

[Faint, illegible text at the top of the page, possibly bleed-through from the reverse side.]

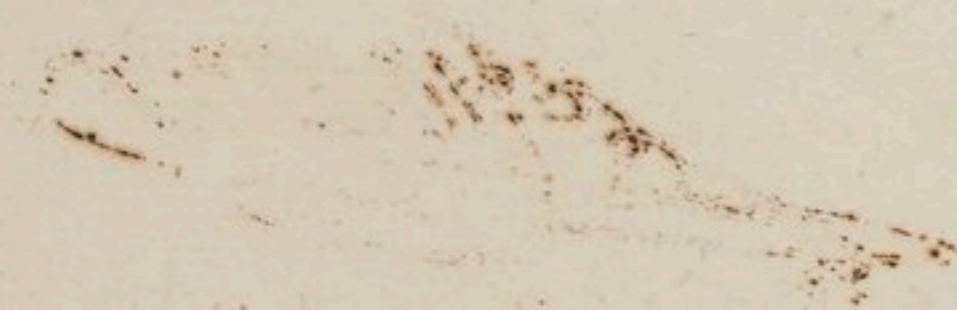
Conserver la garde

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La Partition de Pyrame que voilà est conforme aux intentions des Auteurs



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PIRAME ET THISBE
TRAGÉDIE



MISE EN MUSIQUE
PAR

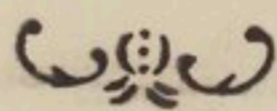
M^{RS.} REBEL ET FRANCOEUR

SUR-INTENDANT DE LA MUSIQUE DE SA
MAJESTÉ

ET CHEVALIERS DE L'ORDRE DE
S^{T.} MICHEL.

46-3889

Représenté pour la première fois par l'académie Royale de Musique le 15;
octobre 1726. Reprise le 26 Janvier 1740. et le mardi 23. Janvier 1759. le mardi 5;
fevrier 1771.



Francoeur

Nouvelle et dernière E'dition contenant les corrections Jugées convenables et nécessaires
par les auteurs dont l'intention est qu'il ne soit fait dans quelque partie que ce puisse
être, aucune espece de changement à cet ouvrage s'il arrive qu'on le mette de nouveau
sous les yeux du public.



M. D C C. L X X I X

FRANÇOIS ET THISEE
TRAGEDIE

MISE EN MUSIQUE
PAR



MARTEL ET FRANCOIS
MONTMAYEUR DE LA MANSION DE SA
MAJESTE

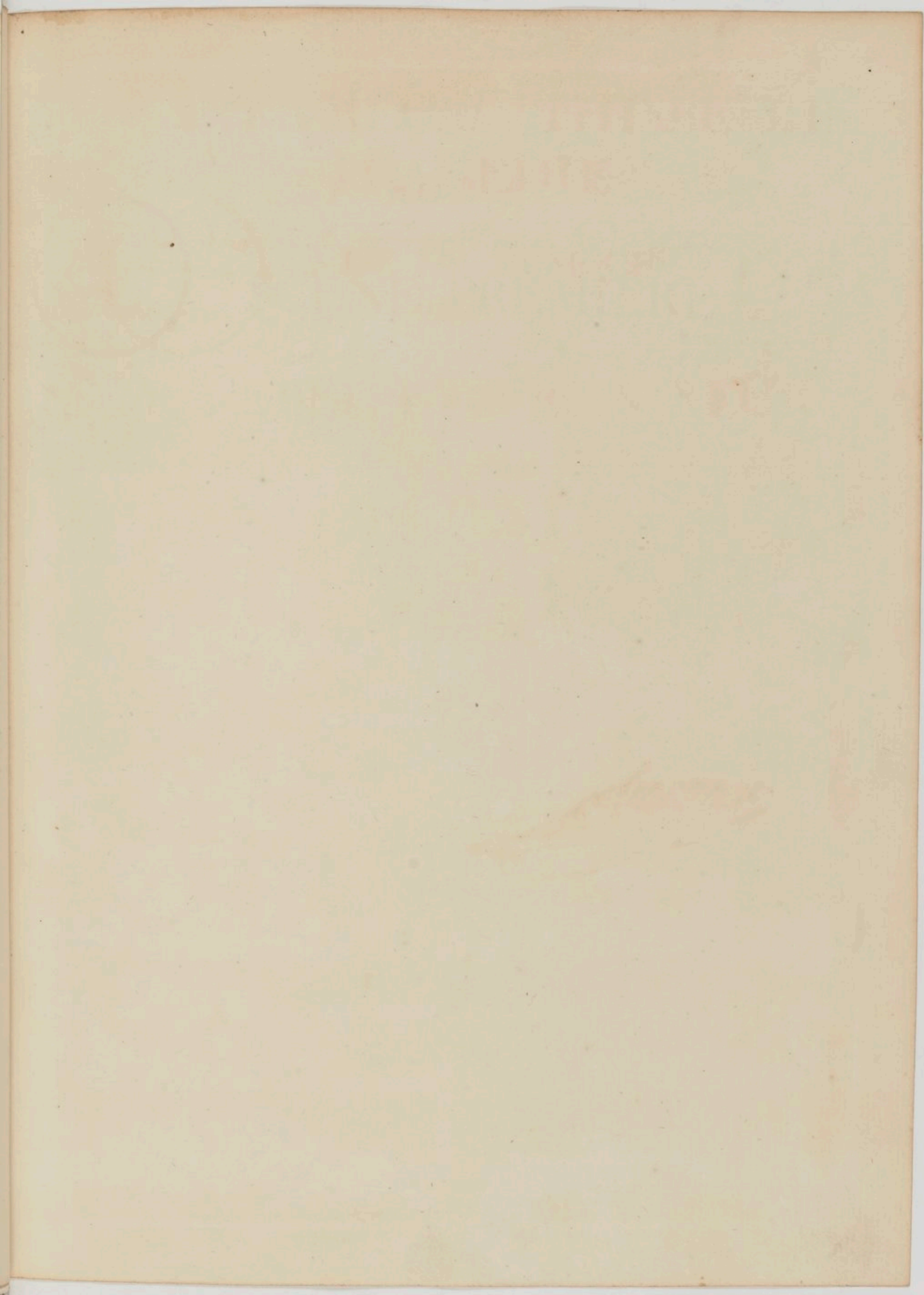
ET CHEVALIER DE L'ORDRE DE

ST MICHEL

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M D C C L X I X



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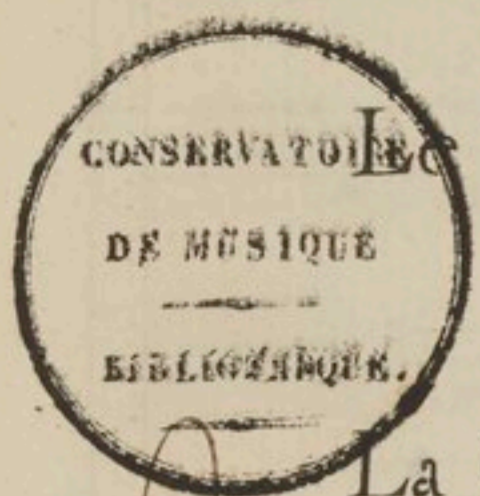
PIRAME ET THISBÈ, TRAGÉDIE;

PROLOGUE,

Theatre Represente le palais de la gloire,

SCENE PREMIERE

La Gloire sur Son thrône, Chœur de heros.



Handwritten number: 96-3889

Ouverture

The first system of musical notation for the Overture, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music is in 2/4 time and features various rhythmic patterns and dynamics.

The second system of musical notation, continuing the Overture with four staves. It includes dynamic markings such as 'f' and 'v'.

The third system of musical notation, concluding the Overture with four staves. It features a final cadence with double bar lines and repeat signs.



2. *Gay.*

Doux.

fort.

fort.

acc:

acc:

4 3 9 8 4 3 9 8 4 7 7

Two systems of musical notation. The first system consists of two staves with the instruction *acc:* below them. The second system consists of four staves with various musical notations including slurs and accents.

Two systems of musical notation. The first system consists of two staves with the instruction *acc:* below them. The second system consists of four staves with various musical notations including slurs and accents.

Two systems of musical notation. The first system consists of two staves with the instruction *Doux* below them. The second system consists of four staves with various musical notations including slurs and accents.

Two empty musical staves at the bottom of the page.

This page contains a handwritten musical score for guitar, organized into several systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 7/8 time signature. The score is characterized by dense, multi-measure chords and melodic lines.

System 1 (Measures 1-8): Features a series of multi-measure chords in the upper register. The word *doux* is written above the staff in measure 5. The final measure of the system is marked with a *5.* (trill).

System 2 (Measures 9-16): Continues the multi-measure chords. The word *doux* appears again above the staff in measure 11. The bass line consists of dotted quarter notes.

System 3 (Measures 17-24): Shows a change in texture with more melodic movement in the upper register. The word *doux* is present above the staff in measure 19. The bass line includes some chords and rests.

System 4 (Measures 25-32): The upper register features a series of chords, some with *fort.* (forte) markings. The bass line continues with dotted quarter notes.

System 5 (Measures 33-40): Further melodic development in the upper register. The word *fort.* is written above the staff in measure 35. The bass line includes some chords and rests.

System 6 (Measures 41-48): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 43. The bass line includes some chords and rests.

System 7 (Measures 49-56): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 51. The bass line includes some chords and rests.

System 8 (Measures 57-64): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 59. The bass line includes some chords and rests.

System 9 (Measures 65-72): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 67. The bass line includes some chords and rests.

System 10 (Measures 73-80): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 75. The bass line includes some chords and rests.

System 11 (Measures 81-88): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 83. The bass line includes some chords and rests.

System 12 (Measures 89-96): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 91. The bass line includes some chords and rests.

System 13 (Measures 97-104): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 99. The bass line includes some chords and rests.

System 14 (Measures 105-112): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 107. The bass line includes some chords and rests.

System 15 (Measures 113-120): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 115. The bass line includes some chords and rests.

System 16 (Measures 121-128): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 123. The bass line includes some chords and rests.

System 17 (Measures 129-136): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 131. The bass line includes some chords and rests.

System 18 (Measures 137-144): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 139. The bass line includes some chords and rests.

System 19 (Measures 145-152): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 147. The bass line includes some chords and rests.

System 20 (Measures 153-160): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 155. The bass line includes some chords and rests.

System 21 (Measures 161-168): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 163. The bass line includes some chords and rests.

System 22 (Measures 169-176): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 171. The bass line includes some chords and rests.

System 23 (Measures 177-184): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 179. The bass line includes some chords and rests.

System 24 (Measures 185-192): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 187. The bass line includes some chords and rests.

System 25 (Measures 193-200): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 195. The bass line includes some chords and rests.

System 26 (Measures 201-208): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 203. The bass line includes some chords and rests.

System 27 (Measures 209-216): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 211. The bass line includes some chords and rests.

System 28 (Measures 217-224): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 219. The bass line includes some chords and rests.

System 29 (Measures 225-232): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 227. The bass line includes some chords and rests.

System 30 (Measures 233-240): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 235. The bass line includes some chords and rests.

System 31 (Measures 241-248): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 243. The bass line includes some chords and rests.

System 32 (Measures 249-256): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 251. The bass line includes some chords and rests.

System 33 (Measures 257-264): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 259. The bass line includes some chords and rests.

System 34 (Measures 265-272): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 267. The bass line includes some chords and rests.

System 35 (Measures 273-280): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 275. The bass line includes some chords and rests.

System 36 (Measures 281-288): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 283. The bass line includes some chords and rests.

System 37 (Measures 289-296): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 291. The bass line includes some chords and rests.

System 38 (Measures 297-304): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 299. The bass line includes some chords and rests.

System 39 (Measures 305-312): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 307. The bass line includes some chords and rests.

System 40 (Measures 313-320): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 315. The bass line includes some chords and rests.

System 41 (Measures 321-328): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 323. The bass line includes some chords and rests.

System 42 (Measures 329-336): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 331. The bass line includes some chords and rests.

System 43 (Measures 337-344): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 339. The bass line includes some chords and rests.

System 44 (Measures 345-352): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 347. The bass line includes some chords and rests.

System 45 (Measures 353-360): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 355. The bass line includes some chords and rests.

System 46 (Measures 361-368): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 363. The bass line includes some chords and rests.

System 47 (Measures 369-376): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 371. The bass line includes some chords and rests.

System 48 (Measures 377-384): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 379. The bass line includes some chords and rests.

System 49 (Measures 385-392): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 387. The bass line includes some chords and rests.

System 50 (Measures 393-400): The upper register continues with melodic lines. The word *fort.* is written above the staff in measure 395. The bass line includes some chords and rests.

6.

The first system consists of five staves. The top two staves are in treble clef, the middle two in alto clef, and the bottom one in bass clef. The music is highly rhythmic, with many sixteenth and thirty-second notes. There are several sharp and flat accidentals throughout the system.

Chœur.

O vous qui couronnés les mortels généreux, C'est à
 O vous qui couronnés les mortels généreux, C'est à
 O vous qui couronnés les mortels généreux, C'est à
 O vous qui couronnés les mortels généreux, C'est à

The Chœur section begins with a 2/4 time signature. It features four vocal staves (two soprano/contralto and two tenor/bass) and a basso continuo line at the bottom. The lyrics are written below the vocal staves. The music is in a simple, homophonic style with a clear harmonic structure.

Légerement.

Regnés sur nous, regnés sur nous gloire écla

Regnés sur nous, regnés sur nous gloire écla =

Regnés sur nous regnés sur nous regnés gloire écla =

Regnés sur nous, regnés sur nous gloire écla =

Handwritten musical score for a choir, featuring lyrics in French. The score is written on ten staves, with the first five staves containing vocal parts and the last five staves containing instrumental accompaniment. The lyrics are: "tante regnés sur nous, recevés notre encens, Ne remplissés notre attente, rece=".

tante regnés sur nous, recevés notre encens, Ne remplissés notre attente, rece=

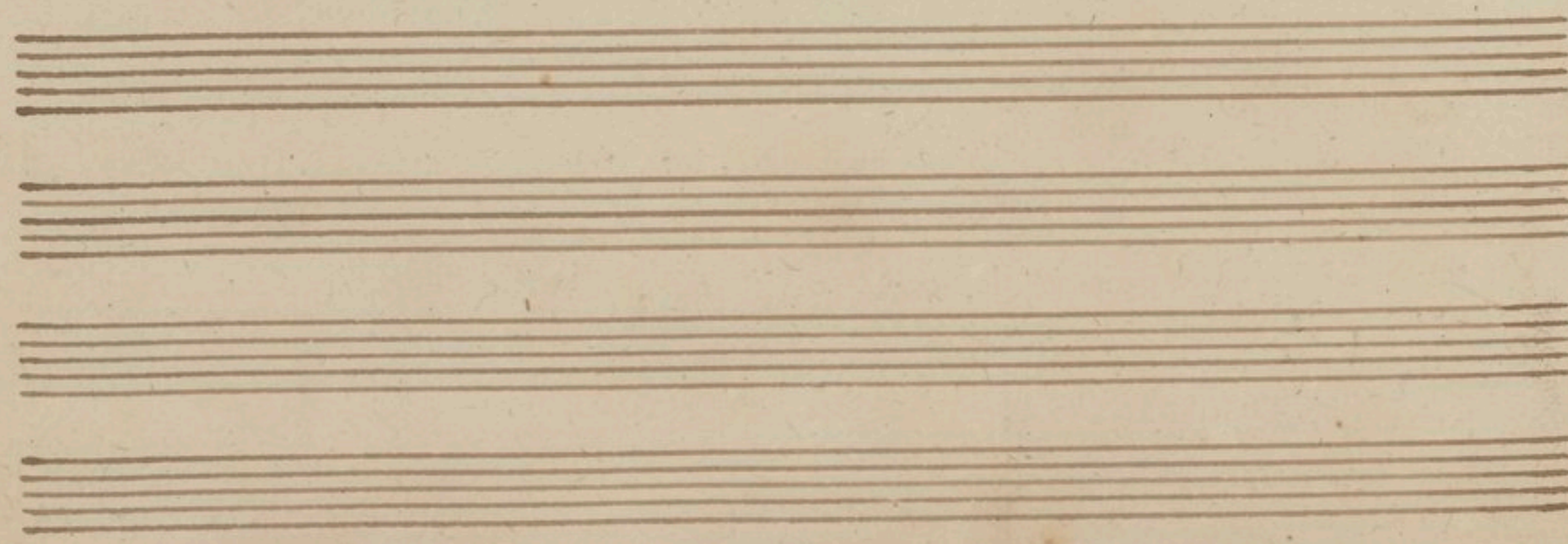
tante regnés sur nous, recevés notre encens, rece=

tante regnés sur nous, recevés notre encens, rece=

tante regnés sur nous, recevés notre encens, rece=



Handwritten musical score with lyrics: *remplissés notre atten-te, remplissés notre atten- =*
=sés notre encens, remplissés notre atten =
=sés notre encens, remplissés notre attente, re=
=sés notre encens, remplissés notre attente, re=



te, regnés gloire éclatante, recevez notre encens remplis =

te, regnés gloire éclatante, recevez notre encens remplis =

gnés regnés gloire éclatante, recevez notre encens remplis =

gnés gloire éclatante, recevez notre encens remplis =

The musical score consists of five systems of staves. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are written below the vocal staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and accidentals. The basso continuo line features figured bass notation with numbers and symbols like #, b, and +.

sés notre attente, remplissés notre atten = = te.

=sés notre attente, remplissés notre atten = te.

=sés notre attente, remplissés notre atten - - te.

=sés notre attente, remplissés notre atten = = te.

6 6 4 # 1 6 4 4 2 6 4 # f f 6 5 6 #

This page contains a handwritten musical score for a multi-staff instrument, likely a lute or guitar. The score is organized into two systems of staves. The first system consists of five staves, and the second system consists of four staves. The notation includes various note values, rests, and articulation marks. Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a style characteristic of 17th or 18th-century manuscript notation.



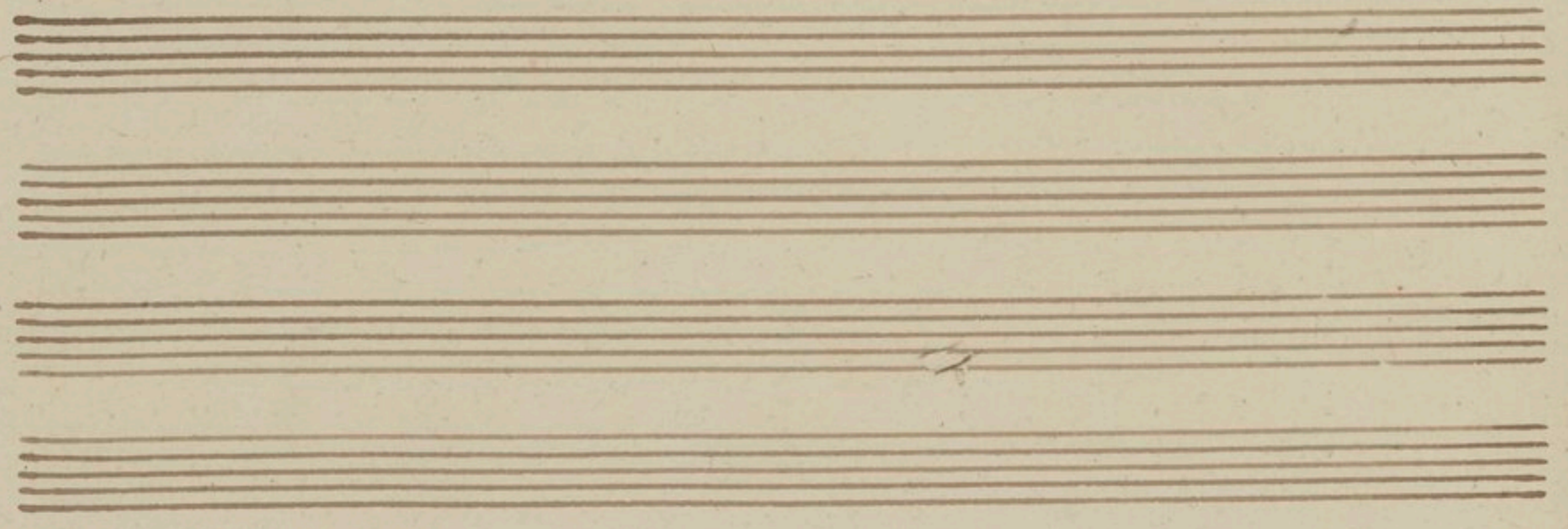
Handwritten musical score with lyrics: *Regnés sur nous, regnés sur nous, rece= vés notre encens remplis=*

Regnés sur nous regnés, rece= vés notre encens remplis=

Regnés sur nous regnés

Regnés sur nous, regnés

The score consists of eight staves. The first four staves contain vocal lines with lyrics. The fifth and sixth staves contain instrumental accompaniment. The seventh and eighth staves contain further instrumental accompaniment. The music is written in a historical style with various clefs and accidentals.



gnés remplissés notre attente, regnés

gnés recevés notre en-cens remplissés notre attente, recevés notre en-

nous, recevés notre en-cens remplissés notre attente, recevés notre en-

nous, recevés notre en-cens remplissés notre at-tente, recevés notre en-

= remplissés notre atten te. Rece =
 = cens remplissés notre attente, remplissés notre atten = te. Re =
 = cens remplissés notre attente, remplissés notre atten = = te. Rece =
 = cens remplissés notre attente, remplissés notre atten = = te. Rece =

Musical notation includes vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment staff with figured bass notation (e.g., 6, 6, 4 3).

A handwritten musical score for a choir, consisting of eight staves. The lyrics are written below the first four staves. The music is written in a style characteristic of 18th or 19th-century manuscripts, with various clefs and accidentals. The lyrics are: "vès notre encens remplissés notre attente, regnés". The word "regnés" is repeated at the end of each of the four vocal parts. The score includes various musical notations such as clefs (treble and bass), notes, rests, and accidentals (flats and sharps). The paper shows signs of age, including some staining and wear.

vès notre encens remplissés notre attente, regnés

gnés Regnés

vès notre encens remplissés notre attente, Regnés

vès notre encens remplissés notre attente, Regnés

regnés sur nous, regnés gloire éclatante
regnés sur nous, regnés regnés gloire éclatante
regnés regnés, regnés gloire éclatante
regnés gloire éclatante

The musical score is written on ten staves. The first four staves contain vocal parts with lyrics. The fifth and sixth staves are instrumental parts in G major. The seventh and eighth staves are instrumental parts in C major. The ninth and tenth staves are instrumental parts in G major. The score includes various musical notations such as clefs, time signatures, notes, rests, and accidentals.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics are: "te, recevés notre encens gloire écla - tan - te." The score includes vocal lines and a basso continuo line with figured bass notation.

La Gloire.

Handwritten musical score for two voices (Soprano and Bass) in 2/2 time. The lyrics are: "Ce Séjour brillant de lu - miere vous est ouvert de toute". The score includes vocal lines and a basso continuo line with figured bass notation.

Handwritten musical score for two voices (Soprano and Bass) in 2/2 time. The lyrics are: "parts, je donne le prix aux beaux arts, je cou - ronne l'ardeur guerrie -". The score includes vocal lines and a basso continuo line with figured bass notation.

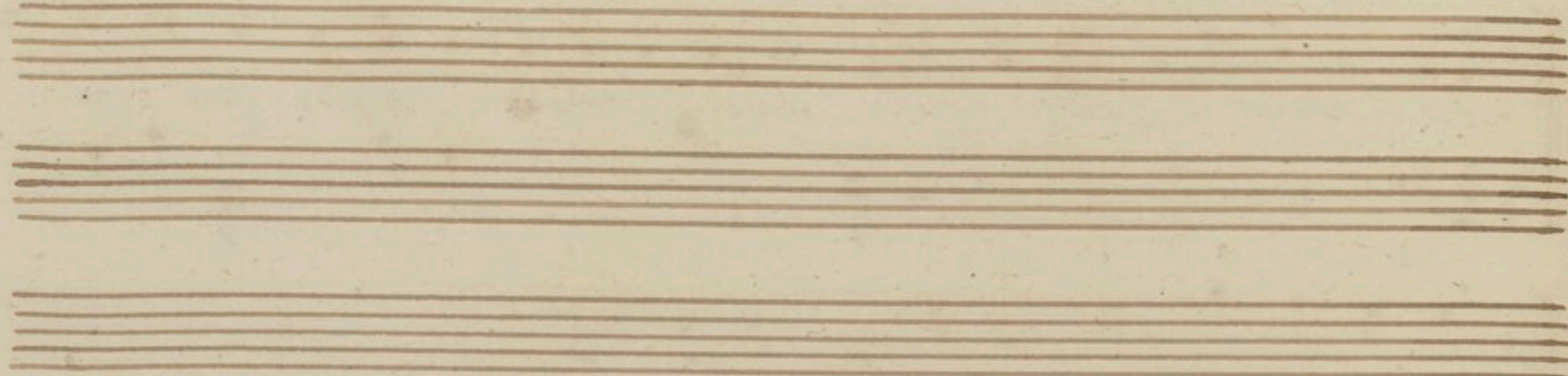
Handwritten musical score for two voices (Soprano and Bass) in 2/2 time. The lyrics are: "=re. Mais - l'ambition la plus fiere ne peut sans la ver =". The score includes vocal lines and a basso continuo line with figured bass notation.

Two empty musical staves at the bottom of the page.

-tu mériter mes regards, mais l'ambition la plus fiere ne
 peut sans la vertu mériter mes regards.

Chœur.

Regnés sur nous, regnés gloire écla- tante, rece-
 Regnés sur nous regnés regnés gloire écla- tante, rece-
 Regnés sur nous, regnés gloire écla- tante, rece-
 Regnés sur nous, regnés gloire écla- tante, rece-



—vès notre encens, remplissés notre attente, recevès notre encens, remplis-

—vès notre encens, regnés, regnés sur nous regnés — remplis —

—vès notre encens, remplissés notre attente, regnés

—vès notre encens, remplissés notre attente, regnés



=ses notre at = = tente, regnés sur nous gloire écla = tante, re =
 =ses notre at = = tente, regnés sur nous gloire écla = tante, re =
 regnés sur nous gloire écla = tante, regnés, re =
 regnés sur nous gloire écla = tante, regnés

4
 #
 4+ 6 6+
 5
 4+ 6 6+
 6



Handwritten musical score with lyrics in French. The score consists of several systems of staves. The lyrics are:

regnés gloire e-cla-tan-te, regnés

regnés gloire éclatan-te, regnés sur

regnés sur nous gloire e-clatan-te, regnés sur

regnés sur nous gloire é-clatan-te, regnés sur

The musical notation includes treble and bass clefs, a key signature of one flat (B-flat), and various note values and rests. There are also some performance markings like *p* and *r*.



remplissés notre atten... te.

nous remplissés notre at- tente, remplissés notre atten... te.

nous remplissés notre at- tente, remplissés notre atten... te.

nous remplissés notre at- tente, remplissés notre atten... te.

Scene 2^e Venus, La Gloire et leur Suite.

Prélude pour la Descente de Venus.

Flutes.

1^{re} viol.

2^e viol.

Alto.

La Gloire.

B.c.

La Gloire.
 Quels sons harmonieux se répand dans les airs?
 que nous'annoncent ces concerts.

This section contains a vocal melody with lyrics and a piano accompaniment. The piano part includes chord symbols such as 2, 5, #, 6, 4, #, and 2, 5, #, 6, 4, #.

