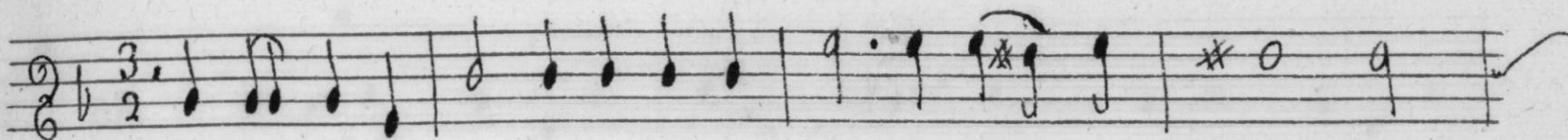
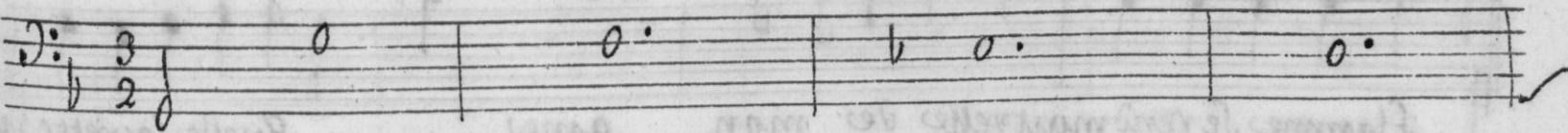
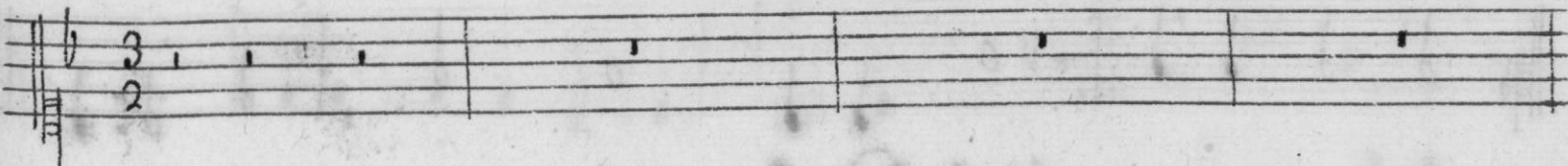
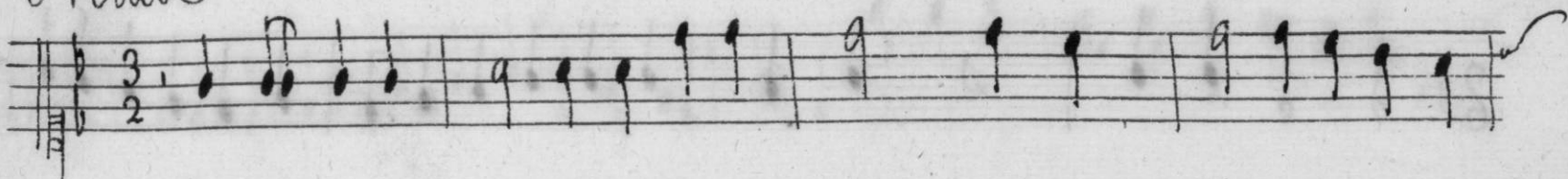
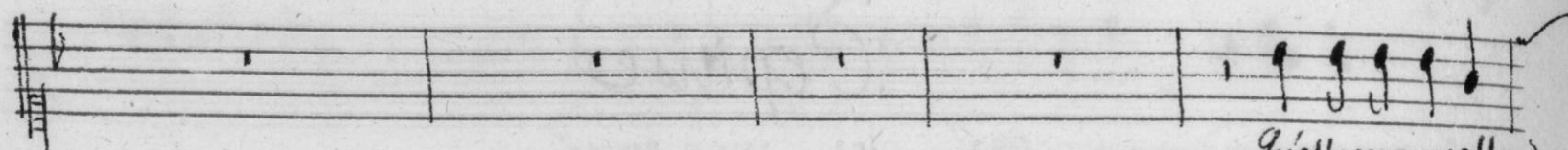
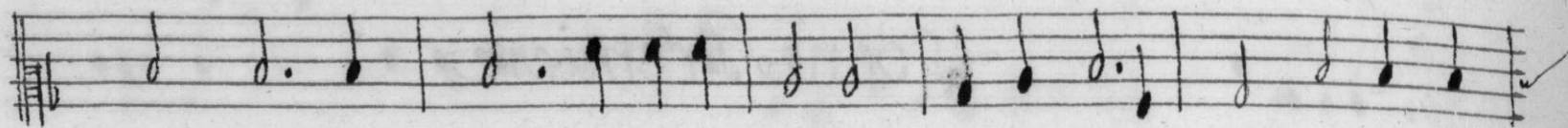
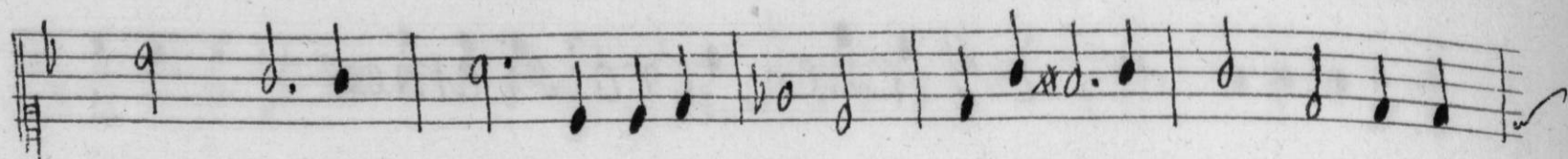
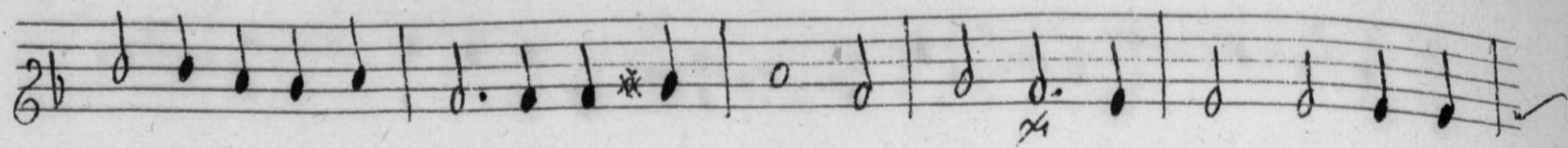
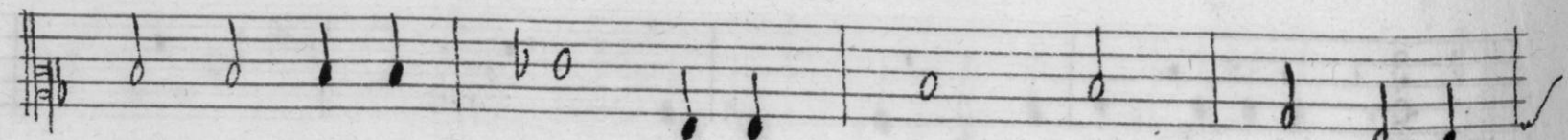
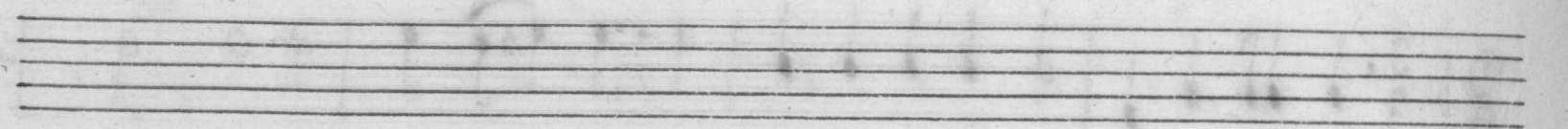
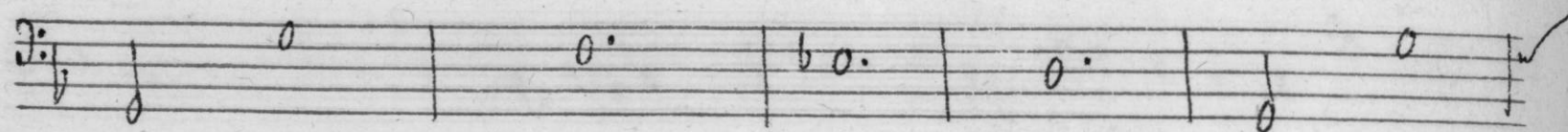


*Acte Troisième**Scène Première**Cephise**Prelude*

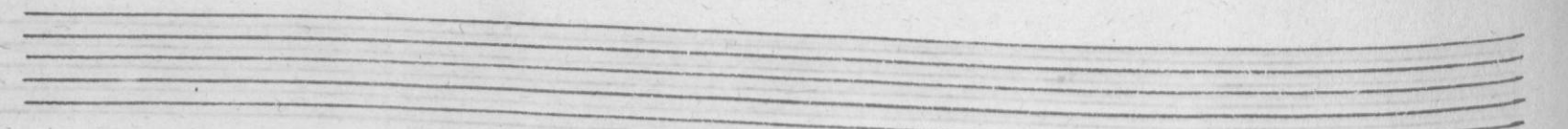
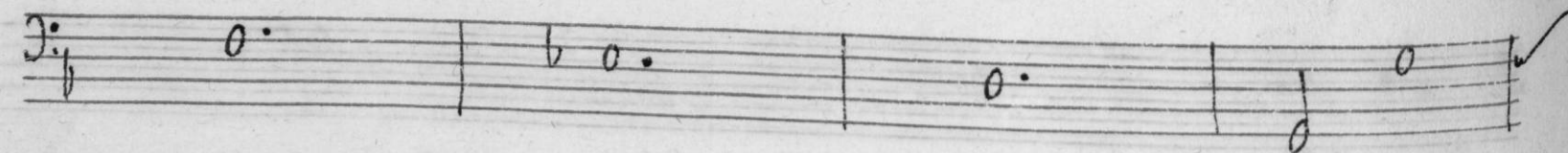


Quelle nouvelle



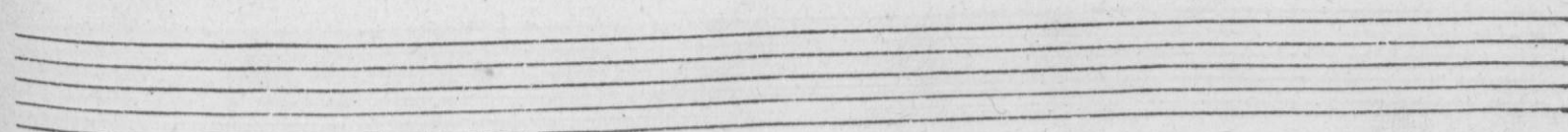
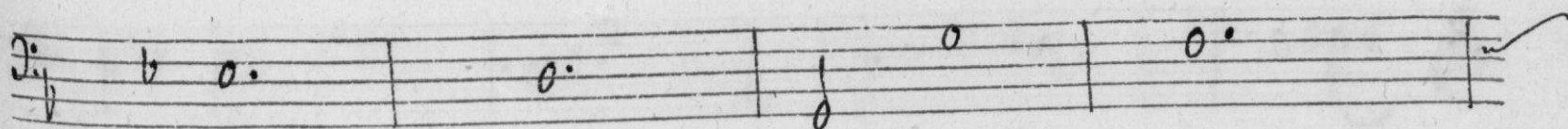
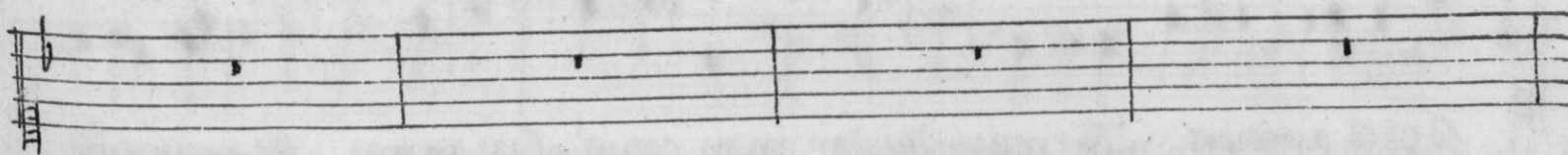
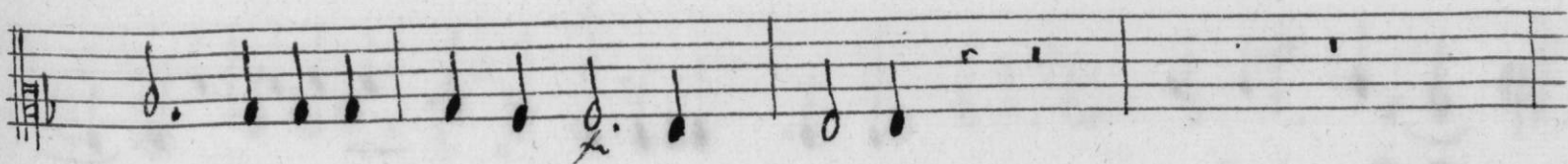
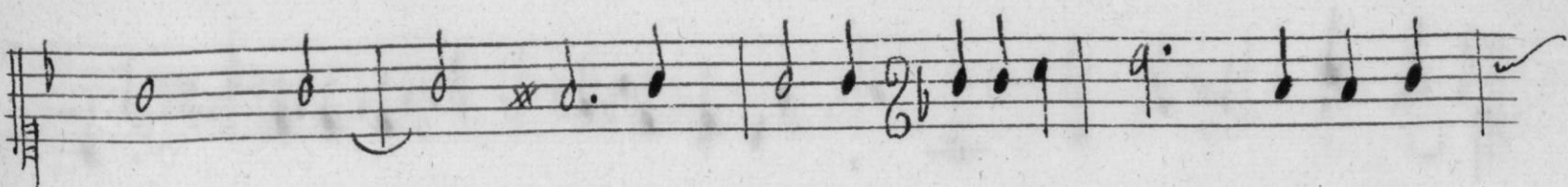
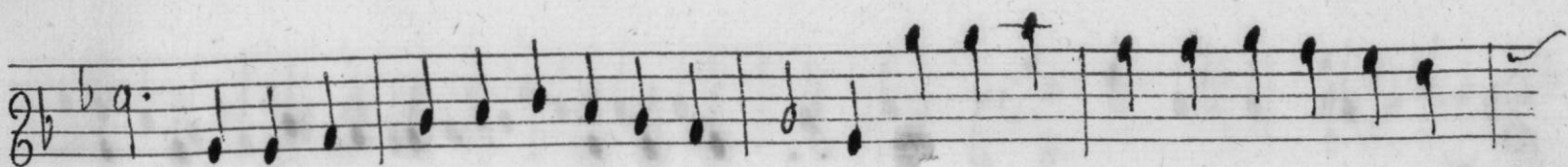
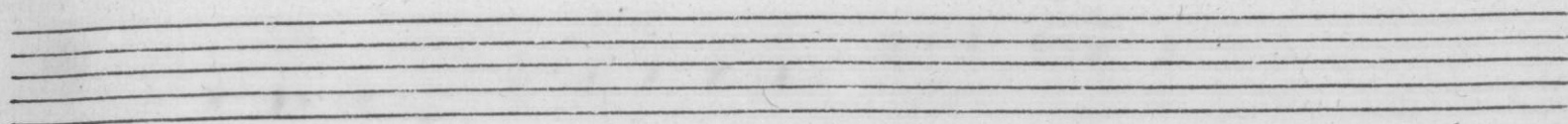
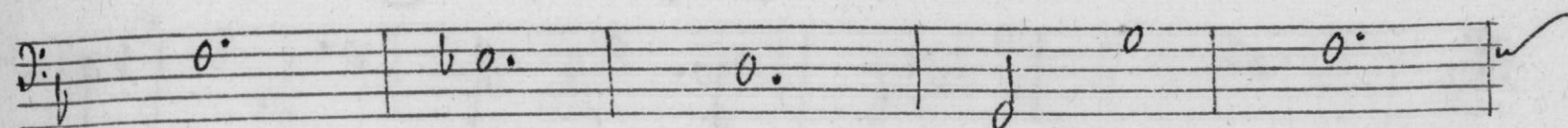
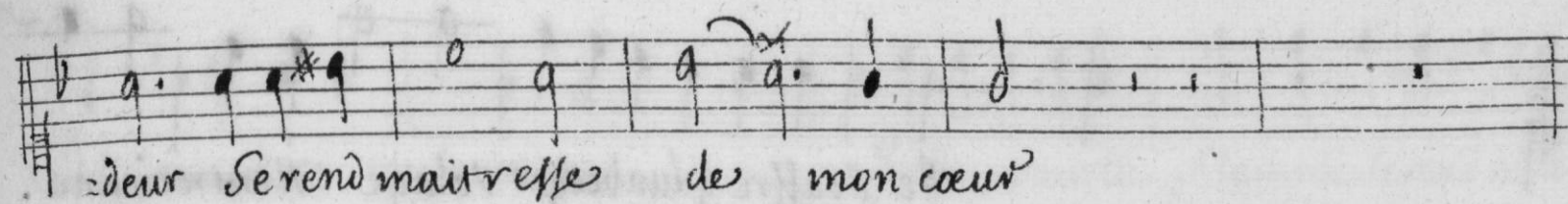
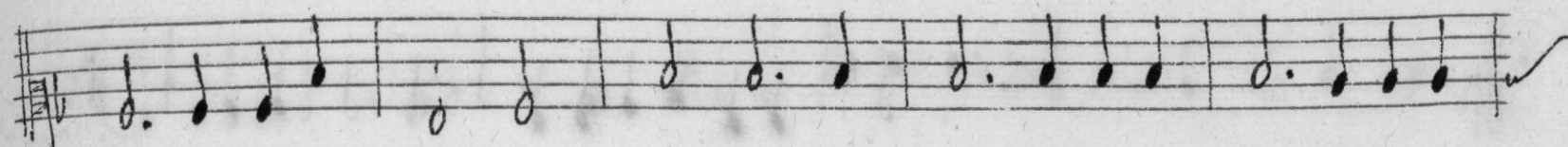
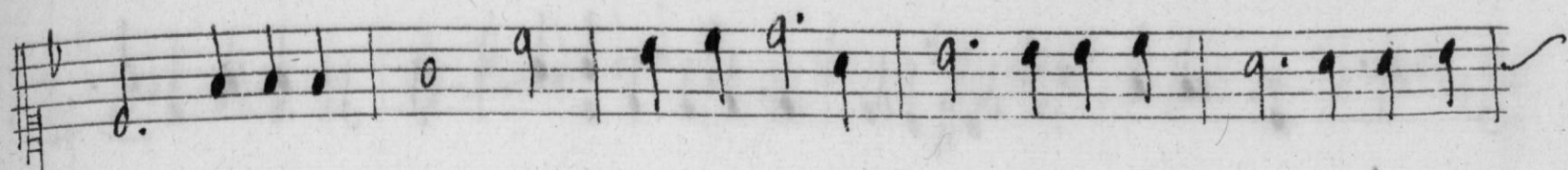
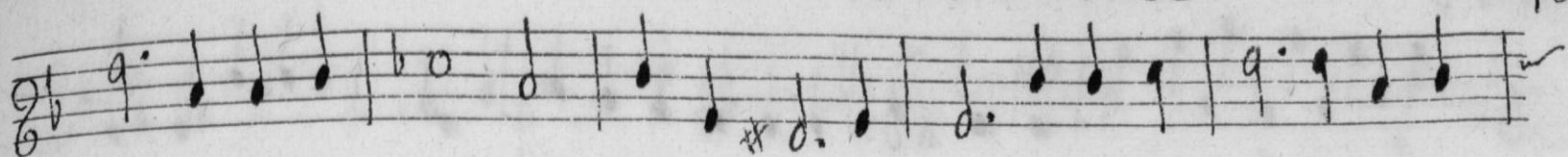
Flamme se rend maitresse de mon ame

Quelle secrette ar:

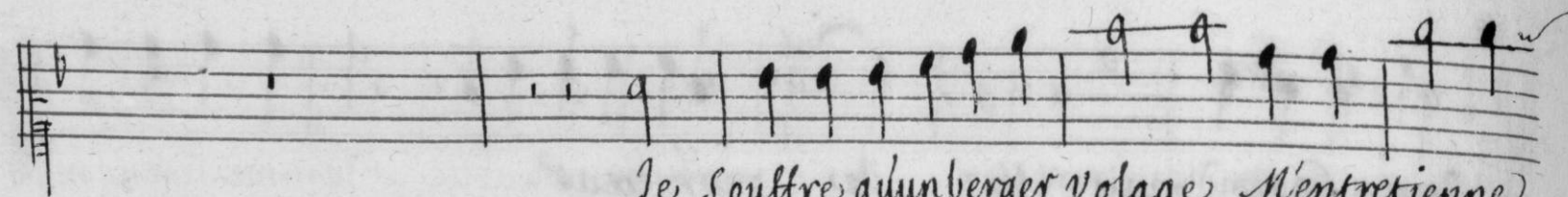
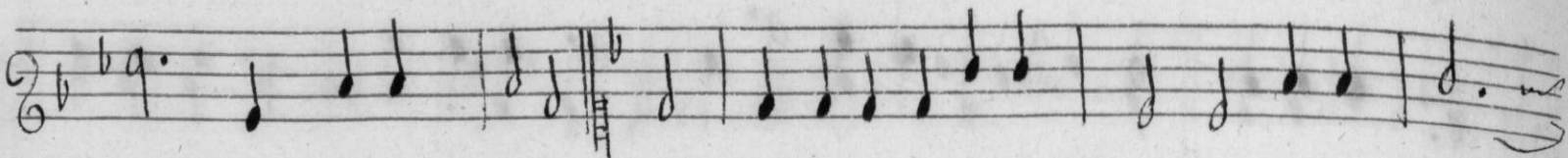


Acte Troisième

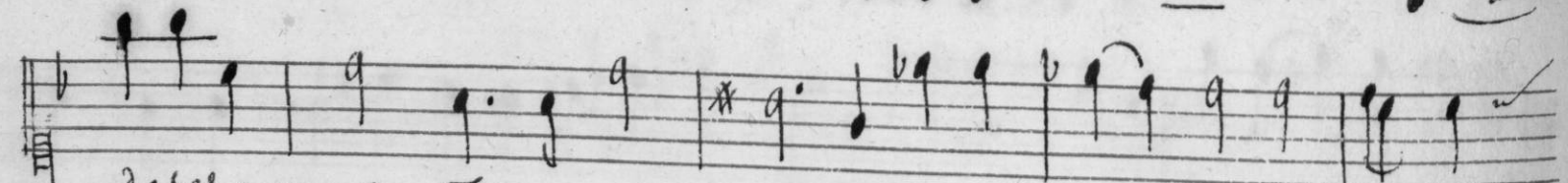
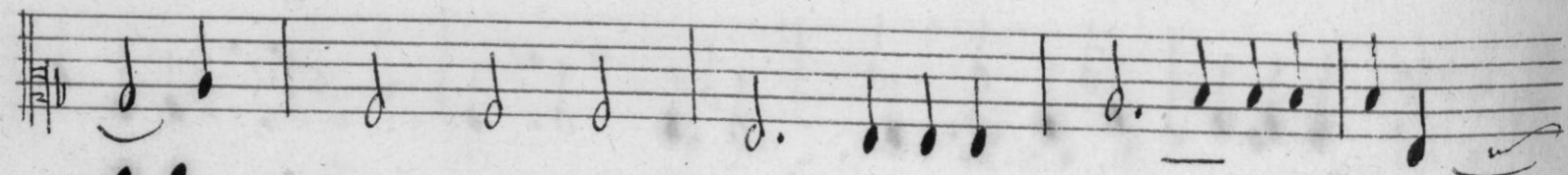
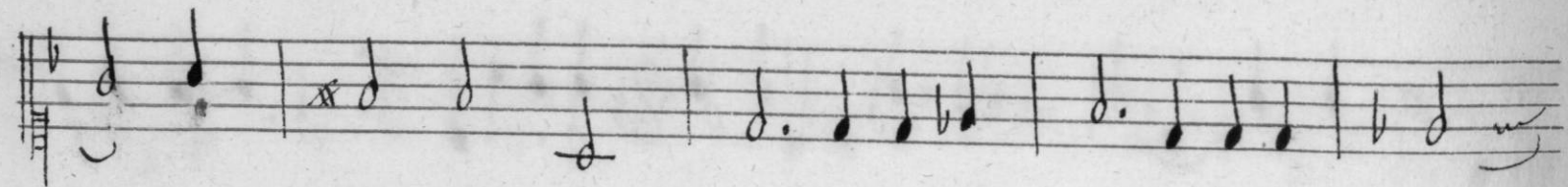
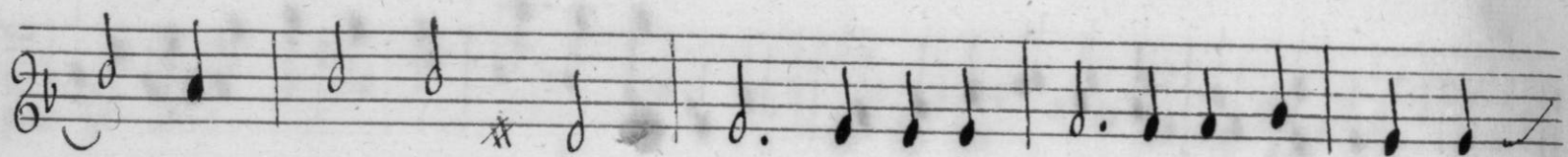
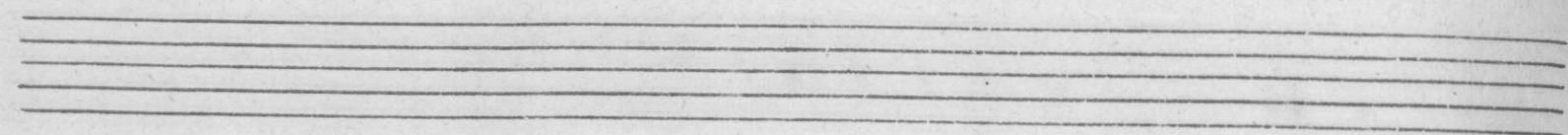
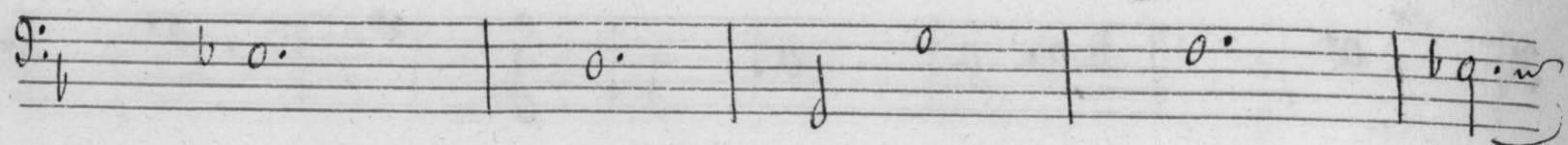
143.



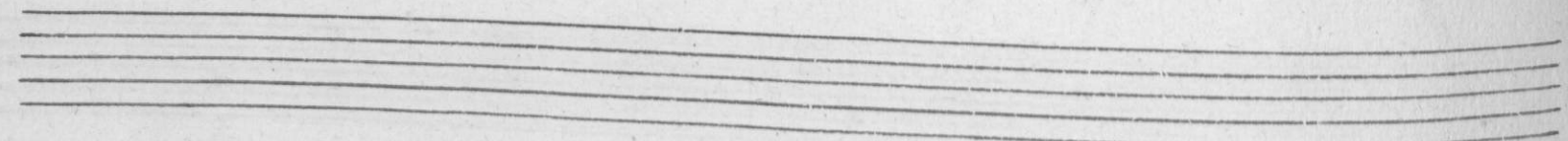
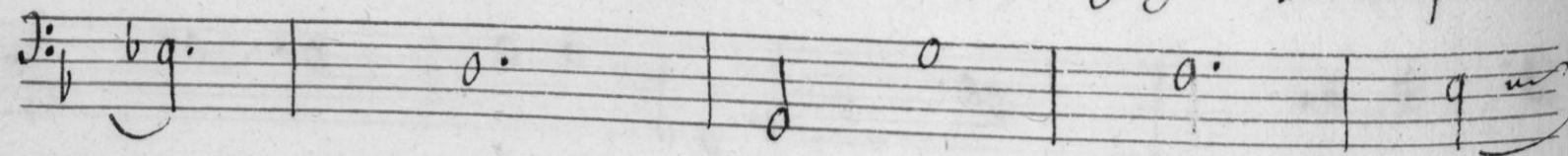
144.



Je souffre qu'un berger volage m'entretienne

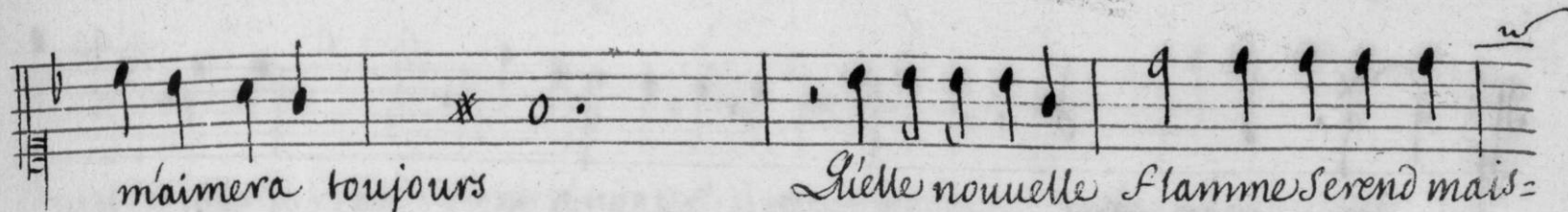
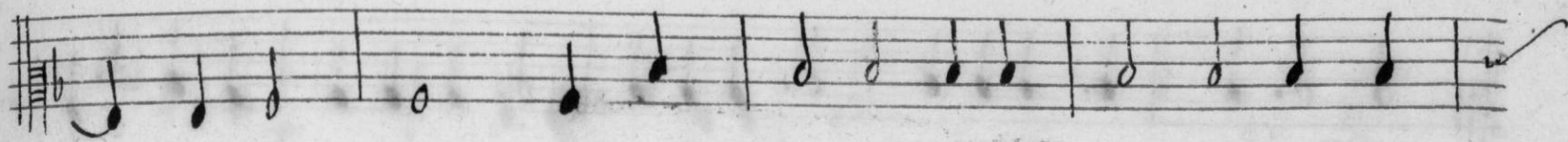
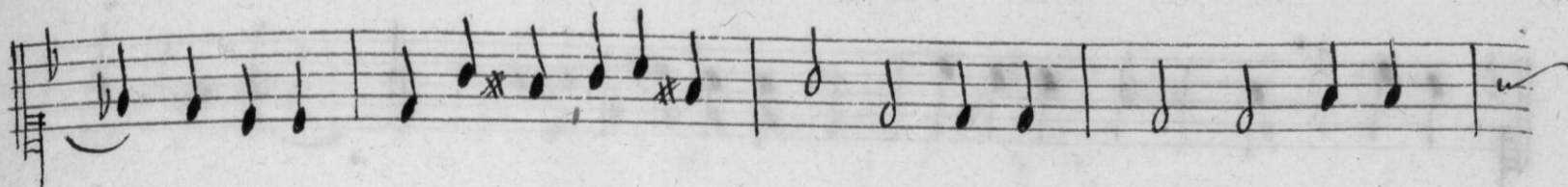
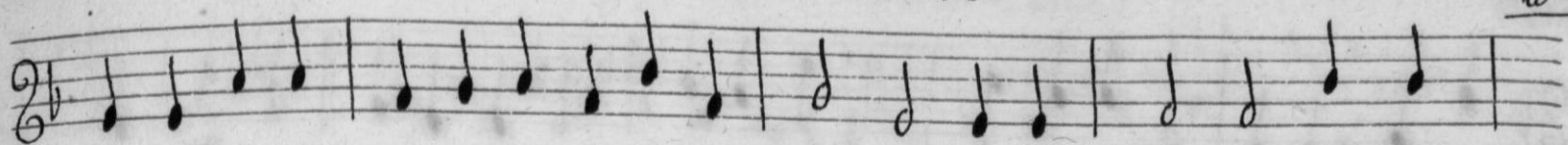


deses amours Et cependant mon cœur s'engage Il croit qu'il =

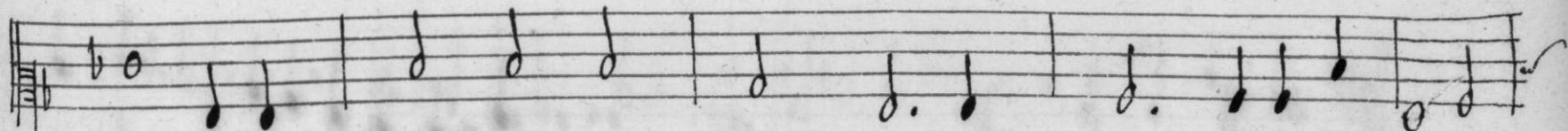
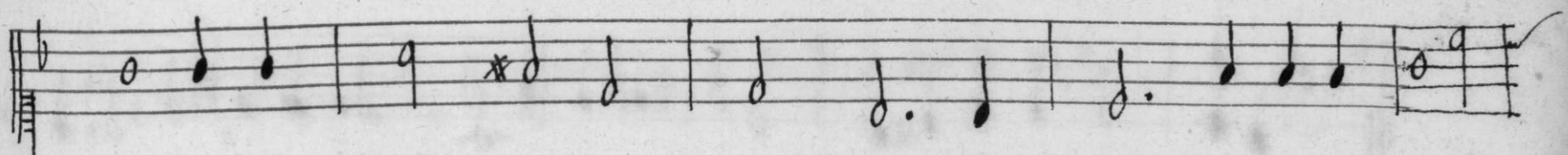
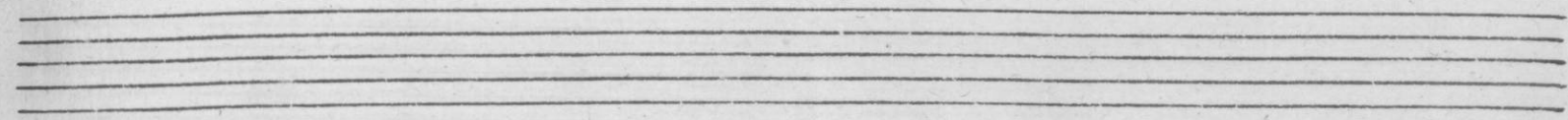
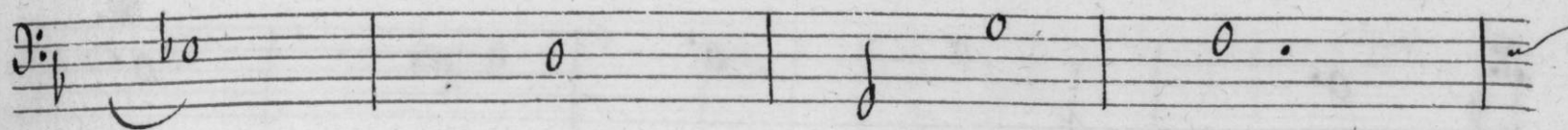


Acte second.

