

B IX. 27

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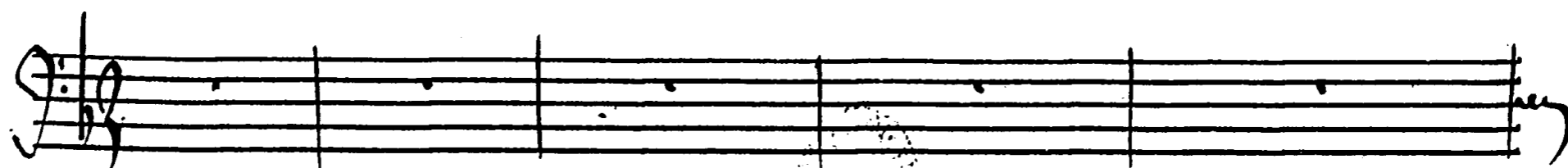
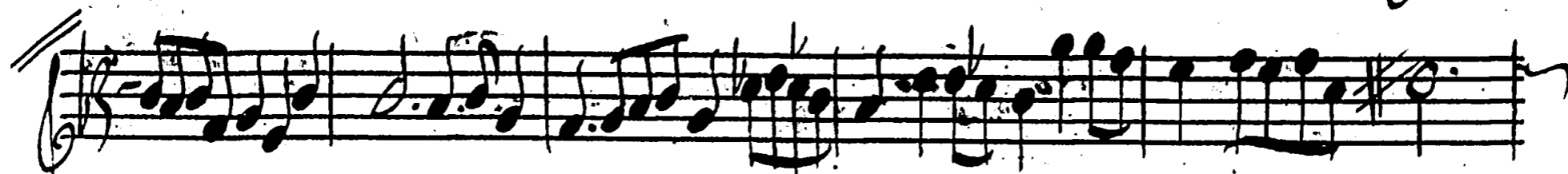
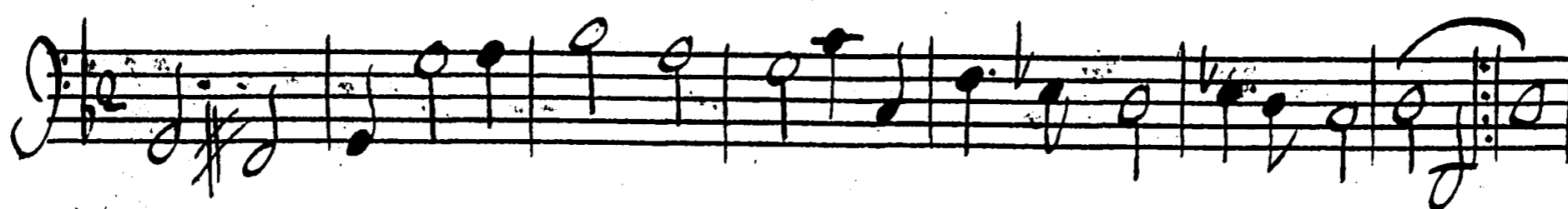
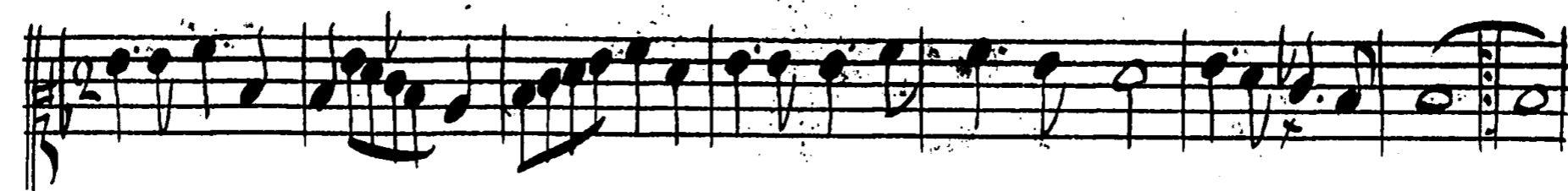
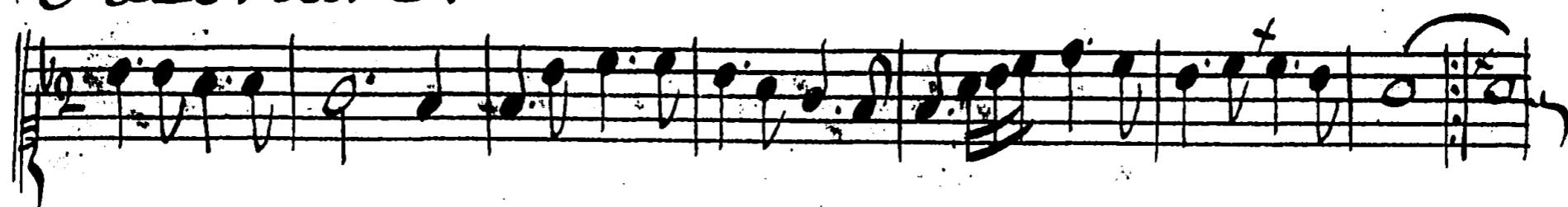
Yensky 1195. 286

