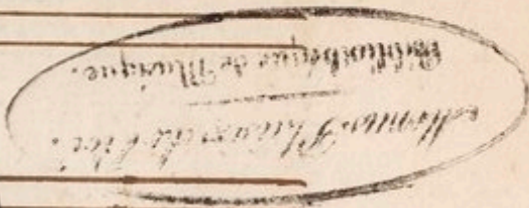






Les Fêtes Nouvelles

Prologue



Vivement et piqué

1523

Ouverture

The musical score consists of two systems of two staves each. The first system is labeled 'Ouverture' and begins with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one sharp (F#) and the time signature is common time (C). The music is written in a style characteristic of the late 18th or early 19th century, with frequent sixteenth and thirty-second notes. The second system continues the piece with similar notation and clefs.

No 1393

2

très vivement

This image shows a page of handwritten musical notation, likely a score for a piece of music. The page is numbered '2' in the top left corner and is marked 'très vivement' (very fast) in the top left. The music is written on ten staves, arranged in five pairs. Each pair consists of a treble clef staff and a bass clef staff. The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several accidentals (sharps and naturals) throughout the piece. The paper is aged and shows some staining, particularly in the upper right quadrant. The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical notation for the first system, consisting of a treble and bass staff. The treble staff begins with a treble clef and a 7/8 time signature. The bass staff begins with a bass clef and a 7/8 time signature. The music is written in a single system with a brace on the right side. A fermata is placed over the final measure of the treble staff, with the number '3' written above it.

Handwritten musical notation for the second system, consisting of a treble and bass staff. The treble staff begins with a treble clef and a 7/8 time signature. The bass staff begins with a bass clef and a 7/8 time signature. The music is written in a single system with a brace on the right side.

Handwritten musical notation for the third system, consisting of a treble and bass staff. The treble staff begins with a treble clef and a 7/8 time signature. The bass staff begins with a bass clef and a 7/8 time signature. The music is written in a single system with a brace on the right side. The final measure of the treble staff contains a 3/2 time signature and a fermata. The final measure of the bass staff contains a 3/2 time signature and a fermata.

4

Handwritten musical notation on a five-line staff in treble clef. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes with various accidentals (sharps, flats, naturals) and a fermata over the final note.

Handwritten musical notation on a five-line staff in bass clef. The key signature has one flat (B-flat). The bass line consists of quarter and eighth notes with various accidentals and a fermata over the final note.

Handwritten musical notation on a five-line staff in treble clef. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes with various accidentals and a fermata over the final note.

Handwritten musical notation on a five-line staff in bass clef. The key signature has one flat (B-flat). The bass line consists of quarter and eighth notes with various accidentals and a fermata over the final note.

Handwritten musical notation on a five-line staff in treble clef. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes with various accidentals and a fermata over the final note.

Handwritten musical notation on a five-line staff in bass clef. The key signature has one flat (B-flat). The bass line consists of quarter and eighth notes with various accidentals and a fermata over the final note.

Scene Premiere

Melpomene
Et sa suite

Melpomene

Peuples fortunés de la Seine n'esperez pas que Melpo =

5

= mene puisse encor vous offrir ses Spectacles pompeux. L'Eté par sa brutante Sa =

= leine malgré moy me bannit de ce séjour heureux; bientôt vous me Verrez des =

= cendre pour vous rassembler en ces lieux: pour la dernière fois je

6

Vais vous faire entendre de mes nobles Concerts les sons harmo- ni - - eux

Vous qui chantez la paix, vous qui chantez la

Majeur

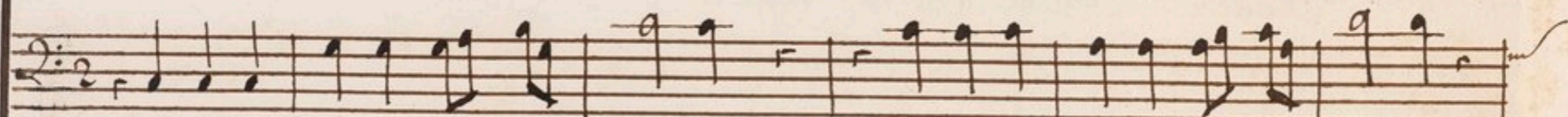
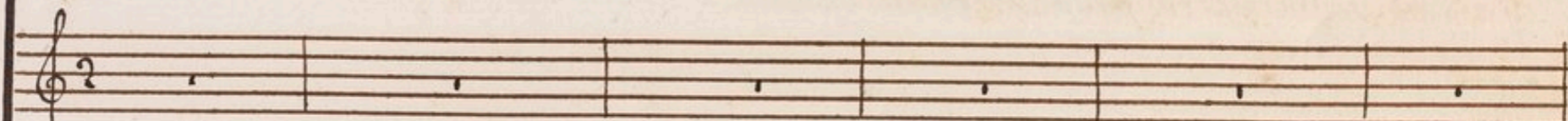
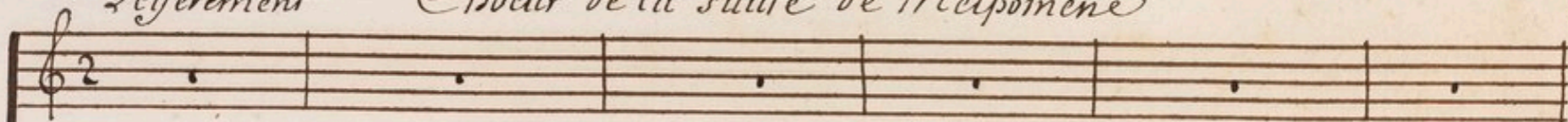
Guerre. Ceux diuers soumis a mes loix, Celebrez en ce jour mes adieux a la

Terre par les di-vins ac- cens de vos charmantes Voix.

Legerement

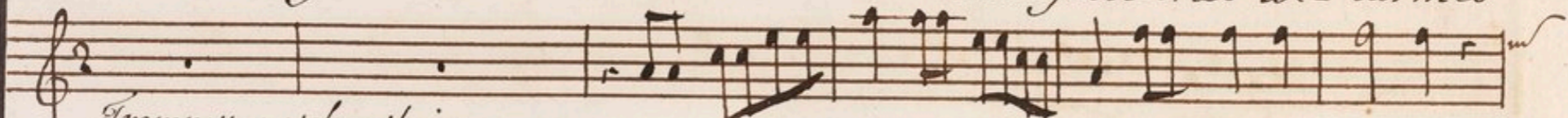
Chocur de la suite de Melpomene

7

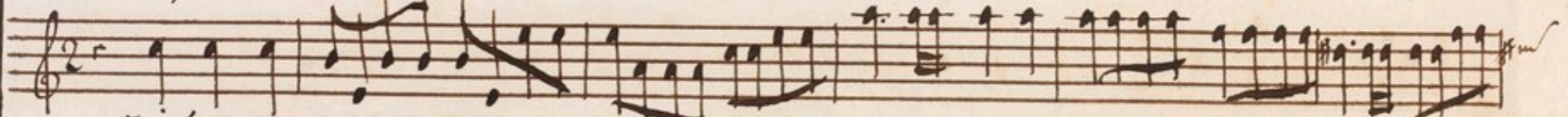


Chantons la guerre et les al-larmes

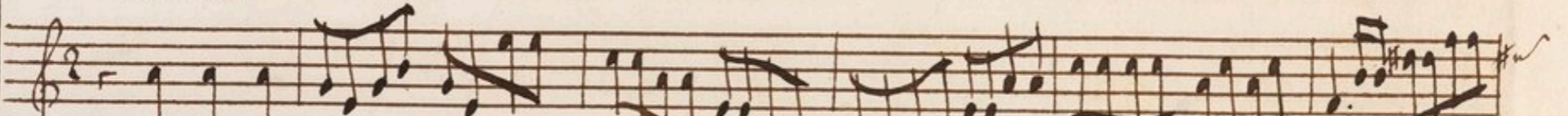
Chantons la guerre et les al-larmes



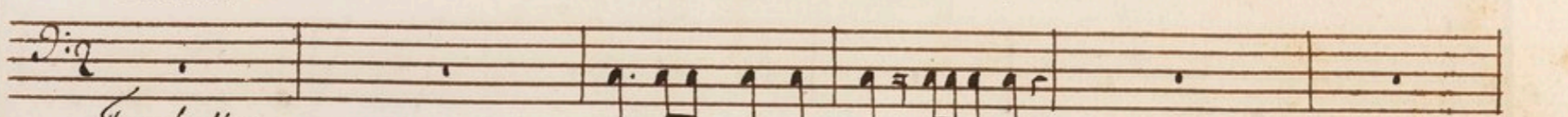
Trompettes et hautbois



Violons



Violons



Tymballes



B.C.

Chantons les douceurs de la paix.

Chantons les douceurs de la paix.

Chantons la guerre et les al =

hautbois seuls Violons seuls

hautbois seuls Violons seuls

The musical score is written on eight staves. The first two staves are vocal lines with lyrics. The third staff is a bass line. The fourth staff is a treble line. The fifth and sixth staves are instrumental parts for Flute and Violin, with the label 'hautbois seuls Violons seuls' written below them. The seventh staff is a bass line. The eighth staff is a bass line. The score is written in brown ink on aged paper.

9

Chantons les douceurs de la

Chantons les douceurs de la

= larmes Chantons la guerre et les alarmes

Detailed description: This is a page of handwritten musical notation on aged paper. It features ten staves of music. The first two staves are vocal lines with lyrics written below them. The third staff is a bass line. The remaining seven staves are instrumental accompaniment, including a treble clef line with a complex melodic line, two more treble clef lines with rhythmic patterns, and two bass clef lines. The handwriting is in dark ink, and the paper shows signs of age with some staining. A small number '9' is written in the top right corner.

paix chantons les douceurs de la paix.

paix chantons les douceurs de la paix.

La seule Bcl =

hautbois seuls *Tous*

hautbois seuls *Tous*

Bassons seuls *Tous*

Astrée a cent fois plus d'attraits

Astrée a cent fois plus d'attraits

= l'one a des charmes *la seule belle onne a des*

Astrée a cent fois plus d'attraits Astrée a cent fois plus d'at-

Astrée a cent fois plus d'attraits Astrée a cent fois plus d'at-

(The remaining staves contain musical notation for the basso continuo part, including a single line and a double bass line.)

f

= traits

Chantons la guerre et les alarmes Chantons la guerre et les al=

Chantons la guerre et les alarmes Chantons la guerre et les al=

Hautbois seuls

Tous

Hautbois seuls

Bassons seuls

Handwritten musical score for a song, page 14. The score is written on seven staves. The first two staves are vocal lines with lyrics. The third staff is a treble clef line with some notes. The fourth and fifth staves are treble clef lines with complex melodic lines. The sixth and seventh staves are bass clef lines with complex melodic lines. The lyrics are: "Larmes Chantons les douceurs de la paix. Chantons la guerre et les al =".

Larmes Chantons les douceurs de la paix. Chantons la guerre et les al =

Larmes Chantons les douceurs de la paix. Chantons la guerre et les al =

Handwritten musical score on aged paper, page 15. The score consists of seven staves. The first two staves contain vocal lines with lyrics: "= larmes chantons la guerre et les alarmes chantons les douceurs de la". The lyrics are written in cursive and are repeated on the second staff. The remaining five staves contain instrumental accompaniment, including a treble clef staff and two bass clef staves. The notation includes various note values, rests, and dynamic markings like 'mf'. The paper shows signs of age with some staining.

Paix; chantons les douceurs de la paix chantons les dou- ceurs de la

Paix - - - - - chantons les dou- ceurs de la

The image shows a handwritten musical score on aged paper, numbered 16. The score is written in brown ink and consists of several systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Below it is a bass clef staff. The lyrics are written in cursive between the staves. The second system continues the lyrics and features a treble clef staff with a key signature change to one flat (Bb) and a common time signature. Below it is another bass clef staff. The score concludes with two empty staves at the bottom. The handwriting is elegant and characteristic of the 18th or 19th century.

A musical staff with a treble clef. It contains a single whole note G4.

Paix.

A musical staff with a bass clef. It contains a single whole note G3.

Paix.

A musical staff with a treble clef. It contains a melodic line for the instrument 'Cous', starting with a quarter note G4 and followed by eighth and sixteenth notes.

Cous

A musical staff with a bass clef. It contains a melodic line for the instrument 'Bassons', featuring eighth and sixteenth notes with some beamed patterns.

Bassons

A musical staff with a bass clef. It contains a rhythmic pattern for the instrument 'Cymballes', consisting of eighth notes with stems pointing up.

Cymballes

A musical staff with a bass clef. It contains a rhythmic pattern for the instrument 'Cymballes', consisting of eighth notes with stems pointing up.

18 *Melpomene*

il est tems que je me re- - ti-re je quitte a regret ces cli =

= mats; mais avec peine j'y res- pi-re, venez plaisirs suivre mes

pas. Melpomene monte au Ciel

Lentement

Choeur

19

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line in treble clef, with lyrics written below it. The middle and bottom staves are basso continuo lines in bass clef. The lyrics are: "Quel tourment de quitter Des lieux si pleins d'aspas" followed by "quel tour=" on the right. The music is in a minor key with a common time signature.

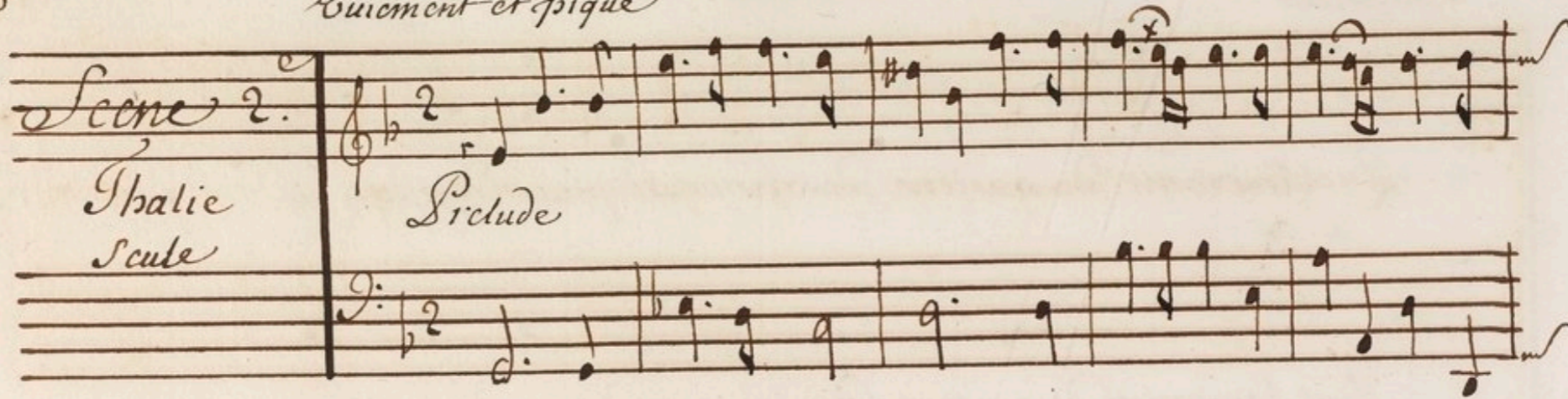
Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line in treble clef, with lyrics written below it. The middle and bottom staves are basso continuo lines in bass clef. The lyrics are: "ment" followed by "quel tourment de quitter Des lieux si pleins d'aspas." followed by "quel tourment quel tourment de quitter Des lieux si pleins d'aspas." on the right. The music continues from the first system.

Vivement et piqué

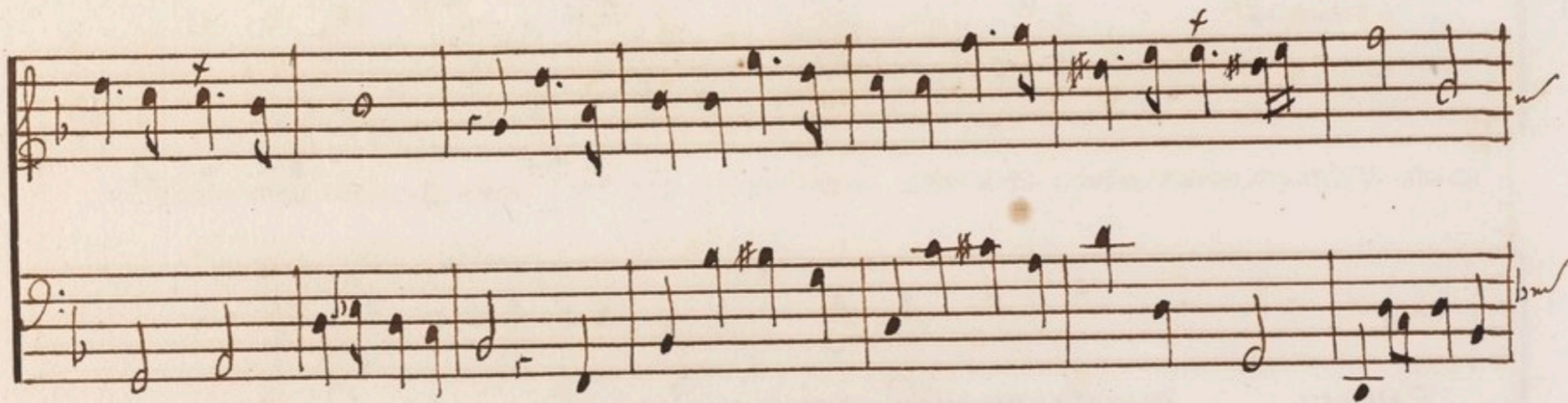
Scene 2.

Italie
Sculé

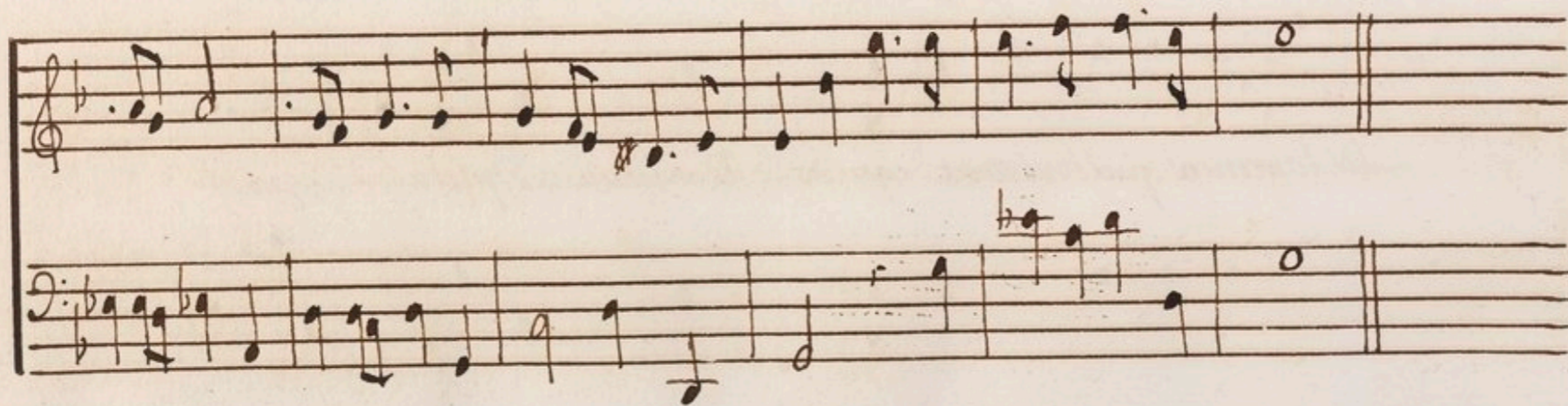
Prélude



The first system of the handwritten musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 2/4 time. The key signature has one flat (B-flat). The music begins with a vertical bar line. The upper staff contains a series of eighth and sixteenth notes, with some slurs and a fermata over the final measure. The lower staff contains a series of quarter and eighth notes, also with slurs and a fermata at the end.



The second system of the handwritten musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 2/4 time. The key signature has one flat (B-flat). The music continues from the first system. The upper staff features a melodic line with slurs and a fermata. The lower staff provides a bass line with slurs and a fermata at the end.



The third system of the handwritten musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 2/4 time. The key signature has one flat (B-flat). The music continues from the second system. The upper staff features a melodic line with slurs and a fermata. The lower staff provides a bass line with slurs and a fermata at the end.

Thalie

La fiere Melpomene envain oze pre - tendre quelle doit elle.

seule occu - per vos de - sirs, Ecoutez - mes chansons et vous allez ap =

= prendre que j'aurais a vos coeurs offrir d'autres plai - - sirs. je

ne chanteray point la guerre et ses ra - vages, j'inven-te chaque

jour Des Spectacles Di-vers; mais jamais ils ne sont offerts que

sous de rian - tes j ma-ges. Les heros, Les Ber - gers de =

23

meublement tour à tour l'aimable su-jet de mes fé--tes en quelques

lieux qu'amour et de ses con--quêtes j'accom - pa-gne tou =

= jours l'amour. vous que j'aimé i - cy venez troupe char =

= mante), rani-mez vos tendres accents charmes Les coeurs flattez les

sens: de vostre heur un retour que chacun se ressen - - - te.

Handwritten notes and markings on the right margin, including a large bracket and some illegible text.

90^e = 1388.

Scene 3

Chalie

Croupe de Jeux et de ris

Choeur

Gay

Que de plaisirs vont regner de sor - - mais!

Que de plaisirs vont regner de sor - - mais!

Violons

25



nous faisons seuls le bonheur de la terre: au triste l'unuy nous dekla =

Nous faisons seuls le bonheur de la terre: au triste l'unuy nous dekla =



The image shows a handwritten musical score on two systems. Each system consists of four staves: two for vocal parts (Soprano and Bass) and two for instrumental parts (Violin and Cello/Double Bass). The music is written in a common time signature (C) and a key signature of one sharp (F#). The lyrics are written in French and are repeated across the systems. The first system includes the phrase "Au triste En =". The notation includes various note values, rests, and dynamic markings.

= rons la guerre Venez mortels jouir de nos bienfaits. Au triste En =

= rons la guerre Venez mortels jouir de nos bienfaits. Au triste En =

= nuy nous declarons la guerre Venez mortels jouir de nos bienfaits.

= nuy nous de-clarons la guerre Venez mortels jouir de nos bienfaits.

Au tristemuy nous de claron la guer - - -

Au tristemuy nous de claron la guer - - - re nous de cla =

- - - re Venez mortels jouir de nos bienfaits.

= rons la guerre, Venez mortels jouir de nos bienfaits.



trio

Que de plaisirs l'ont regner desormais! Nous faisons
 Que de plaisirs l'ont regner desormais! Nous faisons
 seuls le bonheur de la ter- - - re, Au triste Ennuy nous decla - ions la
 seuls le bonheur de la ter- - - re, Au triste Ennuy nous de - clavons la

Guerre nous declarons la guerre, Vener mortels jour de nos bienfaits.

Guer - - - - - re, Vener mortels jour de nos bienfaits.

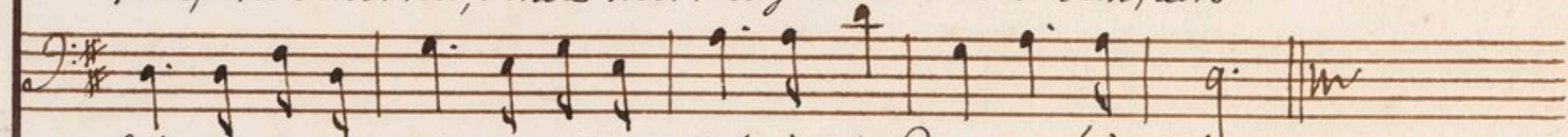
Au triste Lnnuy nous declarons la guer - - - re Vener mor =

Au triste Lnnuy nous declarons la guer - - - re Vener mor =

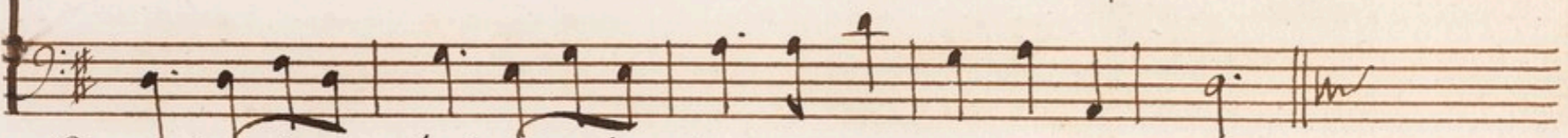
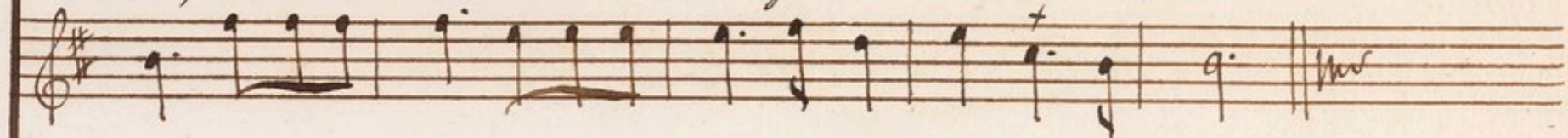
= tels jouir de nos biensais, Au triste Emuy nous declarons la guer - -
 = tels jouir de nos biensais, Au triste Emuy nous declarons la guer - - -
 - - - re nous declarons la guerre la guer - - - re Venez mortels jouir de nos bien =
 - - - re la guer - - - - - re Venez mortels jouir de nos bien =



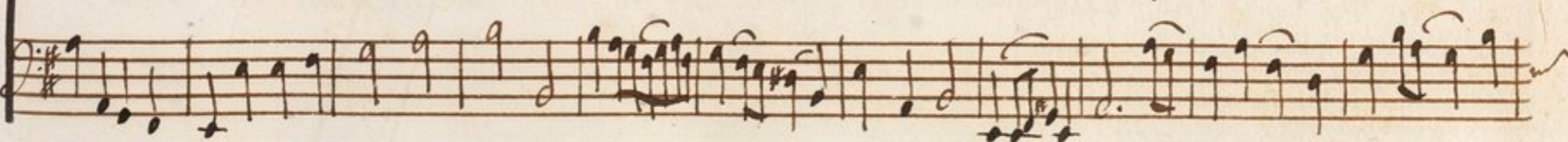
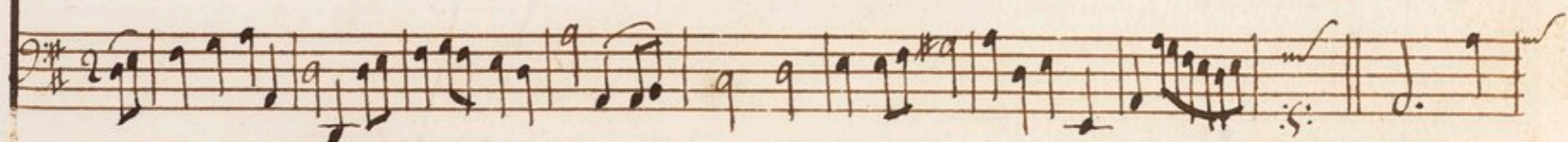
= faits, venez mortels, venez mortels jouir de nos bienfaits



= faits, venez mortels venez mortels jouir de nos bienfaits.



Gay Marche pour les jeux et les ris



Piqué

Air pour les Jeux et les ris

En Jeu

A tout age les plaisirs sont doux, Venez parmi nous en apprendre l'air =

= sage les jeux et les ris bannissent les soucis. cis: icy tout en =

= chante sans cesse on y chante le plaisir d'aimer: une ame con =

= tente voit sans s'alarmer la saison bru-lante la beauté du

Handwritten musical notation for a vocal line. The staff is in treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes, with a fermata over the final two notes. The lyrics are written below the staff.

jour depend de l'a-mour. amour:

Gigue

Handwritten musical notation for a Gigue piece. The piece is in treble clef with a key signature of two sharps (F# and C#). The time signature is 6/8. The tempo marking is *tres legerement*. The notation features a complex, rhythmic melody with many sixteenth and thirty-second notes.

tres legerement

Handwritten musical notation for a Gigue piece, continuation of the previous system. The piece is in treble clef with a key signature of two sharps (F# and C#). The time signature is 6/8. The notation features a complex, rhythmic melody with many sixteenth and thirty-second notes.

Handwritten musical notation on a five-line staff, treble clef, key signature of two sharps (F# and C#). The notation includes a whole rest, followed by eighth and sixteenth notes, and a fermata at the end.

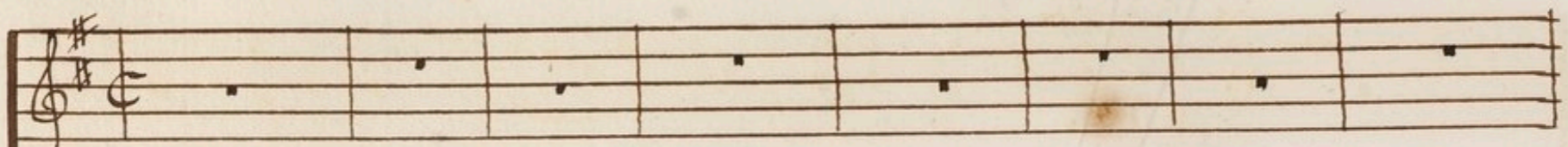
Handwritten musical notation on a five-line staff, bass clef, key signature of two sharps (F# and C#). The notation includes eighth and sixteenth notes, and a fermata at the end.

Handwritten musical notation on a five-line staff, treble clef, key signature of two sharps (F# and C#). The notation includes eighth and sixteenth notes, and a fermata at the end.

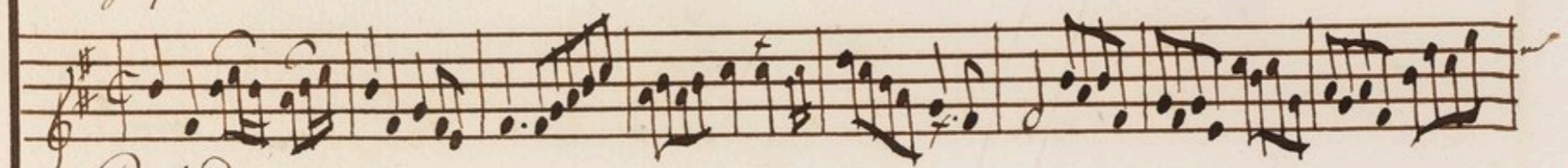
Handwritten musical notation on a five-line staff, bass clef, key signature of two sharps (F# and C#). The notation includes eighth and sixteenth notes, and a fermata at the end.

Handwritten musical notation on a five-line staff, treble clef, key signature of two sharps (F# and C#). The notation includes eighth and sixteenth notes, and a fermata at the end.

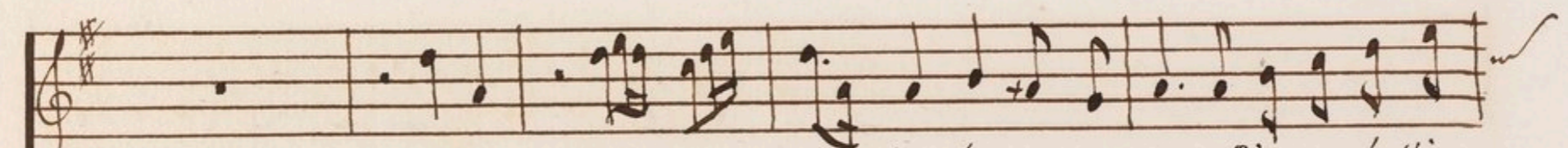
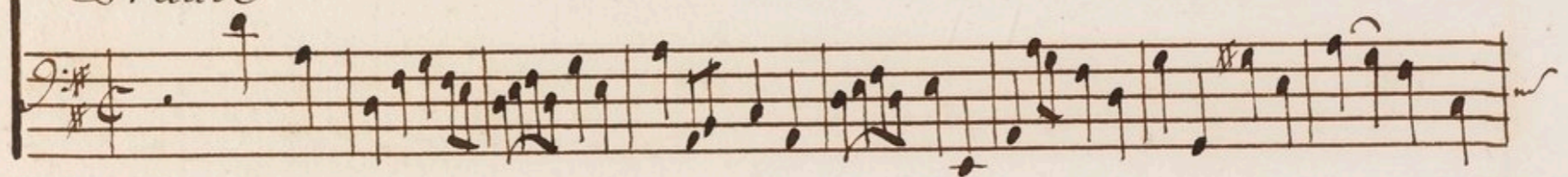
Handwritten musical notation on a five-line staff, bass clef, key signature of two sharps (F# and C#). The notation includes eighth and sixteenth notes, and a fermata at the end.



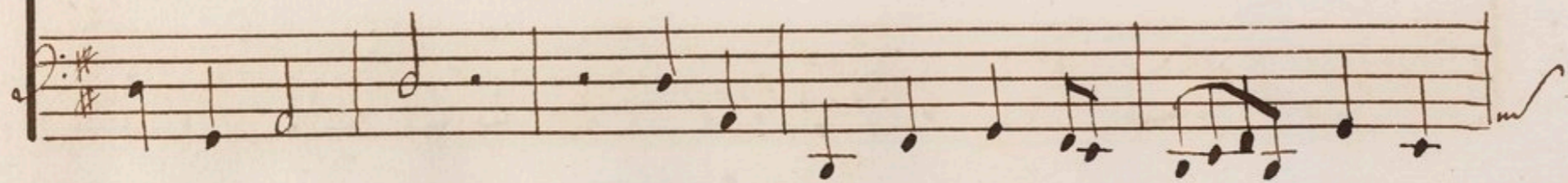
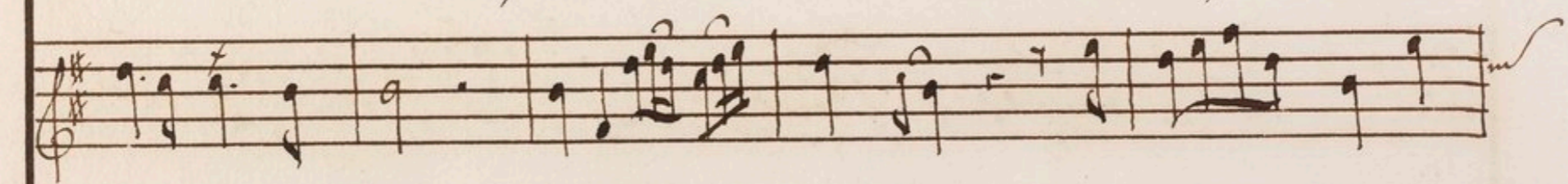
Gay



Prelude



vole, vo - - - - - le charmant amour, Dieu embellir nos



*f*êtes danstousles cocurs lance tes traits lan - - - ce tes traits

This system contains three staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (G major). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the bottom staff using a bass clef. The music features various note values, including eighth and sixteenth notes, and rests.

fort Par le nombre de tes conquêtes l'vniuers compte

This system also consists of three staves. The top staff is the vocal line, beginning with a treble clef and a key signature of two sharps. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the bottom staff using a bass clef. The word 'fort' is written above the first few notes of the vocal line. The musical notation includes various rhythmic patterns and articulation marks.

tes bienfaits, par le nombre de tes conquêtes l'Yri - vers compte

tes bienfaits. siquelqu'ennemy de ta

39

gloire ose me'connoi - tre la Voix, Triom - - - - -

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "gloire ose me'connoi - tre la Voix, Triom - - - - -". The second staff is an instrumental accompaniment line in treble clef with a key signature of one sharp (F#). The third staff is an instrumental accompaniment line in bass clef with a key signature of one sharp (F#). The system concludes with a fermata and a measure number "39" written above the staff.

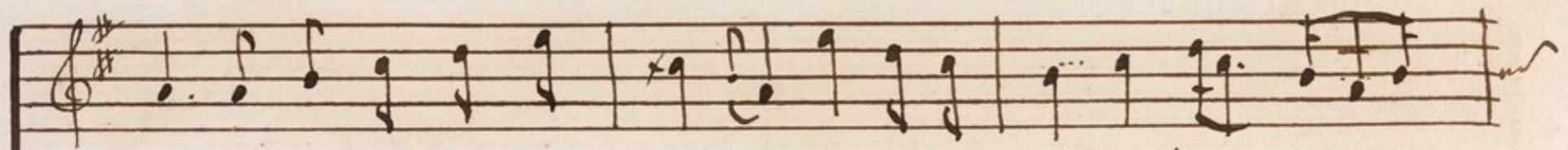
- - - - - pheacheue ta vic - toire, tout doit i'oy suivre tes loix: Triom - - - - -

The second system of the handwritten musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "- - - - - pheacheue ta vic - toire, tout doit i'oy suivre tes loix: Triom - - - - -". The second staff is an instrumental accompaniment line in treble clef with a key signature of one sharp (F#). The third staff is an instrumental accompaniment line in bass clef with a key signature of one sharp (F#). The system concludes with a fermata.

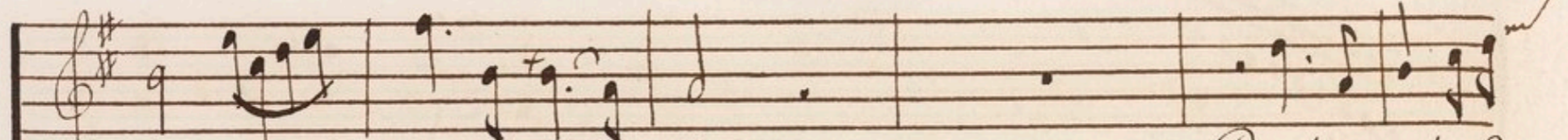
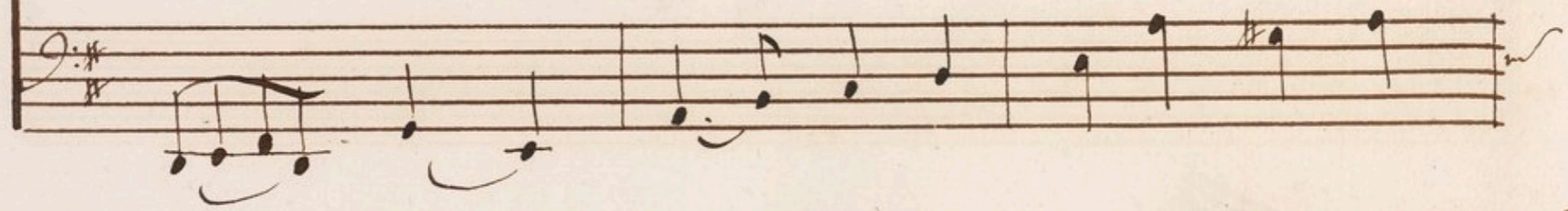
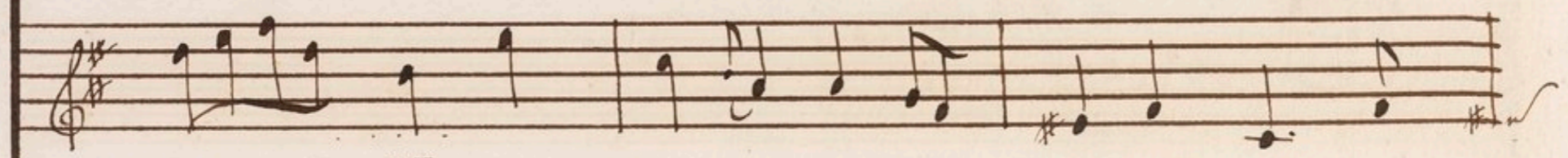
gste trion pbeachantalic =

fort doux

= toire, tout doit i cy suivre tes loix. Sole, vo - - - - le charmant a = =

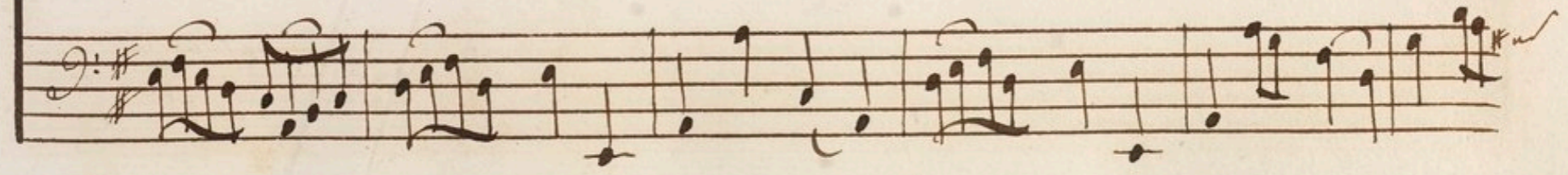
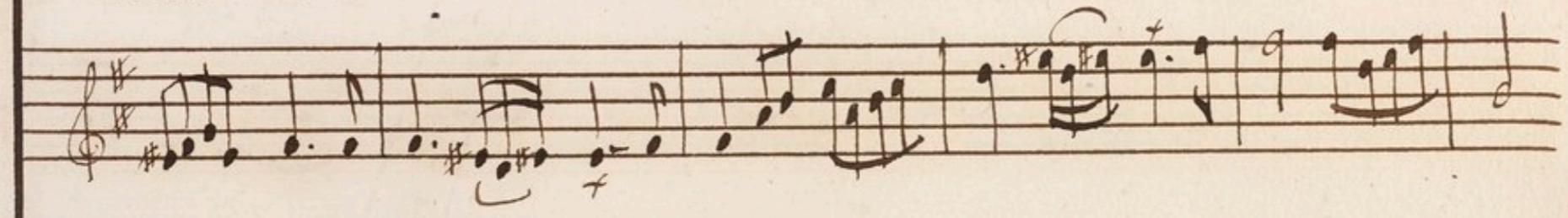


=mour Viens embellir nos fêtes, dans tous les coeurs lance tes



traits lan - - - - ce tes traits

Par le nombre de



lent.

tes Con- - quêtes l'Uni- vers compte tes bienfaits. Van - - -

Leger

- ce tes traits, par le nombre de tes con- quêtes l'Uni = =

Lentement

43

= vers compte tes bienfaits, l'Eni- vers compte tes bien =

The first system consists of three staves of handwritten musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The lyrics are written below the staves. The music includes various note values, rests, and dynamic markings like 'f'.

