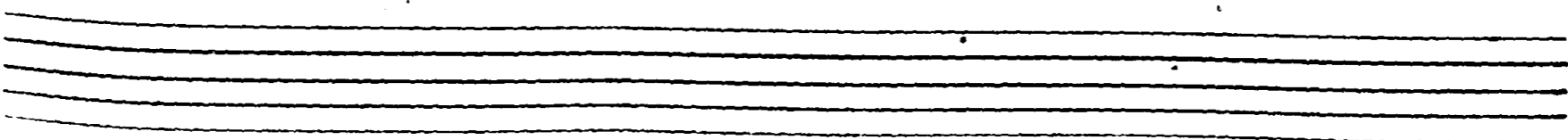
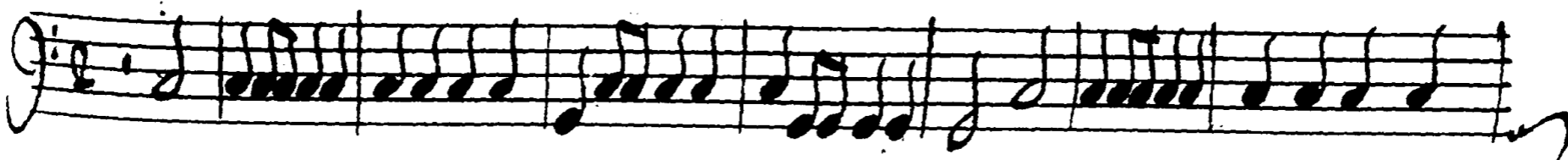
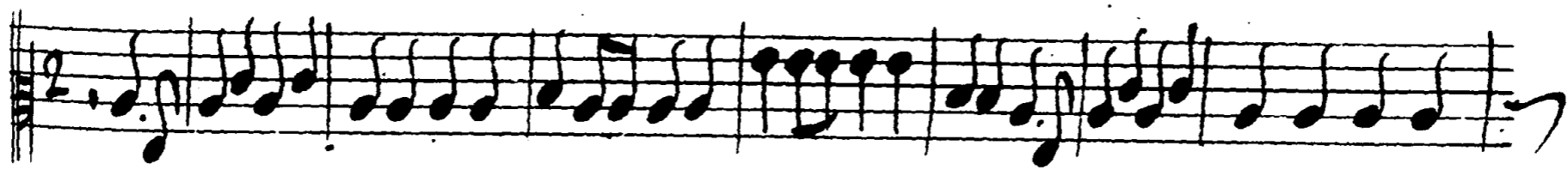
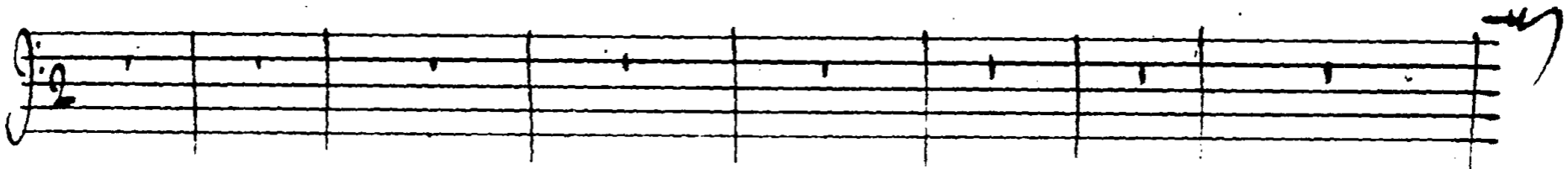
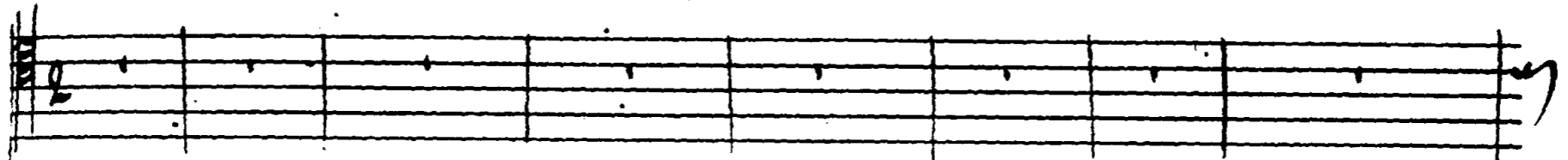
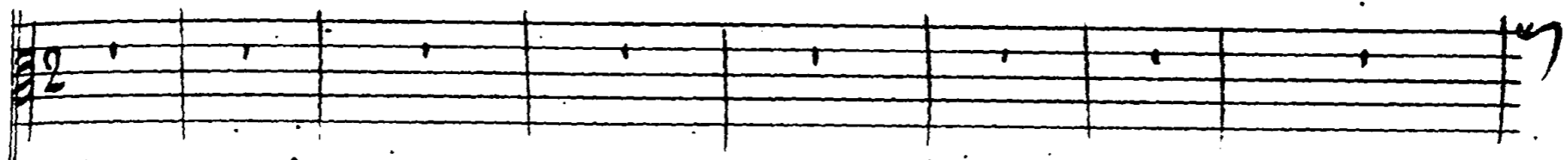
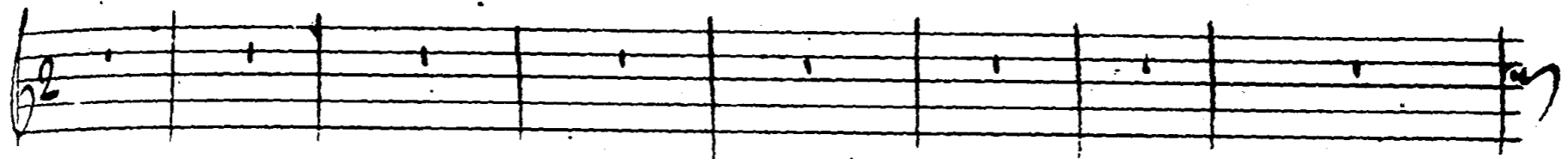


Acte Second. scene premiere

Choeur d'Amalones.



*faisons tout retentir; faisons tout retentir*

*faisons tout retentir*

The image shows a handwritten musical score on a page with ten staves of music and five empty staves at the bottom. The music is written in a cursive, handwritten style. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics "faisons tout retentir; faisons tout retentir" are written below the first two staves. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef with the lyrics "faisons tout retentir" written below it. The fifth staff is a treble clef with a key signature change to two flats (B-flat and E-flat). The sixth staff is a bass clef. The seventh staff is a treble clef. The eighth staff is a bass clef. The ninth and tenth staves are empty. The bottom of the page contains five more empty staves.

*tiv du succès de nos armes, ah, que la victoire a de charmes, faisons*

*tiv du succès de nos armes ah; que la victoire a de charmes faisons*

Handwritten musical notation for the first system. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The lyrics "tout retentir du succès de nos armes; ah que la victoire ad" are written below the notes. The bottom staff is a piano accompaniment line in G major, starting with a bass clef and a common time signature.

Handwritten musical notation for the second system. The top staff is a vocal line in G major, continuing the melody. The bottom staff is a piano accompaniment line in G major, providing harmonic support.

Handwritten musical notation for the third system. The top staff is a vocal line in G major, with the lyrics "tout retentir du succès de nos armes;" written below. The bottom staff is a piano accompaniment line in G major.

Handwritten musical notation for the fourth system. The top staff is a vocal line in G major. The bottom staff is a piano accompaniment line in G major.

Handwritten musical notation for the fifth system. The top staff is a vocal line in G major. The bottom staff is a piano accompaniment line in G major.

Handwritten musical notation for the sixth system. The top staff is a vocal line in G major. The bottom staff is a piano accompaniment line in G major.

Handwritten musical notation for the seventh system. The top staff is a vocal line in G major. The bottom staff is a piano accompaniment line in G major.

Four sets of empty musical staves, each consisting of five lines, located at the bottom of the page.

charmes, faisons tout retentir du succès de nos armes; ah que la vic'

faisons tout retentir du succès de nos armes;

toire a de charmes; faisoit tout retentir du succès de nos armes

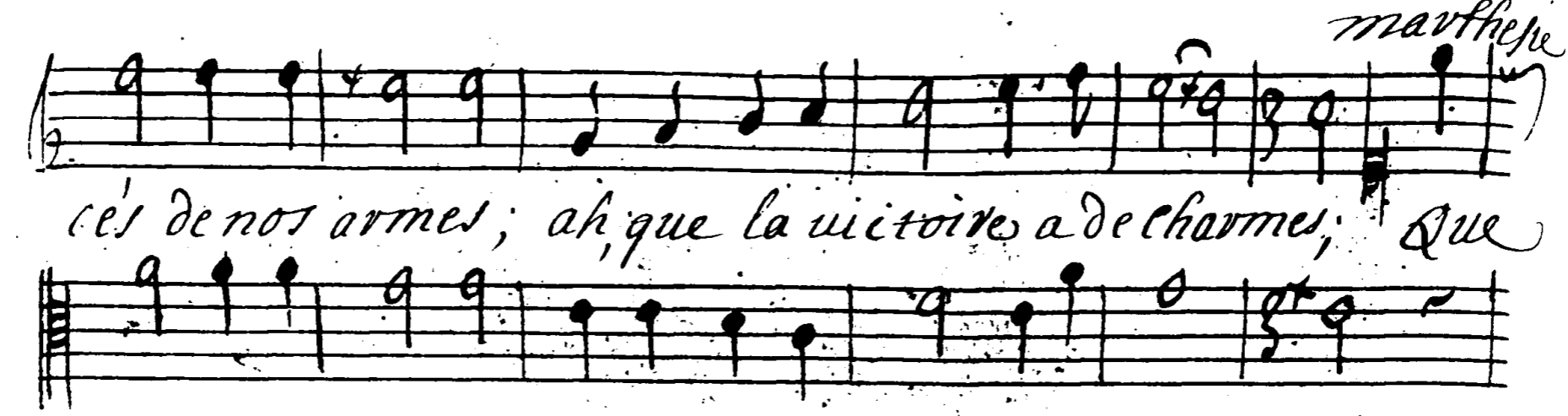
faisons tout retentir du succès de nos armes-

A handwritten musical score on page 44, featuring a vocal line and piano accompaniment. The score is written on ten staves. The first staff is the vocal line, starting with the lyrics "Ah, que la victoire a de charmes, faisons tout retentir du suc". The second staff is the piano accompaniment. The third staff is the vocal line, with the lyrics "faisons tout retentir du suc". The fourth staff is the piano accompaniment. The fifth staff is the vocal line. The sixth staff is the piano accompaniment. The seventh staff is the vocal line. The eighth staff is the piano accompaniment. The ninth and tenth staves are empty. The music is written in a single system, with the vocal line and piano accompaniment alternating staves. The lyrics are written in a cursive hand below the vocal line.

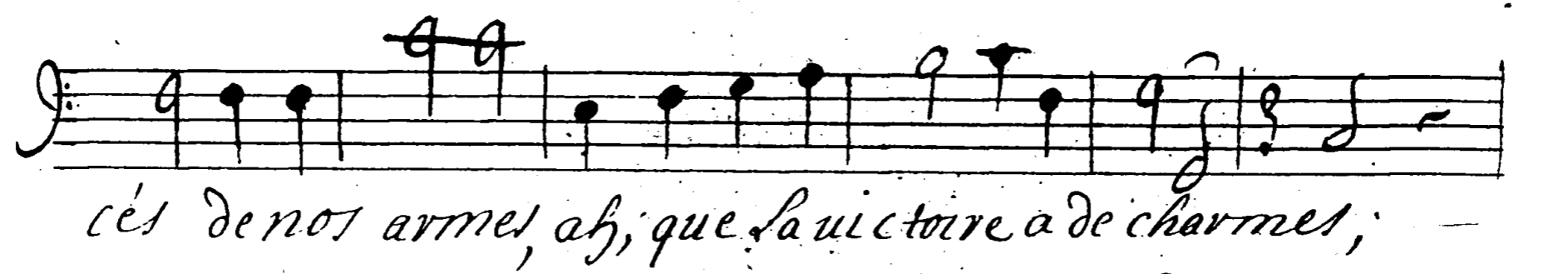
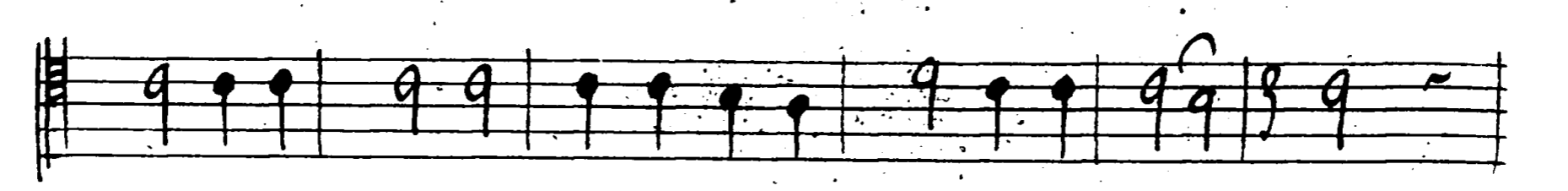
Ah, que la victoire a de charmes, faisons tout retentir du suc