# La Naissance De Venus...

## Prologue



Ouverture.



Res. F. 1704

The first system of handwritten musical notation consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many beamed notes and rests. The second staff is an alto clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth and fifth staves are also in bass clef with a key signature of one sharp (F#). The notation is dense and appears to be a single melodic line transcribed across multiple staves.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned between the first and second systems of notation.

The second system of handwritten musical notation consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many beamed notes and rests. The second staff is an alto clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth and fifth staves are also in bass clef with a key signature of one sharp (F#). The notation is dense and appears to be a single melodic line transcribed across multiple staves.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned at the bottom of the page.

*Ad tempo*

*Lorsque mars renouvelle un funeste ravage en*

*= cent climats divers, le plus grand Roy de l'univers;*

*= met cet heureux séjour a couvert de l'ora*

*= ge,*

*= Ce héros en faveur de son illustre Cour, veut que jero*  
*sous violons.*

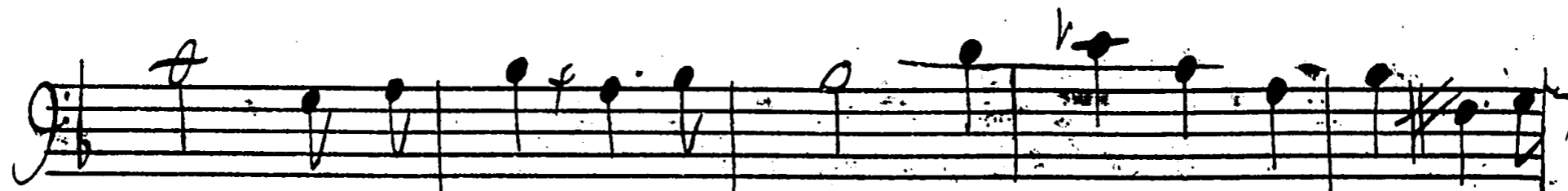
*B. C.*

*B. C.*

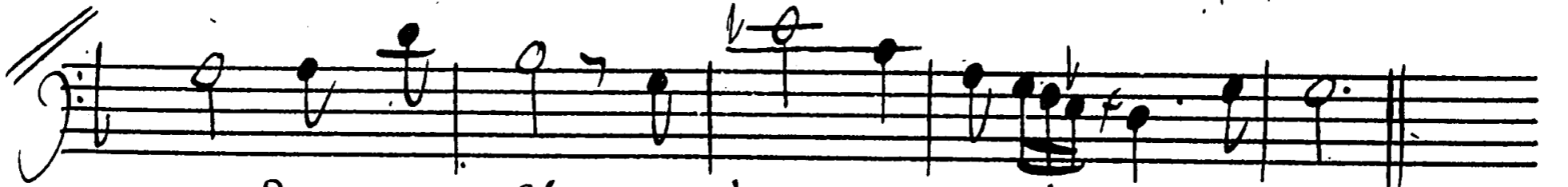
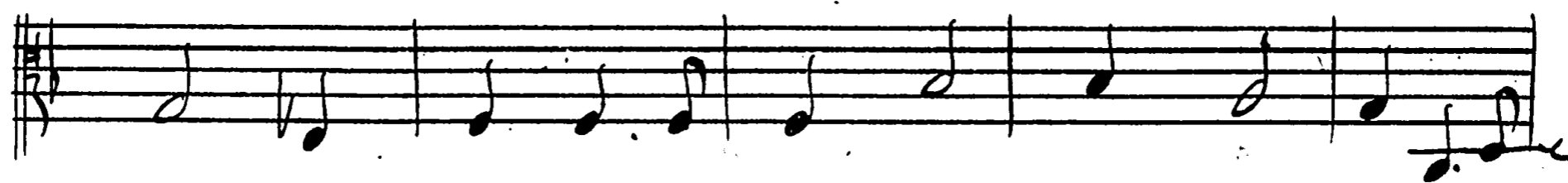
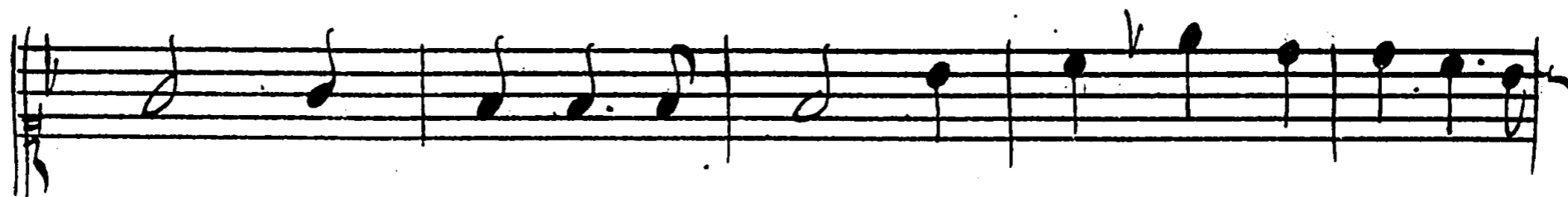
*B. C.*

*B. C.*

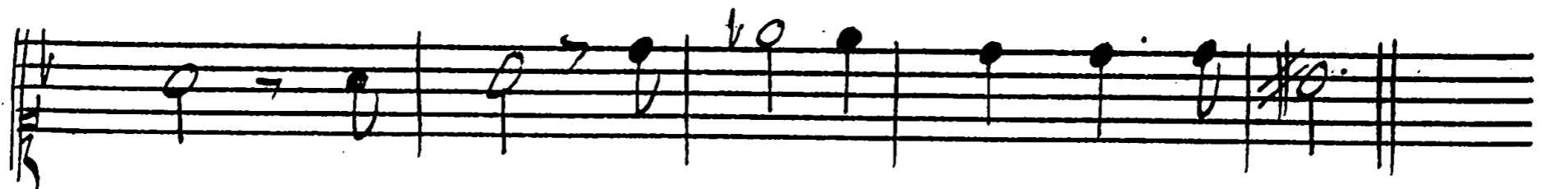
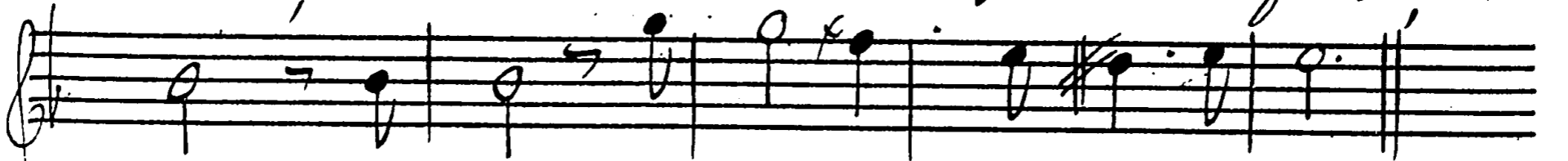
Handwritten musical score consisting of 12 staves. The first two staves contain the lyrics: *= pette le jour ou Venus autrefois sortit du sein de -*. The fifth and sixth staves contain the lyrics: *Son de; Les graces en ces lieux goûtent par ses bien*. The score includes various musical notations such as notes, rests, and clefs.



