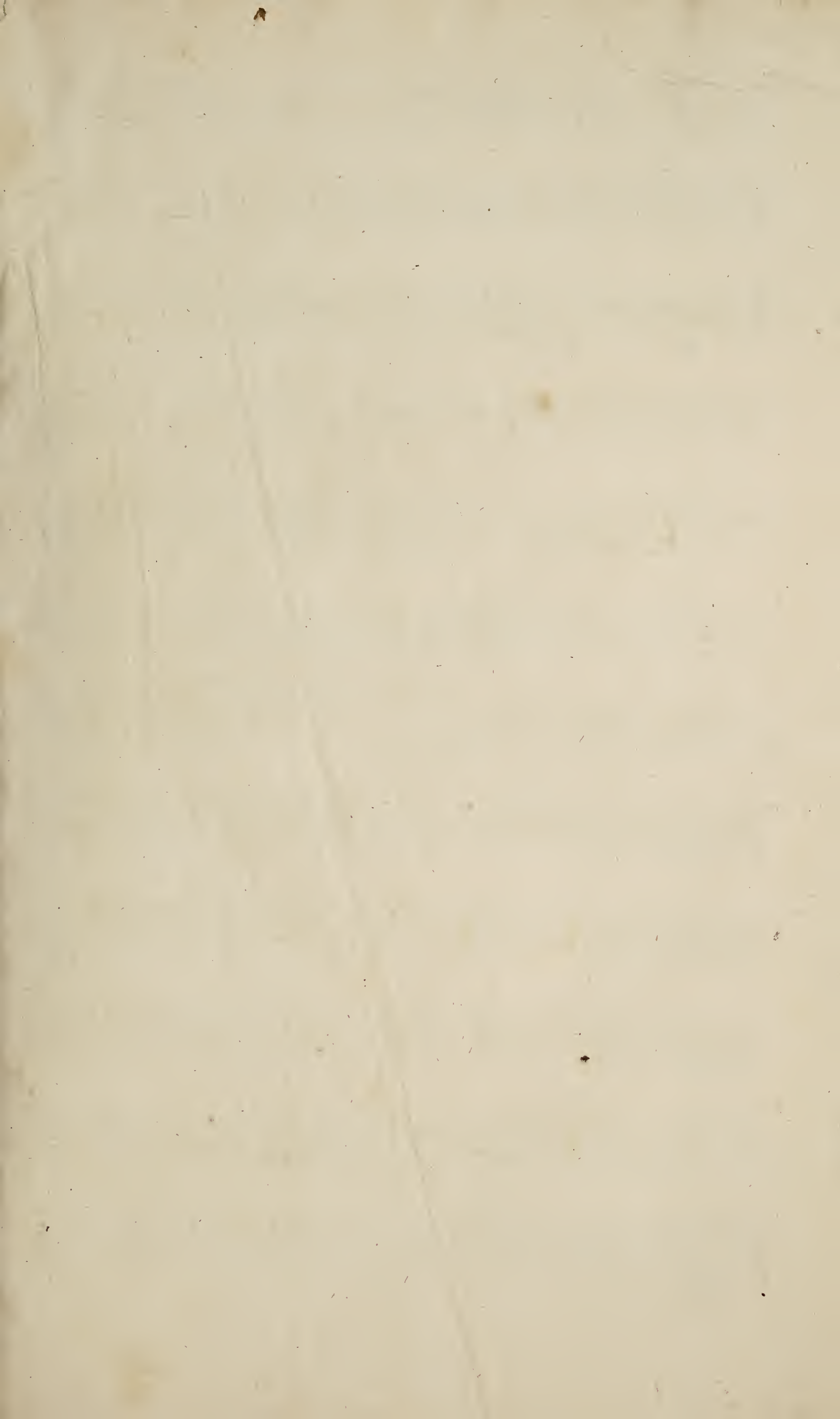
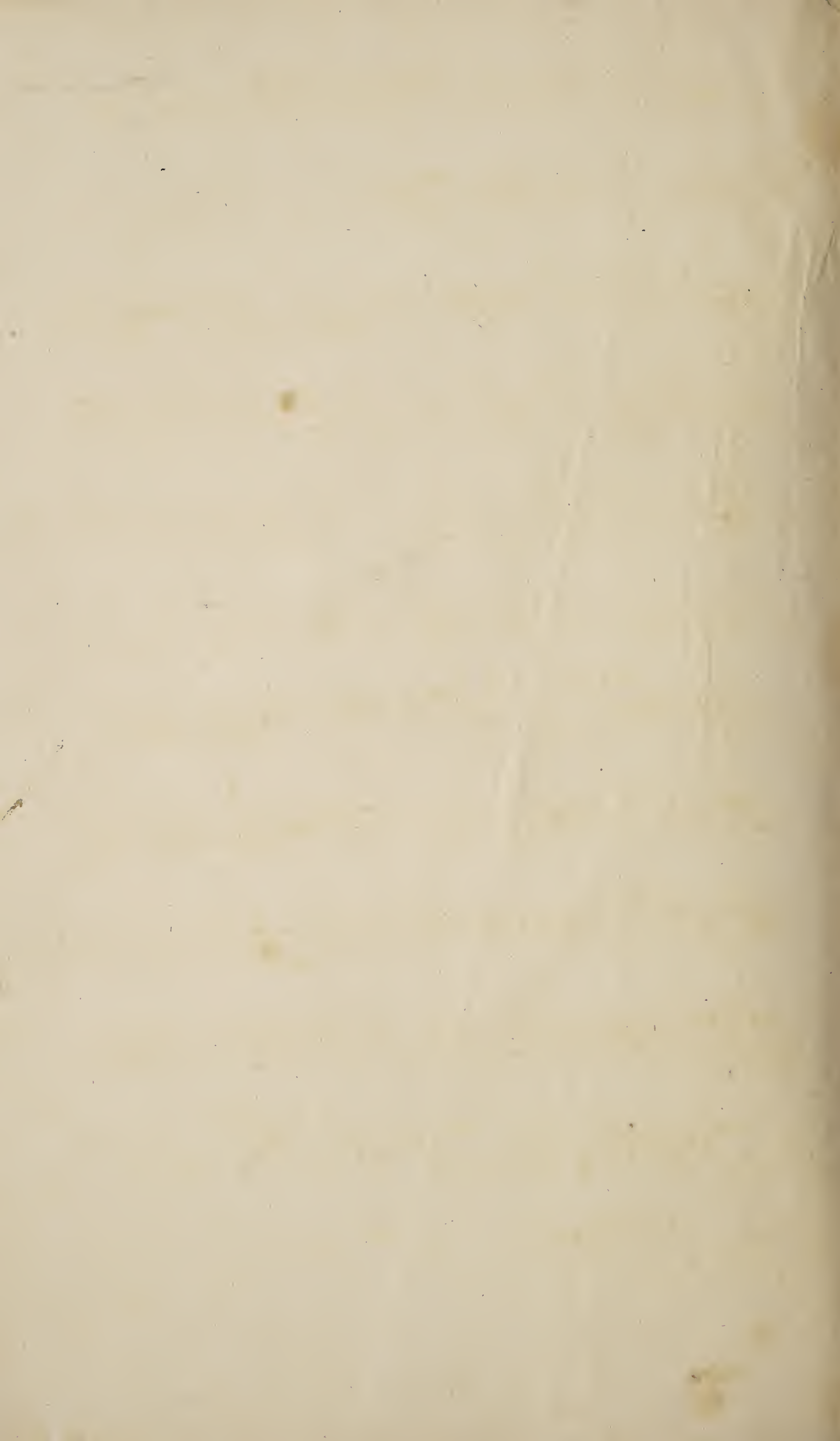


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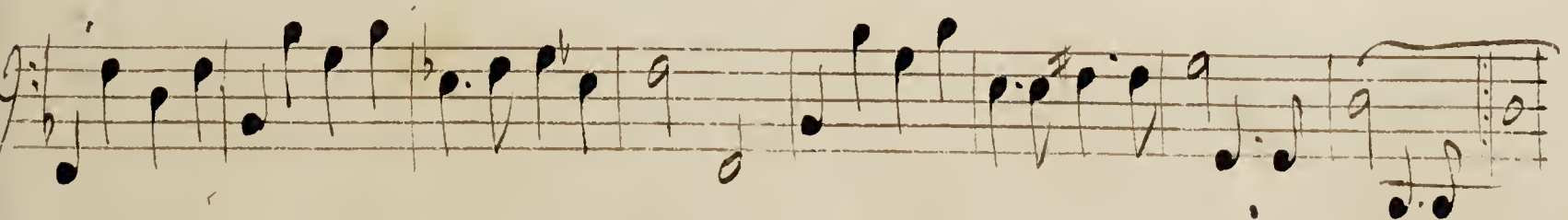
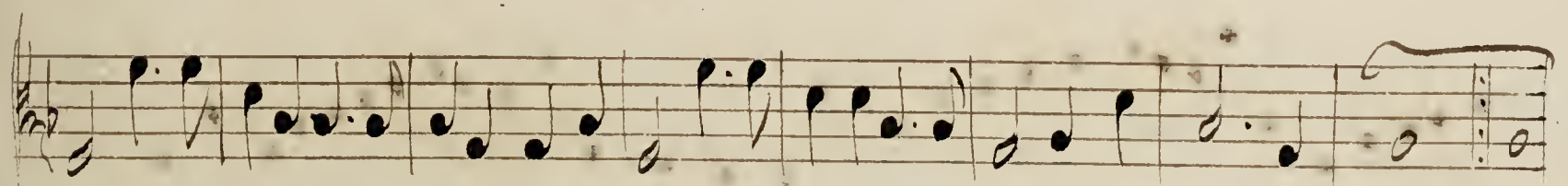
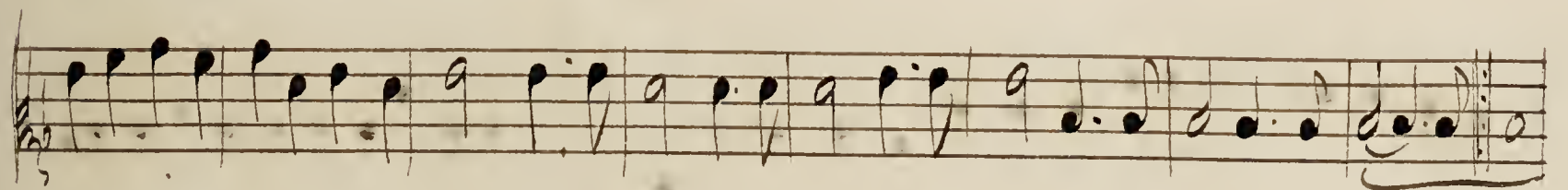
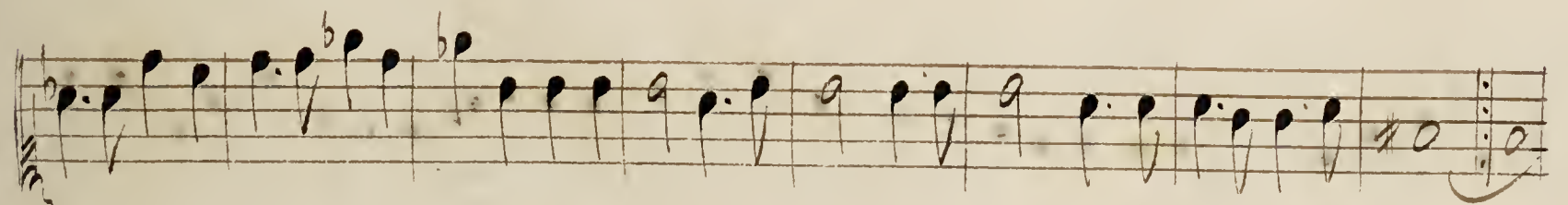
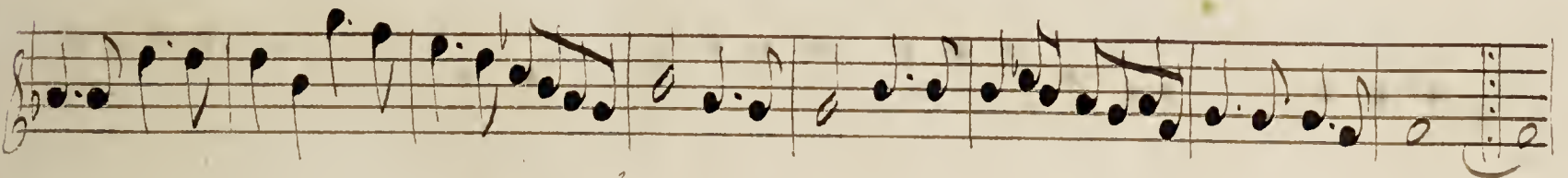
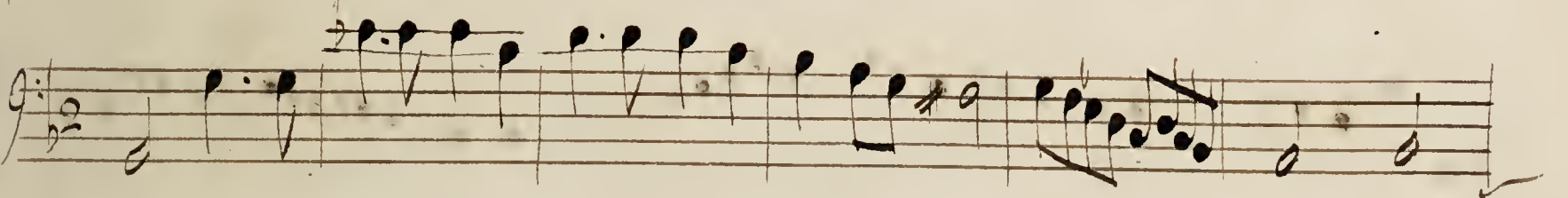
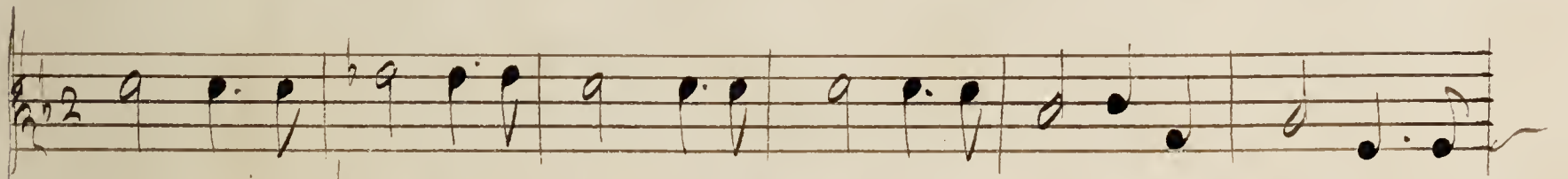
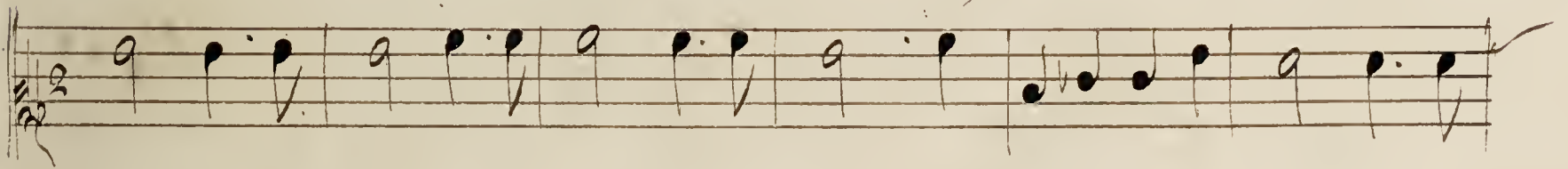
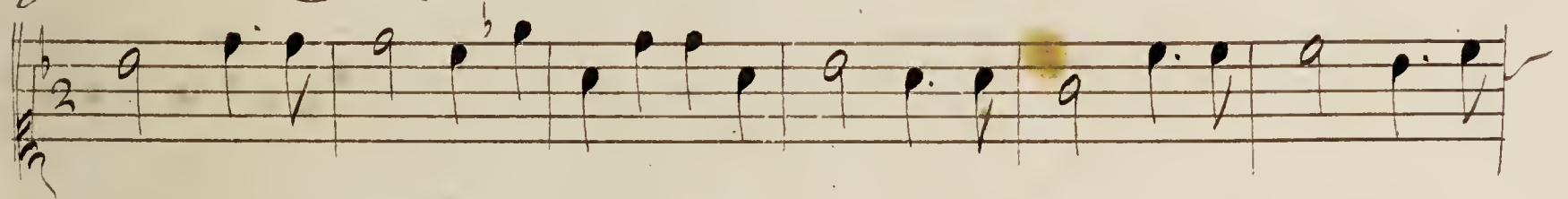


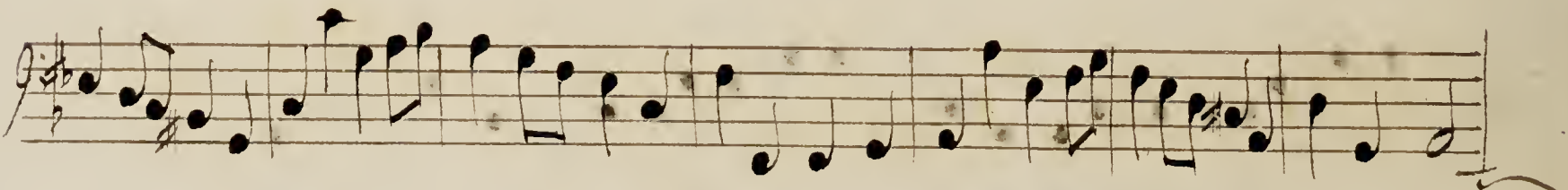
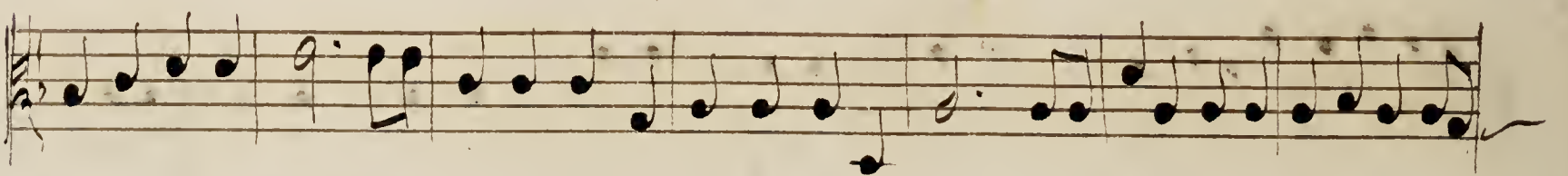
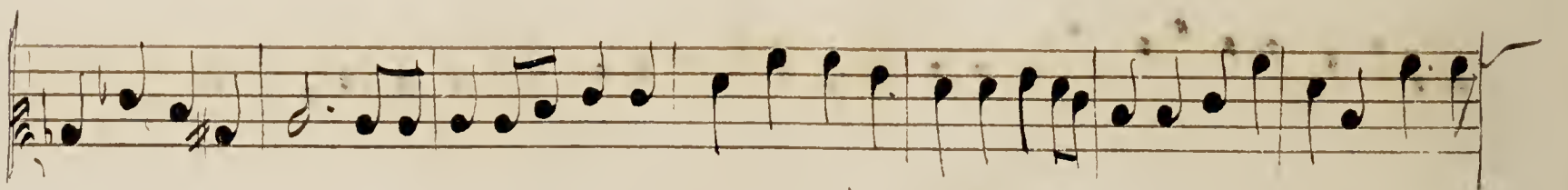
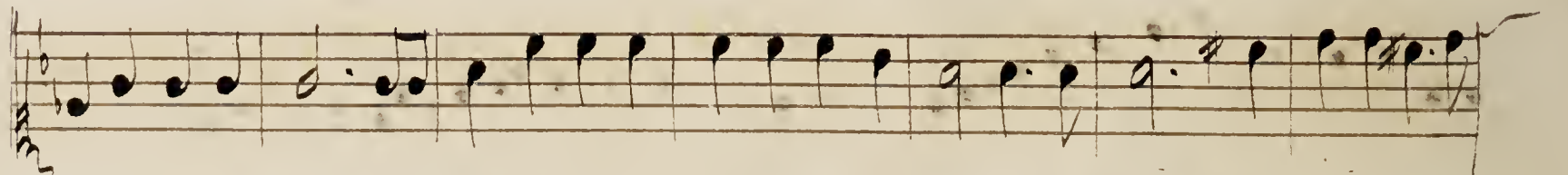
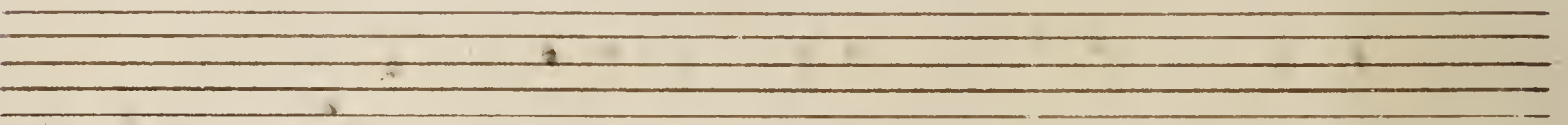
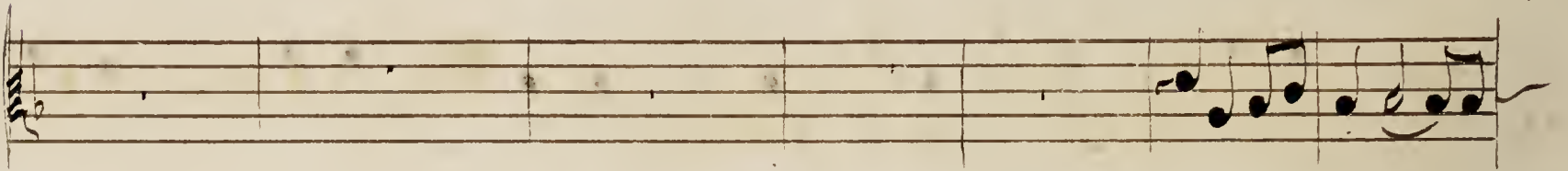
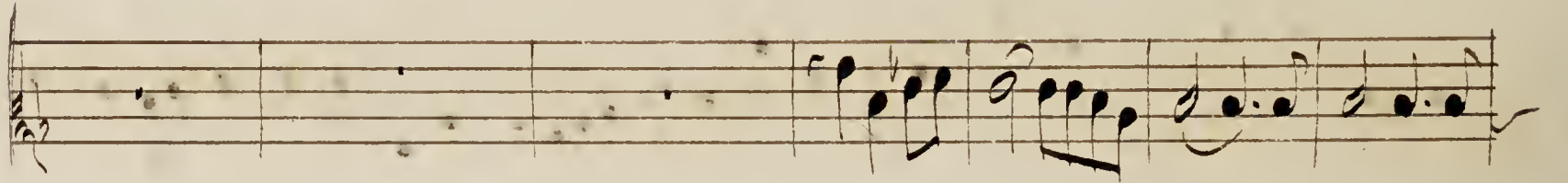
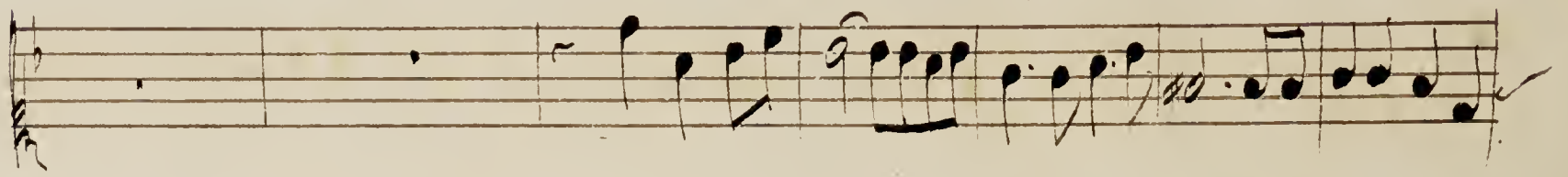
Europe Galante

Prologue

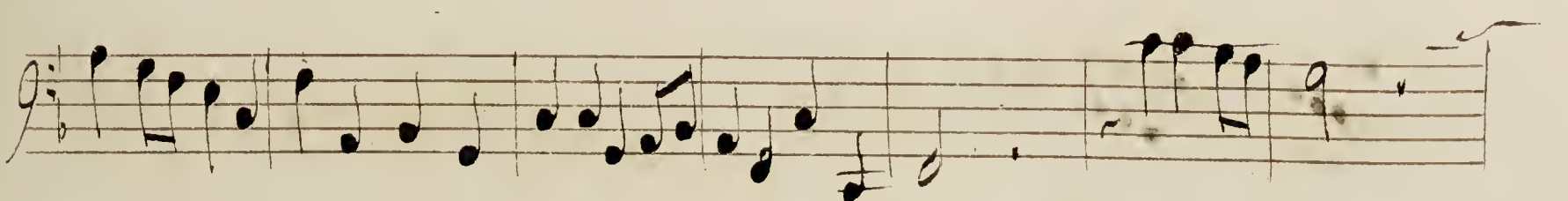
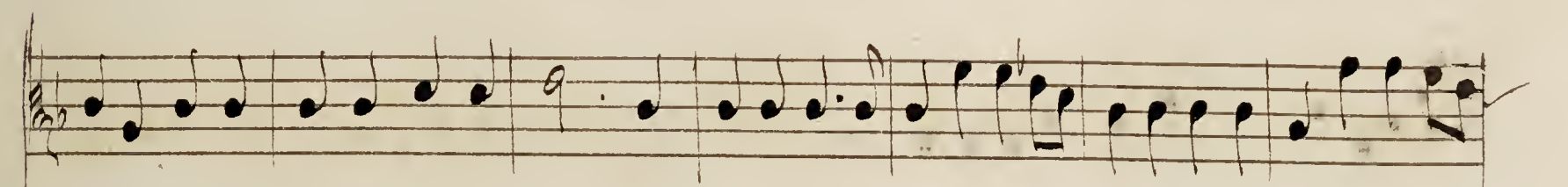
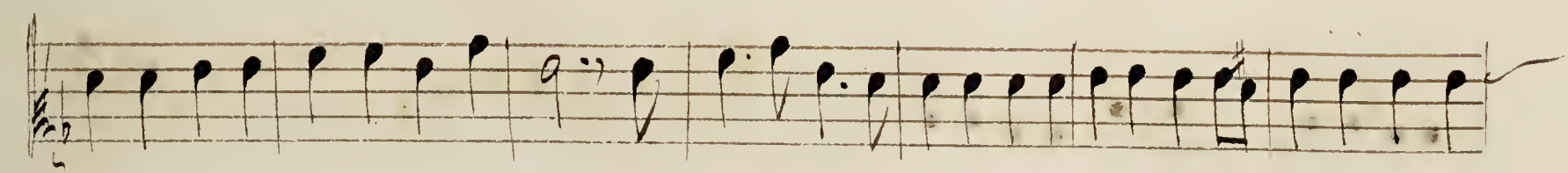
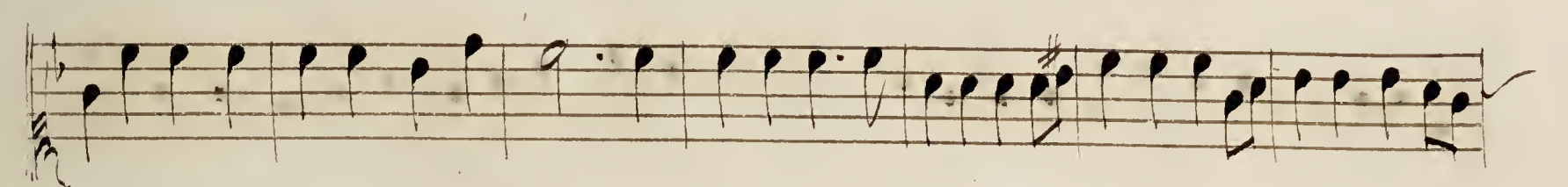
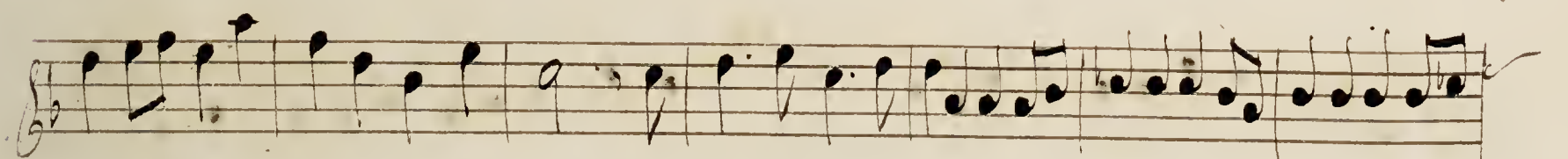
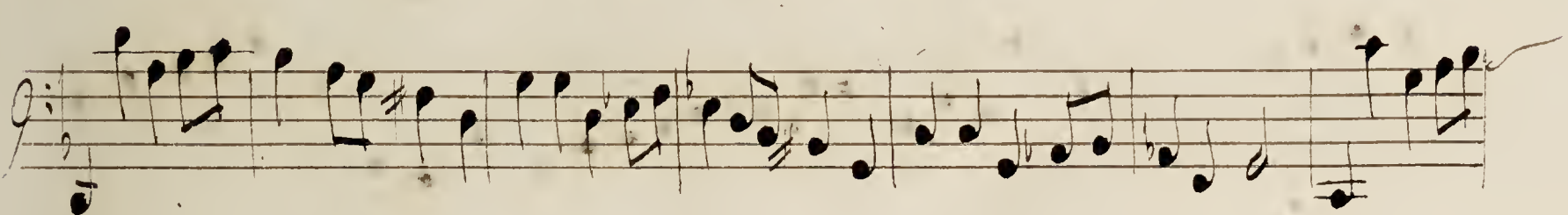
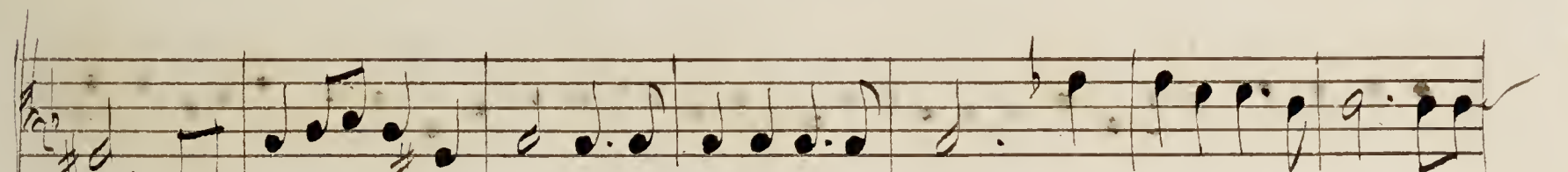
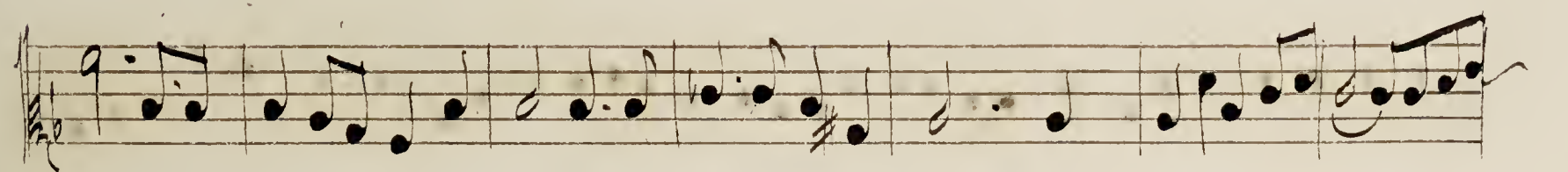
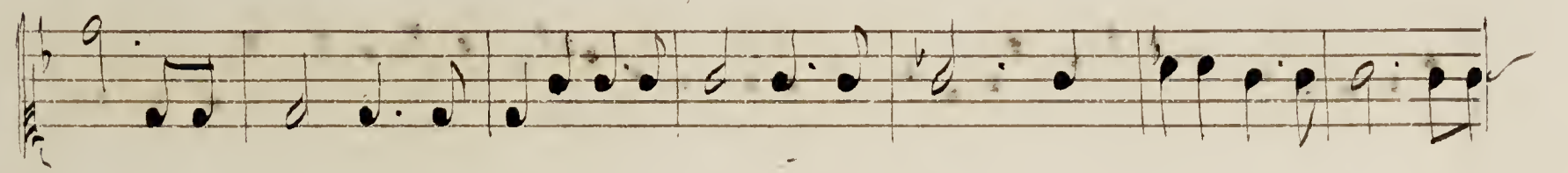
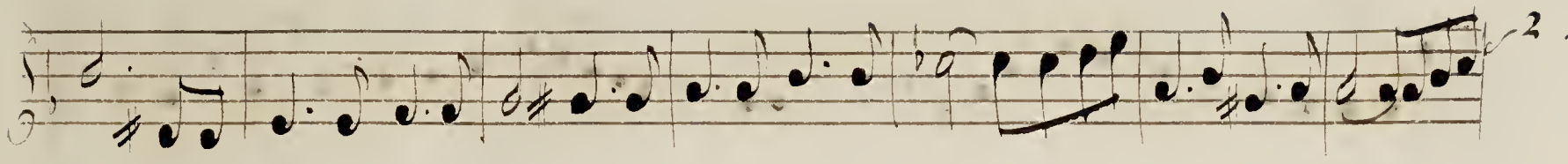


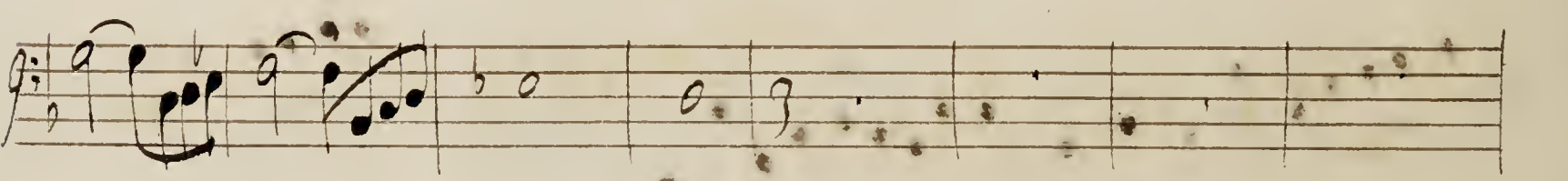
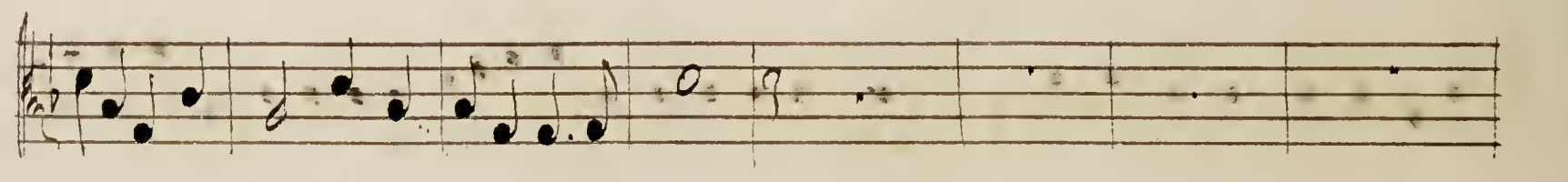
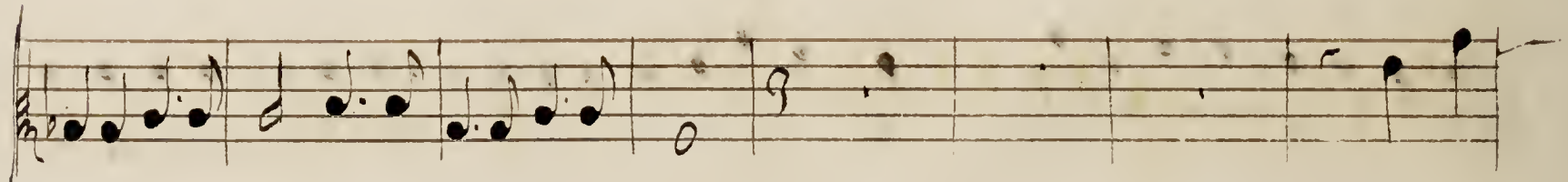
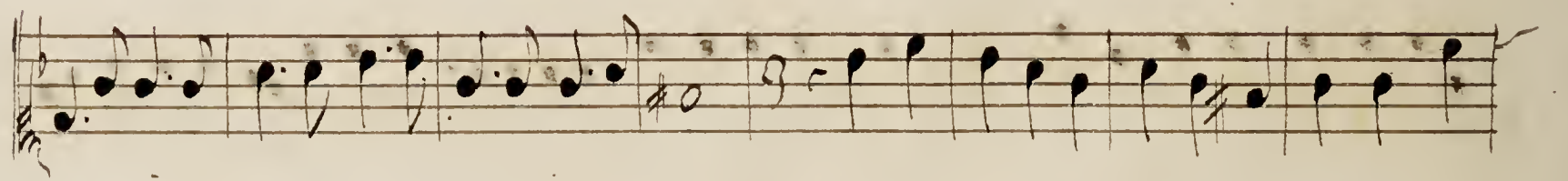
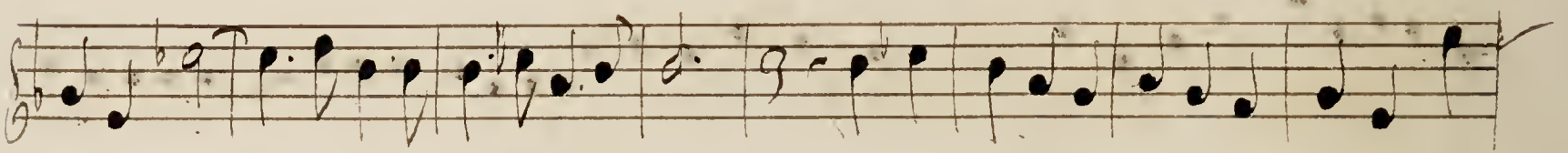
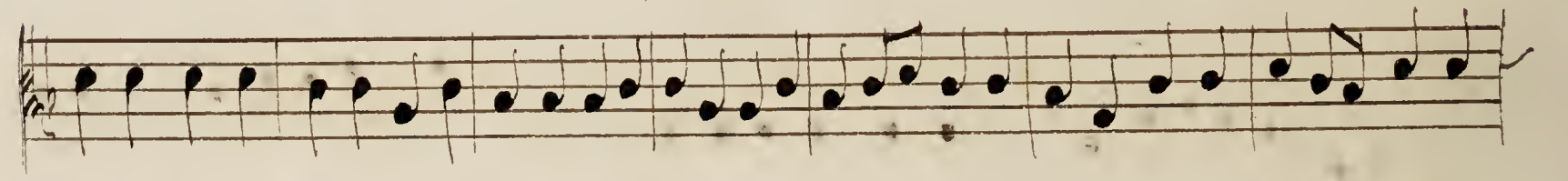
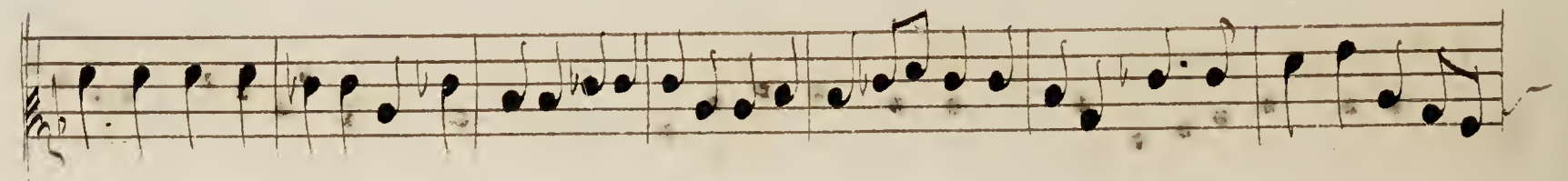
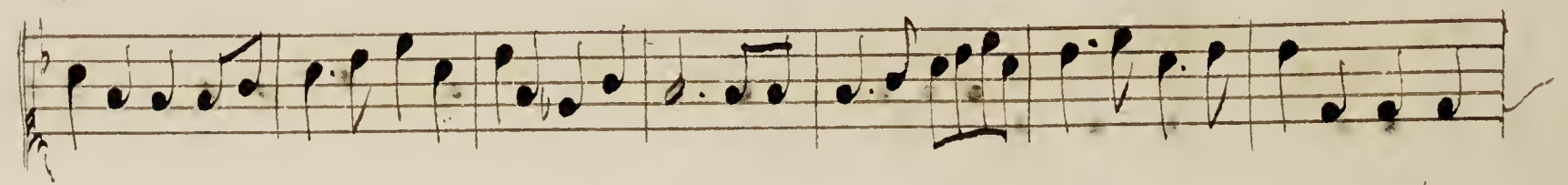
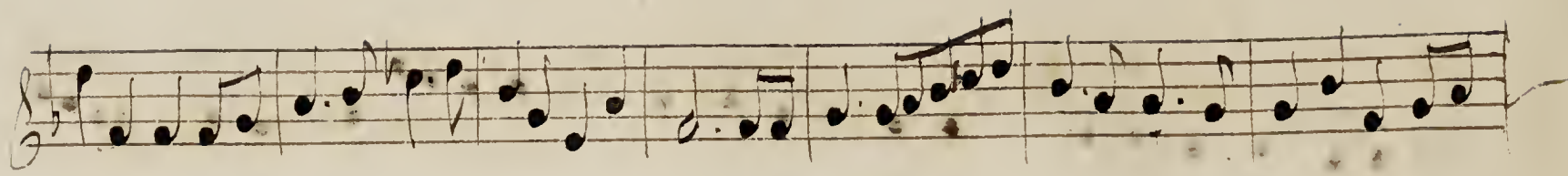
Overture

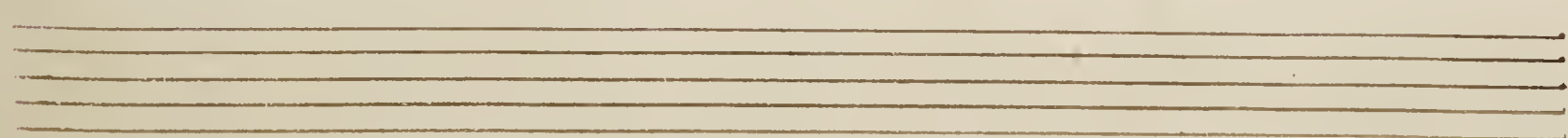
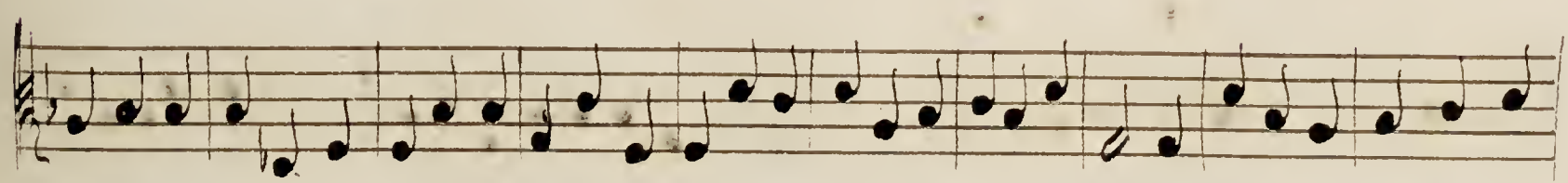
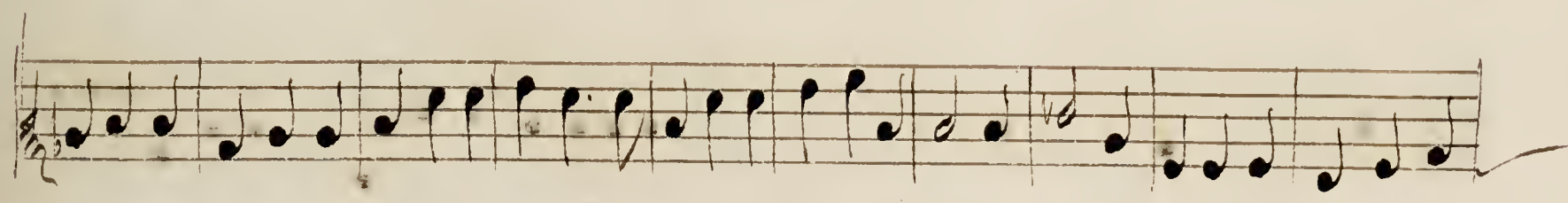
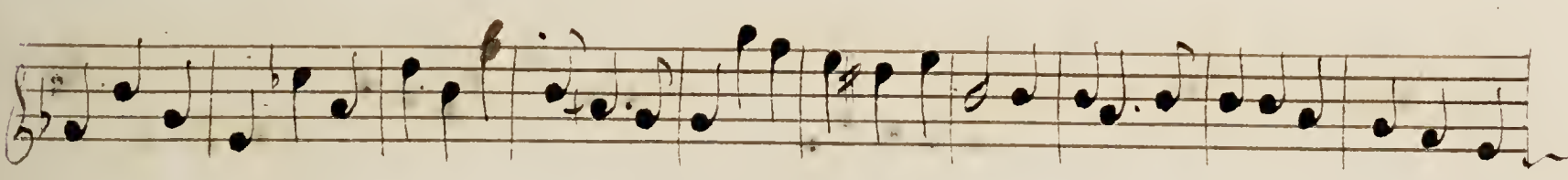
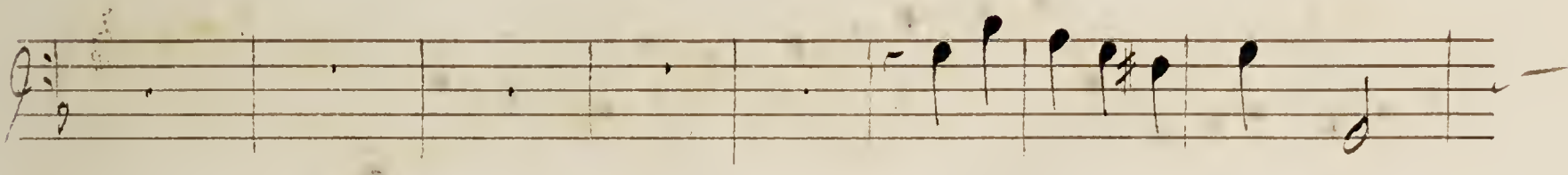
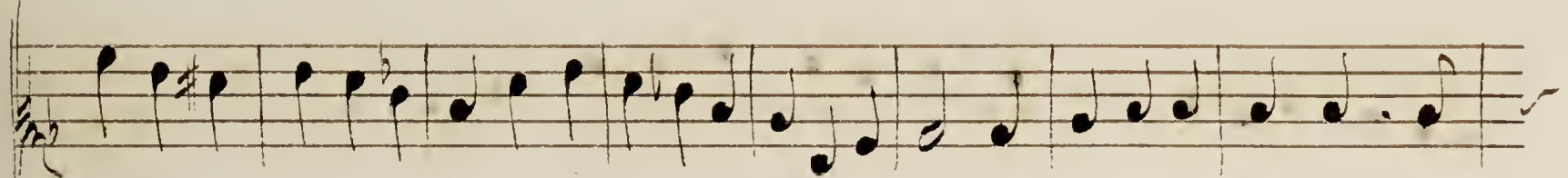
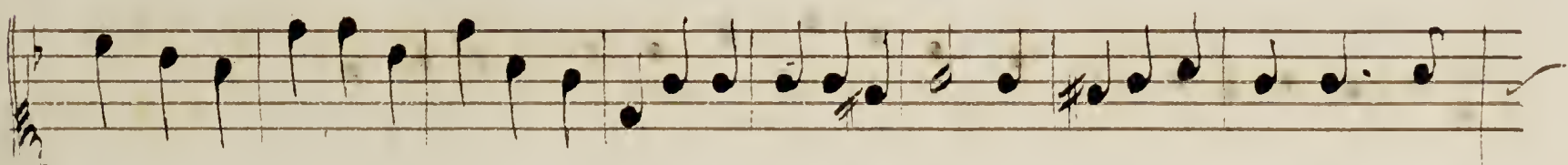
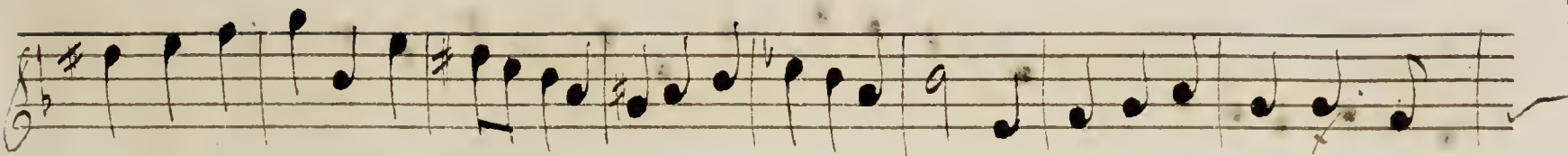


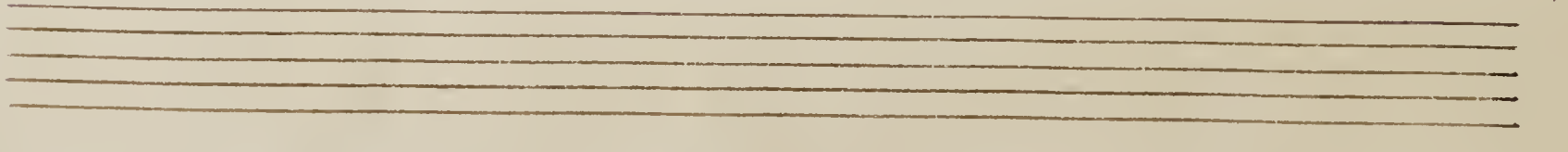
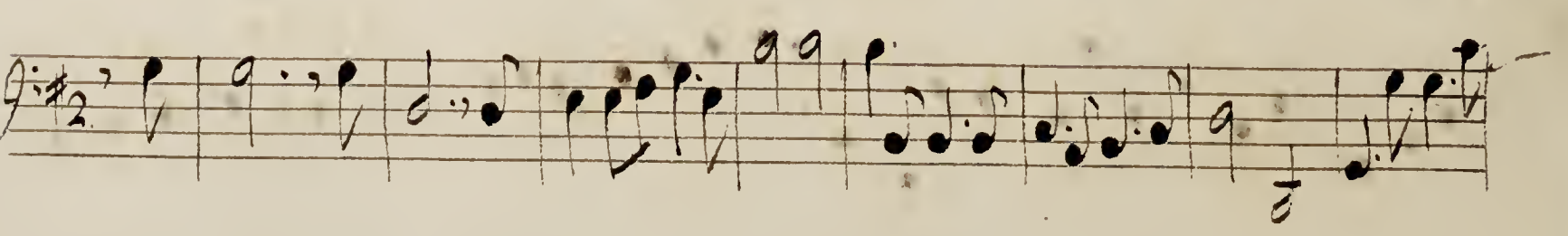
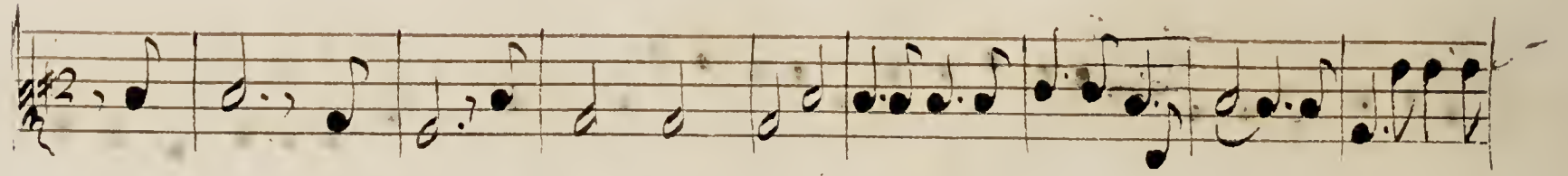
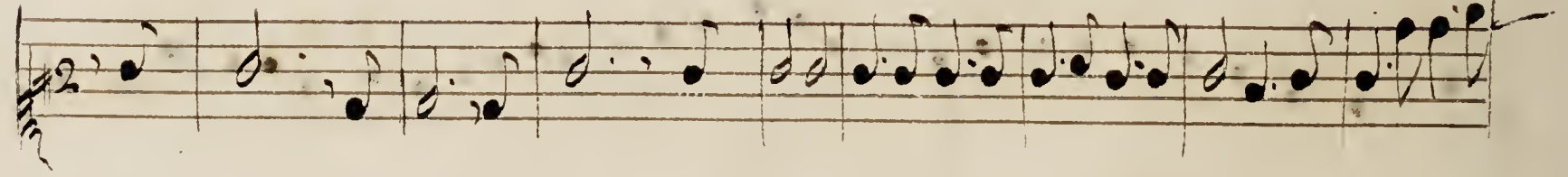
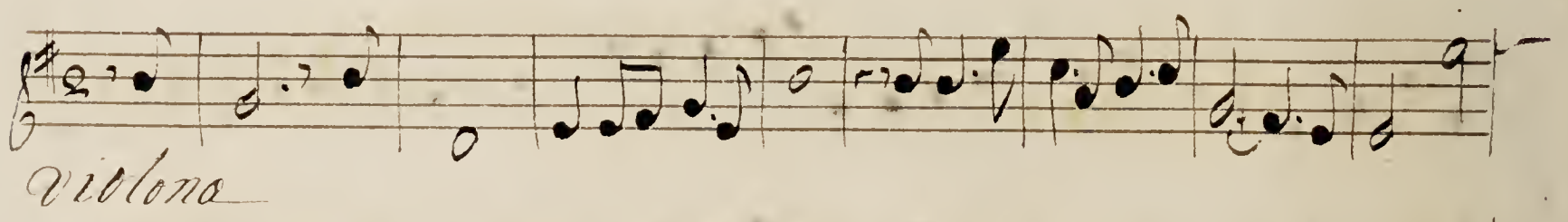
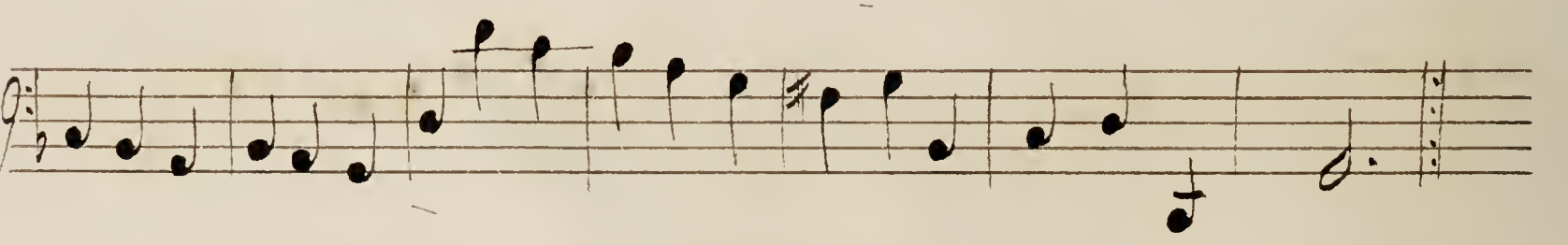
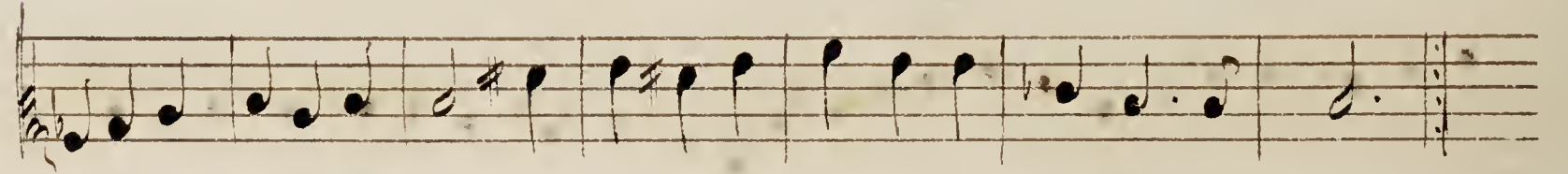


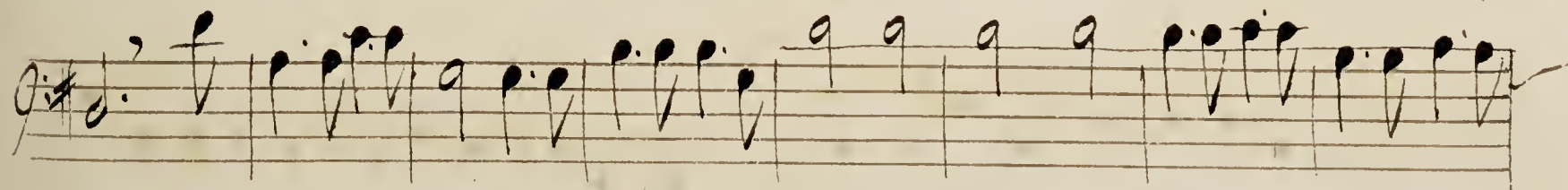
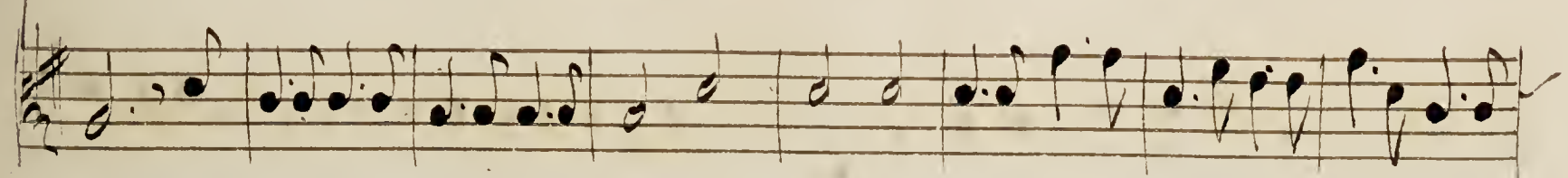
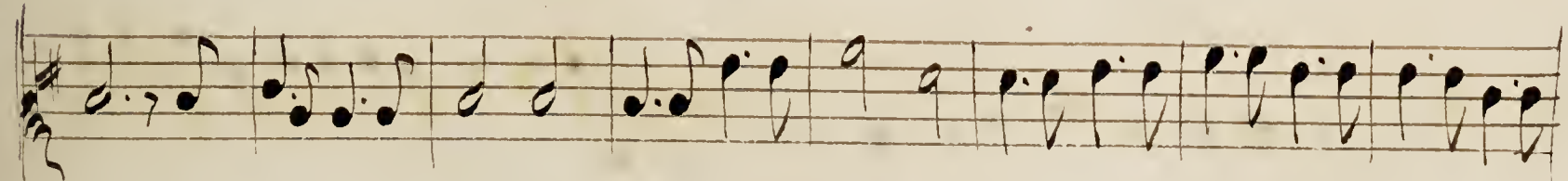
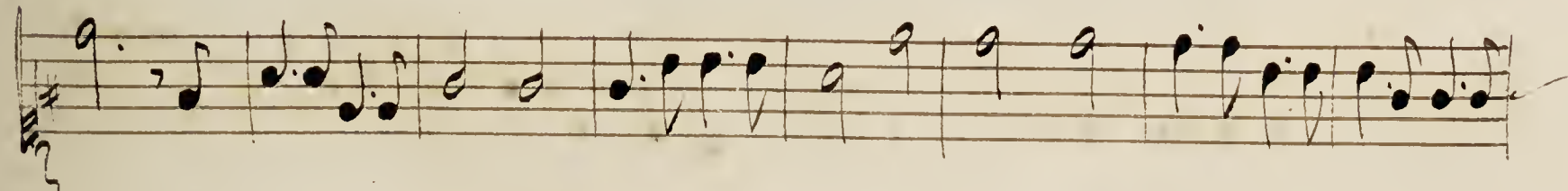
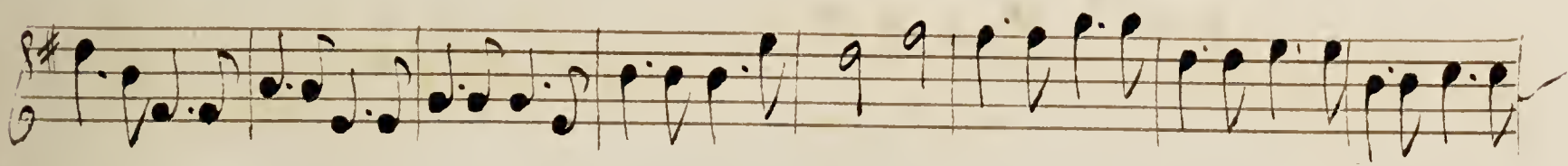
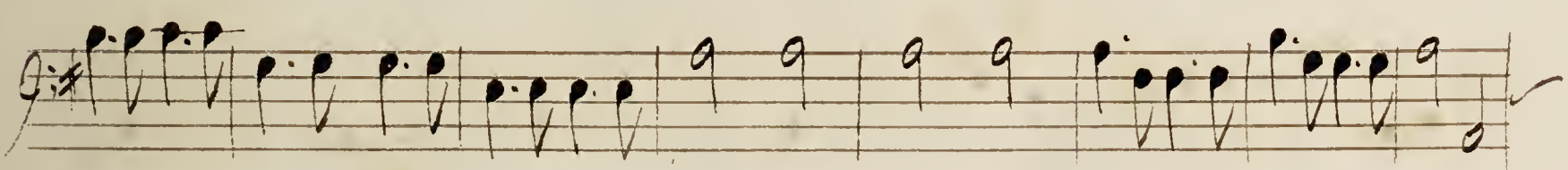
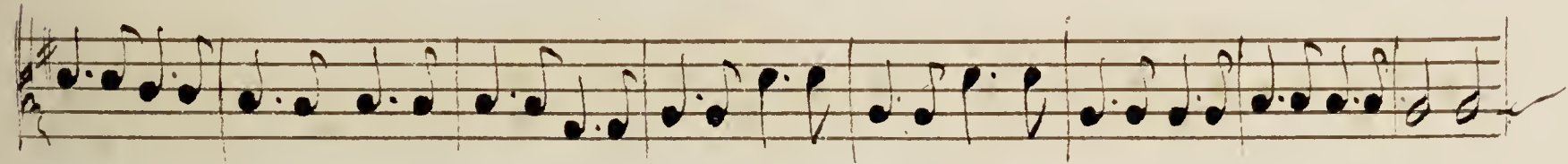
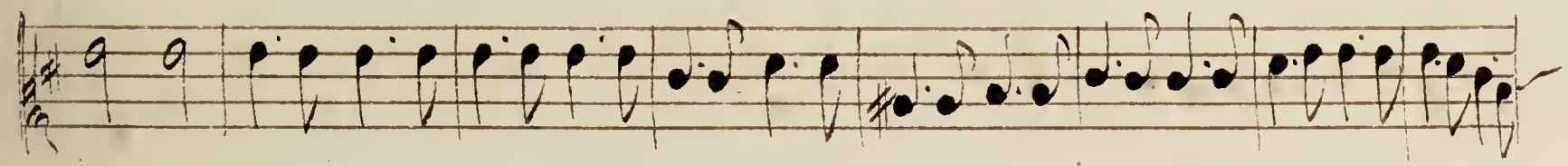
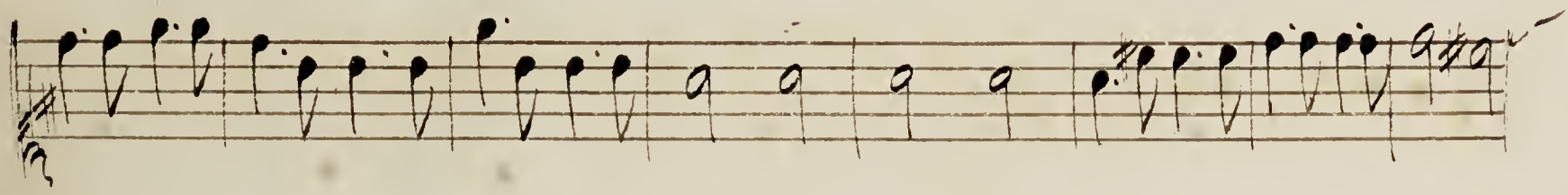
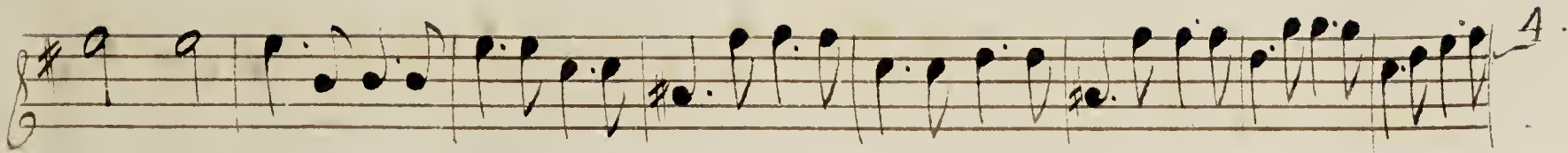












*Venue*

*frapés frapés nevous tavez ja*

*maice Qu'avez travaux l'echo repon - De;*

Pour le fils de venus forgez de nouveaux

traits qu'il porte dans les coeurs une atteinte profon - de

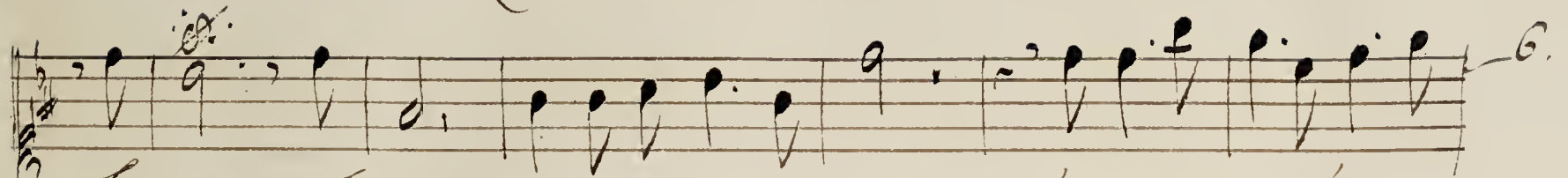
A handwritten musical score consisting of ten staves. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and dynamic markings. The lyrics are written in cursive below the staves. The first staff begins with a '2' above the first measure, and the second staff begins with a '9' above the first measure. The score concludes with a double bar line and a fermata on the final note of the tenth staff.

fraptez fraptez

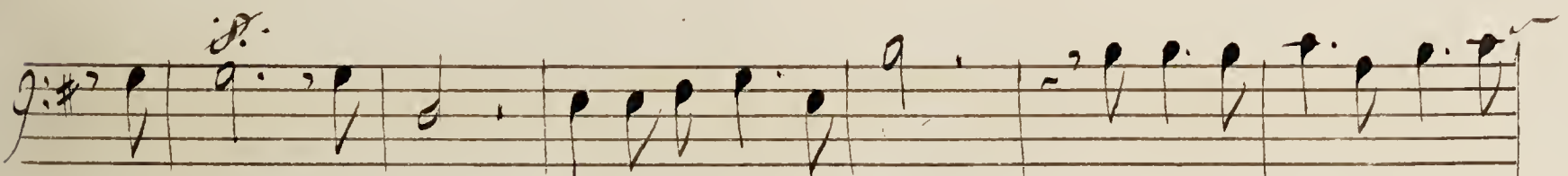
ne nous laissez jamais vous travailler pour le bonheur du monde



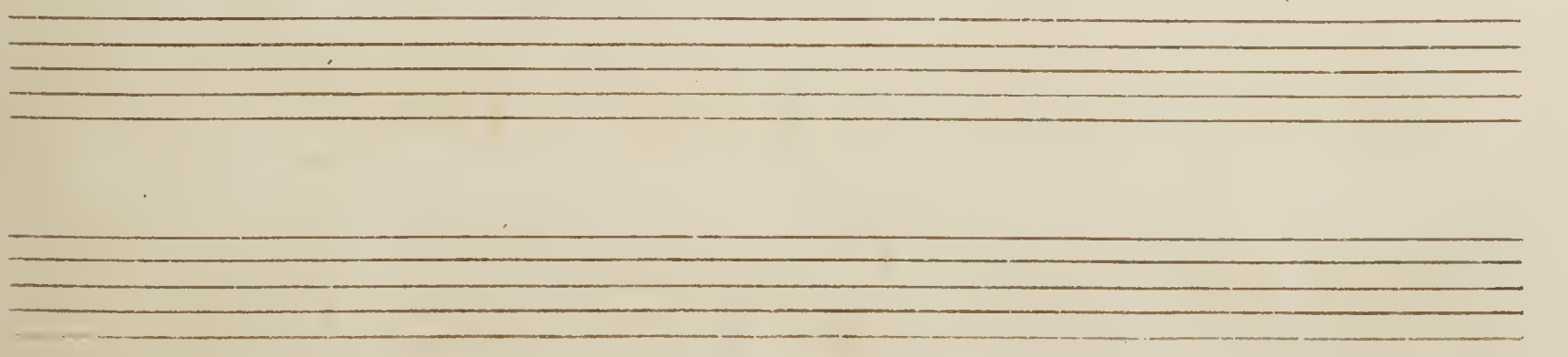
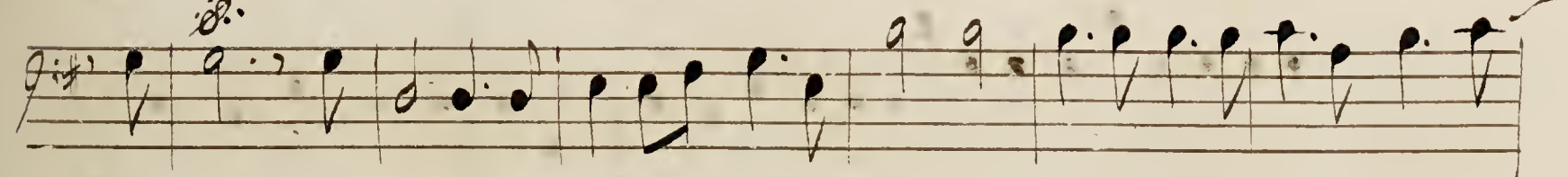
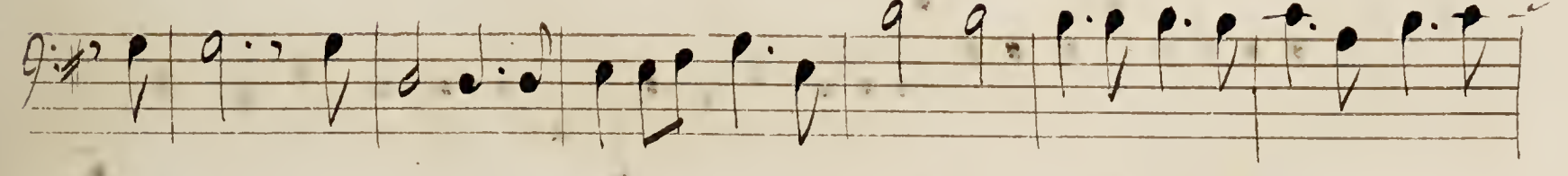
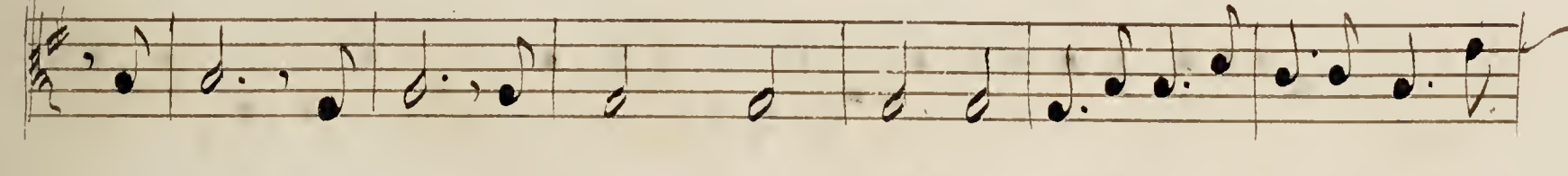
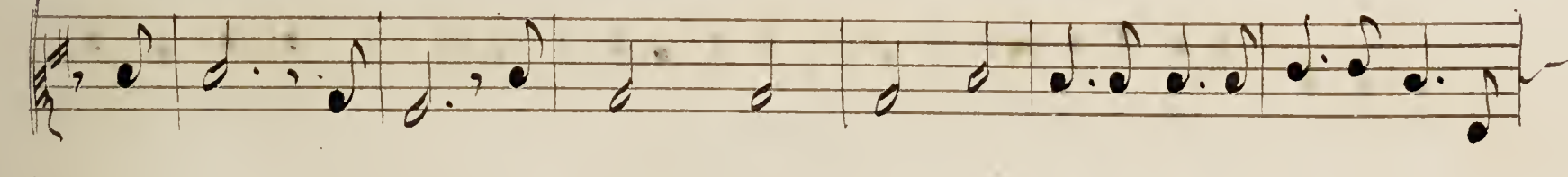
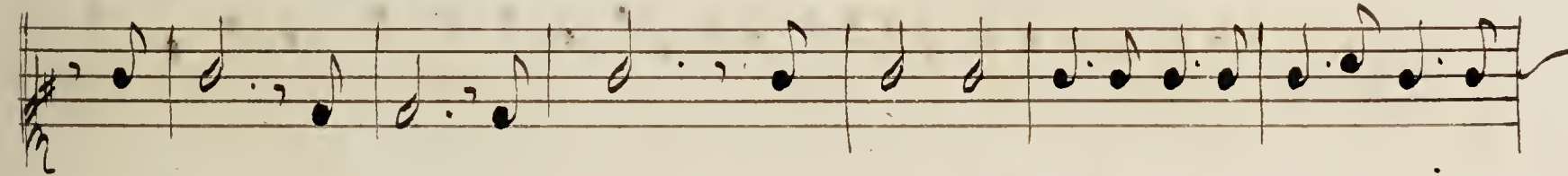
# Chœur.



*Frapona Frapona ne nous lassons jamais. qu'à nos travaux l'Écho re-*



*Frapona Frapona ne nous lassons jamais; qu'à nos travaux l'Écho re-*



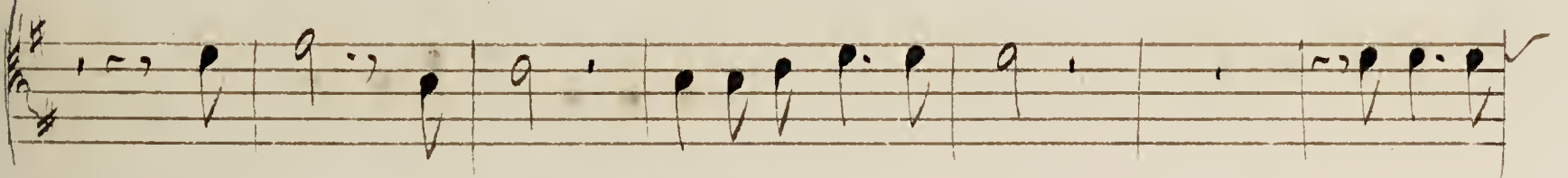
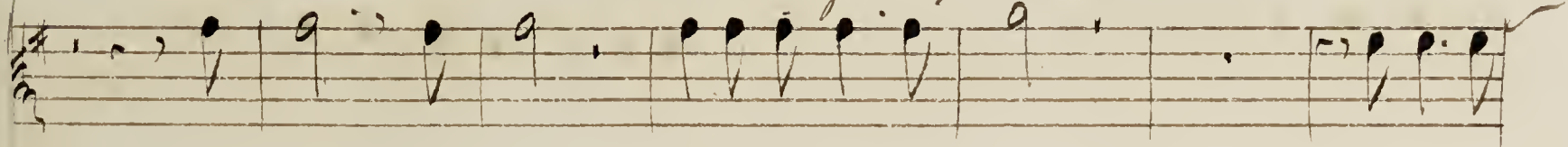
*fin.*  
non-de

*fin.*  
- non - de

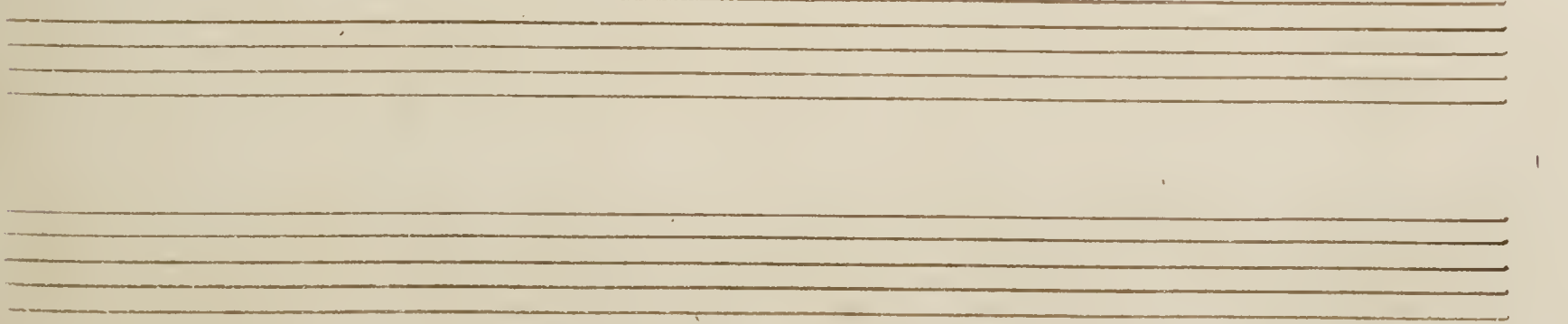
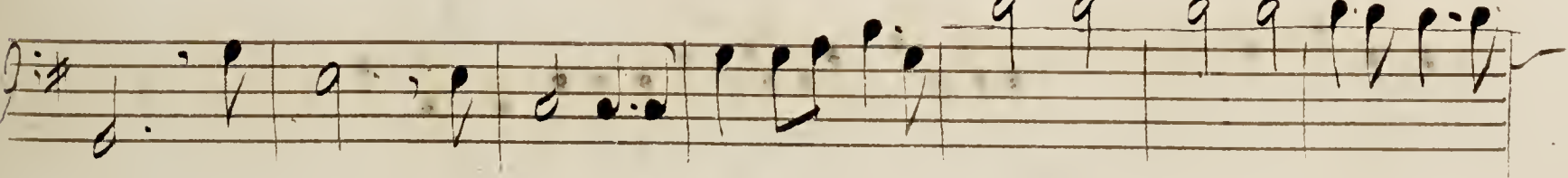
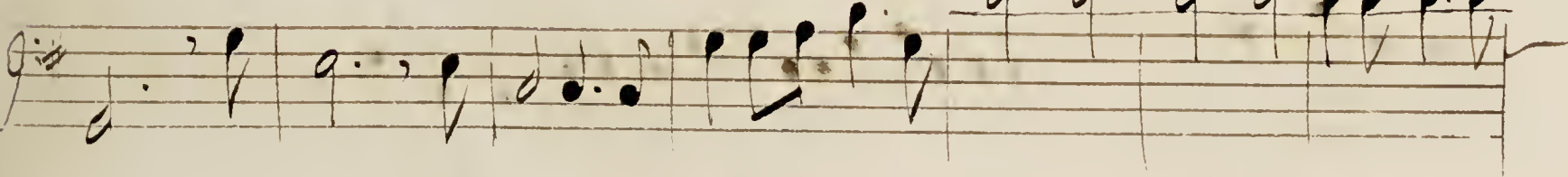
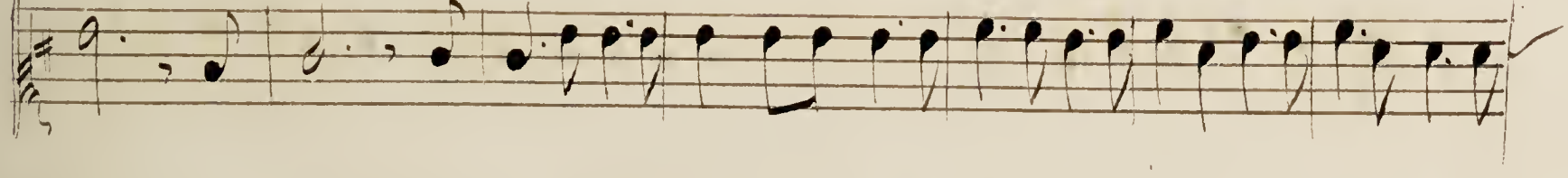
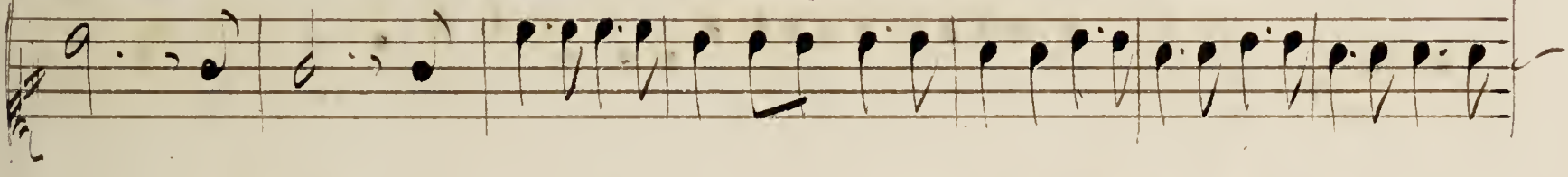
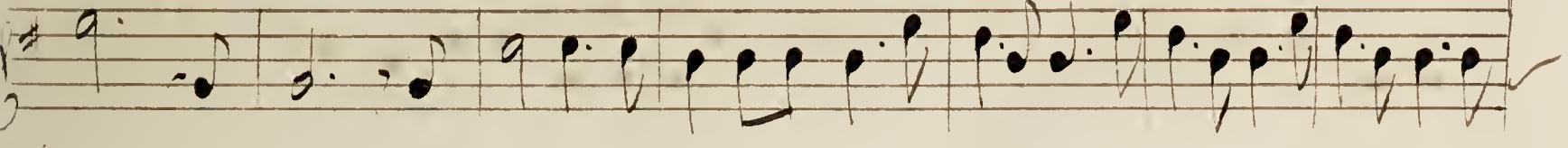
*fin.*



*Frapona frapona ne noua la spona jamaia quã nostra -*



*frapona frapona ne noua la spona jamaia quã nostra -*



naux l'Echo repon - de Qu'a nos travaux l'Echo repon

naux l'Echo repon - de Qu'a nos travaux l'Echo repon

de; Pour le fils de ve-

de; Pour le fils de ve-

nus; sermons de nouveaux traits; qu'ils portent dans les cœurs une atteinte profon-

- nus; sermons de nouveaux traits; qu'ils portent dans les cœurs une atteinte profon-

*Andante;*

*Trappola*

*Ado;*

*Trappola;*

Venus.

C'est vulcain qui fait le tonnerre dont le maître des Dieux Eprou-

uante la terre; Mais ce sont les plaisirs, les graces, et les

ris, qui forment les traits de mon fils Jeunes Coeurs. Essayez la Dou-

ceur de ses armes Qui s'en laisse blesser éprouve mille char-

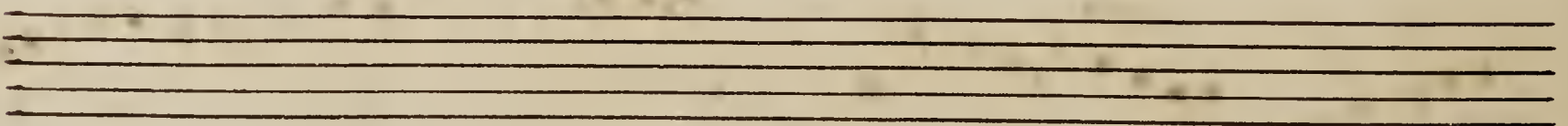
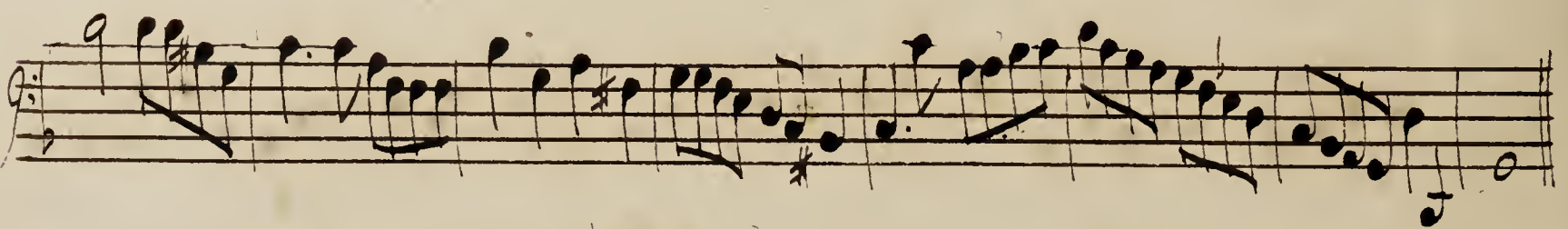
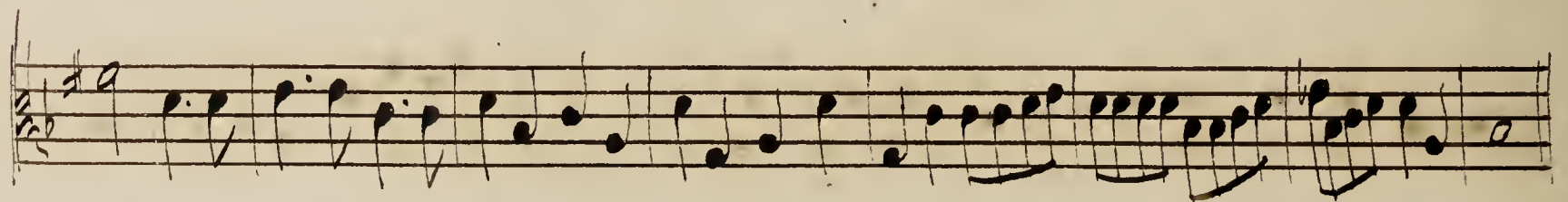
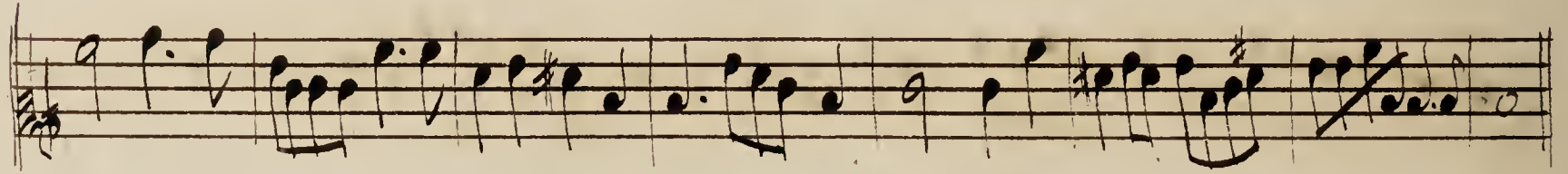
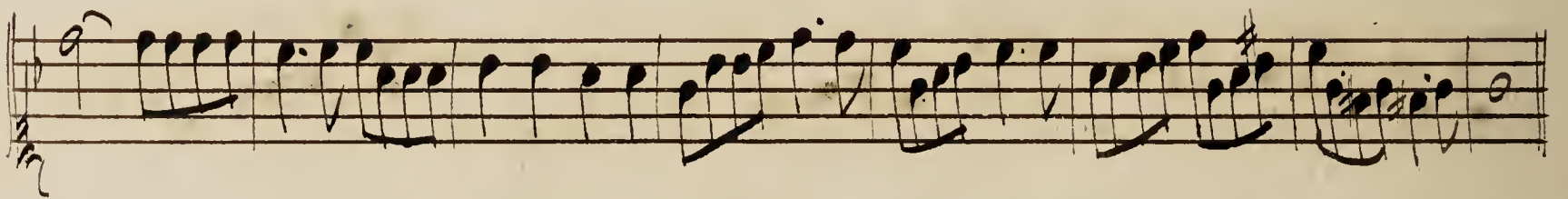
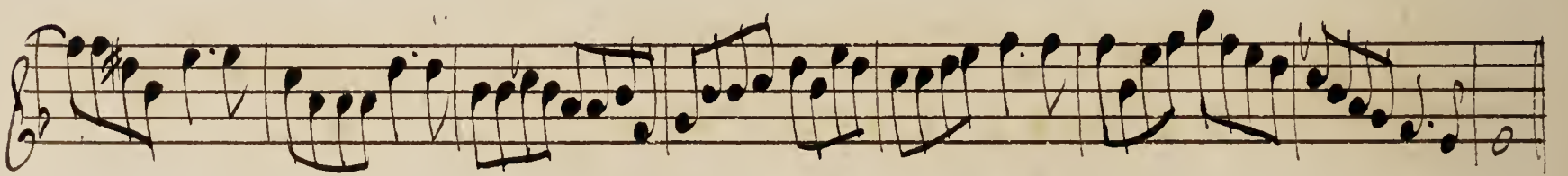
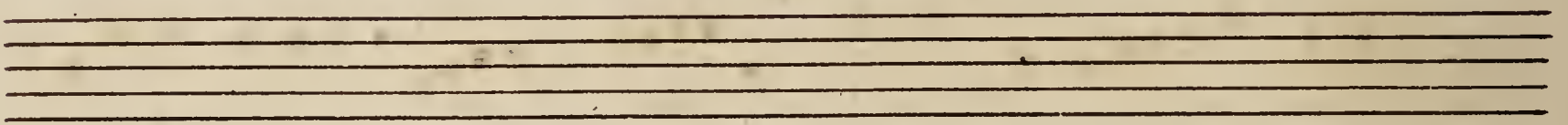
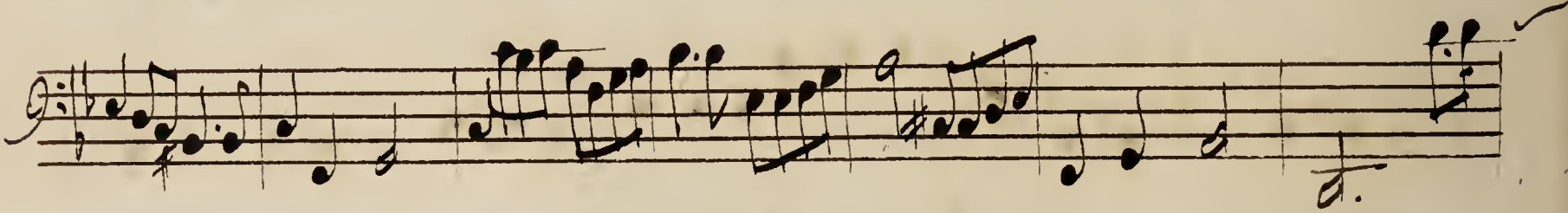
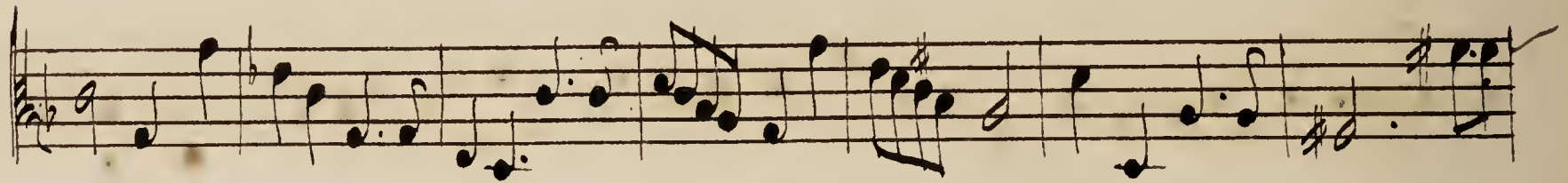
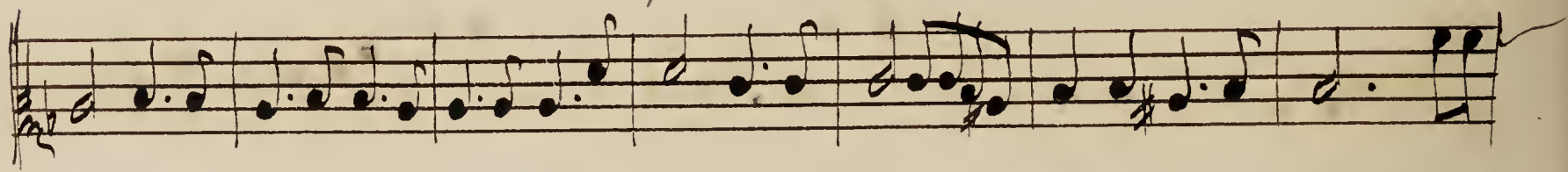
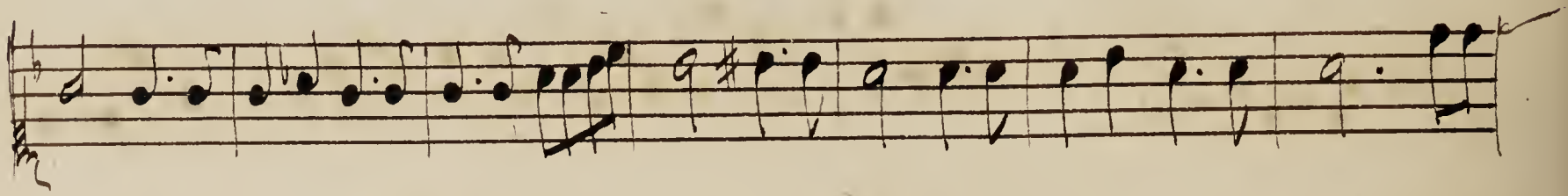
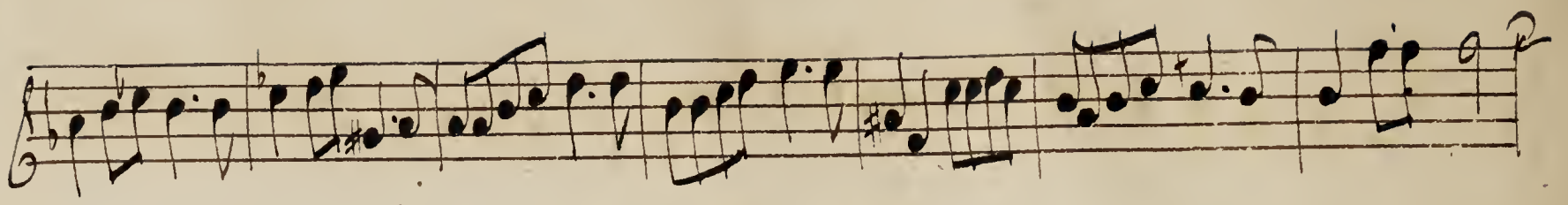
mes Jeunes Coeurs essayez la douceur de ses armes Qui s'en-

laisse blesser Eprouve mille charmes;



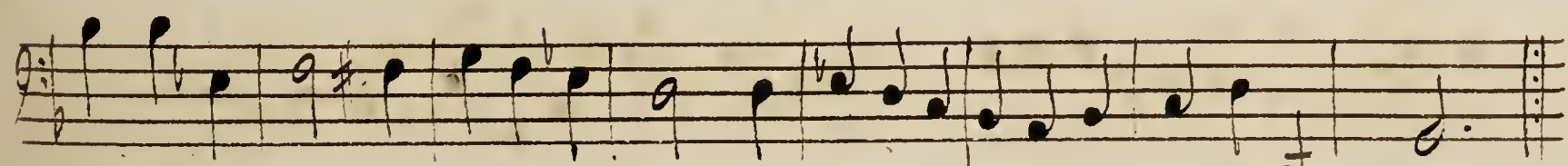
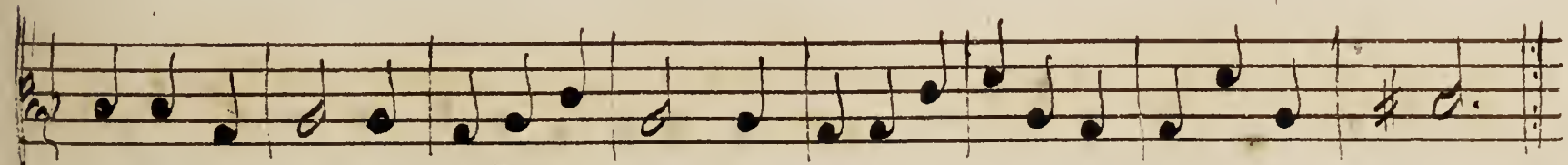
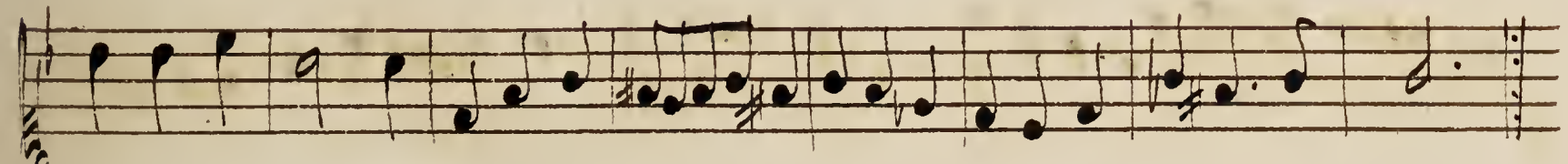
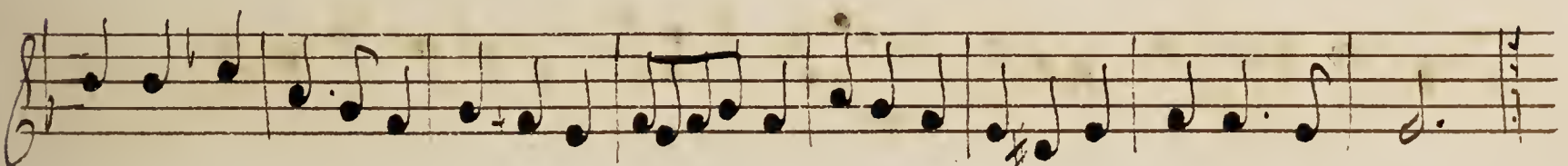
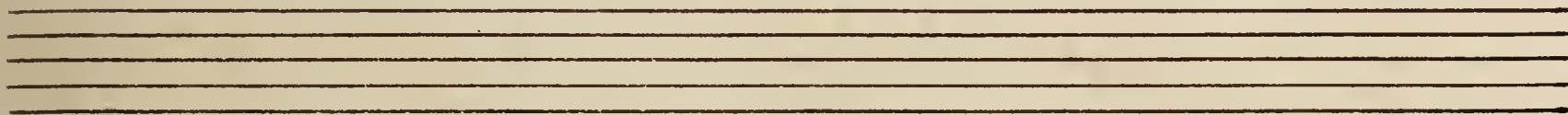
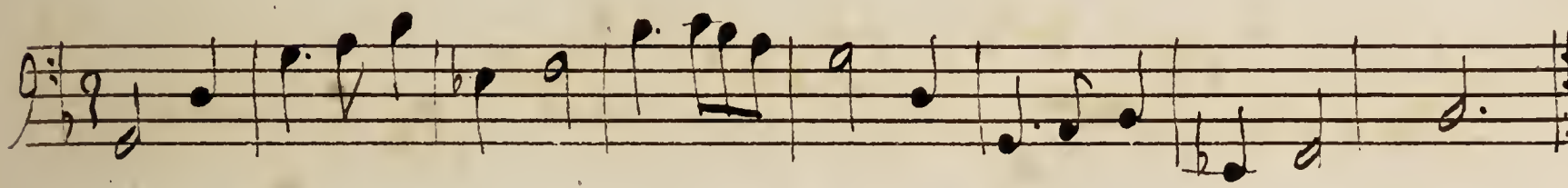
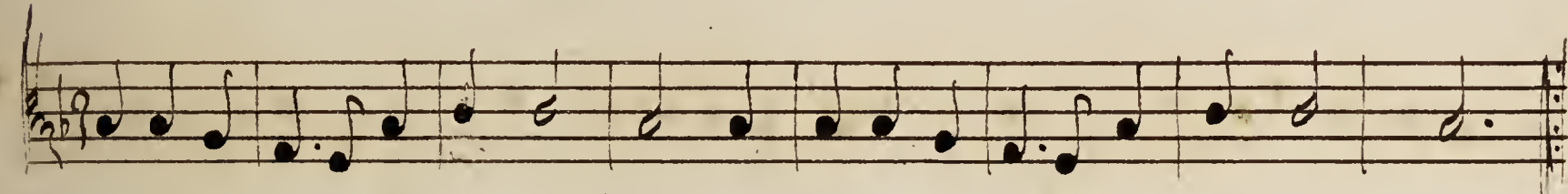
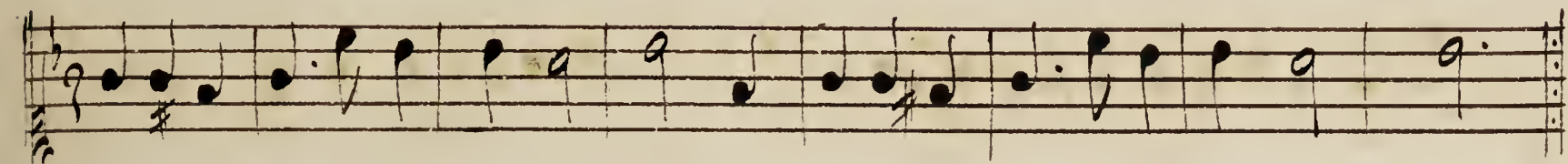
# Les Plaisirs

A handwritten musical score for a piece titled "Les Plaisirs". The score is written on ten staves. The first five staves form the first system, and the last five staves form the second system. The music is written in a 2/4 time signature and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots. The handwriting is in dark ink on aged, slightly yellowed paper.



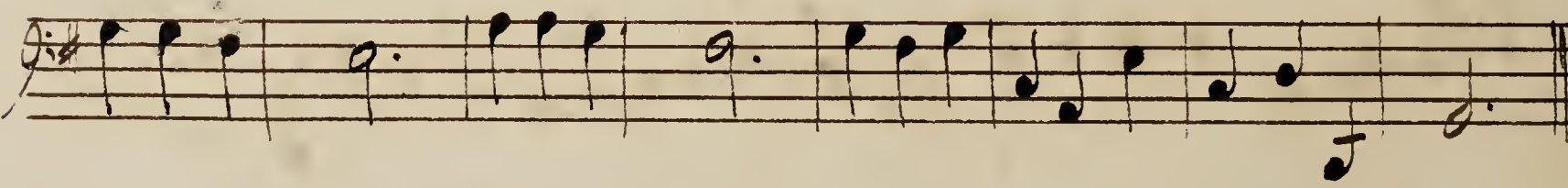
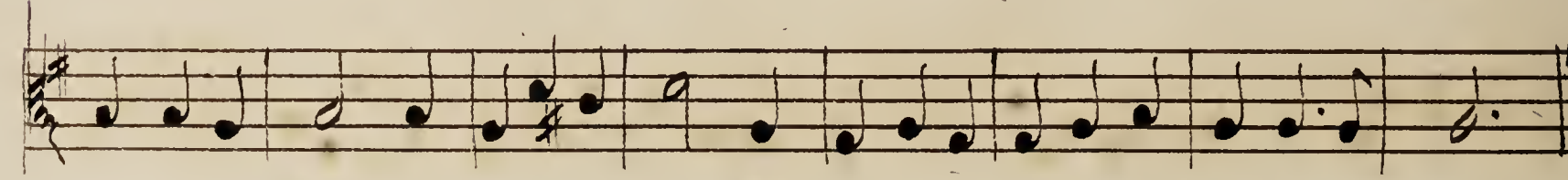
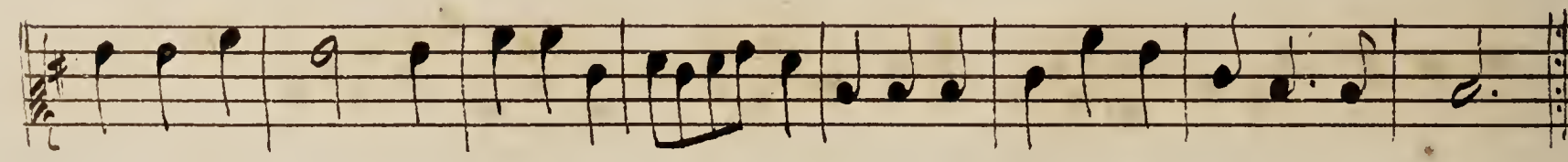
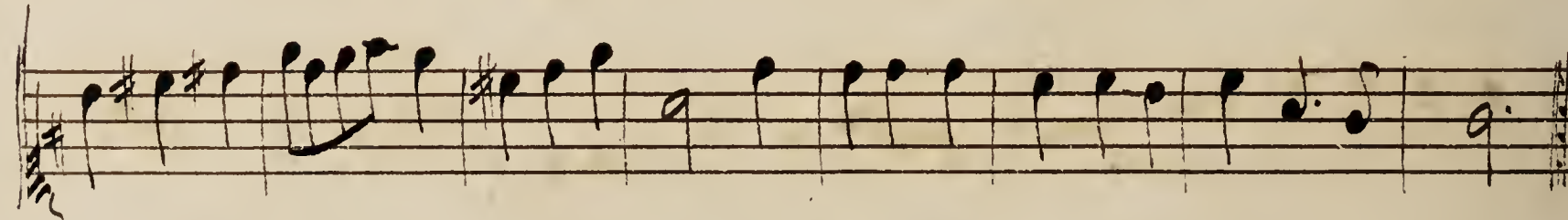
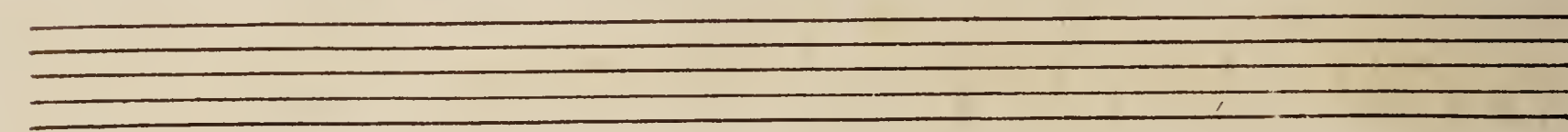
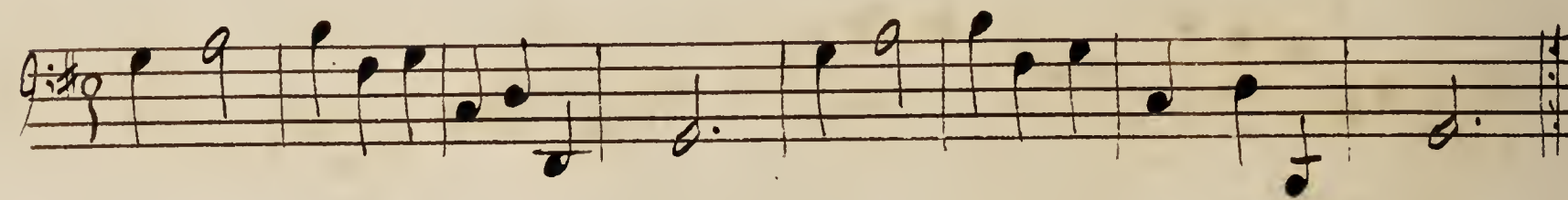
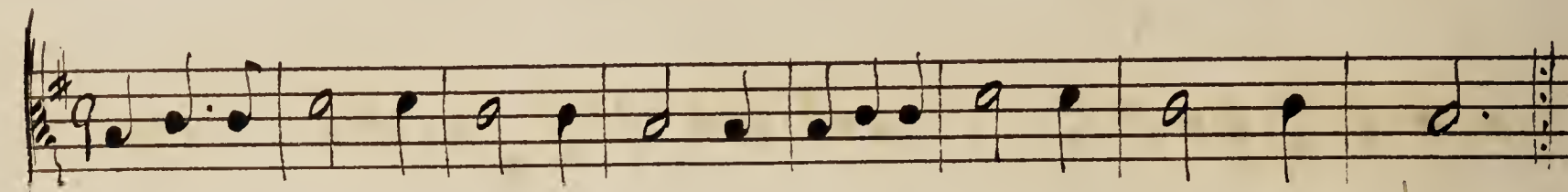
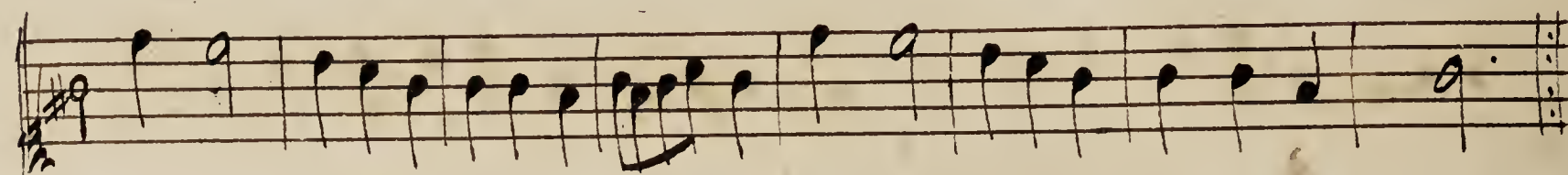


*Menuet*





*Mouset*



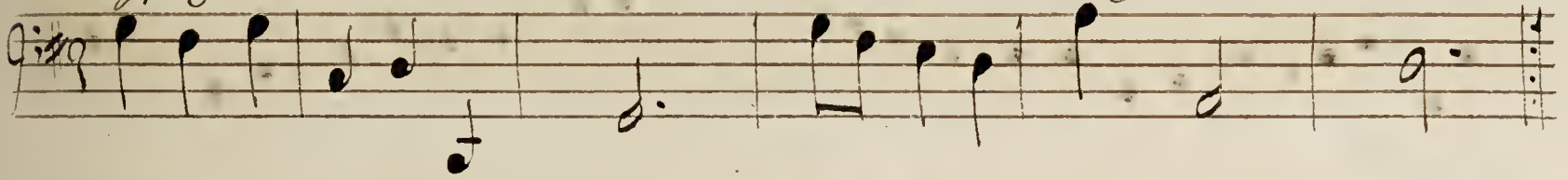
2 grace



Souffrez que l'amour vous blesse bellea chassez la fierté :



Souffrez que l'amour vo<sup>a</sup> blesse bellea chassez la fierté.



Apprenez que la tendresse Est l'ame de la beauté



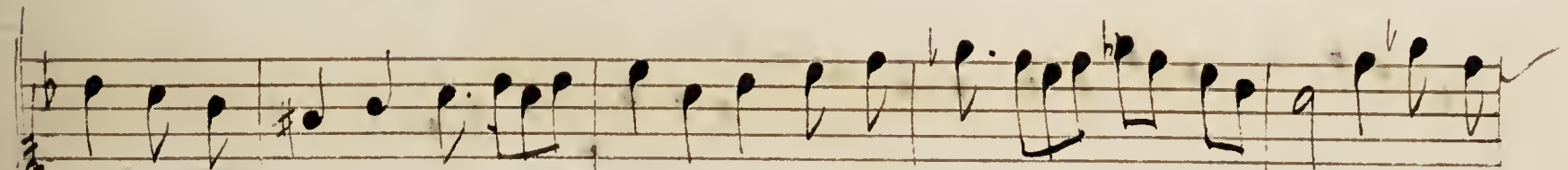
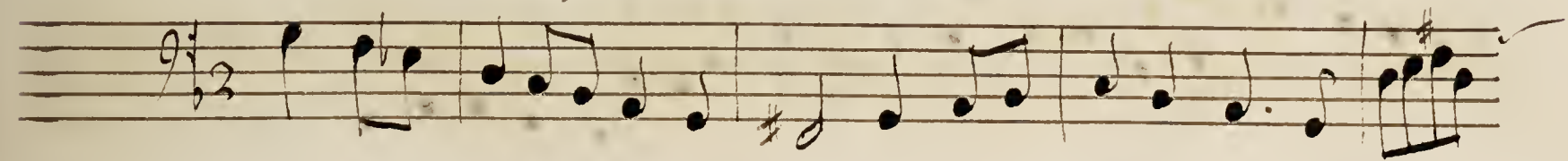
apprenez que la tendresse Est l'ame de la beauté



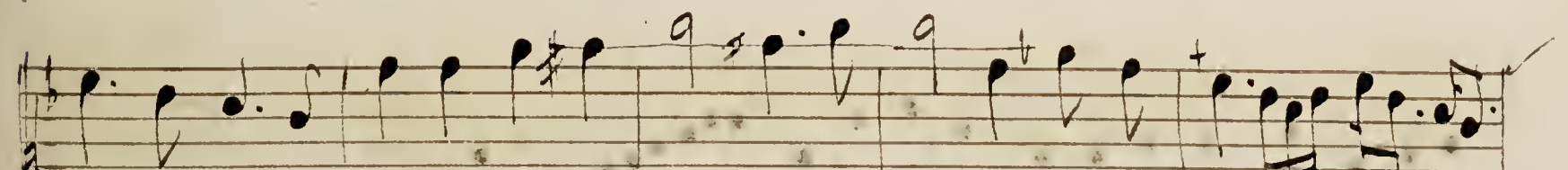
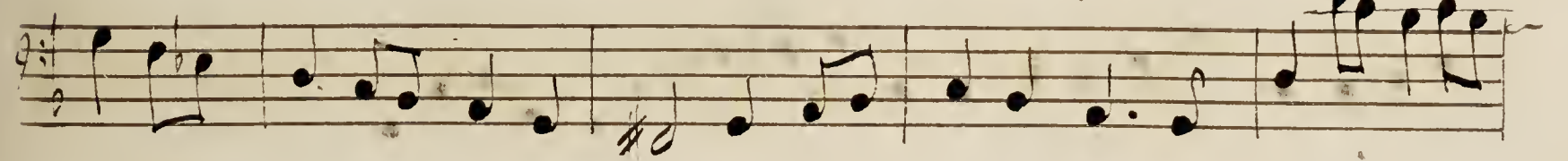
une grace



C'est dans une tendresse Extrême qu'on trouve dea plaisir parfait



On est content que quand on aime les autres biens font sans attrait pour être heu-



reux l'amour lui-même s'est blessez de ses traits po<sup>r</sup> être heureux l'amour lui-



*même sert bles - sé de ses traits;*

*Gavotte*

*Prelude;*

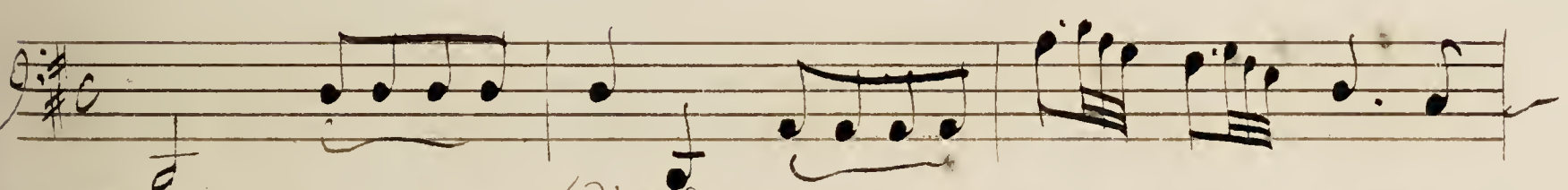
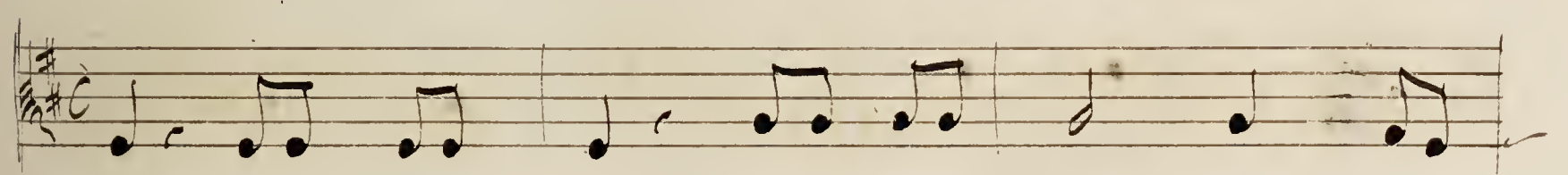
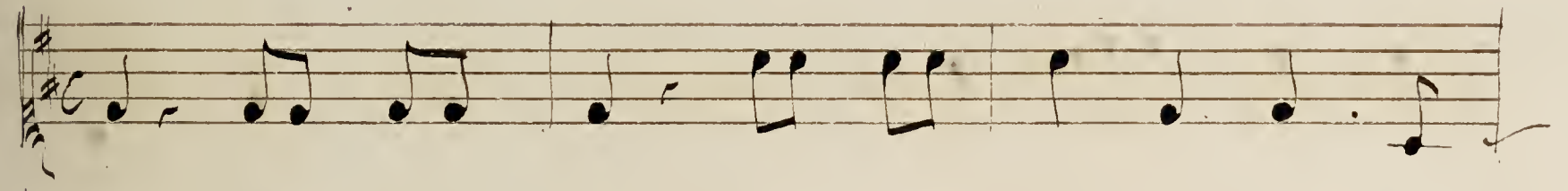
Handwritten musical score system 1, consisting of five staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef with a key signature of two sharps (F# and C#). The fourth and fifth staves are in bass clef with a key signature of two sharps (F# and C#). The music features various rhythmic values including eighth and sixteenth notes, and rests.

Handwritten musical score system 2, consisting of five staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef with a key signature of two sharps (F# and C#). The fourth and fifth staves are in bass clef with a key signature of two sharps (F# and C#). The music continues with similar rhythmic patterns and note values as the first system.

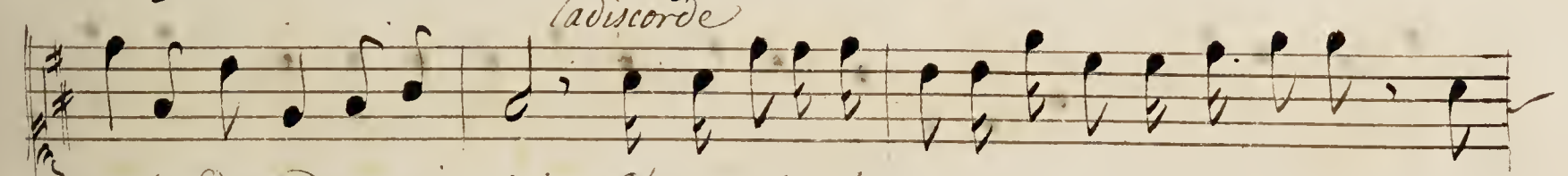




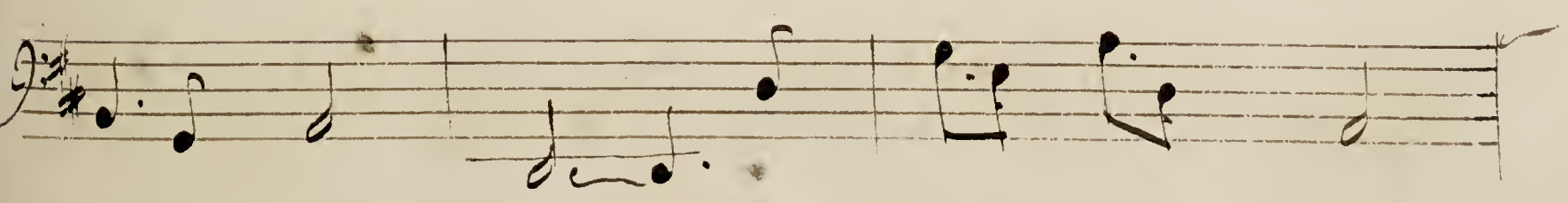
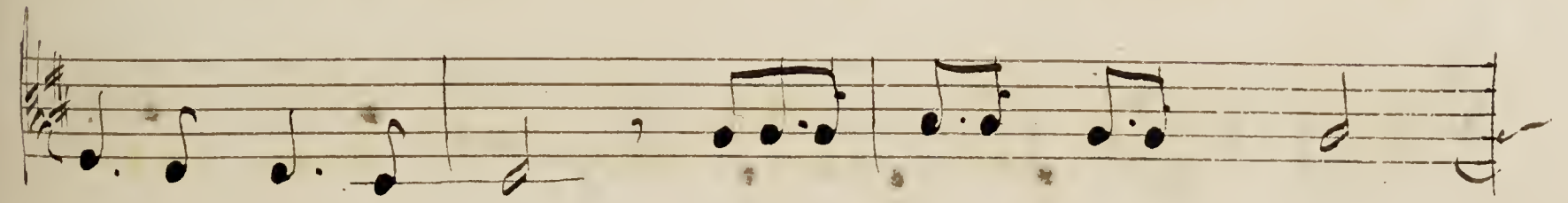
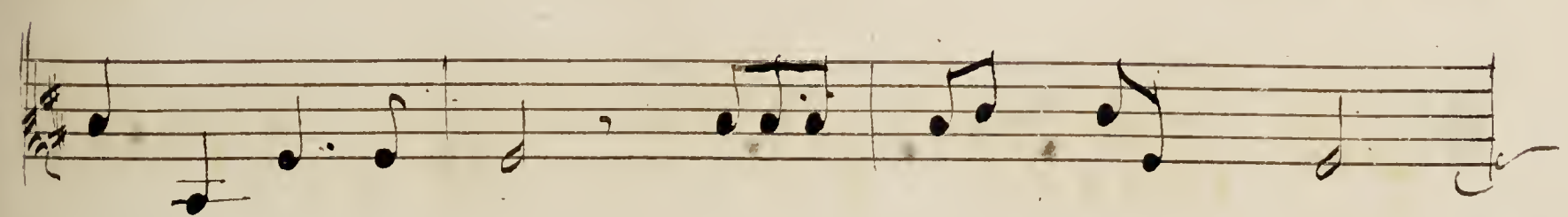
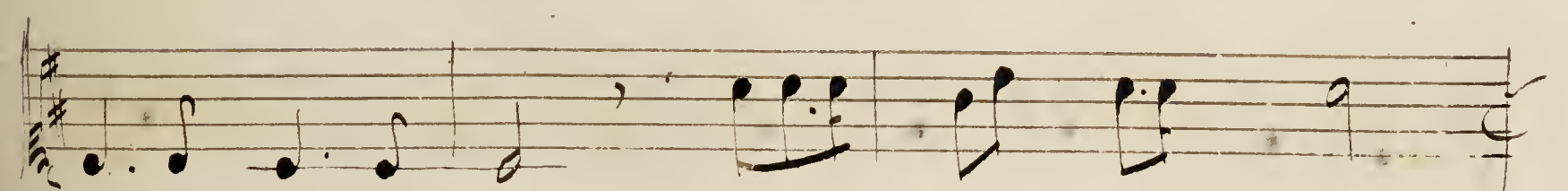
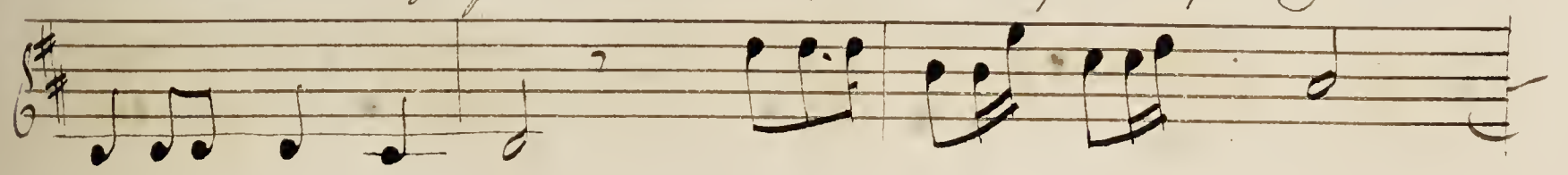
Quelle soudain horreur; et quel terrible bruit mais qui peut à me



la discorde



ner la Discorde ou je suis C'est en vain qu'à tes loix tu pretens qu'on responde De



esse fais ceser d'utiles travaux a quel coin reculé du monde La

meur veut il tenter des triomphes nouveaux pour qui destine til les

*traite qu'on luy prepare de tous costez je le fais de daigner lorsque de*

*tous les Coeurs la discorde s'empare sur qui veut il Encor regner*

*Tout respent la pureur dont je suis enri-*

*mée a mes sanglantes autels tout vient sacrifier et ton fila seroit oubli-*

er Jelay du moins bannry de l'Europe allarmee; sil ne l'est pas du monde en-

*Venus.*

tier. Cu t'applaudis d'une fausse victoire l'amour a dans l'u-

ope une nouvelle gloire; Il recueille les fruits de tes

noires fureurs Il regne au milieu de la guerre mal-

This is a handwritten musical score on aged paper. It features ten staves of music. The first two staves contain the lyrics "ope une nouvelle gloire; Il recueille les fruits de tes". The sixth staff contains the lyrics "noires fureurs Il regne au milieu de la guerre mal-". The music is written in a cursive style with various note values, rests, and accidentals. The paper shows signs of age, including some staining and discoloration.

gré tes vains Efforts il rassemble deux coeurs qui feront quelque jour le Des-

tin de la terre - re malgré les vains Efforts il rassemble deux coeurs qui se

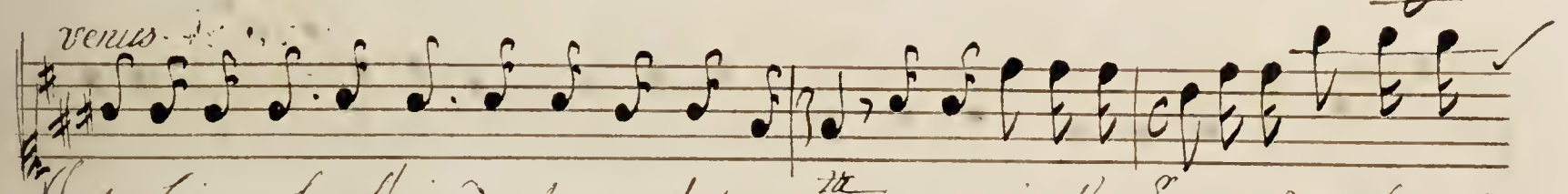
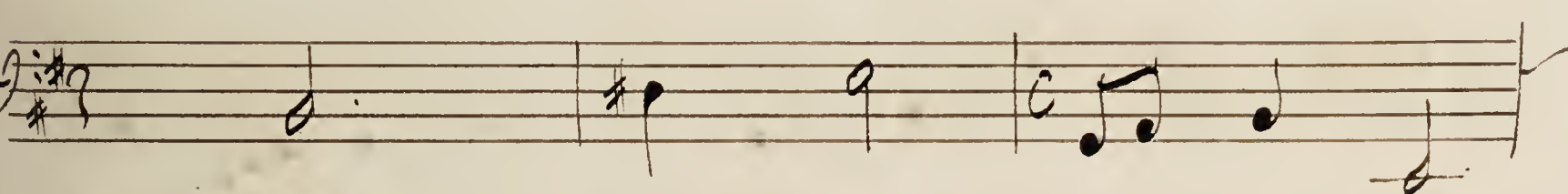
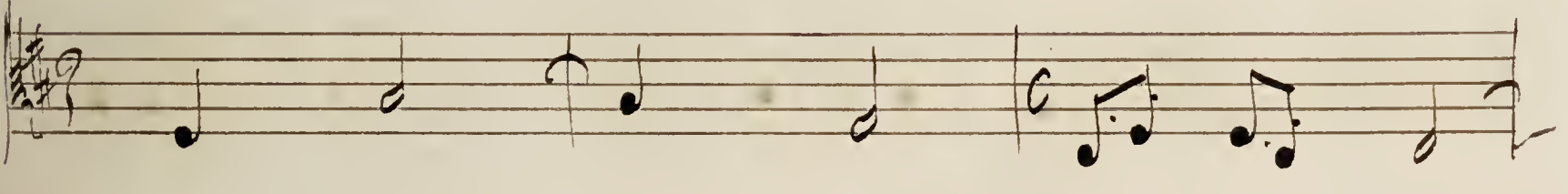
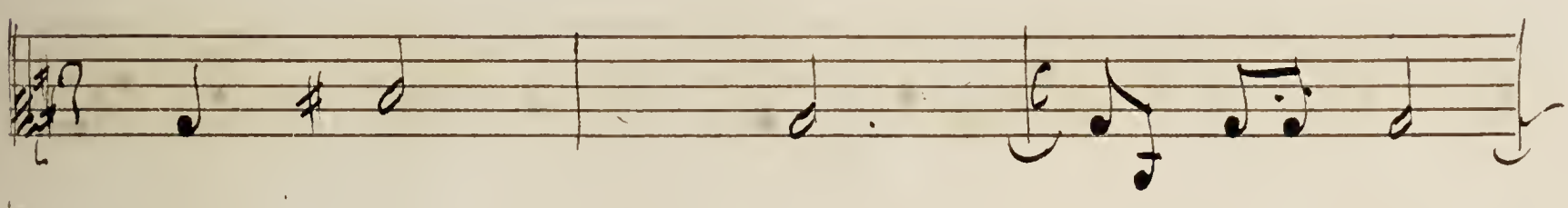
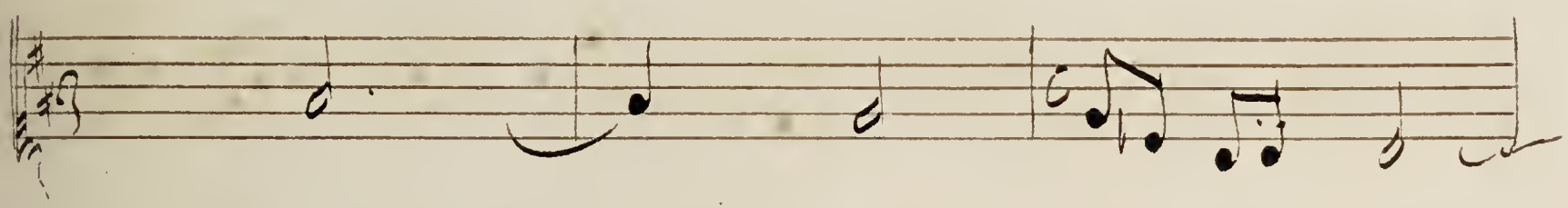
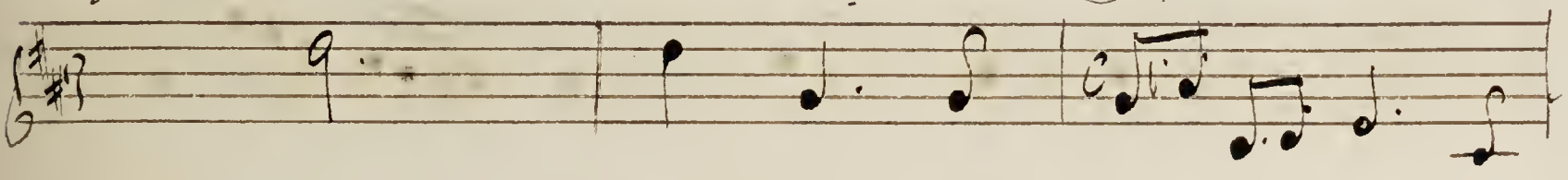
ront quelque jour le dessein de la terre; le heros qui les jointa commence à denou-

or, ce noëud que tu formas avec un soin funeste; c'en est assez. *à dis corde* Spargnez-moy le.