*= faits.
leger*

The second system also consists of three staves of handwritten musical notation. The top staff is in treble clef with a key signature of two sharps. The middle staff is in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The lyrics are written below the staves. The music includes various note values, rests, and dynamic markings like 'f'.

P. Passepied

tous doux fort

hautbois seuls *hautbois seuls*

Bassons seuls *Bassons seuls*

tous

tous doux fort

tous

Handwritten scribbles and markings, possibly a library stamp or archival note, partially obscured by a circular mark.

Hautbois seuls

Second Passepiecé

tous

This staff contains the first eight measures of the piece. It is written in treble clef with a 3/8 time signature. The music features a melodic line with various note values, including eighth and sixteenth notes, and rests. A dynamic marking 'tous' is present above the staff.

Bassons

This staff contains the first eight measures for the Bassons. It is written in bass clef with a 3/8 time signature. The music consists of a rhythmic accompaniment with eighth and sixteenth notes.

Basses

This staff contains the first eight measures for the Basses. It is written in bass clef with a 3/8 time signature. The music consists of a rhythmic accompaniment with eighth and sixteenth notes.

Hautbois

This staff contains the first eight measures for the Hautbois. It is written in treble clef with a 3/8 time signature. The music features a melodic line with various note values and rests.

This staff contains the first eight measures for a Basson. It is written in bass clef with a 3/8 time signature. The music consists of a rhythmic accompaniment with eighth and sixteenth notes.

This staff contains the first eight measures for another Basson. It is written in bass clef with a 3/8 time signature. The music consists of a rhythmic accompaniment with eighth and sixteenth notes.

hautbois seuls

*on reprend
le premier
par ce signe*

Ibalie

allez aimables jeux secondez mon En vie par des spectacles pleins d'ap =

= pas ramenez les plaisirs dans ces heureux climats, soutenez par Vos

chants la gloire de Ibalie - c. *on reprend le chœur que de page 25 jusqu'à la première cadence, et l'ouverture*
 Vnton plus beau

Fin du Prologue

Uisse & Circe

Premiere Entrée

Le Theatre represente les Jardins de Circe d'ou l'on decouvre la Mer

vivement

Scene Premiere

Uione et
Penice

Ritournelle

Handwritten musical notation on a five-line staff in bass clef. The notation includes various note values, rests, and accidentals. A 'b' symbol is written at the end of the staff.

Handwritten musical notation on a five-line staff in bass clef. The notation includes various note values, rests, and accidentals.

Handwritten musical notation on a five-line staff in bass clef. The notation includes various note values, rests, and accidentals.

Handwritten musical notation on a five-line staff in bass clef. The notation includes various note values, rests, and accidentals.

Handwritten musical notation on a five-line staff in bass clef. The notation includes various note values, rests, and accidentals.

Handwritten musical notation on a five-line staff in bass clef. The notation includes various note values, rests, and accidentals.

50 Ilione

Plénice

Dieux tout-puissants Calmez cette Reine bar-bare,

= ce' se prepare a Van-ger tous les maux que vous avez soufferts

qu'en immolant - P - Lisse elle brise vos fers, vne Lache pitie' de vostre

ame s'Empare, ah! de Circe' plutost irriter la fureur juge de.

mes tourmens en connoissam mon Coeur.

Ce fatal ennemy de ma triste patrie - Don-tu veux que mes

Violons

This system contains three staves. The top staff is a vocal line in treble clef with a common time signature. The middle staff is for violins, also in treble clef with a common time signature. The bottom staff is a bass line in bass clef with a common time signature. The lyrics are written below the vocal staff.

soins auancent le trespas... pour le sauuer Phoenix & etas! je donne =

This system contains three staves. The top staff is a vocal line in treble clef with a common time signature. The middle staff is for violins, also in treble clef with a common time signature. The bottom staff is a bass line in bass clef with a common time signature. The lyrics are written below the vocal staff.

Phenice

A musical staff for the vocal part of the character Phenice. It begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody consists of eighth and quarter notes, with some slurs and a fermata over a note. The staff ends with a double bar line and a fermata.

= rois cent fois la vi - - - e. Qu'entens je! Juste Ciel! Princesse songez

A musical staff for the piano accompaniment of the Phenice section. It features a treble clef, a key signature of one sharp, and a 3/2 time signature. The accompaniment is primarily chordal, with some moving lines in the right hand.

A musical staff for the bass line of the Phenice section. It has a bass clef, a key signature of one sharp, and a 3/2 time signature. The bass line consists of quarter and half notes, with some slurs and a fermata.

Hione

A musical staff for the vocal part of the character Hione. It starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. The melody is composed of eighth and quarter notes, ending with a fermata.

vous que le sang de Priam vous donna la naissance! Phenice il

A musical staff for the bass line of the Hione section. It has a bass clef, a key signature of two sharps, and a 3/2 time signature. The bass line features quarter and half notes with slurs and a fermata.

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

n'est plus temps d'animer mon courroux. pense tu que sans resis =

= tance & - - lissait soumis ma fierté? pour vaincre mon amour que

n'ay-je point tenté? ay-je oublié pour me deffendre, mes La =

rens immo-letz, I-li-on mis en cendre. je les rapelle chaque

jour. mais lorsque dans mon cocur je crois trouver la Pai-ne,

mon Esperance est toujours Vaine, J'y trouue sans cesse l'amour.

56 *Mincur*

Circe l'aime, je scay que pour moy trop fi- delles; il l'ac =

= cable de ses mepris. Va, Phenice, peins luy ma tristesse mortelle, Cours, dis

luy quil se sauve il n'importe a quel prix;

57

Circeé

Scene 2

Circeé et
Hione

Princesse, prenez part au transport de mon

ame, plisse sensible a ma flame, avec moy desormais Va re =

= gner dans ces lieux, je luy rends ses guerriers, leur depart l'inter =

= resse; ils reverront sans luy la Grece, il trouve aupres de

moy sa patrie et ses Dieux. *Iliane* il vous aime ciel! *Circe* sa ten =

= Dresse n'a pas change' pour vous mon coeur; ne craignez rien

= lisse en ma faveur de vostre sort Vous rend mai-tres-se,

Pres de Polymnestor fixez vostre sejour: il aime vostre sang,

vers son heureux empire on doit vous conduire en ce jour, et je Ve =

Majeur

Handwritten musical score for the first system. The treble staff contains the melody with lyrics: "nois Vous en instrui-- re. je vous quitte je vais par mes enchantements". The bass staff provides the accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The system ends with a fermata.

Handwritten musical score for the second system. The treble staff contains the melody with lyrics: "ments de-truire ce que fit mon injustice être - me; pour ser". The bass staff provides the accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The system ends with a fermata.

Handwritten musical score for the third system. The treble staff contains the melody with lyrics: "virte heros que j'aime, dois-je perdre quelques moments". The bass staff provides the accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The system ends with a fermata.

Scene 3.

Mione

Mione Sculle

Lentement Dieux Cruels, pour combler les malheurs de ma

Brelude

vie, Vous reste til De nouveaux coups? v- lisse aine Cir-

= ce', ma tendresse est tra - - hie, ah! vous m'avez porté

Scene Quatrieme
Plisse et Nione

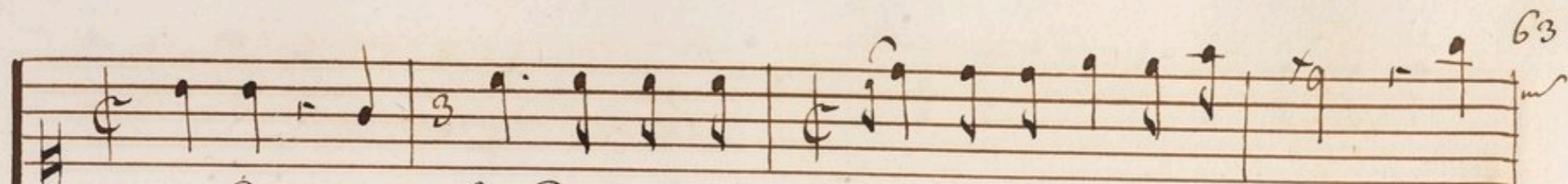
les plus Cruels de tous.

Plisse

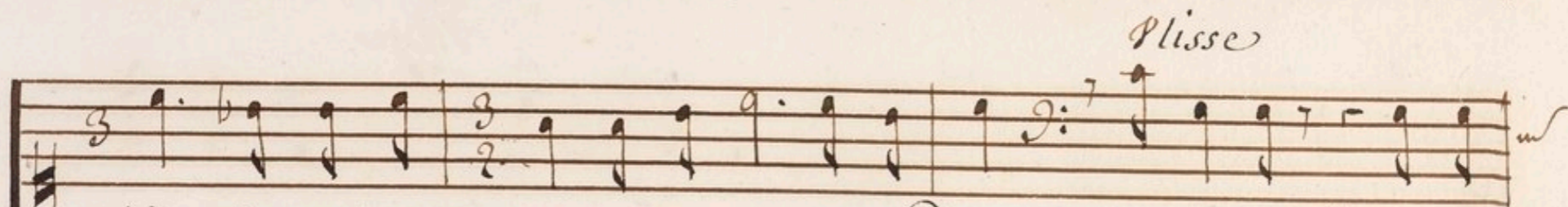
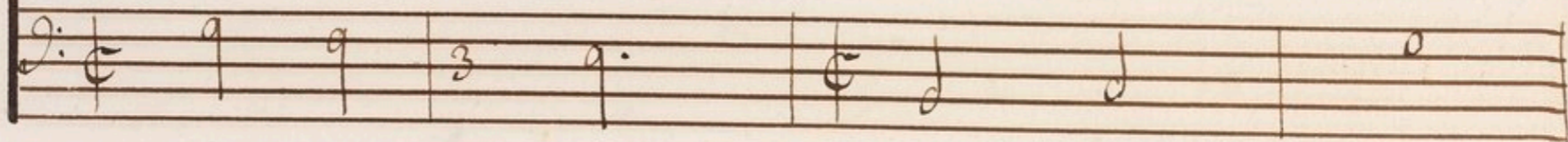
Princesse aurions nous du l'attendre, j'ay calmé de Cir =

Nione

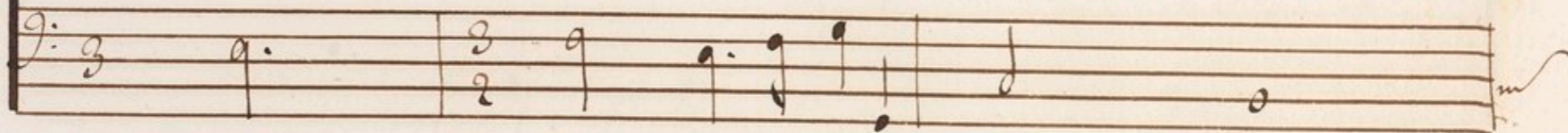
= ce' les transports furieux. Je scay tout venez Vous m'ap =



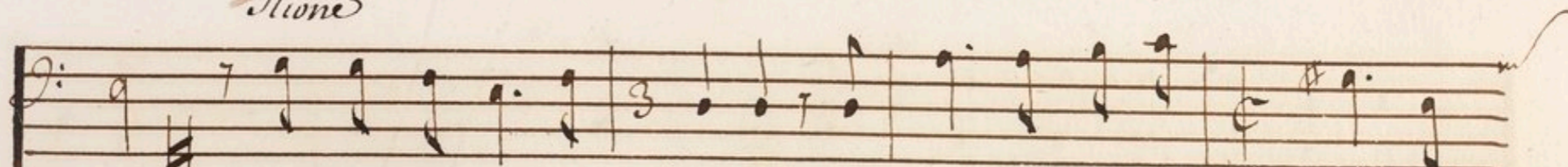
= prendre quit faut des ce mo-ment que je quitte ces lieux: eh



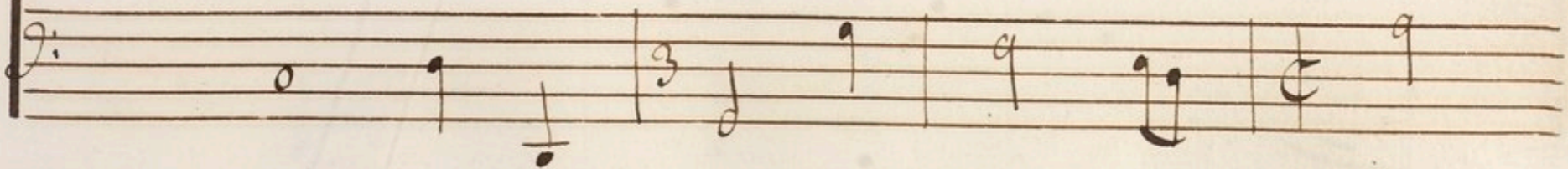
bien je vais par tir, re-ce vez mes adieux. Que Vois-je? vous pleu =



Mione



= rez? Ne Voyez pas mes larmes, Seigneur, avec Cir - - cé re =

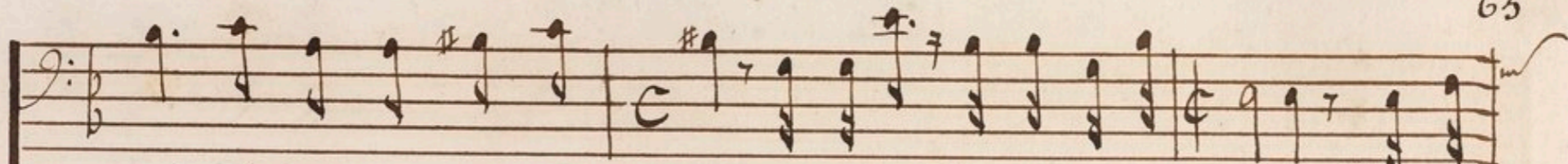


guez dans ce séjour. oublier vos sermens, rendez vous à ses charmes, vos

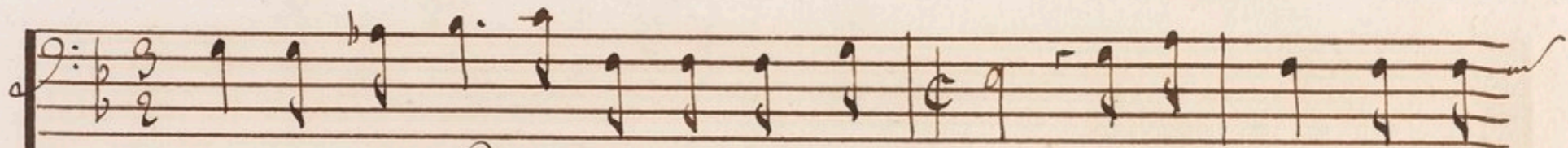
Glisse

jours me sont plus chers encor que mon Amour. Dieux! quelles ju =

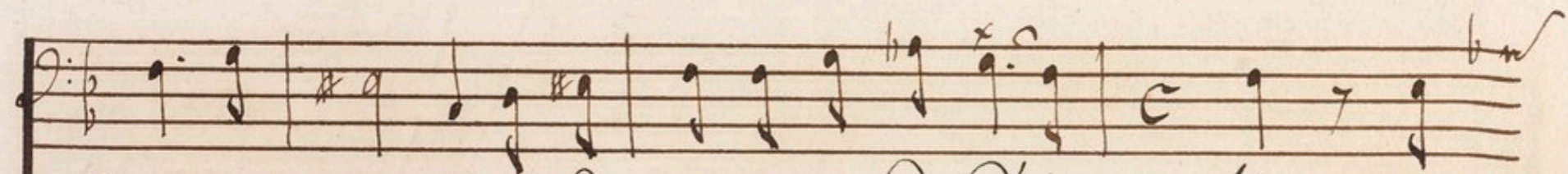
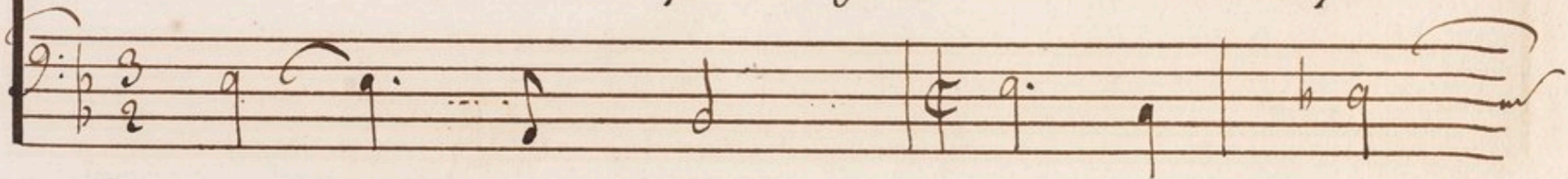
= justes à larmes! Princess, avez vous du pen - ser qu'à vos divins at =



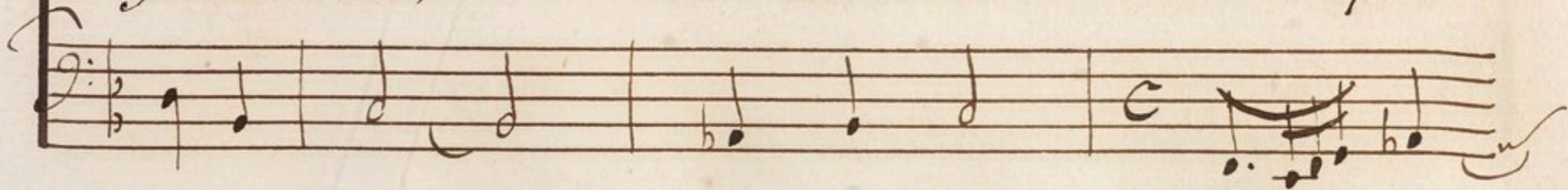
= traits je pusse re-non - cer et pour qui? pour une cru - elle dont l'a =



= mouer et a craindre autant que la fu - reur: Un moment peut chan =



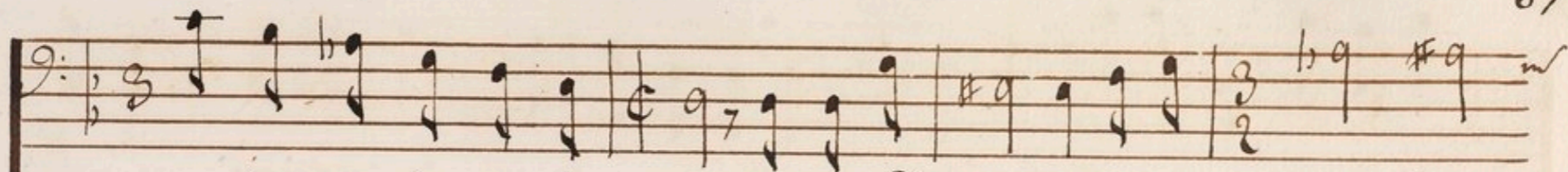
= ger son coeur, et nous de-vons tout craindre del - - le pour.



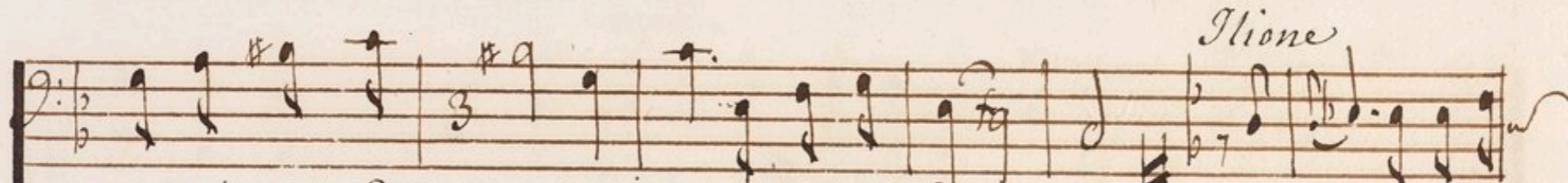
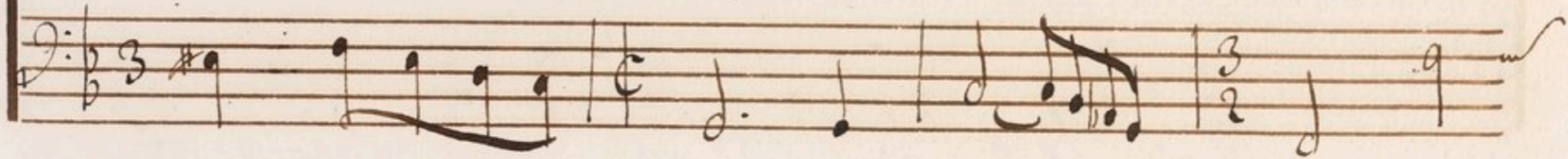
rompre ses Enchantemens La Vallour ne se, auroit suffire Circe'

seule peut les De -- triure, Jay feint pour la calmer les transports des a =

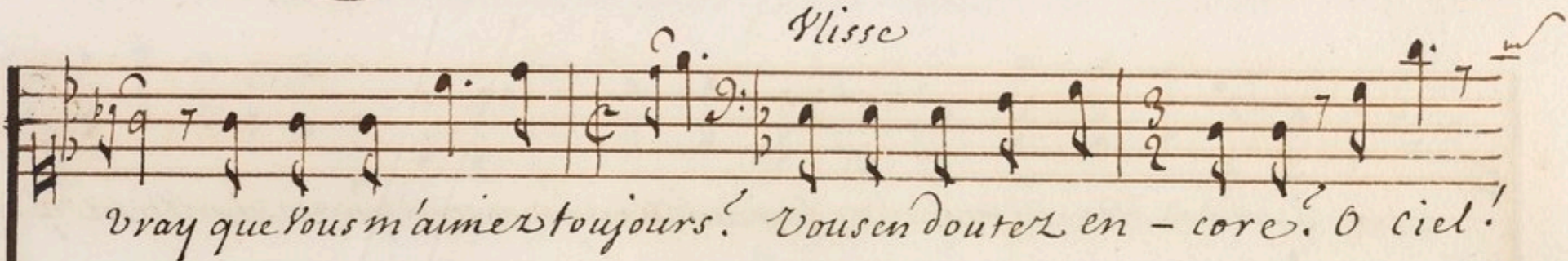
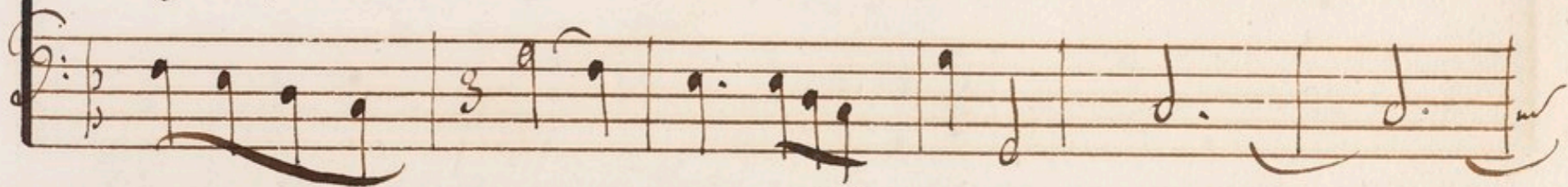
= mans; vous scauez son amour, jugez belle & rin - cesse si mes dis =



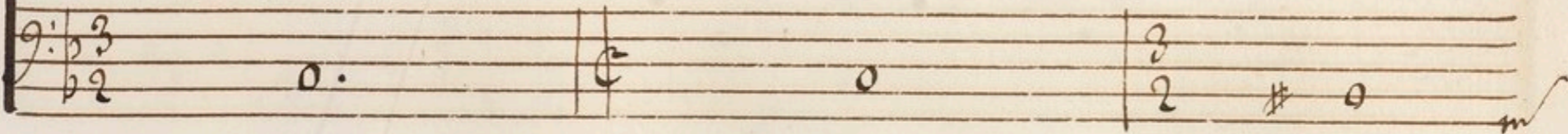
= cours luy paroissent charmans: j'eluy disois en ces mo-mens tout

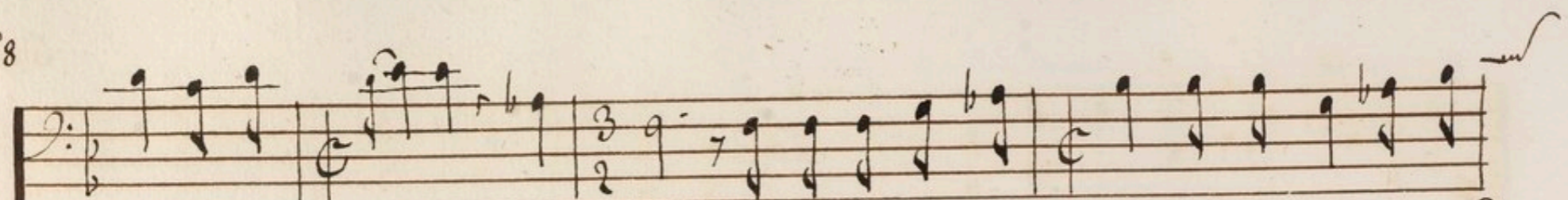


ce qu'aupres de vous m'inspire la ten-dres-se. *Piano* Glisse il est donc

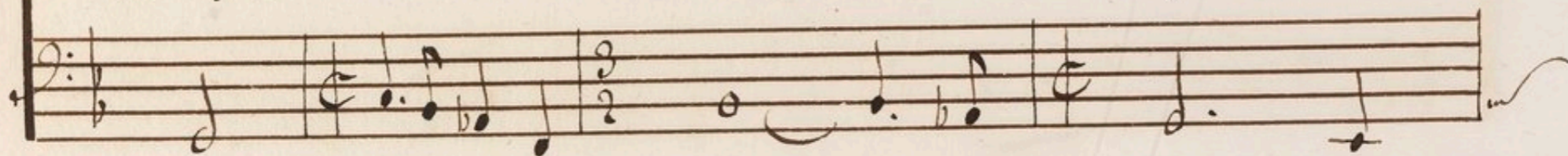


vray que vous m'aimez toujours? Vous en doutez en-core? O ciel!

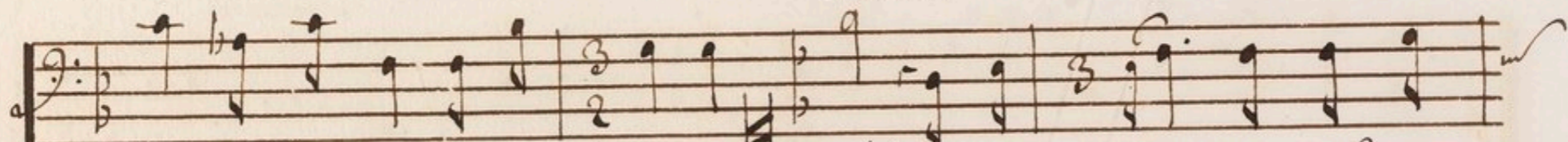




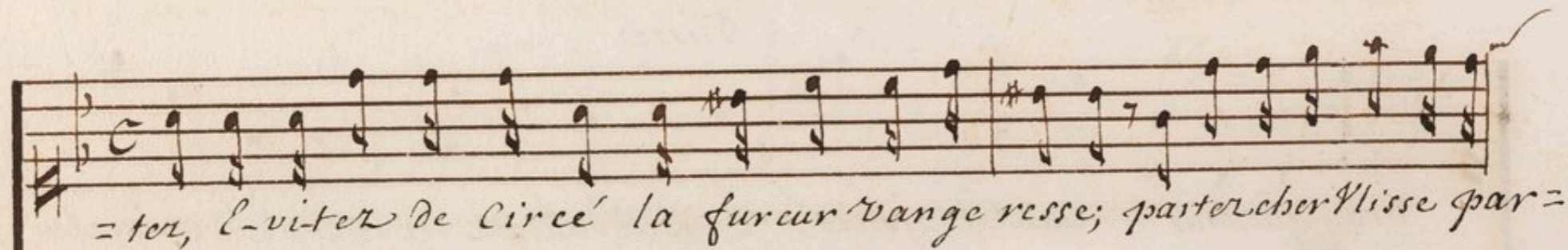
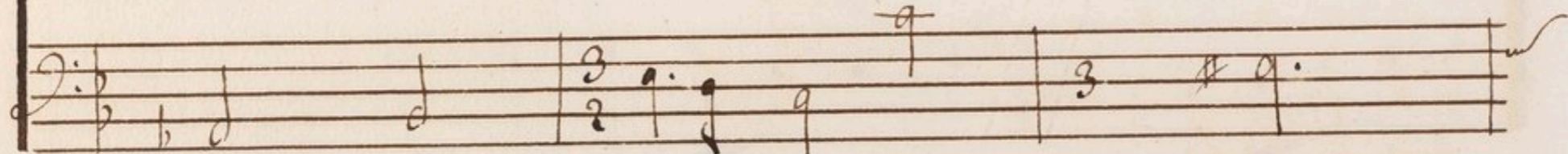
Quelle injustice! hélas! c'est pour sauver vos jours que l'amour m'a dic =



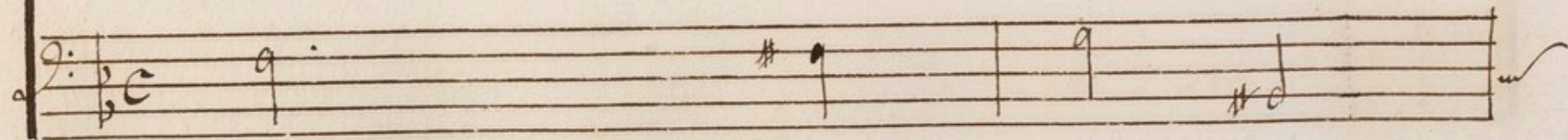
Mione



= té cet heureux arti - - ficé. ah! si mes vœux sont & cou =



= ter, & vitez de Circe' la furcur vange resse; partez cher Ulysse par =



tez: profitez des moments que son amour Vous laisse.

Non, ce n'est que pour Vous que je crains son courroux, non ce

B.C. Non ce n'est que pour Vous que je crains son courroux, non ce

= n'est que pour Vous que je crains son courroux, non ce n'est que pou

n'est que pour Vous que je crains son courroux, non ce n'est que pou

Vous que je crains son courroux, Vous voir heureux est mon unique En-
 vous que je crains son courroux, Vous voir heureuse est mon unique En-

= vie, si vous perissiez par ses coups, Qu'aurois-je a faire de la
 = vie, si vous perissiez par ses coups, qu'aurois-je a faire de la

71

vi--e, non ce n'est que pour vous que je crains son courroux, non ce

vi---e, non ce n'est que pour vous que je crains son courroux, non ce

n'est que pour vous que je crains son courroux, non ce n'est que pour

n'est que pour vous que je crains son courroux, non ce n'est que pour

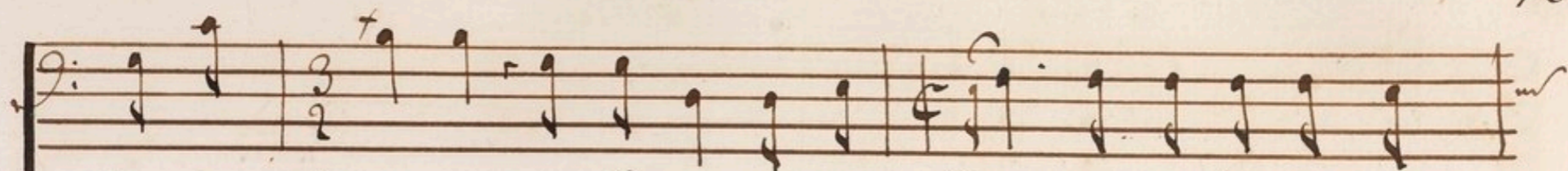
Glisse

Vous que je crains son courroux. Mais? pourquoy ces vaines al =

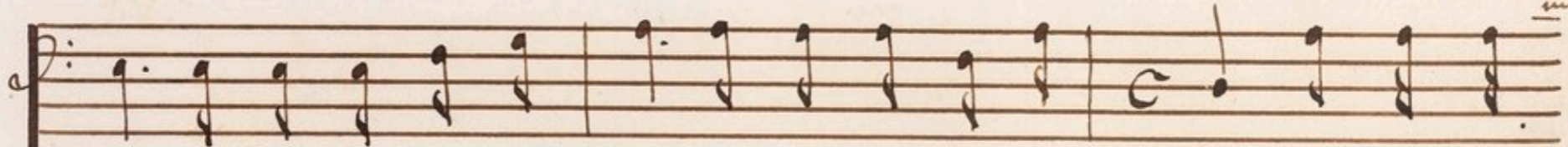
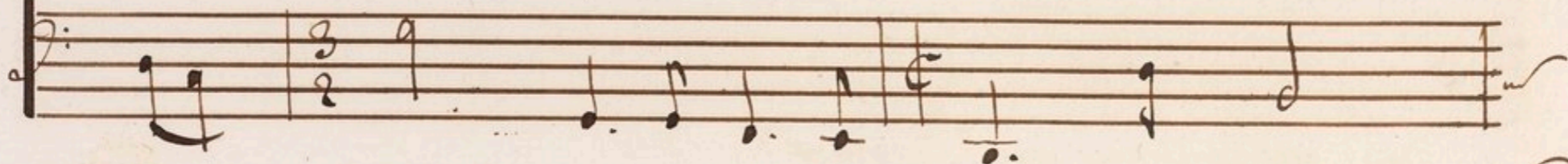
vous que je crains son ^{B.C.} courroux. B.C.

= larmes lorsque le Ciel s'aprete a combler nos souhaits, Prin =

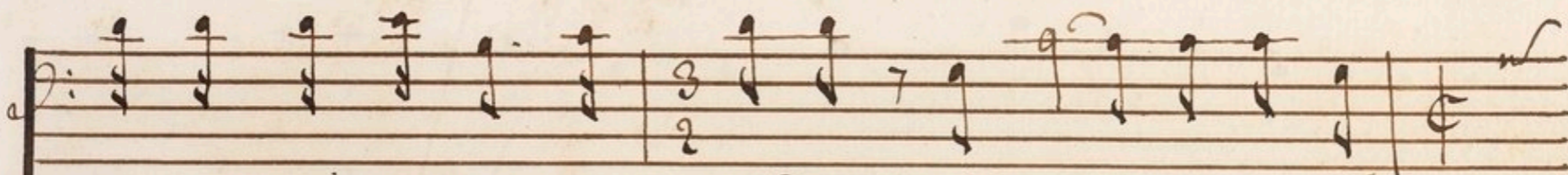
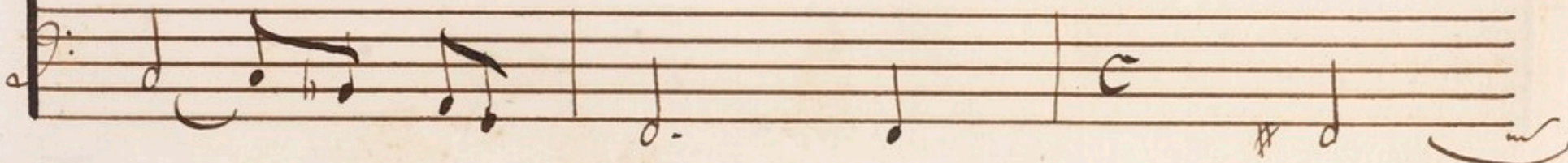
= cesse par vos soins secondez mes projets. Trompons Cicee, Van =



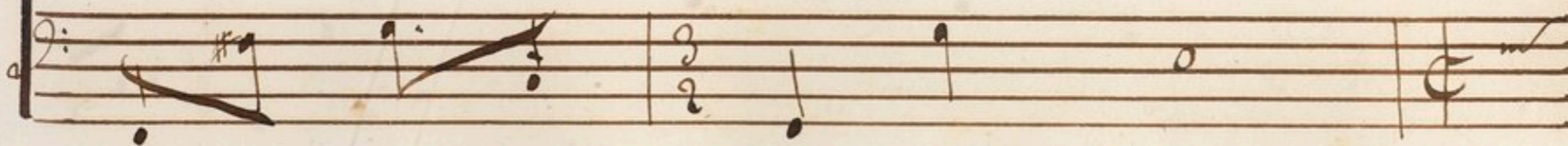
= tons ses charmes, mes Guerriers en ces lieux serom-bientost- Con =



= duits, de mes desseins secrets par V-ri-loque instruits, sur mes Vais =



= scaux vous irez tous m'at-tendre, bientost Aupres de



Hione

Vous j'auray soin de me rendre. Quoy vous scut en ces

Plisse *q*

lieux... Calmez vostre frayeur. Mercure a mes Voeux fauo- rable

me garantit par cet-te fleur, du charme plus redouta- ble.

Circe'

75

Scene 5.
Circe, Ulysse, Iliane,

Ulysse vos guerriers l'ont pa =

= roire en cest lieux, je ne les retiens plus; qu'augre de v'otre vie ils re =

= tournent en v'otre pa-trie, Vous estes le seul bien que je demande aux Dieux

76 Plisse

Circe'

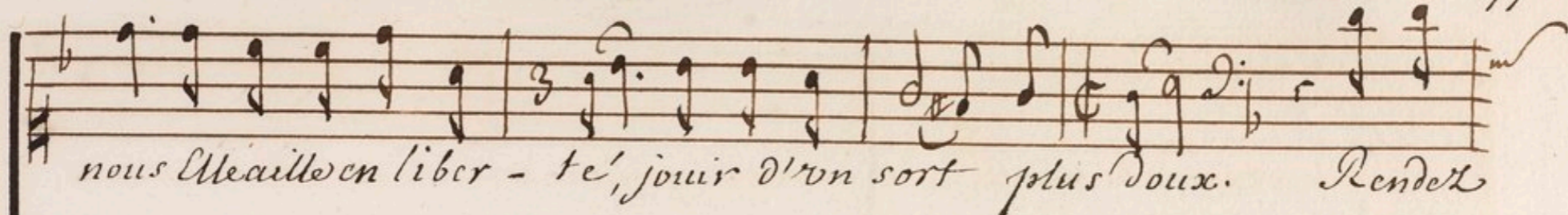
ah! pourtant de bienfaits... cette jeune prin cesse me rend sen =

= sible a la gri - tie; je veux que votre ini mi - tie en ce beau jour pou

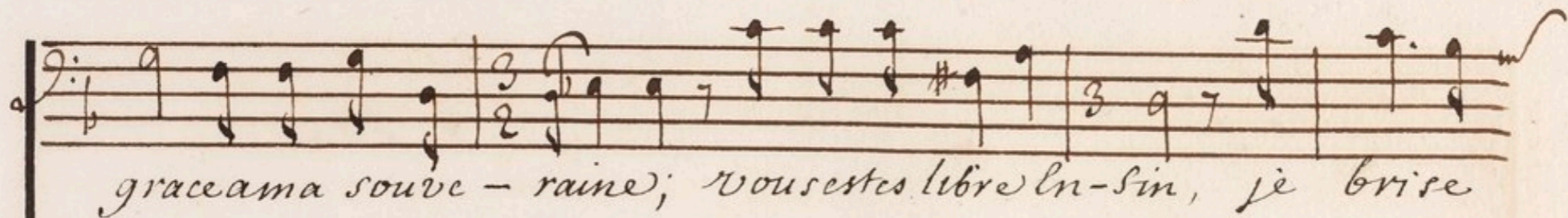
Elle cesse: vous m'en avez promis il faut que loin de

Blisse

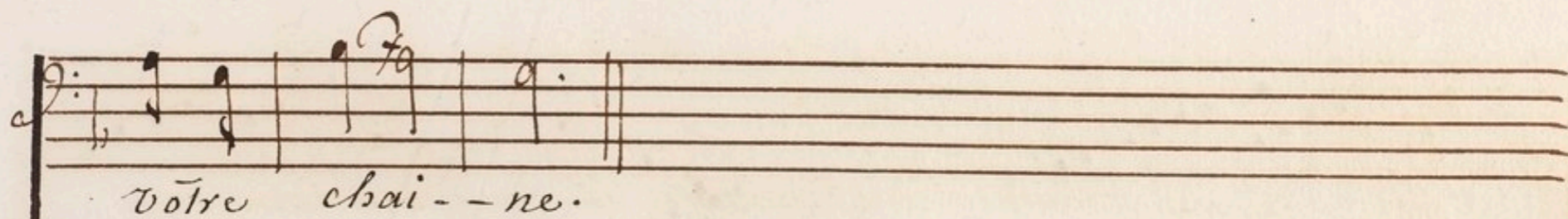
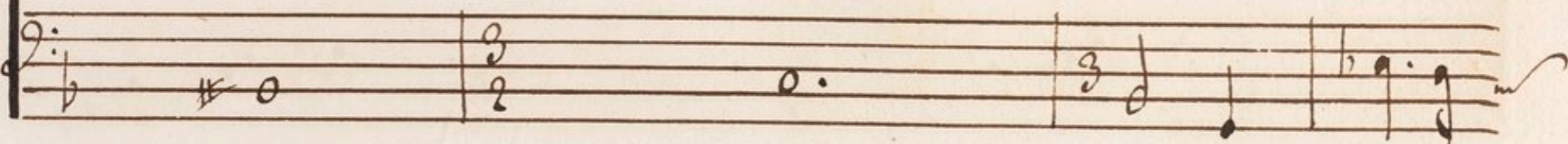
77



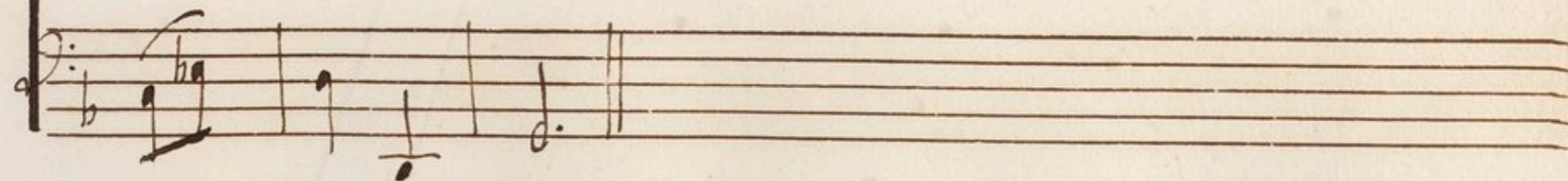
nous Meaillon liber - te', jouir d'un sort plus doux. Rendel



graceama souve - raine; vous estes libre en - sin, je brise



votre chai - - ne.