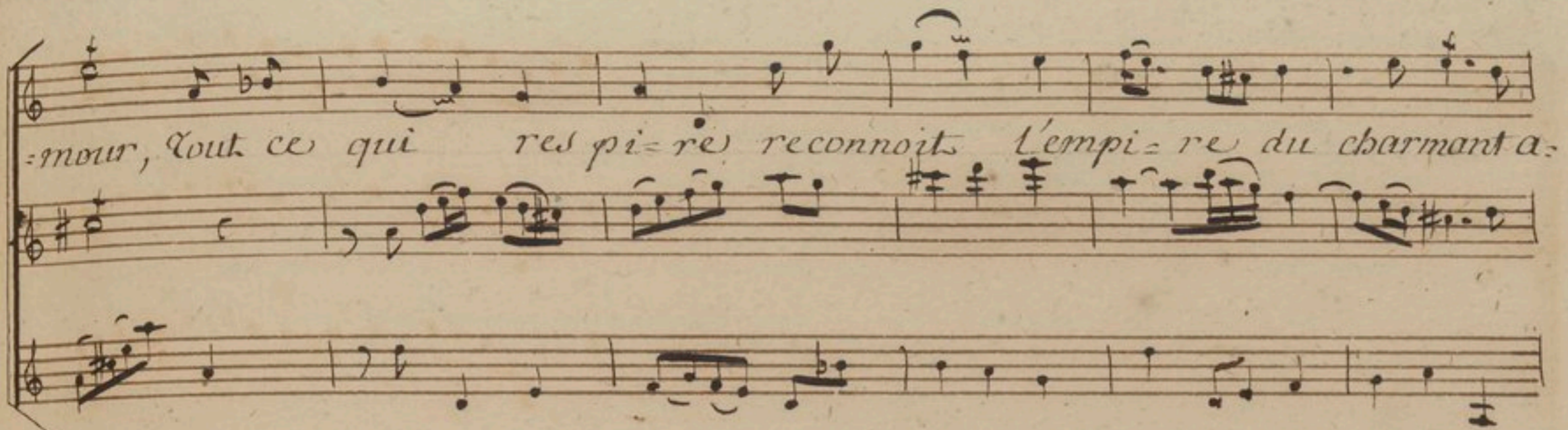
Petit Chœur.

Tout ce qui respire reconnoit l'empire du charmant a-

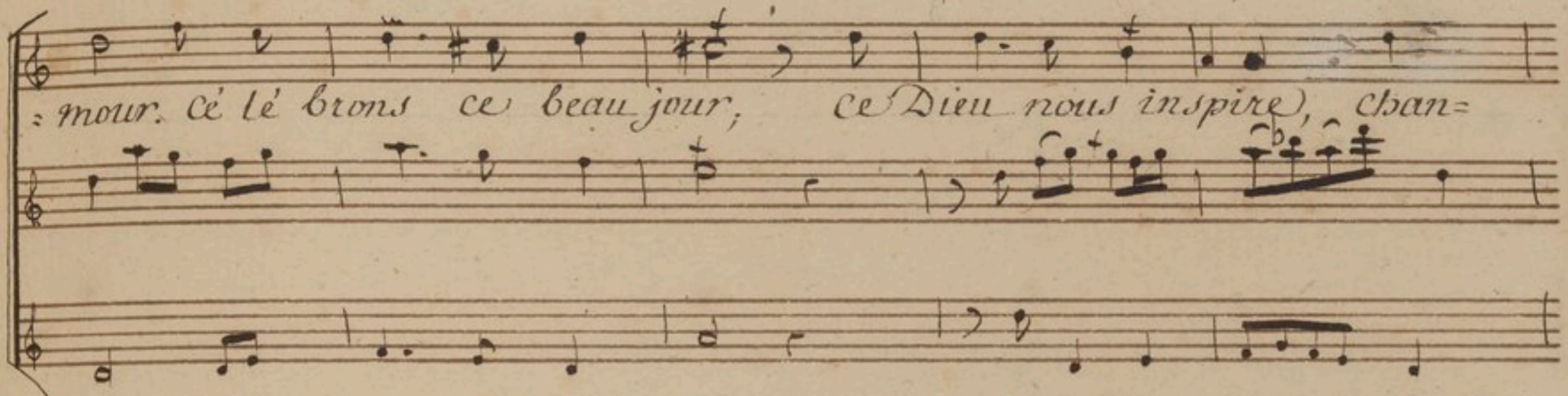
Flutes
Violons

This section contains parts for flutes and violins. The flute part includes the lyrics "Tout ce qui respire reconnoit l'empire du charmant a-".

Amour, tout ce qui respire reconnoit l'empire du charmant a-



Amour. C'est le bon ce beau jour, ce Dieu nous inspire, chan-



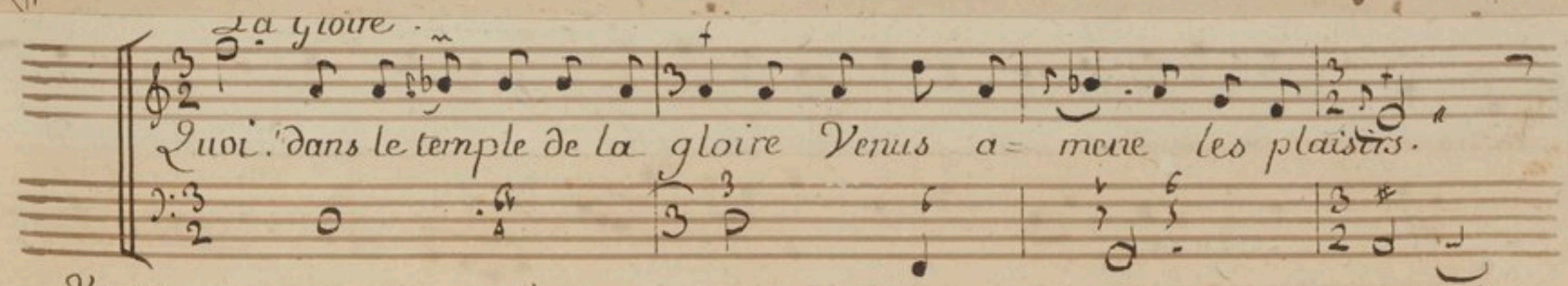
tons tour à tour, tout ce qui respire reconnoit l'empire du



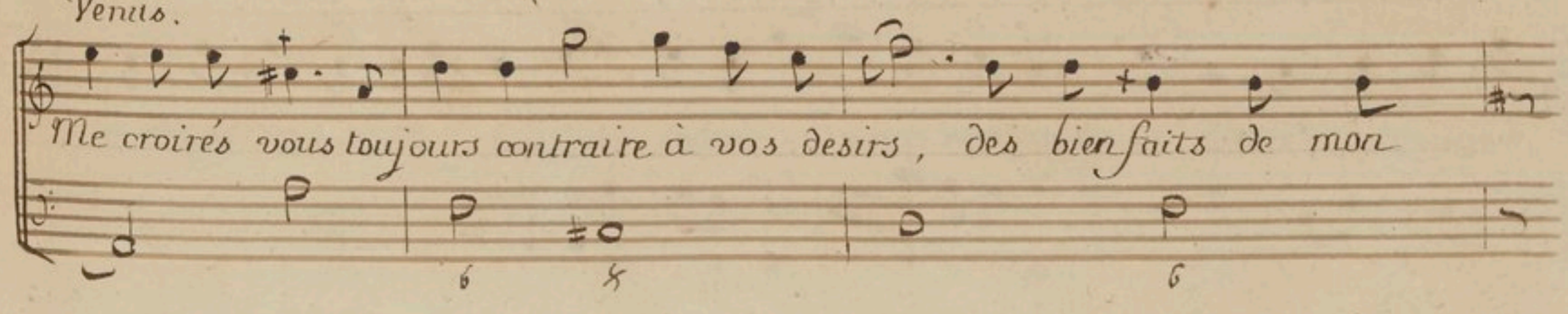
charmant amour, tout ce qui respire reconnoit l'empire du charmant amour?



La gloire
Quoi dans le temple de la gloire Venus a-mere les plaisirs.



Venus.
Me croirez vous toujours contraire à vos desirs, des bienfaits de moi



La Gloire.

fils perdés vous la mémoire. Je n'ai pas crû jusqu'à ce jour que je dusse

Air.

rien à l'amour. L'amour contre la gloire à tout moment conspire

et mille fois ses appas dangereux ont détaché de mon em-

-pire mes Sujets les plus généreux. et mille fois ses appas dange-

-reux ont détaché de mon empire mes Sujets les plus gene-

Venus.

-reux. Nous n'avons que de foibles armes pour opposer à vos at-

-traits, L'amour ne vous ota jamais un coeur bien épris --- de vos charmes. L'amour ne

La Gloire.

vous ota jamais un coeur bien épris -- de vos charmes. Un mortel en fla-

29.

-mé du glorieux desir de couronner son front d'une palme immortelle à mes

loix devient infi - dele par l'esper flateur du plaisir.

Venus.

Souvent votre Loi trop severe rallentit l'ardeur des he-

doux.

Viol:

-ros. Souvent - ros. Le plaisir leur est neces - saire Lui seul adou -

-cit leurs travaux, Lui seul adoucit leurs travaux, Le plaisir leur est neces -

Lent.

-saire, Lui seul adoucit leurs travaux, Lui seul adou - cit leurs travaux.

Air.

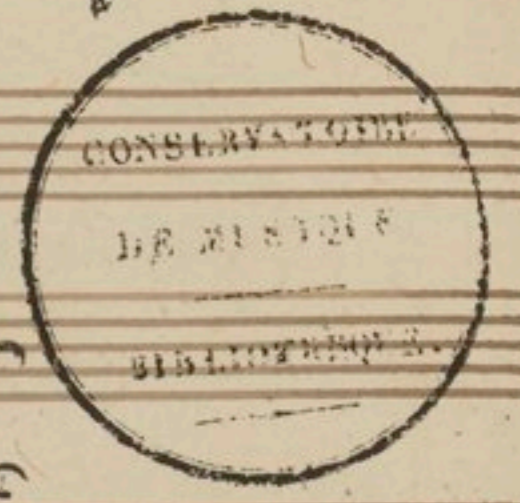
A l'ame la plus gene - reuse vous accordez tard vos faveurs, votre car -

-riere est epi - neuse et moi fils la semer de fleurs, votre carriere est epi -

La Gloire.

neuse et mon fils la se-me de fleurs. Venus on risque à vous en-

Venus.
-ten-dre Je ne prétends point vous Surpren-dre.



D'un tendre amour ne craignés rien D'un tendre amour ne craignés rien. H

Flutes.

Viol: doux.

Soit éle-ver le courage, il a dou-cit un coeur Sauvage, des ver-

-tus c'est le doux lien, D'un tendre amour ne craignés rien, d'un tendre a-

Nécitatif.
-mour ne craignés rien, de Pirame en ce jour rappelés vous l'histoire, il fut a-

mant il fut guerrier et par une double victoire au mirthe il joignit le laurier.

Duo.

Venus.
 Ynissons notre puissance, rendons heureux les mor-
La Gloire.
 Ynissons notre puissance rendons rendons heureux les mor-

=tels, rendons heureux les mortels.
 =tels, rendons heureux les mortels. Recevons leur en-

Viol:
Viol:

Regnons d'intelli-
 =cens sur les mêmes autels,

-gen - ce.. *Recevons leur encens sur les mêmes au-tels.* *Reignons tou-*

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: *-gen - ce..* *Recevons leur encens sur les mêmes au-tels.* *Reignons tou-*. The second staff continues the vocal line. The third and fourth staves are for the right hand of the piano, and the fifth staff is for the left hand. The music is in a major key with a common time signature.

-jours d'intelli-gence, reignons d'intelli - gen - ce.
reignons toujours d'intelli-gence d'intelli - gen - ce. Rece

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: *-jours d'intelli-gence, reignons d'intelli - gen - ce.*
reignons toujours d'intelli-gence d'intelli - gen - ce. Rece. The second staff continues the vocal line. The third and fourth staves are for the right hand of the piano, and the fifth staff is for the left hand. The music is in a major key with a common time signature. The word *fort* is written below the piano accompaniment staves.

Recevons leur encens, reignons tou-
-vons leur encens sur les mêmes autels, Reignons reignons tou-

doux. *doux.* *doux.*

allegro

The third system of the musical score consists of five staves. The top staff is a vocal line with lyrics: *Recevons leur encens, reignons tou-*
-vons leur encens sur les mêmes autels, Reignons reignons tou-. The second staff continues the vocal line. The third and fourth staves are for the right hand of the piano, and the fifth staff is for the left hand. The music is in a major key with a common time signature. The word *doux.* is written below the piano accompaniment staves. The word *allegro* is written vertically between the piano accompaniment staves.

=jours d'intel- li = gen = = ce, regnons, regnons, regnons =
 =jours d'intelli = = gence, recevons leur encens sur les mêmes autels, regnons =

Musical notation for the first system, including vocal lines and a basso continuo line with figured bass notation (e.g., A, D, 7, 4).

- d'intelli = gence, regnons - regnons toujours d'intelli = gence,
 - d'intelli = gence, regnons toujours d'intelligence, regnons - d'intelli = gence,

Musical notation for the second system, including vocal lines and a basso continuo line with figured bass notation (e.g., #, f, #, #).

Lento
 regnons toujours d'intel li = = gen = = ce).
 regnons toujours d'intel = li = gen = = ce).
Lento *Gay*
Lento

Musical notation for the third system, including tempo markings (*Lento*, *Gay*) and musical notation for vocal and basso continuo parts.

Sarabande pour les Graces.

Air Leger.

fin.

The first system of musical notation consists of four staves. The top staff is in treble clef with a 2/4 time signature. The second and third staves are in alto clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music is written in a key with one sharp (F#) and includes various rhythmic values and accidentals. A double bar line with repeat dots is present at the end of the system.

The second system of musical notation consists of four staves, continuing the piece from the first system. It features the same instrumental parts and includes a double bar line with repeat dots.

The third system of musical notation consists of four staves, continuing the piece. It includes a double bar line with repeat dots.

The fourth system of musical notation consists of four staves, concluding the piece. It includes a double bar line with repeat dots.

Venus.

Qu'amour nous lie de ses doux nœuds, ceux qu'il oublie, sont les moins heu

doux.

-reux. Qu'amour nous lie de ses doux nœuds, ceux qu'il oublie, sont les moins heureux.

Qu'amour nous lie de ses doux nœuds, ceux qu'il oublie sont les moins heureux.

Qu'amour nous lie de ses doux nœuds, ceux qu'il oublie sont les moins heureux.

Qu'amour nous lie de ses doux nœuds, ceux qu'il oublie sont les moins heureux.

Le nom d'esclavage doit il faire peur, les soins sont le gage l'attrait du bon

-heur. Courmens, sermens, timides soupirs, l'opoir crainte desirs prepares les plaisirs.

Choeur.

Venus.
 Qu'amour nous lie de ses doux noeuds, ceux qui l'oublie sont les moins heureux, Qu'a=
 Qu'amour nous lie de ses doux noeuds, Qu'a=
 Qu'amour nous lie de ses doux noeuds, Qu'a=
 Qu'amour nous lie de ses doux noeuds, Qu'a=
 fort. doux. fort.

Venus.

Choeur. 39.

-mour nous lie de ses doux noeuds, Ceux qu'il oublie sont les moins heureux; Qui fuit l'a-

-mour nous lie de ses doux noeuds, Qui fuit l'a-

-mour nous lie de ses doux noeuds, Qui fuit l'a-

-mour nous lie de ses doux noeuds,

doux. fort.

Detailed description: This system contains the first four vocal staves and the first two piano accompaniment staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The music features various ornaments and dynamic markings.

Venus.

-mour a t'il un beau jour, Jeux pleins d'appas, volés sur nos pas ne nous

-mour a t'il un beau jour,

-mour a t'il un beau jour,

doux.

Detailed description: This system contains the next four vocal staves and the next two piano accompaniment staves. The vocal parts continue in treble clef, and the piano accompaniment continues in bass clef. The music includes dynamic markings and various rhythmic patterns.

Choeur. *Venus.*

Echappés pas, Qu'amour nous lie de ses doux noeuds, Ceux qu'il ou-

Qu'amour nous lie de ses doux noeuds,

Qu'amour nous lie de ses doux noeuds,

Qu'amour nous lie de ses doux noeuds,

fort. doux.

Choeur.

-blie sont les moins heureux, Qu'amour nous lie de ses doux noeuds, Ceux

Qu'amour nous lie de ses doux noeuds, ceux

Qu'amour nous lie de ses doux noeuds, ceux

fort.

qu'il oubli-e sont les moins heureux.

qu'il ou-blie sont les moins heureux.

qu'il ou- blie sont les moins heureux.

qu'il ou- blie sont les moins heureux.

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano parts are in bass clef. The lyrics are written below the vocal staves. The piano accompaniment includes chord symbols such as 7, 6, #, 6, 5, 4, #.

Air.

This system begins with the word 'Air.' in a decorative script. It features a single vocal line in treble clef and three piano accompaniment staves in bass clef. The piano accompaniment includes various chord symbols and rhythmic markings. The music is written in a 6/8 time signature.

This page contains three systems of handwritten musical notation, each consisting of four staves. The notation is written in ink on aged paper. Each system begins with a treble clef on the top staff, followed by two middle staves (likely for alto and tenor parts), and a bass clef on the bottom staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps, flats, and naturals). The bottom staff of each system includes figured bass notation, with numbers and symbols (such as #, b, and accents) indicating fingerings and other performance instructions. The first system includes a repeat sign with first and second endings. The second system also features a repeat sign. The third system concludes with a double bar line. The overall style is characteristic of 18th or 19th-century manuscript notation.

Venua.

Triomphe Dieu de Cythere,

Viol: doux.

que dans cet heureux jour, La gloire Severe t'admet à sa

cour. La gloire Severe, la gloire Severe t'ad-

fort. doux.

=met à sa cour, La gloire Severe La gloire Severe t'ad-

fort. doux.

=met à sa cour. Sais pour la Déesse

fort. doux.

de nouveaux projets, offre lui sans cesse de nouveaux Sujets, offre lui sans

douce.

cesse de nouveaux Sujets. Ne gne; Triomphe &c.

1^{re} Viol. *2^e Viol.*

1^{re} Gavotte.

Bassons.

tous. *Bassons.*

Handwritten musical notation for the first system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The notation includes various note values, rests, and accidentals.

Handwritten musical notation for the second system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The notation includes various note values, rests, and accidentals.



Handwritten musical notation for the third system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The notation includes various note values, rests, and accidentals.

tous.

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

Handwritten musical score for the first system, consisting of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef. The music includes various note values, rests, and dynamic markings such as *p* and *f*. There are also some performance instructions like *rit.* and *tr.* (trill).

2^e Gavotte.

Handwritten musical score for the second system, titled "2^e Gavotte". It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. The music is marked with a *S.* (Soprano) and includes various notes and rests. Below the bottom two staves, there are two specific groupings: "Bassons et le petit Choeur." and "Basses et Contre B.".

fin.

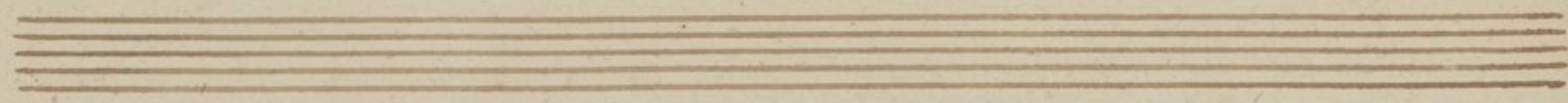
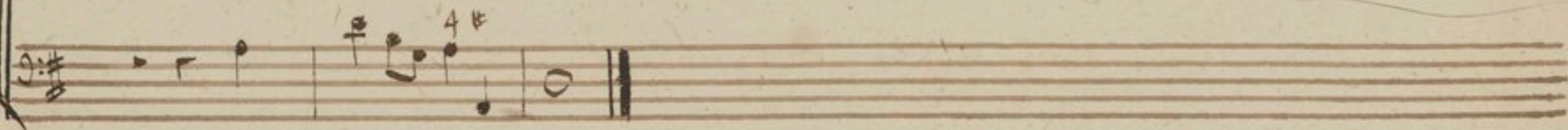
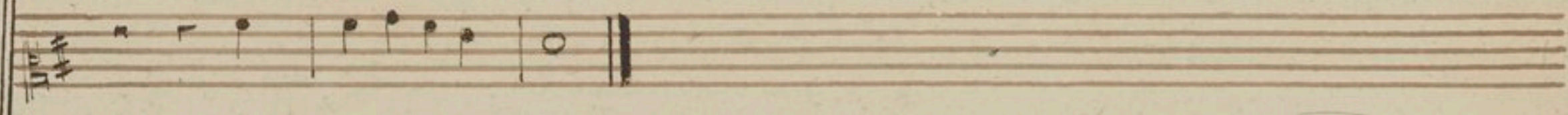
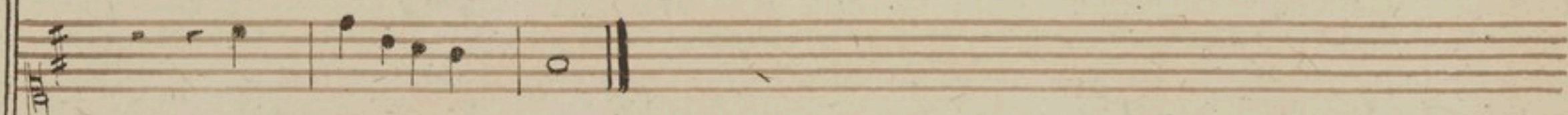
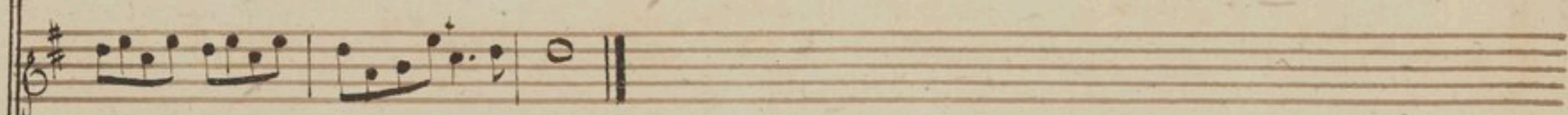
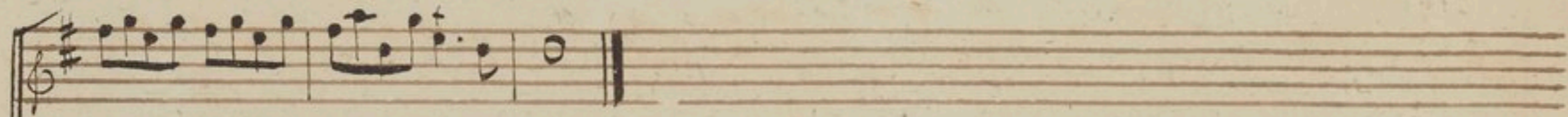
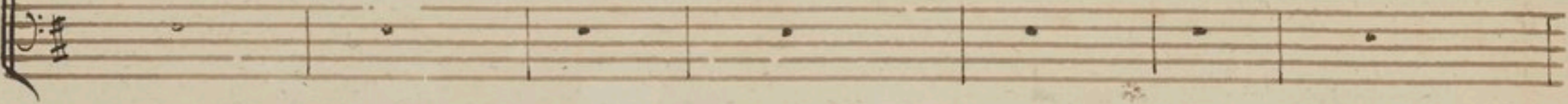
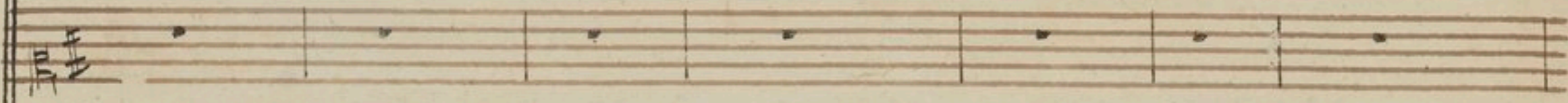
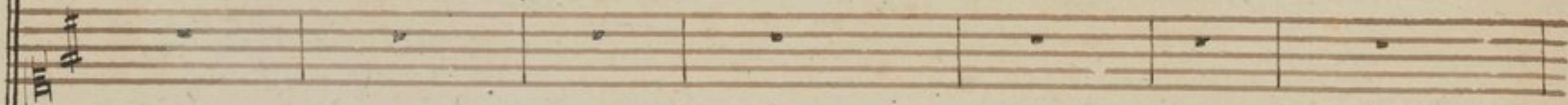
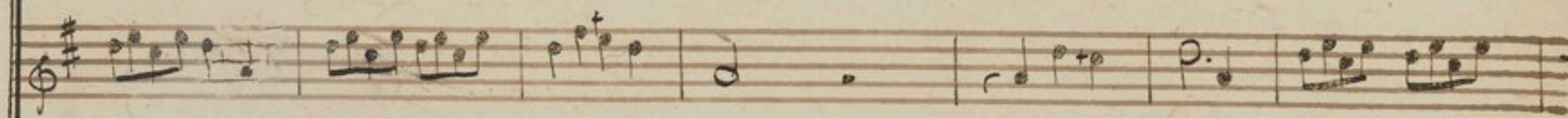
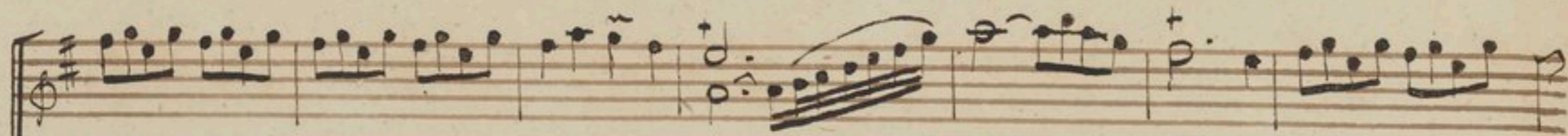
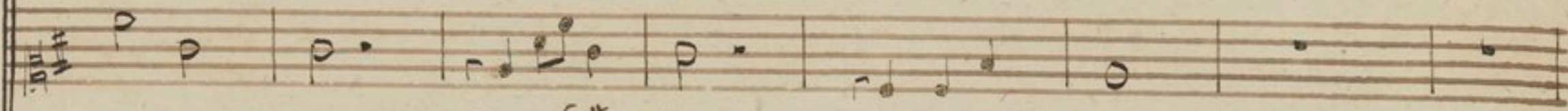
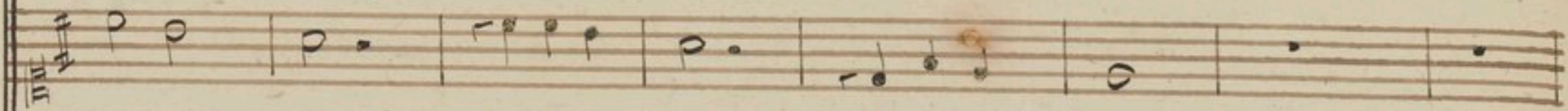
Handwritten musical score for the third system, continuing the piece. It consists of four staves. The top two are in treble clef, and the bottom two are in bass clef. The music concludes with a double bar line and a fermata. The word *fin.* is written above the first staff of this system.

Flutes.
viol.

This section of the score consists of six staves. The top two staves are for Flutes, and the bottom four are for Violins. The music is written in a common time signature (C) and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. There are several double bar lines with repeat signs throughout the section.

Majeur.
tous;

This section of the score consists of five staves. The music is written in a 2/2 time signature and a key signature of one sharp (F#). The notation includes various rhythmic values such as quarter and eighth notes, as well as rests and dynamic markings. There are several double bar lines with repeat signs throughout the section.



Chœur.

The musical score is written on ten staves. The top two staves are empty. The third staff is the vocal line, starting with a treble clef and a '2' time signature. The lyrics are: "Gloire brillan te amour rempli d'attraits, gloire brillan". The fourth staff is the vocal line, starting with an alto clef and a '2' time signature. The lyrics are: "Gloire brillan te amour rempli d'at". The fifth staff is the first violin part, starting with a treble clef and a '2' time signature, labeled "1^{re} viol:". The sixth staff is the second violin part, starting with a treble clef and a '2' time signature, labeled "2^e viol:". The seventh staff is the third part, starting with an alto clef and a '2' time signature. The eighth staff is the fourth part, starting with a bass clef and a '2' time signature. The bottom three staves are empty.

Handwritten musical score with lyrics. The lyrics are: "te amour rempli d'attraits, Triomphés toujours de nos a", "te amour rempli d'attraits, Gloire brillan", "traits, triomphés toujours de nos ames, Gloire brillante amour rempli d'at-", "Gloire brillan te amour rempli d'at-".

The musical score consists of ten staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is a vocal line with lyrics. The sixth staff is a piano accompaniment line. The seventh staff is a vocal line with lyrics. The eighth staff is a piano accompaniment line. The ninth staff is a vocal line with lyrics. The tenth staff is a piano accompaniment line. The score includes various musical notations such as notes, rests, and accidentals.