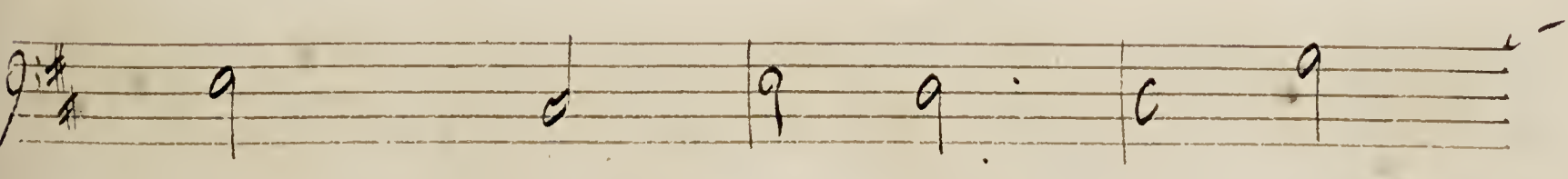
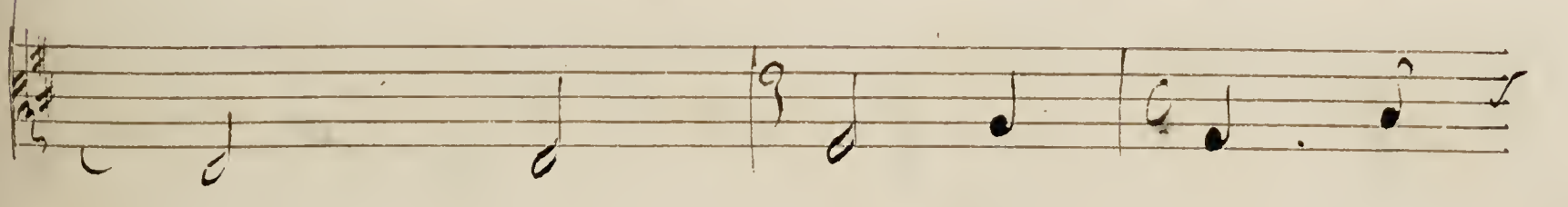
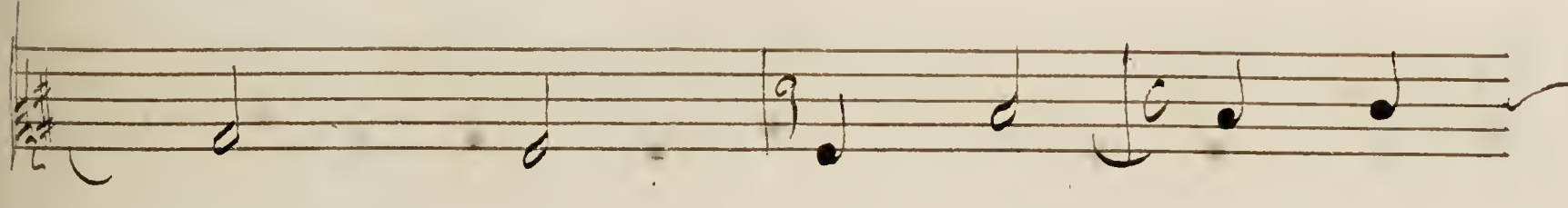
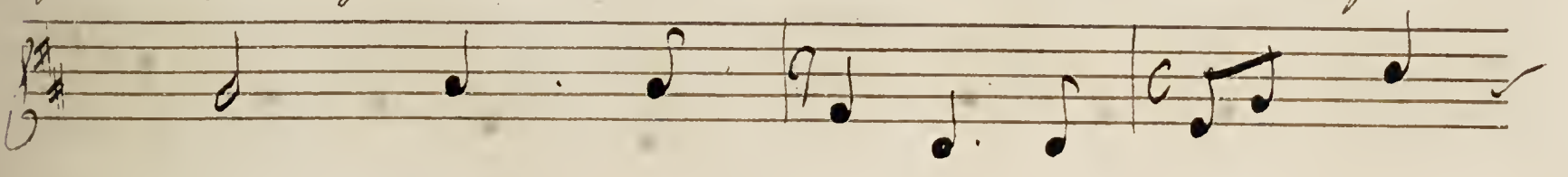


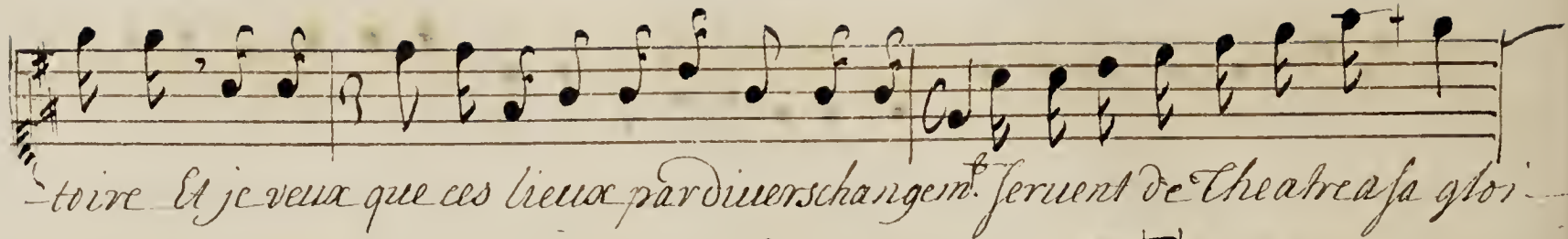
reste Et ne me force pas a l'entendre loüer un Roy qui me deteste;



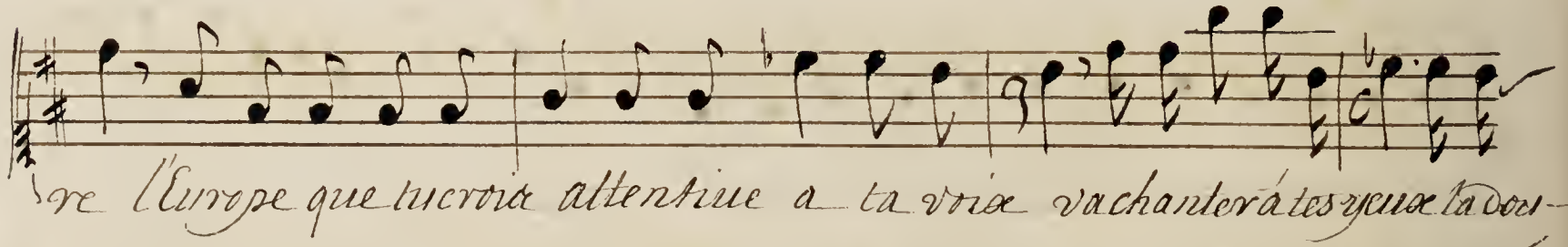
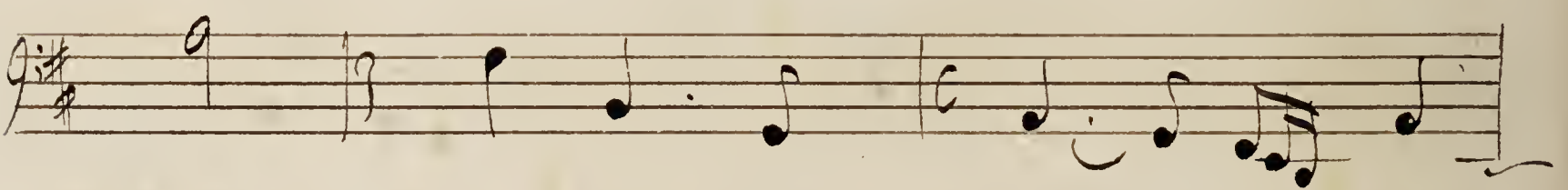
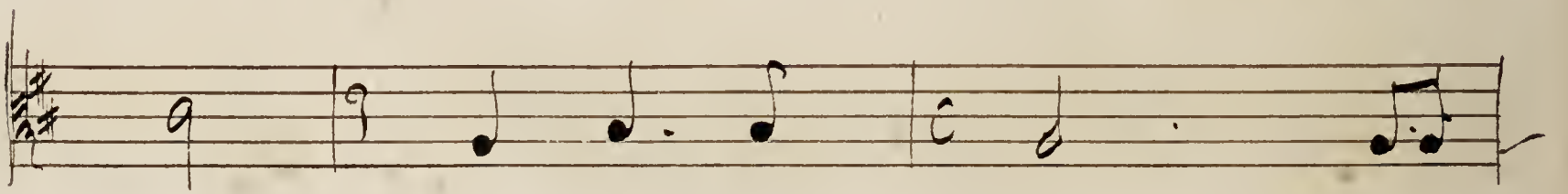

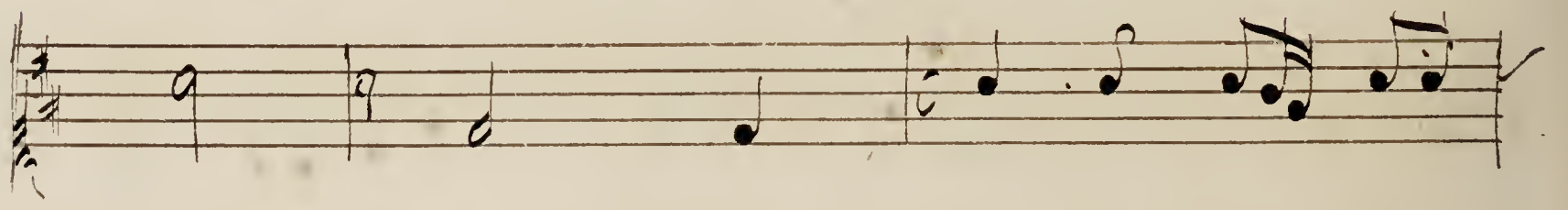
venus

Je te fairay souffrir de plus cruels tourm<sup>ts</sup> tu me pris l'amo<sup>r</sup> tu ueras sa vic

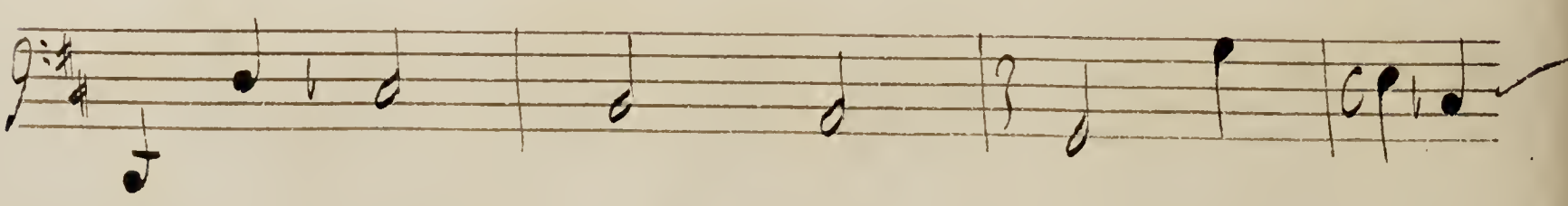
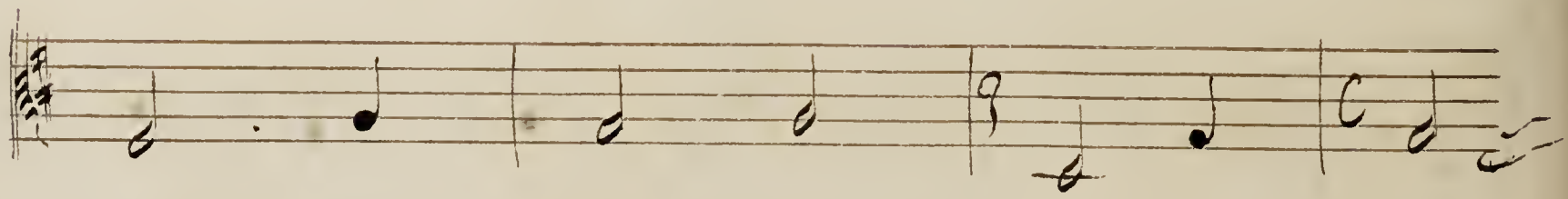
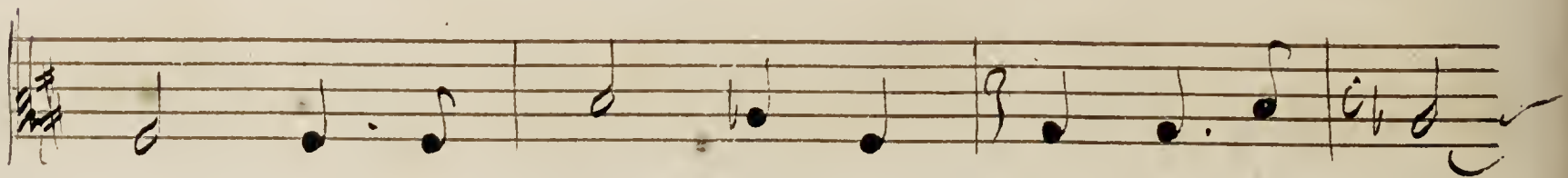
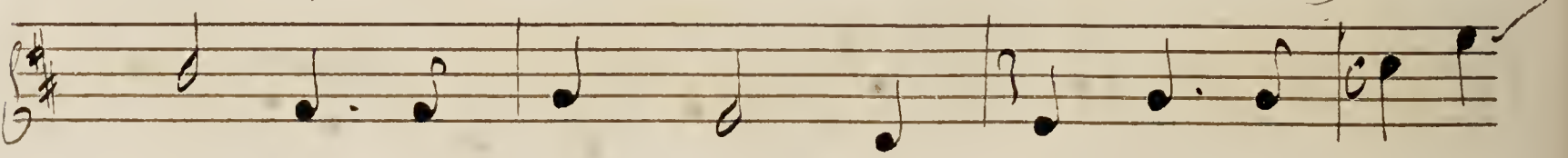




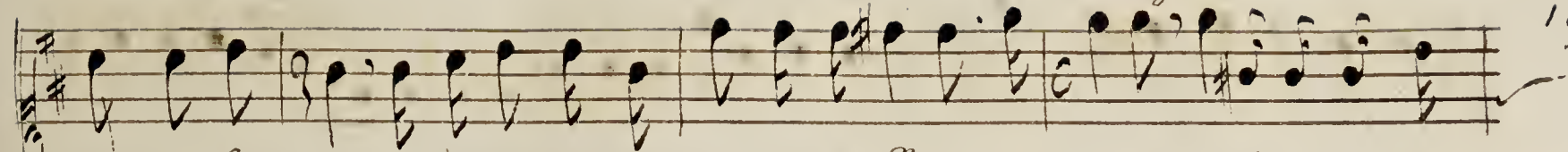
toire Et je veux que ces lieux par diuers changem<sup>t</sup> seruent de Theatre a sa glori-



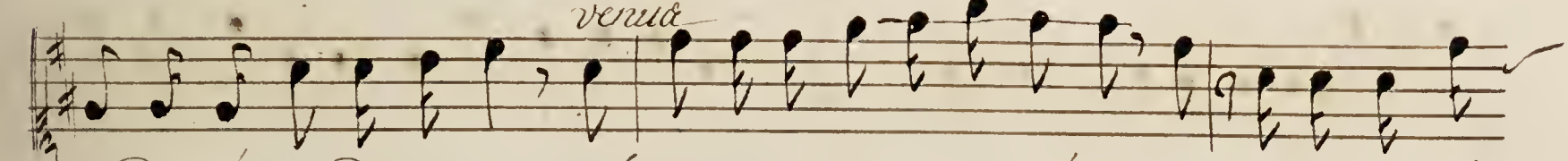
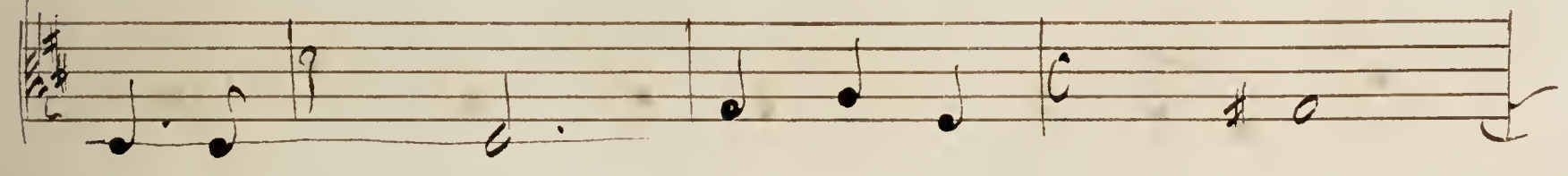
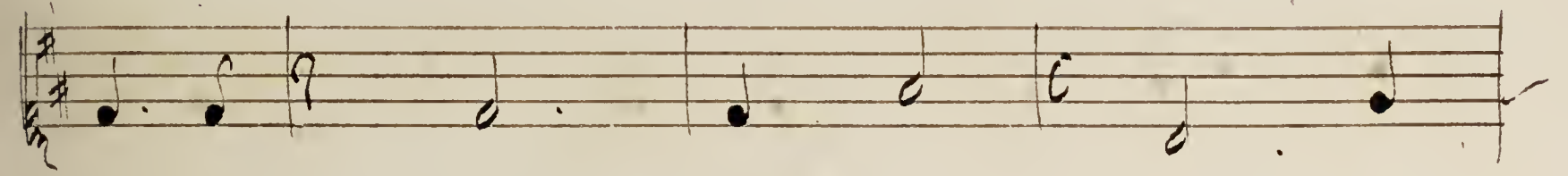
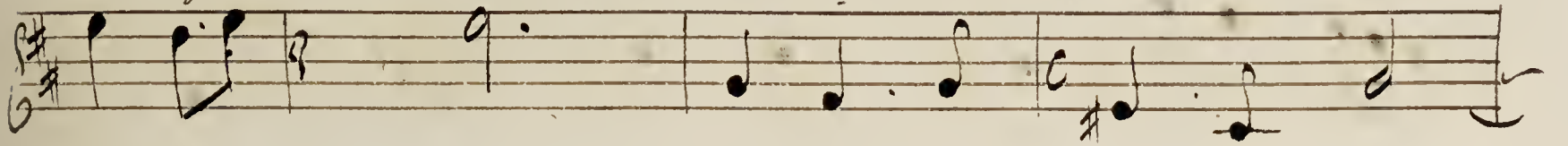
re l'Europe que tuerois attentiuue a ta voix va chanter a tes yeux ta doc-



*l'adise.*

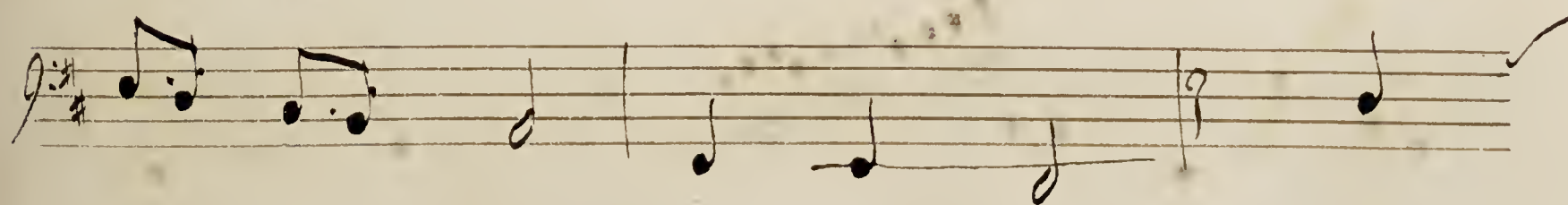
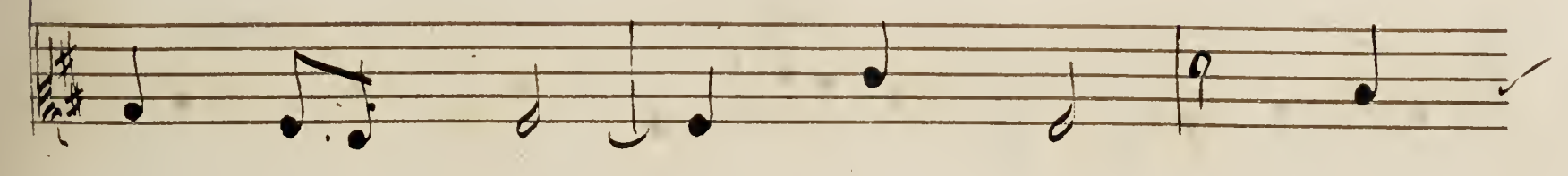
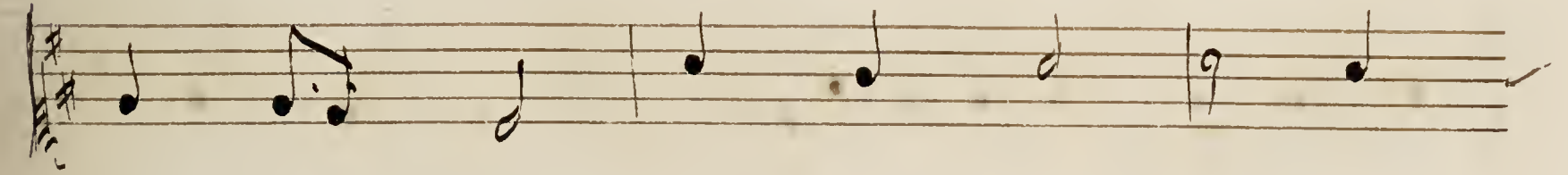


*ceur de sea l'ois tu vas voir que de ca coeurs, lam.<sup>o</sup> seul est le maitre; ah ne te flatte*



*venue*

*pas de men rendre temoin; Je veux te contraindre de l'fre; tu prens p.<sup>r</sup> ten d'ef*



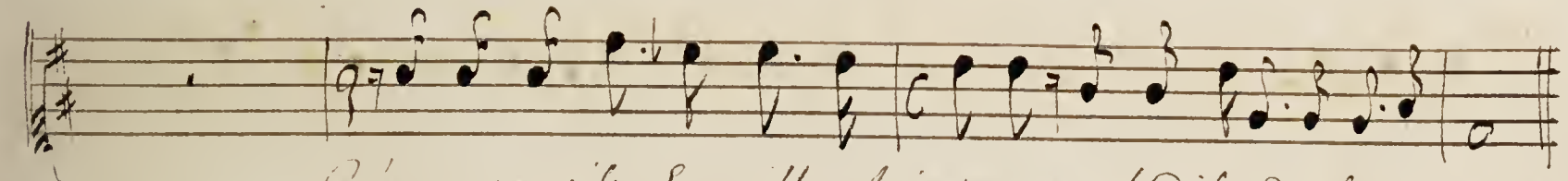
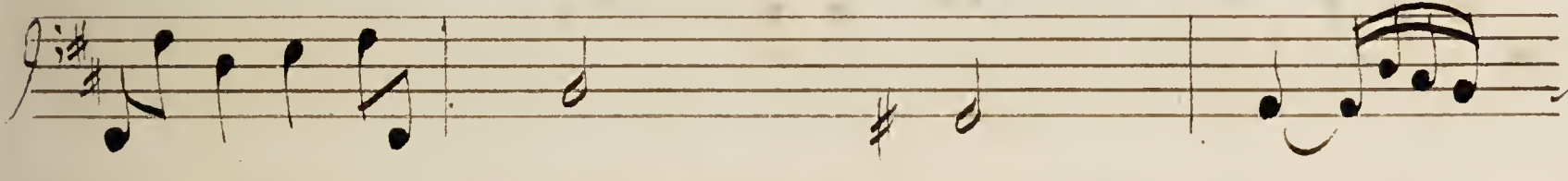
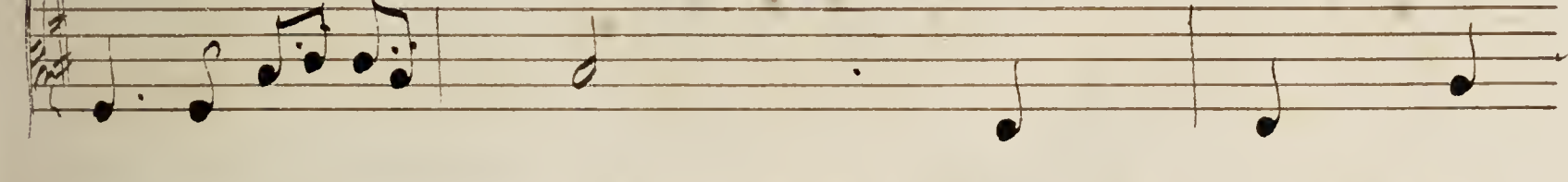
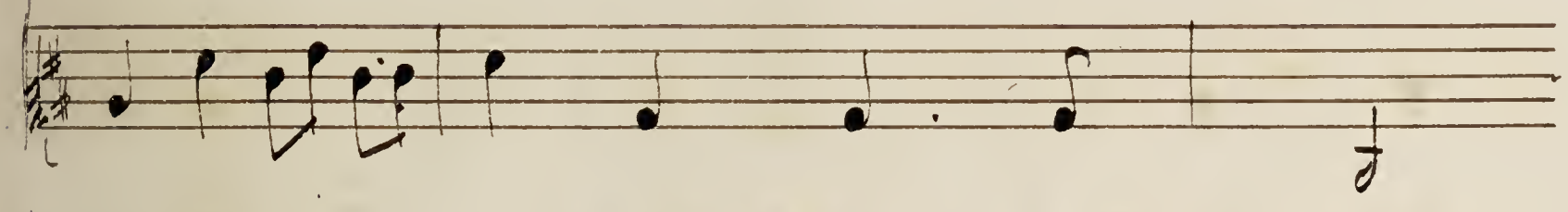
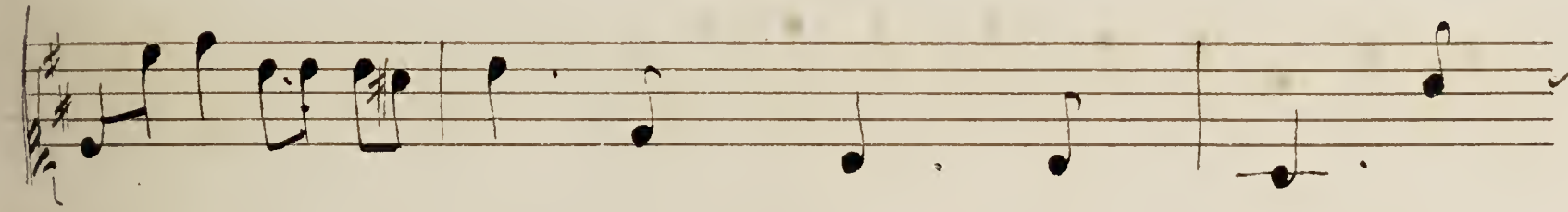
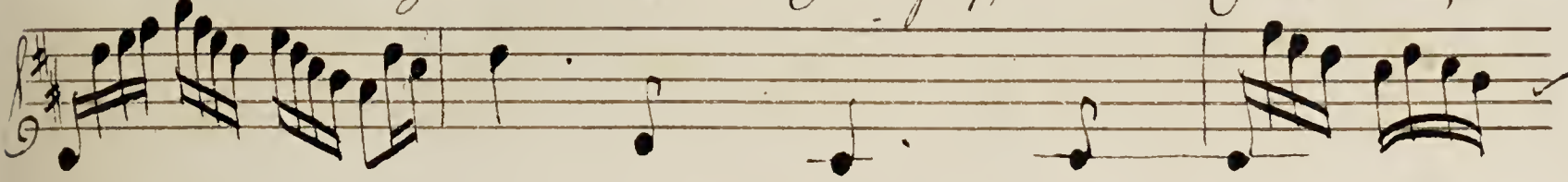
*La dis.*

rendre un inutile soin. Puis que dans ces lieux on m'atteste, sur ce que je condez

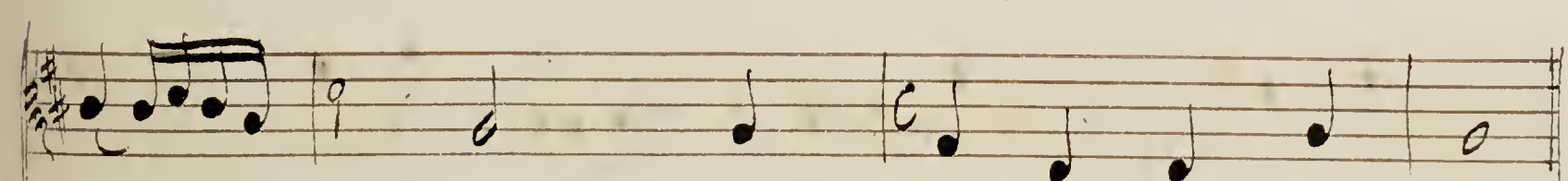
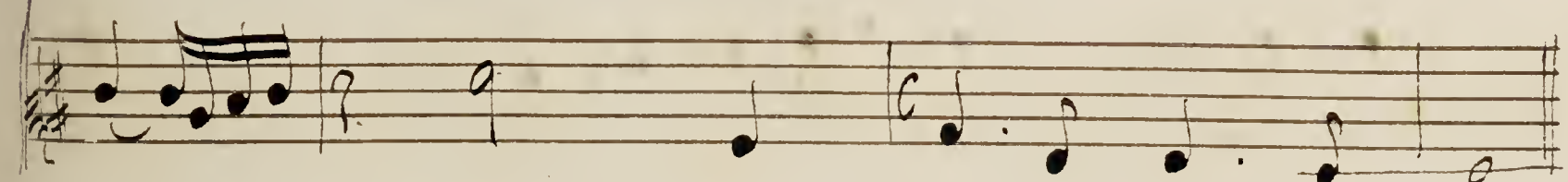
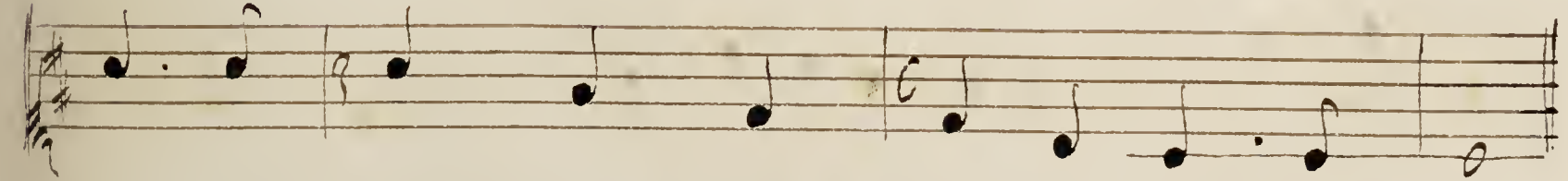
roy; Troublons au moins la feste. Faisons des inconstants des jaloux odi-



*ux* Jettons dans tous les cœ. les soupçons et les Craintes ;



Qu'on reconnoisse En mille plaintes, que la discorde est en ces lieux



*venue*

Cu ne peut exciter que de vaine alarme Tu ren-

dras mon triomphe En cor plus glorieux

Faisons regner l'amour faisons briller ses charmes les doux plais-

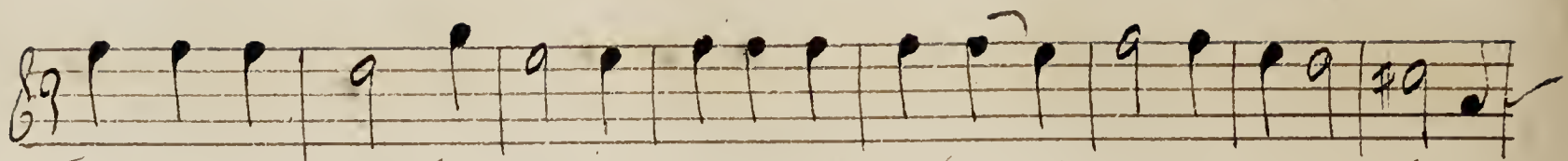
sirs les doux plaisirs; font ses plus fortes alarmes

*faisons regner l'amour* *Jai*

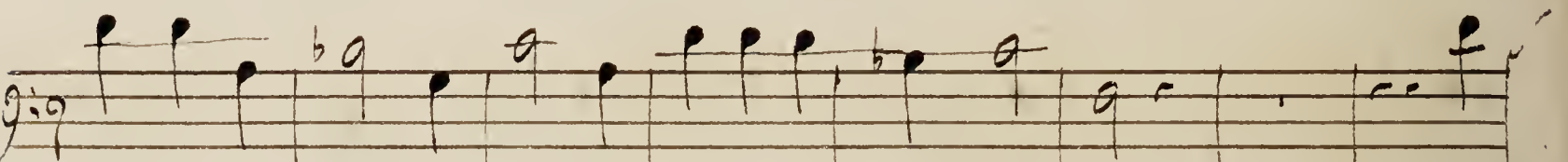
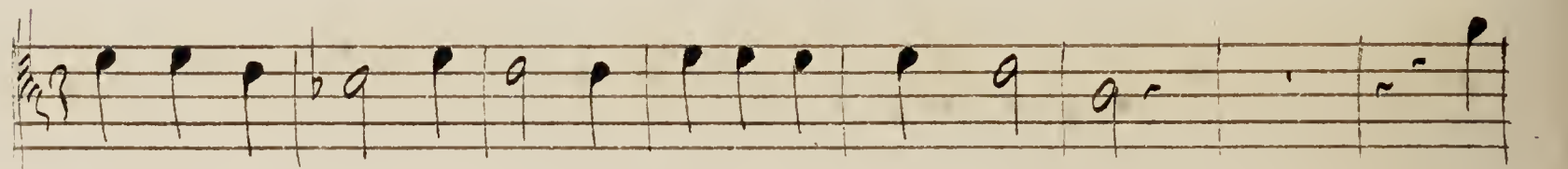
*font briller ses charmes* *les Doux plaira les*

*Doux plaira font les plus fortes armes*

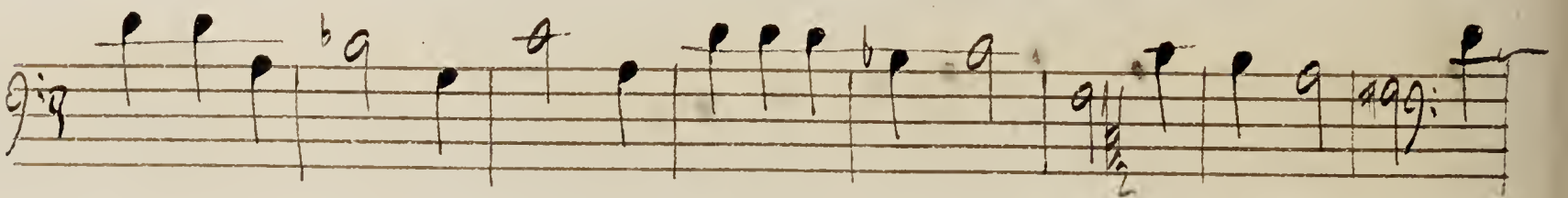
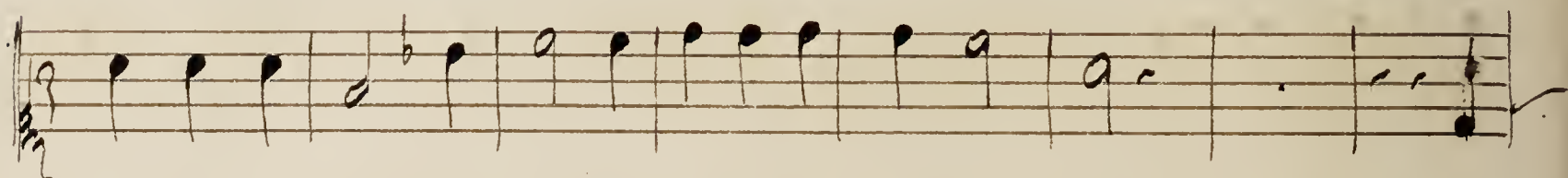
# Coeur



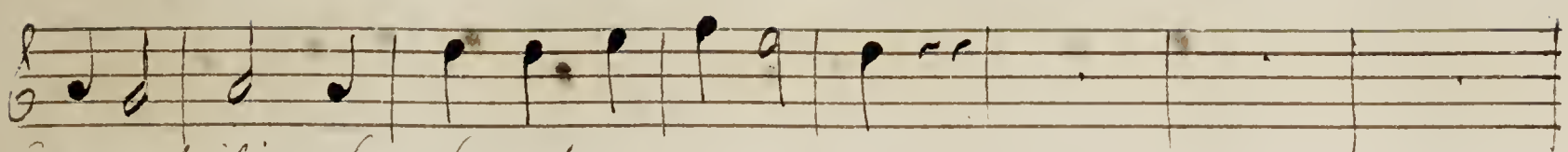
Faisons regner l'amour faisons briller ses charmes et doux plaira l'oe



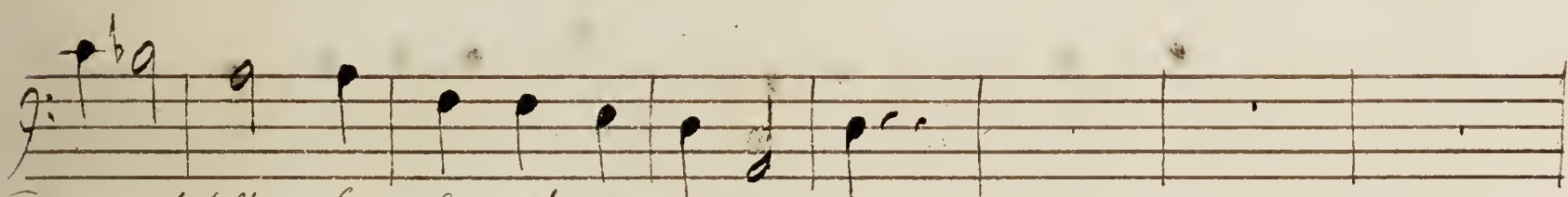
faisons regner l'amour faisons briller ses charmes et doux plaira l'oe



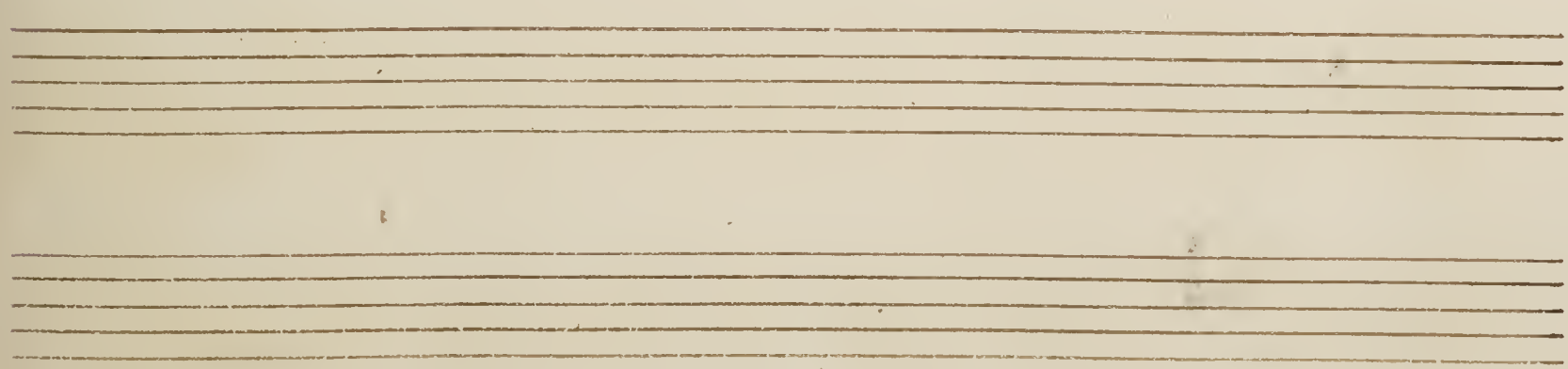
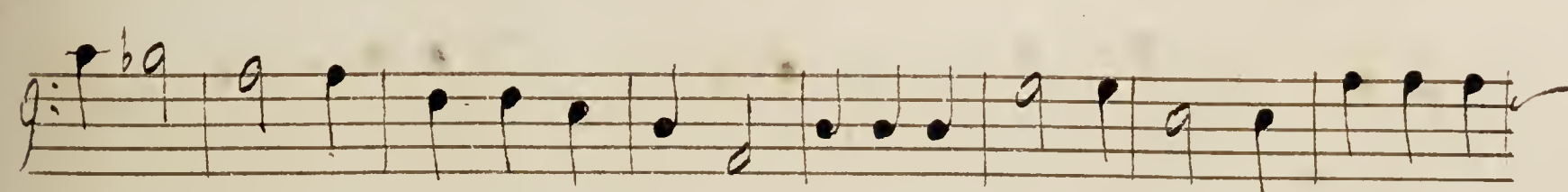
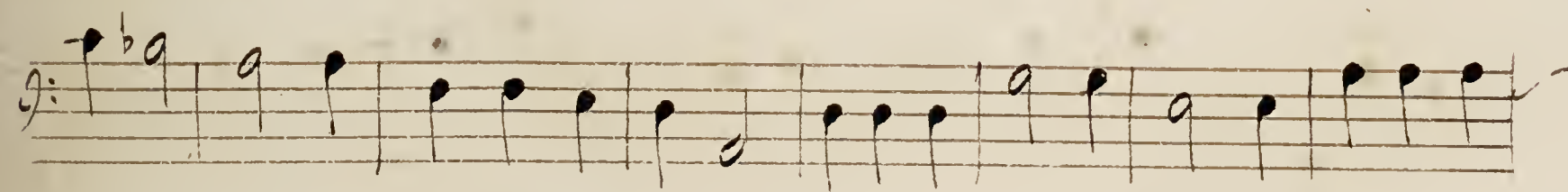
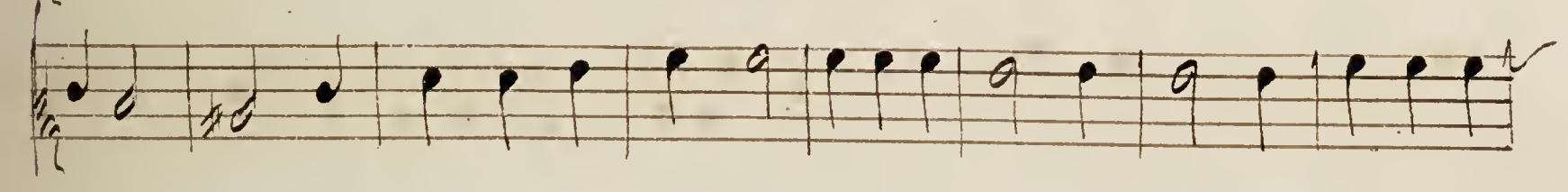
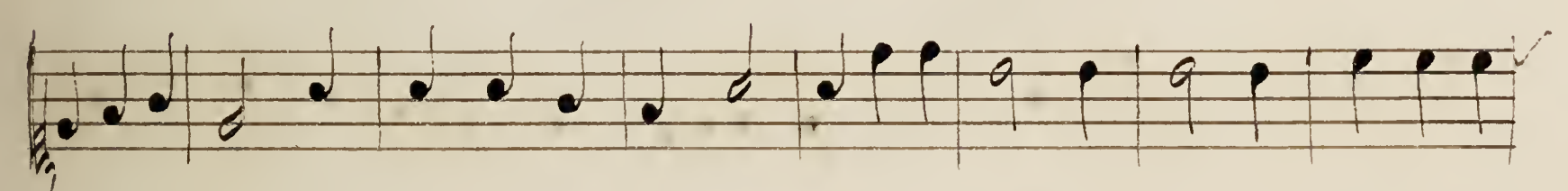




*Ceux plaisir font les plus fortes amorce*



*Ceux plaisir font les plus fortes amorce*



les doux plaisirs !:| sont ses plus fortes ar-

les doux plaisirs !:| sont ses plus fortes ar-

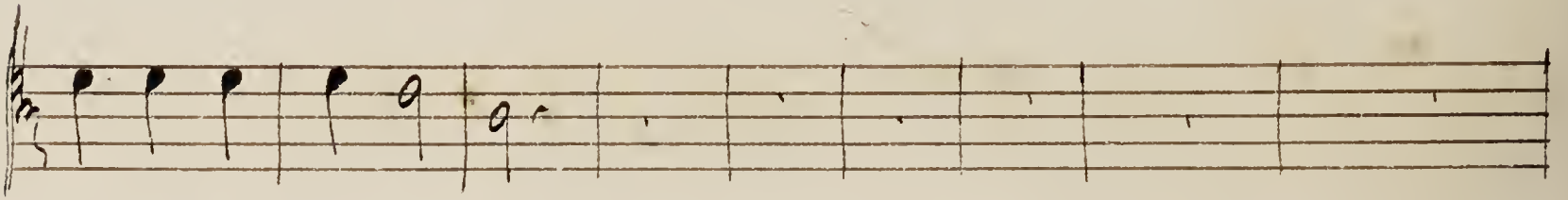
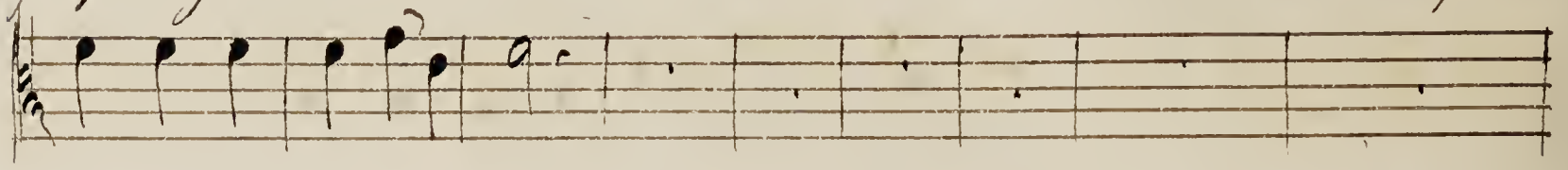
*faisons regner l'amour faisons briller ses armes les doux plaisirs font*

*faisons briller ses armes*

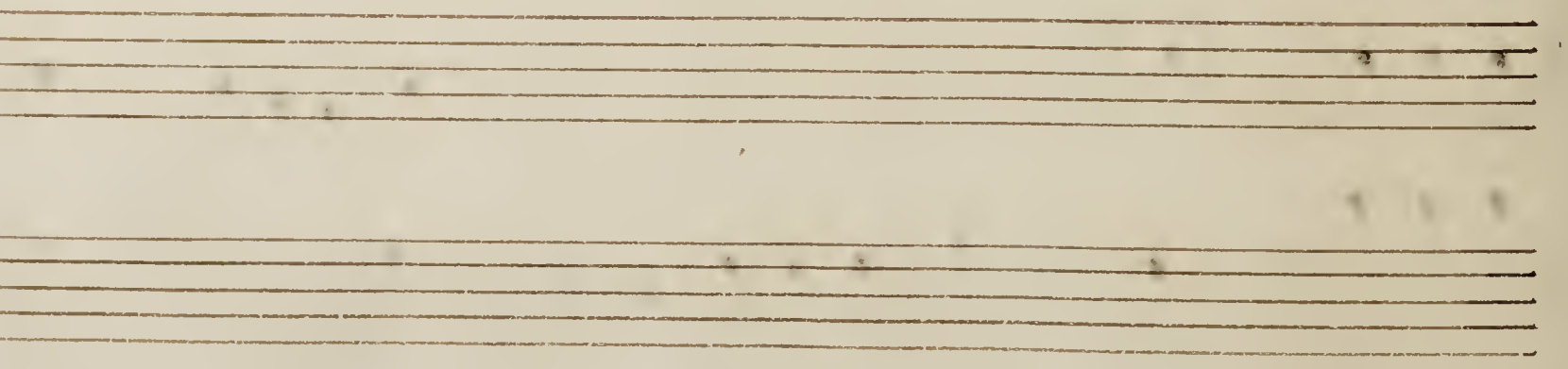
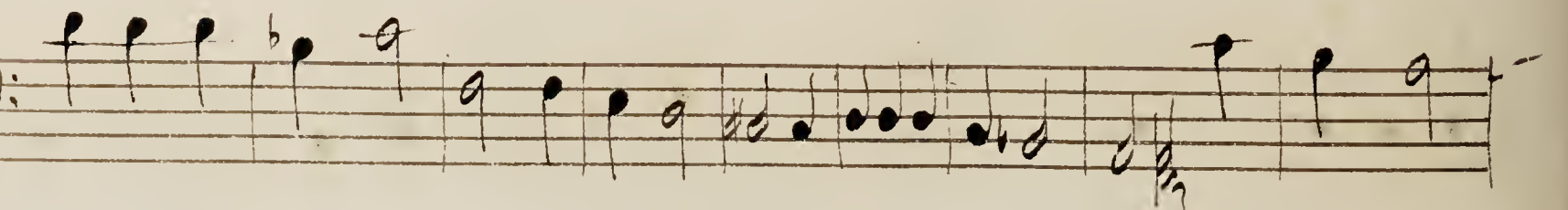
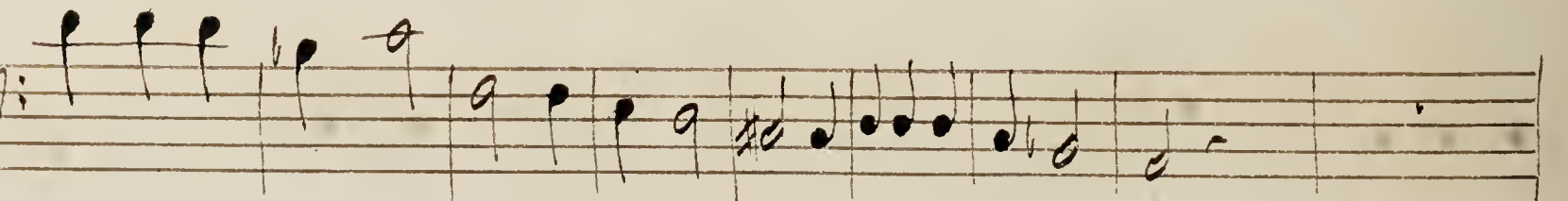
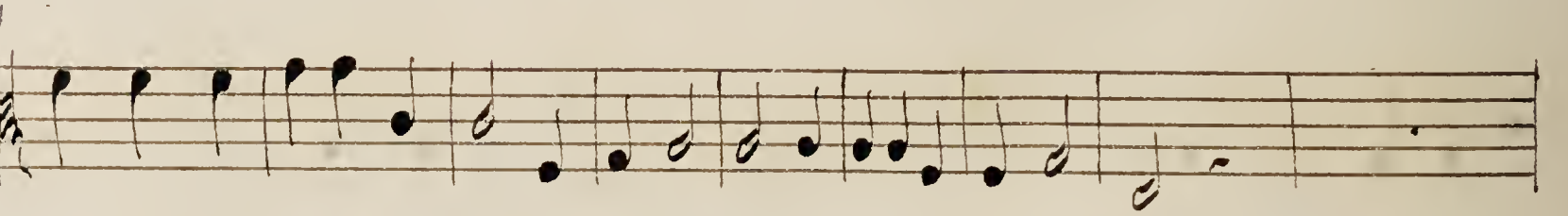
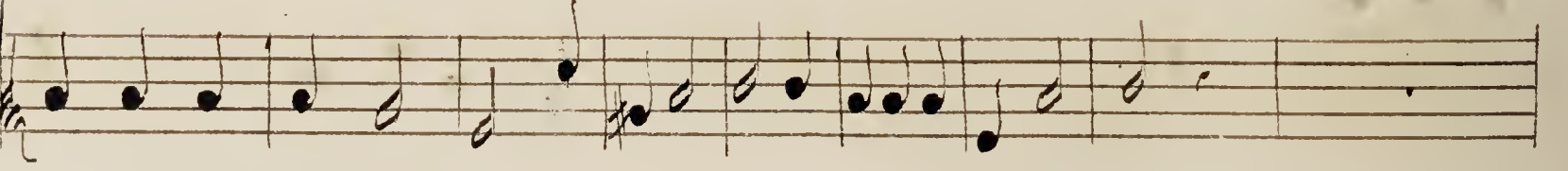
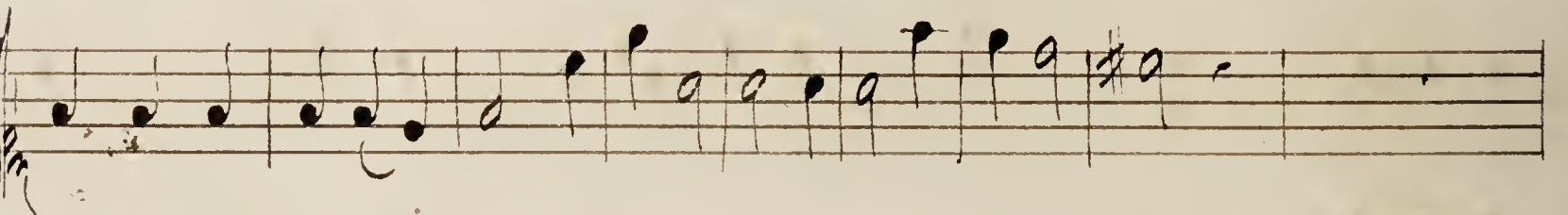
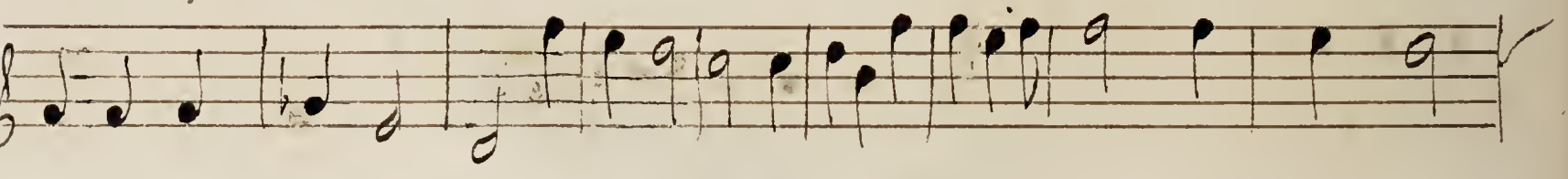
*faisons regner l'amour*

*les doux plaisirs font*

*Les plus fortes armes* *Les doux plais-*

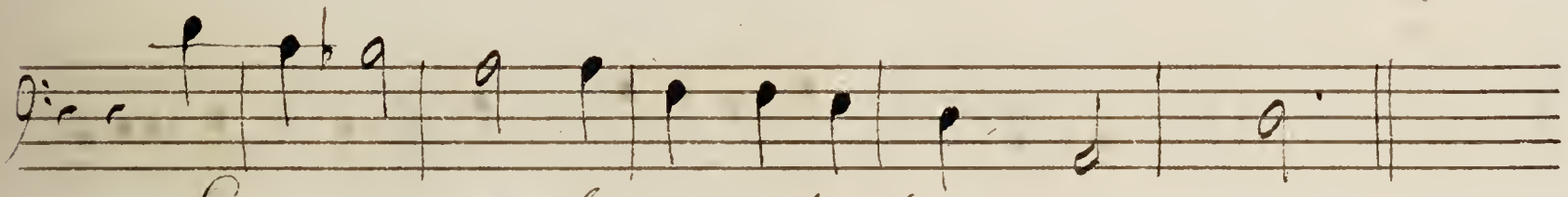


*Les plus fortes armes*

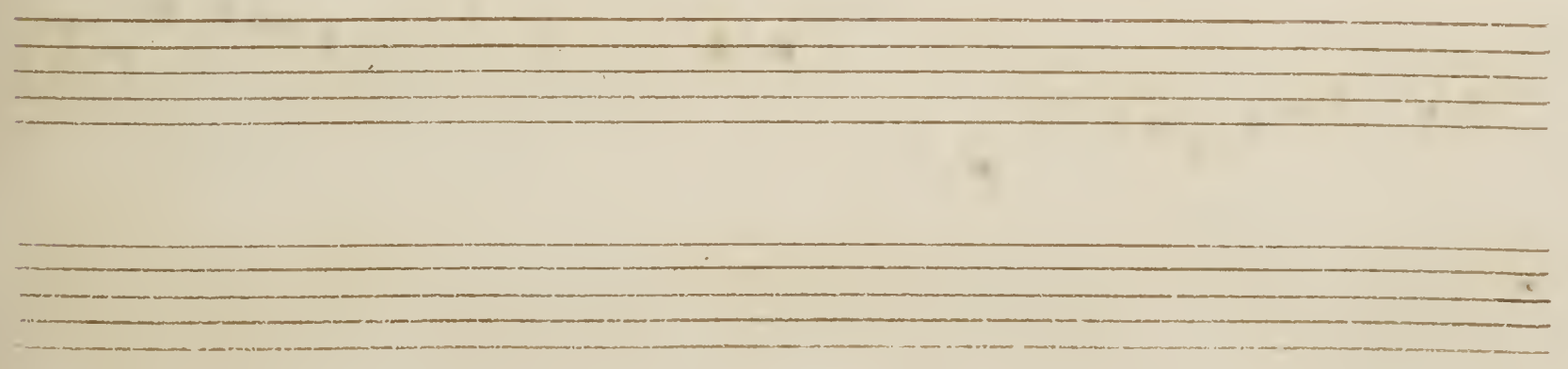
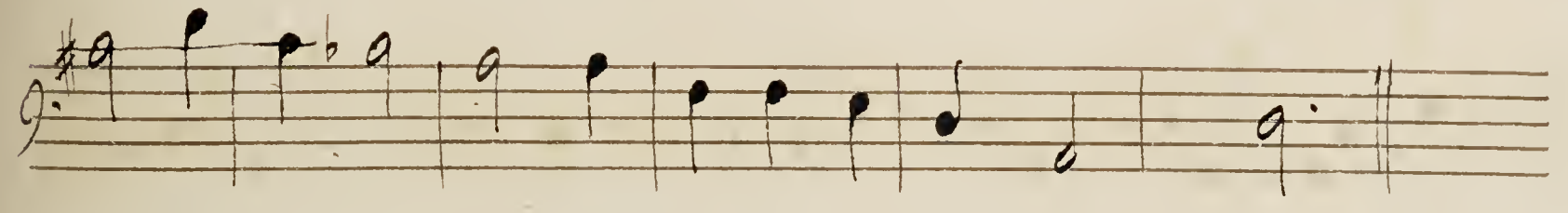


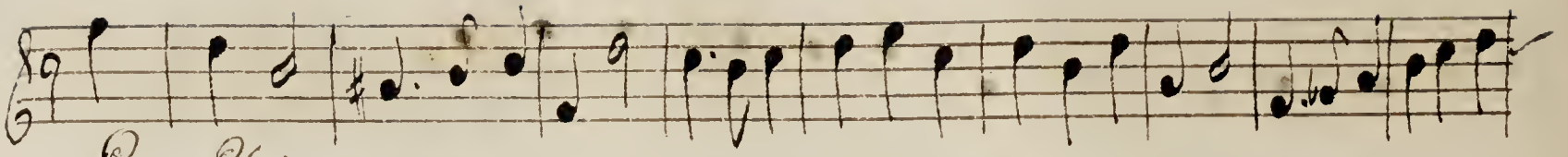


*Sins les doux plaisirs sont sea plus fortea armee ;*

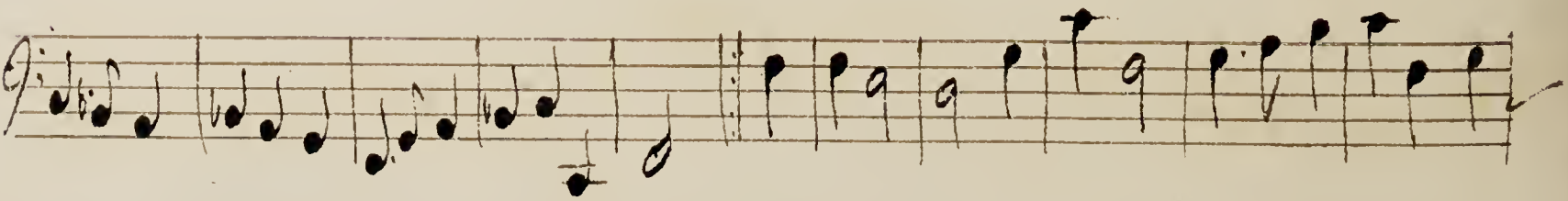
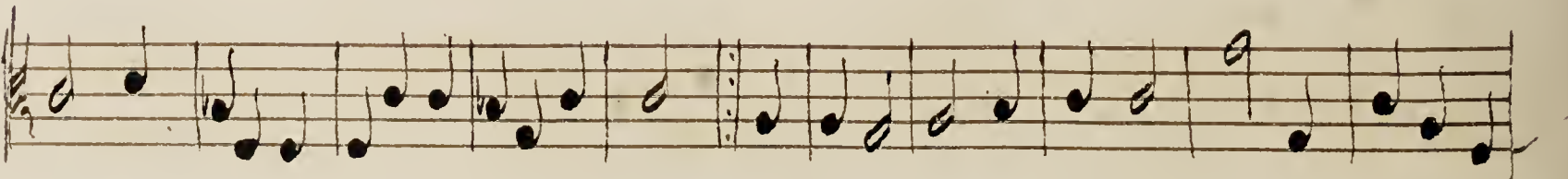
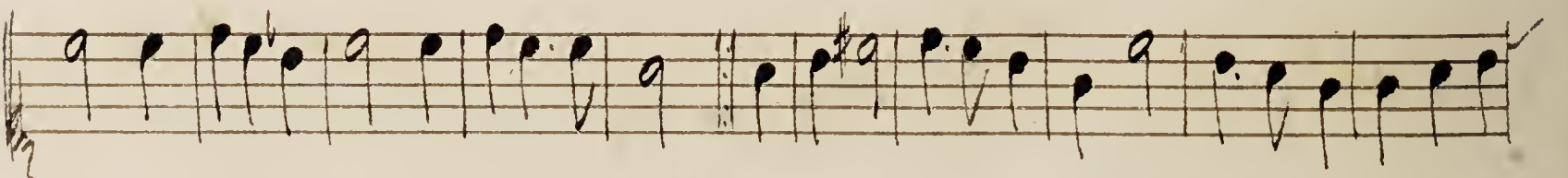
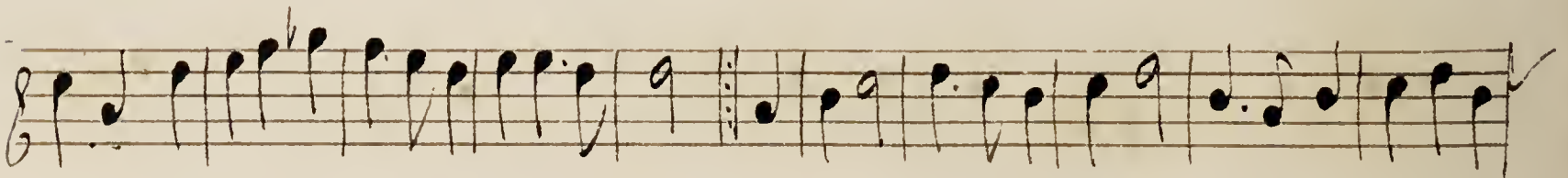
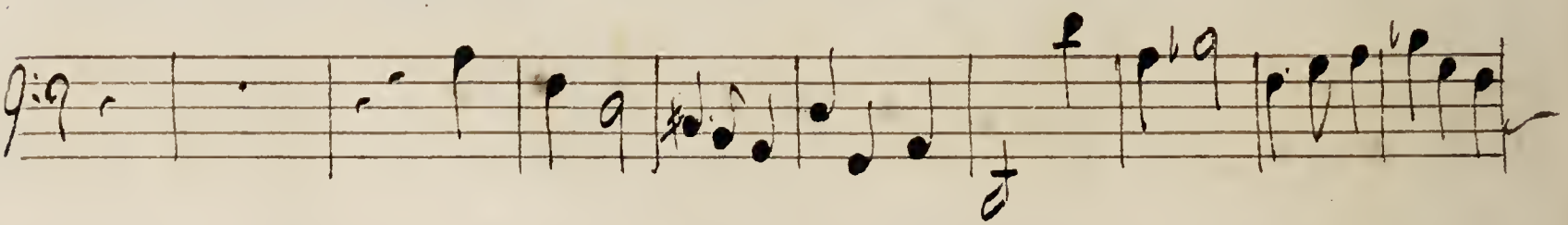
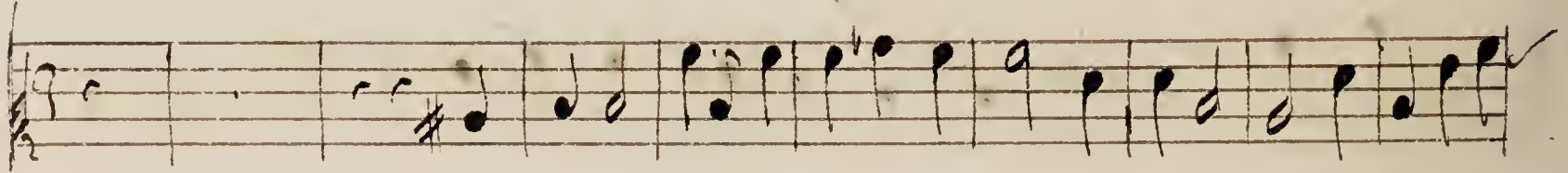
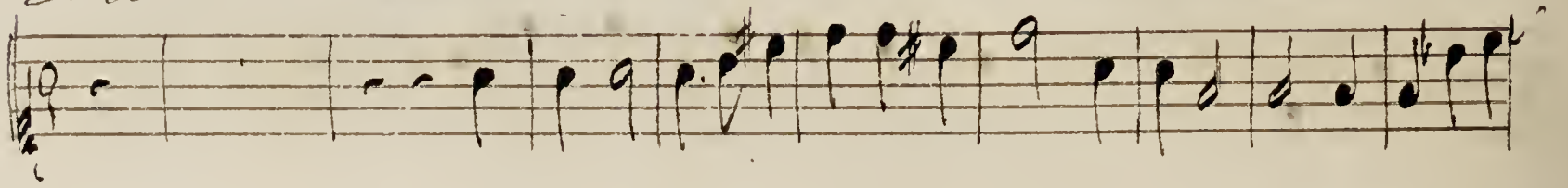


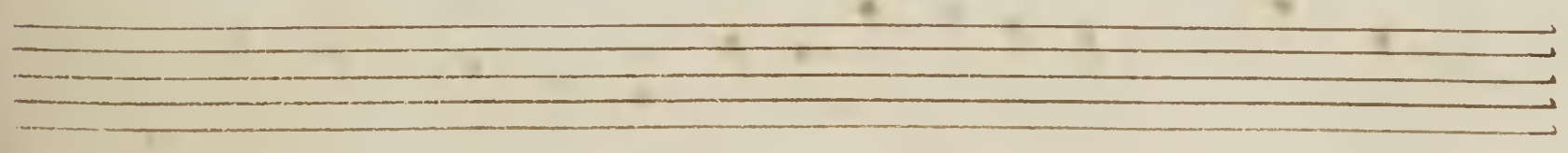
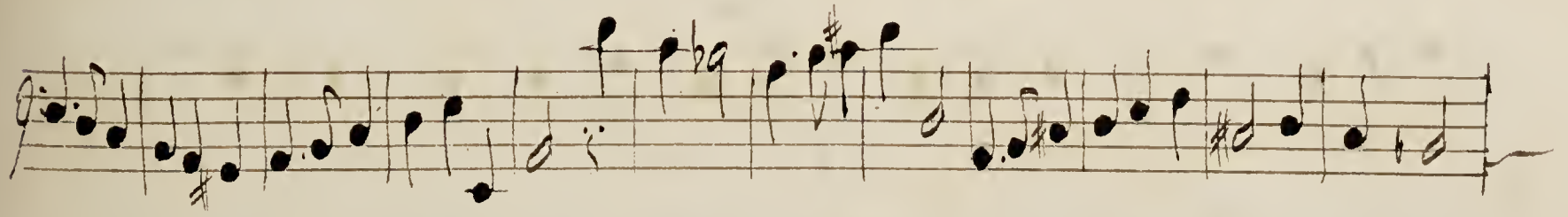
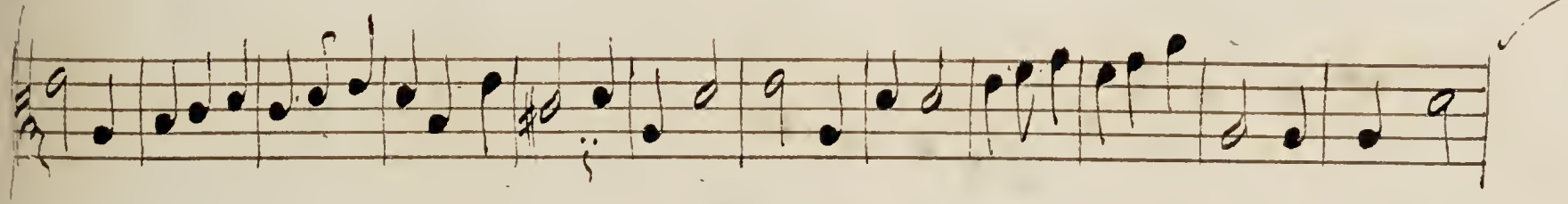
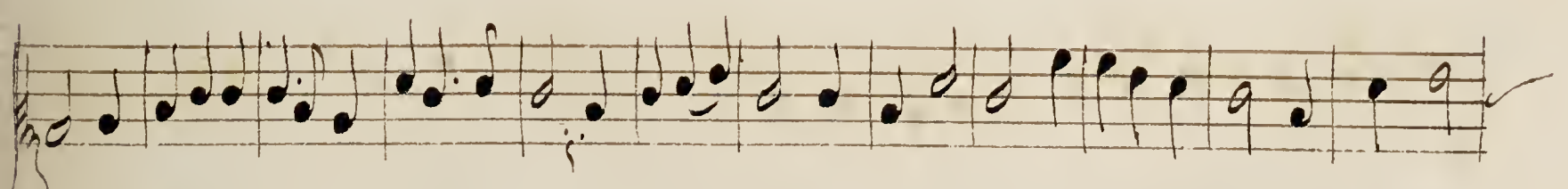
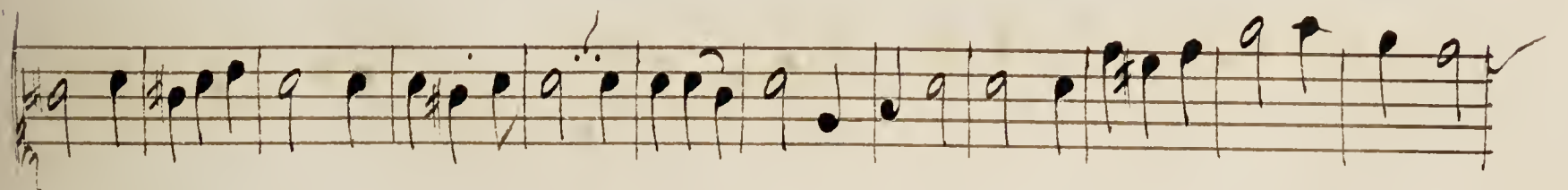
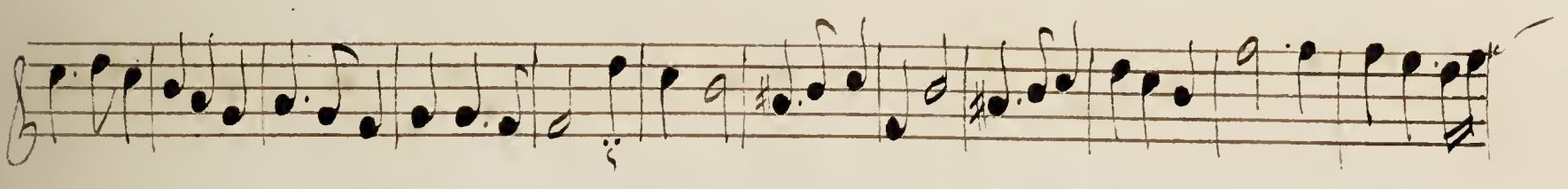
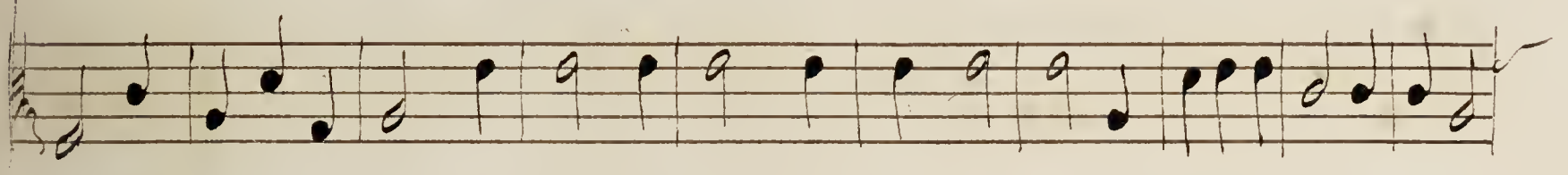
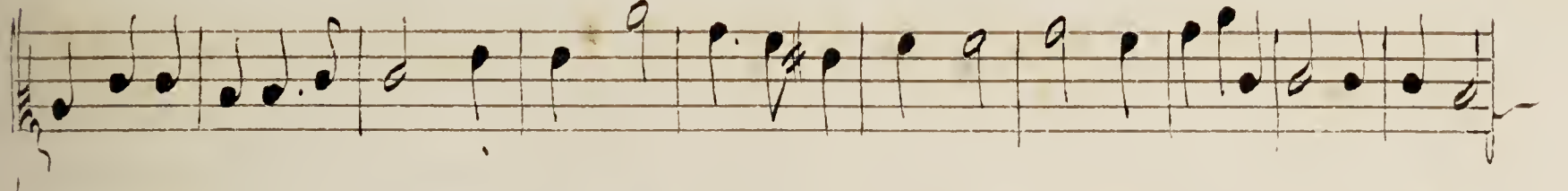
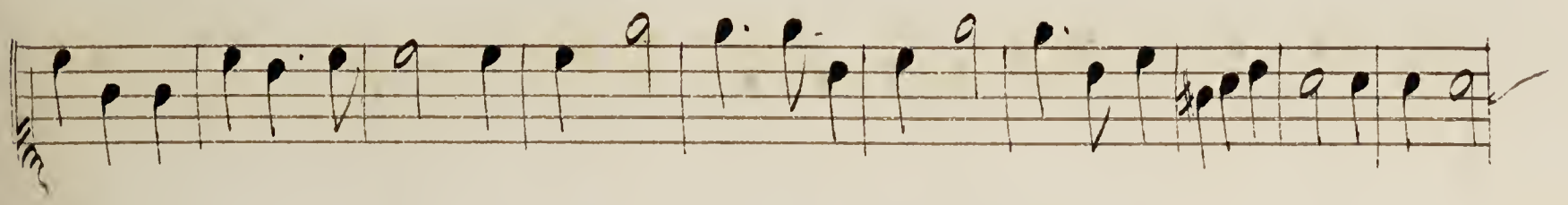
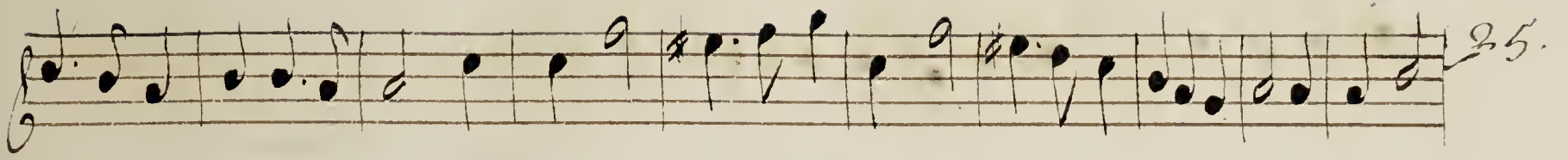
*Les doux plaisirs sont sea plus fortea armee*





*Les Plaisirs.*





A musical staff with a treble clef, containing a sequence of notes and rests. The notes are mostly quarter and eighth notes, with some rests. A bracket is drawn under the final three notes of the staff.

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An empty musical staff with a treble clef.

*me Bergere*

*p.*

A musical staff with a treble clef, containing a sequence of notes. The notes are mostly quarter and eighth notes.

*ah. que l'amour prepare En ce jour de conquêtes nouvelles que ses ap-*

A musical staff with a treble clef, containing a sequence of notes. The notes are mostly quarter and eighth notes.

A musical staff with a treble clef, containing a sequence of notes. The notes are mostly quarter and eighth notes.

*pas vont soumettre de belles qui n'y pensent pas; Il va se*

A musical staff with a treble clef, containing a sequence of notes. The notes are mostly quarter and eighth notes.

A musical staff with a treble clef, containing a sequence of notes. The notes are mostly quarter and eighth notes.

*chirto. les cœurs rebelles il va pour jamais les blesser des sea*

A musical staff with a treble clef, containing a sequence of notes. The notes are mostly quarter and eighth notes.



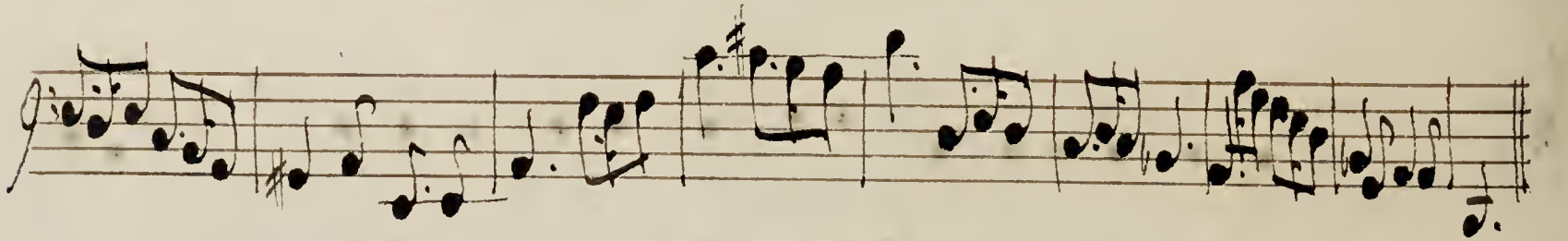
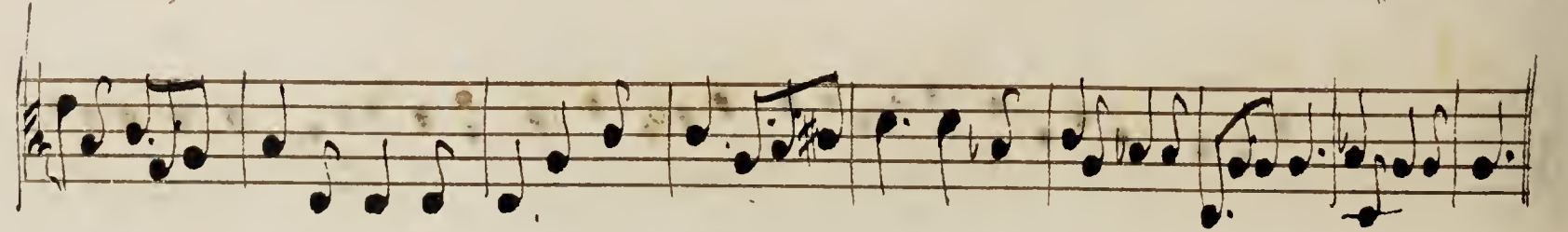
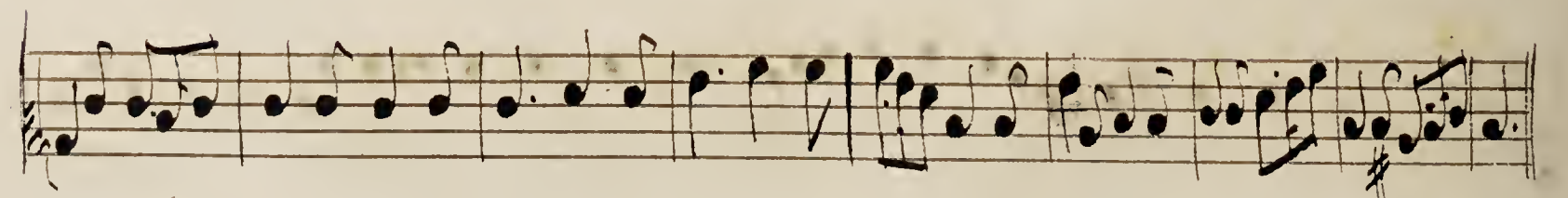
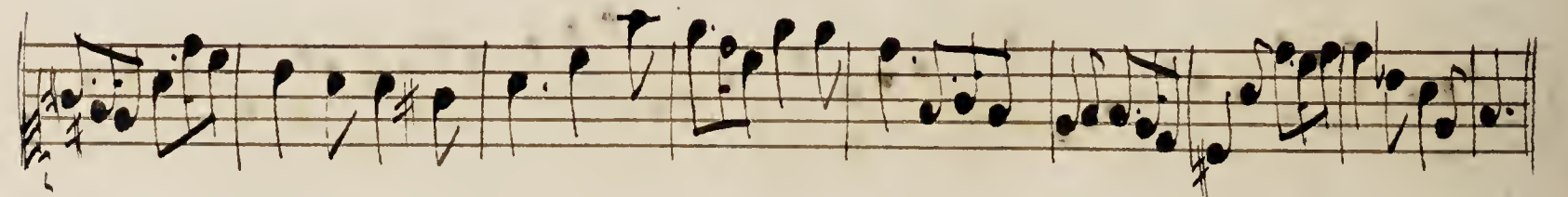
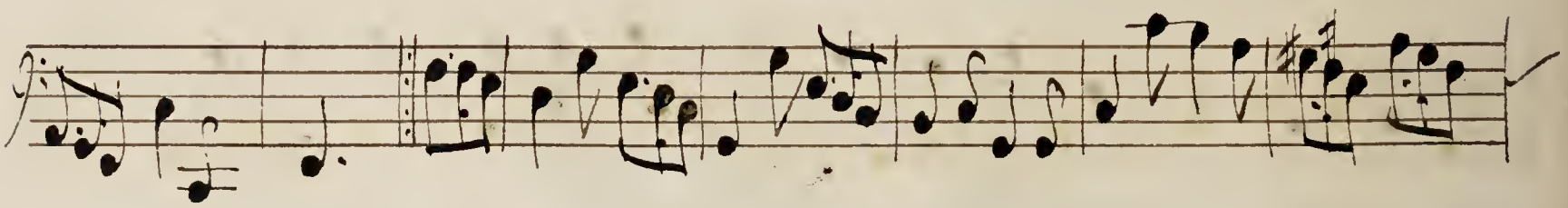
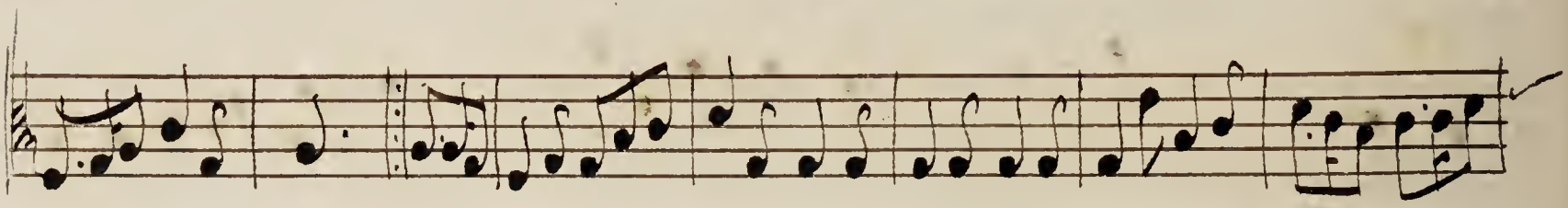
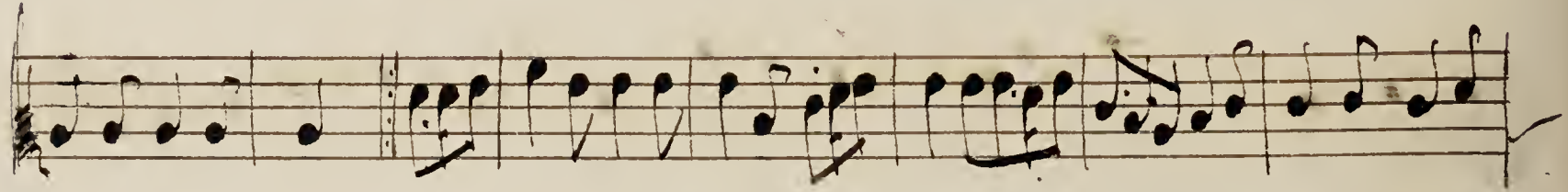
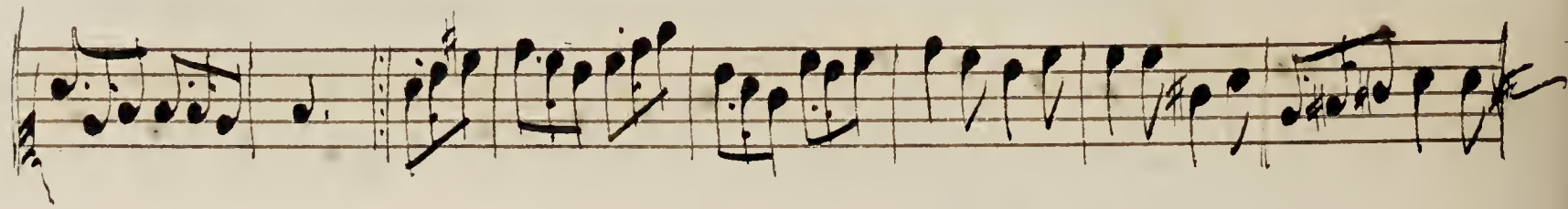
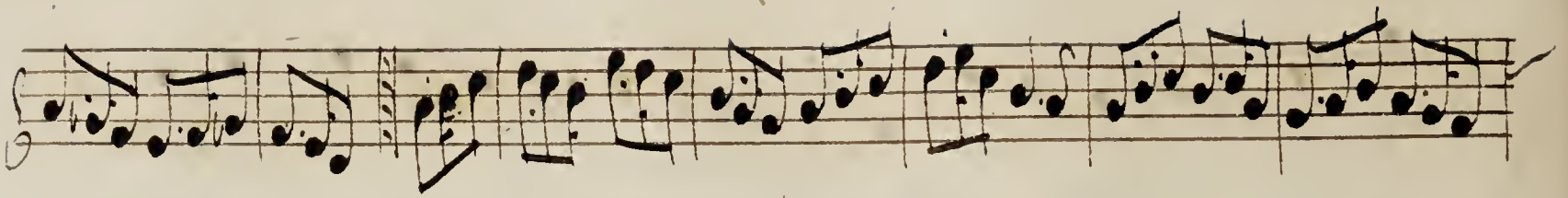
traits loin de les craindre cherchons les coups que l'oeil peut se plaindre d'un

tourment si doux au dieu D'amo' cedons la victoire quand il no' sou-

met a ses - desira c'est moins po' sa gloire que pour nos Plaisirs



Canarie.



# Chœur.

27

Mortels que l'amour vous entraîne - ne cédez cédez a ses douces ar-

Mortels que l'amour vous entraîne - ne cédez cédez a ses douces ar-

Mortels que l'amour vous entraîne - ne cédez cédez a ses douces ar-

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Mortels que l'amour vous entraîne - ne cédez cédez a ses douces ar-

Deurs qu'il vo' Enchai

ne q' regne a jama' aja'

Deurs q' vo' blesse qu'il vo' blesse qu'il regne a jamais

Deurs; qu'il vo' blesse q' vous Enchai - ne - qu'il regne aja'

Deurs; qu'il vo' blesse q' vous Enchai - ne qu'il regne a jamais

aja'

aja'

aja'

aja'

aja'



mais, dans vos cœ. qu'il vous blesse q. vous enchai — ne qu'il



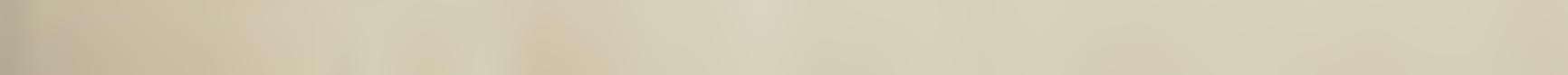
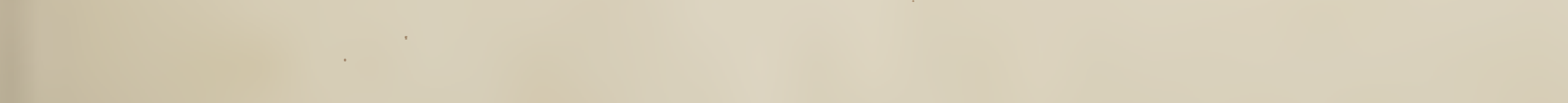
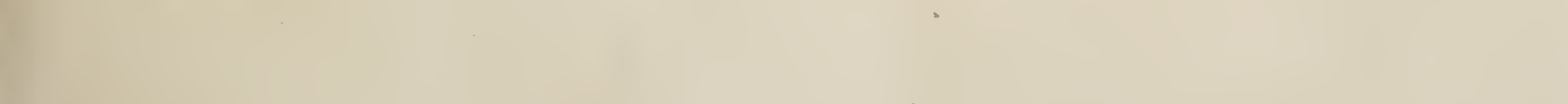
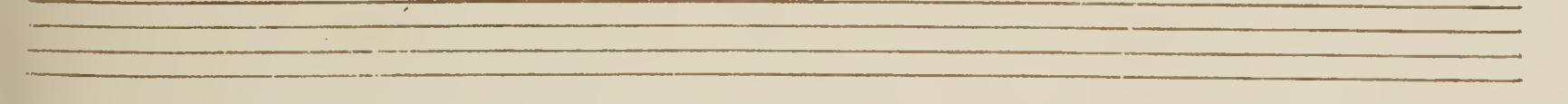
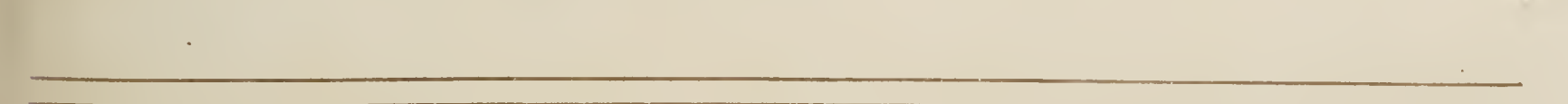
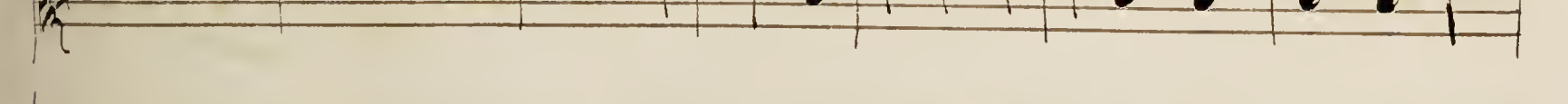
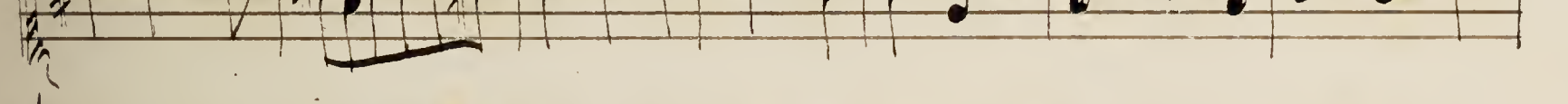
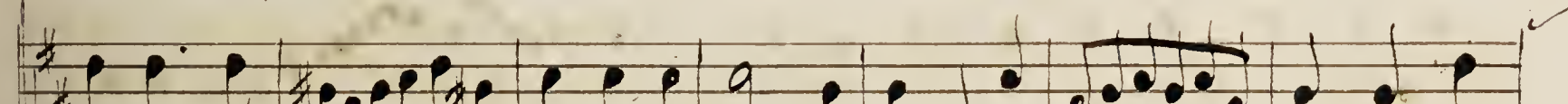
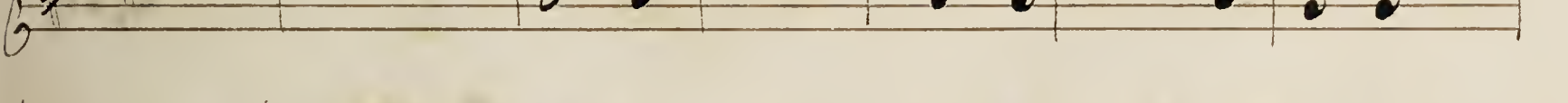
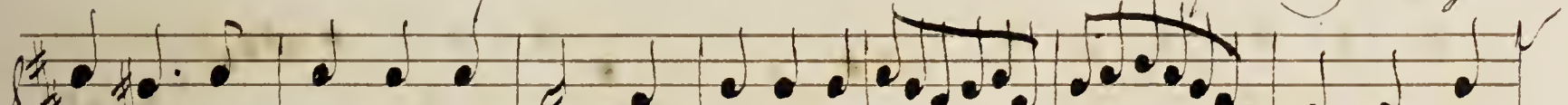
qu'il vo. Enchaîne q. regne a jamais, qu'il regne a ja

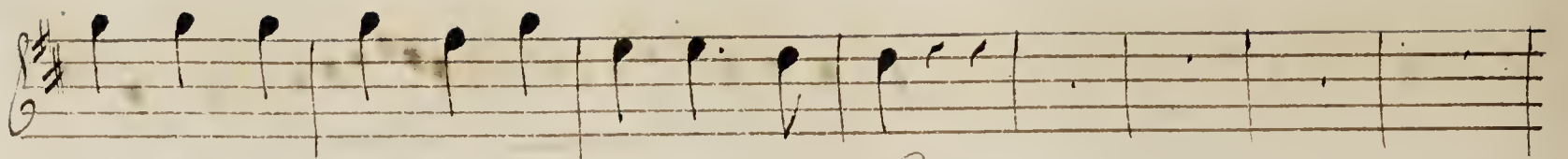


qu'il vo. Enchai — ne qu'il regne a jamais qu'il

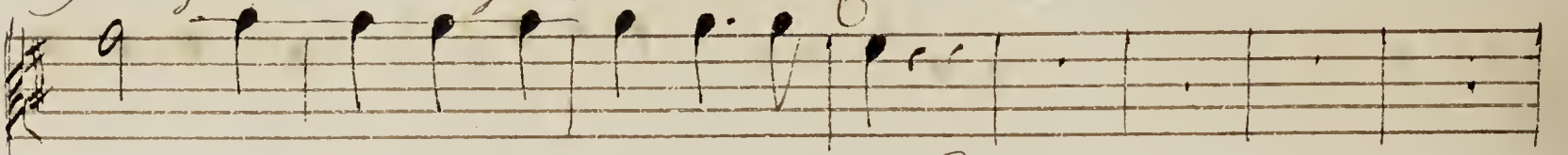


— mais dans vos coeurs qu'il vo. Enchai — ne qu'il regne a ja

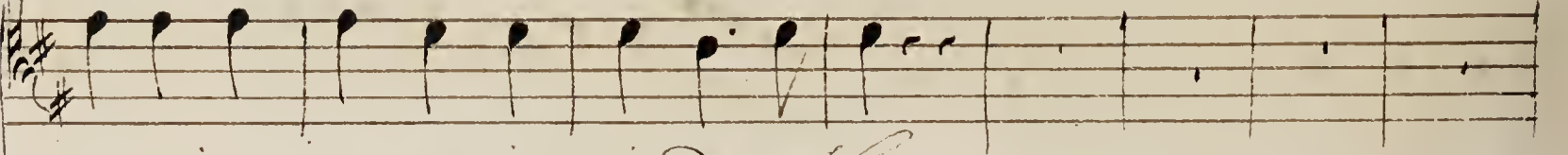




regne a jamais a jamais dans vos Coeurs



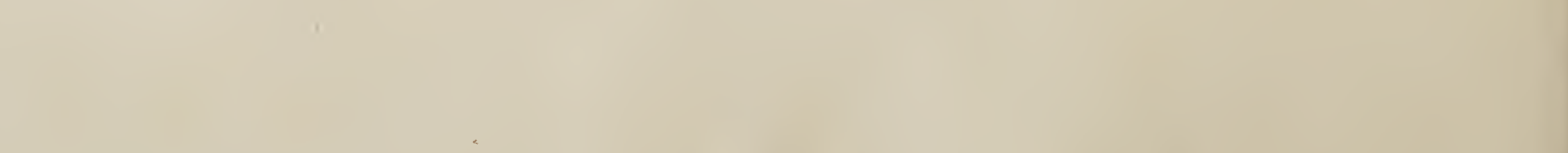
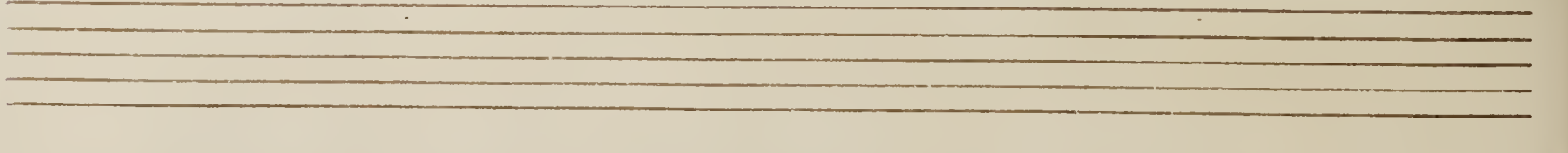
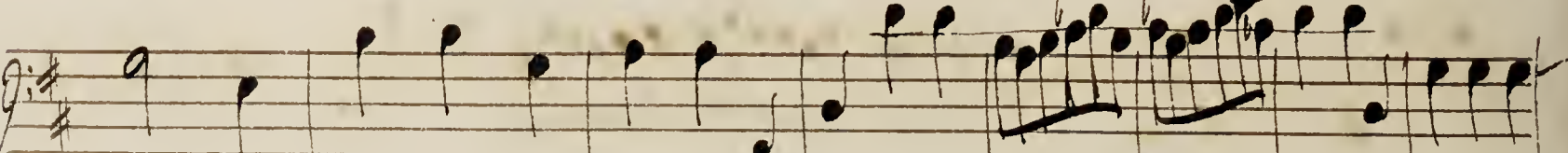
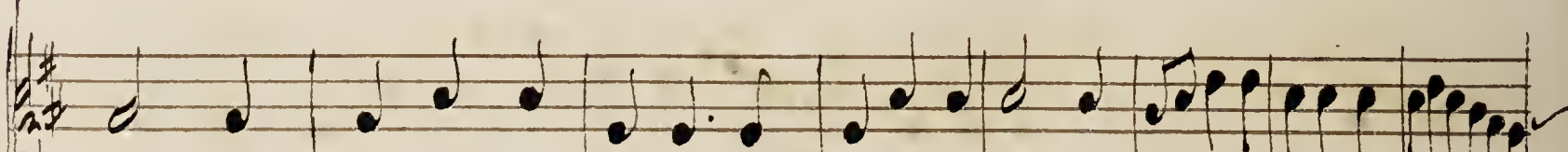
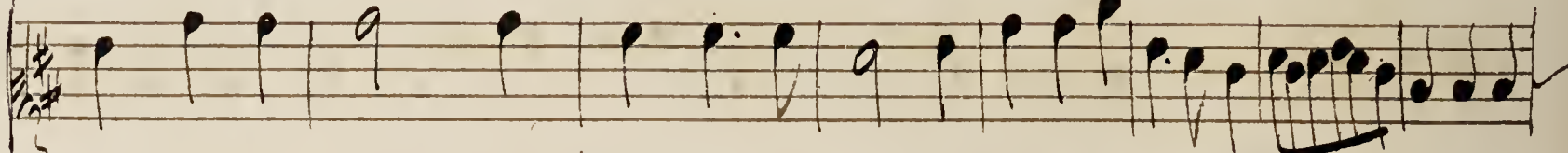
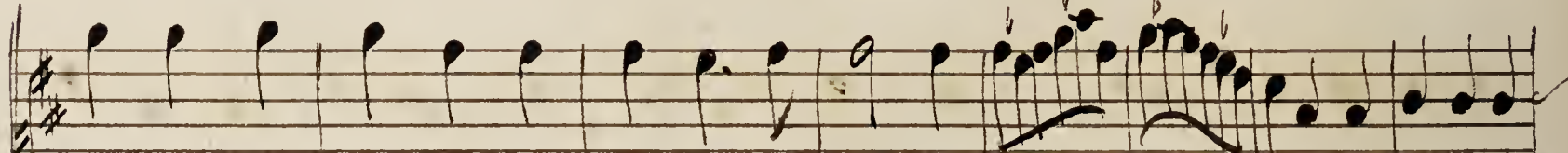
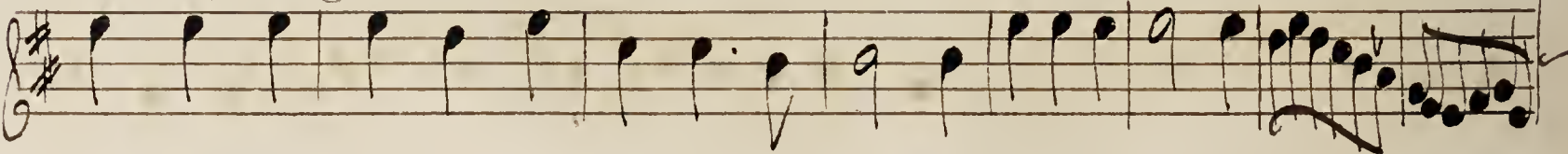
mais qu'il regne a jamais dans vos Coeurs



regne a jamais a jamais dans vos Coeurs



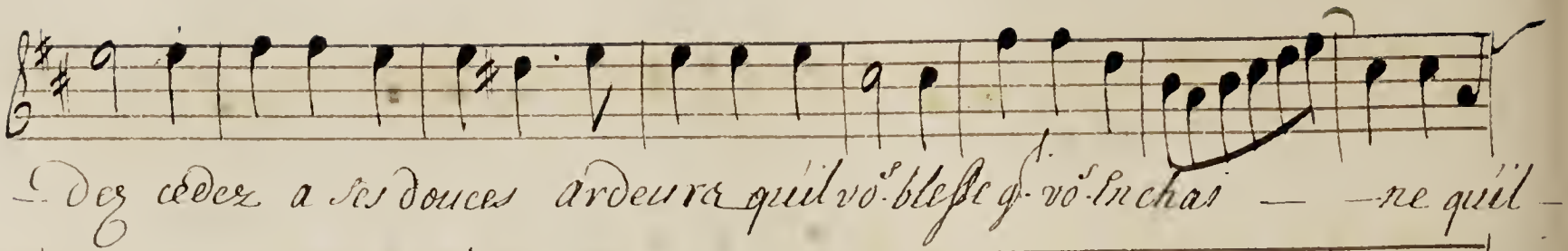
mais qu'il regne a jamais dans vos Coeurs



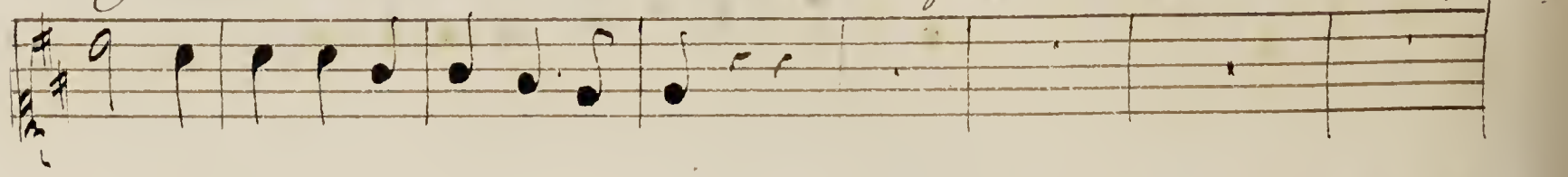
Mortels que l'amour vous entraîne; Ce

Ce

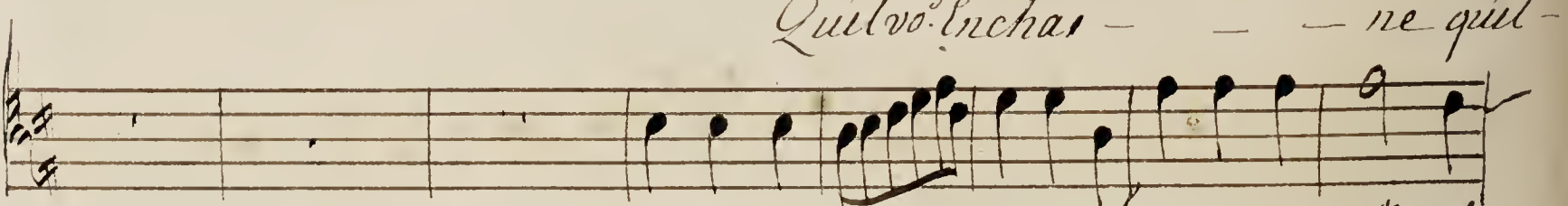
Mortels que l'amour vous entraîne



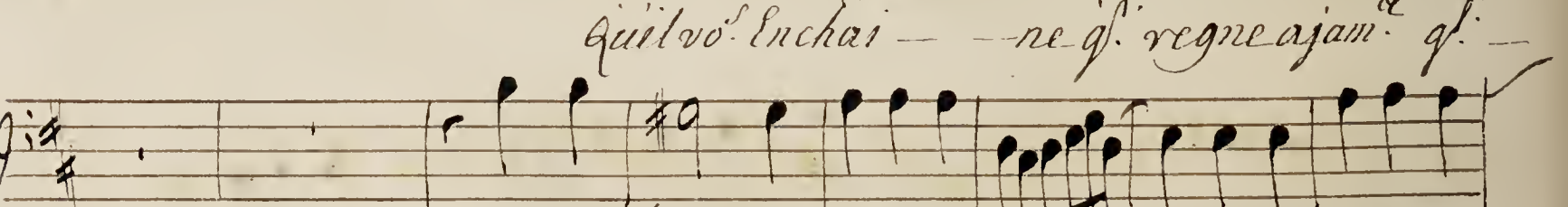
Dez céder a ses douces ardeurs qu'il vo' blesse q' vo' Enchai - - ne qu'il



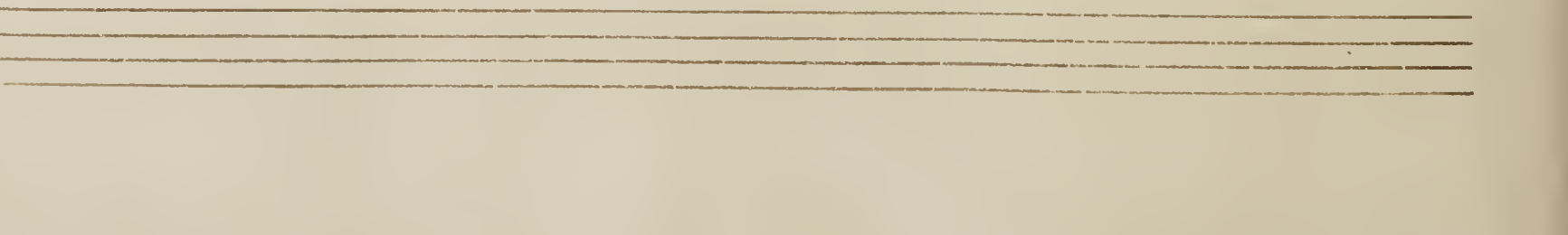
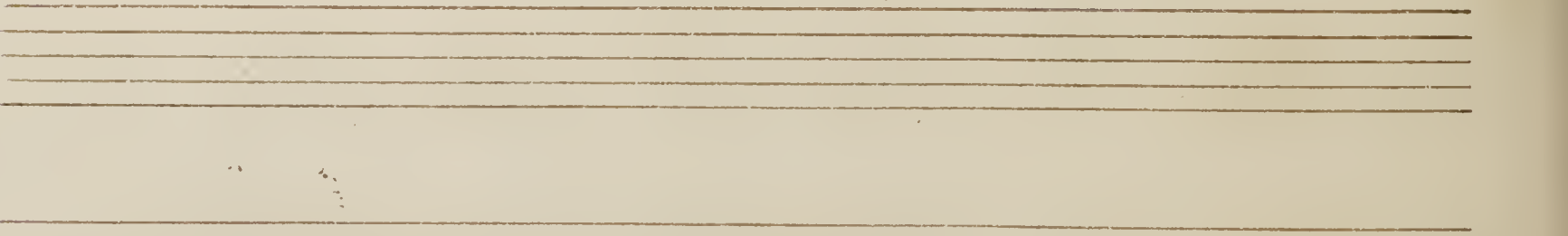
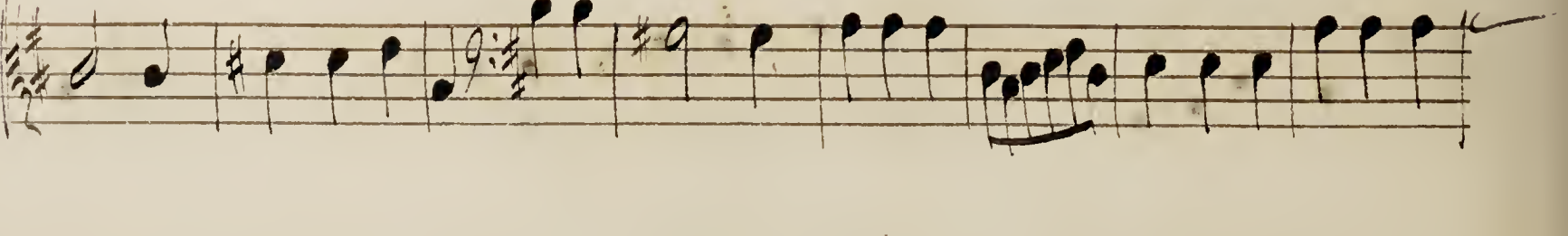
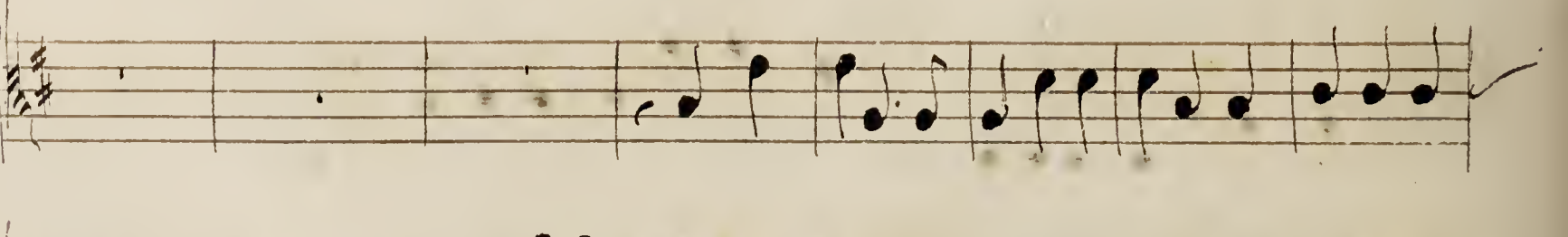
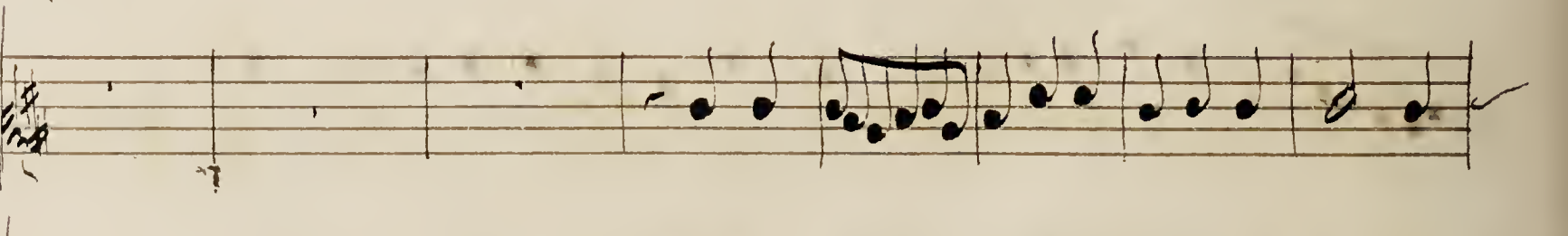
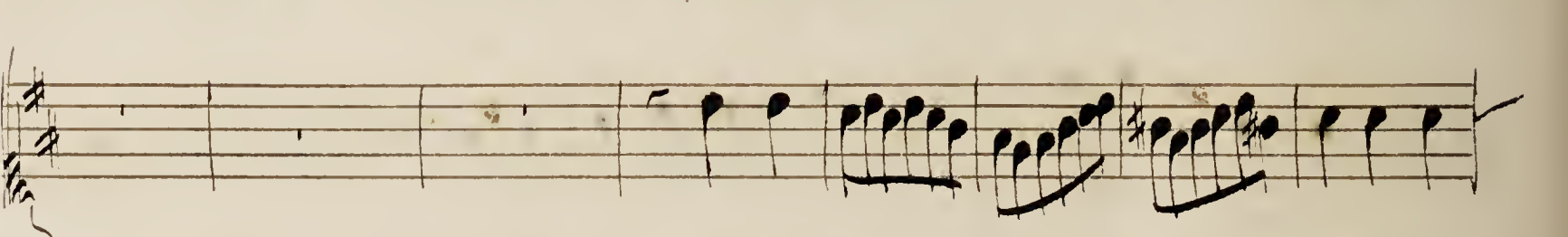
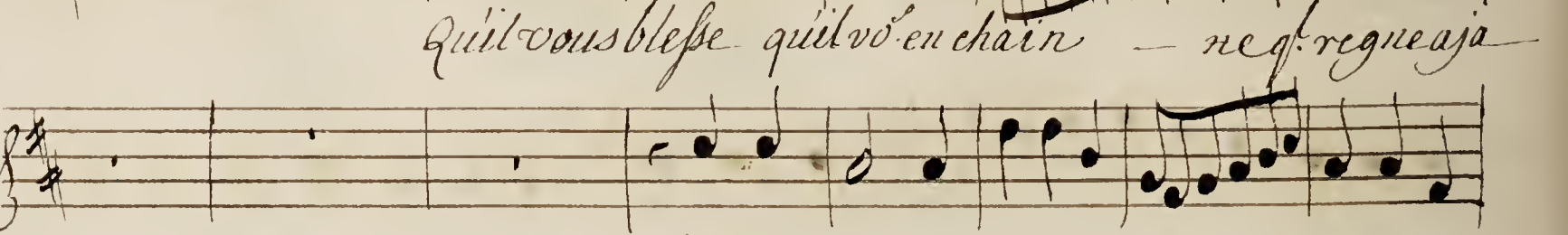
Qu'il vo' Enchai - - ne qu'il



Qu'il vo' Enchai - - ne q' regne a jam' q'



Qu'il vous blesse qu'il vo' en chain - - ne q' regne a ja





regne a jamais // dans vos cœurs qu'il regne a jamais, a jamais dans vos

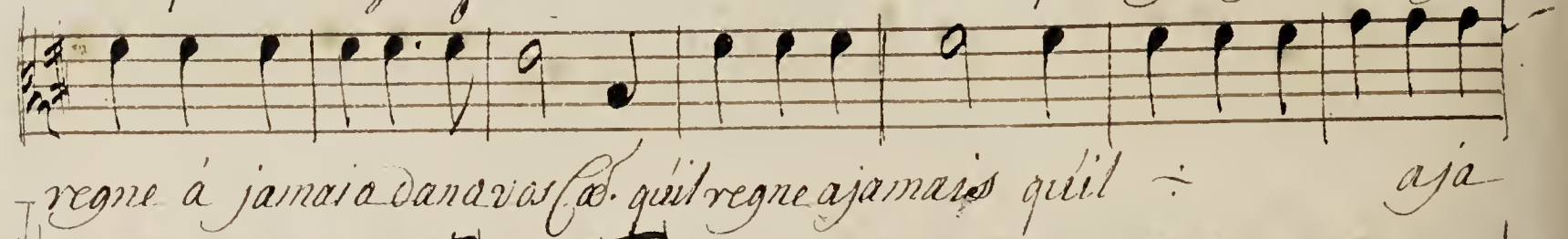
qu'il regne a jamais qu'il

qu'il v'bleste qu'il v' en-

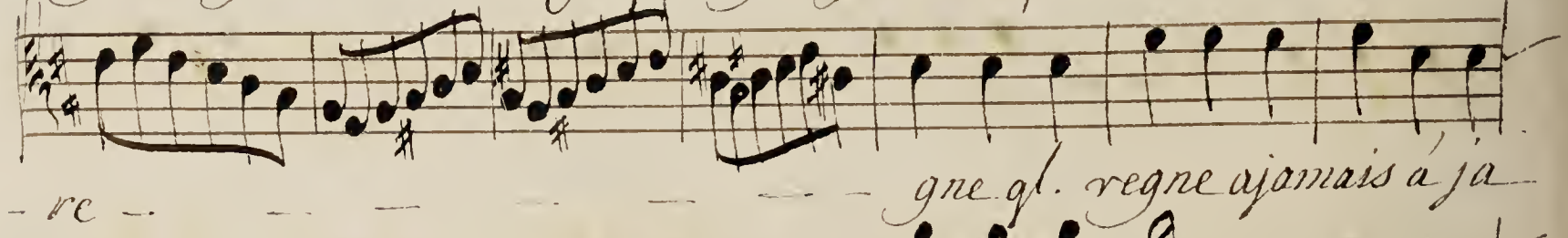
mais qu'il vous bleste dans vos coeurs qu'il vous bleste



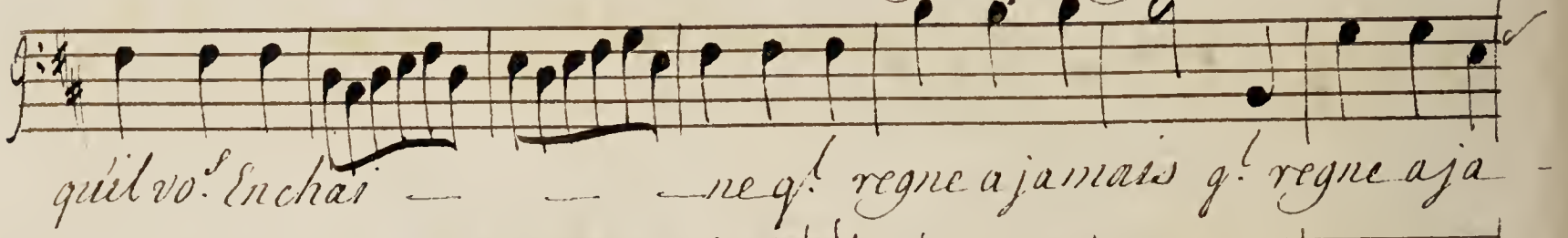
coeurs qu'il vo. bleſſe q. vous Enchai - ne qu'il regne ajamais à ja



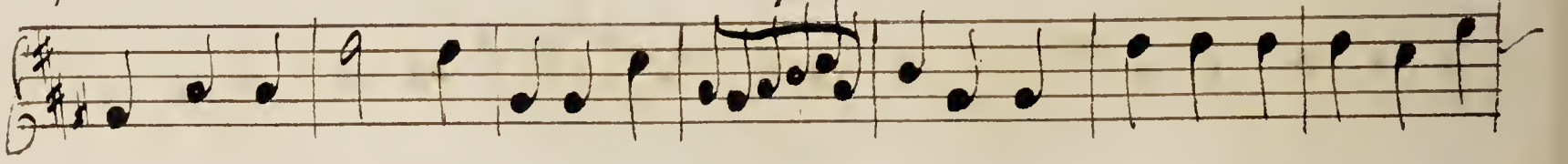
regne à jamais danavis. qu'il regne ajamais qu'il - aja



- re - - - - - gne q. regne ajamais à ja



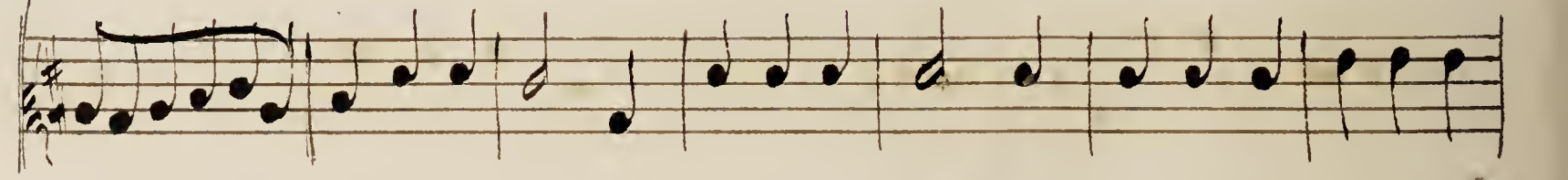
qu'il vo. Enchai - ne q. regne ajamais q. regne aja



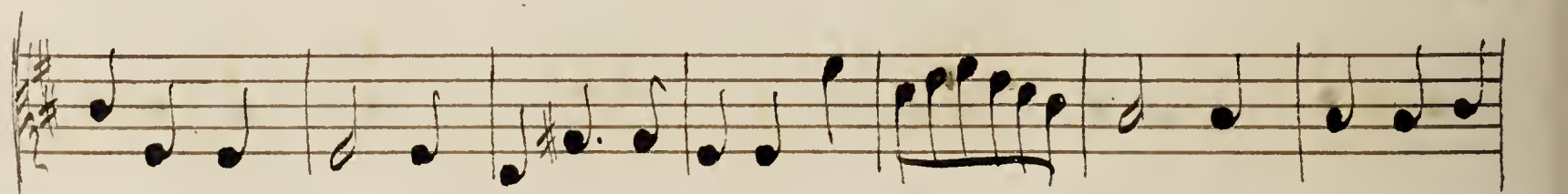
qu'il vo. Enchai - ne q. regne ajamais q. regne aja



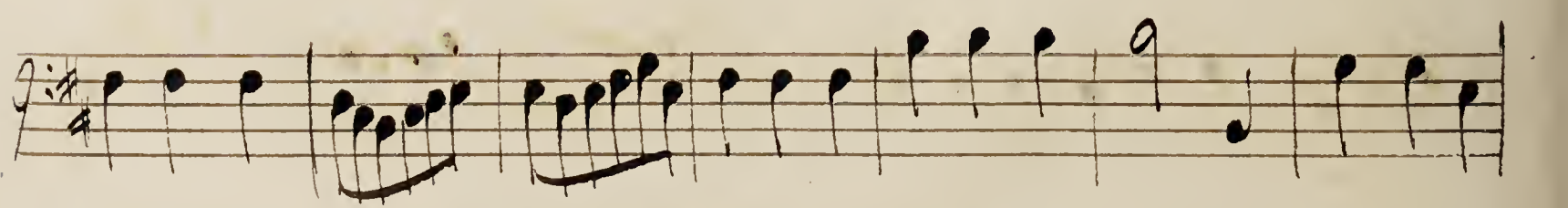
qu'il vo. Enchai - ne q. regne ajamais q. regne aja



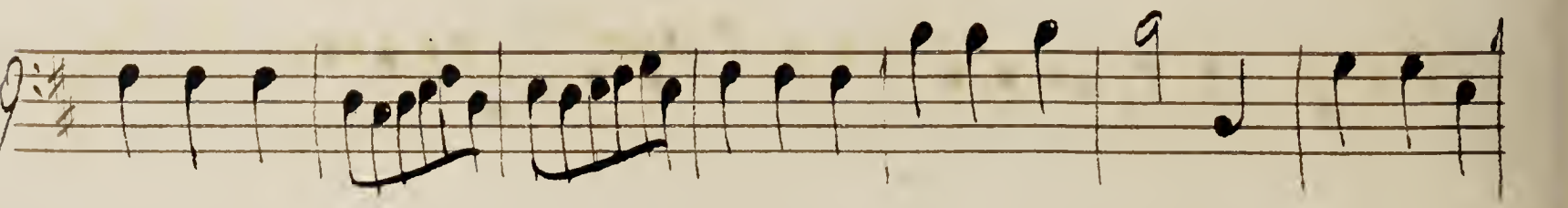
qu'il vo. Enchai - ne q. regne ajamais q. regne aja



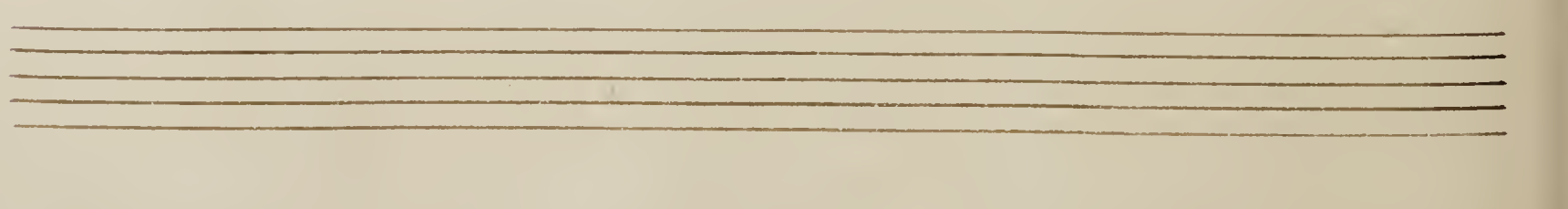
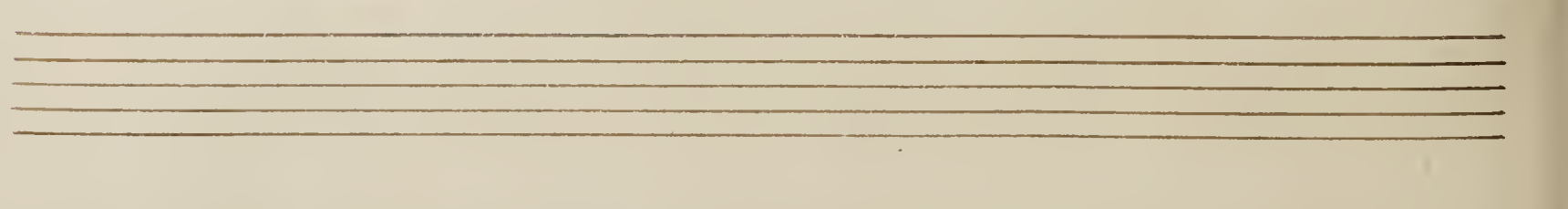
qu'il vo. Enchai - ne q. regne ajamais q. regne aja



qu'il vo. Enchai - ne q. regne ajamais q. regne aja

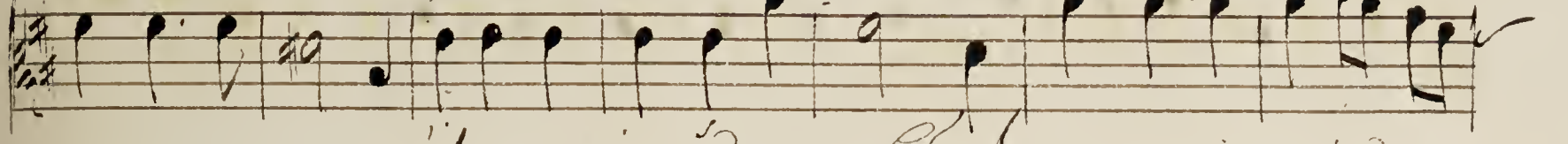


qu'il vo. Enchai - ne q. regne ajamais q. regne aja





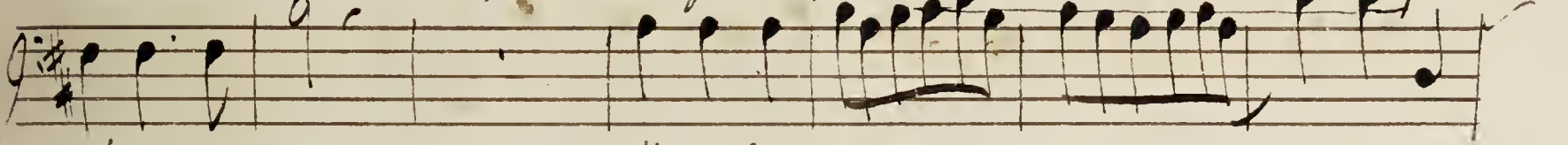
mais dans vos Coeurs q. vous enchai — ne a jamais dans vos



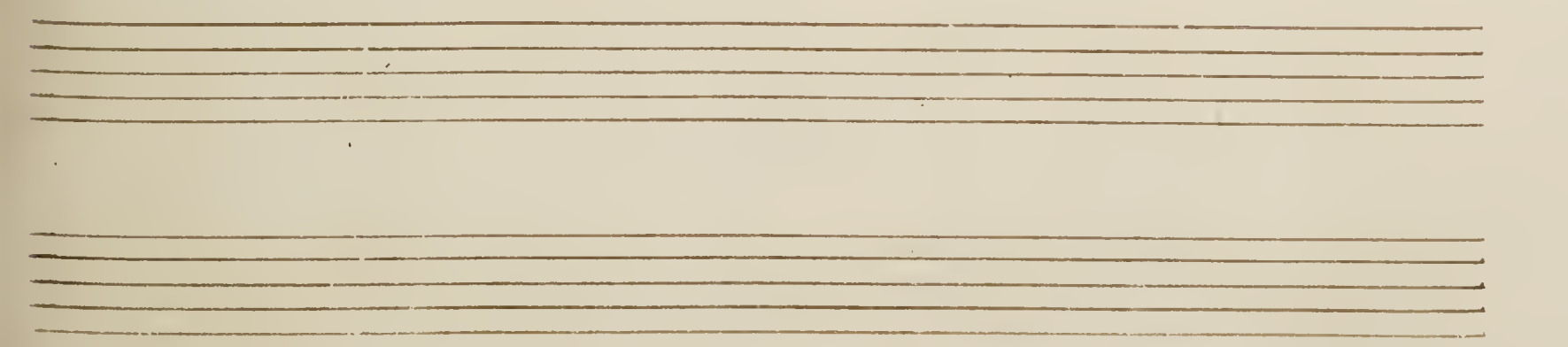
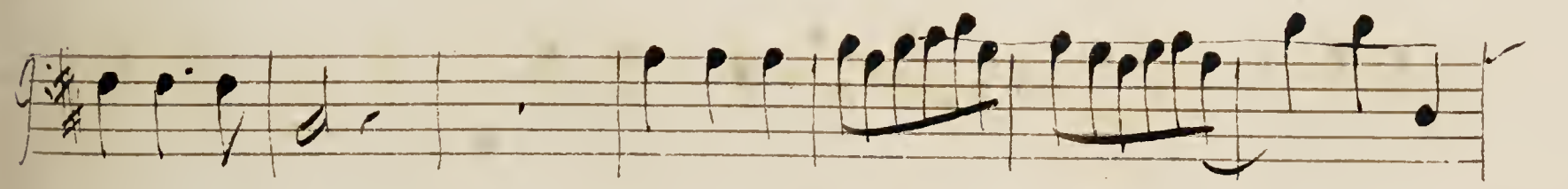
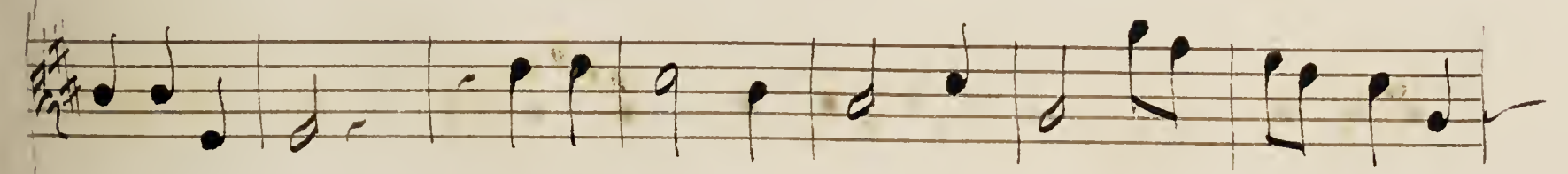
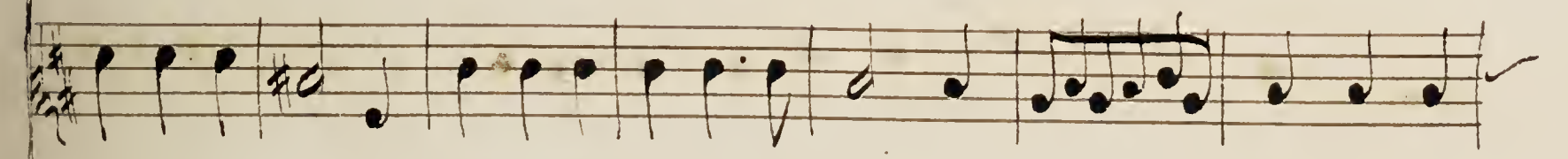
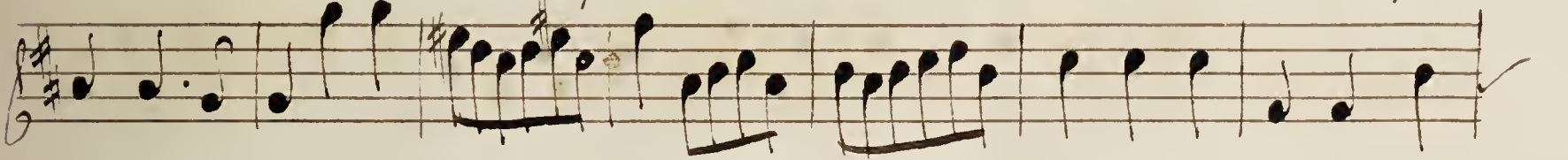
qu'il regne a jam. dans vos Co. q. regne a jamais dans vos



q. vous plesse q. vous enchai — ne quil

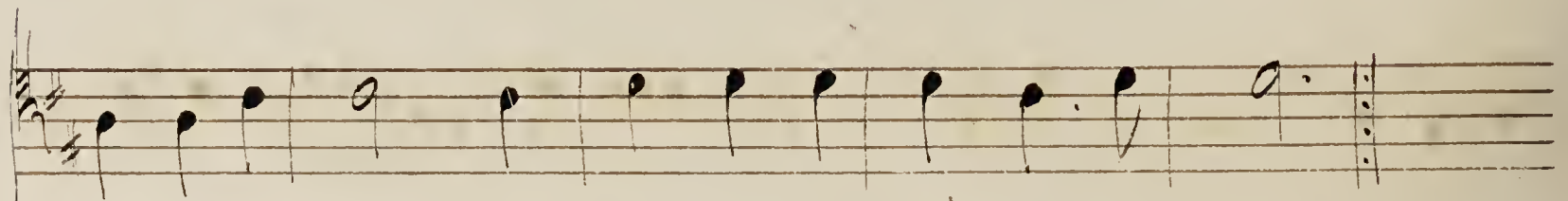


mais dans vos coeurs — quil vo. Enchai — ne quil





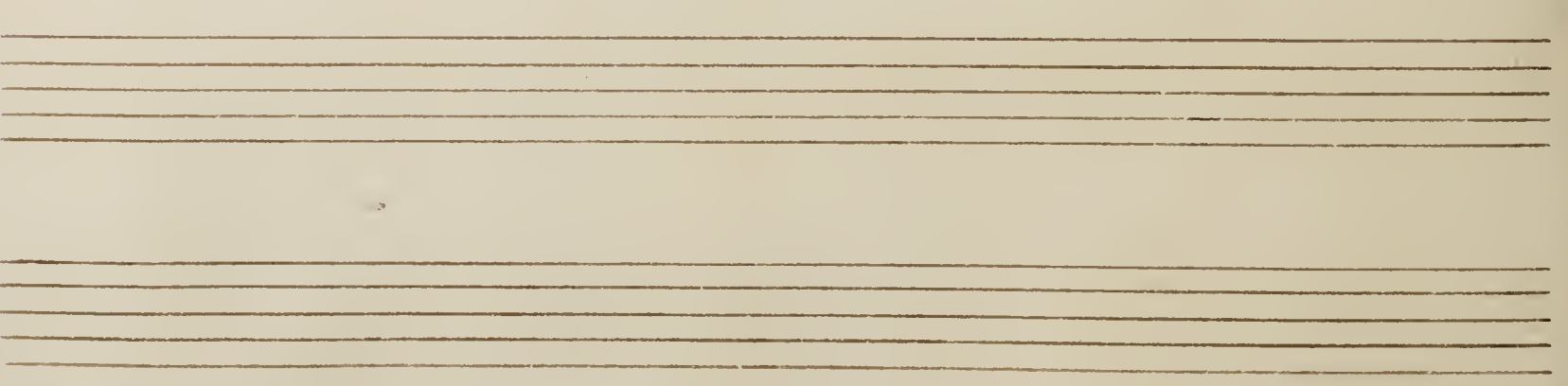
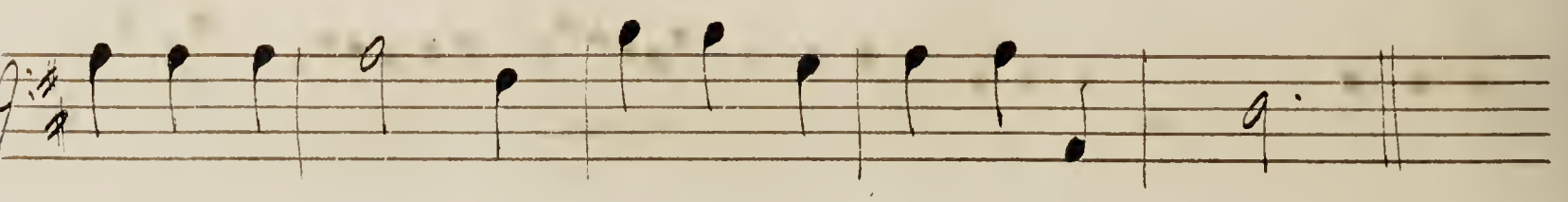
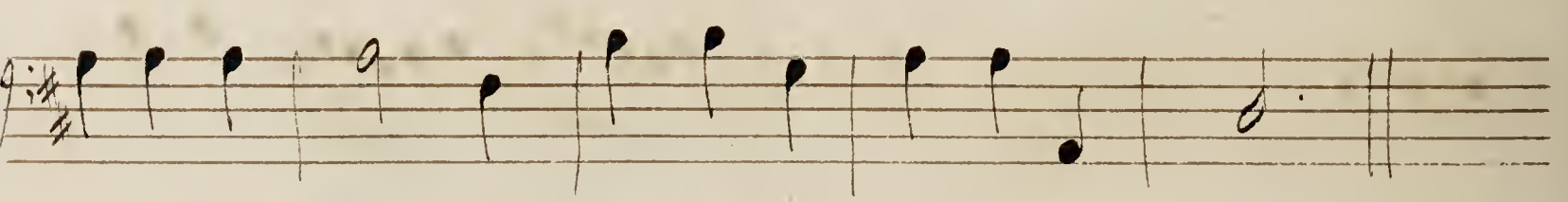
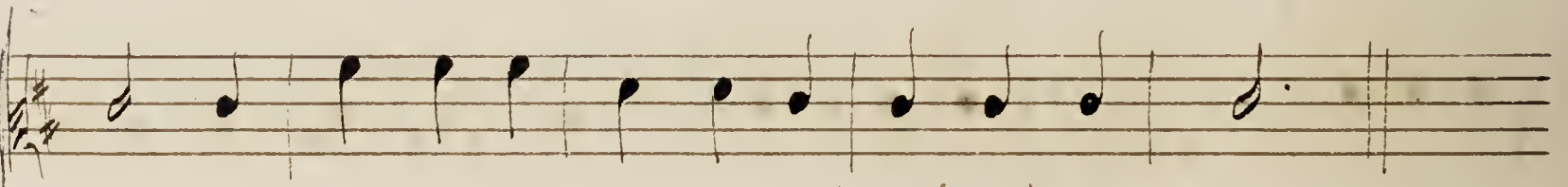
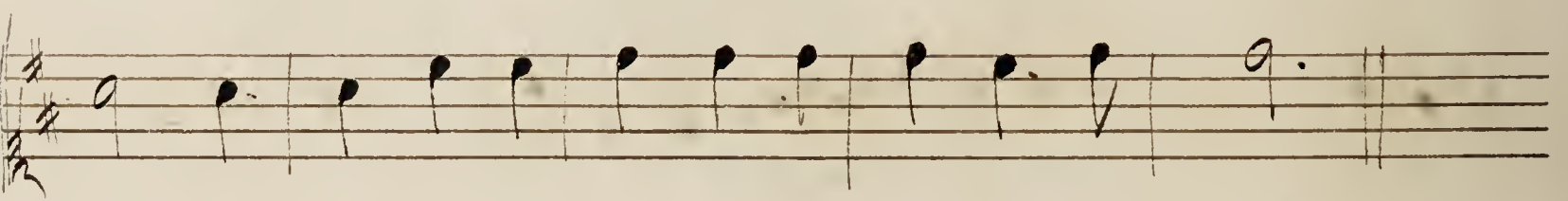
*coeur qu'il regne a jamais a jamais dans vos Coeurs*



*regne a jamais qu'il regne a jamais dans vos Coeurs*



*regne a jamais qu'il regne a jamais dans vos Coeurs*



Venus

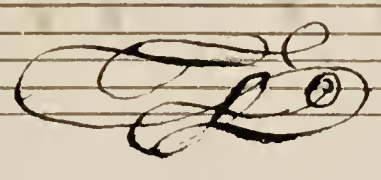
Commence a ressentir l'effet de ma ven-

geance discorde voy l'amour triompher de la

France;

FIN DU

Prologue



# Première Entrée

## Scène Première

*Philène, Silvanore,*

Quoy pour l'objet de vostre ardeur vo' préparez encor une

Ceste nouvelle Cant de fidélité doit fléchir sa ri-

queur, En vain Doris affecte une fierté cruelle Elle se la sse

ra de refuser son coeur au soin que vo. prenez pour elle

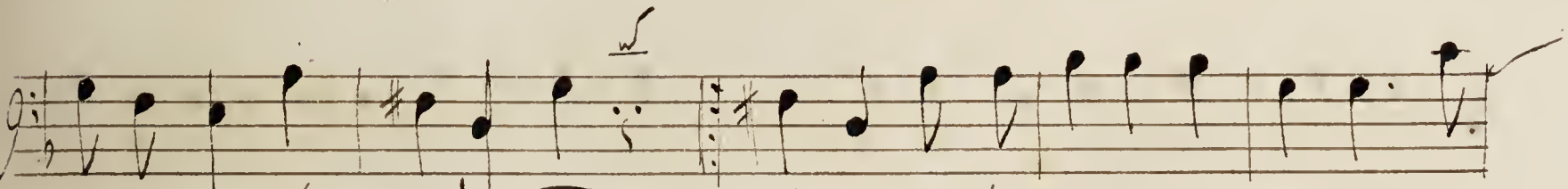
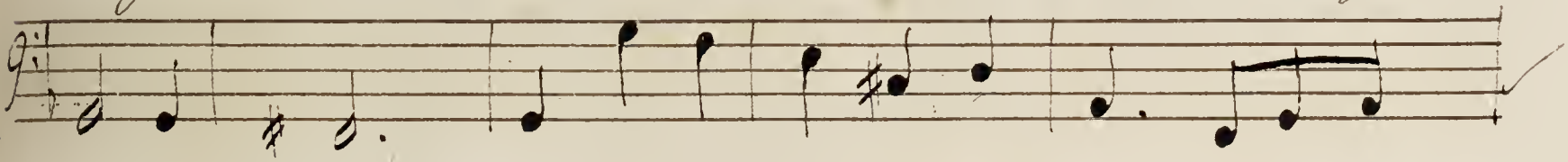
*Sil.* Ce n'est plus de Doris que j'attens mon bonheur, Ciel qu'en t'en sje

Sil.  99.