Pesamment sans lenteur

Scene 6.

Circé, Ulysse, Ione

*Groupe de Guerriers de la
suite d'Ulysse*

*Groupe d'Amphes de la
suite de Circé*

Marche

The first system of the musical score consists of two staves. The upper staff is for the vocal parts of Circé, Ulysse, and Ione, and the lower staff is for the instrumental parts of the groups of warriors and nymphs. Both staves are in G major (one sharp) and 2/4 time. The tempo is marked 'Pesamment sans lenteur'. The music begins with a series of quarter notes in the vocal line, followed by a more complex rhythmic pattern in the instrumental line.

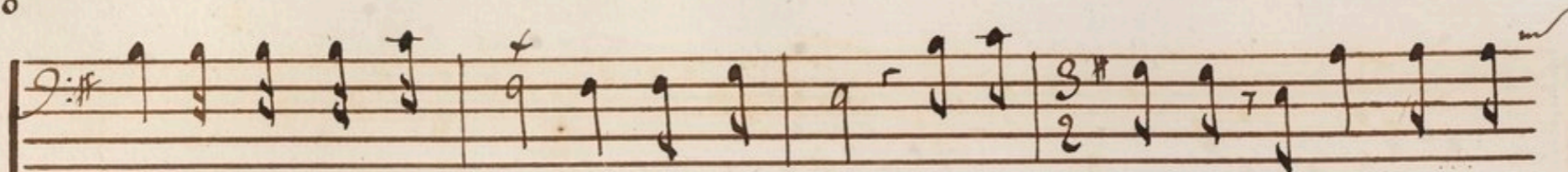
The second system continues the musical score. The vocal line features a mix of quarter and eighth notes, with some rests. The instrumental line provides a steady accompaniment with a mix of quarter and eighth notes, and some rests.

The third system concludes the musical score on this page. It features a final sequence of notes in both the vocal and instrumental lines, ending with a fermata-like flourish.

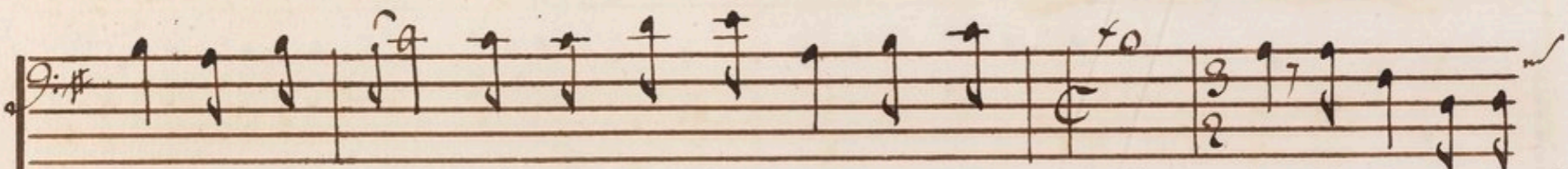
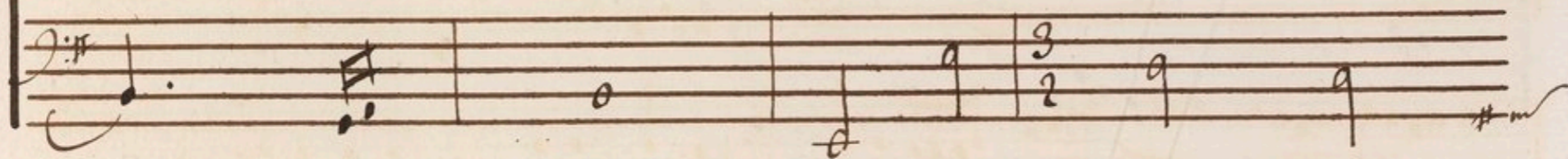
Plisse aux Guerriers

Guerriers qui vivez sous ma loij; De ces lieux desormais E-loi-gnez

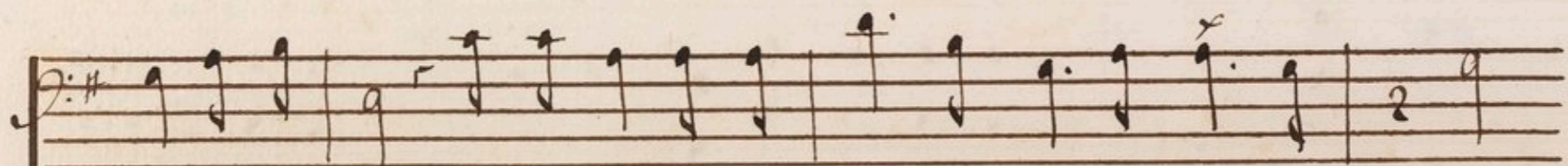
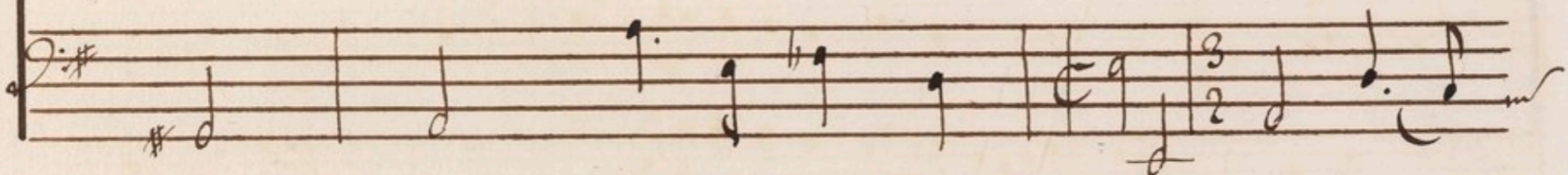
vous sans moy; tous mes jours ont etc' marquez par la Victoire,



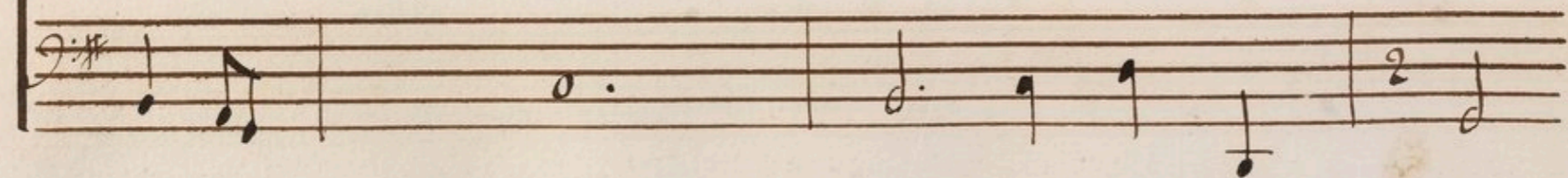
Tout retentit du bruit de ma Valeur, Circe' m'aime j'ay seu triom =



=pher de son coeur, Elle met le comble a ma gloi-re. Allez, instrui =



=ser l'Univers que je fais mon bonheur de vivre dans ses fers.



Gay

Doux

81

Symphonie

Plisse

Une Reine si

belle dans les coeurs des mortels doit regner a jamais. Chantez chantez publi =

= ez ses bienfaits, que sa gloi - - - - - re soit immortel - - - - - le, ^{B.C.} Une Reine si

belle dans les coeurs des mortels doit regner a jamais, chantez chantez ^{B.C.} publi ez ses bien =

= *Saitz, chantez chantez publicz ses bienfaits, que sa gloi-* *B.C. que sa gloi-*

B.C.
re, que sa gloire soit immor - - tel - - - le.

Choeur
Une Reine si belle dans les coeurs des mortels doit regner a jamais, a ja =

Une Reine Une Reine si belle dans les coeurs des mortels doit regner a ja =

Violons
B.C.

= mais, chantons chantons publions ses bienfaits, que sa Gloi - - - - - re que sa
 = mais, chantons chantons publions ses bienfaits. que sa Gloi - - - - -

Gloi - - - - - re soit immortel - le. Une Reine si belle dans les coeurs des mor =
 = - - - - - re soit immortel - le. Une Reine si belle dans les

tels doit regner doit regner a jamais, que sa gloi - - - - - re que sa gloi - - - - -
 coeurs des mortels doit regner a jamais. que sa gloi - - - - -

- - - - - re que sa gloi - - - - - re que sa gloire soit immortelle, que sa gloire soit immor -
 - - - - - re que sa gloi - - - - - re que sa gloire soit immortelle, que sa gloire soit immor :

Handwritten musical score for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps). The lyrics are written below the staves.

Lyrics for the first system:
 = telle que sa gloire soit immortelle soit immortel - - le, que sa gloire soit immor =
 = telle que sa gloire soit immor - tel - - - - - le que sa gloire soit immor =

Handwritten musical score for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The lyrics are written below the staves.

Lyrics for the second system:
 = tel - le.
 = tel - le.

Chantons chantons publions chantons publions ses bienfaits, que sa gloire soit immortel - -
 chantons chantons publions ses bienfaits que sa

- - - - - le soit immortel - le, Une Reine si belle dans les coeurs des mortels doit re =
 gloi - - - - - re soit immortel - le. Une Reine si belle dans les coeurs des mortels doit re =

gnier a jamais a jamais. chantons chantons publions ses bienfaits chantons chan =

gnier a ja - mais - - - chantons chantons publions ses bienfaits chantons chan =

= tous publions ses bienfaits que sa gloire soit immor tel - - -

= tous publions ses bienfaits que sa gloire soit immor =

Handwritten musical score for the first system. It consists of four staves: two vocal staves (Soprano and Bass) and two piano accompaniment staves (Right and Left Hand). The music is in G major (one sharp) and 3/4 time. The lyrics are written below the vocal staves.

le que sa gloire que sa gloire soit immortelle - le que sa

tel - - - - - le que sa

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It consists of four staves. The lyrics are written below the vocal staves.

gloire soit immor tel - - le.

gloire soit immortel - - le.

Graucement

Air des Guerriers

The first system of the handwritten musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (one sharp) and 3/4 time. The music is written in a fluid, cursive style. The upper staff begins with a quarter note G4, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. There are four 'x' marks below the staff, likely indicating fingerings. The lower staff begins with a quarter note D3, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The system concludes with a fermata over the final note.

The second system of the handwritten musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (one sharp) and 3/4 time. The music is written in a fluid, cursive style. The upper staff begins with a quarter note G4, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. There are four 'x' marks below the staff, likely indicating fingerings. The lower staff begins with a quarter note D3, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The system concludes with a fermata over the final note.

The third system of the handwritten musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (one sharp) and 3/4 time. The music is written in a fluid, cursive style. The upper staff begins with a quarter note G4, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. There are four 'x' marks below the staff, likely indicating fingerings. The lower staff begins with a quarter note D3, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The system concludes with a fermata over the final note.

Circe'

Handwritten musical score for the first system of "Circe'". The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains two measures of music, each starting with a fermata. The lower staff is in bass clef with the same key signature and time signature, containing two measures of music, each starting with a fermata. The lyrics "Que l'Epouvante et l'horreur ne troublent plus cet a =" are written below the upper staff.

Que l'Epouvante et l'horreur ne troublent plus cet a =

Handwritten musical score for the second system of "Circe'". The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each starting with a fermata. The lower staff is in bass clef with the same key signature and time signature, containing two measures of music, each starting with a fermata. The lyrics "= zite la paix regne dans mon coeur, tout doit" are written below the upper staff.

= zite la paix regne dans mon coeur, tout doit

Handwritten musical score for the third system of "Circe'". The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains two measures of music, each starting with a fermata. The lower staff is in bass clef with the same key signature and time signature, containing two measures of music, each starting with a fermata.

Air

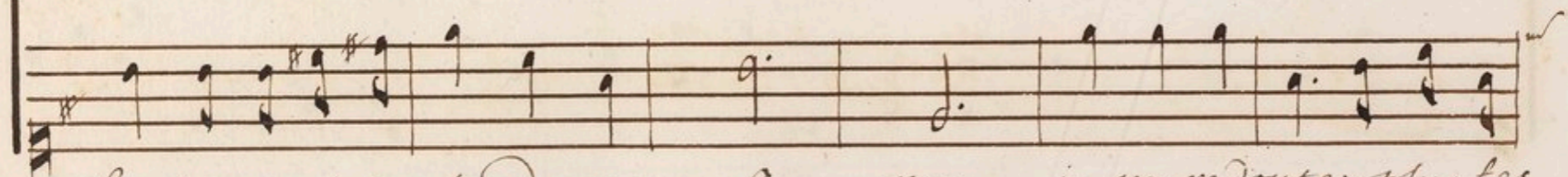
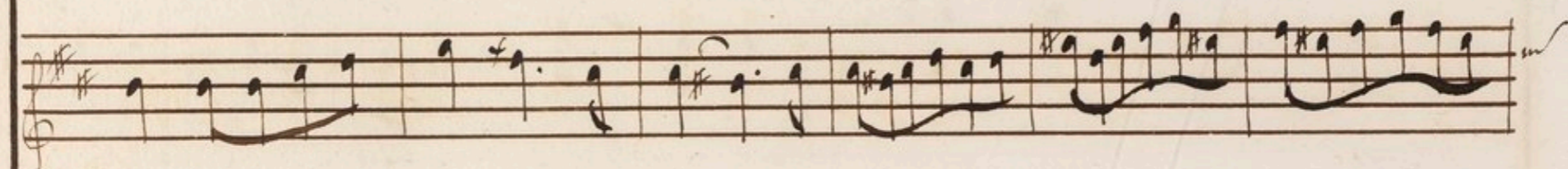
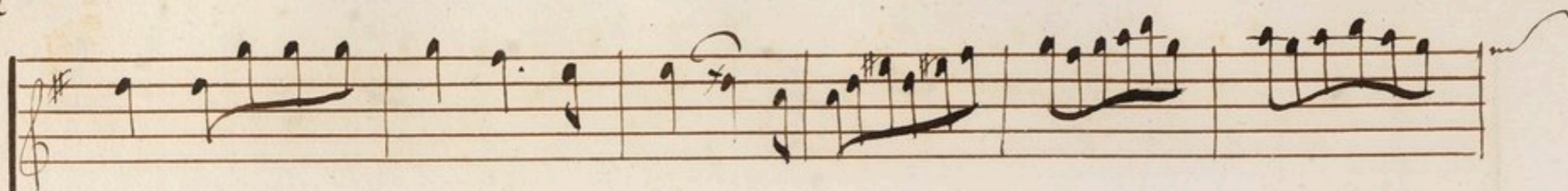
flutes

flutes

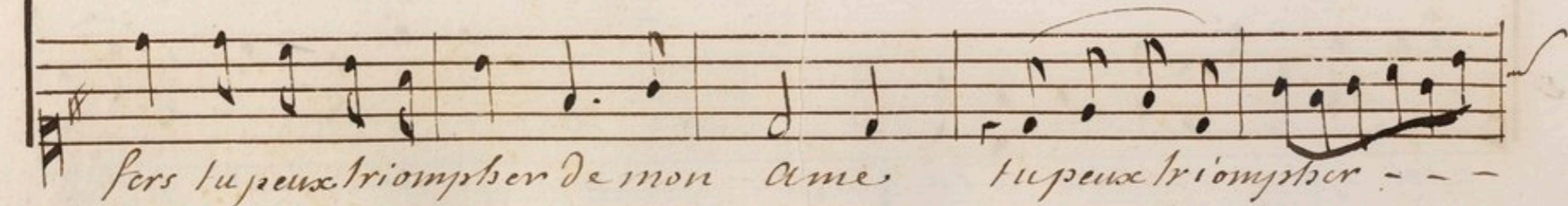
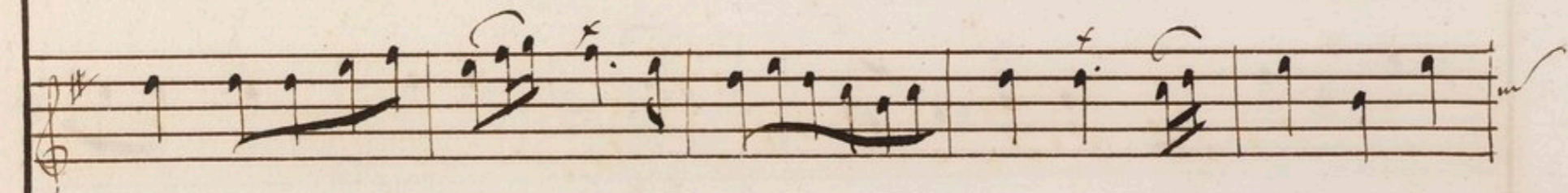
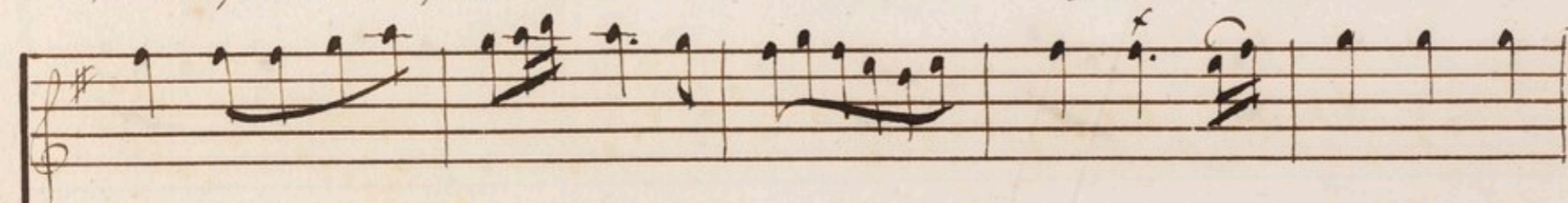
violons

A - mour quand ton pouvoir soumet tout l'Uni - vers, quel mor =

= tel oseroit resister a ta flame: me. je ne redoute plus tes



fers tu peux triompher de mon a - - me. je ne redoute plus les



fers tu peux triompher de mon ame tu peux triompher - - -

Flutes Rondeau De mon a - - me:

Air pour les Nymphes de la suite de Ceres

Violons seuls

Violons

Flutes scales

Handwritten musical notation for the first system of flute scales, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with various note values and slurs. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a corresponding bass line with slurs and ties.

Handwritten musical notation for the second system of flute scales, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with various note values and slurs. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a corresponding bass line with slurs and ties.

Handwritten musical notation for the third system of flute scales, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with various note values and slurs. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a corresponding bass line with slurs and ties.

Handwritten musical notation for the fourth system of flute scales, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with various note values and slurs. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a corresponding bass line with slurs and ties.

Four empty musical staves at the bottom of the page, arranged in two pairs.

tous

Violons seuls

Flutes seules

tous

Violons seuls

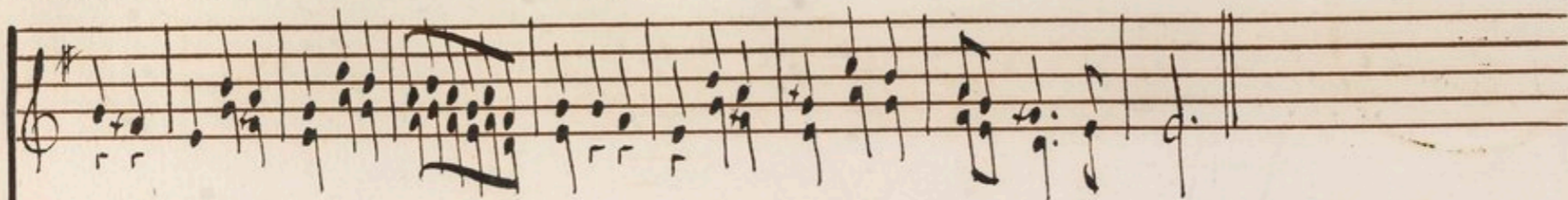
Flutes seules

Violons seuls

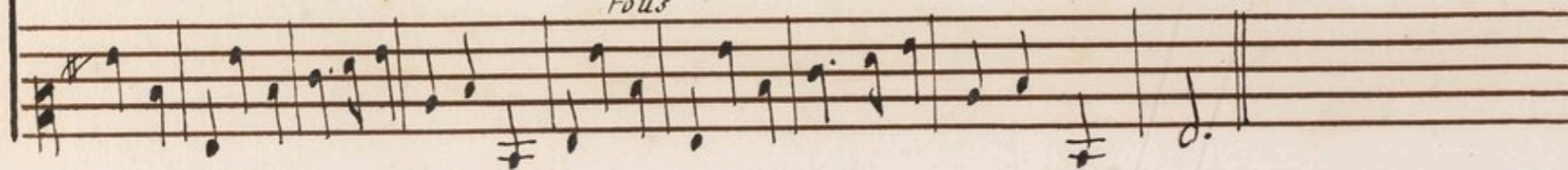
Violons seuls

Flutes seules

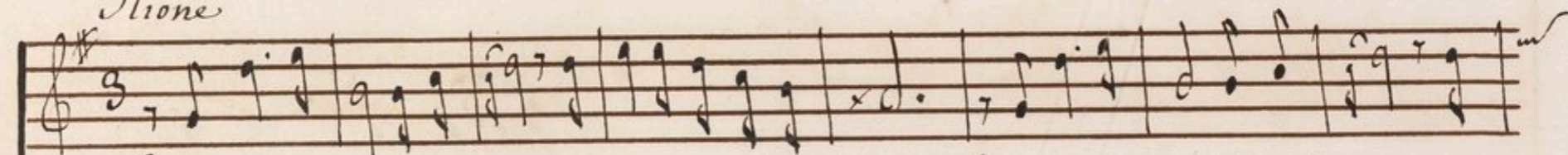
tous



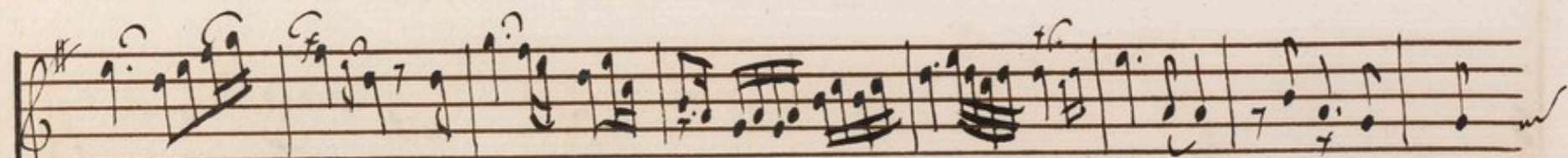
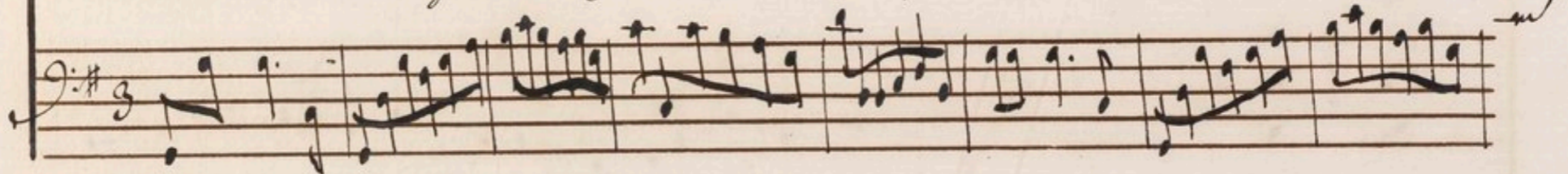
tous



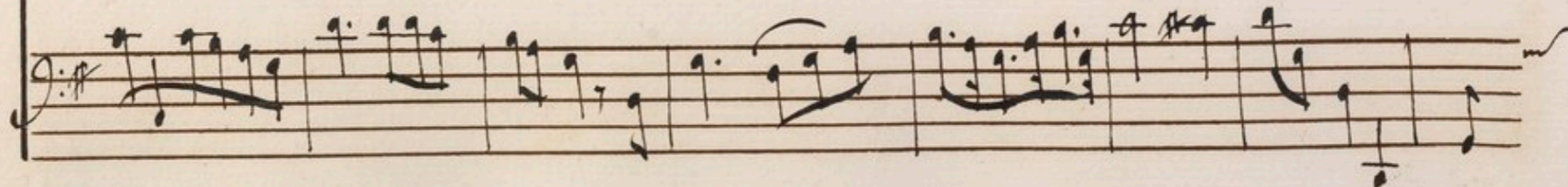
Mione

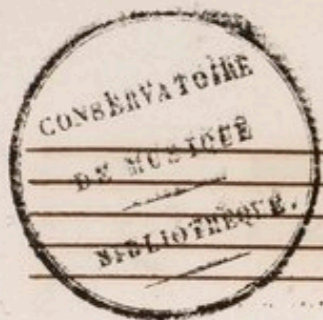


Heureux heureux le séjour ou regne le tendre amour; heureux heureux le séjour ou



re - - - - - gne ou re - - - - - gne le tendre amour





Petit Choeur

Flutes

Flutes

Violons

Heureux heureux le séjour ou regne l'étendre amour, Heureux lieu =

Heureux heureux le séjour ou regne l'étendre amour, Heureux lieu =

Second dessus de Violons et parties

= reux le sejour ou re - - - gne ou re - - - - -

= reux le sejour ou re - - - - gne ou re - - - - -

----- gno le tendre amour.

----- gno le tendre amour.

Mione

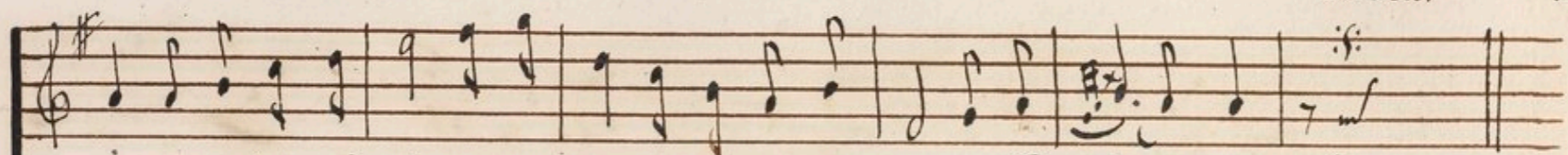
Les jeux et les fêtes Ga-lantes n'abandonnent jamais sa cour, aux dou =

Choeur

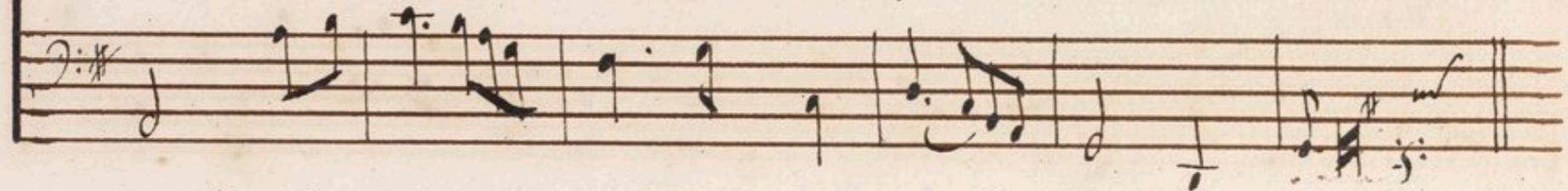
= cours qui l'accorde. Un jour en succèdent de plus charmantes. on reprend le chœur page 97.

Mione

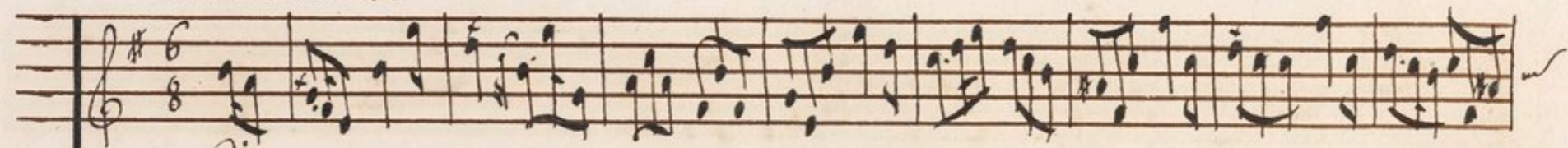
Jeunes cœurs soyez sans al-larmes quand il s'op-pose à vos de =



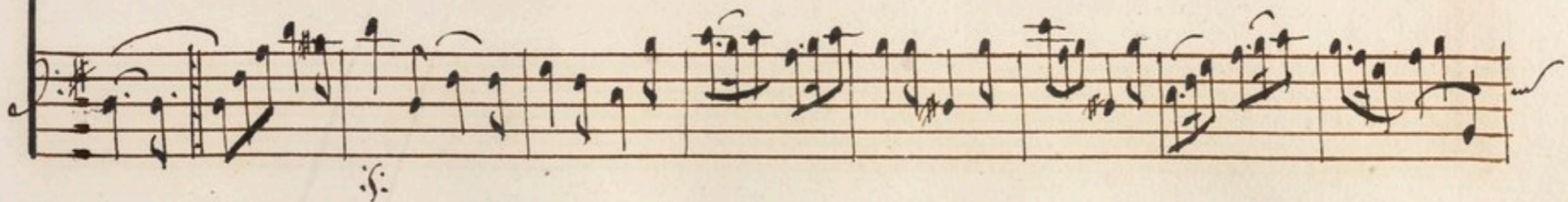
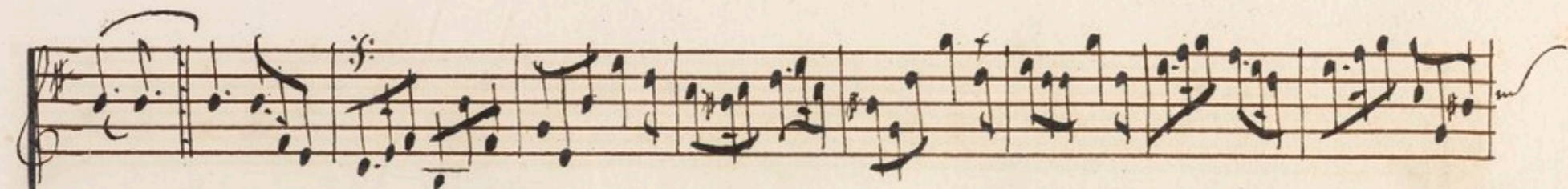
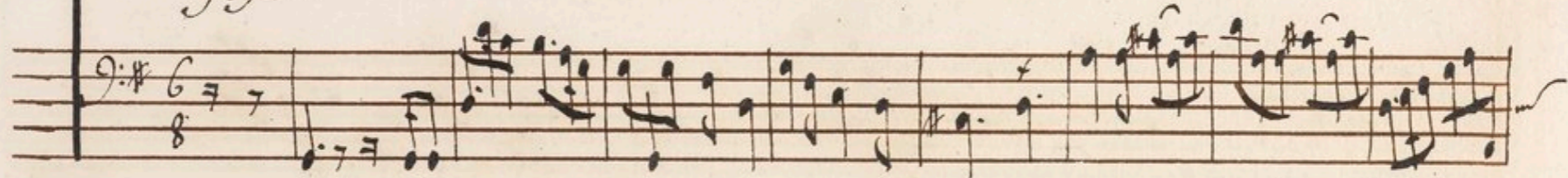
= sirs, cest pour redoubler vos plaisirs qui vous fait repandre des larmes. Heureux & page 97.

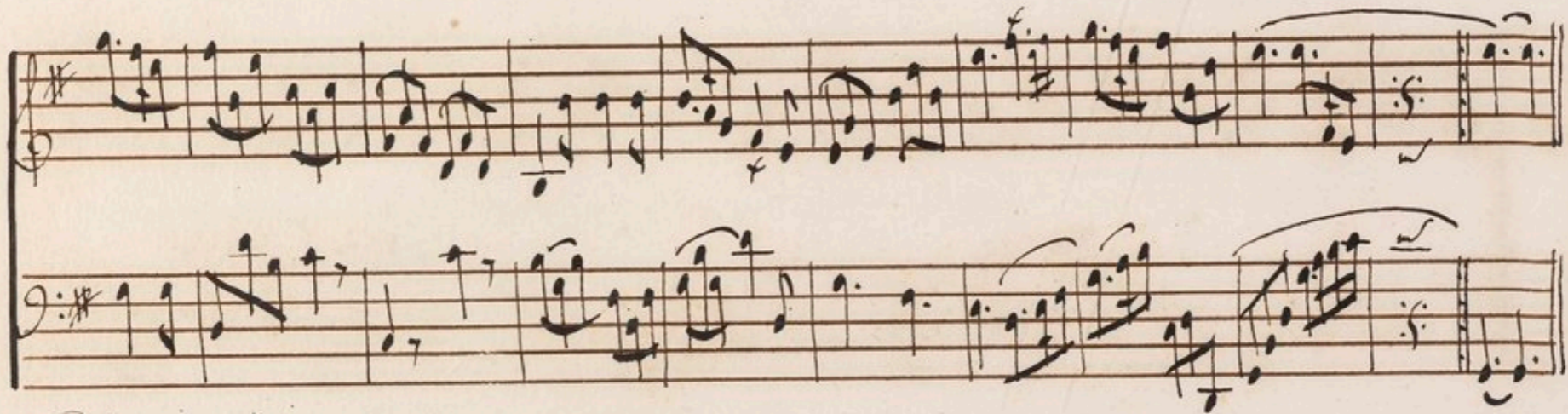
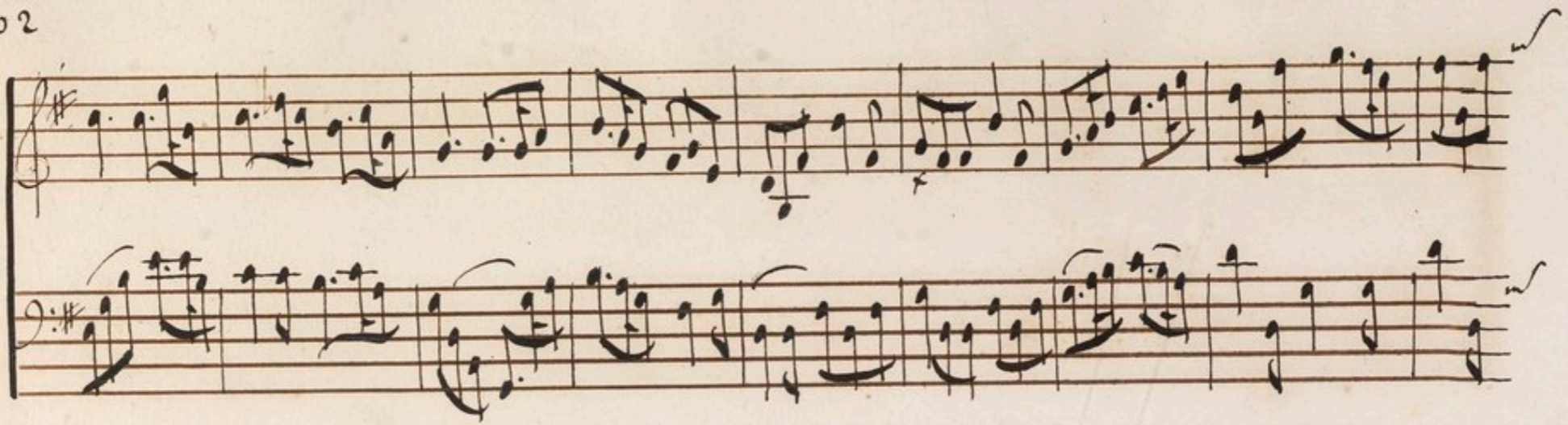


Tres vivement

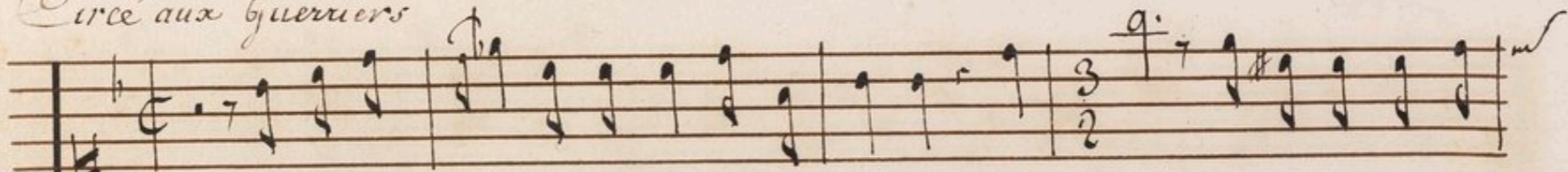


Gigue

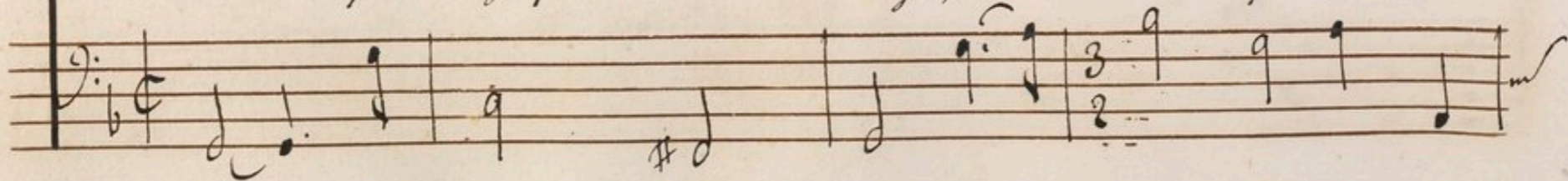




Circe aux Guerriers



Avec plaisir j'ay receu vostre hommage, Partez — mes ports vous sont ou =



a ses Nymphes

103

= vouts; Et vous pour en chanter Les vers qui m'engage Allez preparez

luy mille plaisirs divers.

Scene septieme

Circé Ulysse

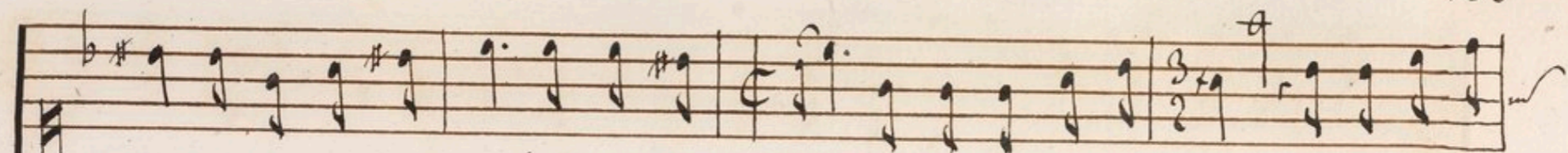
Circé

Vous voyez mon amour extreme Ulysse je fais tout pour vous mon

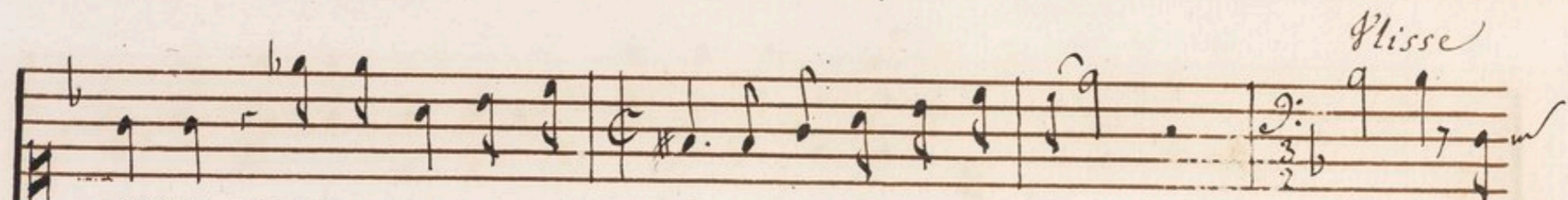
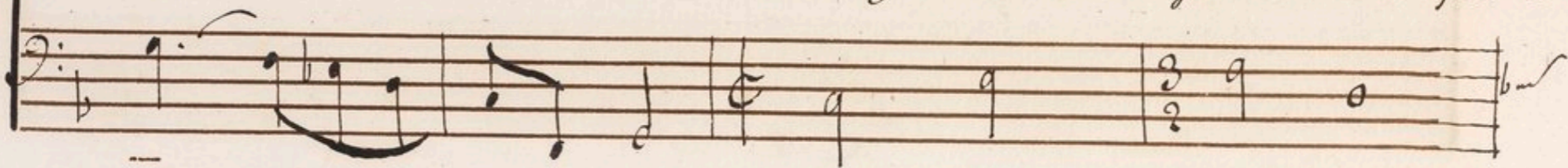
cœur toujours nourry de hayne et de courroux, auprès de vous n'est plus de

me- me. m'aimez vous comme je vous aime, sentez vous comme moy les trans =

= ports les plus doux? Vous semblez inter- dit vos yeux vers le ri =

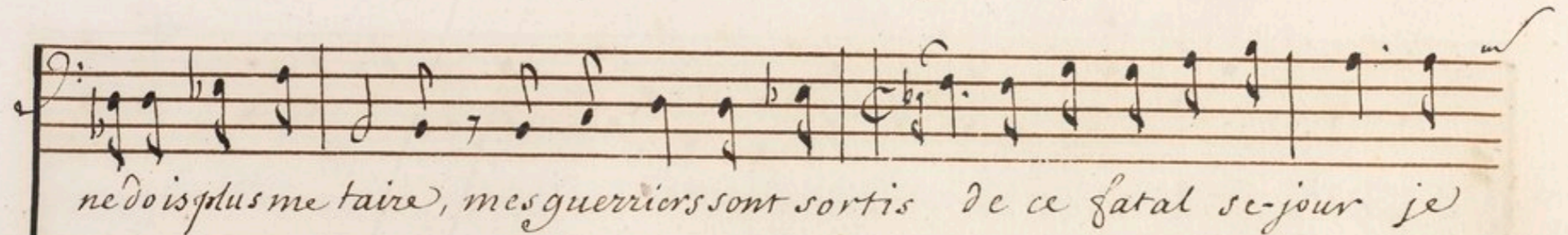
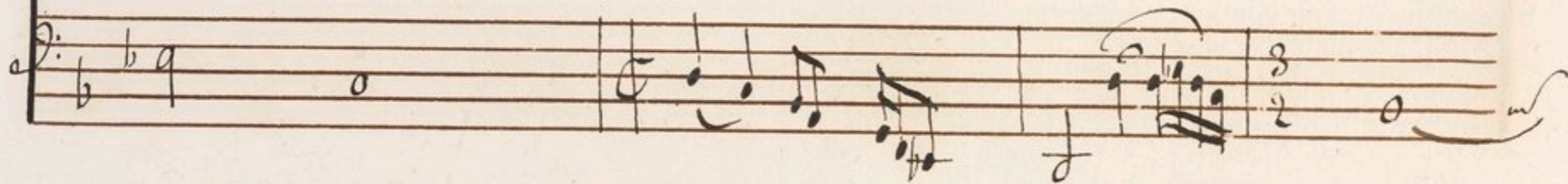


= vage sont attachés incessamment regrettez vous les Grecs ah! comment faire ou =

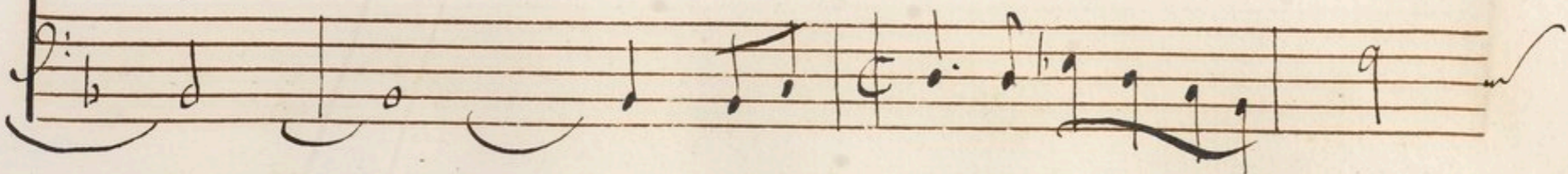


= trage, Es-ce ainsi qu'on répond à mon empressement

Plisse
Reine je



ne dois plus me taire, mes guerriers sont sortis de ce fatal séjour je



Vois en li-ber-té l'objet qui m'a seu plaire, ay-je besoin en-cor de

Ceindre de l'a-mour. Que dist tu malheureux, Quoy tu m'aurois tra-

= lie! Accusez-vostre bar-ba-rie qui de pleurs et de sang ne

207

s'assouvit jamais rendez grace a ma parti - Die qui vous epargne des for =

Circe' *Plisse*

= faits. ah! tu peri - ras teme - raire) je ne crains point vostre co =

Circe'

= lere Venez Demons accourez tous un pertide mortel m'of =

tres doux

Violons

Handwritten musical notation for Violons, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The staff contains several measures of music with various note values and rests.

