

1732. j. w.

Cadmus et Hermione

Tragédie lyrique en cinq  
actes et un prologue,

Poème de Quinault, musique de

Lully.

Représentée pour la première fois au « Jeu de

l'anne de Bel-Air », le ... avril

1673.



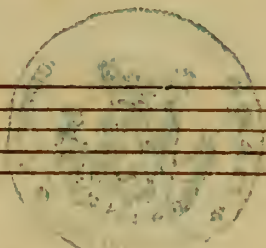
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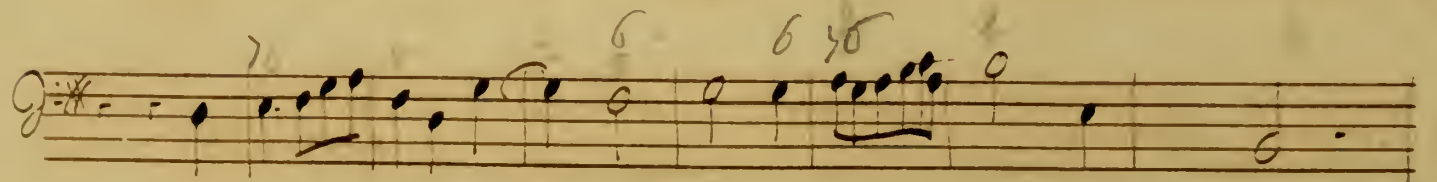
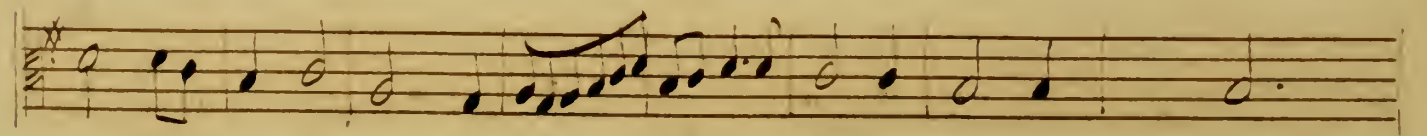
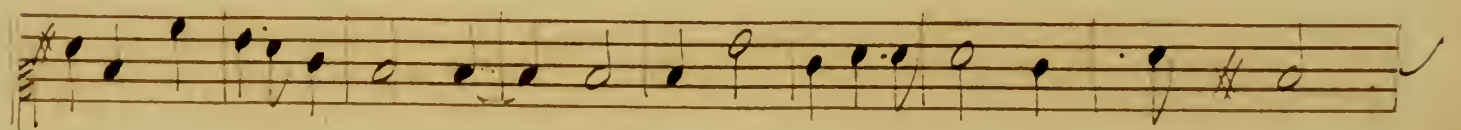
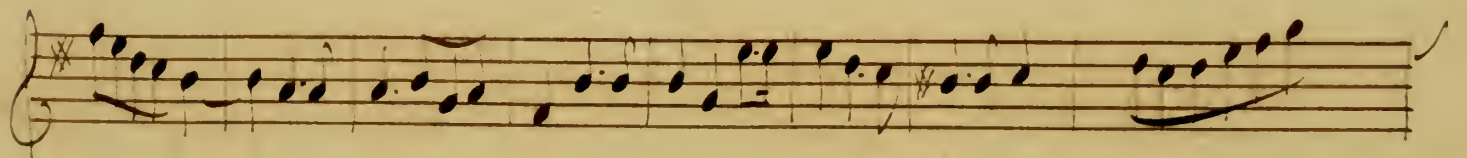
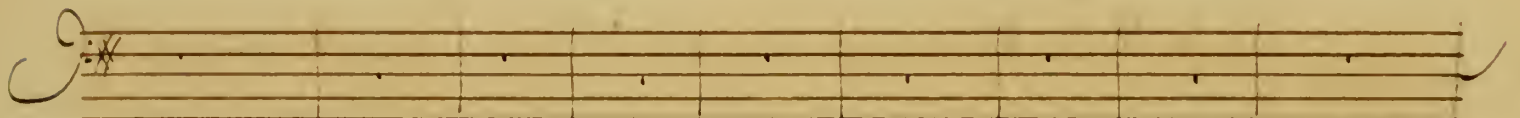
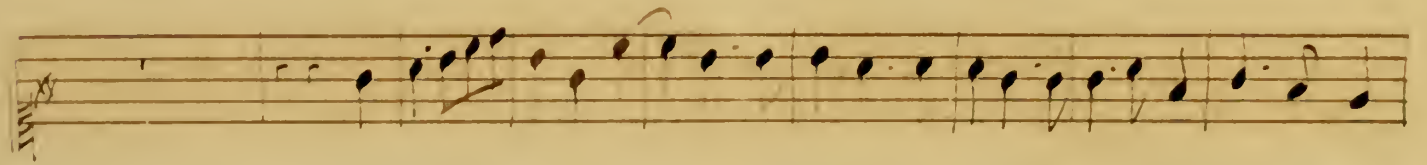
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Rauvini<sup>1</sup>

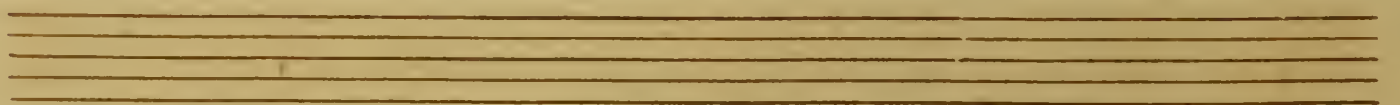
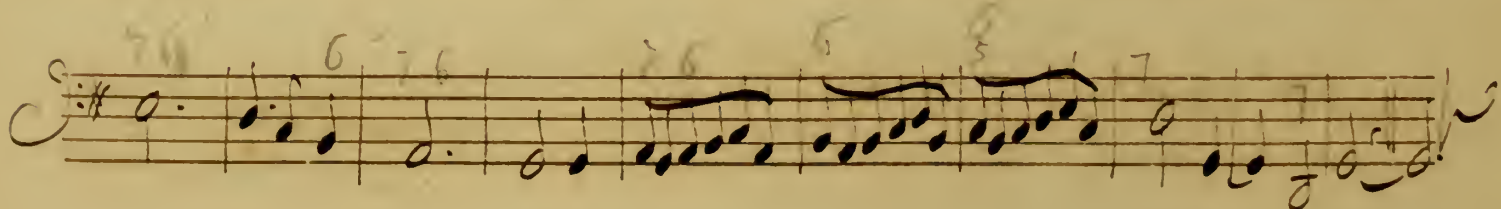
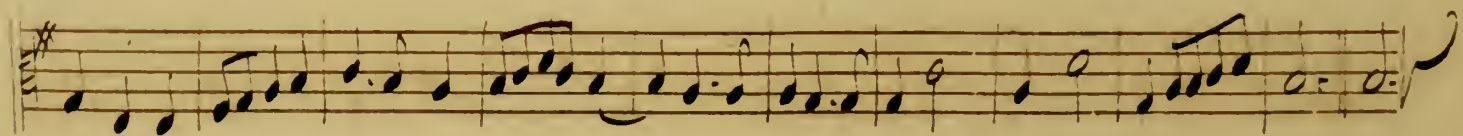
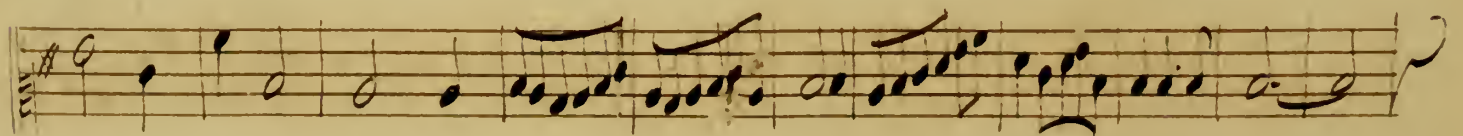
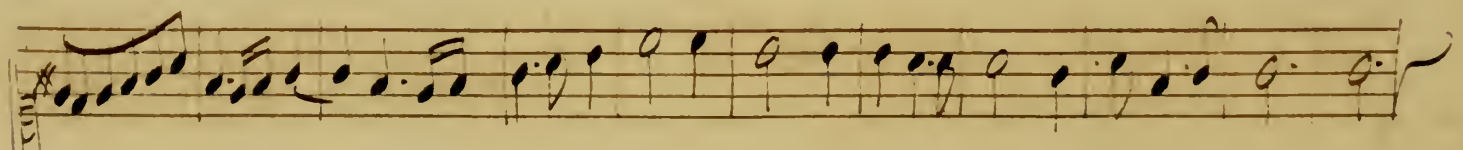
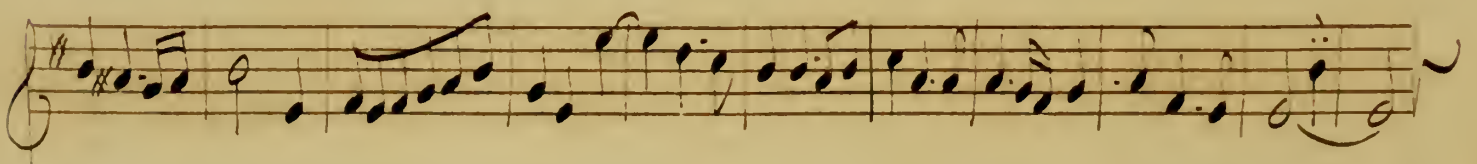
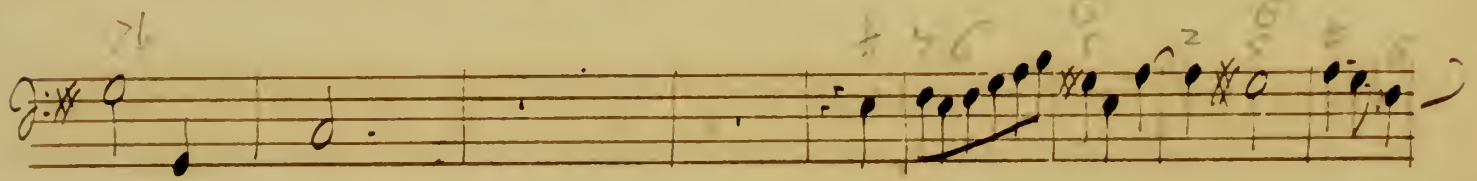
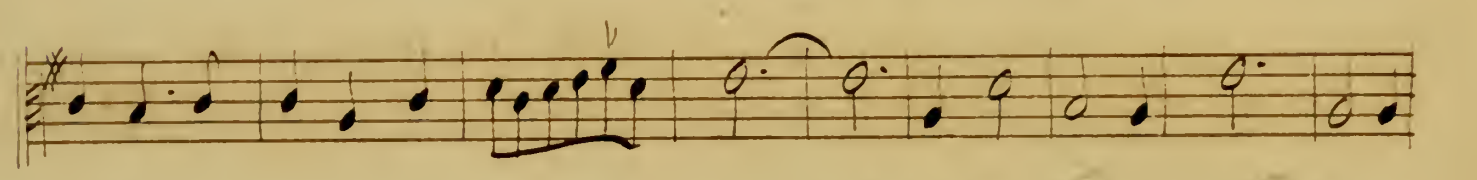
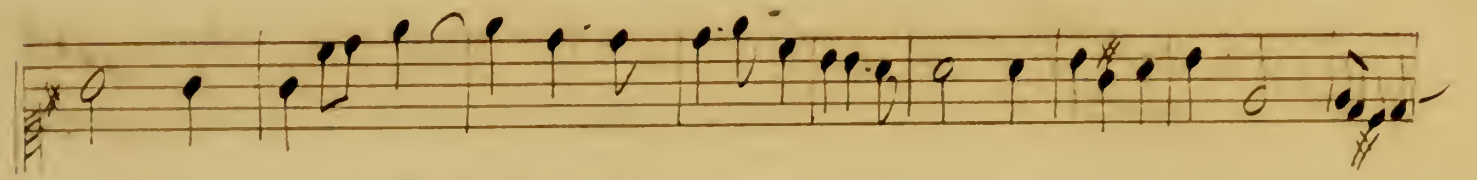
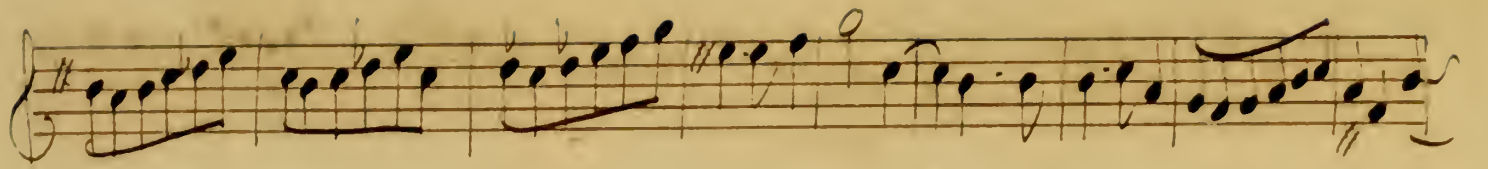
# Adinus & Hermione.

*Ouverture.*











*Pâques*

*Médisse. Hâtez vous hâtez vous. Pâques accou*

*rez accourez. Nos*

*La voix des oiseaux nous appelle*

*champs sont éclairés. Tout brille de té*

*Nos oiseaux sont dorés*

*dat de la clarté nouvel - les.*

*Mille fleurs naissent dans nos*

que l'astre qui nous luit, que l'astre qui nous luit

que l'astre qui nous luit, que l'astre qui nous luit

rend la Nature belle, ne perdons pas un seul mo-

rend la Nature. Belle ne perdons pas un seul mo-

ment ne perdons pas un seul moment un seul moment d'en jouir si

ment ne perdons pas un seul moment un seul moment d'en jouir si

doux et si charmant, ne perdons pas un seul moment ne perdons

doux et si charmant ne perdons pas un seul moment ne perdons

pas Un seul moment d'un jour si doux, et si charmant ne,

pas Un seul moment d'un jour si doux, et si charmant ne,

7 6 7 4 5 7 6

This system contains three staves of handwritten musical notation. 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 staff. The middle staff is a vocal line in G major, also starting with a treble clef and a key signature of one sharp. The bottom staff is a bass line in G major, starting with a bass clef and a key signature of one sharp. It includes figured bass notation: 7 6, 7, 4 4, 7 6. Below the staves are four empty staves.

perdons pas Un seul moment d'un jour si doux et si char-

perdons pas Un seul moment d'un jour si doux et si char-

7 6 7 6 7 6 7 6

This system contains three staves of handwritten musical notation. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. The lyrics are written below the staff. The middle staff is a vocal line in G major, also starting with a treble clef and a key signature of one sharp. The bottom staff is a bass line in G major, starting with a bass clef and a key signature of one sharp. It includes figured bass notation: 7 6, 7 6, 7 6, 7 6. Below the staves are eight empty staves.

*pau.*  
Ne pardons pas un seul moment, Ne pardons pas un seul mo-

*ment.*  
Ne pardons pas un seul moment, Ne pardons pas un seul mo-

Ne pardons pas un seul moment, Ne pardons pas un seul mo-

Ne pardons pas un seul moment, Ne pardons pas un seul mo-

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

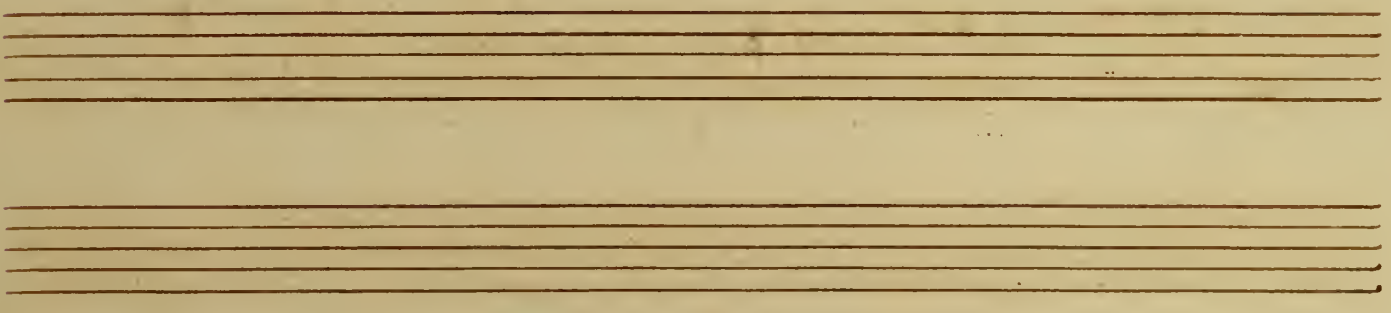
Musical staff with notes and rests.

Musical staff with notes and rests.

Empty musical staff.

ment d'un jour si doux et si Charmant, ne perdons pas l'n seul mo-  
ment d'un jour si doux et si Charmant ne perdons pas Vn seul mo-  
ment d'un jour si doux et si Charmant, ne perdons pas un seul mo-  
ment d'un jour si doux et si Charmant, ne perdons pas un seul mo-

The musical score consists of seven systems of staves. The first system contains a vocal line with lyrics and a piano accompaniment. The following systems contain instrumental parts for the piano. The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and bar lines. There are some handwritten markings above the bottom staff, including a sharp sign and the number '6'.



ment d'un jour si doux et si charmant! Ne perdons pas un seul mo-  
ment d'un jour si doux et si charmant, Ne perdons pas un seul mo-  
ment d'un jour si doux et si charmant, Ne perdons pas un seul mo-  
ment d'un jour si doux et si charmant, Ne perdons pas un seul mo-  
ment d'un jour si doux et si charmant, Ne perdons pas un seul mo-  
ment d'un jour si doux et si charmant, Ne perdons pas un seul mo-  
ment d'un jour si doux et si charmant, Ne perdons pas un seul mo-

The image shows a page of handwritten musical notation. It consists of ten staves of music. The first four staves have lyrics written below them in French. The lyrics are: "ment d'un jour si doux et si charmant! Ne perdons pas un seul mo-", "ment d'un jour si doux et si charmant, Ne perdons pas un seul mo-", "ment d'un jour si doux et si charmant, Ne perdons pas un seul mo-", and "ment d'un jour si doux et si charmant, Ne perdons pas un seul mo-". The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The bottom of the page features four empty staves.

ment d'un jour si doux et si charmant, d'un jour si doux et si char-

ment d'un jour si doux et si charmant d'un jour si doux et si char-

ment d'un jour si doux et si charmant d'un jour si doux et si char-

ment d'un jour si doux et si charmant d'un jour si doux et si char-

nant Admiration, Admiration, Admiration l'astre qui nous l-

nant Admiration, Admiration, Admiration l'astre qui nous l-

nant Admiration, Admiration, Admiration l'astre qui nous l-

nant Admiration, Admiration, Admiration l'astre qui nous l-

nant Admiration, Admiration, Admiration l'astre qui nous l-

nant Admiration, Admiration, Admiration l'astre qui nous l-

nant Admiration, Admiration, Admiration l'astre qui nous l-

nant Admiration, Admiration, Admiration l'astre qui nous l-

nant Admiration, Admiration, Admiration l'astre qui nous l-

nant Admiration, Admiration, Admiration l'astre qui nous l-

nant Admiration, Admiration, Admiration l'astre qui nous l-





claire l'astre qui nous éclaire Chantons Chantons la



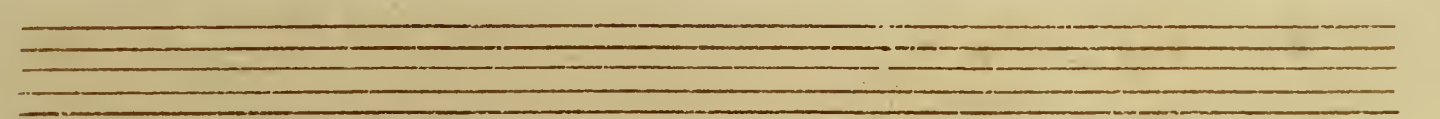
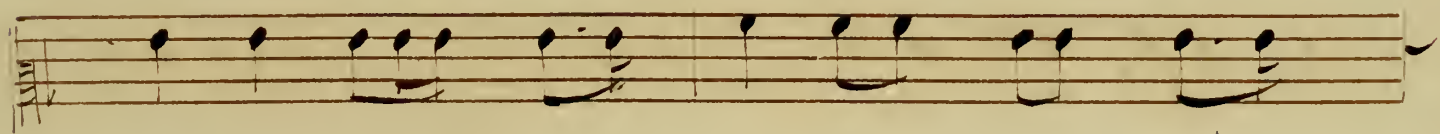
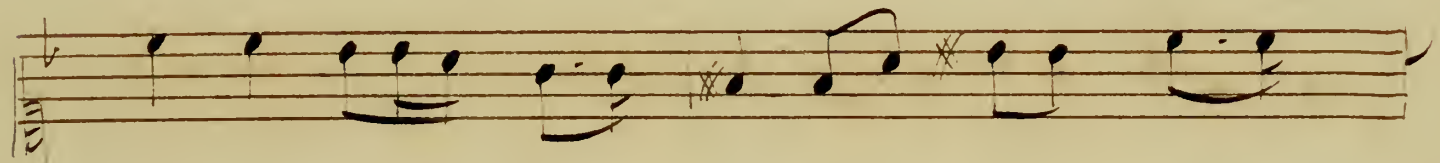
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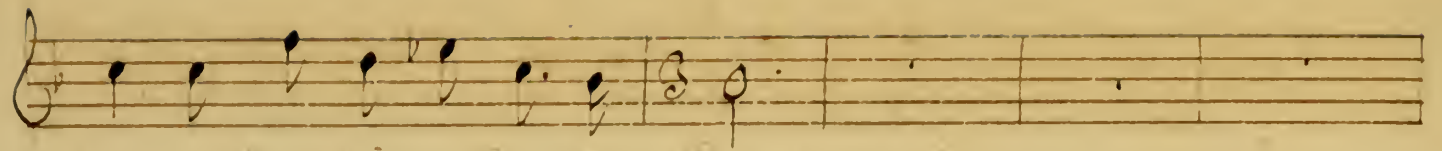


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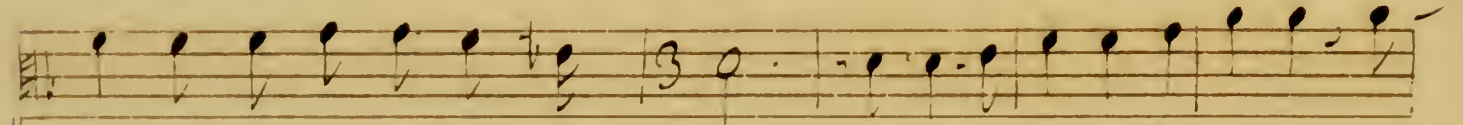
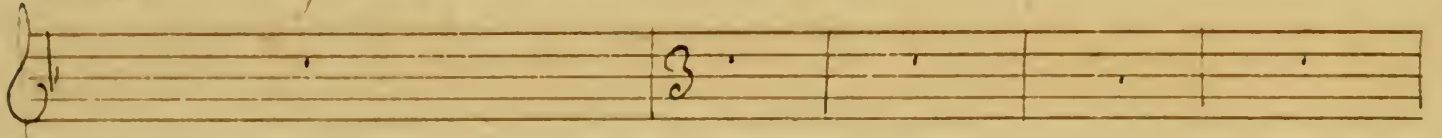


claire l'astre qui nous éclaire Chantons Chantons la

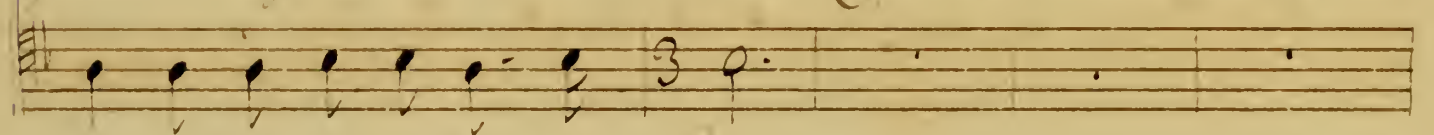




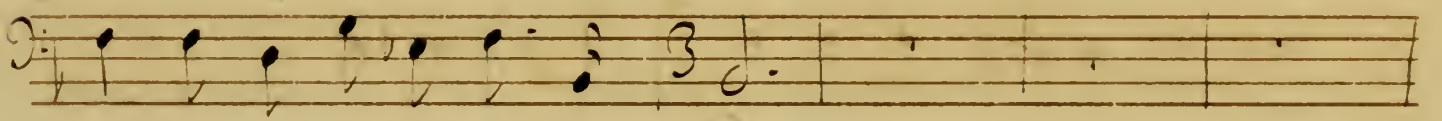
*gloire la gloire de son Cour*



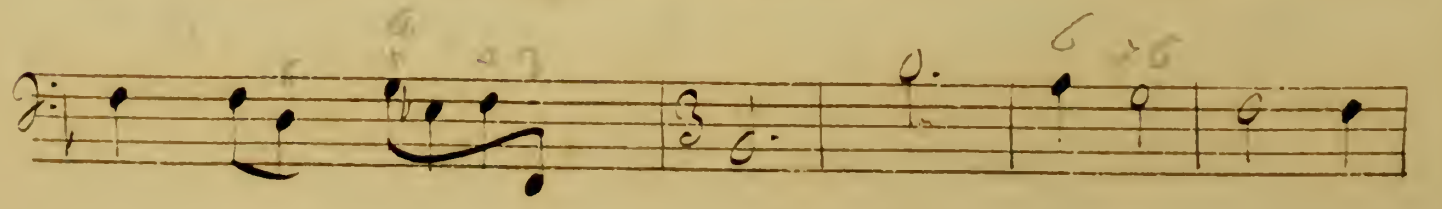
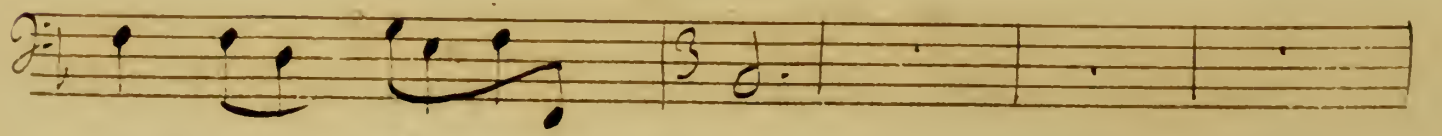
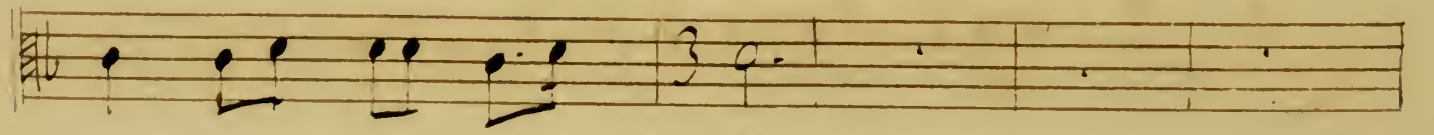
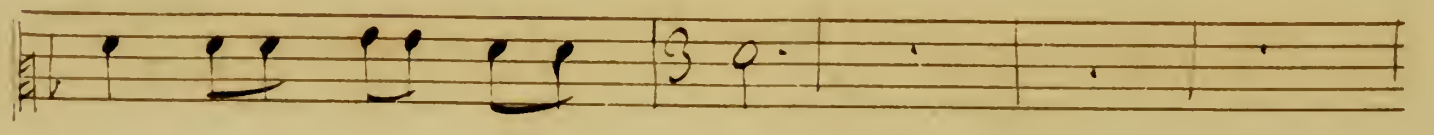
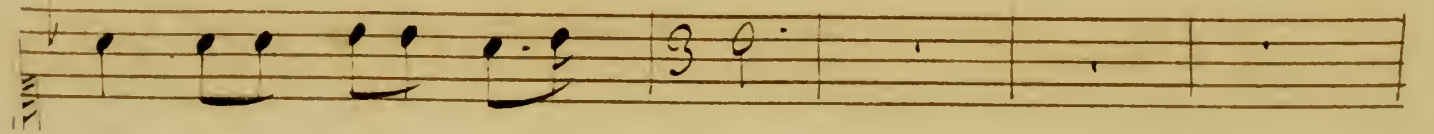
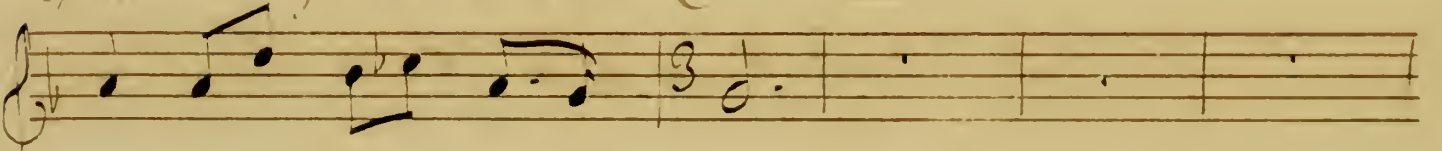
*gloire la gloire de son Cour. Qu'on se rende compte de*

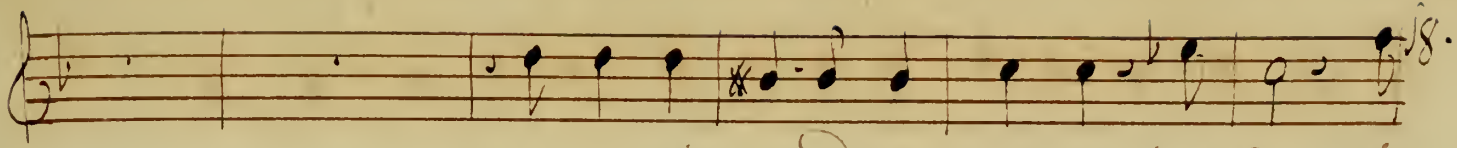


*gloire la gloire de son Cour*

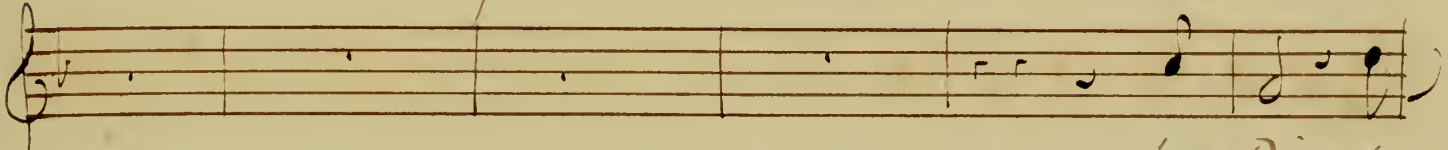


*gloire la gloire de son Cour*





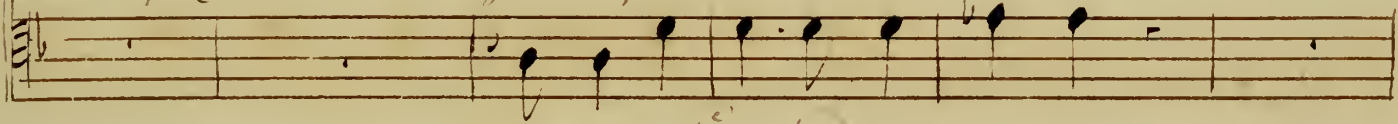
que tout le monde-reuere, le Dieu le



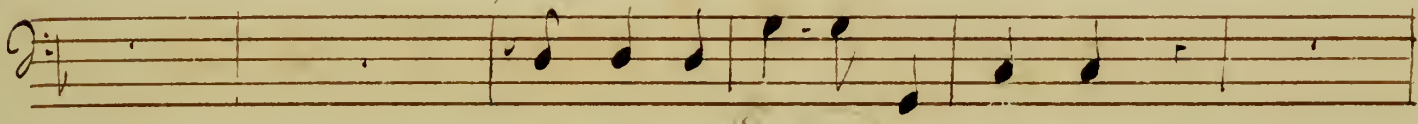
le Dieu le



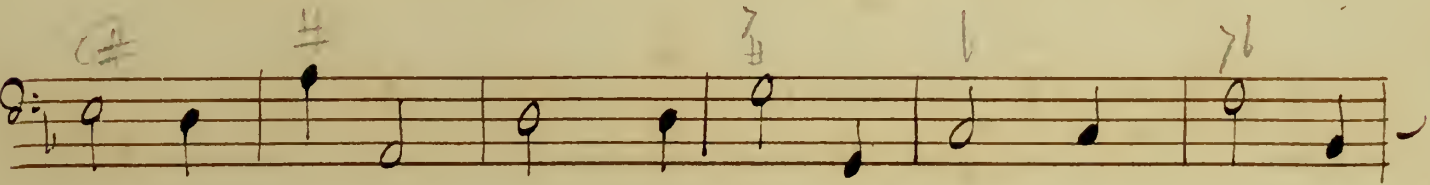
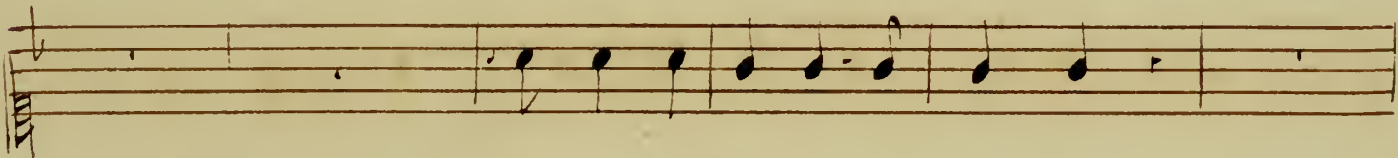
Dieu qui fait nos beaux jours, que tout le monde-reuere;



que tout le monde-reuere,

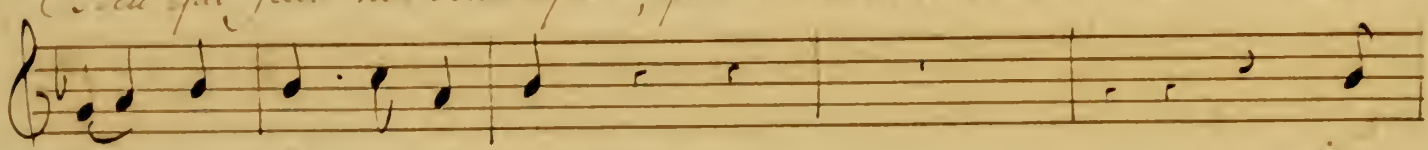


que tout le monde-reuere,





*Dieu qui fait nos beaux jours, que tout le monde salue*



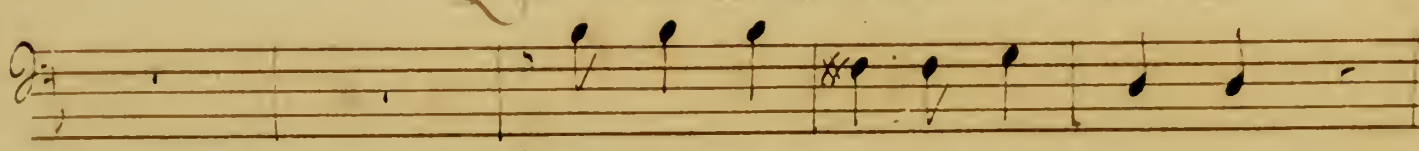
*Dieu qui fait nos beaux jours*



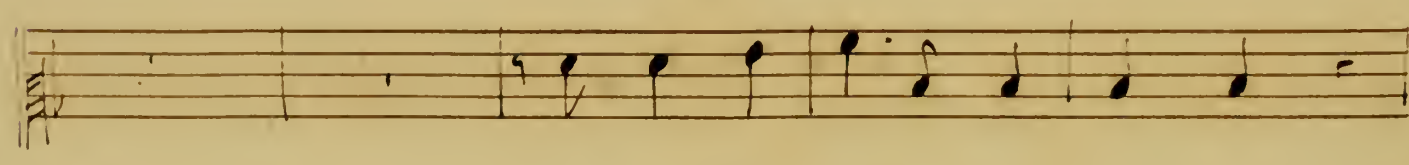
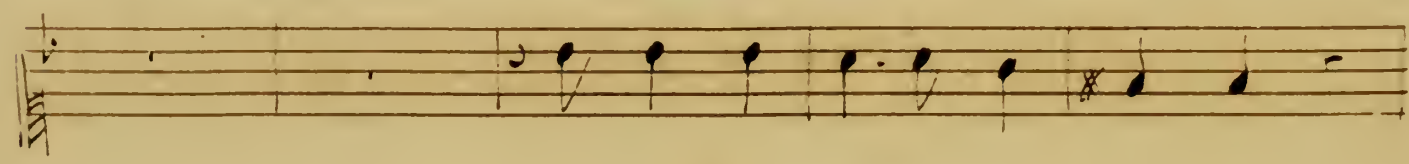
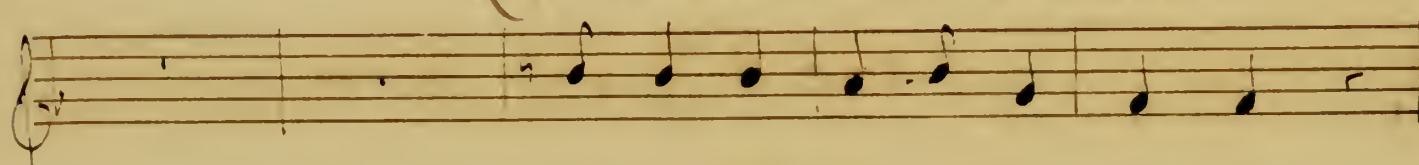
*Que tout le monde salue*

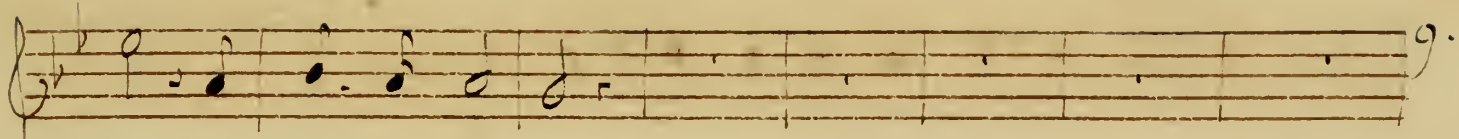


*Que tout le monde salue*



*Que tout le monde salue*

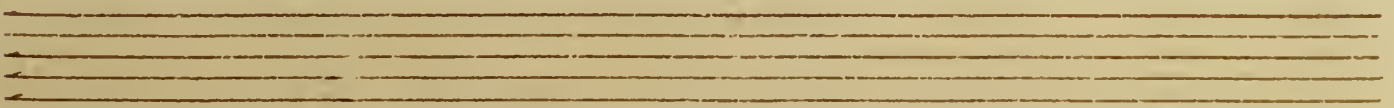
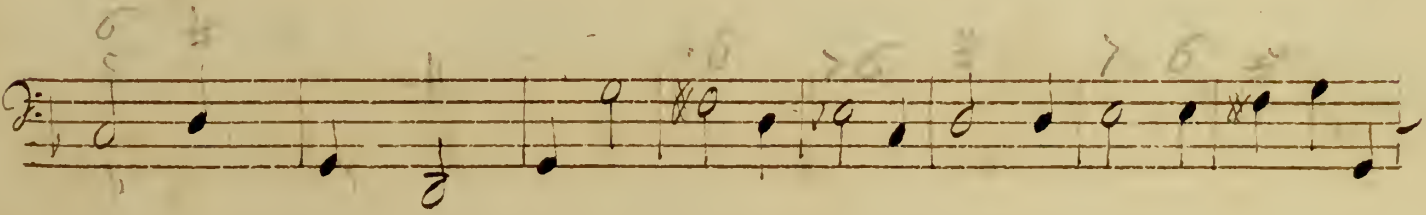
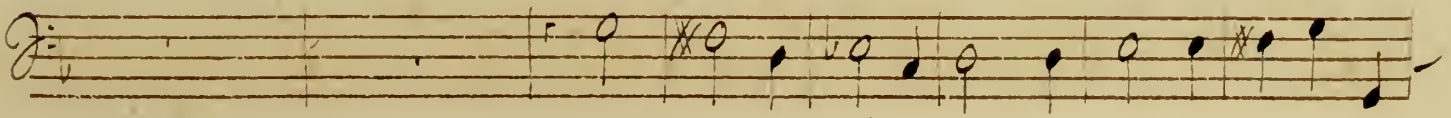
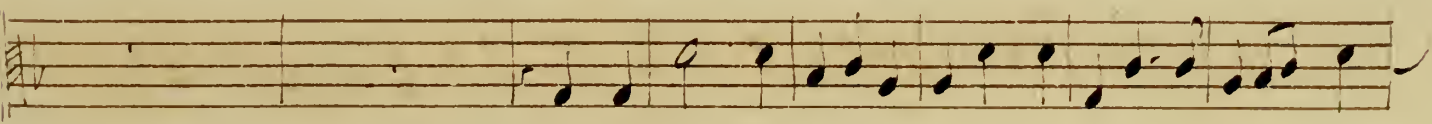
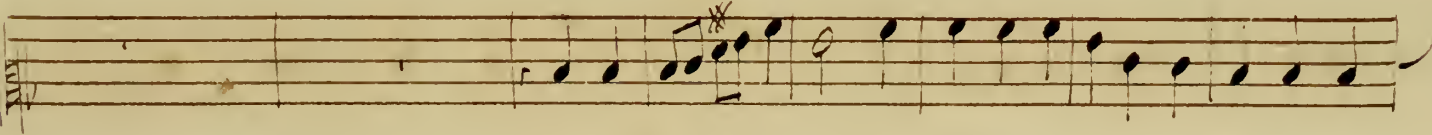
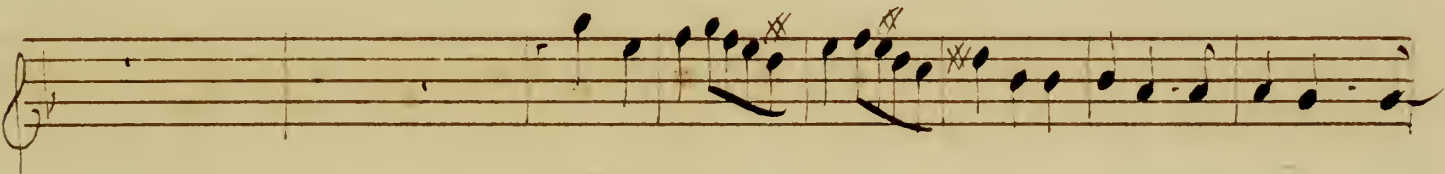
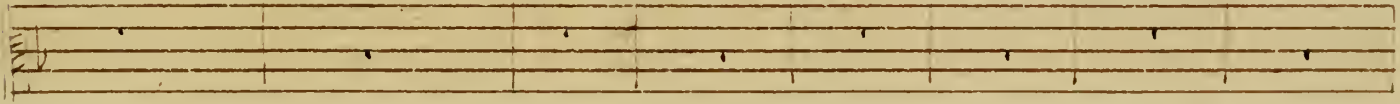




*Dieu qui fait nos beaux jours*



*Dieu qui fait nos beaux jours*



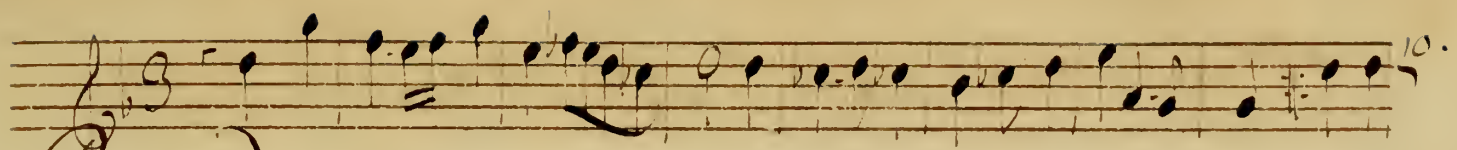
que tout le monde salue Le Dieu qui fait nos bonheurs

que tout le monde salue Le Dieu qui fait nos bonheurs

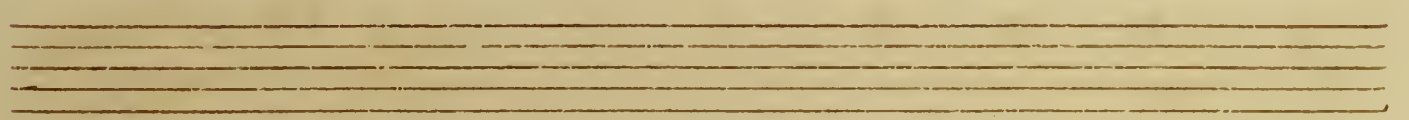
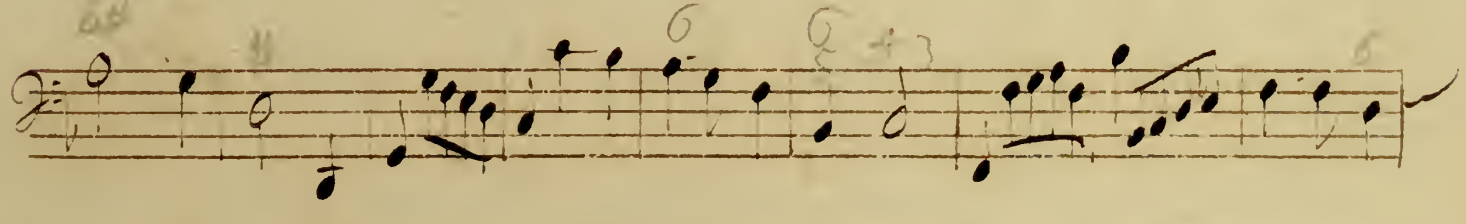
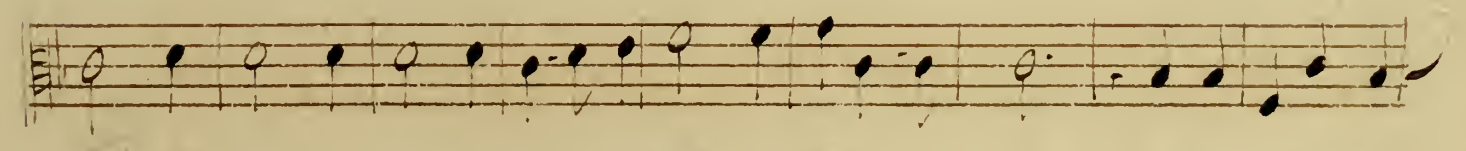
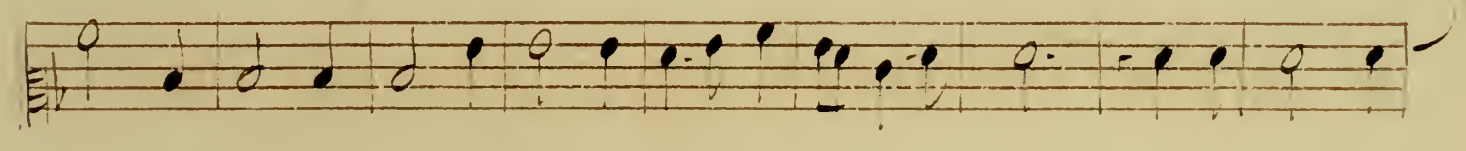
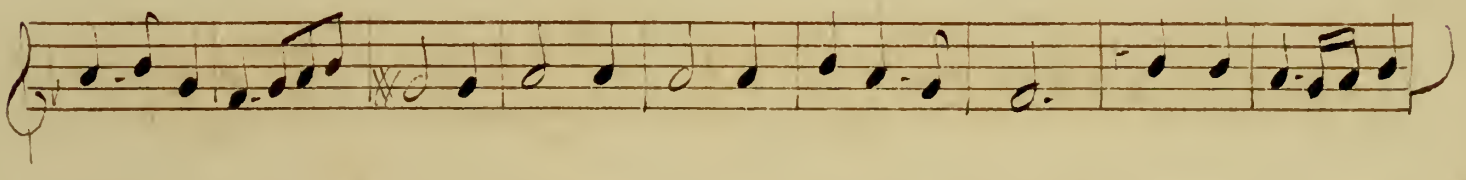
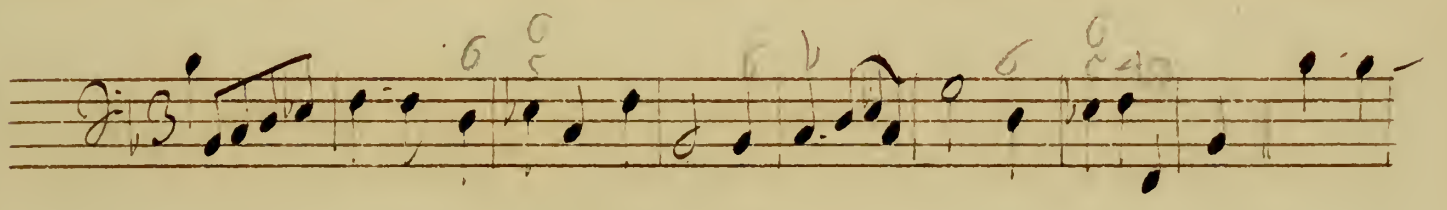
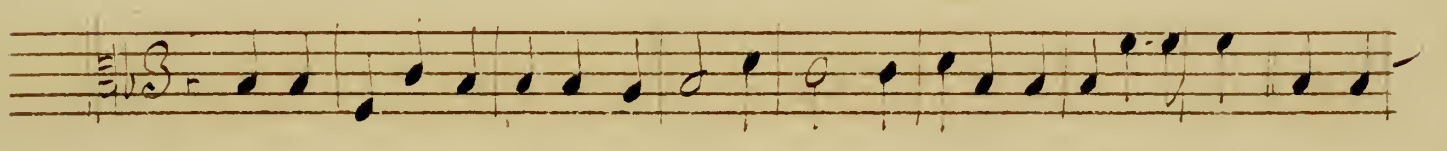
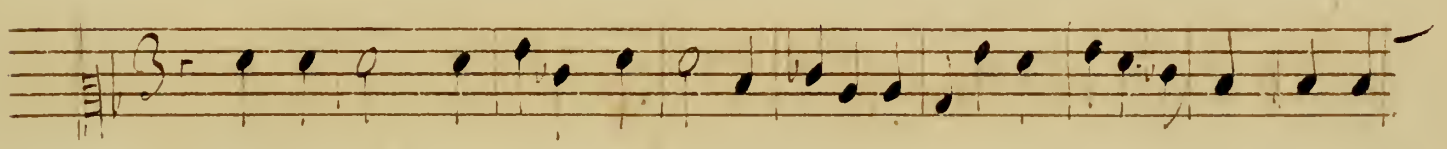
que tout le monde salue Le Dieu qui fait nos bonheurs

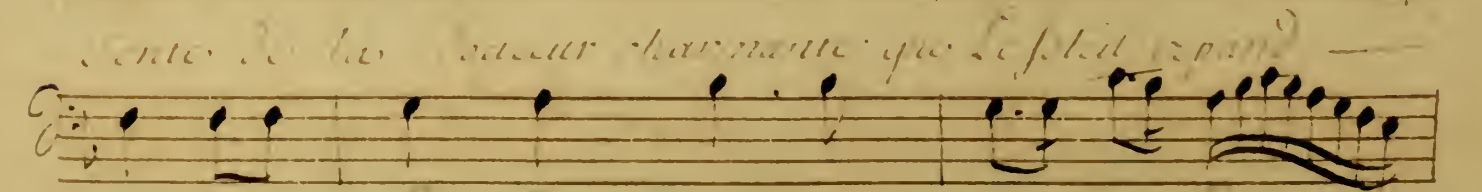
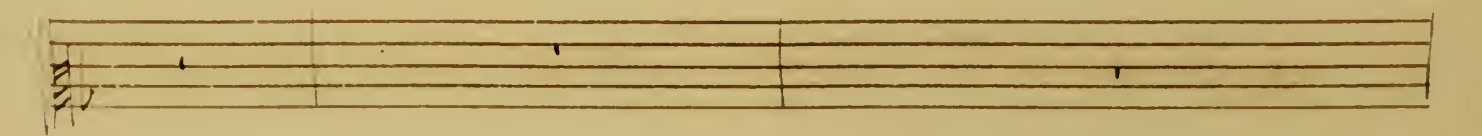
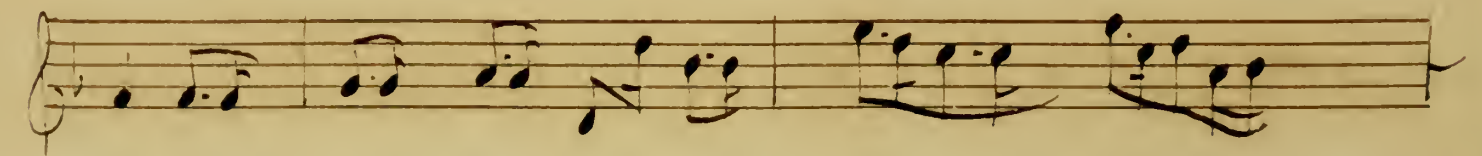
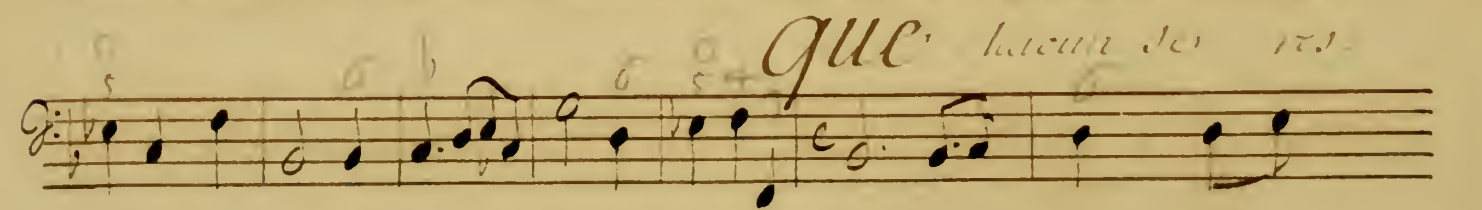
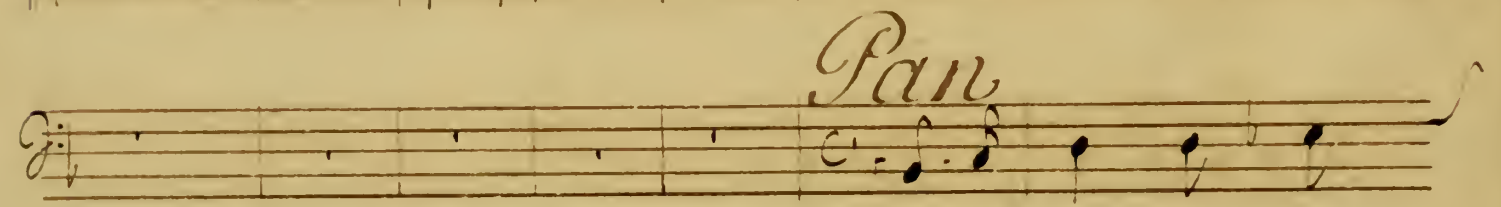
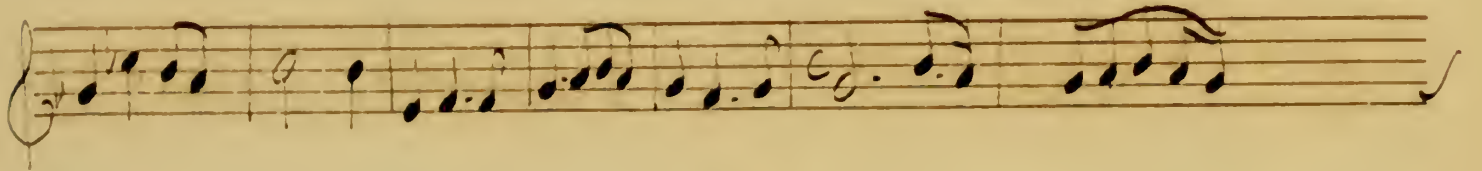
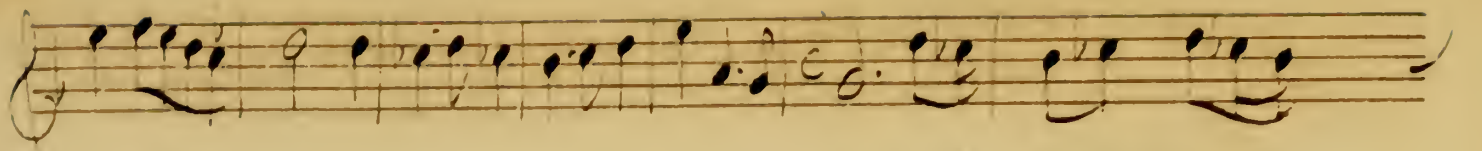
que tout le monde salue Le Dieu qui fait nos bonheurs

que tout le monde salue Le Dieu qui fait nos bonheurs

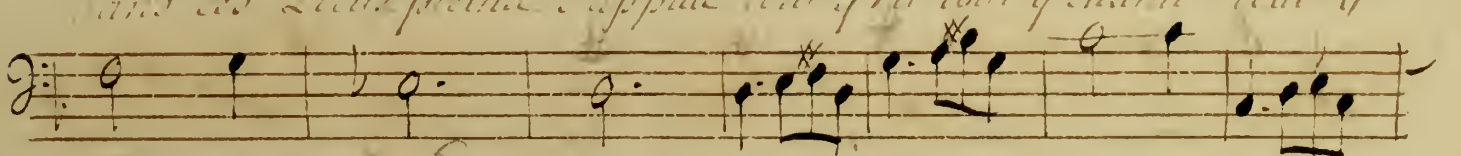
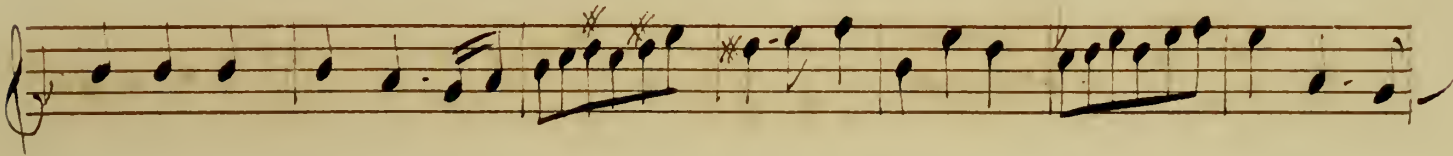
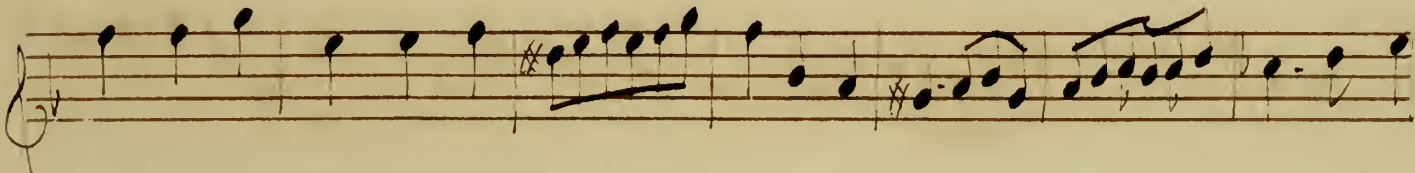
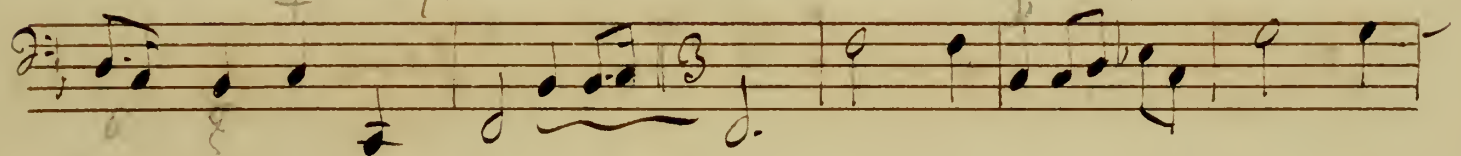
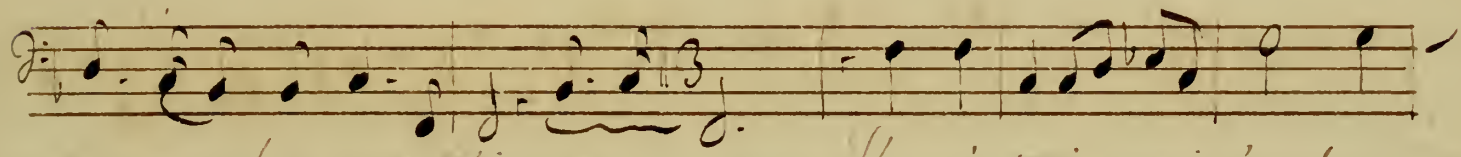
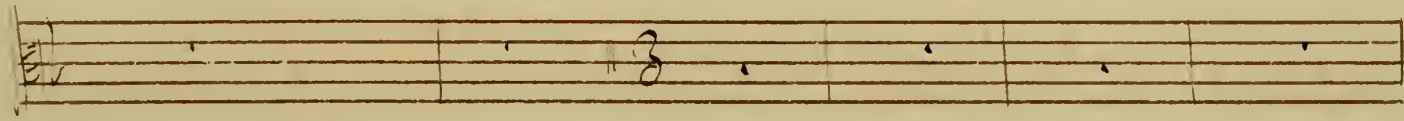
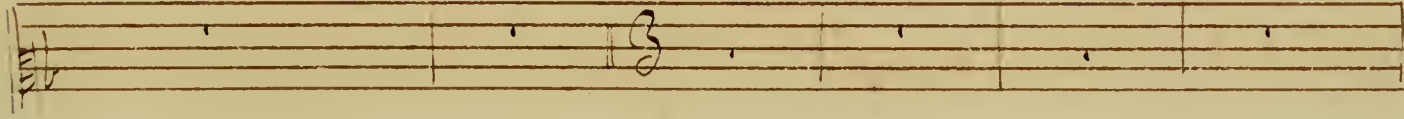
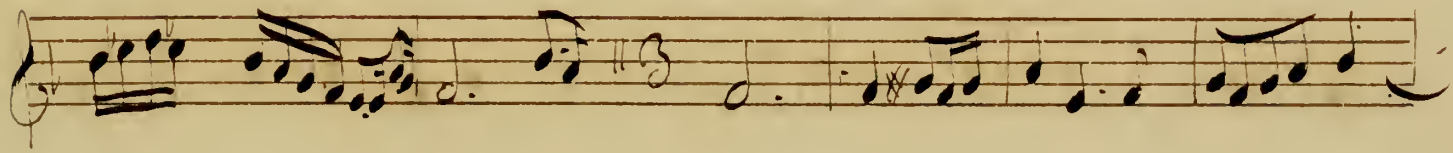
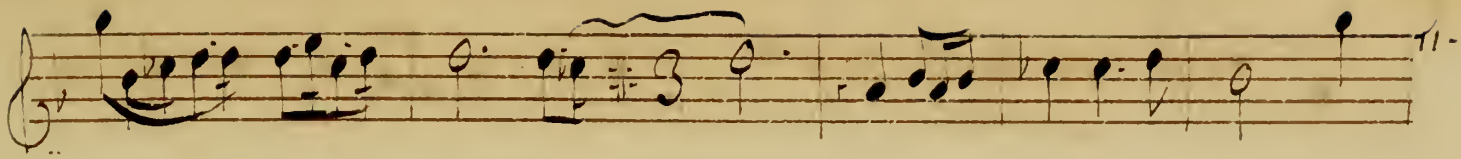


Rondeau.









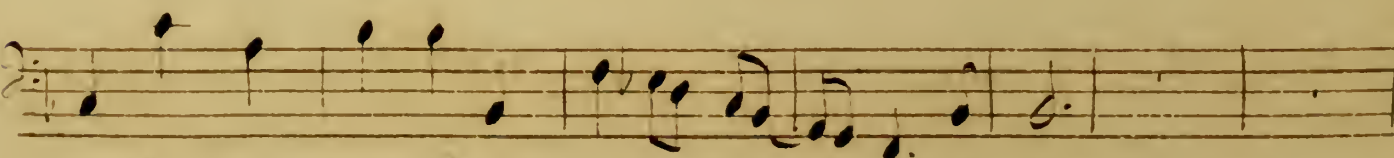
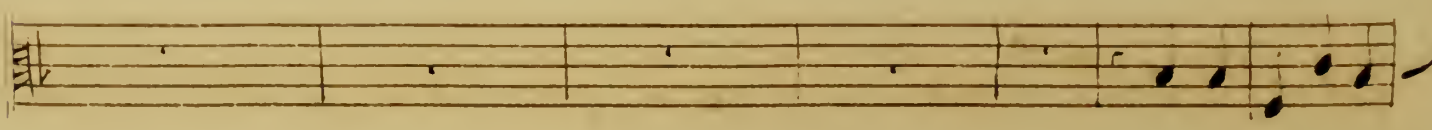
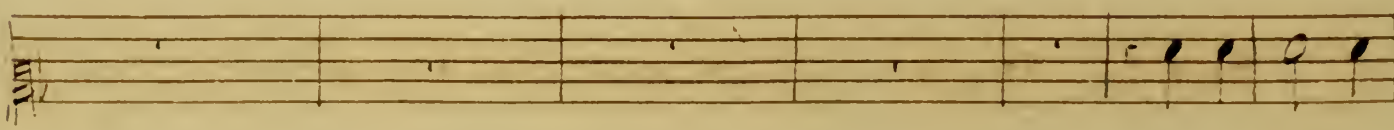
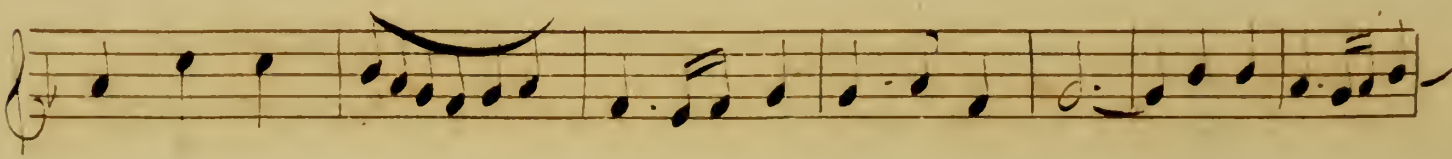
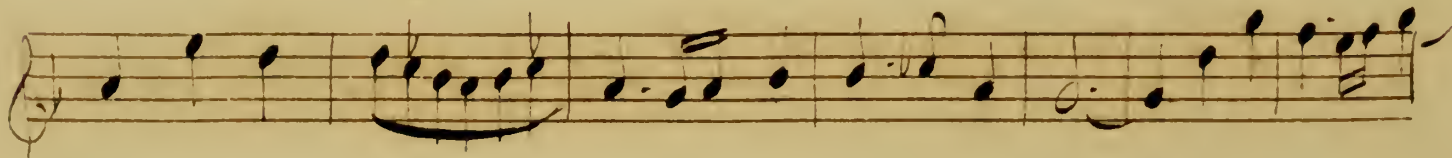
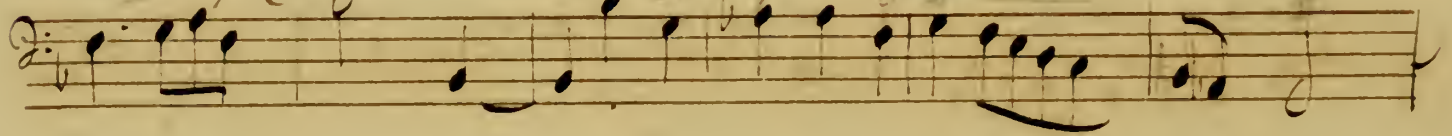
5 7 6

*sur ces heureux climats Il n'est rien qui n'enchant*

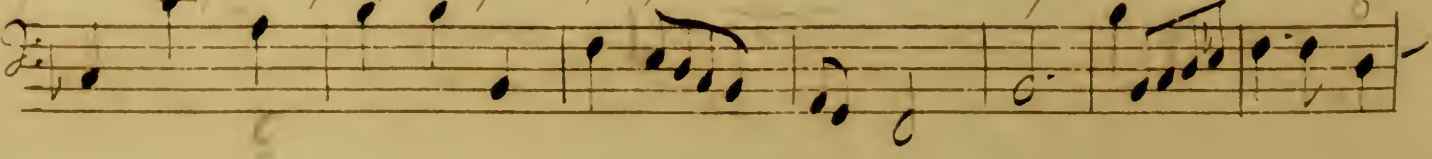
*Dans ces lieux pleins d'appas tout y rit tout y chante tout y*

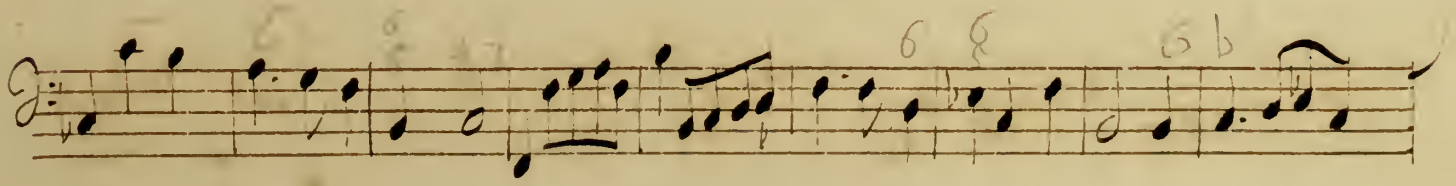
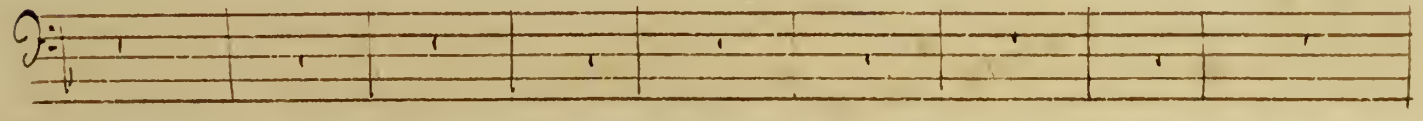
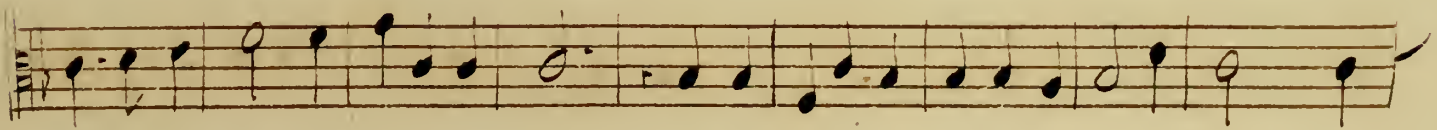
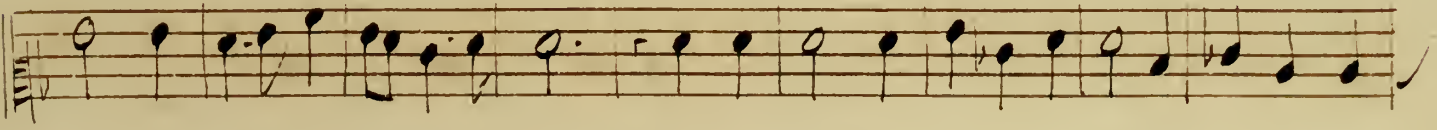
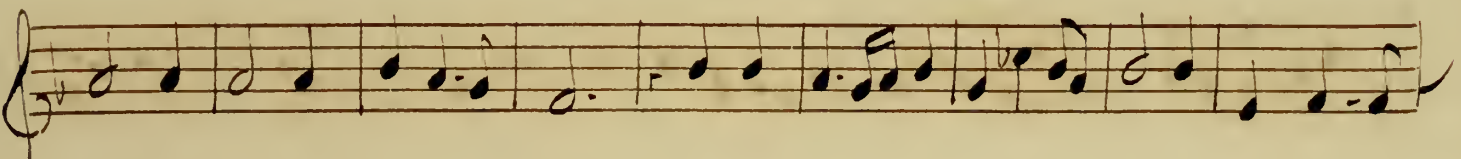
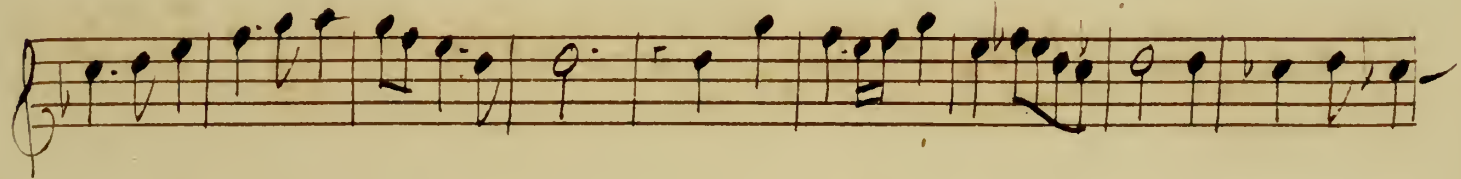
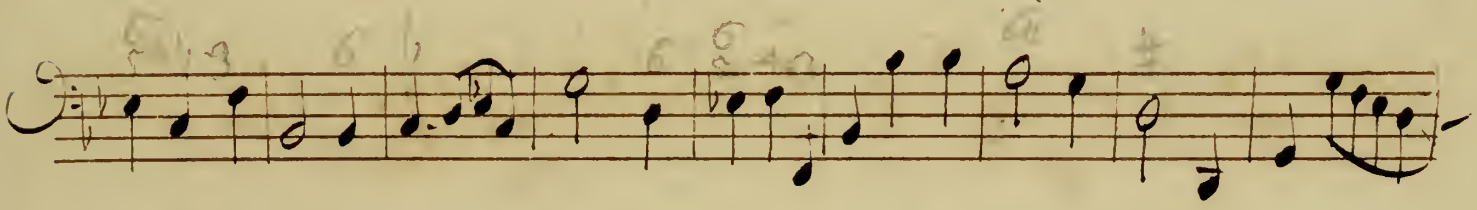
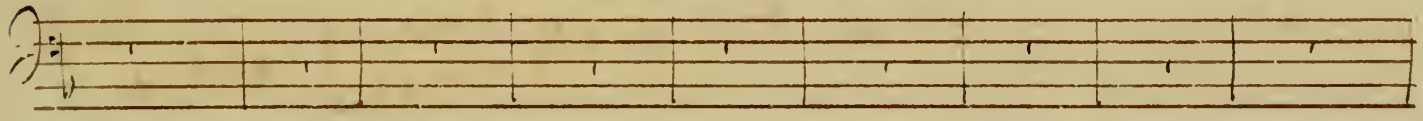
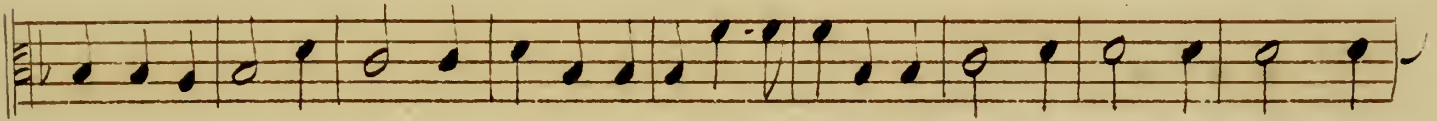
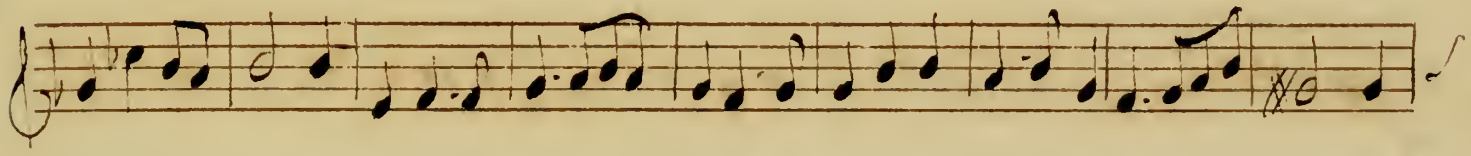
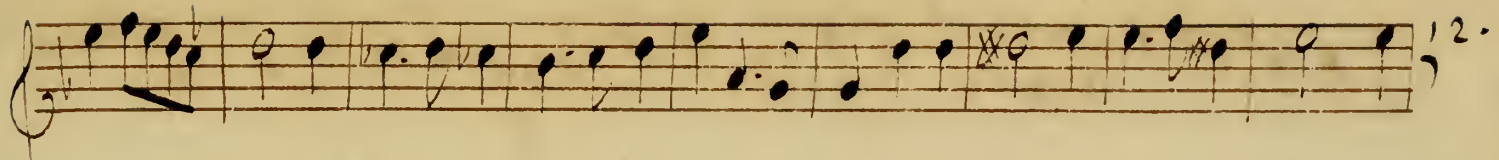


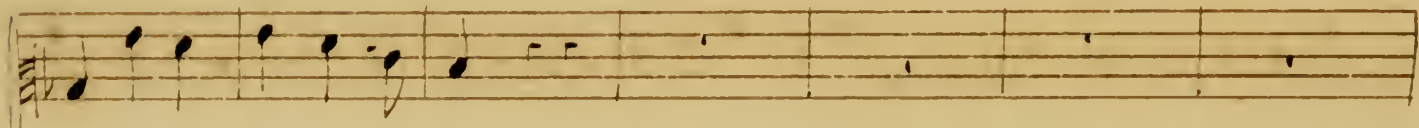
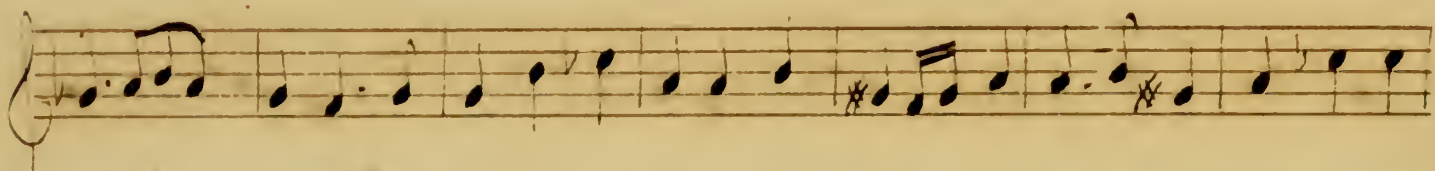
*est tout. Chantons Eh pourquoi et pourquoi ne serons nous*



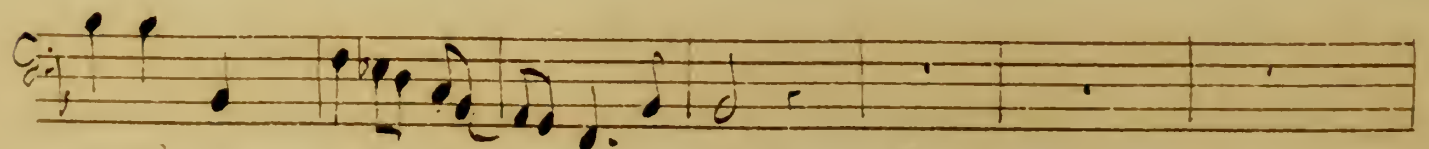
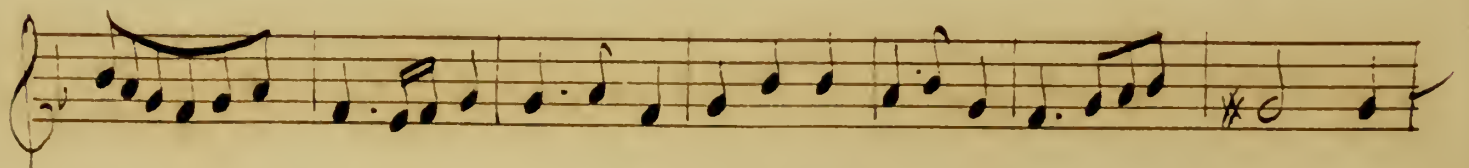
*pas Eh pourquoi et pourquoi ne serons nous pas ?*



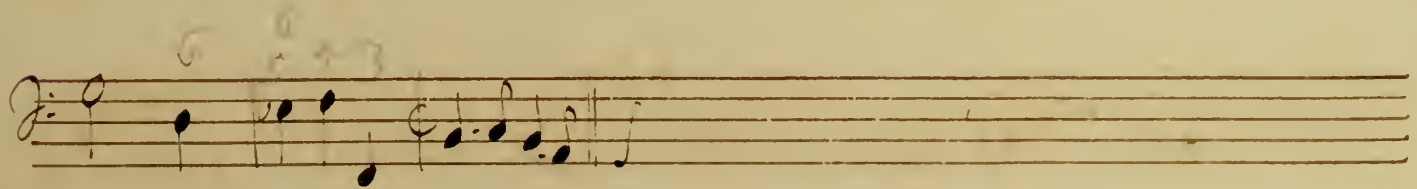
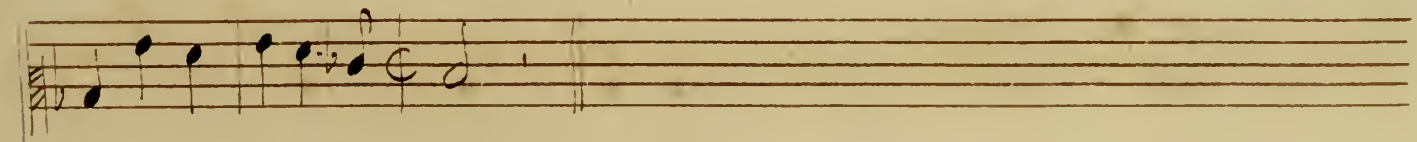
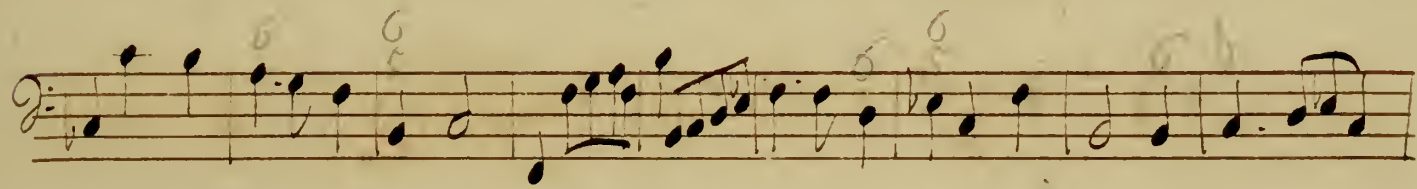
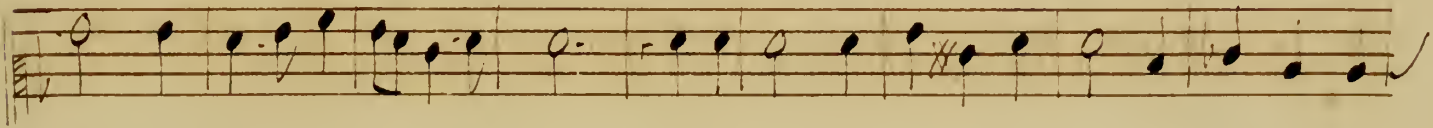
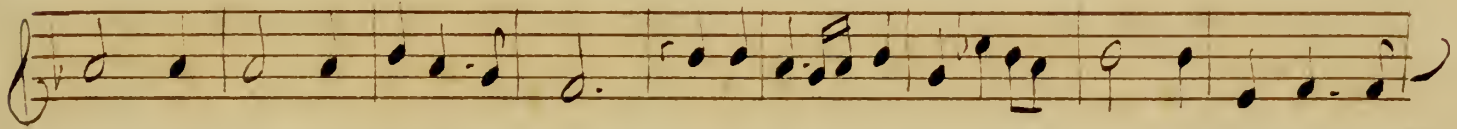
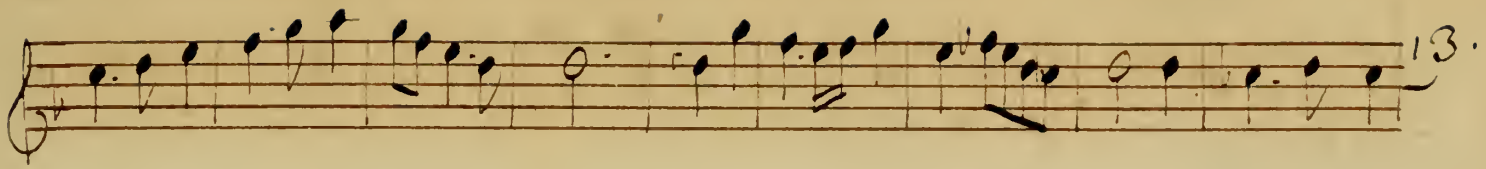




*Et pourquoy Et pourquoy ne riront pas et pour*

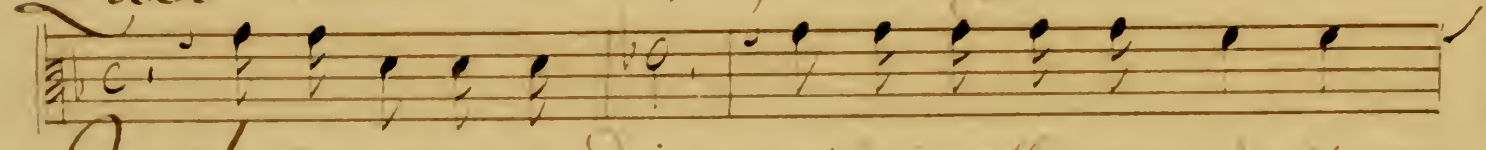


*quoy Et pourquoy ne riront pas*

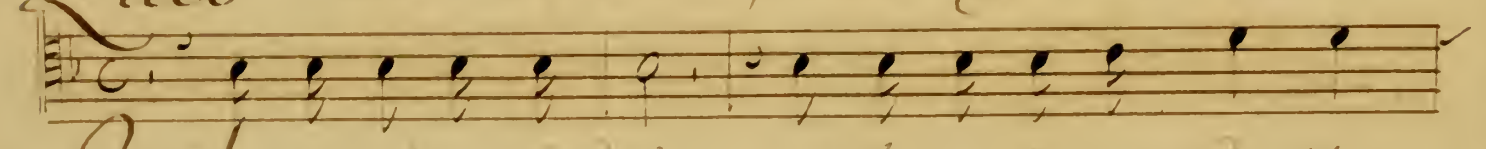




*Quel desordre soudain, quel bruit affreux redouble*



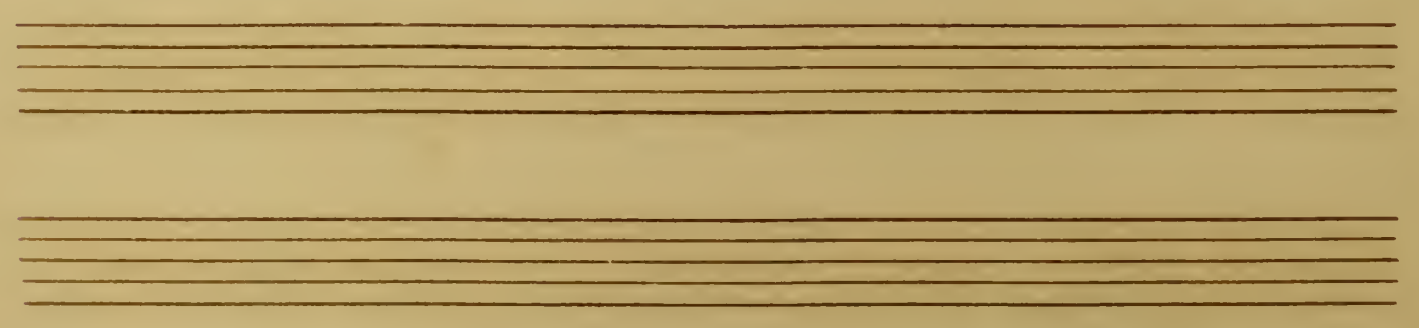
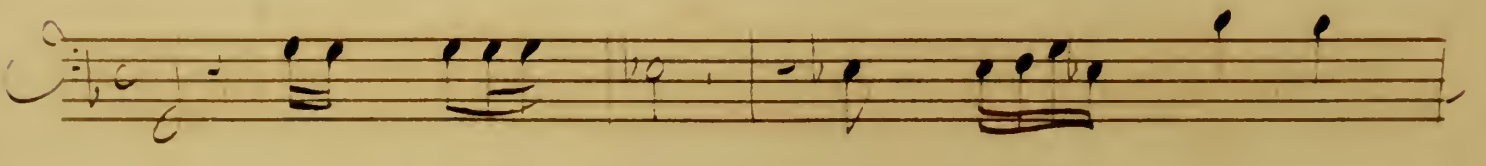
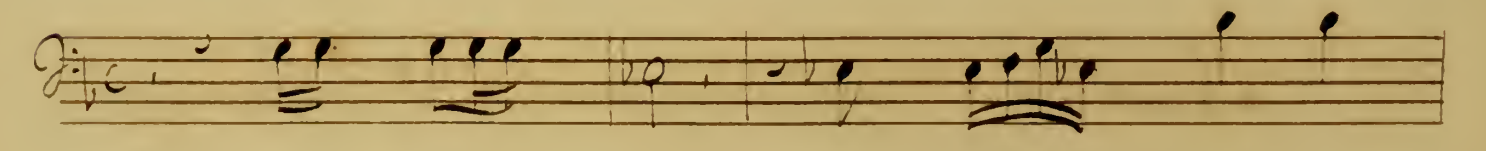
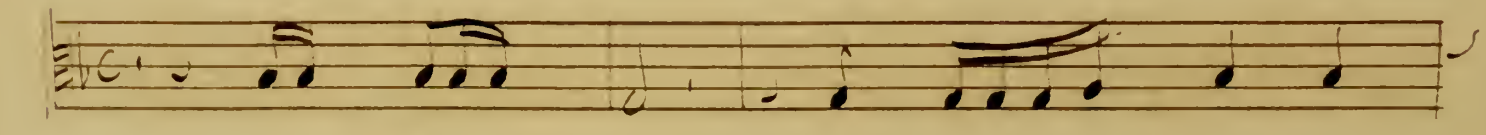
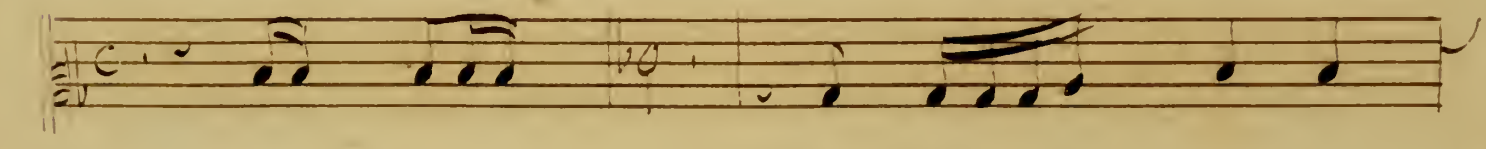
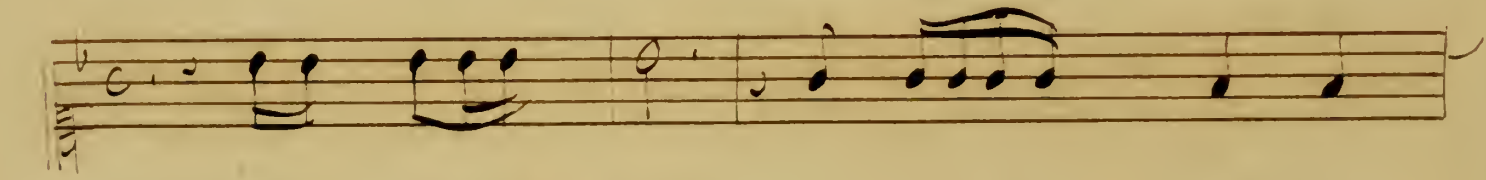
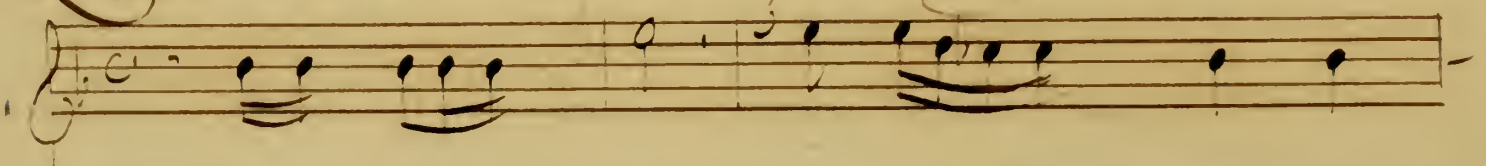
*Quel desordre soudain, quel bruit affreux redouble*

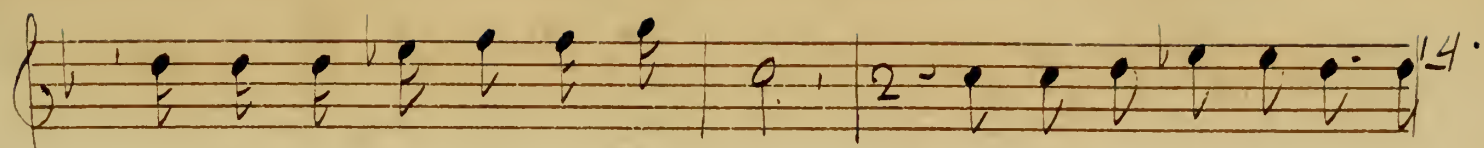


*Quel desordre soudain, quel bruit affreux redouble*



*Quel desordre soudain, quel bruit affreux redouble*





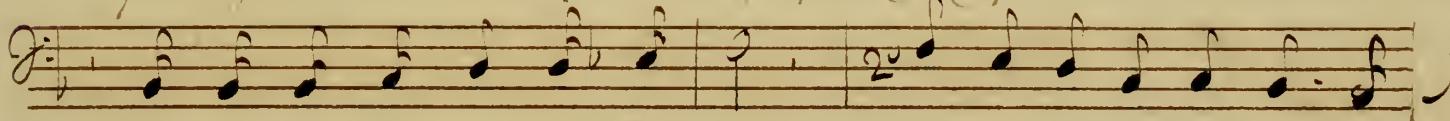
quel épouvantable fracas. quels souffres Souvent sous nos



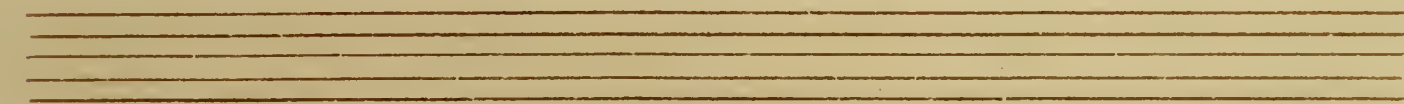
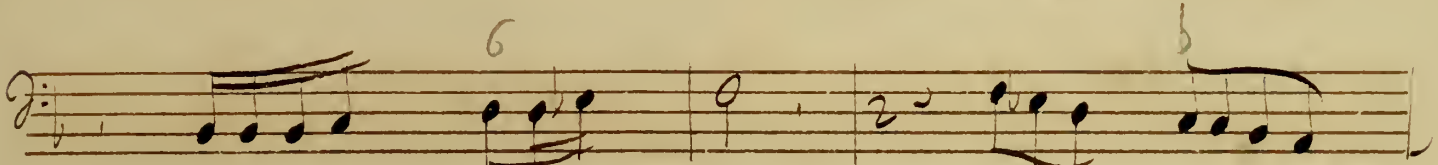
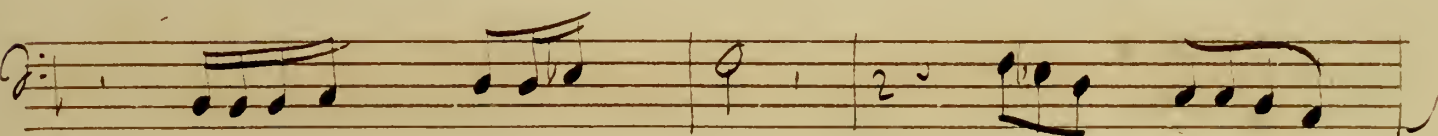
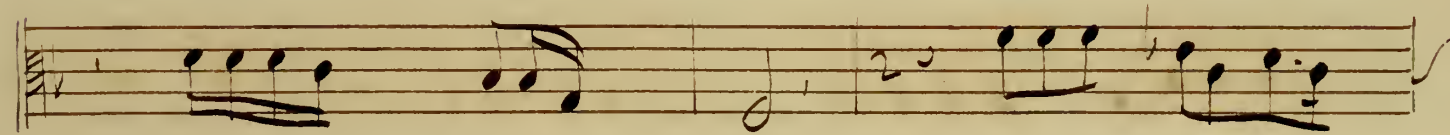
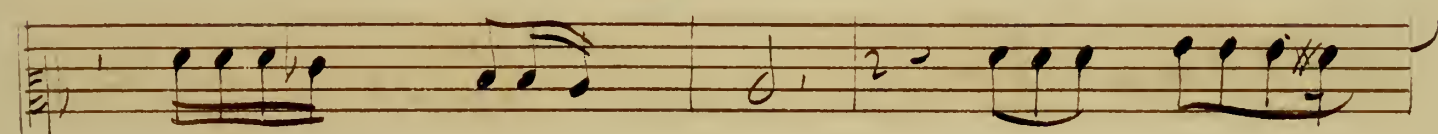
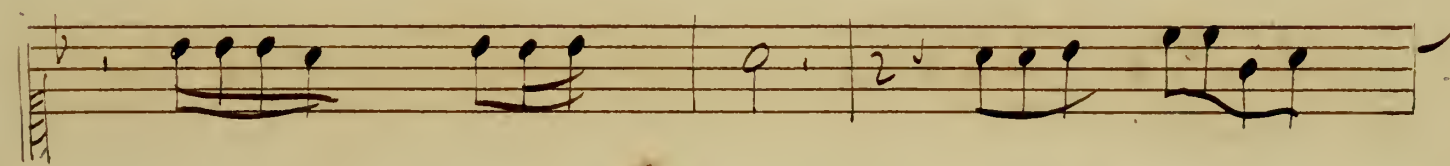
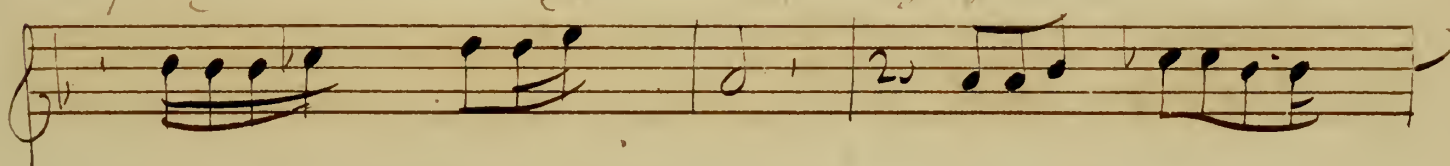
quel épouvantable fracas. quels souffres Souvent sous nos



quel épouvantable fracas. quels souffres Souvent sous nos



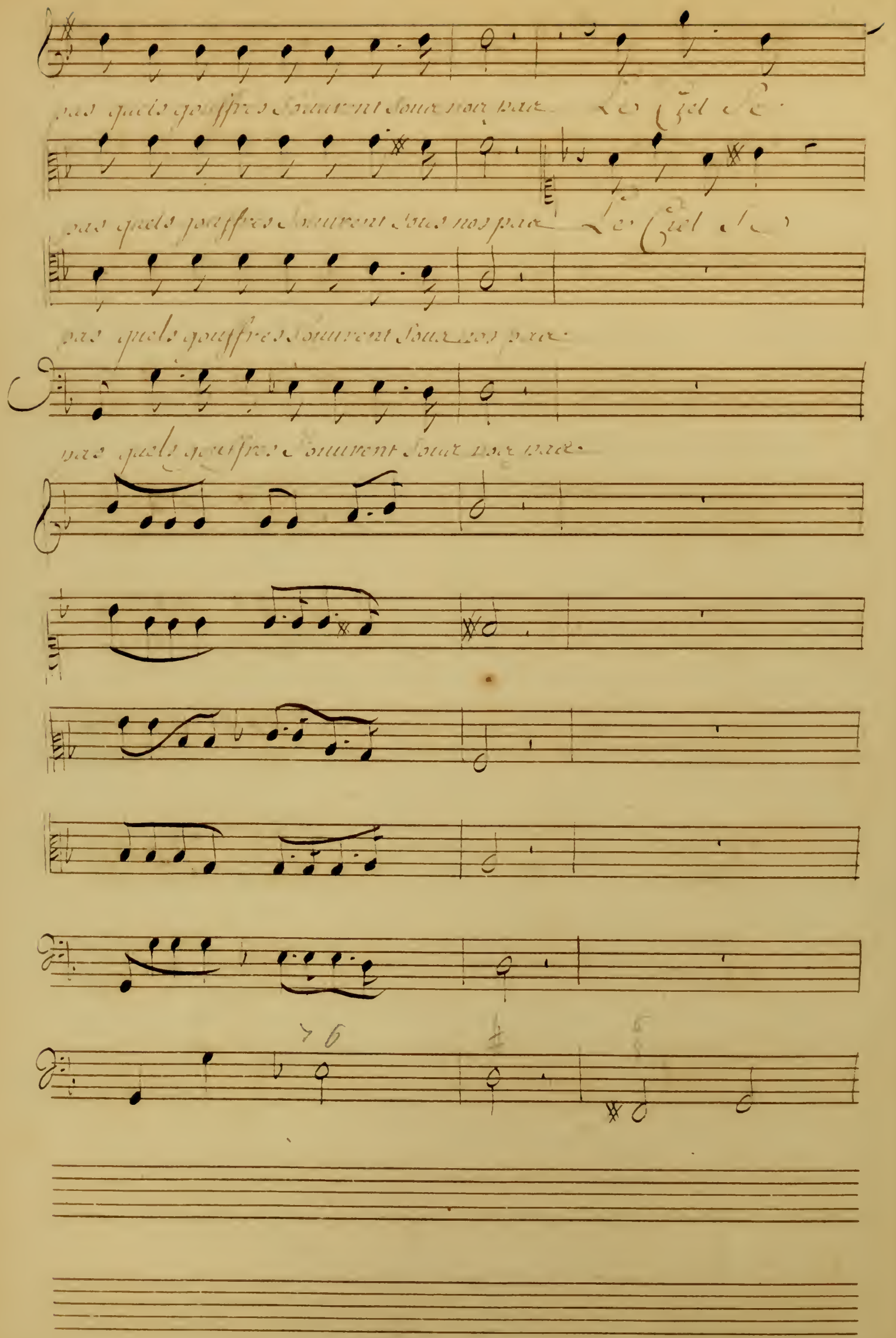
quel épouvantable fracas. quels souffres Souvent sous nos



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in French and appear to be a religious or liturgical text. The notation includes treble and bass clefs, notes, rests, and dynamic markings.

nas quels gressres souurent sous nos piee Le quel Le  
nas quels gressres souurent sous nos piee Le quel Le  
nas quels gressres souurent sous nos piee  
nas quels gressres souurent sous nos piee

76





trouble. Le Ciel se trouble. Le jour pâlit. Le Ciel se

le jour pâlit. Le Ciel se trouble. Le jour pâlit. Le Ciel se

Le jour pâlit. Le Ciel se

Le jour pâlit. Le Ciel se

Le jour pâlit. Le Ciel se

Le jour pâlit. Le Ciel se

Le jour pâlit. Le Ciel se

Le jour pâlit. Le Ciel se

Le jour pâlit. Le Ciel se

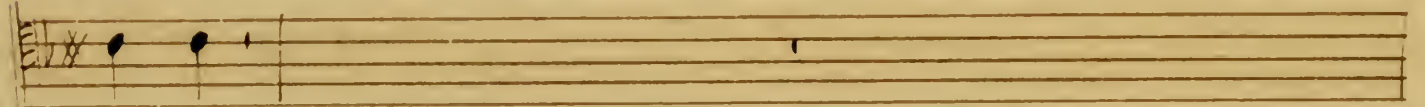
Le jour pâlit. Le Ciel se



*tr. uble.*



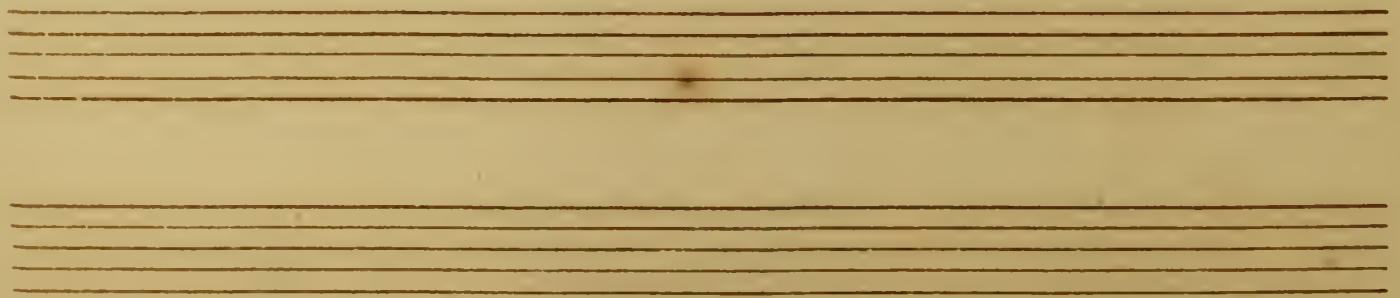
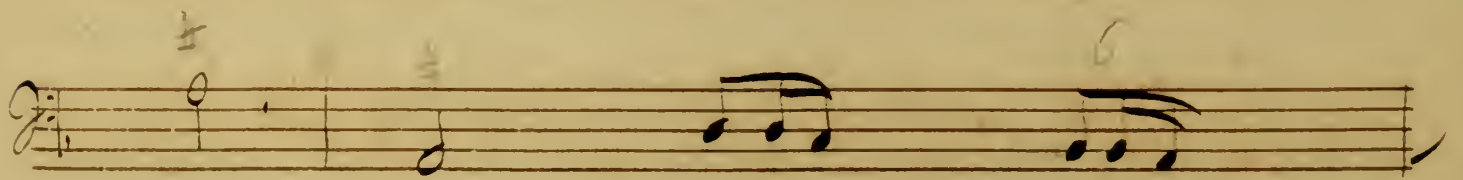
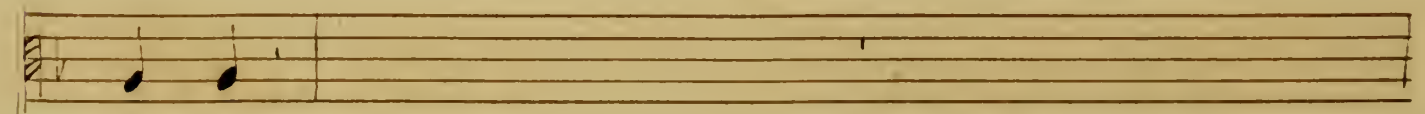
*tr. uble.*



*tr. uble.*



*tr. uble. La terre en repant tout l'espace en*

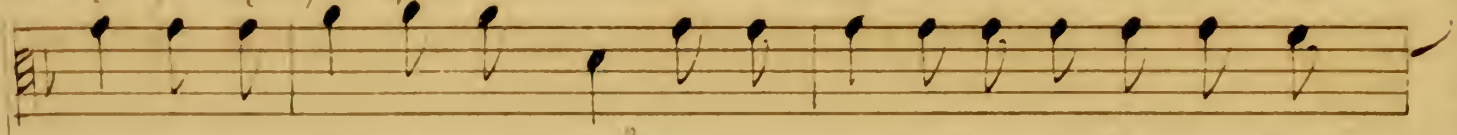


16.  
Fuyons Fuy-  
fuyons fuy-

aux la terre va venir tout L'enfer en courroux. fuyons fuy-



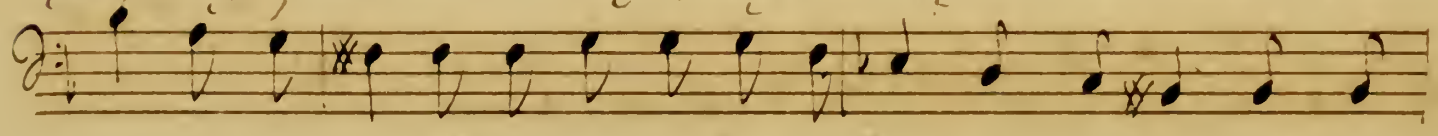
na, supere, supere, Saluons nous Saluons nous Saluons nous Saluons nous



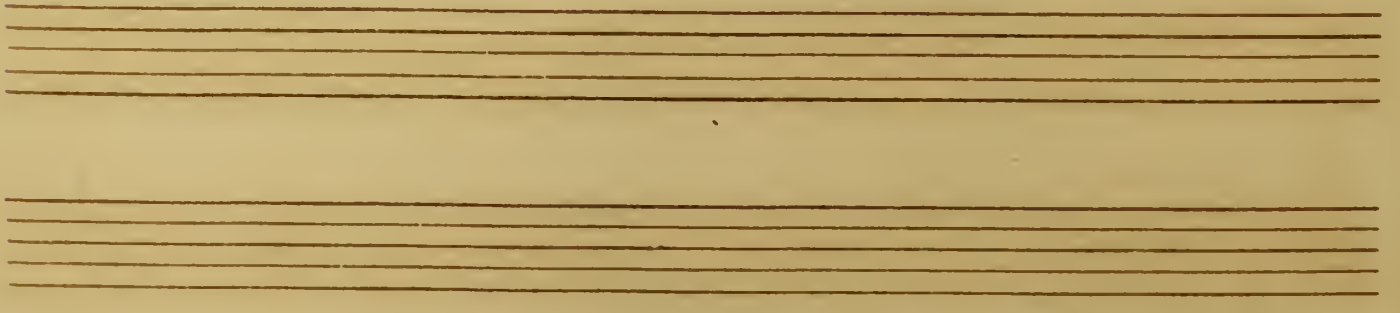
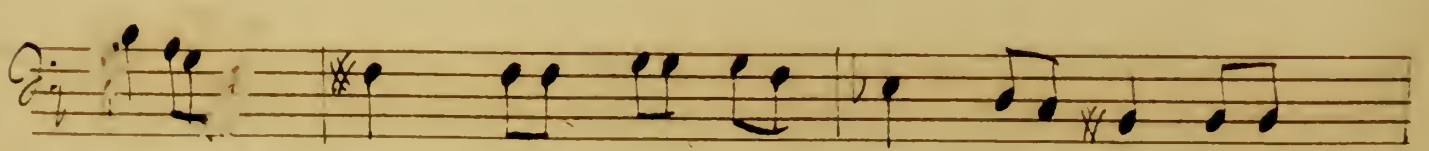
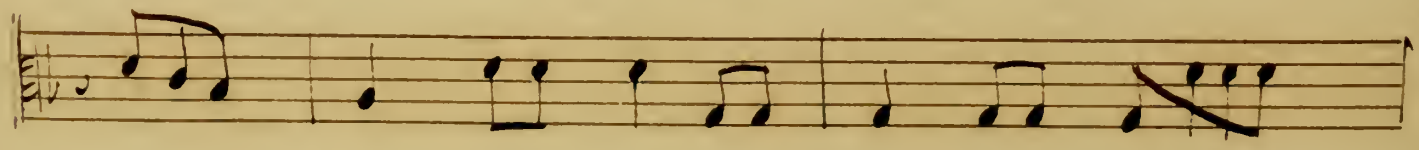
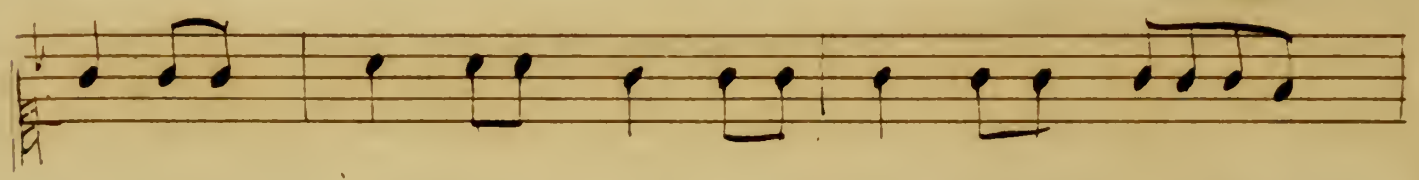
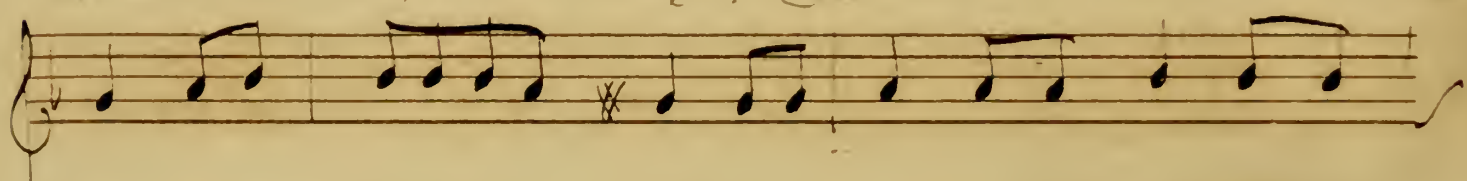
na Saluons nous Saluons nous Saluons nous Saluons nous Saluons nous



Saluons nous Saluons nous Saluons nous Saluons nous Saluons nous



na Saluons nous Saluons nous Saluons nous Saluons nous Saluons nous



17.