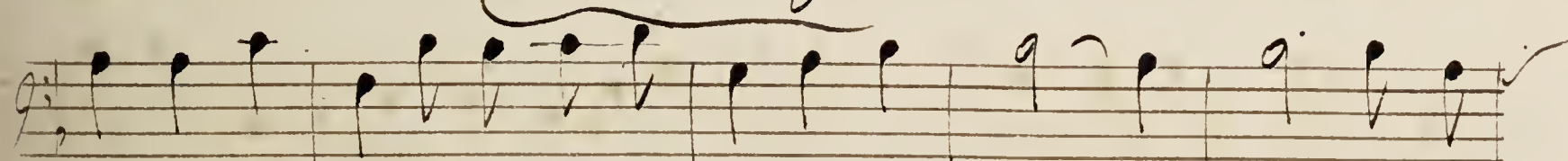
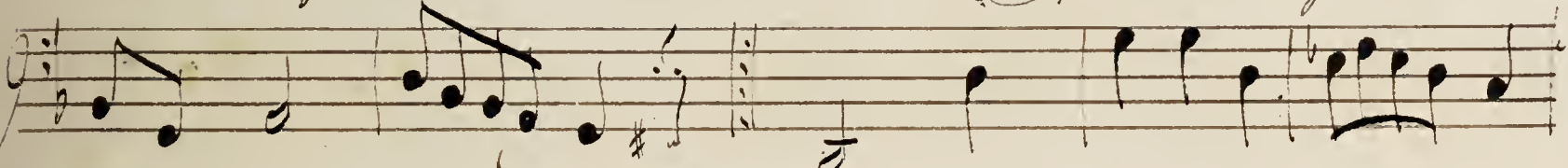
L'amour m'offre un nouveau avainq.<sup>r</sup> et me force d'estre infidel



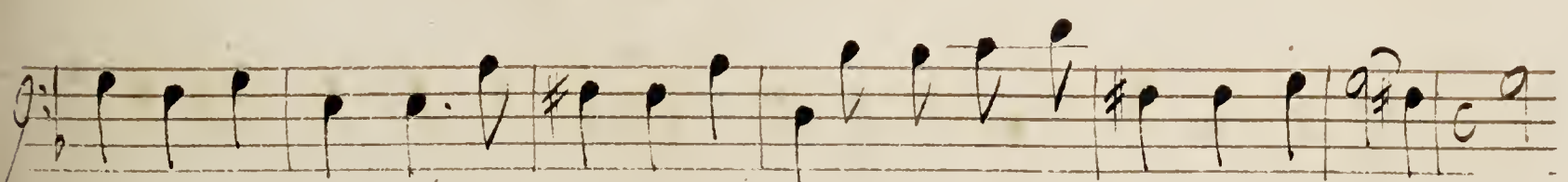
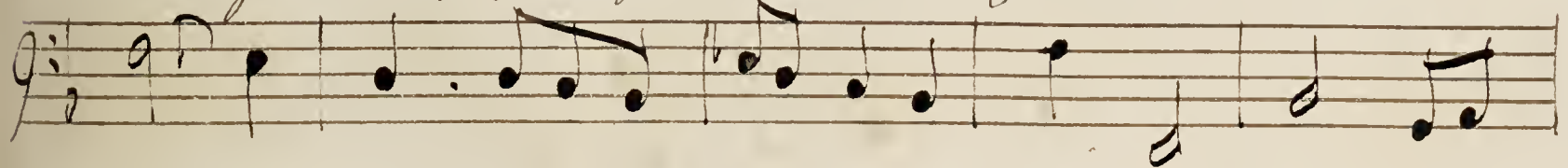
le; Je romps mes premi.<sup>r</sup> noeuds po.<sup>r</sup> des noeuds plus charman.<sup>t</sup> mon infi-



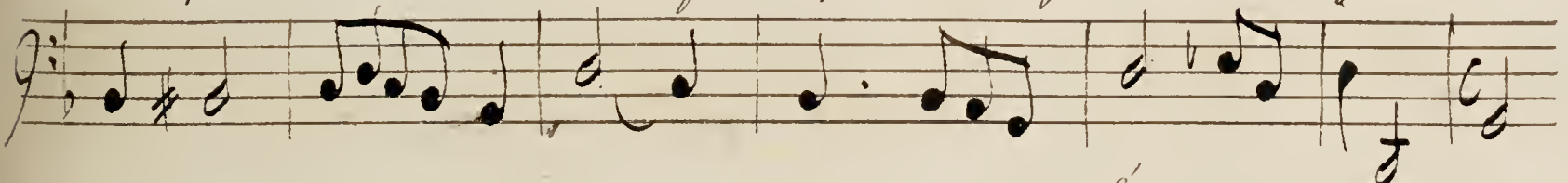
delité m'est chere; Et j'ay plus de plaisir a tra-

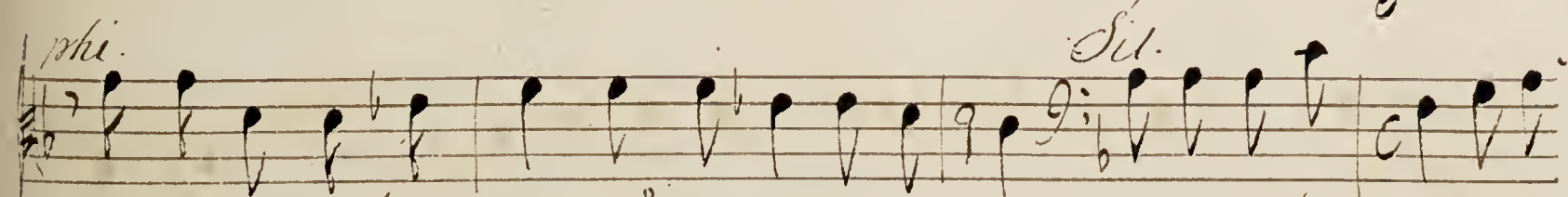


his, mes serments que je n'en sentis a les fai - re et j'ay

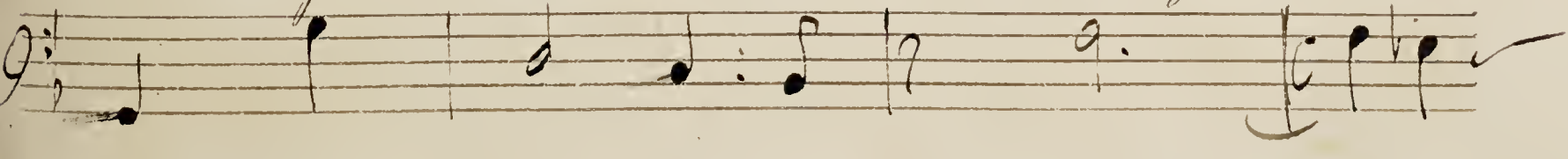


plus de plaisir a trahir mes serm.<sup>ts</sup> que je n'en sentis a les faire



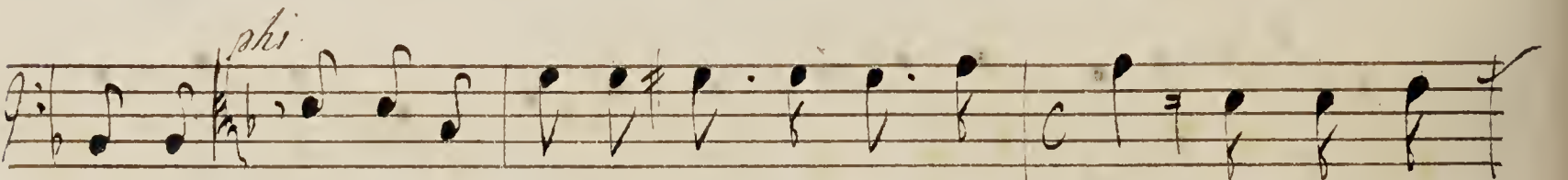
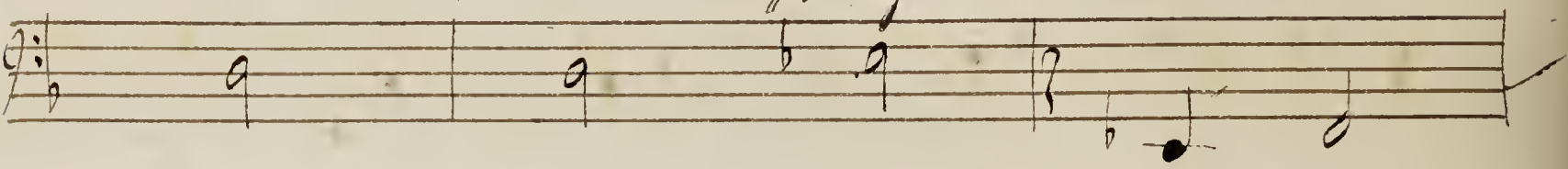
phi.  Sil.

A qui donc offrez vous v<sup>re</sup>. hommages nouveaux. a l'indifferente le-

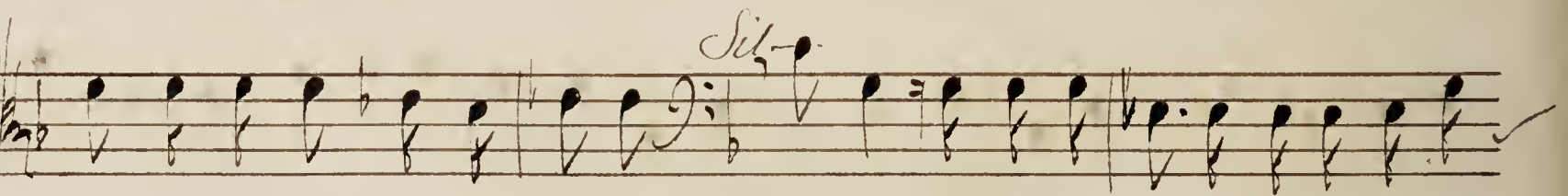
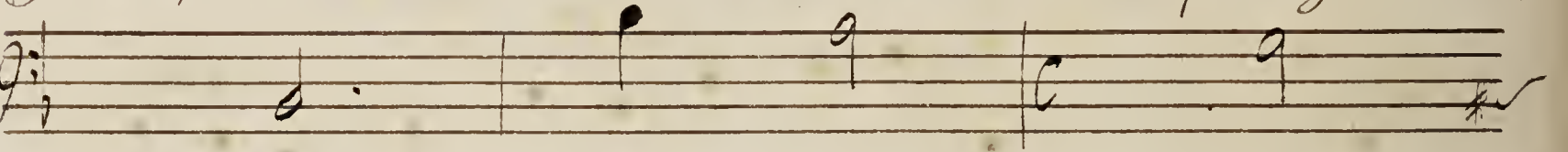




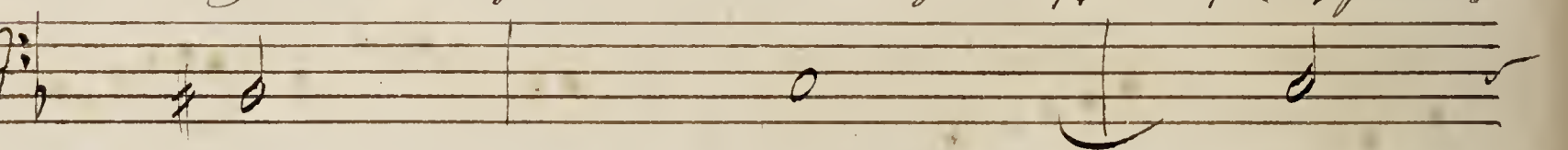
prise, que mon triomphe seroit beau si je la soumettois au dieu quelle m'e-



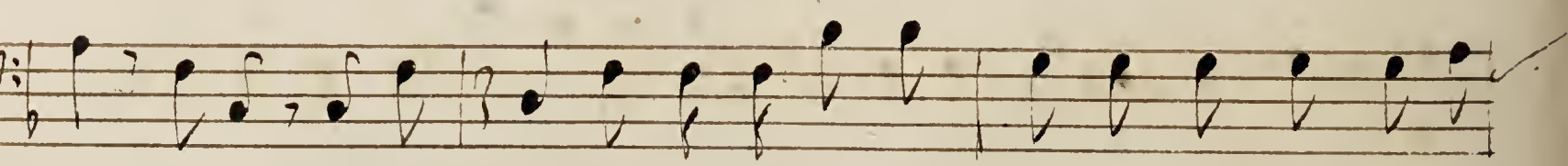
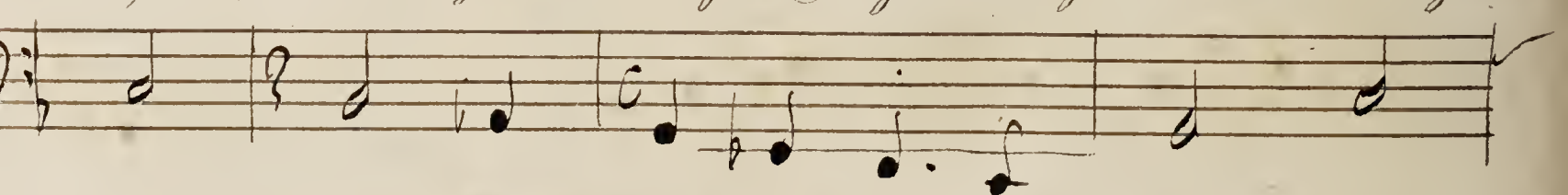
prise; vous desiriez avec la même ardeur qu'on jour Do-



ris partageât votre flame. Et bien je v' apprens que j'ay soumis son



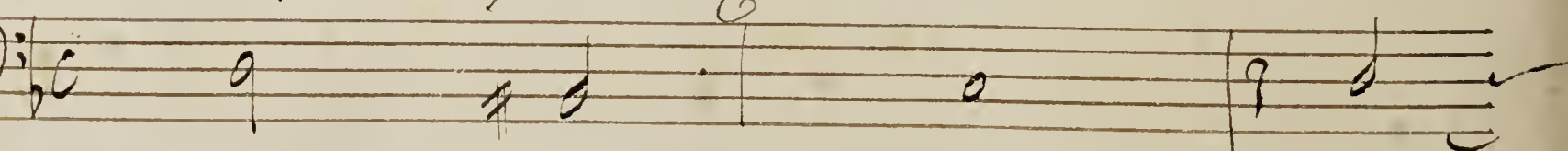
coeurs, les feux dont je brulois sont passé dans son ame mes ser-



ments, mes pleurs, mes soupirs, m'ont obtenu l'aueu que je demandois

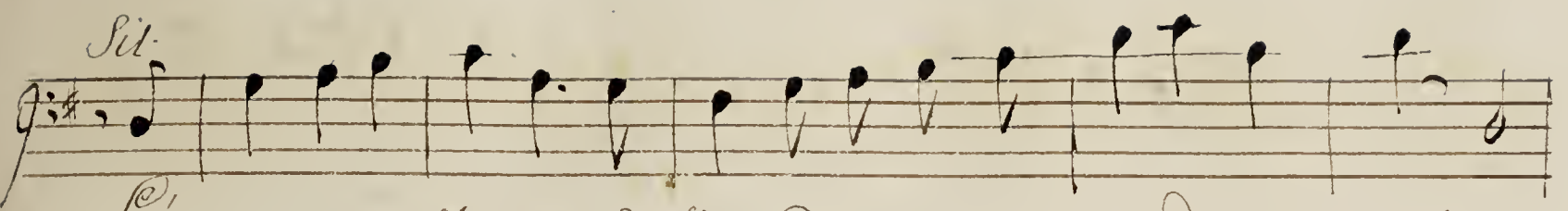


delle. Pourquoi donc brulez v' d'une flame nouvelle

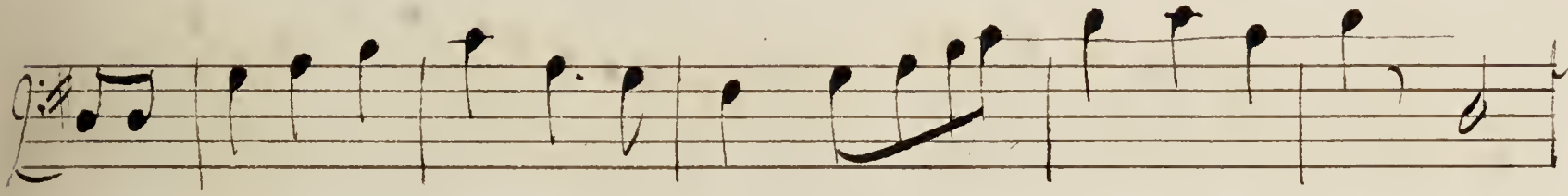
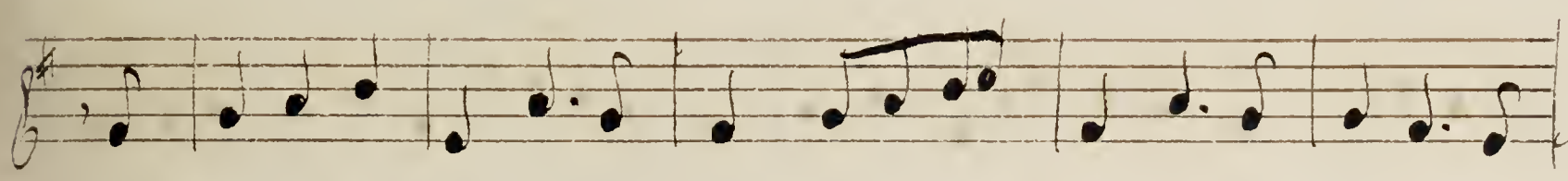




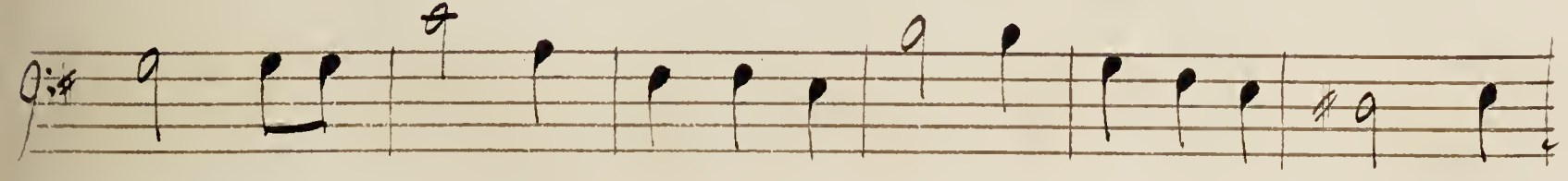
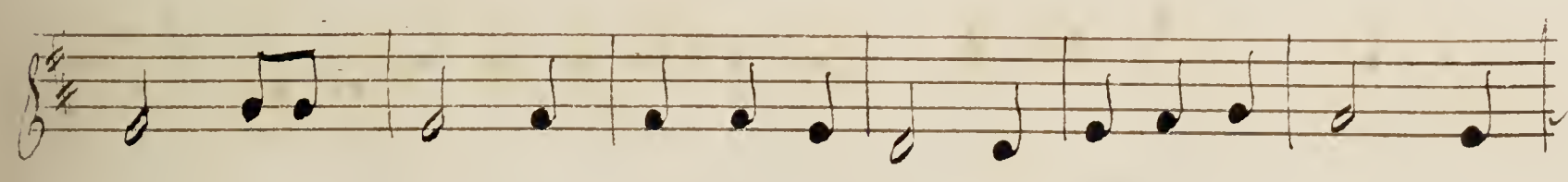
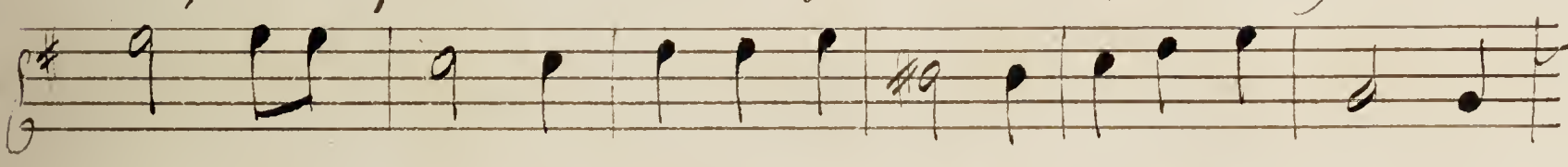
Sit.



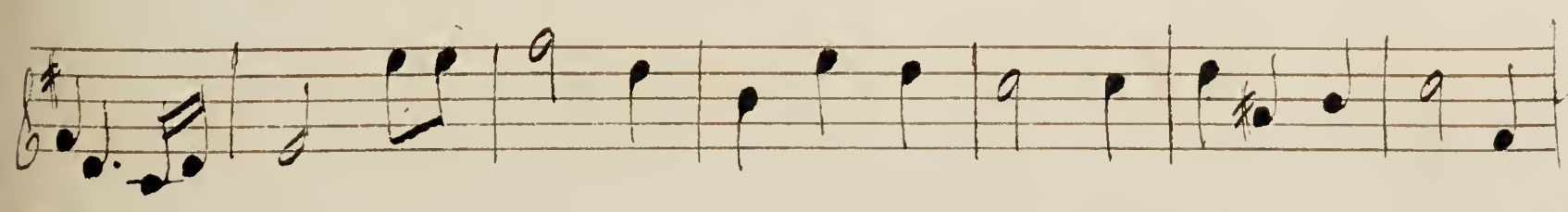
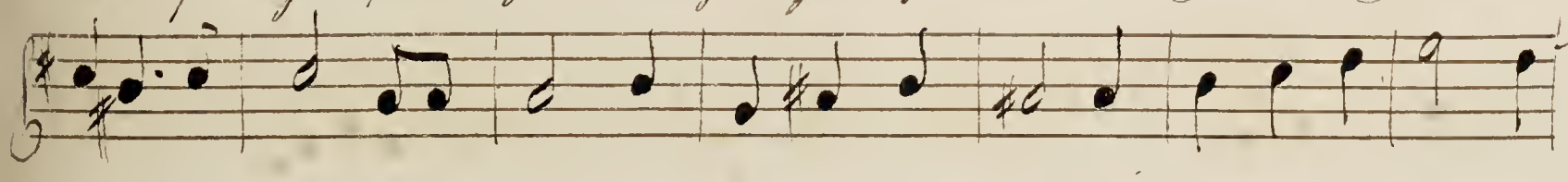
L'amour en comblant nos desirs à de nouveaux vœux nous appelle

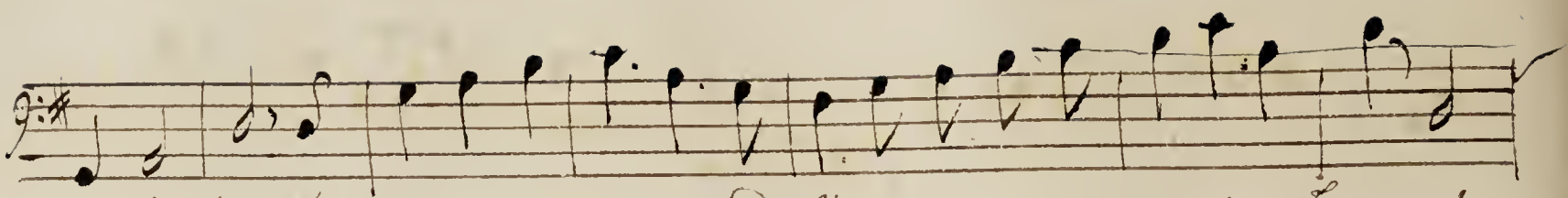


le plus de fois - on est infidèle et plus on goûte

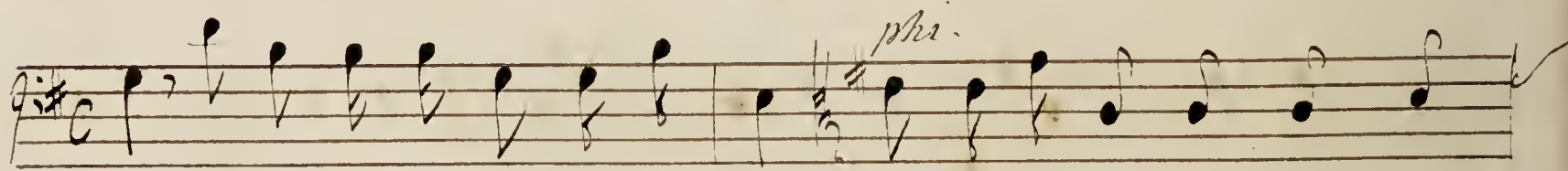
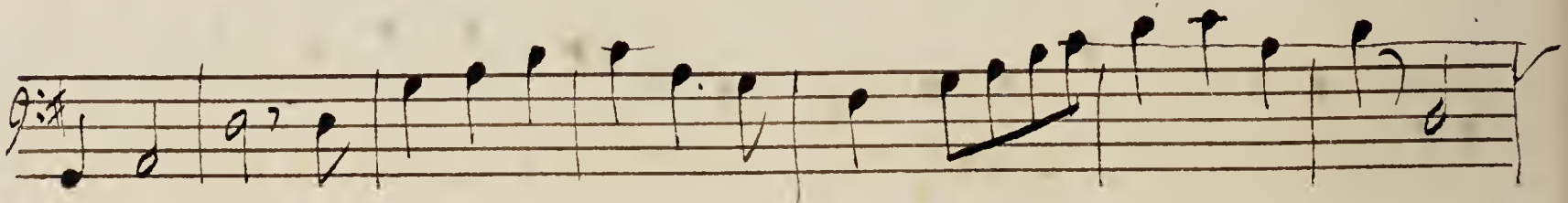
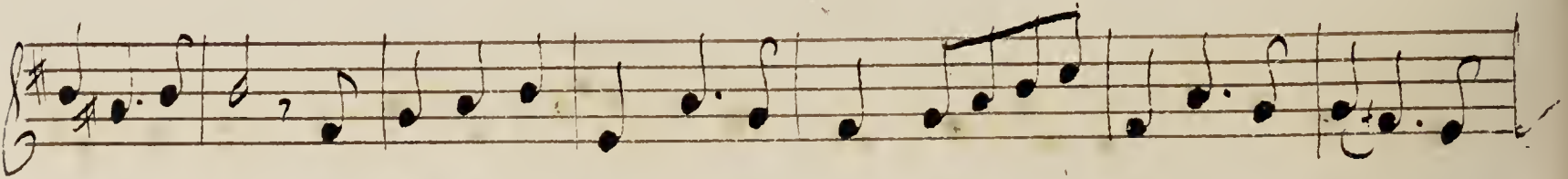
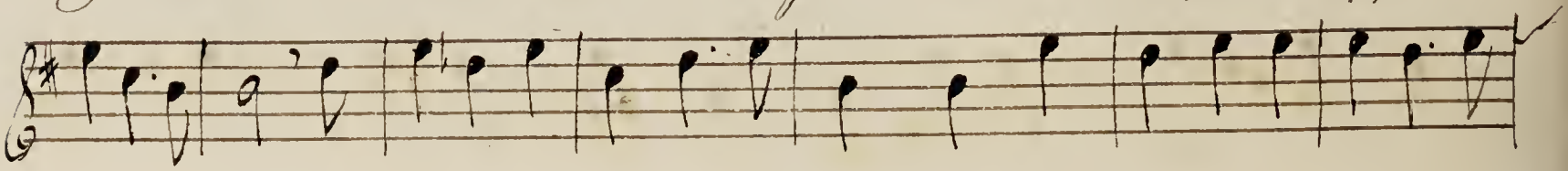


de plaisirs pl.<sup>s</sup> de fois on est infidèle et plus on goûte





de plaisirs l'amour en comblant nos desirs a de nouveaux feux no. appel -



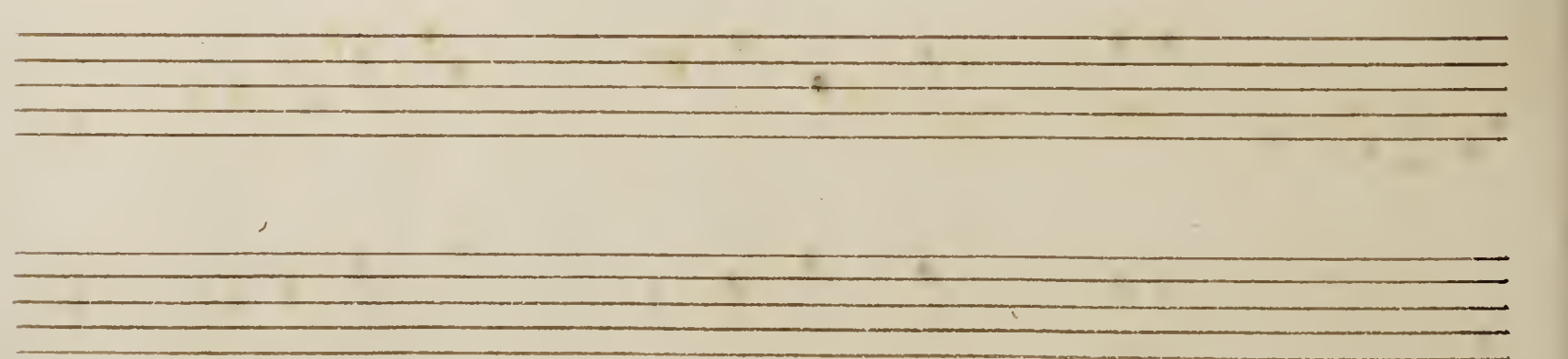
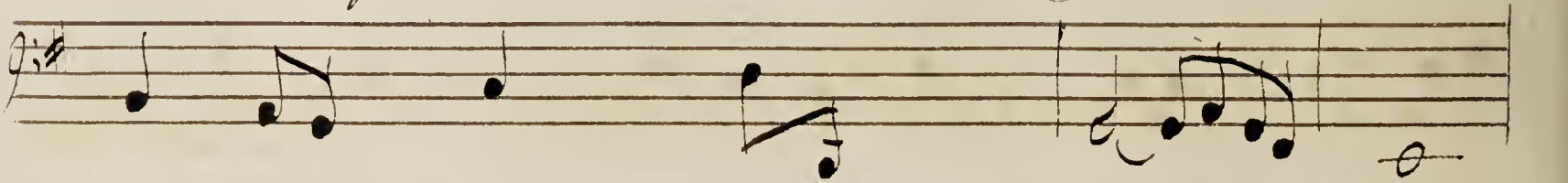
- le ; cephise se plait en ces lieux C'est elle même qui fa -



- uance ; alors ; philene euitons sa presence, La -



feste en ma faueur va preuenir ses yeux ;



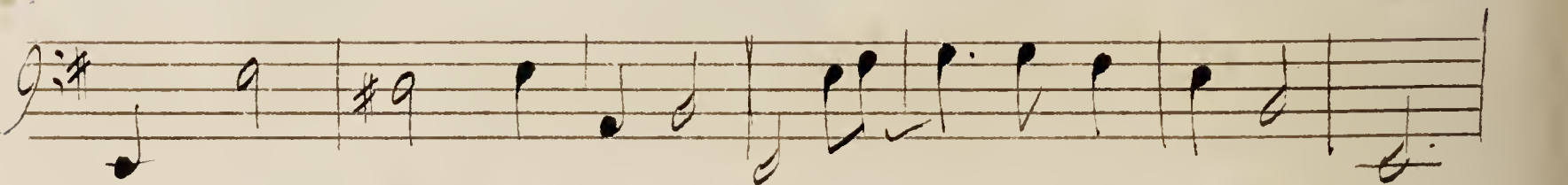
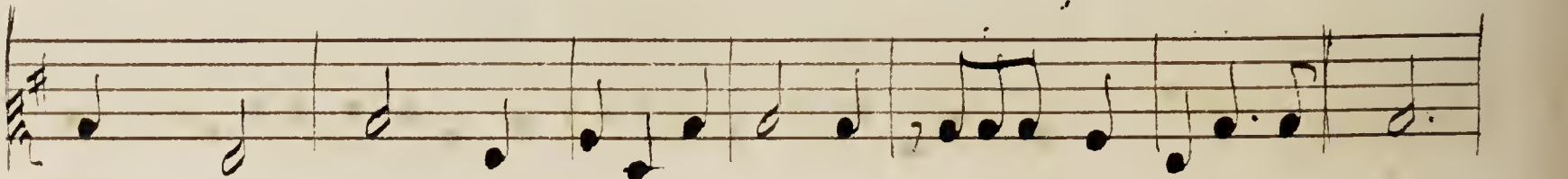
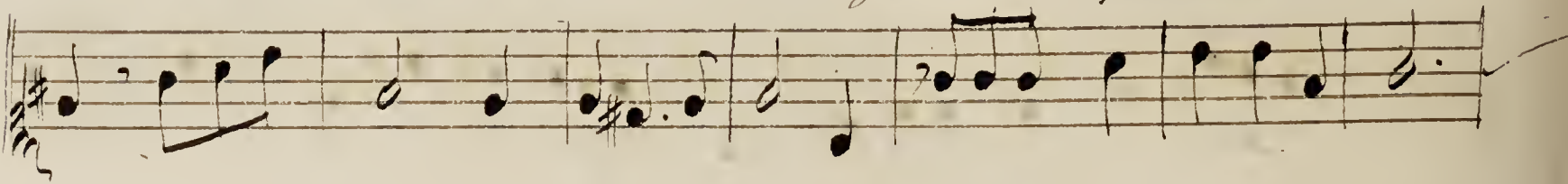
Scene 2<sup>me</sup>

Violona

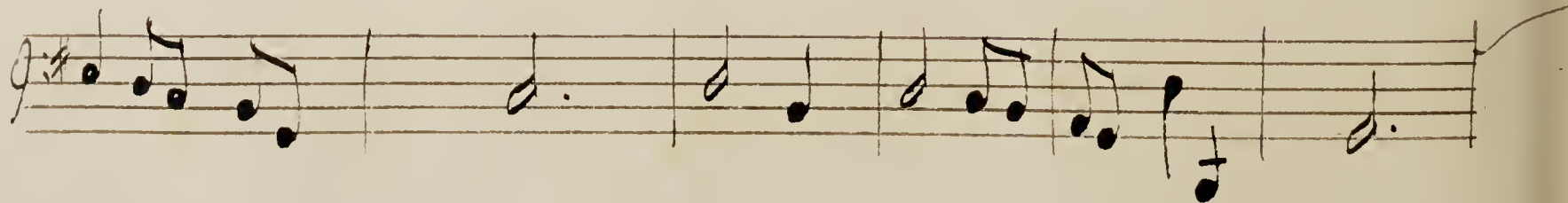
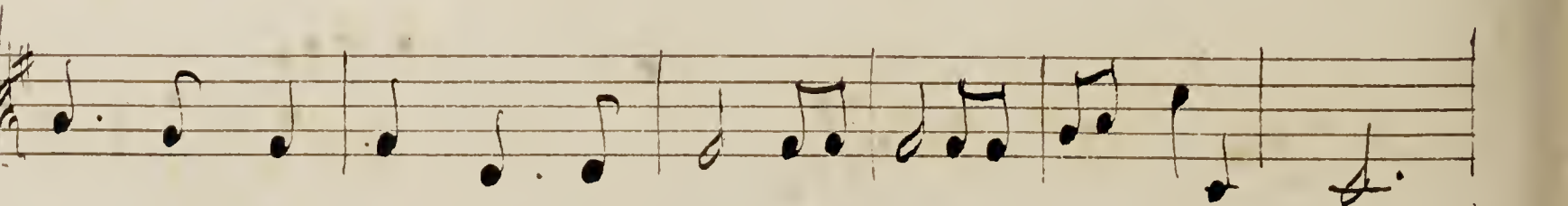
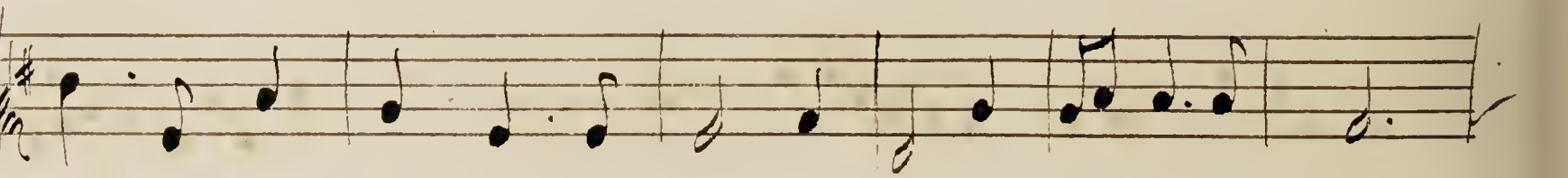
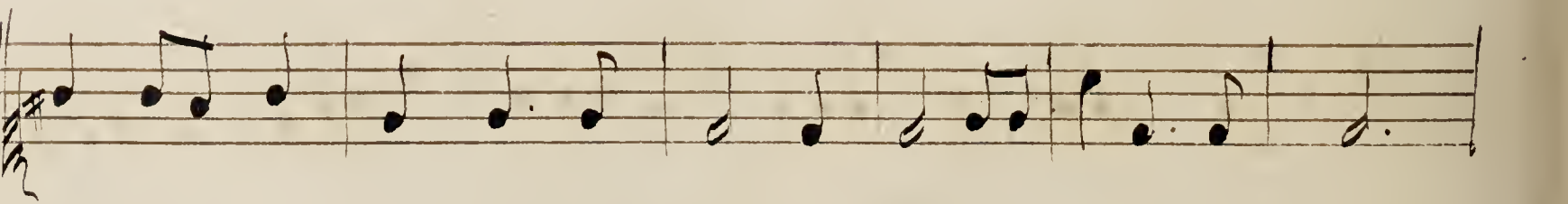
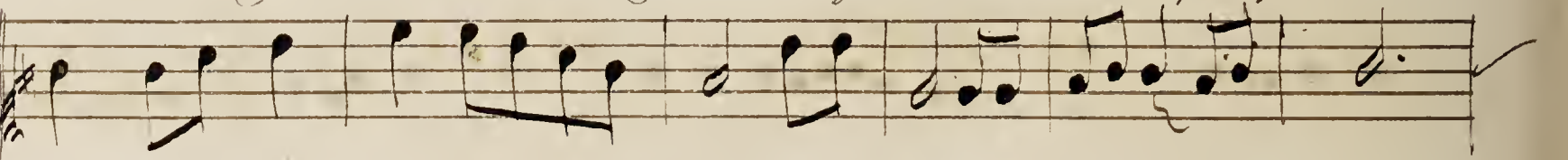
*ephise*



*Paisibles lieux agreables retraites J'en'aimeray jamais que vo.<sup>s</sup> En-*



*vain nulle Bergeræ viennent a mes genoux me jurer des ardeurs parfaites beaux*



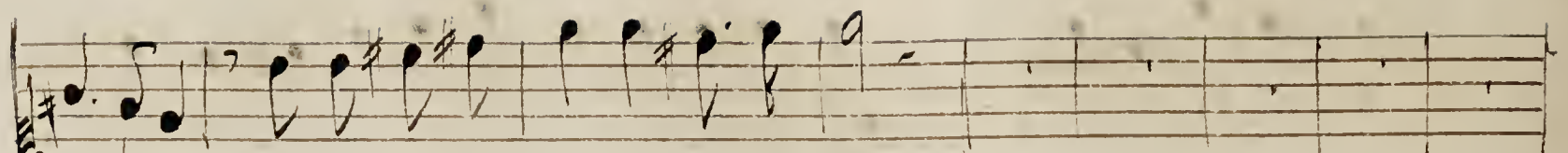
36

lieux n'en soyez point jaloux, Je meprise leur flâme et je les quitte

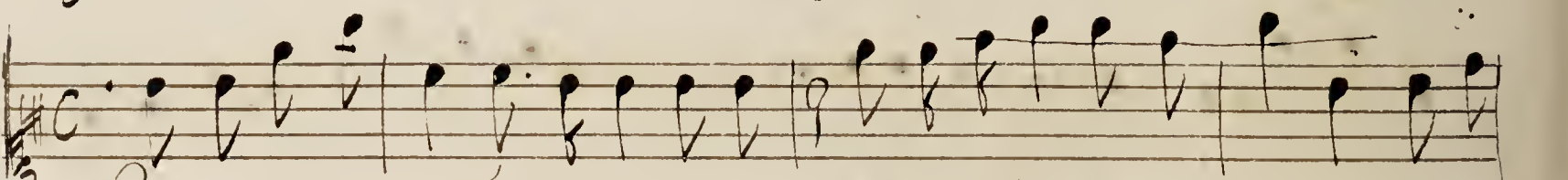
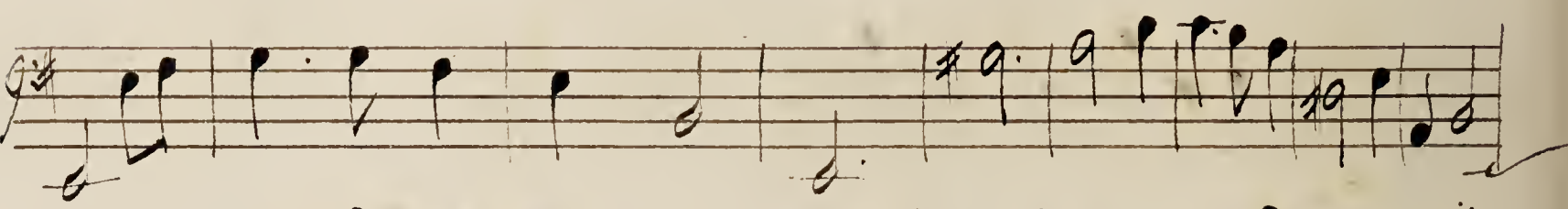
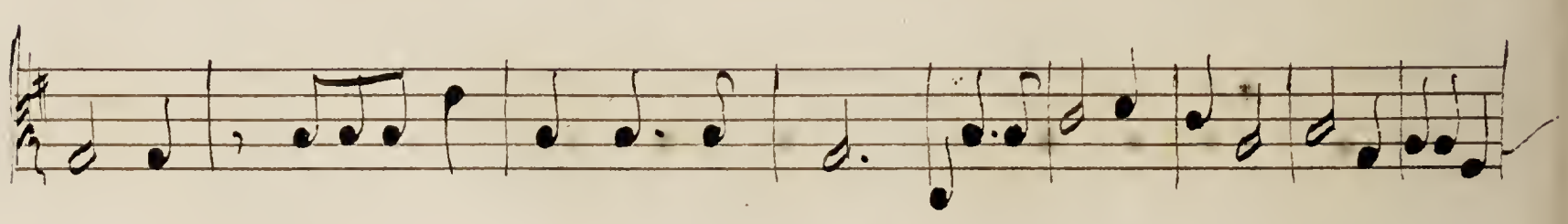
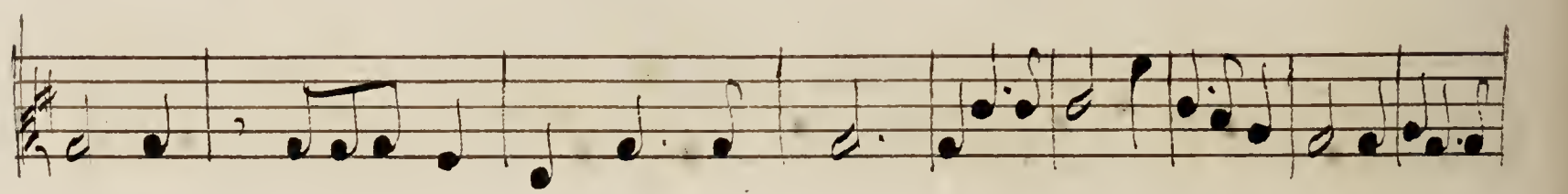
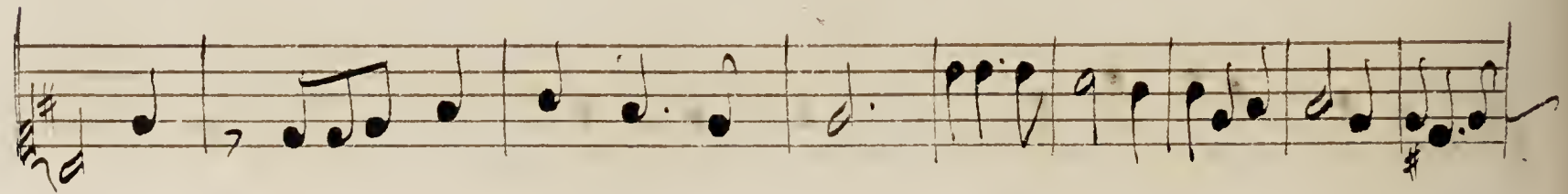
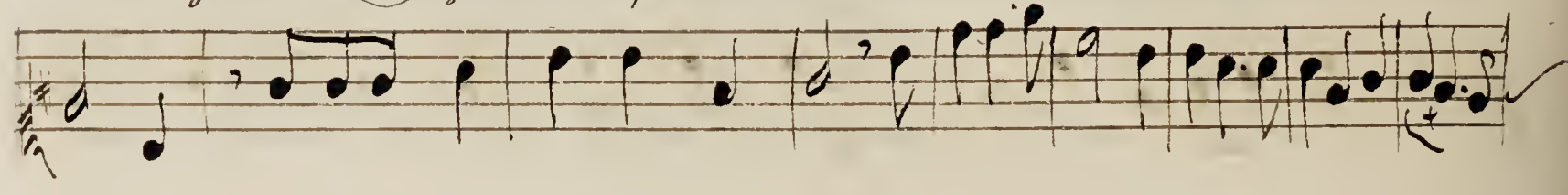
The first system of the handwritten musical score consists of six staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics "lieux n'en soyez point jaloux, Je meprise leur flâme et je les quitte" are written below the first two staves. The remaining four staves are for piano accompaniment, with the first two in treble clef and the last two in bass clef. The music is written in a fluid, cursive style characteristic of 18th-century manuscripts.

vous pour les plaisirs que v<sup>s</sup> me faites; paisibles lieux agreables re-

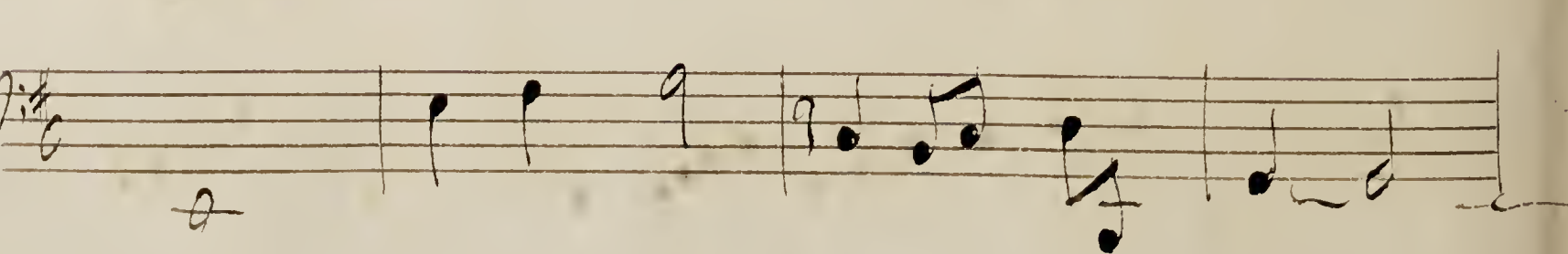
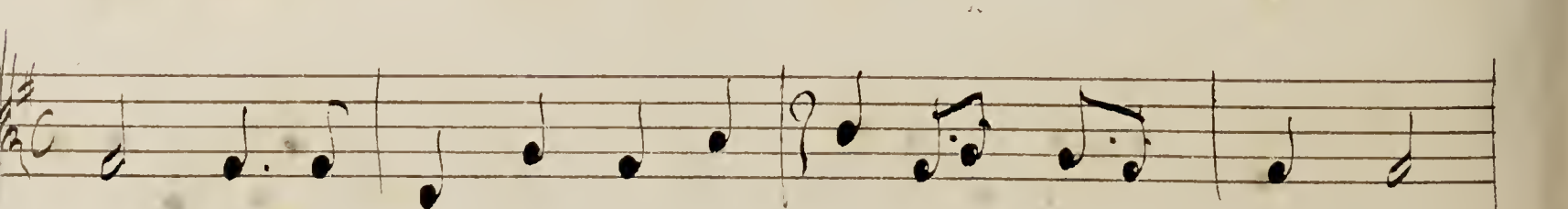
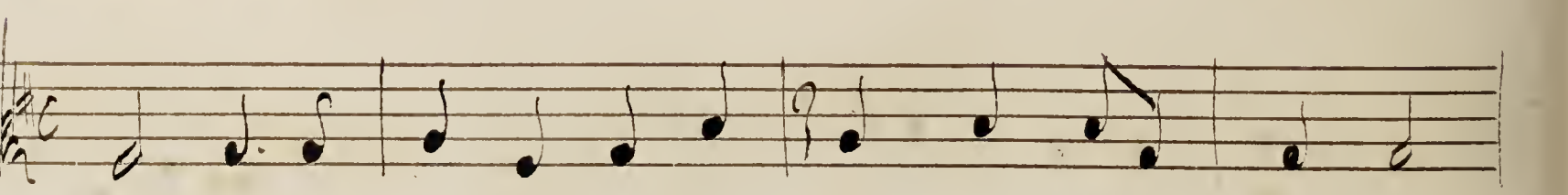
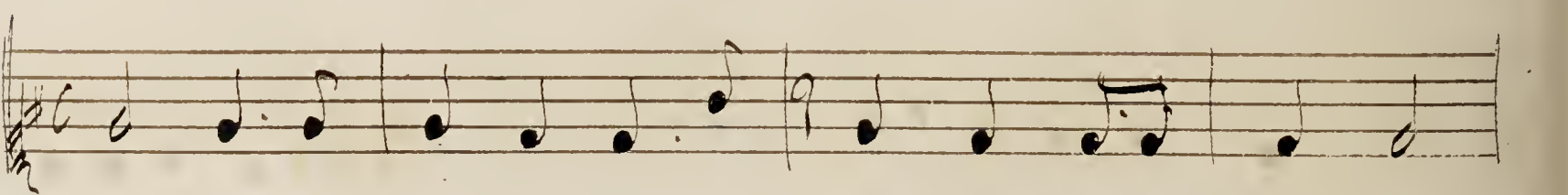
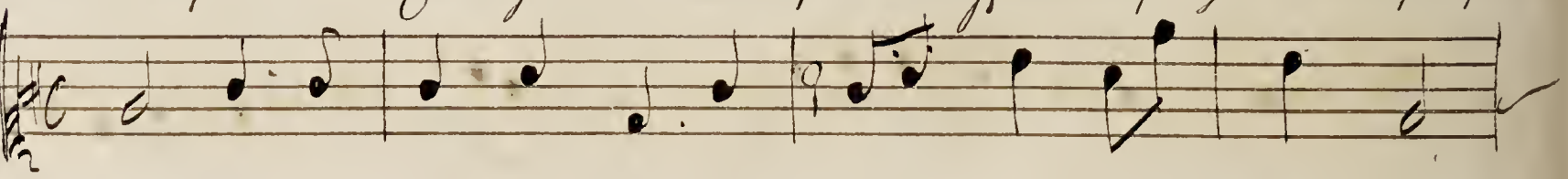
The second system of the handwritten musical score consists of six staves. The top staff is the vocal line, continuing the lyrics "vous pour les plaisirs que v<sup>s</sup> me faites; paisibles lieux agreables re-". The remaining five staves are for piano accompaniment, with the first two in treble clef and the last three in bass clef. The musical notation continues in the same cursive style as the first system.



*traites Je n'aumeray jamais que Oues;*

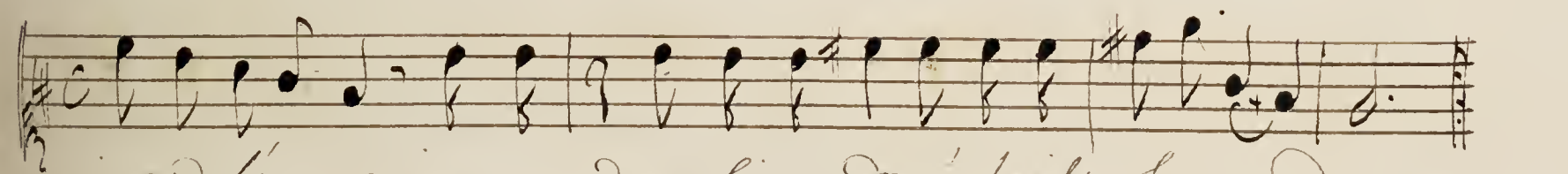
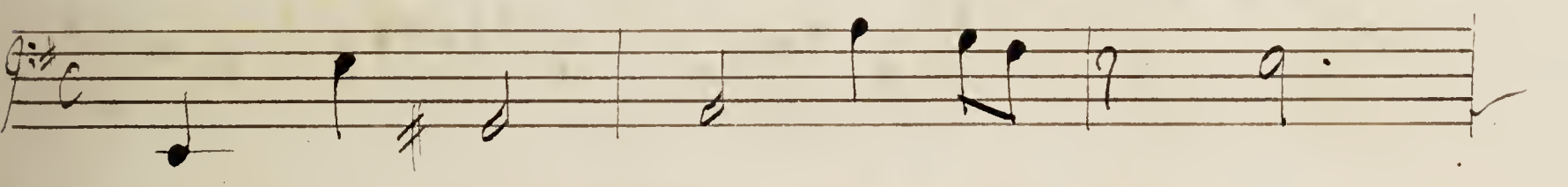
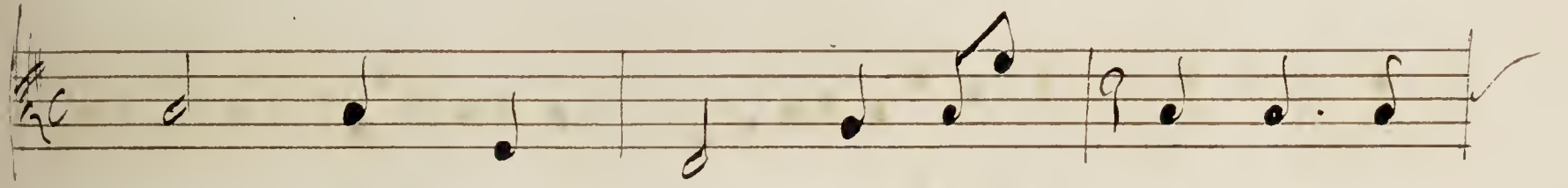
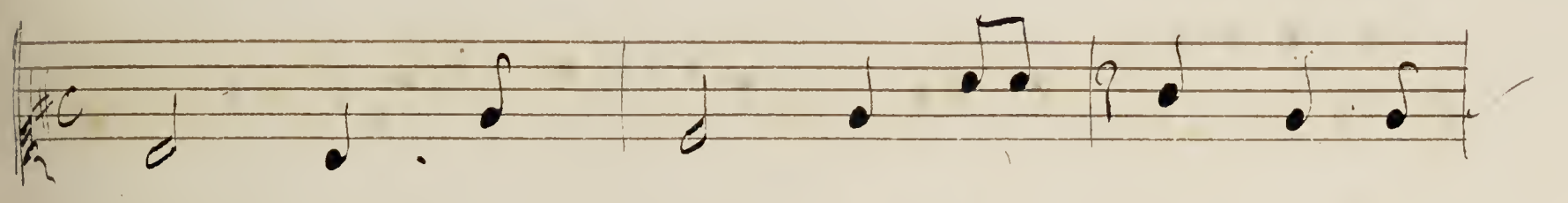
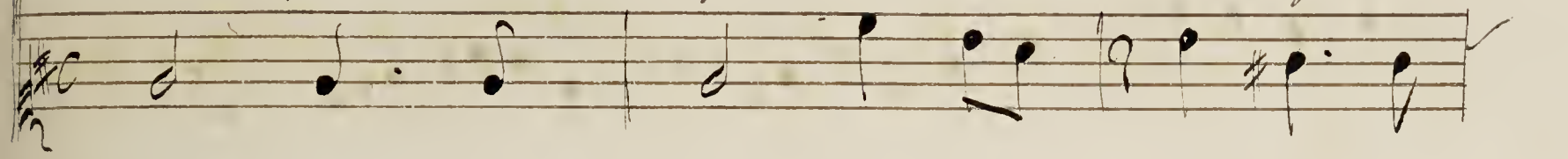


*Pour forcer mon Coeur a se rendre on fait des Efforts chaque jour mais quelque*

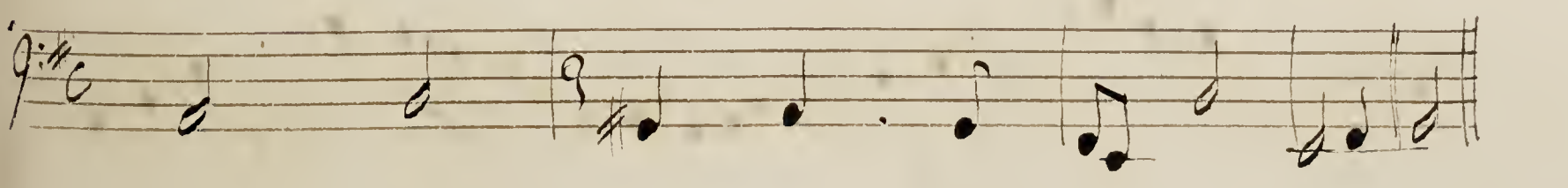
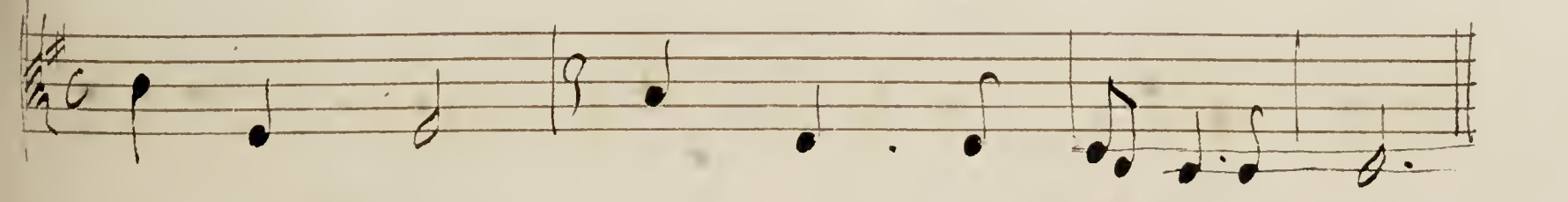
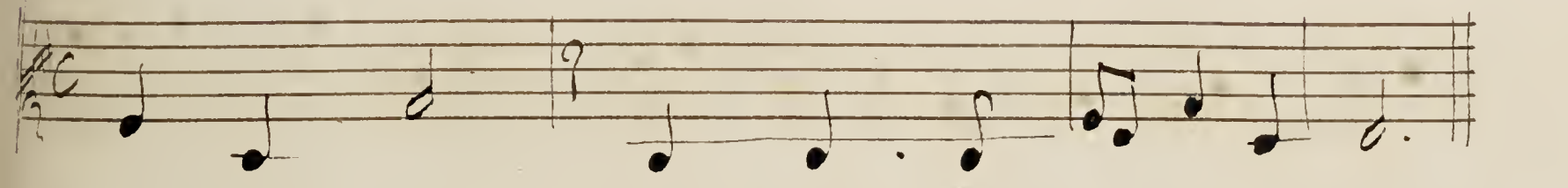
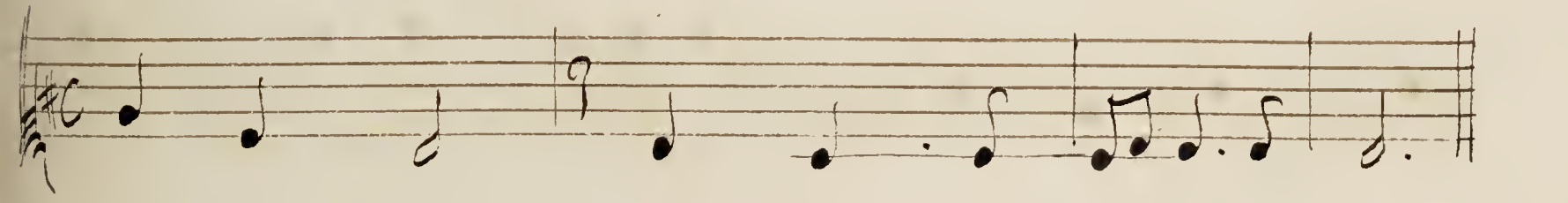




pleurs, que je fais se repandre quelq. serment que l'on me fasse entendre; ce sont les



pieges de l'amour; je me garderay bien de m'y laisser surprendre



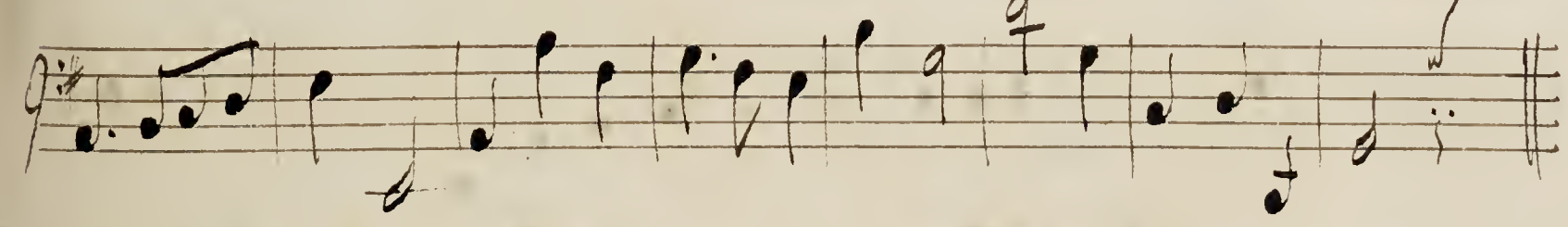
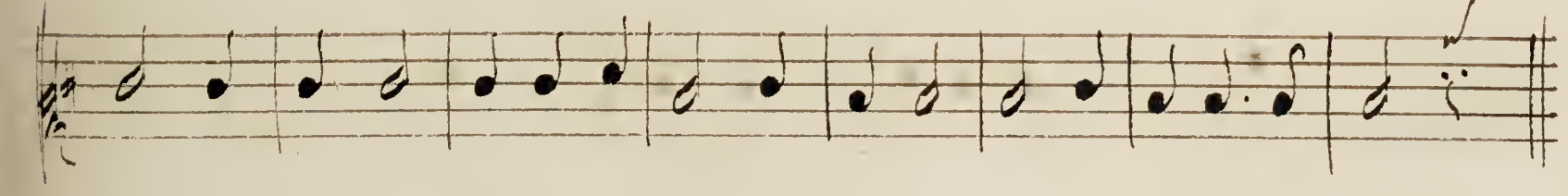
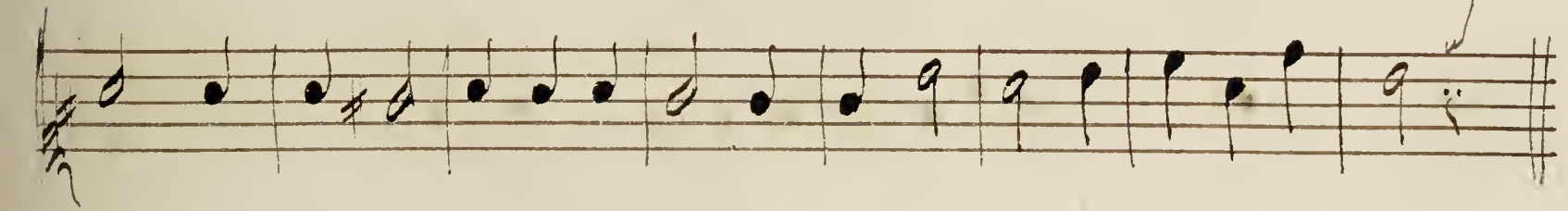
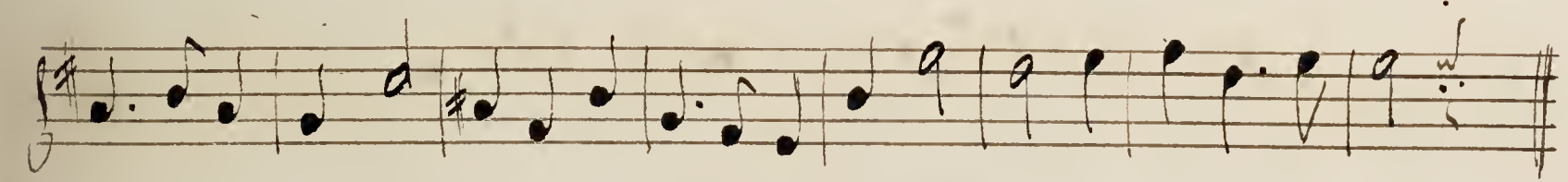
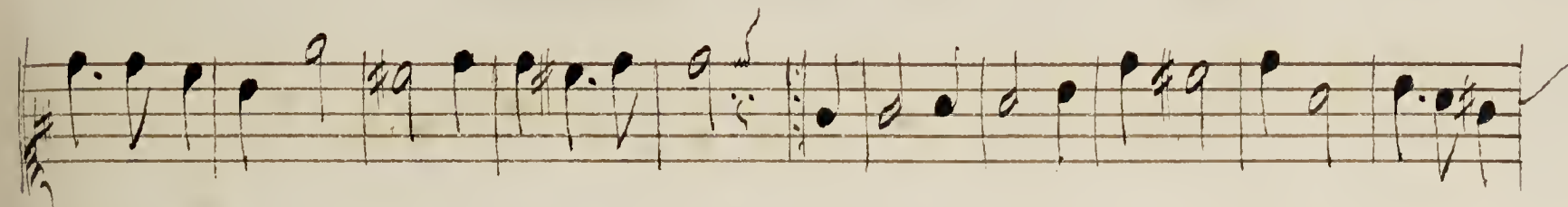
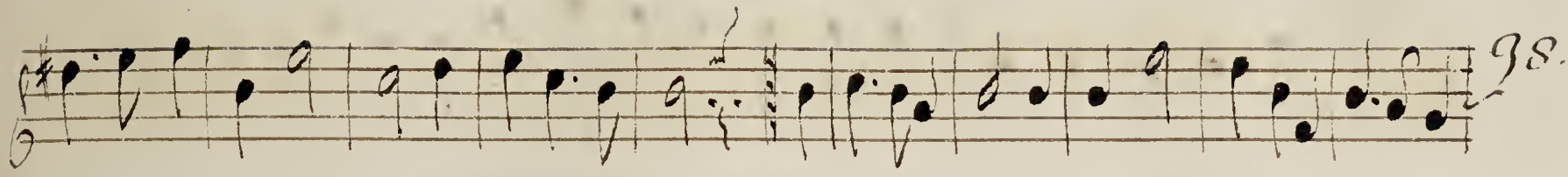
Scène 9<sup>me</sup>

*marche*

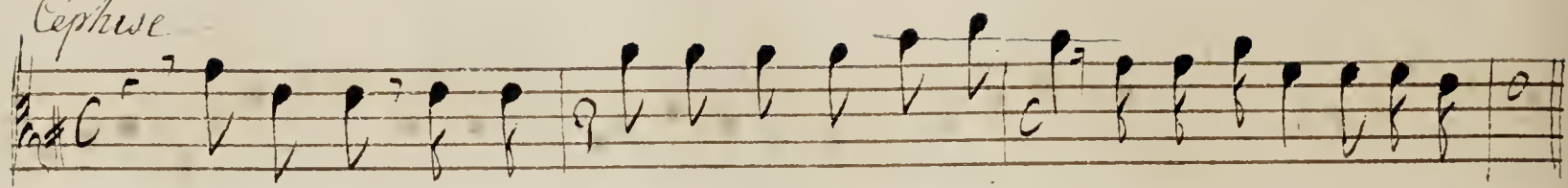
The first system of the score consists of five staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The subsequent four staves are in bass clef. The music is a march, characterized by a steady, rhythmic pattern of eighth and sixteenth notes. The notation includes various note values, rests, and dynamic markings, all written in a clear, cursive hand.

The second system of the score also consists of five staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The subsequent four staves are in bass clef. The music continues the march theme, featuring a consistent rhythmic structure with eighth and sixteenth notes. The notation is consistent with the first system, showing a well-organized and professional manuscript.

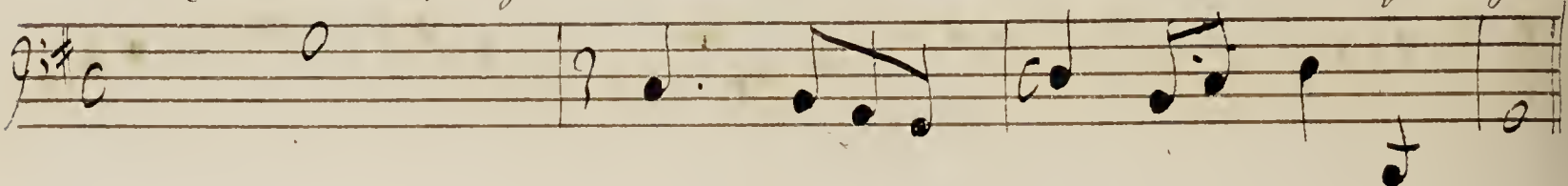




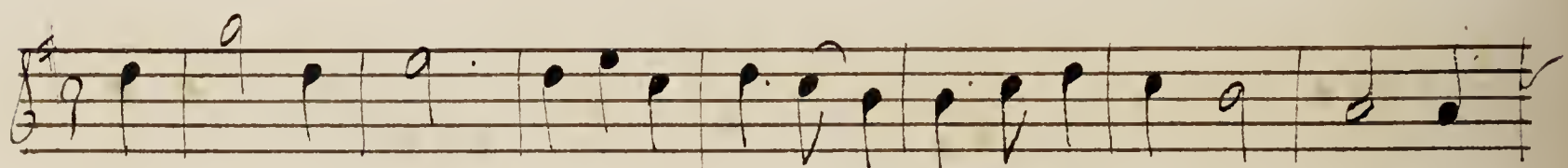
Céphise



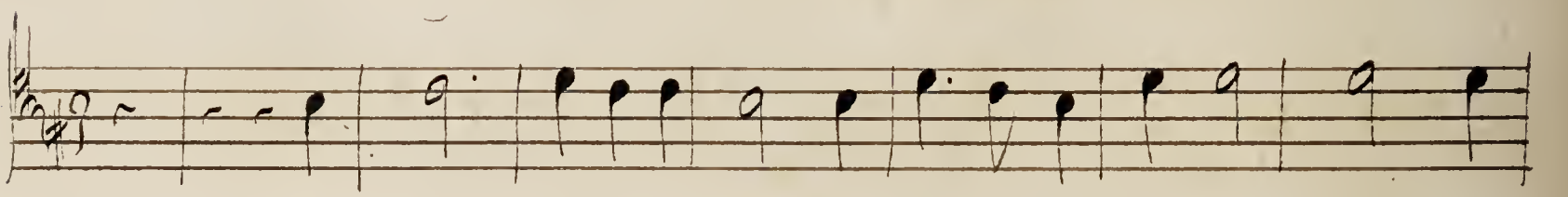
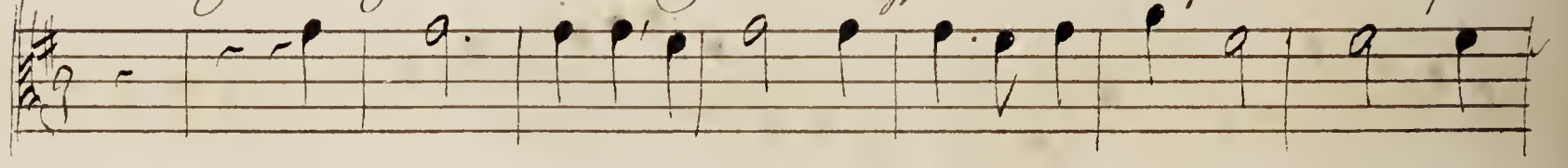
Que vois je; quel spectacle et quels nouveaux concerts à qui ces jeux font il offrir



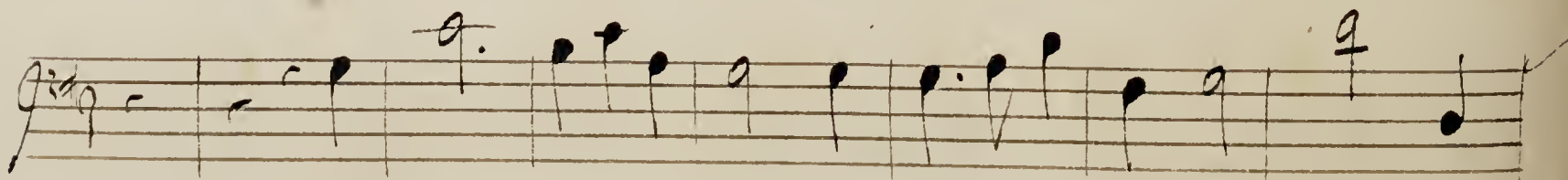
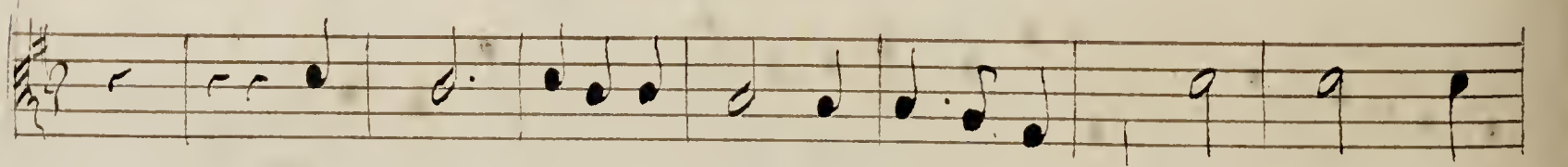
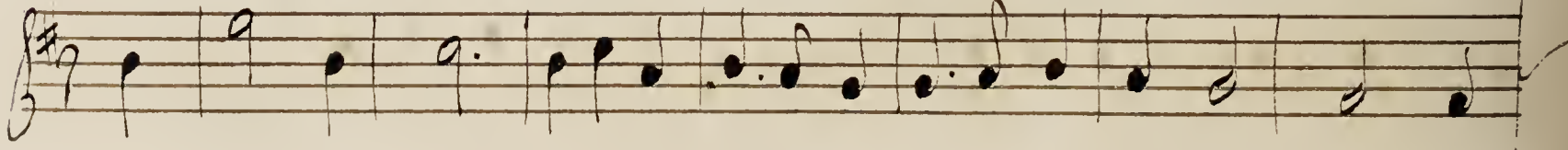
# Chœur



aimez aimez belle bergere laissez vous en flamer que



aimez belle bergere laissez vous en flamer Que



ser, l'avantage de plaire le plaisir d'aimer;

ser, l'avantage de plaire sans le plaisir d'aimer -

aimer .||. Belle Bergere laissez vous enflammer

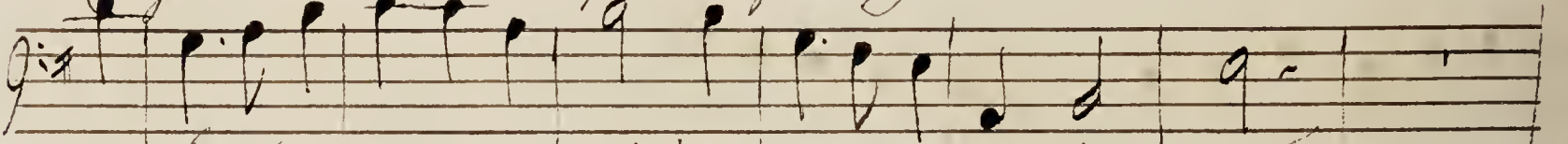
aimer .||. Belle Bergere laissez vous enflammer



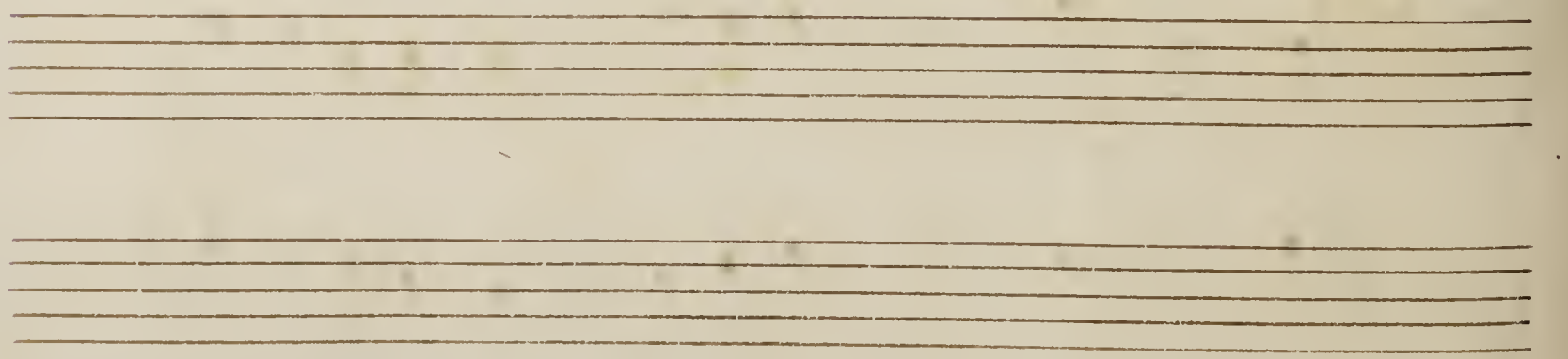
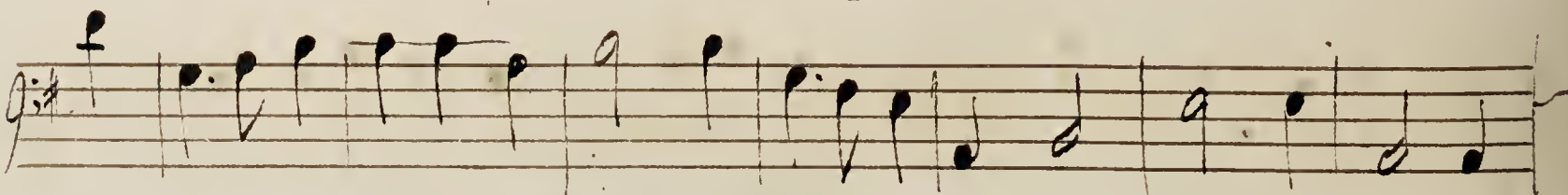
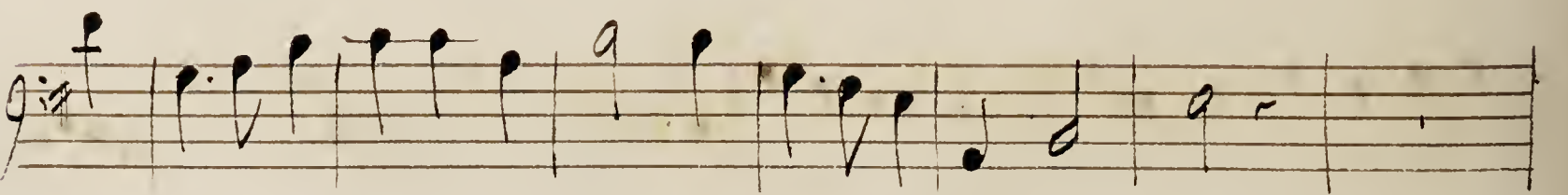
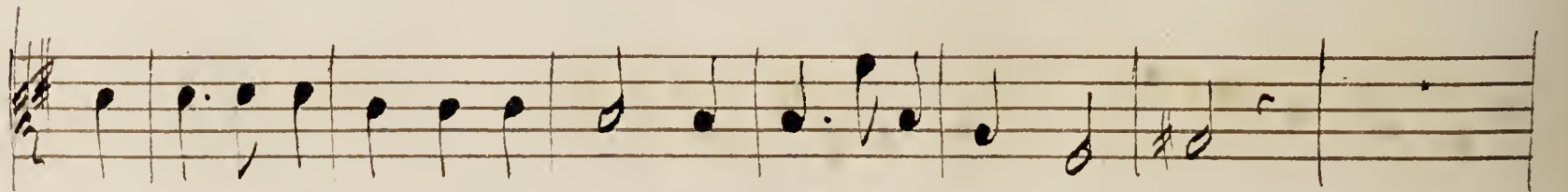
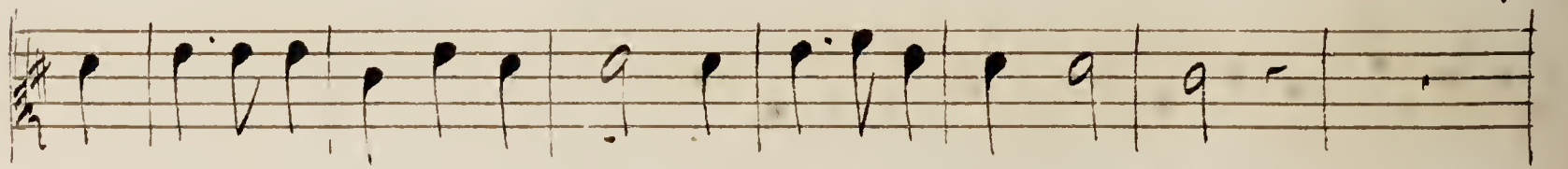
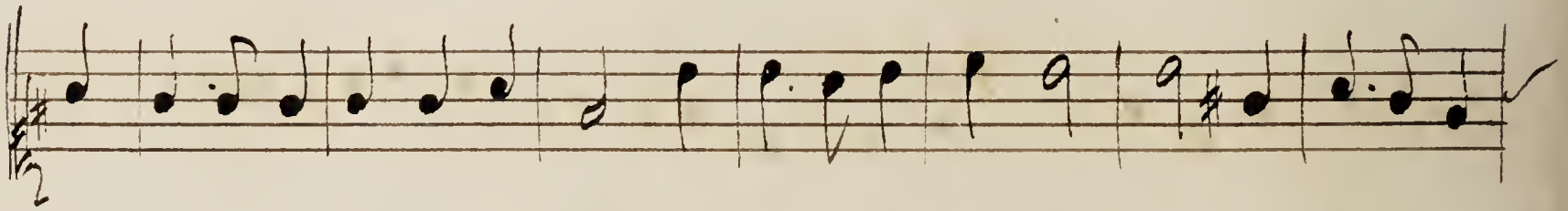
*que sert l'avantage de plaire sans le plaisir d'aimer*



*que sert l'avantage de plaire sans le plaisir d'aimer*



*que sert l'avantage de plaire sans le plaisir d'aimer;*



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

*amez ai =*

Handwritten musical notation on a single staff, continuing the piece with a treble clef and a key signature of one sharp.

*ai -*

Handwritten musical notation on a single staff, continuing the piece with a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the piece with a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the piece with a treble clef and a key signature of one sharp.

*amez*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp, with a more complex melodic line.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp, with a more complex melodic line.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp, with a more complex melodic line.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp, with a more complex melodic line.

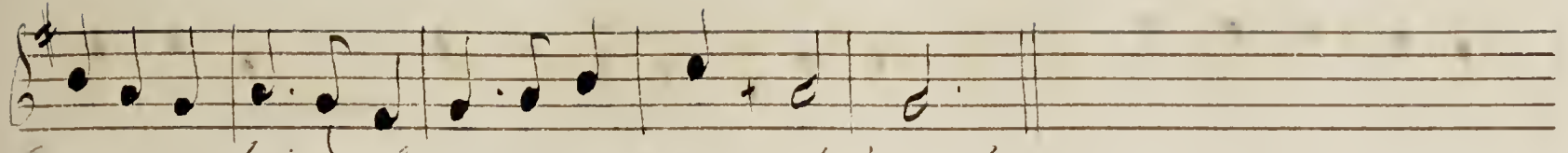
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp, with a more complex melodic line.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp, with a more complex melodic line.

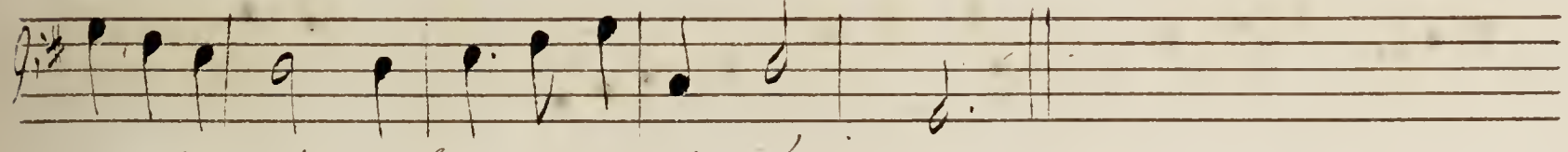
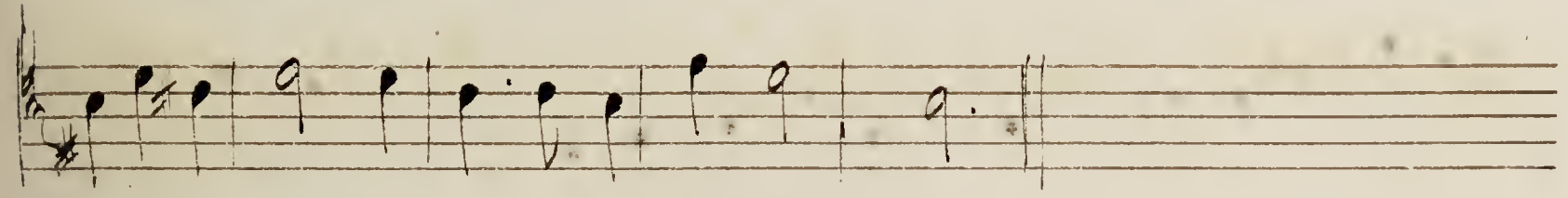
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp, with a more complex melodic line.

mez belle bergere laissez vous enfla = mer que sert l'avan-

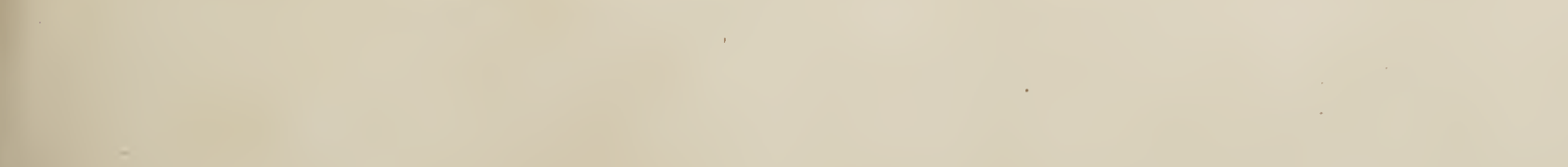
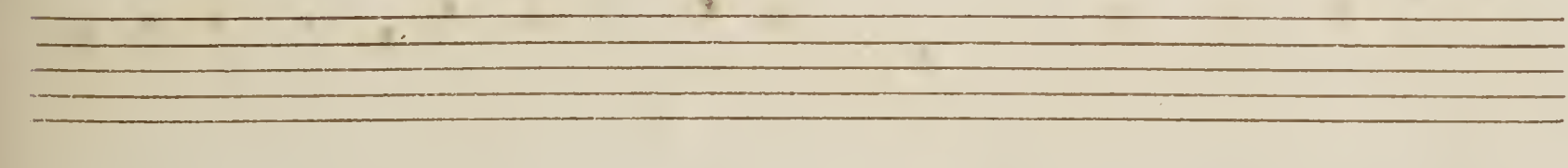
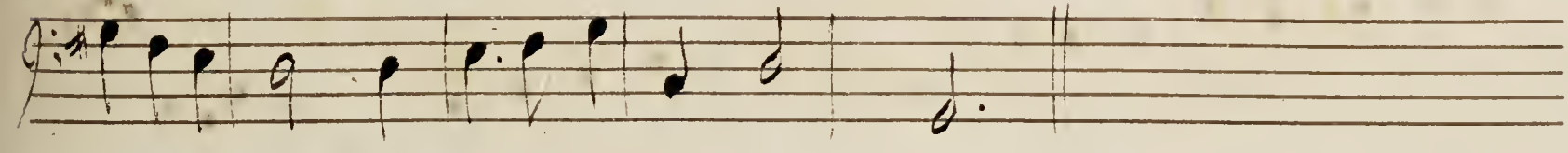
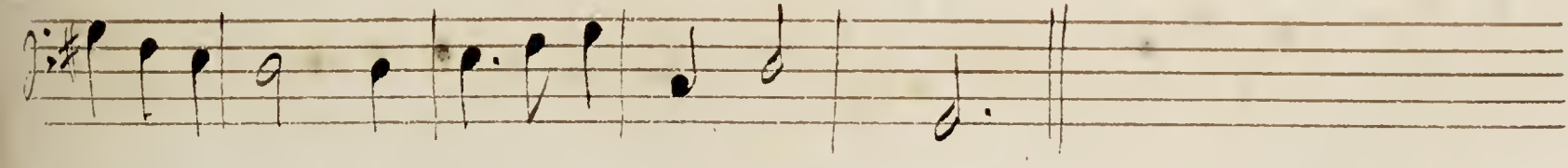
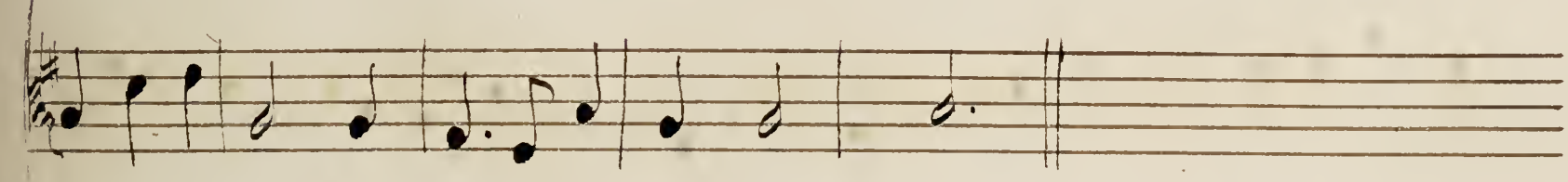
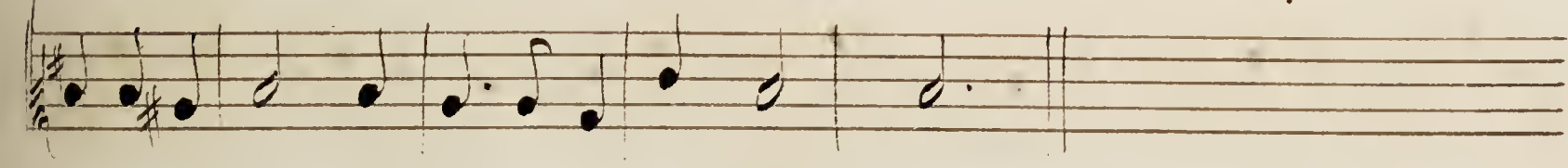
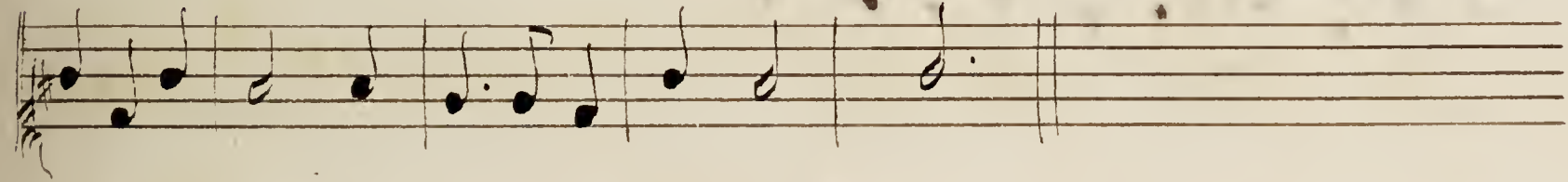
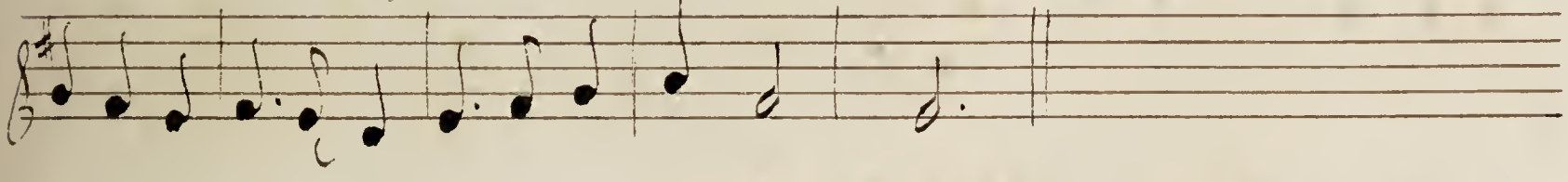
Laissez vo<sup>s</sup> en flamer que sert l'avan-



tage de plaire sans le plaisir d'aimer



tage de plaire sans le plaisir d'aimer;



Soupirez jeunes cœurs suivez ce qu'amour vous inspi- re: cent nou-

velles douceurs vous attendent dans son Empire; soupi-

rez jeunes cœurs devrait-on vous le di- re; Aimez

Aimons dans la jeune saison ce don ce don à la tendresse nous

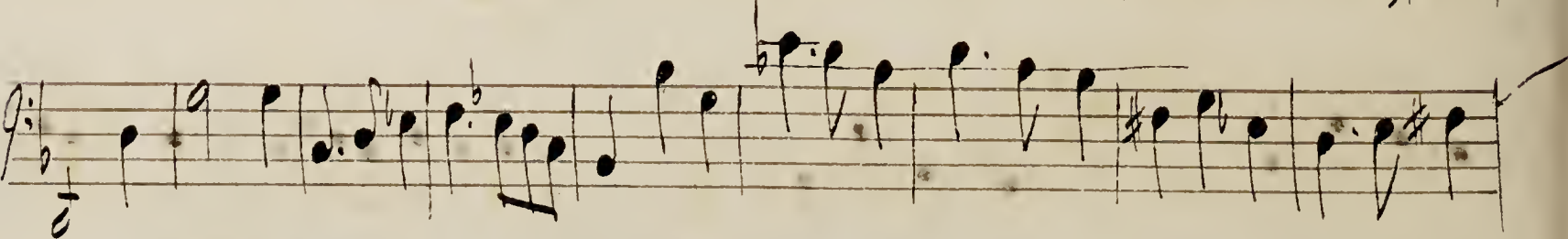
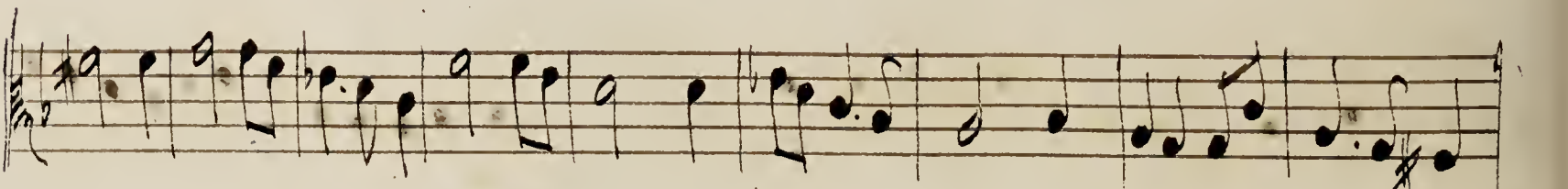
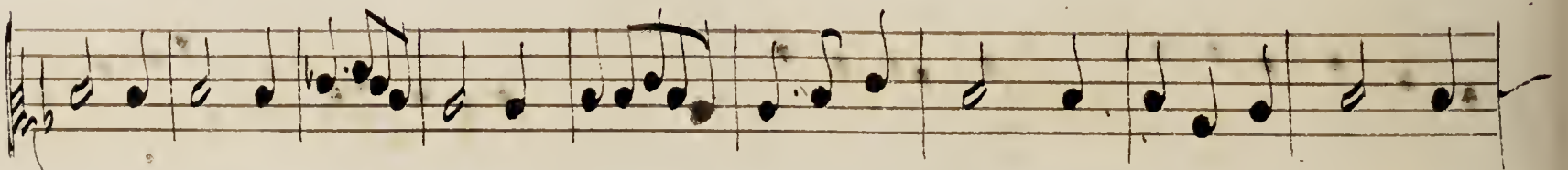
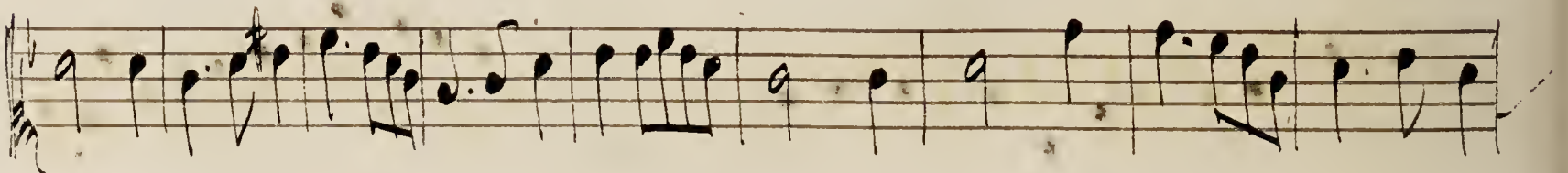
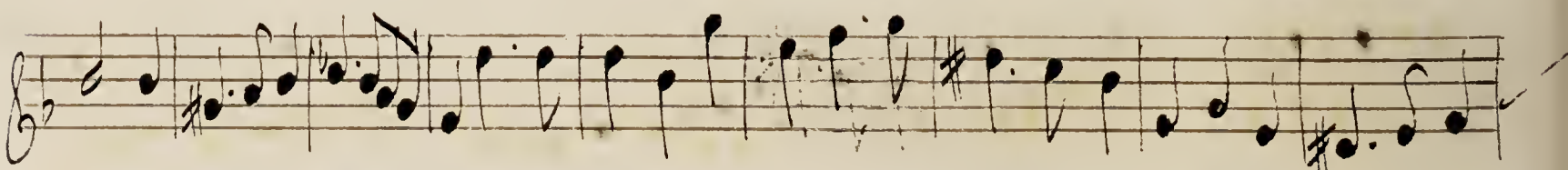
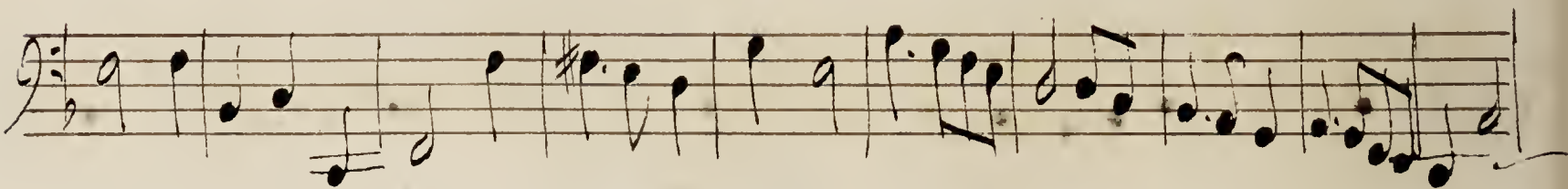
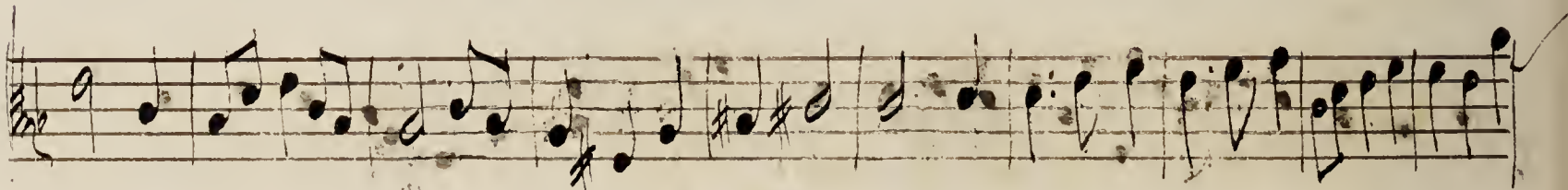
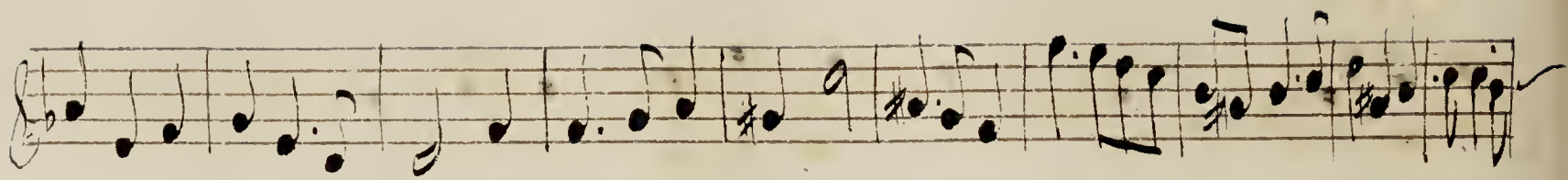
en faut-il d'autre raison que le penchant qui nous entraîne; En-

vain une erreur extrême; nous devons de nous en flammer nous-



coeur sent assez tui meme le besoin qu'il a d'aimer

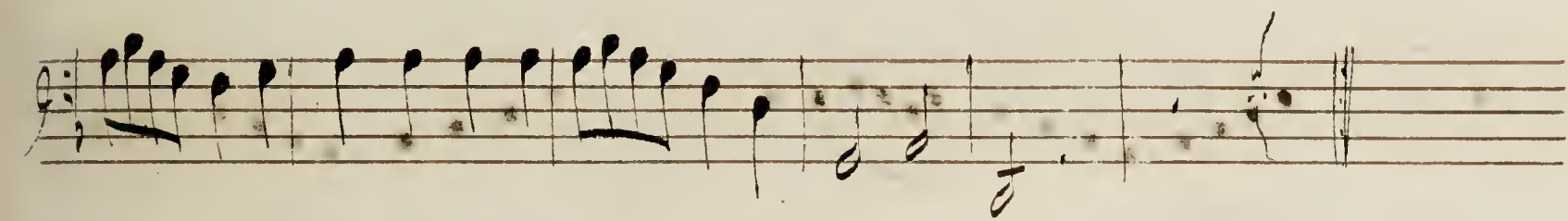
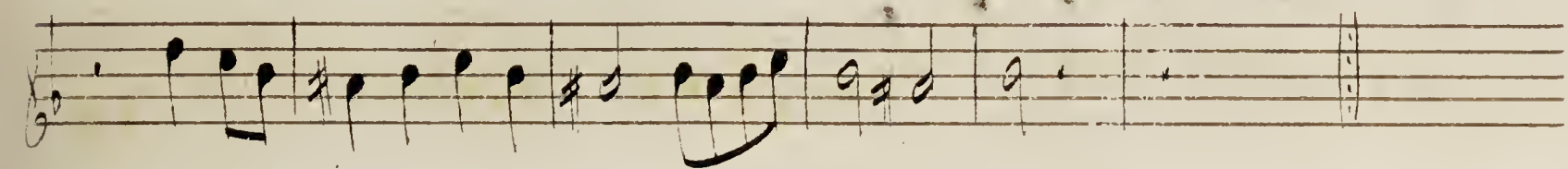
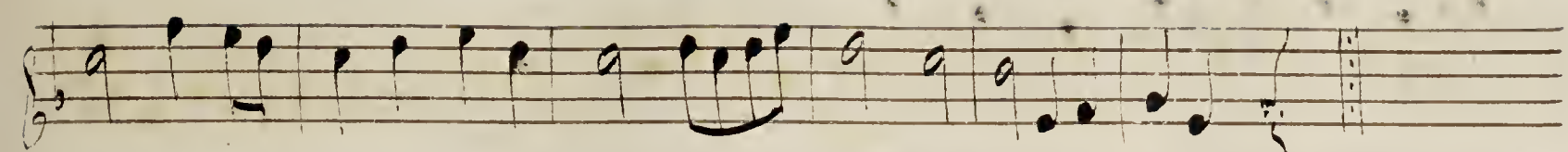
Premier air.



*Bondeau*

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef and contains a melodic line with various note values and rests. The second staff is in treble clef and contains a more active melodic line with many sixteenth notes. The third and fourth staves are in treble clef and contain mostly rests, with a few notes appearing in the fourth staff. The fifth staff is in bass clef and contains a melodic line similar in style to the first staff. The system concludes with a double bar line and a fermata.

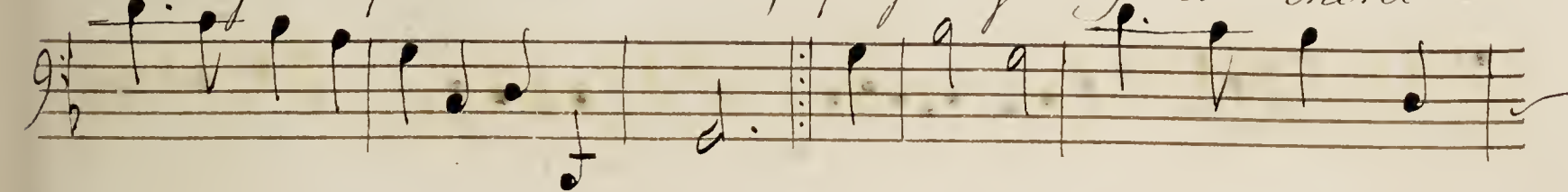
The second system of the handwritten musical score consists of five staves. The top staff is in treble clef and contains a melodic line with many sixteenth notes. The second staff is in treble clef and contains a melodic line with many sixteenth notes. The third staff is in treble clef and contains a melodic line with many sixteenth notes. The fourth staff is in treble clef and contains a melodic line with many sixteenth notes. The fifth staff is in bass clef and contains a melodic line with many sixteenth notes. The system concludes with a double bar line and a fermata.



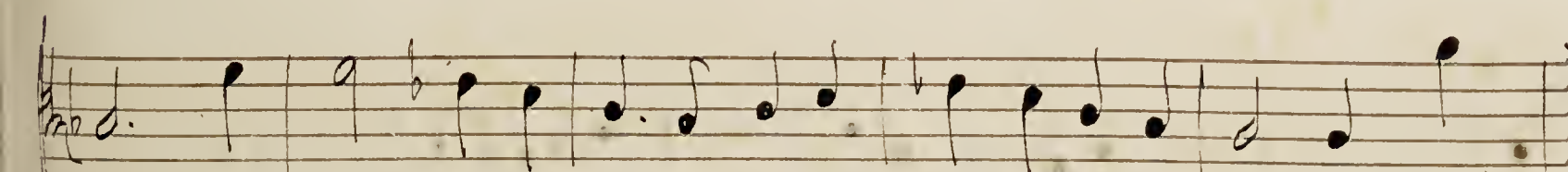
Soupirons tous suivons l'amour sans no. Contraindre Il Est plus



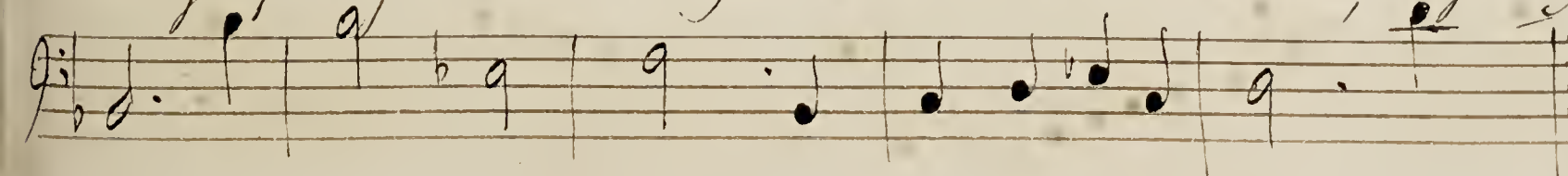
Doux de sentir que de le Craindre; qui sent ses coups les chevit



au lieu de s'en plaindre l'amour rend les amants jaloux de leurs cour-

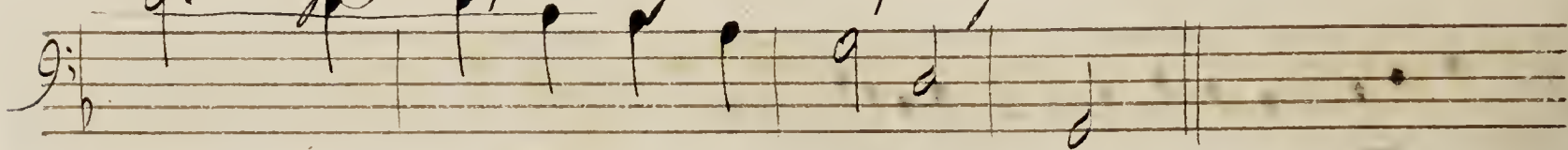


ments. ses feux sont charmants gardons nous bien de les Eteindre; C'est

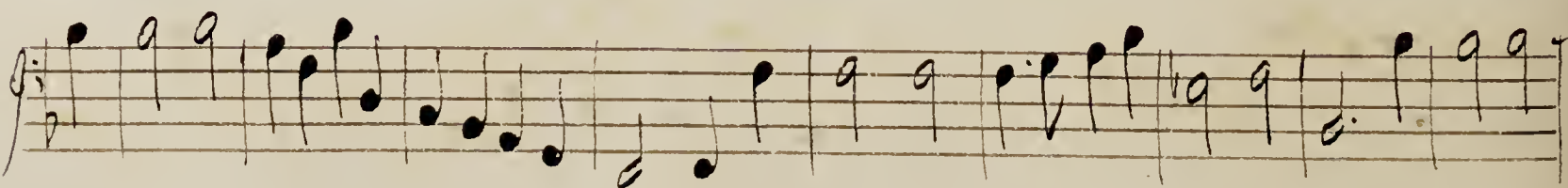
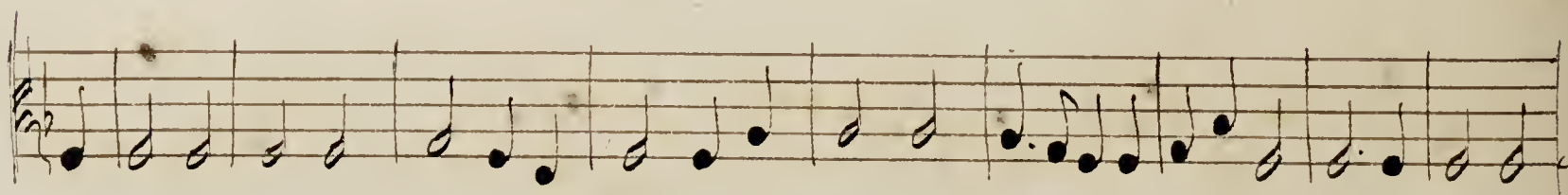
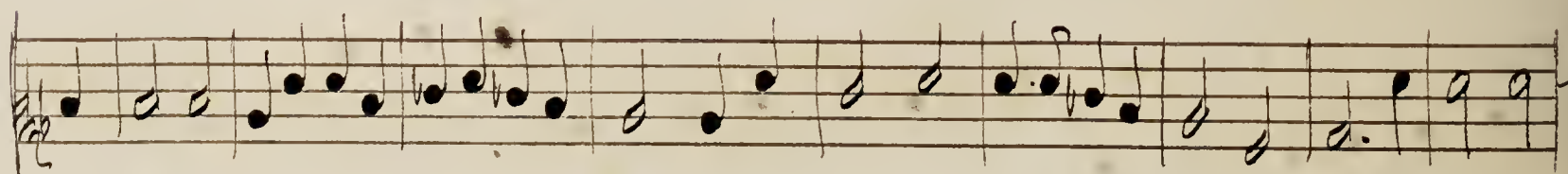
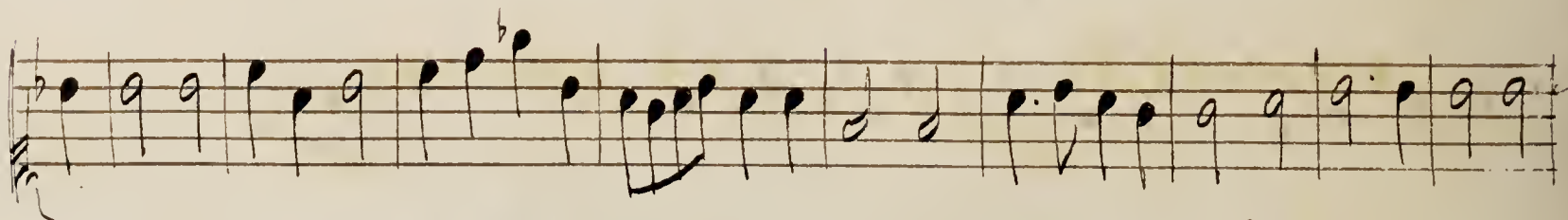
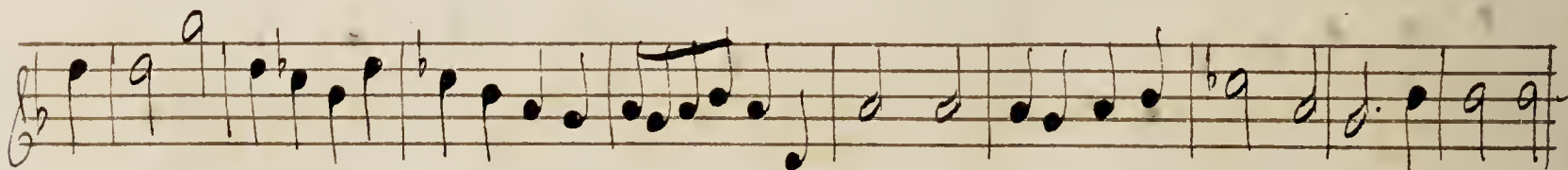
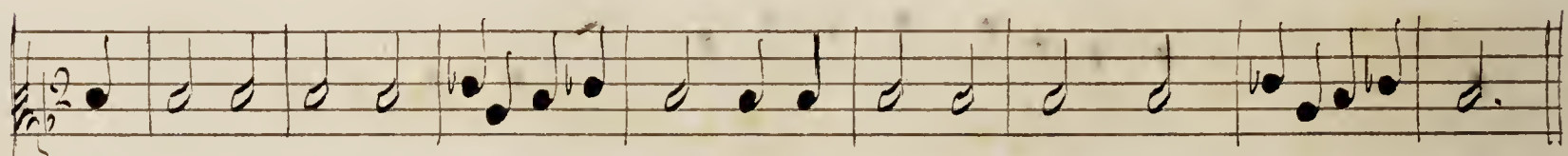
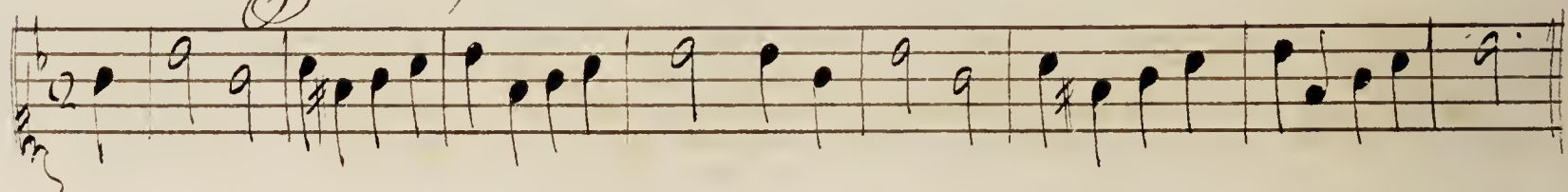




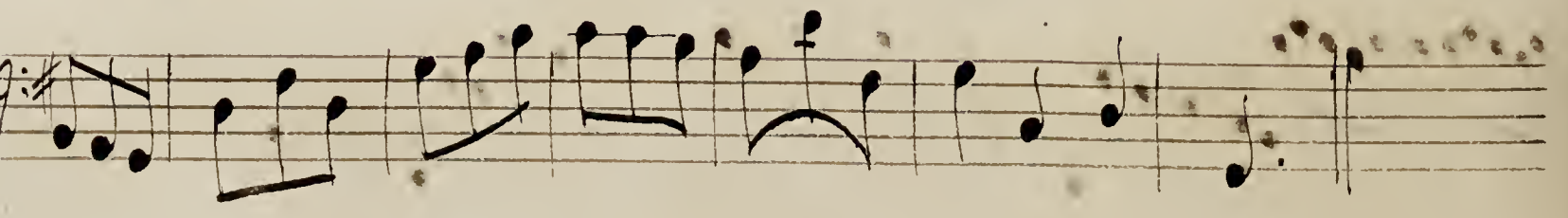
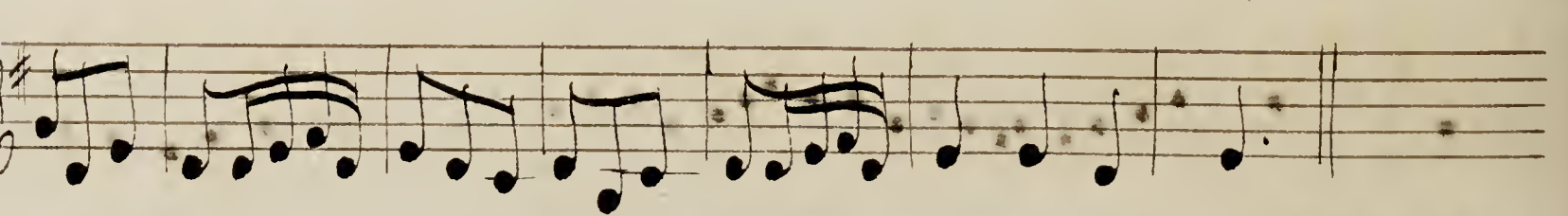
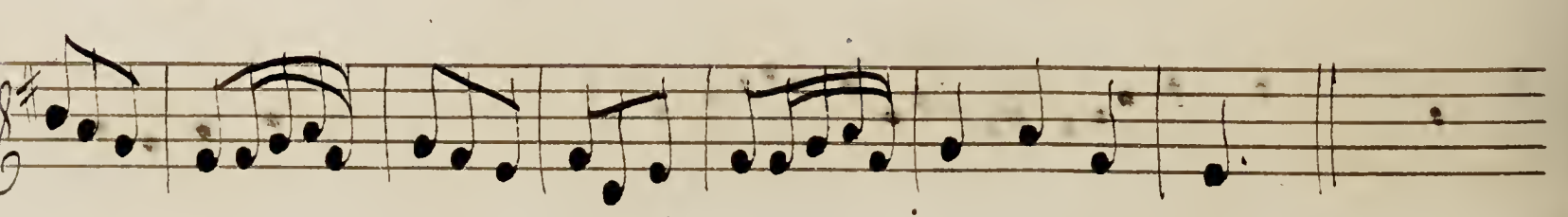
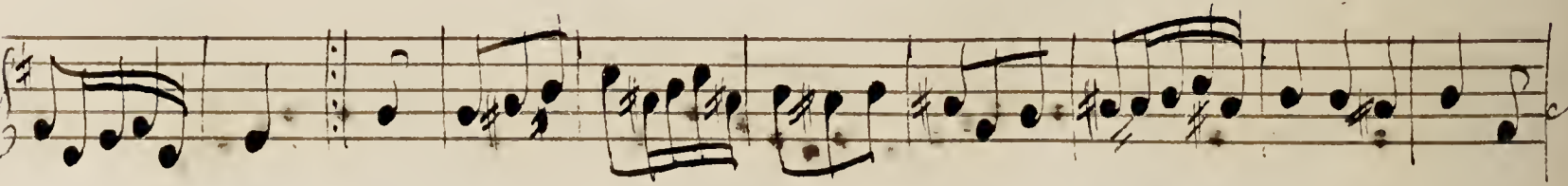
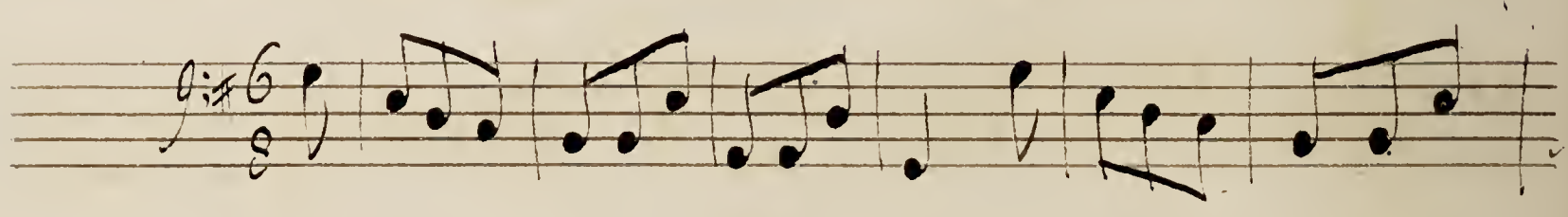
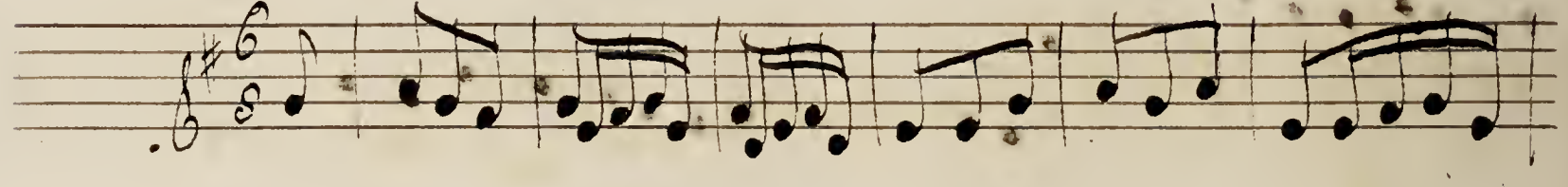
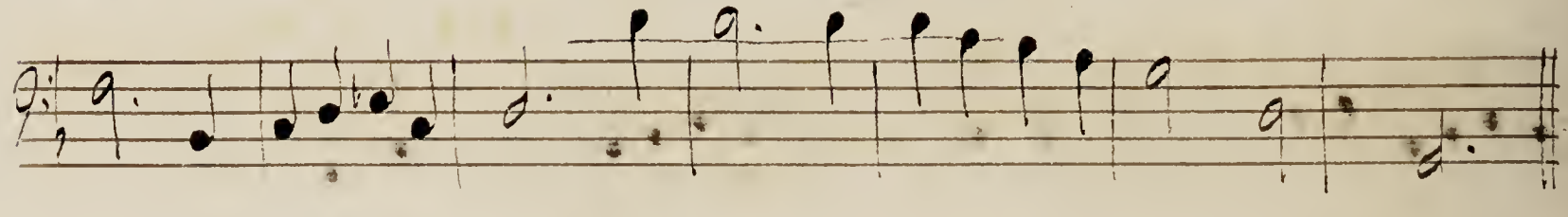
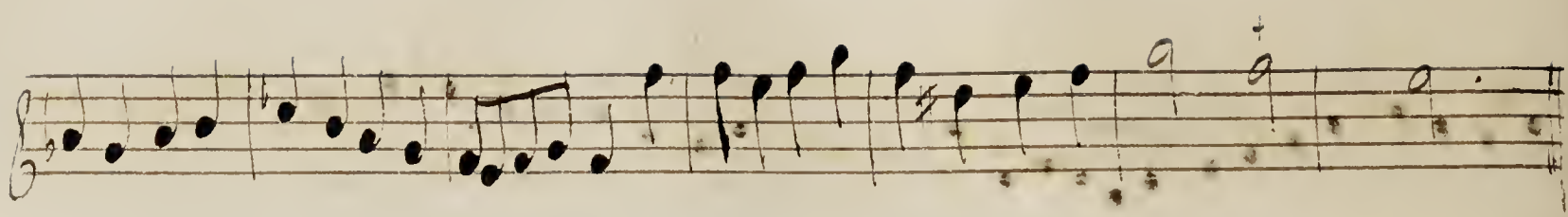
*des tendres soupix que naissent les plaisira*



*Premier Gitaudon;*



2.<sup>e</sup> Rigaudon.