2^e dessus de Violons

Handwritten musical notation for the second violin part, featuring a bass clef, a key signature of one flat, and a 7/8 time signature. The staff contains several measures of music.

hatez vous hatez vous de servir ma vengeance hatez

Handwritten musical notation for Violons, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The staff contains several measures of music.

Handwritten musical notation for Violons, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The staff contains several measures of music.

vous de servir ma vengeance hatez vous hatez vous de servir ma ven =

Handwritten musical notation for Violons, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The staff contains several measures of music.

*Les Demons
paroisent*

Handwritten musical notation for Violons, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The staff contains several measures of music.

= geance hatez vous hatez vous de servir ma vengeance.

Slisse

Circe'

Scene
8.^e

Ciel mon pouvoir est jnu-tile l'Enfer veut me ser =

Circe'
Seule

Doux

Violons

o.

=vir et n'ose le tenter et moy meme tremblante, inter-dite immo =

= bile je vois partir l'ingrat et ne puis l'arrêter.

Symphonie

Majeur

tu me fais donc cruel! tu m'appelles barbare, ah! lorsque je brule pour

o.

toy et que ta haine nous separe n'est pas mille fois plus barbare que
 moy. sur ces funestes bords tu me laisse mourante et tandis que mon

coeur. Vole encor sur tes pas tu t'asplaudis auprès de ton amante de mes

Mineur

pleurs et de mon l'epas. Que dis je! quelle est ma foi =

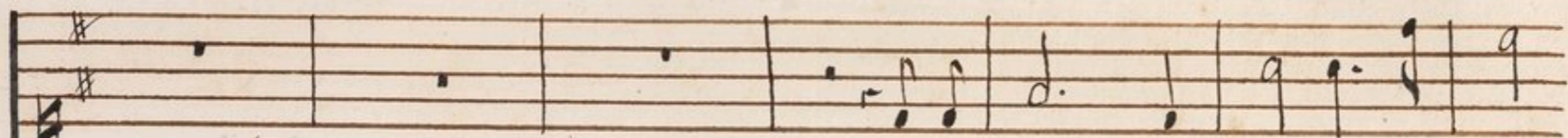
Symphonie

Handwritten musical score 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 are written below the staff. The middle staff is a treble clef accompaniment, and the bottom staff is a bass clef accompaniment. The music is in a 3/2 time signature.

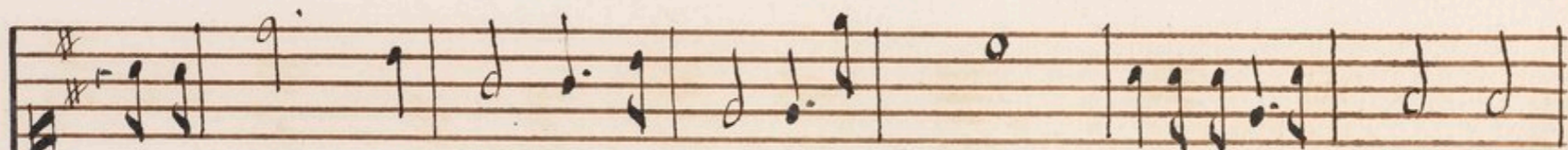
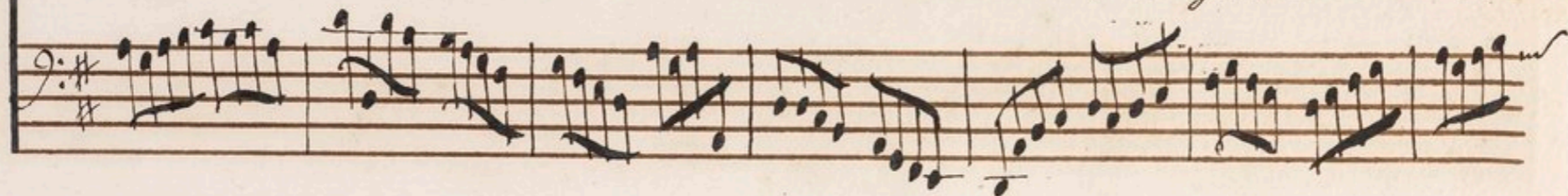
= blesse suis-je Circe! Neine jndigne du jour est-ce amoy de gemir dans les

Handwritten musical score for the second system. The top staff is a vocal line in G major, continuing the lyrics. The middle staff is a treble clef accompaniment, and the bottom staff is a bass clef accompaniment. The music is in a 3/2 time signature.

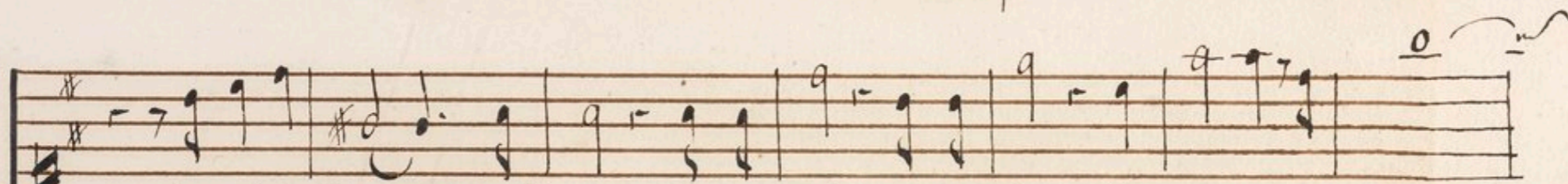
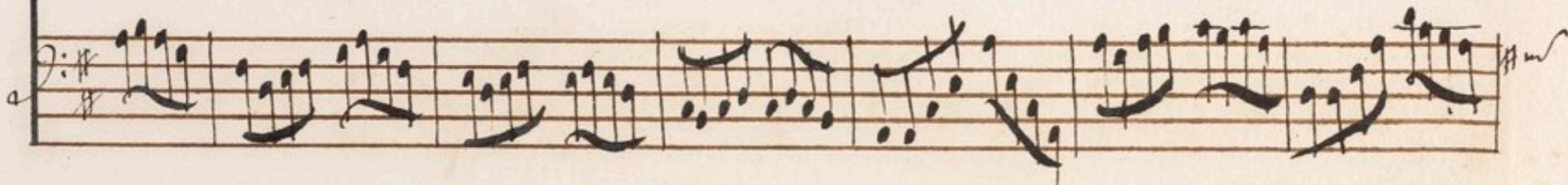
fors de l'amour. ah! brisons le trait qui me blesse.



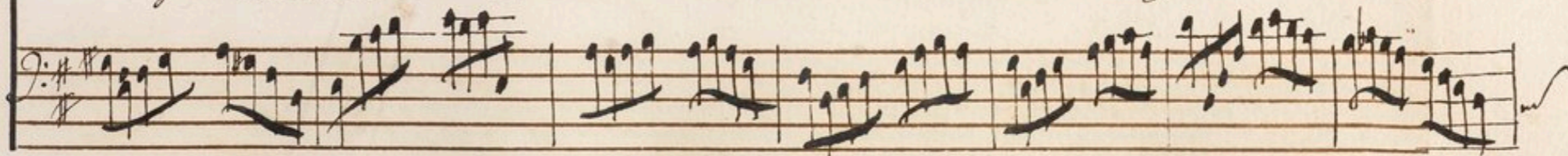
reuenetz Son-guerre courroux



reuenetz regnez dans mon ame, j'Etains une fureur flame



je m'abandonne a vous reuenetz reuenetz Vengeance courroux



... je m'abandonne a Vous si le per-Side qui m'ou =

= rage & chapeama juste furcu sur mille malheureux faisons tomber marage rien ne =

pout appaiser mon coeur, que les criste sangle carnage revenez & revenez Vengeance cou =

roux - - je m'abandonne a vous.

Marche du prologue pour l'entr'acte page 31.

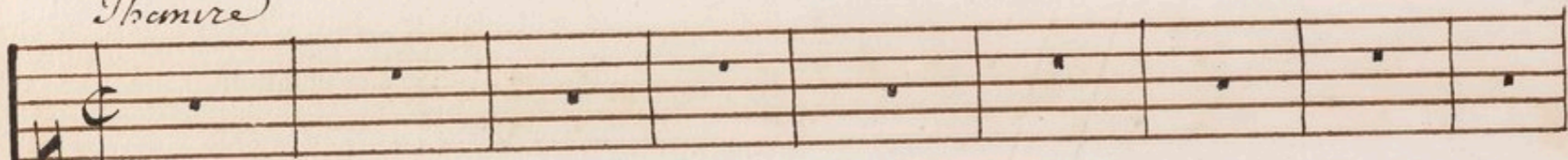
Fin de la premiere Entrée

Le Bal champêtre Comedie
Seconde Entrée

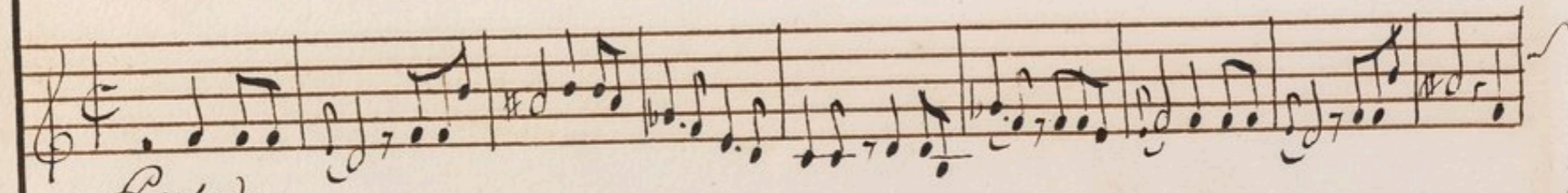
*Le theatre represente des allées d'arbres, on voit assez
pres de la des maisons de campagne*

Scene Premiere Thémire seule

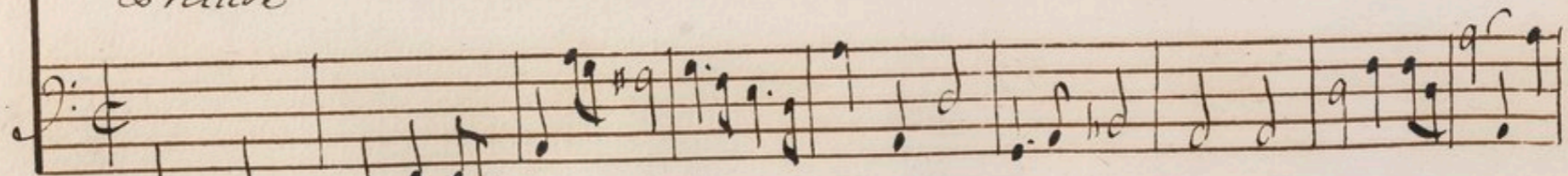
Thémire



Lentement



Prelude



B. C.

Foible raison Depit jaloux Vous ne m'offrez qu'un vain remede

Contre le mal qui me possede, foible raison Depit Jaloux betas de quoy me seruez

Vous Damon ne m'aime plus En nouveu trait le blesse Des appas de l'ephise j'l m'entre =

=tient sans cesse j'en le vois que trop elle a seue le charmer, j'ay feint jusqu'a ce

jour de ne le pas aimer O Dieux de mes transports je ne suis plus mai =

= bresse d'un feu plus violent je me sens en la - mer lorsque pour moy

son amour cesse. Poible raison Depit Fatoux helas De quoy me

servez vous Ciel je Vois cet amant Volage.

Damon

123

Scene Seconde

Themire, Damon

Ce beau jour semble fait au gré de nos de-

=sirs l'astre du jour caché sous un Nuage cede sa place aux doux Re-

Themire

=ptirs pour nos yeux quel heureux presage *Tout vous rit de ce*

jour les honneurs sont pour Vous et ce qui rend en-cor vostre bonheur plus

Damon

doux cephire avec Vous les partage Le sort dont nous suivons les

Echemire

loix a voulu nommer cette belle ce que le sort a fait pour Elle

Vous l'aurez fait par vostre-choix *il est Vray que tout plait dans l'ai =*

=mable Ce- jshire quel ame en la Voyant ne seroit point prise si

je croyois qu'aupres d'un objet si charmant l'espe-rance me fut per =

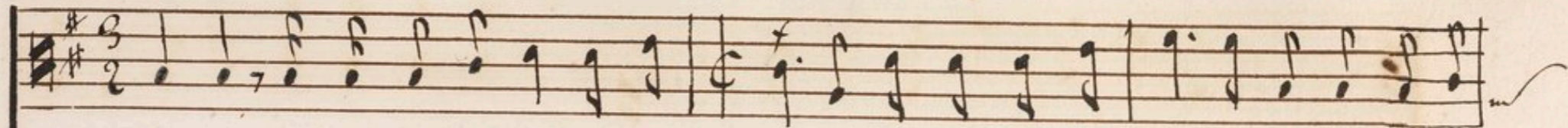
Chémire

= mise je voudrois estre son amant *Quoy pouvez vous douter que son*

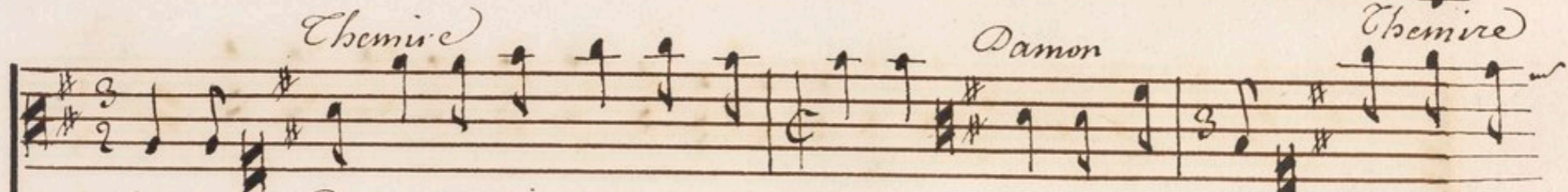
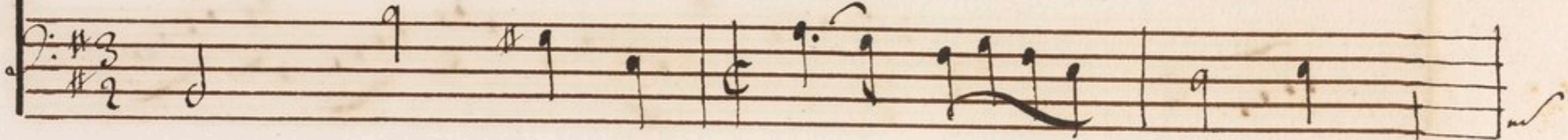
coeur ne s'engage peut on ne pas se rendre avos soins amoureux et

bien par vos conseils je vais donc de mes feux luy presenter le tendre hom =

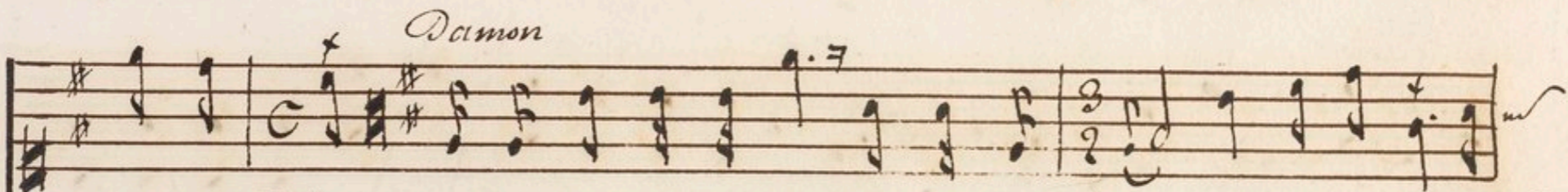
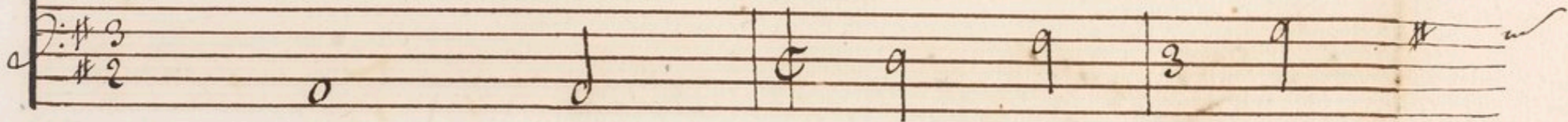
Damon



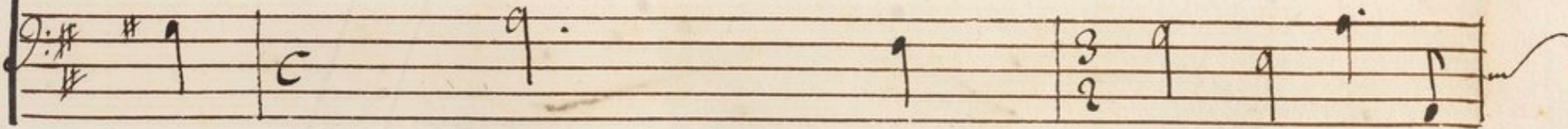
= mage si l'amour remplit mon espoir j'iray de mon bonheur Vous faire confi =



Thémire = dence Cesser Un discours qui m'offence *Damon* Vous me Quitter je ne Peux *Thémire*



Damon plus vous Voir arrêtez arrêtez Elle me fuit et ne peut plus m'en =



Scène Troisième

Damon, Licidas

= tondre.

Licidas

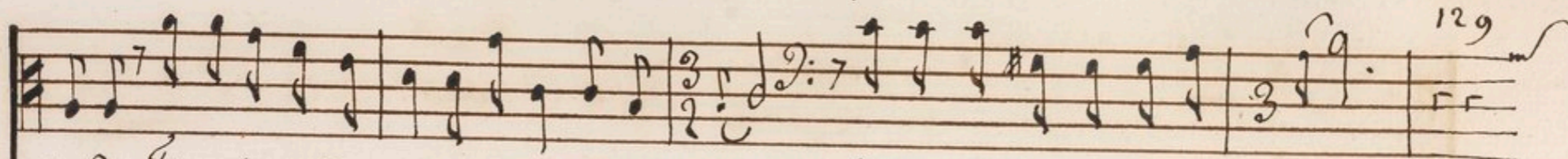
et bien de mes conseils as tu sçeu grossi-ter

Damon

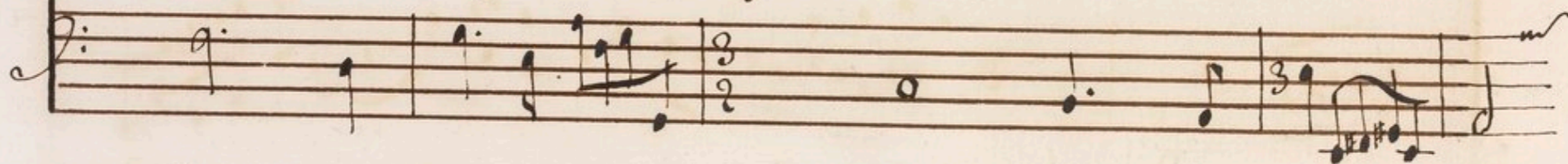
Que de maux jls me vont couter au sort le plus affreux mon ame doit s'at-

Lycidas

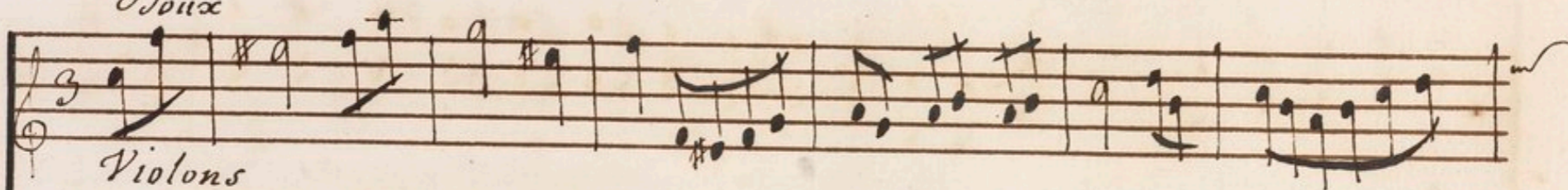
129



Le tendre Hémirone peut plus que je m'offre a ses yeux. L'amour peut-il te servir mieux.

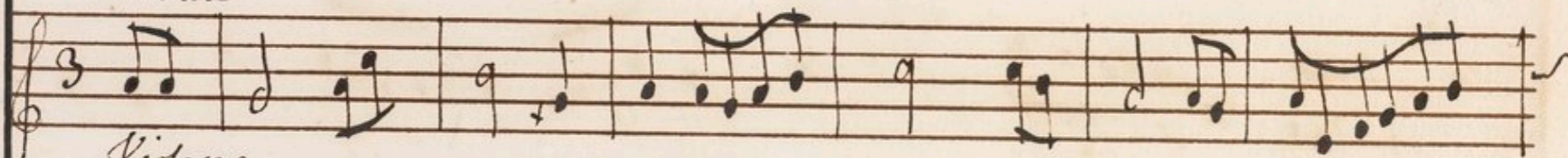


Doux

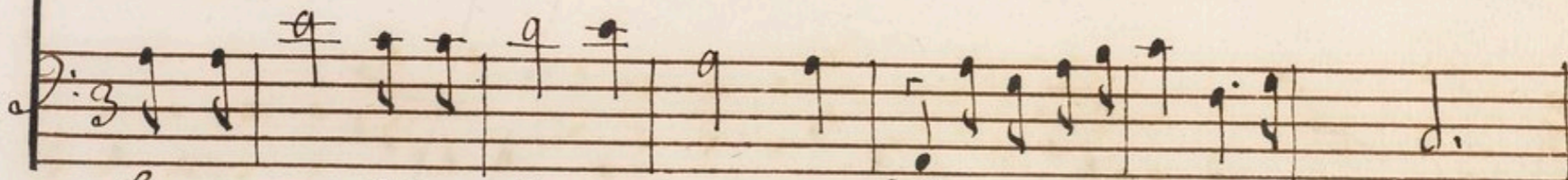


Violons

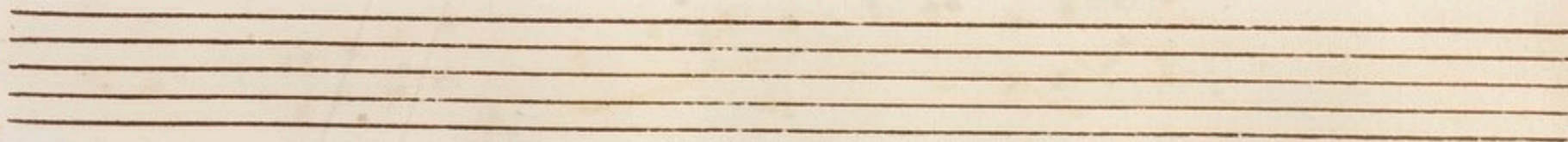
Doux



Violons

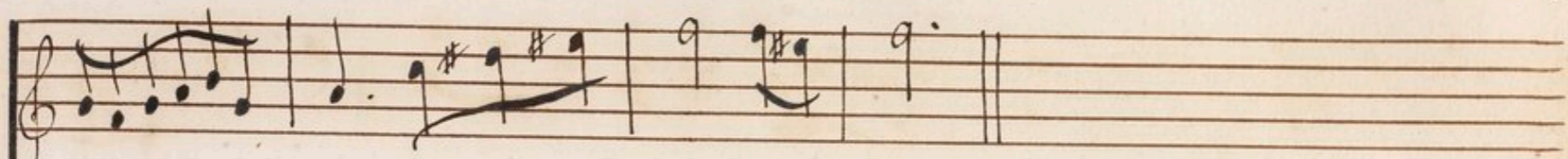


Les serments d'une ardeur sin-ce-re B.C. trompent nulle amans chaque jour



B. C. le Depit jaloux La Co - le - re sont les Vrays garants de l'a =

= mour B. C. le depit jaloux la co - le - re B. C. sont les Vrays garants de l'a =



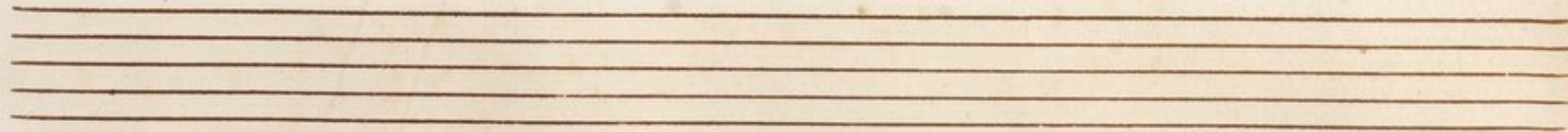
Damon

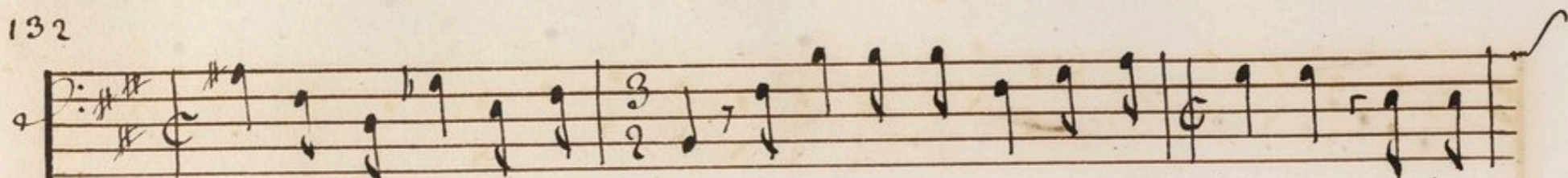
betas si j'auois seen luy

= mour B. C. sont les vrays garants de l'amour

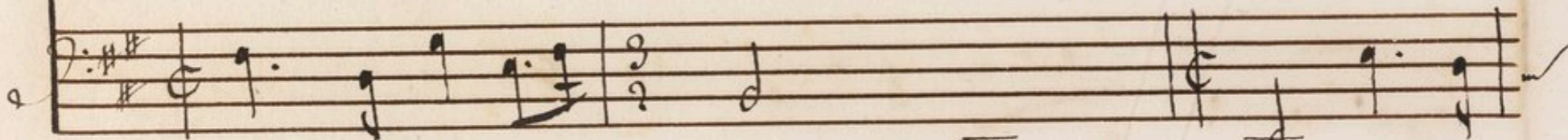
Licidas

plair & par mes discours trompeurs jela perds pour jamais. non tu verras bien =

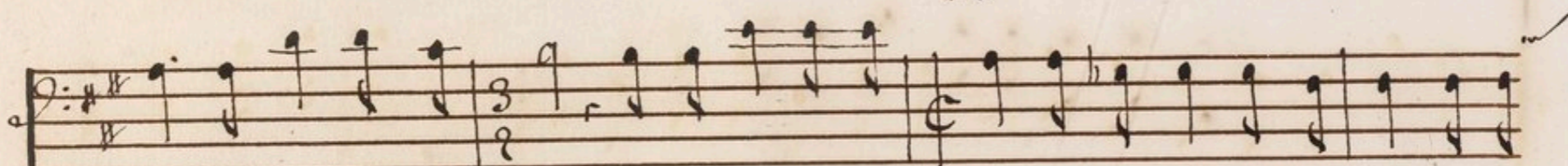




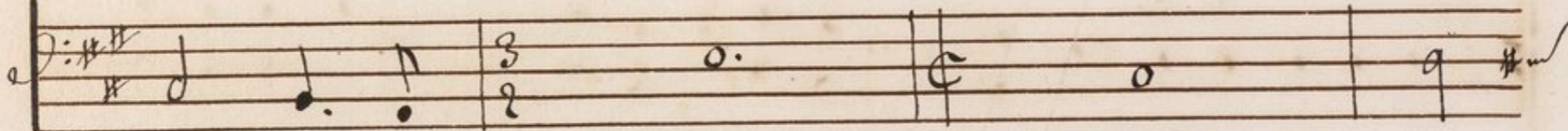
= tost tes desirs satisfaits, ta feinte prepare a t'hemire En bon =



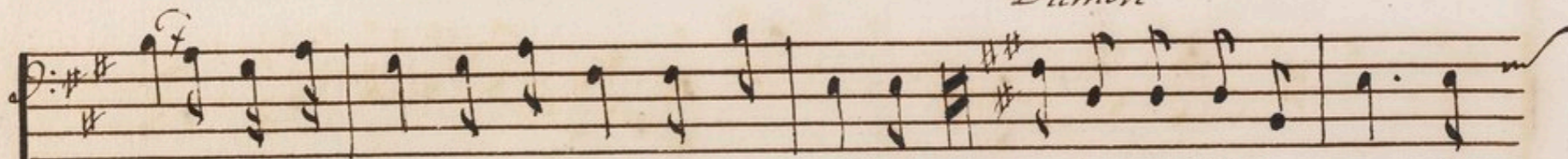
ff



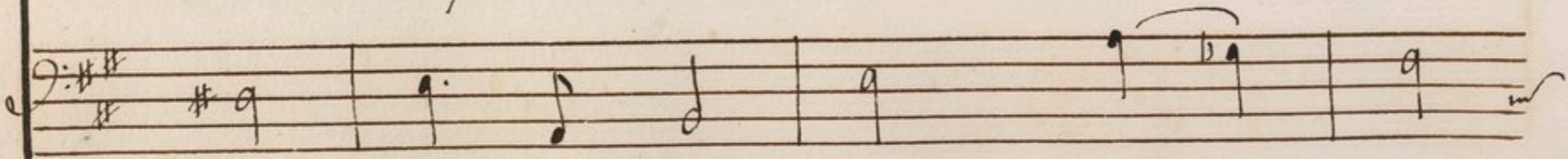
= heur qui Va la charmer tu Vas joindre au plaisir quelle sent a aimer la fla =



Damon

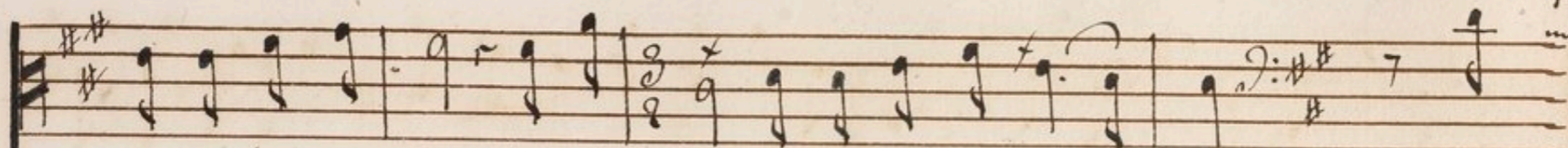


= teuse douceur que l'on trouva le dire il faut la detromper je



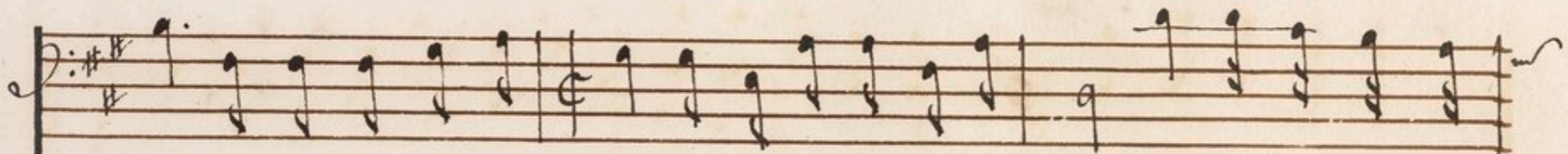
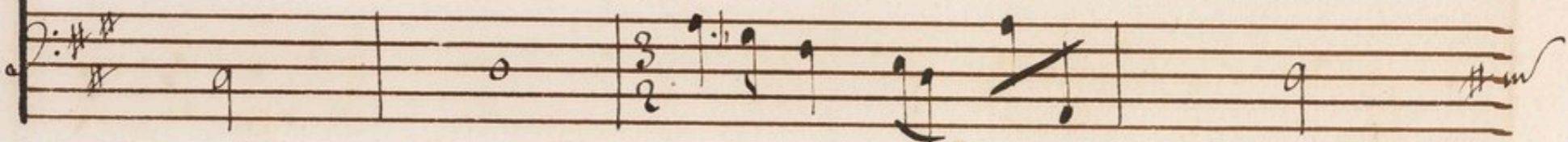
Licidas

133

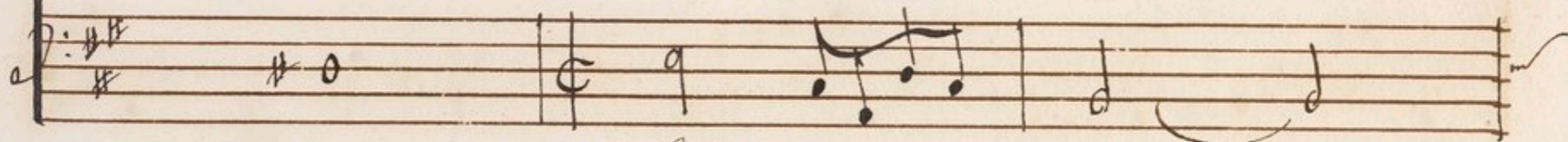


vais a ses genoux luy jurer que mon coeur l'ado - re

Non

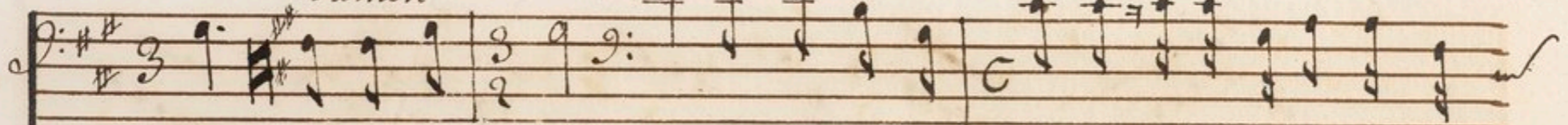


non il n'est pas tems en - core augmente sil se peut son desespoir ja =

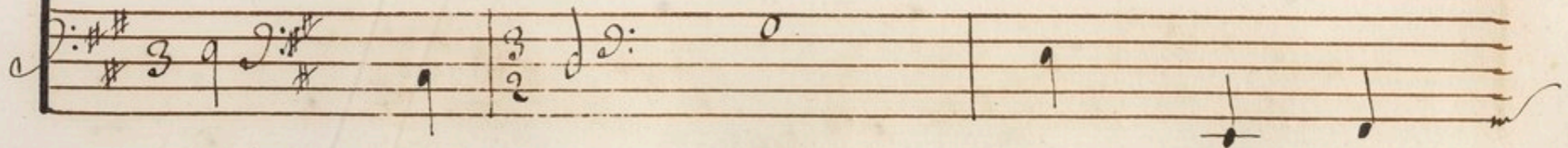


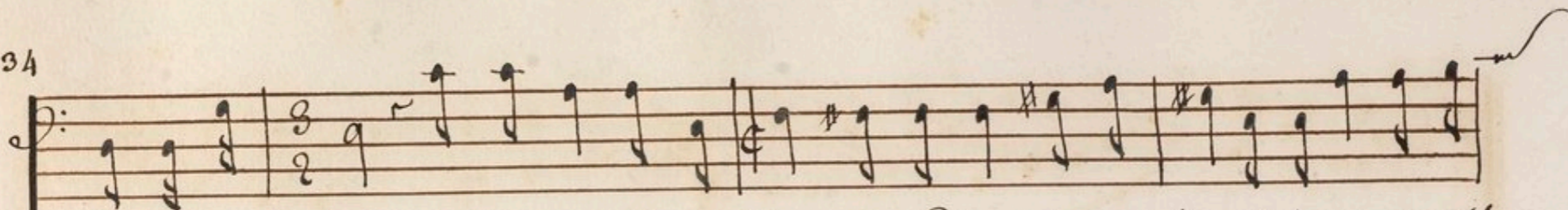
Licidas

Damon

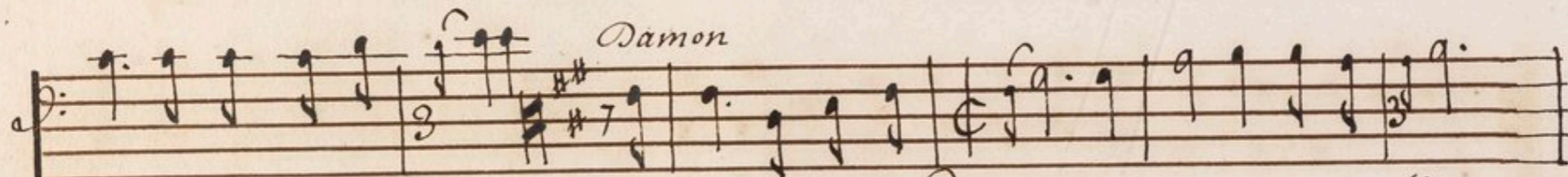
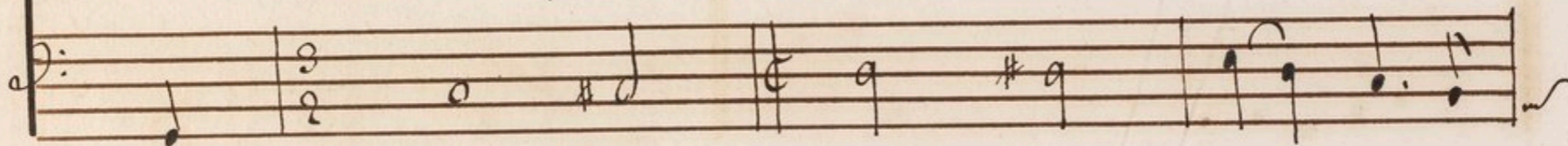


= loux Cruel a - my fais ce que je souhaitte je suis garant du suc =

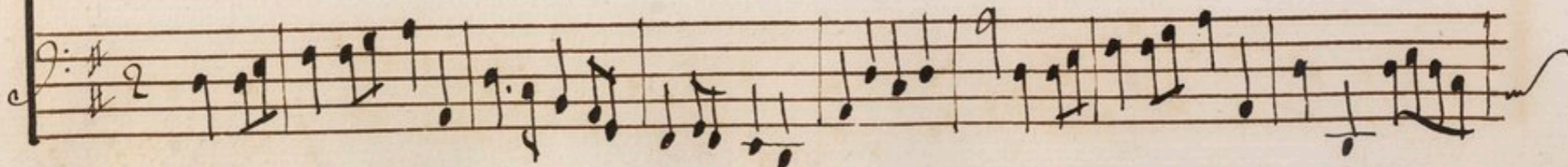
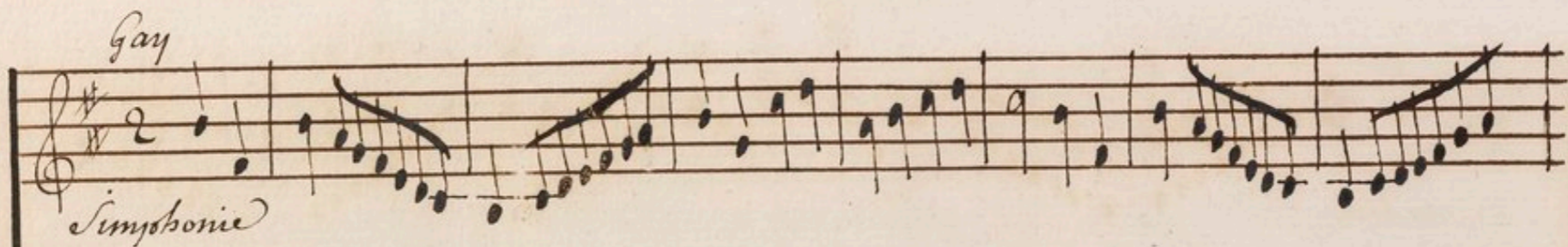
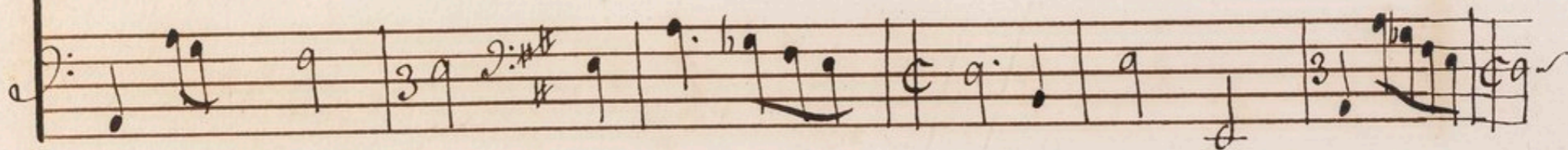




= ces de tes feux. sois aupres de ce phise et pendant tous nos jeux laisse voir a the =



= mire une ame satisfaite. es bien je m'abandonne a tout ce que tu Veux.