*= faits, en repos plein d'attraits, pour plaire au plus grand Roy d'*



*- monde, troublons = une si douce pais.*



*Sourdines*

Flutes et violons

Handwritten musical notation for Flutes and Violins, first system. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, some with slurs and accents.

Flutes et violons

Handwritten musical notation for Flutes and Violins, second system. The notation continues with similar rhythmic patterns and melodic lines.

B.c.

Handwritten musical notation for B.c. (Bassoon), third system. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a mix of quarter and eighth notes.

Handwritten musical notation, fourth system. This system appears to be a continuation of the previous parts, possibly for a different instrument or a specific section.

Handwritten musical notation, fifth system. The notation continues with various note values and rests.

Handwritten musical notation, sixth system. The notation continues with various note values and rests.

Handwritten musical notation, seventh system. The notation continues with various note values and rests.

Handwritten musical notation, eighth system. The notation continues with various note values and rests.

Handwritten musical notation, ninth system. The notation continues with various note values and rests.

Handwritten musical notation, tenth system. The notation continues with various note values and rests.

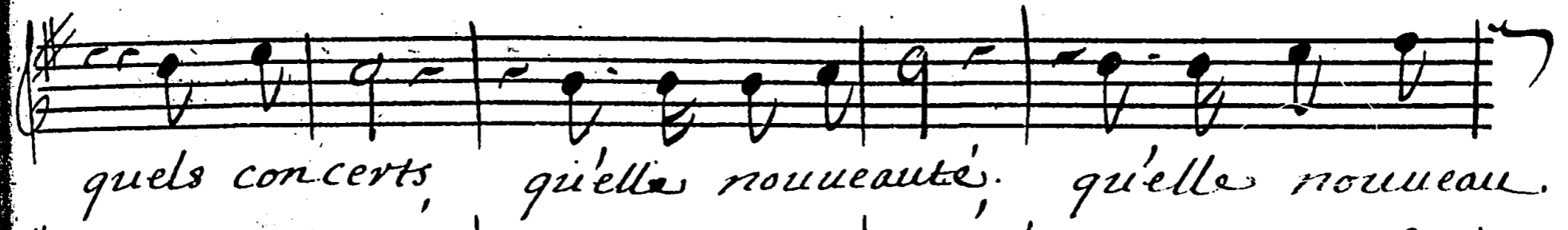
Handwritten musical notation, eleventh system. The notation continues with various note values and rests.

Handwritten musical notation, twelfth system. The notation continues with various note values and rests.

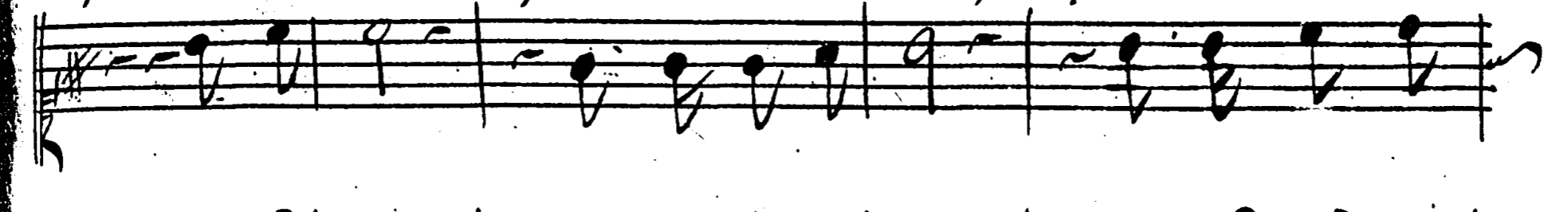
Les 3. Graces

Handwritten musical score for "Les 3. Graces". The score consists of ten staves. The first two staves are vocal parts with lyrics: "qu'elle voix nous appelle; qu'elle". The third and fourth staves are vocal parts with lyrics: "qu'elle voix", "qu'elle voix nous appelle; qu'elle". The fifth and sixth staves are instrumental parts for violons. The seventh staff is for B. Continue. The eighth and ninth staves are vocal parts with lyrics: "voix nous appel=le; qu'elle nouveauté;". The tenth staff is an instrumental part. The music is written in a single system with various musical notations including notes, rests, and clefs.