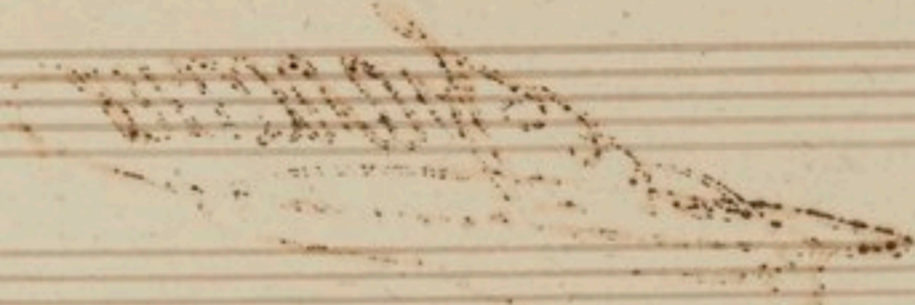
Fin

mes. Triomphés toujours de nos a - - - mes, que vos divines

te, Triomphés toujours de nos a - - - mes, que vos divines

-traits, Gloire brillan - - - le amour rempli d'at-

-traits, Triomphés toujours de nos a - - - mes. Que vos divines



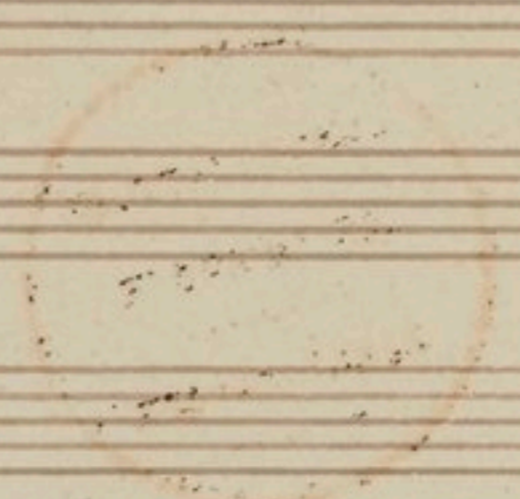
flames nous brûlent à jamais nous brûlent à jamais, gloire brillan

flames nous brûlent à jamais nous brûlent à jamais, gloire brillan-

-traits, Que vos divines flames nous brûlent à jamais nous brûlent à ja-

flames nous brûlent à jamais nous brûlent à jamais

The musical score is written on a system of staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The sixth staff is a vocal line with lyrics. The seventh staff is a piano accompaniment line. The eighth staff is a piano accompaniment line. The ninth staff is a piano accompaniment line. The tenth staff is a piano accompaniment line. The eleventh staff is a piano accompaniment line. The twelfth staff is a piano accompaniment line. The thirteenth staff is a piano accompaniment line. The fourteenth staff is a piano accompaniment line. The fifteenth staff is a piano accompaniment line. The sixteenth staff is a piano accompaniment line. The seventeenth staff is a piano accompaniment line. The eighteenth staff is a piano accompaniment line. The nineteenth staff is a piano accompaniment line. The twentieth staff is a piano accompaniment line.



te, amour rempli d'attraits ... Triomphés tou-

= te, amour rempli d'attraits, Triomphés toujours Triomphés tou-

= mais Gloire brillan ... te, Triomphés tou-

Gloire brillan ... te amour rempli d'attraits, Triomphés tou-

The musical score consists of approximately 12 staves. The first four staves contain vocal lines with lyrics in French. The lyrics are: "te, amour rempli d'attraits ... Triomphés tou-", "= te, amour rempli d'attraits, Triomphés toujours Triomphés tou-", "= mais Gloire brillan ... te, Triomphés tou-", and "Gloire brillan ... te amour rempli d'attraits, Triomphés tou-". The remaining staves contain instrumental accompaniment, including a bass line with figured bass notation (e.g., 6, A, 7b, 6, A, 7b, 6) and other melodic lines.



Handwritten musical score for a choir, featuring lyrics in French. The score is written on ten staves, with the first four staves containing vocal parts and the remaining six staves containing instrumental accompaniment. The lyrics are: "jours de nos a - mes. Que vos divines flames nous brulent à ja -" on the first line, and "-jours de nos a - - mes. Que vos divines flames nous" on the second line. The music is written in a style characteristic of 18th or 19th-century manuscripts, with clear notation and a focus on the vocal lines.

jours de nos a - mes. Que vos divines flames nous brulent à ja -
-jours de nos a - - mes. Que vos divines flames nous
-jours de nos a - mes. Que vos divines flames nous
-jours de nos a - mes. Que vos divines flames nous

mais *Que vos divines* *flames nous brûlent à jamais*
brûlent à jamais *Que vos divines* *flames nous brûlent à ja=*
brûlent à jamais *Que vos divines* *flames nous brûlent à ja=*
brûlent à jamais *Que vos divines* *flames nous brûlent à ja=*

The musical score is written on ten staves. The first four staves contain the vocal parts with lyrics. The lyrics are: "mais Que vos divines flames nous brûlent à jamais brûlent à jamais Que vos divines flames nous brûlent à ja= brûlent à jamais Que vos divines flames nous brûlent à ja= brûlent à jamais Que vos divines flames nous brûlent à ja=". The notation includes treble and bass clefs, a common time signature, and various note values and rests. The paper shows signs of age and wear.

nous brûlent à jamais. a =
 mais nous brûlent à jamais. Gloire brillante te, a =
 mais nous brûlent à jamais. Gloire brillante te, a =
 mais nous brûlent à jamais.

-mour rempli d'attraits, Gloire brillan te, a=
 -mour rempli d'attraits, Triomphés toujours de nos a mes.
 -mour rempli d'attraits, Gloire bril=
 Gloire brillan te amour rempli d'attraits,

The musical score is written on a system of staves. It includes a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are in French and are written below the vocal line. The score is handwritten and shows signs of age, with some ink bleed-through from the reverse side.

amour rempli d'attraits, amour rempli d'attraits, Triomphés toujours de nos
Gloire brillan te, Triomphés toujours de nos
lan te amour rempli d'attraits, Gloire bril-
Triomphés toujours de nos a mes, Triomphés toujours de nos

The musical score is written on a system of staves. It includes a vocal line with lyrics in French, a basso continuo line with figured bass notation, and several empty staves at the top and bottom of the page. The lyrics are: "amour rempli d'attraits, amour rempli d'attraits, Triomphés toujours de nos Gloire brillan te, Triomphés toujours de nos lan te amour rempli d'attraits, Gloire bril- Triomphés toujours de nos a mes, Triomphés toujours de nos". The figured bass notation includes figures such as 6, 6+, 6, 7, 7#, 4+, and 6.

A handwritten musical score for a choir, consisting of ten staves. The first four staves contain vocal parts with lyrics in French. The lyrics are: "a mes, Que vos divines flames nous brulent à ja =", "a mes, Que vos divines flames nous brulent à ja =", "=lan te Que vos divines flames nous brulent à ja =", and "a mes, Que vos divines flames nous brulent à ja =". The music is written in a style typical of 18th or 19th-century manuscripts, with various note values, rests, and accidentals. The fifth and sixth staves appear to be instrumental accompaniment, possibly for a keyboard instrument. The remaining five staves are empty.

-mais, gloire brillan te amour amour rempli d'at-

-mais, gloire brillan te amour rempli d'attraits rempli d'at-

-mais, gloire brillan te amour rempli d'attraits, Gloire bril-

-mais Gloire brillan

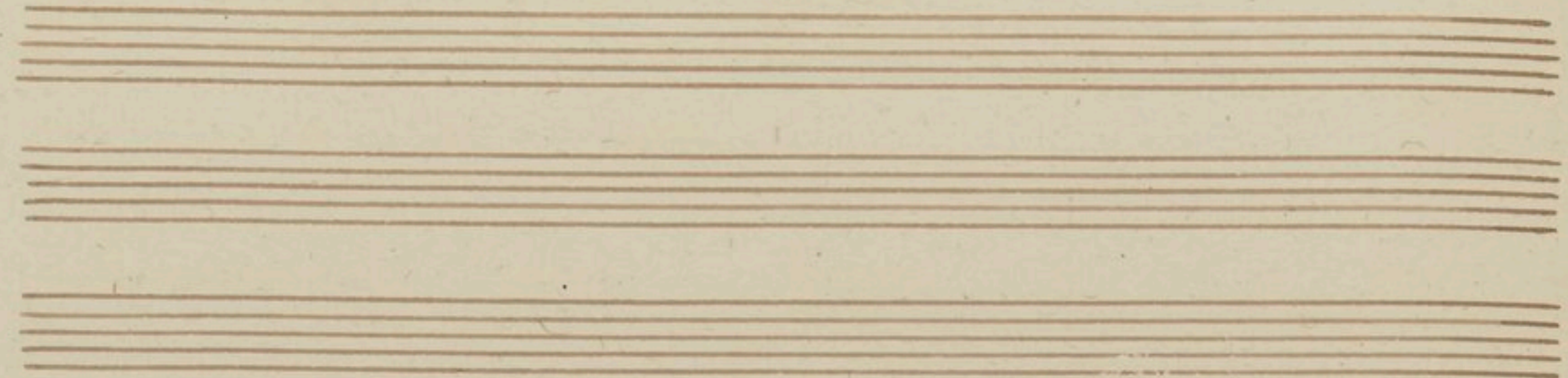
traits, Gloire brillan te, a=

traits, Gloire brillan

lan te amour rempli d'attraits, amour, a=

te, Gloire brillan te, a=

Detailed description: This is a handwritten musical score on aged paper, page 61. It features a vocal line and a piano accompaniment. The vocal line is written in a soprano clef (C1) and includes lyrics in French. The piano accompaniment is written in a bass clef (C2) and includes dynamic markings such as 'p' (piano) and 'f' (forte). The score is divided into several systems, with the main musical content concentrated in the middle section. The handwriting is in dark ink, and the paper shows signs of age and wear.



-mour rempli d'attraits, *Triomphés toujours de nos ames,*

- rempli d'attraits, *Triomphés toujours de nos ames,*

-mour rempli d'attraits, *Triomphés toujours de nos ames,*

-mour rempli d'attraits, *Triomphés toujours de nos ames,*



Triomphés toujours de nos a-mes. Triomphés tou-

Triomphés toujours de nos a-mes.

Triomphés toujours de nos a-mes. Triomphés toujours de nos

Triomphés toujours de nos a-mes. Triomphés

The musical score is written on ten staves. The first four staves contain vocal parts with lyrics. The lyrics are: "Triomphés toujours de nos a-mes. Triomphés tou-", "Triomphés toujours de nos a-mes.", "Triomphés toujours de nos a-mes. Triomphés toujours de nos", and "Triomphés toujours de nos a-mes. Triomphés". The notation includes various note values, rests, and clefs. The fifth and sixth staves appear to be instrumental accompaniment. The seventh and eighth staves are also instrumental. The ninth and tenth staves contain further instrumental notation, including some figured bass-like notation with numbers like 6, #, 4, #, 6, #, 2, #, 2, #, 2, #.

Handwritten musical score for a choir, consisting of eight staves. The lyrics are in French and are written below the vocal staves. The music is written in a historical style with various clefs and note values.

Lyrics:
jours, Triomphés toujours de nos a = mes.
Triomphés toujours Triomphés toujours de nos a = mes.
ames, Triomphés toujours de nos a = mes.
Triomphés toujours de nos a = mes.

PIRAME ET THISBÈ,

65.

TRAGÉDIE;

ACTE PREMIER

Le Theatre Represente Le Palais de Ninus.

SCÈNE PREMIÈRE,

Zoraïde, Thisbé,

Ritournelle.

1^{re} viol:

2^e viol:

Zoraïde.

Rien ne sauroit calmer ma crainte, Le perfide ne m'aime plus, dans ses

Soins les plus assidus j'emapperçois de sa contrainte, j'ai perdu le coeur de Ninus, j'ai per-

Detailed description: The page contains a musical score for a scene. It begins with a 'Ritournelle' section consisting of three staves: 1st violin, 2nd violin, and bass. The key signature is one flat (B-flat) and the time signature is 2/2. The first two staves are for the violins, and the third is for the bass. The score then transitions to a vocal part for Zoraïde, with a single staff for the voice and a corresponding bass line. The lyrics are written in French and are partially obscured by the musical notation. The lyrics are: 'Rien ne sauroit calmer ma crainte, Le perfide ne m'aime plus, dans ses Soins les plus assidus j'emapperçois de sa contrainte, j'ai perdu le coeur de Ninus, j'ai per-'. The score is written in a clear, elegant hand typical of 18th-century musical manuscripts.

Pirame et Thisbé.

Thisbé

du le cœur de Ninus. Jusqu'ici de Ninus la bouillante jeu-

-nesse a cherché dans la guerre un destin glorieux, Cher gage de la

paix, vous venez en ces lieux, Ninus vous voit, il rêve, il soupire sans

Loraide.

cesse. J'aurois déjà reçu sa foi s'il soupiroit encor pour moi.

Loraide.

Quand j'arrivai sur les bords de l'Euphrate mon cœur n'étoit qu'ambitieux, La

Viol: doux.

Pirame et Thisbé.

-nus prise' durang de ses ayeux bruloit encor pour moi d'une flamme cons=

The first system of the musical score consists of five staves. The top staff is the vocal line, with lyrics written below it. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The bottom staff is the basso continuo line, featuring figured bass notation. The music is in a minor key and 2/2 time.

-tante, Exilée avec lui dans les plus tristes lieux de mon

fort. doux.

fort. doux.

fort. doux.

fort. doux.

The second system of the musical score consists of five staves. The top staff is the vocal line, with lyrics written below it. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The bottom staff is the basso continuo line, featuring figured bass notation. The music is in a minor key and 2/2 time. Dynamics markings 'fort.' and 'doux.' are present.

Sort je serois conten = te.

The third system of the musical score consists of five staves. The top staff is the vocal line, with lyrics written below it. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The bottom staff is the basso continuo line, featuring figured bass notation. The music is in a minor key and 2/2 time.

Zoraïde.

Acte I.^{er}

Chisbé.

69.

Mais une plus heureuse amante..... Qui peut vous inspirer ces sentiments ja-

Zoraïde.

Chisbé.

Zoraïde.

-loux. Trop aimable Chisbé, c'est vous, Moi! vos traits, votre nais-

-sance vont vous placer au rang qui méloit destiné Quoi! je vous vois la suprême puis-

sance, cet injuste soupçon, offense. Refuse, l'or les vœux d'un amant couron-

Chisbé.

-né. Ah! qui peut ébranler mon ame, l'amour y fait regner l'ira

Zoraïde.

Chisbé.

me. Ninus connoitroit il le secret de vos coeurs. Il ignore des nœuds for-

-més dans son absence, un doux hymen flattoit notre espe-rance, Semiramis approuva nos ar-

Zoraïde.

Chisbé.

-deurs, Le loï vient... A ses yeux cachons mon trouble extrême, je suis, Ne saurois vous laisser à vous même.

Pirame et Thisbé,
Scène 2^e

Ninus, Pirame.

Prélude Grave.

Viol:

The prelude consists of two systems of music. The first system has four staves: a violin staff (Viol:) and three piano accompaniment staves (I, II, III). The second system also has four staves with the same instrumentation. The music is in a slow, grave tempo and features intricate melodic lines and complex harmonic textures.

Ninus.

Viens jouir des honneurs qu'on t'apprête en ces lieux, par tes exploits l'univers est tran-

-quille, les Médes désarmés et mes Sujets heureux. Pirame, pour moi

Seul ta gloire est inu- - tile, En toi j'aime un ami si j'honore un he-

Acte I.^{er}

Pirame

Ninus

71.

ros daigne prendre part à mes maux. Quels maux Seigneur! Je cede au trans-

-port qui me guide, Roi redou- = table amant ti = mide, je ne suis plus flat-

-té d'une vaine grandeur, je ne sens que l'amour qui gé- = mit dans mon-

Pirame. Ninus.
Coeur. Ch. quoi! l'aimable Zora = = ide est elle insensible à vos soins. Je serois moins per-

Pirame.
-fide, si Zora = ide m'auroit moins. Trahisriez vous ainsi vos sermens, votre-

Ninus. Pirame.
gloire. La fille de Belus remporte la victoi- = re. Quoi! c'est Chisbé sei-

Ninus.
gneur: Ch. quelle autre en ce jour me causeroit de si vives allar- = mes, tu-

connoitrois l'excès de mon amour si comme moi tu connoissois ses charmes

Pirame et Thisbe.

Minus.

Trop jalouse de sa grandeur dans les combats, dans le car-

Viol:

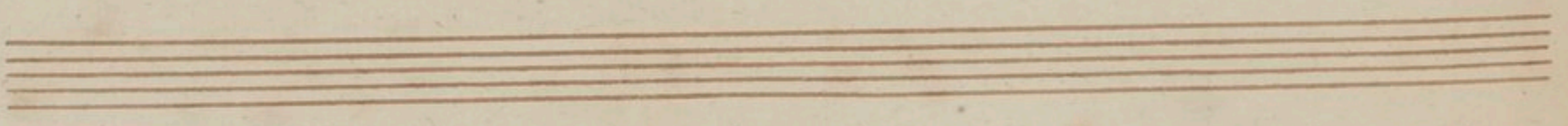
This system contains the first vocal line and its violin accompaniment. The vocal line is written in a soprano clef with a key signature of two flats and a 2/4 time signature. The lyrics are "Trop jalouse de sa grandeur dans les combats, dans le car-". The violin part is written in a treble clef with the same key signature and time signature.

-nage, Loin de ces lieux, La Reine occupoit mon courage, J'ignorois le pou-

This system contains the second vocal line and its violin accompaniment. The vocal line continues with the lyrics "-nage, Loin de ces lieux, La Reine occupoit mon courage, J'ignorois le pou-". The violin part continues with the same key signature and time signature.

- voir d'une tendre langueur, un seul instant de notre sort décide, je croy-

This system contains the third vocal line and its violin accompaniment. The vocal line concludes with the lyrics "- voir d'une tendre langueur, un seul instant de notre sort decide, je croy-". The violin part continues with the same key signature and time signature.



Acte I^{er}

ois aimer Zora = ide, je vois Chisbé, je connois mon erreur, Lorsque, surtant d'at-

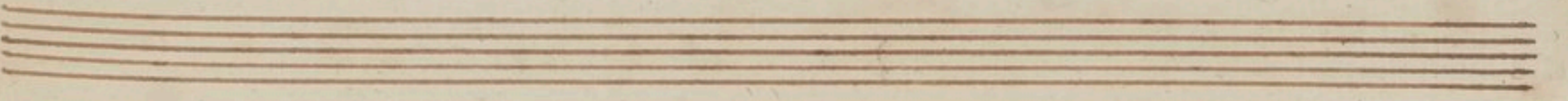
The first system of music consists of a vocal line on a treble clef staff and three piano accompaniment staves. The vocal line begins with a melodic phrase in a minor key, marked with a fermata. The piano accompaniment provides harmonic support with chords and moving lines.

=traits je jette un oeil ti- mide, L'amour, l'amour ce Dieu per- fide

The second system continues the musical piece. The vocal line features a more rhythmic and expressive melody. The piano accompaniment includes some changes in texture and dynamics, with notes marked with accents and slurs.

arme sa main d'un trait vainqueur, le trait vo- le et perce mon coeur.

The third system concludes the page's musical content. The vocal line has a dramatic, soaring quality, ending with a fermata. The piano accompaniment features a prominent bass line and chords that support the vocal melody.



Pirame.

Pirame et Thibé.

Ninus

Zoroastre est puissant, redoutés sa co-lère: Pirame de ton

roi si l'amitié t'est chère à mon amour cesse de t'opposer. Craignés un

roi, craignés un père... Tu peux m'aider à l'appaiser.

Scène 3^e.

Zoraïde, Thibé.

Ninus et Pirame.

Ritournelle.

1^{er} viol:

2^e viol:

Zoraïde.

Seigneur sans cesse la victoire vous offre de nouveaux lauriers, permet-

=tés qu'en ce jour pour chanter vo-tre gloire nous nous joignons à vos guer-

Ninus.

-riers. Vous voyés un prince que j'aime, un heros qui triomphe aussi =

tôt qu'il combat, Princesse je lui dois l'éclat dont brille mon dia = de = me.

Pirame.

Que pouvoient contre vous de foibles ennemis, tout tremble à votre nom sur la

Terre et sur l'on = de; Qui Succède à Semi = ramis doit être le

maitre du mon = de, qui Succède à Semi = ramis doit être le maitre du

Ninus.

mon = de. Je le deviens par vos travaux, Mais déjà le peuple s'a =

-vance, il vous doit un heureux repos, dans les transports de sa reconnois =

-sance, Recevés des heros la juste recompen = se.

Pirame et Thisbé.
Scène 4^e
Troupe de Peuples.

Marche. marqué.

fin.

1^{er} Couplet.

Viol: hautb. et Tromp:

Timbale

tous.

2^o Couplet.

The musical score is written on ten staves. The first five staves represent the first system, and the next five represent the second system. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two couplets, each starting with a double bar line and a repeat sign. The 'tous' section is indicated by a bracket on the left side of the staves.

Honorés un heros digne sang de vos Rois, honorés un he =

Viol. doux.

1^{er} Alto. doux.

2^e Alto. doux.

Basse. doux.

-ros que la gloi - re couronne, Chantés chantés, célé =

-brés ses exploits, Célébrés ses exploits, Ninus le veut, Ni =

Pyrame et Thisbé.

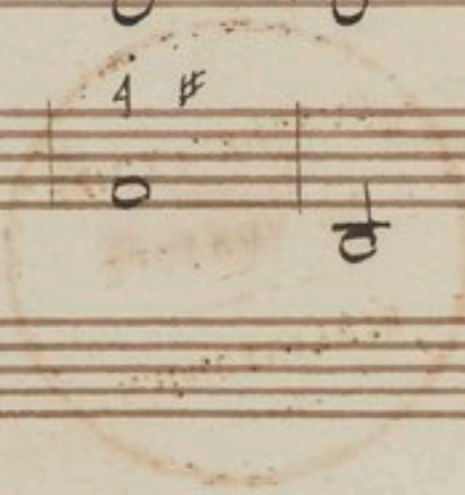
- nus l'ordon = = ne. Chantés chantés céle

Sort.

Sort. doux.

- brés ses exploits Ninus le veut Ninus l'ordon

- ne, Ninus le veut, Ninus l'ordon = = ne.



Choeur.

Honorons un heros digne sang de nos Rois, honorons un he-

Honorons un heros digne sang de nos Rois, hono-

Honorons un heros digne sang de nos Rois, hono-

Honorons un heros digne sang de nos Rois, hono-

1^{er} viol:

2^e viol:

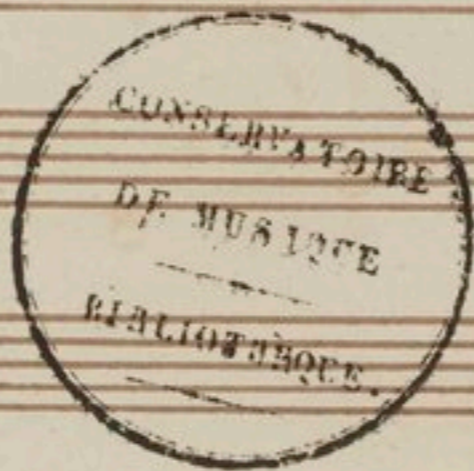
Cromp:

1^{er} alto:

2^e alto:

Timbale

tous.



ros que la gloi re couronne, Chantons chantons, Célé

rons un heros que la gloire que la gloire couronne,

rons un heros que la gloi re couronne, Chantons chan-

rons un heros que la gloi re cou-ronne, Chantons chan-

6 64

brons ses exploits, Célébrons ses exploits, Ninus le veut, Ni=
chantons chantons célébrons ses exploits, Ninus le veut, Ni=
tons, chantons célébrons ses exploits, Ninus le veut Ni=
tons, chantons, chantons Célébrons ses exploits, Ninus le veut, Ni=

-nus l'ordon ne, Chantons, chantons, Célé-brons ses Exploits, célé=

-nus l'ordon ne..

-nus l'or= don= ne.. Chantons chantons, cele =

-nus l'or= don= ne.. Chantons chantons Cele-brons ses Ex-

-brons ses Exploits, Chantons chantons célèbrons ses exploits, Chan-
Chantons chantons Célé-brons ses Exploits Chantons, chan-
-brons ses Exploits Chantons chantons Célé-brons ses Cœ-
-ploits, Chantons chantons Célé-brons ses Exploits, Célé-brons ses Cœ-

chantons, chantons, chantons, Ninus le veut, Ninus, Ninus l'or-
tons, Ninus le veut Ninus le veut, Ninus, Ninus l'or=
ploits, Ninus le veut, Ninus le veut, Ni-nus l'or=
ploits, Ninus le veut, Ninus le veut, Ni-nus l'or=
ploits, Ninus le veut, Ninus le veut, Ni-nus l'or=

Handwritten musical score for Acte I, page 86. The score consists of several staves. The top staff is a vocal line with the lyrics: "don = ne . honorons un heros que la gloi". Below this are several instrumental staves, including a bass line and a keyboard accompaniment. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The paper shows signs of age, including some staining and a small green mark on one of the lower staves.

re couronne, Chantons chantons Célébrons ses exploits, céle =

Chantons chantons Célébrons ses exploits Célébrons ses ex =

Chantons chantons Célé-brons ses exploits Chantons chan =

Chantons chantons Célé-brons ses exploits, Célé-brons ses ex =

-brons ses exploits, Chantons chantons chantons, Célé-brons ses exploits
-ploits, Chantons chantons Célébrons ses exploits, Célébrons ses ex=
-tons, Célé-brons ses exploits Célé-brons ses ex=
-ploits, Chantons chantons chantons, Célébrons ses exploits, Célé-brons ses ex=

Pirame et Thibé

Céle-brons ses exploits, Ninus le veut, Ninus l'ordon
 -ploits, Céle-brons ses exploits, Ninus le veut, Ninus l'ordon
 -ploits Céle-brons ses exploits, Ninus le veut, Ninus l'or=don
 =ploits Ninus le veut, Ninus l'or=don

6 7 6
 4 4 4
 A #

-ne. Chantons chantons, Ninus le veut, Ninus l'ordonne, Ninus le
-ne. Ninus le veut, Ninus l'ordonne, Ninus le
-ne. Ninus le veut, Ninus l'ordonne, Ninus le
-ne. Ninus le veut, Ninus l'ordonne, Ninus le

veut Ninus l'ordonne, honorons un heros digne sang de nos

veut Ninus l'ordonne, honorons un heros digne sang de nos

veut Ninus l'ordonne, honorons un heros digne

veut Ninus l'ordonne, honorons un heros digne

Vois, honorons un heros que la gloi
Vois, honorons un heros que la gloi re, que la gloi
Sang de nos Vois, honorons un heros que la gloi re, que la
Sang de nos Vois, honorons un heros que la gloi

The musical score is written on ten staves. The first four staves contain the vocal lines with lyrics. The fifth staff is a treble clef line with a key signature of one sharp (F#) and a common time signature (C). The sixth staff is a bass clef line with a key signature of one sharp (F#) and a common time signature (C). The seventh staff is a bass clef line with a key signature of one sharp (F#) and a common time signature (C). The eighth staff is a bass clef line with a key signature of one sharp (F#) and a common time signature (C). The ninth staff is a bass clef line with a key signature of one sharp (F#) and a common time signature (C). The tenth staff is a bass clef line with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style characteristic of 18th-century French opera.

re couron ne. honorons un heros que la gloi

re couron ne.

gloire. couron ne.

re couron ne.

7 6 A #

re couronne, Chantons, chan-

Chantons chantons Célébrons ses ex-

Chantons chantons, Célé-

-tons Célébrons ses exploits Chantons chantons Nirus le

-ploits Chantons chantons, Célébrons ses exploits Nirus le

-ploits Chantons chantons Célé-brons ses exploits, Nirus le

-brons ses exploits, Célé-brons ses exploits Nirus le

The musical score is written on ten staves. The first four staves are vocal parts, each with the lyrics: "donne, Ninus, Ninus l'or-don ne." The fifth staff is the lute accompaniment, featuring a treble clef and a key signature of one sharp (F#). The sixth staff is a second vocal line with the same lyrics. The remaining staves (7-10) are instrumental parts, likely for a second lute or keyboard, with various clefs and musical notations including notes, rests, and ornaments. The score concludes with a double bar line on the tenth staff.

Four empty musical staves are located at the bottom of the page, below the main score. They are arranged in two pairs, each pair consisting of two staves. These staves are blank, with no musical notation or clefs present.

