

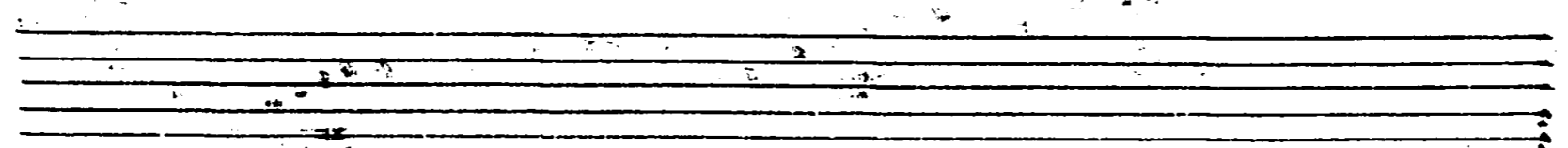
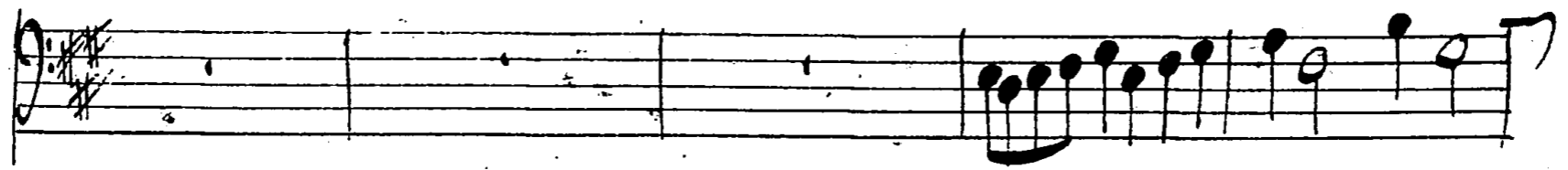
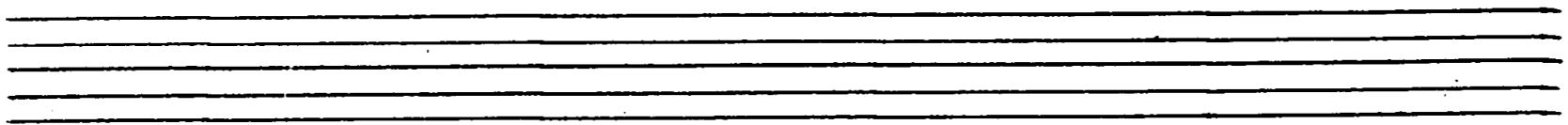
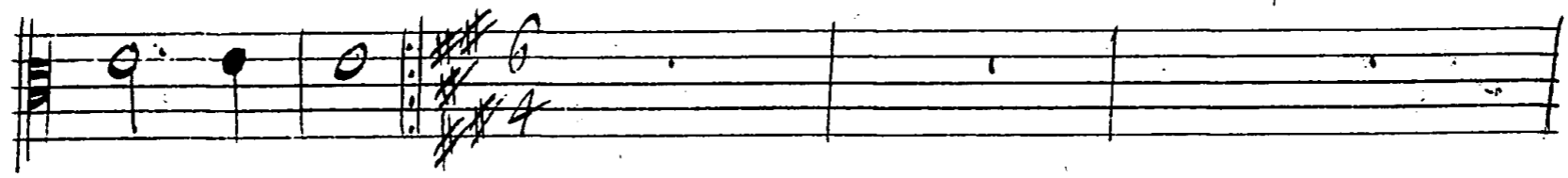
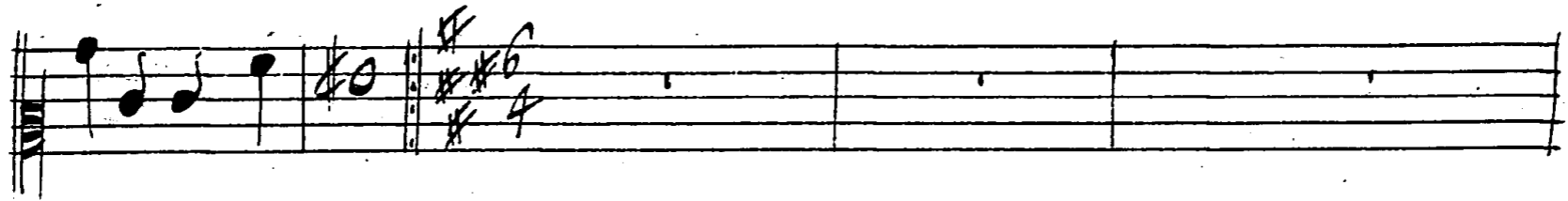
*Thaagene & Cyclee.*

*Tragedie  
Prologue.*

*Ouverture.*

R. 1. F. 1022



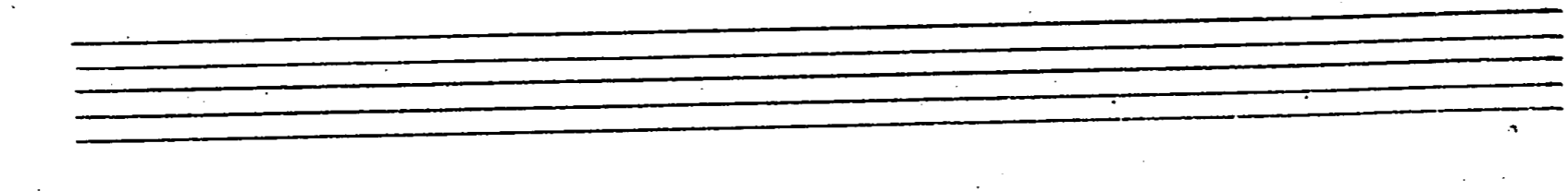
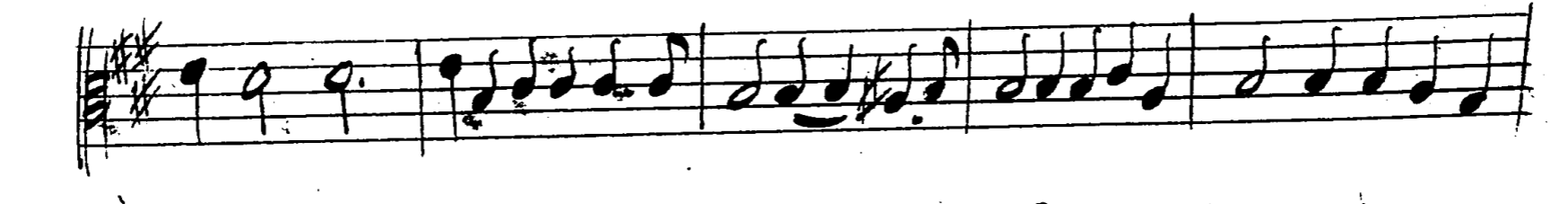
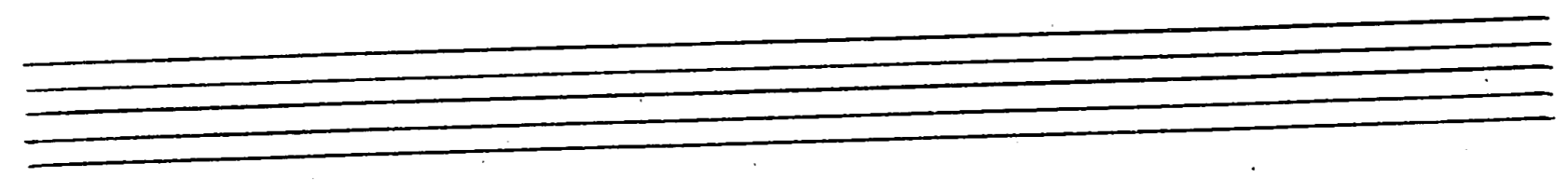


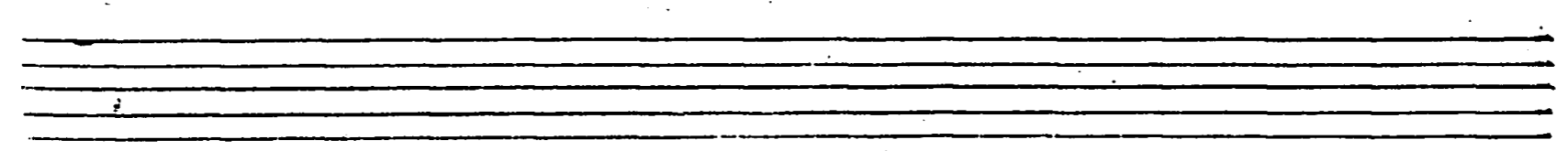
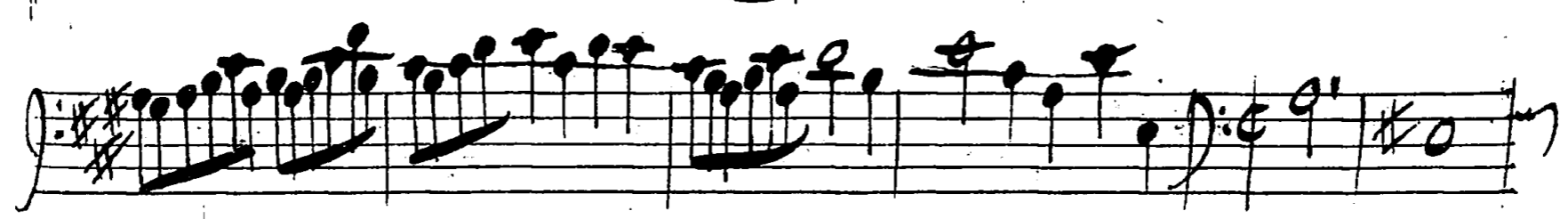
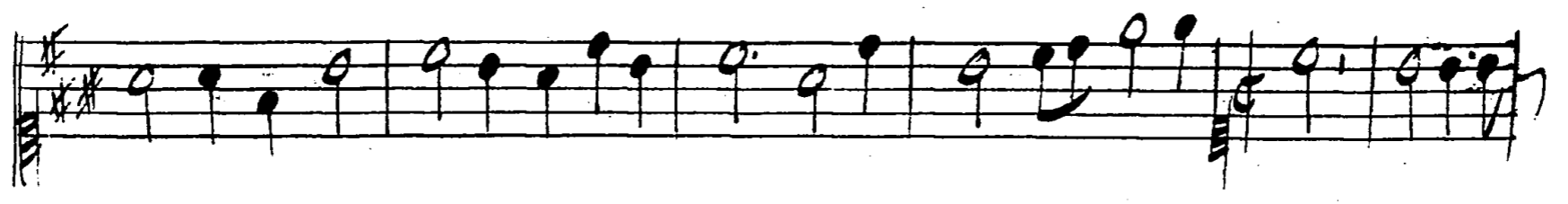
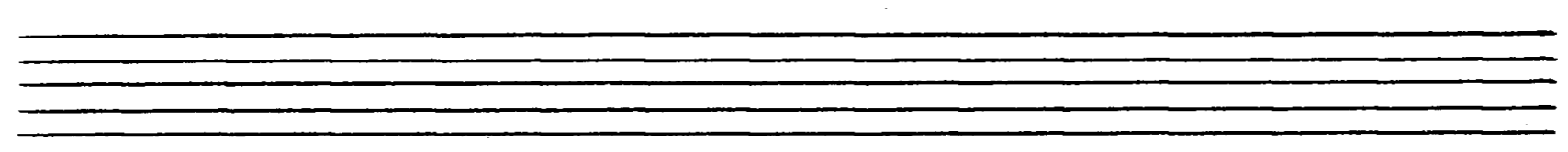
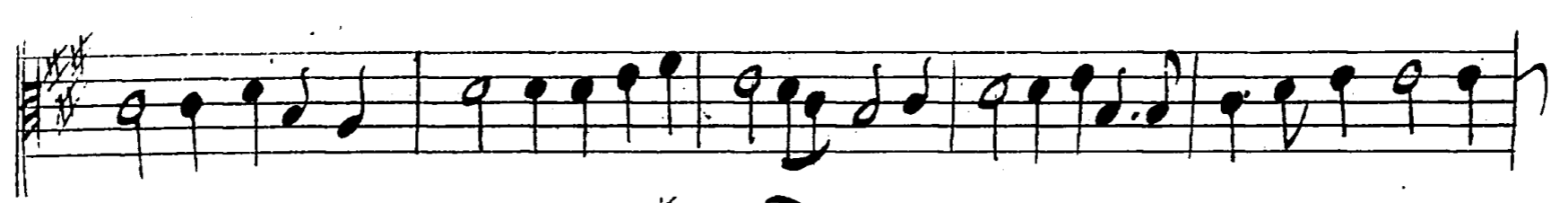
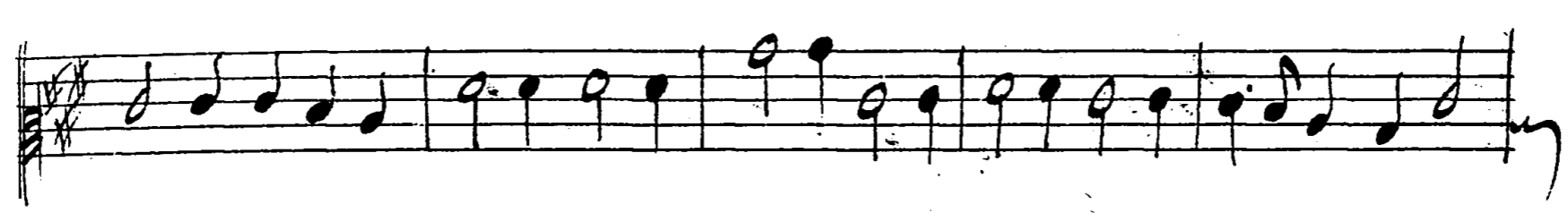
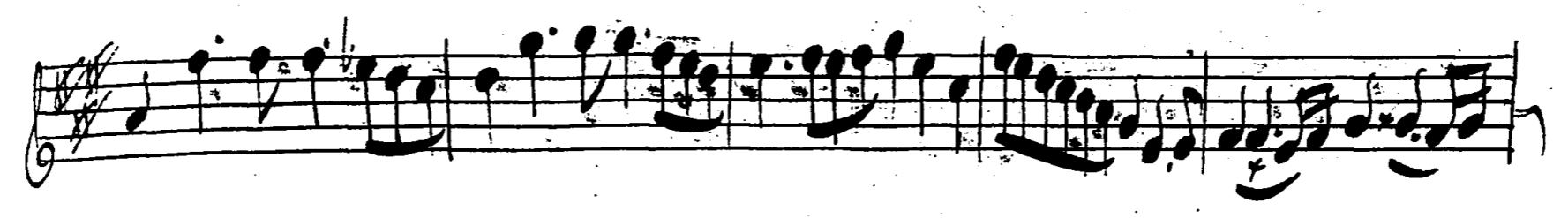
The first system of handwritten musical notation consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also some dynamic markings and phrasing slurs.

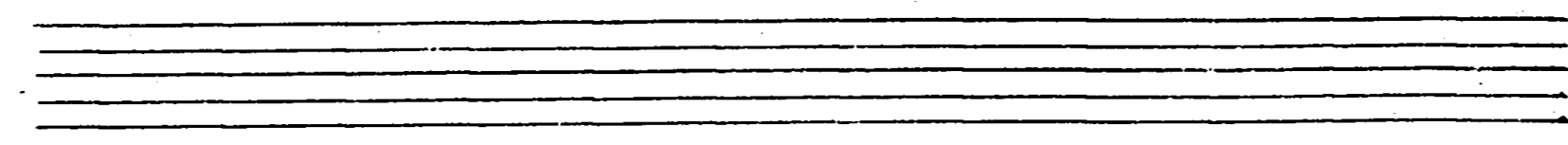
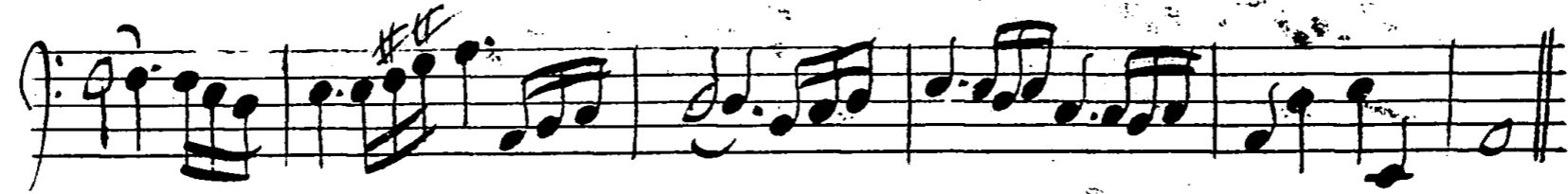
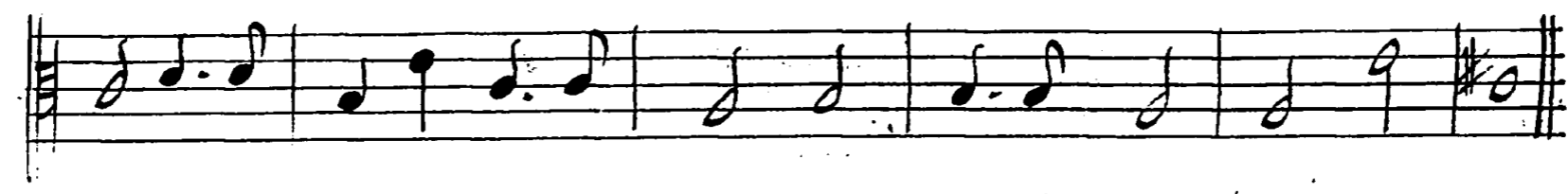
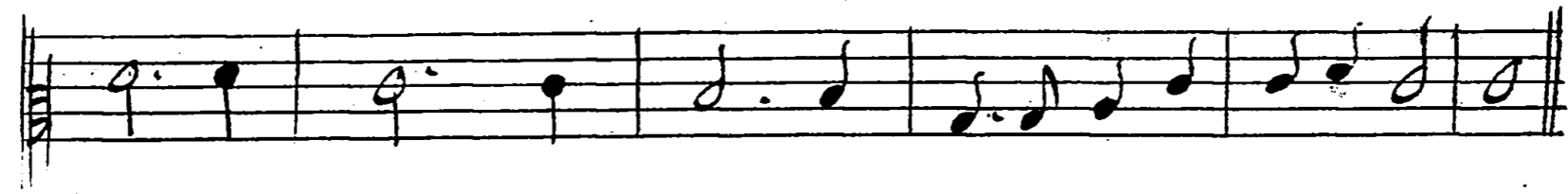
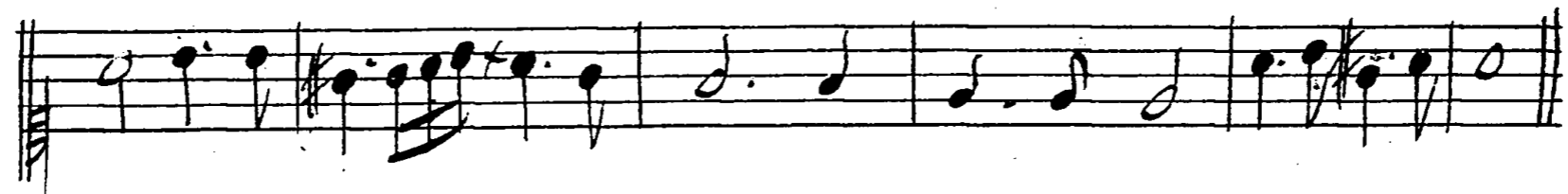
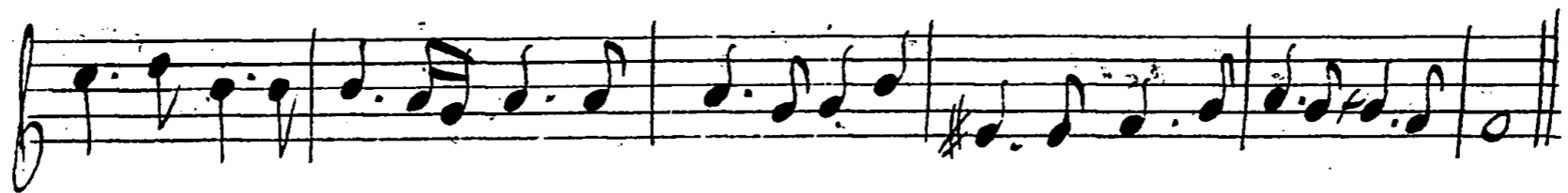
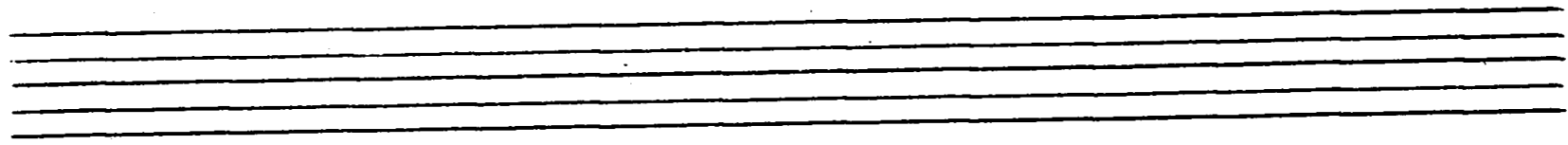
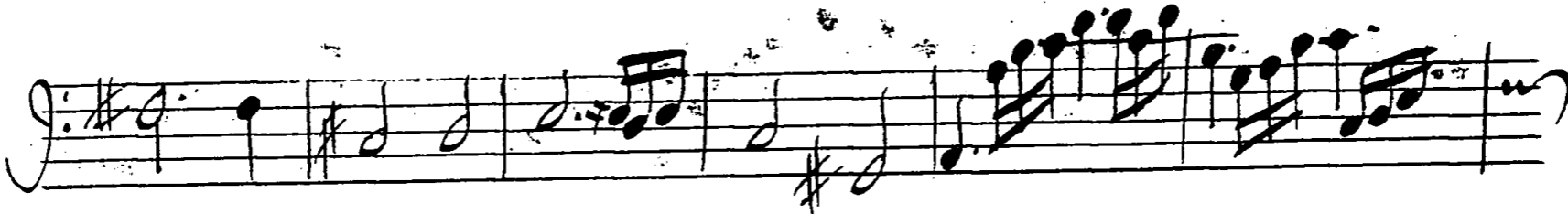
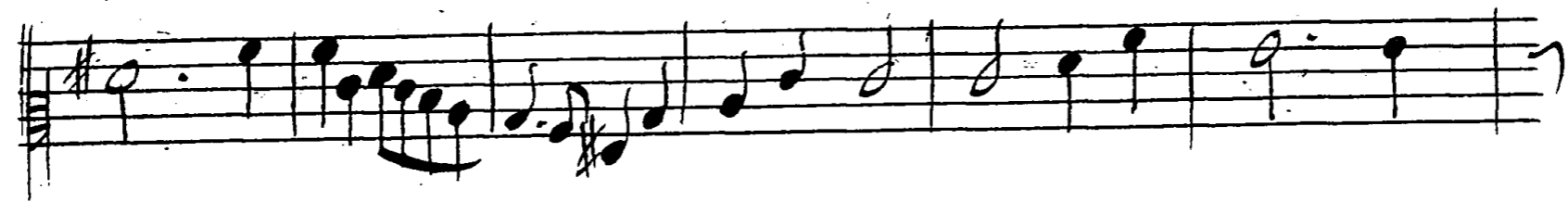
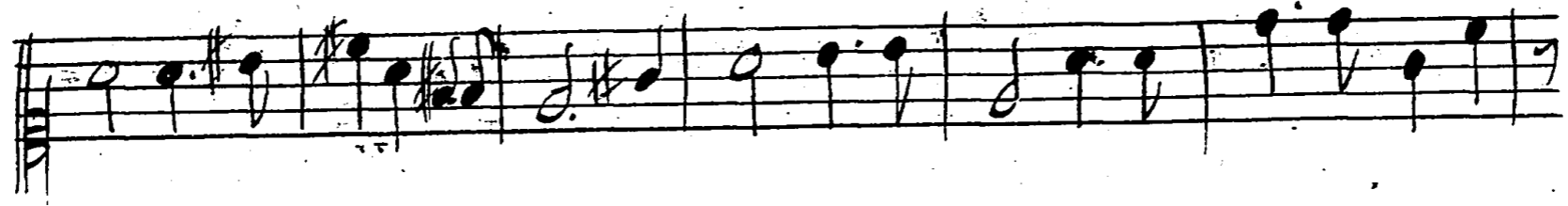
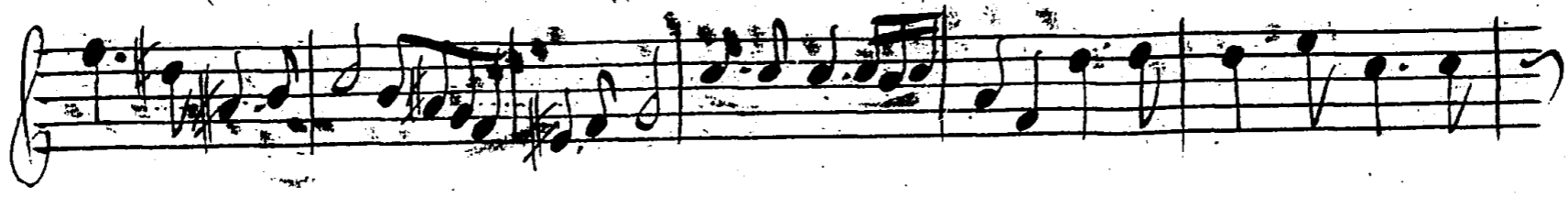
A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned between the first and second systems of notation.

The second system of handwritten musical notation consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also some dynamic markings and phrasing slurs.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned at the bottom of the page.







*Jupiter.*

Le bruit de vos débats me fait quitter Les cieux c'est trop renouvel

-ler une vaine querelle; et disputer de la

gloire immortelle. Deü a vos chants harmonieux, un Roy tou

jours victorieux veut malgré Les fureurs; d'une

guerre cruelle; que Les jeux et L'amour, soient en

paix dans ces lieux;

*Jupiter*

Que tous vos coeurs d'intelligence s'accordent pour Loui -

er le heros de la France chantez veüniffiez vos -

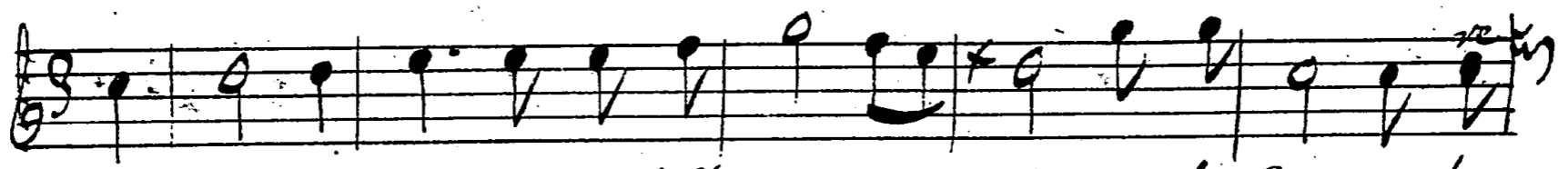
The image shows a handwritten musical score for a piece titled "Jupiter". It consists of two systems of music. The first system includes a vocal line with the lyrics "Que tous vos coeurs d'intelligence s'accordent pour Loui -" and a piano accompaniment. The second system includes a vocal line with the lyrics "er le heros de la France chantez veüniffiez vos -" and a piano accompaniment. The score is written in a single system of staves, with the vocal line on the top staff of each system and the piano accompaniment on the bottom staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and accidentals, with some notes marked with a fermata. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts.



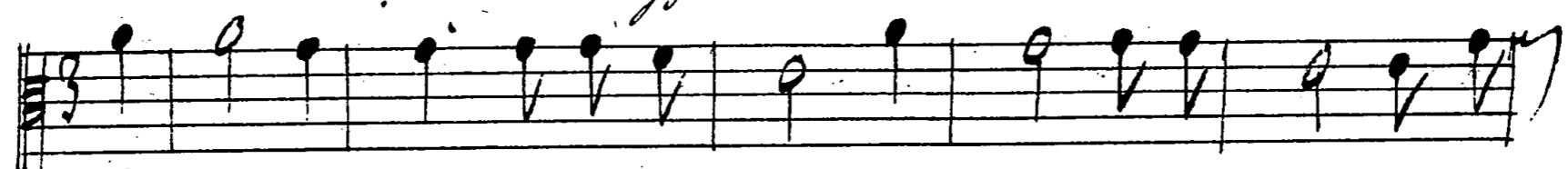
voix celebrez = Le plus grand des Roys, chantez réunis-

sez vos voix celebrez = Le plus grand des Roys-

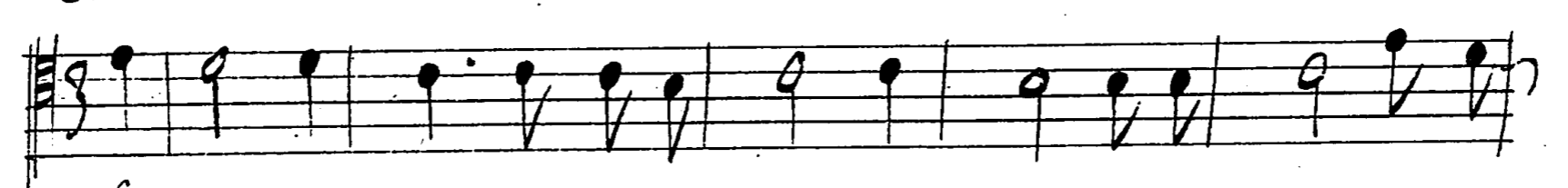
*Choeur*



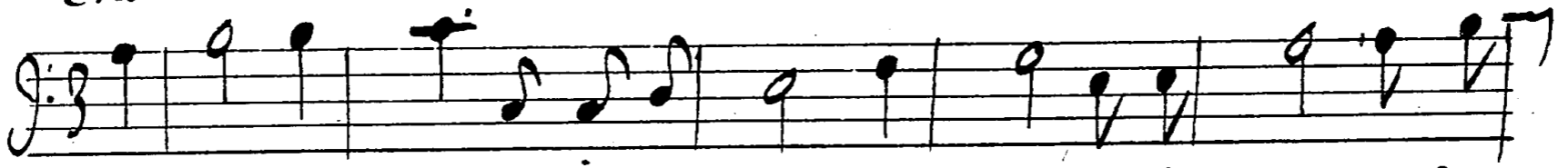
*chantons = réunissons nos voix ce le brons ce le*



*chantons*



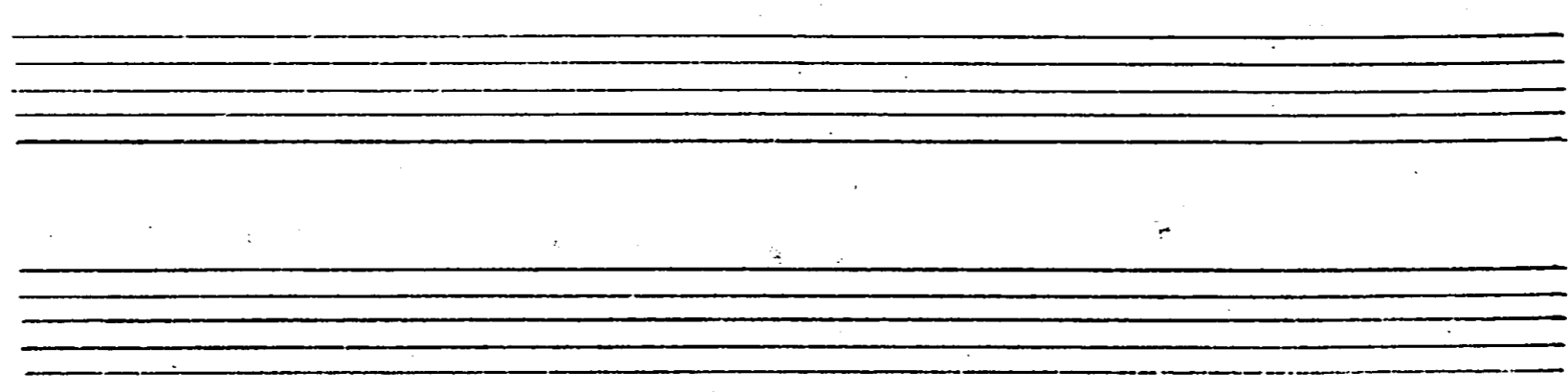
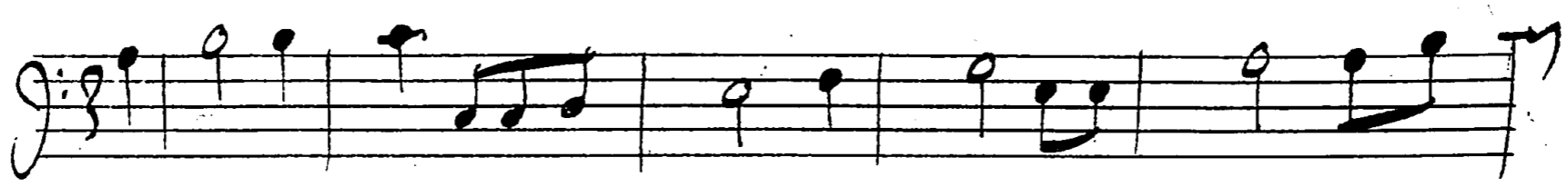
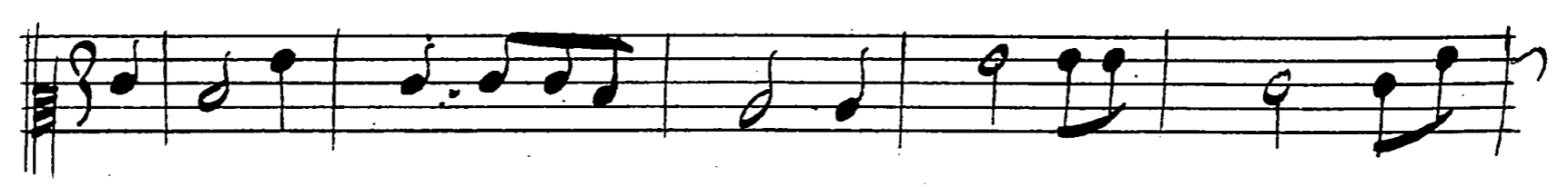
*chantons*



*chantons = réunissons nos voix ce le brons ce le*



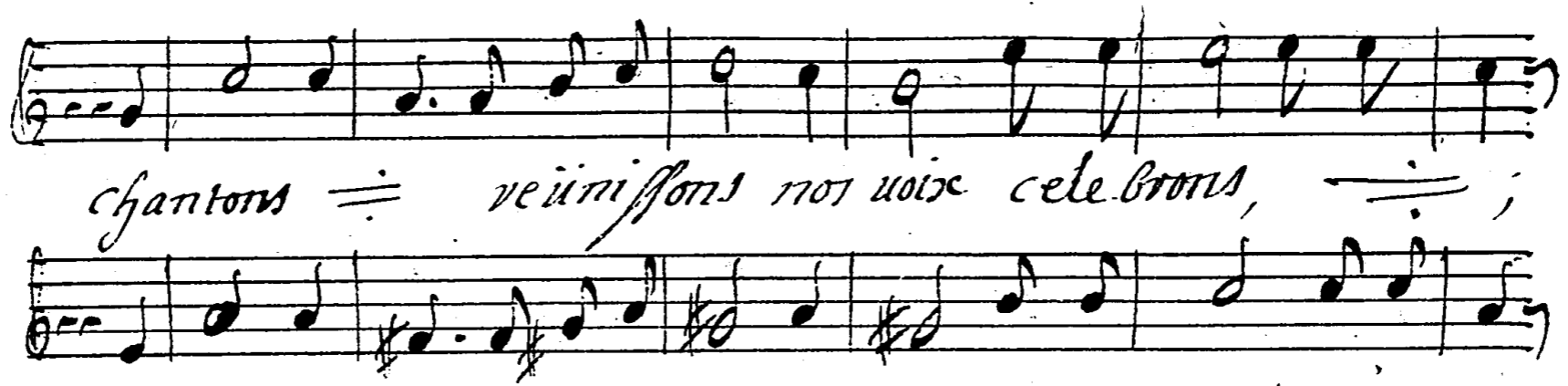
*violons*



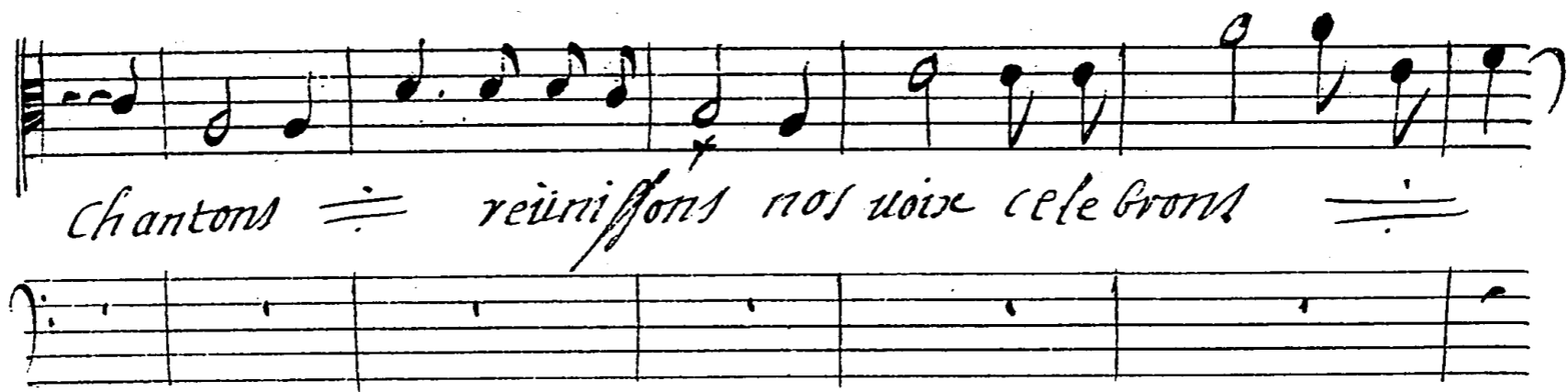
*- bron Le plus grand des Roys -*

*bron Le plus grand des Roys;*

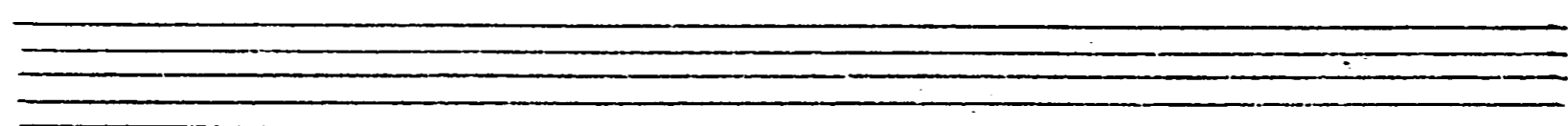
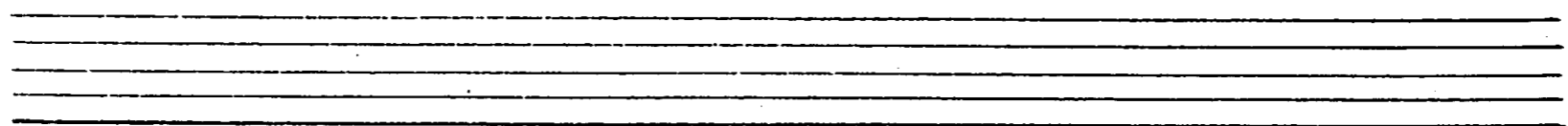
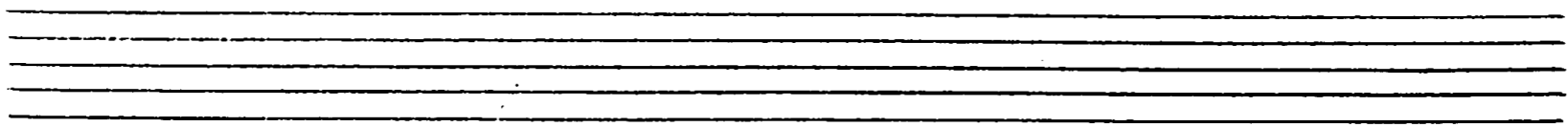
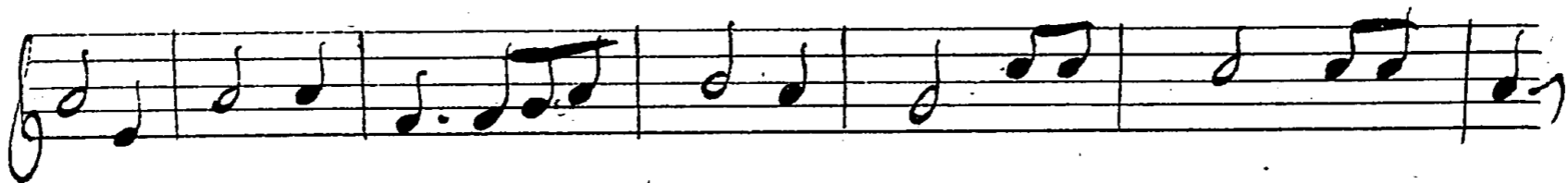
The musical score consists of ten staves. The first two staves are vocal lines with lyrics. The next two staves are keyboard accompaniment. The following six staves are a more complex keyboard part with multiple voices. The final three staves are empty.



chantons = réunissons nos voix célébrons, = ;

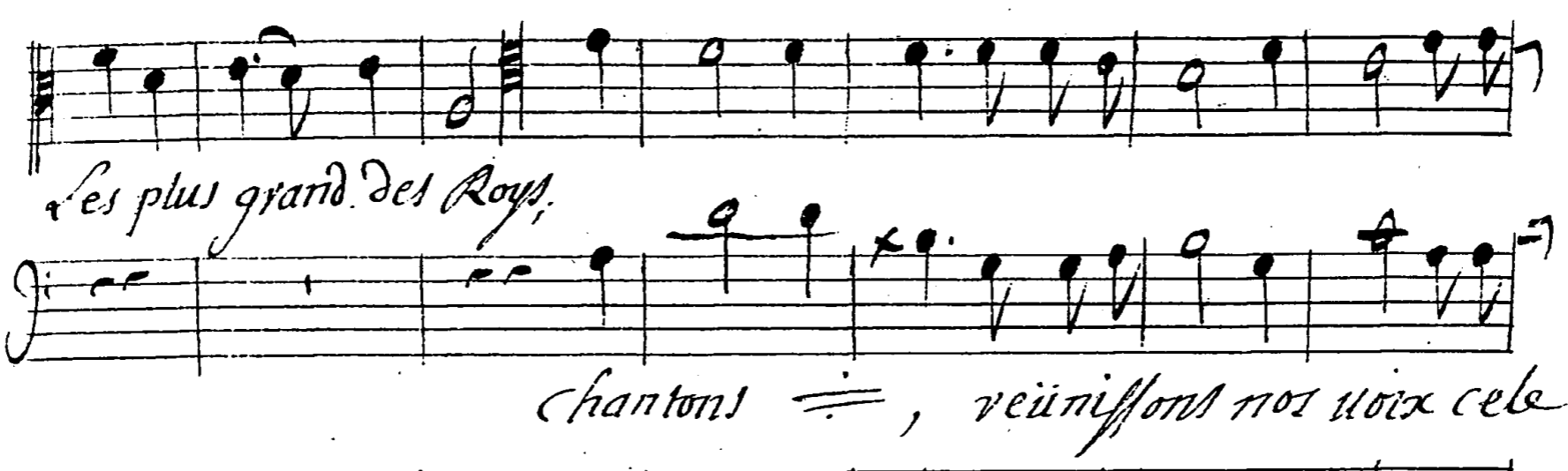


chantons = réunissons nos voix célébrons =

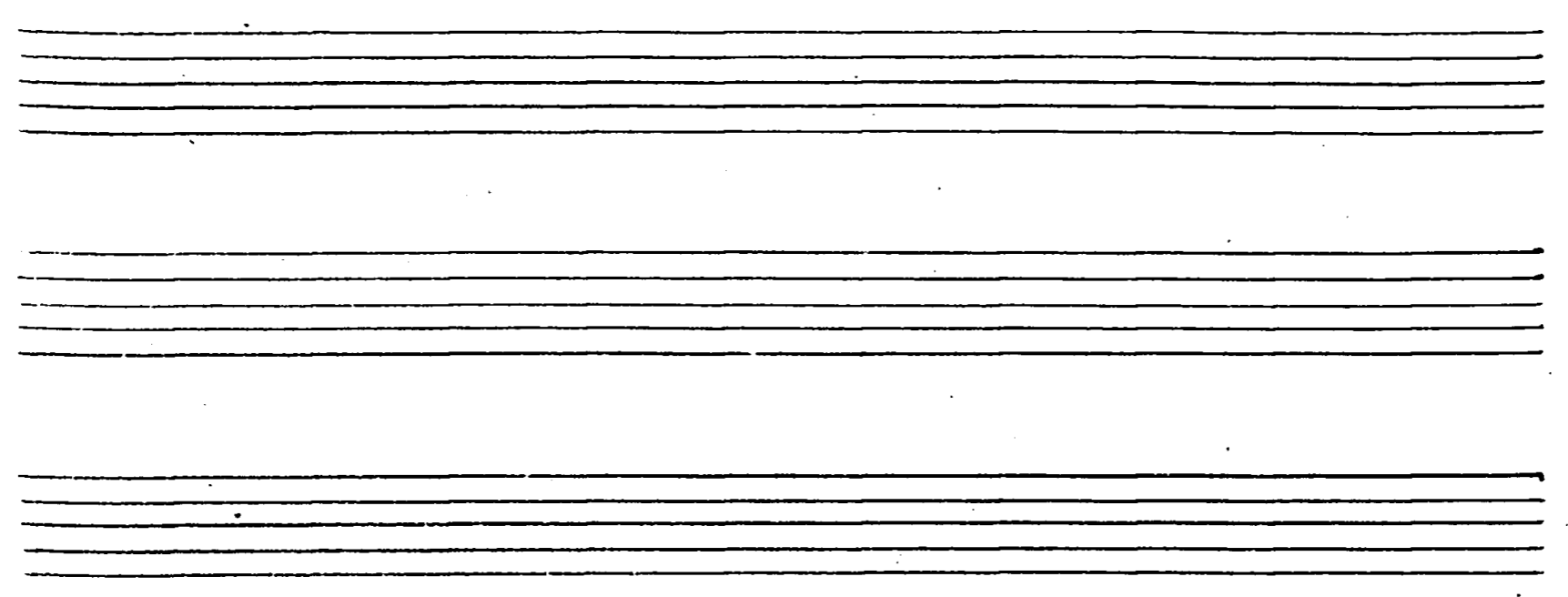
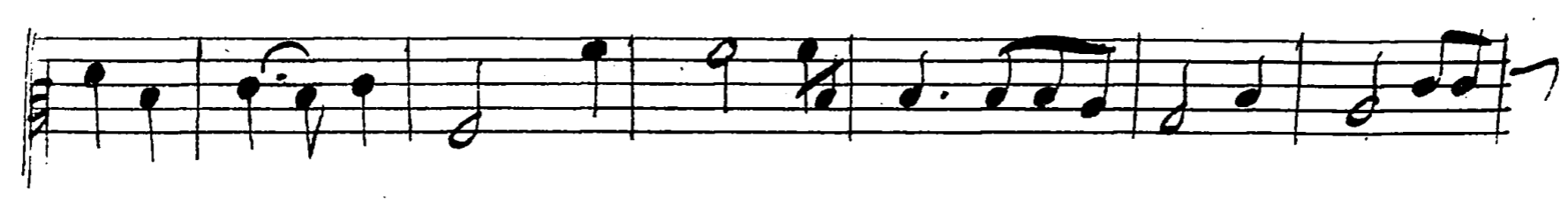




Le plus grand des Roys, chantons = réunissons nos voix, cele



Le plus grand des Roys,  
chantons = , réunissons nos voix cele



*Grons cete Grons. Le plus grand des Roys;*

*Grons cete Grons Le plus grand des Roys*

chantons = réunissons nos voix célébrons =

Musical notation for the second system, piano accompaniment.

chantons = réunissons nos voix célébrons =

Musical notation for the fourth system, piano accompaniment.

Musical notation for the fifth system, piano accompaniment.

Musical notation for the sixth system, piano accompaniment.

Musical notation for the seventh system, including vocal line and piano accompaniment.

Four empty musical staves at the bottom of the page.

*Le plus grand des Roys chantons = veüniffons nos voix*

*Le plus grand des Roys chantons = veüniffons nos voix*

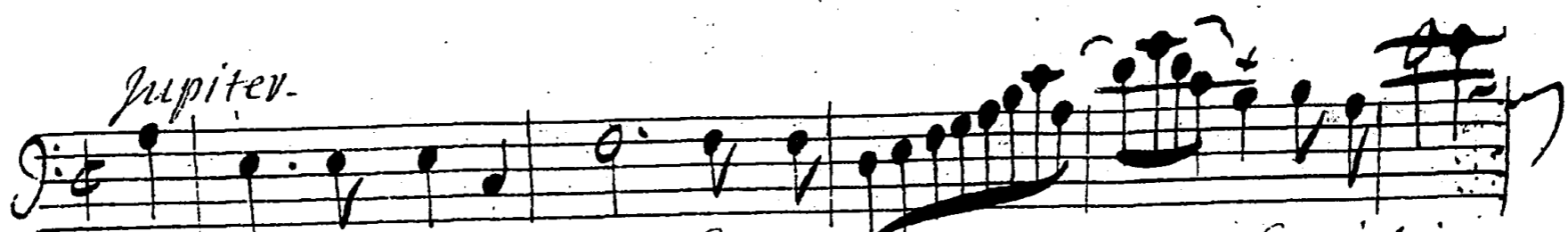
*Le plus grand des Roys chantons = veüniffons nos voix*



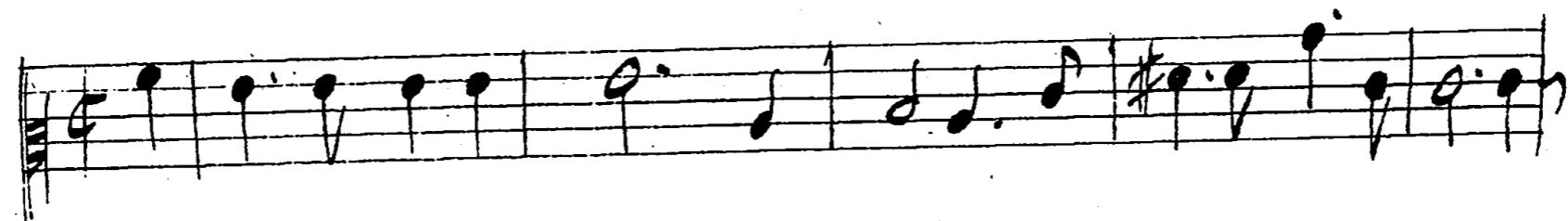
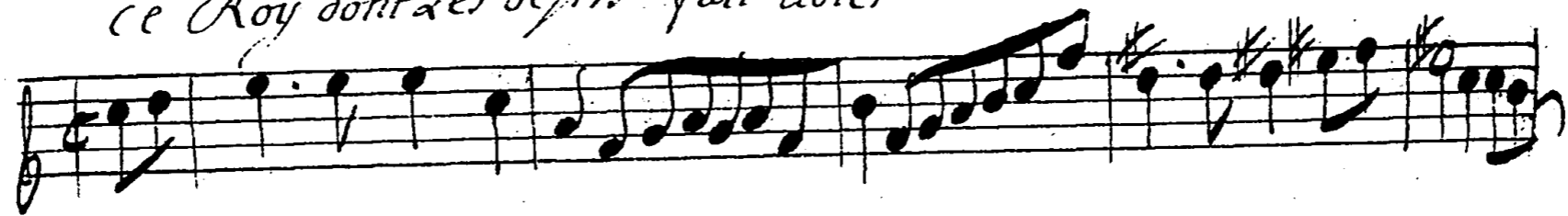
- celebrons, — Le plus grand des Roys; —

celebrons — , Le plus grand des Roys —


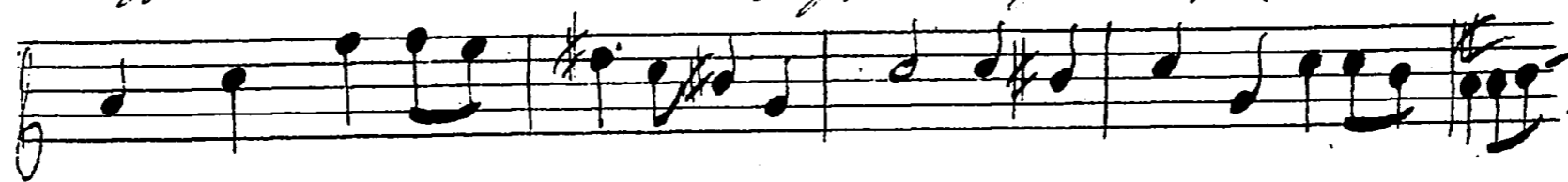
*Jupiter.*



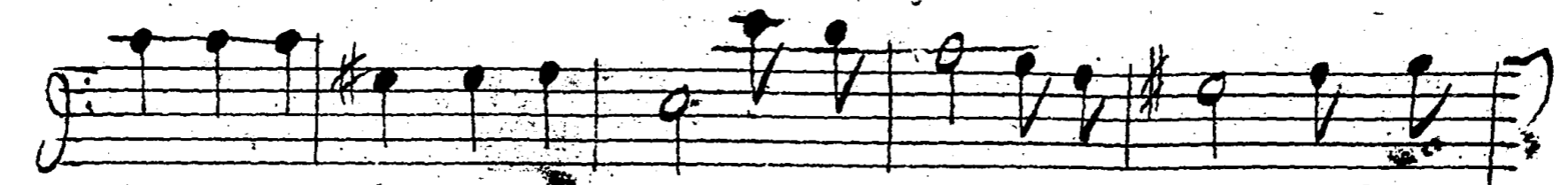
*ce Roy dont les desirs font voler — — — la victoire*



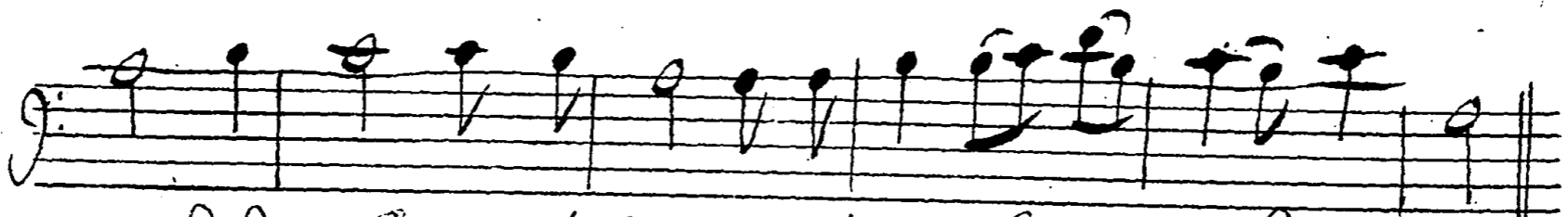
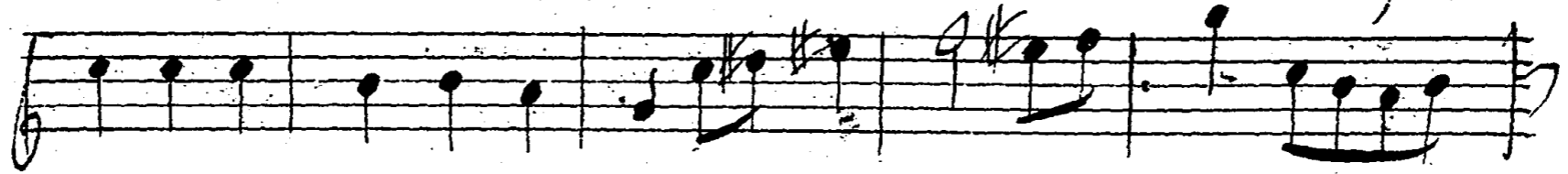
*offre à ses ennemis de suspendre ses coups si les Dieux*



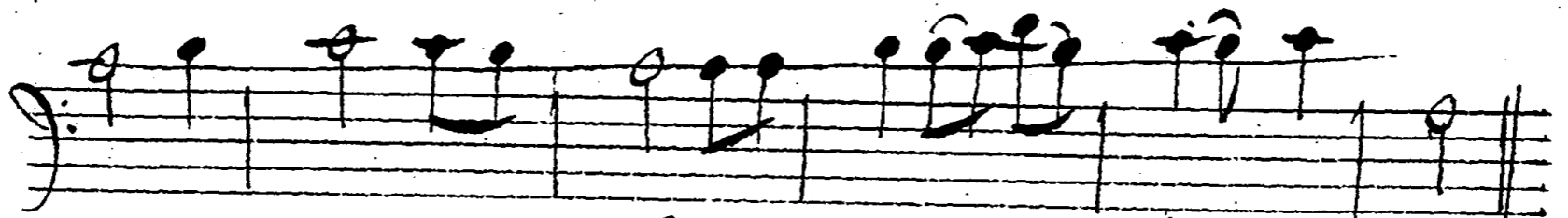
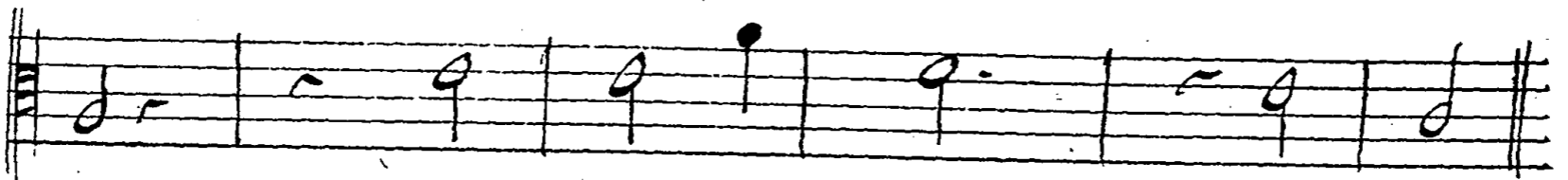
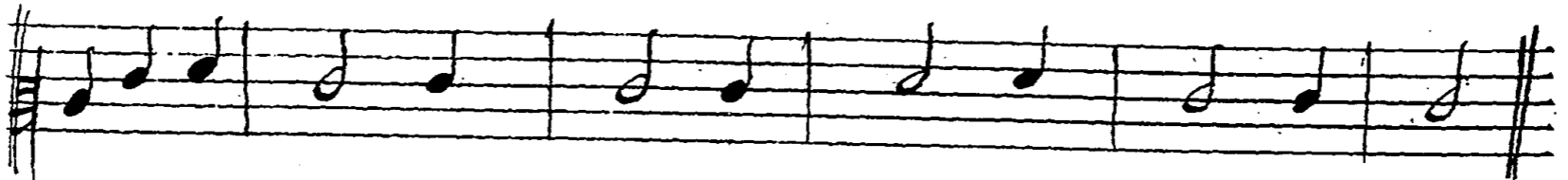




*Sort a soumis a mes loix celebrez — Le plus*



*grand des Roys celebrez — Le plus grand des Roys;*

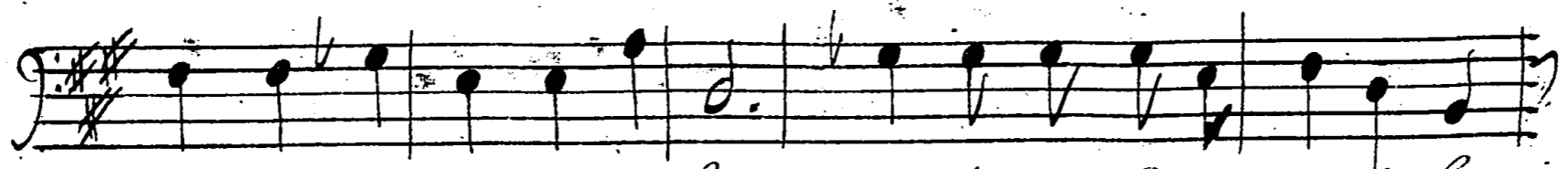


*— on repete le choeur chantant —*

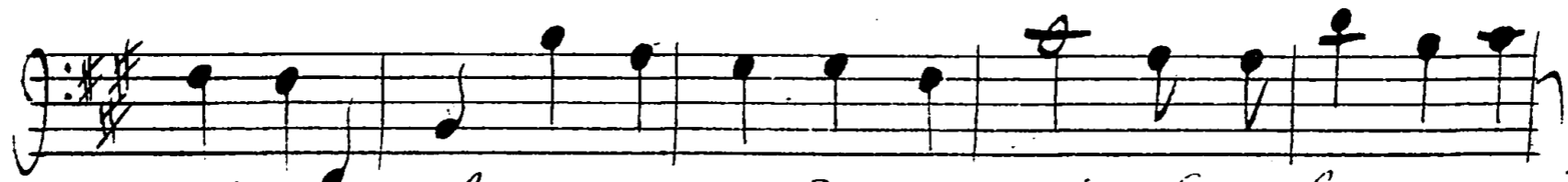
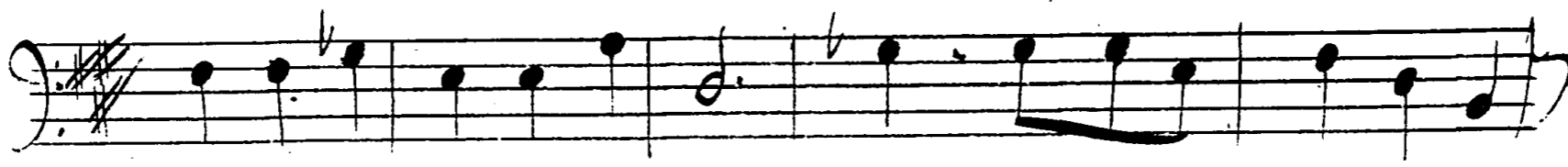
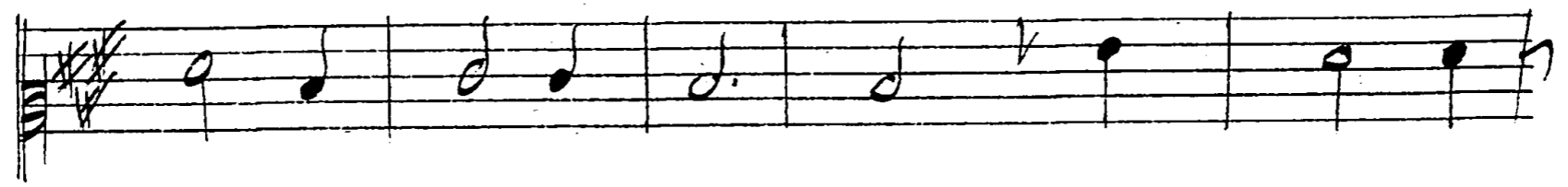
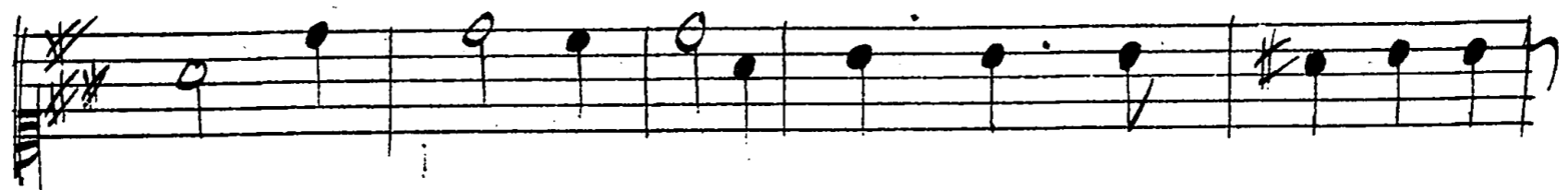
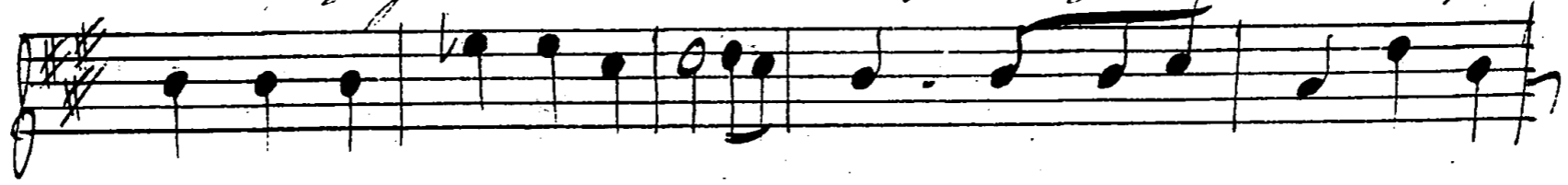
Ban

en vain Le demon de la guer

contre ce Roy vainq<sup>r</sup> arme toute La terre L'enlie en



*vain du séjour tenebreux; s'offre a ses ennemis le poi*



*son de leurs feux et veut rendre a jamais leurs fureurs inin*



- cible; Il vaincra Leur rage inflexible, Et Les force

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

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

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

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

- ra d'estre heureux Il vaincra Leur rage inflexible

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

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

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

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

et les force - ra deffre heureux;

*apollon.*

sa clemence est égale a sa ualeur extreme; Il

est le plus doux des vainq<sup>r</sup>? Il ne veut se servir de son pou

voir supreme que pour regner sur tous les coeurs. Il ne



— ueut se seruir de son pouuoir supreme, que pour regner — — Sur?

Ban

Tous les coeurs, ses exploits glorieux assurent sa memoire;

apollon

Le seul bien de son peuple anime ses projets;

apollon

ce heros ne veut d'autre gloire, que le bonheur de ses sujets;

Ban

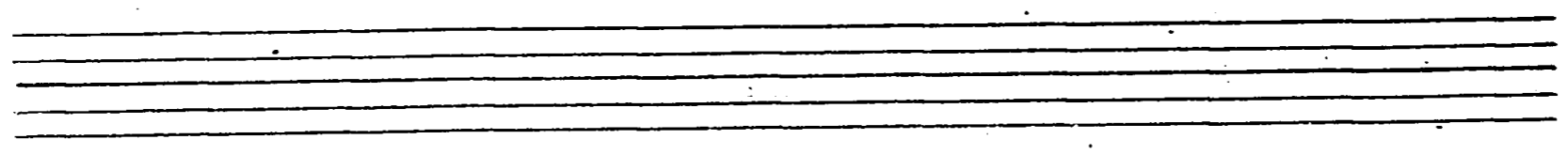
ce heros ne veut d'autre gloire que le bonheur de ses sujets—

ce heros ne veut d'autre gloire que le bonheur de ses sujets,

ce heros ne veut d'autre gloire que le bonheur de ses sujets,

*Bourée* —

Handwritten musical score for a piece titled "Bourée". It consists of five staves of music. The first staff is in treble clef and contains a melodic line with many sixteenth notes. The second and third staves are in treble clef and contain accompaniment. The fourth and fifth staves are in bass clef and contain a lower melodic line. Each of the five staves ends with a double bar line and the word "fin" written in a decorative, cursive style.



*haut bois* —

Handwritten musical score for a piece titled "haut bois". It consists of six staves of music. The first staff is in treble clef and contains a melodic line. The second and third staves are in treble clef and contain accompaniment. The fourth and fifth staves are in bass clef and contain a lower melodic line. The sixth staff is in bass clef and contains a final melodic line. The score concludes with a double bar line and a final cadence.

A handwritten musical score for guitar, titled "Gaiotte". The score is written on ten systems of five-line staves. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "Gaiotte" is written in cursive below the first staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents and slurs. A double bar line with repeat dots is used to indicate a section. The word "Fin." is written above the staff in the fifth system. The score concludes with a final double bar line. There are two empty systems of staves at the bottom of the page.

Handwritten musical score for five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. The staves are connected by a brace on the left side.

*une Muse*

*air.*

Handwritten musical score for two staves. The top staff is in treble clef and the bottom in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written in French.

Le calme et les beaux jours inspirent la tendresse l'innocence la

Handwritten musical score for two staves. The top staff is in treble clef and the bottom in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written in French.

mour belle jeunesse meritons les faveurs qu'il veut nous accor

Handwritten musical score for two staves. The top staff is in treble clef and the bottom in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written in French.

der; der, quel mal faisons nous de nous rendre, Les Dieux a ce vain

queux sont contrains de ceder; prennent ils des plaisirs; qu'ils veulent

nous deffendre, donneroient ils des Loix qu'ils ne peuvent gar

der; Prennent ils des plaisirs qu'ils veulent nous deffendre

donneroient ils des Loix qu'ils ne peuvent garder; on reprend la gaulotte.