*vous fuyez, fuyez, sauvez nous, fuyez, fuyez, sauvez*

*vous fuyez, fuyez, sauvez nous, sauvez nous, sauvez*

*vous fuyez, fuyez, sauvez nous, sauvez nous, sauvez*

*vous fuyez fuyez sauvez sauvez*

*vous sauvez nos jours, fuyez, sauvez nos jours, sauvez nos*

*jours, fuyez, sauvez nos jours, sauvez nos jours, sauvez nos*

*jours, sauvez nos jours, fuyez, sauvez nos jours, sauvez nos*

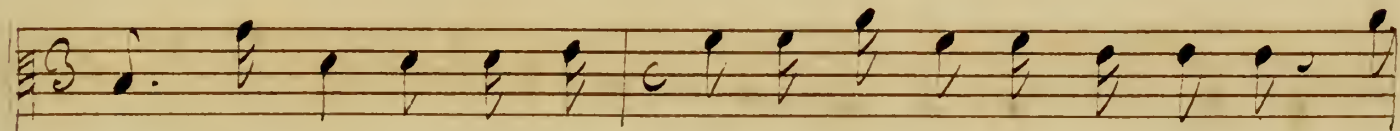
*jours, sauvez nos jours, fuyez, sauvez nos jours, sauvez nos*

*finie*

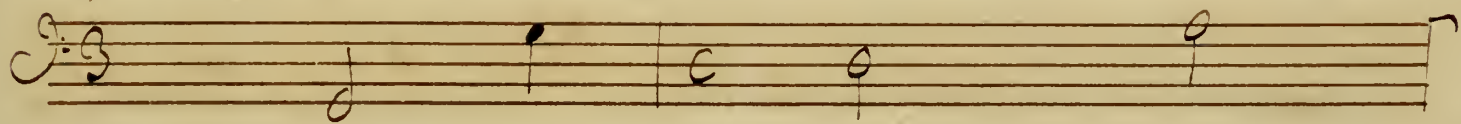
*Al trop voir le Soleil briller dans la Ca-*



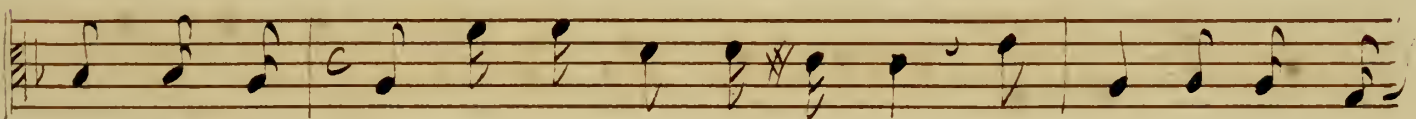
-rière les rayons qui l'ance en tout lieu, ont trop bleste mes



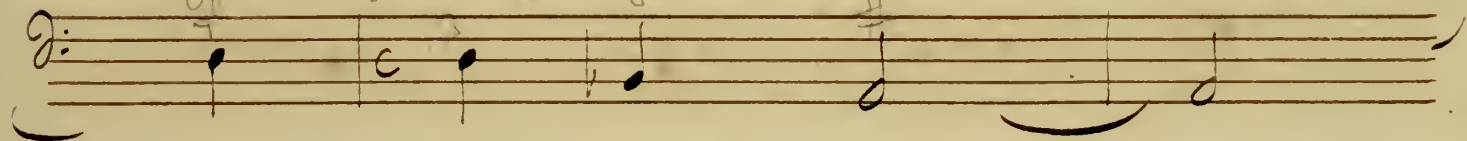
yeux; fenez nous ennemis de la divine Lumiere, soi-



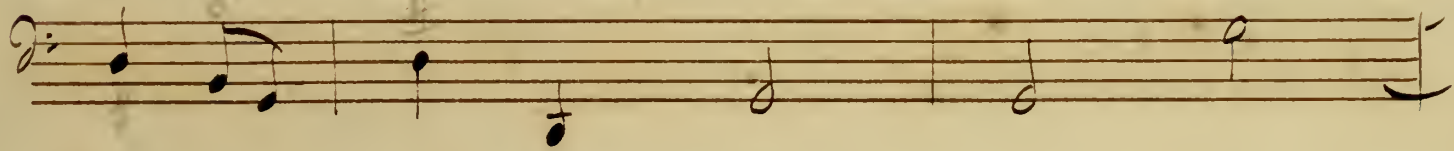
mon: no. transports furieux, que chacun me seconde, parois-



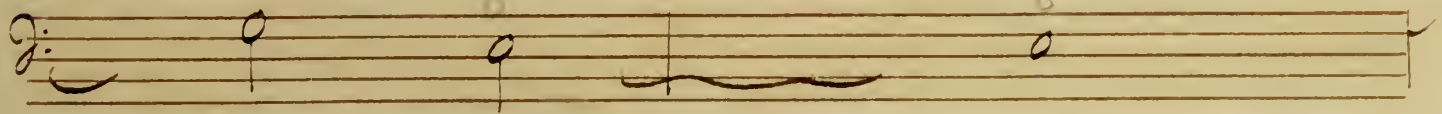
sez, Monstre affreux paraissez, paraissez, sortez, vents, ouster



rains des Autres les plus creux. Volez, Tirans des airs, trou-



blez la terre et l'onde, repandons la ter-



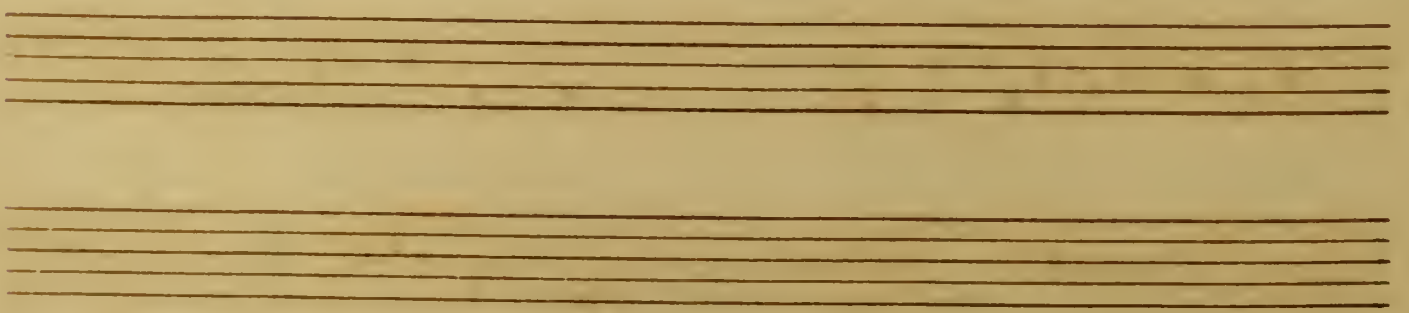
reau, quelle justice Ciel (gran- de que l'enfer nous re

pande. remplissons la terre. Horreurs que la ma

ture de Confonde, jetons dans tous les (eurs du

monde. la jalouse, fureur la jalouse, su-

neur qui déchire mon (œur.





*Les Vents;* 19.

Handwritten musical score, first system. It consists of five staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. A small box containing the number '111' is written above the first staff. The bottom staff of this system is a bass clef staff.



Handwritten musical score, second system. It consists of five staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The bottom staff of this system is a bass clef staff.



20.

Handwritten musical score for five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are also some rests and longer note values. The paper shows signs of age with some staining and discoloration.

*L'Enuie;*

Musical staff with a vocal line (treble clef) and a bass line (bass clef). The vocal line contains a series of eighth notes.

*Vous monstre, et vous monstre armez vous pour nuire, a cet*

Musical staff with a bass line (bass clef) containing several whole notes.

Musical staff with a vocal line (treble clef) and a bass line (bass clef). The vocal line contains a series of eighth notes.

*astre puissant qui vous a seu produire Il repand trop de*

Musical staff with a bass line (bass clef) containing several whole notes.

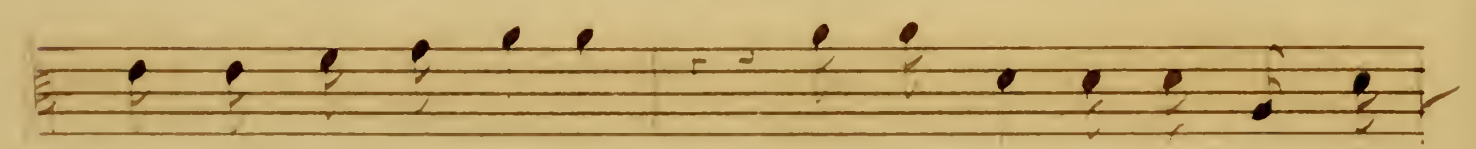
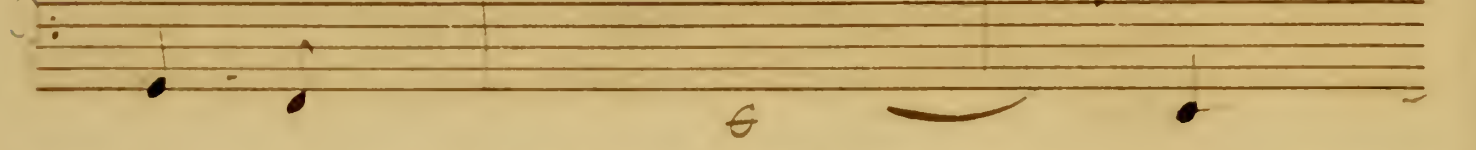
Musical staff with a vocal line (treble clef) and a bass line (bass clef). The vocal line contains a series of eighth notes.

*nuire, a moi trop de Parer et d'inter a di-*

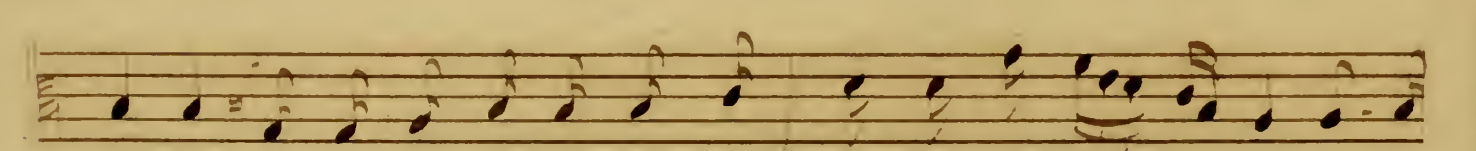
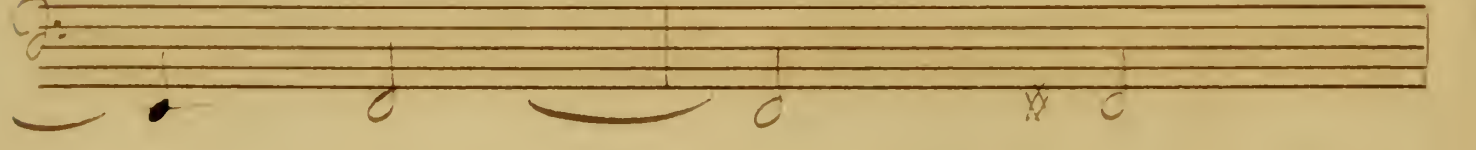
Musical staff with a bass line (bass clef) containing several whole notes.



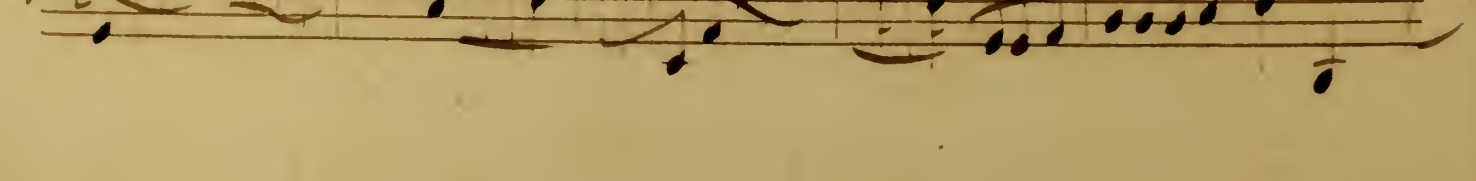
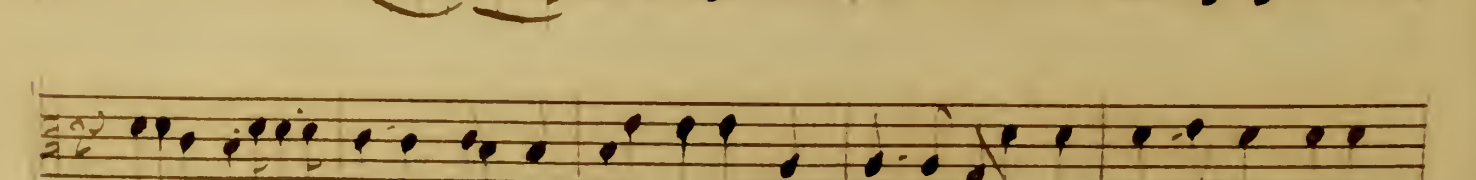
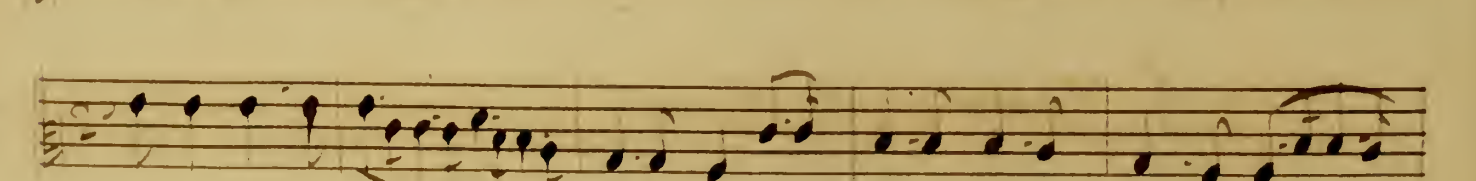
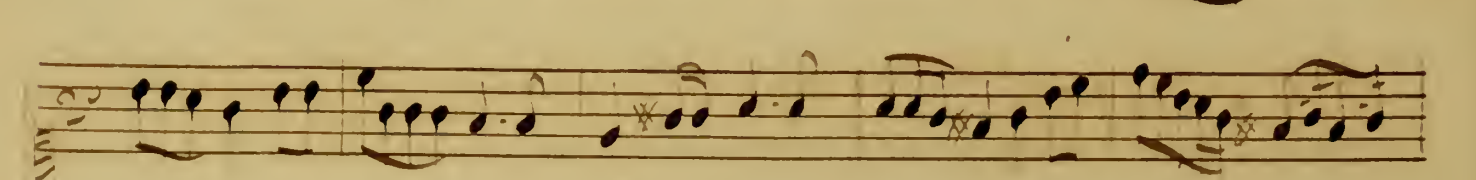
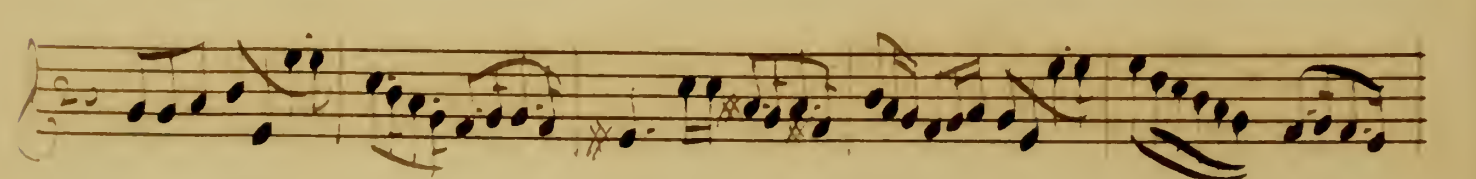
*les des vents impetueux, exultent Contre, Luy, et*



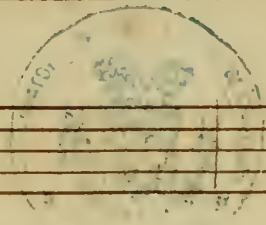
*le Papava mortellee Deployez, etendez son*



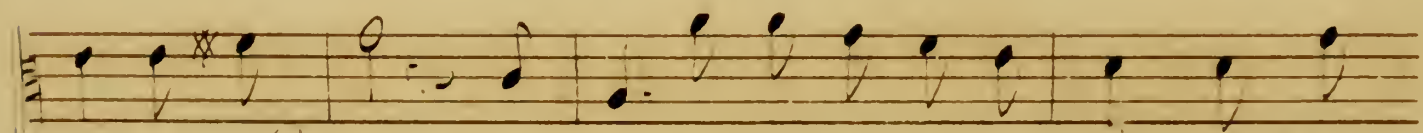
*vilax que tous les vents impetueux, sefforcent d'eteindre, et*



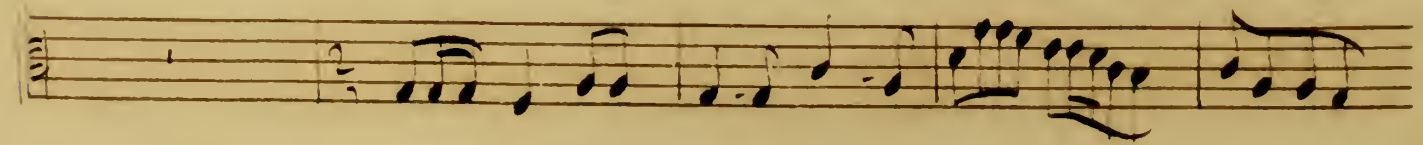
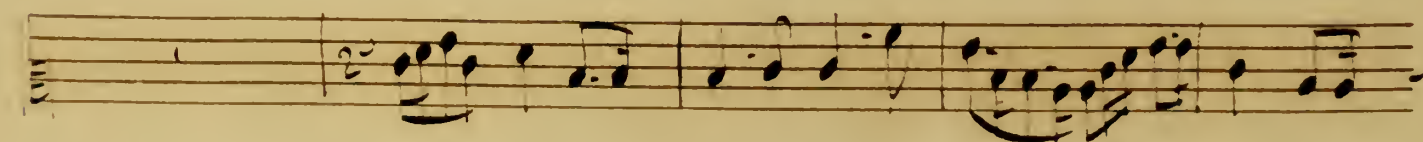
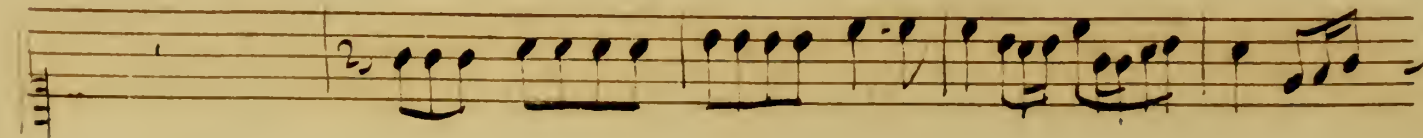
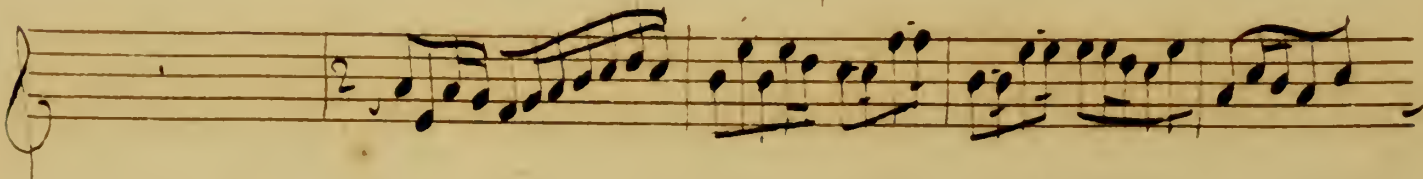
*Il sonno, nonno tutto oscuro in se (taotez, lae plus belle de)*



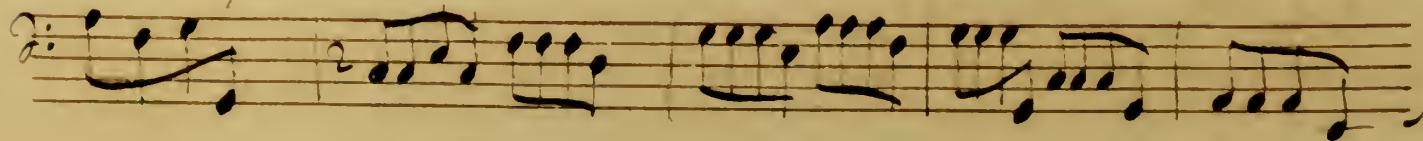
*Il sonno nonno oppresso a sonno*



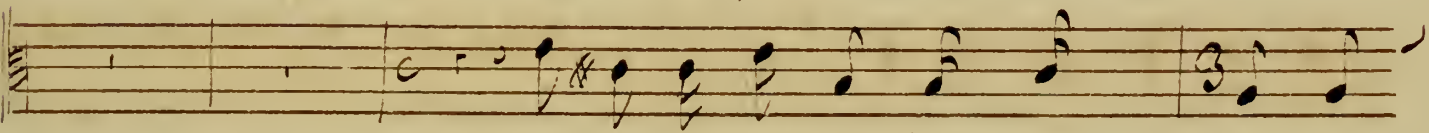
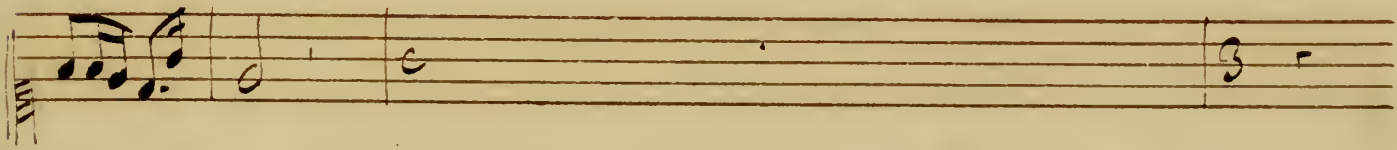
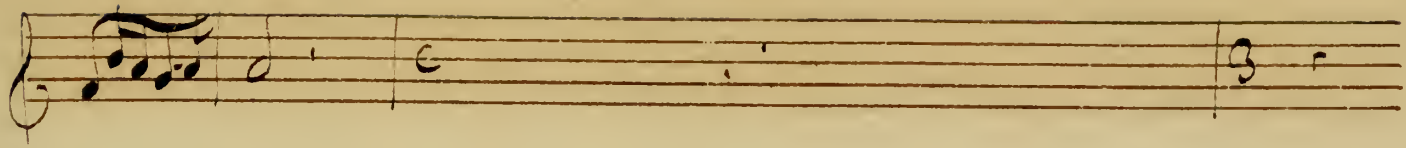
*vous trop hautes, nous, dans nous opposer à son*



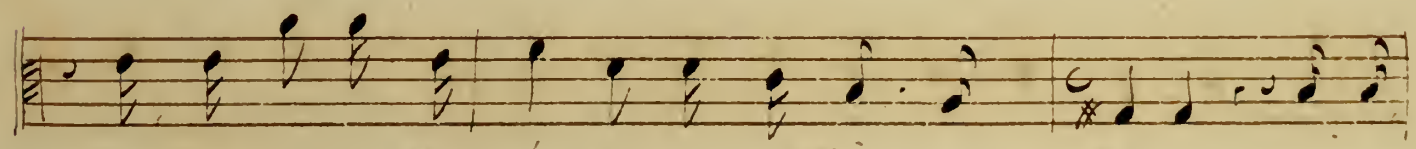
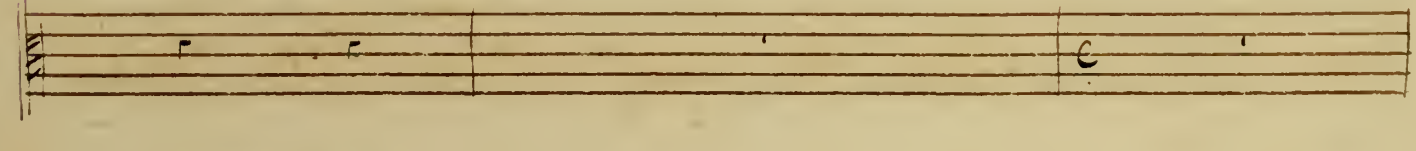
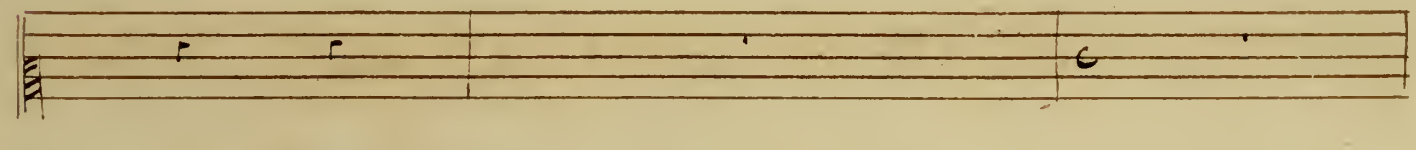
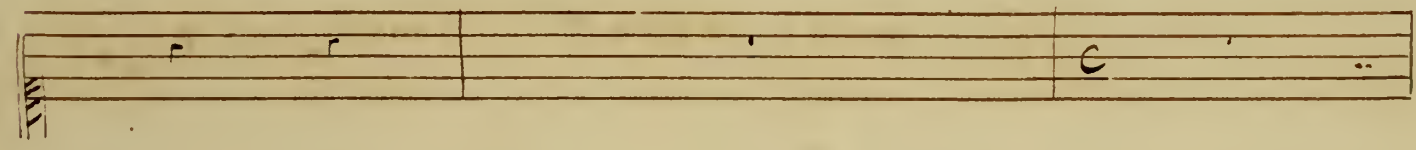
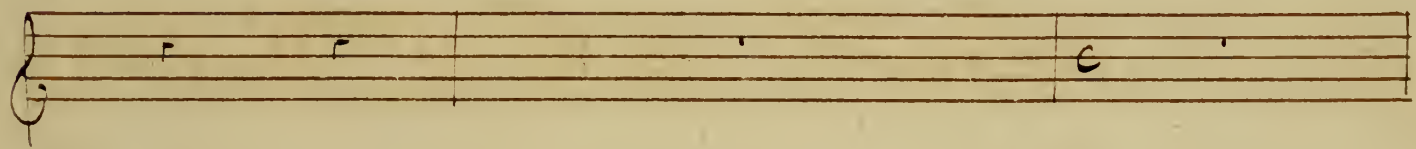
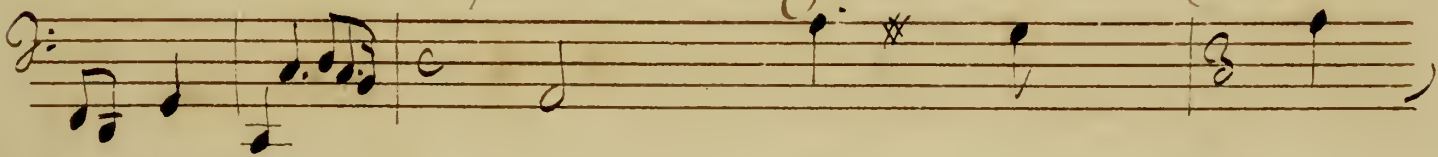
*vous trop hautes,*



22.

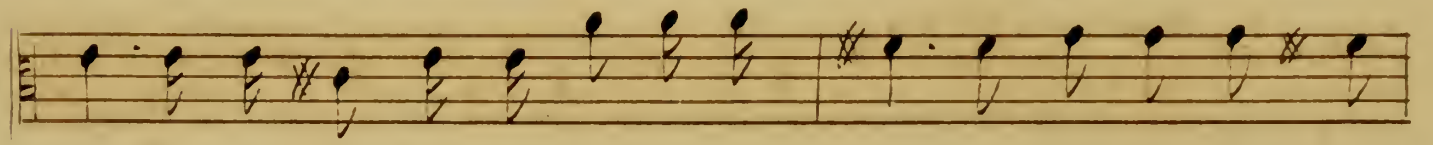
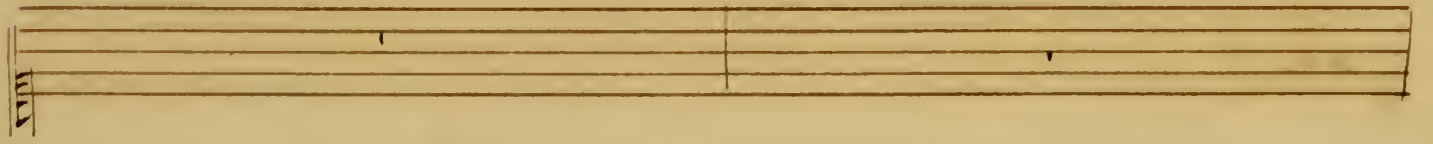


*quels traits ont tracés les flus avec*



*quel torrent en flammes d'incarnes brillant passages, et tri*





*omphes Soleil! au triomphe Soleil! tout cede a ton pou-*



*voir que l'honneur tuas recueilli que l'honneur tuas rece-*

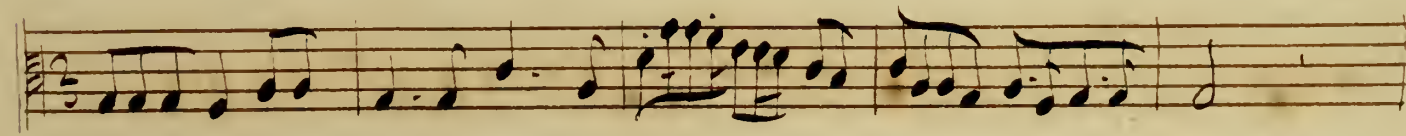
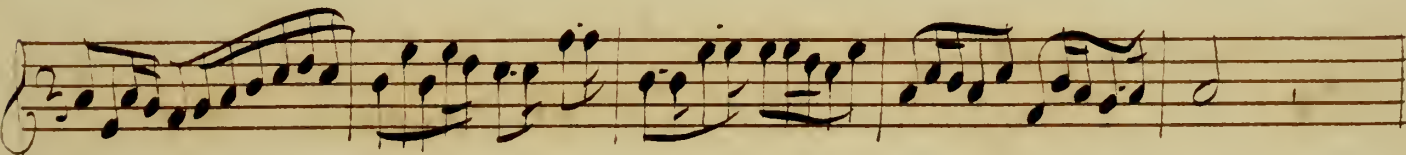
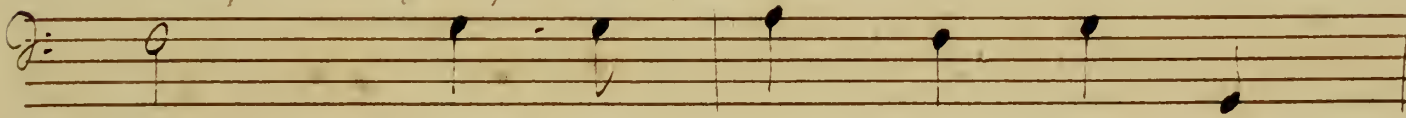




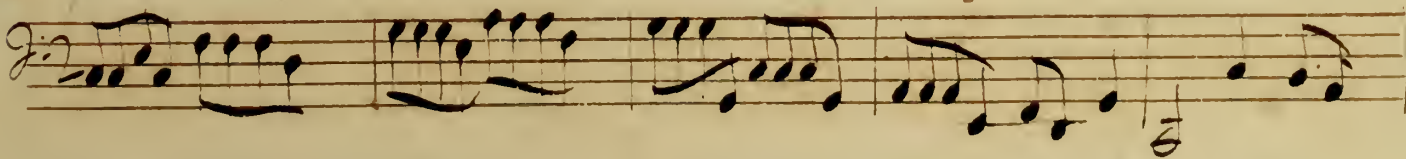
23.



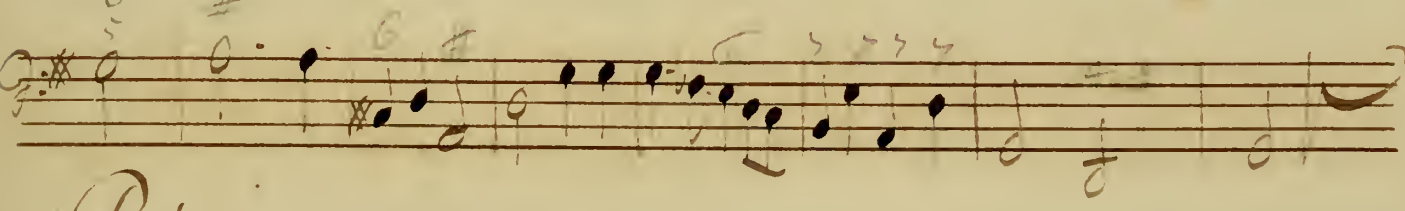
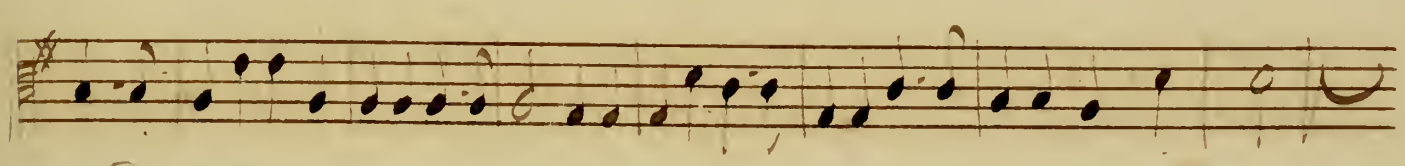
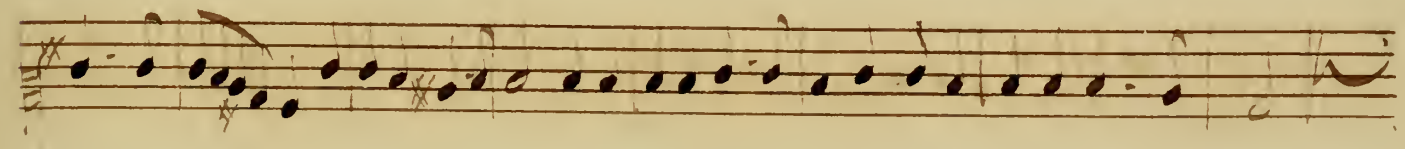
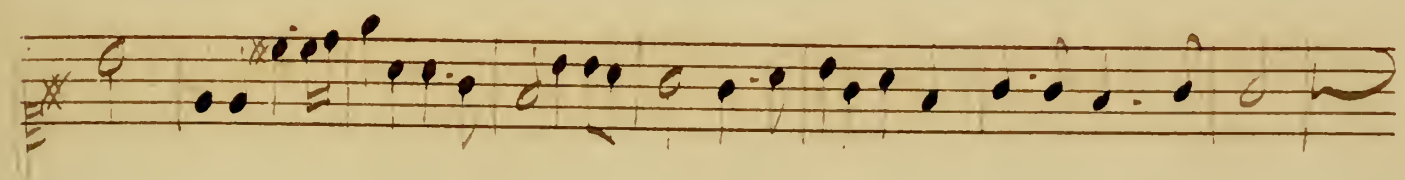
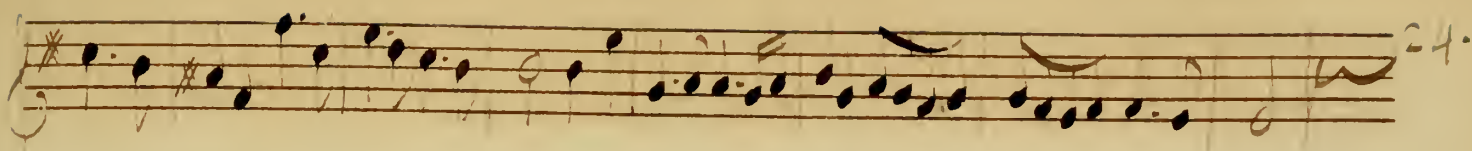
*ouï ah quelle rage quel desespoir, et Vo quelle rage! quel des-*



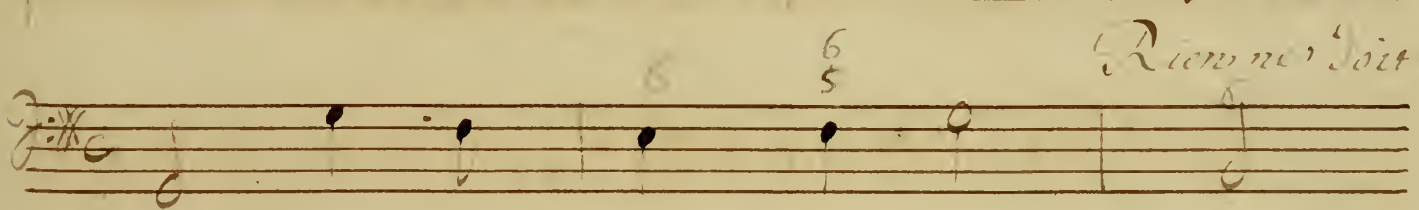
*pois*



*Caualle.*

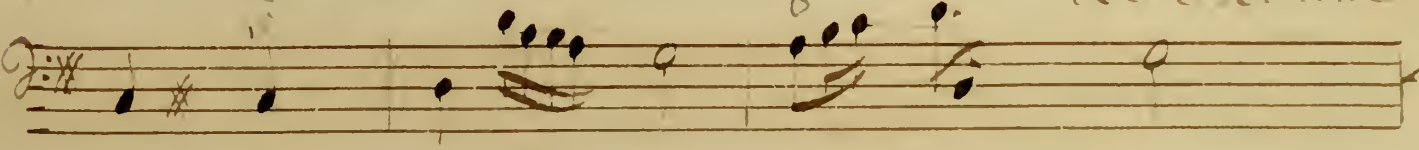
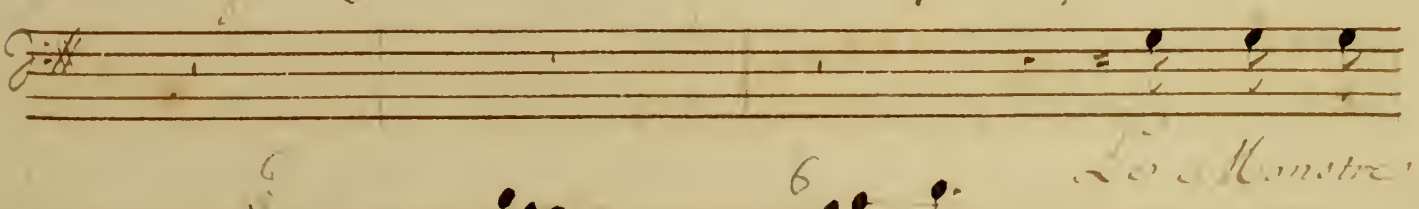


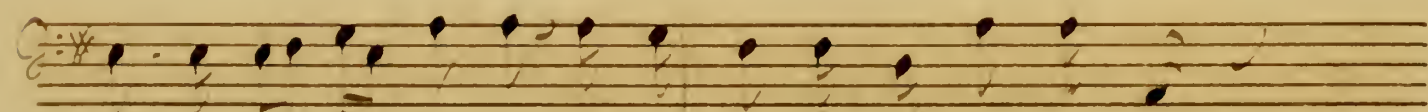
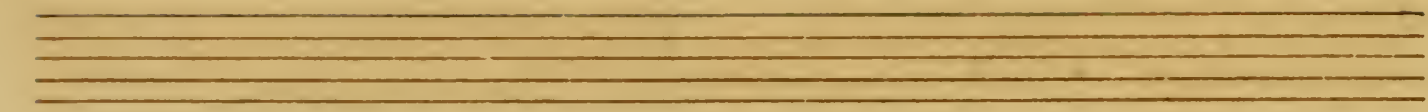
haïsson & chassons la Crainte, qui nous presse.



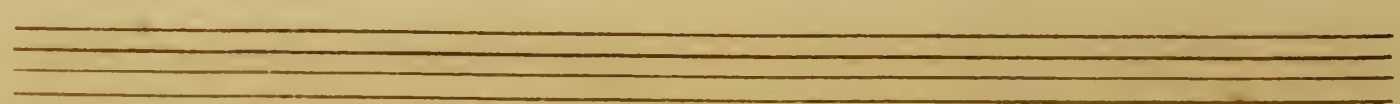
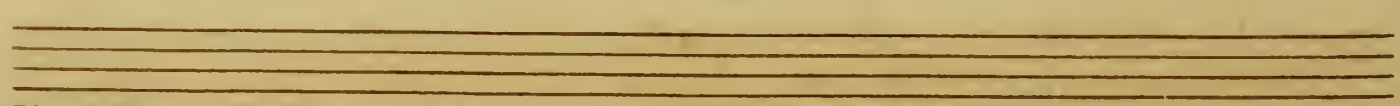
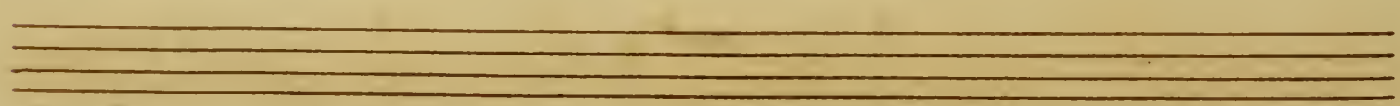
Rien ne doit plus nous faire peur.

plus nous faire peur rien ne doit plus nous faire peur





mont l'orage (Cantate) Le soleil est levé et l'air est doux



*Le Monstre est mort L'orage Cesse, Le soleil Le So-*

*Le Monstre est mort L'orage Cesse, Le soleil Le So-*

*Le Monstre est mort L'orage Cesse, Le soleil Le So-*

*Le Monstre est mort L'orage Cesse, Le soleil Le So-*

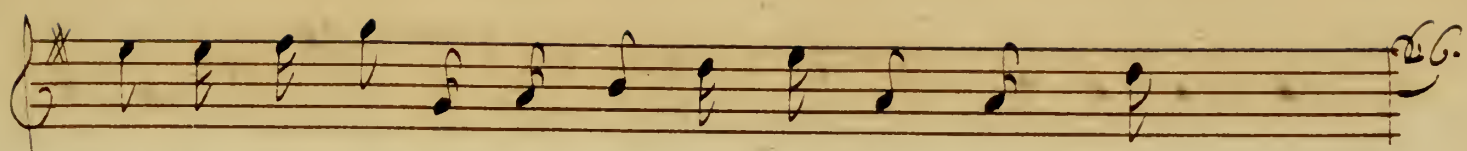
leil est vainqueur le monstre est mort L'orage Cesse Le so-

leil est vainqueur le monstre est mort L'orage Cesse Le so-

leil est vainqueur le monstre est mort L'orage Cesse Le so-

leil est vainqueur le monstre est mort L'orage Cesse Le so-

The image shows a page of handwritten musical notation on aged paper. It features four systems of music, each consisting of a vocal line and a piano accompaniment. The lyrics are written in French and are repeated in each system. The notation includes various musical symbols such as clefs, time signatures, and note values. The paper shows signs of age, including some staining and discoloration.



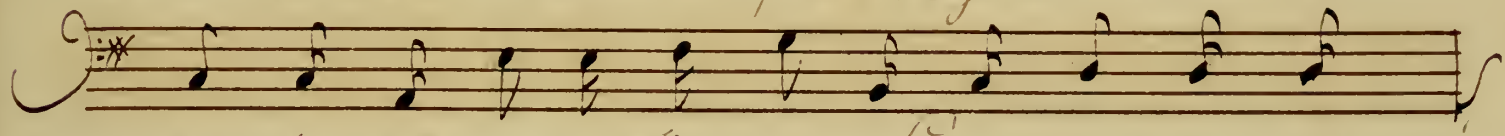
Le Soleil est vainqueur Le Soleil est vain-



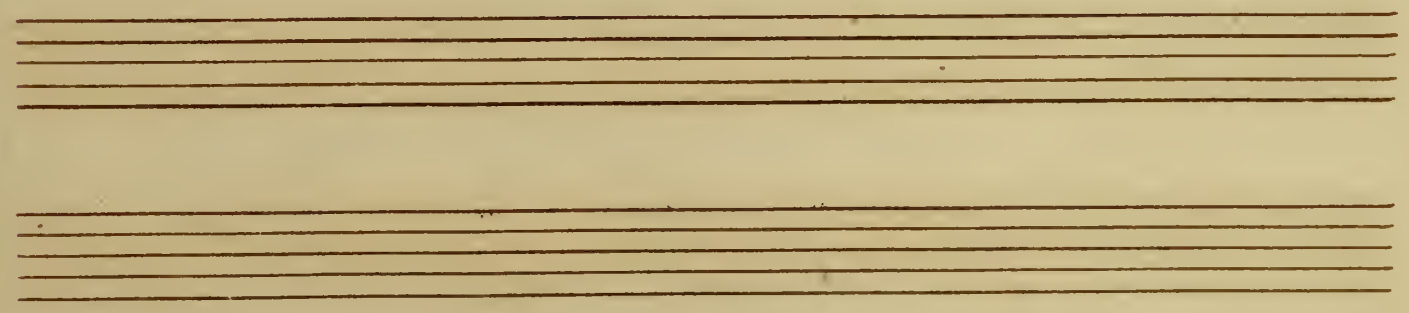
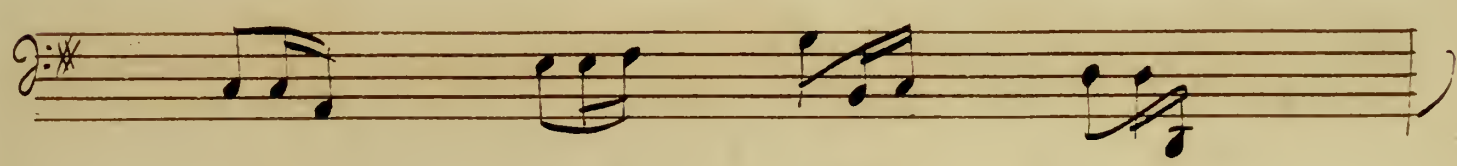
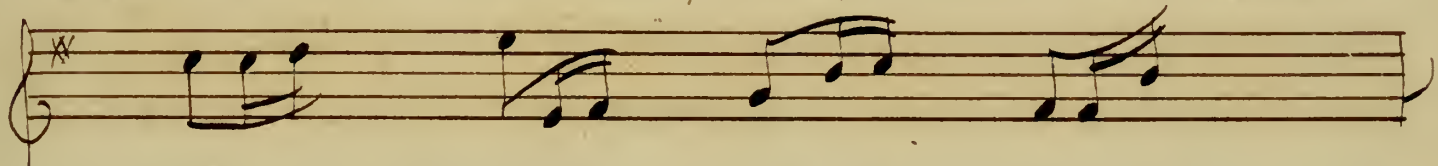
Le Soleil est vainqueur Le Soleil est vain-

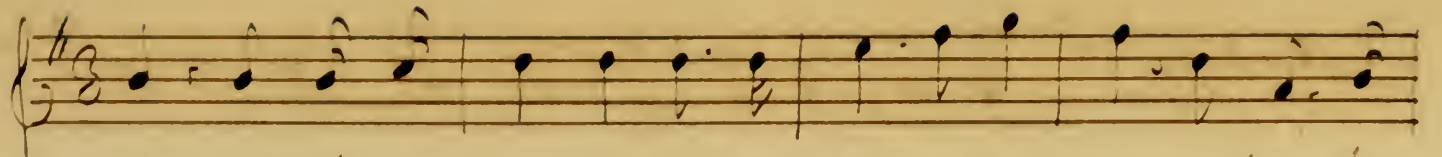


Le Soleil est vainqueur Le Soleil est vain-

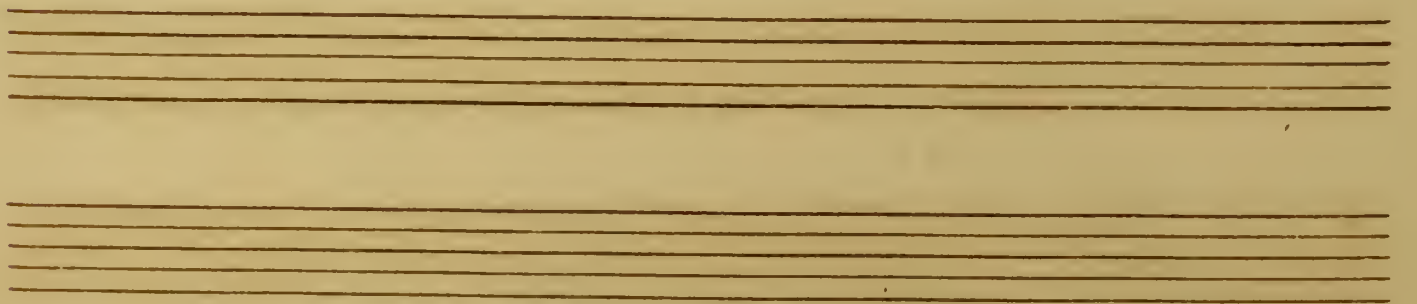
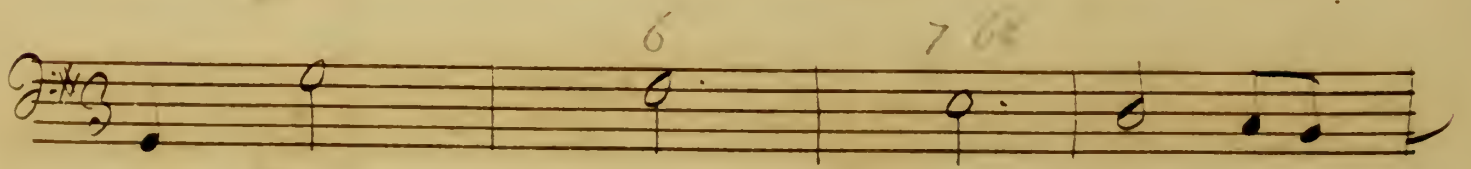
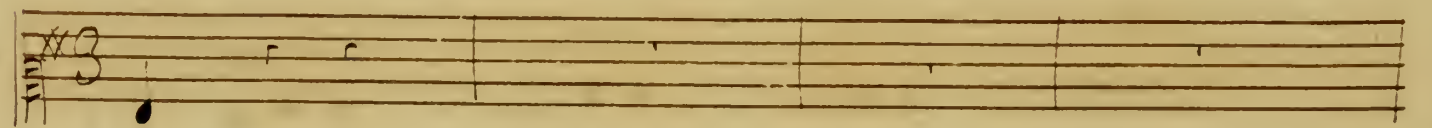
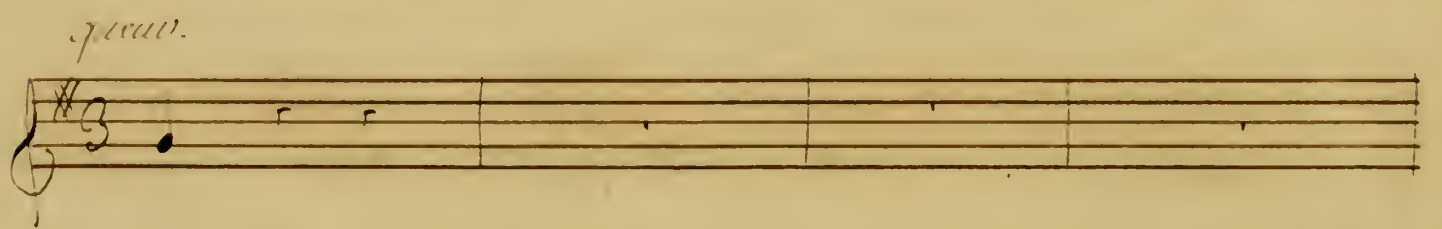
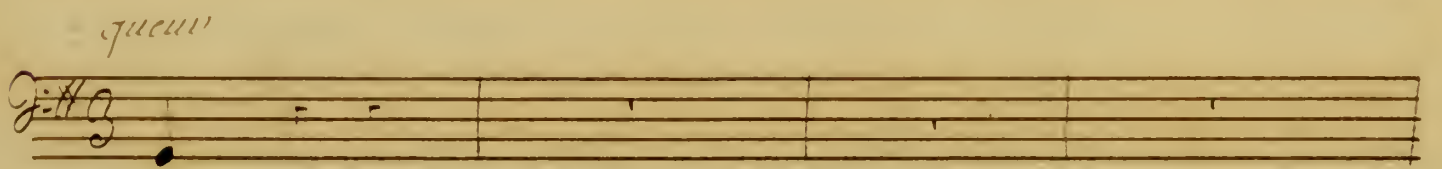


Le Soleil est vainqueur Le Soleil est vain-





qu'on; qu'on luy prepare des Surabes d'Ardele que l'on les





27.

*pare, l'arcementa immortela que lon les pare, l'arcementa*

*que lon les pare, l'arcementa*

7 6 # #



*ment immortelle. Conservez la mémoire de son Sic-*

A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4.

*ment immortelle. Conservez la mémoire de son Sic-*

A single musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3.

*Conservez la mémoire de son Sic-*

A single musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3.

*Conservez la mémoire de son Sic-*

A single musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3.

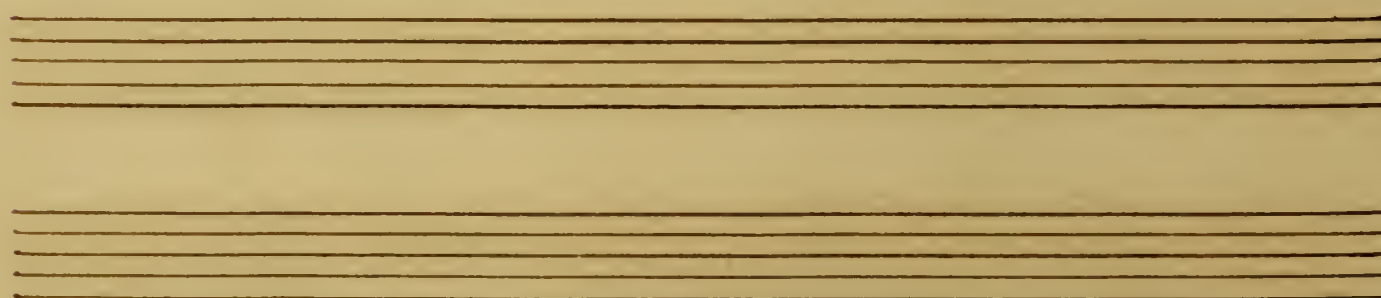
A single musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3.

A single musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3.

A single musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3.

A single musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3.

7 6#

A single musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3. There are handwritten numbers '7 6#' above the first two notes and '7. 6' above the last two notes.

- toire de sa victoi- re par mille honneurs diuers

- toire de sa victoi- re par mille honneurs diuers

- toire de sa Victoi- re par mille honneurs diuers

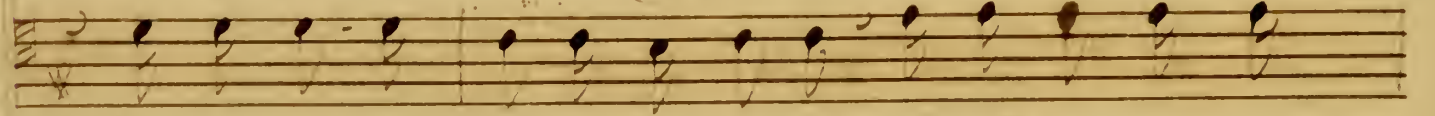
- toire de sa Victoi re par mille honneurs diuers repa-



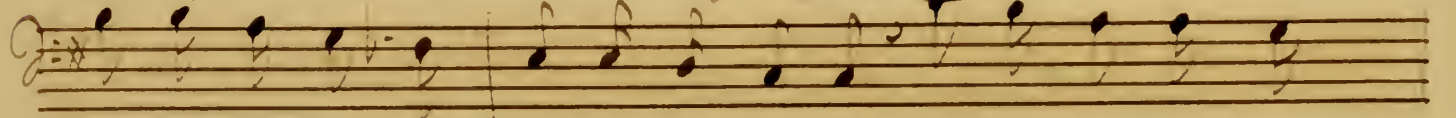
*Repandons les bruits de sa gloire repandons repandons*



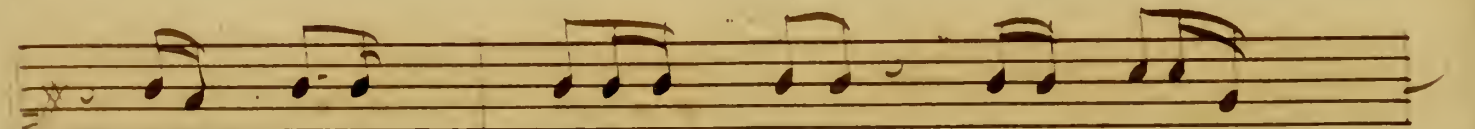
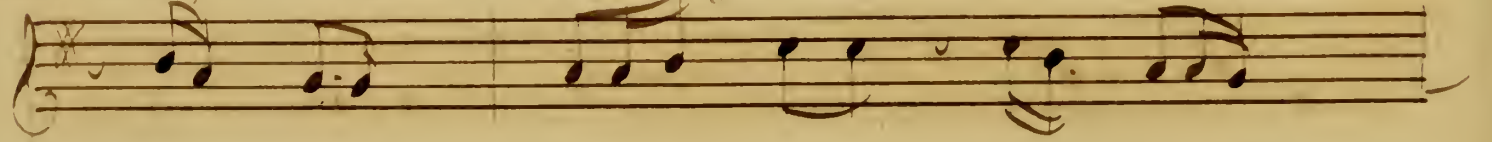
*Repandons les bruits de sa gloire repandons repandons*

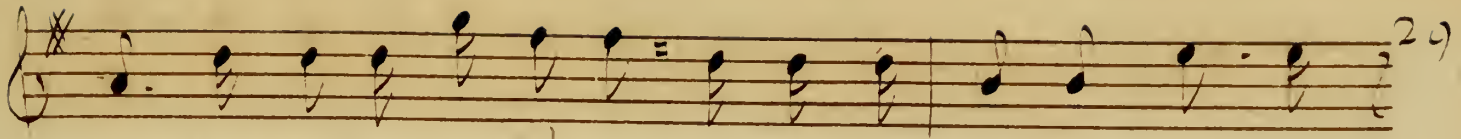


*Repandons les bruits de sa gloire repandons repandons*

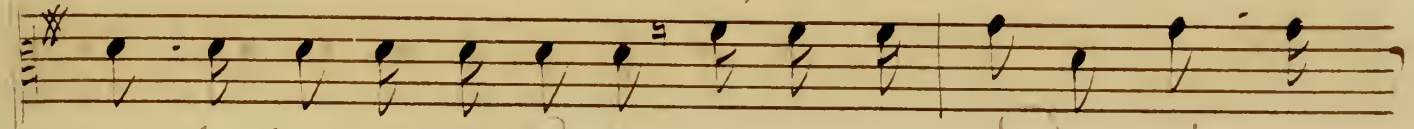


*sons Repandons les bruits de sa gloire repandons repandons*

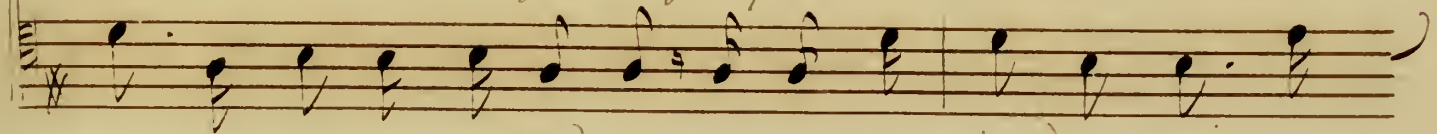




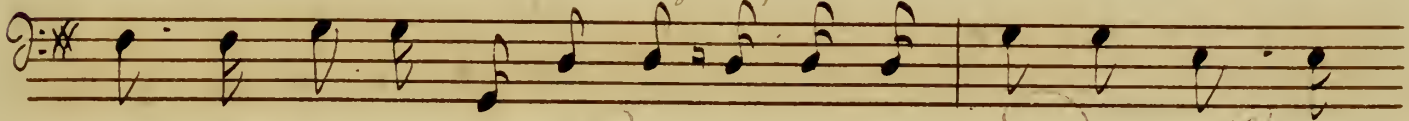
*- dans le bruit de sa Gloire jusques au bout de l'Ani-*



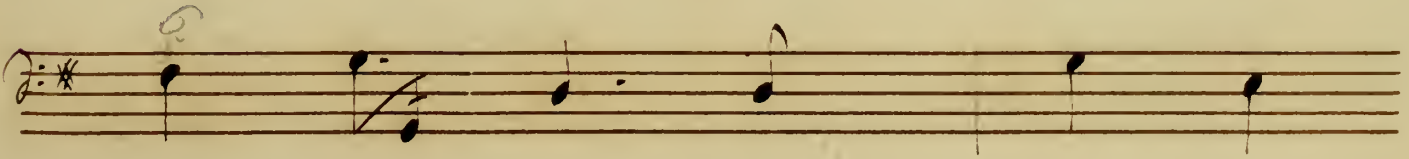
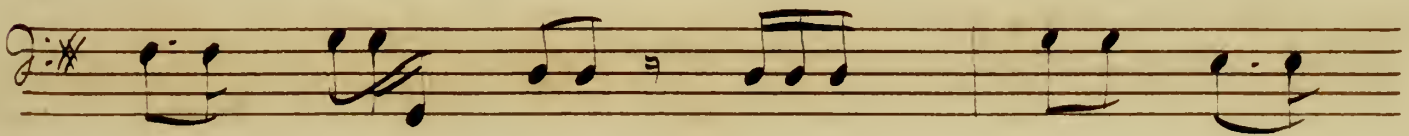
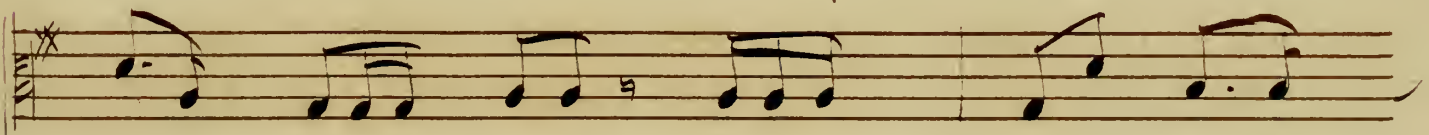
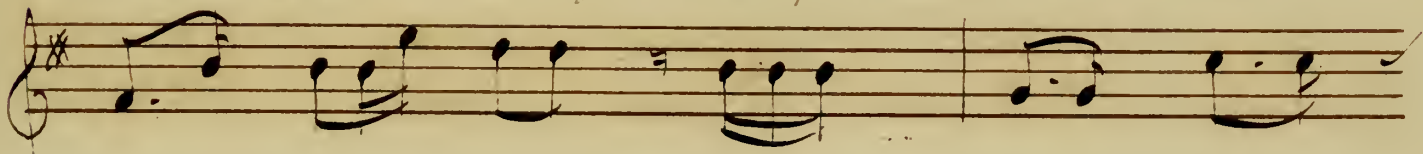
*dans le bruit de sa Gloire jusques au bout de l'Ani-*



*- dans le bruit de sa Gloire jusques au bout de l'Ani-*



*- dans le bruit de sa Gloire jusques au bout de l'Ani-*



*maestro Répandons, Répandons, le bruit de sa gloire*

*maestro Répandons Répandons le bruit de sa gloire*

*maestro Répandons, Répandons le bruit de sa gloire*

*maestro Répandons Répandons le bruit de sa gloire*

The image shows a page of handwritten musical notation on aged paper. It features ten staves of music. The first four staves each have a vocal line with the lyrics "Répandons, Répandons, le bruit de sa gloire" written in cursive below the notes. The fifth staff begins with a treble clef and a key signature of one sharp (F#), and contains a melodic line. The sixth staff begins with an alto clef and contains a melodic line. The seventh staff begins with a bass clef and contains a melodic line. The eighth staff begins with a bass clef and contains a melodic line. The ninth and tenth staves are empty musical staves. The handwriting is elegant and characteristic of 18th or 19th-century musical manuscripts.

30.

*jusques au bout de l'Univers, jusques au bout de l'uni-*

*jusques au bout de l'Univers, jusques au bout de l'uni-*

*jusques au bout de l'Univers, jusques au bout de l'uni-*

*jusques au bout de l'Univers, jusques au bout de l'uni-*

*une jusques au bout de l'année mais le soleil d'année*

*une jusques au bout de l'année*

*une jusques au bout de l'année*

*une jusques au bout de l'année*

*devenue aux yeux de tous et de devenue aux yeux de tous*



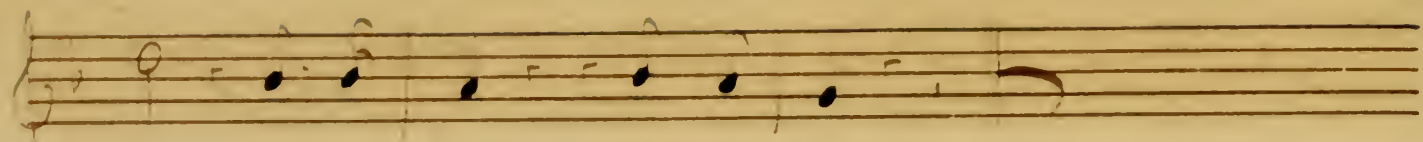
Respectons sa présence par un profond silence. *Esu-*

Respectons sa présence par un profond silence. *Esu-*

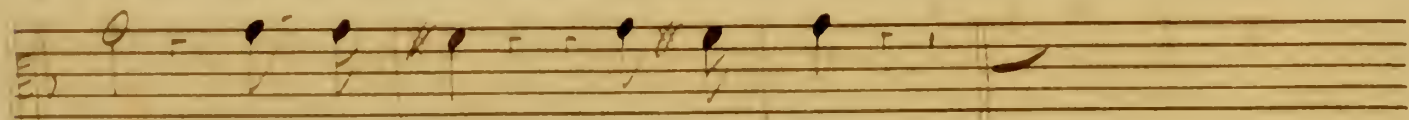
Respectons sa présence par un profond silence. *Esu-*

Respectons sa présence par un profond silence. *Esu-*

Respectons sa présence par un profond silence. *Esu-*



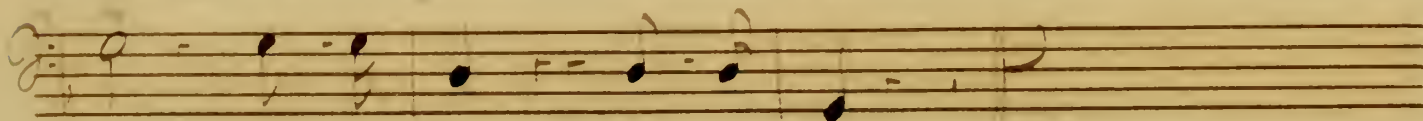
tona, tãssona nona tãssona nona.



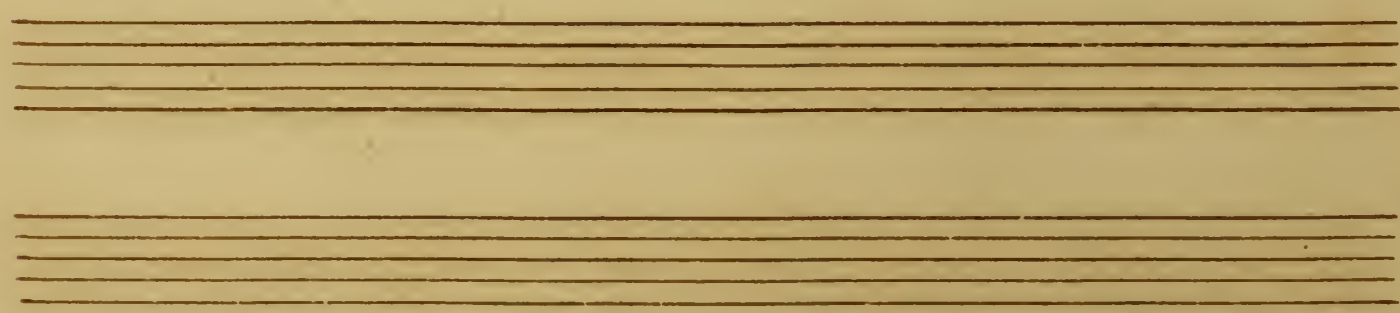
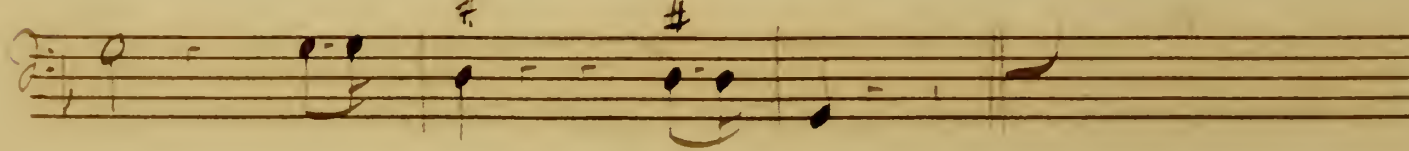
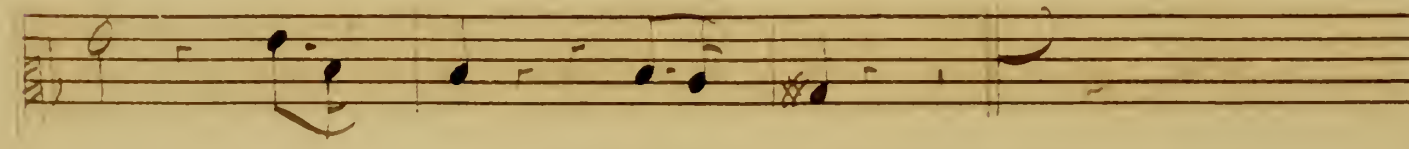
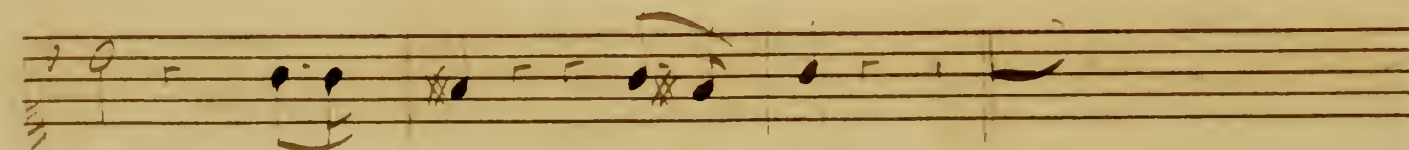
tona, tãssona nona tãssona nona.



tona tãssona nona tãssona nona.



tona tãssona nona tãssona nona.



*Ritournelle*

*Le Soleil*

Ce n'est point par l'éclat d'un pompeux Sacri- fice que

je me plais à voir mes Sains récompensez : pour prix de leur tri-

umaire ce me doit être assez, que chacun en jouis se, Je.

Sais les plus doux de mes vœux de rendre tout le monde heu-

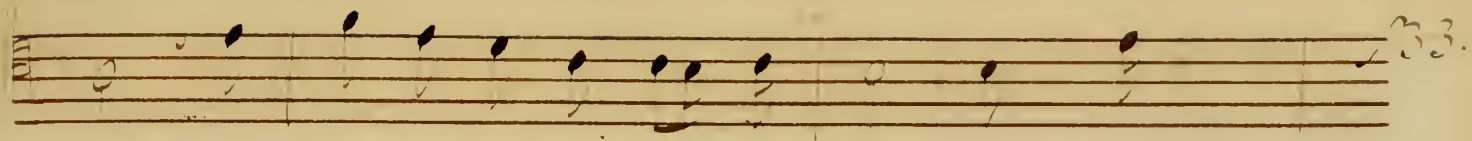
reux, je sais les plus doux de mes vœux de rendre tout le

monde heureux. Dans ces lieux fortunés, les

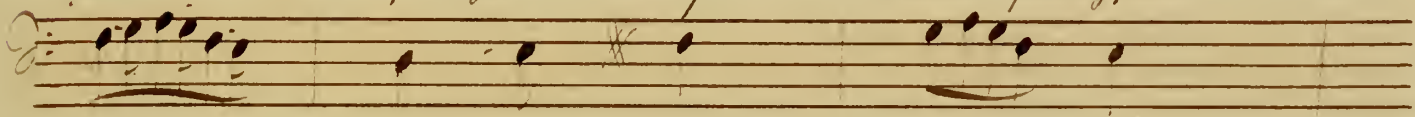
Muses vont descendre, les jeux, talents suivront leurs pas. Ins-

pire, les chants pleins d'appas que vous allez entendre. Can-

tes que je suivrai pour profiter, profiter, de vos vœux.

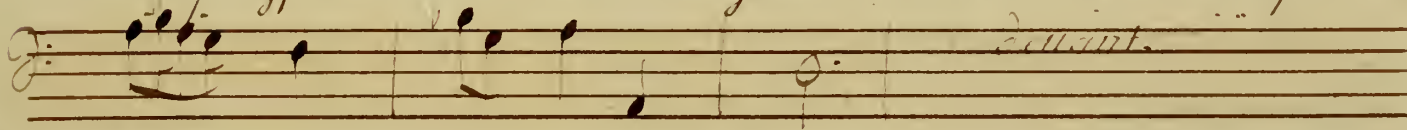


jours tantis que je Suivray mon cœur priffi-

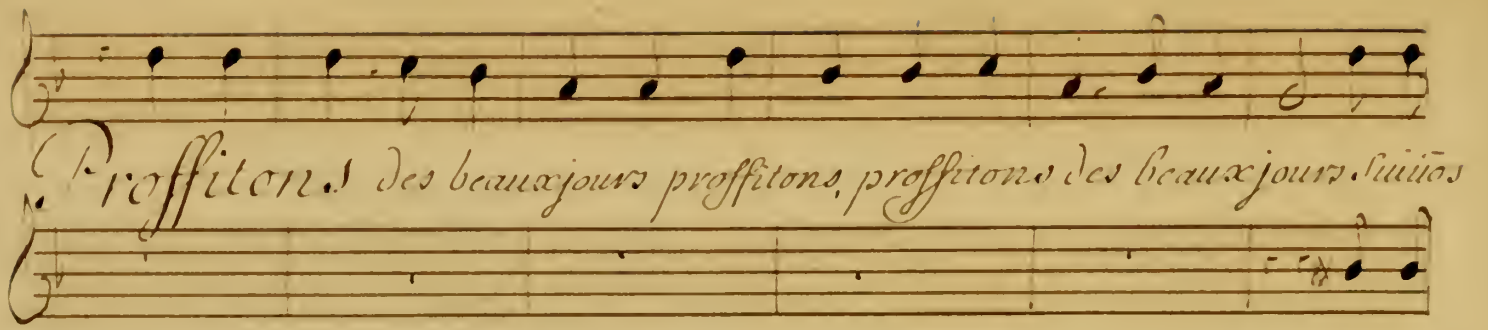


on reprend la

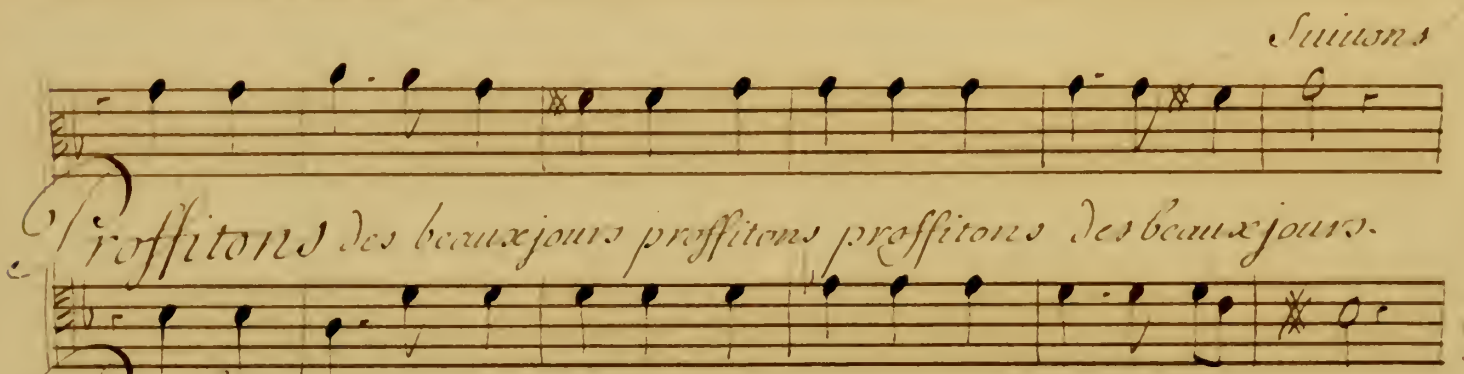
-tez; profitez des beaux jours. Ritournelle cy



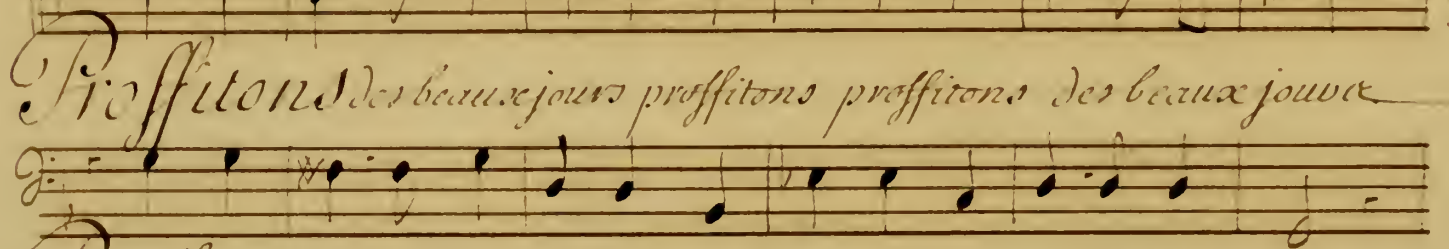
deuant.



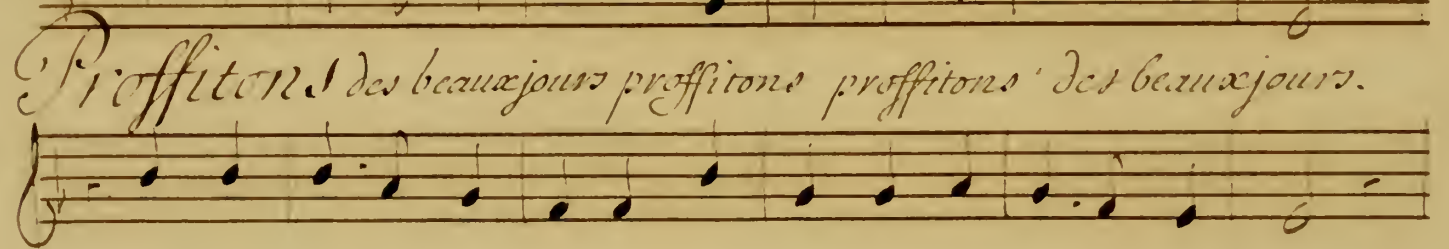
Profitemus des beaux jours profitemus, profitemus des beaux jours. Suius



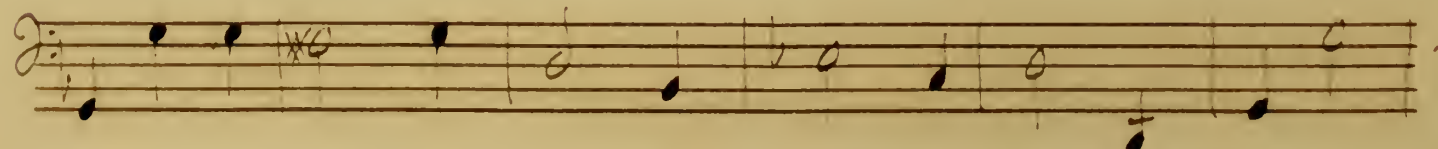
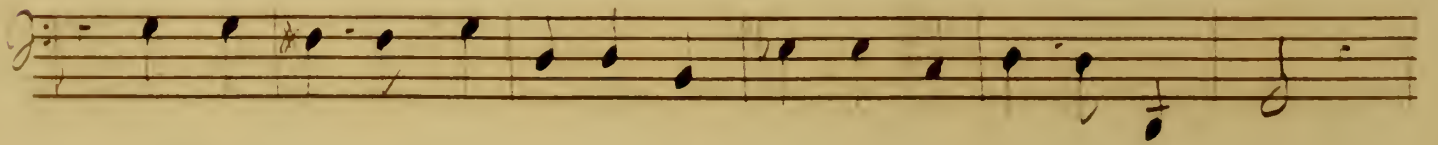
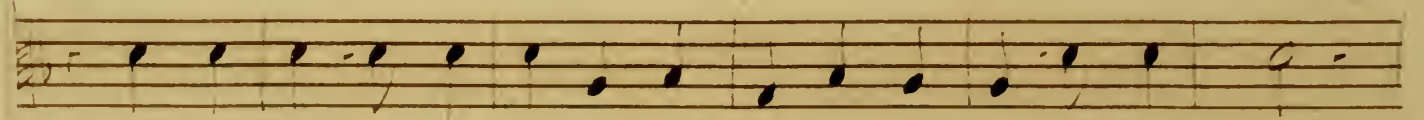
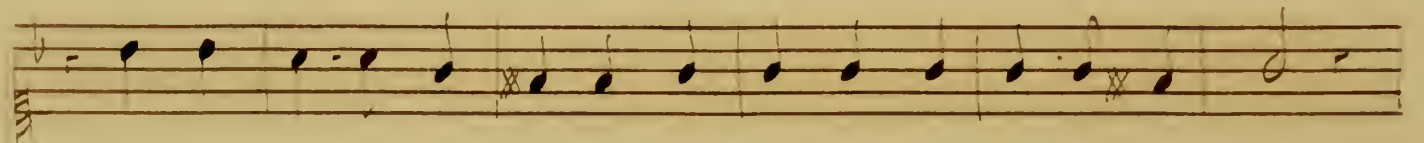
Profitemus des beaux jours profitemus profitemus des beaux jours. Suius



Profitemus des beaux jours profitemus profitemus des beaux jours



Profitemus des beaux jours profitemus profitemus des beaux jours



34.

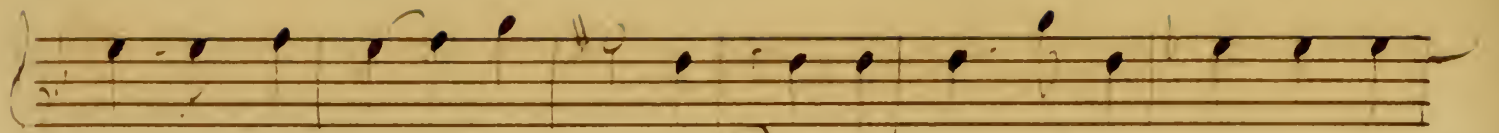
tous la meme envie Profitons des beaux jours, dimora di-

tous la même envie dimora di-

Profitons des beaux jours

Profitons des beaux jours

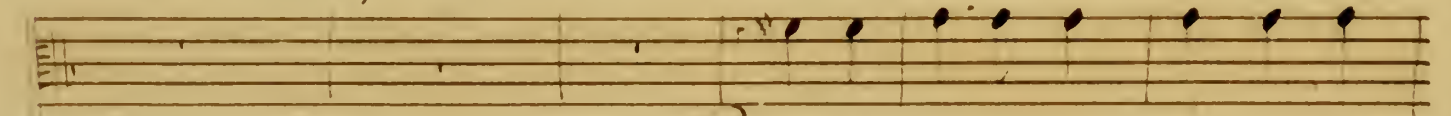
Profitons des beaux jours



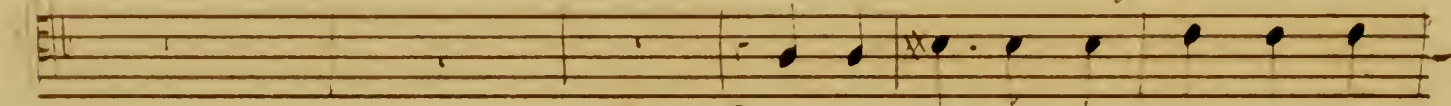
mons tout nous y Conviens, Profitons des beaux jours prossi-



mons tout nous y Conviens,



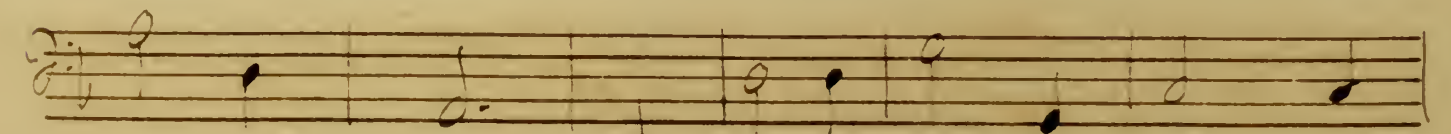
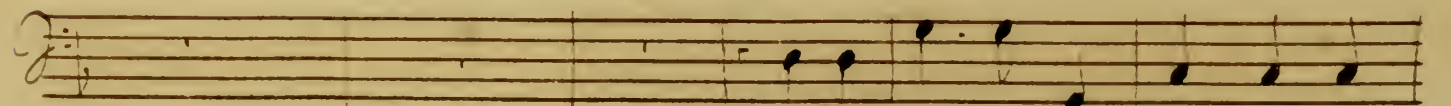
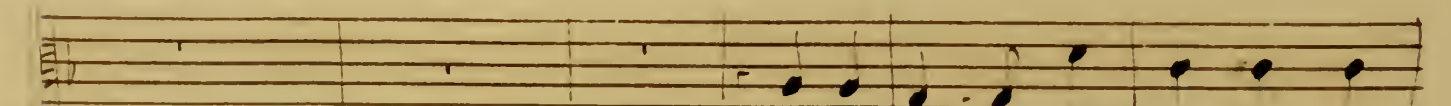
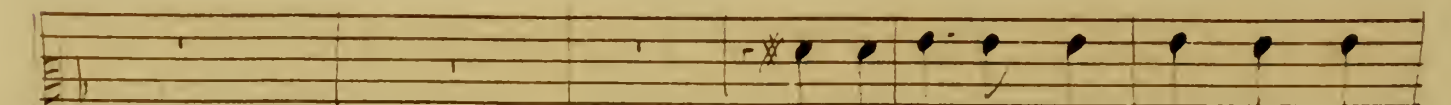
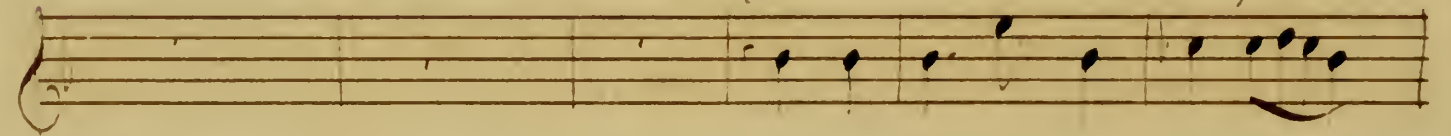
Profitons des beaux jours prossi-



Profitons des beaux jours prossi-



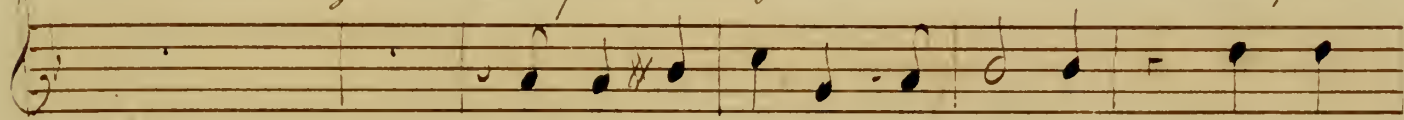
Profitons des beaux jours prossi-







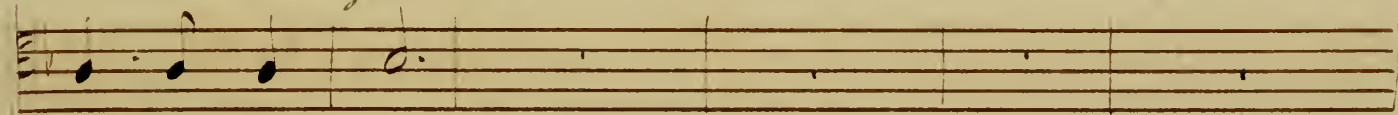
tons des beaux jours. Les plus beaux jours de la vie, sont per-



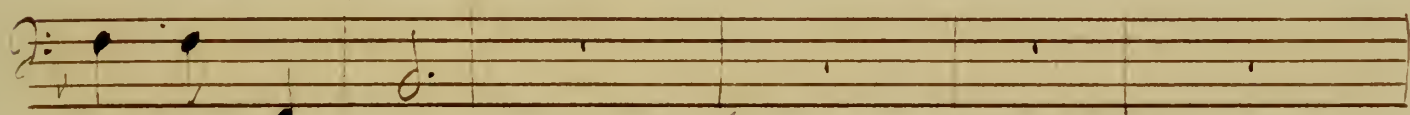
Les plus beaux jours de la Vie sont per-



= tons des beaux jours.

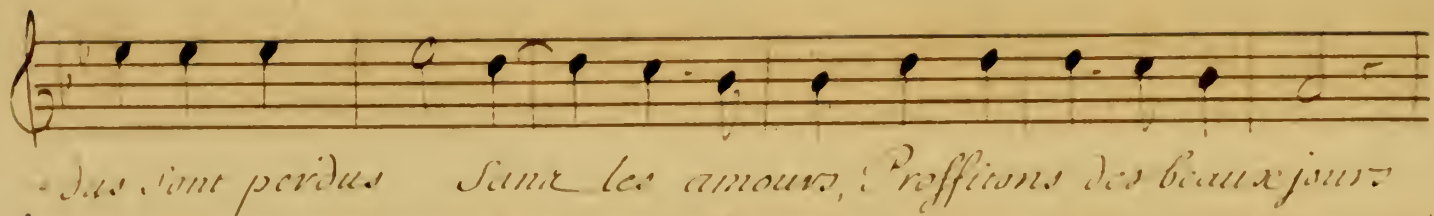


= tons des beaux jours.

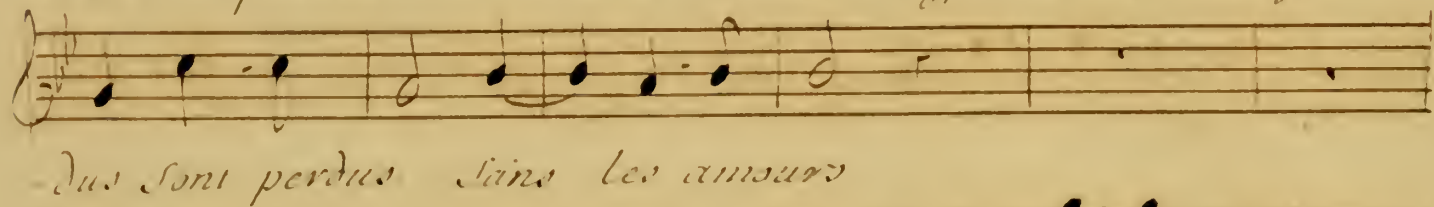


tons des beaux jours.