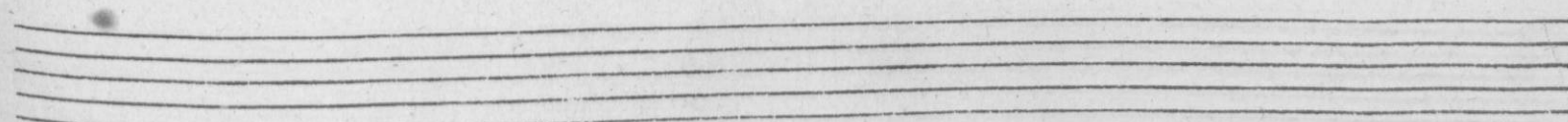
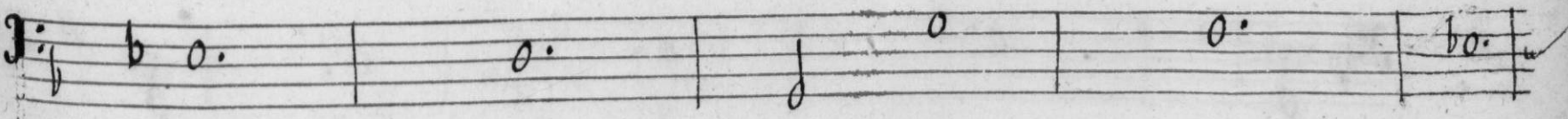
145

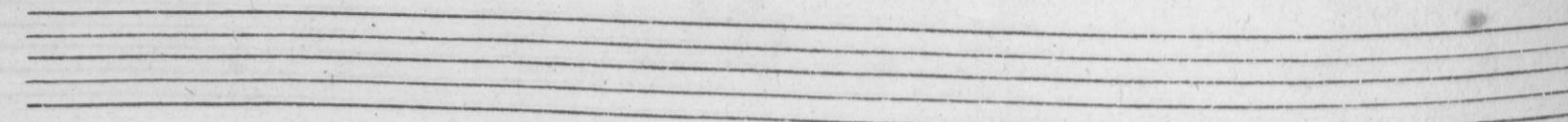
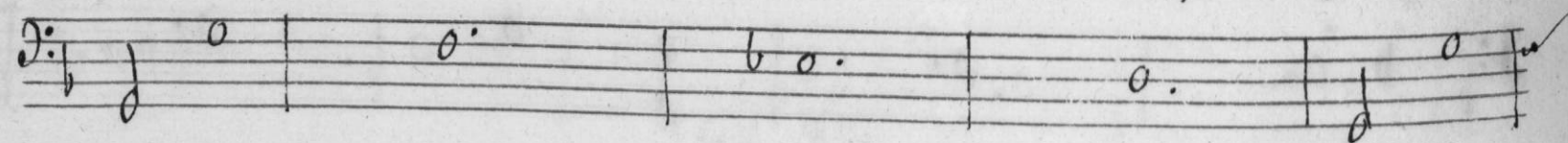
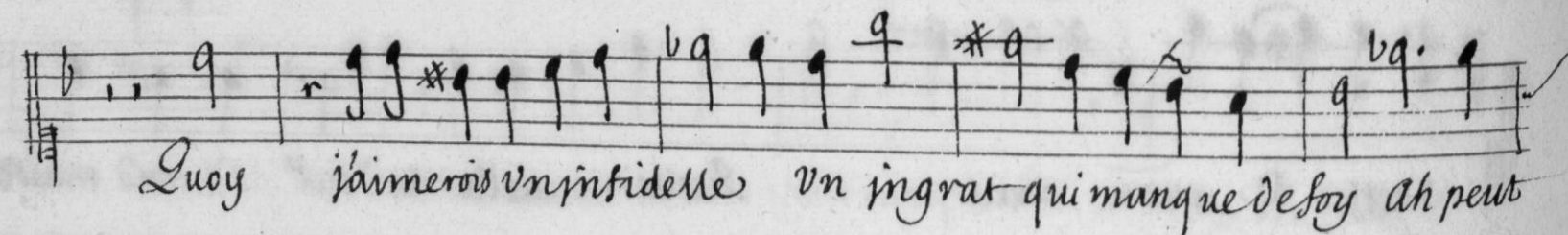
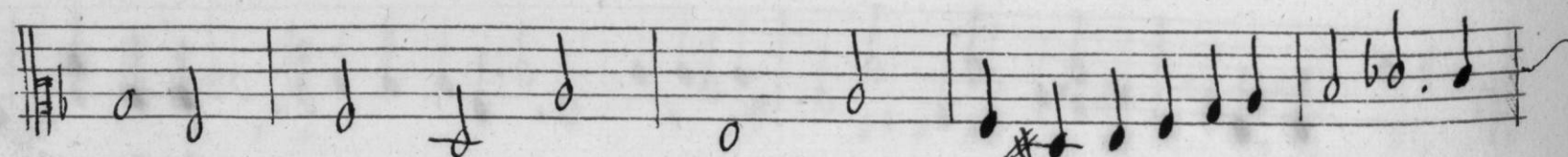
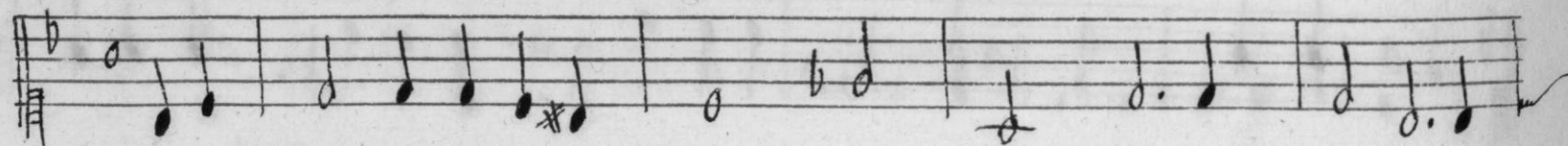
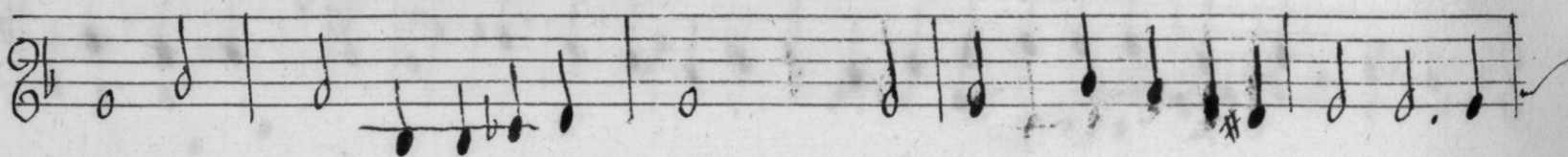
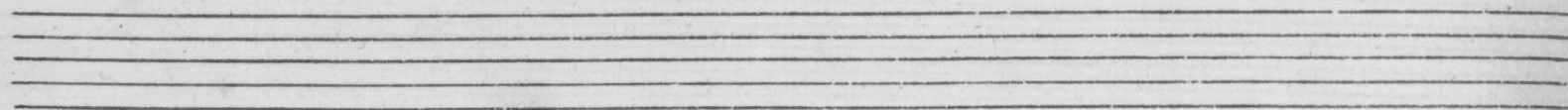
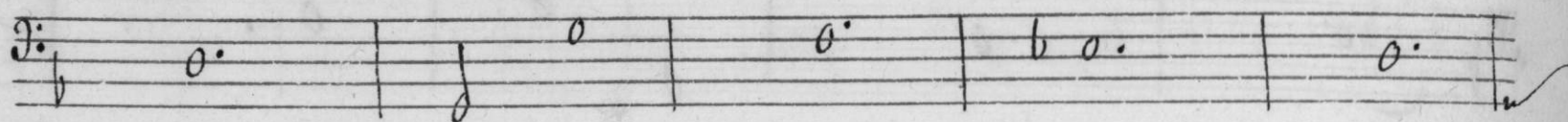
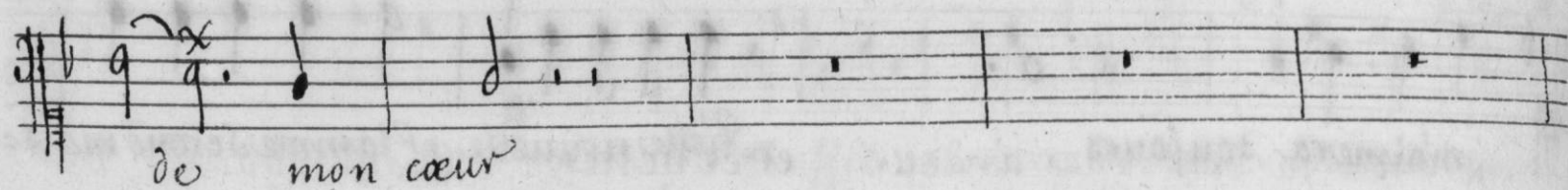
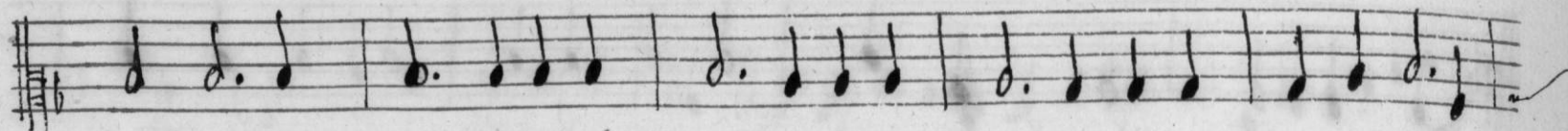
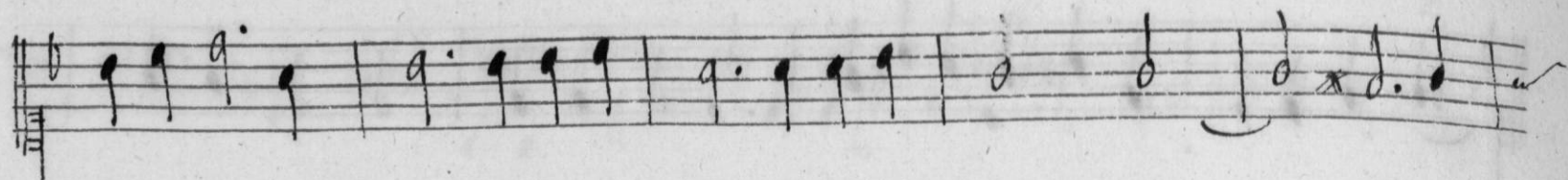
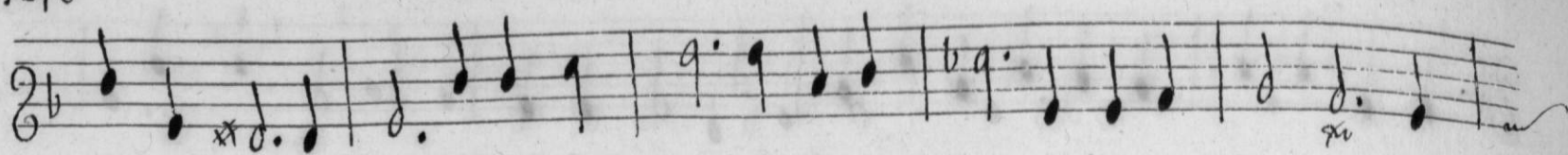


Quelle nouvelle flamme se rend mais-



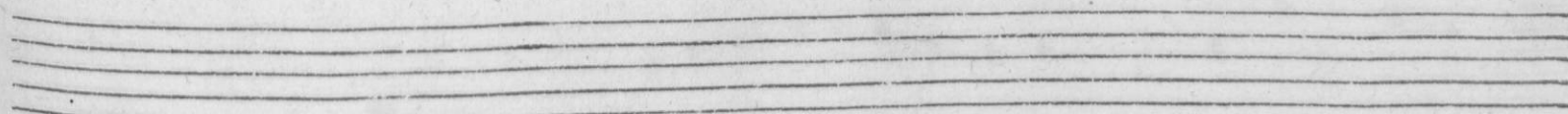
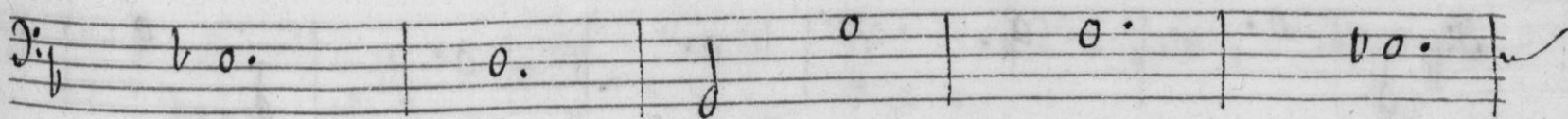
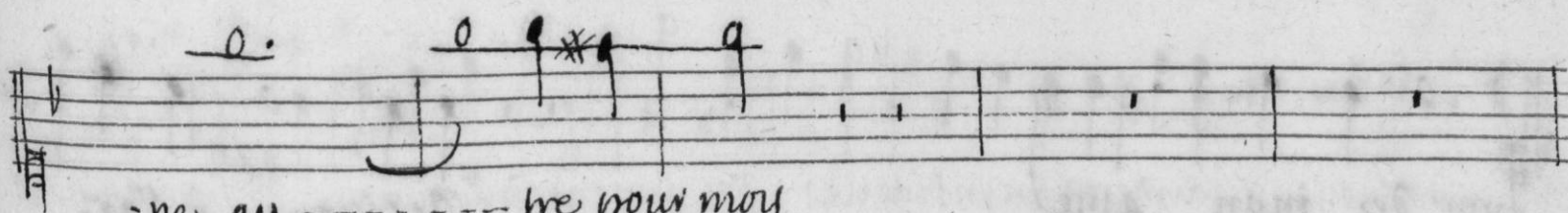
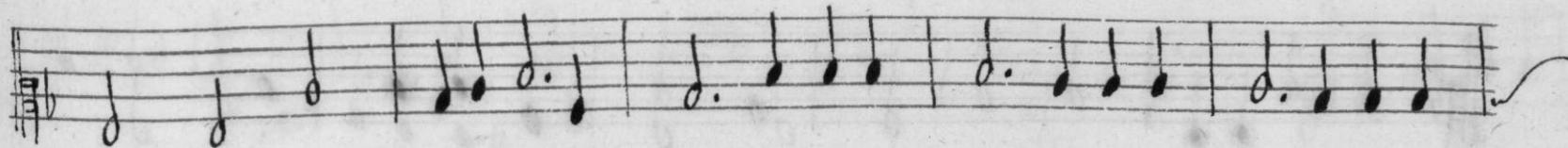
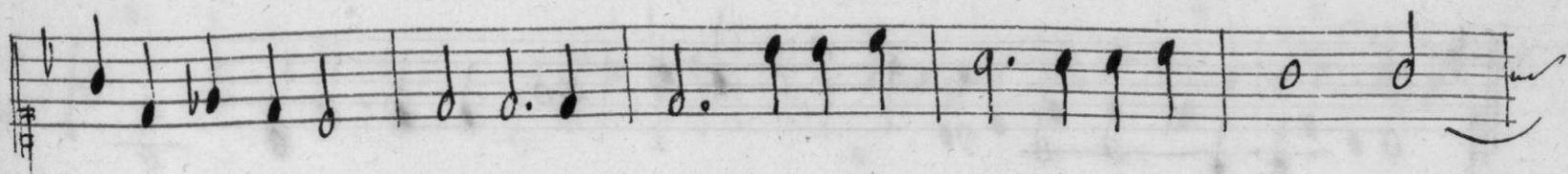
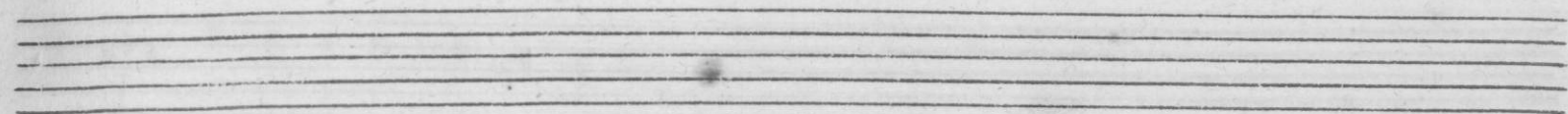
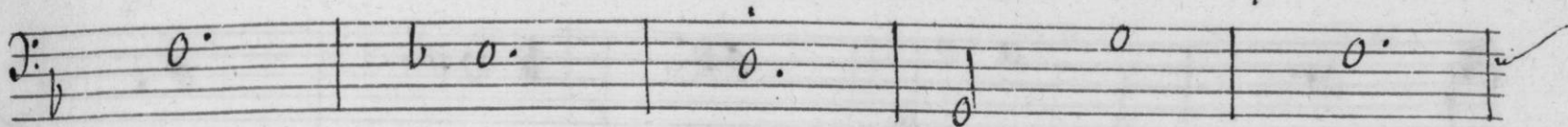
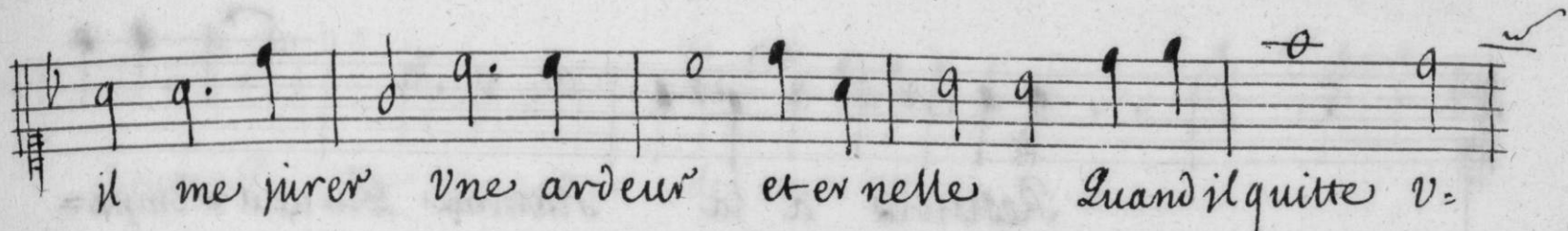
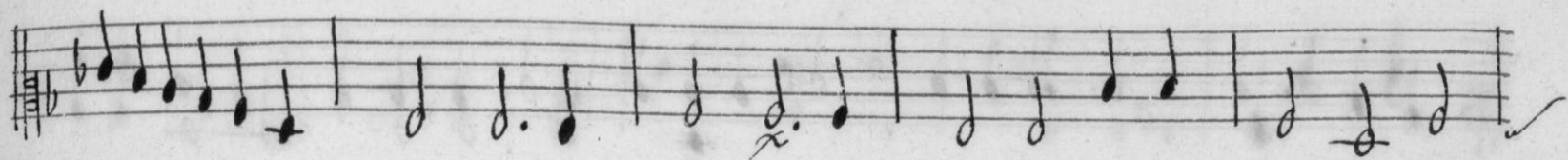
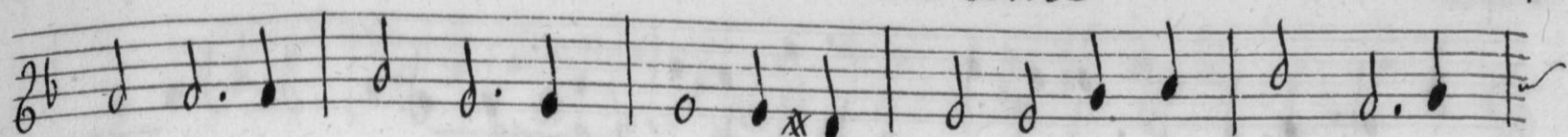
Quelle nouvelle ardeur se rend maîtresse



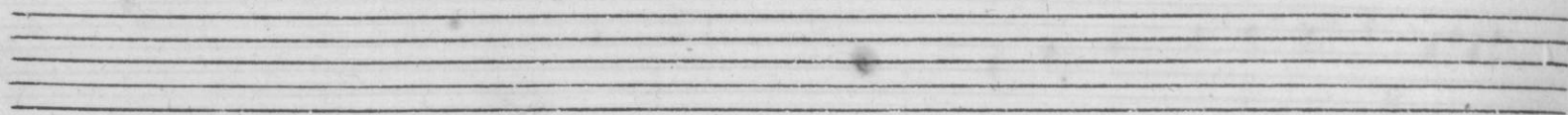


Acte Troisieme

147.

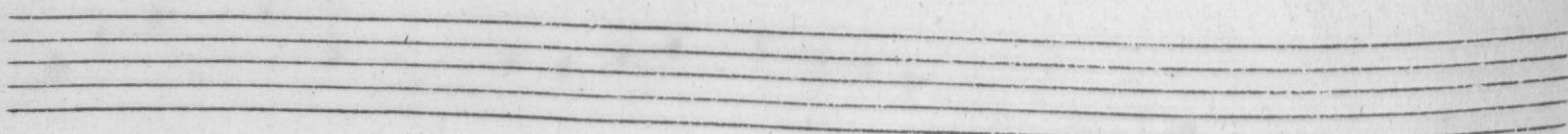


Resistons a la Flamme Qui veut s'empa=



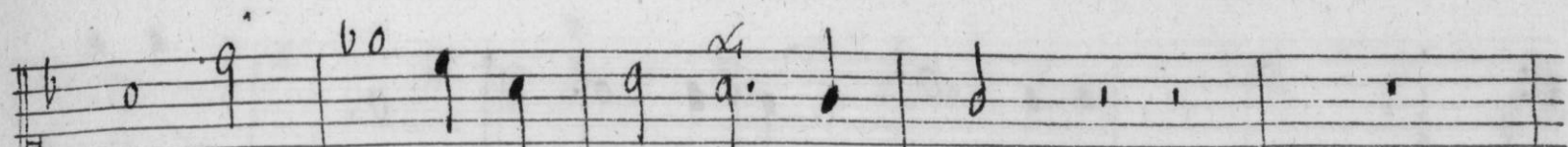
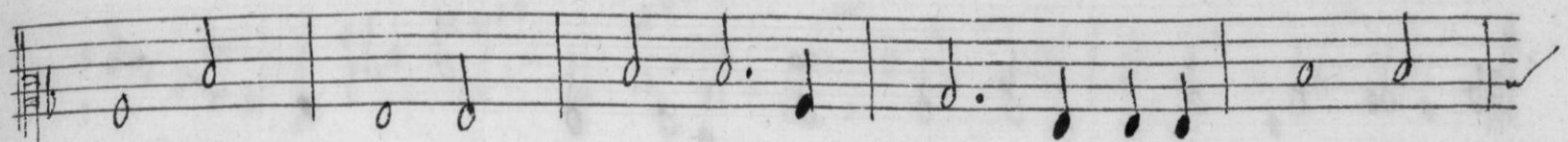
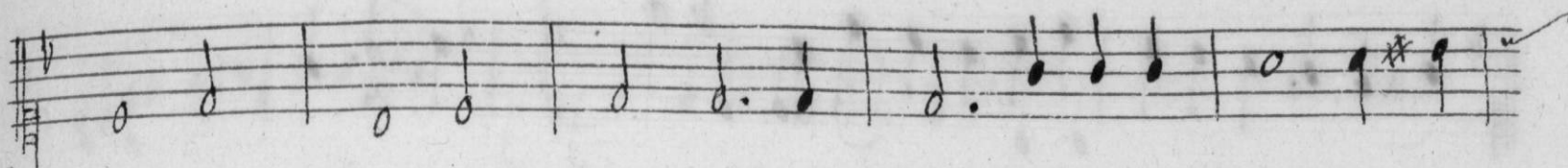
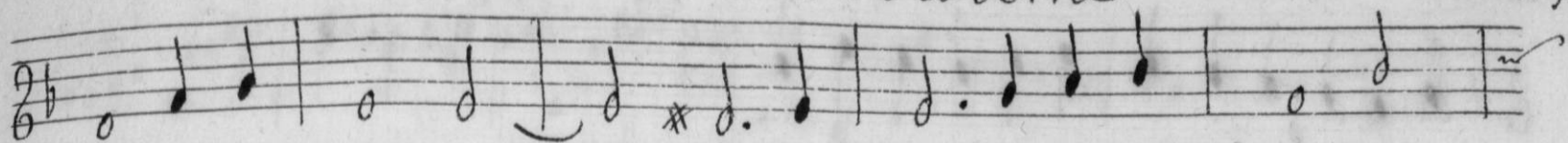
rer de mon ame

Resistons à l'ar=

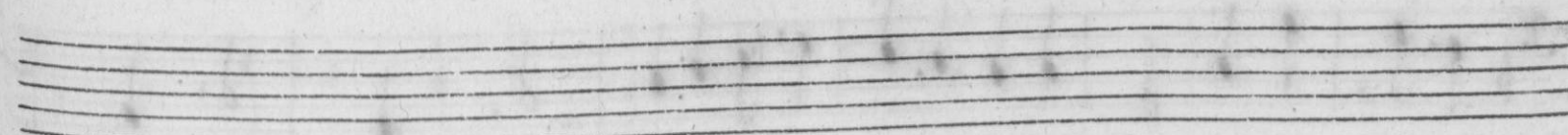
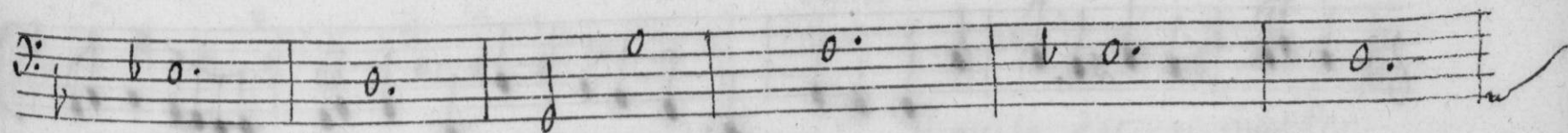
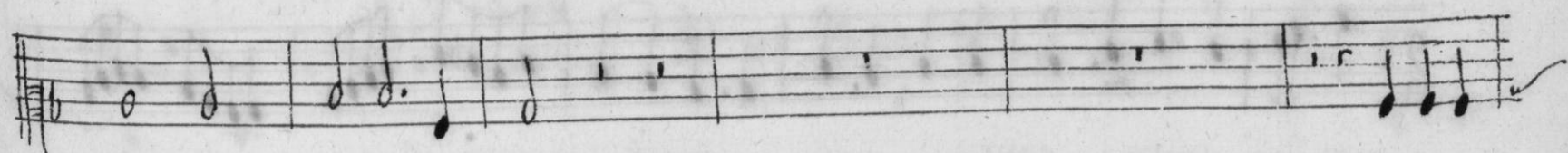
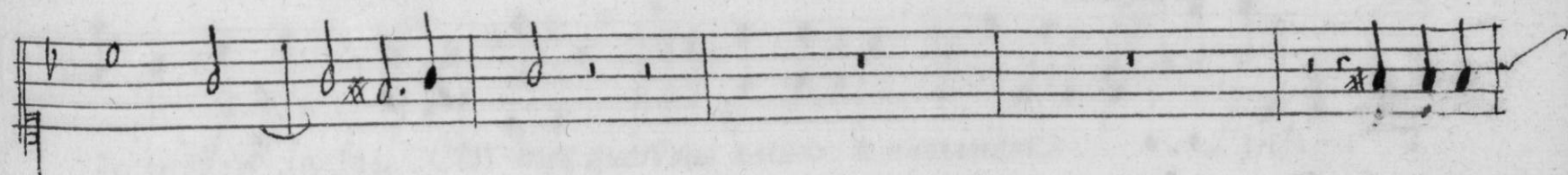
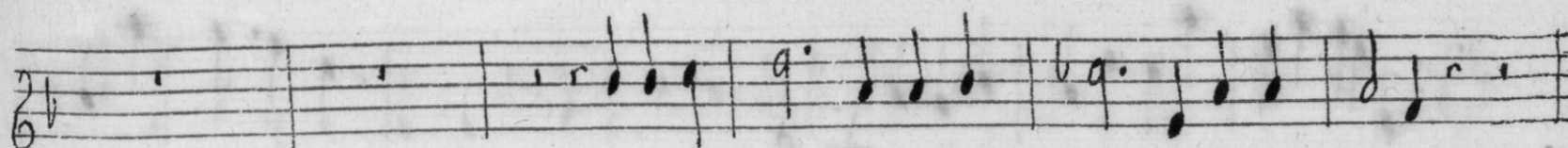
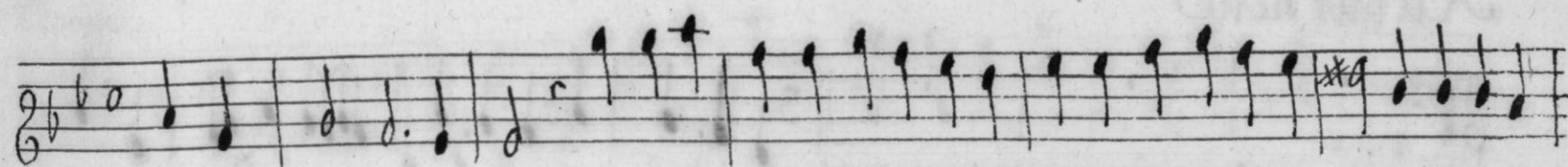
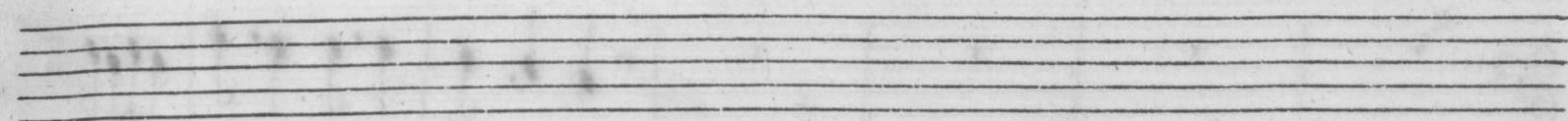
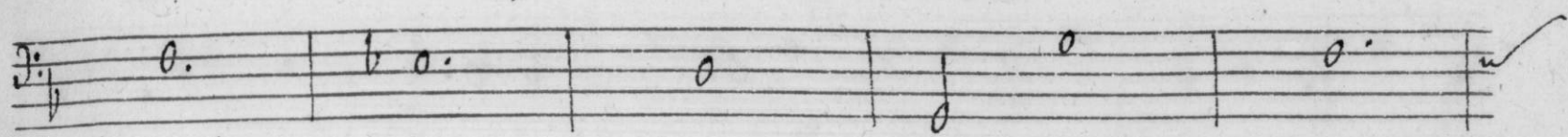


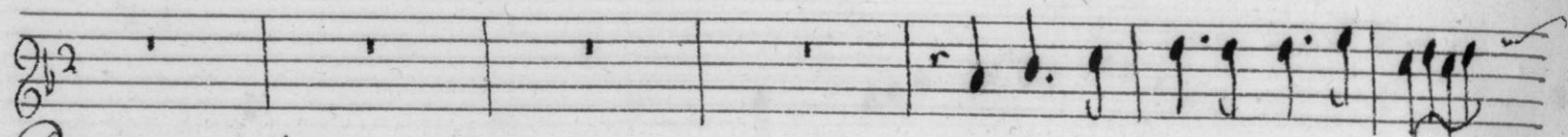
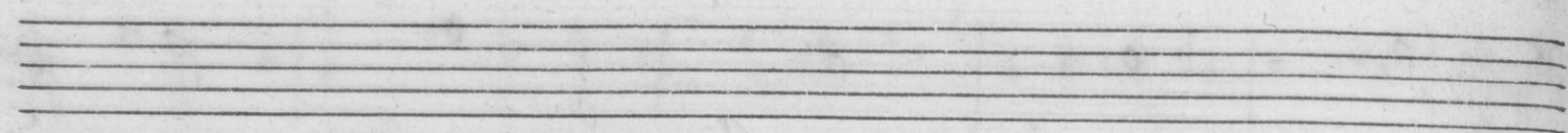
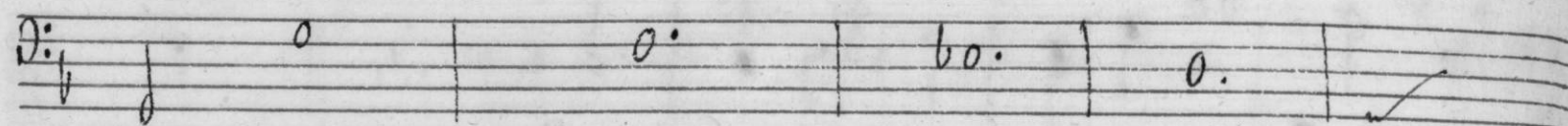
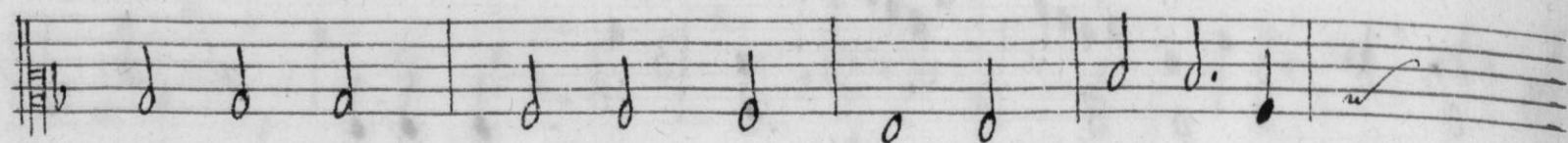
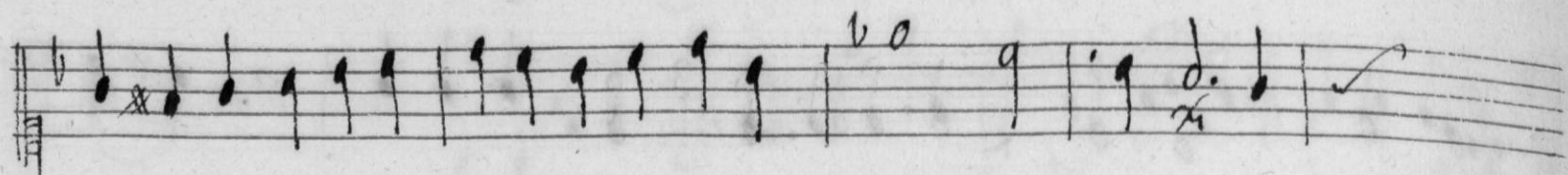
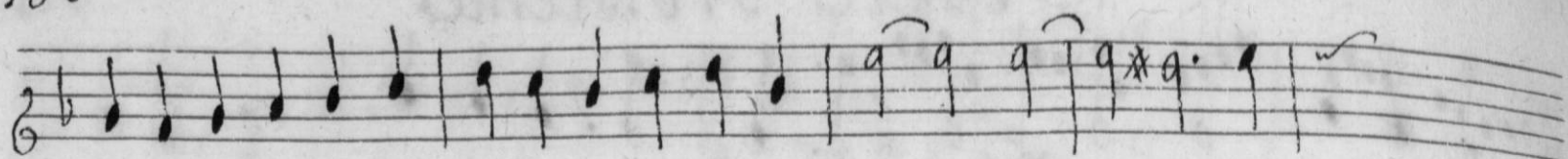
Acte Troisième

149.

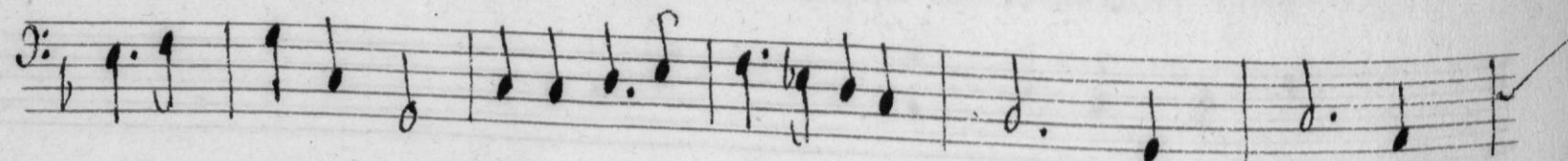
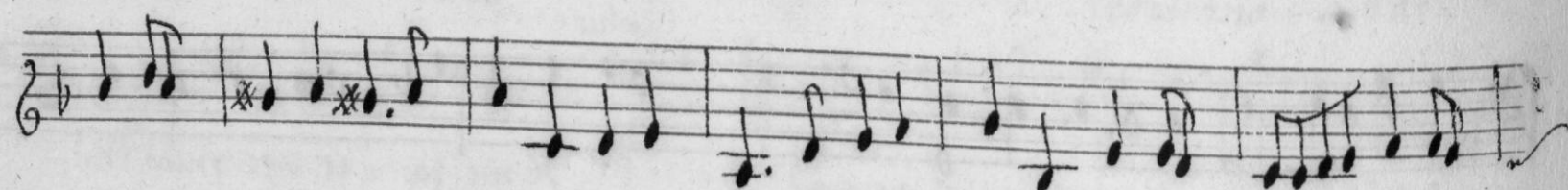
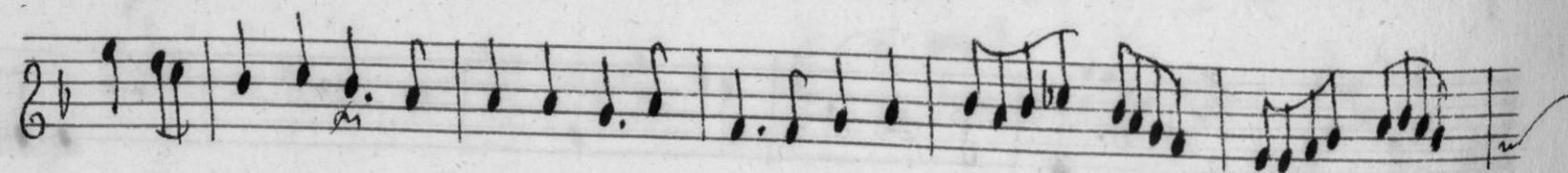
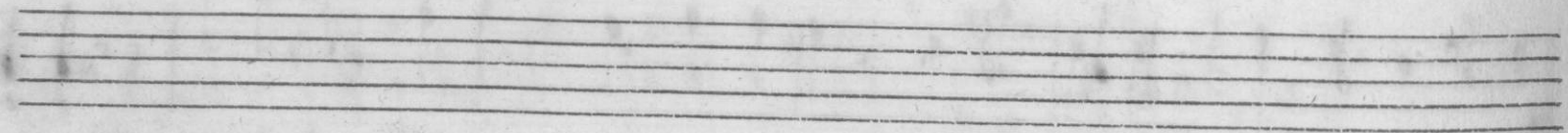
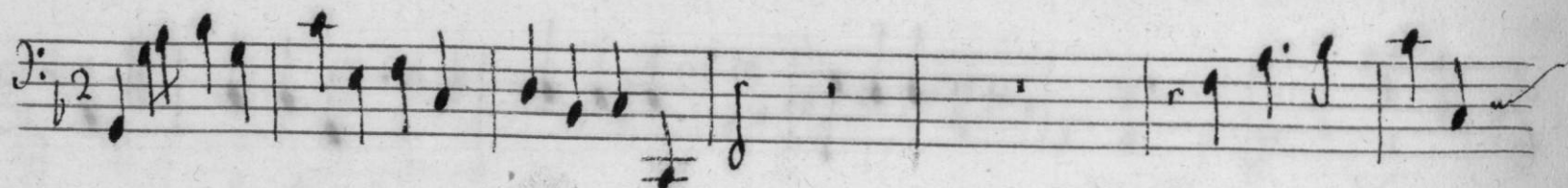
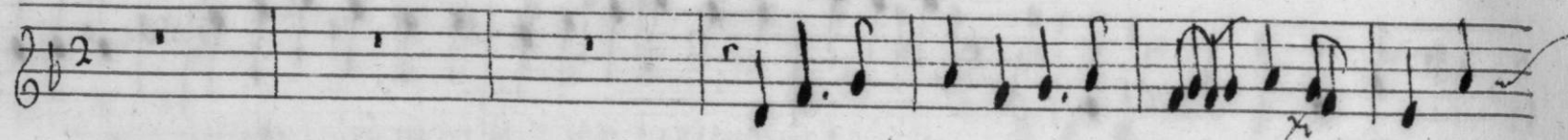


deur Qui veut s'emparer de mon cœur



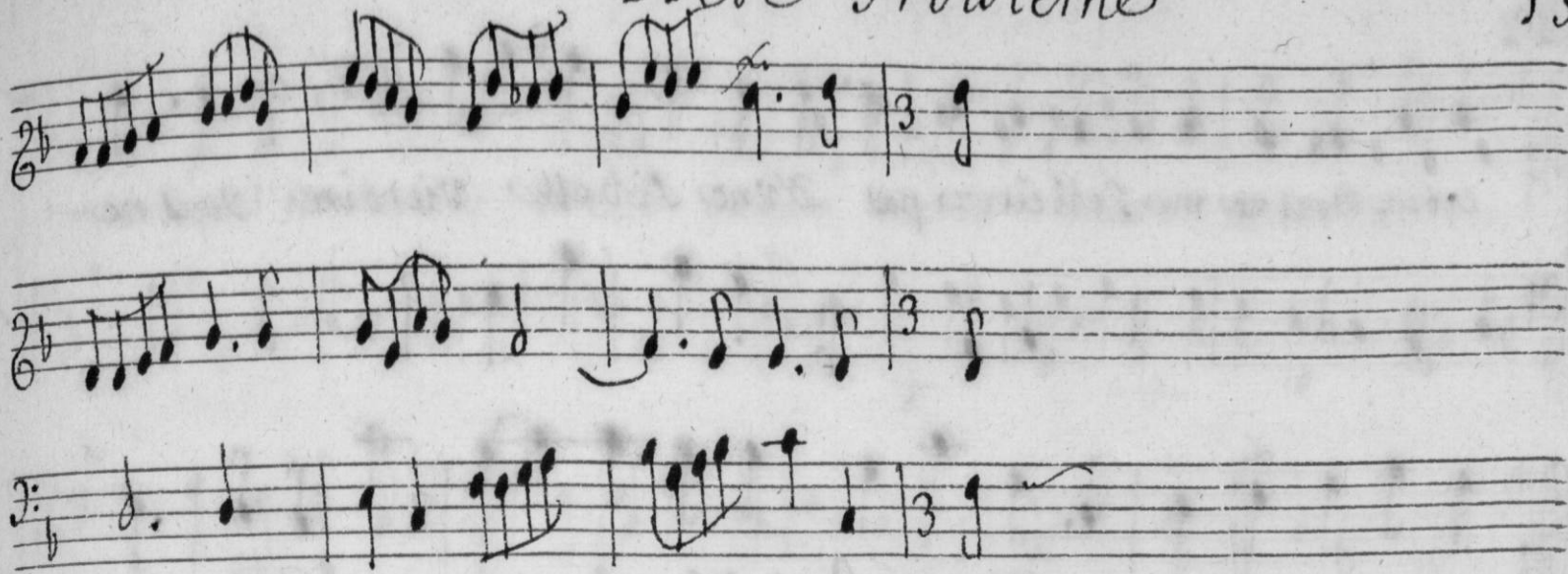


Ritournelle



Acte Troisieme

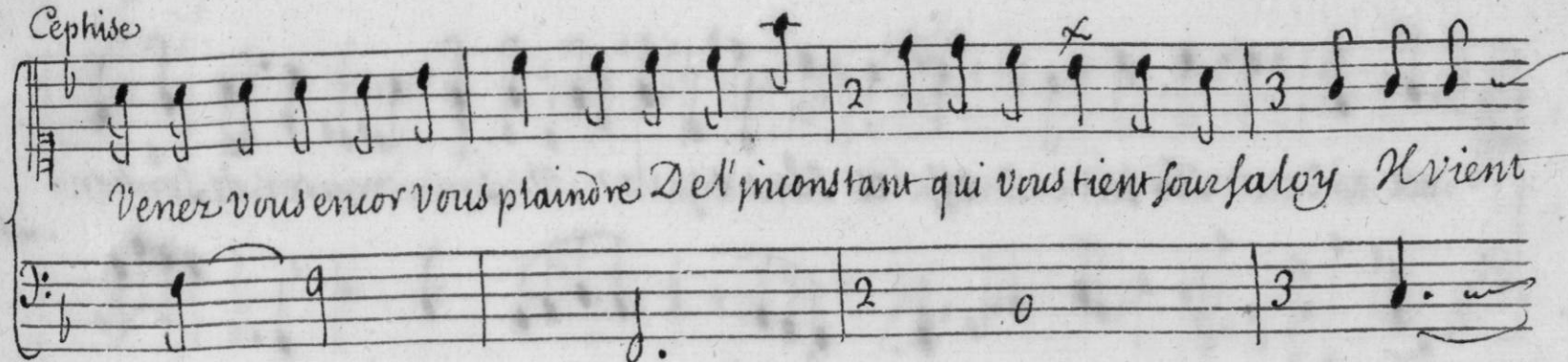
151



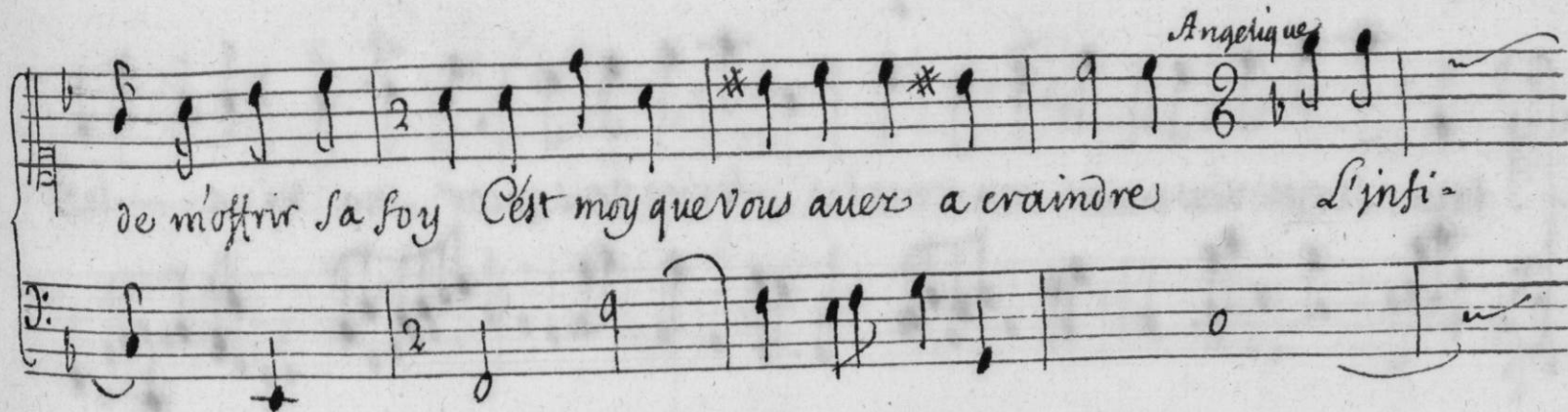
Scene Seconde

Cephise Angelique

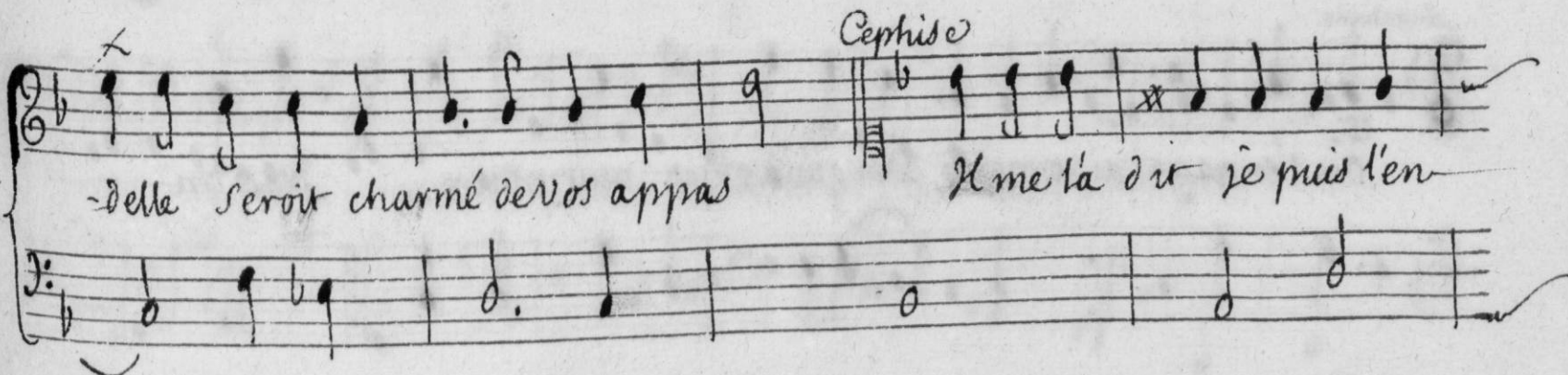
Cephise



Angelique



Cephise



croire Vous ne me feliçitez pas D'une si belle victoire Vous ne

me feliçitez pas D'une si belle victoire Ce Berger

m'aime avec ardeur Et sa tendresse est sans egalle Ce Berger m'aime a-

-vec ardeur Et sa tendresse est sans egalle Vous murmurez de son bon-

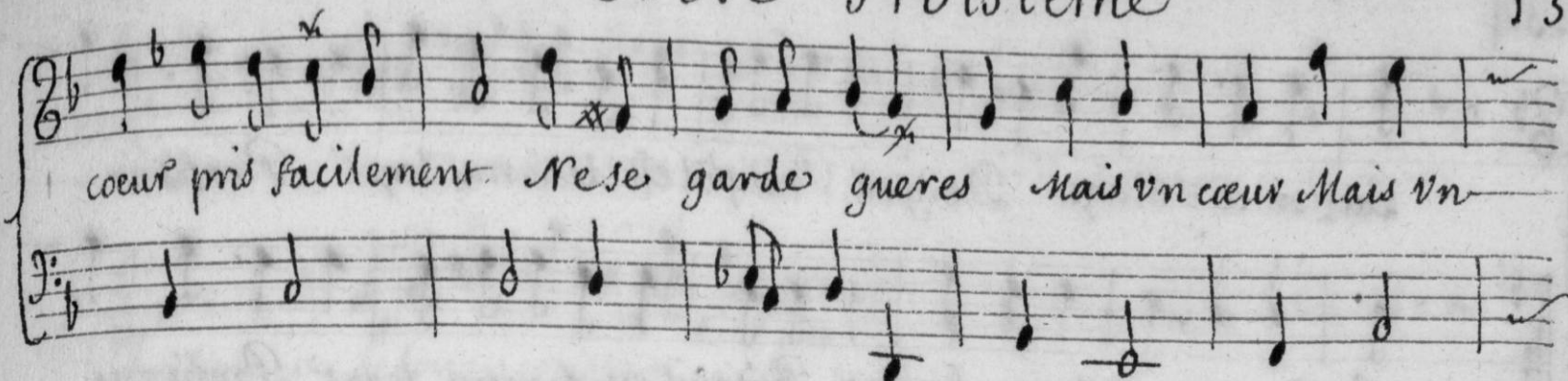
heur Seriez vous encor mariuall Seriez vous encor ma riua---le