*Apollon*

- Preparons en ces lieux vne feste nouvelle au digne

- fils du plus grand des heros, Il partage avec eux les glori-

eux travaux, qu'il ait part aux honneurs de sa gloire, immortel

— le, qu'il ait part, aux honneurs de sa gloire immortelle;

*apollon*  
Quittez le soin de vos troupeaux bergers laissez vos houlettes, ce

*flutes.*

*B. c.*

*B. c.*

Prince honore vos retraittes preparez sur vos chalumeaux

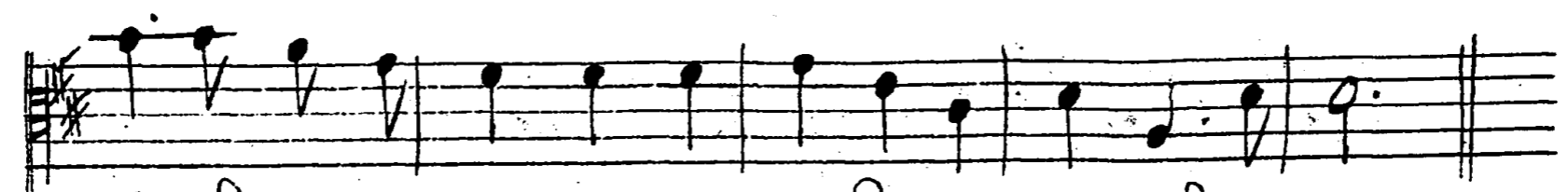
*B. c.*

*B. c.*

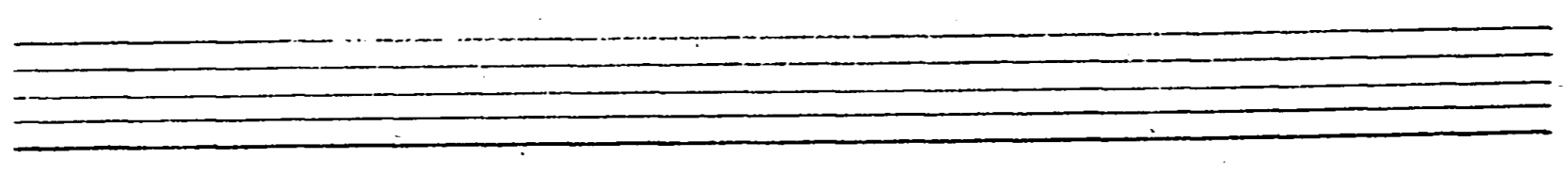
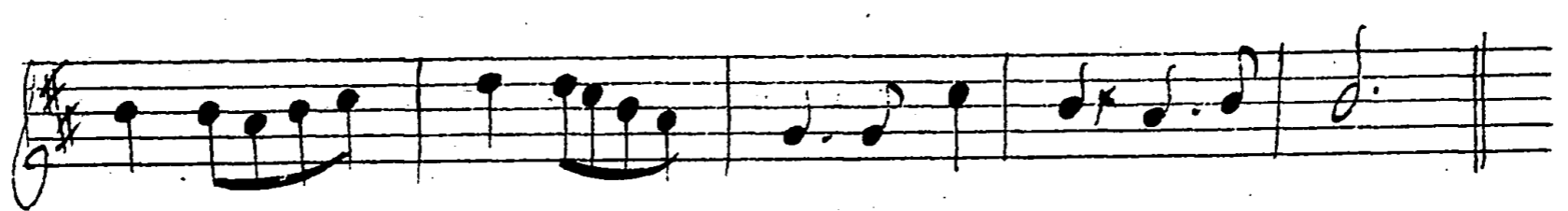
*vos plus aimable chansonnettes,*

*Et mêlez avec art Le son de vos musettes aux tendres con-*

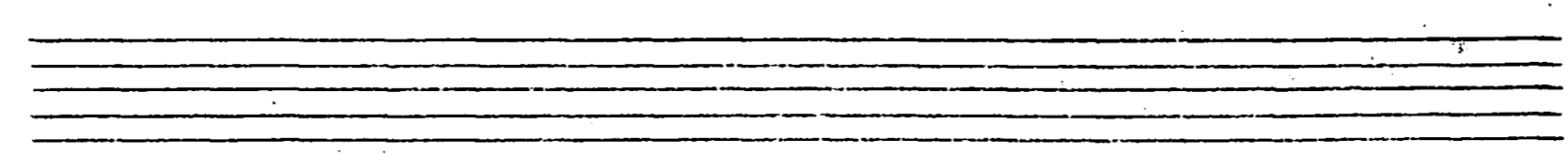
*- certs des oiseaux; Et mêlez avec art Le*



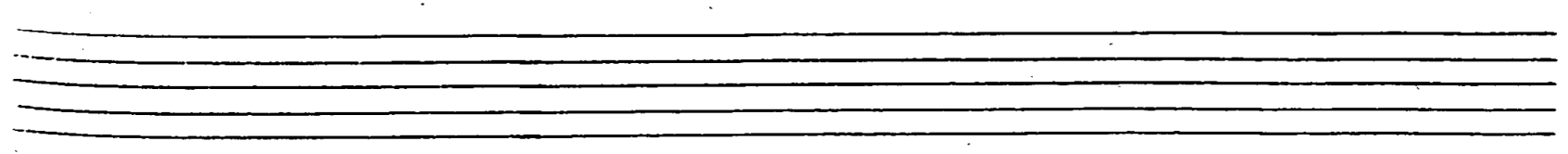
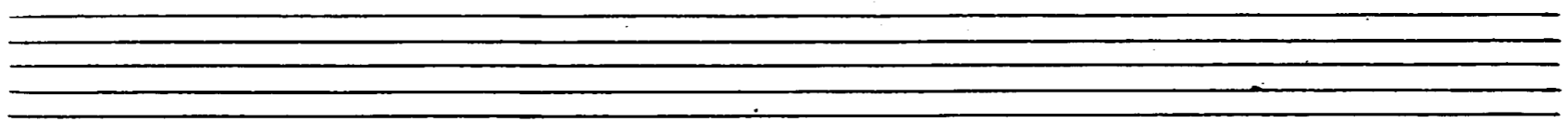
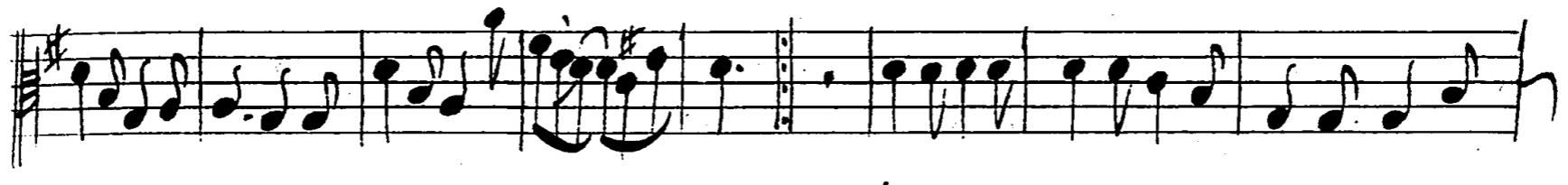
*Son de vos musettes aux tendres concerts des oiseaux;*

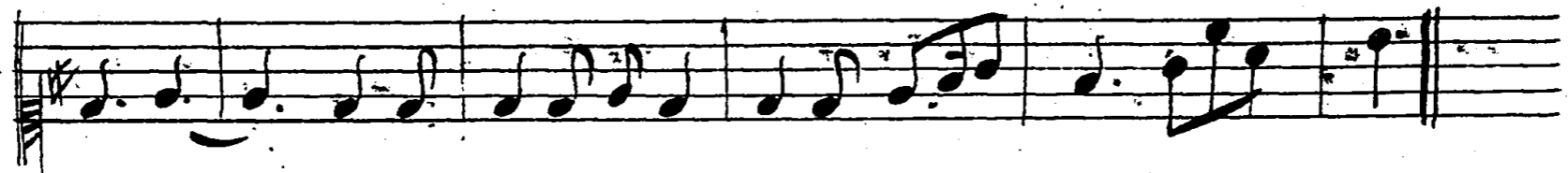


*Canaries.*

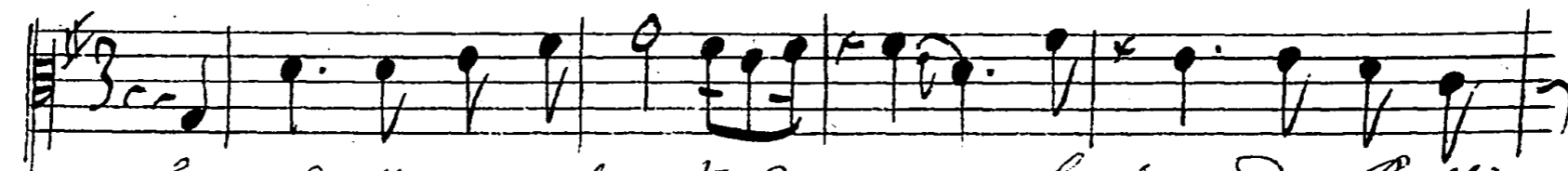




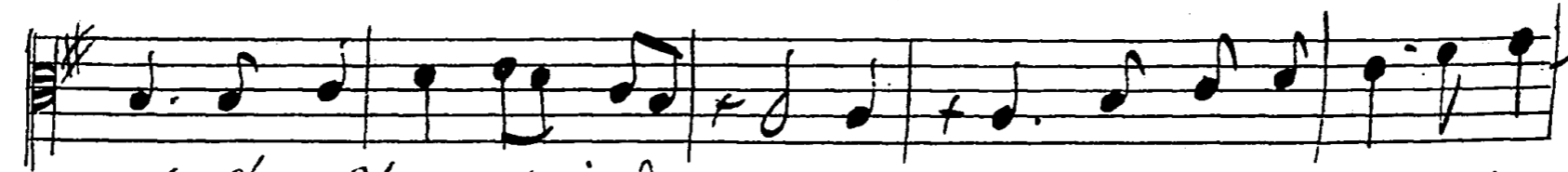




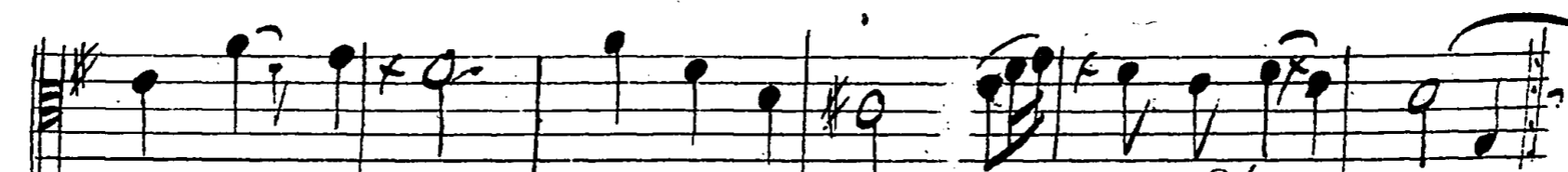
*Un Berger.*



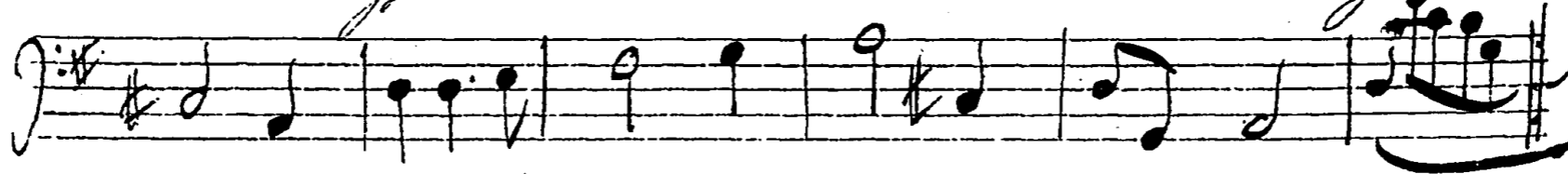
*Tout brille en ce charmé bocage; Le chant du Rossignol*



*gnol se mêle au bruit des eaux, ces arbres toujours verts qui ber-*



*cent ces ruisseaux dorment du frais et de l'ombrage; Tout-*



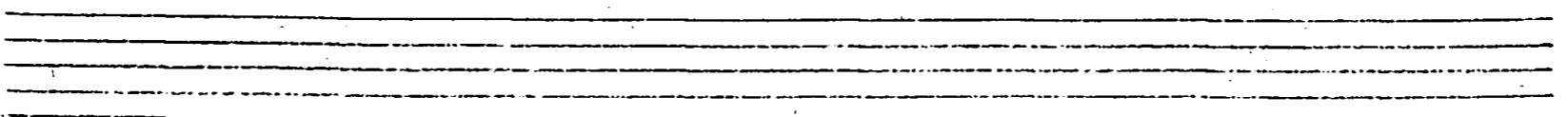
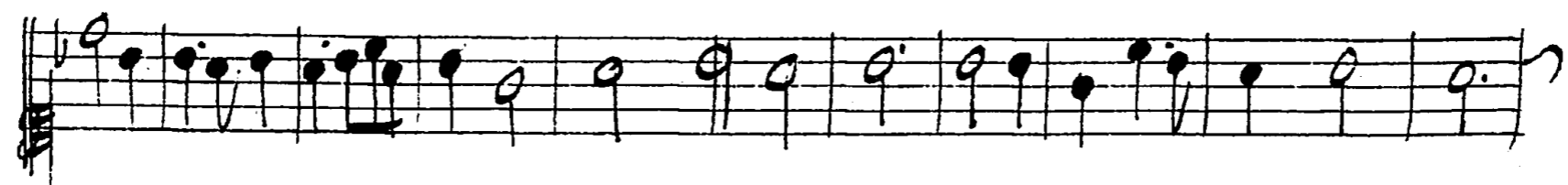
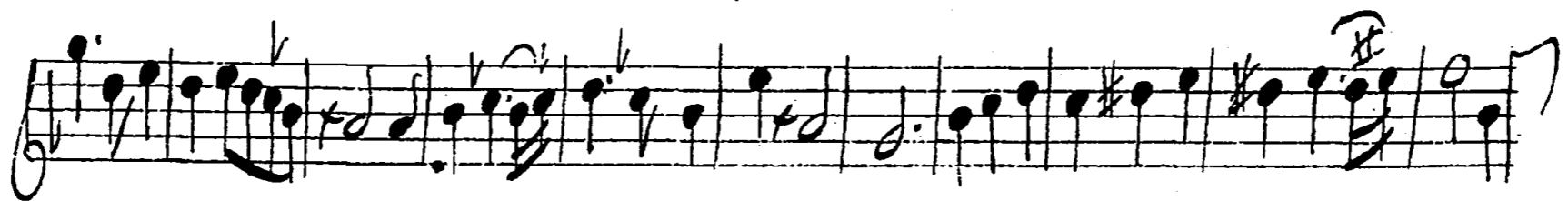
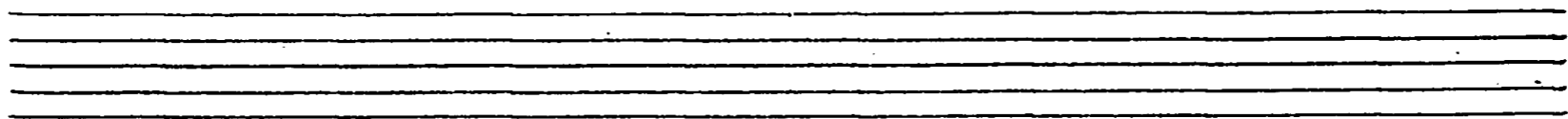
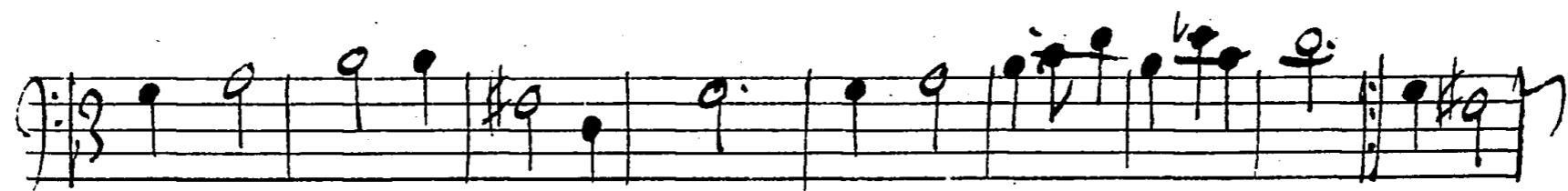
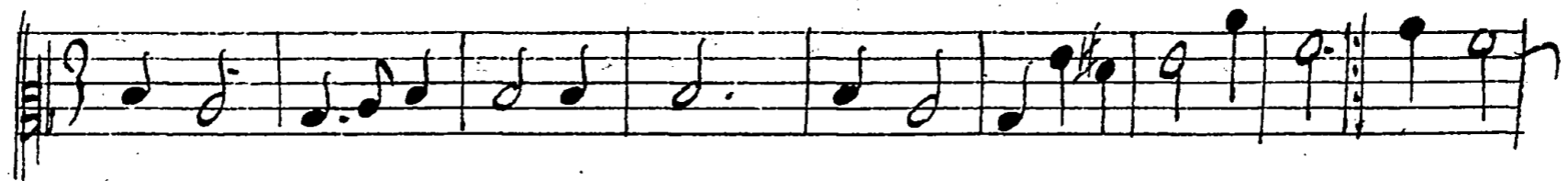
ge, tout s'inspire en ces lieux de charmantes languettes d'amour y

tient son empire, ces gazons, ces brillantes fleurs -

Semblent l'aider à séduire les plus insensibles -

coeurs, ces gazons ces brillantes fleurs semblent l'ai

der à séduire les plus insensibles coeurs.



Handwritten musical notation for the first system, consisting of five staves. The notation includes various note values, rests, and accidentals, typical of a classical manuscript.

*Second Air.*

Handwritten musical notation for the second system, including lyrics in French and three staves of music. The lyrics are written in a cursive hand.

*Rendons nous il n'est pas possible que nos coeurs vivent sans desirs*

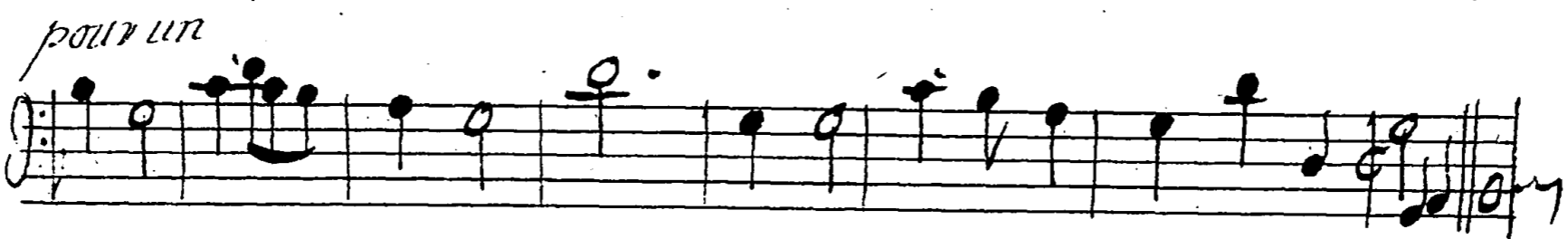
*Rendons nous*

*Le repos que goûte une insensible, ne vaut pas de tendres soupirs,*

*Le repos*



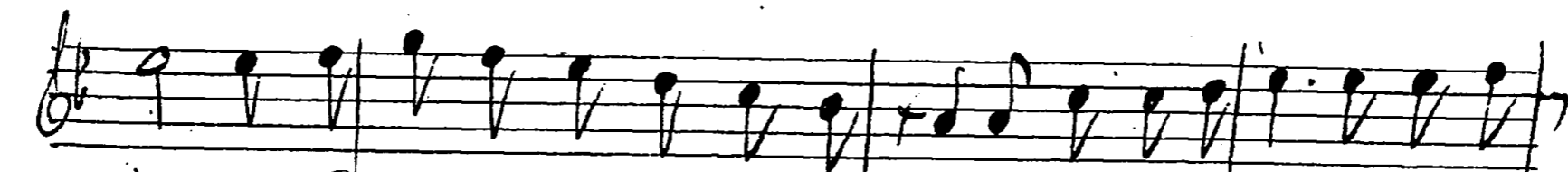
*pour un coeur toujours paisible Il n'est point de sensibles plaisirs;*



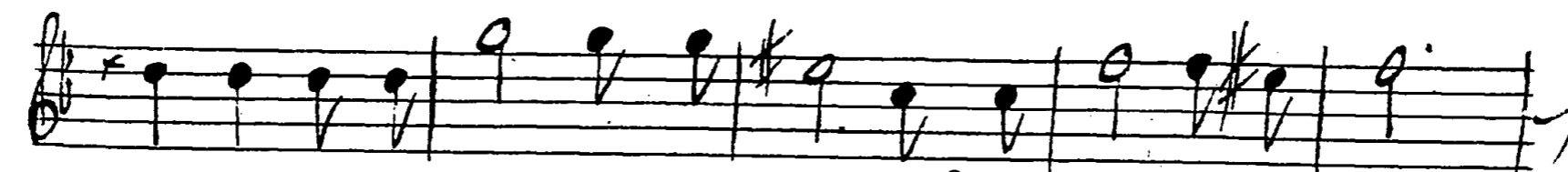
*L'amour.*



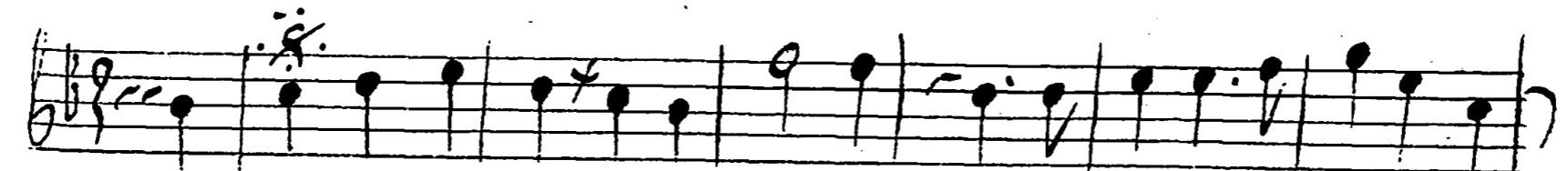
*Je viens de vos concerts Redoubler Les douceurs a ser-*



*vir ce heros un doux penchant m'environne de carilée et Thea*



*gene, retrouvons a ses yeux Les constantes ardeurs*



*Que vostre bonheur est extreme habitants fortunés de ces-*

*fin.*

climats heureux, au prince que l'amour a formé sur luy même et que tou

jours la gloire a mi me de ses feux, veut bien prendre part a vos yeux,

*Jupiter.*

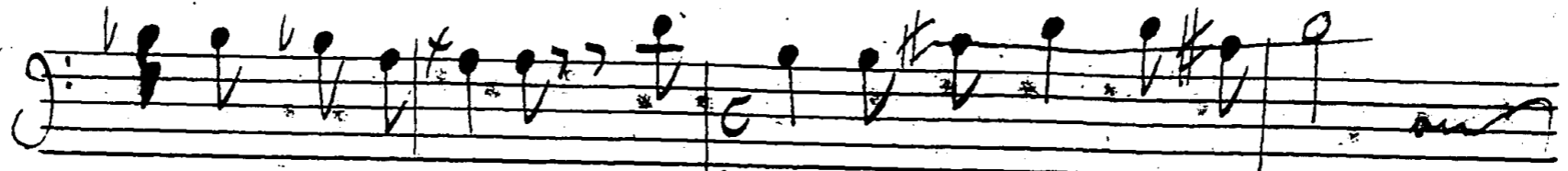
J'approuve tous ces soins j'aime a

*Prelude*

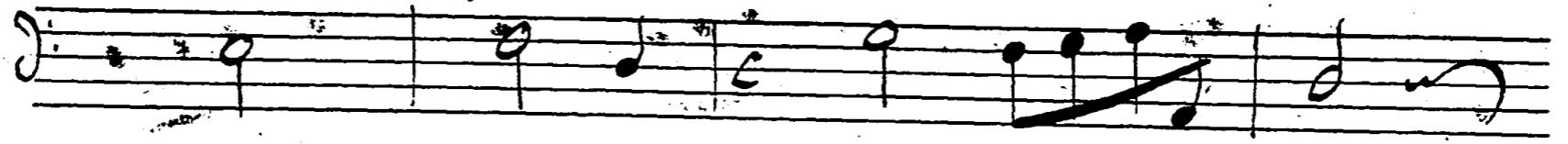
voir vostre zele jamais deffein jamais ardeur plus belle

n'a fait naître vos doux concerts; chantez un Roy

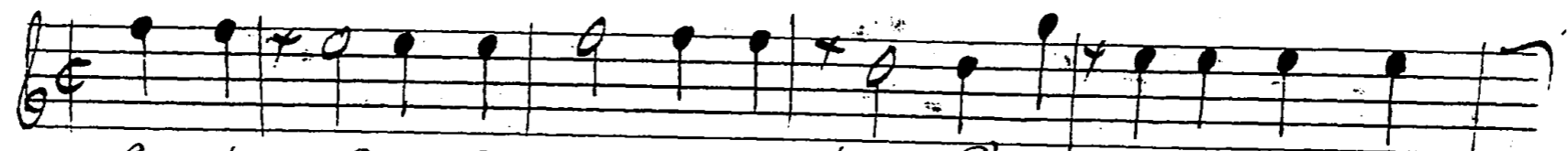
digne du Diadème; digne de partager a



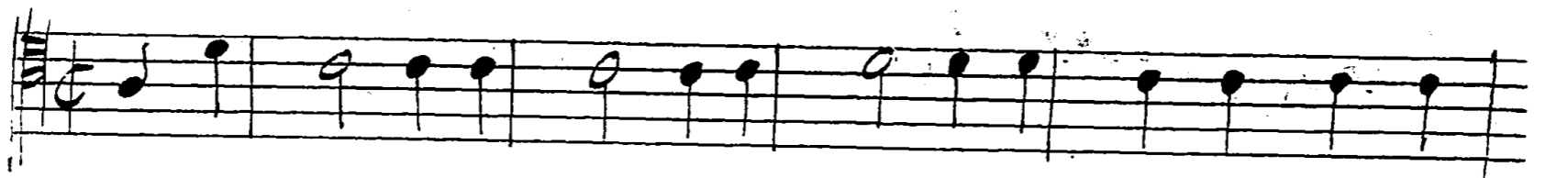
— uec Jupiter mefme L'empire de tout L'uniuers; —



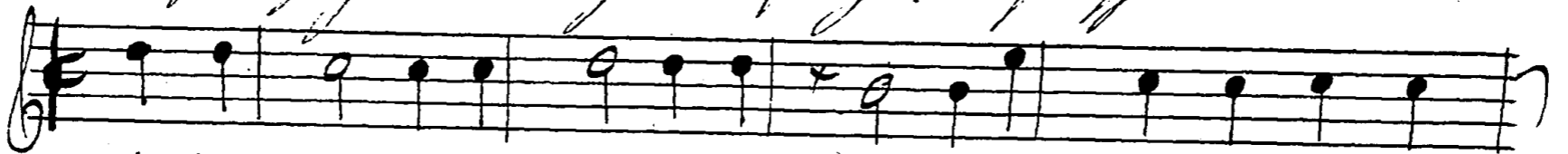
Choeur



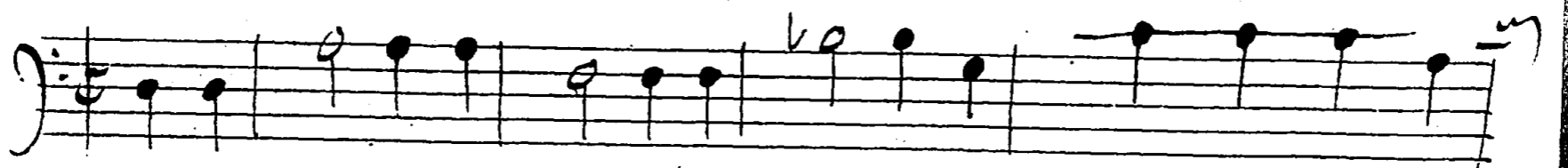
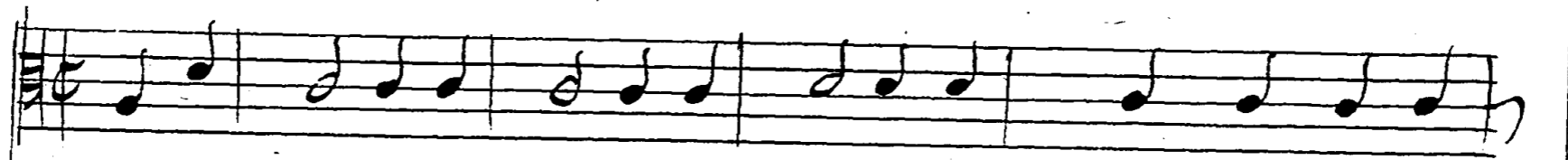
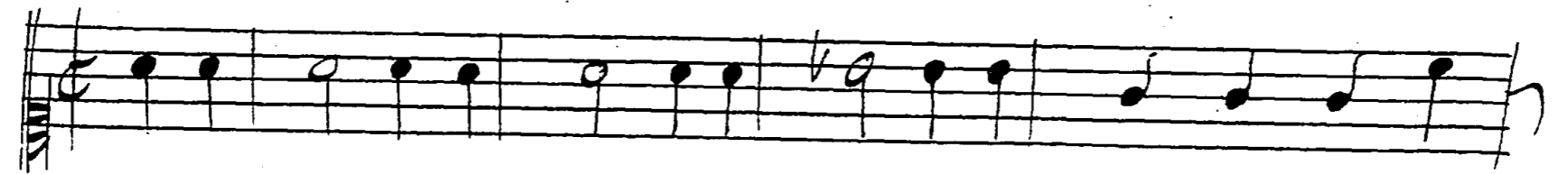
Le plus fage des Roysueut quicy Lon jouiffe des dou



Le plus fage de: Roysueut quicy Lon jouiffe des dou



violons —





ceurs d'une heureuse paix de nos chants de nos jeux que l'écho retentis —

ceurs d'une heureuse paix de nos chants de nos jeux que l'écho retentis —

ceurs d'une heureuse paix de nos chants de nos jeux que l'écho retentis —

se qu'il viue qu'il triomphe, qu'il triom - phe. qu'il tri

se qu'il viue, qu'il triom - - phe qu'il triom -

*om*

*phe et qu'il regne a jamais*

*phe et qu'il re - - - - gne qu'il regne a jamais -*

*faut*

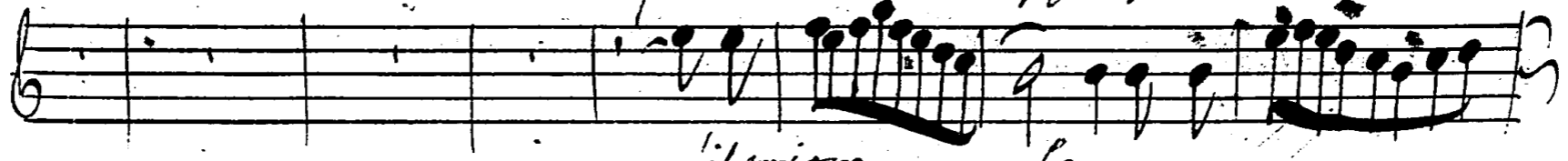
*faut*

*Gois*

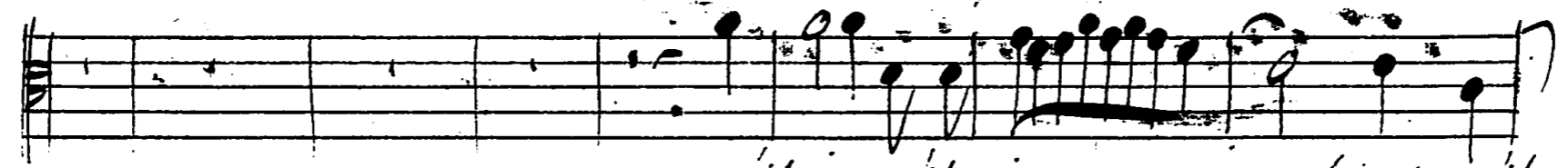
*Gois*



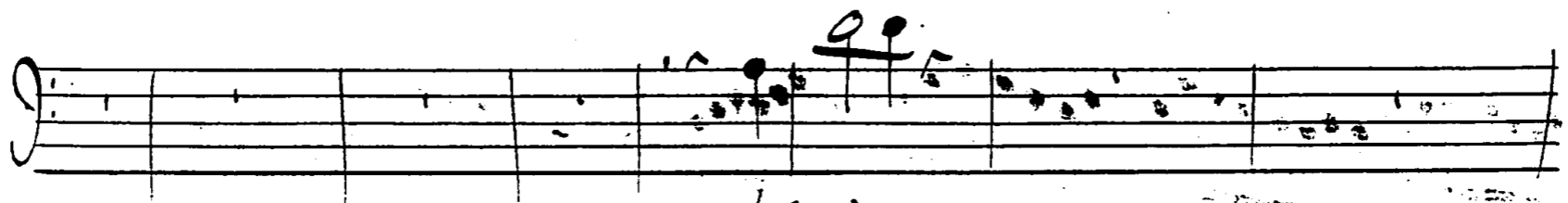
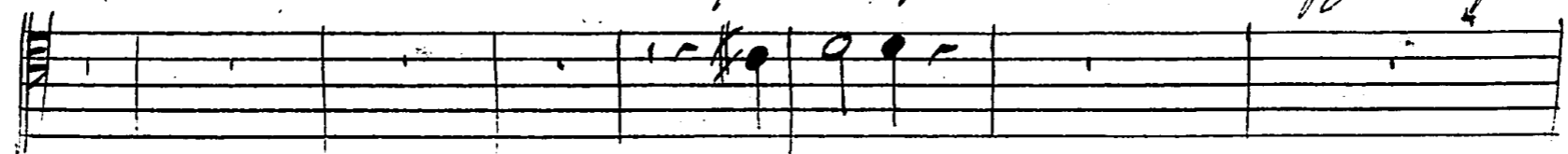
*qu'il riom - pbe qu'il riom -*



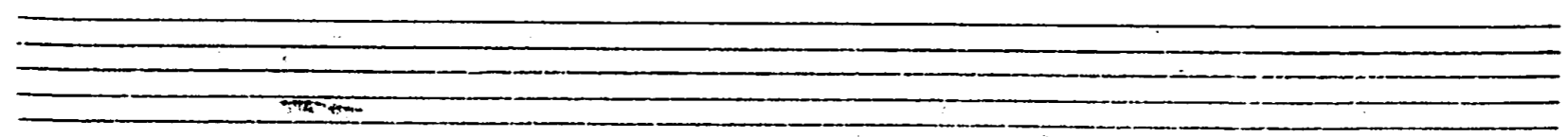
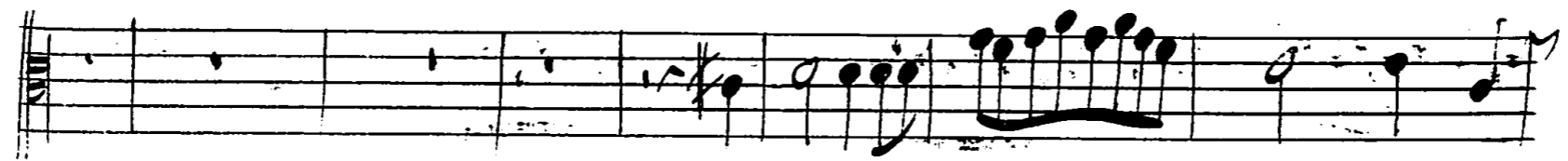
*qu'il riom - pbe*



*qu'il uue qu'il riom - pbe et qu'il*



*qu'il uue*



*phe et qu'il regne a jamais, qu'il tri*

*re — — — gre qu'il regne a jamais qu'il —*

om - phe qu'il uive qu'il triom - phe et qu'il re

uive, qu'il triomphe qu'il uive qu'il uive; qu'il triomphe qu'il regne a ja

qu'il  
qu'il triom - phe

gne qu'il regne a jamais qu'il triom

mais qu'il triom — — pse et qu'il regne a jamais, qu'il vive qu'il tri

qu'il vive

*phé et qu'il regne qu'il triomphe, qu'il triom*

*omphe qu'il vive, qu'il triom — — phé et qu'il ve*

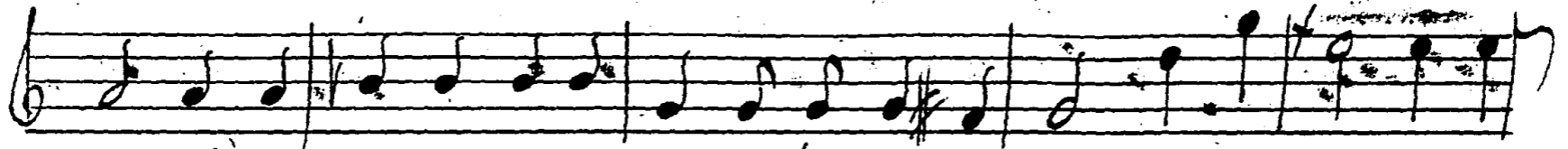
*qu'il vive*



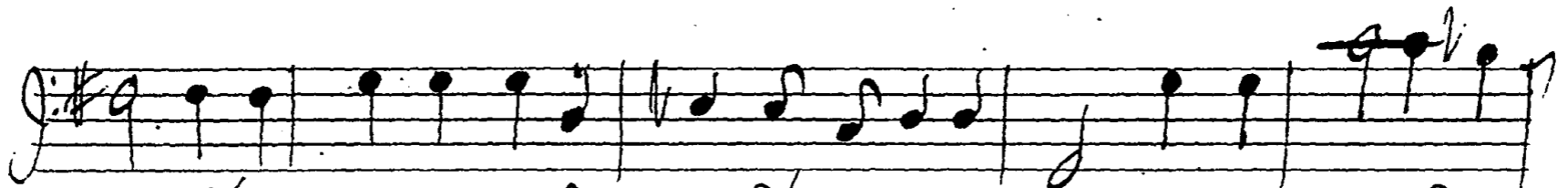
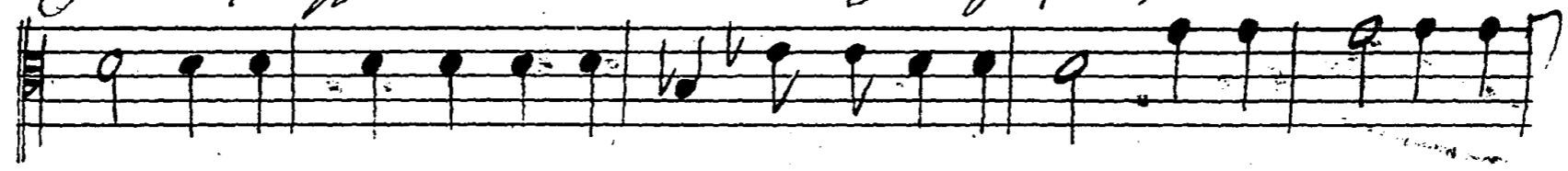
*pfe* et qu'il regne a jamais, Le plus sage des Roys veut qui

*gne* qu'il regne a jamais, Le plus sage

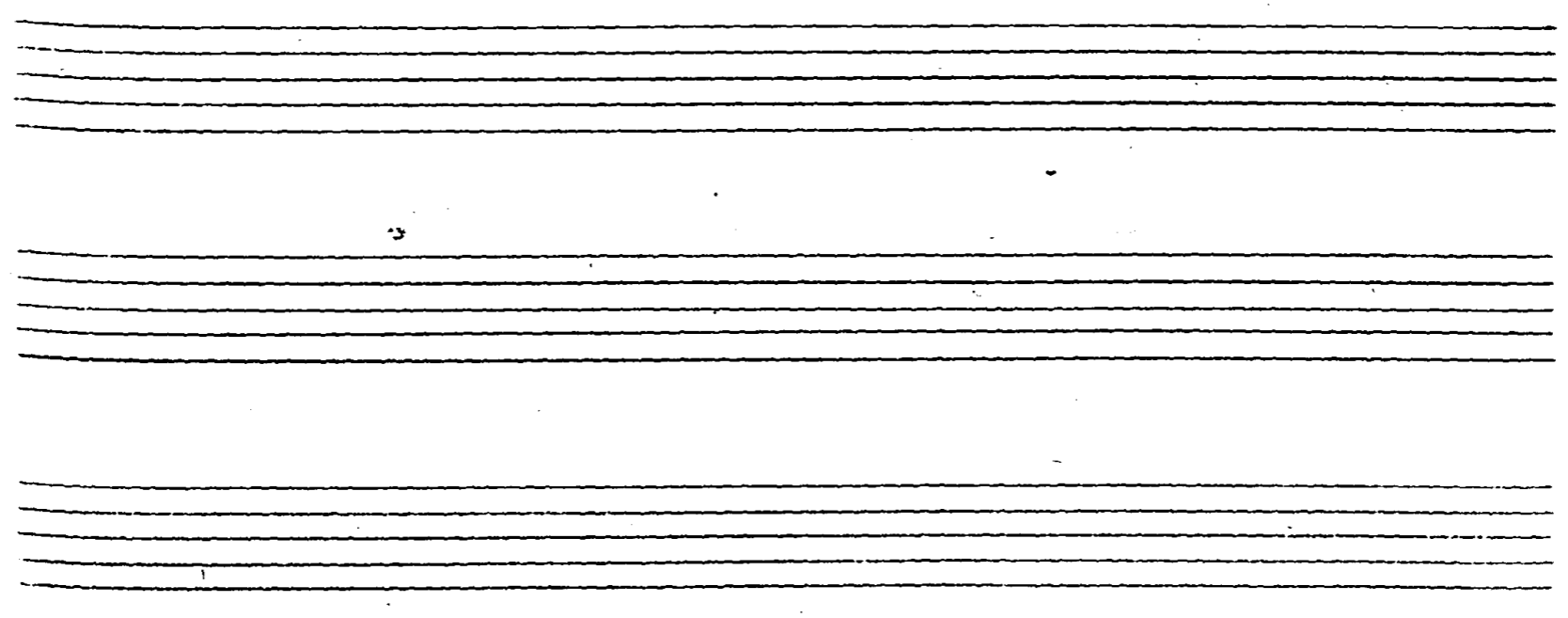
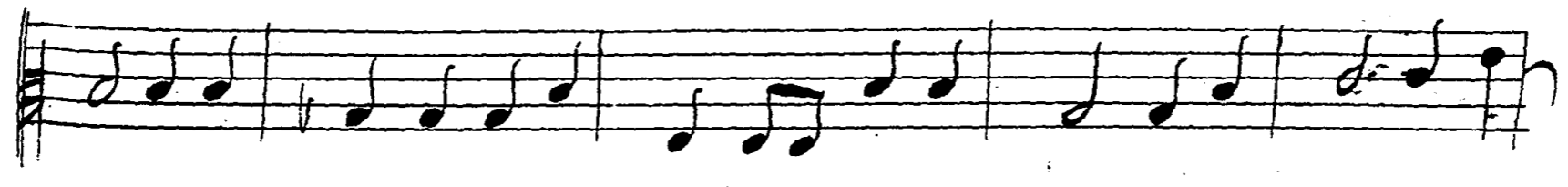
Le plus sage des Roys veut qui



- cy l'on jouisse des douceurs d'une heureuse paix, de nos chants de nos



cy l'on jouisse des douceurs d'une heureuse paix, de nos chants de nos



A musical staff in treble clef containing a series of notes and rests, including a triplet of eighth notes.

*jeux que l'écho retentisse, qu'il triomphe et qu'il regne qu'il vi*

A musical staff in treble clef containing a series of notes and rests, including a triplet of eighth notes.

*qu'il vive*

A musical staff in treble clef containing a series of notes and rests.

A musical staff in bass clef containing a series of notes and rests, including a triplet of eighth notes.

*jeux que l'écho retentisse; qu'il triom*

A musical staff in treble clef containing a series of notes and rests.

A musical staff in treble clef containing a series of notes and rests.

A musical staff in treble clef containing a series of notes and rests.

A musical staff in treble clef containing a series of notes and rests.

A musical staff in bass clef containing a series of notes and rests, including a triplet of eighth notes.

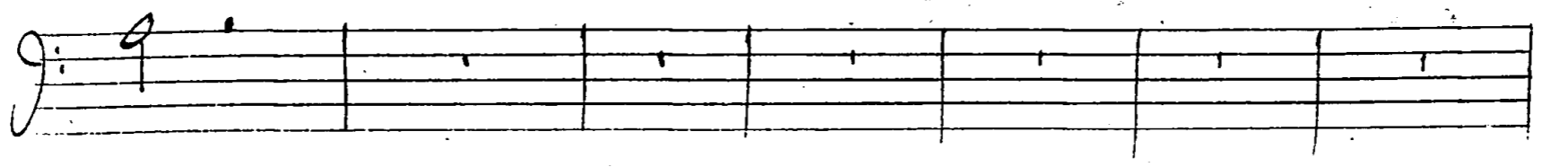
A series of five empty musical staves at the bottom of the page.

omph et qu'il vegne, qu'il trium

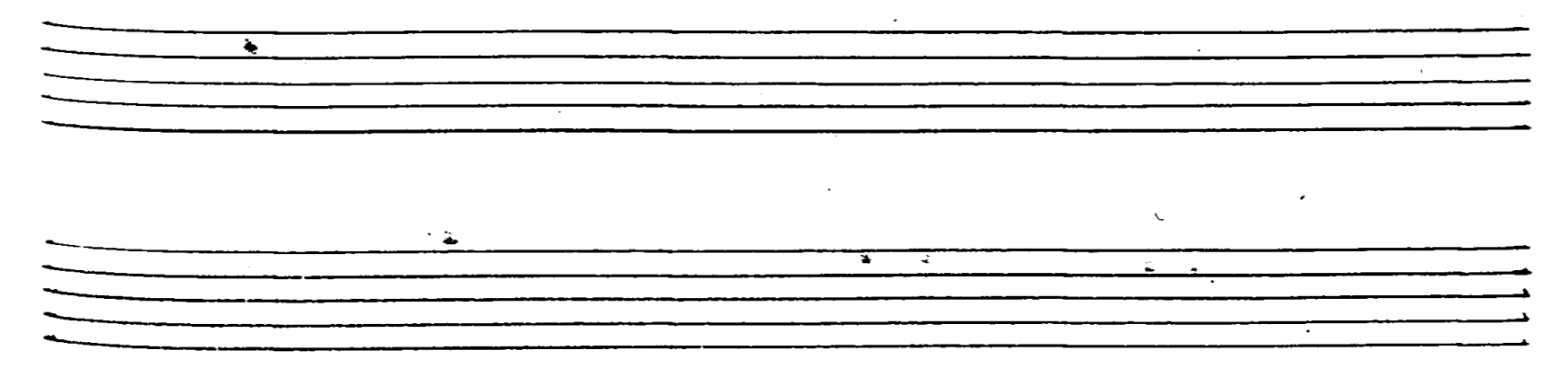
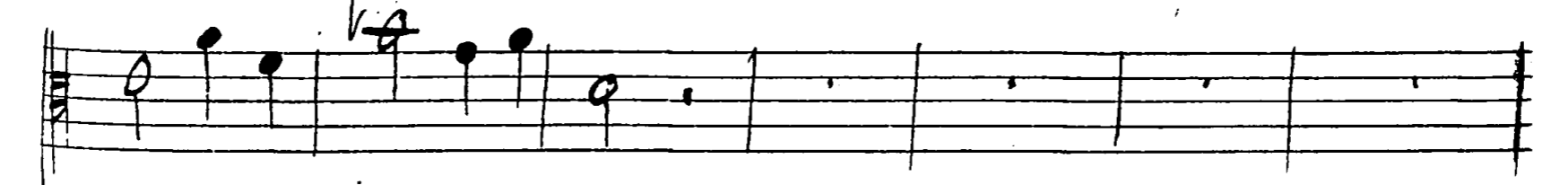
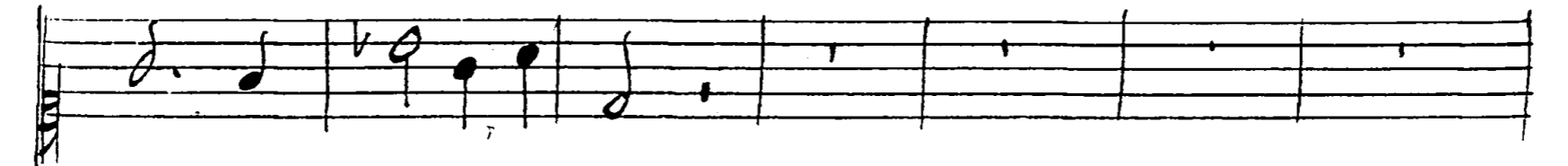
omph et qu'il ve

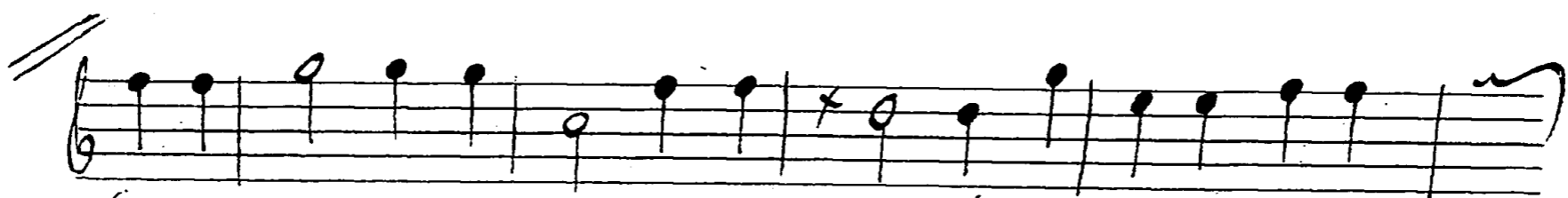


phe et qu'il regne a jamais;  
qu'il regne a jamais -

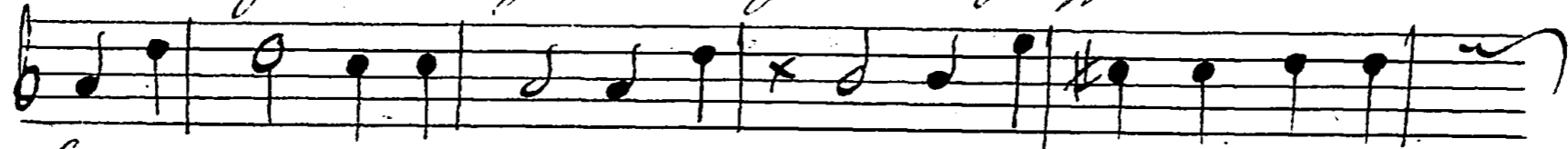


gnc;  
haut-bois -

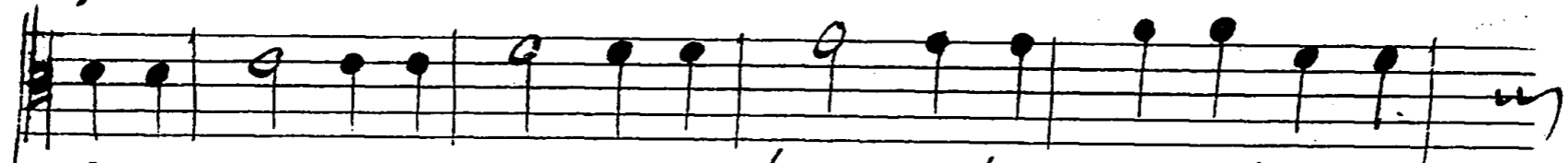




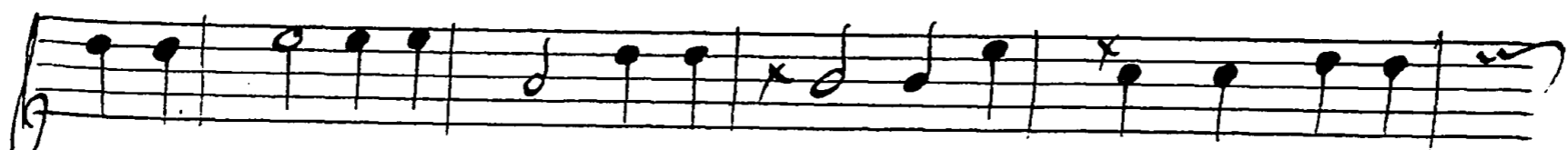
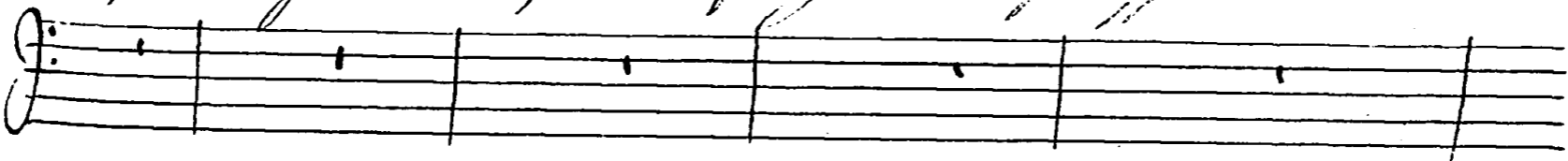
*Le plus sage des Roys veut qu'icy L'on jouisse des dou*



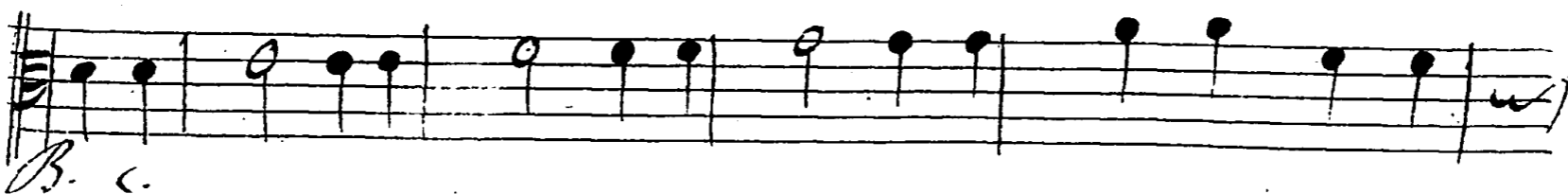
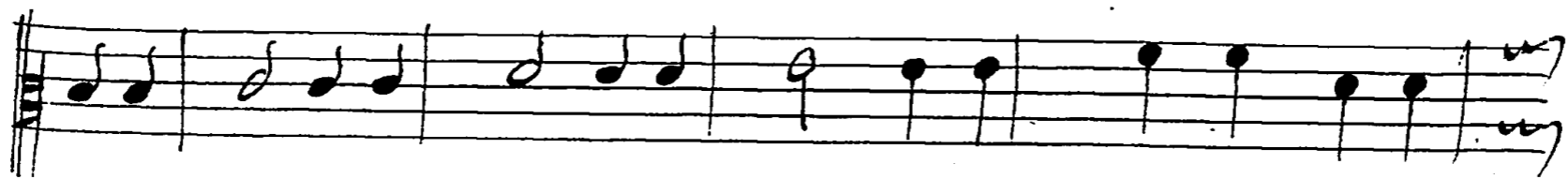
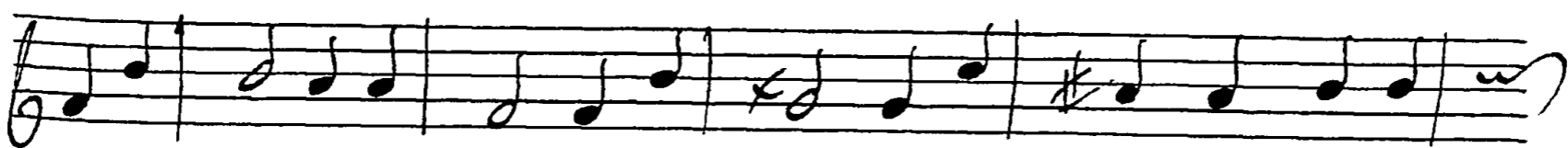
*Le plus*



*Le plus sage des Roys veut qu'icy L'on jouisse des dou*



*violem*



*B. c.*

ceurs d'une heureuse paix, de nos chants de nos jeux que l'écho reten

ceurs d'une heureuse paix

de nos chants de nos jeux que l'écho reten

*rife, qu'il triom - phe qu'il triom - phe qu'il triom*

*qu'il vive qu'il vive*

*rife, qu'il triomphe qu'il triom - phe qu'il tri*



*phé qu'il triomphe et qu'il regne a jamais*

*om phé et qu'il regne a jamais*

qu'il re - gne a jamais qu'il regne a jamais qu'il vi  
qu'il triom - phe et qu'il re  
qu'il vive qu'il triom - phe et qu'il regne a jamais qu'il vi  
qu'il vive

A musical staff in treble clef with a key signature of one sharp (F#). It begins with a complex, rapid sixteenth-note passage, followed by a series of quarter and eighth notes.

om — — — ppe et qu'il regne a jamais qu'il vive qu'il tri

A musical staff in treble clef with a key signature of one sharp (F#), continuing the melody from the previous staff with quarter and eighth notes.

— — — gne et qu'il regne a jamais, qu'il vive qu'il tri

A musical staff in treble clef with a key signature of one sharp (F#), featuring a complex sixteenth-note passage followed by quarter notes.

om — — — ppe et qu'il regne a jamais qu'il vive qu'il tri

A musical staff in treble clef with a key signature of one sharp (F#), containing a few quarter notes.

A musical staff in bass clef with a key signature of one sharp (F#), containing a few quarter notes.

qu'il vive

A musical staff in treble clef with a key signature of one sharp (F#), featuring a complex sixteenth-note passage followed by quarter notes.

A musical staff in treble clef with a key signature of one sharp (F#), containing a series of quarter and eighth notes.

A musical staff in treble clef with a key signature of one sharp (F#), featuring a complex sixteenth-note passage followed by quarter notes.

A musical staff in treble clef with a key signature of one sharp (F#), featuring a complex sixteenth-note passage followed by quarter notes.

A musical staff in treble clef with a key signature of one sharp (F#), featuring a complex sixteenth-note passage followed by quarter notes.

A musical staff in treble clef with a key signature of one sharp (F#), featuring a complex sixteenth-note passage followed by quarter notes.

An empty musical staff consisting of five horizontal lines.



*om*

*phe qu'il triom*

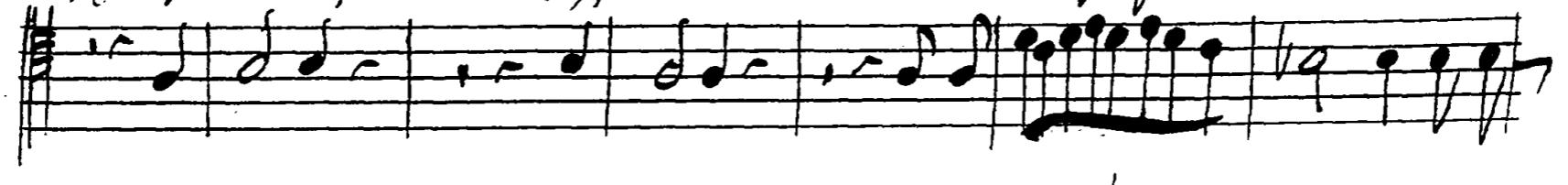


*om*

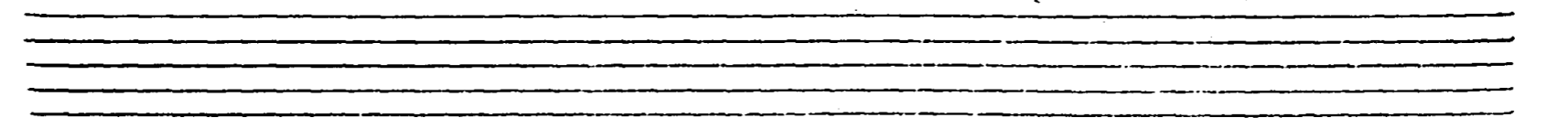
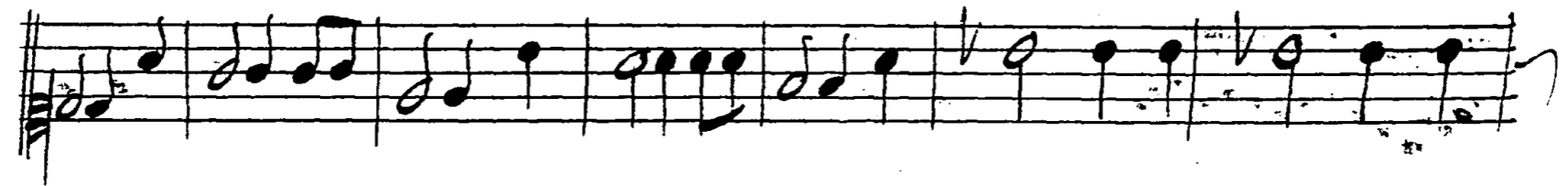
*phe;*



*omphe, qu'il vive qu'il triomphe, qu'il vive qu'il triomphe*



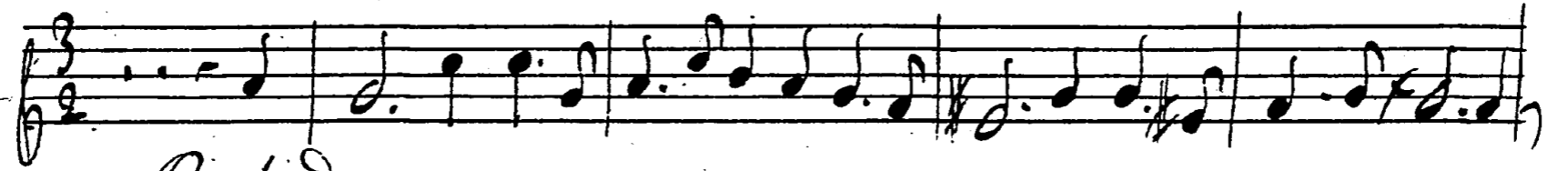
*qu'il vive qu'il vive qu'il triom - - phe et qu'il*



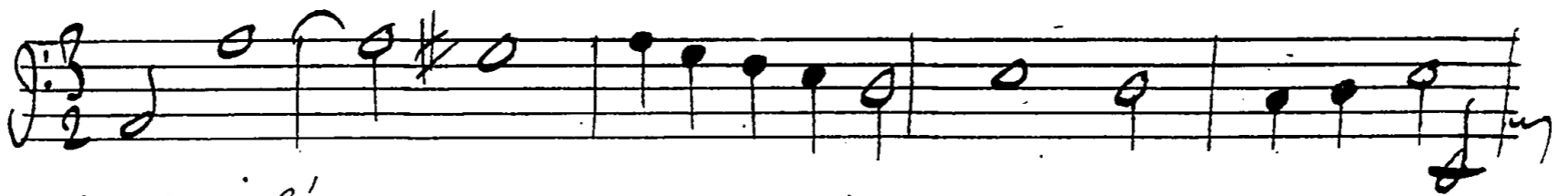
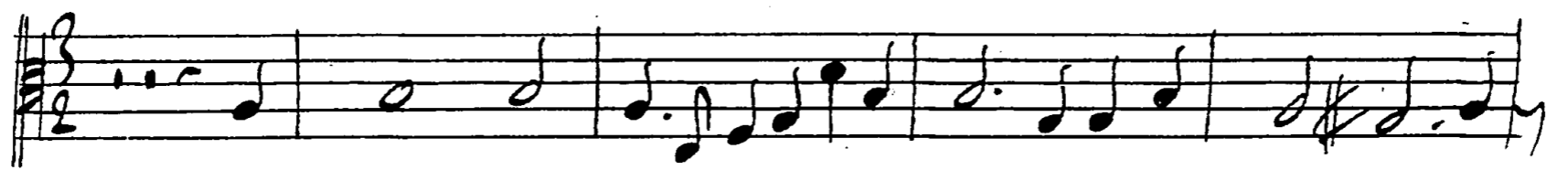
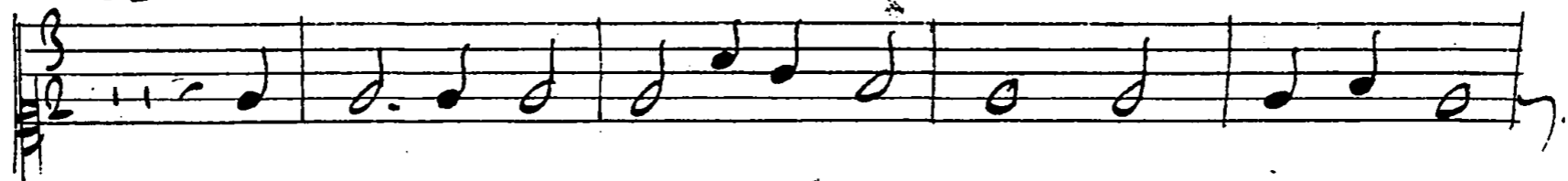
Handwritten musical score for a vocal piece, featuring ten staves of music. The lyrics are in French and appear to be: "phe et qu'il regne a jamais" and "gne qu'il regne a jamais". The notation includes various musical symbols such as notes, rests, and accidentals.

*fin Du Prologue...*

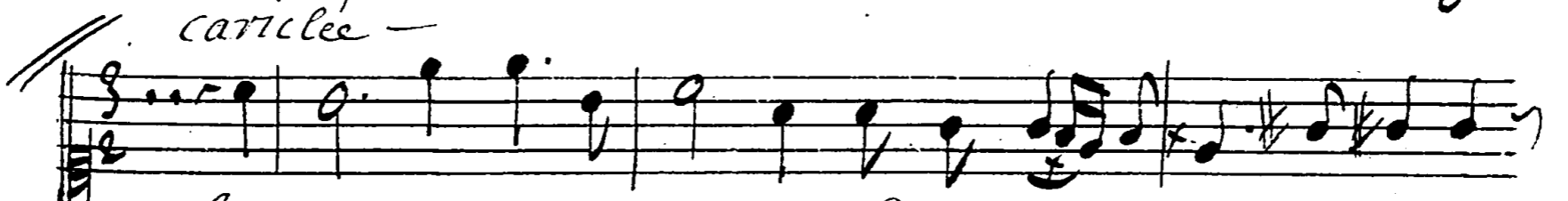
acte Premier - Scene Premiere



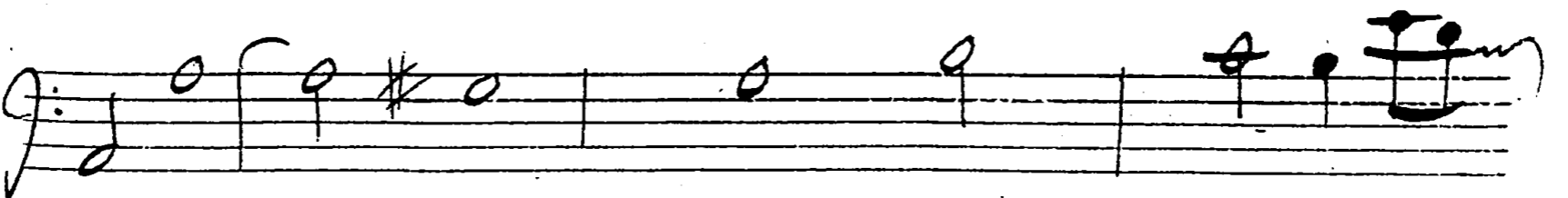
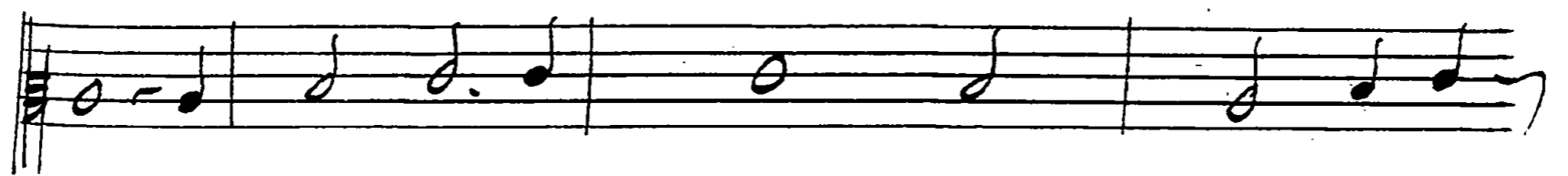
*Prelude*



*cariclé*



*Amour cruel - amour sors de mon foible coeur celui que*



ton pouvoit en a rendu vainqueur, a mes tris-tes re-

gards ne doit jamais paroître cesse d'augmenter mon en-

The musical score consists of ten staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third through sixth staves are piano accompaniment. The seventh staff is a vocal line with lyrics. The eighth through tenth staves are piano accompaniment. The score is written in a cursive, handwritten style.

ny si c'est l'Espoir qui ta fait naître dois tu vivre encor a pres-

luy si c'est l'Espoir qui ta fait naître doistu vivre encor apres luy



scène seconde

Ritournelle

Tisbé -

C'est de notre costé que panche la victoire, Bientôt le

nil coulera sous mes Loix et L'égypte cedant a

nos fameux exploits va perdre dans ce jour le reste de sa

gloire me roë be viendra, charmé de nos beautés v'os of

*cariclée*  
friv les honneurs que La cour doit Luy rendre cruelle que uienstun

*Tirbè*  
prendre; Rendez le calme a vos sens agitez Ar —

sa ce uous chérit elle peut uous deffendre d'un hy

*cariclée*  
men que uous redoutez; helas; helas; Je ne uoy

rien qui ne me de ses pere; Inconnue a moy

mesme en ces lieux évangere; Dou puis je attendre du se

ours; j'ignore quel mortel m'a donné la naissance; ar-

sace qui prend soin de mes funestes jours m'ordonne d'écou-

ter une amour qui m'offense; Thèagene Luy seul vien

droit a ma deffence et je L'ay perdu pour jamais

-ris bé air-

L'amour propice aux coeurs fideles; tost ou tard fi-

nit leurs malheurs; un doux espoir doit calmer vos dou

leurs, c'est souvent au milieu des épines cruelles; que naissent

Les plus belles fleurs; c'est souvent au milieu des épines cru

elles, que naissent Les plus belles fleurs; non rien ne peut finir ma

peine depuis qu'ersace a bandonnant sa cour me lais

sa dans la presse ou je vis Theagene; nos mal

heurs, mon départ pour ce fatal le jour, n'ont pu me déga

ger d'une fatale chaine

*Air*

Triste et cher souvenir qui redoublez mes feux n'agit

plus un coeur trop malheureux, - si vostre secrette puissance

scait charmer quelque fois mes maux les plus affreux, ah que vous-

Handwritten musical score for a song. The score consists of 11 staves of music. The first staff contains the lyrics: *estes vigoureux; même en calmant leur violence;*. The second staff contains the lyrics: *Triste et cher souvenir qui redouble mes feux; ma*. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The time signature is not explicitly written but appears to be 4/4. The notation includes various note values, rests, and accidentals.

estes vigoureux; même en calmant leur violence;

Triste et cher souvenir qui redouble mes feux; ma

*gitez plus un coeur trop malheureux, vous reparez des temps la plu*

Handwritten musical notation for the second system, vocal line.

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

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, vocal line.

*longue distance; mais plus vo. retravez a mon coeur amou.*

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

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

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

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



reusc; de ses tendres plaisirs La tranquille innocen

ce, plus vostre secours dangereux me fait sentir les horreurs de l'ab-

sence; *T*riste et cher souvenir qui redouble mes feux n'agit plus un

*T*isbe *avidée*  
cœur trop malheureux; Merçie paroist, o funeste escla

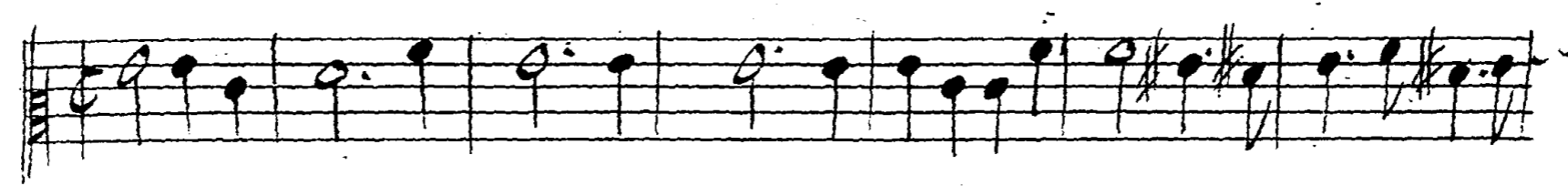


uage; ne puis je en liberté me plaindre de mon sort;

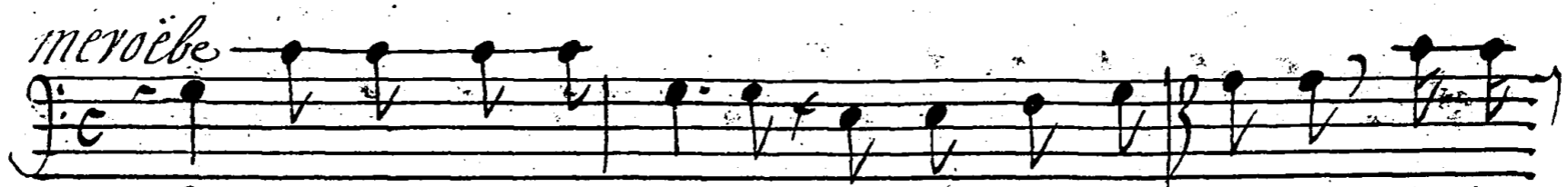
Scene 2e. —



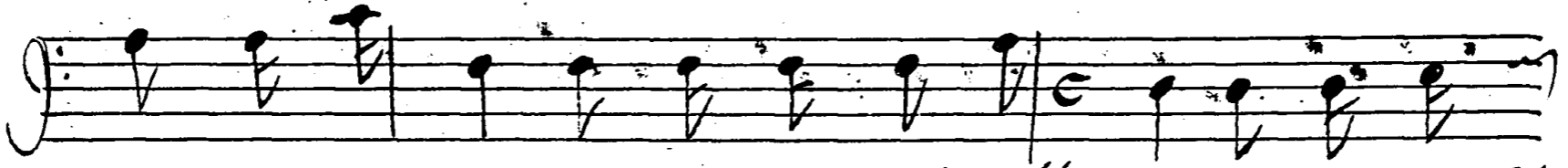
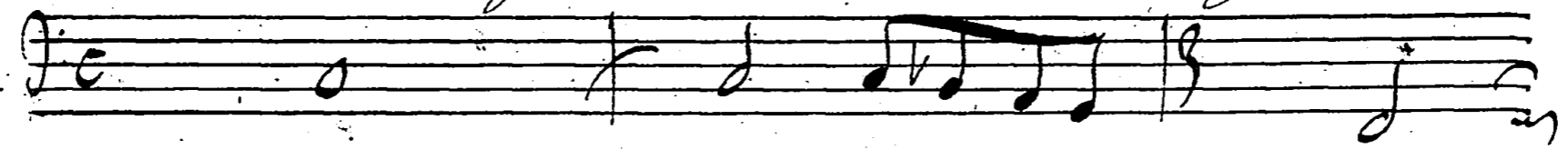
Prelude —



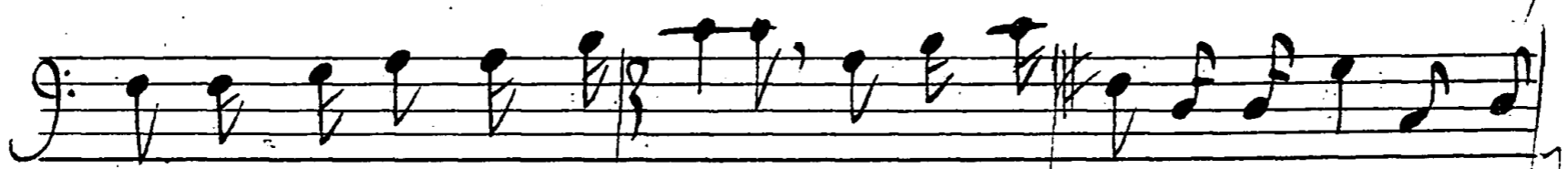
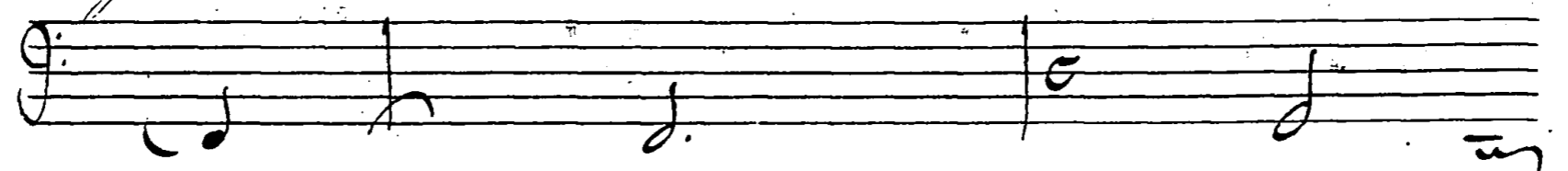
*mevoëbe*



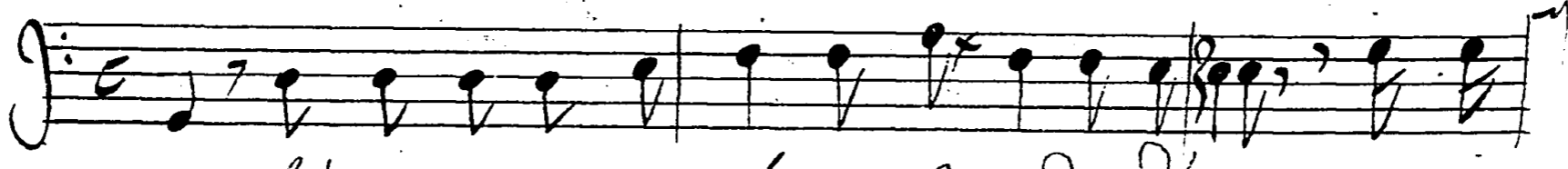
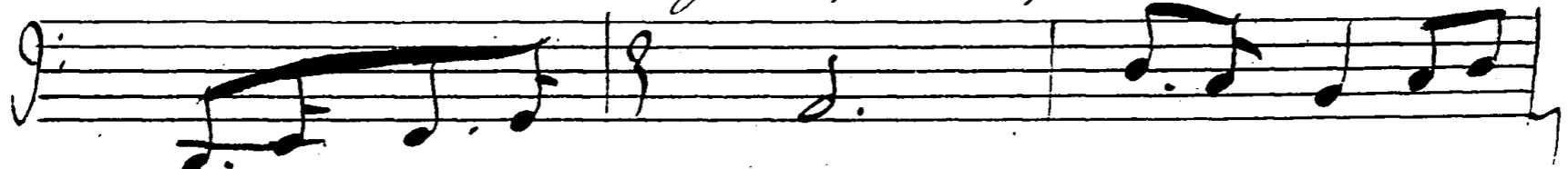
*Les Dieux a nos guerriers consacrent l'avantage; L'enne*



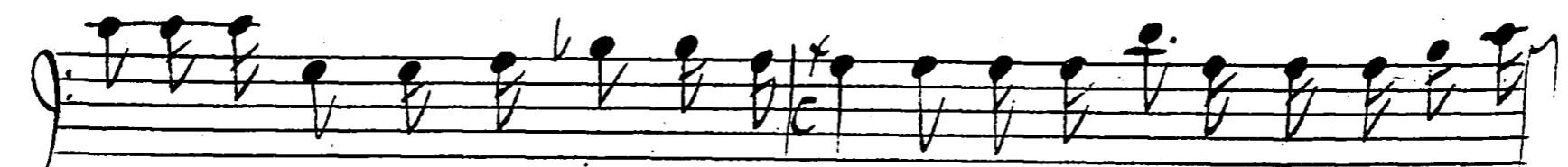
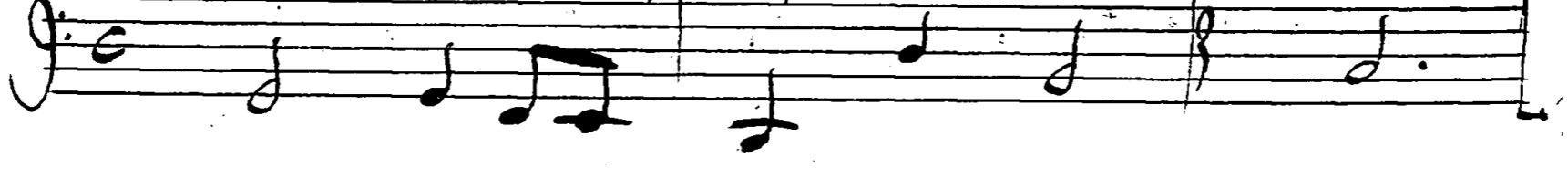
*my contre nous fait un nouvel efforts; mais nos sol*



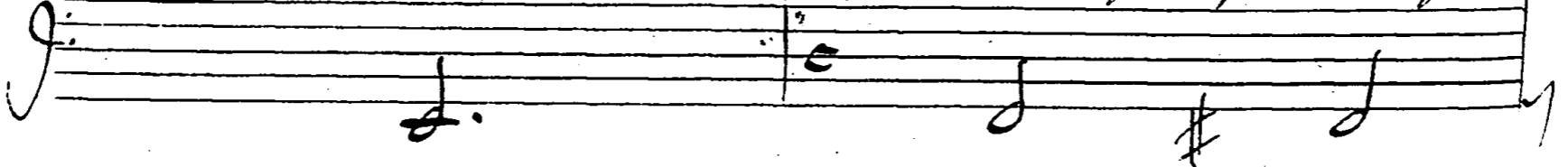
*dats animez du carnage; portent partout la terreur et la*



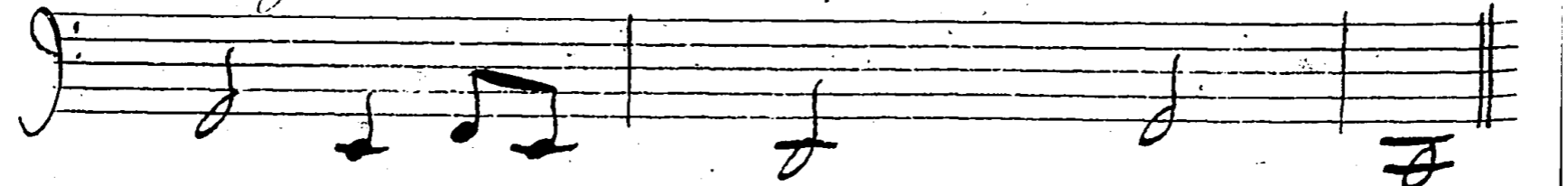
*mour; j'ameine ce captif par les ordres d'arsace; et je*

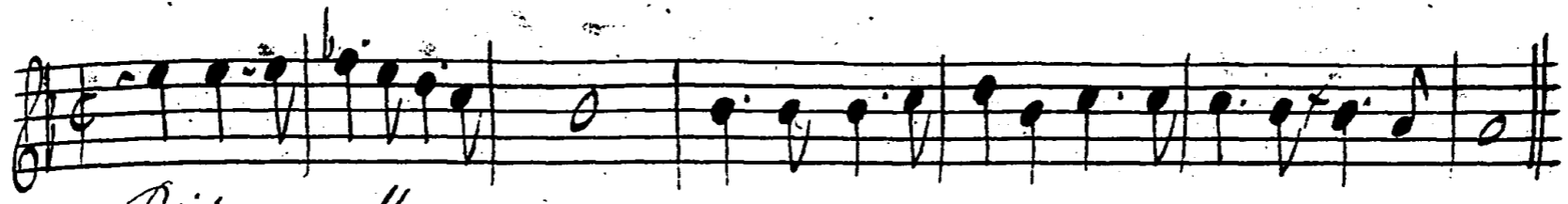


*cours profiter de ce jour fortuné pour me montrer par une illustre*

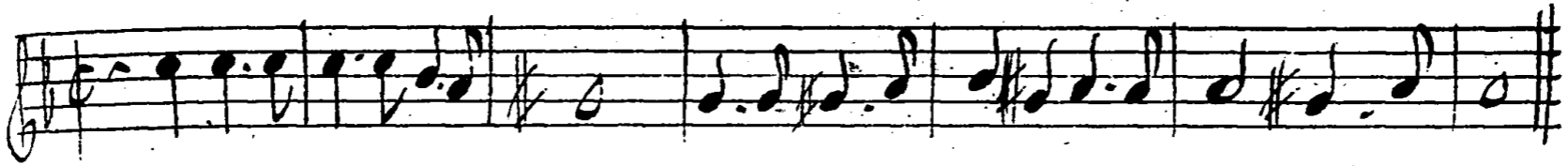


*dace; digne de tout l'amour que vous m'avez donné.*





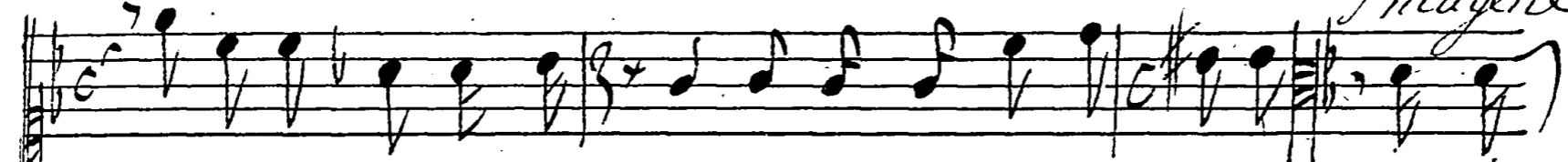
Ritournelle



SCENE 4<sup>e</sup>

caricléé

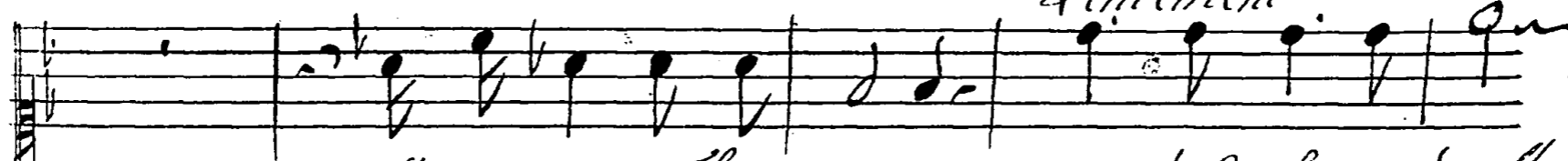
Theagene



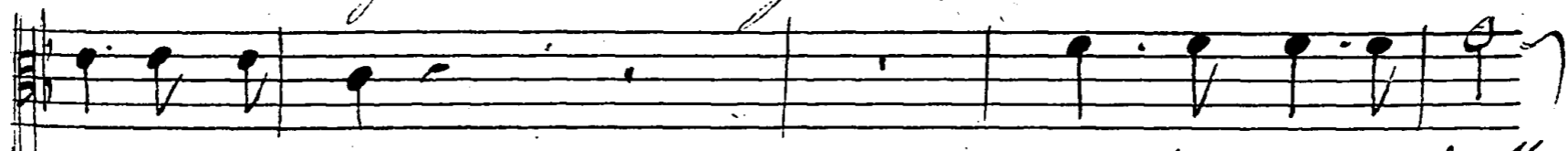
Que vois je; est ce un erreur, vne chimere vaine; car



Lentement

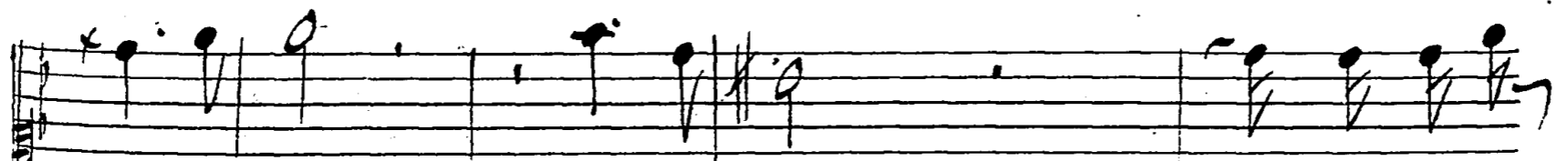
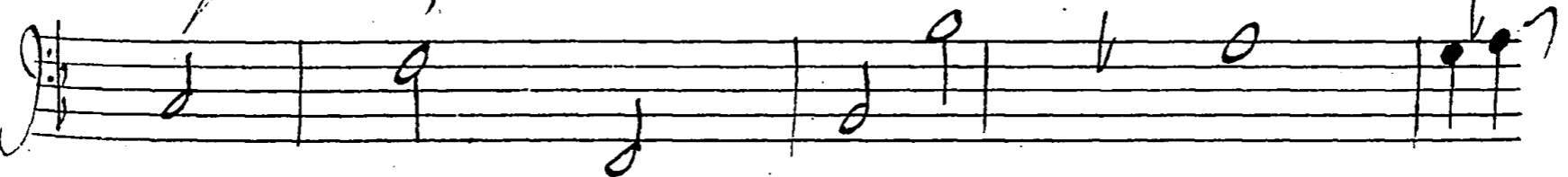


est ce vous, Theagene; quel bonheur uos offre



clée est ce vous;

quel bonheur uos offre

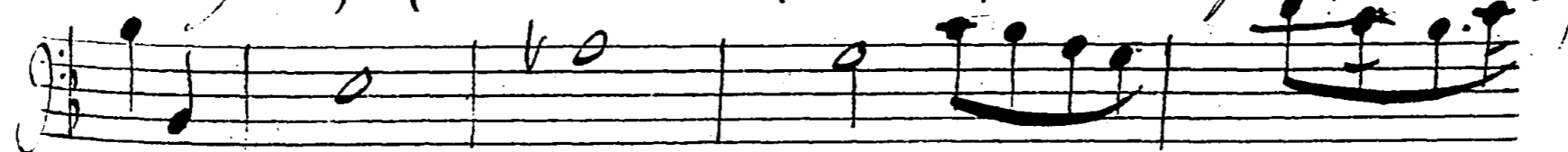


a mes yeux; quels transports;

Quoy je vous re



a mes yeux; quel charme Le ciel finit ma peine.