Damon

135

mais déjà nos beautés s'a =

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a handwritten style with various note values and rests.

Scene 4^e

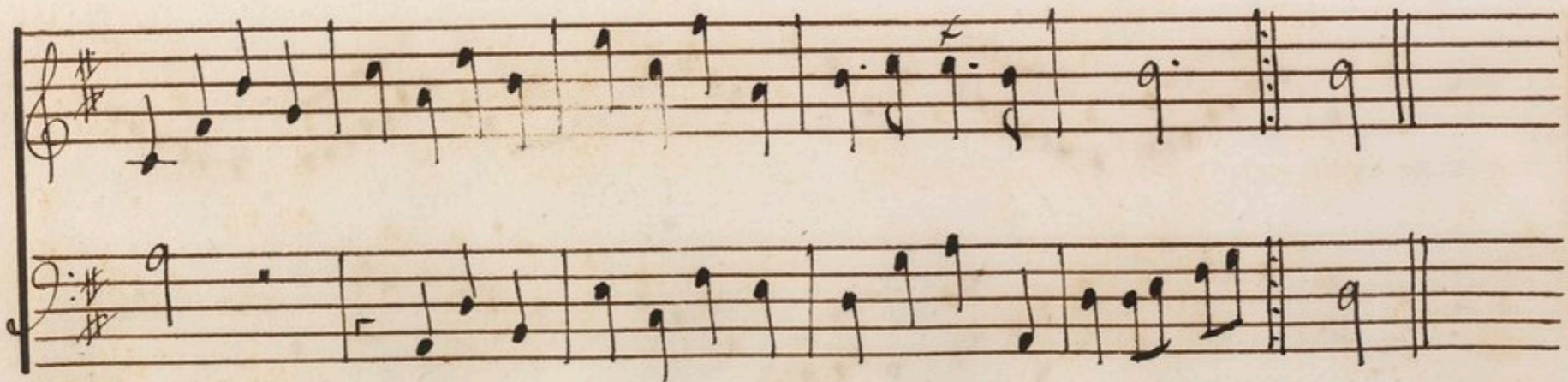
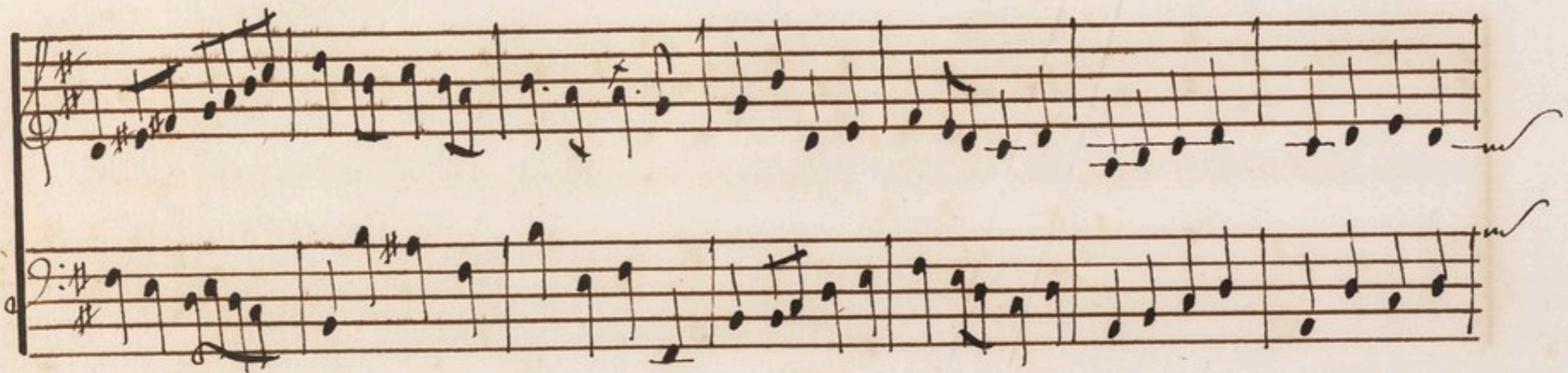
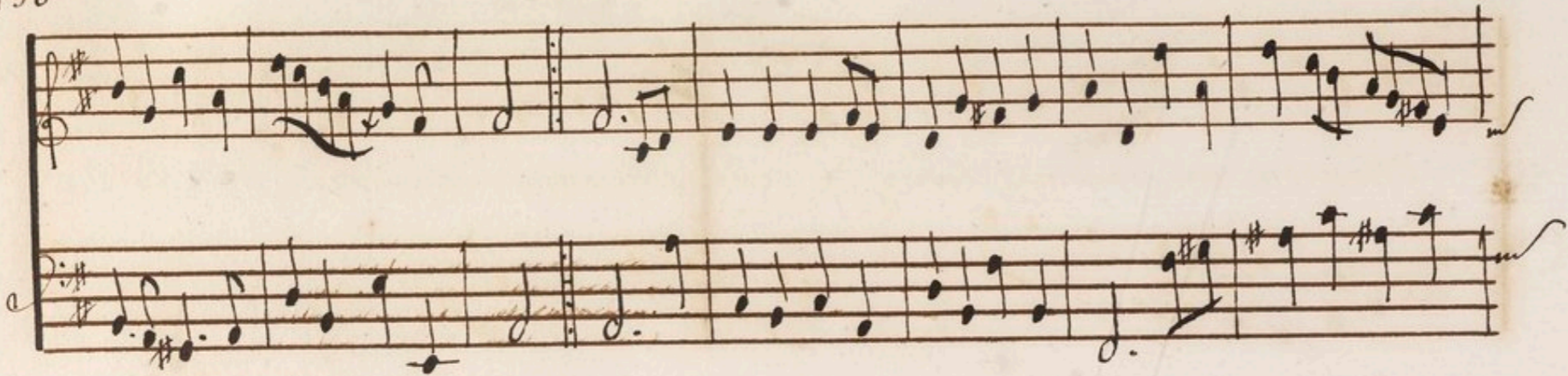
Cephise, Thémire,
= van cent il est tems que les jeux commencent. Damon, Licidas et
Toute la
Compagnie

The second system of the musical score also consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a handwritten style with various note values and rests.

Gay

Marche

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a handwritten style with various note values and rests.



Cephise

Chantons amusons nos desirs la jeunesse nous y con-vie Est

Violons Choeur
il de bonheur dans la vie sans les jeux et sans les plaisirs Chantons amusons nos de =
B.C.

= sirs la jeunesse nous y con-vie Est-il de bonheur dans la vie sans les
B.C.
= sirs B.C. la jeunesse nous y con vie B.C. Est-il de bonheur dans la vie sans les

Cephise

jeux et sans les gaisirs; Tendres oyseaux de ces bocca-ges V-nis-sez

jeux et sans les gaisirs;

vous a nos chansons, l'heureux sort dont nous jouissons doit animer vos doux ra =

= mages. Chantons:

1^{er} Menuet

Chantons:

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in G major (one sharp). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass, with various note values and rests.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in G major. The notation continues with similar melodic and accompanimental lines.

Doux

2. Menuet

fort

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in G major. The top staff has a "Doux" dynamic marking and a "fort" dynamic marking. The bottom staff has a "2. Menuet" marking and a "9" time signature.

Doux

CONSERVATOIRE
DE MUSIQUE
BIBLIOTHEQUE.

2. Rigaudon

Doux *fort*

Doux

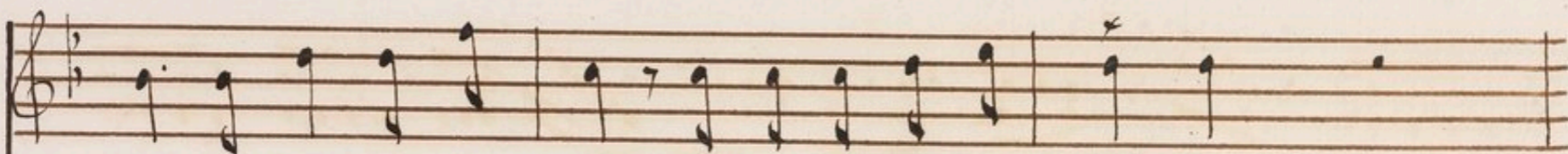
Doux

Orage

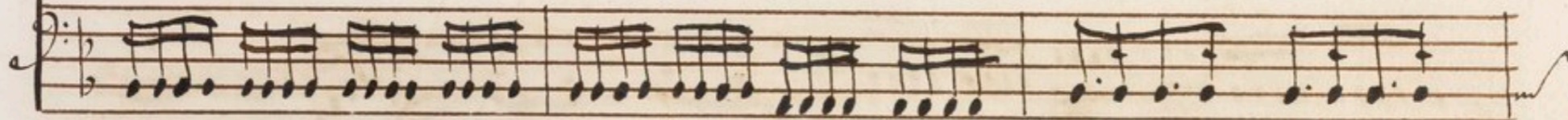
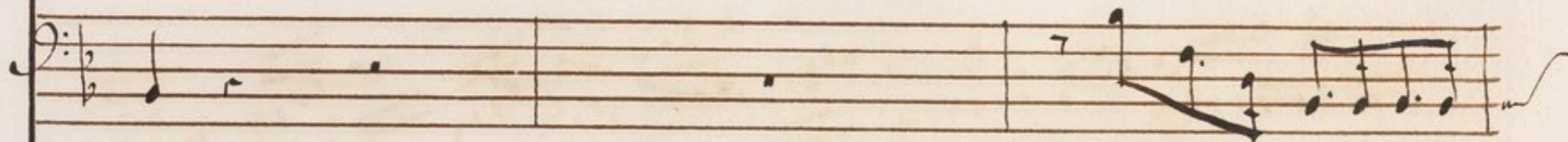
Vivement et piqué

This page contains six systems of handwritten musical notation. Each system consists of two staves. The first system uses a treble clef on the upper staff and a bass clef on the lower staff. The second system uses a bass clef on both staves. The third system uses a bass clef on both staves. The fourth system uses a treble clef on the upper staff and a bass clef on the lower staff. The fifth system uses a bass clef on both staves. The sixth system uses a bass clef on both staves. The notation includes various note values, rests, and dynamic markings, all written in dark ink on aged, yellowish paper.

A handwritten musical score consisting of six staves. The notation is in a single system, alternating between treble and bass clefs. The first staff is in treble clef, and the second is in bass clef. The third staff is in bass clef, the fourth is in treble clef, the fifth is in bass clef, and the sixth is in bass clef. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece. The paper shows signs of age, with some staining and discoloration.

Ceplise

Mais le tems s'obscur-cit et le tonne-re gronde



The page contains a handwritten musical score. At the top, there are four empty staves. Below them is a system of four staves. The top staff is a vocal line in treble clef, 3/2 time, with lyrics written below it. The second staff is an instrumental line in treble clef, 3/2 time, featuring a complex rhythmic pattern with many beamed notes. The third staff is an instrumental line in bass clef, 3/2 time, with a similar rhythmic pattern. The fourth staff is another instrumental line in bass clef, 3/2 time, also with a similar rhythmic pattern. The lyrics are written in a cursive hand. The page shows signs of age, including some staining and foxing.

L'orage va tomber sur nous *Craignons cra =*

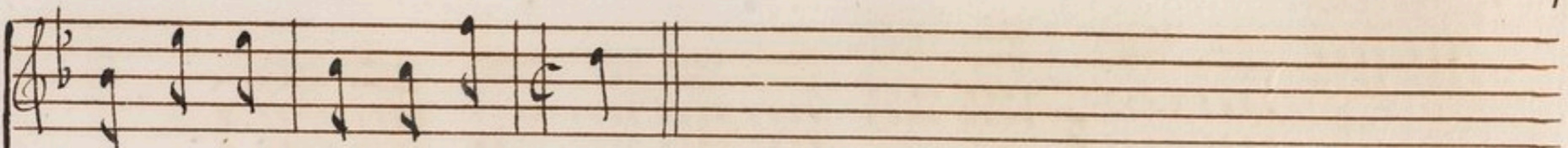
gnons quit nous in - monde fuyons tous fuyons tous fuyons

The musical score consists of four staves. The first staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are written below the notes. The second staff is a treble clef accompaniment line. The third staff is a bass clef accompaniment line. The fourth staff is a bass clef accompaniment line featuring a dense texture of sixteenth notes. The piece concludes with a fermata on the final note of each staff.

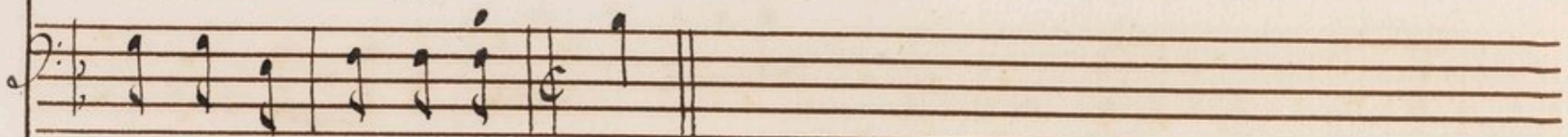
Chœur

tous fuyons tous fuyons tous fuyons tous. fuyons tous fuyons

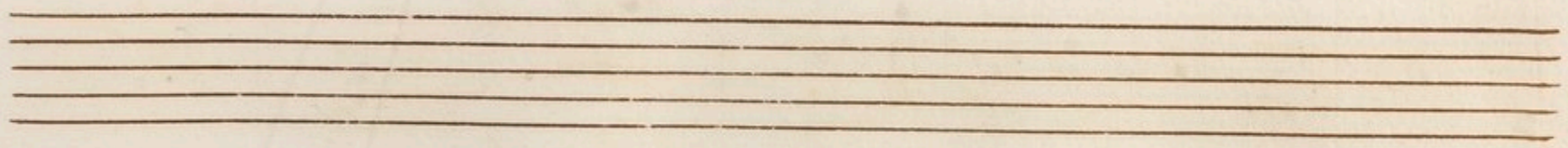
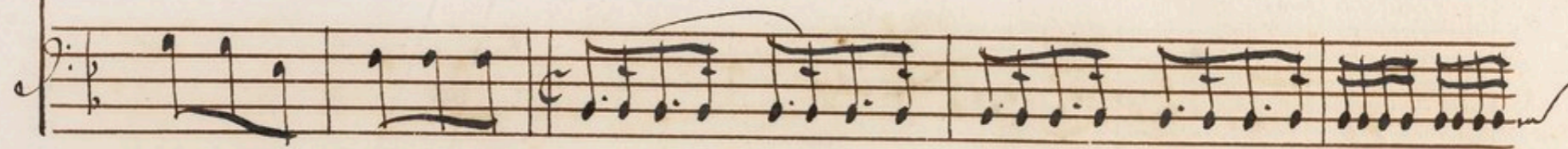
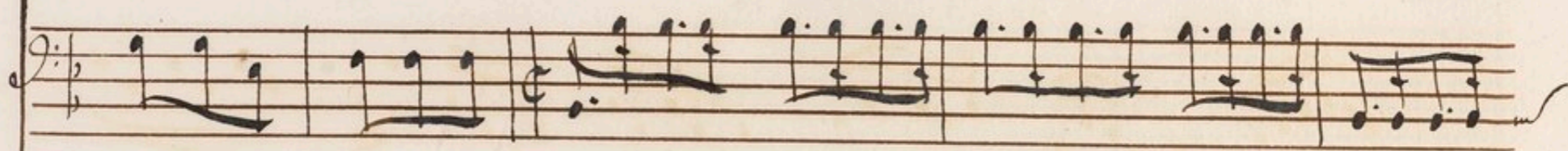
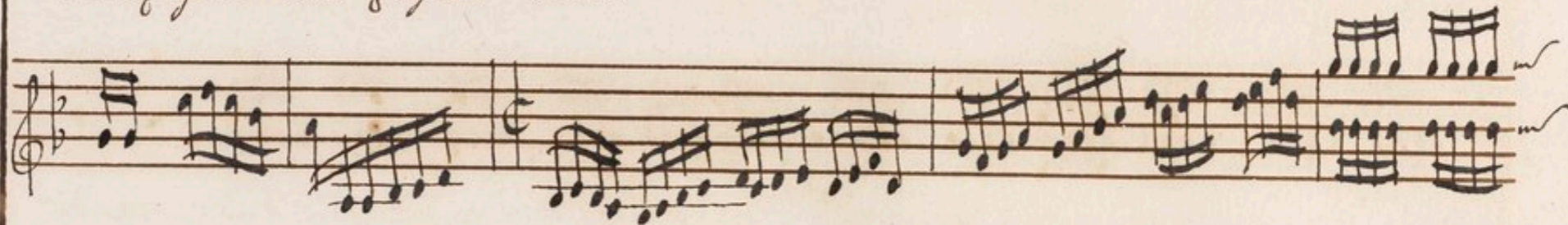
fuyons tous fuyons tous fuyons tous fuyons tous fuyons



tous fuyons tous fuyons tous.



tous fuyons tous fuyons tous.



Handwritten musical score for three staves. The top staff is in treble clef and contains dense chordal textures. The middle staff is in bass clef and contains a melodic line. The bottom staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

Scene 5.

Damon Thémire

Le jour revient
Violons seuls et doux

Handwritten musical score for two staves. The top staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a rhythmic accompaniment. The word "Symphonie" is written below the first staff.

Damon

151

Le Ciel Deuient seruin nous n'auons rien a craindre, l'o-ra-g

passé en d'autres lieux Belle The-mire es quoy vous detournez les

The-mire

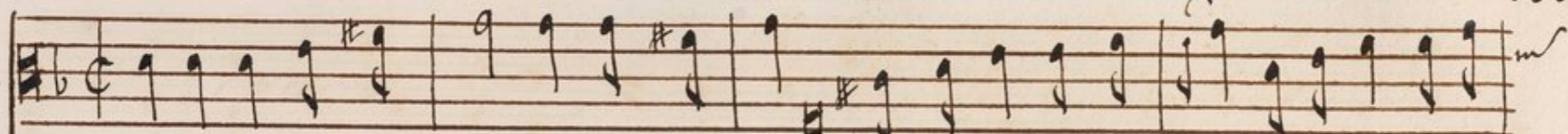
yeux Allez suuez cept si se elle pourroit se plaindre doit

on abandon-ner ce qu'on aime le mieux Estre avec l'objet qu'on a =

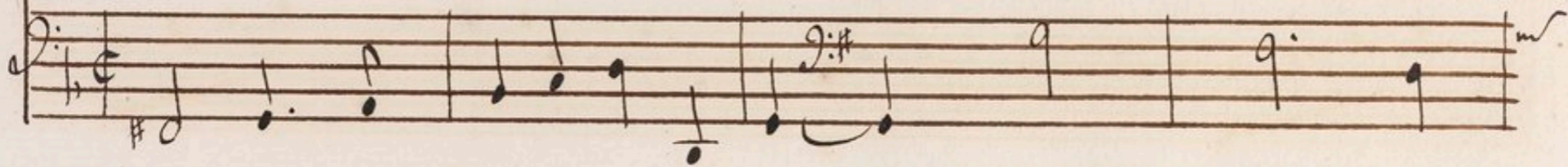
= Dore est sans doute le bien le plus charmant de tous et mon ame l' =

= prouve encore, lorsque je suis aupres de Vous et mon ame le prouve en =

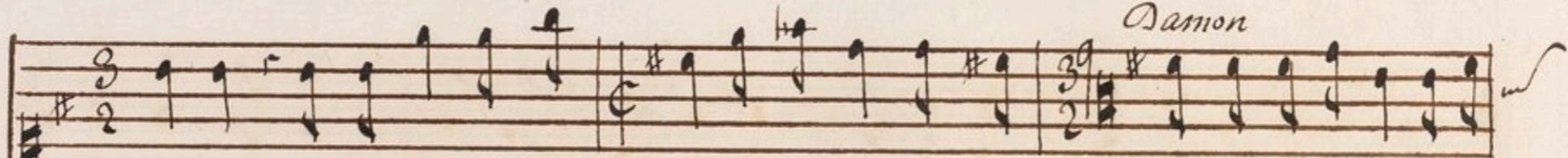
Thémire



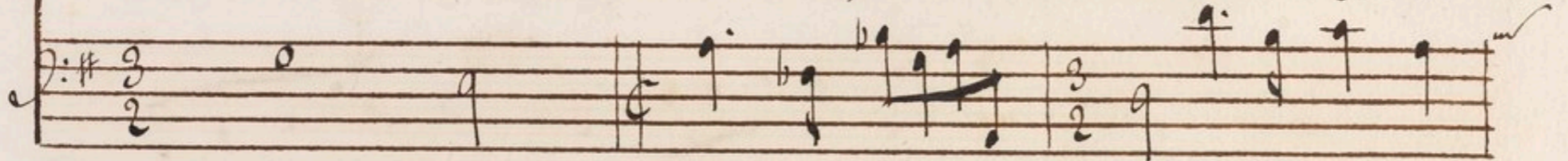
= core lorsque je suis aupres de vous a dressez a ce point le langage si



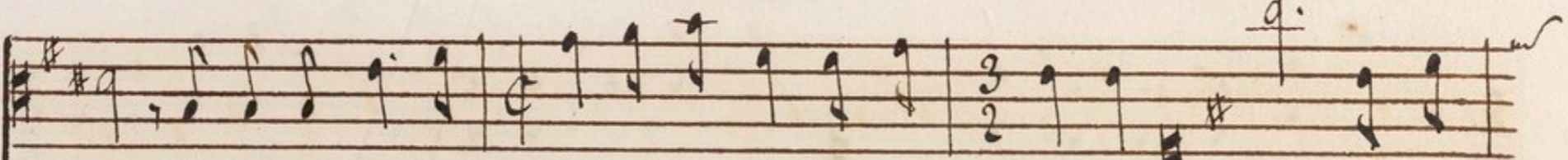
Damon



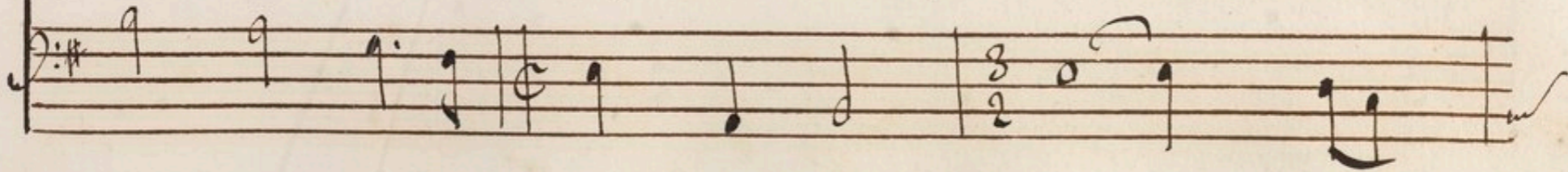
tendre Elle seule a le droit d'occuper votre coeur. si vous aviez moins de ri =



Thémire



= guers, de vous aimer toujours pourroit on se def - fendre Non vous sui =



= vez l'ne autre Loy et c'est avec plaisir que vous estes Vo- lage

Damon

Que vous import belas que mon coeur se de- gage puis que vous me rri =

Themire

= sez l'hommage de ma loy I'aurois pu vous aimer je sentois que mon

Damon 155

ame, mais que dis-le Damon fuyez et laissez moy abs! souf =

Uscuire

=vez qu'a vos pieds de la plus vive flamme finis - sez des discours trom =

=peurs vous adorez ce phise et ce n'br qu'avec elle que vous voulez gou =

ter les tranquilles douceurs d'un ten - dresse mutu - el - - le

Damon Thémise

non je vous aime ray d'une ardeur eter - nelle et pour =

Bia

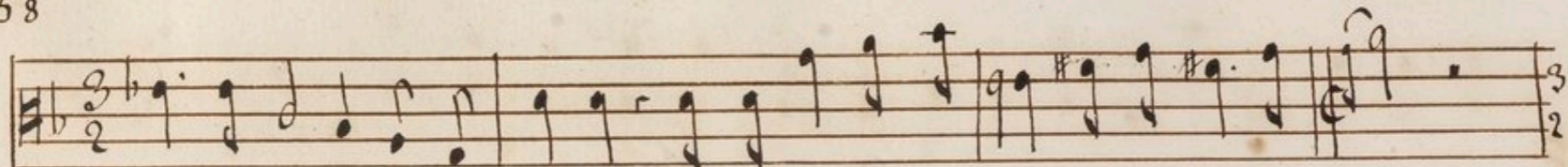
= quoy cet empresse - ment que vous te - moignez pour ce s'rise - vous sou =

= liez disiez Vous deuenir son amant; Est ainsi que pour moy vostre

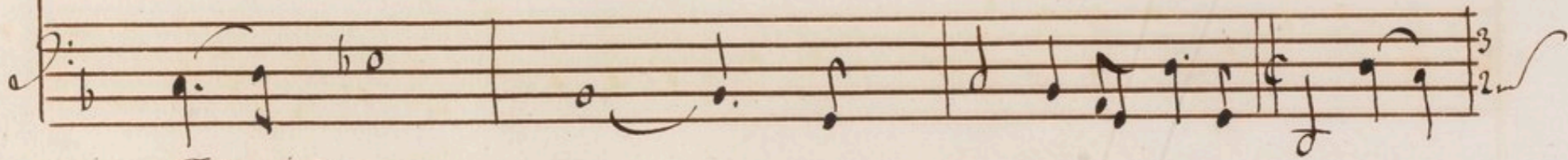
Damon

ame l'toit E - prise Il'allez point m'accabler d'un trop juste cou =

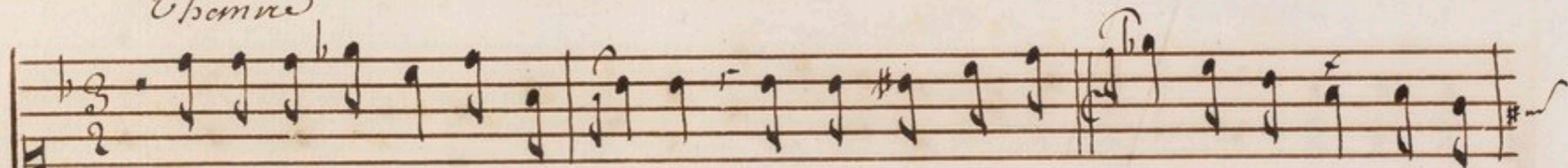
= roux que n'avez vous pu Voir qu'elle l'toit ma con - trainte, j'ay feint d'aimer ce =



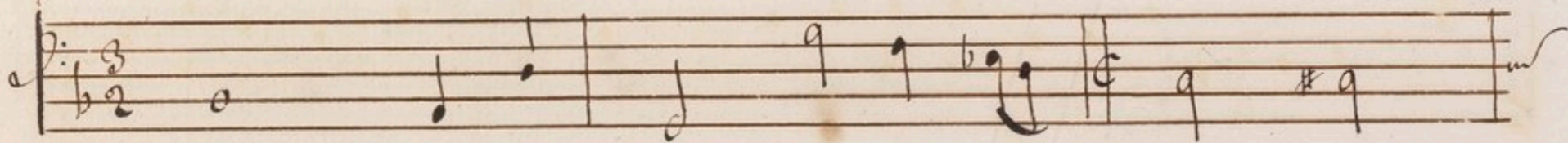
= phise helas! par cette feinte j'ay voulu decouvrir si je l'etois de vous.



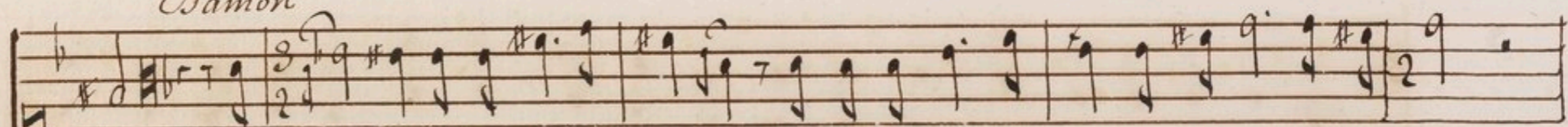
Thémire



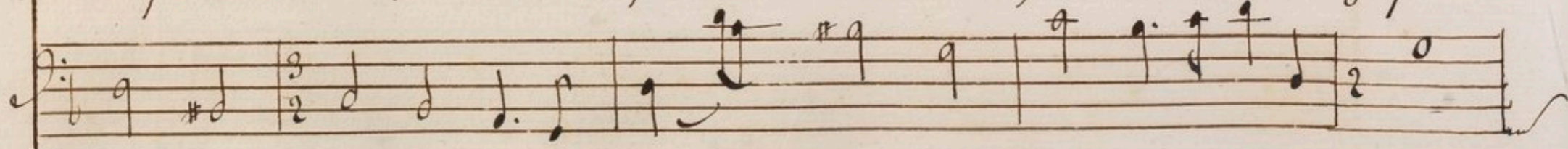
Vous meriteriez ma Co-lere Vous m'avez arra-ché mon secret malgré



Damon



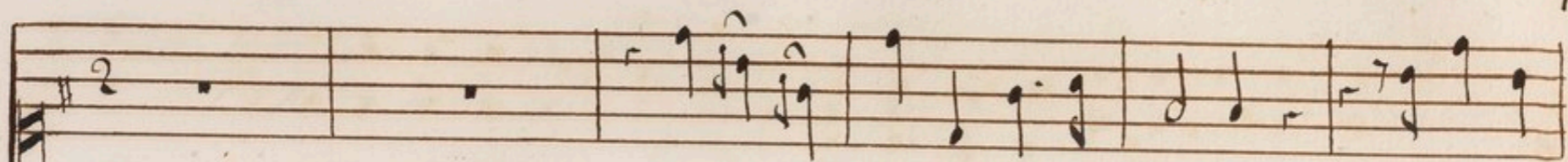
moy helas si j'auois sceu vous plaire ne te deuiers vous pas confier a ma foy.



Chemise

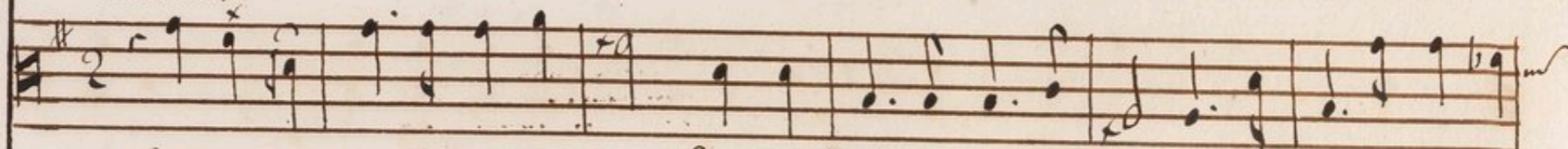
Duo

159

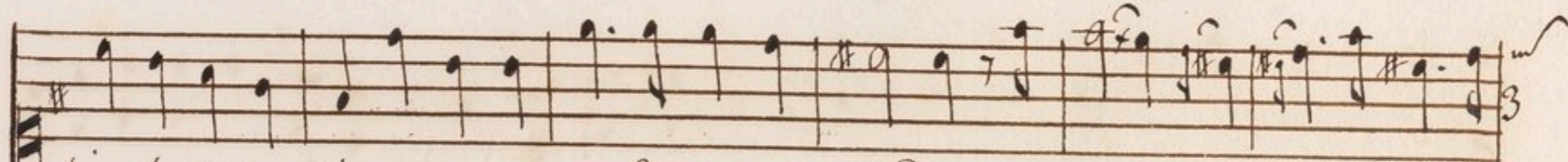
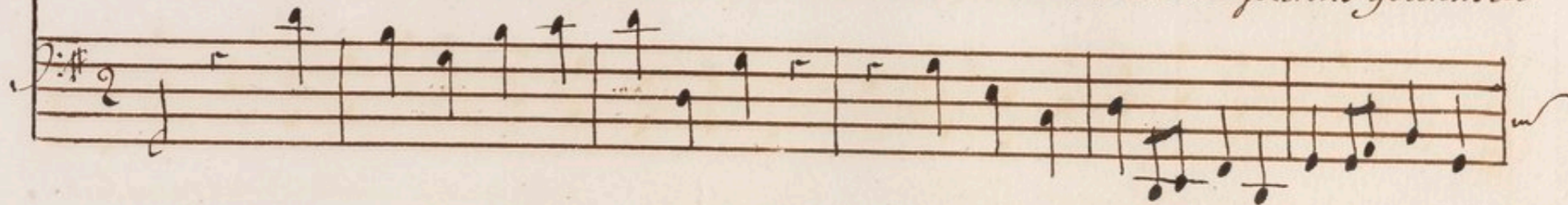


Damon

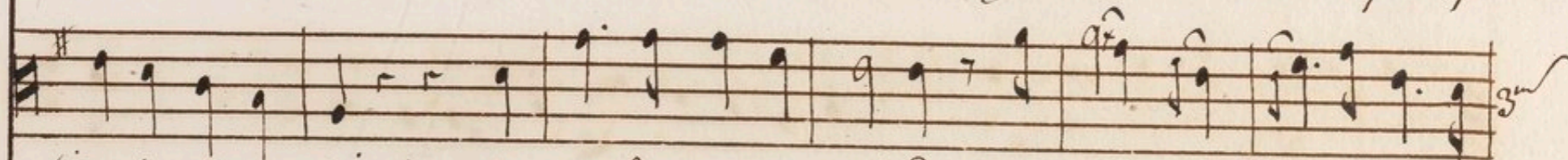
Cessons Cessons de nous contraindre Goutons les



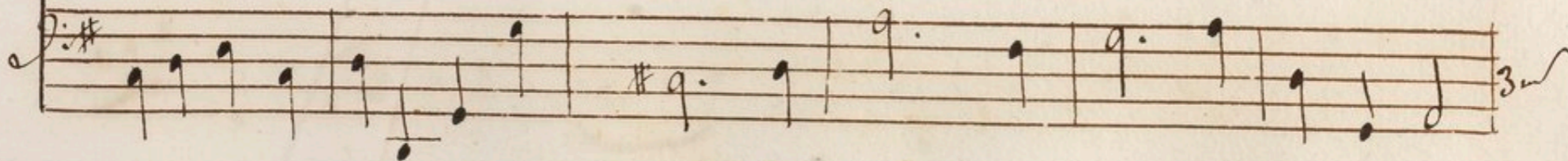
Cessons cessons de nous contraindre Cessons de nous contraindre Goutons goutons les



biens les plus parfaits ce nous cessons de nous contraindre goutons les biens les plus par =



biens les plus parfaits Cessons de nous contraindre goutons les biens les plus par =



= faits. non, non je ne scaurois plus feindre je vous jure je vous promets de
 = faits. non non je ne scaurois plus feindre je vous jure je vous promets de

Viure pour vous a jamais non non je ne scaurois plus feindre je vous jure je vous pro:
 Viure pour vous a jamais non je ne scaurois plus feindre je vous

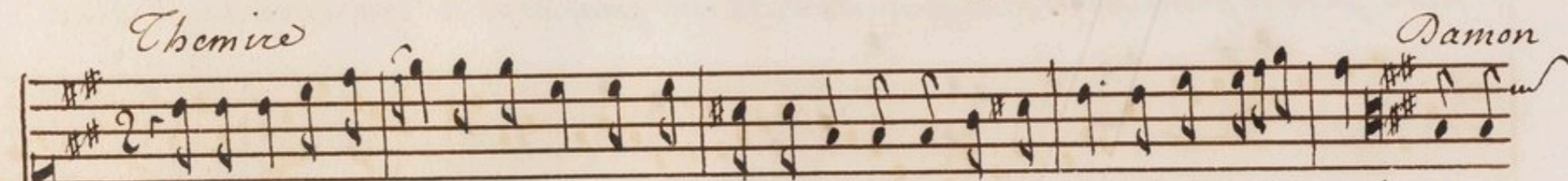
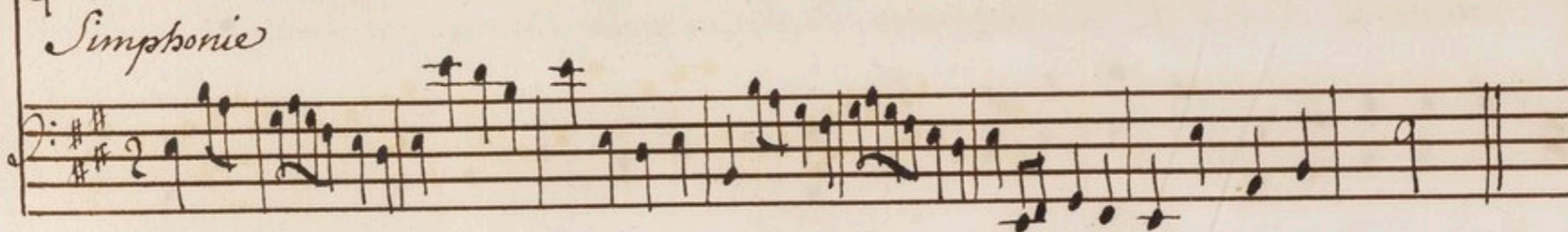
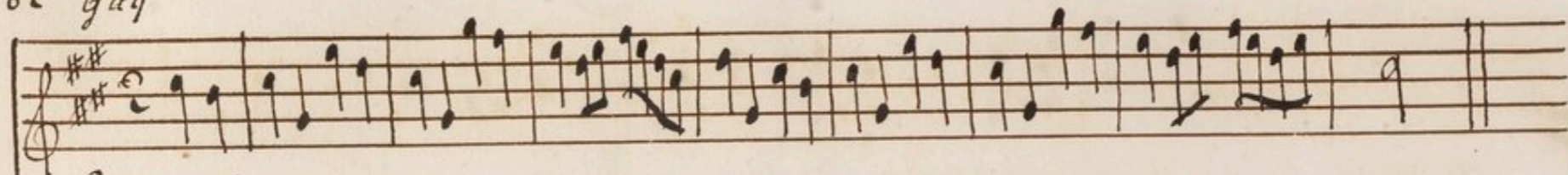
= mets je Vous promets de Vivre pour Vous a ja - mais

jure je Vous promets, je Vous promets de Vivre pour Vous a ja - mais je Vous

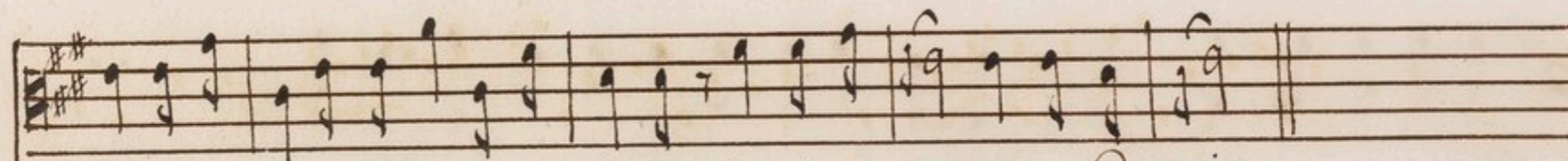
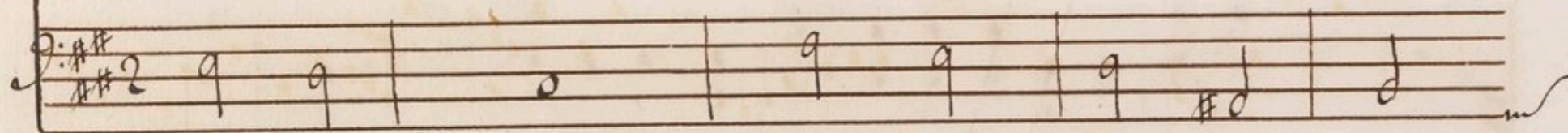
je Vous jure je Vous promets de Vivre pour Vous a ja - mais.

jure je Vous promets je Vous jure de Vivre pour Vous a ja - mais.

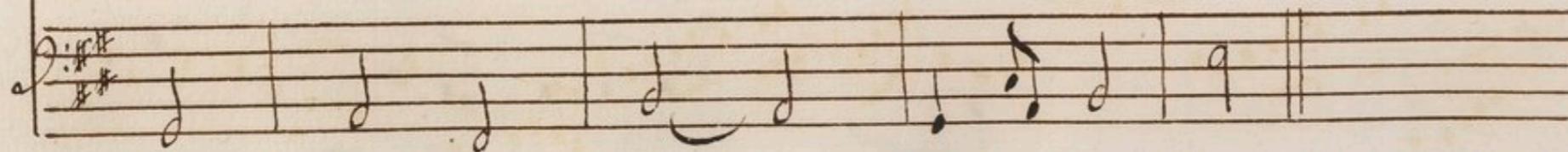
162 Gay



Nostre troupe revient le beau tems la ramene il faut recommencer nos jeux et nos plaisirs, si le



sorta voulu que ce phis en fut Reine Vous le serez par mes desirs.



Scene 6.