faisons tout retentir du suc

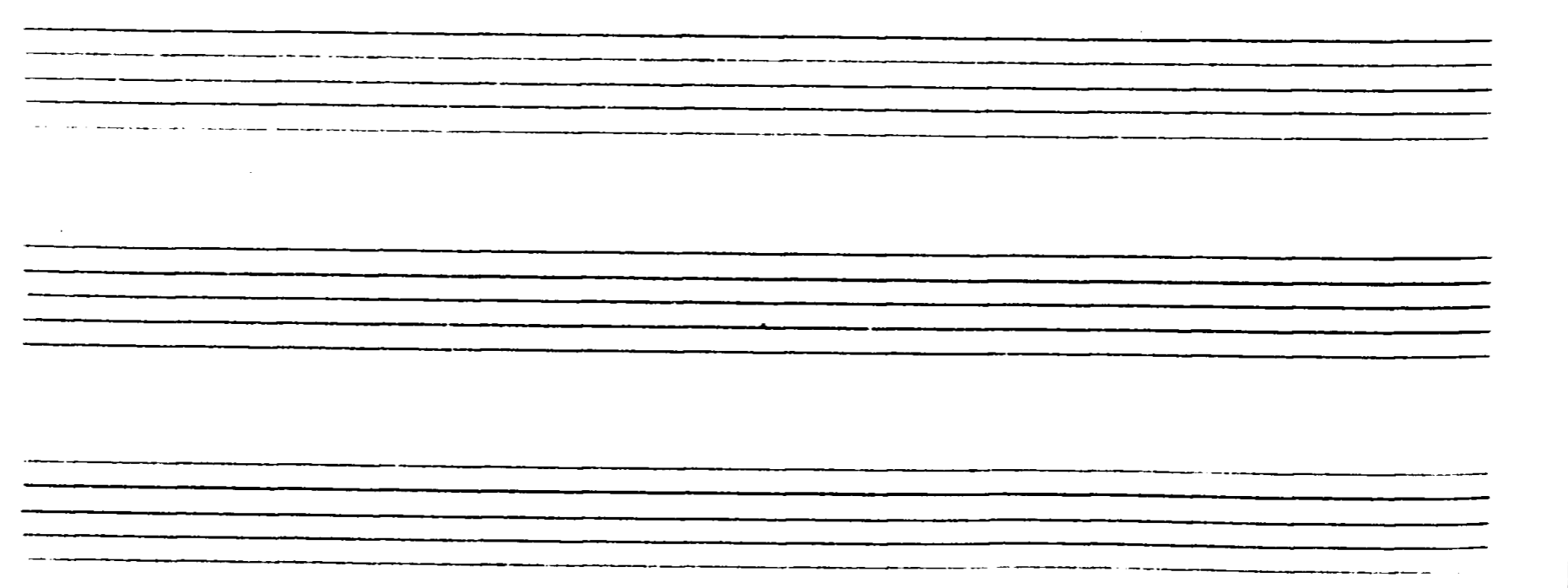
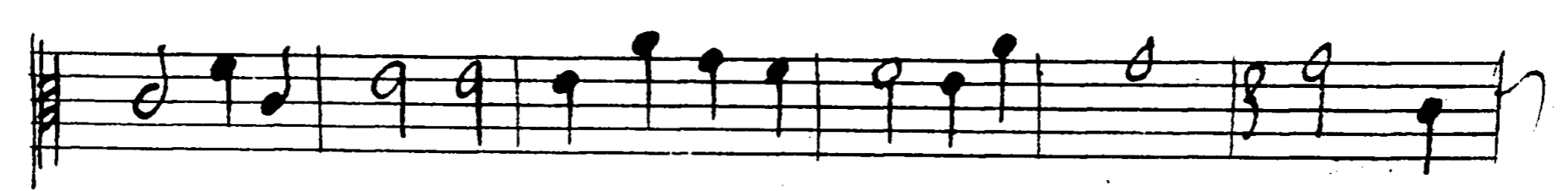
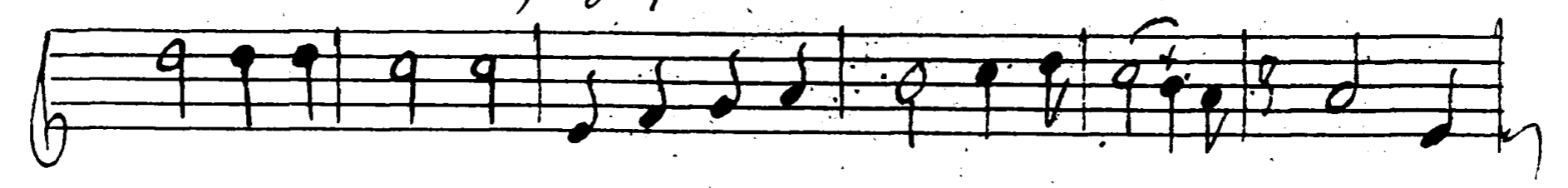
*marthe*



ces de nos armes; ah, que la victoire a de charmes; Que



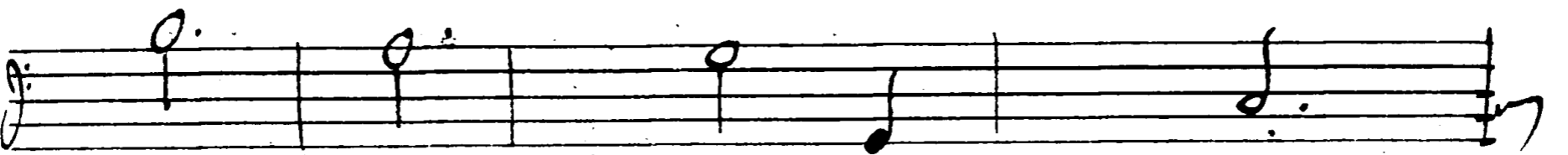
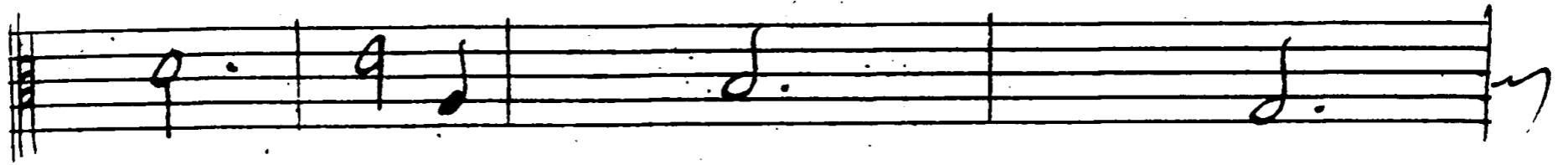
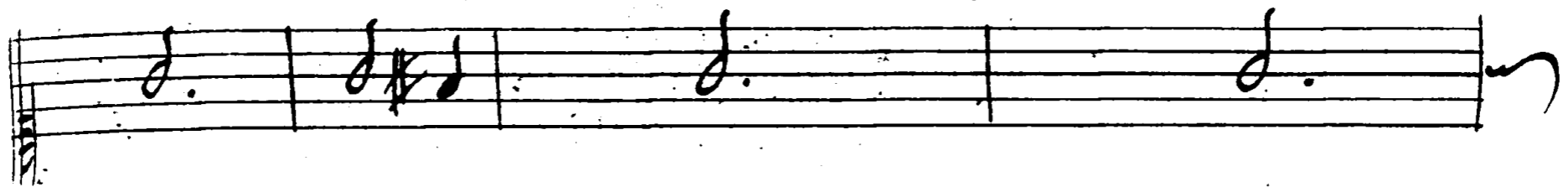
ces de nos armes, ah, que la victoire a de charmes;



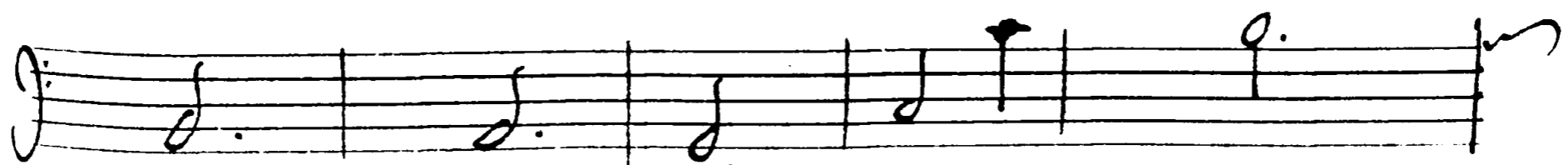




*fais je; ou suis je; hélas; ou s'égare mon coeur tout me reproche j*



*cy mon Indigne Langueur; Tout me reproche j*




*cy mon indigne Langueur;*

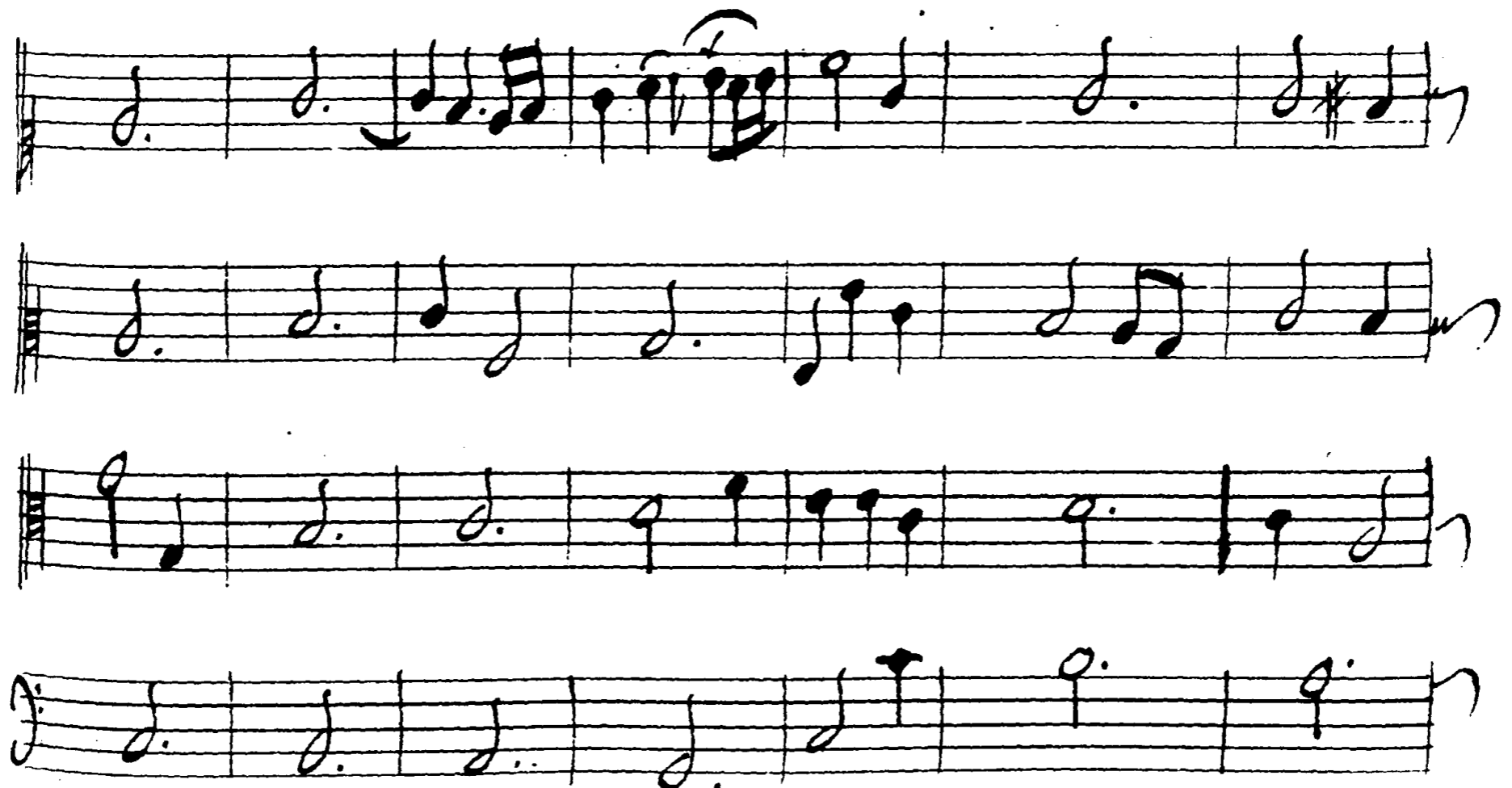
*Quoy; j'aimeirois, non je ne le puis*



*croire non, non; ne mêlons point en un jour tant de faiblesse à tant de*



*gloire,* *non; ne mêlons point en un*



jour ne m'élons point en un jour, tant de foiblesse a tant de gloi.

Musical notation for the second system, piano accompaniment line.

Musical notation for the third system, piano accompaniment line.

Musical notation for the fourth system, piano accompaniment line.

Musical notation for the fifth system, piano accompaniment line.

re; est ce pour un tri

Musical notation for the seventh system, piano accompaniment line.

Musical notation for the eighth system, piano accompaniment line.

Musical notation for the ninth system, piano accompaniment line.

Musical notation for the tenth system, piano accompaniment line.

Musical notation for the eleventh system, piano accompaniment line.

omphic Impitoyable amour, que jay remporté la victoi

Choeur.

re ; faisons tout retentir faisons tout retentir du succès de nos

faisons tout retentir du succès de nos

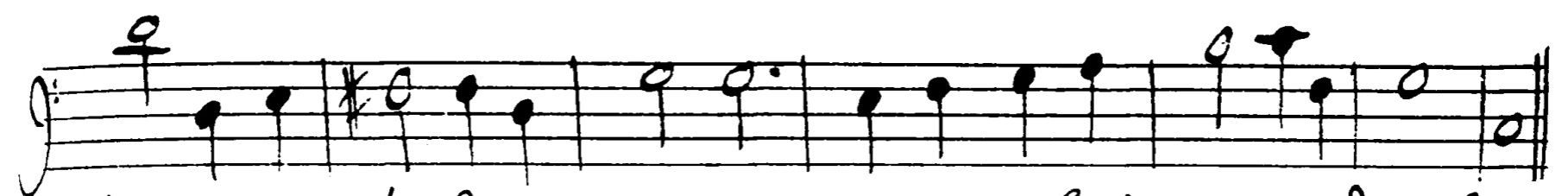
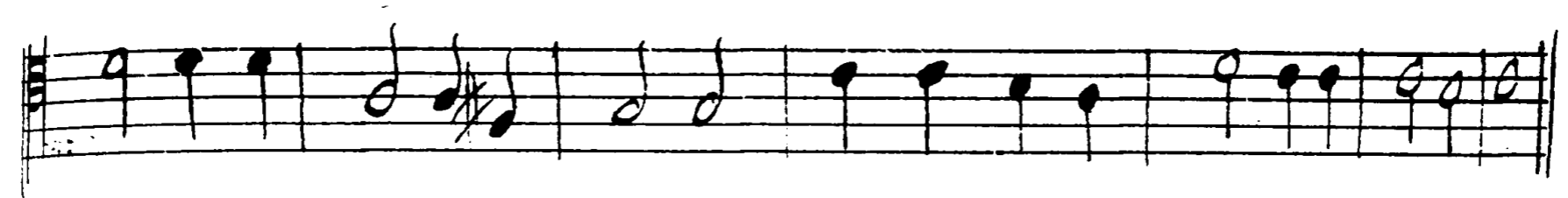
Violons