Angelique

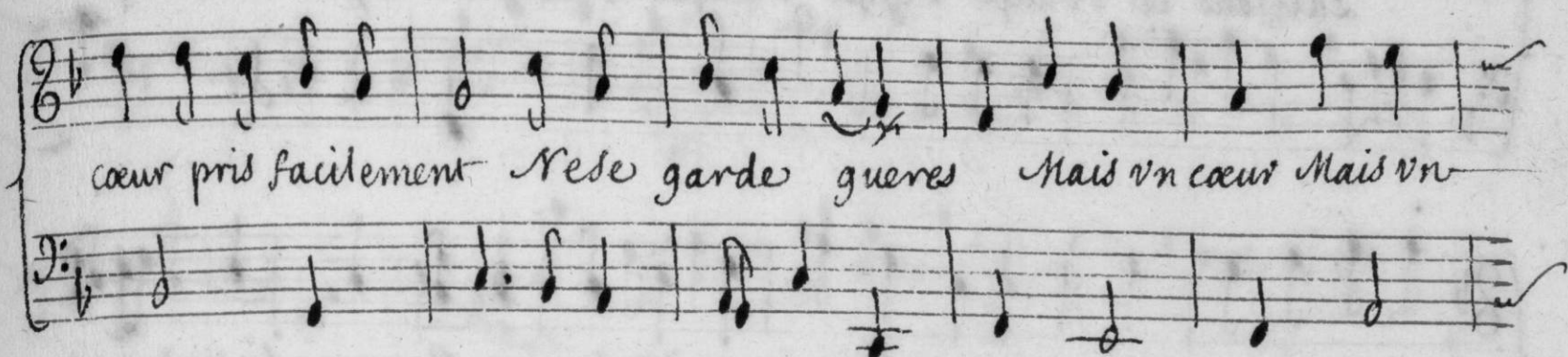
On s'engage aisement Des qu'un objet peut plaire Mais on

Acte Troisieme

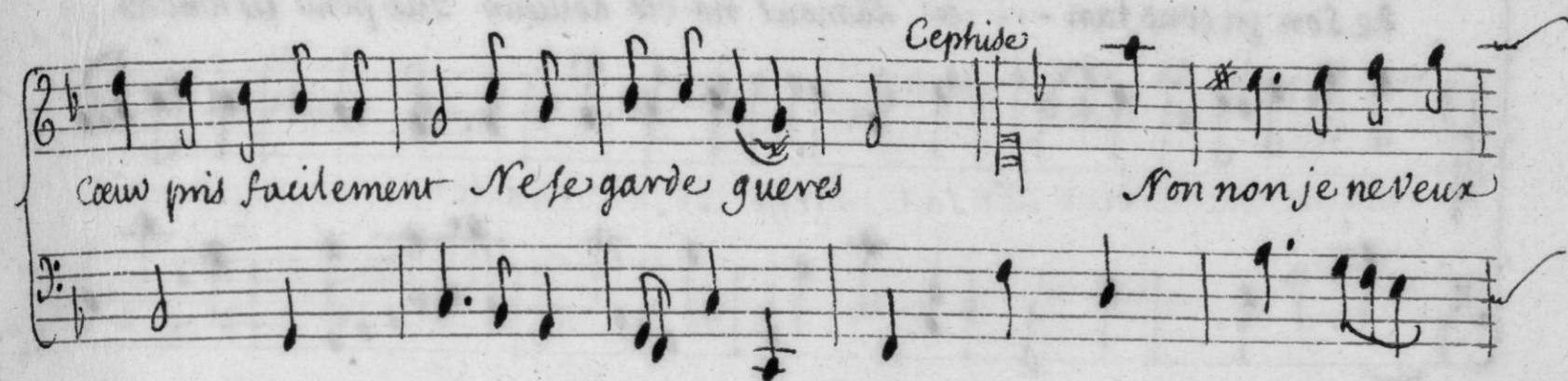
153.



cœur pris facilement Ne se garde gueres Mais vn cœur Mais vn



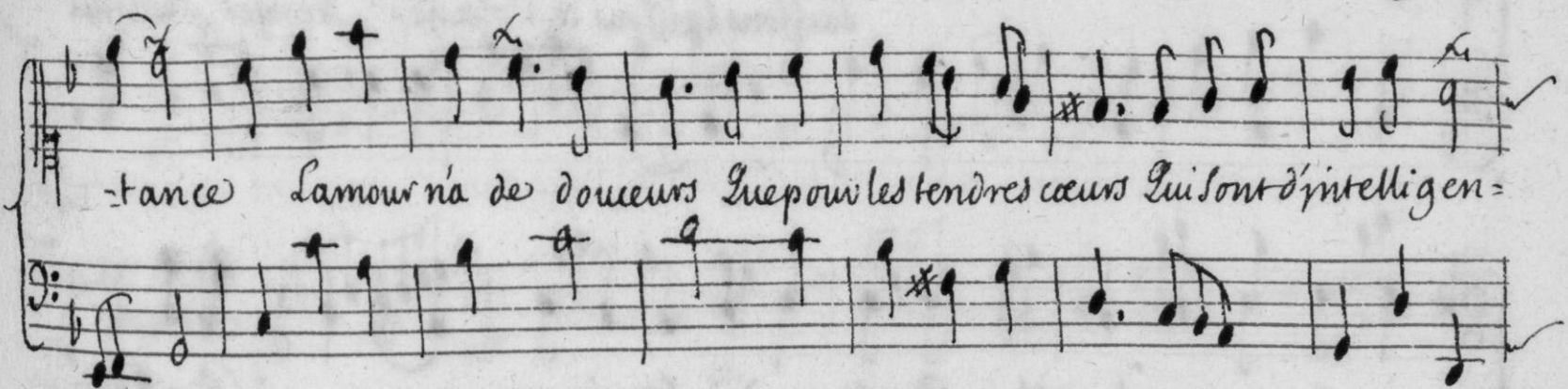
cœur pris facilement Ne se garde gueres Mais vn cœur Mais vn



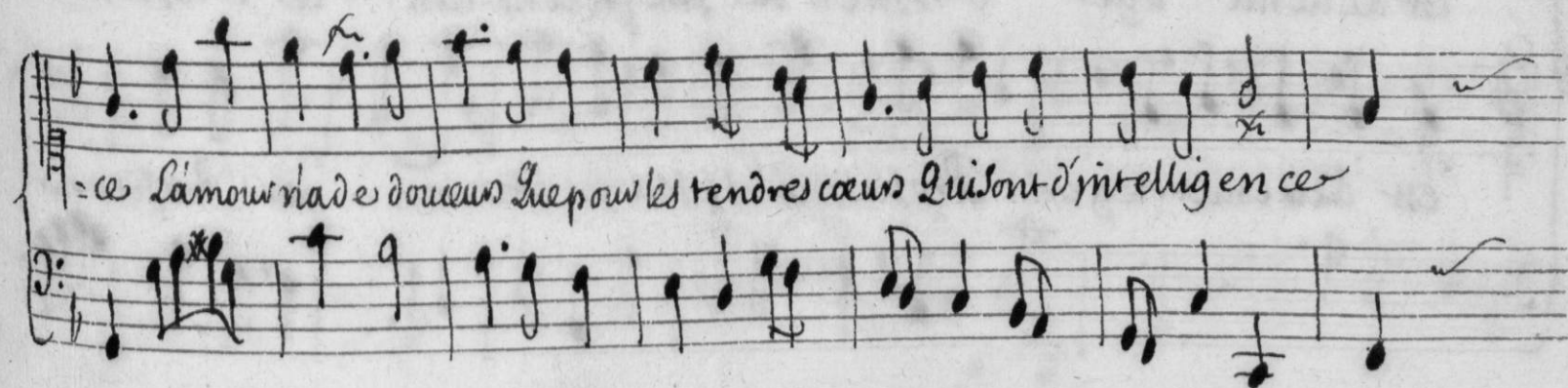
cœur pris facilement Ne se garde gueres Non non je ne veux



point vous tromper Laissons ce volage Berger Profitons de son incons-



-tance L'amour n'a de douceurs Que pour les tendres cœurs Qui sont d'intelligen-



-ce L'amour n'a de douceurs Que pour les tendres cœurs Qui sont d'intelligen ce

Laisser ce volage Berger Puisqu'il est devenu léger Profitez

Laiſſons ce volage berger Puisqu'il est devenu léger Profitons

de son inconstan --- ce L'amour n'a des douceurs Que pour les tendres

cœurs Qu'on d'intelligence Laisser Laisser ce volage Berger Puisqu'il

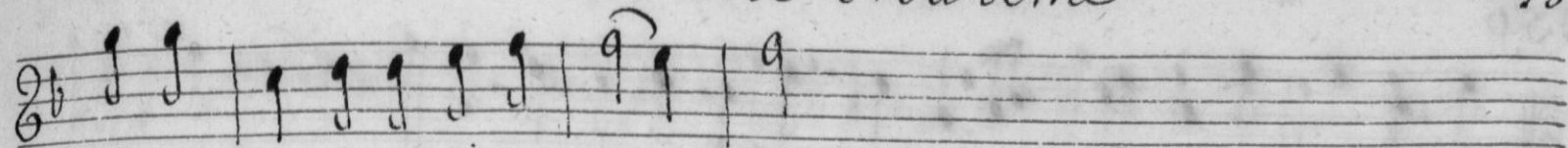
Laiſſons Laiſſons ce volage Berger Puisqu'il

est devenu léger Profitez de son inconstan --- ce Profitez

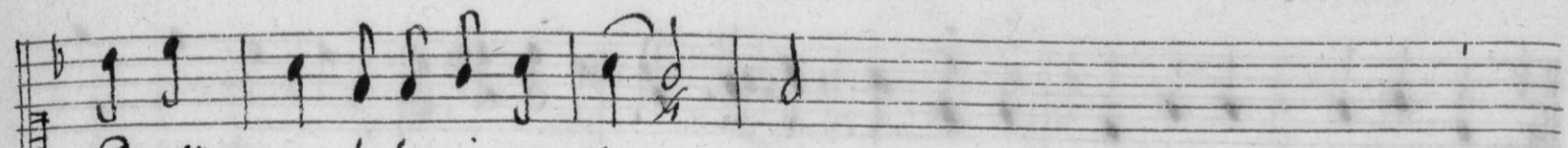
est devenu léger Profitons de son inconstan --- ce Profitons

Acte Troisieme

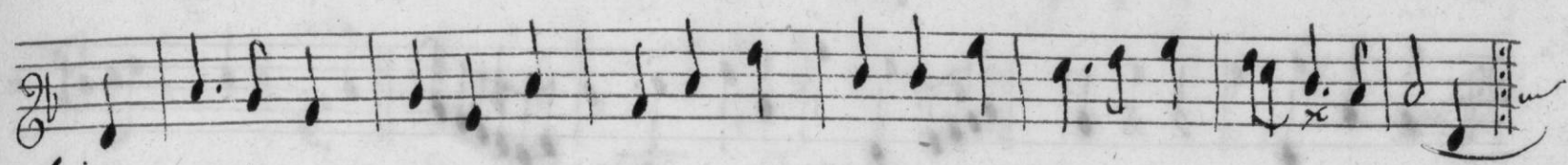
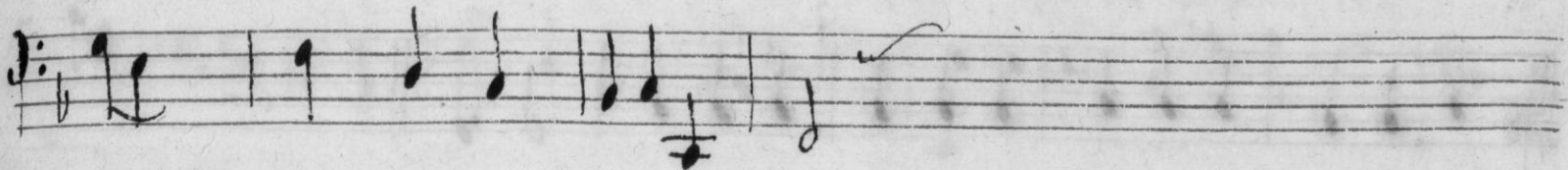
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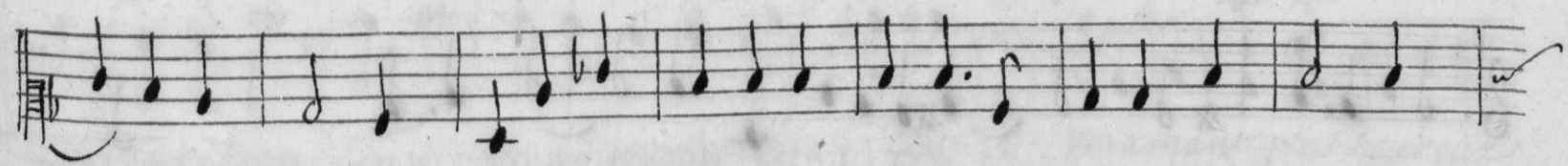
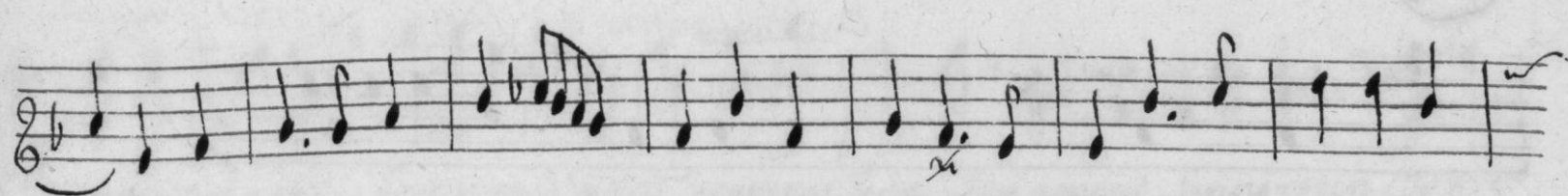
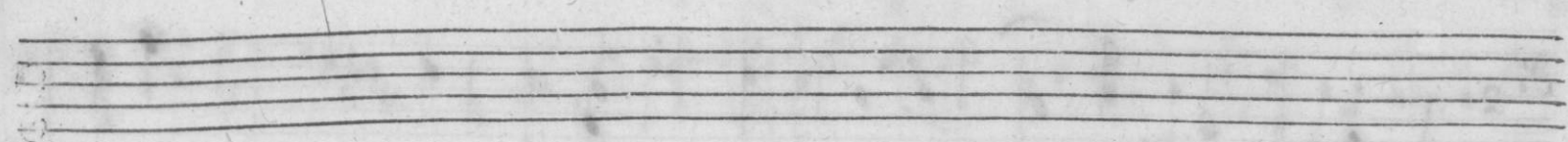
Profitez de sonjn constan--ce

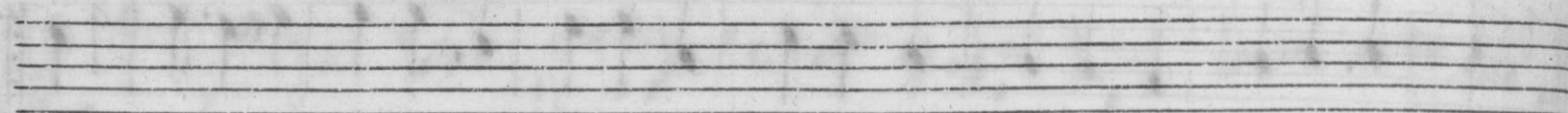
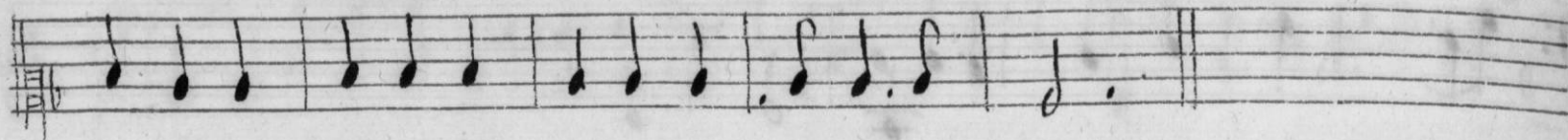
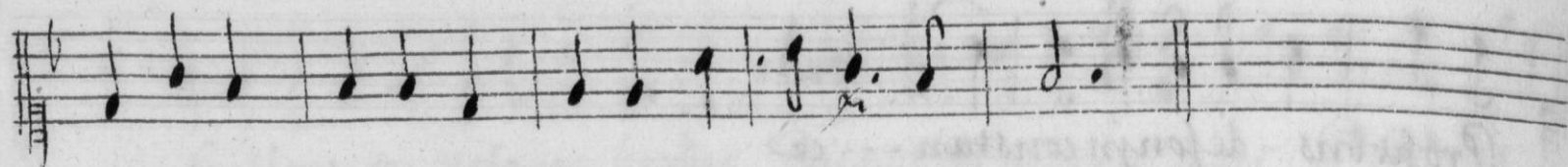
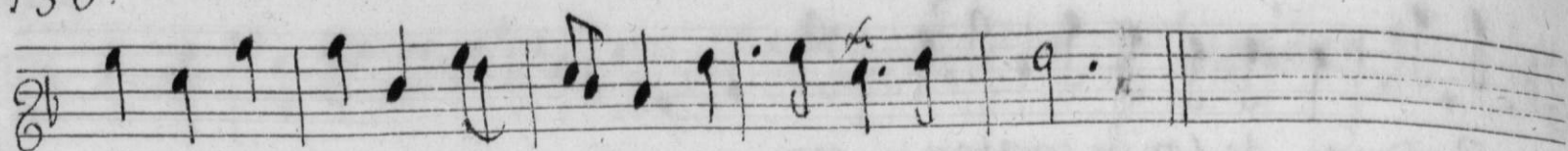
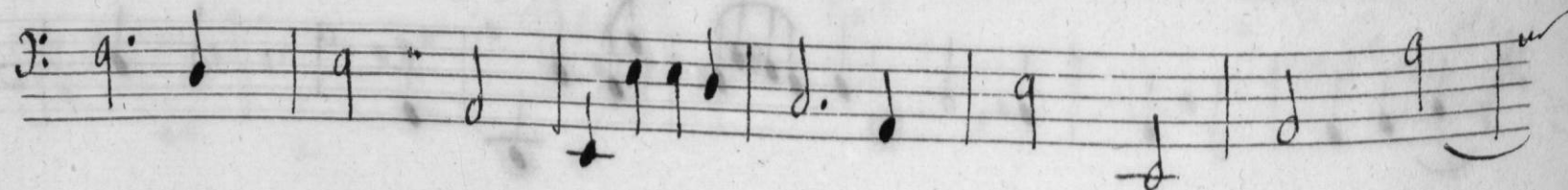
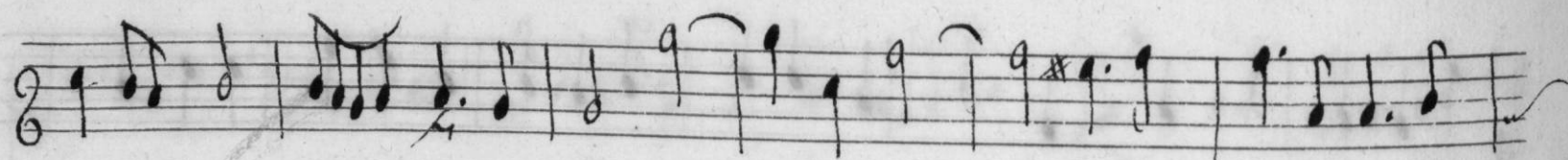
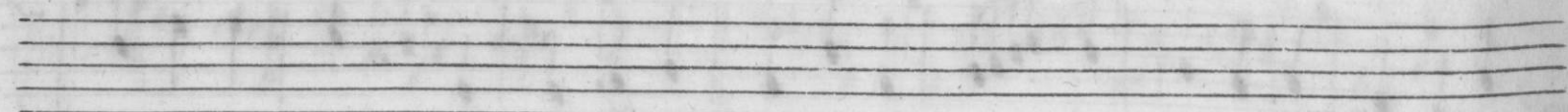
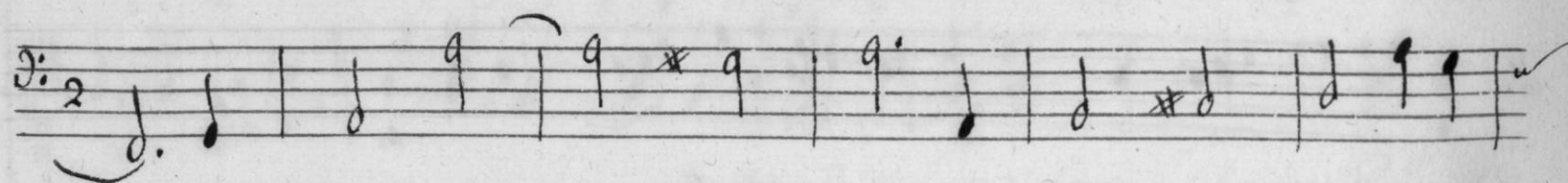
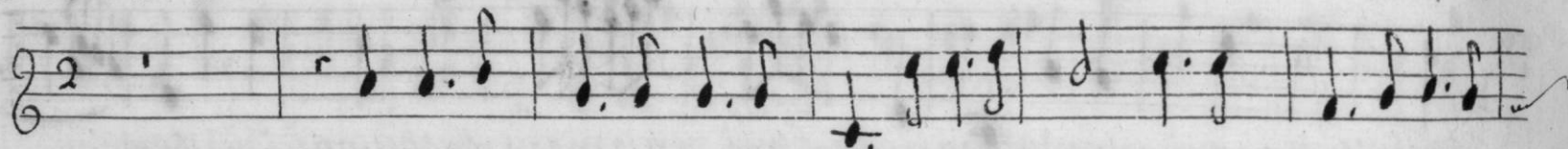


Profitons de sonjn constan---ce



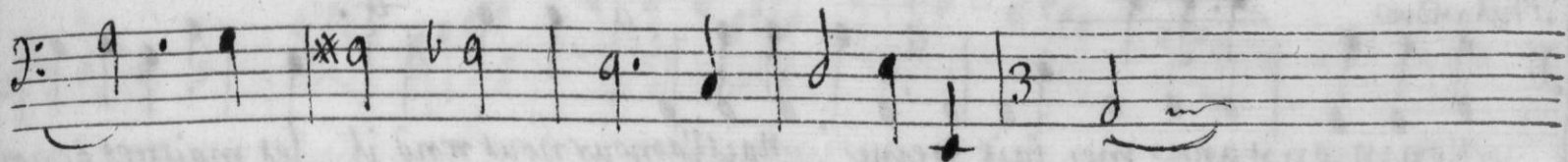
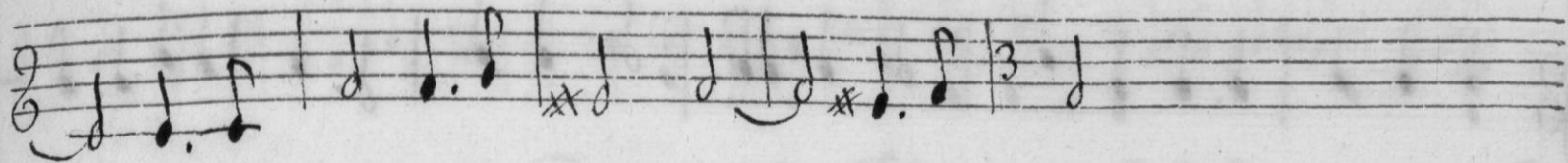
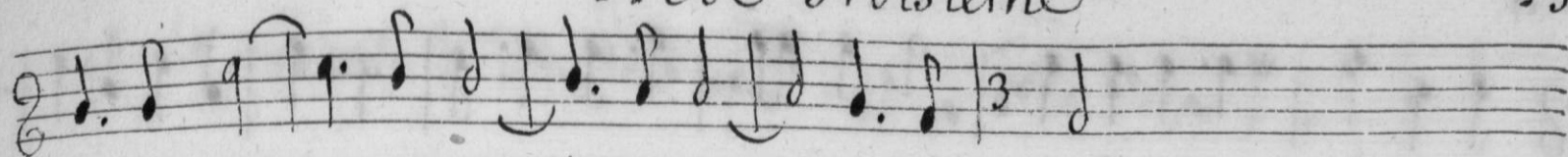
Air



*Ritournelle*

Acte Troisieme

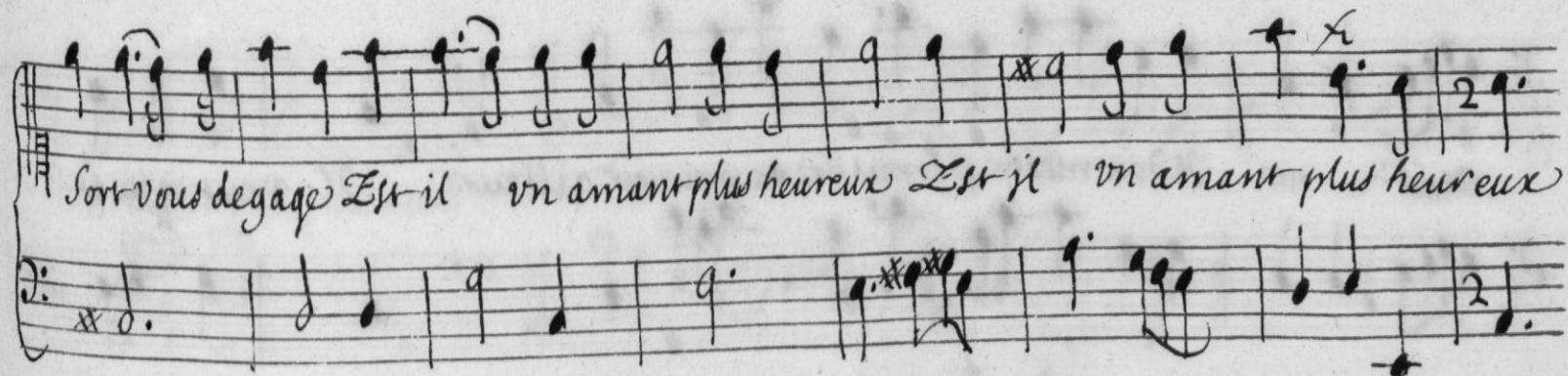
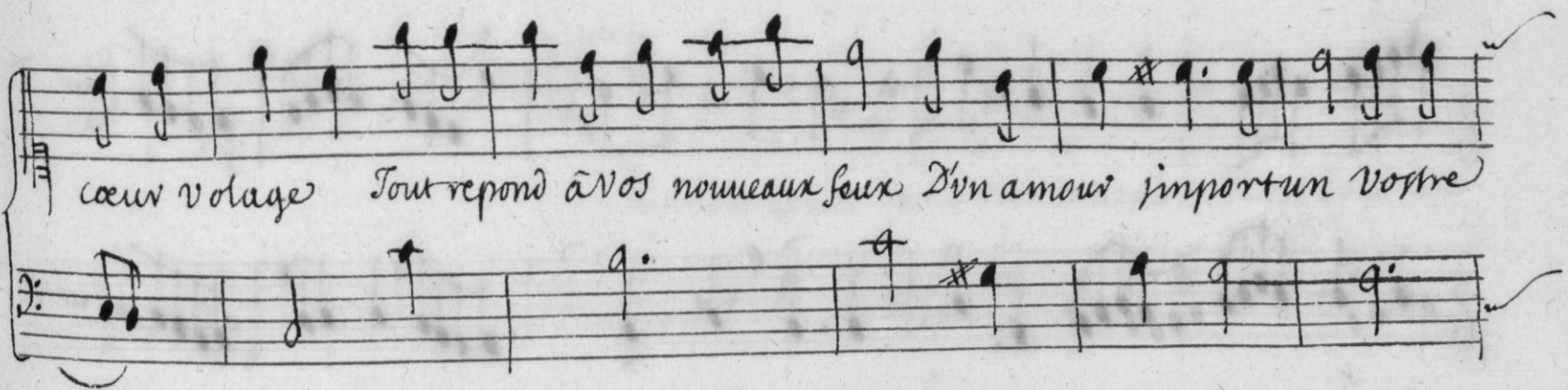
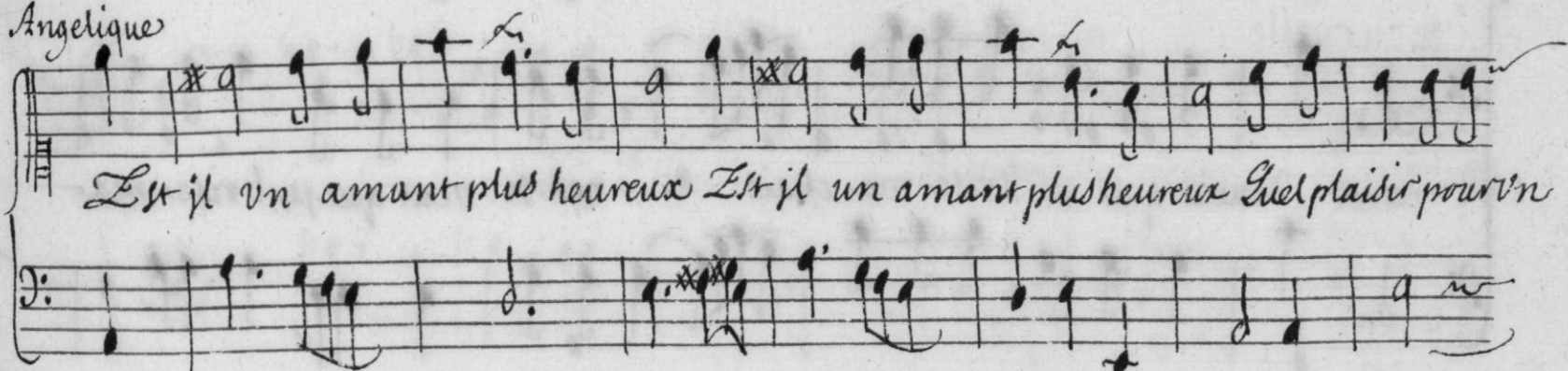
157.



Scene Troisieme

Angelique , Cephise , Philandre

Angelique



Philandre

Nonyn constance me fait peine Mais l'amour nous rend il les maîtres de nos

cœurs Il veut que je brise ma chais----- ne Il veut que je brise ma

chais----- ne Il doit m'estre permis de me pourvoir ailleurs Il veut que je

brise ma chais - ne ma chais - ne il doit

mestre permis de me pourvoir ailleurs il doit m'estre permis de me

Cephise

Quand on aime sans rien craindre N'est doux de
me pourvoir ailleurs

S'engager Quand on aime sans rien craindre Il est doux de s'engager

Quand on n'a point à se plaindre Il est honteux de changer Quand on n'a point à se

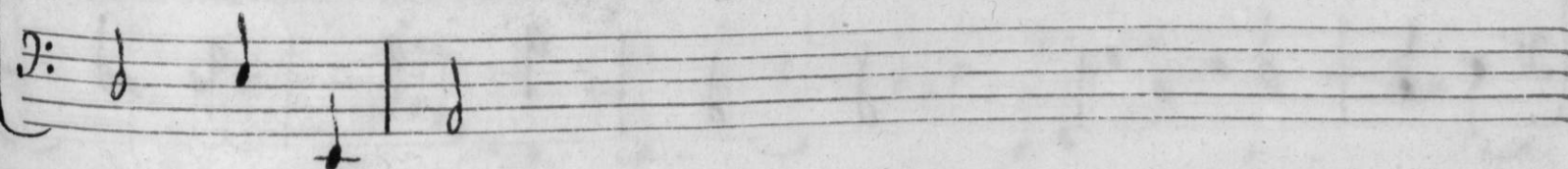
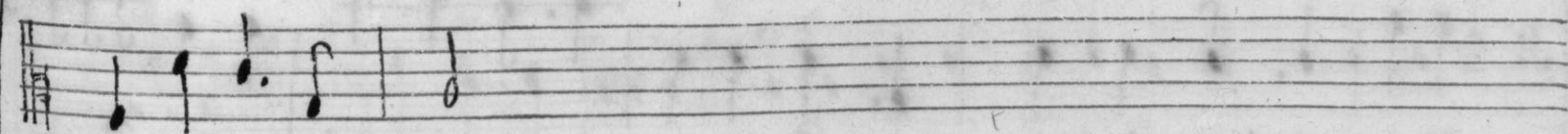
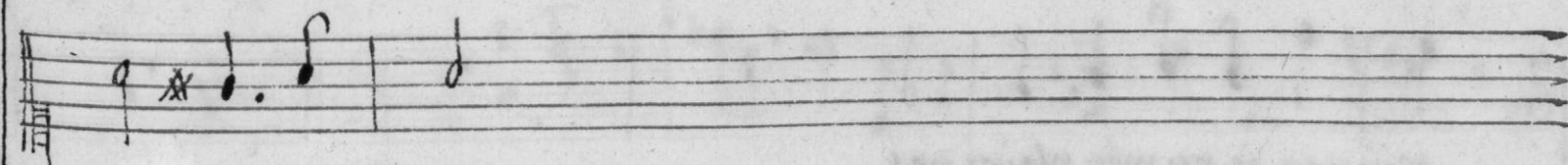
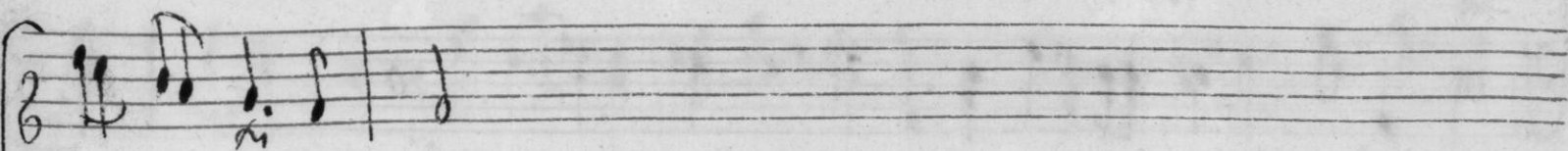
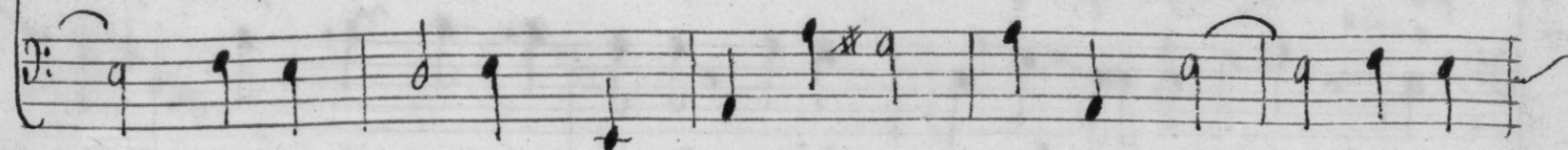
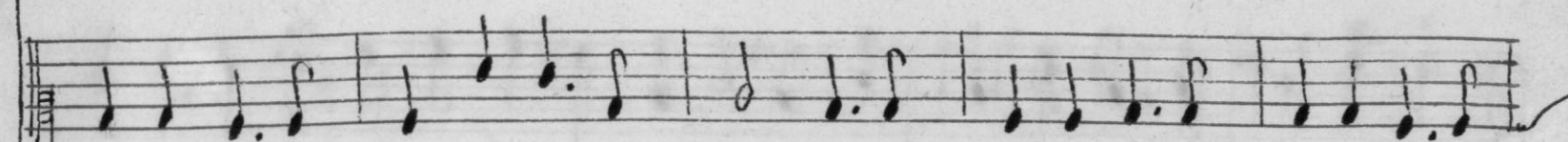
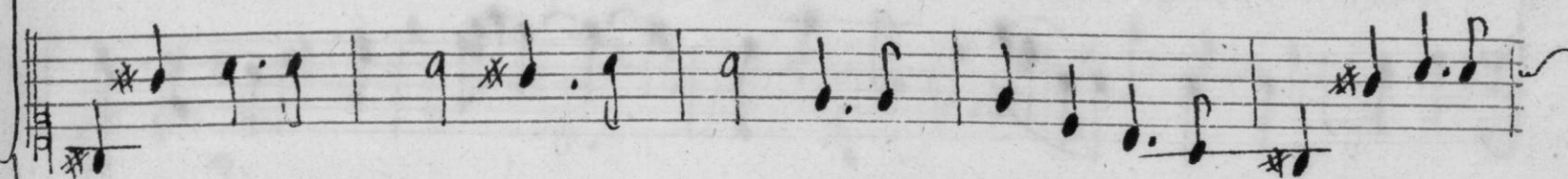
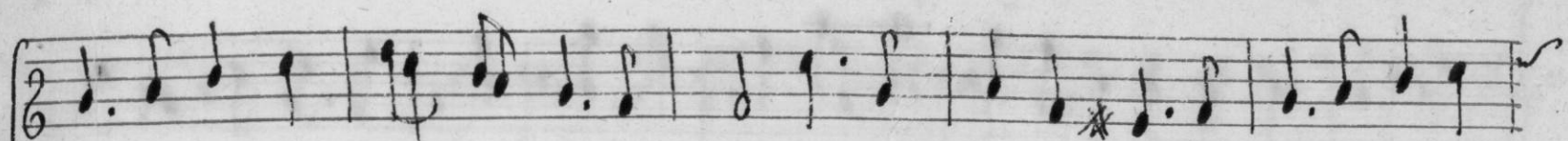
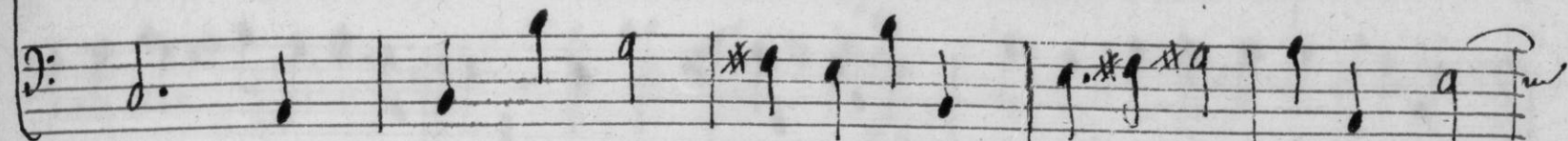
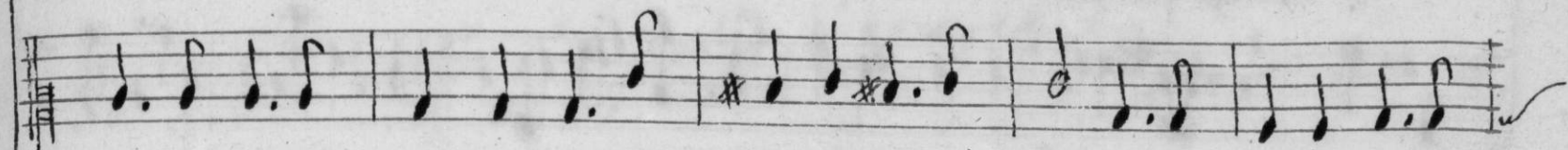
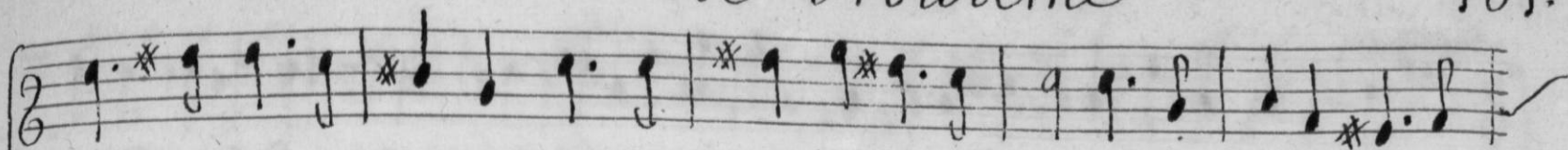
plaindre Il est honteux de changer Quand on n'a point à se plaindre Il