Gay

163

Thémire Céphise

Damon Sicidas &
toute la Compagnie

Marche

This page contains a handwritten musical score for a piece numbered 164. The score is written on six staves, organized into three systems of two staves each. The first system (top two staves) features a treble clef on the upper staff and a bass clef on the lower staff, both with 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 like 'f'. The second system (middle two staves) is marked with a diagonal line through the staves, indicating a section of music that is either crossed out or intended to be played differently. The third system (bottom two staves) continues the piece with similar notation to the first system, ending with a double bar line and a repeat sign. The paper shows signs of age, including some staining and discoloration.

Thémire

hater vous que chacun s'apprete a faire briller cette fes- te

Choeur

batons nous que chacun s'apprete a faire briller cette fes- te

Chantons dansons rions tous les beaux jours sont faits pour nous chantons dansons rions

Chœur
Violons

tous les beaux jours sont faits pour nous. Chantons dansons rions tous les beaux jours sont

B.C.

tous les beaux jours sont faits pour nous chantons dansons rions tous les beaux jours sont

faits pour nous, chantons dansons rions tous les beaux jours sont faits pour nous.

faits pour nous, chantons dansons rions tous les beaux jours sont faits pour nous.
très pesamment

Air pour les Turcs

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two sharps (F# and C#) and a common time signature (C). The music features a series of eighth and sixteenth notes, with some measures containing rests. The notation is fluid and characteristic of 18th-century manuscript style.

The second system of handwritten musical notation also consists of two staves, treble and bass clef. It continues the piece with similar rhythmic patterns, including eighth and sixteenth notes. The notation is consistent with the first system, showing a clear melodic and harmonic structure.

The third system of handwritten musical notation consists of two staves, treble and bass clef. This system concludes the piece with a final cadence. The notation remains consistent with the previous systems, featuring a mix of eighth and sixteenth notes and rests.

P. Menuet

Handwritten text in an oval stamp, likely a library or collection mark, containing illegible characters.

2 fois la premiere fois pour les hautbois et la 2.^e fois pour le monde

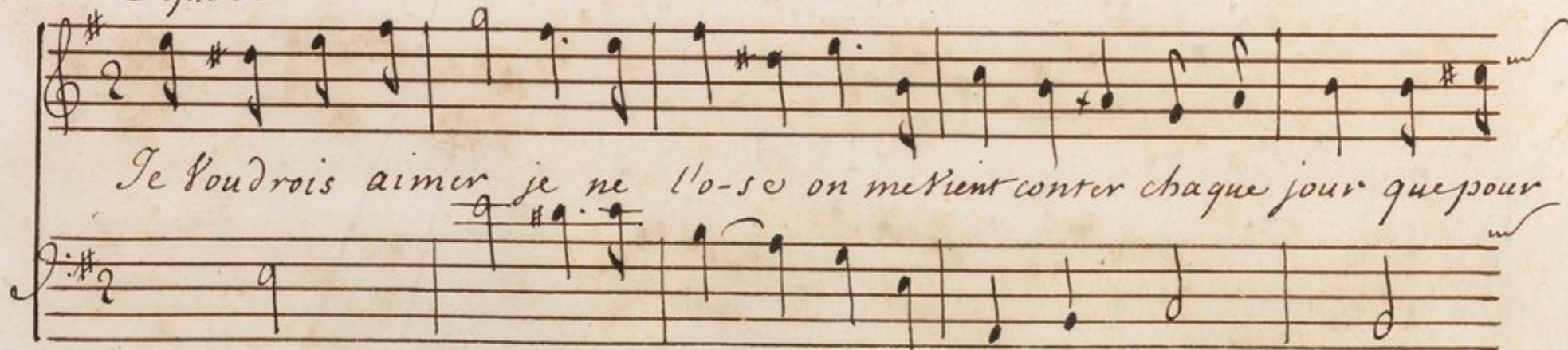
169

2.^e Menuet



Ephise

Je voudrais aimer je ne l'o-ise on me vient conter chaque jour que pour



quelque plaisir que nous donne l'amour, a mille maux il nous ex =

= pose - - - se je sens que l'avis est trompeur et qu'on est heu =

= reux dans les chai - - - nes mais quoy quit en coute a mon coeur en fa =

veur des plaisir je l'ai risquer je l'ai risquer les pei - nes je & nes

Moderemem

Air des masques

Doux

fort

Doux

Air des masques

fort

Doux *fort*

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in D major (two sharps). The music features a melodic line with slurs and a bass line with chords and moving lines. Dynamics 'Doux' and 'fort' are written above the staves.

Doux *fort*

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in D major (two sharps). The music continues with similar melodic and harmonic patterns as the first system. Dynamics 'Doux' and 'fort' are written above the staves.

Bourée

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in D major (two sharps). The time signature is 2/4. The music is more rhythmic and dance-like. The word 'Bourée' is written below the first staff.

*Air
Thémire*

Sans l'amour rien ne contente tout rit avec son secours dans les noeuds qui nous greve

sente il fait passer d'heureux jours. En vain la raison cruelle contre

luy veut nous armer nostre coeur plus scauant qu'elle nous apprend qui faut aimer nostre

coeur plus scauant qu'elle nous apprend qui faut aimer nostre coeur plus scauant

qu'elle nous apprend qu'il faut ai mer. En vain d. mor: on reprend
la Bourée

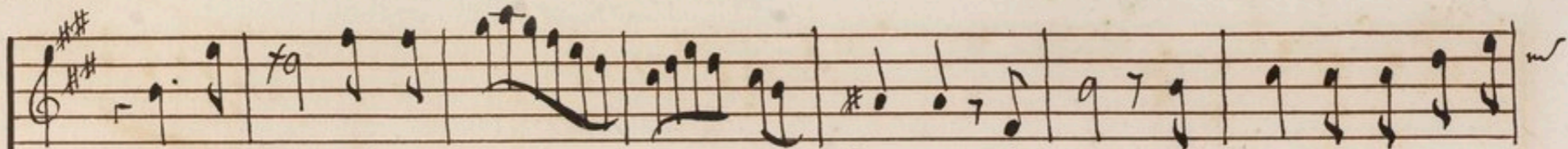
Allegro

Triom - - - - - que a jamais de nos ames a jamais de nos ames

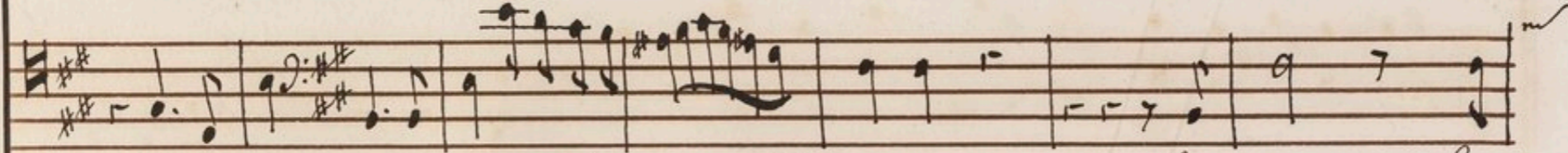
Triom - - - que Triom - - - - - que a jamais de nos ames

Violons

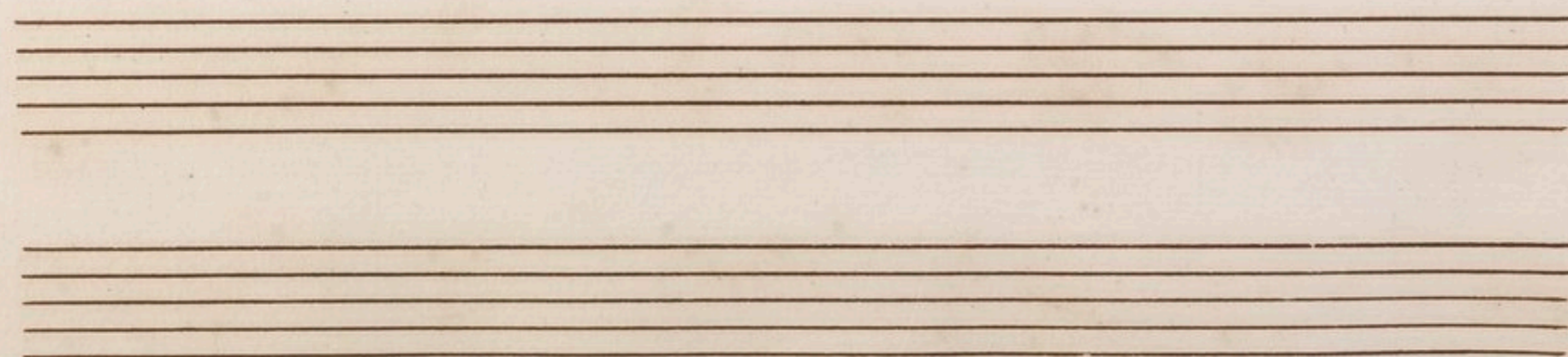
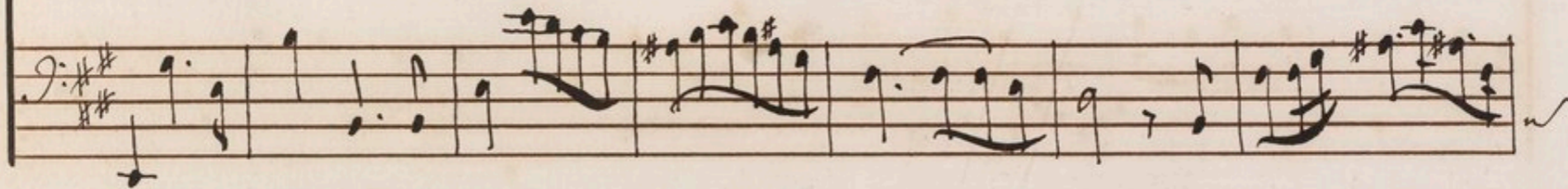
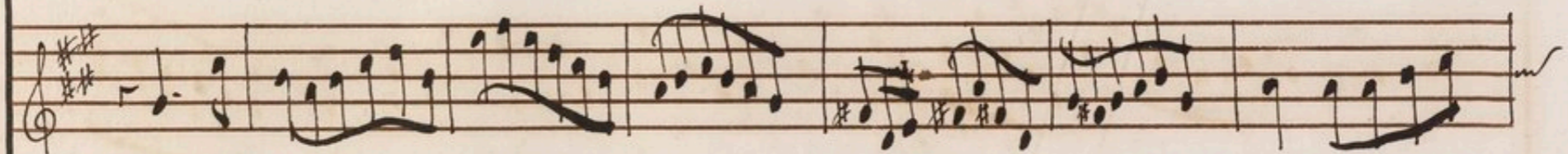
B.C.



Tendre amour fais regner - - - - tes flames heureux heureux mille et mille

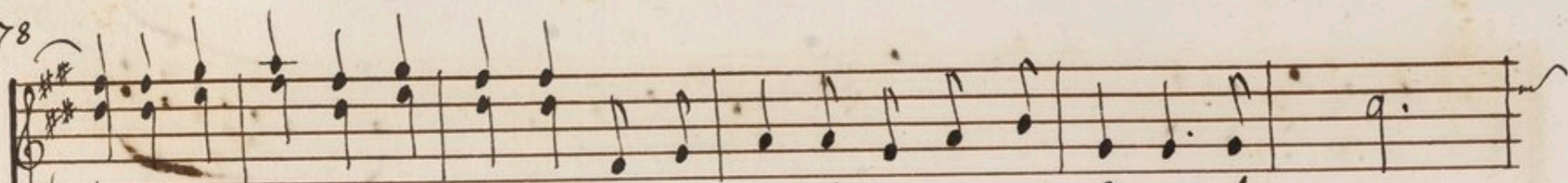


Tendre amour tendre amour fais regner tes flam- mes heureux heu =

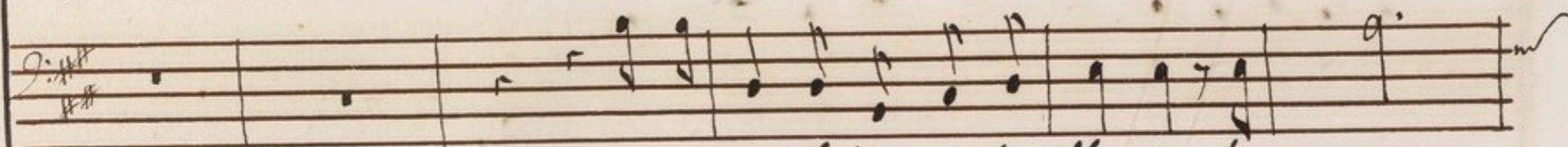


fois mille et mille fois les coeurs qui vi-uent sous ses loix trium

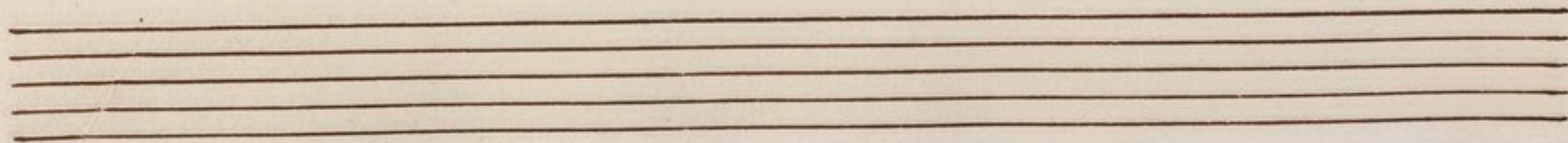
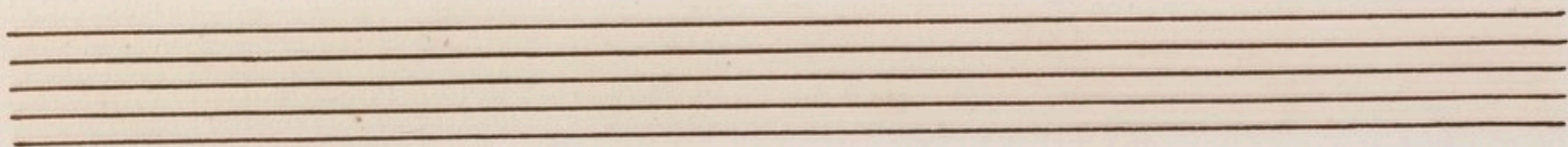
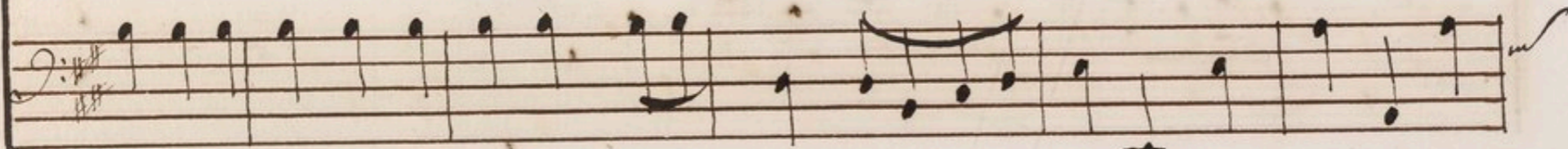
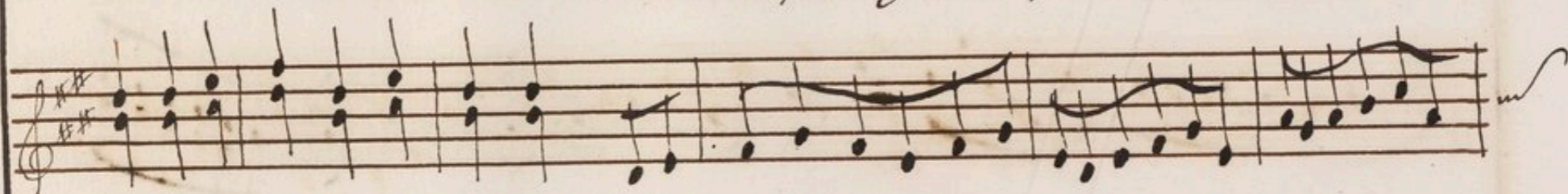
reux mille et mille fois les coeurs qui vi-uent sous ses loix.



= *peu jamais de nos ames tendre amour fais regner tes flames heureux*

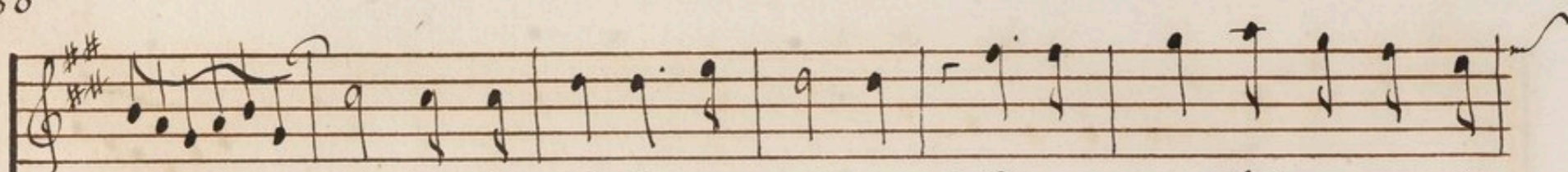


tendre amour fais regner tes flames heureux

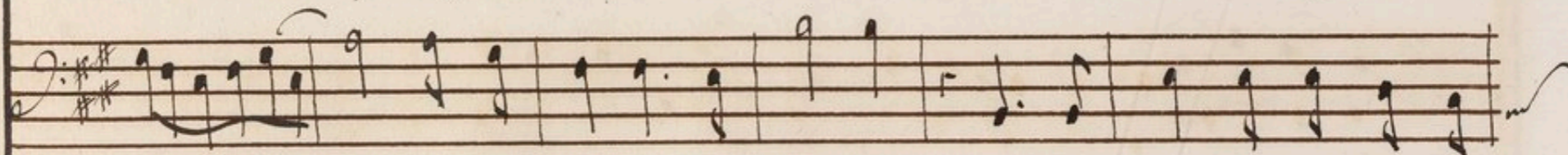


mille et mille fois les coeurs qui vivent sous tes loix. Tri-om - - -

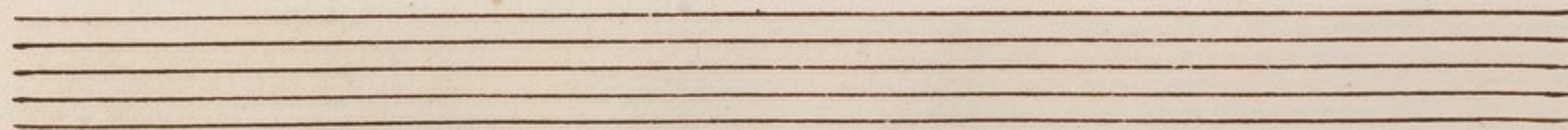
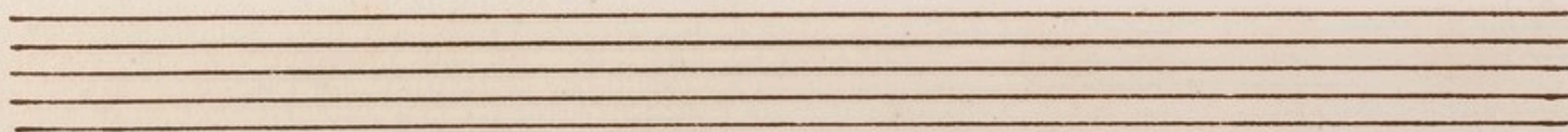
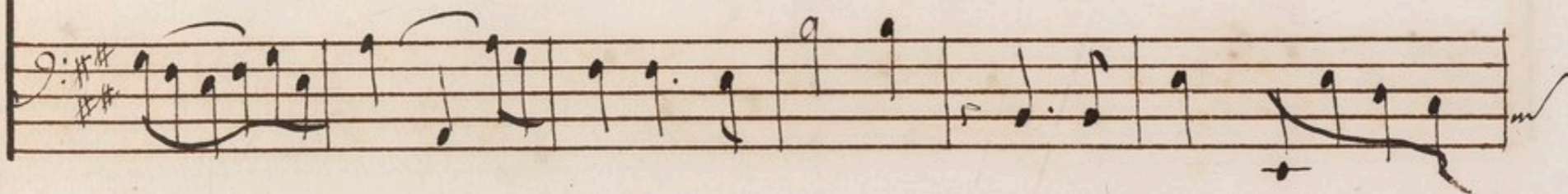
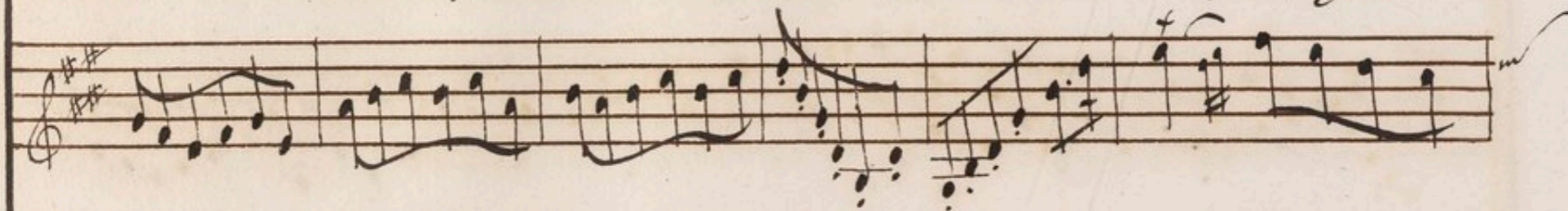
mille et mille fois les coeurs qui vivent sous tes loix. Tri =



--- phe jamais de nos ames tendre amour fais regner tes



= om --- phe jamais de nos ames tendre amour fais regner tes



Plames heureux mille et mille fois heureux mille et mille fois Les

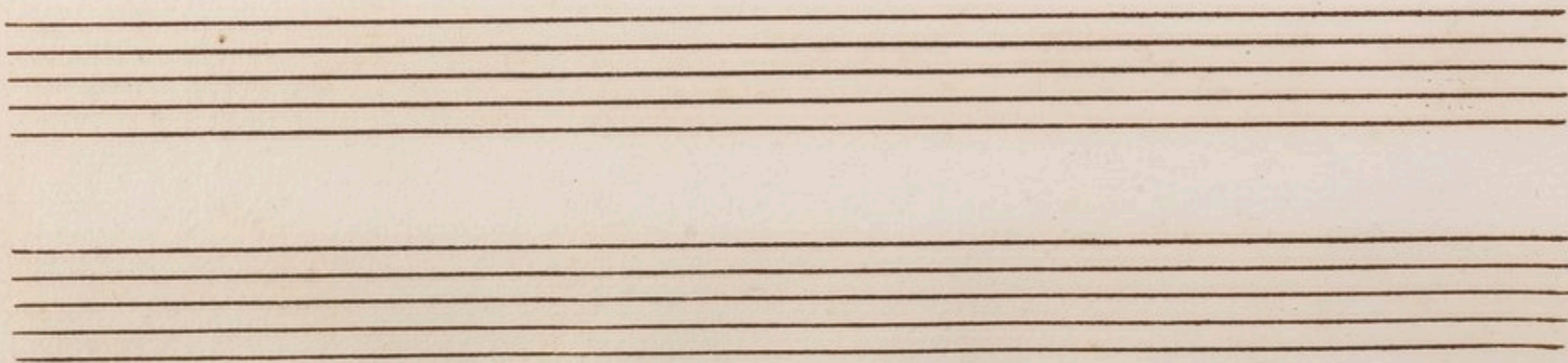
Plames heureux mille et mille fois heureux mille et mille fois Les

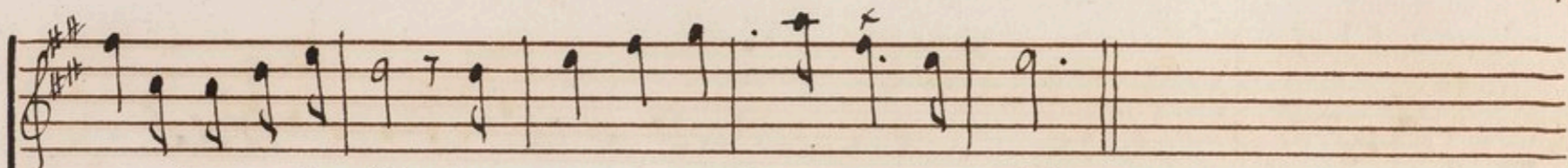
Handwritten musical score for two voices and two instruments. The score is written on four staves. The top two staves are for voices, and the bottom two are for instruments. The key signature is D major (two sharps) and the time signature is 3/4. The lyrics are written below the vocal staves.

coeurs qui vivent sous tes Loix *heureux mille et mille fois heu =*

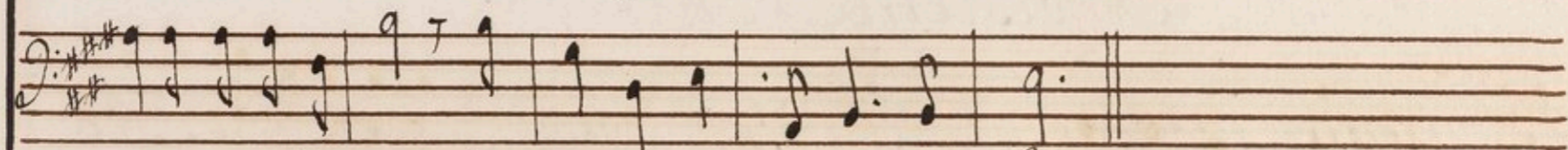
coeurs qui vivent sous tes Loix *heureux mille et mille fois heu =*

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *q*.

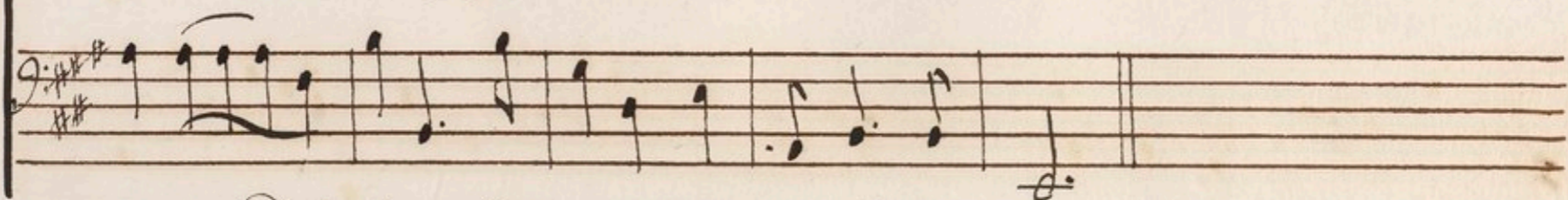
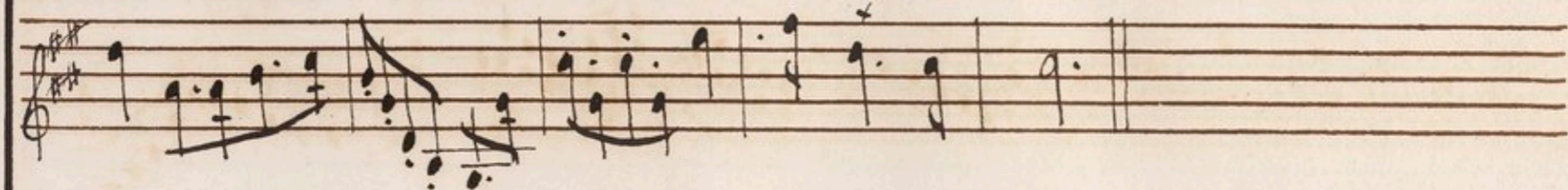




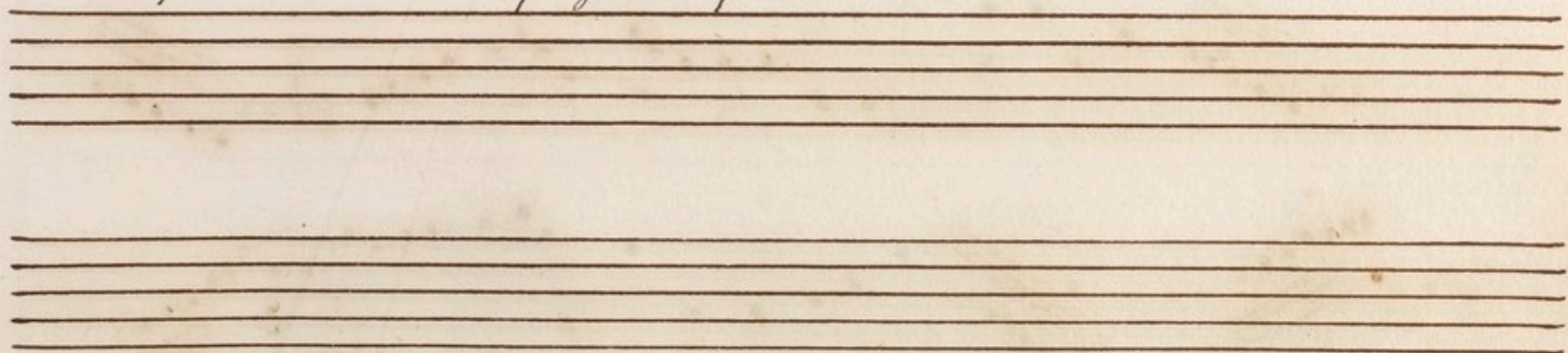
=reux mille et mille fois les coeurs qui vivent sous tes Loix.



=reux mille et mille fois les coeurs qui vivent sous tes Loix.



On reprend la bourée page 172 pour l'entre a etc



Le Triomphe de l'amour Sur Bacchus
Troisième Entrée

Le Theatre represente l'Endroit le plus desert de l'Iste
de Naxos on voit la mer Et on Vaisseau dans l'Uoignement
Scene Premiere. Ariane Seule

Ariane

Vivement Et spiritué

Prelude

B. C.

The image shows a handwritten musical score on aged paper, consisting of three systems. Each system includes a vocal line and piano accompaniment. The first system features a vocal line with lyrics and a piano accompaniment with a 3/2 time signature. The second system continues the vocal line with lyrics and piano accompaniment. The third system concludes the vocal line with lyrics and piano accompaniment. The notation includes various note values, rests, and dynamic markings.

Thes'écoute mes

cris peux tu partir sans moy, mais j'el'aypue luvain il me fuit le par-ju

= re, temoins de ses serments Dieux Vangez mon jn jure; Que les Vents - - - et les

flots que toute la nature s'arme contre Un amant sans foy.

In sor-tu née helas! en quel lieu je me laisse ah! quand je t'ay sauvé le

This system contains three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with various note values and rests. The middle staff is the piano accompaniment, starting with a treble clef, a key signature of one sharp, and a common time signature. It includes chords and single notes. The bottom staff is the bass line, starting with a bass clef, a key signature of one sharp, and a common time signature. It consists of a few notes and rests.

jour que pour suivre ses pas Une a vue de tendresse me fit quitter mon

This system also contains three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp, and a common time signature. The middle staff is the piano accompaniment, starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is the bass line, starting with a bass clef, a key signature of one sharp, and a common time signature.

Ère et sa pompeuse cour aurois je jamais du m'attendre qu'aumepri's d'Un a =

=mour si fidelle et si tendre il m'abandonneroit dans cet affreux se =

9

= jour

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line in C major, starting with a fermata on a quarter note. The middle staff is a treble clef accompaniment with arpeggiated chords. The bottom staff is a bass clef accompaniment with a melodic line. The tempo or mood is indicated as *9* and the text *= jour* is written below the vocal staff.

Majeur

Bar-ba-re si mes foibles charmes ne pouvoient retenir ton coeur, n'as tu pas

The second system of the handwritten musical score consists of three staves. The top staff is a vocal line in C major with the lyrics *Bar-ba-re si mes foibles charmes ne pouvoient retenir ton coeur, n'as tu pas*. The middle staff is a treble clef accompaniment with a melodic line. The bottom staff is a bass clef accompaniment with a melodic line. The tempo or mood is indicated as *Majeur*.

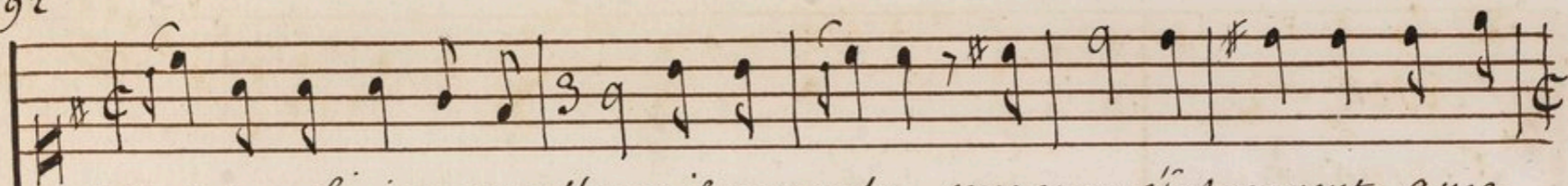
du prévoir mes larmes et de mon sort cruel de figurer l'horreur; mais non fils inhu =

= main d'une horrible fu-rie plus dur que les rochers de ces sauvages

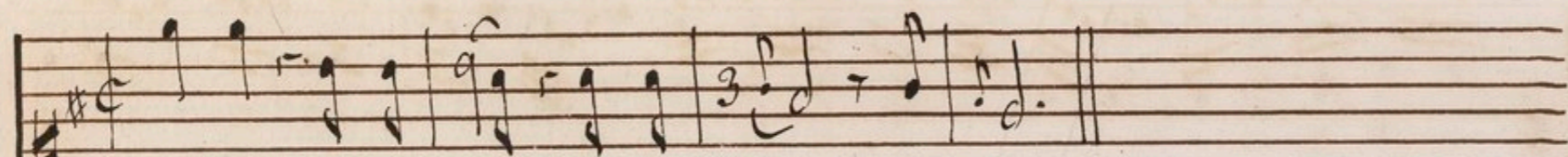
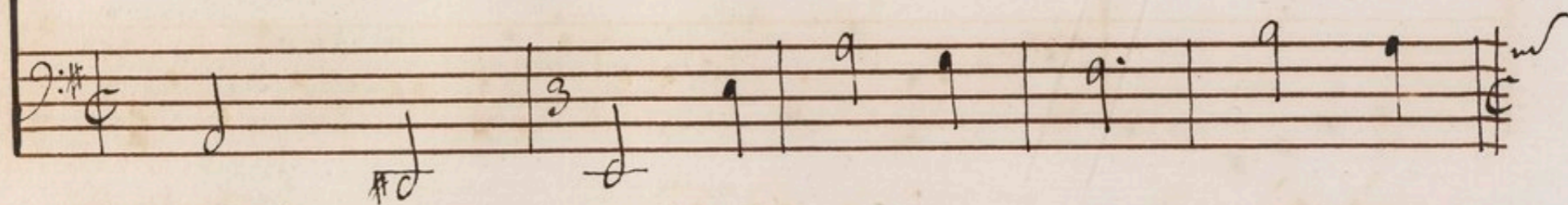
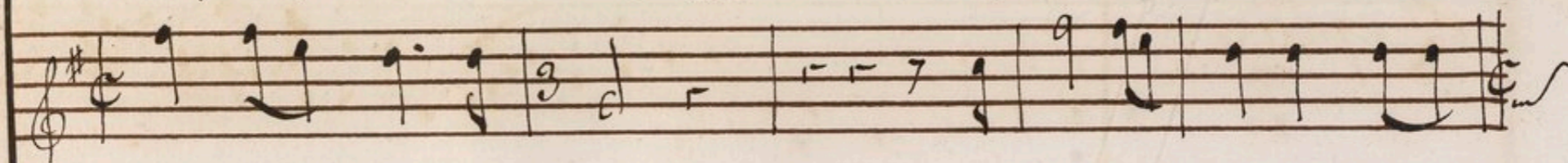
mineur

Lieux tu Poudois m'arracher la Vi - e et bien de mon trespas

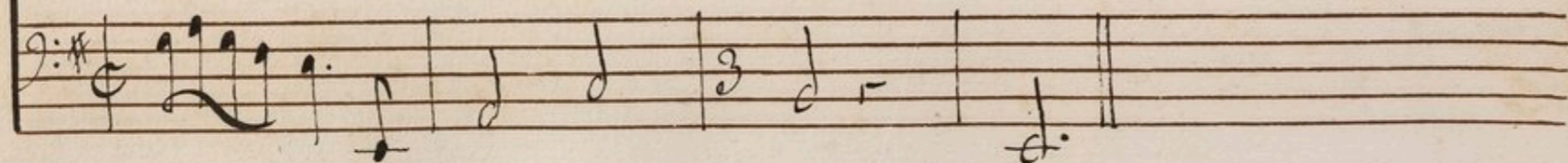
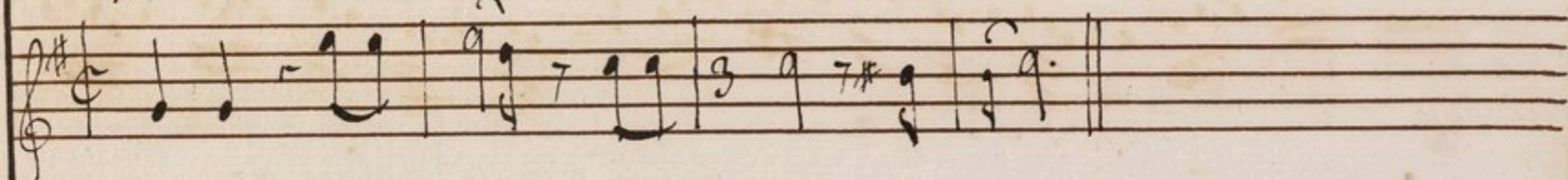
Viens assouvir tes yeux mon coeur d'accord avec ta rage im-plore son se =



= cours pour finir mes malheurs je approche, mes yeux s'entrouvrent avec



peine te Voila, satisfait je meurs



Flutes et Violons

Scene 2.

L'Amour

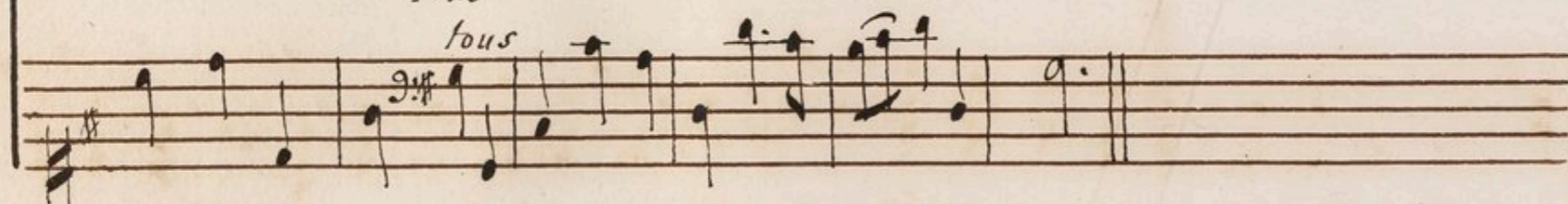
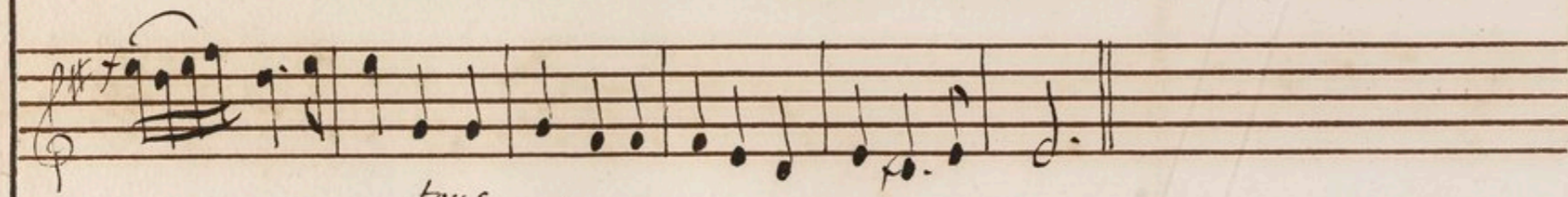
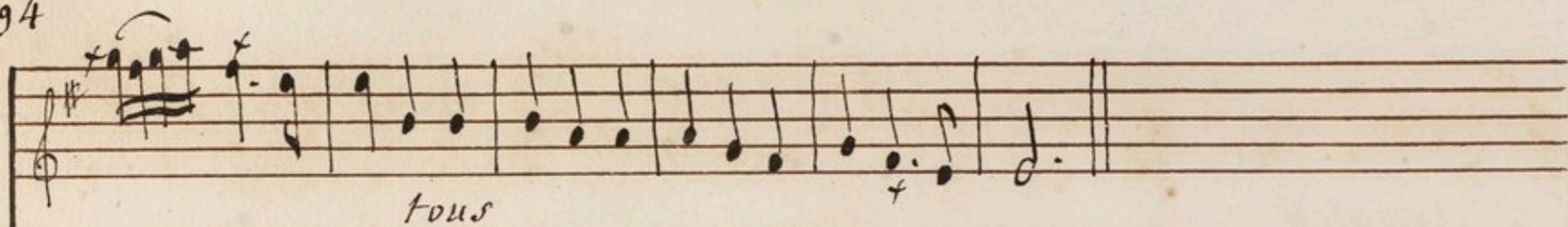
Ritournelle
Flutes et Violons

Leptine

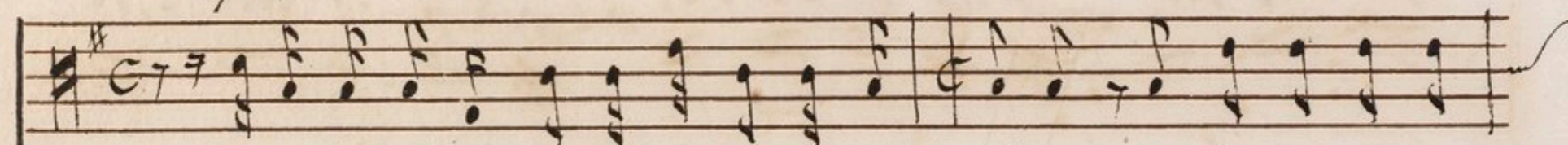
Violons

193

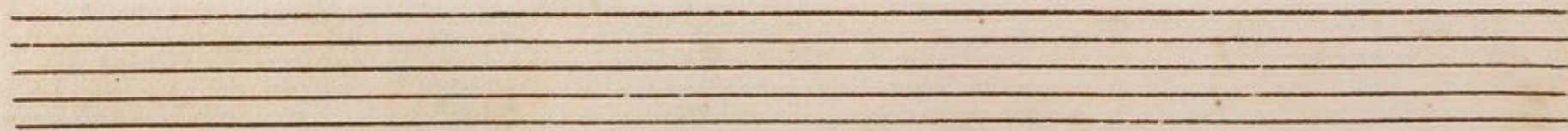
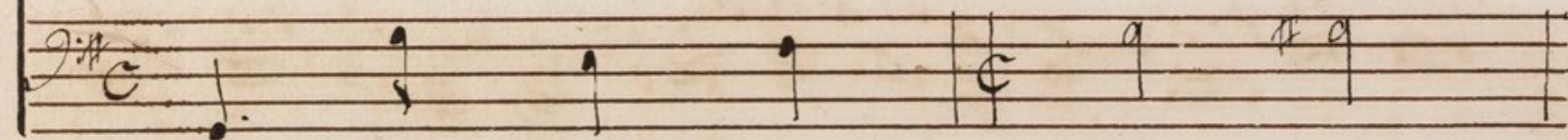
The image shows a page of handwritten musical notation. At the top, it is titled "Flutes et Violons". The score is divided into three main sections: "Scene 2.", "L'Amour", and "Leptine". The "L'Amour" section is marked as a "Ritournelle" for "Flutes et Violons". The "Leptine" section is marked as "Violons". The music is written on multiple staves, with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. A page number "193" is written in the upper right corner.