*Premier air*



second air.

Cephise

Que je sache d'où viens d'où me vient cel hommage, quel amant me pour-

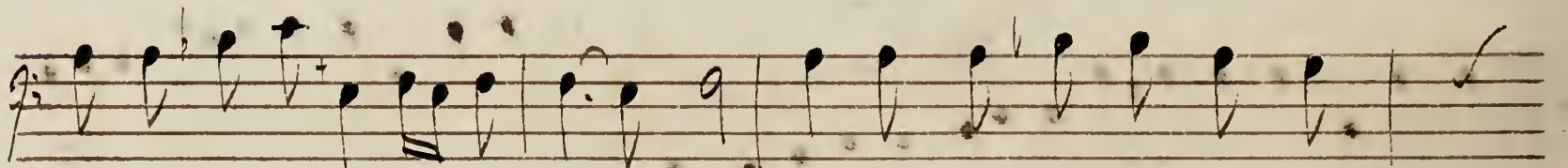
Scene 4.<sup>e</sup> situation

Suit jusques dans ce bocage; voyez a vos genoux cet amant impres

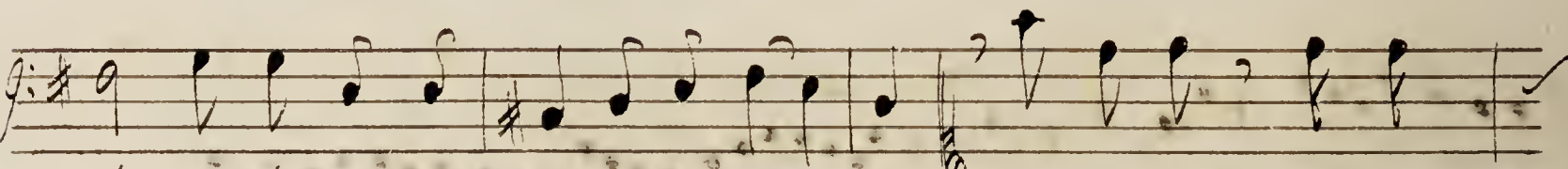
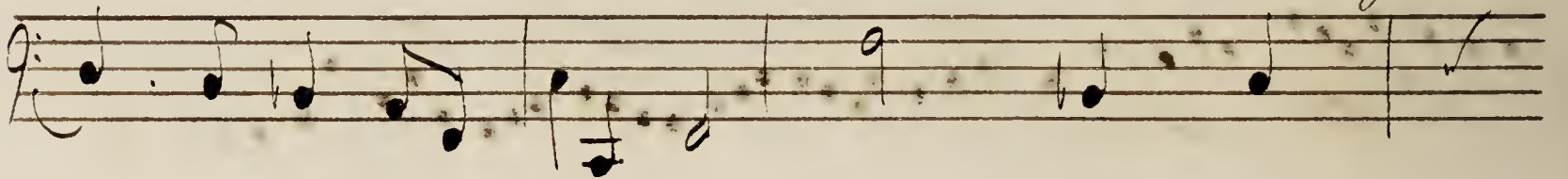
se Je découvre Entremblant l'aveur qui me possede, Mais, pardon-



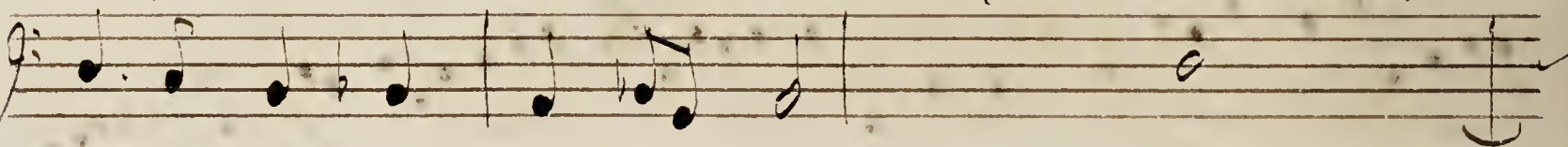
-nez aux maux dont je me sens pressé c'est dans les yeux qui sont blessés



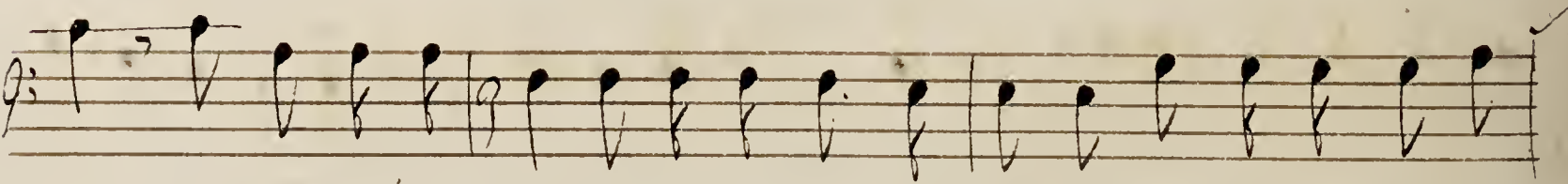
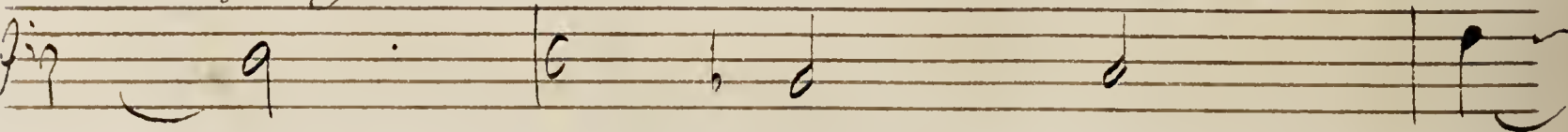
que j'en vien chercher le reme - de C'est dans les yeux qui sont bles-



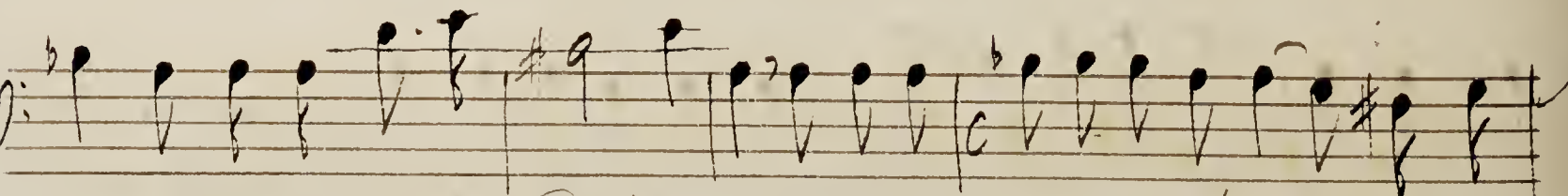
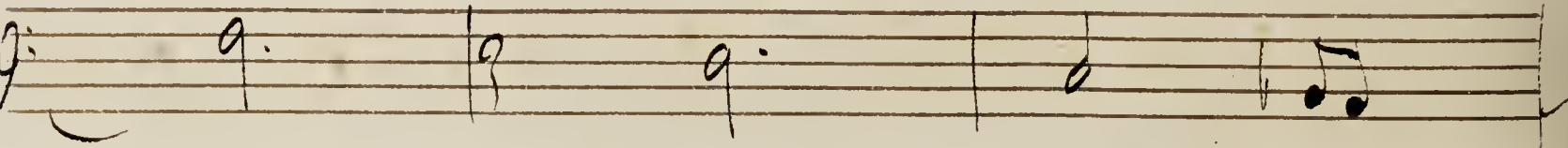
-sés; que j'en vien chercher le reme - de; Qu'entens-je quel dis-



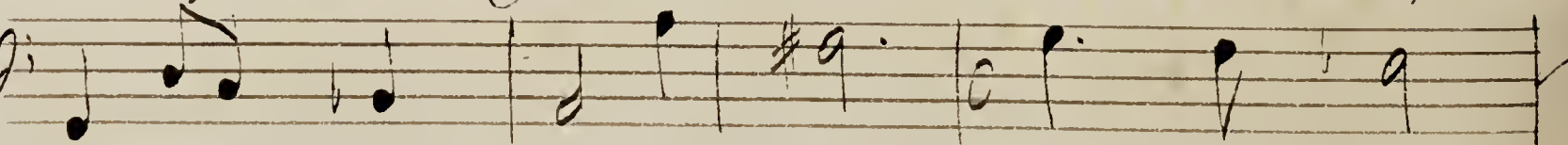
-cours; vous seriez vous mépris; vous me prenez peut être pour Doris;



Non; ce phise, c'est vous à qui je viens apprendre le violent a-



mour dont je repens les coups hélas' doris à l'elle autant d'attraits que



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

vous et peut on se méprendre; Ce n'est donc que depuis Deux

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

jours que vos yeux la trouvent moins belle, vos luxuries alors une

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

flame éternelle; quoy; pouvez vous si tost démentir vos dis-

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes.

core vos traits;

Il faudroit pour être fidelle vous a-

- uoirs toujours vû ou ne vous voir jamais; Il faudroit pour être fi-

delle vous avoir toujours vû ou ne vous voir jamais

Que n'adressez vous mieux un langage si tendre ; De quel

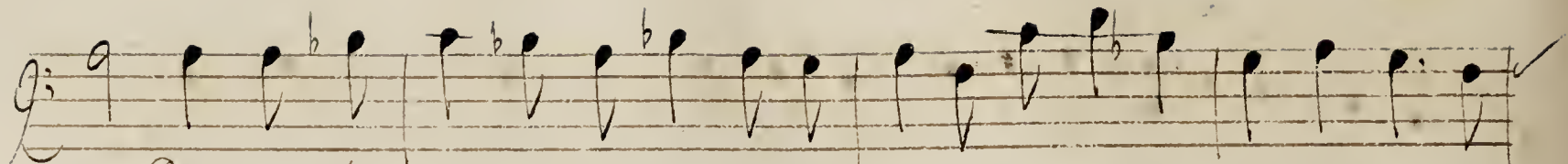
qu'autre bergere il surprendroit la foy. Pour moy je suis la-

maist; Et je veux m'en deffendre Mais si l'on me contraignoit quelque

jour a me rendre du moins voudrois je un foy. qui neut aime que moy. Eh-

bien; vous serez satisfaitte; L'ay senty pour vous seule une

flame parfaite Je n'ay jamais aime comme j'aime en ce jour;



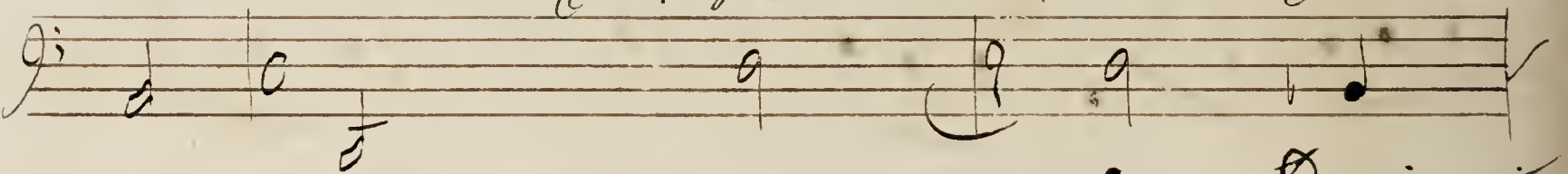
Doris - étoit ma dernière amoureuse vous êtes mon premier a-



mour, Doris étoit ma dernière amoureuse vous êtes mon pre-



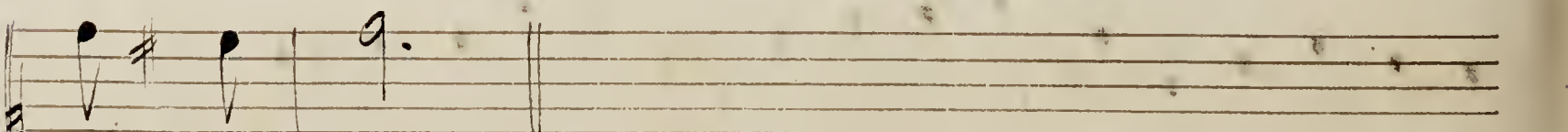
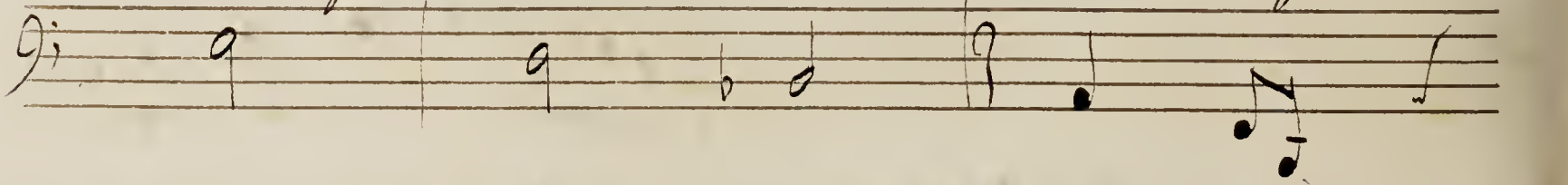
mier amour; Laissez-moi c'est trop vo. entendre; rebonnez votre



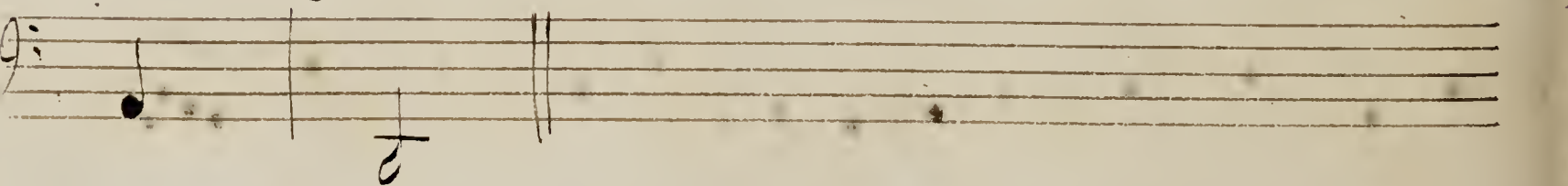
Coeur à l'aimable Doris; Je vous suivray partout, fil;



uandre; cher filuandre; Ah! je l'appelle en vain il est foud-



a - mes Cria;



Scene 5<sup>me</sup>... Doris.

Quel feneste coup po<sup>r</sup> mon ame quoy si luandre tumerakil, In-

gral: quastu fait de ma flame cest doris qui le chercher cest soy qui la

*fuis,* Tu me jurois que laastre qui me'claire fete in-

*Etroit avant ton amour audela du tombeau je devois t'estre chere - Sa*



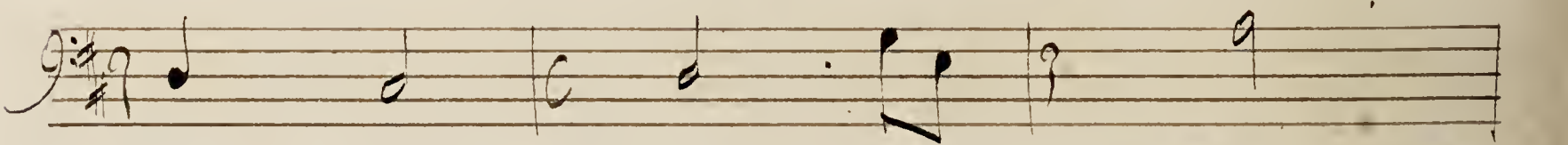
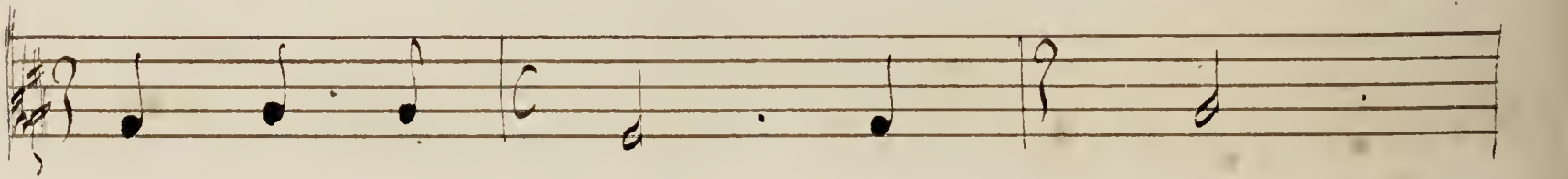
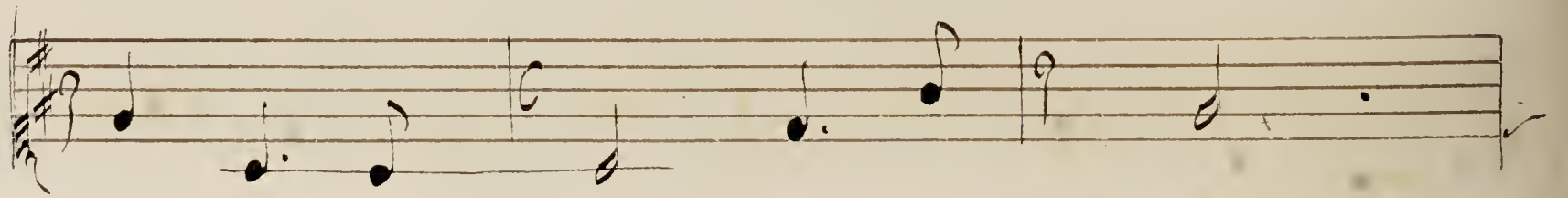
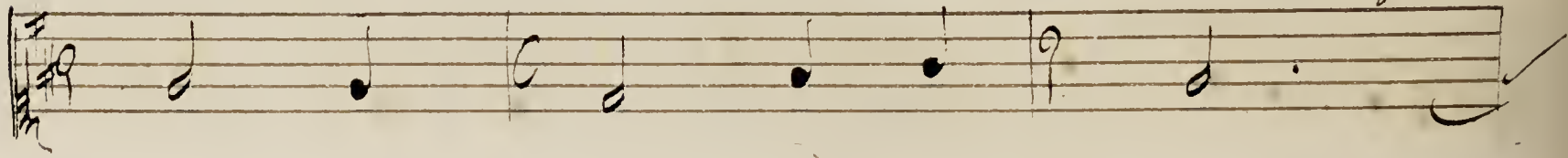
mais ardeur ne parut plus sincere; helas! ; que de ser-

ments trahis en un jour.

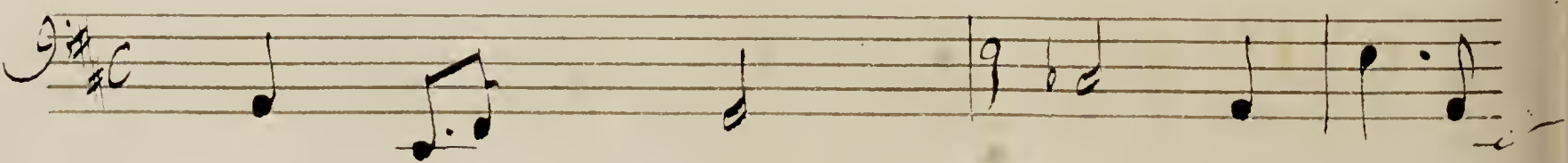
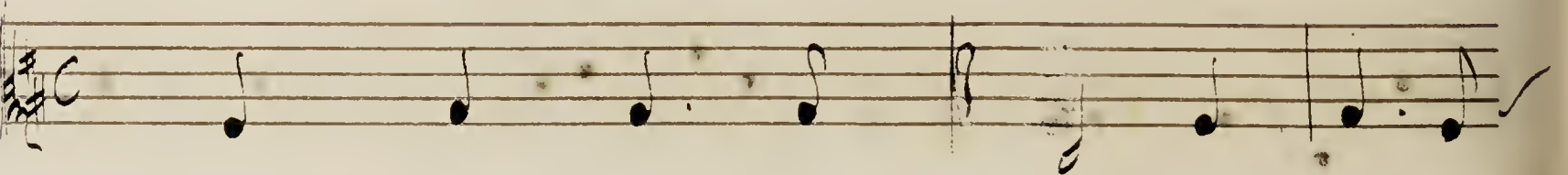
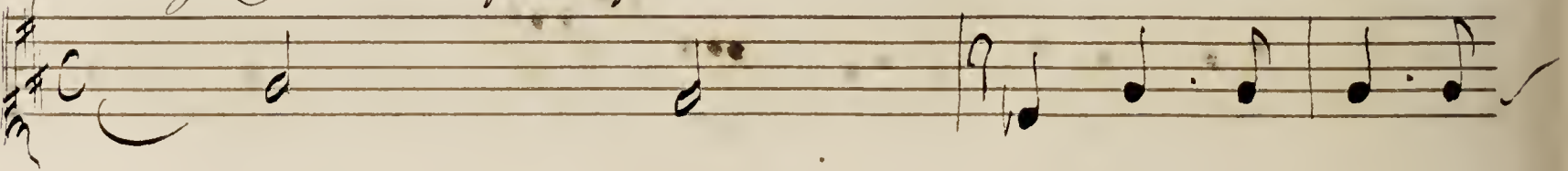
tu crois trouver aet-



leurs vne plus douce chaîne mais, perfide crois tu, que je t'y laisse en-

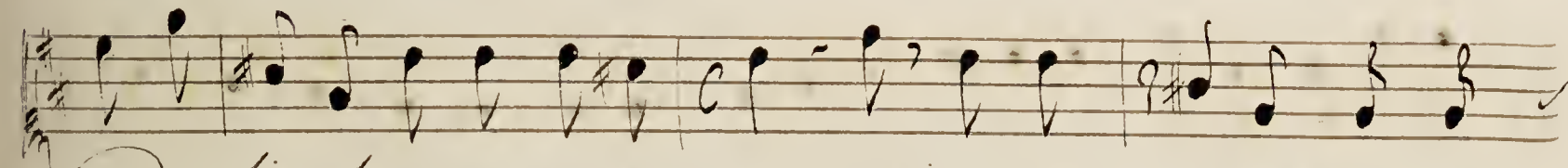
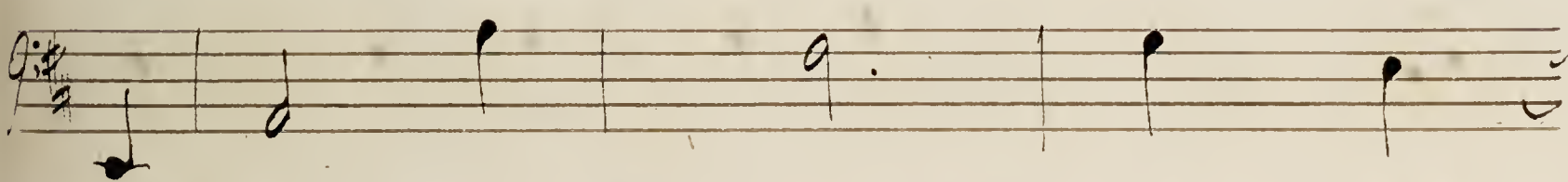
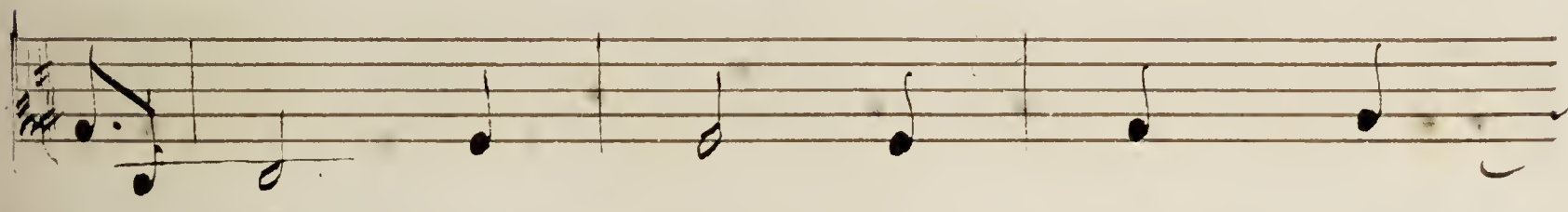
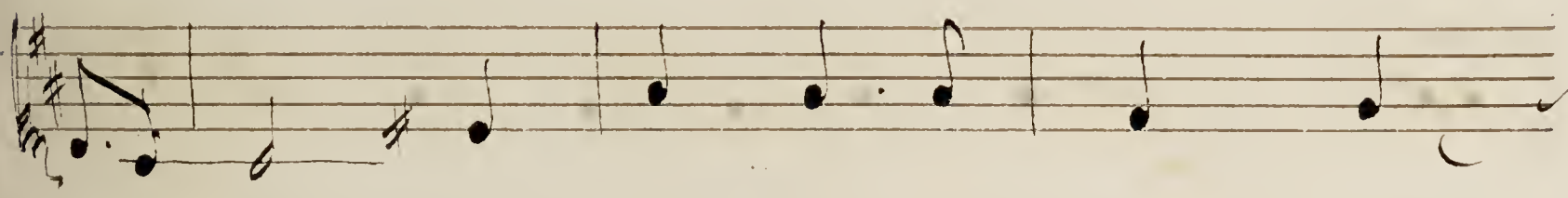


païse si ray troubler sans cesse vn Rival inhumain, les douceurs que tu-

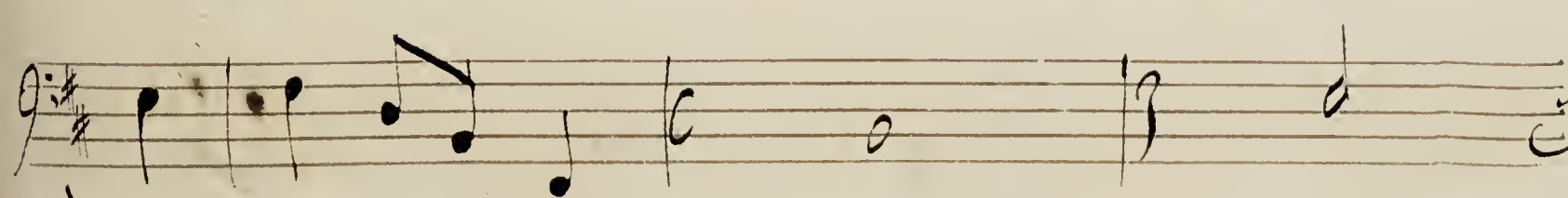
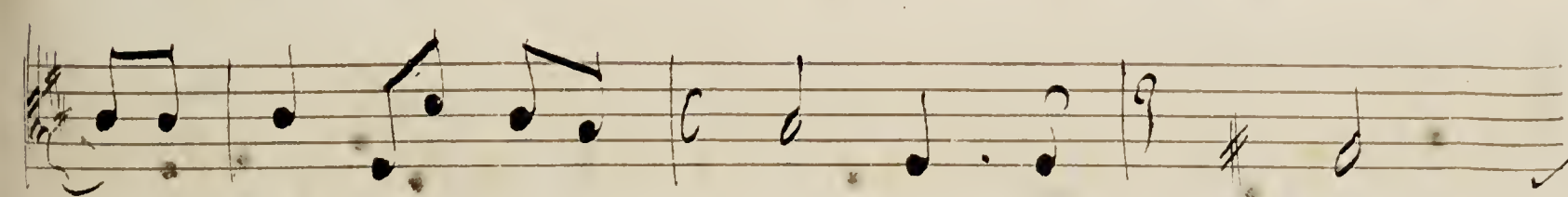
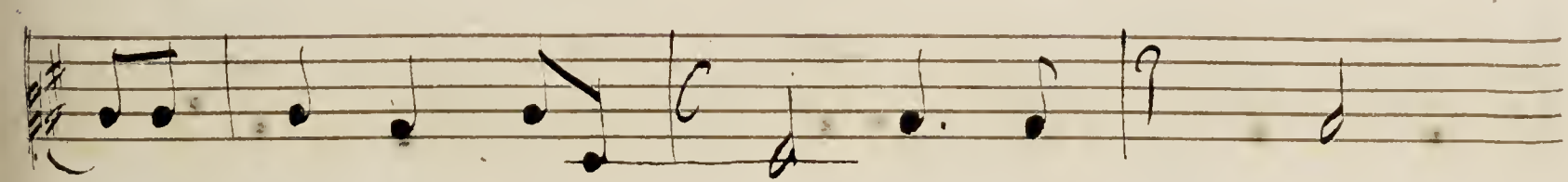
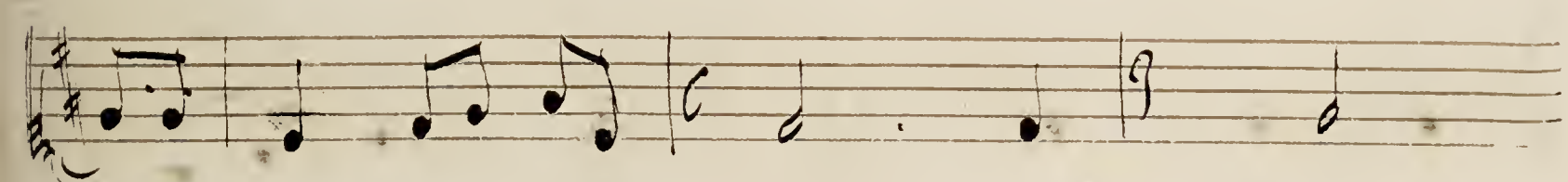
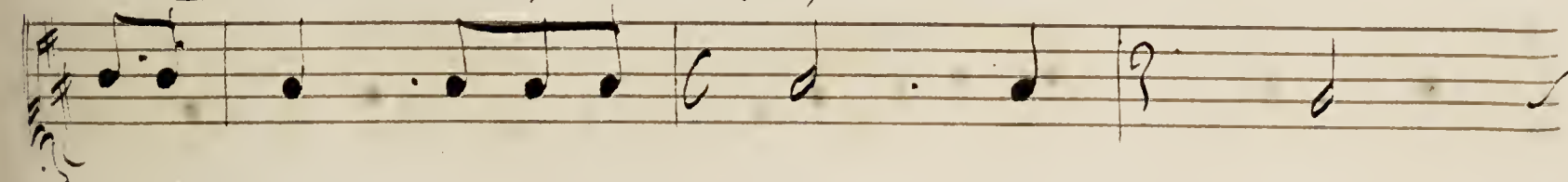




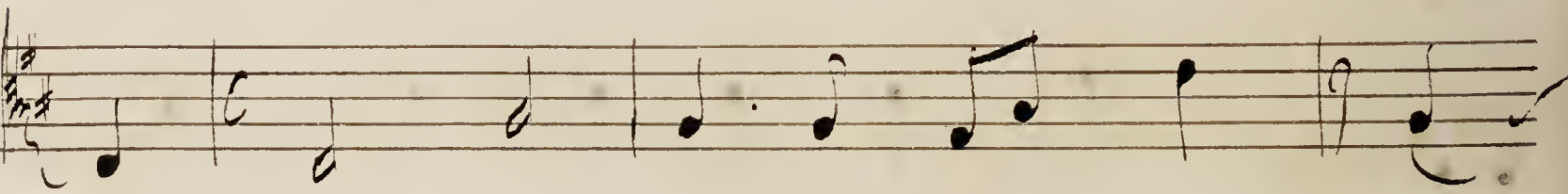
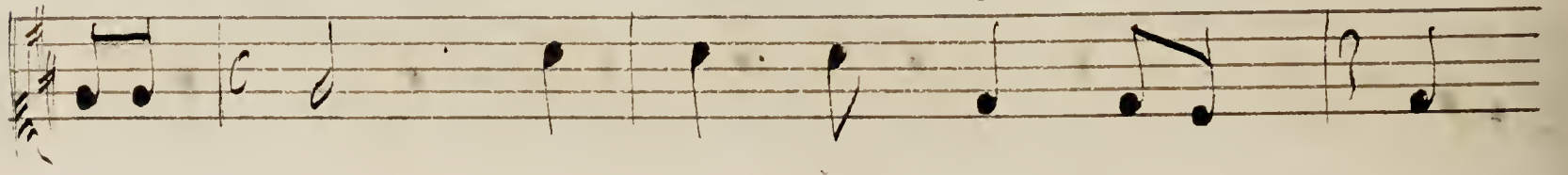
te promets, mon Amour outragé me rendra lieu de haine Et je te -



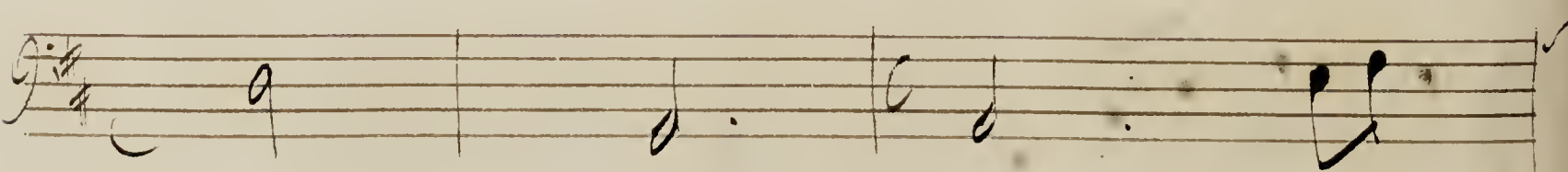
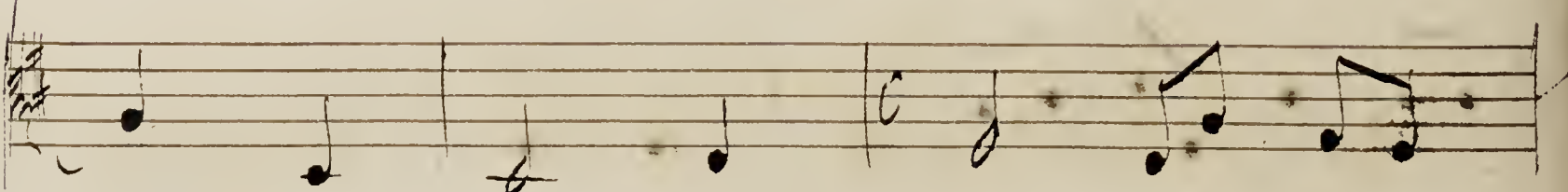
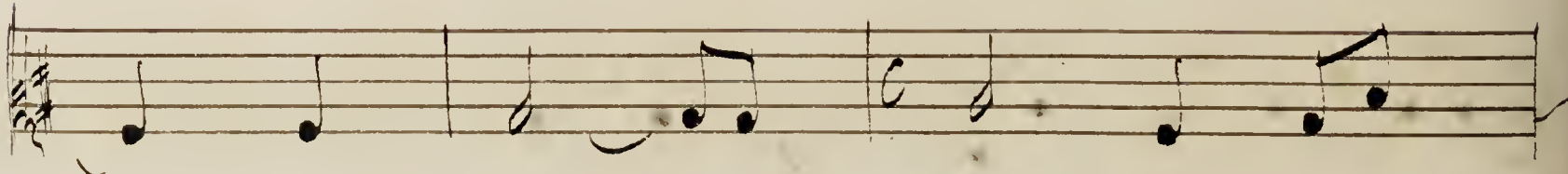
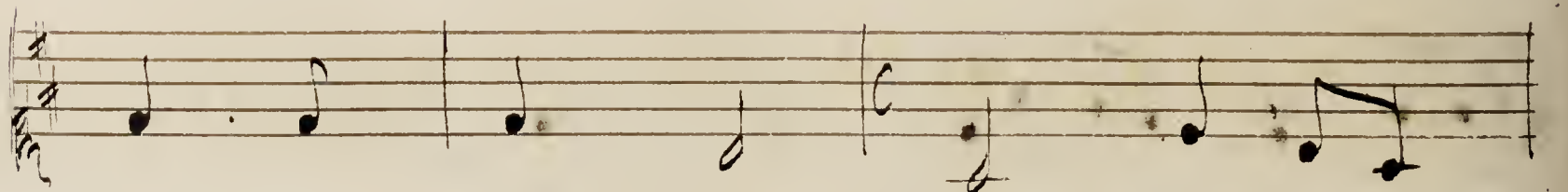
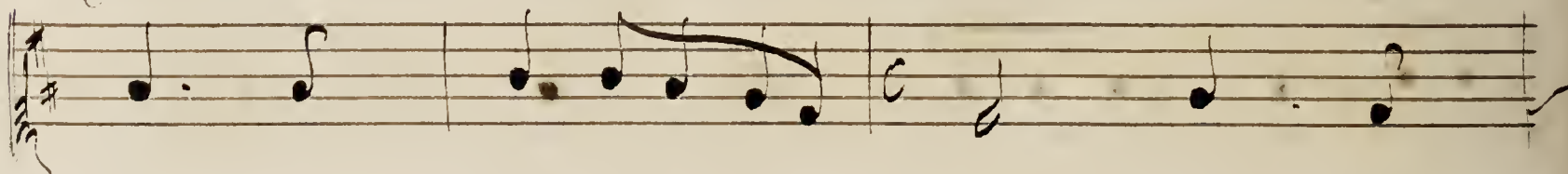
rendray bien les maux que tu me fais, mais ces tourments calmeront



*ils ma peine; non; non; il faut plutôt luy cacher mon courroux*



*que dans d'autres lieux vn nouveauux fesse l'entraîne, il ne Jouira*



point de mon dépit jaloux, et j'attendray qu'à mes genoux son ju cons.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

tance le ramei - - - ne;

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Fin Delta

Handwritten musical notation on a five-line staff.

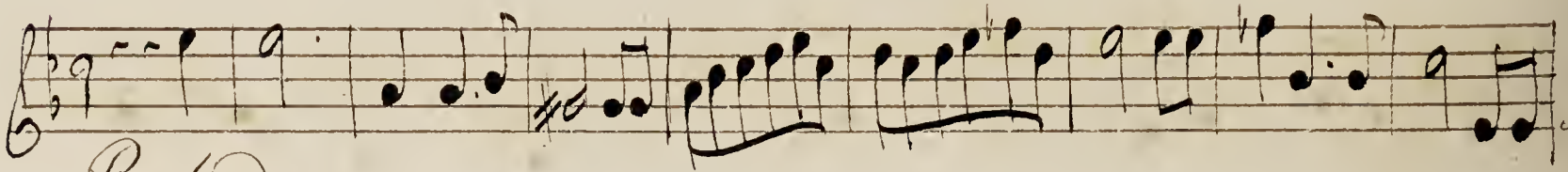
Premiere

Entrée

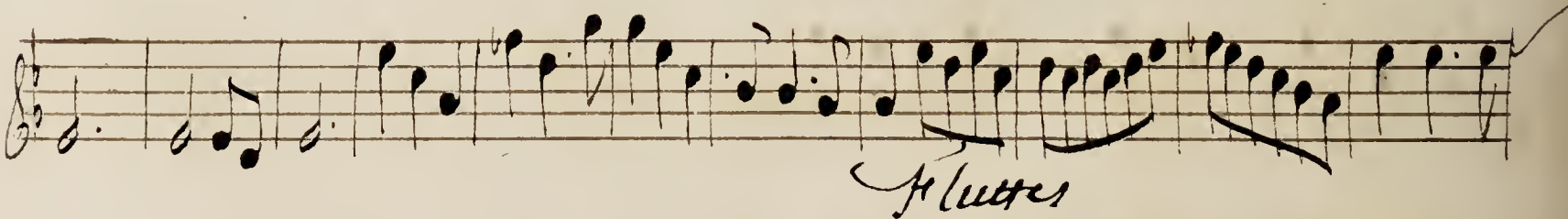
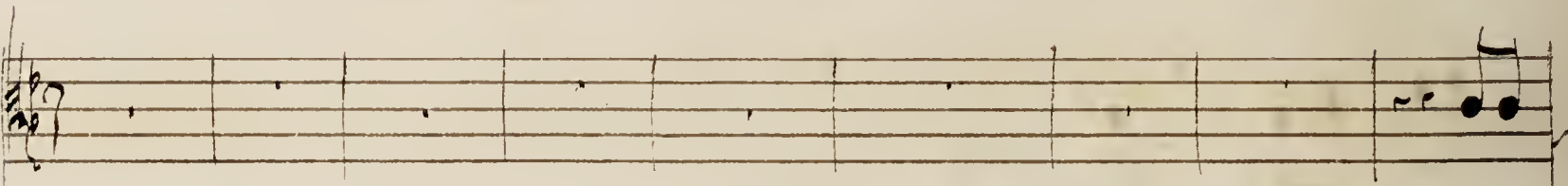
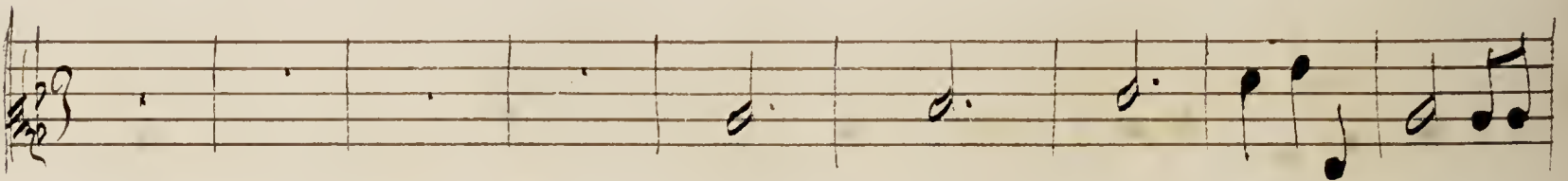
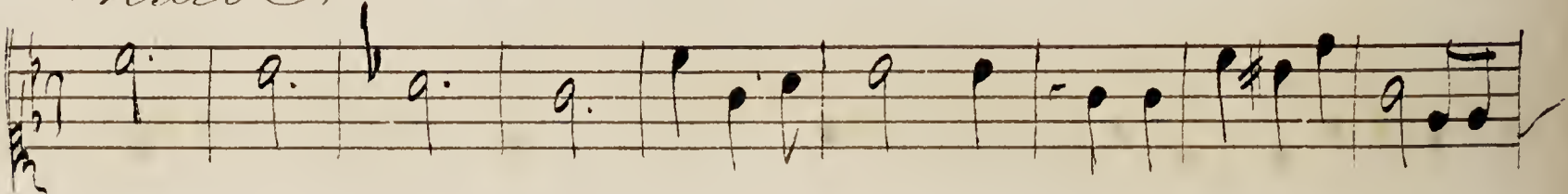
Handwritten musical notation on a five-line staff.

# L'Espagne

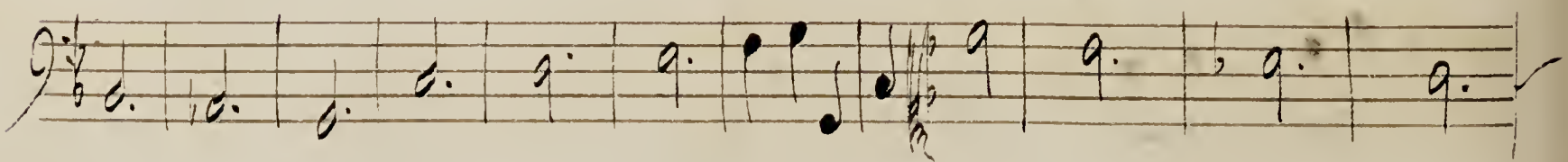
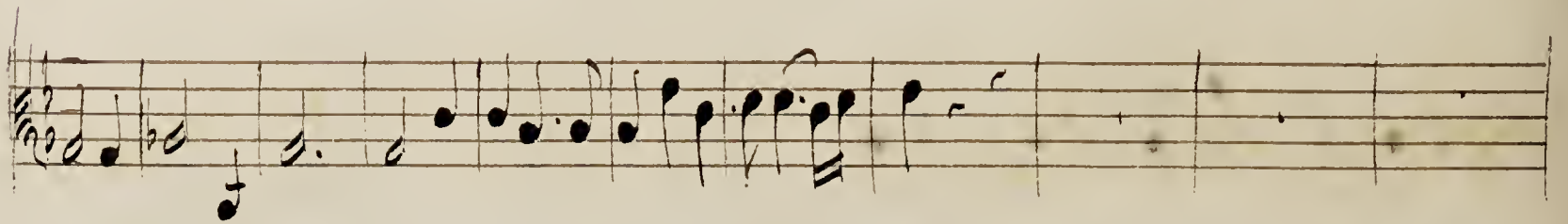
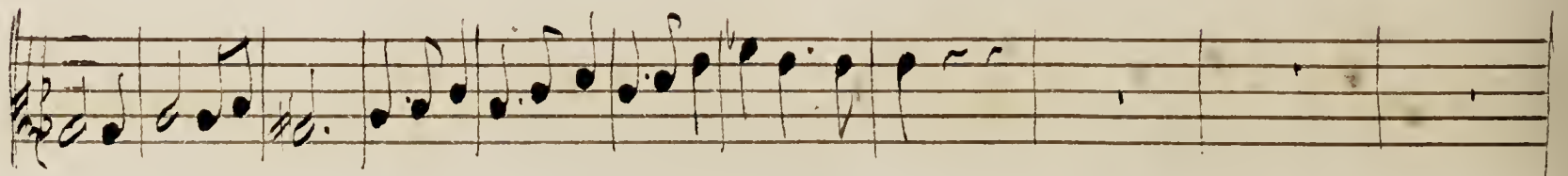
## Seconde Entrée



*Prelude.*



*Flutes*



*Violons* *Flutes Violon Flute Violon*

*flutes V.* *f* *V.*

Dom Pedro

Sommeil qui chaque nuit jouissez de ma belle ne ver-

sez point en cor vos pavots — Sur les yeux ne versez point en-

sez point en cor vos pavots — Sur les yeux ne versez point en-



Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

*cor vos parvots sur ses yeux;*

*attendez*

*Violons*

Handwritten musical notation on a single staff with a bass clef. The notes are mostly quarter and eighth notes, with some rests.

*Violon*

*Flutes*

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical notation on a single staff with a bass clef. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

*attendez pour regner sur elle quelle ait appris mes tendres faux allien*

Handwritten musical notation on a single staff with a bass clef. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

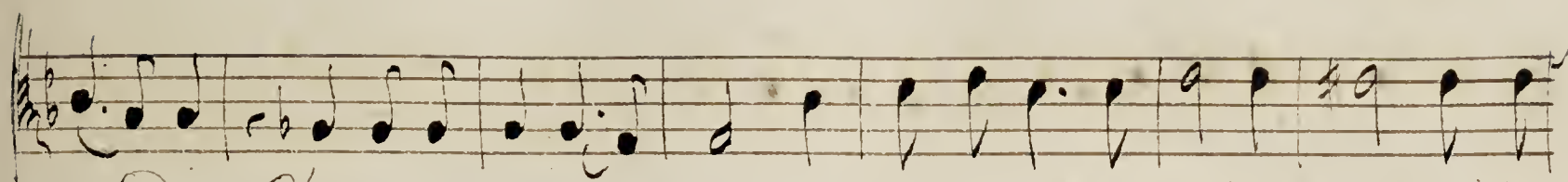
Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical notation on a single staff with a bass clef. The notes are mostly quarter and eighth notes, with some rests.

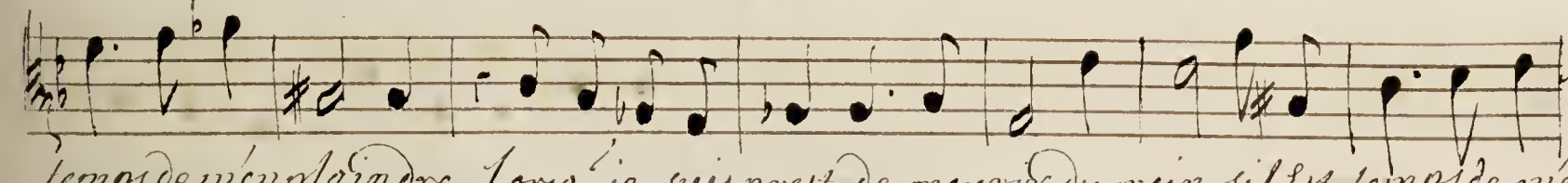
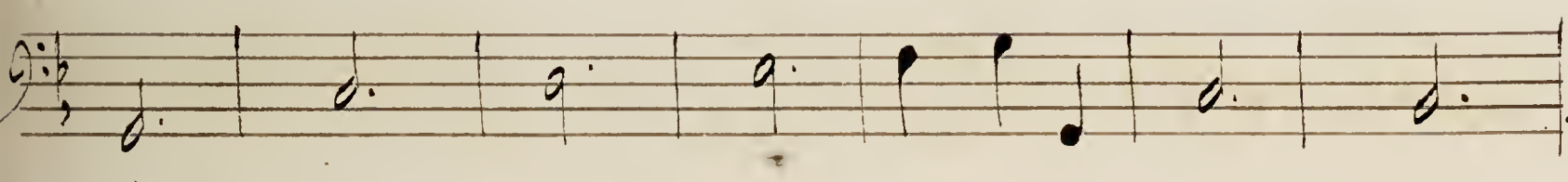
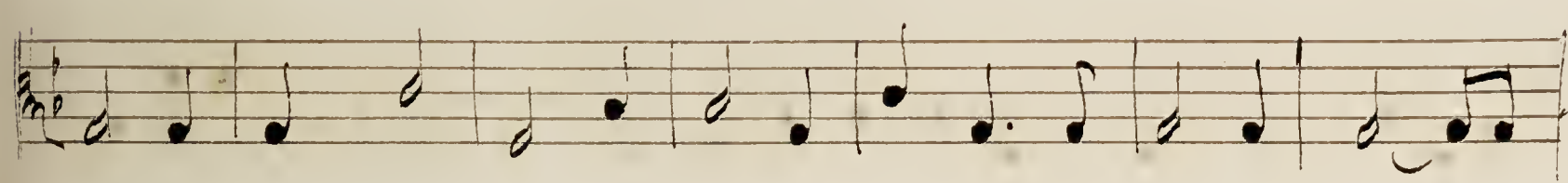
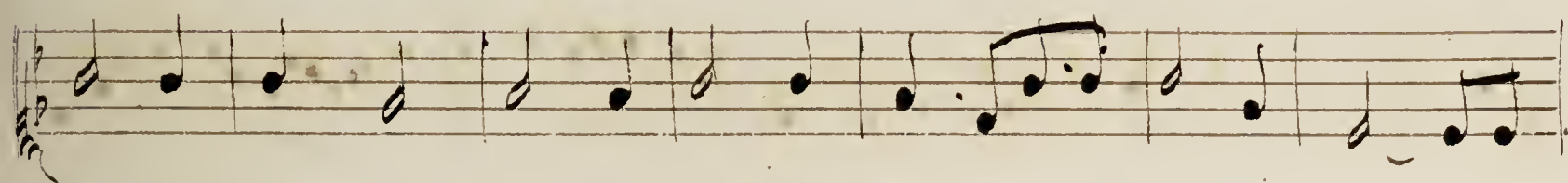
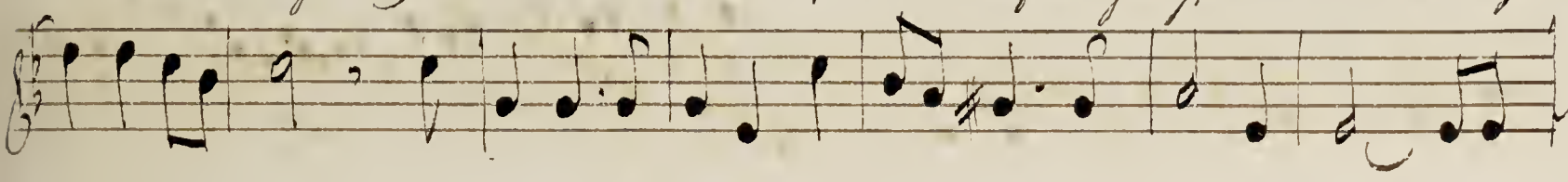
des - attendez pour regner sur elle quelle ait appris mes

tendres feux ;

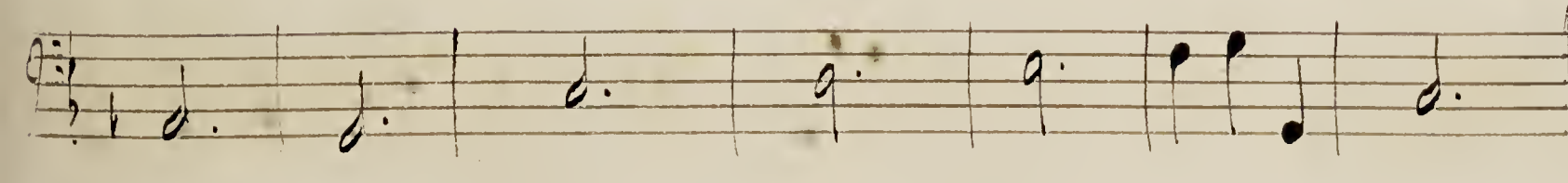
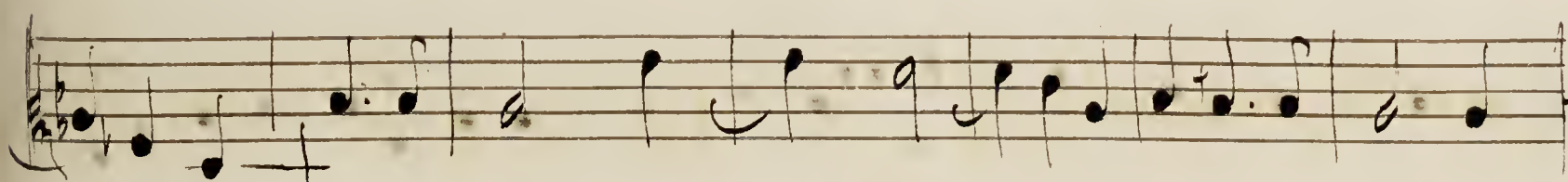
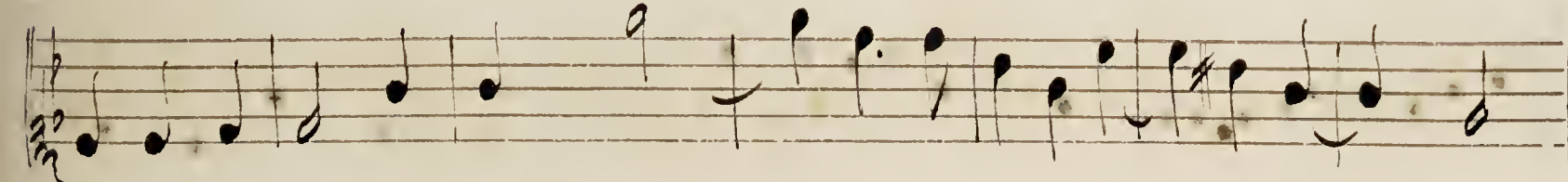
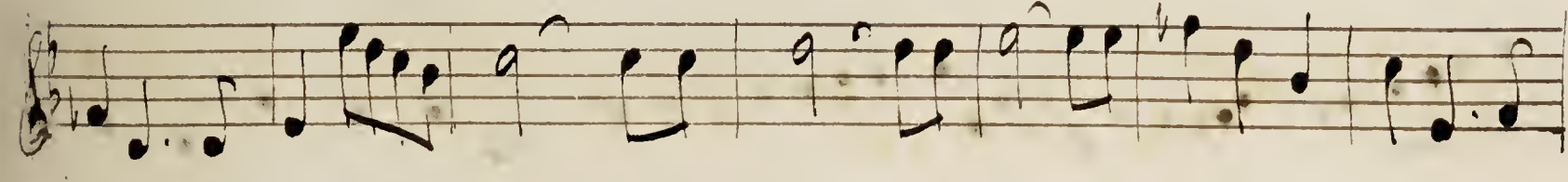
Je vray parler c'est a s'ez me son



*trainere Cest trop cacher les maux quelle me fait souffrir au moins il est*

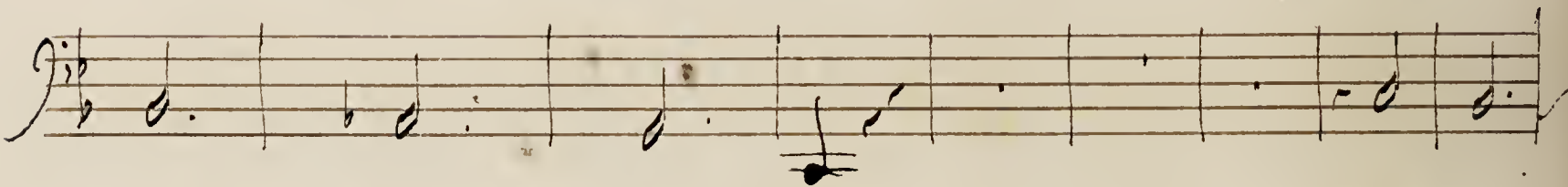
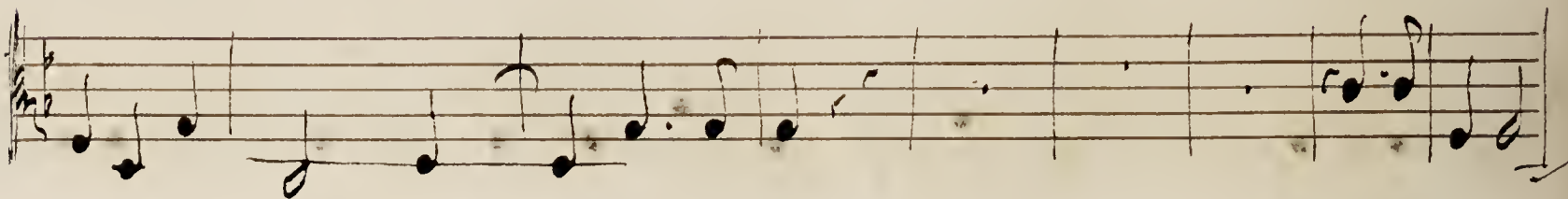
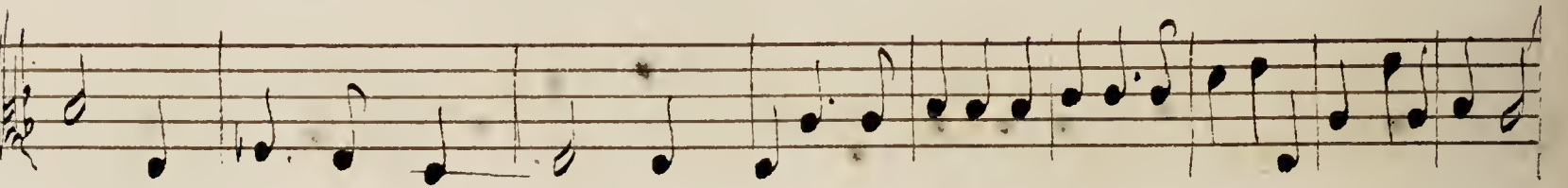
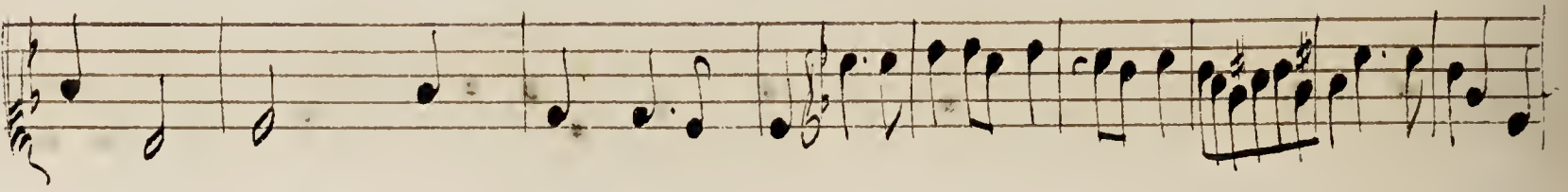
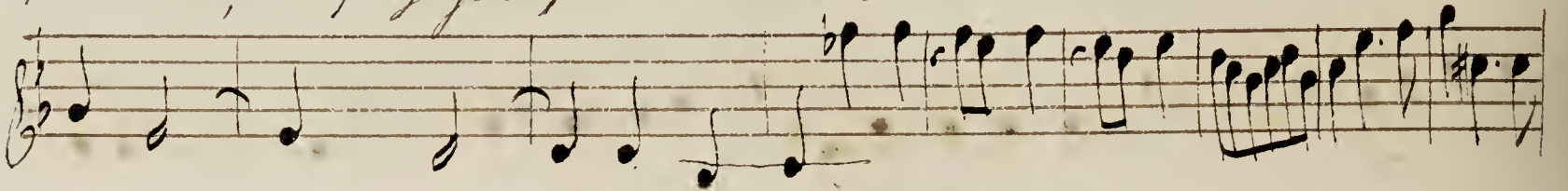


*temps de m'en plaindre Lorsq' je suis prest de mourir du moins il est temps de m'en*

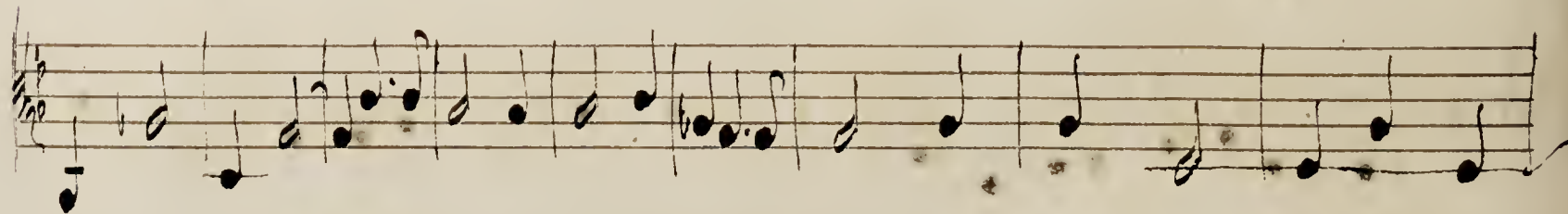
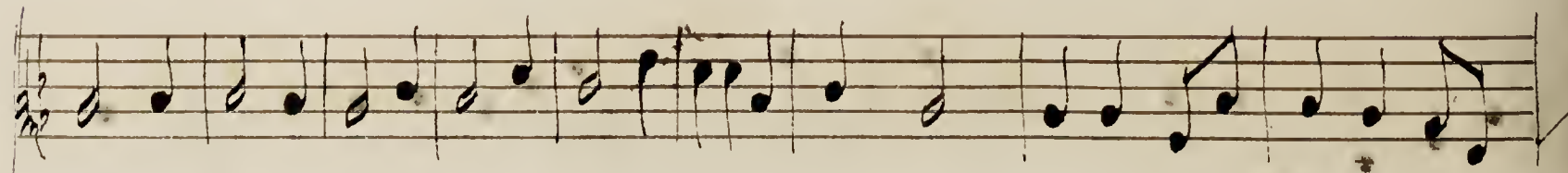
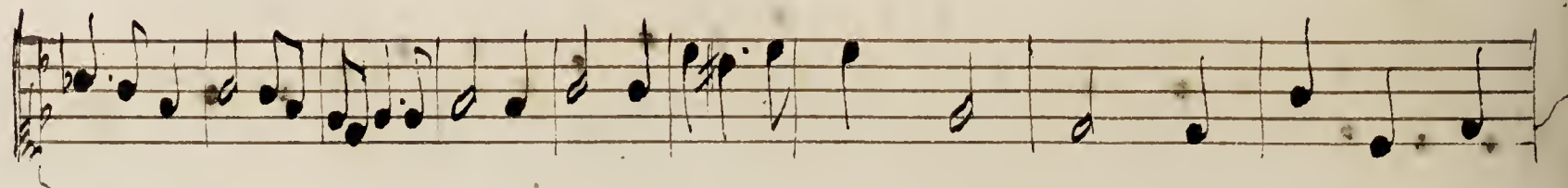
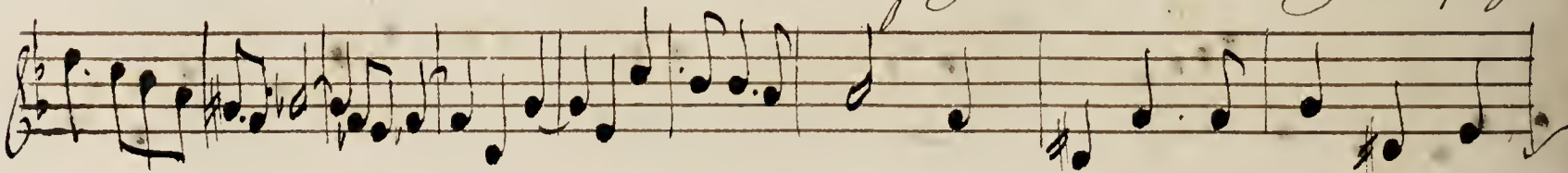




*maindre, lorsque je suis prêt de m'ouvrir.*



*Ah! si l'on plaisoit aux beaux yeux que je*



core; de soulager mon amour au tourment. le sort fatal, que je de-

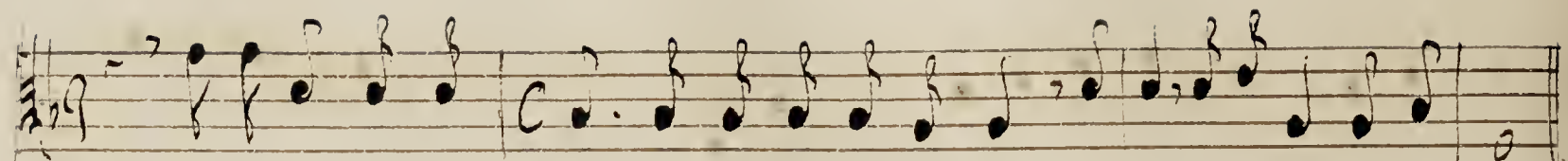
plore; devien droit un destin charmant

mais, ma mort est toujo<sup>r</sup> certaine quelq' succès qu'amour Daigne me prépa-

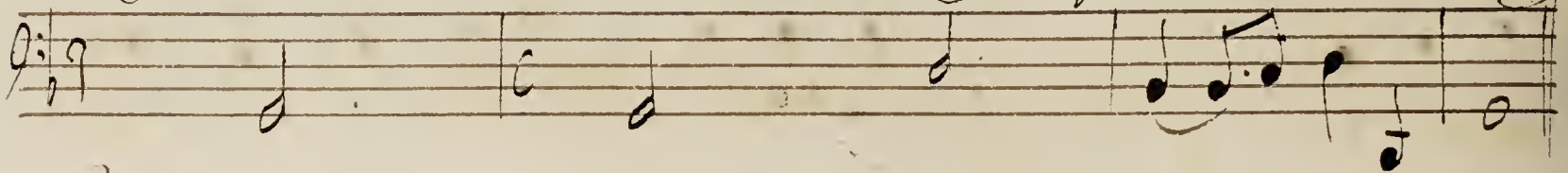
-rer que Lucile soit inhumaine ou sensible à l'ardeur que Je-

viens declarer il faudra toujours l'esperer. de mon plai-

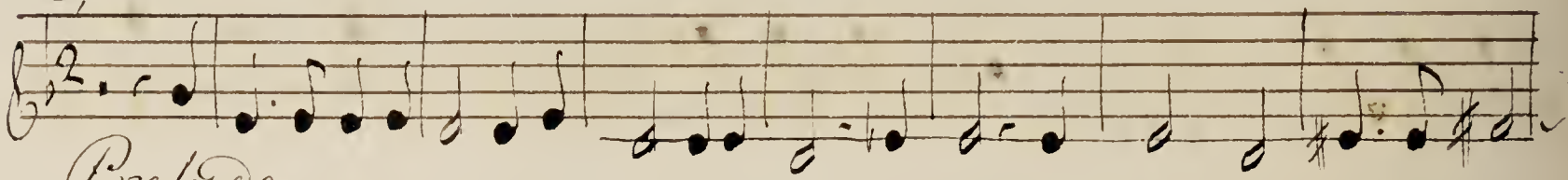
— Sur ou de ma peine? —



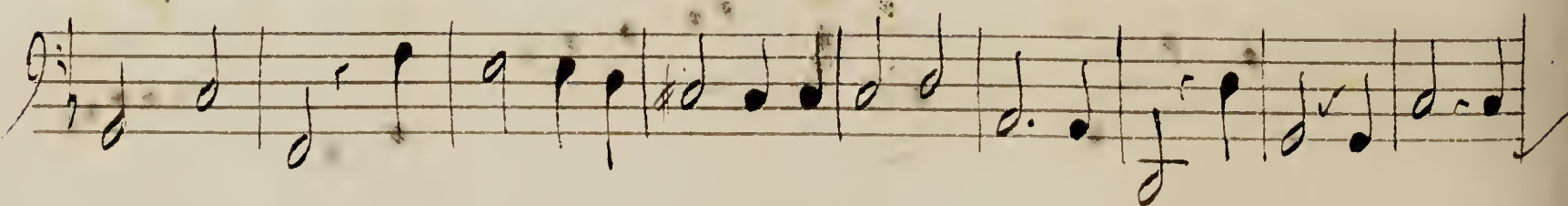
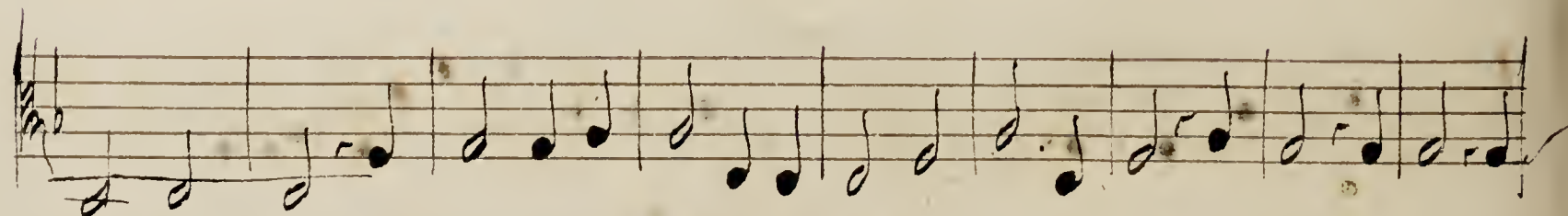
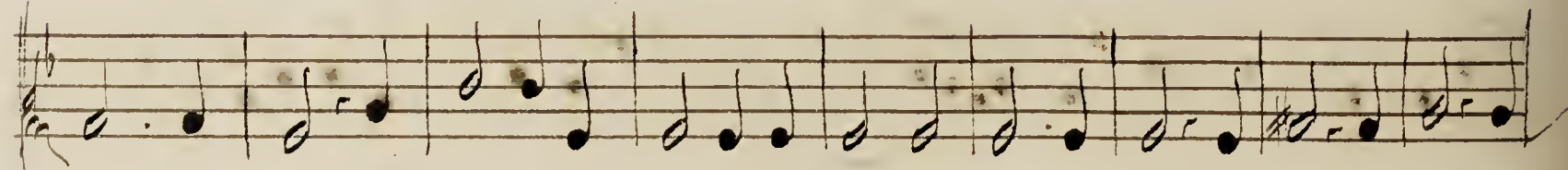
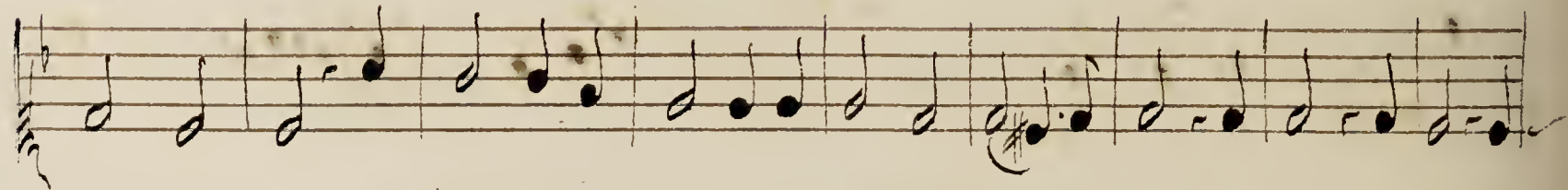
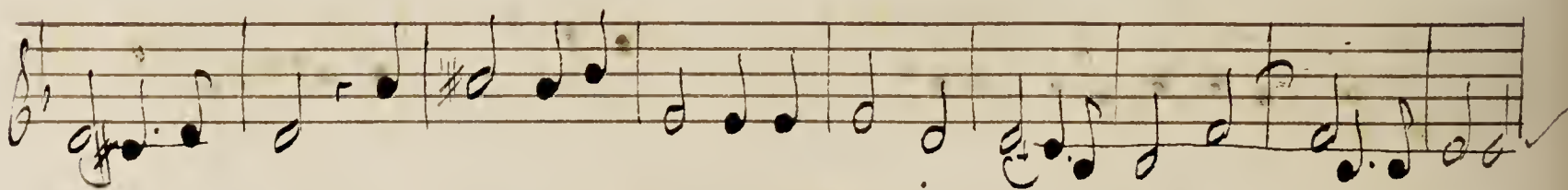
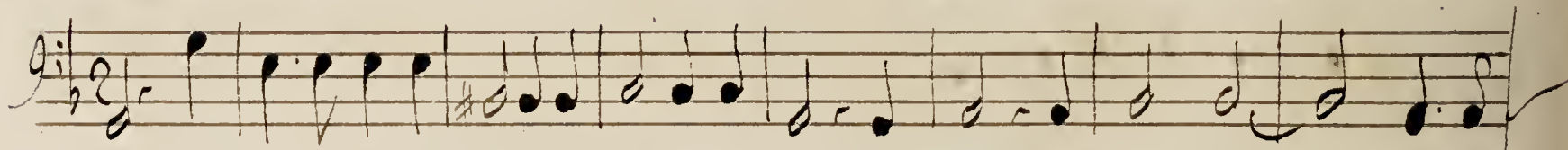
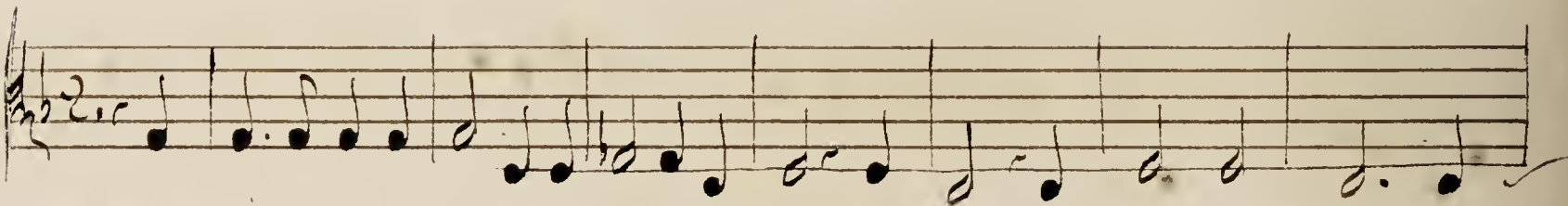
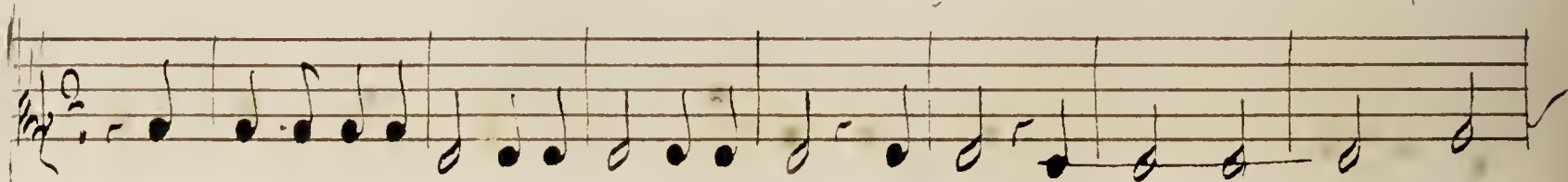
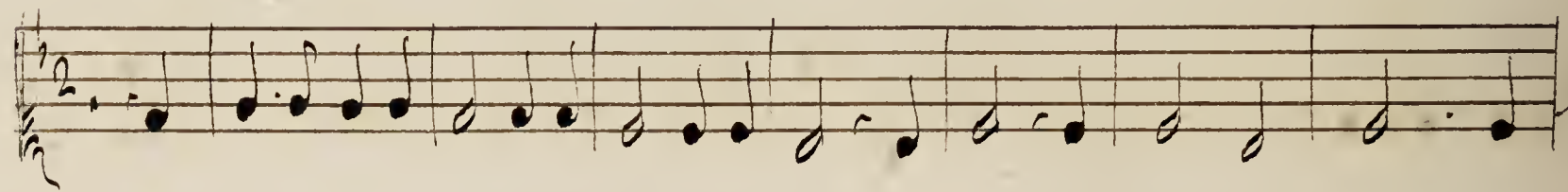
Quelle troupe sauvage et qui l'amene icy; restons en veue être éclaircy



Scene 2<sup>me</sup>



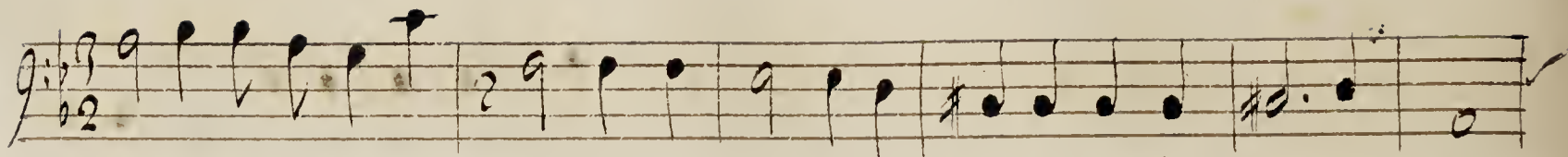
Prélude



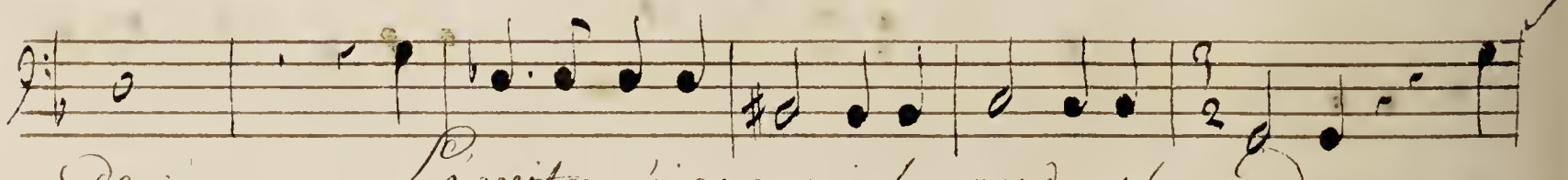
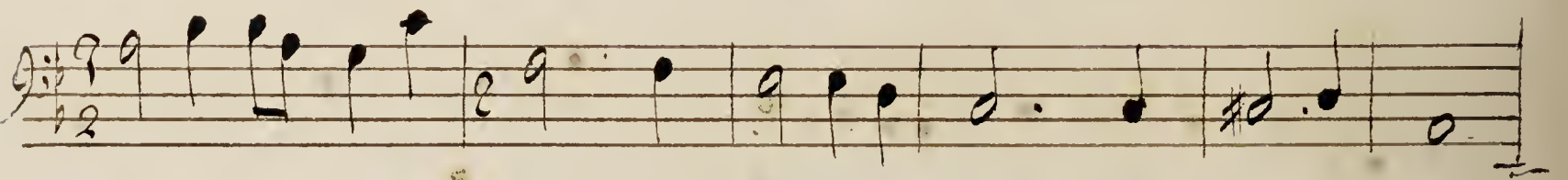
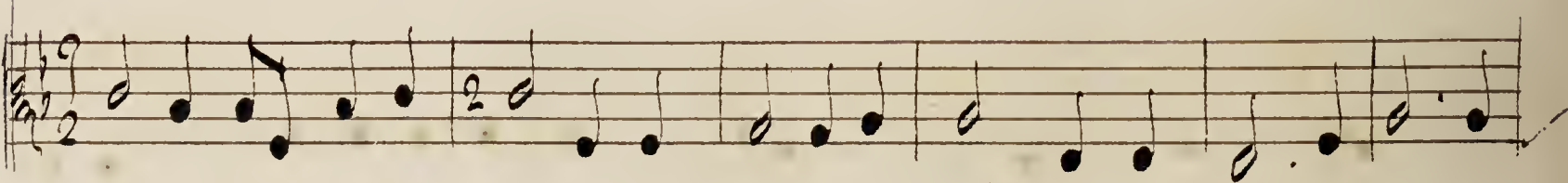
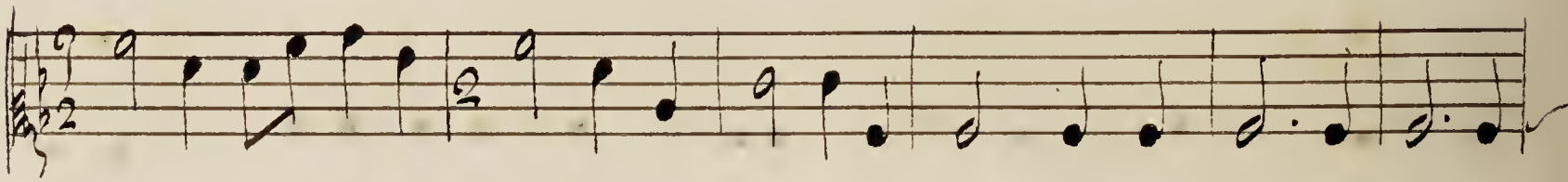
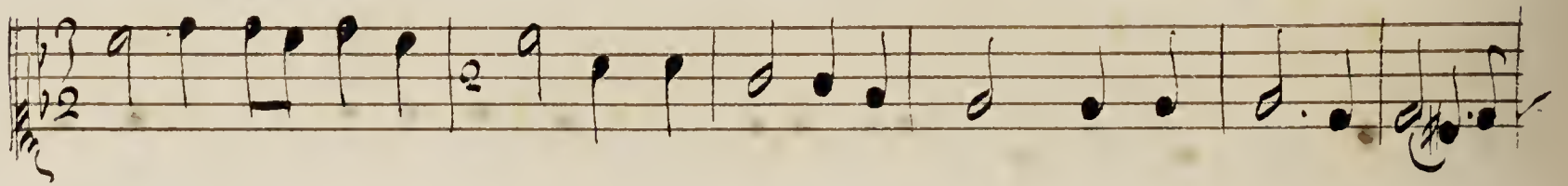
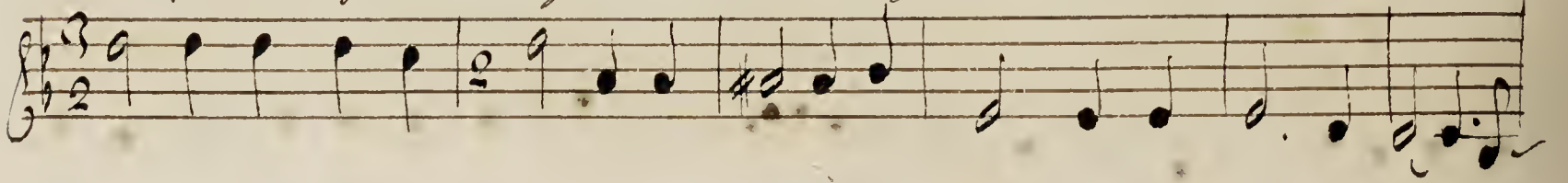


L'ambrosienne invaincible

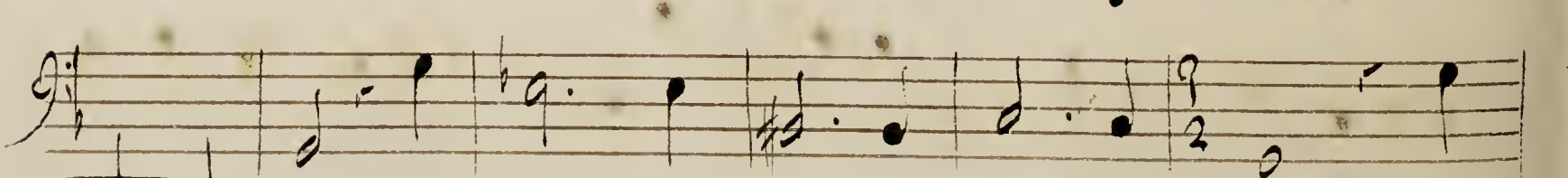
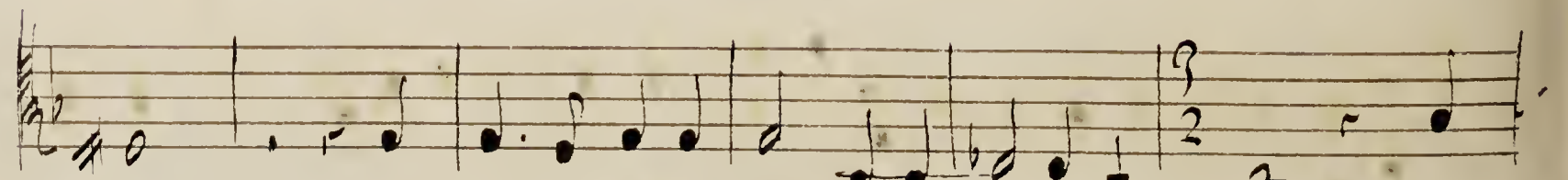
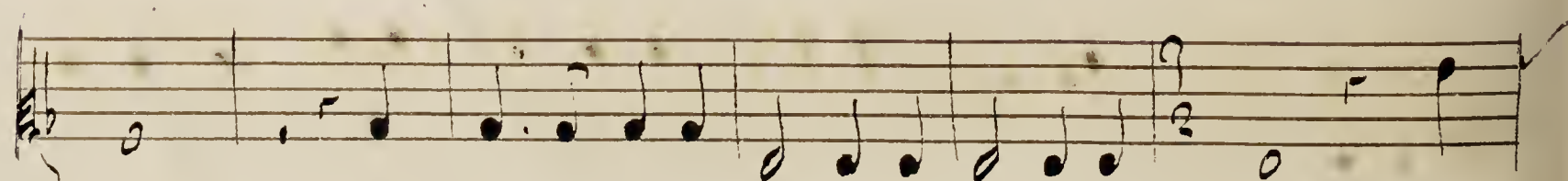
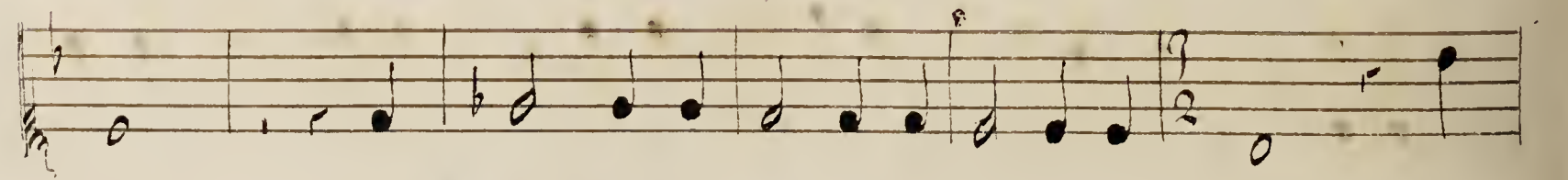
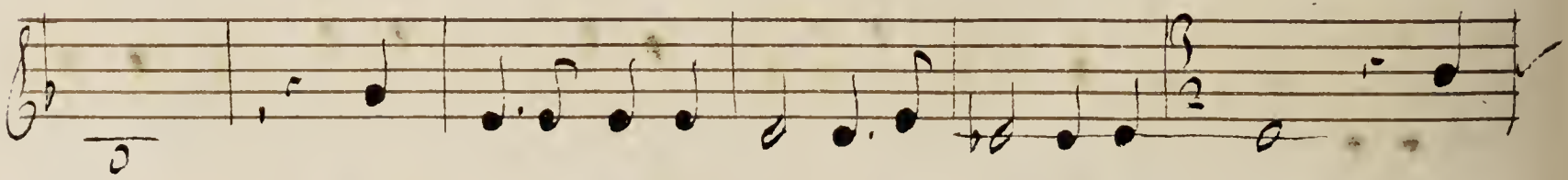
pos dans le monde, mon Cœur est toujours agité mais mon trouble et mes



*Soit font ma felicité j'aime mieux en jouir que d'une paix profou-*

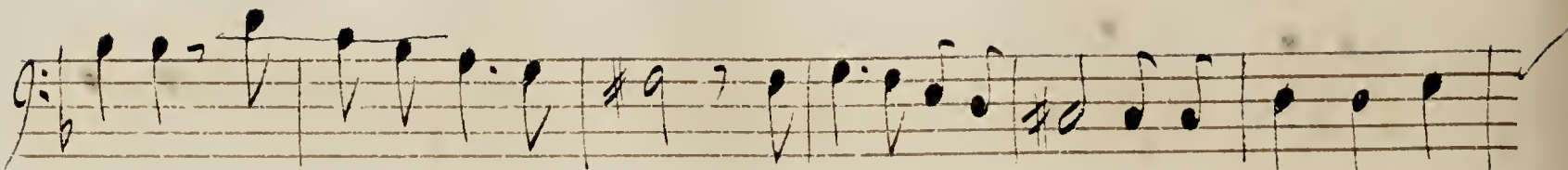


*de ; La nuit ramène en vain le repos dans le monde ; mon-*

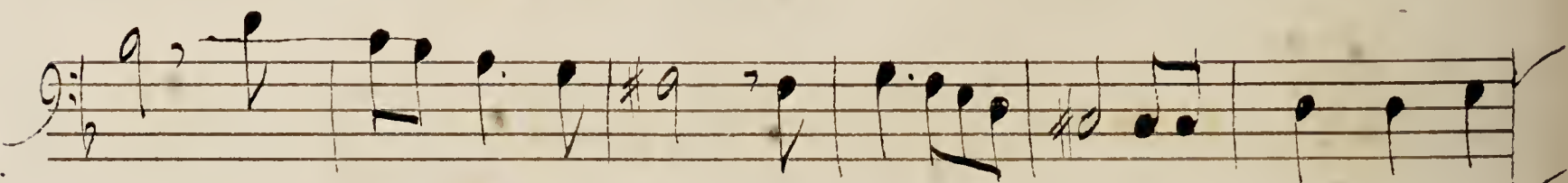
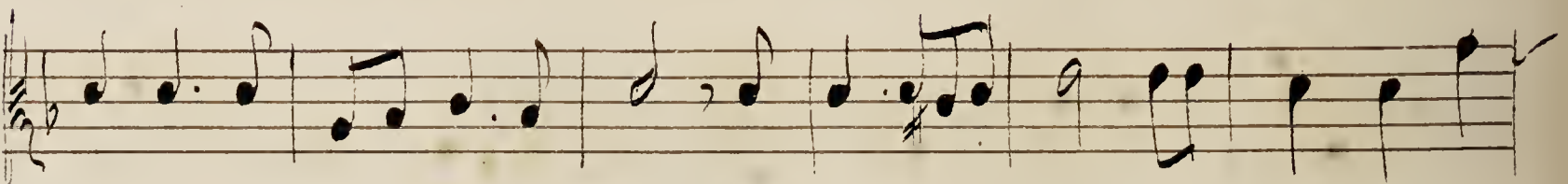
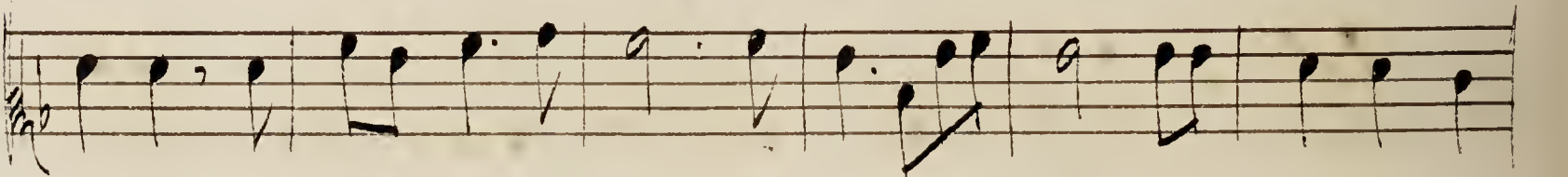
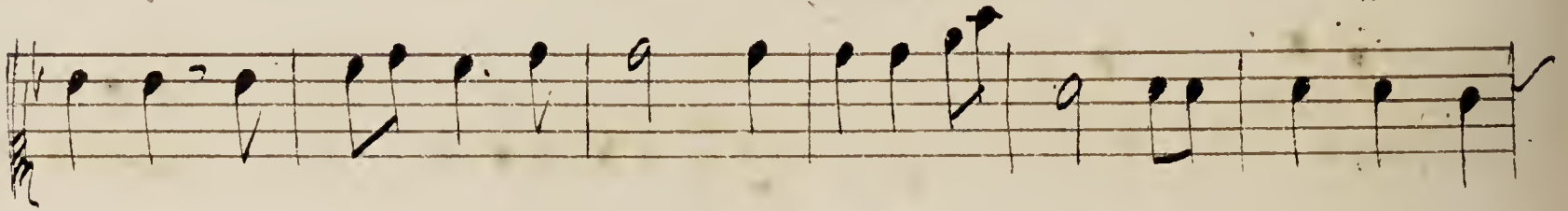
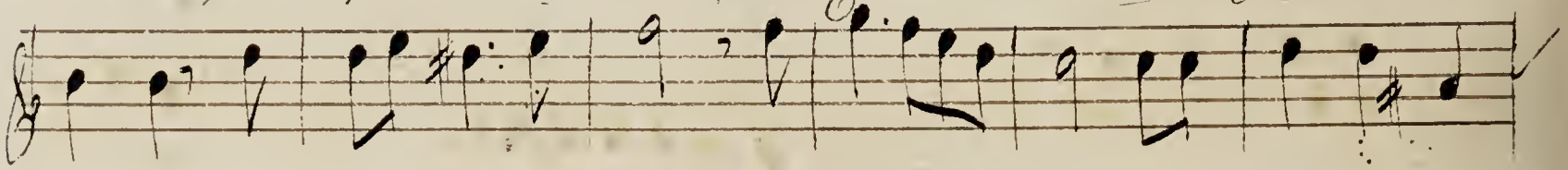


*cœur est toujours agité* *C'est à*

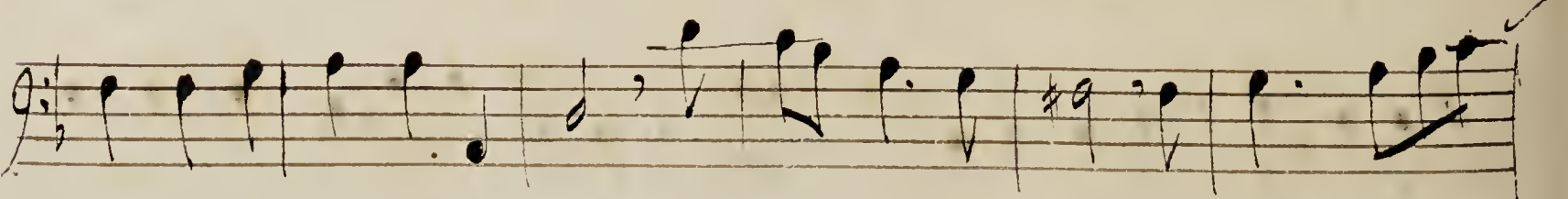
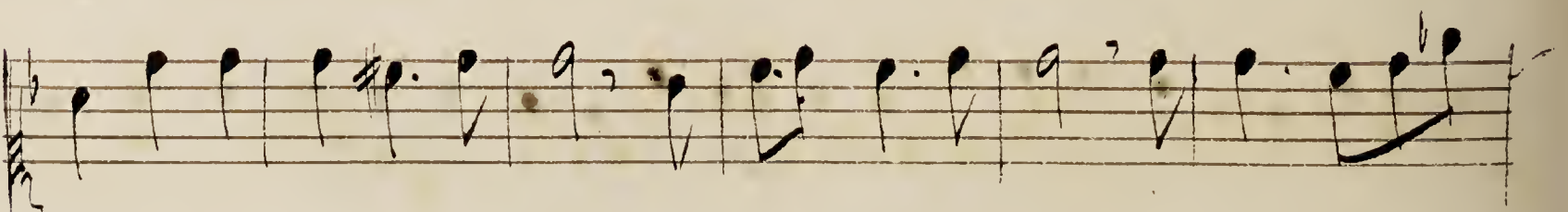
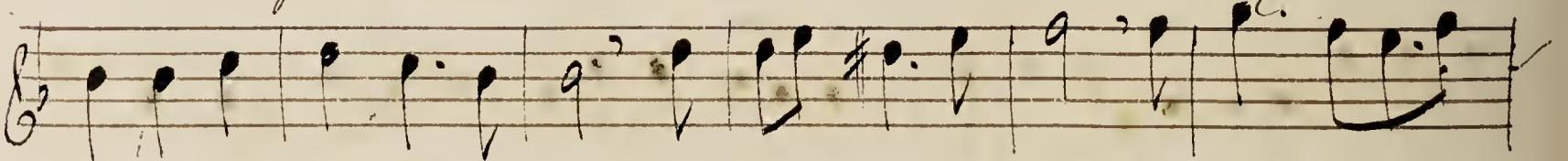
*vous de servir une ardeur si constante soumettez à l'amour la beauté qui m'en*



*chanter par vos plus tendres chants; tachez de la charmer & rendez luy le plai-*

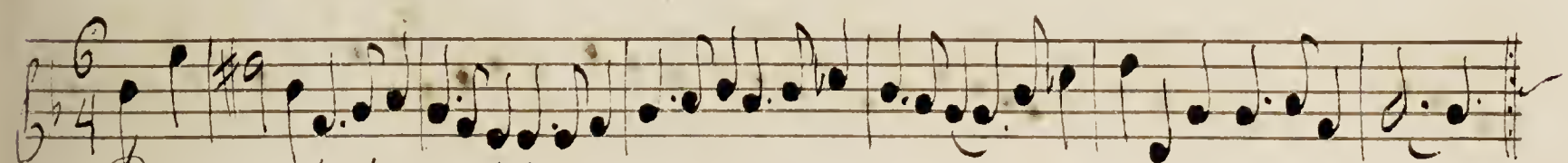
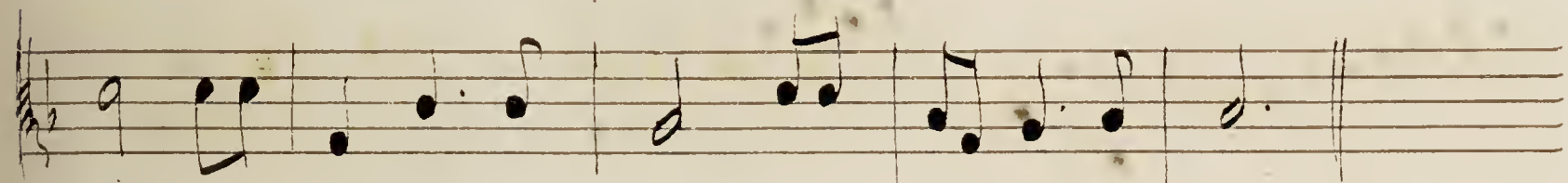
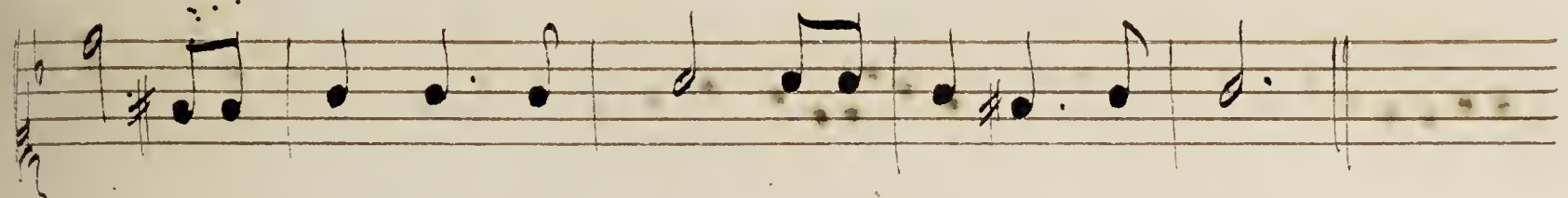


*-sir que je fens à l'amee; par vos plus tendres chants; tachez de la char-*

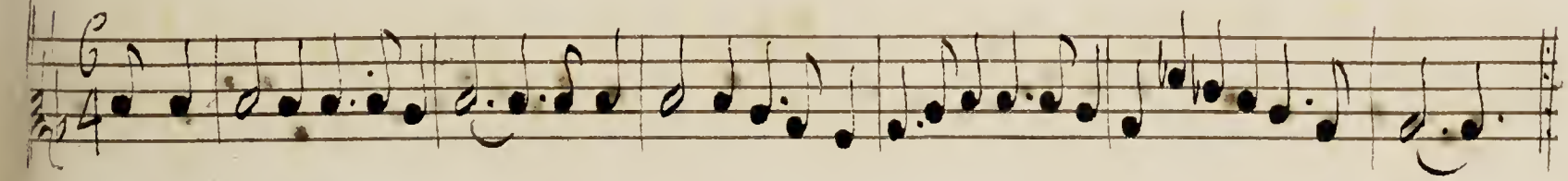
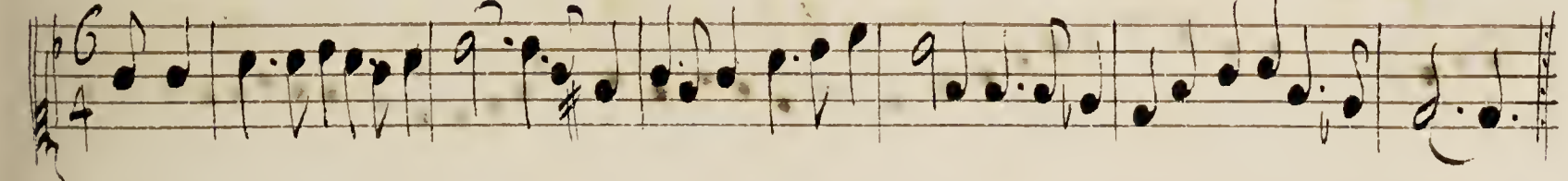


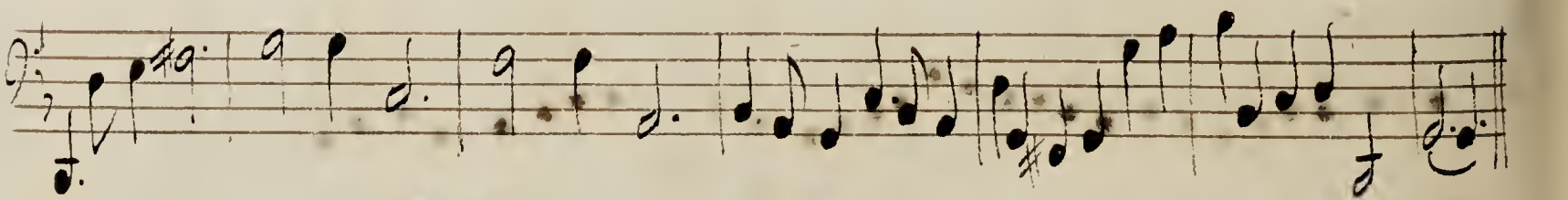
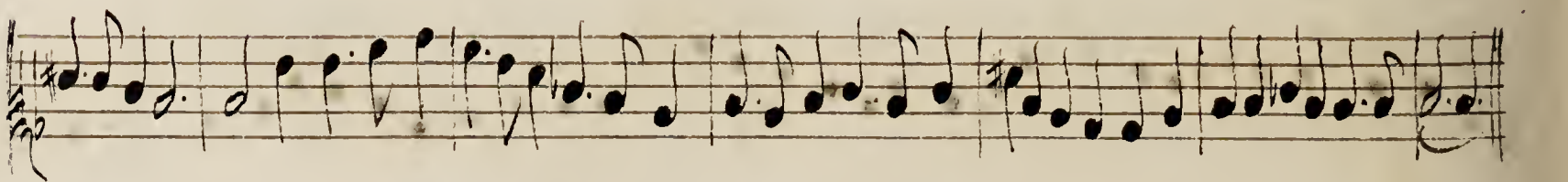
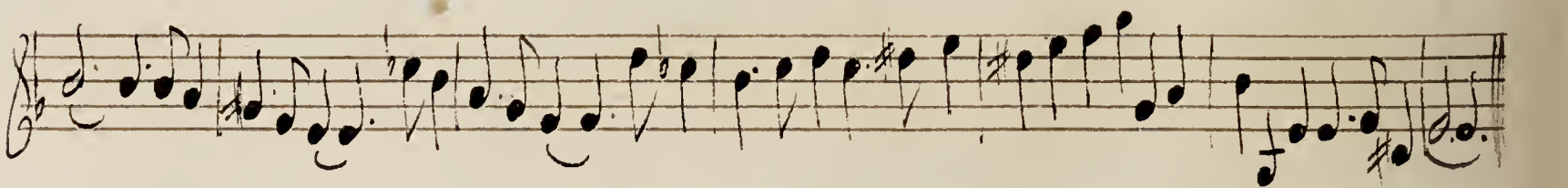
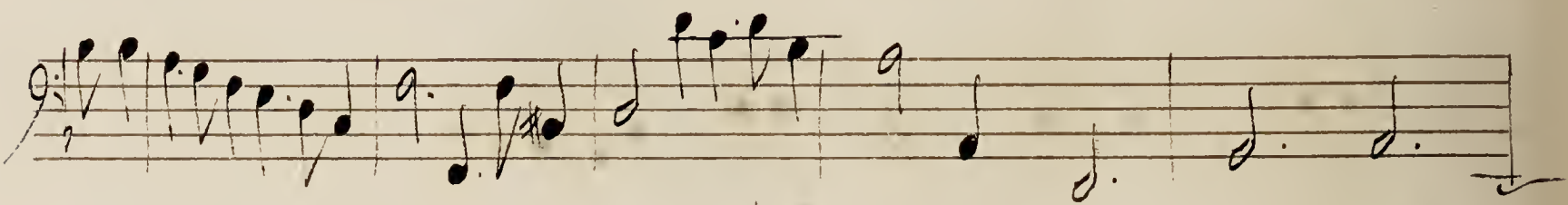
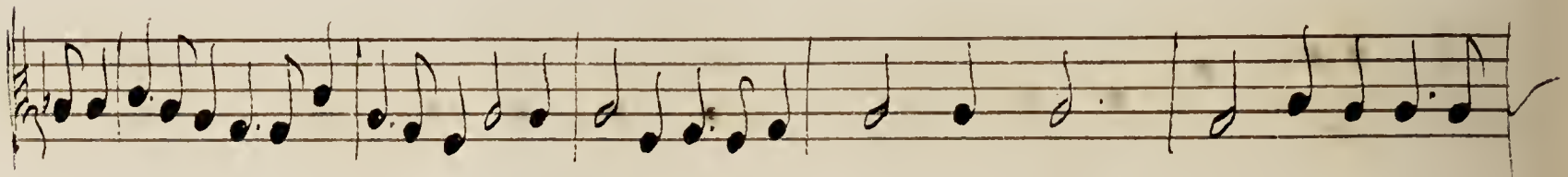
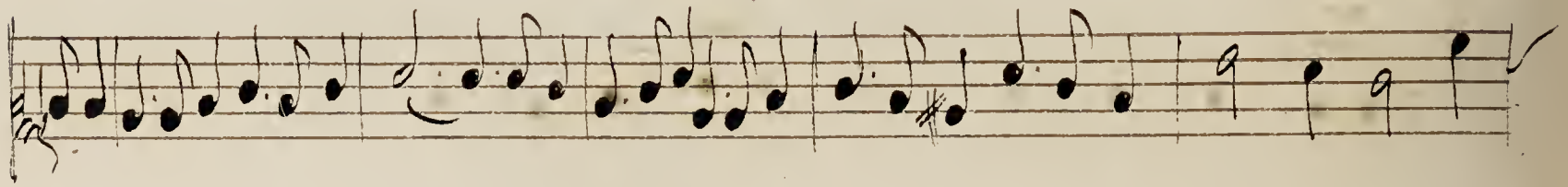
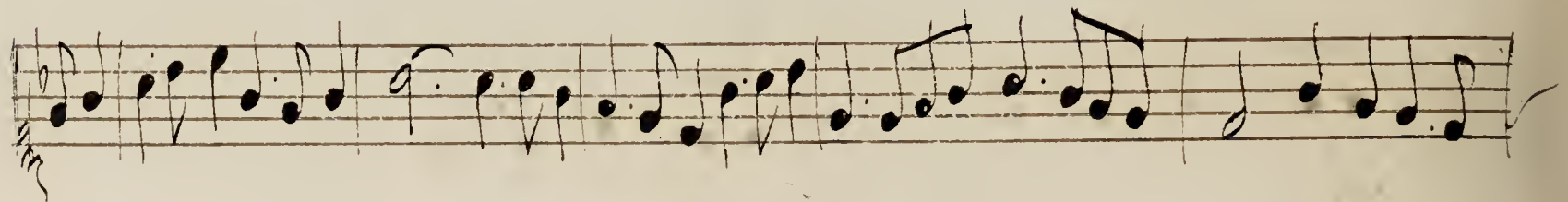
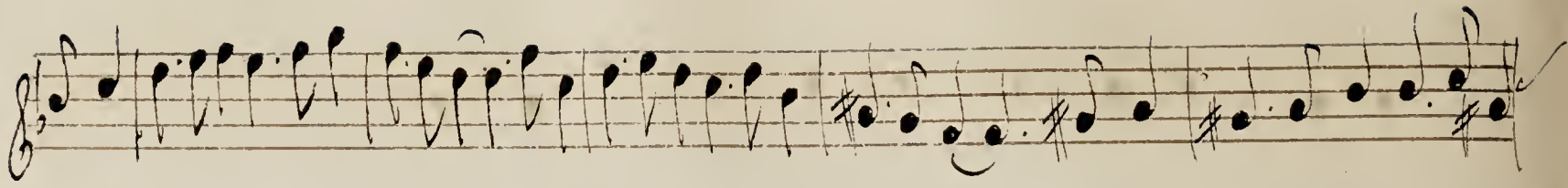


mer. rendez luy le plaisir que je sens a l'aimer;



Premier air.





Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

*violona*

Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

*vn Espagnol*

Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

*El esperar*

Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

*el esperar in amores - merecer. El esperar El es pe =*

Handwritten musical notation on a single staff, featuring a treble clef, a 2/2 time signature, and a key signature of one flat. The notation includes various note values and rests, ending with a double bar line and a fermata.

tar en amor es merecer

El persistir es un esforçarel hado En gozar En gozar

Suele mudar seel padecer suele mudar seel Padecer



Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

*al fin es amante qui en esta amando. al fin es amante qui en*

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

*esta amando. es amante qui en esta mado;*

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

*El esperar.*

Handwritten musical notation on a five-line staff, featuring various note values and rests.

*Pondcau!*

Handwritten musical score for the first system, consisting of five staves. The notation includes treble and bass clefs, a 3/4 time signature, and various musical notes and rests. The word "Pondcau!" is written in cursive above the first staff.

A set of five empty musical staves.

Handwritten musical score for the second system, consisting of five staves. The notation includes treble and bass clefs and various musical notes and rests.

A set of five empty musical staves.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various rests and accidentals.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various rests and accidentals.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various rests and accidentals.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various rests and accidentals.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various rests and accidentals.

Two empty musical staves.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various rests and accidentals.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various rests and accidentals.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various rests and accidentals.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various rests and accidentals.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various rests and accidentals.

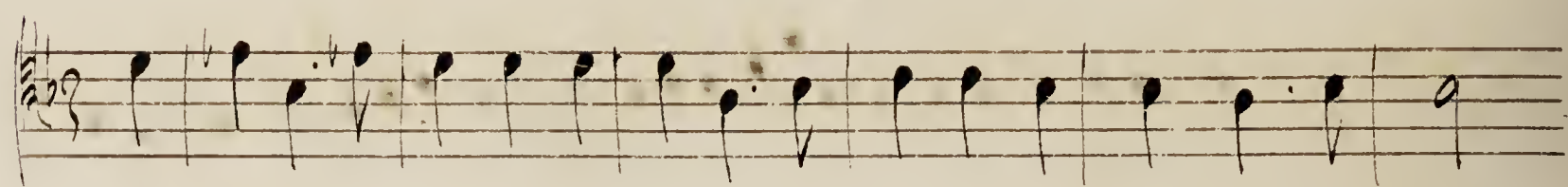
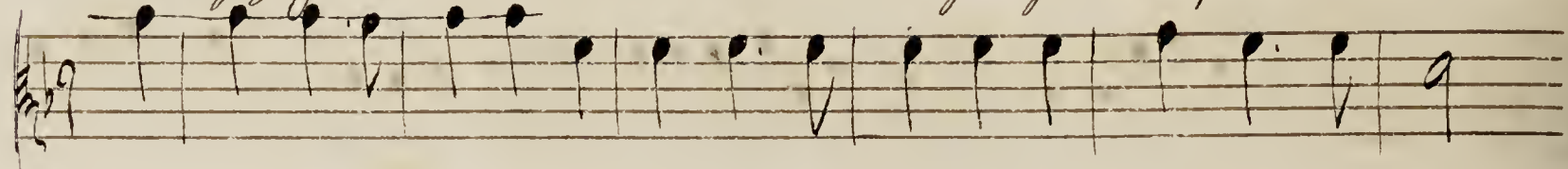
Two empty musical staves.

*Coups de cœur Et le f. mod. En suite*

*fin -*

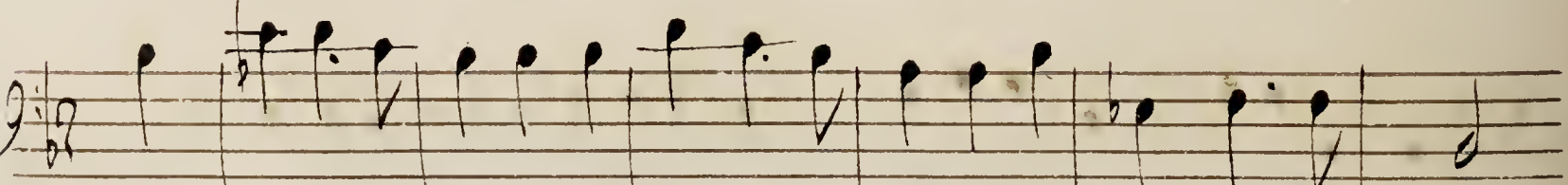
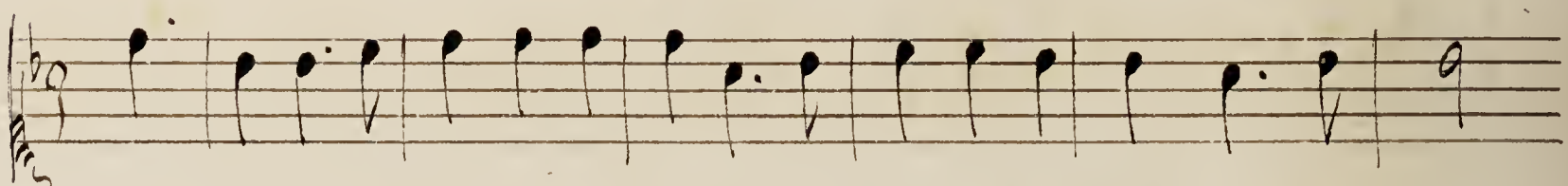


*nuit soyez fidelle l'amour ne reveille ses secrets qu'a vous*

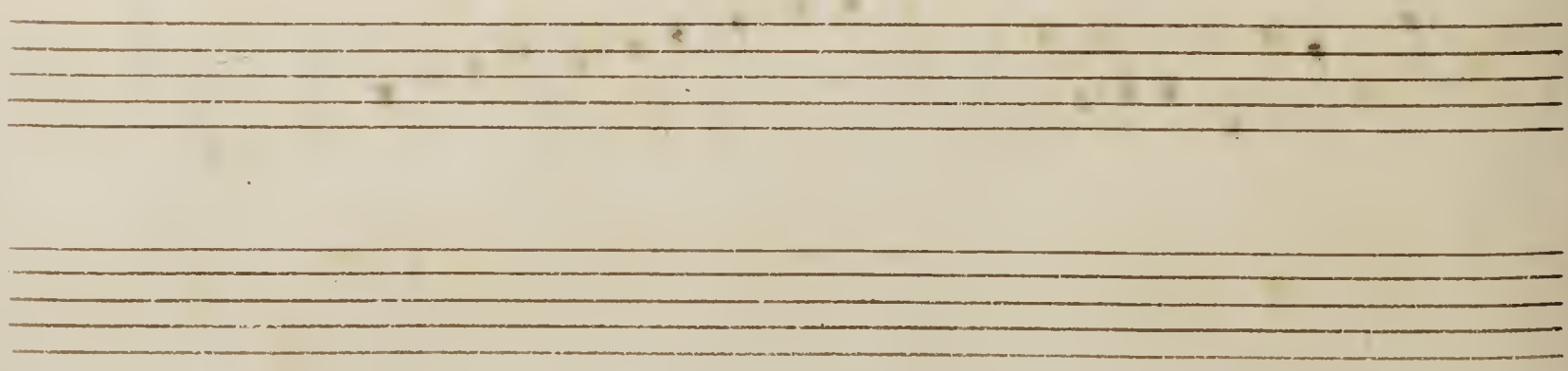


*fin*

*nuit soyez fidelle l'amour ne reveille ses secrets qu'a vous*

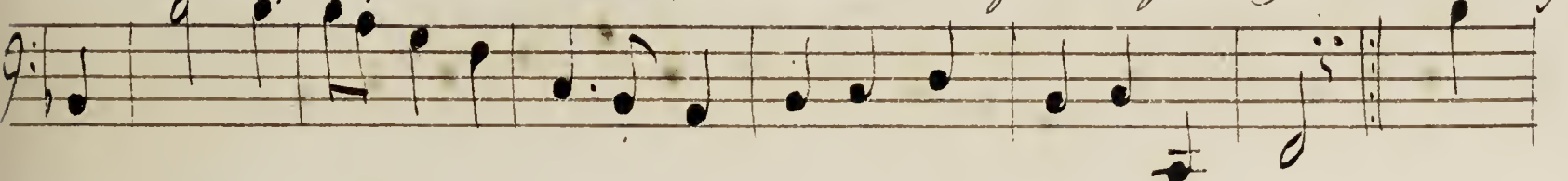


*Fin -*

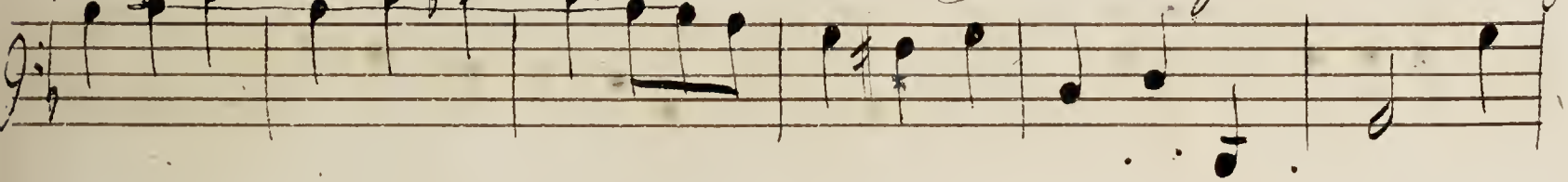




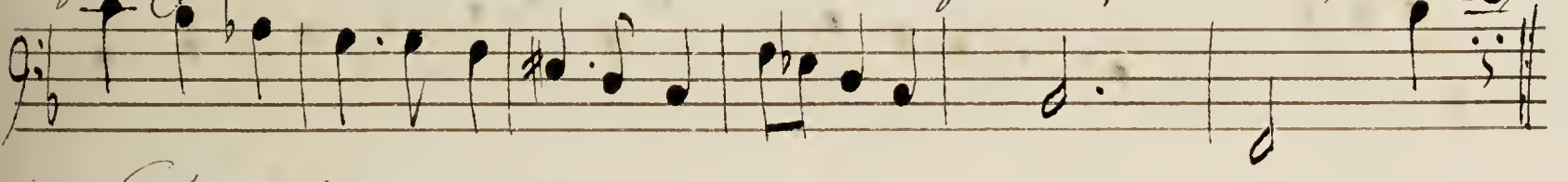
Si veut a quelque cruelle faire en fin sentir ses coups Si



quelqu'un tant pres de sa belle trompe les yeux des jaloux neub

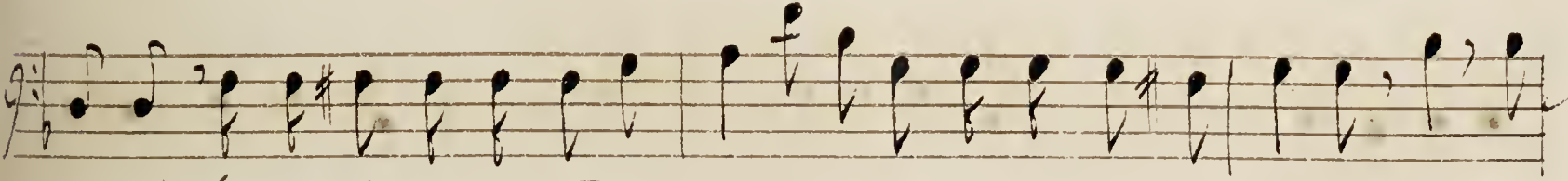


soyez fidelle l'amour ne reveille ses secrets qu'a vous ; neub

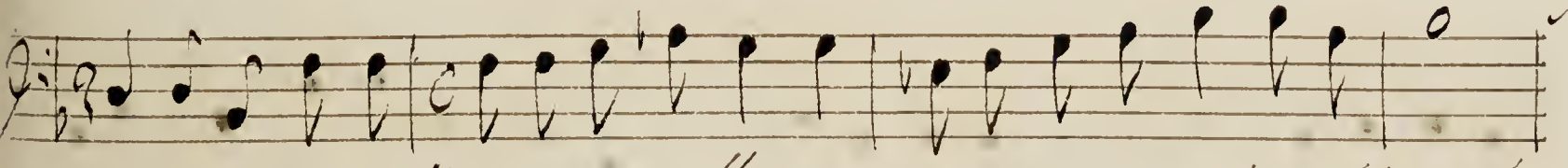
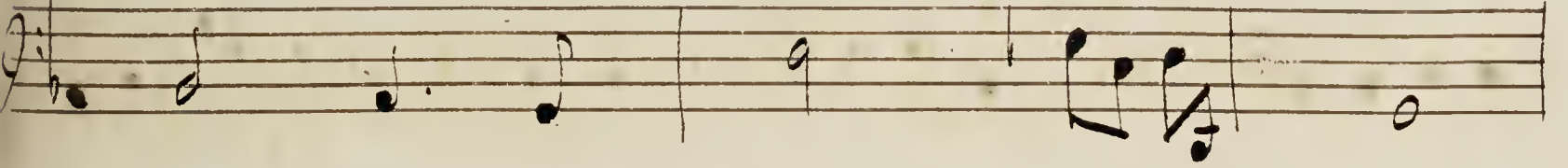


Leon Carb.