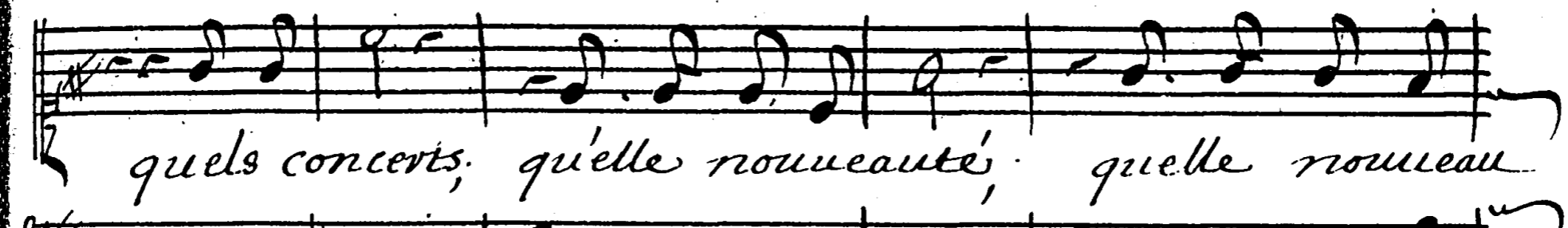




quels concerts, quelle nouveauté, quelle nouveauté.



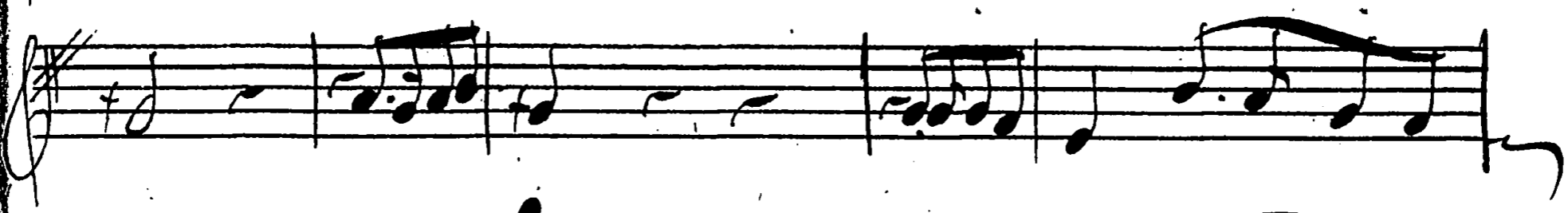
quels concerts, quelle nouveauté, quelle nouveauté.



quels concerts, quelle nouveauté, quelle nouveauté.



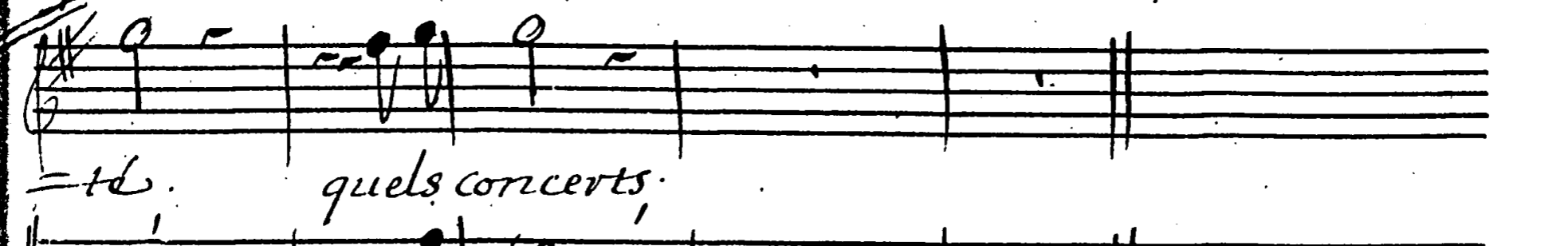
quels concerts, quelle nouveauté, quelle nouveauté.