*trouve en ces lieux; est ce vous Theagene*  
*cariclee, est ce vous;*

*quel bonheur vous offre a mes yeux; que le plaisir de ve*  
*quel bonheur vous offre a mes yeux;*

*voir ce qu'on aime fait naître de tendres ardeurs. deurs;*

*non tous les dieux dans leurs bonheurs supreme, non rien qui*

*fla-te plus leurs coeurs; que le plaisir de ve voir ce qu'on*

*aime; quel destin vous conduit en ces brillans climats;*

*Theagene  
mon desespoir m'a fait prendre les armes; éloigné de vos*

*yeux je ne trouvois de charmes que dans les honneurs du trône*

*carrière  
Redoublons de nos coeurs l'heureuse intelligence, à  
pas; Redoublons de nos coeurs l'heureuse intelligence, à*

*mour nous fait sentir ses plus aimables coups, que notre des-  
mour nous fait sentir ses plus aimables coups, que notre des-*

tin sera doux s'il me sure la recompense a la ri

queur de son couroux; que notre destin sera doux s'il me

sure la recompense a la rigueur de son couroux; que

notre destin sera doux; s'il me sure la recom-

que notre destin sera doux, s'il me



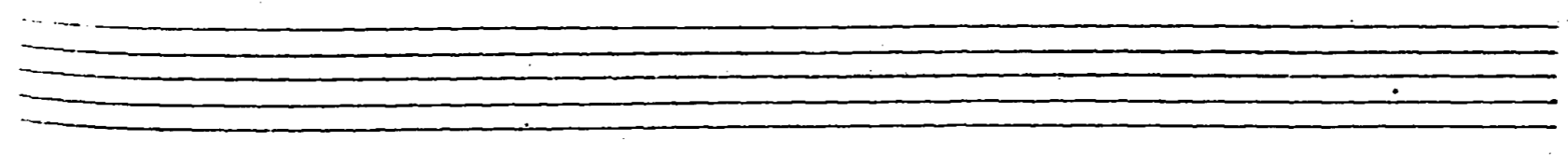
pense, a la rigueur de son courroux; Rien ne  
 sur la recompense a la rigueur de son courroux;

peut exprimer les transports de mon ame, mais. A l'ace pa-

royt contrainons nos ardeurs, de nos tendres regards mena-

geons Les douceurs Les yeux de deux amants jettent des traits de

flâmes qui ne clarent que trop le secret de leurs cœurs les



yeux de deux amants! Jettent des traits de flâme qui n'é-

clairont que trop Le secret de leurs coeurs.

Arace. Prince votre vateur a vous

même fatale vous a soumis a notre Loy;

mais n'appréhendez rien si la pitié du Roy a la

mienne se trouve égale; vous serez plus a vous que j'en

*Theagene.*

*lais a moy, Quel Dieu uó. solli cite a m'etre fauo-*

*- rable, vaincu, persecuté du destin rigoureux*

*aria*  
*Des caprices du sort vous n'estes point coupables —*

*Theagene* *aria*  
*Que ne deurois je point a ce se cours heureux; Allez Prince*

*un héros qu'un sort funeste accable; Intereffe pour*

*— Sur tous les coeurs genereux,*

*av/ace*      *SCENE 6<sup>e</sup>*      *cariclé*

*A l'auteur ce guerrier La pitié me comue; Il est*

*digne des soins que vous prenez pour luy, quel seroit son mal*

*heur Si malgré mon appuy ce jour funeste étoit le der*

*nier de sa vi-e; Ciel; Les captifs pres d'icy rassem*

*blez au temple d'osiris, doivent estre immo*

*lez; Je succombe a mes maux ma force est inutile;*

*adace* *caricléé*

Quel Intereff te fait verser des pleurs, Je connois ce he

ros Il est du sang d'Achille, Je plains comme uo. Ses mal

*adace*

heurs, Je veux t'aouoier ma foi blesse, ne crains rien pour les -

Jours de ce Prince charmant; un Dieu qui pour

Luy m'interesse; me repond du succès -

de mon empressement;

*adagio*

Tandis que le combat se donnoit dans la plaine; les -

*vistoso*

visions

tois sur nos fameux remparts, la valeur de ce Prince assi -

visions

visions

visions

visions

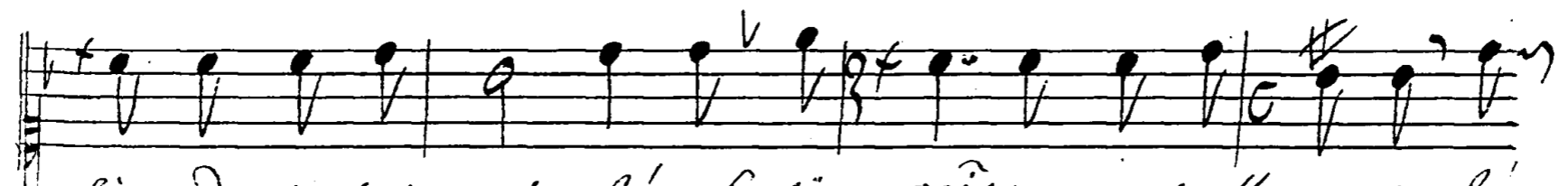
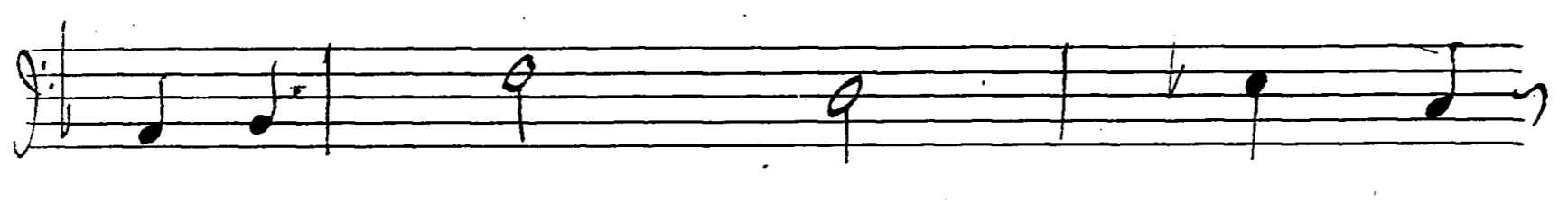
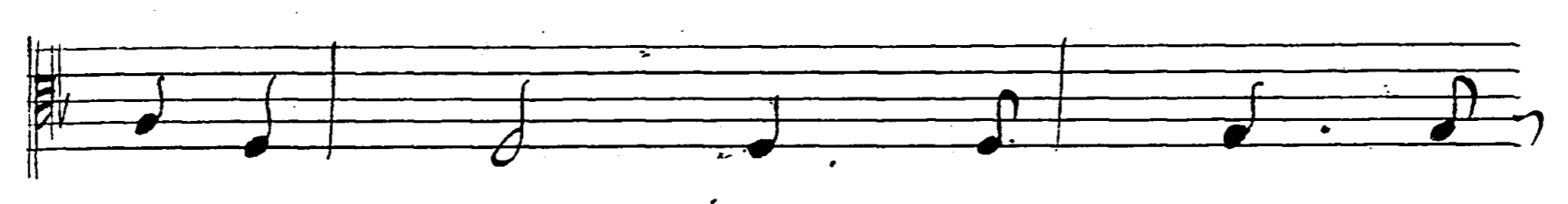
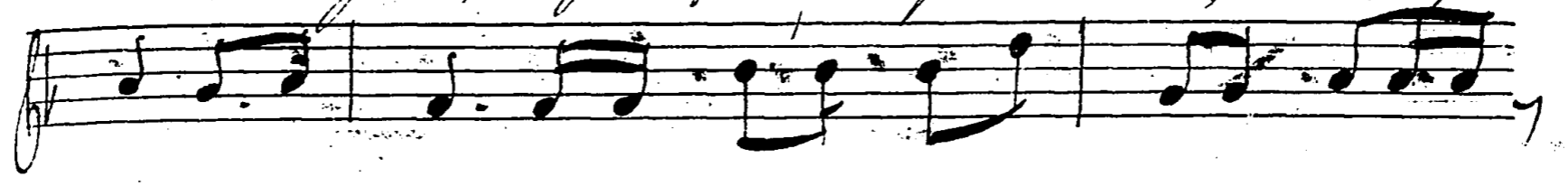
visions

visions

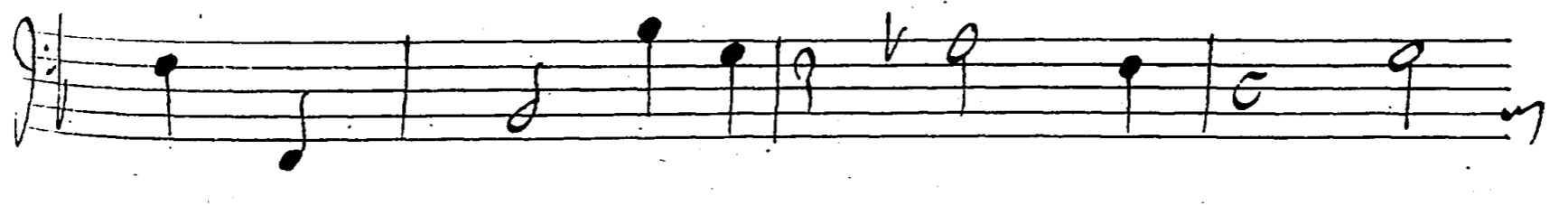
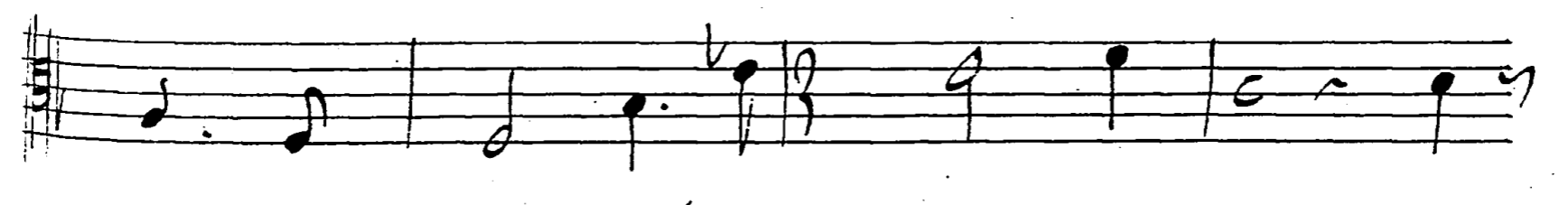
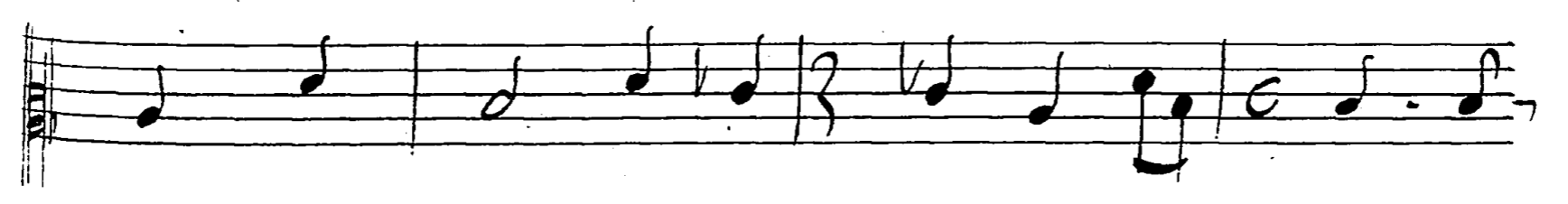
visions



*ré mes regards, notre perte eût été certaine, mais j'eût saï -*



*lit de toutes parts, j'ay senti croître mes alarmes, j'ay*



*plaint de son destin la fatale rigueur; mais il n'a point he*

*las; cesse d'être vainq?; et lorsque la victoire a abandonné les*

*las; cesse d'être vainq?; et lorsque la victoire a abandonné les*

*las; cesse d'être vainq?; et lorsque la victoire a abandonné les*



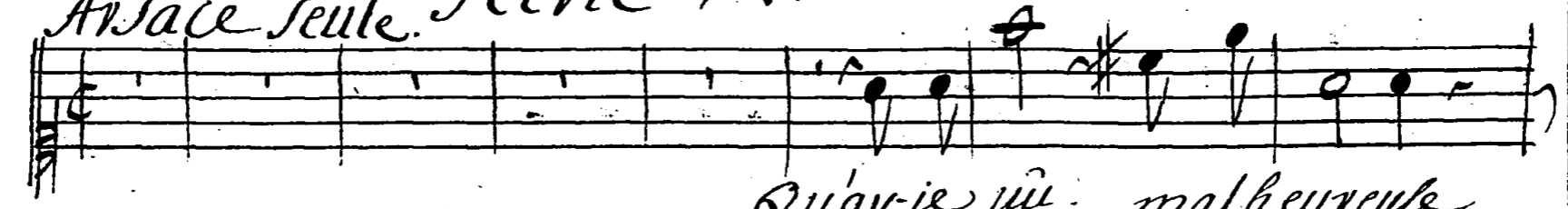
armes L'amour par d'innocentes charmes, Le rendoit maître de mon

*cari ansace* *caricléa*  
 cœur, Dieux, D'où vient cette inquiétude; Songez vous que le


*ansace*  
 Roy doit estre vostre époux; Laissez moy seul aller, retirez

vous, mon amour a besoin d'un peu de solitude;

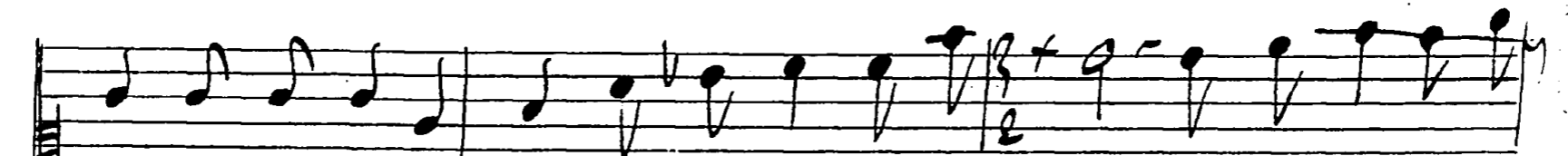
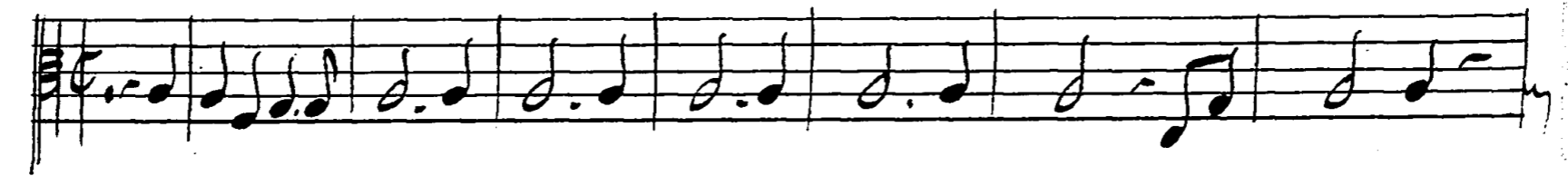
*Ansace seule. Scene 7eme*



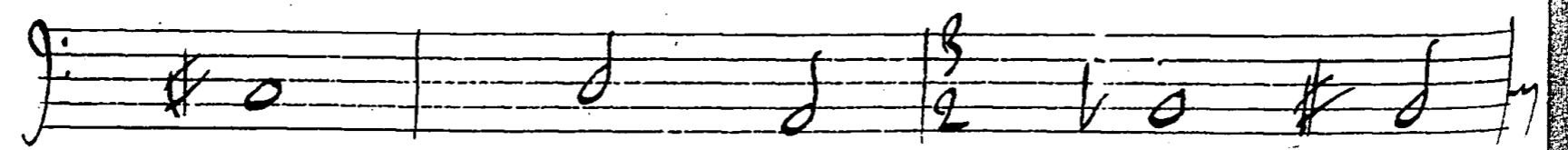
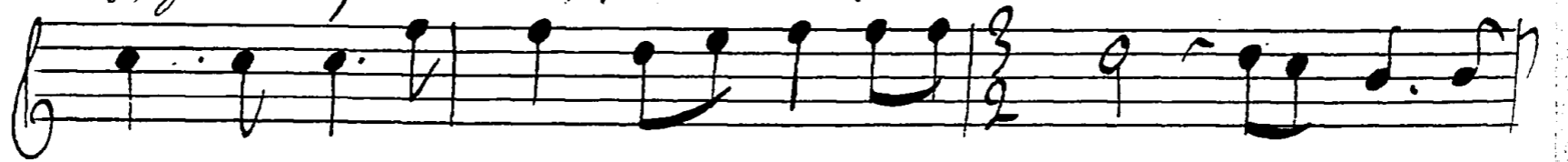
*Quay je u; malheureuse*



*Prelude -*



*ah; je n'en puis douter, je connais son amour mon ardeur sera*



*vaine la crainte la fureur, la tendresse; la haine toura*

*tour viennent magiter; un noir pressentiment s'empare de mon*

ame; mon coeur triste abbatu; rose former des vœux; Je

trouve une Rivalle opposée à mes feux; qui peut être à seu

plaire a l'objet de ma flâme; *Tran*

ports qui détruisez mon espoir le plus doux, faut-il que je me livre a

*vous, l'amour qui n'a rien produit, et qui trouble mon coeur.*

*par des soupçons jaloux; ne cherchoit il qu'à me se*

duire; *Transport qui d'enlève mon espoir le plus -*

*doux faut il - que je me livre a vous; -*

The image shows a handwritten musical score on ten staves. The first two staves contain the vocal line with the lyrics "duire; Transport qui d'enlève mon espoir le plus -". The next four staves are for the piano accompaniment. The sixth staff begins a new section with the lyrics "doux faut il - que je me livre a vous; -". The remaining four staves continue the piano accompaniment for this section. The notation includes various note values, rests, and dynamic markings.

*Trompettes.*

Musical staff for Trompettes (Trumpets), featuring a melodic line with various note values and rests.

Musical staff for Trompettes, continuing the melodic line.

Musical staff for Trompettes, continuing the melodic line.

Musical staff for Trompettes, continuing the melodic line.

Musical staff for Trompettes, continuing the melodic line.

Musical staff for Trompettes, continuing the melodic line.

*ritace*

Musical staff for Trompettes, continuing the melodic line.

*Ces cris et ces chants d'allégresse m'annoncent que le*

Musical staff for Trompettes, continuing the melodic line.

Musical staff for Trompettes, continuing the melodic line.

*Roy conduit joy les pas, au moins, barbare amour funeste amour*

Musical staff for Trompettes, continuing the melodic line.

Musical staff for Trompettes, continuing the melodic line.

*las Laisse moy le pouvoir de cacher ma foi blessé;*

Musical staff for Trompettes, continuing the melodic line.



*Fin.*  
*Marche Trompettes*

The first staff of music for 'Marche Trompettes' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth notes, followed by a melodic line with some grace notes. The staff concludes with a double bar line and the word 'Fin.' written above the final note.

The second staff continues the melodic line from the first staff, featuring a mix of eighth and sixteenth notes. It ends with a double bar line and the word 'Fin.' written above the final note.

The third staff continues the melodic line, showing a transition to a more rhythmic pattern with eighth notes. It ends with a double bar line and the word 'Fin.' written above the final note.

The fourth staff continues the melodic line with a series of eighth notes. It ends with a double bar line and the word 'Fin.' written above the final note.

The fifth staff continues the melodic line with a mix of eighth and sixteenth notes. It ends with a double bar line and the word 'Fin.' written above the final note.

*Fin.*  
*Tymballes*

The first staff of music for 'Tymballes' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth notes, followed by a melodic line with some grace notes. The staff concludes with a double bar line and the word 'Fin.' written above the final note.

The second staff continues the melodic line from the first staff, featuring a mix of eighth and sixteenth notes. It ends with a double bar line and the word 'Fin.' written above the final note.

The third staff continues the melodic line, showing a transition to a more rhythmic pattern with eighth notes. It ends with a double bar line and the word 'Fin.' written above the final note.

The fourth staff continues the melodic line with a series of eighth notes. It ends with a double bar line and the word 'Fin.' written above the final note.

The fifth staff continues the melodic line with a mix of eighth and sixteenth notes. It ends with a double bar line and the word 'Fin.' written above the final note.

The sixth staff continues the melodic line with a series of eighth notes. It ends with a double bar line and the word 'Fin.' written above the final note.

The seventh staff continues the melodic line with a mix of eighth and sixteenth notes. It ends with a double bar line and the word 'Fin.' written above the final note.

Le Roy scene 8.<sup>e</sup>

Princesse La victoire a rempli mes souhaits; mes-

peuples vont jouir des douceurs de la paix je scay que

nous devons cet illustre avantage; au se-

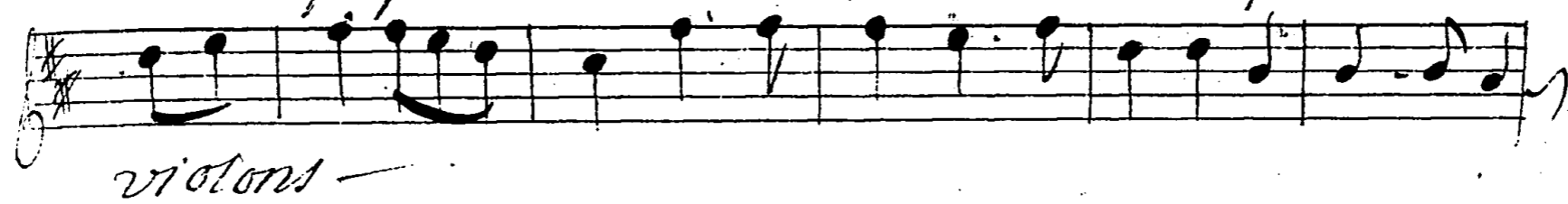
couv de notre art qui commande aux enfers; et je

vriers vous rendre l'hommage; du triomphe qui

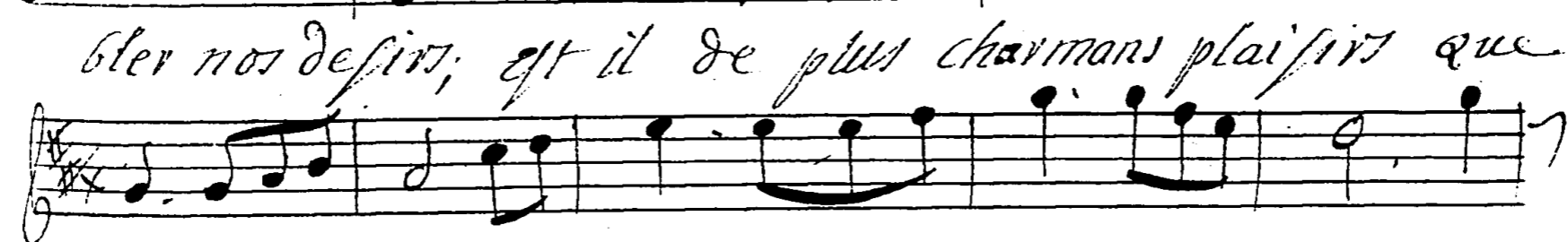
met l'égypte dans nos fers; —



chantez peuples chantez celebrez la victoire qui vient de com



violons —



gler nos desirs; et il de plus charmans plaisirs que



ceux que nous donne la gloire; est il de plus char-

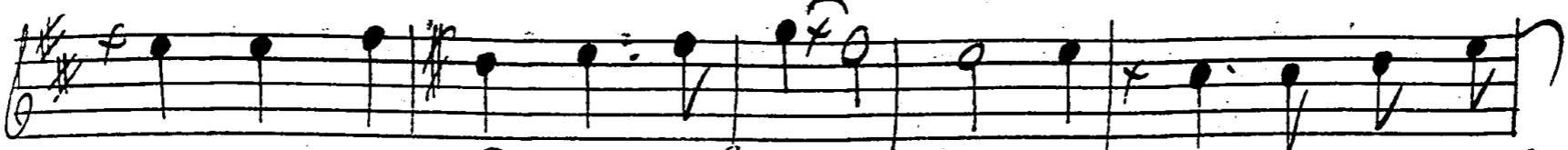
mans plaisirs que ceux que nous donne la gloire -

The image shows a handwritten musical score on a single page. It consists of ten staves of music. The first two staves are for the voice, with the lyrics 'ceux que nous donne la gloire; est il de plus char-' written below them. The next two staves are for the piano accompaniment. The following two staves are for the voice, with the lyrics 'mans plaisirs que ceux que nous donne la gloire -' written below them. The final two staves are for the piano accompaniment. The music is written in a single system, with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various note values, rests, and dynamic markings.

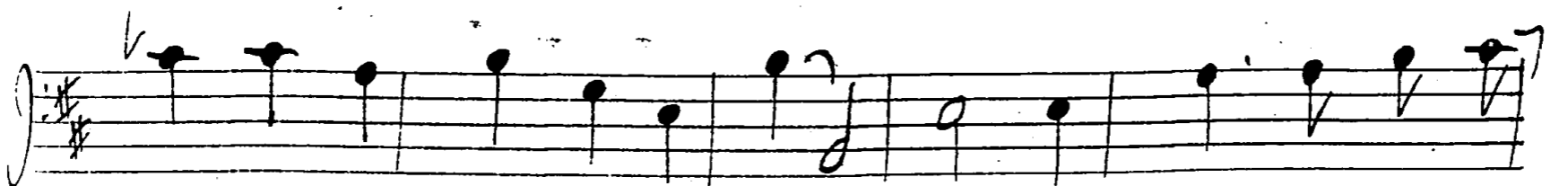
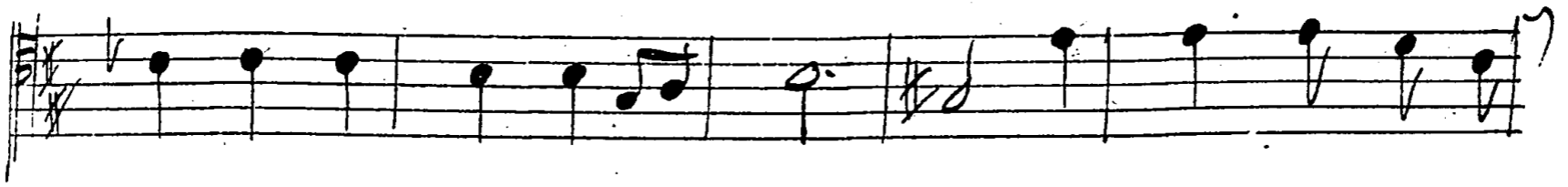
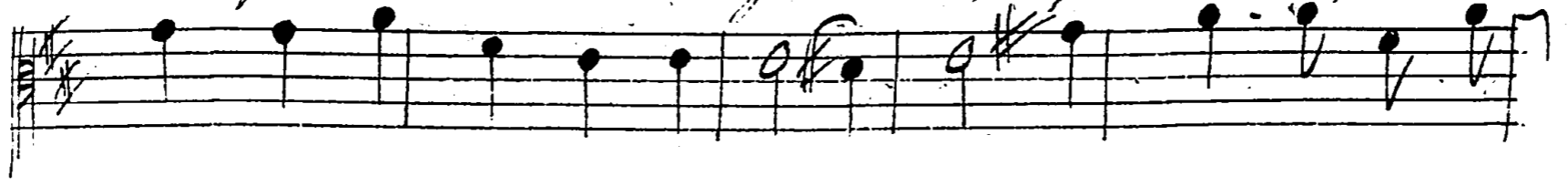


Glor nos desirs est il de plus charmants plaisirs que

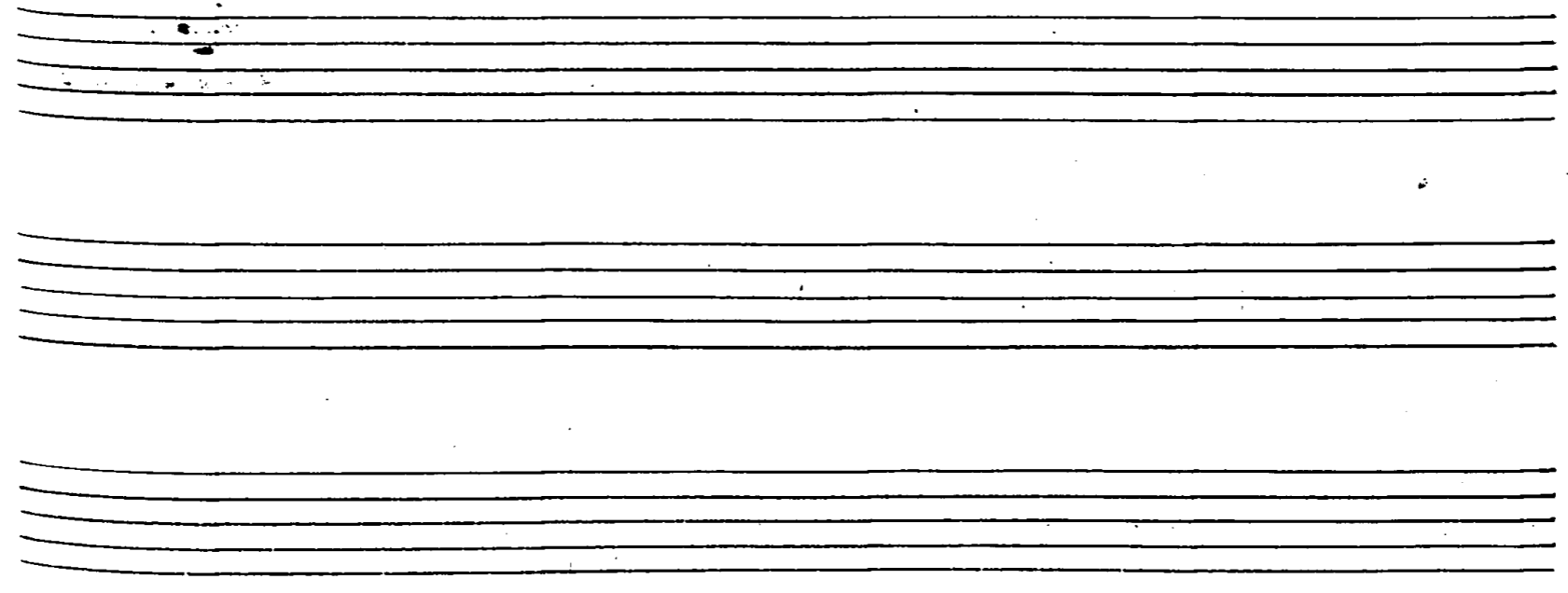
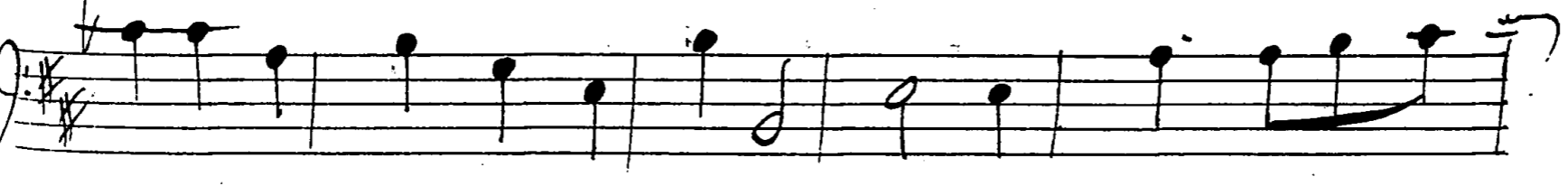
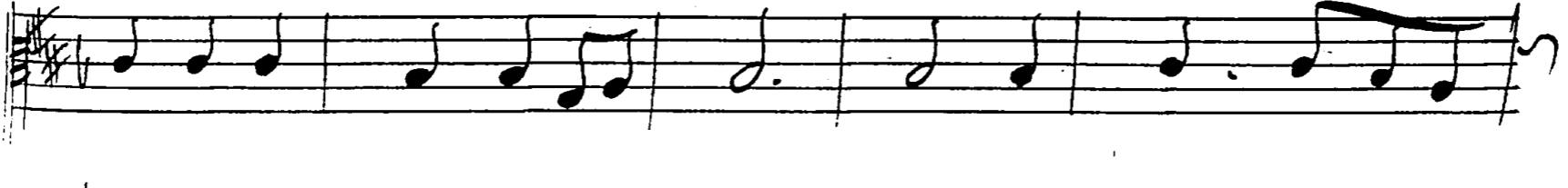
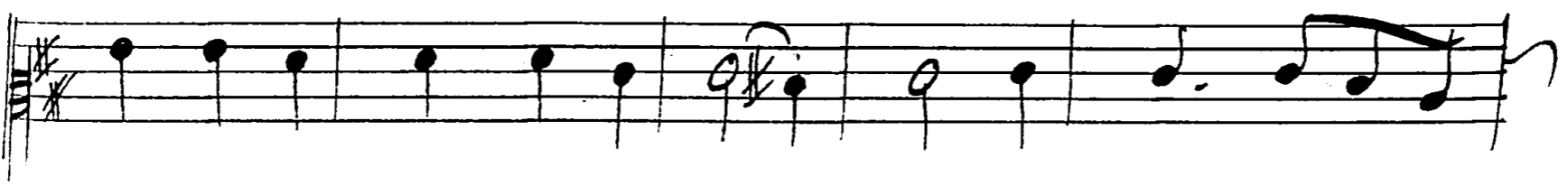
Glor nos desirs est il de plus charmants plaisirs que

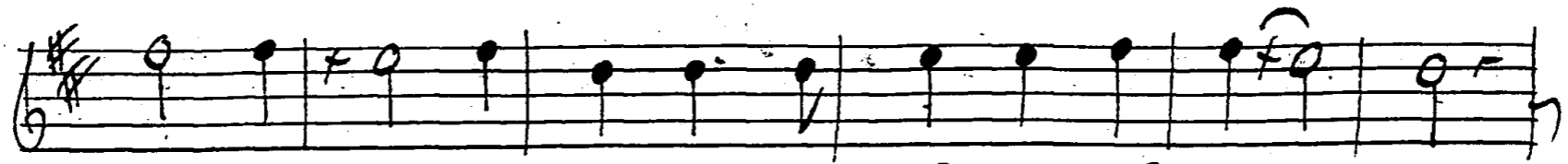


*ceux que nous donne la gloire; est il de plus char*

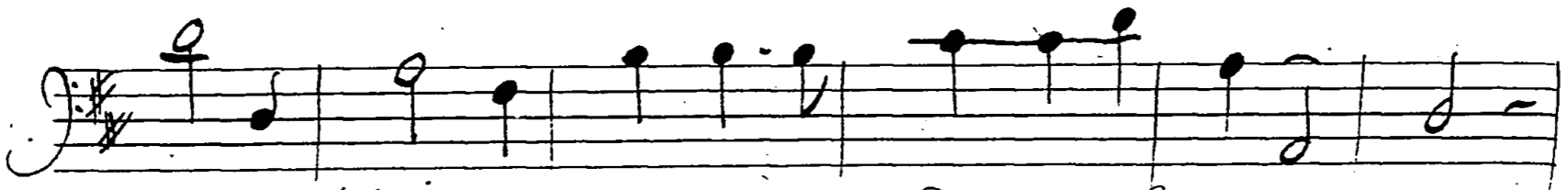
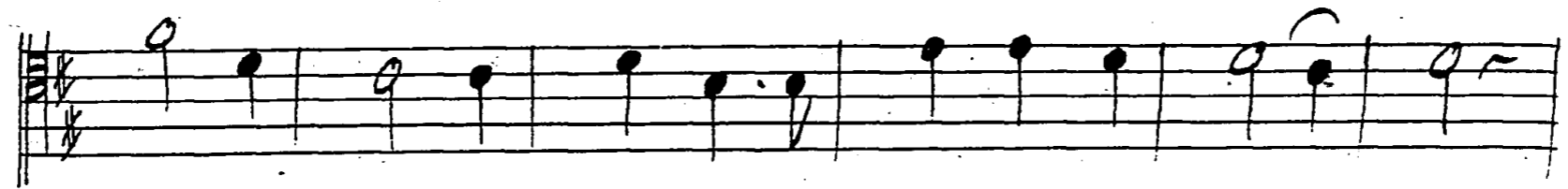
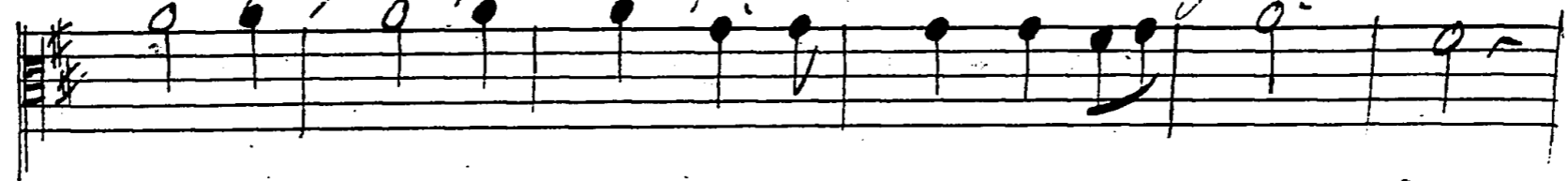


*ceux que nous donne la gloire; est il de plus char*

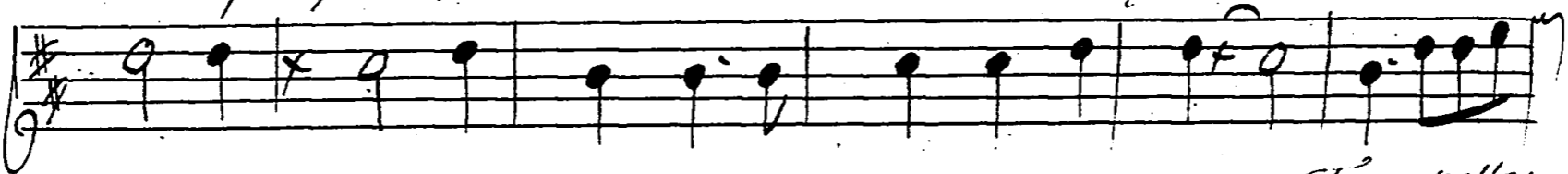




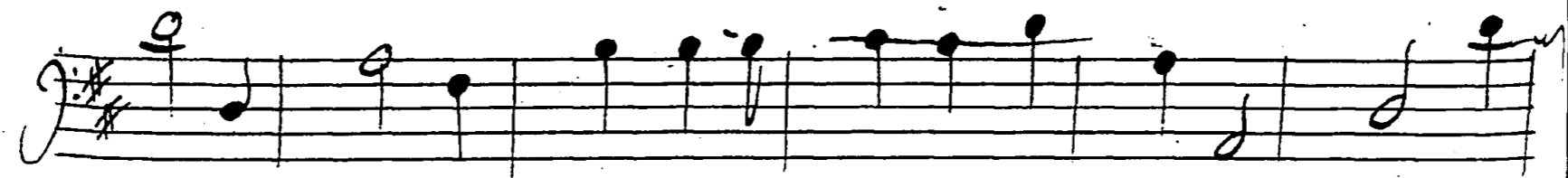
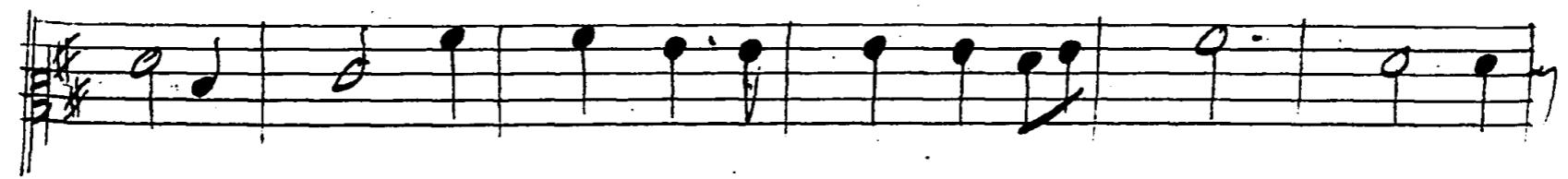
*mants plaisirs que ceux que nous donne la gloi - re*



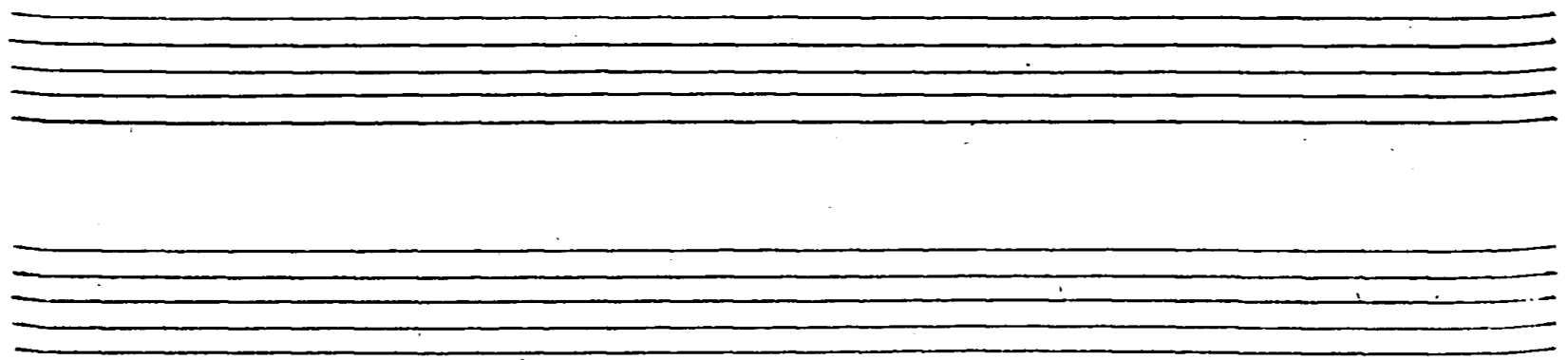
*mants plaisirs que ceux que nous donne la gloi - re;*



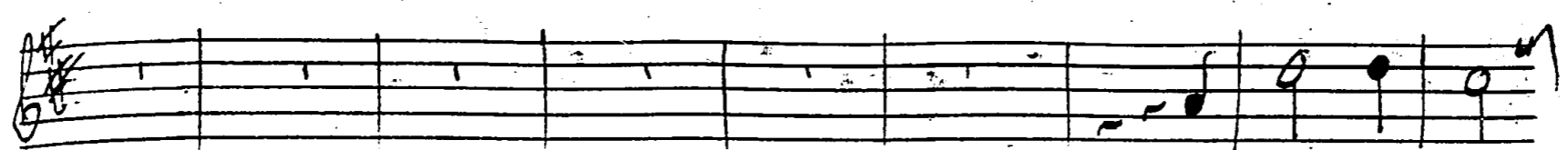
*Trompettes*



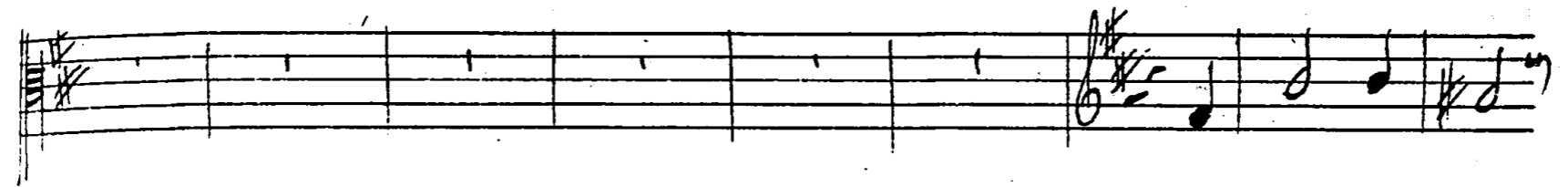
*Tymballes*



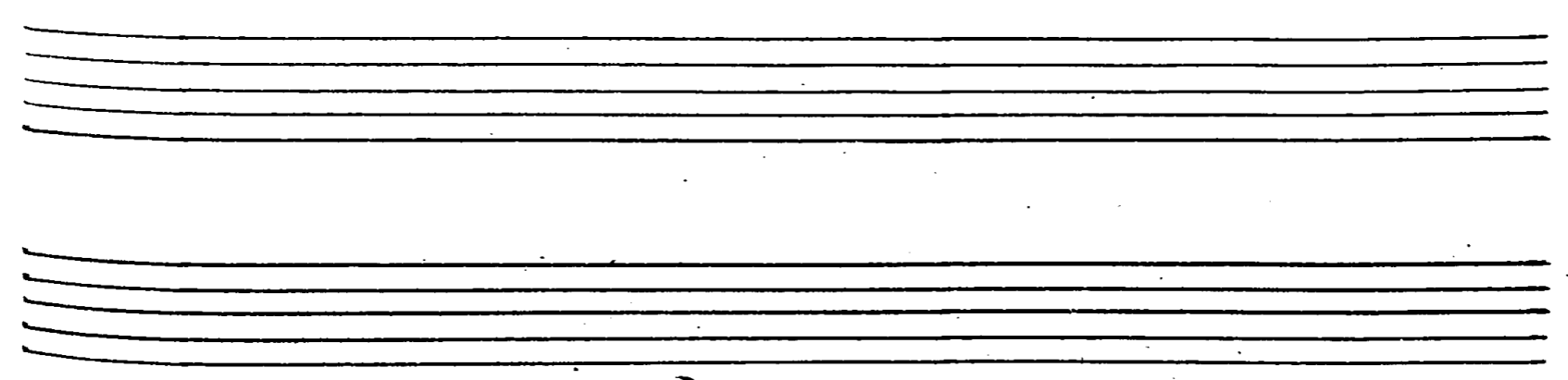
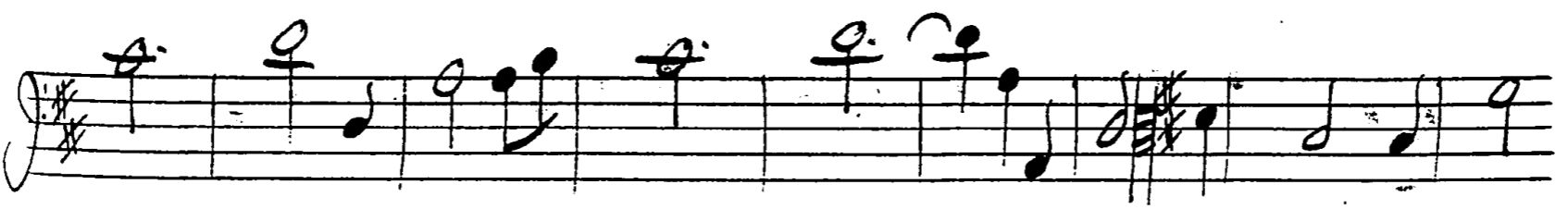
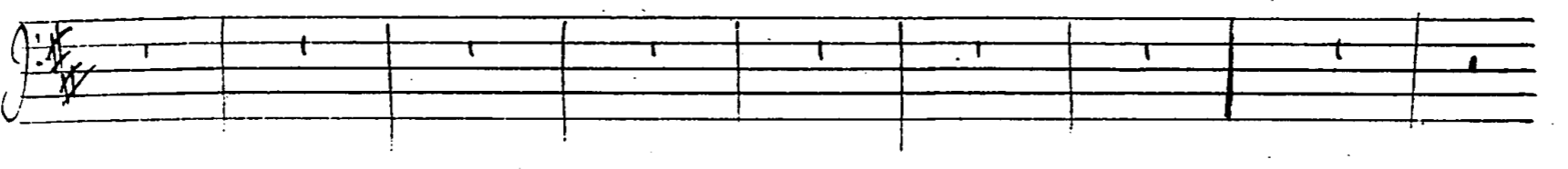




*chantons* ≡



*chantons* ≡



celebrons la victoire qui vient de combler nos desirs —

— celebrons la victoire qui vient de combler nos desirs —

est il de plus charm<sup>ts</sup> plaisirs que ceux que nous donne la

est il de plus charm<sup>ts</sup> plaisirs que ceux que nous donne la

est il de plus charm<sup>ts</sup> plaisirs que ceux que nous donne la

est il de plus charm<sup>ts</sup> plaisirs que ceux que nous donne la

est il de plus charm<sup>ts</sup> plaisirs que ceux que nous donne la

est il de plus charm<sup>ts</sup> plaisirs que ceux que nous donne la

est il de plus charm<sup>ts</sup> plaisirs que ceux que nous donne la

gloi-re; chantons =; cele brons la victoire

gloi re; chantons, =; cele brons la victoire

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line with lyrics. The bottom staff is a piano accompaniment line without lyrics.

gloire;

This system contains five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line with lyrics. The third, fourth, and fifth staves are piano accompaniment lines without lyrics.

This section consists of three empty musical staves, likely intended for additional parts or as a placeholder.

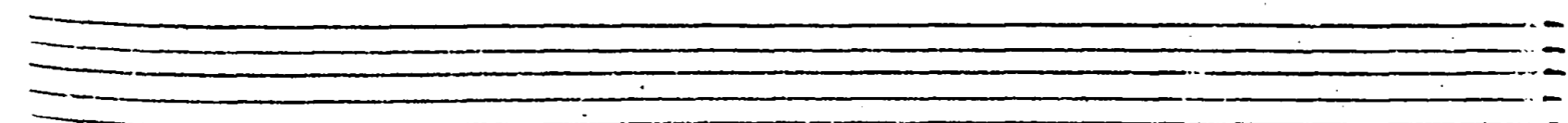
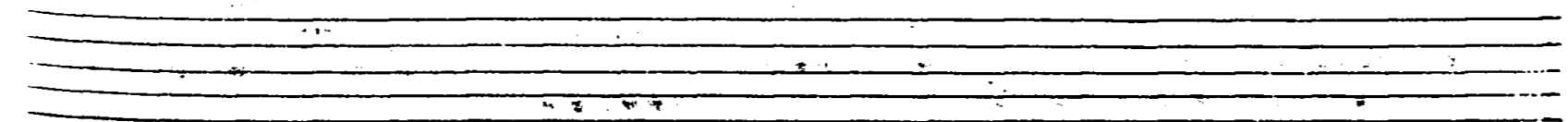
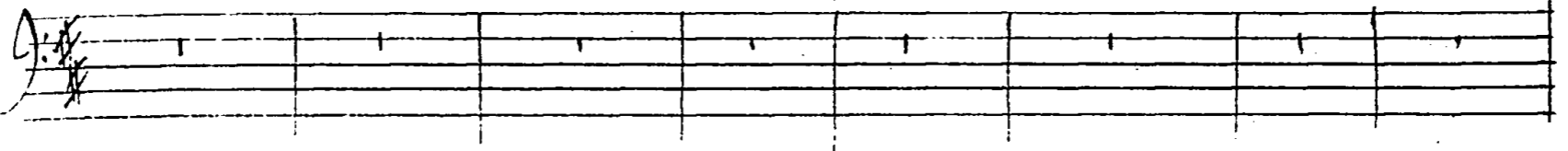
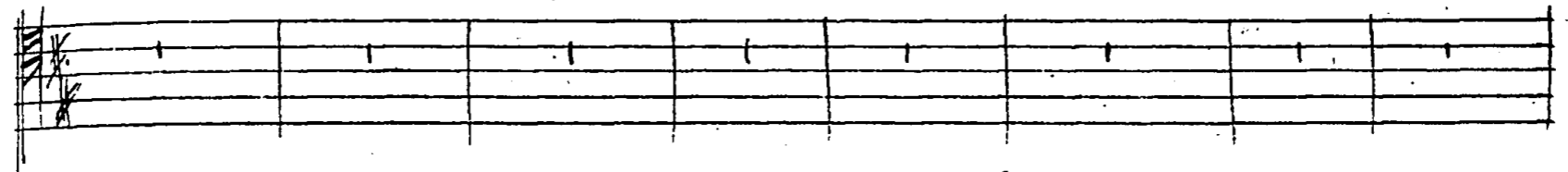
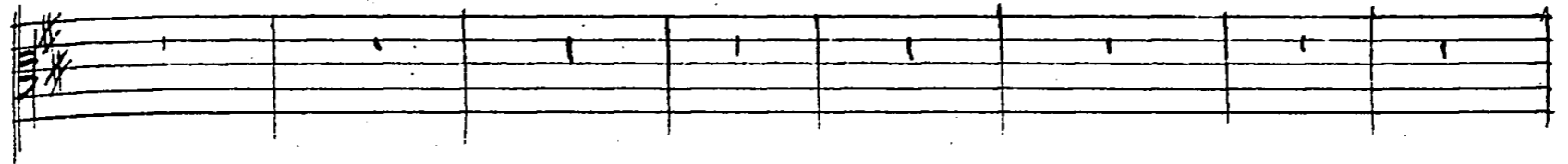
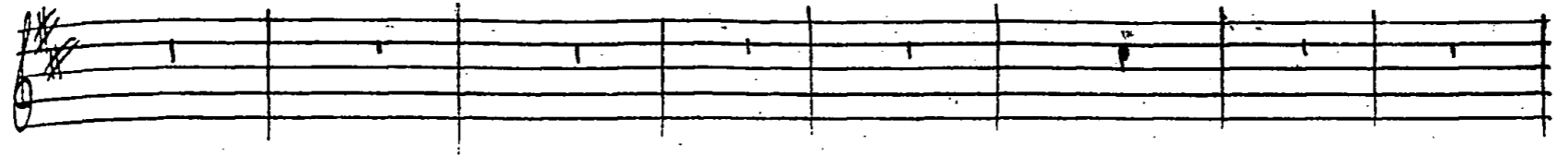


*Sis que ceux que nous donne la gloi - re;*

*Sis que ceux que nous donne la gloi - re;*

*Trompettes*

*Tymballes*



*est il de plus charm<sup>ts</sup> plaisir que ceux que nous -*

*est il de plus charm<sup>ts</sup> plaisir que ceux que nous -*

*est il de plus charm<sup>ts</sup> plaisir que ceux que nous -*

*est il de plus charm<sup>ts</sup> plaisir que ceux que nous -*

*est il de plus charm<sup>ts</sup> plaisir que ceux que nous -*

*est il de plus charm<sup>ts</sup> plaisir que ceux que nous -*

*est il de plus charm<sup>ts</sup> plaisir que ceux que nous -*

*est il de plus charm<sup>ts</sup> plaisir que ceux que nous -*

*est il de plus charm<sup>ts</sup> plaisir que ceux que nous -*



Donne la gloire est il de plus charmants plaisirs que

Donne la gloire est il de plus charmants plaisirs que

Handwritten musical notation for the first system. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: *- ceux que nous donne la gloi - re;*

Handwritten musical notation for the second system, piano accompaniment on a grand staff.

Handwritten musical notation for the third system. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: *- ceux que nous donne la gloi - re; -*

Handwritten musical notation for the fourth system, piano accompaniment on a grand staff.

Handwritten musical notation for the fifth system, piano accompaniment on a grand staff.

Handwritten musical notation for the sixth system, piano accompaniment on a grand staff.

Handwritten musical notation for the seventh system, piano accompaniment on a grand staff.

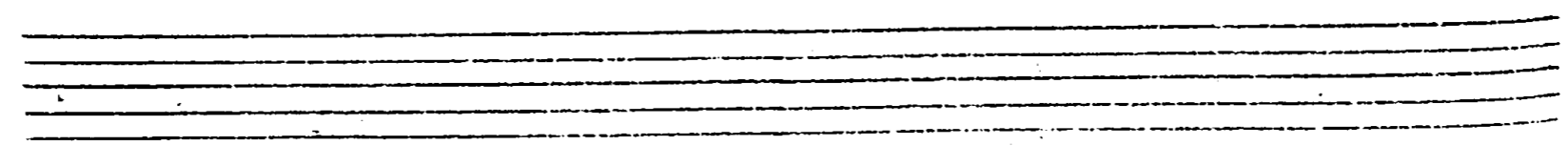
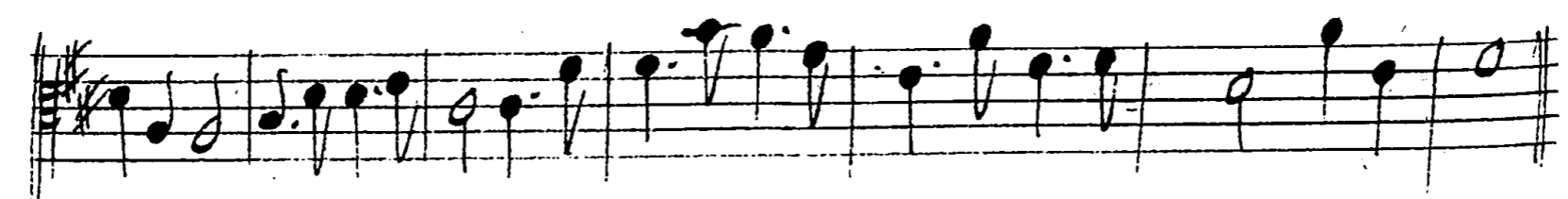
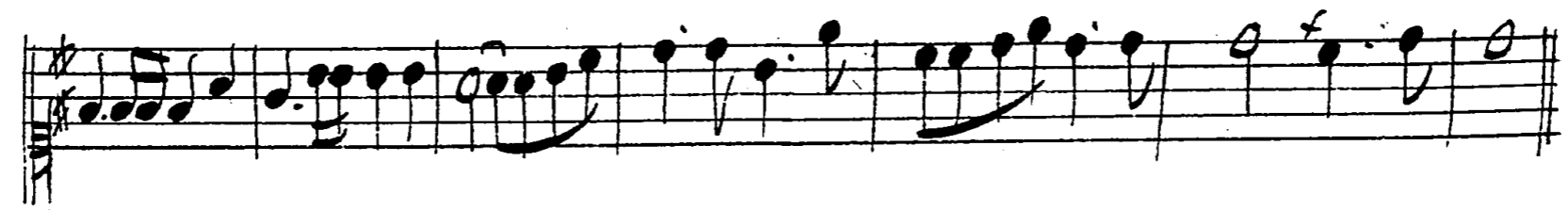
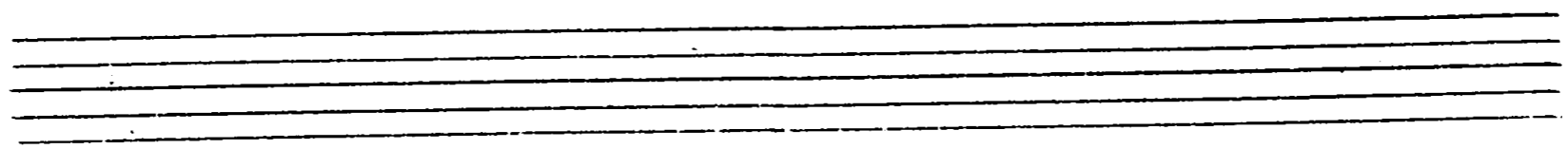
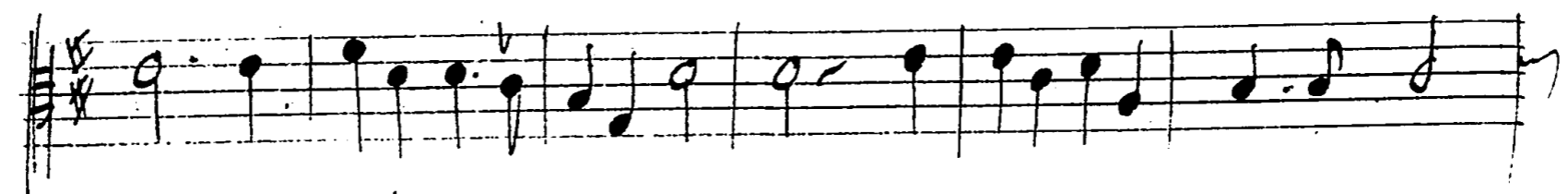
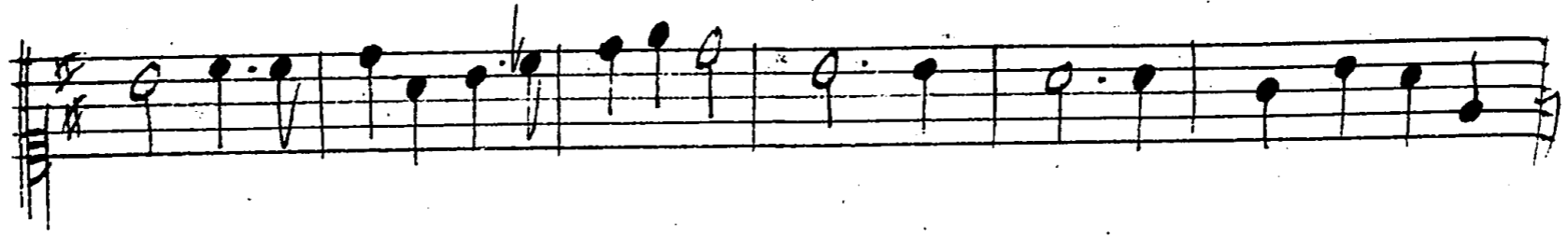
Handwritten musical notation for the eighth system, piano accompaniment on a grand staff.

Handwritten musical notation for the ninth system, piano accompaniment on a grand staff.

Two empty musical staves at the bottom of the page.

*Premier air*

This page contains a handwritten musical score for a piece titled "Premier air". The score is written on ten staves, with the first five staves forming the first system and the last five staves forming the second system. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic values, including eighth, sixteenth, and quarter notes, as well as rests. There are several dynamic markings, such as accents and slurs, throughout the piece. The handwriting is clear and legible, typical of a composer's manuscript.



*une Ethiopienne*

Que de beaux jours que de charmes, L'amour va comble nos vœux tout doit

Luy rendre les armes tout doit brûler de ses feux, en vain une loy cru

elle veut com battre nos desirs la raison ordonne t'elle qu'un coeur vive sans plaisirs -

Ritournelle

Ritournelle,

Sans l'amour rien ne peut plaire tous les biens sont impar

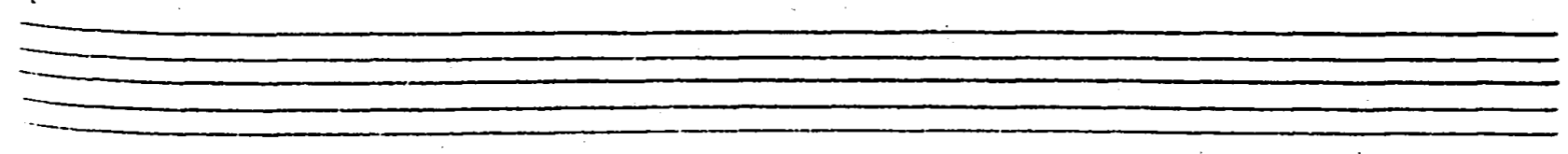
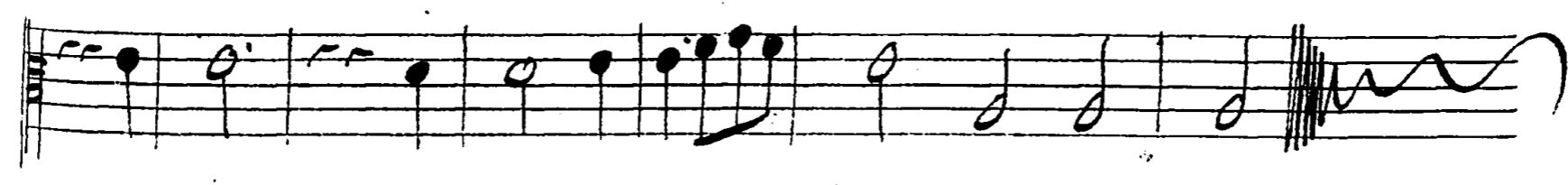
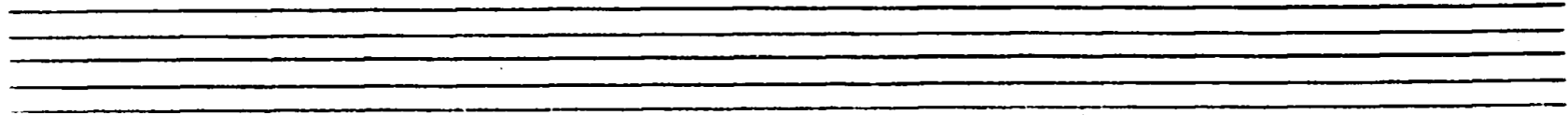
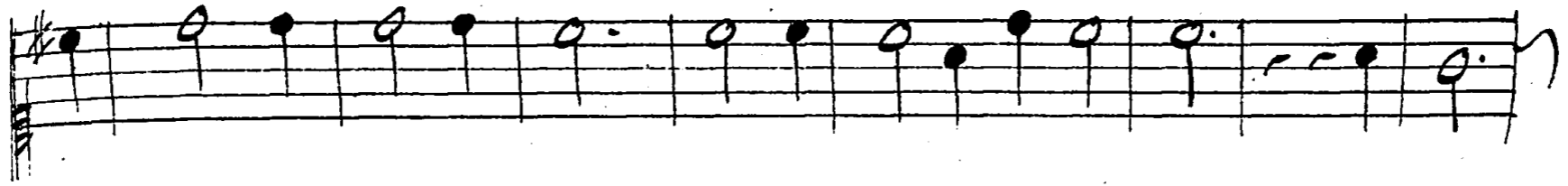
*faits l'amour seul a droit de faire un destin rempli d'attraits;*

*en vain u ne Loycrnelle veut combattre nos desirs, la raison*

*- or donne t'elle qu'un coeur vive sans plaisir,*

*second air*

*vax*



ACTE SECONDE SCENE PREMIERE

ATALE Seule.

*Air.*

*Sejour d'une eternelle horreur lieux conpa*

*Brelude*

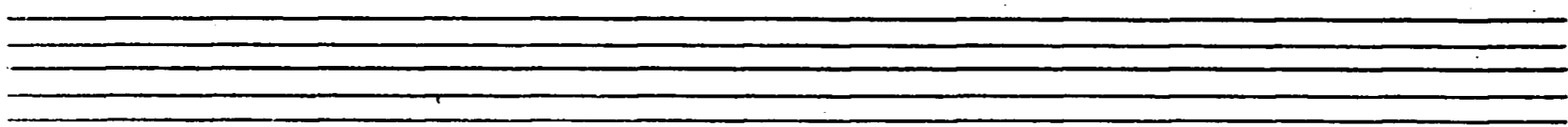
*crez a mes affreux miseres, demeurez sil se peut encor plus, sil*

The musical score is written on ten staves. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the tempo marking 'Air.' and contains the lyrics 'Sejour d'une eternelle horreur lieux conpa'. The second staff is a piano accompaniment in treble clef, also with a key signature of one sharp and common time, starting with the word 'Brelude'. The third staff is a piano accompaniment in bass clef with a key signature of one sharp and common time. The fourth staff is a piano accompaniment in bass clef with a key signature of one sharp and common time. The fifth staff is a piano accompaniment in bass clef with a key signature of one sharp and common time. The sixth staff is a vocal line in treble clef with a key signature of one sharp and a common time signature, containing the lyrics 'crez a mes affreux miseres, demeurez sil se peut encor plus, sil'. The seventh staff is a piano accompaniment in treble clef with a key signature of one sharp and a common time signature. The eighth staff is a piano accompaniment in treble clef with a key signature of one sharp and a common time signature. The ninth staff is a piano accompaniment in bass clef with a key signature of one sharp and a common time signature. The tenth staff is a piano accompaniment in bass clef with a key signature of one sharp and a common time signature.



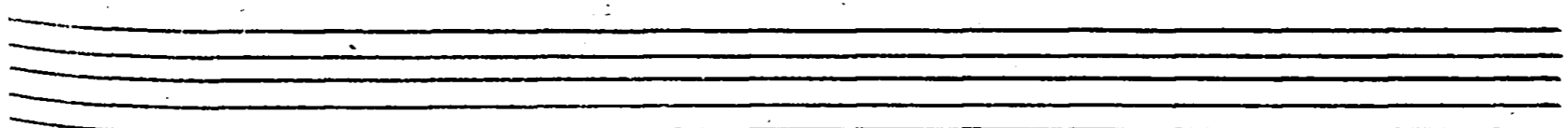
- taives; et soyez seuls témoins de ma vive douleur

This system contains the first four staves of a musical score. The top staff is a vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are also piano accompaniment parts. The music is in a key with one sharp (F#) and a common time signature (C).



et toy faible raison qui ne saurois éteindre des

This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are also piano accompaniment parts. The music continues in the same key and time signature.



*seus que malgré toy j'ay fait paroître au jour, Laisse moy pour de*

*moins soupirer et me plaindre, cruelle de vois tu con-*

*Haindre des coeurs que tu ne peux garantir de l'amour,*

*SCENE 2.*

*Tisbé -*

*Scauez vous qu'osiris nostre dieu tutelaire; vient de pro-*

*mettre au plus puissant des Roys, de luy rendre en ce jour cette*

*fille si chere; qu'aure fois ennaissant, la celeste co-*

- lere; Luy fit exposer dans les bois; The agene vient

*Tisbé* il; craignez vous la presence *arsace* Dois je encor pour l'yn

grat avoir quelques regards; Jay connu son indiffe

rence; Le cruel affectant de garder le silence;

vient de me refuser *caricé* jusques a ses regards; *vn*

coeur pour montrer sa foiblesse; n'emprunte pas toujours se

cours de la voix; voix; et de silence quelques fois, etc

prime beaucoup de tendresse; et de silence quelque

fois exprime beaucoup de tendresse; vos fins pour l'excu  
aria

ser sont grands et genereux; Il paroist juste ciel pro  
Forte carichee

- tege un malheureux;  
SCENE 2e

aria  
Prince, la mort menace vostre teste, Bien  
Brelude

tost de mes-bontez elle rompra le cour, Prenez quelque soins de ces

jours, Il en est temps encor prevenez la tempeste; que

puisse et que de mandez vous, Sauvez moy de l'horreur ex

trême, de vous voir immoler au celeste courroux; mais

Le moments sont chers Partons, éloignons nous, Je

quitte la grandeur supreme pour jouir du plaisir de vous-

- voir mon époux; Pour un cœur amoureux, est il un bien plus -

*Theagene.*  
doux; que celui de être à ce qu'on aime, Princesse oubliez

vous qu'au milieu des combats, L'égypte n'a point vœu -

que mon bras soit trahi, Pourrois je m'allier avec son

*arrace*  
ennemie; mais plutôt n'oubliez vous pas que c'est de

*Thea.*  
ma pitié que dépend votre vie, non - je ne crains point de pe -

rir des injures du sort de ne pas nous de l'air unques

rier en héros n'a commencé de vivre, que d'aujourd'hui

seu se résoudre à mourir; Prince que faites vous ce *cariclé*

*ri. bte* Evitez les malheurs qui vous  
cez à la princeps; évitez les malheurs qui vous

Sont destinés  
Sont destinés; *Thea* J'achèterois trop cher des jours infortunés



*aria*  
 nez s'il m'euroit une foiblesse, mais Dieux, vous soupi-

rez; dou. naissent nos douleurs. Sied il bien aux heros de re-

*Thema.*  
 - parodre des pleurs; La peur n'a point de part a mes peines cru-

*Lentement*  
 elles; Je plains des coeurs constants des amis trop fidelles -

qui parta gent tous mes malheurs; *aria* cruel, ton coeur pour

d'autres si sen si bles; n'est il barbare que pour moy;

tu que je uerray ton trespas sans effroy, non non si tu pe

ris ma mort Eff. Infaillible; par pi tie pour mes jours

uite la rigueur; du coup affreux qui te menace; mon a

mour te fait déjà grace; Tu ne me repons rien, ah je lis dans le

coeur; Je uoy qu'un autre flâme a la mienne fatale; Effra

caus de ta froidur; mais je vendray ta peine a ma funere

- gale; Ingrat tremble pour ma rivale; Je teindra dans son

Théa Arsace  
sang ma haine et son ardeur, non jamais Laisse moy

Scène 4<sup>e</sup>

Connoissez ma faiblesse; Prince Il faut que nostre-

art seconde mon couroux L'amour vous interesse dans -

mes soupçons jaloux non - Je ne croy plus que ma fu

veux m'abuse cette Ingratte trahit vos vœux et mon es -

*mercée* *caridee* *avface*  
poir; ciel; qu'osez vous penser nous allons bientôt

— voir si c'est a tort que mon coeur n'os' accuse, consul

tous les Demons; sur nos justes terreurs, Transportons

les en fers dans cette soli-tude; que je

crains en sortant de mon incerti-tude de trou

— ver de plus grands malheurs; —

*Brelude.*

Handwritten musical score for the prelude section, consisting of five staves of music in G major and 3/4 time. The notation includes various rhythmic patterns and melodic lines.