I^{er} Air pour les Assiriennes.

Andante
Amoroso

doux croches égales

fort.

Viol. et hautb.

Les Assiriennes présentent une couronne de Laurier à Pirame.

Cors.

1^{er} alto.

2^e alto.

doux croches égales

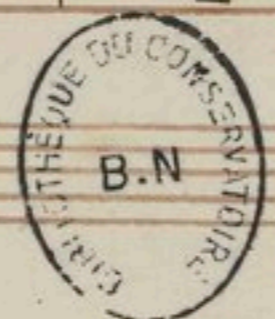
Bassons.

doux croches égales.

Basses.

doux

Contre B.



Pirame et Thisbé.

Handwritten musical score for the first system of 'Pirame et Thisbé'. The system consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It begins with a melodic phrase, followed by a double bar line and a repeat sign. The first measure after the repeat is marked 'doux.' and the final measure is marked 'fort.'. The second staff is a piano accompaniment line with a treble clef, featuring a simple harmonic accompaniment. The third and fourth staves are for a string instrument, likely a violin, with a treble clef and a key signature of one sharp. The fifth staff is for a string instrument, likely a cello or double bass, with a bass clef and a key signature of one sharp. The sixth staff is for a string instrument, likely a violin, with a treble clef and a key signature of one sharp. The seventh staff is for a string instrument, likely a cello or double bass, with a bass clef and a key signature of one sharp. The system concludes with a double bar line and a repeat sign. The first measure after the repeat is marked 'doux.' and the final measure is marked 'fort.'. There are some handwritten annotations in the bottom staff, including 'A #' and '4+6 6+'. The paper shows signs of age, including some staining and foxing.

Handwritten musical score for the second system of 'Pirame et Thisbé'. The system consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It begins with a melodic phrase, followed by a double bar line and a repeat sign. The first measure after the repeat is marked 'doux.'. The second staff is a piano accompaniment line with a treble clef, featuring a simple harmonic accompaniment. The third and fourth staves are for a string instrument, likely a violin, with a treble clef and a key signature of one sharp. The fifth staff is for a string instrument, likely a cello or double bass, with a bass clef and a key signature of one sharp. The sixth staff is for a string instrument, likely a violin, with a treble clef and a key signature of one sharp. The seventh staff is for a string instrument, likely a cello or double bass, with a bass clef and a key signature of one sharp. The system concludes with a double bar line and a repeat sign. The first measure after the repeat is marked 'doux.'. There are some handwritten annotations in the bottom staff, including '6', '6', '6', and '#'. The paper shows signs of age, including some staining and foxing.

Acte 1^{er}

Musical score for Acte 1^{er}, measures 1-8. The score consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment includes a grand staff (treble and bass clefs) and two additional staves for woodwinds. Dynamic markings include *fort.* (forte) and *f.* (forte). The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

2^e Air.

1^{er} Viol: et flutes.

2^e viol:

Musical score for the 2^e Air, measures 1-8. The score consists of seven staves. The top staff is for the 1^{er} Violin and Flutes. The second staff is for the 2^e Violin. The bottom two staves are for the piano accompaniment. The score includes dynamic markings and articulation symbols. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

Pirame et Thisbé.

flutes.

1^{er} viol: *avec hautb:*

2^o viol:

1^{er} alto.

2^o alto.

Basses.

Contre B. et Bassons.

fort.

f:

f:

f:

f:

fort:

Sans hautb:

doux.

doux.

Fin

Acte 1^{er}

fort. doux. fort. doux.

2^e Air.

Viol. et hautb.

Touo.

Pirame et Thisbé.
Petit Choeur des Assirienues.

De la victoire goutons les attraitz comblés de gloire vivons en paix,

1^{er} viol:

2^{es} viol:

Choeur.

De la victoire goutons les attraitz, comblés de gloire vivons en paix.

De la victoire goutons les attraitz, comblés de gloire vivons en paix.

De la victoire goutons les attraitz, comblés de gloire vivons en paix.

De la vic-toire goutons les attraitz, comblés de gloire vivons en paix.

P. Choeur.

Nous n'avons plus d'enne-mis à dompter, des yeux charmans sont seuls

à redou=ter, pourquoi nous deffendre des tendres amours, on doit en at=

tendre les plus beaux jours.

Choeur.

Nous n'avons plus d'ennemis à dompter, des yeux charmans sont seuls à redouter, pour=

Nous n'avons plus d'ennemis à dompter, des yeux charmans sont seuls à redouter, pour=

Nous n'avons plus d'ennemis à dompter, des yeux charmans sont seuls à redouter, pour=

Nous n'avons plus d'ennemis à dompter, des yeux charmans sont seuls à redou=ter, pour=

quoi nous deffendre des tendres amours, on doit en attendre les plus beaux jours.

quoi nous deffendre des tendres amours, on doit en attendre les plus beaux jours.

quoi nous deffendre des tendres amours, on doit en attendre les plus beaux jours.

quoi nous deffendre des tendres amours, on doit en attendre les plus beaux jours.

1^{er} Rondeau. qui n'est bon que pour l'entr'acte.

Viol: et hautb:

1^{er} alto.

2^e alto.

Cous.

Acte I^{er}

fin.

This system contains a vocal line and piano accompaniment. The vocal line begins with a melodic phrase and concludes with a double bar line and the word "fin.". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Chord symbols such as E, E^b, A, and E are written above the piano part.

This system continues the musical score with a vocal line and piano accompaniment. The vocal line features a more complex melodic passage with some grace notes. The piano accompaniment continues with chords and a bass line. Chord symbols like A⁺, E, and E^b are present.

2^e Rondeau. Sans lenteur.

Sans tromp: *avec tromp:*

Viol: hautb. et tromp:

1^{er} Cor.

2^e Cor.

1^{er} alto.

2^e alto.

Timbale.

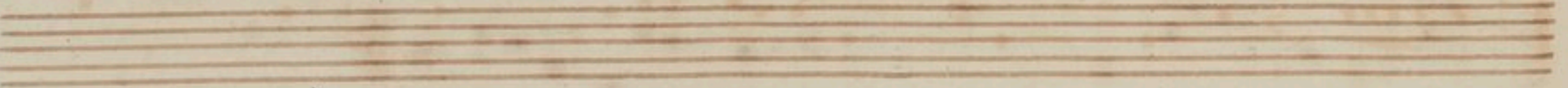
tous.

This system is for a woodwind and percussion ensemble. It includes staves for Violins, Horns (1^{er} and 2^e), Alti (1^{er} and 2^e), Timpani, and a general staff for "tous" (all instruments). The music is in 3/8 time and features rhythmic patterns with some grace notes. The tempo is marked "Sans lenteur".

Pirame et Thisbé.

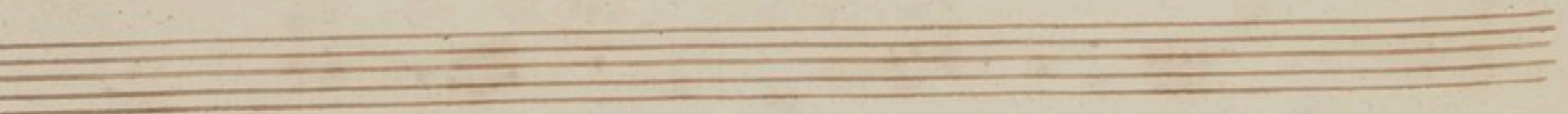
Sans tromp.

Musical score for the first system, marked "Sans tromp.". It consists of seven staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef. The fourth and fifth staves are in bass clef. The sixth and seventh staves are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the notes, possibly indicating fingerings or dynamics.



avec tromp.

Musical score for the second system, marked "avec tromp.". It consists of seven staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef. The fourth and fifth staves are in bass clef. The sixth and seventh staves are in bass clef. The music continues with similar rhythmic patterns as the first system. There is a large, faint circular stamp or watermark in the middle of the second and third staves. The bottom staff has some markings above the notes, including "6 5" and a sharp sign.



fin.
Viol: sans tromp:
hautbois

fin.
Viol: et hautb:
avec tromp:
Da capo.



Choeur.

De ce heros victorieux qu'a jamais dure la memoire

De ce heros victorieux qu'a jamais dure la memoire

De ce heros victorieux qu'a jamais dure la memoire

De ce heros victorieux qu'a jamais dure la memoire

1^{er} viol:

2^e viol:

Detailed description: This is a handwritten musical score for a choir. It consists of four vocal staves and two violin staves. The music is written in 3/4 time and G major. The lyrics are 'De ce heros victorieux qu'a jamais dure la memoire'. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The violin parts are for the first and second violins. The score is written in ink on aged paper.

de l'Euphrate il Soutient la gloi

de l'Euphrate il soutient la gloi... re, et la

de l'Euphrate il soutient la gloire et la sienne et la sienne vo...

de l'Euphrate il Soutient la gloi... re, et la

Pirame et Thisbé.

re et la Sienne vole en tous lieux, vo - - - - - le en tous lieux,

Sienne et la Sienne vole en tous lieux, vo - - - - - le, vole en tous lieux,

le vole en tous lieux, et la Sienne, vo - - - - - le en tous lieux,

Sienne vole en tous lieux, et la Sienne, vo - - - - - le en tous lieux,

6 # 6 # 6 # 6 4 #

A

De ce héros victorieux qu'a jamais dure la mémoire. De l'Eu-

De ce héros victorieux qu'a jamais dure la mémoire. De l'Eu-

De ce héros victorieux qu'a jamais dure la mémoire. De l'Eu-

De ce héros victorieux qu'a jamais dure la mémoire. De l'Eu-

The musical score consists of eight staves. The first four staves contain vocal parts with lyrics in French. The lyrics are: "De ce héros victorieux qu'a jamais dure la mémoire. De l'Eu-". The notation includes various musical symbols such as clefs (treble and bass), notes, rests, and dynamic markings like *p* and *mf*. The fifth and sixth staves appear to be instrumental accompaniment, and the seventh and eighth staves continue the instrumental or vocal parts. The handwriting is in an older style, typical of 18th or 19th-century manuscripts.

phrate il soutient la gloire, et la Sienne vo...

phrate il soutient la gloire, et la Sienne vo... le en tous lieux, vo...

phrate il soutient la gloire, et la Sienne vo... le en tous lieux, vo...

phrate il soutient la gloire, et la Sienne vo...

le en tous lieux, vo... le en tous lieux, vo...

le en tous lieux, et la sienne vo... le

le vole en tous lieux, vo... le, vole en tous lieux, vo...

le en tous lieux et la sienne vo...

...le en tous lieux. De ce heros victo-rieux qu'a jamais qu'a jamais

vole en tous lieux.

...le en tous lieux.

...le en tous lieux.

The musical score consists of several systems. The top system features a vocal line with lyrics and a piano accompaniment. The lyrics are: "...le en tous lieux. De ce heros victo-rieux qu'a jamais qu'a jamais". Below this, there are two more systems of piano accompaniment, each with a vocal line above it. The lyrics for these systems are: "vole en tous lieux." and "...le en tous lieux.". The bottom system shows a complex piano accompaniment with various musical notations, including accidentals and dynamics like *p* and *f*.

d'ure la mémoire, De l'Euphrate il soutient la gloi

De l'Euphrate il soutient la gloi

De l'Euphrate il soutient la gloire, et la Sienne et la

De l'Euphrate il soutient la gloi re, et la

re et la Sienne vole en tous lieux, vo. le en tous

re et la Sienne vole en tous lieux, et la Sienne vo. le en tous

Sienne vole en tous lieux, et la Sienne vo. le en tous

Sienne vole en tous lieux, vo. le en tous

Sienne vole en tous lieux, vo. le en tous

De ce heros victo-rieux qu'a jamais
De ce heros victo-rieux qu'a jamais
De ce heros victo-rieux qu'a jamais
De ce heros victo-rieux qu'a jamais

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the vocal line. The piano accompaniment is written in two staves: the right hand in a treble clef and the left hand in a bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The score is written in a clear, elegant hand.

The musical score is written for a vocal ensemble, likely a quartet, with four vocal parts and a basso continuo. The lyrics are in French and describe the Euphrate river. The score is written in a single system with ten staves. The first four staves are vocal parts, and the last two are basso continuo. The lyrics are: "dure la mémoire, De l'Euphrate il soutient la gloire, et la". The music is in a minor key, indicated by a flat sign in the key signature. The tempo is marked "Allegro" and the dynamics include "p" (piano) and "f" (forte). The score is handwritten and shows signs of age, with some ink bleed-through and a small tear at the bottom right corner.

dure la mémoire, De l'Euphrate il soutient la gloire, et la

dure la mémoire, De l'Euphrate il soutient la gloire, et la

dure la mémoire, De l'Euphrate il soutient la gloire, et la

dure la mémoire, De l'Euphrate il soutient la gloire, et la

Pirame et Thisbé.

A la Sienne vo... le en tous lieux, et la Sienne,
 Sienne vo... le en tous lieux et la Sienne, vo... le en tous
 Sienne vo... le en tous lieux, et la Sienne, vo...
 re et la Sienne vo... le en tous lieux, et la

vo... le en tous lieux,

lieux et la Sienne vole en tous lieux, vo...

lect la Sienne vo... le en tous lieux, vo...

Sienne vo... le en tous lieux, vo...

ACTE DEUXIEME,

125.

Le Theatre Représente Les Jardins de Ninus.

SCENE PREMIERE,

Thibé Seule.

Prelude.

Flutes.

Viol.

doux.

1^{er} alto.

2^e alto.

Bass.

The prelude consists of five staves of music. The top staff is for Flutes, the second for Violin, the third for 1st Alto, the fourth for 2nd Alto, and the fifth for Bass. The music is in 3/4 time and begins with a key signature of one sharp (F#). The violin part is marked *doux.*

Flutes.

Viol.

1^{er} alto.

2^e alto.

Bass.

fort.

doux.

fort.

fort.

The main scene consists of five staves of music. The top staff is for Flutes, the second for Violin, the third for 1st Alto, the fourth for 2nd Alto, and the fifth for Bass. The music is in 3/4 time and continues with the key signature of one sharp. The violin part has dynamic markings of *fort.*, *doux.*, and *fort.* throughout the section.

Pirame et Thisbé.

Transports d'une innocente flamme, qu'avec plaisir, j'vous
sans flutes.
 Viol: et flutes. *doux.*
doux.
doux.
doux.

livre mon ame, qu'avec plaisir j'vous livre = mon a = me.
Flutes
Viol: doux.

tous.
 La gloire ramene en ce jour le he =
sans flutes.
 + fort. *doux.*

-ros que mon cœur a-dore, j'ai vû dans ses regards le feu qui me dé-

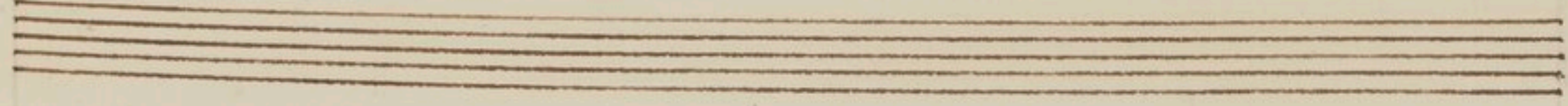
This system contains the first line of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "-ros que mon cœur a-dore, j'ai vû dans ses regards le feu qui me dé-". The piano accompaniment consists of three staves: two for the right hand and one for the left hand. The right hand accompaniment features chords and single notes, while the left hand accompaniment is primarily chordal. Fingering numbers (1-5) are visible above some notes in the piano parts.

-vore, qu'il est digne de mon amour, Que puisse désirer encore, Non, j'en-

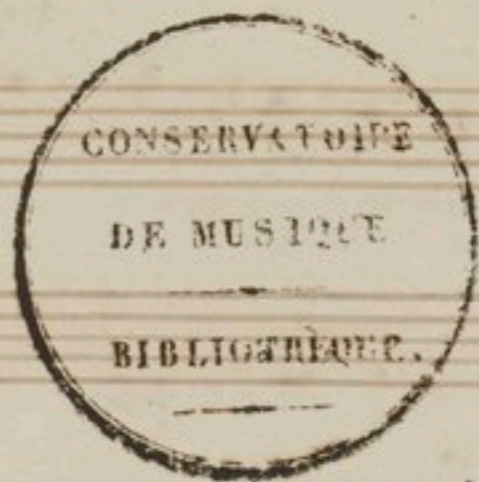
This system contains the second line of music. The vocal line continues with the lyrics: "-vore, qu'il est digne de mon amour, Que puisse désirer encore, Non, j'en-". The piano accompaniment continues with similar textures. The right hand accompaniment has a more active role with some eighth notes. Fingering numbers are present throughout the piano parts.

forme plus de vœux, je perds le souvenir d'une cruelle absence, je l'attens ce he-

This system contains the third line of music. The vocal line concludes with the lyrics: "forme plus de vœux, je perds le souvenir d'une cruelle absence, je l'attens ce he-". The piano accompaniment continues. The right hand accompaniment has some eighth-note patterns. Fingering numbers are visible in the piano parts.



Scene 2^e Chisbé, Pirame.



Chisbé.

Ab! Prince, dans ce jour tou conspiré pour vous et la gloire et l'a-

Pirame.

mour. Chisbé, cette gloire cruelle n'era que trop longtems éloigné de ces

Chisbé.

lieux. Il est trop vrai, l'absence est un tourment affreux, mais enfin je vous

Pirame.

Chisbé.

vois glorieux et fidele. hélas! Vous soupirez, grands Dieux!

Pirame.

Calmez mon trouble extrême. Lorsque vous partagés mes feux, Pirame des mor-

Chisbé.

Pirame.

Chisbé.

-tels est le plus malheureux. Qu'entens-je! O Ciel! Ninus... bar-

Pirame.

Chisbé.

Pirame.

-lés... Ninus vous aime. Le Roy! flatté de l'espoir le plus doux, ce

Pirame et Thibé.

Boi tombant à vos genoux, va vous offrir son dia - de - me.

Thibé.

Vous devés connoître mon cœur, le trône a l'il pour moi des char - mes, Prince,

flutes.

Viol:

ma fidèle ardeur s'offence de vos allar - mes. vous devés connoître mon

Cœur, le trône a l'il pour moi des char - mes.

Pirame.

Craignons un Roy de son pouvoir jaloux, il s'avance Contrainés vous.

Scene 3.

Ninus, Thibé, Pirame.

Ninus à Pirame

Pirame, demeurez, c'est en votre présence que je veux rompre le silen -

Air. à Chisbé

Acte 2^e

ce. L'amour qui me guide en ces lieux me fait chercher dans vos beaux

yeux le destin que je dois attendre. Non ce n'est point un Roy maitre de l'Uni-

vers, c'est un amant soumis et tendre qui vient vous demander des fers; Non-

ce n'est point un Roy maitre de l'Univers, c'est un amant soumis et

tendre qui vient vous demander des fers. Chisbé. Est ce à Chisbé seigneur que

ce discours s'adresse. Ah! Songés quel'himen d'une illustre prin-cesse peut

seul de vos Sujets assurer le bonheur. Ninus. Amour, gloire, Beauté, tous

à l'ensi conspire à justifier mon ardeur, partagés avec moi l'em-

Pirame et Thisbé.

pire, Et regnés Seule dans mon cœur, Partagés avec moi l'empire, et re-

gnés regnés Seule dans mon cœur. Non Seigneur, je ne puis sans devenir per-

Thisbé.

-fide accepter ces dons précieux, l'aimable et tendre Lora = ide me

-rite Seule un rang qui l'approche des Dieux. Son sort n'en sera pas moins

Minus.

doux, moins glorieux. Vous seul pouvez dégager ma promesse et mériter cette prin-

à Pirame.

-cesse, mais pour vous rendre encor plus digne de sa foi, Devenez mon E-

gal Pirame Soyés Roy. Justes Dieux! quel est mon effroi. D'un seul de vos re-

Thisbé. Pirame.

=gards honorer ma victoire, c'est la récompenser et remplir tous mes

voeux, Combattre et triompher, Seigneur, voila ma gloire. Par vous je ne crains

plus des peuples orgueilleux, vous les avés soumis, Allés les rendre heu-

-reux. Vous qui vivés ici dans un doux esclavage, parois-

-sés venés rendre hommage au charmant objet de mes vœux. parois-

-sés venés rendre hommage au charmant objet de mes vœux,

Scene 4^e

Les Acteurs de la Scene précédente.

Troupe d'Esclaves de différentes Nations.

Marche. Gravement.
dansé

Viol. et hautb.

1^{er} alto.

2^e alto.

Tous.

Pirame et Thisbé.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The second and third staves are for a string quartet (Violin I, Violin II, and Viola) in treble clefs. The bottom staff is for the cello and double bass in bass clef. The music is written in a flowing, melodic style with various ornaments and dynamics.

The second system of the musical score continues the composition with four staves. It maintains the same instrumentation as the first system. The vocal line and instrumental parts are written in a similar melodic and harmonic style, concluding with double bar lines and repeat signs.

Vn Africain.

The section titled 'Vn Africain' begins with a vocal line on a single staff in bass clef, with a key signature of two sharps and a 2/4 time signature. Below the vocal line is the French text: "Vois nos hommages tendre amour avec le flambeau du jour tu les partages." This is followed by four instrumental staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in treble clefs. Each instrumental staff is marked with the instruction "doux." (soft). The music is characterized by a gentle, lyrical quality.

Ce n'est que pour nous rendre heureux que les Seux brillent sur nos rivages, Dieu plein d'at-

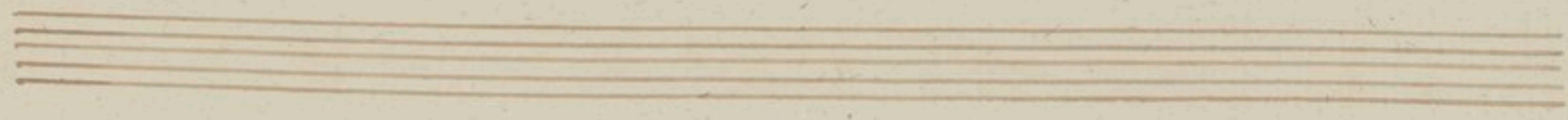
This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in treble clef. The lyrics are: "Ce n'est que pour nous rendre heureux que les Seux brillent sur nos rivages, Dieu plein d'at-".

traits, tes traits sont de doux rava- ges, Nous aimons les chaines s'il en coute des sou-

This system contains the next two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in treble clef. The lyrics are: "traits, tes traits sont de doux rava- ges, Nous aimons les chaines s'il en coute des sou-".

pirs on a cent fois plus de plaisirs qu'on na de peines, Nous aimons tes

This system contains the final two staves of music on the page. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in treble clef. The lyrics are: "pirs on a cent fois plus de plaisirs qu'on na de peines, Nous aimons tes".



Regnés sur nous, d'un tendre amant remplissés remplissés les desirs,

Regnés sur nous, d'un tendre amant remplissés remplissés les de sirs,

Regnés sur nous, d'un tendre amant remplissés remplissés les de = sirs,

Regnés sur nous, d'un tendre amant remplissés remplissés les de = sirs,

Regnès sur nous aimable souve - raine, Regnès sur nous, Re -

Regnès sur nous aimable souve - raine, Regnès

Regnès sur nous aimable souve - raine, Regnès

Regnès sur nous aimable souve - raine, Regnès Re -

4f

The musical score consists of eight staves. The first four staves are vocal lines, each with lyrics underneath. The lyrics are: "Regnès sur nous aimable souve - raine, Regnès sur nous, Re -", "Regnès sur nous aimable souve - raine, Regnès", "Regnès sur nous aimable souve - raine, Regnès", and "Regnès sur nous aimable souve - raine, Regnès Re -". The fifth and sixth staves are piano accompaniment for the first vocal line. The seventh and eighth staves are piano accompaniment for the second vocal line. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *4f* (fortissimo) and *p* (piano).

gnés — aimable Souve=rai=ne.
sur nous aimable Souve=rai=ne.
sur nous aimable Souve=rai=ne.
=gnés — aimable Souve=rai=ne.
=gnés aimable Souve=rai=ne.

Regnés regnés sur
Regnés,
Regnés,



ble Souve-rai-ne. d'un tendre amant remplissés les desirs, Re-

ble Souve-rai-ne. d'un tendre amant remplissés les desirs, Re-

ble Souve-rai-ne. d'un tendre amant remplissés les desirs, Re-

d'un tendre amant remplissés les desirs, Re-

The musical score consists of eight staves. The top four staves are vocal lines, each with a treble clef and a key signature of two sharps (D major). The lyrics are written below the notes. The bottom four staves are piano accompaniment, with the first two in treble clef and the last two in bass clef. The piano part includes various chords and melodic lines, with some fingerings and dynamics indicated. The score ends with a double bar line and a fermata on the final note of the piano part.

gnés ... Regnés sur nous aimable Souverai - - - ne, Que vos jours fortu -

gnés ... Regnés sur nous aimable Souverai - - - ne, Que vos jours fortu -

gnés ... Regnés sur nous aimable Souverai - - - ne, Que vos jours fortu -

gnés ... Regnés sur nous aimable Souverai - - - ne, Que vos jours fortu -

Figured bass notation in the bottom two staves includes figures such as 6, 7, 6, #, 4, 4, 6, 2, 4, 4, 6, 3.

Handwritten musical score for Acte 2, page 145. The score consists of ten staves. The first five staves contain vocal lines with lyrics: "nés coulent dans les plaisirs, Coulent dans les plaisirs". The sixth staff is a treble clef line. The seventh and eighth staves are bass clef lines. The ninth staff contains figured bass notation with figures: 6, 6 4, 6 4, #, 4+, 6 4, 6, #, 7. The tenth staff is empty.

Coulent dans les plaisirs. Quele vaste univers, Quele

Coulent dans les plaisirs. Quele vaste univers, Quele

Coulent dans les plaisirs, Quele vaste univers, Quele

Coulent dans les plaisirs Quele vaste Uni = vers Quele vaste uni

3
4

vaste Univers Célébre votre chaine. Que vos jours Sortu-riés

vaste Univers Célébre votre chaine. Que vos jours Sortu-

vaste Univers Célébre votre chaine. Que vos jours Sortu-

vers. Célébre votre chaine. Que vos jours Sortu-

The musical score is written in a system of eight staves. The first four staves contain the vocal line with lyrics. The fifth and sixth staves contain a melodic line. The seventh and eighth staves contain a bass line with figured bass notation. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: 'vaste Univers Célébre votre chaine. Que vos jours Sortu-riés'. The word 'Sortu-riés' is split across two lines. The music is handwritten in ink on aged paper.

Cou... lent dans les plaisirs, Que vos jours fortu-
nés coulent coulent dans les plaisirs,
nés coulent coulent dans les plaisirs,
nés coulent coulent dans les plaisirs,

The musical score is written on a page with ten staves. The top three staves are empty. The fourth staff contains a vocal line in G major (one sharp) and 6/8 time. The lyrics are: "nés cou - - - lent dans les plaisirs, cou - - - lent dans les plai =". The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, 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-sirs, Cou... lent dans les plai... sirs, Que le vaste uni =

Que le vaste uni =

Que le vaste uni =

At 6 5

vers Cèbre votre chaine, Cèle bre votre chai =

vers Cèle bre votre chai =

vers Cèle bre vo tre chai =

Cèle bre votre chai =

ne, Que le vaste univers, Célèbre votre chaine, Cèle-

=ne, Que le vaste univers Cèlebre votre chaine, ce=

=ne, Que le vaste univers Cèlebre votre chaine, Cèlebre votre chaine, ce=

=ne, Que le vaste univers Cèle

bre votre chai = ne , Que le vaste uni =
- lebre votre chai ne votre chaine , Que le vaste uni =
= lebre votre chaine célèbre votre chai = ne , Que le vaste univers
bre votre Chaine , Que le vaste univers

vers, Cèle

vers Cèle

Cèle le bre, Cèle

Cèle

bre votre chaine, Celebre votre chai-ne.

bre votre chaine, Celebre votre chai-ne.

bre votre chaine, Celebre votre chai-ne.

bre votre chaine, Celebre votre chai-ne.

bre votre chaine, Celebre votre chai-ne.