est honteux de changer

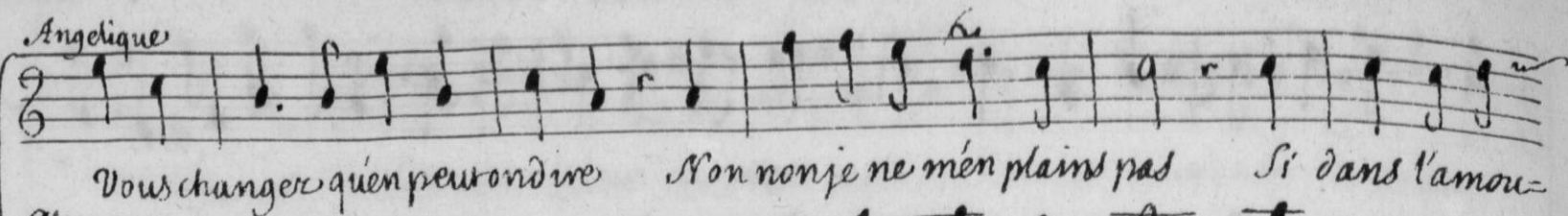
Air

Acte Troisieme

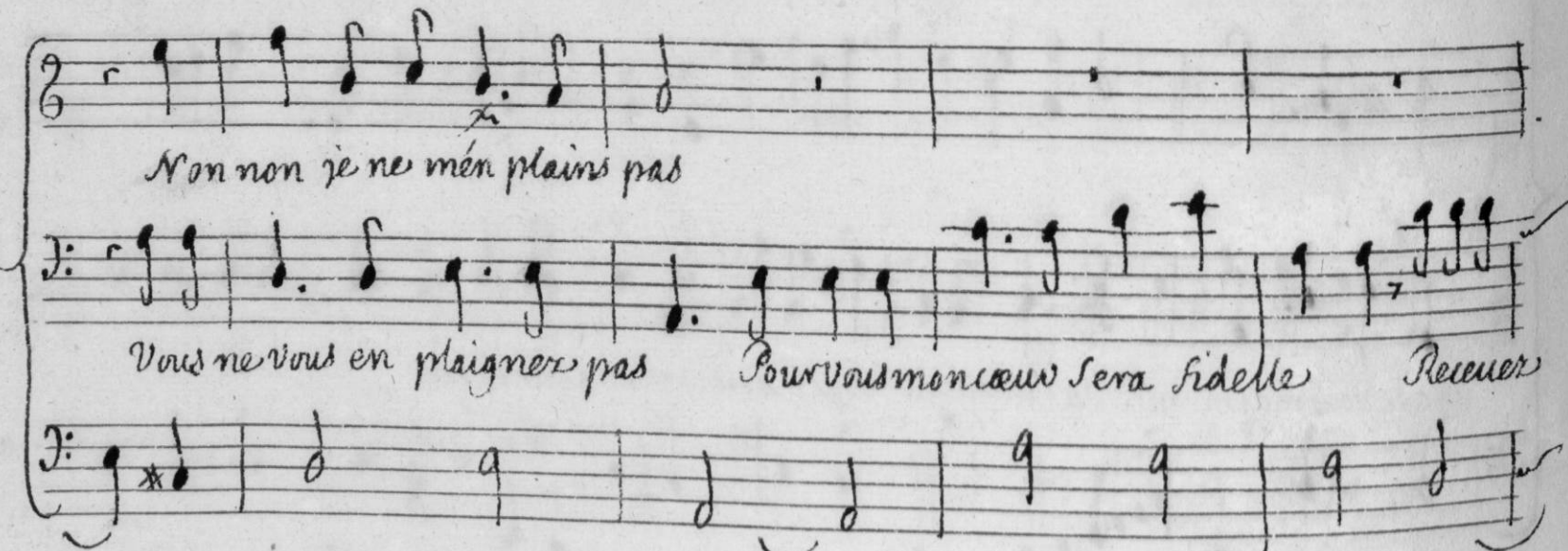
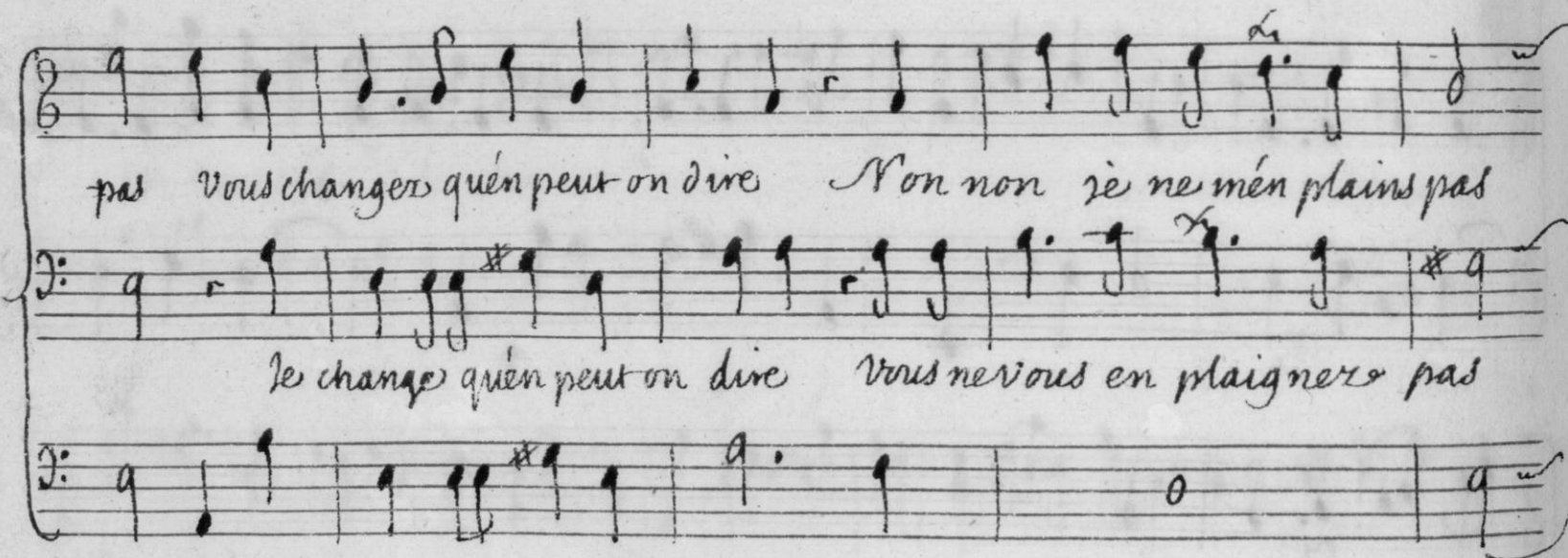
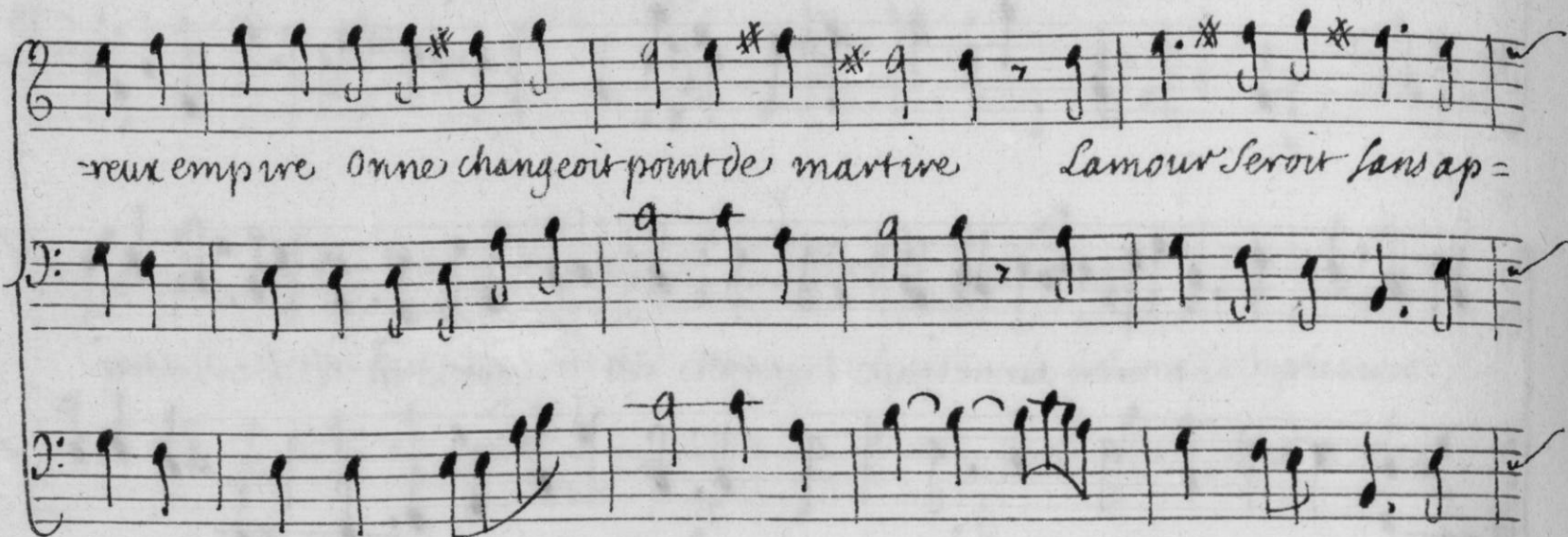
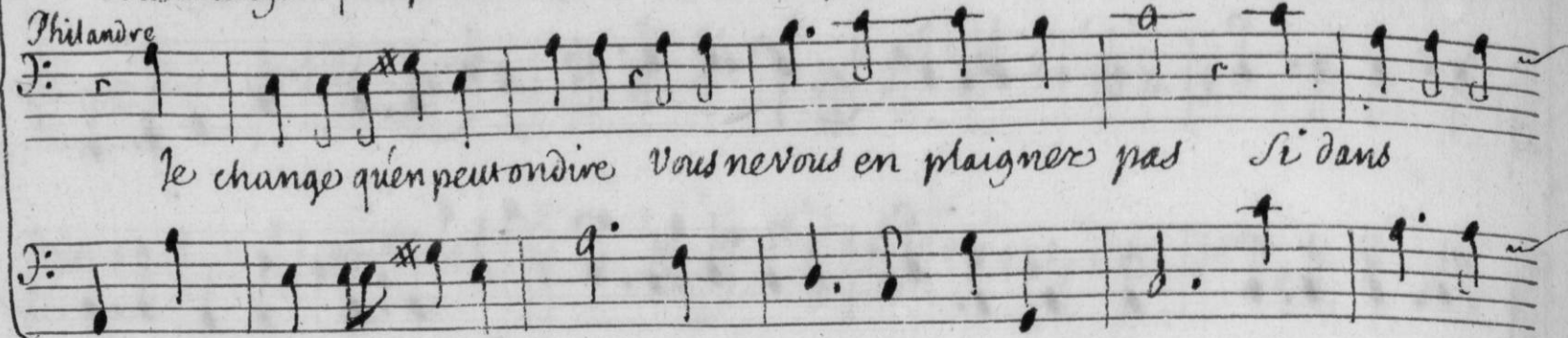
161.



Angelique



Philandre



Acte Troisième

163

Cephis

l'offre de ma foy Ouy vostre ardeur est eternelle J'en ay l'e-

-xemple devant moy Je connois vostre humeur volage Vous m'aimerez

Vainement Que sert tant d'empressement Vostre cœur trop tost se degage

Je ne veux

point d'un avantage Qu'il faut payer si cherement Je connois vostre humeur vo-

-lage Vous m'aimerez Vainement Vous m'aimerez vainement

L'amour n'est jamais sans alarmes Son empire est trop rigoureux

L'amour n'est jamais n'est jamais sans alarmes

L'amour n'est jamais sans alarmes

Son Empi --- re est trop rigoureux L'amour n'est ja =

Son empire est trop rigoureux L'amour n'est ja =

Son empire est trop rigoureux L'amour n'est jamais sans al =

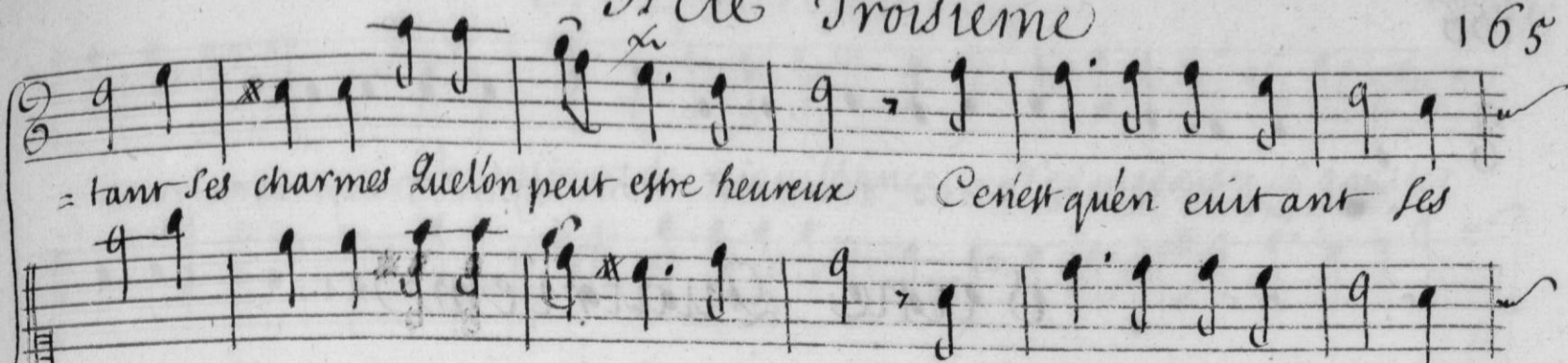
= mais sans alarmes Son empire est trop rigoureux Ce n'est qu'en lui =

= mais sans alarmes Son empire

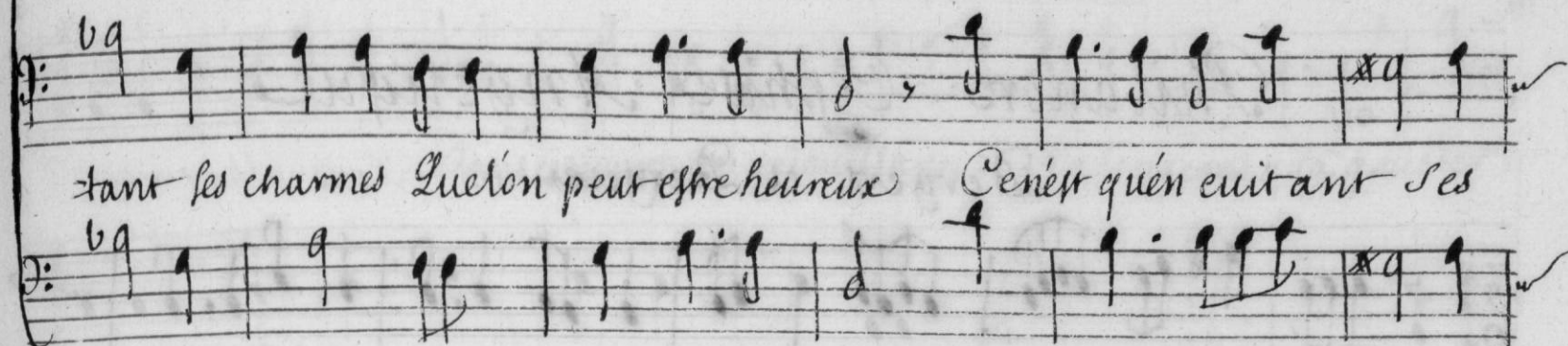
= alarmes Son Empire Son Empire est trop rigoureux Ce n'est qu'en lui =

Acte Troisième

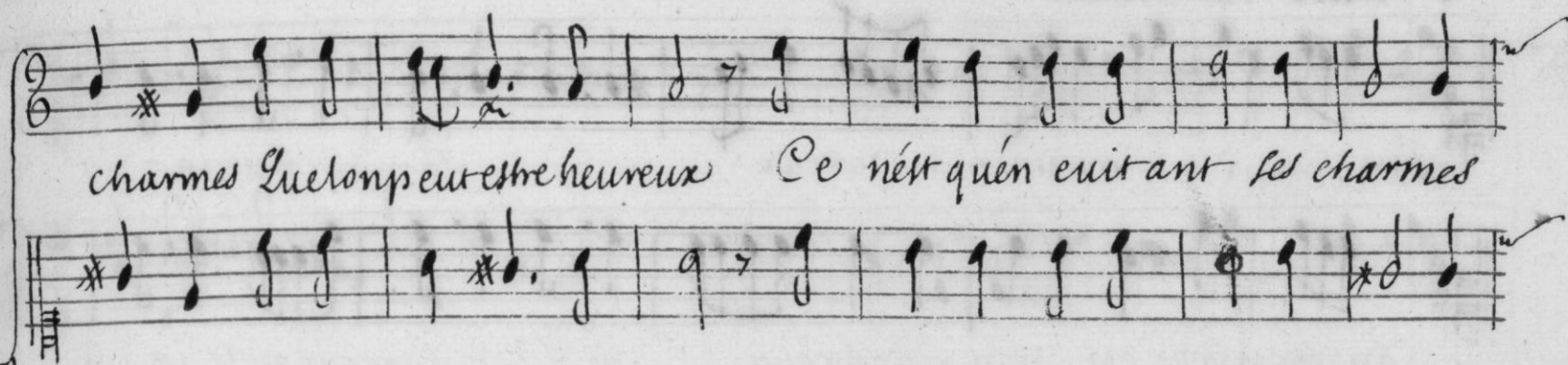
165



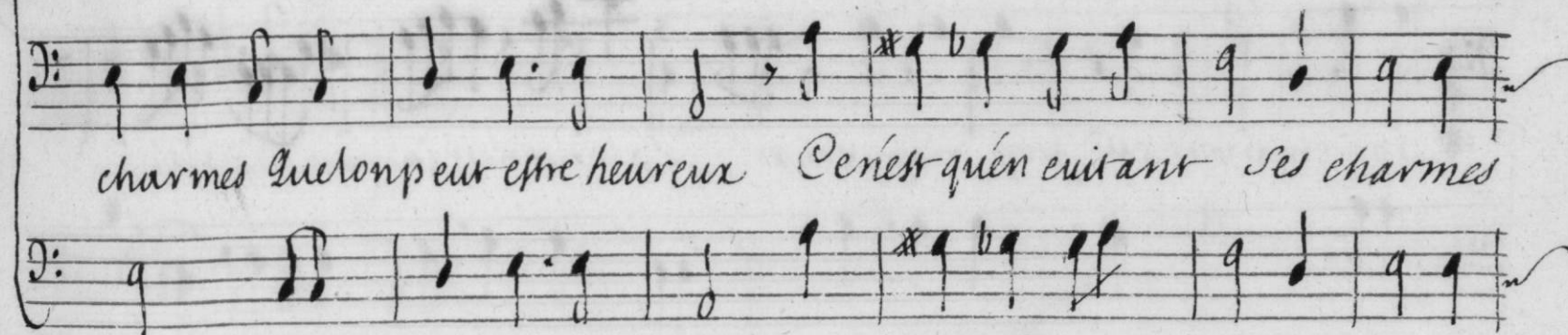
tant ses charmes Quel'on peut estre heureux Ce n'est qu'en euit ant les



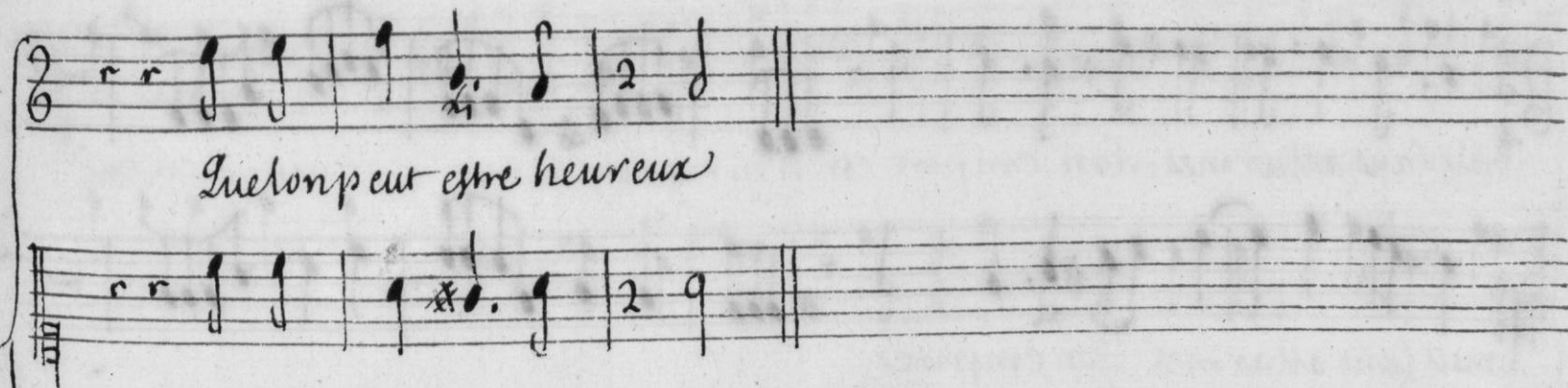
tant ses charmes Quel'on peut estre heureux Ce n'est qu'en euit ant les



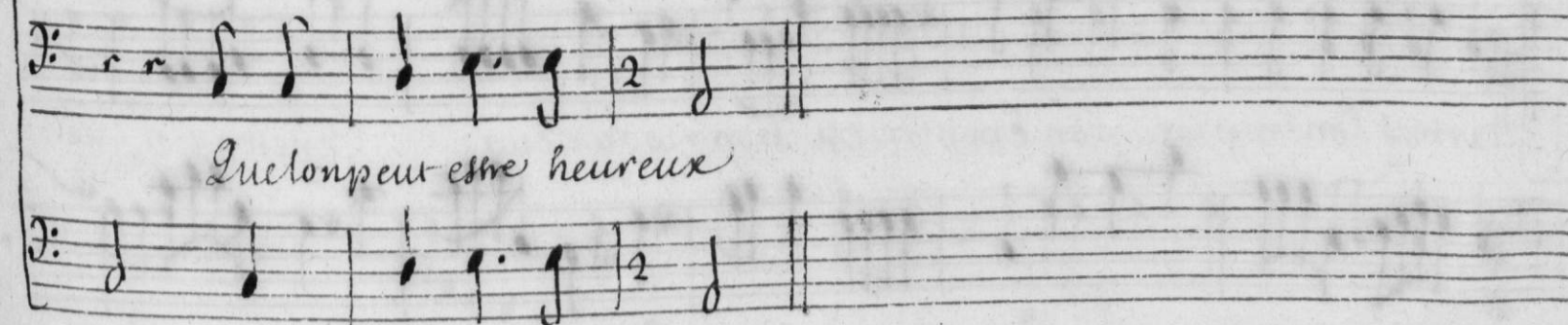
charmes Quel'on peut estre heureux Ce n'est qu'en euit ant les charmes



charmes Quel'on peut estre heureux Ce n'est qu'en euit ant les charmes



Quel'on peut estre heureux



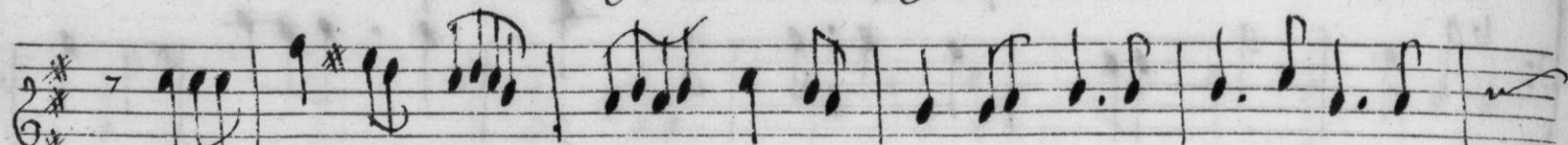
Quel'on peut estre heureux

2
6

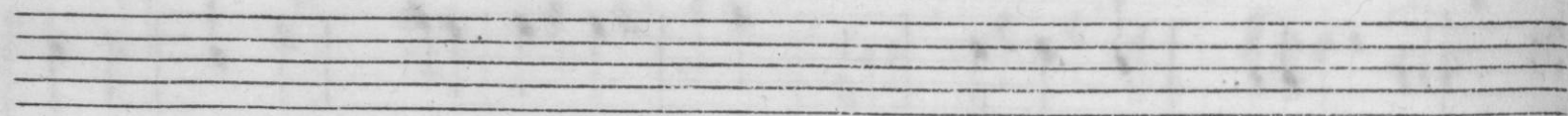
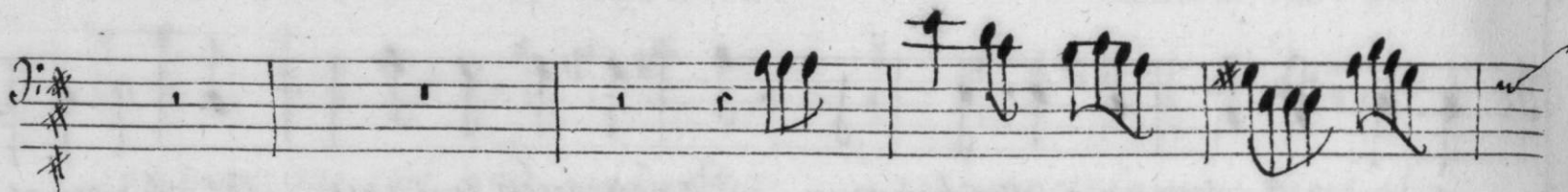
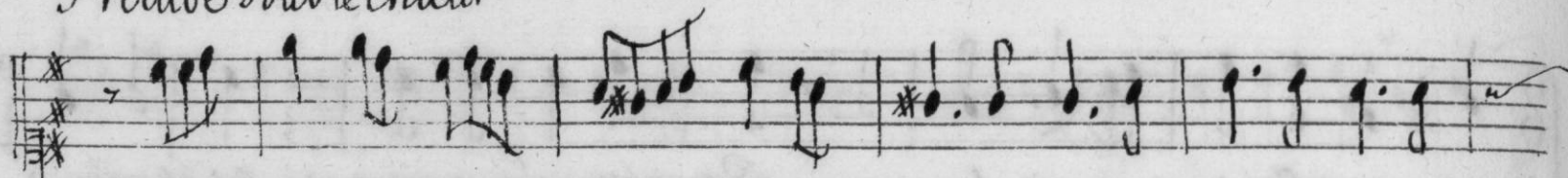
Scène Quatrième

Philandre Céphise Angelique

Bergers et Bergeres

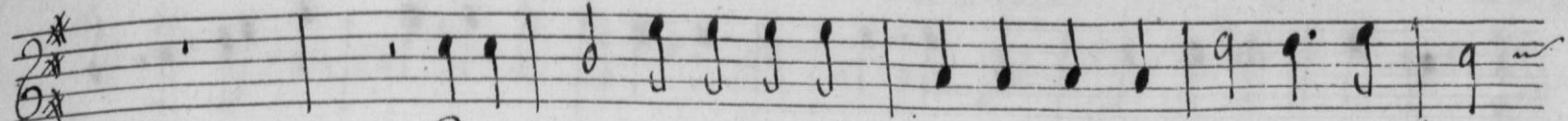


Prelude Pour le chœur

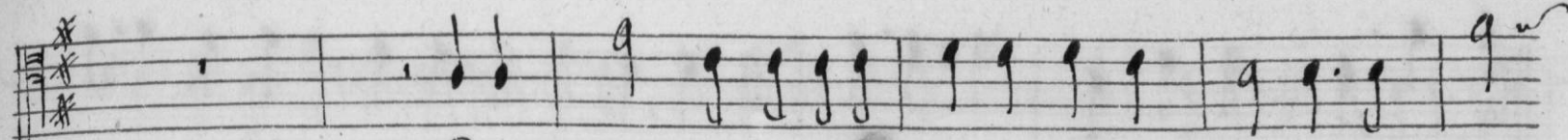
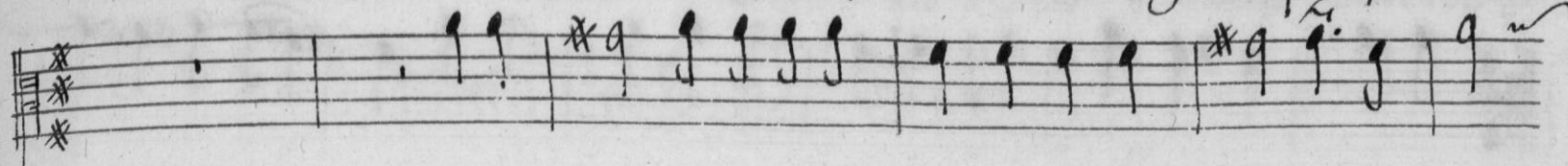


Acte Troisième

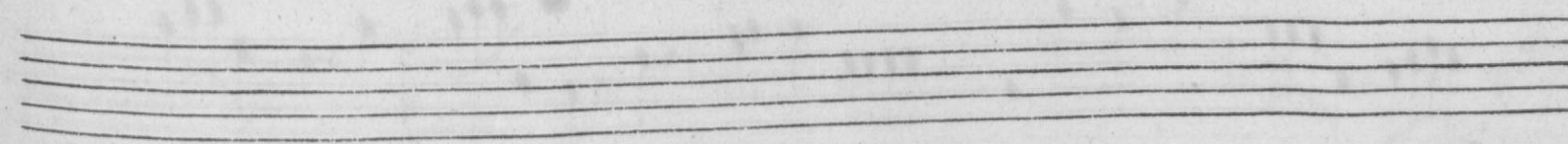
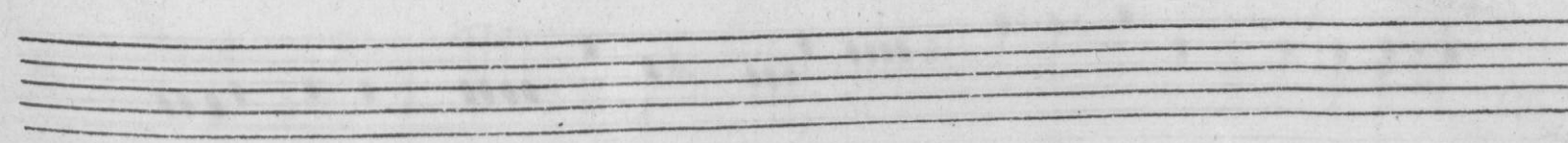
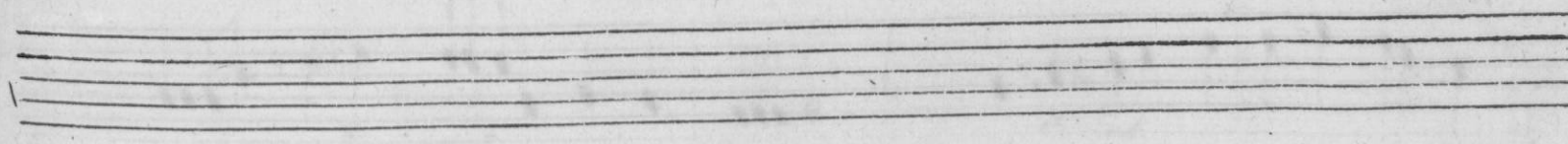
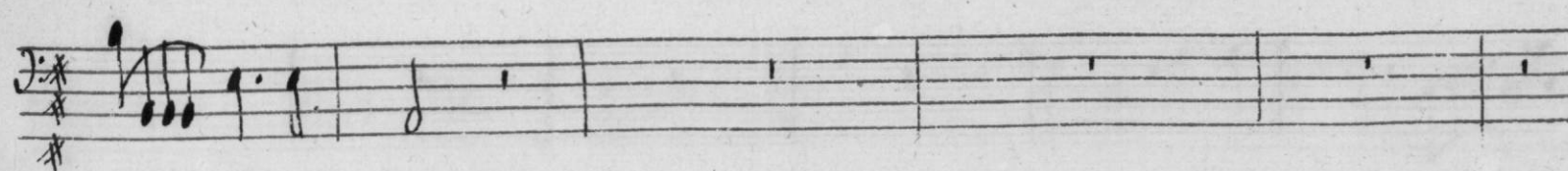
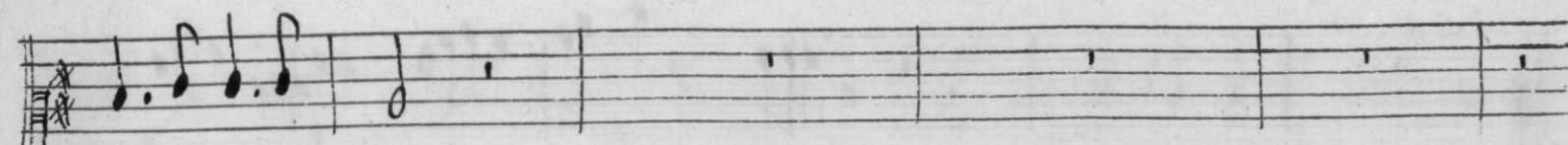
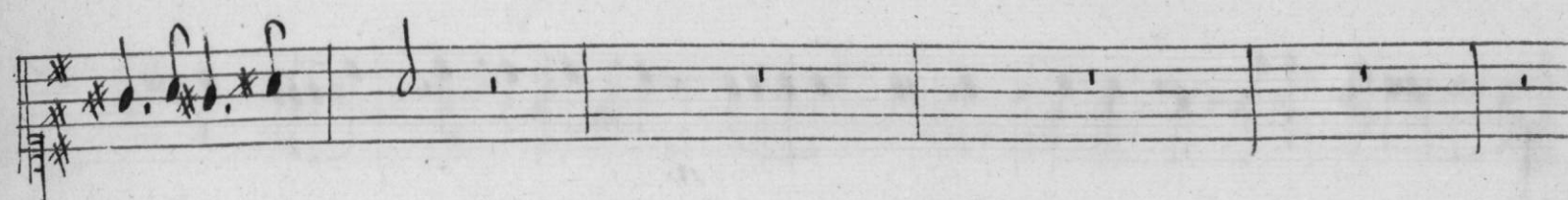
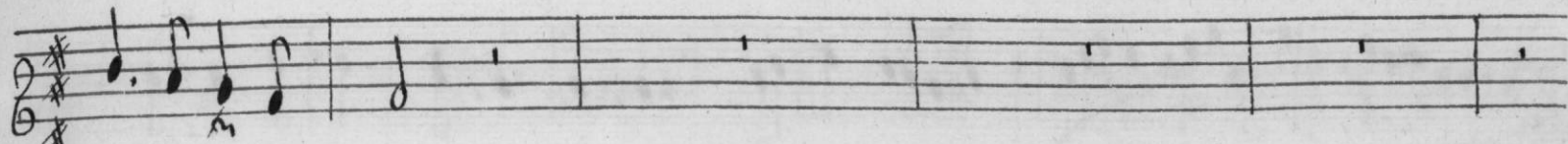
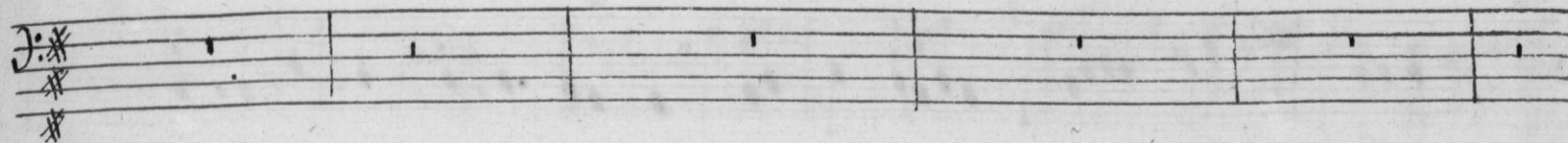
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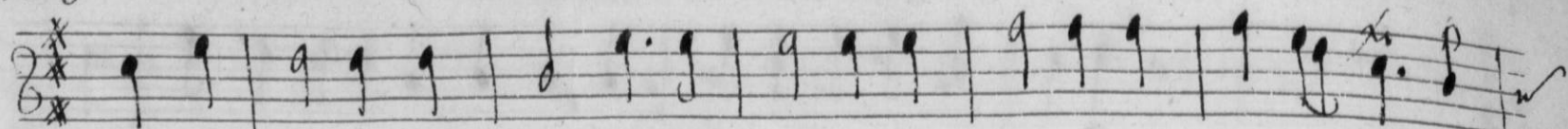


Dans ces jours de joie et de réjouissance Ne songeons qu'à goûter

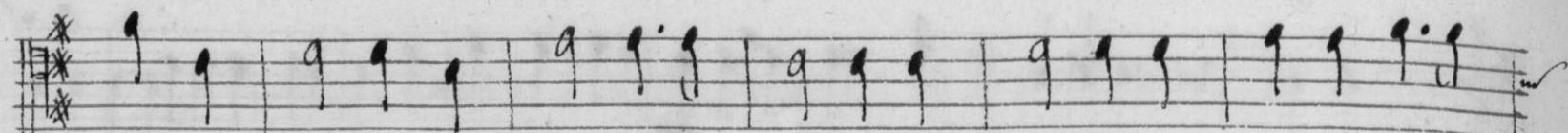
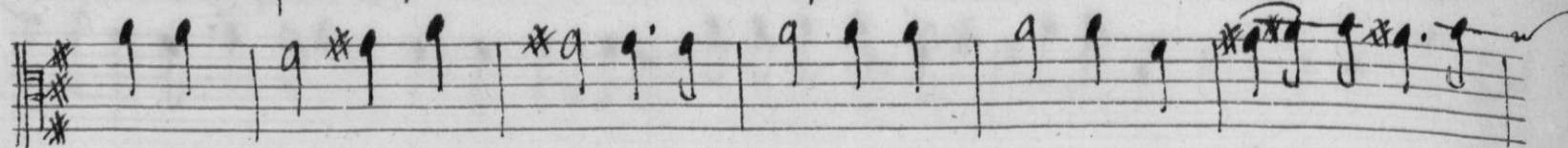


Dans ces jours de joie et de réjouissance Ne songeons qu'à goûter

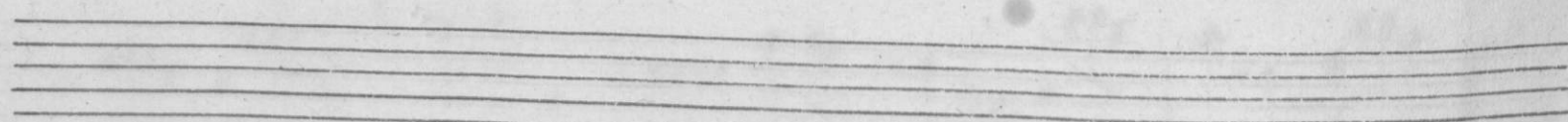
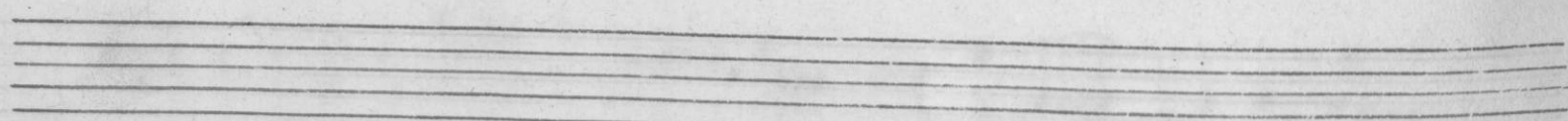
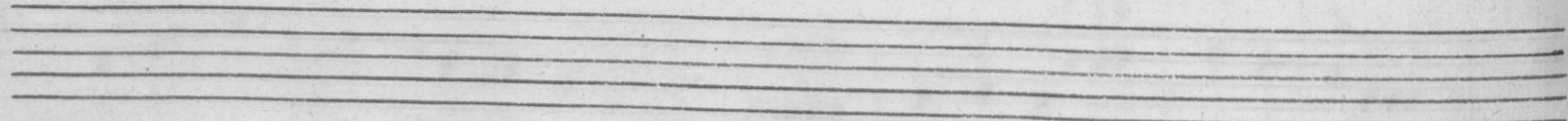
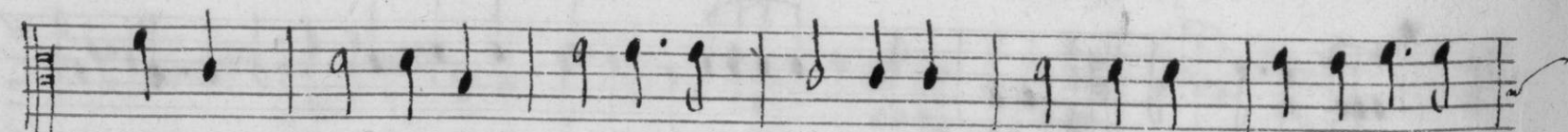
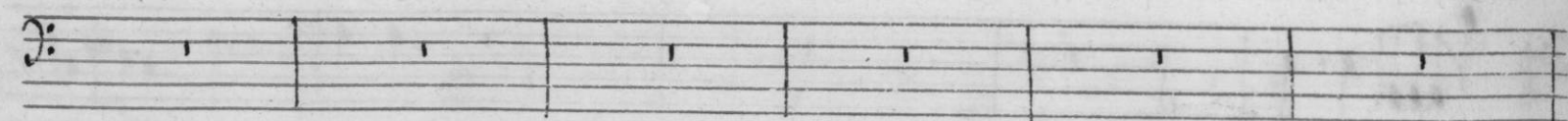
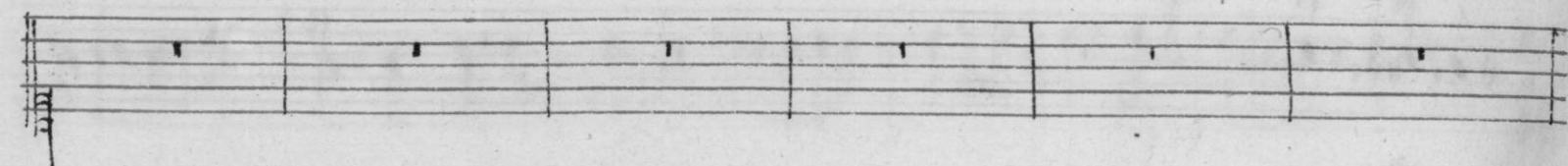
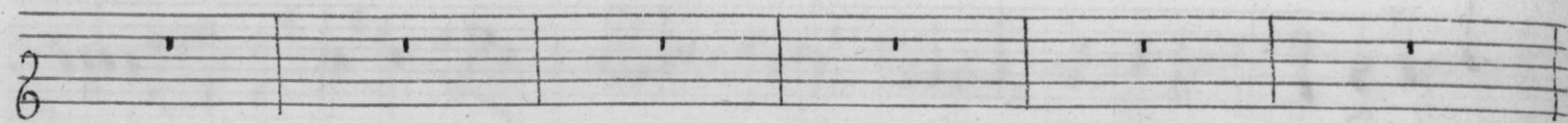
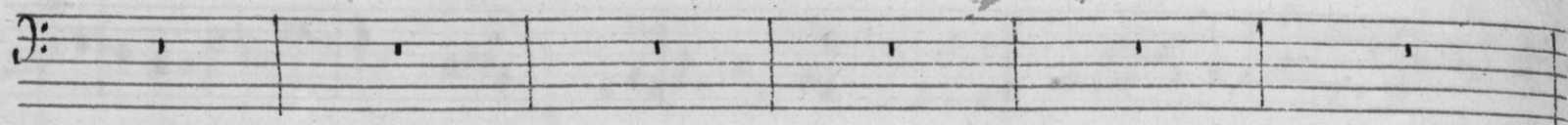




de tranquilles plaisirs Une heureuse abondance Contente nos de z

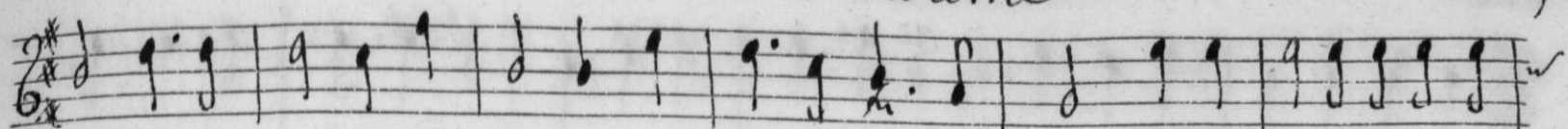


de tranquilles plaisirs Une heureuse abondance contente nos de z

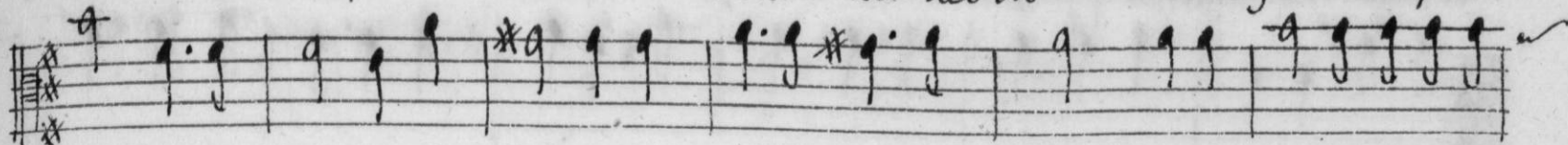


Acte Troisième

169.