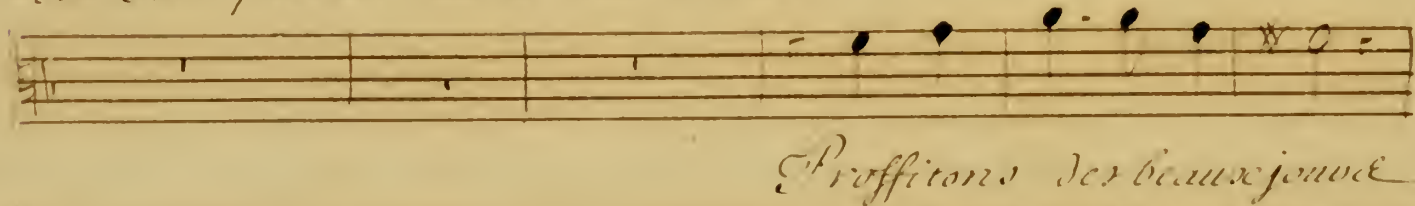




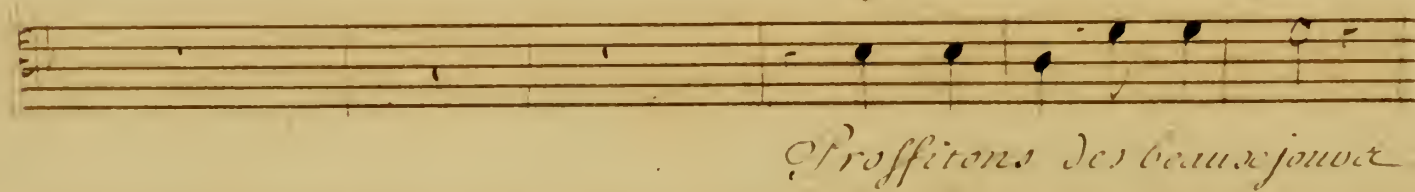
Jus sont perdus Sans les amours, Profitons des beaux jours.



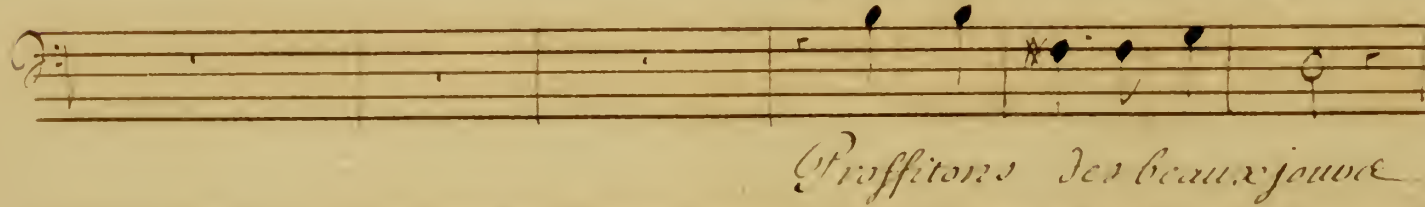
Jus sont perdus Sans les amours.



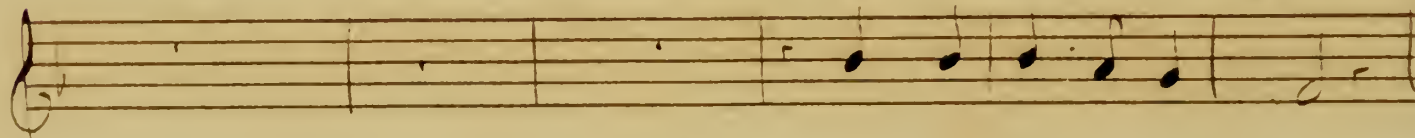
Profitons des beaux jours.



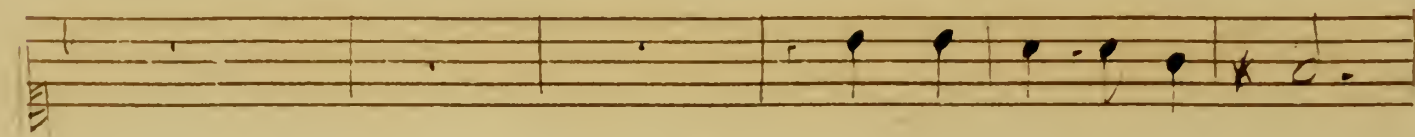
Profitons des beaux jours.



Profitons des beaux jours.



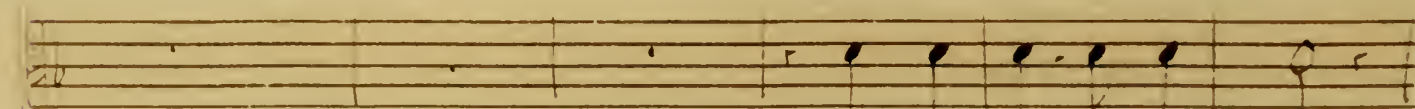
Profitons des beaux jours.



Profitons des beaux jours.



Profitons des beaux jours.



Profitons des beaux jours.

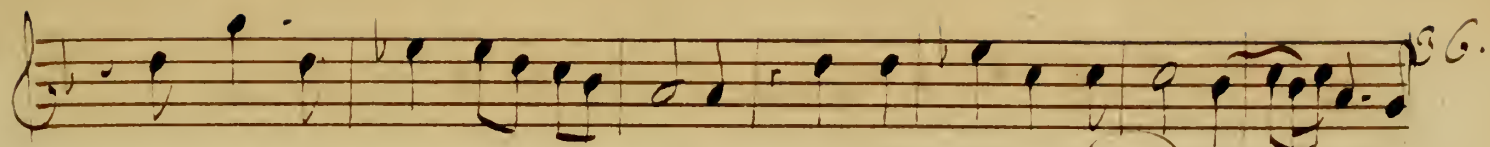


Profitons des beaux jours.

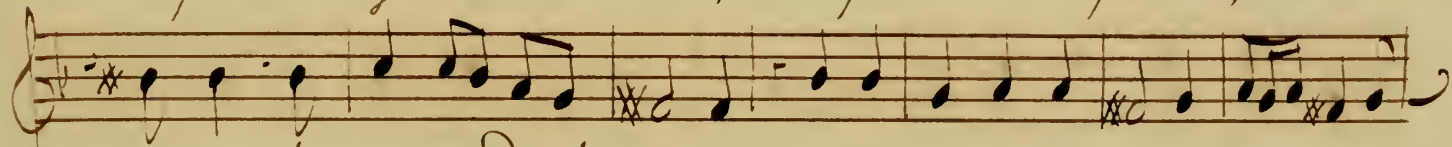


Profitons des beaux jours.

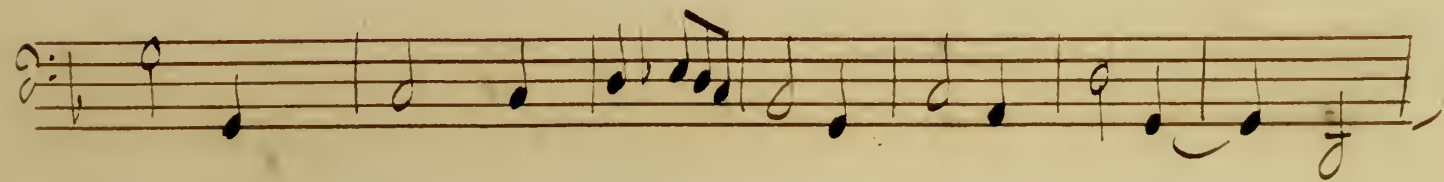
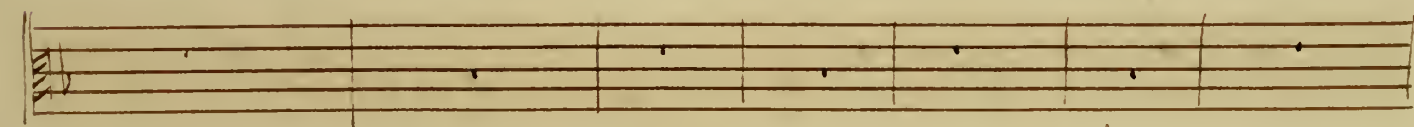
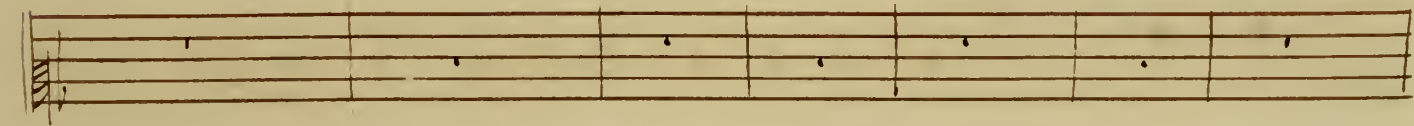
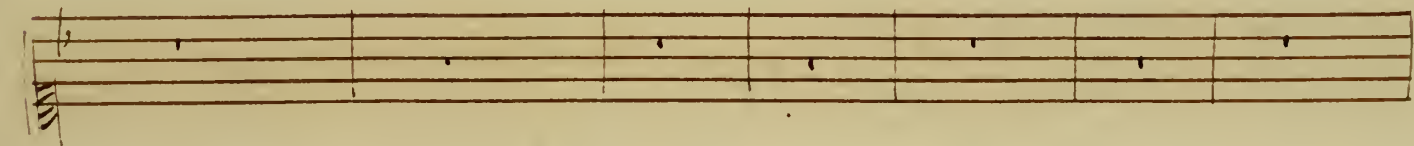
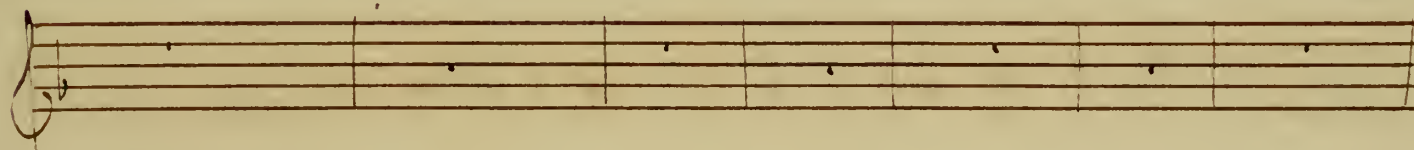
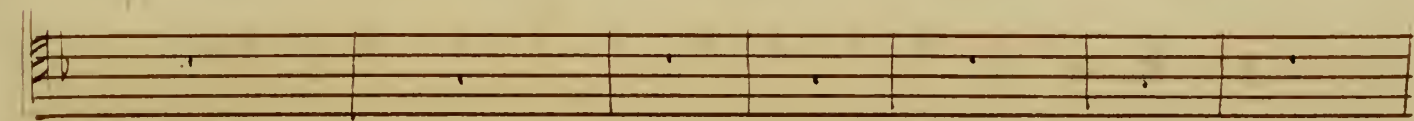
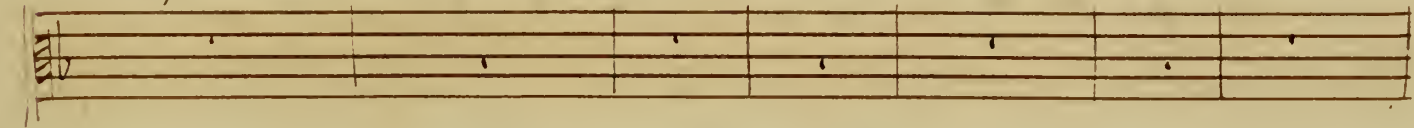




*Les plus beaux jours de la vie, Sont perdus Sont perdus, Sans les a =*



*les plus beaux jours de la vie, Sont perdus Sont perdus Sans les a =*



mours, Profitons des beaux jours, profitons, profitons des beaux jours, Heu-

mours, Profitons des beaux jours profitons, profitons des beaux jours. Heu-

Profitons des beaux jours, profitons, profitons des beaux jours.

Profitons des beaux jours, profitons, profitons des beaux jours

Profitons des beaux jours profitons, profitons des beaux jours, Heu-



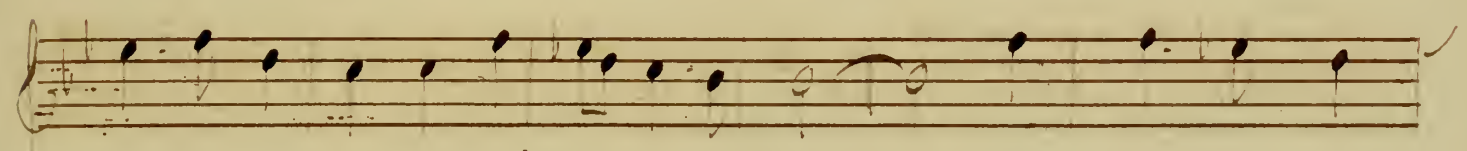
= reuse, qui peut plaire, heureux les amants, leurs jours sont charmants l'a-



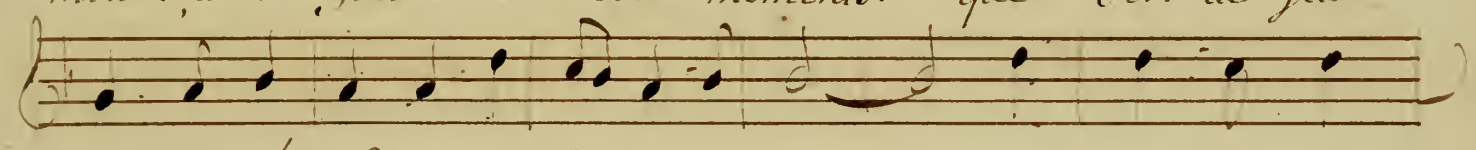
reuse, qui peut plaire, heureux les amants, leurs jours sont charmants l'a-



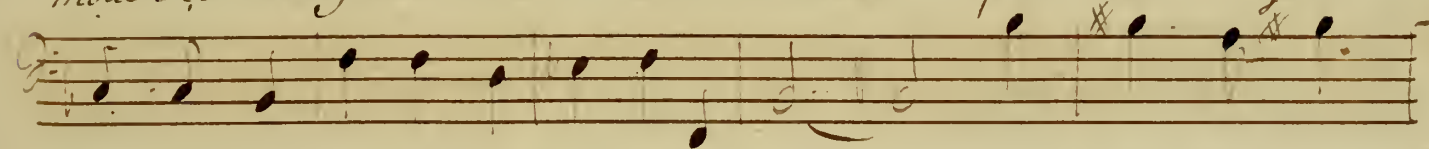
reuse, qui peut plaire, heureux les amants, leurs jours sont charmants l'a-



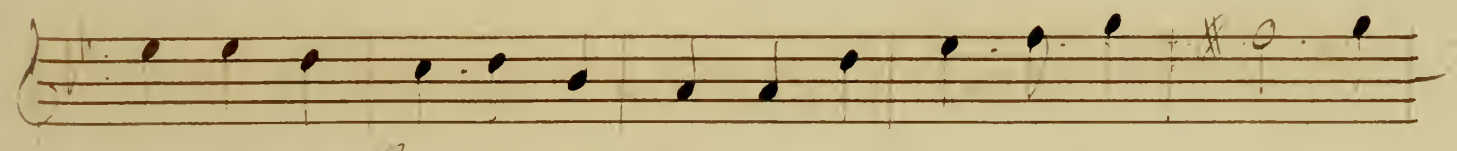
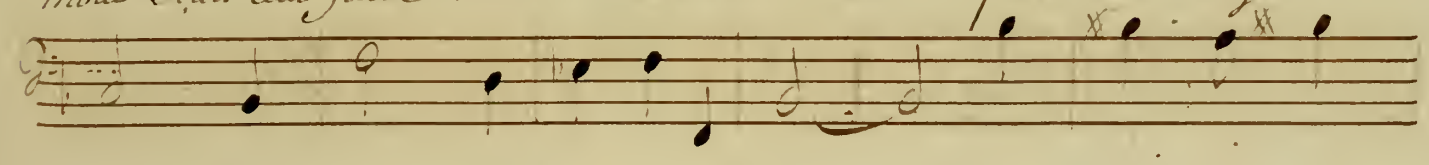
= mou, Sçait leur faire mille doux moments, que sert la jeu-



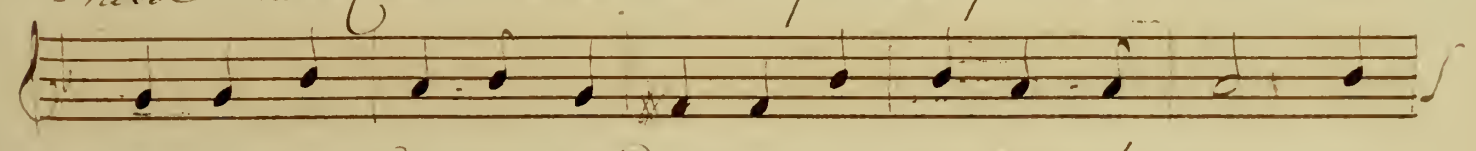
= mou, Sçait leur faire mille doux moments, que sert la jeu-



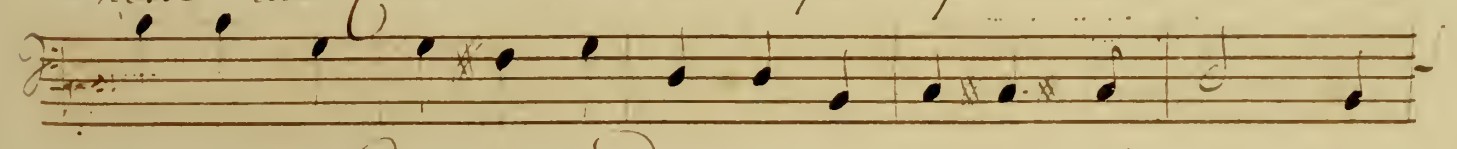
= mou, Sçait leur faire mille doux moments, que sert la jeu-



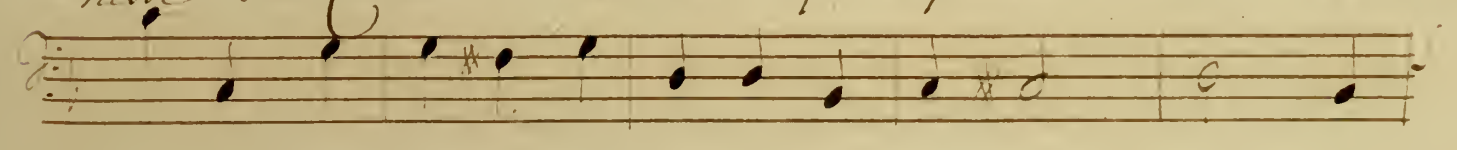
= nesse aux cœurs sans tendresse qui n'a point d'amour n'a



= nesse aux cœurs sans tendresse qui n'a point d'amour n'a



= nesse aux cœurs sans tendresse qui n'a point d'amour n'a



pas un beau jour, qui n'a point d'amour n'a pas un beau jour.  
pas un beau jour qui n'a point d'amour n'a pas un beau jour.  
pas un beau jour qui n'a point d'amour n'a pas un beau jour.

The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff. The second system is identical to the first. The third system is also identical to the first.

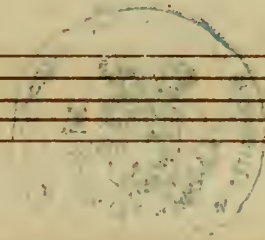
*Mouct.*

The second section of the page contains five staves of handwritten musical notation. The first staff is in treble clef with a 3/4 time signature. The second and third staves are in bass clef. The fourth and fifth staves are in treble clef. The notation is dense and appears to be a multi-measure rest or a complex rhythmic pattern.

Handwritten musical score for five staves. The notation includes various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style characteristic of 18th-century manuscripts.

*Archas.*

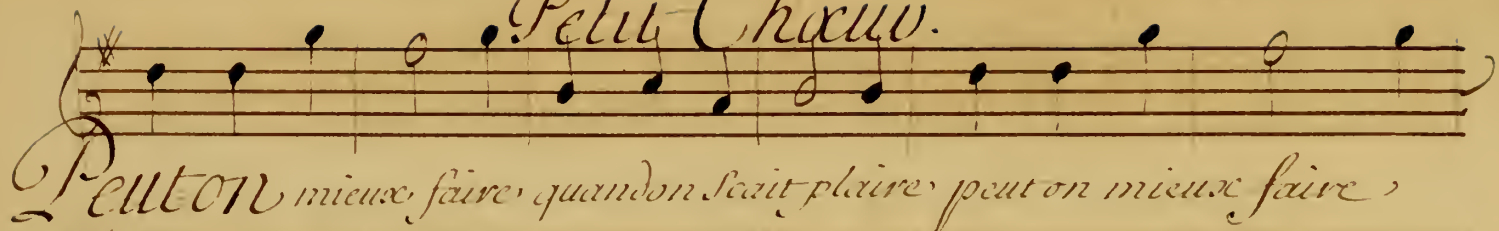
Handwritten musical score for two staves with French lyrics. The lyrics are: "Peut-on mieux faire quand on sait plaire, Peut-on mieux faire". The notation is in a treble and bass clef with a key signature of one sharp.



Handwritten musical score for two staves with French lyrics. The lyrics are: "que j'aimev bien.". The notation is in a treble and bass clef with a key signature of one sharp.

Four empty musical staves at the bottom of the page.

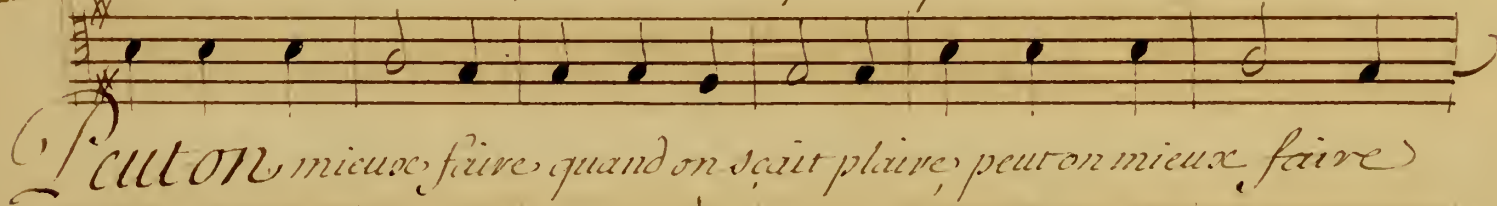
Petit Chœur.



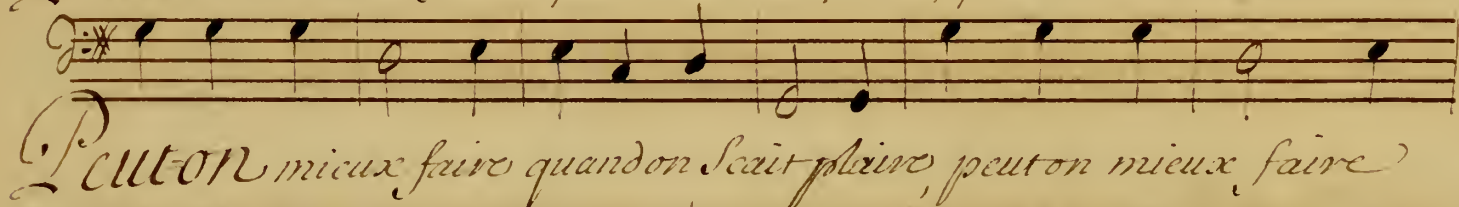
Peut-on mieux faire quand on sait plaire, peut-on mieux faire,



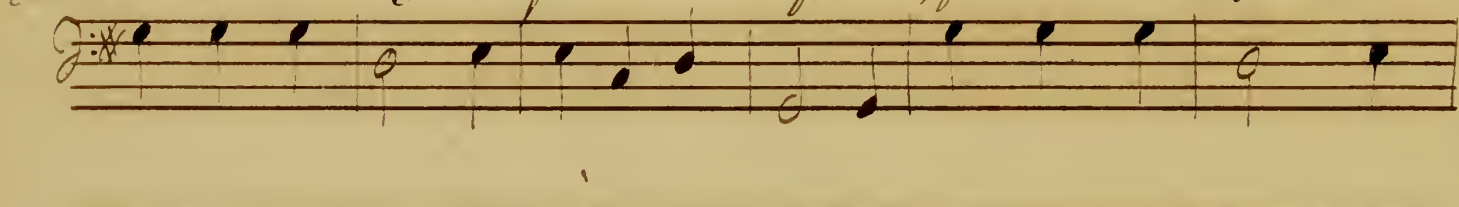
Peut-on mieux faire quand on sait plaire, peut-on mieux faire,



Peut-on mieux faire quand on sait plaire, peut-on mieux faire,



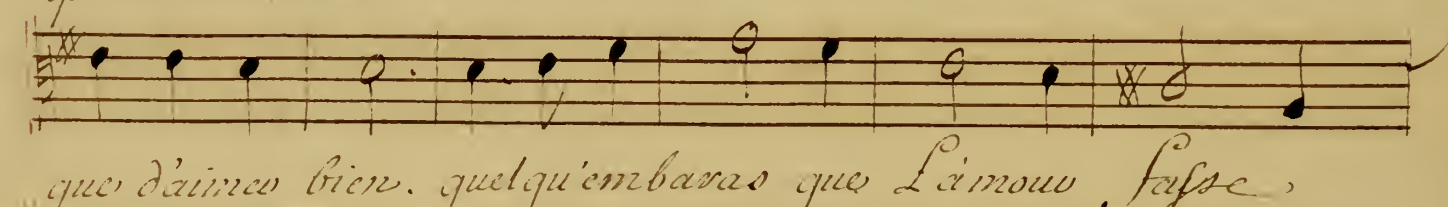
Peut-on mieux faire quand on sait plaire, peut-on mieux faire,



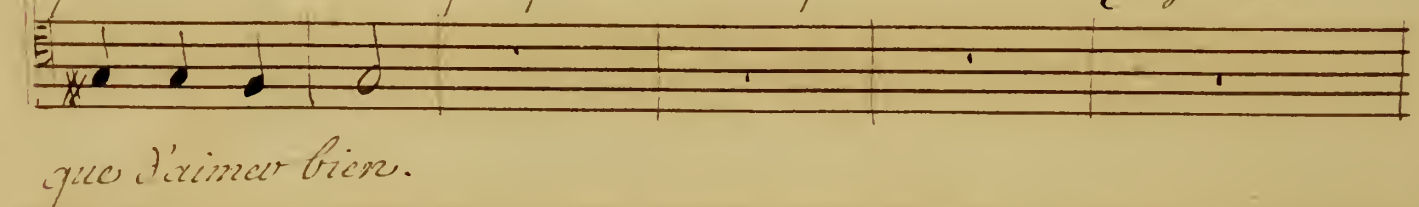
Peut-on mieux faire quand on sait plaire, peut-on mieux faire,



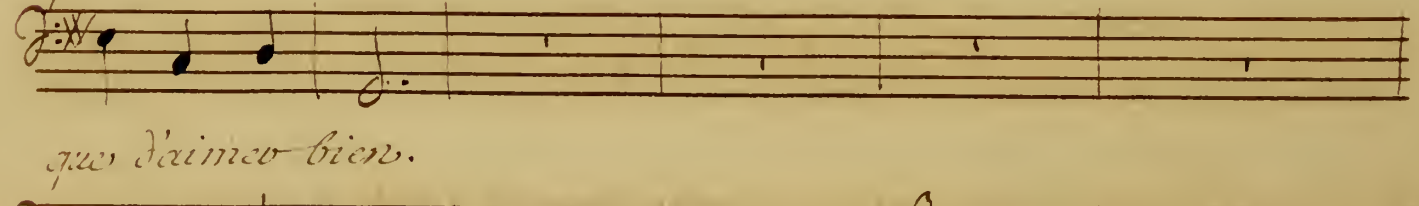
que d'aimer bien.



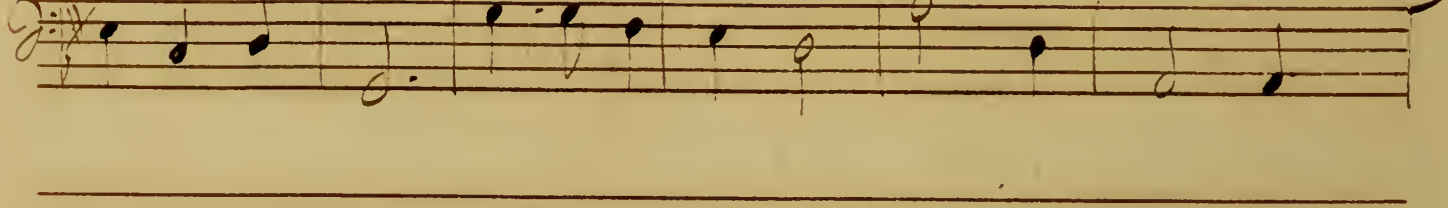
que d'aimer bien, quelque embarras que L'amour fasse,



que d'aimer bien.

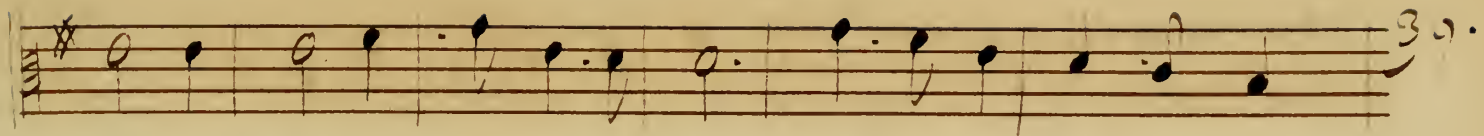


que d'aimer bien.

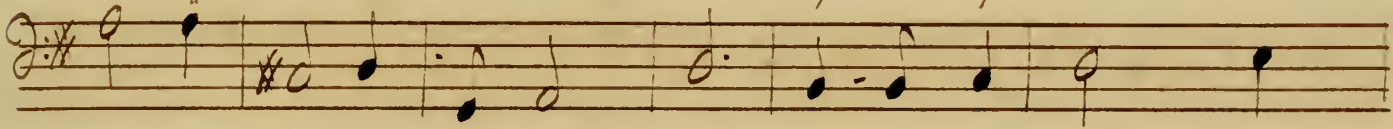


que d'aimer bien.

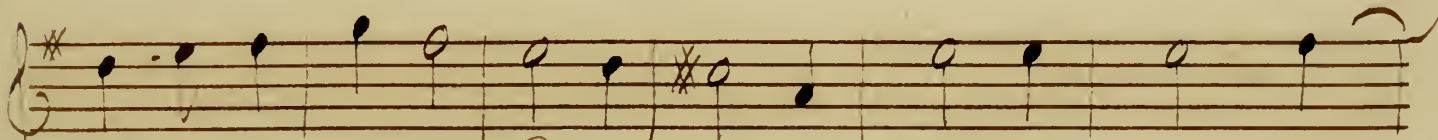




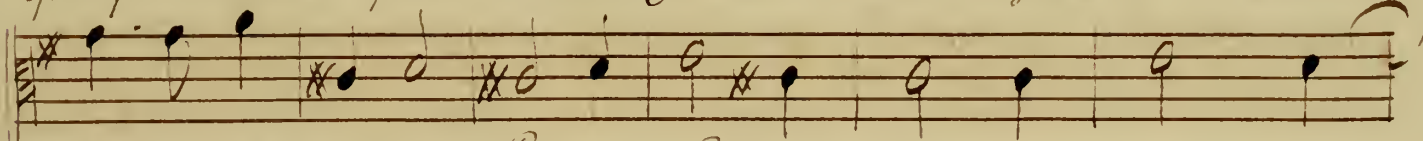
*c'est toujours un charmant lien, trop de repos bien su-*



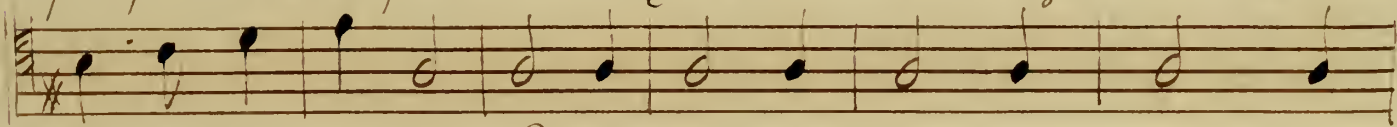
*=vent embarras que fait-on d'un Cœur qui n'aime rien*



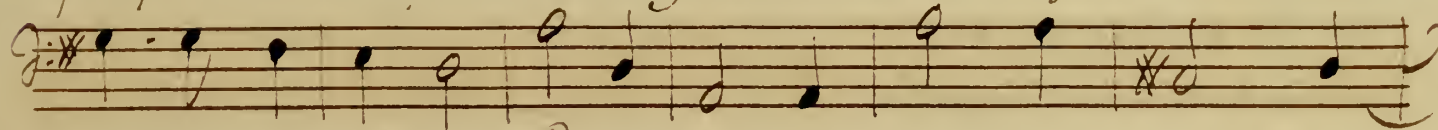
*quelqu'embarras que L'amour fasse, c'est toujours In-*



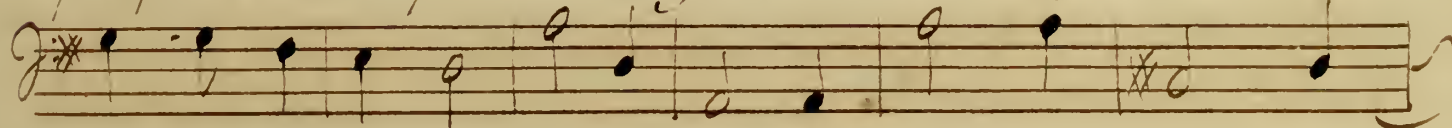
*quelqu'embarras que L'amour fasse, c'est toujours In-*



*quelqu'embarras que L'amour fasse, c'est toujours In-*



*quelqu'embarras que L'amour fasse, c'est toujours In-*

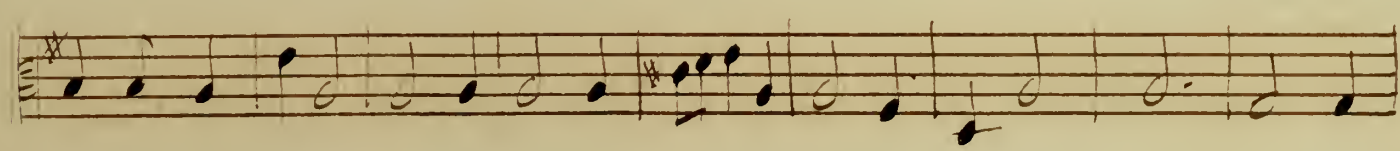
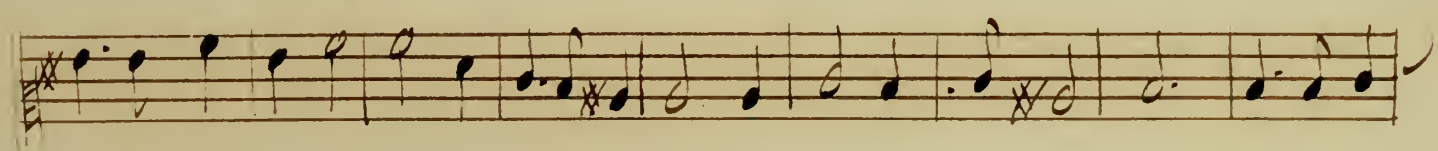
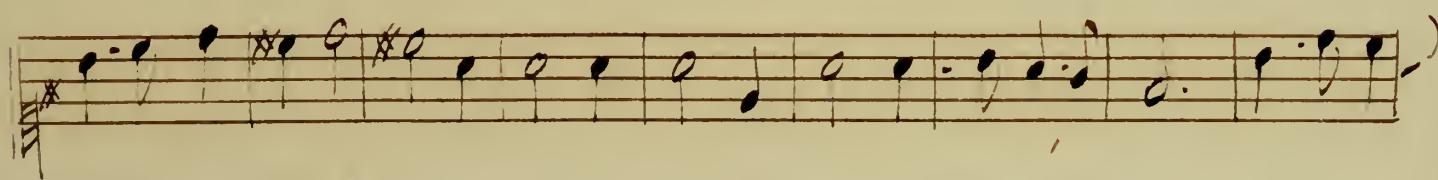
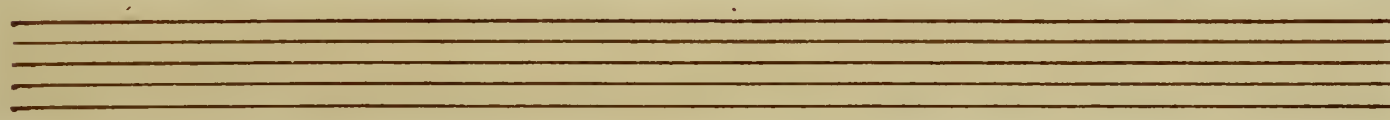
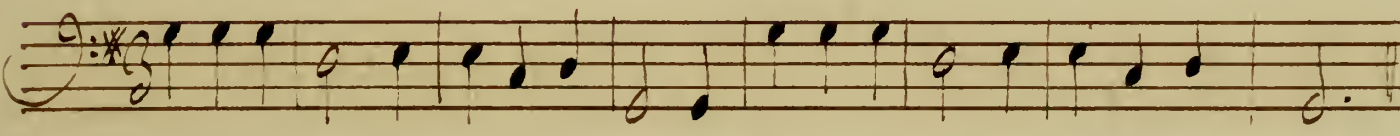
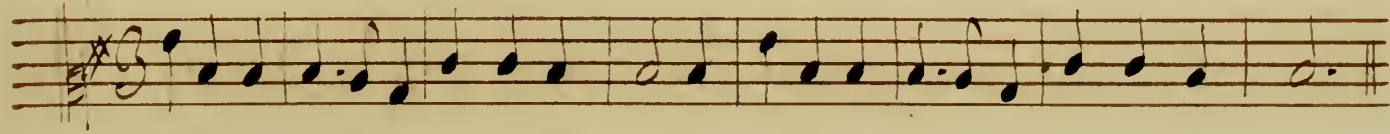
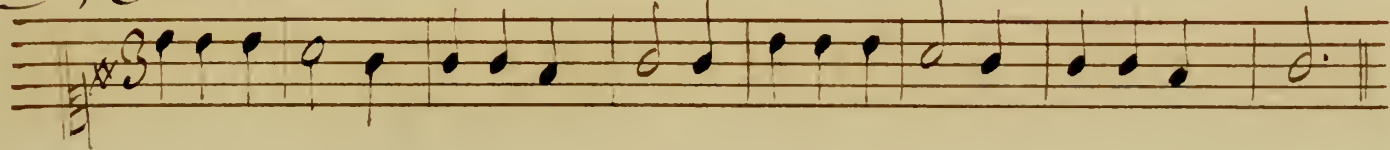
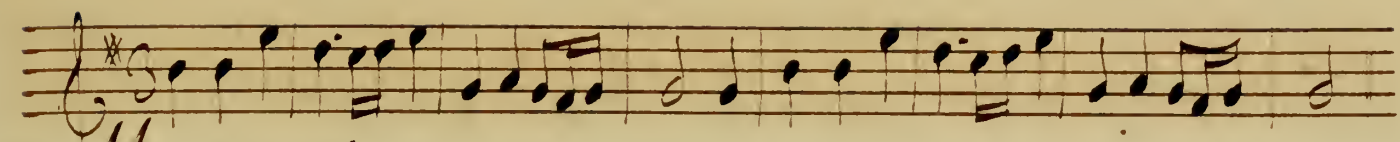


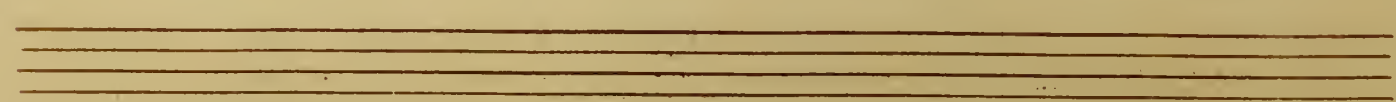
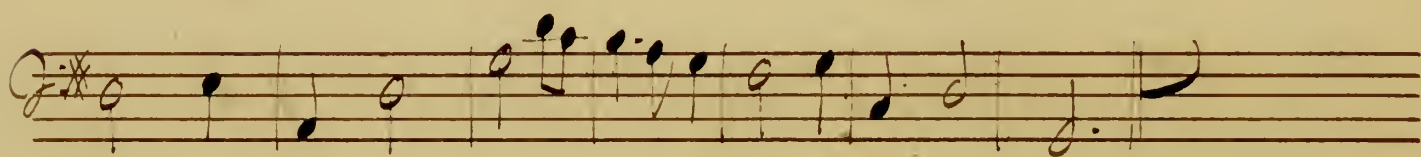
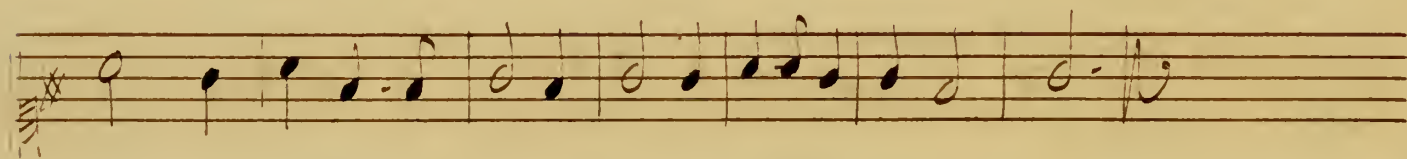
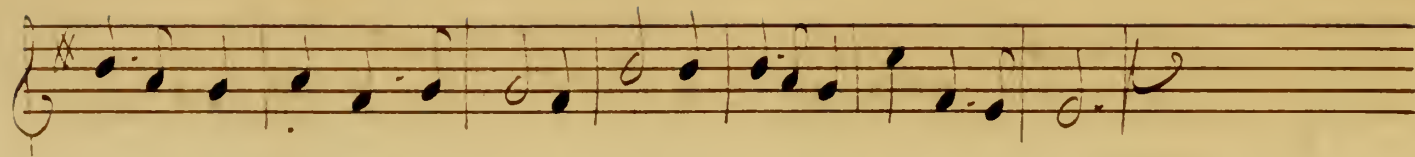
charmant Lien trop de repos bien souvent embarras  
charmant Lien trop de repos bien souvent embarras  
charmant Lien trop de repos bien souvent embarras  
charmant Lien trop de repos bien souvent embarras  
charmant Lien trop de repos bien souvent embarras

que fait-on d'un cœur qui n'aime rien  
que fait-on d'un cœur qui n'aime rien.  
que fait-on d'un cœur qui n'aime rien.  
que fait-on d'un cœur qui n'aime rien.  
que fait-on d'un cœur qui n'aime rien.

45.

Menuet.





*Cete premier Scene 1. cre 41.*

*Quoy Cadmus fils d'un Roy qui tient sous sa puissance la*

*Borde seconde du nil et les Climats brulez. Cadmus apres deux*

*ans loin du Tir e-coulez, etrangez chez les grecs, n'a*

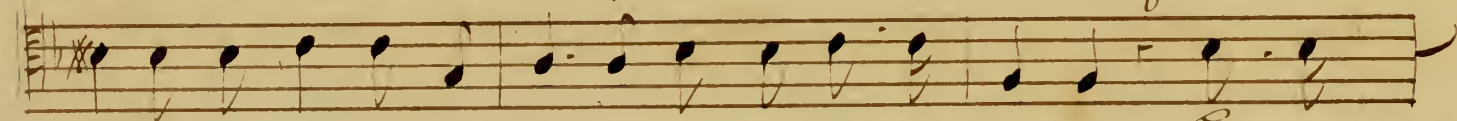
*point d'impatience de veuoir un pays dont il est L'espe-*

*-rance et Laisse sans regret tant de Couurs de solez.*

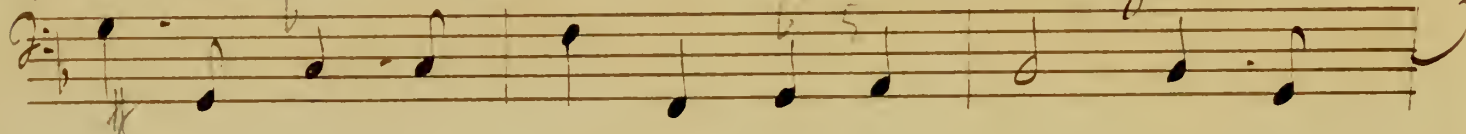
*Nous Sui-*



*Nous Suiuons vos destins partout Sans resistance, faudra,*



*prons Nous Suiuons vos destins partout Sans resistance, faudra*



*t'il que toujours nous soyons exilés*



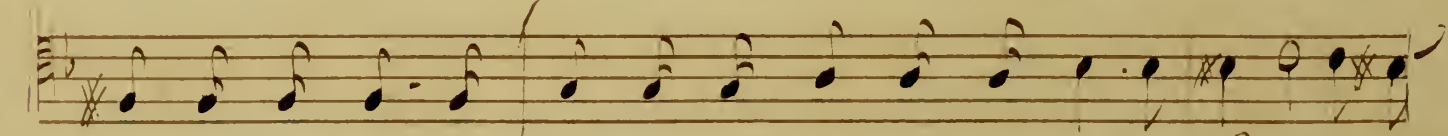
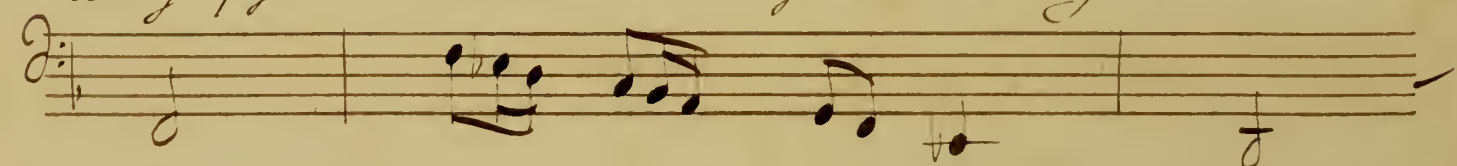
*t'il que toujours nous soyons exilés, J'aimerois arriuer les*



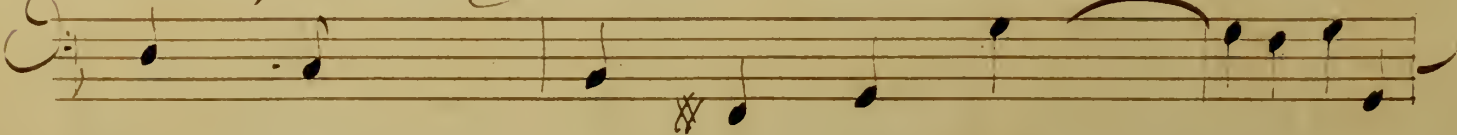
*lieux de ma naissance, mais auant que je puis en goûter la dou-*



*-ceur j'ay juré d'acheuer une juste vengeance*



*Et ce pendant Seigneurs vous laissez en ces lieux Languir <sup>re</sup> grand*



eau, Apres avoir erré sur la terre et sur l'onde

sans trouver l'Europe ma soeur, apres avoir en vain cher-

=ché son Ravisseur Le ciel termine sa Course icy l'agon-

=de, et c'est pour obéir, aux oracles des dieux, qu'il faut m'arr-

=ter dans ces lieux. Si vous trouvez des dieux dont l'ordre vous en-

=gage a choisir ce séjour, le dieu que vôtres yeux ont

- suite d'avantage, est peut-être L'amour, se-

= roit-il bien possible qu'un Héros invincible, eût un

cœur qu'amour seut charmé, Quel cœur n'est pas fait pour ai-

= meur et pour être un héros, doit-on être insensible. que

sert contre Hermione un Courage indomté qui peut n'en pas être enchi-

-té, Le Dieu Mars est son Père, elle en a. La noble fierté la



Mere d'amour est sa mere, elle en a La beauté-

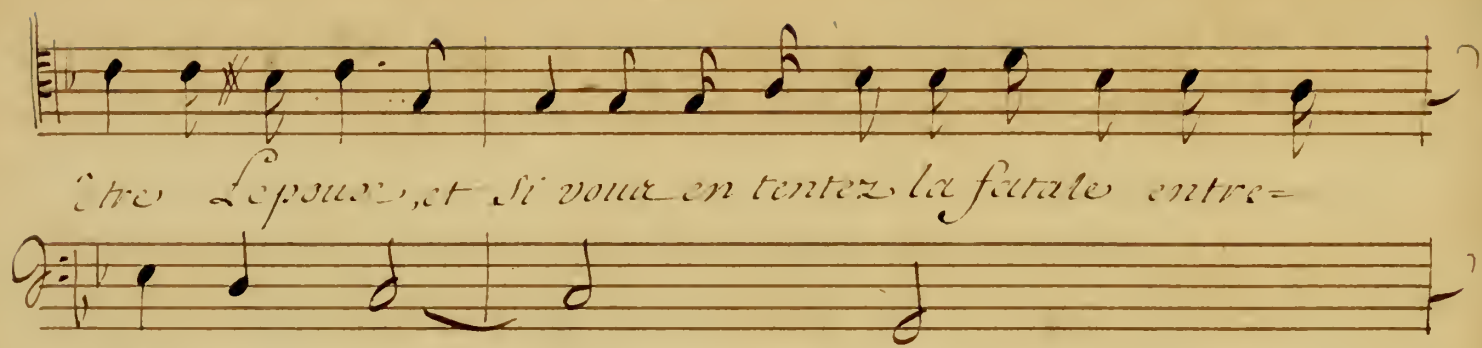
A quoy sert un amour qui n'a point d'esperance? Hermi

-me est sous la puissance, d'un Tiran qui regne en ces

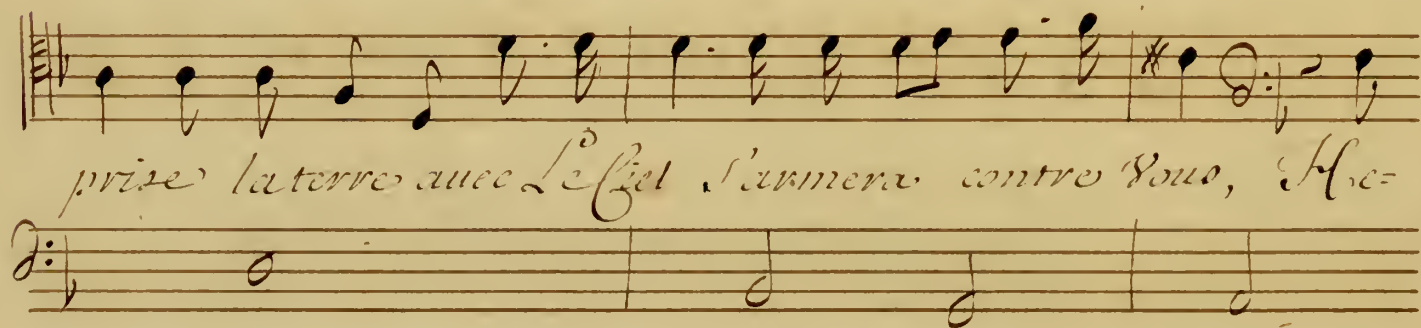
-lieux. C'est un affreux Geant C'est un Monstre odieux. Il

est du sang de Mars, Ce Dieu Le favorise, et C'est enfin a

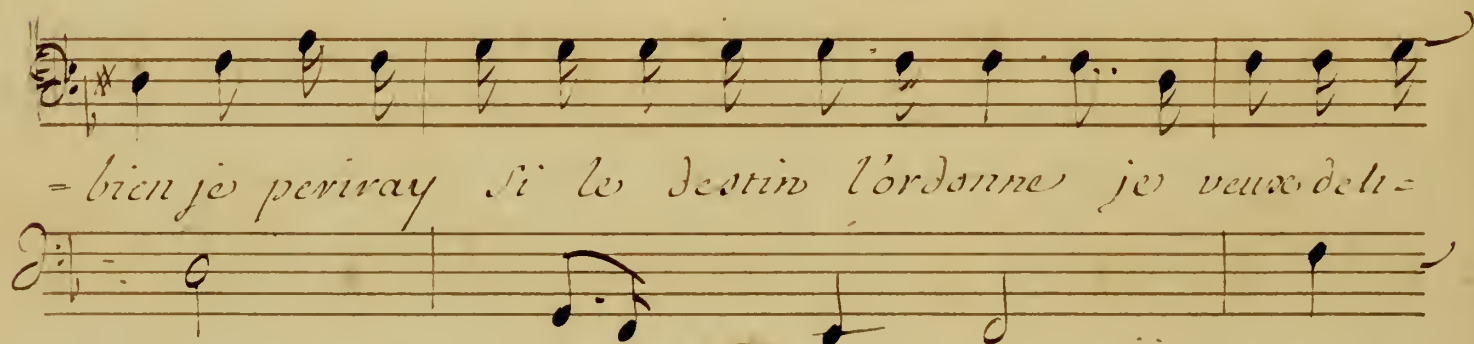
Luy qu'Hermione est promise, nul autre des mortels n'en dis



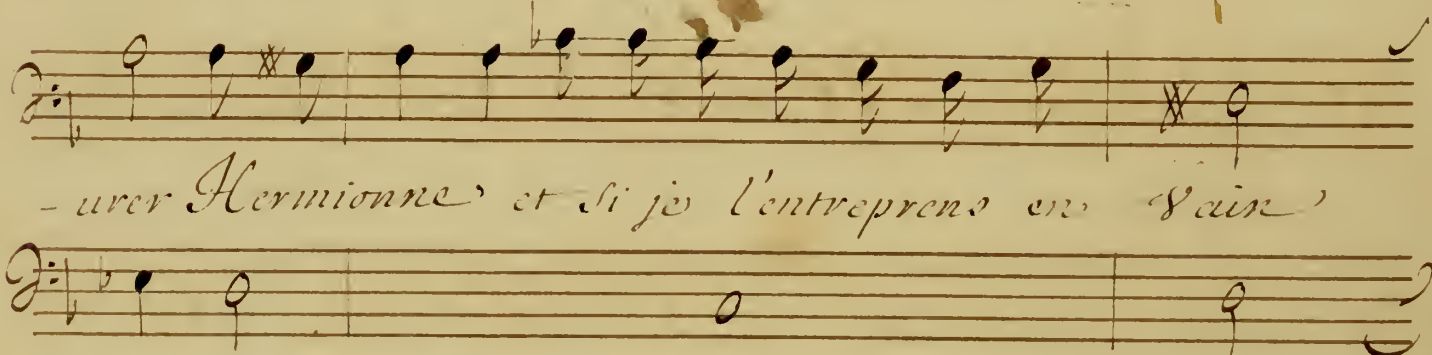
*tro L'epouse, et si vous en tentez la fatale entre-*



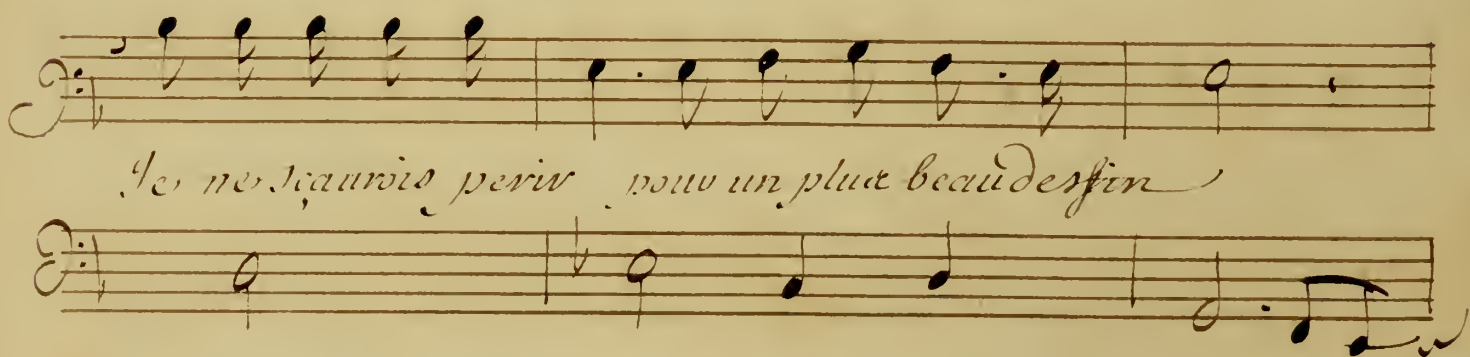
*prise la terre avec Le Ciel s'armera contre vous, He-*



*- bien je periray si le destin l'ordonne je veux deli-*

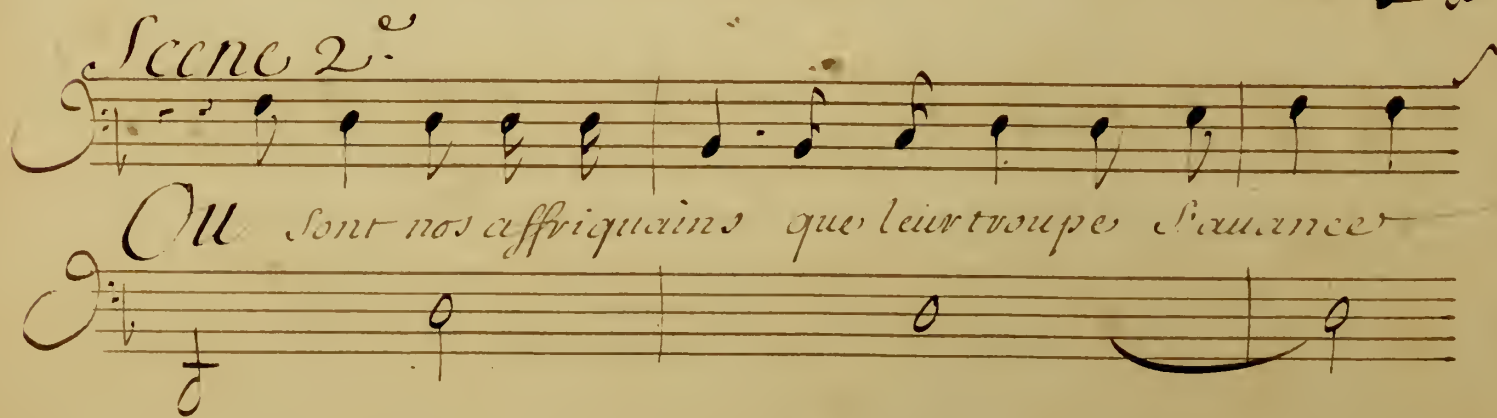


*- uer Hermionne, et si je l'entreprends en vain*

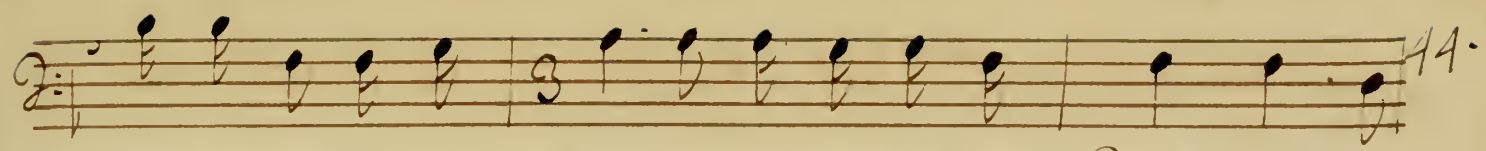


*Je ne saurois perir pour un plus beau dessein*

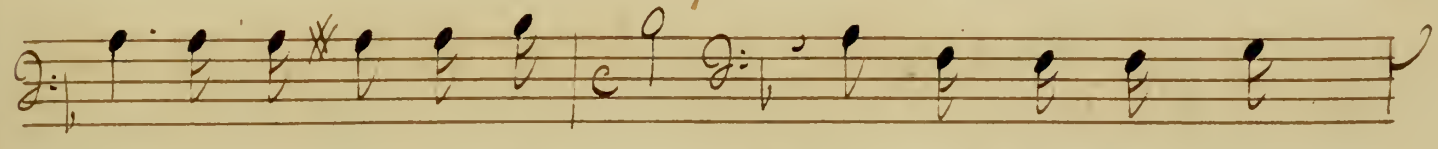
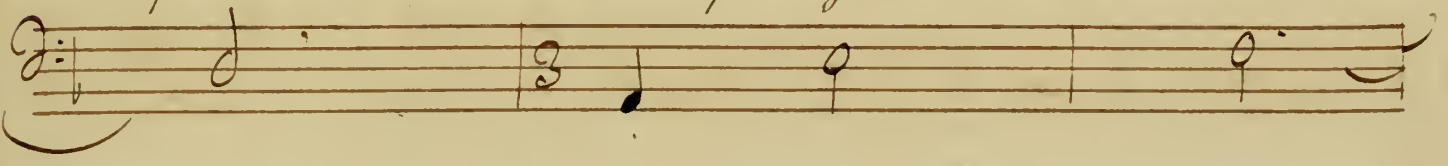
*Scene 2.*



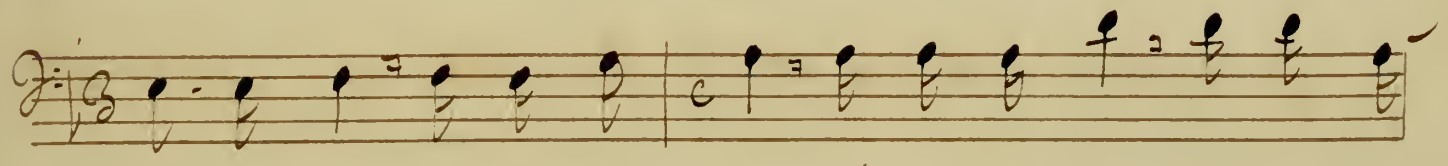
*Où sont nos affriquains que leur troupe s'avance*



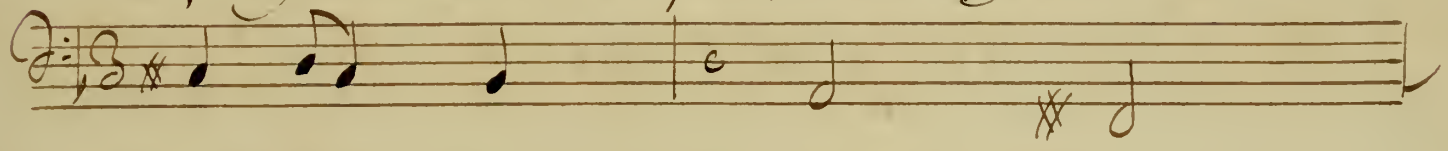
la princesse veut voir leu plus galant — Dance, d'ou-



- vient qu'aucun deue ne parois. Vos ordres sont sui-



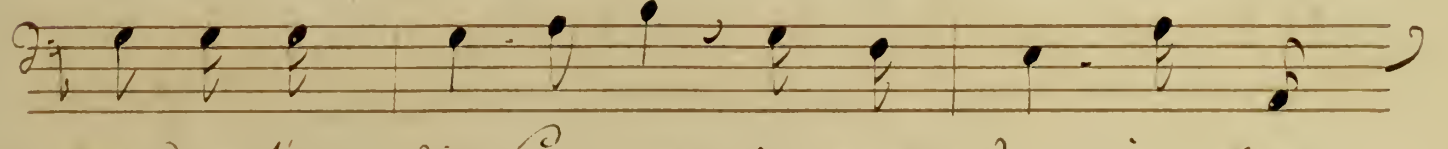
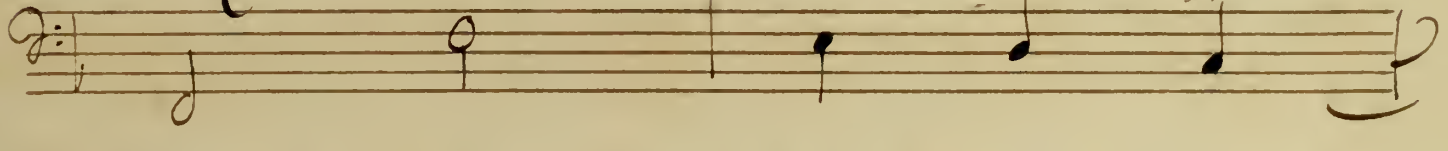
- uis, Seigneu, et tout est pret, Mais le tyran s'est mis en



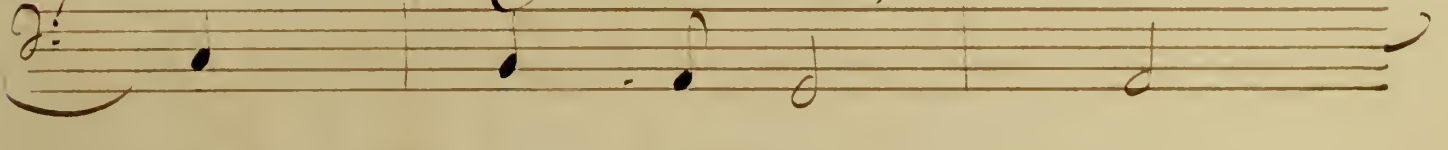
tete qu'il faut que ses Geants dansent dans cette fe-

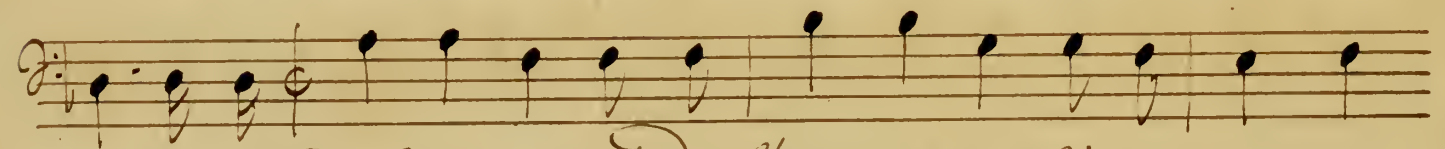
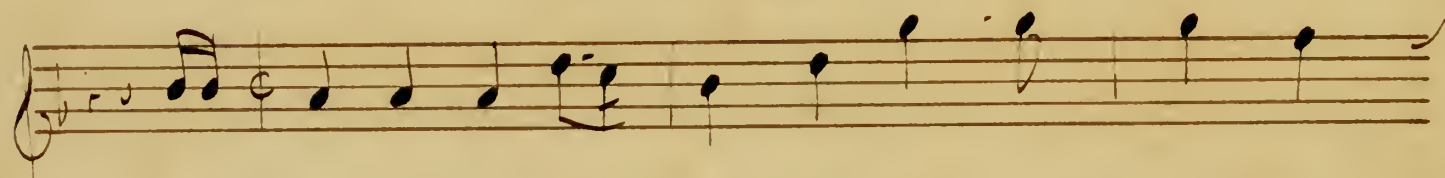


- te Comment faire mouuoir des Collopes affreux

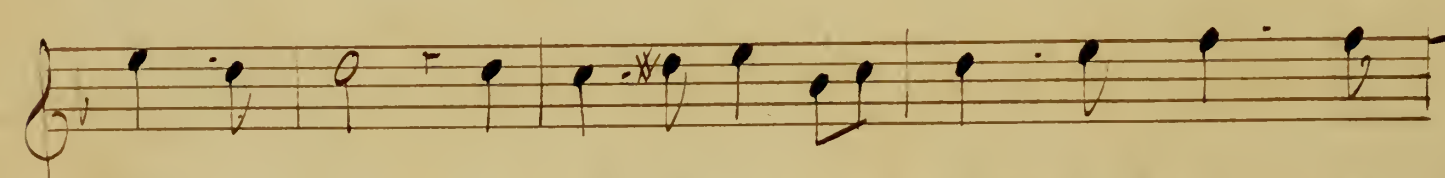
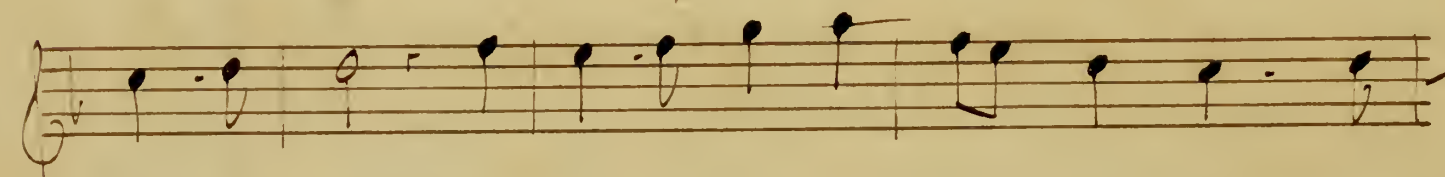
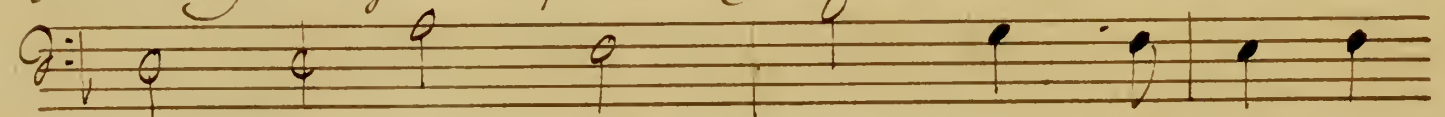


quand on luy dit Comment, il repond, je le

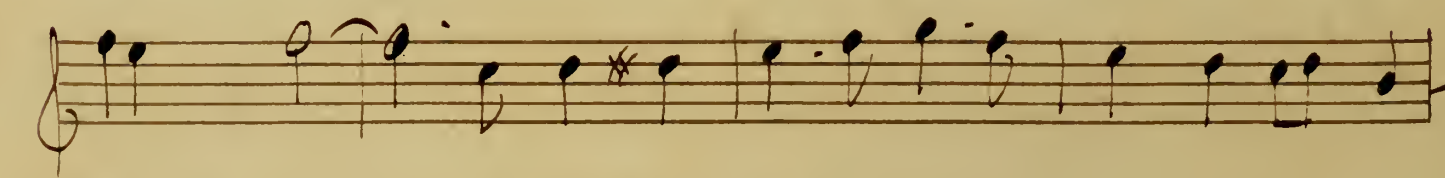
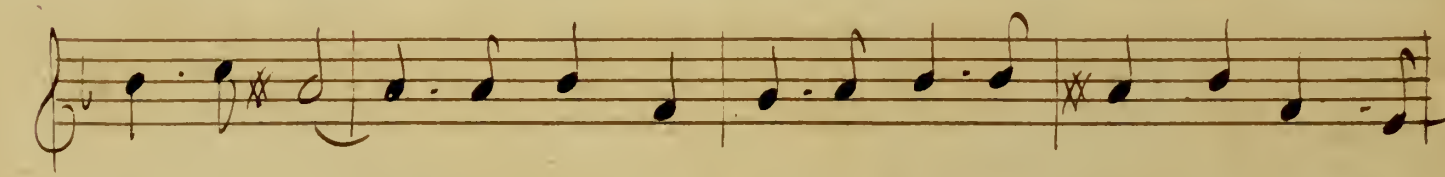
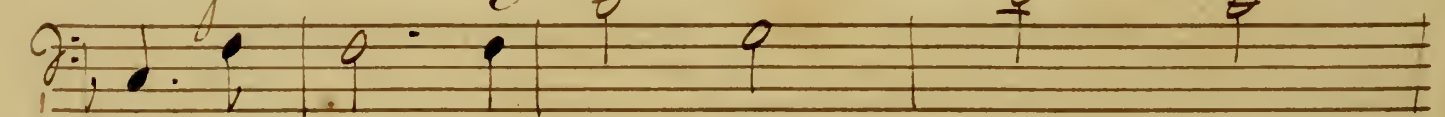




*veuse ces grands hommes pleins de Chimères sont d'un raisonne-*

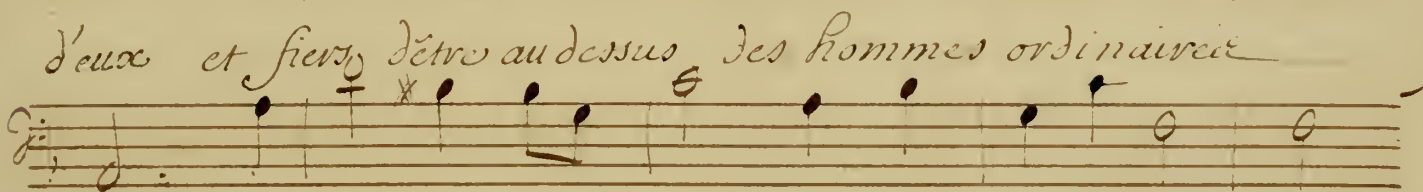


*-ment fâcheuse et fier d'être au dessus des hommes*

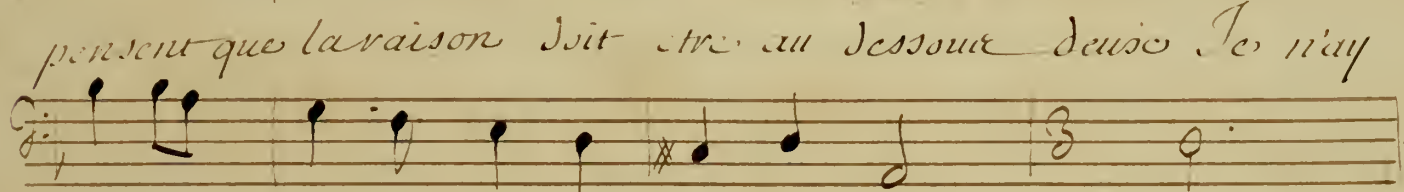


*ordinaire & pensent que la raison doit être au dessus*

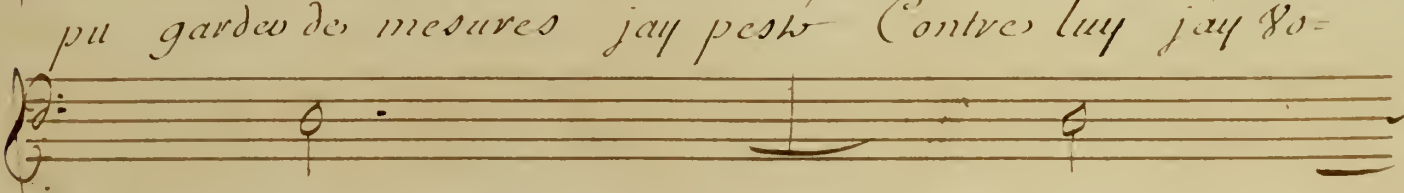
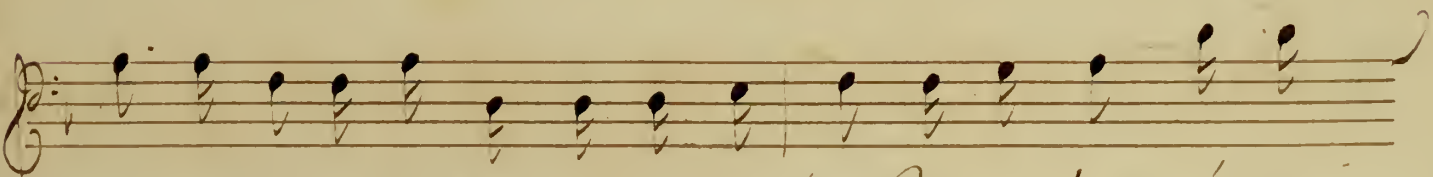




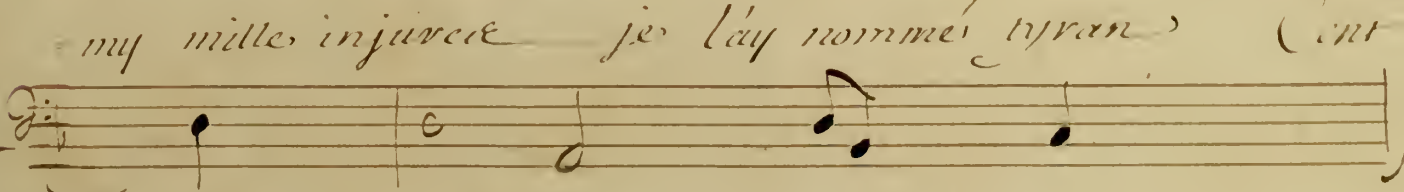
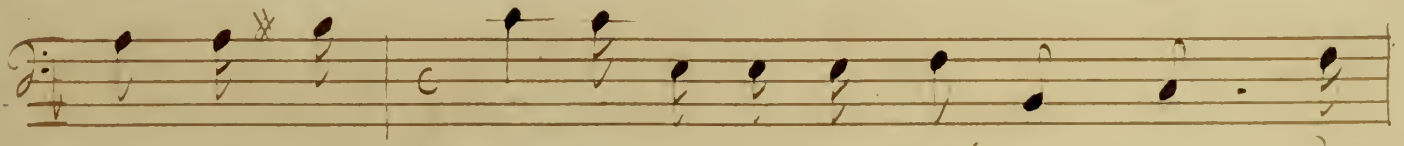
*d'eux et fier, d'être au dessus des hommes ordinaires*



*pensent que la raison doit être au dessous de soi. Je n'ay*



*pu garder de mesures j'ay peché Contre luy j'ay so-*

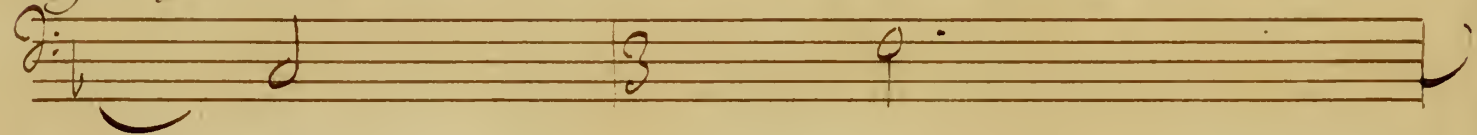


*ny mille injures je l'ay nommé tyran. Cent*

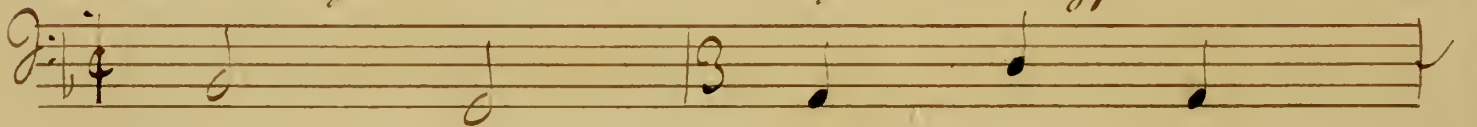
*fou on doit toujours respect aux Roys. Eut il du métrav-*



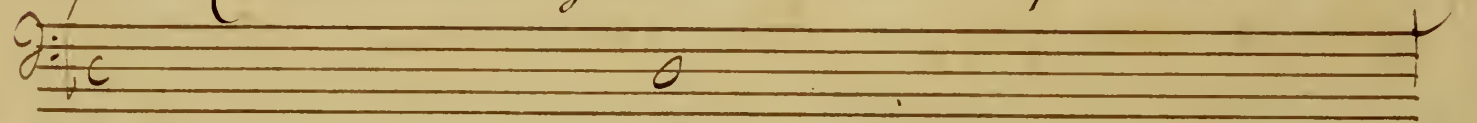
*= gler je n'aurois pu me taire, jetois trop en Co-*



*= lere si je n'aurois rien dit j'aurois étouffé de de-*



*= pit Contentons Le Geant il est icy Le*

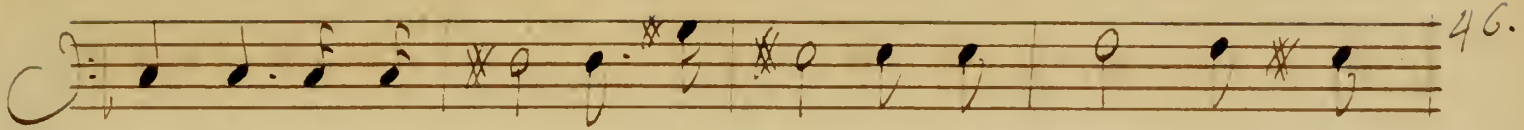


*maitre, Hermione est soumise a son cruel pou-*

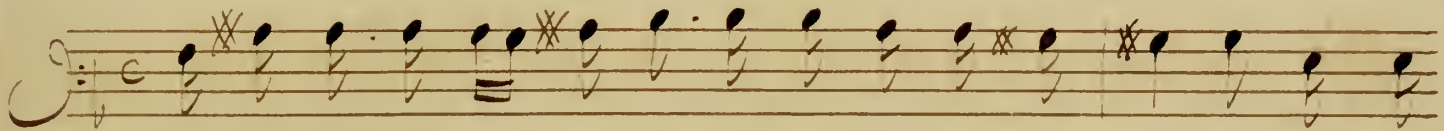


*= voir ce divertisse- ment tel enfin qu'il puisse*

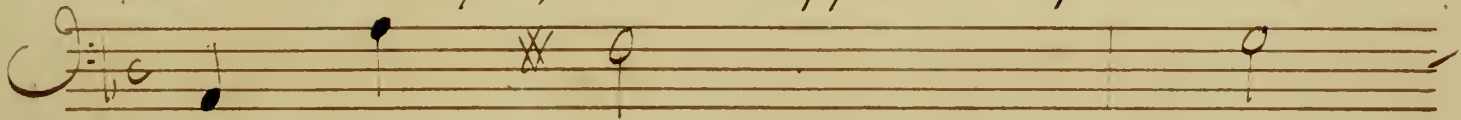




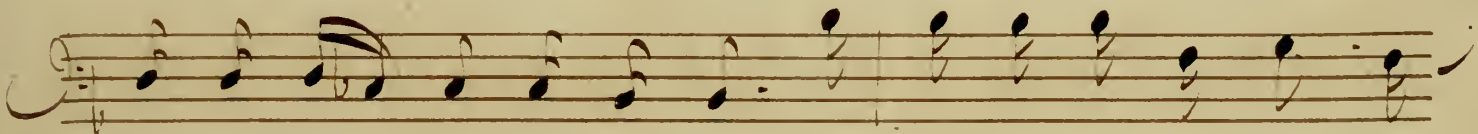
=être me vaudra quelque temps le plaisir de la-



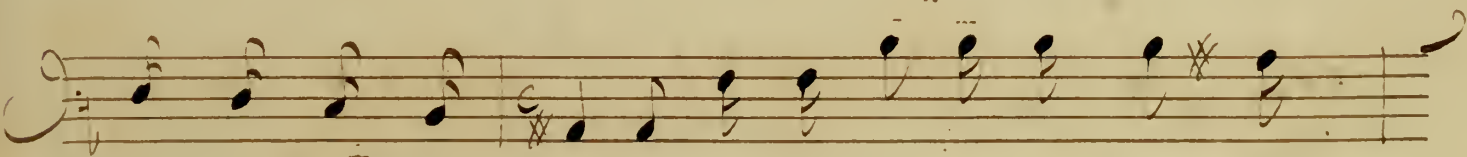
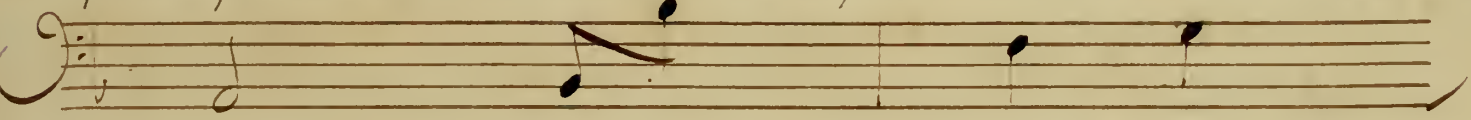
voir s'il ne m'est pas permis de luy parler moy même et d'o-



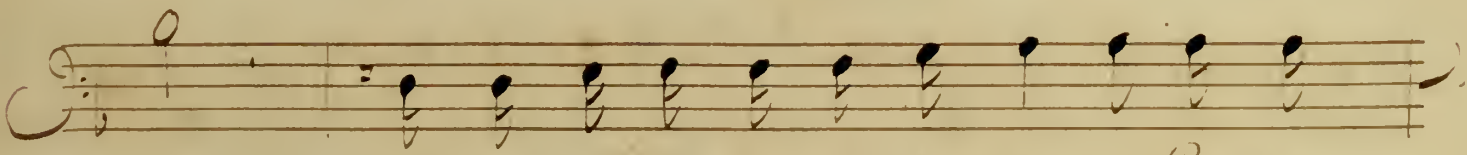
ser dire que je l'aime du moins nos affri-



quins par leurs chants les plus doux, pourront l'entretenir de



mon amour extreme, en de pit d'un Rivat ja-



louse, préparons tout, en di-ligence, l'atona



*= nous La Princesse avance, allons, Toy ne s'uy point mes*

*pas je vay voir le Geant, il faut que tu Le =*

*= uiti. Non non, nous n'aurons point de bruit ny d'embaras pour les in =*

*pires que j'ay dites, je les disois si bas qu'il ne m'entendris*

*pires que j'ay dites, je les disois si bas qu'il ne m'entendris*

*pires que j'ay dites, je les disois si bas qu'il ne m'entendris*

*pires que j'ay dites, je les disois si bas qu'il ne m'entendris*

*pires que j'ay dites, je les disois si bas qu'il ne m'entendris*



47.

pas je les desois si bas qu'il ne mientendoit pas.

Scene 3.

(Et aimable Se-)

=jou si paisible et si sombre offre du Silence et de

L'ombre, a qui peut e- uiter Le bruit et Le Grand jour.

Ah que n'est il aussy facile de trouver un a-

Sile, pour éviter l'amour, ah! Ah que n'est-il qu'un sa-

sile de trouver un a sile, pour éviter l'amour?

L'impitoyable Tyrannie dont je suis le barbare et

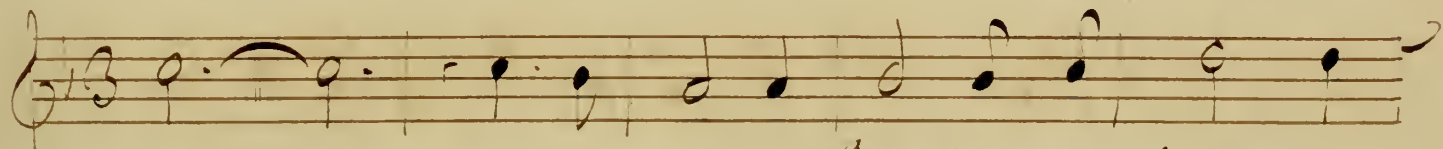
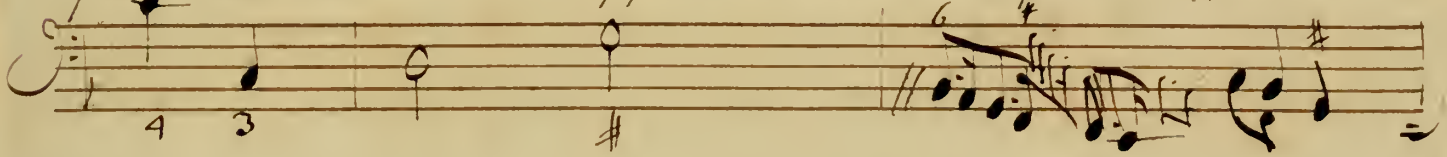
loix, ne défend pas d'aimer le chant Et l'harmonie

, Vous qui me faites Compagnie Répon-

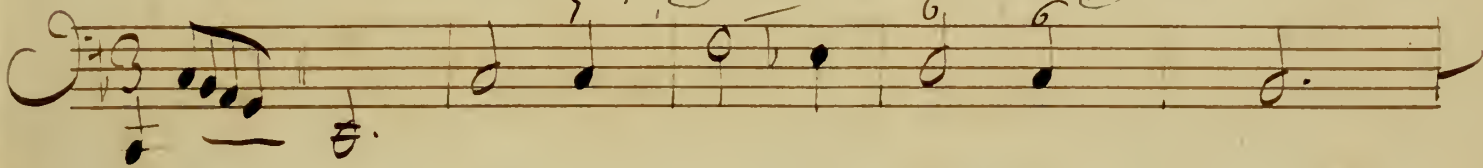
dez à ma voix. On a beau fuir l'amour on ne



peut l'uitev; on n'oppose ra destruits, qu'une deffense. S'ai-



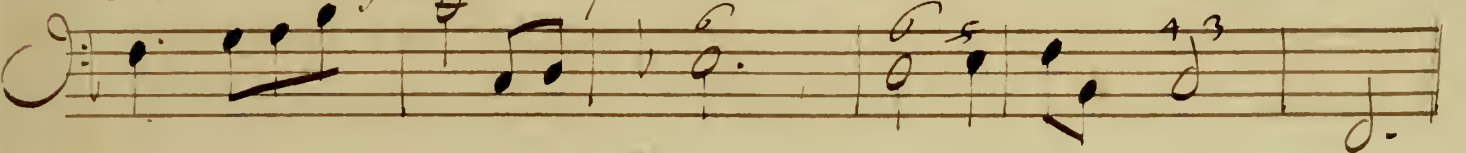
= ne. on s'epargne bien de la peine



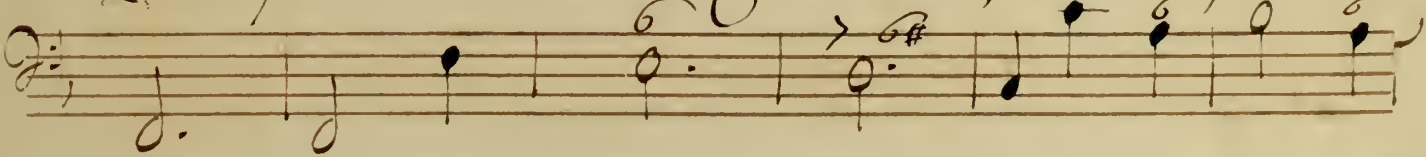
quand on se rend sans resistev. on s'epargne



bien de la peine, quand on se rend sans resistev.



La peine d'aimer est Charmante, il n'est point de



Ceux qui s'exempt de payer? Ce tribut fatal.



Si l'amour épouvent il fait plus de peur que de

= mal. Si l'amour épouvent il fait plus de peur que de

mal. Quel choix est en votre puissance, songez à quel e=

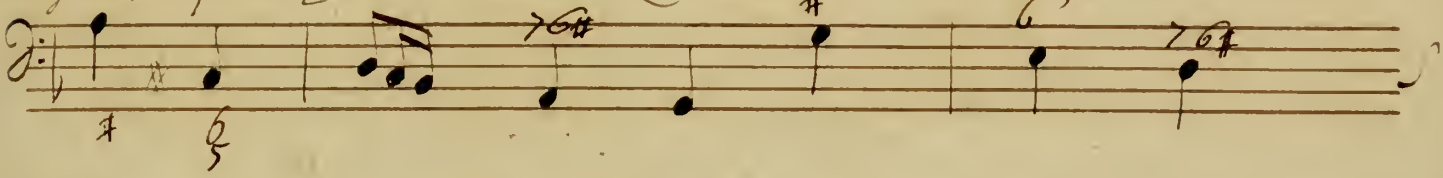
= pour le ciel veut vous unir. Je fremis quand j'y pense, pour=

quoy m'en fais tu souvenir. Vous etes sans espoir du Ciel

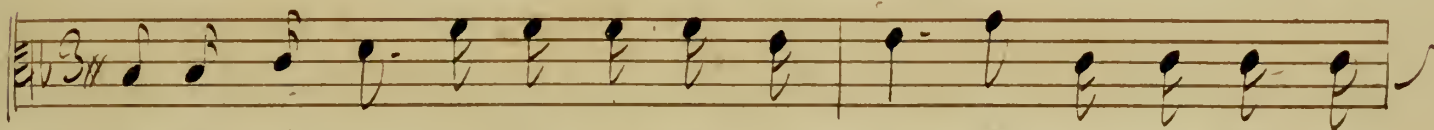
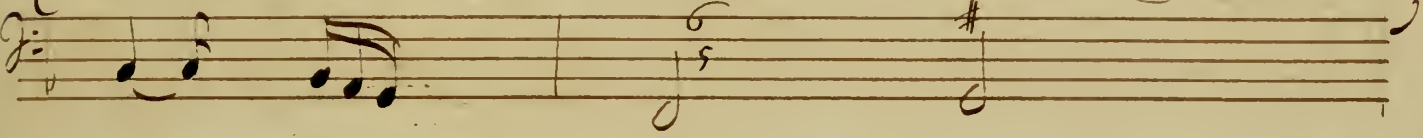
= té de la terre, Le Roy qui vous retient dans ce charmé Se=



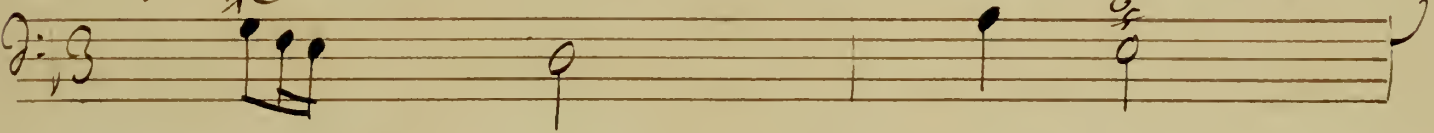
= jour, a pour lui le Dieu de la guerre, il a rassemble dans sa



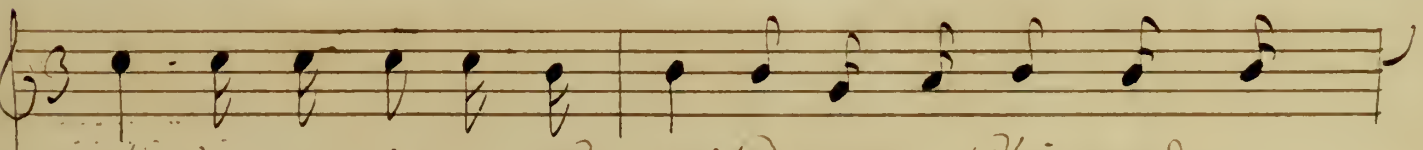
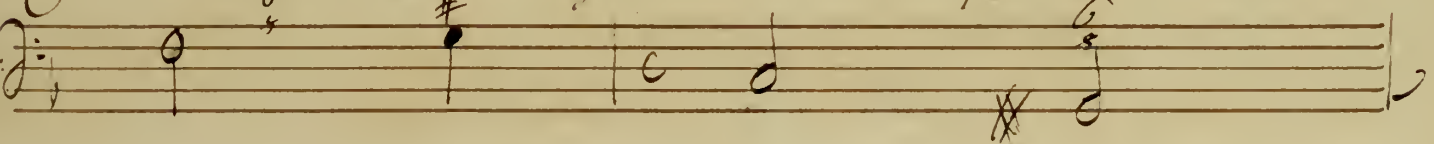
Pour les restes des Géants échapez au Tonnerre gardez



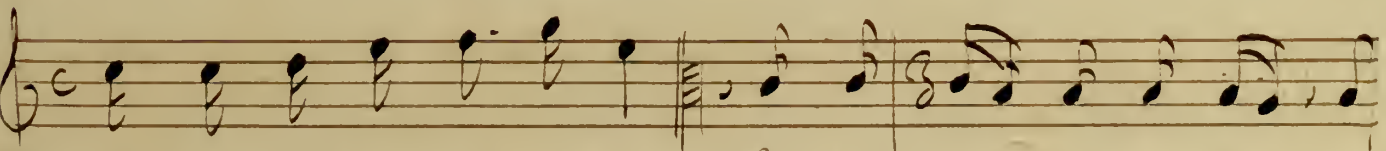
Vous pour Admirez d'un malheureux amour le don de votre



Cœur contenoit le jour. Ah quelle Cruau-



-te de Vouloir me Contraindre a ce Choix di-



-eux que je ne puis souffrir. Tout le monde vous trouve a-



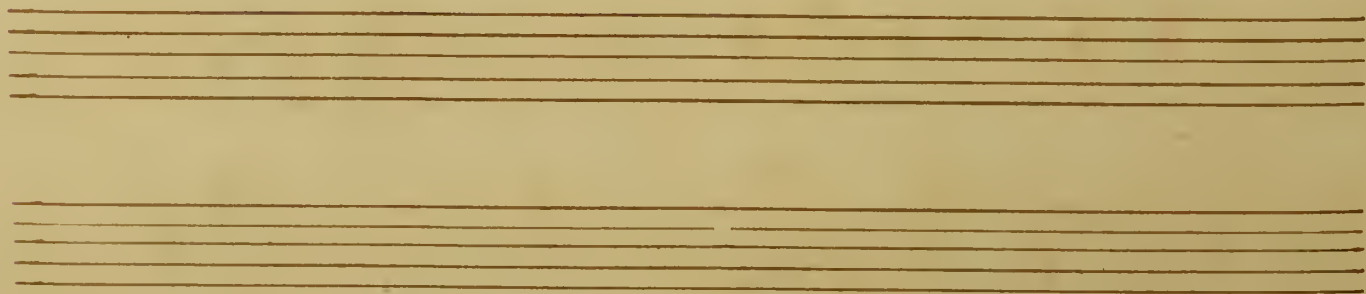
plandre personne, cependant n'ose vous Secourir

cy les affriquains, mais les Geants les suivent. Quoy par-

tout des Geants! Quoy toujours nous troubles! C'est d'ordinaire ain-

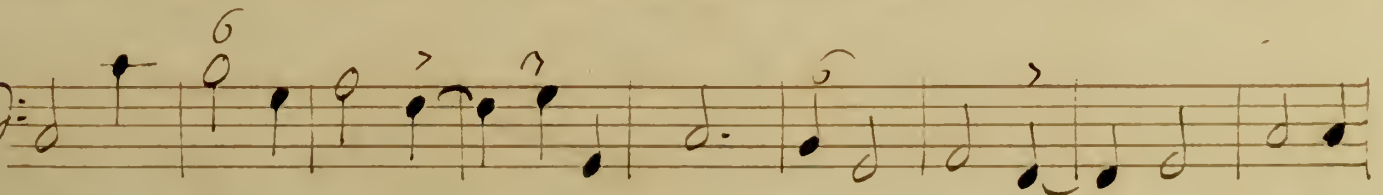
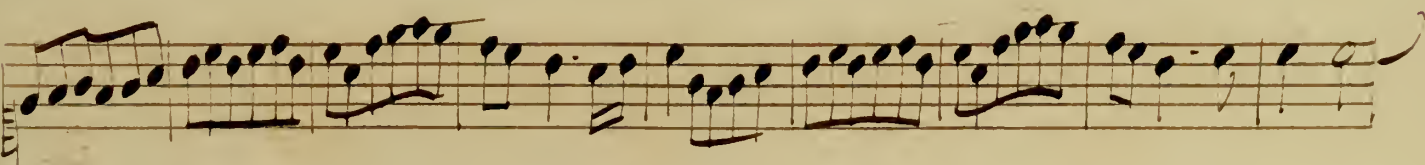
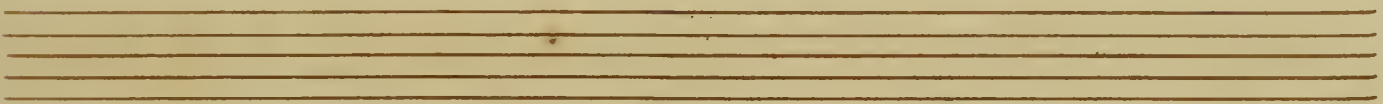
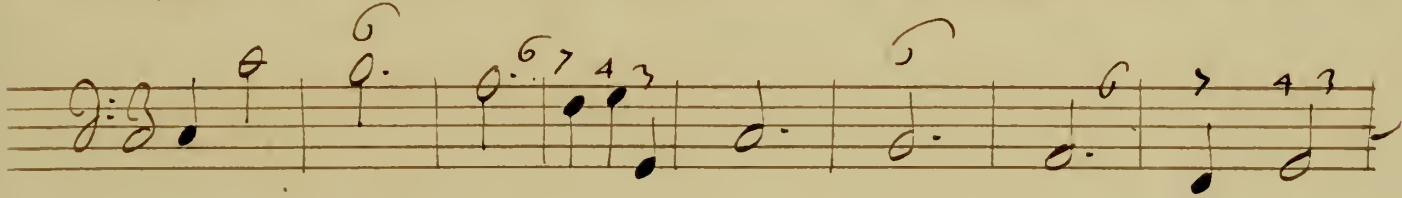
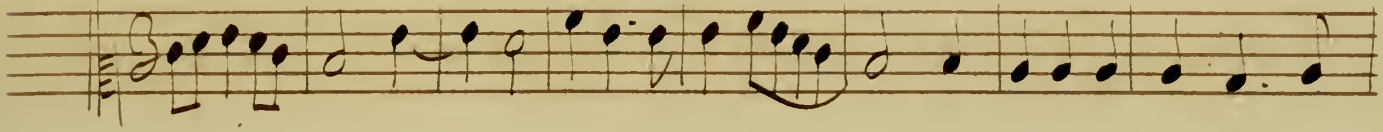
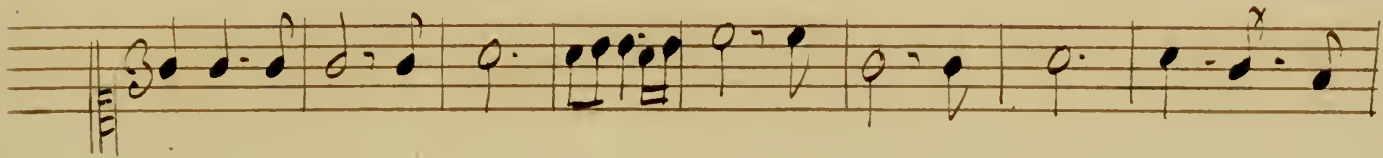
= si que les plaisirs arriuent quelque chagrin, fa-

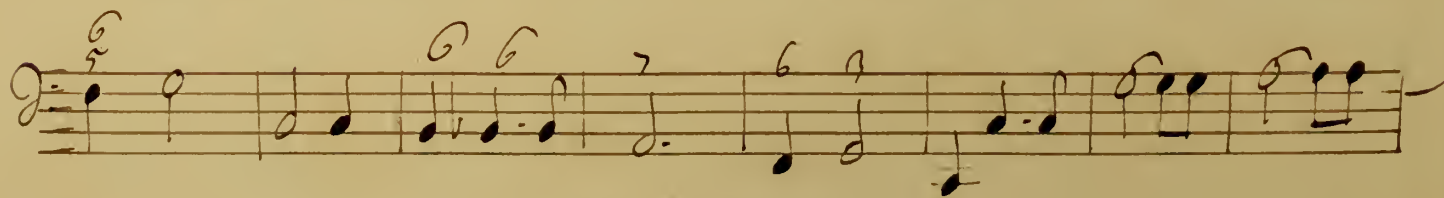
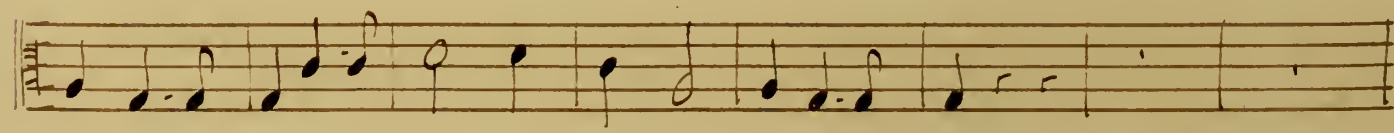
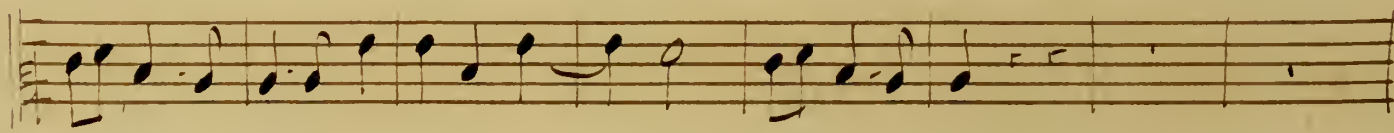
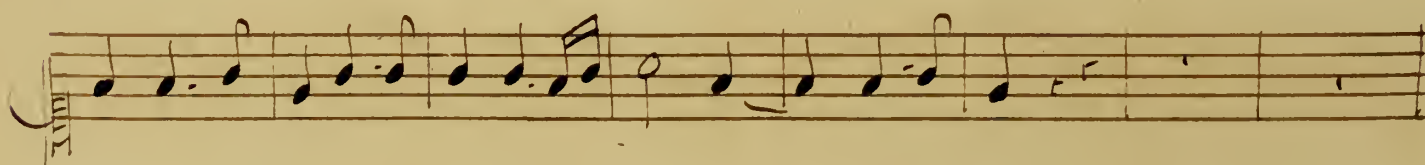
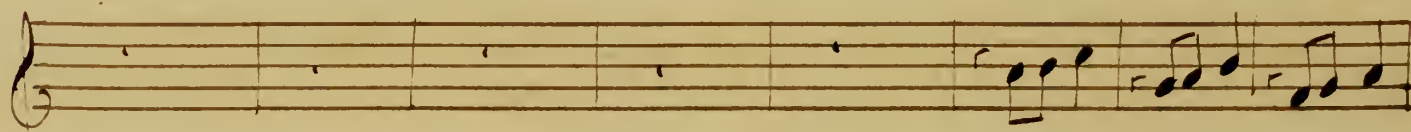
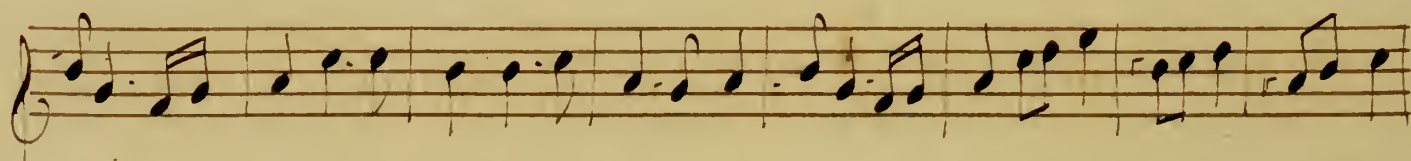
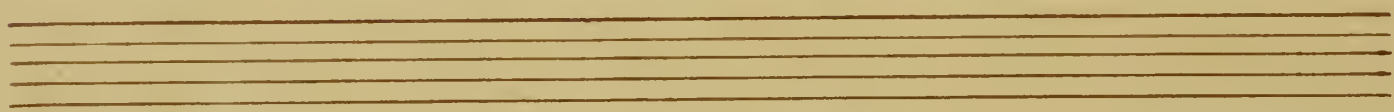
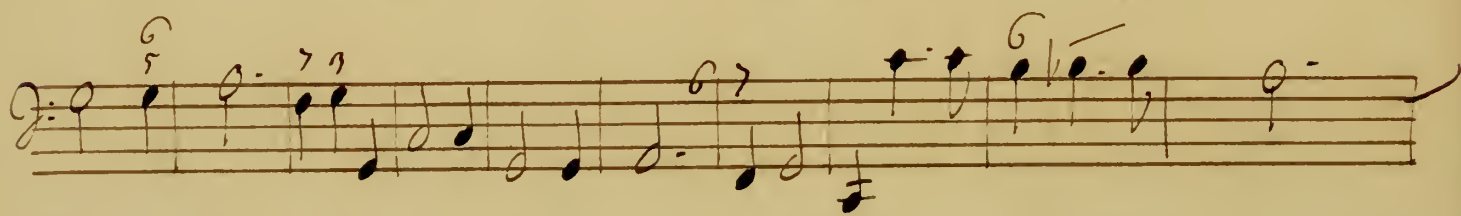
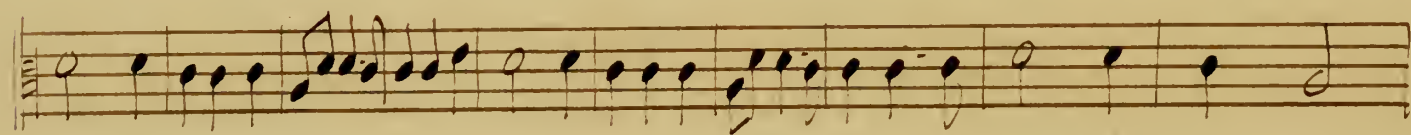
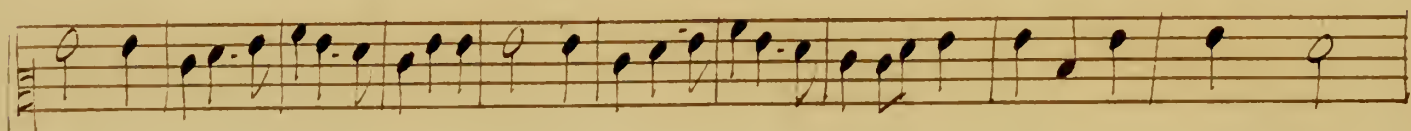
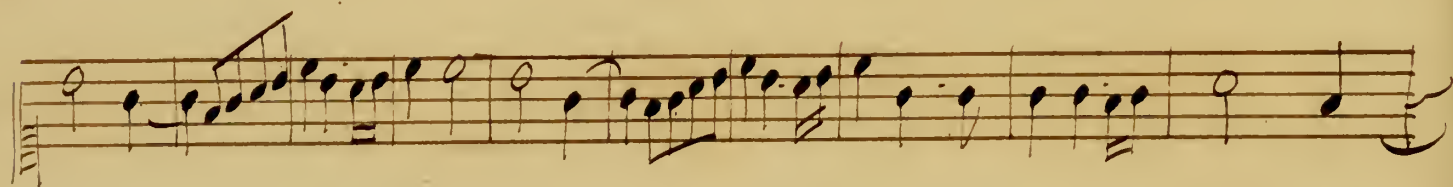
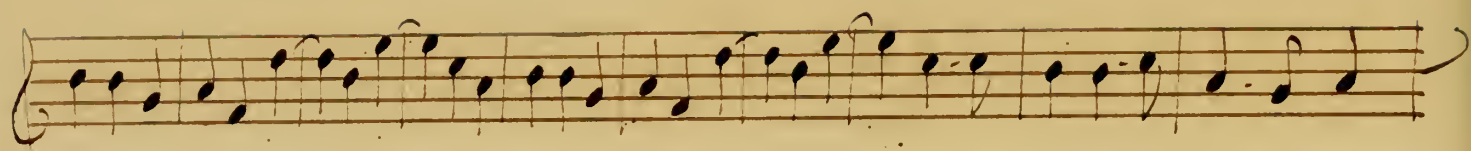
= chaus s'y vient toujours meler.