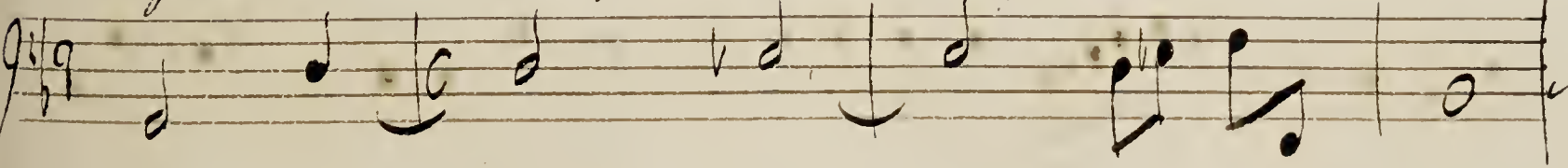
vous ne paroissez point ingratto Leonore ; meprisez qui vous a

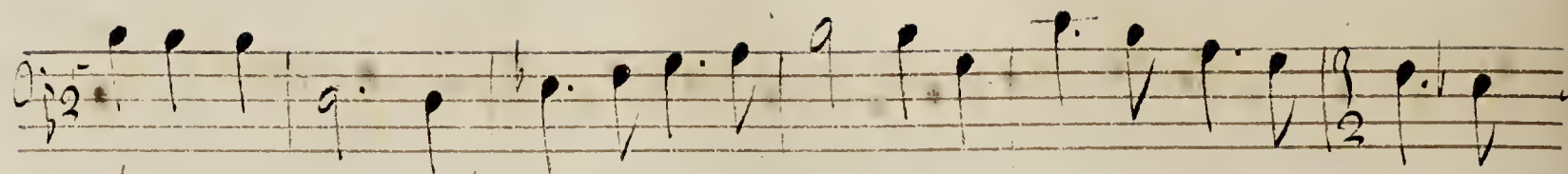


dorez ; se peut il que mon tendre amour ne flechisse jamais votre ame ; quoy la

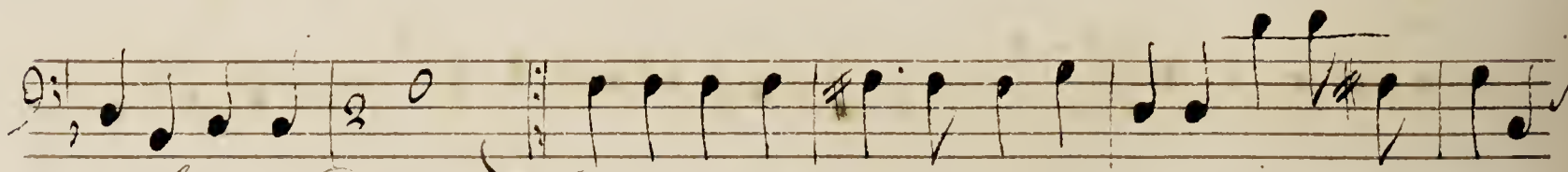
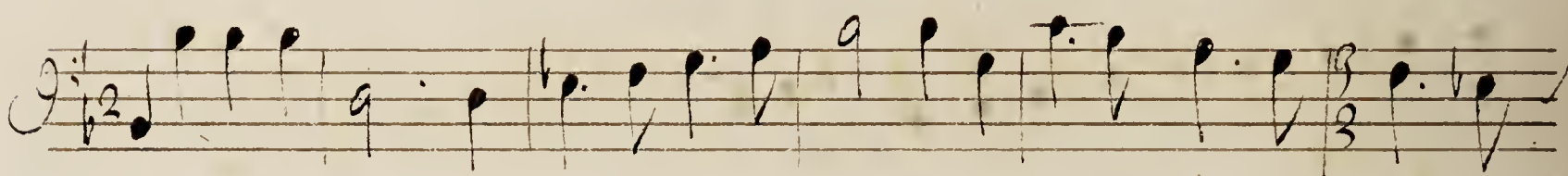
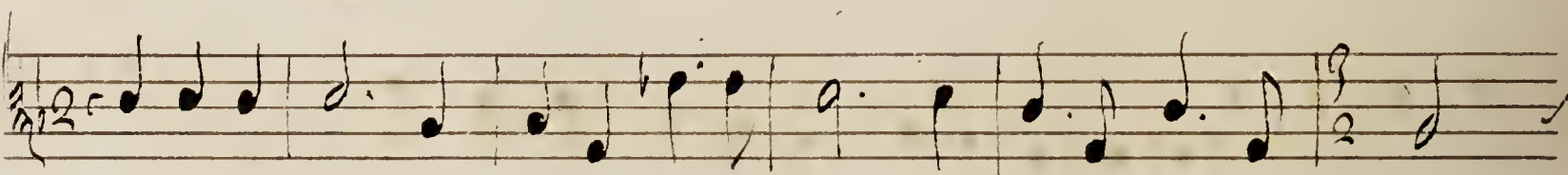
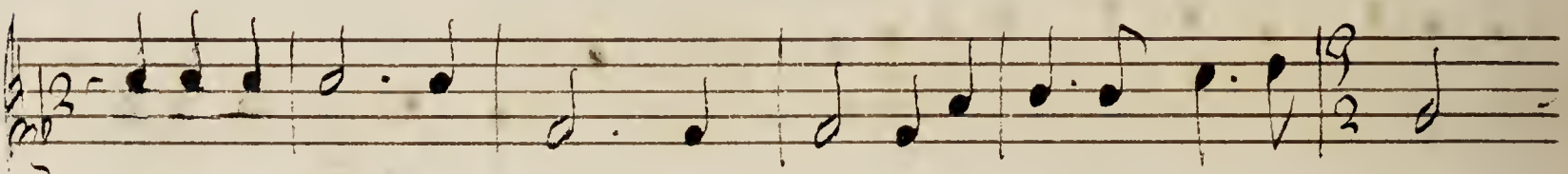
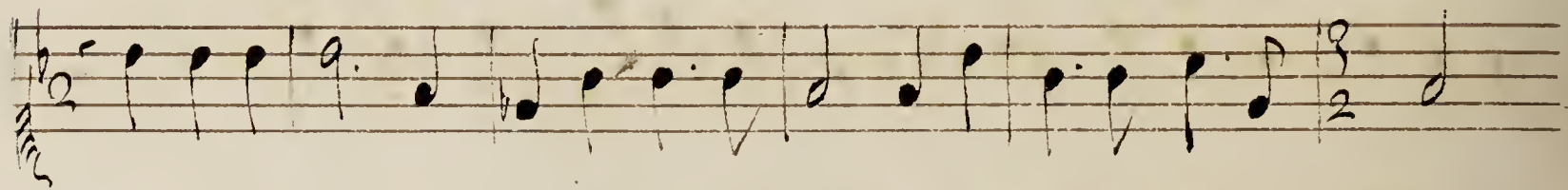
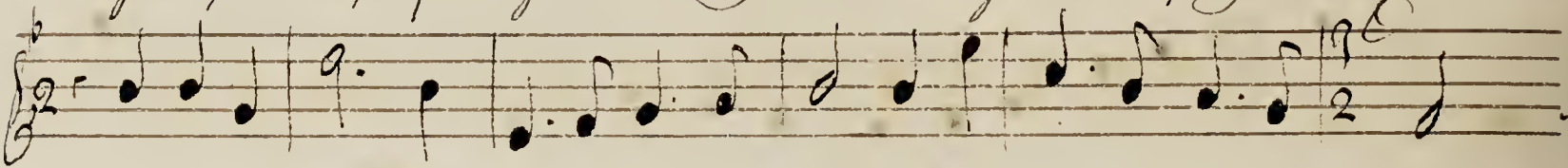


-neut si propice a l'amoureuse flame ne me sert pas mieux q'le jour.

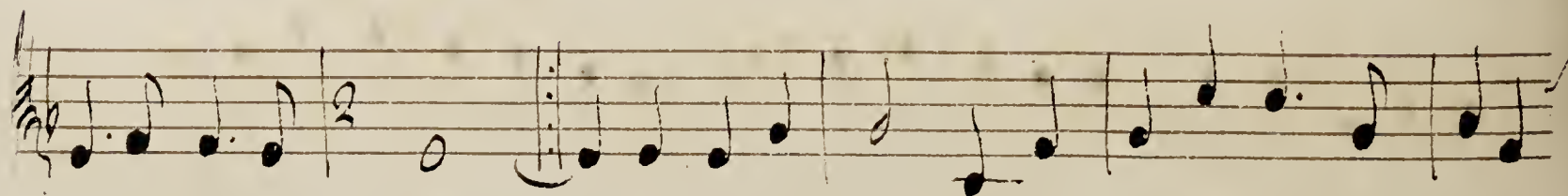
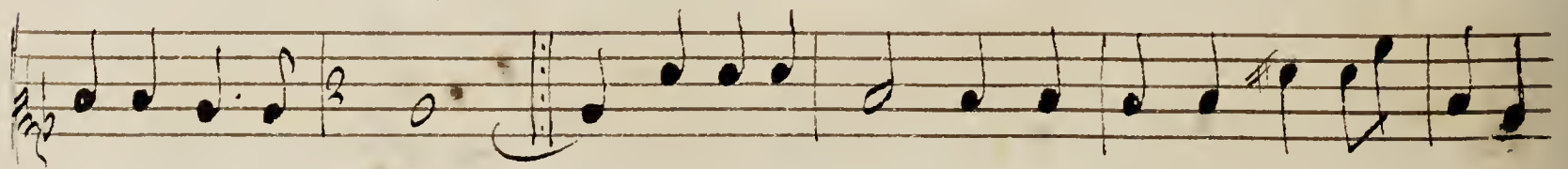
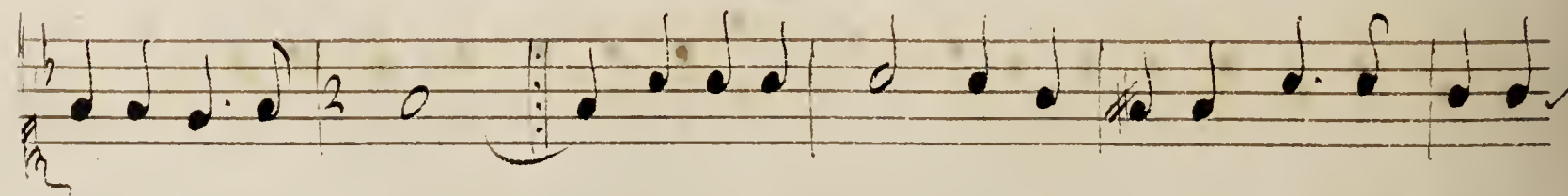
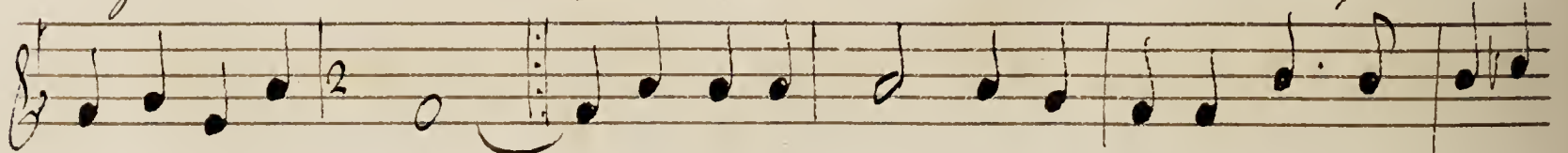




*— n'est il pas temps qu'un fort heu<sup>2</sup> reponde aux soins trop Eprouvez de*

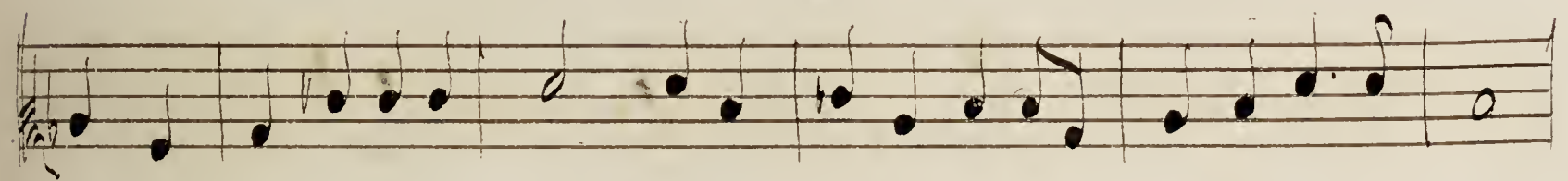


*ma sincere ardeur. Le plus fidelle amant du monde N'a'il pas droit a*



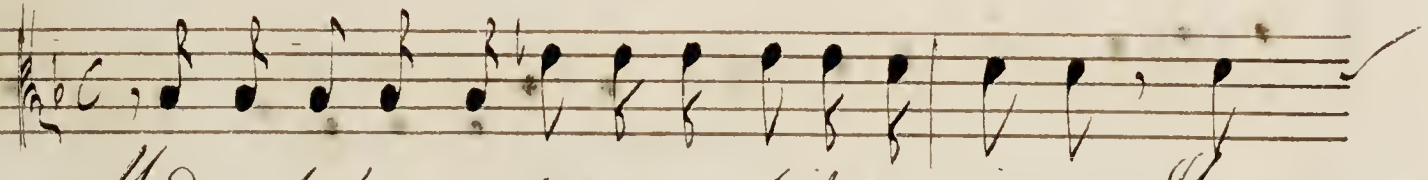


votre coeur le plus fidelle amant du monde n'a til pas droit a votre coeur.

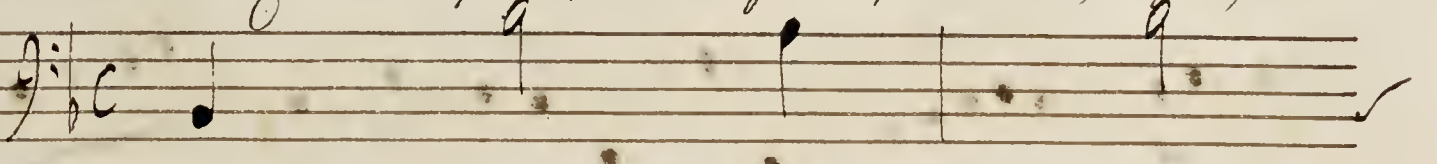


Scene 3.

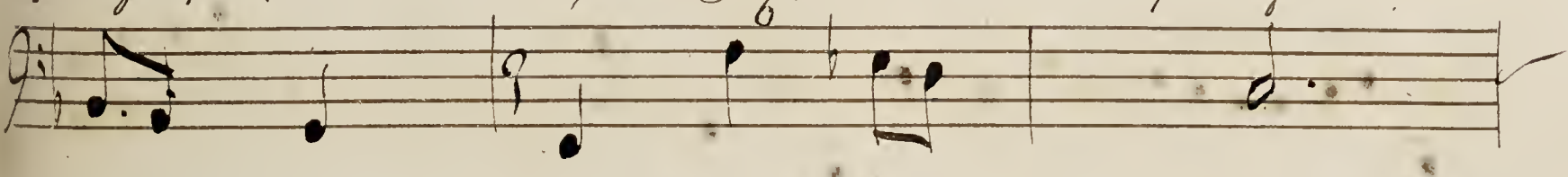
Dom Pedro.



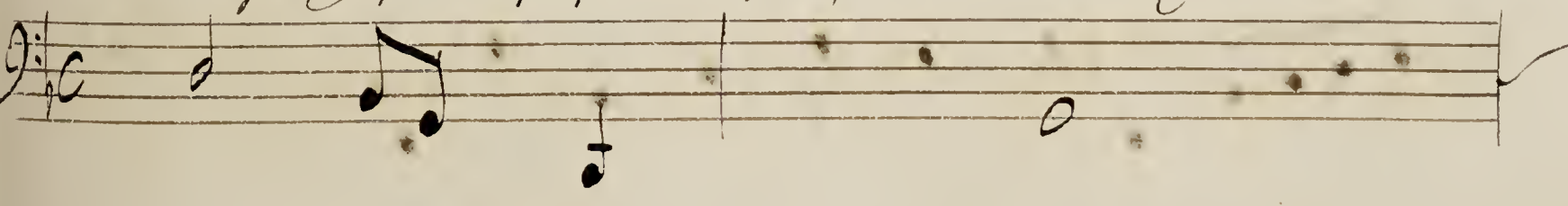
Moderez le transport que vous faites paraitre;



faut s'expliquer autrement, Ne surprenez point le nom du plus fidelle a



— mant C'est moy qui me pique de l'espre; En vain lauez vo. preten



Du on ne peut Egaler mes vœux et ma confiance; bannis-

- les l'inguste esperance de me valoir un titre qui m'est dû

Don.  
Puisque Lucile est l'objet de ma flamme peut il estre des-

seux plus ardents que les miens; L'amour par d'autres yeux peut il blesser une

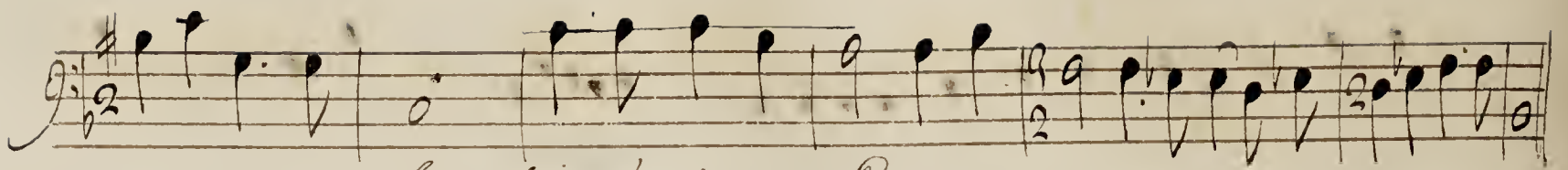
ame; si vivement que par les siens, L'amour par d'autres yeux peut

il blesser une ame; si vivement que par les siens

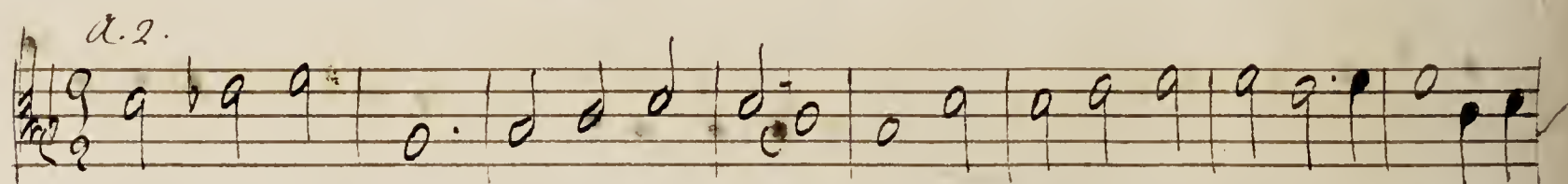
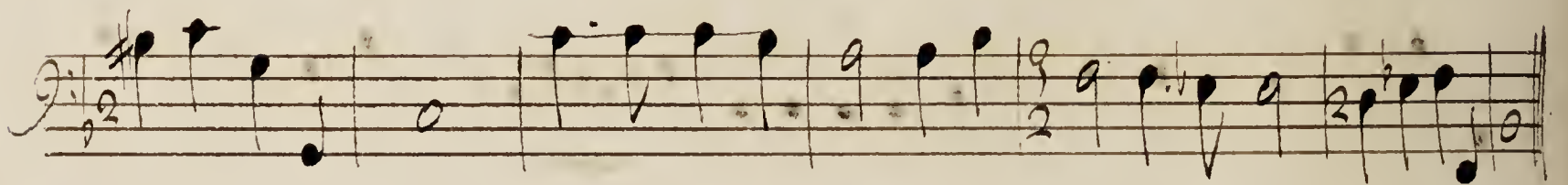
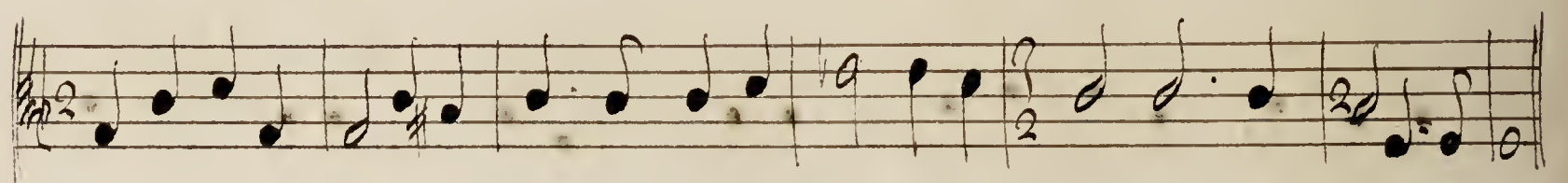
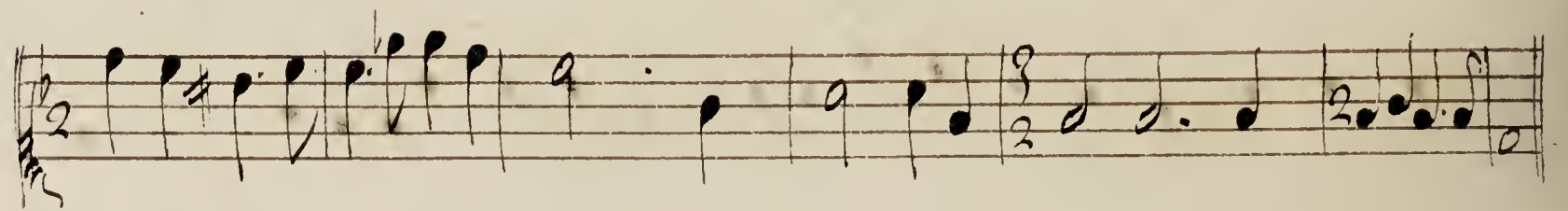
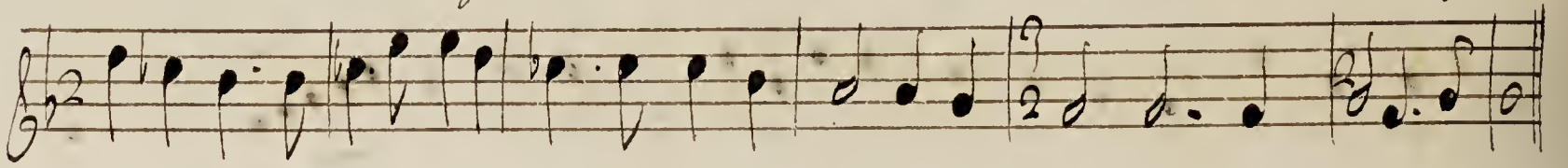


Lucile est digne qu'on l'adore Elle enchaîne les feux des

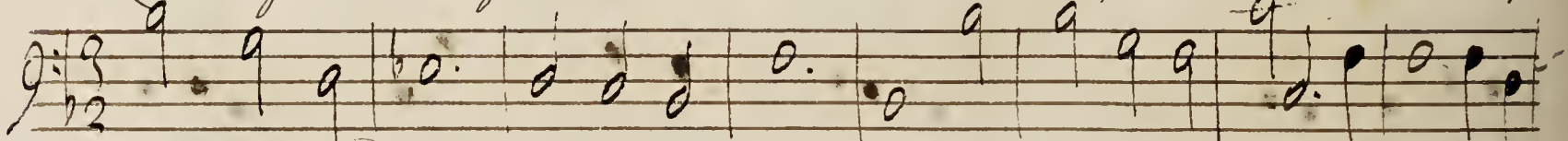
plus aimables nœuds si je n'avois vu Leonore nous brule



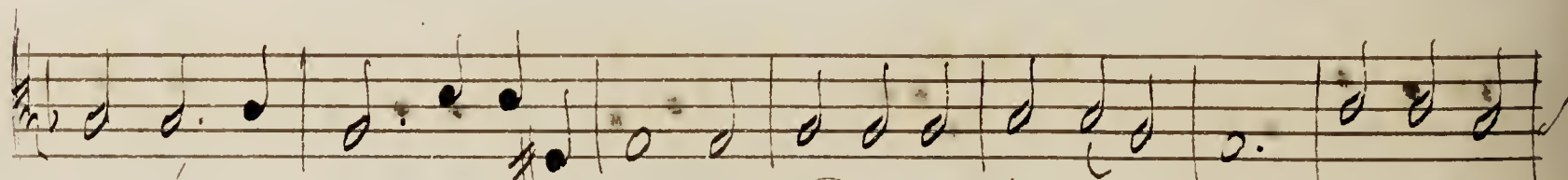
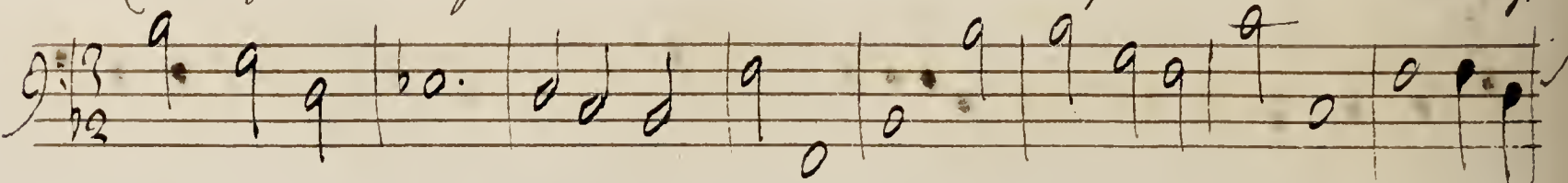
*rons de même ceux si je n'aurois veu Leonore nous brulerions de mêmes feux*



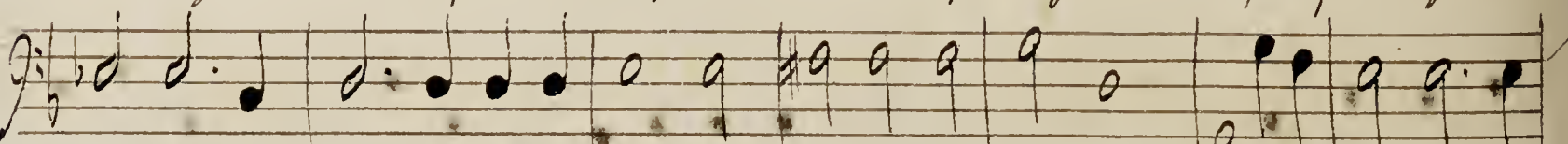
*que nostre ardeur soit Eternelle l'amour nous promet mille attraits dispu-*



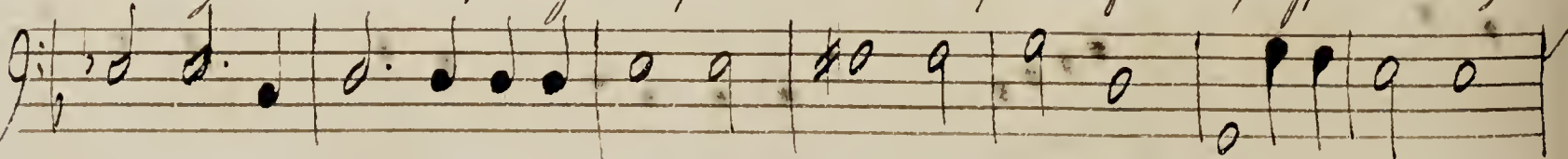
*Que nostre ardeur soit Eternelle l'amour nous promet mille attraits dispu-*

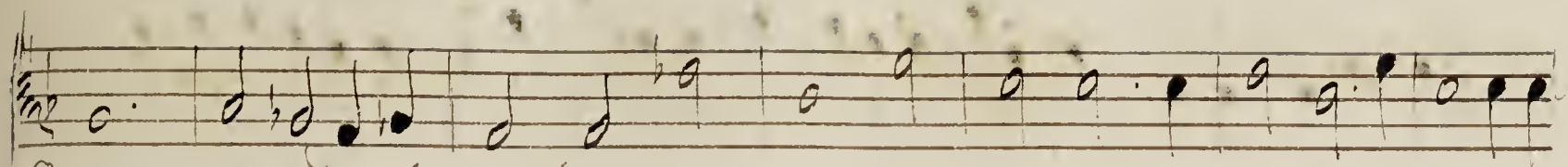


*tons a jamais a qui sera plus tendre et plus fidelle; que nostre ar-*



*tons a jamais a qui sera plus tendre et plus fidelle; disputons a ja-*

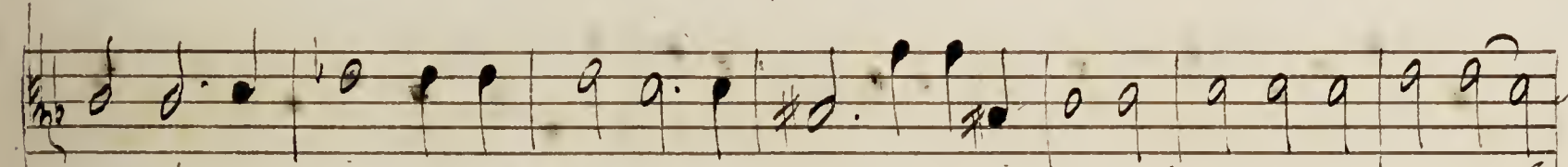
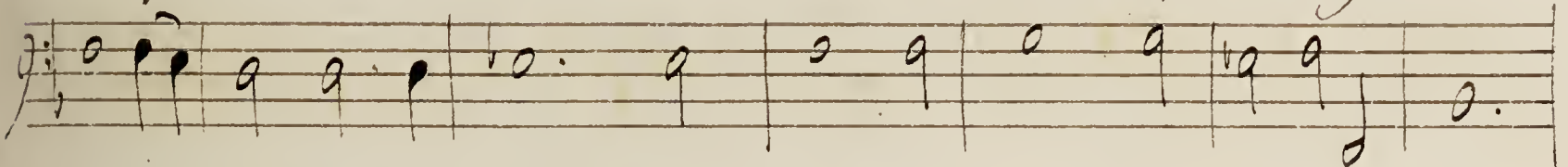




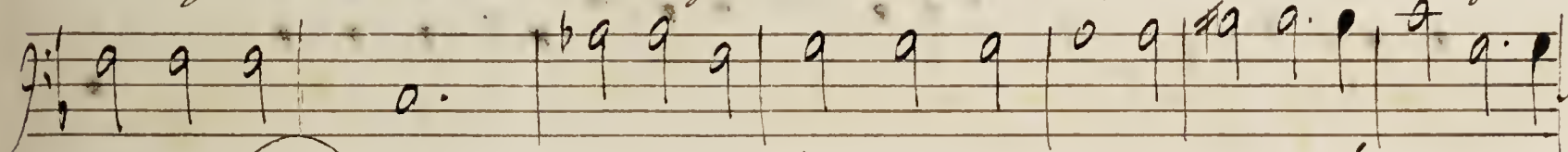
deur soit eternelle; l'amour & nous promet mille traits dispu-



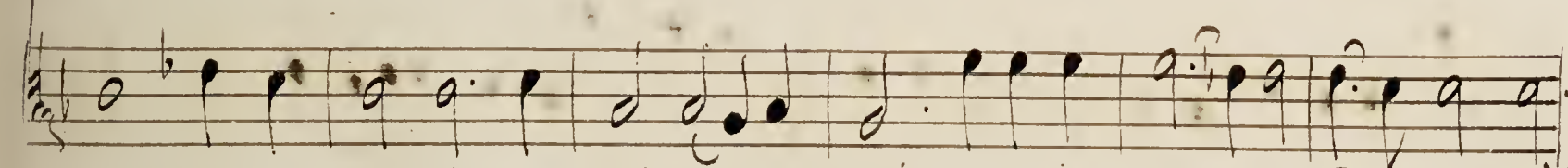
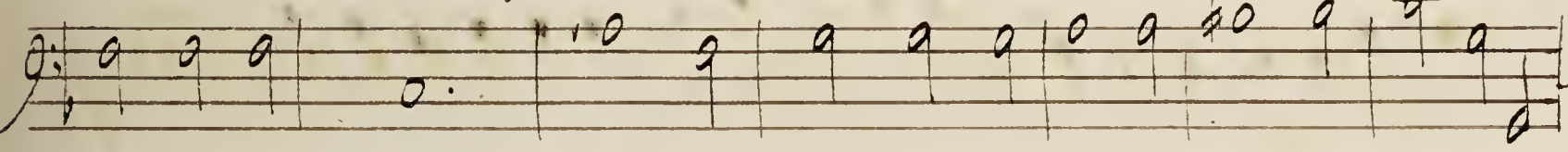
tons disputons a jamais a qui sera plus tendre et plus fidelle;



tons a jamais disputons a jamais a qui sera plus tendre et plus fidel-



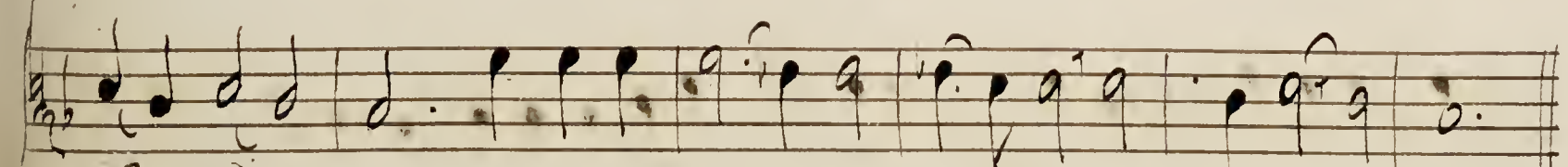
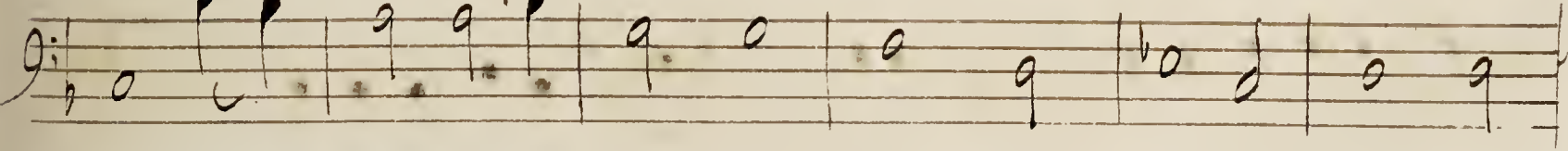
le: Que notre ardeur; soit eternelle. l'amour l'amour nous promet mille at-



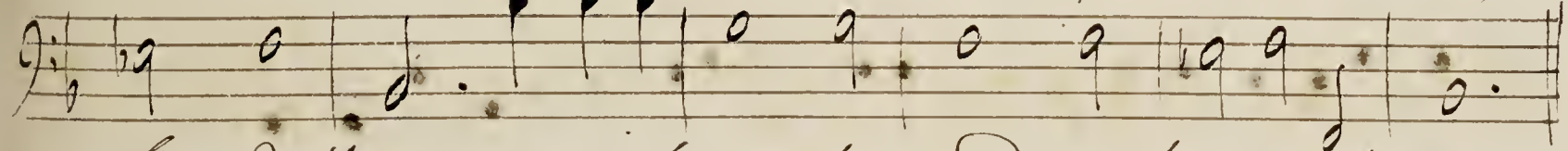
traits; disputons a jamais a jamais a qui sera plus tendre et plus



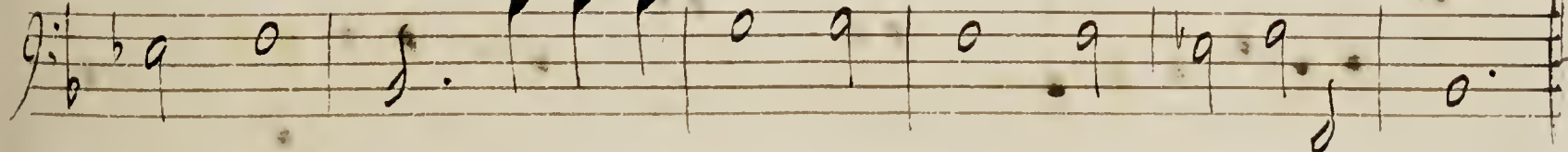
traits; disputons a jamais a jamais a qui sera plus tendre et plus



fi - del - le; a qui sera plus tendre et plus fidel - le;

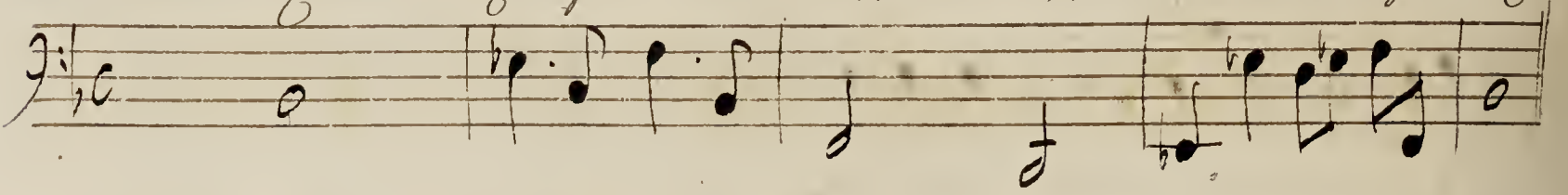


fi - delle; a qui sera plus tendre et plus fidel - le!

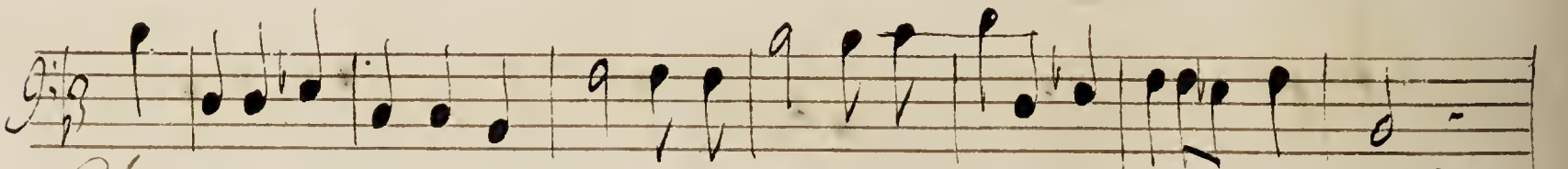
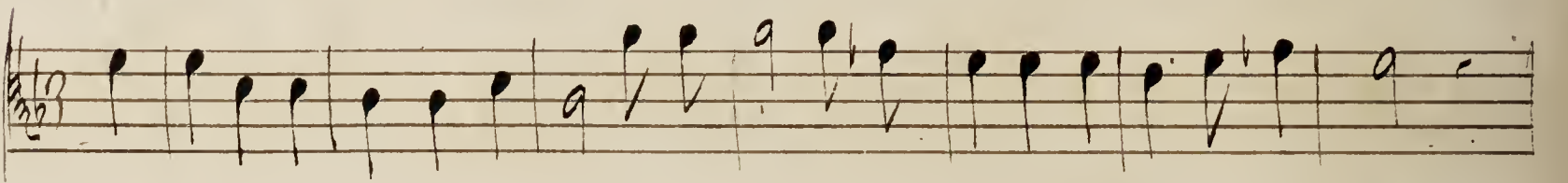
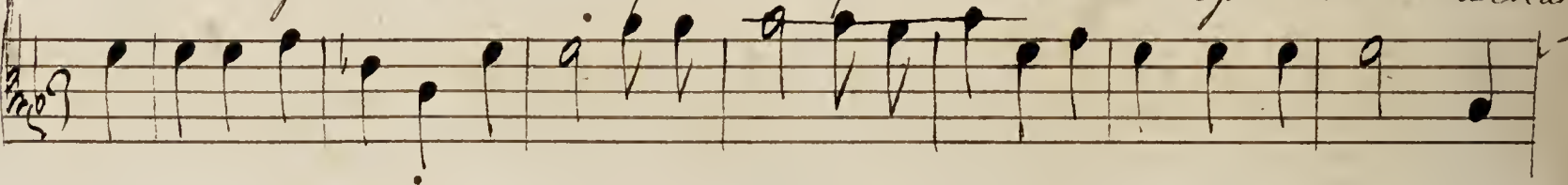




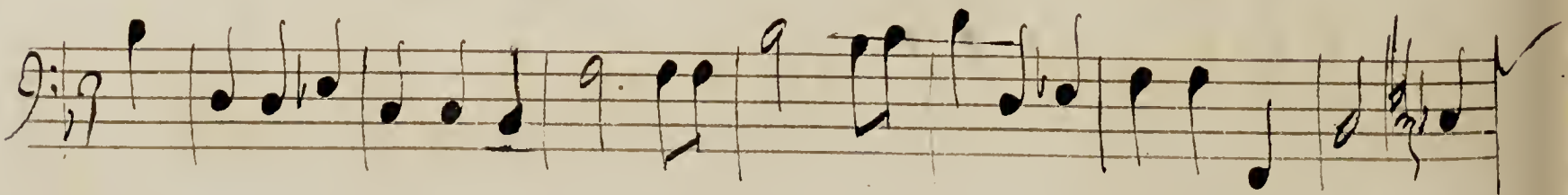
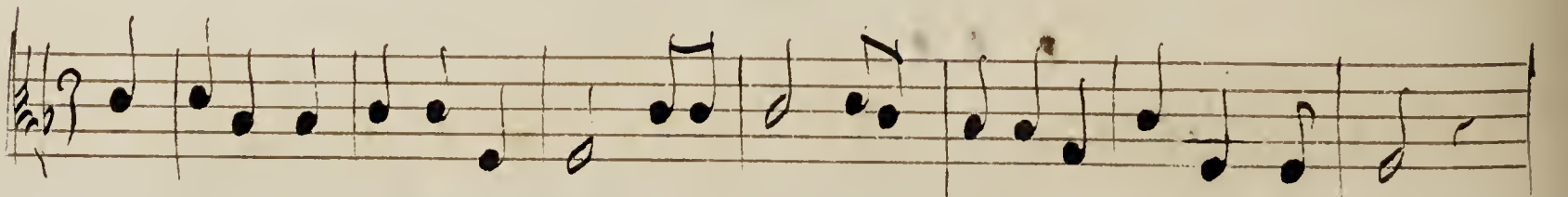
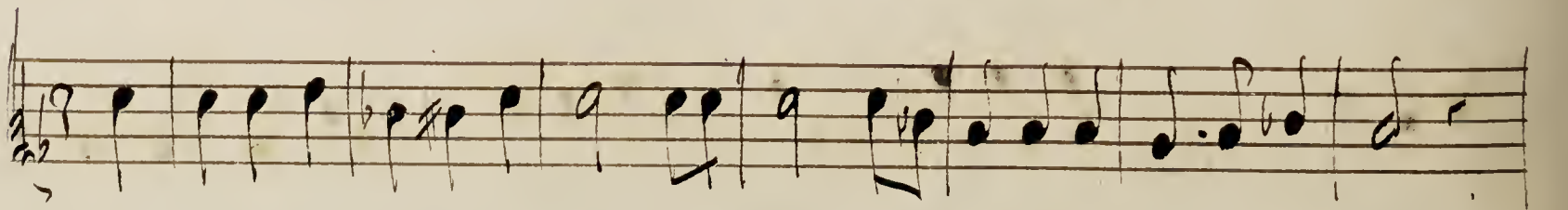
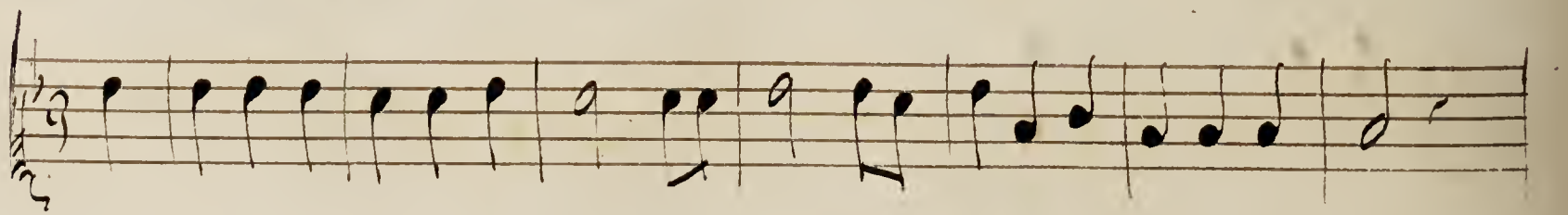
*vous chantez; celebrez de si belles ardeurs; que vos voix, que vos chan.<sup>ts</sup> attendrirent les cœurs*



*Chantons de si belles ardeurs que nos voix que nos chan.<sup>ts</sup> attendrirent les cœurs chan*



*Chantons de si belles ardeurs que nos voix que nos chan.<sup>ts</sup> attendrirent les cœurs*

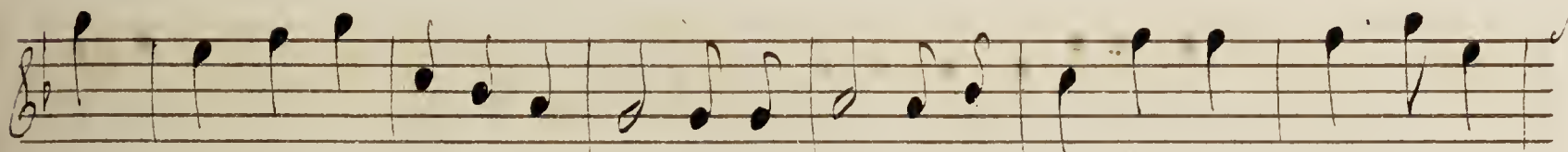
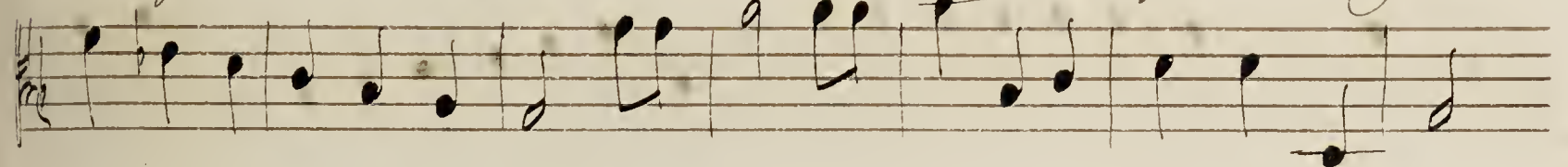




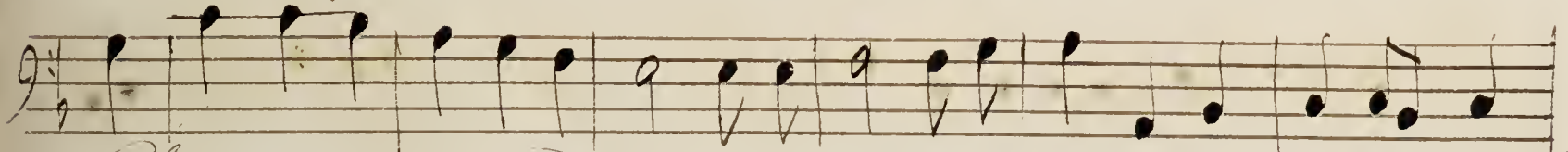
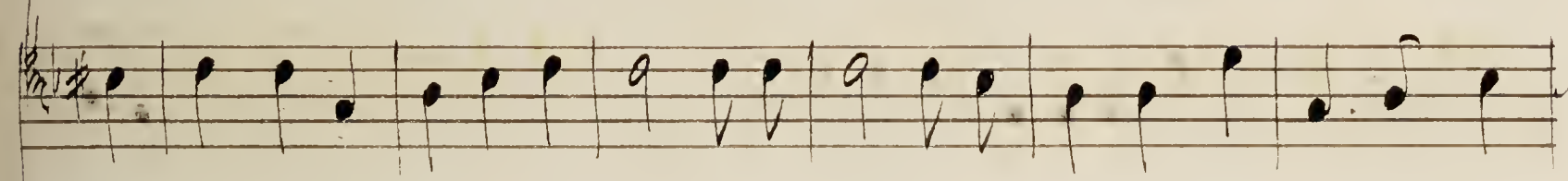
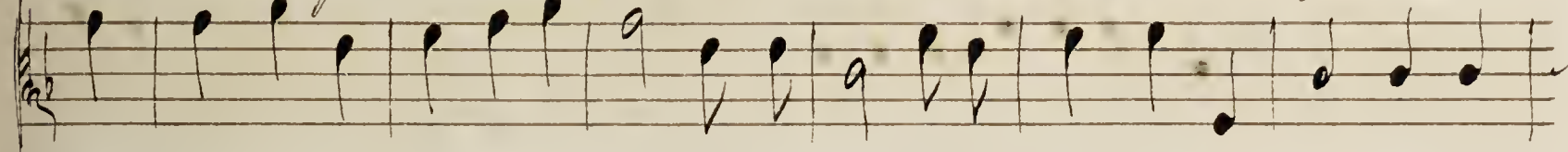
rons de si belles ardeurs que nos voix que nos cha<sup>tes</sup> attendrissent nos joeurs-



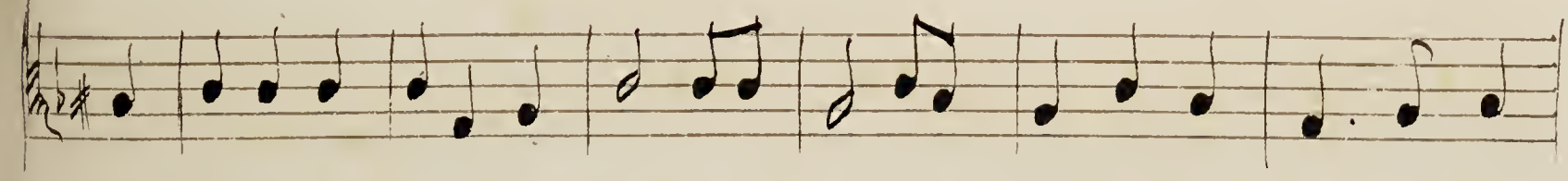
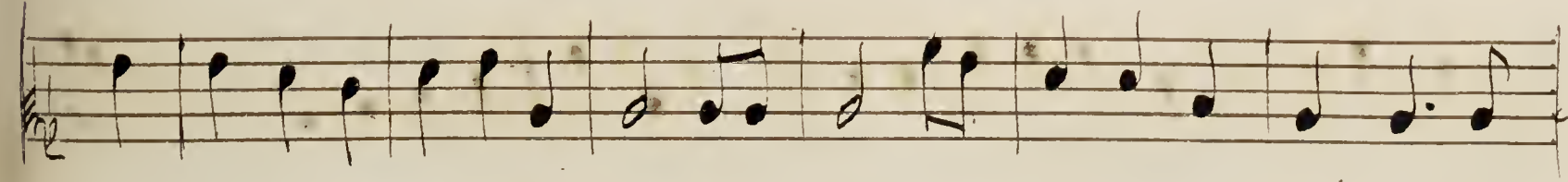
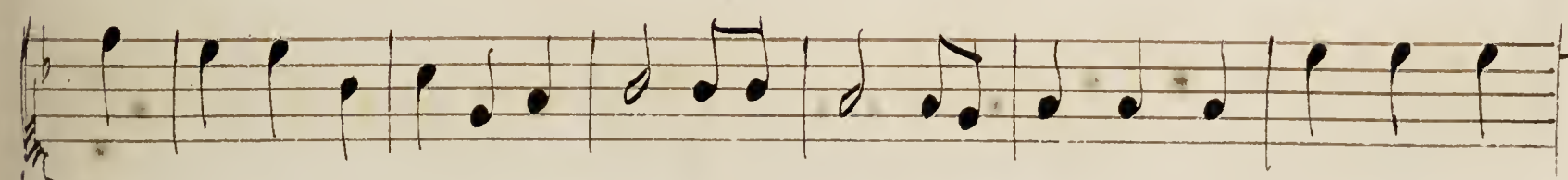
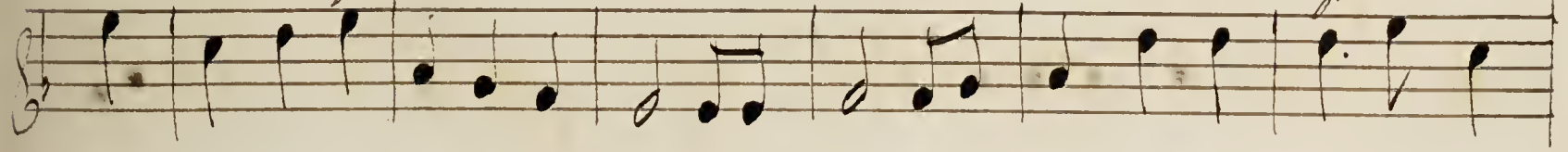
rons de si belles ardeurs que nos voix que nos cha<sup>tes</sup> attendrissent nos joeurs

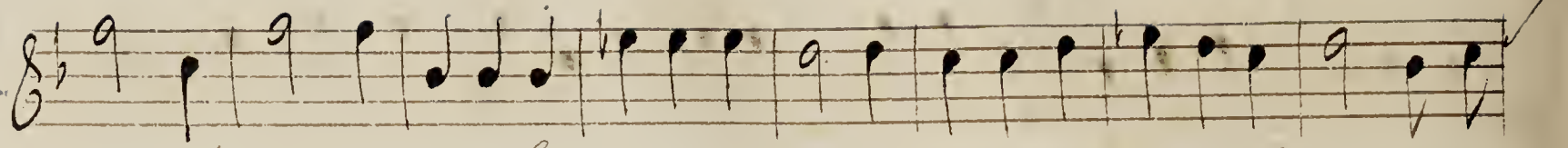


Chantons de si belles ardeurs que nos voix que nos cha<sup>tes</sup> attendrissent les

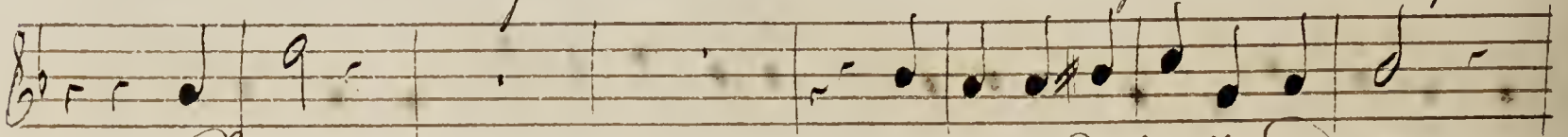


Chantons de si belles ardeurs que nos voix que nos cha<sup>tes</sup> attendrissent Le



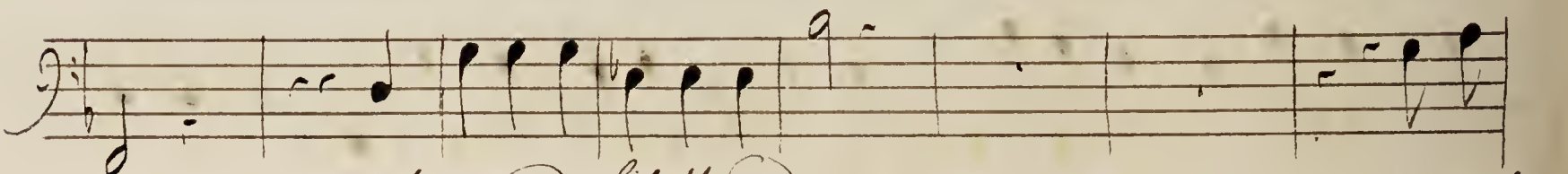
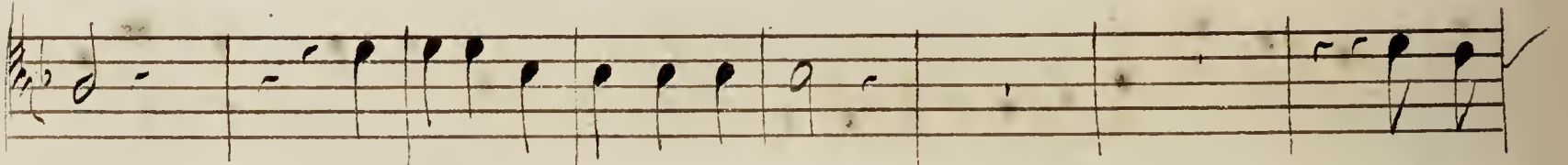
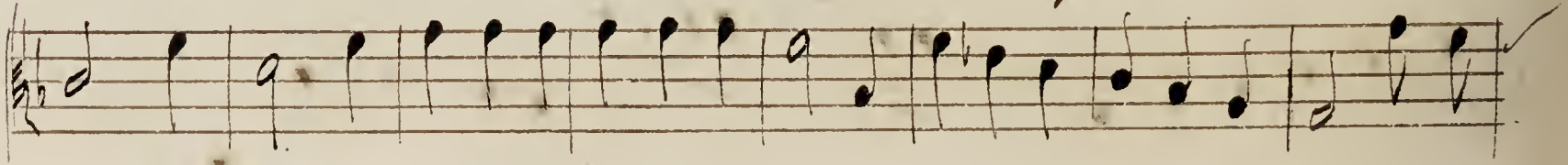


coeurs chantons de sibelles ardeurs chantons de sibelles ardeurs que nos



Chantons;

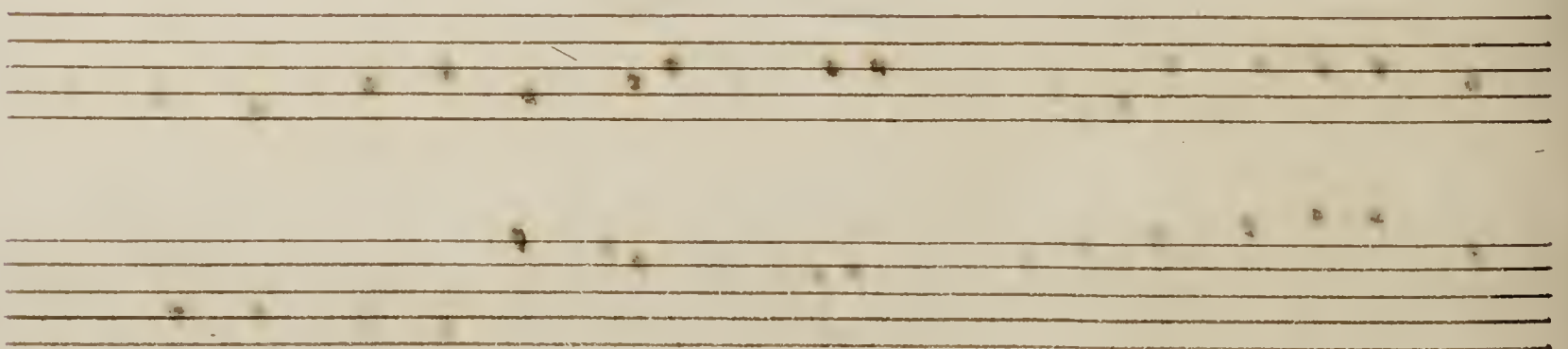
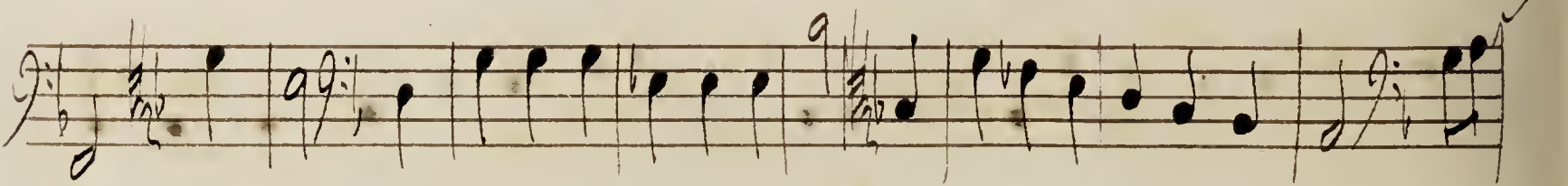
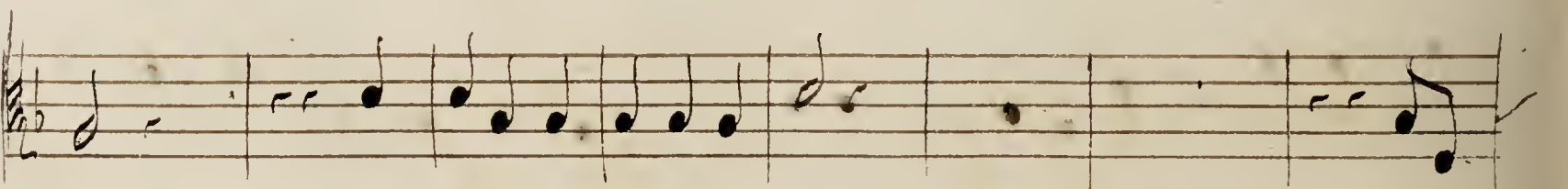
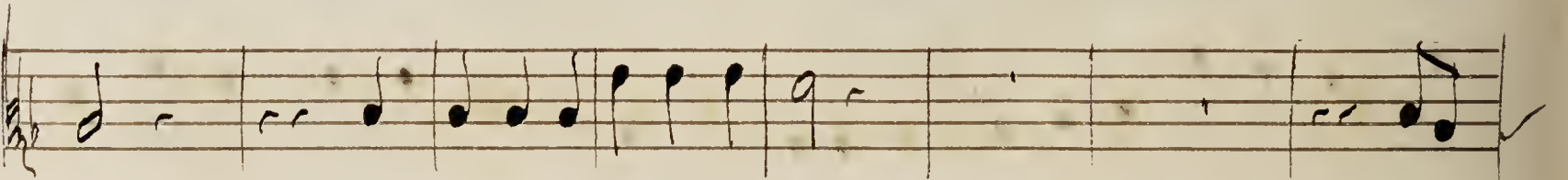
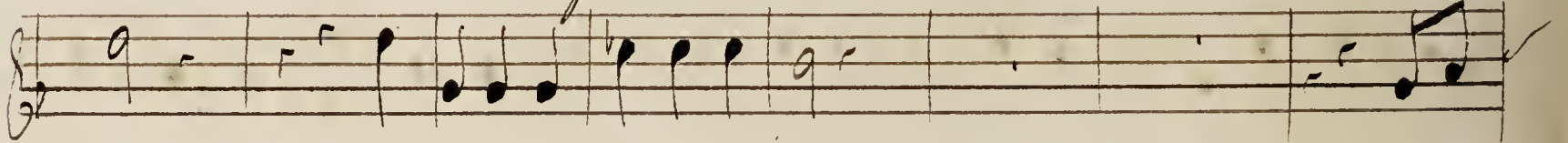
chantons de sibelles ardeurs

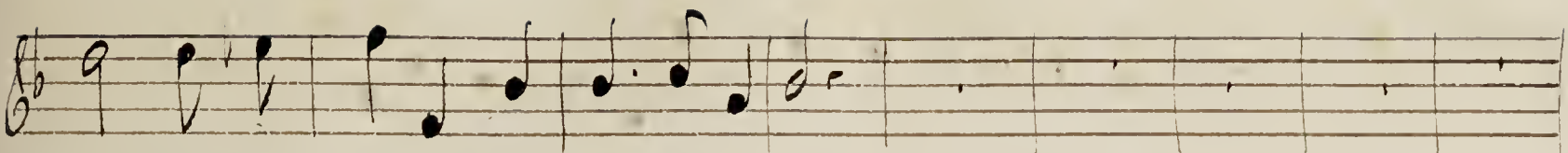


coeurs

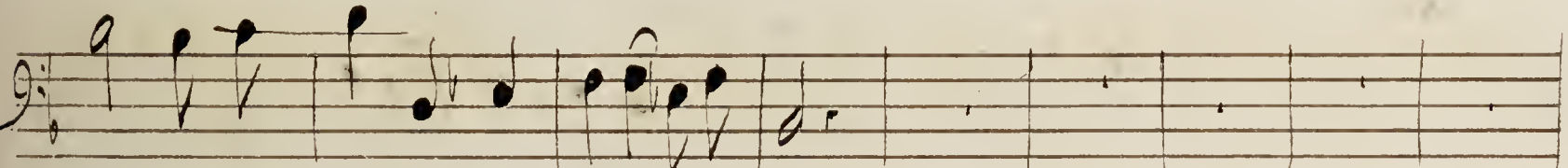
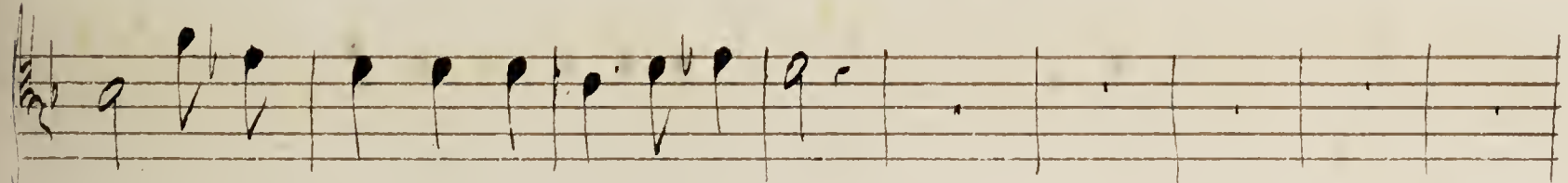
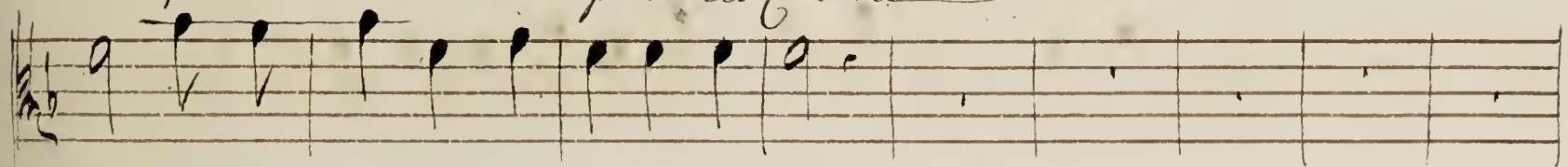
chantons de sibelles ardeurs;

que nos

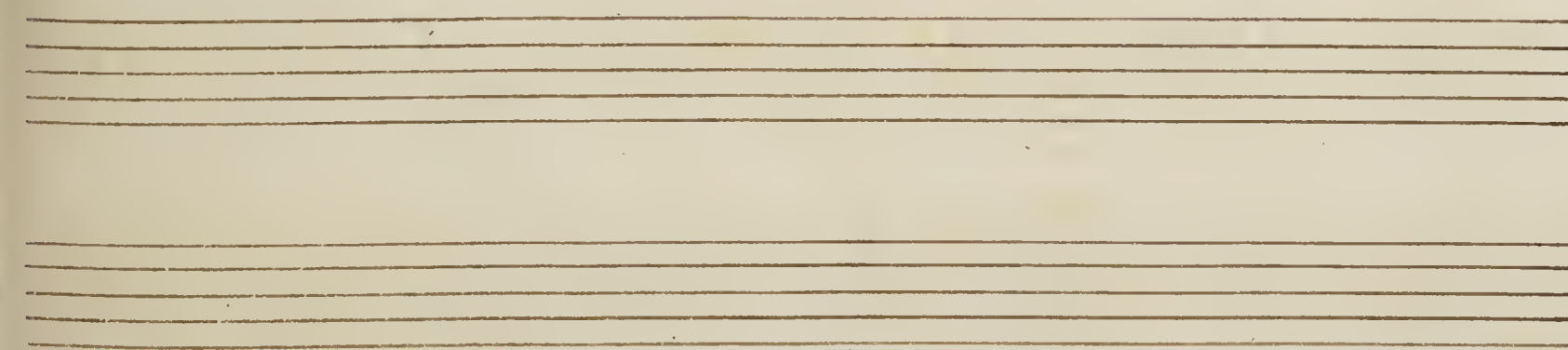
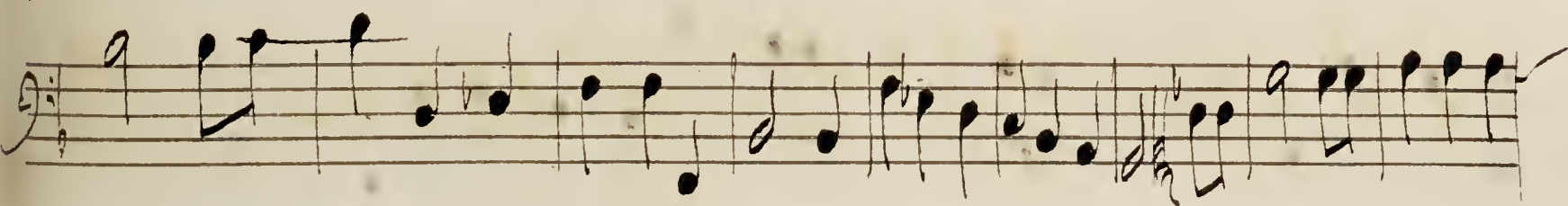
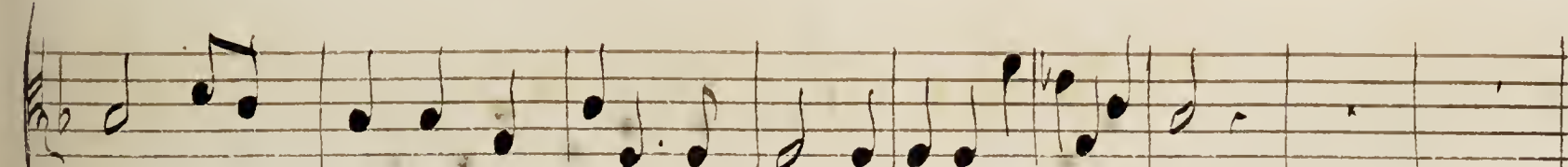
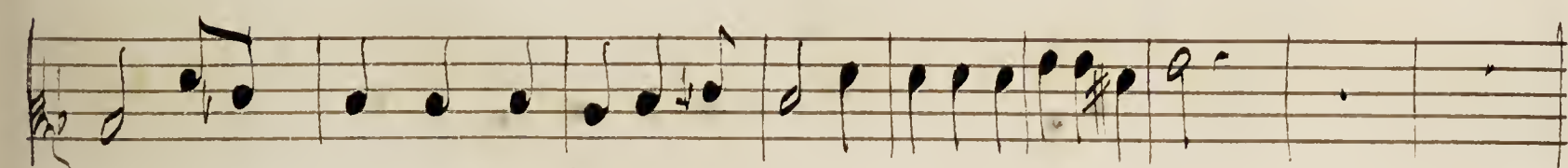
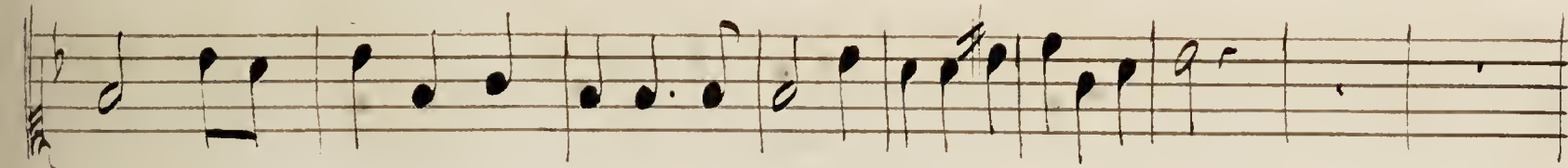
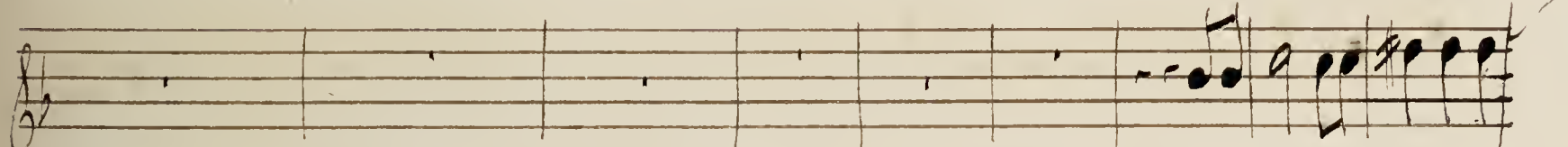
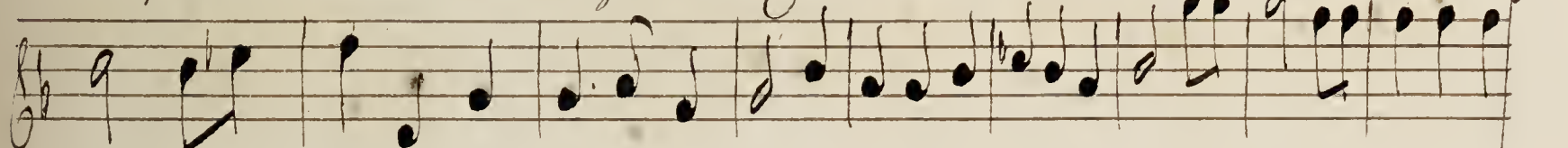


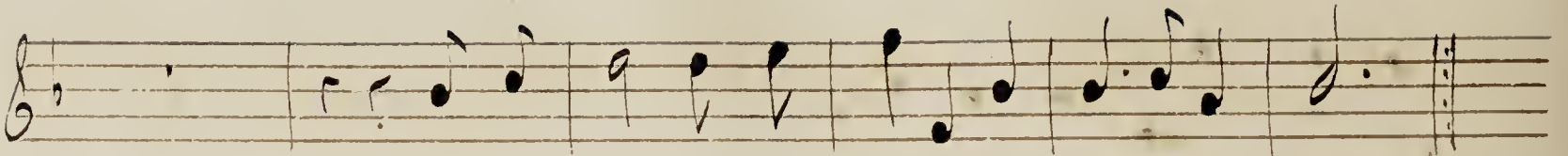


*voix que nos chants attendissent les cœurs*

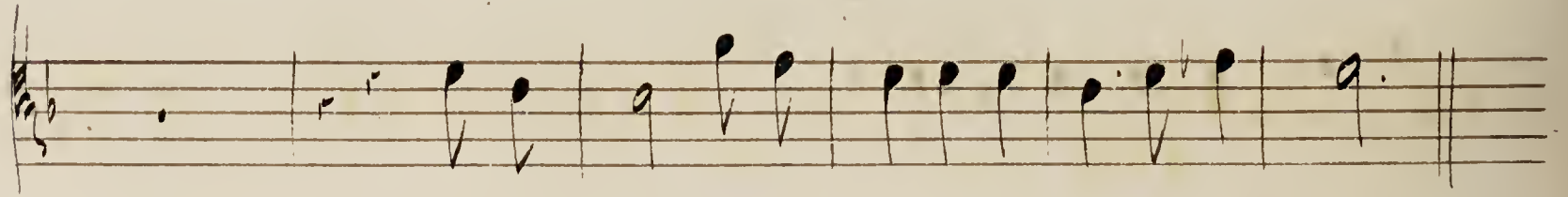
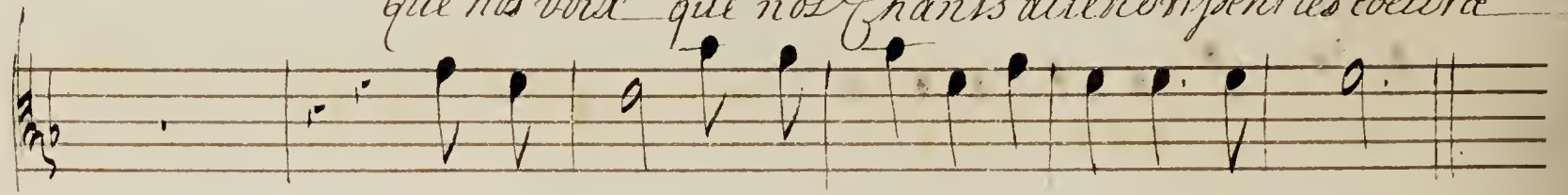


*voix que nos Cha.<sup>tes</sup> attendissent les cœurs*

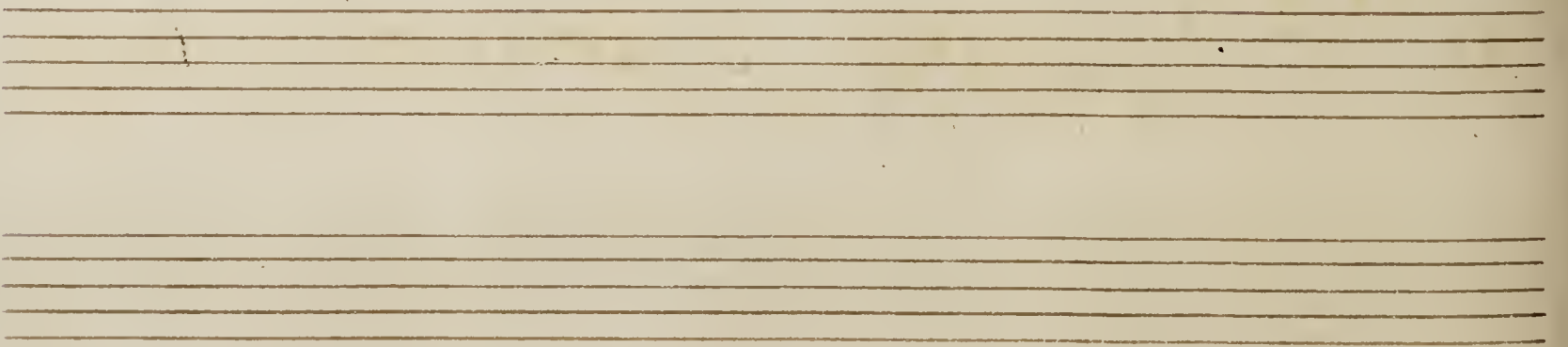
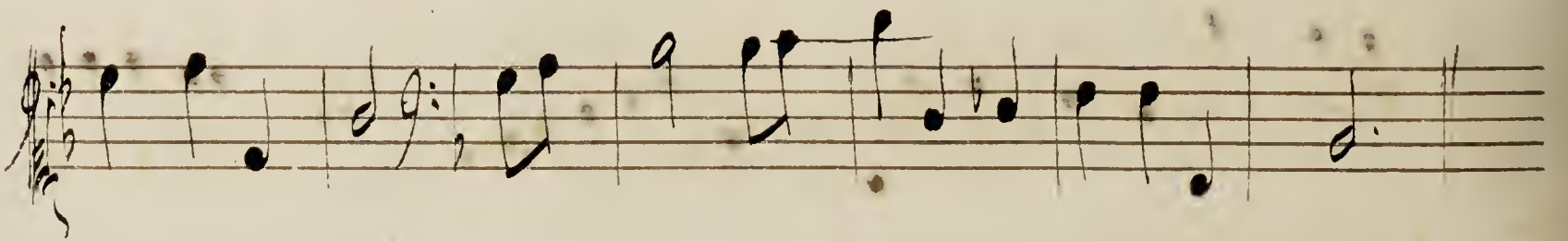
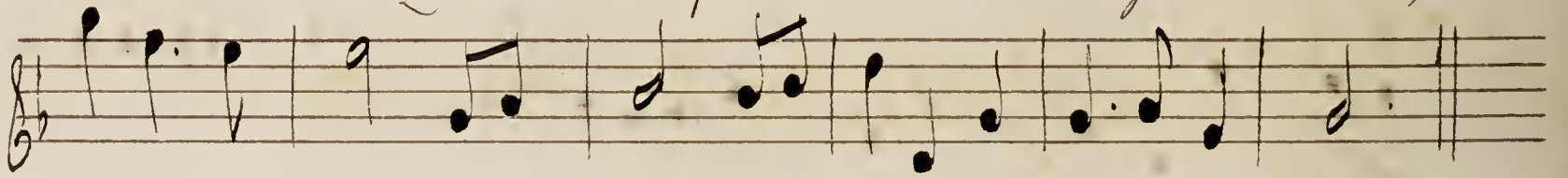




*Que nos voix que nos chants attendrissent les cœurs*



*Que nos voix que nos chants attendrissent les cœurs;*





Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests.

*Sarabande*

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests.

Two empty musical staves.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp. The notation includes various note values and rests.

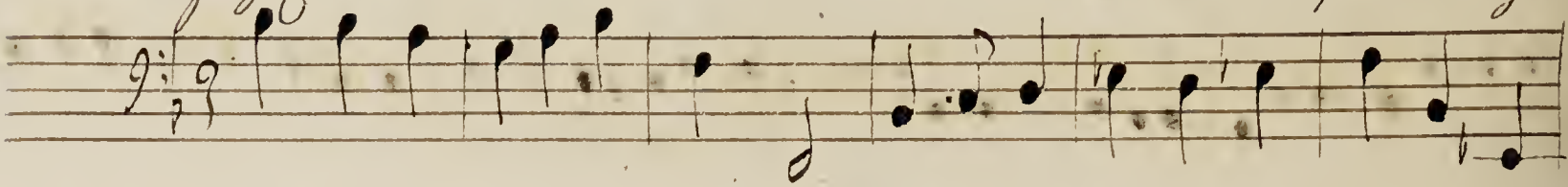
Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes various note values and rests.

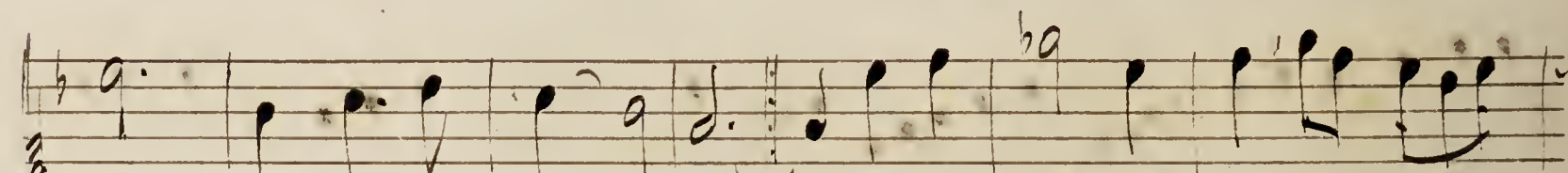
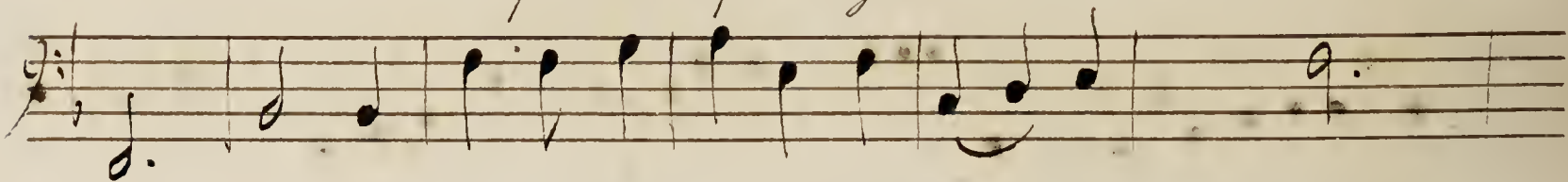
Two empty musical staves.



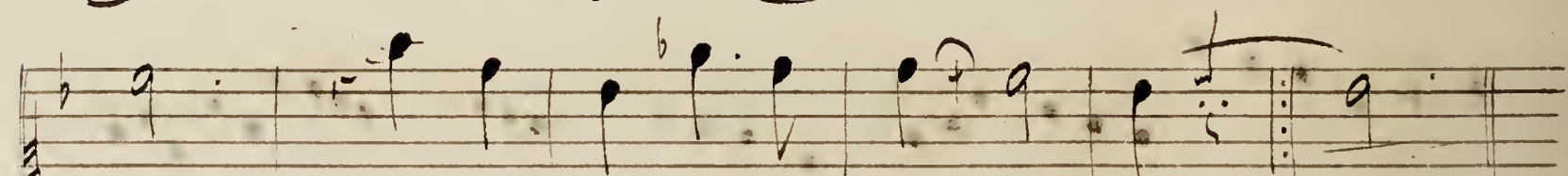
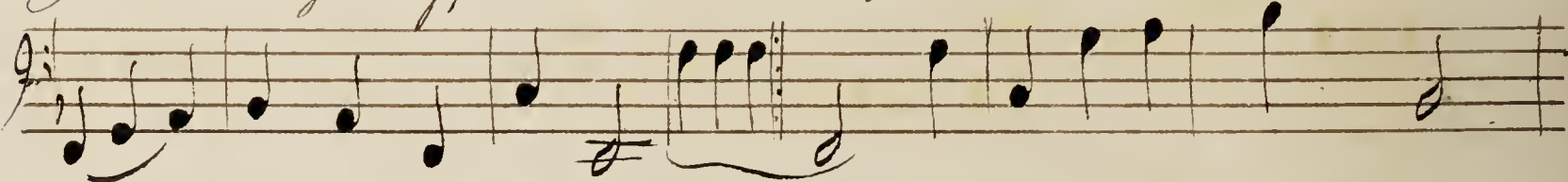
*soyez constants dans vos amours - amants on nest prest a se*



*rendre un coeur qu'on attaque toujours. Se laisse en*



*Fin. de se deffen - dre Cost ou tard il vient d'heureux*



*jours. a qui scait les atten - dre ; dre ;*



*Lon reprend la sarabande*

*et ensuite le 3<sup>e</sup> chantons de si*

*Bellec de deure page 68.*

*Fin De la 2<sup>e</sup> Entrée*

3<sup>e</sup> Entrée Scène Première 71.

*lento*

*Prélude*

The first system of the musical score consists of five staves. The top staff is in treble clef with a common time signature (C). The second staff is in bass clef. The third and fourth staves are in alto clef. The fifth staff is in bass clef. The music is written in a cursive, handwritten style with various note values, rests, and accidentals.



The second system of the musical score consists of five staves. The top staff is in treble clef with a common time signature (C). The second staff is in bass clef. The third and fourth staves are in alto clef. The fifth staff is in bass clef. The music continues in the same handwritten style as the first system.

Octave

Ne verray-je jamais le jour ou je seray content de l'ar-

deur de votre ame; In gratte vous brulez d'une trop foible flame.

vous offencez et l'amant et l'amour; ne verray-je jamais le jour-

ou je seray content de l'ardeur de votre ame. De quel reproche en-

<sup>voulez</sup>vous m'alarmer; vos soupçons plus long temps ne peuvent se foudraîner

que sert Ingrat de vous aimer vous ne cessez point de vous plaindre

octavis.

Je ne me plaindrois pas: si vous m'aimez comme il faut que l'on ai-

me a suivre sans cesse vos pas je trouve une douceur entre =

= me tous les autres plaisirs sont pour moy sans appas du bonheur de vous

voir je fais mon bien supreme helas si vous m'aimez de même Je ne

me plaindrois pas! mais que vous estes loin de l'aveur qui m'en flame

Mon bonheur ne fait pas le bonheur de vos joies et de tous les plaisirs. que

peut goûter votre ame; mon amour est celui qui la touche le moins. Je con-

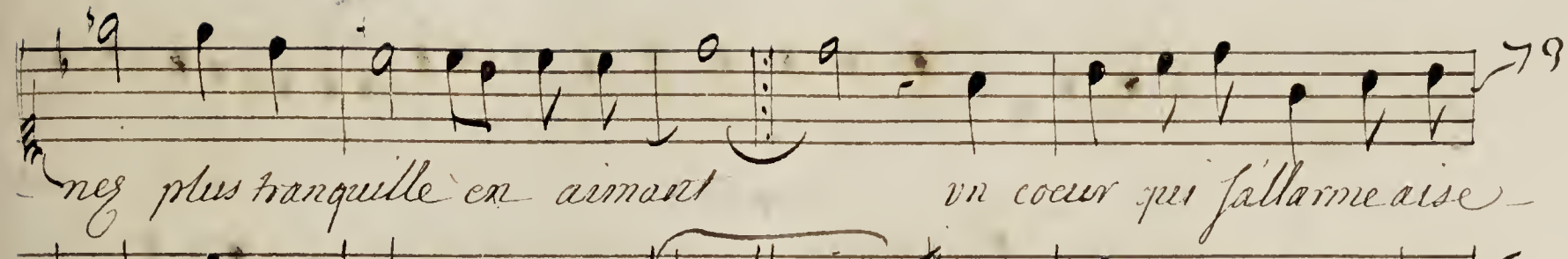
noître ce qui vous irrite; vous souffrez a regret que je vienne en cest lieu. et les pe-

tacle ou l'on m'inuite offense peut être vos yeux; C'est le sujet de mes

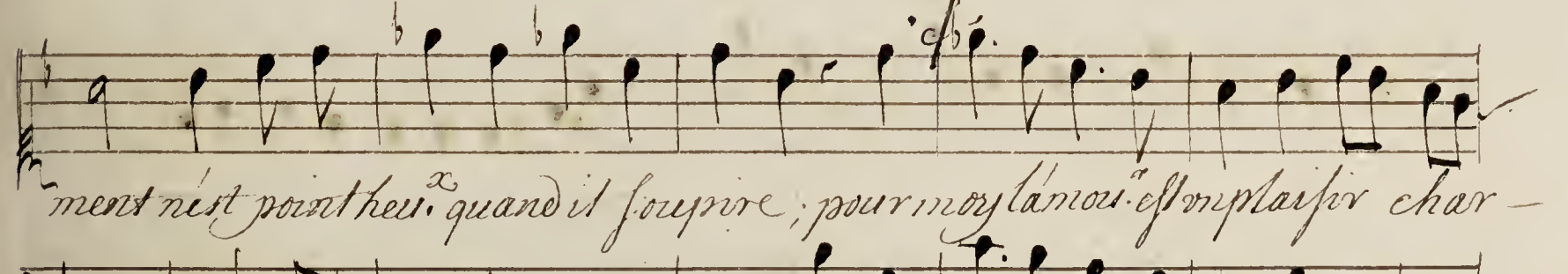
justes allarmes. Ne reconnoissez mal ma foy. Je renonce a tous pour vos char-

mes; et vous ne quittez rien pour moy. Je renonce a tout p<sup>r</sup> vos charmes; et vous ne

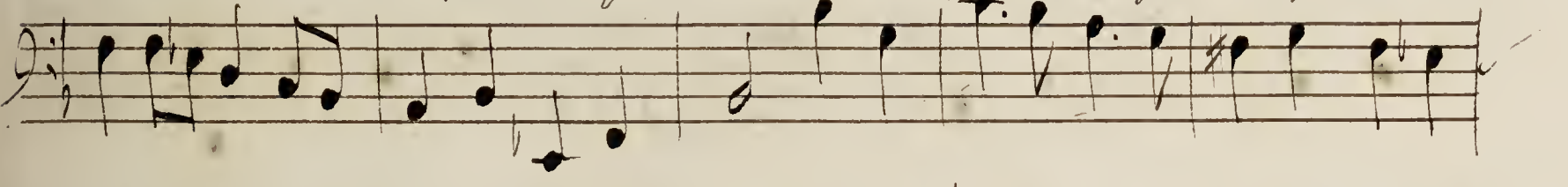
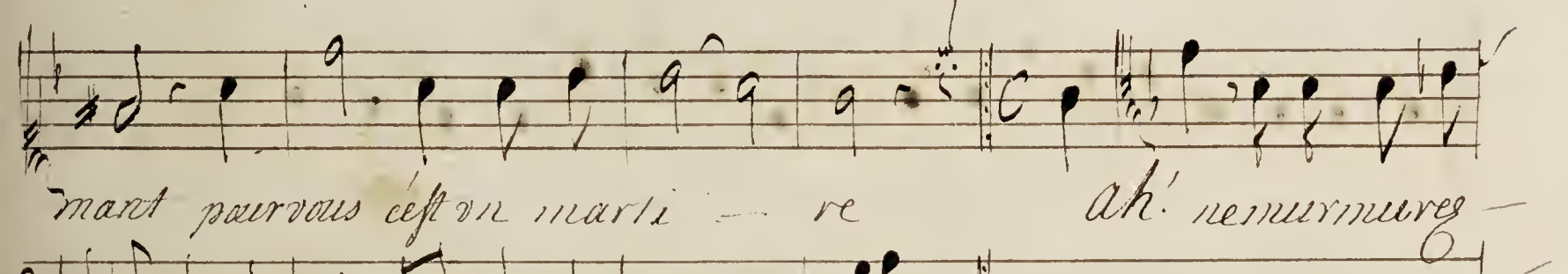
quittez rien pour moy. sortez de l'amourieux empire ce veue-



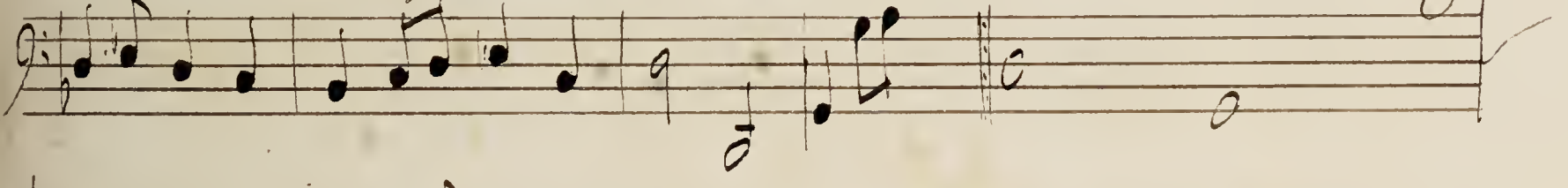
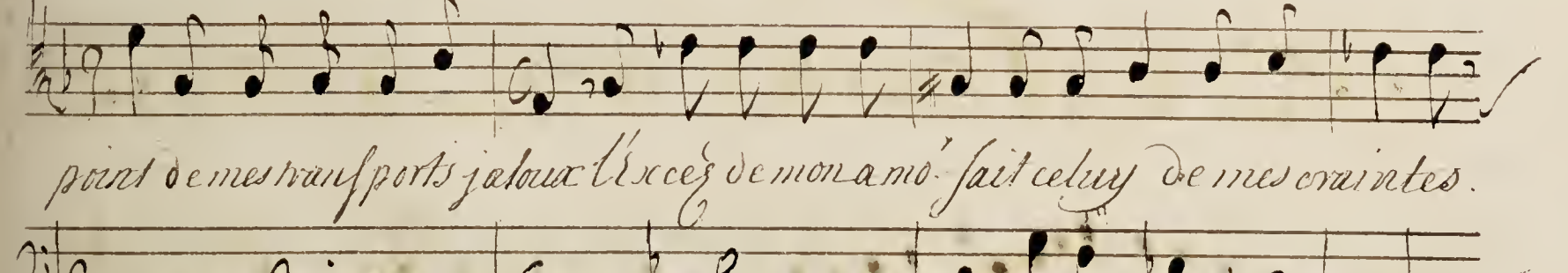
nez plus tranquille en aimant un coeur qui s'allarme aise

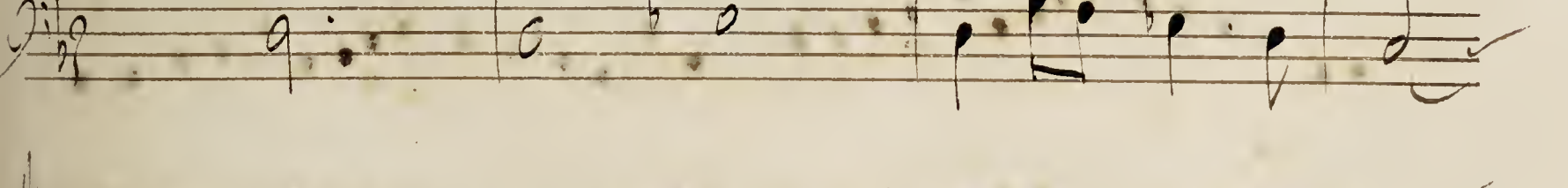
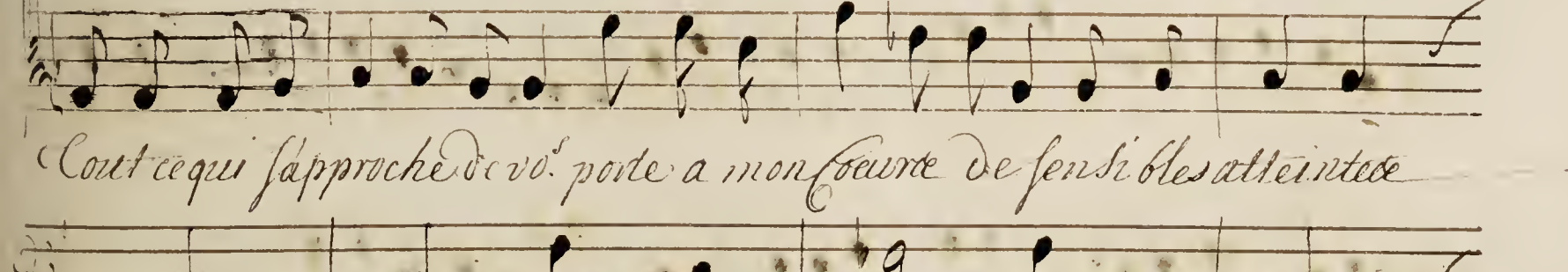
ment n'est point heur. quand il sourit; pour moi l'amour est un plaisir char

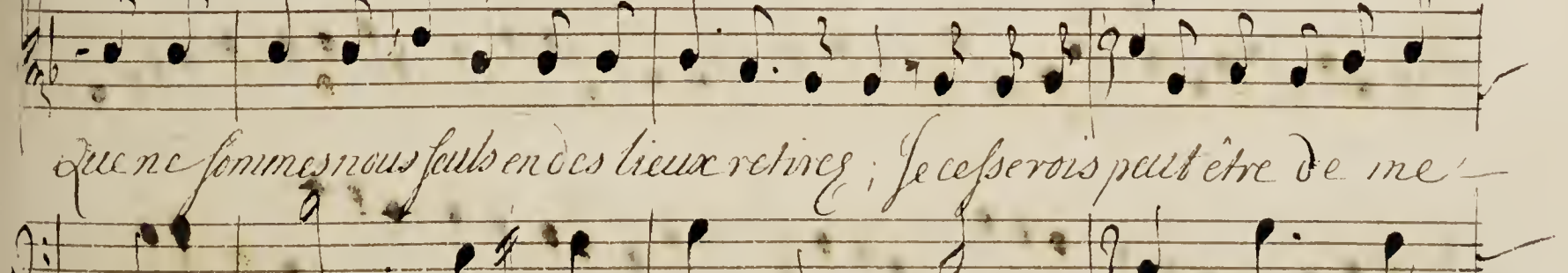
mant pour vous c'est un marti re ah! ne murmurez

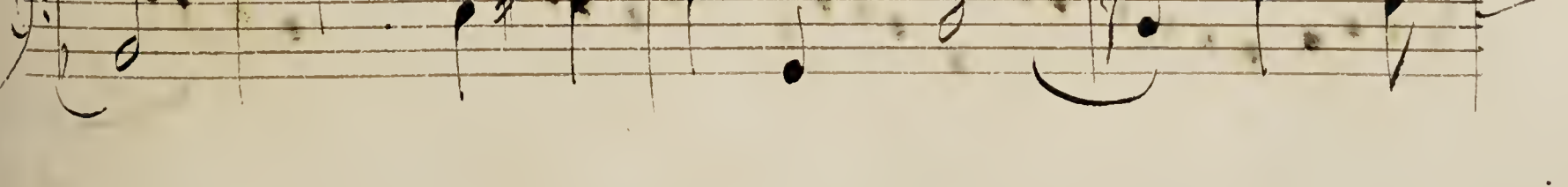
point de mes transports jaloux l'excès de mon amour fait celui de mes craintes.

Tout ce qui s'approche de voi. porte a mon coeur de sensibles atteintes

que ne sommes nous seuls en des lieux retirés; Je cesserois peut être de me



plaindre Plus vos appas y seroient ignorez moins j'aurois de haine a crain-

dre; plus vos appas y seroient j'ignorez moins j'aurois de haine a crain; On-

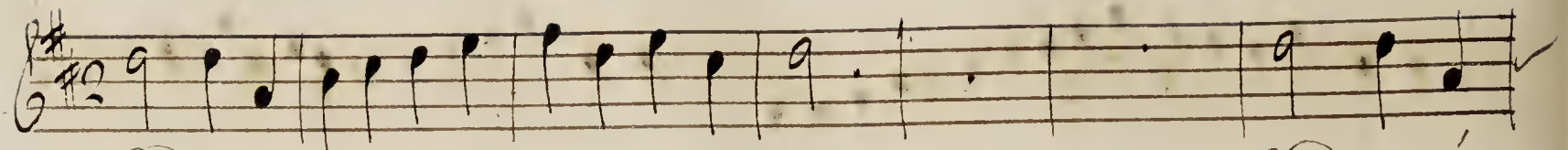
vient songez du moins que je suis prest de vous menager un coeur jaloux

Scene 2<sup>e</sup>

Marche de masque

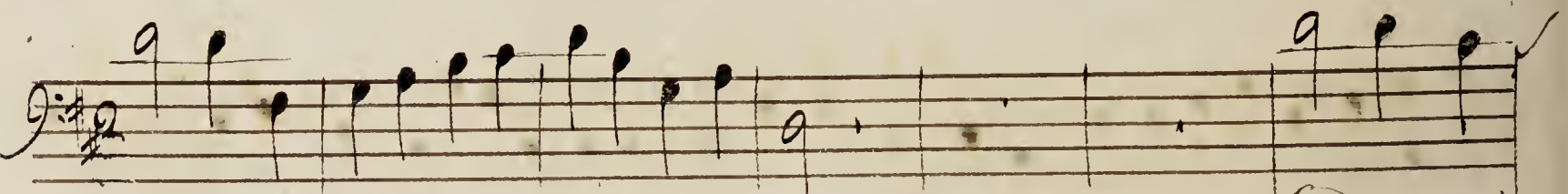
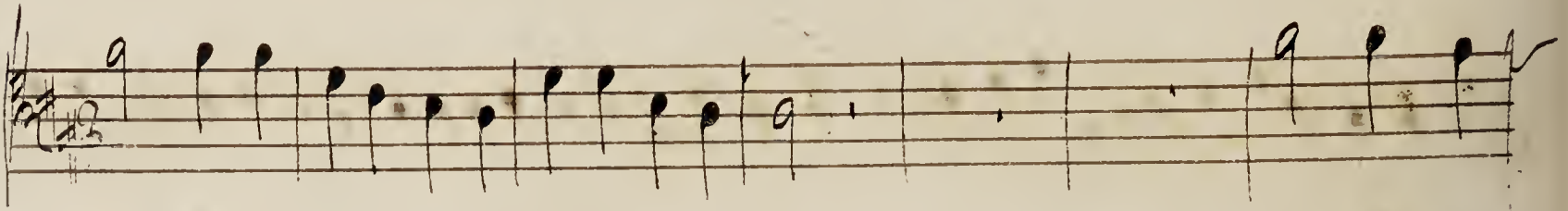
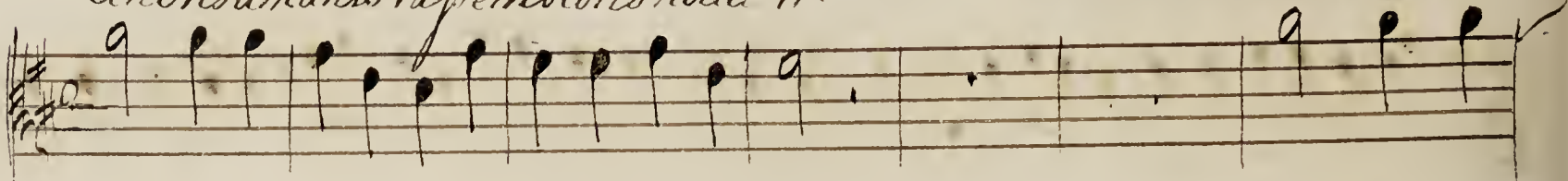






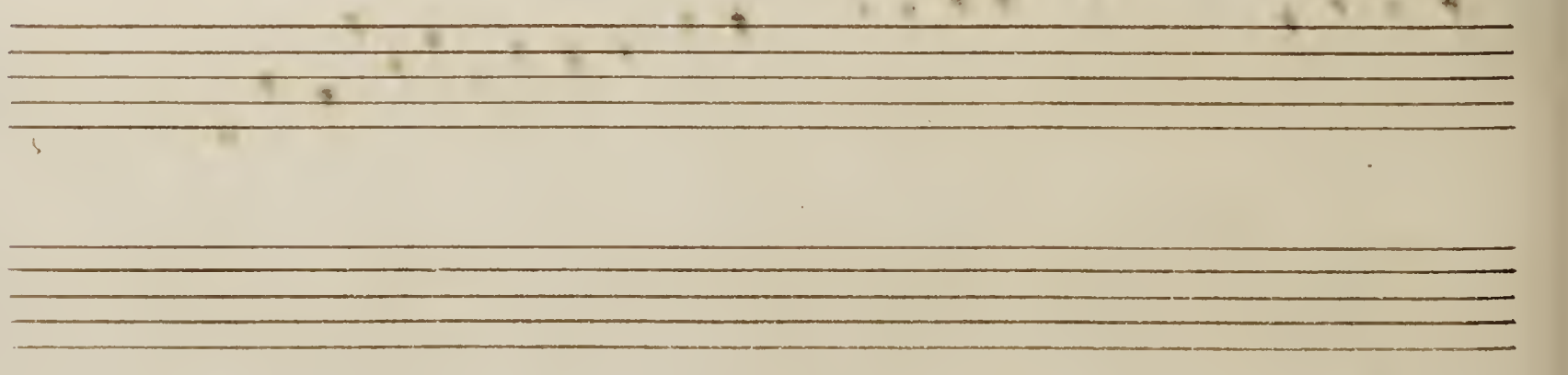
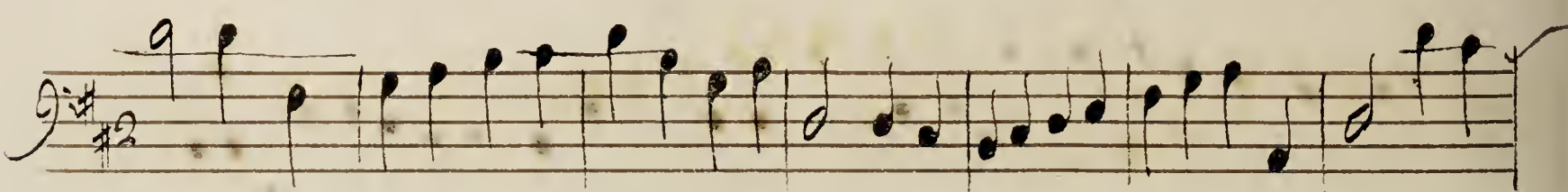
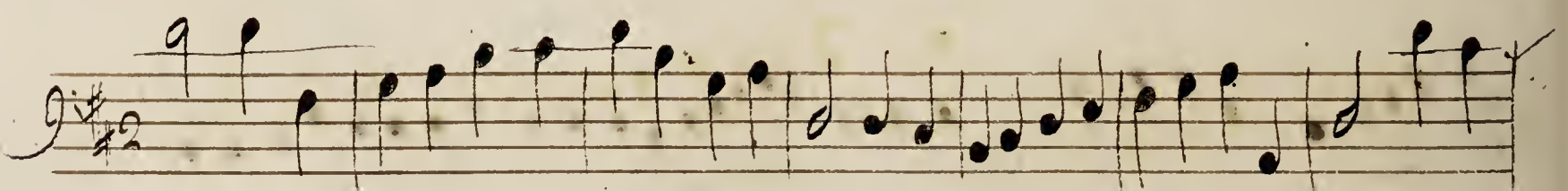
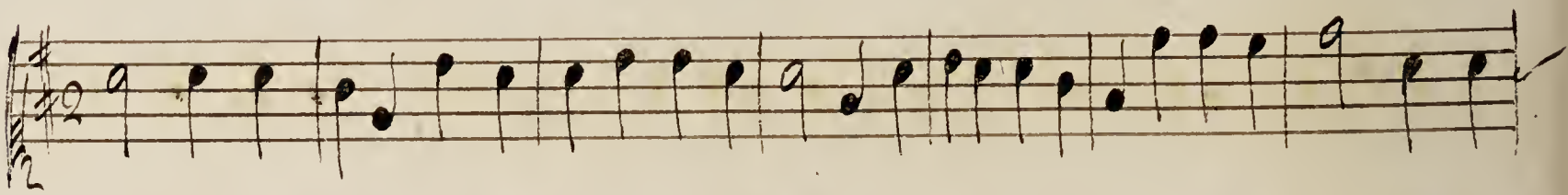
Cendres amants rassemblons nous. 8.

Cendres à



Cendres amants rassemblons nous. 8.

Cendres à



mants va semblons nous & pour les fœurs que l'ain. Enchaîne quel sejour peut

mants va semblons nous & pour les fœurs que l'ain Enchaîne quel sejour peut

*estre plus doux* *Cendres amants rassemblez*

*estre plus doux* *Cendres amants rassemblez*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are mostly quarter notes and half notes, with some rests.

nous Pour les coeurs que l'amor en chaine quel sejour peut estre plus

Handwritten musical notation on a single staff, continuing the melody from the first staff. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the melody. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp. The notes are mostly quarter notes and half notes.

nous Pour les coeurs que l'am<sup>r</sup> en chaine quel sejour peut estre plus

Handwritten musical notation on a single staff, continuing the melody. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the melody. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the melody. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the melody. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp. The notes are mostly quarter notes and half notes.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp. The notes are mostly quarter notes and half notes.

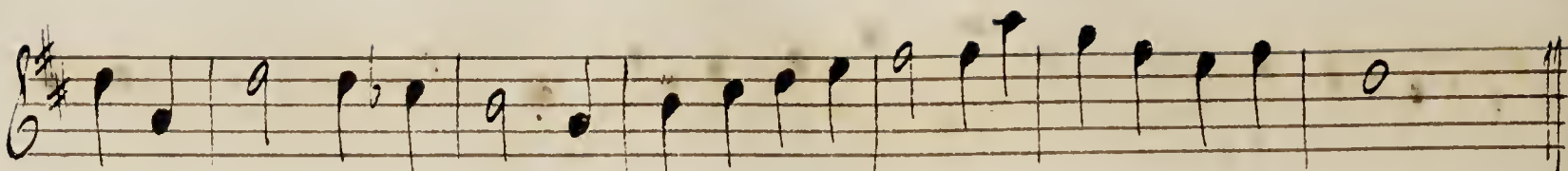
Four empty musical staves at the bottom of the page, with no notes or clefs.

*doux* S'il se trouve jery Des jaloux La

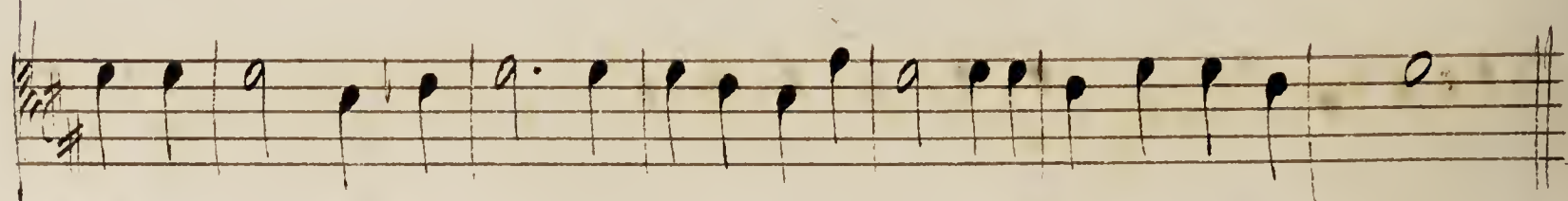
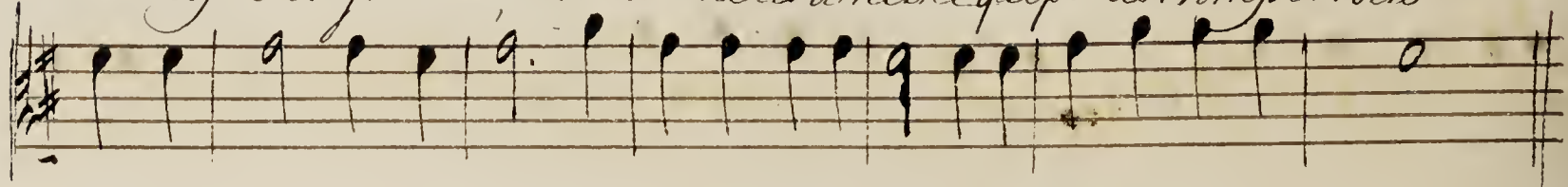
*doux* S'il se trouve jery Des jaloux la

*mour ne les a meine que pour les tromper tous; fil se-*

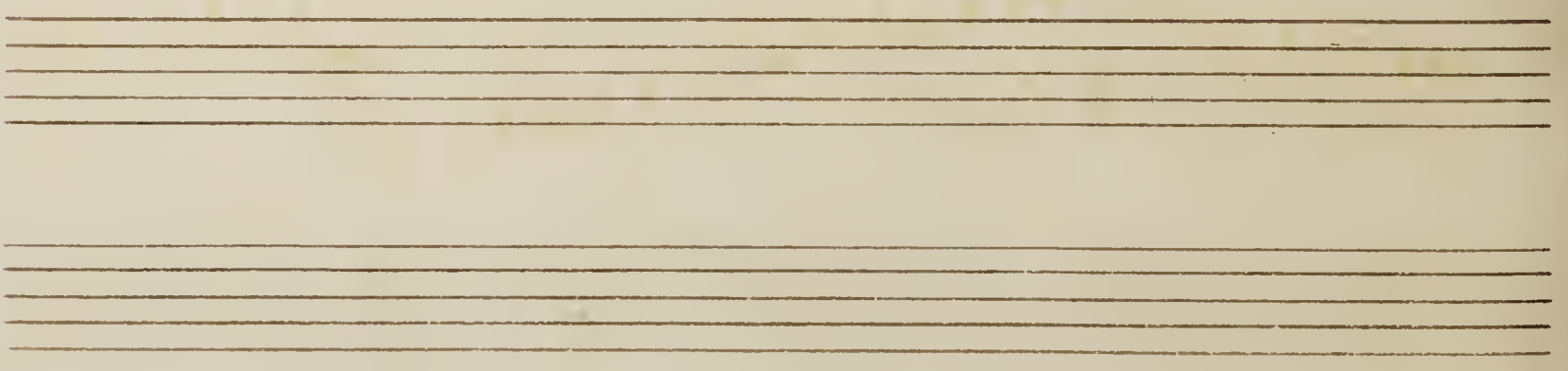
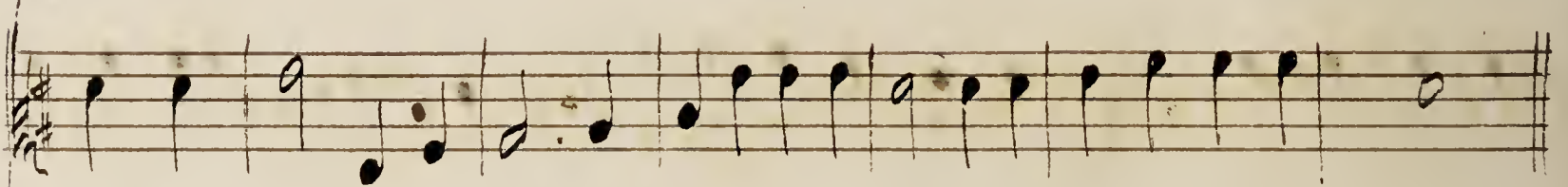
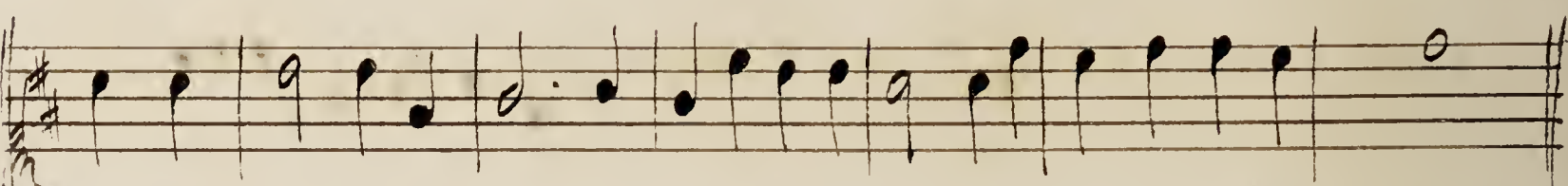
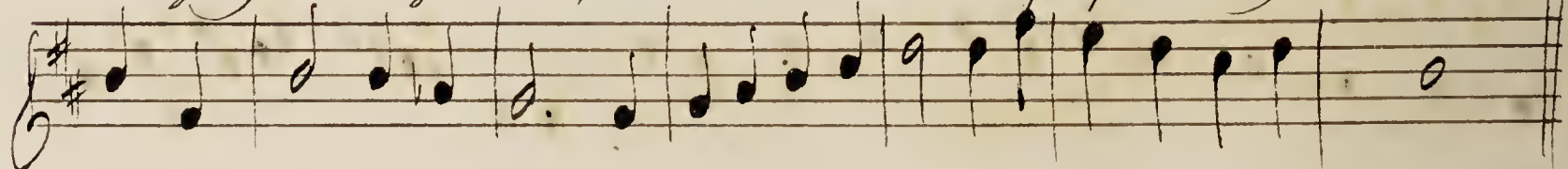
*mour ne les a meine que po<sup>r</sup> les tromper tous; fil se-*



*trouve icy Des jaloux l'amour ne les aime ne que p<sup>r</sup> les tromper tous*

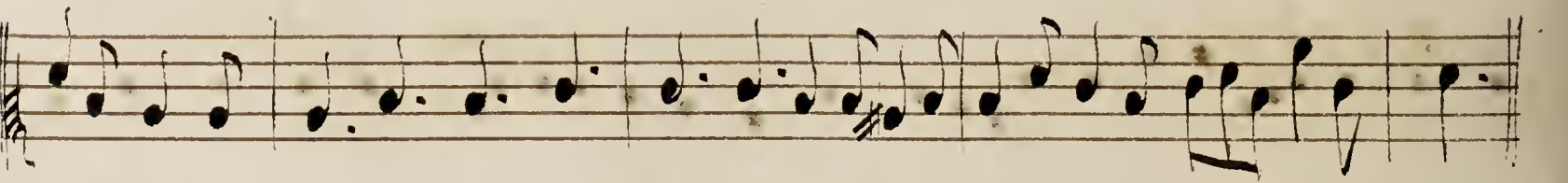
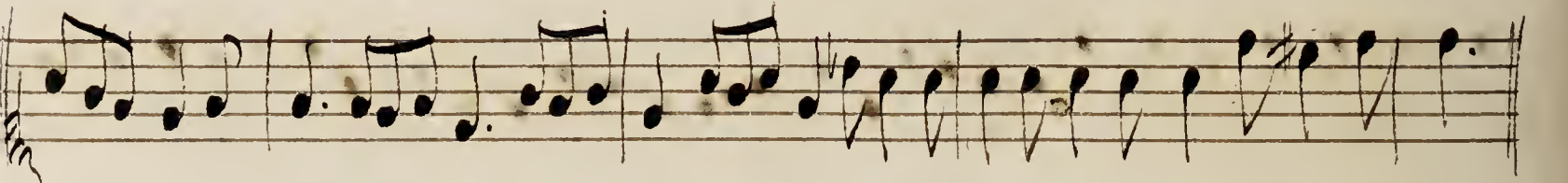
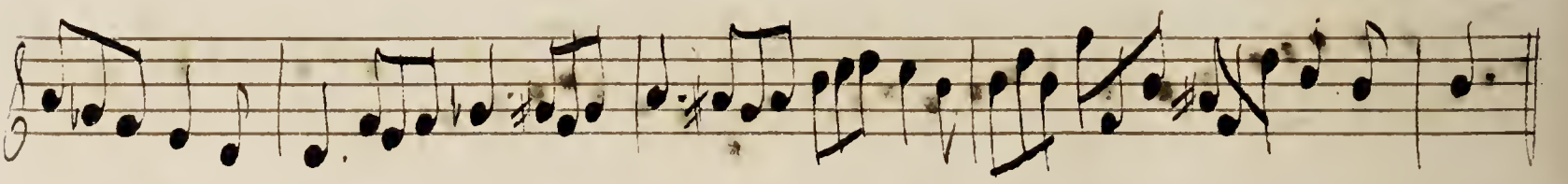
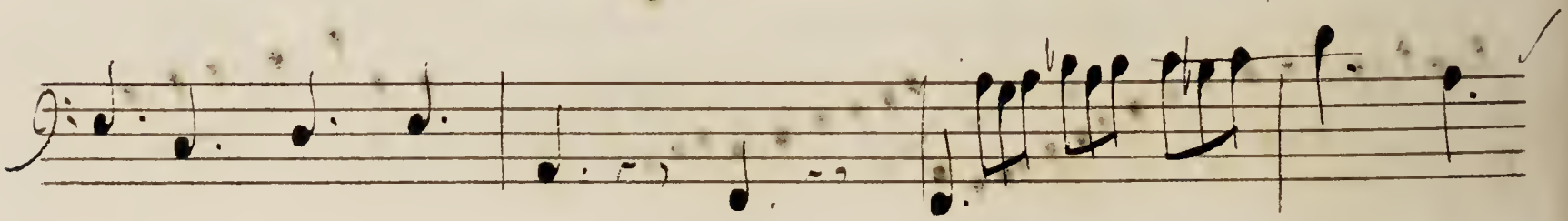
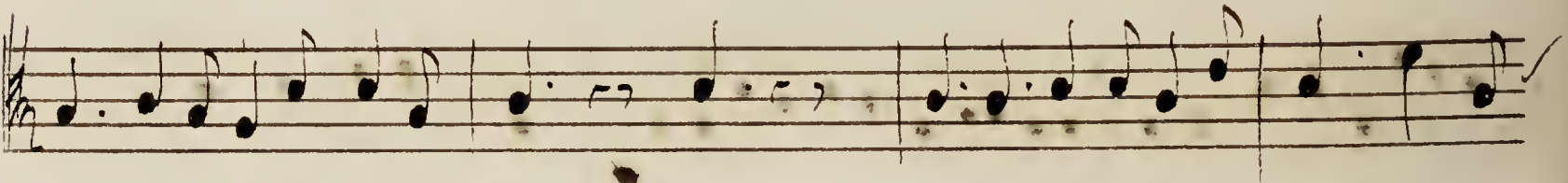
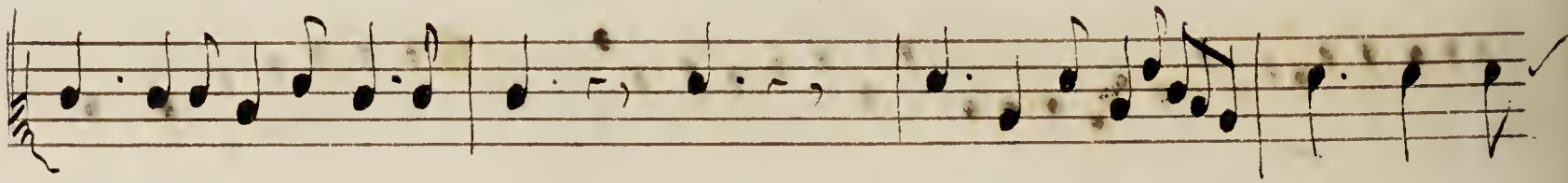
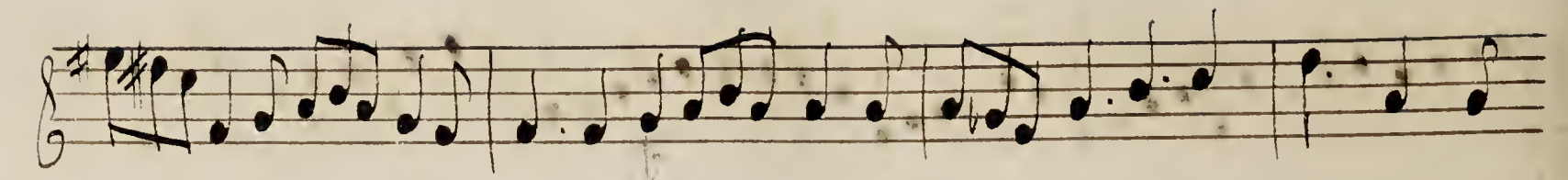


*trouve icy Des jaloux l'amour ne les aime ne que p<sup>r</sup> les tromper tous*



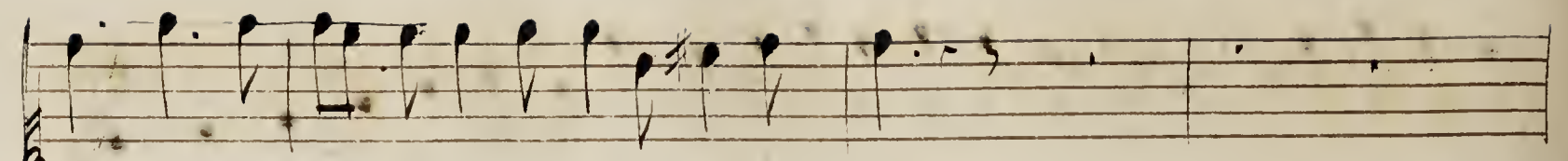


*Air Des masques,*

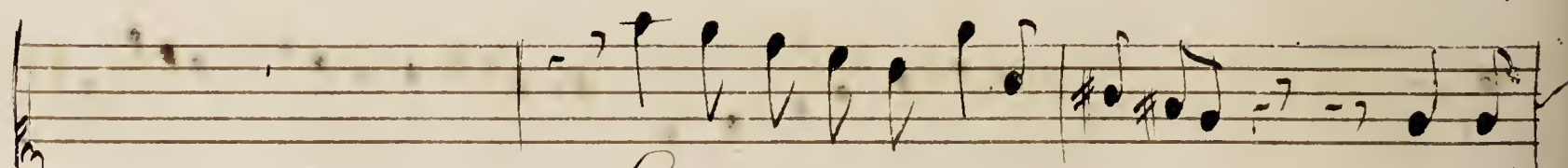
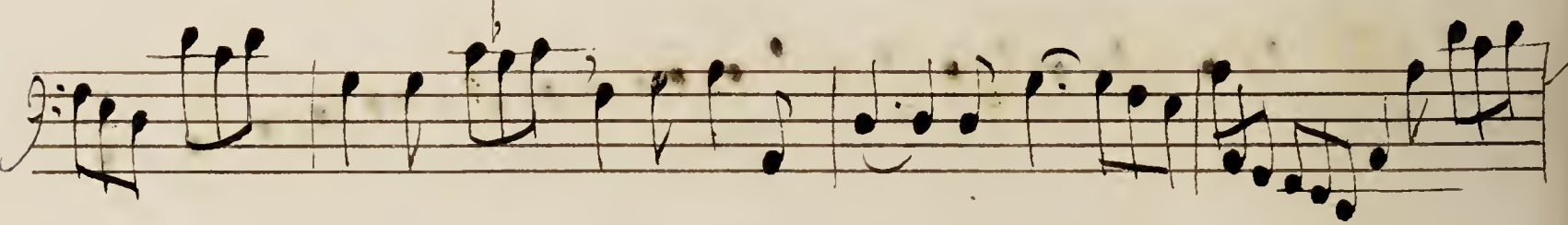
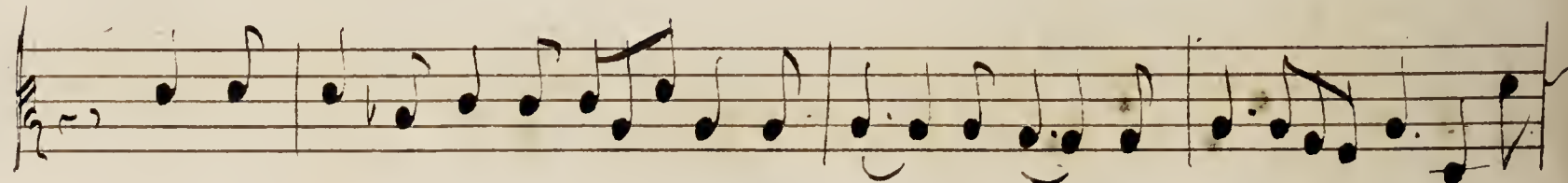
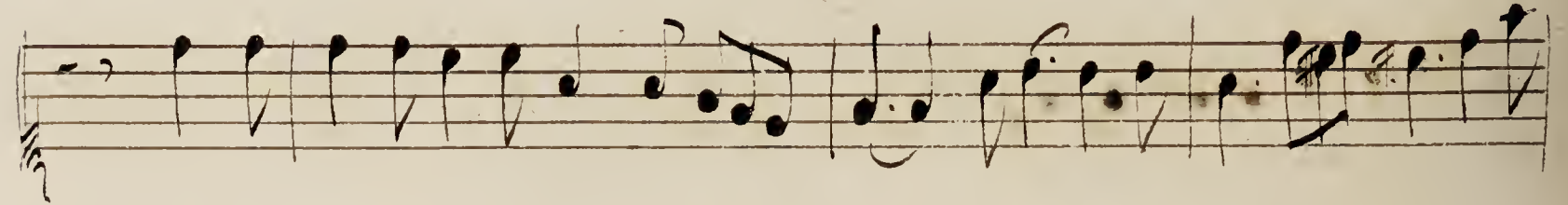
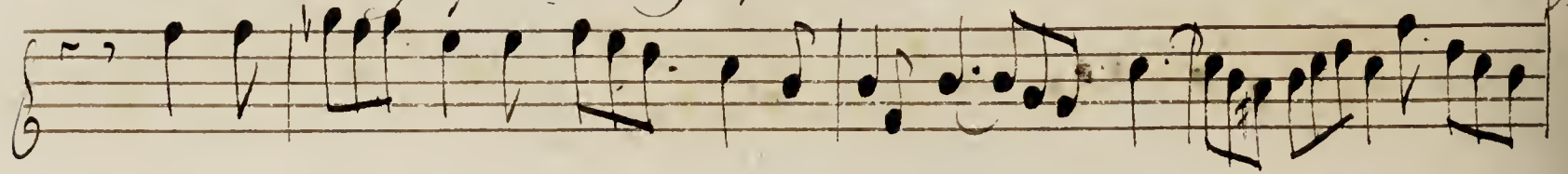


*ad un core*      *ad un cuore tutto geloso Deue amov negar pie*

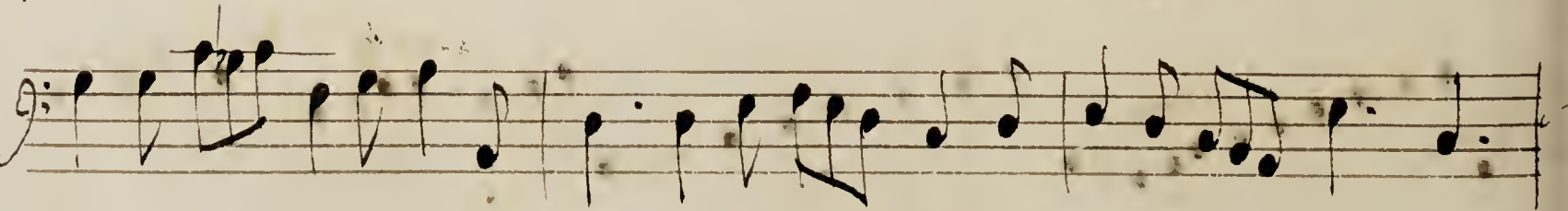
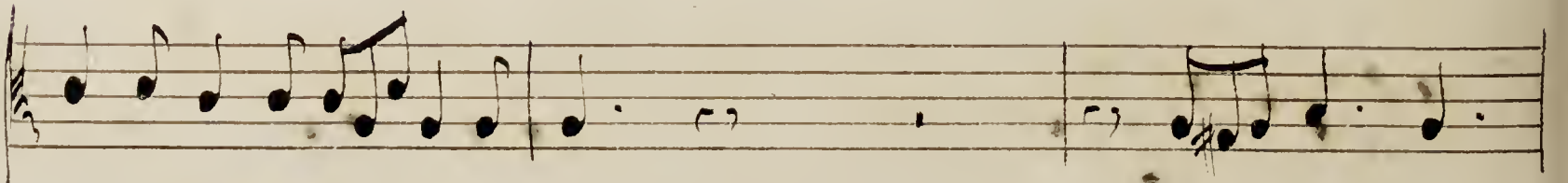
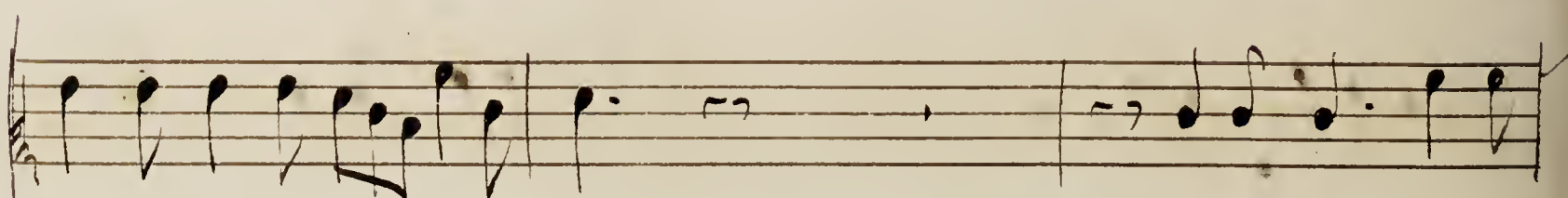
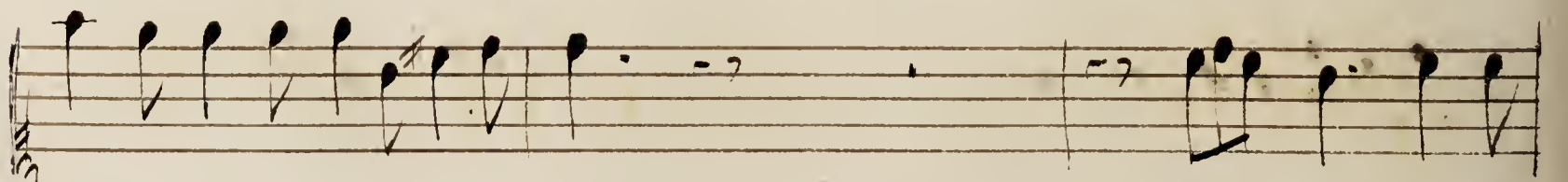
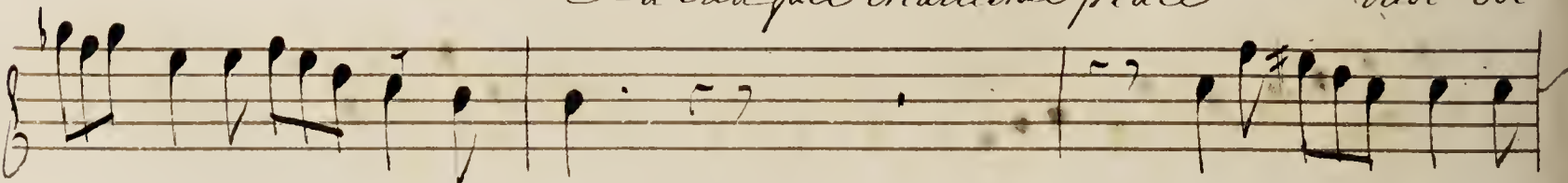
*ta!*      *Deue amov negar pieta*



*Deus amor ne garpieta ne garpieta*



*La sua face ch'alletta e piace vuol dol-*



Musical staff with notes and a fermata over a note.