6 6 6 6 4 #

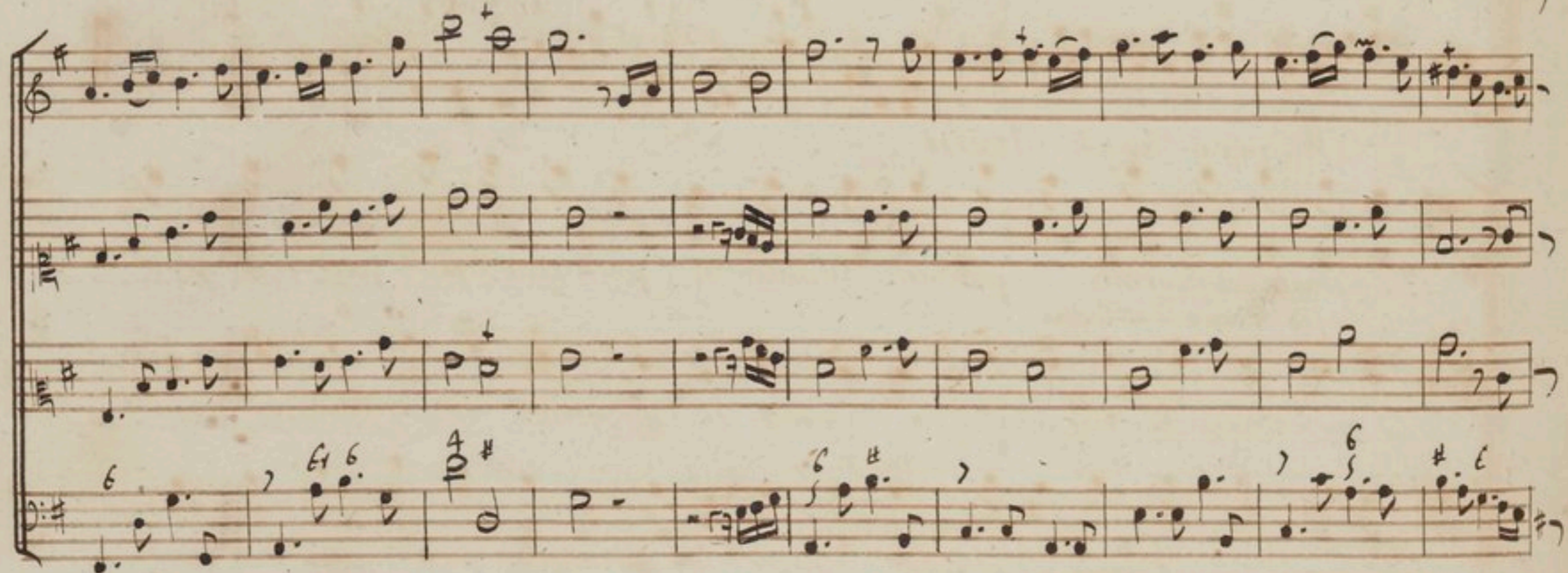
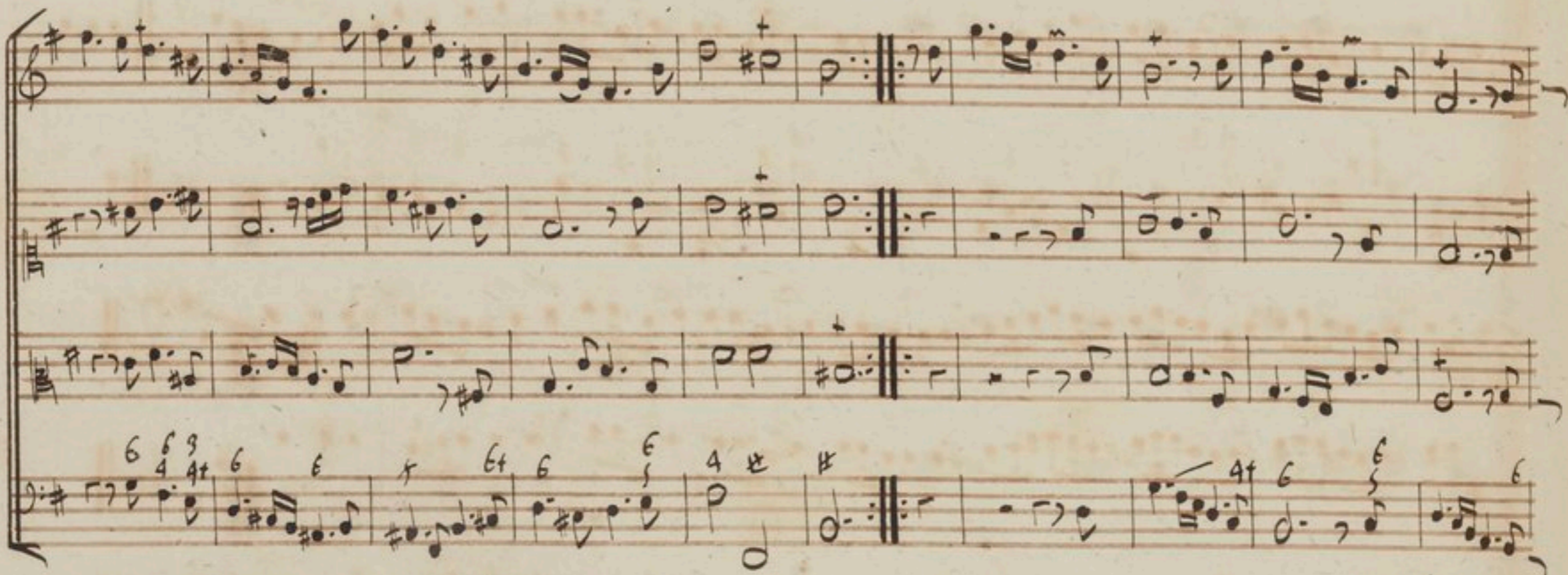
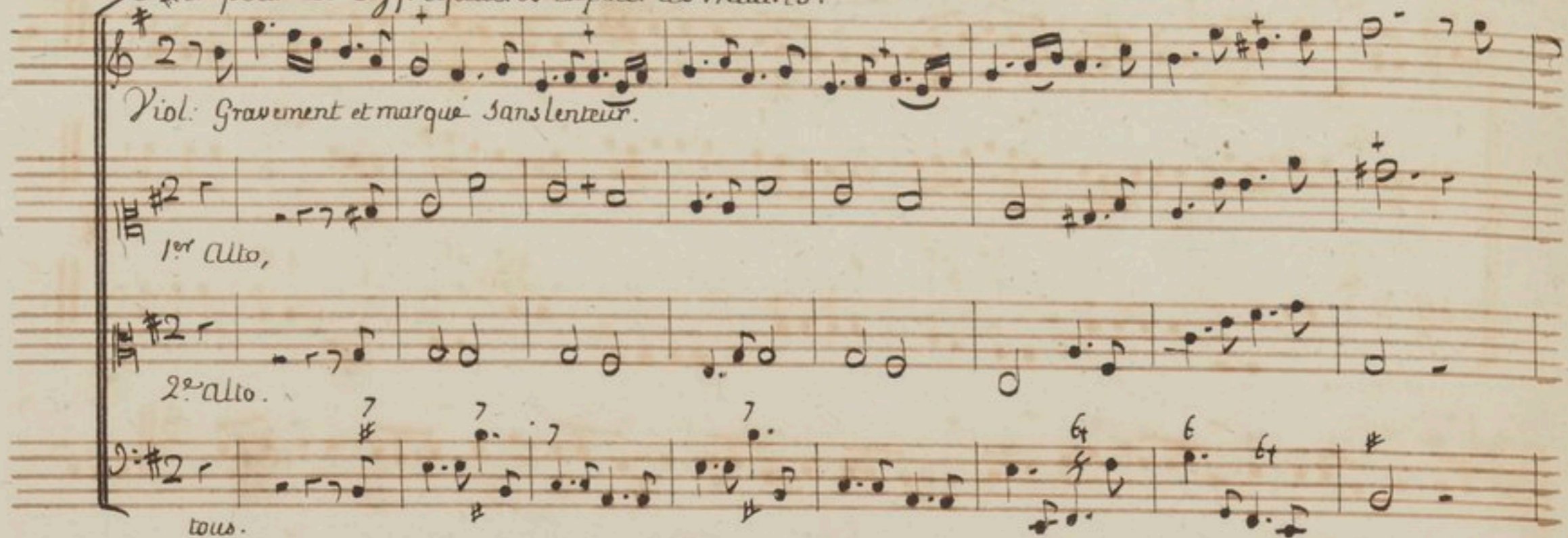
156. Air pour les Affriquains et pour les Maures. *Pyrame et Thisbé.*

Viol. Gravement et marqué sans lenteur.

1^{er} Alto,

2^e alto.

tous.



Air pour les Asiatiques.

Acte 2^e

fin 157.

Viol: doux.

Bassons.

Basses.

1^{er} Couplet.

2^e Couplet.

al Segno.

L'Africain avec le Choeur.

Laissons nous charmer du plaisir d'aimer, le printems de nos jours est pour
Dessus et haute C. et Taille.

Laissons nous charmer du plaisir d'aimer le printems de nos jours est pour

Laissons nous charmer du plaisir d'aimer le printems de nos jours est pour

Viol: et hautb:

Alto.

Bassons.

Pirame et Thisbé.

les amours, les biens - les plus doux ne sont faits que pour nous, nous comp =

les amours, les biens les plus doux ne, sont faits que pour nous, nous comp =

les amours, les biens les plus doux ne sont faits que pour nous nous comp =

Seul.

tons nos plaisirs par nos desirs. Le partage du bel age, c'est d'ai =

tons nos plaisirs par nos desirs.

tons nos plaisirs par nos desirs.

doux.

doux.

doux.

doux.

Acte 2^e

mer pour être heureux, que de charmes sans allarmes, les ris et les jeux vont for-

Avec le Choeur.

mer nos noeuds. Laissons nous charmer du plaisir d'aimer le prin =
 Laissons nous charmer du plaisir d'aimer le prin =
 Laissons nous charmer du plaisir d'aimer le prin =

Pirame et Thisbé.

seul.

tems de nos jours est pour les amours, Les biens les plus doux ne sont

=tems de nos jours est pour les amours,

=tems de nos jours est pour les amours,

Sais. que pour nous, nous comptons nos plaisirs par nos desirs.

Profi =

Profi =

-tons des momens hâtons nous d'être amans l'amour veut qu'à le suivre on s'em-
 -tons des momens hâtons nous d'être amans l'amour veut qu'à le suivre on s'em-

The first system consists of six staves. The top two staves are vocal lines in G major (one treble clef, one alto clef). The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. The music is in a common time signature.

seul.
 La jeunesse suit sans cesse, les beaux jours perdus ne reviennent plus, Laissons
 -presse,
 -presse,

The second system also consists of six staves. The top two staves are vocal lines, with the first staff marked *seul.* The bottom four staves are piano accompaniment. The music continues in G major. There are some numerical markings (6, 4, 9, 3) above the bass line in the lower part of the system.

Pirame et Thisbé.

nous charmer du plaisir Daimer le printems Denos jours est pour les amours, les biens

Les biens

Les biens

fort.

f.

f.

fort.

les plus doux ne sont faits que pour nous, nous comptons nos plaisirs par nos desirs.

les plus doux ne sont faits que pour nous, nous comptons nos plaisirs par nos desirs.

les plus doux ne sont faits que pour nous, nous comptons nos plaisirs par nos desirs.

Chaconne.

Acte 2^e.

Viol. et hautb.

Cors.

1^{er} alto.

2^e alto.

tous.

doux.

doux.

doux.

doux.

doux.

Bassons.

doux.

Pirame et Thisbé.

The first system of musical notation consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains ten measures of music with various note values and rests. The second staff is a vocal line in treble clef, mostly containing rests. The third staff is a vocal line in alto clef with a key signature of two sharps, also mostly containing rests. The fourth staff is a vocal line in bass clef with a key signature of two sharps, containing ten measures of music. The fifth staff is a basso continuo line in bass clef with a key signature of two sharps, containing ten measures of music with figured bass notation (e.g., 6, 6, 6b, 4, 6).

The second system of musical notation consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps, containing ten measures of music. The second staff is a vocal line in treble clef with a key signature of two sharps, containing ten measures of music. The third staff is a vocal line in alto clef with a key signature of two sharps, mostly containing rests. The fourth staff is a vocal line in bass clef with a key signature of two sharps, containing ten measures of music. The fifth staff is a basso continuo line in bass clef with a key signature of two sharps, containing ten measures of music with figured bass notation (e.g., 4+6, 7, 7).

The third system of musical notation consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps, containing ten measures of music. The second staff is a vocal line in treble clef with a key signature of two sharps, containing ten measures of music. The third staff is a vocal line in alto clef with a key signature of two sharps, mostly containing rests. The fourth staff is a vocal line in bass clef with a key signature of two sharps, containing ten measures of music. The fifth staff is a basso continuo line in bass clef with a key signature of two sharps, containing ten measures of music with figured bass notation (e.g., 4+6, 6) and the instruction "fort." at the end.

The fourth system of musical notation consists of five empty staves, indicating the end of the page's musical content.

Acte 2^e.

The first system consists of five staves of musical notation. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with various note values and rests. The second staff is a vocal line with a treble clef, containing a similar melodic line. The third staff is a piano accompaniment line with a treble clef and a key signature of two sharps, featuring a rhythmic accompaniment. The fourth staff is a piano accompaniment line with a bass clef and a key signature of two sharps, providing harmonic support. The fifth staff is a piano accompaniment line with a bass clef and a key signature of two sharps, featuring a more active bass line with sixteenth notes.

The second system also consists of five staves of musical notation. The top staff is a vocal line with a treble clef and a key signature of two sharps. The second staff is a vocal line with a treble clef. The third staff is a piano accompaniment line with a treble clef and a key signature of two sharps. The fourth staff is a piano accompaniment line with a bass clef and a key signature of two sharps. The fifth staff is a piano accompaniment line with a bass clef and a key signature of two sharps, featuring a complex bass line with many sixteenth notes and some accidentals.

Mineur.

The third system consists of five staves of musical notation. The top staff is a vocal line with a treble clef and a key signature of two sharps. It begins with the dynamic marking "doux." and later changes to "fort.". The second staff is a vocal line with a treble clef. The third staff is a piano accompaniment line with a treble clef and a key signature of two sharps. The fourth staff is a piano accompaniment line with a bass clef and a key signature of two sharps. The fifth staff is a piano accompaniment line with a bass clef and a key signature of two sharps, featuring a complex bass line with many sixteenth notes and some accidentals.

Pirame et Thisbé.

doux.

doux.

Bassons.

doux.

*1^{ers} viol: et hautb: *doux.**

*2^{es} viol: et hautb: *doux.**

Bassons. fort. doux.

fort. doux.

*fort. *doux.* *alto.**

*fort. *doux.* *alto.**

*fort. *doux.**

Acte 2^e

169.

The first system of the score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). The second and third staves are piano accompaniment in treble and alto clefs, respectively. The bottom staff is piano accompaniment in bass clef. The music is marked with a piano (*p*) dynamic. The system concludes with a double bar line and a repeat sign.

Majeur.

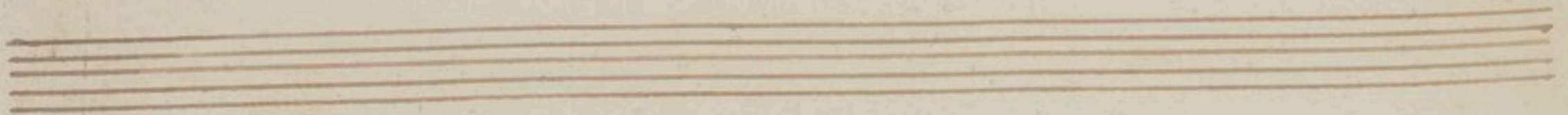
The second system of the score consists of six staves. The top staff is for Violins and Horns, marked *Viol: et hautb:* and *fort.*. The second staff is for Horns, marked *Cors.*. The third and fourth staves are for Violins and Violas, respectively. The fifth and sixth staves are for the Piano, marked *fort.* and *doux.*. The music is in a major key and features a variety of dynamics and articulations. The system concludes with a double bar line and a repeat sign.

Pirame et Thisbé.

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains six measures of music with various rhythmic values including eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp (F#), containing six measures of music with dotted rhythms and eighth notes. The third staff is an alto clef with a key signature of one sharp (F#), containing six measures of music with eighth notes and rests. The fourth staff is a treble clef with a key signature of one sharp (F#), containing six measures of music with eighth notes and rests. The fifth staff is a bass clef with a key signature of one sharp (F#), containing six measures of music with eighth notes and rests, including some figured bass notation (e.g., 7, 6, 7, 6).

The second system of musical notation consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#), starting with the instruction "doux". It contains six measures of music with eighth notes and rests. The second staff is a treble clef with a key signature of one sharp (F#), containing six measures of music with eighth notes and rests. The third staff is an alto clef with a key signature of one sharp (F#), containing six measures of music with eighth notes and rests. The fourth staff is a treble clef with a key signature of one sharp (F#), containing six measures of music with eighth notes and rests, starting with the instruction "Bassons". The fifth staff is a bass clef with a key signature of one sharp (F#), containing six measures of music with eighth notes and rests, including some figured bass notation (e.g., 4+6, 6).

The third system of musical notation consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#), containing six measures of music with eighth notes and rests. The second staff is a treble clef with a key signature of one sharp (F#), containing six measures of music with eighth notes and rests. The third staff is an alto clef with a key signature of one sharp (F#), containing six measures of music with eighth notes and rests. The fourth staff is a treble clef with a key signature of one sharp (F#), containing six measures of music with eighth notes and rests. The fifth staff is a bass clef with a key signature of one sharp (F#), containing six measures of music with eighth notes and rests, including some figured bass notation (e.g., 4+6, 6).



Acte 2^o

fort.

p

fort.

p

fort.

p

fort.

p

fort.

p

fort.

p



Pirame et Thisbé.

Zoraïde.
 A qui dans ces lieux veut on plaire? ne puis je l'apprendre de vous, pour

Ninus
 -quoi me fait on un mystère d'un spectacle si doux. Mon embarras doit vous suf-

Zoraïde *Ninus.* *Zoraïde*
 fire. Expliquez vous, parlés sans nul détour. Que pourrois-je vous dire? ah!

Ninus.
 = trahirez vous mon amour. Je ne veux plus cacher le feu qui me de-

=vore, j'avais promis une éternelle ardeur, mais l'amour malgré moi dispose de mon

Tendrement *Zoraïde*
 coeur, je l'avoue à regret C'est Thisbé que j'adore. Non, non, ce n'est point à re-

-gret que tu m'apprends ce funeste secret, tu t'applaudis de ta foiblesse ex-

-trême et tu crois tout permis à ton pouvoir suprême; Oublie in-

Acte 2^e

Tendrement. 175.

-grat le Serment solemnel que tu fis de m'être si- de le, Mes sou-

-pirs, ma douleur mor- telle te rendent assés crimi- nel, mes sou-

Ninus.

-pirs ma douleur mor- telle te rendent assés criminel. d'un coeur qui voustra-

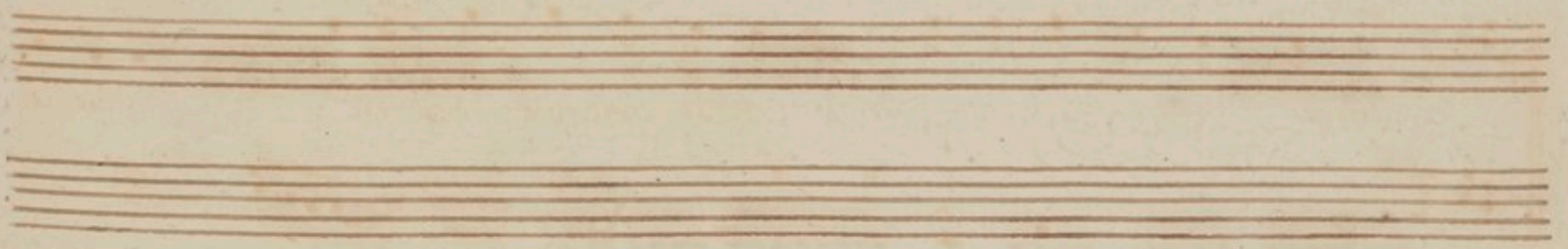
-hit méprisés la con- quête: un prince de mon sang trop digne d'être.

Loraide

Roy en vous donnant la main... Arrête, tu dédaignes ma

main et disposes de moi, Crains que cette nouvelle offence deman-

pire outrage n'excite la vengean- ce.



Son pouvoir obscurcit les airs,

Viol.

Alto.

Bassons.

doux - fort.

doux - fort.

Il peut les embraser

par les feux du tonnerre,

Il déchaine les

Il peut les embraser par les feux du tonnerre, Il déchaine les

vents,

il soulève les mers,

il fait trembler,

il fait ouvrir la

vents, il soulève les mers, il fait trembler, il fait ouvrir la

Acte 2^e

Lent.

Terre, par de sombres détours il descend aux Enfers, Il en

Lent.

1^{er} viol.

2^e viol.

1^{er} alto

2^e alto

peut Evoker mille monstres divers pour désoler par une affreuse

guerre tous les peuples de l'univers.

Ninus.

Les Dieux protègent ma Cou-

B.C.

Pirame et Thisbé.

ronne, mon bras saura la soutenir, j'en obscurcirai point l'éclat qui l'environne parla

Zoraïde.
crainte de l'avenir. Tu ne crains rien, Tremble perfide, ton orgueil te sera fa-

-tal, va suis le transport qui te guide, Thisbé me vengera, Pirame est ton rival.

Ninus.
Scene 6. Pirame est mon rival? Ciel! que viens-je d'entendre, l'objet que j'aime la char-

Ninus Seul
Viol: doux.

Alto: doux.

Alto: doux.

doux.

me', le trouble de Thisbé n'a til pas dû m'apprendre que j'avois un rival aimé.

fort.

fort.

Acte 2^e

+ saisir 177.

Silence.

Il a trouvé l'art de lui plaire, j'oublie en ce moment ce qu'il a fait pour moi, ah! qu'il

doux.

doux.

tremble le téméraire puis qu'il ose offenser son Roy. De sa tendresse il me sait un mis-

fort.

doux.

fort.

doux.

saisir

-ère, Quand je lui découvrois les secrets de mon coeur, peut être qu'un aveu sir-

Handwritten signature

Pirame et Thisbé.

cère auroit pû triompher d'une fatal ardeur, ce seul crime arme ma Sœur, Pira-

Vivement me, tu me rends parjure, ton sang lavera cette injure, ton sang puis je le demander, sierté, rai-

en réflexion.

son, Funeste Flame qui tour à tour tyrannisés mon ame ne Scauriez vous vous accorder.

Entr'acte page 157.

ACTE TROISIEME,

179

Le Théâtre Représente un Bois, et le
Temple de Cères dans le fonds.

SCÈNE PREMIERE;

Thibè, Zoraide;

Allegretto

Grave et marqué

1^{er} viol

2^e viol

4 4 6 4 6 9 8 7 4 3

4 4 6 4 6 9 8 7 4 3

6 7 8 9 6 5 6 4 6 x 4 6 #

Loraïde.

Pirame et Thisbé.

Je dois craindre votre présence mais l'amour seul a fait mon impru-

Thisbé

-dence. Qu'attendiez vous de vos transports jaloux, vous m'avez rendu malheu-

-reuse, Et vous n'avez rien fait pour vous, vous m'avez rendu malheu-

Loraïde.

-reuse, Et vous n'avez rien fait pour vous. Nîmus peut s'attendrir, son ame

est gêné - reuse, j'ose encor esperer la fin de nos malheurs, je vous

laisse, et j'avais l'Princesse ne montrer à l'ingrat que de tendres dou-

-leurs, me plaindre, Soupirer, laisser couler mes pleurs pour arracher Pirame au dan-

-ger qui le presse décou - vrir toute ma foibles - se.

Scène 2^e Thibé seule.

Thibé.

Le danger ne peut

1^{re} viol: *doux* *fort* *doux*

2^e viol: *fort* *doux* *fort* *doux*

1^{er} alto: *fort* *doux* *fort* *doux*

2^e alto: *doux* *fort* *doux*

Violoncelle/Basse: *fort* *doux*

rien sur un coeur généreux, l'ambition est plus à craindre, Ciel! = pourroit

elle le contraindre à trahir de si tendres feux.

1^{re} viol: *fort*

2^e viol: *fort*

Violoncelle/Basse: *fort*

Pirame et Thisbé.

Thisbé

Mes yeux se remplissent de larmes, je les sens couler malgré moi, hélas! si pour Thisbé

Mutes.

doux.

-bé la grandeur est sans charmes en devrait elle avoir Cher Pirame pour toi! hé-

-las! si pour Thisbé la grandeur est sans charmes, en devrait elle avoir Cher Pirame pour

toi. Non,

fort.

1^{er} viol: fort.

2^{es} viol: fort.

1^{er} alto: fort.

2^o alto: fort.

non, la gloire me rassure. foibles garands de la fide- li- te', un he-
 Doux.
 Doux.
 Doux.
 Doux.

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The second staff is a piano accompaniment line in G major, starting with a treble clef. The third staff is a piano accompaniment line in G major, starting with a bass clef. The fourth staff is a piano accompaniment line in G major, starting with a bass clef. The tempo/mood is marked 'Doux' (soft) under each staff.

-ros en amour parjure en va t'il moins à l'immortali- te', un heros en amour par-

Detailed description: This system contains the next four staves of music. The top staff is a vocal line in G major, continuing the lyrics. The second staff is a piano accompaniment line in G major, starting with a treble clef. The third staff is a piano accompaniment line in G major, starting with a bass clef. The fourth staff is a piano accompaniment line in G major, starting with a bass clef.

=jure en va t'il moins à l'immortali- =- te'.

Detailed description: This system contains the final four staves of music on the page. The top staff is a vocal line in G major, concluding the phrase. The second staff is a piano accompaniment line in G major, starting with a treble clef. The third staff is a piano accompaniment line in G major, starting with a bass clef. The fourth staff is a piano accompaniment line in G major, starting with a bass clef.

Le Roi sait que je vous adore, Son courroux va se déclarer, vaine

ment il le cache encore, Thisbé, c'en est donc fait il faut nous sépa-

Chisbé,
Nous sépa - rer! ah! Seriez vous perfide, je n'ose me livrer a des soupçons ja-

loux, un Empire, Lora - ide ... vous feroient ils briser des noeuds si

Pirame.
doux. Moi, je serois parjure, quoi! vous m'en soupçonnés, je dois justifi -

-er cette ardeur si tendre et si pure qu'à votre seul bonheur j'allois sacri-fi -

-er, Oui, j'irai puis qu'enfin vous m'avez forcé Cruelle, ingrat ami, prince re-

-belle, j'irai percer un rival odi-eux, mais, je puis m'en punir en mou-

Thisbé.
 =rant à ses yeux. Arrêtes, vous m'êtes si-delle, ne me reprochés

Pyrame
 point cette injuste frayeur que trop d'amour a fait pa-routre. Je suis trop crimi

Thisbé
 =nel j'ai pu la faire naitre. Cessés de m'accabler, Epargnés ma dou-

Pyrame
 =leur, n'opposons à nos maux qu'une ame plus sensible, Et si Ninus est infle =

Thisbé
 =xible, que ne peut point un amant suri-eux. Je tremble pour vous

Pyrame
 Seul. vous méprisés ses feux, il vous aime, Craignés d'attirer sa Co =

Thisbé.
 =lère. Non, non, j'ai trop seu lui plai = re.

Duo.

Sirame.

Quel amour! Dieux cruels Epui-sés vos rigueurs Dieux cru-

Quel amour! Dieux cruels, Epui-sés vos rigueurs, Quel amour,

Viol: doux

=els, Epuisés épuisés vos rigueurs, quelques maux que sur nous votre haine ras-

Dieux cruels épuisés vos rigueurs, quelques maux que sur nous votre haine ras-

=semble, Vous ne pourés du moins envi à nos coeurs le funeste plaisir de soupi-

=semble, Vous ne pourés du moins envier a nos coeurs le funeste plaisir de soupi-

=rer ensem-ble. Quel amour! Dieux cruels Dieux cruels épuisés vos ri-

=rer ensemble. Quel amour! Dieux cruels épuisés vos ri-

gueurs, quelques maux que sur nous votre haine rassemble, Vous ne pourés du =

gueurs, quelques maux que sur nous votre haine rassemble, Vous ne pourés du =

moins ensier à nos coeurs le funeste plaisir de soupirer ensemble.

moins ensier à nos coeurs le funeste plaisir de soupirer ensemble.