# Chaconne.

50.







Handwritten musical notation on a single staff with a treble clef. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The piece concludes with a final measure marked "51."

A blank musical staff with a treble clef. It contains a few scattered notes in the latter half of the staff, including a quarter note and a half note.

A blank musical staff with a treble clef. It contains a few scattered notes in the latter half of the staff, including a quarter note and a half note.

A blank musical staff with a treble clef. It contains a few scattered notes in the latter half of the staff, including a quarter note and a half note.

Handwritten musical notation on a single staff with a bass clef. The notation includes notes with figured bass symbols (6, 5, 6, 6) and a final measure with a fermata.

A blank musical staff with a treble clef.

Handwritten musical notation on a single staff with a treble clef. It features a complex melodic line with many sixteenth notes, some beamed together.

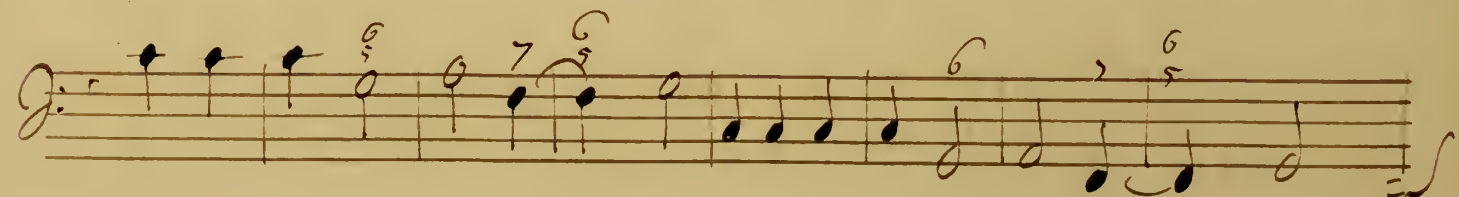
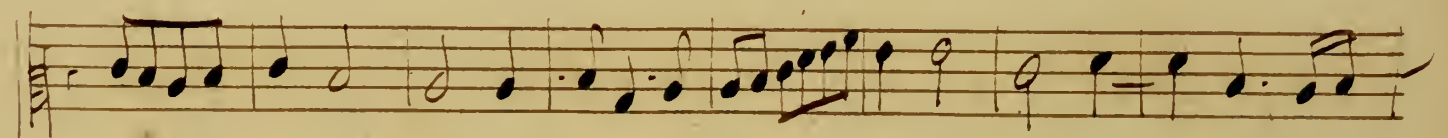
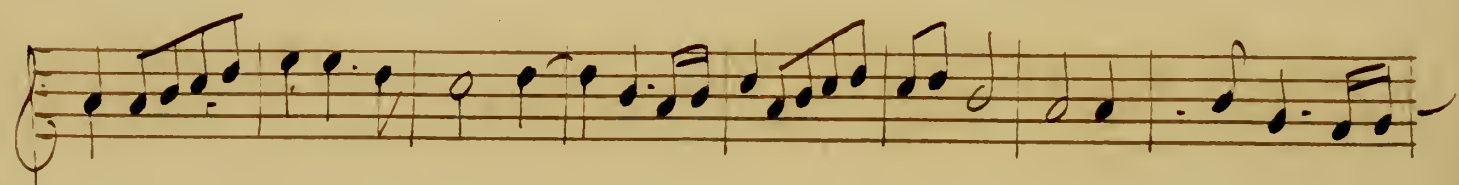
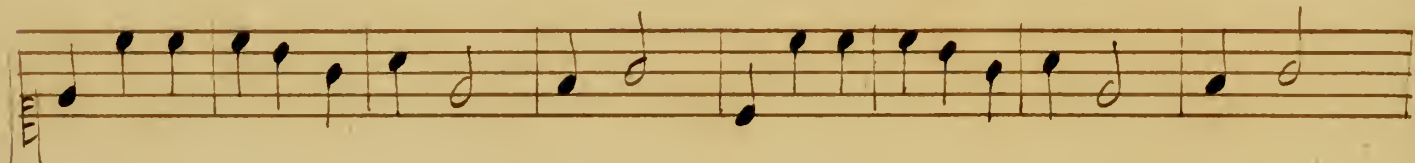
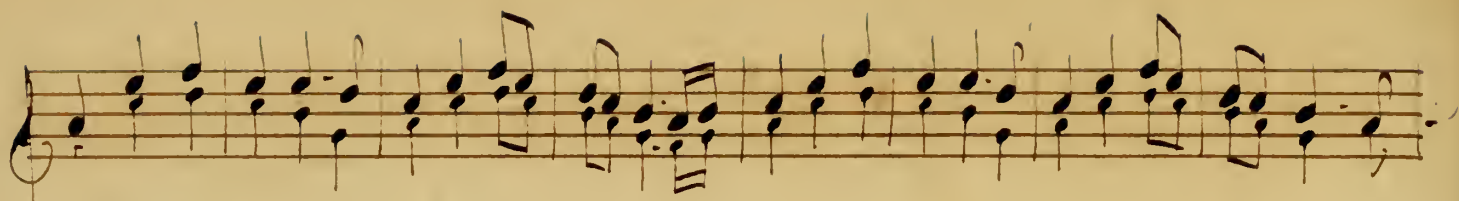
Handwritten musical notation on a single staff with a treble clef. It features a complex melodic line with many sixteenth notes, some beamed together.

Handwritten musical notation on a single staff with a treble clef. It features a complex melodic line with many sixteenth notes, some beamed together.

Handwritten musical notation on a single staff with a treble clef. It features a complex melodic line with many sixteenth notes, some beamed together.

Handwritten musical notation on a single staff with a bass clef. The notation includes notes with figured bass symbols (6, 6, 6, 6) and a final measure with a fermata.

A blank musical staff with a treble clef.



Handwritten musical notation on a single staff with a treble clef. The notation includes a series of eighth and sixteenth notes, some beamed together, and a fermata at the end of the line.

Handwritten musical notation on a single staff with a bass clef. The notation includes a series of eighth and sixteenth notes, some beamed together, and a fermata at the end of the line.

Handwritten musical notation on a single staff with a bass clef. The notation includes a series of eighth and sixteenth notes, some beamed together, and a fermata at the end of the line.

Handwritten musical notation on a single staff with a bass clef. The notation includes a series of eighth and sixteenth notes, some beamed together, and a fermata at the end of the line.

Handwritten musical notation on a single staff with a bass clef. The notation includes a series of eighth and sixteenth notes, some beamed together, and a fermata at the end of the line.

Two empty musical staves.

Handwritten musical notation on a single staff with a treble clef. The notation includes a series of eighth and sixteenth notes, some beamed together, and a fermata at the end of the line.

Handwritten musical notation on a single staff with a bass clef. The notation includes a series of eighth and sixteenth notes, some beamed together, and a fermata at the end of the line.

Handwritten musical notation on a single staff with a bass clef. The notation includes a series of eighth and sixteenth notes, some beamed together, and a fermata at the end of the line.

Handwritten musical notation on a single staff with a bass clef. The notation includes a series of eighth and sixteenth notes, some beamed together, and a fermata at the end of the line.

Handwritten musical notation on a single staff with a bass clef. The notation includes a series of eighth and sixteenth notes, some beamed together, and a fermata at the end of the line.

Two empty musical staves.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and multiple beamed notes.

Handwritten musical notation on a single staff, showing a sequence of notes with stems pointing downwards.

Handwritten musical notation on a single staff, showing a sequence of notes with stems pointing downwards.

Handwritten musical notation on a single staff, showing a sequence of notes with stems pointing downwards.

Handwritten musical notation on a single staff, including a treble clef and a key signature signature.

Two empty musical staves.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and multiple beamed notes.

Handwritten musical notation on a single staff, showing a sequence of notes with stems pointing downwards.

Handwritten musical notation on a single staff, showing a sequence of notes with stems pointing downwards.

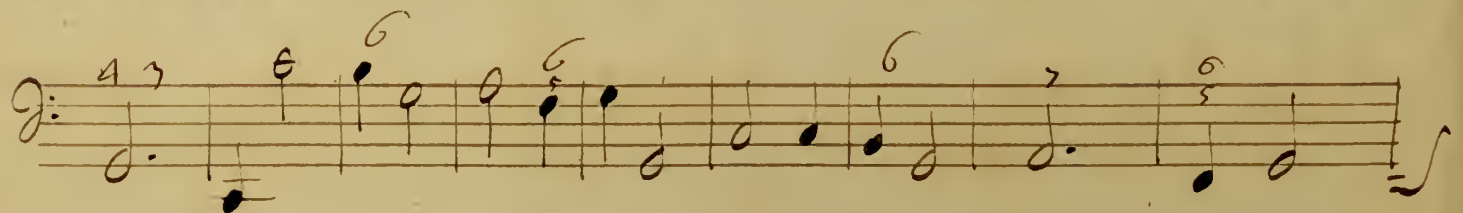
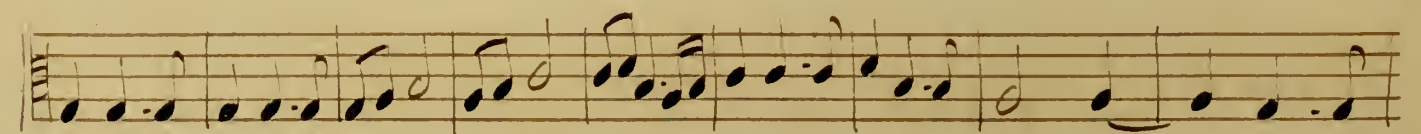
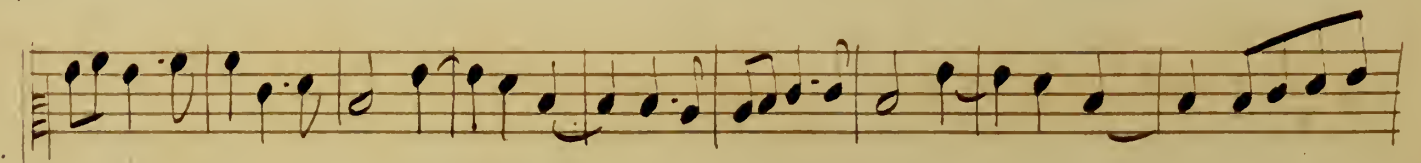
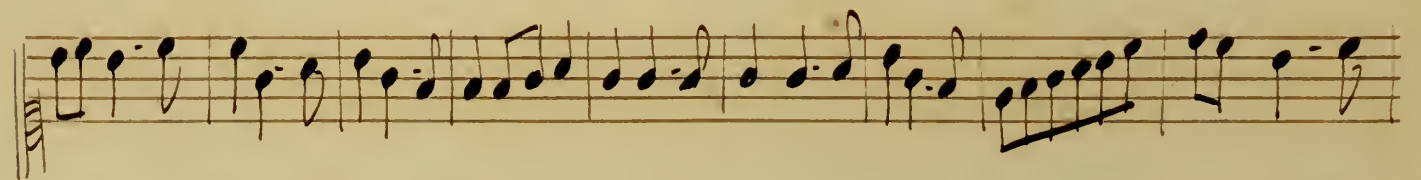
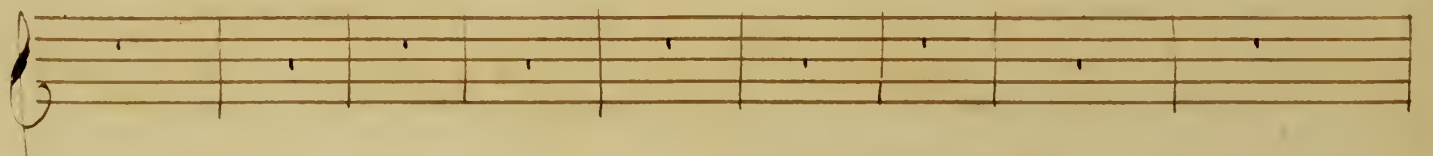
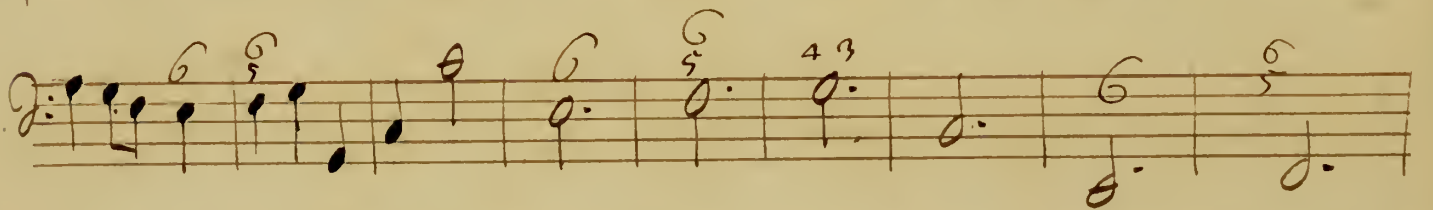
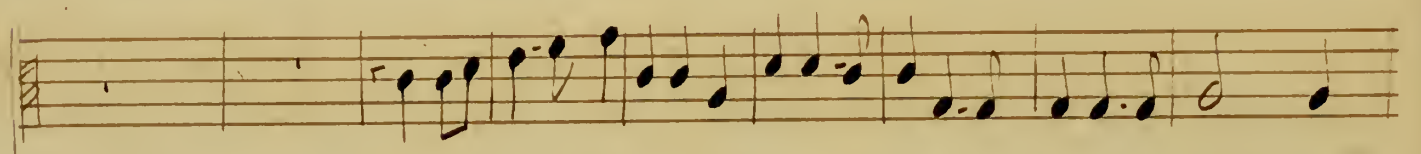
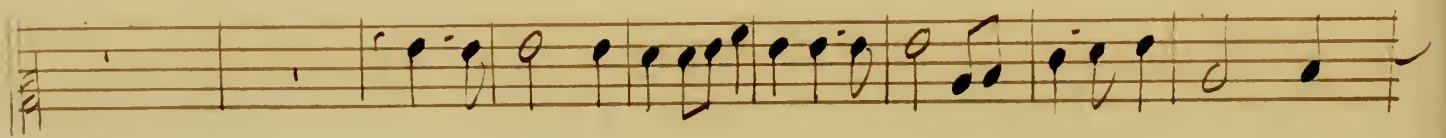
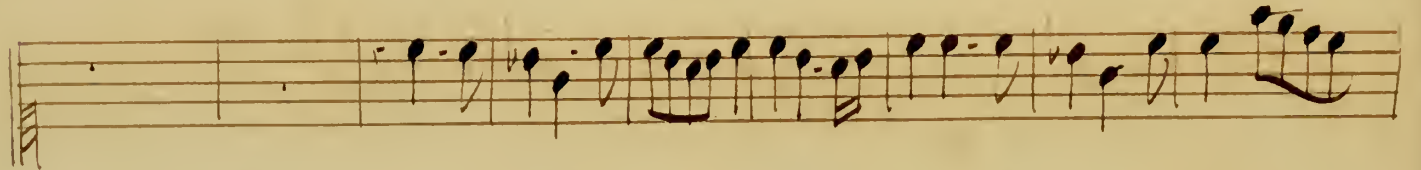
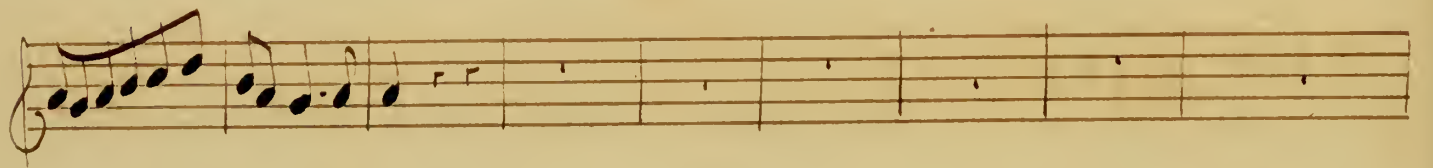
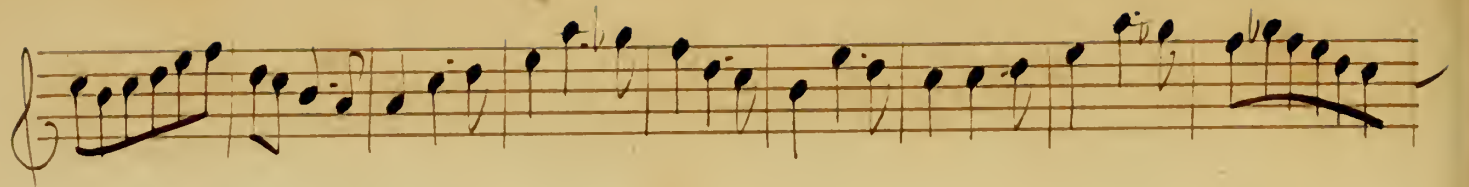
Handwritten musical notation on a single staff, showing a sequence of notes with stems pointing downwards.

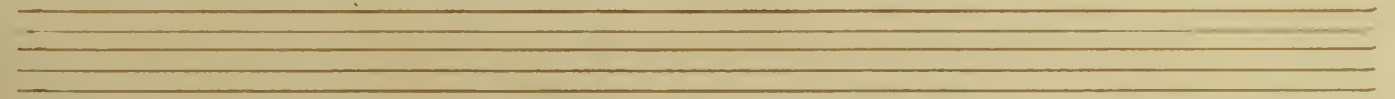
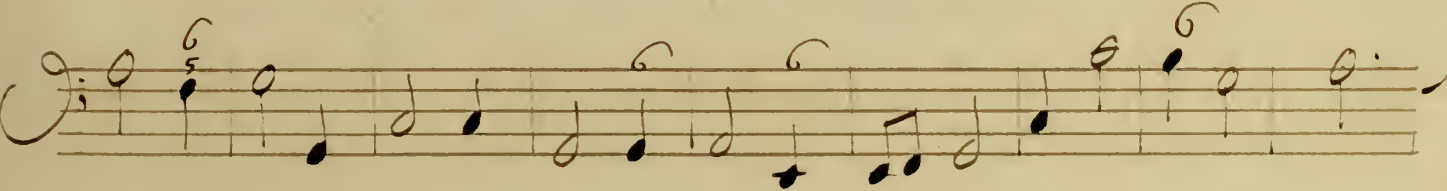
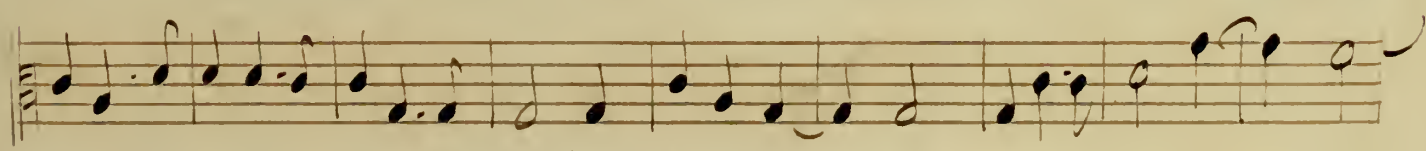
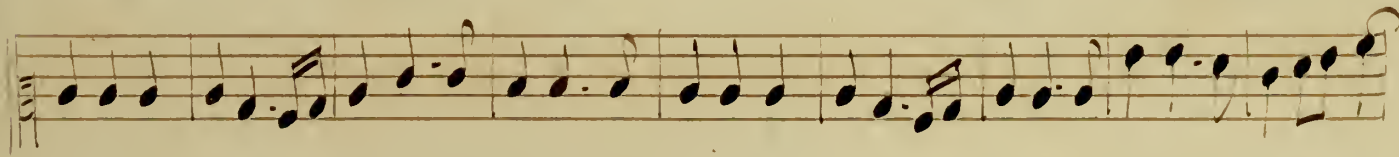
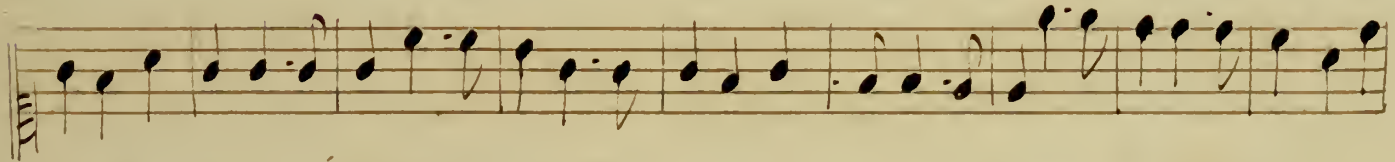
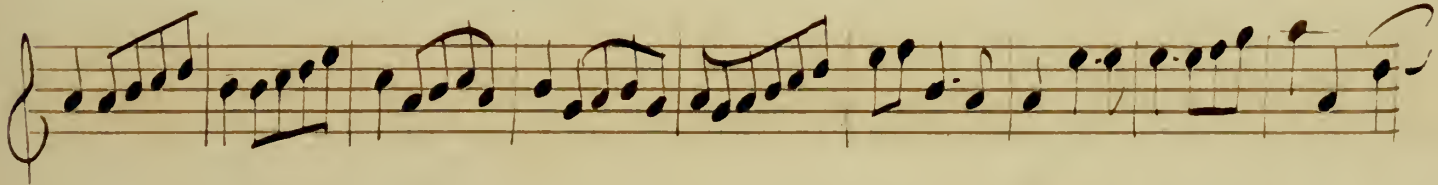
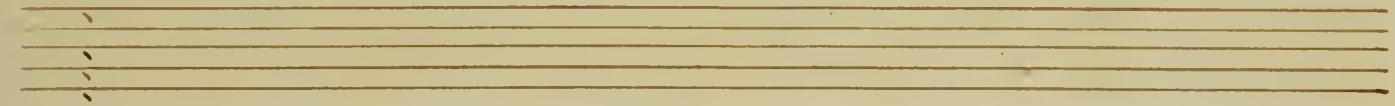
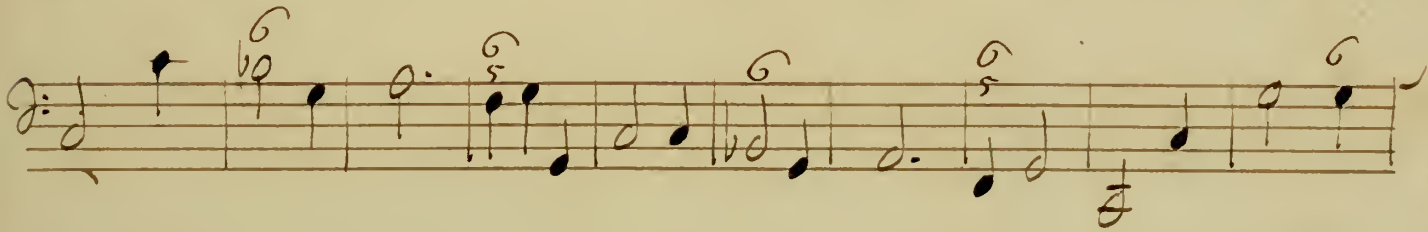
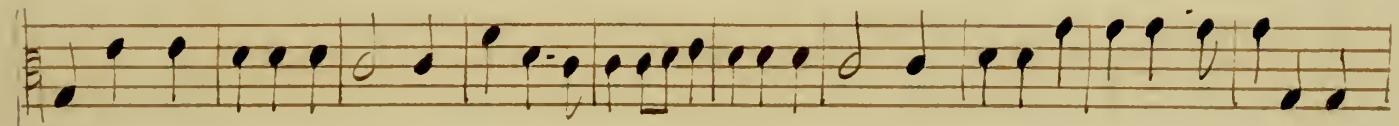
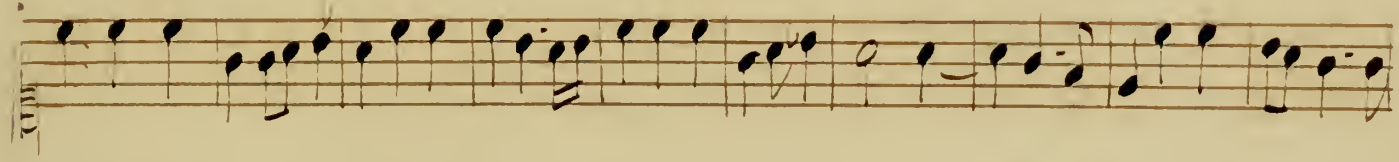
Handwritten musical notation on a single staff, including a treble clef and a key signature signature.

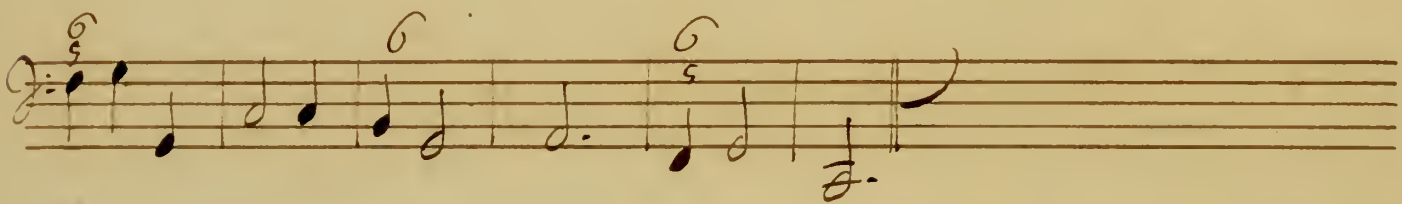
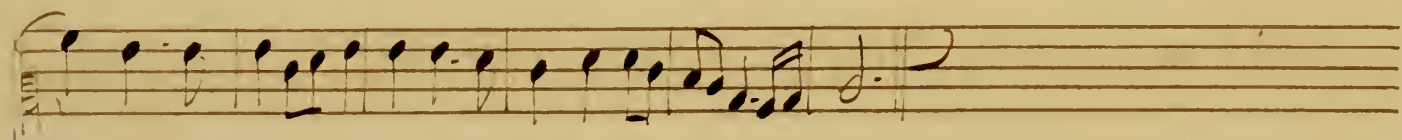
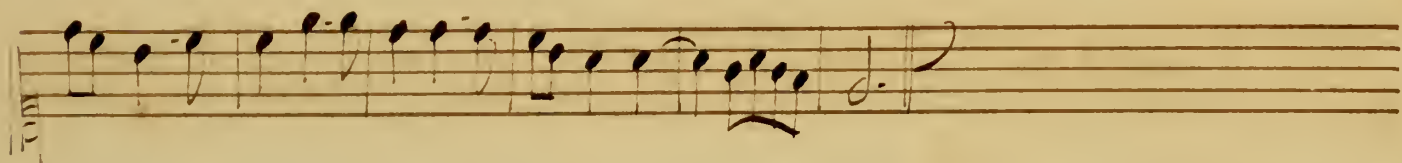
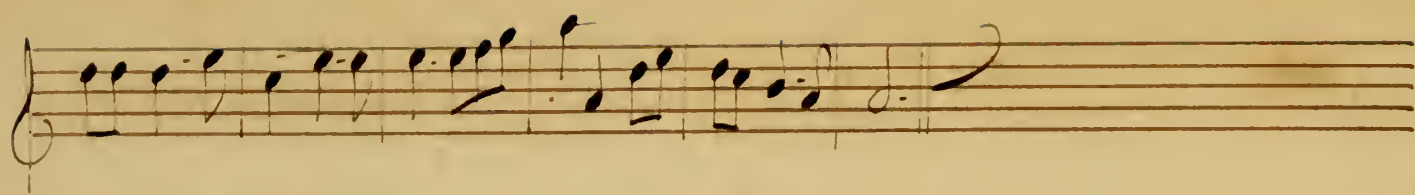
Two empty musical staves.

53.

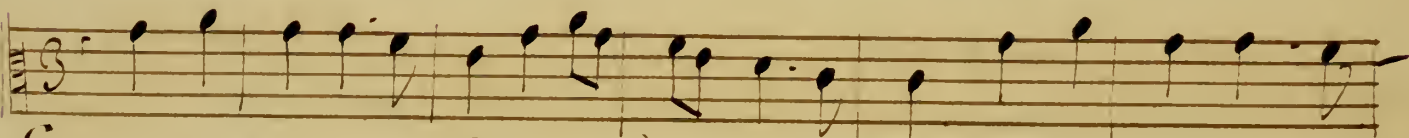
This page contains a handwritten musical score consisting of 12 staves. The notation is written in black ink on aged, yellowish paper. The score begins with a treble clef on the first staff, followed by a bass clef on the second staff. The music is written in a single system, with each staff containing a line of notes and rests. The notation includes various note values, such as quarter, eighth, and sixteenth notes, as well as rests. The score is numbered '53.' in the upper right corner. The handwriting is clear and legible, typical of a composer's manuscript.







*Scene*



*Suiuons* *Suiuons* *L'amb.* *L'aissons* *nous* *enflamez* *Suiuons* *ij.* *L'a-*



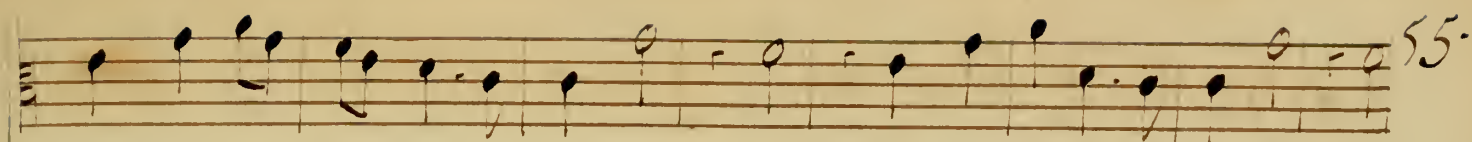
*Suiuons* *Suiuons* *L'amb.* *L'ais.* *nous* *enflamez* *Suiuons* *ij.* *L'a-*



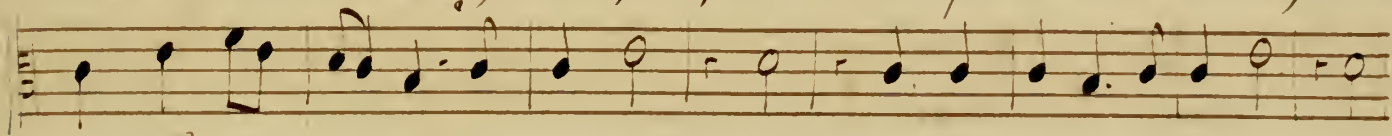
*Suiuons* *Suiuons* *L'amb.* *L'aissons* *nous* *enflamez* *Suiuons* *ij.* *L'a-*



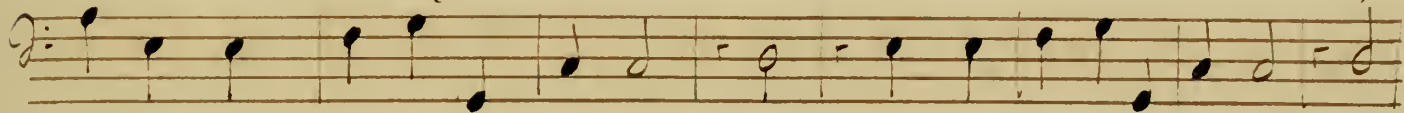




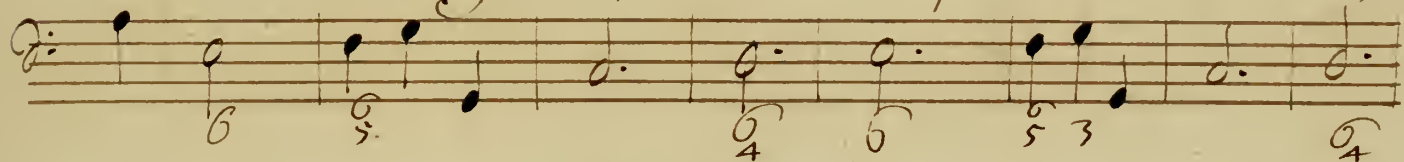
- mou Laissons nous enflamev, ah, ah? ah? qu'il est doux d'aimer, ah ah.



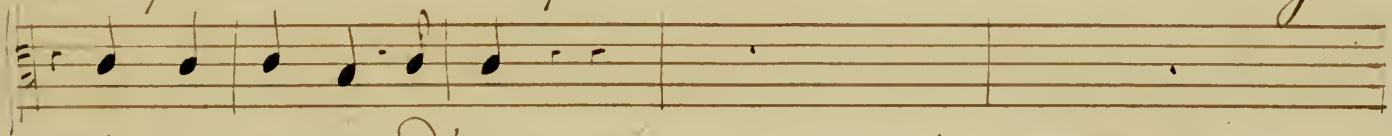
- mou Laissons nous enflamev, ah, ah. ah qu'il est doux d'aimer, ah ah,



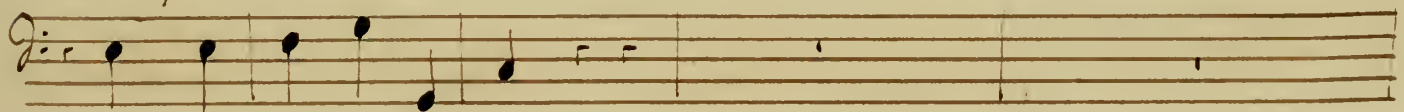
- mou Laissons nous enflamev, ah-ah! ah? qu'il est doux d'aimer ah ah.



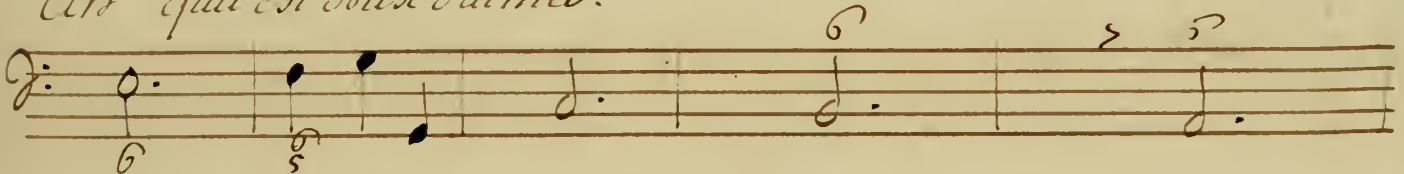
ah qu'il est doux d'aimer quand l'amour nous l'ordonne, souff



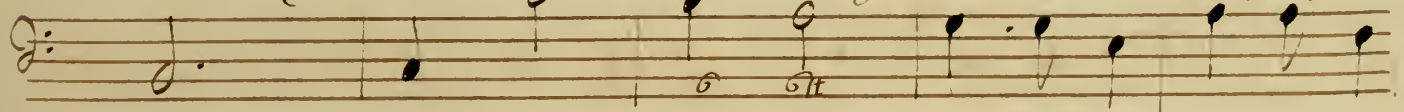
ah qu'il est doux d'aimer



ah qu'il est doux d'aimer.



frons ses rigueurs cherissons ses Langueurs il n'exempte per-



sonne de ses traits vainqueurs quel peril nous etonne, -lais-



Sans trembler les foibles seurs. Suiuons &c Deux amants peuvent

seindre quand ils sont d'accord; plus L'amus trouue. a seindre plus

il fait deffort, on a beau le contraindre, il en est plus



fort. Suiuons &c. On n'a rien de Charmant aisement et sans allav-

Suiuons &c. On n'a rien de Charmant aisement et sans allav-

Suiuons &c. On n'a rien de Charmant aisement et sans allav-





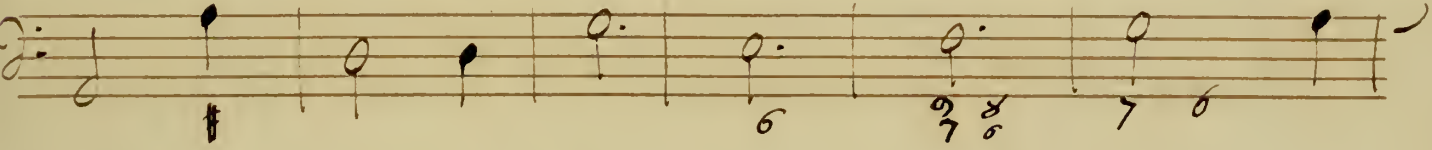
mes, mais tout plaît en aimant, il n'est point de tourment qui n'ait



mes, mais tout plaît en aimant, il n'est point de tourment qui n'ait



mes, mais tout plaît en aimant, il n'est point de tourment qui n'ait



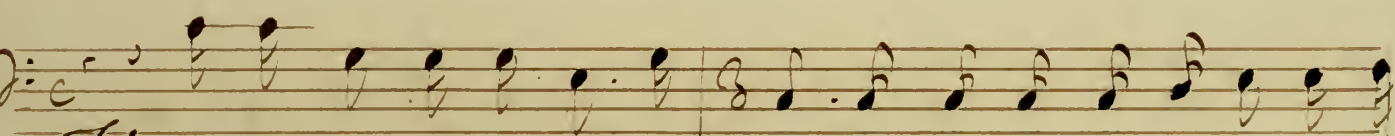
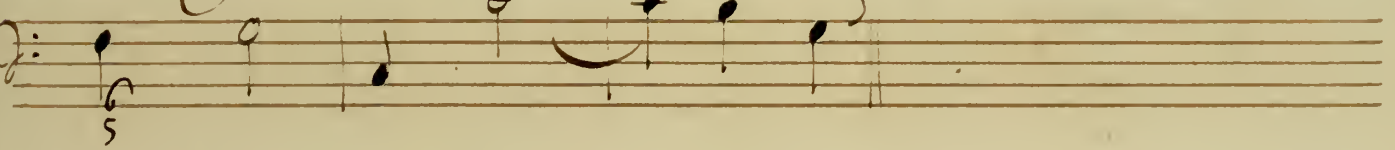
des Charmes, Suiuons, Suiuons &c.



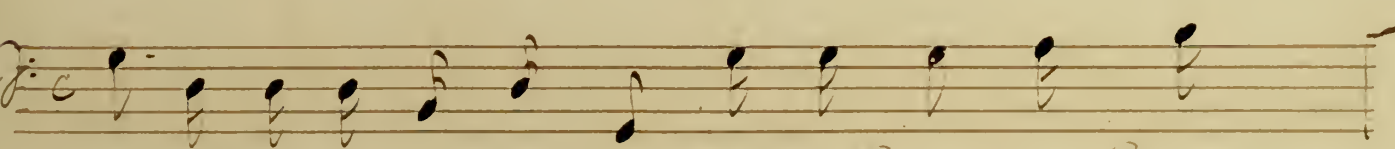
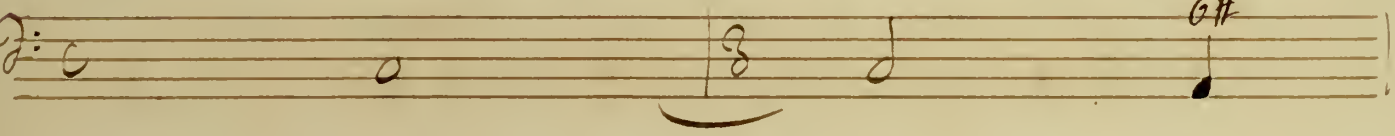
des Charmes Suiuons Suiuons &c.



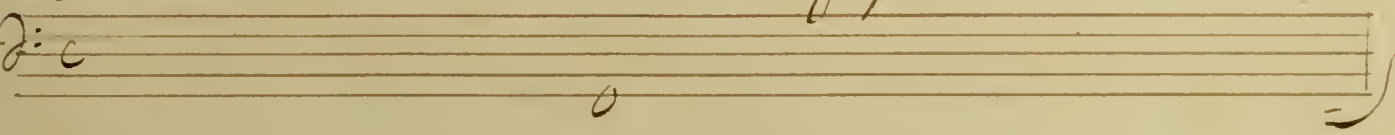
des Charmes Suiuons Suiuons &c.



Il est temps de finir ma peine, apres tant d'injustes re-



sur ou voulez vous aller, Vous fuyez, inhu-



maine: J'étois icy pour voir une dance africaine; Les affri-

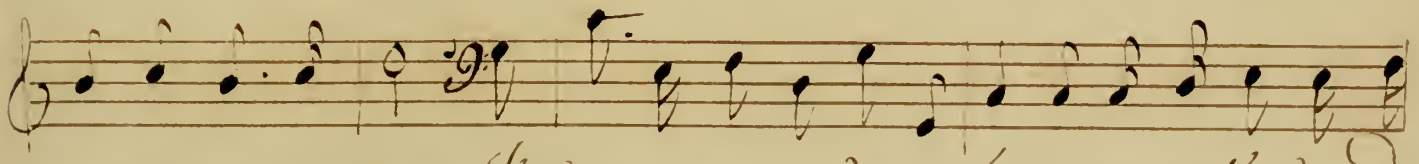
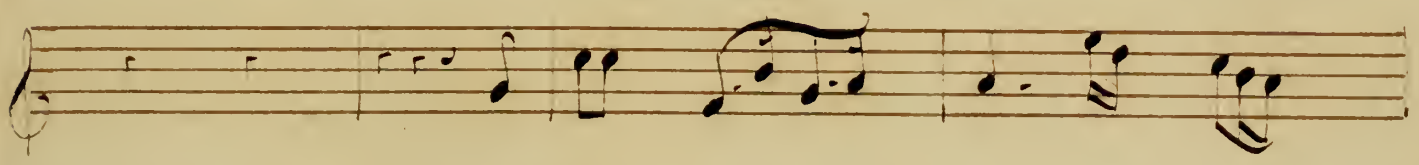
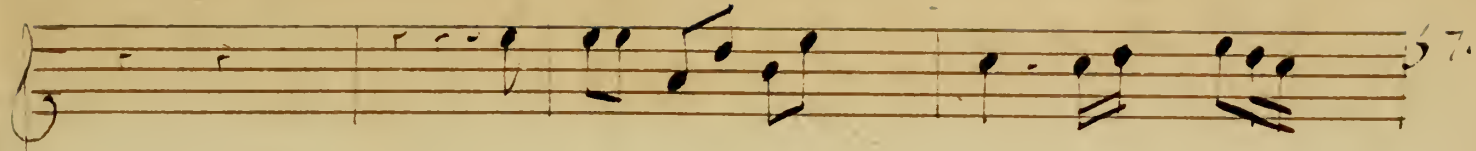
-quaine ne dansent plus. Rien ne doit plus être. Con-

-traire; Mais est pour moy est votre Père. C'est luy qui veut v-

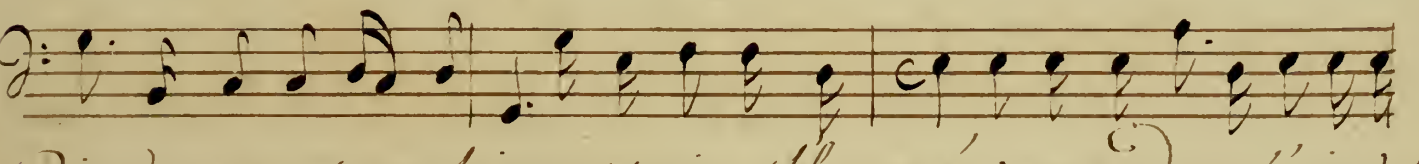
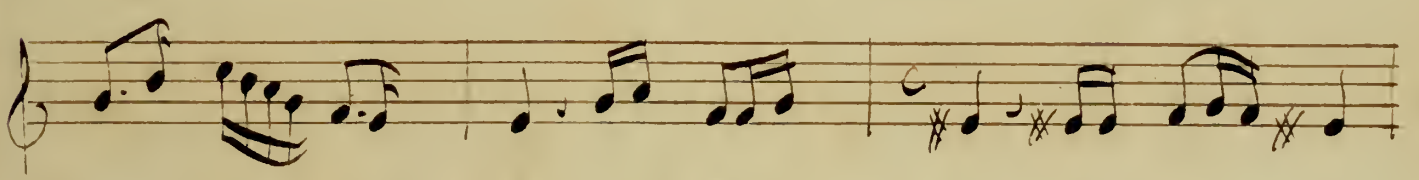
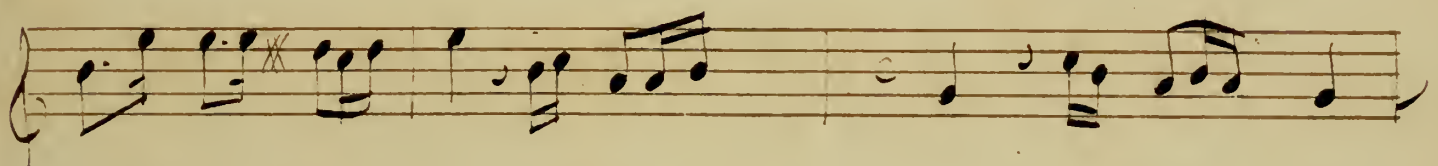
= nuy. Votre cœur et le mien. Je suis sœur de L'a-

= mou et Venue est ma Mère. S'ils ne sont pas pour

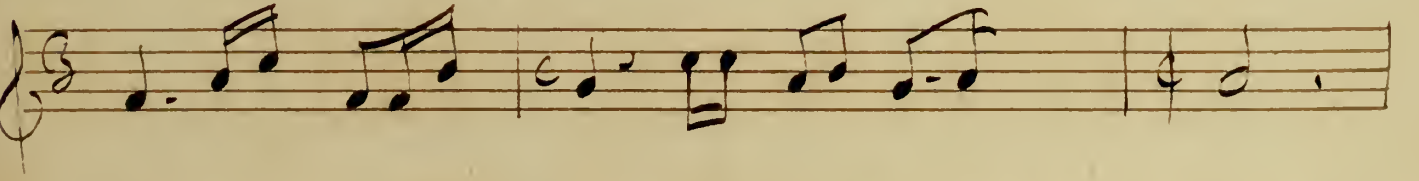
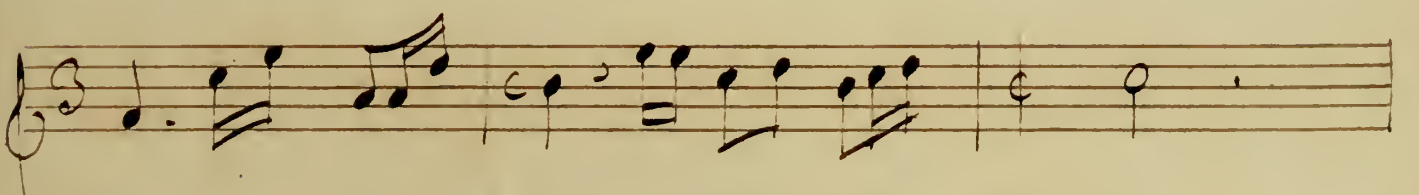
vous, lui



contez vous pour rien. Il faut que, vostre destinée, Suive l'ordre de



(Dieu dont vous tenez le jou, et toujours l'hymenée ne prend pas l'aïis de la



insu et toujours l'hymenée ne prend pas l'aïis de l'amoür.

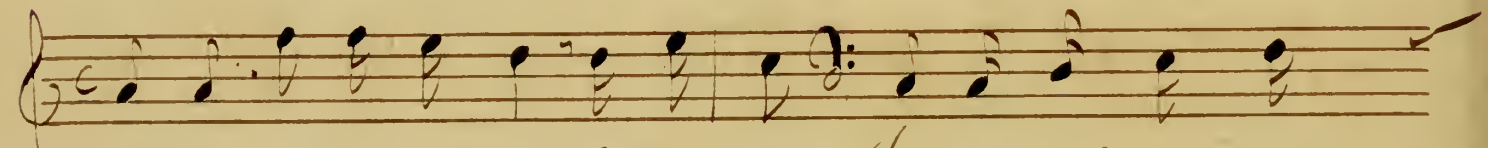




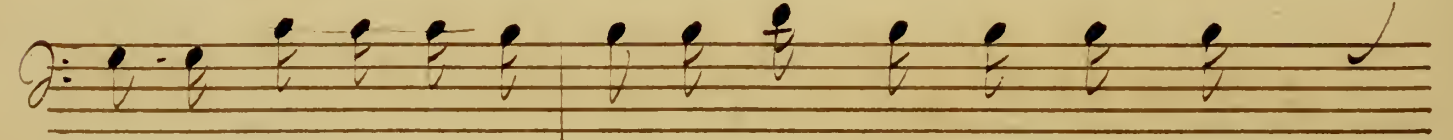
Vous Craignez les raisons dont je puis vous Confondre vous ne mé-



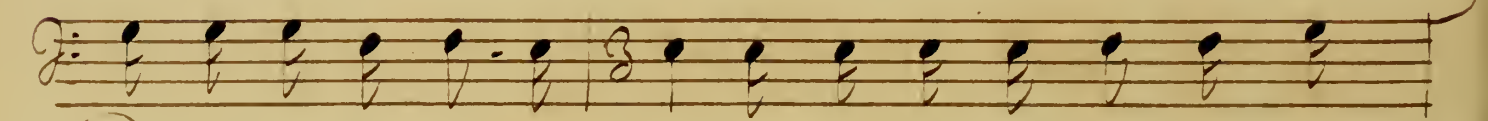
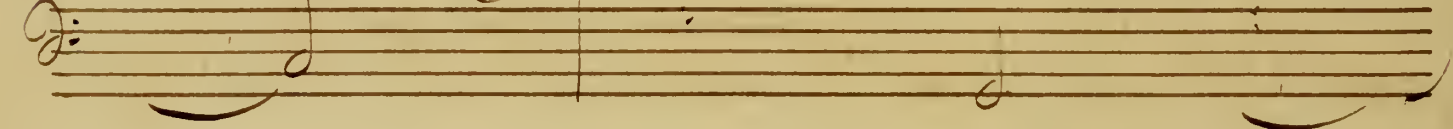
-coutez pas: Voulez vous m'éviter Quand on n'a rien à re-



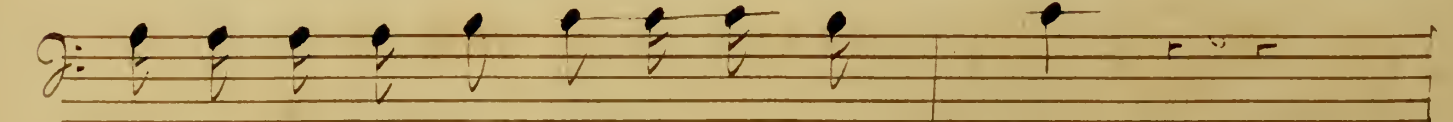
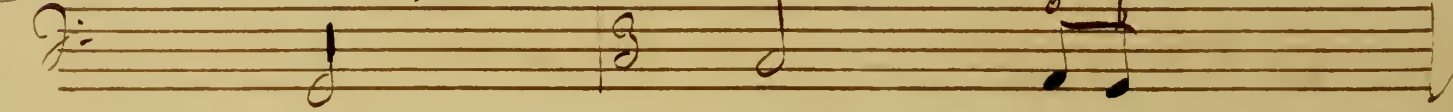
pondre, à quoy sert il d'écouter? Je vous Suivray pau-



tout, malgré votre Colere, Sans cesse à vos re-



garder je veux me présenter et si ce n'est pas pour vous

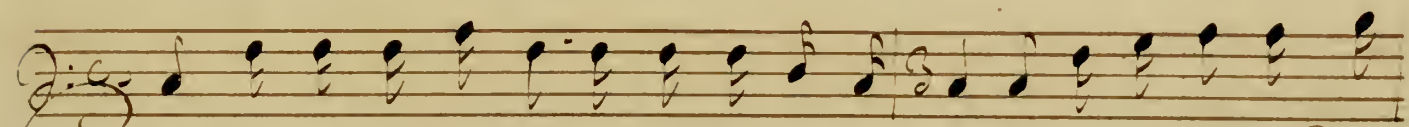


plaire Ce sera pour vous tourmenter.

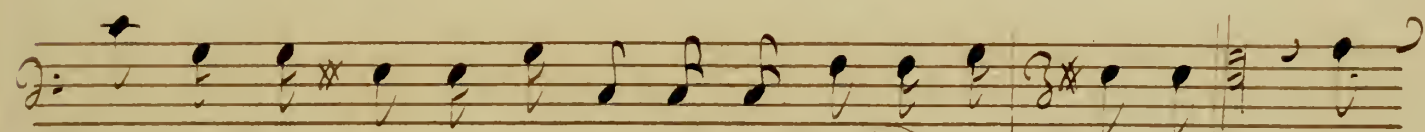
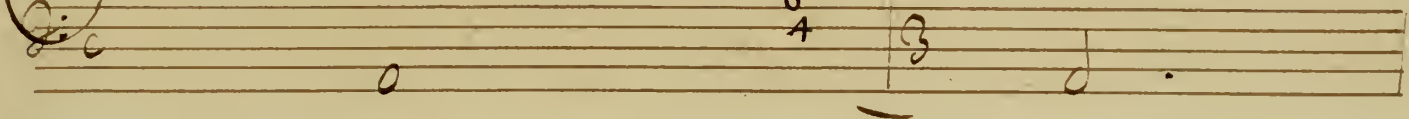


Scene 3.

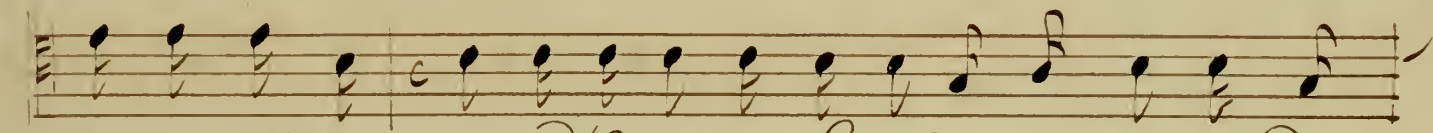
58.



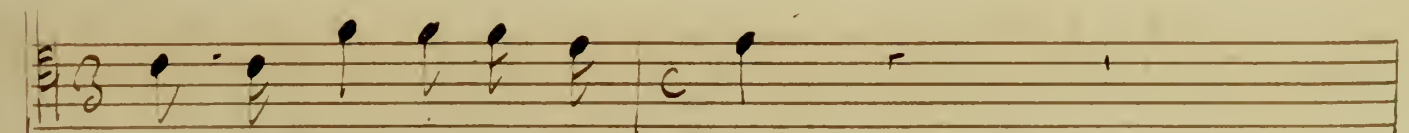
C'est trop l'abandonner a ce cruel supplice il est temps de cla-



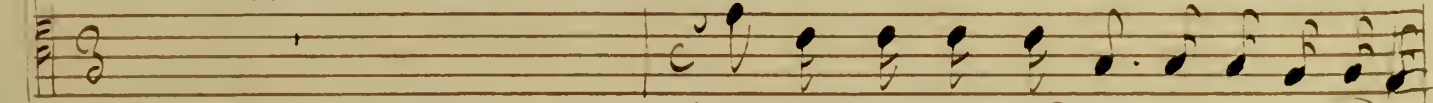
-ter, et d'oser tout tenter contre tant d'injustice C'est



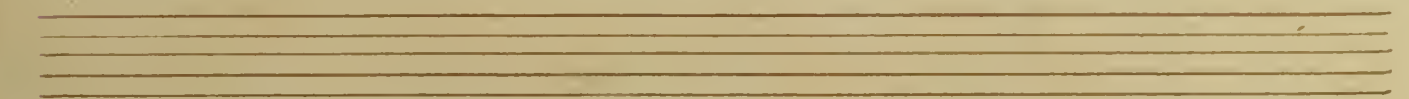
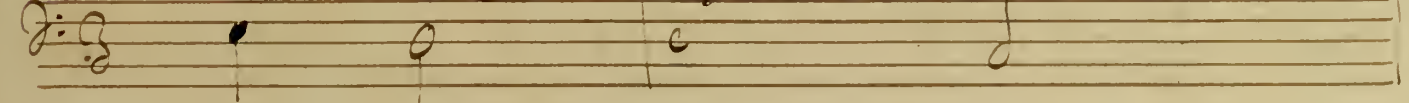
exposer vos jours a d'horribles hazards vous avez a dom-



-ter l'affreux dragon de Mars

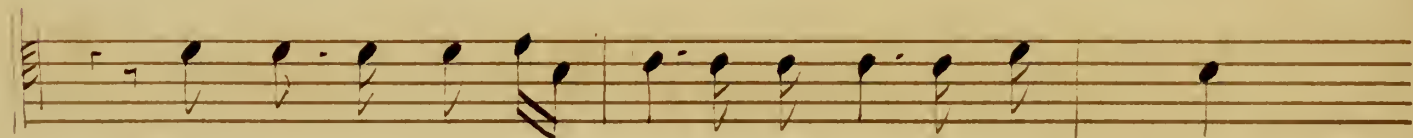
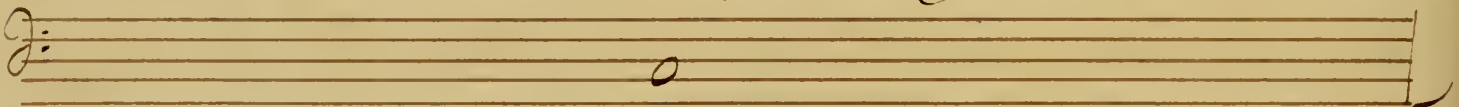


Il faut semer ses dents et voir soudain la

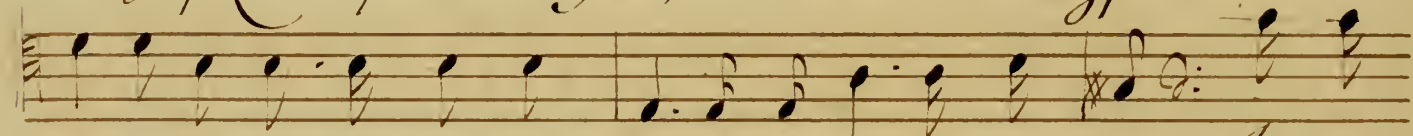




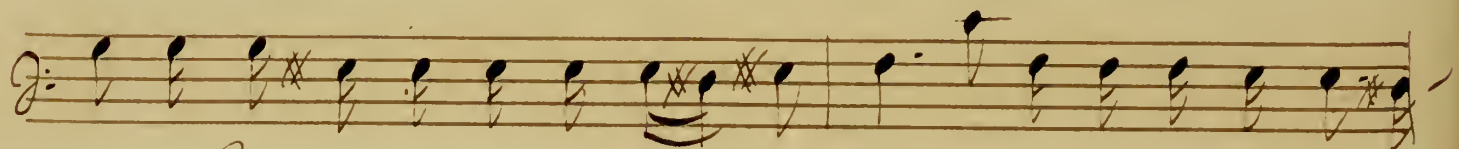
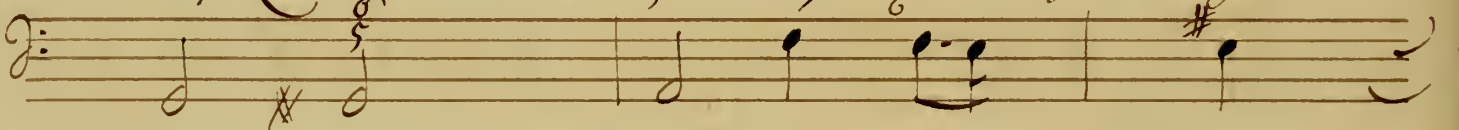
Terre, en forme des Soldats pour vous faire la



Voiez à quels dangers, vous allez vous offrir.



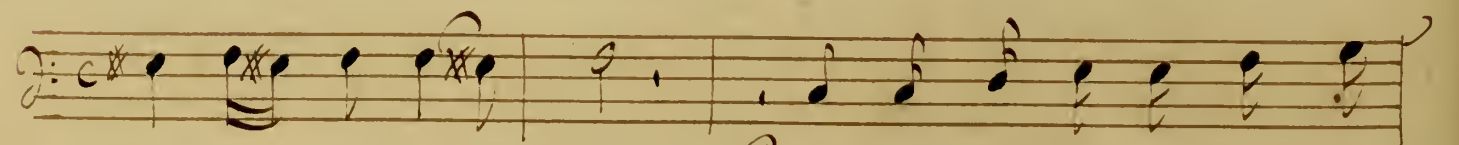
guerre. Voiez à quels dangers, vous allez vous offrir. Je ne



vous qu'hermione et je la voy souffrir, tout cede à cet horrible ex-



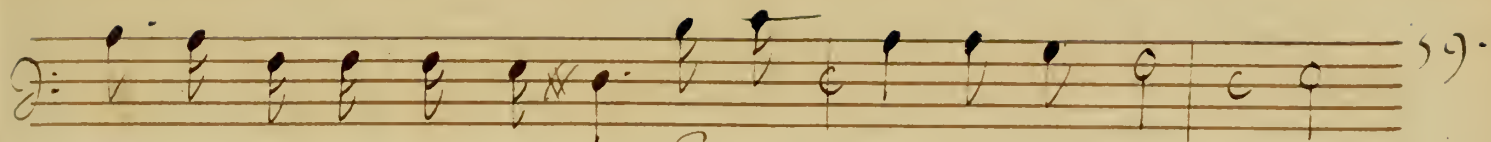
trême, il est moins affreux de mourir que de voir souff-



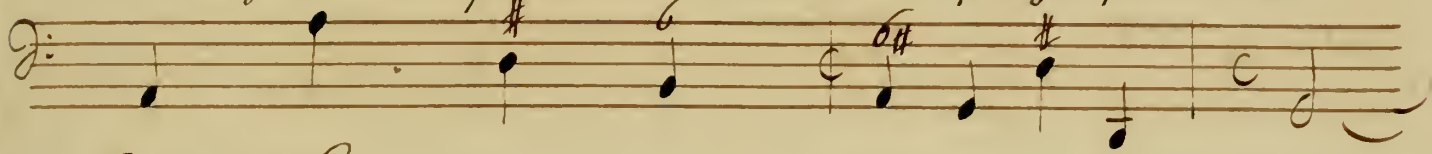
frir ce qu'on aime. Rien ne me peut épouvan-



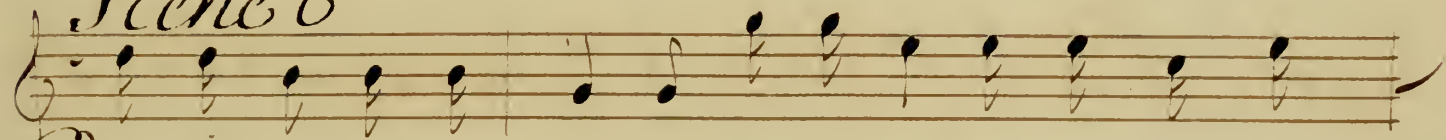




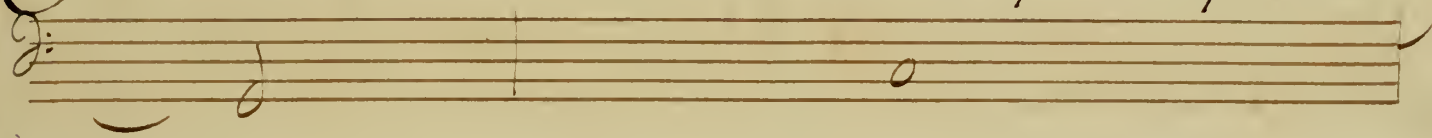
-ter; malgré tant de périls, L'amour veut que j'espère



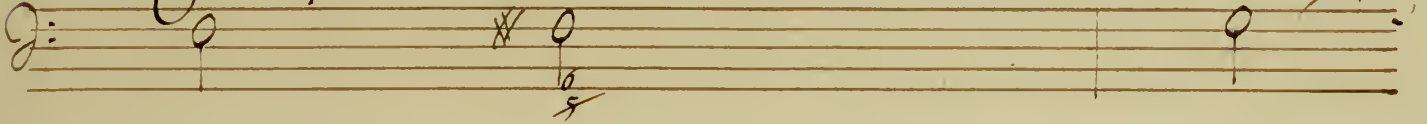
### Scene 6



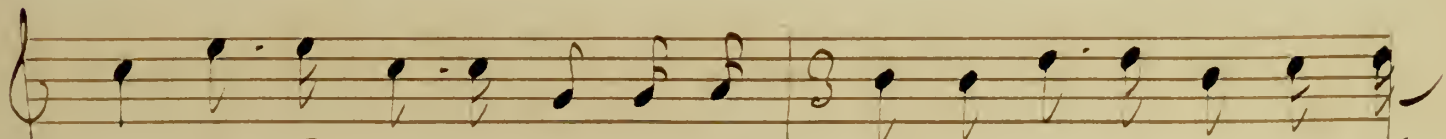
Où vastu teméraire? ou cours tu te preci- pi-



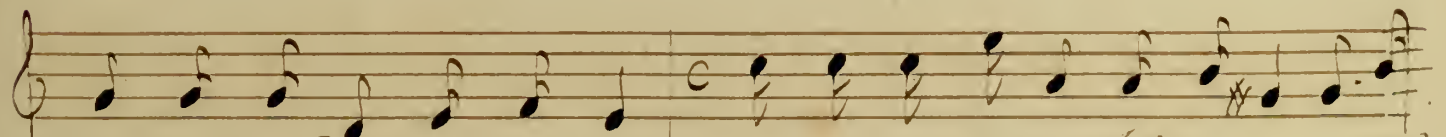
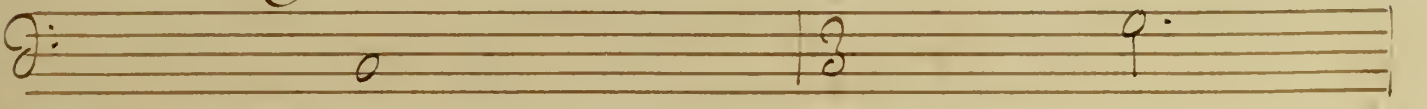
-teu: C'est L'épouse et la sœur du maître du Tonnerre la



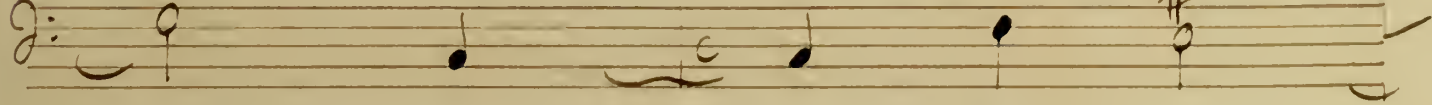
Mère du Dieu de la guerre C'est Junon qui vient t'arre-



-teu, Va Cadmus que rien ne t'étonne, Va, ne crain ny Ju-



-non, ny le Dieu des Combats te secourry Hermione: Tu



Vois dans ton party la guerriere Pallas Pour aux plus grands dan-

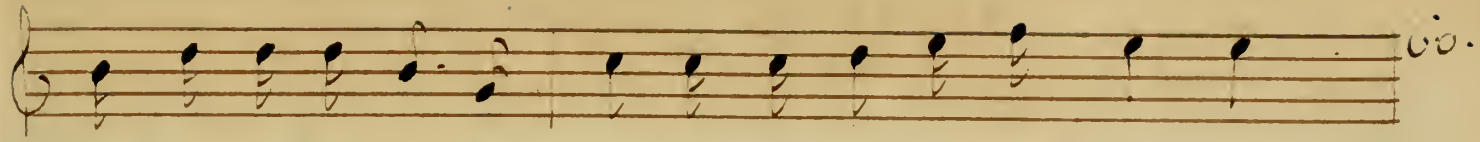
-gers je vais suivre tes pas (est Jupiter qui me L'ordon-

=ne. Pallas pour leur amant se declare en ce jour: qui L'ai-

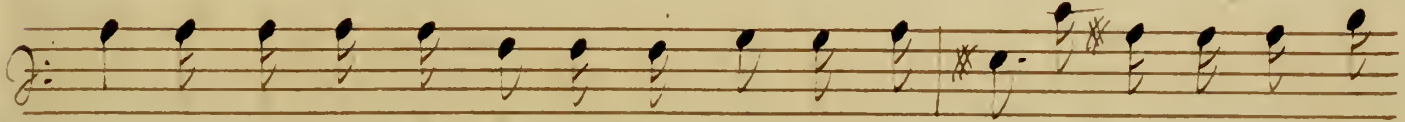
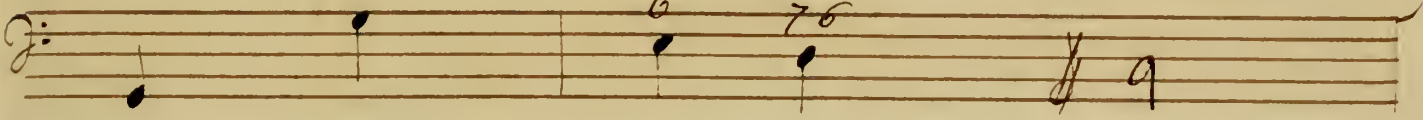
=roit jamais osé Croire qui peut être contre L'ai-

-mour quand il s'accorde avec la Gloire Suite un Couroux d'age-

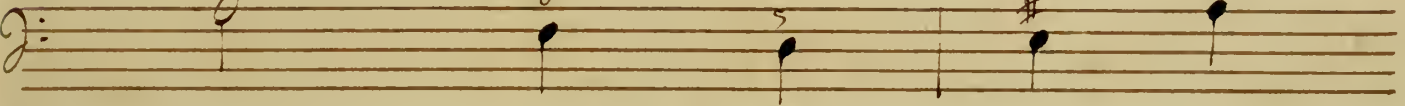
=reux Profite d'un avis fidelle Fuy un trepar af



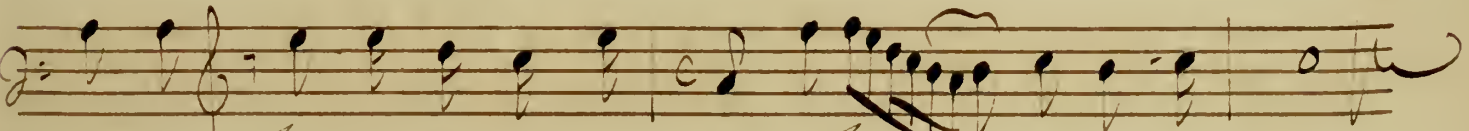
seux cherche dans les périls Une gloire immortelle



Entre deux déitez qui suspendent mes vœux je n'ose résis-



ter à pas Une des deux, mais je suis L'amour qui m'ap-



pelle. Je poursuivray ta jeune Je so- le a ton secours.



Acte 2.<sup>e</sup> Scene 1.<sup>re</sup>

Ritournelle.

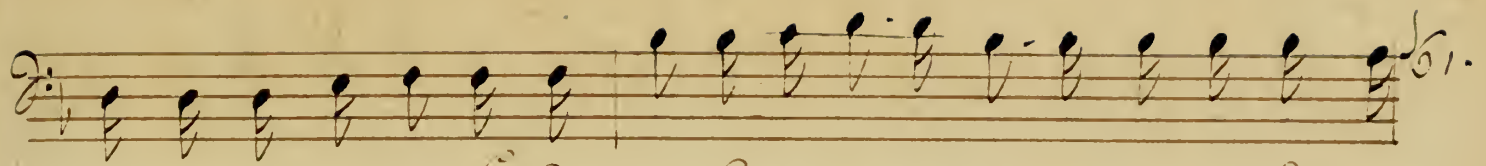
Chariti il est trop vray (ad.)

-mus veut entreprendre de remettre Hermione en plaines Libes-

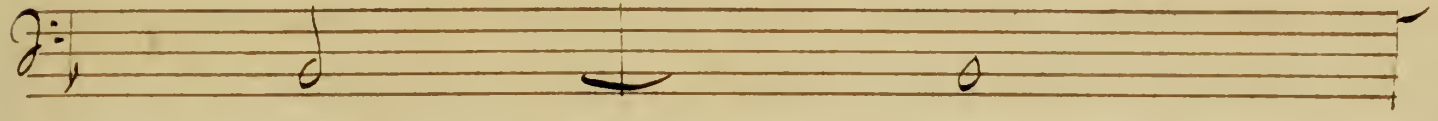
-ti. Il la dit au Tyran et je viens de l'entendre

Et que dit Le Geant n'est il point irrité Il rid de

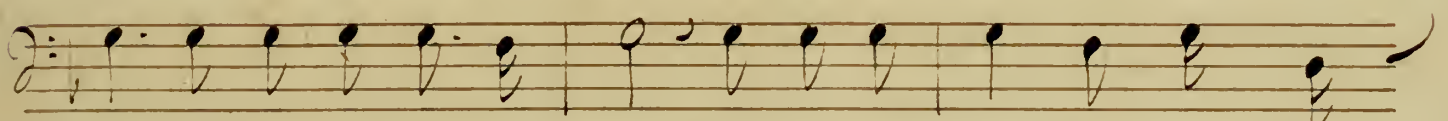
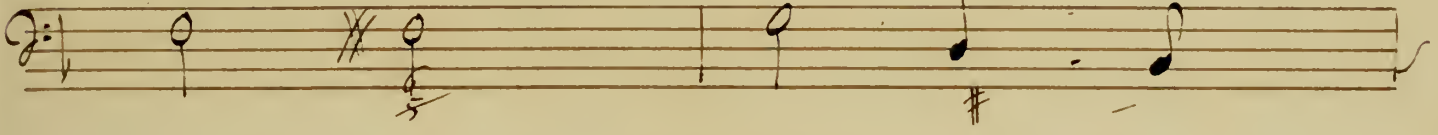
sa teme-rité Mon Maître doit voir la Princesse a-



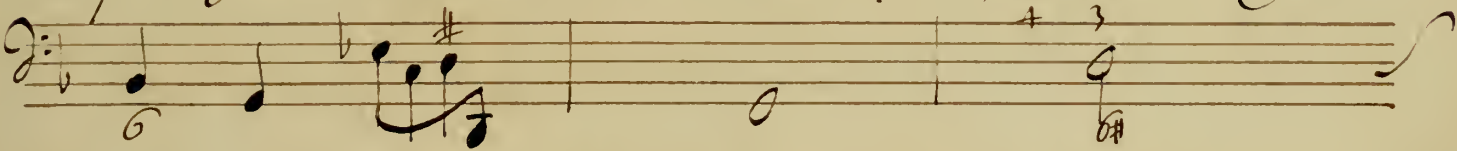
-nant que j'attaque Le Dragon furieux qui veille pour garder ce



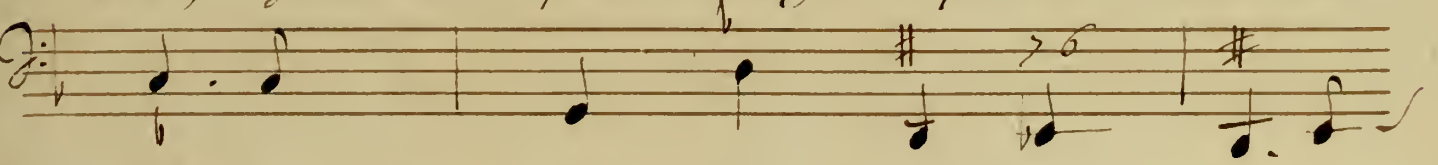
Lieu, et L'amour qui pour toy me presse veut que je vienne aus-



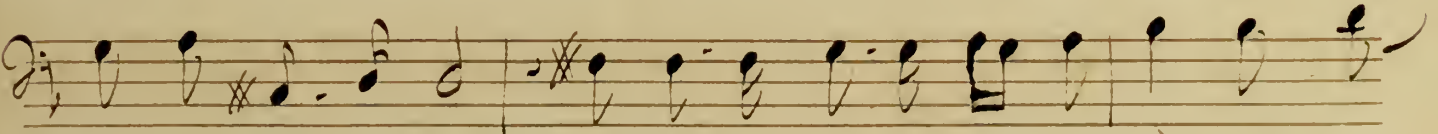
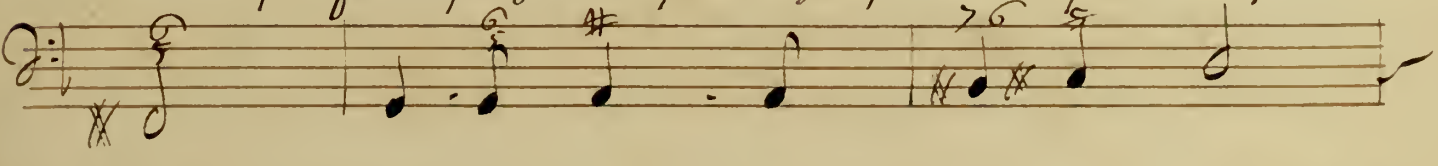
-sy te faire mes adieux, En te voyant, Belle Cha-



-rite, J'auois crû que L'amour fut un plaisir charmant

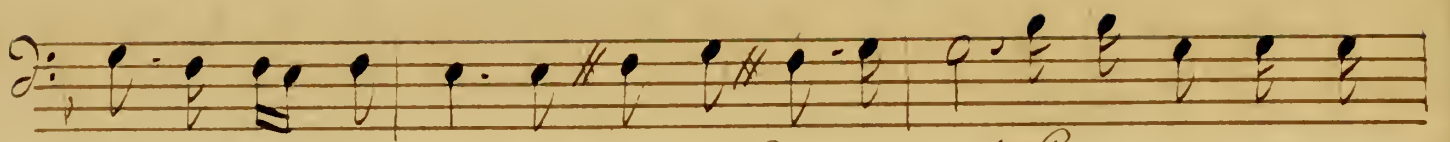


mais Lors qu'il faut que je te quitte, j'esprouue qu'il n'est point un

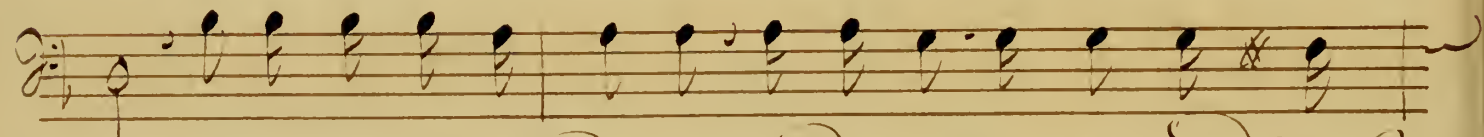
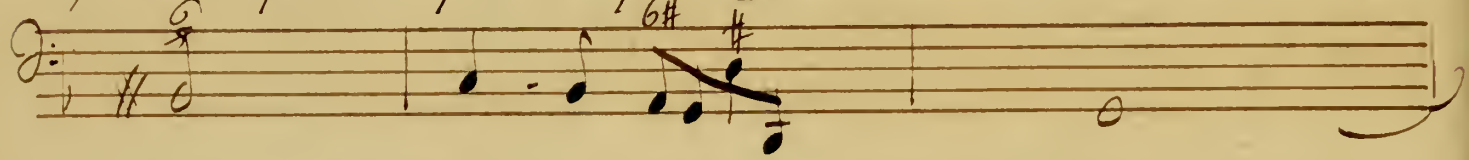


plus Cruel tourment, Mais lors qu'il faut que je te quitte j'es-

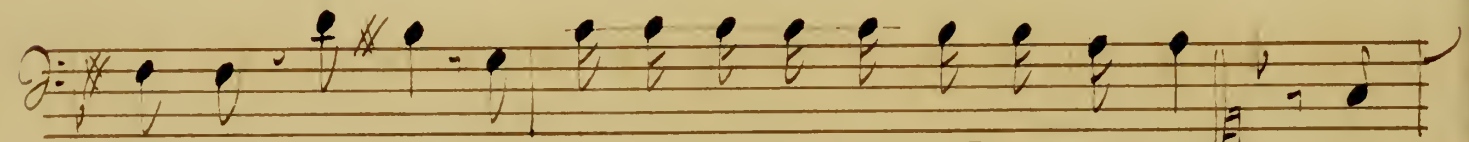
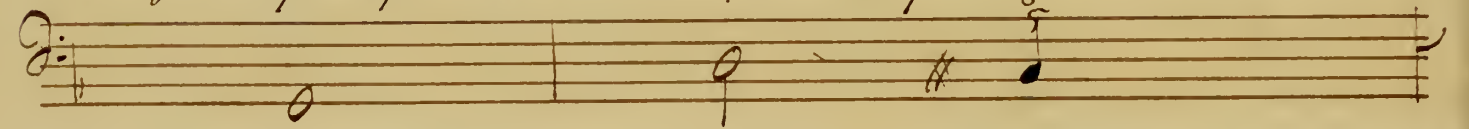




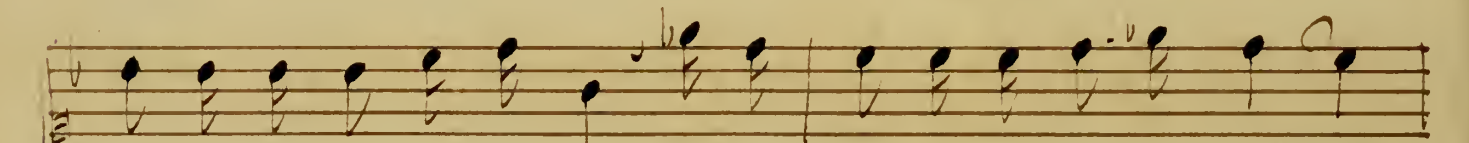
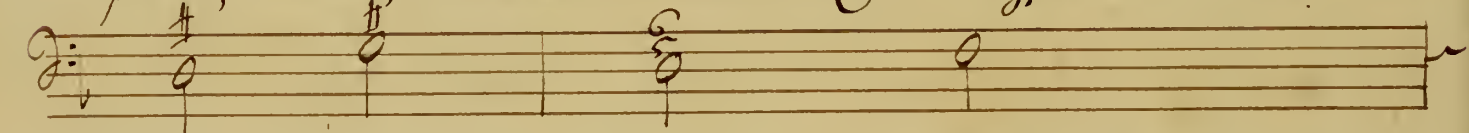
*prouves qu'il n'est point un plus Cruel tourm! La douleur me fait*



*- sit je ne puis plus rien dire quand je pleure, et quand je sou-*



*=pire, tu ris! et rien ne meut ton Cœur indifferant. tu*



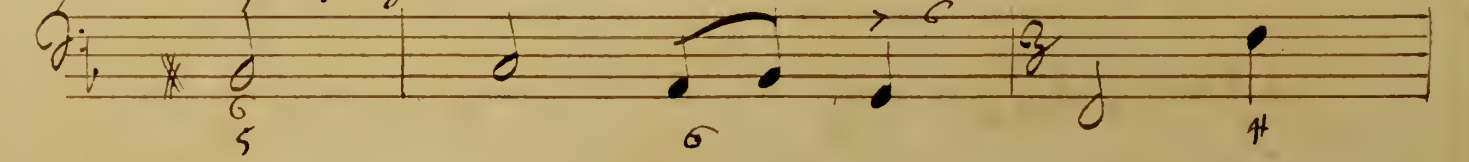
*fois la grimace en pleurant je ne puis m'empêcher d'en ri-*



*-re La pitié tout au moins, devrait bien t'engager à*



*prendre quelque part à mes ennuis extrêmes. Si c'est bien*



vray, que tu m'aimes pourquoy veux tu m'affliger Pour soulager mon

Cœur du chagrin qui se presse te Couteroit il tant de

t'affliger un peu. C'est un poison que la tristesse l'a-

mou n'est plus plaisant dès qu'il n'est plus un jeu. On console un a-

-mant des rigueurs de l'absence par des tendres adieu

quand il faut se quitter, un peu d'indifferance) con-

*-sole encore mieux. Tu me l'auois biendit qu'il étoit impos-*

*-sible que ton barbare Cœur perdit sa dureté,*

*Au moins si tu te plains de me voir insensible, tu*

*dois être Content de ma Sincérité,*

*Puis qu'enfin pour te Satis-faire Je ne*

*puis pleurer avec toy. Si tu voulois me plaire*

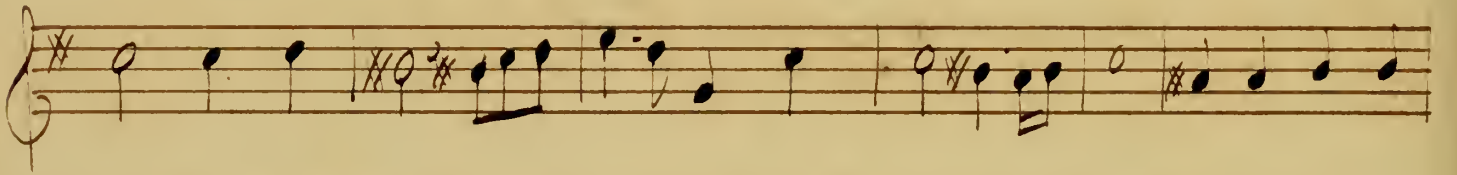


63.  
tu rirais tu rirais avec moy Si tu voudrais me plaire

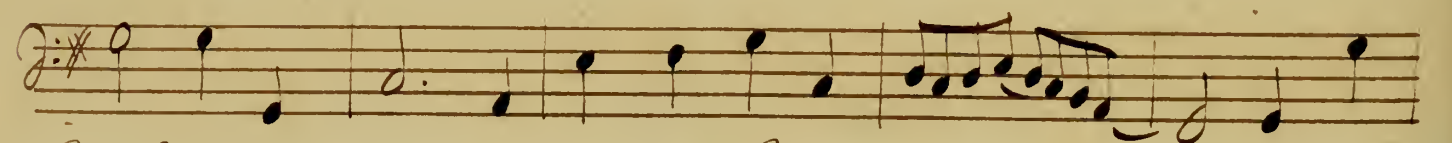
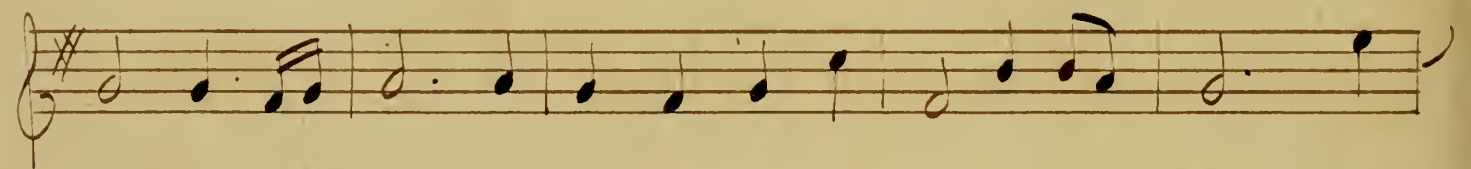
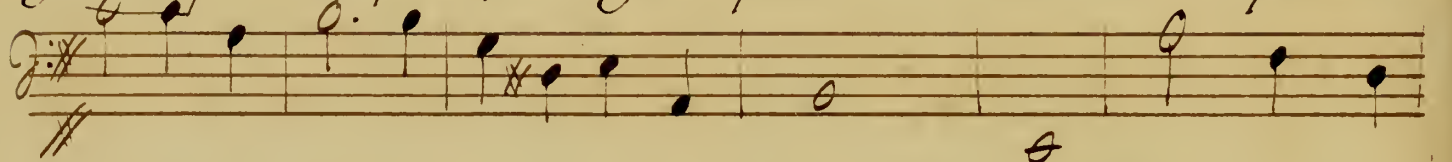
tu rirais tu rirais avec moy

C'est trop raillee de mon marz

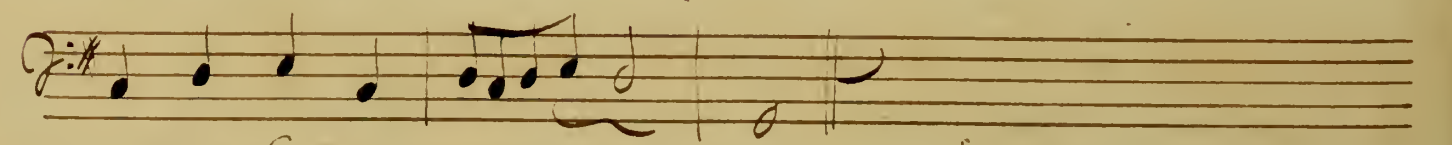
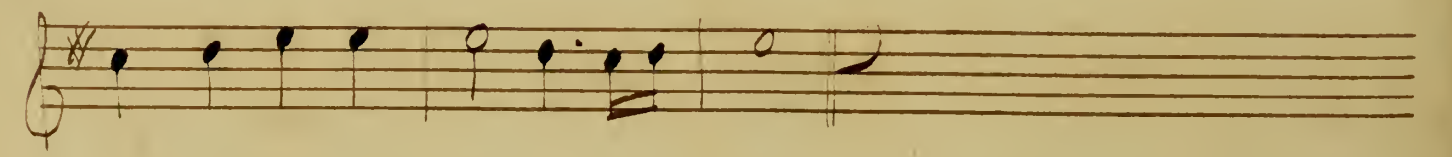
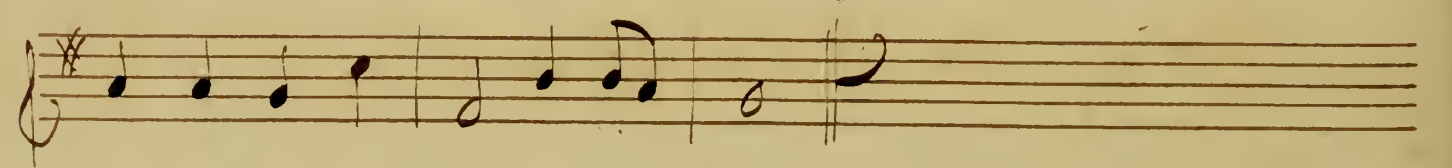
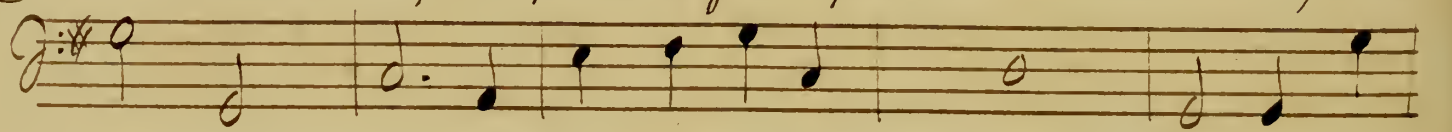
- tire, le depit, le depit m'en doit deliurer; N'est on pas bien



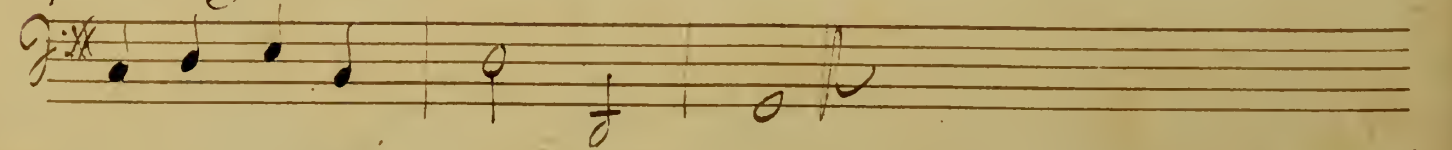
*Fou de pleurer pourquoi n'en fait que ri — re n'est on pas bien*



*Fou de pleurer pourquoi n'en fait que ri — re pour*



*qui n'en fait que ri — re.*



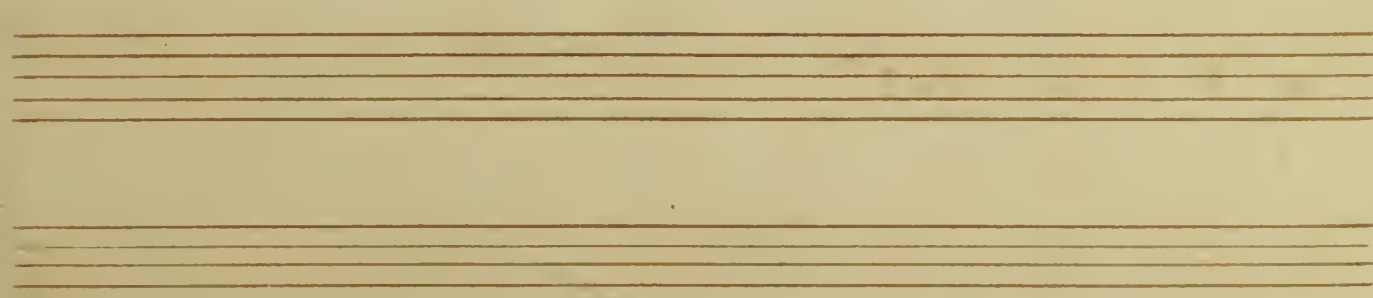
64  
 Jueury-loy si tu peux j'approuue ra Co-

-le- re- query re. quand on desespere. In Cœur amou-

=reuse C'est par un depit Heureux qui faut Se tirer D'a f-

saire, c'est par un depit Heureux qui faut Se ti-

-rer d'affaire qui faut Se tirer D'affai-



re; quand on desespere, Un Cocu amoureux, C'est par Un de-

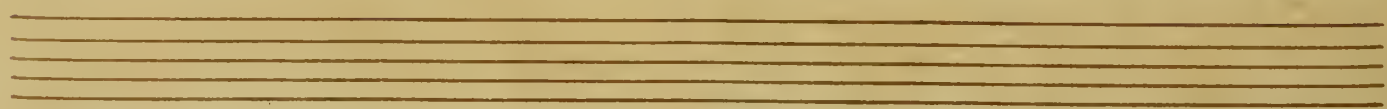
quand on desespere, Un Cocu amoureux C'est par Un de-

pit heureux qui faut Se tirer d'affaire, c'est par Un de-

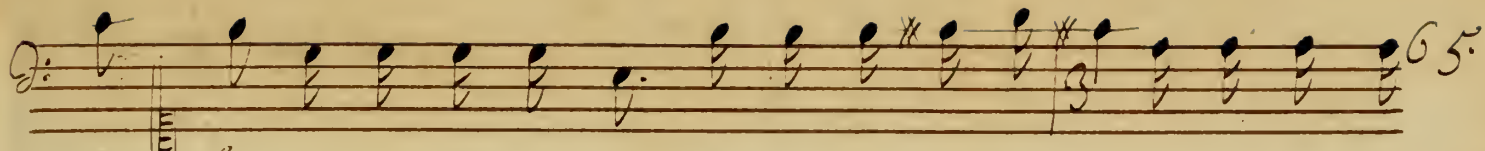
pit heureux qui faut Se tirer d'affaire, c'est par Un de-

pit heurés, qu'il faut Se tirer d'affaire qu'il faut Se tirer d'affaire.