*at face.*

Nuit étendez vos sombres voiles; Repandez le silence

Handwritten musical score for the vocal entry, starting with the lyrics "Nuit étendez vos sombres voiles; Repandez le silence". The notation is in G major and 3/4 time.

*violons -*

Handwritten musical score for the violin section, consisting of three staves of music. The notation is in G major and 3/4 time.

*mezzo*

Nuit étendez vos sombres voiles; Repandez le silence

Handwritten musical score for the mezzo-soprano section, starting with the lyrics "Nuit étendez vos sombres voiles; Repandez le silence". The notation is in G major and 3/4 time.

et d'effroy dans ces lieux, et dérober même a nos yeux

Et d'effroy dans ces lieux, et dérober même a nos yeux

The image shows a handwritten musical score for two voices. The top system consists of a vocal line and a piano accompaniment line. The vocal line has the lyrics "et d'effroy dans ces lieux, et dérober même a nos yeux" written in cursive. The piano accompaniment consists of several staves of music. The bottom system also consists of a vocal line and a piano accompaniment line, with the same lyrics. The piano accompaniment for the bottom system is mostly empty staves.

- cure clarté des étoil-les; et vous qui de nostre art

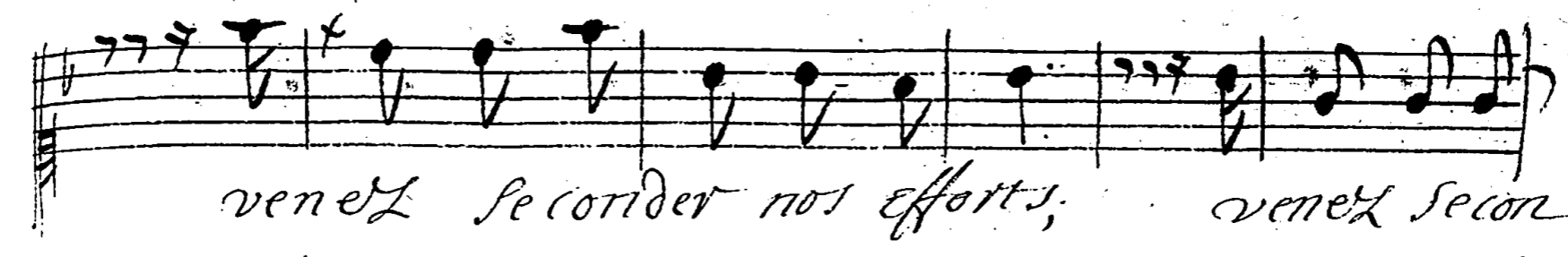
cure clarté des étoil-les; et vous qui de nostre art

The image shows a handwritten musical score for a vocal line. It consists of two systems of music. The first system has a vocal line with lyrics: "- cure clarté des étoil-les; et vous qui de nostre art". The second system has a vocal line with lyrics: "cure clarté des étoil-les; et vous qui de nostre art". The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests. There are some handwritten annotations above the first system, including "et" and "vo".

Four sets of empty musical staves, each consisting of five lines, arranged vertically. They are intended for further musical notation.







Handwritten musical notation on a single staff. The lyrics are written below the notes: *venez seconder nos efforts, venez secon*



A musical staff containing handwritten notes and rests, continuing the piece.



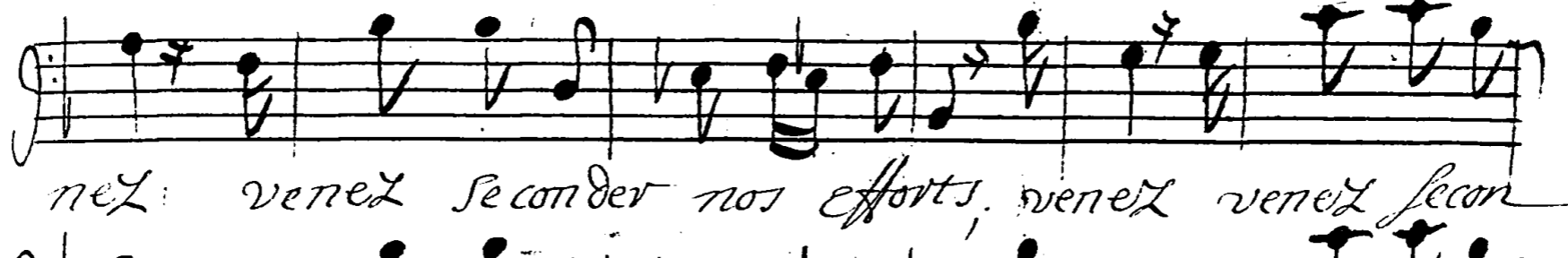
A musical staff containing handwritten notes and rests, continuing the piece.



A musical staff containing handwritten notes and rests, continuing the piece.



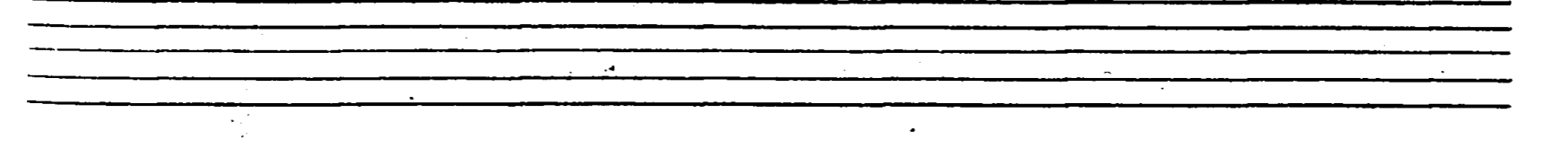
A musical staff containing handwritten notes and rests, continuing the piece.



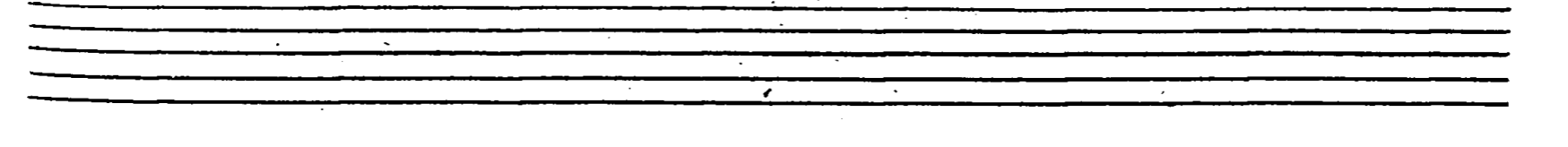
Handwritten musical notation on a single staff. The lyrics are written below the notes: *nez: venez seconder nos efforts, venez venez secon*



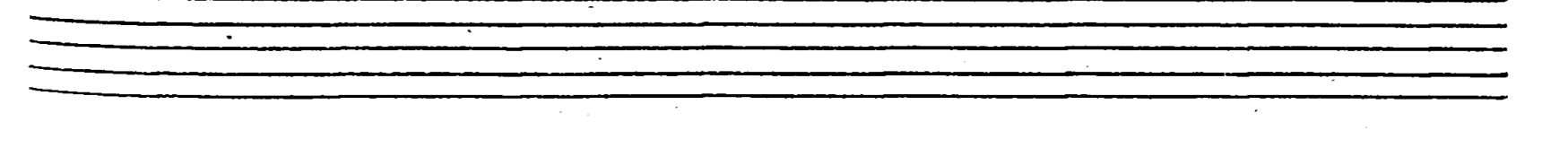
A musical staff containing handwritten notes and rests, continuing the piece.



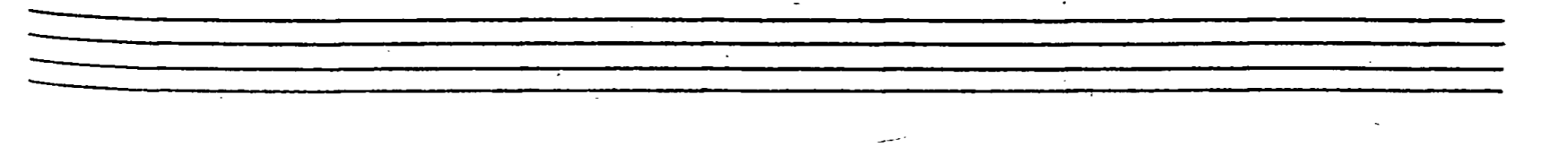
An empty musical staff.



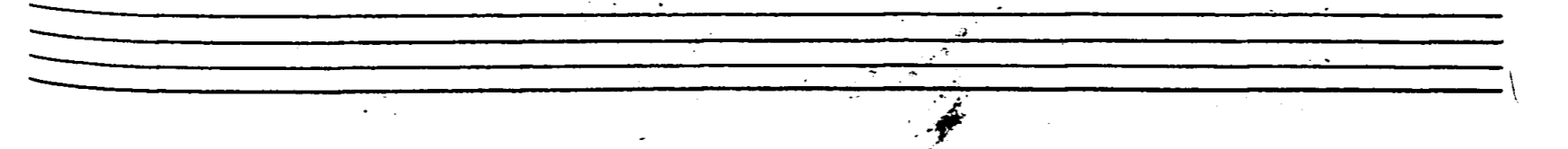
An empty musical staff.



An empty musical staff.



An empty musical staff.

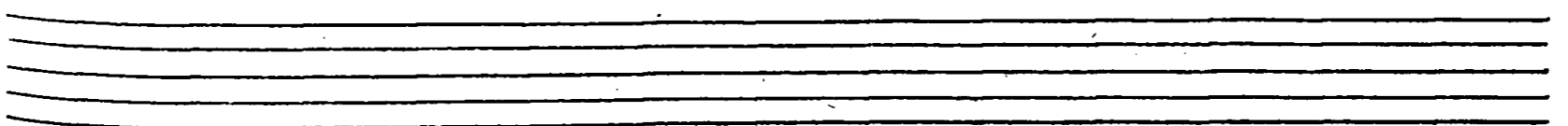
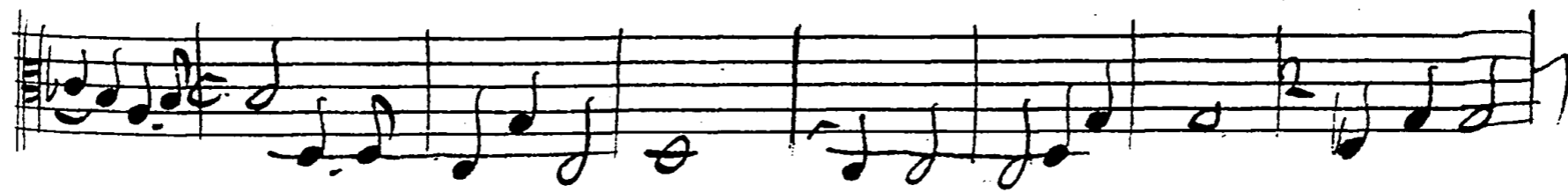
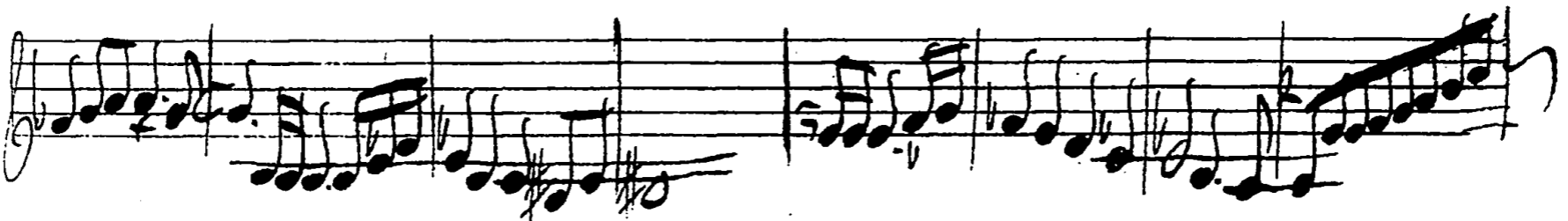
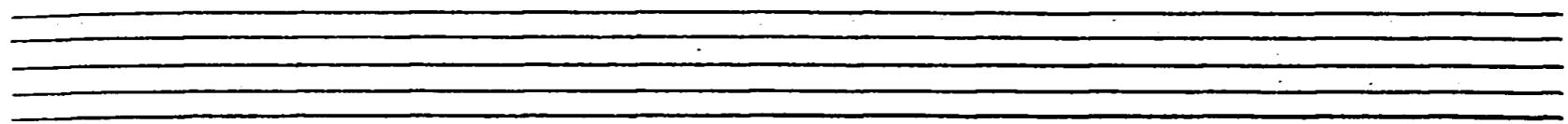
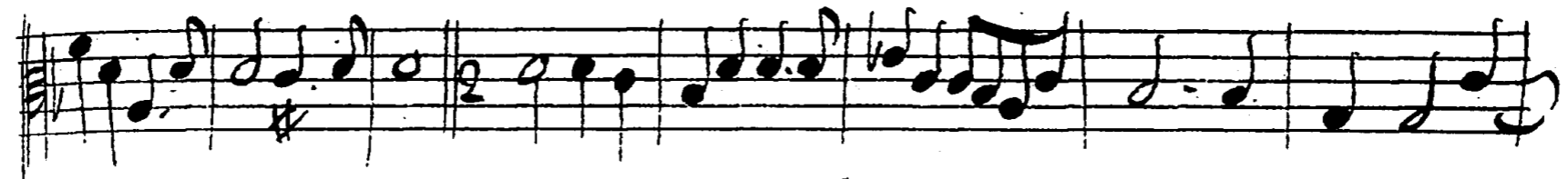
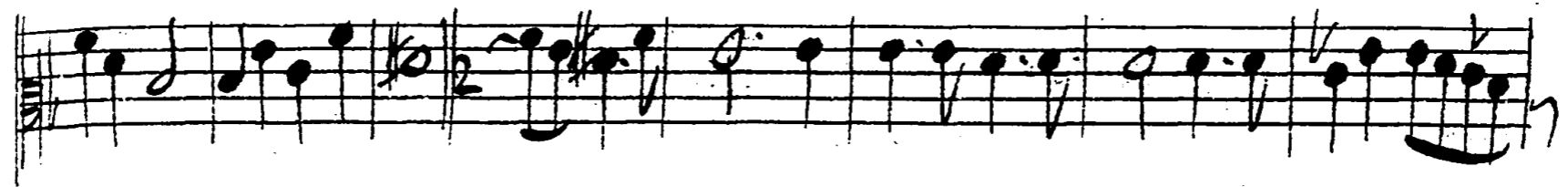
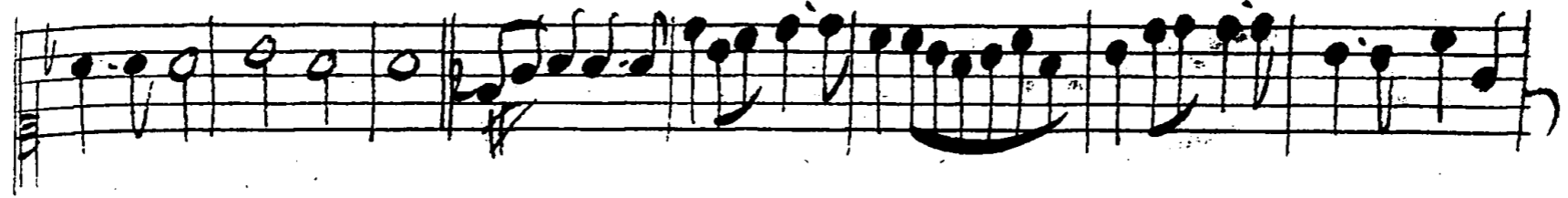
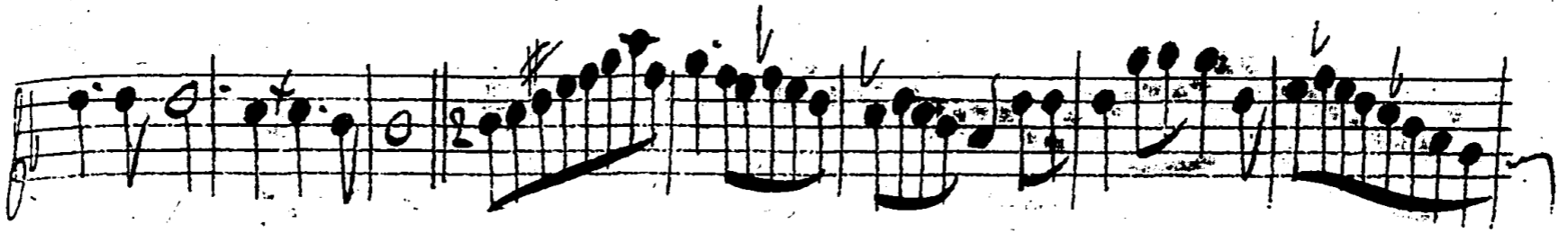


An empty musical staff.

der nos efforts; venez seconder nos efforts;

der nos efforts venez seconder nos efforts

Premier air



The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The second staff is an alto clef, the third is a tenor clef, and the fourth is a bass clef. The fifth staff is a grand staff (treble and bass clefs). The music concludes with a double bar line and repeat dots.

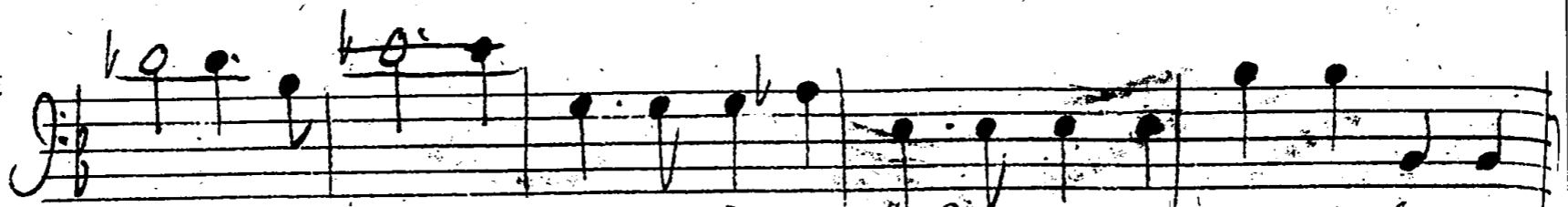
The second system of the handwritten musical score also consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The second staff is an alto clef, the third is a tenor clef, and the fourth is a bass clef. The fifth staff is a grand staff (treble and bass clefs). The music concludes with a double bar line and repeat dots.

A handwritten musical score consisting of five staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several sharp accidentals (#) and some double sharps (##) scattered throughout the piece. The staves are connected by a vertical line on the left side.

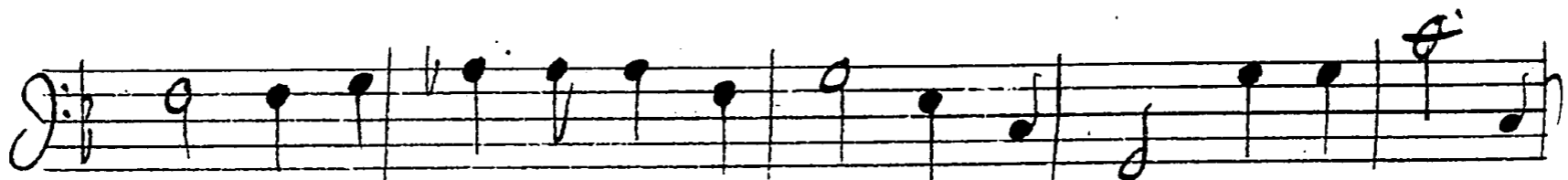
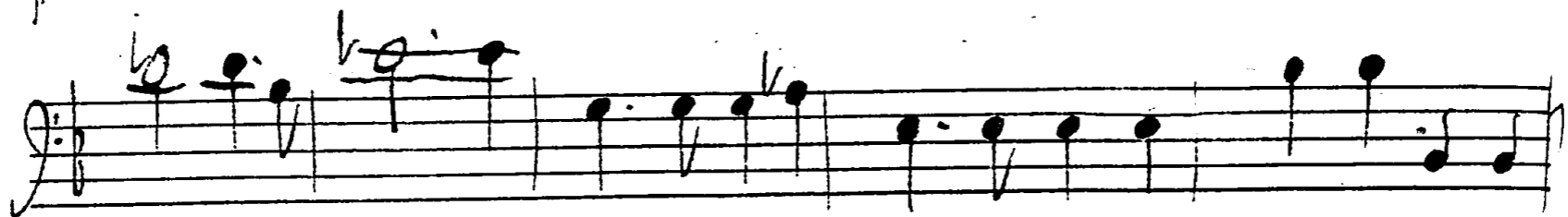
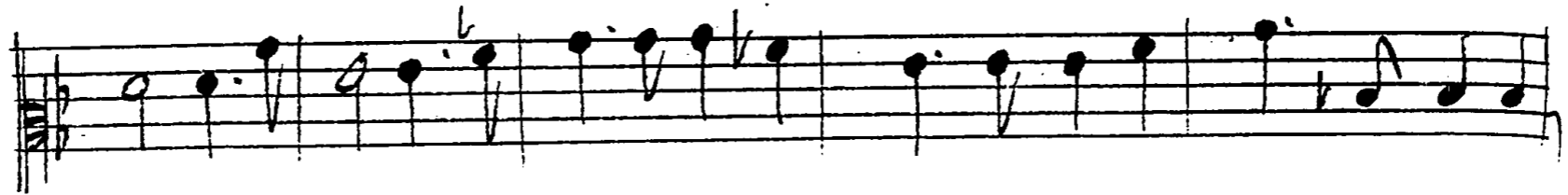
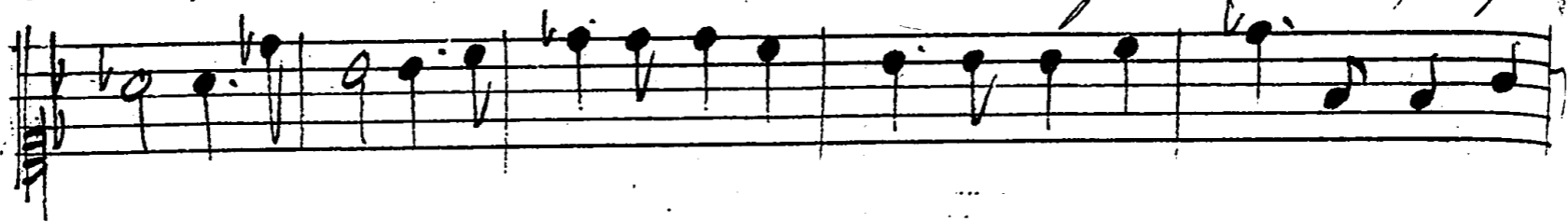
*merveille*

Sur la rive du Stix, s'élève un temple auguste, ouca

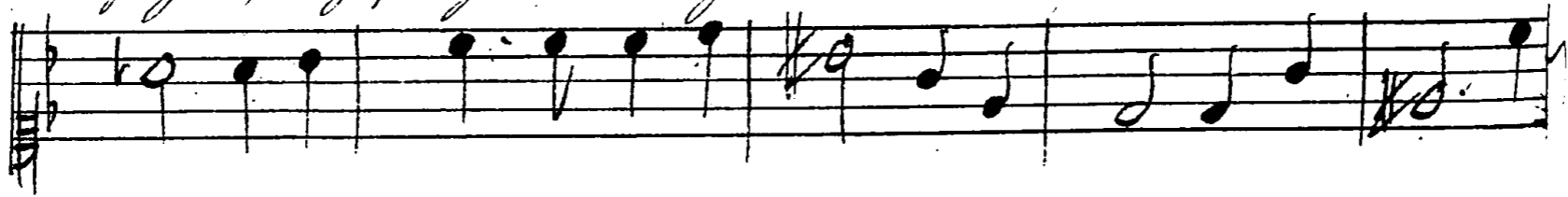
A handwritten musical score for six staves. The first staff is a vocal line with lyrics written below it. The lyrics are: "Sur la rive du Stix, s'élève un temple auguste, ouca". The music is in a simple, melodic style with a clear rhythm. The remaining five staves are instrumental accompaniment, featuring a mix of eighth and sixteenth notes.



*Dieu formidable et craint des autres Dieux toujours terrible, toujours*

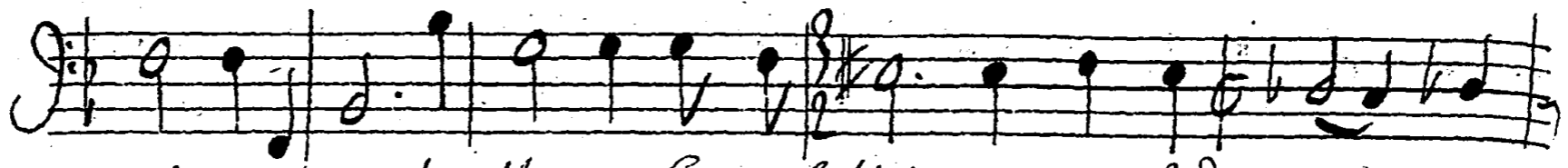


*juste, dispense les destins de la terre et des cieux, //*

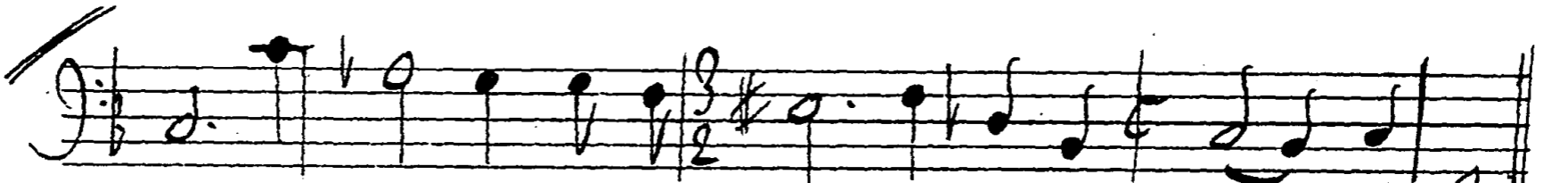
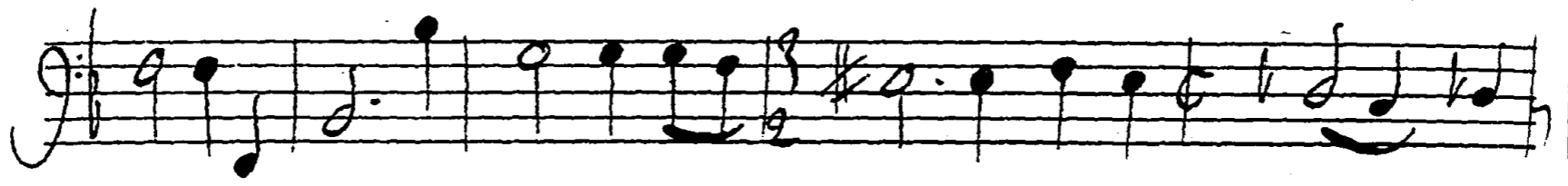
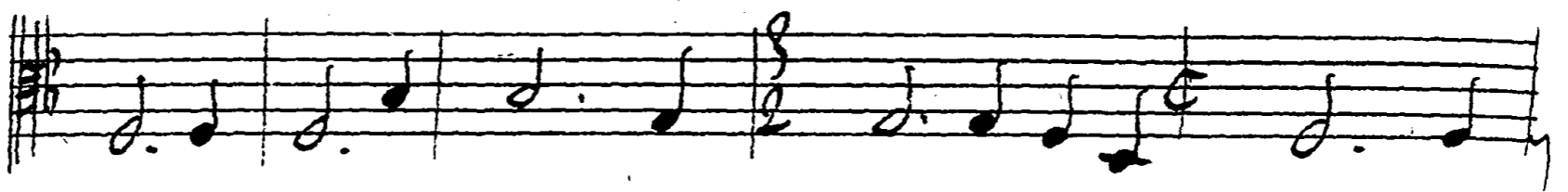
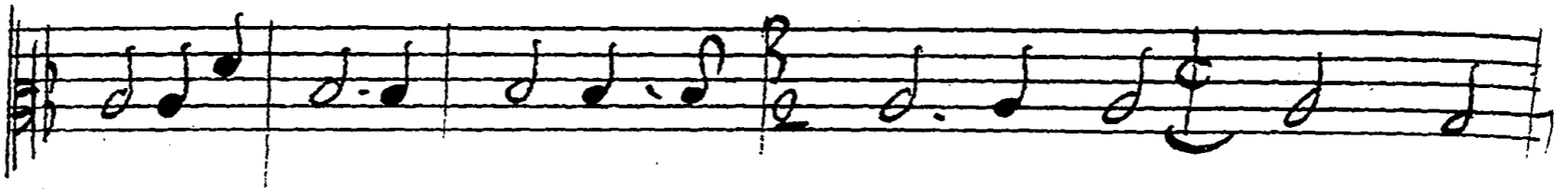
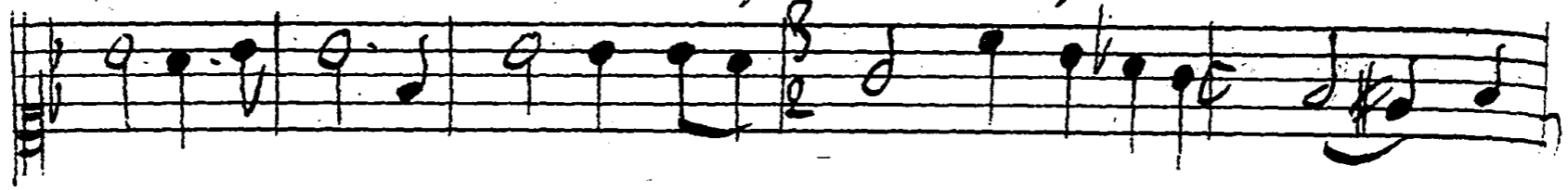


est de l'univers l'ame toute puissante, a ses diuins re

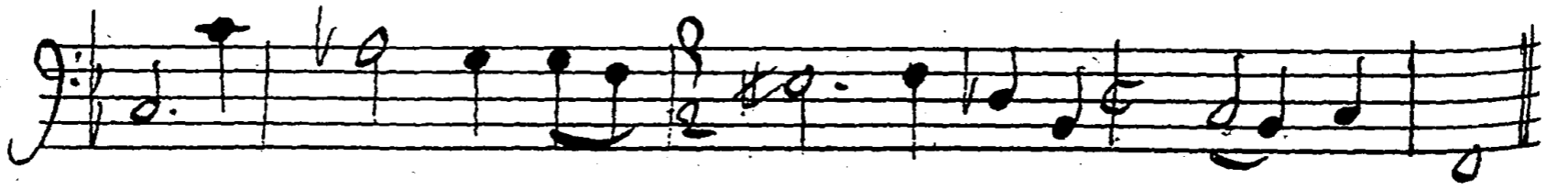
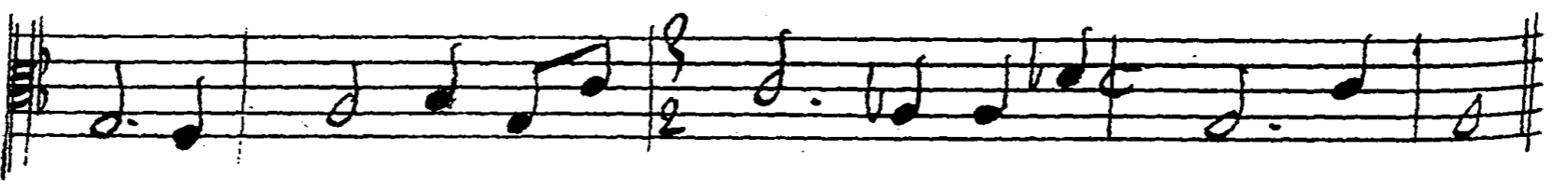
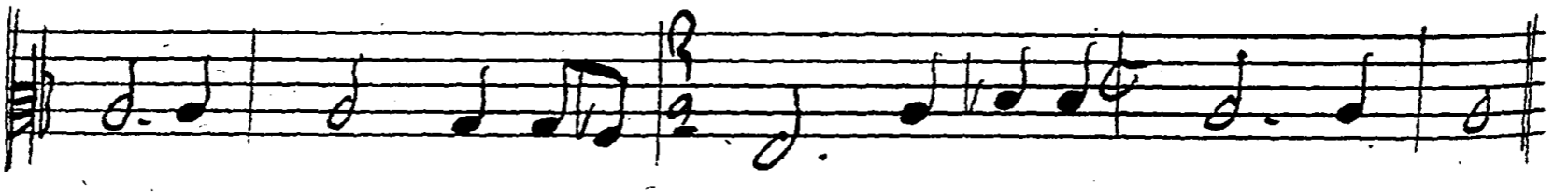
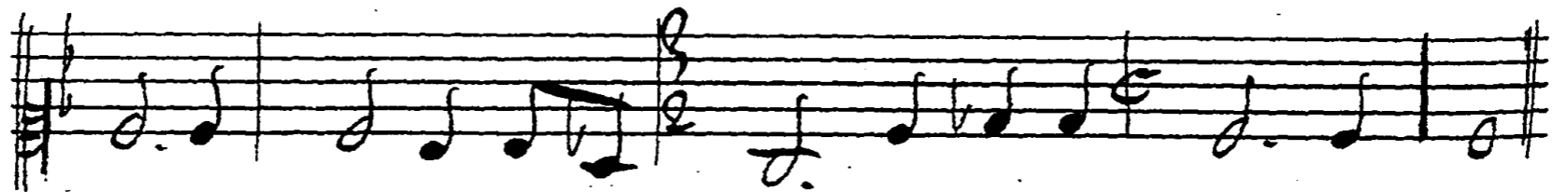
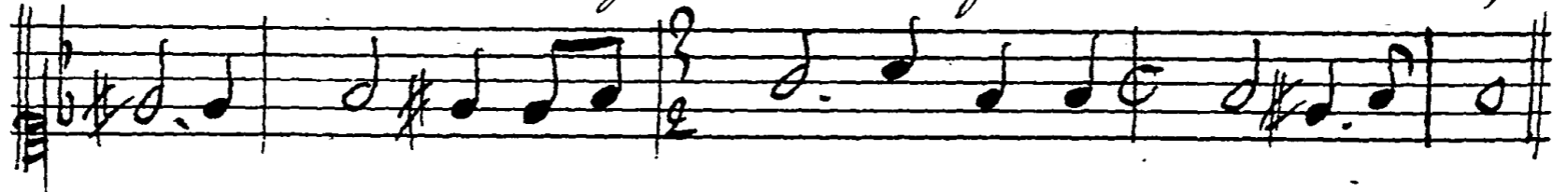
gard, l'eternite' - presente Deuoile Les secrets quelle'



cache aux mortels, allons le consulter - aux pied de ces au



- tels allons le consulter aux pied de ces autels;





*arface*

Que jusques dans les cieux nostre puissance eclate; du pou-  
*merve* que jusques dans les cieux nostre puissance eclate; du pou-

voir de nostre art remplissons l'univers; Lune, Di-  
 voir de nostre art remplissons l'univers; Lune, Di-

ane; triple hecate; Descendez pour nous aux enfers -  
 ane; triple hecate; Descendez pour nous aux enfers -

Descendez descendez pour no: aux enfers -  
 Descendez, descendez pour no: aux enfers -

Choeur.

Que jusques dans les cieux notre puissance éclate Du pou

Que

Que

Que jusques dans les cieux notre puissance éclate, Du pou

noir de nôtre art remplissons L'univers, L'une Diane

noir de nôtre art remplissons L'univers, L'une Diane

The image shows a handwritten musical score on a page numbered 74. The score is written in black ink on aged paper. It consists of two systems of music, each with two staves. The top staff of each system is for the vocal line, and the bottom staff is for the accompaniment. The lyrics are written in a cursive hand below the vocal staves. The first system has the lyrics 'noir de nôtre art remplissons L'univers, L'une Diane'. The second system has the same lyrics. The music is in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various note values, rests, and bar lines. There are some corrections and markings in the second system, such as a 'd.c.' marking and some crossed-out notes. At the bottom of the page, there are four empty musical staves.

triple hecate. Descendez pour

triple hecate, Descendez pour no. aux enfers, descen

The image shows a handwritten musical score on a page. It consists of ten staves of music. The first two staves have lyrics written below them: "triple hecate. Descendez pour". The third staff is empty. The fourth and fifth staves have lyrics: "triple hecate, Descendez pour no. aux enfers, descen". The sixth, seventh, eighth, and ninth staves are empty. The tenth staff is also empty. The music is written in a cursive, handwritten style. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive hand, matching the musical notation.

Handwritten musical score on a page numbered 75. The score consists of ten staves of music. The first two staves contain the lyrics: "nous aux enfers; Descendez"; pour". The third staff is a continuation of the musical notation. The fourth staff contains the lyrics: "des descendez"; pour no. aux enfers descen". The remaining staves are musical notation. The bottom of the page features three empty staves.

*nous aux enfers descendez — , pour nous aux enfers;*

*des descendez descendez pour nous aux enfers —*

The image shows a handwritten musical score on a page with ten staves. The first two staves contain the lyrics "nous aux enfers descendez — , pour nous aux enfers;". The next two staves contain the lyrics "des descendez descendez pour nous aux enfers —". The remaining six staves are empty musical staves. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and slurs.

Handwritten musical score for the piece "Descendete". The score is written on ten staves. The first two staves are vocal lines, with the lyrics "Descendete" and "pour" written below them. The third staff is a piano accompaniment line. The fourth staff is another vocal line, also with the lyrics "Descendete" and "pour". The fifth staff is a piano accompaniment line. The sixth, seventh, and eighth staves are piano accompaniment lines. The ninth and tenth staves are empty. The music is written in a single system, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings.

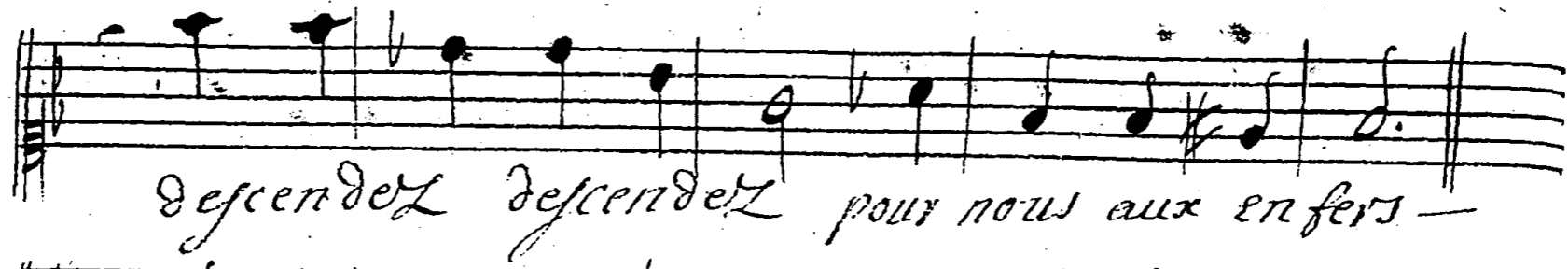
*nous aux enfers;*

*nous aux enfers*

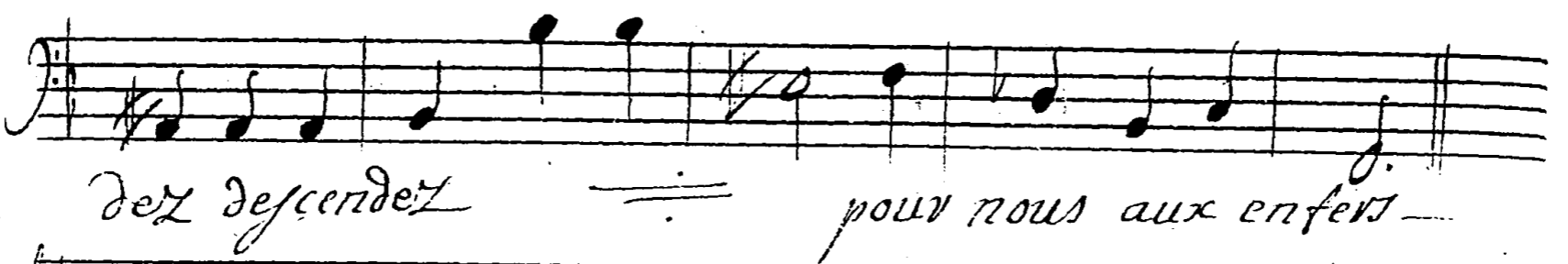
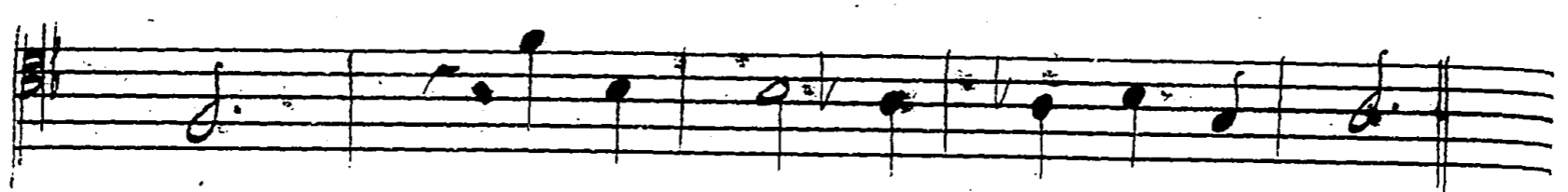
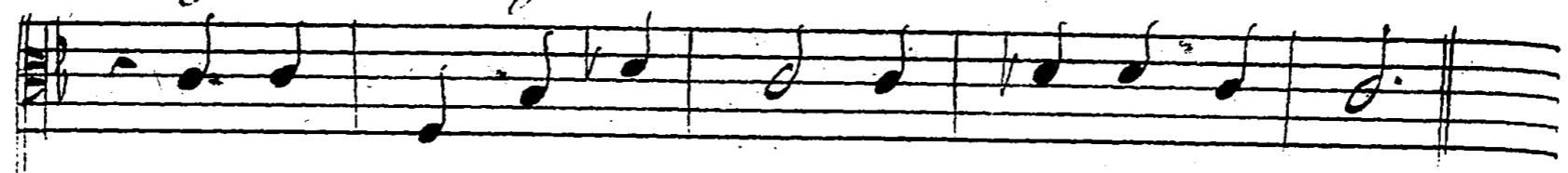
This is a handwritten musical score for voice and piano. It consists of ten staves. The first three staves are for the voice, with the lyrics "nous aux enfers;" written below the first staff. The fourth staff is for the piano, with the lyrics "nous aux enfers" written above it. The fifth through eighth staves are for the piano accompaniment, and the ninth and tenth staves are empty. The music is written in a single system, with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various note values, rests, and dynamic markings.



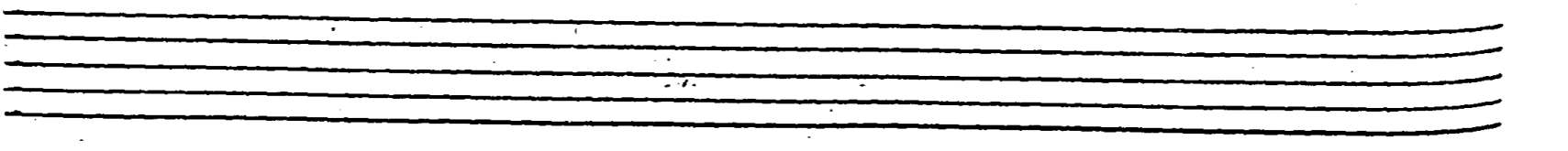
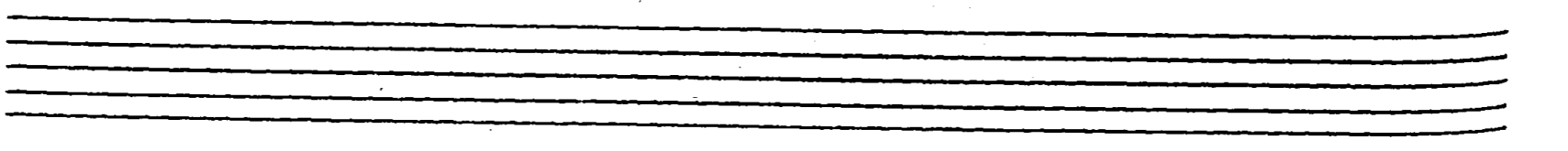
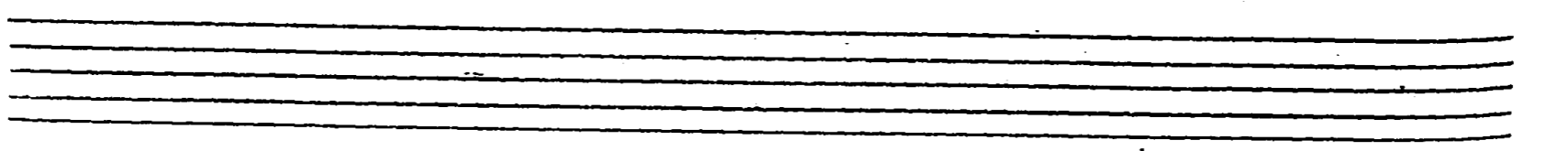
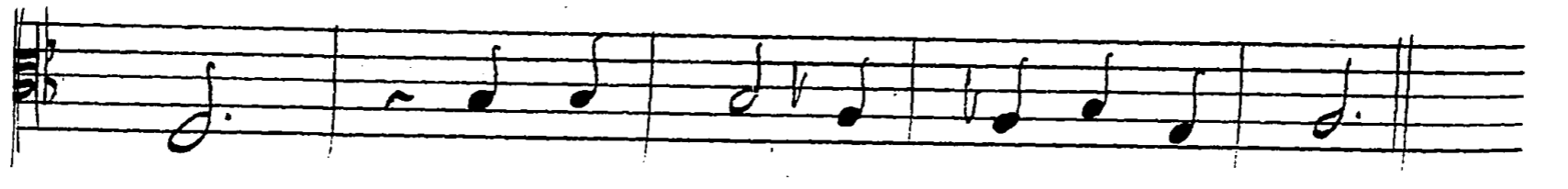
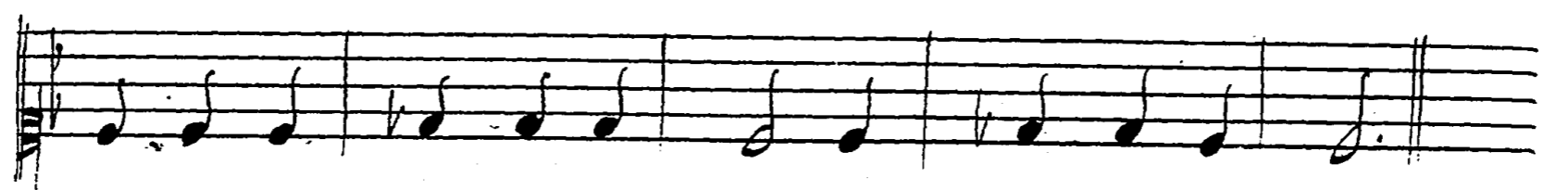
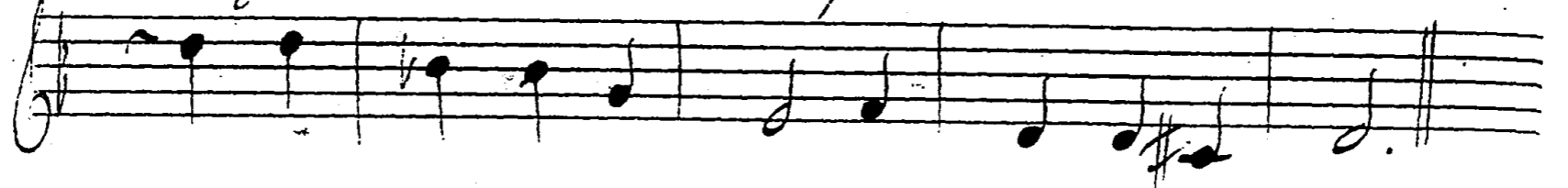
Handwritten musical score on ten staves. The first two staves contain the lyrics "Descendez" and "Descendez" written in a cursive hand. The third staff contains the lyrics "Descendez pour nos. aux enfers descendez pour nos. aux enfers descen". The music is written in a single system with various note values and rests. The bottom three staves are empty.



descendez descendez pour nous aux enfers —



descendez descendez — pour nous aux enfers —



*second air*

A handwritten musical score for a piece titled "second air". The score is written on ten staves. The first staff is a treble clef with a 6/8 time signature and contains the title. The second and third staves are bass clefs. The fourth and fifth staves are treble clefs. The sixth staff is a bass clef. The seventh, eighth, and ninth staves are treble clefs. The tenth staff is a bass clef. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and dynamic markings throughout the piece. The notation is clear and legible.

This image shows a page of handwritten musical notation. It consists of ten staves of music, arranged in two groups of five. The first group of five staves is followed by two empty staves, and the second group of five staves is followed by two more empty staves. The notation includes various note values, rests, and dynamic markings. The first staff of the first group begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, handwritten style, with some staves featuring complex passages of sixteenth and thirty-second notes. The second group of staves continues the musical piece, with similar notation and some rests. The page is otherwise blank, with no text or other markings.

*afface*

Diuins esprits ombres celebres; dont ces tombeaux sa

*merveille*

Diuins esprits ombres celebres; dont ces tombeaux sa

vez gardent le souvenir; vous qui de l'obscur au

vez gardent le souvenir; vous qui de l'obscur au

Handwritten musical score consisting of two systems of staves. Each system includes a vocal line with lyrics and several instrumental accompaniment staves. The lyrics are in French and appear to be a religious or liturgical text.

*mir avez percé les épaisses tenebres quittez votre*

*- mir avez percé les épaisses tenebres, quittez votre*

*traites funebres venez avec nous vous unir, quit*

*- traites funebres, venez avec nous vous unir, quit*

- rez vos retraits funebres venez avec

- rez vos retraits funebres venez avec

nous nous unir;

nous nous unir;

*Choeur*

*L'air est en feu La foudre gronde La terre*

*L'air est en feu La foudre gronde La terre*



*tremble sous nos pas;*

*tremble sous nos pas;*

*affa*

*Le flambeau de la nuit pour descendre jcy bas se derobe au reste du monde,*

*mevoba*

*Le flambeau de la nuit pour descendre jcy bas se derobe au reste du monde*

*L'air est en feu La foudre gronde La terre tremble*

*L'air est en feu La foudre gronde La terre tremble*

*Sous nos pas Le flambeau de La nuit pour descendre j cy*

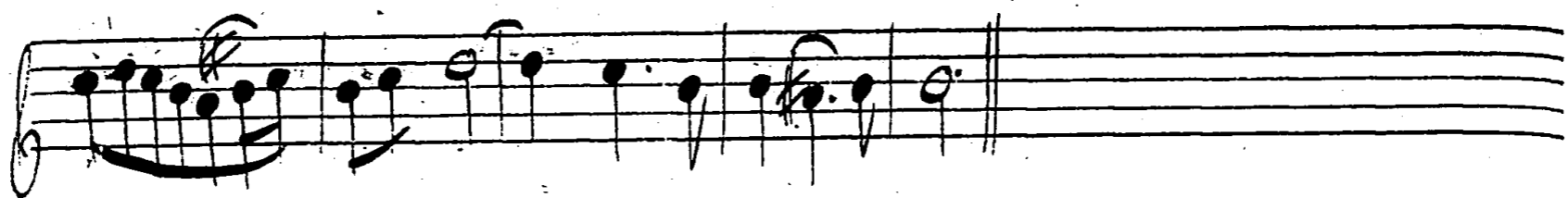
*Sous nos pas, Le flambeau de la nuit pour descendre j cy*

Handwritten musical score for two voices. The lyrics are: "bas le de robe au reste du mon - de,". The score consists of two systems, each with a vocal line and a piano accompaniment line. The piano accompaniment features a complex, rapid sixteenth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are written in cursive below the vocal lines.

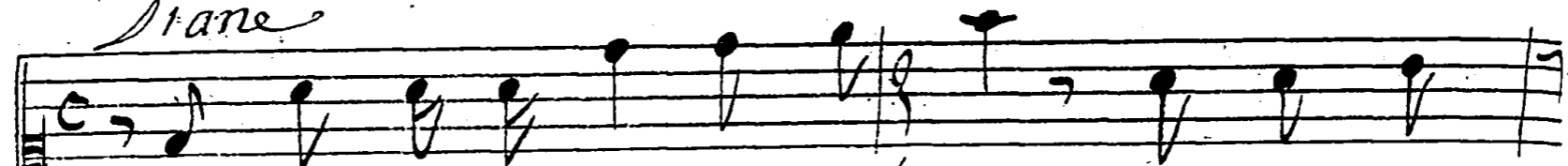
Three empty musical staves, each consisting of five horizontal lines, arranged vertically at the bottom of the page.

*Prelude.*

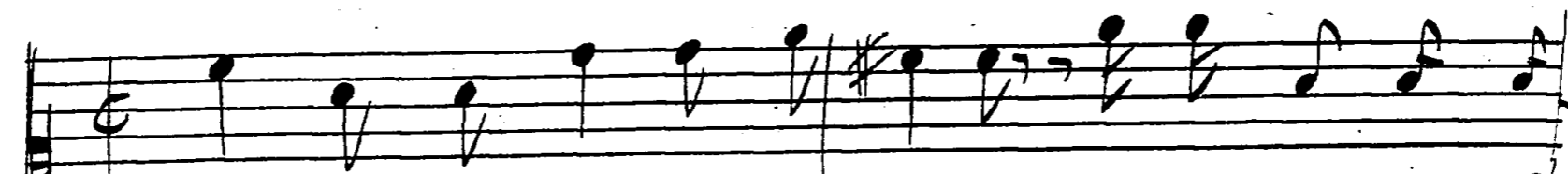
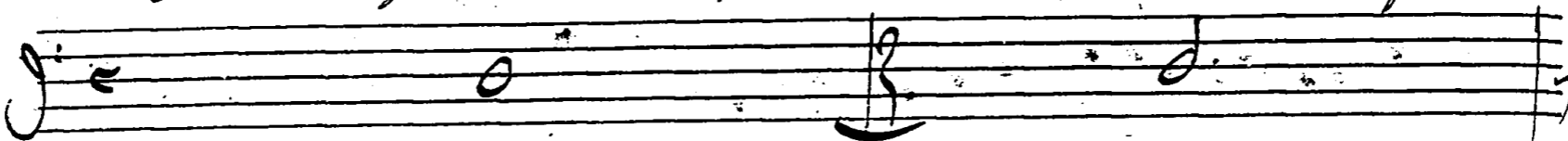
This page contains a handwritten musical score for a prelude, consisting of 11 staves of music. The notation is written in black ink on a white background. The first staff begins with the word "Prelude." written in a cursive hand. The music is written in a single system, with each staff containing a different part of the composition. The notation includes various note values, rests, and accidentals, typical of a prelude. The staves are connected by a vertical line on the left side. The overall style is that of a personal manuscript or a composer's draft.



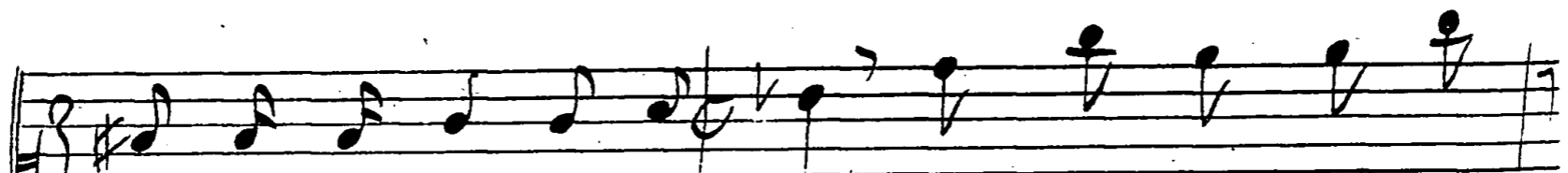
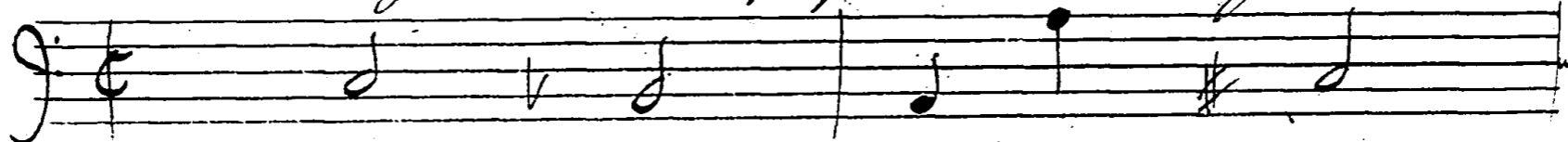
*Diane*



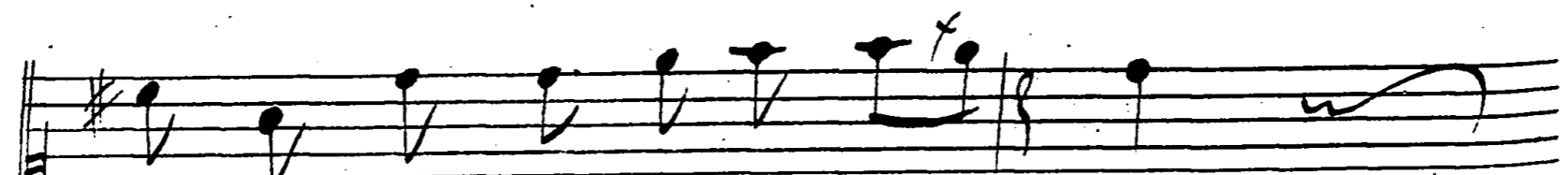
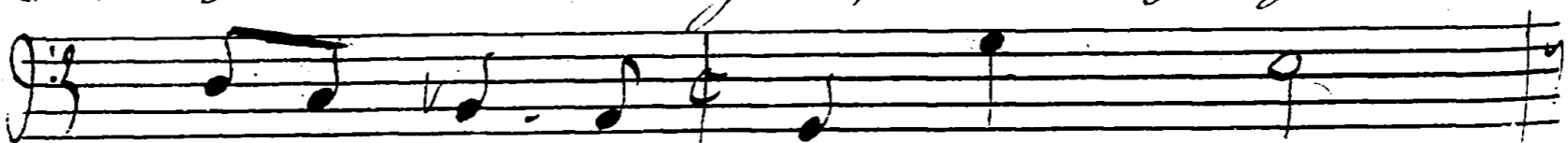
*vos cris sont montez jusqu'aux cieux; Je veux pour*



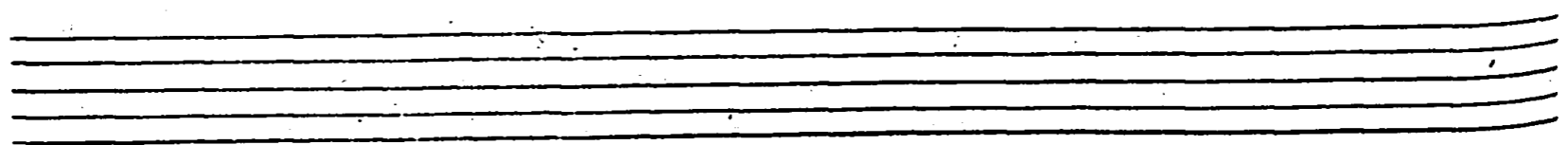
*- vous signaler ma puissance; vous voyez que l'en*



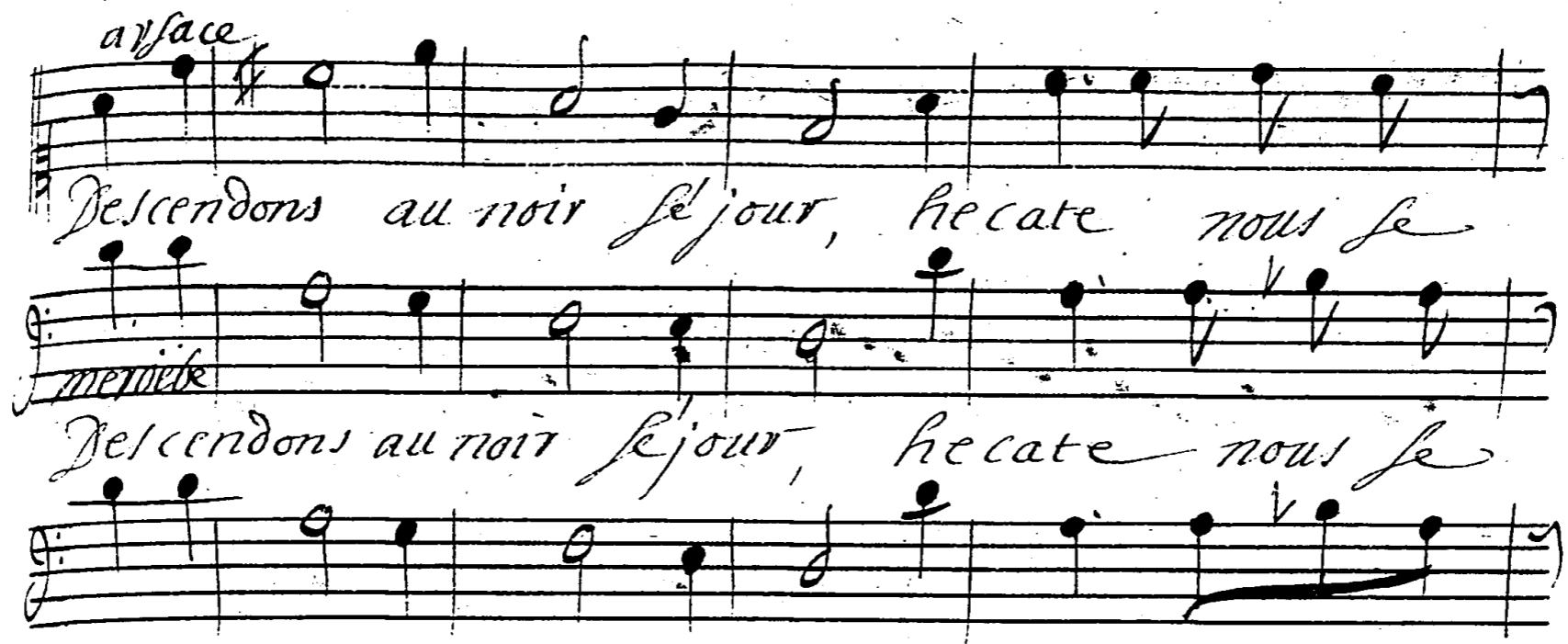
*fer se découvre a vos yeux; Partez j'iray bien*



*est remplir vostre esperan - ce;*



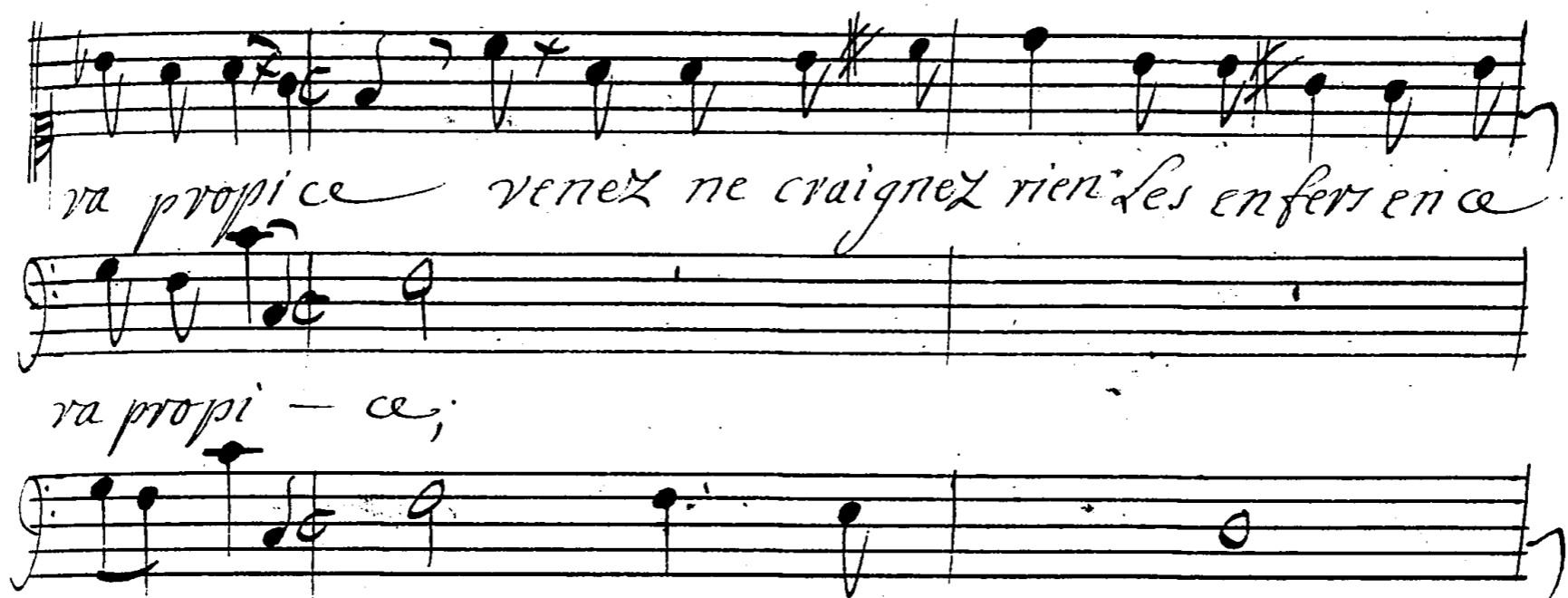
*arsace*



Descendons au noir séjour, hecate nous se

*menide*

Descendons au noir séjour, hecate nous se



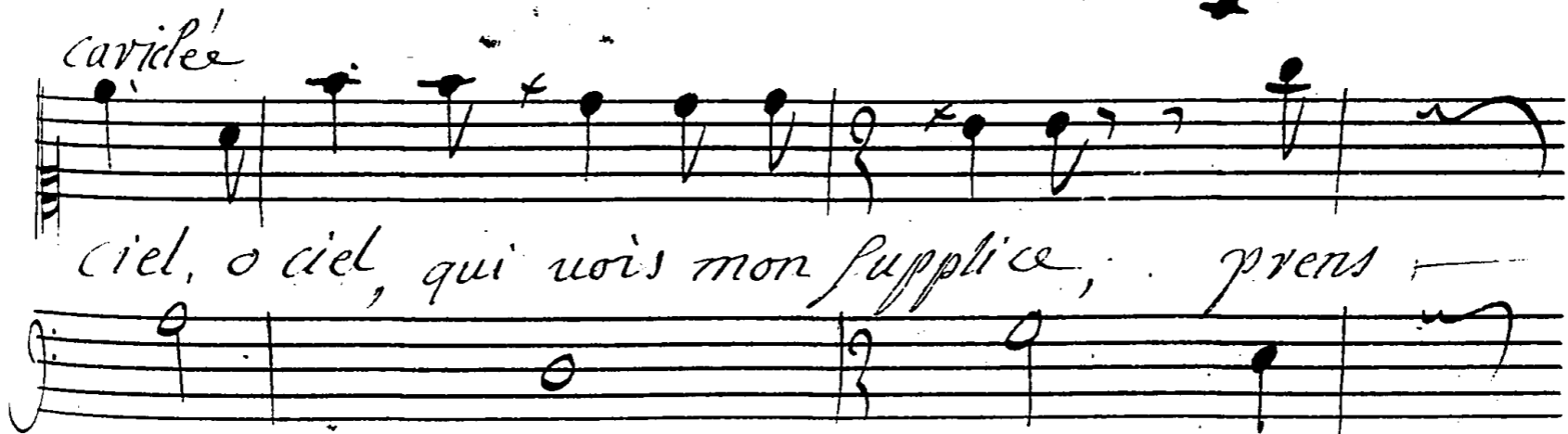
ra propice venez ne craignez rien. Les enfers en ce

ra propi - ce;

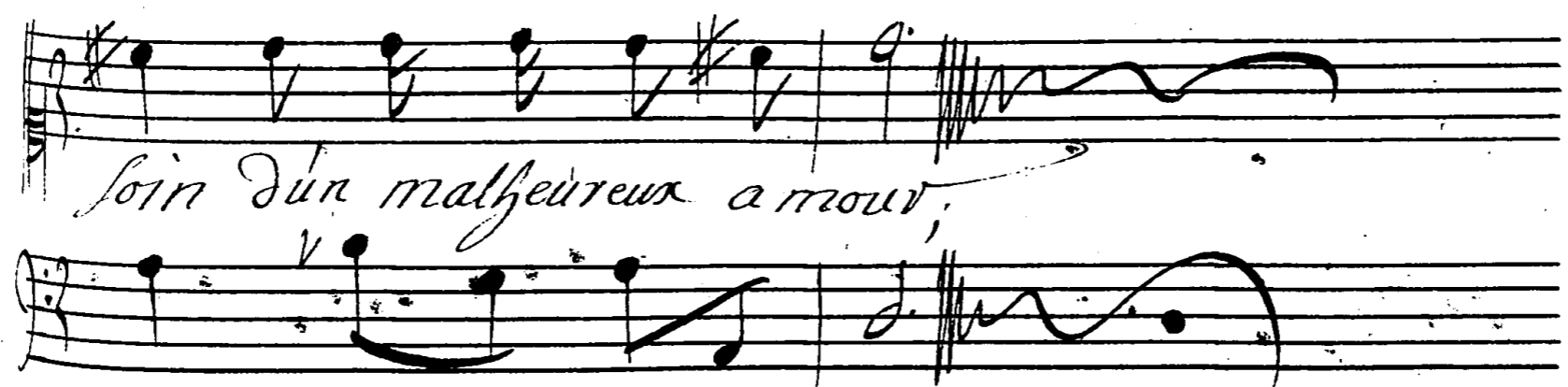


jour vont calmer nos soupçons et vous rendre justice;

*caridee*



ciel, o ciel, qui vois mon supplice; prens



soin d'un malheureux amour;

Acte Troisième Scène Première

Bretude.

Air Cariclé's

Charmant repos d'une ame Indifferente; vous estes le seul





uante me L'ivre tour a tour a des maux rigoureux, Qu'un coeur

est agité dans l'empire amoureux; Charmant

This is a handwritten musical score for voice and piano. It consists of 14 staves. The first staff is the vocal line, with lyrics written below it. The second staff is the piano accompaniment. The score is written in a single system. The lyrics are in French. The music is in a key with one sharp (F#) and a 3/4 time signature. The score ends with a double bar line and repeat dots.

*Ritournelle*

The *Ritournelle* section consists of ten staves of handwritten musical notation. The first staff is in treble clef, and the subsequent staves alternate between treble and bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#) and the time signature is common time (C). The notation is fluid and expressive, typical of a handwritten manuscript.

*Allerôcle*

Malgré vos vains efforts le stix inexorable ne parvient

The *Allerôcle* section consists of two staves of handwritten musical notation. The first staff is in treble clef, and the second is in bass clef. The music is in a key signature of one sharp (F#) and common time (C). The lyrics are written in French: "Malgré vos vains efforts le stix inexorable ne parvient". The notation is clear and legible, with some decorative flourishes.