armes ah, que la victoire a de charmes faisons tout reten

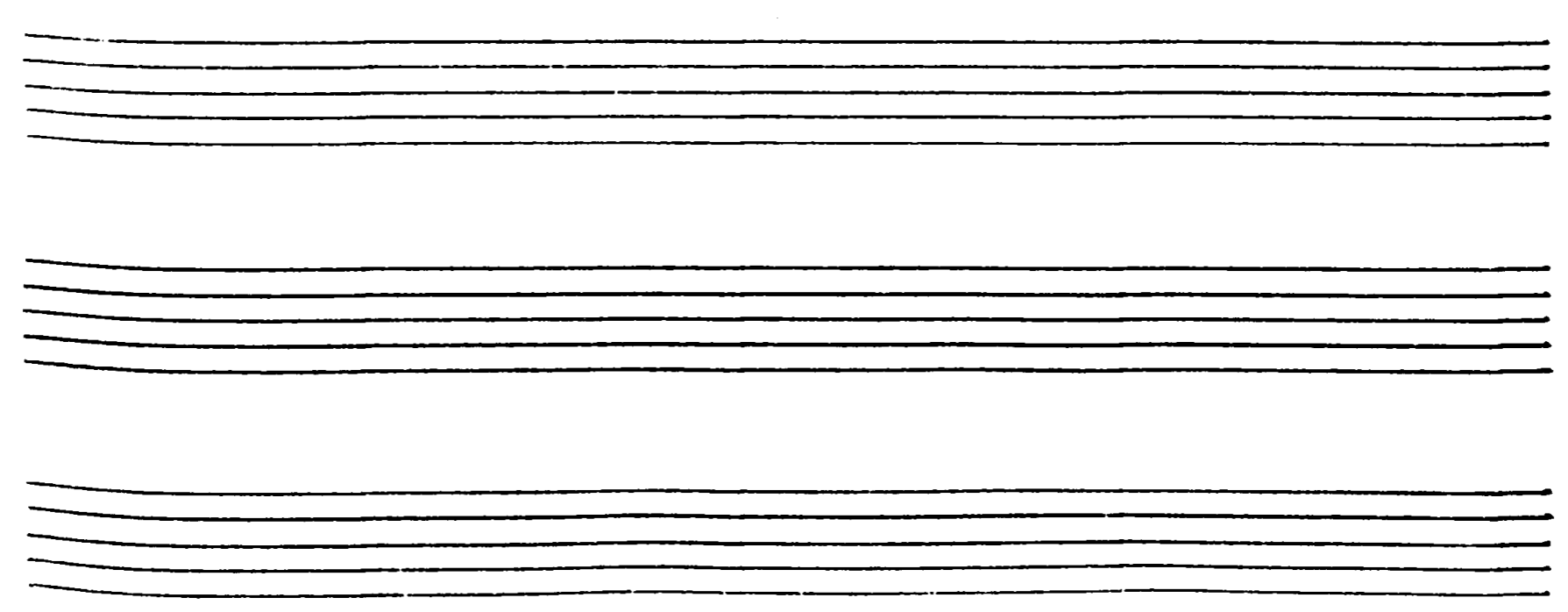
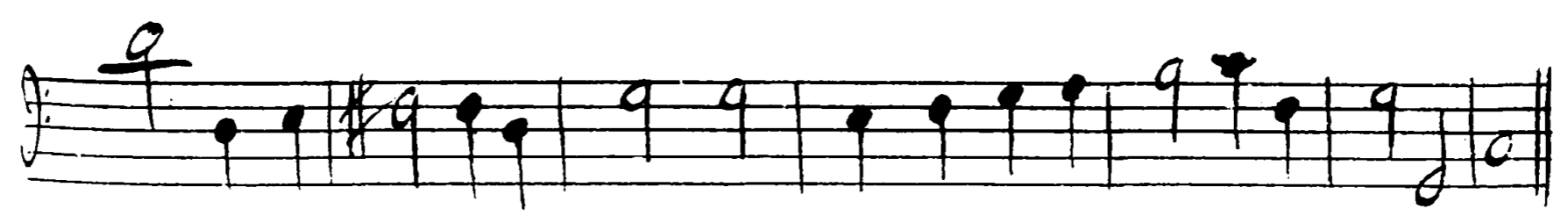
armes, ah que la victoire a de charmes faisons tout reten



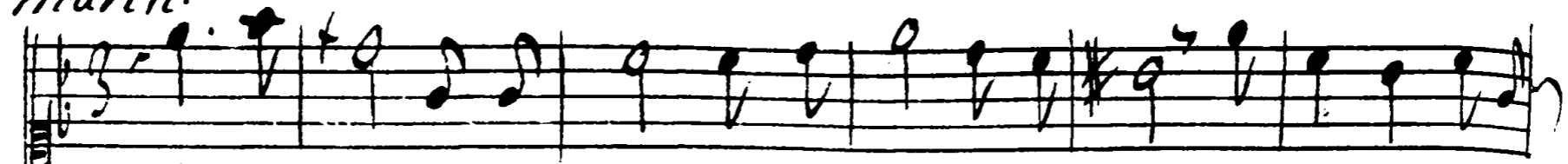
*tir du succès de nos armes ah, que la victoire a de charmes,*



*tir du succès de nos armes ah, que la victoire a de charmes,*



marth.



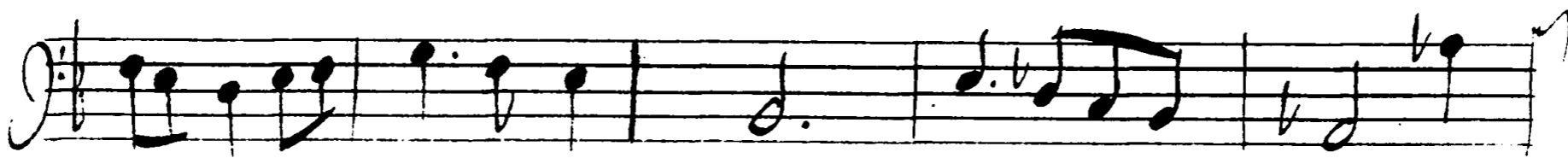
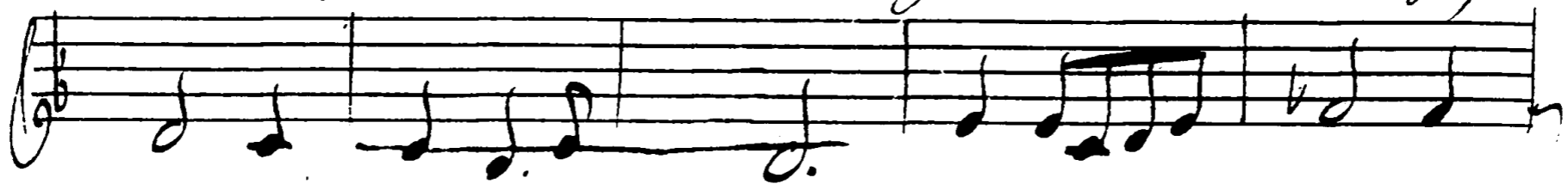
*Laisse moy sors d'un coeur dont tu trouble la paix, amour est ce le*



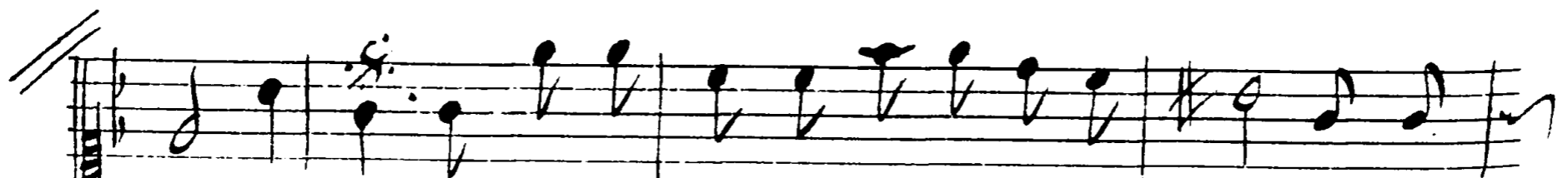
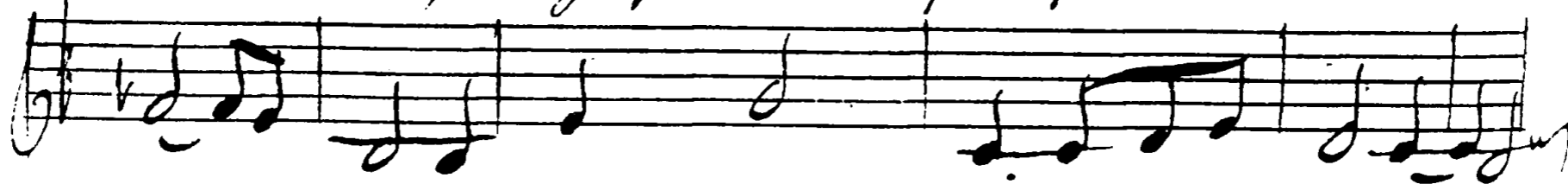
*violons;*



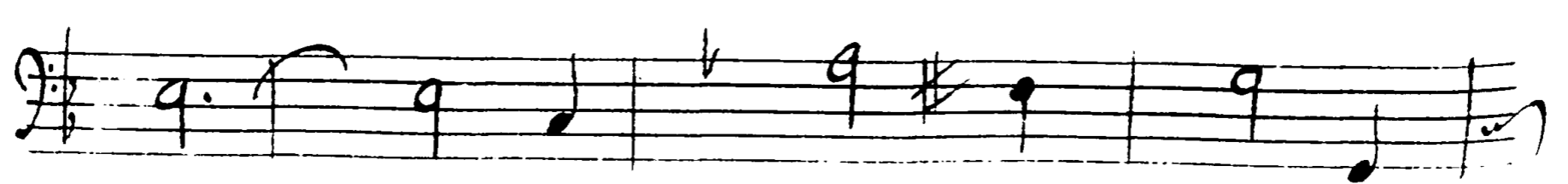
*tems de regner dans mon ame, quoy, de l'ardeur d'un dieu j'ay br*



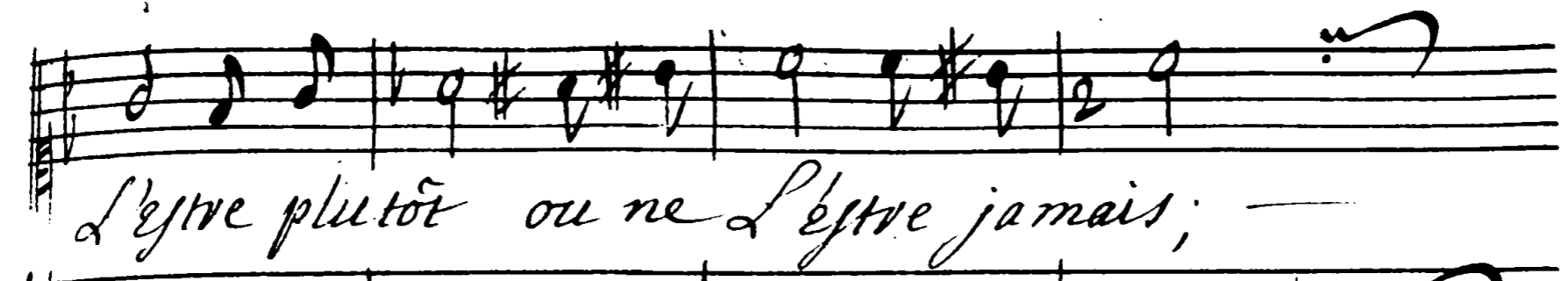
*ue des attrait, et c'est pour mon captif que ton courroux m'enflan*



*me; helas, mon coeur bleff' de tes funestes traits, devoit*



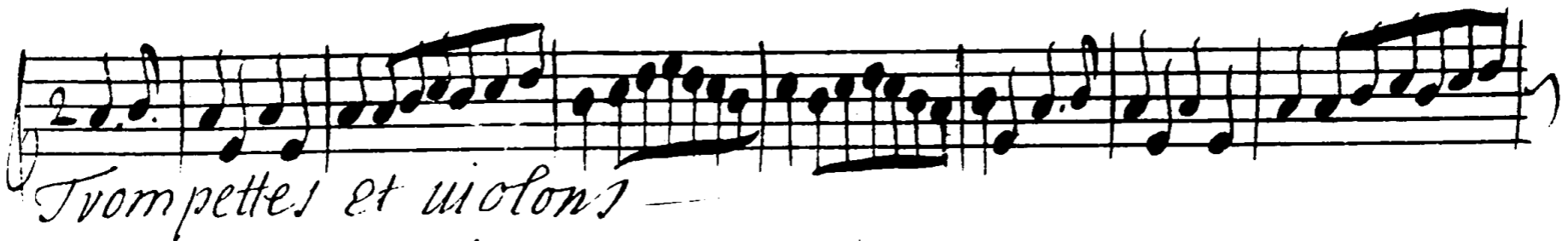
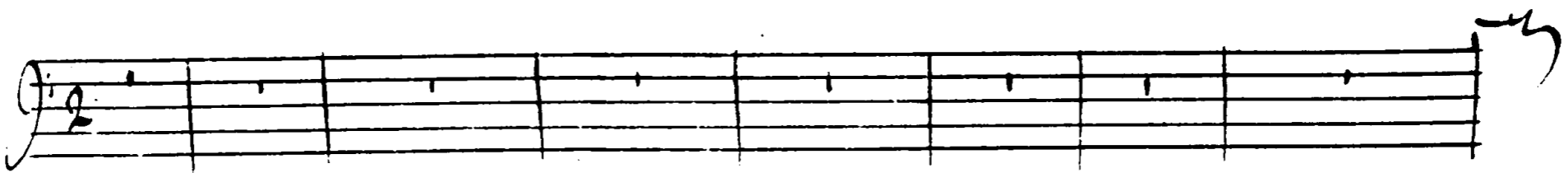
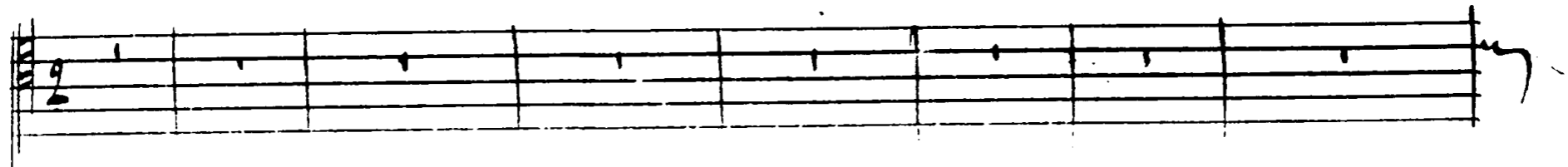
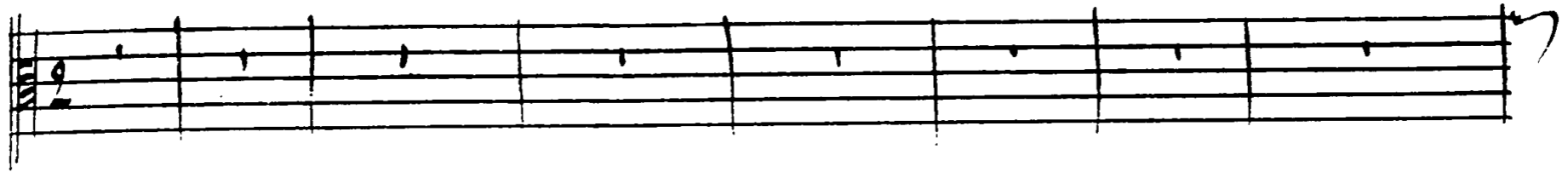
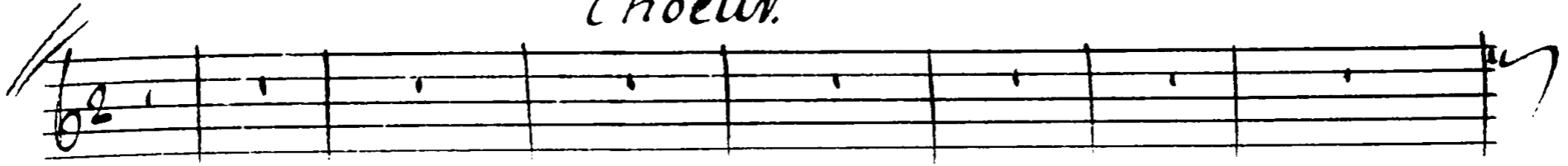




L'être plutôt ou ne L'être jamais; —



Choeur.