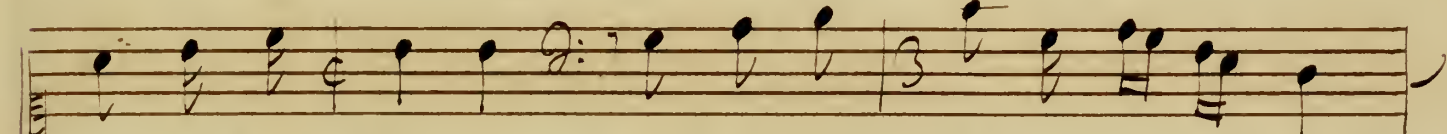
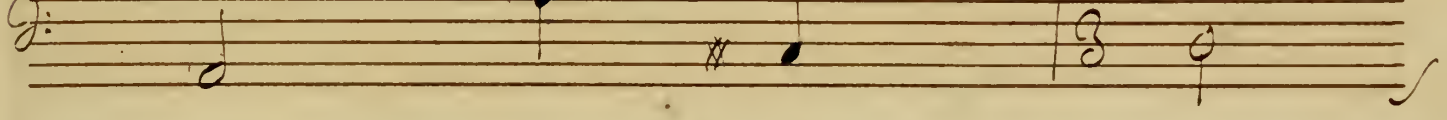
pit heurés, qu'il faut Se tirer d'affaire qu'il faut Se tirer d'affaire



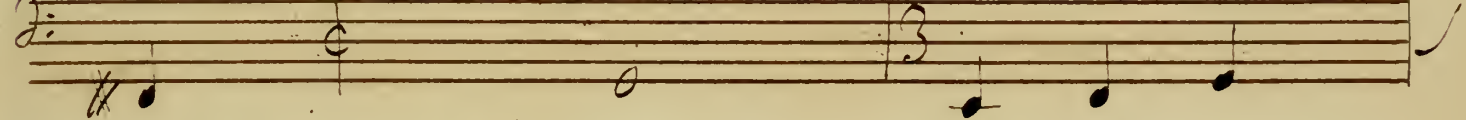
Mais la nourrice vient il me faut eloi-



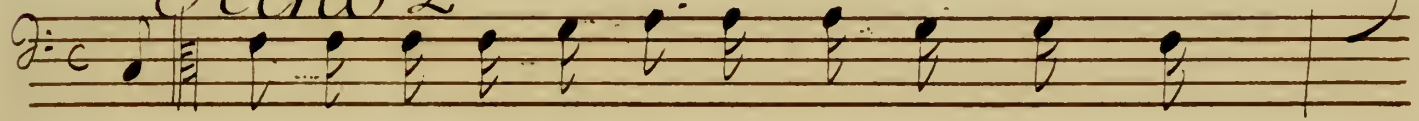
- que, Tu sçais que tu luy plais, la veux-tu de daigner; c'est vne con-



quette assez belle, Si je luy plais tant pis pour el-



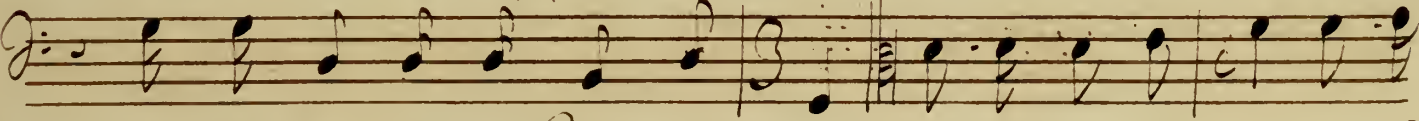
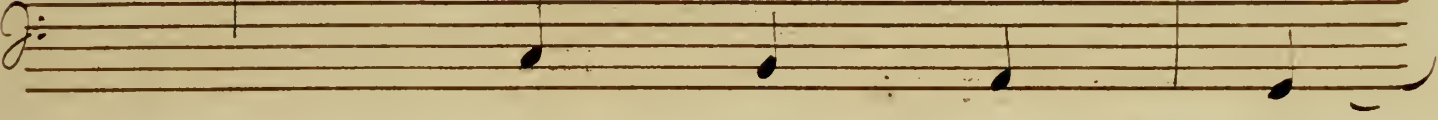
Scene 2.<sup>e</sup>



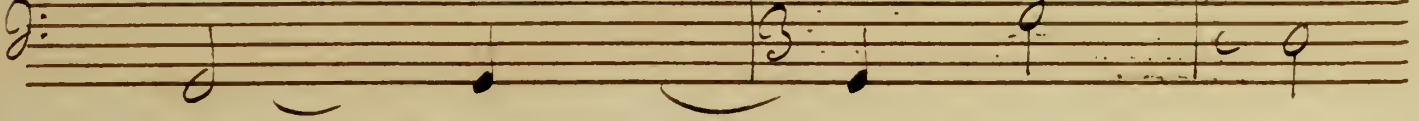
- le. Quoy dès que je parois, tu suis au même ins-



- tant, lorsqu'on a des amis, Est-ce ainsi qu'on les quitte



le temps presse, et (admus m'attend. Quand tu parois seul a l'ha-



- rite, le temps ne te pressoit pas tant quel charme a telle qui





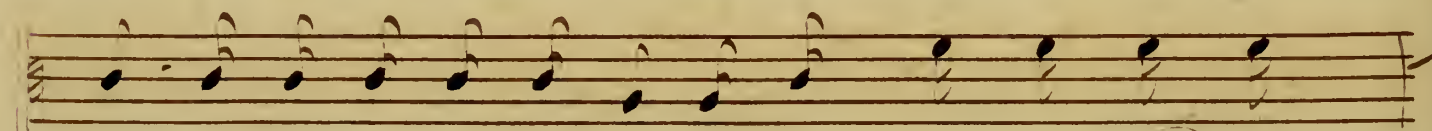
= tire qu'il se quitte fait en aller, - J'aurois à lui par-



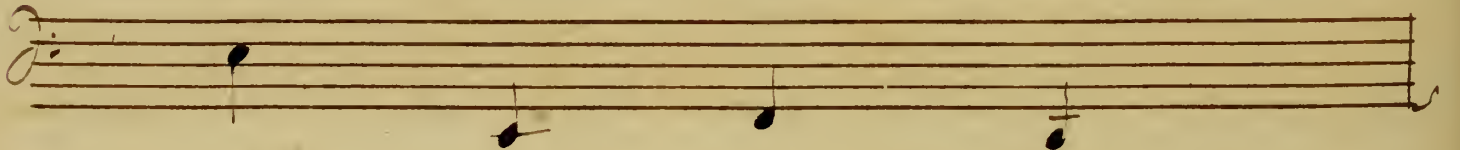
= ler, je n'ay rien à te dire, Je doy suivre (ad=



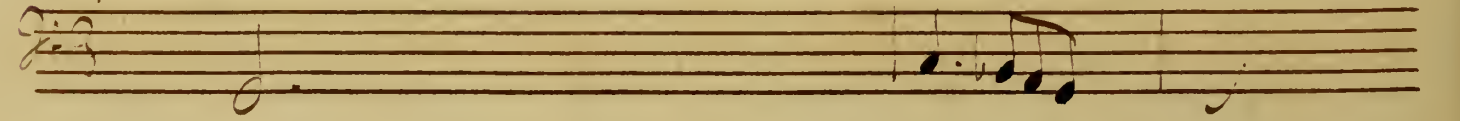
= mus, nous partons de Ce lieu. Me dire à Dieu, du



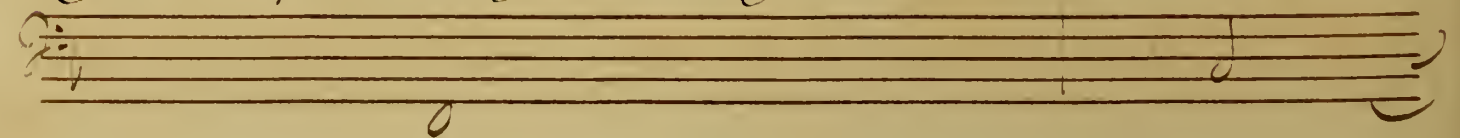
moins, est une bienveillance, dont rien ne te dis-



= pense. Je te dis donc Adieu.



Il me quitte l'ingrat, il me suit l'infidelle, ne crains



pas que je te rappelle; Va Cours, je te laisse partir: Va

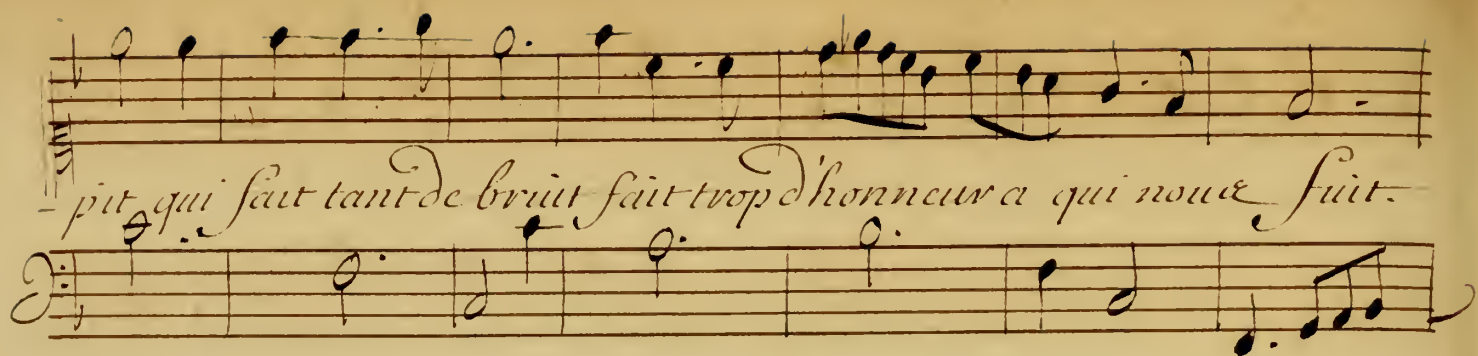
je n'ay plus pour toy qu'une haine mortelle; puisse-tu rencon-

= trer la mort la plus Cruelle puisse le Dragon t'englou-

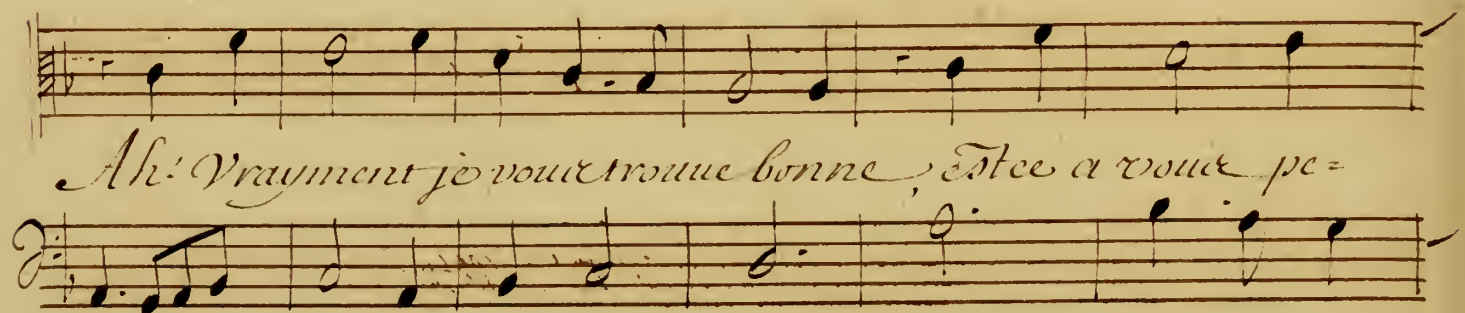
tir. Croys moy modere, l'eclat de ta Colere, Croys

moy modere, l'eclat de ta Colere, En despit qui

fait tant de bruit fait trop d'honneur a qui nous suit En de-



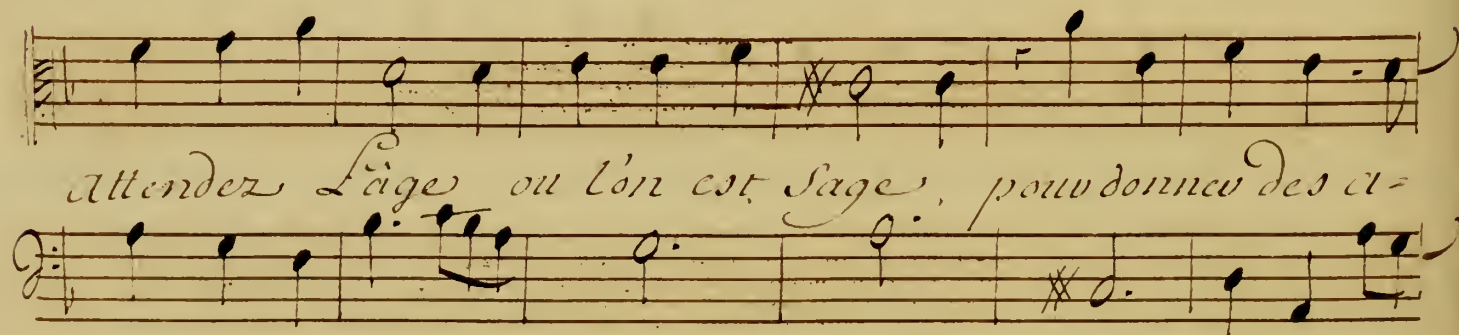
*- pit, qui fait tant de bruit fait trop d'honneur à qui nous suit.*



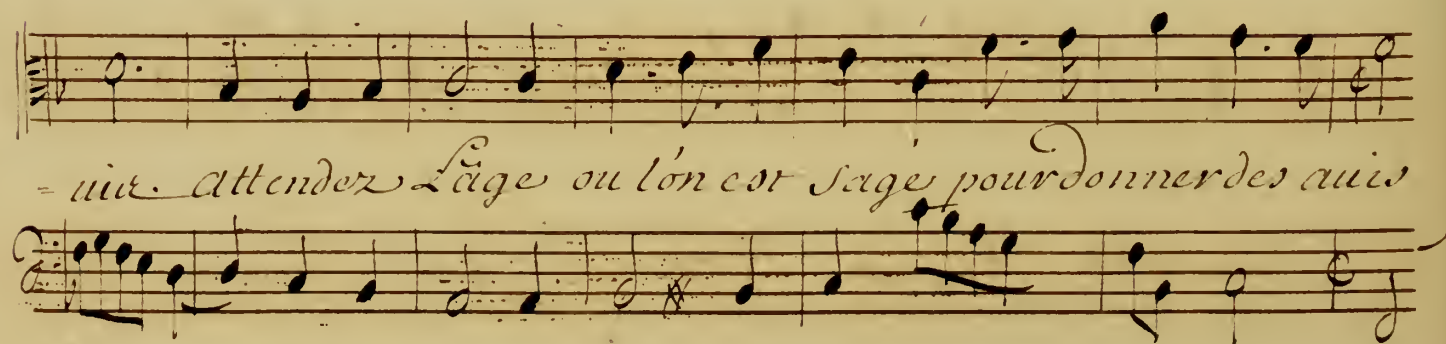
*Ah! Vrayment je vous trouve bonne, Est-ce à vous pe-*



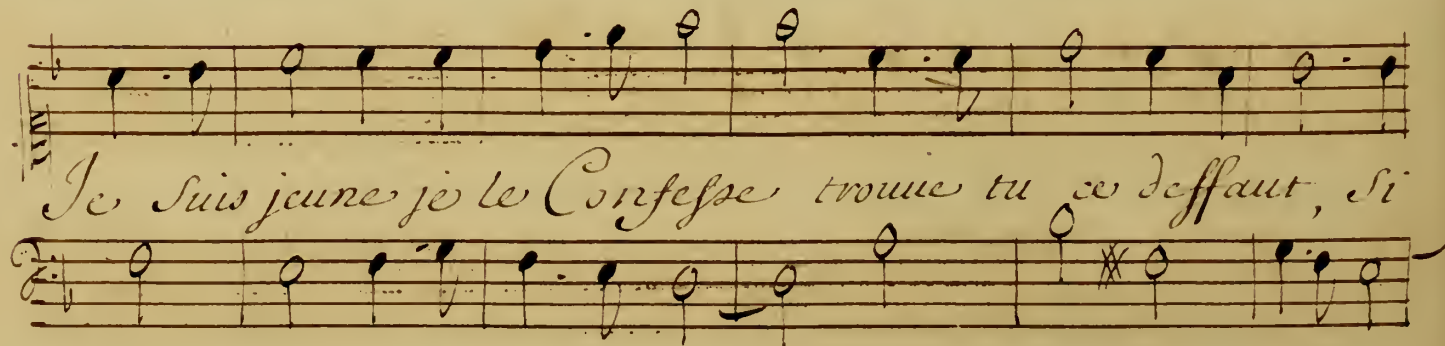
*- titi mignone, de reprendre ce que je dis.*



*attendez L'âge ou l'on est sage, pour donner des ai-*



*- uis. attendez L'âge ou l'on est sage pour donner des amis*



*Je suis jeune je le Confesse, trouie tu ce deffaut, Si*



67.  
Digne de mepris. nait on point de bon sang qu'en perdant la jeu-

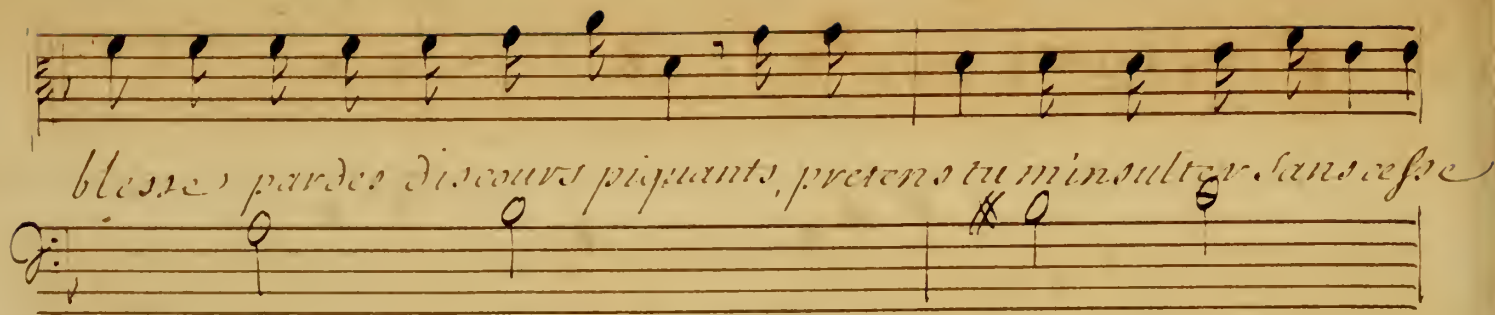
-nesse, il seroit bien chev a ce prix nait on point de bon

sans qu'en perdant la jeunesse, il seroit bien chev a ce

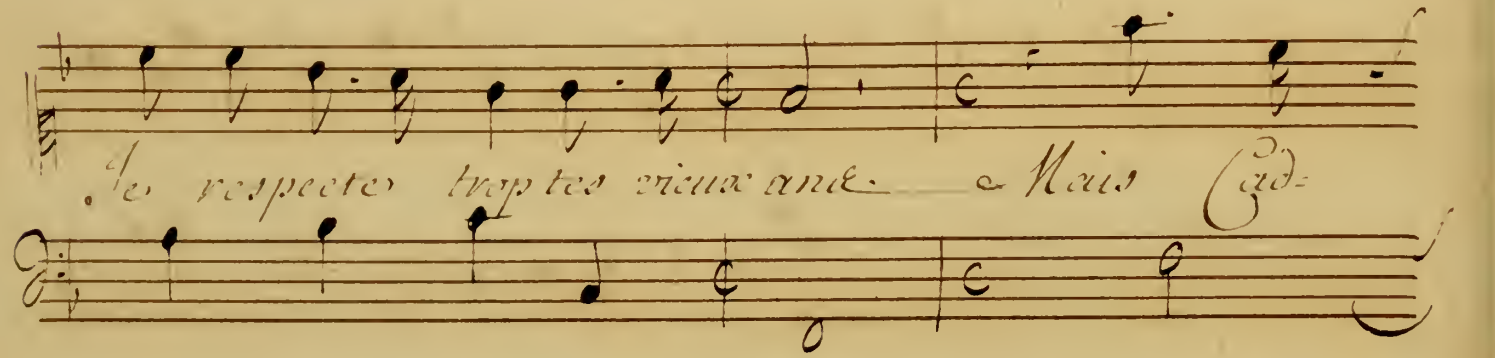
prise. Le temps doit meuvir Les esprits, et cest le fruit de la vieil-

lesse. Il n'est pas seu que la Sagesse suive tou-

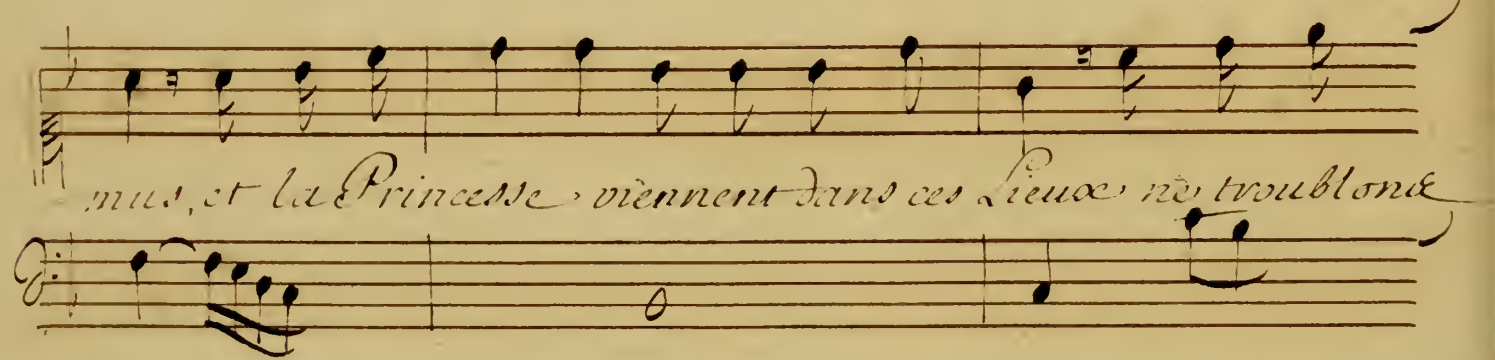
-jours les cheuveux gris. Se souffre peu que l'on me-



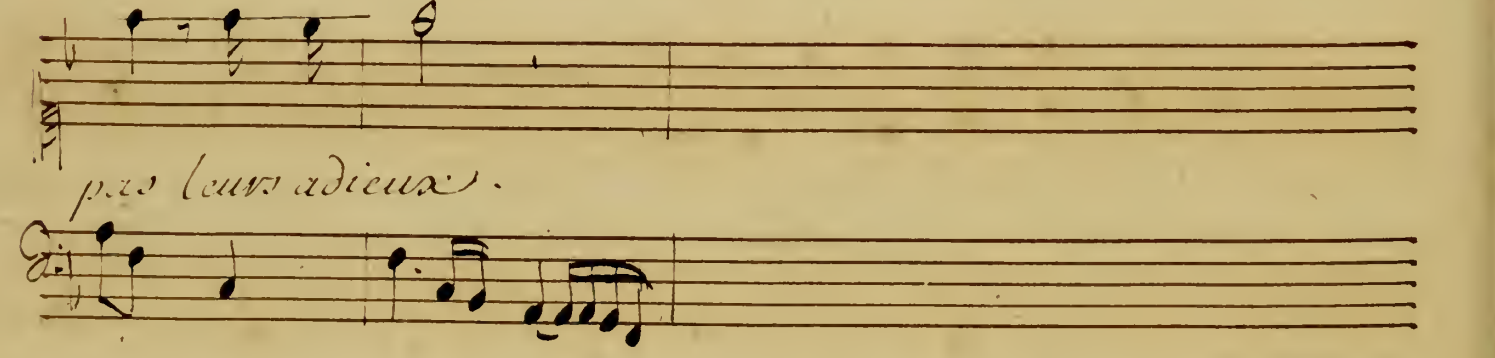
blesse par des discours piquants, pretens tu m'insulter. sans cesse



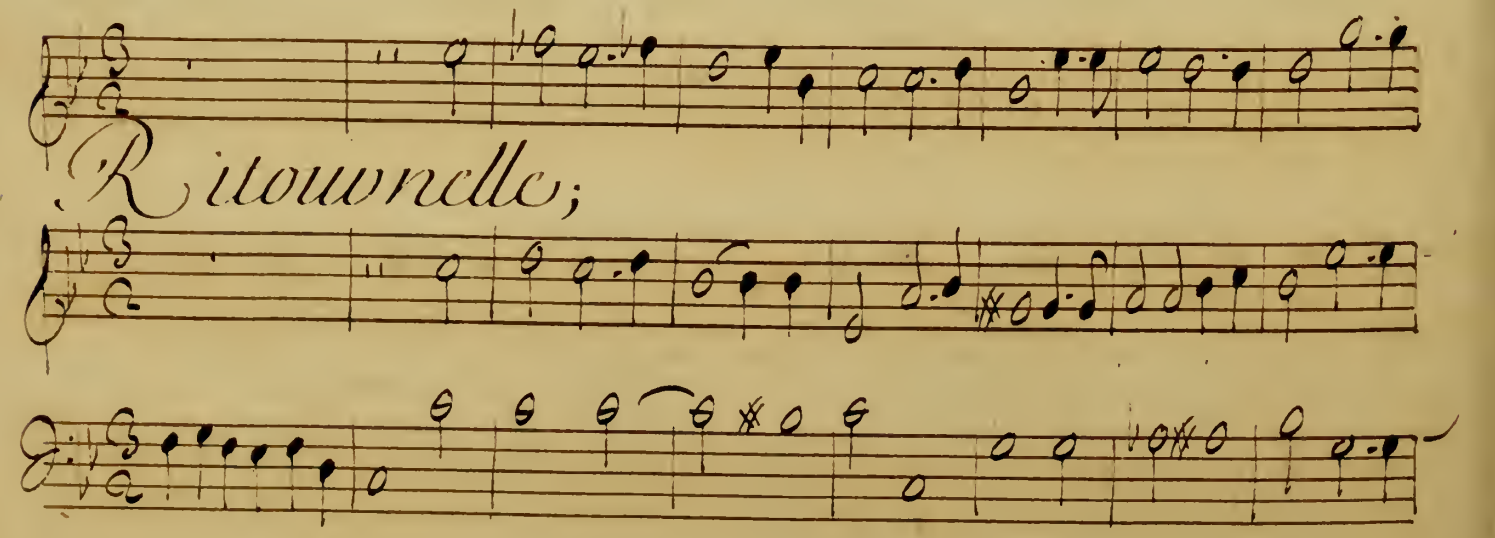
Je respecte trop tes vieux ans. Mais Cad.



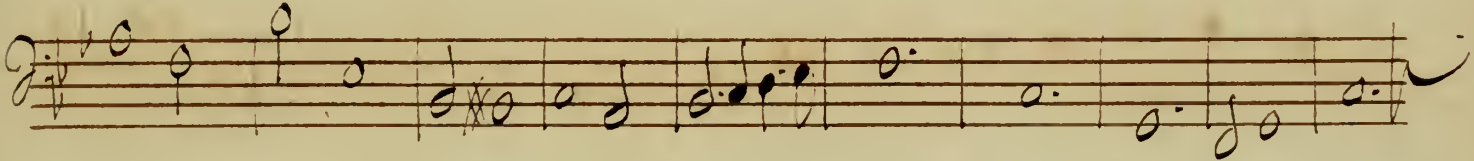
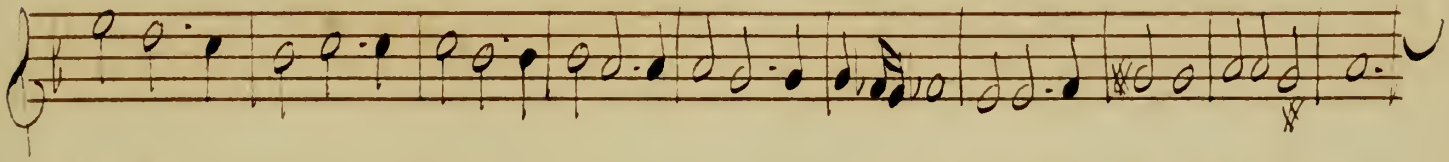
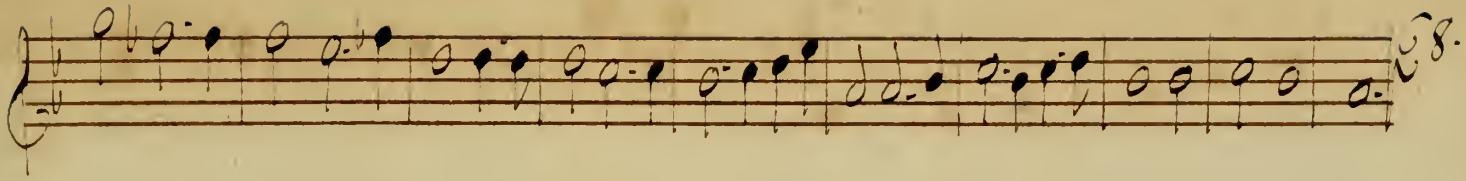
mus, et la Princesse viennent dans ces lieux ne troublent



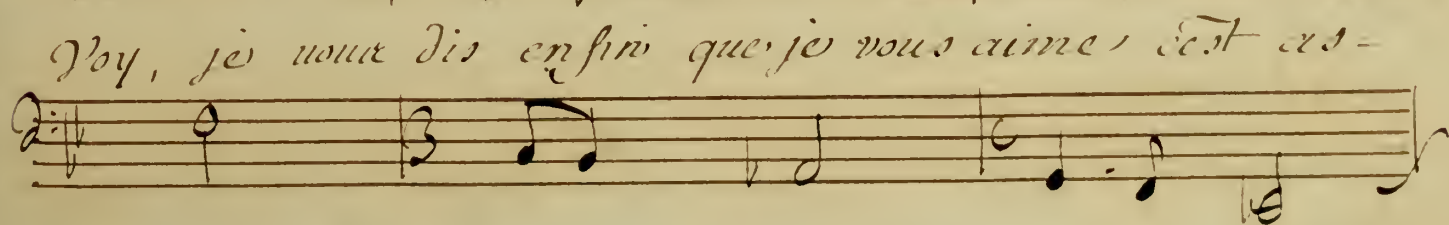
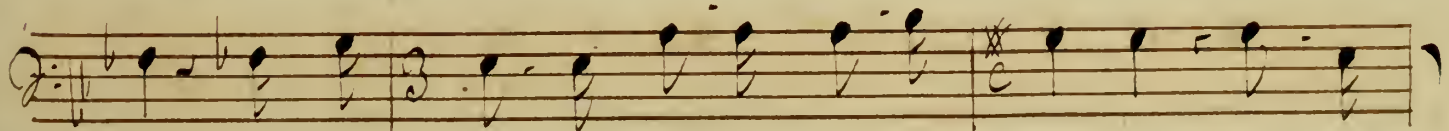
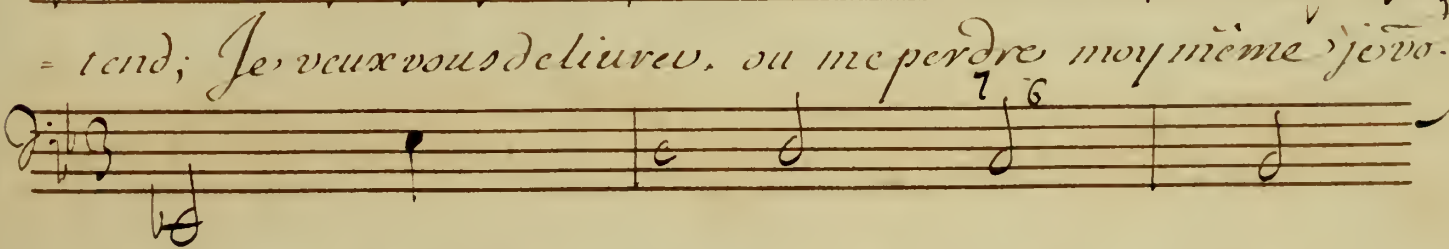
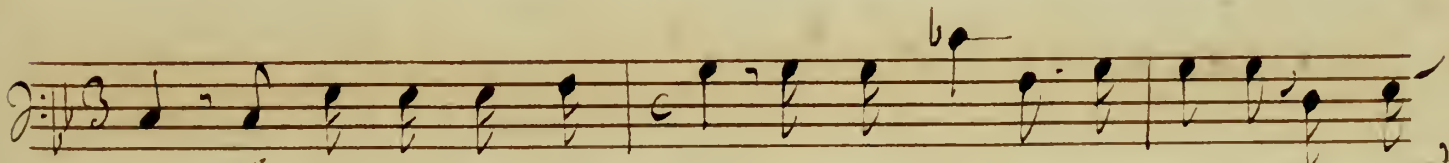
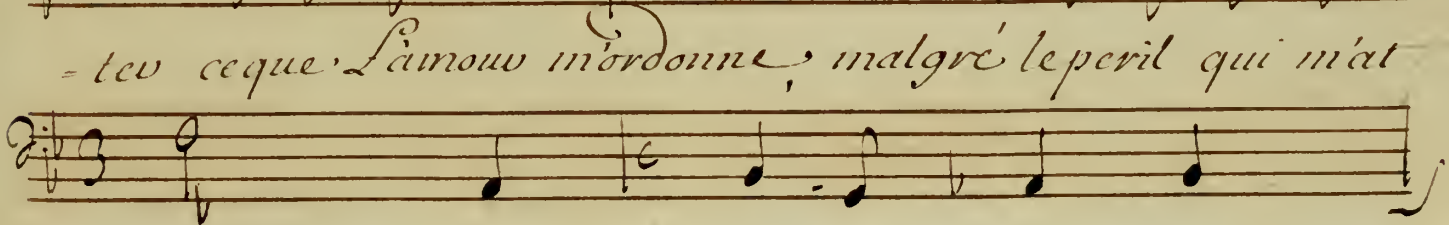
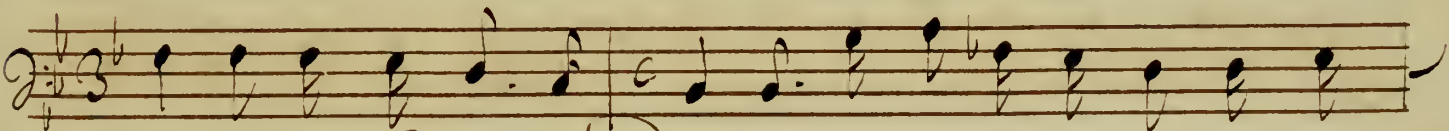
pas leurs adieux.




Ritournelle;

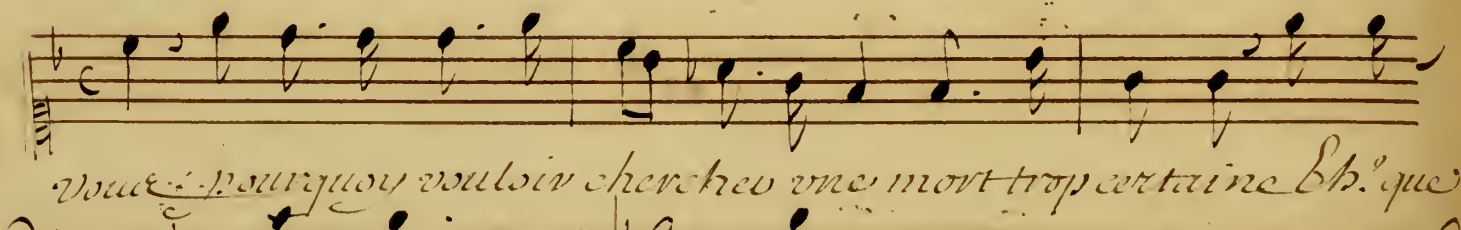
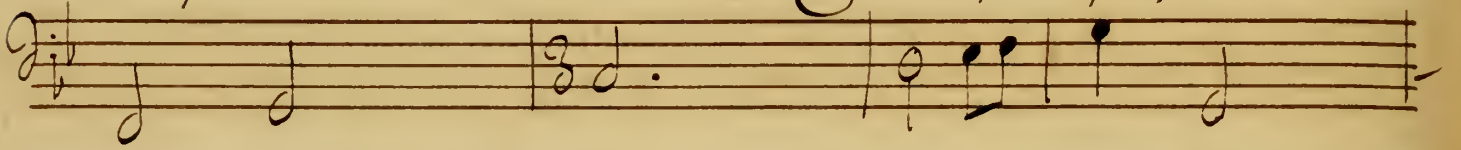


## Scene 4.

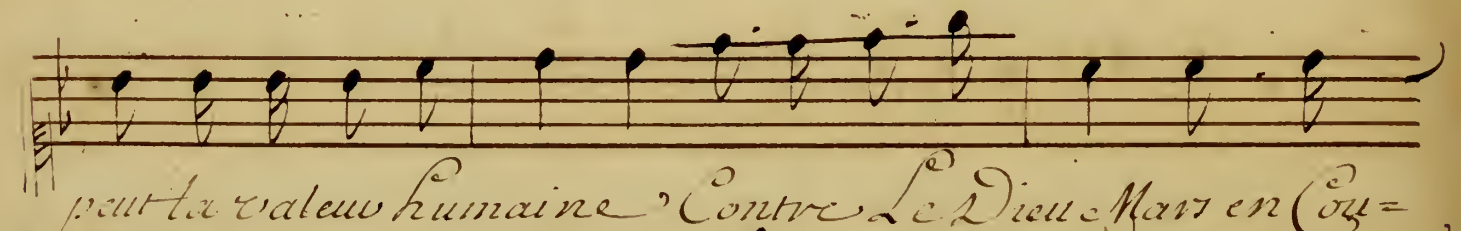




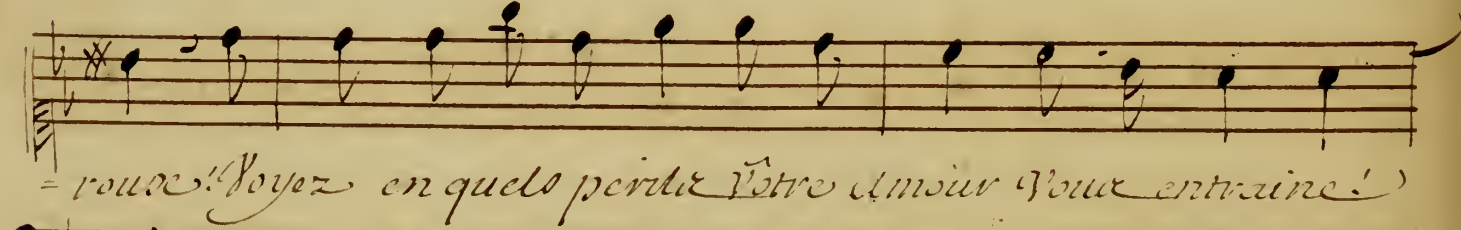
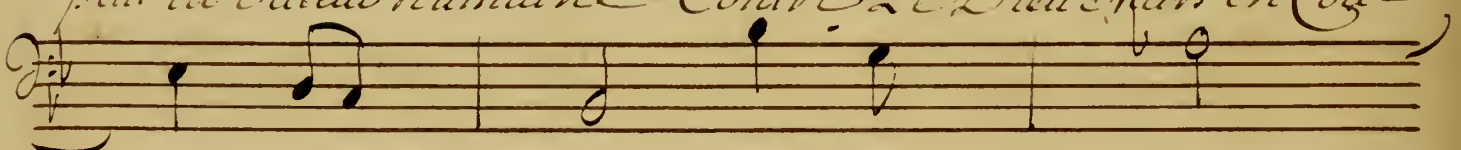
*= Setz pour mourir Content. Ah Cadmus pourquoi m'aimez*



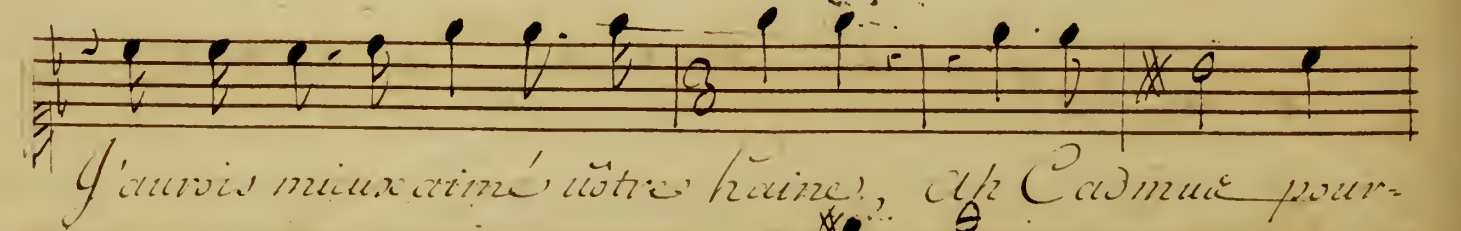
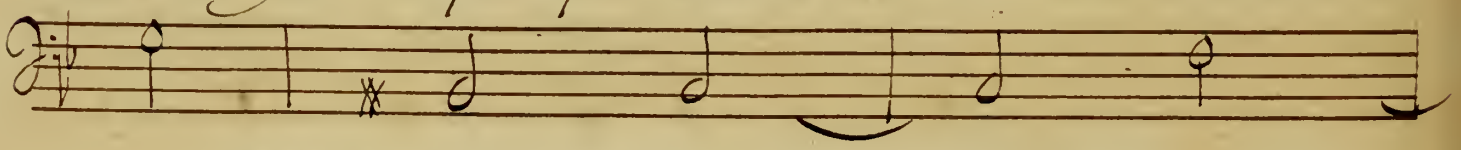
*vous: pourquoi voulez chercher une mort trop certaine Et. que*



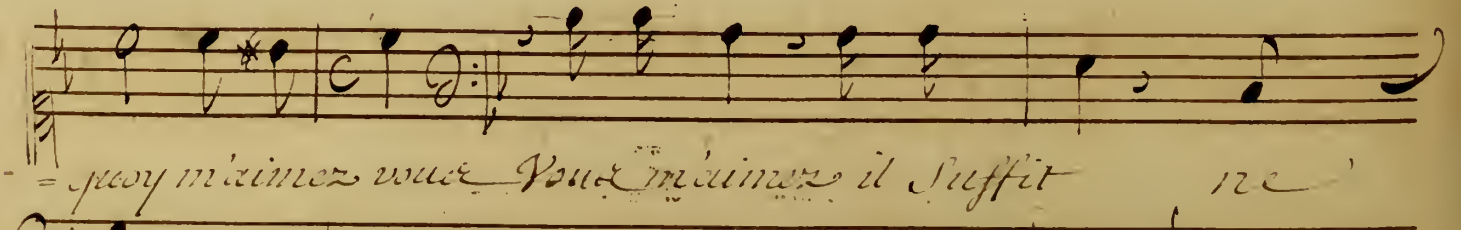
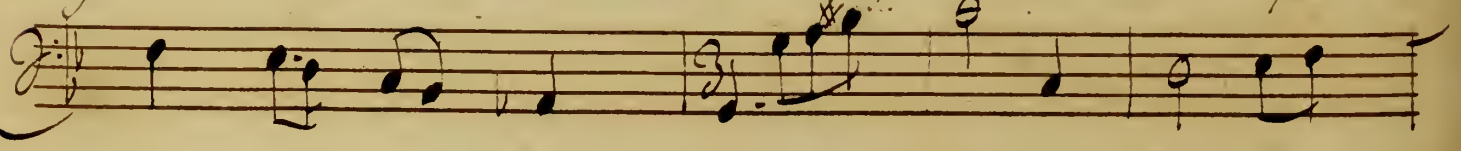
*peut la valeur humaine Contre Le Dieu Mars en Cou-*



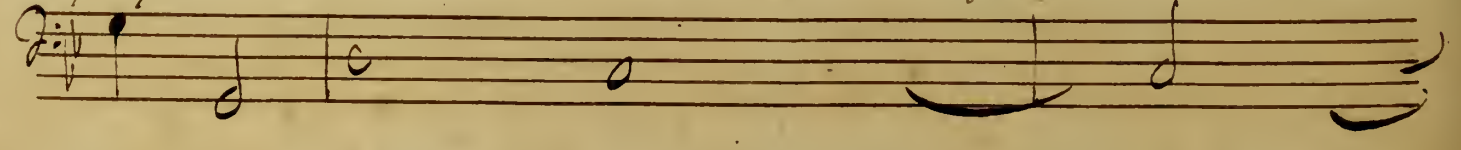
*= roue! Voyez en quels périls V<sup>o</sup>tre Amour vous entraîne!*

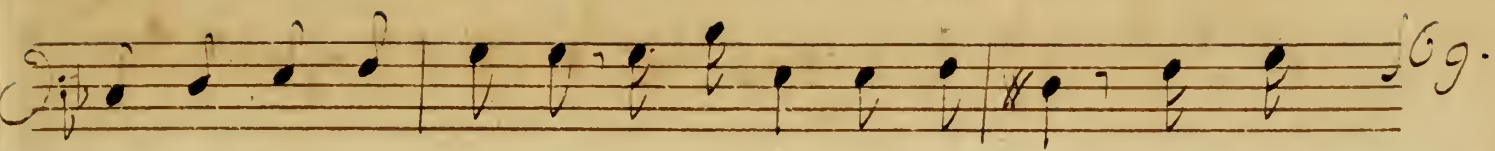


*J'aurois mieux aimé v<sup>o</sup>tre haine, Ah Cadmus pour-*

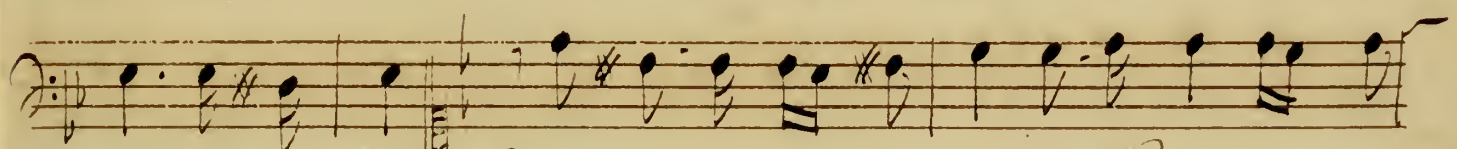


*= pourquoi m'aimez vous Vous m'aimez il Suffit ne*

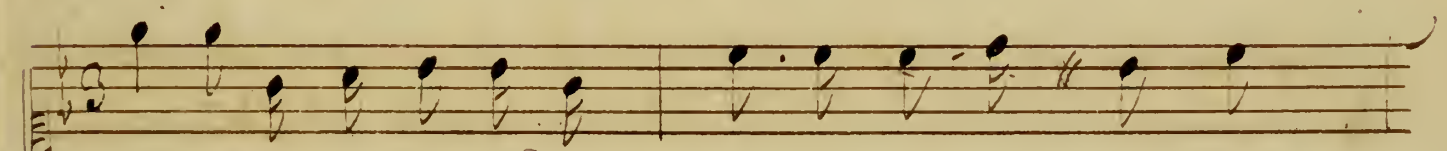
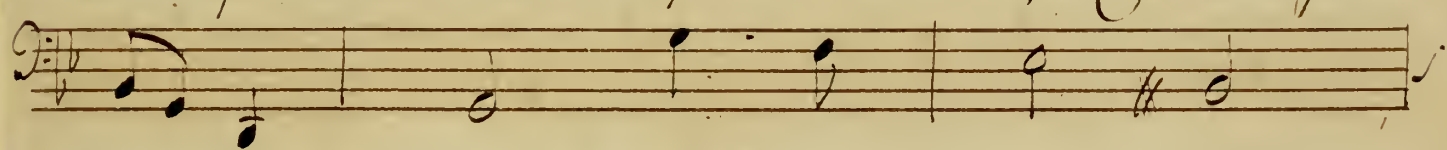




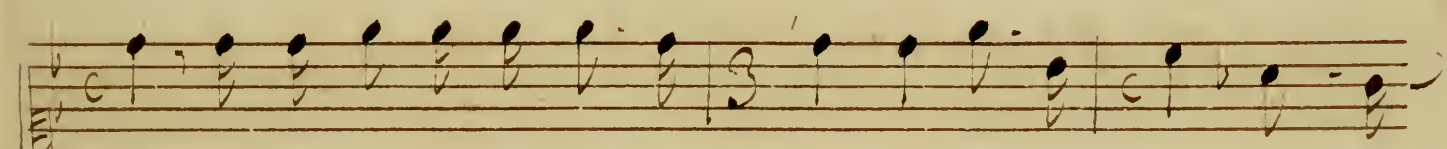
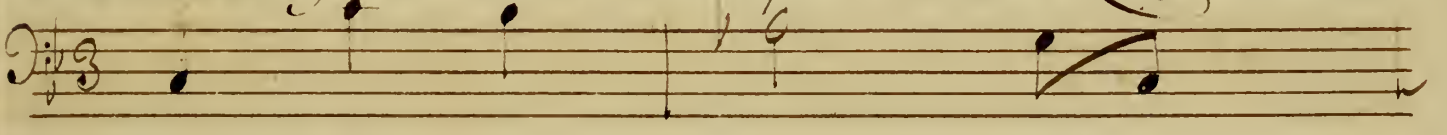
soyez point en peine mon destin, tel qu'il soit, ne peut



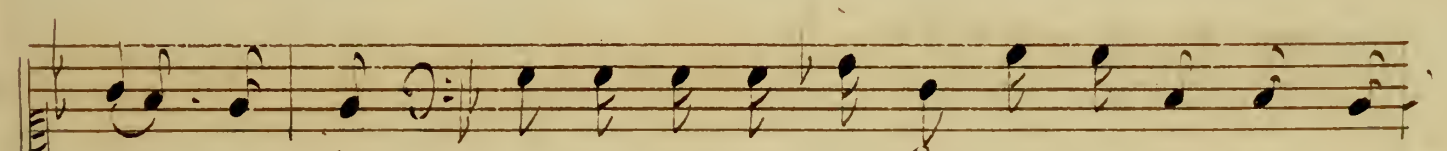
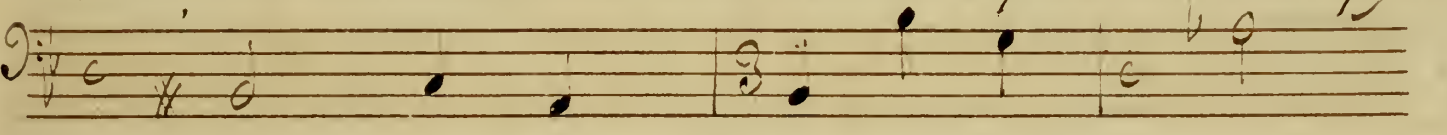
être que doux. Venez pour nous aimer, et cessez de pour-



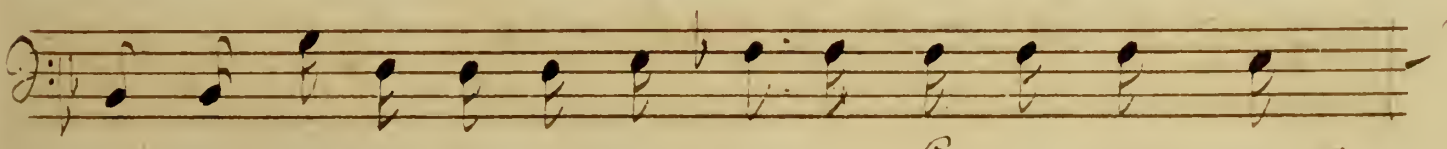
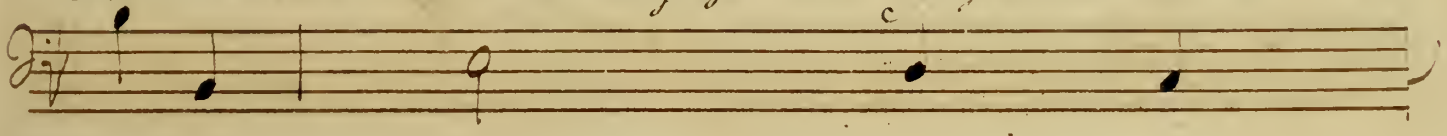
-suivre le funeste dessein, que vous avez for-



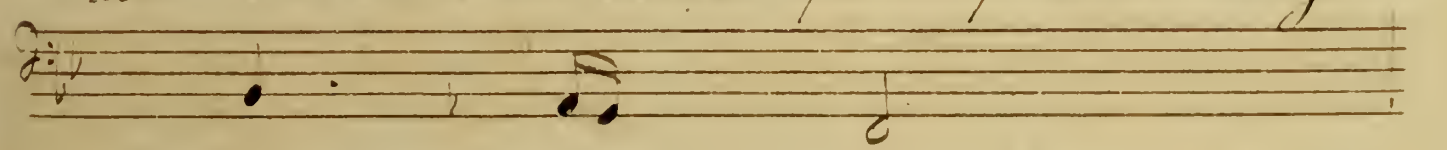
-mez, il doit être bien doux de vivre lorsqu'on aime et qu'on



est aimé. Sous une injuste Loi je vous vois asserv-



-vie. Serait-ce vous aimer que le pouvoir sous



- friv; lorsque pour ce qu'on aime on s'expose à périr La

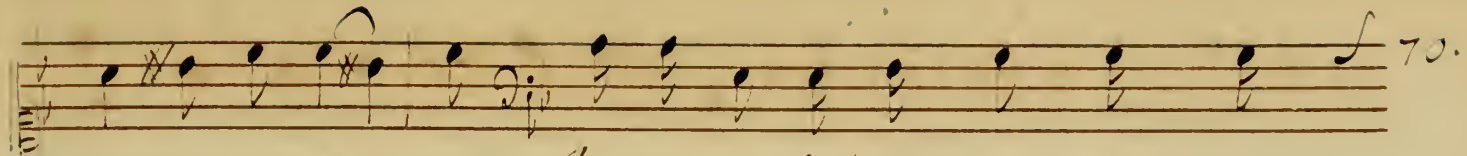
plus affreuse mort à de quoy faire envie Mais

Vous ne songez pas qu'il y va de ma vie: faut

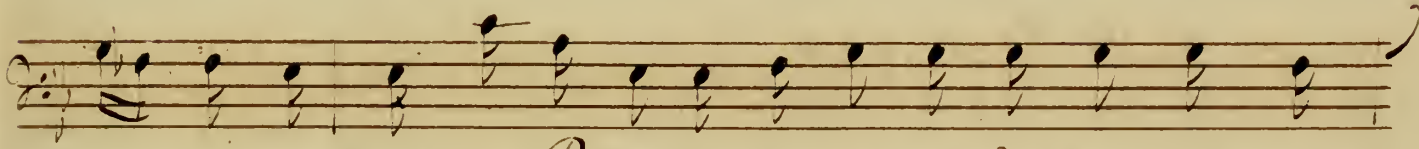
il que pour mes jours vous soyez sans effroy je vi-

-uray pour l'injuste Loy ou mon Cruel destin me

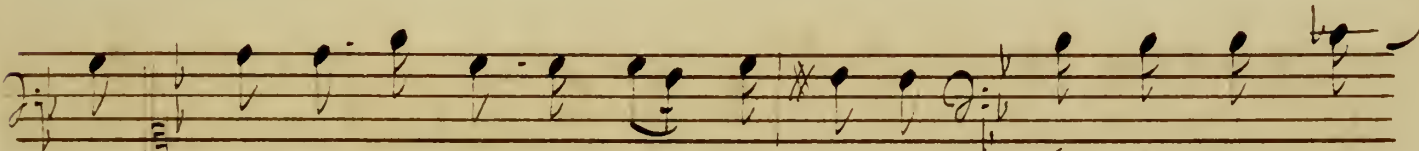
liure, mais si vous périssez pour moy je ne pourray



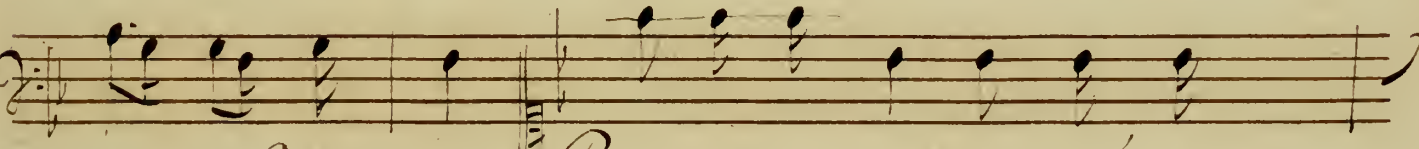
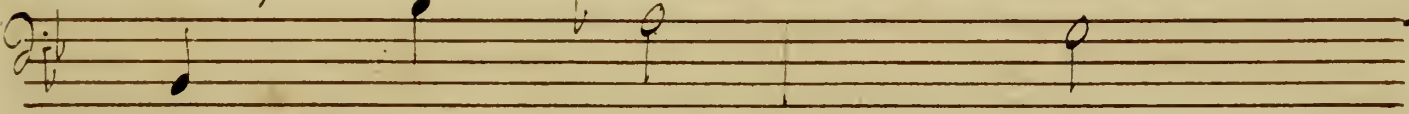
pas Vous suivre? J'ay besoin de Secours, Soutenez



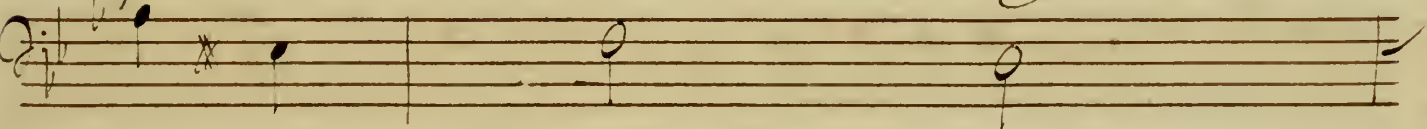
vous m'accablez, Ah Princesse est il temps de me faire trem-



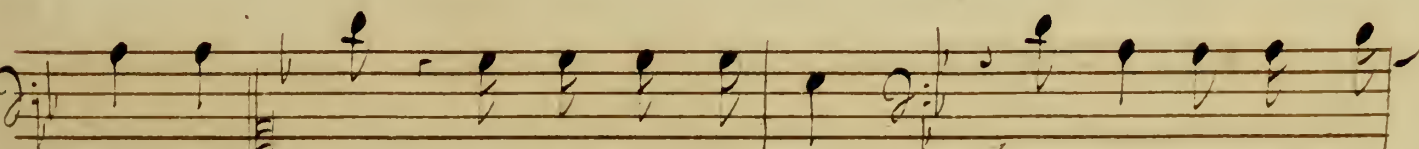
-bler. Soyez sensible a mes alarmes: Je ne sens que



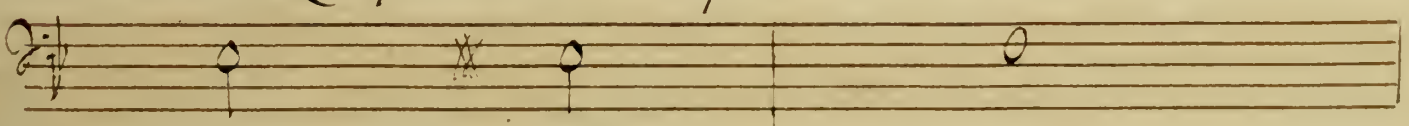
trop vos douleurs. Partirez vous malgré mes



pleurs? Il faut aller voir La Source de Vos



larmes. Quoy vous aller quitter? Je vais vous secou-



-rir. Ah vous allez perir; Vous Cherchez une mort hor-

-rible; mon amour me dit trop que vous perdrez le jour. Ci-

-mou, que j'ay pour vs. ne croit rien d'impossible il me

croyez en mon a-

-latti en partant d'un bienheur. retour Croyez en mon a-

-mou, Vous n'écoutez point ma tendresse Rien ne vous re-

-mou



*= tient* au nom des plus beaux nœuds que l'amour ait for-

le temps presse, au nom des plus beaux nœuds que l'amour ait for-

-mez. Vivez si vous m'aimez, vivez, si vous m'ai-

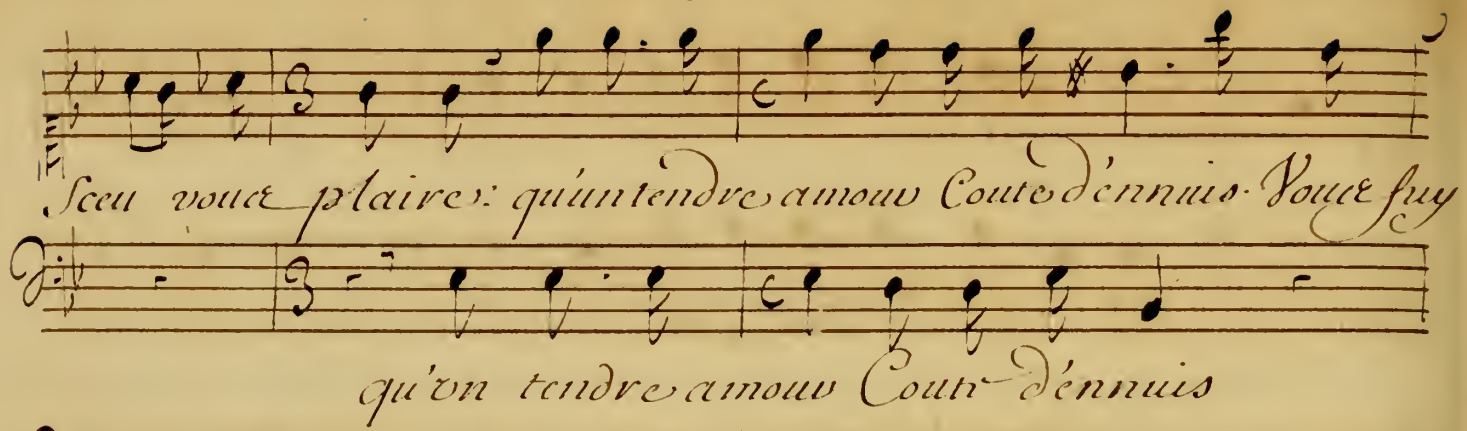
-mez. Vivez si vous m'aimez, vivez, vivez

-mez si vous m'aimez, si vous m'aimez,

-mez. Vivez, vivez si vous m'aimez. Espe-

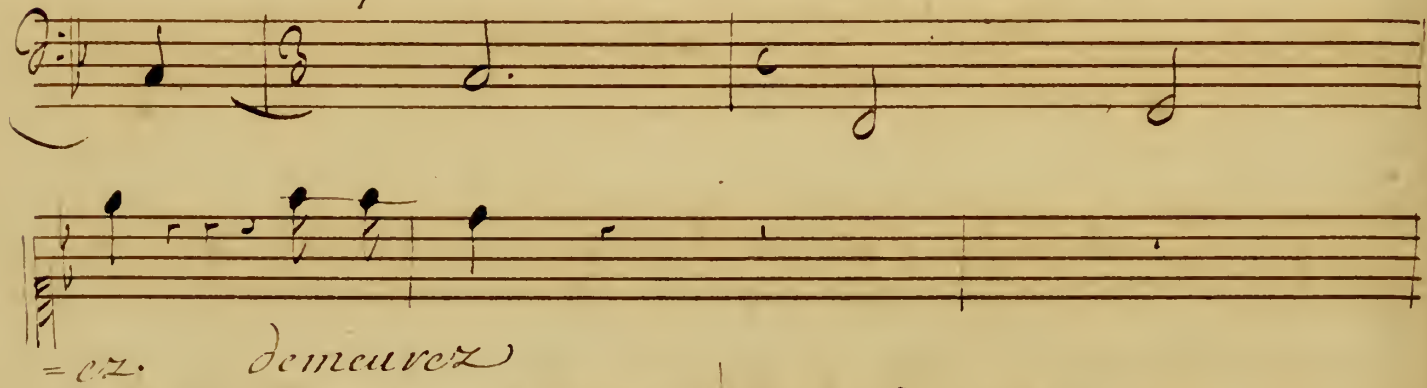
rant me desespere, que je me veuille du mal d'avoir trop

*= fond*

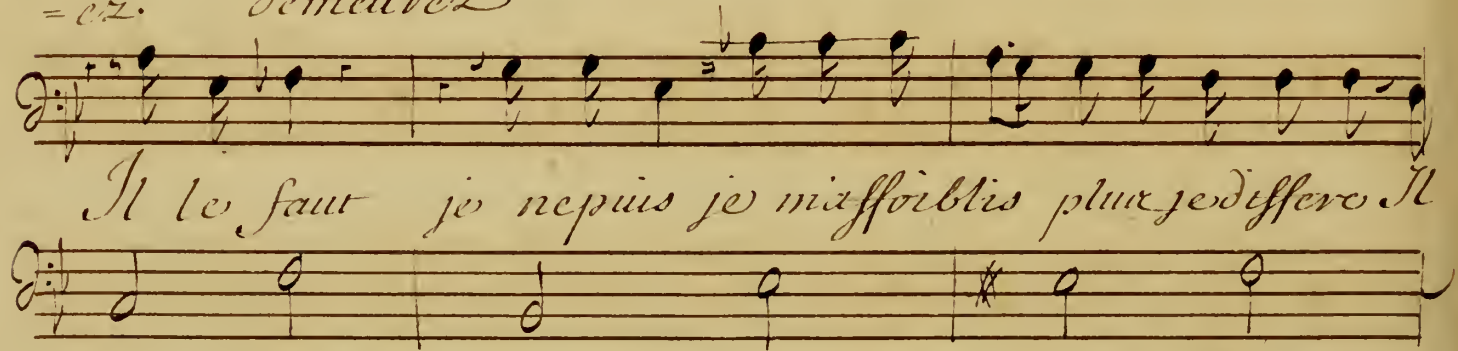


*Seu voue plaire: qu'untendre amou Coute d'ennuis. Voue fuy*

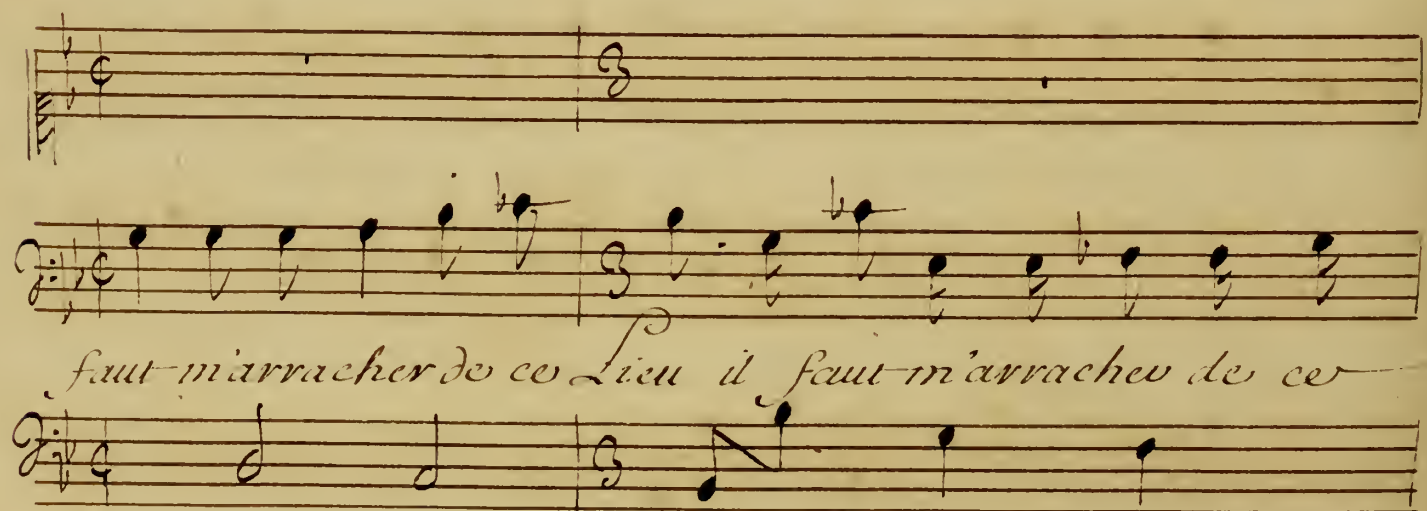
*qu'on tendre amou Coute d'ennuis*



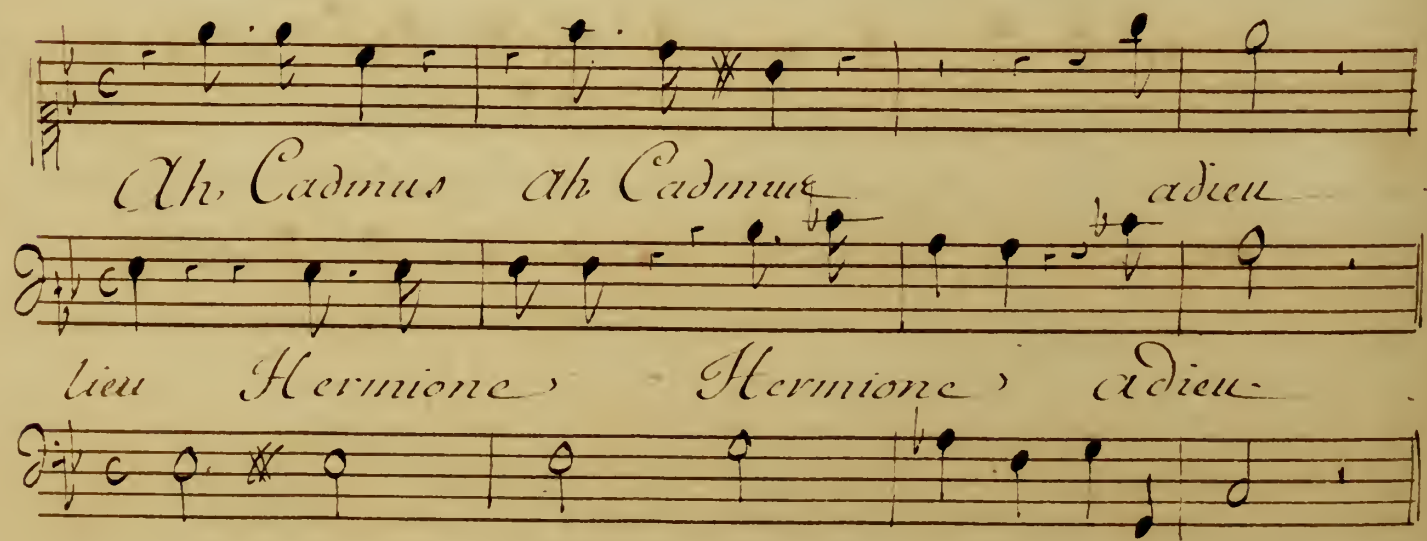
*= ez. demeurez*



*Il le faut je ne puis je m'affoiblis plus je differe. Il*



*faut m'arracher de ce Lieu il faut m'arracher de ce*



*Ah Cadmus ah Cadmus adieu*

*lieu Hermione Hermione adieu*

72  
*Ritournelle;*

*Scène 3.<sup>e</sup>*

*Amour, voy quels maux*

*tu nous fais ou sont les biens que tu promets n'as tu point pi*

*tiés de nos peines. Ses rigueurs les plus inhu*

*maines seront telles toujours pour les plus tendres*

*Cœur pour qui Cruel amour gardes tu tes douceurs*

pour qui Cruel amour gardes tu taire Isucure.

*Ritournelle;*

*Scene 6.*

Calme tes déplaisirs Discipe tes al-

= larmes L'amour vient essuyer ta Larme il n'a ban-

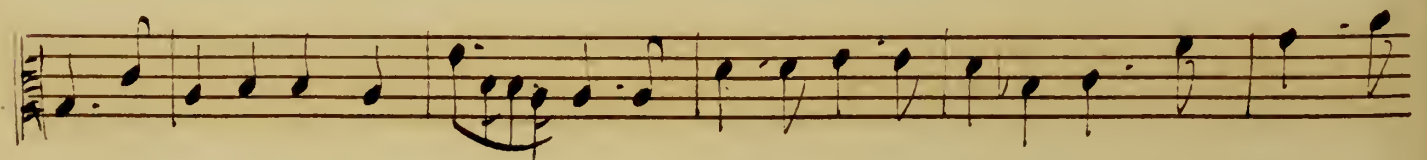
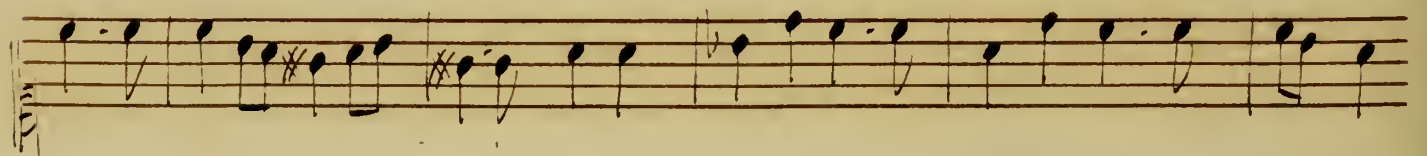
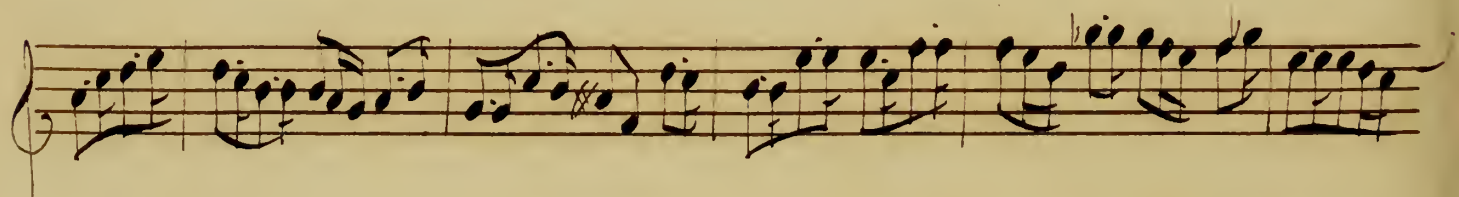
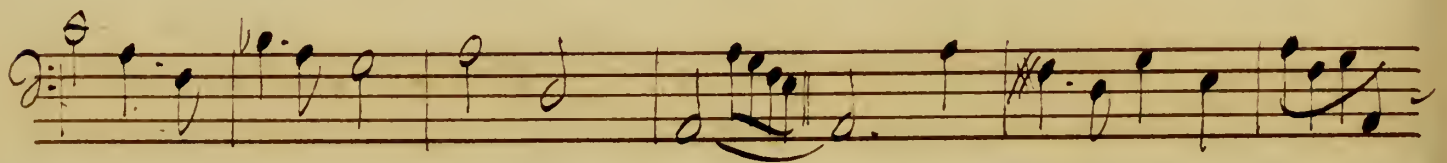
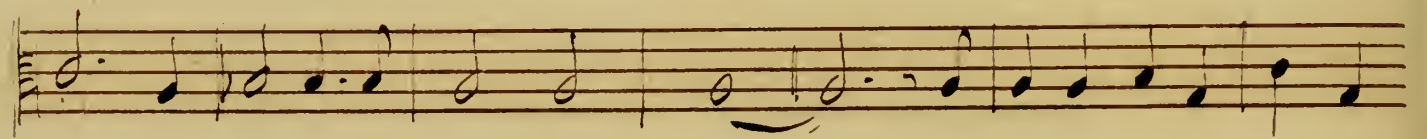
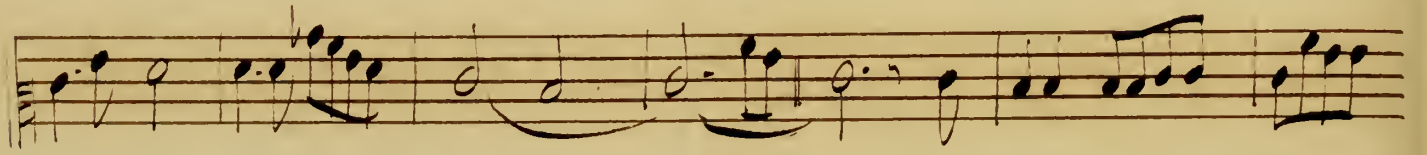
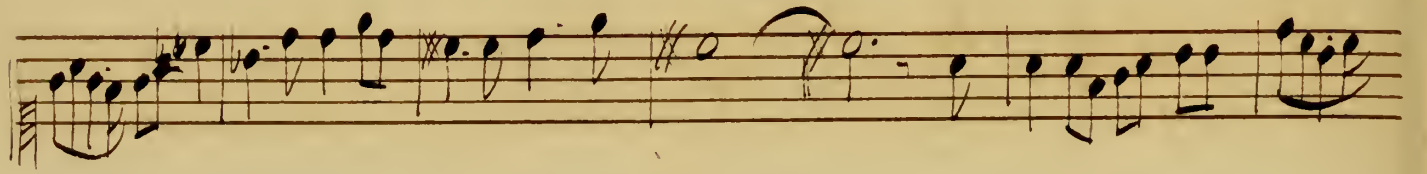
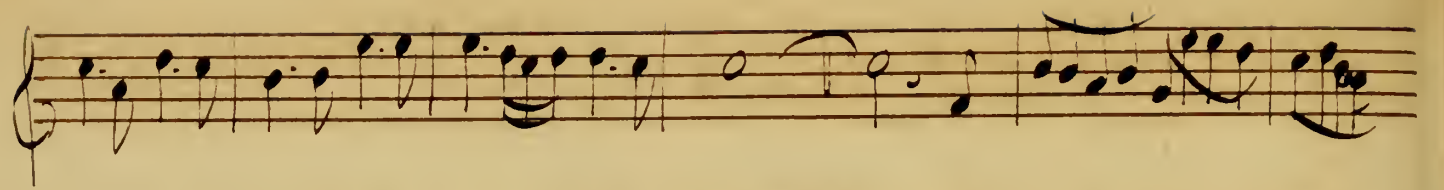
73.

- donne pas ceux qui suivent Ses Loix Souvientoy que tout m'est pos-

- sible que rien a mon abord ne demeure insen-

- sible que pour la divertir tout s'anime a ma gloire.

## Les Statues.



Musical score system 1, measures 74-78. Includes treble, two piano, and bass staves.

Empty musical staves.

Musical score system 2, measures 79-83. Includes treble, two piano, and bass staves.

Empty musical staves.

*CESSEZ de vous plaindre de souffrir en aimant a=*

*= mants, Vous devez ne rien Craindre si vous Souffrez Votre*

*prix est charmant. Apres des rigueurs inhu=*

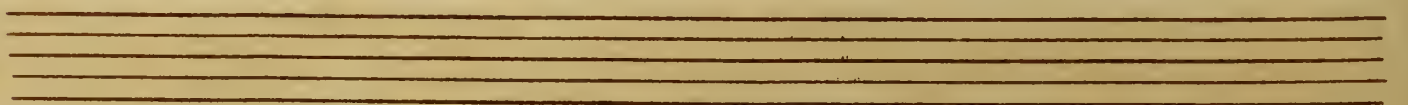
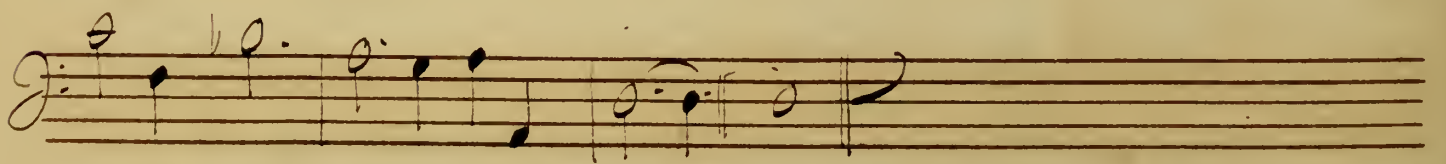
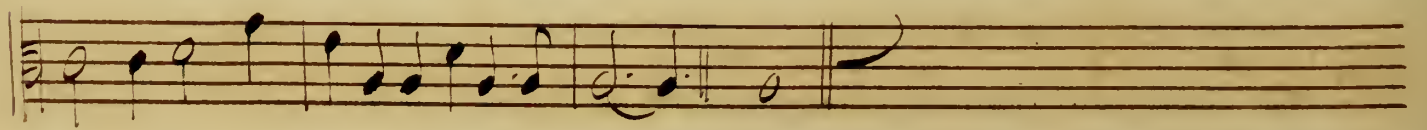
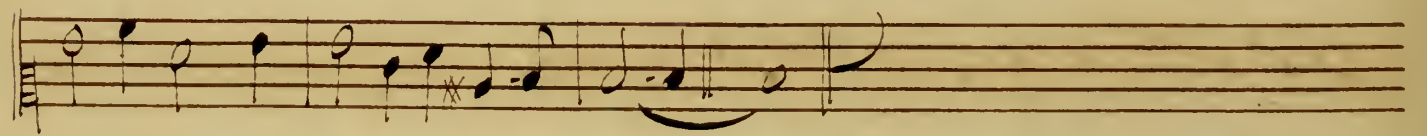
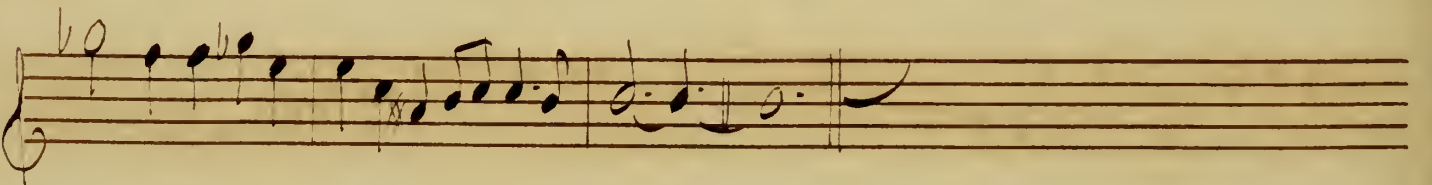
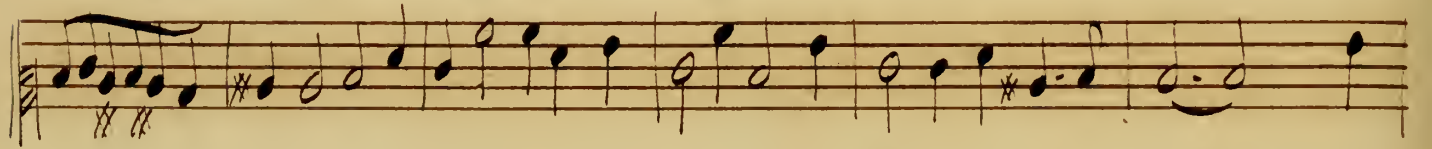
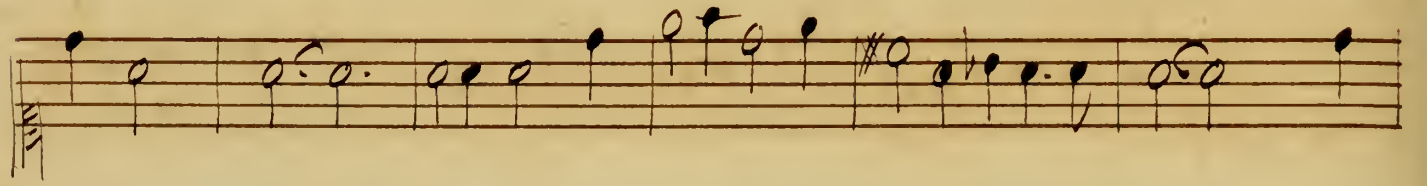
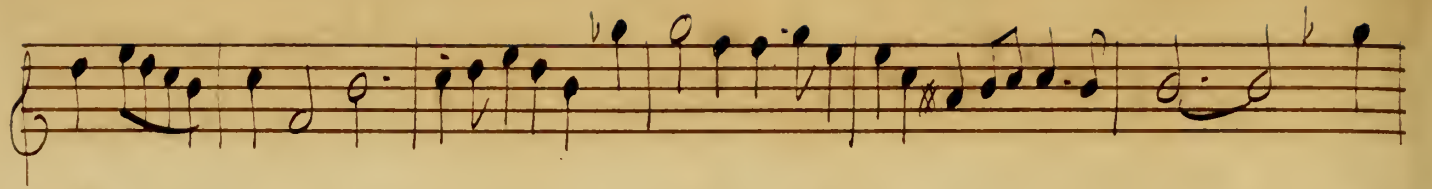
*= maires, on aime sans peine, on rit des jaloux on*

*bien pleinde Charmes qui Coust des larmes en devient plus*

*doux.*



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

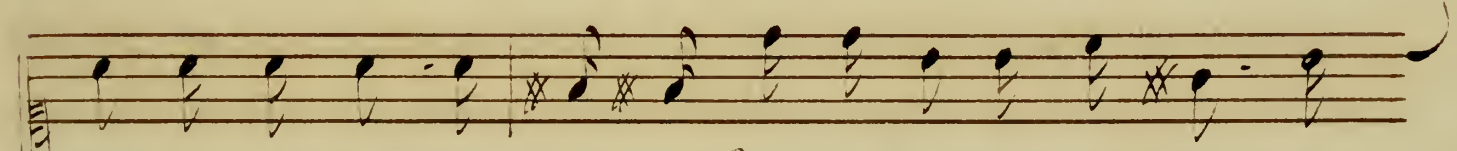
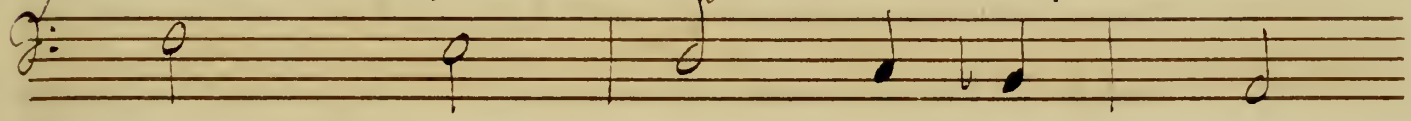




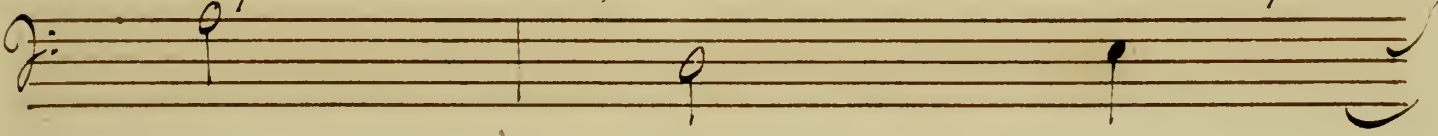
*Amour.* Amour Venez, Semez mille fleurs sous Sec



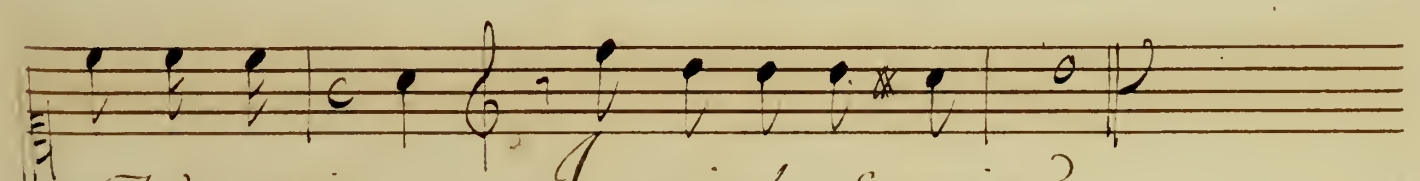
pas. Laissez moy ma douleur j'y trouve des appas dans l'hor-



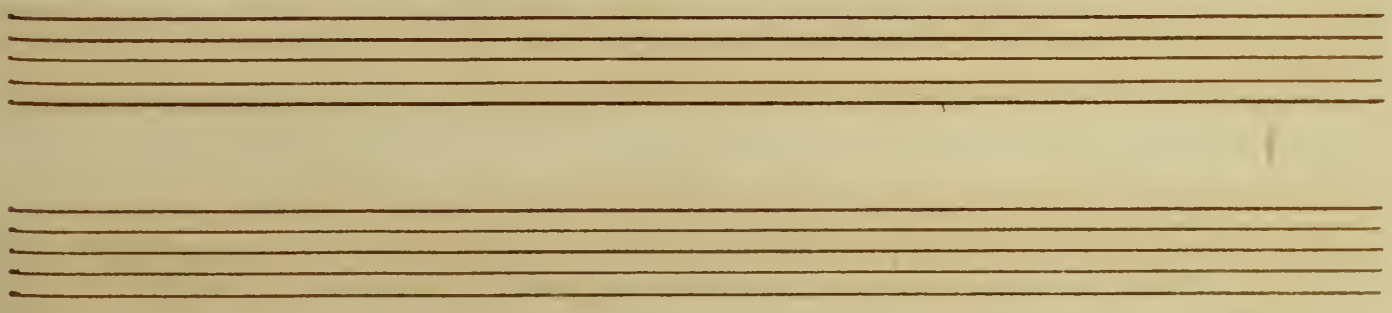
-reur d'un peril extreme, Est ce la le Secours que

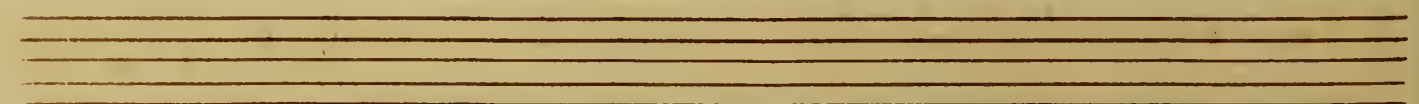
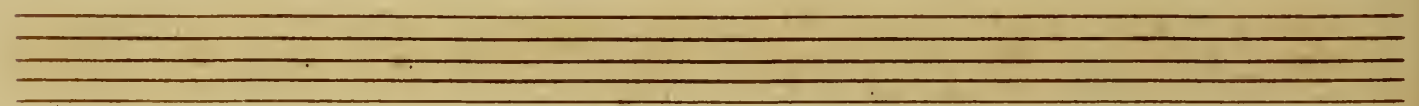
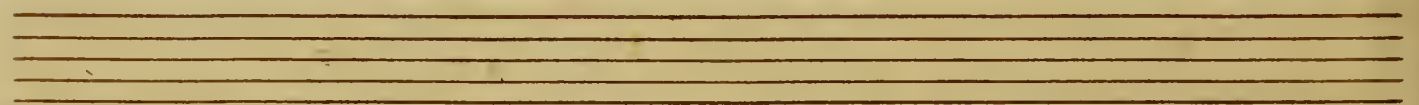
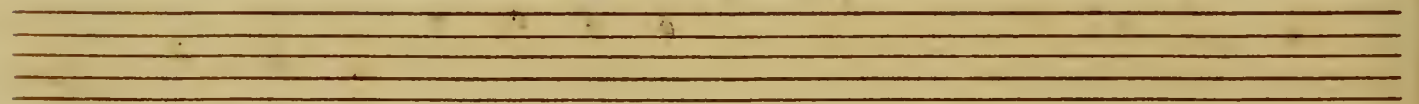
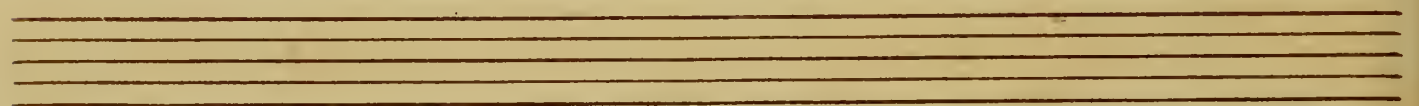
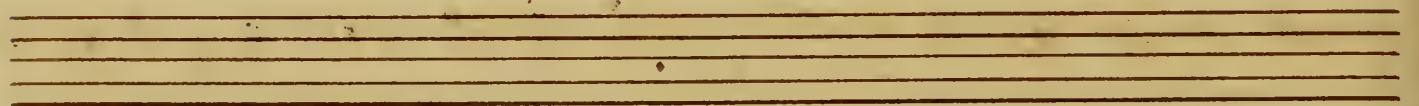
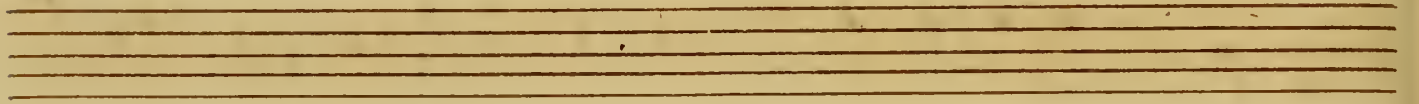
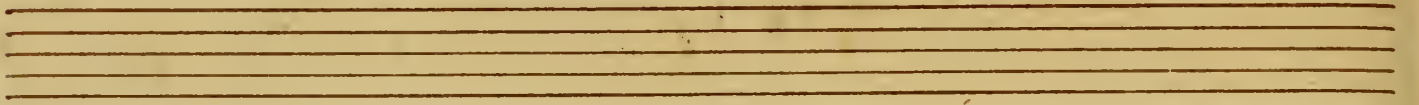


l'on me doit offrir: peut être ce que j'aime Est tout



prest de perir - Je vais le Secourir.





# Acte 3. Scene premiere

77.

Il detourne bien les re-

Musical notation for the first system, featuring a vocal line with a treble clef and a bass line with a bass clef, both in common time.

Musical notation for the second system, featuring a vocal line with a treble clef and a bass line with a bass clef, both in common time.

garda: as tu peu du Dragon de Mars: La defiance est neces-

Musical notation for the third system, featuring a vocal line with a treble clef and a bass line with a bass clef, both in common time.

Musical notation for the fourth system, featuring a vocal line with a treble clef and a bass line with a bass clef, both in common time.

= saire: il est bon de prévoir un facheux acci-

Musical notation for the fifth system, featuring a vocal line with a treble clef and a bass line with a bass clef, both in common time.

Musical notation for the sixth system, featuring a vocal line with a treble clef and a bass line with a bass clef, both in common time.

= dent on ne doit point voy marcher en temeraire

Musical notation for the seventh system, featuring a vocal line with a treble clef and a bass line with a bass clef, both in common time.

Musical notation for the eighth system, featuring a vocal line with a treble clef and a bass line with a bass clef, both in common time.

C'est tres bien fait d'être prudent Je suis har-

Musical notation for the ninth system, featuring a vocal line with a treble clef and a bass line with a bass clef, both in common time.

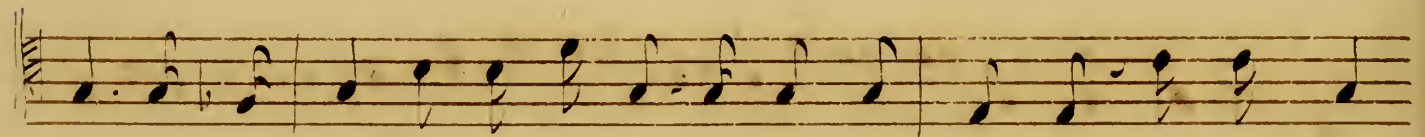
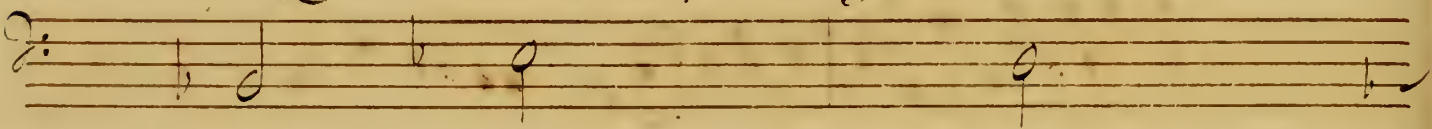
Musical notation for the tenth system, featuring a vocal line with a treble clef and a bass line with a bass clef, both in common time.

dy quand il faut l'être si quelqu'un en doutoit, il pourroit le con-

Musical notation for the eleventh system, featuring a vocal line with a treble clef and a bass line with a bass clef, both in common time.