Annonce.

Viol: et hautb:

Viol: et hautb:

Basses et Bassons.

Syrame.

Les habitans de ces Climats heureux en ce jour consacré par la reconnois =

= sance, de Cérés tous les ans imploront la puissance, Les jeux vont rassem =

Sirame et Chisbé.

bler le peuple dans ces lieux, et pour y présider Loraï- de s'avance, &=

=clave de votre naissance vous devés malgré vous prendre part à ces jeux.

Scene 2^e

Loraïde, Chisbé, Sirame.

Chisbé. *un peu Léger.* *Prélude.* Ninus se rend il à nos vœux. Il

craint de me revoir après son incons-tance, heureuse si Ninus connoissoit les re-

Sirame. =mords. C'est donc à moi par de nouveaux efforts à dissiper nos communes al-

=larmes, j'avis trouver le Roi, l'attendrir par mes larmes, heureux si nos mal-

heurs émeuvent sa pitie', et si le souve-nir du bonheur de mes

armes peut surprendre en son cœur un reste d'amitié.

Duo.

Chisté.

Amour, Amour, fais éclater ta suprême puissance,
 Loraide.
 Amour, fais éclater ta suprême puissance, Ne-

1^{er} Viol.
 2^e viol.
 Alto.

Répare nos malheurs, Ecoute notre voix,rends à nos
 =pare nos malheurs, E-coute notre voix, E-coute notre voix,rends à nos

coeurs l'espe-rance, voudrois tu nous punir d'avoir suivi tes loix,

Coeurs l'espe-rance, voudrois tu nous punir d'avoir suivi tes loix, Bends ans

The first system of the musical score consists of six staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The lyrics are: "coeurs l'espe-rance, voudrois tu nous punir d'avoir suivi tes loix,". The third staff is a piano accompaniment line. The bottom three staves are also piano accompaniment lines, showing chords and bass notes.

Amour, amour fais éclater ta Suprè-me puis

Coeurs l'espe-rance, Amour, fais éclater ta suprè-me puis =

The second system of the musical score also consists of six staves. The top two staves are vocal lines. The lyrics are: "Amour, amour fais éclater ta Suprè-me puis". The third staff is a piano accompaniment line. The bottom three staves are also piano accompaniment lines, showing chords and bass notes.

Handwritten musical score for the first system. It consists of six staves. The top two staves are vocal lines with lyrics: "sance, Ecoute notre voix, Répare nos mal-". The third staff is a piano accompaniment line. The fourth and fifth staves are additional vocal lines with lyrics: "sance, Répare nos malheurs, Répare nos mal-". The sixth staff is a piano accompaniment line. The music is in G major and 3/4 time.

Handwritten musical score for the second system. It consists of six staves. The top two staves are vocal lines with lyrics: "heurs, Voudrais tu nous punir, voudrais tu nous punir d'a-". The third staff is a piano accompaniment line. The fourth and fifth staves are additional vocal lines with lyrics: "heurs, Ecoute notre voix ... voudrais tu nous punir d'a-". The sixth staff is a piano accompaniment line. The music is in G major and 3/4 time.

Sirame et Chisbé.

voir suivi tes loix, voudrais tu nous punir d'avoir suivi tes loix,

voir suivi tes loix, voudrais tu nous punir d'avoir suivi tes loix.

The first system of the score consists of six staves. The top two staves are vocal lines for Sirame and Chisbé, both in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below each vocal line. The bottom four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves, likely for harpsichord or figured bass. The music is in a common time signature.

Air Lent et Gracieux.

hautb:

Viol:

1^oalto.

2^oalto.

touo.

The second system of the score consists of five staves for instrumental parts. The top staff is for the hautbois (oboe), the second for the violin, the third for the first viola, and the fourth for the second viola. The bottom staff is for the basso continuo, which includes figured bass notation. The key signature remains two sharps, and the time signature is 2/4. The tempo and mood are indicated as 'Air Lent et Gracieux'.

The third system of the score continues the instrumental parts from the second system. It consists of five staves: the top two are vocal lines for Sirame and Chisbé, and the bottom three are instrumental parts (grand staff and basso continuo). The lyrics are written below the vocal lines. The music concludes with a double bar line.

hautb:

Viol:

1^o alto.

2^o alto.

Bassons.

This system contains five staves of music. The top staff is for the flute (hautb). The second staff is for the violin (Viol). The third staff is for the first alto (1^o alto). The fourth staff is for the second alto (2^o alto). The bottom staff is for the bassoons (Bassons). The music is in a key with two sharps (D major or F# minor) and a common time signature. The bassoon staff includes chordal markings such as G, F# G, A, and A#.

hautb: et viol:

1^o alto.

2^o alto.

Bassons.

This system contains four staves of music. The top staff is for the flute and violin (hautb: et viol). The second staff is for the first alto (1^o alto). The third staff is for the second alto (2^o alto). The bottom staff is for the bassoons (Bassons). The music continues in the same key and time signature as the first system. The bassoon staff includes chordal markings such as A, G, and G#.

This system contains five staves of music. The top staff is for the flute. The second staff is for the violin. The third staff is for the first alto. The fourth staff is for the second alto. The bottom staff is for the bassoons. The music concludes with double bar lines on all staves. The bassoon staff includes chordal markings such as G, G#, and A.



Déesse à qui tous les mortels élèvent des autels élèvent des autels

Flutes.

1^{er} viol: doux.

2^e viol: doux.

Toi qui d'un seul regard rends la terre seconde, O Ceres,

C'est surtoi que notre espoir se fonde, c'est surtoi que notre espoir se fonde.

Choeur avec Loraïde.

Loraïde.

Déesse à qui tous les mortels élèvent des autels, élèvent des autels,

Choeur

Déesse à qui tous les mortels élèvent des autels, élèvent des autels,

Déesse à qui tous les mortels élèvent élèvent des autels,

Déesse à qui tous les mortels élèvent des autels.....

Déesse à qui tous les mortels élèvent des autels, élèvent des autels,

1^{er} viol.

2^e viol.

1^{er} alto.

2^e alto.

The musical score is written on ten staves. The first two staves are for the vocal parts: Loraïde (top) and Choeur (bottom). The next four staves are for the instruments: Violin I, Violin II, Alto I, and Alto II. The bottom two staves are empty. The music is in G major (one sharp) and 2/4 time. The lyrics are: "Déesse à qui tous les mortels élèvent des autels, élèvent des autels,". The notation includes various note values, rests, and dynamic markings like 'p'.

The musical score is written on ten staves. The top five staves contain vocal parts with lyrics in French. The bottom five staves contain piano accompaniment. The lyrics are: "Toi qui d'un seul regard rends la terre féconde, O Cérés, O Cé-". The music is in a key with two sharps (F# and C#) and a common time signature. The piano part includes various chords and melodic lines, with some dynamics like 'p' (piano) and 'f' (forte) indicated. There are also some performance markings like 'ff' and 'p' on the piano staves.

Vocal parts (Lyrics):
 Stave 1: Toi qui d'un seul regard rends la terre féconde, O Cérés,
 Stave 2: Toi qui d'un seul regard rends la terre féconde, O Cé=
 Stave 3: Toi qui d'un seul regard rends la terre féconde, O Cé=
 Stave 4: Toi qui d'un seul regard rends la terre féconde, O Cé=
 Stave 5: Toi qui d'un seul regard rends la terre féconde, O Cé=

//

Handwritten musical score for the piece "Sirame et Thibé". The score is written on ten staves, with the first six staves containing vocal lines and the last four staves containing instrumental accompaniment. The lyrics are "C'est sur toi que notre espoir se fonde." repeated five times, with the word "Toi" appearing at the end of each line. The music is in a key with two sharps (F# and C#) and a common time signature. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. There are some annotations in the bottom staff, including the numbers 4, 6, and 6+, and a sharp sign (#) above a note.

O Cérés ,

qui d'un seul regard rends la terre féconde , O Cérés , O Cérés ,

qui d'un seul regard rends la terre féconde , O Cérés , O Cérés ,

qui d'un seul regard rends la terre féconde , O Cérés

qui d'un seul regard rends la terre féconde , O Cérés

Sirame et Thibé.

C'est sur toi que notre espoir se fon de .

C'est sur toi , c'est sur toi que notre espoir se

C'est sur toi que notre espoir se

C'est sur toi , c'est sur toi que notre espoir , que

C'est sur toi , c'est sur toi que notre espoir , que

6 6 6 6 A B

Detailed description: This is a handwritten musical score on aged paper. The title at the top is 'Sirame et Thibé.' and the page number is '200.'. The score consists of ten staves. The first staff is a vocal line with lyrics: 'C'est sur toi que notre espoir se fon de .'. The second staff continues the lyrics: 'C'est sur toi , c'est sur toi que notre espoir se'. The third staff has lyrics: 'C'est sur toi que notre espoir se'. The fourth and fifth staves have lyrics: 'C'est sur toi , c'est sur toi que notre espoir , que'. The sixth staff has lyrics: 'C'est sur toi , c'est sur toi que notre espoir , que'. The seventh and eighth staves are instrumental accompaniment. The ninth staff contains chord markings: '6', '6', '6', '6', 'A', 'B'. The music is written in a style typical of 18th or 19th-century manuscripts, with a treble clef and a key signature of two sharps (F# and C#).

O Cérés, c'est surtoi que notre espoir se fonde.

notre espoir se fonde, C'est surtoi que notre espoir se fonde...

notre espoir se fonde, C'est surtoi que notre espoir se fonde...

notre espoir se fonde, C'est surtoi que notre espoir se fonde...

notre espoir se fonde, C'est surtoi que notre espoir se fonde...

Viol: hautb:

1^{er} alto.

2^o alto.

tous. Bassons.

tous. hautb:

tous.

tous. 1^{er} hautb:

2^e hautb.

Bassons. tous. Bassons

tous.

tous.

1^{er} Menuet.

Acte 3^e

Viol: et hautb:

low.

2^e Menuet.

à demi jeu

1^{er} viol: et hautb: *fort.*

à demi jeu

2^e viol: et hautb: *fort.*

fort.

Sirame et Thibé.

First system of musical notation, consisting of five staves. The top two staves are vocal lines with lyrics "à demi jeu." written below them. The bottom three staves are instrumental accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

Second system of musical notation, consisting of five staves. The top two staves are vocal lines with lyrics "fort." written below them. The bottom three staves are instrumental accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

Third system of musical notation, consisting of five staves. The top two staves are vocal lines. The bottom three staves are instrumental accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The system concludes with double bar lines.

Four empty musical staves at the bottom of the page, indicating the end of the score on this page.

Acte 3^e
Recu et Choeur alternativement.

Une Bergère.

Craindre l'amour quelle fo- li- e sans lui dans la vie
est il un beau jour. jour. Dans ses chaines S'il est des peines, les
maux, les Soudirs sont payés par les plai- sirs. = sirs.



Gavotte gaje.

1^{re} Viol. et hautb. tous.
1^{re} Alto.
2^e Alto.
Bassons. tous.
hautb. et viol. Seul. tous.
Cello. tous.

Tous.

1^{er} alto.

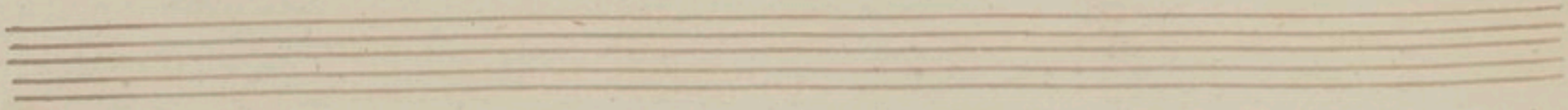
2^e alto.

Bassons.

B.c.

hautb.

Tous.



Acte 3^e.

Sirame et Thibé.

hautb: tous.

Bassons. tous.

hautb:

Viol:

Bassons.

hautb:

Viol:

Bassons.

Mineur.

The first system of the musical score consists of six staves. The top two staves are vocal parts, likely for Pirame and Thisbé, written in treble clef with a key signature of one sharp (F#). The bottom four staves are instrumental accompaniment, including a bass line with figured bass notation (e.g., 6, 4, 3, 4, 7, #, 6, 4, 6, 4, 6) and other instruments in various clefs. The system concludes with a double bar line and repeat signs.

The second system of the musical score consists of six staves. The top two staves are vocal parts, continuing the melody from the first system. The bottom four staves are instrumental accompaniment, including a bass line with figured bass notation (e.g., 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6) and other instruments. The system concludes with a double bar line and repeat signs.

The third system of the musical score consists of six staves. The top two staves are vocal parts. The bottom four staves are instrumental accompaniment, including a bass line with figured bass notation (e.g., 6, 4, 3, 4, 7, #, 6, 4, 6, 4, 6) and other instruments. The system concludes with a double bar line and repeat signs.

Acte 3^e
Choeur.

Un monstre nous poursuit, tout périt par ses
Un monstre nous poursuit, tout périt par ses
Un monstre nous poursuit, tout périt par ses
Un monstre nous poursuit, tout périt par ses

Viol.
1^{er} alto.
2^e alto.
Basses.

Coups, tout périt par ses coups, dans le Temple Sauvons nous tous, dans le Temple sauvons nous tous.
Coups, tout périt par ses coups, dans le Temple Sauvons nous tous, dans le Temple sauvons nous tous.
Coups, tout périt par ses coups, dans le Temple Sauvons nous tous, dans le Temple sauvons nous tous.
Coups, tout périt par ses coups, dans le Temple Sauvons nous tous, dans le Temple sauvons nous tous.

Lentement.

Scène 6.^e Zoroastre. Loraïde.

Zoroastre ..

Gravement.

Viol:

1^o alto.

2^o alto.

Basses.

Arrête Loraïde,

doux

doux.

doux.

doux.

et reconnois ton pere, jene me montre qua tes yeux.

fort.

fort.

fort.

fort.

Pour punir un Roi tème- raire , j'armerai s'il le faut et la terre et les

Cieux, déjà par son ravage , un Monstre furieux , à ce Roi criminel annonce ma co-

Loraide
-lère . Ninus est infi- delle , il nous brave tous deux , mais Ninus a trop scu me

Loroastre .
ptaire, De mon couroux je suspends les effets , j'entai point de mon art employé les se-

-crets , Et je scais respecter le noeud qui nous engage . De ce monstre nou-

ri dans le fond des forêts . j'ne fais qu'animer la rage , j'veux que Ninus tremble au fond de son pa-

-lais, j'veux de mille horreurs lui présenter l'image, c'est sur le malheur des su-

Loraide .
jets qu'on peut punir des Rois les injustes projets . L'amour qui le possède ignore toute

Siramé et Thibé.

crainte, Non, non, rien ne pourra l'ébranler. Ninus saura périr et ne sait point trem-

-bler, n'augmentés pas les maux dont mon ame est atteinte, *mesure* Épargnés un parjure a-

=mant, je rougis de son inconstance, et malgré moi dans ce moment, je frémis de votre ven-

geance, et malgré moi dans ce moment je frémis de votre vengeance. Non,

non, vous l'aimés en vain, Que dans ce jour un repentir sincère vous rende son-

coeur et sa main, où rien ne retiendra ma trop juste co- lère. *Loroastre* Malgré son change-

=ment ma tendresse m'est chère, *Loroastre* N'espère pas de m'attendrir. *Loroastre* Vous voulés me van-

=ger, et vous m'allez punir. *Loroastre* Le soin de ma grandeur étouffe ma tendresse.

Je rougis de ton lâche amour, Envain pour cet ingrat ta flamme s'inte-

1^{er} viol: doux.

2^e viol: doux.

doux.

-resse, Envain pour cet ingrat ta flamme s'interes- se. Et je dois punir en ce

Gay.

Gay.

Gay.

Gay.

jour, Sa perfidie et ta foiblesse, et je dois punir en ce jour,

Sa perfidie et ta foiblesse. Je demeure dans ce séjour occupé de ma

Sirame et Thibé.

gloire et non de ton amour. Qui craint de se vanger mérite qu'on l'outrage. Que l'in-

doux.

grat redoute ma rage. faisons regner dans ces climats l'épouvante et le trépas.

Gay.

faisons regner dans ces Climats l'épouvante et le trépas, Qui craint de se van-

Lent.

ger mérite qu'on l'outrage.

ACTE QUATRIEME.

Le Théâtre Représente la prison, ou pirame
est enfermè.



SCENE PREMIERE;

Ritournelle. Ninus, Zoraide,

Musical score for the Ritournelle. It consists of five staves: 1. *1^{er} viol.* (Violin I) 2. *2^o viol.* (Violin II) 3. *Alto.* (Viola) 4. *Bassons.* (Bassoons) 5. *Basses.* (Basses). The music is in 2/2 time and features various rhythmic patterns and dynamics.

Continuation of the musical score, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings, continuing the piece from the previous section.

Pyrame et Thisbé.

This page contains a handwritten musical score for the piece "Pyrame et Thisbé". The score is organized into two systems of seven staves each. The first system (staves 1-7) features a vocal line on the top staff and a lute accompaniment on the bottom staff, which includes figured bass notation (e.g., 9 6, 7 6, 7 8, 6 7). The second system (staves 8-14) continues the vocal and lute parts, with the lute staff also containing figured bass notation (e.g., 6 8 6 9, 4 7, 6 6 8, 7 6 4). The music is written in a historical style, likely from the 17th or 18th century, and includes various musical notations such as clefs, notes, rests, and ornaments.

Ces murs affreux où doit gémir le crime renferment un hé-

-ros l'appui de vos Sujets, Si votre cœur se livre à d'injus-tes pro-

Ninus.
-jets en doit il être la victime. L'amour cause en ce jour son malheur et le

mien, et sil est malheureux suis je donc moins à plaindre, ce Dieu me fait ché-

-rir un funeste li-en, à trahir mon devoir il a scu me con-

Silence *Saisir*
-trindre, j'en rougis à vos yeux, Mais que sert il de feindre, je mourrai de l'ir-

-deur dont je suis consu-mé, Est il si malheureux, hélas! il est aimé, je ne

Loraide.
puis que me faire craindre. Soyez fidele et généreux, partagés mon a-

Sirame et Chisbé.

222.

Ninus
 mour ne brisés point des noeuds.... Non- je veux en vain m'y re- soudre, Si l'ingratta Chis-

Loraide
 -bé dédaigne encor mes vœux, je laisserai tomber la foudre. Qu'espère re-

tu d'un barbare pouvoir: qu'espère tu de ton orgueil extrême, il fait

naitre mon déses-poir et te rend malheureux toi même. Mais des Dieux le juste cou-

-roux se fait sentir sur ce rivage, armés contre un parfure ils vangent mon ou-

-trage, Tu ne peux éviter leurs coups, un Monstre qu'anime la rage,

porte déjà par tout l'horreur et le trépas, Cruel à tes Sujets tu tiens dans les cla-

-vage, le Seul héros dont le courage pourroit de tant de maux délivrer ces cli-

mats. Je le vois, ce discours te blesse, tu lis cependant dans mon

coeur, et sous les traits de la fureur, Ingrat, tu vois trop ma tendres =

Ninus:
=se. Vos tourmens, mes remords, tout d'arme contre moi, je vous ai fait trop

voir l'excès de ma foiblesse, a-dieu, je ne suis plus le maitre de ma foi.

Zoraïde
Je demeure immo- bile, et ma flame sa- tale triomphe en ce mo-

Viol: doux.
1^{er} alto. doux
2^e alto. doux
doux.

Sirame et Chisbé.

ment de toute ma fureur, ma peine hélas! est sans égale, je ne saurois jou-

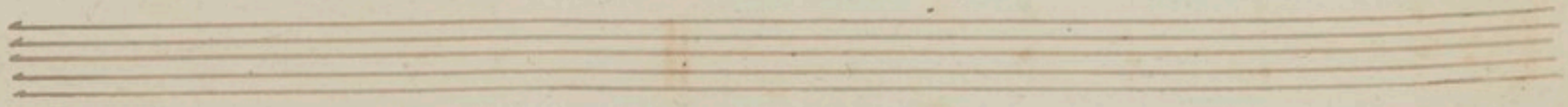
The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The second and third staves are for the piano accompaniment, with the second staff using a soprano clef and the third a bass clef. The bottom staff shows the bass line with figured bass notation (6, 6, 2, #0, 6) and dynamic markings like 'p' and 'f'.

ir même de la douceur de pouvoir haïr ma rivale, je souffre,

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are for the piano accompaniment. The bottom staff shows the bass line with figured bass notation (6, 6, 2, 4, 6, 7, #0) and dynamic markings like 'p' and 'f'.

Et je la vois souffrir; mon amant m'aban-donne et le sien va périr.

The third system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are for the piano accompaniment. The bottom staff shows the bass line with figured bass notation (7, 6, #, 6, 7, 6, 4, 6, 6, 4, 3, 6, 6, 4, #) and dynamic markings like 'f' and 'fort'.



Scène 3^e

Thibé, Loraïde.

Thibé.

Hé bien, calmerés vous mes mortelles al- larmes, avés vous de Ni-

-nus désarmé la rigueur? hélas! voyés couler mes larmes, Elles m'apprennent

trop notre commun malheur. Siere, Soumise et plus encor sen-

-sible, j'ai tout tenté pour l'émouvoir, ma tendresse, mon desespoir

n'ont trouvé qu'un cœur inflé- xible. O Ciel! mon amant va périr

Ah! cherchons le Tiran pour fléchir sa co- lère, promettons tout... Qu'osés vous

Faire? mon père vient vous Secourir.

Syrane et Chisbé,
Scene 4^e
Zoroastre, Chisbé, Zornide.

Prélude

1^{re} viol:

2^e viol:

tous.

Zoroastre.

Zoroastre connoit la source de vos pleurs, Consolez vous, Chisbé,
je vous rendrai si-rame, puisse un destin heureuse finissant vos mal-
-heurs, couronner enfin, votre fla.

me. Esprits qui dans les airs faites

Viol: doux

1^{er} alto. doux

2^e alto. doux.

doux.

vous votre Séjour, qui commandés aux vents, qui formés le tonnerre,

vous Esprits qui régnés au Centre de la terre, Obéissés moi dans ce jour.

fort.

f.

f.

fort.

Sirame et Chisbé.

En paroissant ici sous des formes humaines, Conservés impou-

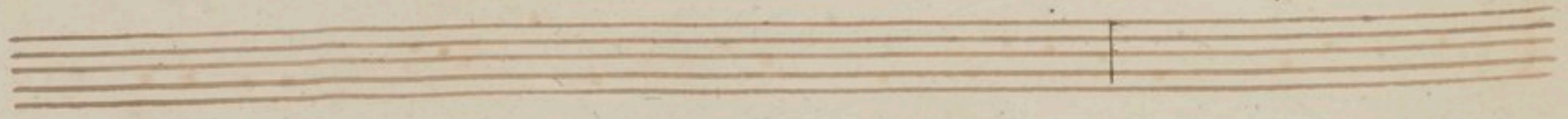
This system contains the first four staves of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment consists of three staves: the first is the right hand in treble clef, the second is the left hand in bass clef, and the third is the bass line in bass clef with figured bass notation (6 4 5, 4 3, 6, 6 4, 5).

-voir qui n'est point limité, Faites tomber ces murs, rompez, brisez les

This system contains the next four staves of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with the same three-staff structure. The lyrics are: *-voir qui n'est point limité, Faites tomber ces murs, rompez, brisez les*.

Chaines qui tiennent un héros dans la captivité, qu'il vous doive la liber-té.

This system contains the final four staves of the musical score on this page. The vocal line concludes with the lyrics. The piano accompaniment concludes with the same three-staff structure. The lyrics are: *Chaines qui tiennent un héros dans la captivité, qu'il vous doive la liber-té.*



Viol.

Flutes.

1^{er} alto.

2^e alto.

Tous.

This system contains five staves of music. The top staff is for Violin (Viol.), followed by Flutes (Flutes.), 1st Alto (1^{er} alto.), 2nd Alto (2^e alto.), and Cello/Double Bass (Tous.). The music is in 2/2 time and features a complex melodic line in the violin and a more rhythmic accompaniment in the lower parts.

1^{er} viol.

2^e viol.

Flutes.

This system contains three staves of music. The top two staves are for the 1st Violin (1^{er} viol.) and 2nd Violin (2^e viol.), and the bottom staff is for Flutes (Flutes.). The violin parts are highly melodic and intricate, while the flute part provides a supporting harmonic texture.

viol.

Flutes.

This system contains two staves of music. The top staff is for Violin (viol.) and the bottom staff is for Flutes (Flutes.). The violin part continues with its melodic development, and the flute part provides a steady accompaniment. There are some markings like 'E' and '64' in the lower part of the system.

Choeur Lent.

Sirame et Chisbé.

Mortel qui le premier nous a donné des loix, tout l'univers reten-

Mortel qui le premier nous a donné des loix, tout l'univers

Mortel qui le premier nous a donné des loix, tout l'uni-

Mortel qui le premier nous a donné des loix, tout l'uni-

Viol.

1^{er} alto.

2^e alto.

Tous.

tit retentit de la gloi-re. Pour une nouvelle victoire, nous

retentit de la gloi-re. Pour une nouvelle vic-toire, nous

vers retentit de ta gloi-re. Pour une nouvelle victoire, nous

vers retentit de ta gloi-re. Pour une nouvelle vic-toire, nous

Tres vite.

Tres vite.

Tres vite.

Acte 4^e

accourons tous à ta voix, Pour une nouvelle victoire, nous accourons tous à ta
accourons tous à ta voix, Pour une nouvelle victoire, nous accourons tous à ta
accourons tous à ta voix, Pour une nouvelle vic-toire, nous accourons tous à ta
accourons tous à ta voix, Pour une nouvelle vic-toire, nous accourons tous à ta

voix = Pour une nouvelle victoire, nous accourons tous à ta voix, nous
voix = Pour une nouvelle victoire, nous accourons tous à ta voix, nous
voix = Pour une nouvelle victoire, nous accourons tous à ta voix, nous
voix = Pour une nouvelle victoire, nous accourons tous à ta voix, nous

Sirame et Thibé.

accourons tous à ta voix, nous accourons tous à ta voix

accourons tous à ta voix, nous accourons tous à ta voix

accourons tous à ta voix, nous accourons tous à ta voix

accourons tous à ta voix, nous accourons tous à ta voix

Air pour les Esprits de la Terre.

Viol: Pesamment sans lenteur.

1^{er} alto.

2^e alto.

Tous.

Air pour les Sylphides.

Acte 4^e

Gracieux.

1^{er} viol: et Flutes.

2^e viol:

3^e viol: et Alto.

Musical notation for the first system, including staves for 1^{er} viol: et Flutes, 2^e viol:, and 3^e viol: et Alto.

Musical notation for the second system.

Musical notation for the third system, starting with *Viol: très doux.*

Musical notation for the fourth system, starting with *Basses très doux.*

Musical notation for the fifth system, starting with *Flutes et 1^{er} viol:*

Musical notation for the sixth system, starting with *2^e viol:*

Musical notation for the seventh system, starting with *3^e viol: et alto.*

Musical notation for the eighth system, starting with *Petite Reprise.*

Musical notation for the ninth system.

Musical notation for the tenth system.

Fin

Sirame et Thisbé.

234. Air pour les Esprits Aériens et pour les Esprits de la Terre.

viste.

Viol.

Flutes.

1^{er} Alto.

2^e Alto.

Basses.

This block contains the handwritten musical score for the piece. It consists of 18 staves of music, organized into three systems of six staves each. The instruments are: Violin (top staff), Flutes (second staff), 1^{er} Alto (third staff), 2^e Alto (fourth staff), and Basses (bottom staff). The music is written in a 3/8 time signature and a key signature of one flat (B-flat). The notation includes various rhythmic values, accidentals, and dynamic markings. There are some annotations above the bass line, including the numbers 6, 7, and 4. The score concludes with a double bar line and repeat signs.

236. *Récit et Choeur.* *Sirame et Thibé.*

Two vocal staves (Soprano and Alto) and three string staves (Violin, Viola, Cello/Double Bass) with rests.

Zoroastre.

Détruisons, renversons ces murs, que la brillante lumière de l'astre qui nous É=

Violin, 1st Alto, 2nd Alto, and Cello/Double Bass staves with musical notation.

Vocal staves with rests and the word *Détrui-* at the end of the first staff.