*corra vuol dolcezza non crudelta! non crudel*

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

*ra; La sua face challetta epace vuol dol-*

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

cezza vuol dolcerza vuol dolcerza non crudelia no no no no non crudel

finta;

ad un cuore;

*Chaconne*

*haut bois*

*Seu. Reprend  
le Kondeau*

*Choeur à quatre: Partie De voix Et 5. partie de violons*

*formons d'aimables noeuds laissons no. Enflamer. Il n'est*

*formons d'aimables noeuds laissons no. Enflamer il n'est*

*permis icy que de rire Et d'aimer*

*permis icy que de rire Et d'aimer*



Banissons de ces lieux l'importune raison Elle vaud moins qu'une ai-

mable folie = un doux succès sied bien dans la jeune Sai-

son pour être heureux il faut qu'un cœur soit oublié

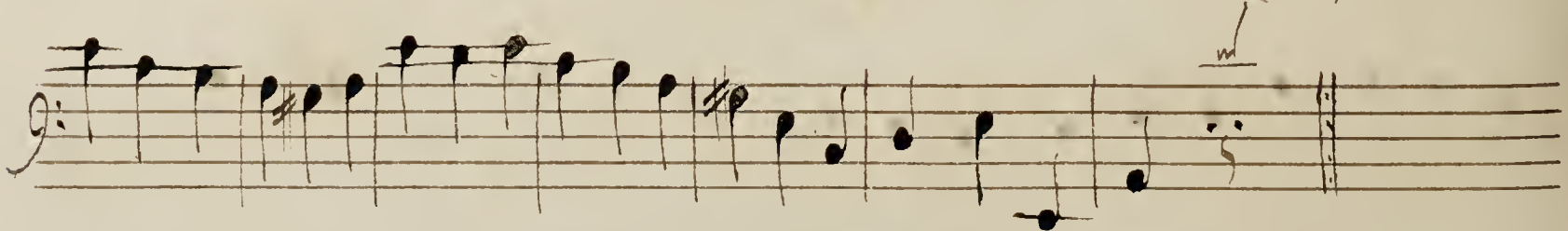
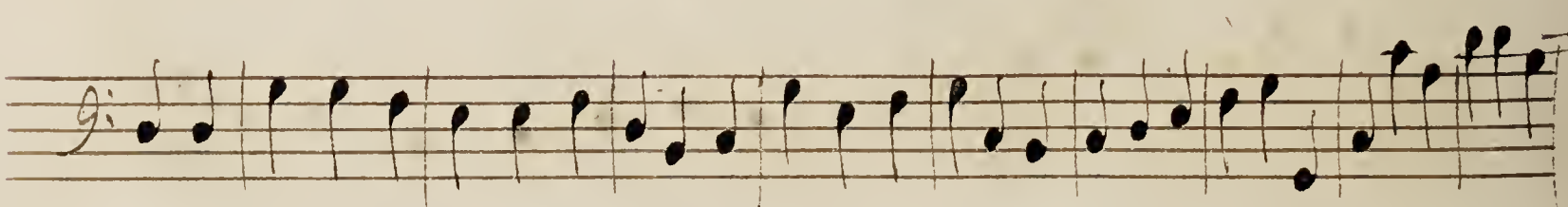
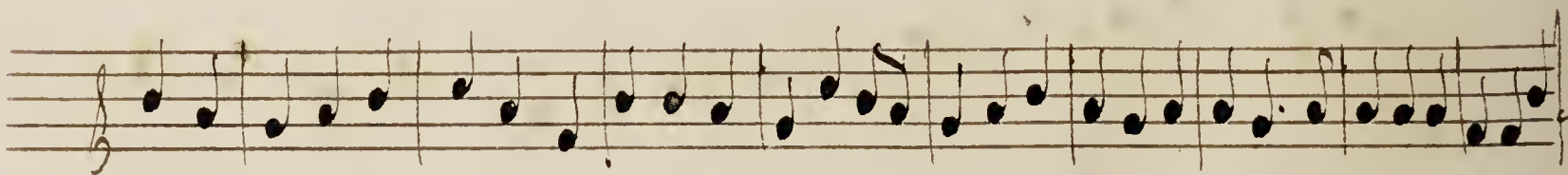
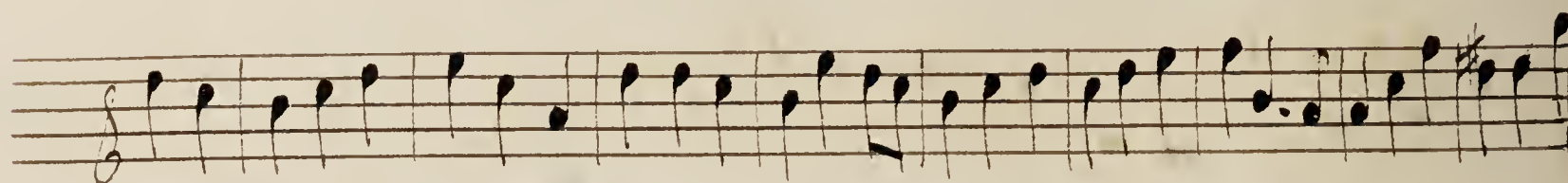
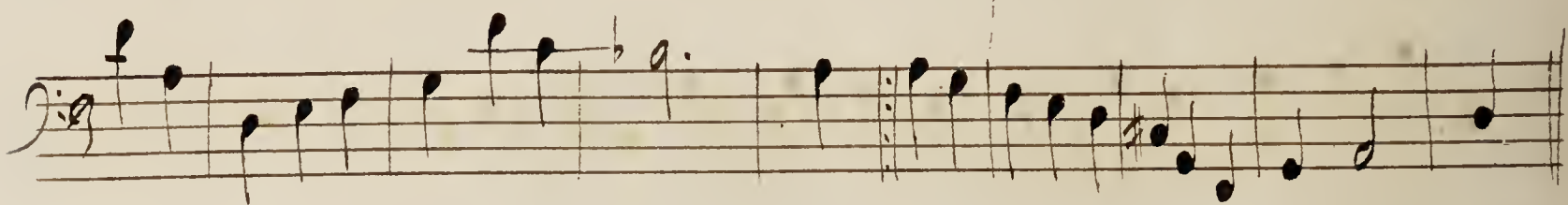
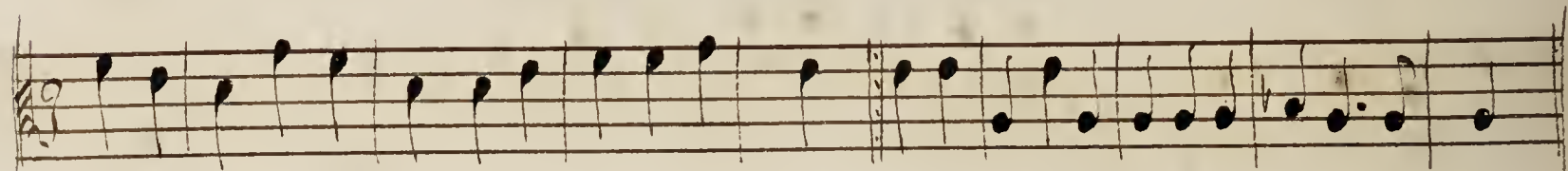
Rendez vous jeunes cœurs. redonnez vos Desirs tout vous ins-

pire un tendre badinage Ne préférez jamais la sa-

gesse aux plaisirs il vaut bien mieux être heureux qu'être sage



*Rondeau*



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#).

*Chœur* a quatre parties de voix Et 5. partie De violon

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The lyrics "Livrions nous aux plaisirs il n'est rien de plus Doux pour qui" are written above the staff.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The lyrics "Livrions nous aux plaisirs il n'est rien de plus Doux pour qui" are written above the staff.

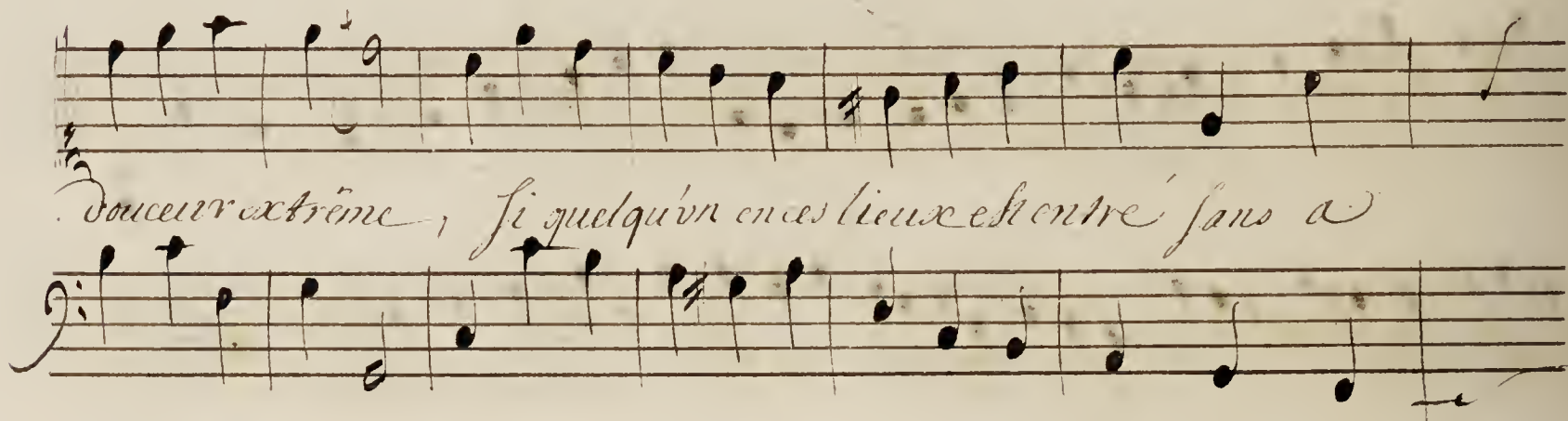
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The lyrics "seroient ils faits si ce n'estoit pour nous" are written below the staff, with "Fin" written above the staff.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The lyrics "seroient il faits si ce n'estoit pour nous" are written below the staff, with "Fin" written above the staff.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The lyrics "seroient il faits si ce n'estoit pour nous" are written below the staff, with "Fin" written below the staff.



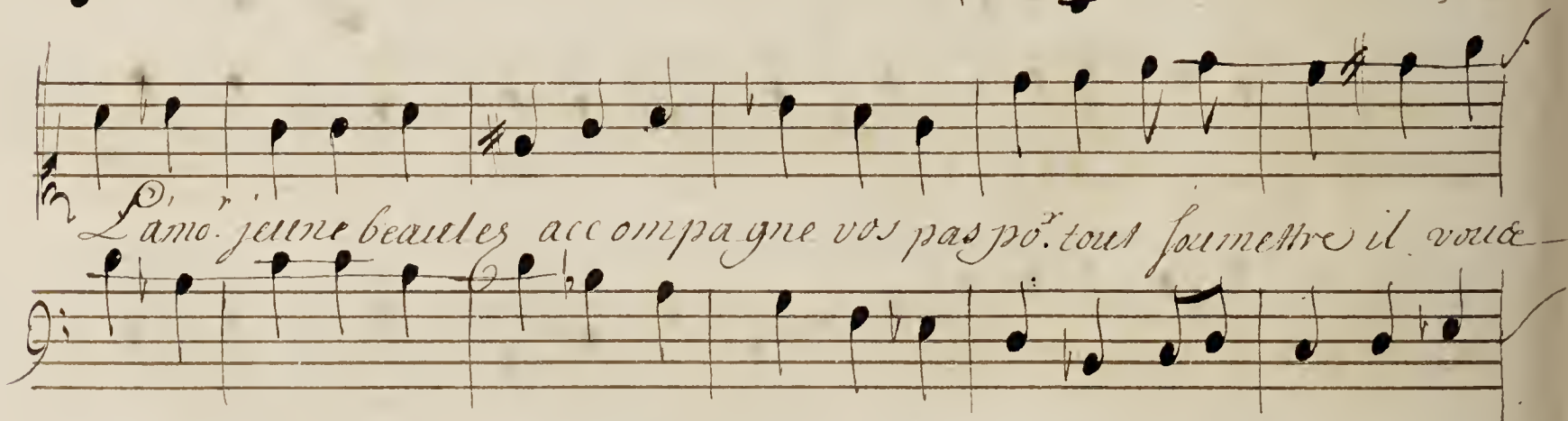
*Mille amours Déguisez dans ce charm. séjour comblez nos cœurs d'une*



*douceur extrême, si quelqu'un en ces lieux est entré sans a*



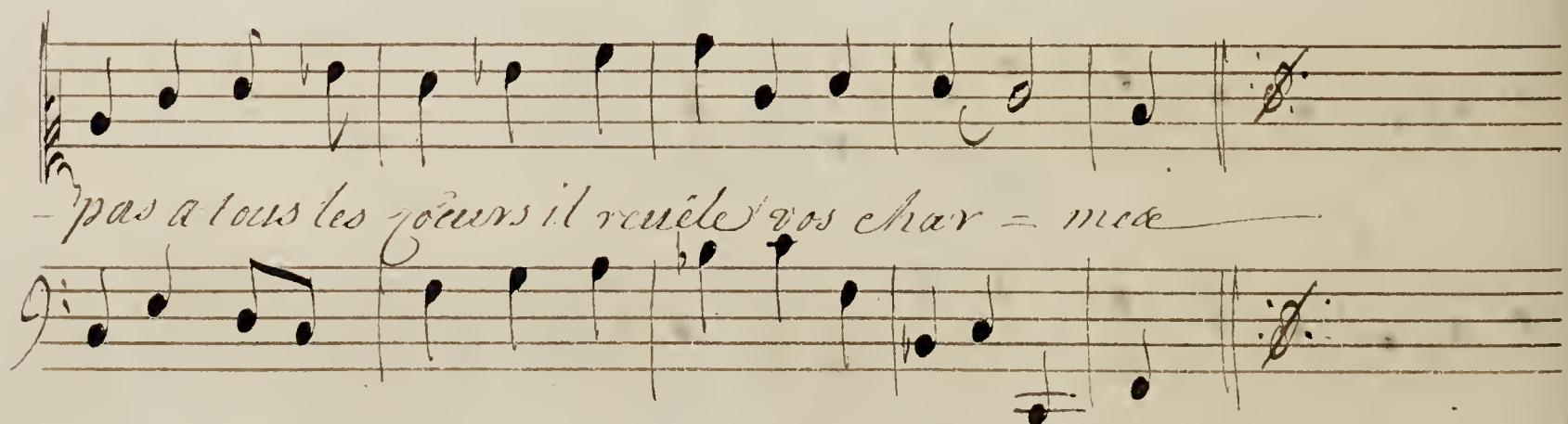
*-mours ne croyons pas qu'il en forte De mê - me*



*L'amor. jeune beautés accompa gne vos pas pō. tout soumettre il voue*



*preste ses ar - mes C'est vainement qu'aux yeux vō. sachez mille ap*



*-pas a tous les jours il révèle vos char - mes*

*air*

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and clefs, typical of an 18th-century manuscript.

*une femme Dubal.*

*p.*

*Si scherzi siriva*

*Si scherzi siriva si scher*

Handwritten musical score for the second system, consisting of seven staves. The notation includes various note values, rests, and clefs. The lyrics are written in Italian and are placed below the staves.

Musical staff with notes and rests.

ri si ri - da si pensia goder - si

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

pensia goder si scherzi si ri = da si pensia goder

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

*pensi a godar* *Si scher* *zi si*

*ri* *da si pensi a goder* *Si pensi a goder si pensi a go*



der,

*Si pensi agoder?*

The image shows a page of handwritten musical notation on ten staves. The first staff begins with the lyrics "der," and "Si pensi agoder?". The second staff contains the lyrics "Gia sotto le piume da". The notation includes various note values, rests, and clefs, typical of a handwritten musical score. The paper shows signs of age and wear.

*ligero nume*                      *pernoisi matura*                      *pernoi pernoisi ma-*

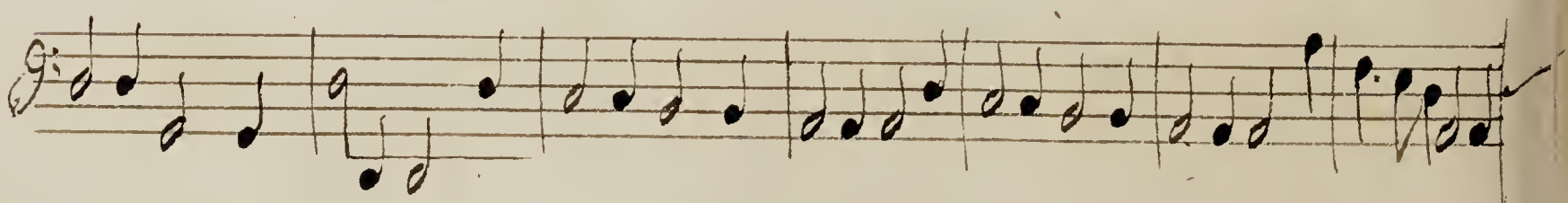
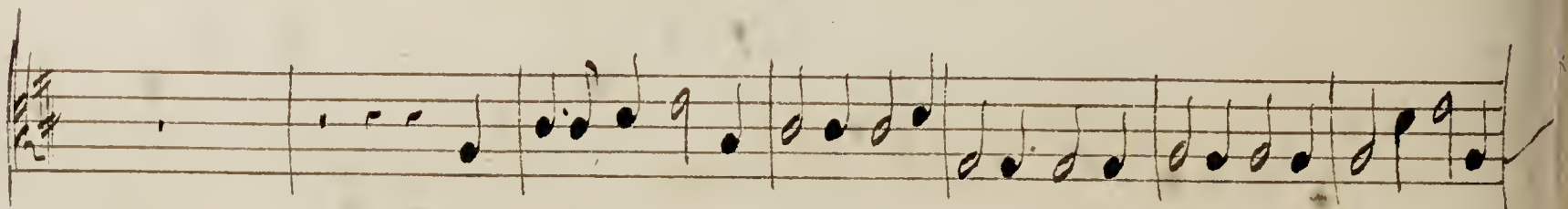
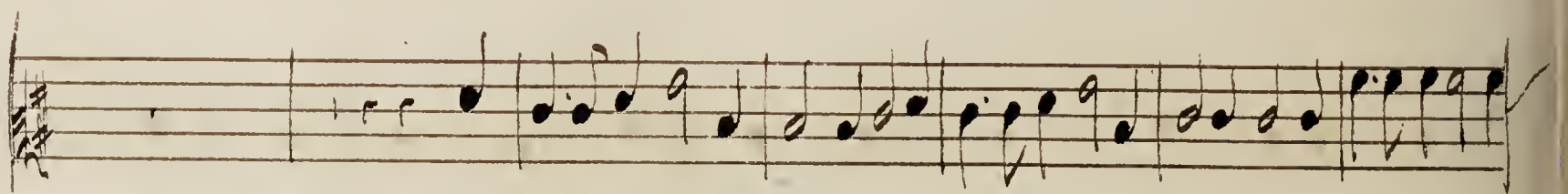
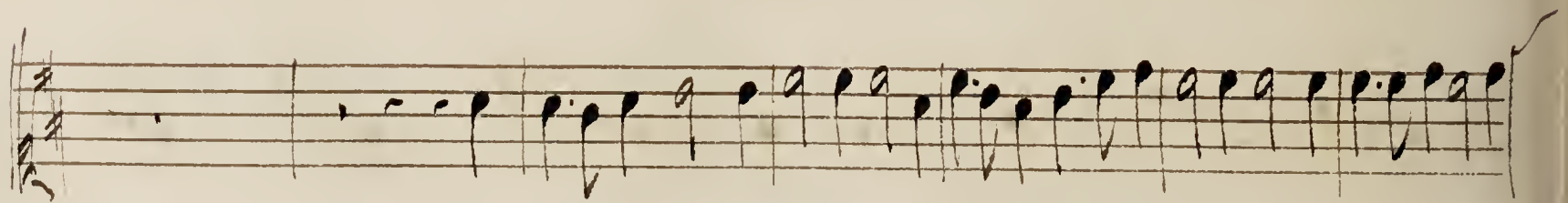
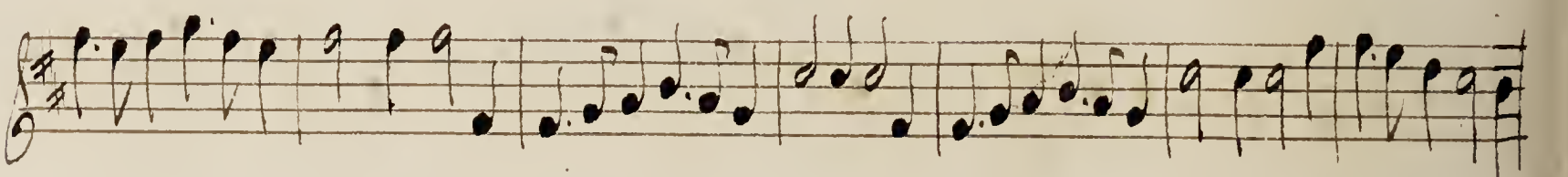
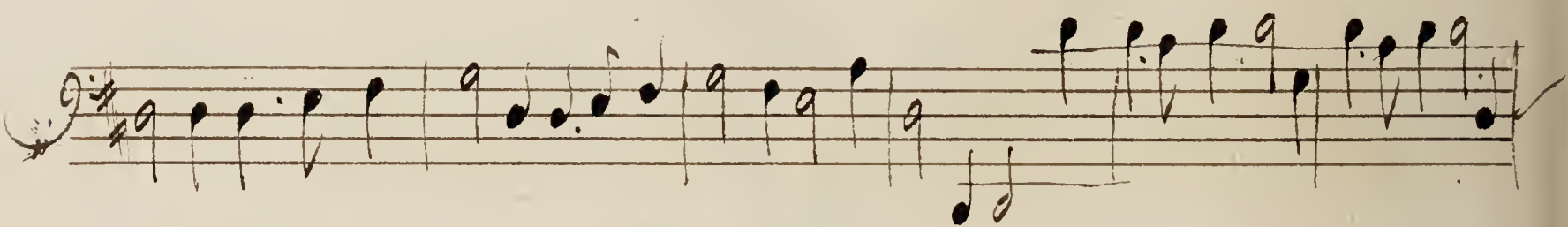
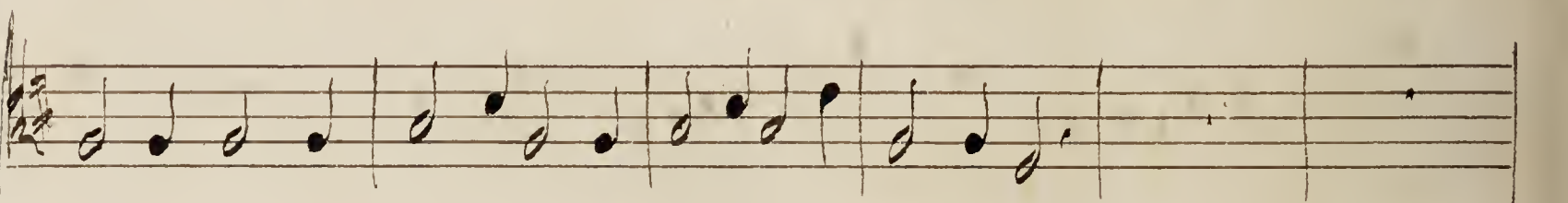
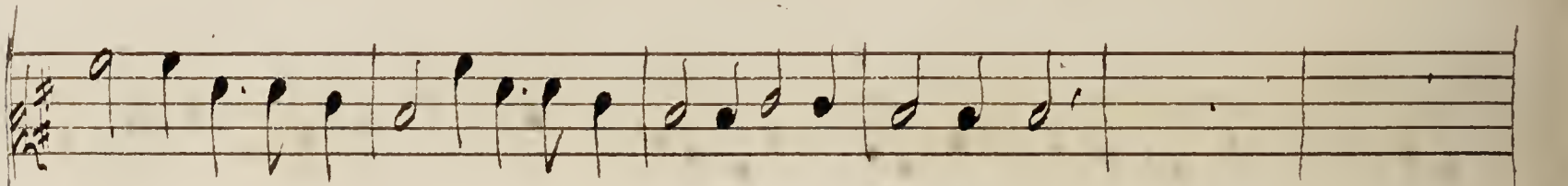
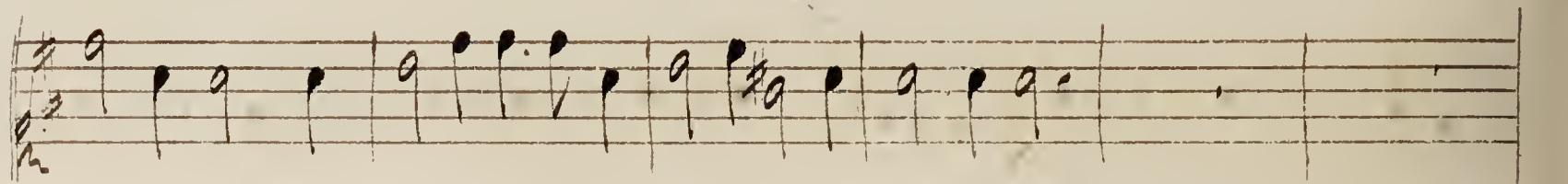
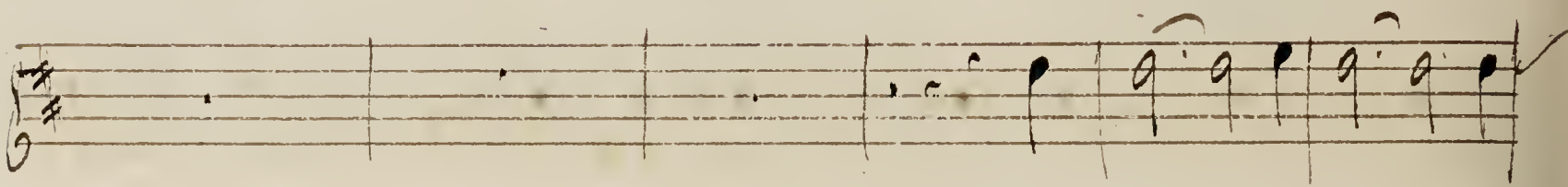
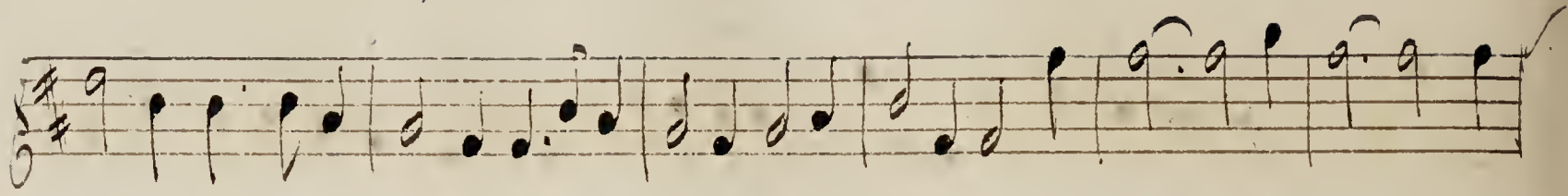
*tura lacerbo piacer lacerbo piacer*                      *Sischerzi*

*Laforlana*

Handwritten musical score for 'Laforlana'. It consists of five staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is in alto clef with a key signature of one sharp and a 6/4 time signature. The third staff is in tenor clef with a key signature of one sharp and a 6/4 time signature. The fourth staff is in bass clef with a key signature of one sharp and a 6/4 time signature. The fifth staff is in bass clef with a key signature of one sharp and a 6/4 time signature. The music is written in a cursive style with various note values and rests.

*Fin.*

Handwritten musical score for 'Fin.'. It consists of five staves of music. The first staff is in treble clef with a key signature of one sharp and a 6/4 time signature. The second staff is in alto clef with a key signature of one sharp and a 6/4 time signature. The third staff is in tenor clef with a key signature of one sharp and a 6/4 time signature. The fourth staff is in bass clef with a key signature of one sharp and a 6/4 time signature. The fifth staff is in bass clef with a key signature of one sharp and a 6/4 time signature. The music is written in a cursive style with various note values and rests.



This page of handwritten musical notation, numbered 88, contains ten staves of music. The notation is written in a cursive style on aged paper. The key signature is one sharp (F#), and the time signature is 9/8. The staves are arranged as follows:

- Staff 1: Treble clef, begins with a treble clef sign and a key signature of one sharp. It contains a single melodic line.
- Staff 2: Treble clef, begins with a treble clef sign and a key signature of one sharp. It contains a single melodic line.
- Staff 3: Treble clef, begins with a treble clef sign and a key signature of one sharp. It contains a single melodic line.
- Staff 4: Treble clef, begins with a treble clef sign and a key signature of one sharp. It contains a single melodic line.
- Staff 5: Bass clef, begins with a bass clef sign and a key signature of one sharp. It contains a single melodic line.
- Staff 6: Treble clef, begins with a treble clef sign and a key signature of one sharp. It contains a single melodic line.
- Staff 7: Treble clef, begins with a treble clef sign and a key signature of one sharp. It contains a single melodic line.
- Staff 8: Treble clef, begins with a treble clef sign and a key signature of one sharp. It contains a single melodic line.
- Staff 9: Treble clef, begins with a treble clef sign and a key signature of one sharp. It contains a single melodic line.
- Staff 10: Bass clef, begins with a bass clef sign and a key signature of one sharp. It contains a single melodic line.

The music consists of various rhythmic values, including eighth and sixteenth notes, and rests. The notation is clear and legible, with some ink bleed-through visible from the reverse side of the page.

Handwritten musical score for the first system, consisting of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one sharp (F#). The music consists of several measures of notes and rests, ending with a double bar line.

Handwritten musical score for the second system, consisting of one staff in treble clef with a key signature of one sharp (F#). The music features a melodic line with some slurs and accents, ending with a double bar line.

*Mouset*

Handwritten musical score for the third system, consisting of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music consists of several measures of notes and rests, ending with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes.

Scenes. Olympia

Qu'est Devenu le jaloux qui m'obsède

C'est quel est le sujet De son Eloignement, aurait il reconnu l'ardeur qui

me possède; mes regards n'ont ils pas decouvert mon amant.

Peut estre de nos yeux la douce intelligence n'a pu garder le se

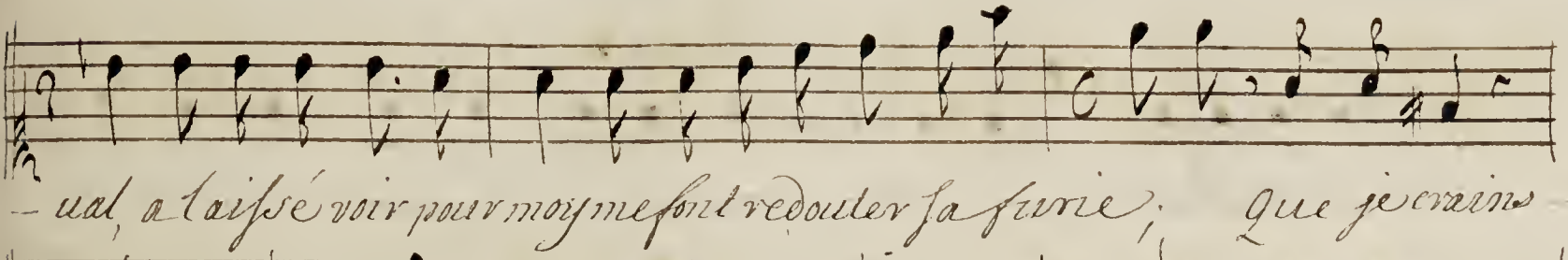


cret de nos coeur ces jadiscrets temoins; de nos tendres langueurs out en fin rom

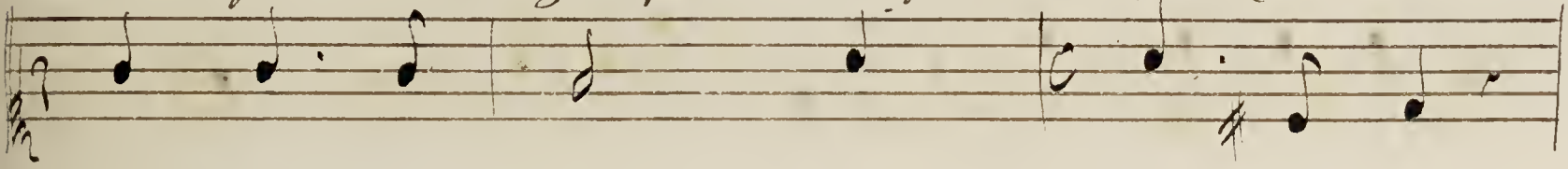
ou le filen = ces ces jadiscrets temoins de nos tendres langueurs

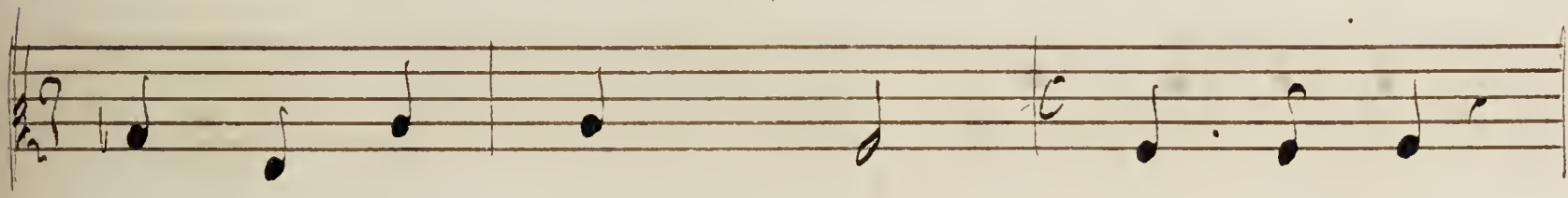
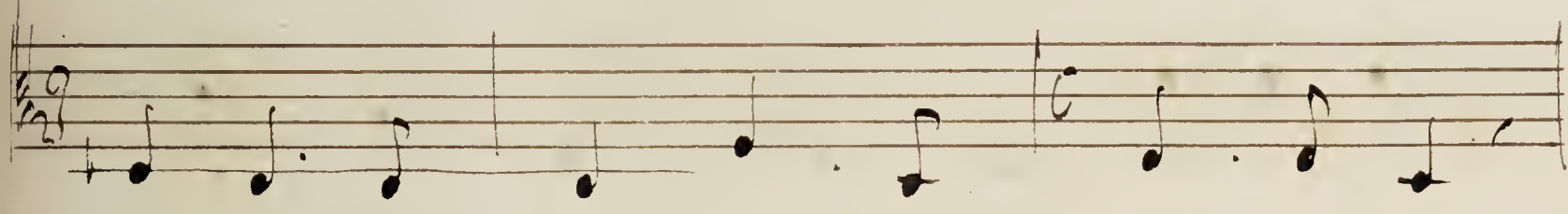
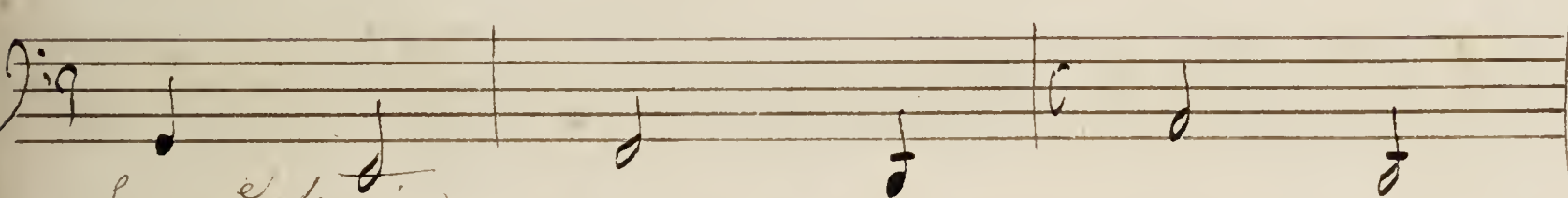
*on Enfin rompu le filen — ce ah faut il qu'une injuste*

*Toy Destinée a ce jaloux le reste de ma vie. les soins que son Pi*

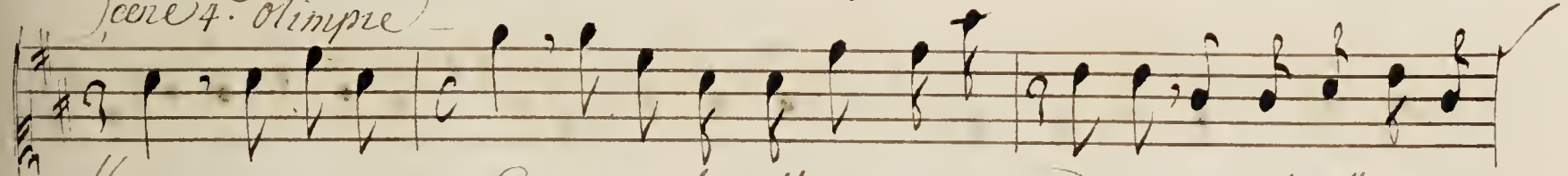


ual, a laissé voir pour moy me fort redouter sa furie; que je crains

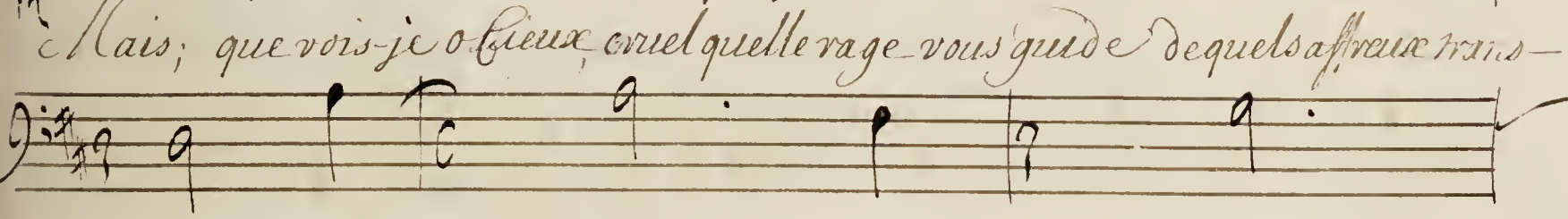


Scene 4. Olimpie



Mais; que vois-je o Dieux, cruel quelle rage vous guide de quels affreux trans-

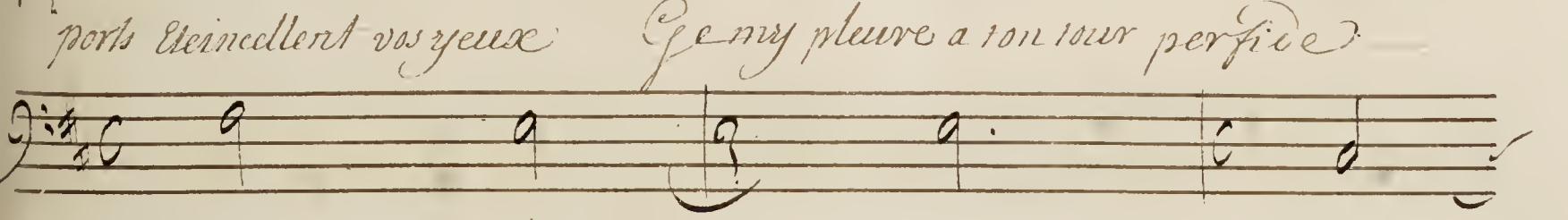


ports Etincellent vos yeux Je me pleure a son tour perfide

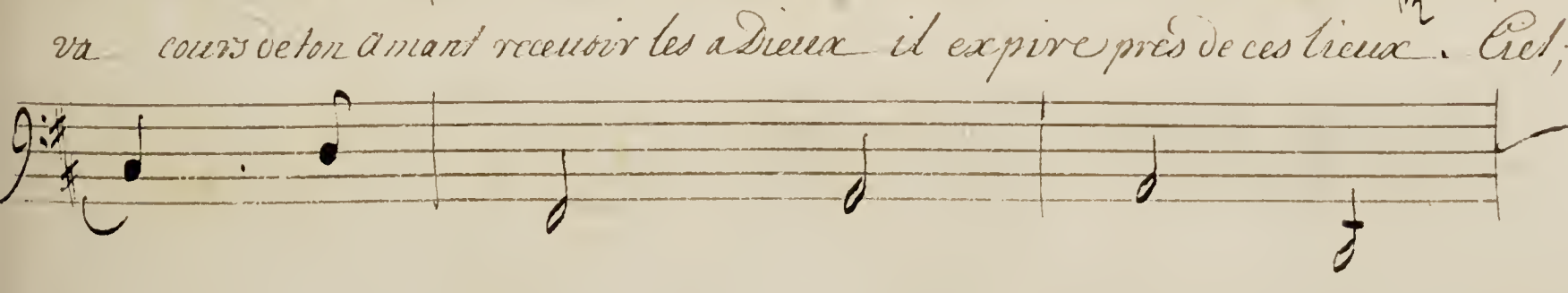
Octave



ports Etincellent vos yeux Je me pleure a son tour perfide

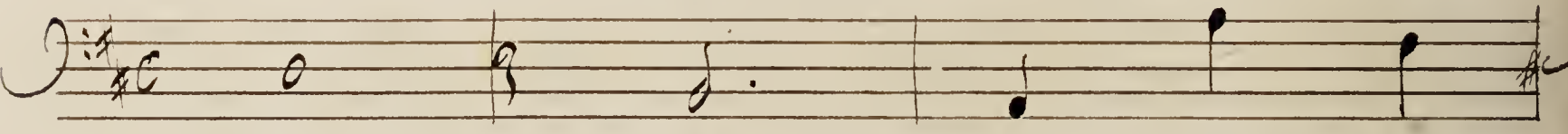
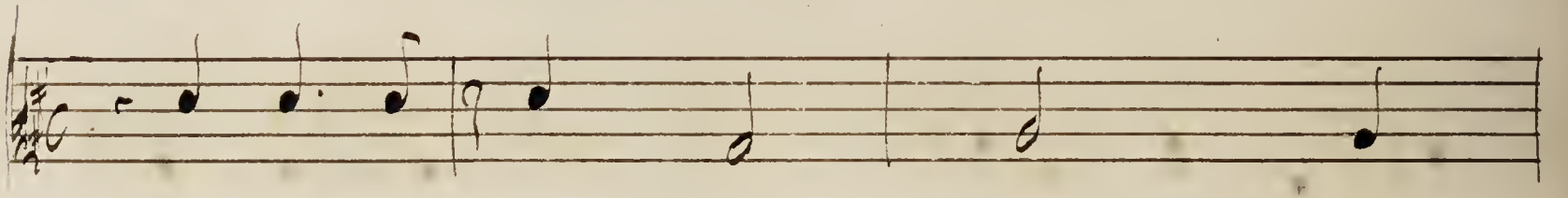
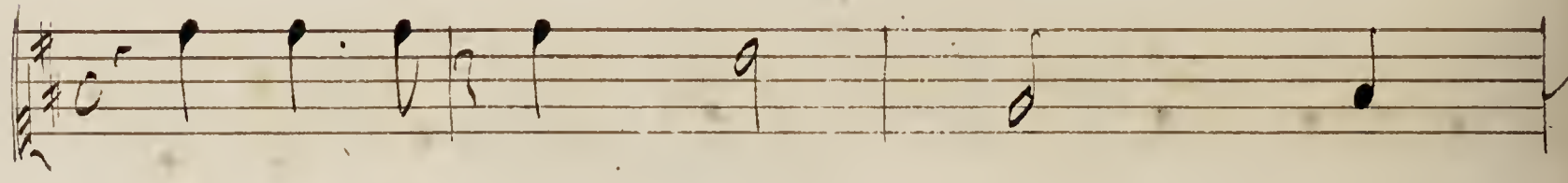



va cours de ton amant recevoir les a Dieux il expire près de ces lieux. Ciel;

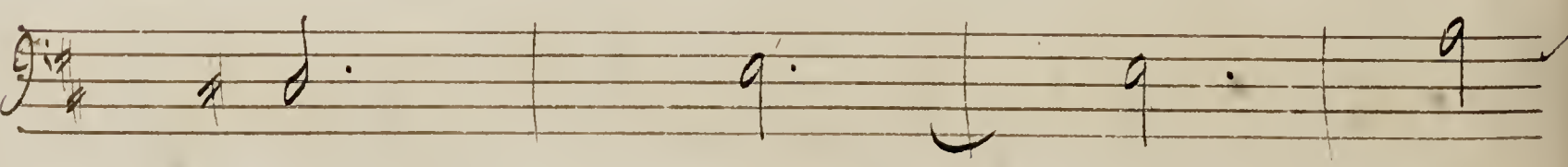
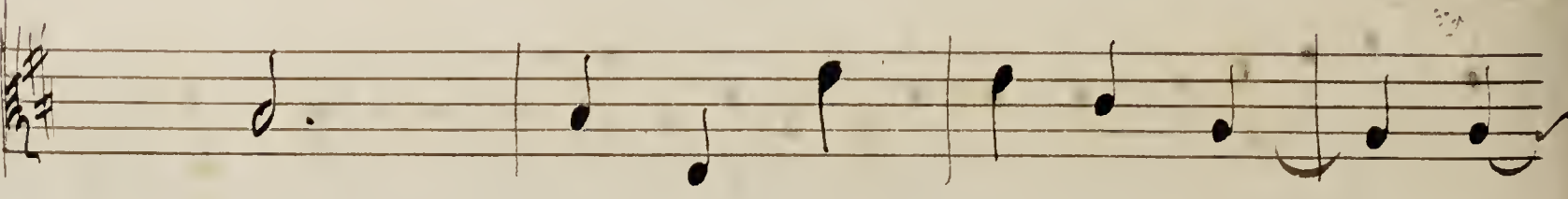
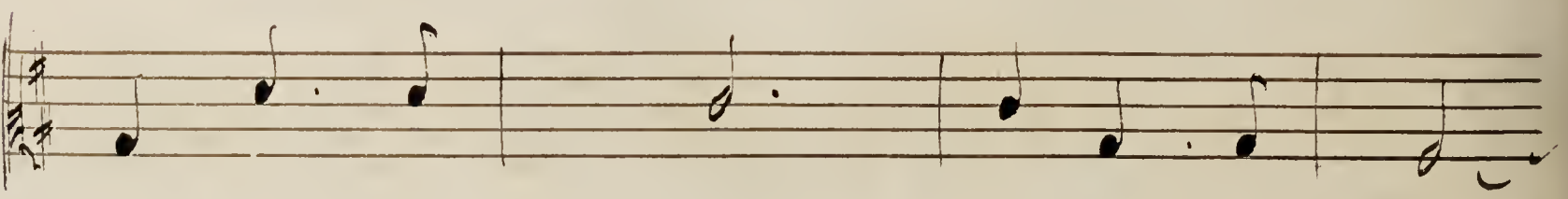




*Et bin malheureux En douvray je En core sa douleur m'en dit*

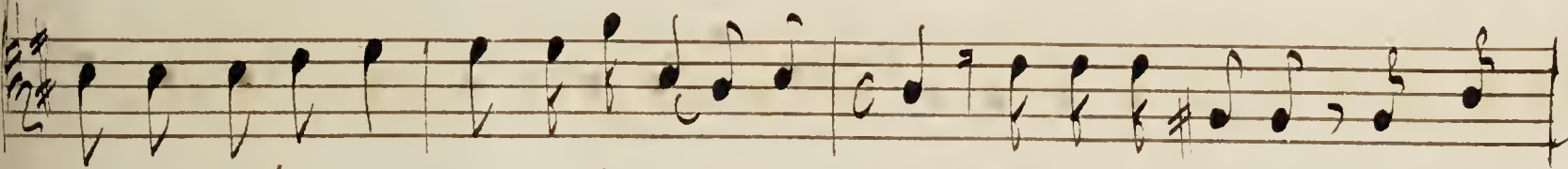
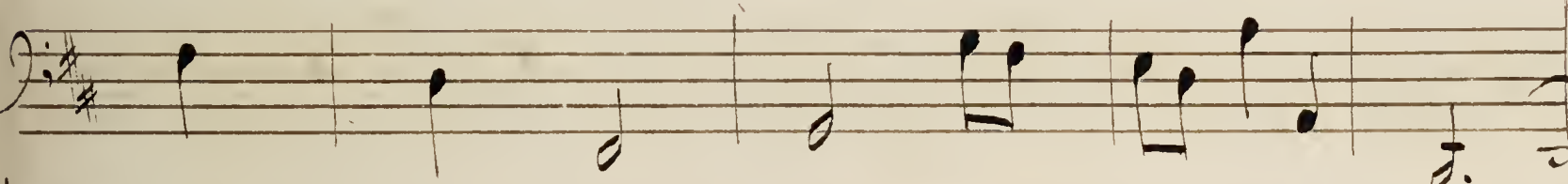
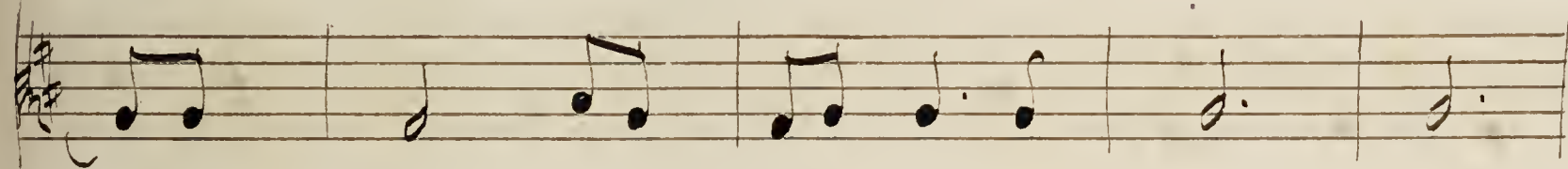
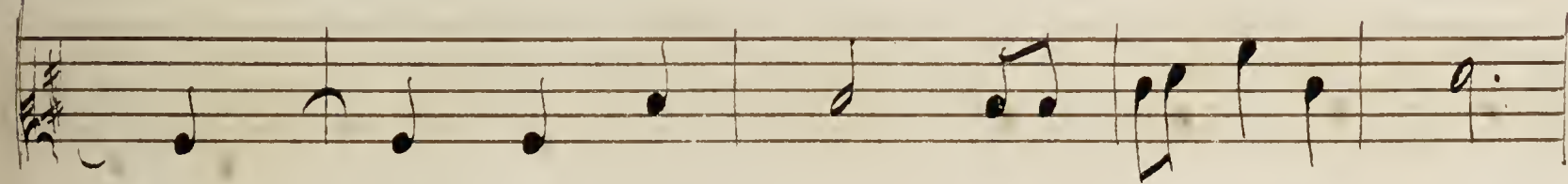
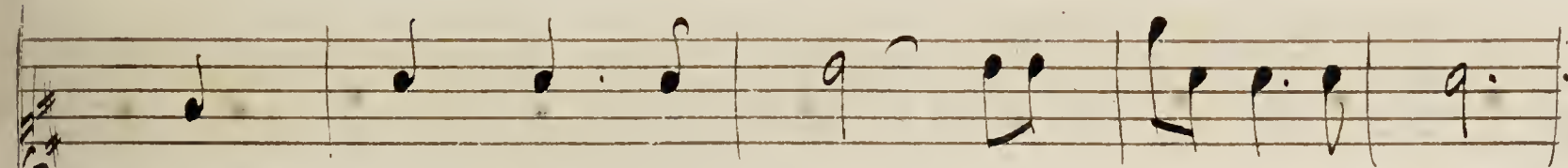
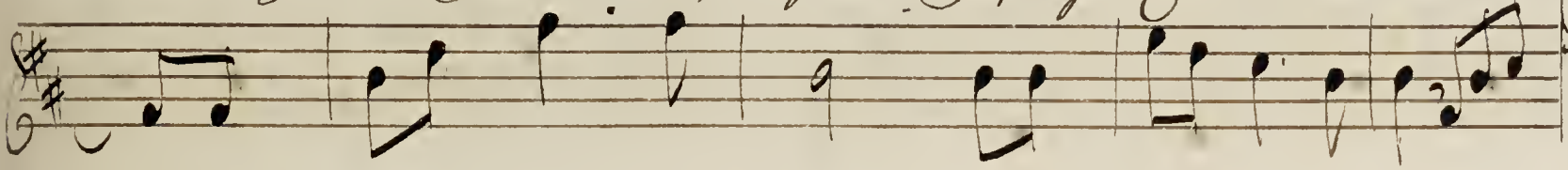


*plus que j'en n'en veuo scavoit; me voila donc certain du feu qui la deuore; cepen-*

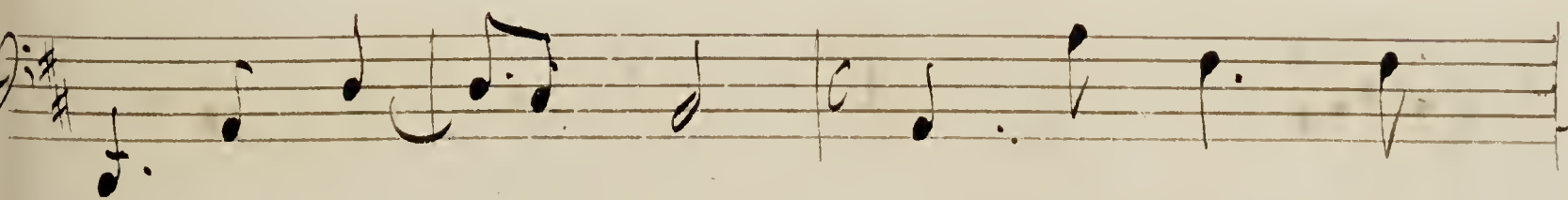
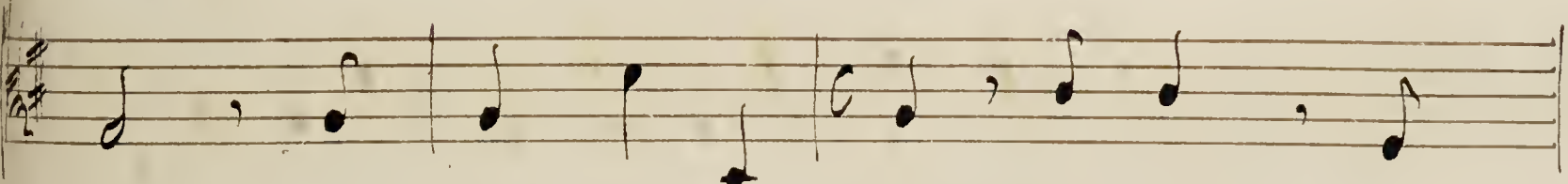
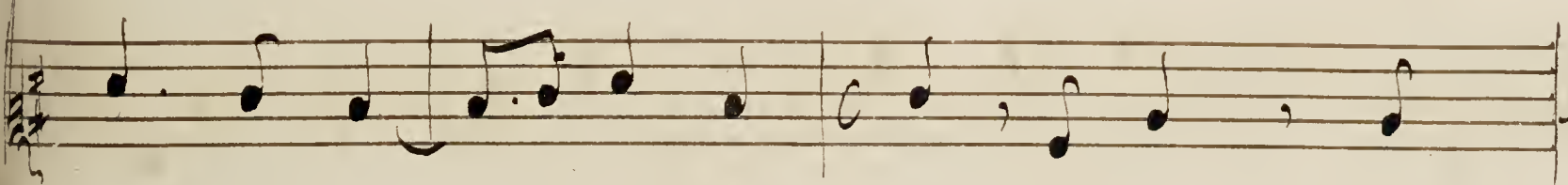
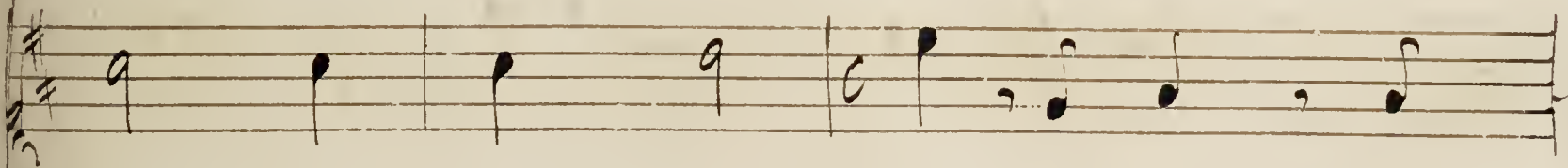
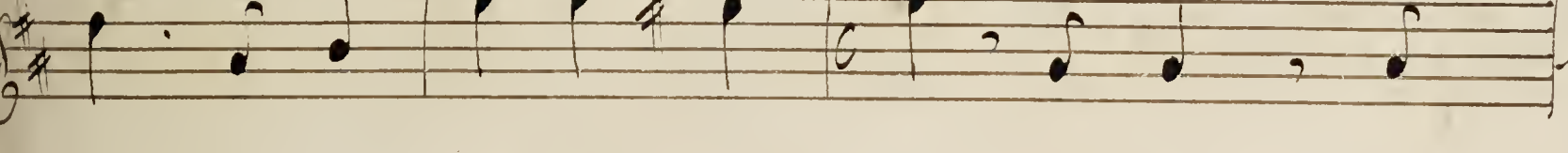




*Dant je nay pu vanger mon desespoir sur celuy que son fœ. adore; En-*

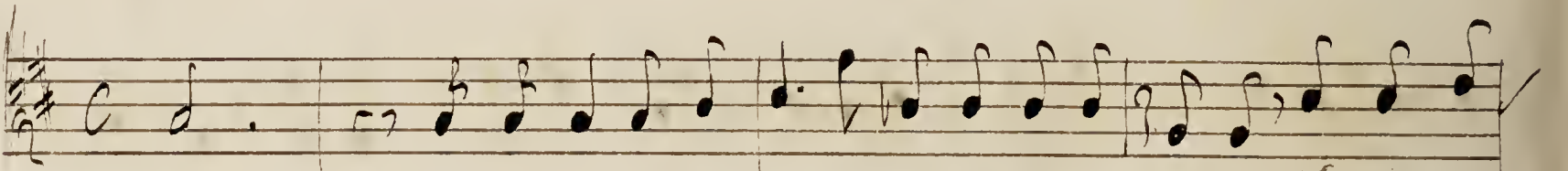
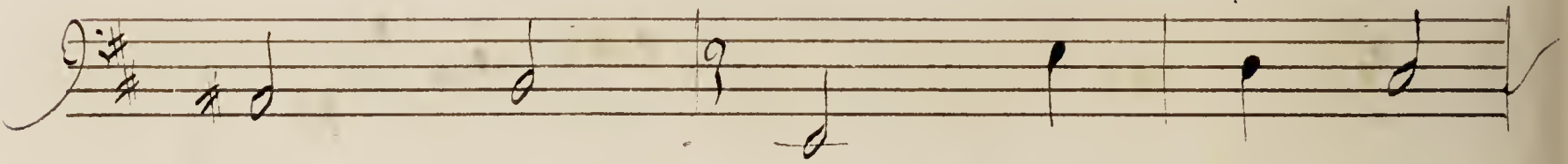
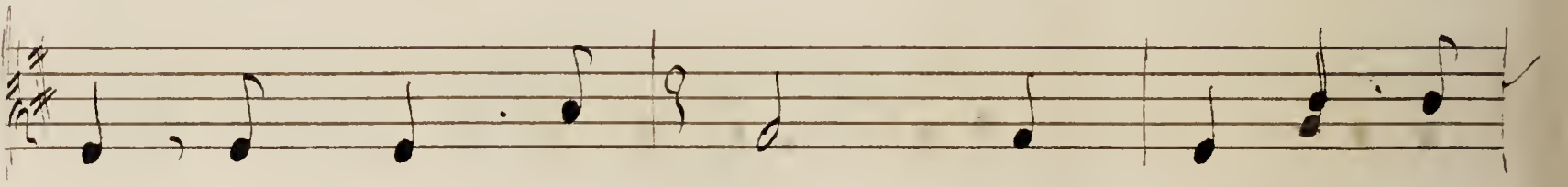
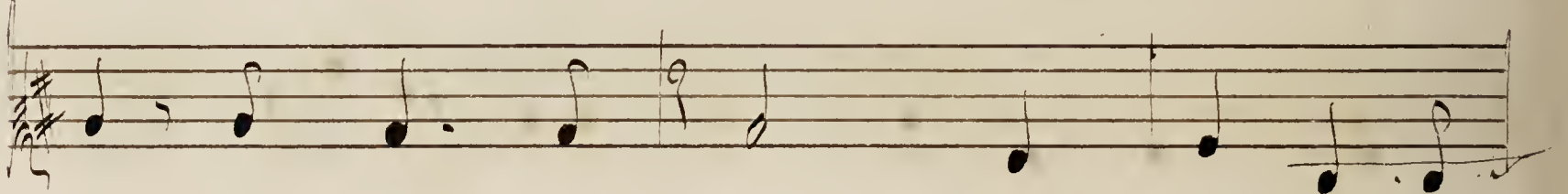
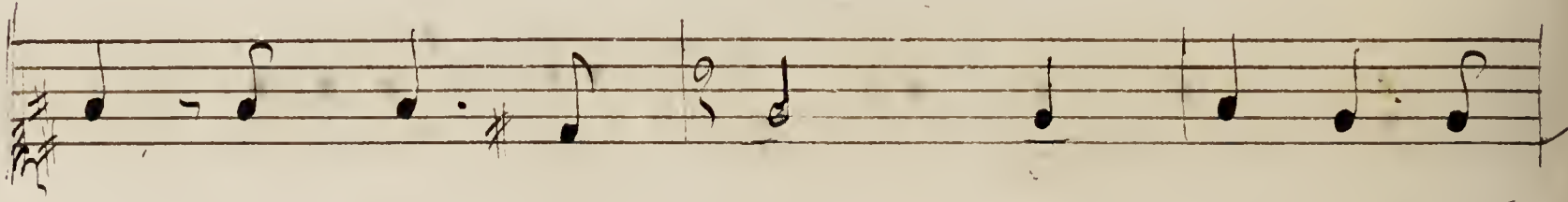


*vain je l'ay suivy cet trop heureux amant; fatale fete; nuit trop-*



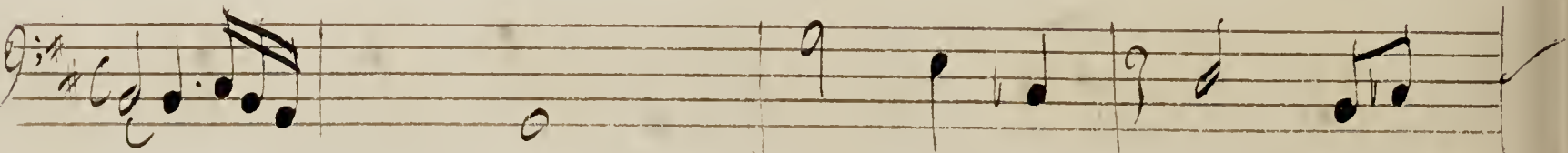
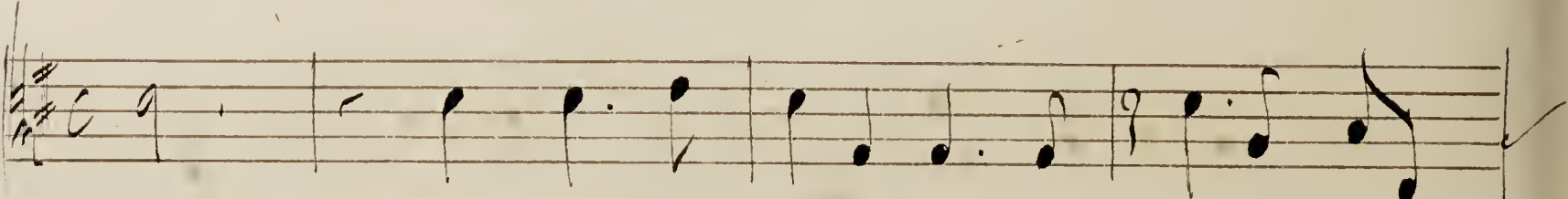
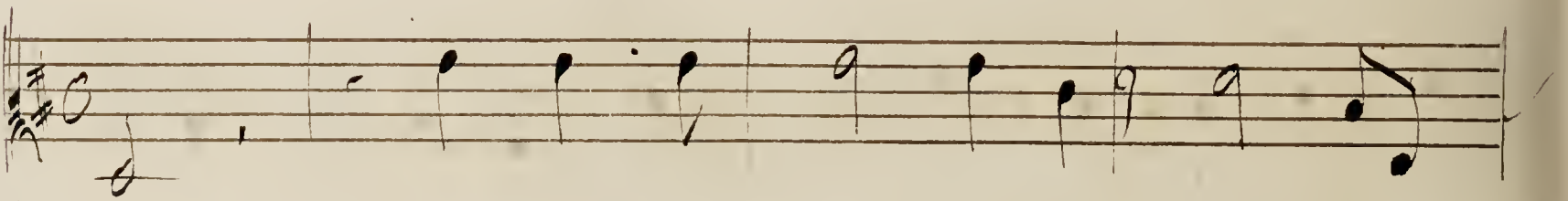
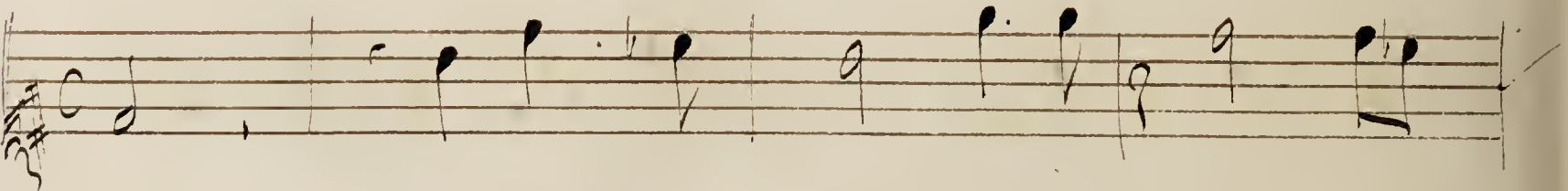
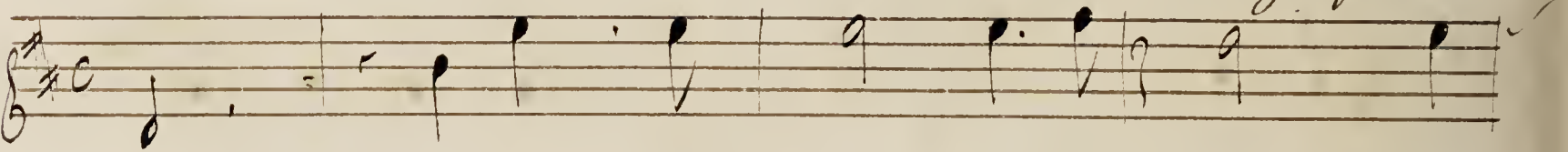


*Sombre cest vous dont le tumulte et l'ombre ont d'robé ses jours a mes ressentiments*



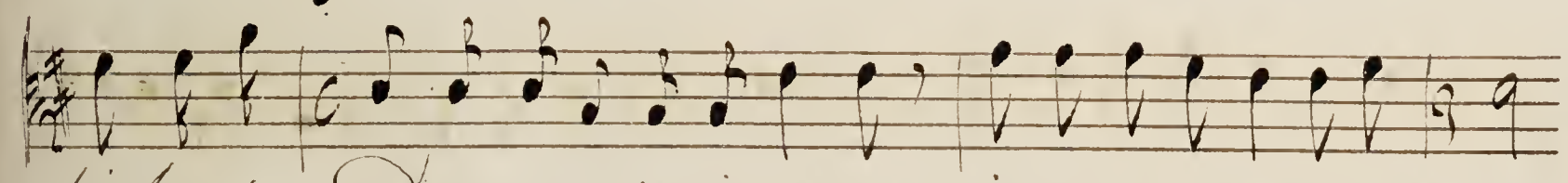
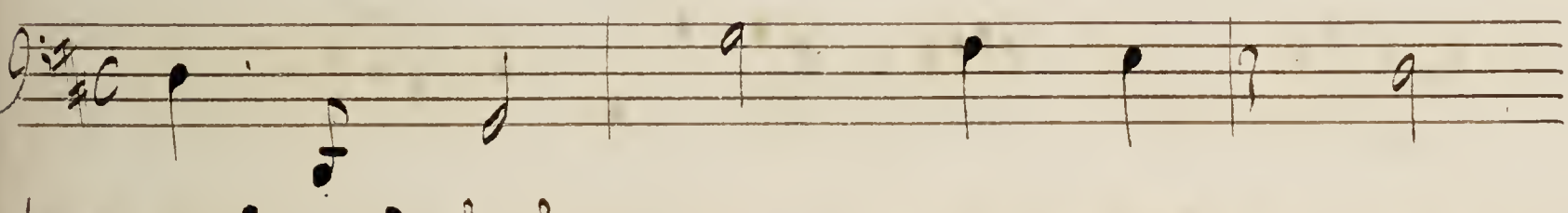
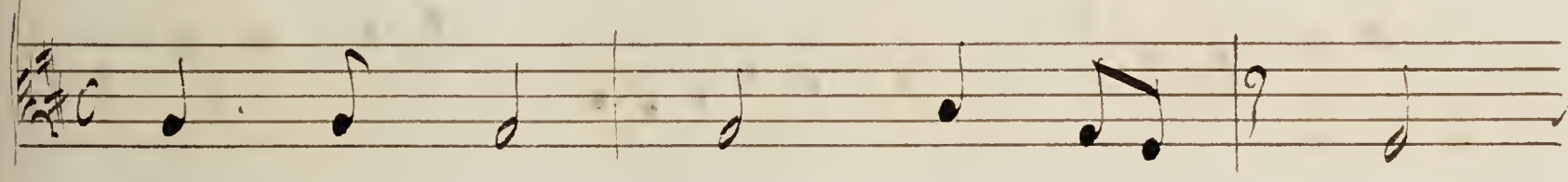
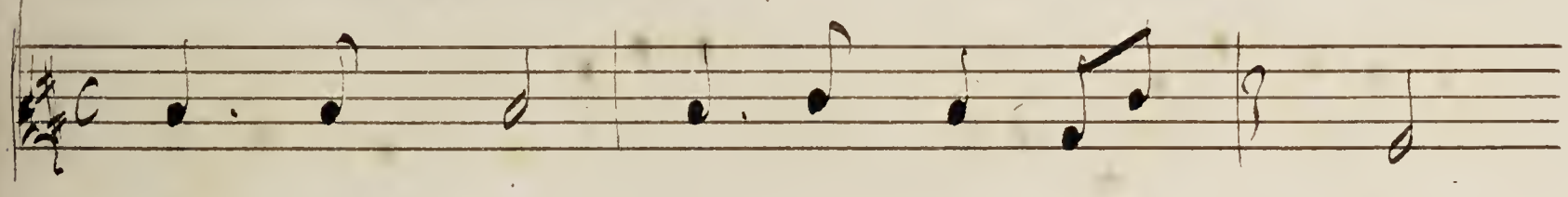
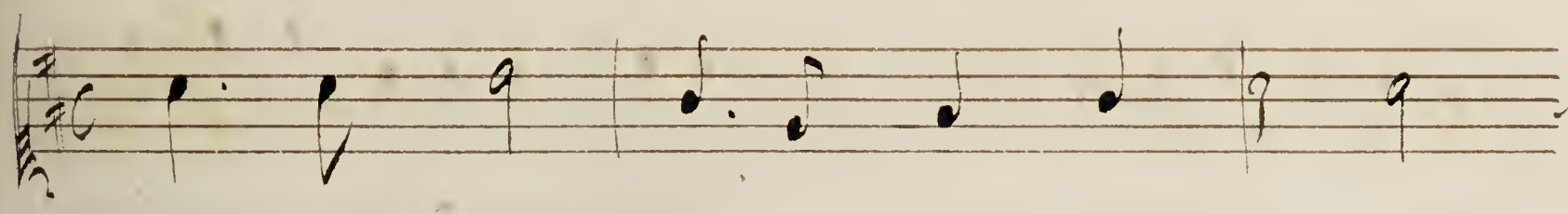
*-ments*

*Coeur reprends tes Esprits cruelle a ce langage, Je suis le*

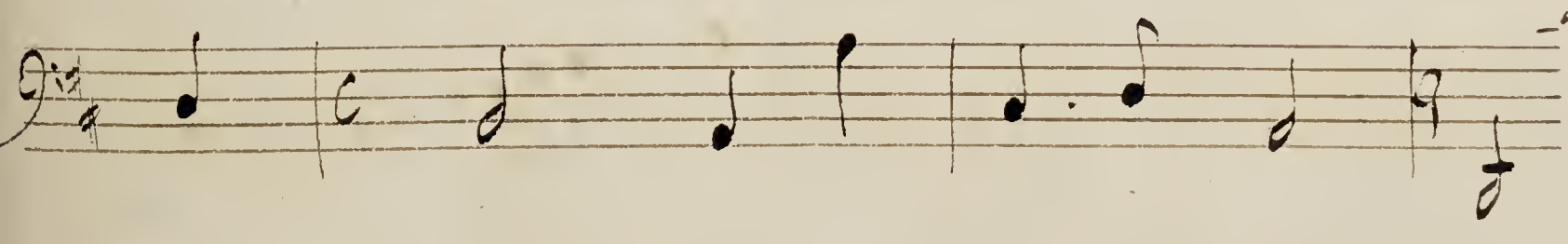
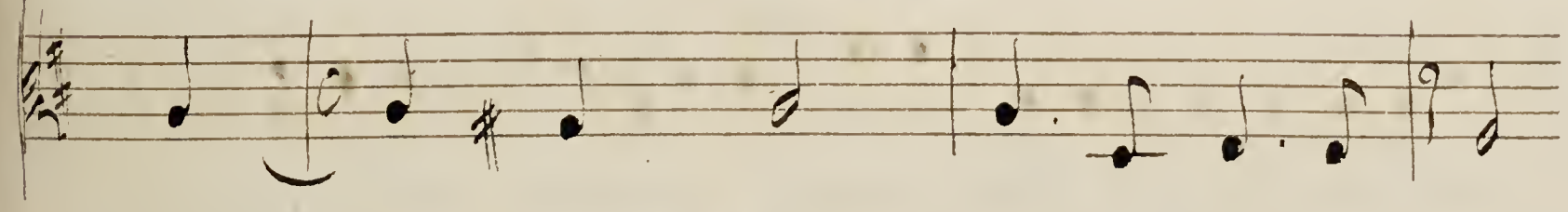
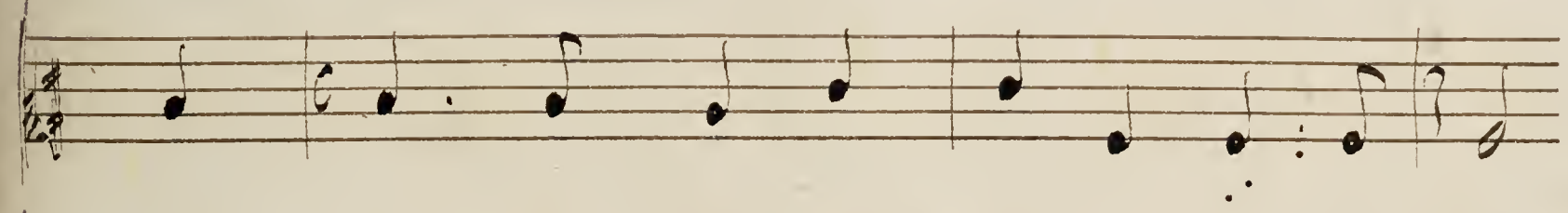
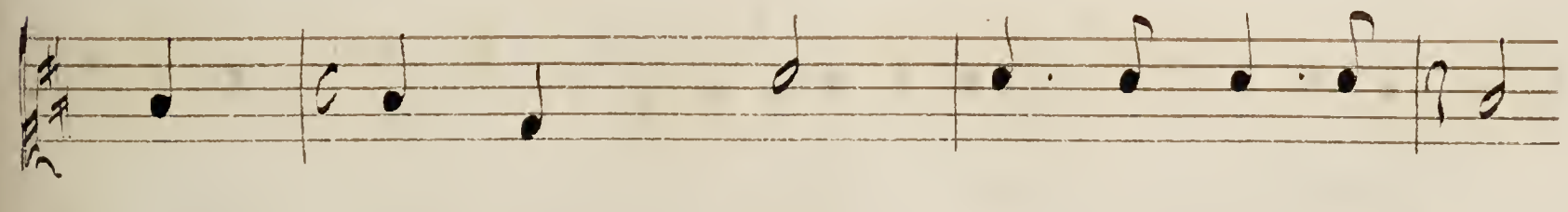




*Seul qui souffre icy ! De tout ses mouvements je sens croître mariage, Je vous*



*lois luy Surprendre un secret qui m'outrage, je ne que trop bien veü by*



Olimpie.

vous voyez mon ardeur. il n'est plus temps de feindre mon secret se de

coeur a vos soupçons jaloux. C'est l'amour qui fait vous plain

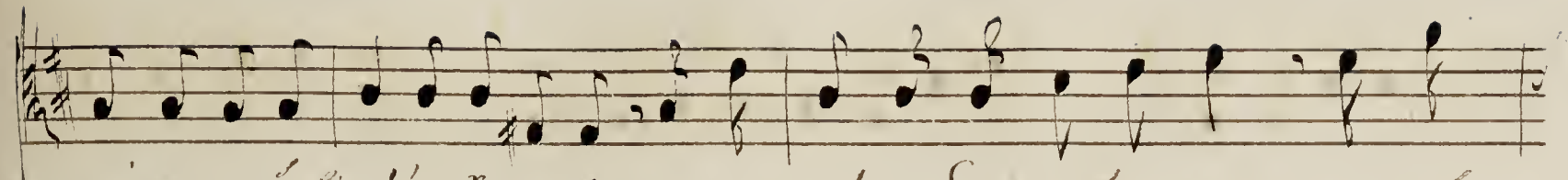
dre j'aurais escoutés si meust par le p.<sup>r</sup> vous j'aurais écou

te si meust par le pour vous. Quel perfide, mes faux, le de

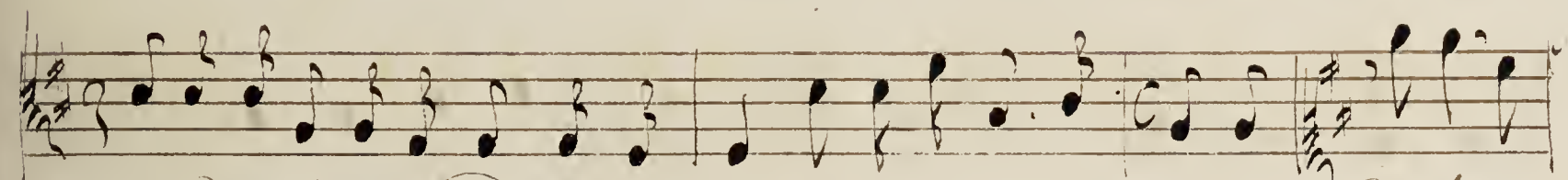
voir ma tendresse mes pleurs n'ont plus v'attendrir, ah, je veux de for

mais reparer ma foiblesse, se mettray tou-mes soins a vous faire souffrir

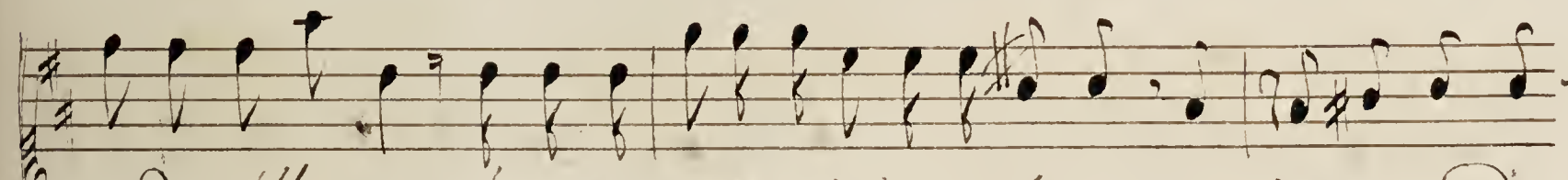
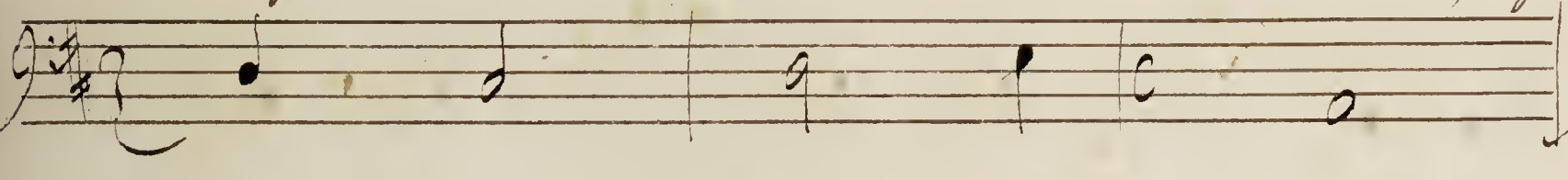




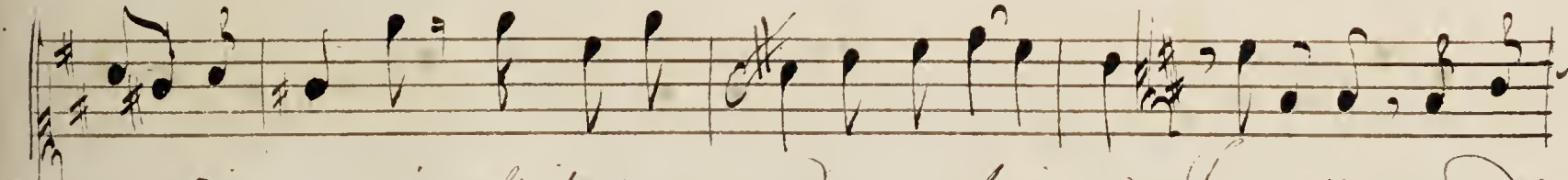
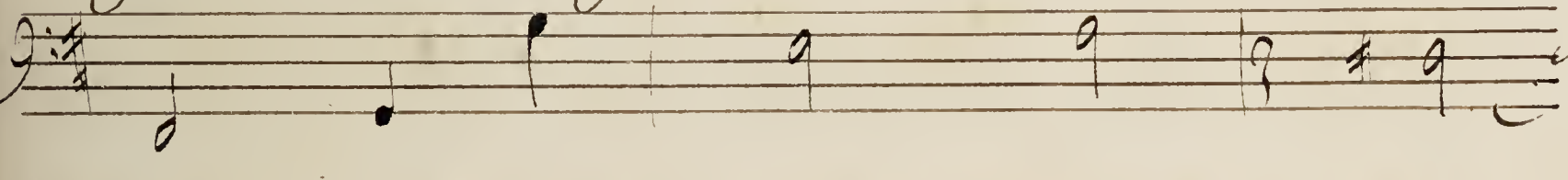
puis que vo<sup>s</sup>. brulez p<sup>r</sup> un autre. mon rival enservera le jour, ma fu-



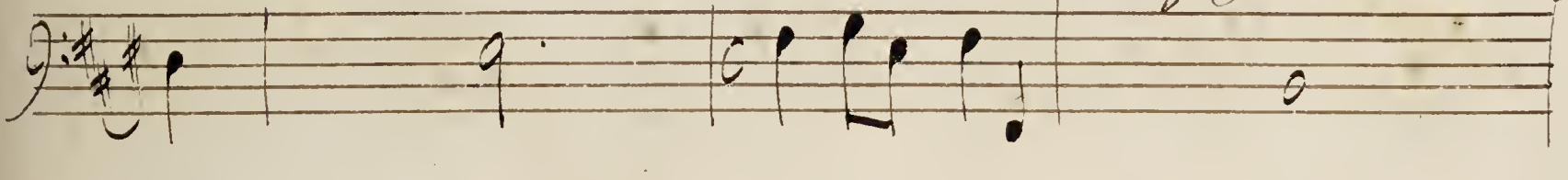
reuer dans son sang teindra son amour, et punira le vostre Cruel, ces-



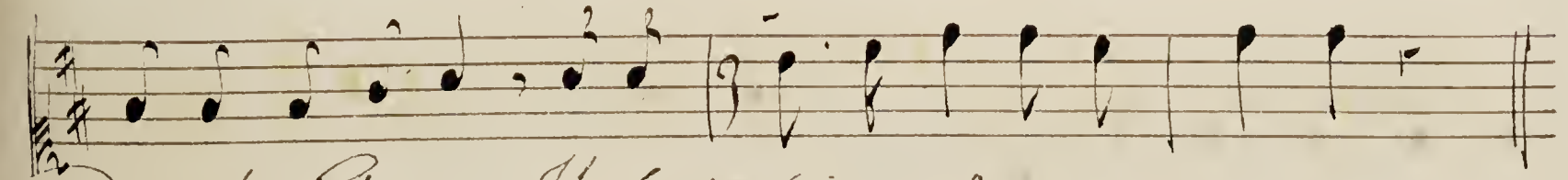
sez de mal l'armer, ne s'coutez point une injuste colere cestoit a moy de-



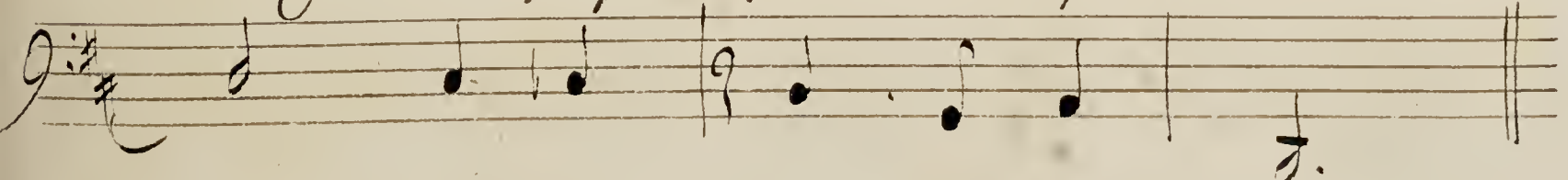
vous aimer, mais cestoit a vous de me plaire Ingratte ce dis-



cours vient encor animer mon de s'espoir et ma vengeance; Pour vous ai-



der a les calmer Il faut fuir a votre presence.



f.

Scène 5. octavo-

Quel outrage, mon cœur ne peut le soutenir, Elle me laisse

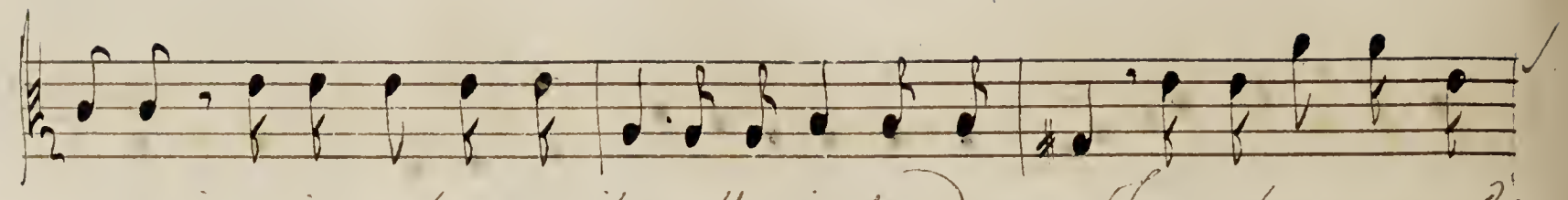
Dieu

Elle vit de peine - Dieux, q. l'hymen est prest a nous v-

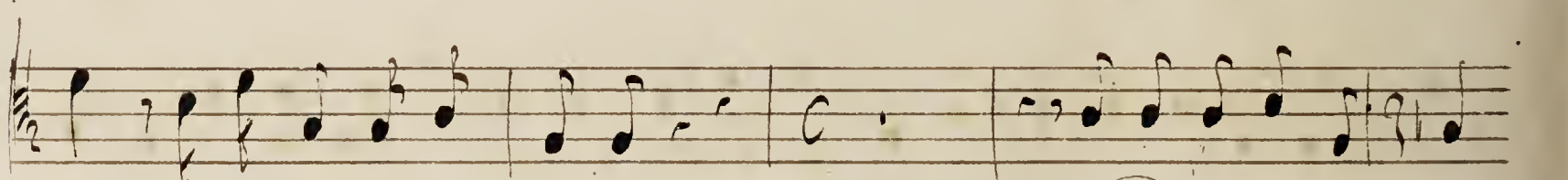
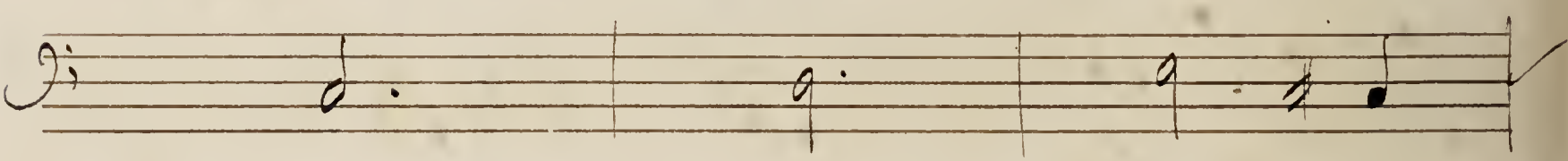
The image shows a page of handwritten musical notation. It consists of ten staves. The first staff is a vocal line with lyrics written below it. The second staff is a piano accompaniment line. The third through sixth staves are vocal lines. The seventh staff is a piano accompaniment line. The eighth through tenth staves are vocal lines. The lyrics are written in French and are partially obscured by the musical notation. The handwriting is in a cursive style typical of 18th-century manuscripts.

*ni la perfide a ces noeuds oppose un autre chaine non;*

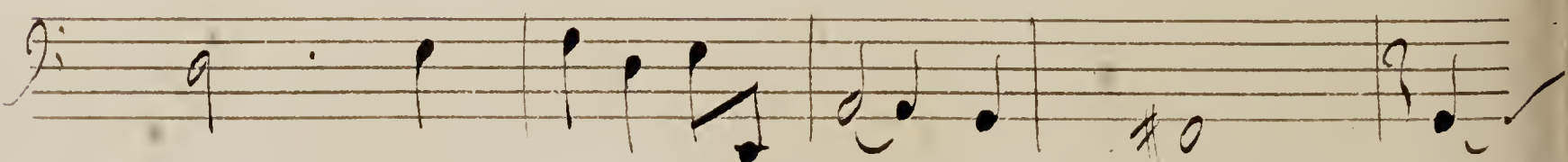
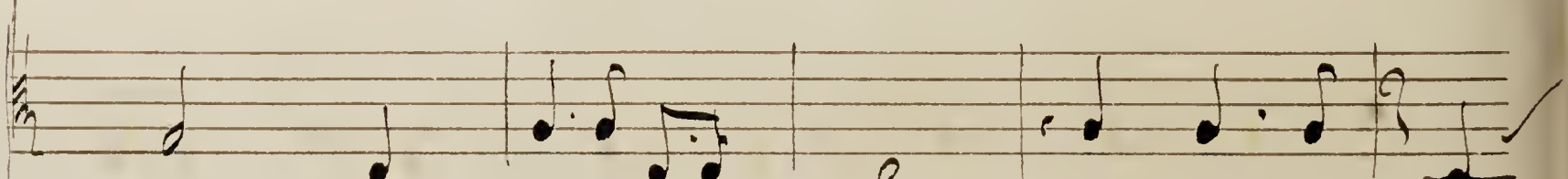
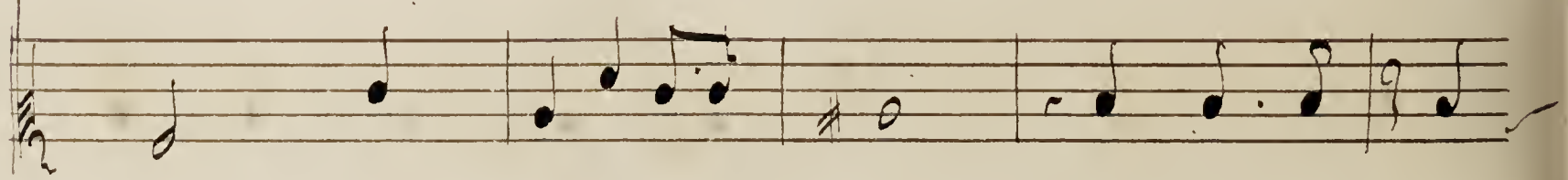
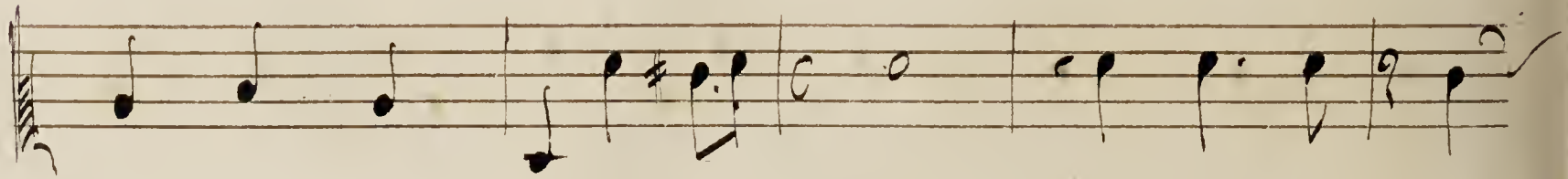
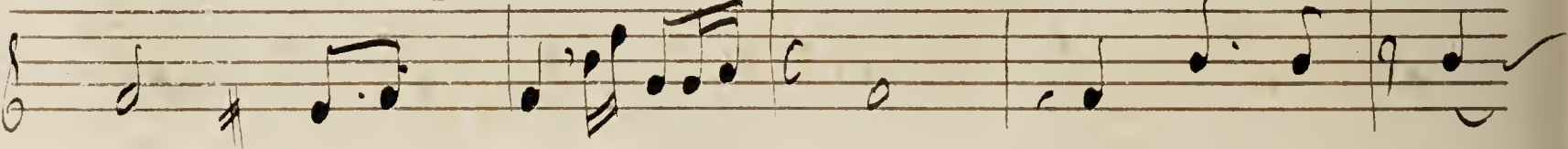
*non; je ne puis luy pardonner; je me liure aux transp. De ma fureur ex*



*veine; je suivray les conseils quelle vient me donner, Im molons, mon Si*



*val: son amant et moy mesme; ne vaudroit il pas mieux*



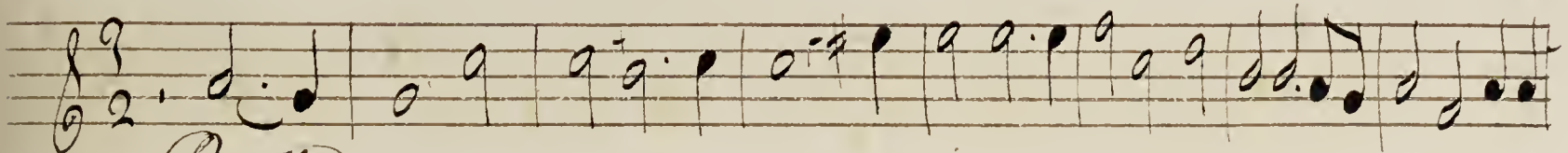
*rompre un fatal lien; mais, le puis je jnsencé; quel vain espoir me*

*flatter, sans l'objet de mes vœux je n'espère plus rien C'est la seule ri*

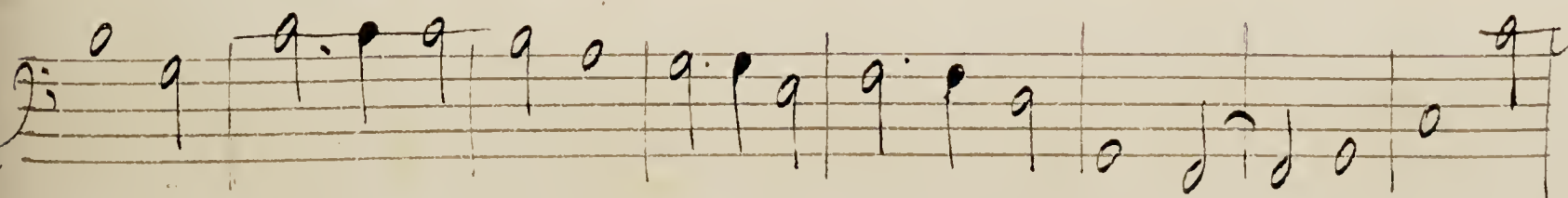
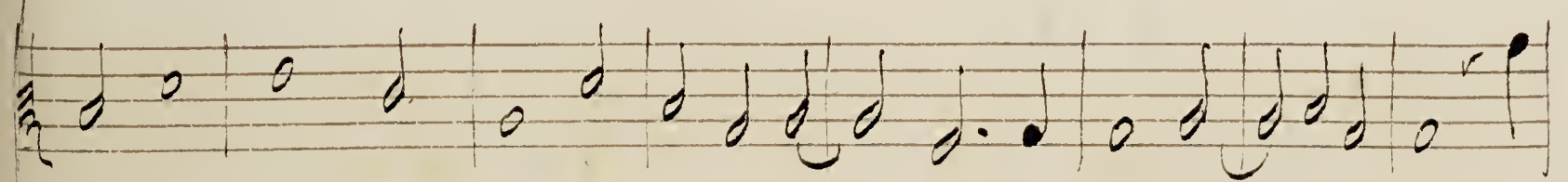
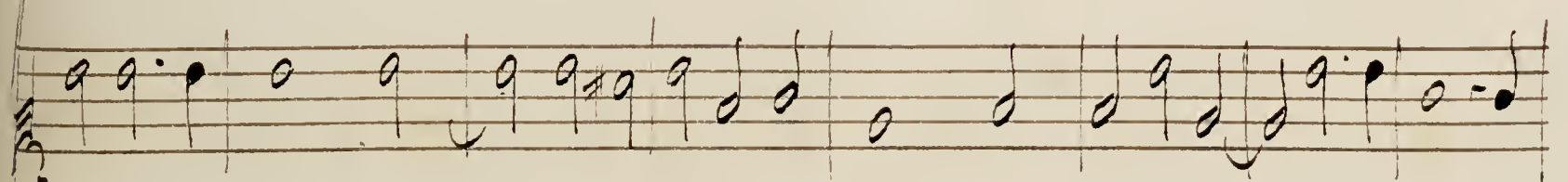
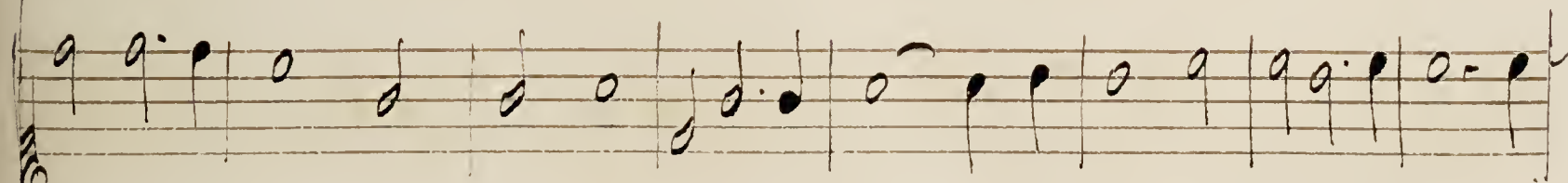
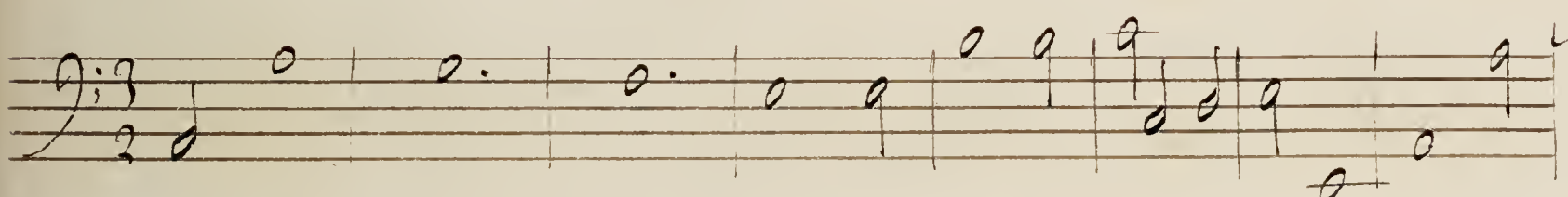
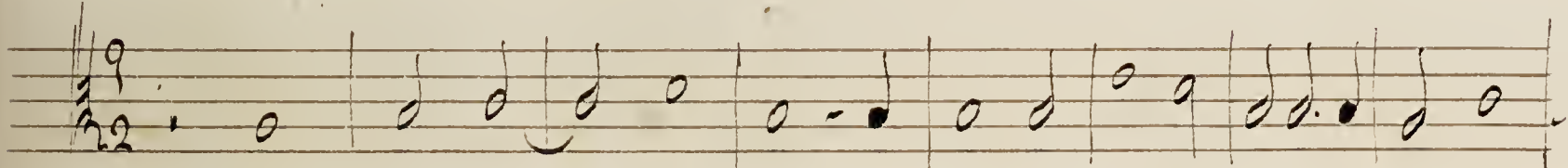
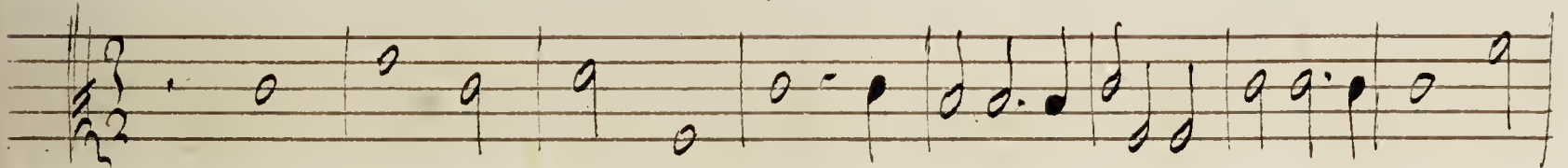
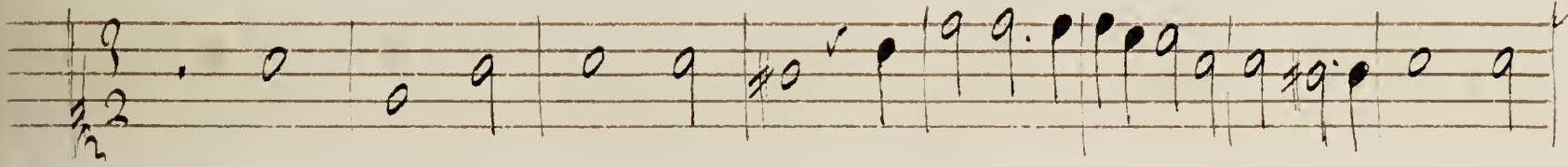
queer; qu'il fait que je combatte      allons tomber encor aux genoux de l'In

gratte; pour attendrir son Coeur ou pour percer le mien

# Quatrième Entrée



*Prelude.*



Handwritten musical score for the first system, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a single system with various notes, rests, and accidentals.

Handwritten musical score for the second system, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a single system with various notes, rests, and accidentals.



*faide*

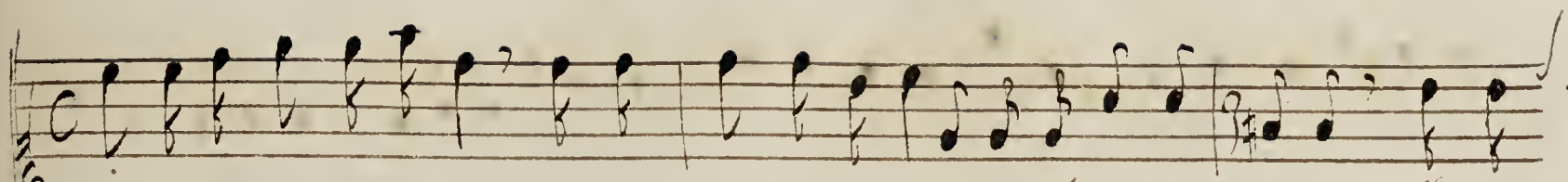
98.

*Mes yeux ne pourrois jamais, forcer mon vainq. a se ren-*

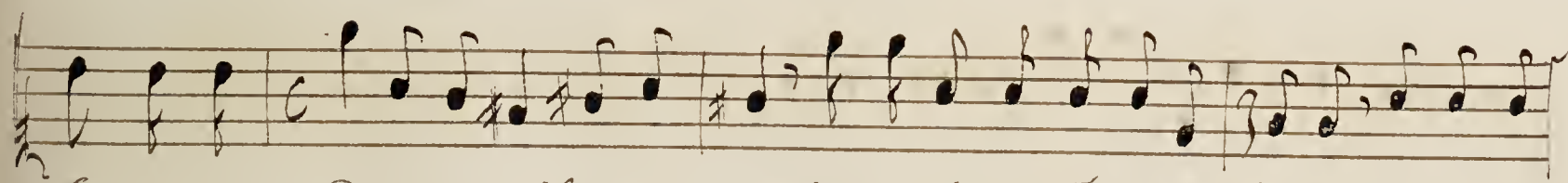
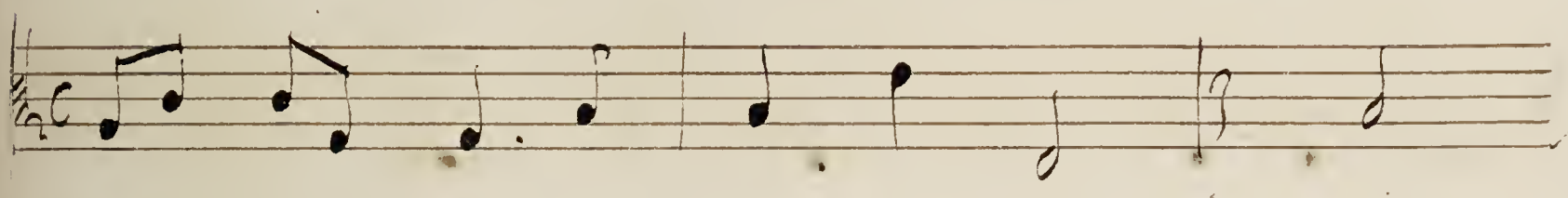
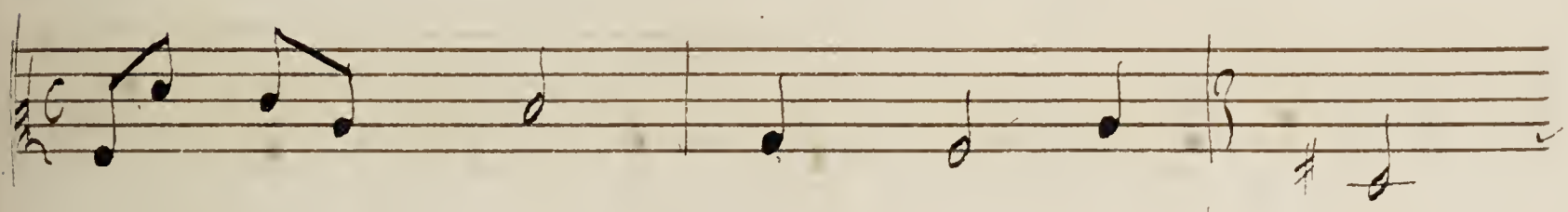
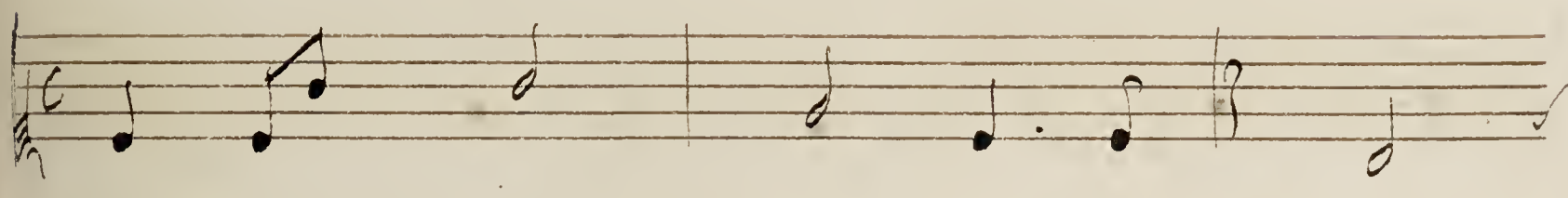
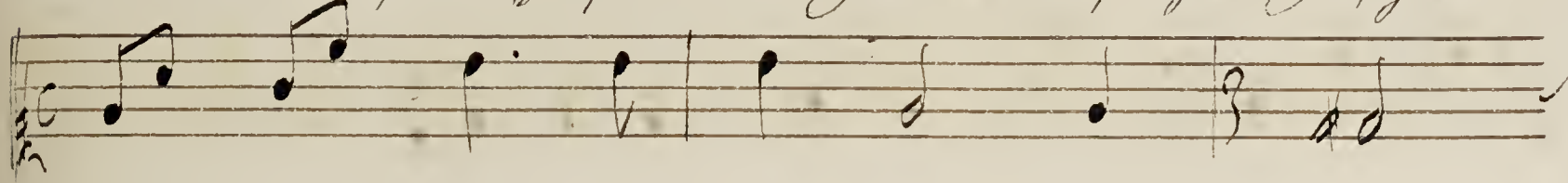
*dre, faut il avec un coeur si tendre, avoir De si foibles traits mes-*

*yeux ne pourrois jamais forcer mon vainq<sup>r</sup> a se ven-dre.*

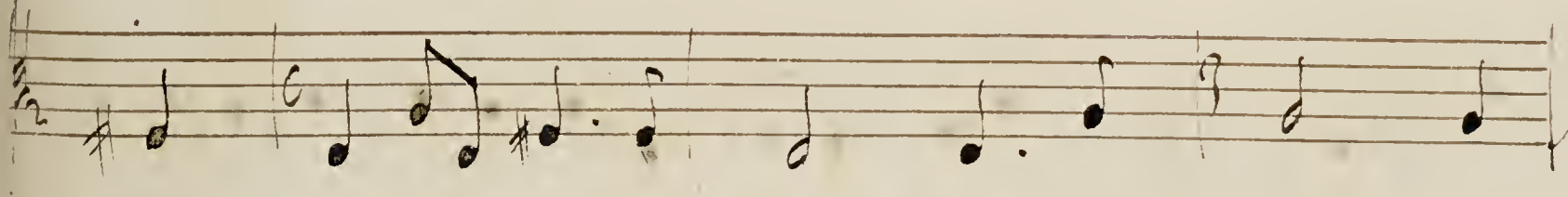
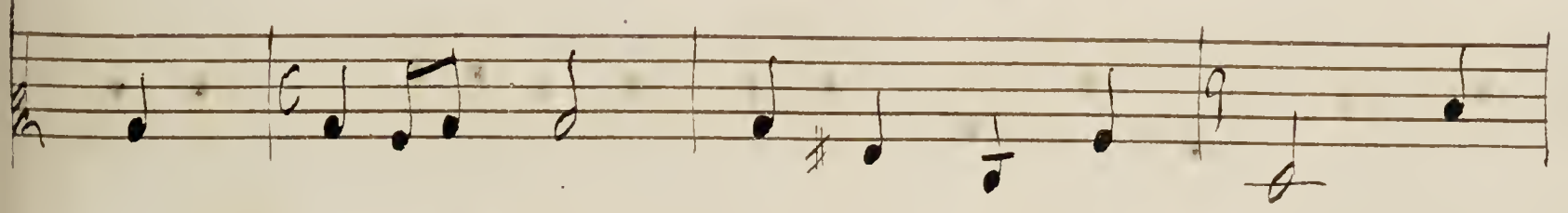
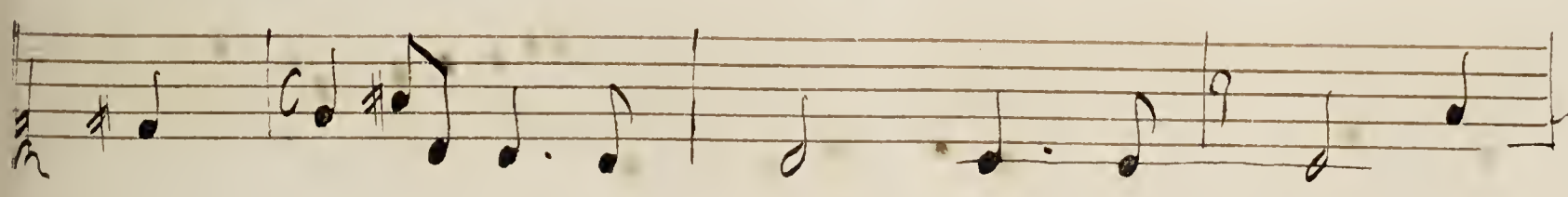
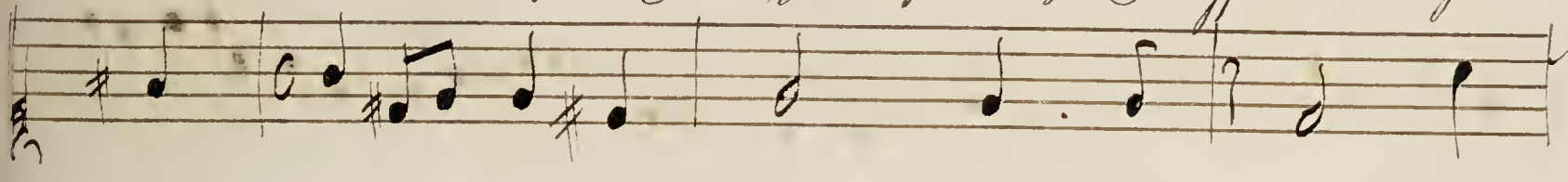
*Au moment de mon esclavage, quand on me conduisit*

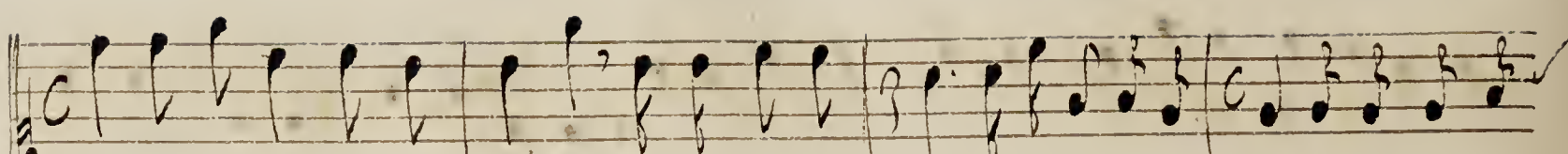


*Si dans ce riche palais, il parut a mes yeux l'antre le plus sauvage; Je le*

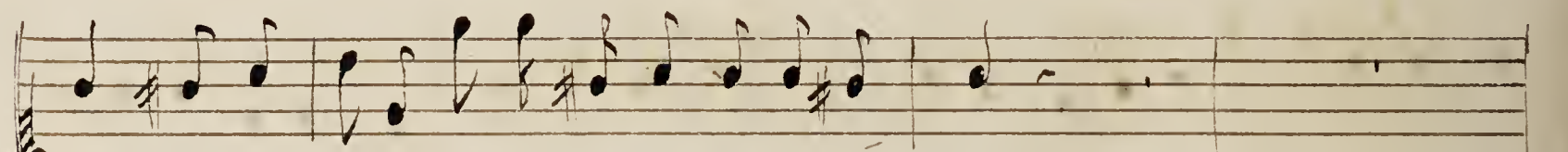
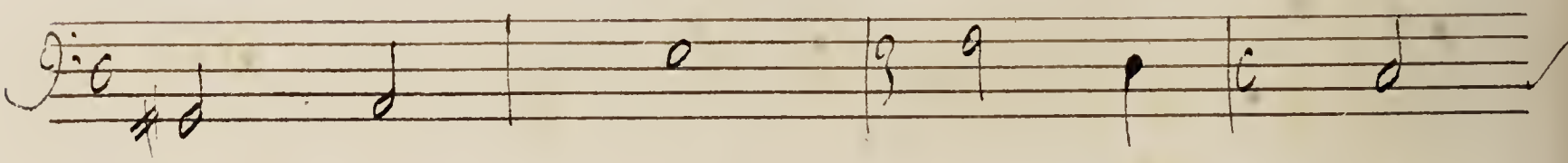
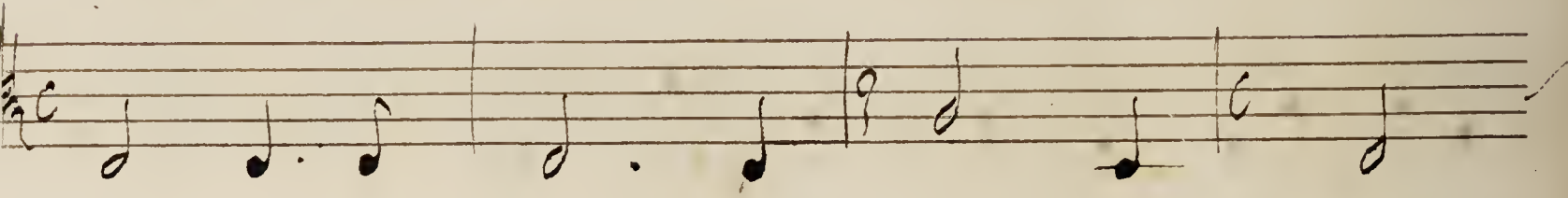
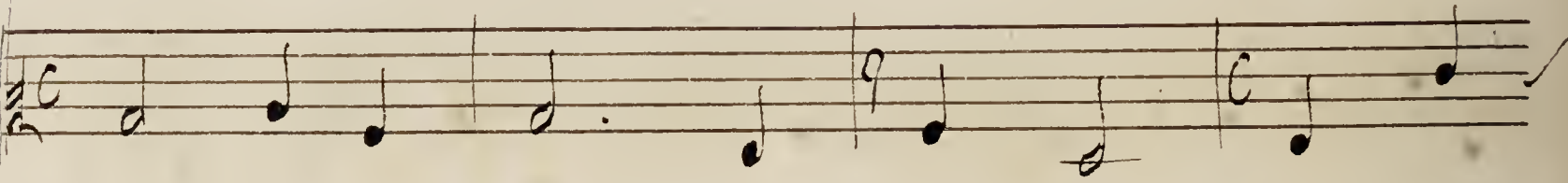
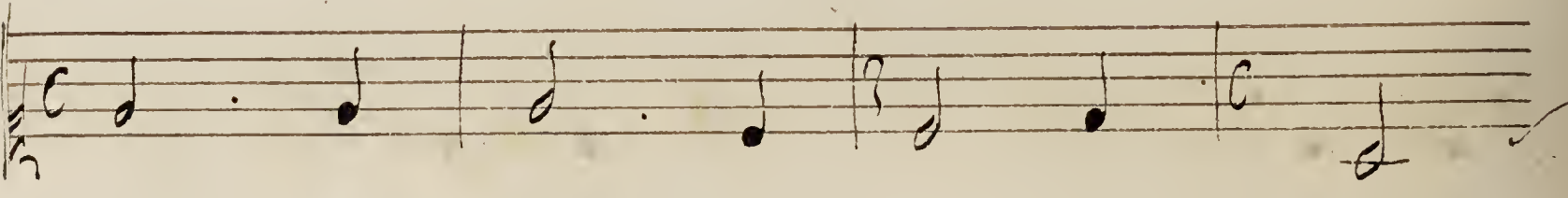
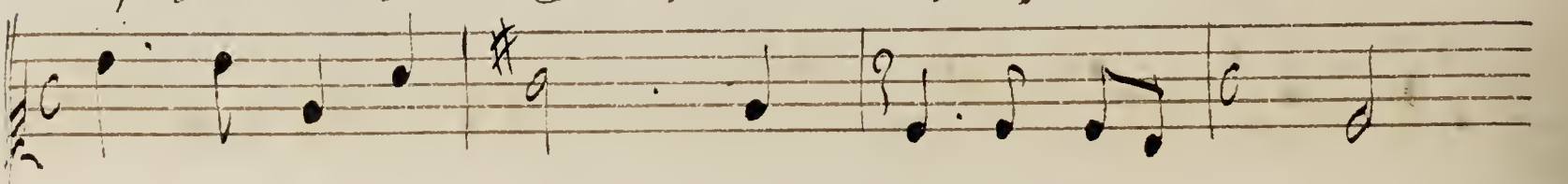


*fis ressentir de mes tristes regrets; je me fis une Image affreuse du souve-*

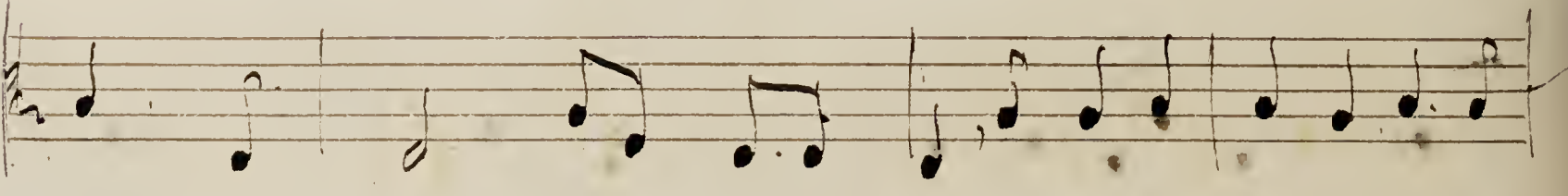
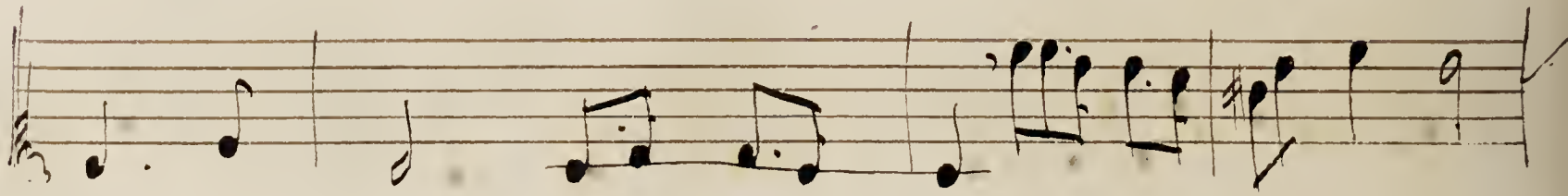
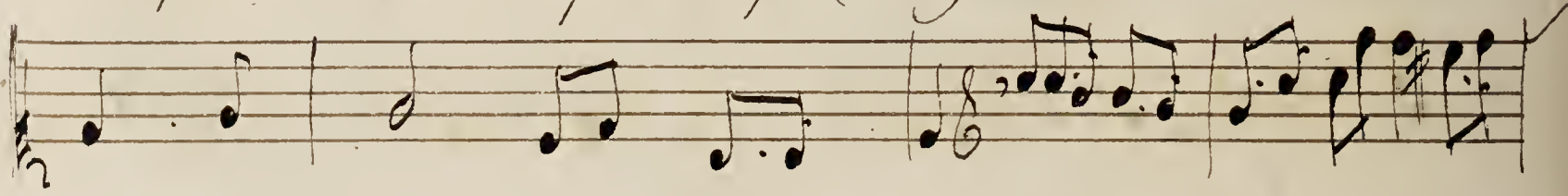




*rain que j'adore au jour d'heur mais sa presence en fin dissipa mon luy et je me trou-*

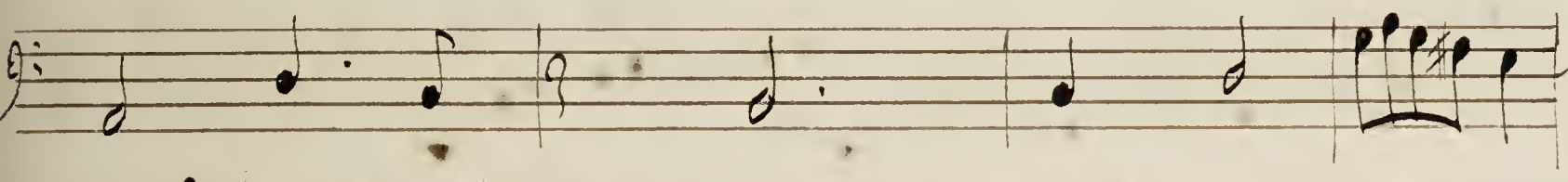
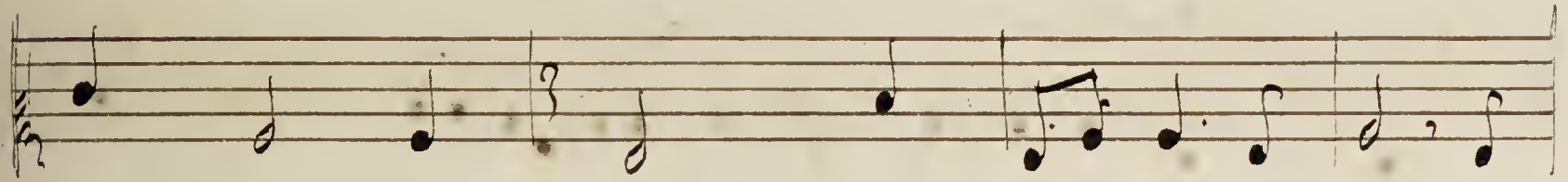


*vois trop heur reuse d'estre captive aupres de luy*

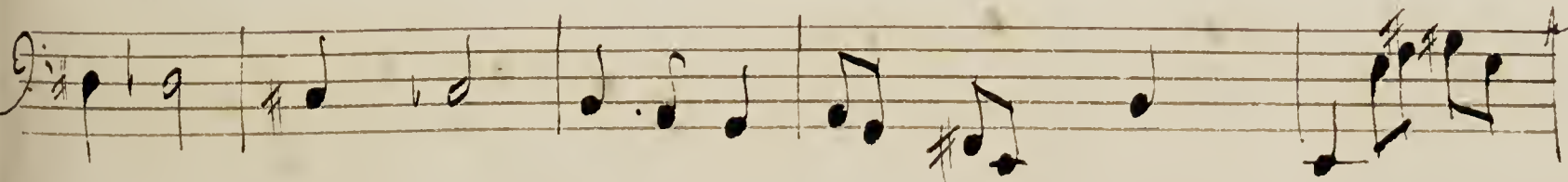
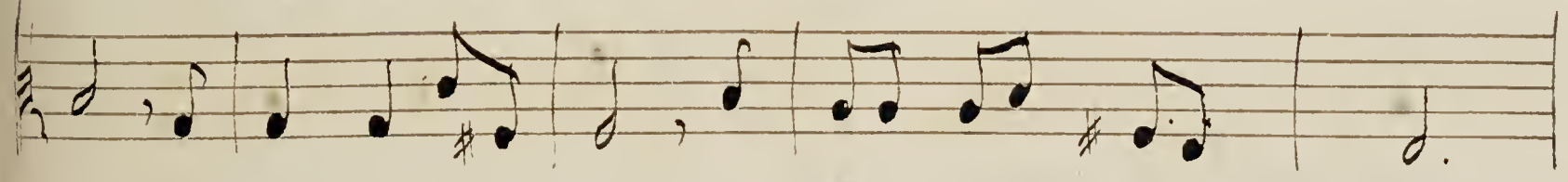
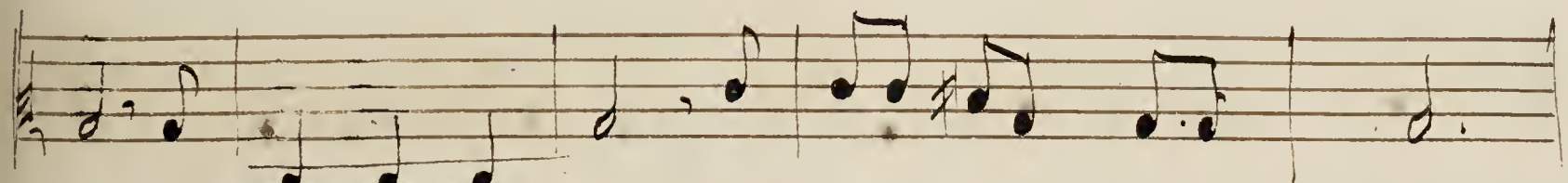
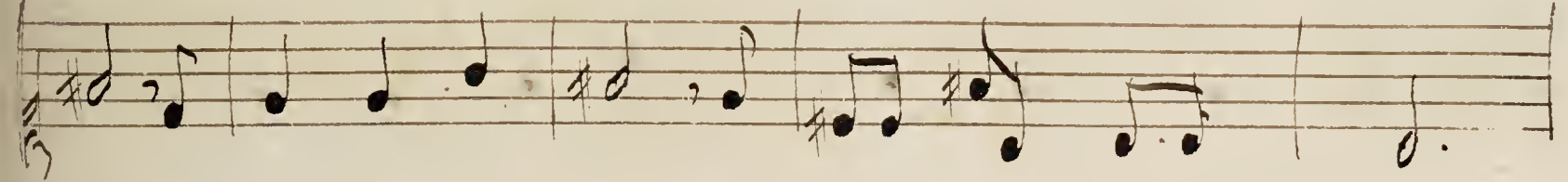
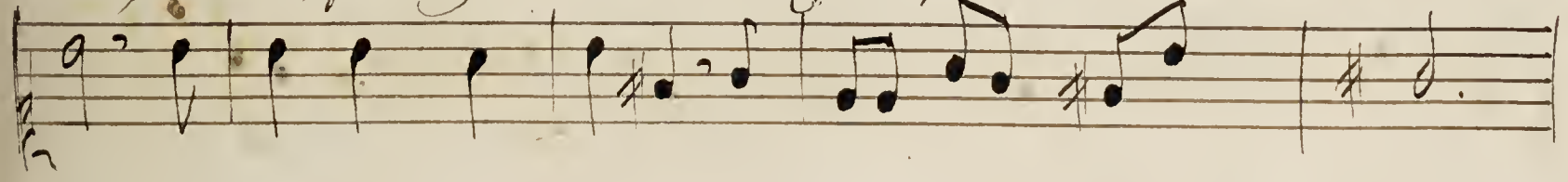


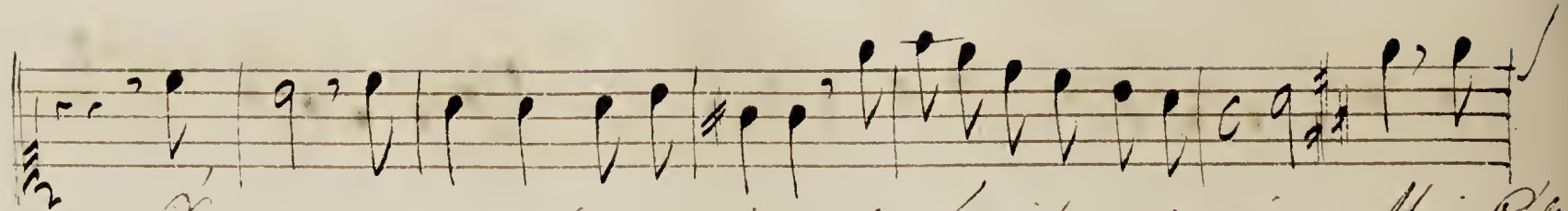


*Les beautés dont il est le maître, par son ordre bien tost s'assemble à ces lieux à*

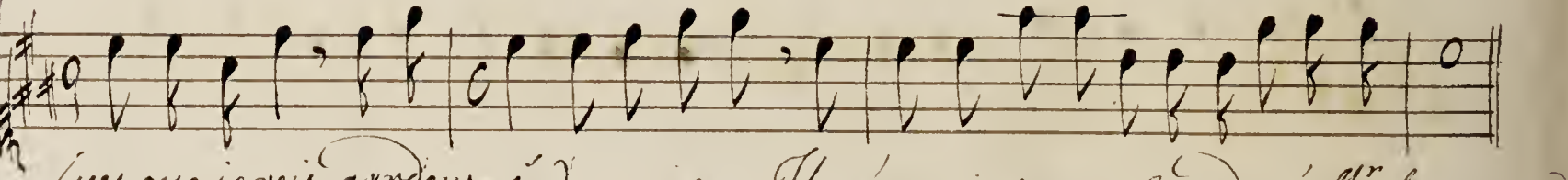
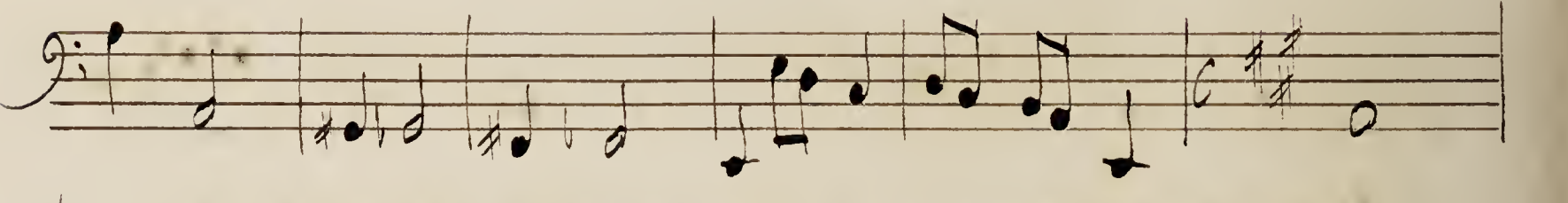
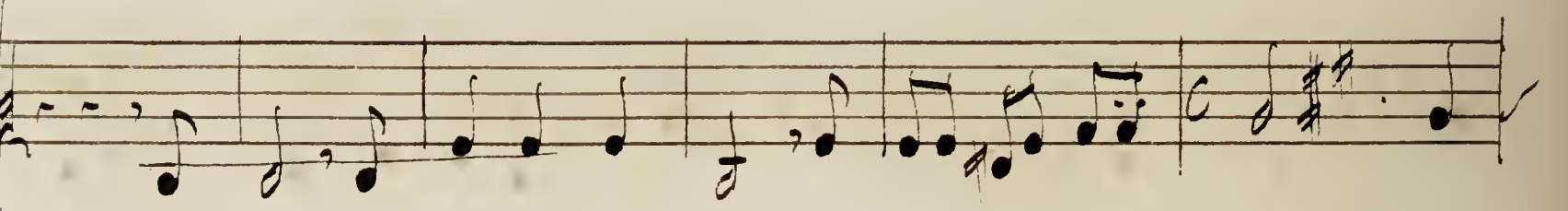
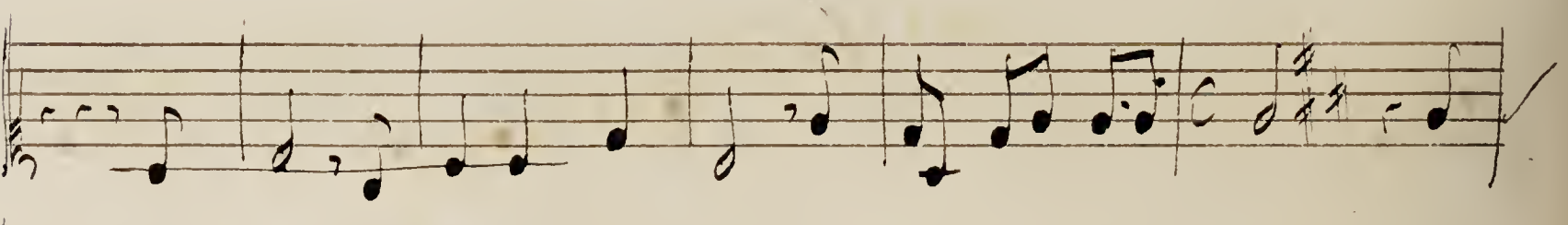
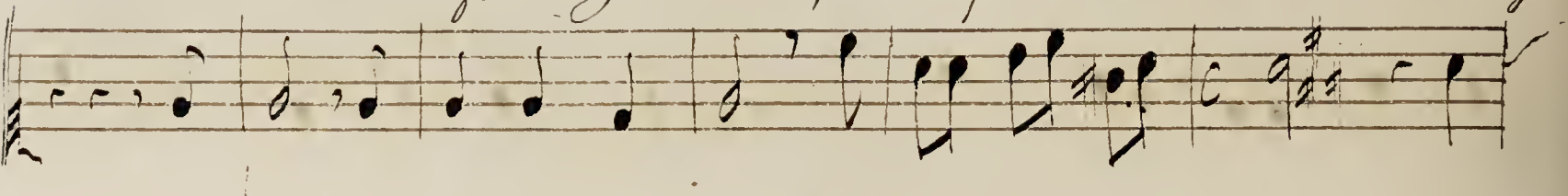


*mour, Amour, fais luy connoistre le cœur qui le merite mieux*

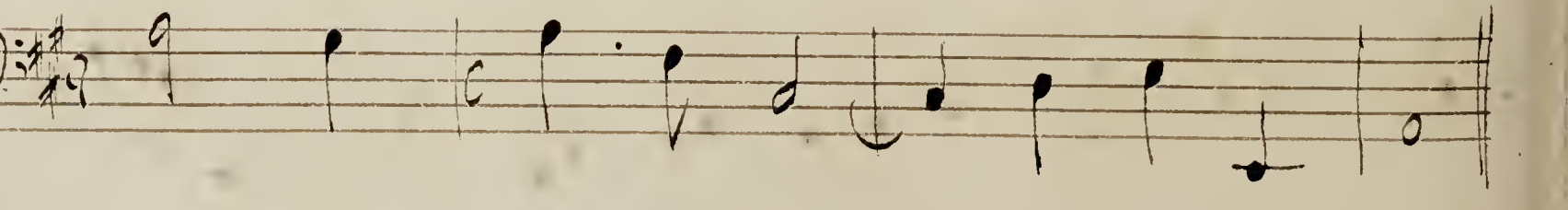
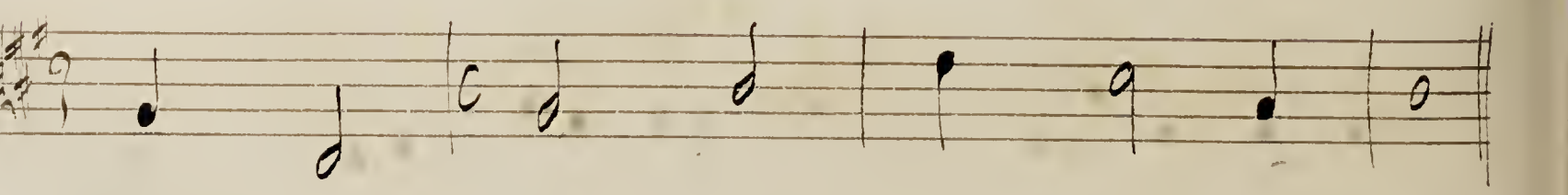
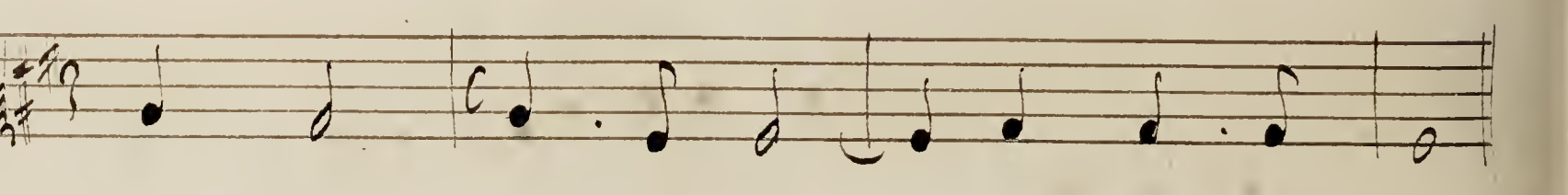
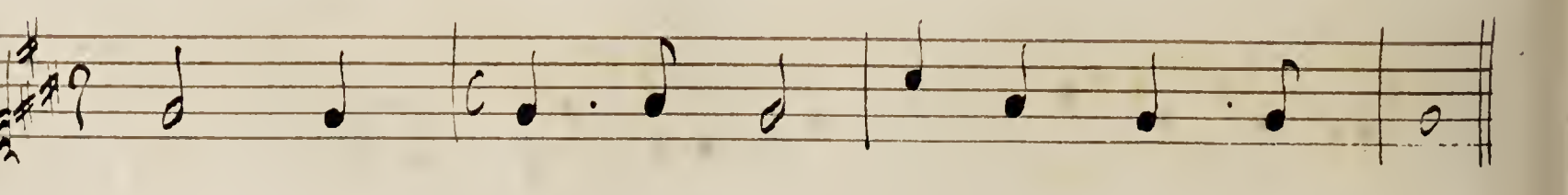
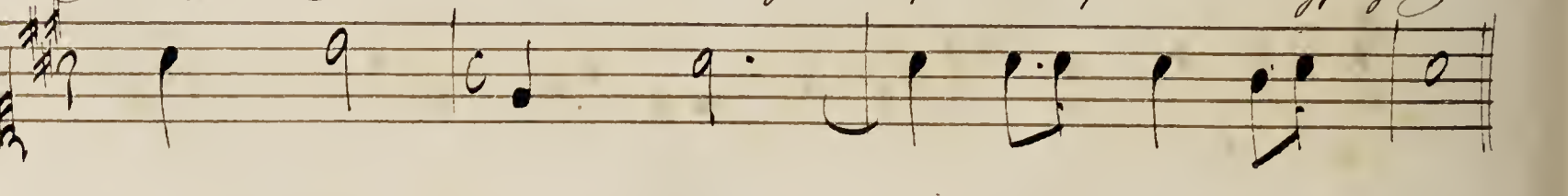




*Amour amour fais tey reconnaître; le coe. qui le merite miecee Mais Cest*



*luy que je vois gardons no. de paroitre; Il n'est point temps en cordem'off. a ses yeux*



Scene 2<sup>me</sup>

Musical notation for the first staff of the scene, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. A page number '101' is written in the upper right corner.