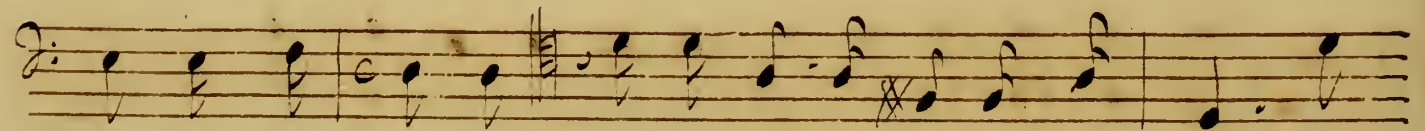
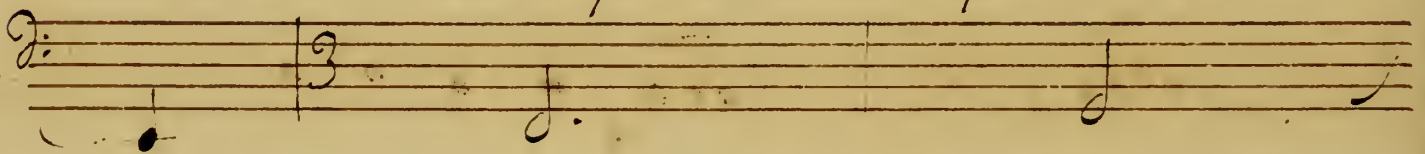
-noître, Qui voudroit s'attaquer a toy: On te croitvail-



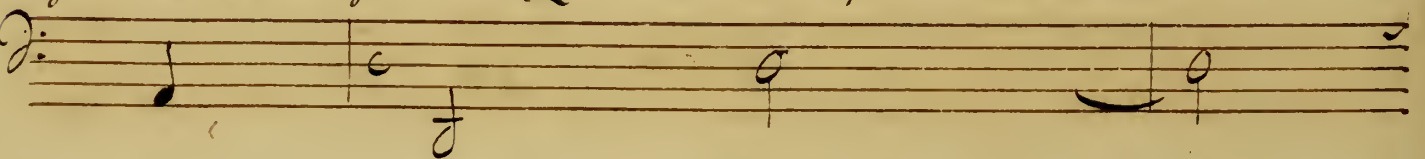
-lant sur ta foy, mais la couleur de ton visage, repand mal-



a ta valeur Est-ce par la couleur que l'on doit ju-



ger du courage, Que tes sens paroisent troublez, tu

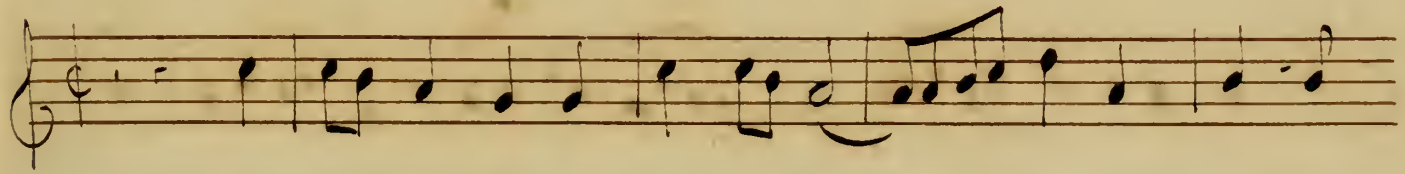
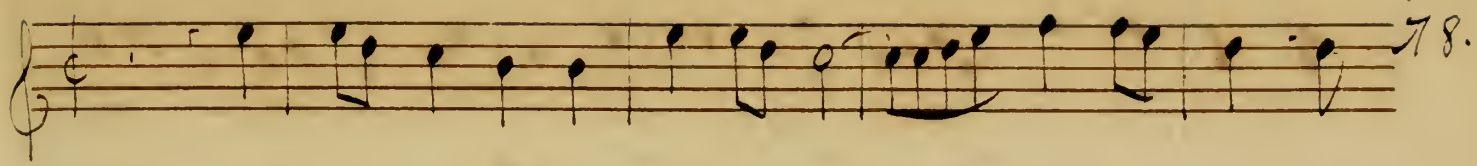


tremblez C'est qu'il vous le semble, chacun croit que lon luy res-

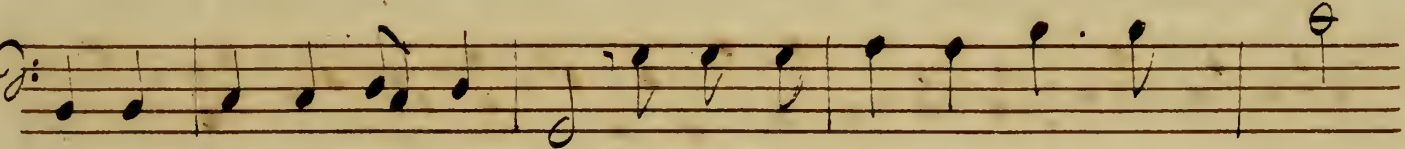
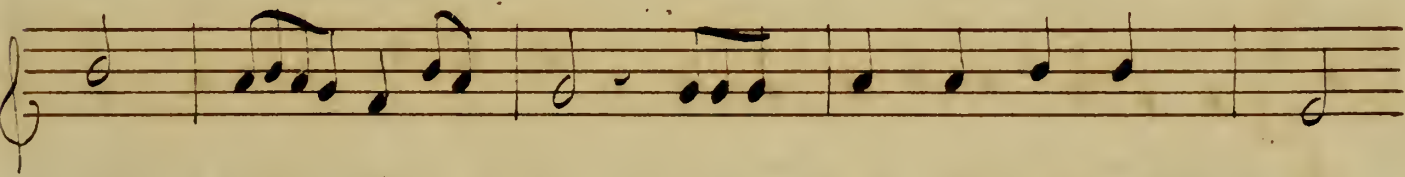
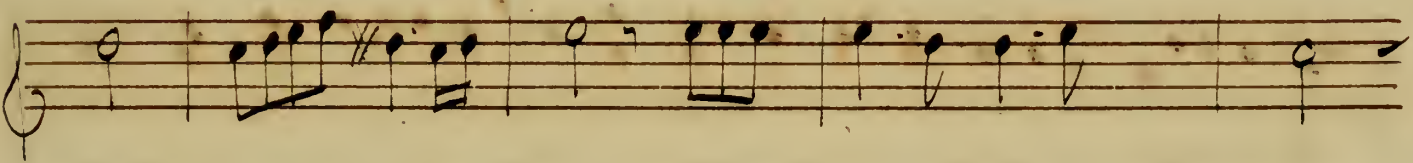
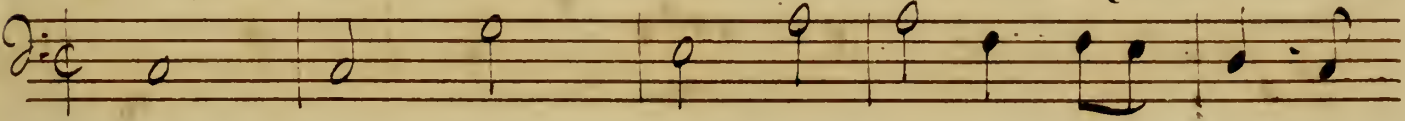


semble, c'est peut-être vous qui trem-

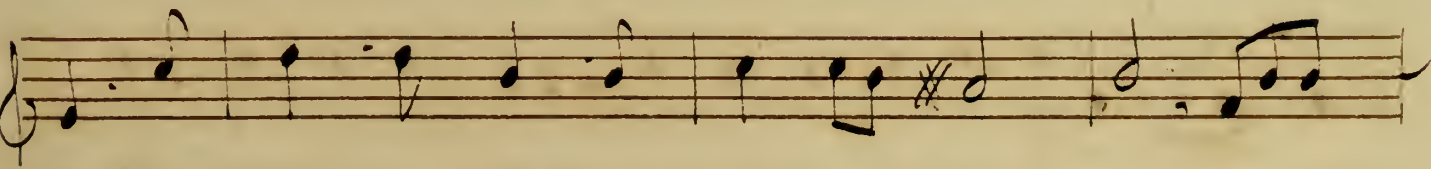
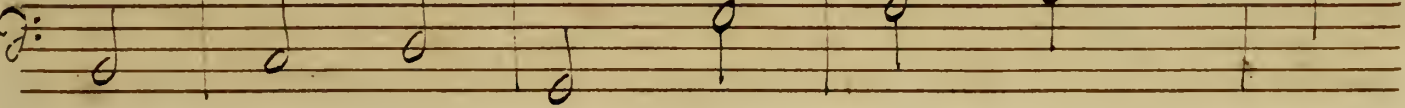




*= blez, que maudit Soit l'amour, funeste qui nous fait tant Souf-*

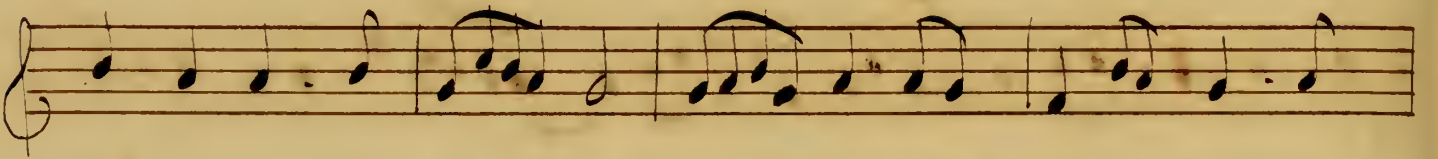
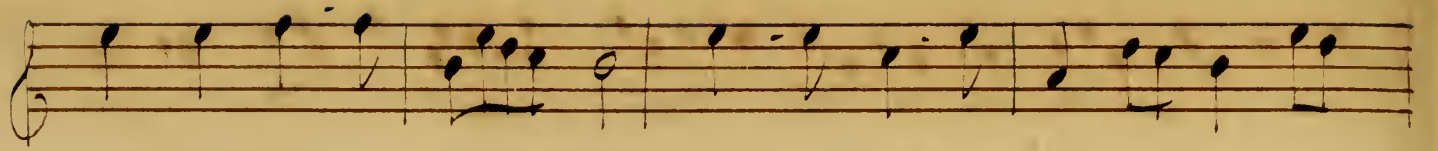


*frir dans ce malheur. On se Soulage quand on pes-*

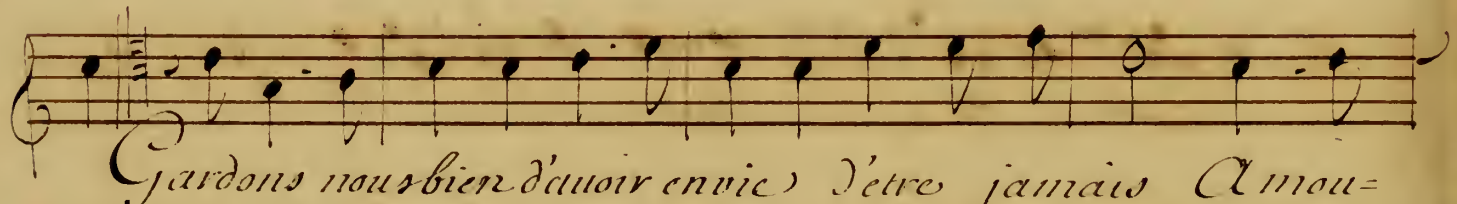


*=te Et l'on ne Scauroit trop pester contre, L'amour, on se sou-*

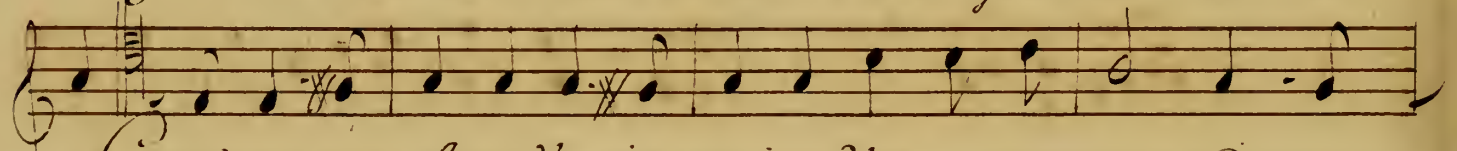




lage, quand on péche, Et l'on ne Scauroit trop pécheu contre L'a-



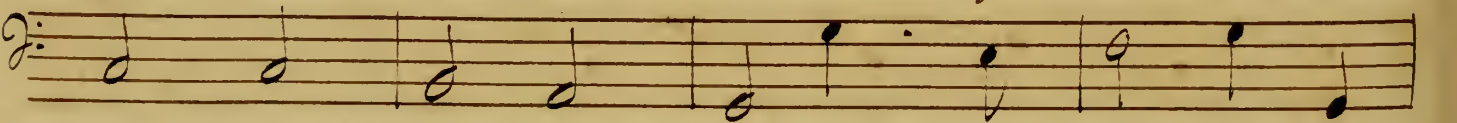
Gardons nous bien d'auoir envie d'être jamais Amou-



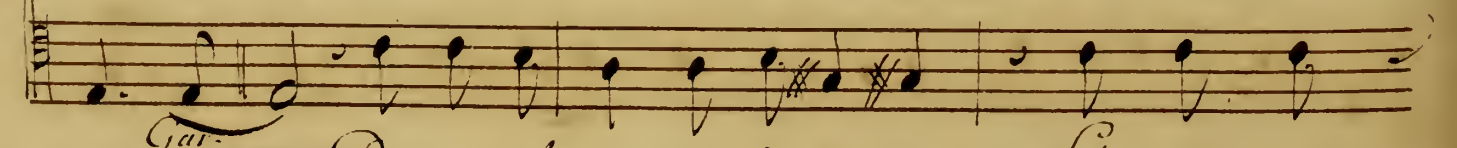
Gardons nous bien d'auoir envie d'être jamais Amou-



mou Gardons nous bien d'auoir envie d'être jamais Amou-



-reux: <sup>Gard</sup> De tout les maux de la vie, L'amour est



-reux: <sup>Gard</sup> De tout les maux de la vie, L'amour est



-reux: <sup>Gard</sup> De tout les maux de la vie, L'amour est



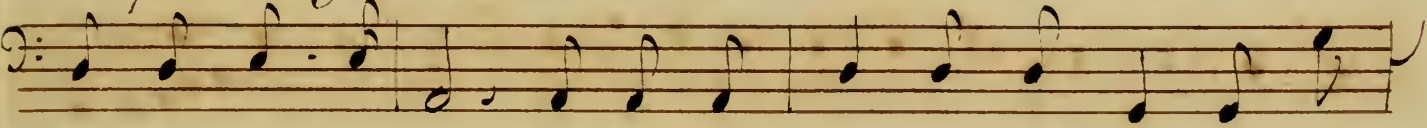




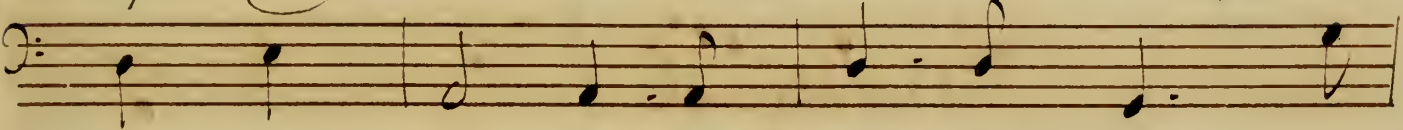
le plus dangereuse de tous les maux de la Vie,



le plus dangereuse de tous les maux de la Vie,



le plus dangereux de tous les maux de la Vie, l'a-



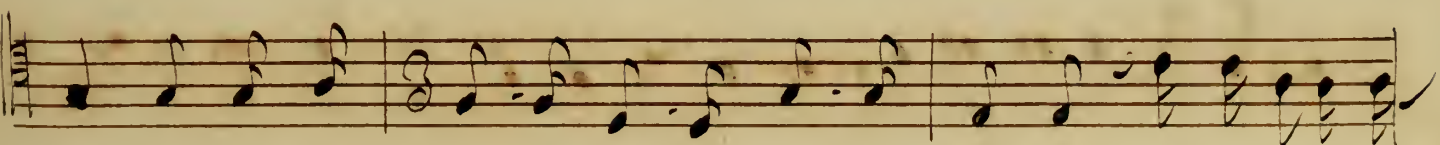
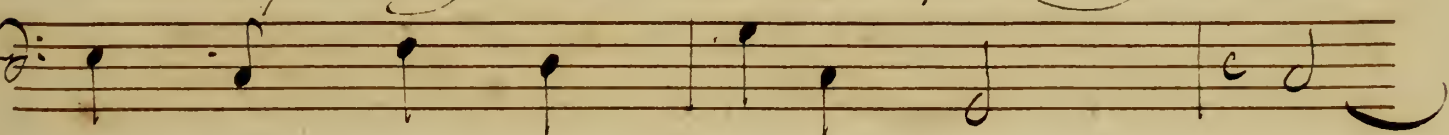
l'amour l'amour est le plus dangereux



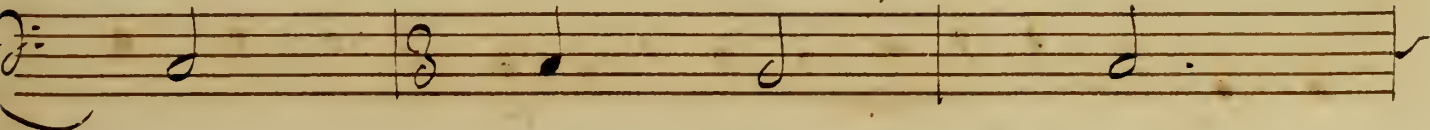
l'amour, l'amour est le plus dangereux (ad-



mou est le plus dangereuse l'amour est le plus dangereuse

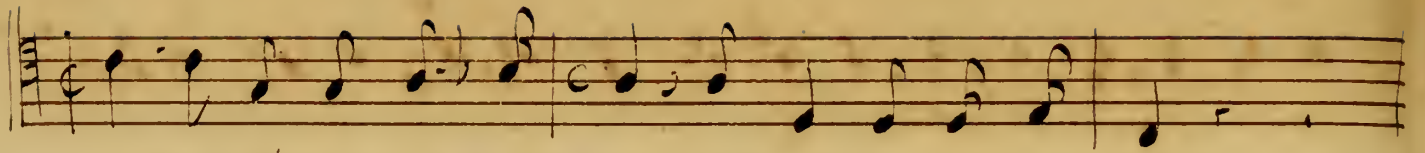


mus veut essayer de rendre Mars propice, c'est icy qu'il pre-



tend offrir en sacri- ce Pour des soins diffe-

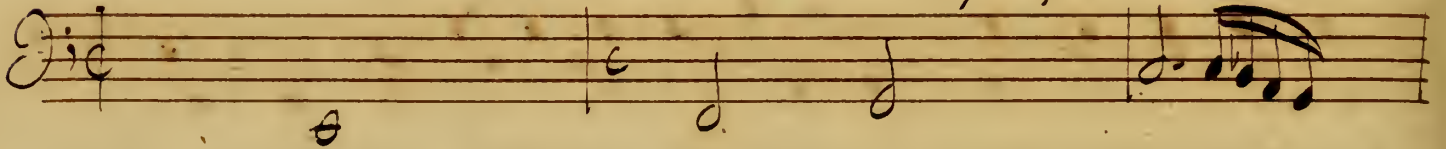




rents il faut nous Separev allons tout preparev.



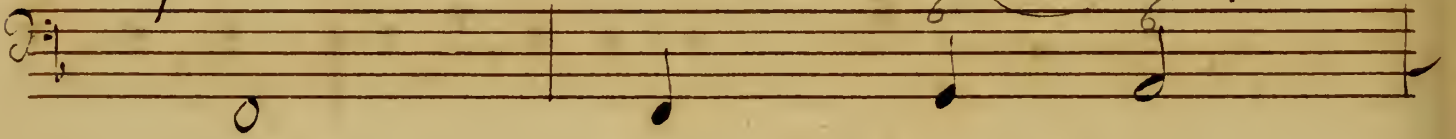
allons tout preparev.



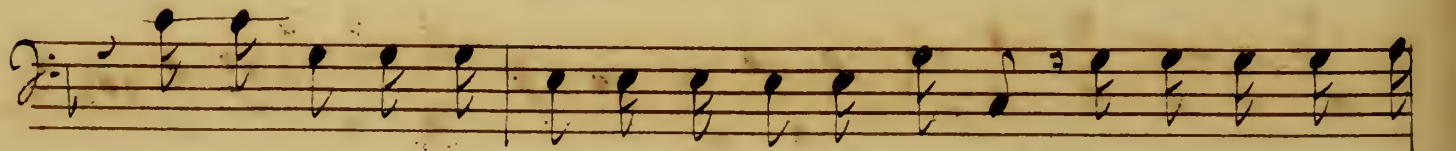
# Scene 2.



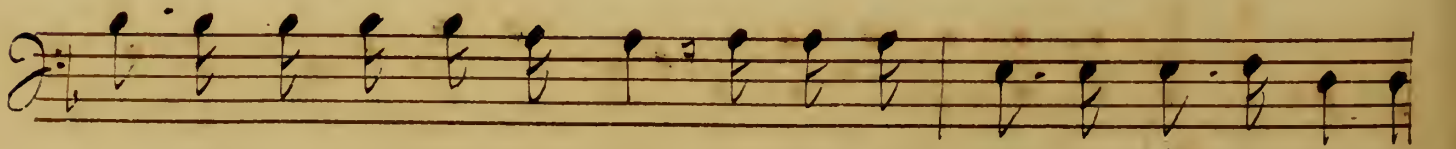
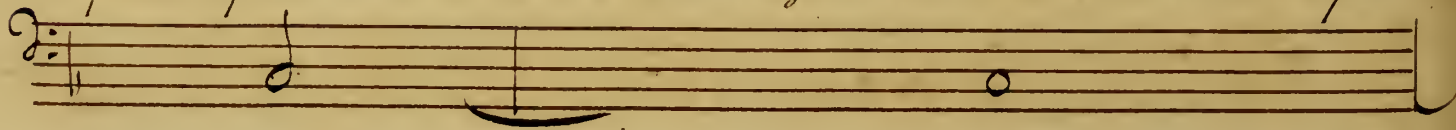
Acquittons<sup>no.</sup> des Soins ou l'admire nous engage quel



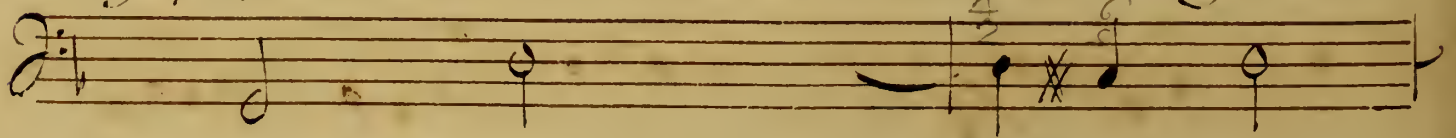
bruit. non ce n'est rien, courage; amis, Courage



qu'on a peine a donner du Courage, entendant: il ne tient pas a



moy que je ne sois vaillant je tache au moins de le paraître



je ne suis pas le seul qui se pique de l'être, et qui n'en

sais que les semblant Il faut puiser de l'eau pour la Cereмо-

= nie, avancez; je vous sur quel dragon suri-

o Dieux o Dieux

o Dieux o Dieux

= eux ah c'est fait de ma Vie, n'est il point d'arbre cude ro-

Scene 3.

= chev qui s'entrouve pour me Cacher. Ou vas tu: Le Dra-

gon... Hé bien: ah moncheu maître Parle done: Le Dra-

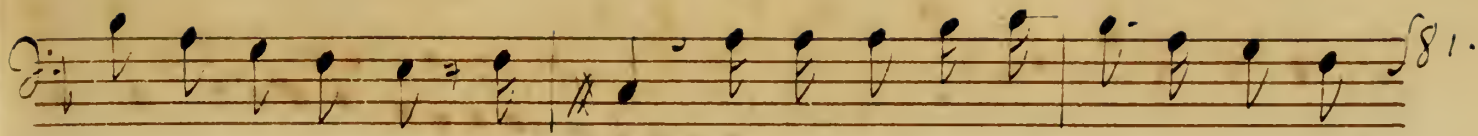
gon. ou le voistu paraitre: je regarde pav-

-tout, et je n'apperçois rien: Quoy le dragon nous suit mais

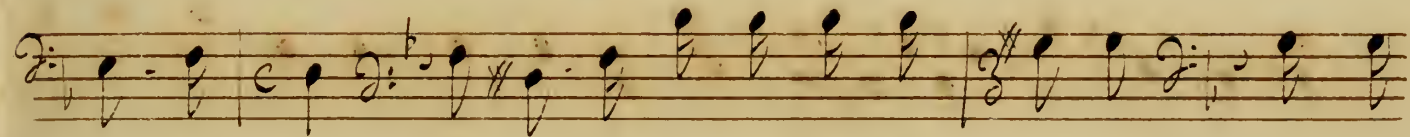
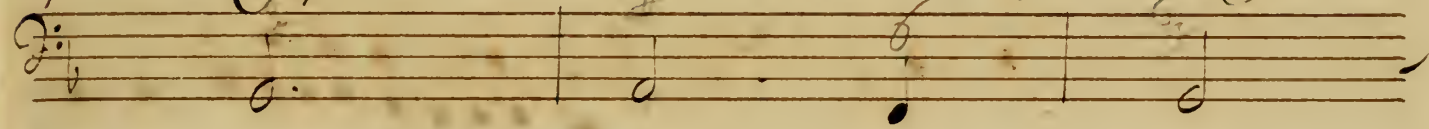
regardez vous bien. Ou sont tes Compagnons qui t'oblige à te

taire tu parois interdit d'effroy, Seigneu vous jugerz mal de

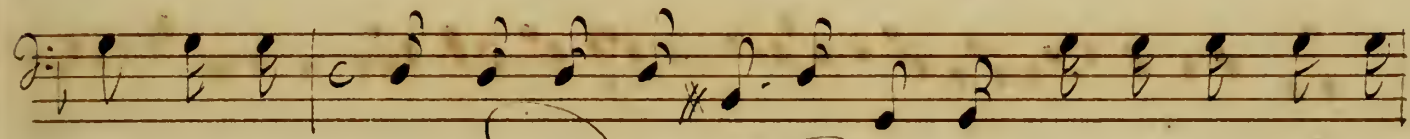
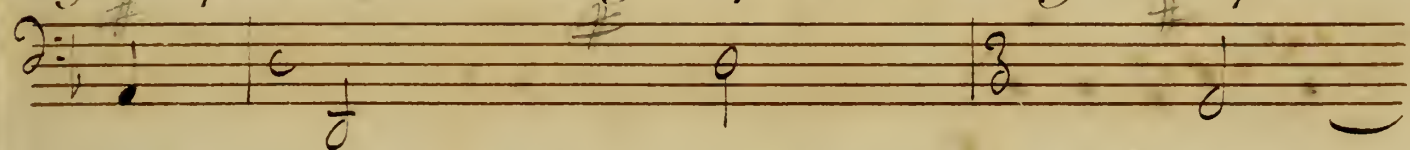
moy, Si je suis interdit, Ce n'est que de Colere, me



pauvres Compagnons: helas le dragon n'en a fait qu'on sort le-



geu repat Allons, il faut que je le vange, quelle



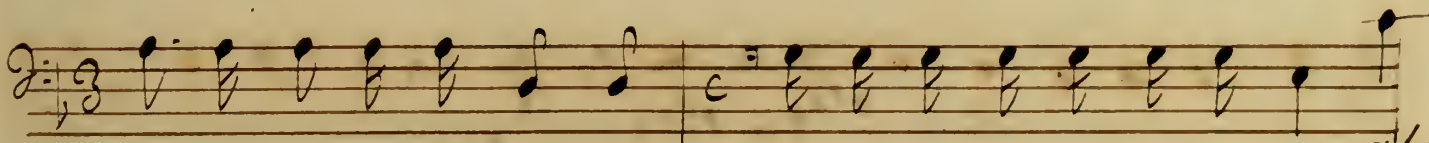
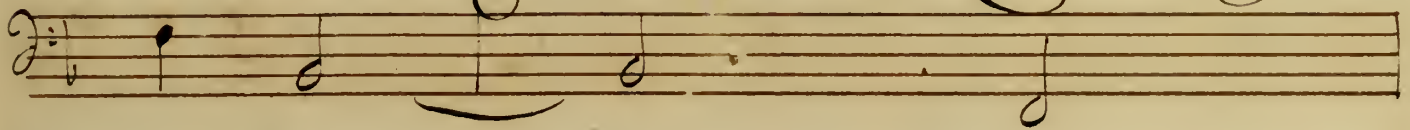
hâte avez vous que le dragon vo' mange laissez le se ca =



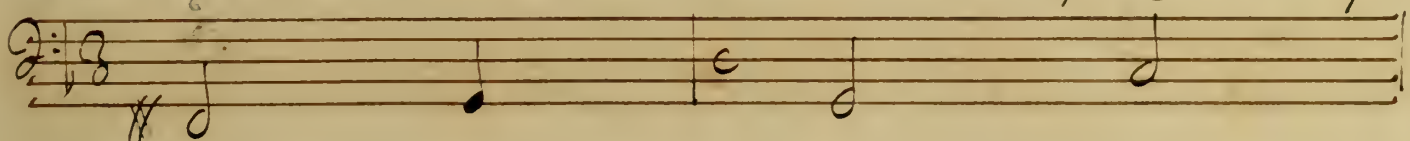
chev. Ah! le voilà qui sort: o secours o secourie je suis

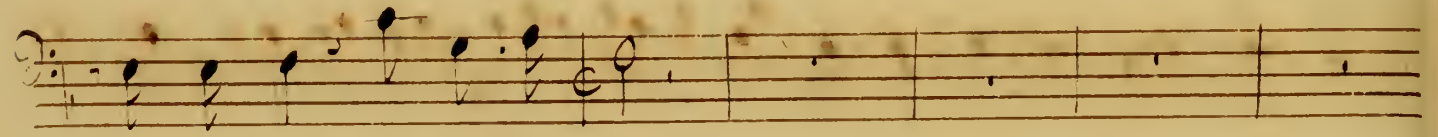
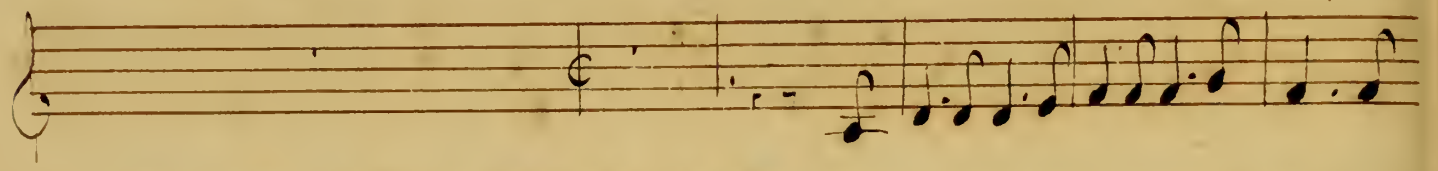


mort je suis mort o Ciel ou sera mon aidez la fray

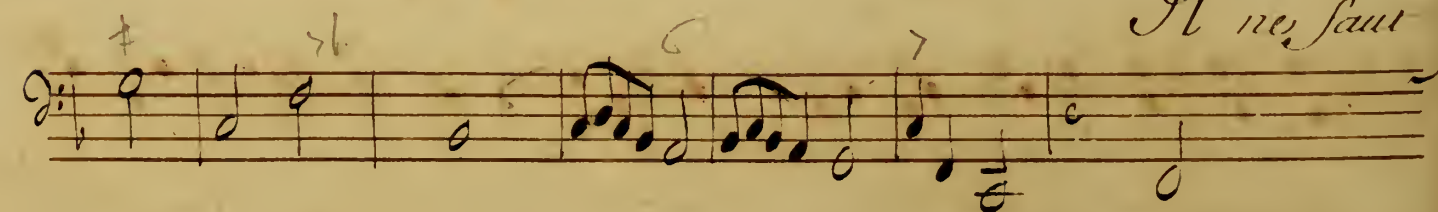
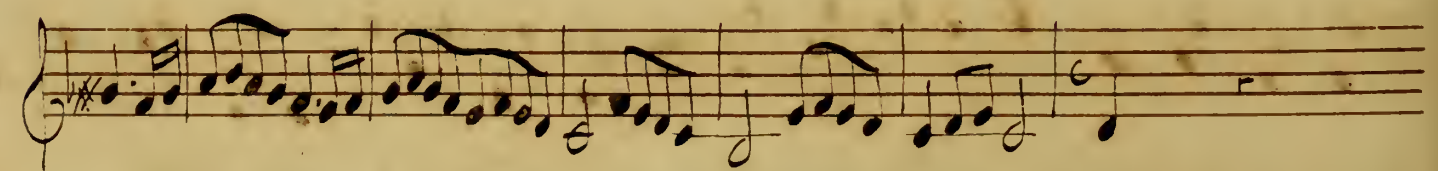
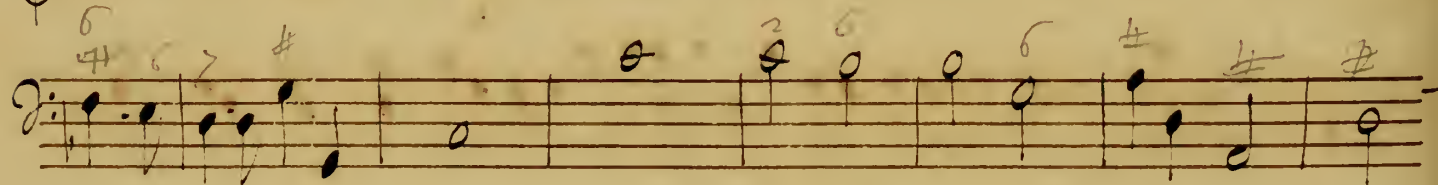
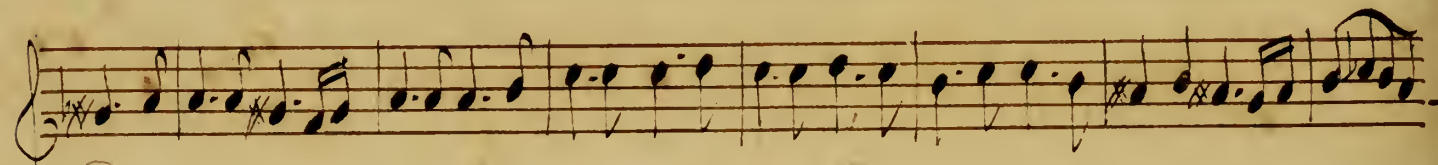
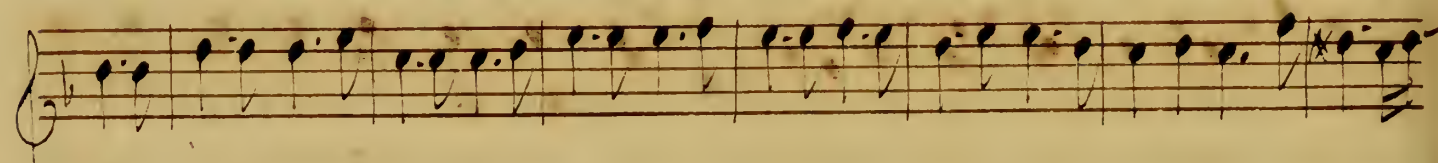
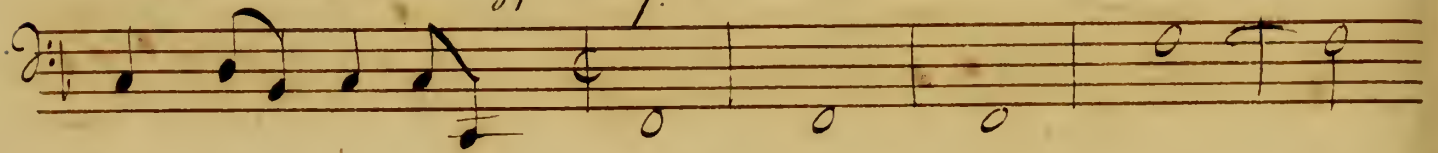


eur me vend immobile je ne scaurois plus faire Vn pas





*cachons nous ne souffrons pas.*



*Il ne saut*



plus que je differe, j'engage le Dieu Mars a calmer sa co-

- lere Si je puis la douceur, rien ne me peut troubler

Mes gens sont ecartez, il faut leur rassembler

Scene 4.<sup>e</sup>

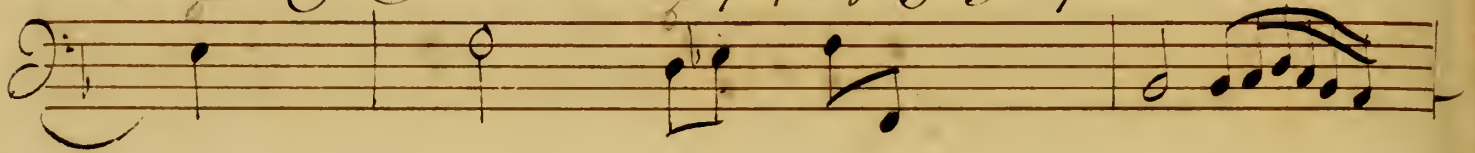
Le Dragon assouvy de sang et de Cav-

nage, s'est enfin retire dans quelque antre Sauvage tout est

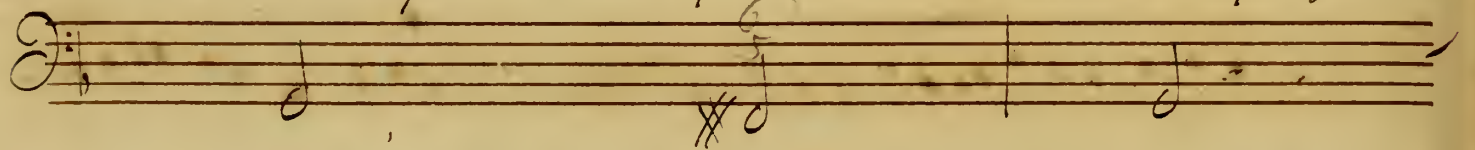
calme en ces lieux, et je n'entens plus rien, je suis reue-



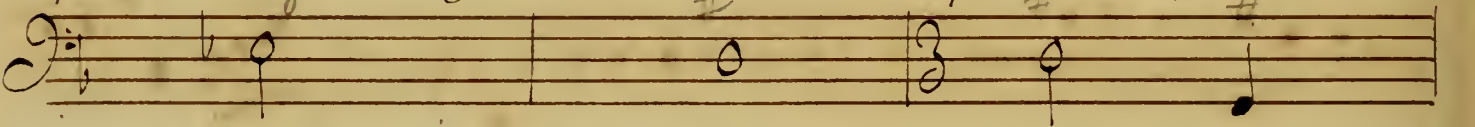
nir mon Courage et je croy que je surray bien



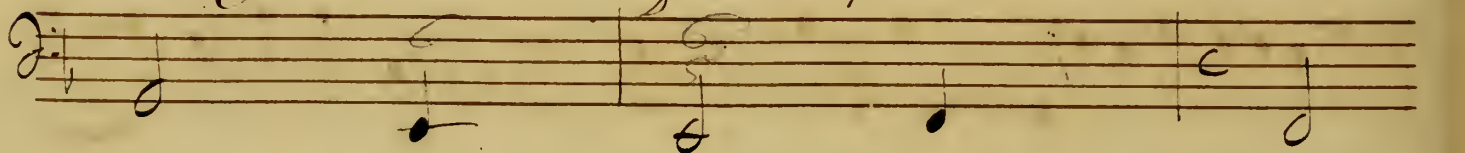
Allons conter par tout les trepaie de mon Maître, que je



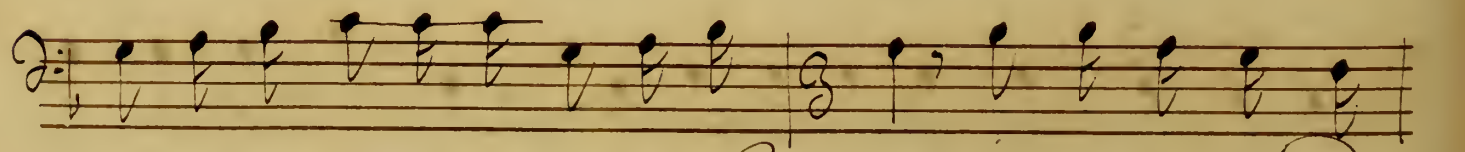
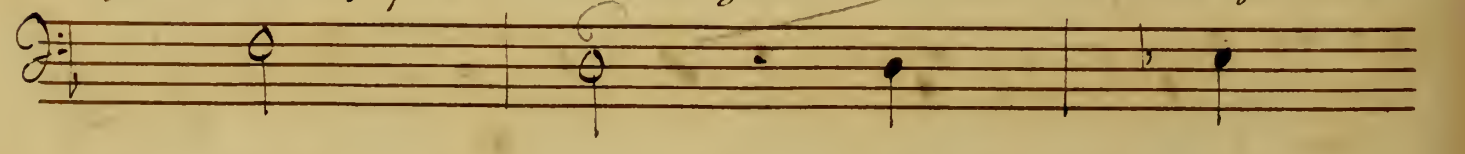
plains son funest sort; allons, mais que Voie paraitre



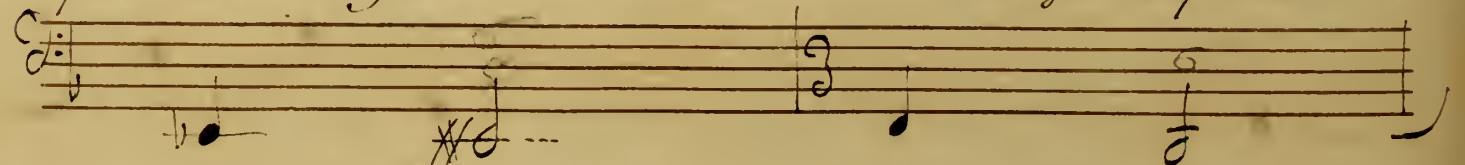
le dragon etendu ne fait-il point le mort Non



je le voy percé son sang coule des le traître je ne



puis contre luy veterio mon Couvouse Et je luy veux don-





83.

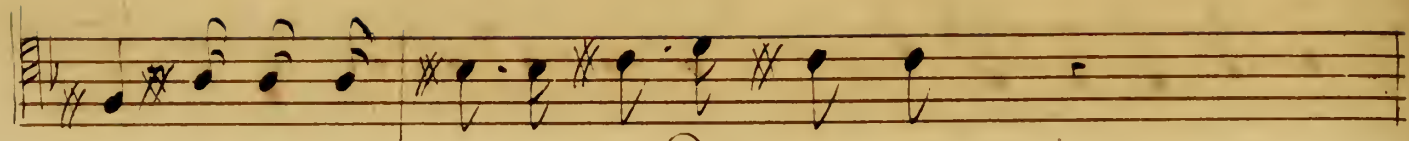
*neveu au moins lez dernier Coupie.*

# Riournelle

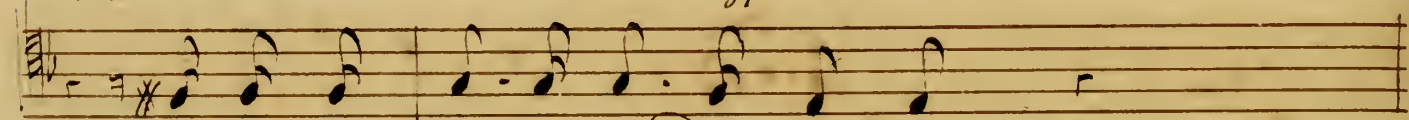
## Scene 3.<sup>e</sup>

*Quoy l'Espée a la main, que faut il entre=*

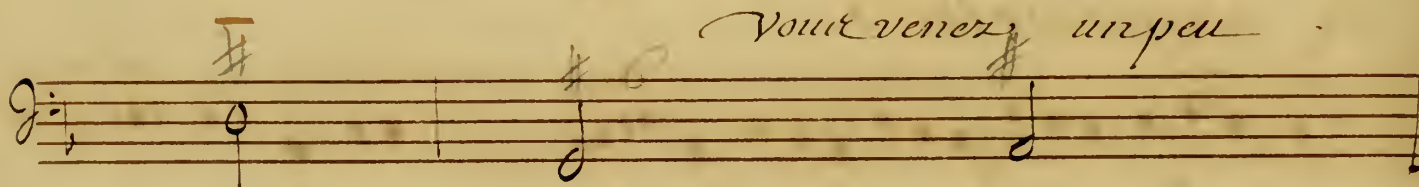
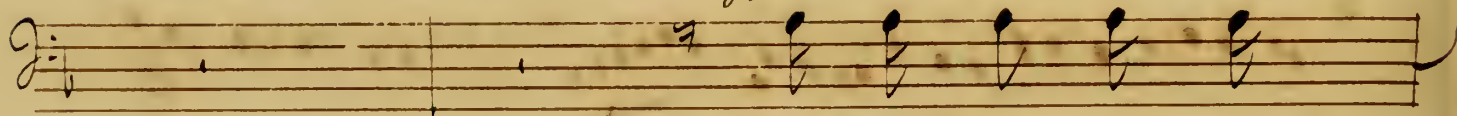
*prendre De quel peril Est tu pres*



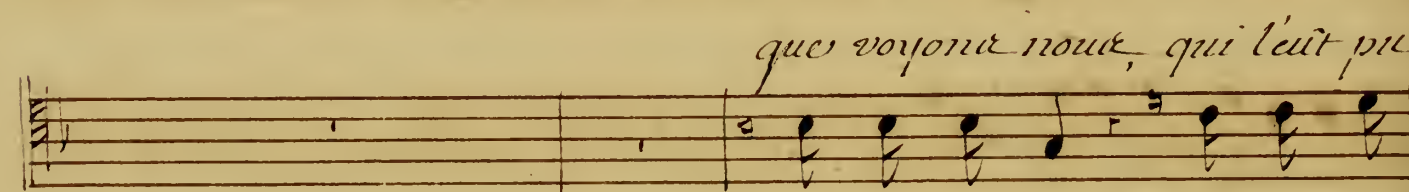
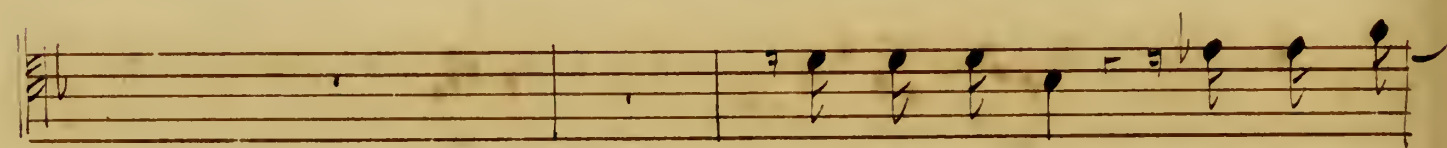
*Sei Nous auront Soins de te deffendre*



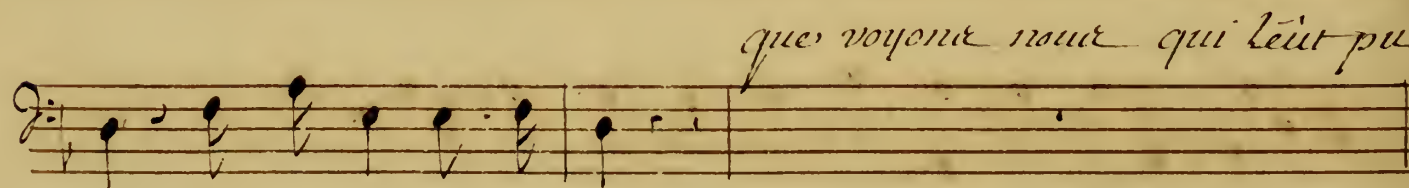
*Nous auront Soins de te deffendre*



*Vous venez un peu*

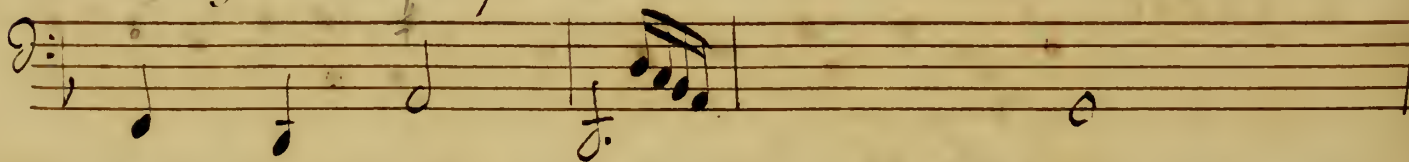


*que voyons nous, qui l'eût pu*

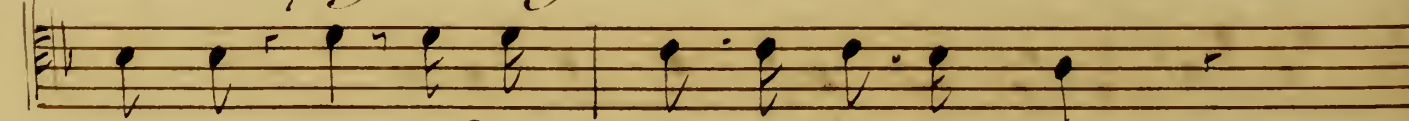


*que voyons nous qui l'eût pu*

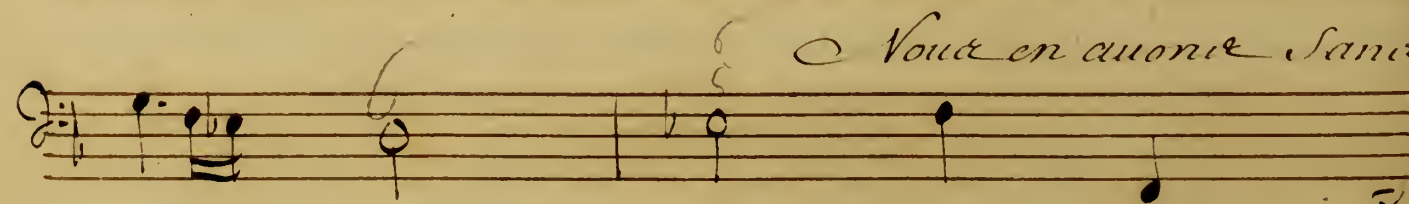
*tard, le peril est passé*



*croire quoy le Dragon est abbatu*



*croire quoy le Dragon est abbatu*



*Vous en auons Sane*

84.

as tu suivy Cadmus

as tu part a sa

vous remporté la victoire

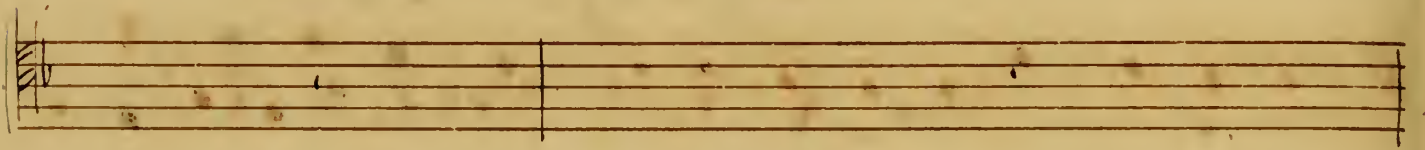
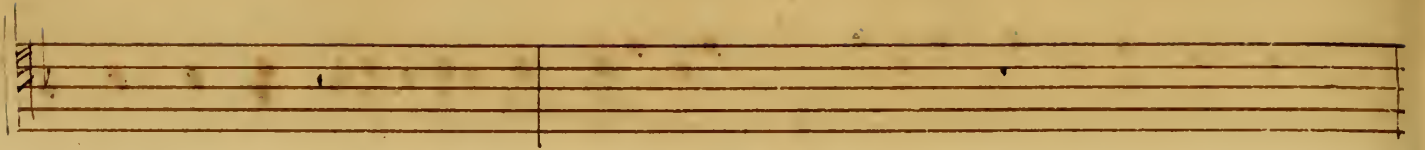
gloire?

Et nous n'etions pas loin quand il a Combat

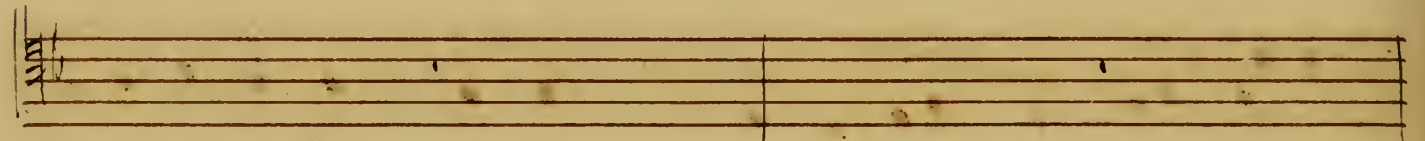
contez nous ce combat.

contez nous ce combat.

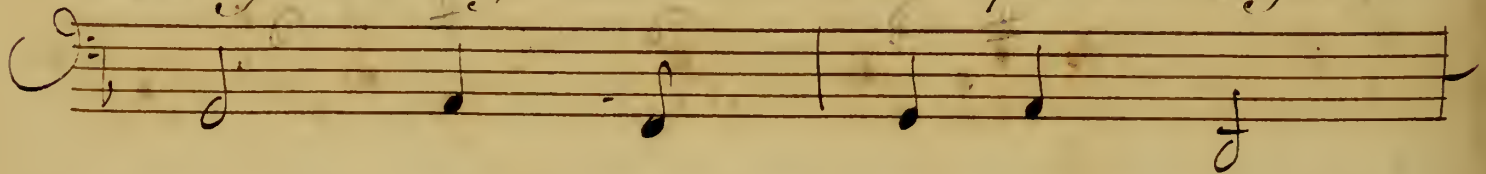
- tu j'en suis si hors d'haleine que je ne puis en



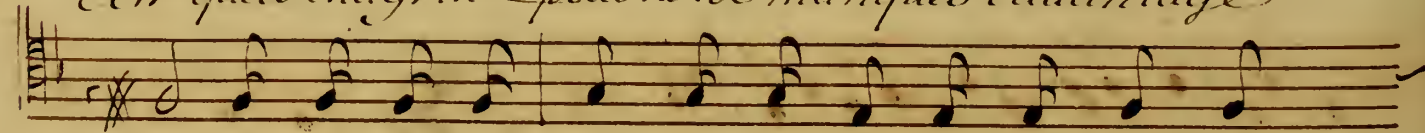
*cor m'exprimer qu'avec peine) Il est bon dessui-*



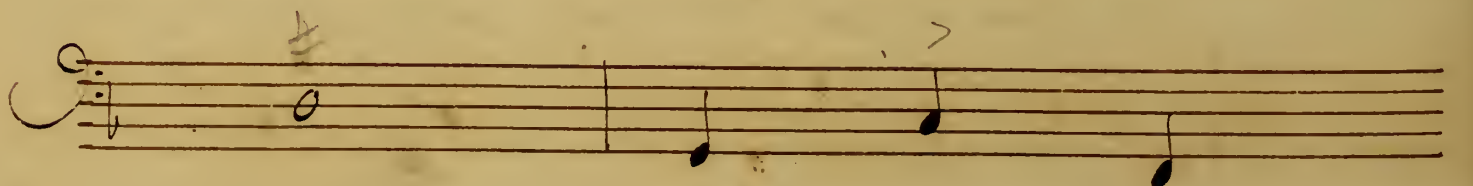
*er ce feu ensanglanté de crainte qui ne soit gaste*



*Ah quels chagrins pouvois de manquer l'avantage*



*Ah quels chagrins pouvois de manquer l'avantage*



85.

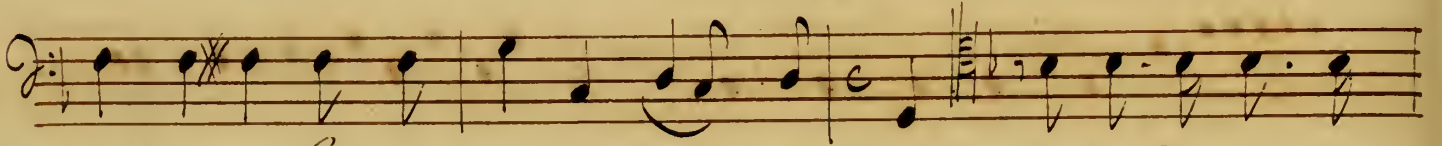
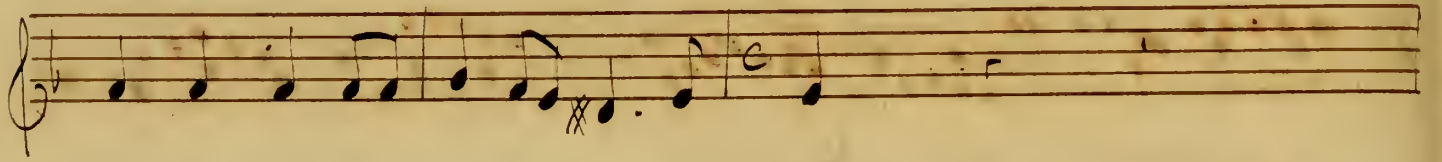
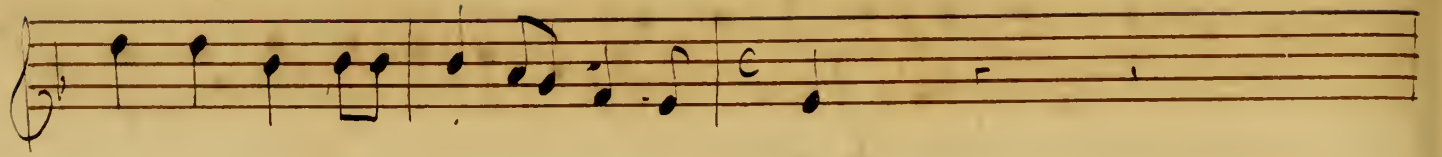
*Des Signalez nôtre Courage*

*Des Signalez nôtre Courage*

*Tout ses chagrins & ses re-*

*grets sont des Soins qui ne coutent que, quand on ne voit plus rien a*

*faire, on fait le brave a peu de frais, quand on ne voit plus rien a*



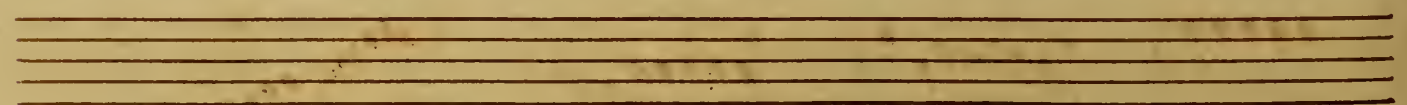
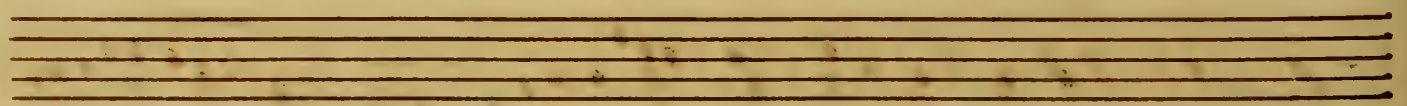
Saire, on fait les braves, a peu de frais. On prend peu garde a



toy! (adieu nous rend justice), mais il vient, rangeons



nous pour voir le sacrifice.

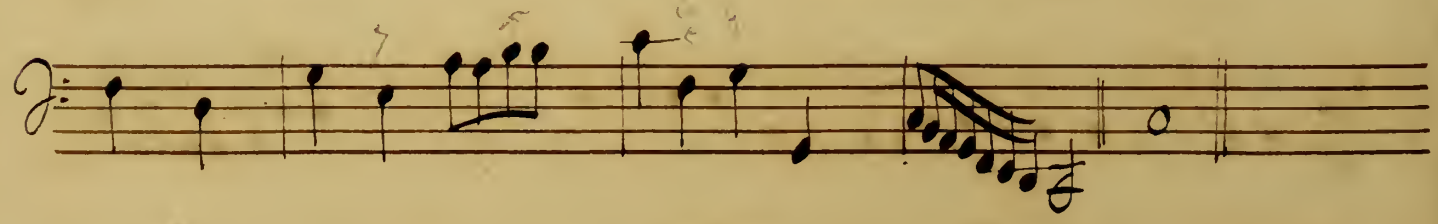
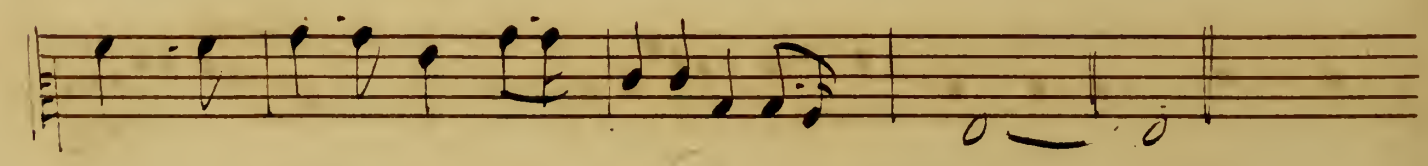
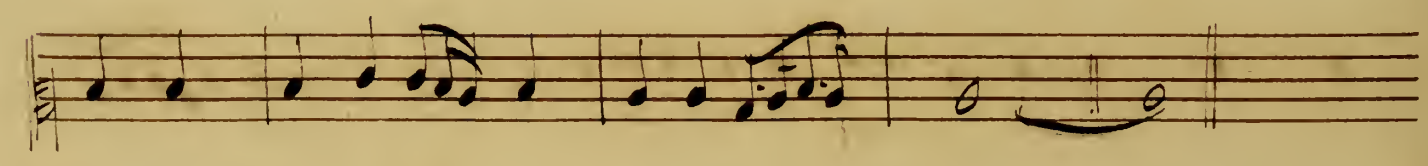
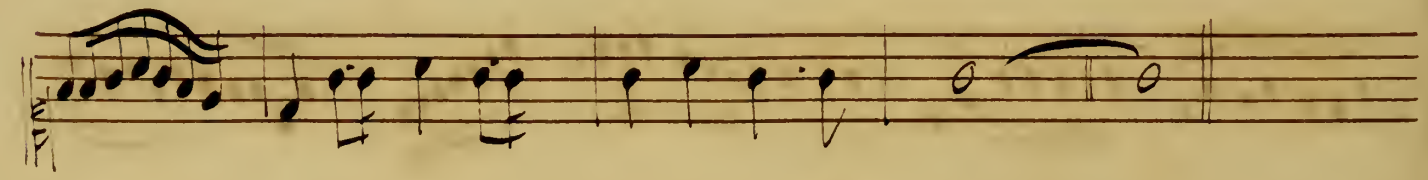
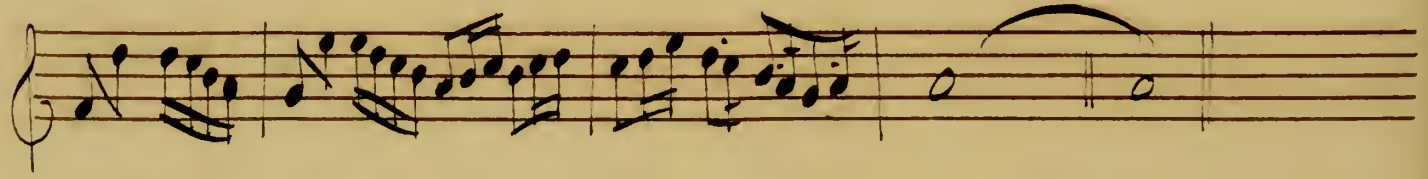
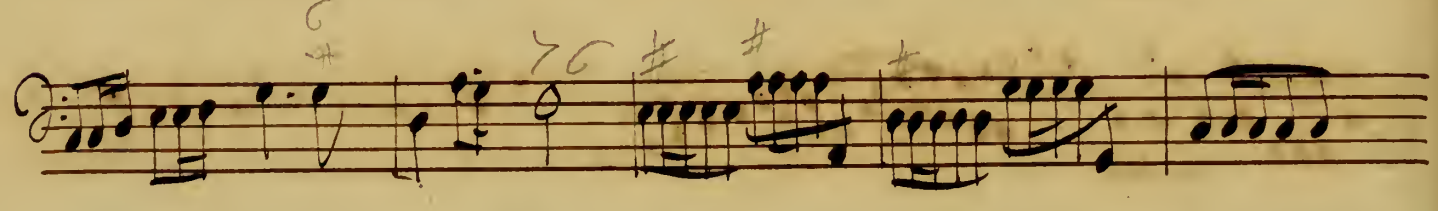
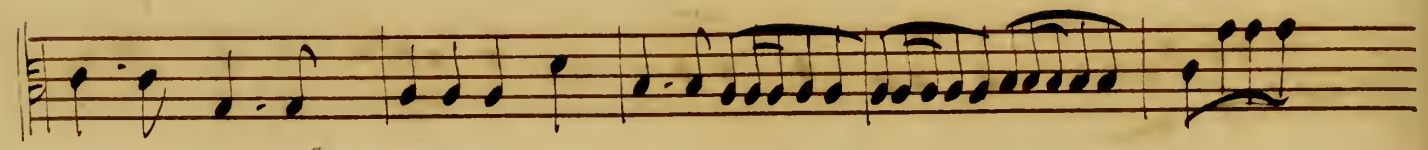
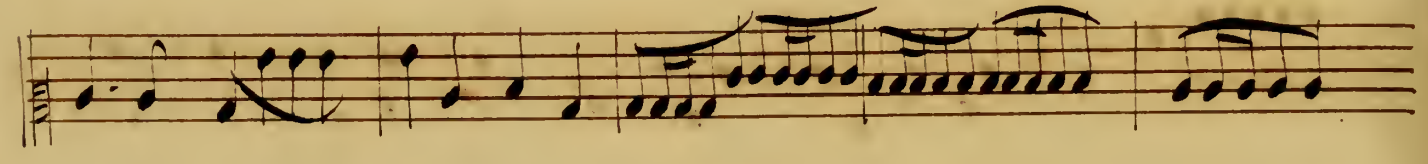
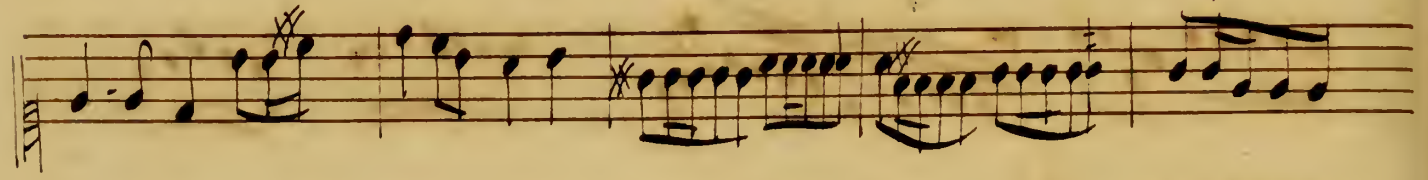
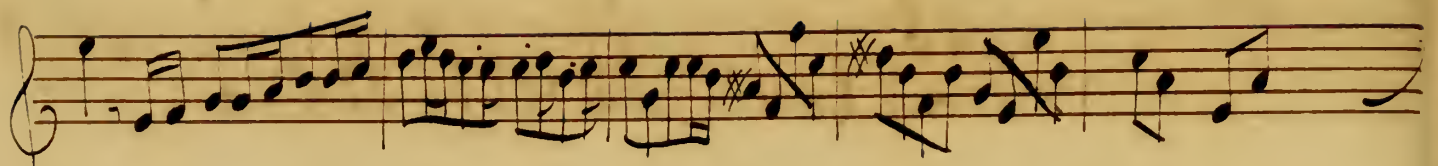


# La Marche.

86

The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a 2/2 time signature, containing a melodic line with eighth and sixteenth notes. The second staff is an alto clef with a 2/2 time signature, featuring a bass line with eighth notes. The third and fourth staves are also alto clefs with 2/2 time signatures, providing further bass line detail. The fifth staff is a bass clef with a 2/2 time signature, containing a melodic line with eighth notes and some rests. There are some handwritten annotations above the fifth staff, including a circled 'e' and a circled '6'.

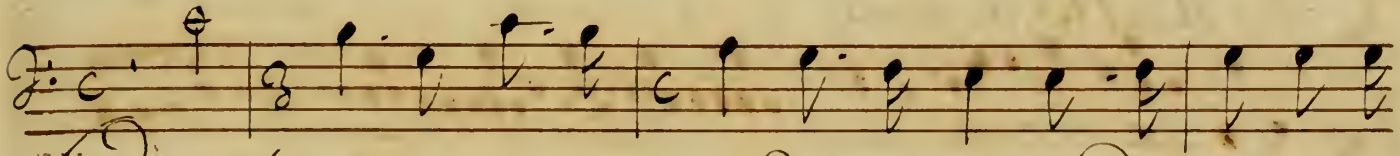
The second system of the handwritten musical score consists of five staves. The top staff is a treble clef with a 2/2 time signature, featuring a melodic line with eighth notes and some accidentals. The second, third, and fourth staves are alto clefs with 2/2 time signatures, providing bass line detail. The fifth staff is a bass clef with a 2/2 time signature, containing a melodic line with eighth notes and some accidentals. There are some handwritten annotations above the fifth staff, including a circled '6' and a circled 'b'.



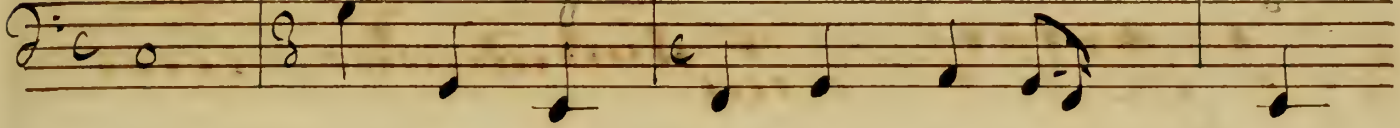


# Scène 6.

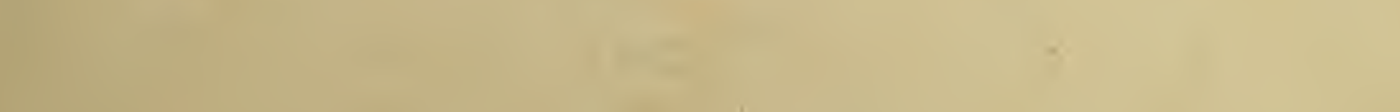
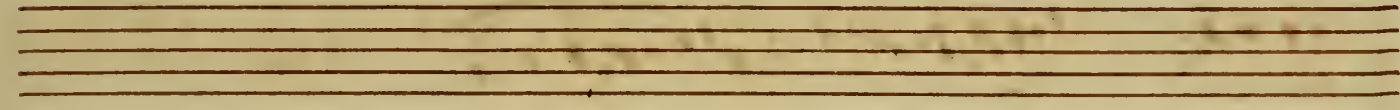
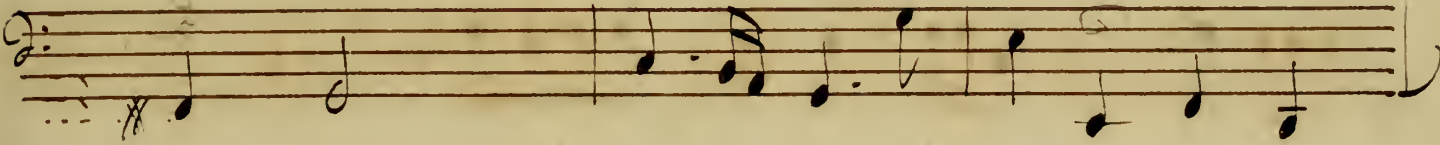
87

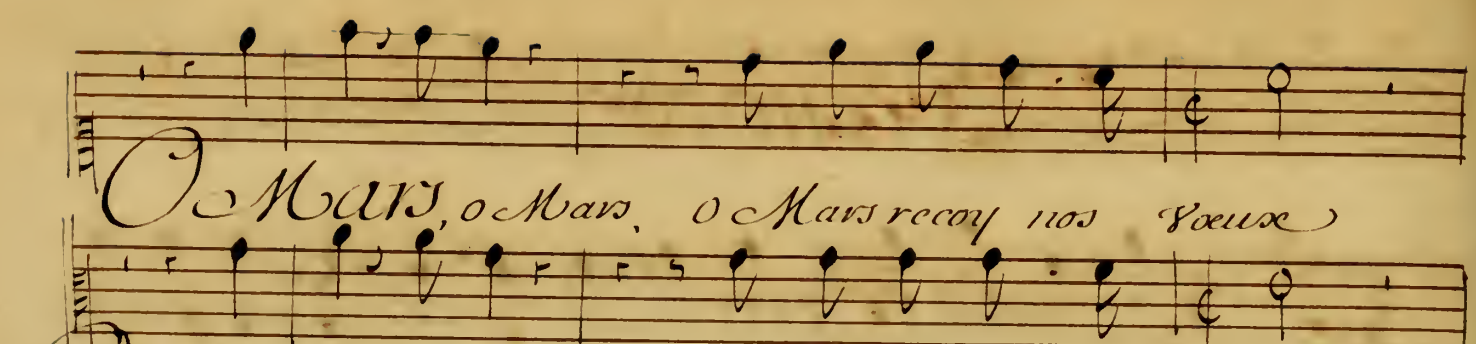


O Mars; o toy qui peult dechaines quand tu veux les su-

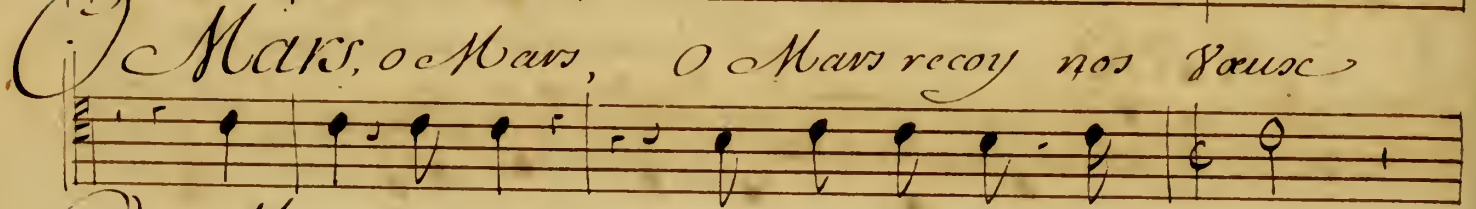


-reuve de la guer- - - - - re o Mars, o Mars recour nos

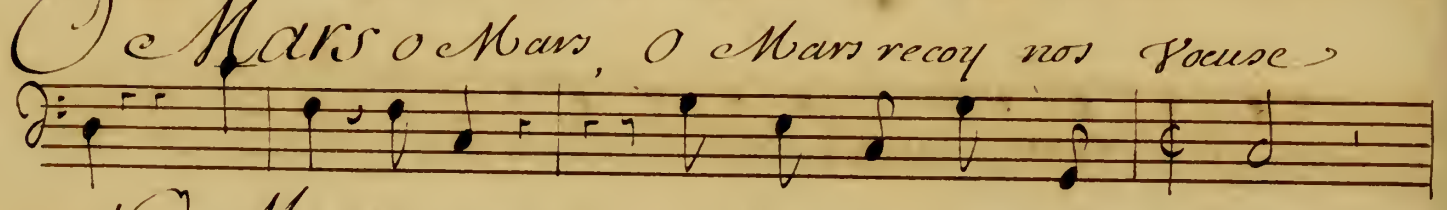




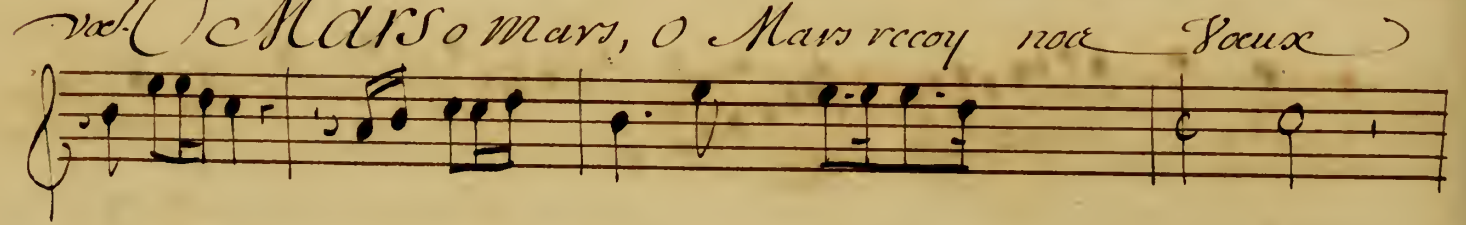
O Mars, o Mars, o Mars recoy nos vœux



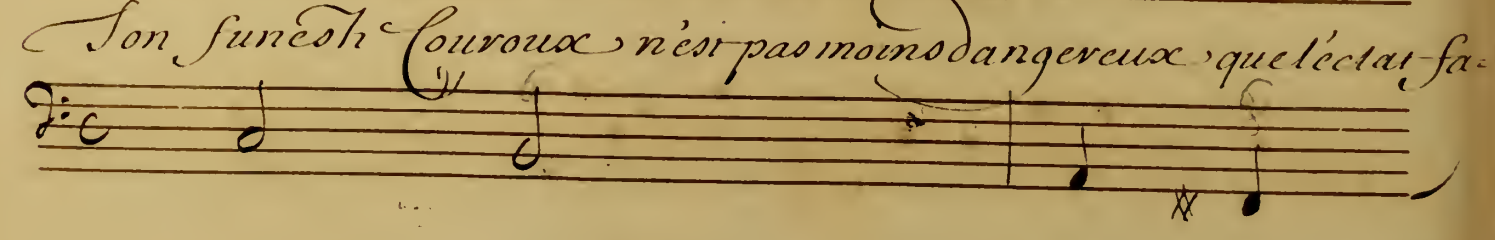
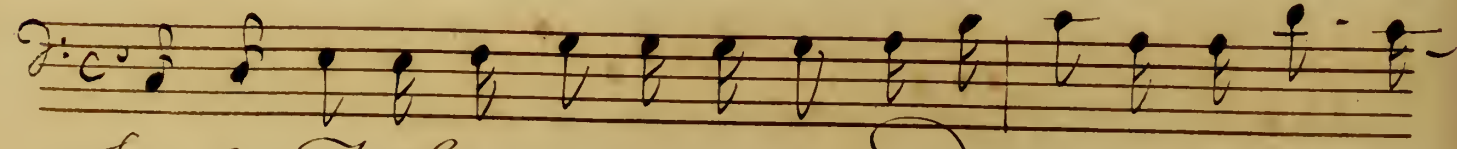
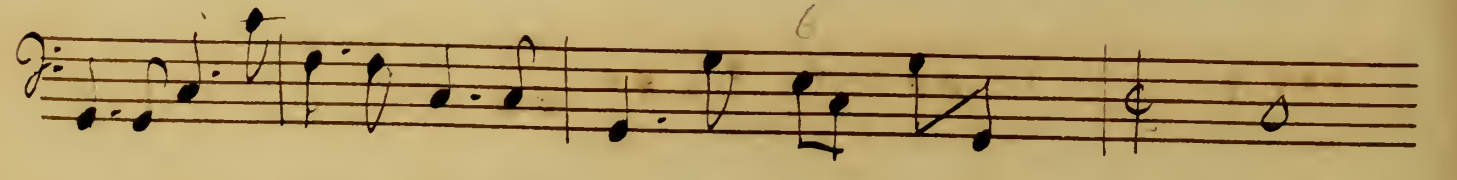

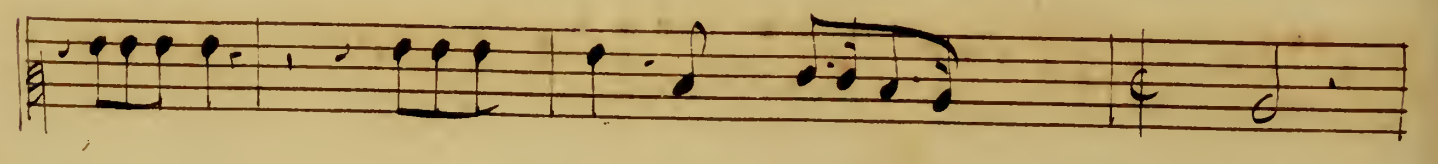
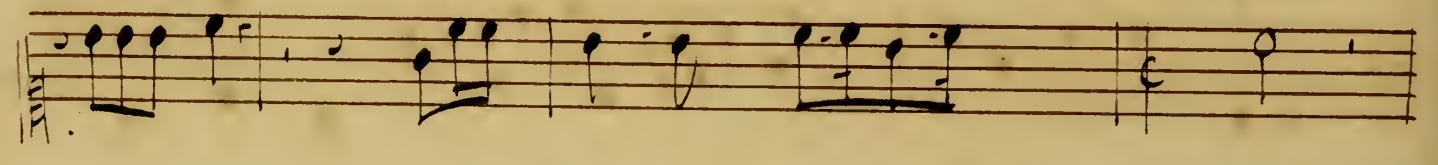
O Mars, o Mars, o Mars recoy nos vœux



O Mars o Mars, o Mars recoy nos vœux



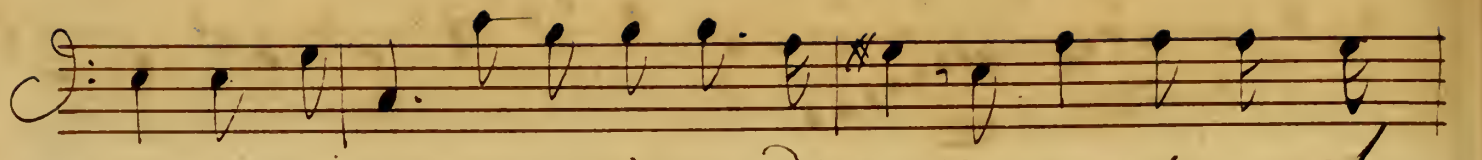
O Mars o Mars, o Mars recoy nos vœux



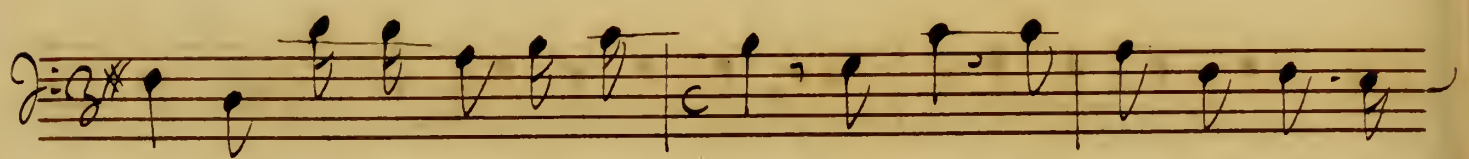
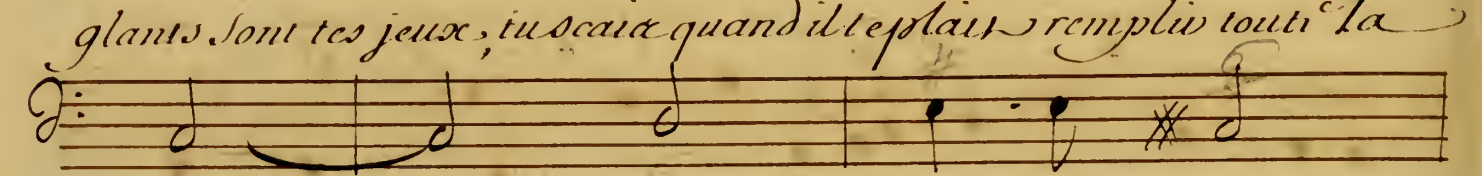
Son funeste Courroux n'est pas moins dangereux que l'éclat fa-

- tal du tonner - re, o Mars, o mairé recoy noté


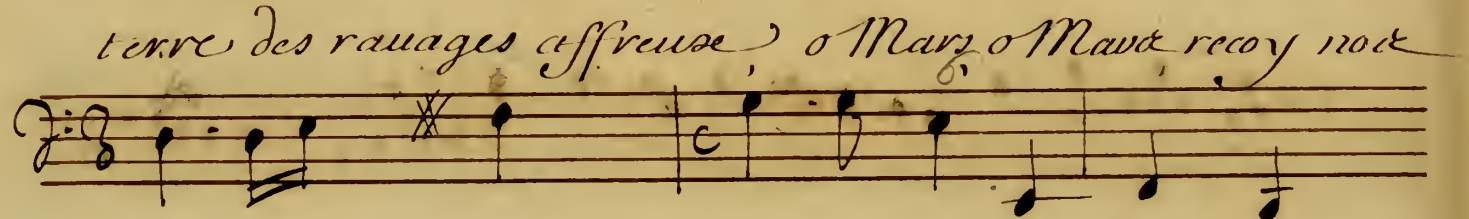
vœux o Mairé o Mairé o Mairé recoy nos vœux, les combata San-



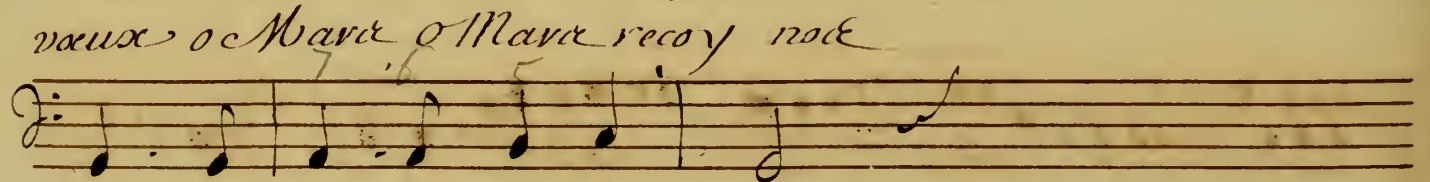
glants sont tes jeux, tu scais quand il te plait remplis toute la



terre des ravages affreux, o Mary o Maria recoy nos



vœux o Maria o Maria recoy nos



89.

O Mars o Mars, o Mars recoy nos Vœux,

O Mars, o Mars, o Mars recoy nos Vœux

O Mars, Mars o Mars recoy nos Vœux

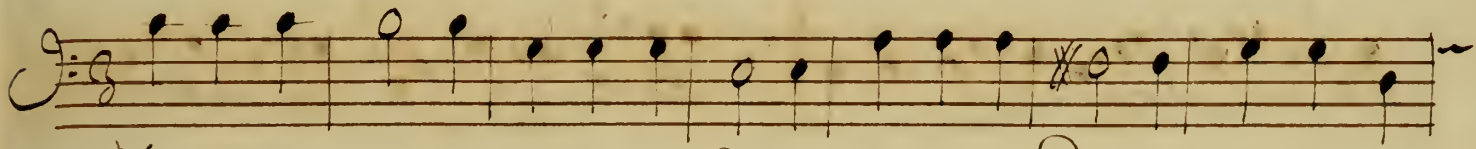
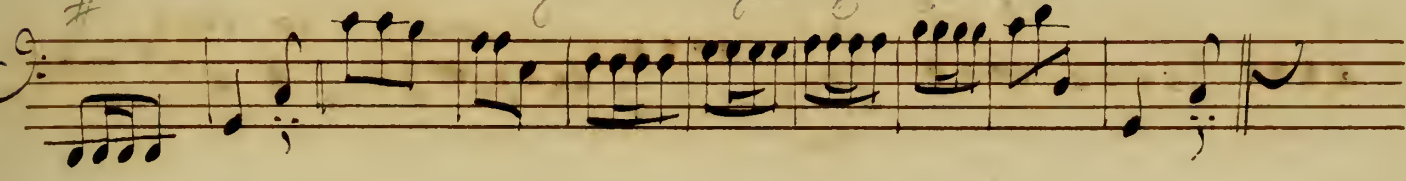
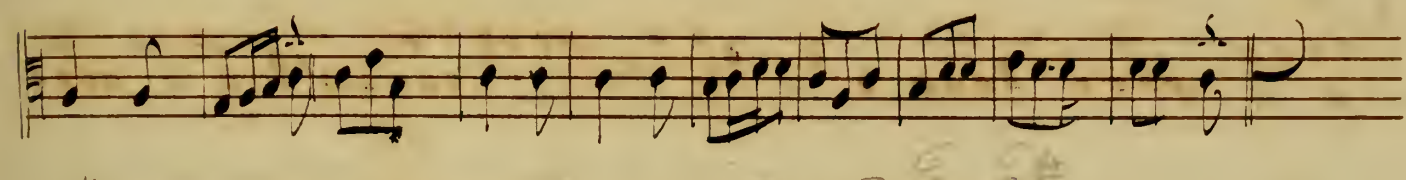
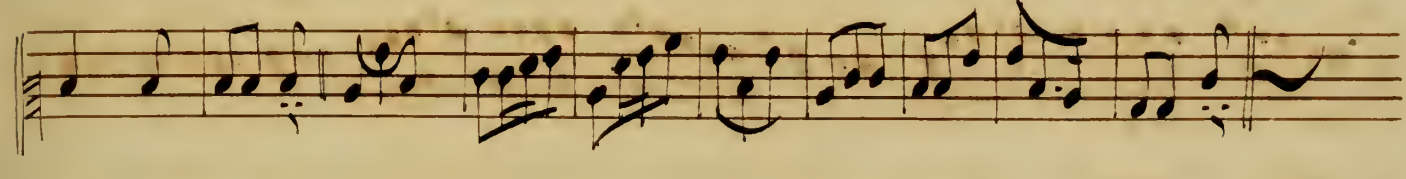
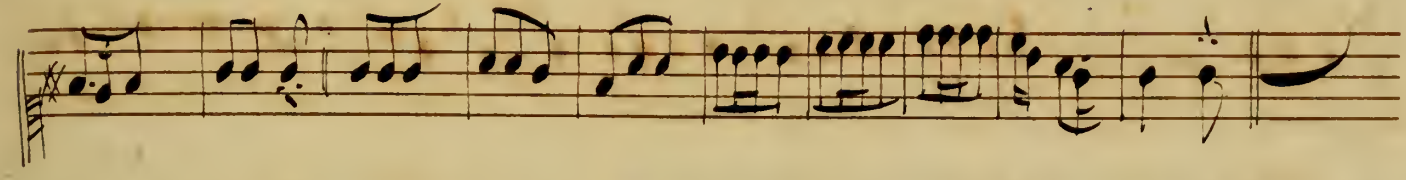
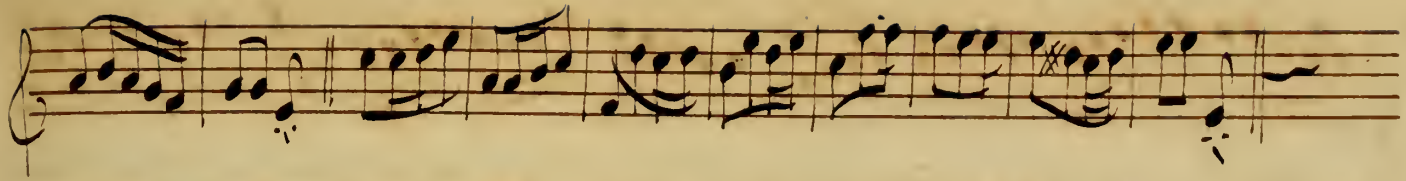
O Mars o Mars o Mars recoy nos Vœux

*Les sacrifices*

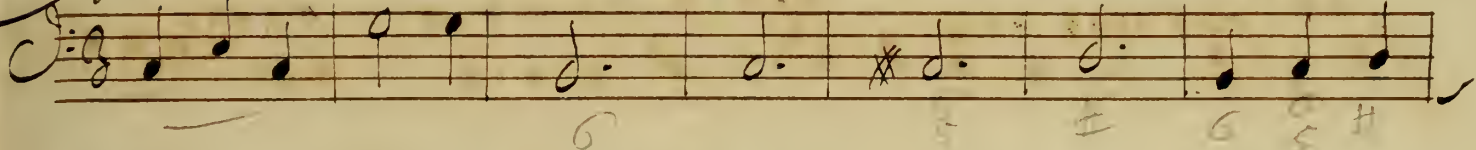
Handwritten musical score system 1, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a single system with a common time signature 'C'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are some handwritten annotations above the bottom staff, including the number '6' and a small 'C'.

Handwritten musical score system 2, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues from the first system. The notation includes various rhythmic values and rests. There are some handwritten annotations above the bottom staff, including the number '6' and several sharp symbols (#).

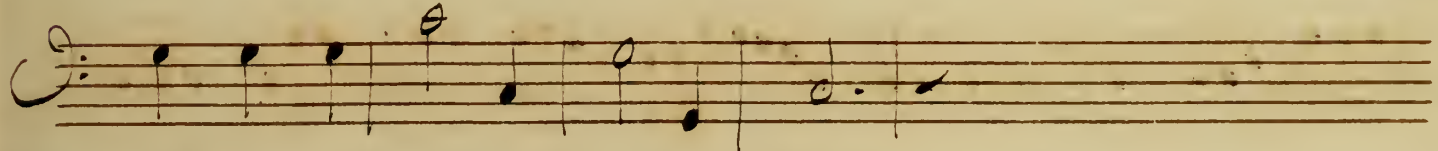
90.



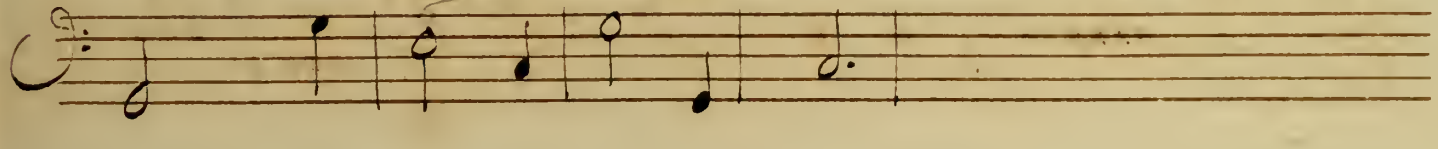
*Mara redoutable, Mara indomtable, mars redoutable, marie indom-*



6 5 4 6 5 #



*-table, o Mars, o Marie o Marie.*



Mars redoutable, Mars indomptable, Mars redoutable, Mars indomptable.

Mars redoutable, Mars indomptable, Mars redoutable, Mars indomptable.

Mars redoutable, Mars indomptable, Mars redoutable, Mars indomptable.

Mars redoutable, Mars indomptable, Mars redoutable, Mars indomptable.

Mars redoutable, Mars indomptable, Mars redoutable, Mars indomptable.

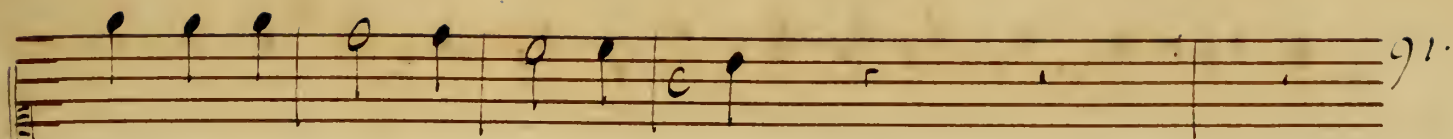
Mars redoutable, Mars indomptable, Mars redoutable, Mars indomptable.

Mars redoutable, Mars indomptable, Mars redoutable, Mars indomptable.

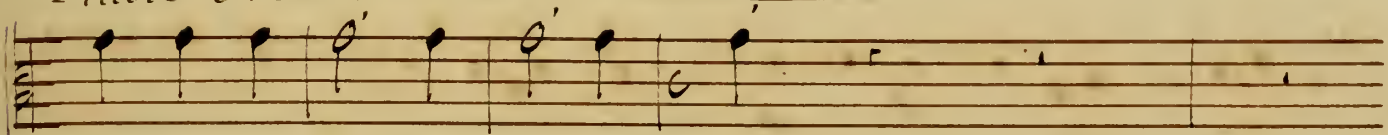
Mars redoutable, Mars indomptable, Mars redoutable, Mars indomptable.

Mars redoutable, Mars indomptable, Mars redoutable, Mars indomptable.

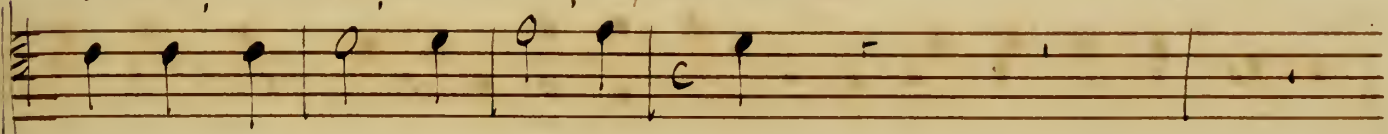




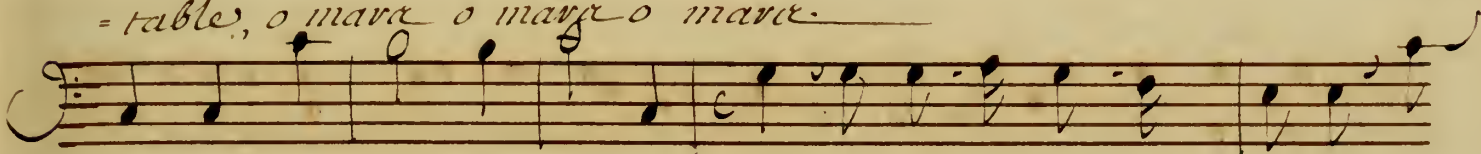
= table, o mara, o mara, o mara,



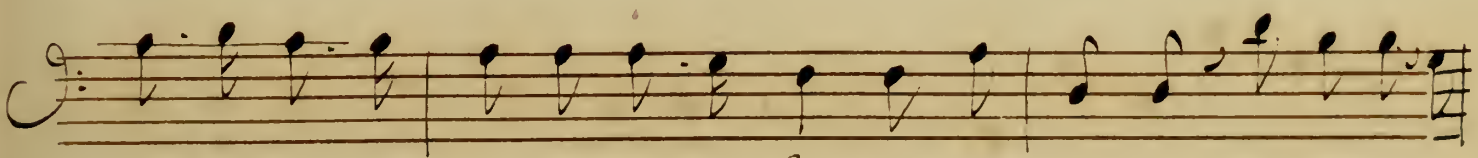
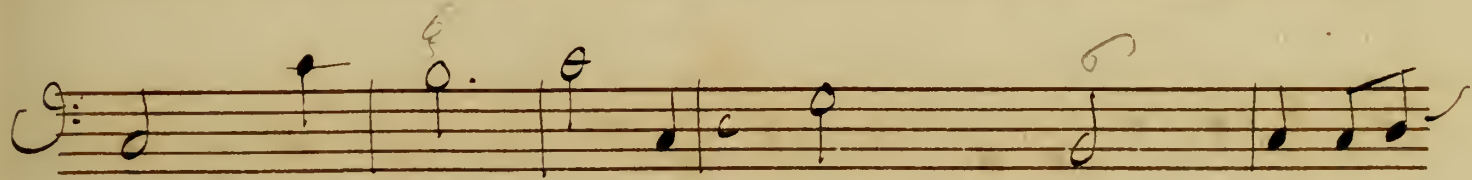
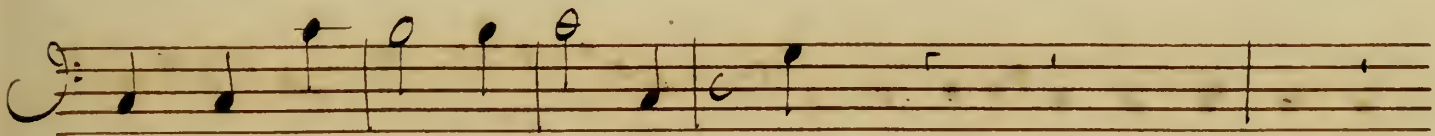
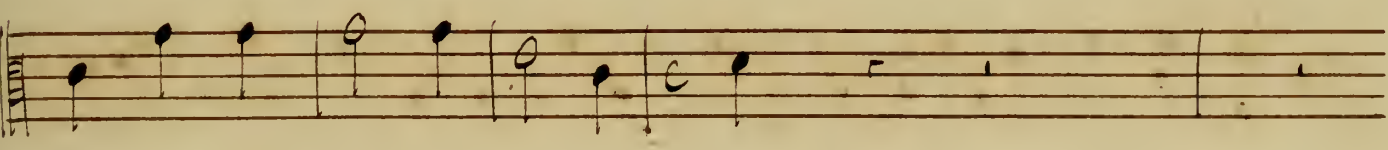
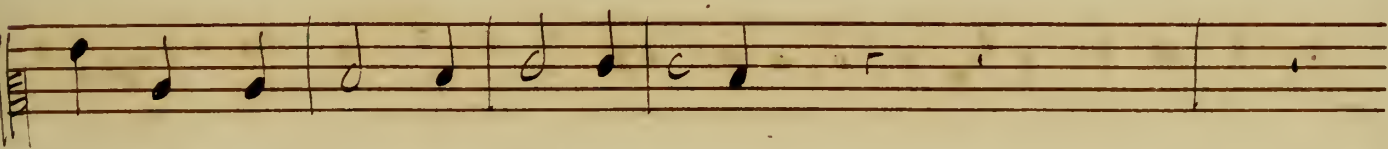
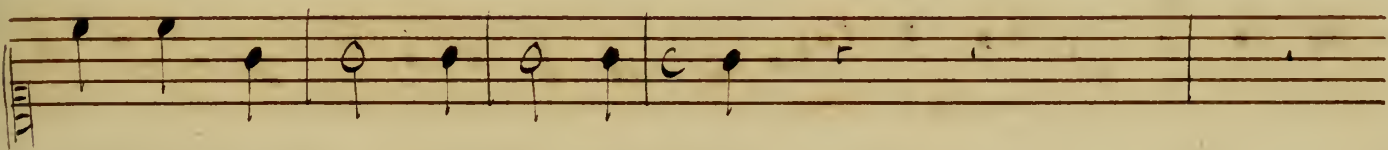
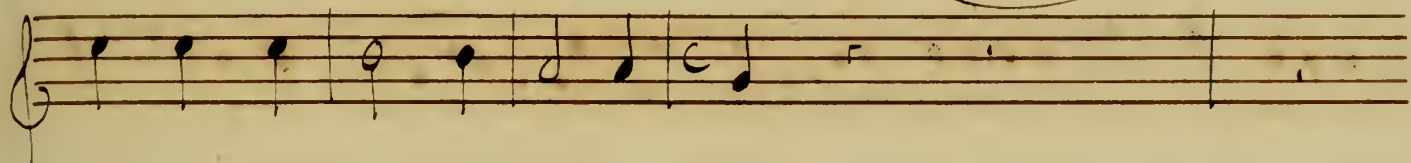
= table, o mara, o mara, o mara.



= table, o mara, o mara, o mara.



= table, o mara, o mara, o mara, o mara impitoyable Est



il ivre = uocable, que ta haine implacable, accable me.