Septième



Thesée en loigné ton attente est remplie mon Zèle enor pour



toy peut il se si-gna-ler, suiure tes loix amour est ma plus chere En =

Lamour

= vie, parle, je suis pret a voler Regner tu vois ma puissance, je dis =

= pose a mon gre' des coeurs je leurs fais de mes yeux sentir la Vi-o =

= lence j'leins quand il me plait leurs plus vives ardeurs Ari =

= ane lapi - rante au milieu des douleurs n'en fait que trop l'experi =

= ance Lorsque deux cœurs vivent en paix amour tu ne devois ja

= mais briser de si charmantes chaînes si le soin de la gloire occupe tes de =

= sirs pourquoy triompher par les peines quand tu le peux par les plai =

= sirs si le soin de ta gloire occupe tes desirs pourquoy triompher par les

L'amour

peines quand tu le peaux par les plaisirs. Au bonheur des mortels les

peines sont & - fille, ils cesseroient bientôt d'aimer si leurs plaisirs

et oient tranquil - les mais il est temps de t'en for - mer du pro =

= jet Eclatant que je tiens de former. Le fier vainqueur del'inde ose outrager ma

gloire, Baccus me prise mon pouvoir, je veux enfin luy faire voir que je

puis sur son coeur remporter la Victoire) Note Captive fends les

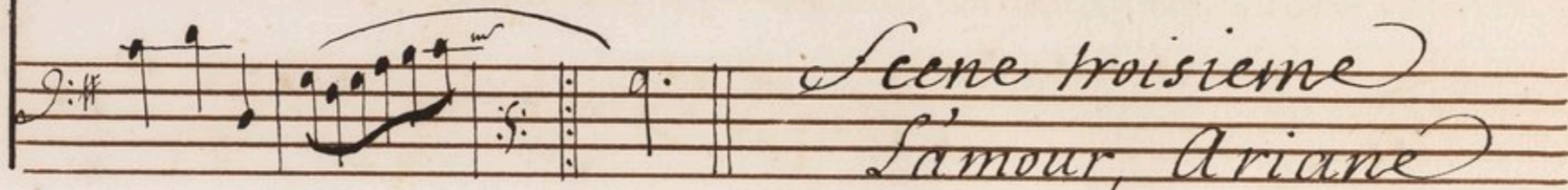
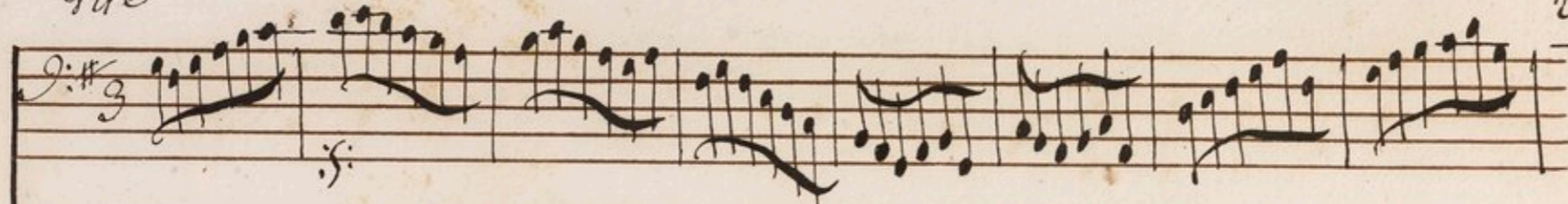
airs il vogua sur l'humide gaine) je saut que ta legere balaine

le conduise dans ces deserts, a rian en ce jour sera fini sa

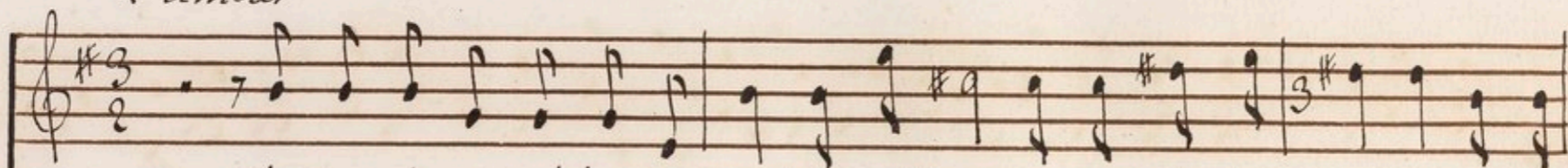
peine je vais voir leurs coeurs d'une jimmortelle chaine.

Vite

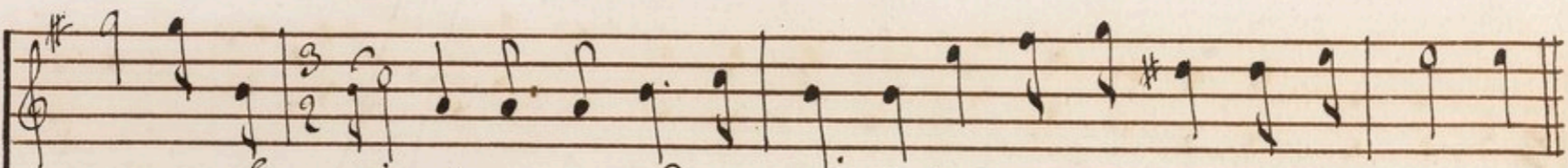
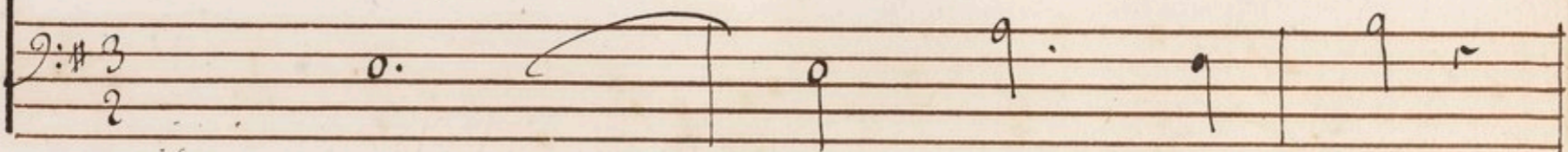
201



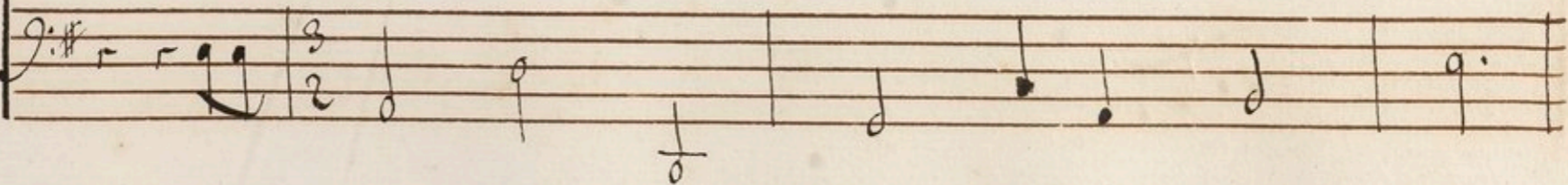
L'Amour



C'est trop longtems laisser souffrir un objet si rempli de charmes rani =



= mons ses Es - prits et sans nous decouvrir Calmons ses mortelles allarmes.



*Si l'amour touche Ariane, il quitte son arc et son Carquois Et se
casse pour Un moment*

Lentement

Prelude

Ariane

Quoy je revois le jour O Mort Cruelle mort pourquoy ne Veux tu

apercevant l'amour l'amour

pas finir mon triste sort, Que Vois je! Ciel! D'aidez m'ins truire

Ariane

si je puis en ces lieux esperer du secours j'oune l'etranger quel

L'amour

sort sur ces bords vous attire Les Dieux ont pris soin d'emes jours seul je

Ariane

suis l'chappé d'un funes te naufrage que je vous plains helas

L'amour

dans ce séjour sauvage, on n'a plus d'espoir qu'au trépas. et quoy de si charmants ap =

= pas Eprouvent ils du sort Un si sensible ou - trage Comme

Vous j'erre seule en ces Deserts affreux Espérons que les Dieux ex =

Ariane 205

air
= au ceront nos Voeux. Vous pouvez desirer la Vie, Vous semblez Estre

fait pour les biens les plus doux pour moy qui du destin Eprouve le couroux mou =

= rir est mon Prique En-vie, pour moy qui du destin Eprouve le cou =

L'amour

= roux mourir est mon unique Enui - e. Vous mourir! Vos beaux

yeux s'éteindraient pour jamais! ces yeux par qui l'amour est sur de sa vic toi =

= re, non, non il y Va de sa gloire, il perdrait son empire en per =

Ariane 207

= dant vos attraits. L'amour! eh! cet ce dieu bar- ba- re qui m'ac-

L'amour

= cable De ses rigueurs N'offensez point Un Dieu qui regne sur les

coeurs, sil cause des tourments sa bonte' les re -- pa -- re et peut

Handwritten musical score for the first system. The treble staff contains a melody in G major, and the bass staff provides a harmonic accompaniment. The lyrics are written in French cursive below the staves.

= être qui se prépare à vous combler de ses faveurs Et peut =

Handwritten musical score for the second system. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics are written in French cursive below the staves.

= être qui se prépare à vous combler de ses faveurs

Trompettes

Handwritten musical score for the third system, specifically for the trumpet part. It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The music is in 2/4 time and G major.

Ariane

Lamour

209

Quel bruit icy se fait entendre? je Nais m'en en former et je viens vous l'apprendre. *Lamour sort*

Scene Quatrieme

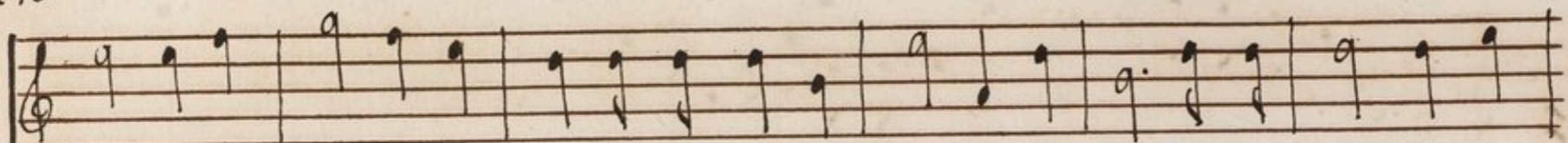
La suite de Bacchus paroit. Ariane sort

Choeur de la suite de Bacchus

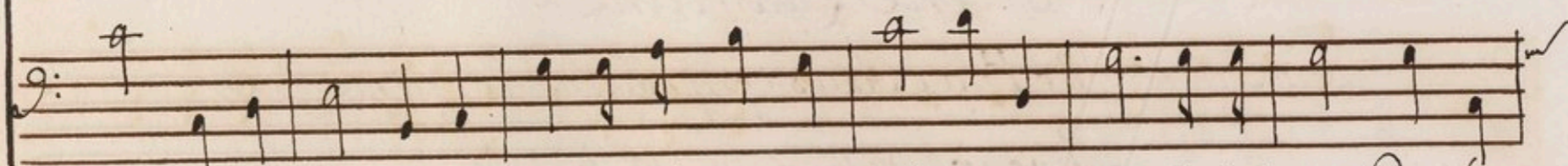
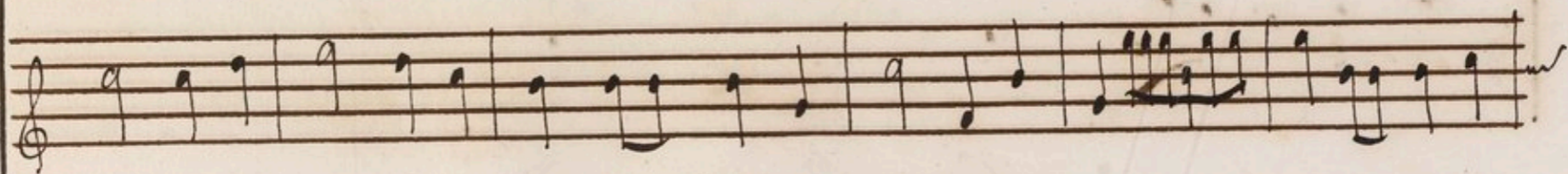
Trompettes *Celebrons de Bac=*

Symphonie

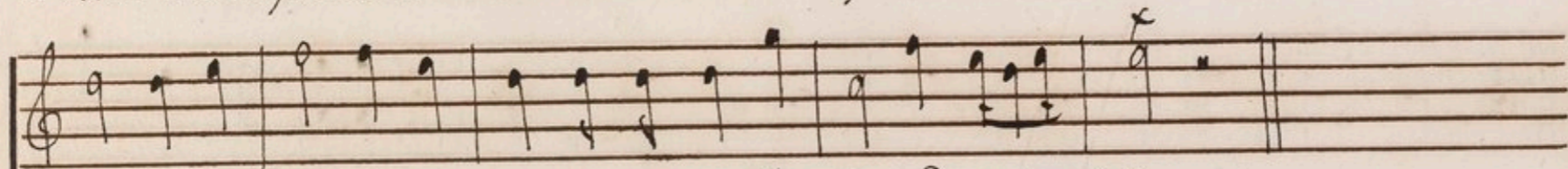
Celebrons de Bac=



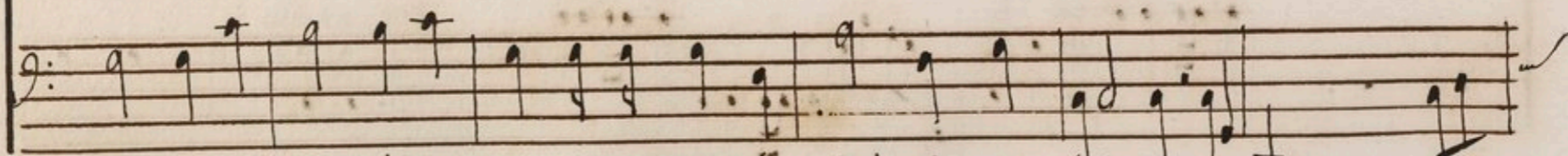
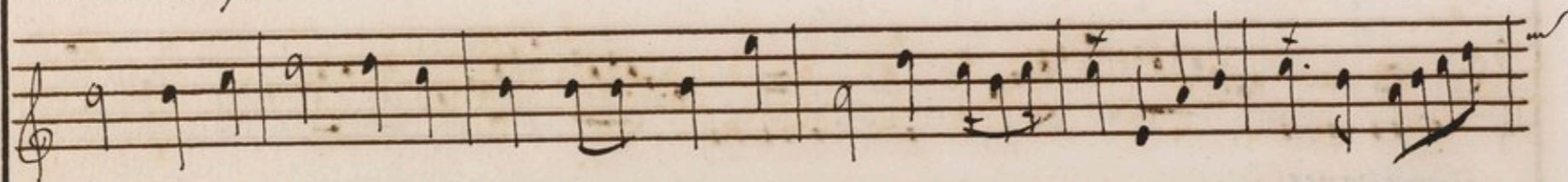
= chus les Exploits immortels, l'Uni vers luy doit Des autels, Celebrons De bac =



= chus les Exploits immortels l'univers luy doit Des autels Celebrons De bac =



= chus les Exploits immortels l'Univers luy doit Des Au-tels



= chus les Exploits jmmortels l'Univers luy doit Des Au tels. ♩

Scene Cinquieme
Ariane, Bacchus.

Bacchus a sa suite

Je Veux de ces deserts partir en di-li - gence, allez que mes vaisseaux soient

f. a percevant ariane

prets; mais quel objet Perri moy s'a-lance! que Dois je! Grand Dieux que d'at =

Ariane

traits *mineur*
 Vous voyez guerrier in-vin-ci-ble la fille de mi-nos Embras-

=ser vos genoux, dans ces sauvages lieux ma mort est infaillible, souf-

Bacchus

=rez que je parte avec vous. ah! quel malheur belle prin-cesse Duse-

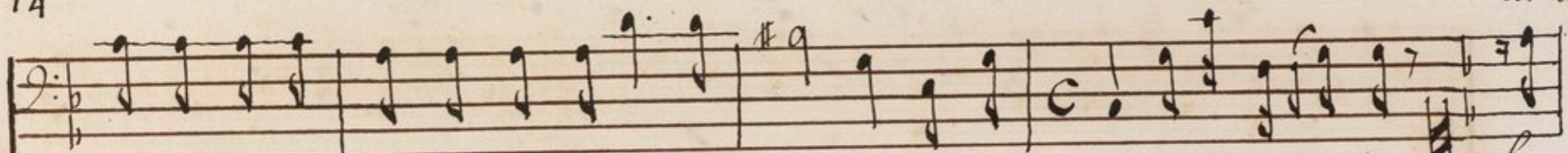
Ariane

tr
 = jour de la Crete a pu vous arracher si - ni - ser scaura ma foiblesse

Bacchus

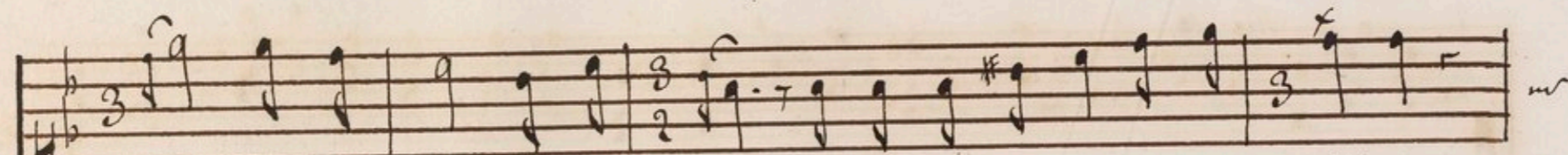
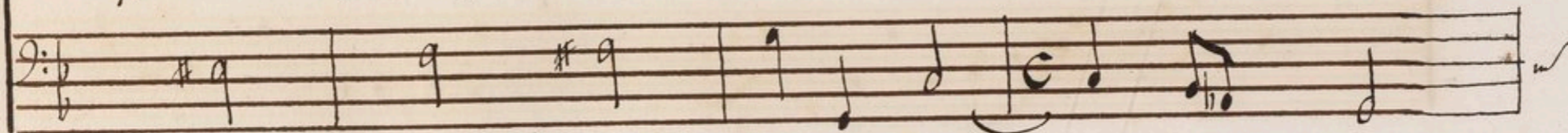
mais je sens qu'atous seul je pouvrois la ca - cher Parlez, que faut.

il entre - prendre. malgré vous en ces lieux a ton guide vos pas, Ji =

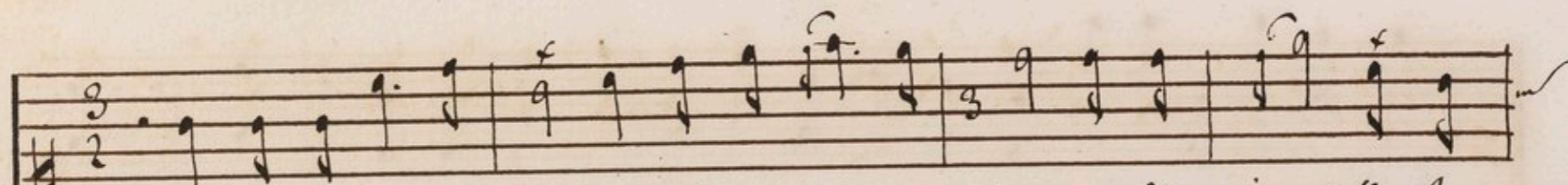
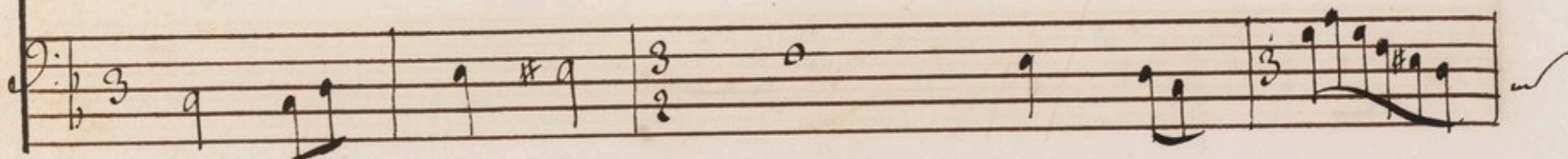


= ray pour vous Vanger aux plus lointains climats, quel est le sang qui faut repandre

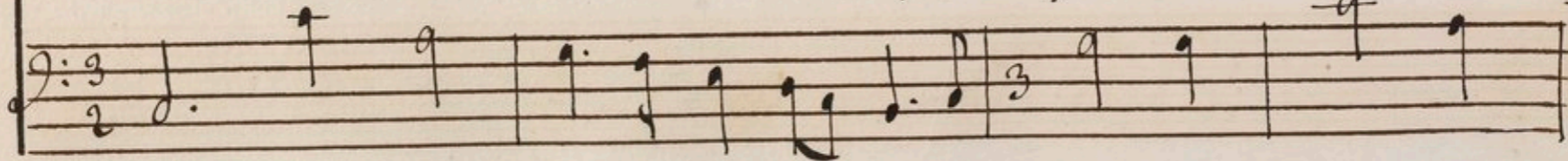
se =



= las ce n'est point malgré moy que j'abandonnay ma pa-trie



D'un malheureux Amour la tiranni- que toy me fit suivre Un In =



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= grat qui me deçoit la Si - - e; j'esperois que bientôt il m'alloit couron =

= ner, mais malgré les sermens d'une flamme éternelle ce barbare et Infi =

Bacchus

= belle dans ce desert affreux vient de m'abandonner. ah! ma fureur se renou =

Ariane

Bacchus

Ariane

= velle nommez le moy : Chère
 abs! j'iray l'en punir non

Vous offensez ma gloire je veux de ce per side Etouffer la me =

Bacchus

= moire et ce seroit m'en souve - nir
 Oh bien l'amour vous

offr'une douce & en-gance il est Des coeurs plus constants que le sien

ah souffrez que bacchus dans Vn plus doux Lien Vous fasse oublier son of =

Ariane

= fen - se l'amour pourroit en cor trahir mon espe - rance non

Bacchus

non je ne Veux aimer rien. Le maître souverain du ciel et de la

Terre est le Dieu dont je tiens le jour qu'il m'embrazer des feux

ariane
air

de son ton-nerre si j'l-tems jamais mon amour je ne Veux point son =

=ger à des ardeurs nouvelles, on ne peut trop les redouter; ter, les ser=

=ments des ingrats doivent faire douter des serments des amants fidèl=

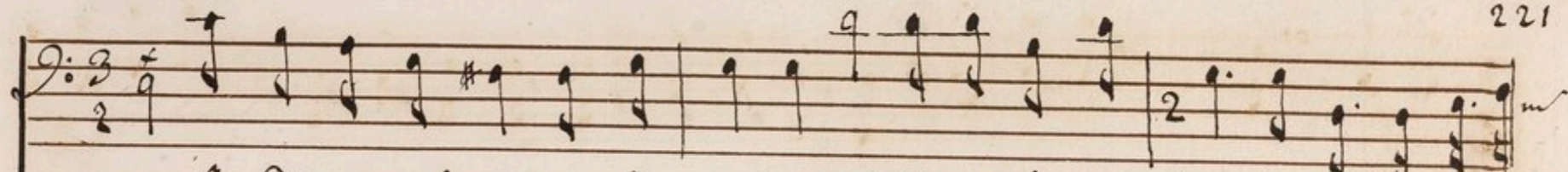
=les, Les serments des ingrats doivent faire douter des serments des a =

Bacchus

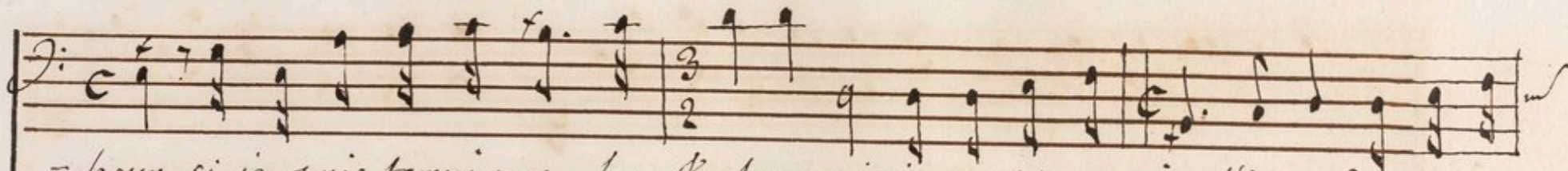
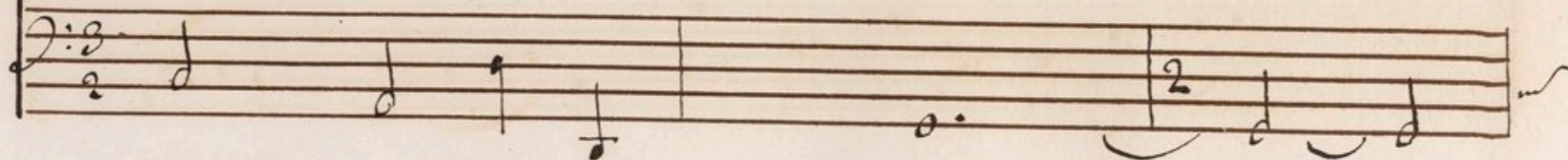
f
=mants &idel-les inhumaine je Vois d'ou partent vos mepris pour un Volage en =

= cor vostre coeur en- Lpris est bien aupres de luy j'offre de vous conduire

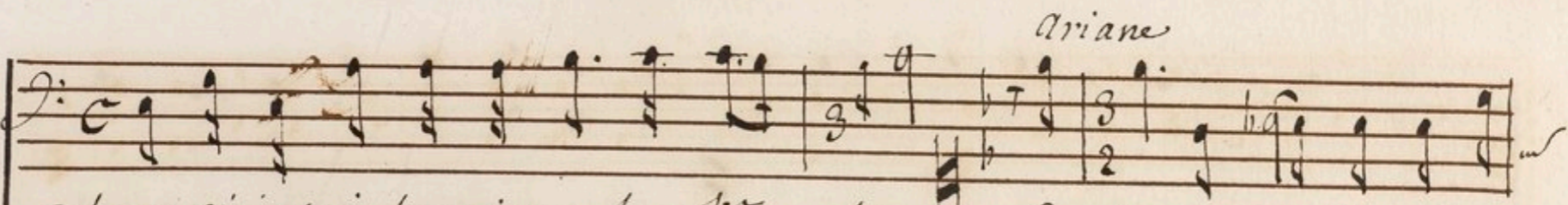
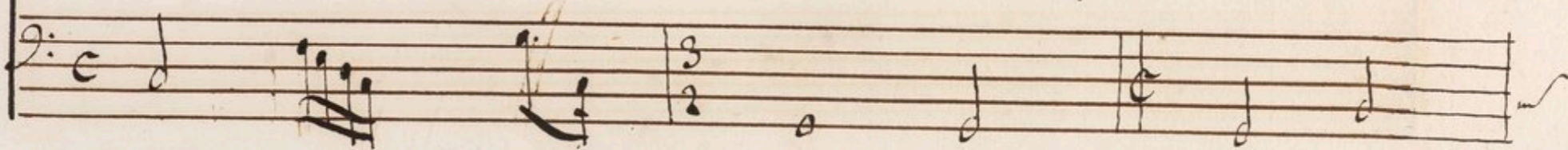
ariane *a*
ciel. o ciel qu'avez vous me dire Desmaux les plus cruels j'prouve la ri =



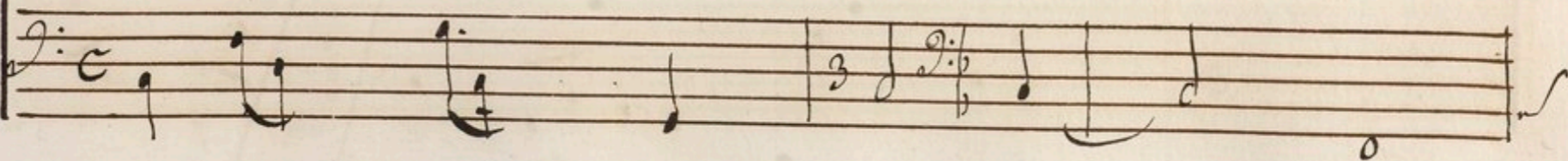
= gueur; Quand vous soupirez pour un autre, mais je sentiray moins l'excès de mon mal =



= heur si je puis terminer le vostre, mais je sentiray moins l'excès de mon mal =



= heur, si je puis terminer le vô- tre. Cruel cessez de m'acca =



Bacchus

= bler, n'a busez point d'un coeur qui n'est que trop a plaindre. eh!

Ariane Bacchus

quoy quand mon amour offre de s'immoler Helas! Vous Vous tro=

Ariane

= blez par - lez sans Vous contraindre je ne puis plus dissi - mu - ter

Majeur

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je combat vainement Un trait fatal me blesse Vous avez trop

sceu me esbarmer et je rougis de ma foiblesse apres tant de ma =

=heurs de vois-je encor aimer

Ariane Duo

Conseruons a jamais l'ne chaine si belle je goutte en Vous ai =

Bacchus

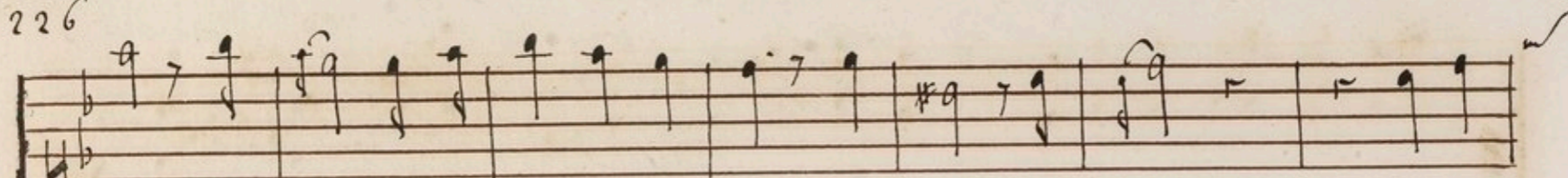
Conseruons a jamais l'ne chaine si belle je goutte en Vous ai =

= mant l'n bonheur plein d'appas, si Vous deve-niez ju-li - delle quel se =

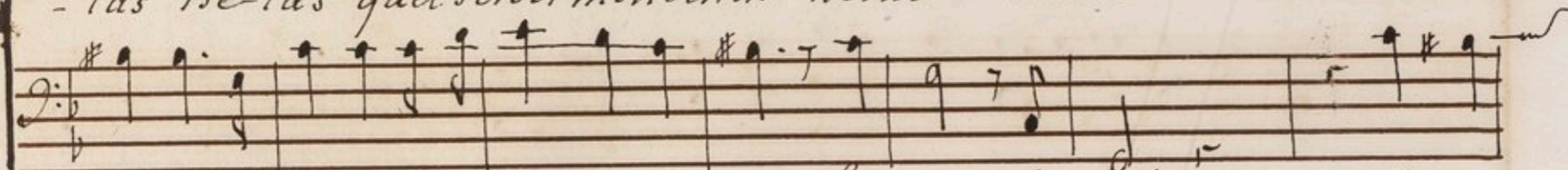
= mant l'n bonheur plein d'appas, si Vous deve - niez ju - fi - delle quel se =

= roit mon destin *belas* si vous deueniez *justi-delle* *belas* he =
 = roit mon destin *belas* *belas* si vous deueniez *justi-delle* quel seroit mon des =

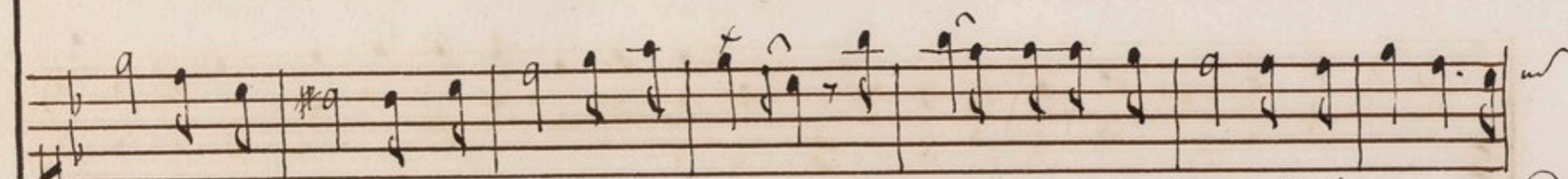
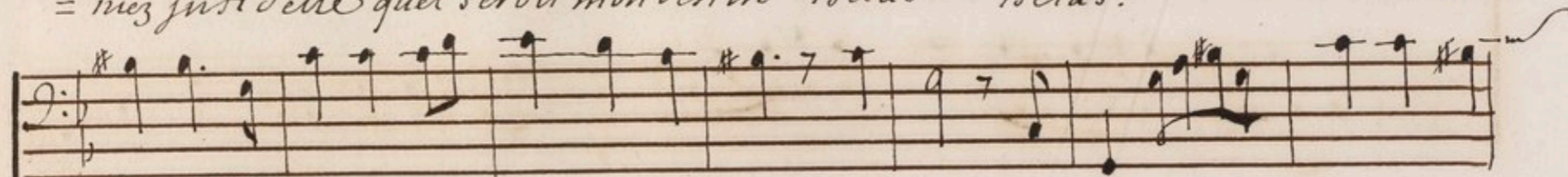
= las quel seroit mon destin *belas* si vous deueniez *justi-delle* he =
 = tin quel seroit mon destin *belas* *belas* *belas* si vous deue =



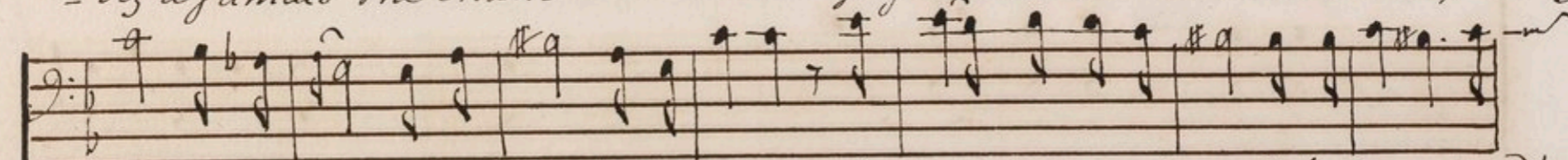
= las be-las quel seroit mon destin *belas* *belas* *Conser=*



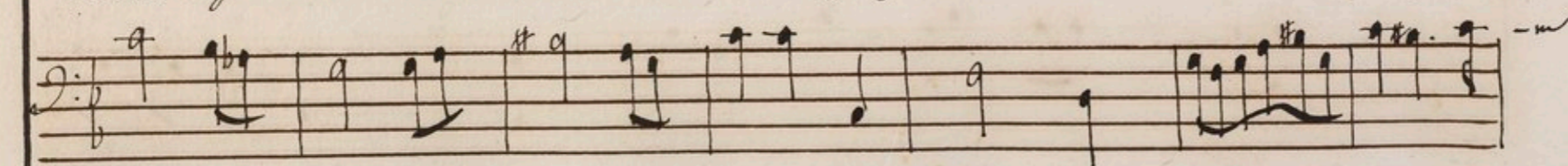
= niez juri d'elle quel seroit mon destin *belas* *belas!* *Conser=*



= vez a jamais Une chaine si belle je goute en vous aimant Un bonheur plein d'ap =



= vous a jamais Une chaine si belle je goute en vous aimant Un bonheur plein d'ap =



= pas je goute en vous aimant Un bonheur plein d'appas. *Majeur*
 = pas je goute en vous aimant Un bonheur plein d'appas. Mais pourquoy dans ces

Ariane

lieux s'arrêter d'avan-tage. Un aimable Stranger Escappé du Nau-

= Prage Eve danses de sorts sans appuy sans secours, et par pi =

Bacchus

= tie' sauvons ses jours Qu'on le cherche et quil quitte avec nous ce ri-vage

Scene 7.

L'amour

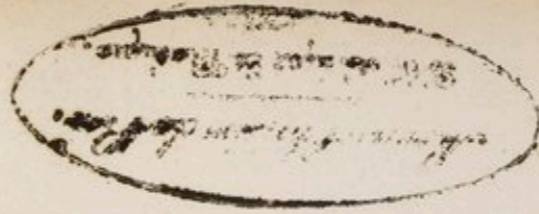
L'amour sur un nuage, et les acteurs de la Scene precedente

Dans ce jeune étranger reconnoisse l'amour Ari =

= a ne ton coeur porte d'heureuses chaines si je t'ay fait souffrir des peines

Les plaisirs sont auoir leur tour et toy qui bravoit ma puissance Bacchus tu vois qu'en =

= vain on resiste a mes vains pour te punir de ton offense je te comble de mes bien =



Bacchus

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line of notes.

= faits pour te punir de ton offense - je te comble de mes bienfaits. *majeur* a =

Musical staff with bass clef, key signature of one sharp (F#), and a bass line of notes.

Musical staff with bass clef, key signature of one sharp (F#), and a bass line of notes.

= pour je me soumets a ton obei-ssance Vivons De son =

Musical staff with bass clef, key signature of one sharp (F#), and a bass line of notes.

Four empty musical staves at the bottom of the page.

L'amour Duo

Viivons de concert a jamais et sous peuples chan =

= cert a jamais Viivons de concert a jamais Et sous peuples chan =

This system contains three staves of handwritten musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with the same key signature. The lyrics are written between the staves.

= tez l'ne si douce pain et sous peuples chante l'ne si douce pain ---

= tez l'ne si douce pain Et sous peuples chan =

This system contains three staves of handwritten musical notation, continuing from the first system. The top staff is in treble clef and the bottom two are in bass clef, both with a key signature of two sharps. The lyrics are written between the staves.

et Vous peuples chantez Vne si douce paix et Vous peuples chan-

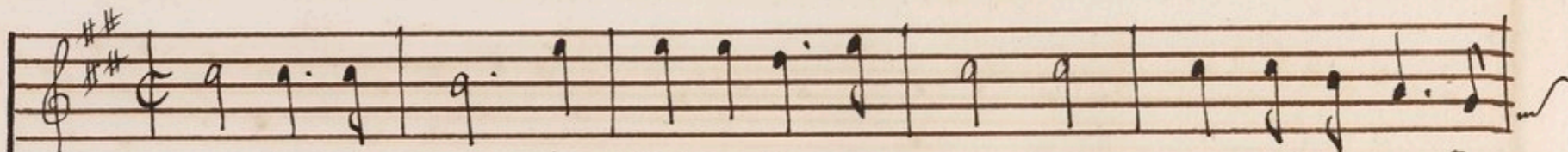
=tez Vne si douce paix - - - - - Et Vous peuples chan-

=tez chantez Vne si douce paix.

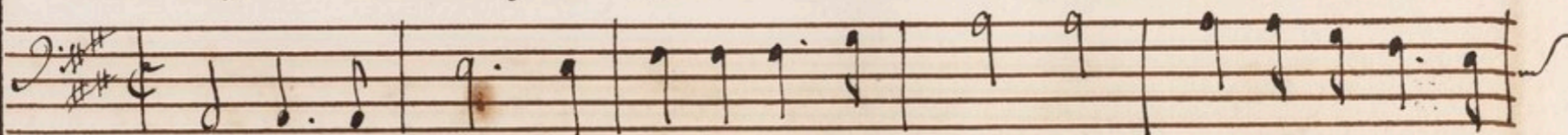
=tez chantez Vne si douce paix.