Trompettes et violons —



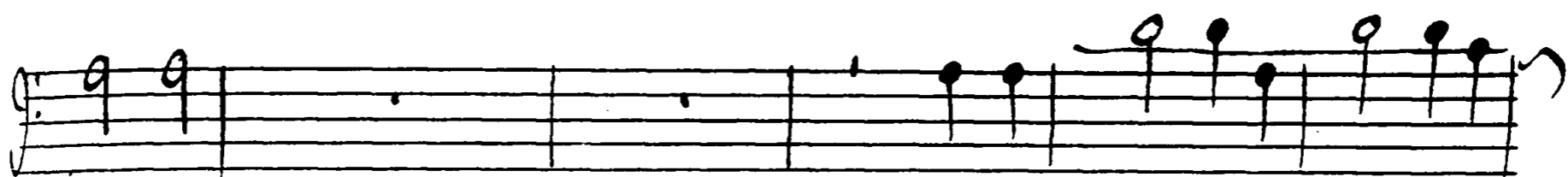
*Faisons tout retentir du succès de nos*

*Faisons tout retentir du succès de nos*

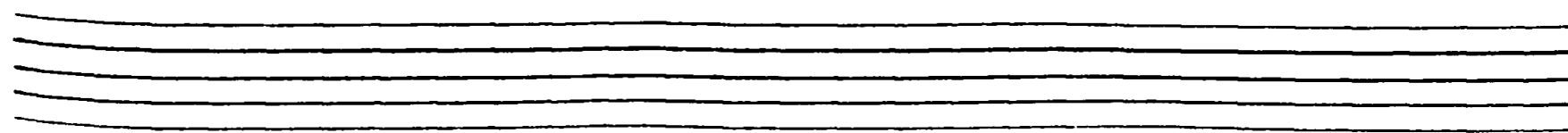
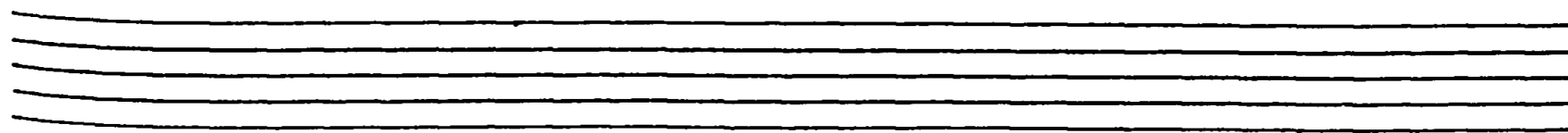
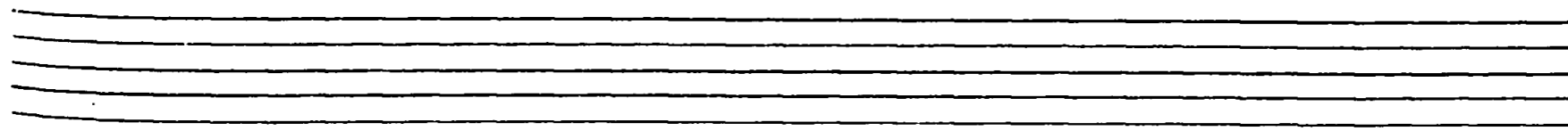
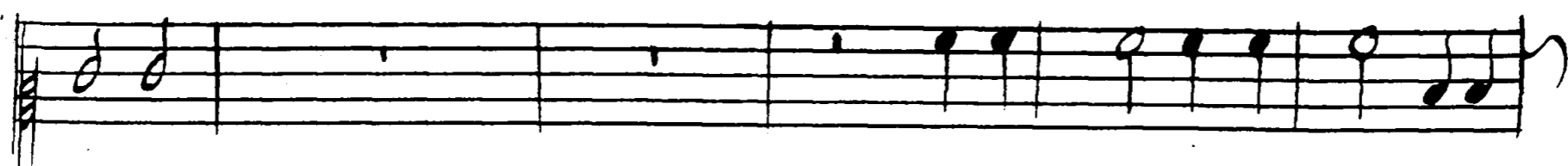
Four empty musical staves, consisting of four sets of five-line staves, arranged vertically.



armes; ah, que la victoire a de charmes; faisons tout retentir du suc

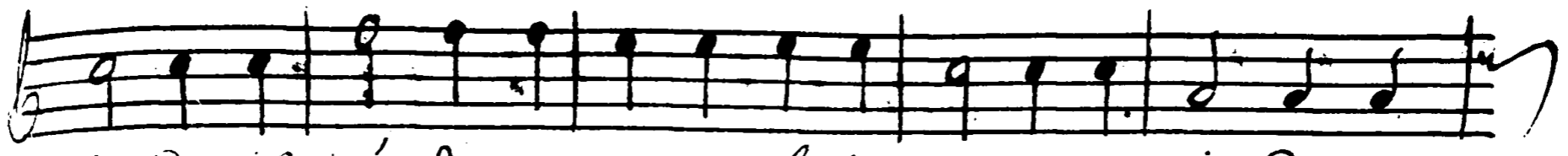


armes; Faisons tout retentir du suc

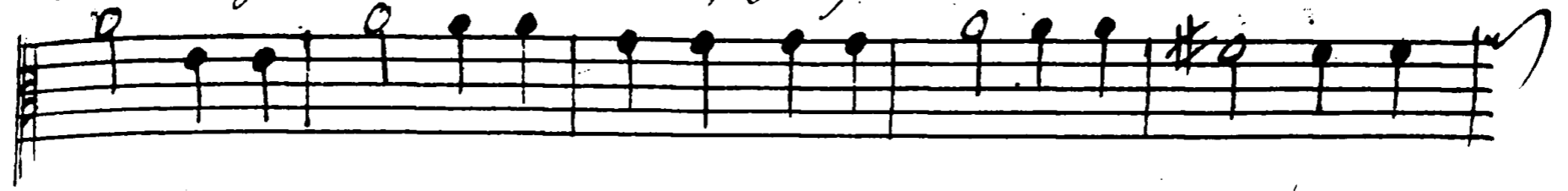


*ces de nos armes; ah, que la victoire a de charmes; faisons tout vete*

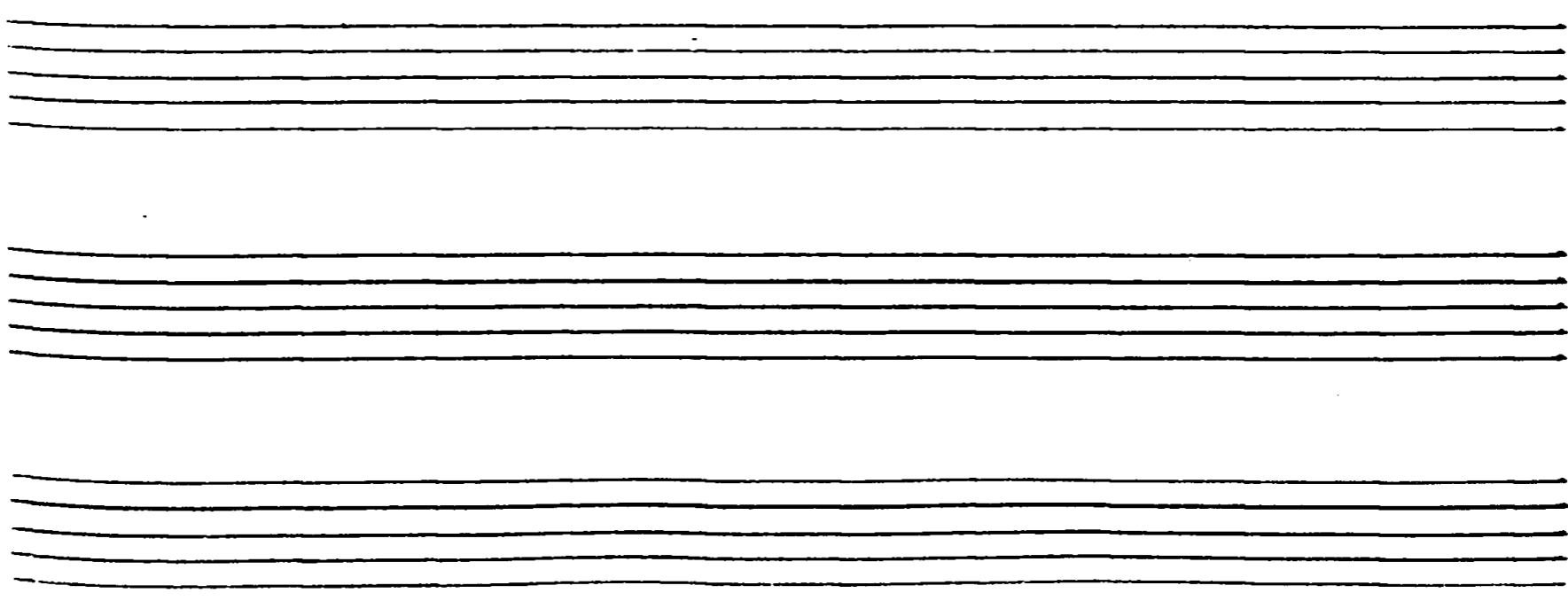
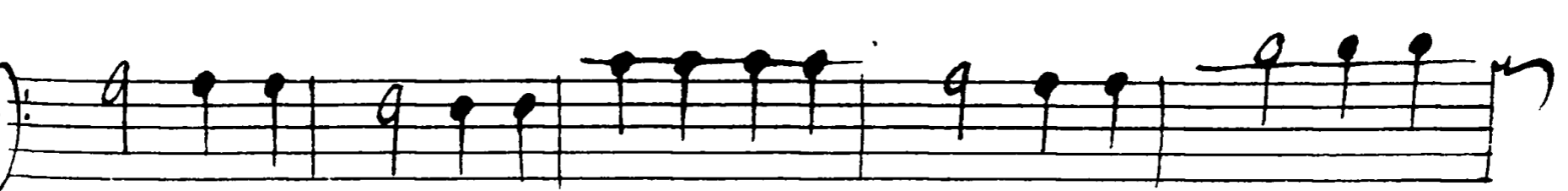
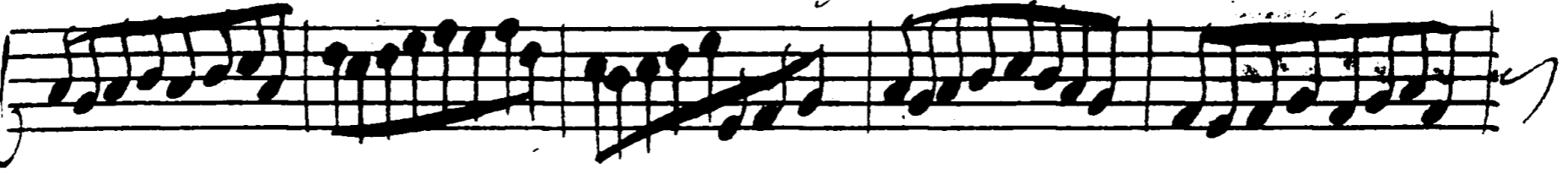
*ces de nos armes; faisons tout vete*



*tir du succès de nos armes; faisons tout retentir du suc*



*tir du succès de nos armes; faisons tout retentir du suc*



*cès de nos armes; ah que la victoire a de charmes. faisons tout retenir*

*ce*

*ces de nos armes; faisons tout retenir*

*ce*

*ce*

*ce*

*ce*

*tiv du succès de nos armes; ah, que l'avictoire a de charmes;*

*tiv du succès de nos armes;*

*faisons tout retentir du succès de nos armes, faisons tout retentir*

Musical notation for the second system, piano accompaniment line.

*faisons tout retentir du succès de nos armes, faisons tout retentir*

Musical notation for the fourth system, piano accompaniment line.

Musical notation for the fifth system, piano accompaniment line.

Musical notation for the sixth system, piano accompaniment line.

Musical notation for the seventh system, piano accompaniment line.

Four empty musical staves at the bottom of the page.



riv du succès de nos armes; ah, que la victoire a de charmes; —  
 riv du succès de nos armes ah; que la victoire a de charmes; —

The musical score consists of several systems. The top system features a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The third system includes a vocal line and a piano accompaniment with some slurs. The fourth system features a piano accompaniment with a dense, sixteenth-note texture. The fifth and sixth systems continue the piano accompaniment. The seventh system features a vocal line and a piano accompaniment. The eighth and ninth systems are empty musical staves.