*caricléé*  
point sur ce bord redoutable Par des moules cruels pour

quoy vous agitez; et dequoy vous sert il d'éclaircir vos

larmes; quand sur vous Theagene auroit peu s'empor

ter Le soin que vous avez de me per se cu

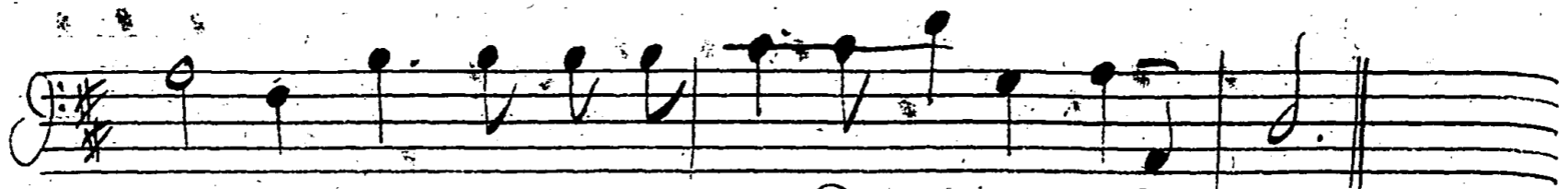
ter; Pourroit il vous donner des charmes-

*meurte*  
 Non non je pretens sortir d'un trouble trop fatal, si je ne

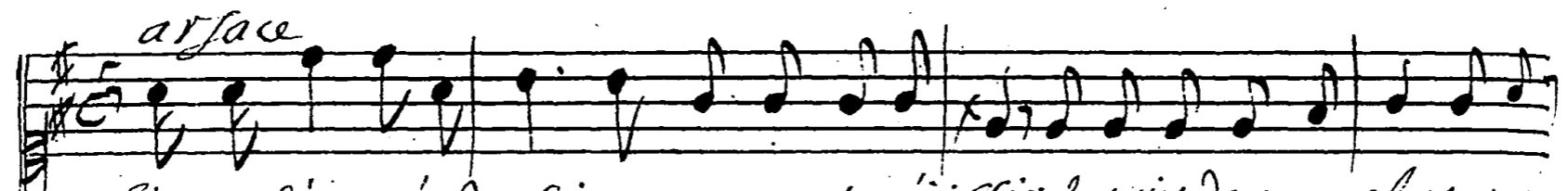
*violons*

puis cesser de vous voir inhumaine, La mort de mon heu

veux Riual me uangera de uostre haine La mort de mon heu

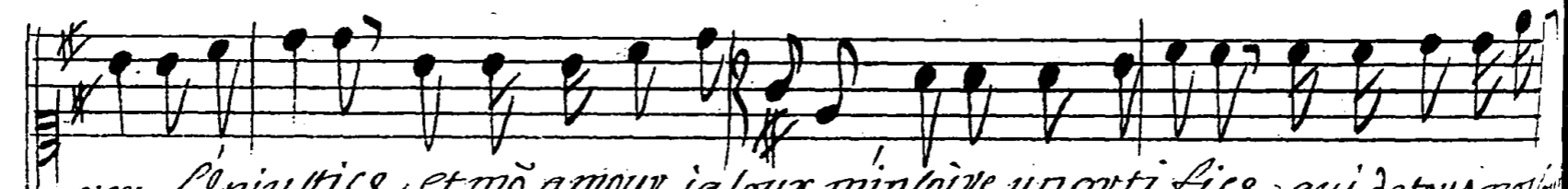
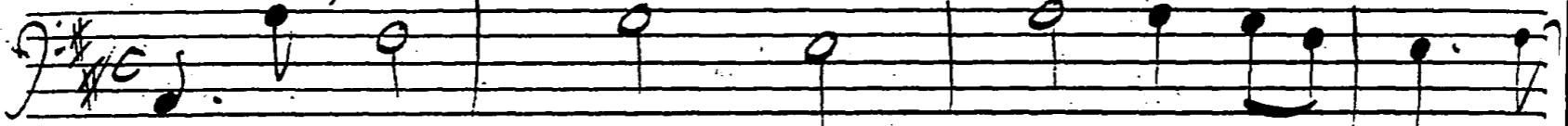


veux Rival me vengera de vostre hai-ne;

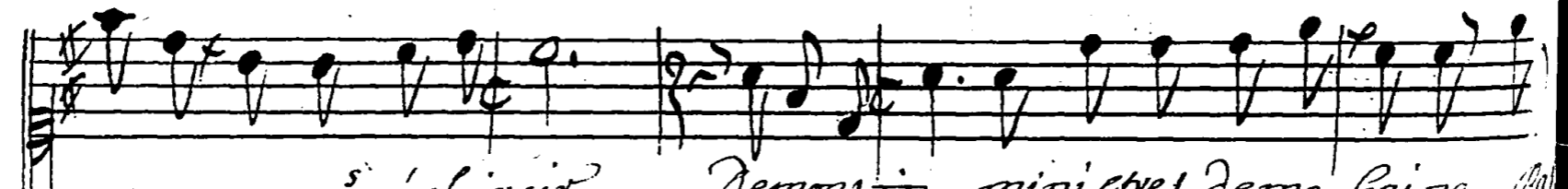


*aria*

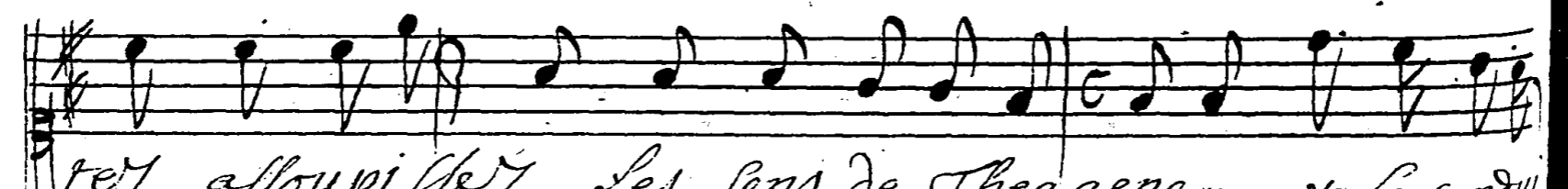
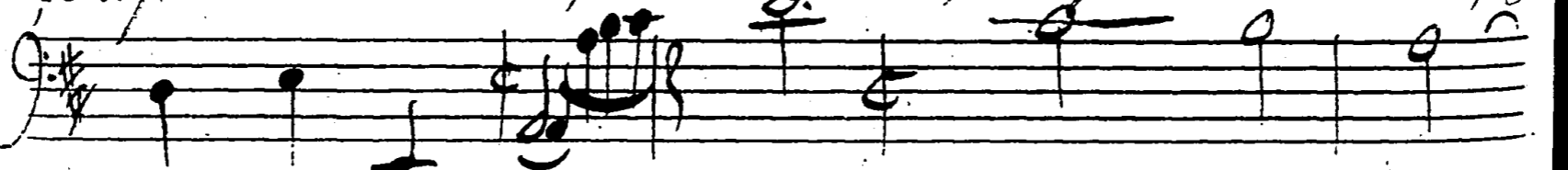
Si nos soins près du stix ne peuvent réussir le puis de ces refus repa



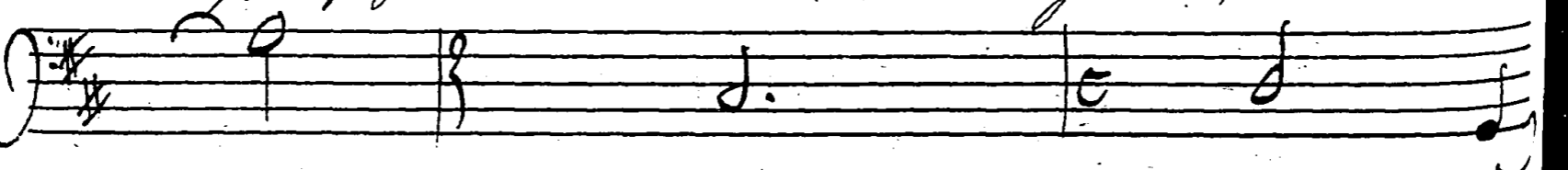
rev L'injustice, et mon amour jaloux m'inspire un artifice, qui de tous nos



cons pourra no. éclaircir; Demons =, ministres de ma haine, *6<sup>to</sup>*



vez assoupissés Les sens de Theagene, et le condu



*cariclé*

Soz en ces lieux, quel dessein forme t'elle o dieux;

*Prelude*

*arface*  
De nos fureurs suivons la violence,  
*merocbe*  
De nos fureurs suivons —, la violence;

n'écoutons plus qu'un aveugle courroux; Be  
n'écoutons plus qu'un aveugle courroux; Be

risse les rivaux dont l'amour nous offense; pour des  
risse les rivaux dont l'amour nous offense; pour des

coeurs amoureux méprisés et jaloux Il n'est  
coeurs amoureux méprisés et jaloux Il n'est





point de plaisir plus doux que le plaisir de la vengeance



ce, Berispe les rivaux dont l'amour nous offense



Pour les cœurs amoureux méprisés et jaloux il n'est



point de plaisir plus doux que le plaisir de la vengeance

ce; Il n'est point de plaisir plus doux que le plaisir de la vengeance

Il n'est point de plaisir plus doux que le plaisir de la vengeance, que le plaisir de la vengeance

doux que le plaisir de la vengeance que le plaisir de la vengeance

Il n'est point de plaisir plus doux que le plaisir de la vengeance; hecate vient moderata nostran

*hecate*

*D'un prompt secours ma promesse est sui-*

*ue cocyte. Phlegeton vniſſons nos efforts;*

*hecate*

*Stix, o Stix, paroiſſez. Sur ces funeſtes bords*

*Stix*

*Phlegeton*

*Stix o Stix, paroiſſez. Sur ces funeſtes bords*

*hecate*

parcette puissance infinie qui s'étend jusques sur les

morts Dieu des Dieux répondez a nostre juste envie,

*allace*

venez servir la jalou sie; Dont nôtre ame est fai'

*meoibe*

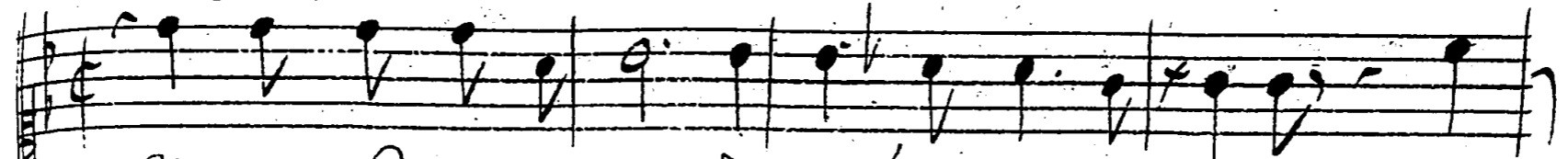
venez servir la jalou sie; Dont nostre ame est fai'

*B. c.*

sie; vous qui des elemens formez tous les accords

vous qui du monde entier concertez l'harmonie;

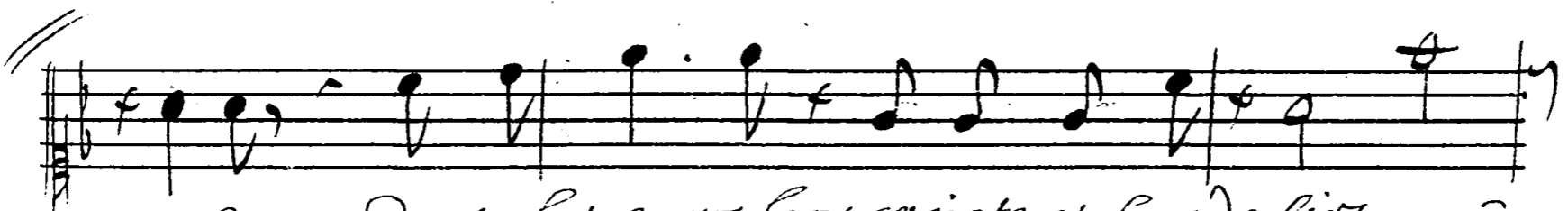
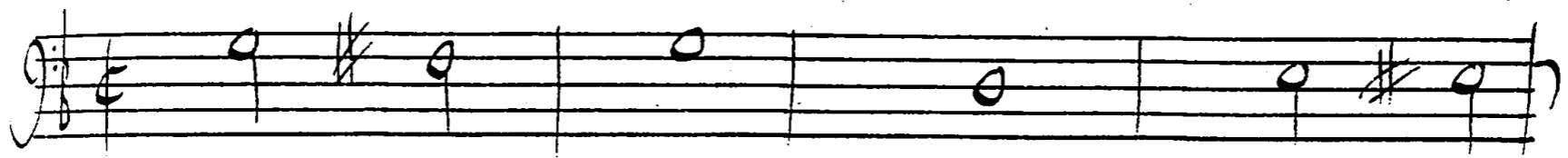
*Recato.*



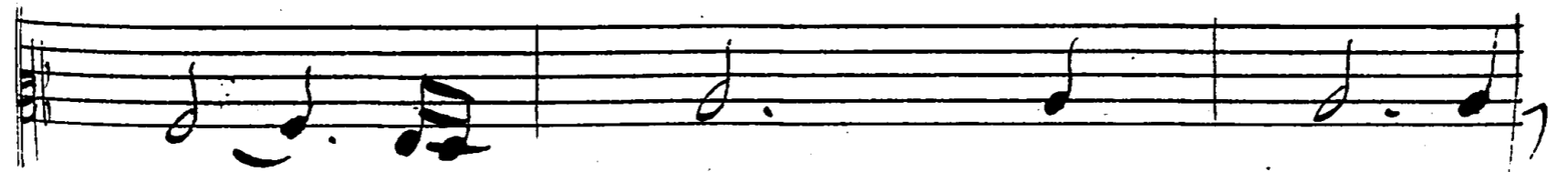
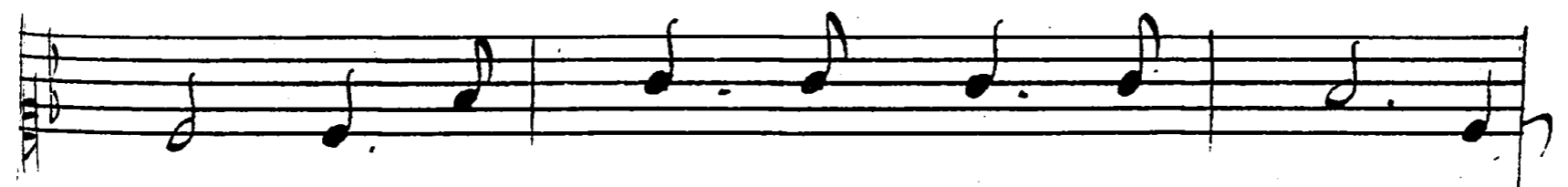
*Et vous diuinitez de l'interualle empire; vous*



*Violons;*



*ombres; dont les coeurs sans crainte et sans desirs; gou-*

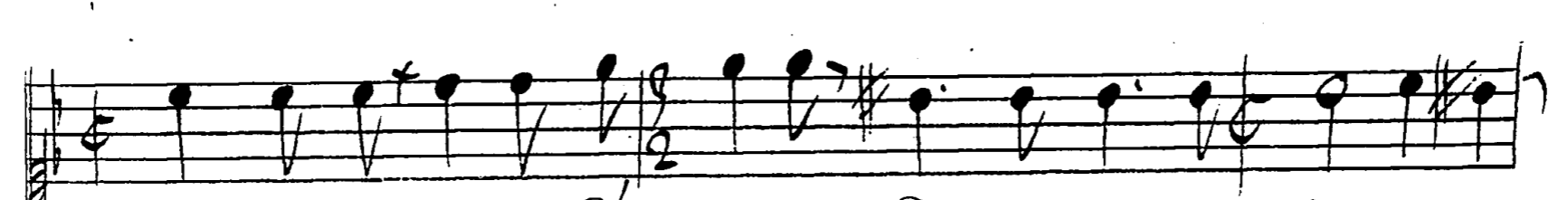
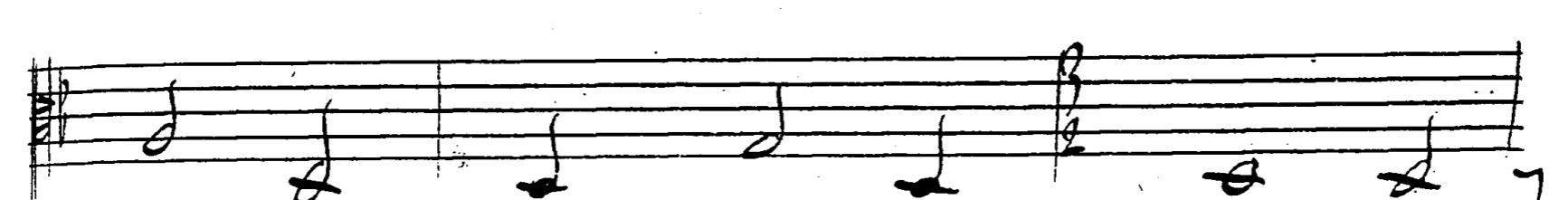
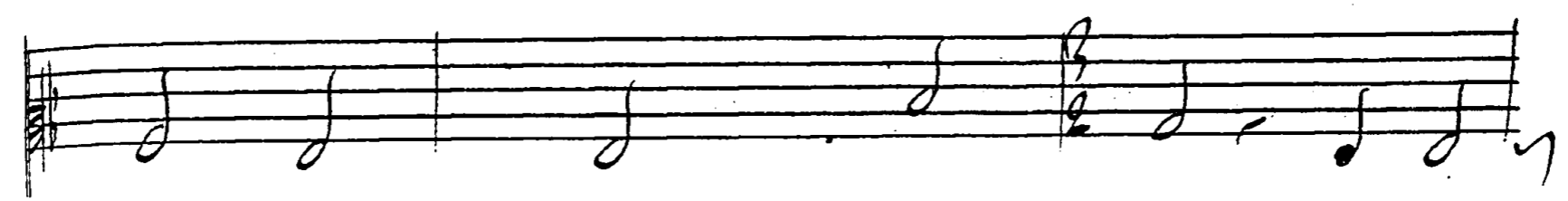
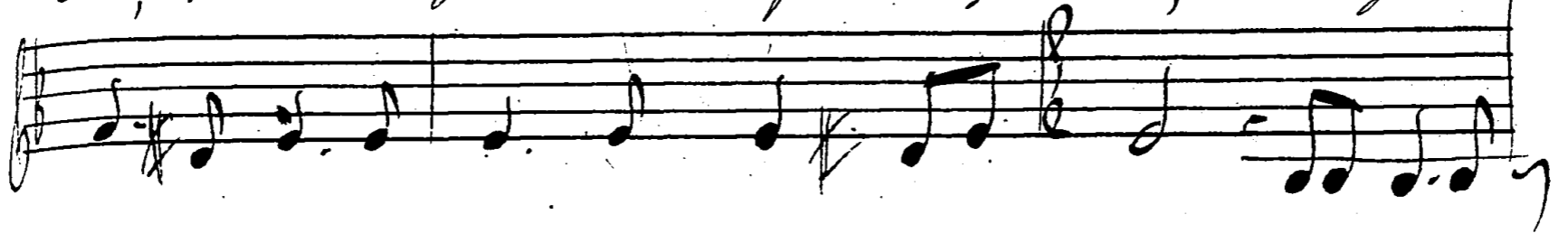


tent les innocens plaisirs qu'une heureuse paix vous ins-  
pire; venez par vos respects; vos chants harmoni-

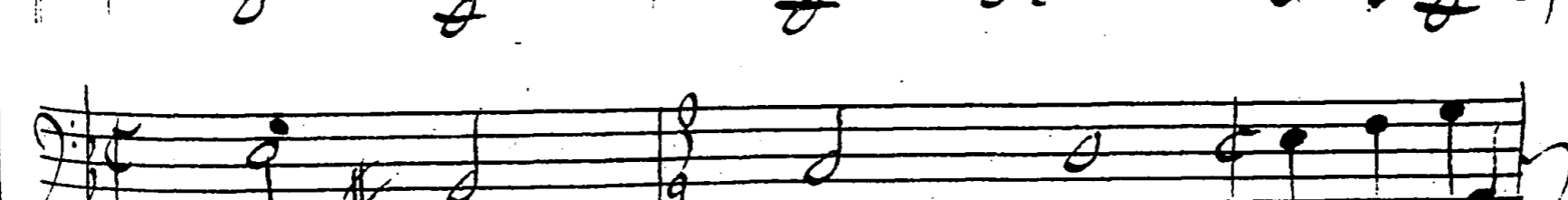
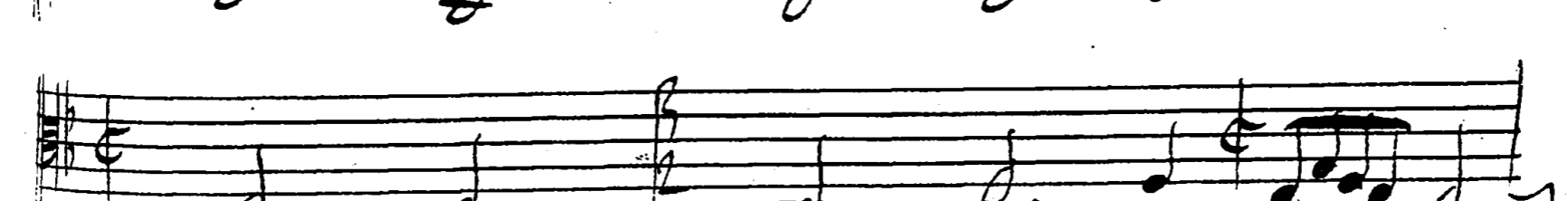
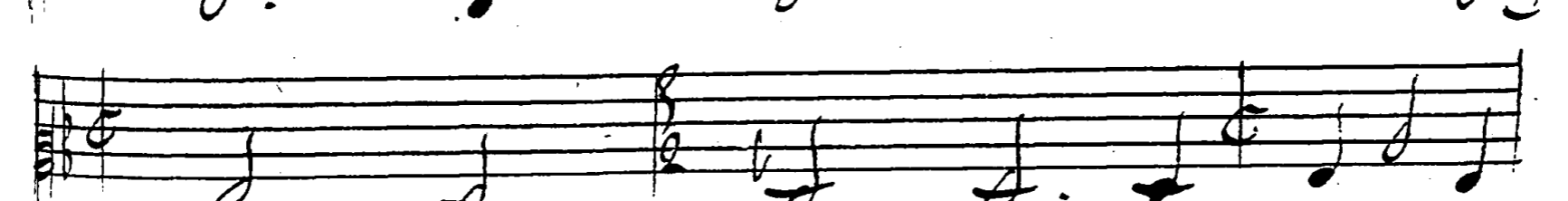
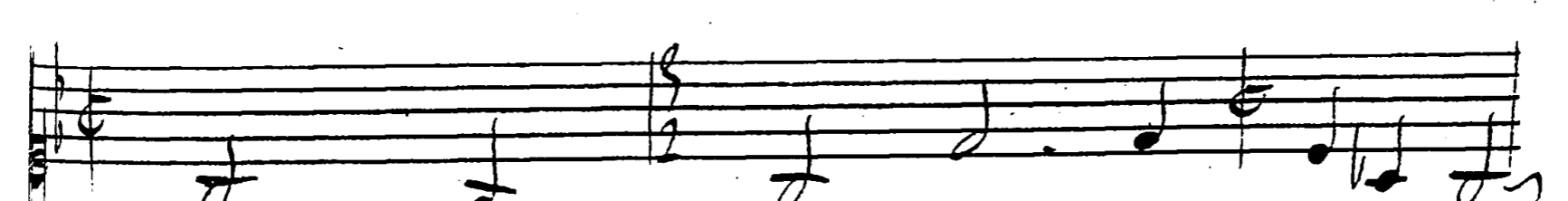
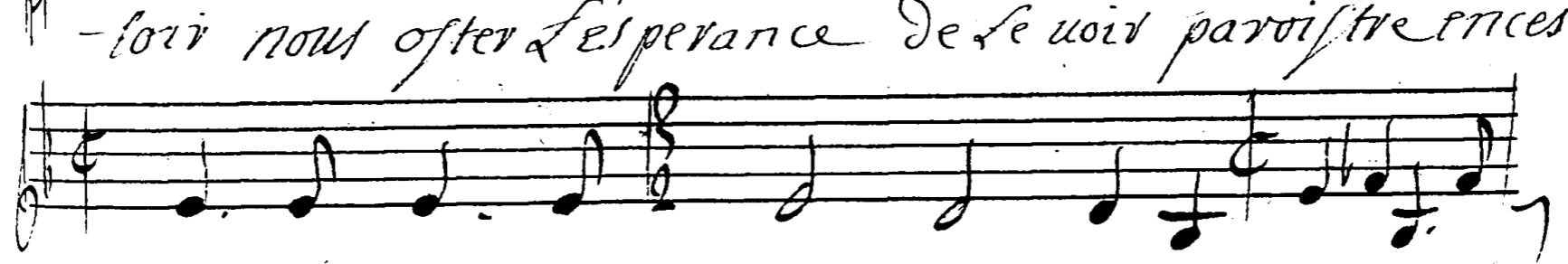
The image shows a handwritten musical score for a choir. It consists of ten staves of music. The first staff contains the lyrics "tent les innocens plaisirs qu'une heureuse paix vous ins-". The second staff contains the lyrics "pire; venez par vos respects; vos chants harmoni-". The music is written in a common time signature (C) and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The handwriting is clear and legible.



eux, forcer le stix a rompre le silence, ce dieu semble vou



-loir nous oster l'esperance de se voir paroistre ences-



*Lieux mais une humble persévérance; Triomphe des refus des Dieux*

This section of the score consists of six staves. The top staff is a vocal line with lyrics written below it. The following five staves are instrumental accompaniment, likely for a piano or lute, with various rhythmic patterns and melodic lines.

*Air*

This section of the score consists of six staves of instrumental music. The top staff features a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with various rhythmic patterns and melodic fragments.



Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a fluid, cursive style characteristic of handwritten manuscripts.

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

Handwritten musical notation on five staves. This system continues the musical piece with similar notation to the first system, including various note values and rests. The handwriting remains consistent throughout.

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

Handwritten musical score for five staves. The first staff features a complex melodic line with many sixteenth and thirty-second notes. The second staff has a simpler melody with quarter and eighth notes. The third staff continues with a similar melodic pattern. The fourth and fifth staves provide harmonic accompaniment with steady eighth-note patterns.

*Air*

Handwritten musical score for seven staves. The first two staves are labeled *violons* and *flutes* respectively. The first staff has a melodic line with some accidentals. The second staff has a similar melodic line with more complex rhythmic patterns. The remaining five staves (third through seventh) provide harmonic accompaniment with various rhythmic patterns, including quarter and eighth notes.

Handwritten musical score for Flutes, Violins, and Viola. The score consists of 12 staves. The first two staves are for Flutes, with the label "Flutes" written between them. The next four staves are for Violins, with the label "violons," written at the beginning of the sixth staff. The final two staves are for Viola, with the label "viol" written at the beginning of the eighth staff. The music is written in a single system with various rhythmic values and melodic lines.

A handwritten musical score consisting of 12 staves. The first two staves are labeled 'flutes' and 'viol.' respectively. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive, handwritten style.

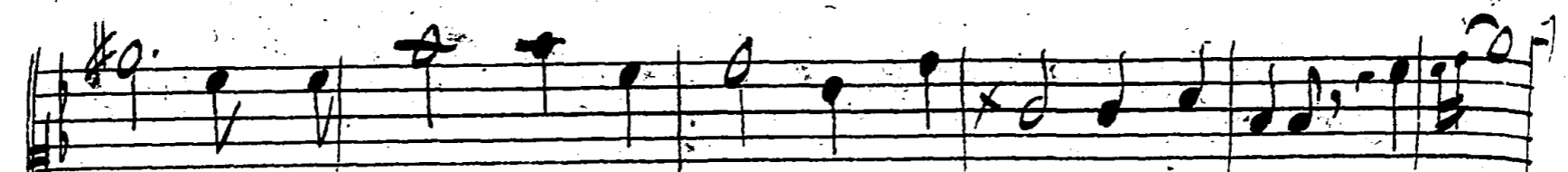
— on joue l'air des Divinités *mf.* —

*hecate*

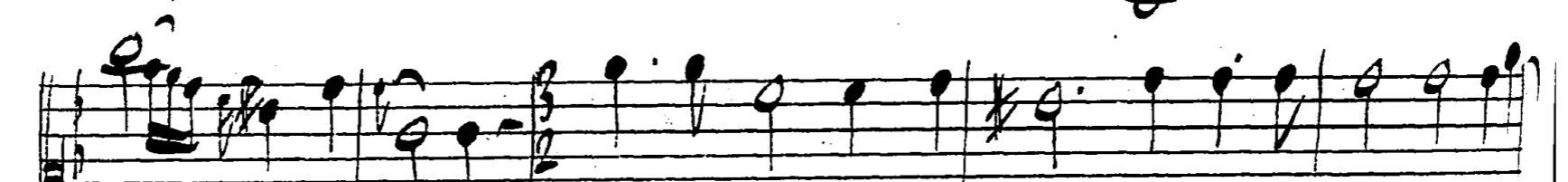
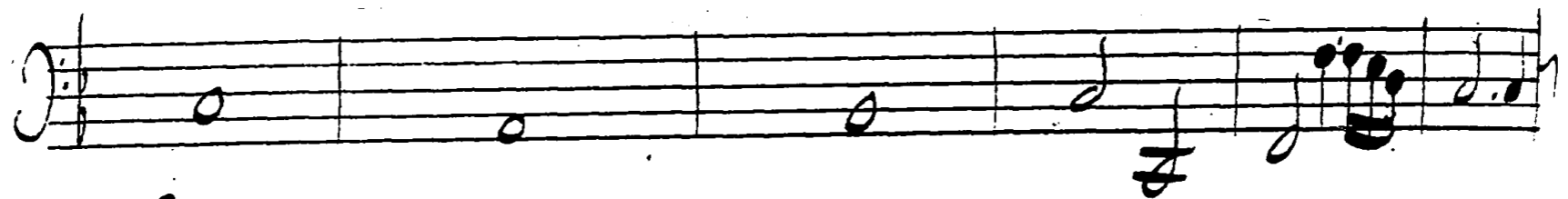
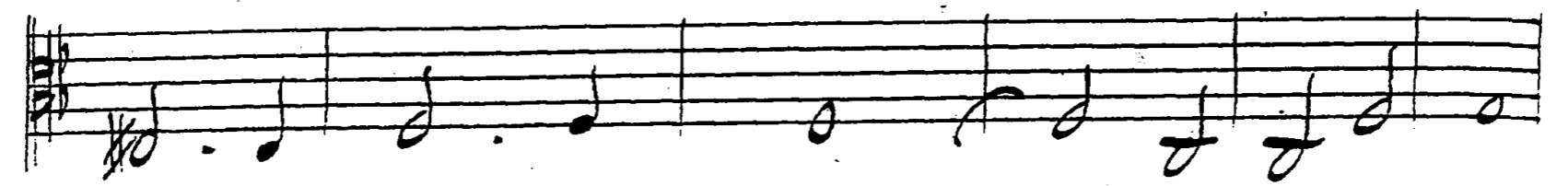
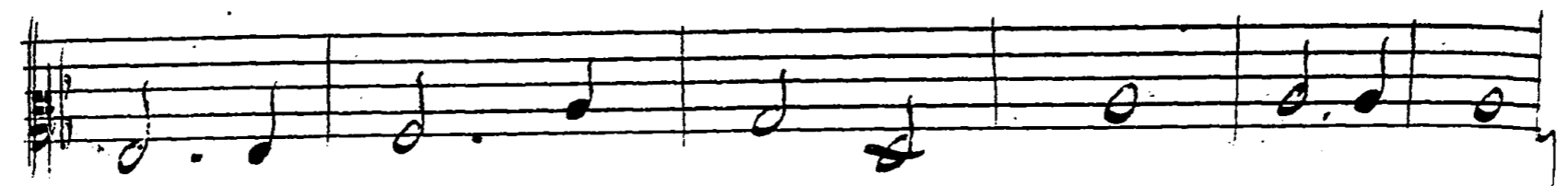
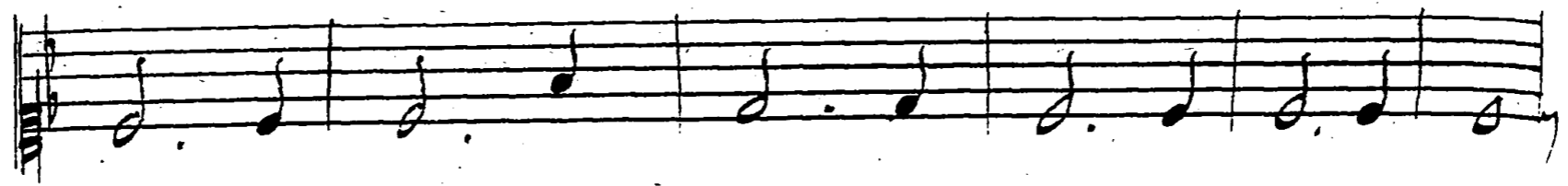
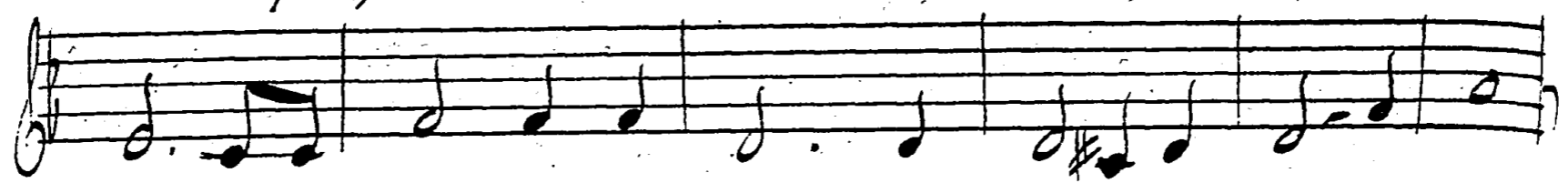
*Dieu, tout puissant dont la grandeur supreme, fait trembler sous vos*

*Loix le ciel et les enfers, Destin qui reglez seul tout ce vaste uni*

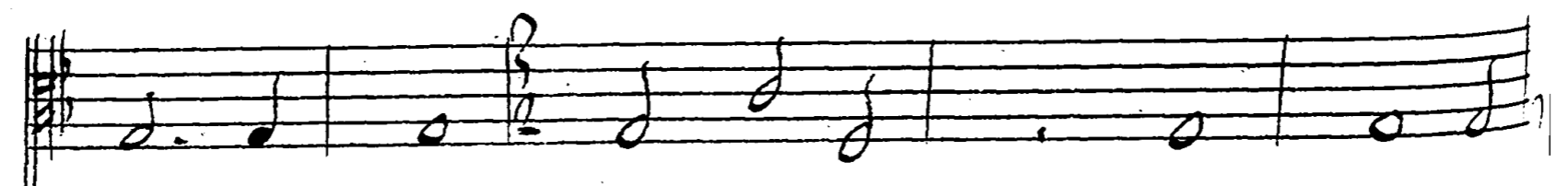
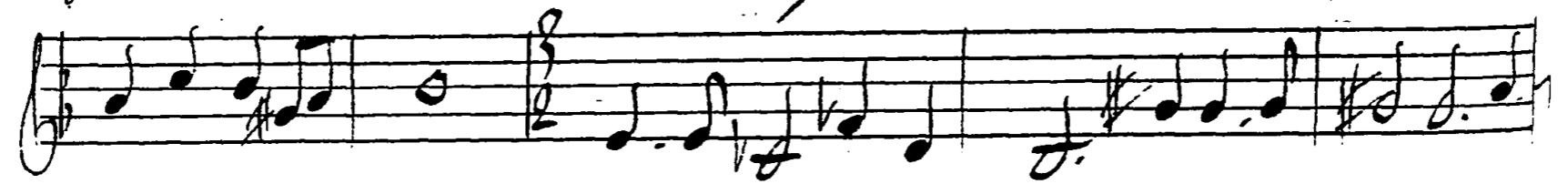
The musical score consists of two systems of lyrics. Each system begins with a vocal line (soprano or alto clef) followed by a piano accompaniment. The first system includes the lyrics: "Dieu, tout puissant dont la grandeur supreme, fait trembler sous vos". The second system includes the lyrics: "Loix le ciel et les enfers, Destin qui reglez seul tout ce vaste uni". The notation is in a historical style, likely from the 18th or 19th century, with various note values and rests.

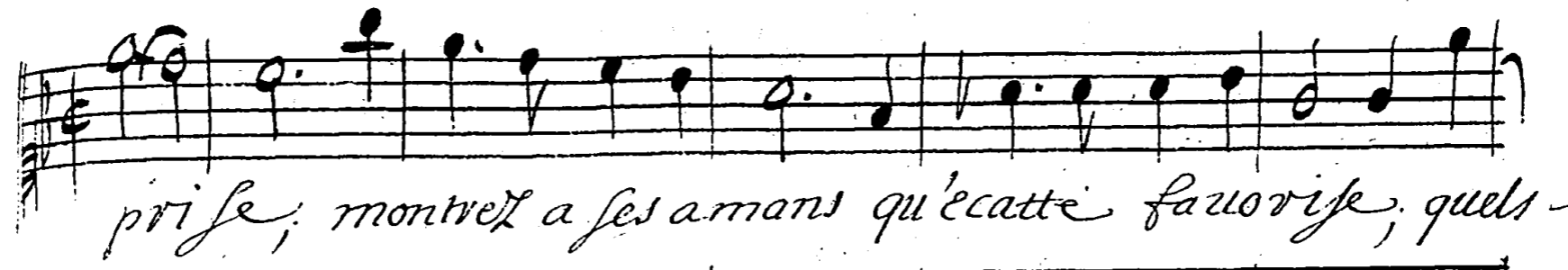


uers et qui seul sans défaut suffi sez a vous même o stix

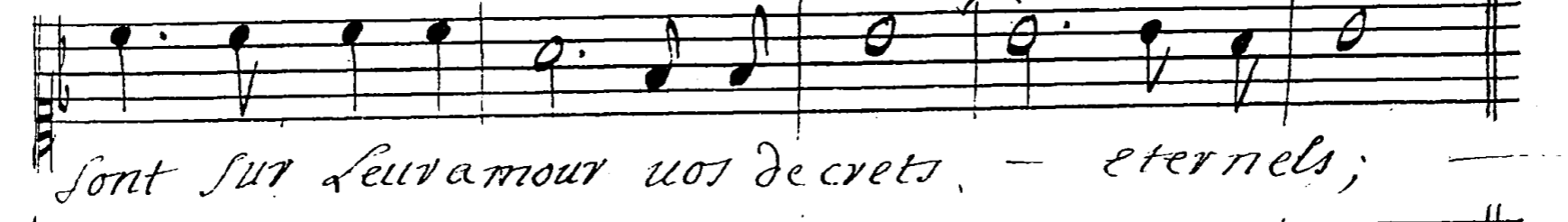
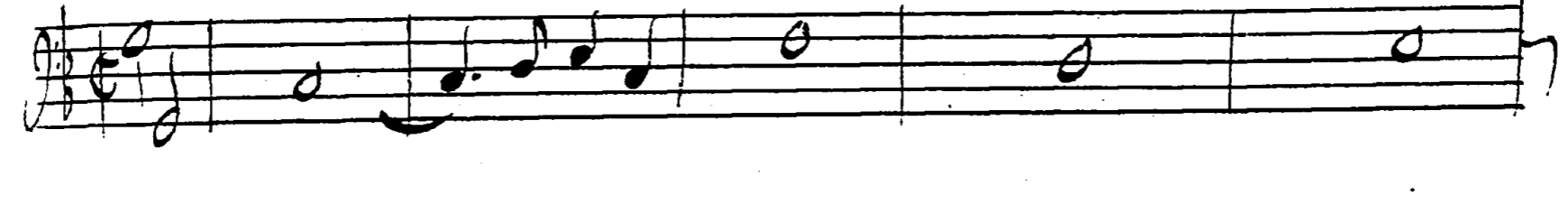
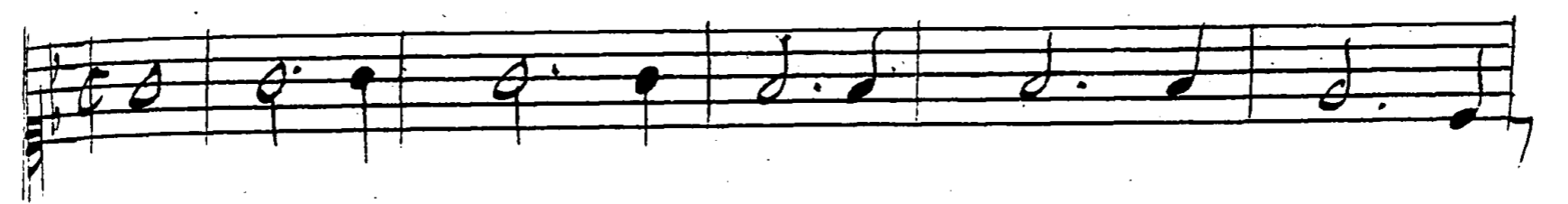
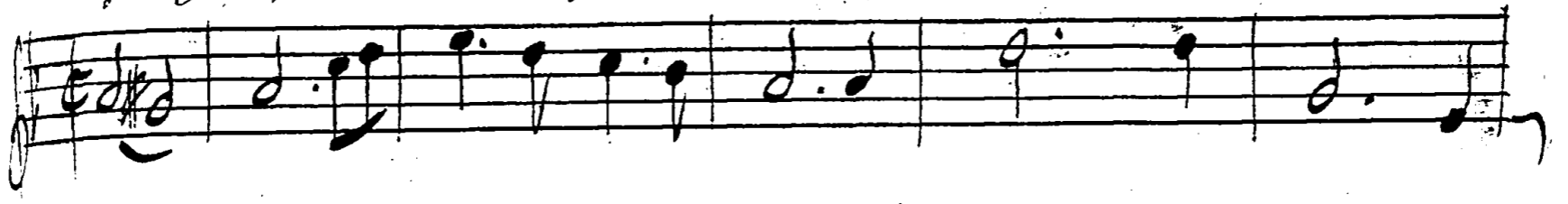


fleuve terrible Et funeste aux mortels favori sez nous en


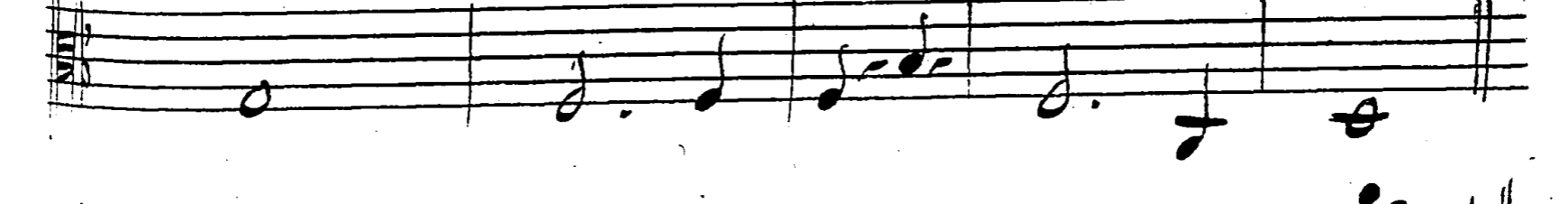
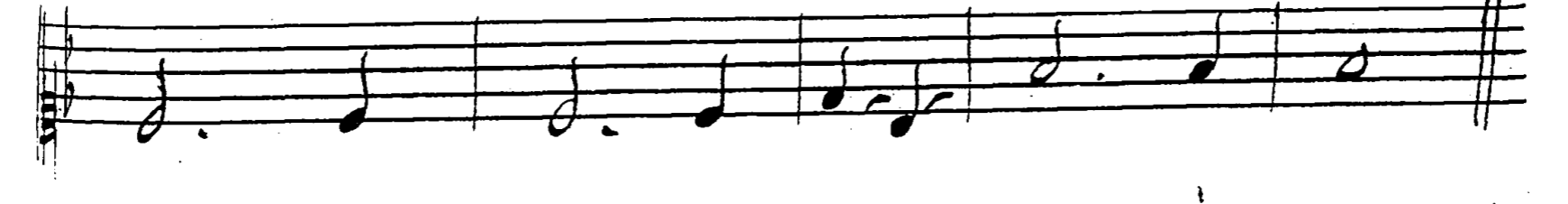
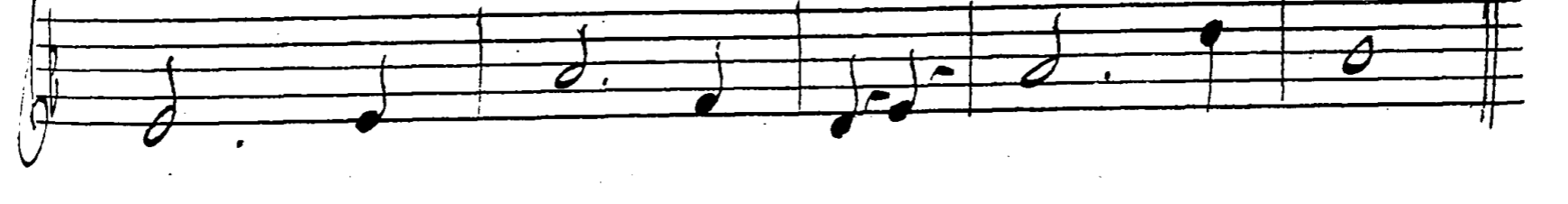




prise; montrez a ses amans qu'ecarte favorable, quels -



sont sur leur amour vos decrets, - eternels; -







par nos chants par nos soins, par nos plus doux accords;

par nos chants par nos soins par nos plus doux accords;

A circular library stamp is located on the page, partially overlapping the musical notation. The text within the stamp is partially legible and appears to read "BIBLIOTHÈQUE NATIONALE".

*Stix, o stix paroiſſez sur ces funestes bords.*

*Stix, o stix paroiſſez sur ces funestes bords.*

*Stix, o stix paroiſſez sur ces funestes bords.*

*Stix, o stix paroiſſez sur ces funestes bords.*

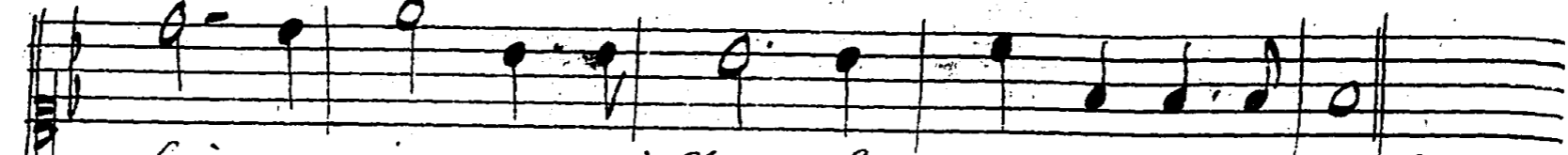
*Stix, o stix paroiſſez sur ces funestes bords.*

*Stix, o stix paroiſſez sur ces funestes bords.*

Gardons tous un profond silen - ce; -

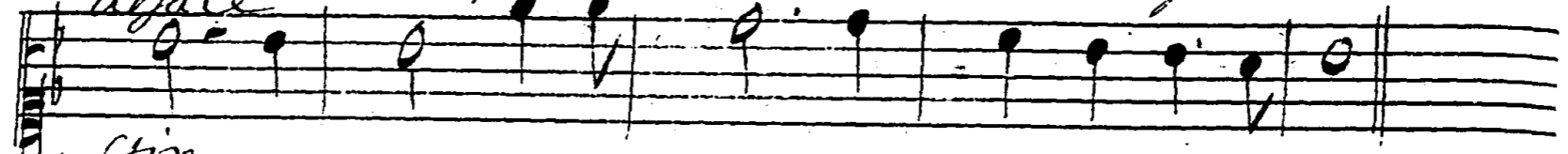
Gardons tous un profond silen - ce; -

hecate -



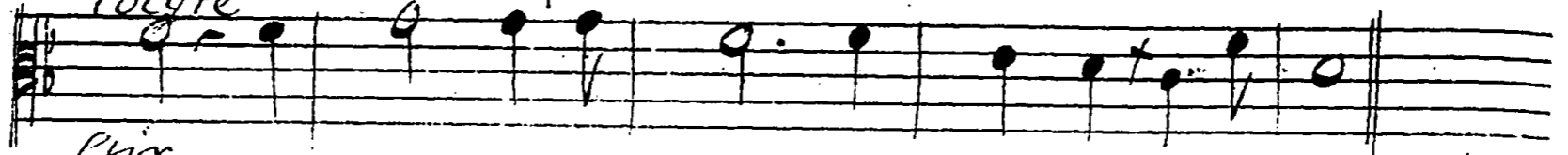
- stix o stix paroiſſez ſur ces funeſtes bords.

arſace

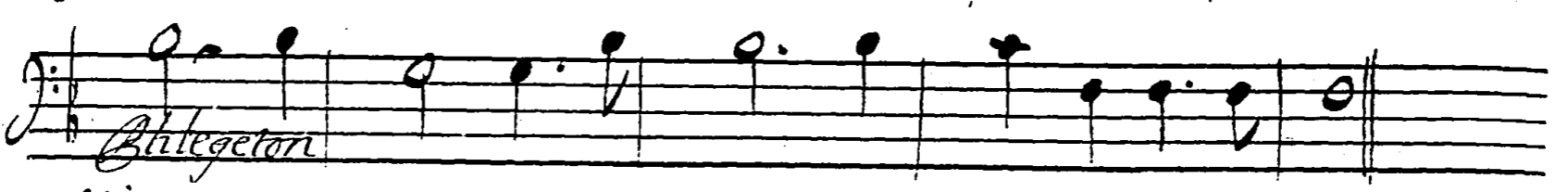


stix

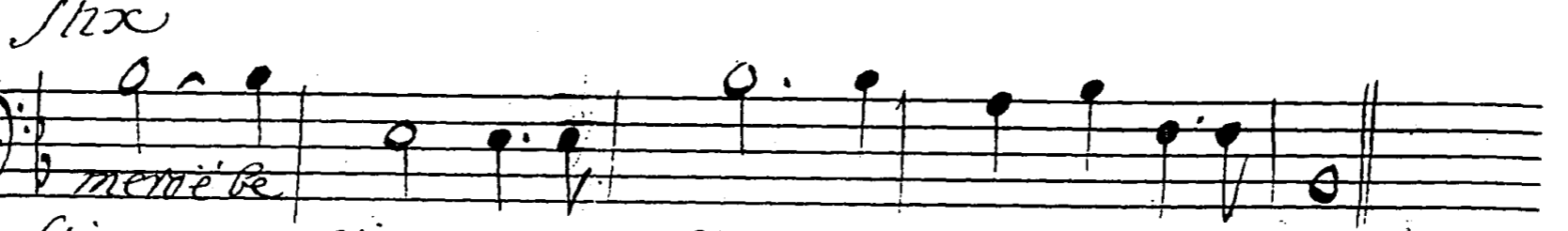
cocyte



stix

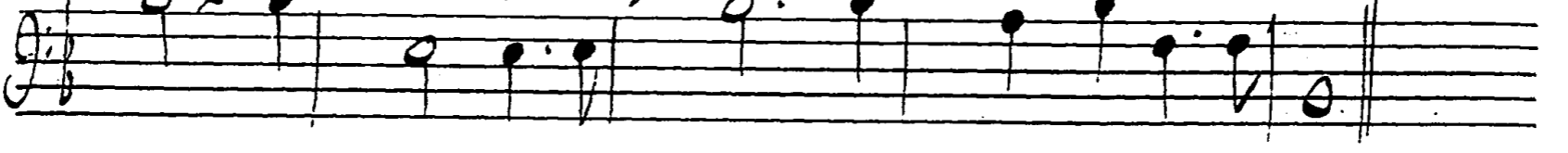


Chlegeton

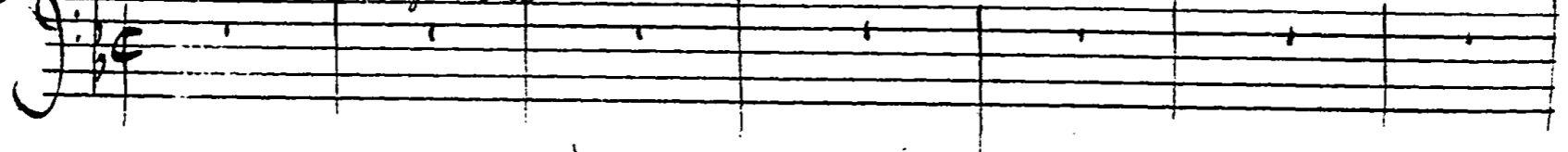


memere

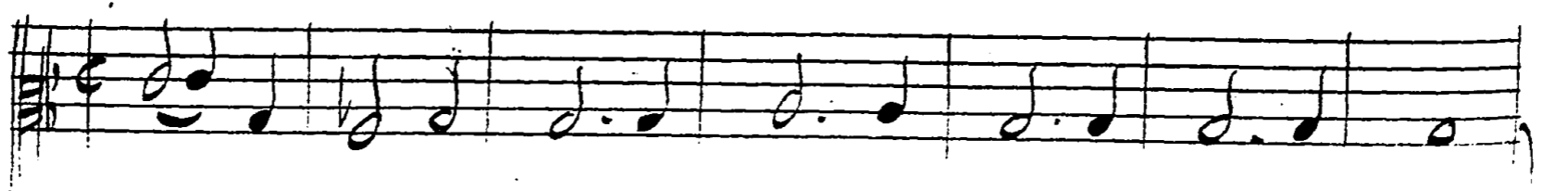
Stix - o stix paroiſſez ſur ces funeſtes bords -



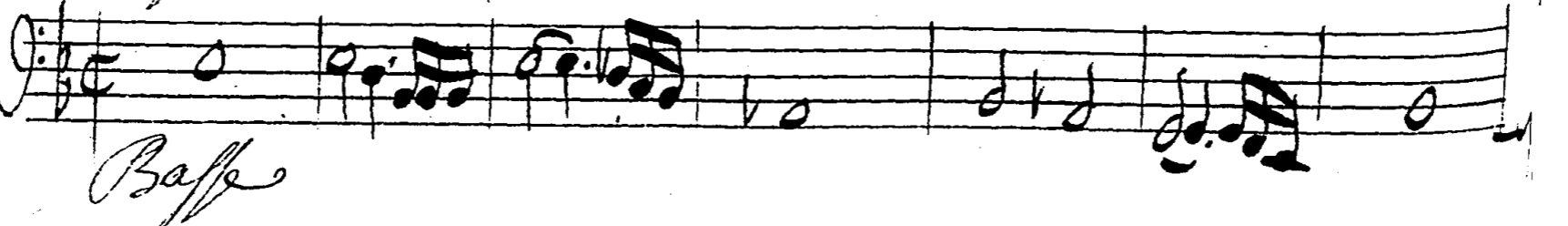
Le dieu du fleur



Flute



Bassoon

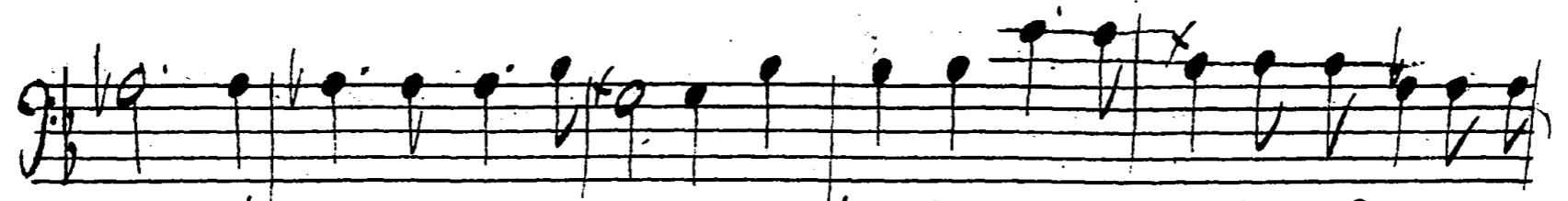


Bass

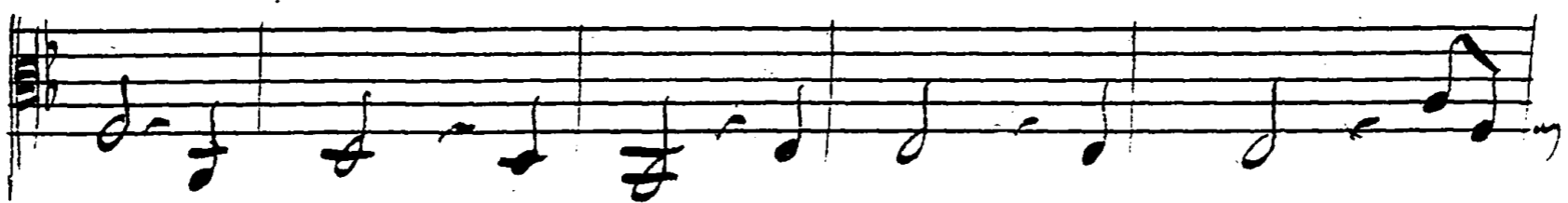
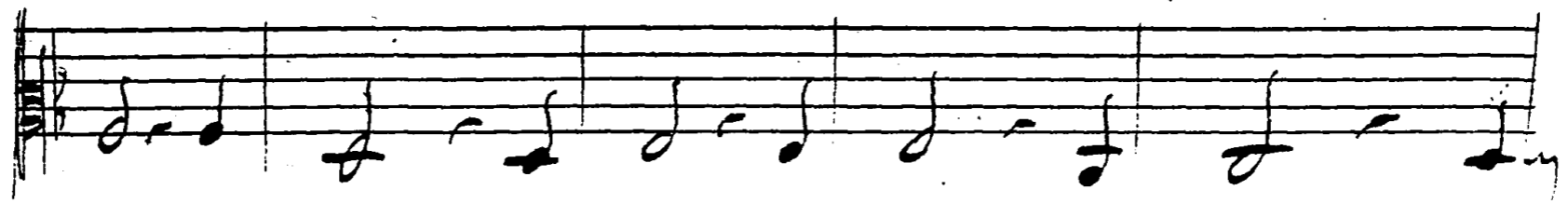
*Tremblez; tremblez. mortels audacieux; à*

*mourua us. porter aux plus terribles crimes mais craignez la*

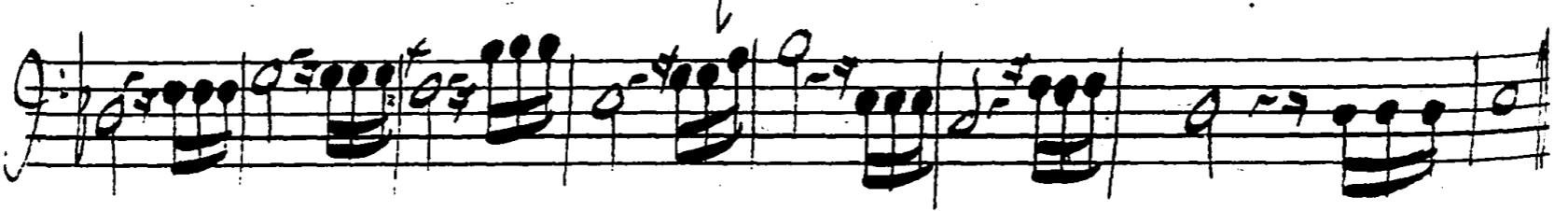
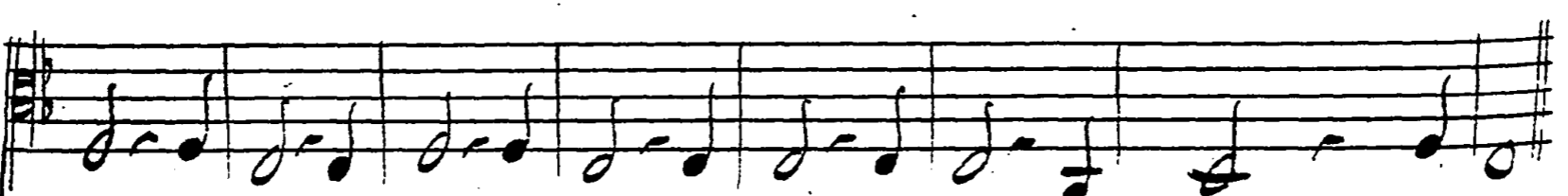
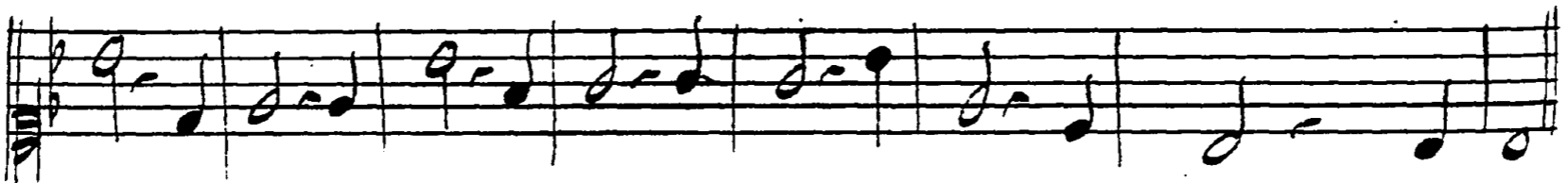
The musical score consists of 13 staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are piano accompaniment. The fifth and sixth staves are piano accompaniment. The seventh staff is a vocal line with lyrics. The eighth and ninth staves are piano accompaniment. The tenth and eleventh staves are piano accompaniment. The twelfth and thirteenth staves are piano accompaniment.



*fin d'en être Les victimes n'étendez pas plus loin vos desirs curi*



*- eux; Tremblez tremblez; mortels audacieux;*



*arfaxe* *meroëbe* *arfaxe*  
 Quel oracle terrible, ô réponse fatale, ah, du

moins ne puis je scauoir si cette Ingratte est ma Riualle;

*arfaxe* *Scene 5e*  
 Il diſparoit quel est mon deſeſpoir, non de tout mon cou-

vour je ne ſuis plus maîtreſſe; mais que uoiſſe l'en

fer obeit a mes loix, on a meurtre l'Ingrat qui cau-

ſa ma foibleſſe, vous ſi quelque pitié pour duy vous ſente-

- cesse; contraindez vos regards retenez vostre voix; Les ef-

- prits Infernaux qui viennent le conduire; ne mede-

- obeiront pas; songez qu'un seul regard s'chappe-

- pour s'instruire; sera s'arrest de son tre pas; -

*aria*  
*caricée*  
o Dieux De ces detours vous pouvez nous entendre s'esper

- nez pour un temps qu'on ne puisse nous voir -



Scene sixieme.

*Ritournelle*

The Ritournelle consists of six staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth and sixteenth notes. The second staff continues the melody in the same clef. The third staff is in bass clef, providing a harmonic accompaniment with quarter and eighth notes. The fourth and fifth staves continue the bass line. The sixth staff concludes the piece with a double bar line.

*Theagene*

*attaca*

O ciel; Rassurez vous Rien ne doit vous surprendre, vous -

The first line of Theagene's song features a vocal line in treble clef and an accompaniment line in bass clef. The vocal line begins with the lyrics "O ciel; Rassurez vous Rien ne doit vous surprendre, vous -". The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The accompaniment consists of simple harmonic support.

*Theagene*

estes dans un lieu rempli de mon pouvoit; votre fil

The second line of Theagene's song continues the vocal line and accompaniment. The lyrics are "estes dans un lieu rempli de mon pouvoit; votre fil". The musical notation remains consistent with the previous line.

*attaca.*

leur peut-elle estre adoucie; connoissez si mon coeur est

The third line of Theagene's song continues the vocal line and accompaniment. The lyrics are "leur peut-elle estre adoucie; connoissez si mon coeur est". The music concludes with a double bar line.

rendre et généreux; malgré toute ma jalousie;

J'en treprends de vous rendre heureux; n'oubliez Carilée il

n'est plus temps de feindre; de mon funeste amour à barbare ri-

queur; de vant vous me force a me plaindre, mais c'est assez

fort pour de voir me contraindre, a n'aimer que votre bon

*Théagène*

heur. De vos transports jaloux j'ay fait l'expérience; je de-

- uois croire moins un si prompt changement; mais un grand

coeur Ressent mal aisément et la crainte et la défi-

ance; Du plus beau feu Je me sens animé; cari

ciee est objet; *caridee* Prince qu'osez vous dire; Je vous plains un *artace*

*Théagene*  
autre est aimé; mais je prétens finir vostre martyre; qu'en-

ten je a ce recit ajouteray je foy; estes vous cari

*clée, ou suis je Theagene; ah; vous estes uolage; in*

*gratte je le uoy; vous fuyez mes regards; ma pre*

*sence vous gêne; mon coeur apres ce coup n'a rien a redou*

*ter la mort finira mes allarmes; mais que uoy je; uoi-*

*yeux se remplissent de larmes; ah vous m'aimez toujours je*

*cariclée*  
*n'en scaurois douter; Brince fuyez je ne uoux rien entendre*

*Théagène.*

ne vous offrez plus à mes yeux; Plus je veux pénétrer, et

moins je puis comprendre; ce mystère odieux; *adieu* Il faut vous

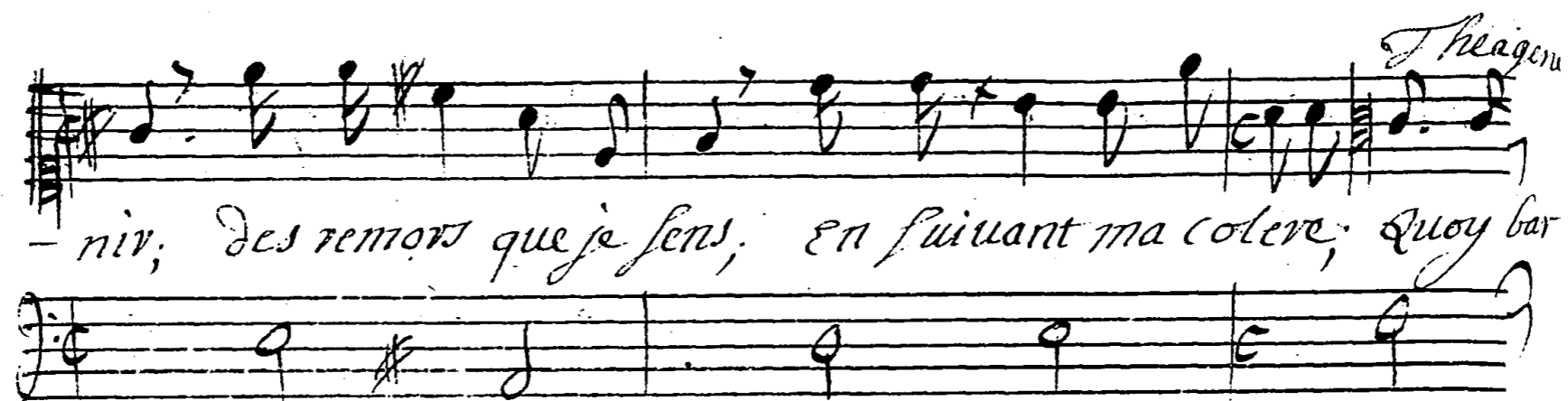
éclaircir et rompre le silence; c'en est fait de vos

coeurs Je scay l'Intelligence J'entreprends de les desu-

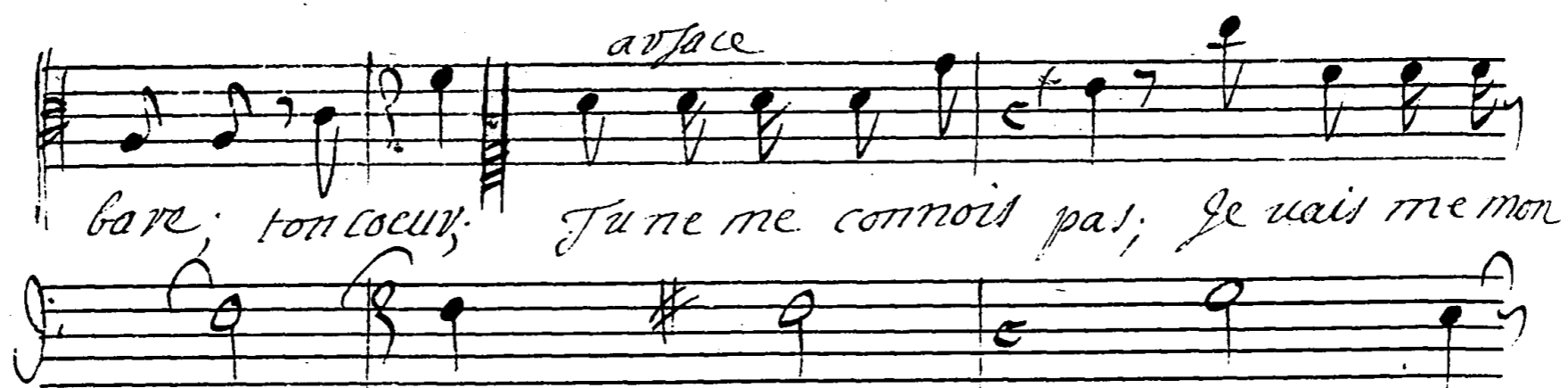
mir, une faible pitié veut en vain mendigeraire elle ac-

croît ma fureur au lieu de la bannir, et je veux tous deux uo. pu

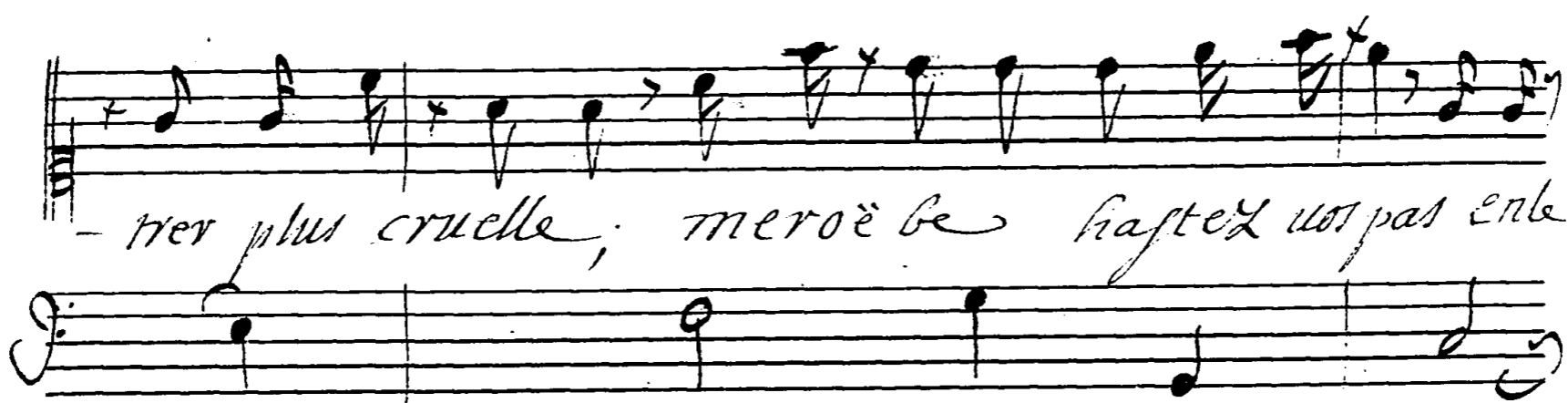
*Théagen*  
- nir; des remors que je sens; en suivant ma colere; Quoy bar



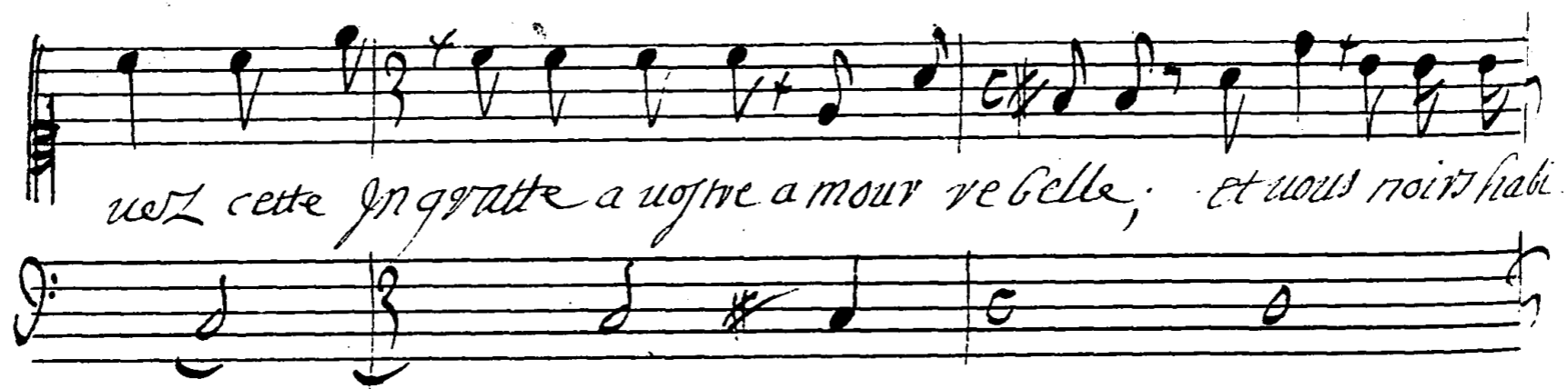
*André*  
bare; ton coeur; Tu ne me connois pas; Je vais me mon



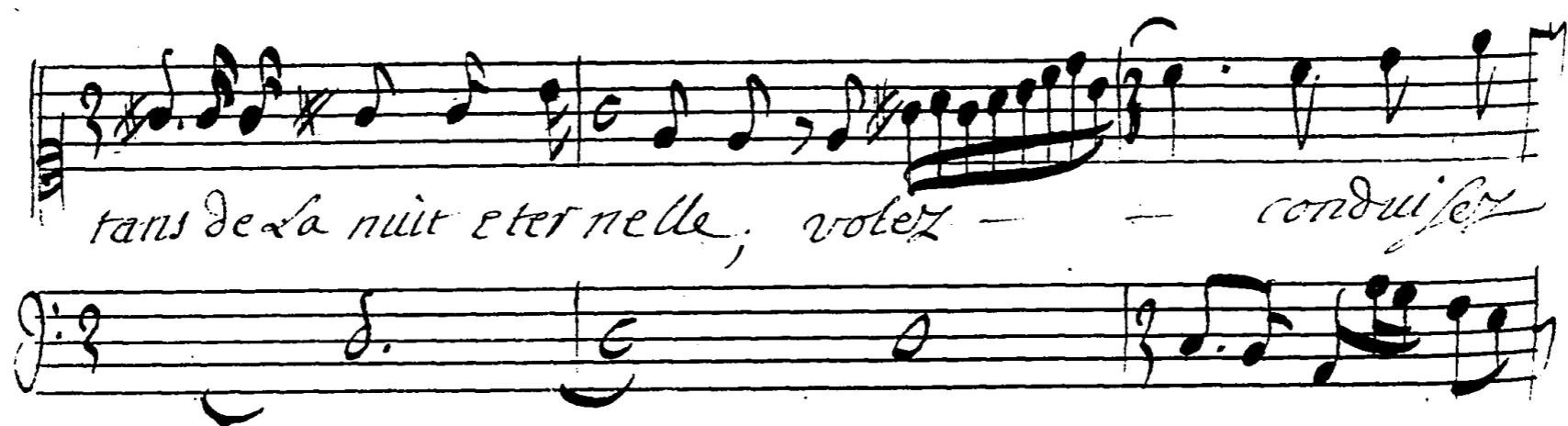
- tier plus cruelle; meroë be hastez vos pas enle



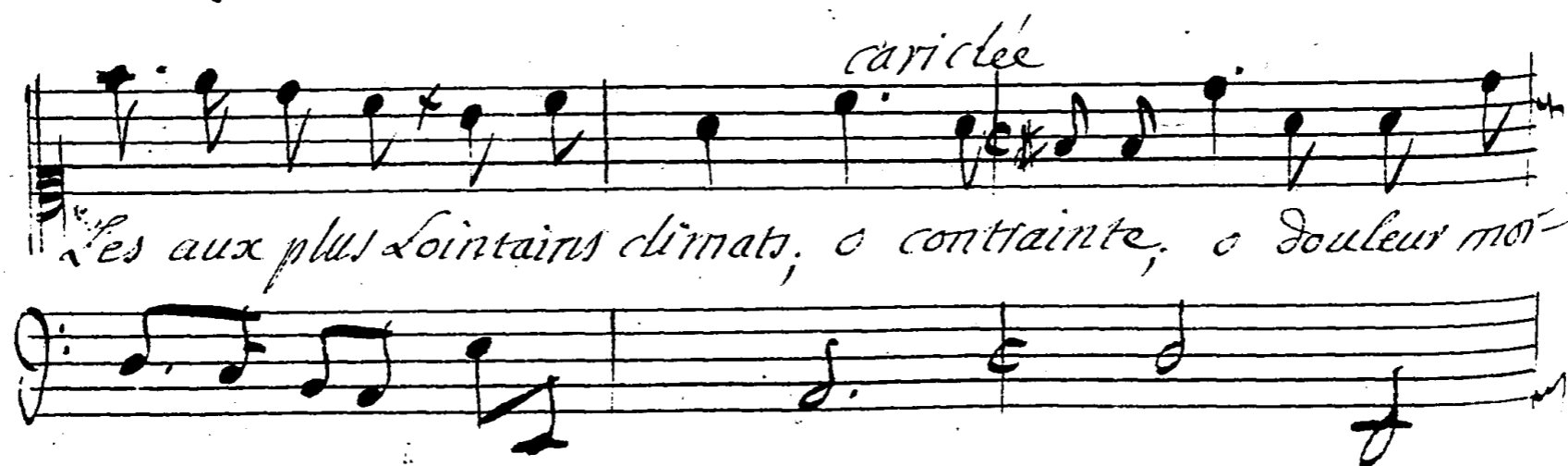
vez cette ingrante a vostre amour rebelle; et vous nois habi



tans de la nuit eternelle; volez — — conduisez



*cariclée*  
Les aux plus lointains climats; o contrainte, o douleur mo-



Theagene.

telle; non je ne uerray point tri om pher mon rival ma uie

toire ou ma mort finiront mon supplice; *Arreste*

Il n'est pas tems que ta peine finisse La mort te ferroit

grace et me uangeroit mal.

*Scene septiesme.*

*Prelude*

Theagene.

Quelle horreur me saisit; Je demeure immobile; un

charme tout puissant rend ma rage inutile; Perfide, a

- cheu et m'arrache de jour, je te hais pour te -

fuir je renonce a la vie; et l'horreur que je sens de

ton funeste amour; va plus loin que ta barbarie <sup>a force</sup> Tes de

Sins seront satis faits; Tu mourras ma fureur rempli

ra tes souhaits; mais une prompt mort flatteroit peu ma

- haine, mon coeur par tes mepris dans sa rage affermy



- te prepare une affreuse peine, crains Ingrat crains en-

cor ma colere Inhumaine, vn coeur qui scit ai-

mer ne fait pas a demi; *Theagere* Quelle peine est e-

galle au tourment que j'endure, pour quel nouveau mal

- heur suis je encor destine; *arsace* mon art peut changer la ma-

- ture; apprend a quel malheur se sort ta condam-

né; Je changeray le coeur de la beauté qui

t'aime; Ton rival la verra répondre a ses de

sirs; Je veux te la montrer sensible a ses sou

-pirs; Je rendre le témoin de leur bonheur ex

trême; et te voir a mes yeux mourir de leurs plai

-sirs; Demons contentez vous en uic; vo-

lez — que le cruel partage vos honneurs;

*Théagène*

Les justes Dieux, Les Dieux vengeurs sauront pu

— riv ta perfidie avant qu'ils ayent pu

ni, mes jalouses fureurs; Le plaisir de te

— voir au comble des malheurs m'aura peut estre os

te sa ui — e;

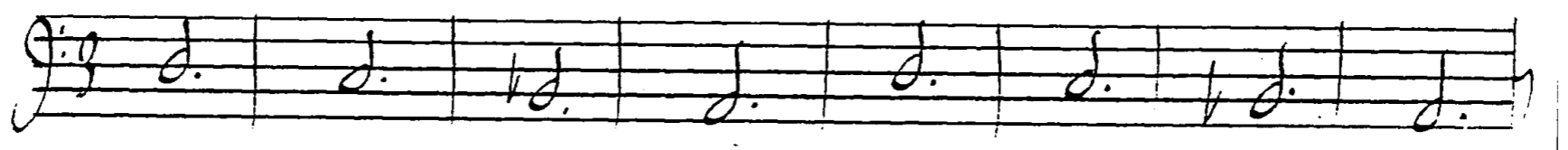
ACTE QUATRIÈME. SCÈNE PREMIÈRE

Theagene seul.

Brelude -



The prelude is written for piano and consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. The second staff is in bass clef, providing a harmonic accompaniment with eighth and sixteenth notes. The third and fourth staves continue the melodic and harmonic development, with the third staff in treble clef and the fourth in bass clef.