Ritournelle

Musical notation for the first staff of the Ritournelle, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical notation for the second staff of the Ritournelle, featuring a bass clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical notation for the third staff of the Ritournelle, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical notation for the fourth staff of the Ritournelle, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical notation for the fifth staff of the Ritournelle, featuring a bass clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical notation for the sixth staff of the Ritournelle, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical notation for the seventh staff of the Ritournelle, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical notation for the eighth staff of the Ritournelle, featuring a bass clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Roxane

Musical notation for the first staff of the Roxane section, featuring a treble clef, a key signature of two sharps, and a common time signature (C). The notation includes various rhythmic values such as quarter and eighth notes.

Quoy pour d'autres appas votre ame Est en flamme; mes jours et sa for-

Musical notation for the second staff of the Roxane section, featuring a bass clef, a key signature of two sharps, and a common time signature (C). The notation includes various rhythmic values such as quarter and eighth notes.

mais vont estre superflus ah' pourquoy mauez vo' aimée; ou pour

quoy ne m'aimez vo' plus. ah' pourquoy mauez vous aimée; ou pour

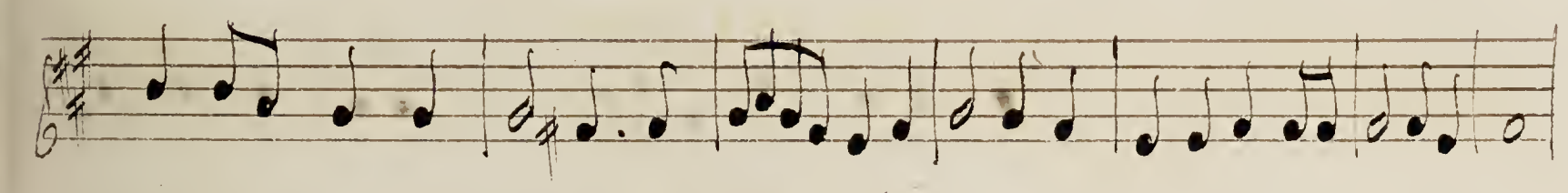
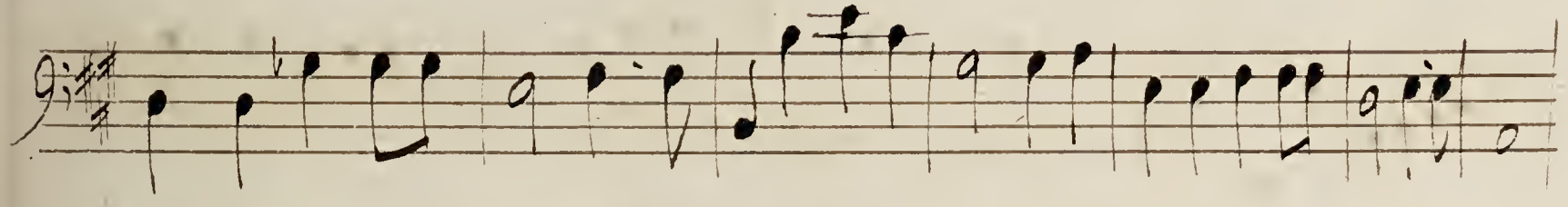
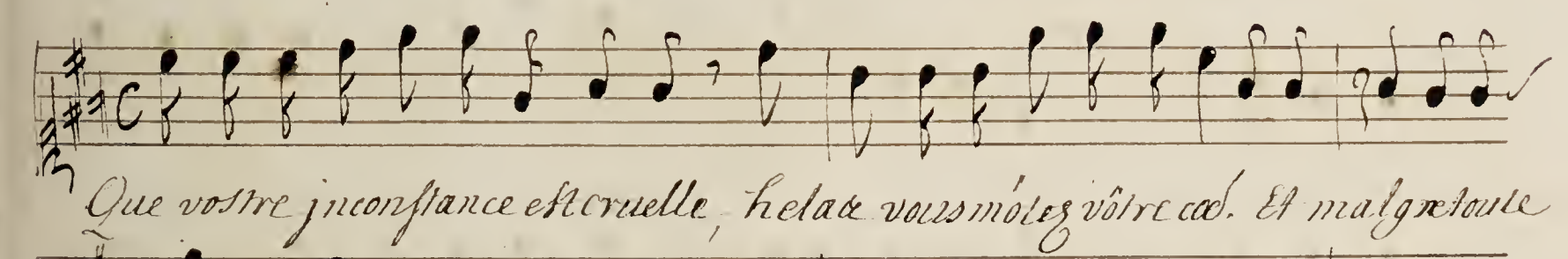
quoy ne m'aimez vous pl' ou pourquoy ne m'aimez vo' plus. Je ne romprois

pas votre chaîne si vous je auiez mi retenir mon fœ. Sa corde j'ane

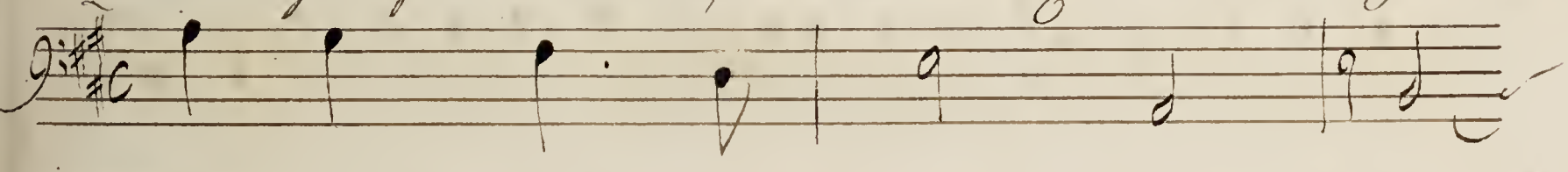
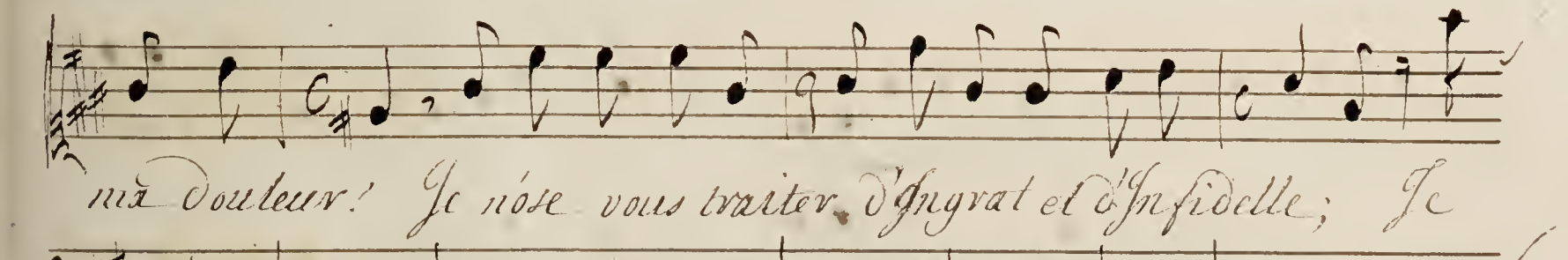




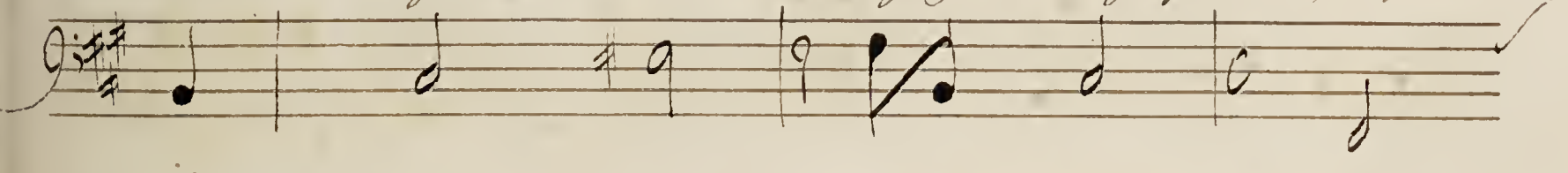
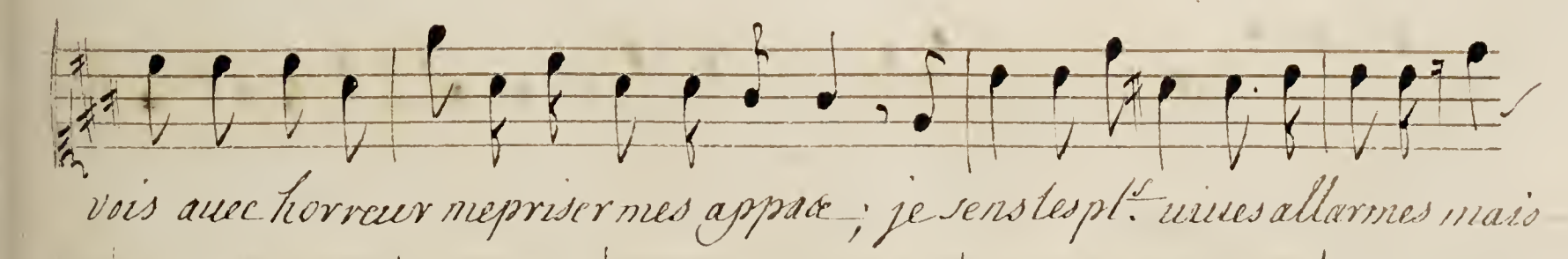
peine a qui seait mieux le tenir mon coe. fadoroe Sans peine a qui seait mi. le tenir

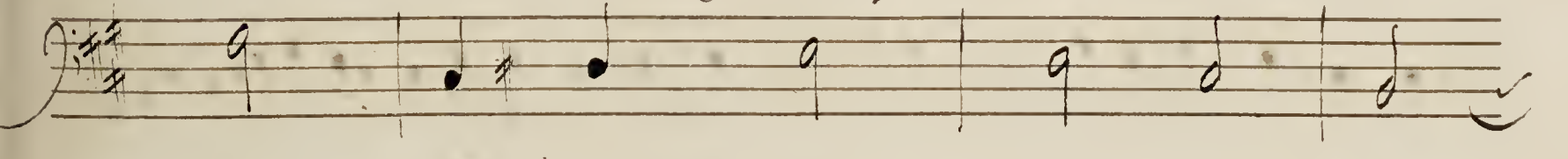
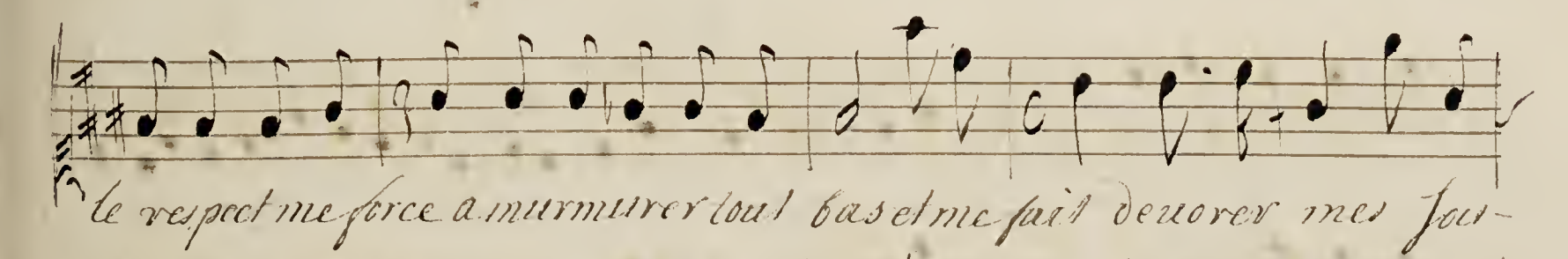
Que vostre inconstance est cruelle, helas vous m'olez votre coe. Et malgre toute

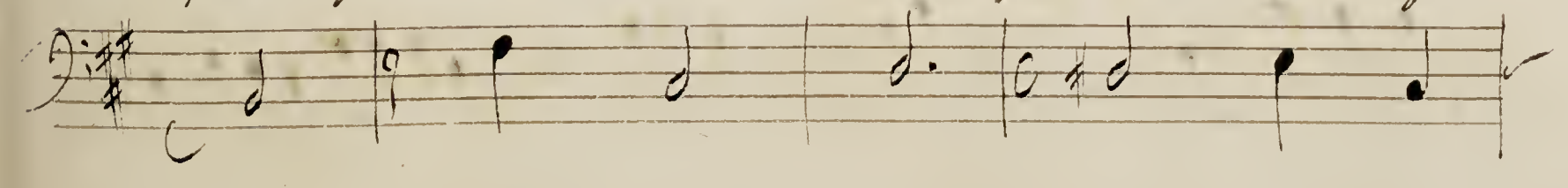
ma douleur! Je n'ose vous traiter d'ingrat et d'infidelle; Je

vois avec horreur mepriser mes appae; je sens les pt. viues allarmes mais

le respect me force a murmurer tout bas et me fait deuorer mes jour



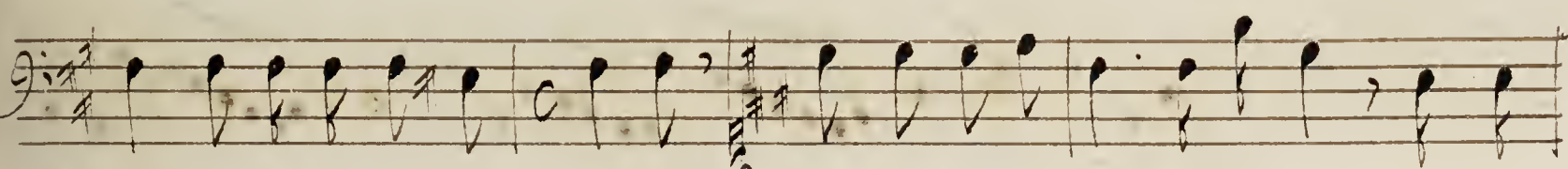
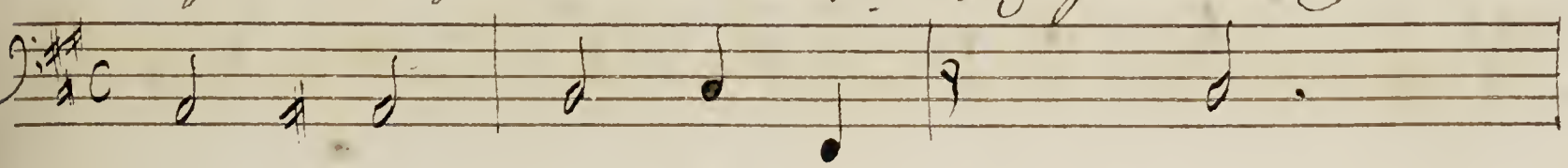
*- mais et mes l'arme - vous meritez un fort plus doux et mon fœ. a re*

*- gret se detache du vôtre la pitié parle Encore pour vous mais l'am.<sup>n</sup>*

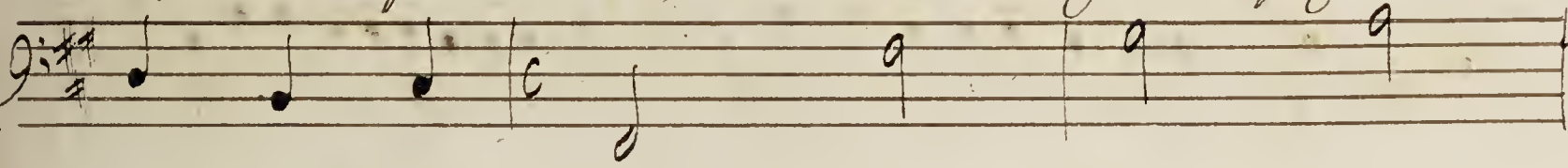
*parle pour un être La pitié parle encor po.<sup>r</sup> vous mais l'am.<sup>n</sup>*



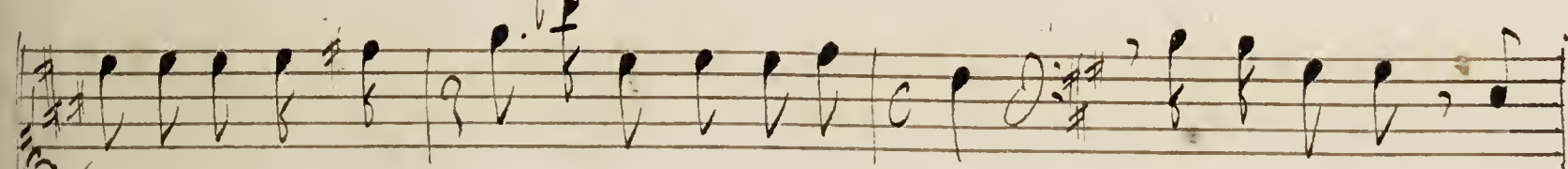
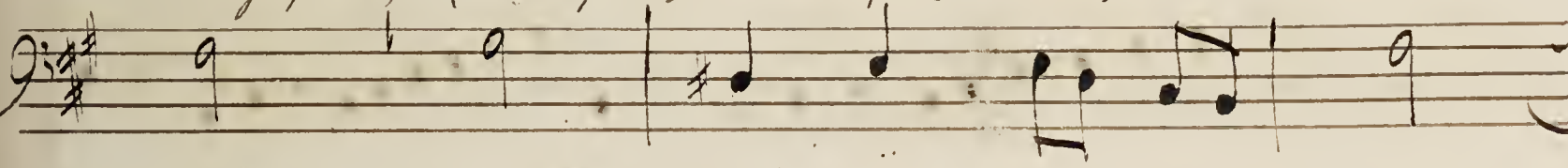
C'en est donc fait seigneur mes beaux jours sont passez. Je n'oubliroy ja



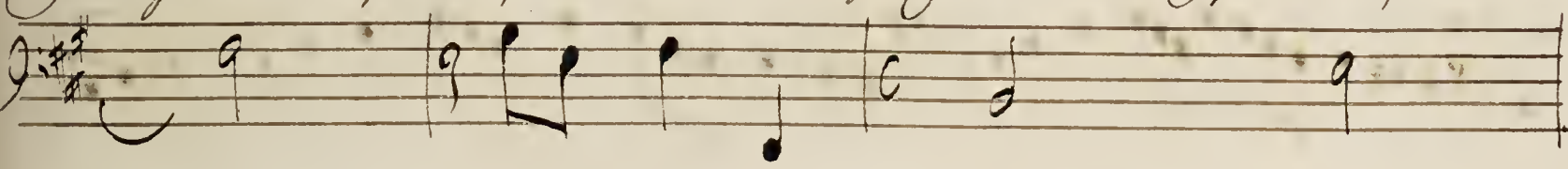
mais que vous me futes chere; vous ne m'aimez pt. est assez tout le



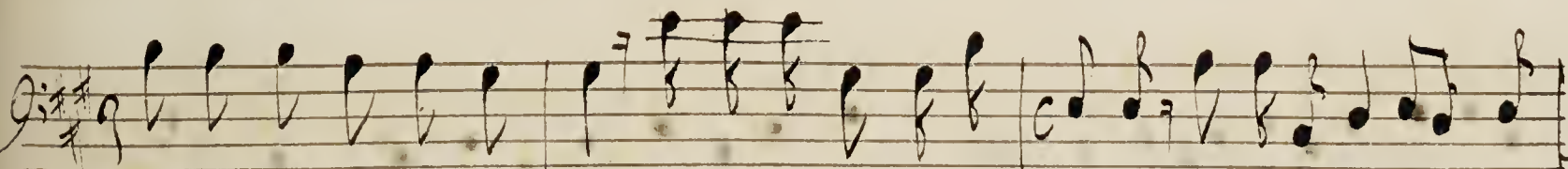
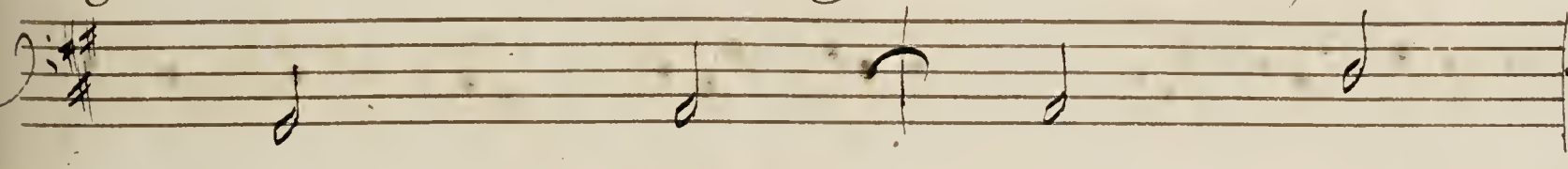
reste me desesperer; Que ne puis je oublier que je vous ay scu plaire;



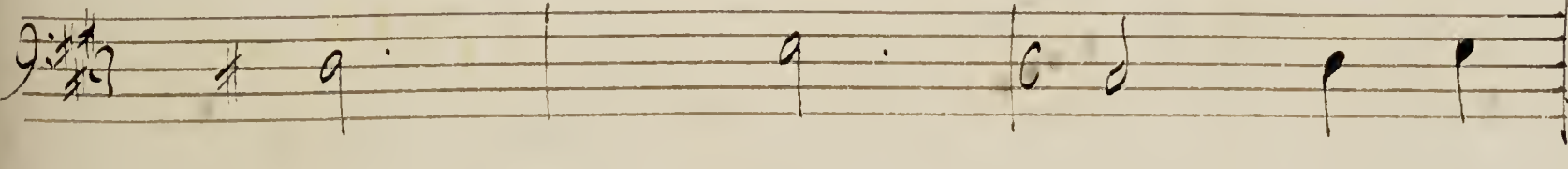
Je ne sentirois pas que vous me trahissez (En approche); ces

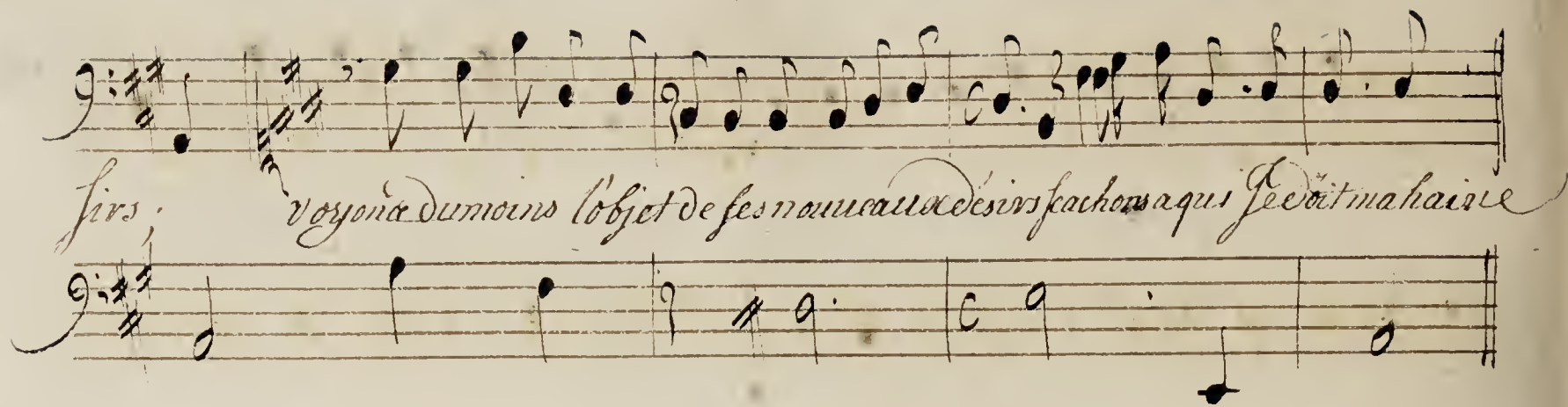


sez une plainte trop vaine; celle qui cy mon ordre amaine vont par leurs

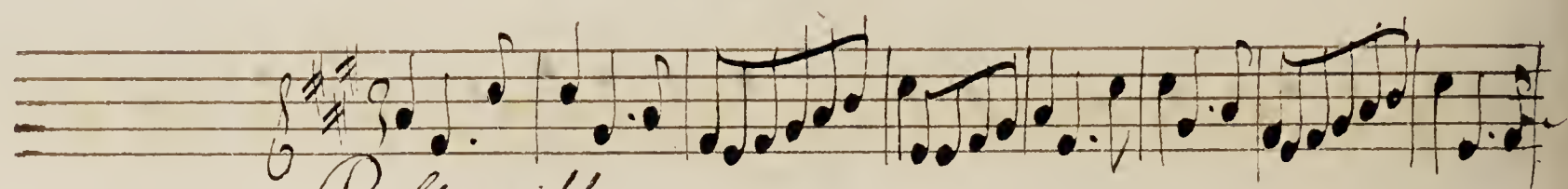


je uay repandre a mes desirs; dissimulez votre peine; et respectez mes plai-

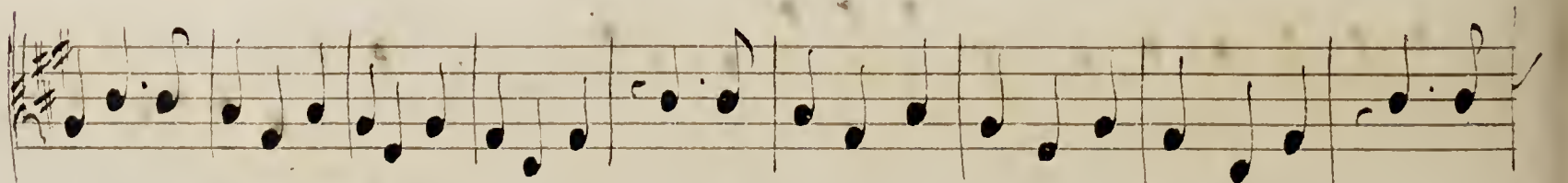
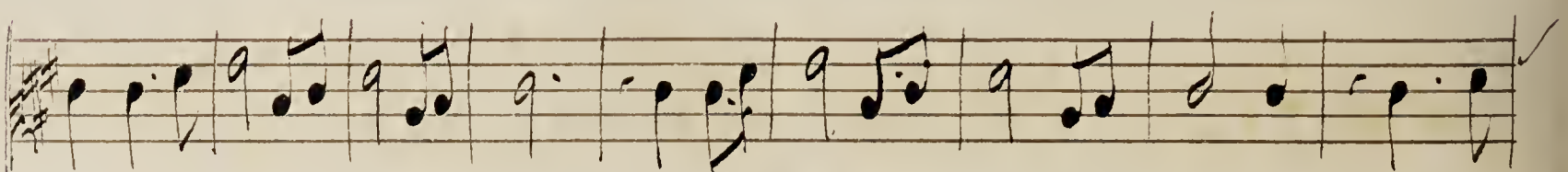
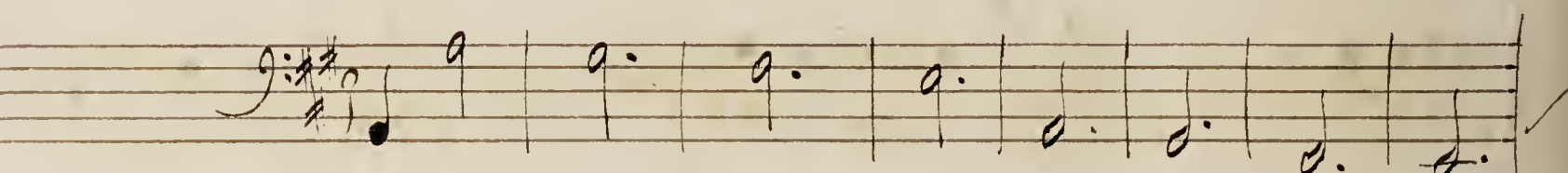
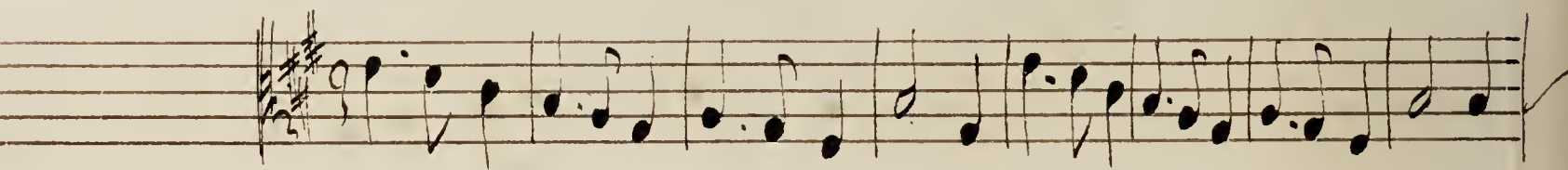
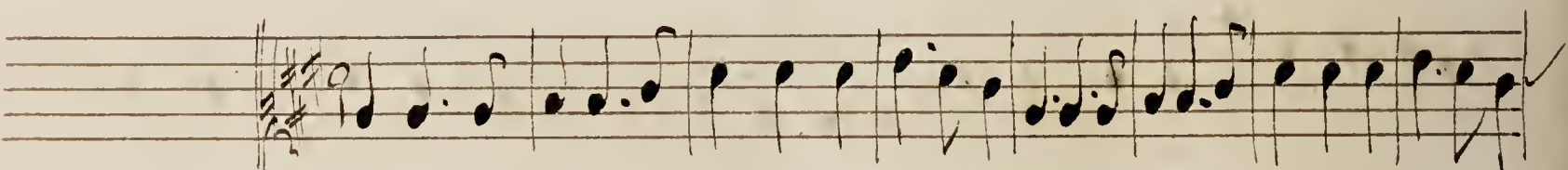




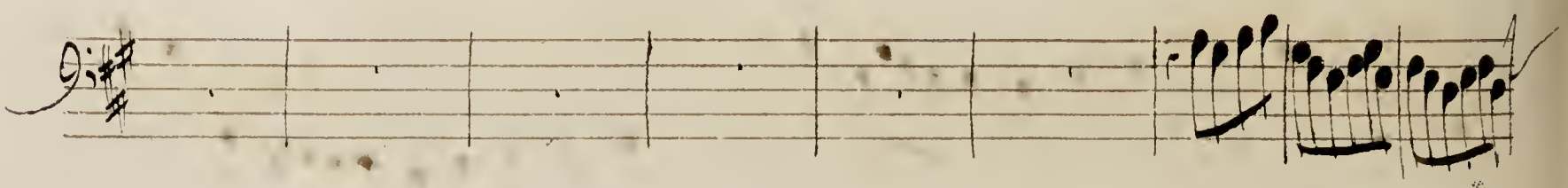
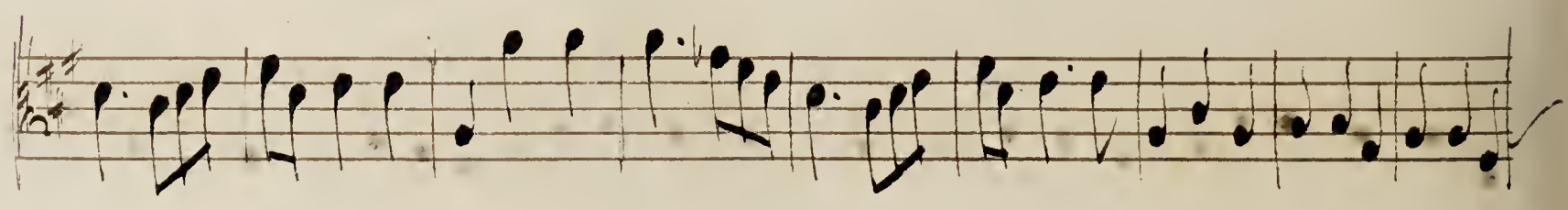
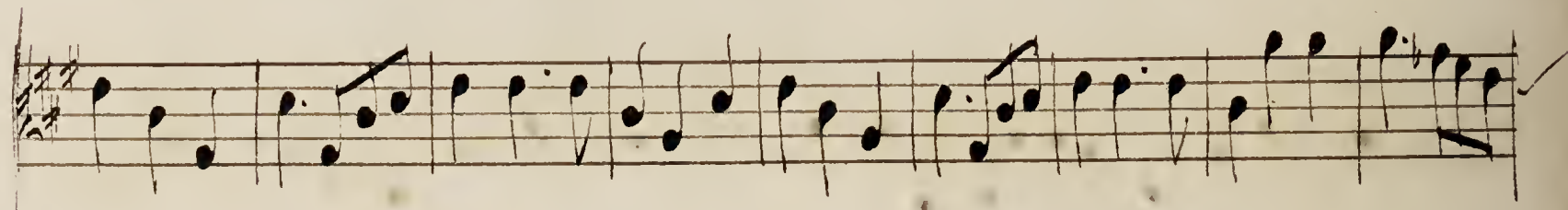
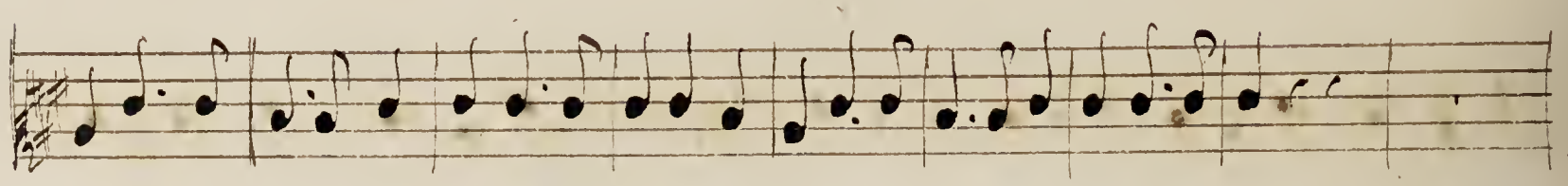
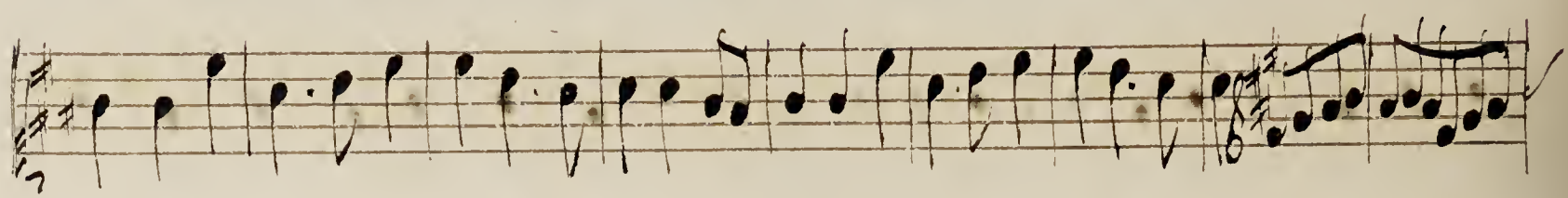
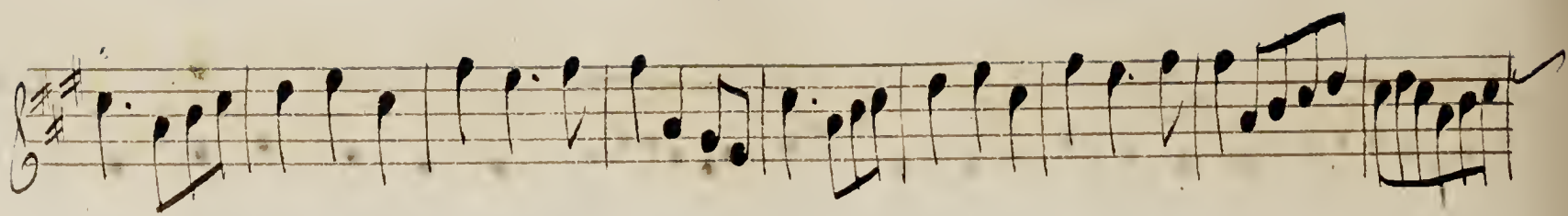
*firs;* voyons du moins l'objet de ses nouveaux desirs sachons qu'il se vait malade

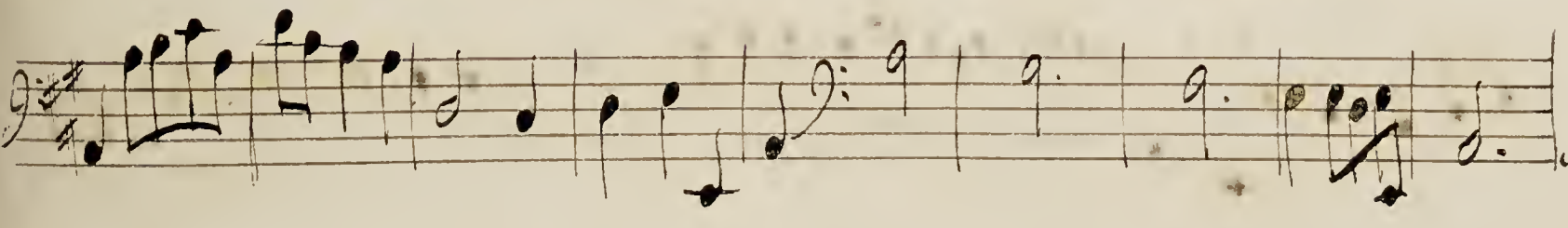
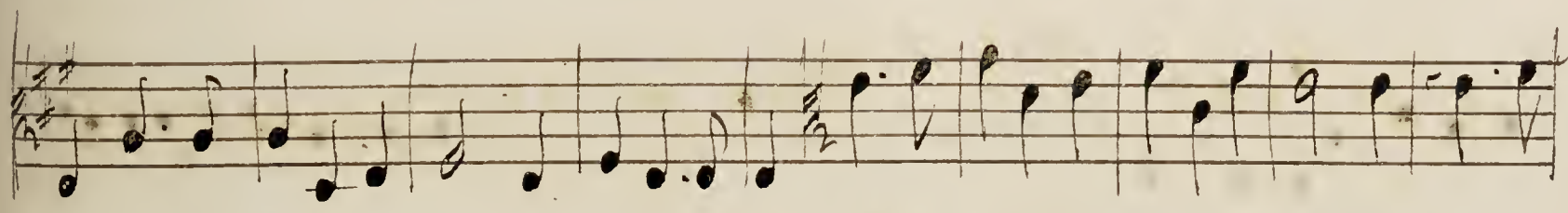
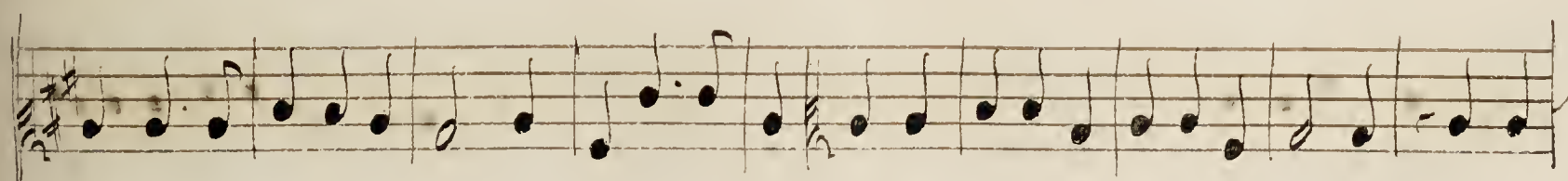
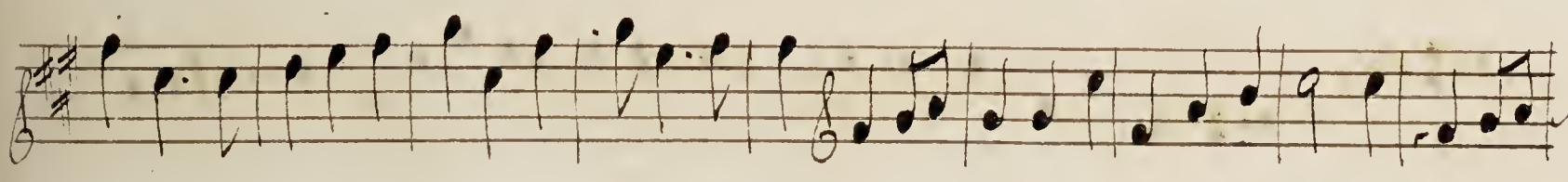
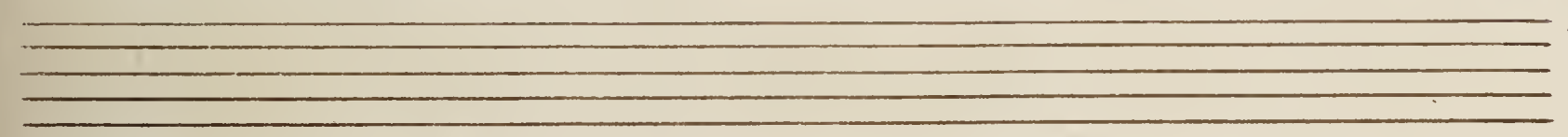
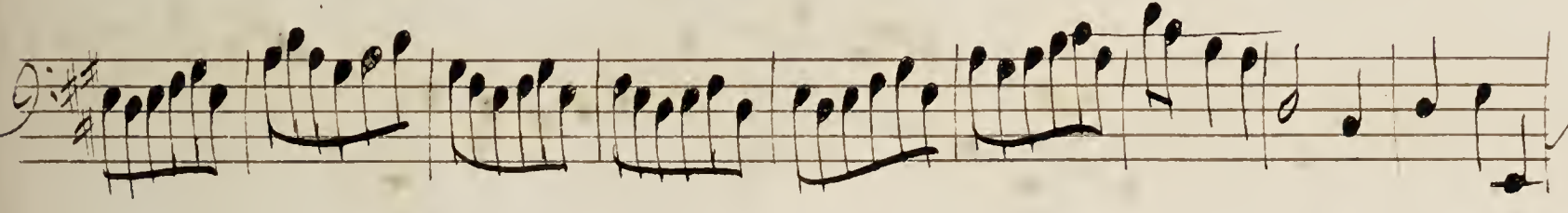
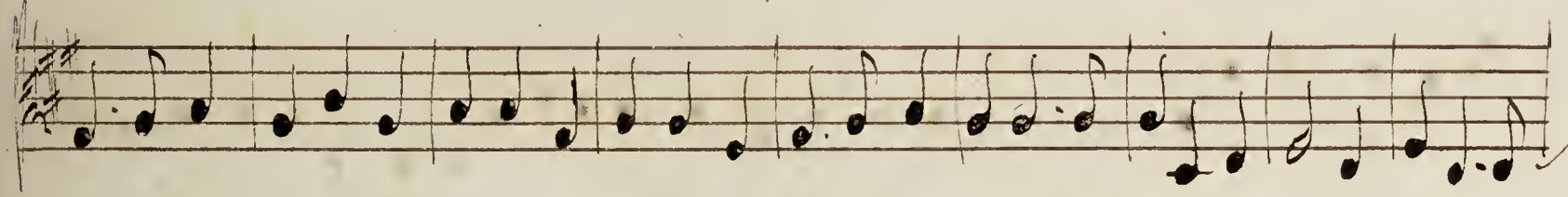
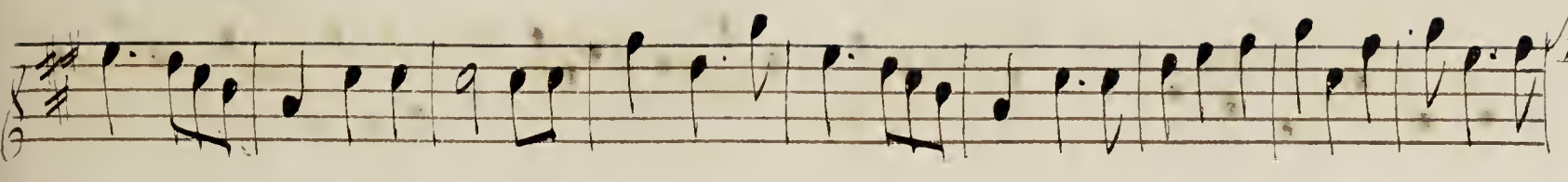


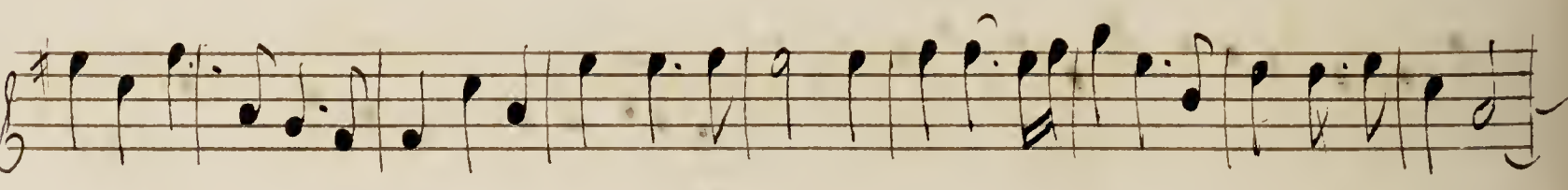
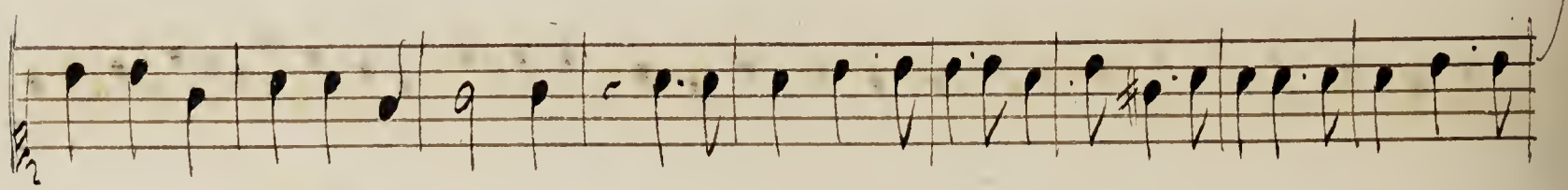
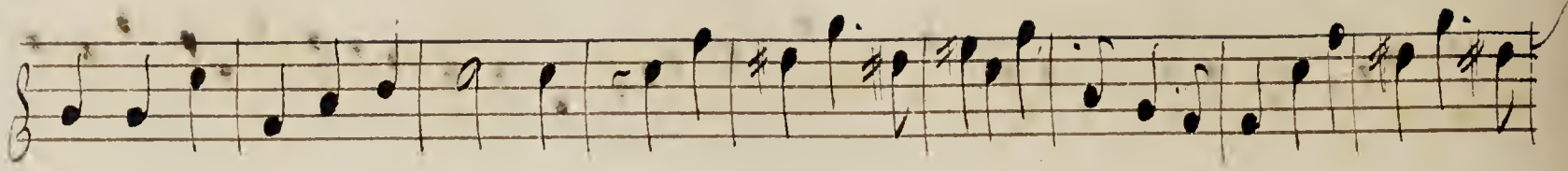
*Pastocaille*



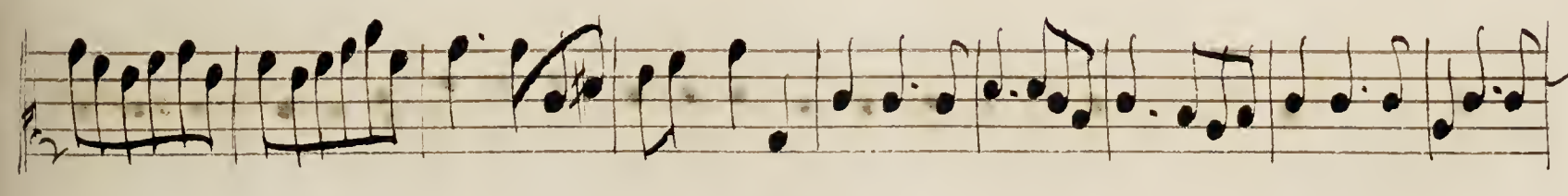
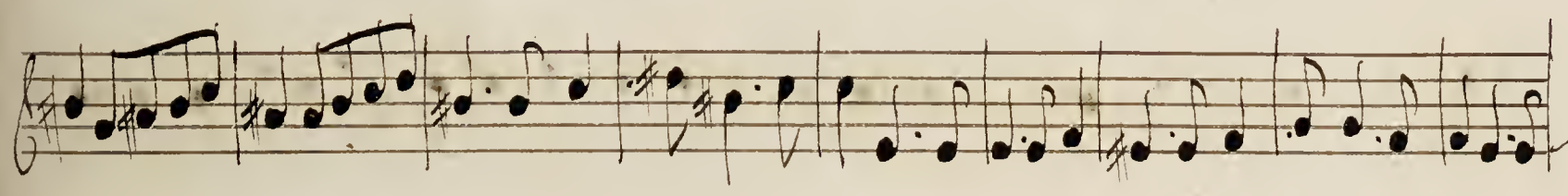
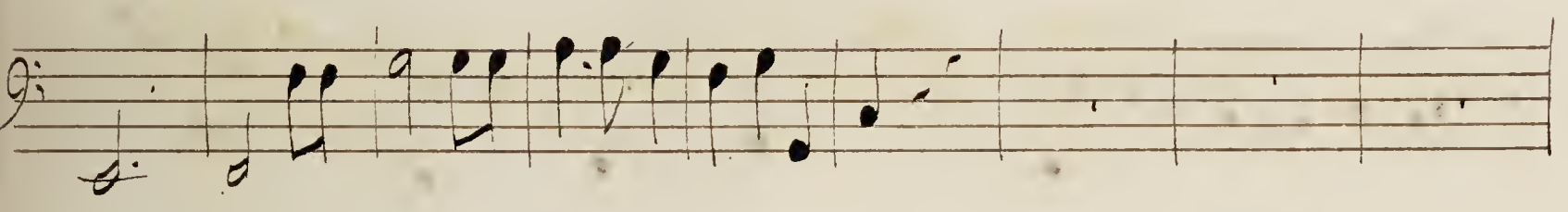
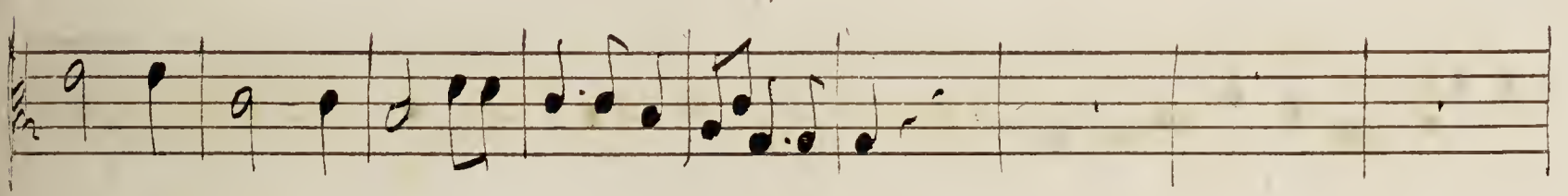
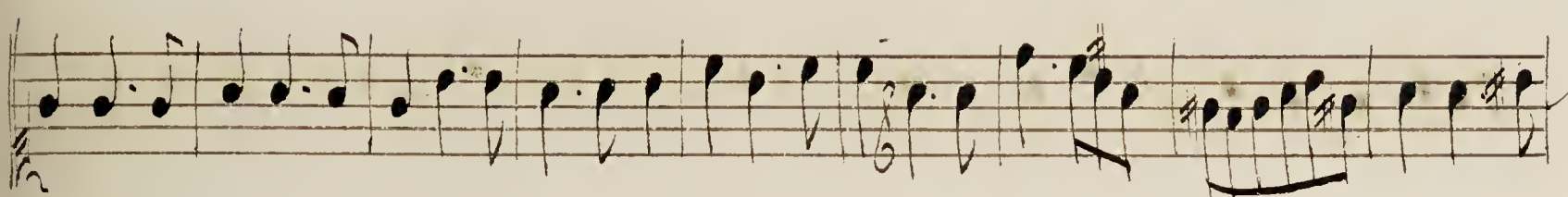
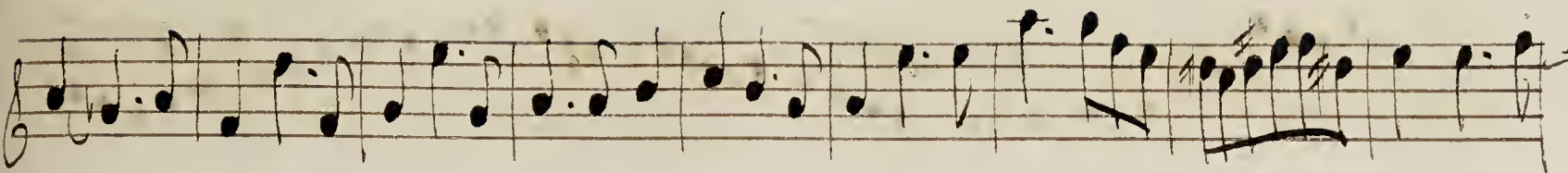


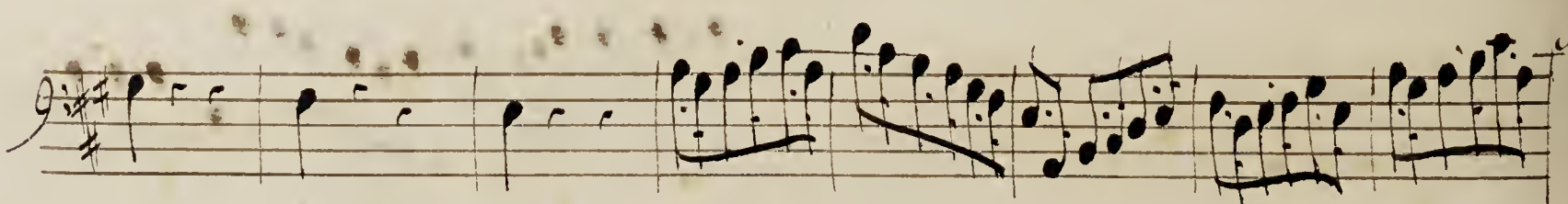
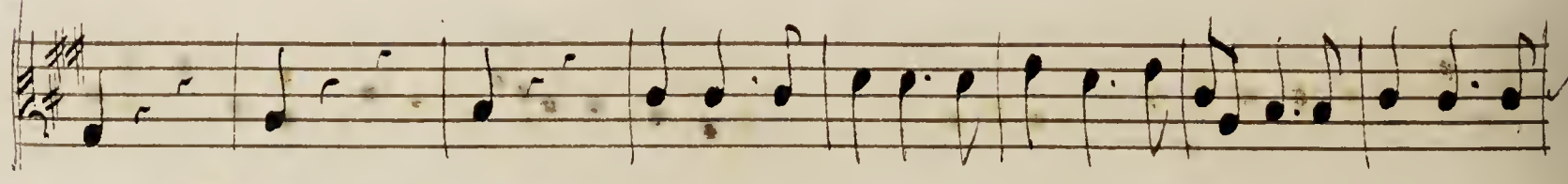
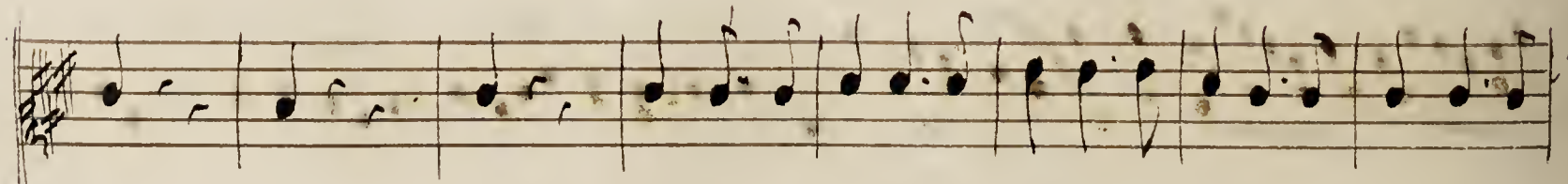
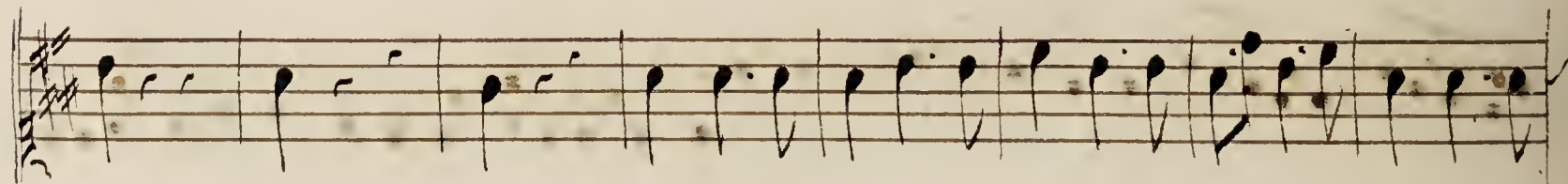
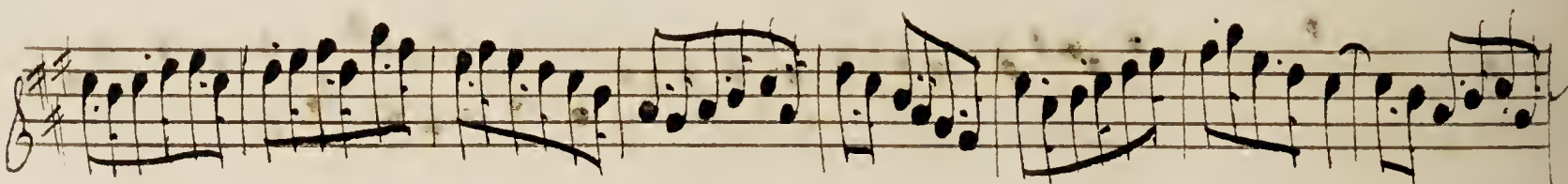
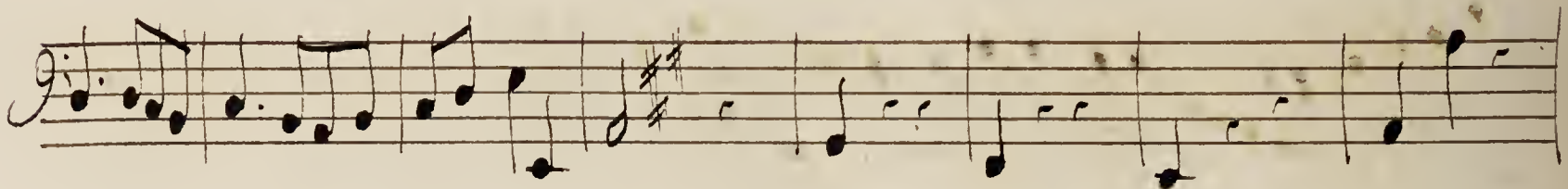
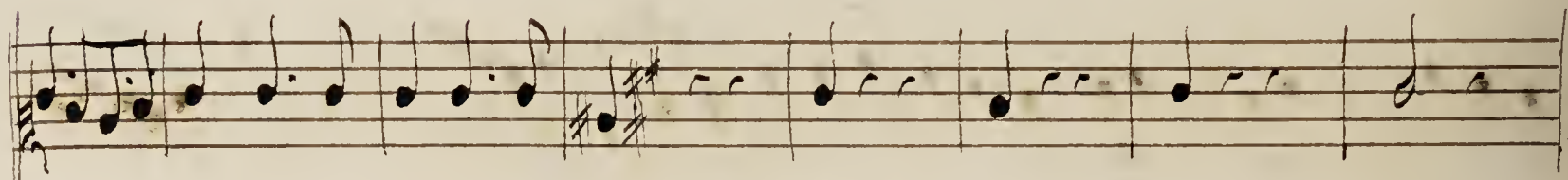
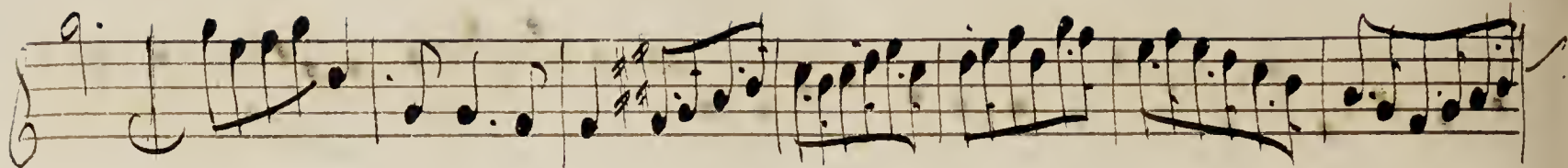


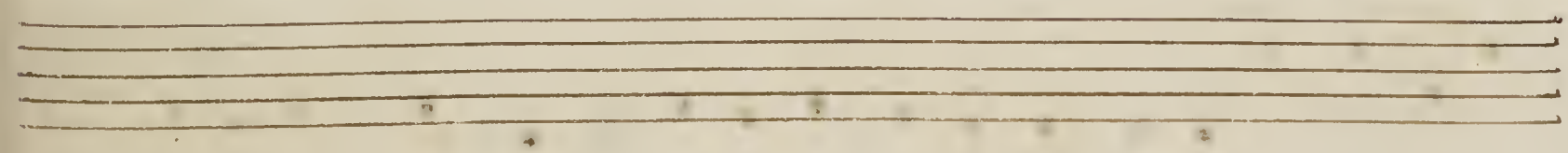
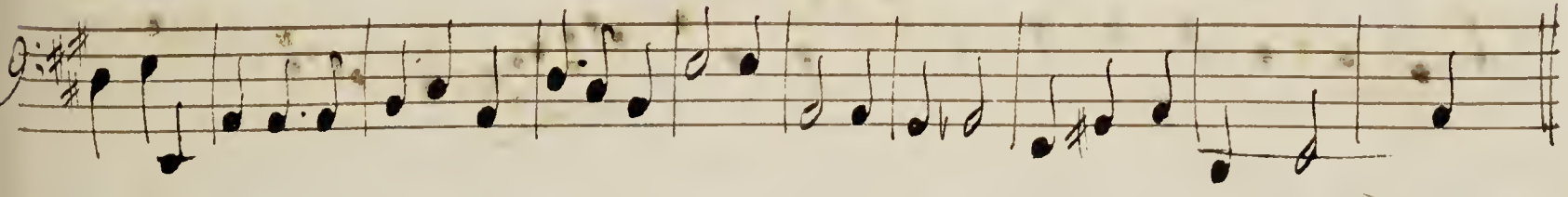
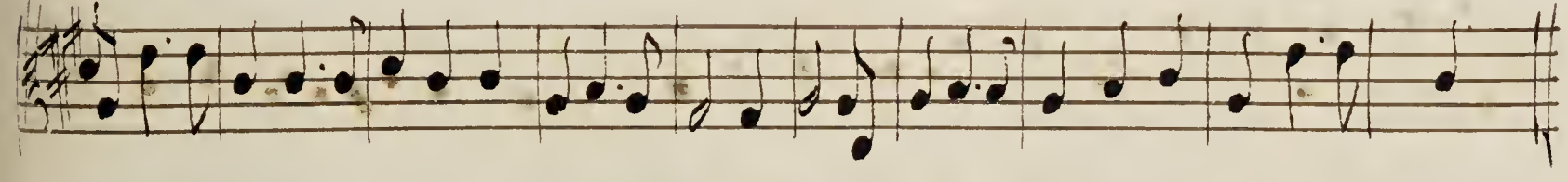
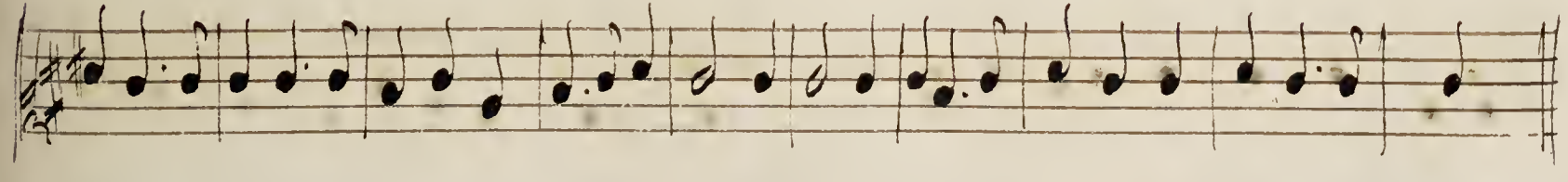
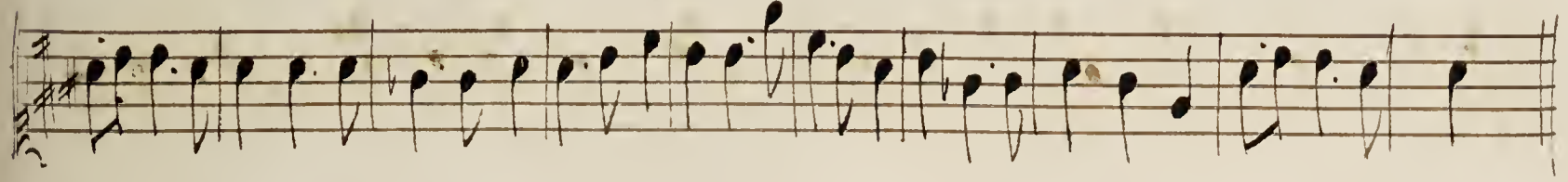
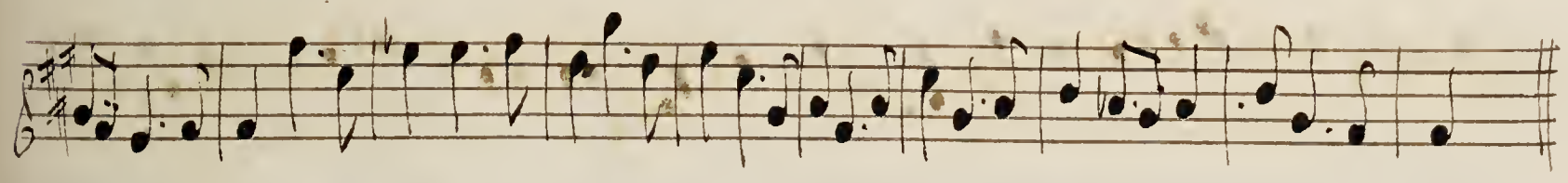
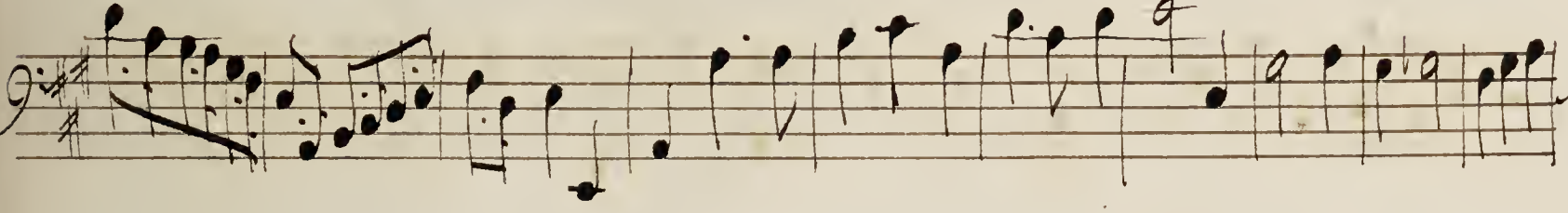
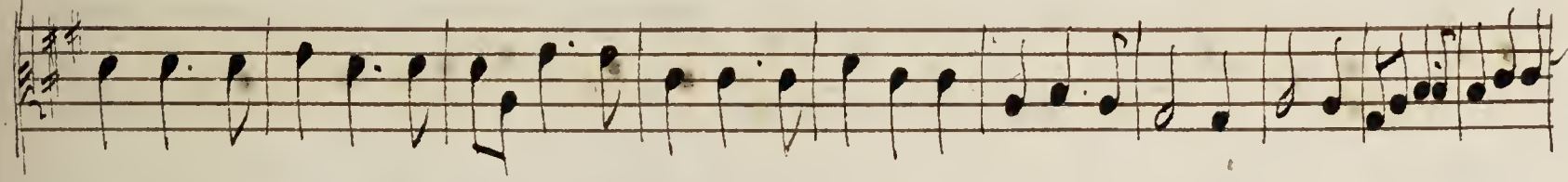
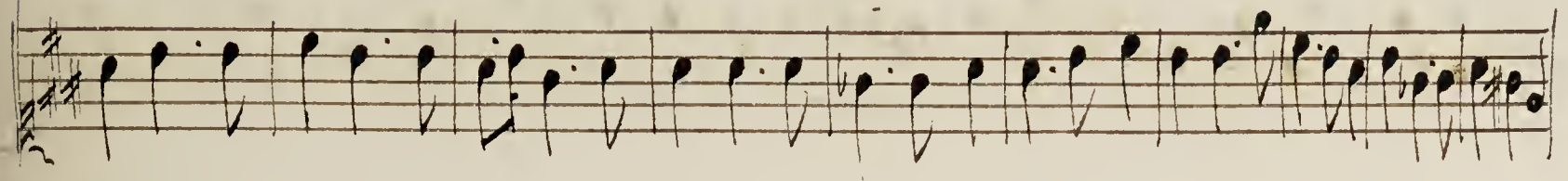














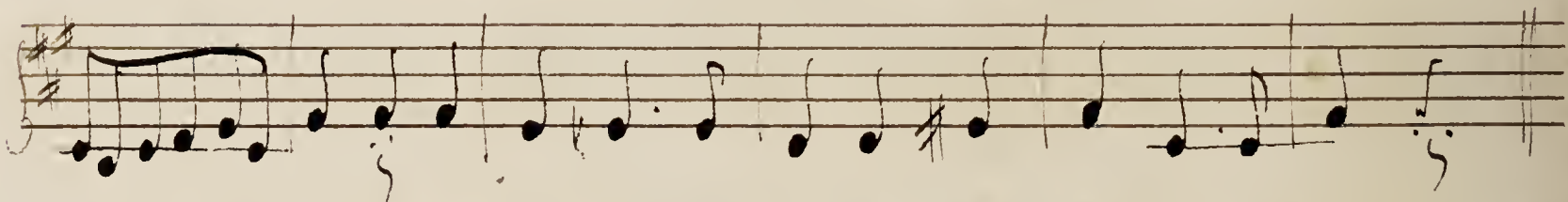
Que l'ardeur dans nos cœurs fasse naître mille ardeurs p.<sup>o</sup> nos vœux augustes



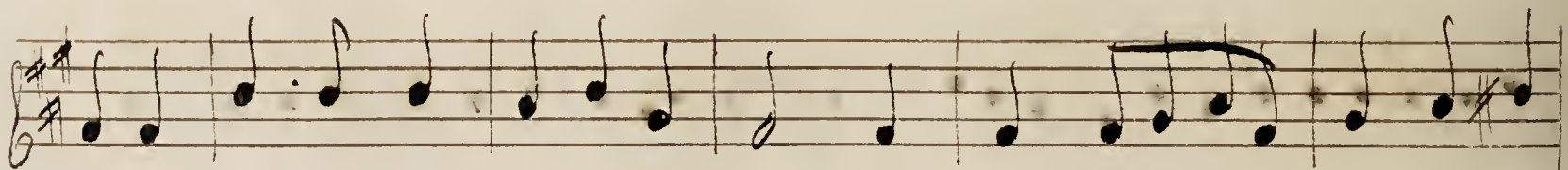
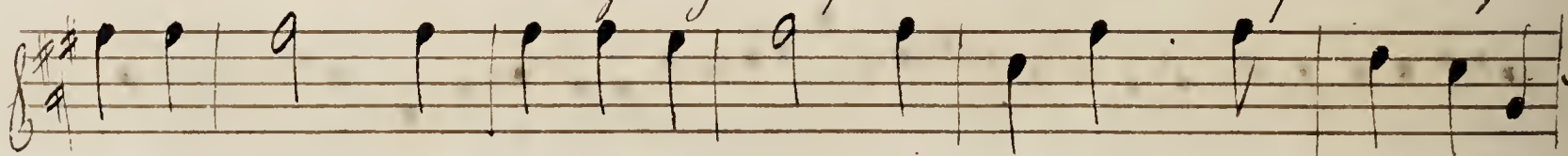
Violon



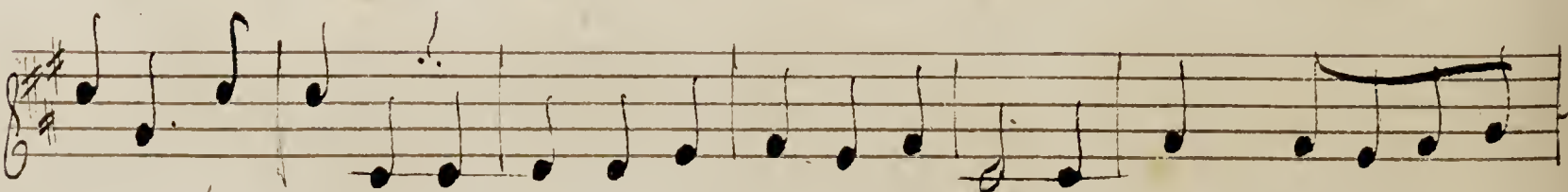
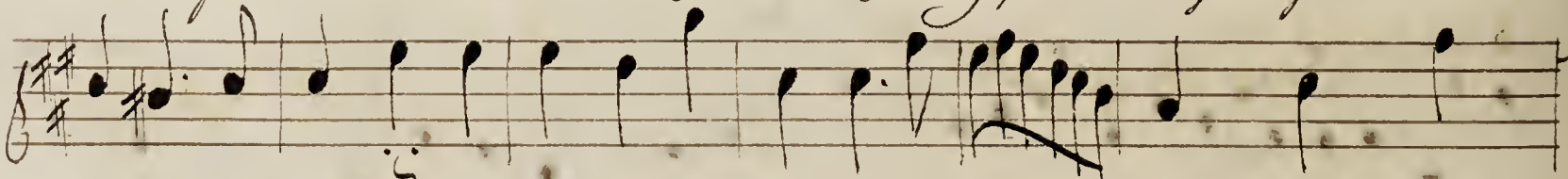
maître Que nos tendres soupirs deviennent les desirs

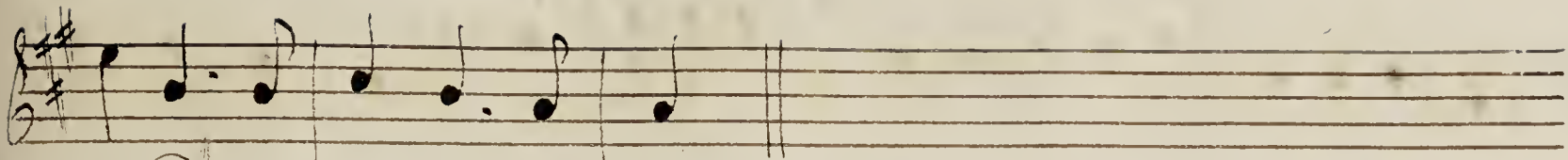


Dans ces lieux tout doit le satisfaire p.<sup>o</sup> ce charmant vainqueur l'aisance

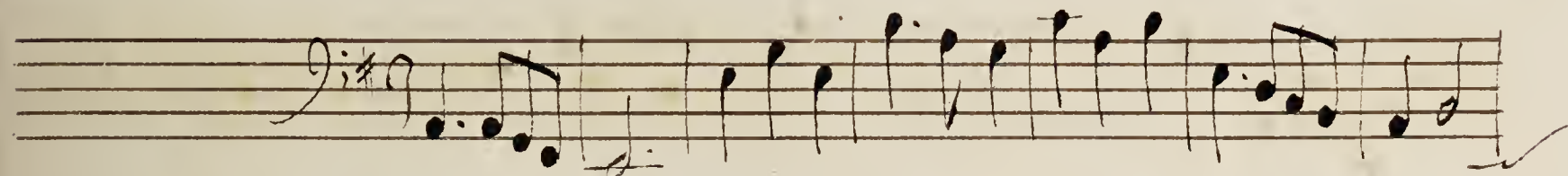
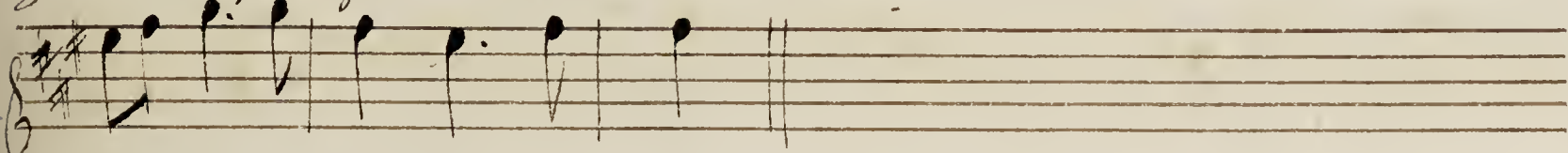


nous en flamer attendons le bonheur de leur plaisir en jouissant tou





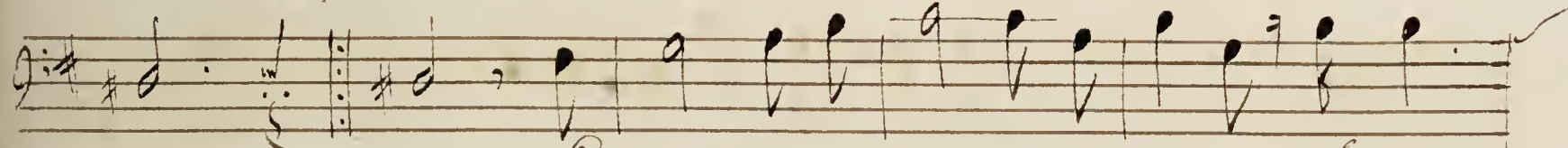
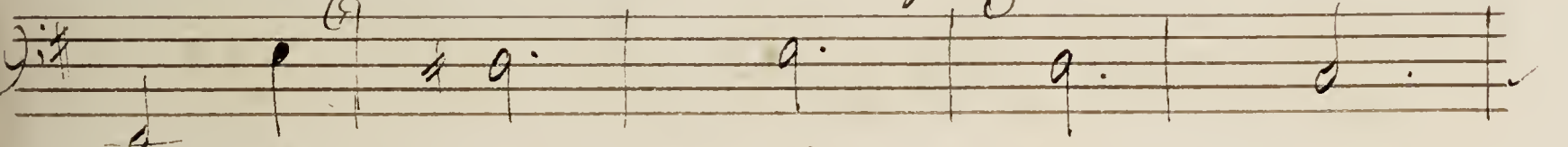
jours du plaisir de l'aimer



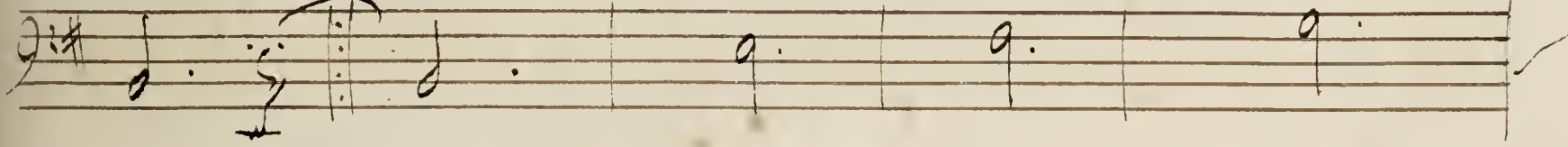
*Fulminant*



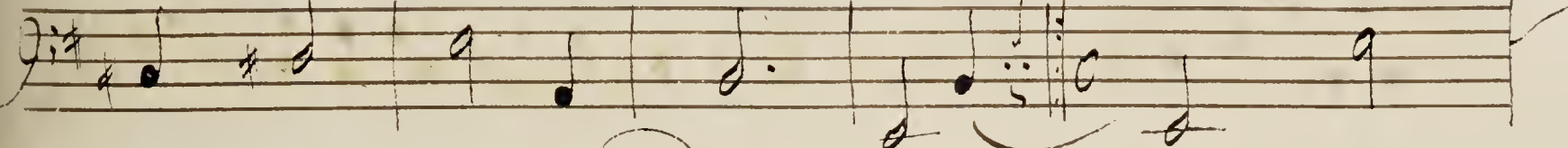
Vous brillez seule dans ces retraites vous effacez to. les autres ap-



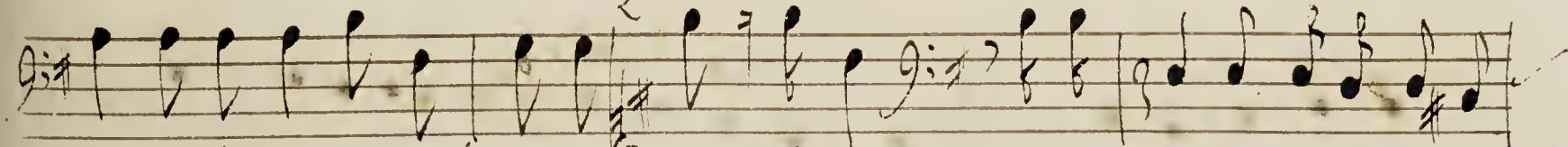
pace ; L'amer ne se plaint qu'on vous estes ; Il l'an-



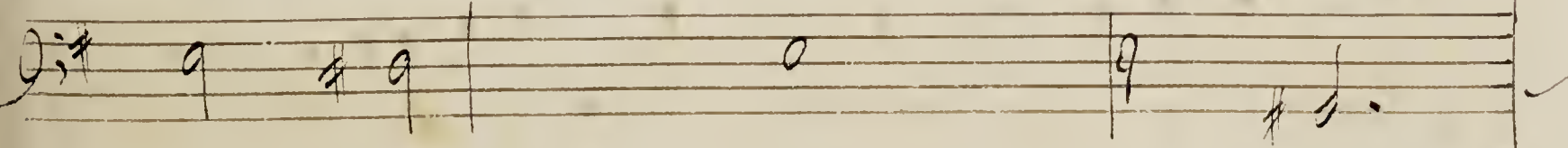
quit, il languit ou vous n'esfies pace ; Mon fa. ne sent que

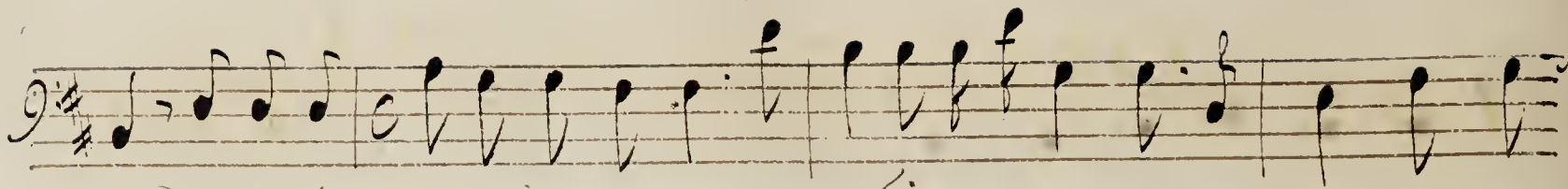


*quide*

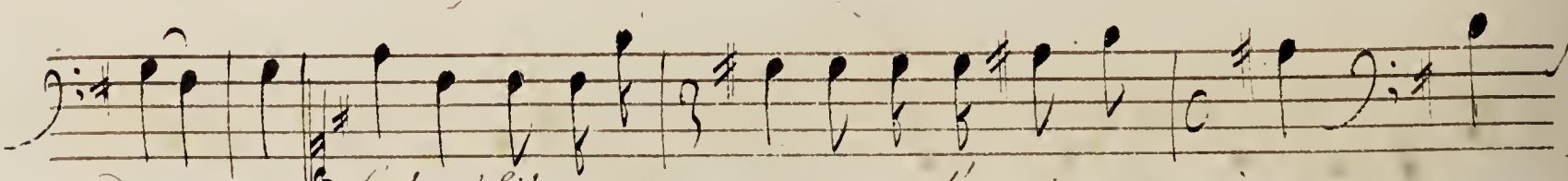


trop le plaisir que vo. faites. gouy. seigneur. C'est de vous que je me sens E-

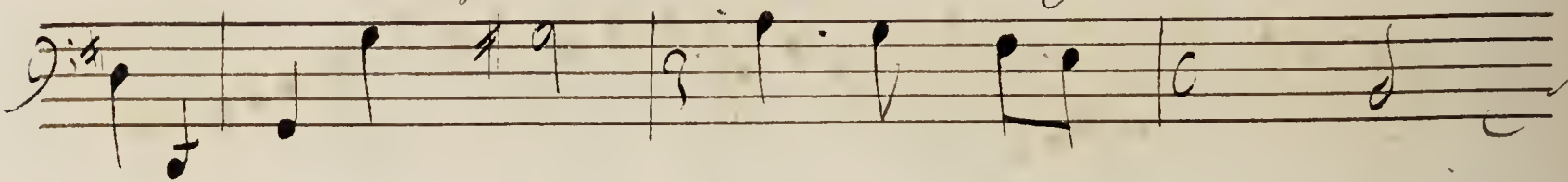




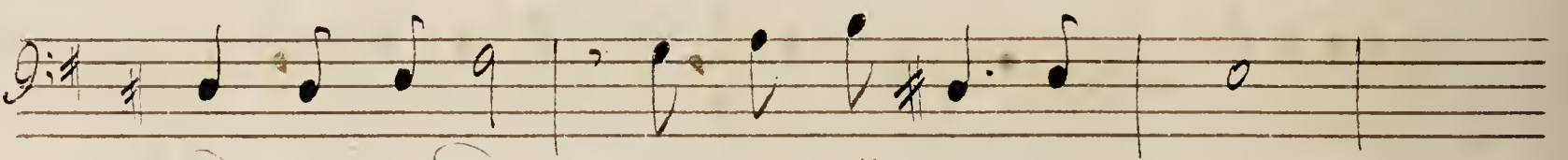
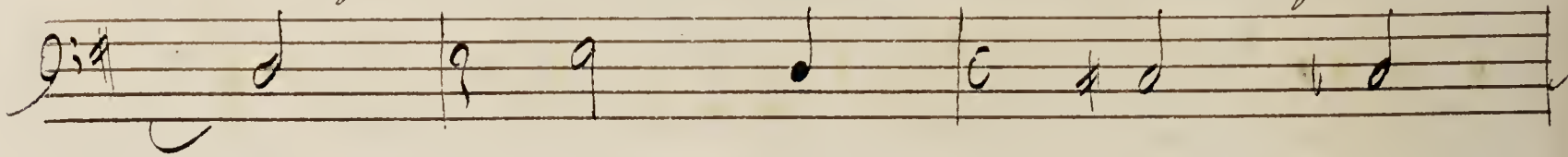
pris, depuis le jour que je vous vis mon feu. belle aide En secret vous a



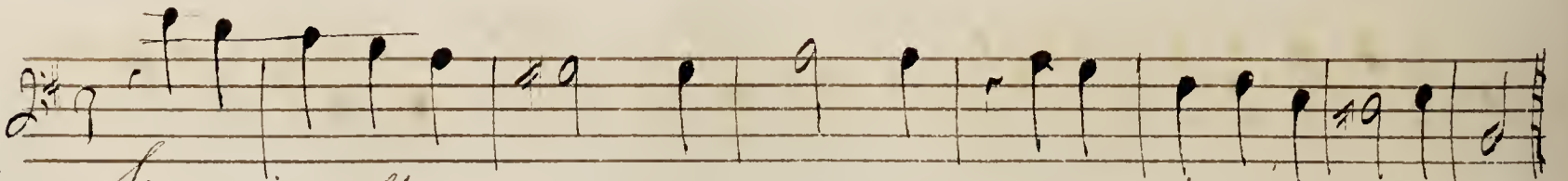
- dore ; *helas !* si l'estoit *vray* vous me l'auroiez appris — non



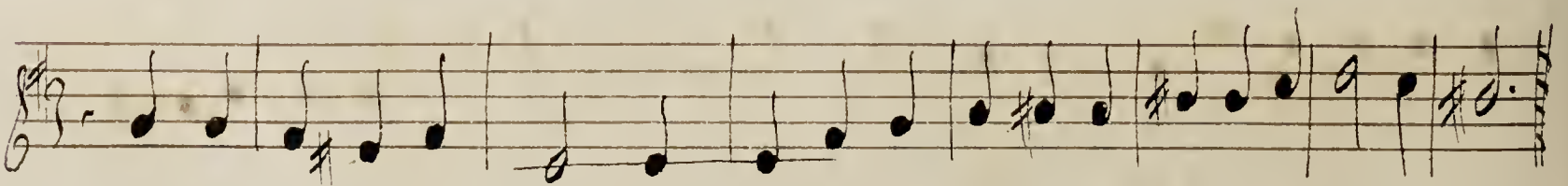
Et c'est un secret que je t'aurois En-core ; si vos



tendres regarde ne me l'auroient surpris



J'esperois affranchir mon ame ouperil d'engager la foy



109.

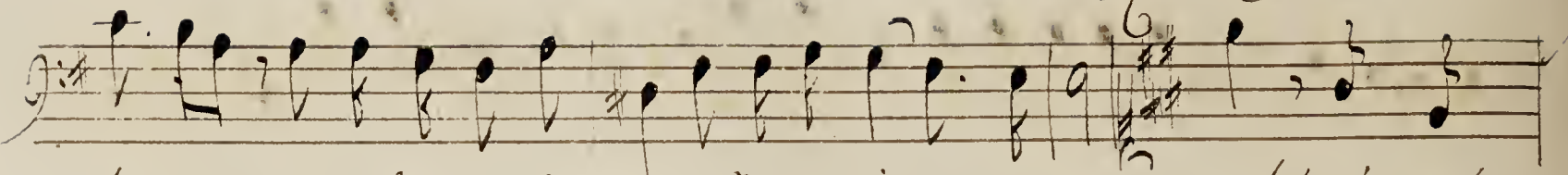
Et je ne voulois pas me permettre une flame qui mit trop d'empire sur moy

Et je ne voulois pas me permettre une flame qui mit trop d'empire sur moy -

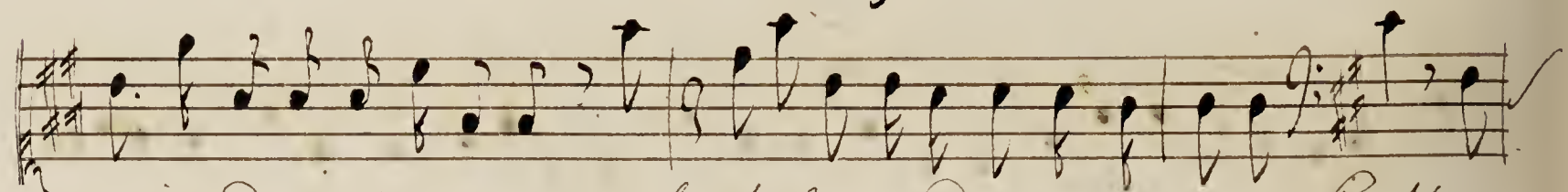
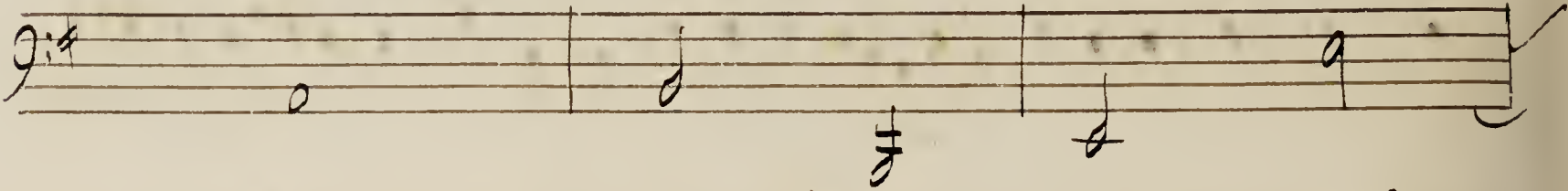
J'ay long temps differé de vous rendre les armes, pour luttér d'éternelles - a -

mours, des beautés de ces lieux j'empruntois le secours, <sup>mais</sup> vous triomphez de leurs -

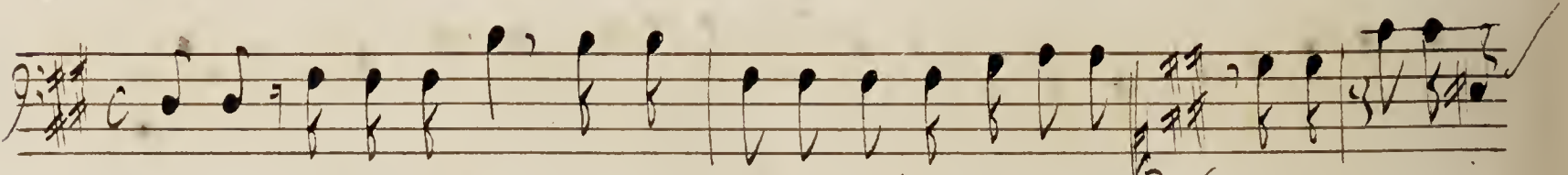
*Roxane*



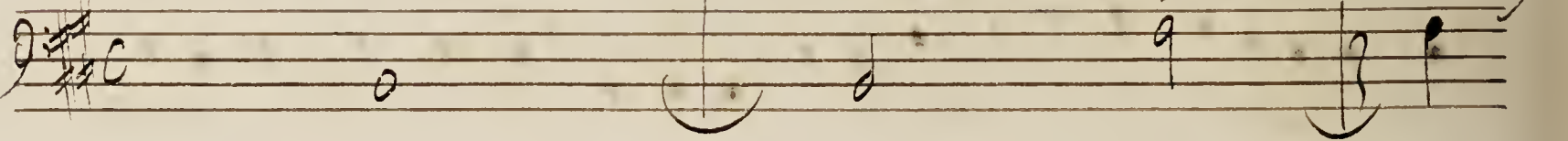
charmes. et je vo<sup>s</sup> aime En fin po<sup>r</sup> vous aimer toujours, Ah! c'en est



trop je cède à cet outrage; versez le sang que demande ma rage Ciel! que



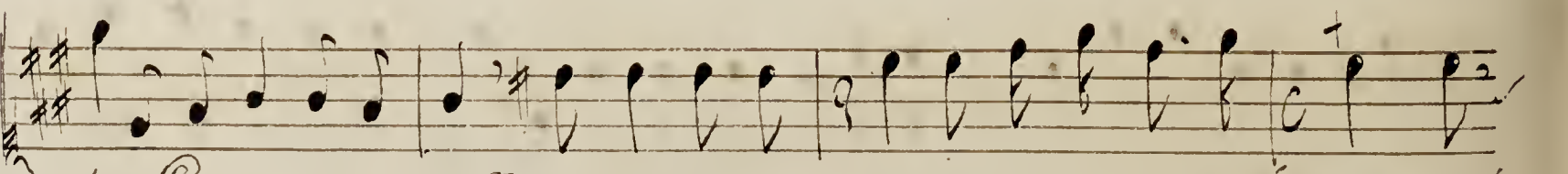
voy je; quelle fureur, malheureuse qu'os estu faire. Je voulois la pu-



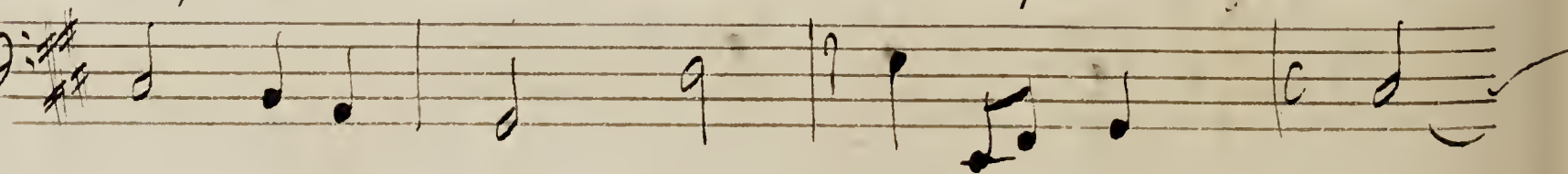
nir d'avoir trop scieu plaire, Et de mauoir ravi ton cœur. le de ses



voir dont je suis animée; s'en flame Encor par tes discours, tu luy jures Cru-



el, Les plus tendres am<sup>o</sup>. tu l'aime cent fois plus que tu m'as fait l'année





quand tu formas les naües que tu romps p. j. am. Je prouay ta fierté jusques dans

ta tendresse. - Helas! c'est avec d'autres traits que l'am. aujourd'heur te blesse de

uant ses yeux ton orgueil cesse. J'ay voulu vanger <sup>mes</sup> les traits et le pu

nir de ta foiblesse; Quoy, ne crains tu pas que la mort soit le prix de ton juro

lence. Je n'ay pu remplir ma vengeance; ce regret seul sans roy peut termi-

ner mon sort. mais roy, rivale trop cruelle; prens ce fer, jiri fi-

Elle a mon juste courroux portés En a mon Coeur. vne atteinte mortelle tu-



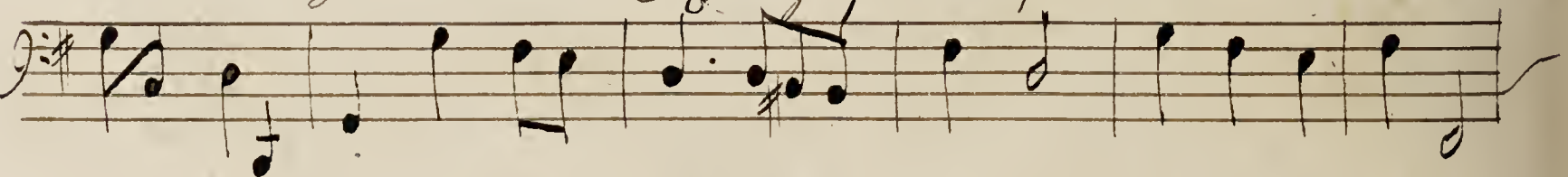
mas desja porté de plus sensibles Coups. Qu'on l'oste de mes yeux Et



qu'on fasse d'elle: *raide* au nom de nostres ardeurs oubliés sa ja



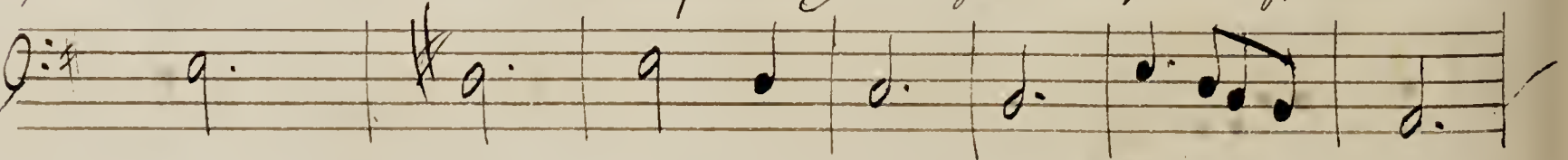
- louse ra - ge ne vous vangez de ses fureurs qu'en maimant d'avantage



ge ne vous vangez de ses fureurs qu'en maimant d'avantage. Je suis E-



pris de vos abraits autant qu'on le peent estre mon flux ne sauroit croistre



ny s'affoiblir jamais mon feu ne sauroit croître ny s'affoiblir jamais

Puirona nos œ. a la tendresse, ne formons que d'heureux desir

Puirona nos œ. a la tendresse, ne formons que d'heureux Desir

Puirona nos œ. a la tendresse ne formons que d'heureux desir

Puirona nos œ. a la tendresse ne formons que d'heu<sup>x</sup> desir, aimons

Aimons nous sans cesse Contons nos Joies par nos plaisirs

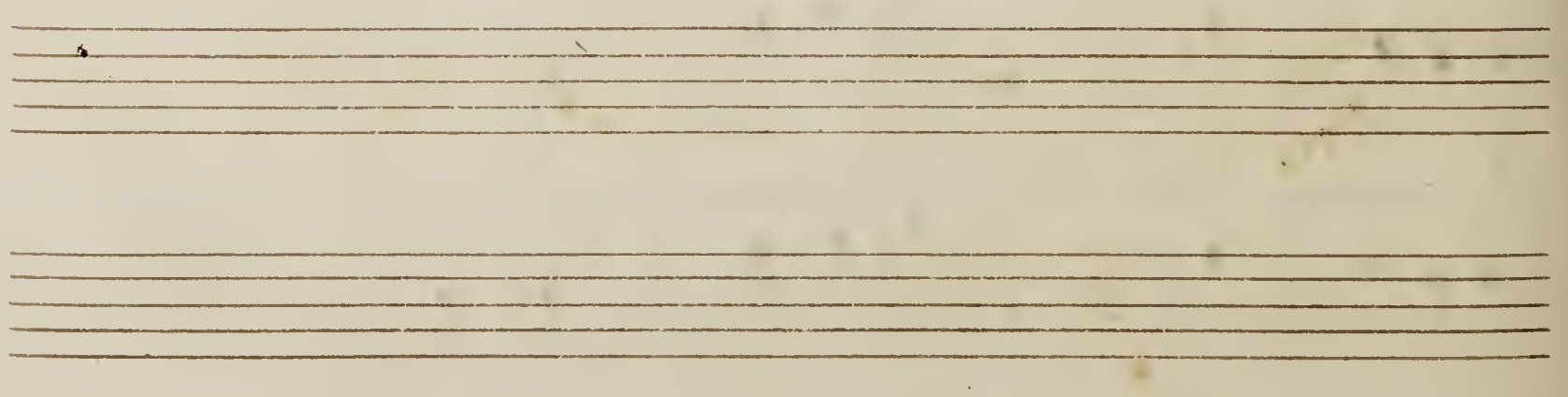
nous aimons no<sup>s</sup> sans cesse Contons nos Joies par nos Plaisirs

Aimons nous aimons no. sans cesse contons nos jours par

nos plaisir contons nos jours par nos plaisir

tout signale, jey nos ariveurs mutuellee; qu'on offre a nos re

gardes les festes les plus bellee



Handwritten musical notation for the first staff of the piece. It begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The melody consists of a series of eighth and quarter notes, ending with a fermata.

*Marche Des Costangis*

Handwritten musical notation for the second staff. It features a bass clef, a key signature of two sharps, and a 2/4 time signature. The notes are primarily quarter and eighth notes.

Handwritten musical notation for the third staff. It uses a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody continues with eighth and quarter notes.

Handwritten musical notation for the fourth staff. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The notes are mostly quarter notes.

Handwritten musical notation for the fifth staff. It uses a bass clef, a key signature of two sharps, and a 2/4 time signature. The melody includes some sixteenth-note passages.

Two empty musical staves, consisting of five lines each, positioned between the fifth and sixth staves of notation.

Handwritten musical notation for the sixth staff. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is composed of quarter and eighth notes.

Handwritten musical notation for the seventh staff. It uses a bass clef, a key signature of two sharps, and a 2/4 time signature. The notes are quarter notes.

Handwritten musical notation for the eighth staff. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody includes eighth-note patterns.

Handwritten musical notation for the ninth staff. It uses a treble clef, a key signature of two sharps, and a 2/4 time signature. The notes are quarter notes.

Handwritten musical notation for the tenth staff. It features a bass clef, a key signature of two sharps, and a 2/4 time signature. The melody includes sixteenth-note passages.

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

Handwritten musical score for five staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of various note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

*Li bontangis*

Handwritten musical notation for the first staff of the 'Li bontangis' section, featuring a bass clef, two sharps, and a 2/4 time signature.

*vivir vivir grano sultrana vivir vivir sultrana*

Handwritten musical notation for the second staff of the 'Li bontangis' section, featuring a treble clef, two sharps, and a 2/4 time signature.

Handwritten musical notation for the third staff of the 'Li bontangis' section, featuring a treble clef, two sharps, and a 2/4 time signature.

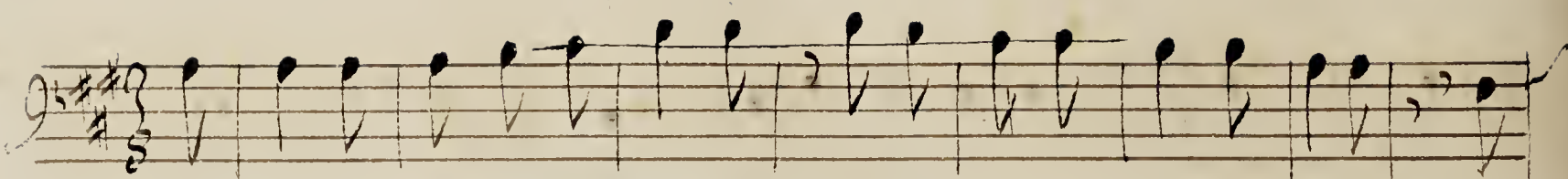
Handwritten musical notation for the fourth staff of the 'Li bontangis' section, featuring a treble clef, two sharps, and a 2/4 time signature.

Handwritten musical notation for the fifth staff of the 'Li bontangis' section, featuring a treble clef, two sharps, and a 2/4 time signature.

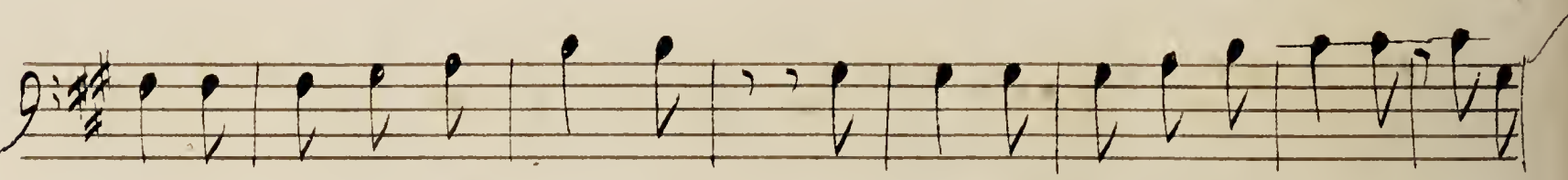
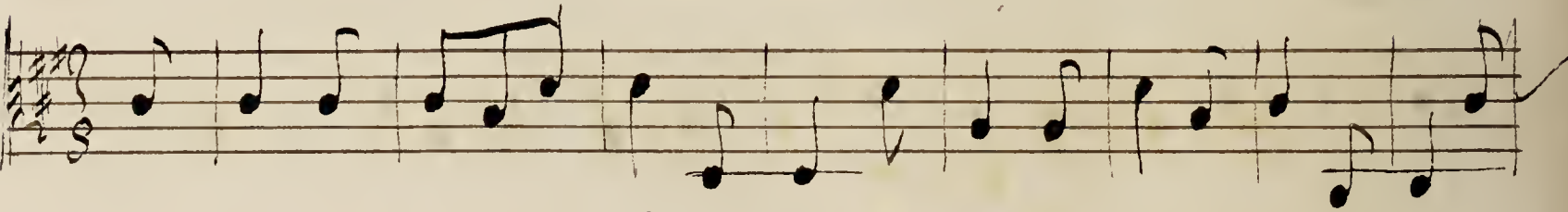
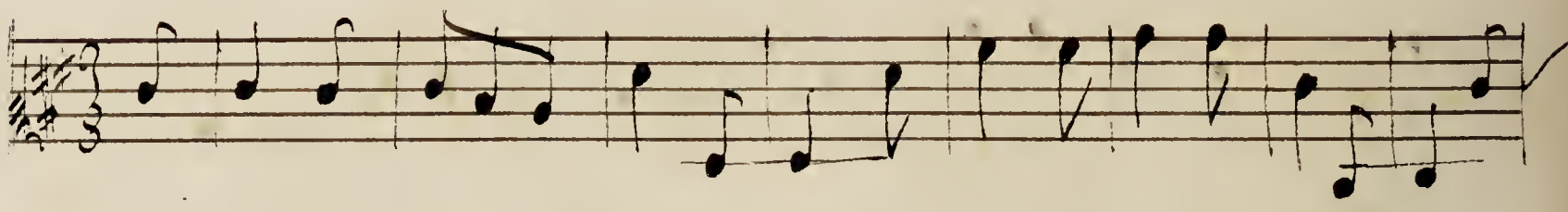
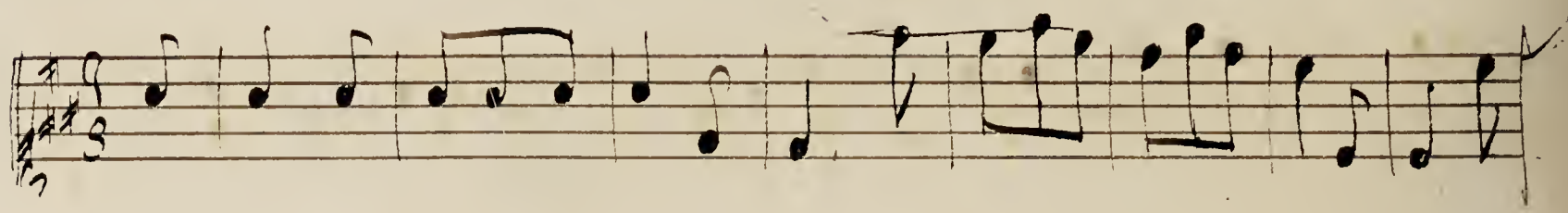
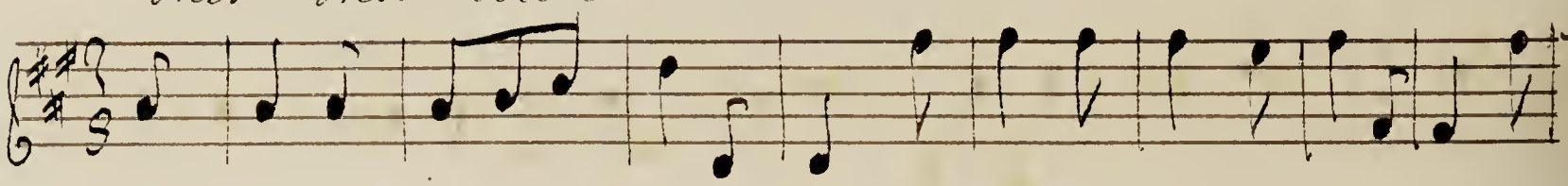
Handwritten musical notation for the sixth staff of the 'Li bontangis' section, featuring a bass clef, two sharps, and a 2/4 time signature.