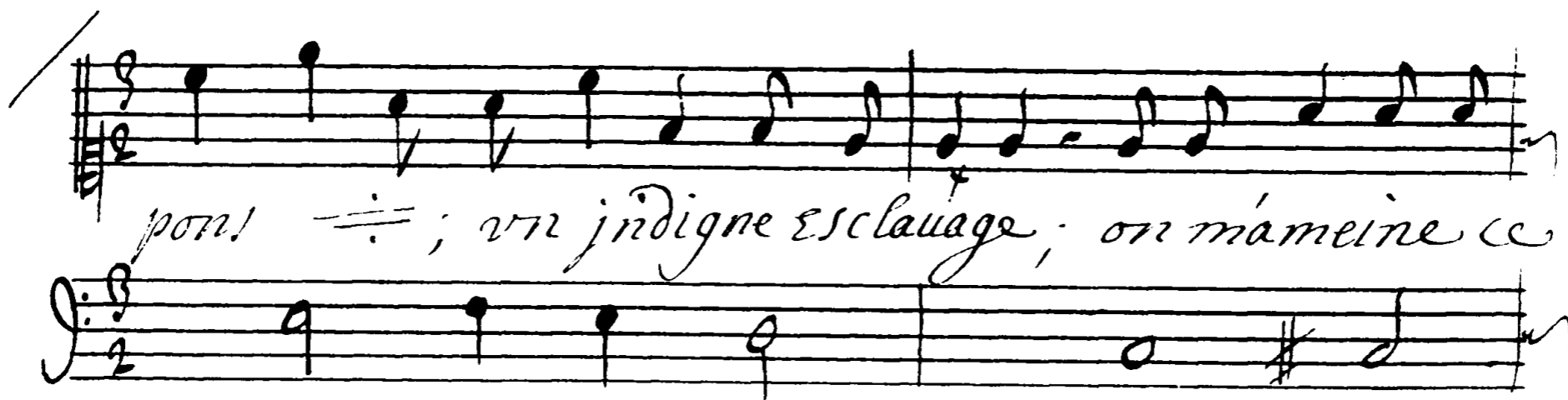
*marthe*




*J'entens regner partout La gloire et le courage; Jan*



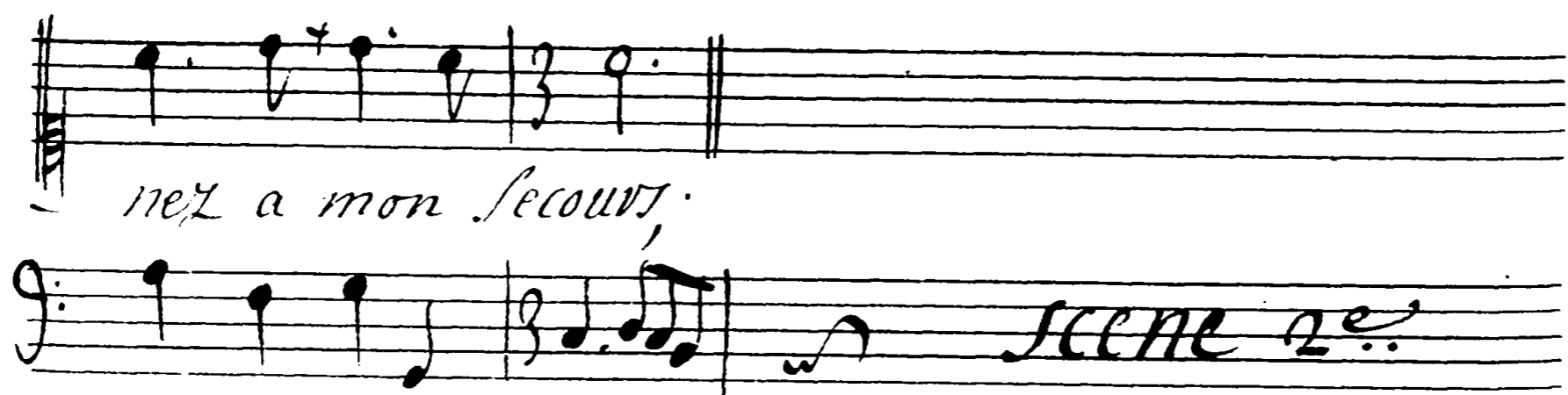
*dis qu'icy mon coeur sert d'ailes aux amours; Rom*



*pons; un indigne esclavage; on m'aime ce*



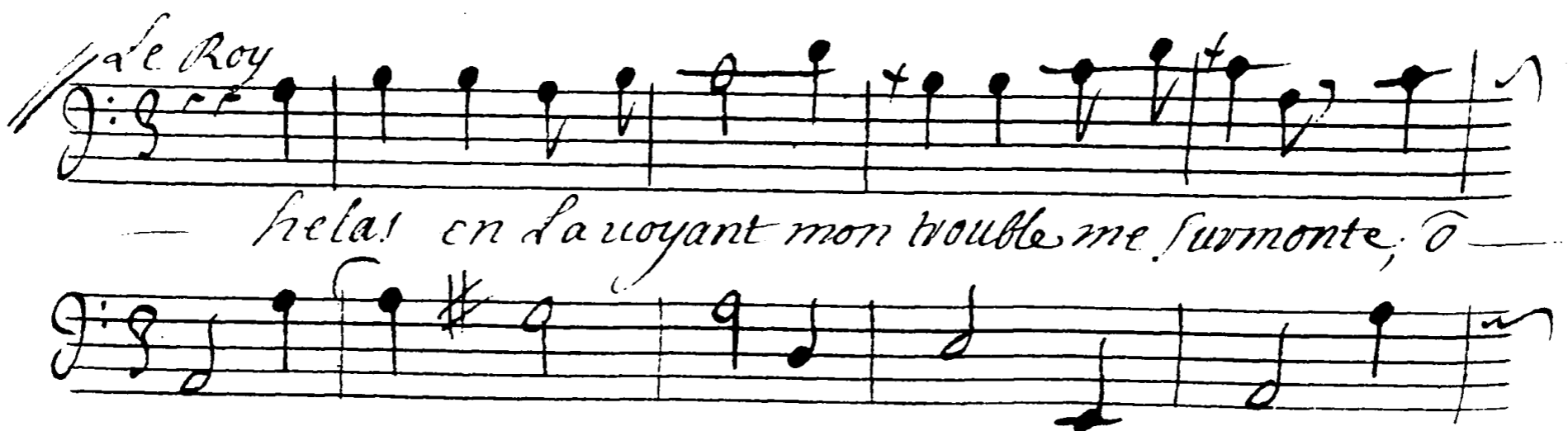
*Roy pour qui l'amour m'engage; gloire; fierté; ve*



*nez a mon secours;*

*SCENE 2<sup>e</sup>.*

*le Roy*



*— helas en la voyant mon trouble me surmonte; ô*

ciel; puis je souffrir le jour; malheureux suis je né pour les

fers et la honte et ne puis je du moins triompher de la

*marth.*  
*mouv.* Il ne peut sans despit se voir en mon empire

*Le Roy*  
quoy, malgré mes efforts je languis; je soupire je cherche en

cor les yeux dont je me sens charmé; pourfuy lache; pour

suis a la honte d'aymer ajoute encor la honte de le

*marth.*  
di-ve; c'est trop gemir du sort qui vous livre en mes-

ains, Prince, je prendray soin d'en repaver l'injure

*Le Roy*  
ce n'est point contre Luy qu'éclate mon murmure, c'est de vos-

-yeux; que je me plains, tant d'attraits a l'amour m'ont ser-

*marthelie*  
-cé de me vendre; Prince, que venez vous m'apprendre

non; non loin de vous y livrer Bannissez l'amour de votre

a-me; est ce a vous de sentir la flamme; est ce a moy

de vous s'inspirer, est ce a vous de sentir la flamme

est ce a moy de vous s'inspirer, ah; du moins rougissez d'o

ser le declaver; non je le veux en vain, non; je ne

scaurois feindre; vous m'inspirez des transports trop pressans, c'est

deja trop - d'aymer sans encor me contraindre, venez

vous s'il te faut des feux que je ressens; mais, Laissez

moy La douceur de m'en plaindre; vengez vous s'il te

faut des feux que je ressens; mais, Laissez moy, La dou

ceur de m'en plaindre; mais, Laissez moy La douceur

- de m'en plaindre; quel trouble il jette dans mes sens; ah;

je croyois n'avoir que mon amour a craindre;

*Le Roy*

- Ne me cachez point mes malheurs; ce trouble, ce si -  
 lence augmente mes douleurs; ciel; que mon sort est de plo -  
 - rable je voy que vostre haine est le prix de mes vœux  
 ah; de tous les veux dont le destin m'accable; ce mal  
 heur est le plus affreux; *o marthezie* *Le Roy*  
 hélas; que je souffre a me taire Parlez  
*Tendrement*  
 Reyne, parlez; vostre voix m'est si chere, quoy; vous fuyez rien ne peut uo'tou

violons —

violons —

le Roy

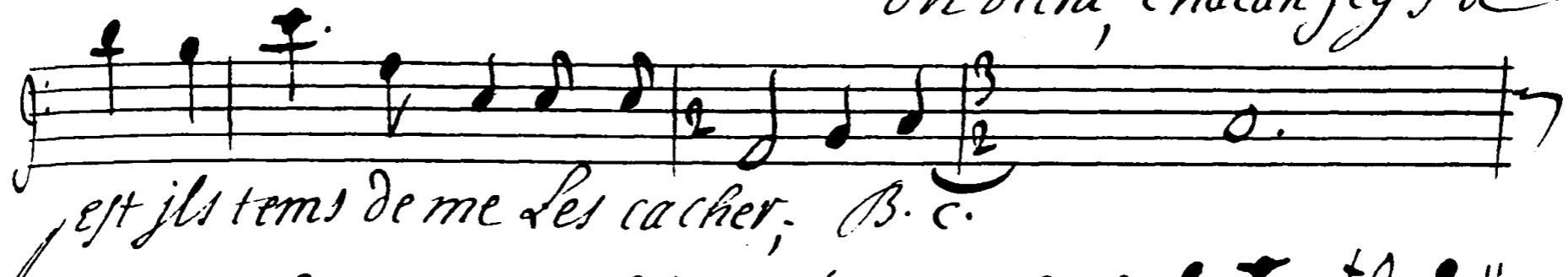
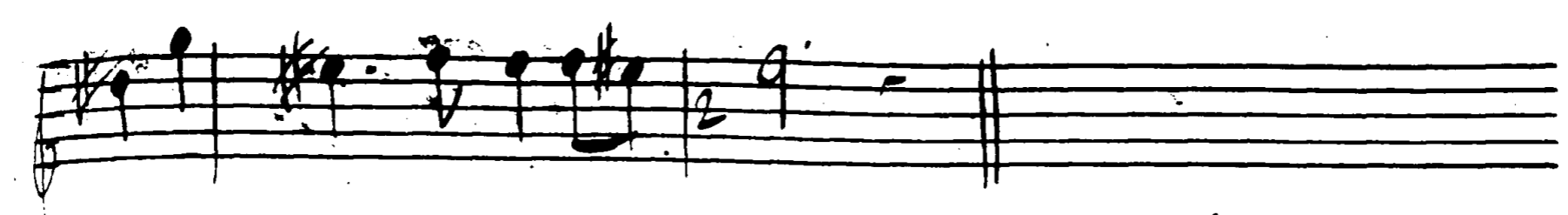
Laissez moy voir ces yeux, ou j'ay pris tant de flamme tout me

gard! Sur eux cherchét a s'attacher, quand ils ont embrasé mon ame

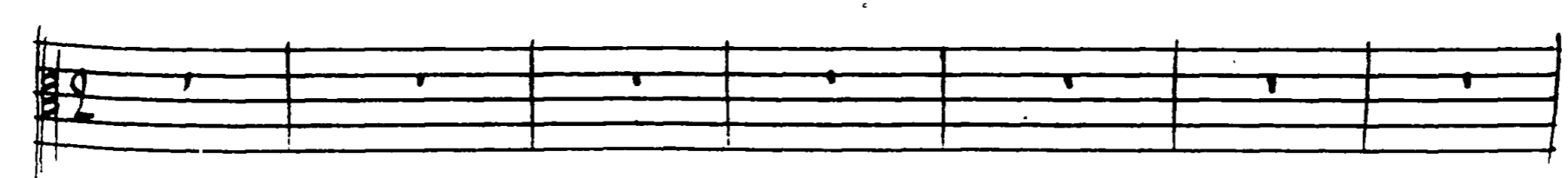
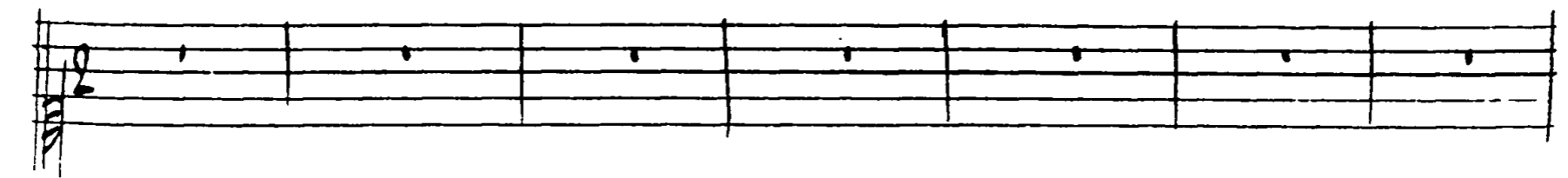
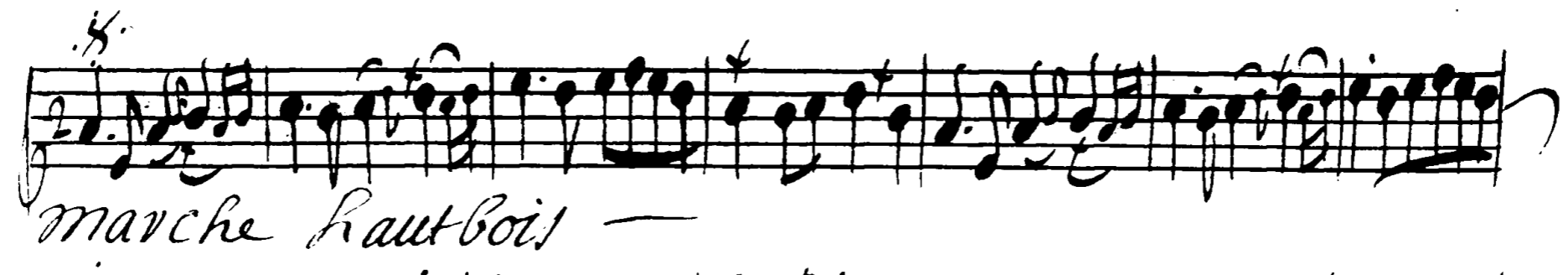
est il tems de me les cacher, quand ils ont embrasé mon ame

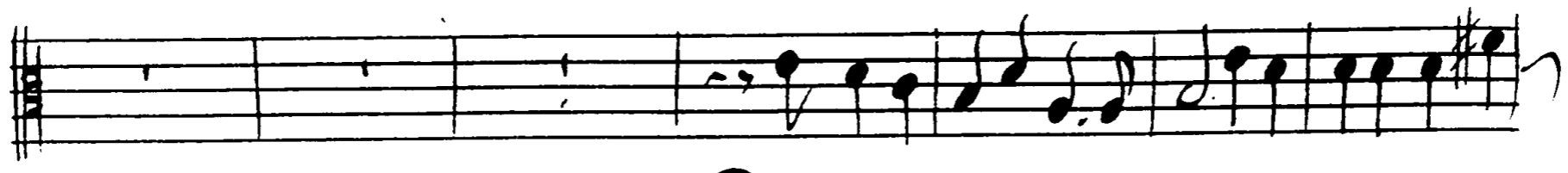
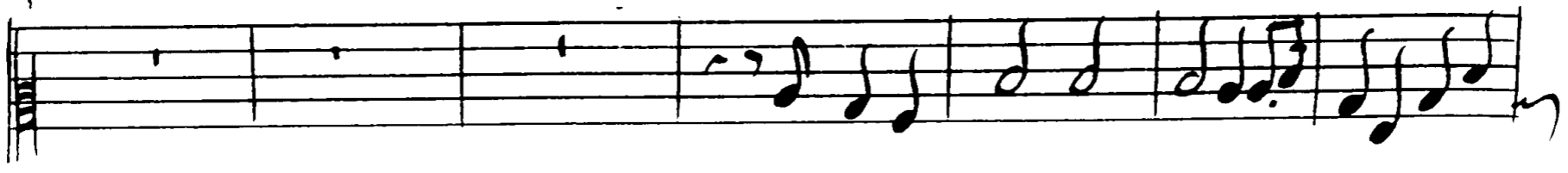
quand ils ont embrasé mon ame est il tems de me les cacher





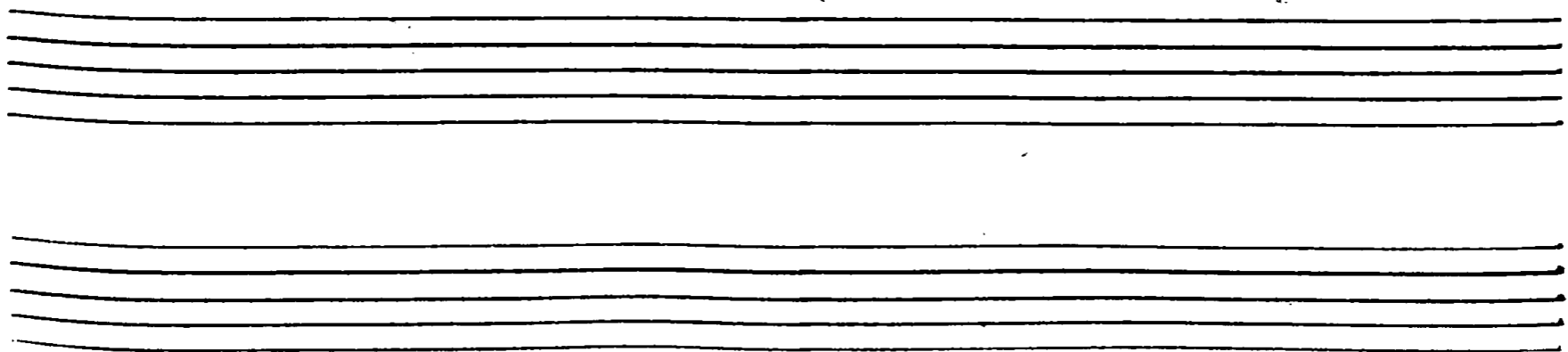
SCENE 3e.