=claire pénétre dans ces lieux obscurs, pénétre dans ces lieux obscurs.

Violin, Viola, and Cello/Double Bass staves with musical notation and fingerings (41, 6, 54).

sons, renversons ces murs, que la brillante lu- mière de l'astre qui nous é-

Détruisons, renversons ces murs, que la brillante lu- = mière de

Détruisons, renversons ces murs, que la brillante lu- mière de

Détruisons, renversons ces murs, que la brillante lu- = mière de

flutes

Viol:

claire pé- nè- tre dans ces lieux obscurs, pé- nètre dans ces lieux obs-

l'astre qui nous é- claire pé- nè- tre pé- nètre dans ces lieux obscurs,

l'astre qui nous é- claire pé- nètre dans ces lieux obscurs, pé- nètre

l'astre qui nous é- claire pé- nè- tre dans ces lieux obscurs, pé- nètre

Pirame et Thisbé.

mus, Détruisons, renversons ces murs, Détruisons, renversons ces murs, Détrui-

Détruisons, renversons ces murs, Détruisons, Détruisons, renversons ces

dans ces lieux obscurs, Détruisons, renversons ces murs, Détruisons, renversons ces

dans ces lieux obscurs Détruisons, renversons ces murs, Détruisons, renversons ces

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are also piano accompaniment. The music is in a common time signature and features a variety of note values and rests.

sons, renversons ces murs.

murs, renversons ces murs.

murs, renversons ces murs.

L'orgastre seul.

murs, renversons ces murs, D'une trop barbare puissance Faisons triom-

The second system of the musical score continues with five staves. It includes a section for 'L'orgastre seul' (solo organ) with a distinct melodic line. The lyrics continue across the staves, ending with 'Faisons triom-'. The piano accompaniment continues to support the vocal lines.

Pyrame et Thisbé.

sons, renversons ces murs, Détruisons, renversons ces murs, Détruisons, renversons ces
 =ence, Détruisons, renversons ces murs, Détruisons, détruisons, renversons ces
 =sons, détruisons, renversons ces murs, Détruisons, détruisons, renversons ces
 =ence, Détruisons, renversons ces murs, Détruisons, renversons ces murs, Détrui =

murs, renversons ces murs.
 murs, renversons ces murs.
 murs, renversons ces murs. Zoroastre.
 murs, renversons ces murs. D'une trop barbare puis = sance, Faisons triom =

Détruisons, renversons ces murs, que la brillante lu-

Détruisons, renversons ces murs, que la bril =

Détruisons, renversons ces murs, que la bril =

Tous.

=pher l'inno = cence, Détruisons, renversons ces murs, que la bril =

The first system of the musical score consists of seven staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is another vocal line with lyrics. The fifth staff is piano accompaniment. The sixth and seventh staves are piano accompaniment. The lyrics are: "Détruisons, renversons ces murs, que la brillante lu-", "Détruisons, renversons ces murs, que la bril =", "Détruisons, renversons ces murs, que la bril =", "*Tous.*", and "=pher l'inno = cence, Détruisons, renversons ces murs, que la bril =".

mière, de l'astre qui nous é=claire pé= nître dans ces lieux obscurs, pe=

=lante lu= mière, de l'astre qui nous é=claire, pé= nître dans ces lieux obs=

=lante lu= mière de l'astre qui nous é=claire pé= nître dans ces lieux obs=

=lante lu= mière, de l'astre qui nous é=claire pé= nître dans ces lieux obs=

The second system of the musical score consists of seven staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is another vocal line with lyrics. The fifth staff is piano accompaniment. The sixth and seventh staves are piano accompaniment. The lyrics are: "mière, de l'astre qui nous é=claire pé= nître dans ces lieux obscurs, pe=", "=lante lu= mière, de l'astre qui nous é=claire, pé= nître dans ces lieux obs=", "=lante lu= mière de l'astre qui nous é=claire pé= nître dans ces lieux obs=", and "=lante lu= mière, de l'astre qui nous é=claire pé= nître dans ces lieux obs=". At the bottom right of the system, there are markings: "4", "3", "1", "6".

Pirame et Thisbé.

=nêtre, pé = nêtre dans ces lieux obscurs, Détrui-
 =curs pé = nêtre dans ces lieux obscurs, Détruisons, renversons ces murs, Détrui-
 =curs, pé = nêtre dans ces lieux obscurs, Détruisons renversons ces
 =curs pé = nêtre dans ces lieux obscurs, Détruisons, renversons ces

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are also piano accompaniment, with the fifth staff showing some figured bass notation (4, 3, 4, 3, 4, 3).

sons, renversons ces murs, renversons ces murs, Détruisons, renversons ces murs, renversons ces
 sons, renversons ces murs, renversons ces murs, Détruisons, renversons ces murs, renversons ces
 murs, Détruisons, renversons ces murs, Détruisons, renversons ces murs, renversons ces
 murs, Détruisons, renversons ces murs, renversons ces murs, Détruisons, renversons ces

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are also piano accompaniment, with the fifth staff showing some figured bass notation (4, 3, 4, 3, 4, 3).

murs, Détruisons, renversons ces murs, renversons ces
 murs, Détruisons, renversons ces murs, Détruisons, renversons ces
 murs, Détruisons, renversons ces murs, Détruisons, renversons ces
 murs, renversons ces murs, Détruisons, renversons ces murs, Détruisons, renversons ces

4 3 4 3 4 3 4 6

murs, Détruisons, renversons ces murs, renversons ces murs.
 murs, Détruisons, renversons ces murs, renversons ces murs.
 murs, Détruisons, renversons ces murs, renversons ces murs.
 murs, renversons ces murs, Détruisons, renversons ces murs.

4 3 4 3

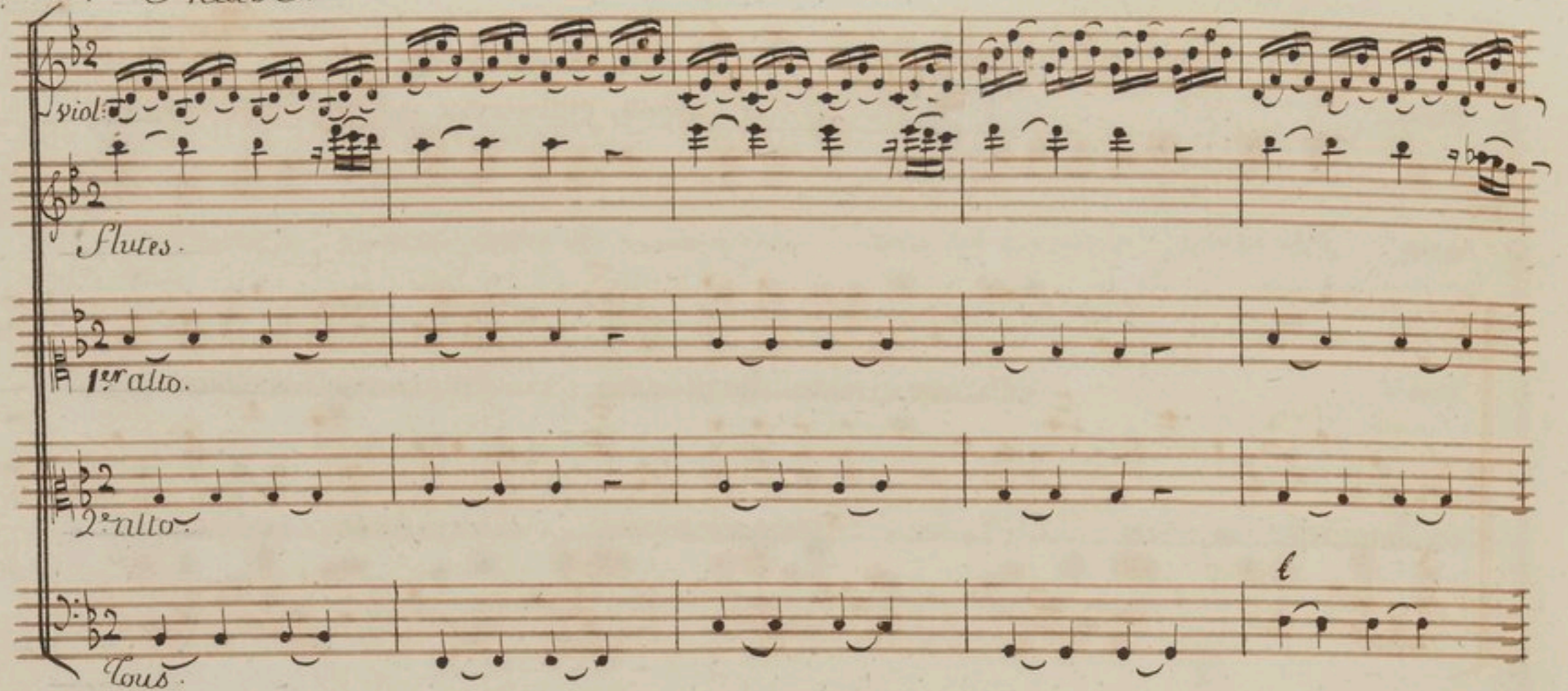
Viol.

Flutes.

1^{er} alto.

2^e alto.

Tous.



1^{er} viol.

2^e viol.

Flutes.



Viol.

Flutes.



Scene 5^e

Pirame, Thibé, Loraide, Loroastre.

Thibé.

Pirame délivré.

Ab! c'est vous, quel bonheur, En vain sur nous le sort é =

Quoi! princesse, c'est vous, quel bonheur, En vain sur nous le sort é =

=paise sa rigueur, Je brule d'une ardeur que rien ne peut é = teindre, vous mai =

=paise sa rigueur, Je brule d'une ardeur que rien ne peut é = teindre, vous mai =

=mes, Je vous vois, mon sort n'est plus à plaindre. Loro = astre finit nos

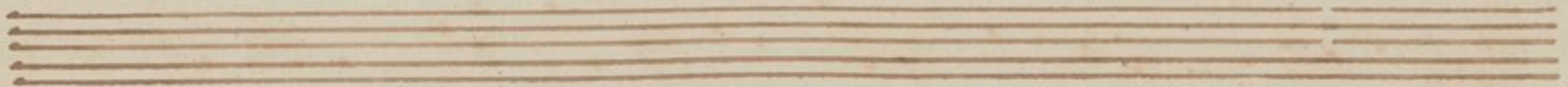
=mes, Je vous vois, mon sort n'est plus à plaindre.

Loroastre.

Pirame

moux, Je dois protéger les heros. Sans votre puissance suprême, l'injus =

=tice alloit m'opprimer; ma reconnoissance est ex = trême, mais sei =



Pirame et Thisbé.

gneur, comment l'exprimer, vous me rendez à ce que j'ai me. vous me ren-

Loroastre.
-des à ce que j'ai = me. Tous les momens sont précieux, amans, éloignés

Pirame.
vous de ces funestes lieux. Je ne dois point ici pa-roître, Daignés vous

rendre aux tombeaux de nos Rois, puisse l'amour de nos cœurs le seul maître, à l'uni =

=vers faire connoître qu'il n'abandonne pas ceux qui suivent ses loix.

Scene 6.

Loroastre, Loraide.

Loroastre.
Ninus, tu voulois me braver, Vois contre moi ce que peut la puis =

-sance, Ces amans Fortunés commencent ma vengeance, et leur suite va l'ache =

Loraide.

Acte 4.

247.

ver. Loin de murmurer contre un père, je dois songer à l'imi-ter, je par-

=tage votre Co-lère, elle ne peut trop écla-ter.

Duo.

Loraide.

Zoroastre.

Dieux tout puissans, les Rois sont votre image, ils

Dieux tout puissans les Rois sont votre image, ils

Viol:

Alto.

doivent aux mortels l'exemple des vertus, un Roi parjure vous outrage, trop

doivent aux mortels l'exemple des vertus, un Roi parjure vous outrage, trop

Siramé et Thibé.

2/48.

Sier de son pouvoir il ne se connoit plus.

Sier de son pou- voir il ne se connoit plus.

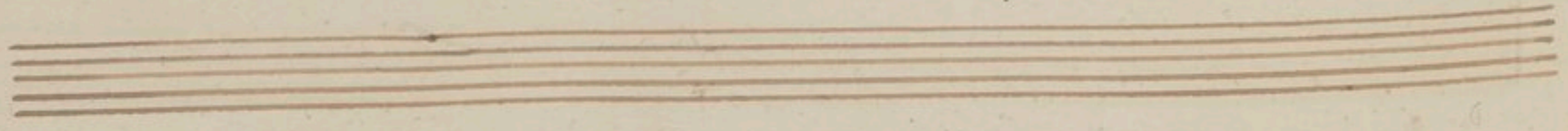
Viste.

Connés Dieux immortels, lancés lancés surtula

Connés Dieux immortels Lancés lancés tonnés, lancés

Soudre, Lancés surtula Soudre et reduisés son trône en poudre,

surtula Soudre, Connés, et reduisés son trône en poudre, Con-



tonnés Dieux immortels lancés ... sur lui la Poudre,
 -nés Dieux immortels, Lancés ... Lancés ... sur lui la Poudre, Con=

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The second staff is a piano accompaniment line in treble clef. The third staff is a vocal line in bass clef. The fourth staff is a piano accompaniment line in bass clef. The music includes various note values, rests, and dynamic markings.

tonnés Dieux immortels, lancés ... sur lui la Poudre, tonnés Dieux immor=

-nés Dieux immortels, et réduisés son trône en poudre, Con =

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef. The lyrics are written below the notes. The second staff is a piano accompaniment line in treble clef. The third staff is a vocal line in bass clef. The fourth staff is a piano accompaniment line in bass clef. The music includes various note values, rests, and dynamic markings.

tels, Lancés ... tonnés, lancés ... sur lui la Poudre, Lan =

-nés Dieux immortels, Lancés ... tonnés, Lancés ... sur lui la

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef. The lyrics are written below the notes. The second staff is a piano accompaniment line in treble clef. The third staff is a vocal line in bass clef. The fourth staff is a piano accompaniment line in bass clef. The music includes various note values, rests, and dynamic markings.

Sirame et Thibé.

ces *tonnés Dieux immortels, Lancés Lancés*

Soudre, tonnés Dieux immortels, Lancés Lancés ton=

This system contains the first two systems of music. The top system features a vocal line with lyrics: "ces tonnés Dieux immortels, Lancés Lancés". The second system continues with lyrics: "Soudre, tonnés Dieux immortels, Lancés Lancés ton=". The piano accompaniment consists of two staves with various chords and melodic lines.

Lent

sur lui la Soudre, Lancés sur lui la Soudre, et réduisés son trône en

nés, Lancés sur lui la Soudre tonnés, et réduisés son trône en

This system contains the third and fourth systems of music. The third system has lyrics: "sur lui la Soudre, Lancés sur lui la Soudre, et réduisés son trône en". The fourth system continues with lyrics: "nés, Lancés sur lui la Soudre tonnés, et réduisés son trône en". The piano accompaniment includes a *Lento* marking and various chordal textures.

pu dre .

pu = = dre .

This system contains the fifth and sixth systems of music. The fifth system has lyrics: "pu dre .". The sixth system continues with lyrics: "pu = = dre .". The piano accompaniment features a more active melodic line in the right hand and a supporting bass line in the left hand.

ACTE CINQUIEME,

Le Théâtre Represente un bois, on voit atravers des arbres, les Tombeaux des anciens Roys assiriens.

SCENE PREMIERE

Thibè Seule avant l'aurore.

Thibé.

Prélude.

Flutes.

Viol.

Basses.

Amour, que ton flambeau me

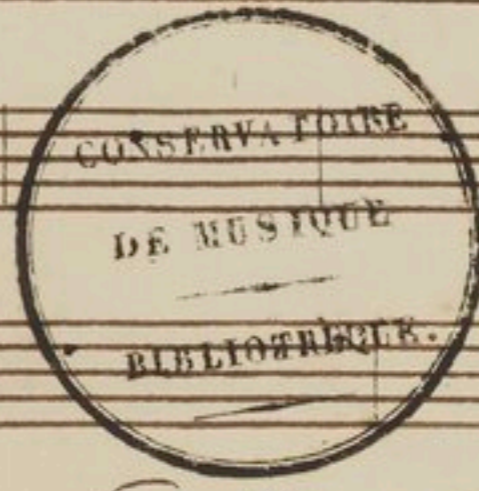
Sirame et Thibé.

guide, rassure une amante ti-mide qui craint pour l'objet de ses

voeuces, Rassure une a-mante ti-mide qui craint pour l'ob-

jet de ses voeuces.

Fais qu'il échape au sort qu'un Tiran lui pré-pare, Fais que sous un ciel moins bar-



-bare nous puissions sous les loix être à jamais heureux.

The first system of music consists of four staves. The top staff is a vocal line in G major and 3/4 time, with lyrics: "-bare nous puissions sous les loix être à jamais heureux." The second staff is a piano accompaniment. The third and fourth staves are for the basso continuo, with figured bass notation including figures like 7 6, 6, 4 x, 6, 6+, and 4.

Amour, que ton flambeau me guide, rassure une a-

The second system of music consists of four staves. The top staff is a vocal line with lyrics: "Amour, que ton flambeau me guide, rassure une a-". The second staff is a piano accompaniment. The third and fourth staves are for the basso continuo, with figured bass notation including figures like 7 6 and 4.

-mante li-mide qui craint pour l'objet de ses vœux.

The third system of music consists of four staves. The top staff is a vocal line with lyrics: "-mante li-mide qui craint pour l'objet de ses vœux." The second staff is a piano accompaniment. The third and fourth staves are for the basso continuo, with figured bass notation including figures like 7 6 and 4.

Rassure une a- = mante li-mide qui craint pour l'objet de ses vœux.

The fourth system of music consists of four staves. The top staff is a vocal line with lyrics: "Rassure une a- = mante li-mide qui craint pour l'objet de ses vœux." The second staff is a piano accompaniment. The third and fourth staves are for the basso continuo, with figured bass notation including figures like 7 6 and 4.

1^{er} Flutes.

2^o Flutes.

1^{er} Viol:

2^o viol:

Bass:

1^{er} Flutes.

2^o Flutes.

Viol:

Bass:

Mais l'aurore déjà dans cette soli-tude vient annon-

Viol:

Bass:

cer ... l'astre du jour hé - las ! son prompt re-

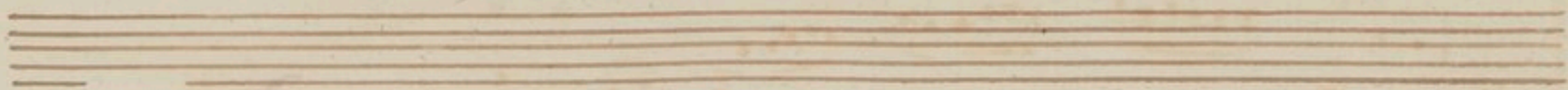
The first system of music consists of a vocal line on a single staff and three piano accompaniment staves. The key signature is G major (one sharp). The vocal line begins with a half note 'cer' followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

-tour augmente mon inquié - tu - = de , hélas ! hé - las ! son prompt re-

The second system continues the musical piece. The vocal line has a dynamic marking 'p' (piano) and includes the lyrics '-tour augmente mon inquié - tu - = de , hélas ! hé - las ! son prompt re-'. The piano accompaniment continues with similar rhythmic patterns, including some chords with figured bass notation like 'A1 6' and '6 4 A #'.

-tour augmente mon inquié - tu - = de ,

The third system shows the vocal line with the lyrics '-tour augmente mon inquié - tu - = de ,'. The piano accompaniment continues with a consistent rhythmic accompaniment. The system ends with a double bar line and a fermata over the final note.



Pirame et Thisbe.

Non, non, rien ne scauroit l'appaiser Cher Pirame que ta pré-

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal line.

-sence se pourroit-il que l'espe-rance voulut encor nous abuser, se pourroit

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics continue from the previous system.

il que l'espe-rance voulut encor nous abu-ser. Pa

This system contains the final two staves of music on the page. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics conclude with the word 'Pa'.

rois, Parois, que tardes tu le jour déjà s'avancé, mais = je ne te vois

point et ne puis t'accuser, je Sens trop ton impa = ti = en = ce.

Choeur derriere le Theatre.

Suyons Suyons un monstre Surieux, ah! quelle horreur, ah! quel ra =

Suyons Suyons, ah! quelle horreur, ah! quel ra =

Siol:

=vage, Suyons Suyons un monstre Suri-eux, ah! quelle horreur, ah! quel ra-vage.

=vage, Suyons Suyons un monstre Suri-eux, ah! quelle horreur, ah! quel ra-vage.

Quels cris perçans montent jusques aux cieux.

Choeur.

Fuyons Fuyons un monstre Furieux, Echapons sil se peut à sa mortelle rage.

Fuyons, Fuyons un monstre Furieux, Echapons sil se peut à sa mortelle rage.

Fuyons, Fuyons un monstre Furieux, Echapons sil se peut à sa mortelle rage.

Fuyons, Fuyons un monstre Furieux, Echapons sil se peut à sa mortelle rage.

Viol:

1^{er} alto.

2^e alto.

Thisbé

Le monstre approche de ces lieux, Sauvés Pi-rame justes Dieux.

Choeur.

Acte 5^e

Suyons, Suyons, Suyons un monstre furieux, ah! quelle horreur, ah! quel ravage,

Suyons, Suyons un monstre furieux, ah! quelle horreur, ah! quel ravage,

Suyons, Suyons un monstre furieux, ah! quelle horreur, ah! quel ravage,

Suyons, Suyons un monstre furieux, ah! quelle horreur, ah! quel ravage,

Sol.

1^{er} alto.

2^e alto.

Tous.

Suyons, Suyons un monstre furieux, Echapons s'il se peut à sa mortelle rage.

Suyons, Suyons un monstre furieux, Echapons s'il se peut à sa mortelle rage.

Suyons, Suyons un monstre furieux, Echapons s'il se peut à sa mortelle rage.

Suyons, Suyons un monstre furieux, Echapons s'il se peut à sa mortelle rage.

Scene 2. Pirame.

Pirame voyant le Monstre qui vient à lui.

Infor-tu-nés Sujets d'un prince qui m'outrage, voyés ce que pour vous peut encor mon courage.

Il combat le Monstre et le tue.

Viol.

1^{er} alto.

2^e alto.

Pirame.

Le monstre enfin à succombé.

Viol.

1^{er} alto.

2^e alto.

Pyrame.

Acte 5^e.

261.

Silence
Mais, c'est dans ce séjour champêtre que devoit se rendre Chisbé, Ciel!

Je ne l'avois point paroitre; Quel trouble me saisit, qui peut le faire

Silence naitre: Ninus la retient il! Est elle en son pouvoir. Dieux quel seroit mon déses=
Saisis *Vivement*

tendrement
-poir et celui d'une tendre a-mante.

Silence
Chisbé! rien ne répond à mes tristes ac=
Viol: doux.
Basses doux.

Silence. *Silence* *Sans fermes.* *Vivement:*
-cens, Chisbé!... Chisbé!... que ce si-lence m'épouvante. Le trouble affreux que je res=
Viol: doux.
Basses doux.

Pirame et Chisbé.

262.

sens m'annonce que le Sort peut trahir mon attente, Ah! = pour m'en éclair =

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The lyrics are written below the notes. The piano accompaniment is in the same key and time, with notes on a grand staff. Below the piano part is a figured bass line with numbers and accidentals.

Terreur vaine
=cir parcourons ces Forêts. Mais que vois je! grands Dieux! quels terribles ob =

The second system continues the musical piece. It includes a vocal line with lyrics, piano accompaniment, and a figured bass line. The tempo or mood is indicated by the word 'Terreur vaine' above the vocal line.

=jets! Le voile de Chisbé..... teint de sang... dort barbare, ces chiffres formés par sa

The third system of music shows the vocal line with lyrics, piano accompaniment, and figured bass. The lyrics describe a scene with a blood-stained veil and numbers.

Saisir.
main, la soudaine terreur qui de mon coeur s'empare, Tout m'apprend de Chis =

The fourth system continues with the vocal line, piano accompaniment, and figured bass. The word 'Saisir' is written above the vocal line.

=bé le Funer = te des = tin.

The fifth and final system on the page shows the vocal line with lyrics, piano accompaniment, and figured bass. The lyrics conclude with 'bé le Funer = te des = tin.'

En douleur.

Acte 5.

263.

C'est moi qui lui perce le sein, Conduit par mon inquiétude j'ai

dû la devancer dans cette soli-tude périr où l'arracher à son sort inhu-

-main, c'est moi qui lui perce le sein, c'est moi, c'est moi qui lui perce le sein.

Tendrement et avec douleur.

ah! que de ma douleur le trépas me dé-livre, puisque tu ne vis plus, je déteste le

jour, Chère Chisbé, l'amour m'ordonne de te suivre.

Scène 3.

Chisbé, Pirame.

Chisbé.

Le calme regne i-ci, Le monstre furi-

1^{er} viol: très doux.

2^e viol: très doux.

reux porte ailleurs sa funeste rage... mais non, percé de coups, il expire en ces

Enjoyeuse.
lieux; Ah! Thisbé, reconnois le bras victorieux qui d'un affreux danger en ce jour te dé-

gage, c'est ton amant, c'est lui, tout cède à son courage, Mais quel objet frappe mes

Pirame
yeux! Pira-me..... Quelle voix m'appelle, Thisbé.... c'est vous.... ô sort trop rigou-

2. Premiers Bassons. *très doux.*

2. seconds Bassons. *très doux.*

très doux.

Chispe

môle.

reux, la mort brise nos noeuds. O Ciel! quelle main crimi- nelle! Trom-

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pe par ce voile fatal, hé-las! pouvois je! vous survivre! vous vi-

-vés, et je meurs. un barbare rival dans ces forêts va vous poursuivre, je

crains son amour, sa fureur, jamais mon coeur ne fut si tendre, et j'éca-

môle.

Pirame et Thisbé.

pire avec la douleur de ne pouvoir plus vous deffen = dre.

The first system of the score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the notes. The lower staff is a piano accompaniment in treble clef with the same key signature and time signature, featuring chords and some melodic lines.

Thisbé endouleur.
 Tout ce que j'adorois n'est plus, soupirs, regrets, vous êtes Super =
 Viol: Douce.
 1^{er} Alto. Douce.
 2^e Alto. Douce.
 Douce.

The second system of the score includes a vocal line and three piano parts. The vocal line is in treble clef with the same key signature and time signature. The lyrics are written below. The three piano parts are in treble clef with the same key signature and time signature. The first piano part is labeled 'Viol: Douce.', the second '1^{er} Alto. Douce.', and the third '2^e Alto. Douce.'. The bottom-most piano part is labeled 'Douce.'.

Plus, pour la dernière fois Pirame a vu l'aurore, Pirame expire et This =

The third system of the score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the notes. The lower staff is a piano accompaniment in treble clef with the same key signature and time signature, featuring chords and some melodic lines.

Vivement

-bé vit en-core. Non, non, rien ne peut nous séparer, la mort sera bien-

fort. *doux.*

f. *d.*

f. *d.*

fort. *doux.*

doux

môlé

-tôt de la mienne sui-vie. Si pour quelques momens je conserve la vie, tu n'en dois

Vivement

point chère ombre murmurer, Il faut que ton rival te porte encor envie, je scaurai le pu-

nir des plus sensibles corps et le laisser enfin plus malheureux que nous.

Scene 4^e & dernière.
 Ninus, Thisbé.

Prélude.

Viol:
 1^{er} alto.
 2^e alto.
 Tous.
 Ninus

Vous me Suyés Cruelle vous méprisés un Roi qui n'adore que vous pour

suivre le sort d'un Rebelle que ne peut écha-per à mes transports ja-

Chisbé.

Acte 5^e.

Ninus.

Chisbé.

269.