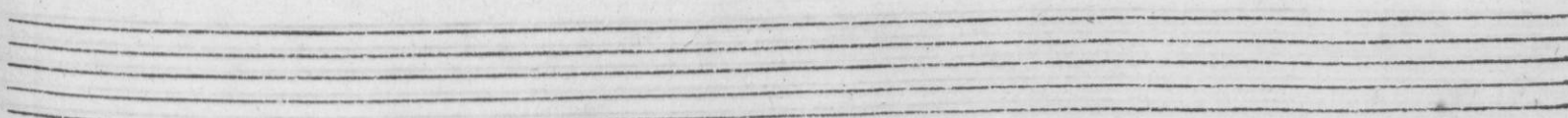
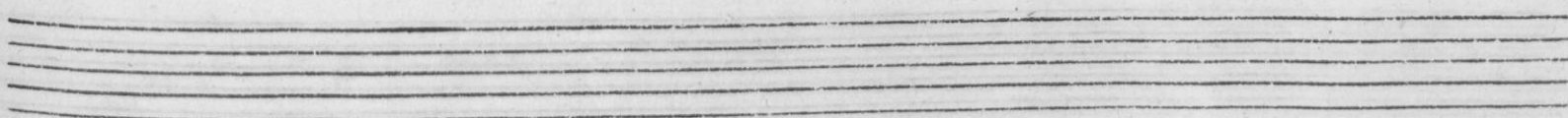
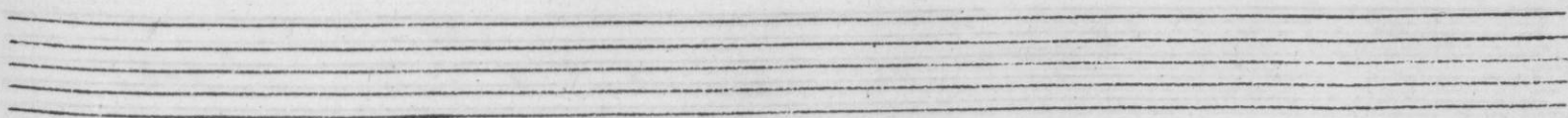
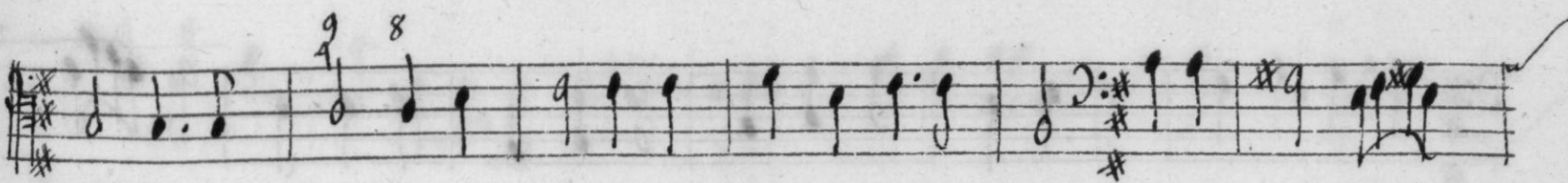
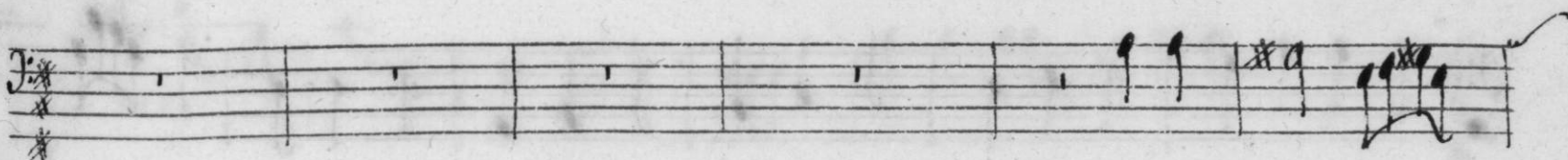
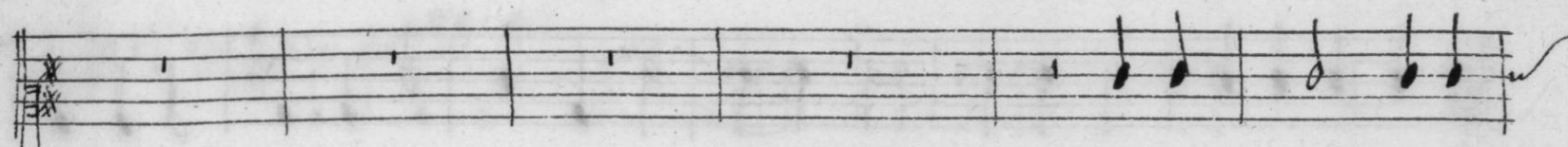
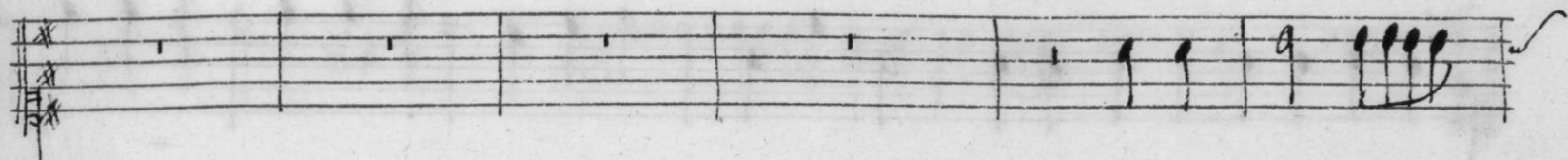
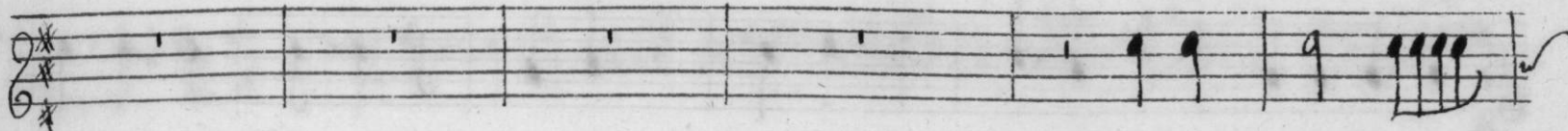
Sins Vne heureuse abondance contente nos desirs Dans ces jours de réjoüis-



=Sins Vne heureuse abondance Contente nos desirs

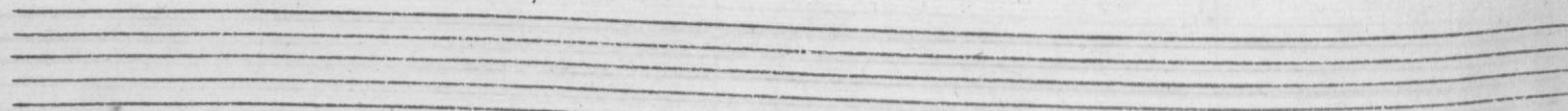
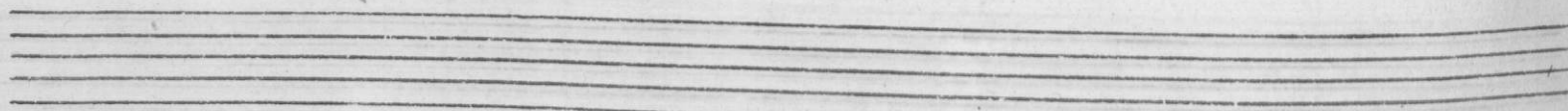
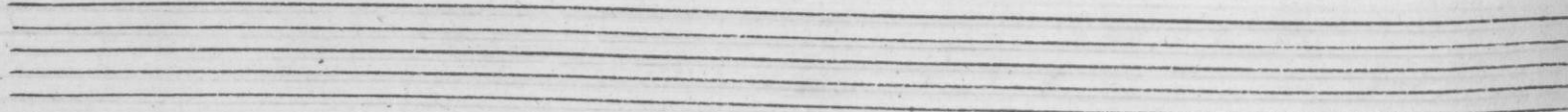


Dans ces jours de réjoüis-



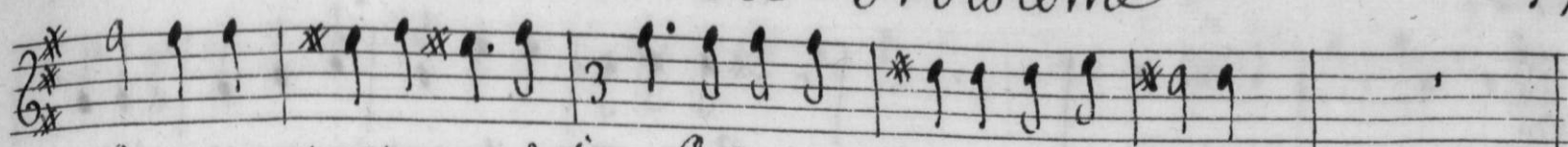
Sance Ne songeons qu'à gouter de tranquilles plaisirs vne heureuse abon=

Sance ne songeons qu'à gouter de tranquilles plaisirs vne heureuse abon=

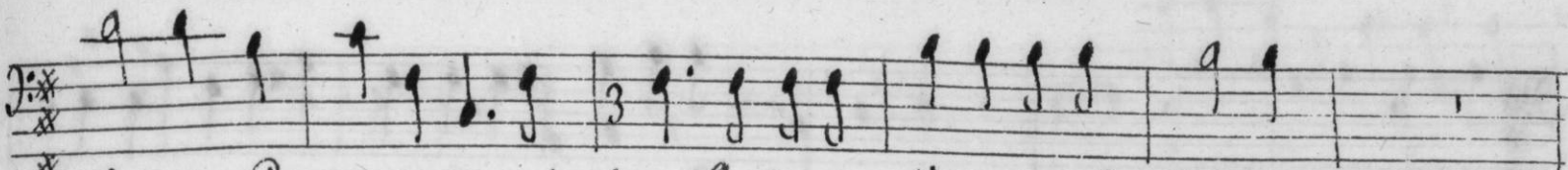
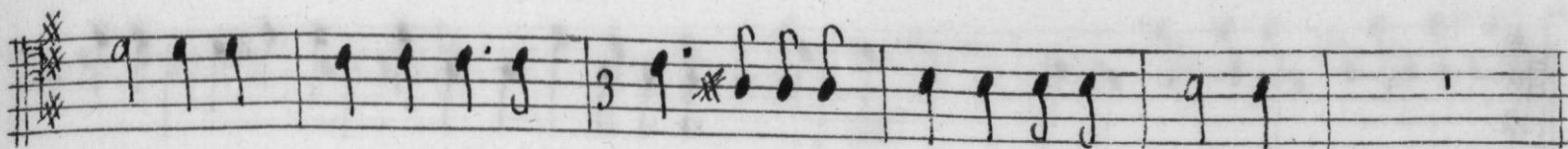
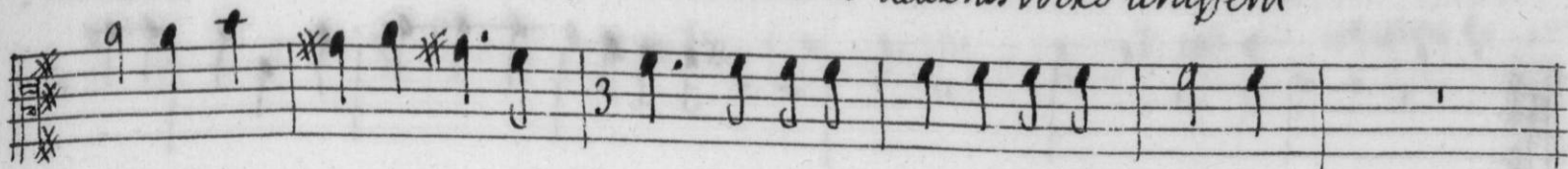


Acte Troisième

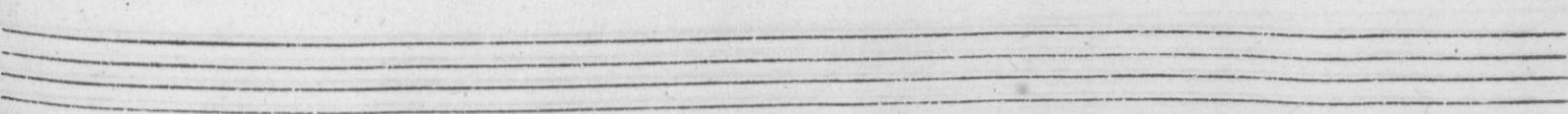
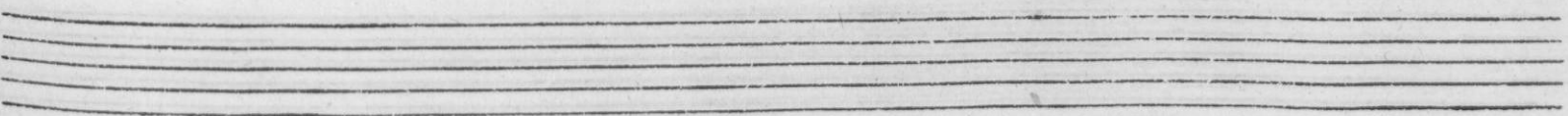
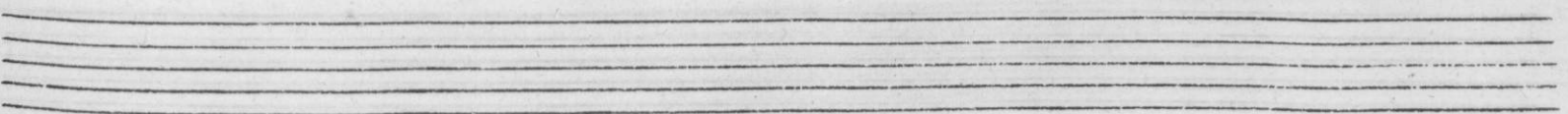
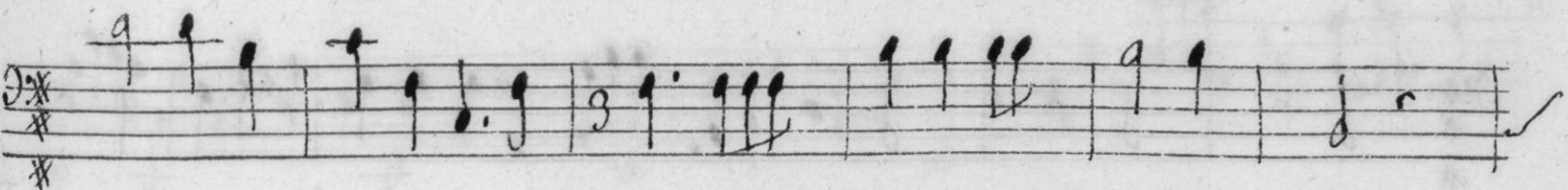
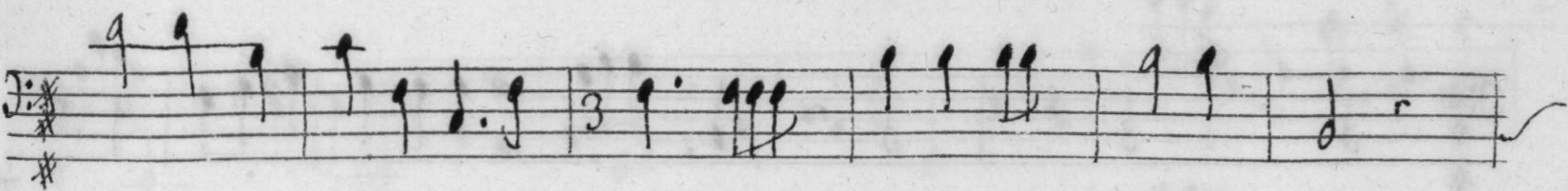
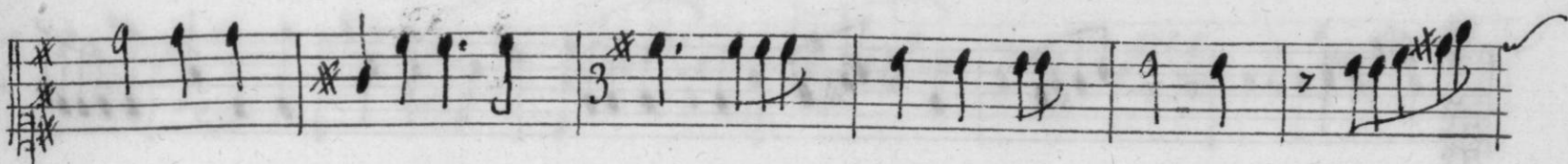
171

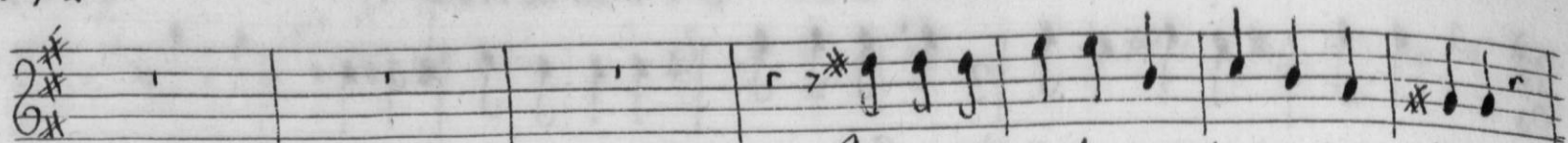


=dame contente nos desirs Quedans ces lieux nos voix s'unissent

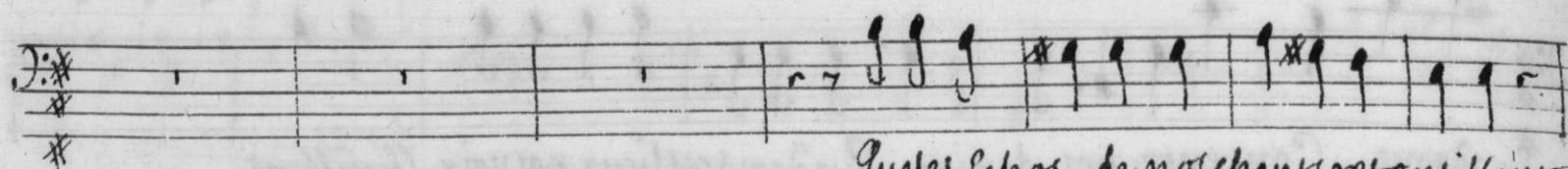
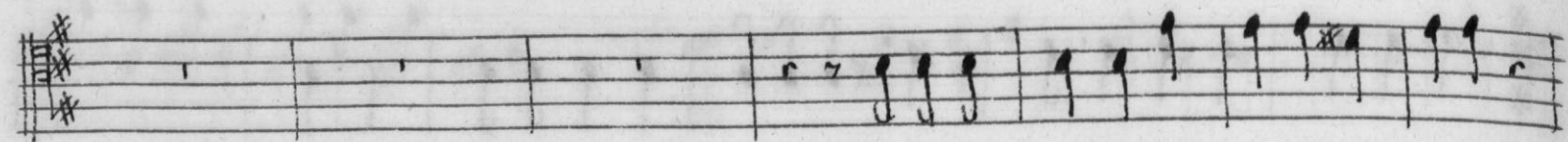
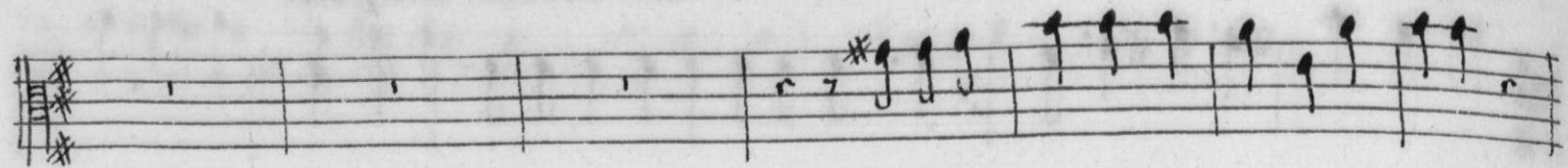


=dame Contente nos desirs Quedans ces lieux nos voix s'unissent

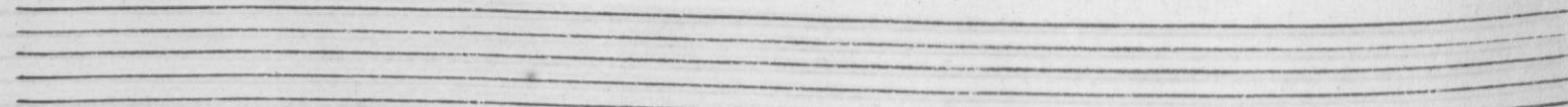
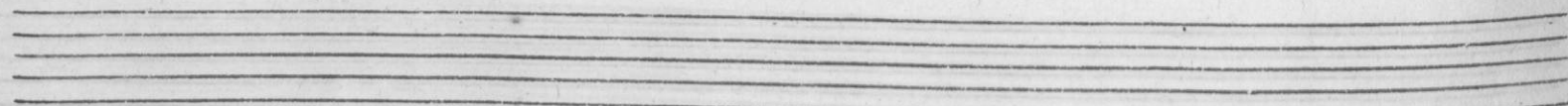
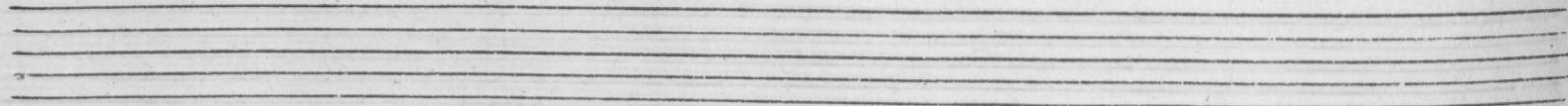
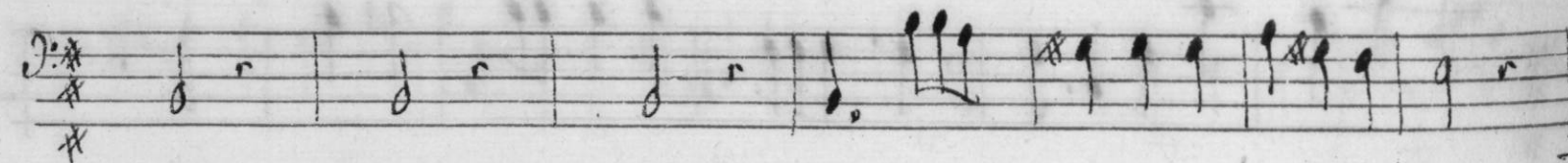
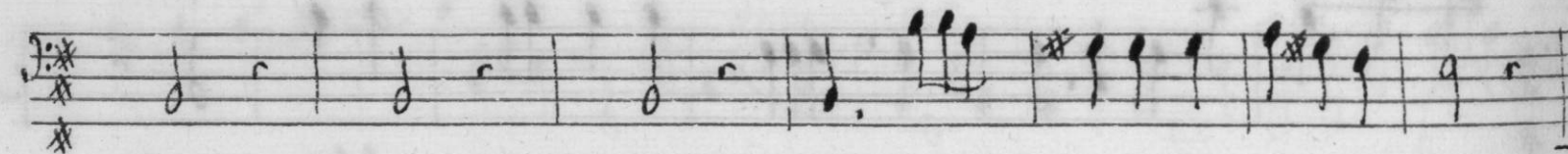




Queles Echos de nos chants retentissent

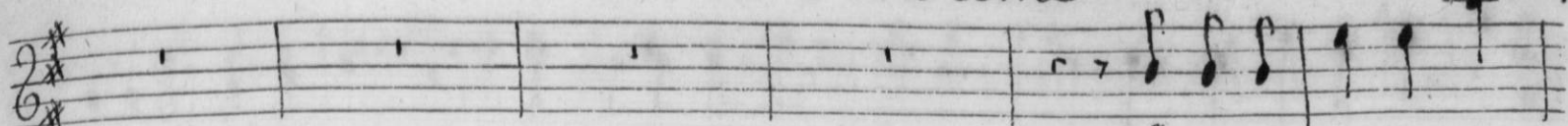


Queles Echos de nos chants retentissent

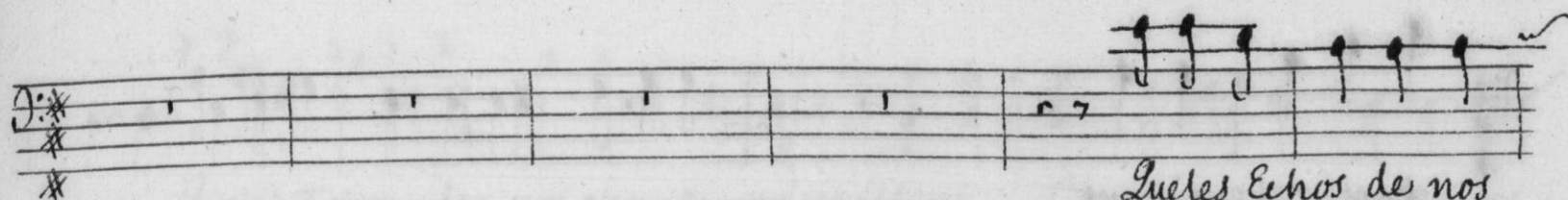
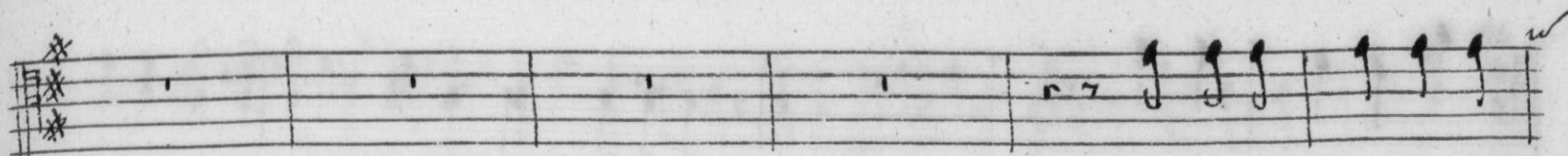


Acte Troisième

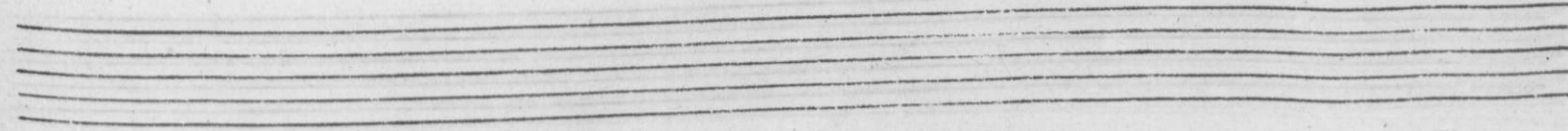
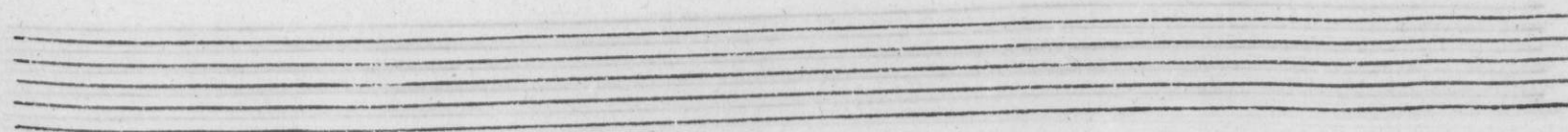
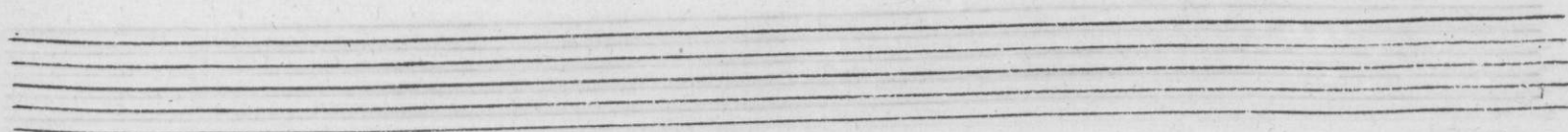
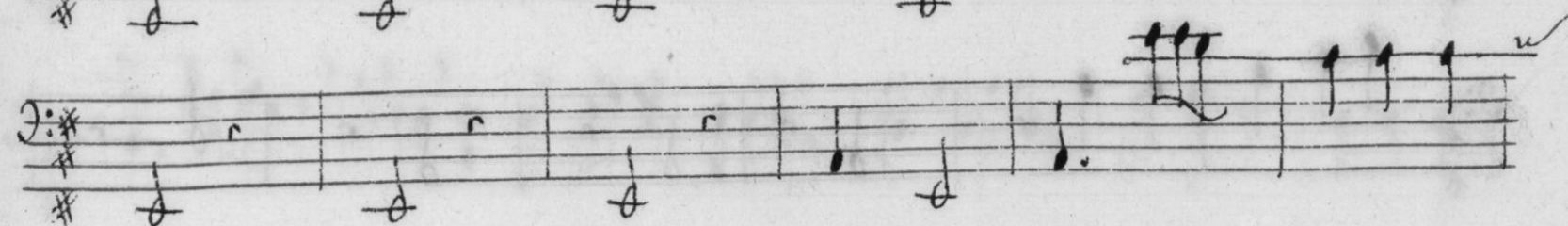
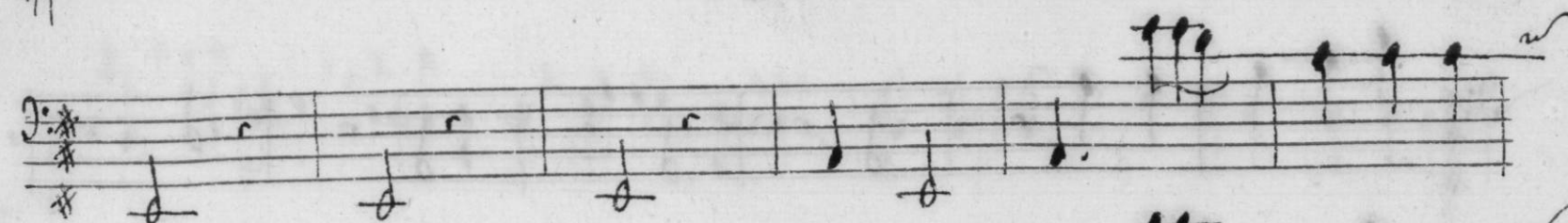
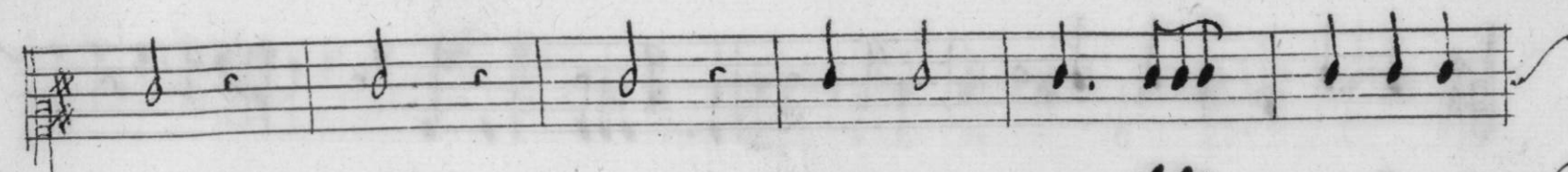
173.