*martheise*

Prince je vous rends vos états ; et vous —  
 offre mon alli-ance ; Partez, remenez sur vos —  
 pas tous ceux de vos guerriers qui sont en ma puis-  
 san- ce ; que ces captifs soient déchainez  
 quil ne soit plus joy de coeurs infortunez ;

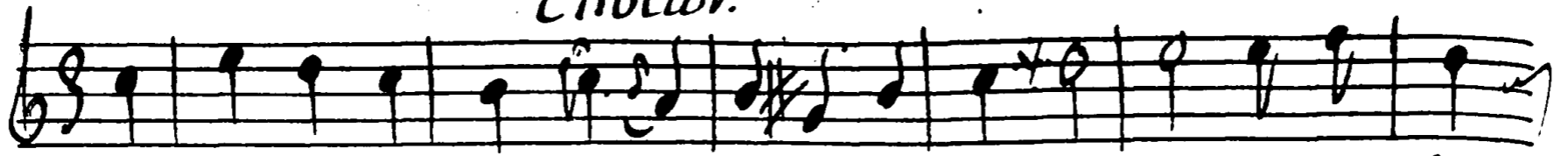


*Air pour les amazones* —

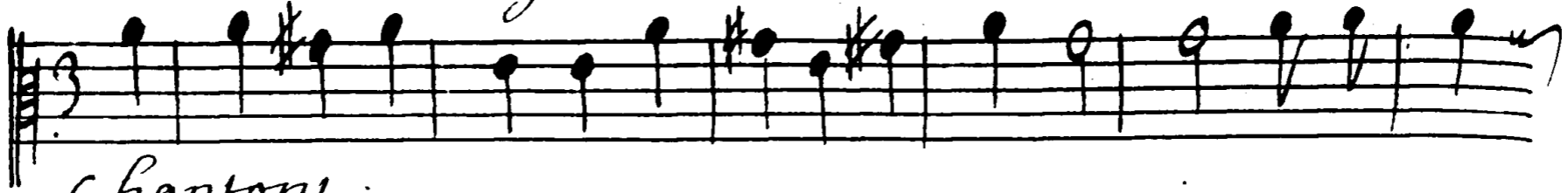
This is a handwritten musical score for a piece titled "Air pour les amazones". The score is written on ten staves, organized into two systems of five staves each. The first system contains the first five staves, and the second system contains the next five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and 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.

This page contains five systems of musical notation, each consisting of two staves. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings. The first system (measures 1-4) features a complex melodic line with many sixteenth and thirty-second notes, and a bass line with fewer notes. The second system (measures 5-8) continues the melodic development. The third system (measures 9-12) shows a more rhythmic pattern in the upper staff. The fourth system (measures 13-16) includes a double bar line and a fermata. The fifth system (measures 17-20) concludes with a final cadence. There are several empty staves at the bottom of the page.

Choeur.



Chantons une Reyne charmante chantons ; sa valeur



chantons



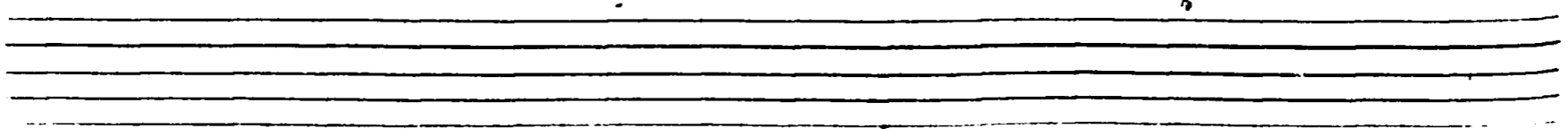
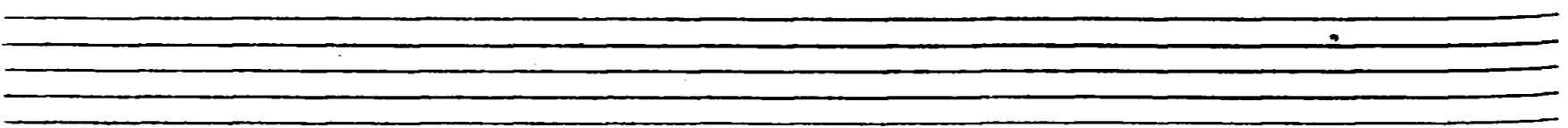
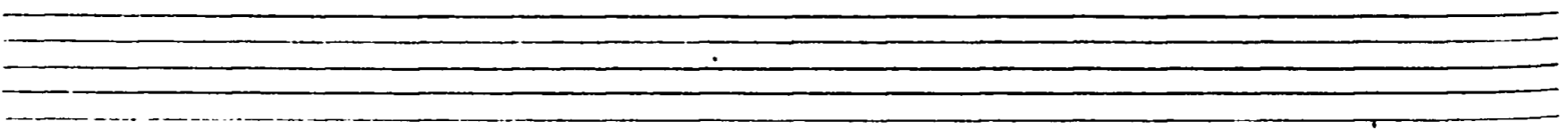
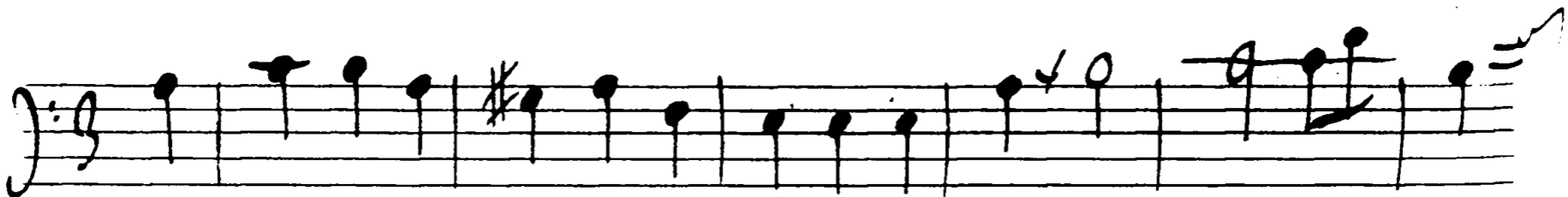
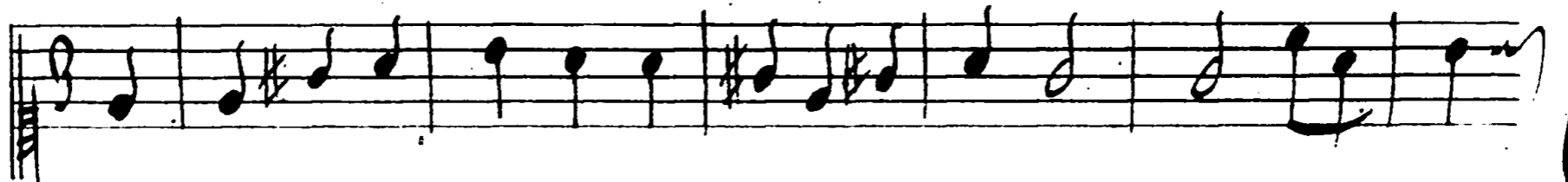
chantons



- Chantons une Reyne charmante chantons ; sa valeur



violons



- triomphante; Tout cede a ses appas; chan

- triomphante; Tout tombe sous ses coups; Tout cede a ses appas; Chan

tons une Reyne charmante, chantons sa valeur triom

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

tons une Reyne charmante, chantons sa valeur triom

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

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

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

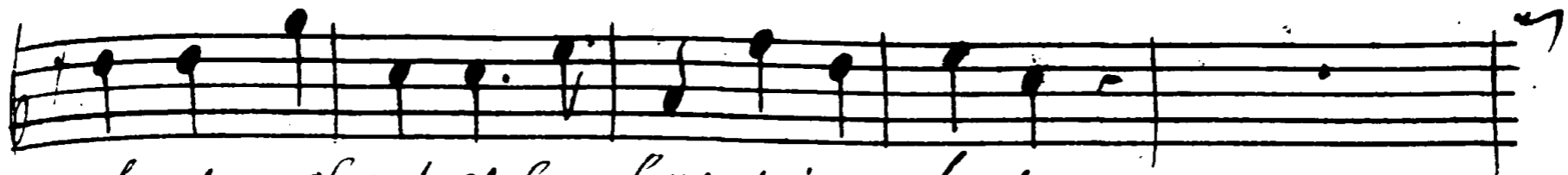
Handwritten musical notation for the seventh system, including a vocal line and a piano accompaniment line.

Empty musical staff.

Empty musical staff.

Empty musical staff.

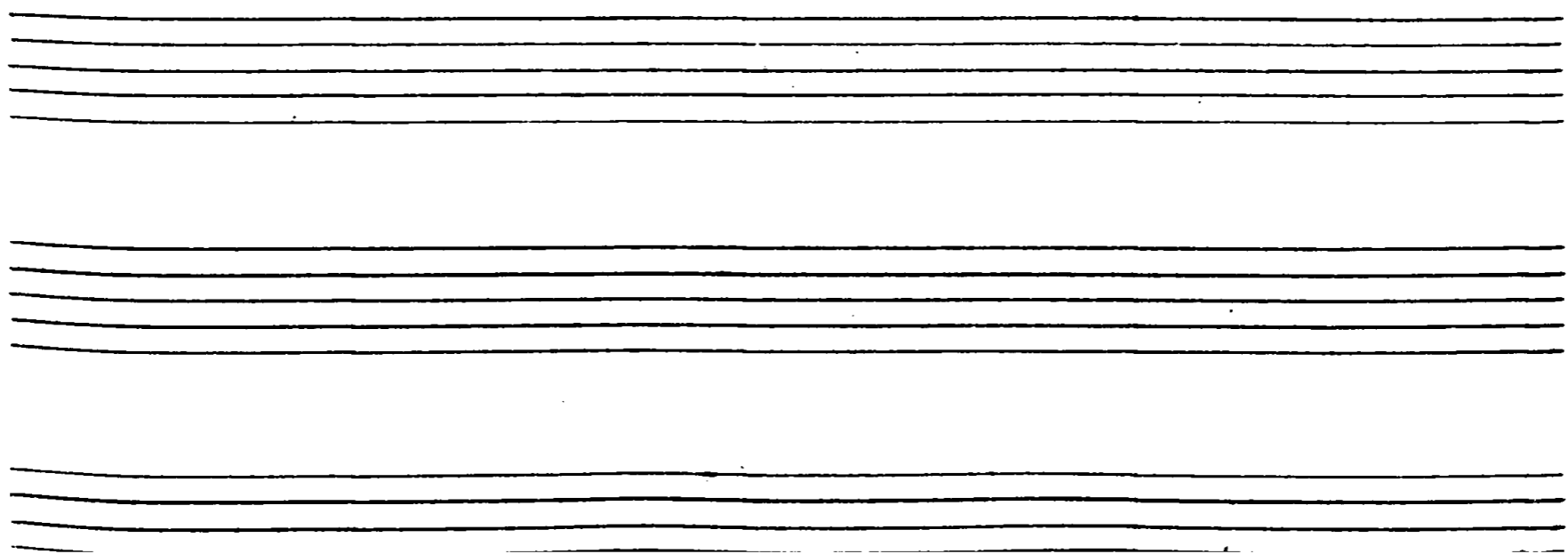
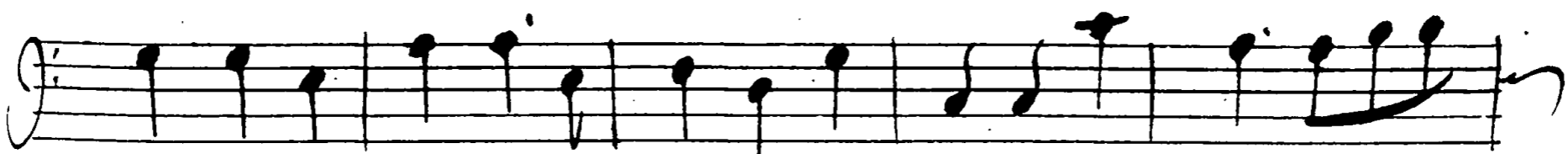




*- phante chantons sa valeur triomphante;*



*- phante chantons sa valeur triomphante, Tout tombe sous ses*



*tout cède a ses appas; Tout tombe sous ses coups tout cède*

*coups tout cède a ses appas;*

*coups; Tout tombe sous ses coups tout cède*

*a ses appas; La gloire vo - - - le sur ses pas; chan*

*a ses appas; chan*

toni une Reyne charmante (chanton) = ; sa ua

- toni une Reyne charmante, chanton = ; sa ua

A musical staff in treble clef containing a complex rhythmic passage. It features a series of eighth and sixteenth notes, some beamed together, and several chords. The notation is dense and intricate.

leur triomphante, La gloire uo - - - - - le sur ses

A musical staff in treble clef with a simple rhythmic pattern of quarter notes and rests.

A musical staff in treble clef with a simple rhythmic pattern of quarter notes and rests.

A musical staff in bass clef with a simple rhythmic pattern of quarter notes and rests.

- leur triomphante,

A musical staff in treble clef containing a complex rhythmic passage, similar to the first staff, with beamed eighth and sixteenth notes and chords.