Chœur

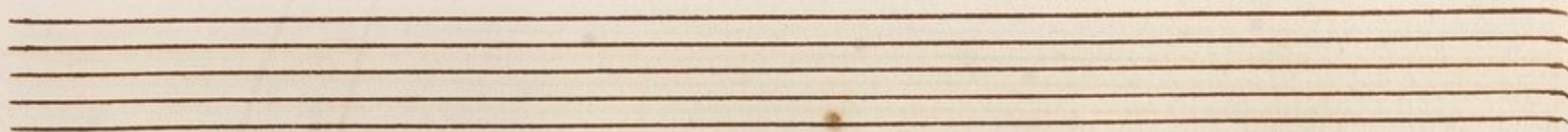
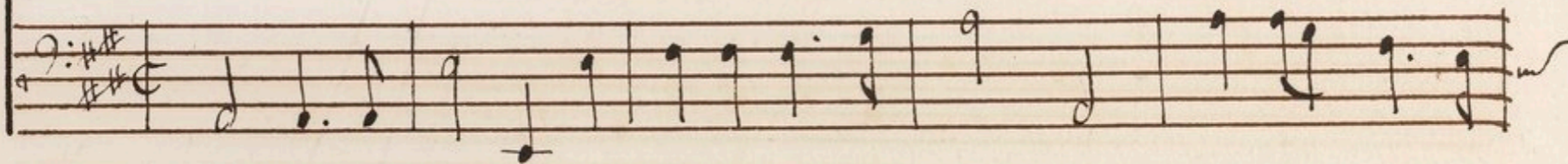
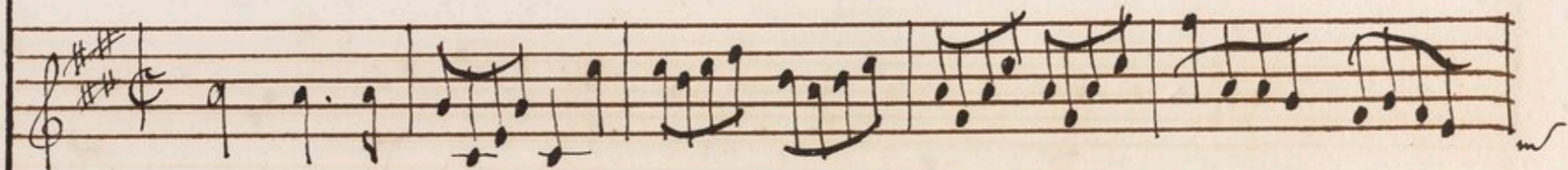
Vivement et marqué

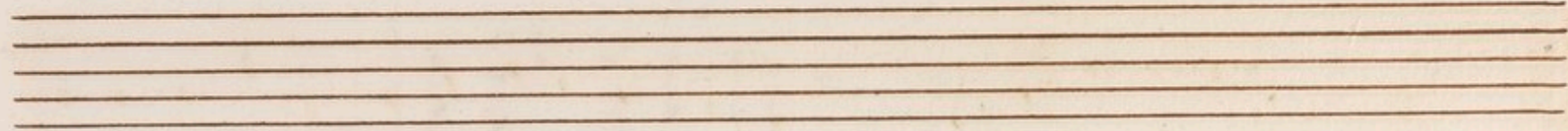


O jour heureux jour digne de me-moire sans offen- cer Bac =



O jour heureux jour digne de me-moire sans offenser Bac =



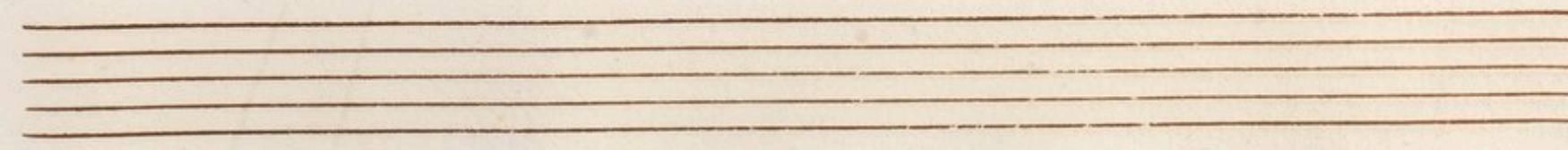


Handwritten musical notation on a treble clef staff. The key signature has two sharps (F# and C#). The melody consists of several measures of music, including a long note with a fermata. Below the staff, the lyrics are written: "omyshe et leur gloi - - - - - re. O jour heu =".

Handwritten musical notation on a bass clef staff. The key signature has two sharps (F# and C#). The melody consists of several measures of music, including a long note with a fermata. Below the staff, the lyrics are written: "omyshe et leur gloi - - - - - re. O jour heu =".

Handwritten musical notation on a treble clef staff. The key signature has two sharps (F# and C#). The melody consists of several measures of music, including a long note with a fermata.

Handwritten musical notation on a bass clef staff. The key signature has two sharps (F# and C#). The melody consists of several measures of music, including a long note with a fermata.



Handwritten musical notation on a single staff in treble clef, key of D major (two sharps), and 3/4 time. The melody consists of quarter and eighth notes, ending with a fermata.

= ceux jour digne de me-moire sans offenser Bacchus

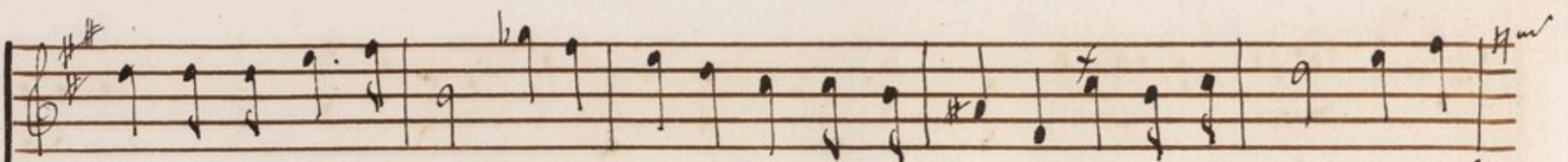
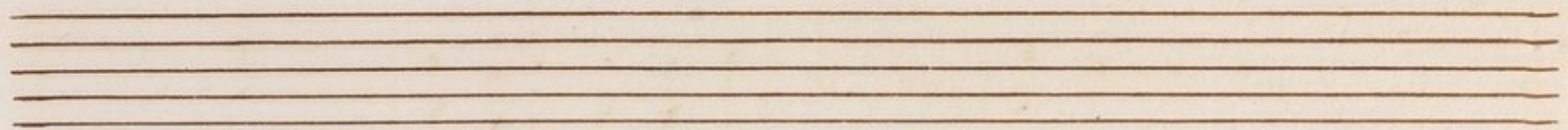
Handwritten musical notation on a single staff in bass clef, key of D major (two sharps), and 3/4 time. The melody consists of quarter and eighth notes, ending with a fermata.

= ceux jour digne de me-moire sans offenser Bacchus

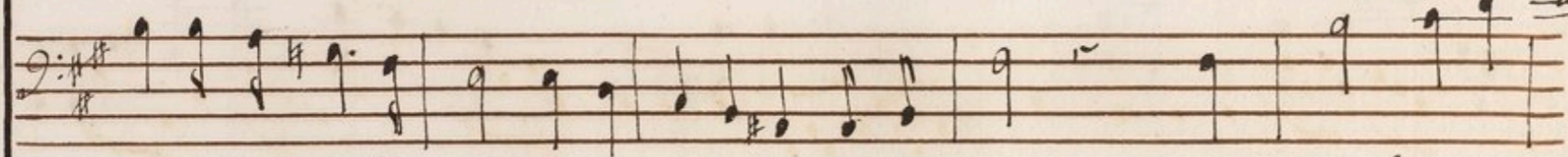
Handwritten musical notation on a single staff in treble clef, key of D major (two sharps), and 3/4 time. The melody features eighth-note runs and slurs, ending with a fermata.

Handwritten musical notation on a single staff in bass clef, key of D major (two sharps), and 3/4 time. The melody consists of quarter and eighth notes, ending with a fermata.

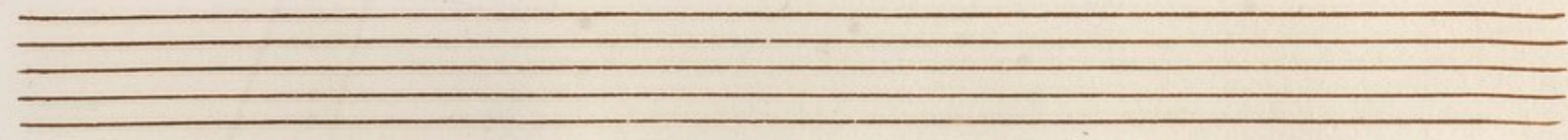
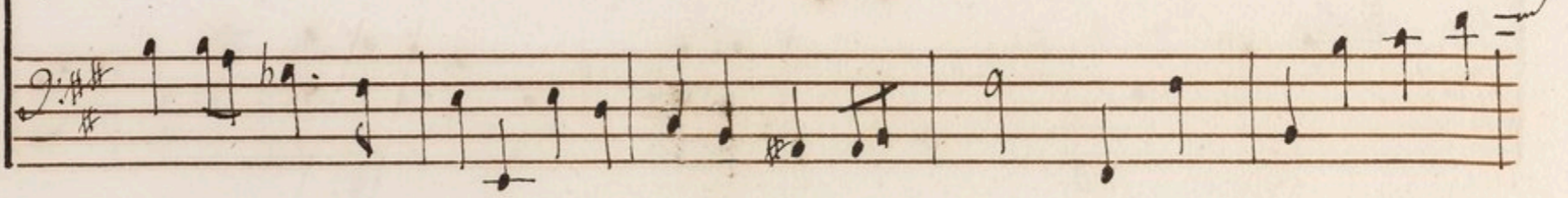
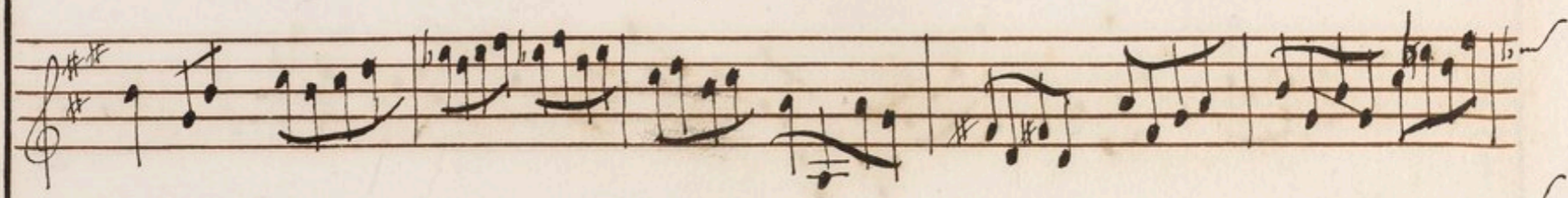
Four empty musical staves, two in treble clef and two in bass clef, positioned at the bottom of the page.

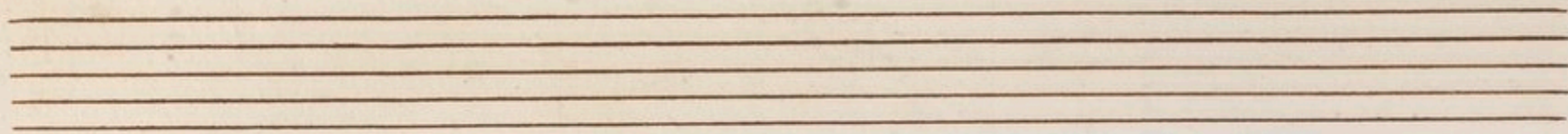


sans offenser l'amour; les mortels pourront tour a tour chanter leur triomphe et leur



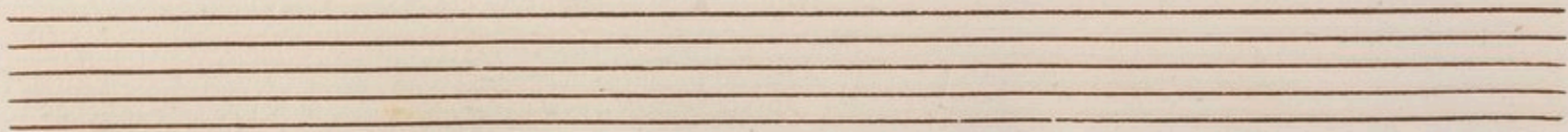
sans offenser l'amour les mortels pourront tour a tour chanter leur tri =





gloi - - - - - re O jour heureux jour digne de memoire sans offen =

= omphes et leur gloi - - - re O jour heureux jour digne de memoire sans offen =



Handwritten musical score for two voices, likely a duet. The score is written on four staves, with two staves for each voice. The music is in a key with two sharps (F# and C#) and a common time signature (C). The lyrics are in French and are repeated on both staves.

= ser bacebus sans offenser l'amour les mortels pourront tour a tour chanter leur tri =

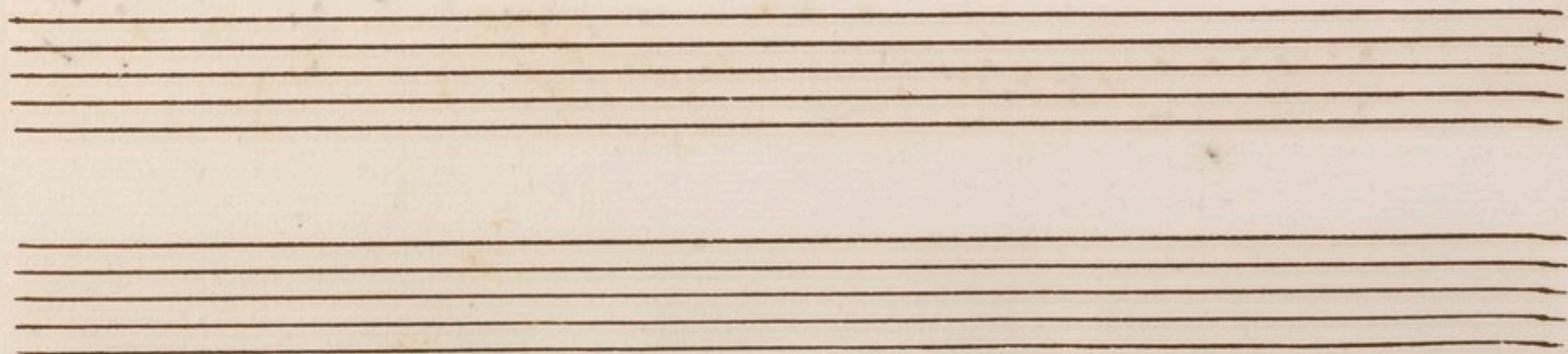
= ser bacebus sans offenser l'amour les mortels pourront tour a tour chanter leur tri =

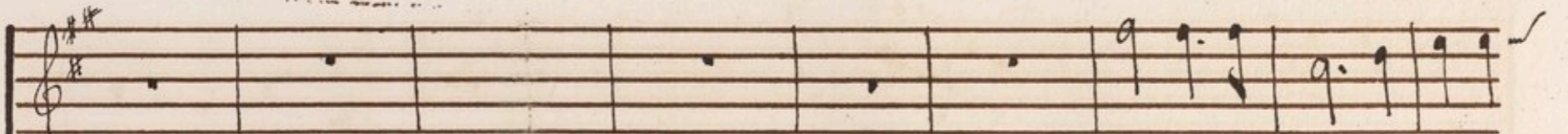
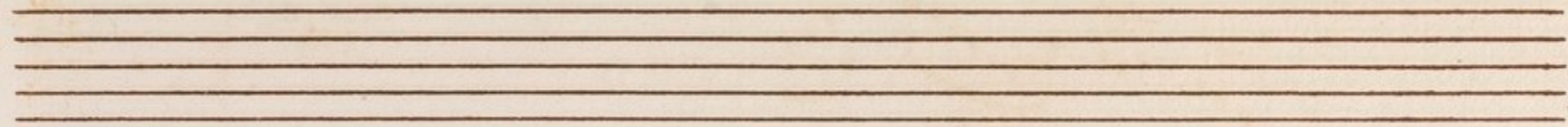
Handwritten musical score for two voices and a symphony. The score is written on four staves. The first two staves are for voices, and the last two are for a symphony. The key signature is two sharps (F# and C#), and the time signature is 9/8. The lyrics are "omys et leur gloi" followed by a long dash and "re.".

omys et leur gloi - - - - - re.

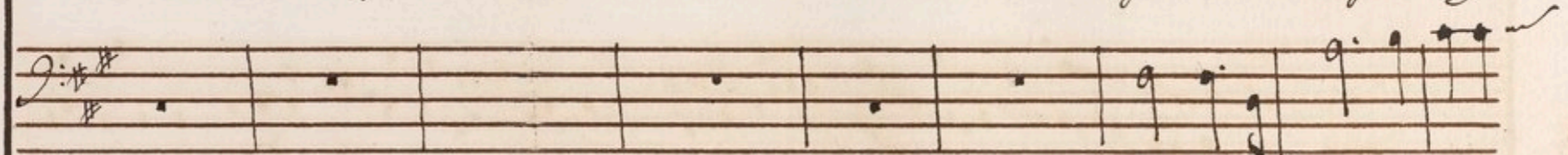
omys et leur gloi - - - - - re.

Symphonie

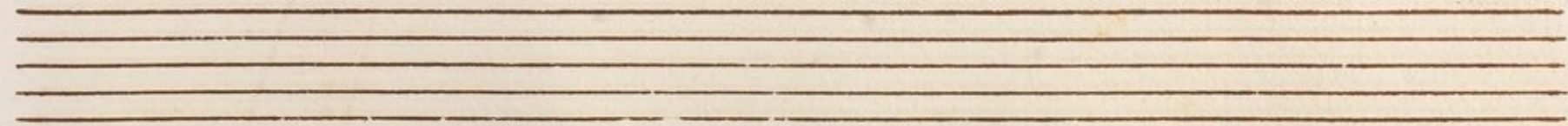
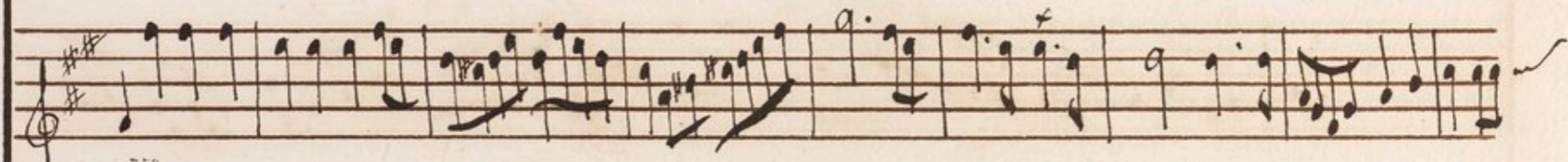


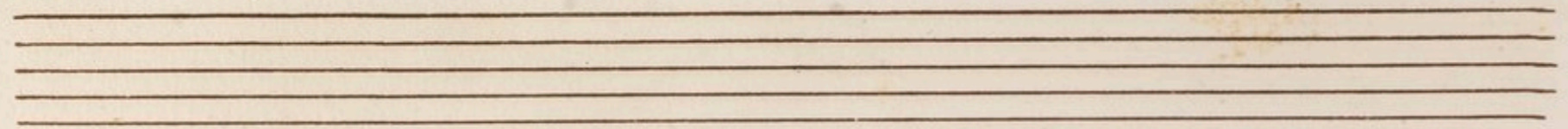


O jour heureux jour digne



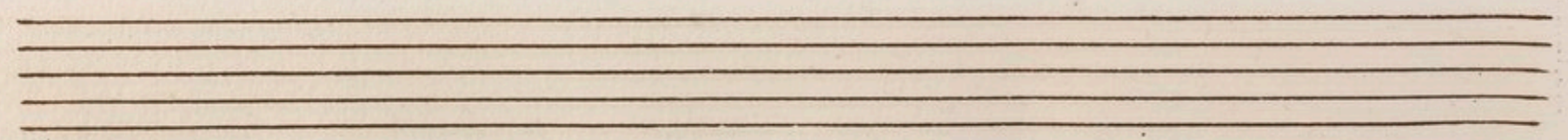
O jour heureux jour digne

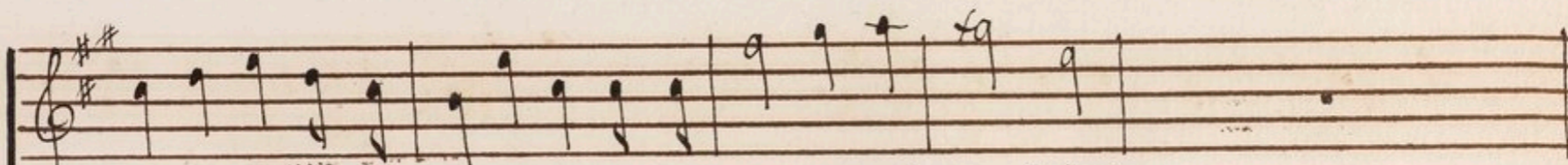
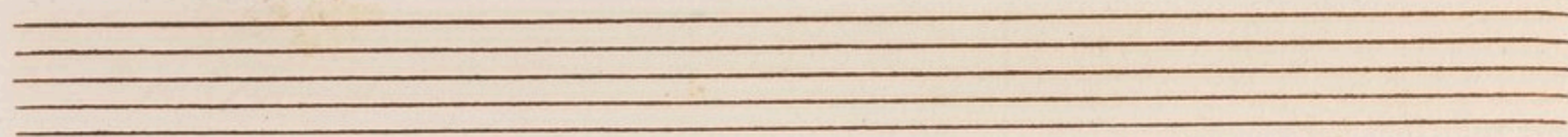




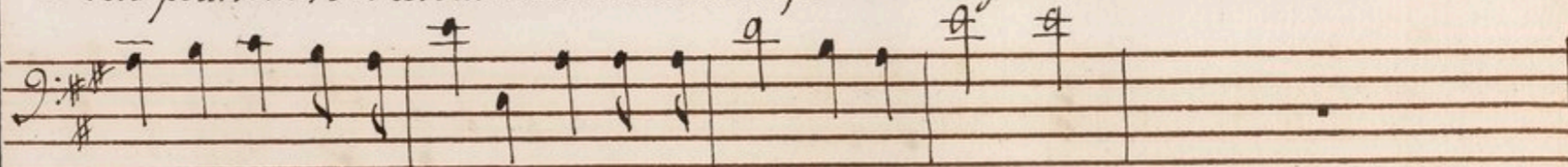
de memoire sans offenser bae chus sans offenser l'amour les mor =

de memoire sans offenser bae chus sans offenser l'amour les mor =

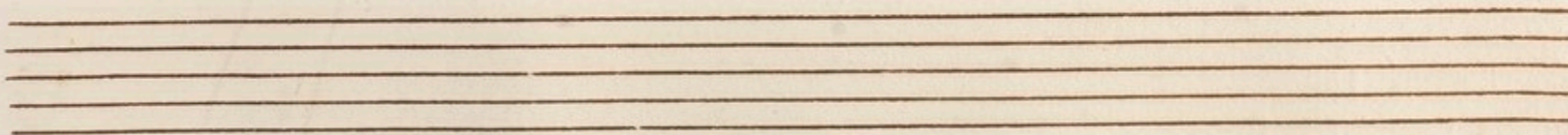
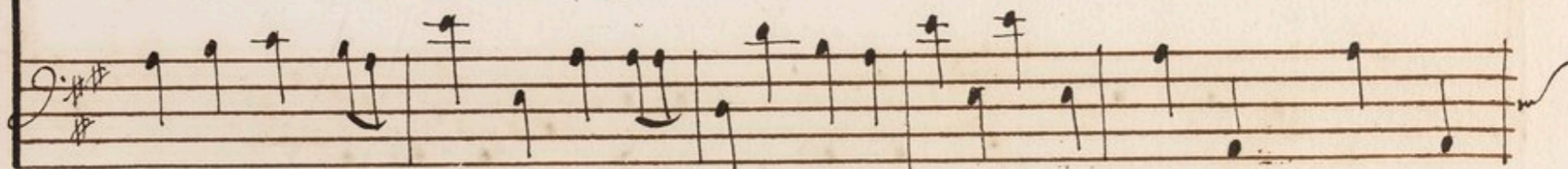
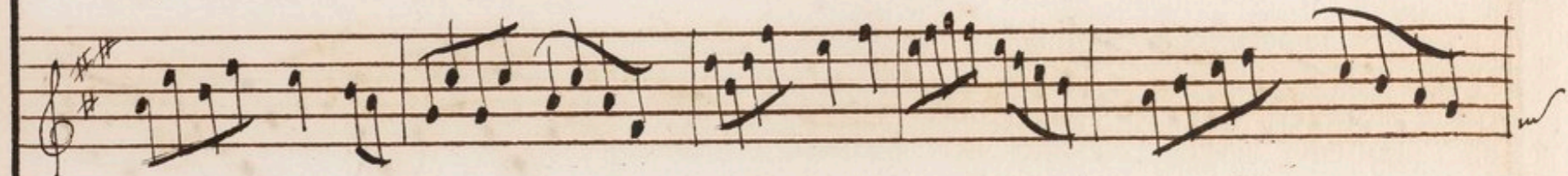




= tels pourront tour à tour chanter leur triomphe et leur gloire



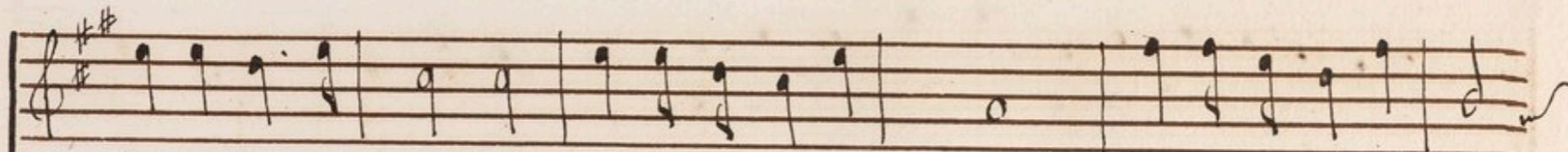
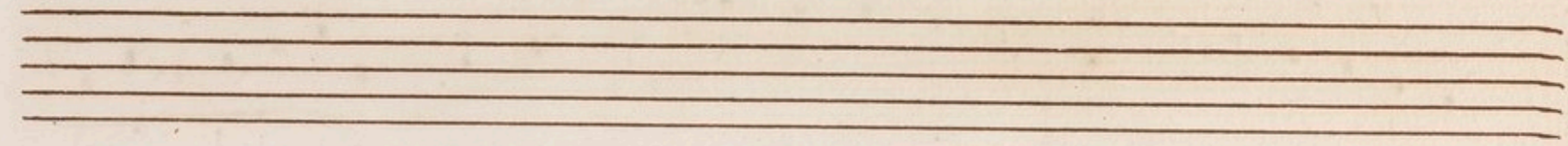
= tels pourront tour à tour chanter leur triomphe et leur gloire.



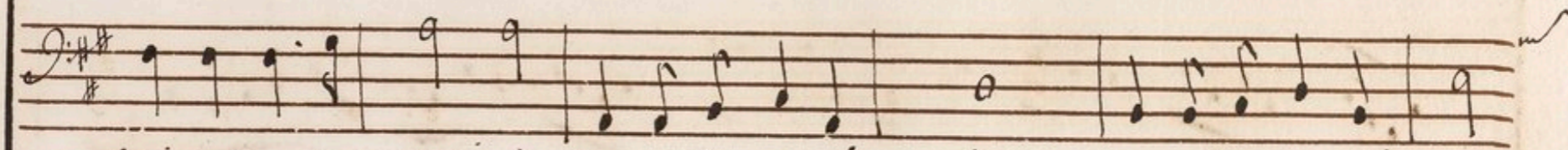
Handwritten musical score for a piece titled "O jour heureux jour". The score is written on four staves, with two empty staves above and two below. The key signature is D major (two sharps) and the time signature is common time (C). The first staff is a vocal line with lyrics "O jour heureux jour". The second staff is a bass line with lyrics "O jour heureux O jour heureux jour". The third staff is a treble line with a melodic line. The fourth staff is a bass line with a bass line. The score is written in ink on aged paper.

O jour heureux jour

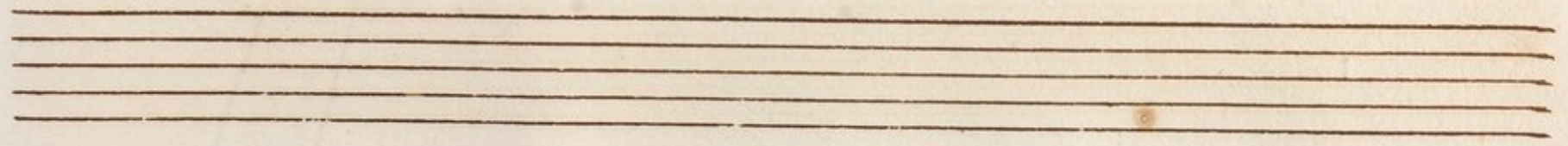
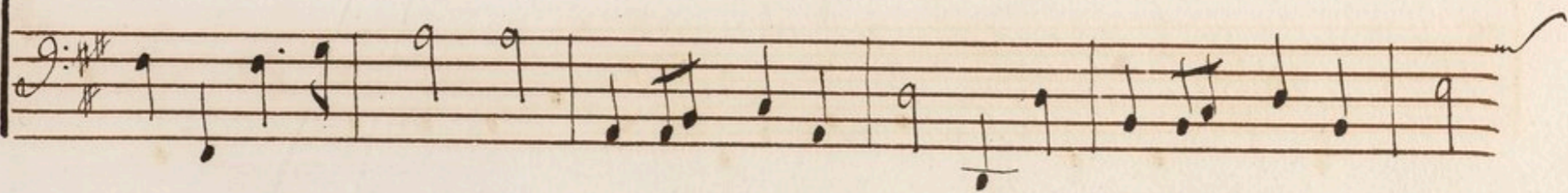
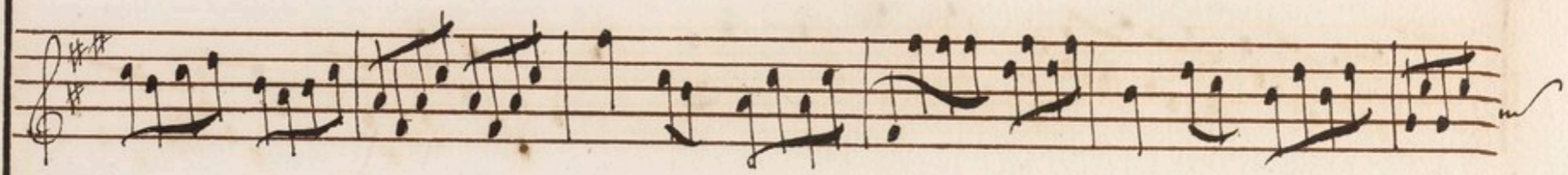
O jour heureux O jour heureux jour



digne de me-moire sans offenser bac-chus sans offenser l'amour



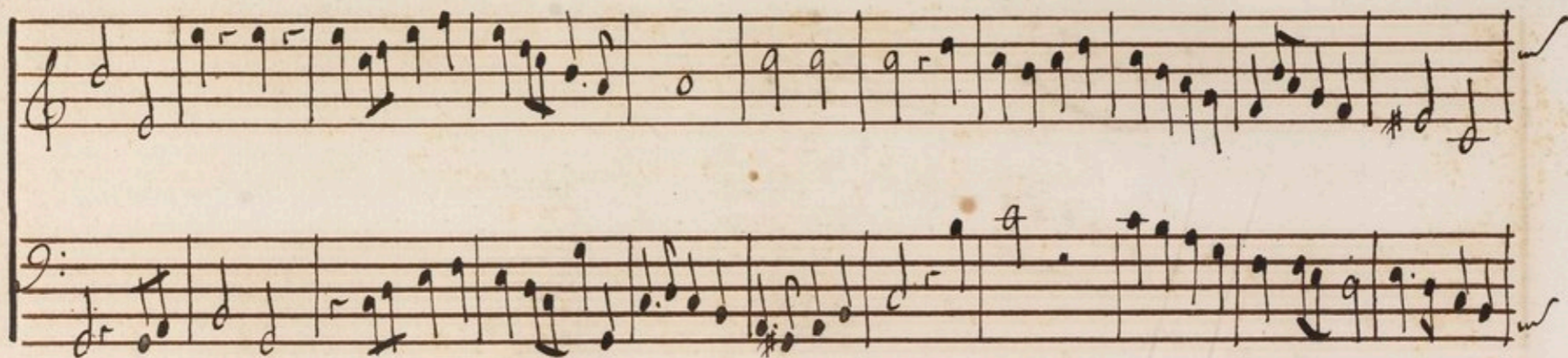
digne de me-moire sans offenser bac-chus sans offenser l'amour



les mortels pourront tour a tour chanter leur triomphe et leur gloi - - -

les mortels pourront tour a tour chanter leur triomphe et leur gloi - - -

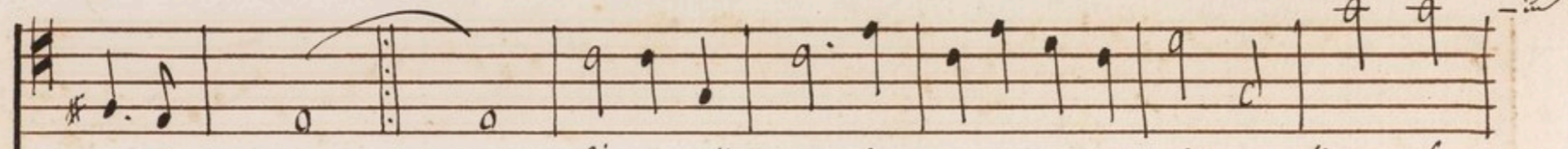
Handwritten musical score for "Marche pour les Bacchantes et les matelots". The score is written on five systems of staves, each system containing a treble and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system includes a dashed line with the word "re." written below it. The second system includes a dashed line with the word "re" written below it. The title "Marche pour les Bacchantes et les matelots" is written in cursive below the third system. The score concludes with a double bar line and a fermata.



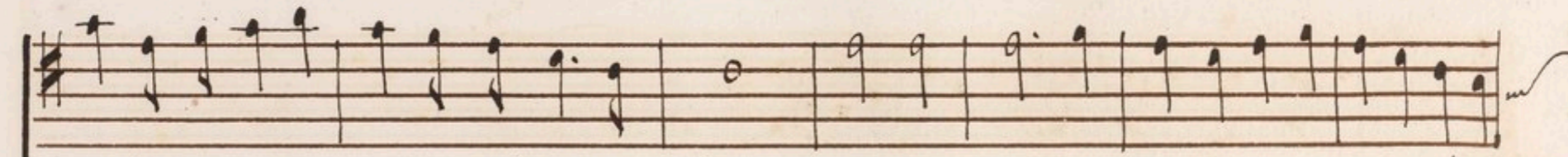
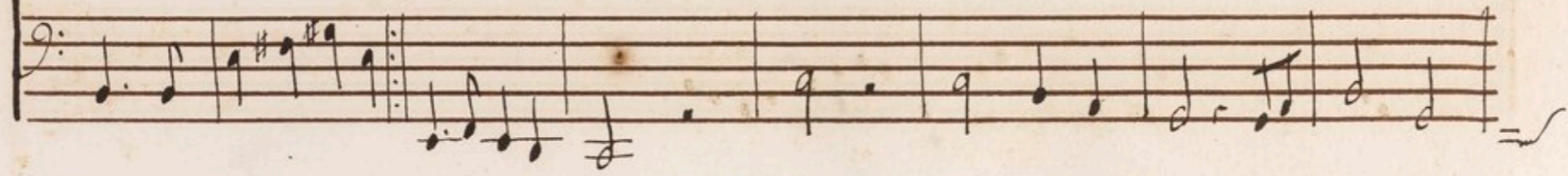
En matelot

Handwritten musical notation for the third system, consisting of two staves (treble and bass clef) with various notes and rests.

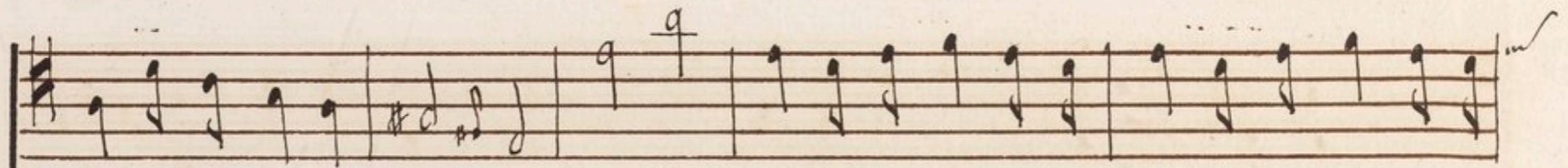
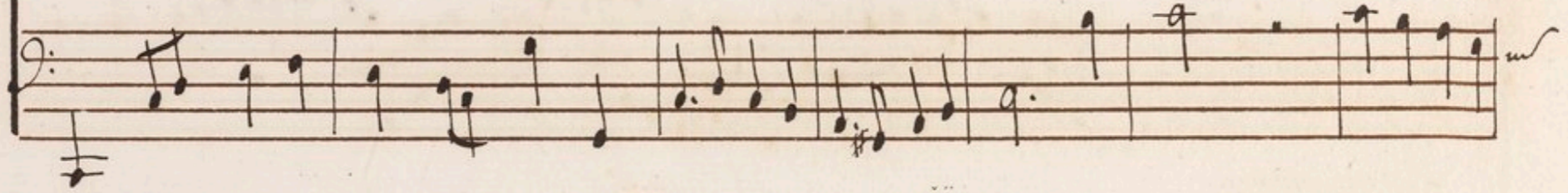
Charmans Vainqueurs regnestoujours sur nos ames de Vos faveurs Comblez a ja =



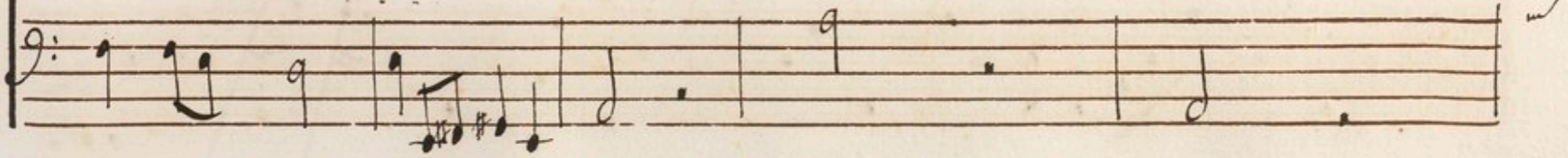
= mais nos coeurs coeurs fils de Venus fais nous sentir tes flames Viens bac =



= chus fais couler pour nous ton aimable jus qui est doux de vous suivre sans cesse c'est par



Vous qu'on vit sans tristesse Deux beaux yeux Un souris gracieux Un Nectar preci =



= eux placent l'n homme au rang des Dieux Dieux

Air des Bacchantes

Bassons

Rondeau

hautbois

bassons

hautbois

Bassons

tous

This page contains a handwritten musical score for two voices and basso continuo, numbered 252. The score is organized into six systems, each consisting of two staves. The upper staff of each system is for the first voice, and the lower staff is for the second voice. The basso continuo part is written on a single staff at the bottom of each system. The key signature is D major (two sharps), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. The manuscript shows signs of age, with some staining and ink bleed-through from the reverse side of the page.

Une jeune Bacchante

Pour l'heureux la seure sa-ges-se ne vous offre qu'un sain se =

= cours: cours qu'un doux Nectar pour nous Cou-le sans cesse qu'in tendre a =

= mour nous En pla — me toujours c'est la la source En ds un teresse

Des Vrais plaisirs et Des beaux jours c'est la la source En ds un — resse

Des Vrais plaisirs et Des beaux jours

Rondeau pour les Egipans et les Bacchantes
Et les Matelots

Doux fort Doux fort Doux fort

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 3/4 time. The music is marked with dynamics: *Doux* (soft) and *fort* (loud). The notation includes eighth and sixteenth notes, often beamed together, and rests. There are repeat signs (double dots) at the beginning of each staff.

Doux fort fin

Bassons et Violons

The second system continues the piece. It features two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked with *Doux*, *fort*, and *fin*. The notation includes various note values and rests. The label "Bassons et Violons" is written below the staves.

Bassons et Violons

fin

The third system consists of a single bass staff. The music is marked with *fin*. The notation includes quarter notes and rests. The label "Bassons et Violons" is written above the staff.

Doux

Handwritten musical score for the first system. It consists of two staves: a treble staff on top and a bass staff on the bottom. The key signature is two sharps (F# and C#). The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with similar note values and rests. The word "Rondeau" is written at the end of the treble staff.

Handwritten musical score for the second system. It consists of two staves: a treble staff on top and a bass staff on the bottom. The key signature is two sharps (F# and C#). The treble staff begins with the word "fort" above it. The bass staff begins with the word "Doux" above it. The treble staff ends with the word "fort" above it. The word "Rondeau" is written at the end of the bass staff.

Four empty musical staves at the bottom of the page, consisting of four horizontal lines each.

Doux

Rondeau

Très doux

Fin
Hautbois

Fin
Violons

tous

Hautbois *Rondeau*

Violons

En l'gipan

O beauté nôtre fe-li-ci-te' est le fruit de vos charmes qu'a ja =

Choeur

=mais les mortels satis-faits cele brent vos bienfaits O beauté nôtre fe

O beauté nôtre fe =

Handwritten musical notation for the first system, featuring a treble and bass staff with notes and rests.

= li-ci-té est le fruit de vos charmes qu'a jamais les mortels satis =

Handwritten musical notation for the second system, featuring a treble and bass staff with notes and rests.

= li-ci-té est le fruit de vos ^{B.C.} charmes qu'a jamais les mortels satis =
En Egipan

Handwritten musical notation for the third system, featuring a treble and bass staff with notes and rests.

= faits celebrent vos bienfaits. En ce jour au Dieu d'amour bacchus a rendu les

= faits celebrent vos bienfaits

Choeur

Handwritten musical notation for the fourth system, featuring a treble and bass staff with notes and rests.

armes cedons luy tous batons nous de sentir ses coups. O beauté &c.

O beauté &c.

260 In Egiptan

Bannissons les soins les tristes at-larmes que de jeux que de plaisirs di =

avec tous les jours a nos yeux sont en offerts O beauté

Tres legement
Rondeau
hautbois seuls
Bassons seuls
B. & C.

Violons

This system contains two staves of music. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music consists of several measures of rhythmic patterns, including eighth and sixteenth notes, with some rests.

Hautbois

This system contains two staves of music. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music consists of several measures of rhythmic patterns, including eighth and sixteenth notes, with some rests.

Bassons

This system contains two staves of music. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music consists of several measures of rhythmic patterns, including eighth and sixteenth notes, with some rests.

Bassons seuls

This system contains two staves of music. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music consists of several measures of rhythmic patterns, including eighth and sixteenth notes, with some rests.

hautbois seuls

bassons

tous

tous



On reprend le Choeur O Dieu Secours page 233



Fin.