*vivir vivir grande fultana vivir vivir grande fultana*

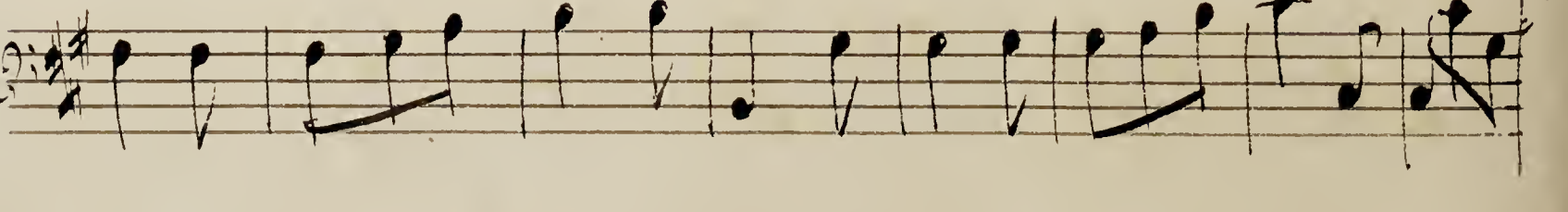
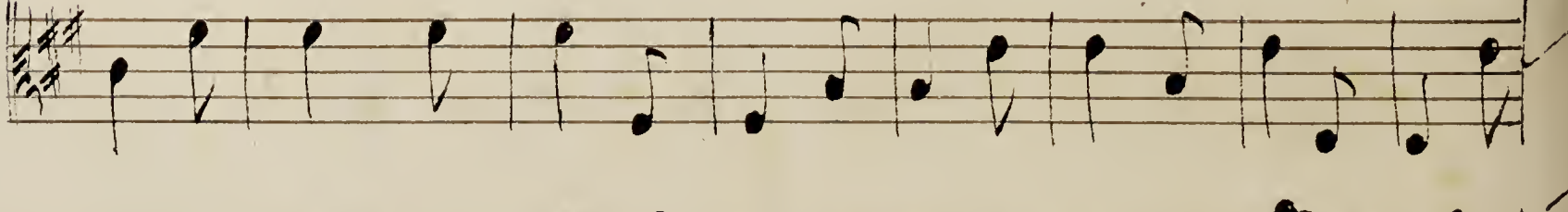
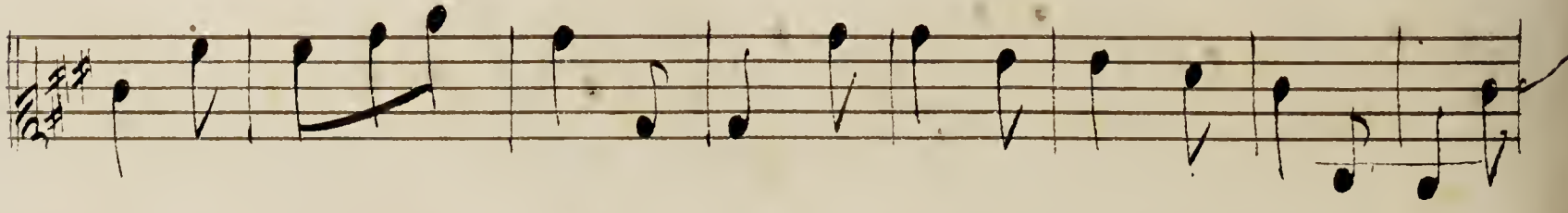
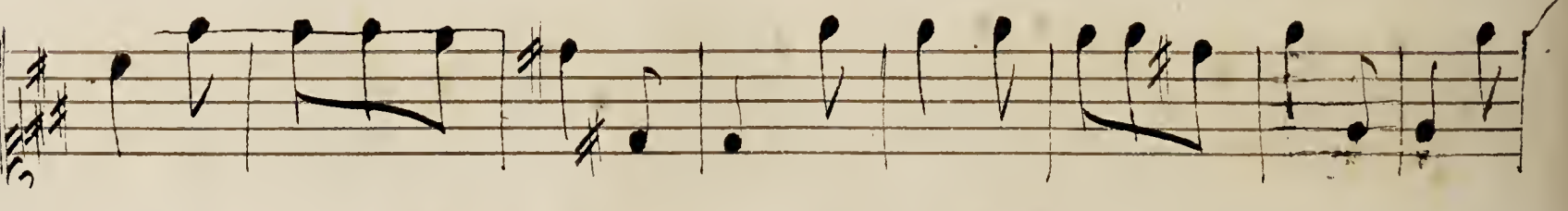
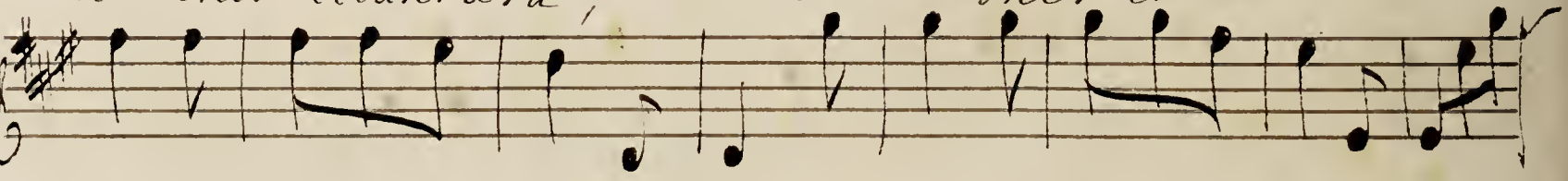
*vivir vivir grande fultana vivir vivir grande fultana*



*univ univ licantara mille volte exclamara v-*



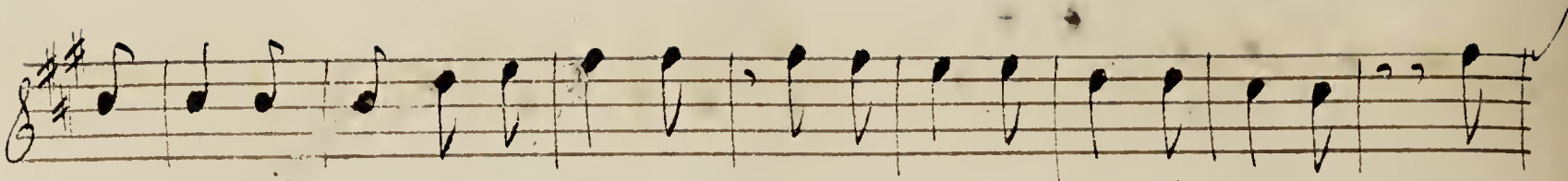
*univ univ licantara ; univ univ licantara mille*



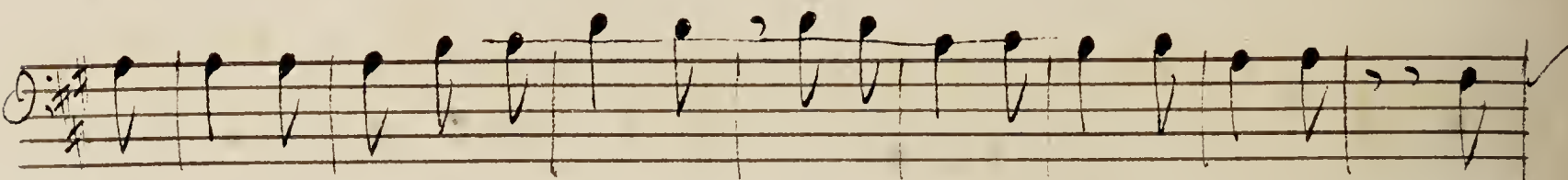
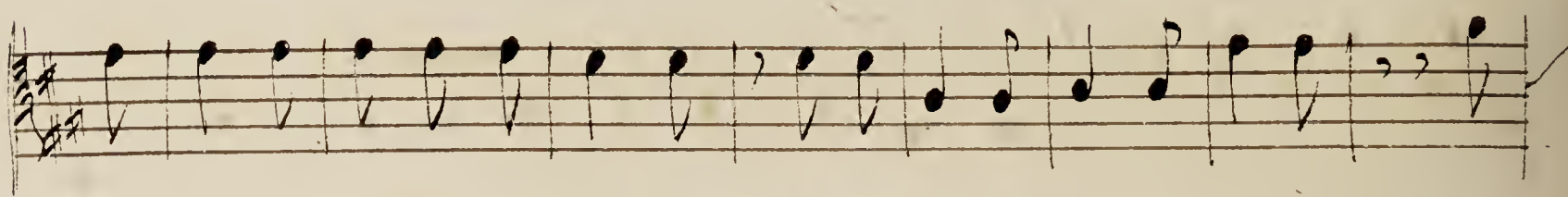
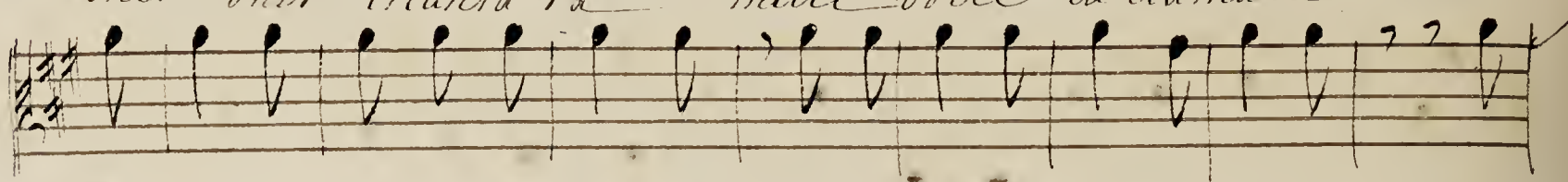


*volte ex clamora ! unis unis licantara !*

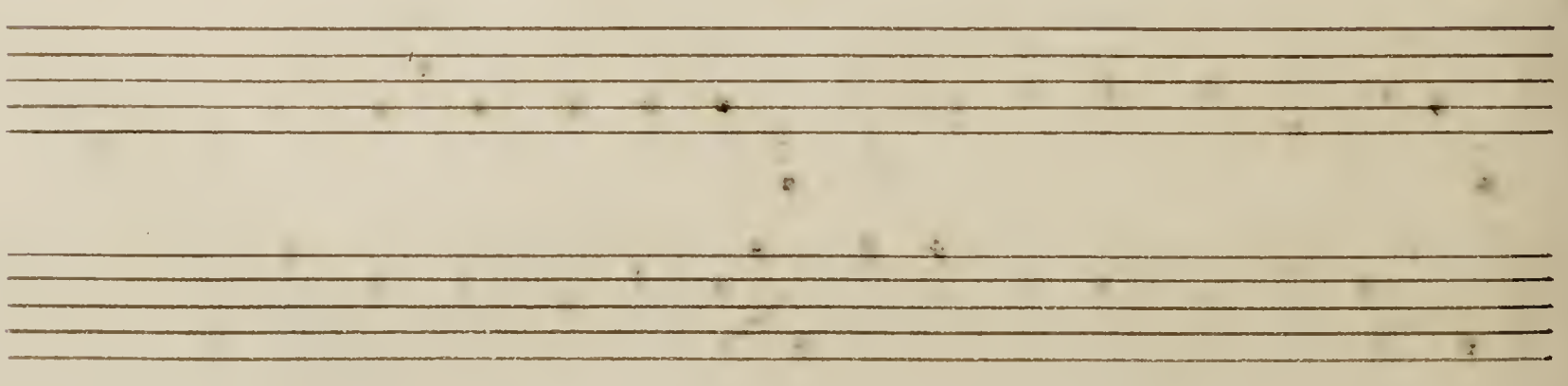
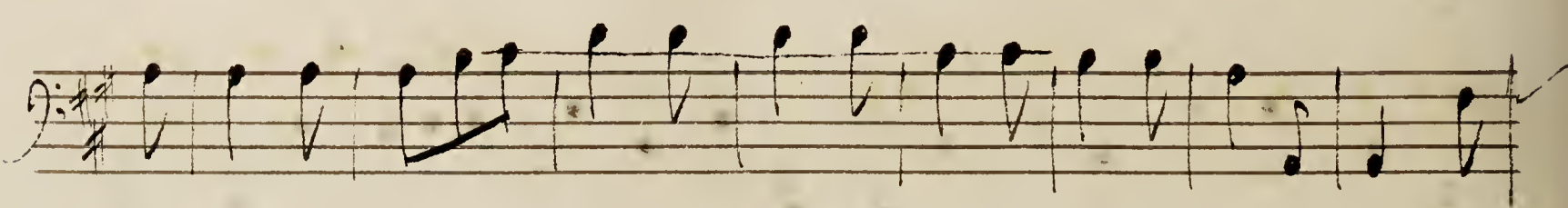
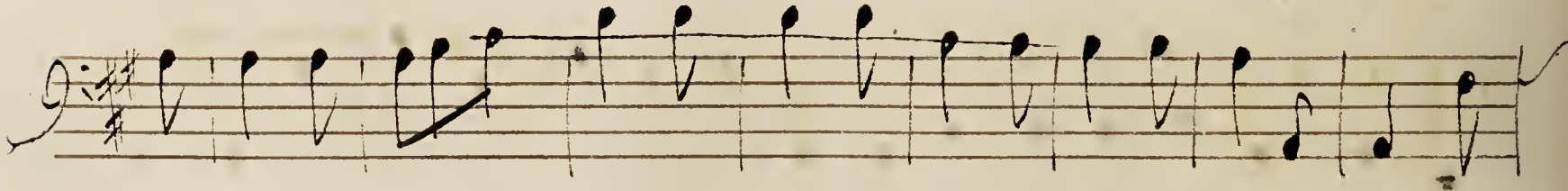
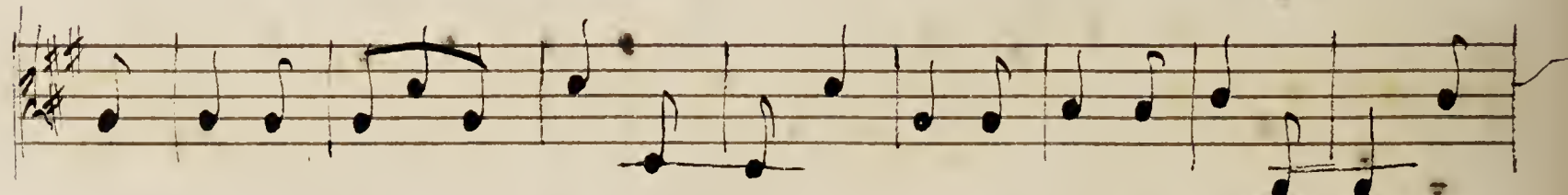
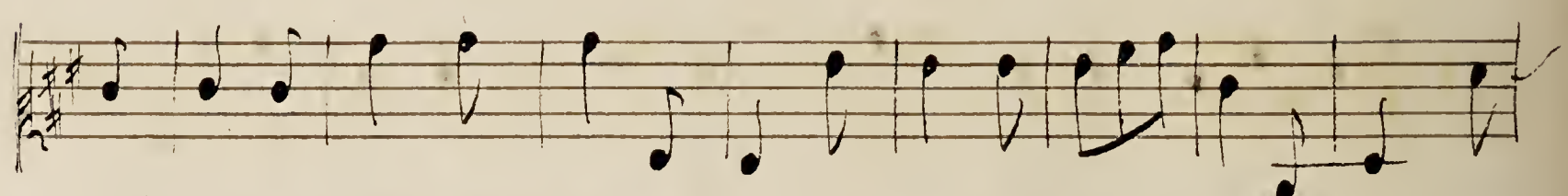
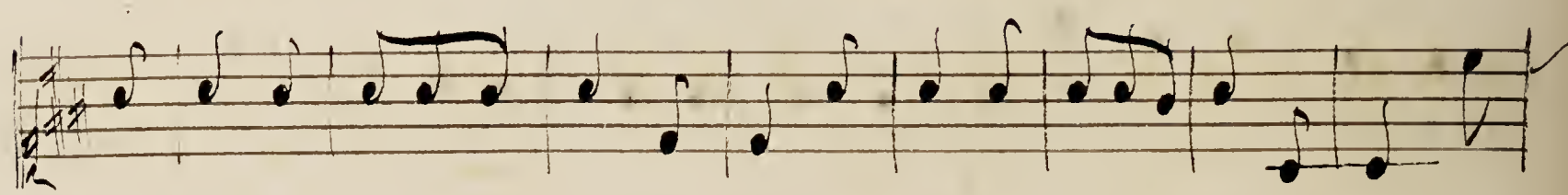
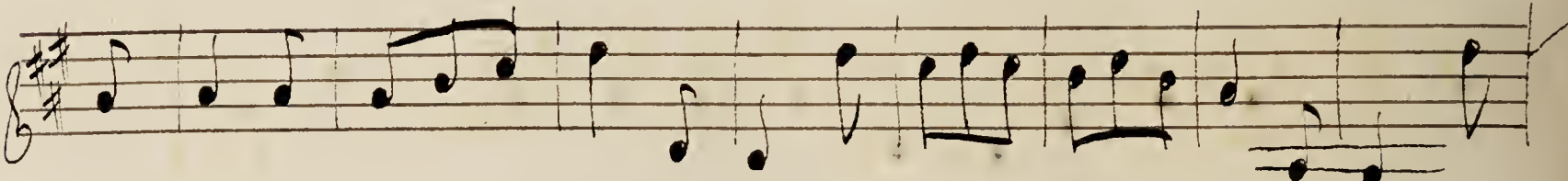
*mille volte ex clamara mille volte ex clamara -*



*unir unir licantara mille volte exclamara v*

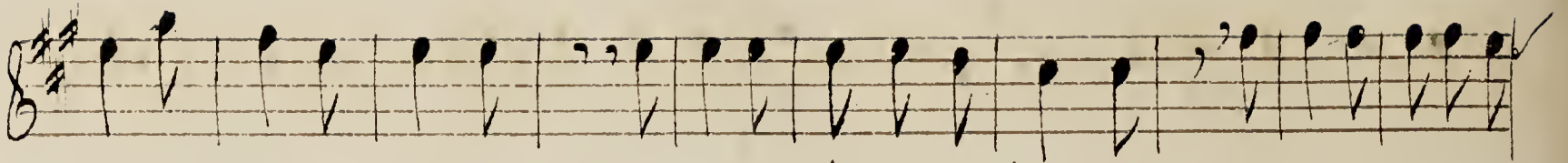


*unir unir licantara mille volte exclamara v*

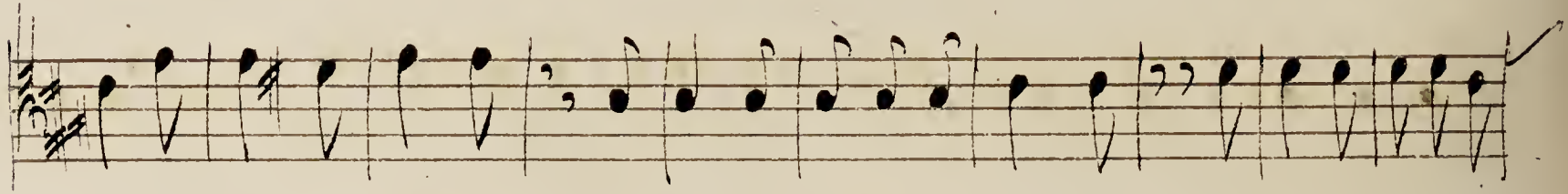
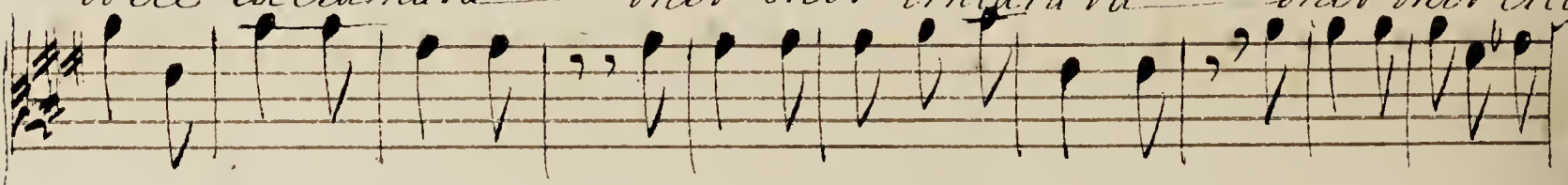


*- nir vnr licantara vnr vnr licantara mille*

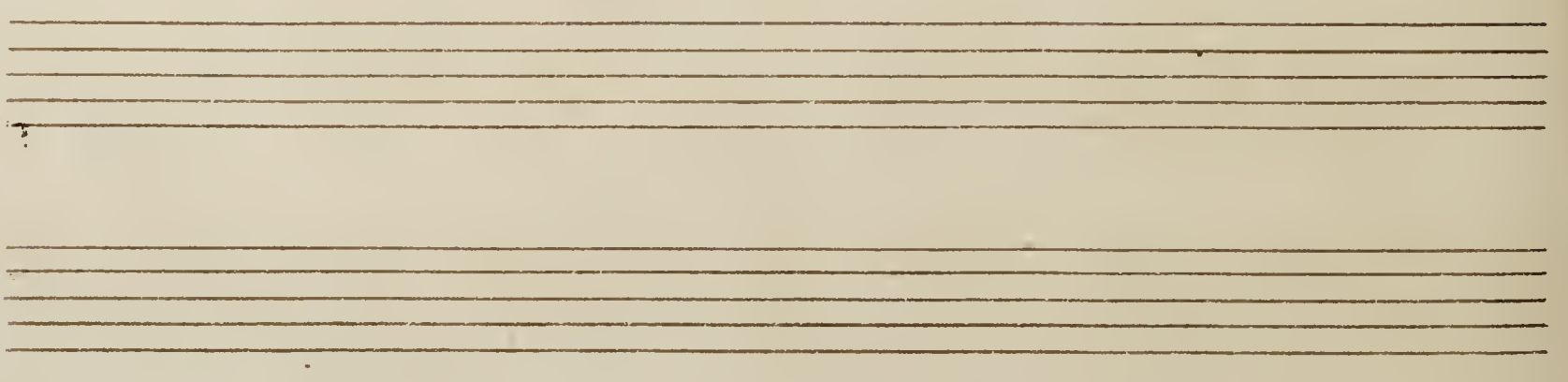
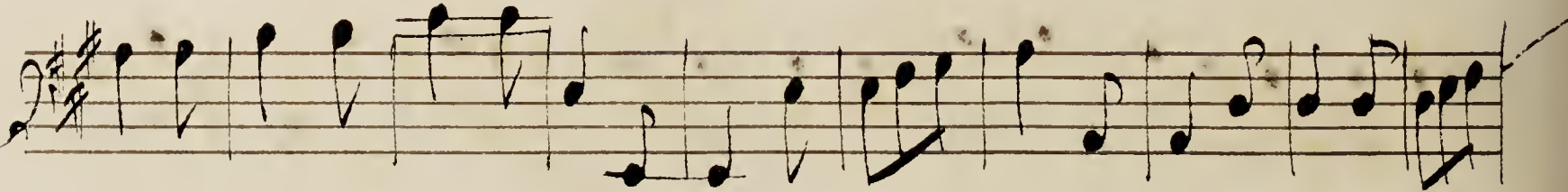
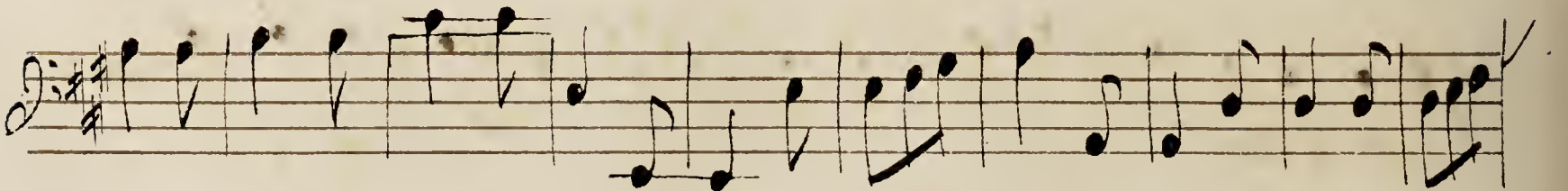
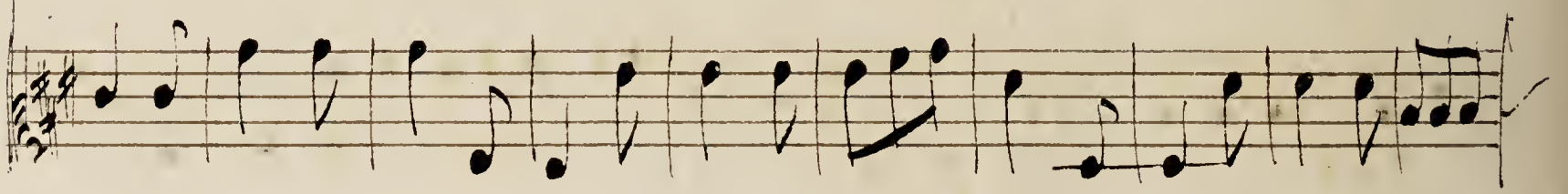
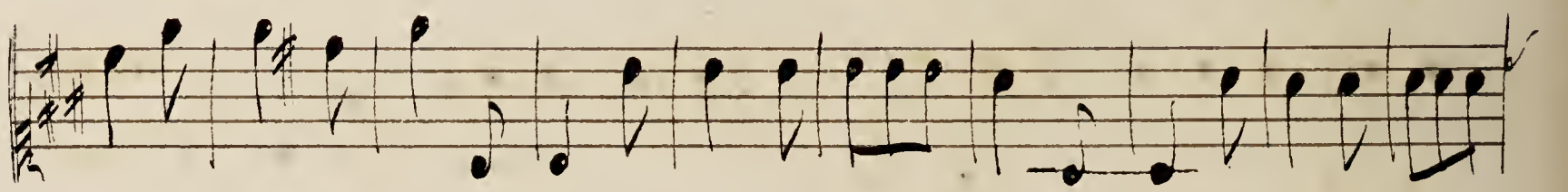
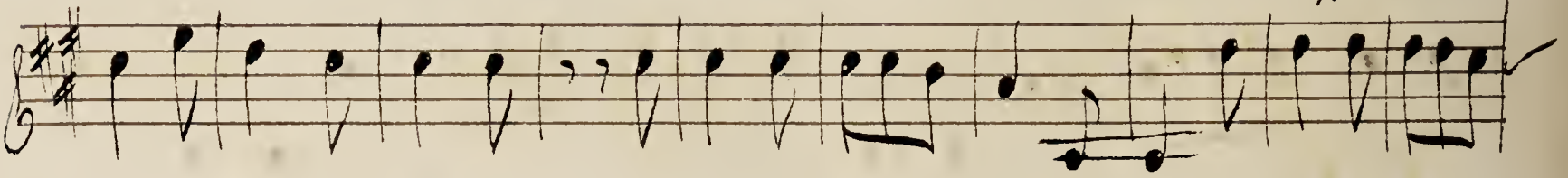
*- nir vnr licantara vnr vnr licantara mille*



*volte exclamava univ univ linatara univ univ lican*



*volte exclamava univ univ licanara univ lican*



110.

*tava mille volte exclamava univ univ licantava univ v*

*tava mille volte exclamava univ univ licantava univ v*

*- nir licantava mille volte exclamava mille volte exclamava*

*nir licantava mille volte exclamava mille volte exclamava*

*Le Bostangi reprend*

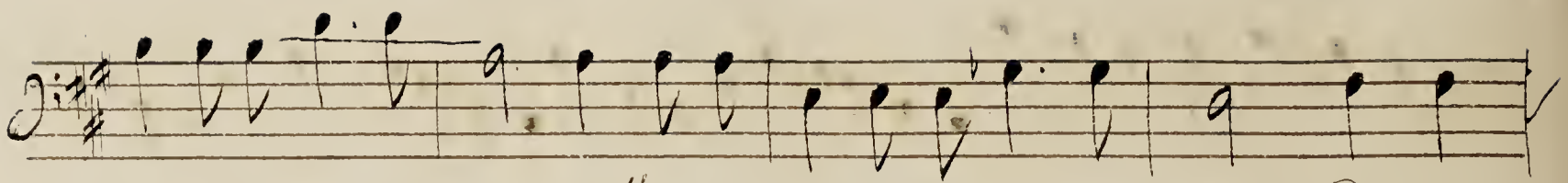
*Viuir viuir grand sul &c. &c.*

*Et le Phœux qui suit Page 113. On reprend la marche page 113.*

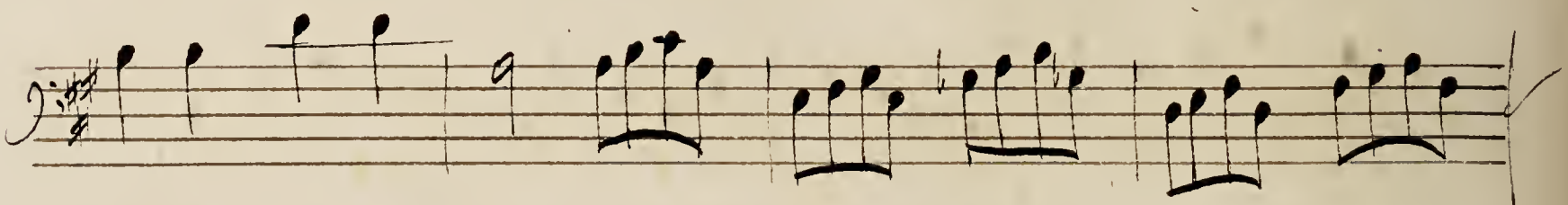
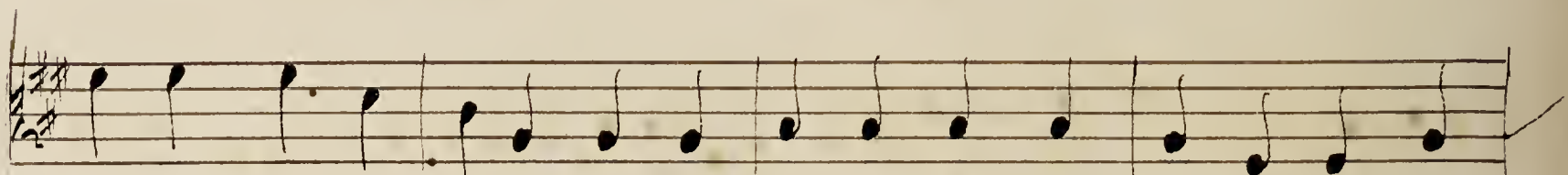
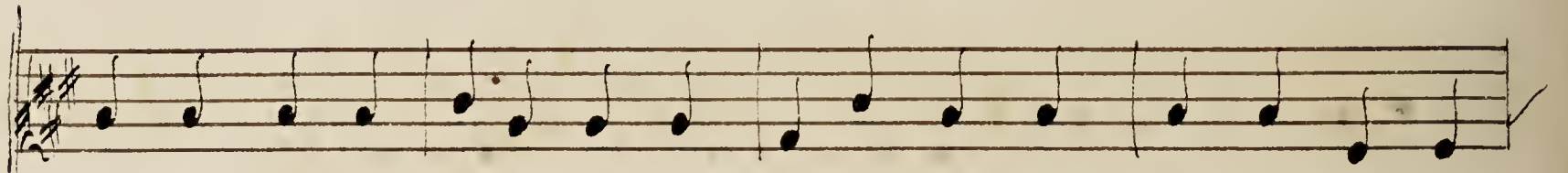
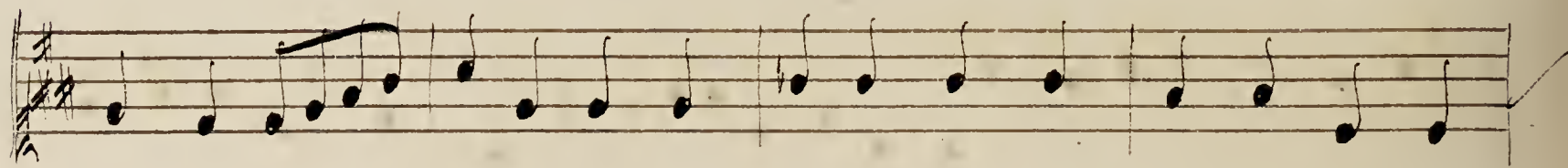
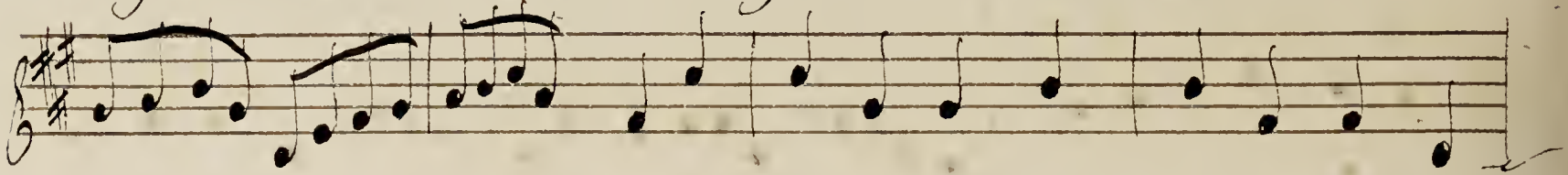
*Marche des Bostangi*

Bello como star on flor Durar quanto far ardo durar quanto farar

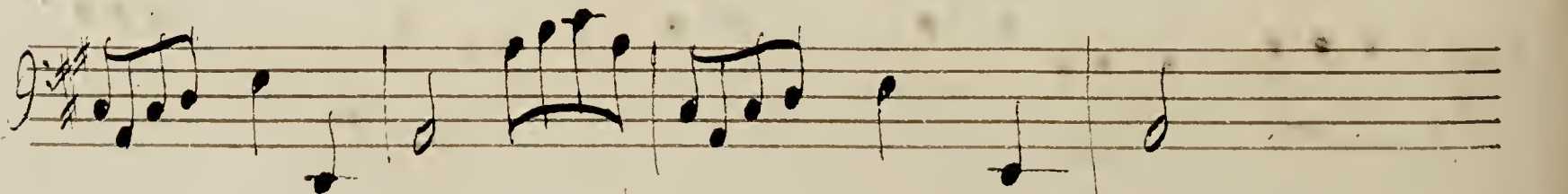
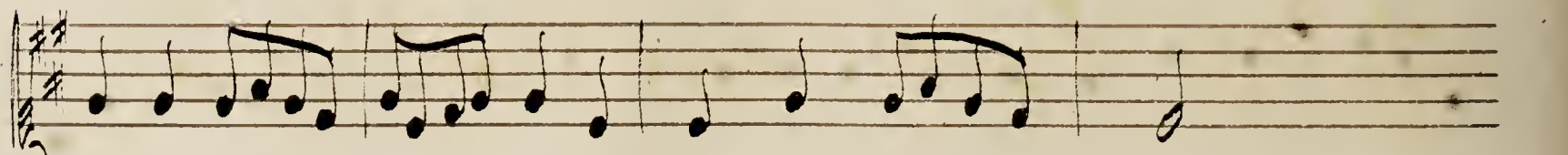
Cor all inimigos su sciabola Como a' frustas tempestas a l'eni



*- migos sia - Bota a l'enemigos su sciabo - la Comoa*



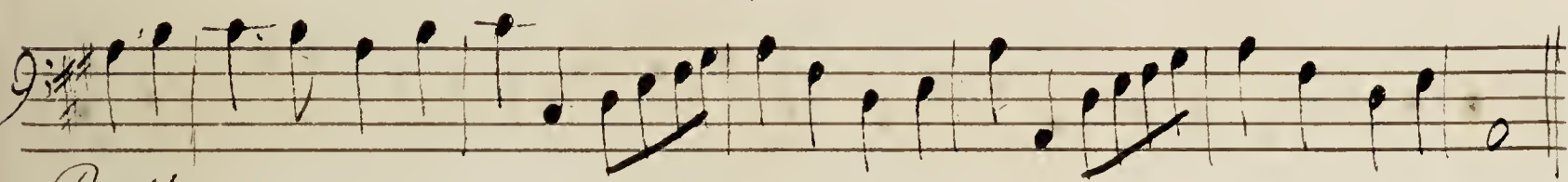
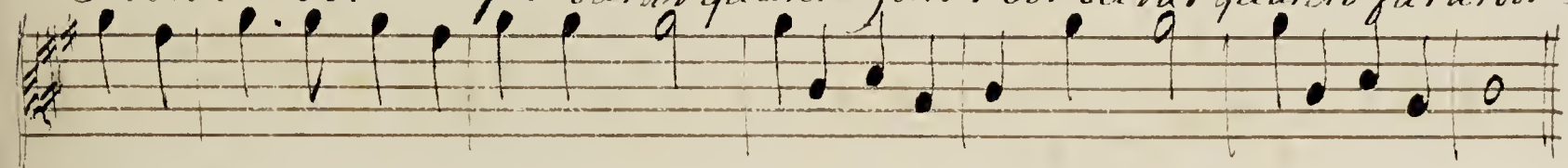
*frustas tempestas Como a frustas tempestas.*



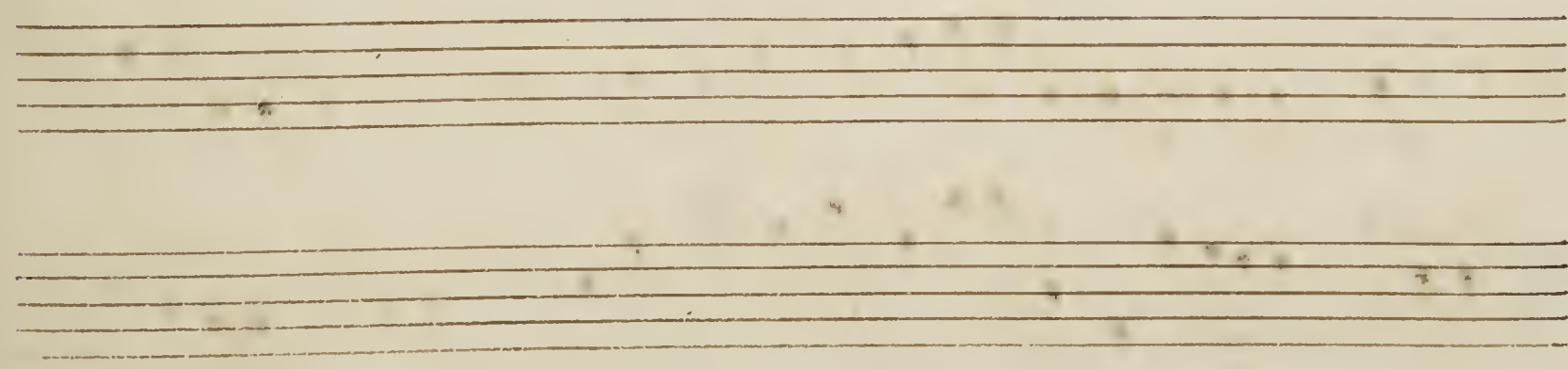
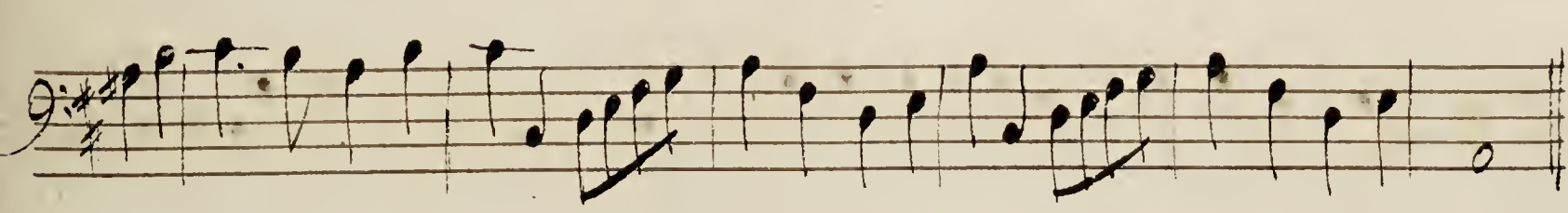
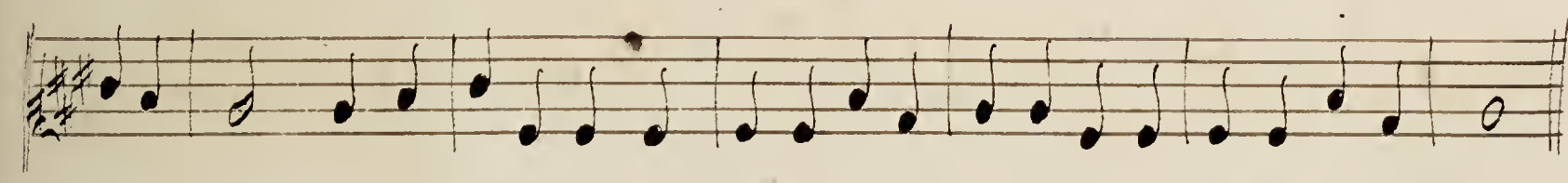
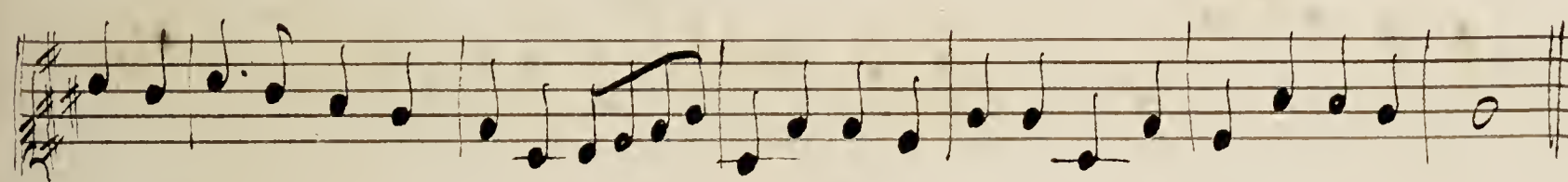
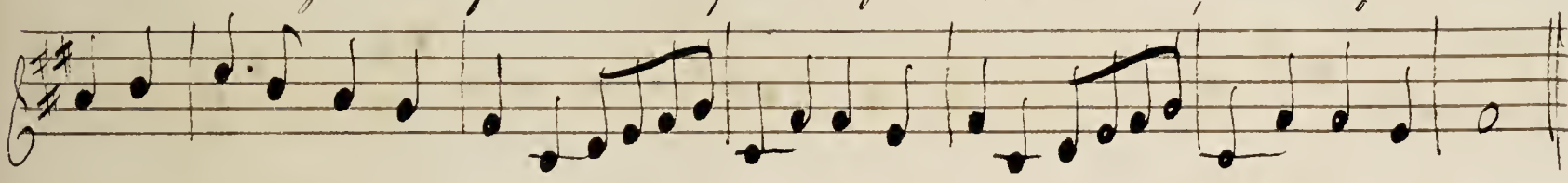




*Bello como star un flor durar quanto farar bor durar quanto farar bor*

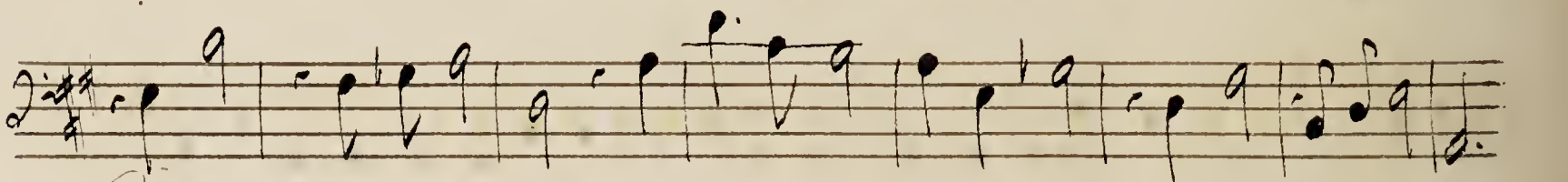
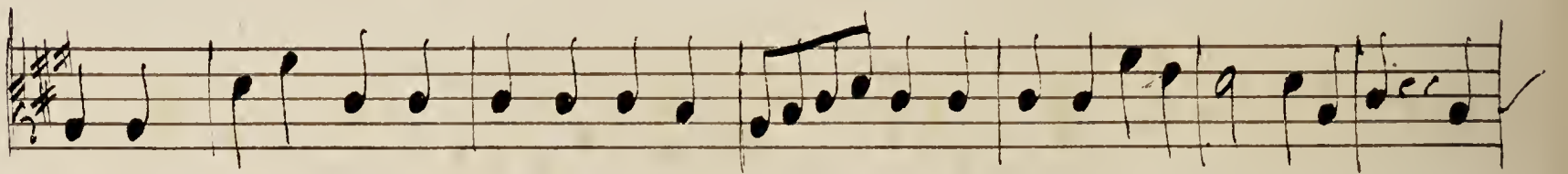
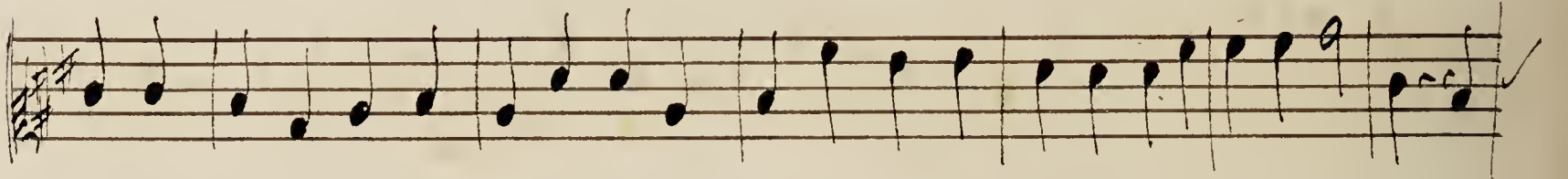
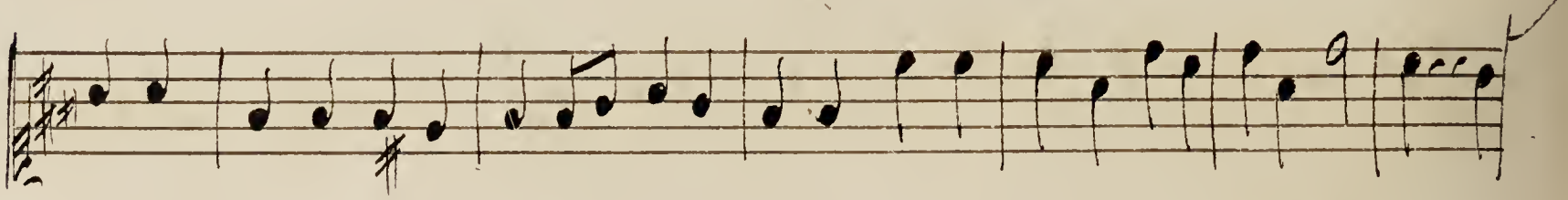
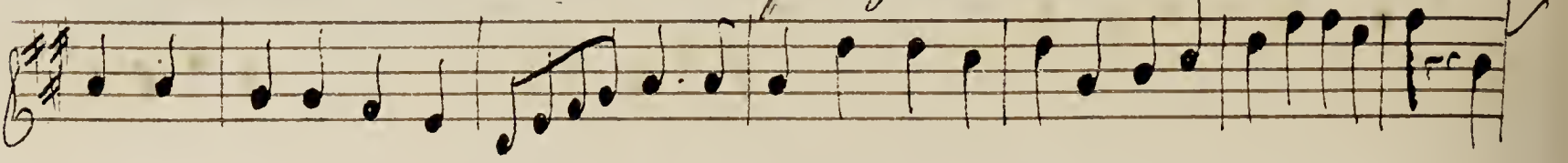


*Bello como star un flor durar quanto farar bor durar quanto farar bor*

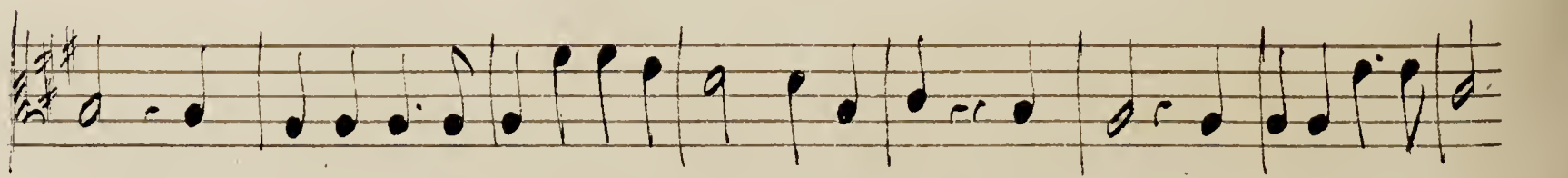
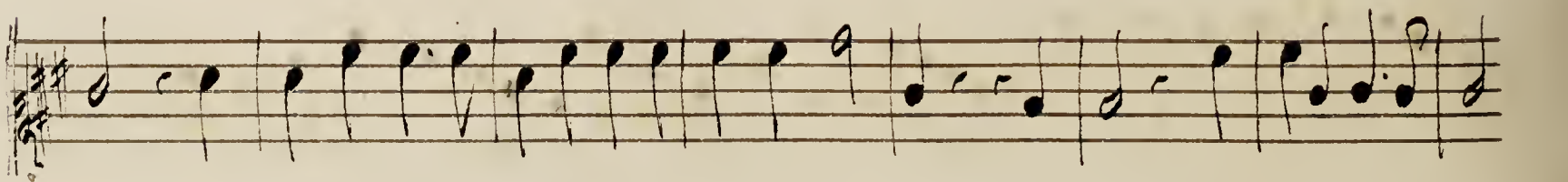
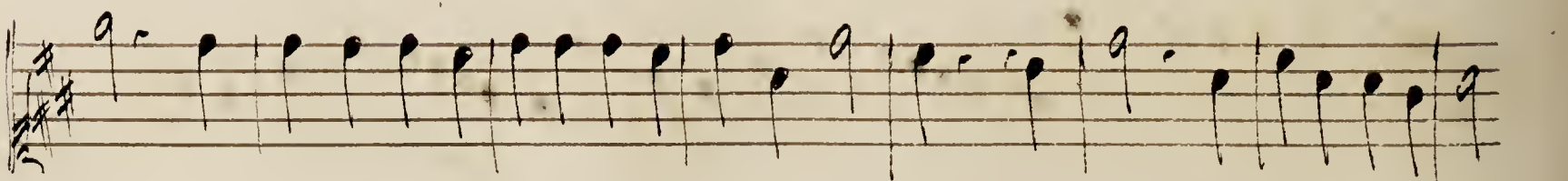
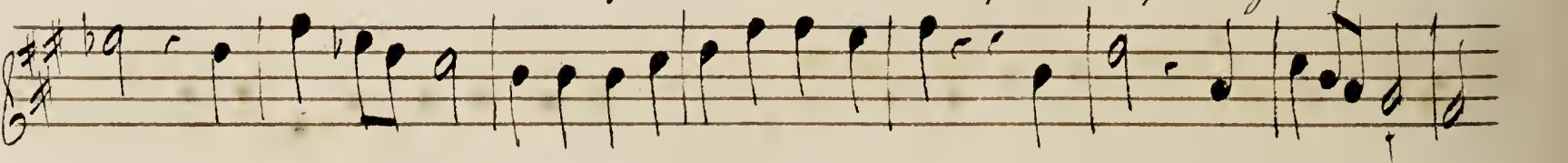




*La Rueda da matutina far florir su Jardina fauor celesa coprir*



*Coprir. su turbanta fauor celesa coprir coprir su turbanta*



*Fauor celest a - : coprir coprir su tur banta coprir, coprir su tur banta*

*Fauor celesta coprir coprir su tur banta coprir coprir su tur banta*

6  
4  
Premier Air

The first system of handwritten musical notation for 'Premier Air'. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The melody consists of a series of eighth and quarter notes, starting on a middle G and moving generally upwards.

The second system of handwritten musical notation, continuing the melody from the first system. It maintains the same key signature and time signature.

The third system of handwritten musical notation, continuing the melody. The notes are mostly quarter and eighth notes.

The fourth system of handwritten musical notation, continuing the melody. The notes are mostly quarter and eighth notes.

The fifth system of handwritten musical notation, continuing the melody. The notes are mostly quarter and eighth notes.

A set of three empty musical staves, consisting of three horizontal lines.

The sixth system of handwritten musical notation, continuing the melody. It includes some beamed eighth notes.

The seventh system of handwritten musical notation, continuing the melody. It includes some beamed eighth notes.

The eighth system of handwritten musical notation, continuing the melody. It includes some beamed eighth notes.

The ninth system of handwritten musical notation, continuing the melody. It includes some beamed eighth notes.

The tenth system of handwritten musical notation, continuing the melody. It includes some beamed eighth notes.

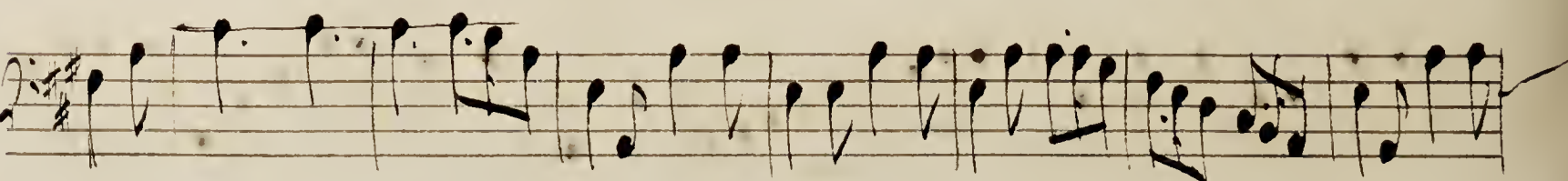
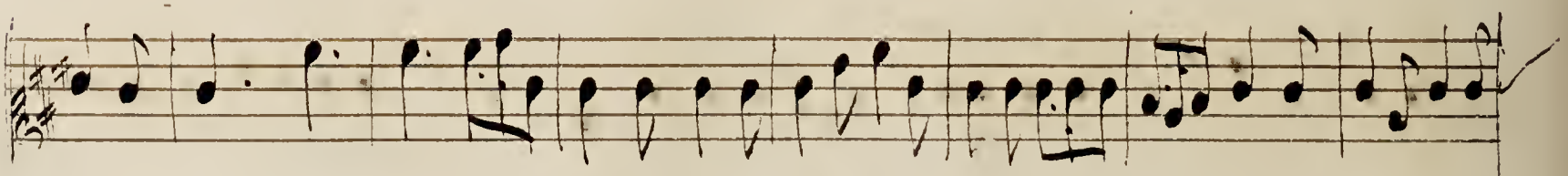
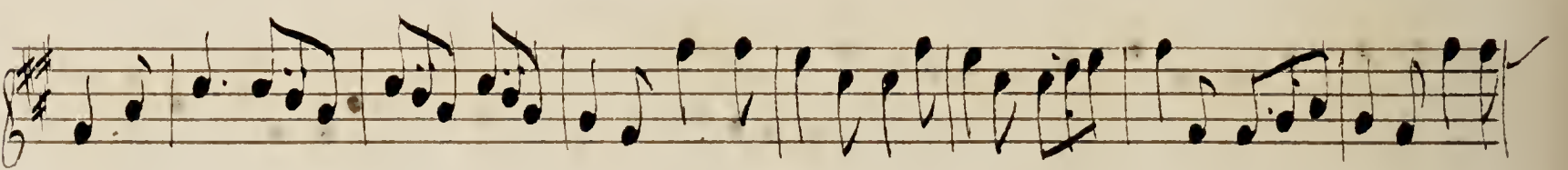
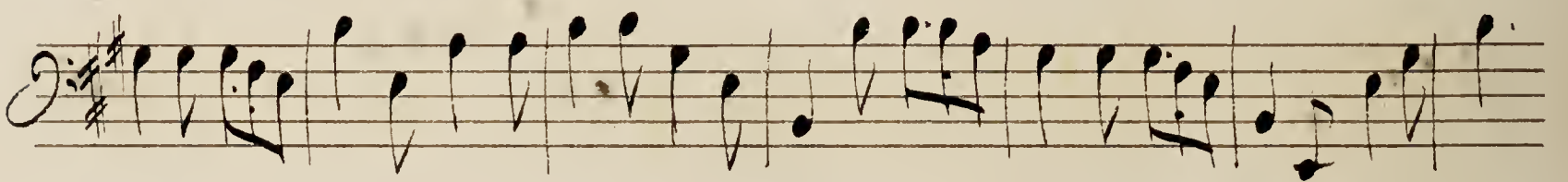
A set of three empty musical staves, consisting of three horizontal lines.

The first system of music consists of five staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and bar lines.

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

The second system of music consists of five staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and bar lines. The word "Air" is written in cursive below the first staff.

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



Handwritten musical score for five staves, likely instrumental accompaniment. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some slurs and ties.

*Le Postangi*

*Une fois le Choeur a fait*

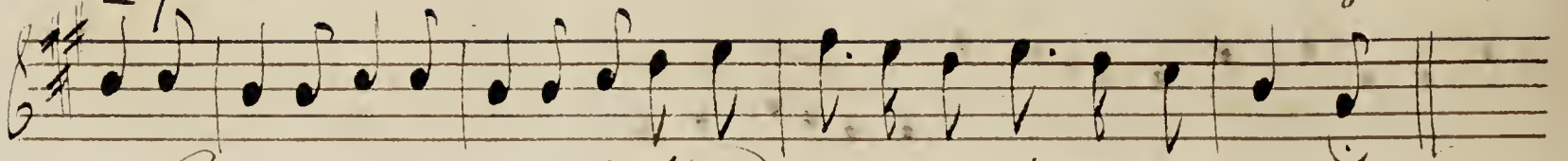
Handwritten musical score for the first staff of the vocal part. It begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is written in eighth notes.

*star contento star contento del mondo star l'amor o' so' spaurito*

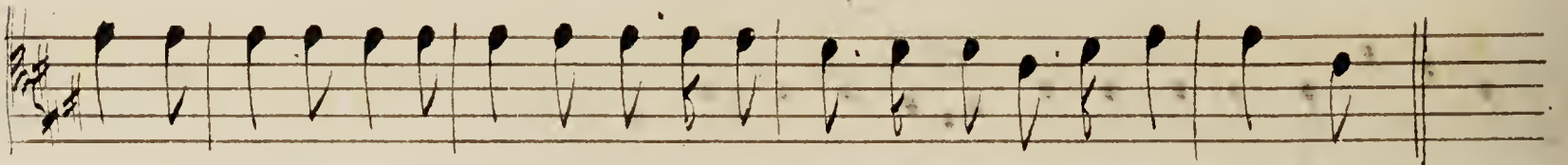
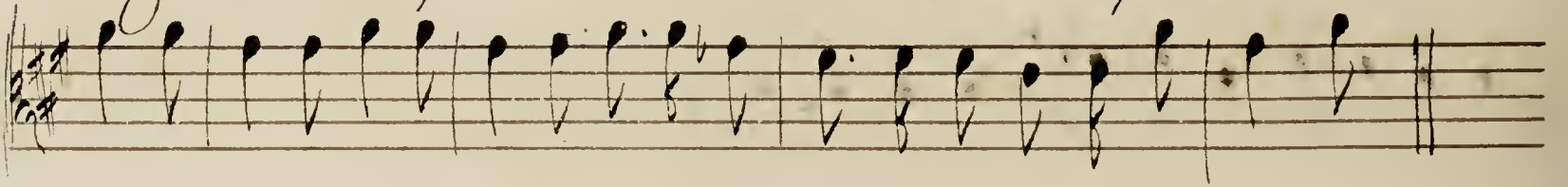
Handwritten musical score for the remaining four staves of the vocal part. The notation continues with eighth notes and rests, corresponding to the lyrics. The staves are connected by a vertical line on the left.

2 fois

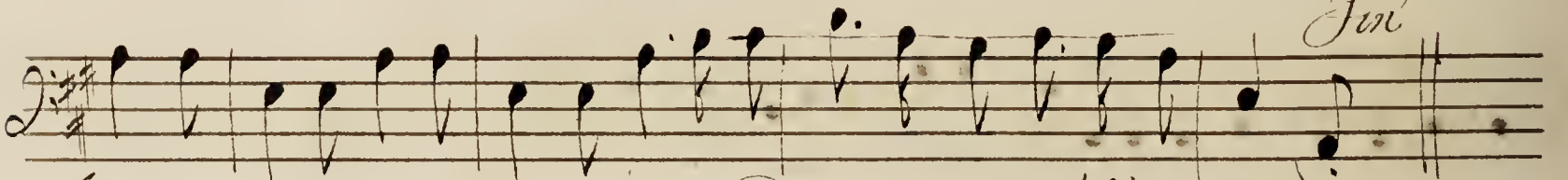
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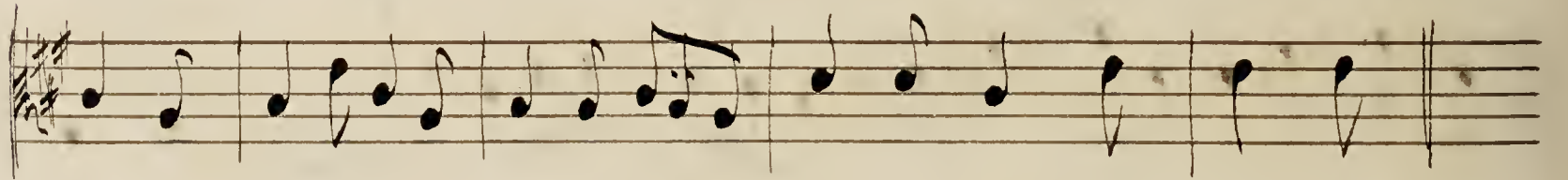
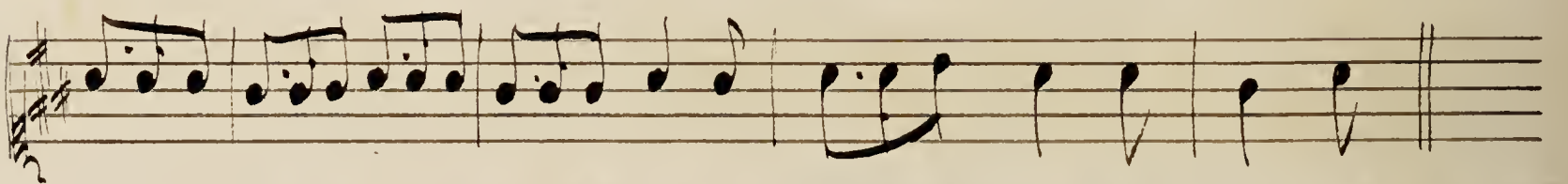
Star contento star potente del mondo star l'amo o'lo' spa-mento



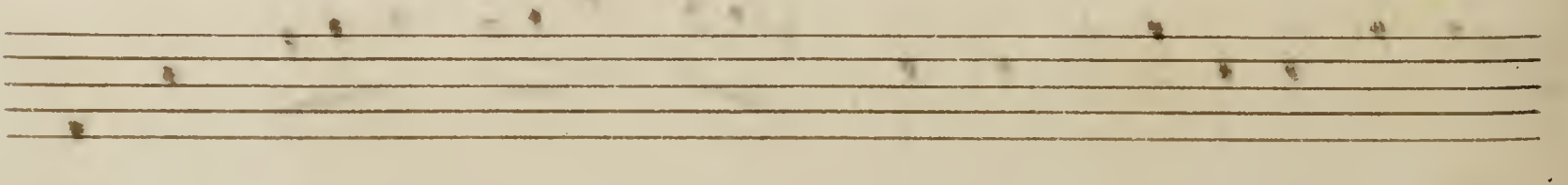
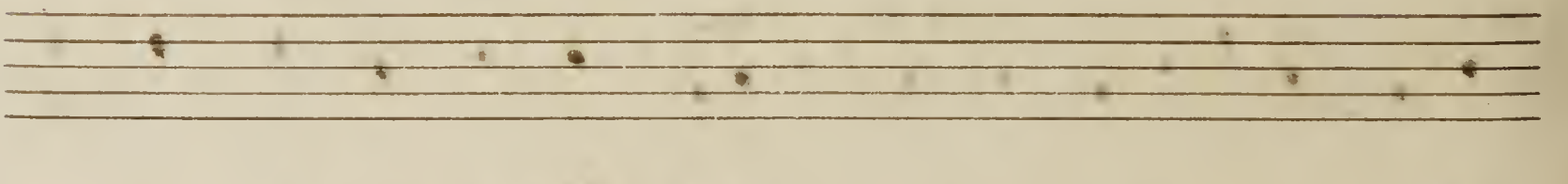
Fin



Star contento star potente del mondo star l'amo o'lo' spa-mento



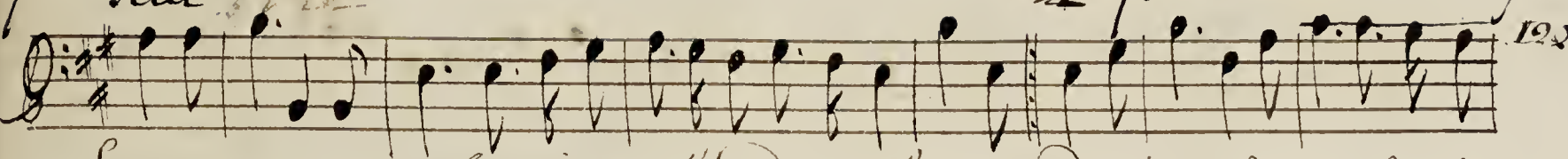
Fin.



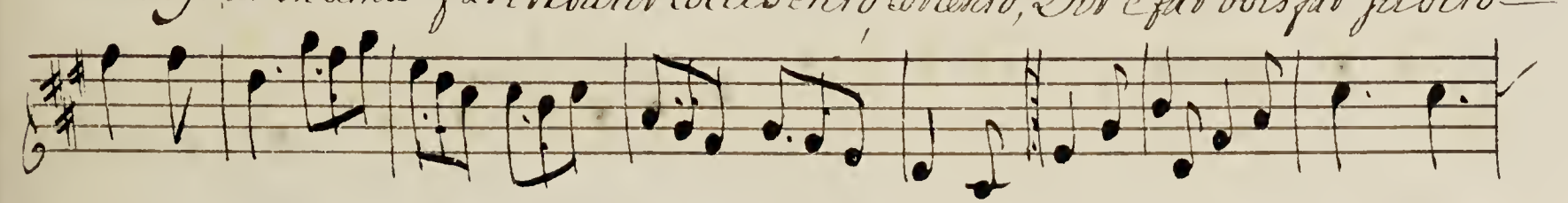
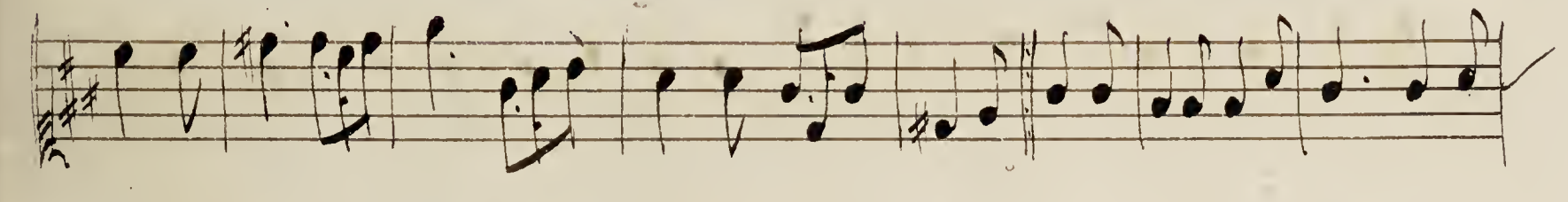
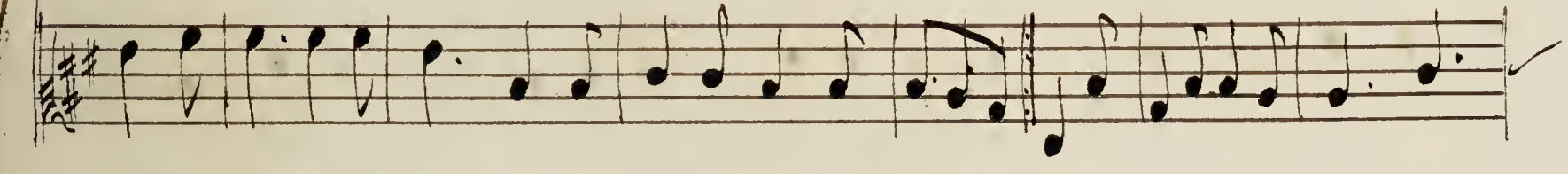


2 fois seul

Une fois seul



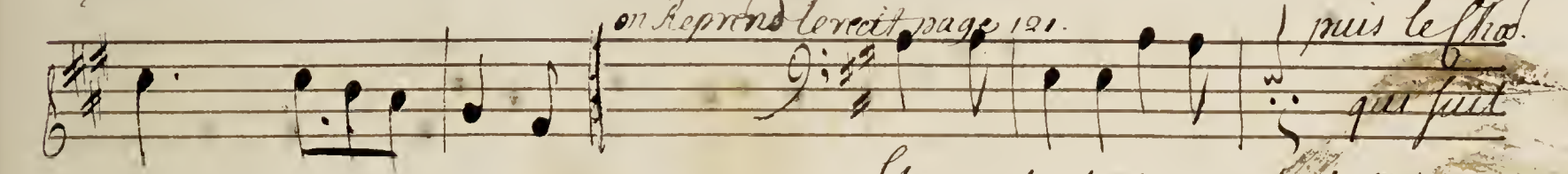
En regnar en amar far tributiv l'occidento l'oriento, Dir e far odis far subito




Subito solo momento!

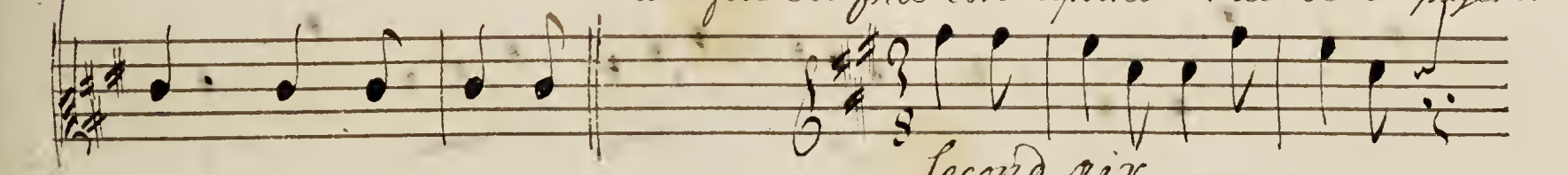
on Reprend le recit page 121.



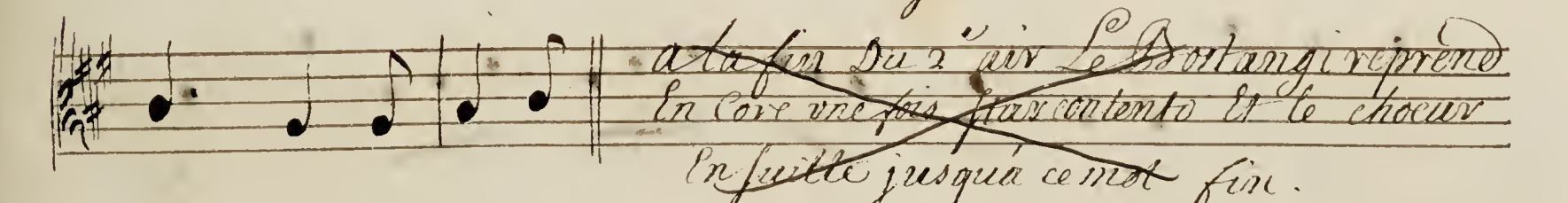
puis le choeur qui fait star contento star polento &c.



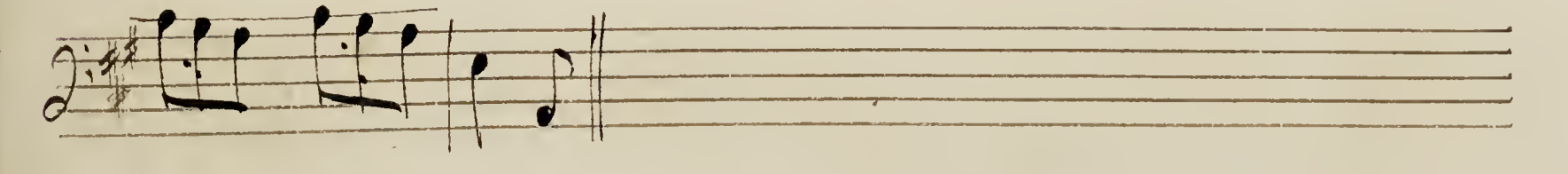
a la fin du choeur l'on Reprend le 2<sup>e</sup> air de vit.<sup>e</sup> page 120



second air



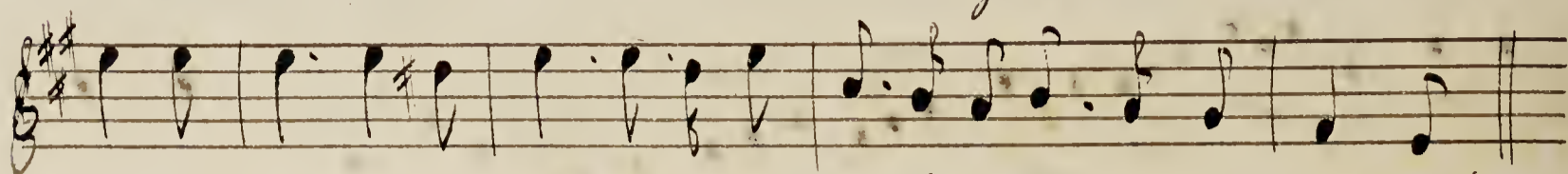
a la fin du 2<sup>e</sup> air Le Protagoniste reprend En core une fois star contento Et le choeur En suite jusqu'a ce mot fin.



~~C'est les Basses chantent en veed  
purs le Choeur. Le Bostangis reprend.~~

~~Puis le choeur-En suite  
Jusqu'à la mot fin~~

~~Star contento sturpo the page 121.~~



En regnar en amar sempre sentir plazer senza tormento



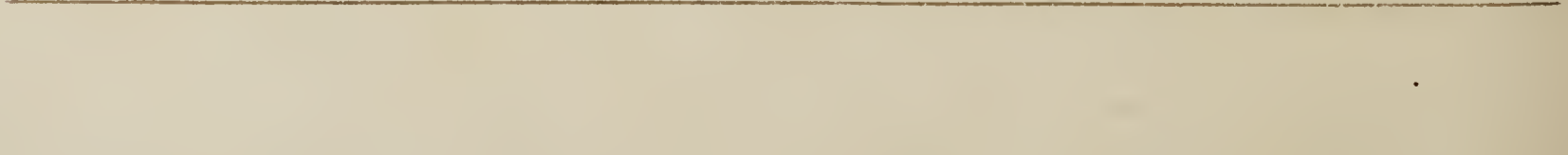
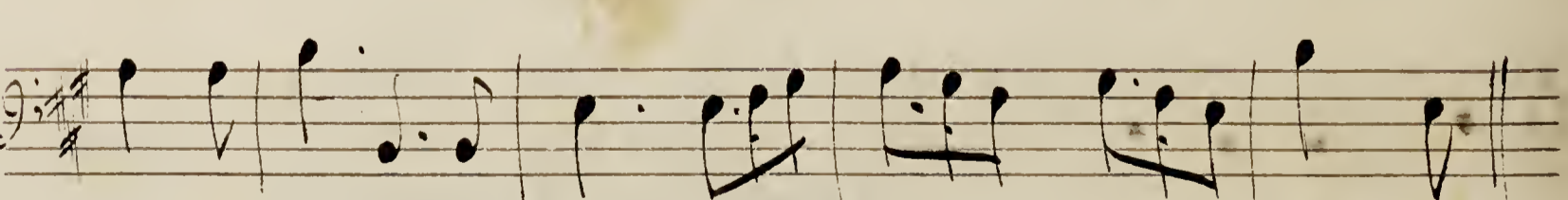
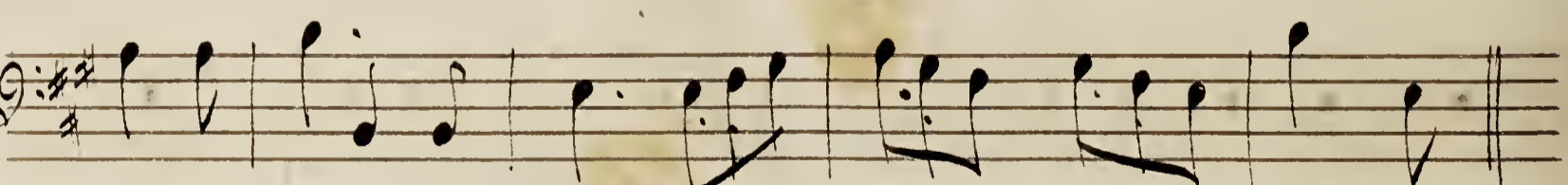
Le Bostangi  
Seule et le Choeur



En regnar en amar sempre sentir plazer senza tormento — Star content



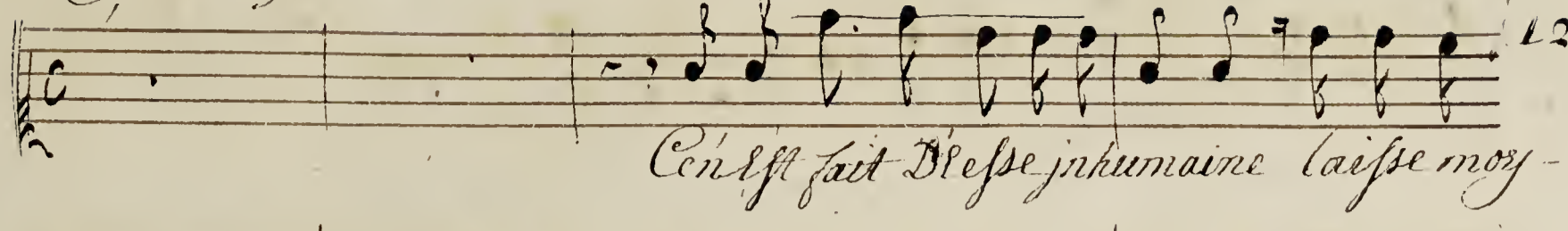
Le Bostangi  
Seul  
Et le  
Choeur



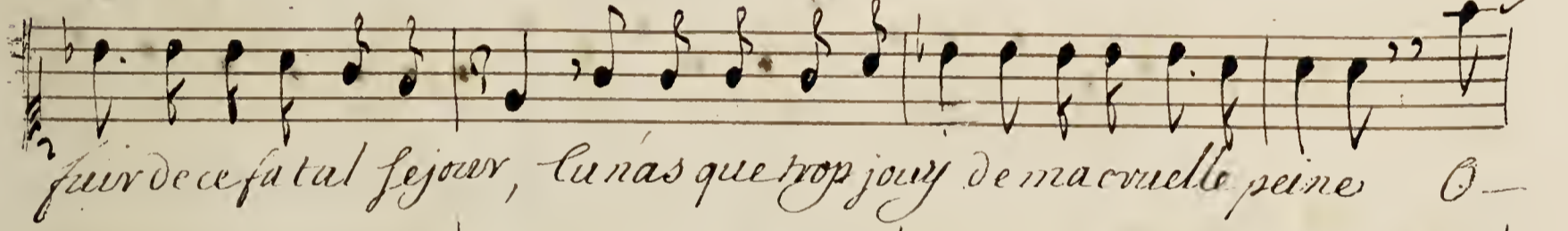
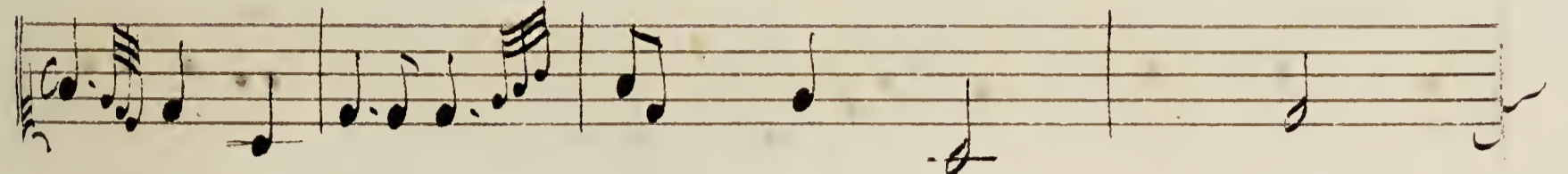
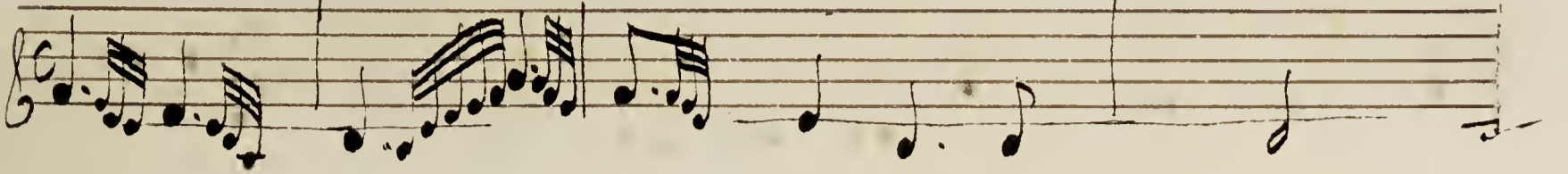
Scene 3<sup>e</sup>

La discorde

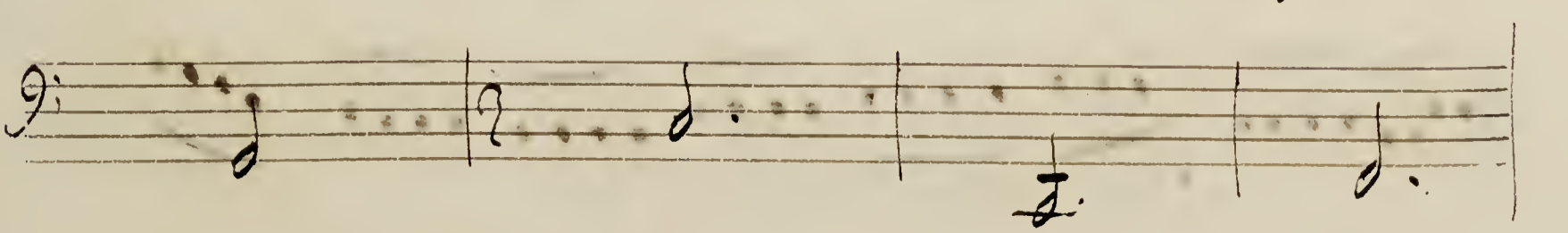
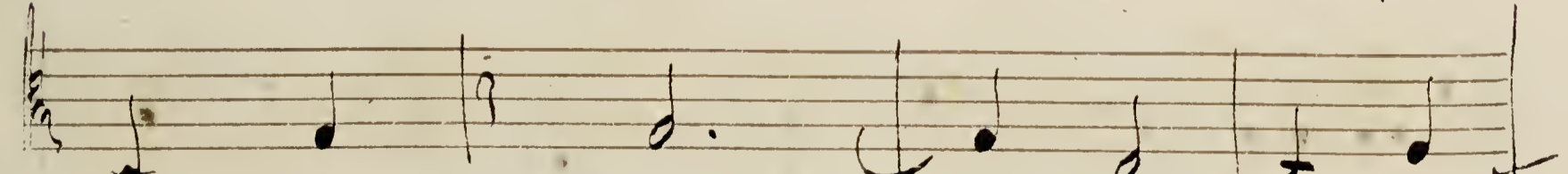
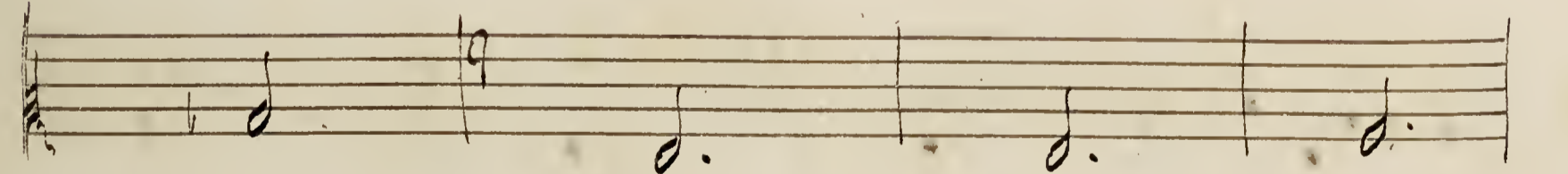
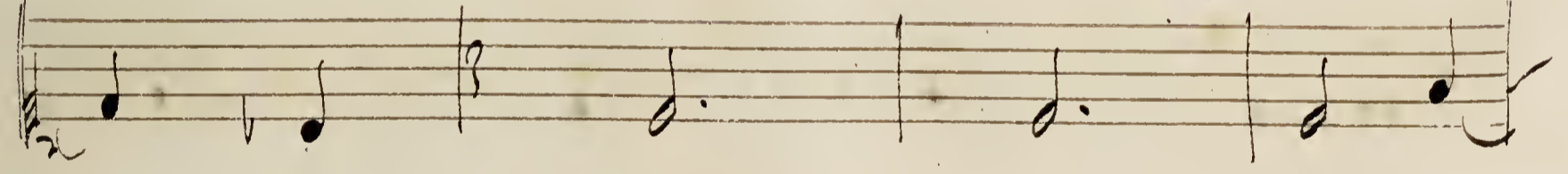
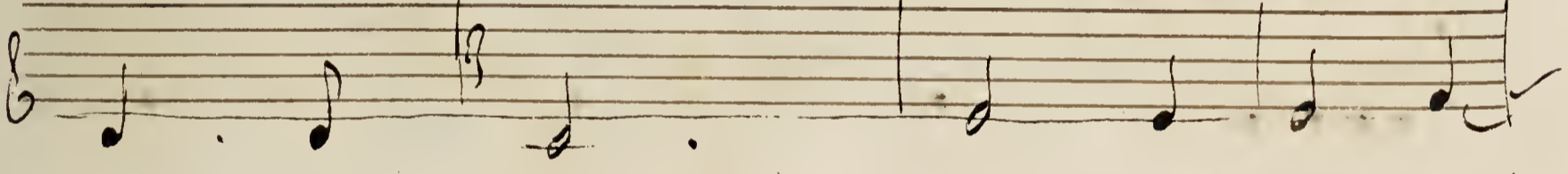
229.

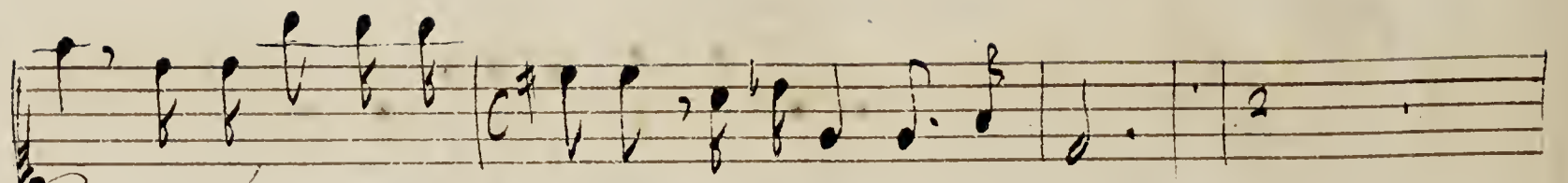


C'est fait Blesse inhumaine laisse moy -

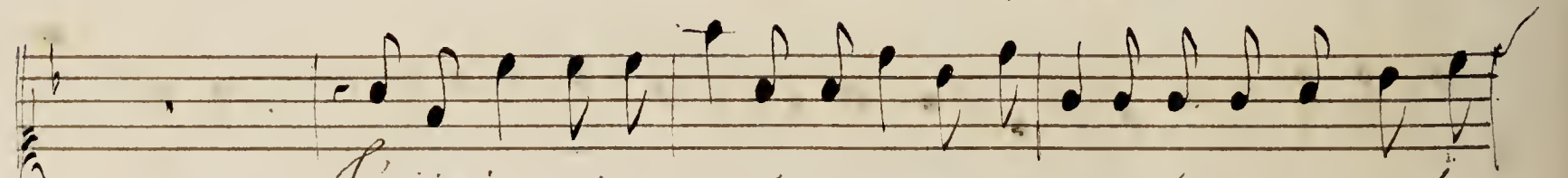
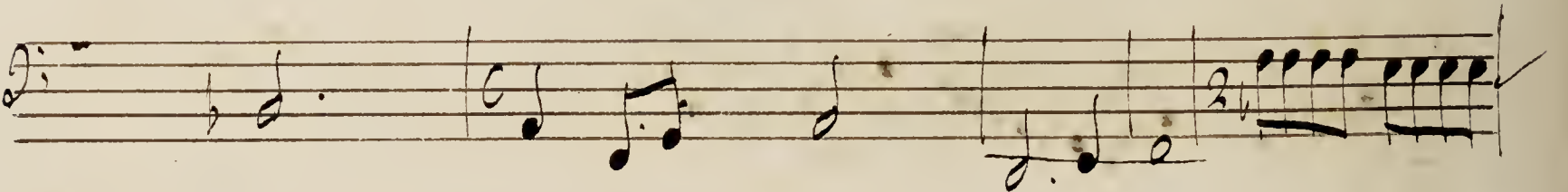
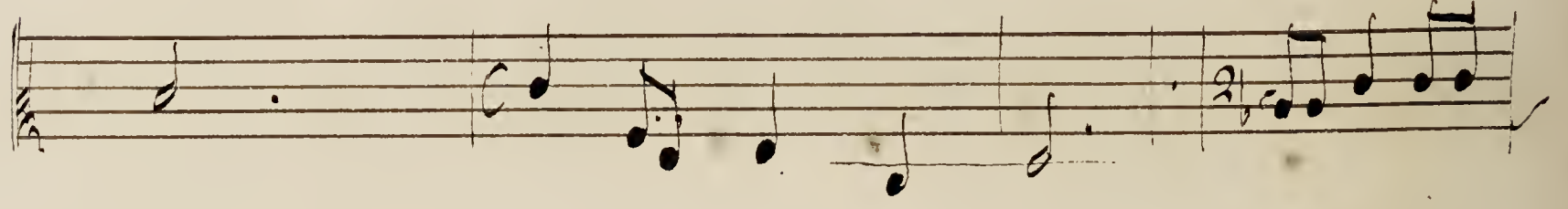
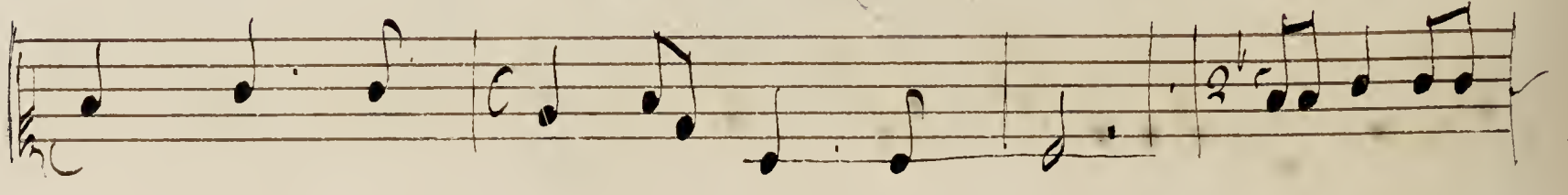
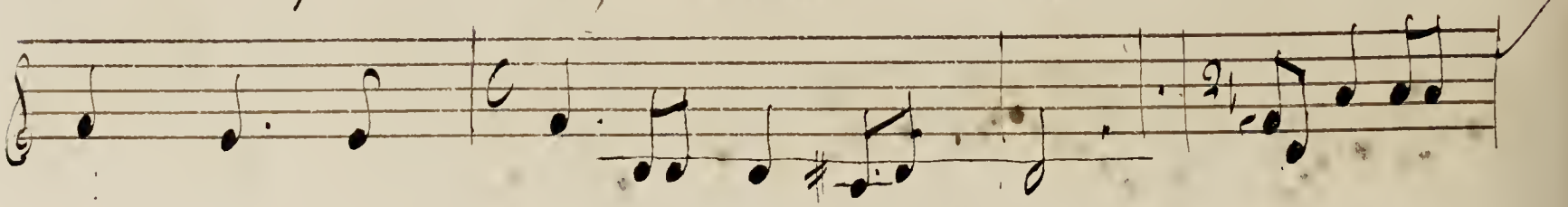


fuir de ce fatal séjour, tu n'as que trop jouy de macrueille peine O -

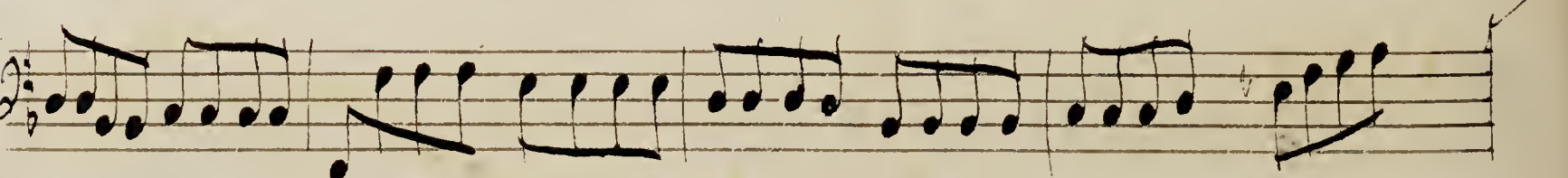
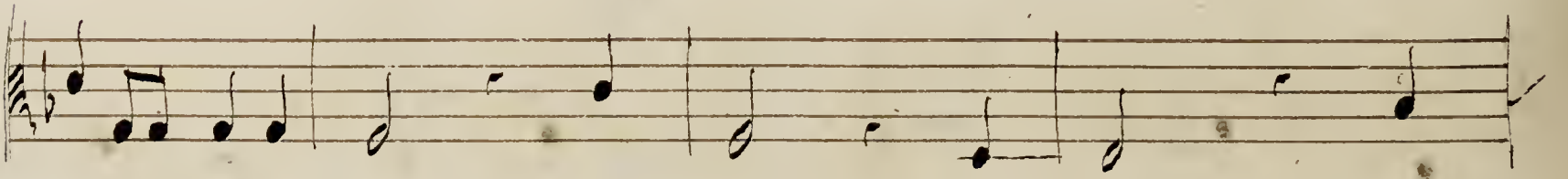
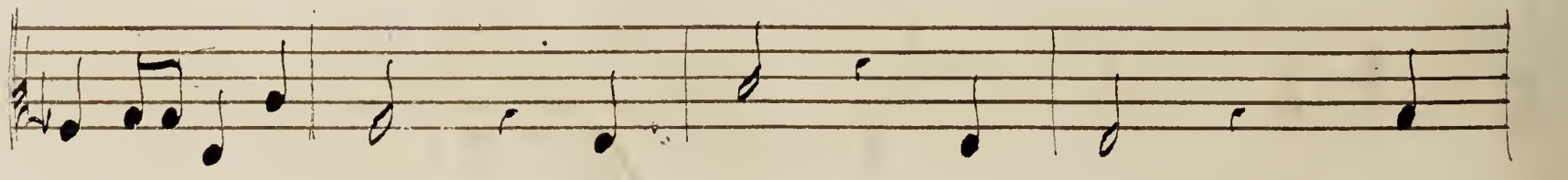
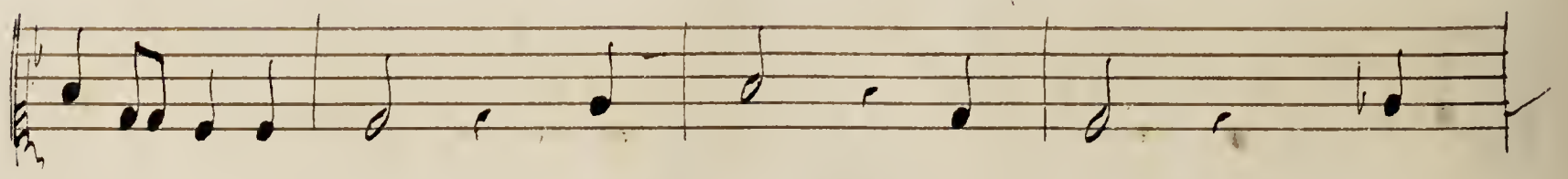


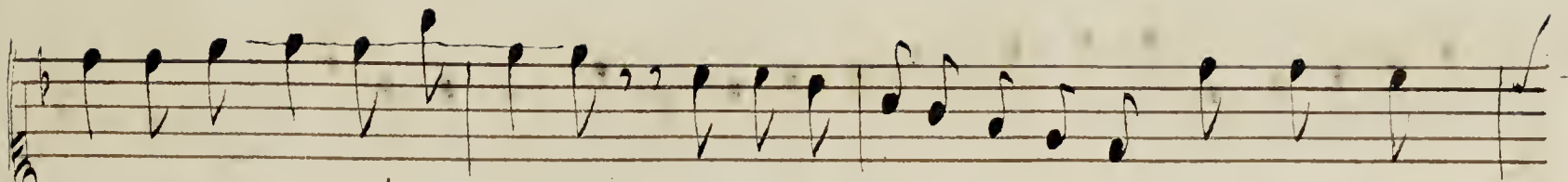


*Ciel! vous l'échappez à main armée, et tout cela à l'amour —*

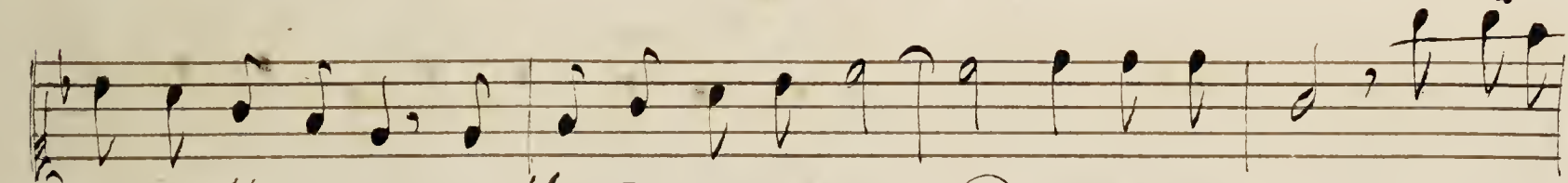
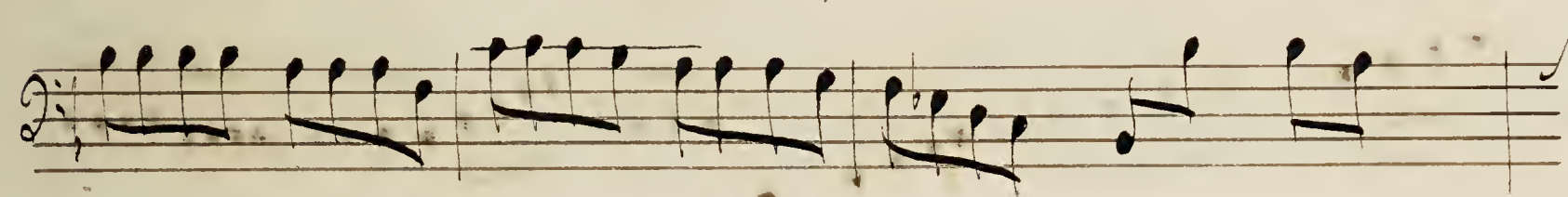
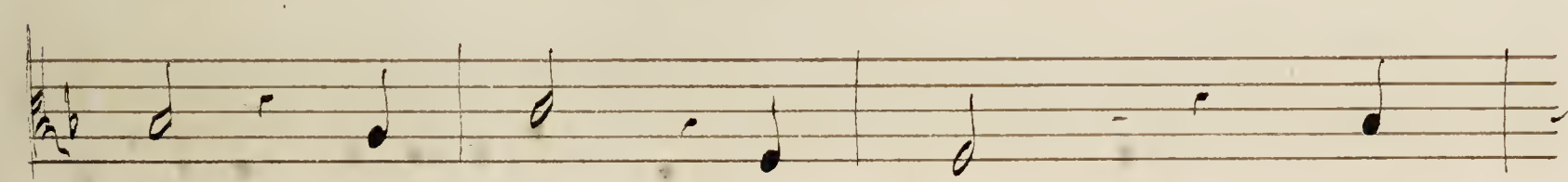
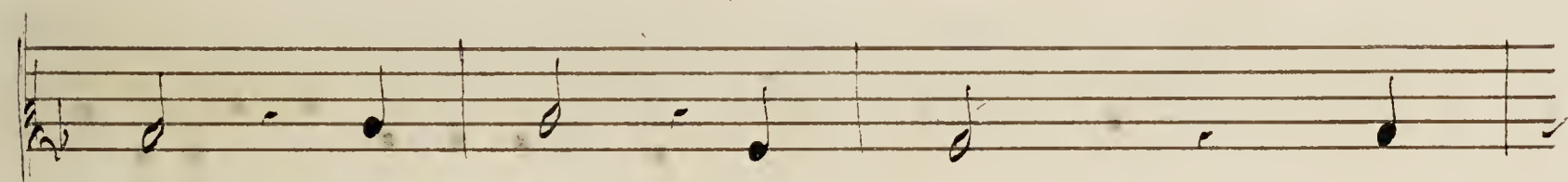


*J'exécutois vainement le despit et la rage la force de la*

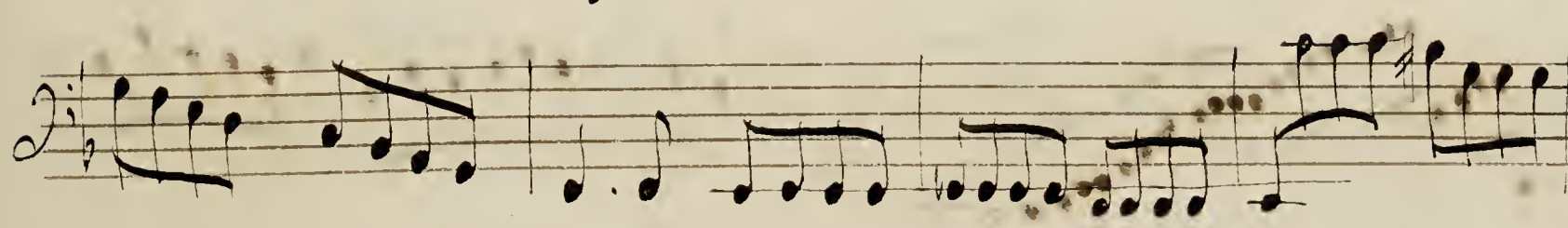
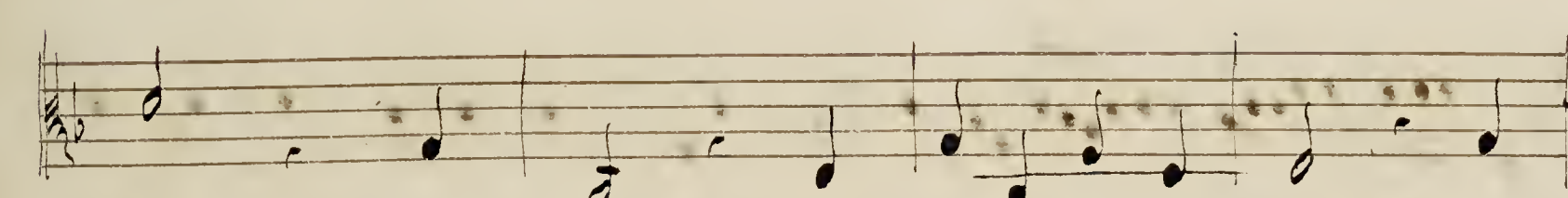
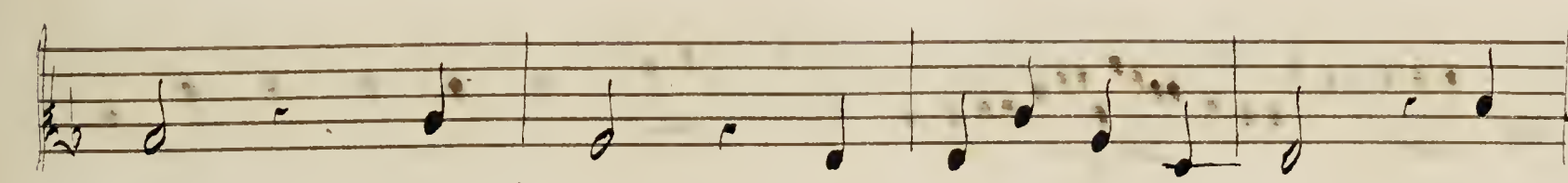
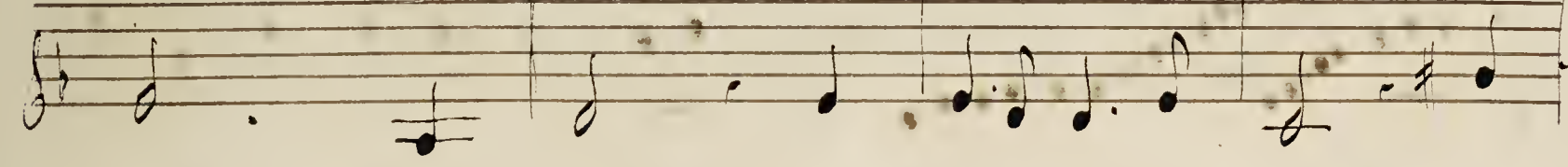


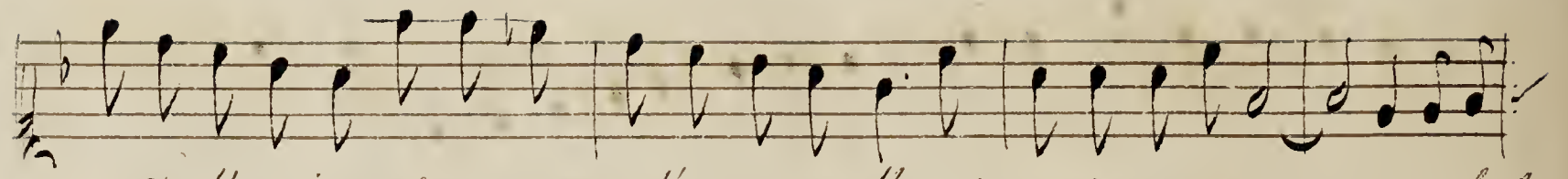


*mour En brilloit d'auantage Fuyons fuyons del'univers fuyons fuy*

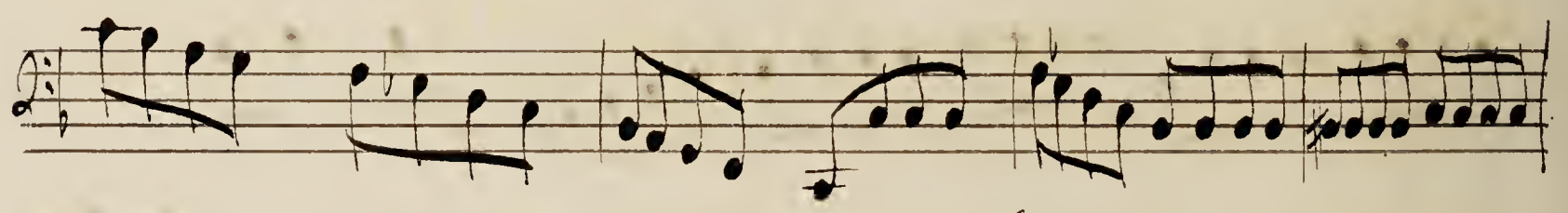
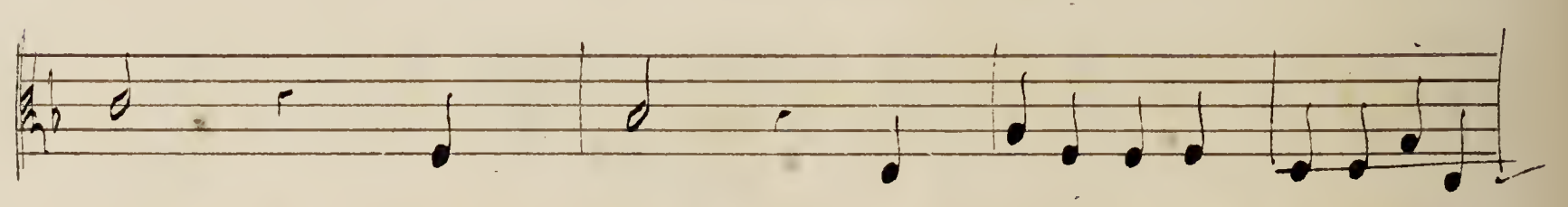
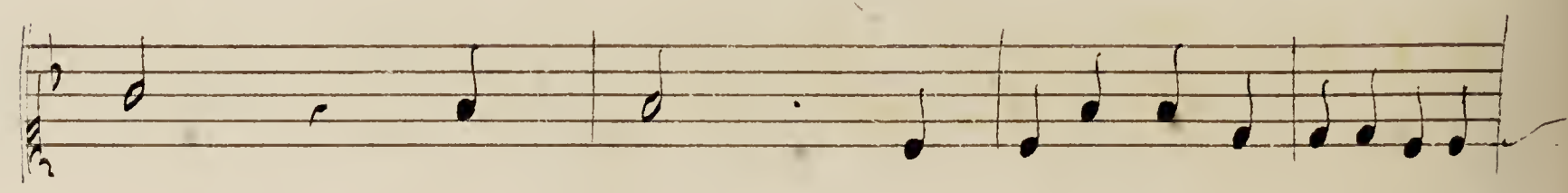


*ons del'univers allons du moins regner dans les enfers Fuyons fuy-*

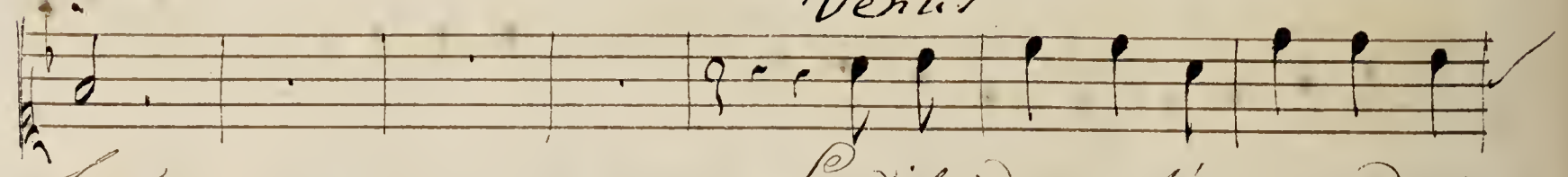




*ons del'uniuers fuyons // del'uniuers allons demain regner dans les*

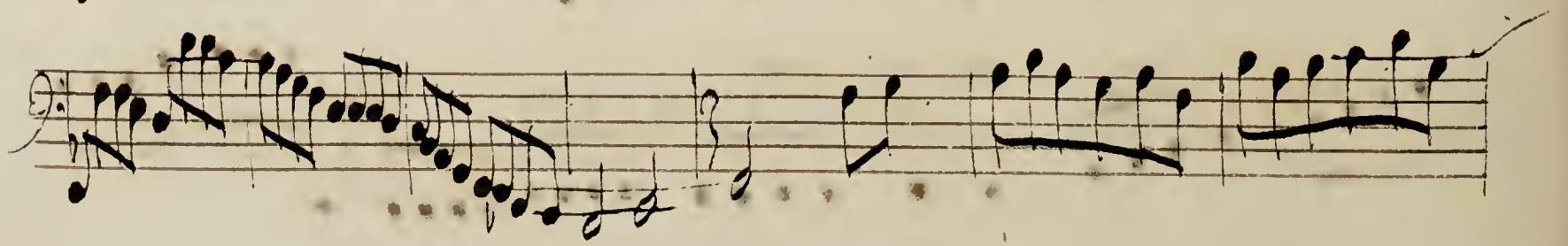
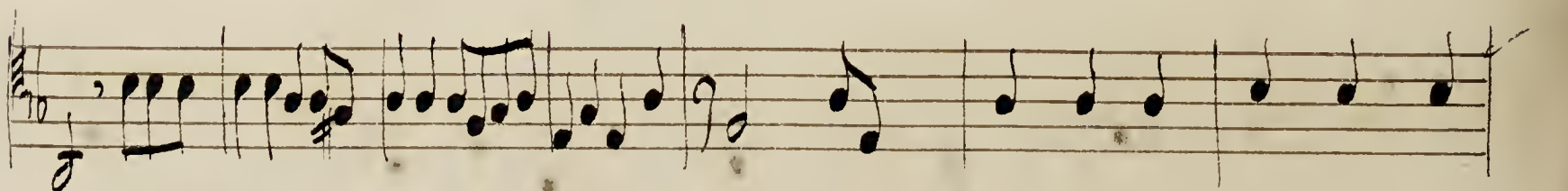
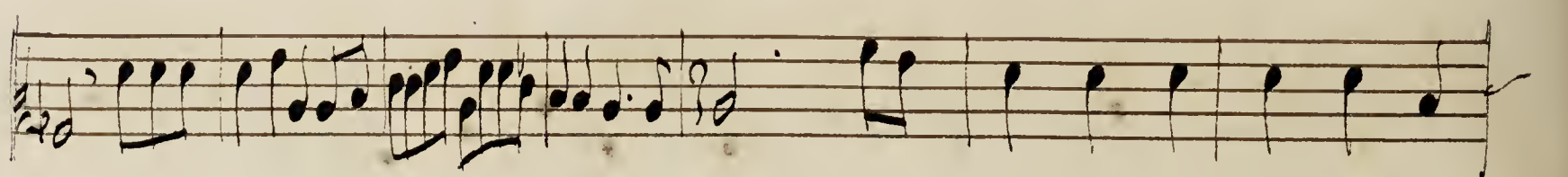
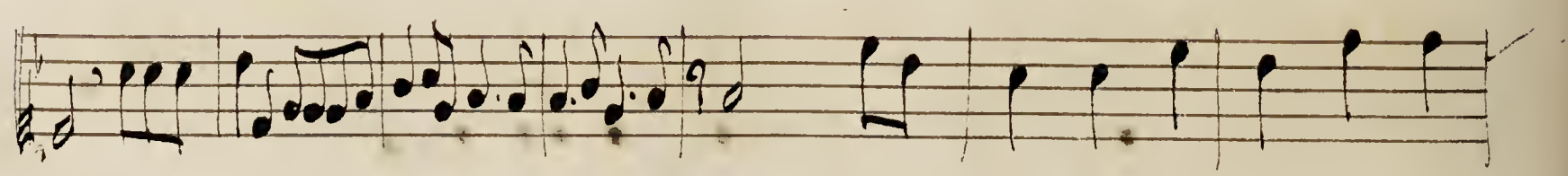
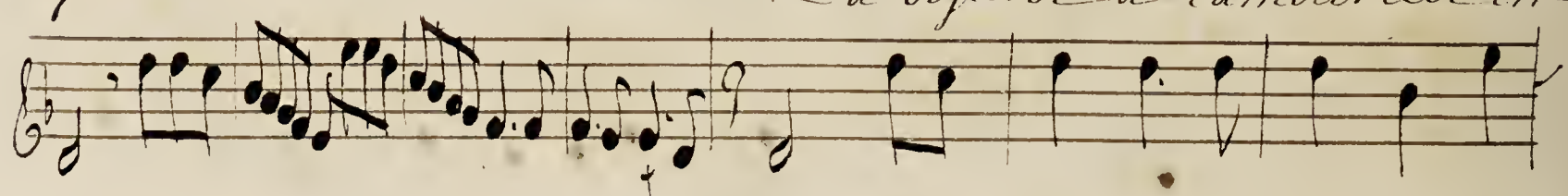


*Venus*

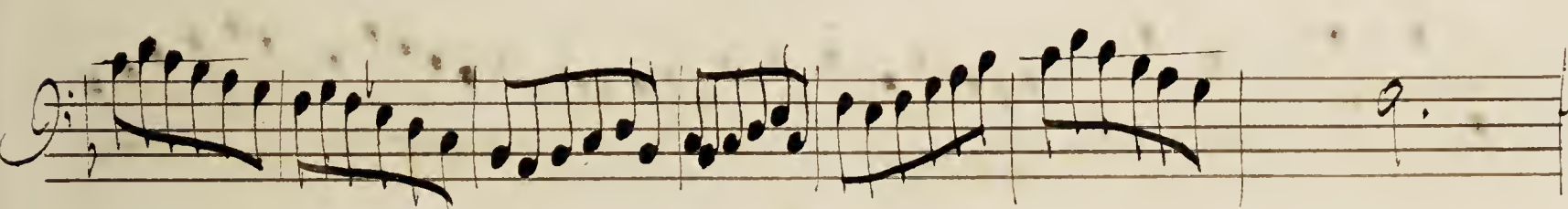
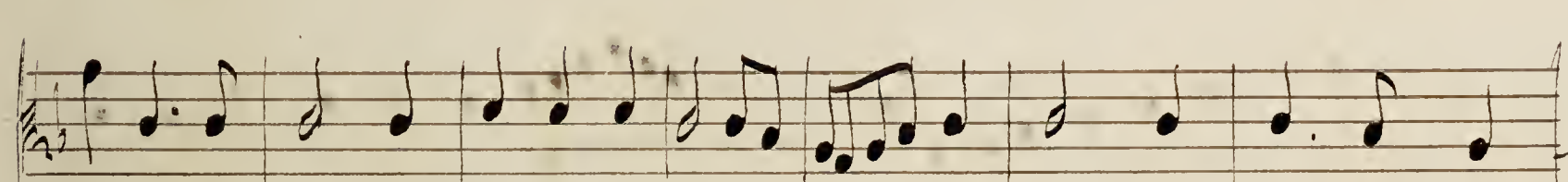
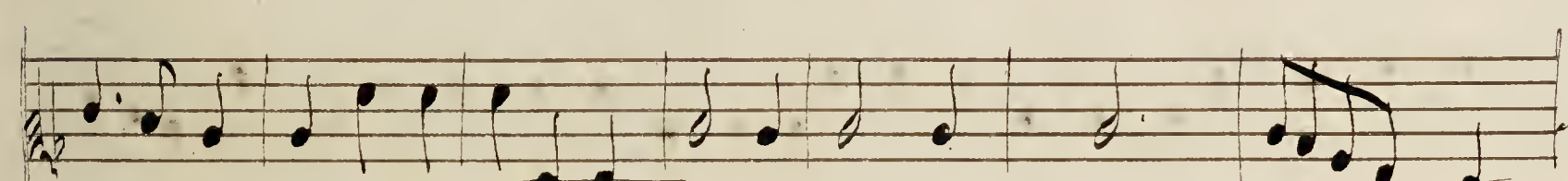
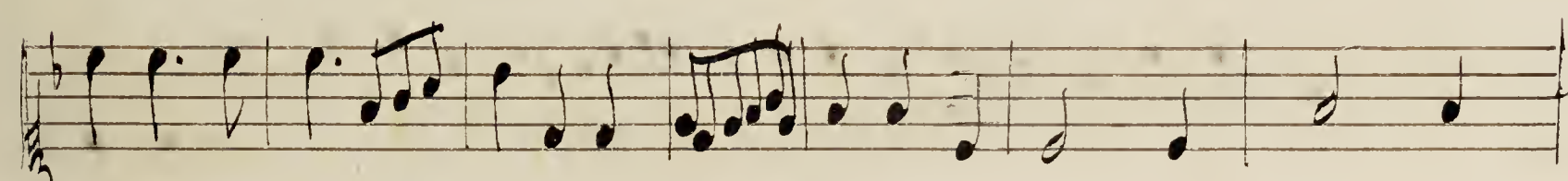
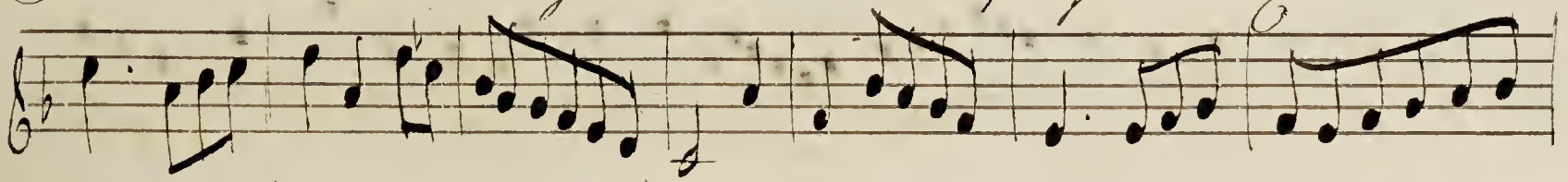


*fers.*

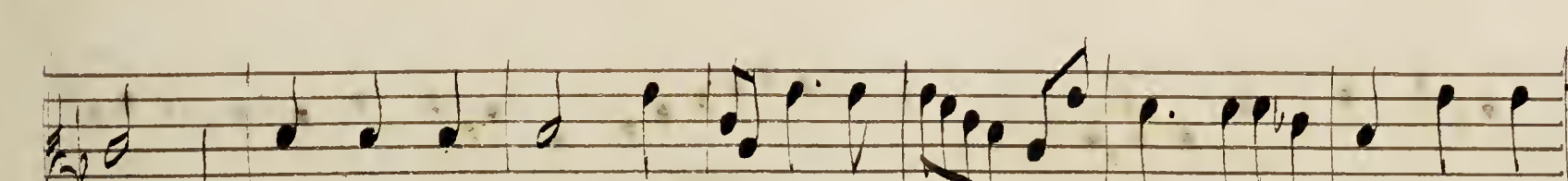
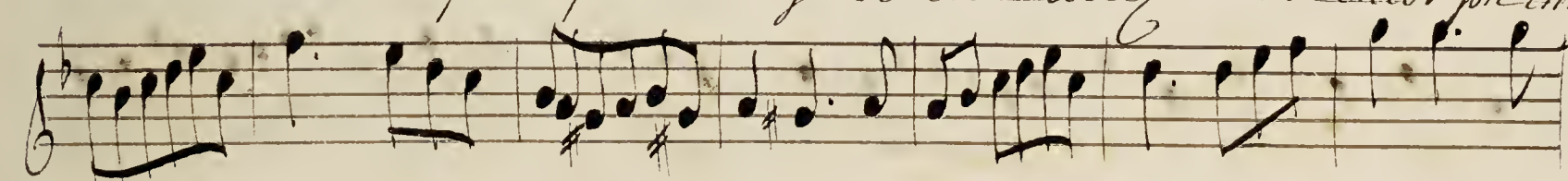
*La discorde a l'amour cede en*



*Fin sur la terre vous ferez charm. Tendres plaisirs volez*



*De toutes parts po. Servir ses desira. Allez accroître Encor son Em*



pire et sa gloi - re i - volez de toutes

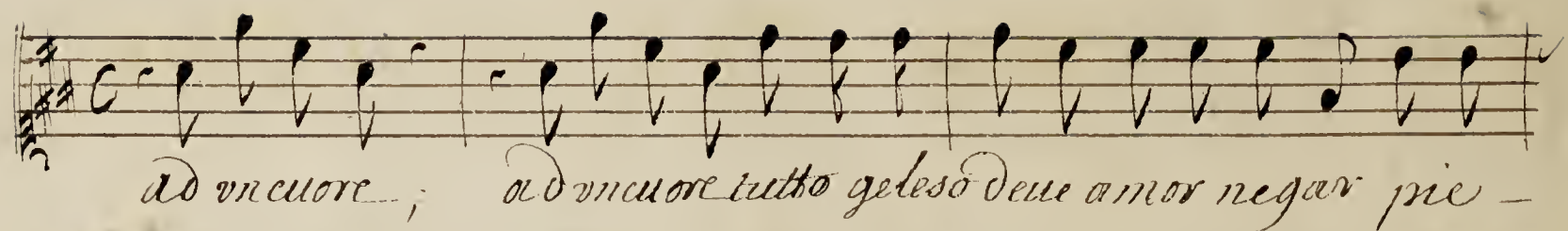
parts p<sup>o</sup>. servir ses desirs et aller accroître en core son Empire et sa gloi

This is a handwritten musical score on aged paper. It consists of ten staves of music, each with a vocal line and a piano accompaniment line. The lyrics are written in French and are placed between the staves. The first staff has the lyrics "pire et sa gloi - re i - volez de toutes". The sixth staff has the lyrics "parts p<sup>o</sup>. servir ses desirs et aller accroître en core son Empire et sa gloi". The music is written in a cursive hand, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and discoloration.

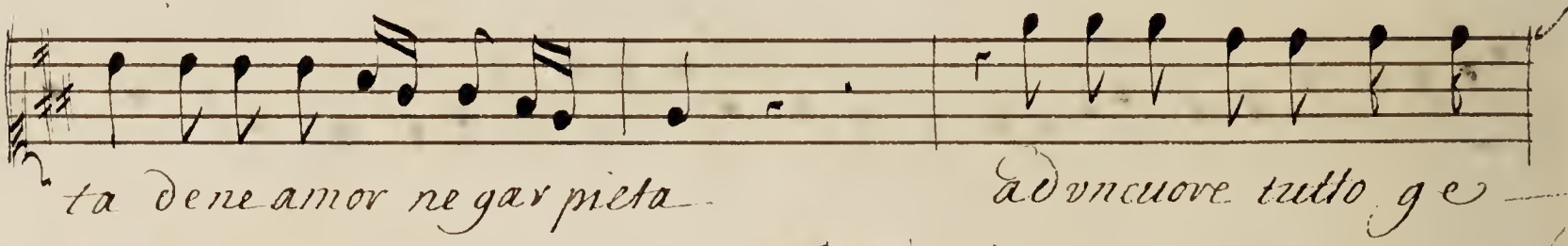
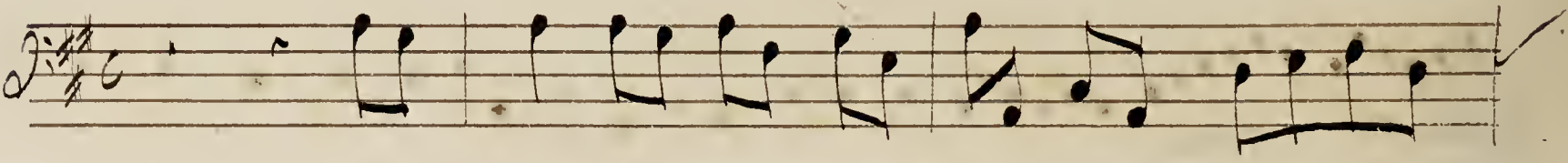


*re!*


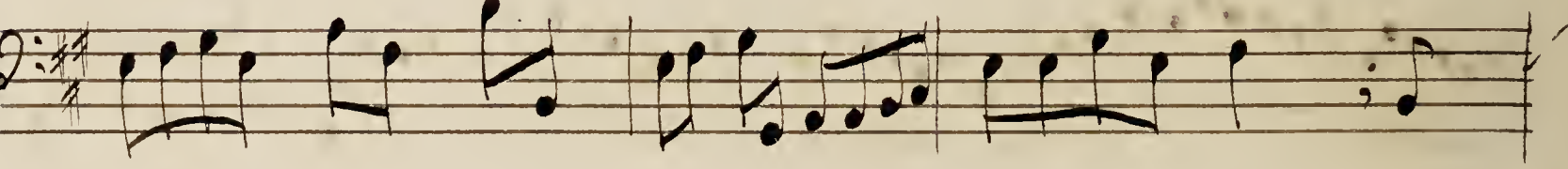
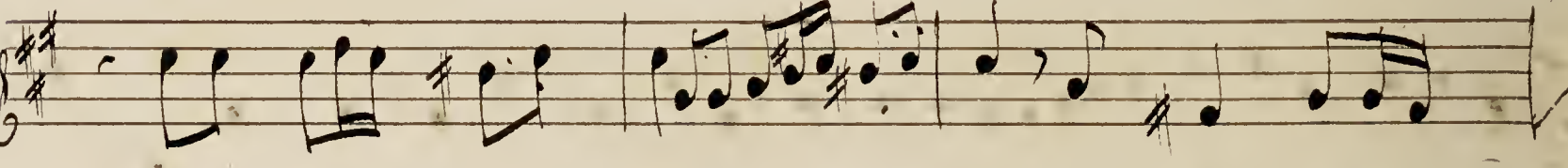
*violante*



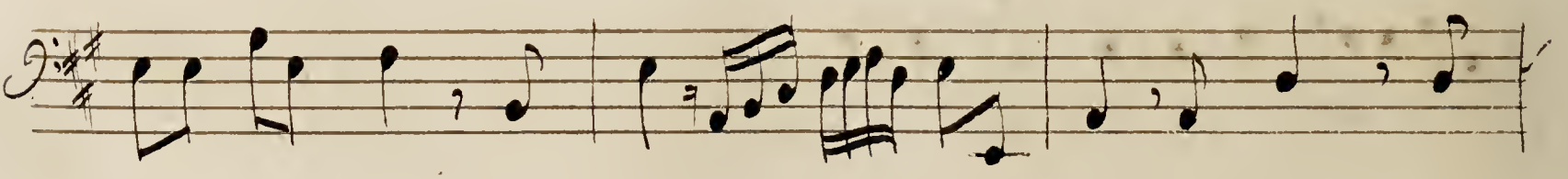
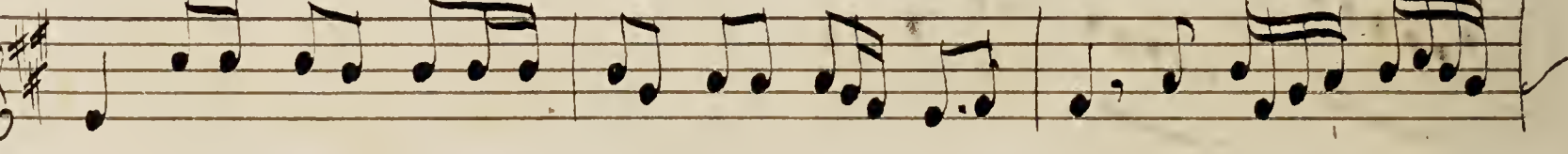
*ad uncuore, ad uncuore tutto geleso Deue amor negar pie*



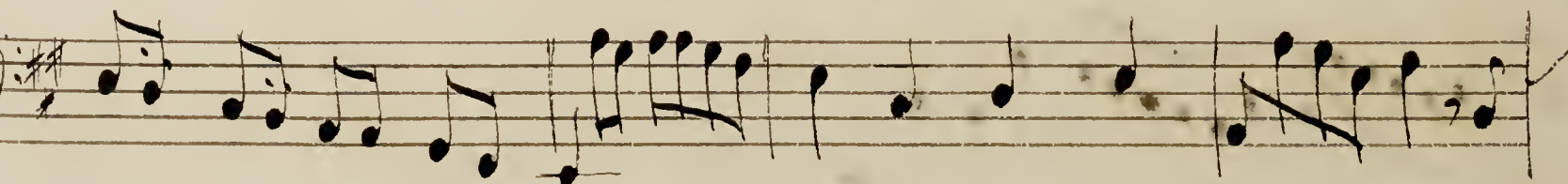
*ta dene amor negar pieta ad uncuore tutto ge*



*Loso Deue amor negar pieta deue amor negar pieta*



*Deue amor negar pieta Deue amor negar pieta*



*La sua face la sua face ch'alletta e*

*piace vuol dolcezza non crudelta vuol dolcezza non crudel*

*la non crudelta!*

*la sua face la sua face ch'alletta e piace vuol dolcezza non crudel*

*ta non crudelta non crudelta* *ad cuore*

*Neri sonè son di fuocoi beglocchi del mioben*

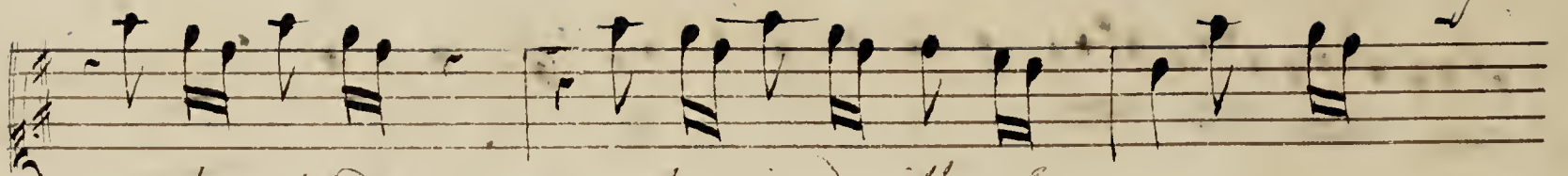
*Neri sone son di fuocoi beglocchi del mioben son di*

quo — — — coi begl'occhi del mio ben —

Mi distruggo poco a —

poco; Mi dis trug go poco a poco vag heg gian —

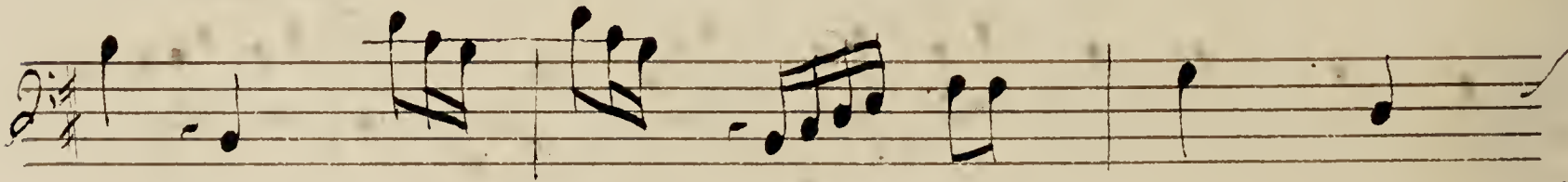
do. vag heg giando il ler seren —



- vagheg giando -

vagheg giando - illor seren -

vagheg -



giando - illor seren.

novi sonè son di !

Da capo