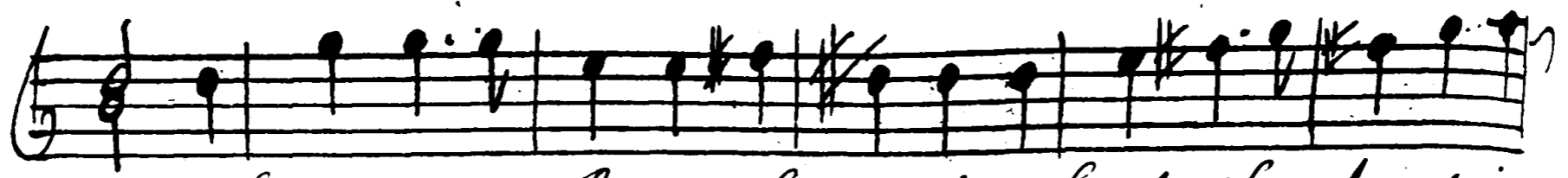
A musical staff in treble clef with a simple rhythmic pattern of quarter notes and rests.

A musical staff in treble clef with a simple rhythmic pattern of quarter notes and rests.

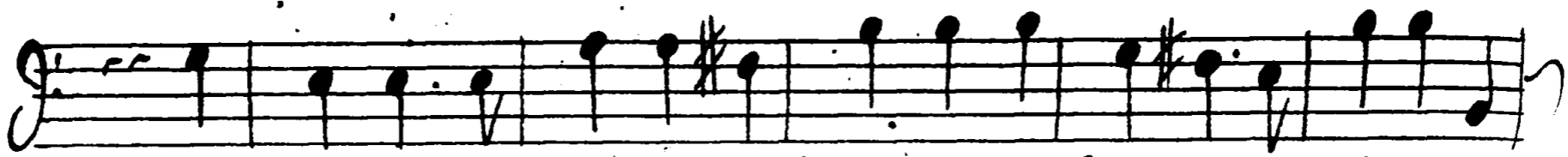
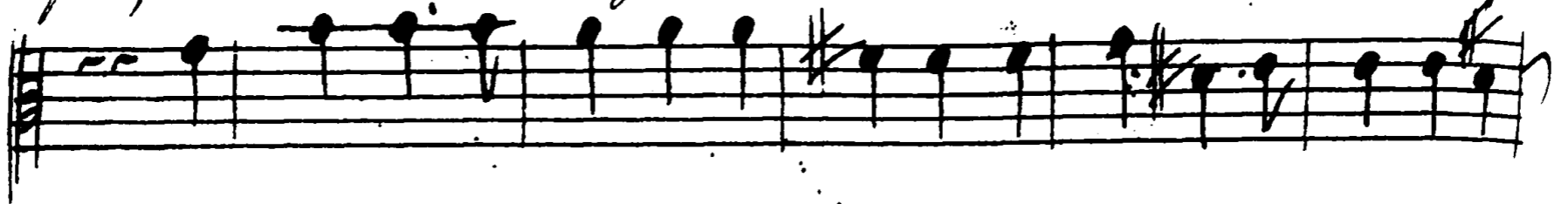
A musical staff in treble clef with a simple rhythmic pattern of quarter notes and rests.

A musical staff in bass clef with a simple rhythmic pattern of quarter notes and rests.

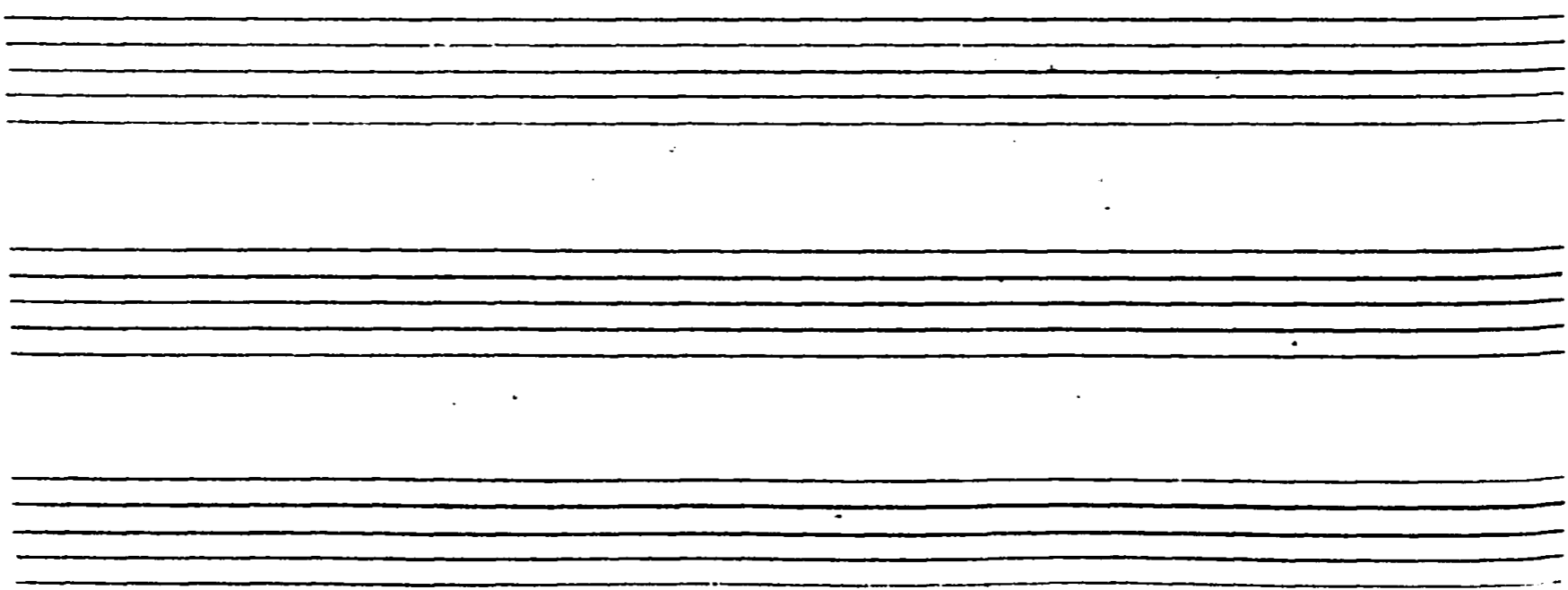
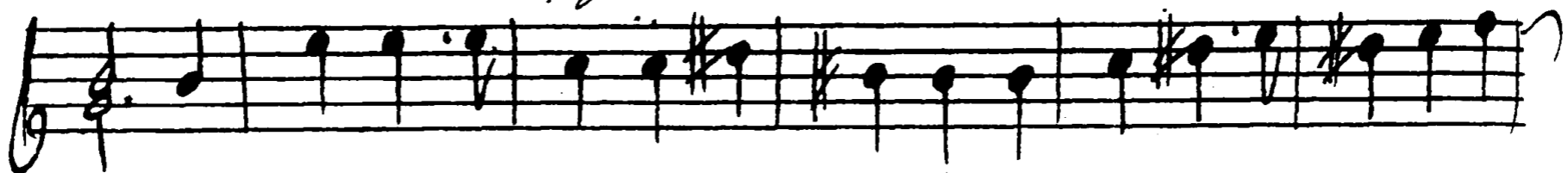
Four empty musical staves, two in treble clef and two in bass clef, at the bottom of the page.



*pas; chantons une Reyne charmante, chantons sa valeur triom*



*- chantons une Reyne charmante, chantons sa valeur triom*



phante La gloire uo — — — le sur ses pas;

phante, Tout tombe sous ses —

*Tout cede a ses appas, tout cede a ses ap-*

*coups, tout cede a ses appas, tout tombe sous ses coups, tout cede a ses ap-*

*coups Tout tombe sous ses coups*

The image shows a handwritten musical score on a page with a vertical margin line on the right. The score consists of ten staves of music. The first two staves contain the first line of lyrics: "Tout cede a ses appas, tout cede a ses ap-". The next two staves contain the second line: "coups, tout cede a ses appas, tout tombe sous ses coups, tout cede a ses ap-". The fourth staff contains the third line: "coups Tout tombe sous ses coups". The remaining six staves (5-10) contain musical notation without lyrics. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes. The handwriting is in black ink on aged paper.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are located at the bottom of the page, below the main musical score.



pas; La gloire uo - - - - - le sur ses pas;

pas;

La gloire uo - - - - - le sur ses pas;

pas;

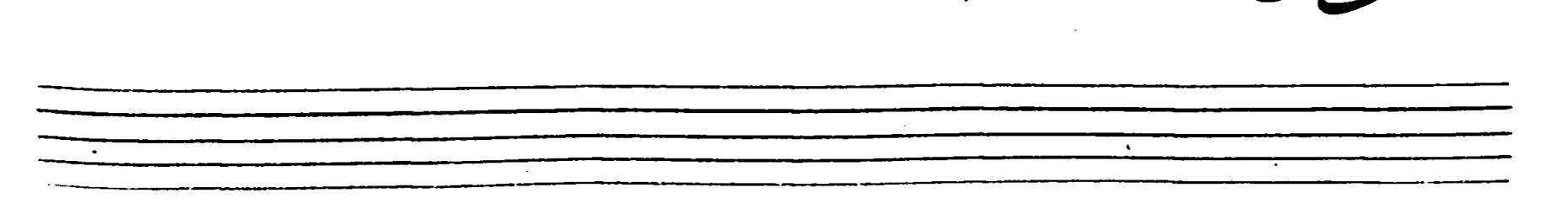
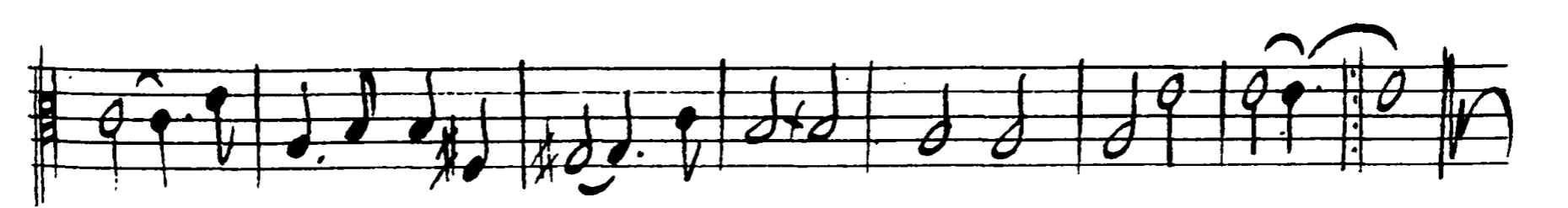
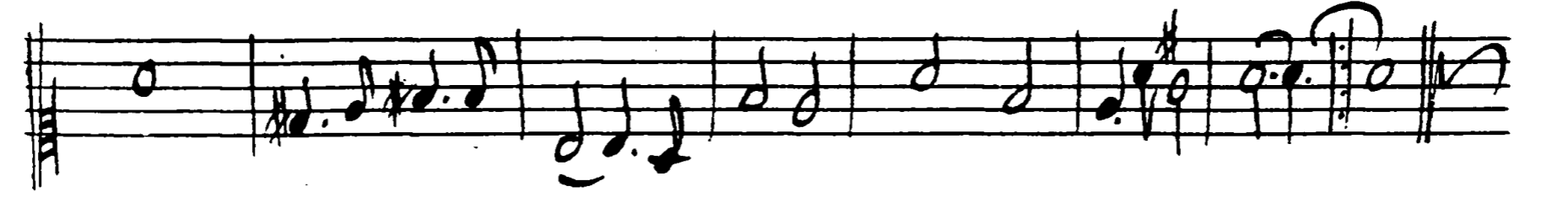
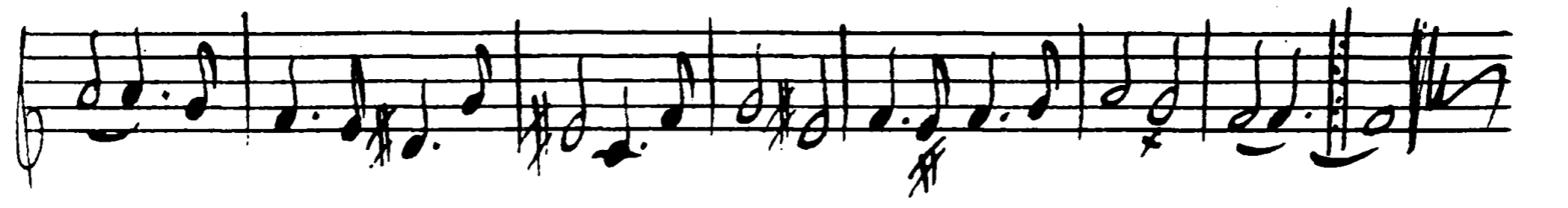
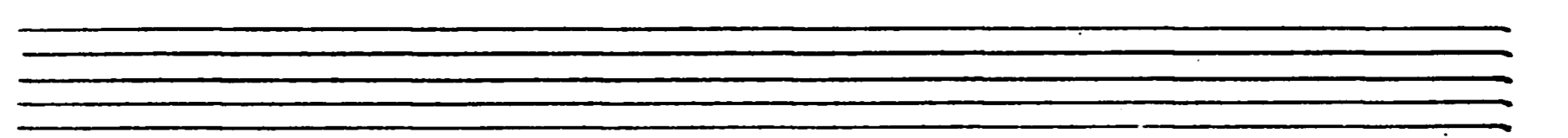
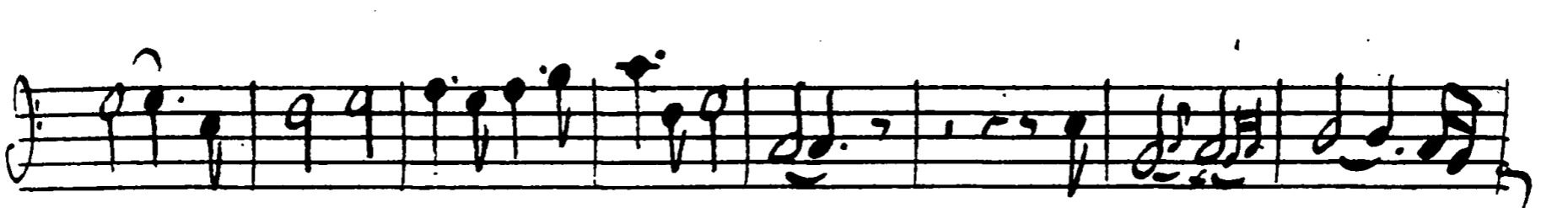
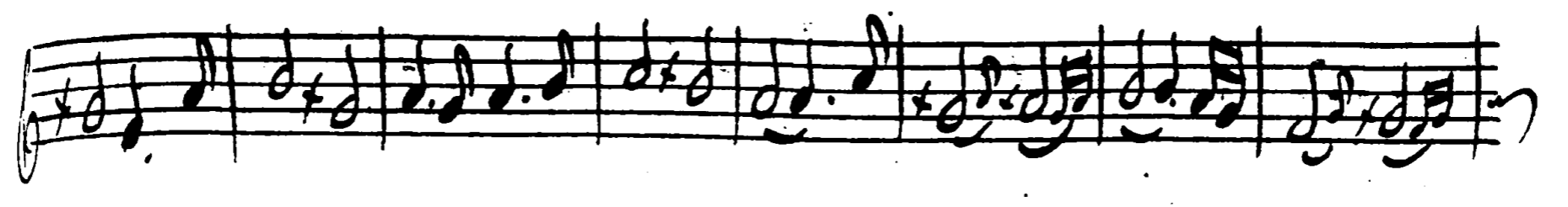
pas;

pas;

pas;

pas;