Queles Echos de nos

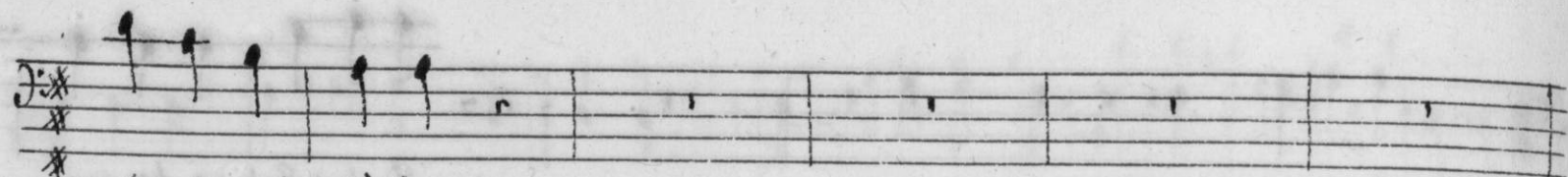
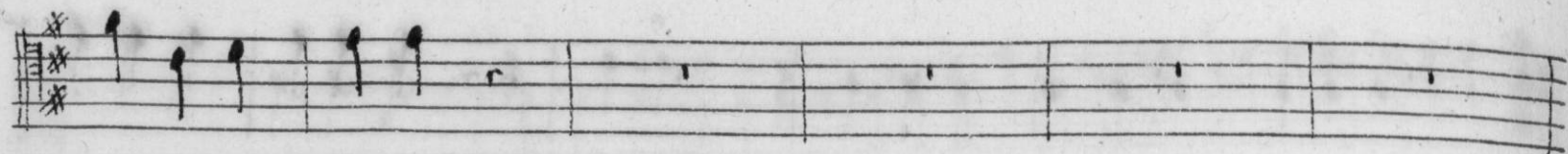
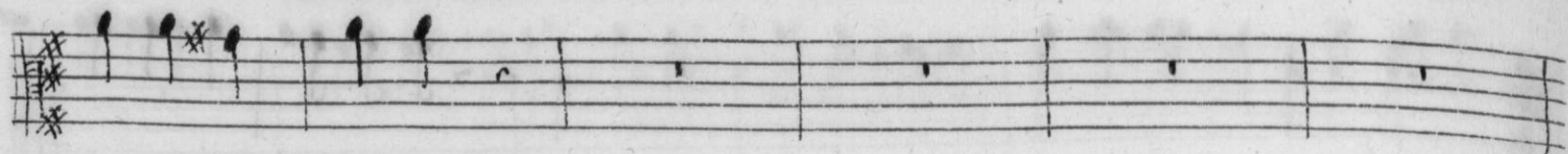


Queles Echos de nos

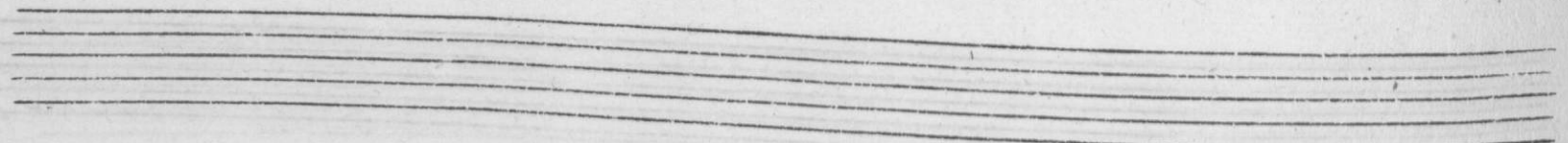
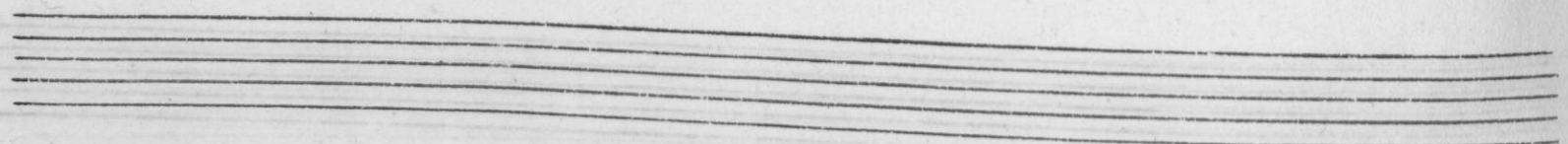
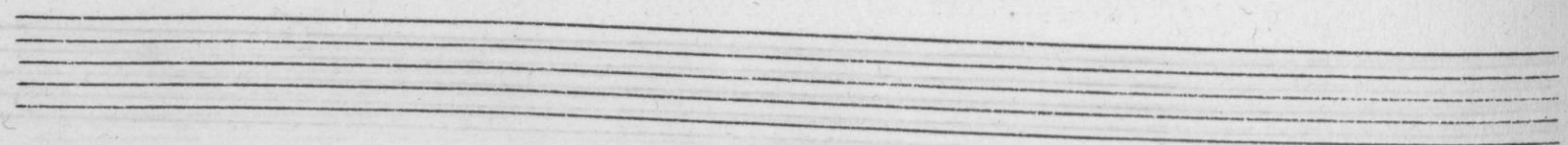
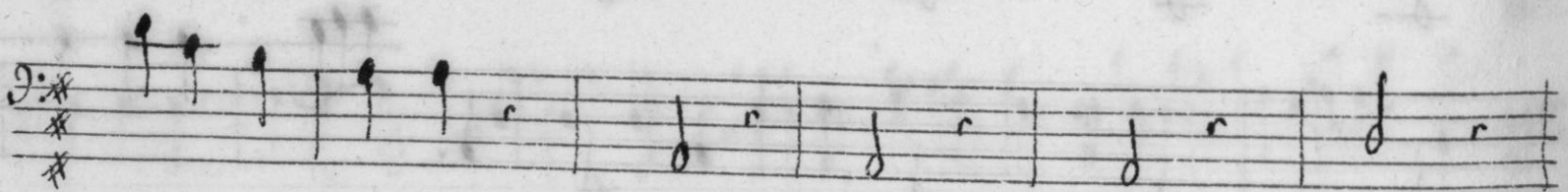
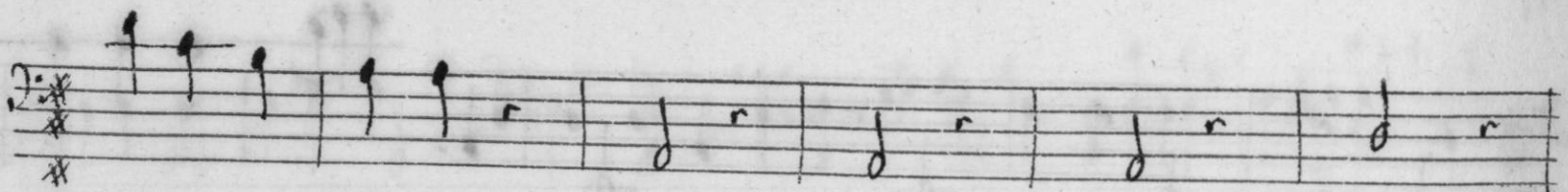
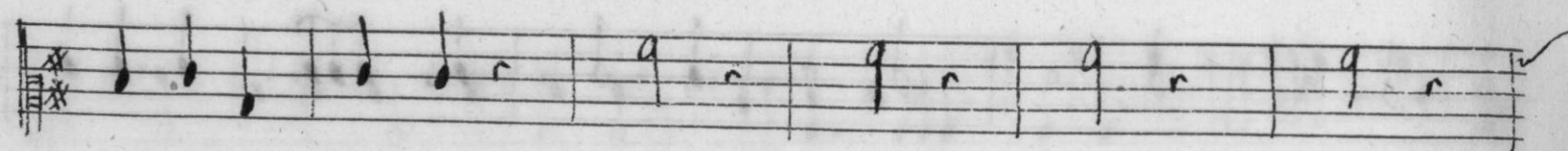




chants retentissent



chants retentissent

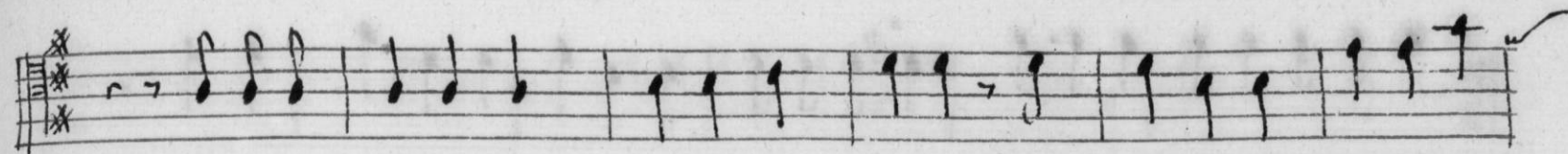


Acte Troisieme

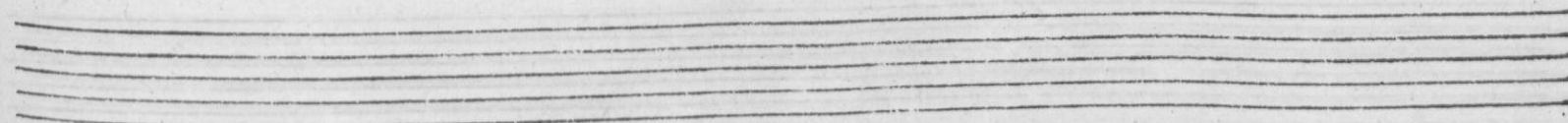
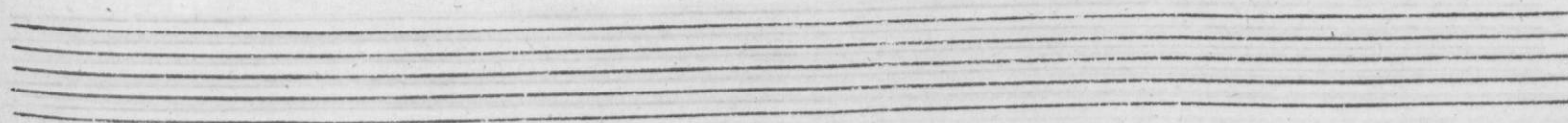
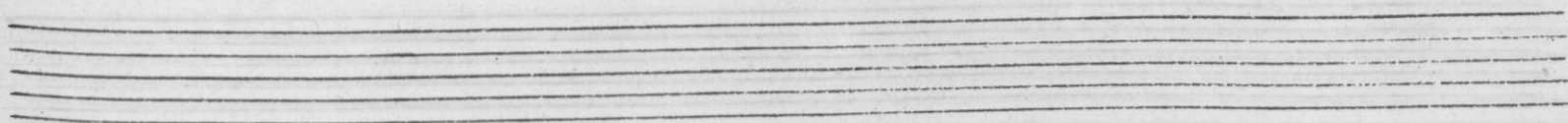
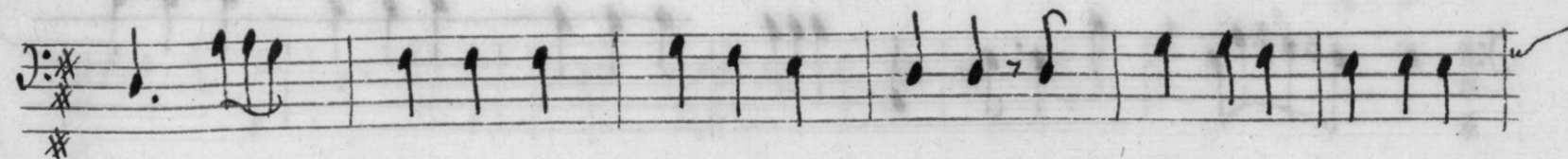
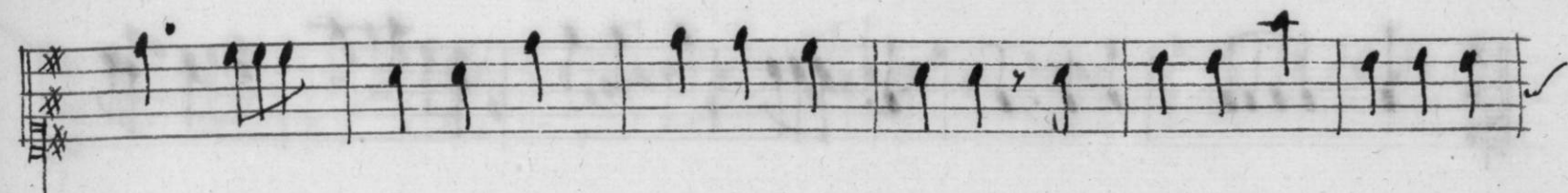
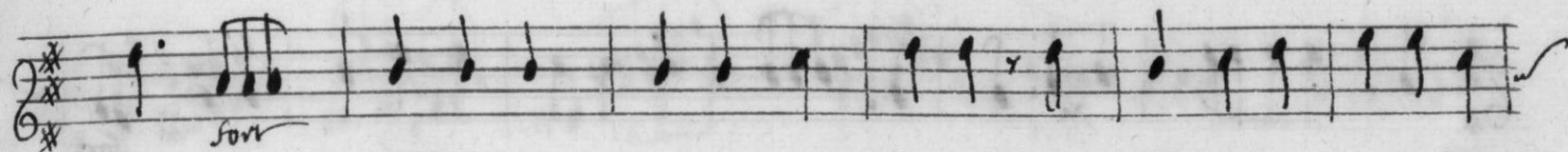
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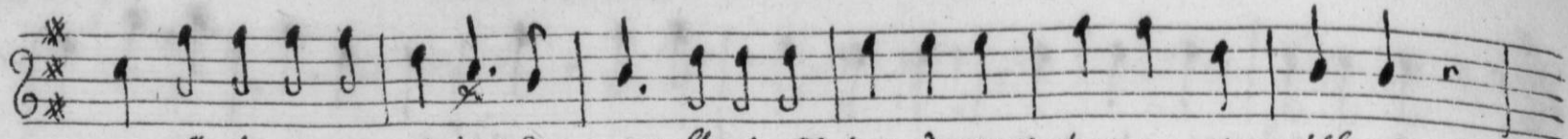


Queles Echos de nos chants retentissent L'amour ne prepare a nos

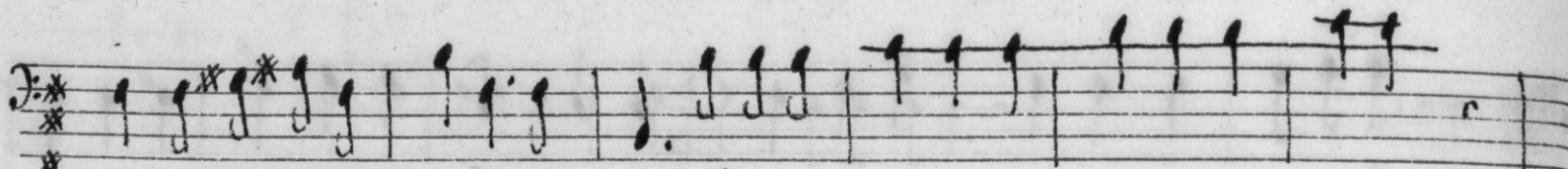
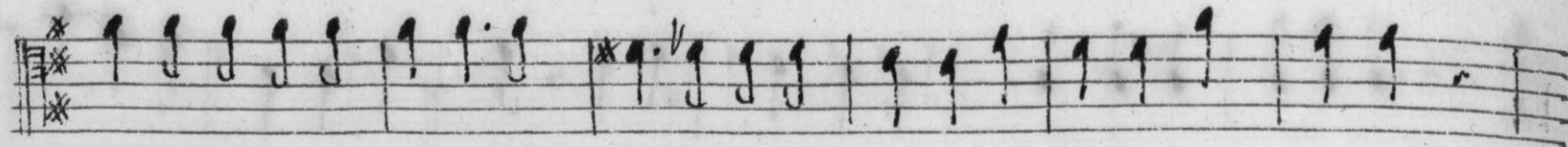


Queles Echos de nos chants retentissent L'amour ne prepare a nos

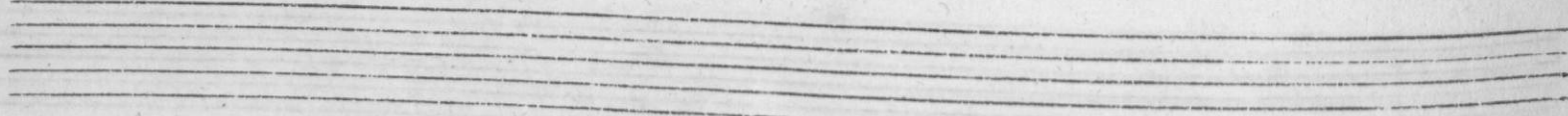
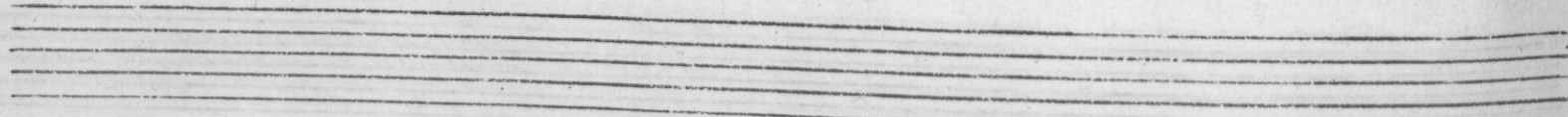
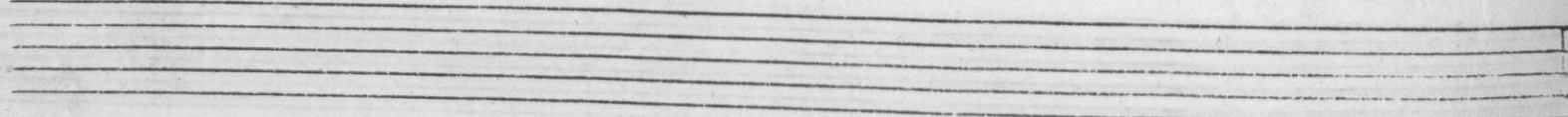
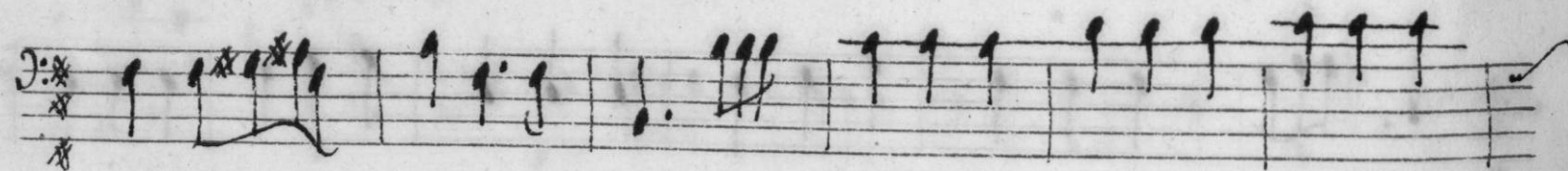
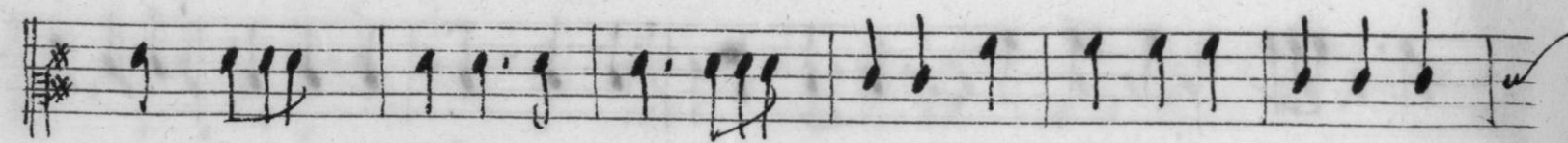
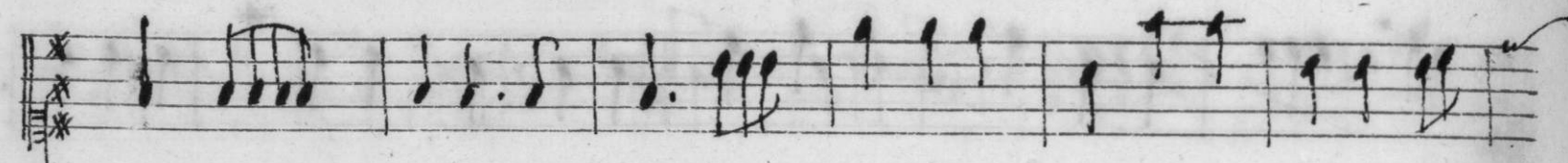




cœurs Queles plus parfaites douceurs Queles Echos de nos chants retentissent



cœurs Queles plus parfaites douceurs Queles Echos de nos chants retentissent

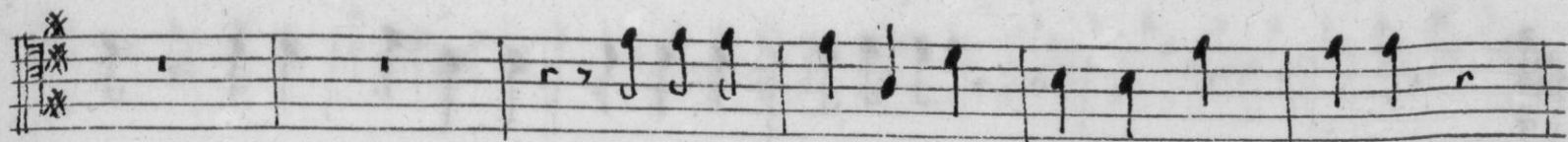


Acte Troisieme

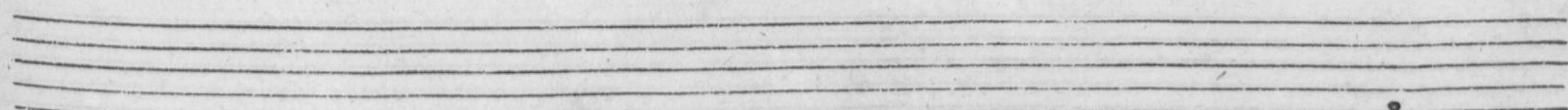
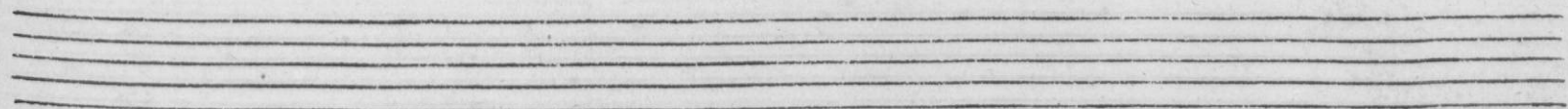
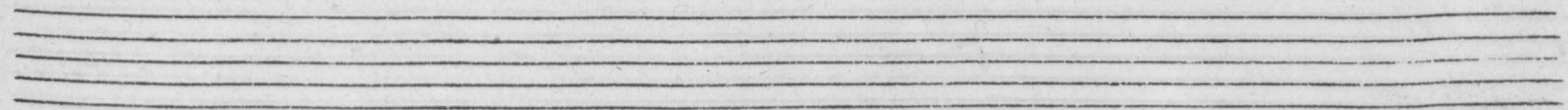
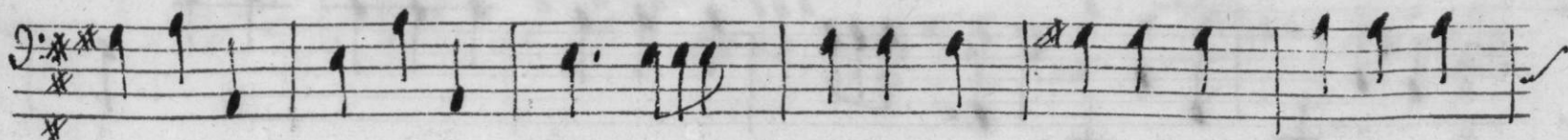
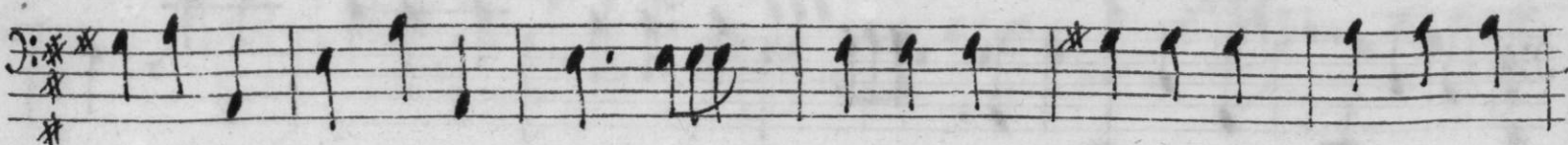
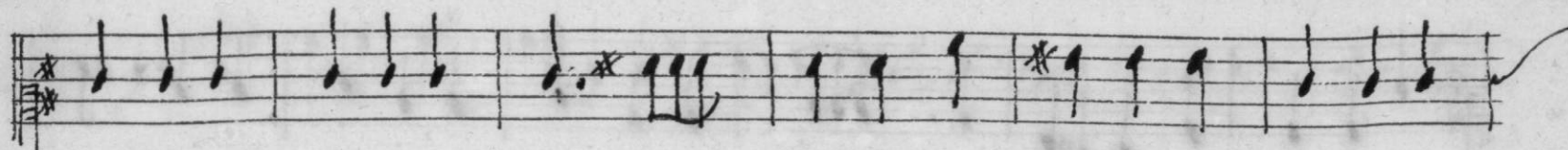
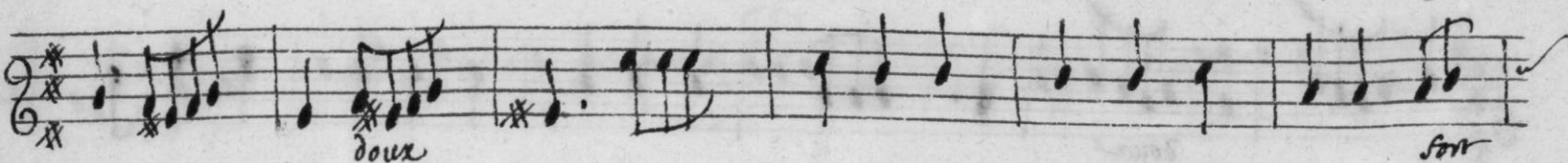
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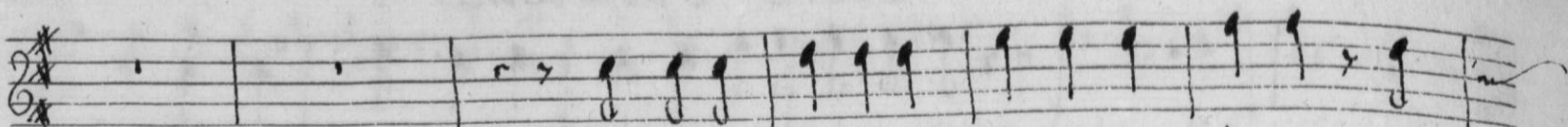


Queles Echos de nos chants retentissent

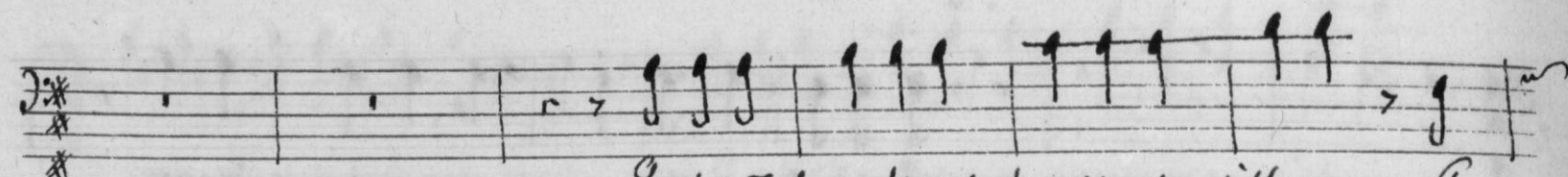
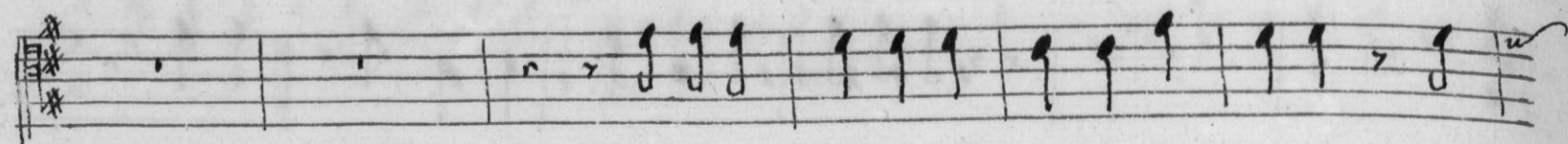
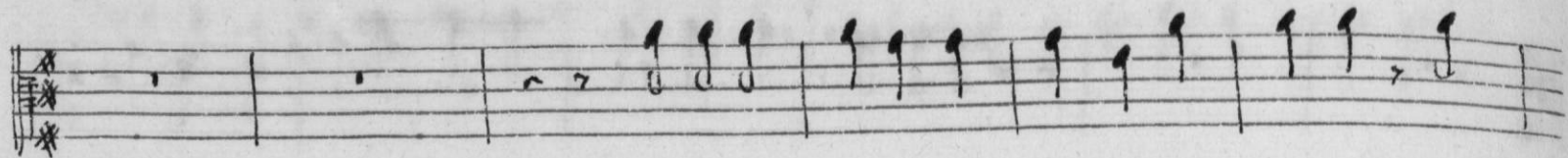


Queles Echos de nos chants retentissent

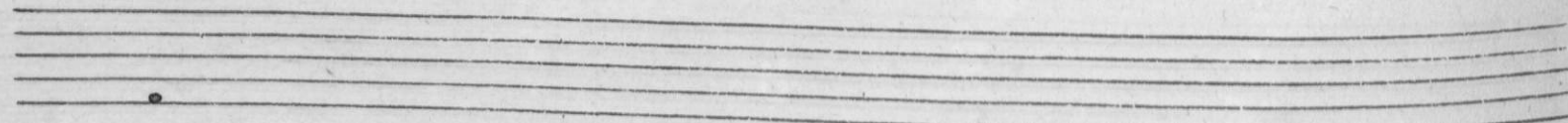
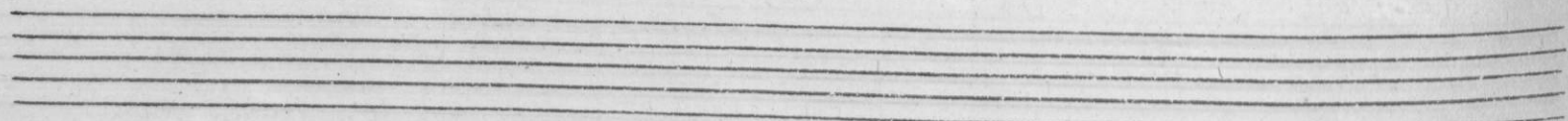
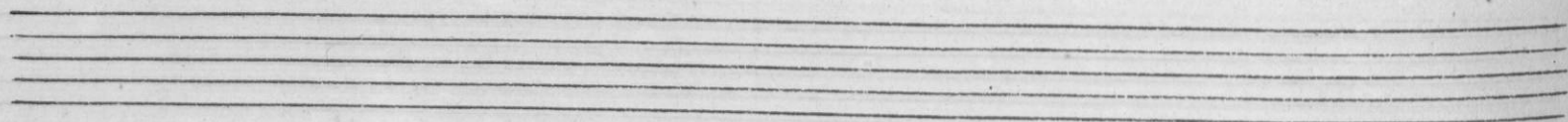
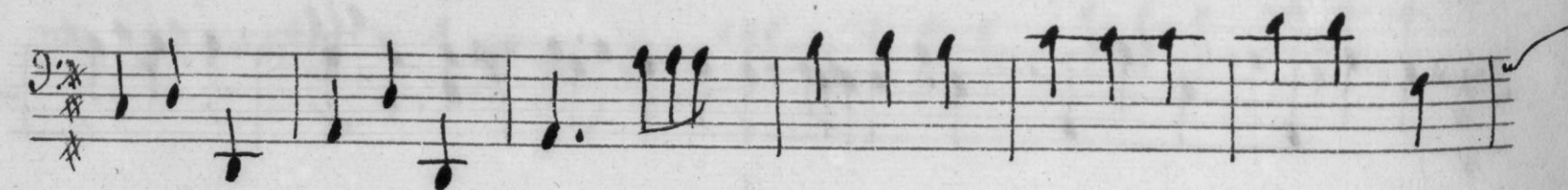
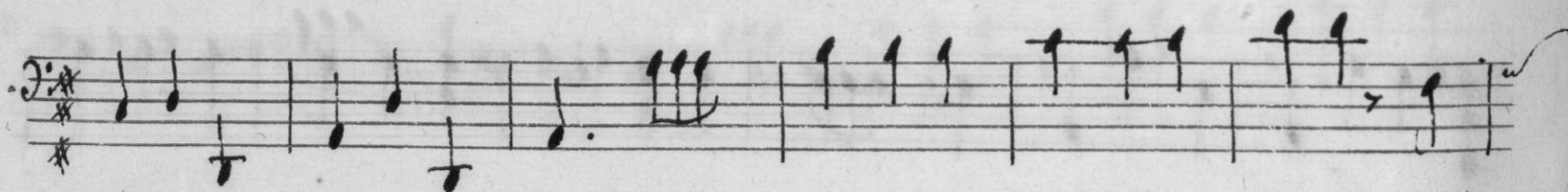
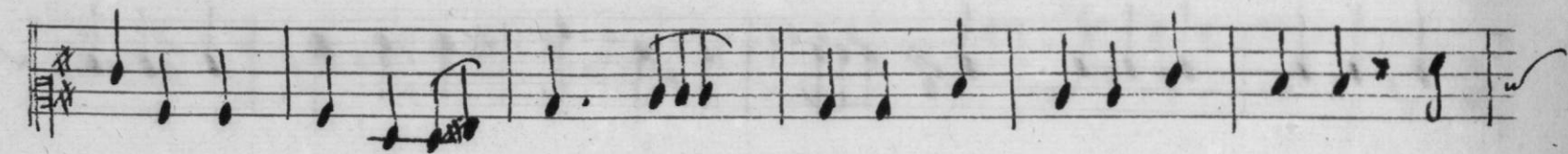
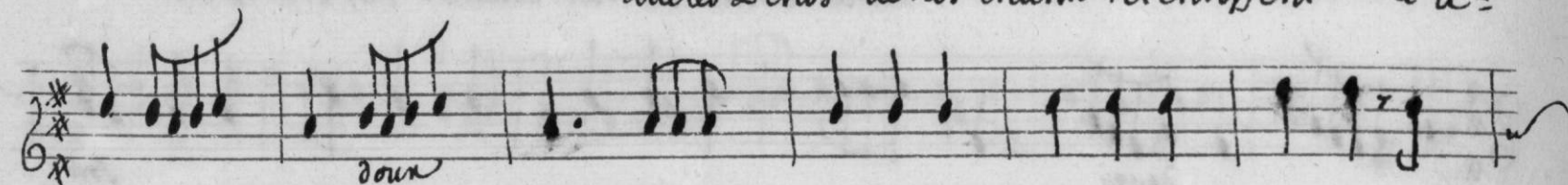




Queles Echos de nos chants retentissent La' =



Queles Echos de nos chants retentissent L'a =

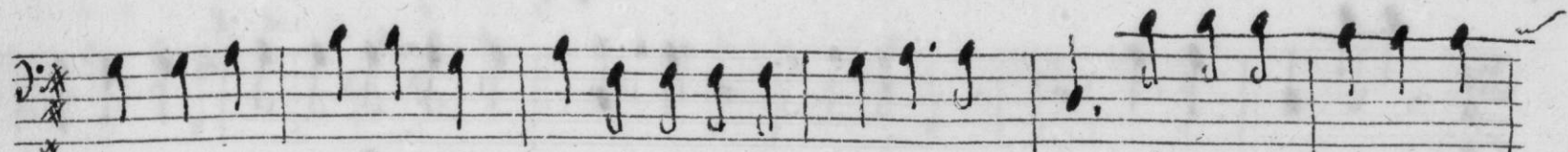
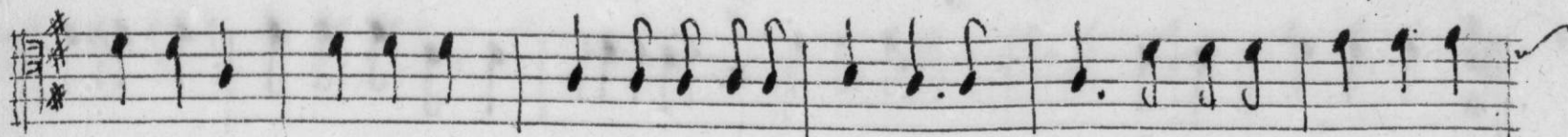
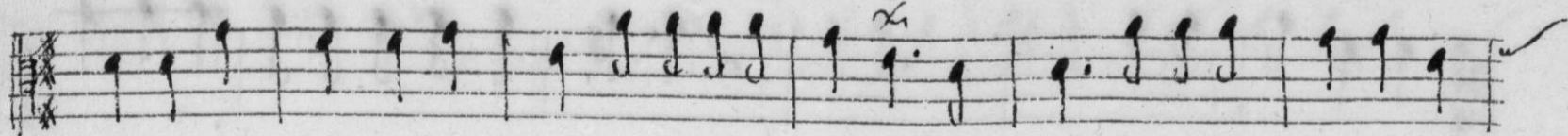


Acte Troisième

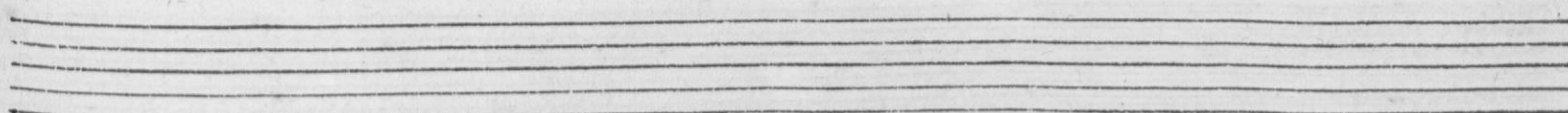
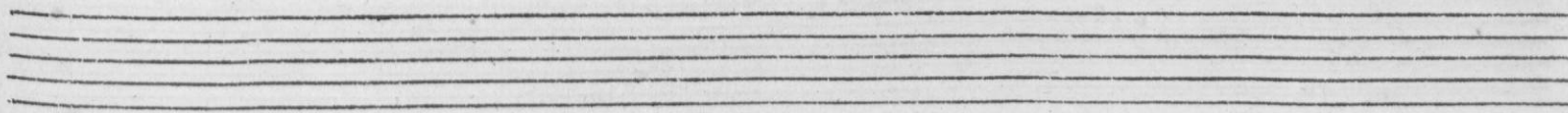
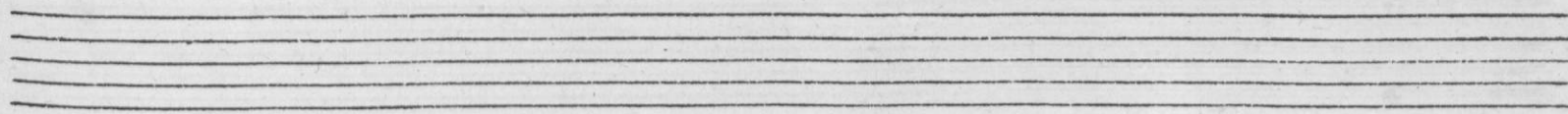
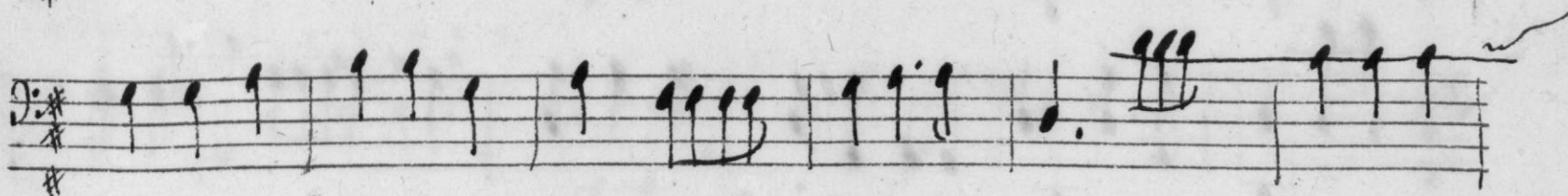
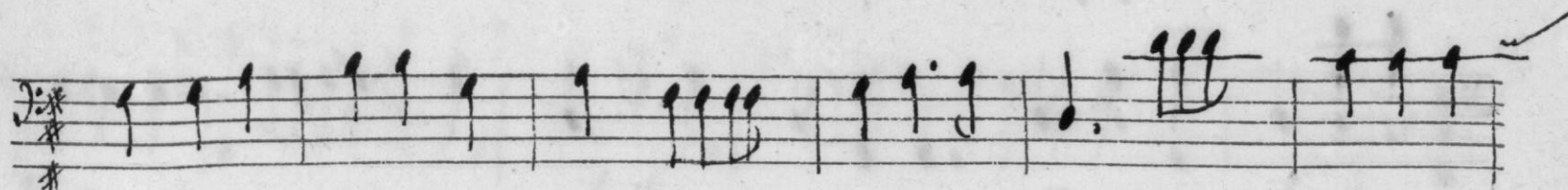
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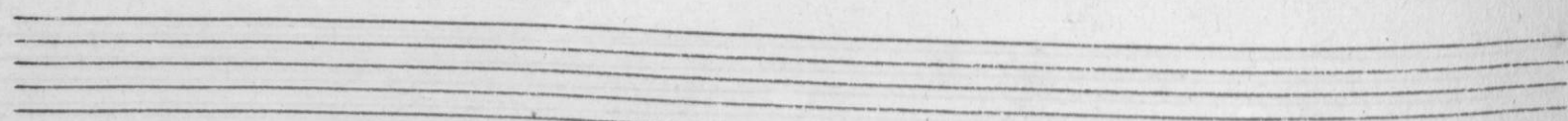
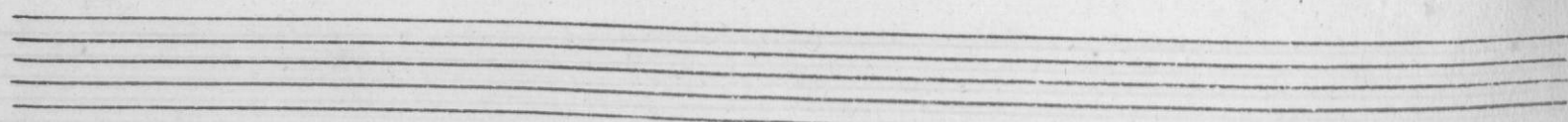
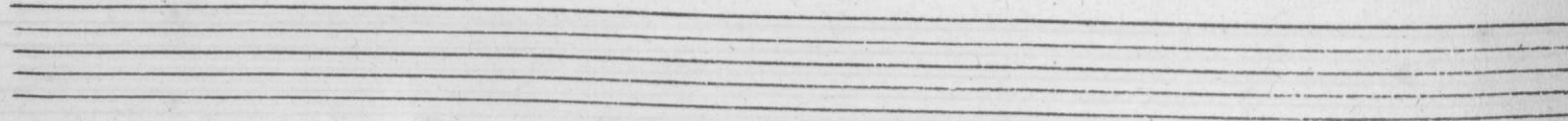
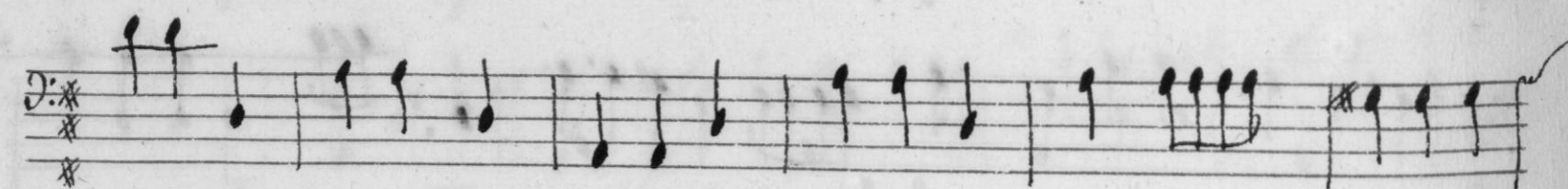
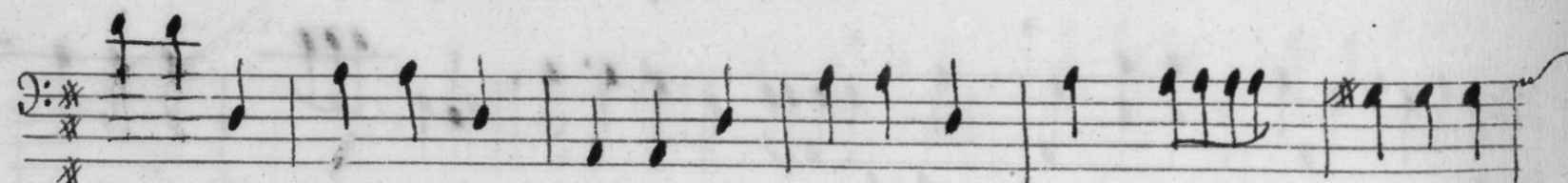
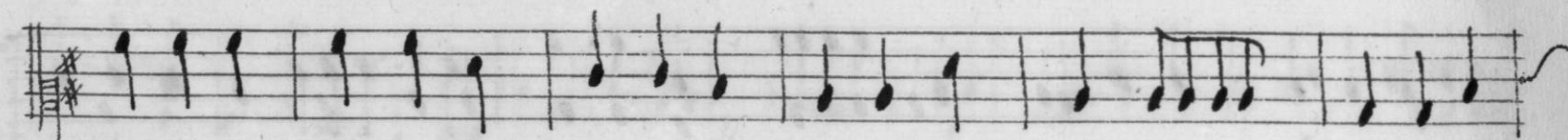
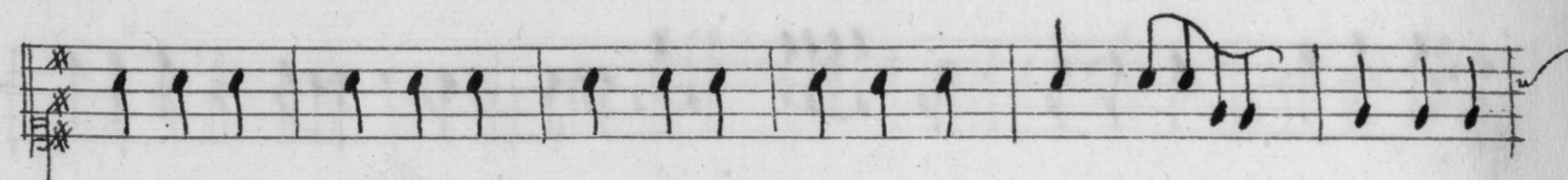
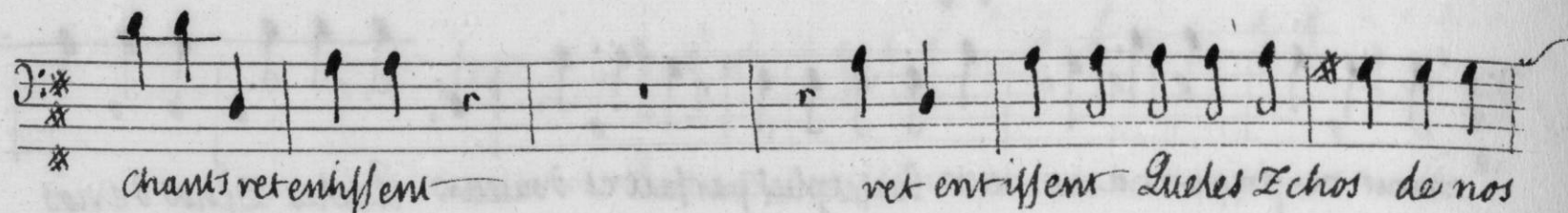
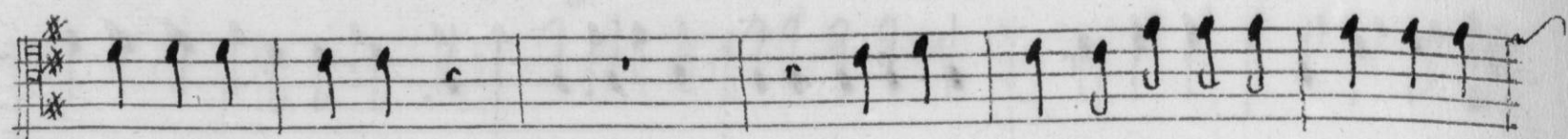
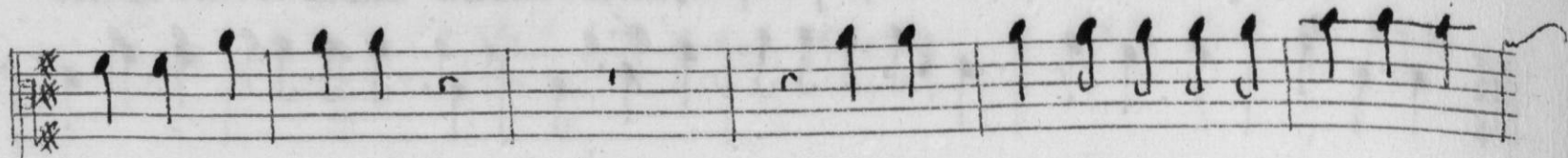
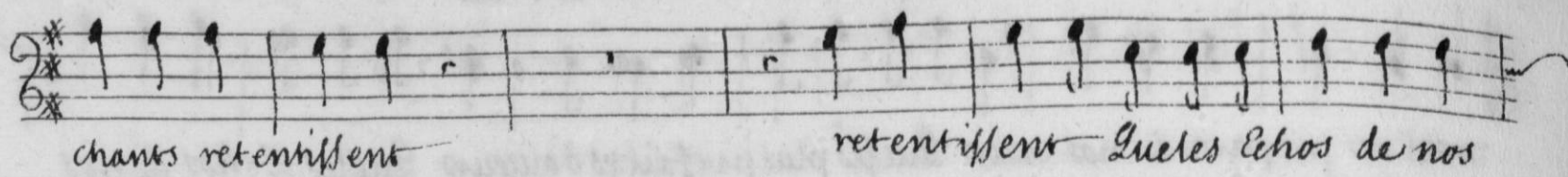