*me inébranlable, au Milieu des ha-*



*o Mare o Mare o Mare Mare redoutable, Mare indom-*



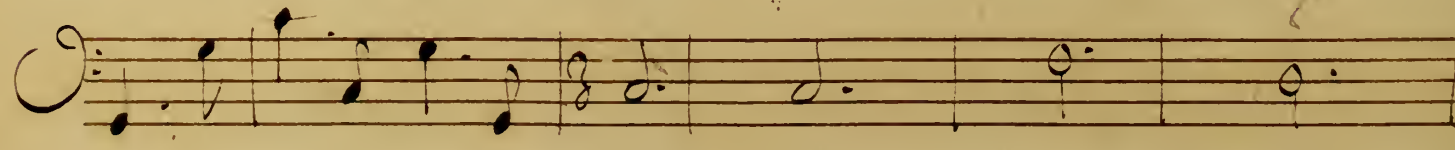
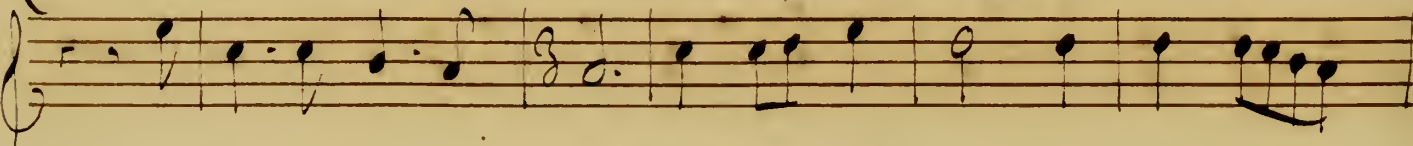
*o Mare o Mare o Mare Mare redoutable, Mare indom-*



*o Mare o Mare o Mare Mare redoutable, Mare indom-*



*o Mare o Mare o Mare Mare redoutable, Mare indom-*





table; marx redoutable, marx indomtable, o Marx o Marx o =



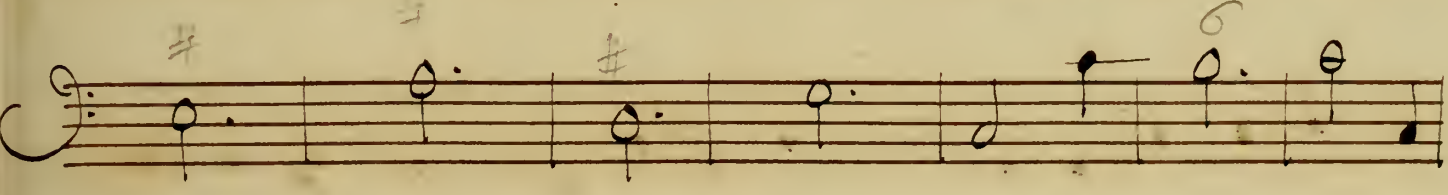
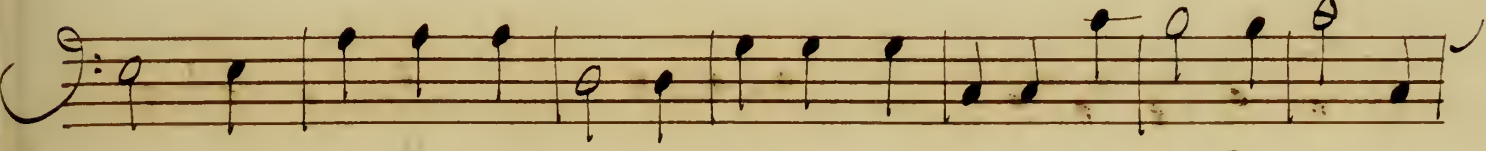
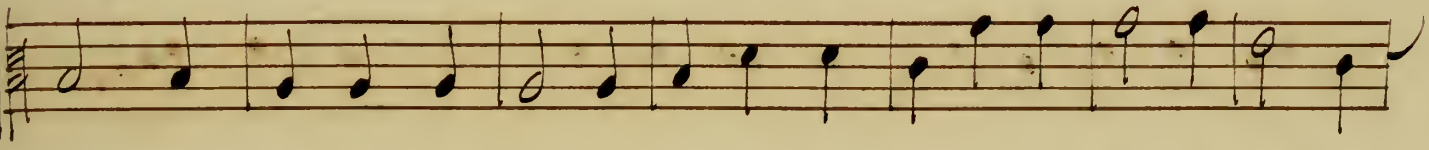
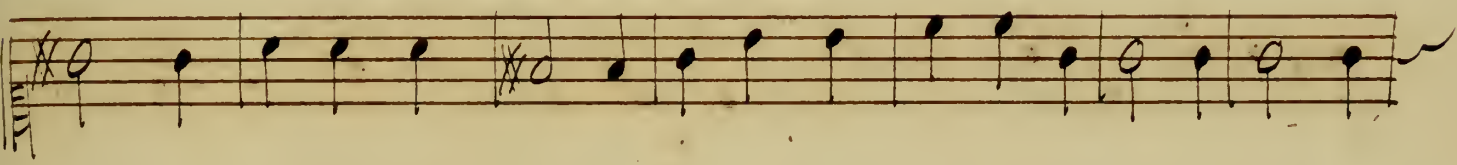
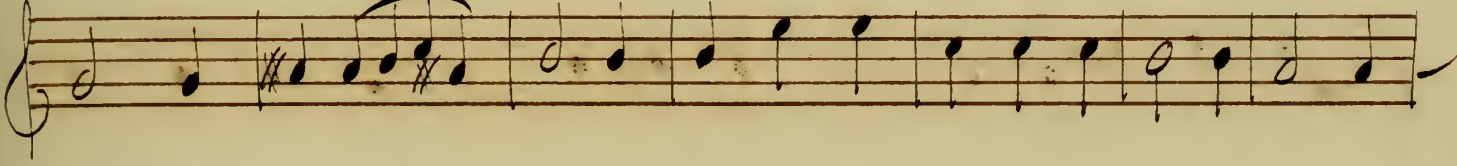
-table; marx redoutable, marx indomtable, o Marx o Marx o



-table, marx redoutable, marx indomtable, o Marx o Marx o



-table; marx redoutable, marx indomtable, o Marx o Marx o





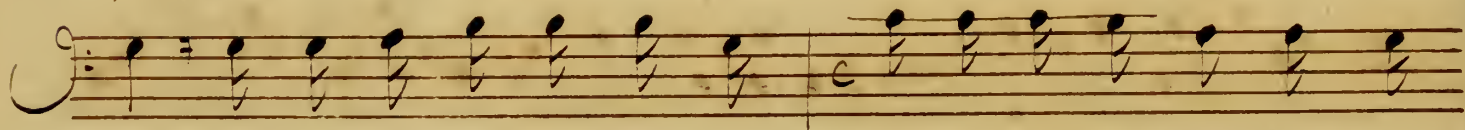
*marc*



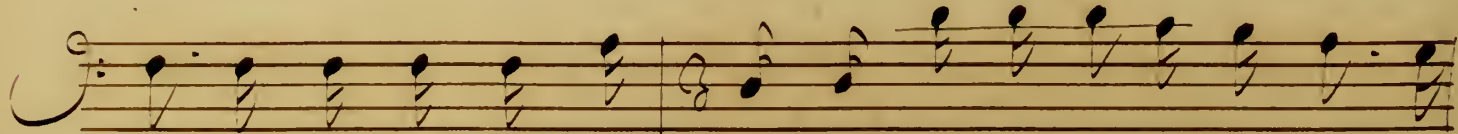
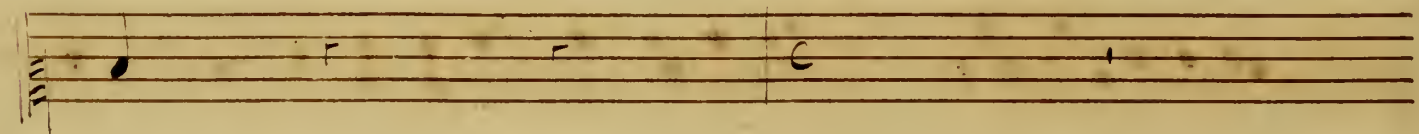
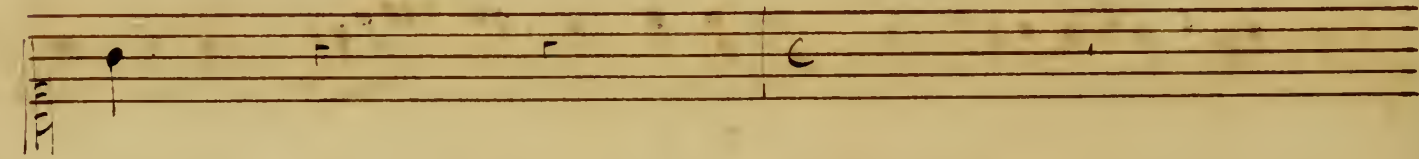
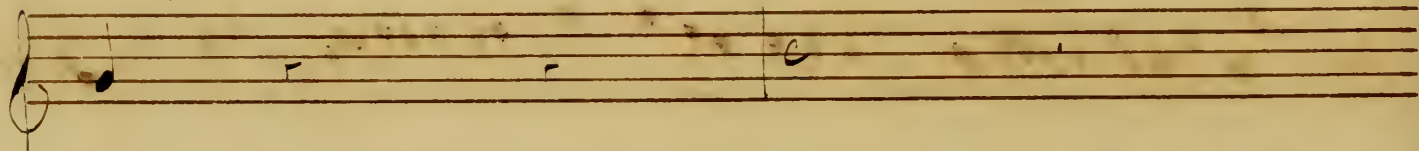
*marc*



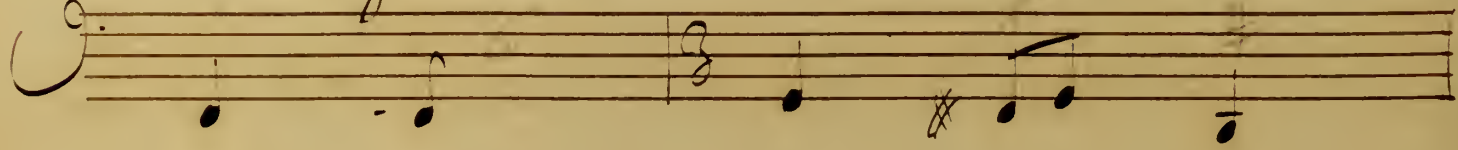
*marc*



*marc que le tumulte des Armes, que le bruit, que le*



*choe, que les fracas des armes retentissent de toute*



o Mars, o Mars, o Mars Mars redoutable: mars indomptable

o Mars, o Mars, o Mars Mars redoutable: mars indomptable

o Mars, o Mars, o Mars Mars redoutable: mars indomptable

o Mars, o Mars, o Mars Mars redoutable: mars indomptable

o Mars, o Mars, o Mars Mars redoutable: mars indomptable

o Mars, o Mars, o Mars Mars redoutable: mars indomptable

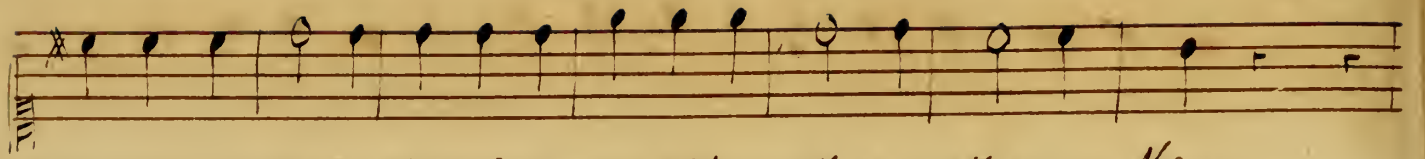
o Mars, o Mars, o Mars Mars redoutable: mars indomptable

o Mars, o Mars, o Mars Mars redoutable: mars indomptable

o Mars, o Mars, o Mars Mars redoutable: mars indomptable

o Mars, o Mars, o Mars Mars redoutable: mars indomptable

o Mars, o Mars, o Mars Mars redoutable: mars indomptable



*Mars redoutable, Mars indomptable, o Mars o Mars o Mars,*



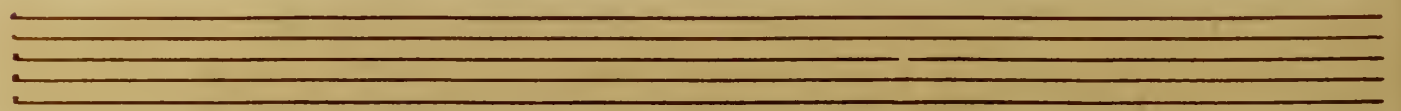
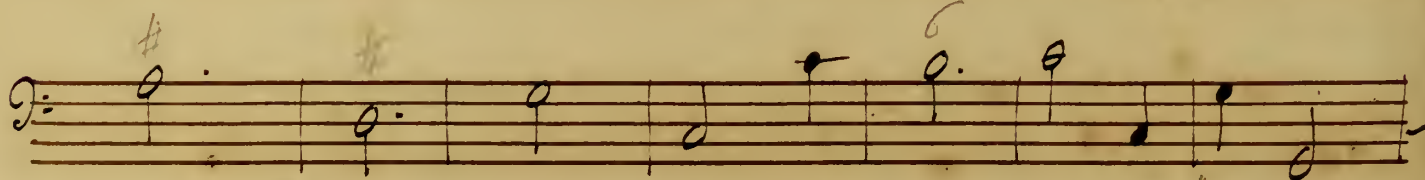
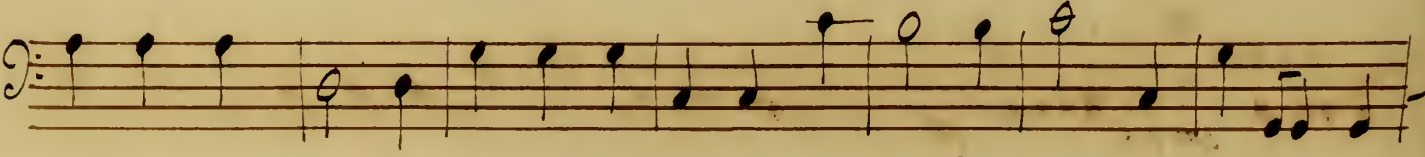
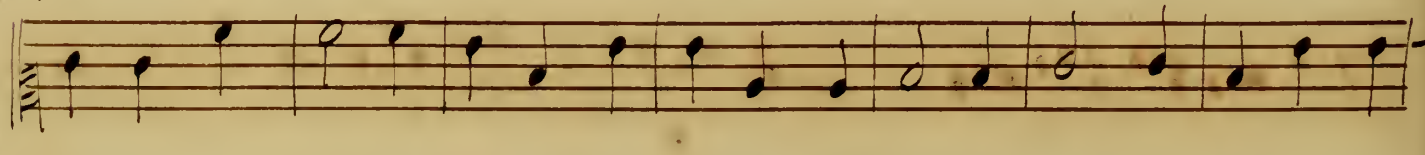
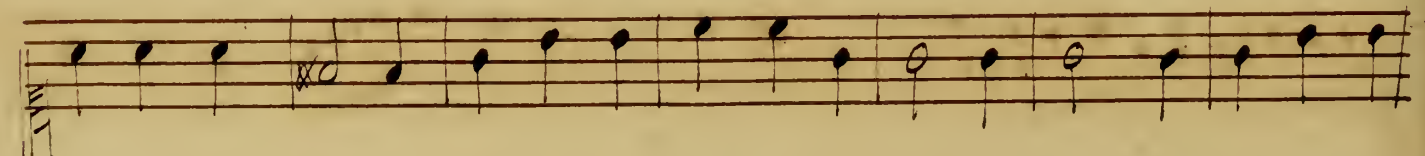
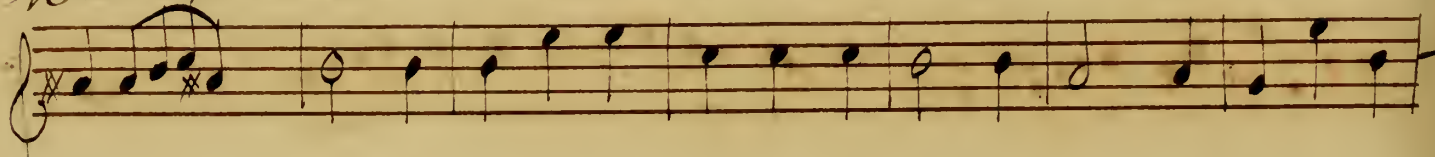
*Mars redoutable, Mars indomptable, o Mars o Mars o Mars*



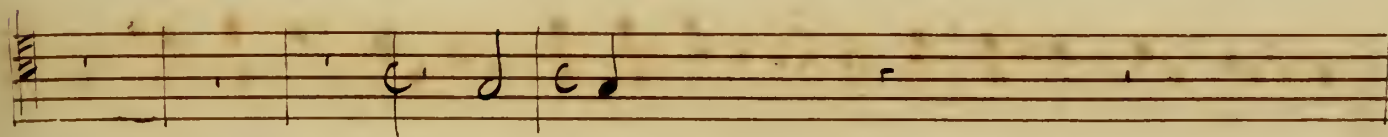
*Mars redoutable, Mars indomptable, o Mars o Mars o Mars*



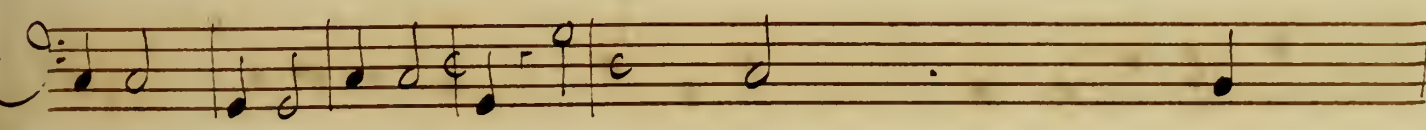
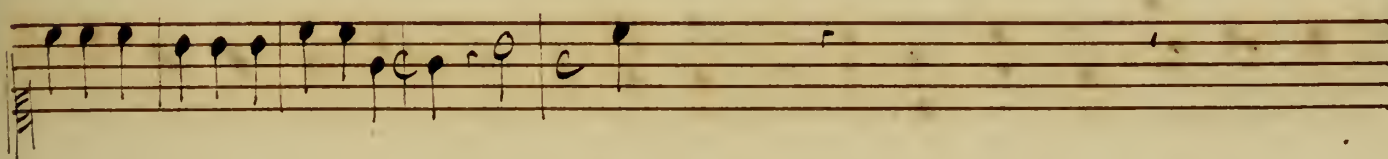
*Mars redoutable, Mars indomptable, o Mars o Mars o Mars*



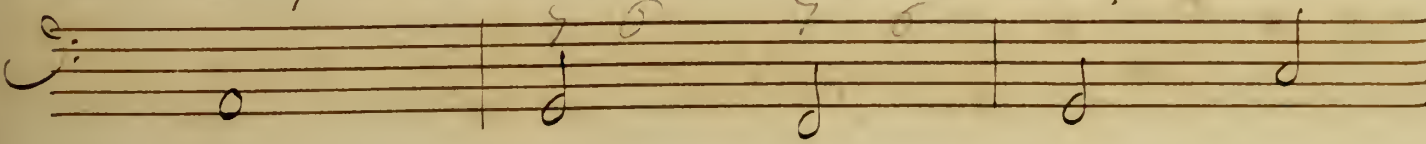
94.



*O Mars. qu'on fasse approcher la Vie-*

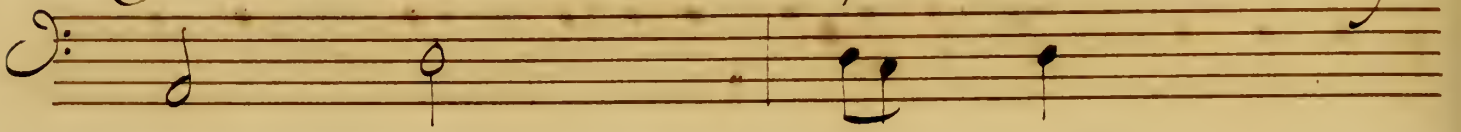


*time, puisse-t-elle calmer les couroux, qui t'anime )*





Et n'attirez Sur nous que, tes plus douces ve=



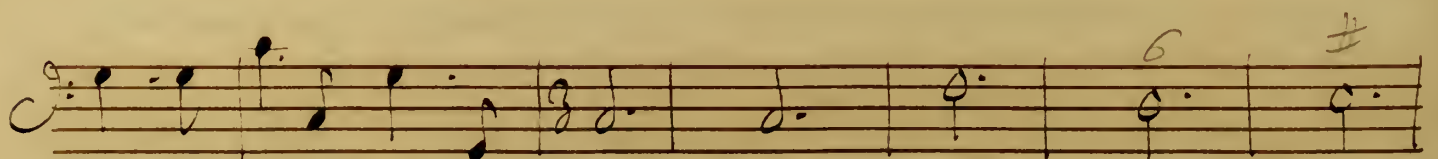
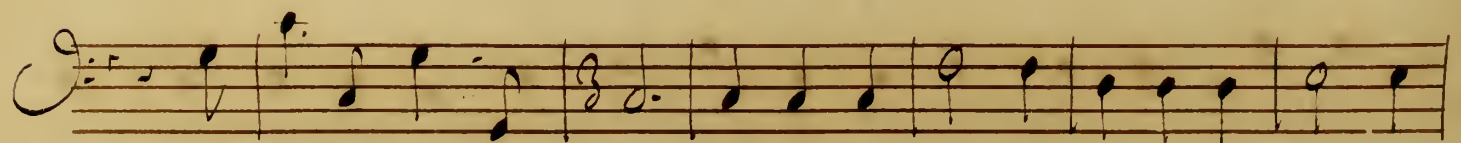
O Mars, O Mars, O Mars, Mars redoutable, Mars indomtable



O Mars, O Mars, O Mars, Mars redoutable, Mars indomtable



O Mars, O Mars, O Mars, Mars redoutable, Mars indomtable





A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6, quarter notes B6, C7, D7, E7, quarter notes F7, G7, A7, B7, quarter notes C8, D8, E8, F8, quarter notes G8, A8, B8, C9. A dynamic marking 'ff' is at the end, and the number '95' is written to the right.

*Mara redoutable, mara indomtable, o Mara, o Mara, o Mara.*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6, quarter notes B6, C7, D7, E7, quarter notes F7, G7, A7, B7, quarter notes C8, D8, E8, F8, quarter notes G8, A8, B8, C9. A dynamic marking 'ff' is at the end.

*Mara redoutable, mara indomtable, o Mara, o Mara, o Mara.*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6, quarter notes B6, C7, D7, E7, quarter notes F7, G7, A7, B7, quarter notes C8, D8, E8, F8, quarter notes G8, A8, B8, C9. A dynamic marking 'ff' is at the end.

*Mara redoutable, Mara indomtable, o Mara, o Mara, o Mara.*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6, quarter notes B6, C7, D7, E7, quarter notes F7, G7, A7, B7, quarter notes C8, D8, E8, F8, quarter notes G8, A8, B8, C9. A dynamic marking 'ff' is at the end.

*Mara redoutable, Mara indomtable, o Mara, o Mara, o Mara.*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6, quarter notes B6, C7, D7, E7, quarter notes F7, G7, A7, B7, quarter notes C8, D8, E8, F8, quarter notes G8, A8, B8, C9. A dynamic marking 'ff' is at the end.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6, quarter notes B6, C7, D7, E7, quarter notes F7, G7, A7, B7, quarter notes C8, D8, E8, F8, quarter notes G8, A8, B8, C9. A dynamic marking 'ff' is at the end.

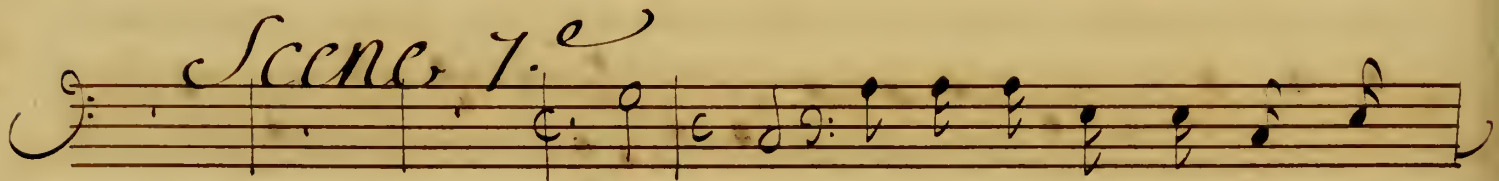
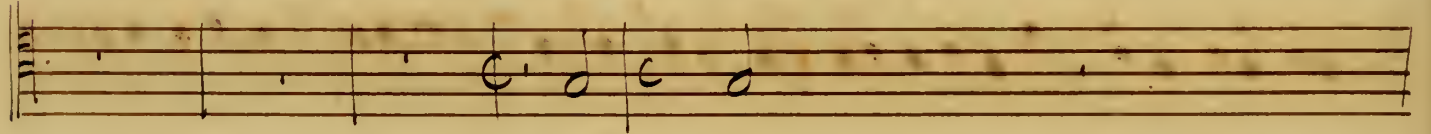
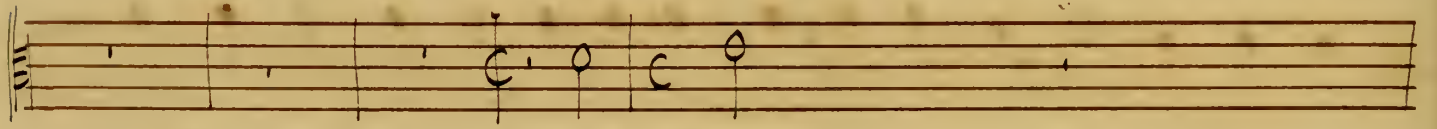
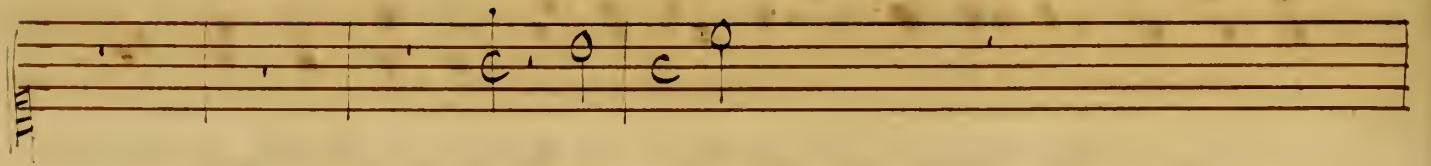
A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6, quarter notes B6, C7, D7, E7, quarter notes F7, G7, A7, B7, quarter notes C8, D8, E8, F8, quarter notes G8, A8, B8, C9. A dynamic marking 'ff' is at the end.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6, quarter notes B6, C7, D7, E7, quarter notes F7, G7, A7, B7, quarter notes C8, D8, E8, F8, quarter notes G8, A8, B8, C9. A dynamic marking 'ff' is at the end.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6, quarter notes B6, C7, D7, E7, quarter notes F7, G7, A7, B7, quarter notes C8, D8, E8, F8, quarter notes G8, A8, B8, C9. A dynamic marking 'ff' is at the end.

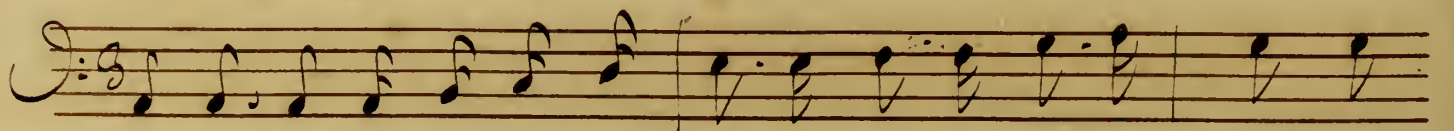
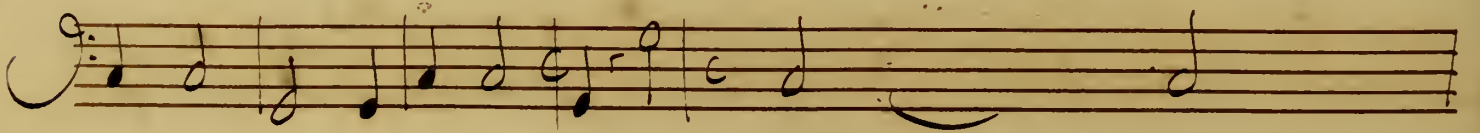
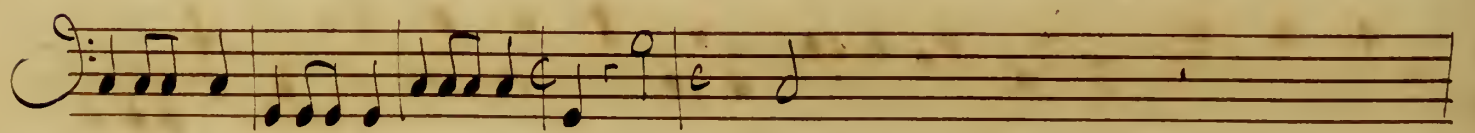
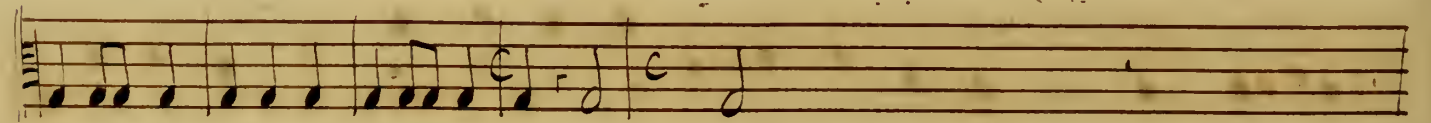
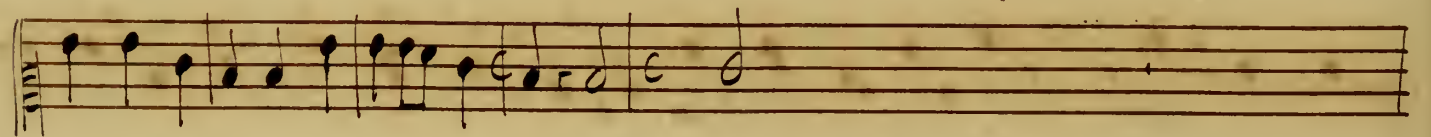
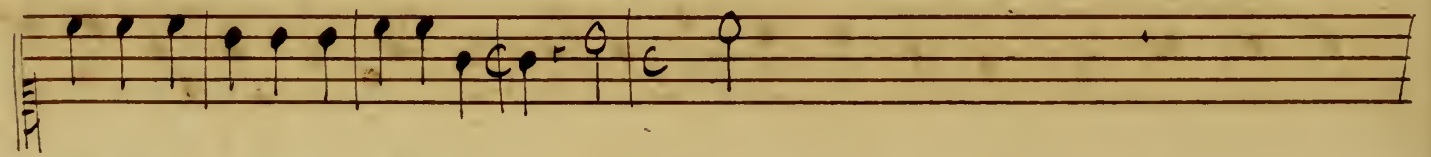
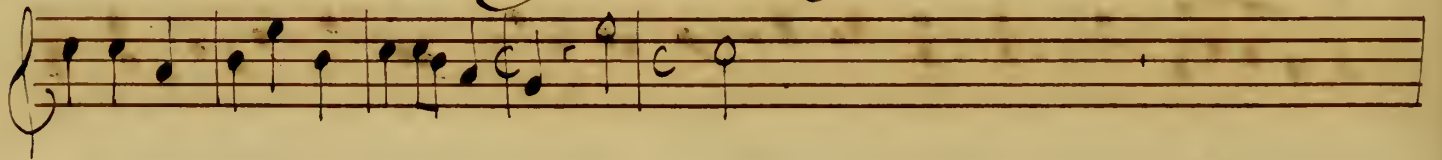
A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6, quarter notes B6, C7, D7, E7, quarter notes F7, G7, A7, B7, quarter notes C8, D8, E8, F8, quarter notes G8, A8, B8, C9. A dynamic marking 'ff' is at the end.

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

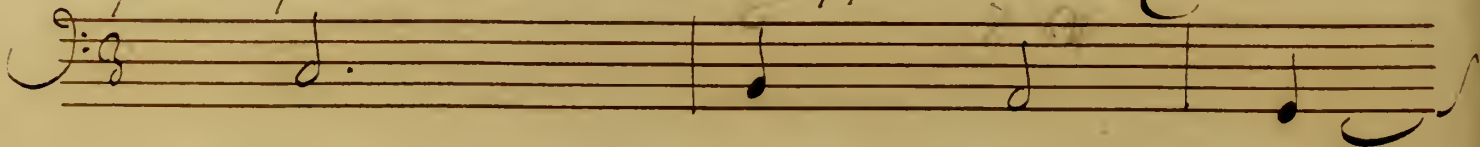


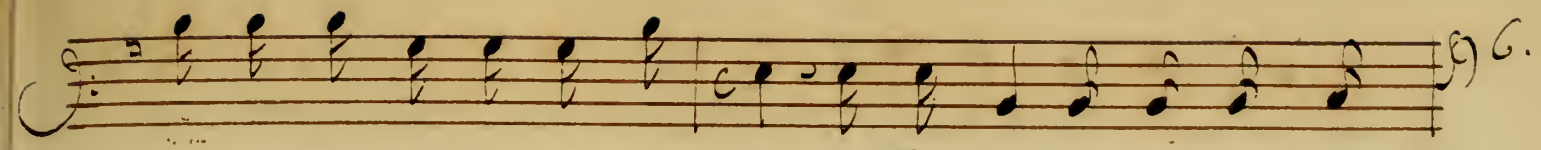
*Scene 7.<sup>e</sup>*

*Maia C'est vainement que l'on es-*

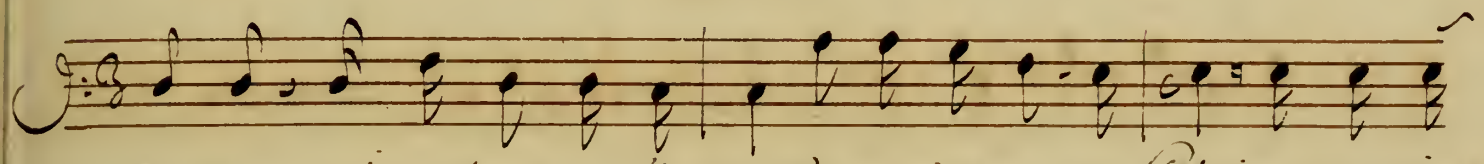
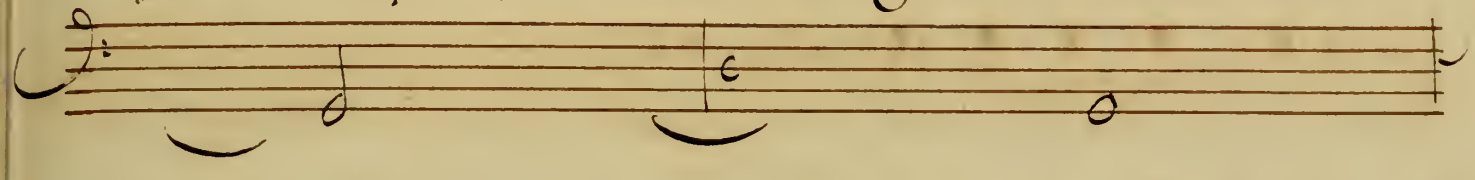


*perce que d'inutilité Voulez appaiser ma Colere*

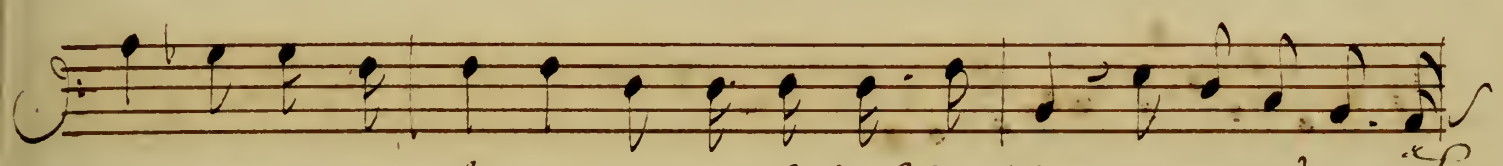
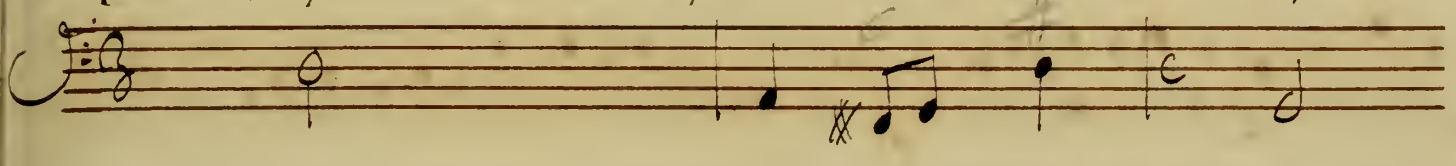




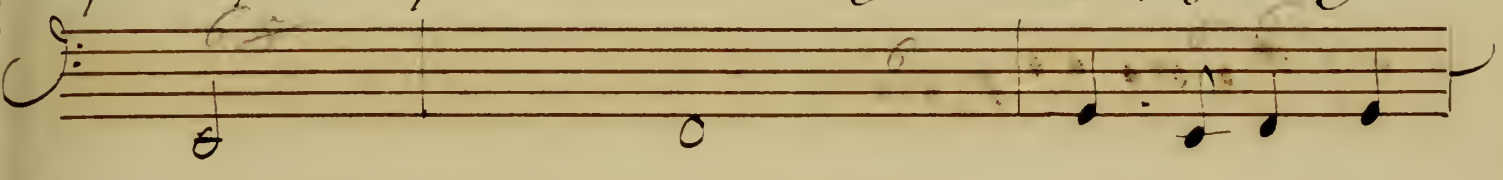
je ne renouque point mes loix si l'admirer veut me satis=



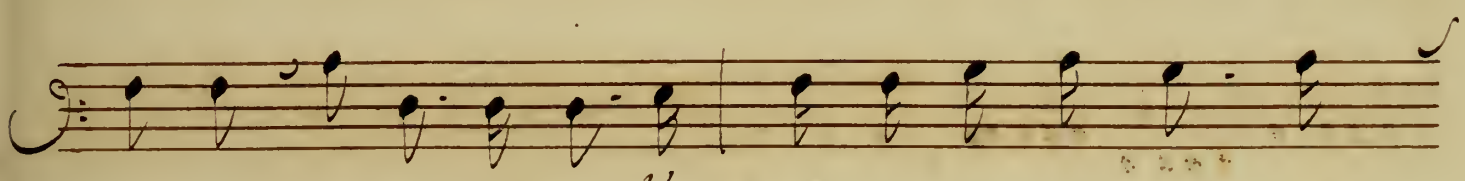
faire; qu'il acheue, s'il peut de meriter mon Choix, un vain res=



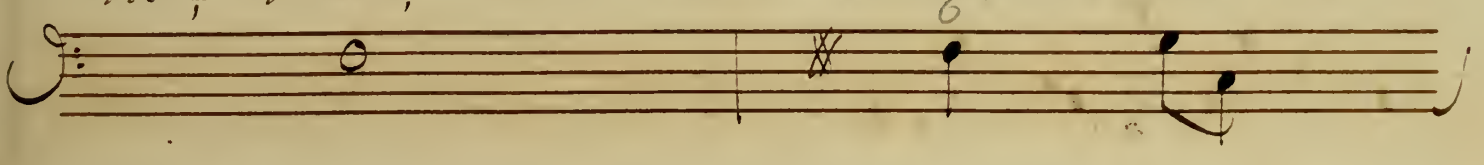
pect ne peut me plaire, on ne Satisfait Mars que par des gr Ex=

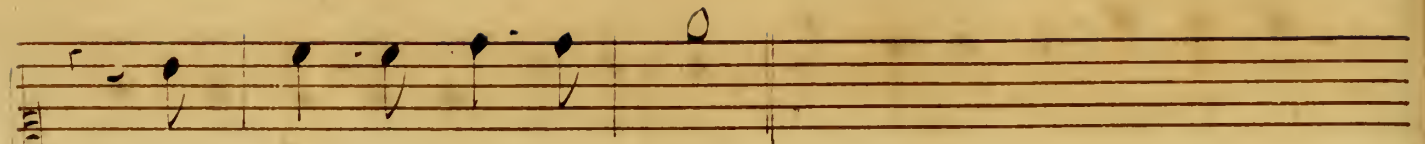


plotts, Voulez que l'enfer a nourrice Venez, Cruelle su=

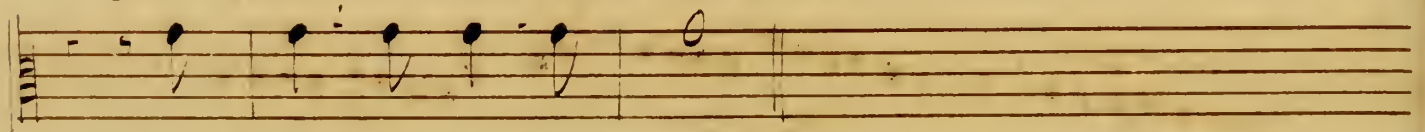


=rice, Venez, brisez l'autel en cent morceaux es=

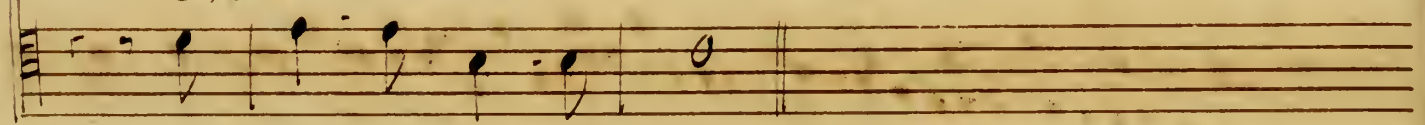




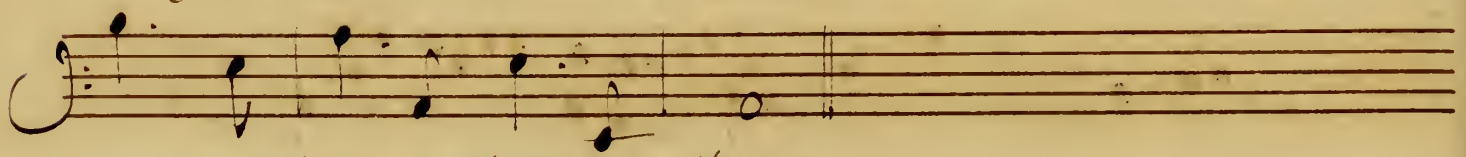
*O Maria o Maria o Maria*



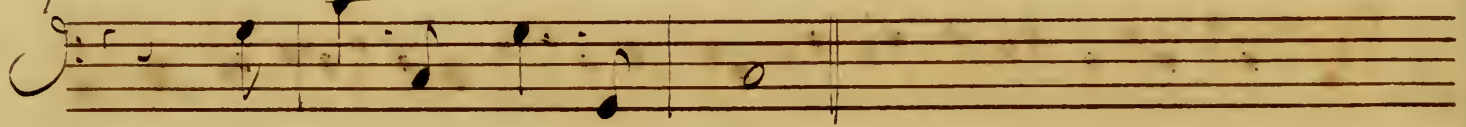
*O Maria o Maria o Maria*



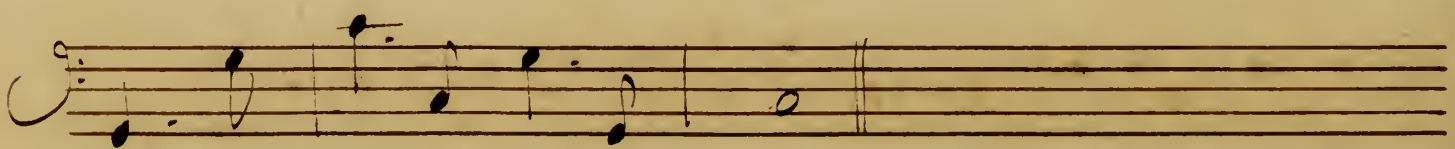
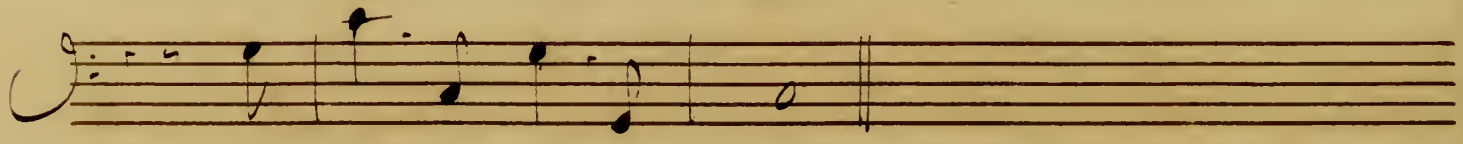
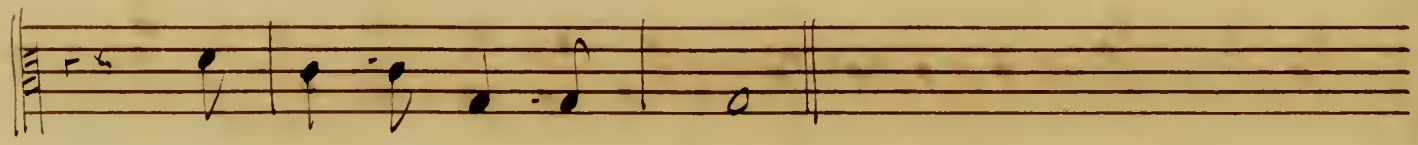
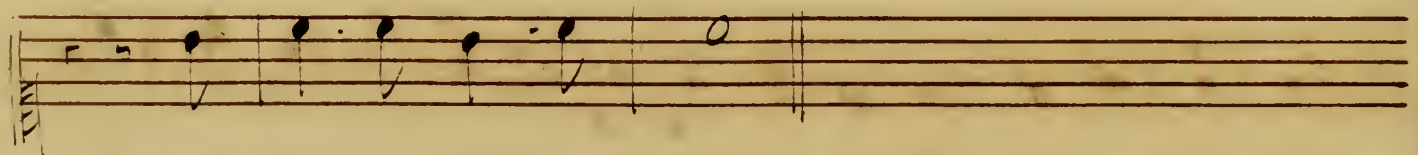
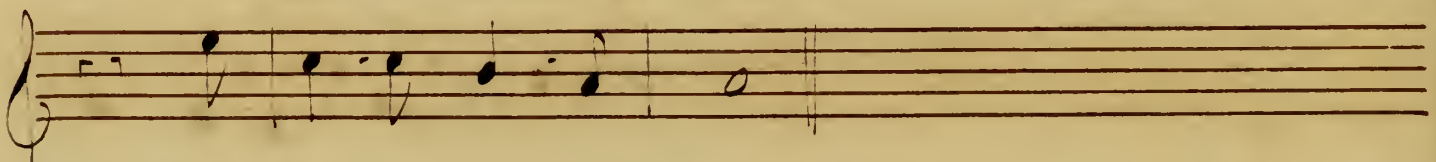
*O Maria o Maria o Maria*



*o Maria o Maria o Maria*



*O Maria o Maria o Maria*



Acte 4. Scene 1.<sup>re</sup> 97.

Ritouwnelle

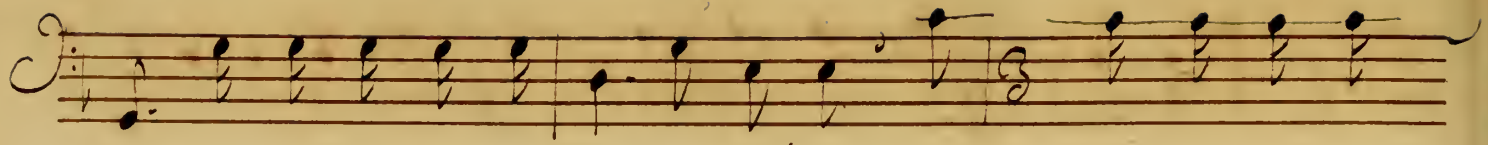
Scene 1.<sup>re</sup>

Voicy le champ de mara il faut que sans remise j'achue i-

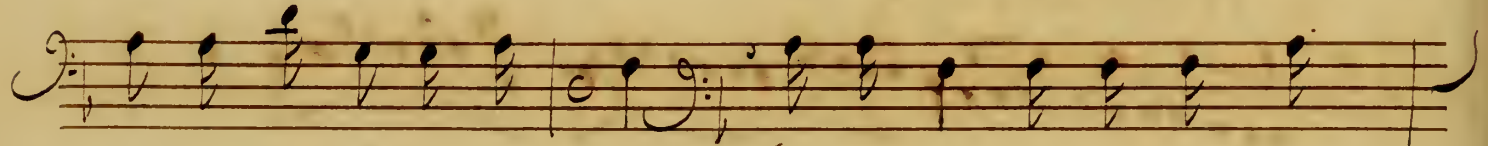
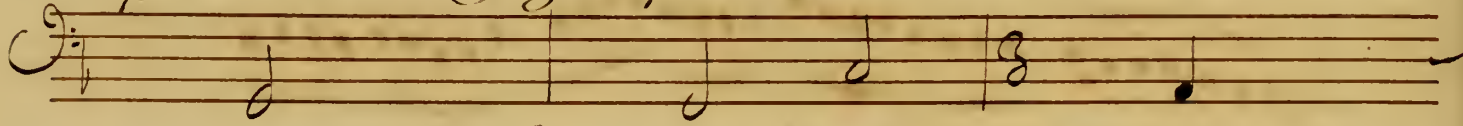
=cy mon entreprisse j'ay les dents du Dragon et je vainc les se-

=meu Ce sont des ennemis que vous verrez former tant de sol-

data armez vont naitre que vous serez d'abord accablé de leurs



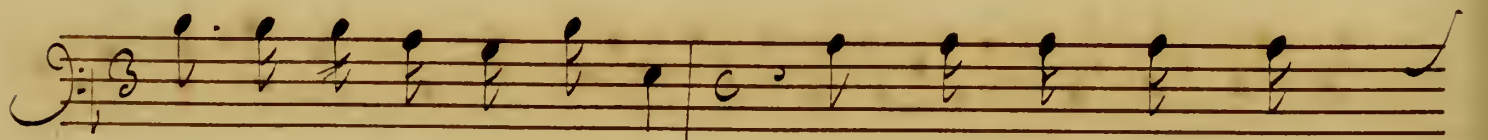
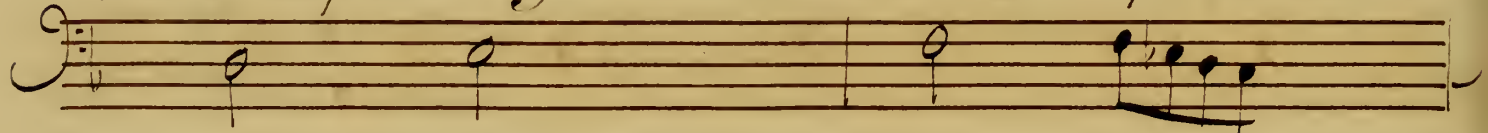
*coupa et vous ne songez par peut être que vous n'avez i-*



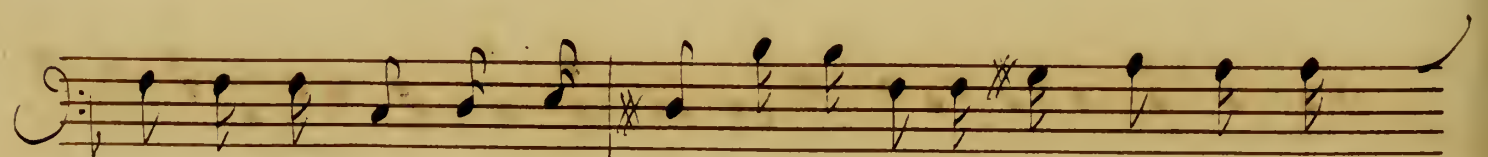
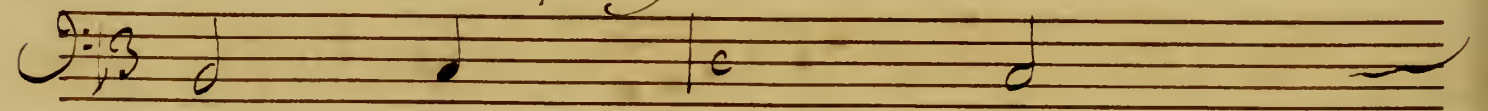
*ny que moy seul avec vous Je ne veux exposcu per-*



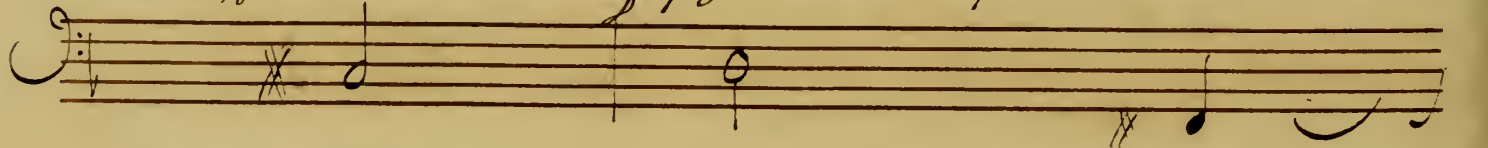
*sonner au peril ou je m'abandonne; je doy combattre*



*seul et ne retiens que toy, tu Connais mon a-*




*-mour, je suis seur de ta foy je veux bien que tu sois le der-*




*-nier qui me quitte Seigneur, vous m'honorez plus que je ne meri-*






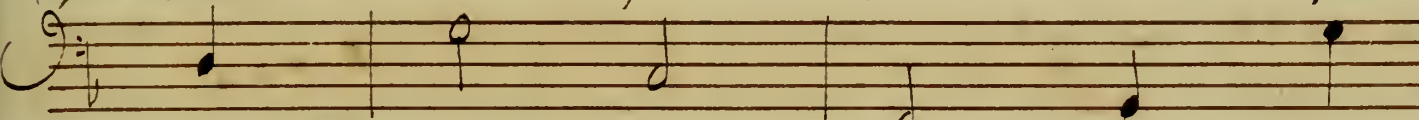

te Si j'en ne fais qu'un vain effort accompli ce que j'or-

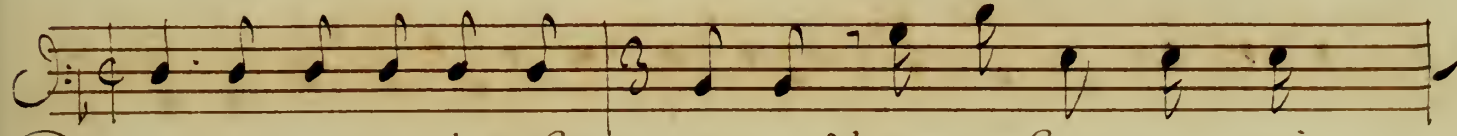
donne Si tôt que tu sauras ma mort hâte toy de

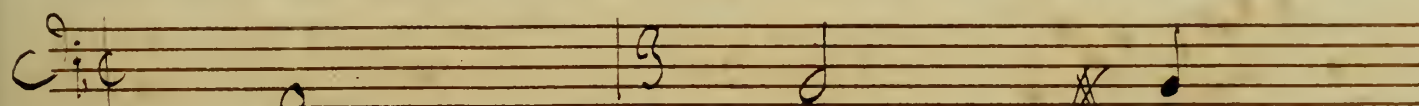
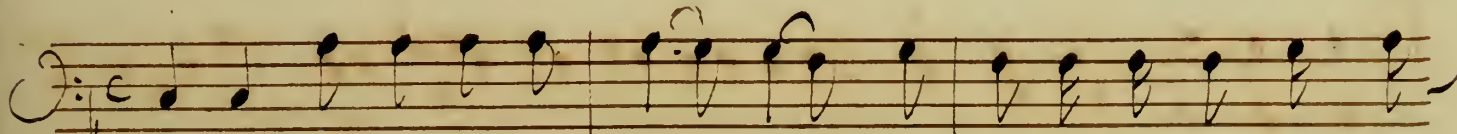
vois Hermione va porte luy mes derniere voix quelle


Vive il suffit de plaindre un Malheur. quelle ait son <sup>cavat.</sup> cre

deu le Souvenir Fidelle d'une Dame si

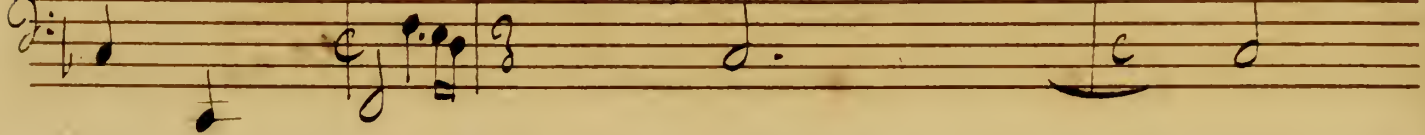



belle, C'est L'unique prix que j'en veux de ce que j'auray

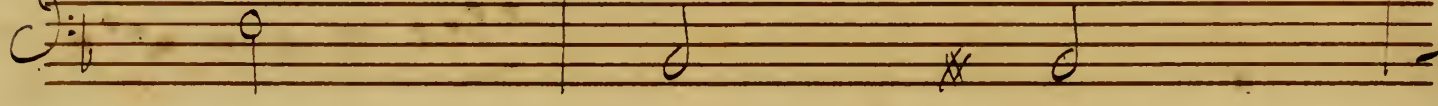




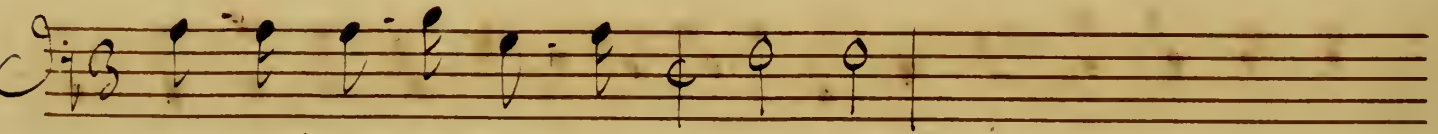
*fait pour elle. Je ne pretens plus l'arreter laisse*



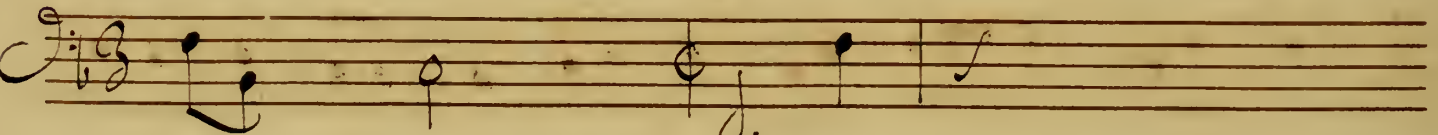
*moi Faut il vous quitter. Je le veux obe-*



*-is Ah quelle violence, Seigneur exigez*



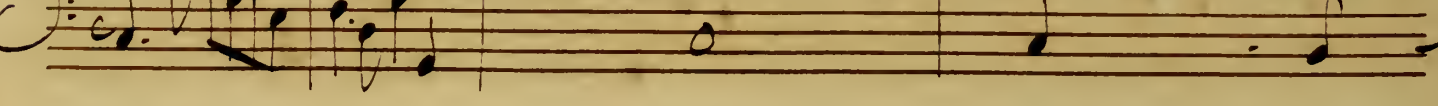
*vous ce mon obeissance*



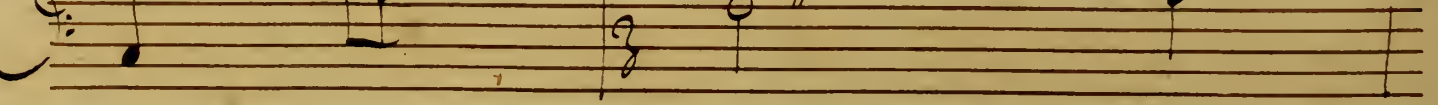
*Scene 2.*



*Cadmus recois le don que je viens rappor-*



*-tev c'est l'ouvrage du Dieu qui force le tonner-*





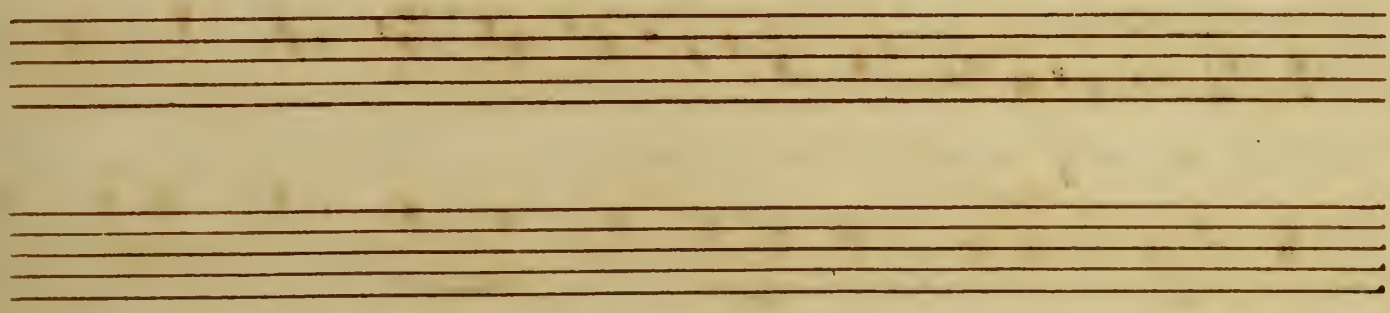
re; ne manques pas de le jetter au milieu de ce Sol =

dans enfant par la terre Il faut faire voir en Ce

jour ce que peut un Grand Cœur Seconde par L'amour

il faut faire voir en Ce jour ce que peut un grand Cœur ce que

peut un Grand cœur Seconde par L'amour acheue le des-

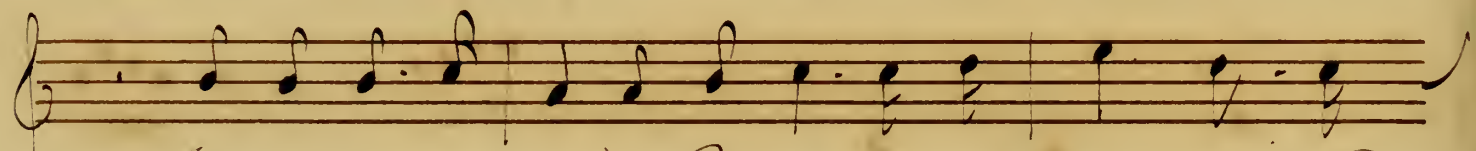
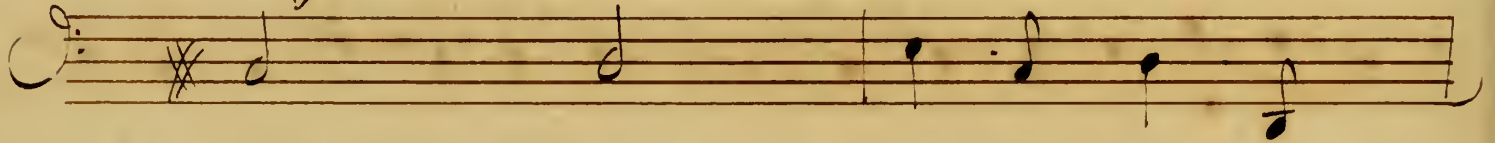




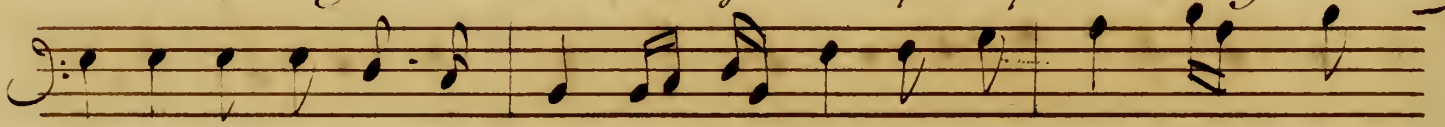
*- sein ou mien ardeur t'engage*



*Je te vais obe- ir sans tarder d'avan-*



*Il faut faire voir en Ce jour ce que peut Vn grand*



*rage; Il faut faire voir en Ce jour ce que peut Vn grand*



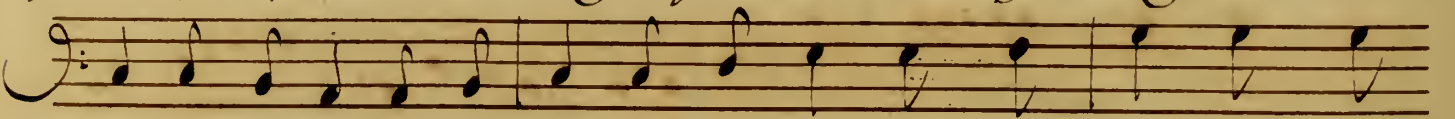
*Coeur seconde par l'amour. Il faut faire voir en Ce*



*Coeur seconde par l'amour. Il faut faire*



*jour ce que peut un grand Coeur par l'amour Vn grand Coeur Secon-*



*voir en ce jour ce que peut ce que peut Vn grand Coeur Secon-*



100.



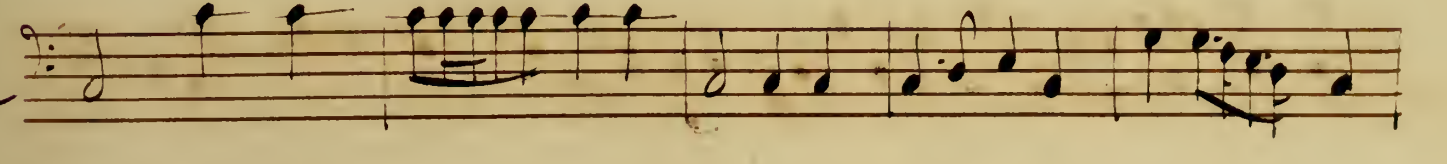
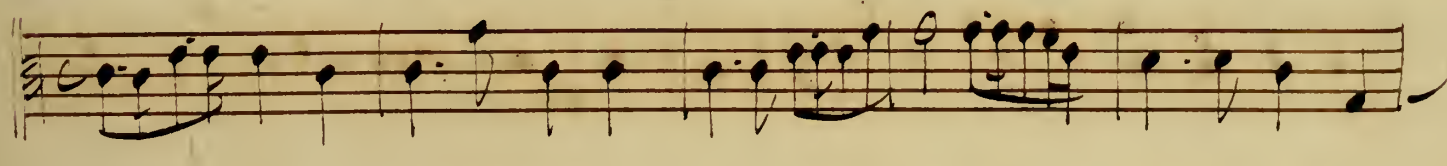
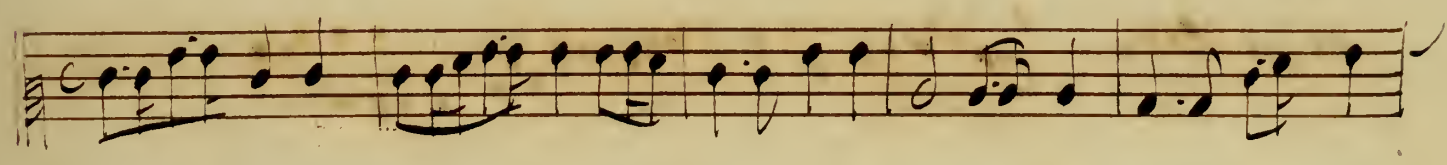
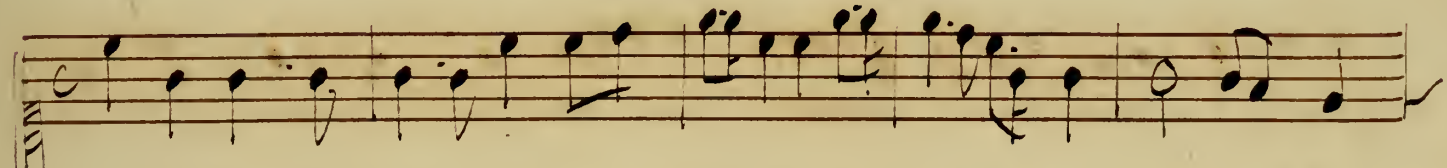
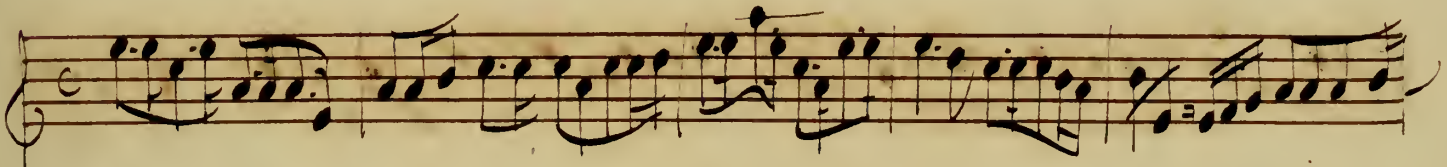
de pav l'amour.



de pav L'amour.



# Lea Combattano



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems, each consisting of five staves. The first system (top) begins with a treble clef on the first staff, followed by four staves with various clefs (treble, alto, and bass). The notation includes complex rhythmic patterns, such as sixteenth-note runs and slurs, and rests. The second system (bottom) also starts with a treble clef on the first staff, followed by four staves with various clefs. This system features more intricate rhythmic figures, including many beamed sixteenth notes and some accidentals. The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration. There are two sets of empty staves at the bottom of the page, suggesting the score continues on the next page.

101.

*Scene 3.*

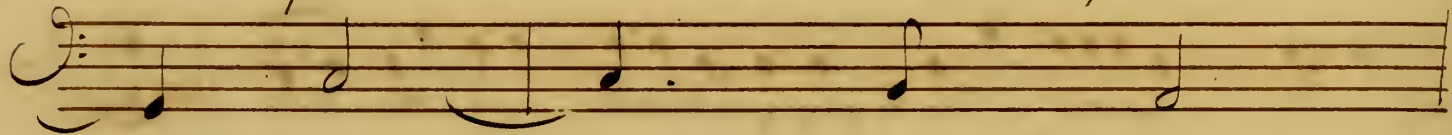
*Arretona* arretonne un transport sune de pouwoy no imma-

leu en naisant dans ces Lieux, reseruoie le Sang qui nous

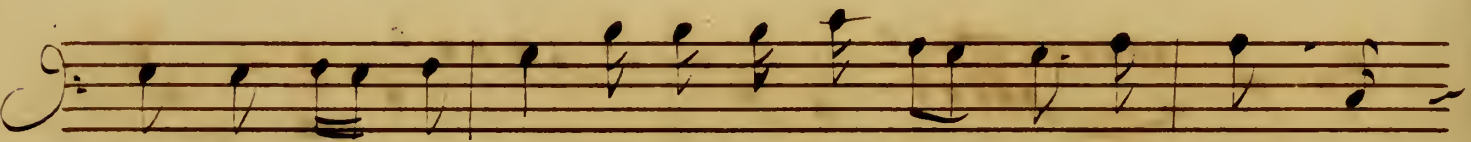
reste pouu seruu un heroe, sauoise des Dieux)



Allez: qui dans ces murs Chacun de vous s'empresse de vendre ho-



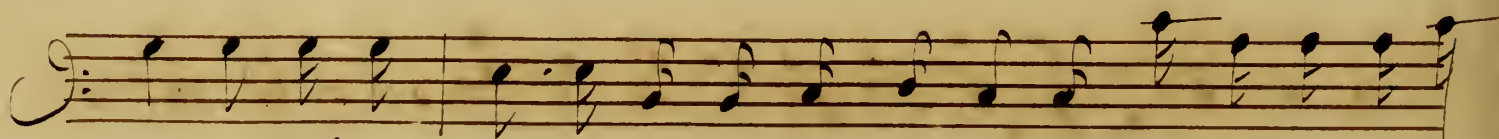
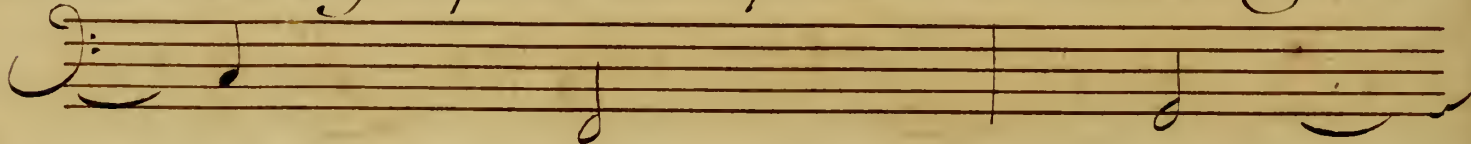
mage a la Princesse qui doit donner icy de l'



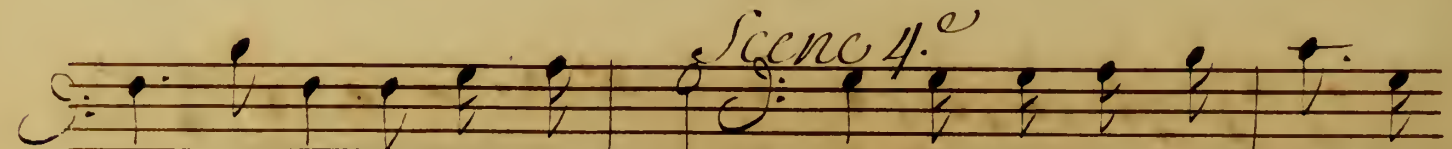
ordre absolue vos premiers respects luy sont due je



vous Suiuray de pres, C'est ma plix douce Envie Cher-



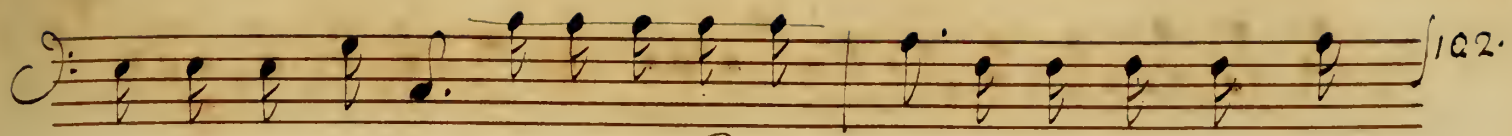
chions nos Tyriens ils tremblent pour Marie allons les va pou-



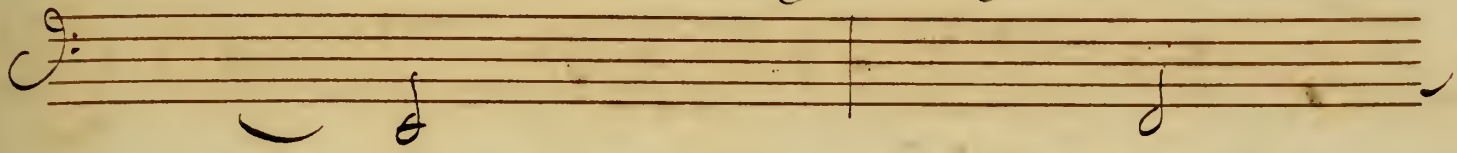
Scene 4.<sup>e</sup>

rev, voyons de toute part. Non ce n'est point assez d'a

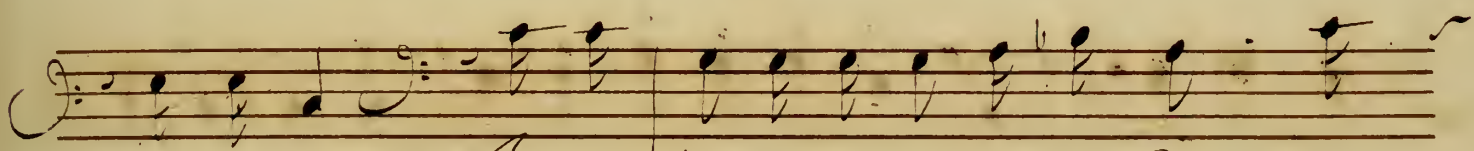
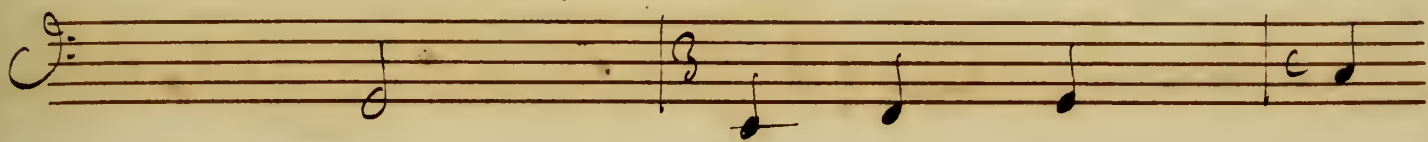




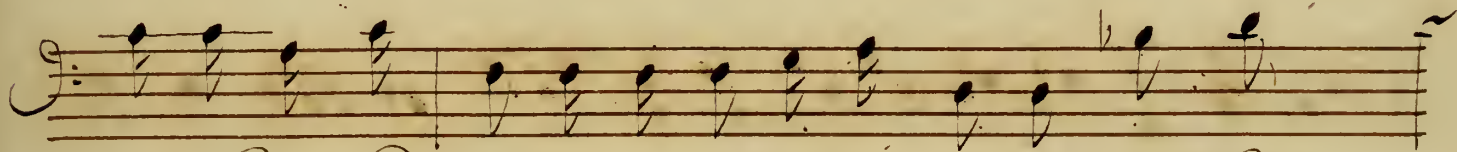
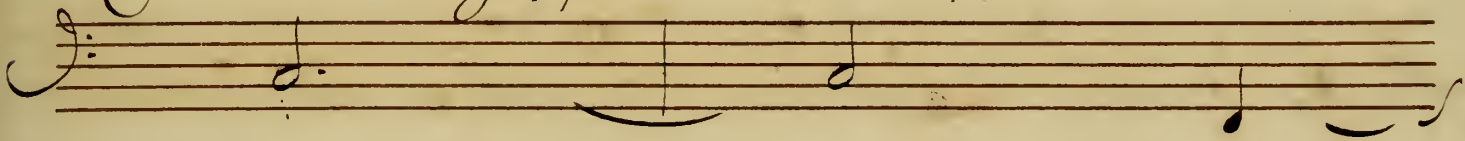
= voir Satisfait Mars; tu vois un Ennemy qu'il faut encore a =



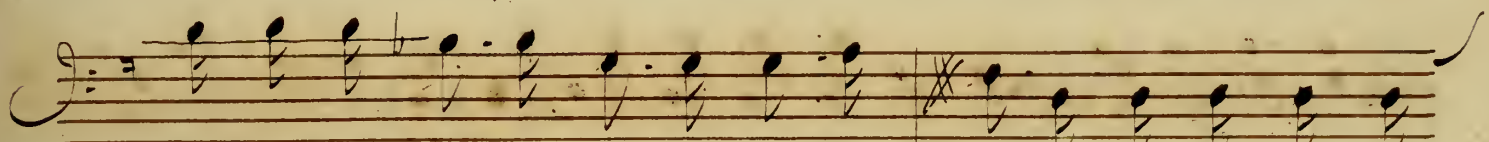
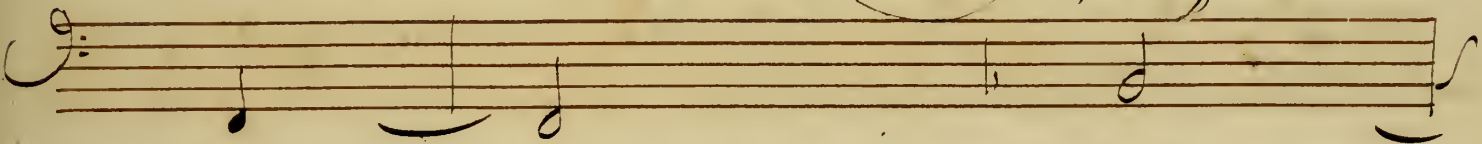
= battre, au lieu de triompher Recommence à combattre )



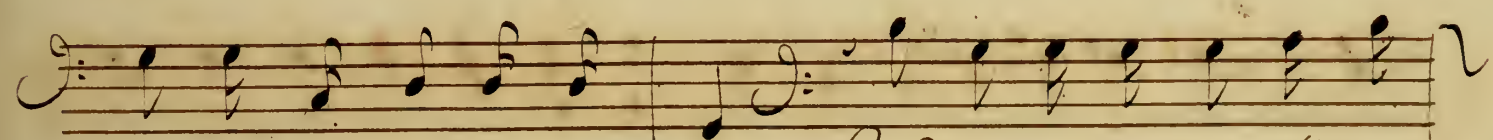
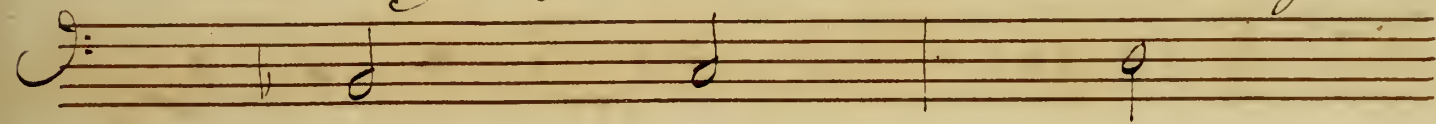
Combattons J'ay pitié du peril que tu Courne il )



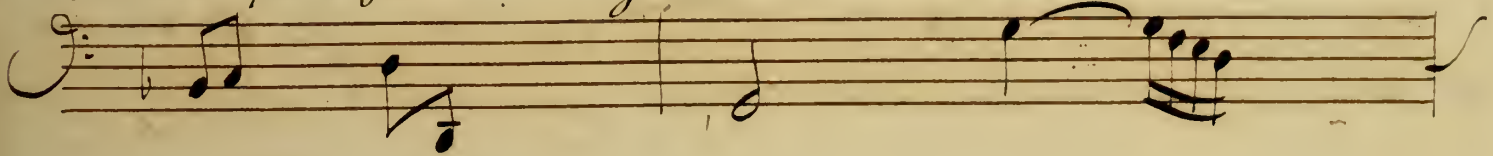
m'est honteux de vaincre avec tant d'avantage, Va suivre

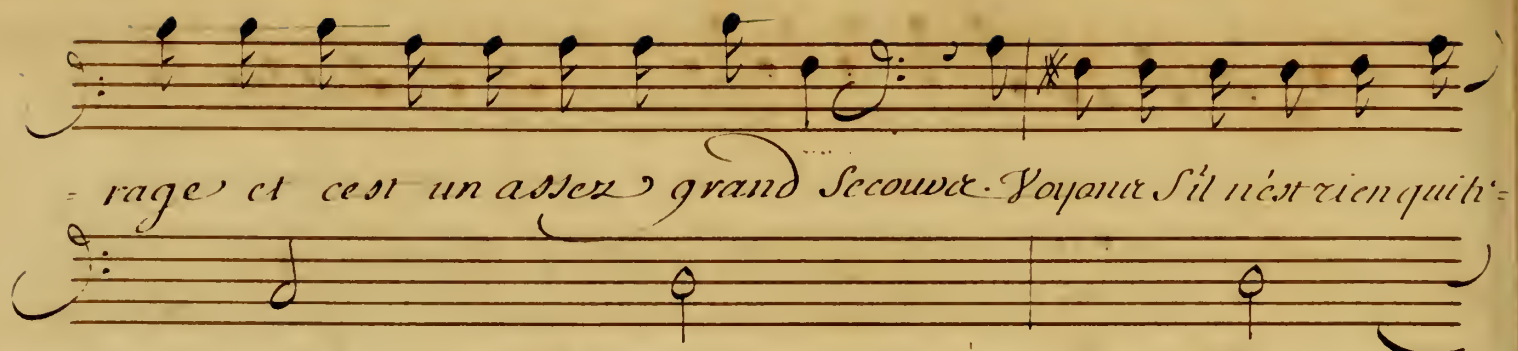


et cede moy l'objet de nos amours tu n'auras plus de )



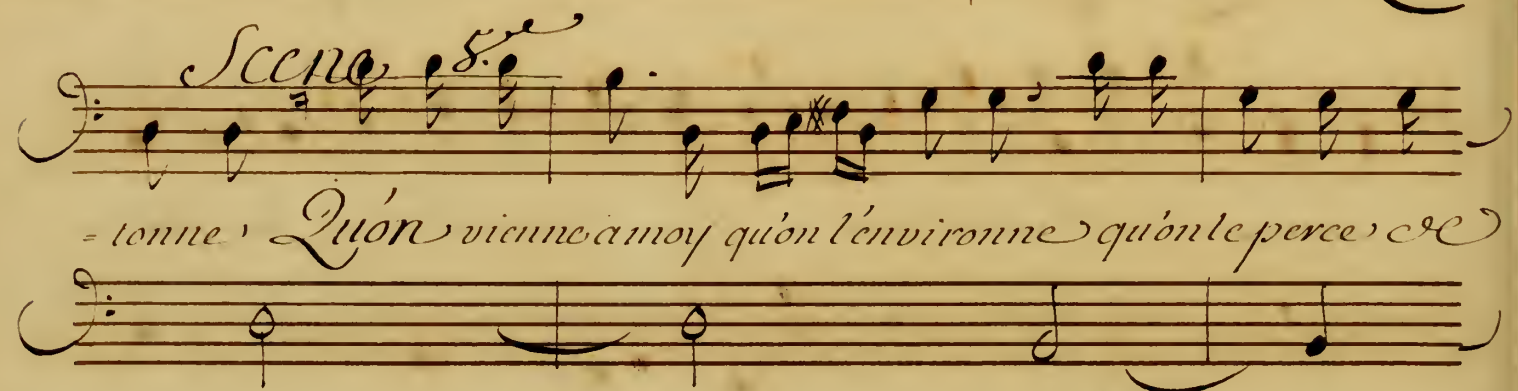
Dieux qui defendent tes jours Les dieux m'ont donné du Couz



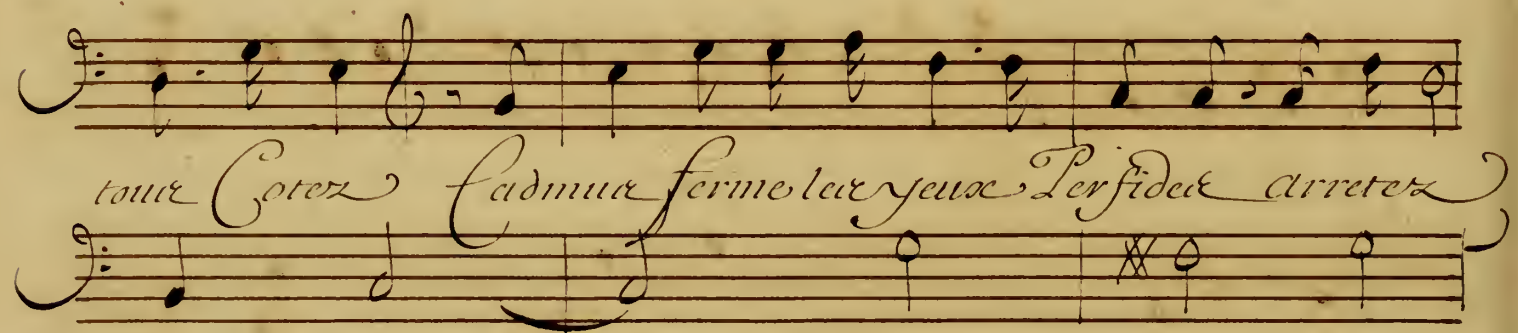


-rage et cest un assez grand Secours. Voyant Sil n'est rien qui li-

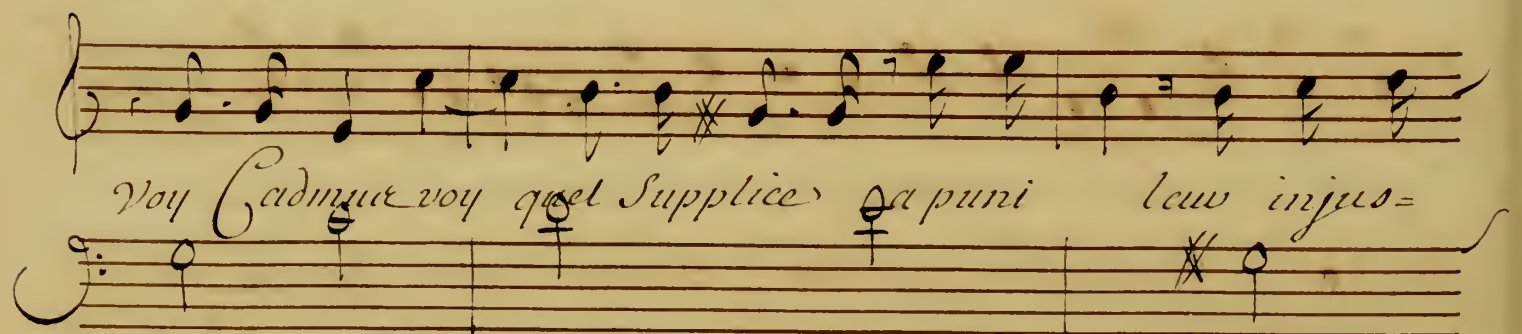
*Scene 8.*



-tonne Qu'on vienne a moy qu'on l'environne qu'on le perce et



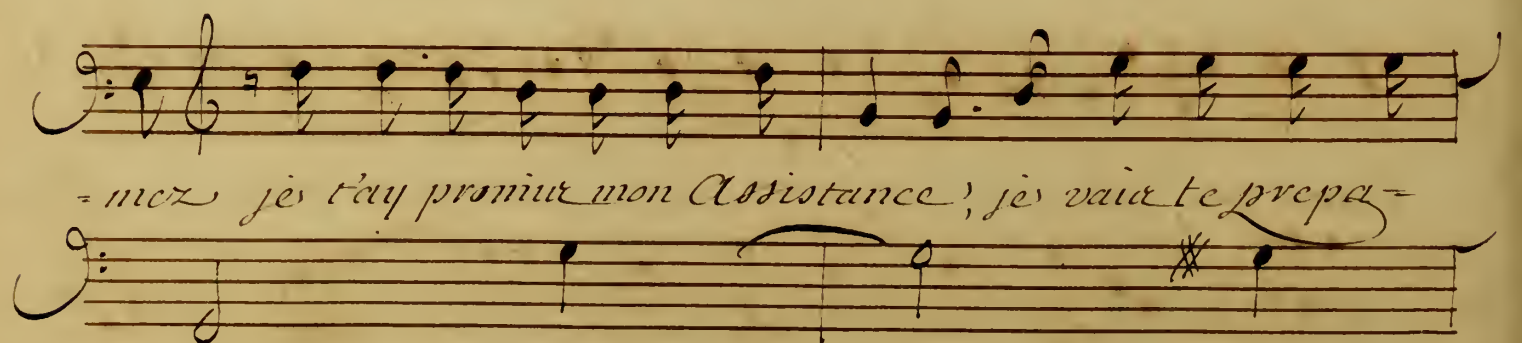
tout Cotez Cadmus ferme les yeux Perfidez arretez



Voy Cadmus voy quel Supplice qu'a puni leu injus-



-tice Que voyez Les Geants armez ne sont pt. de ce Corps <sup>anti-</sup>



-mez j's t'ay promis mon Assistance, j's vaia te prepa-



103.

revo vn superbe Palatae, je veuue joindre aux douceurs d'un hi

men plein d'attraits l'eclar et La magnificence - gouste en

paix Vn Sort Glorieux, va n'ecoute plus rien que Ai-

-mouu qui t'anime, Hermione vient dans ces Lieux Par quel remerci-

-ment faut il que j'es m'exprime Proteger La vertu d'un

princee magnanime, c'est le plus doux employ de Dieux

*Ritournelle*

*Scene 6.<sup>e</sup>*

*Cadmus quelle Gloire*

*Ma Princesse quel bonheur je vous vois libre en-*

*je uouxs reuy vainqueur* *quelle a Coute*

*= fin* *quelle favorable Victoi= re*

*cheu a mon Coeur*

*que c'est un charmant auantage*

*que de pouuoir Sauues d'un cruel Esclavage la beau=*

*que cest un Sou digne d'enue*

*=ti' dont on est charmé*

*que de pouuoir tenir le bonheur de sa vie de la*  
*main d'un vainqueur aimé. Apres des Rigueurs Inhumaines le*  
*Apres des Rigueurs inhumaines le*  
*Ciel le Ciel fauorise nos vœux, le Ciel fauorise nos*  
*Ciel le Ciel fauorise nos vœux, le Ciel fauorise nos*  
*vœux. Ah que le Souuenir de ces peines est doux quand*  
*vœux. Ah que le Souuenir de ces peines est doux quand*

105.

on devient heureux. ah! ah! que le Souvenir des pei-

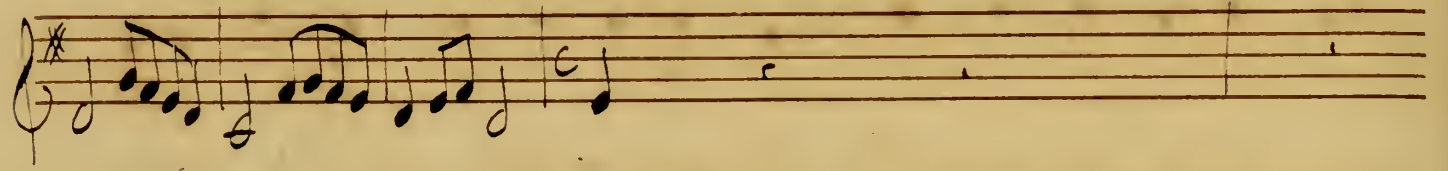
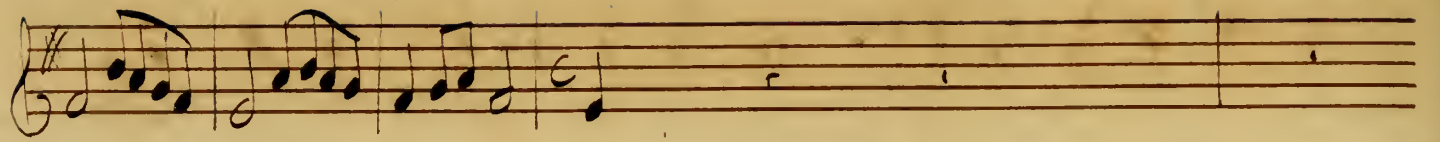
on devient heureux ah! ah! que le Souvenir des pei-

= nee est doux quand on devient heu-

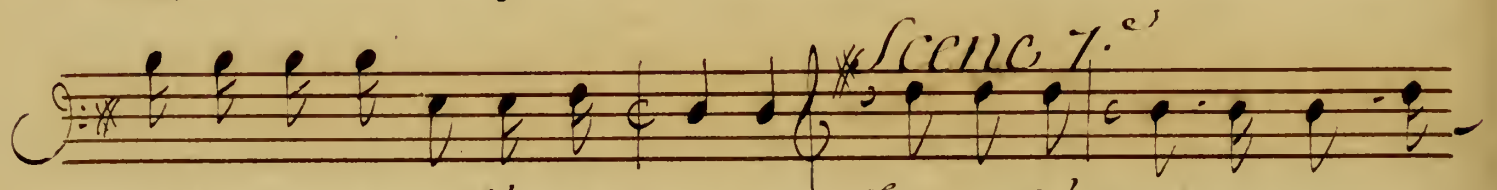
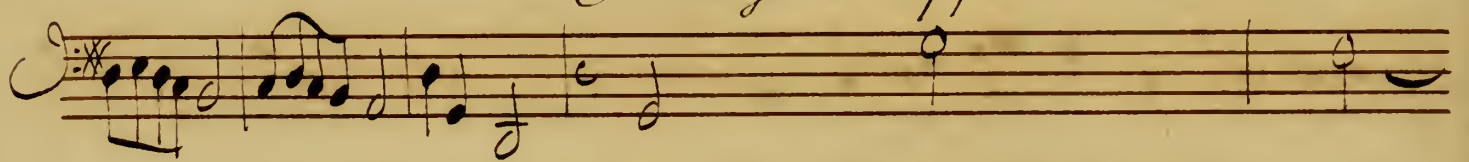
= nes est doux quand on devient heu-

= reux,

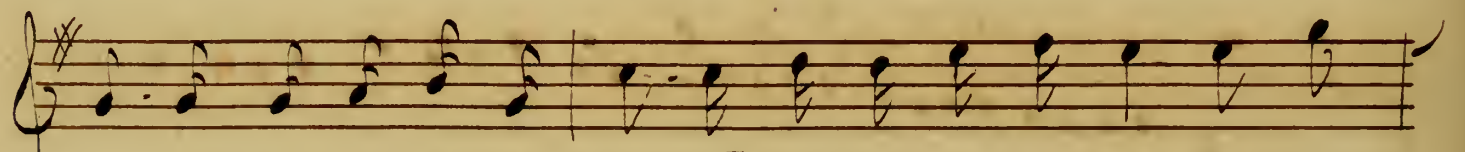
= reux,



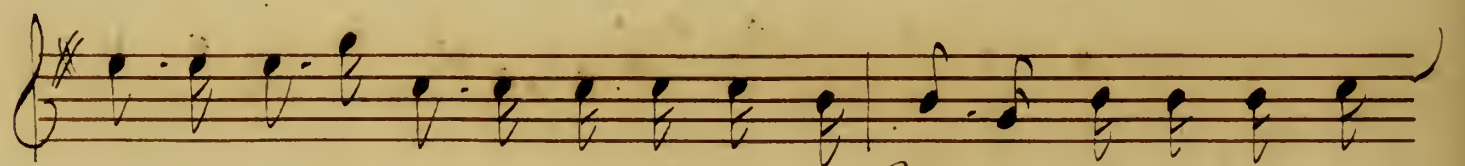
*Dieux je ne voy point Hermione*



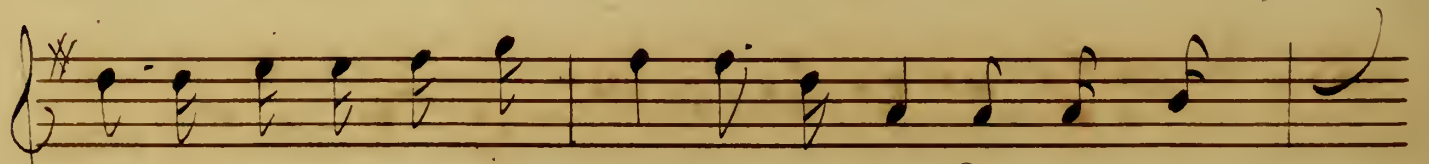
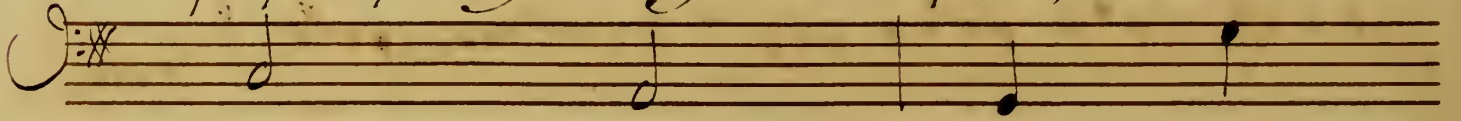
*quel Nuage epais l'environne Tu vois l'effet de mon courz*



*=roue il faut combattre encor Junon et Sa puissance le*



*Soin que prend pour toy mon infidelle Espoux, attire sur te*



*seux l'eclat de ma vengeance Irite, destruy la*



= poiv de cet audacieux, Enleue Sur ton ave Hermi-

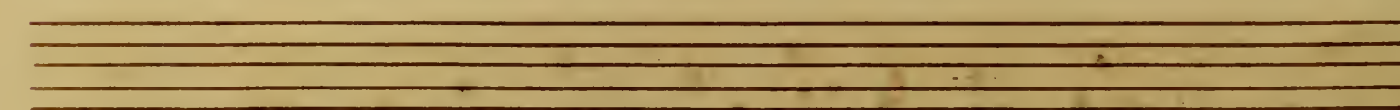
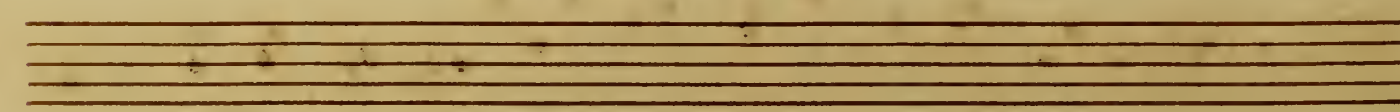
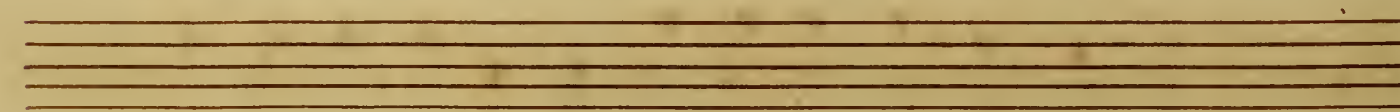
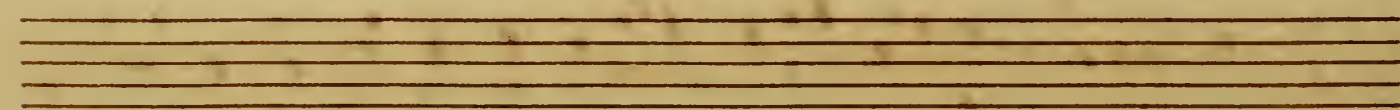
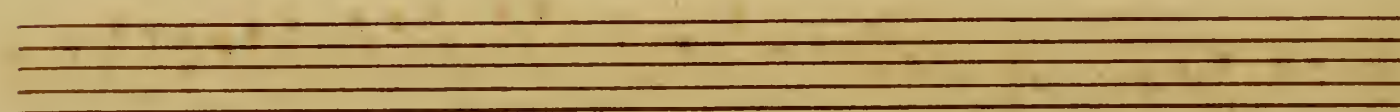
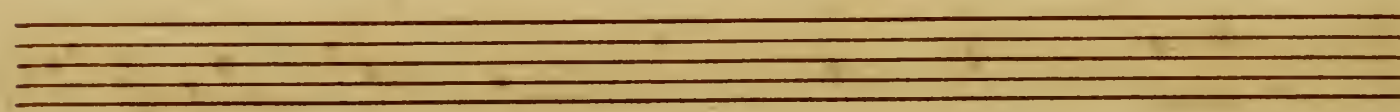
- one a ses yeux execute a l'instant ce que Junon t'ordon-

= ne ô Ciel, ô Ciel, ô Ciel Hermione Hermione

ô Ciel ô Ciel Hermione Hermione

ô Ciel ô Ciel Hermione Hermione

ô Ciel: ô Ciel Hermione Hermione





Acte 5<sup>e</sup> Scene premiere 107.

Musical staff with treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The melody consists of eighth and sixteenth notes.

Ritournelle.

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical staff with bass clef, key signature of two sharps, and 3/4 time signature. The melody consists of quarter and eighth notes.

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. The melody continues with eighth and sixteenth notes.

Musical staff with bass clef, key signature of two sharps, and 3/4 time signature. The melody consists of quarter and eighth notes.

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. The melody consists of quarter notes.

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. The melody consists of quarter notes.

Musical staff with bass clef, key signature of two sharps, and 3/4 time signature. The melody consists of quarter and eighth notes.

Scene i<sup>re</sup>

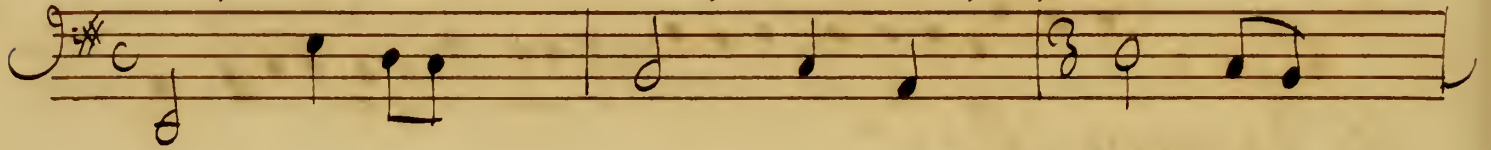
Belle Hermione helas, helas, puisje etre heureux Sans

Musical staff with bass clef, key signature of two sharps, and 3/4 time signature. The melody consists of quarter and eighth notes.

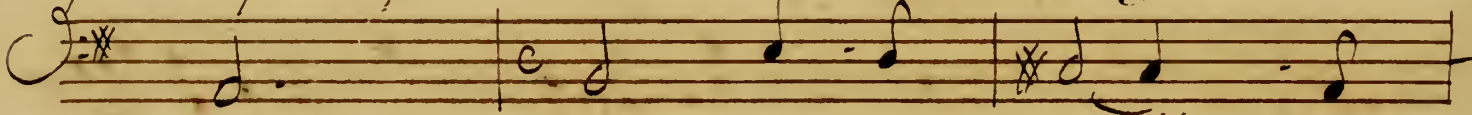
Empty musical staff lines.



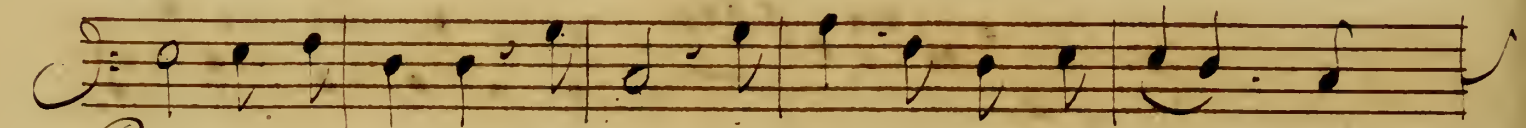
*Tous: que sert dans ce Palais la pompe qu'on prepare, tout es-*



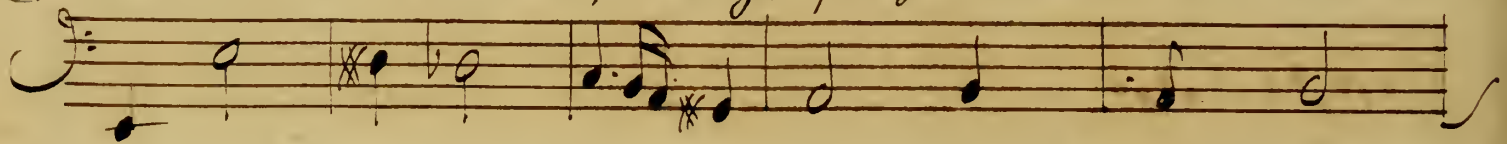
*pois est perdu pour nous: le bonheur d'un amant si fidelle et si*



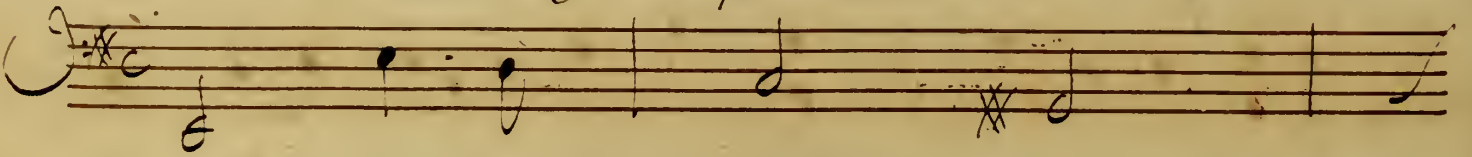
*rare jusques entre les Dieux a trouve' de se salouz*



*Belle Hermione helas, helas, puis je etre heureux sans*

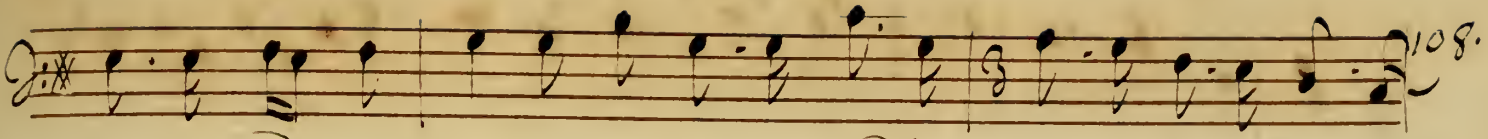


*vous: Nous nous etions flatti' que notre sort bar-*

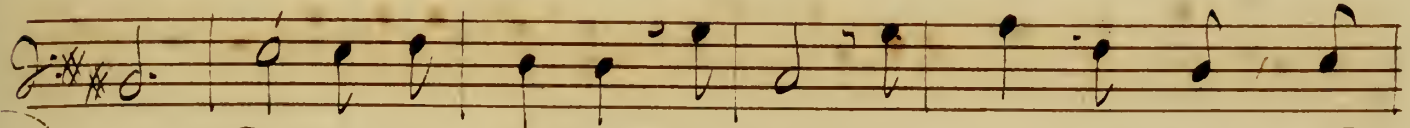
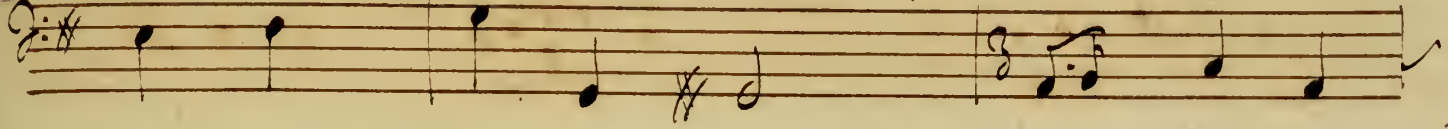


*-bare avoit epuise' son Couroux quelle vi-*





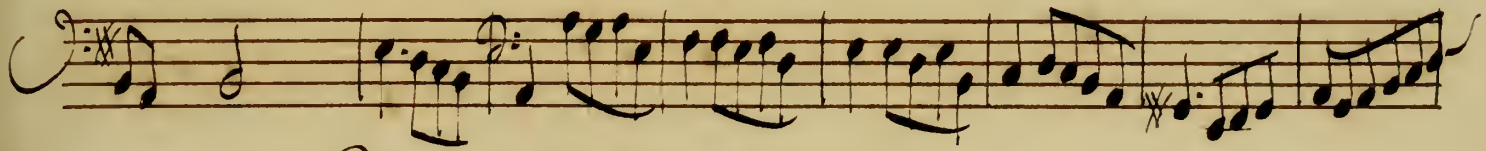
= queu quand on Separe deux cœura prêt d'être unia pardae liena si



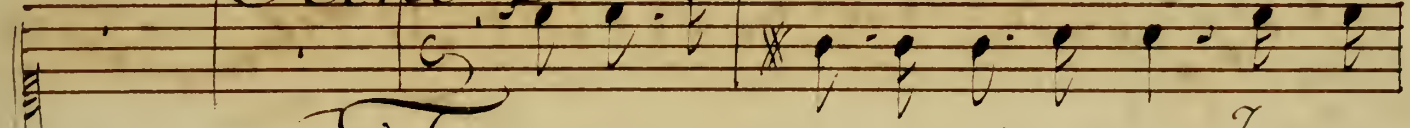
douse Belle hermione helas, helas, puisje être heu-



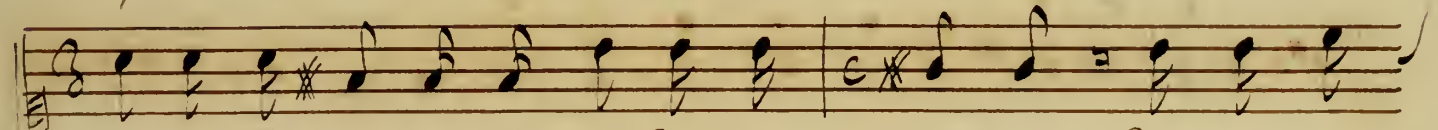
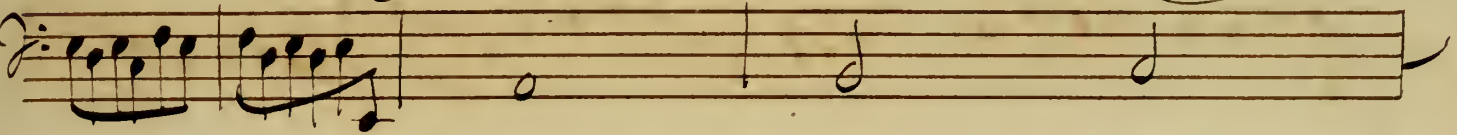
= veue sans vouir



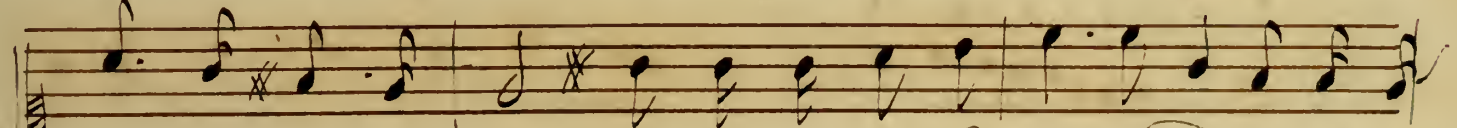
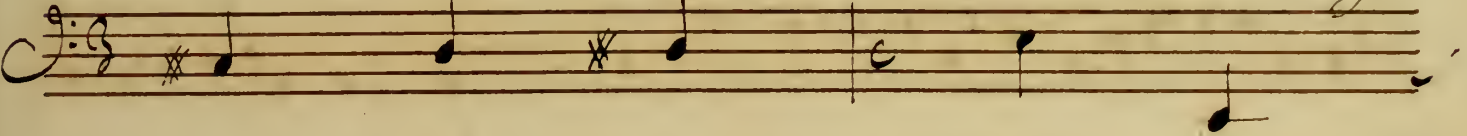
### Scene 2<sup>e</sup>



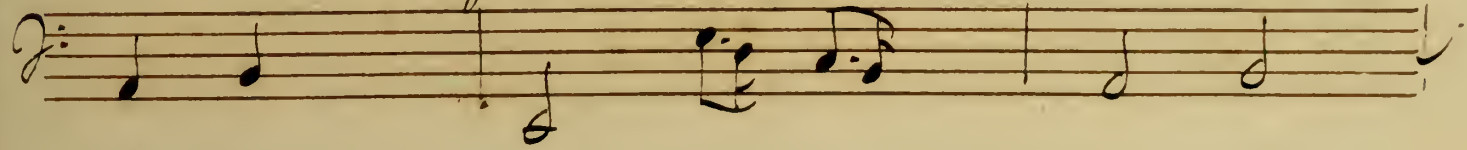
Tou vœux vont être Satisfaita Jupi-



= teu & Junon ont fini Leur querelle L'âmour luy



= même a fait leur paix ton hermione Enfin descend dans ce pa-



*-lais, les Dieux s'auencent avec elle Le Ciel veut que Ce*

*jour ce Celebre a jamais.*

*Prelude*

The prelude section consists of five systems of musical notation. The first system has a treble clef and a common time signature. The second system has a treble clef. The third system has a treble clef. The fourth system has a treble clef. The fifth system has a bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for the first system, measures 109-113. The system consists of five staves. The first staff is a treble clef with a melodic line. The second and third staves are alto clefs with accompaniment. The fourth staff is a bass clef with a lower melodic line. The fifth staff is a bass clef with a lower melodic line. Measure 109 is marked at the beginning of the first staff. The notation includes various note values, rests, and accidentals.