-loux. De ce héros vois ce qui reste. O Ciel! Assouvis

toi d'un Spectable Funeste, Regarde ce sang précieux, ce sang qui demande ven-

-geance, Cœur ingrat, c'est ton inconstance, ta cruauté, ton amour odieux qui le re-

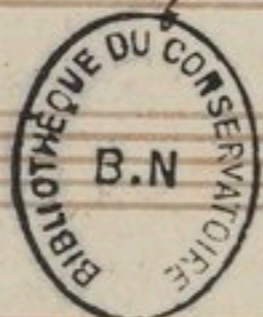
-pendent dans ces lieux. Je plains..... Fausse pi-tié qui ne peut rien pro-

-duire, Fausse pitié qui ne peut me sé-duire, Ne l'esperes pas aujourd'hui, Sab-

-hore moi Cruel ta Flame crimi-nelle, Celle de mon amant étoit

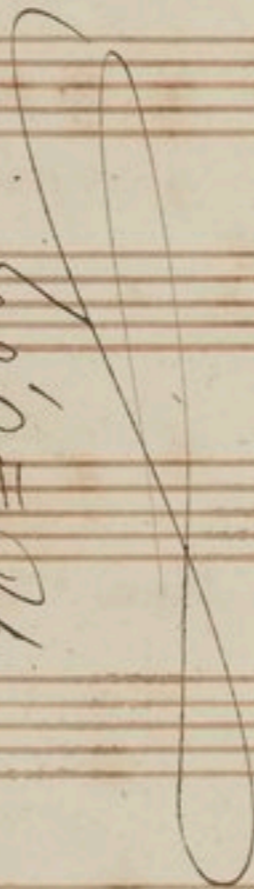
pure et Si-telle, Il meurt pour moi je meurs pour lui.

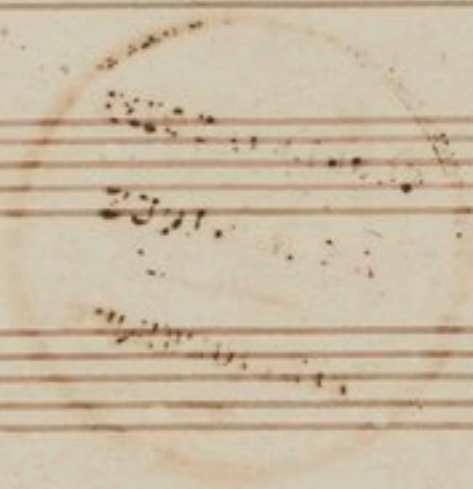
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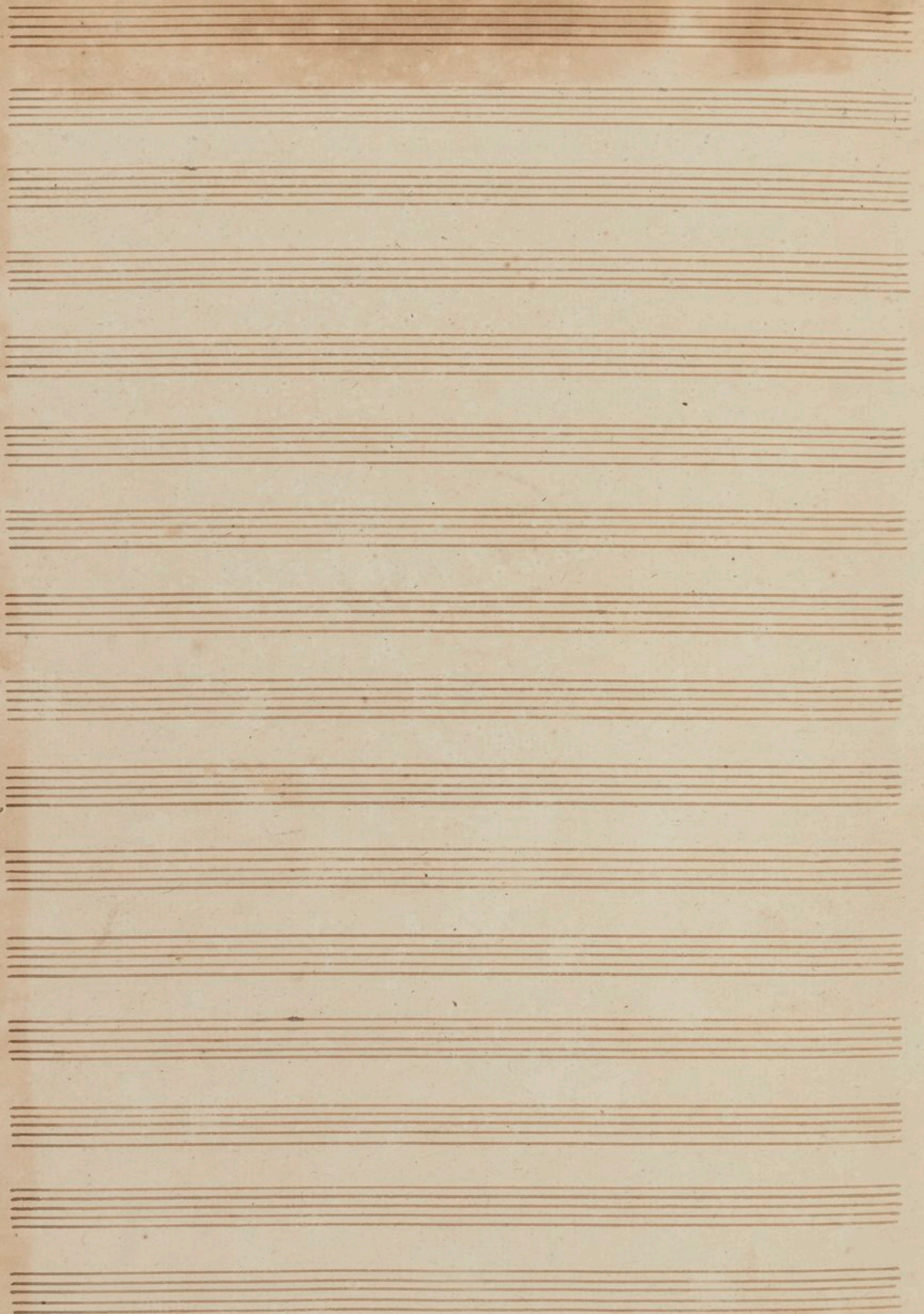


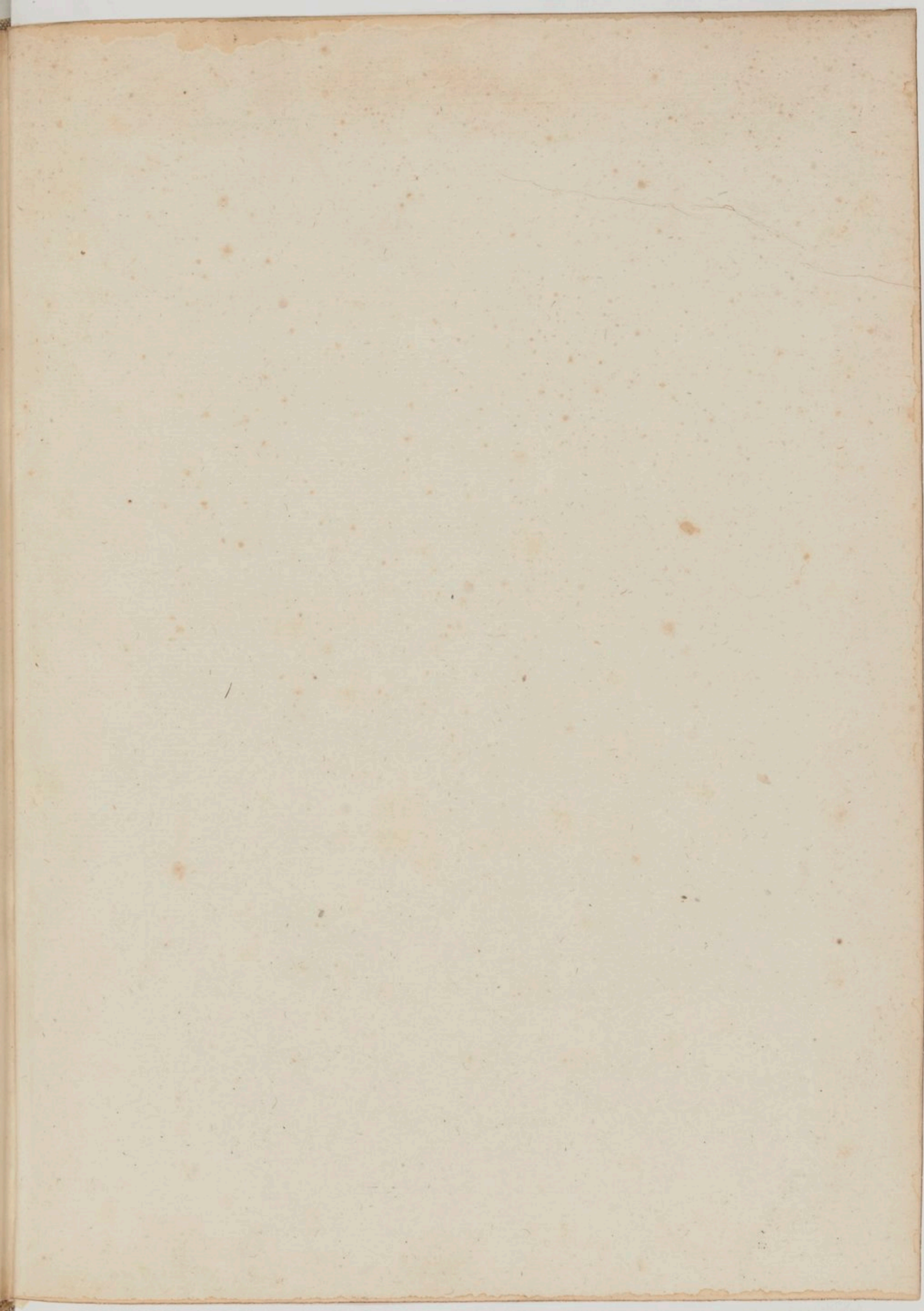


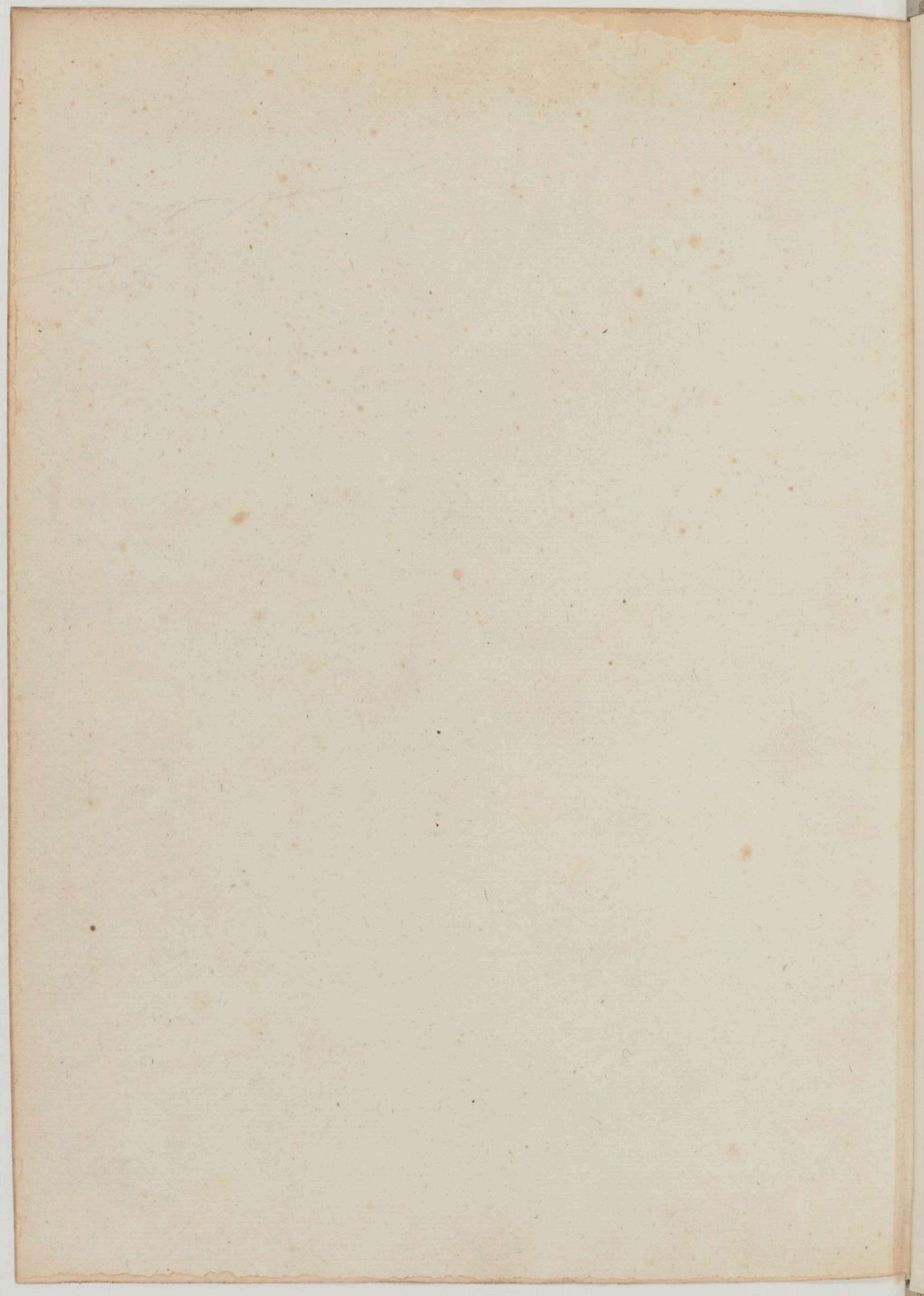
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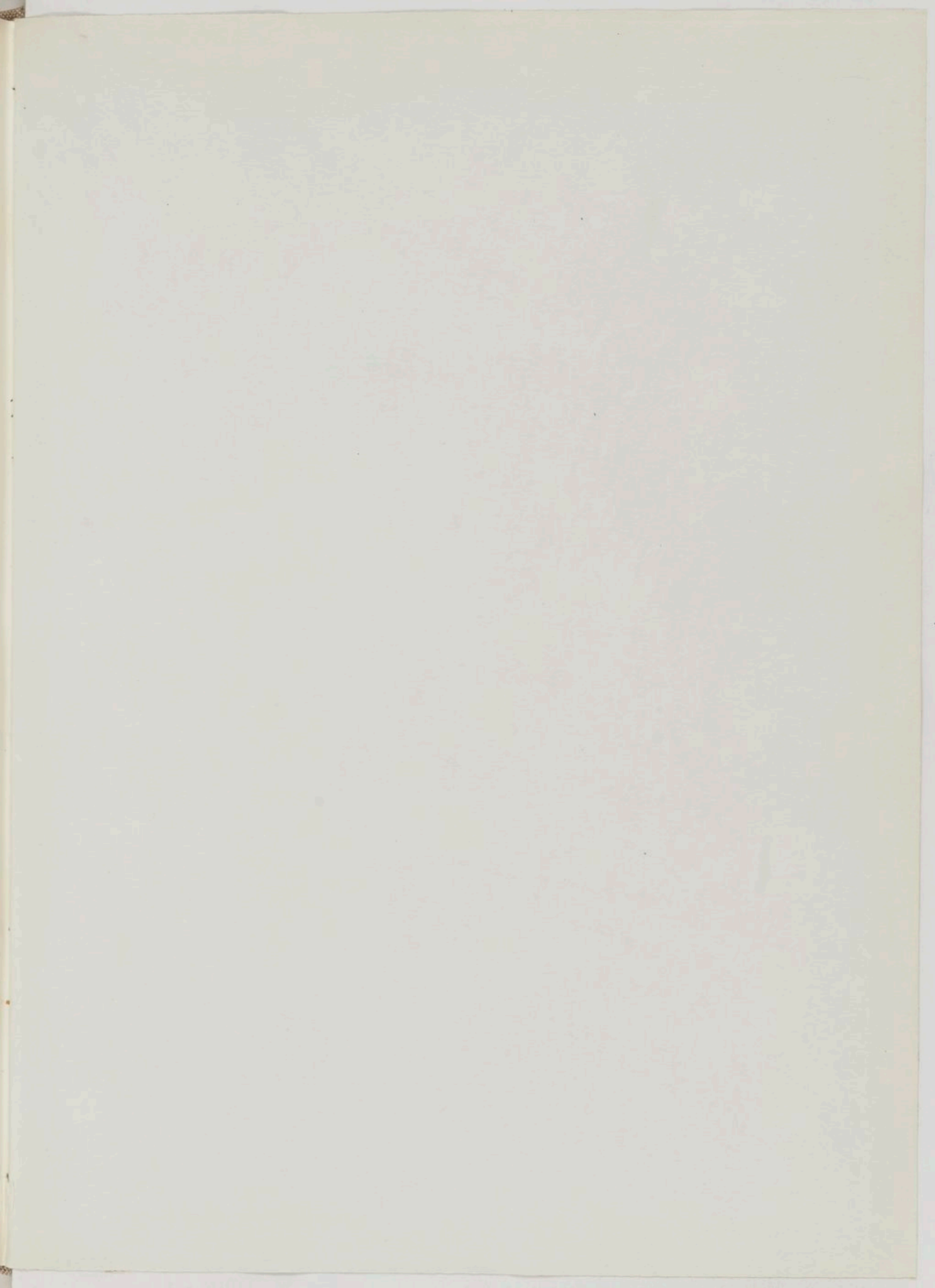


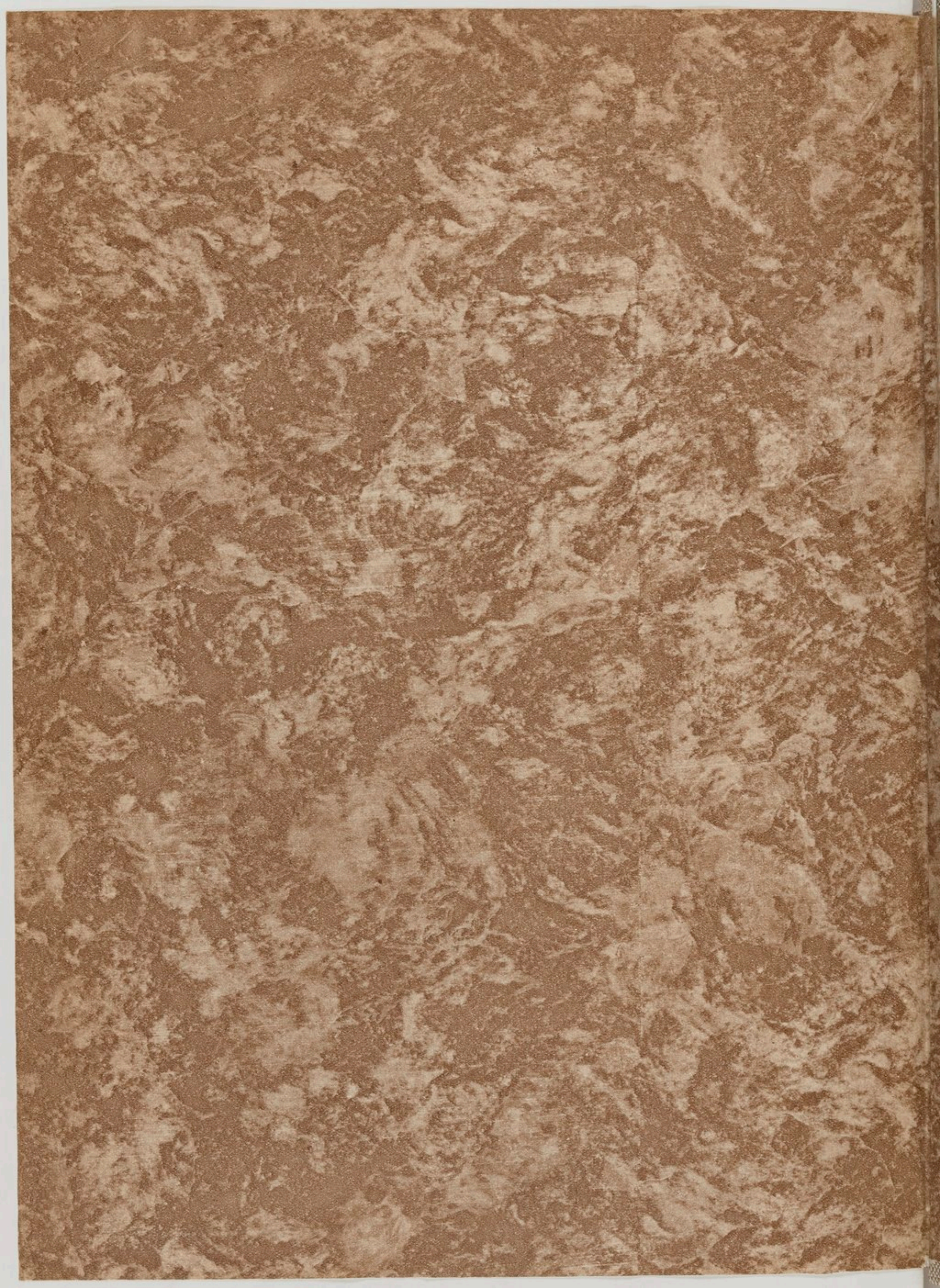


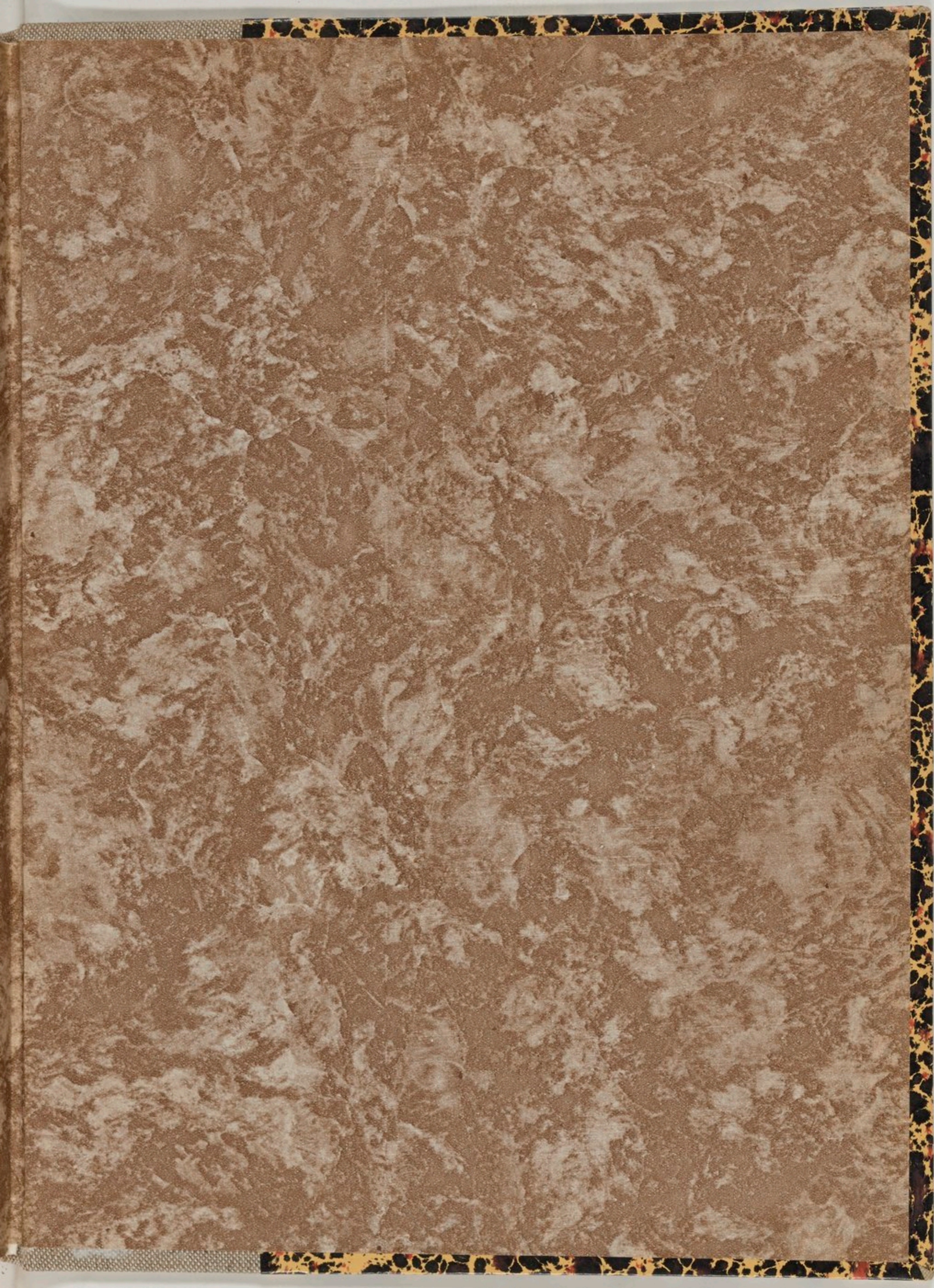


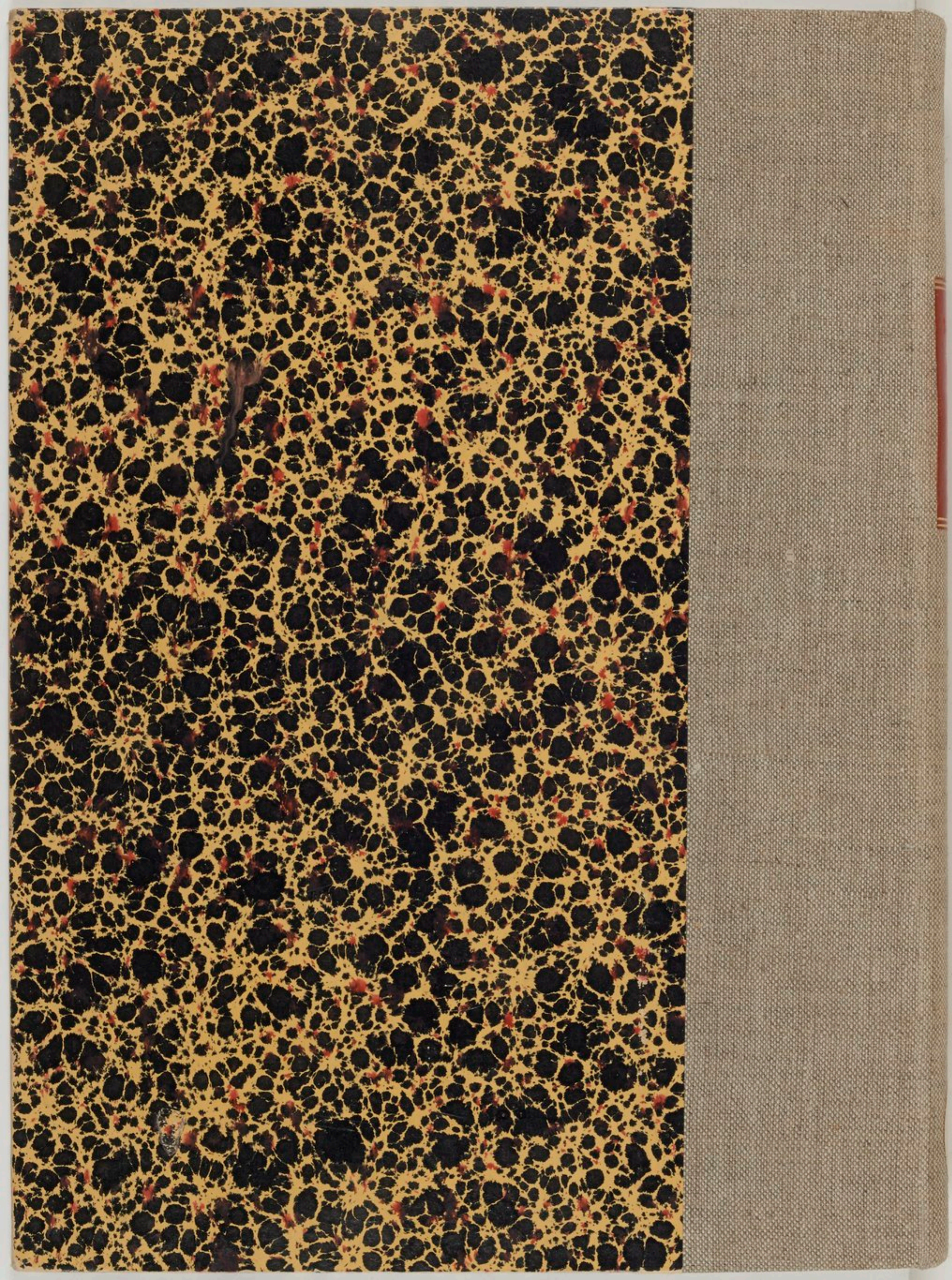












REBEL
ET FRANCOEUR

—
PIRAME
ET
THISBÉ

D

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