—mour ne prepare à nos cœurs Queles plus parfaites douceurs Queles Echos de nos



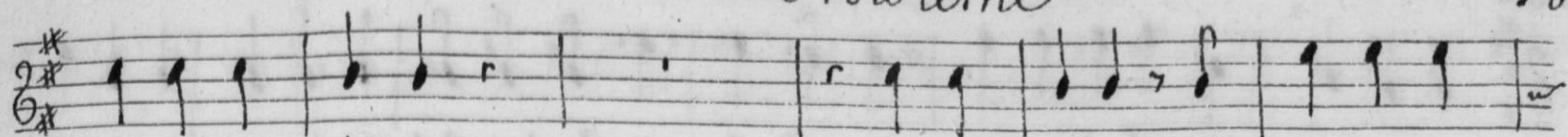
—mour ne prepare a nos cœurs Queles plus parfaites douceurs Queles Echos de nos





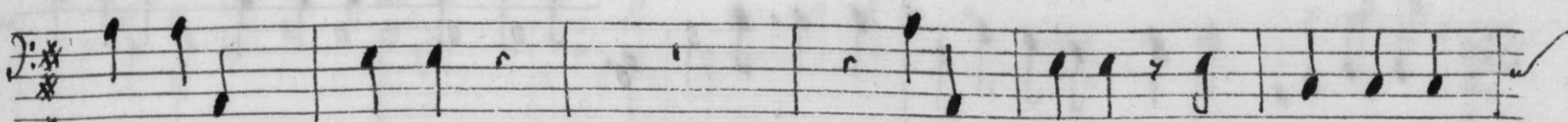
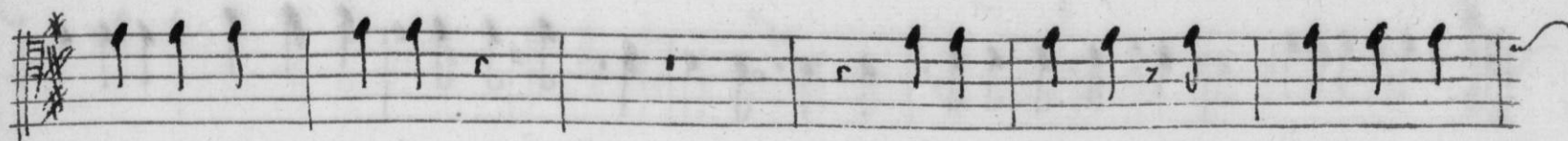
Acte Troisième

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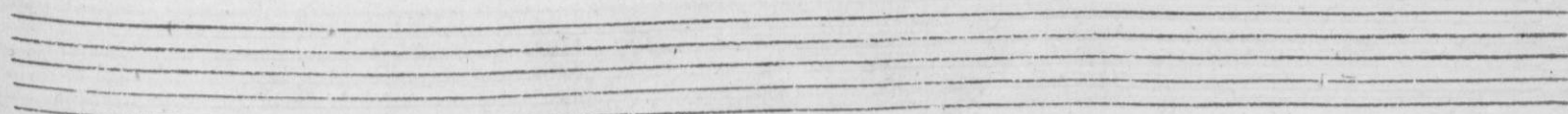
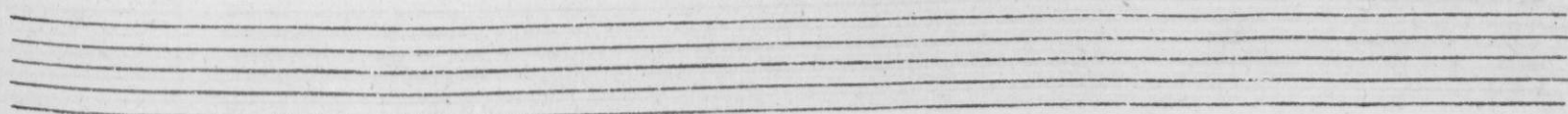
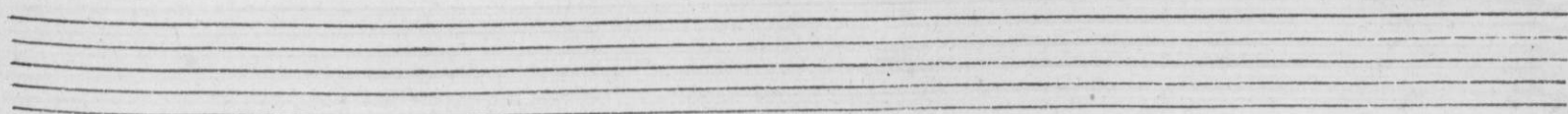
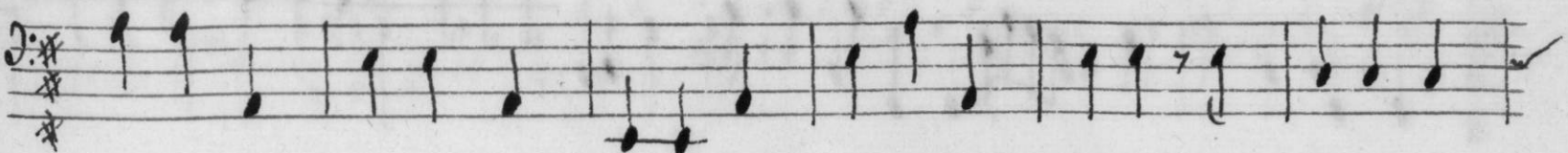
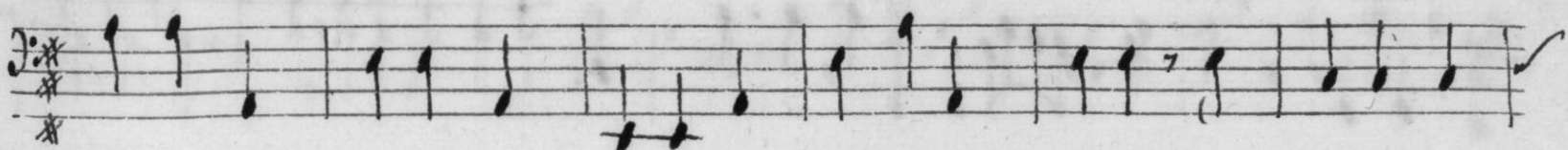
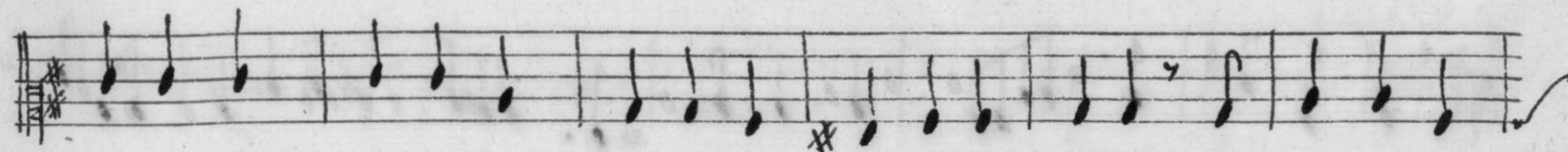
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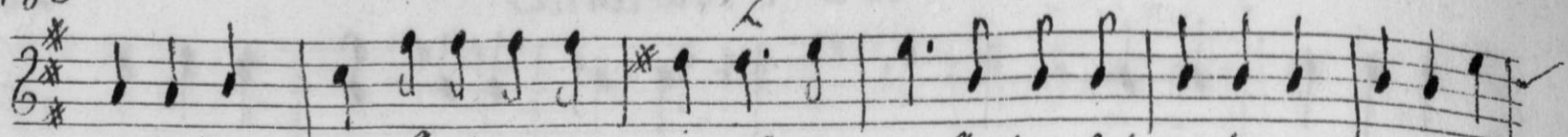
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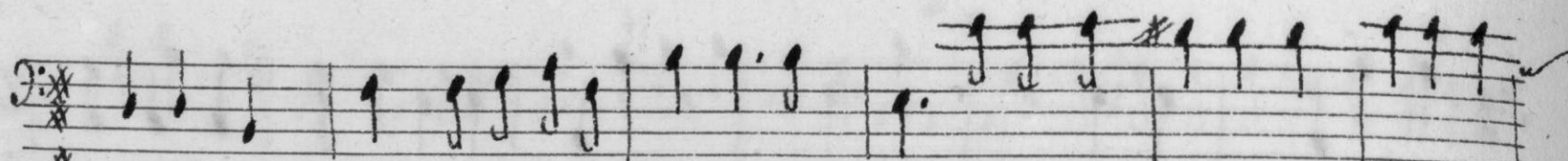
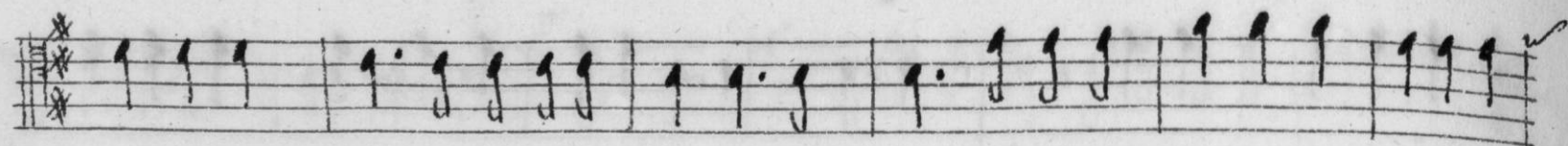
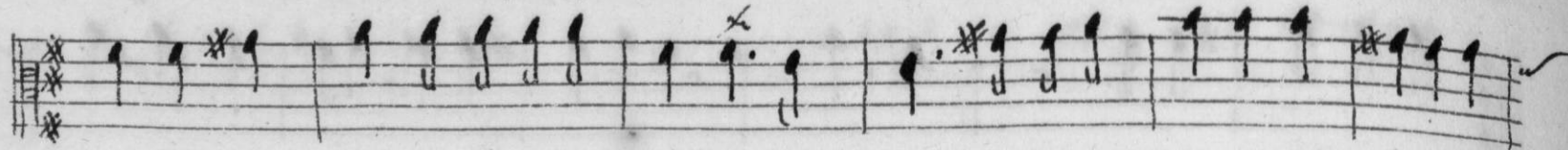
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retentissent L'amour ne pre-

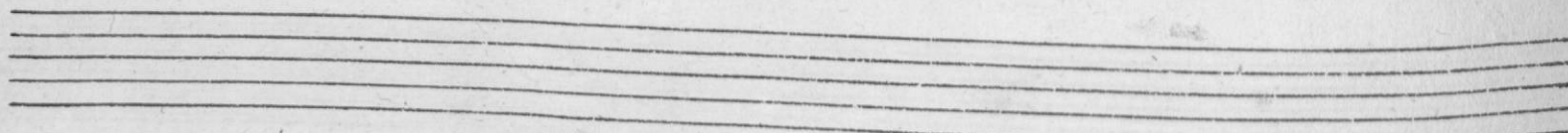
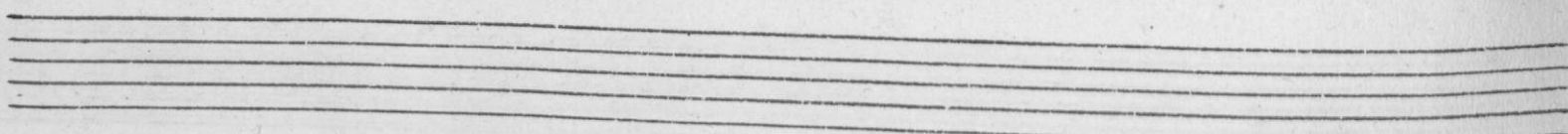
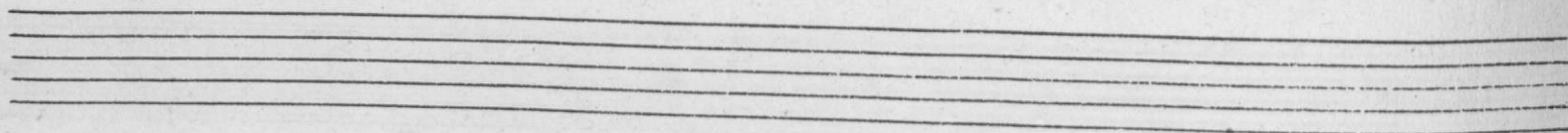
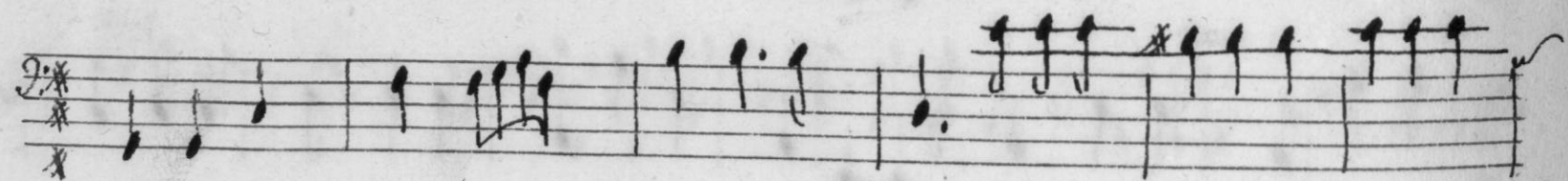
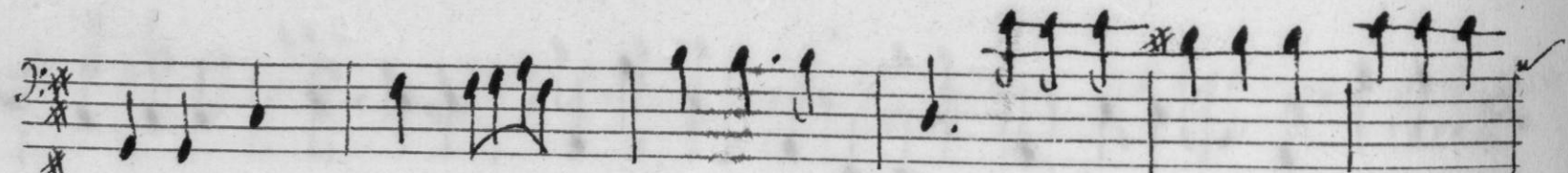
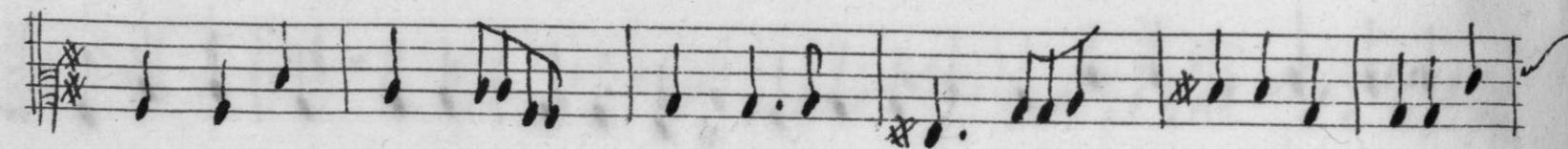
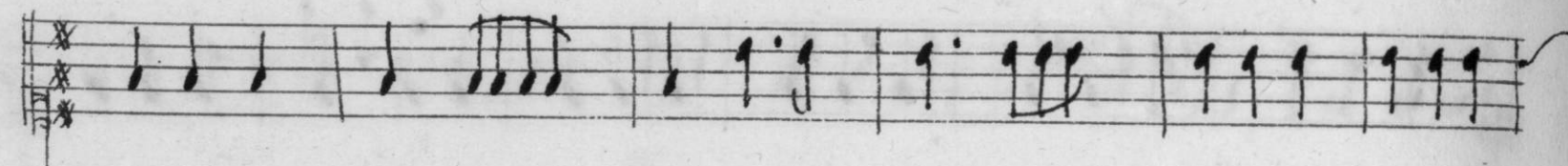
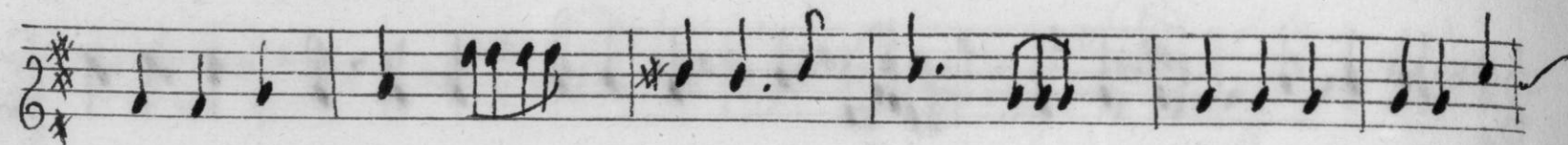




= pare à nos cœurs Que les plus parfaites douceurs Que les Echos de nos chants reten-

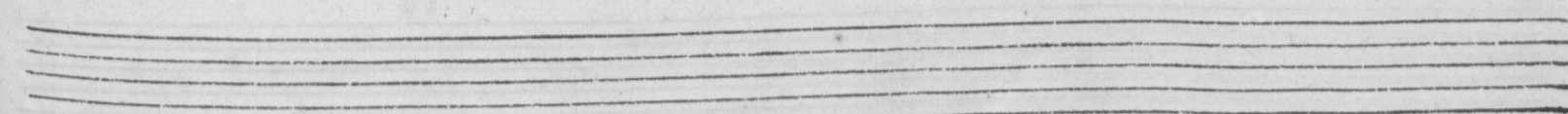
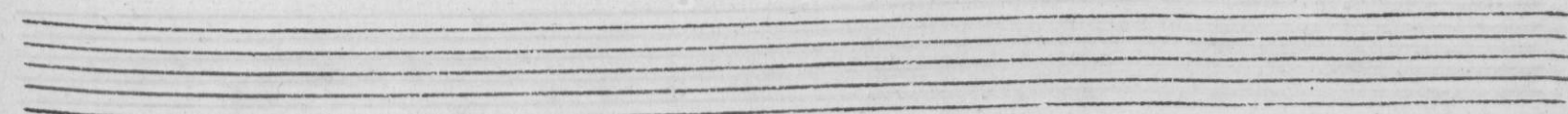
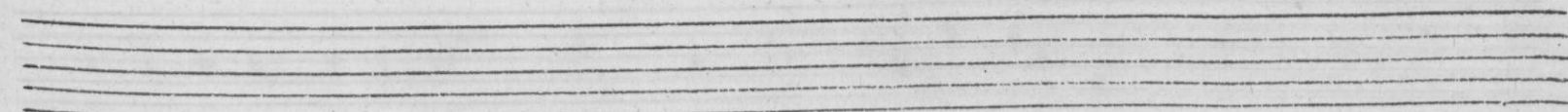
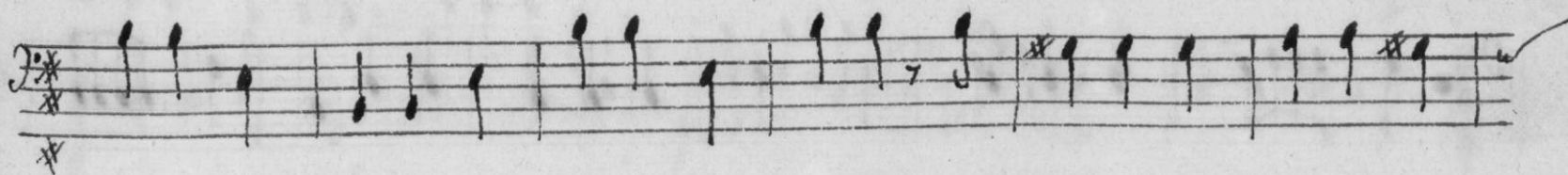
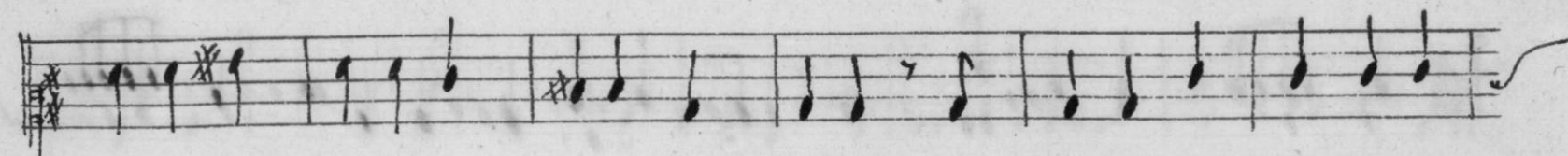
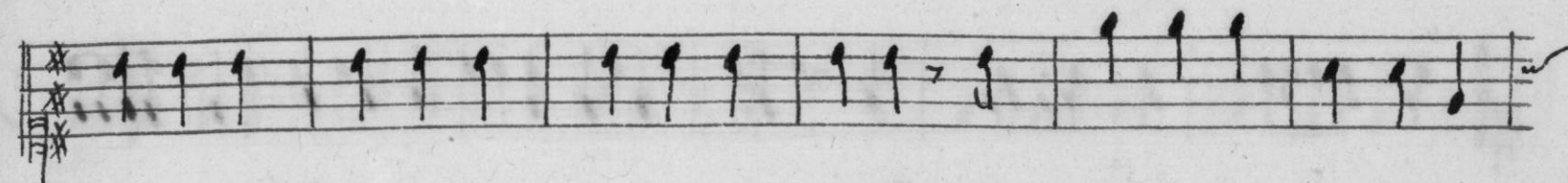
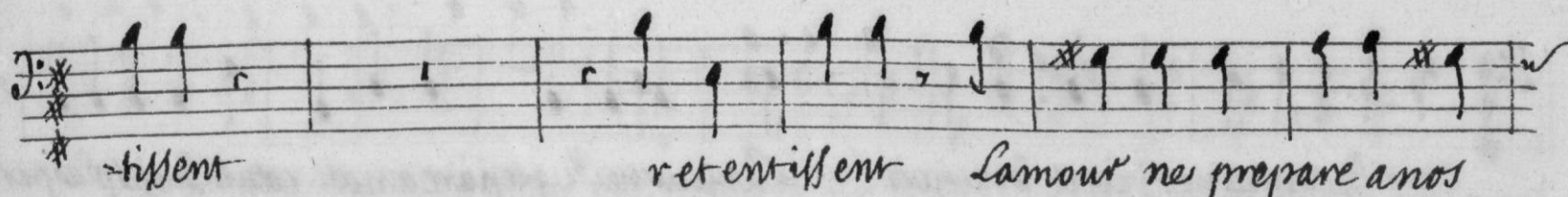
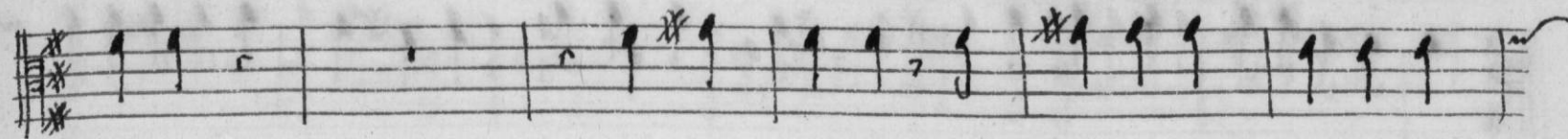
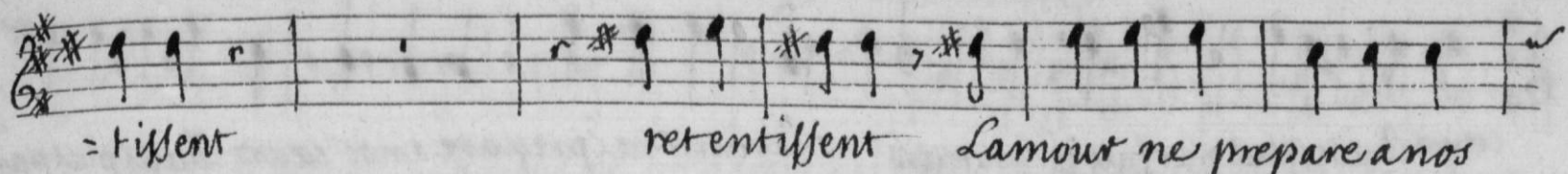


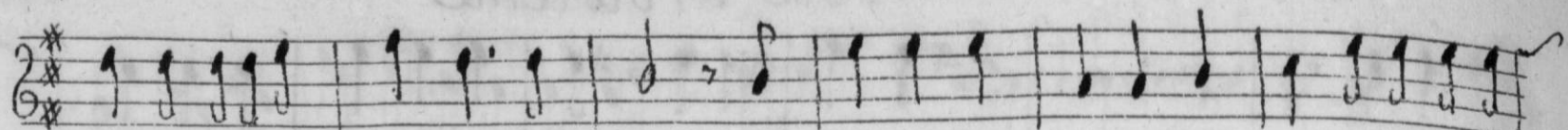
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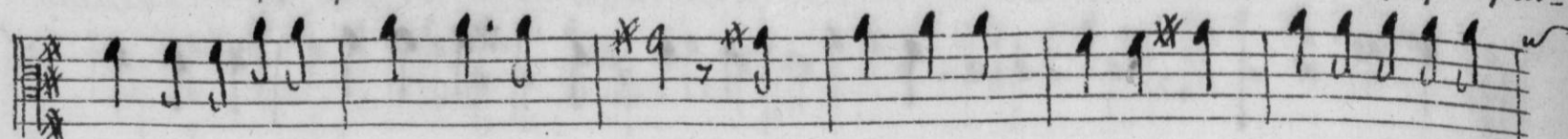
Acte Troisième

183.

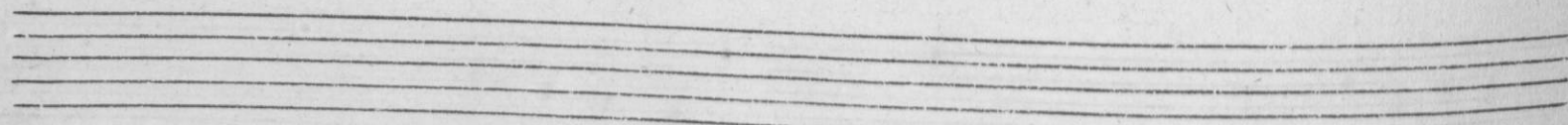
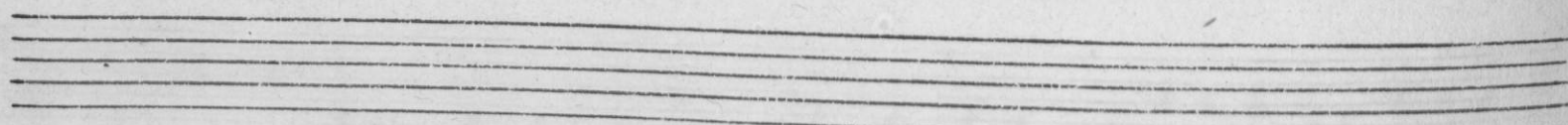
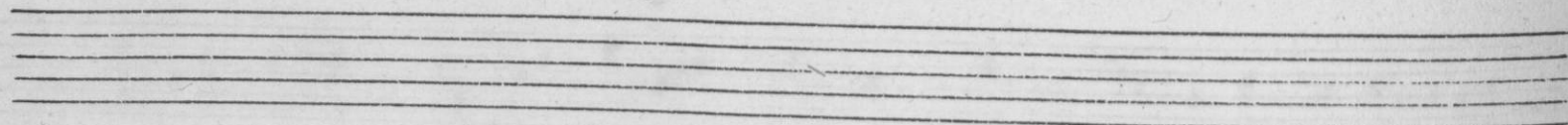
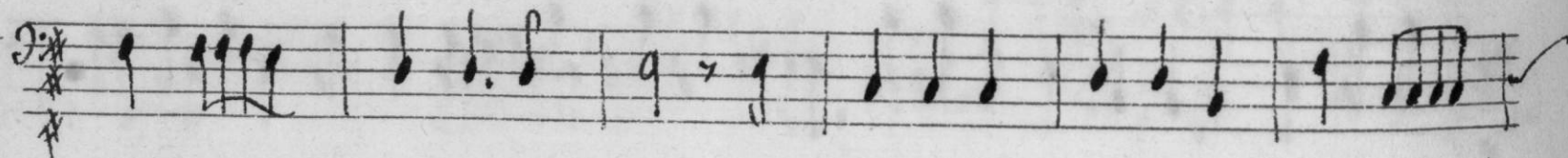
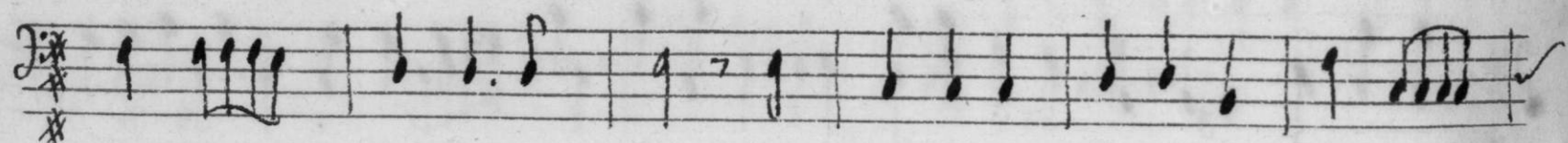
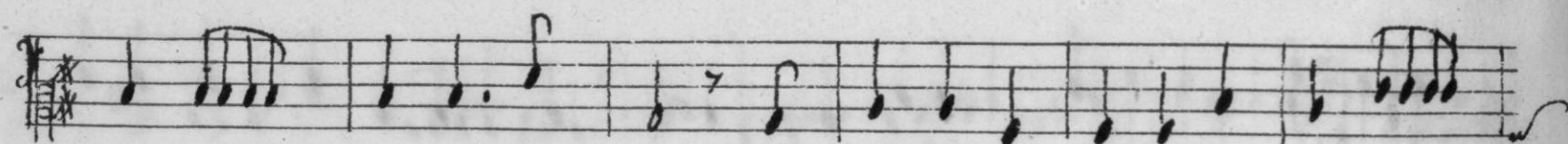
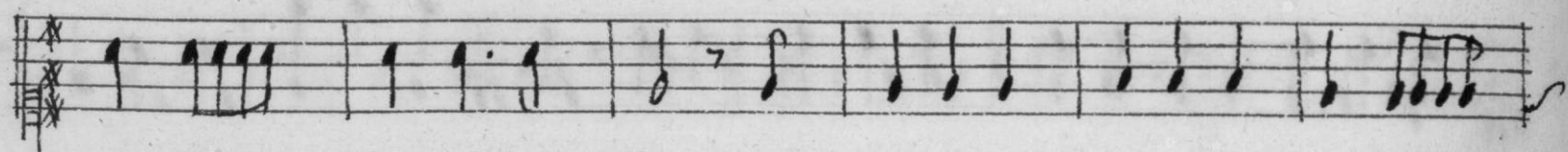
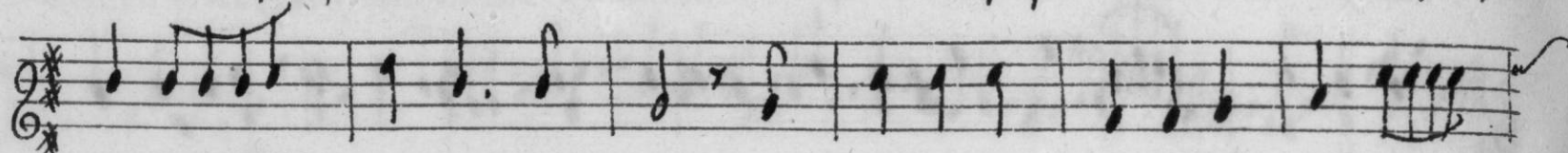




coeurs Qu'es plus parfaites douceurs L'amour ne prepare a nos coeurs Qu'es plus par-

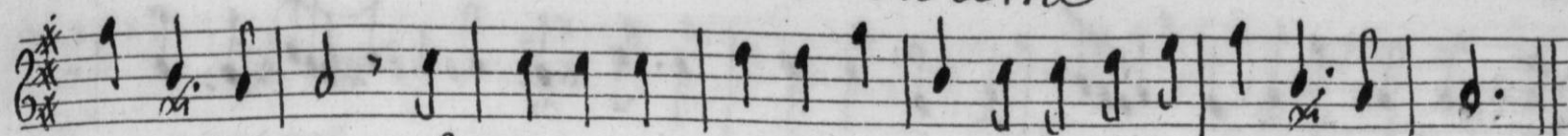


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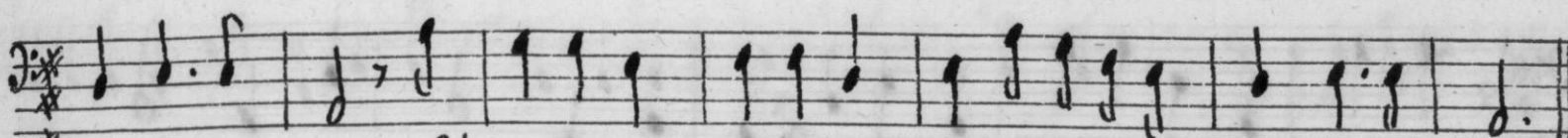
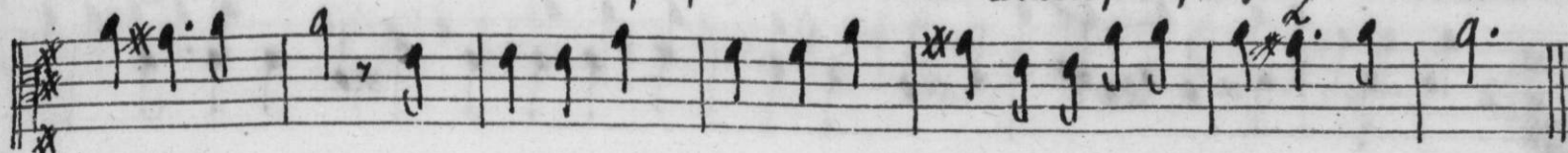


Acte Troisième

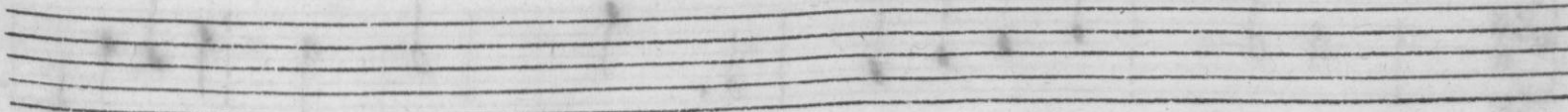
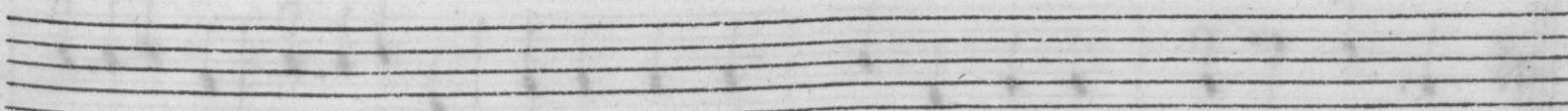
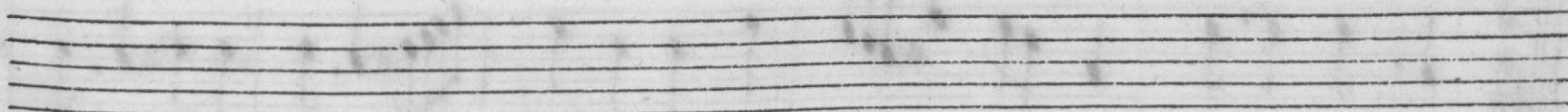
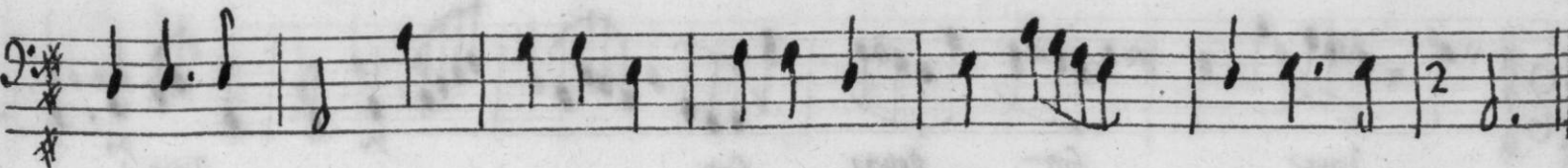
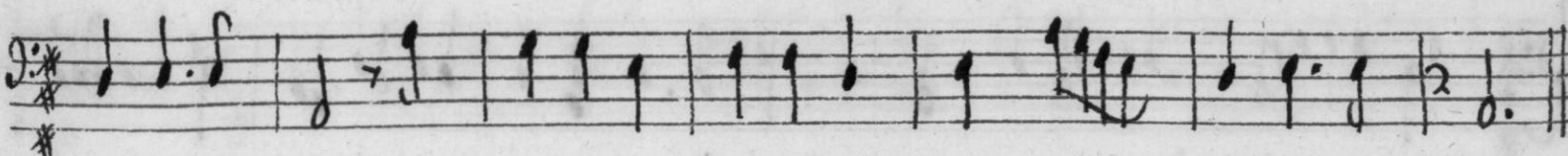
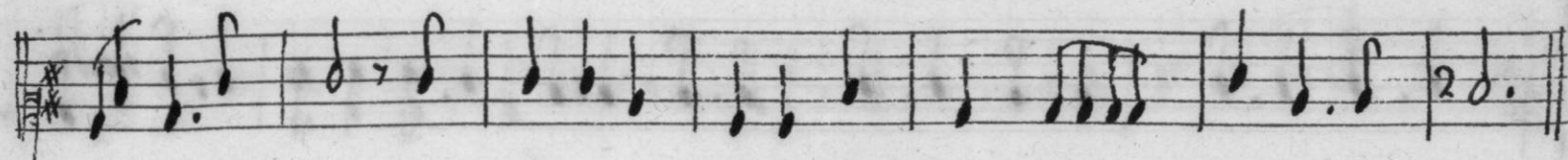
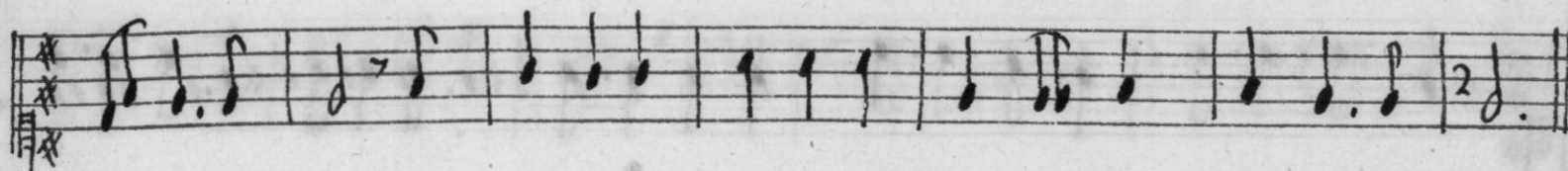
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Faites douceurs L'amour ne prepare a nos cœurs Gueses plus parfaites douceurs



Faites douceurs L'amour ne prepare a nos cœurs Gueses plus parfaites douceurs



Handwritten musical score for piano, page 186. The score consists of three systems, each with four staves. The first system is marked "Echos" and "fort". The second system has dynamic markings "fort", "doux", "fort", "doux", and "fort". The third system has dynamic markings "doux", "fort", "doux", "fort", and "doux". The music is in 2/4 time and features various melodic and harmonic patterns.