Air pour Les Mithes -



*Trompettes* —

*marthésie* —

*mart par ce bruit annonce la presence qu'on se re-*

*- tire de ces lieux et vous Prince, partez allez sous d'aults*

*- cieux; et pour toute reconnoissance, ne paraissez*

*Le Roy*

- plus a mes yeux; J'aimerois mieux la mort qu'une

*marthejie*

roy si cruelle; Pourray je resister a ma dou-

leur mortelle;

*trumpettes*

*fin*

*fin*

*fin*

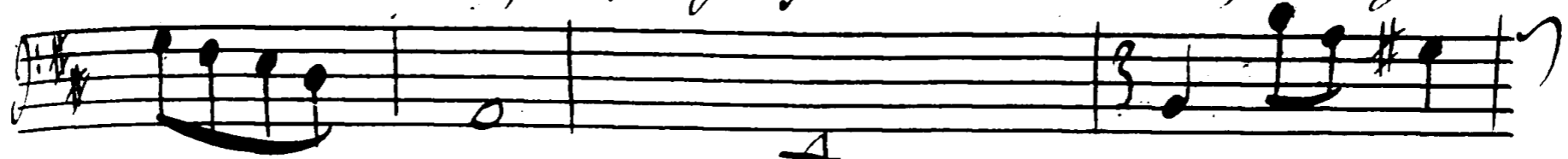
*fin*

*mar.*

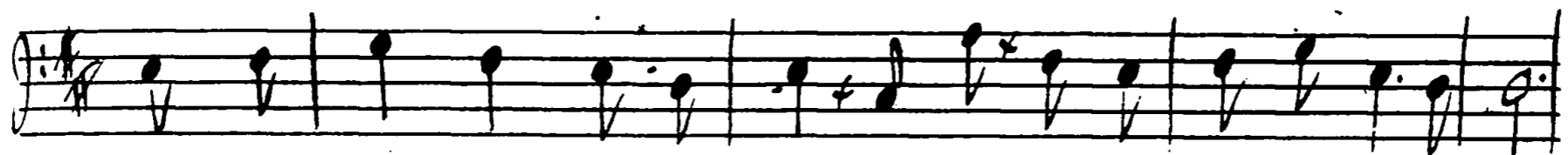
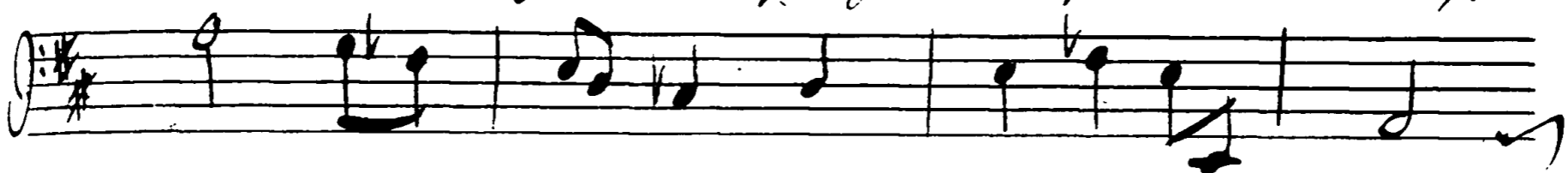
Pour vostre triomphe en ce jour j'ay fait voler Bellone



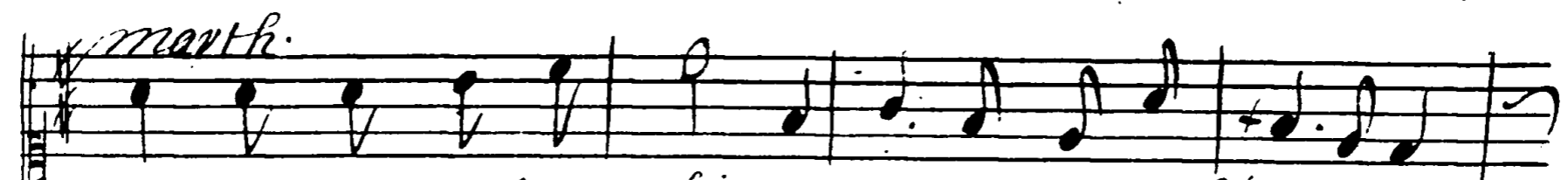
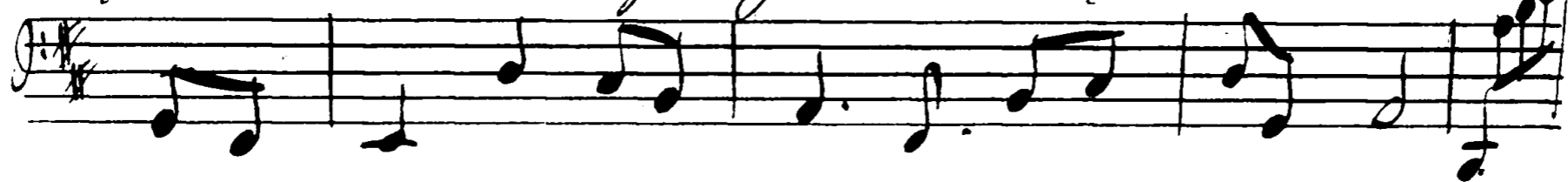
- et La victoire, ne puis je estre heur. a mon tour, quand je fais —



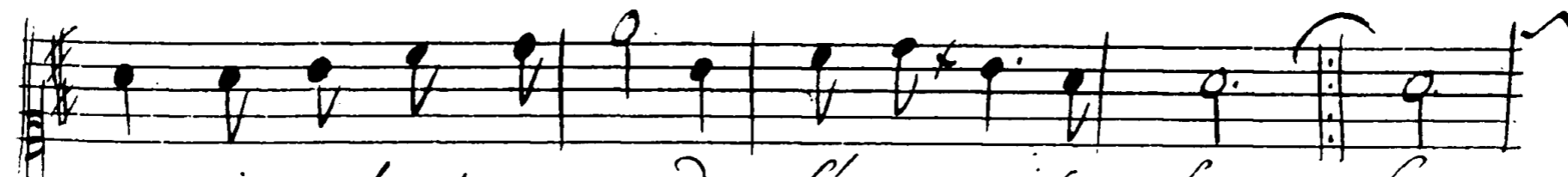
Tout pour vostre gloire ne puis je rien pour mon amour, quand —



je fais tout pour vostre gloire ne puis je rien p<sup>o</sup>. m<sup>o</sup>. amour?



*march.*  
vous commencez ma gloire Il faut que je l'acheue



en triomphant encor de l'amoureuse Loy; Loy;



Plus par vos soins La victoire m'eleue et plus l'a



*mouv est au dessus de moy; plus par vos loins la victoire me*

*leue et plus l'amour est au dessus de moy; Lais*

*- sez reposer la victoire d'un tendre amour essayez le plai*

*sir; pour prix de toute vostre gloire; ne puis je esse*

*- rer un soupir; Pour prix de toute vostre gloire ne puis je*

*- rer un soupir; La gloire aupres de vous doit ser*



*marth.*  
 viv ma tendresse, L'amour n'est jamais sans foi blesse;

*mar.*  
 Ah; vos mepris pour moy redoublent chaque jour et vous dédaignez

*mar.*  
 encor plus que L'amour, vous craignez mes soupirs un

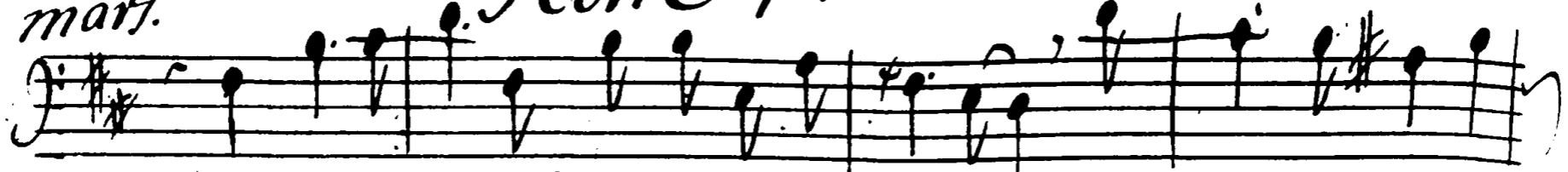
*marth.*  
 noir chagrin vous presse, mes soins ne peuvent vous toucher, malgré

*mar.*  
 moy mon chagrin naît de vostre tendresse, mais, puisqu'il vous of

*mar.*  
 fence il faut vous le cacher; elle fuit, L'ingrante me laisse

Scène 4.<sup>e</sup>

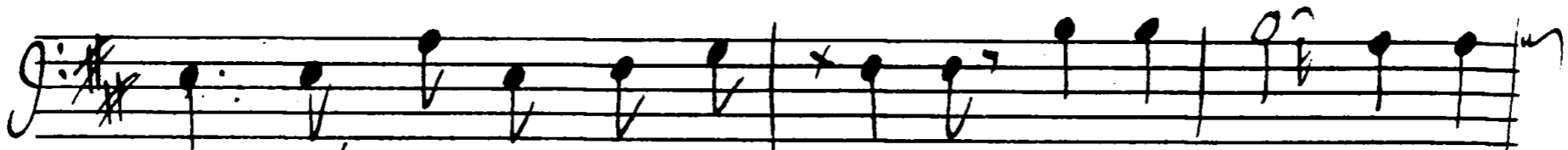
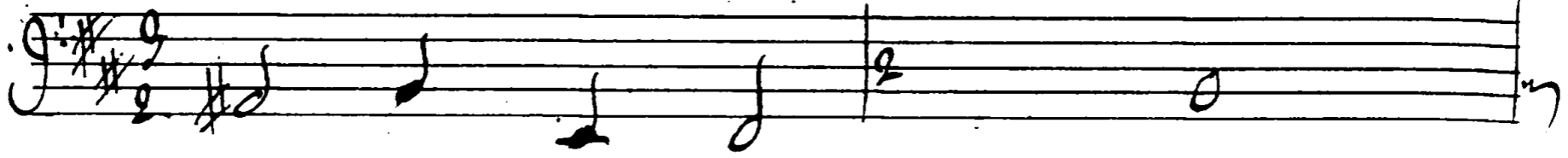
mar.



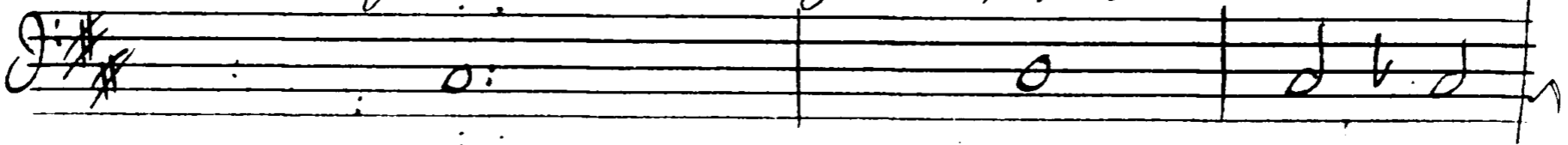
soupons cruels, funeste jalousie; De quels nouveaux tour



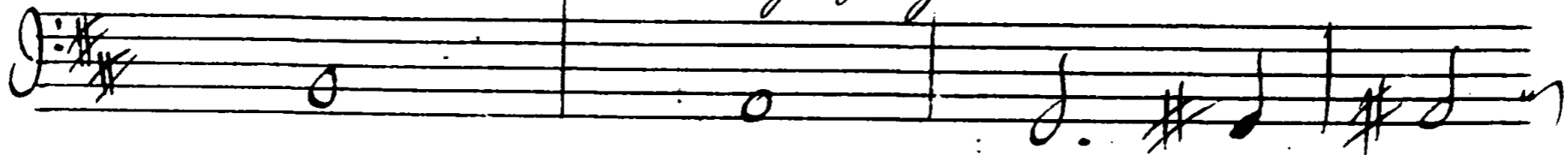
ments menacez vous mon coeur, sous quels traits m'offrez



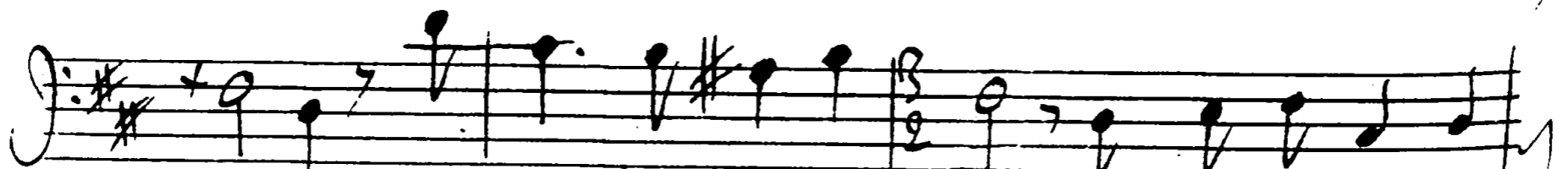
vous l'ingrante marthejie; Insensibles aux vian



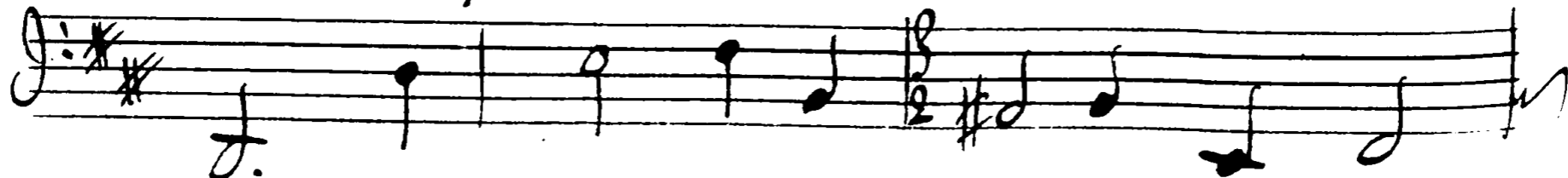
ports dont mon ame est saisie) connoit elle un



autre vainqueur; soupçons cruels, funeste jalousie



sié; De quels nouveaux tourm?! menacez vous mon



coeur; cherchons d'ou peut uenir la nouvelle vi-

queur s'il faut que pour un autre elle soit attendrie

- vengeons nous L'amour meyme armera ma fureur, Soup-

cons cruels. funeste jalousie; De quels nouveaux tour-

mens; menacez vous mon coeur;

fin du second acte