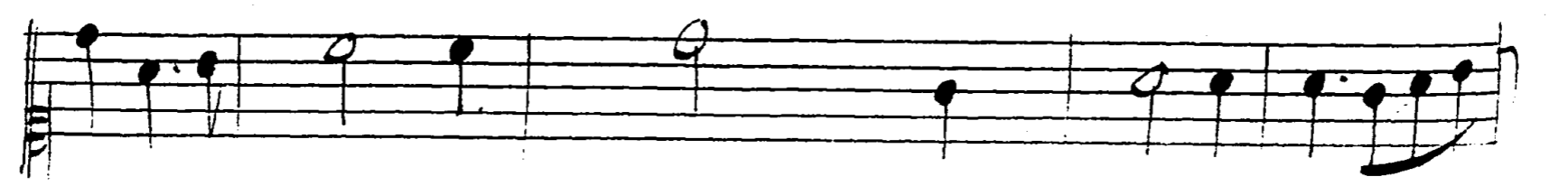
A single staff of piano accompaniment in bass clef, featuring a simple harmonic line of quarter notes.

Theagene

Ma vertu cède au coup dont le destin malicieux; haine van



The vocal line is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a series of eighth notes, followed by a half note, and ends with a quarter note. The lyrics are written below the notes.



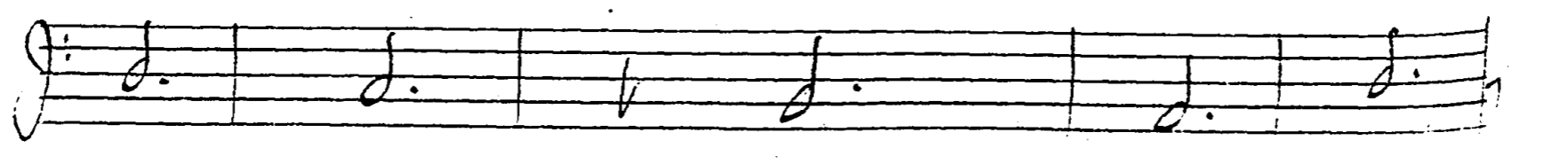
A single staff of piano accompaniment in bass clef, providing harmonic support for the vocal line with quarter notes.



A single staff of piano accompaniment in bass clef, providing harmonic support for the vocal line with quarter notes.



A single staff of piano accompaniment in bass clef, providing harmonic support for the vocal line with quarter notes.



A single staff of piano accompaniment in bass clef, providing harmonic support for the vocal line with quarter notes.

geance amour, qui déchire mon coeur, ah; laissez moy du

moins la funeste douceur de me plaindre en mourant du

The image shows a handwritten musical score on ten staves. The top two staves contain the vocal line and piano accompaniment for the first phrase of the lyrics. The next four staves are instrumental accompaniment for the piano. The sixth and seventh staves contain the vocal line and piano accompaniment for the second phrase of the lyrics. The final three staves are instrumental accompaniment. The handwriting is in black ink on white paper.

ciel impitoyable dont mes malheurs cruels, epuisent la ri-  
queur, et

This is a handwritten musical score consisting of ten staves. The first staff contains the vocal line with the lyrics "ciel impitoyable dont mes malheurs cruels, epuisent la ri-". The second staff continues the vocal line. The third, fourth, and fifth staves appear to be instrumental accompaniment. The sixth staff contains the lyrics "queur, et" and features a more complex, possibly figured bass or lute-like, accompaniment. The seventh, eighth, and ninth staves continue the instrumental accompaniment. The tenth staff is a simple bass line consisting of a series of dotted notes.

toy charmant objet, de qui l'enfer barbare pour jamais n'o-

pare;

connais par mes transports l'excès de mon amour; j'ay

*honte de survivre a ma douleur mortelle, et je vais dans les*

Vocal line continuation.

Vocal line continuation.

Vocal line continuation.

Piano accompaniment line continuation.

*flots par une mort cruelle me punir d'être encor au*

Vocal line continuation.

Vocal line continuation.

Vocal line continuation.

Piano accompaniment line continuation.



*jour*

*Quelle divinité vient de sortir de l'onde;*

Handwritten musical score consisting of 12 staves. The lyrics are written in French: "Quel son harmonieux retentit dans les." on the second staff, "airs," on the seventh staff, and "malgré moy ma douleur." on the eighth staff. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals. The handwriting is in black ink on aged paper.

fonde; cède aux char — — mes de ces concerts;

malgré moy ma douleur profonde;

The musical score consists of ten staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment with a complex, flowing melody. The third through sixth staves continue the piano accompaniment with various rhythmic patterns and melodic lines. The seventh staff is a vocal line with lyrics. The eighth through tenth staves continue the piano accompaniment, ending with a final cadence.

*cede aux charmes - de ces concerts;*

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

Handwritten musical notation for the third system, primarily piano accompaniment.

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

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

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

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

Handwritten musical notation for the eighth system, primarily piano accompaniment.

Handwritten musical notation for the ninth system, primarily piano accompaniment.

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

Handwritten musical notation for the eleventh system, primarily piano accompaniment.

*Thetis. Scene seconde.*

*Digne sang des heros dont tu tiens la naissance, fils d'A-*

*chille Entens moy Theagene mon fils, la Deesse des mers, a la puis-*

*sante Thetis; vient rendre a tes esprits le calme et l'esper-*

*van ce; Ton viual est dans ce sejour; Prends ce fer*

*court a la vengeance, et tu connoitras que l'amour des fi-*

*elles amans; couronne la constance;*

*air.*

*Tendres cœurs tout ou tard, L'amour suit vos desirs; tout*

*violons.*

*avez sans murmurer; ses rigueurs inhumaines; on*

The image shows a handwritten musical score on a single page. It features two systems of music. The first system has a vocal line and a violin accompaniment line. The vocal line is written in a cursive hand and includes the lyrics 'Tendres cœurs tout ou tard, L'amour suit vos desirs; tout'. The violin line is written in a standard musical notation. The second system also has a vocal line and a violin accompaniment line. The vocal line includes the lyrics 'avez sans murmurer; ses rigueurs inhumaines; on'. The violin line continues the accompaniment. The score is written in ink on aged paper.

trouille peu d'appas dans les plus douces chaînes — — — — — nes

qui n'ont point coûté de soupirs. Plus en aimant vous trouvez

The image shows a handwritten musical score on ten systems. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in French. The first system includes the lyrics 'trouille peu d'appas dans les plus douces chaînes' followed by a long dash and the word 'nes'. The second system includes the lyrics 'qui n'ont point coûté de soupirs. Plus en aimant vous trouvez'. The notation includes various note values, rests, and dynamic markings.

rez de pei-nes plus vous devez esperer des plaisirs plus enai

Vocal line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

mant vous trouverez de peines; plus vous devez espe

Piano accompaniment line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.



ver de plaisir;

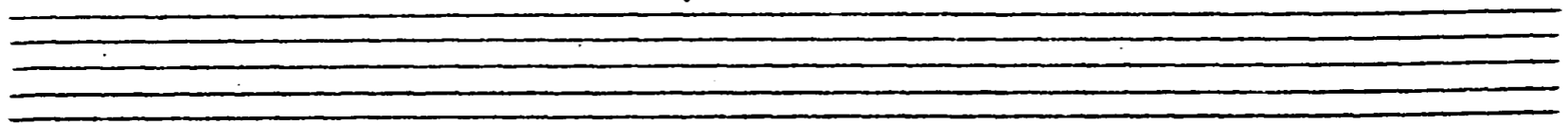
Prelude

Theagene

fuyons = un transport legitime cherchons mon Pa

ul en ces lieux, allons le punir de son crime, que ne peut point un coeur que la

geance anime, quand sa juste fureur sert le courroux des Dieux.



Prelude.

This page contains ten staves of handwritten musical notation. The notation is written in black ink on a white background. The first five staves are grouped together, followed by two empty staves, and then the remaining four staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs (treble and bass). The music appears to be a single melodic line, possibly for a violin or flute. The handwriting is clear and legible. The page number '114' is written in the top right corner.

*afface* *air.*

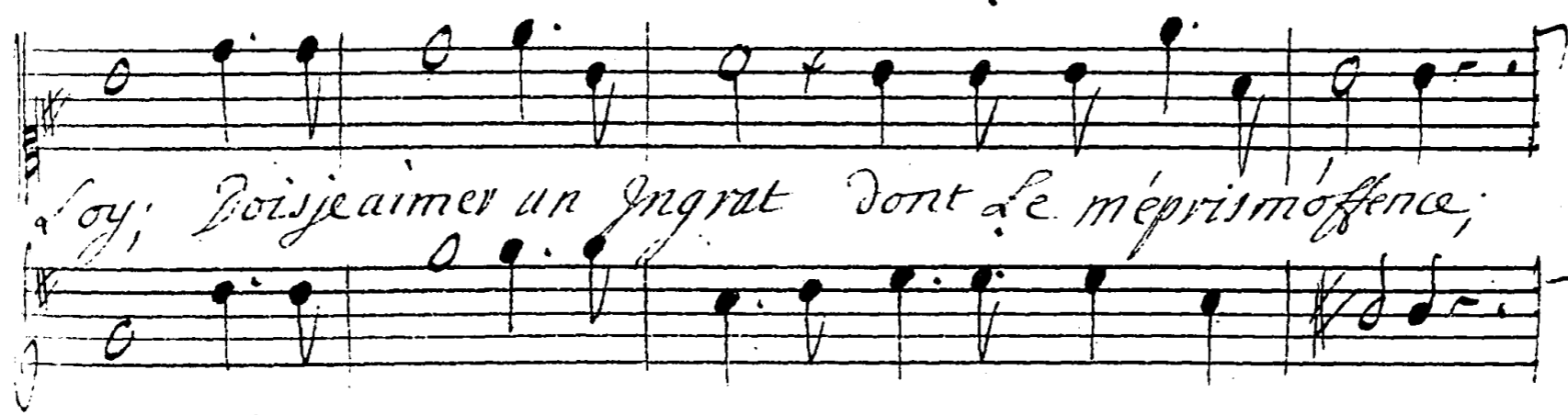
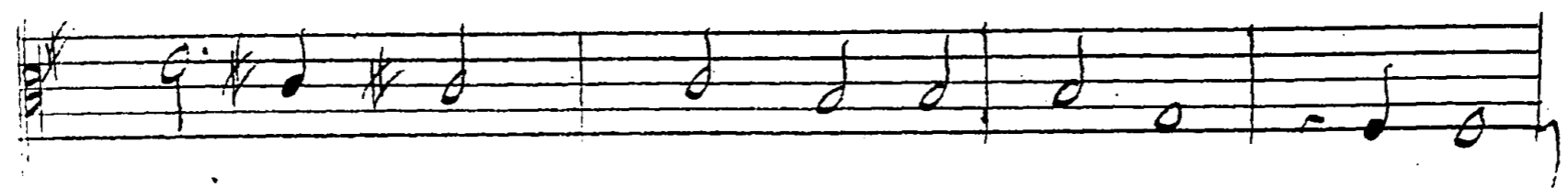
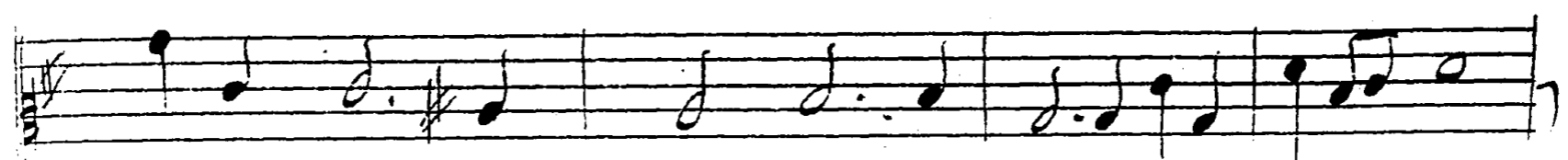
L'aschepitié que voulez vous de

Prelude

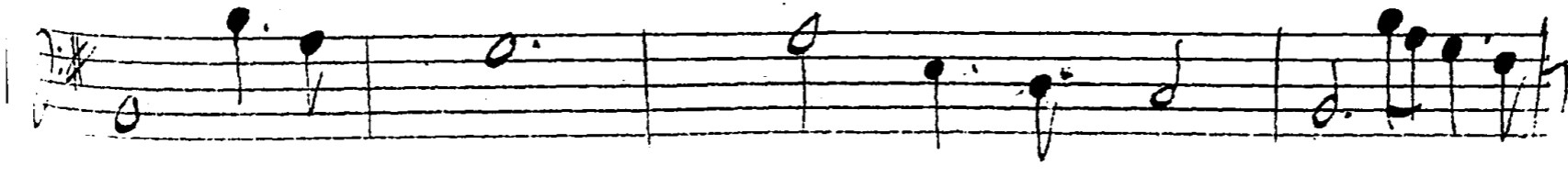
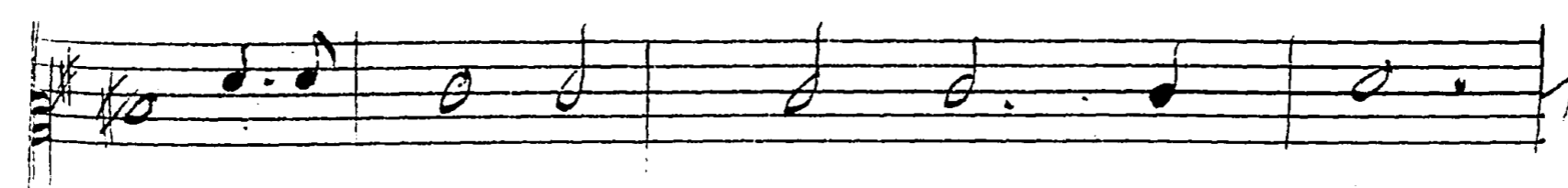
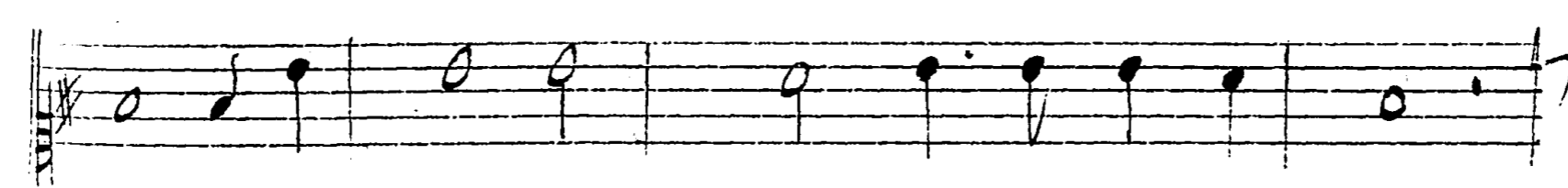
moy, je ne veux respirer que haine et que vengeance, assez avec la



*mour mon coeur d'intelligence; ma fait rougir de suivre une honteuse*



*loy; Dois je aimer un Ingrat dont le mépris m'offense;*



*Lâche pitié, lâche pitié que voulez-vous de moy; -*

*Tisbé air. -*

*Quand un Ingrat paroit toujours aimable; que l'on doit*

*craindre un dangereux retour; - Et que la haine est peu de*

*vable quand elle doit sa naissance à l'amour, et que la*

haine est peu durable, quand elle doit sa naissance à la-

*ritace*  
 mour, non non je ne saurois estre assez rigoureux, c'est por-

-ter trop longtems la honte de mes fers; Tremble, — Ri-

ualle, malheureux; ce poignard va t'ouvrir le chemin des en-

fers; je veux qu'une vengeance affreux; Signale avec hor-

*ritace*  
*ritato*  
 reur, mon nom dans l'univers. Justes ciel; Tu fremis; ap-

prends à me connoître; dans la fureur de mes transports,

-loux, si la perfide échappe à mon courroux, son amante

yeux, doit craindre de paroître, si d'uy mesme ne

deut expirer sous mes coups pour remplir ma haine &

table; j'irois jusqu'en son coeur y chercher ma rivale; m

elle doit être en ces lieux, rien ne sauroit la soustraire



*Jisbé*

rage; Dieux tout puissants, o justes Dieux détour

nez ce cruel orage;

Scene 4<sup>e</sup>

*arface*

Je vous voy seul en ce séjour

*mevôle*

J'ay laissé carillée en cette grotte obscure; elle

fuit la clarté du jour, ma présence augmentoit le tourment quelle en

duve; Et je veux à luy cacher que ma pitié murmure, des

*aria*  
maux que luy fait mon amour, Tu vas perir Rivale crimi

*ritto*  
nelle; qu'entre je; courons & avertir; par les dieux secourrez mon

*aria*  
Zelee; et de ce coup affreux daignez l'a garantir; Les de

mons sur ces bords ont conduit Theogene; Je vais a mon a

mour donner quelques momens. Rassurez vous bien tost vostre inhu

maine; ne méprisera plus vos soins ny vos tourmens;

*merveille*

Amour que ton pouvoir est fu

*Flûtes*

*Flûtes*

*B. c.*

nepte et terrible, heureux, qui peut luy resister, ter,

mais cest de fort d'un coeur sensible de ne vouloir te surmon

ter qu'après que tes appas t'ont seeu rendre vainci ble;

ma

mais cest le sort d'un coeur sensible de ne vouloir te surmon

ter qu'après que tes appas t'ont seeu rendre vainci ble;

mais c'est de sort d'un coeur sensible, de ne vouloir te surmon-

ter qu'après que tes appas font secul rendre inuicible;

Scene 7<sup>me</sup>

meroëbe Theagene

Que vois je quel objet s'offre a mes yeux surpris; Ber

fi de rend moy ce que j'ayme; ou j'atteste des Dieux la justice su-

preme que du moindre refus ta mort sera le prix,

*merveille*

crains que je ne confonde un orgueil qui m'offense; Car

clé est en ma puissance ce n'est que par ma mort que tu

*l'heure*

peux l'obtenir; Traître, a prens si je

sçay punir, à la Barbarie et à l'insolence;

*Prelude*

The prelude consists of 11 staves of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of slurs and accents throughout the piece. The notation is dense and expressive, typical of a prelude in a classical or romantic style.

*aria*      *Scene 6e*

Arrestez ———, sus pendez vos coups, ma Rivalle n'est

The aria section consists of two staves. The first staff is the vocal line, written in a treble clef with a key signature of one sharp. It begins with the lyrics "Arrestez ———, sus pendez vos coups, ma Rivalle n'est". The second staff is the piano accompaniment, written in a bass clef with a key signature of one sharp. The music is in a simple, lyrical style, with a steady rhythm.

plus cesses d'être jaloux, mon crime m'est trop cher pour vou-

loir qu'on ignore, Caricléa a péri sous mon bras fur-

eux; toy qui fut si cher à ses yeux prends ce poignard ou son

sang fume encore; c'est ainsi que je viens t'apporter ses

*Theagene*

Dieux; ah! pour uanger sa mort tu me sera facile;

*Theagene*

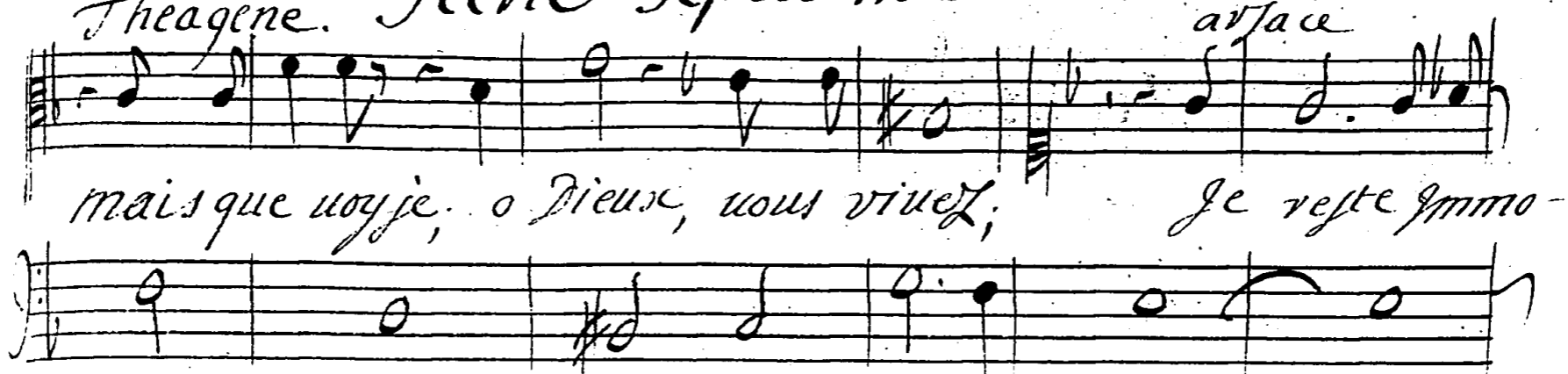
Beux tu souffrir la lumière des cieux - Barbare;  
merci be

B.c. Beux tu souffrir la lumière des cieux Barbare..



Theagene. Scene septiesme.

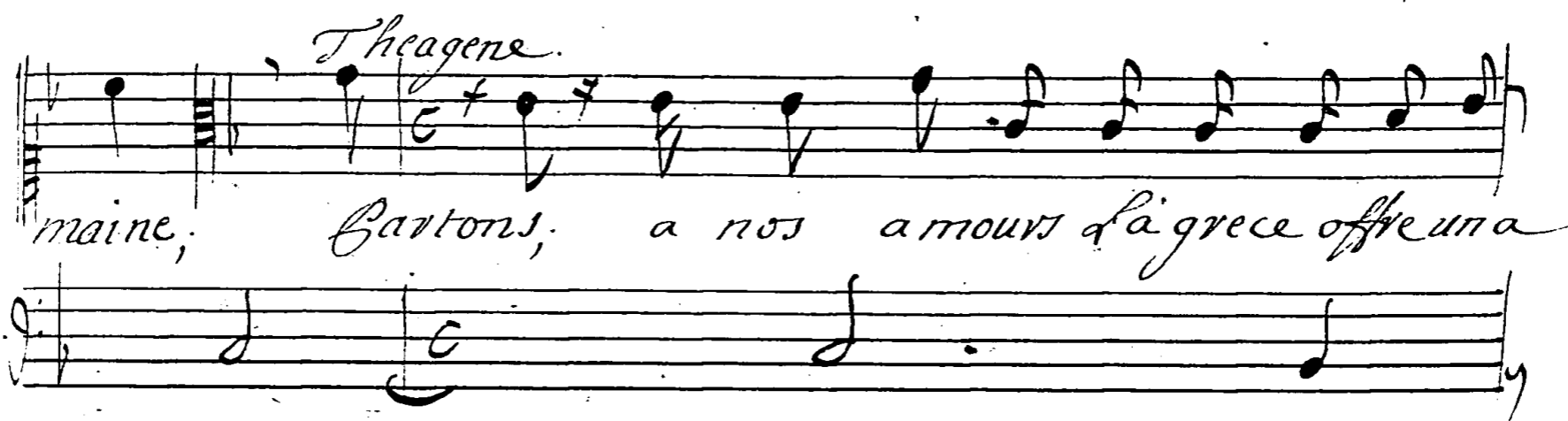
*adja*  
mais que voy je, o Dieux, vous vivez; Je reste immo-



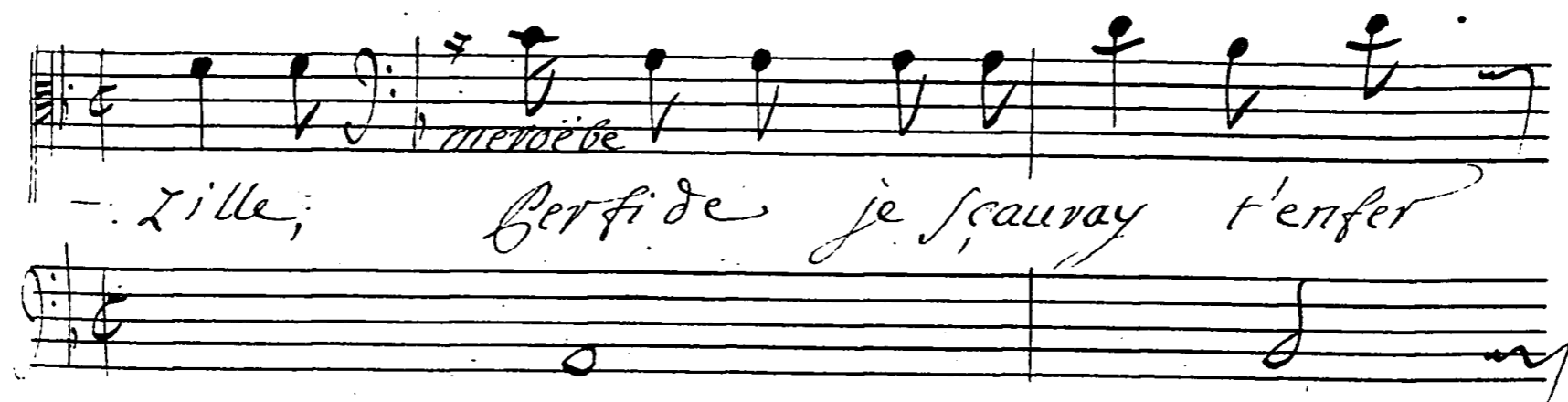
*cariclee*  
bile, éloignez vous fuyez un trespas intue



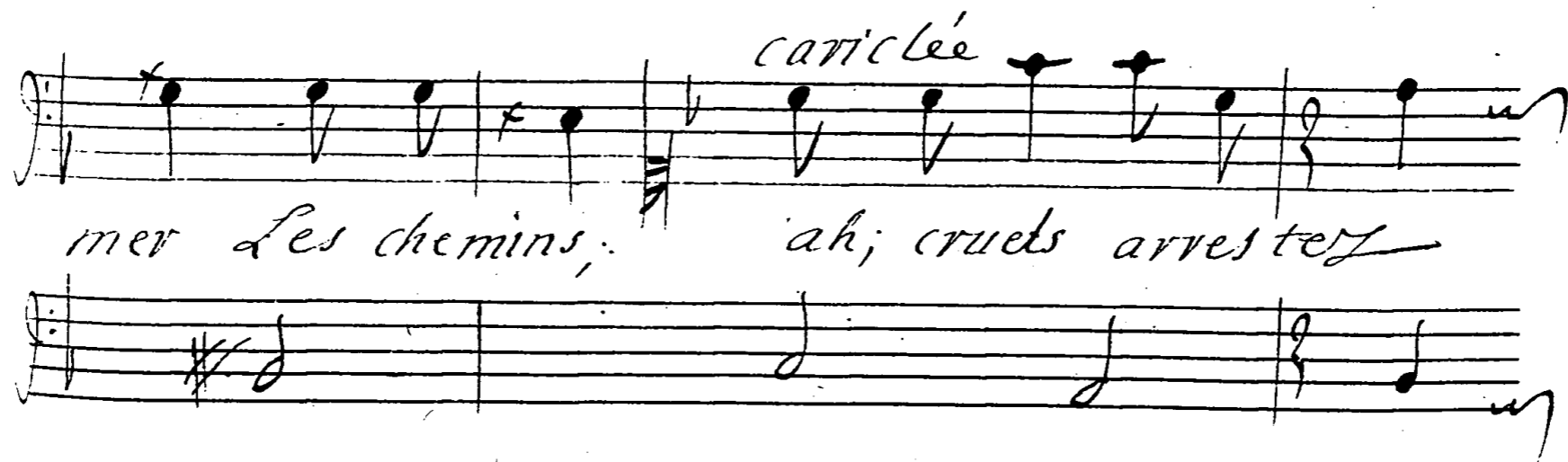
Theagene.  
maine; Partons; a nos amours d'agrece offre una



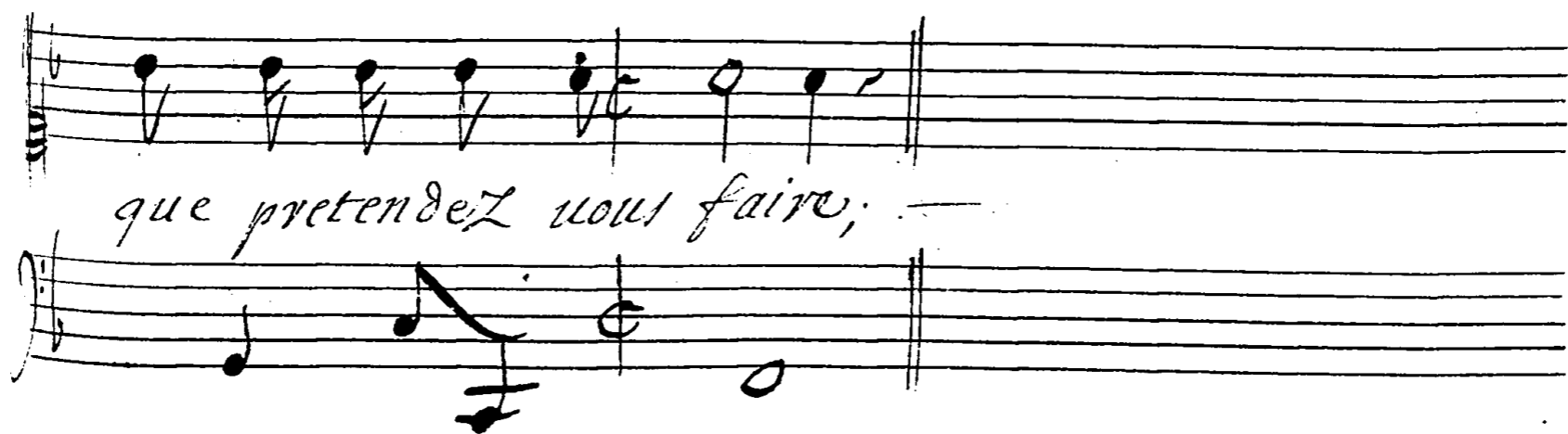
*membe*  
-zille; Perfide je scauray t'enfer



*cariclee*  
mer Les chemins; ah; cruels arrestez



que pretendez vous faire;



*scène huitième*

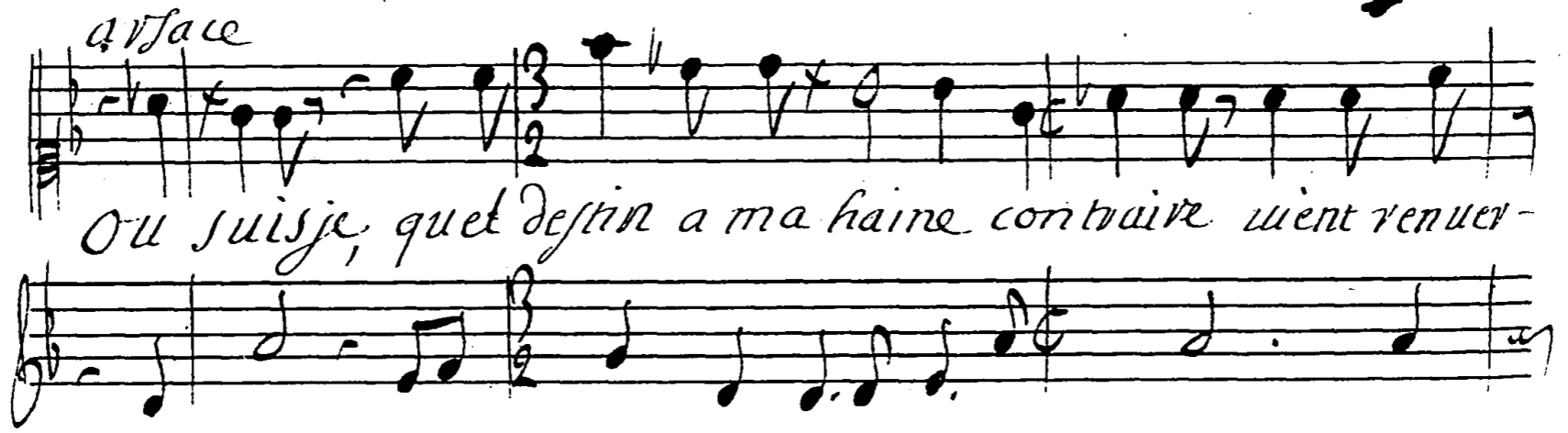
*Arsace seule.*

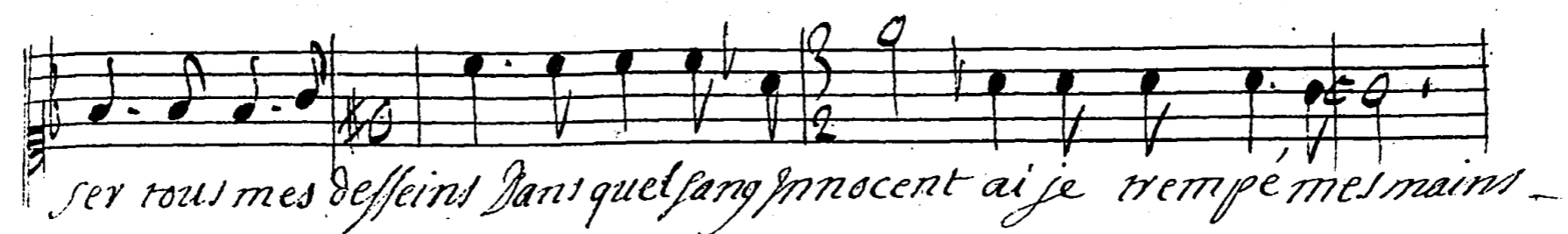
*Brelude.*



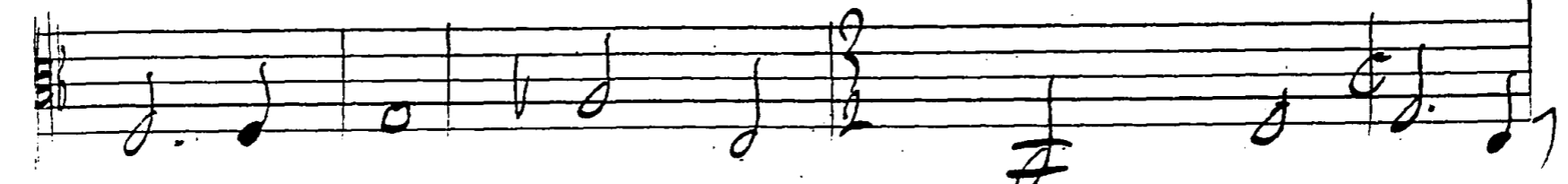
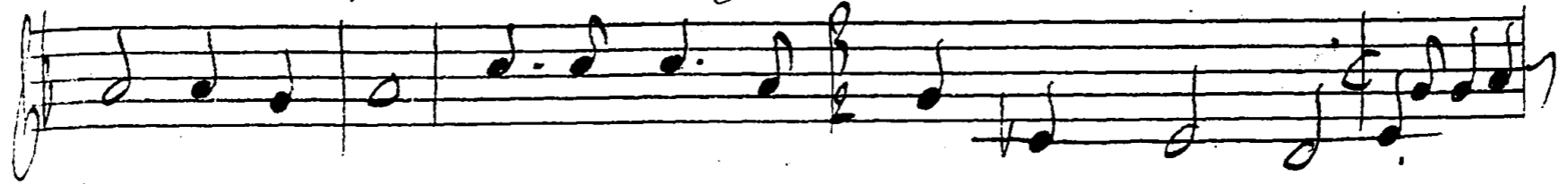
*Arsace*

*Où suis-je, quel destin à ma haine contraindre vient renver-*






ser tous mes desseins Dans quel sang innocent ai je trempé mes mains -



qu'ai je



*uu* Je demeure interdite accablée;

*Tis bé vient de perir au lieu de carlée*

This is a handwritten musical score for voice and piano. It consists of 12 staves. The first staff contains the vocal line with the lyrics "uu" and "Je demeure interdite accablée;". The second staff is the piano accompaniment for the first line. The third and fourth staves continue the piano accompaniment. The fifth staff is the vocal line with the lyrics "Tis bé vient de perir au lieu de carlée". The sixth staff is the piano accompaniment for the second line. The seventh, eighth, ninth, and tenth staves continue the piano accompaniment. The eleventh and twelfth staves are the final lines of the piano accompaniment. The score is written in a cursive, handwritten style.

*merveille* *attace*

helas. helas; quels lugubres accents, c'est merveille; o ciel;

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. It contains the lyrics "merveille" and "attace" above it, and "helas. helas; quels lugubres accents, c'est merveille; o ciel;" below it. The notes are mostly quarter and eighth notes. The three staves below are piano accompaniment, with the first two in the right hand and the third in the left hand, using a grand staff system.

*merveille* *attace*

Je meurs je meurs; o jour funeste quoy pour punir l'ingrat que ma

The second system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a common time signature. It contains the lyrics "merveille" and "attace" above it, and "Je meurs je meurs; o jour funeste quoy pour punir l'ingrat que ma" below it. The notes are mostly quarter and eighth notes. The four staves below are piano accompaniment, with the first two in the right hand and the last two in the left hand, using a grand staff system.

*haine de teste; tous mes efforts seront ils impuissants; Thea*

*ge ne est vainqueur ma rivale est contente; Leur départ va bien*

*ge ne est vainqueur ma rivale est contente; Leur départ va bien*

*ge ne est vainqueur ma rivale est contente; Leur départ va bien*

*tout couronner leur attente, le ciel me livre des*

*pleurs éternels;*

*à face*

Demons servez ma rage impatiente; malgré —  
L'ordre des Dieux me rendre triomphante, c'est vous montrer plus  
fort que Les Dieux Immortels, Par une flateuse impos-  
ture; trompez de ces amans Le trop charmant es-  
poir, des nauonniers empruntez à la fi-  
gure et remettez encor d'eux sort en mon pou-



noir — Les Demons — vous rele  
 Nous allons secourir ta vengeance fatale,  
 nous  
 nous  
 Nous allons secourir ta vengeance fatale,  
 vez mon espoir abattu; J'isbé vient de périr; accu-  
 sons ma Rivale, quelle meure odieuse *Al*  
 La ce que faistu; mais c'est trop balancer des fureurs à légi

*mes Je dois rougir d'avoir tant combattu, a mes jaloux trans-*

*ports Immolons deux victimes La gloire Bien souvent couronne*

*Les grands crime et qui sait se vanger montre de la vertu*

*Ritournelle*

*Scène neuvième*

*Théagène*  
*Ne craignez rien pour moi rien ne manque a ma gloire; mon Ai*

ual a perdu d'e jour c'est moins a ma uateur qu'au feu de mona

mouv que je dois tout d'eclat dont brille la victoire; c'est

moins a ma uateur, qu'au feu de mon amour que je dois tout d'e-

clat dont brille la victoire; mais av face a quitte ces

*carictees*  
bords; De ces noires fureurs oubliions d'Injustice;

son de ses poir et ses remords prendront le soin de son su

*can.*

plice, d'enfer n'a pu briser nos noeuds, le ciel fait triompher,  
Thea  
d'enfer n'a pu briser nos noeuds. Le ciel fait triompher

notre ardeur mutuel - le; qu'un tendre souvenir, de  
notre ardeur mutuel le, qu'un tendre souvenir, de

notre amour fidelle, au delà du tre pas fasse viure nos  
notre amour fi delle, au de la' du tre pas fasse viure nos

feux; qu'un tendre souvenir de notre amour fidelle;  
feux; qu'un tendre souvenir de notre amour fi delle

*air*  
 au delà du trepas, fasse vivre nos feux; Le  
 au delà du trepas, fasse vivre nos feux;

calme vallentit une foible tendresse mais rien n'est

foi blira nos tranquilles amours; — Les vrais

mans en se voyant sans cesse scauent le desi-

ver — toujours, Les vrais amants en se voyant sans cesse

*Scauent se desirer toujours; fuyons des lieux ou fre-*

*mit & Innocence; je crains toujours de l'Infernalle puis-*

*lante; cherchons loin de ces bords un séjour plus heu-*

*Theagene*  
*reux; approchons du vai/seau que nous voyons pa-*

*roistre; peut estre que le ciel vient de l'offrir a nos vœux.*

*Ritournelle.*

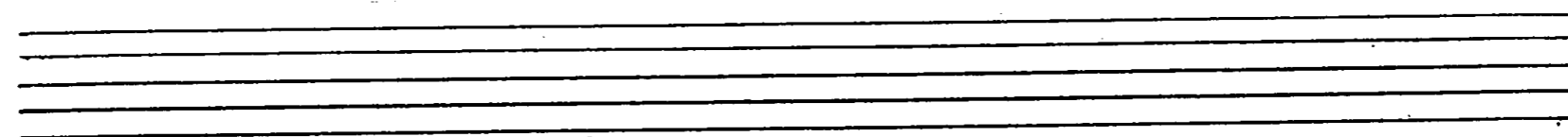
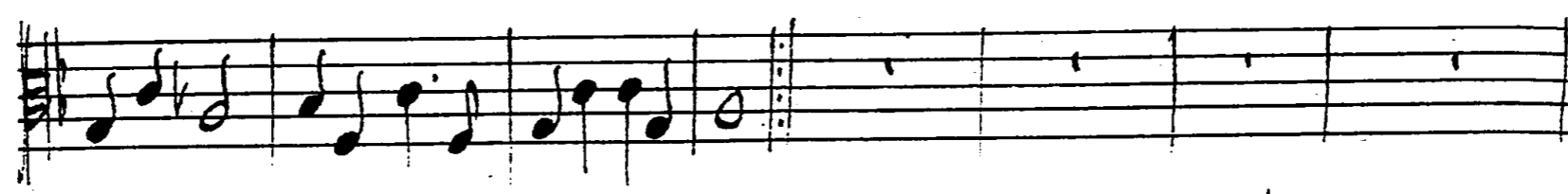
mais demeurons j'entens un bruit champêtre; ce

sort des nautonniers Il faut les recon

- nôtre; voyons leurs dances et leurs jeux;

SCENE Dixiesme.

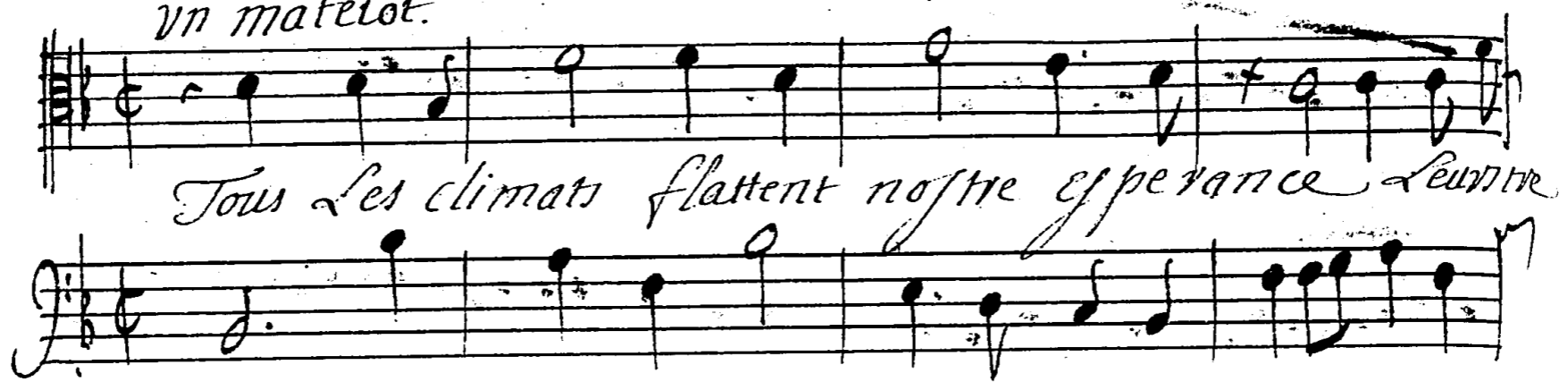
Marche -





This page of handwritten musical notation contains 13 staves. The first two staves are treble clefs with complex, fast-moving melodic lines. The next three staves are bass clefs with simpler, more rhythmic patterns. The seventh staff is a treble clef with a melodic line. The eighth staff is a treble clef with a complex, fast-moving melodic line. The ninth staff is a treble clef with a complex, fast-moving melodic line. The tenth, eleventh, and twelfth staves are bass clefs with simple, rhythmic patterns. The thirteenth staff is a bass clef with a melodic line. The notation includes various note values, rests, and dynamic markings.

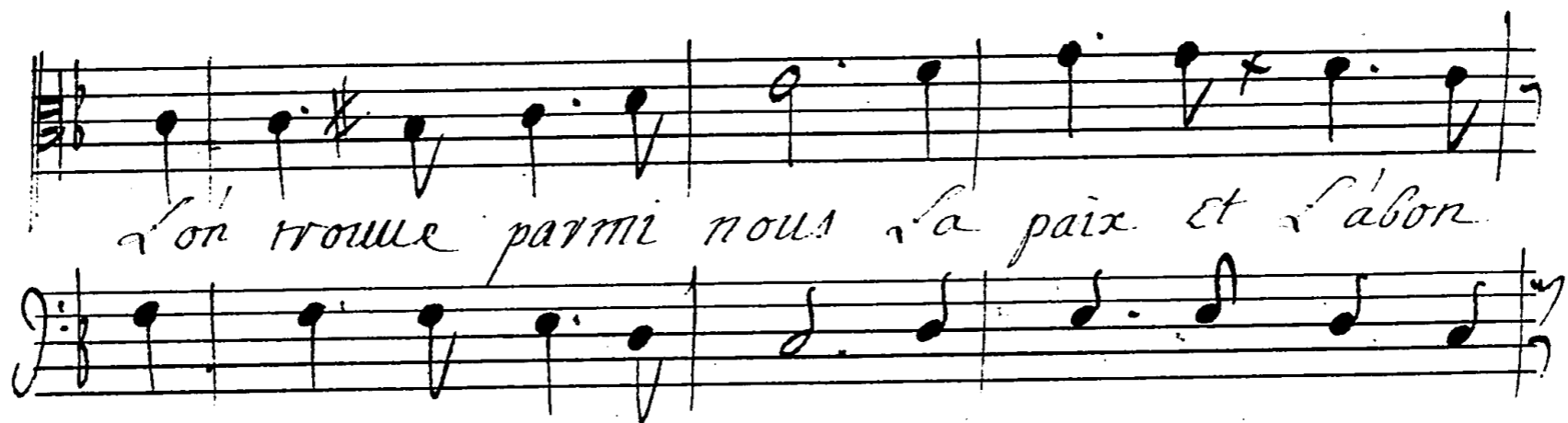
*vn matelot.*



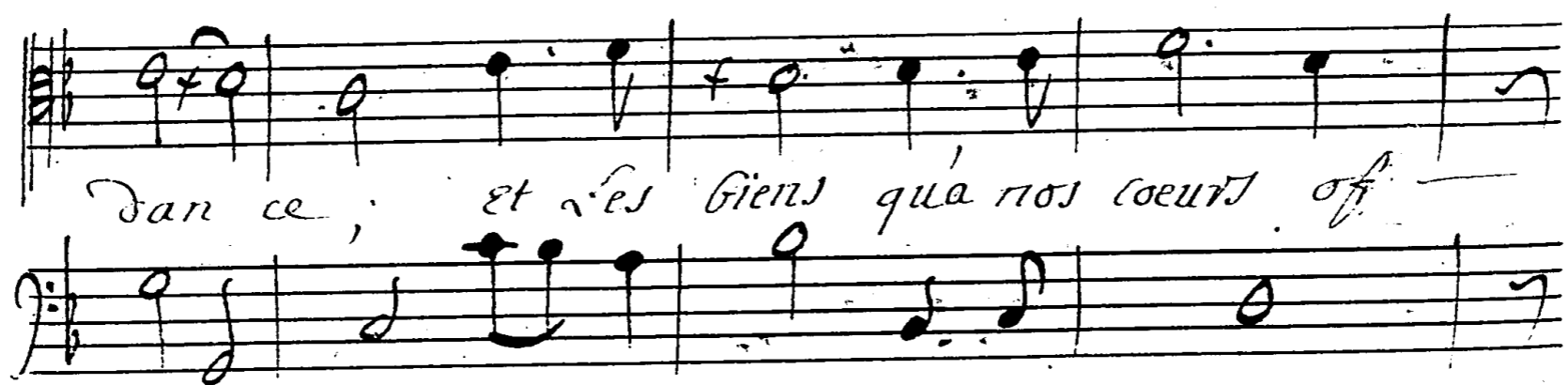
Tous Les climats flattent nostre esperance & leur



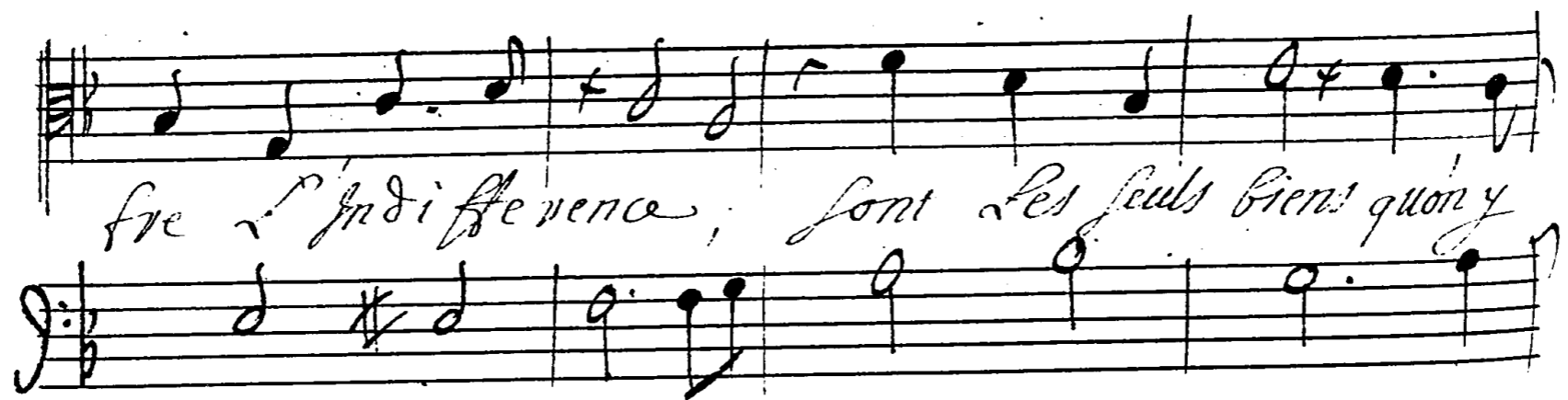
sort a l'envy preuient nos souhaits;



l'on trouue parmi nous la paix et l'abon



dance; et les biens qua nos coeurs of



fre l'indifferene, sont les seuls biens qu'on y



goûte a ja

Choeur

Tous les climats flattent nostre esperance Leurs tresors

mais,

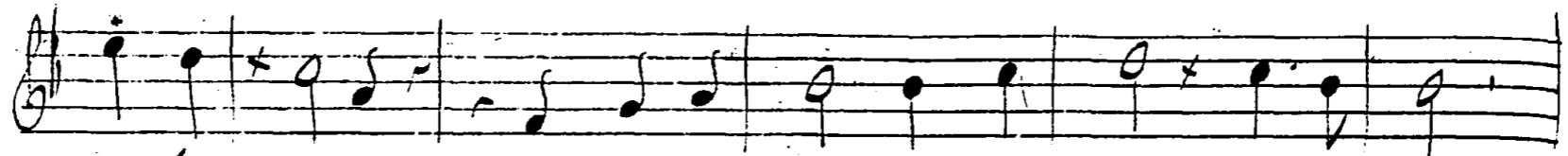
Tous les climats flattent nostre esperance Leurs tresors

*a l'envy preuicennent nos souhaits, l'on trouue parmy nous la*

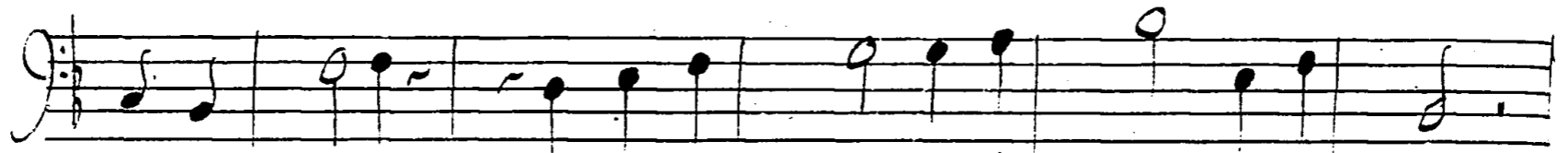
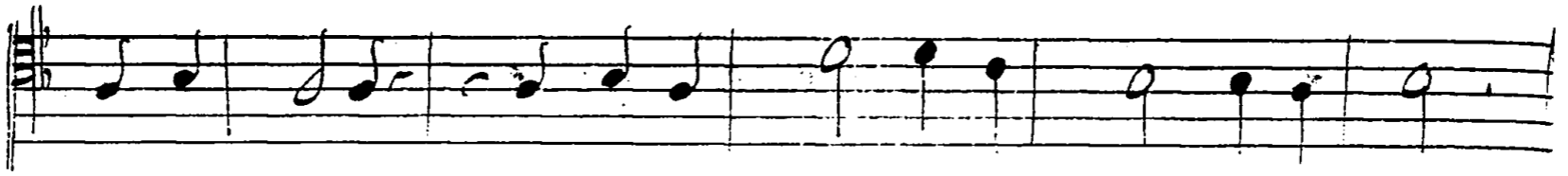
*a l'envy preuicennent nos souhaits, l'on trouue parmy nous la*

*Paix et l'abondance; et Les Biens qu'à nos Coeurs, offre & In*

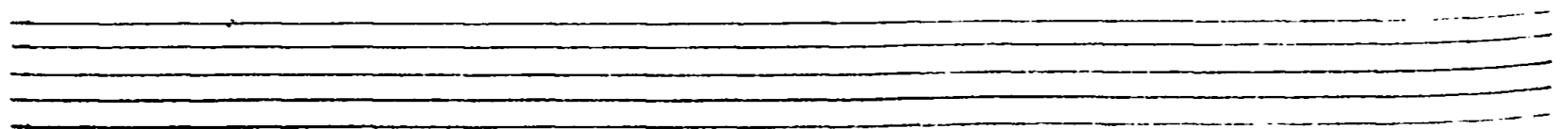
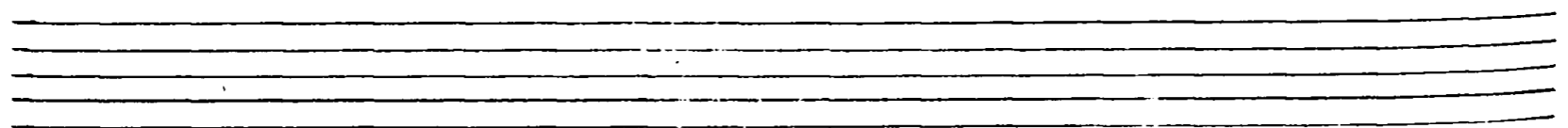
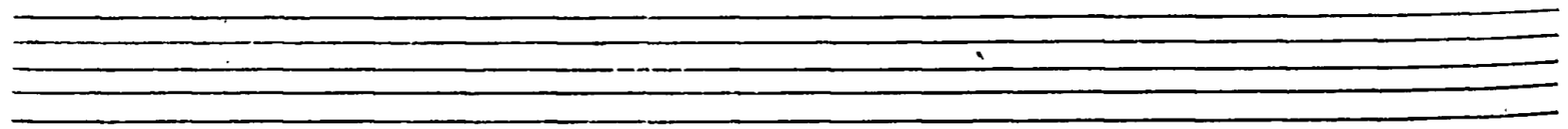
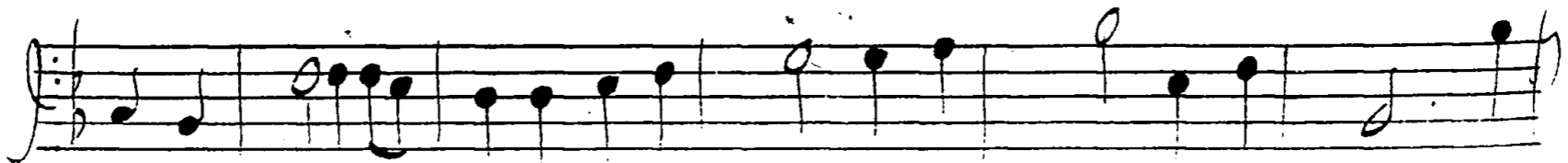
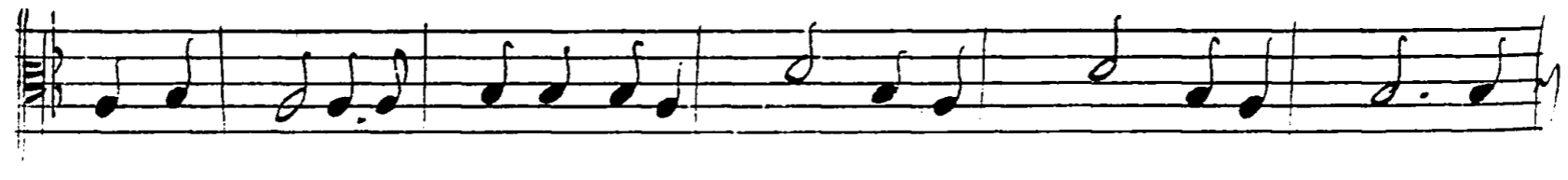
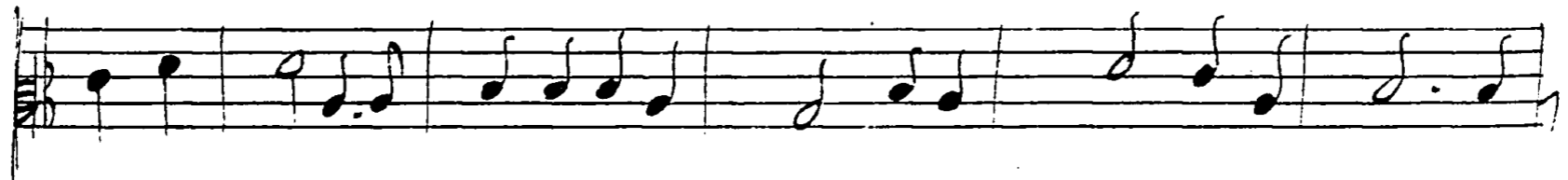
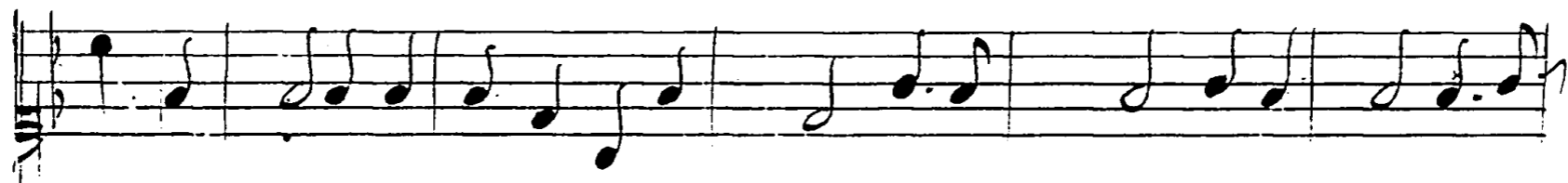
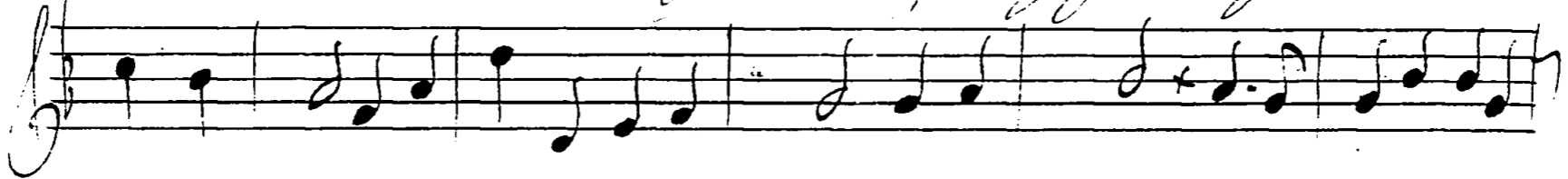
*Paix et l'abondance; et Les Biens qu'à nos Coeurs offre & In*



*différence; sont les seuls biens qu'on y goûte à jamais, -*



*différence; sont les seuls biens qu'on y goûte à jamais, -*



Handwritten musical score on ten staves. The first four staves are empty. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a complex melodic line with many beamed notes and slurs. The sixth and seventh staves continue this melodic line. The eighth staff continues with a similar melodic pattern. The ninth staff continues with a similar melodic pattern. The tenth staff is empty.

*L'on gouste parmy nous a la*

*L'on gouste parmy nous a la*

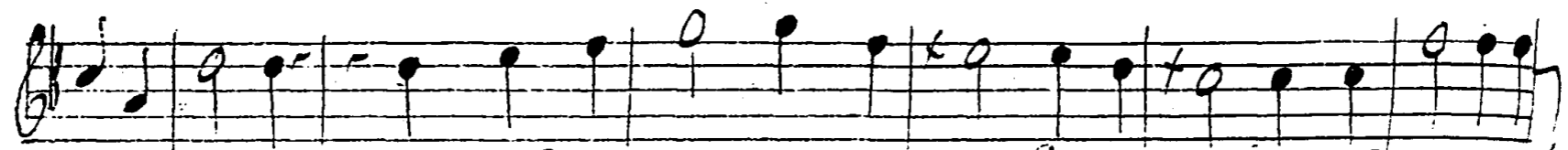
This is a handwritten musical score for a piece titled "L'on gouste parmy nous a la". The score is written on ten staves. The first two staves are for the vocal line, with the lyrics "L'on gouste parmy nous a la" written in cursive. The third and fourth staves are for a piano accompaniment. The fifth and sixth staves are for a second vocal line, also with the lyrics "L'on gouste parmy nous a la". The seventh and eighth staves are for a second piano accompaniment. The ninth and tenth staves are for a final vocal line. The music is written in a simple, handwritten style, with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto".

Four empty musical staves, consisting of four sets of five horizontal lines each, arranged vertically. These staves are currently blank and contain no musical notation.

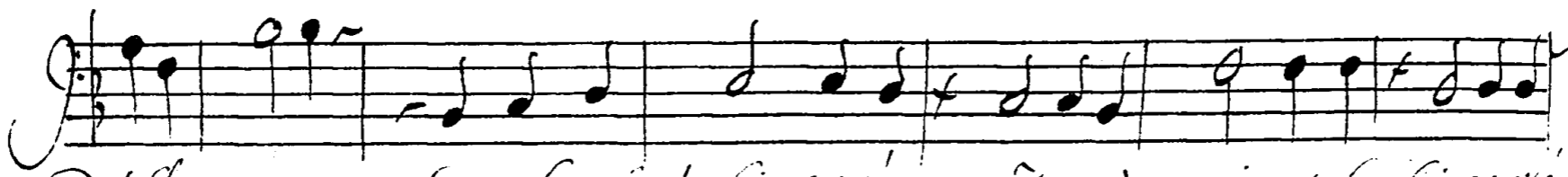
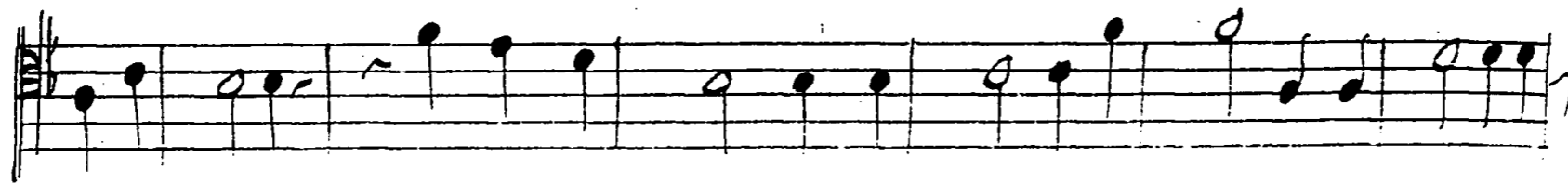
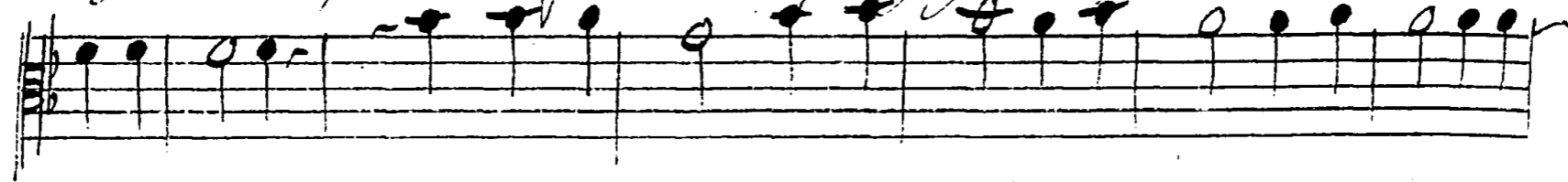


paix et l'abondance et les biens qu'à nos coeurs offre le Sei

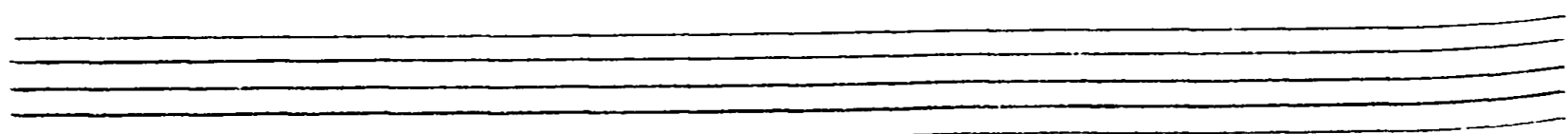
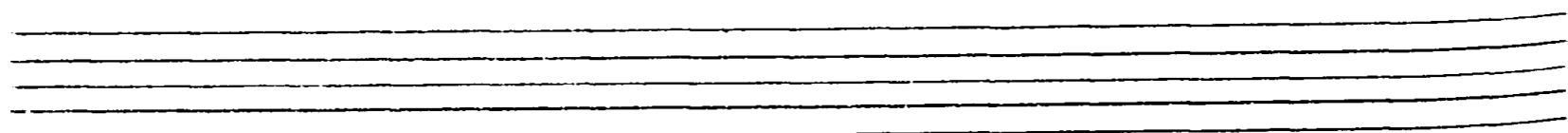
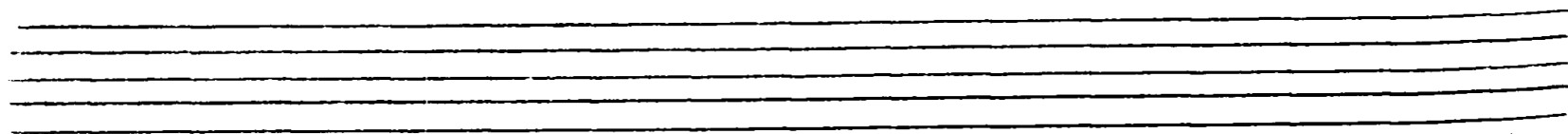
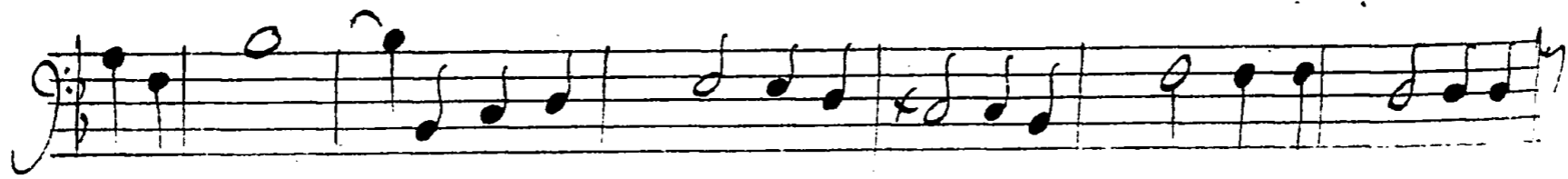
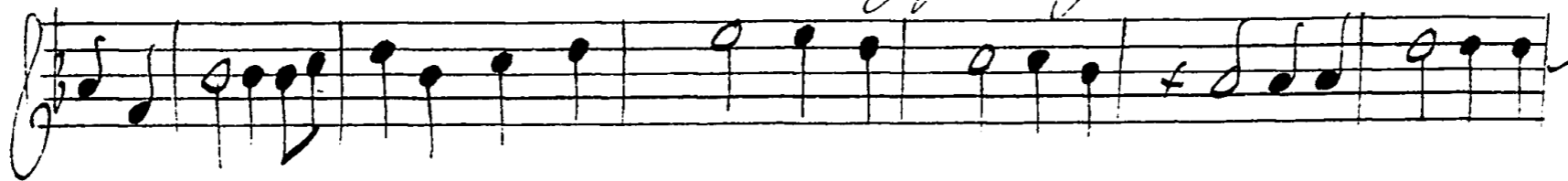
paix et l'abondance, et les biens qu'à nos coeurs, offre le Sei



*différence, sont les seuls biens qu'on y goûte à jamais et les biens qu'on*



*différence, sont les seuls biens qu'on y goûte à jamais et les biens qu'on*



coeurs, offre Indifference; sont les seuls biens qu'on y goûte a jamais;

coeurs, offre Indifference; sont les seuls biens qu'on y goûte a jamais;

*Gremier dir.* —

The musical score is written on 11 staves. The first five staves are in treble clef, and the last five are in bass clef. The music is written in a single system with a repeat sign at the end. The notation includes various note values, rests, and dynamic markings. The first staff begins with the tempo marking *Gremier dir.* followed by a fermata. The music is written in a single system with a repeat sign at the end.

*hautbois* — *violons* —

*Rondeau* *fin.*  
*Second air* *fin.*

*Deux Matelottes.*

chacun doit aimer a son tour Il n'est point de coeur sans foi

chacun doit aimer a son tour Il n'est point de coeur sans foi

blesse; chacun & se; tous les soirs

blesse; chacun & se; tous les soirs que son

prend pour vivre sans tendresse; ne seruent qu'à prouver  
prend pour vivre sans tendresse; ne seruent qu'à prouver

Le pouvoir de l'amour; tous les soins, que l'on  
Le pouvoir de l'amour; tous les soins que l'on

prend pour vivre sans tendresse ne seruent qu'à prouver le pou  
prend pour vivre sans tendresse ne seruent qu'à prouver le pou

voir de l'amour,  
voir de l'amour

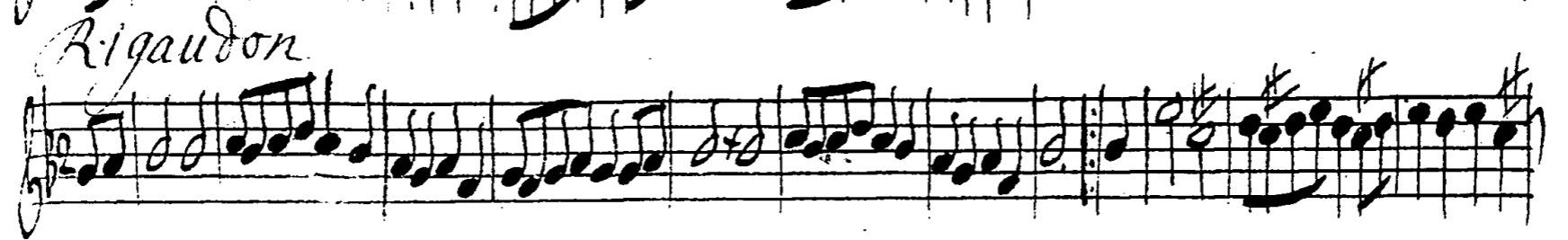


*Hautbois.*  $\downarrow$

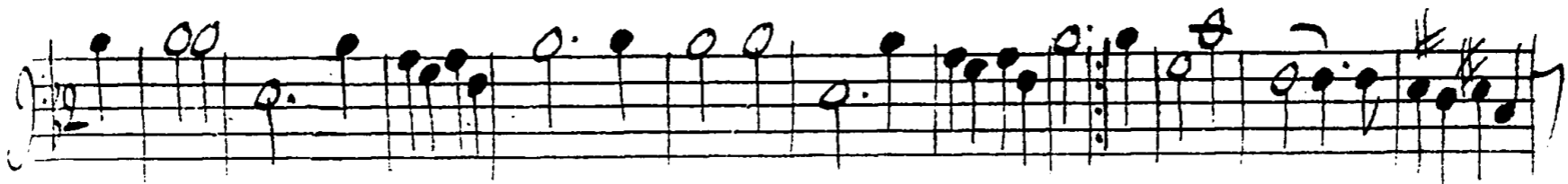


Handwritten musical notation for Hautbois part, first staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.

*Rigaudon*



Handwritten musical notation for Rigaudon part, second staff. It begins with a bass clef and a key signature of one sharp (F#). The notation features a mix of eighth and sixteenth notes, with some triplet markings.



Handwritten musical notation, third staff. It continues the Rigaudon part with a bass clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes.



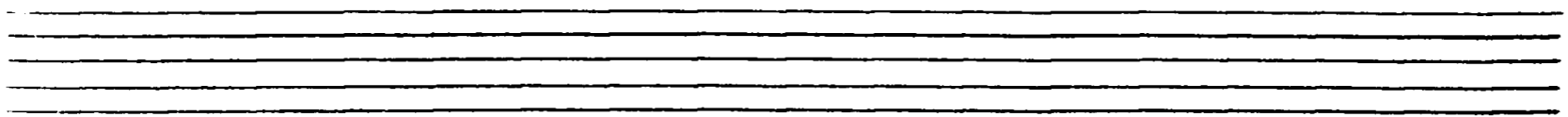
Handwritten musical notation, fourth staff. It continues the Rigaudon part with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes.



Handwritten musical notation, fifth staff. It continues the Rigaudon part with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes.



Handwritten musical notation, sixth staff. It continues the Rigaudon part with a bass clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes.



Two empty musical staves, seventh and eighth staves.



Handwritten musical notation, ninth staff. It continues the Rigaudon part with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes.



Handwritten musical notation, tenth staff. It continues the Rigaudon part with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes.



Handwritten musical notation, eleventh staff. It continues the Rigaudon part with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes.



Handwritten musical notation, twelfth staff. It continues the Rigaudon part with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes.



Handwritten musical notation, thirteenth staff. It continues the Rigaudon part with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes.

Handwritten musical score for five staves, likely piano accompaniment. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

*Deux matelots.*

Handwritten musical score for two staves with French lyrics. The lyrics are written in cursive and are repeated on both staves.

*Si pour repasser dans la grece, vous cherchez a franchir le us-*

Handwritten musical score for two staves with French lyrics. The lyrics are written in cursive and are repeated on both staves.

*te sein des mers, les chemins vous en sont ouverts, en*

Hâtez dans ce vaisseau hâtez vous le temps presse;

Hâtez dans ce vaisseau hâtez vous le temps presse;

UN VENT

Haut Bois -

Haut Bois.