Acte Troisième

187.

First system of musical notation, measures 1-4. The system consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains the melody with dynamic markings: *fort* (measure 1), *doux* (measure 2), *fort* (measure 3), and *doux* (measure 4). The second staff is in treble clef with a key signature of two sharps, containing a harmonic line. The third staff is in treble clef with a key signature of two sharps, containing a harmonic line. The fourth staff is in bass clef with a key signature of two sharps, containing a harmonic line.

Second system of musical notation, measures 5-8. The system consists of four staves. The top staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It contains the melody with dynamic markings: *fort* (measure 5), *doux* (measure 6), and *fort* (measure 7). The second staff is in treble clef with a key signature of two sharps, containing a harmonic line. The third staff is in treble clef with a key signature of two sharps, containing a harmonic line. The fourth staff is in bass clef with a key signature of two sharps, containing a harmonic line.

Third system of musical notation, measures 9-12. The system consists of four staves. The top staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It contains the melody with a dynamic marking: *doux* (measure 9). The second staff is in treble clef with a key signature of two sharps, containing a harmonic line. The third staff is in treble clef with a key signature of two sharps, containing a harmonic line. The fourth staff is in bass clef with a key signature of two sharps, containing a harmonic line. The system concludes with a double bar line in measure 12.

Air

Handwritten musical score for the first system of "Air". It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are grand staves (treble and bass clefs). The fourth staff is a bass clef. The music is written in a flowing, melodic style with various note values and rests.

Handwritten musical score for the second system of "Air". It consists of four staves, continuing the musical notation from the first system. The notation includes various note values, rests, and accidentals, maintaining the melodic and harmonic structure.

Handwritten musical score for the third system of "Air". It consists of four staves, continuing the musical notation from the second system. The notation includes various note values, rests, and accidentals, maintaining the melodic and harmonic structure.

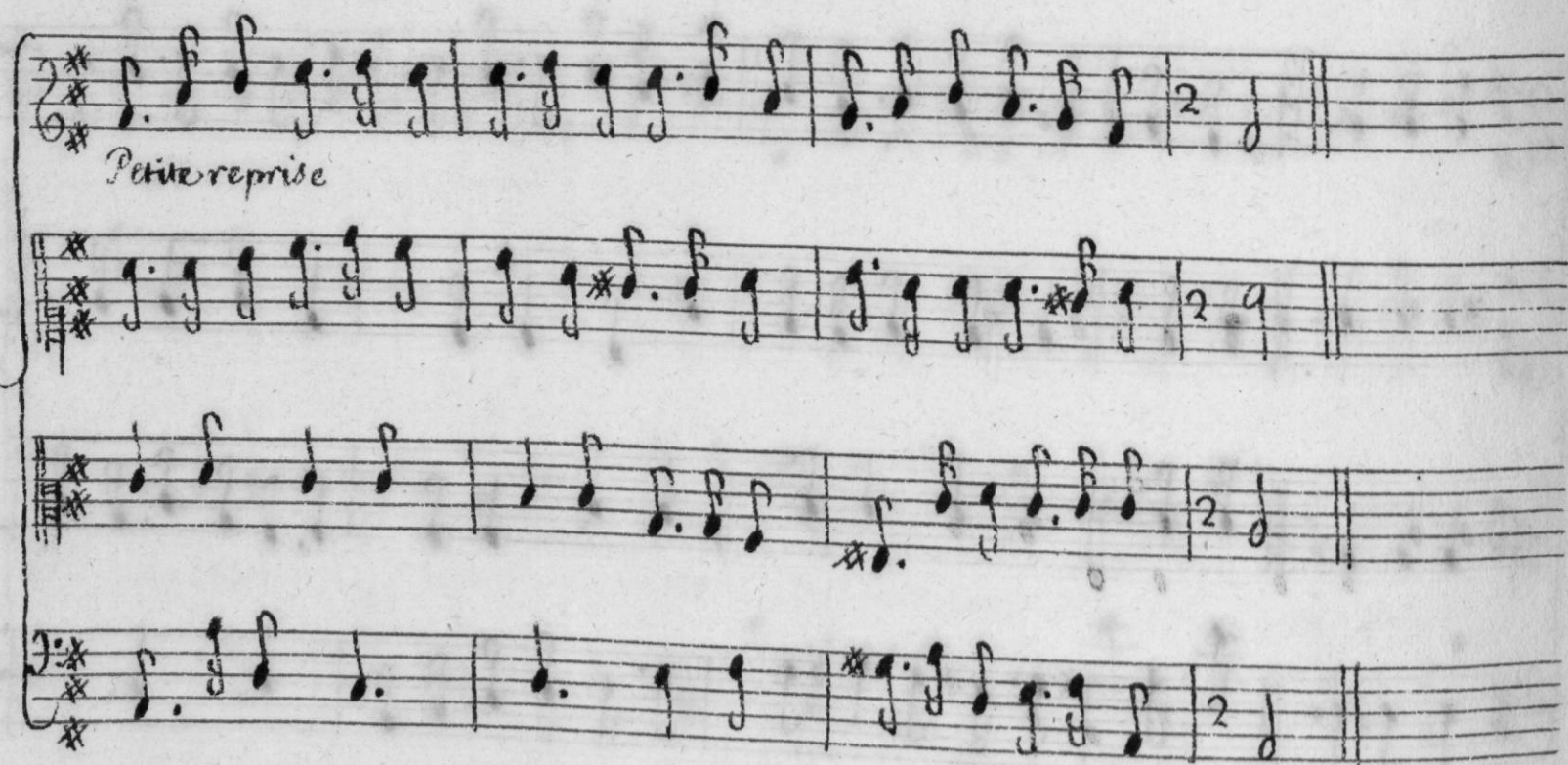
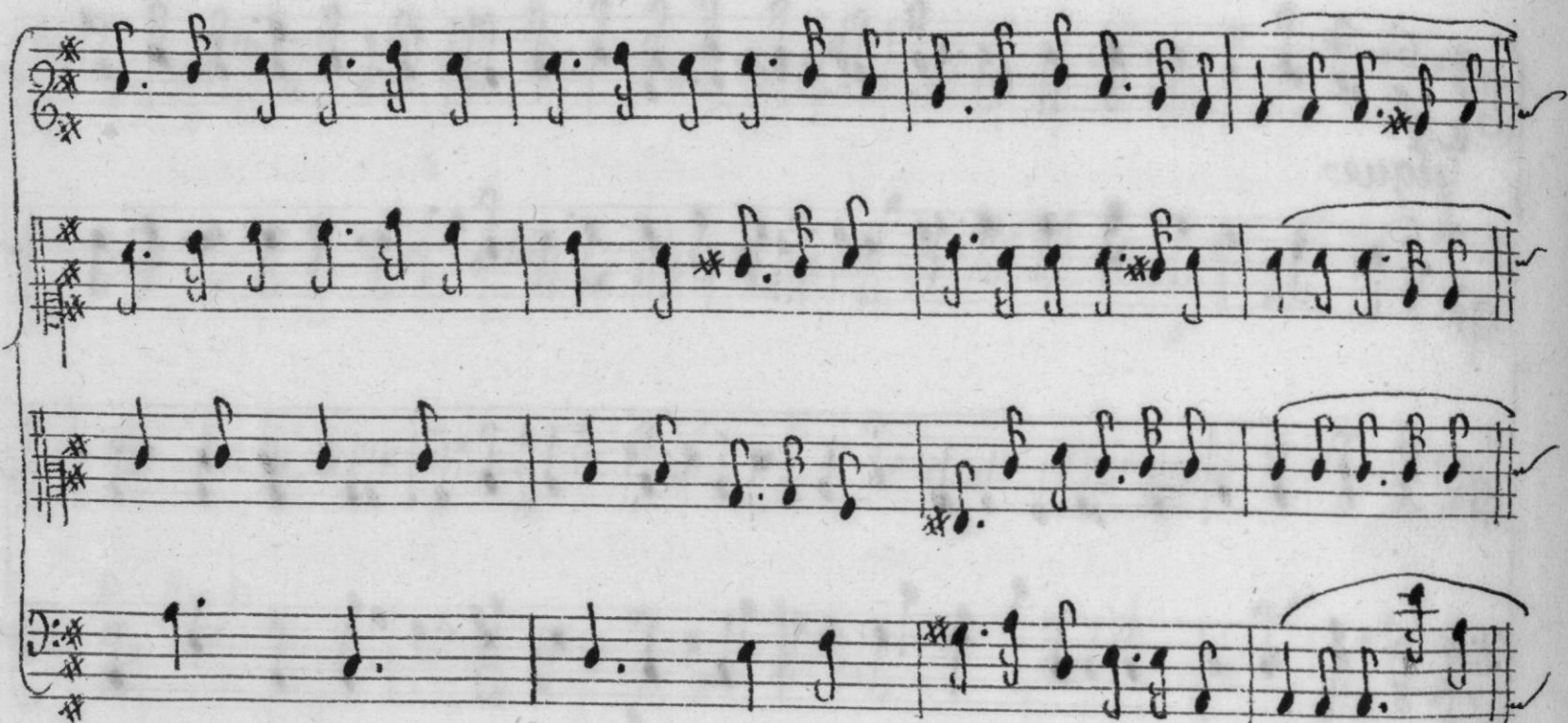
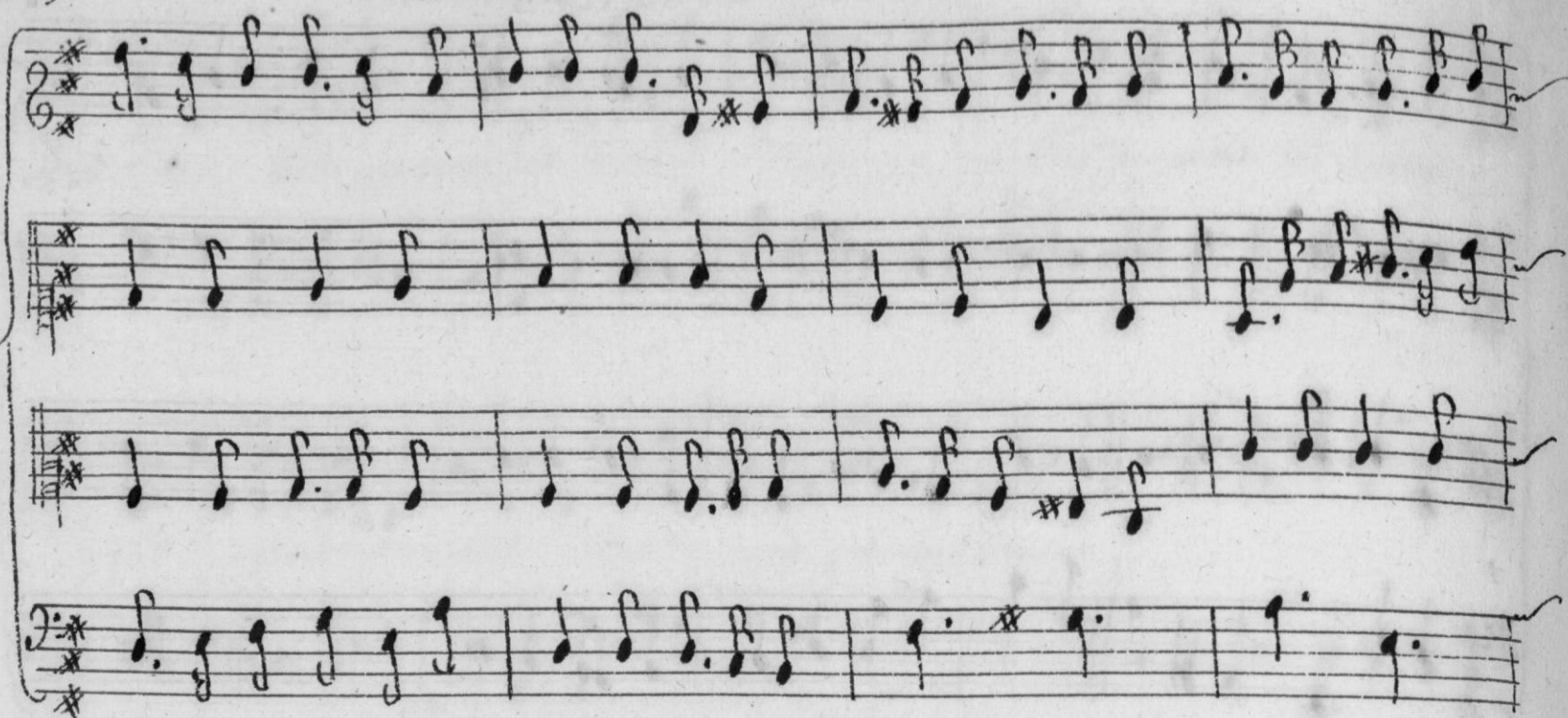
Acte Troisieme

189.

The first system consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a few notes and rests. The second staff is in alto clef with a key signature of two sharps. The third staff is in alto clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. This system appears to be an introduction or a short musical phrase.

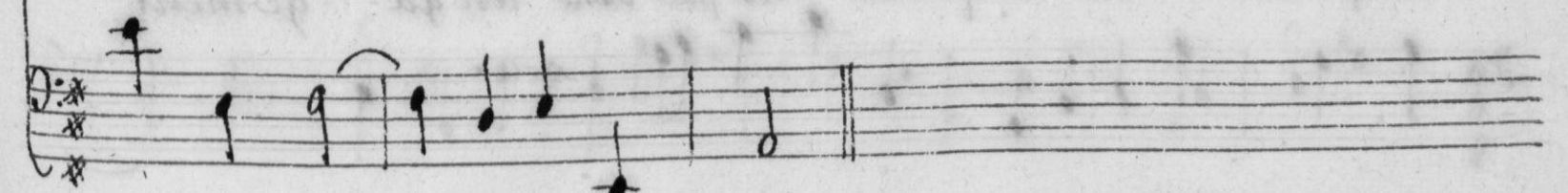
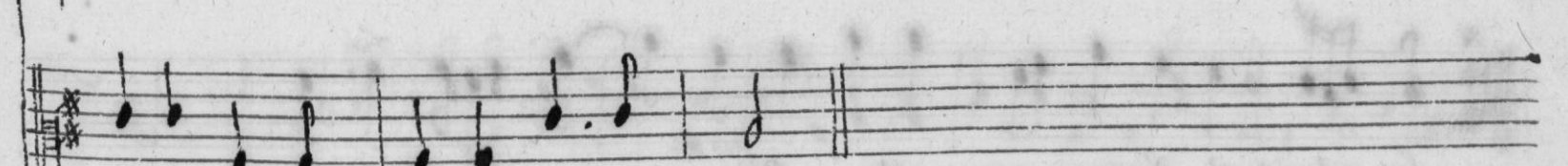
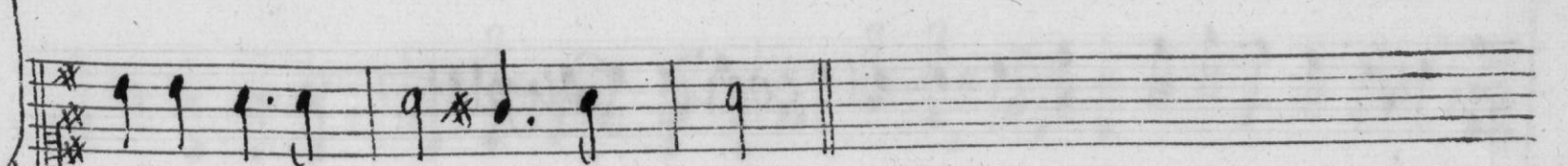
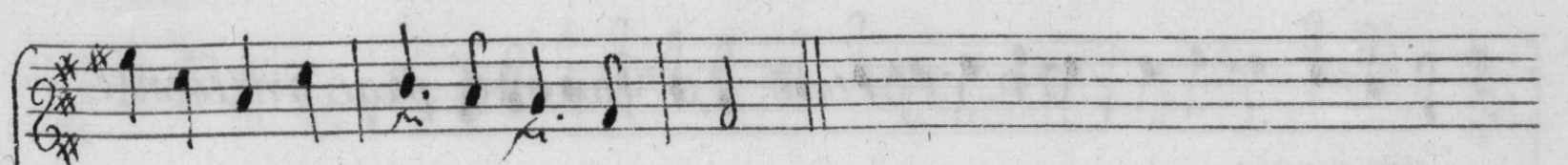
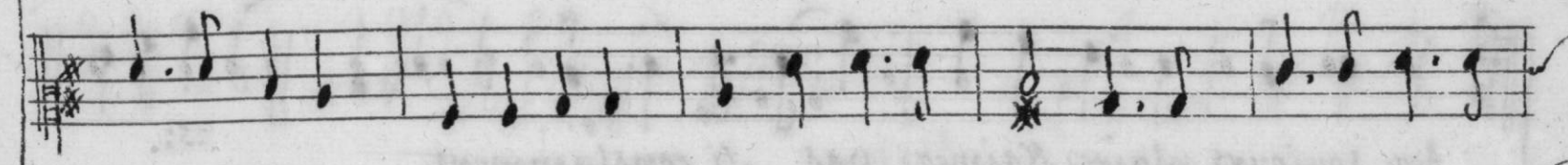
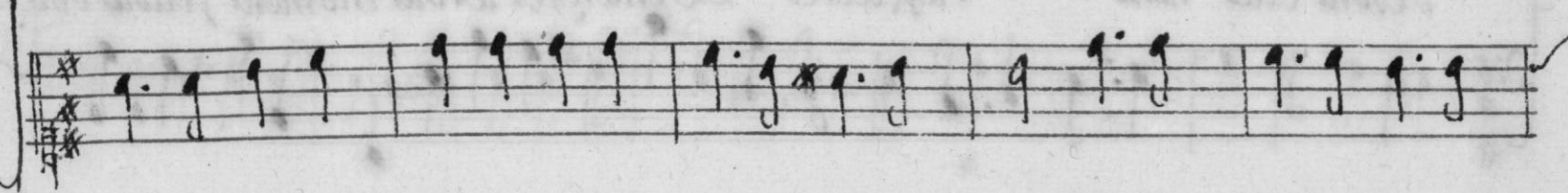
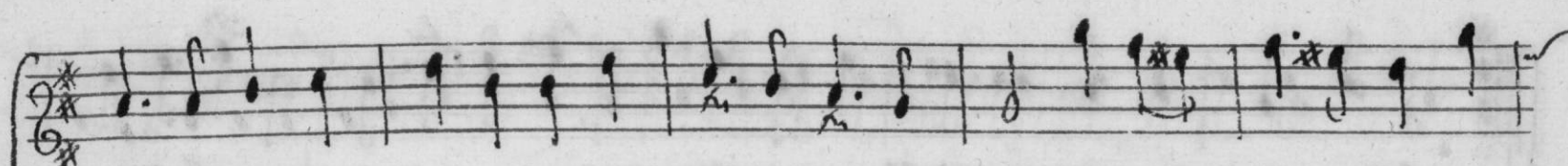
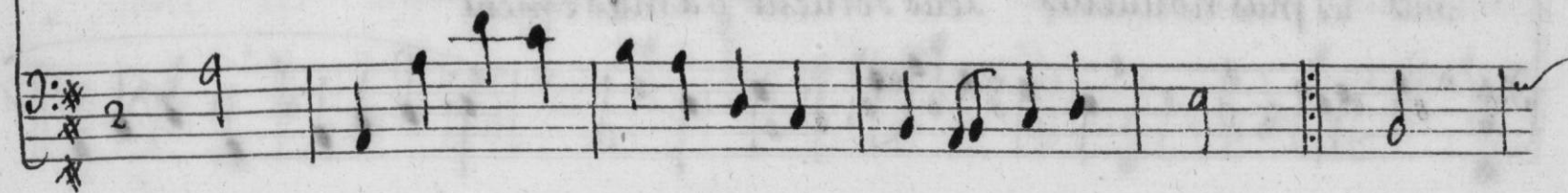
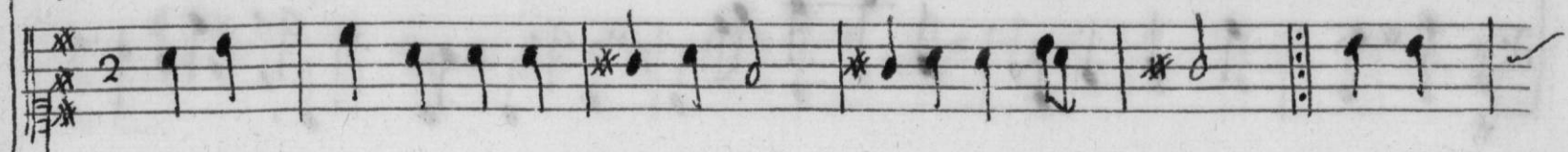
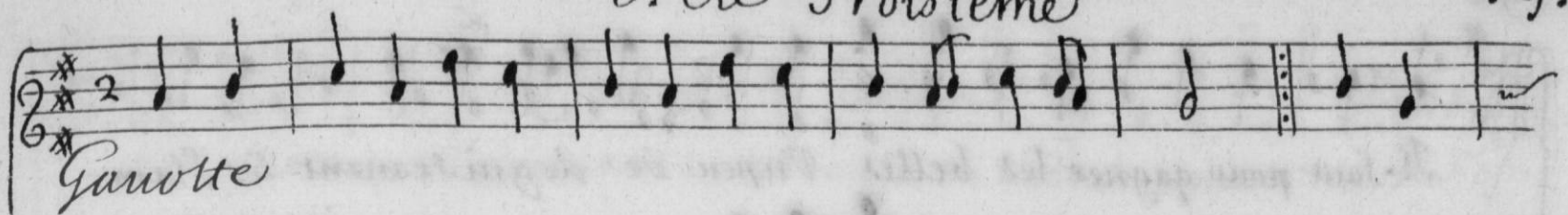
The second system consists of four staves. The top staff is in treble clef with a key signature of two sharps and a 6/8 time signature. It is labeled "Gigue" in a handwritten script. The second staff is in alto clef with a key signature of two sharps and a 6/8 time signature. The third staff is in alto clef with a key signature of two sharps and a 6/8 time signature. The bottom staff is in bass clef with a key signature of two sharps and a 6/8 time signature. This system contains a more developed musical piece.

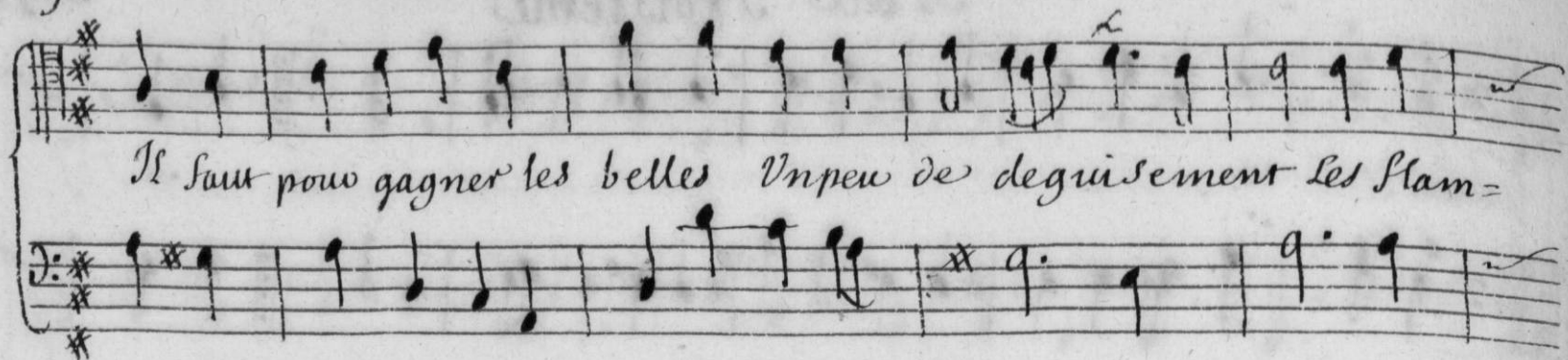
The third system consists of four staves. The top staff is in treble clef with a key signature of two sharps. It contains a more complex musical phrase with many notes. The second staff is in alto clef with a key signature of two sharps. The third staff is in alto clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. This system continues the musical piece from the second system.



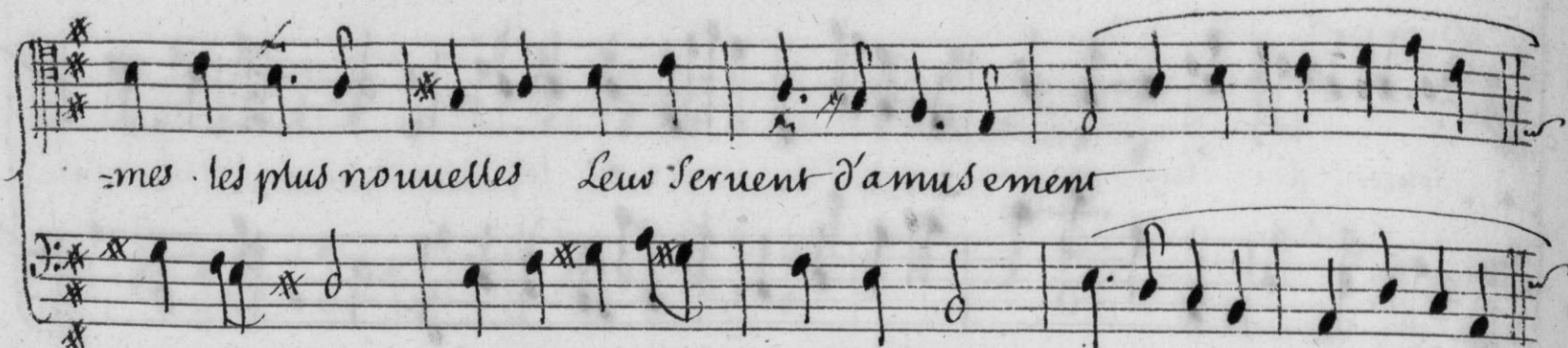
Acte Troisieme

191





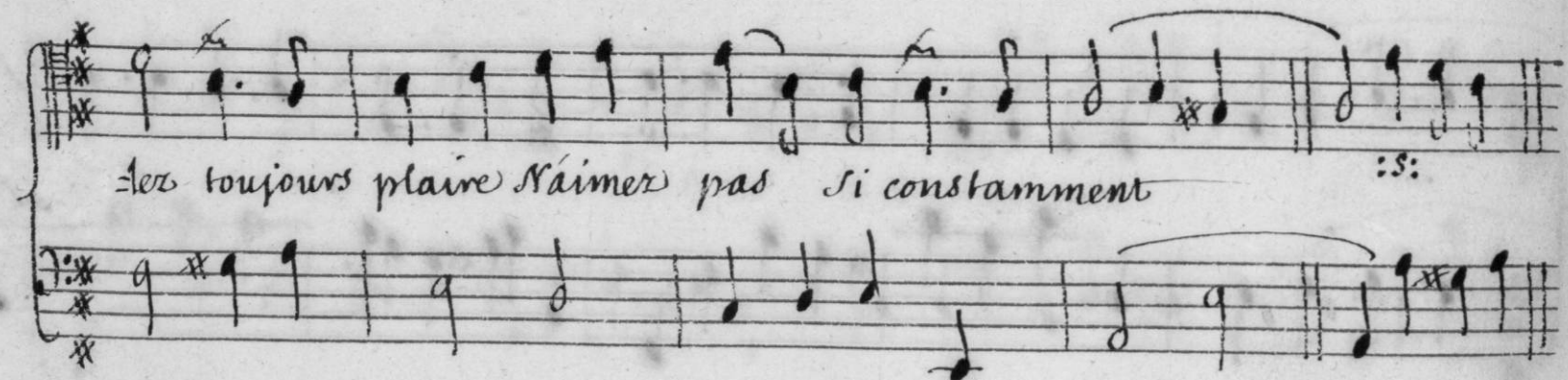
Il faut pour gagner les belles Un peu de déguisement Les Flam-



mes les plus nouvelles Leur Servent d'amusement



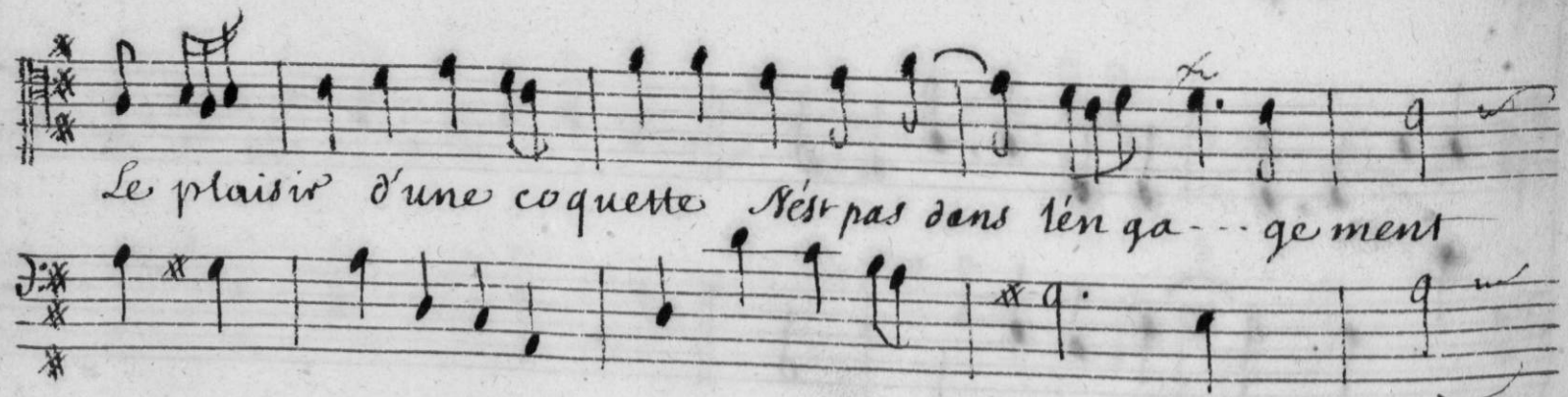
Se sont-elles tant d'affaire De changer à tout moment si vous vou-



lez toujours plaire N'aimer pas si constamment

On reprend La Gaucette page précédente

Second Couplet



Le plaisir d'une coquette N'est pas dans l'en ga-ge ment

Acte Troisième

193.

cher elle v'n peu d'amourette A muse v'n crédule amant Il s'ef=

force de luy plaire Elle en rit le plus souvent Comme vne

feuille legere Elle tourne au moindre vent

Minuet

Handwritten musical score on page 194, featuring four systems of four staves each. The notation includes treble and bass clefs, key signatures of one sharp (F#), and various musical notes and rests.

System 1:

- Staff 1 (Treble): Starts with a treble clef and a key signature of one sharp. The melody consists of eighth and quarter notes, ending with a fermata.
- Staff 2 (Treble): Continues the melody with eighth and quarter notes, ending with a fermata.
- Staff 3 (Treble): Continues the melody with eighth and quarter notes, ending with a fermata.
- Staff 4 (Bass): Continues the melody with eighth and quarter notes, ending with a fermata.

System 2:

- Staff 1 (Treble): Continues the melody with eighth and quarter notes, ending with a fermata.
- Staff 2 (Treble): Continues the melody with eighth and quarter notes, ending with a fermata.
- Staff 3 (Treble): Continues the melody with eighth and quarter notes, ending with a fermata.
- Staff 4 (Bass): Continues the melody with eighth and quarter notes, ending with a fermata.

System 3:

- Staff 1 (Treble): Continues the melody with eighth and quarter notes, ending with a fermata.
- Staff 2 (Treble): Continues the melody with eighth and quarter notes, ending with a fermata.
- Staff 3 (Treble): Continues the melody with eighth and quarter notes, ending with a fermata.
- Staff 4 (Bass): Continues the melody with eighth and quarter notes, ending with a fermata.

System 4:

- Staff 1 (Treble): Continues the melody with eighth and quarter notes, ending with a fermata.
- Staff 2 (Treble): Continues the melody with eighth and quarter notes, ending with a fermata.
- Staff 3 (Treble): Continues the melody with eighth and quarter notes, ending with a fermata.
- Staff 4 (Bass): Continues the melody with eighth and quarter notes, ending with a fermata.

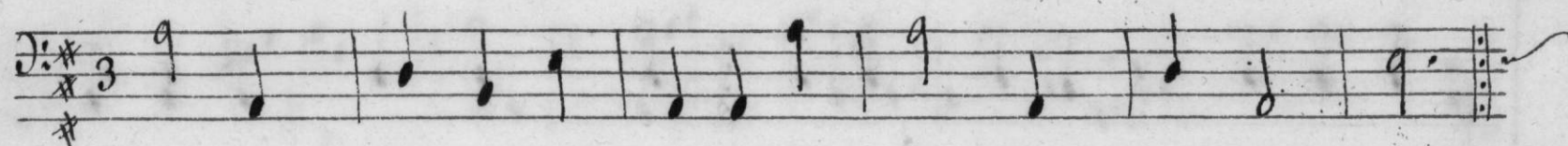
a 2 2. Bergeres

Acte Troisieme

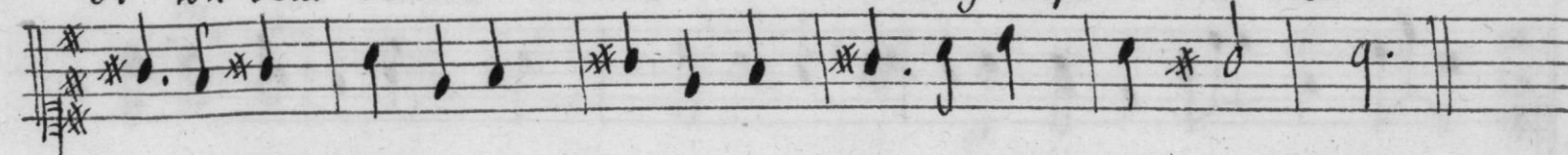
195



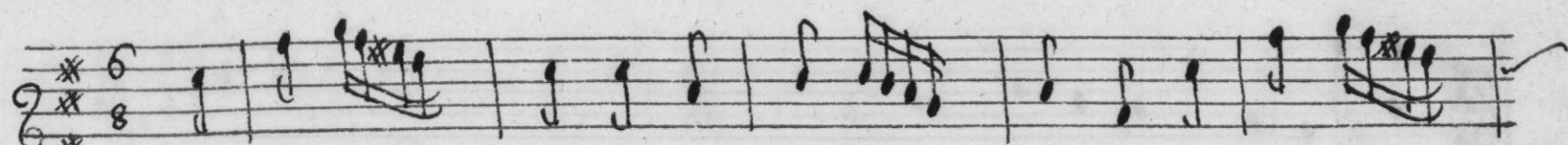
Si l'amour estoit sans peines On aimerait constamment
Une conquete nouvelle Pour quelquefois nous charmer



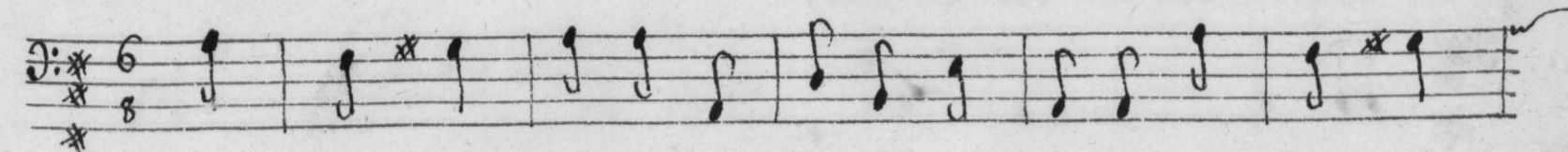
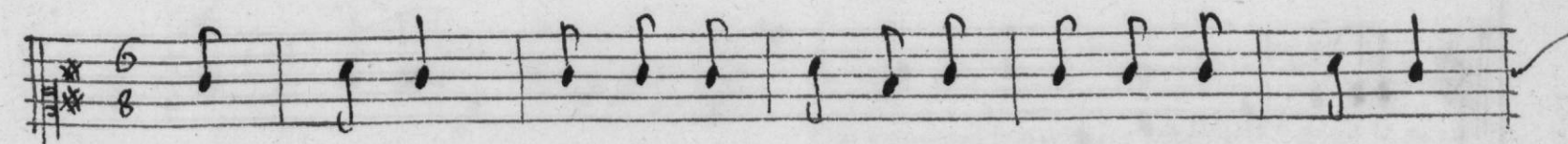
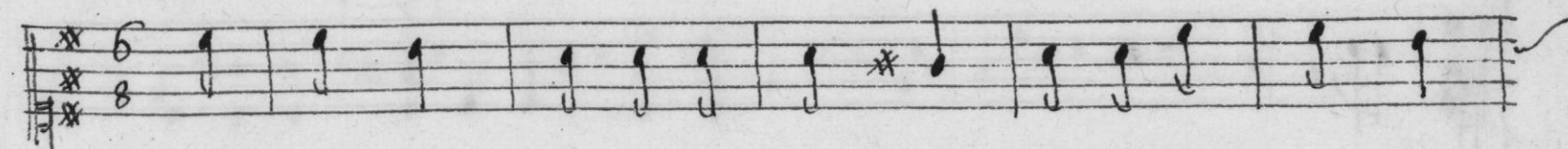
Mais la rigueur de ses chaines Fait eiter sontourment
Si l'on veut un cœur fidelle Il faut longtemps le chercher



On reprend Le menuet entre les deux Couplets



Passepiés



This page contains a handwritten musical score, numbered 196. It is organized into four systems, each consisting of four staves. The first two staves of each system are joined by a brace on the left. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical symbols such as eighth notes, sixteenth notes, and rests. The first system contains musical notation across all staves. The second system also contains notation. The third system contains notation. The fourth system shows the beginning of notation on the first two staves, followed by empty staves, indicating the score continues on the next page.

Acte Second

197.

Second Passepied

On reprend le premier passepied puis le petit
chœur page 167. et le grand chœur qui suit qui
finir la pièce

F. J. M.

136th

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MS. MUS. CONS. 70

GILLIERS. — Pastorale