Four empty musical staves, consisting of two sets of two staves each, positioned between the first and second systems of music.

Handwritten musical score for the second system, measures 114-118. The system consists of five staves. The first staff is a treble clef with a melodic line. The second and third staves are alto clefs with accompaniment. The fourth staff is a bass clef with a lower melodic line. The fifth staff is a bass clef with a lower melodic line. The notation includes various note values, rests, and accidentals.

Four empty musical staves, consisting of two sets of two staves each, positioned at the bottom of the page.

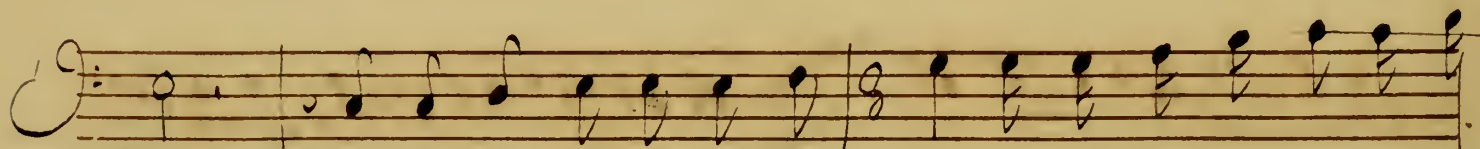

*Jupiter.*  
*Scène*



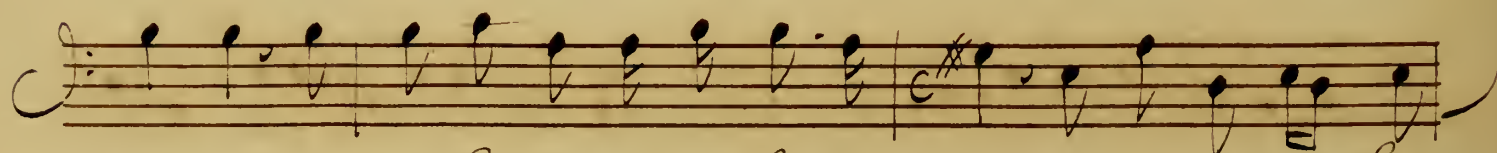
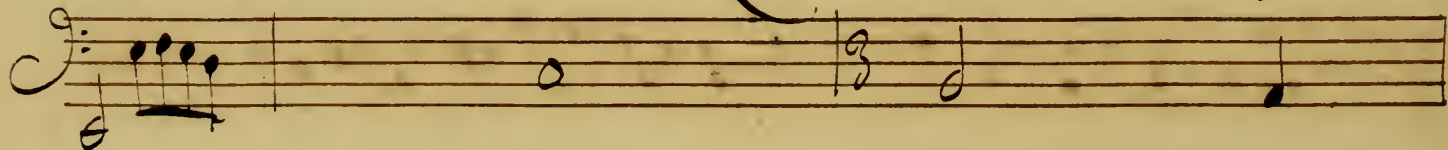
3. *Que ce qui suit les Loix du Maître du Ton =*



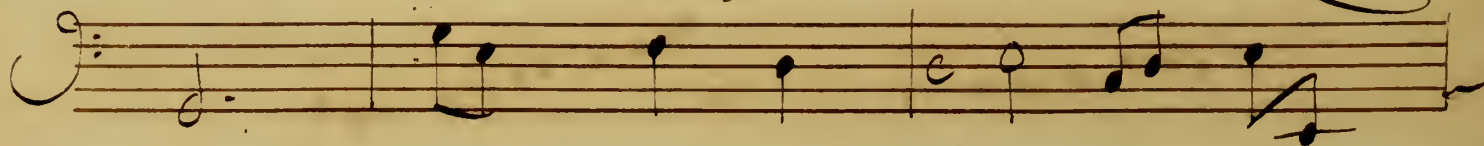
*=nerre, que les Cieux que la terre s'accordent pour combler vos*



*vœux. après un sort si Rigoureux après tant de peines cru =*

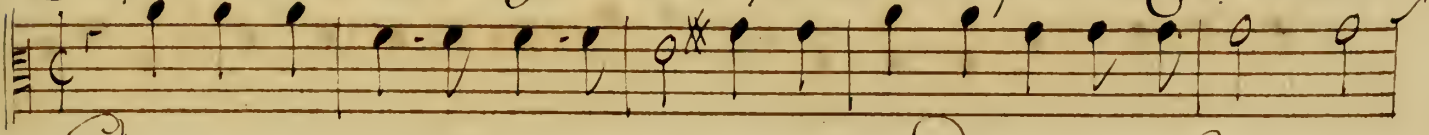


*=elle Amante fidelle vivez heureux vivez vivez heu =*

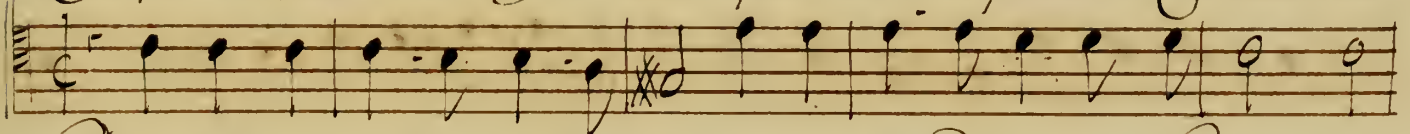




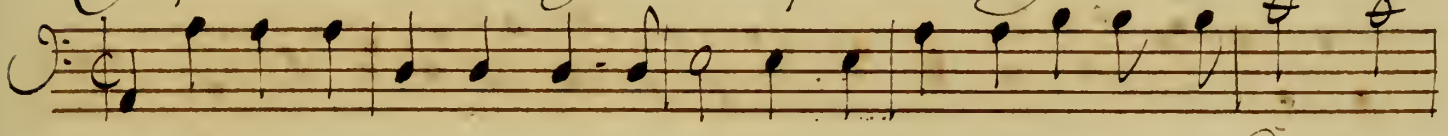
Après un sort si rigoureux après tant de peines Cruelle



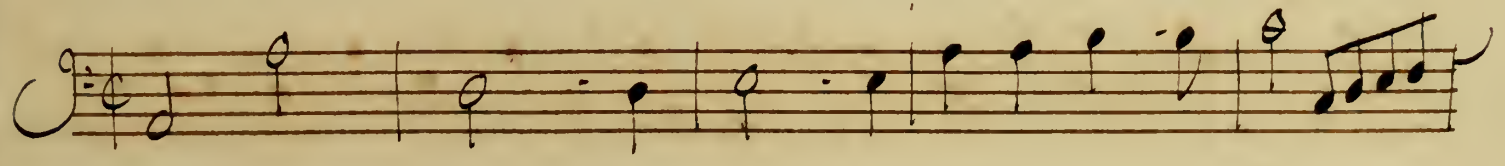
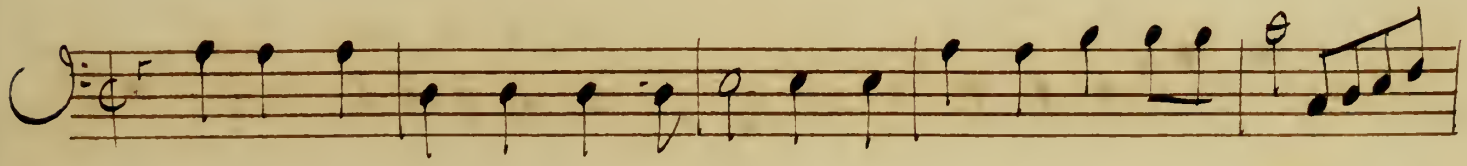
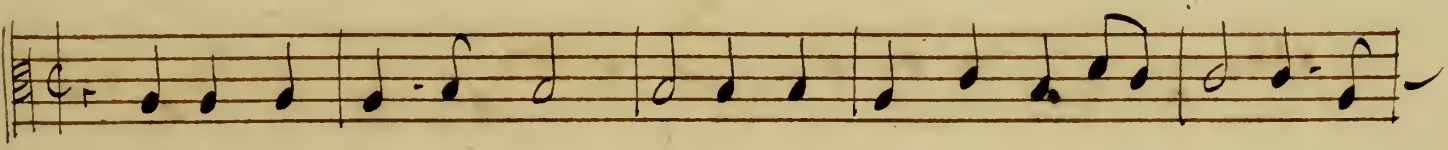
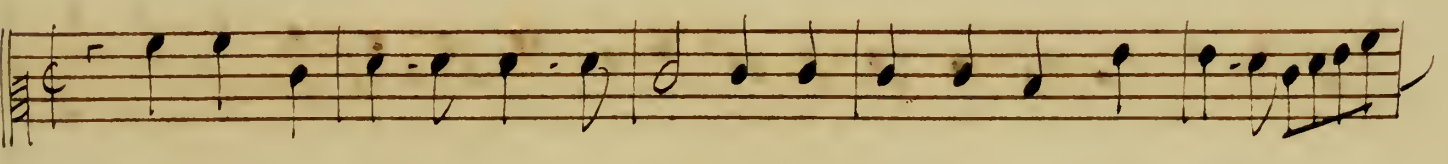
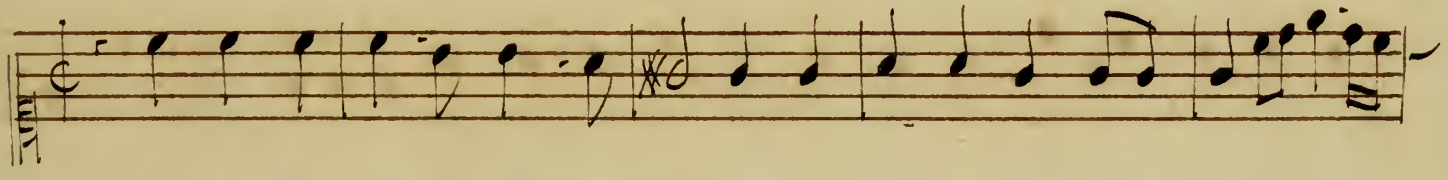
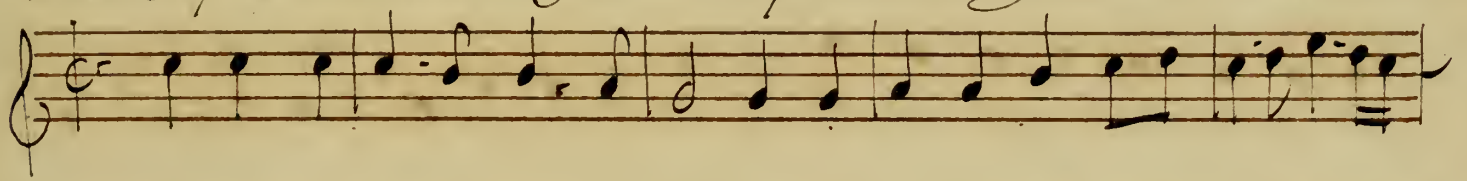
Après un sort si rigoureux après tant de peines Cruelle



Après un sort si rigoureux après tant de peines Cruelle



-reuse Après un sort si rigoureux après tant de peines Cruelle



Après un sort si rigoureux après tant de peines cruelles

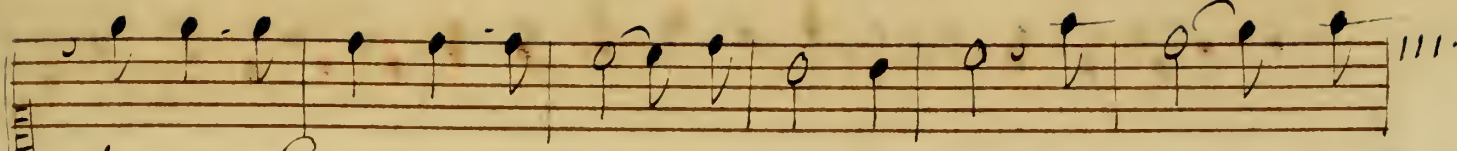
Après un sort si rigoureux après tant de peines Cruelles

après un sort si rigoureux après tant de peines Cruelles

après un sort si rigoureux après tant de peines Cruelles

The musical score consists of ten staves of handwritten notation. The first four staves each have a line of French text written below them. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth and tenth staves are empty. The paper is aged and shows some staining.





*Amants fidelles, vivez vivez heureux vivez heu=*



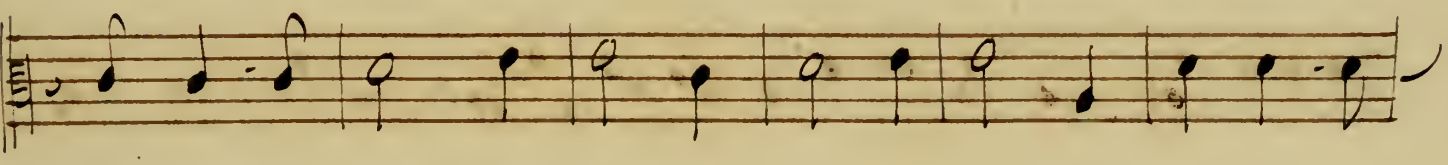
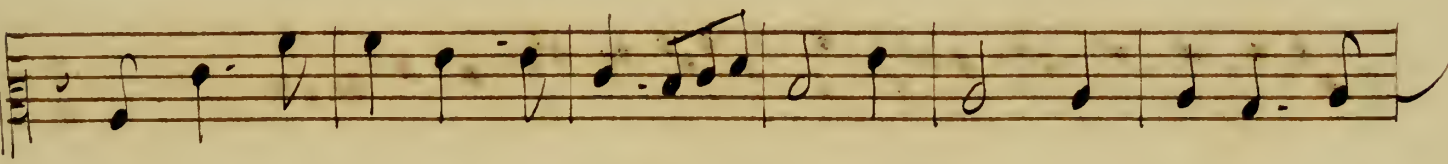
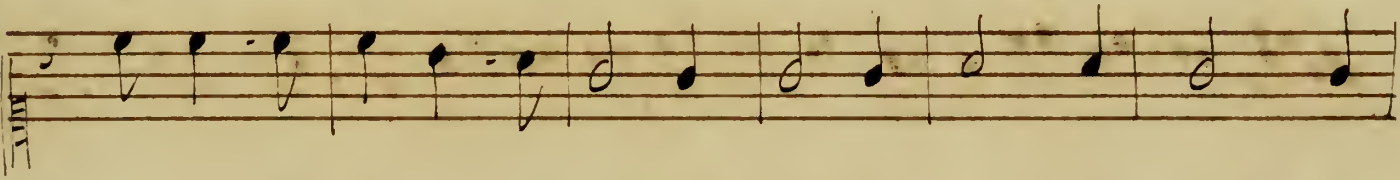
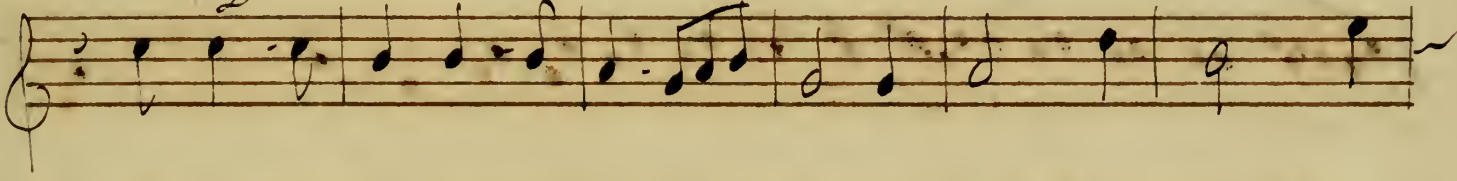
*Amants fidelles vivez vivez heureux vivez heu=*



*Amants fidelles, vivez vivez heureux vivez heu=*



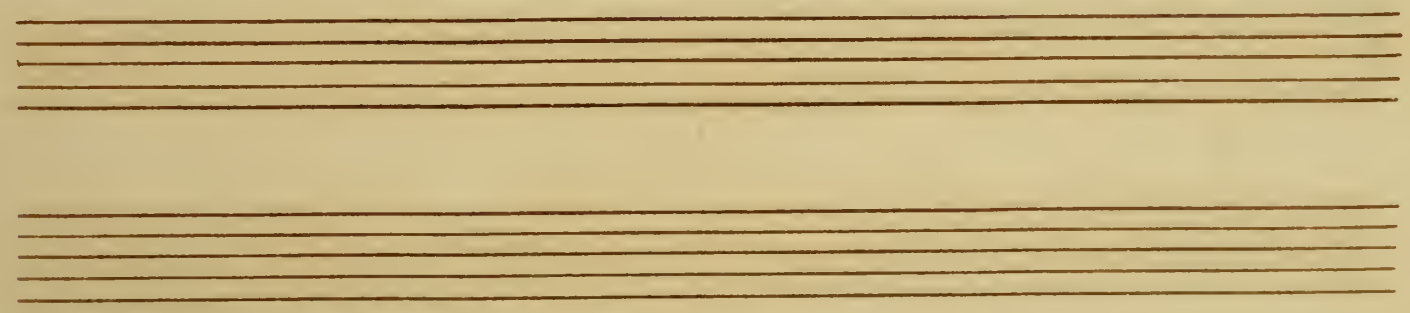
*Amants fidelles, vivez heureux vivez vivez heu=*

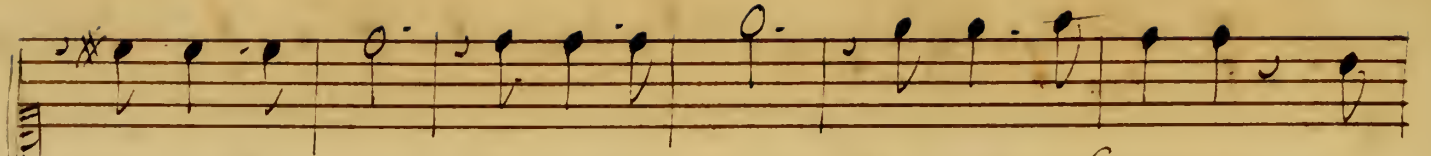


*= reux Vivrez heureux, amants Fidelles Vivrez Vivrez Heu=*  
*= reux Vivrez Heureux, amants Fidelles Vivrez Vivrez Heu=*  
*= reux Vivrez Heureux, amants Fidelles Vivrez Vivrez Heu=*  
*= reux Vivrez Heureux, amants Fidelles Vivrez Heureux*

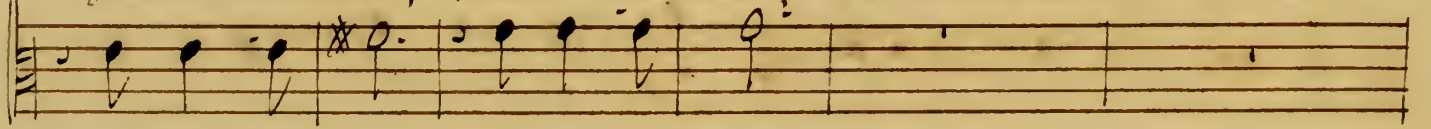
The image shows a page of handwritten musical notation on aged paper. It features ten staves of music. The first four staves contain lyrics in French, which are repeated across the staves. The lyrics are: "reux Vivrez heureux, amants Fidelles Vivrez Vivrez Heu=" on the first line, "reux Vivrez Heureux, amants Fidelles Vivrez Vivrez Heu=" on the second line, "reux Vivrez Heureux, amants Fidelles Vivrez Vivrez Heu=" on the third line, and "reux Vivrez Heureux, amants Fidelles Vivrez Heureux" on the fourth line. The notation includes various note values, rests, and clefs. The bottom half of the page contains four empty staves.

-reux vivez, vivez, heureux vivez vivez, heureux  
 = reuse vivez, vivez heureux vivez vivez heureux  
 = reuse vivez vivez heureuse vivez vivez heureuse  
 amants fidèles vivez heureuse vivez, vivez heureuse

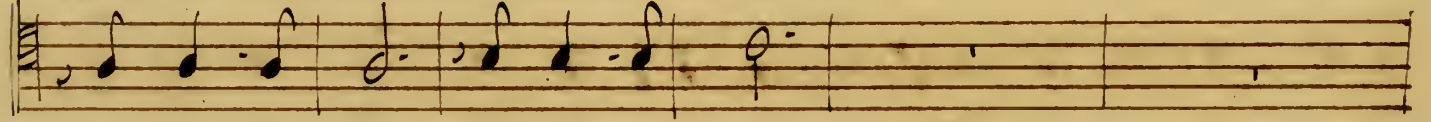




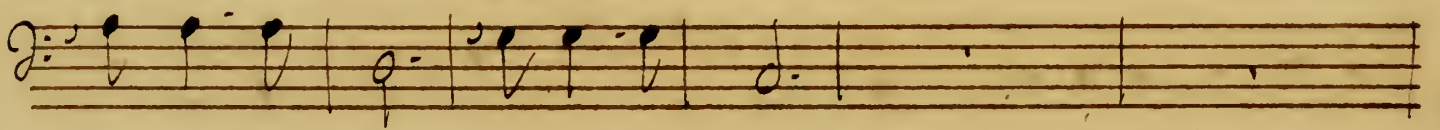
*Vivez Heureux, Vivez Heureux, Amante Fidelle Vi-*



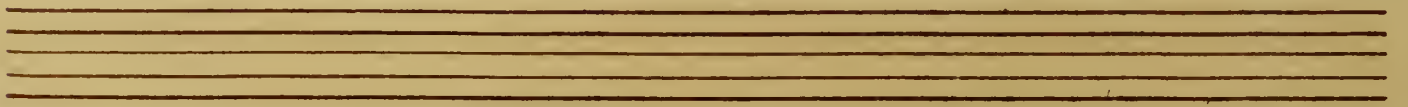
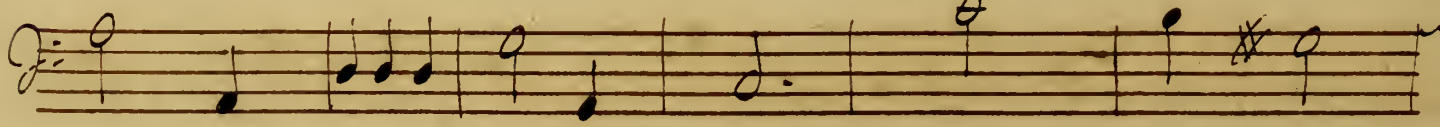
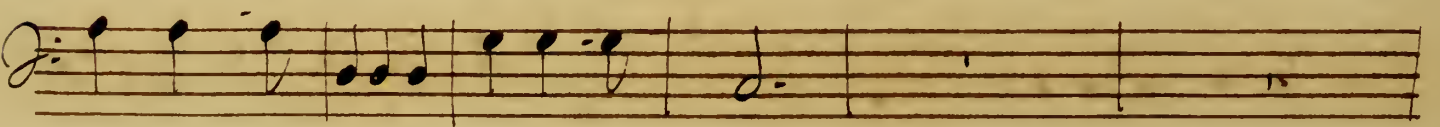
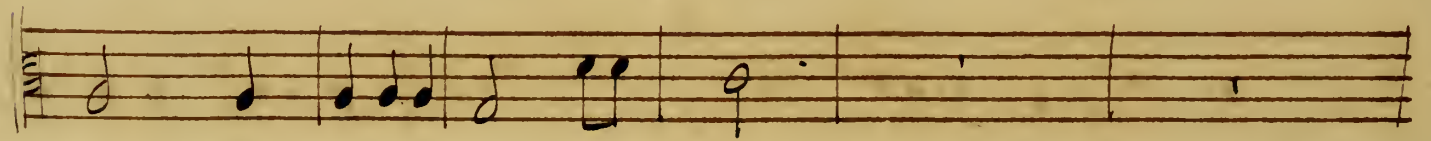
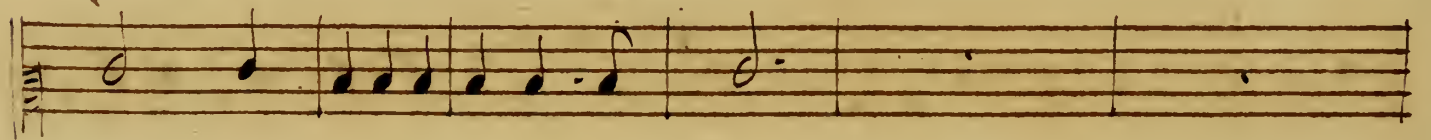
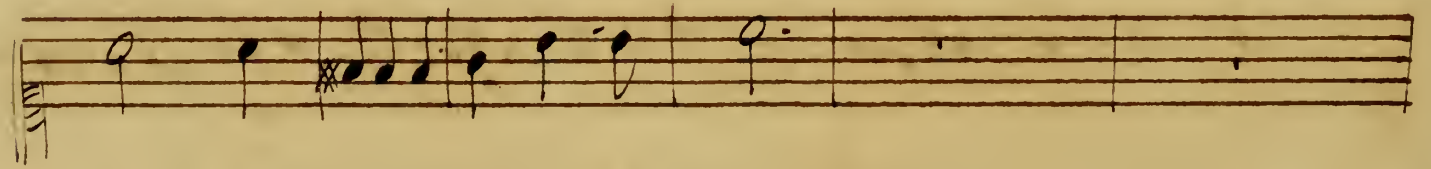
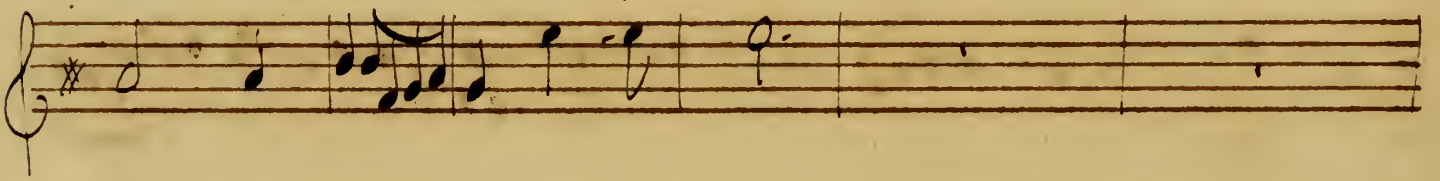
*Vivez Heureuse Vivez Heureuse*



*Vivez Heureux vivez Heureuse*



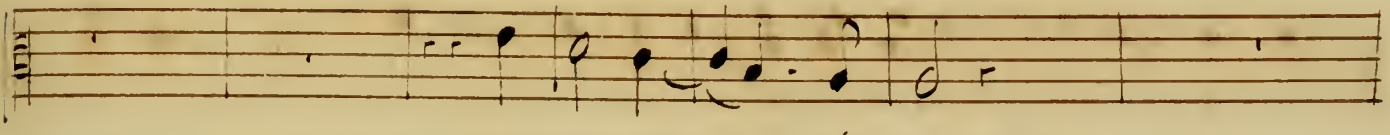
*Vivez Heureux vivez Heureuse*



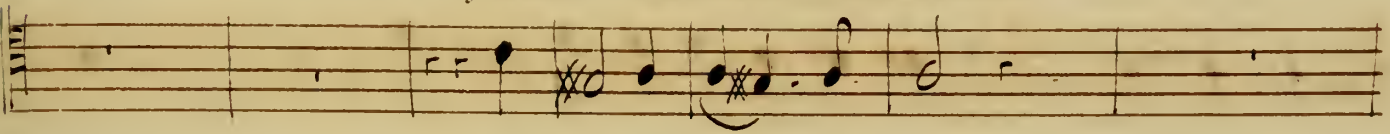
113.



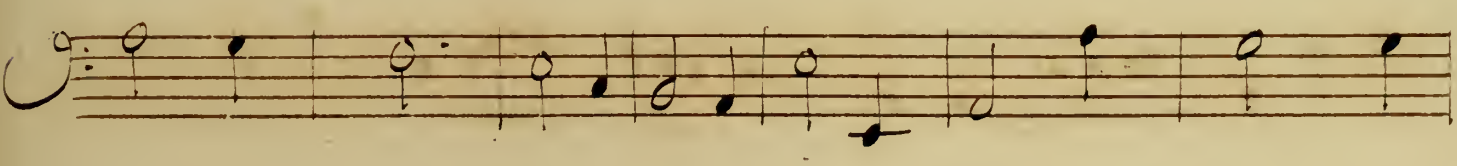
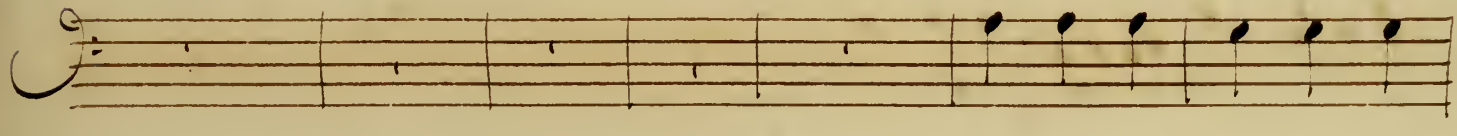
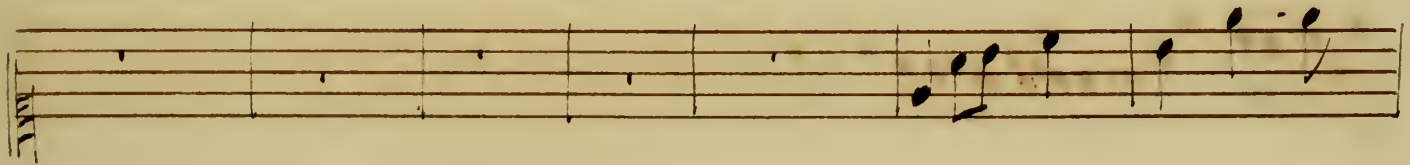
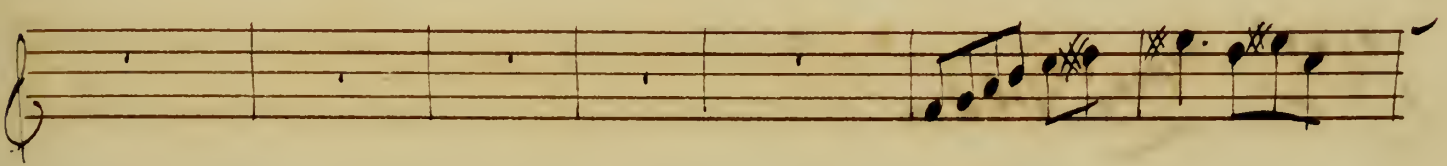
= nez viuez heureuse.

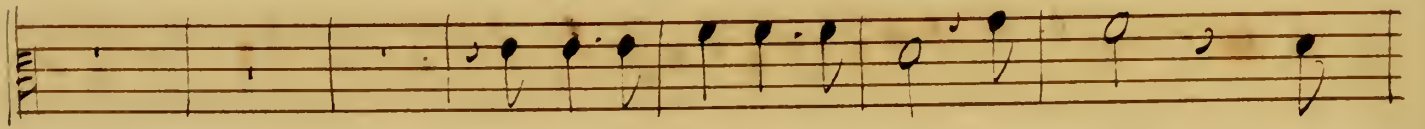


viuez viuez heureuse



viuez viuez heureuse

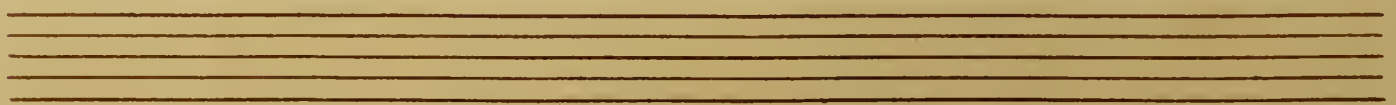
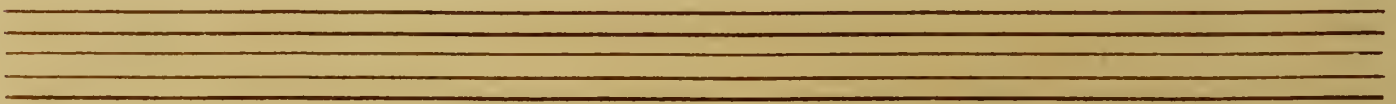
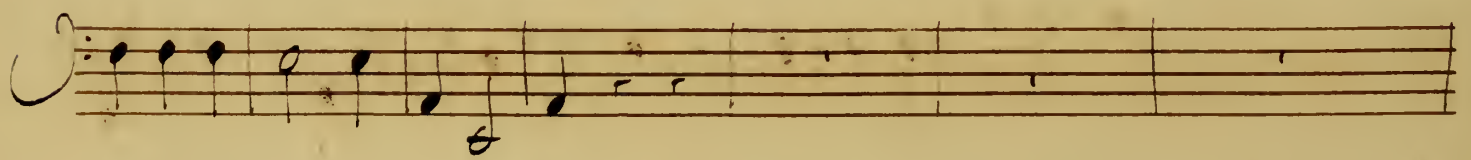
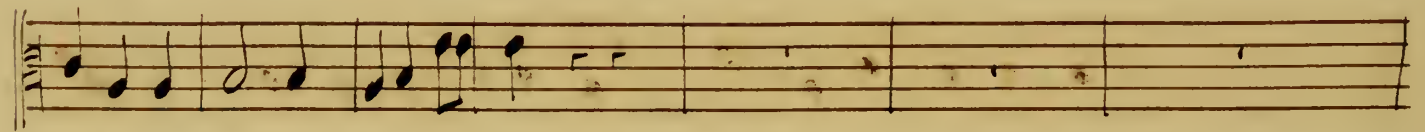
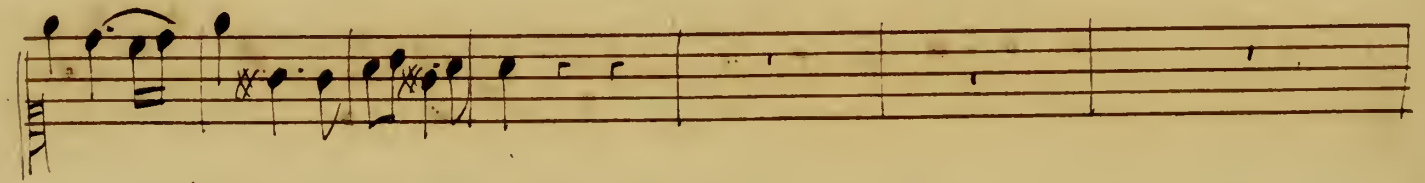
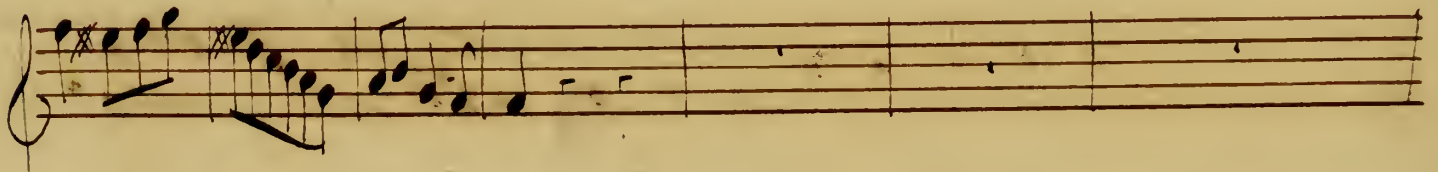




*amante fidelle vivez vivez* Vi-

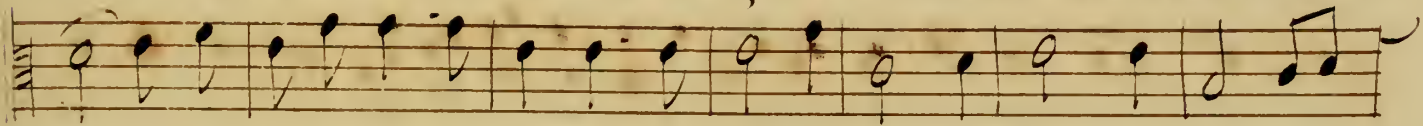


*amante fidelle vivez vivez* Vi-

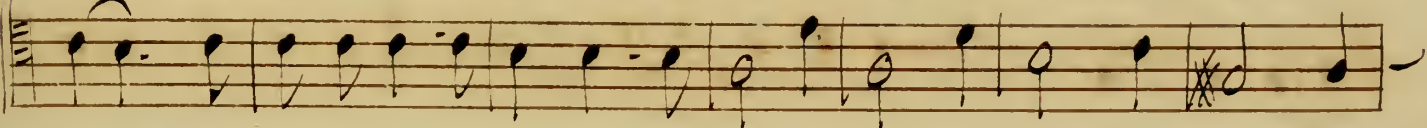




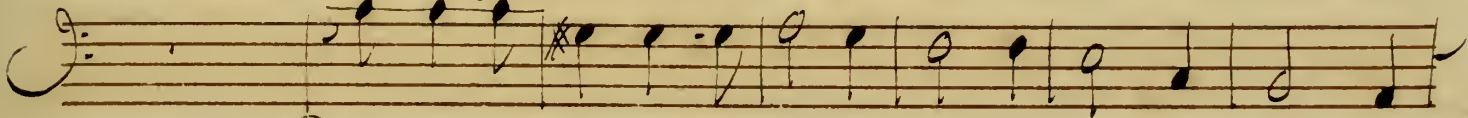
*Amants fidelles vivez, vivez heureux, vivez vi-*



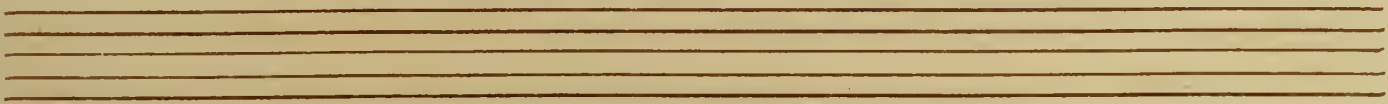
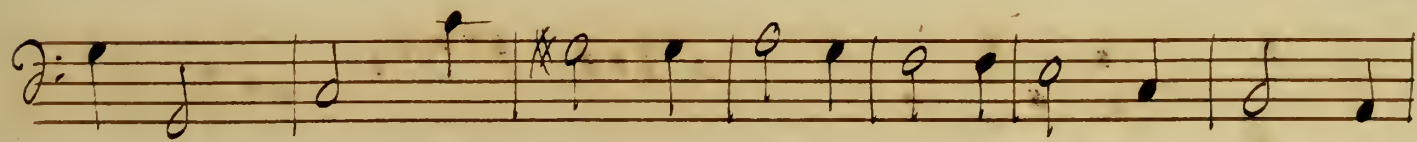
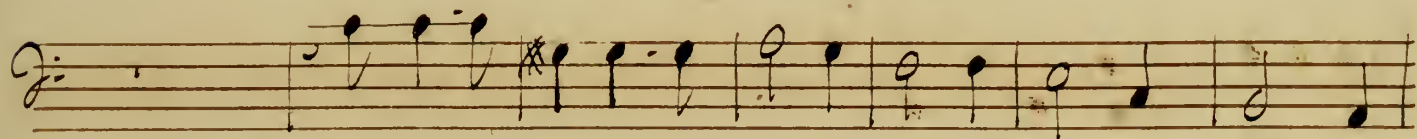
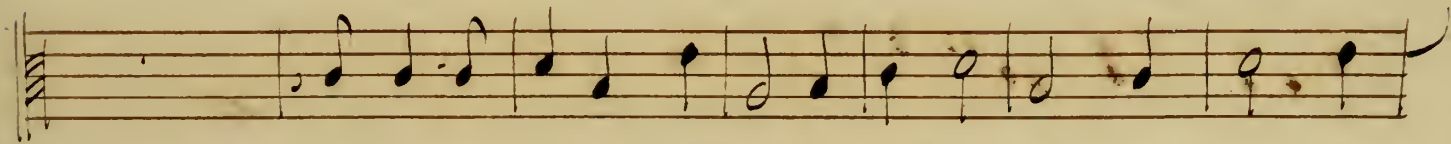
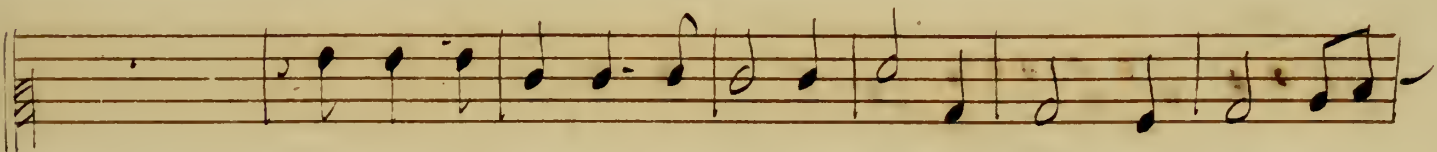
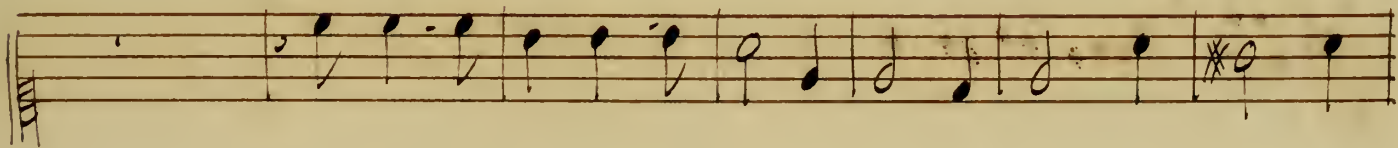
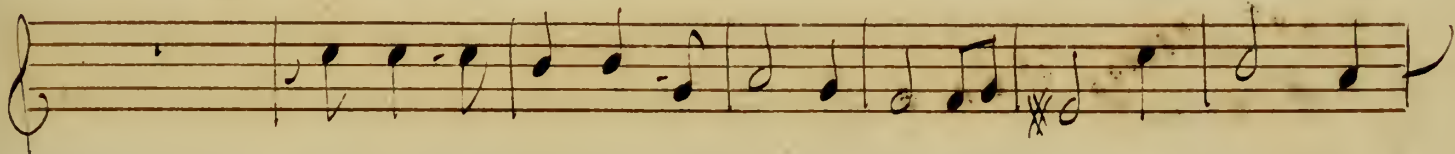
*-uez, heureux amants fidelles vivez vivez heureux, vivez vi-*



*-uez heureux amants fidelles vivez vivez heureux, vivez vi*



*Amants fidelles vivez vivez heureux vivez vi-*



uez, heureux, Junon en

uez heureuse (himen veut vs. offrir ses chaines la pl. belle)

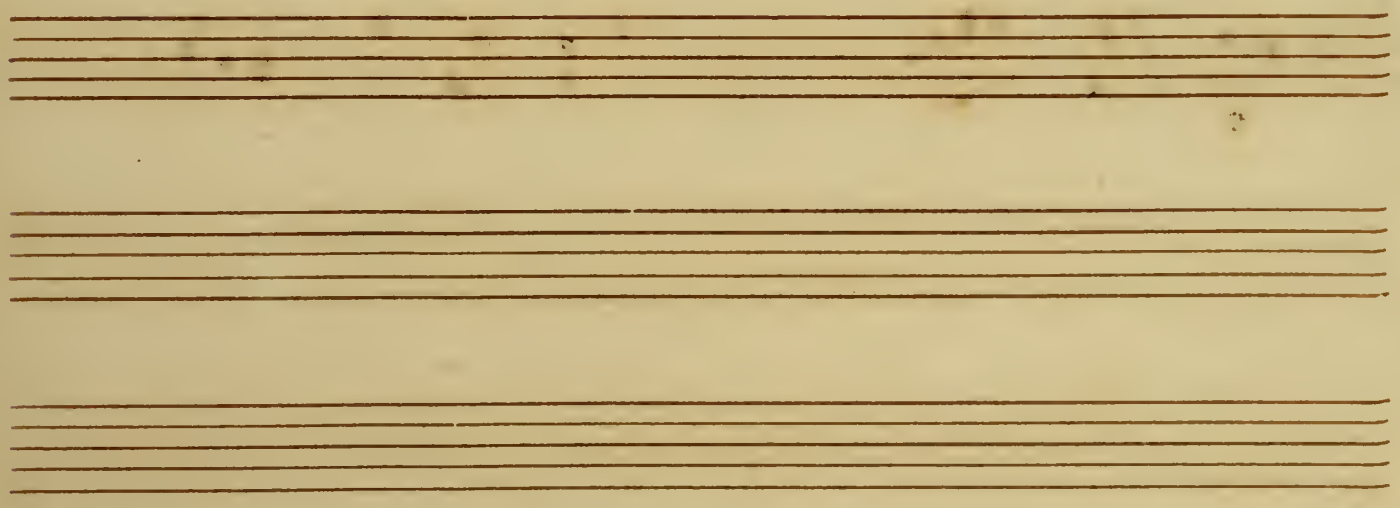
uez heureuse

uez heureuse



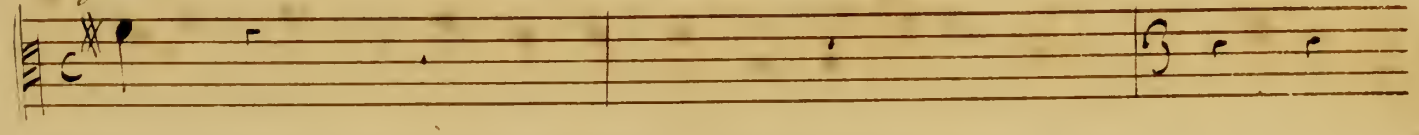
veut former les nouveaux amants Fidèles vivez vivez Heu-  
 amants Fidèles vivez vivez Heu  
 amants Fidèles vivez vivez Heu-  
 amants Fidèles vivez vivez Heu

The musical score consists of ten staves. The first staff is a vocal line with lyrics. The following staves are instrumental accompaniment, likely for a lute or guitar, given the treble clef and the presence of a sharp sign on the first string line. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written in a cursive hand and are repeated across the staves.





vo. Venuz vous donnera des douceurs, eternelles



= reuse



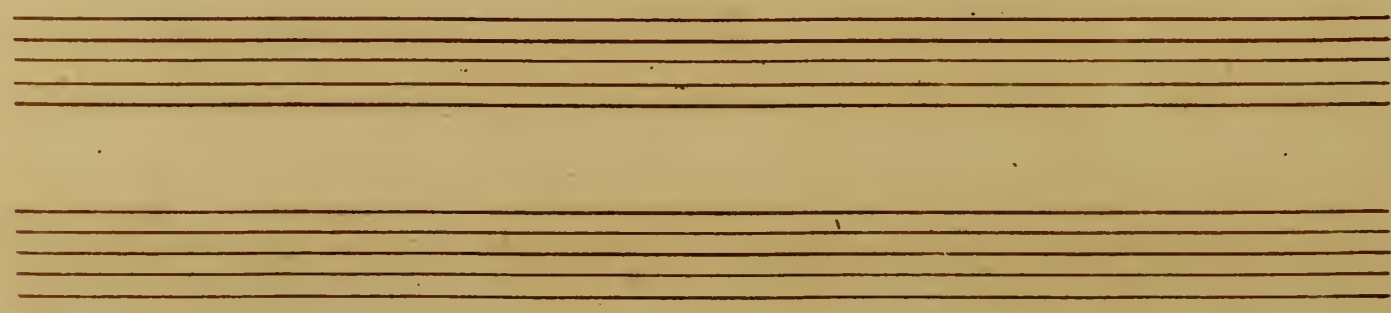
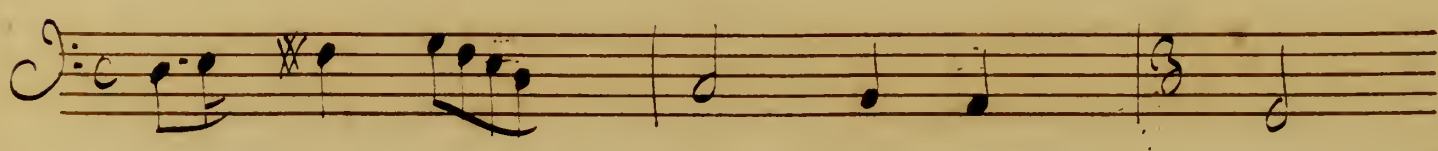
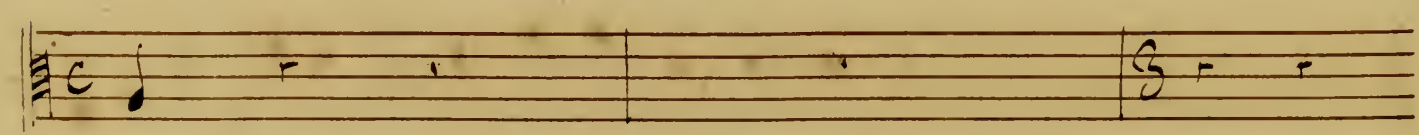
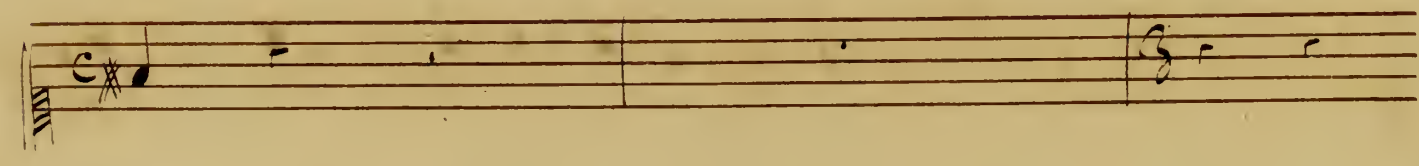
= reuse

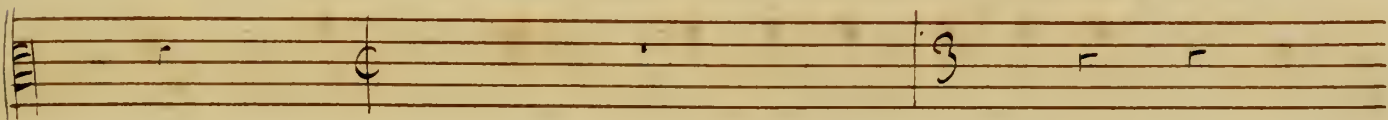
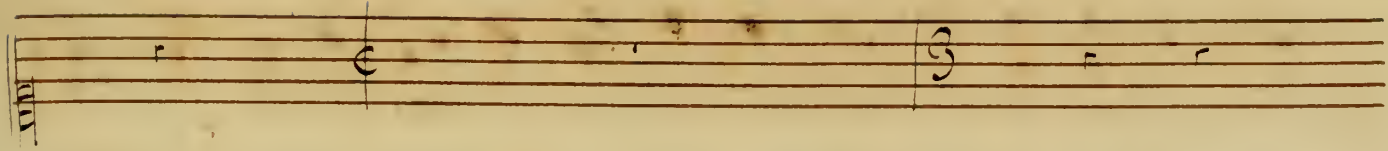


= reuse

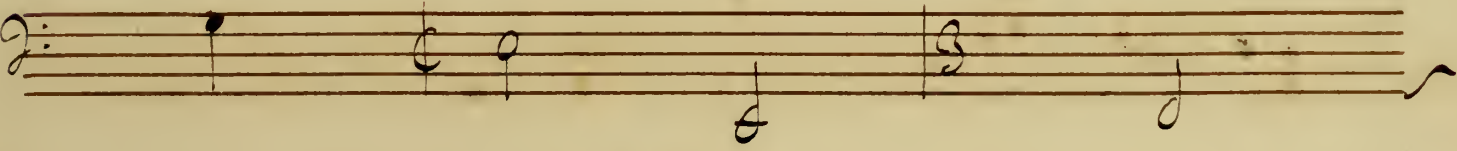
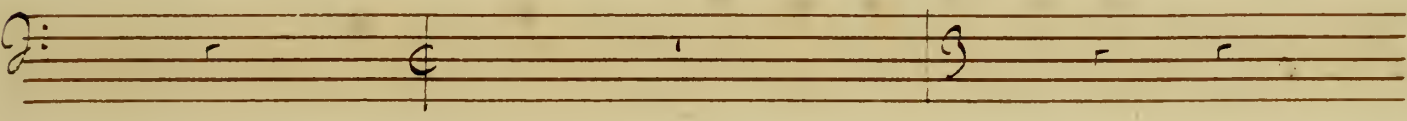
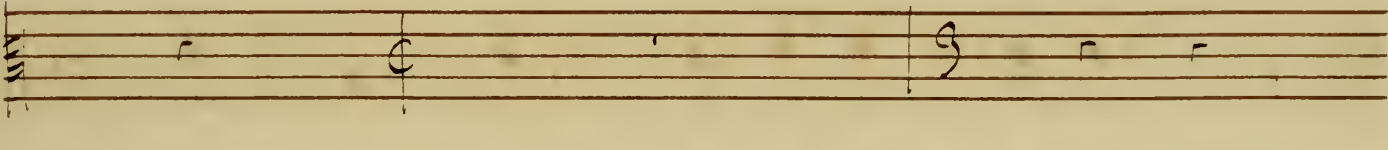
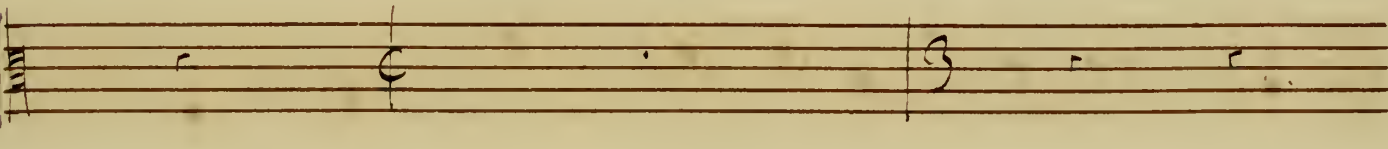
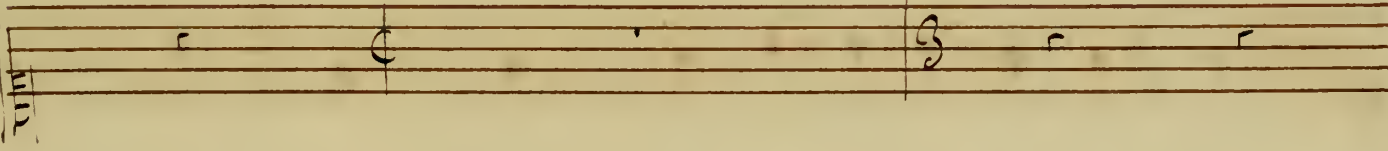


Je =





*= carteray de vous les fatallez quevellez, Et les l'unc=*



*Amant fidelle vivez heureux vivez heureux*

*Amant fidelle vivez heureux vivez heureux*

*Amant fidelle vivez heureux vivez heureux*

*Amant fidelle vivez heureux vivez heureux*

*Amant fidelle vivez heureux vivez heureux*

*Amant fidelle vivez heureux vivez heureux*

*Amant fidelle vivez heureux vivez heureux*

*Amant fidelle vivez heureux vivez heureux*

*Amant fidelle vivez heureux vivez heureux*

*Attendez de Pallas mille secours nouvelles*

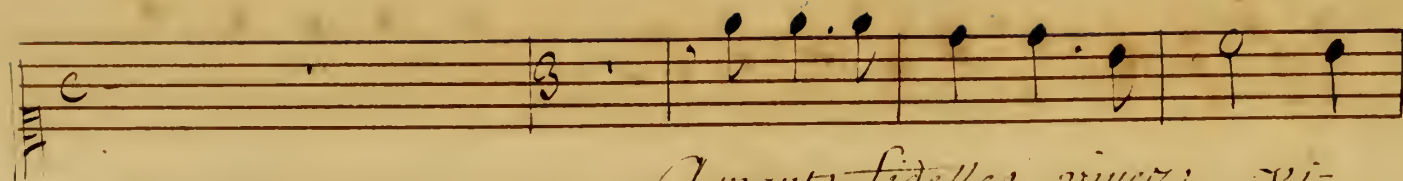
=mouu conseruera toujours de si beaux feux L'amouu Conserue=

=ra toujours de si beaux feux. apres feux

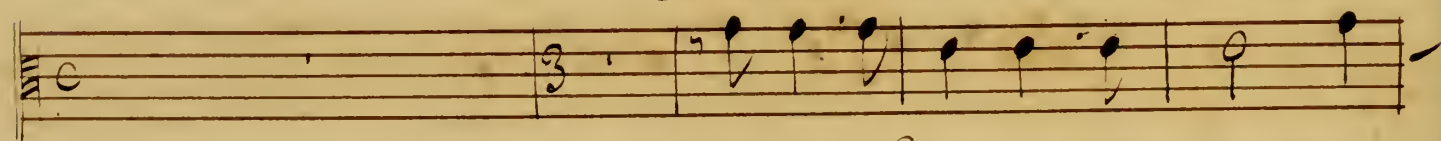
apres feux

apres 26 feux

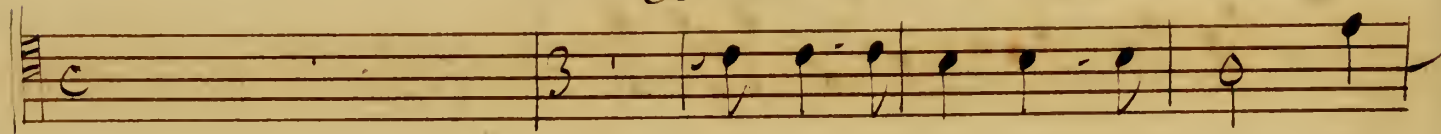
apres 72. reuse Himen pren soin i=



*Amants Fidèles vivez vivez*



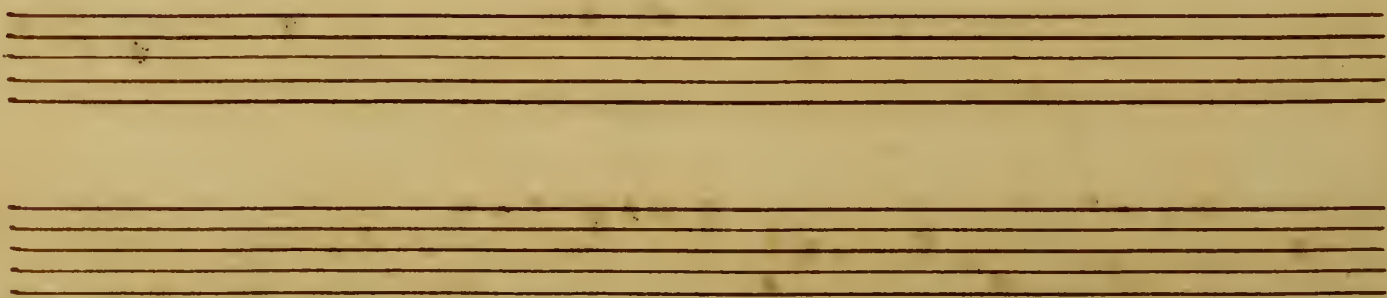
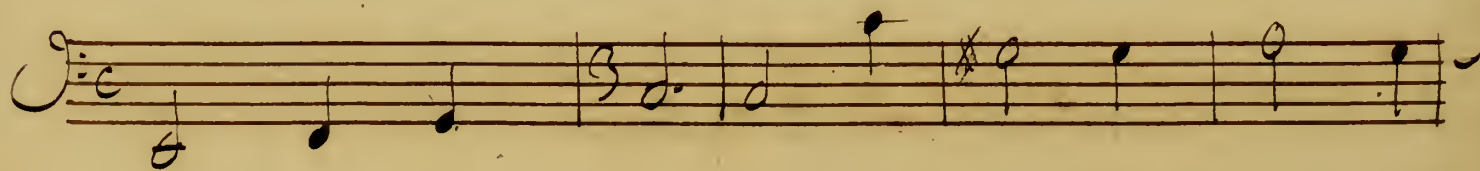
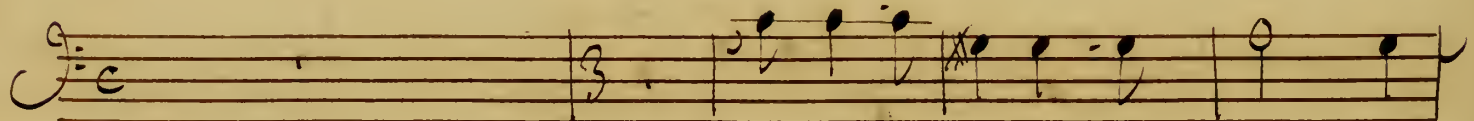
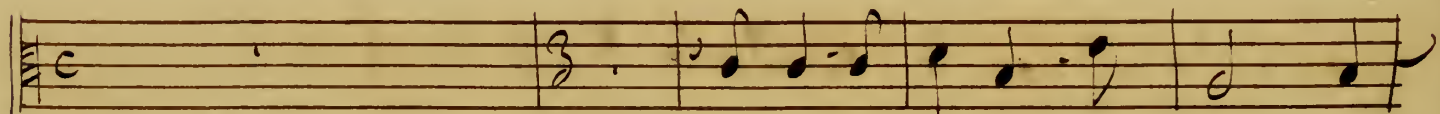
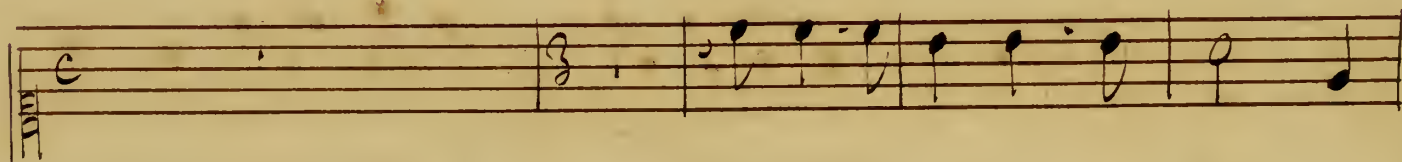
*Amants Fidèles vivez vivez*

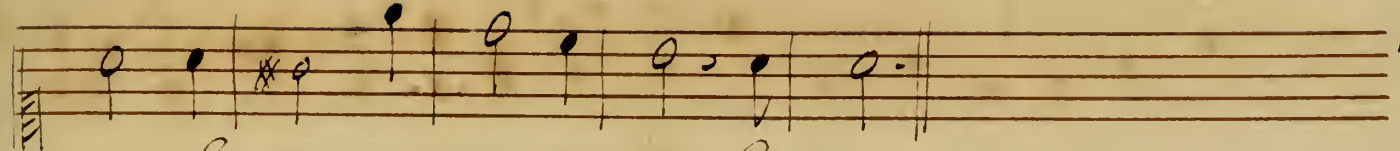


*Amants Fidèles vivez vivez*

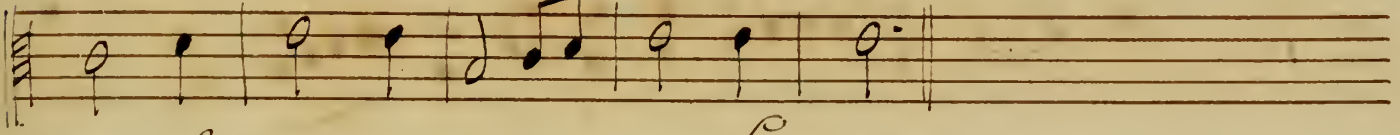


*en des Dances et des jeux Amants Fidèles vivez vivez*

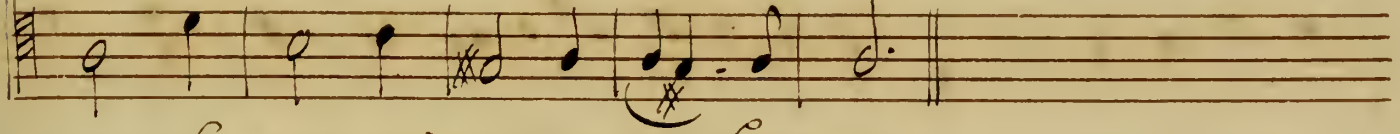




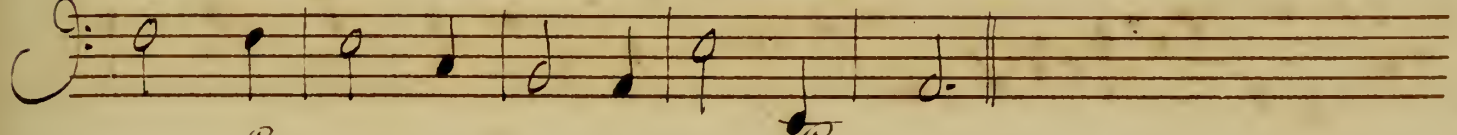
=uez heureux, vivez, vivez heureuse



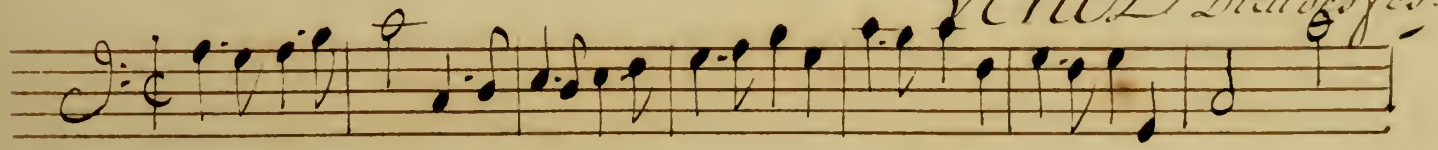
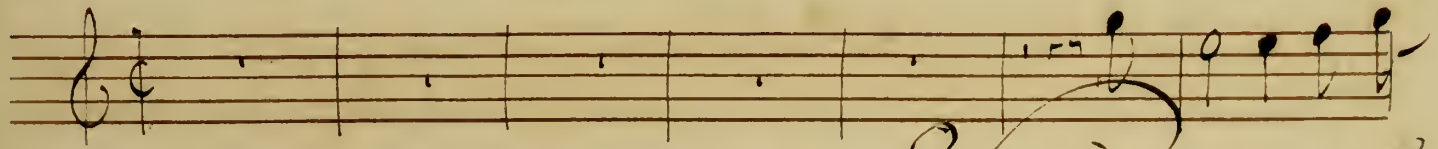
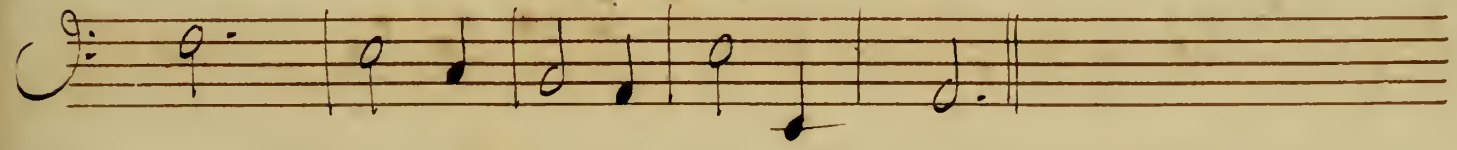
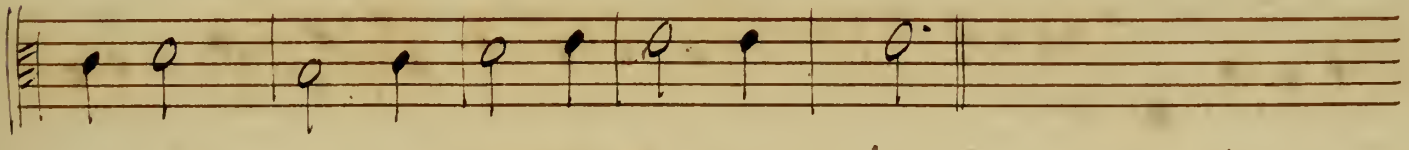
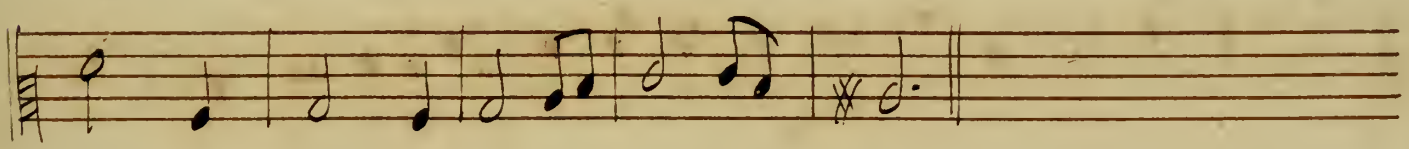
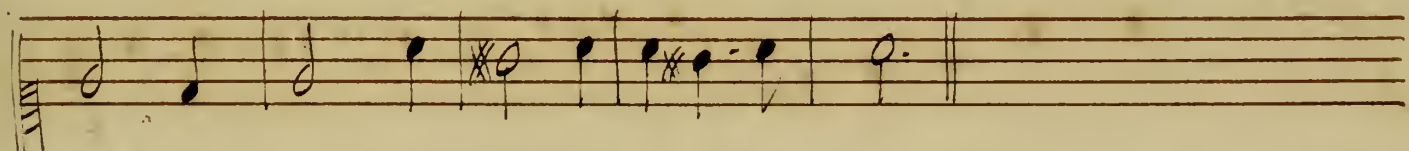
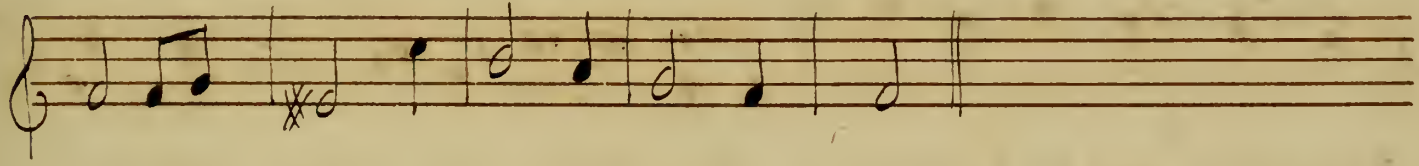
=uez heureuse vivez vivez, heureuse



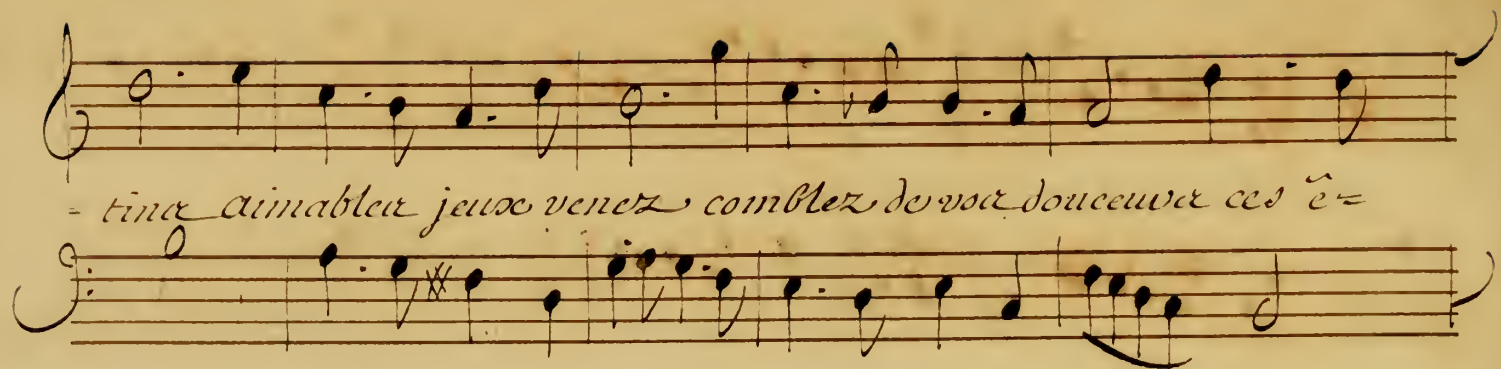
=uez heureux vivez, vivez, heureuse



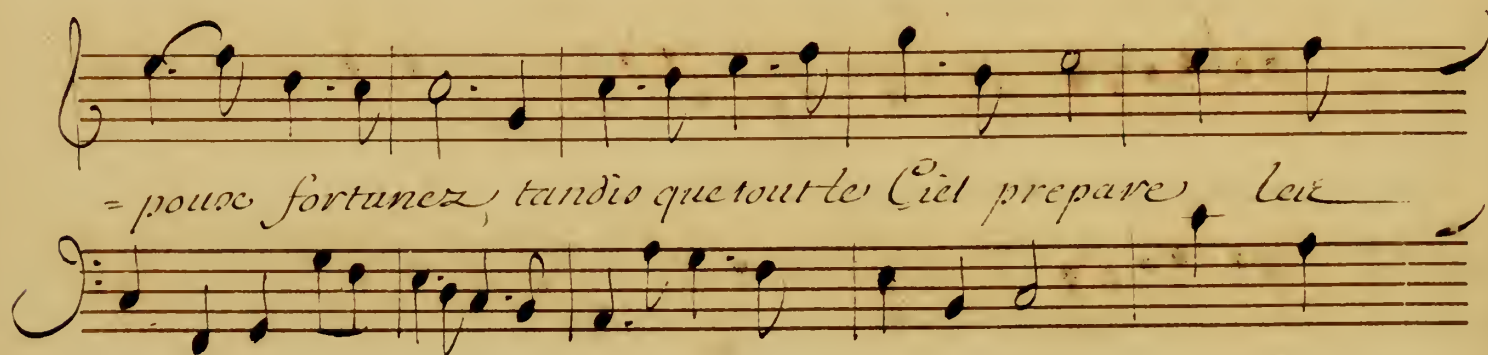
=vez heureux vivez, vivez heureuse



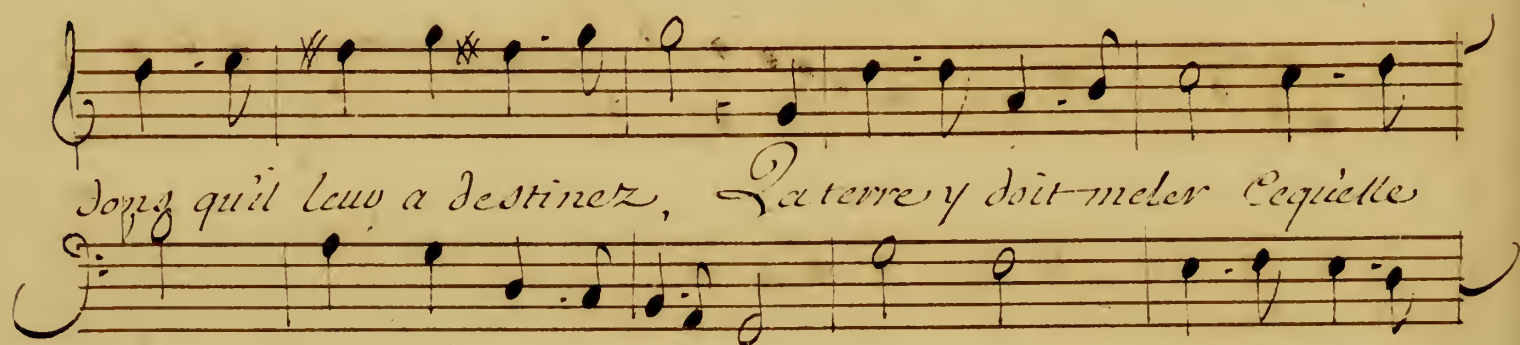
Venez Dieu des festes



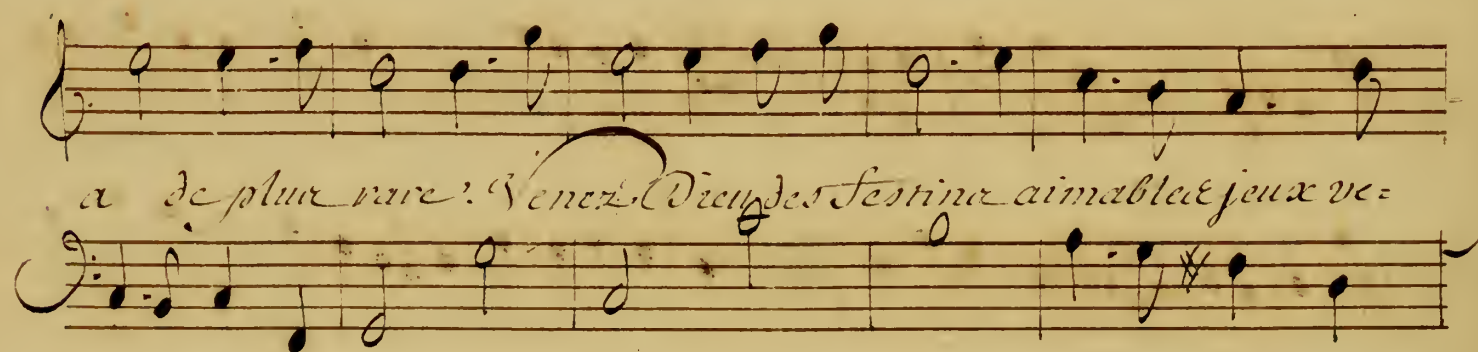
*- tina aimablez jeuse venez comblez de vos douceurs ces é-*



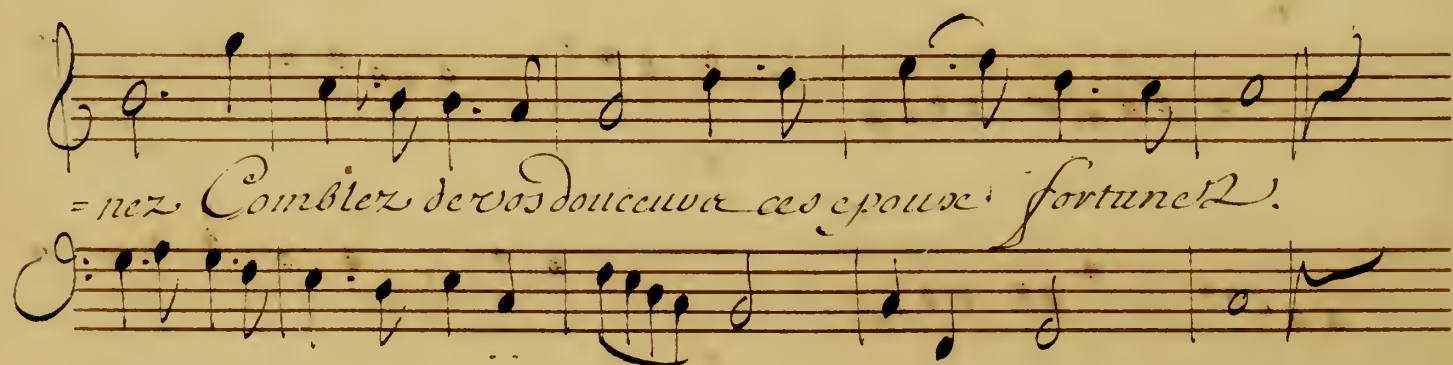
*= pouse fortunéz, tandis que tout le Ciel prépare, Les*



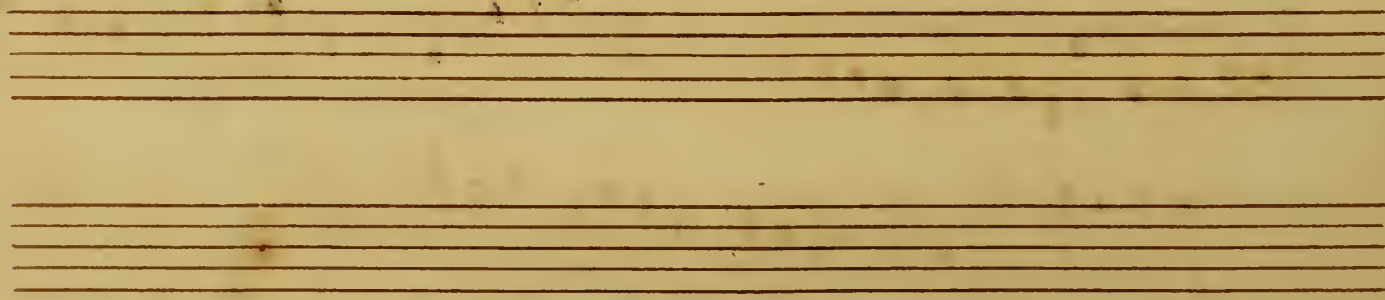
*Joyz qu'il leur a destinez, La terre y doit mêler Esquille*



*a de plus rare. Venez Dieu des Festins aimablez jeus ve-*

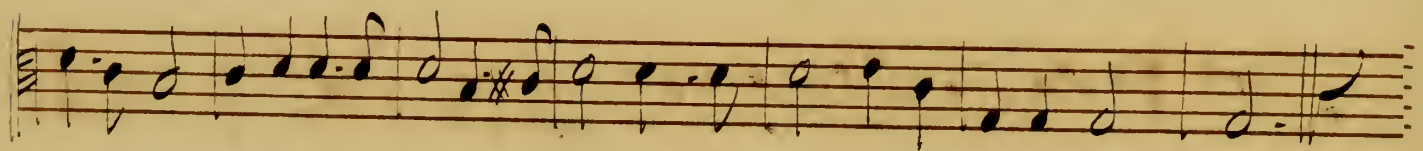
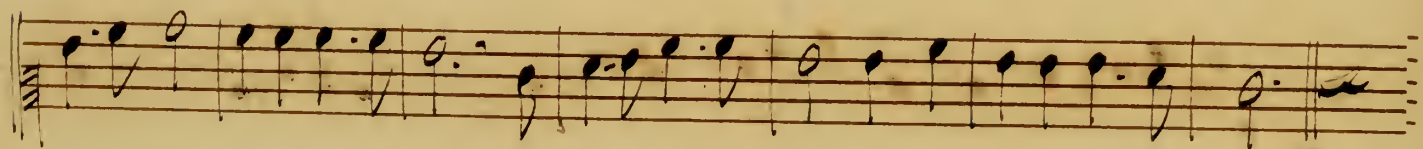
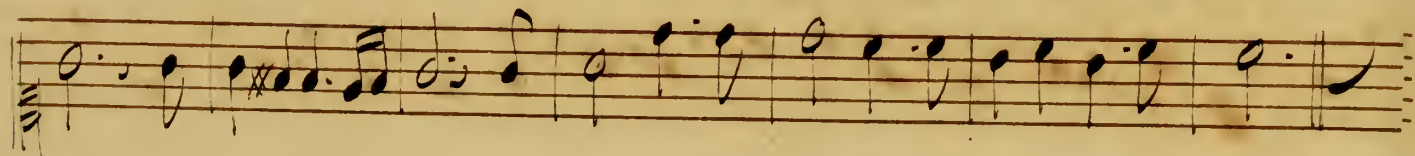
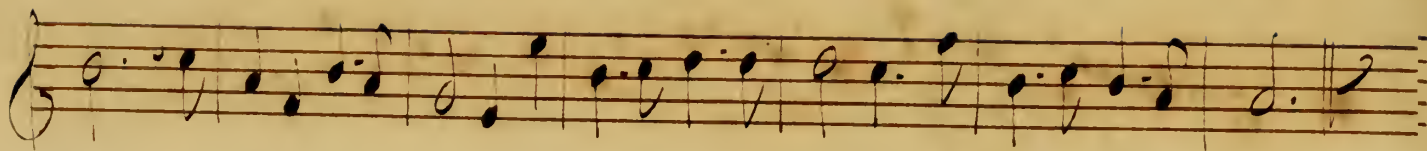


*= nez Comblez de vos douceurs ces épouse fortunéz.*





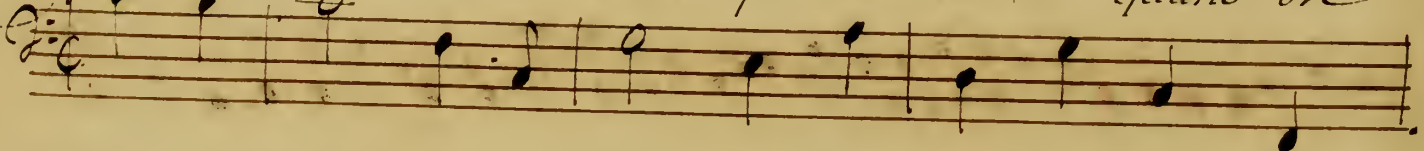
119.  
*Air du Basque.*



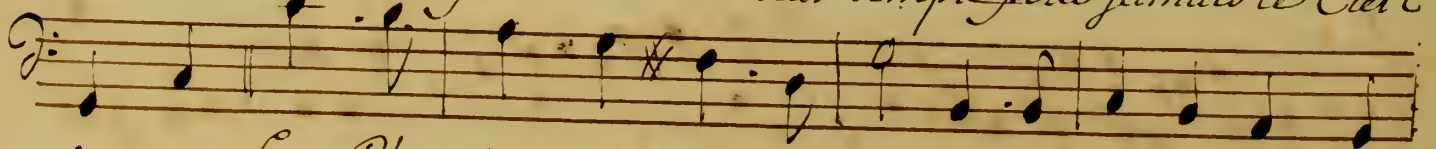
*CIIONS* nous dans le silence quand on rit et quand on



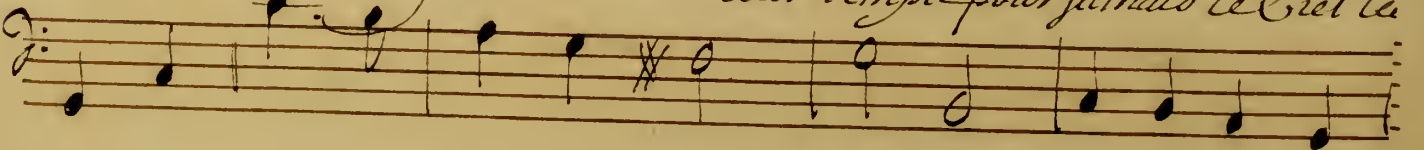
*VERONS* nous dans le silence quand on rit et quand on



dance. Les Chagrins ont eu leur temps pour jamais le Ciel



dance Les Chagrins ont eu leur temps pour jamais le Ciel le





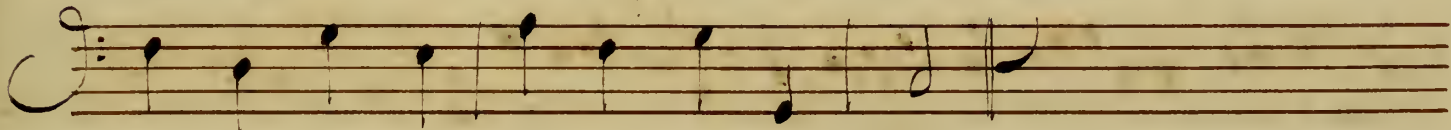
chasse les plaisirs ont pris leur place quand deux cœurs sont cons =



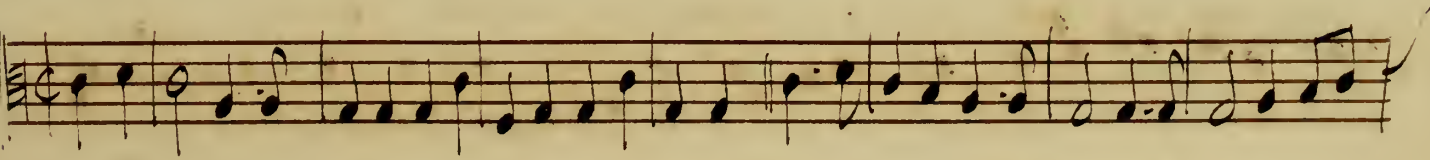
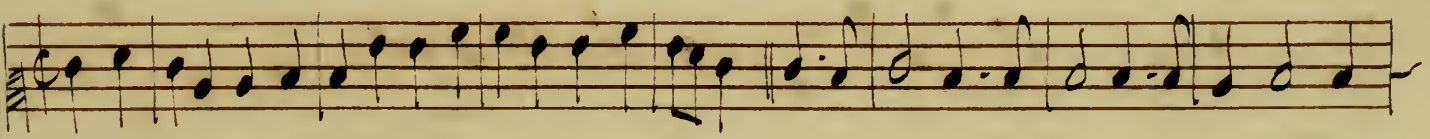
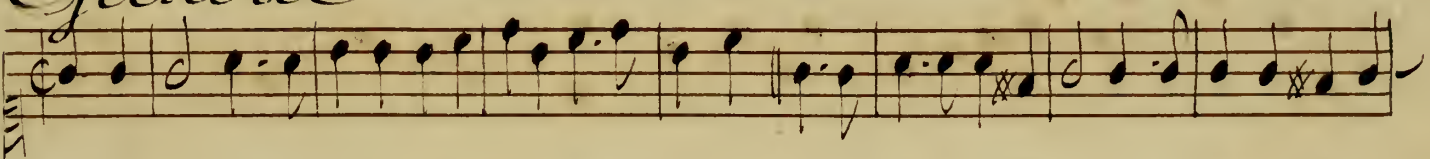
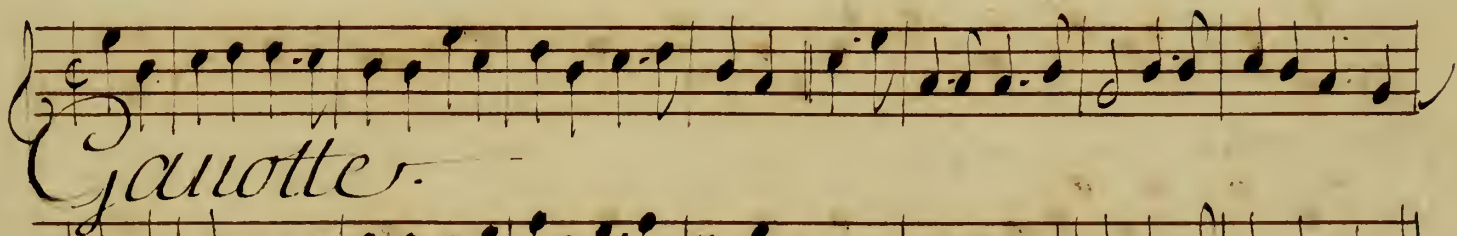
chasse les plaisirs ont pris leur place quand deux Cœurs sont cons

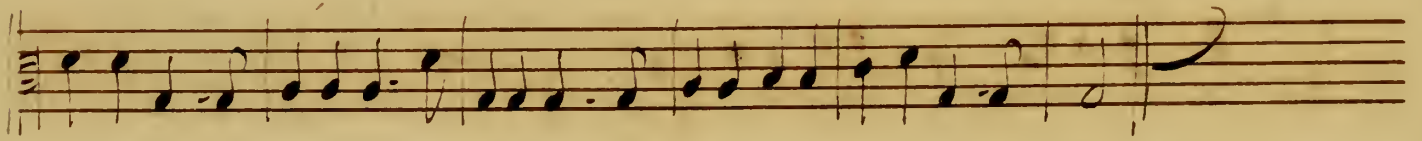
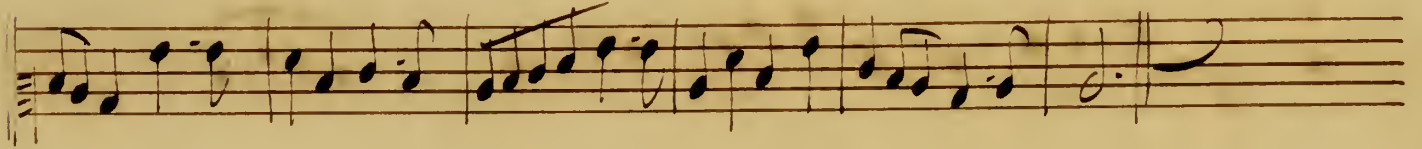
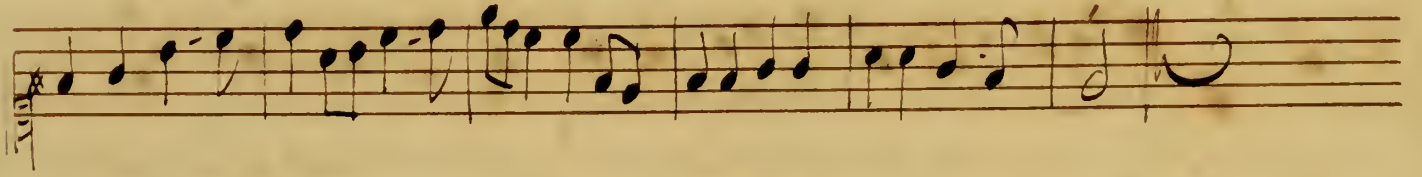
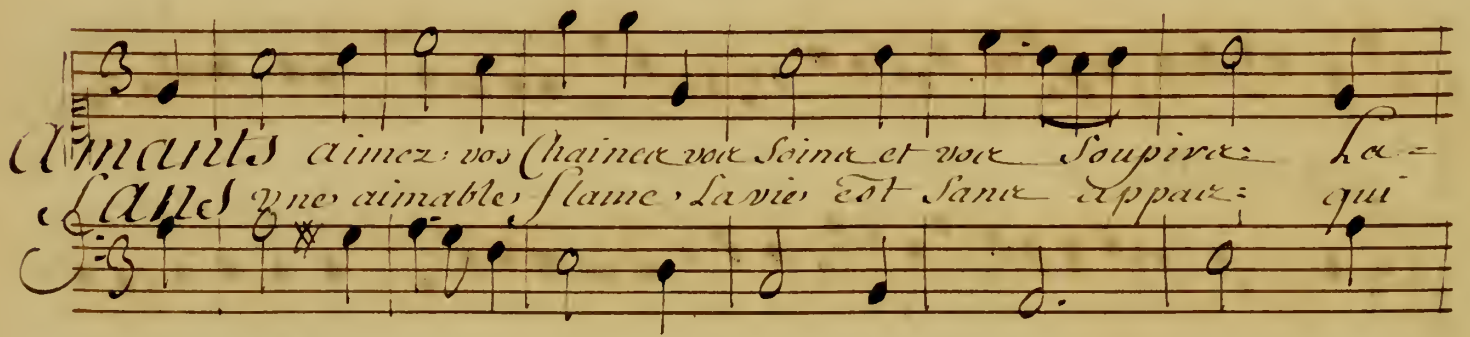


= tant ou tôt ou tard ils sont Content.

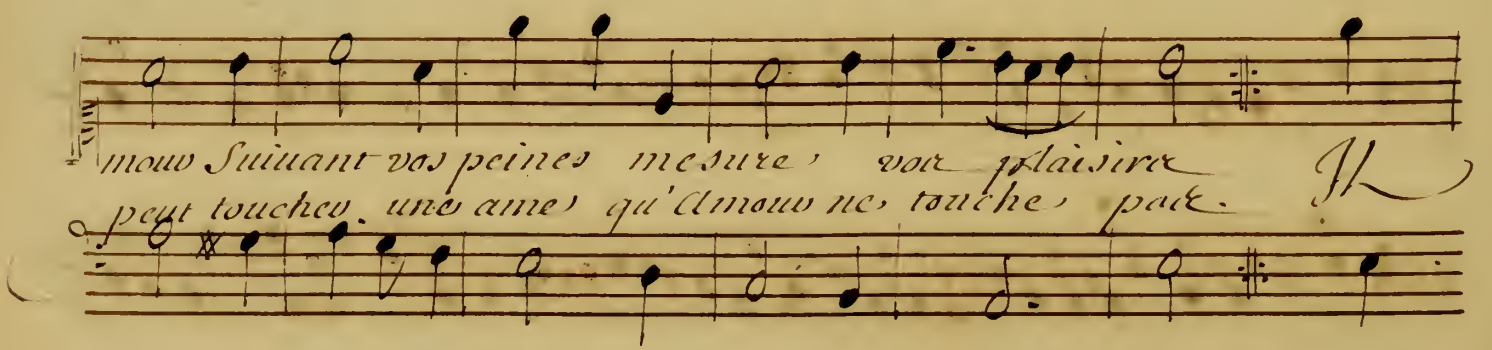


= tant ou tôt ou tard ils sont Constant.

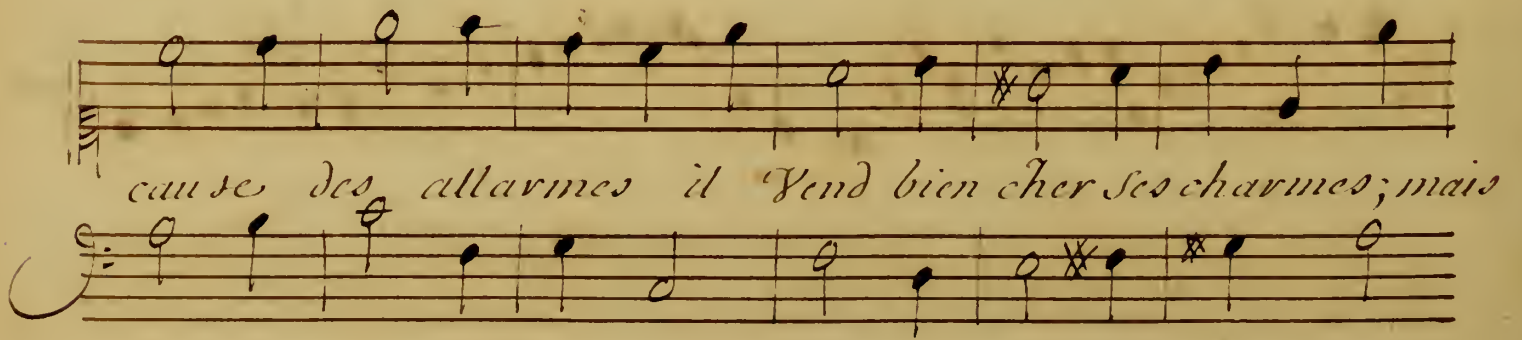


*Amants aimez vos chaines, vos Soins et vos Soupirs: La-*  
*Sans une aimable flame, La vie est Sans Appas: qui*



*mour Suivant vos peines mesure, vos plâisirs* *Il*  
*peut touchen, une ame qu'Amour ne touche, pat.*



*cause des allarmes il Vend bien cher ses charmes; mais*

*pouo un si grand bien touc les maux ne sont rien mais pour un*

*si grand bien touc les maux ne sont rien.*

*Mouet.*

A handwritten musical score consisting of five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are bass clefs with a key signature of one sharp (F#). The fourth and fifth staves are treble clefs with a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals.

on reprend le Chœur apres un fort si rigour. &c

Fin.