Flute  
Et le a chassé les Zephirs; Il vient d'ouvrir

Bassoon

ses caavernes profondes; un vent propice a nos de

*sirs, fait enfler* — *et mugir les on* —

*des vent propice a nos desirs, fait enfler* —

*et mugir les on* — *des;* —

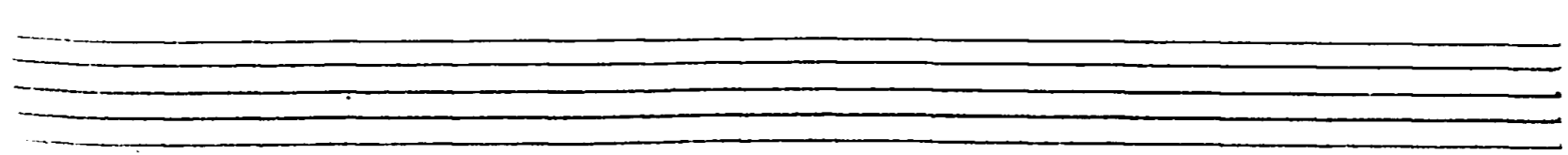
*cariclée*

*Théagène* Quisse Le Dieu protecteur des amans ;  
*Partons* ; Quisse Le Dieu protecteur des amans ;

Rendre Neptune a nos vœux favora  
 Rendre Neptune a nos vœux fauo - ra

*ble* ; *un matelot*  
*ble* ; venez ; ne perdez pas de preci

*eux momens* ;



*Prelude,*

The image shows a handwritten musical score for a prelude. It is organized into two systems, each containing five staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is highly detailed, featuring numerous sixteenth and thirty-second notes, often beamed together in runs and trills. The second system continues the piece with similar complex rhythmic patterns. The manuscript is written in black ink on aged paper.

cariclee

Dieux, quel spectacle épouvan - table;

Theagene

Dieux, quel spectacle épouvan table;

Deux marteaux

Ce n'est pas dans la grece, ou vous devez at-

ce n'est pas dans la grece, ou vous devez at-

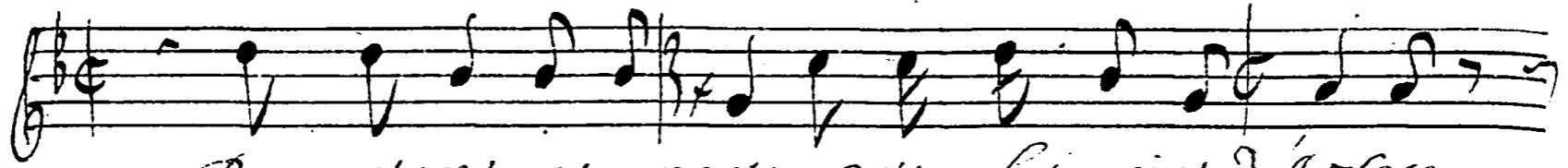
Theagene

-ter

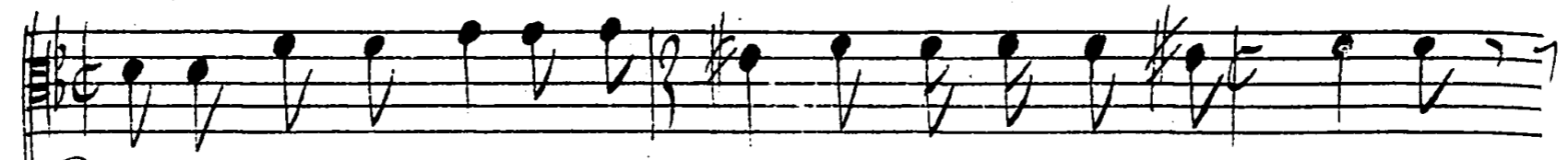
Per fide quel est votre au

-ter

Choeur



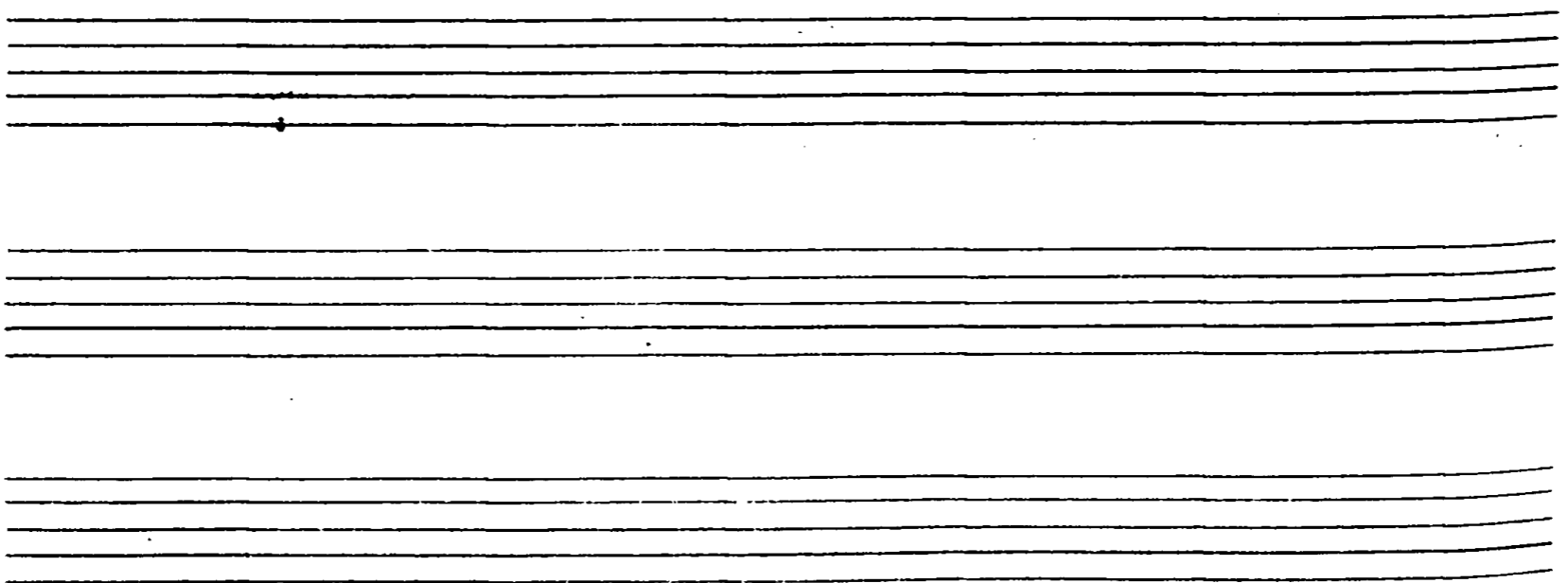
Remettons ces amants entre Les mains d'Arface;



dace;



Remettons ces amants entre Les mains d'Arface





*carlée*  
*o for theagenie*  
*o for*

par leurs malheurs Il faut nous signaler;

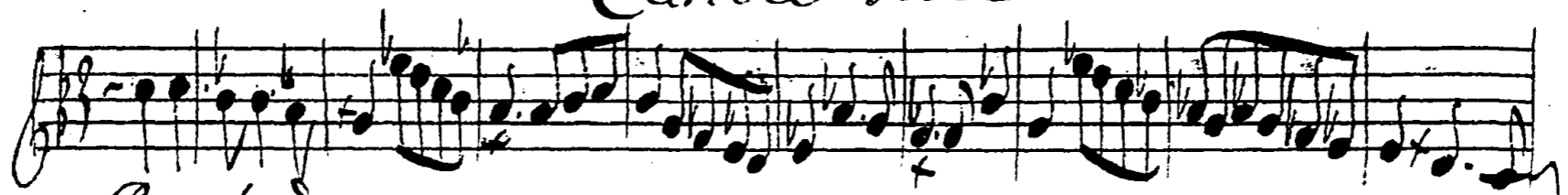
par leurs malheurs Il faut nous signaler;

tune barbare; o cruelle disgrace;

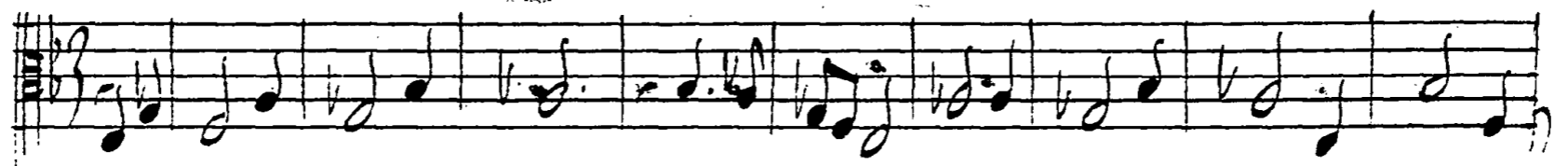
tune barbare; o cruelle disgrace;

acte cinquieme. scene premiere

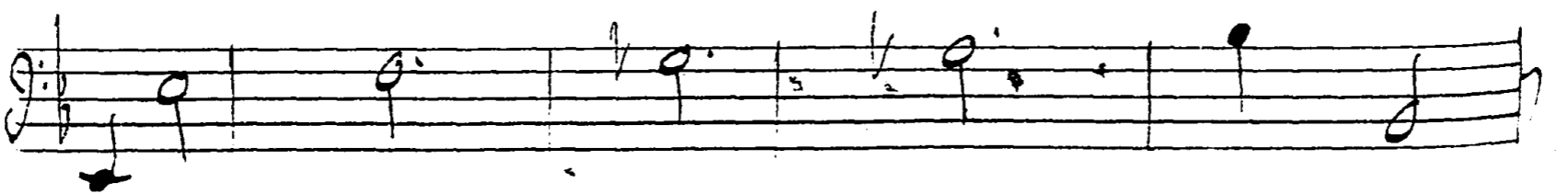
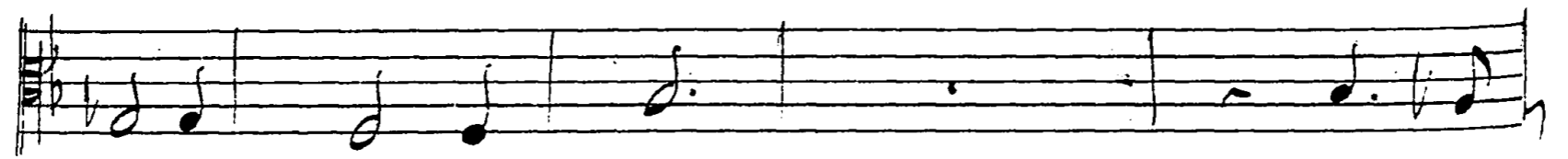
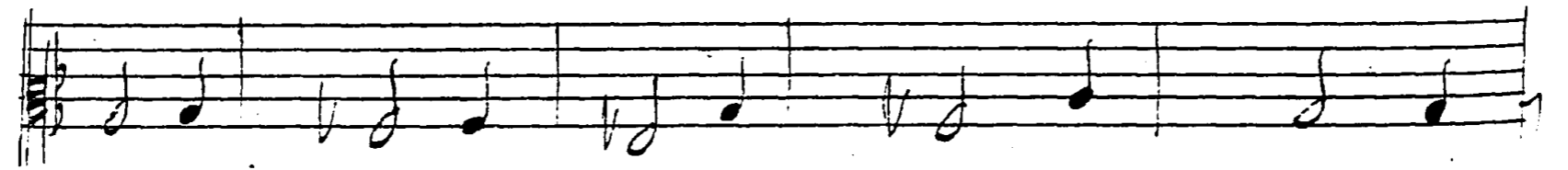
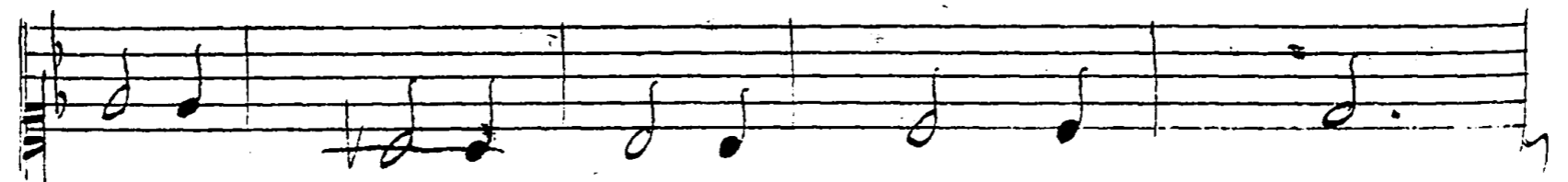
Cariclé seule.



Prélude,



Quel crime ay je commis, Ô Dieux, ô justes Dieux, pour soul-



*frir une mort cruelle; Du trepas, de Tisbé l'on me vend-*

*criminelle; Arface va remplir, ses desirs furieux*

et vous m'abandonnez à sa haine mortelle, quel crime

ay je commis, o Dieux, o justes Dieux, est-ce

The image shows a handwritten musical score on a single page. 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 remaining eight staves are a mix of vocal and piano parts, with the second vocal line appearing on the seventh staff. The music is written in a cursive, handwritten style. The lyrics are in French and appear to be from a dramatic or religious work. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score consisting of 12 staves. The first staff contains the lyrics: *être coupable a vos yeux, que d'avoir le coeur trop fi-*. The second staff contains the lyrics: *delle; quel crime ay je commis o Dieux, o justes Dieux;*. The remaining staves contain musical notation for the vocal line and piano accompaniment. The score is written in a cursive hand and includes various musical notations such as notes, rests, and clefs.

*Pour souffrir une mort cruelle; quel crime ayje com*

*mis ô Dieux; —; ô Justes Dieux; pour souff*

The image shows a handwritten musical score on a page with 13 staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written in French and are interspersed between the staves. The handwriting is in a cursive style. The score concludes with a double bar line at the end of the final staff.

- frir une mort cruel - le; -

scene de.

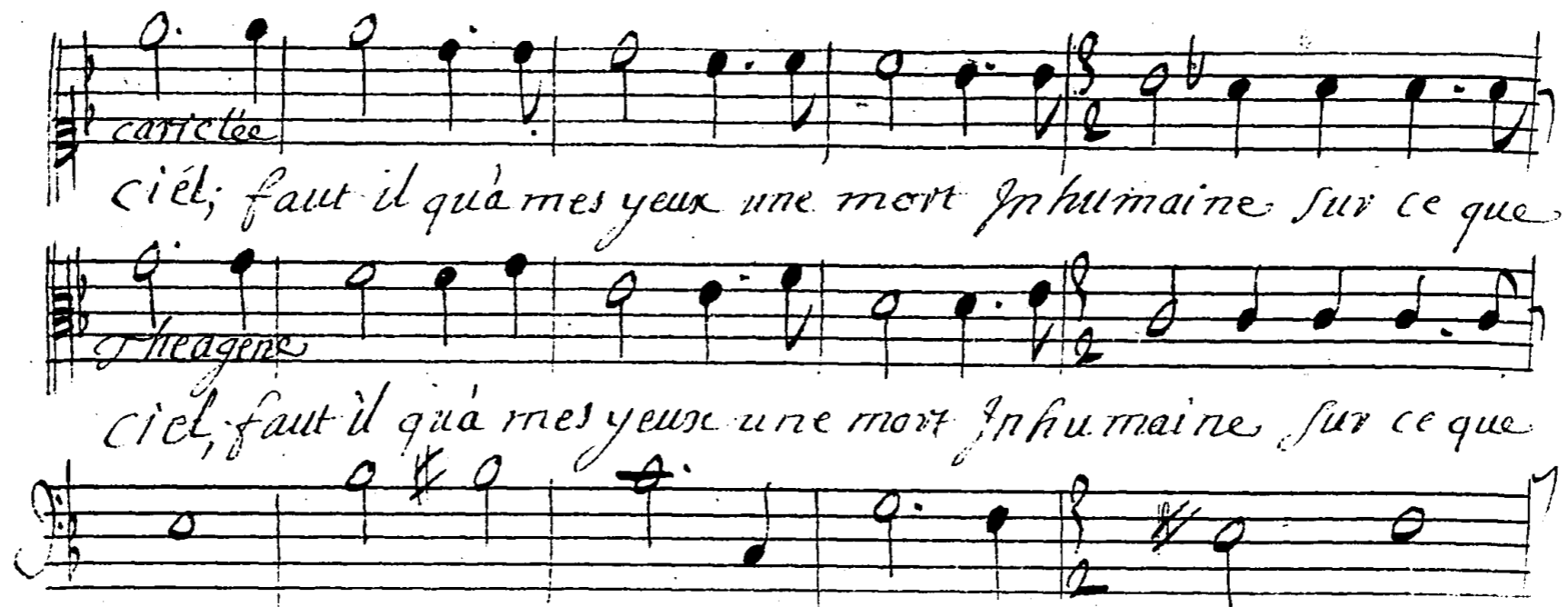
mais je me sent saisir d'une nouvelle horreur, que

Theagene.  
uois je, o ciel, cest Theagene; fortune impitoy

able; o sort plein de rigueur

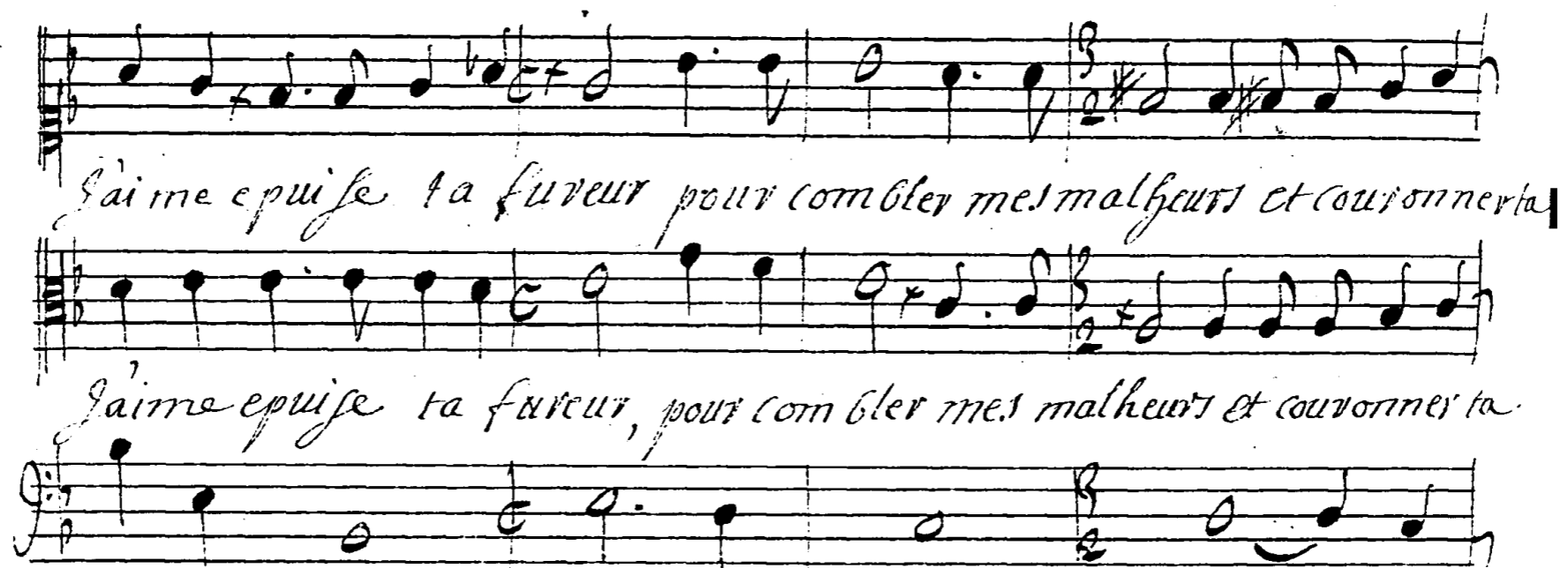
*caricée*  
ciel; faut il qu'à mes yeux une mort Inhumaine sur ce que

*heagère*  
ciel, faut il qu'à mes yeux une mort Inhumaine sur ce que



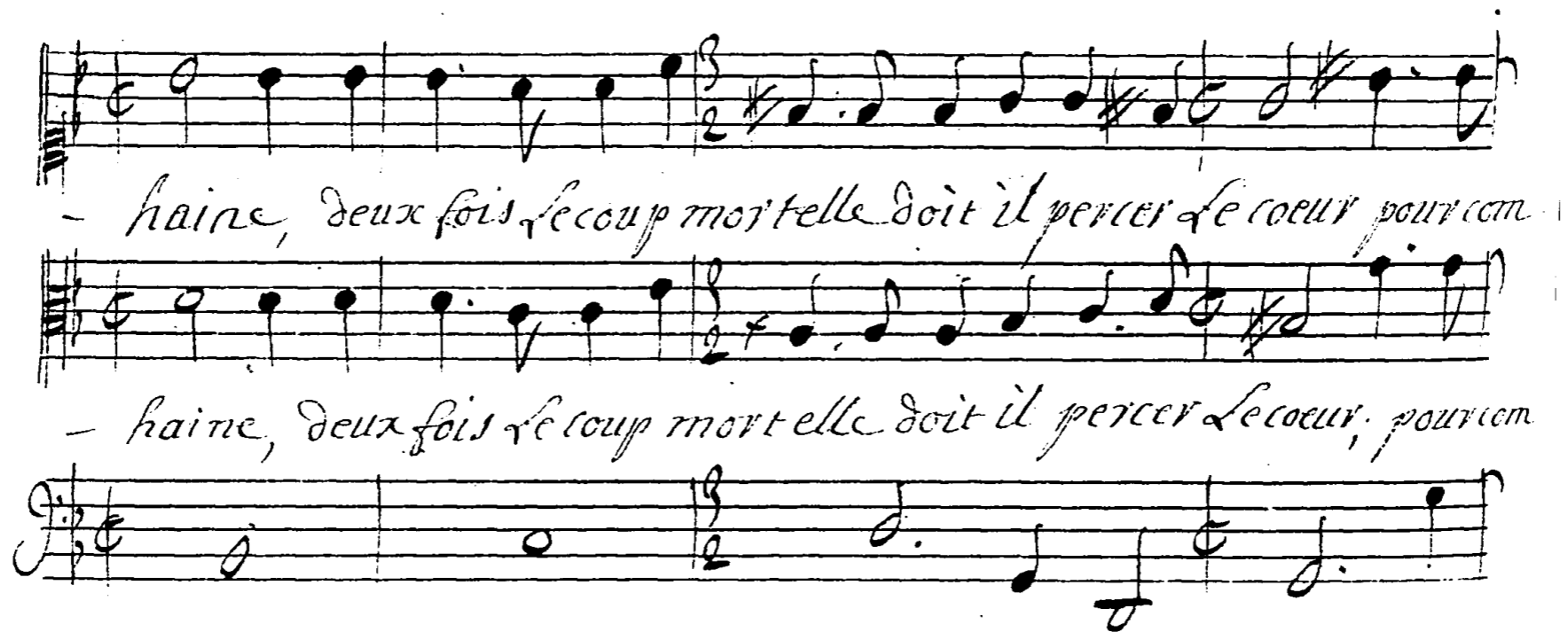
J'aime epuise ta fureur pour combler mes malheurs et couronner ta

J'aime epuise ta fureur, pour combler mes malheurs et couronner ta



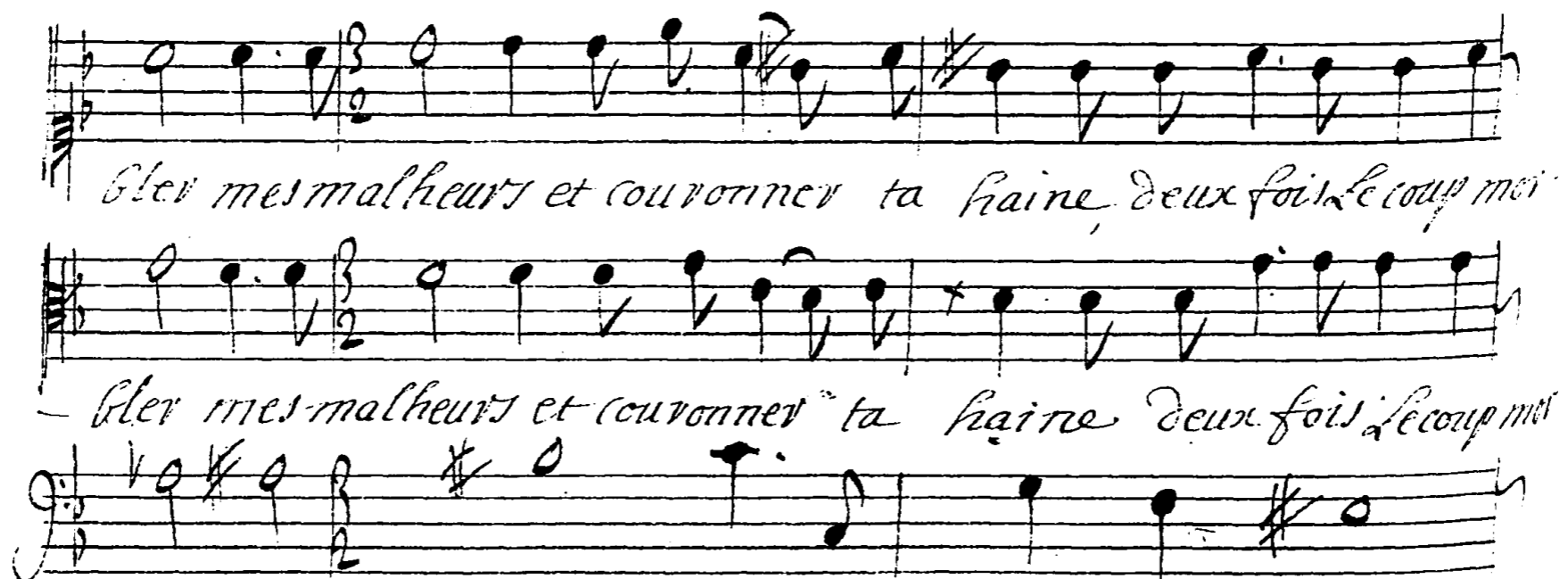
- haine, deux fois le coup mortelle doit il percer le coeur pour com

- haine, deux fois le coup mortelle doit il percer le coeur, pour com



bler mes malheurs et couronner ta haine, deux fois le coup mor

- bler mes malheurs et couronner ta haine deux fois le coup mes





tel doit il percer mon coeur, ne perdons point de temps en d'ouïlles

tel doit il percer mon coeur;

plaintes, vostre tregas peut seul inspirer de l'effroy prince

fait dissiper mes craintes, Arsa ce peut tout sur de

Roy; et ses ardeurs pour nous ne scauroient estre éteintes. ce

des a ses desirs; vinez oubliez moy, que je

Theagene

*caricée*  
vive; fuyez la mort qu'on vous prépare; vous pouvez en

*Theagene.*  
core éviter; non j'aime mieux souffrir la mort la plus bar

- bare; que de vivre et la mériter, songez vous quel

- prix je receurois la vie; l'amour est il sans jalousie;

quoy d'Arface a vos yeux je deviendrois l'époux,

*caricée*  
cruel que ce soupçon m'offense; hélas l'amour que j'ay pour

vous; force ma jalousie a garder le silence;

si vous voyez la mort avec moins de constance si pour vo' sous -

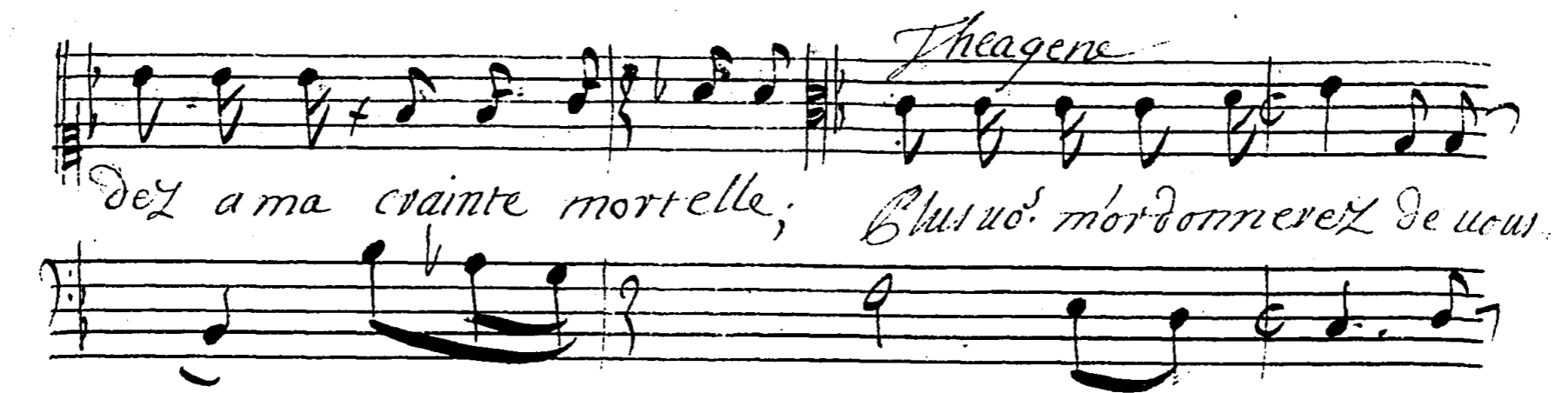
traire a ses coups; votre coeur a ma voix se rendit sans def

fence; peut estre que le mien, trouble, triste, ja

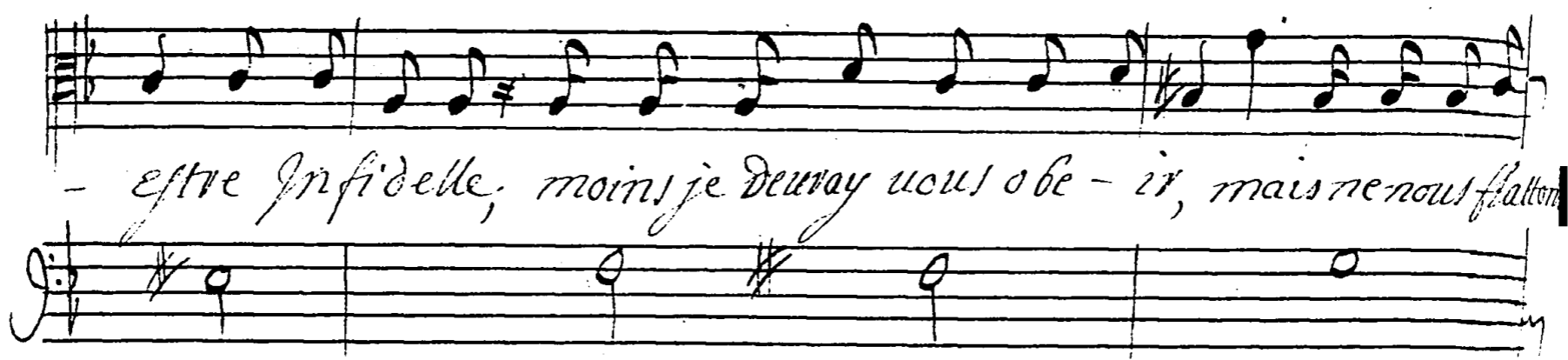
loux, le plaindroit en secret de votre obéissance;

*Théagene*  
Et vous pouvez vouloir que j'ose vous trahir. ce

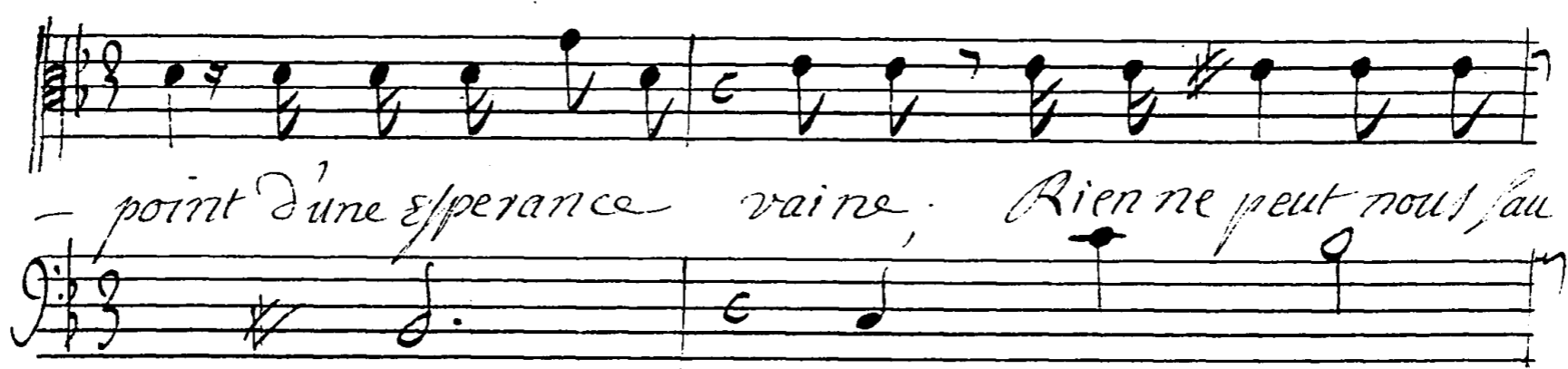
*Theagene*  
de l'ama crainte mortelle; Plus uos m'ordonnerez de uous



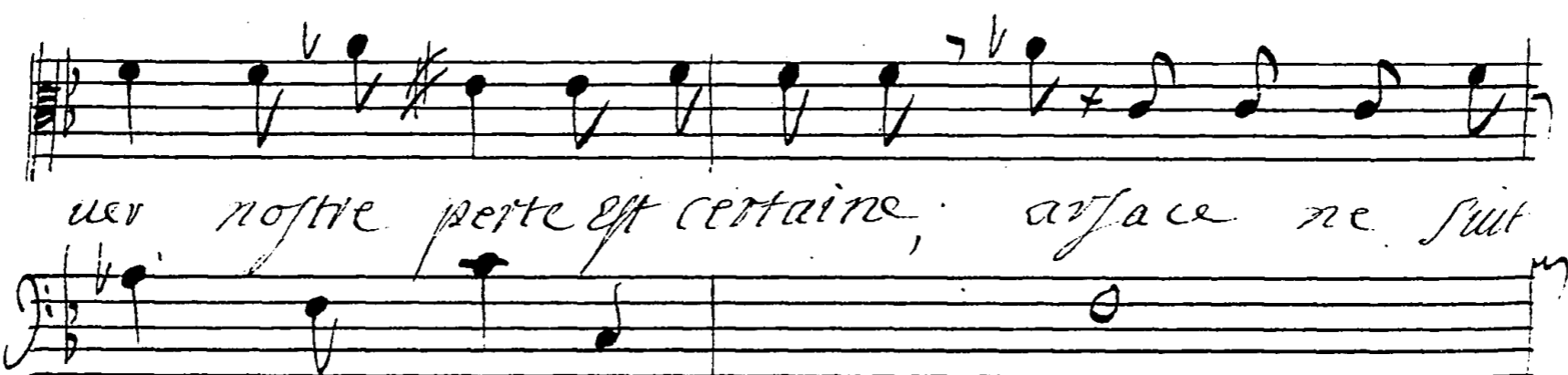
- estre Infidelle, moins je deuray uous obe - ir, mais ne nous flatton



- point d'une esperance vaine; Rien ne peut nous sau



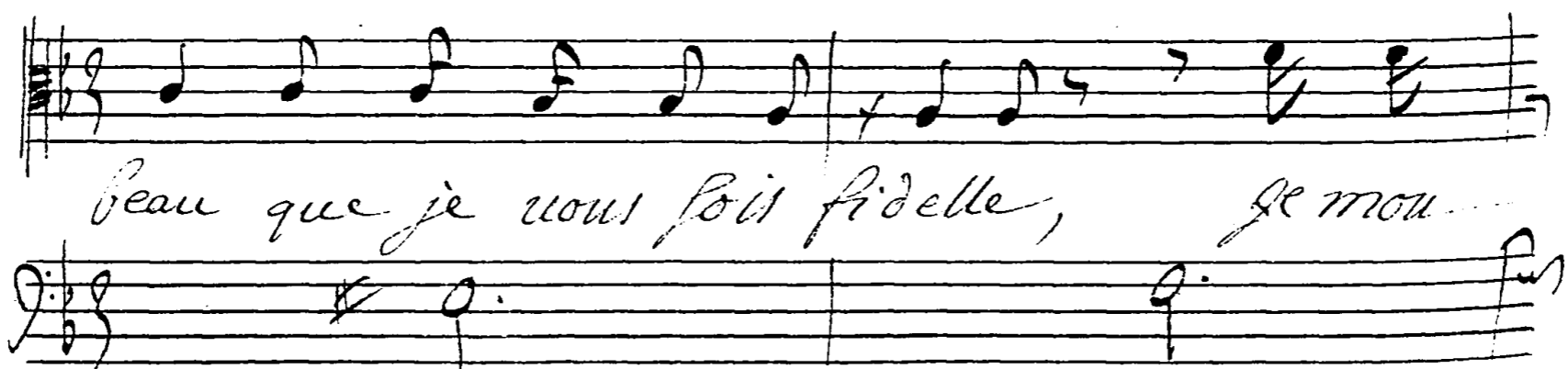
uer nostre perte est certaine; arface ne suit



- plus qu'un aveugle courroux; souffrez jusqu'au tom



beau que je uous sois fidelle, Je mou



- ray pour me uanger d'elle; Et me montrer digne de

- vous tout le peuple paroist. Le grand Prestre sa

uance, Le Roy mesme uient ences lieux; Je *caricléé*

tremble; Juste ciel, Theagere; grands

Lieux; Brenez soin de nostre innocen - ce;

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef. The third and fourth staves are in alto clef (C4). The fifth staff is in bass clef. The word "Brelude" is written in cursive above the second staff. The music features a complex, flowing melodic line with many sixteenth and thirty-second notes, and some rests.

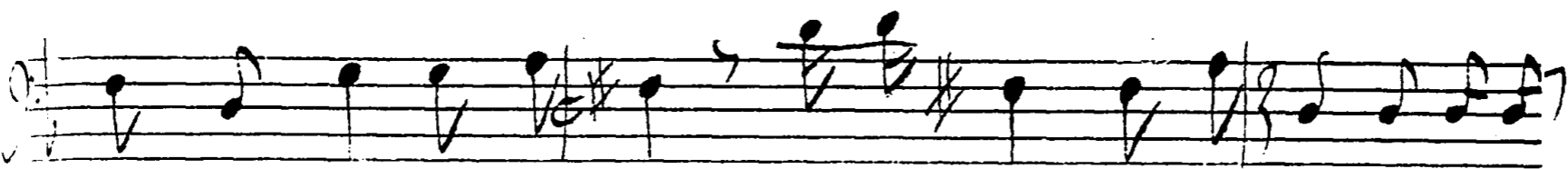
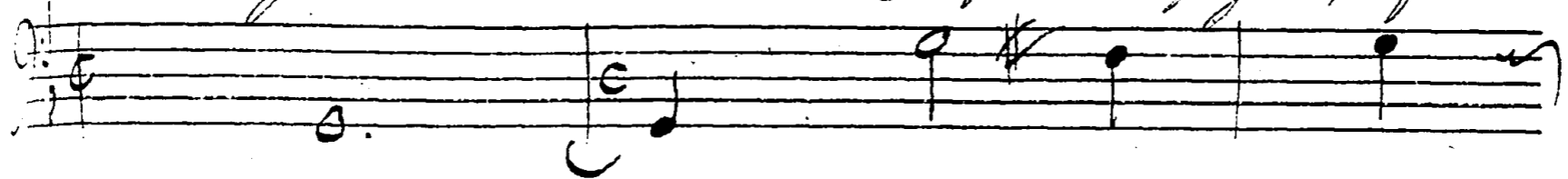
The second system of the handwritten musical score consists of seven staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef. The third and fourth staves are in alto clef (C4). The fifth and sixth staves are in bass clef. The seventh staff is in bass clef. The music continues with a complex, flowing melodic line, featuring many sixteenth and thirty-second notes, and some rests. The system concludes with a double bar line.

Le Roy.

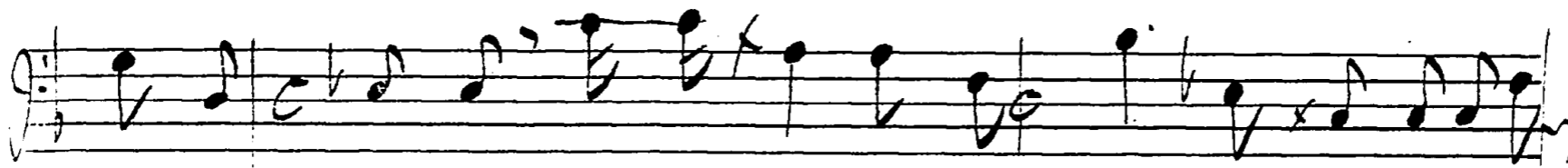
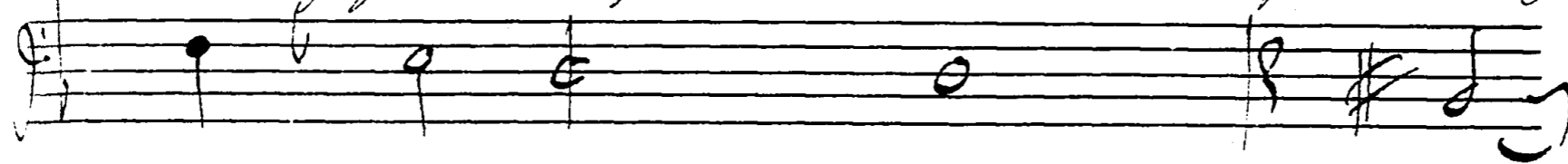
148



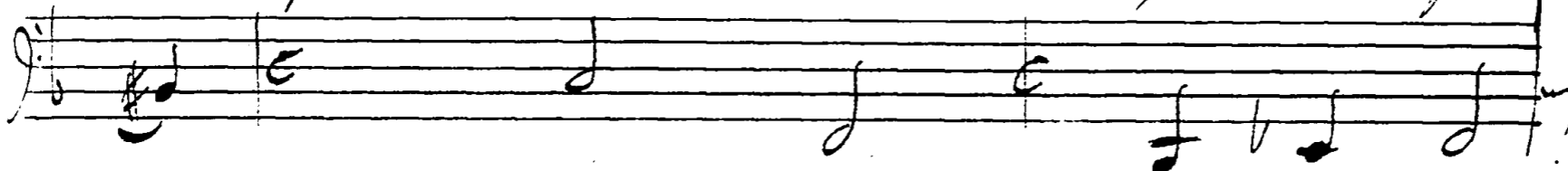
ministres D'osir'is vous Peuples mes Sujets, apre-



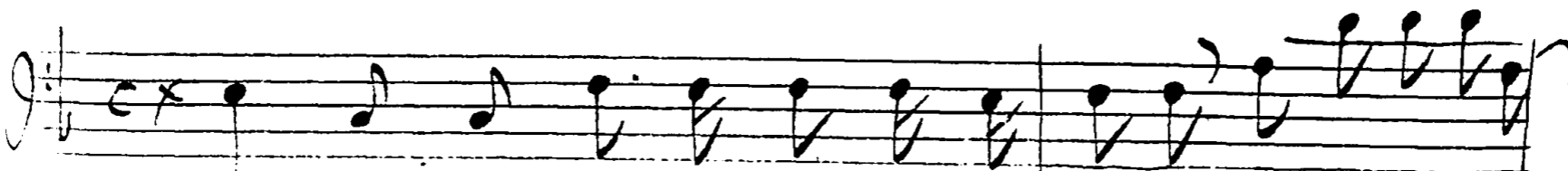
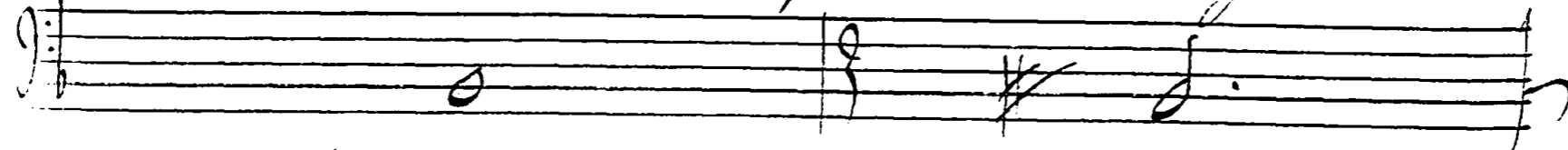
nez mes justes arrests; J'abandonne au tre pas ces malheu-



reux coupables; mercede et Thise', sont morts par leur fu-



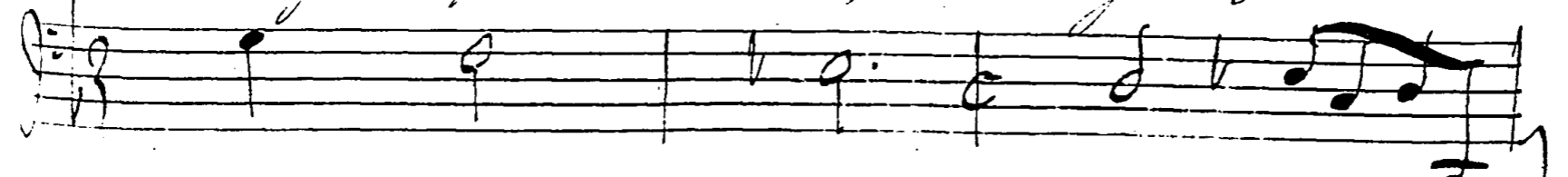
reur; vainement la pitie' vient agiter mon



COEUR en faueur de ces misereables; le ciel garde ar-

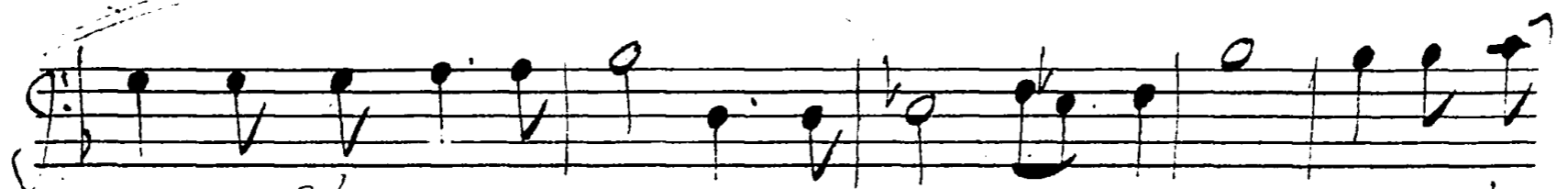


rets toujours Irrevocables; m'oblige a servir Sari-

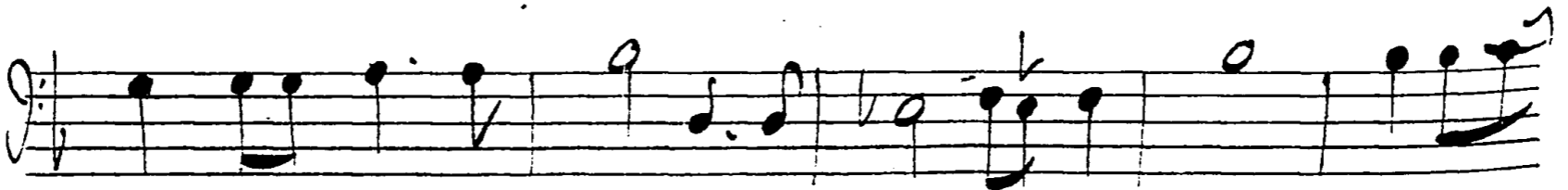
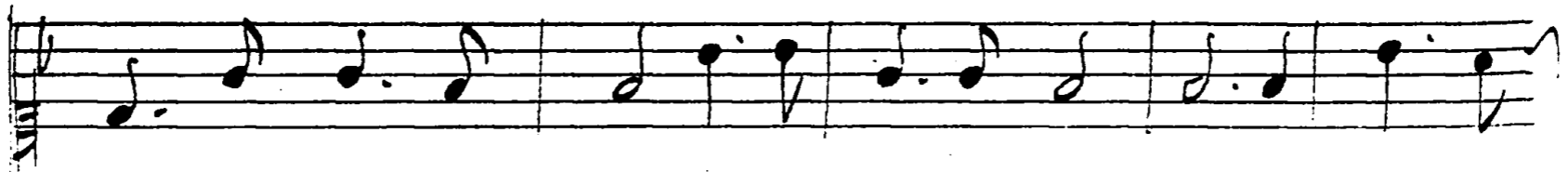
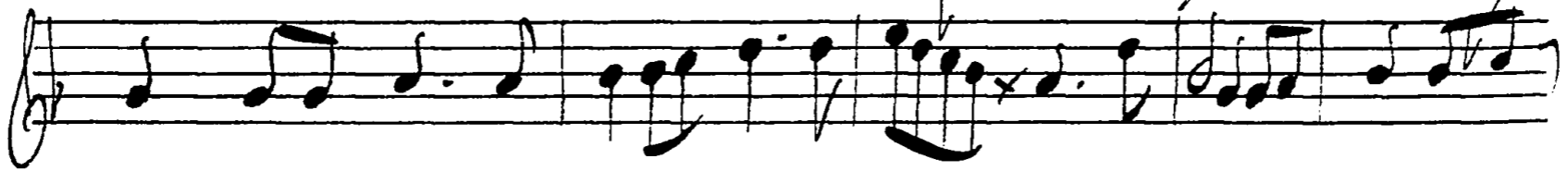




*queur, En vain pour faire aimer mon regne et ma memoire;*



*Tout L'univers entier vanteroit mes exploits, si me pri*





*tant Les Dieux dont je tiens la victoire, mon orgueil me mon-*

trouit indigne de leur choix. Rendre son peuple heureux;

trouit indigne de leur choix. Rendre son peuple heureux;

trouit indigne de leur choix. Rendre son peuple heureux;

trouit indigne de leur choix. Rendre son peuple heureux;

trouit indigne de leur choix. Rendre son peuple heureux;

trouit indigne de leur choix. Rendre son peuple heureux;

trouit indigne de leur choix. Rendre son peuple heureux;

trouit indigne de leur choix. Rendre son peuple heureux;

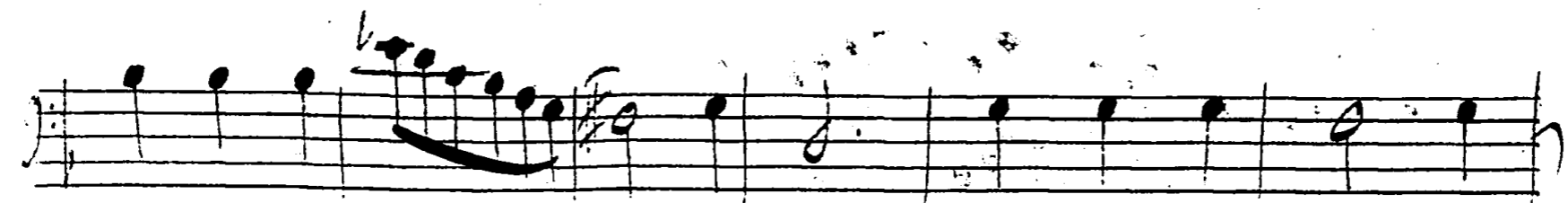
trouit indigne de leur choix. Rendre son peuple heureux;

trouit indigne de leur choix. Rendre son peuple heureux;

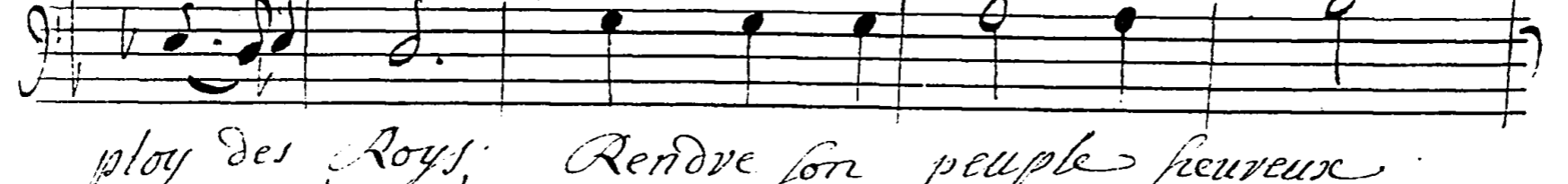
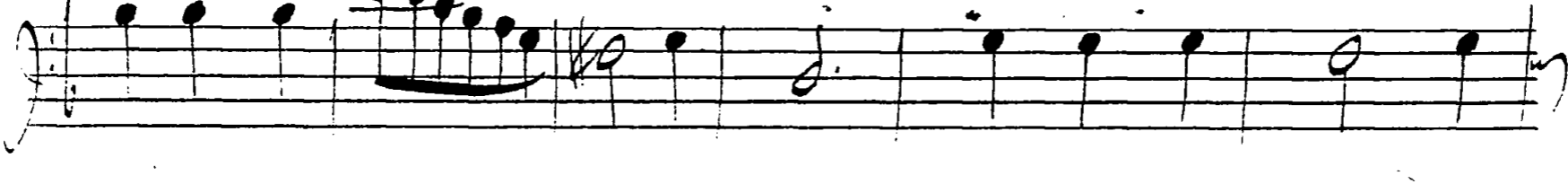
*faire regner — les loix d'un monarque puis-*

*sant est La plus grande gloire; Rendre son peuple heureux*

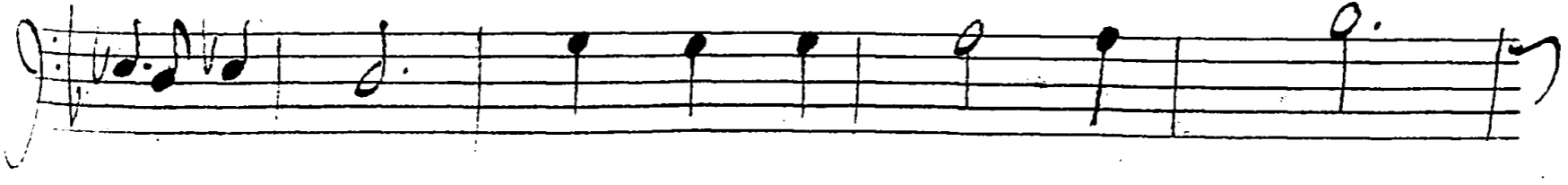
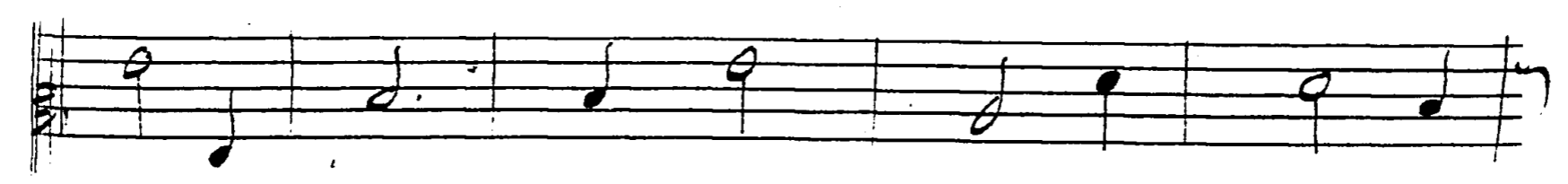
This image shows a page of handwritten musical notation. It consists of ten staves of music, arranged in five pairs. Each pair includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in French and are interspersed between the staves. The first pair of staves contains the lyrics "faire regner — les loix d'un monarque puis-". The second pair of staves contains the lyrics "sant est La plus grande gloire; Rendre son peuple heureux". The musical notation includes various note values, rests, and dynamic markings, all written in black ink on aged paper.



*faire regner — Les Loix est le plus digne em-*



*ploy des Roys: Rendre son peuple heureux;*



*faire regner — — — — — Les Loix est le plus*

*Le grand Sacrificateur.*  
*Digne employ des Roys; Suivons — des Dieux van*  
*B. c.*

*geurs Les ordres Legitimes;*

*o Siris; recevez ces fan*

Two staves of musical notation. The first staff begins with a treble clef and a common time signature. The lyrics '- glantes victimes;' are written below the first staff. The music consists of several notes with a long, sweeping slur over the final notes.

Choeur.

Two staves of musical notation. The first staff begins with a treble clef and a common time signature. The lyrics 'O SIRIS recevez ces sanglantes victi - mes;' are written below the first staff. The music consists of several notes with a long, sweeping slur over the final notes.

A single staff of musical notation, continuing the melody from the previous section.

Two staves of musical notation. The first staff begins with a treble clef and a common time signature. The lyrics 'O SIRIS recevez ces sanglantes victi - mes;' are written below the first staff. The music consists of several notes with a long, sweeping slur over the final notes.

A single staff of musical notation, continuing the melody from the previous section.

A single staff of musical notation, continuing the melody from the previous section.

A single staff of musical notation, continuing the melody from the previous section.

A single staff of musical notation, continuing the melody from the previous section.



*risse contentez vous de mes malheurs, mon amant ne doit*

*point éprouver les rigueurs de vostre funeste justice*

osiris écoutez mes soupirs et mes pleurs;

*Theagene.*

ciel que tout mon sang apaise tes fureurs; c'est moi seul.

*Le 9. Sacrificateur.*

Dieux cruels; qu'il faut que l'on punisse; c'est tropge

mir contraignez vos douleurs; Il est temps d'achever



*Le Roy*  
ce sanglant sacrifice, quelle horreur me surprend et me

*leg. sacrifi.*  
glace d'effroy; frapors; Dieux, quel est ce que je

roy, quel portait, arrestez;

*vite*  
violin

Handwritten musical score for five staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a B-flat key signature. The second and third staves use alto clefs. The fourth staff uses a soprano clef. The fifth staff uses a bass clef.

*Le grand Sacrificateur.*

Handwritten musical score for seven staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics "Quel éclat de ton" are written in the second staff. The first staff of this section uses a soprano clef, while the remaining staves use treble and bass clefs.

*nerve,*

The musical score is written on 14 staves. The first staff is a vocal line with a few notes and a fermata. The second staff is a piano accompaniment with a complex, flowing melody. The third and fourth staves continue the piano accompaniment. The fifth and sixth staves are vocal lines. The seventh staff is a blank grand staff. The eighth through thirteenth staves are piano accompaniment. The final fourteenth staff is a vocal line. The music is written in a single system with various clefs and time signatures.

*choeur.*

*mille torrens de feu mille torrens de feu*

*mille torrens de feu*

*mille torrens* *de feu*



Handwritten musical score for five staves, likely an instrumental prelude or introduction. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, and rests. The music is written in a fluid, cursive style characteristic of 18th-century manuscripts.

*La statue.*

Peuples; ne craignez rien, Soy, prince

*Brelude*

*coute moy.* De ces tendres amants, reconnois L'anne

Science que l'hymen soit la recompense; de leur ta-

Handwritten musical score for six staves with French lyrics. The lyrics are: "Peuples; ne craignez rien, Soy, prince", "coute moy. De ces tendres amants, reconnois L'anne", and "Science que l'hymen soit la recompense; de leur ta-". The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. The music is written in a fluid, cursive style characteristic of 18th-century manuscripts.

mour et de leur foy; tu vois ma promesse accomplie

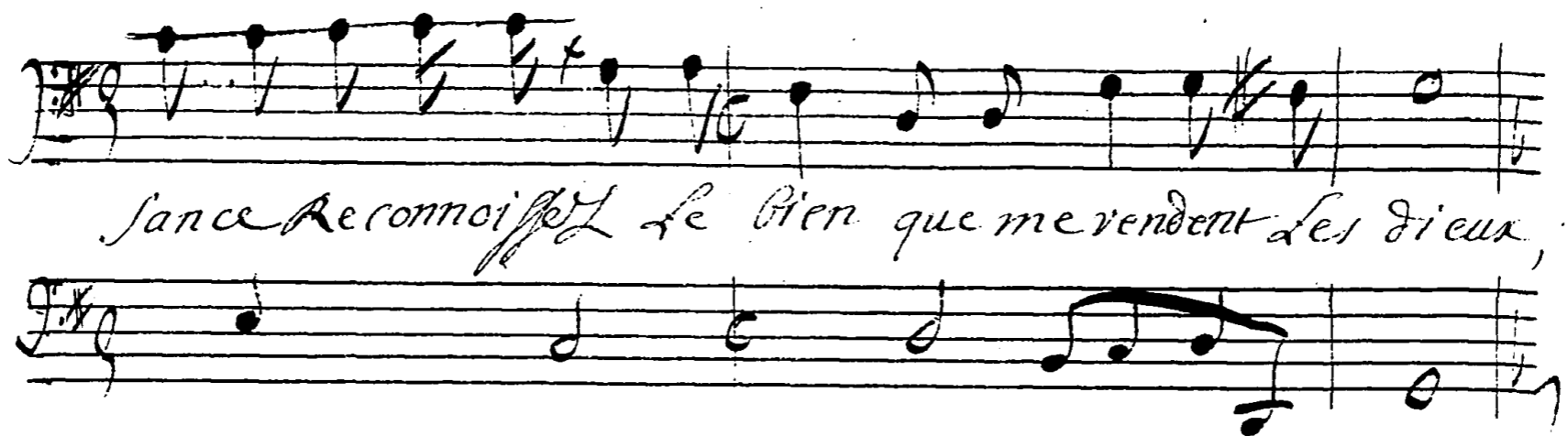
que l'encens a jamais brûle sur mes autels;

tu reconnois ta fille a qui je rend la vie; couronne

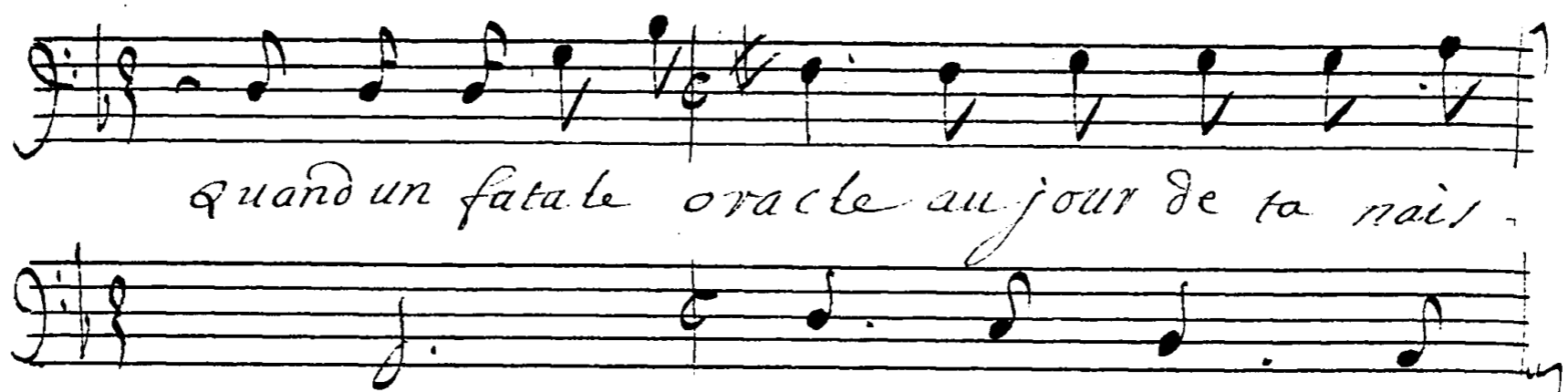
mon ardeur; o ciel; - Dieux Immortels vos bienfaits ont com-

plé toute mon espe-rance; ce gage suffisoit pour

désillier mes yeux, vous peuples que le sort soumet a ma puis-



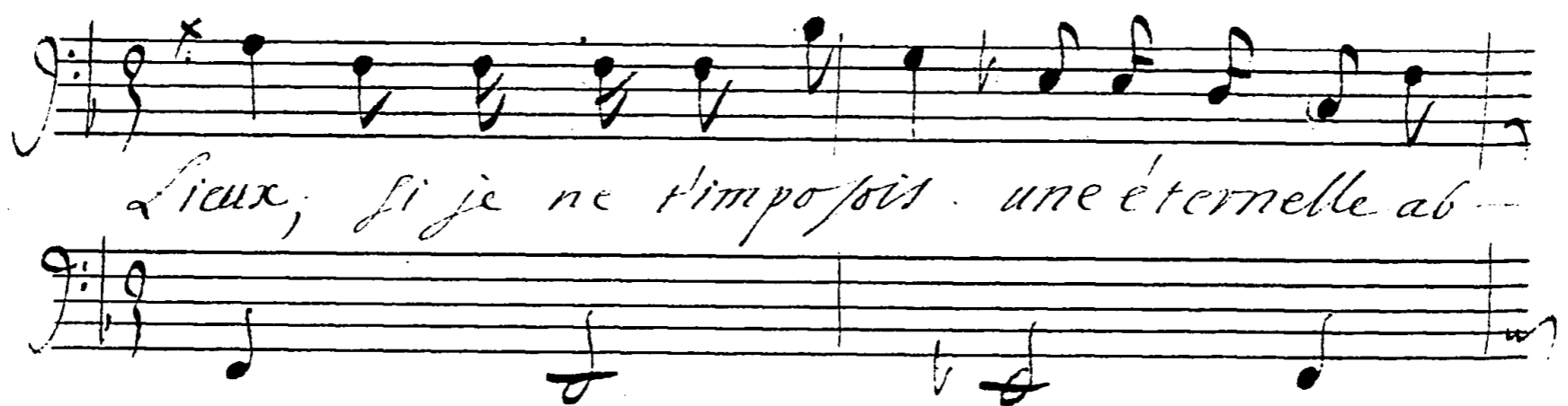
*Sanca Reconnoissè Le bien que me rendent Les dieux,*



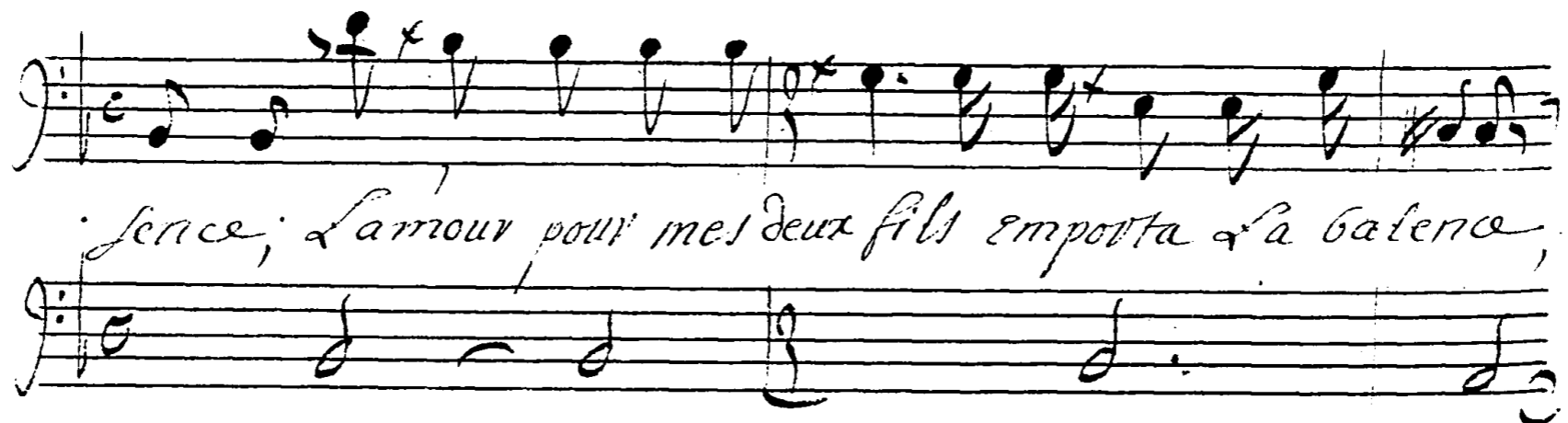
*quand un fatale oracle au jour de ta nais-*



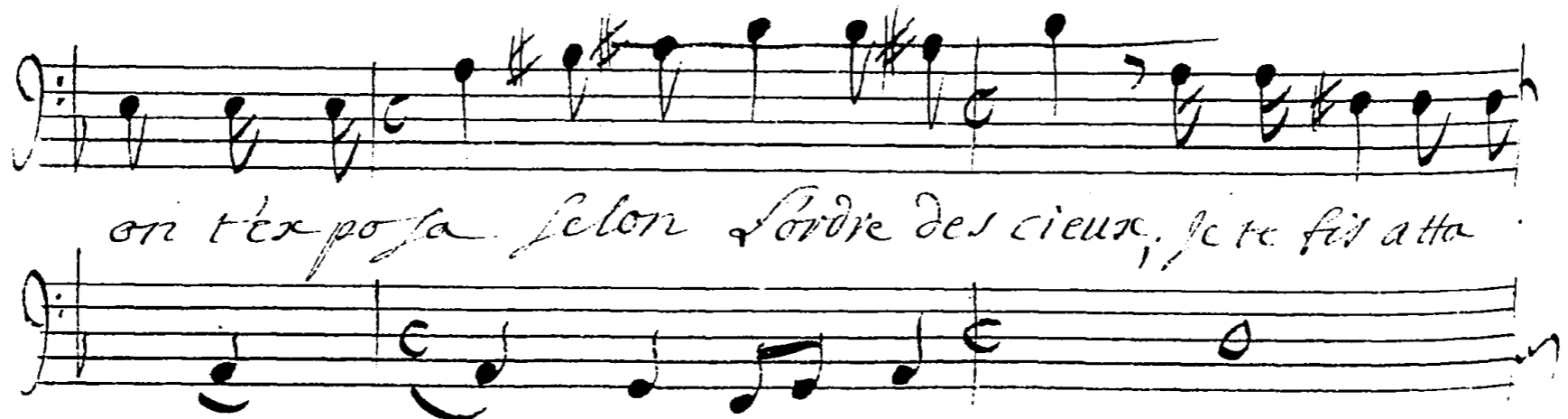
*sance; m'apprit qu'un étranger regneroit dans ces*



*Lieux; si je ne t'imposois une éternelle ab-*



*sence; L'amour pour mes deux fils emporta à la Calene,*



*on t'exposa selon l'ordre des cieux, je te fis atta-*



cher ce portrait de la Reyne Elle a perdu le

jour aussi bien que mes fils; mais les arrests des-

Dieux sont enfin accomplis; —

Regnez — — apres moy Theage — re; des-

vions —

*noeuds les plus charmans soyez tous deux unis, on oublie aisé-*

*ment la plus cruelle peine quand l'agloire — — et a la*

*mour En preparent Le prix; on ou blie ai se'ment La plus cruelle*

*pei ne, quand La gloi — — — Et L'amour En preparent Le prix;*

*caricée*  
on oublie aisément la plus cruelle peine  
*Theagene*  
on oublie aisément la plus cruelle peine;  
*le Roy.*  
on oublie aisément la plus cruelle peine, quand la  
Quand la gloire et l'amour en pre  
Quand la gloire et l'amour en pre  
gloire et l'amour, quand la gloire et l'amour en pre  
parent le prix; quand la gloire et l'amour quand la  
parent le prix; quand la gloire et l'amour quand la  
parent le prix; quand la gloire et l'amour quand la  
gloire et l'amour en pre parent le prix;  
- re et l'amour en pre parent le prix  
gloire et l'amour en pre parent le prix;

*Le Roy.*

Les Dieux ont par vos soins accompli leurs promesse,

je vous doy tout belle Princeesse; vous avez fait ve-

niir <sup>artace</sup> caricléé en ces lieux, Qui se le premier

jour qui s'offrit a mes yeux, Passer dans l'au-

nir, pour un des plus funestes, qu'il soit un jour d'hor-

reur, de tristesse et d'effroy qua son retour Les van-

geances ce testet; vous rendre tous plus malheureux que

*Le Roy*  
moy, qui peut d'un tel souhait rendre avface ca

*avface*  
- pable; Aprener quels sont mes forfaits, de la

mort de Jisbe je suis seule coupable; je vou

lois qu'à mes yeux une mort effroyable; fit pe

*Le Roy*  
viv ma Rivale et uageant mes traits, qu'en t'es je

*ritace*

ciel injuste; assouvi ta colere; Tu de  
 mande mon sang je te vais satisfaire; c'est ser-  
 uir trop long temps d'objet a ton courroux; ma mort va  
 couronner toute tes barbari-es; Dieux cru-  
 els; triomphez l'expi-re sous vos coups ou plus  
 tost de mon sort soyez encor jaloux; Je vais au se-

jour des furies; Trouver des Dieux moins bar-

barre que vous, Elle meurt, quelle desti-  
de Roy.

née; mais laissez cette infortunée; de

ciel a puny sa fureur, et l'appareil pom-

peux d'un auguste hymne née; soit nous

faire oublier son crime et son mal-



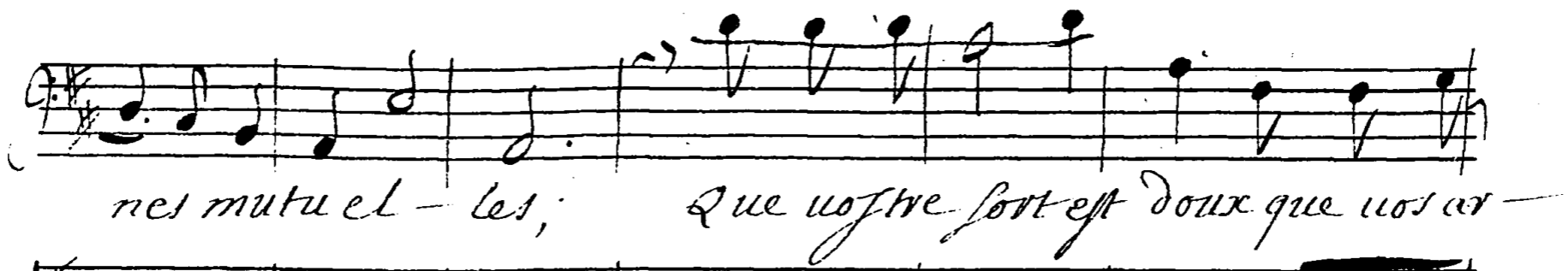
- heur, que nostre sort est doux que vos ardeurs sont

- belles vieilles heureuse tendres amants, que vos flâmes

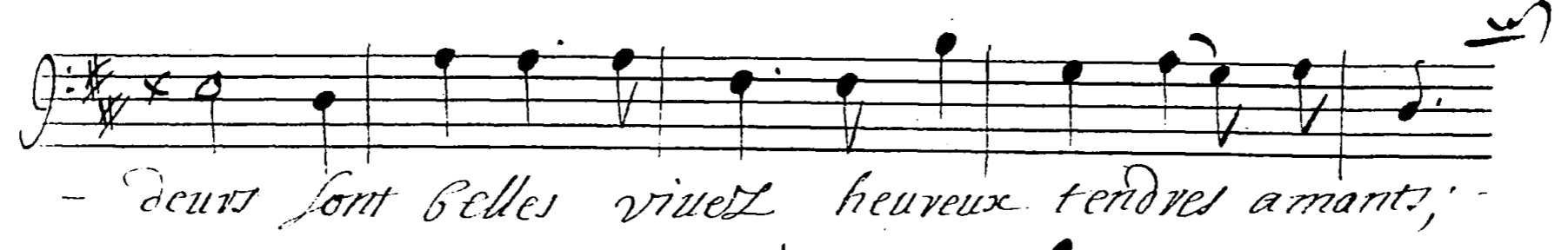
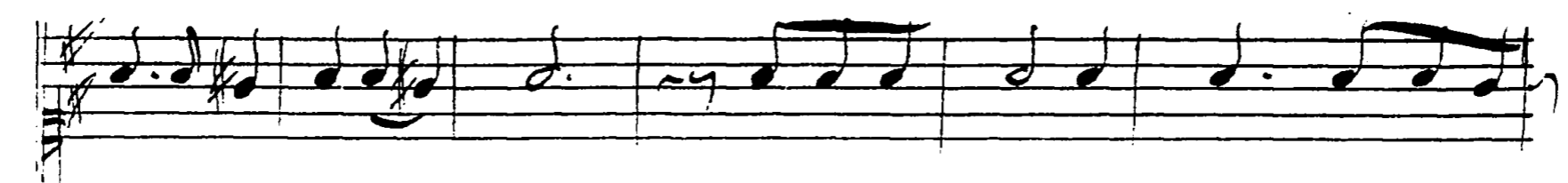
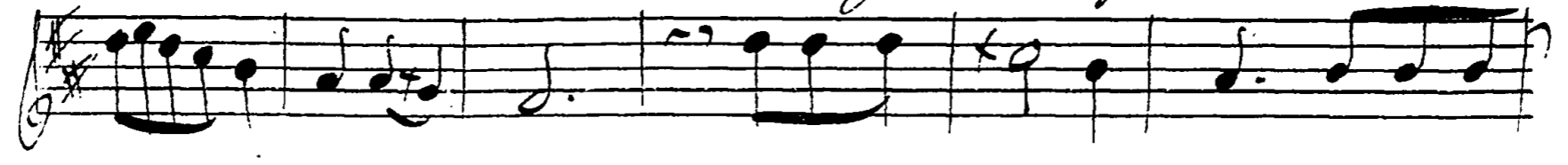
- belles vieilles heureuse tendres amants, que vos flâmes

*Soient éternel - les que l'hymen chaque jour rai-  
mei-*

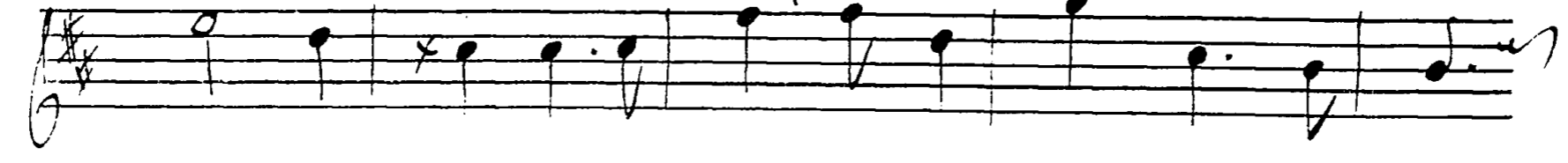
*ne Les moments ou l'amour vient former vos chât -*



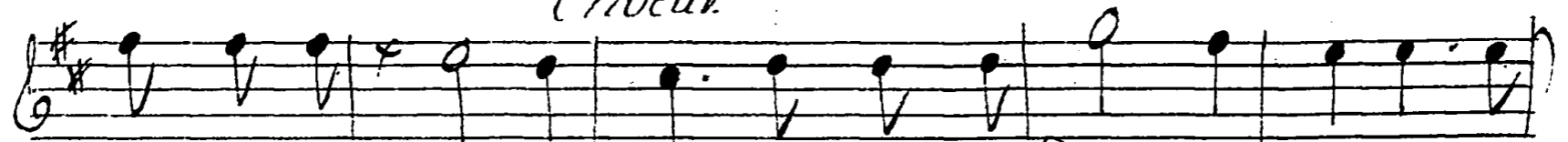
nes mutuel-les; Que voſtre ſort eſt doux que vos ar-



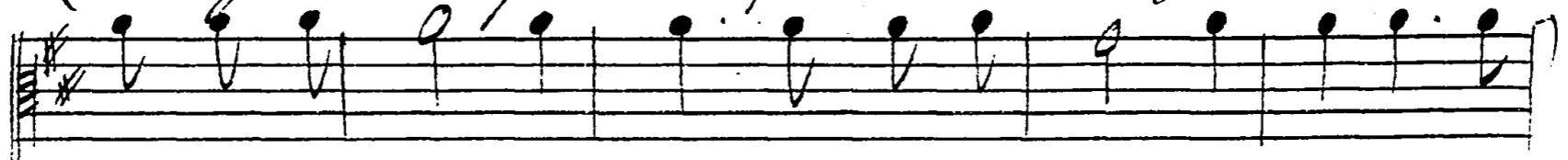
- deux ſont belles vives heureux tendres amants;



Choeur



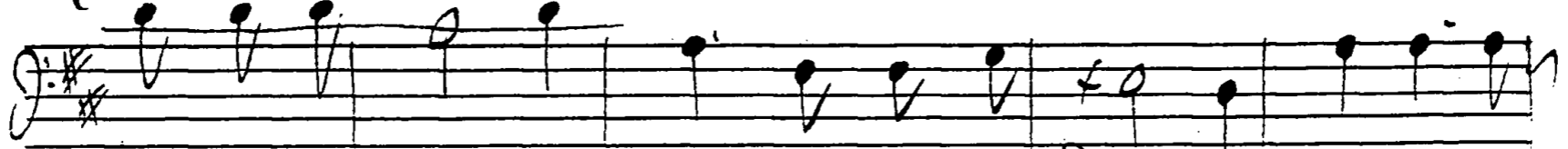
Que nostre sort est doux que nos ardeurs sont belles ui



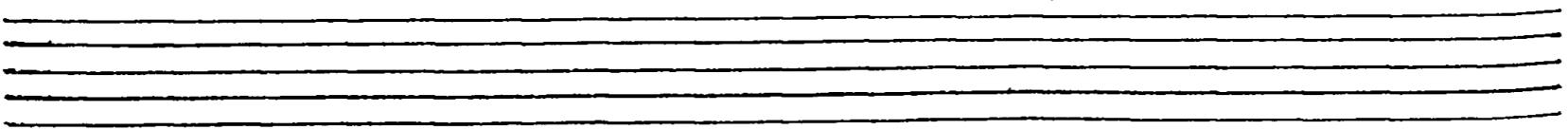
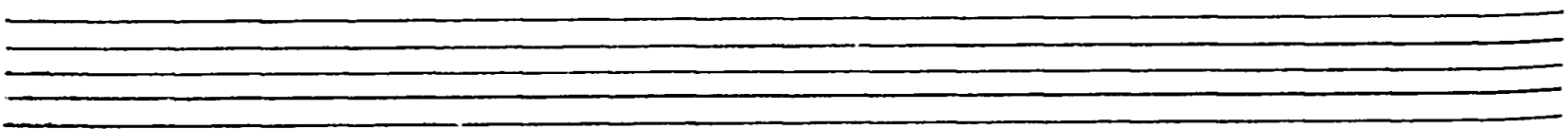
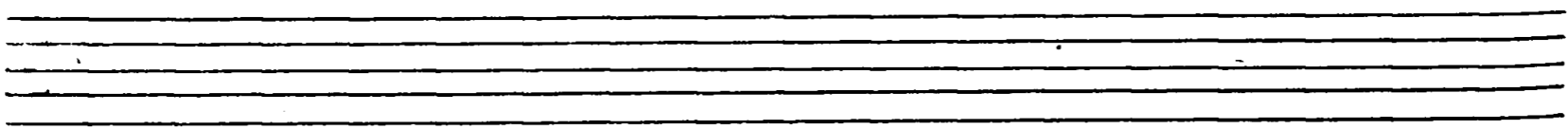
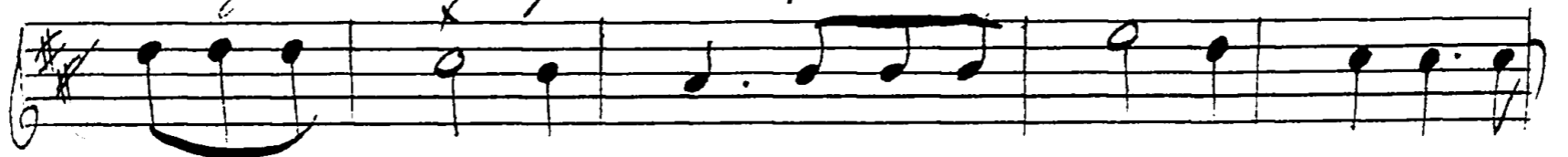
Que



Que



Que nostre sort est doux que nos ardeurs sont belles ui



uet heureux tendres amants, que vos flâmes soient eter

uet heureux tendres amants, que vos flâmes soient eter

— nelles que vos flâmes soient éternelles; que L'hymen chaque

nel — — — — — les; que L'hymen chaque

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

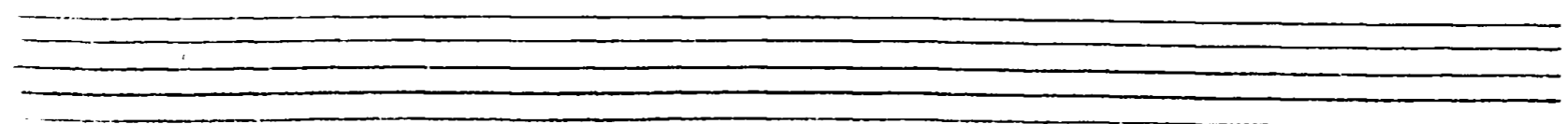
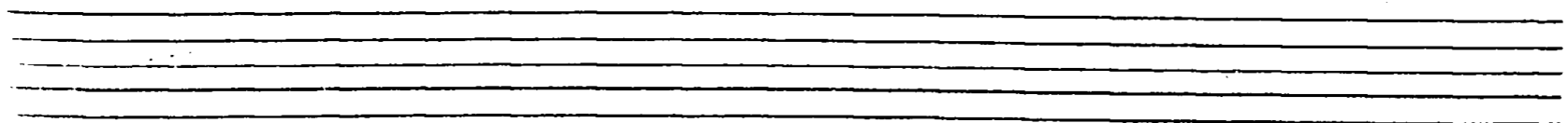
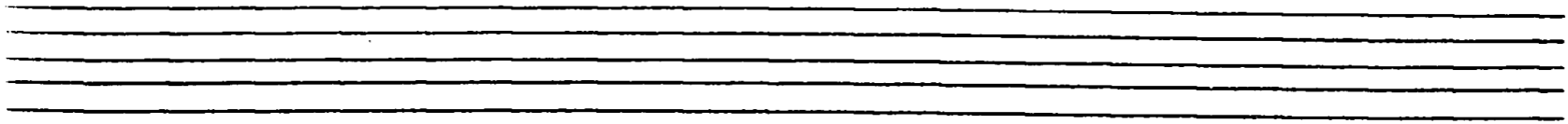
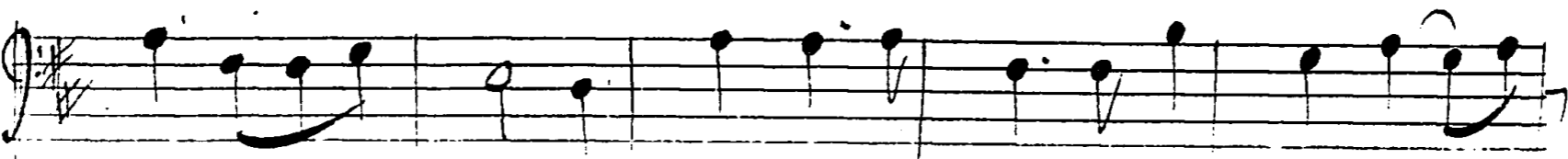




*doux que vos ardeurs sont belles vives heureux tendres a*



*doux que vos ardeurs sont belles vives heureux tendres a*

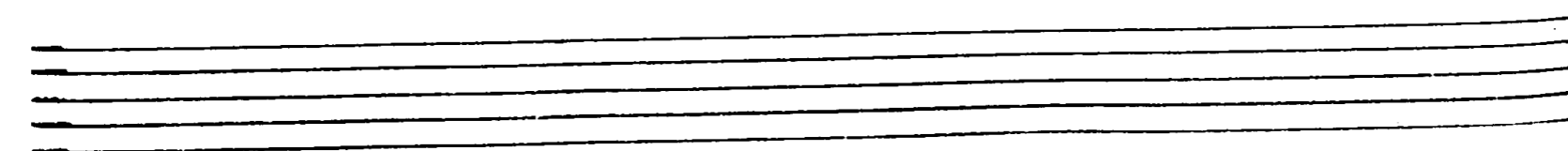
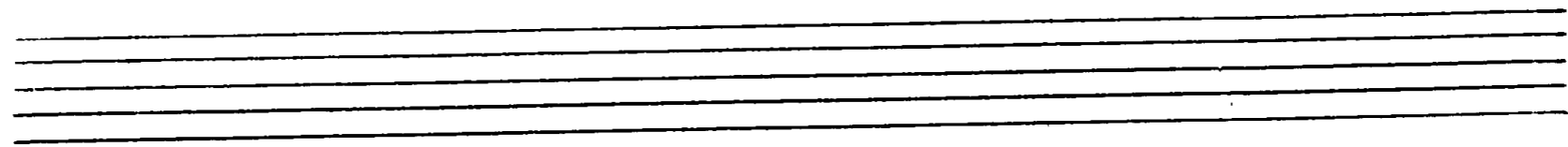
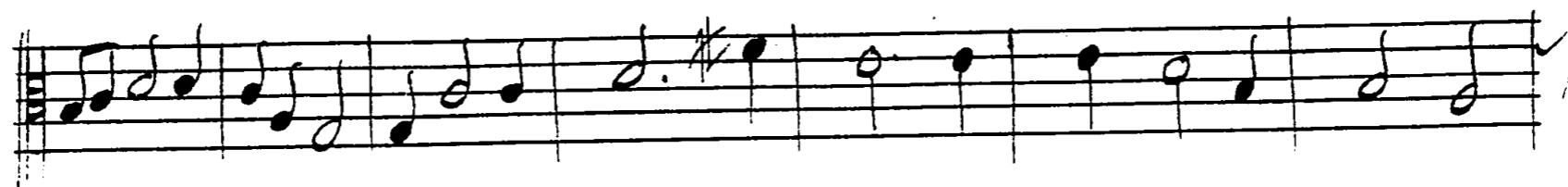
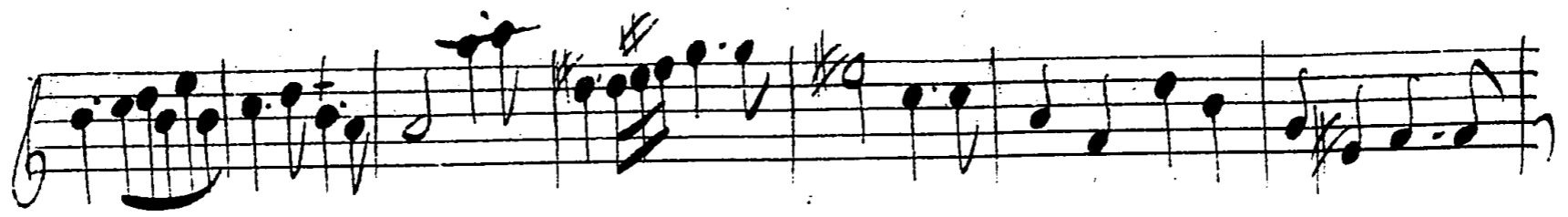


*fin.*  
mants; *fin.* Que nôtre Se.

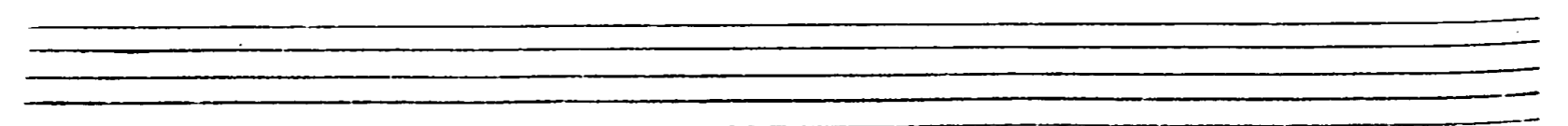
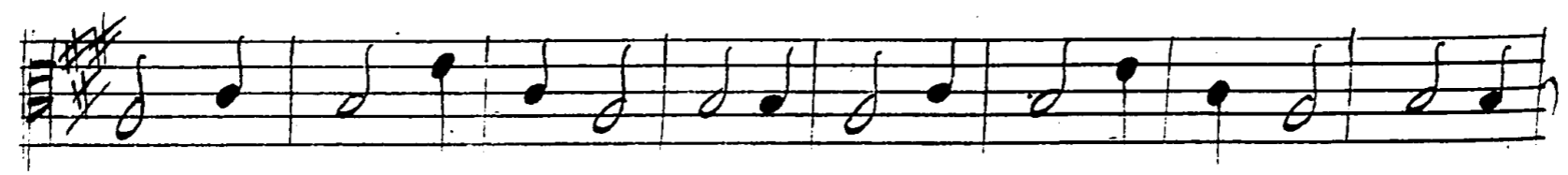
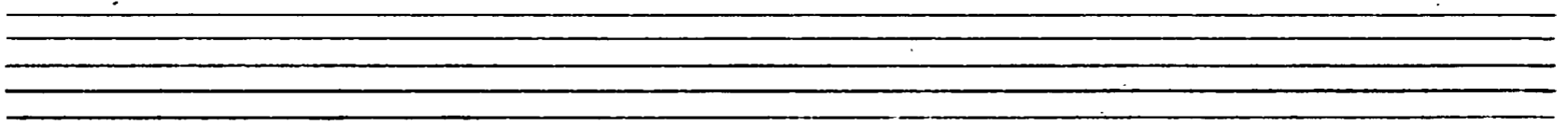
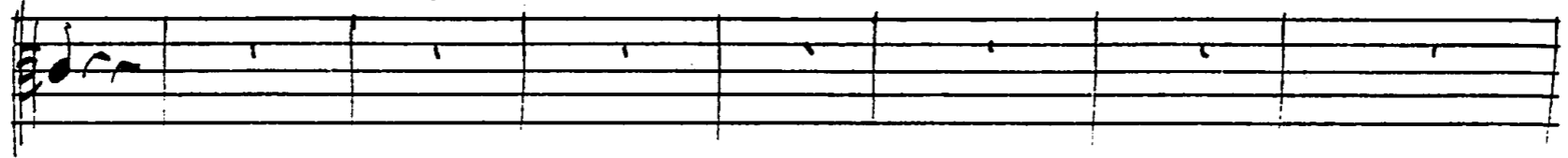
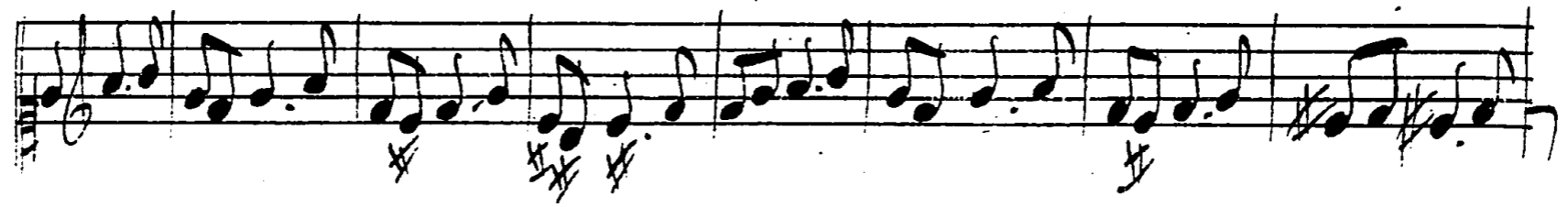
*fin.*  
mants; *fin.* Que nôtre Se.

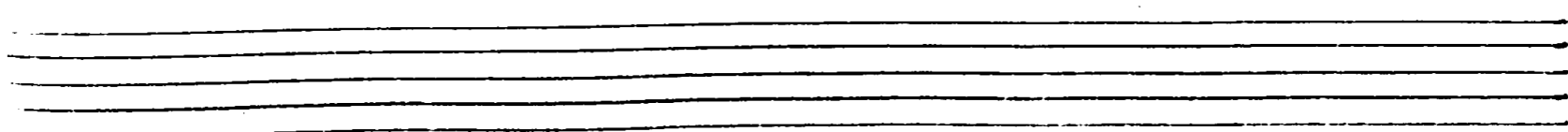
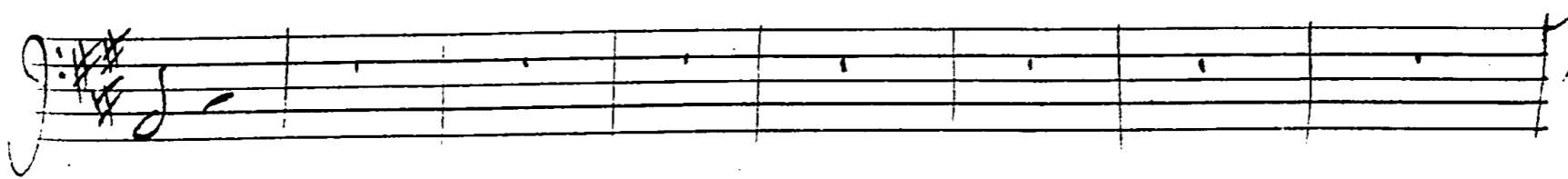
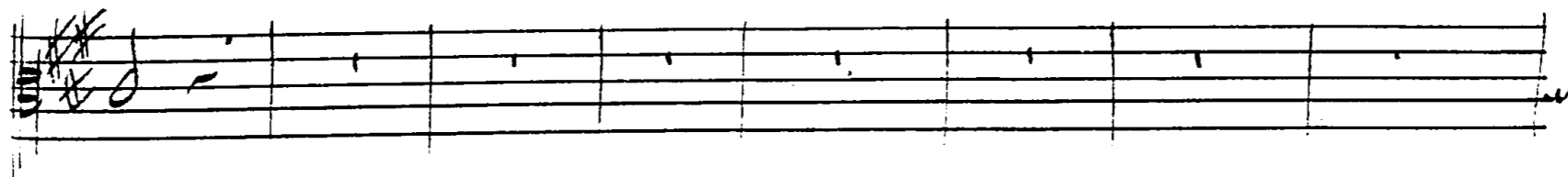
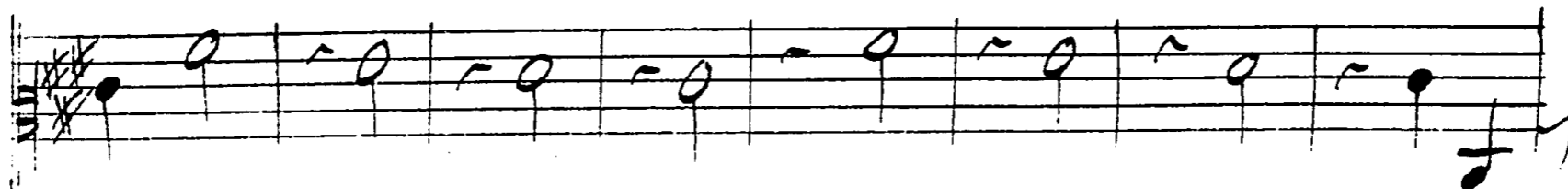
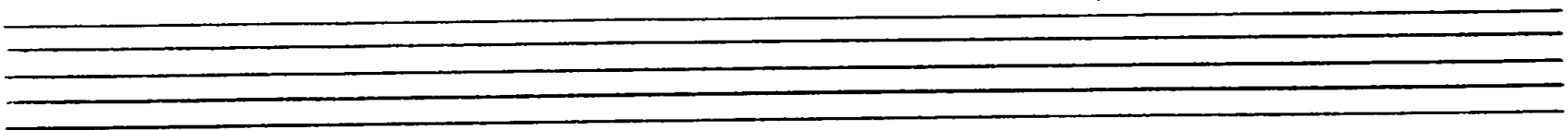
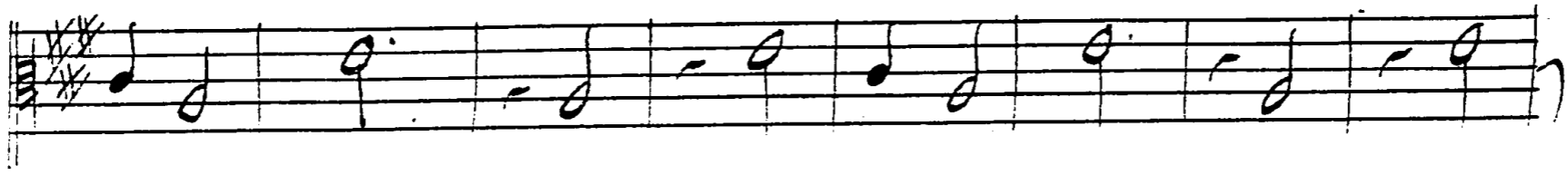
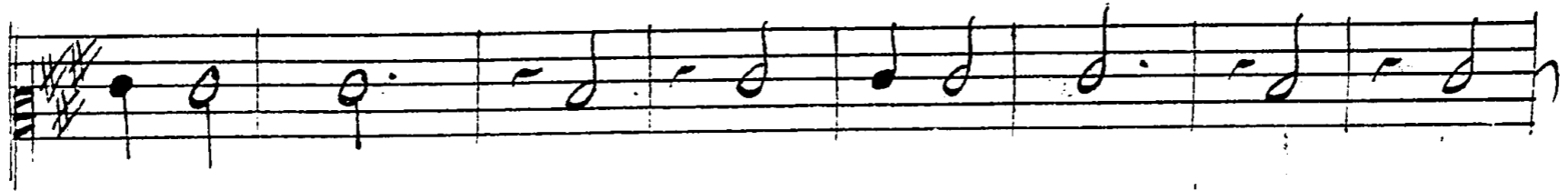
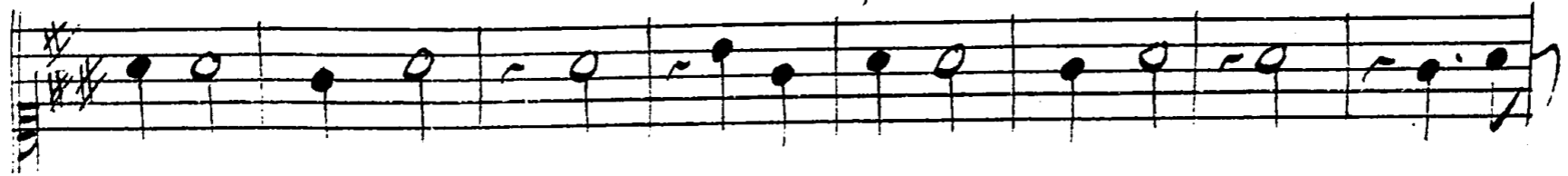
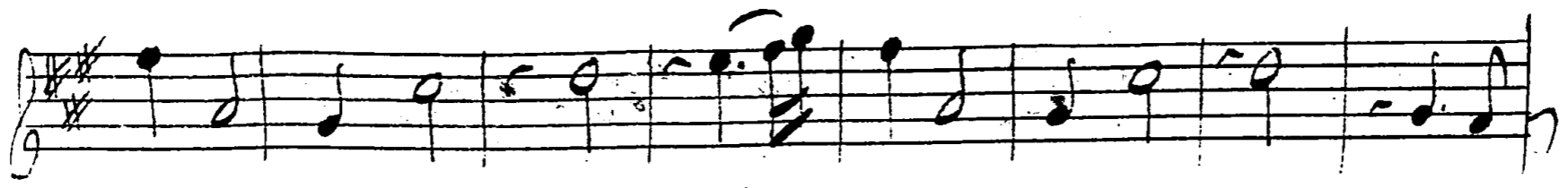
*Premier air*

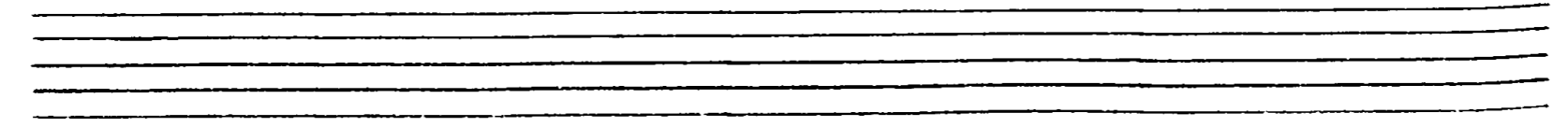
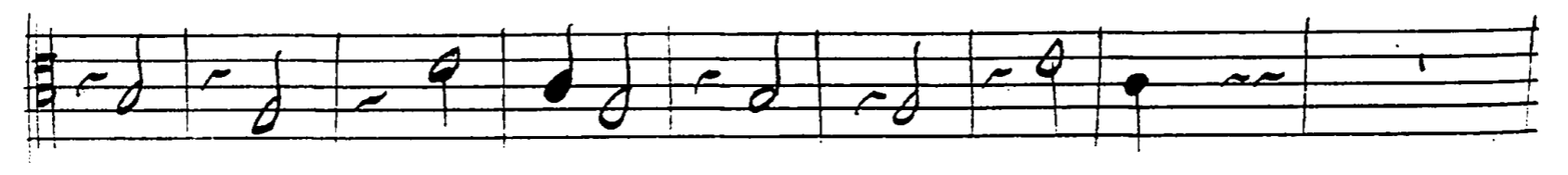
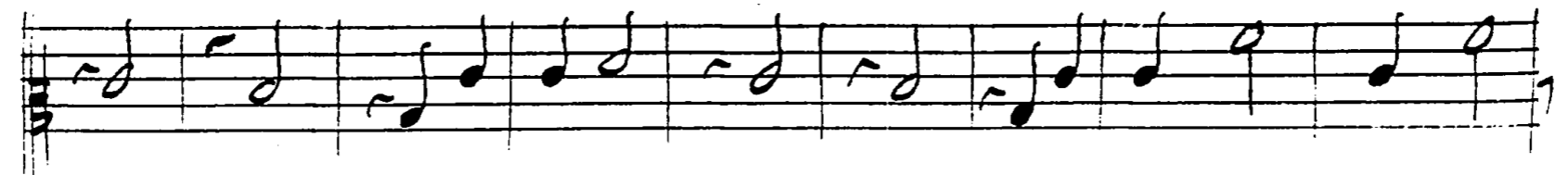
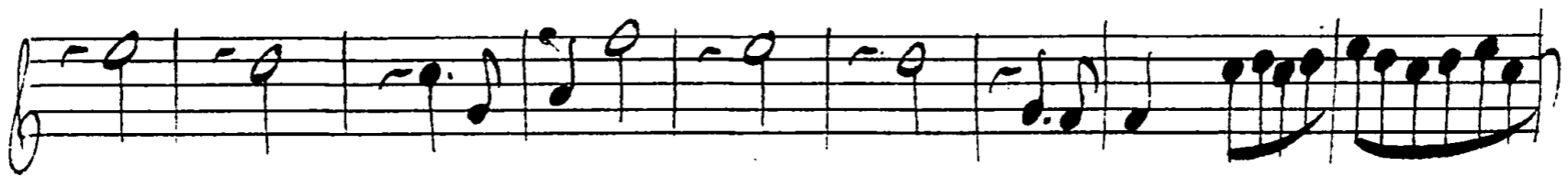
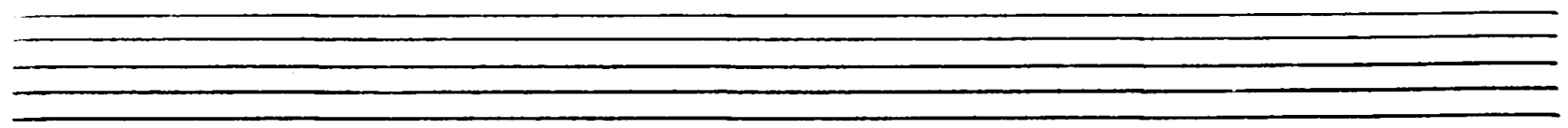
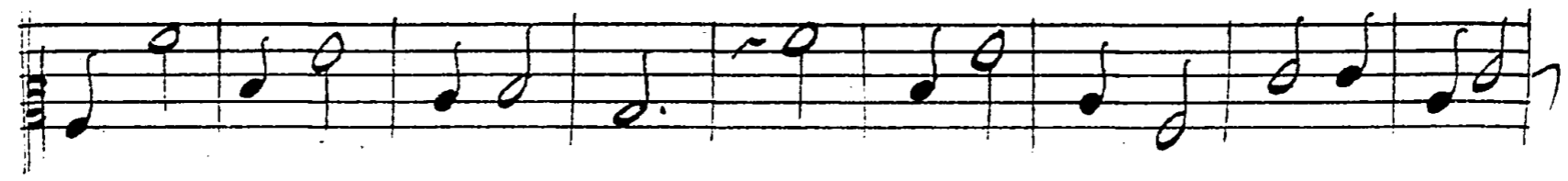
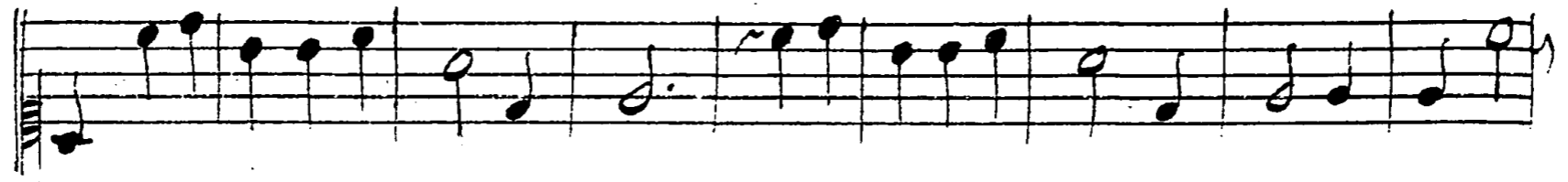
This page contains a handwritten musical score for a piece titled "Premier air". The score is written on ten staves. The first two staves are for the violin, with the first staff starting with a treble clef and the second with an alto clef. The remaining eight staves are for the piano accompaniment, with the first staff of the piano part using a bass clef and the subsequent staves using an alto clef. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line on the eighth staff, followed by two empty staves at the bottom of the page.



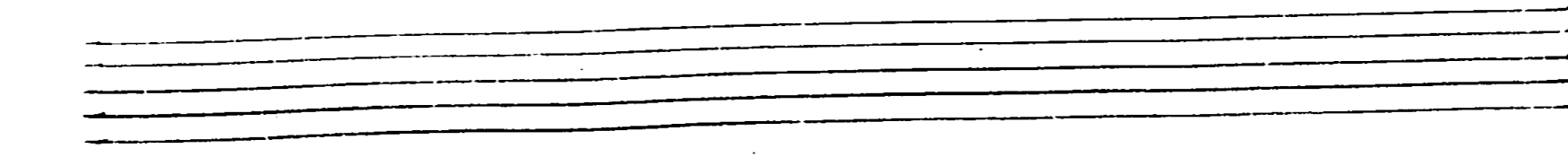
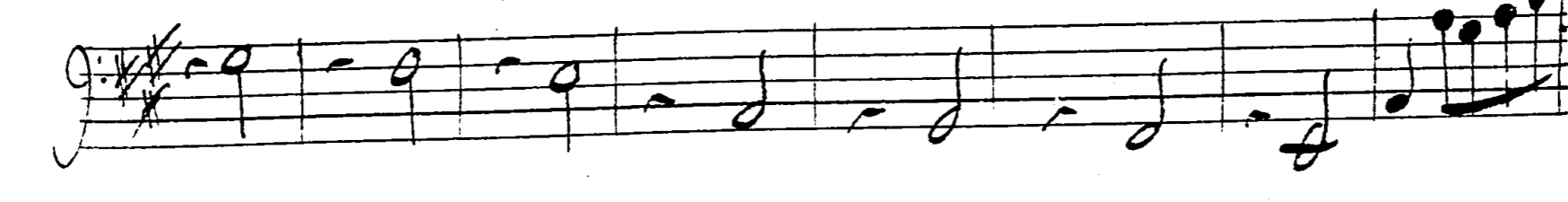
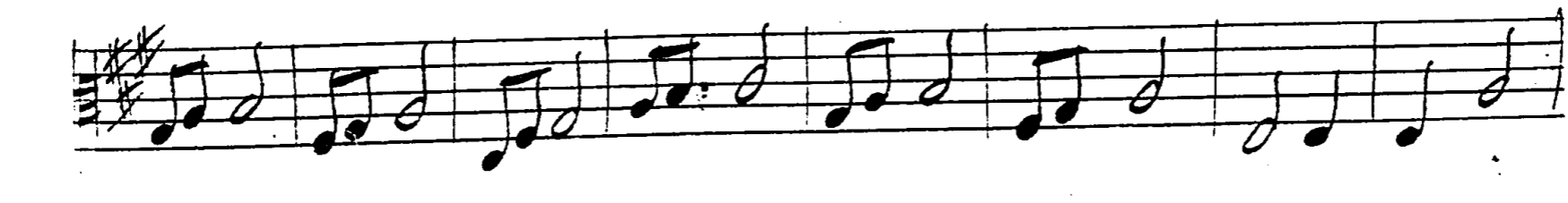
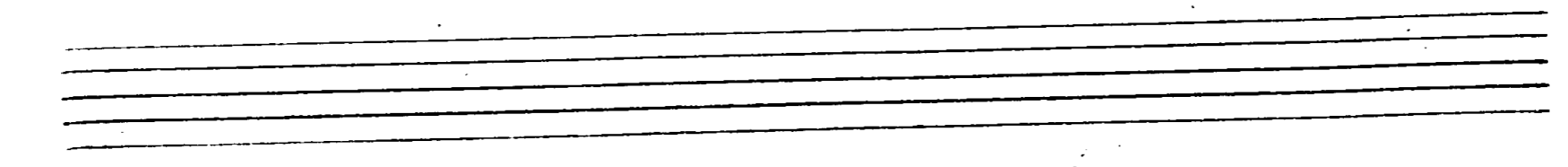
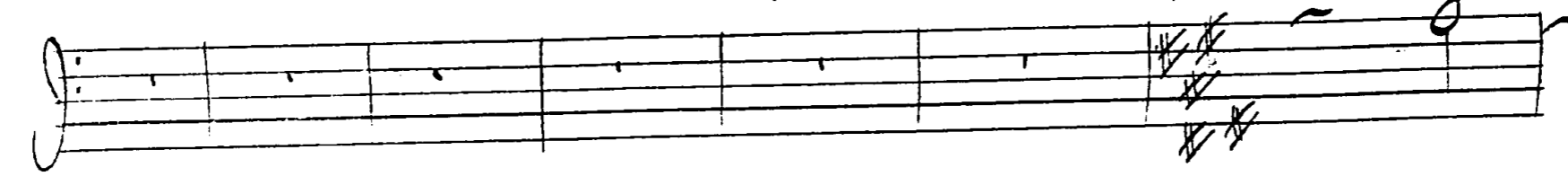
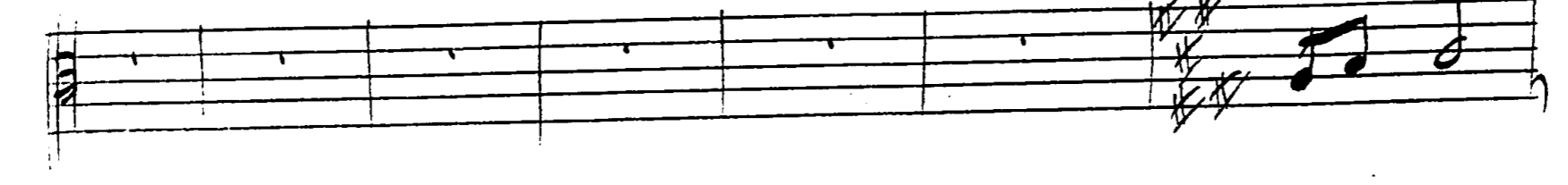
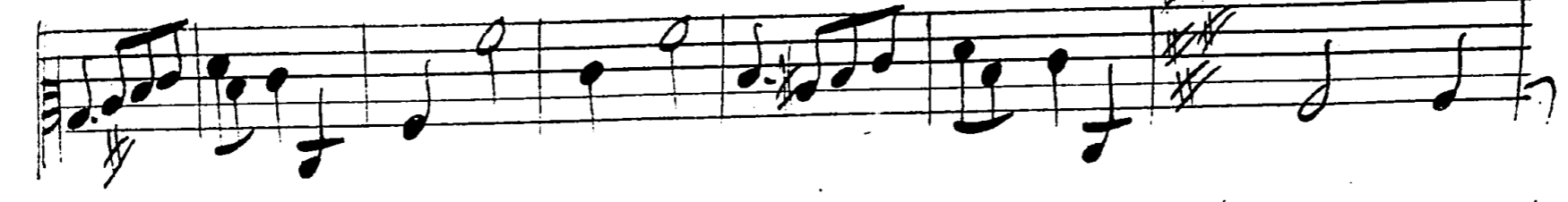
*Bassacille;*

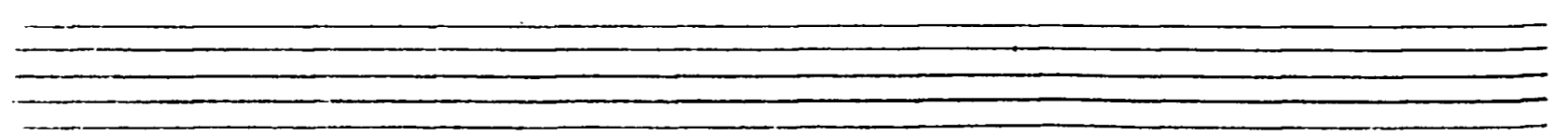
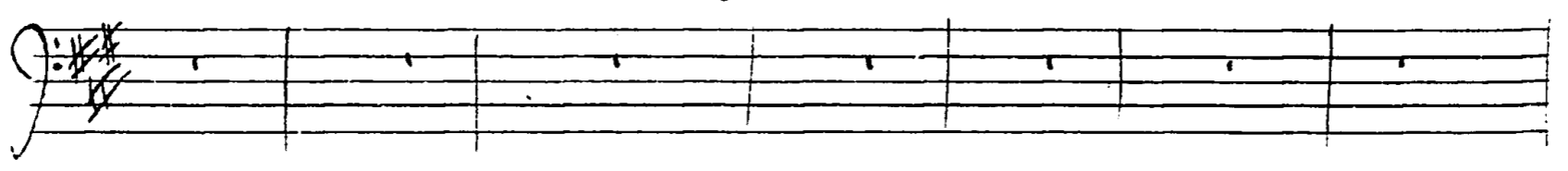
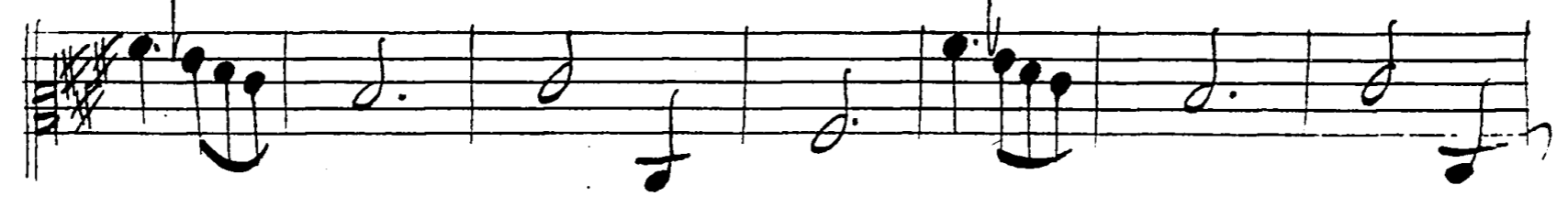
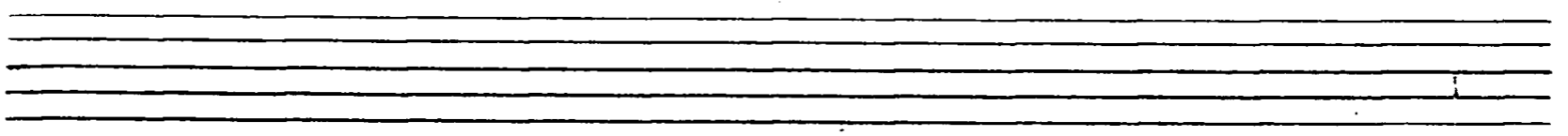
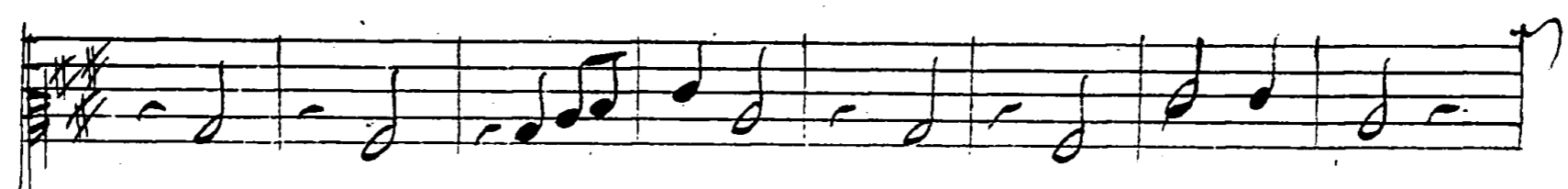
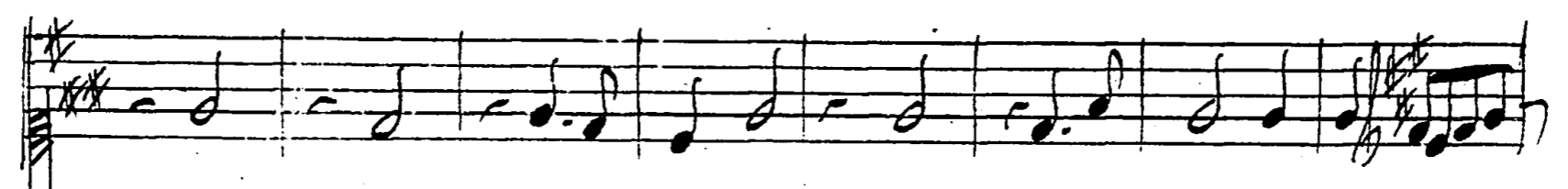












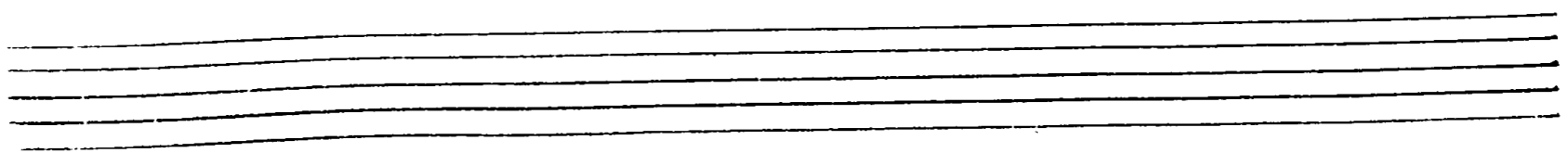
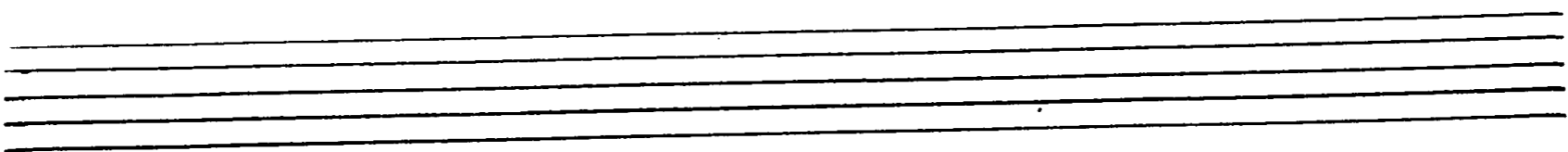
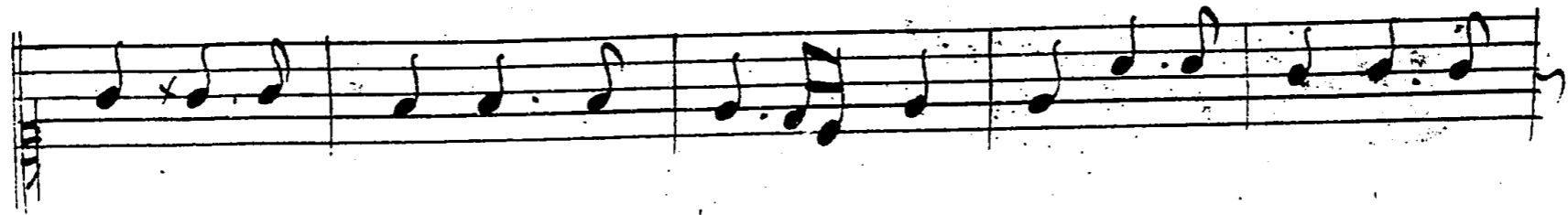
This page contains a handwritten musical score for a multi-stemmed instrument, likely a harpsichord or spinet. The score is organized into two systems of five staves each. The first system (staves 1-5) begins with a treble clef and a key signature of one sharp (F#). It features a complex melodic line in the upper staves and a more rhythmic, bass-like line in the lower staves. The second system (staves 6-10) continues the piece with similar melodic and rhythmic textures. The notation includes various note values, rests, and dynamic markings, all written in black ink on a white background.

Handwritten musical score system 1, consisting of five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a complex rhythmic pattern of eighth and sixteenth notes. The first staff begins with a treble clef and a key signature change to one sharp. The second and third staves use a bass clef. The fourth staff uses a treble clef. The fifth staff uses a bass clef and features a key signature change to two sharps (F# and C#).

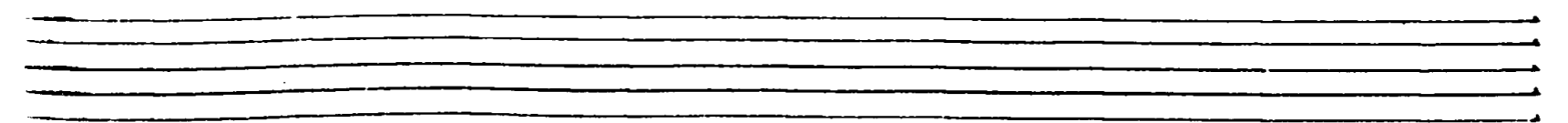
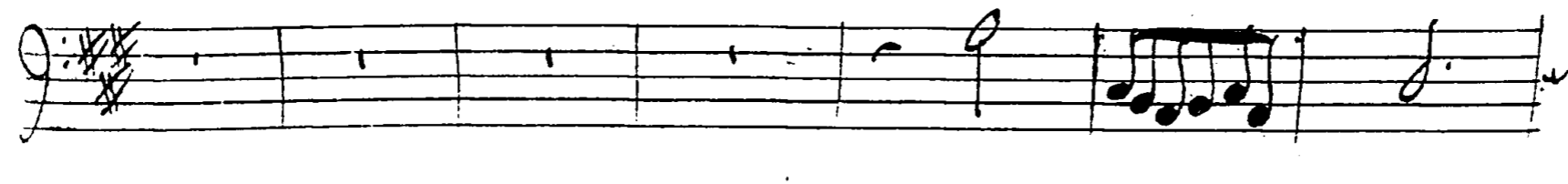
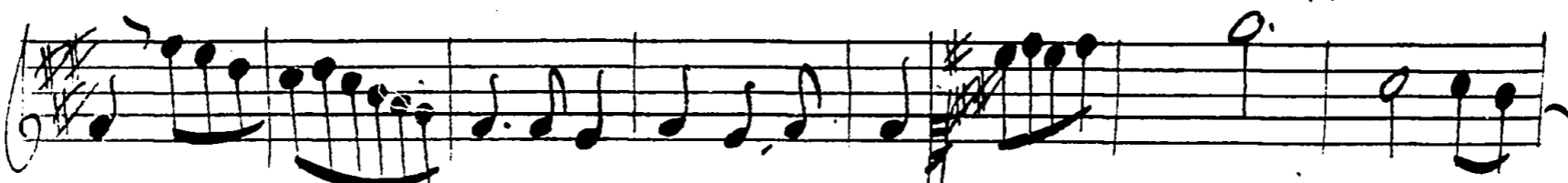
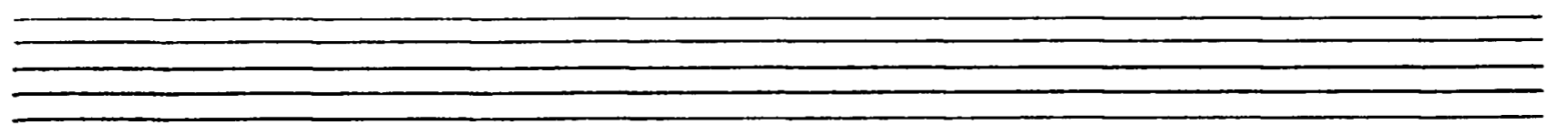
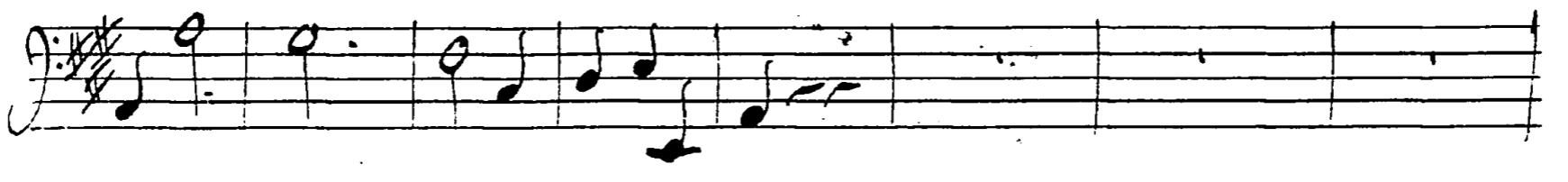
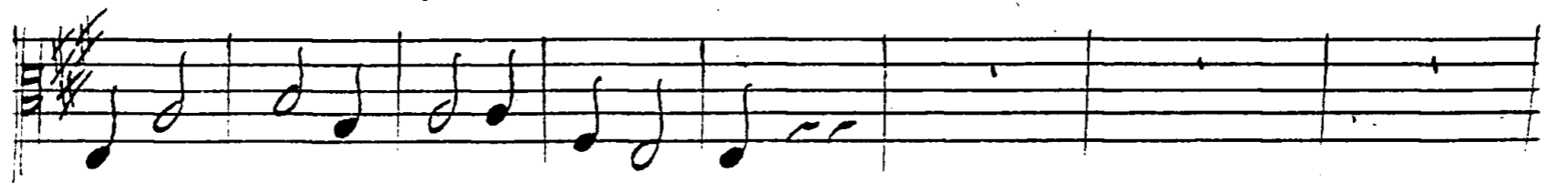
Two empty musical staves, consisting of five lines each, positioned between the first and second systems of the score.

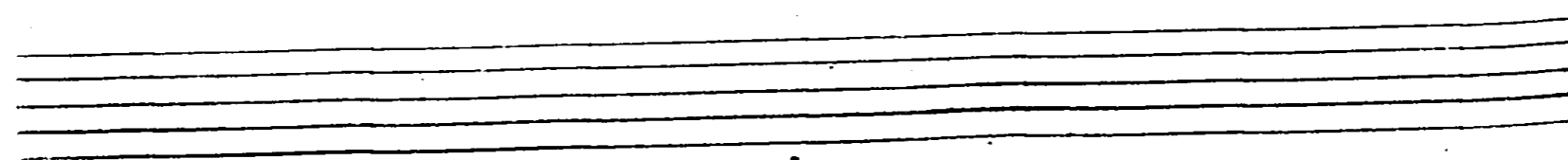
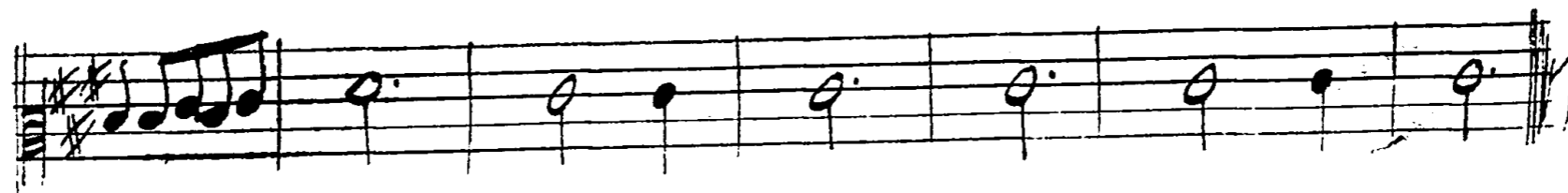
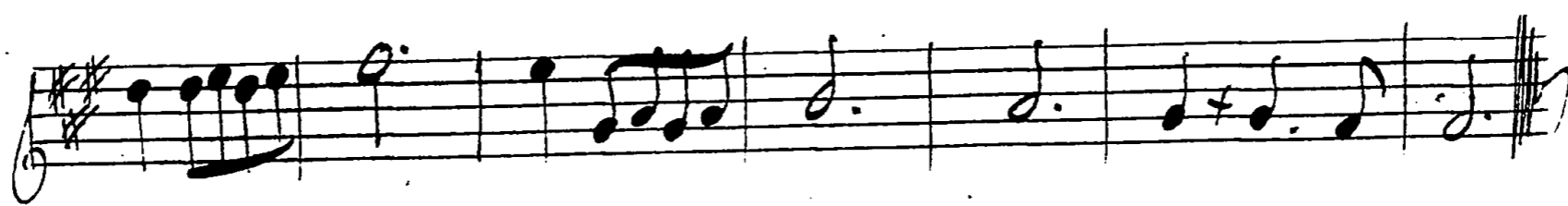
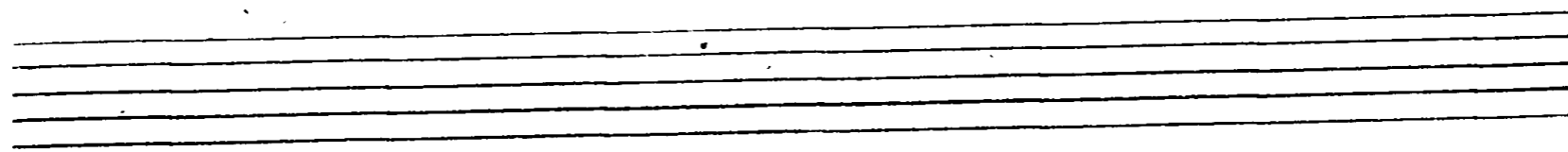
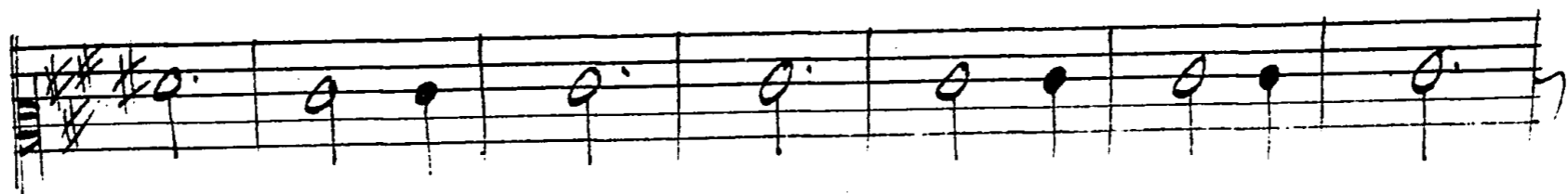
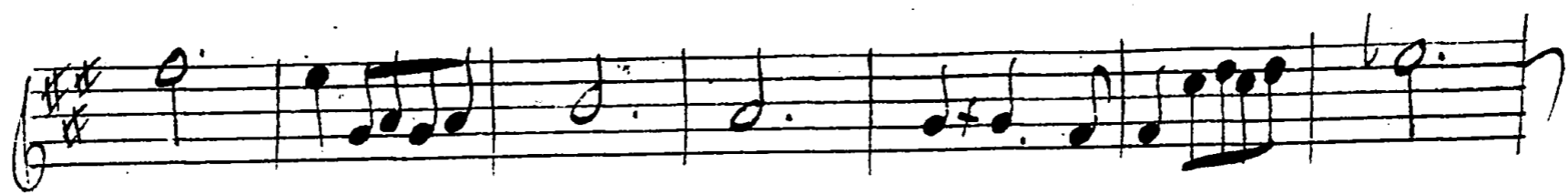
Handwritten musical score system 2, consisting of five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a complex rhythmic pattern of eighth and sixteenth notes. The first staff begins with a treble clef and a key signature change to one sharp. The second and third staves use a bass clef. The fourth staff uses a treble clef. The fifth staff uses a bass clef and features a key signature change to two sharps (F# and C#).

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



This image shows a handwritten musical score on a page with ten staves of music and two empty systems at the bottom. The notation is written in black ink on white paper. The first system consists of four staves: the top staff is a treble clef with a complex melodic line featuring many sixteenth and thirty-second notes; the second staff is an alto clef with a similar complex line; the third staff is a bass clef with a simpler line; and the fourth staff is a bass clef with a very simple line. The second system also consists of four staves with similar notation. The third system consists of two empty staves. The fourth system consists of four staves with similar notation. The fifth system consists of two empty staves. The sixth system consists of four staves with similar notation. The seventh system consists of two empty staves. The eighth system consists of four staves with similar notation. The ninth system consists of two empty staves. The tenth system consists of four staves with similar notation. The notation includes various note values, rests, and dynamic markings.







*Un Ethiopien*

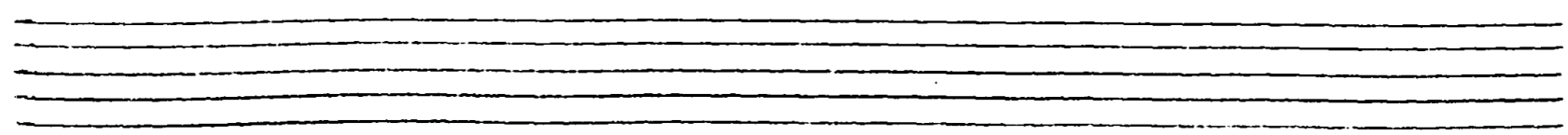
*L'amour veut qu'on luy vende ses - armes -*

*Rien ne peut échapper a ses charmes -*

*Bien souvent deux beaux yeux ont regretté sur les -*

*Dieux bien souvent deux beaux yeux ont regretté*

*sur les Dieux;*



Choeur.

L'amour veut qu'on luy rende ses armes; Rien ne peut échap -

L'amour

L'amour

L'amour veut qu'on luy rende ses armes; Rien ne peut échap -

The image shows a handwritten musical score for a choir. It consists of eight staves of music. The first staff is the vocal line, with the lyrics "L'amour veut qu'on luy rende ses armes; Rien ne peut échap -" written below it. The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment. The fifth staff is the vocal line again, with the lyrics "L'amour veut qu'on luy rende ses armes; Rien ne peut échap -". The sixth, seventh, and eighth staves are piano accompaniment. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are intended for additional musical notation.

per a ses charmes, Bien souvent deux beaux yeux ont re

per a ses charmes, Bien souvent deux beaux yeux ont re

*gné sur les Dieux bien souvent deux beaux yeux ont regné sur les Dieux;*

*gné sur les-dieux; bien souvent deux beaux yeux ont regné sur les Dieux;*

*Ritournelle*

Les plaisirs, sont faits pour la jeunesse. Donnons

nos plus beaux jours a de tendres ardeurs; si l'a-

mour étoit une faiblesse. un dieu le pourrait

il inspirer a nos coeurs, si l'amour étoit

une faiblesse; un dieu le pourrait

il inspirer a nos coeurs;

Les plaisirs sont faits pour la jeunesse; Donnons nos -

Les plaisirs sont faits pour la jeunesse; Donnons nos -

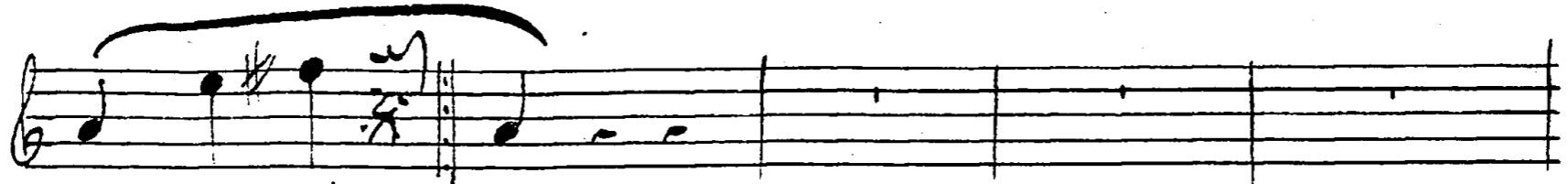
- plus beaux jours, a de tendres ardeurs; si l'amour estoit

- plus beaux jours a de tendres ardeurs; si l'amour estoit

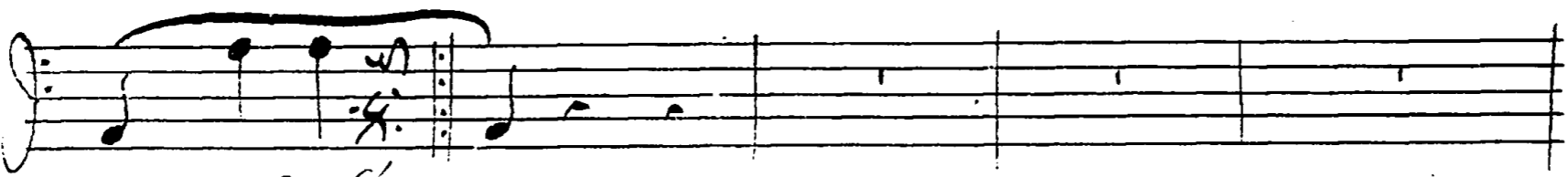
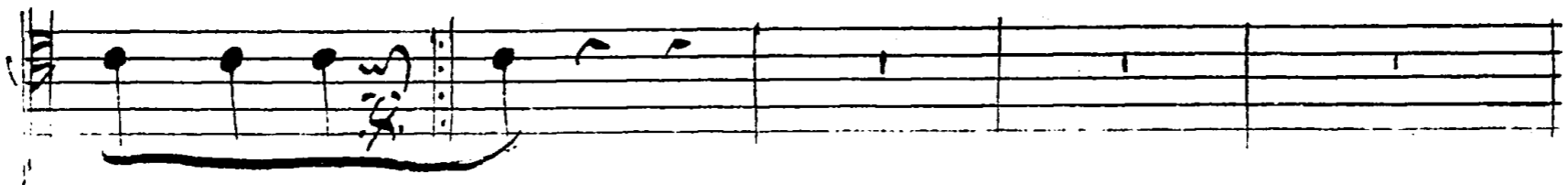
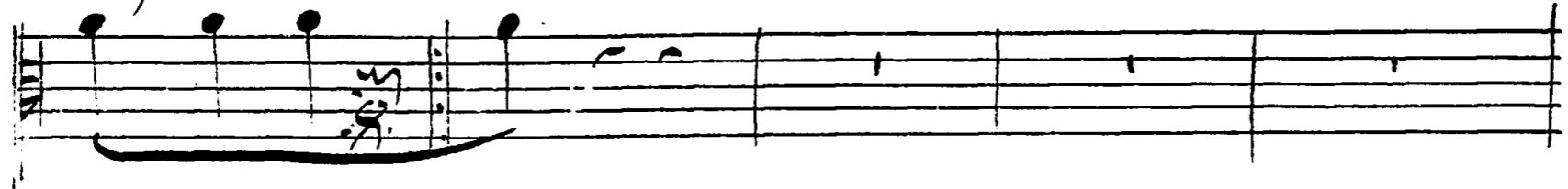
*une foiblesse, un dieu le pourroit il inspirer a nos*

*une foiblesse, un dieu le pourroit il inspirer a nos*





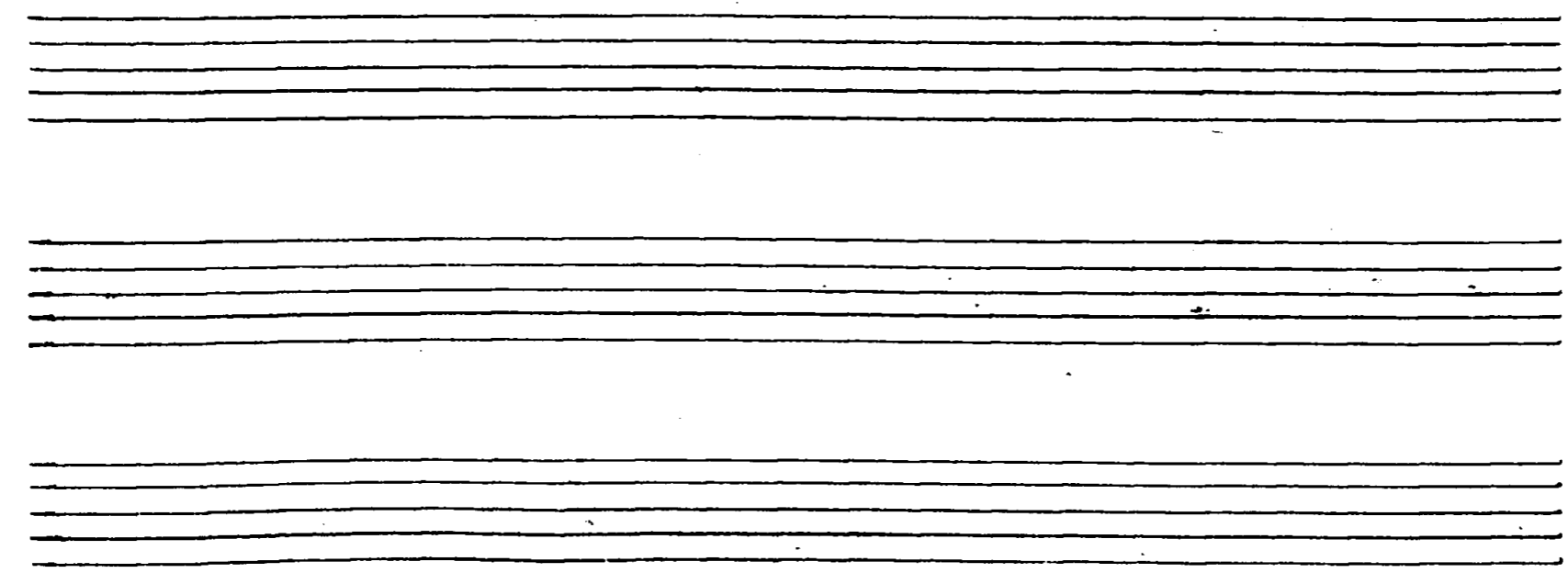
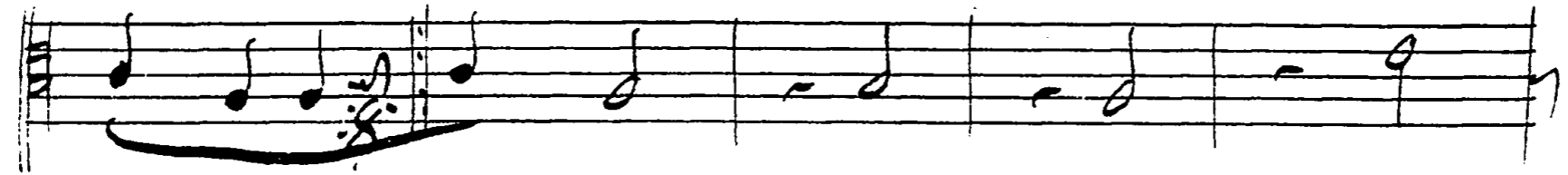
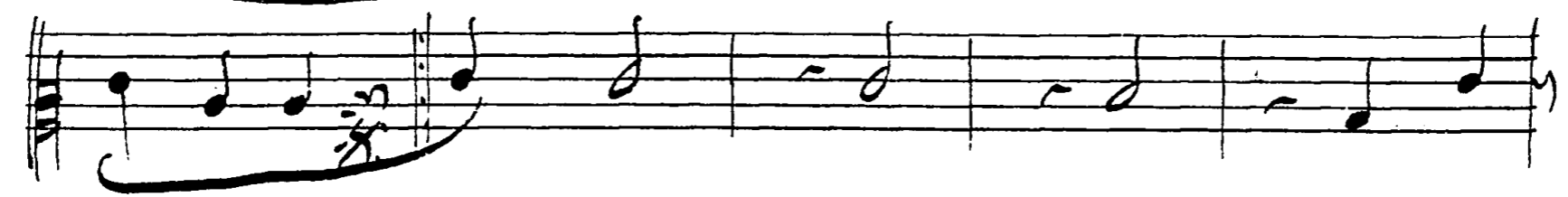
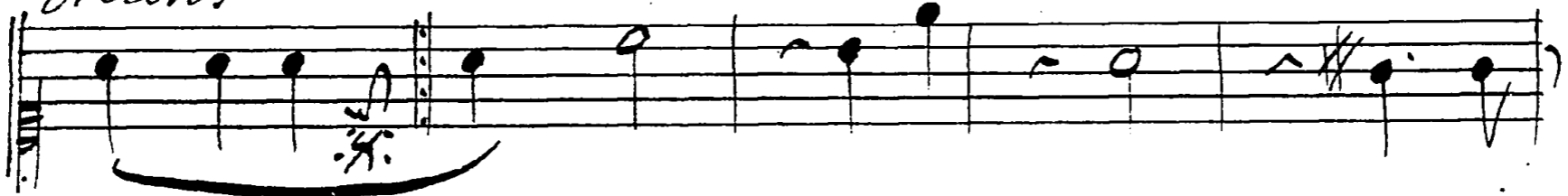
*coeurs, si l'amour, coeurs,*

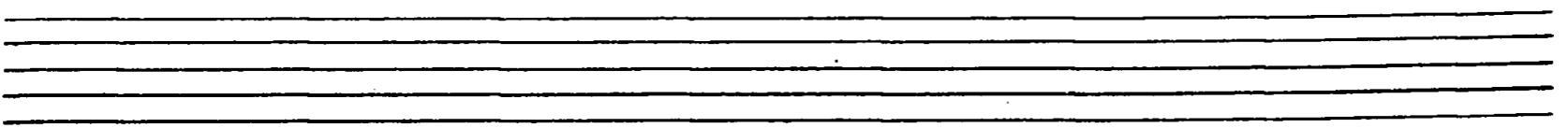
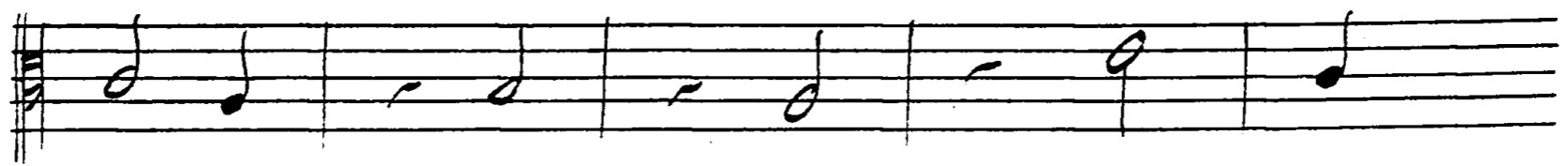
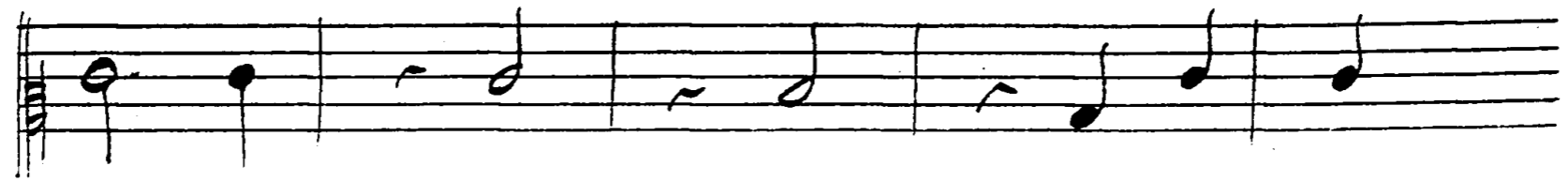
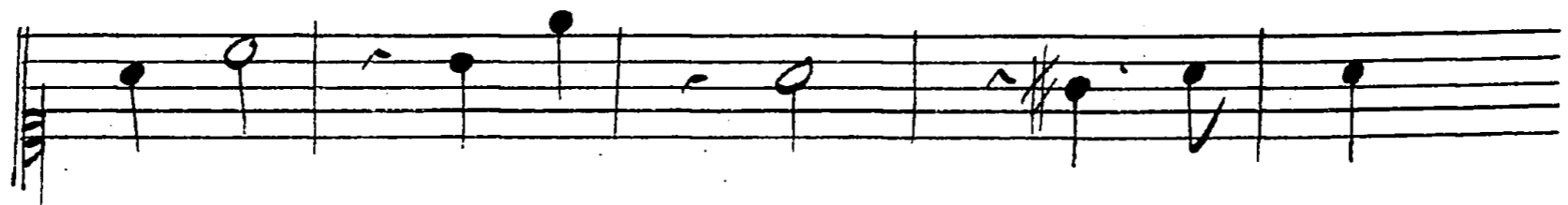
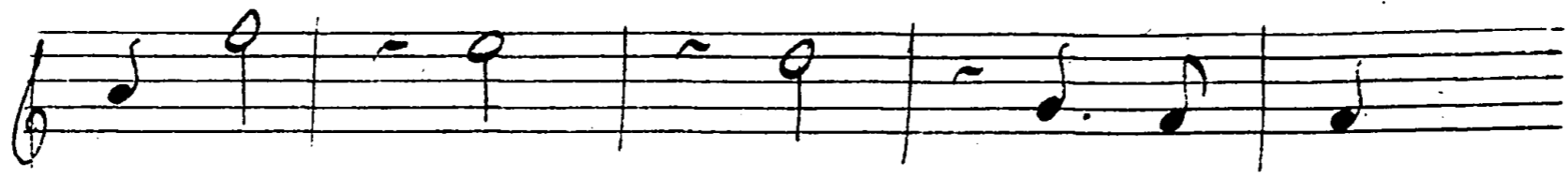


*coeurs, si l'amour-coeurs,*



*violons*





*malgré nous L'amour vient nous surprendre, Les plus*

*superbes coeurs n'ont pûs luy résister, est ce un crime si*

*grand de nous rendre; au pouvoir d'un vainqueur qu'on re*

*S'arroît dompter; et ce un - ter;*

*Choeur.*

*malgré nous l'amour vient nous surprendre; Les plus superbes*

*malgré nous l'amour vient nous surprendre; Les plus superbes*

*malgré nous l'amour vient nous surprendre; Les plus superbes*

*malgré nous l'amour vient nous surprendre; Les plus superbes*

*malgré nous l'amour vient nous surprendre; Les plus superbes*

*malgré nous l'amour vient nous surprendre; Les plus superbes*

Handwritten musical notation for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are written in cursive below the vocal line.

coeurs n'ont pu Luy resister Est ce un crime si grand de nous rendre-

Handwritten musical notation for the second system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are written in cursive below the vocal line.

coeurs n'ont pu Luy resister, Est ce un crime si grand de nous rendre-

Handwritten musical notation for the third system, piano accompaniment only, consisting of two staves.

Handwritten musical notation for the fourth system, piano accompaniment only, consisting of two staves.

Handwritten musical notation for the fifth system, piano accompaniment only, consisting of two staves.

Handwritten musical notation for the sixth system. It consists of a vocal line on a single staff and a piano accompaniment on two staves.

Three empty musical staves.

Three empty musical staves.

Three empty musical staves.

Handwritten musical notation for the first system. It consists of three staves: a vocal line on a soprano clef and two piano accompaniment staves on alto and bass clefs. The lyrics are written below the vocal line.

au pouvoir d'un vainq<sup>r</sup> qu'on ne scauroit dompter est ce un

Handwritten musical notation for the second system, continuing from the first. It consists of three staves: a vocal line on a soprano clef and two piano accompaniment staves on alto and bass clefs. The lyrics are written below the vocal line.

au pouvoir d'un vainq<sup>r</sup> qu'on ne scauroit dompter, est ce un

Handwritten musical notation for the third system, continuing from the second. It consists of three staves: a vocal line on a soprano clef and two piano accompaniment staves on alto and bass clefs. The lyrics are written below the vocal line.

au pouvoir d'un vainq<sup>r</sup> qu'on ne scauroit dompter, est ce un

Four empty musical staves at the bottom of the page, consisting of two grand staff systems (treble and bass clefs).

*L'amour veut &c.*

*L'amour veut &*

*L'amour veut &c.*

*L'amour veut &c.*

*L'amour veut &c.*

*L'amour veut &c.*

*L'amour veut &c.*

*L'amour veut &c.*

*L'amour veut &c.*

*fin.*