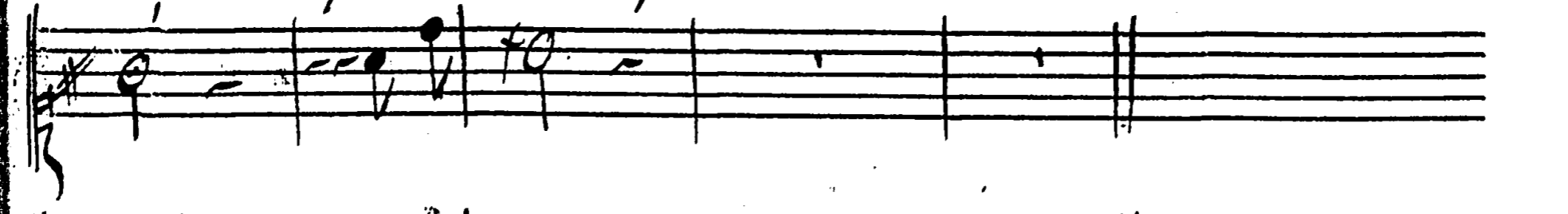
quels concerts, quelle nouveauté, quelle nouveauté.



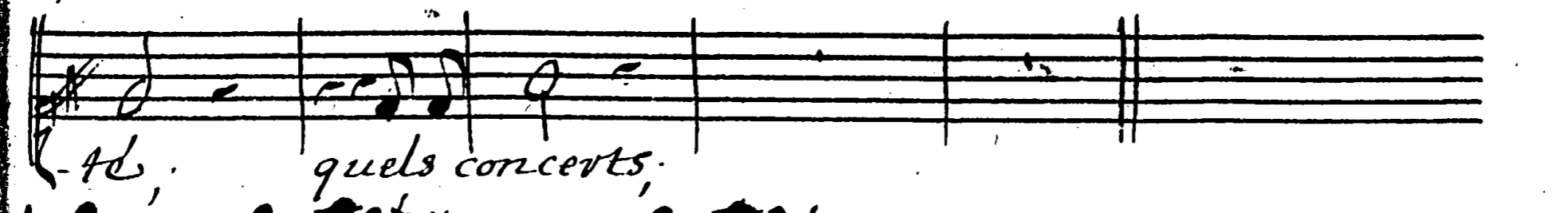
quels concerts, quelle nouveauté, quelle nouveauté.



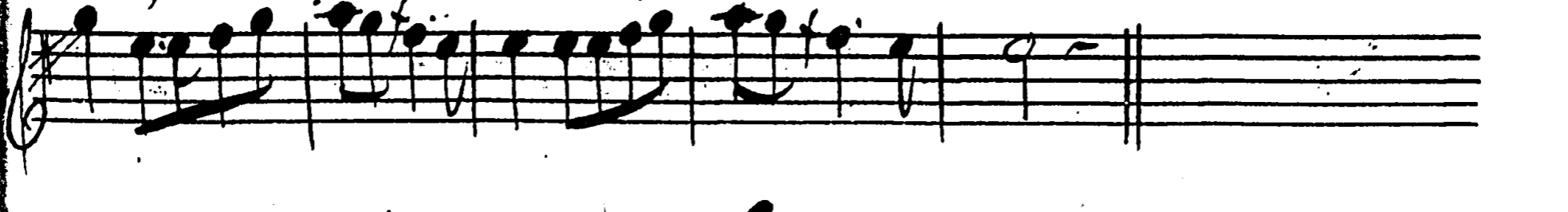
quels concerts, quelle nouveauté, quelle nouveauté.



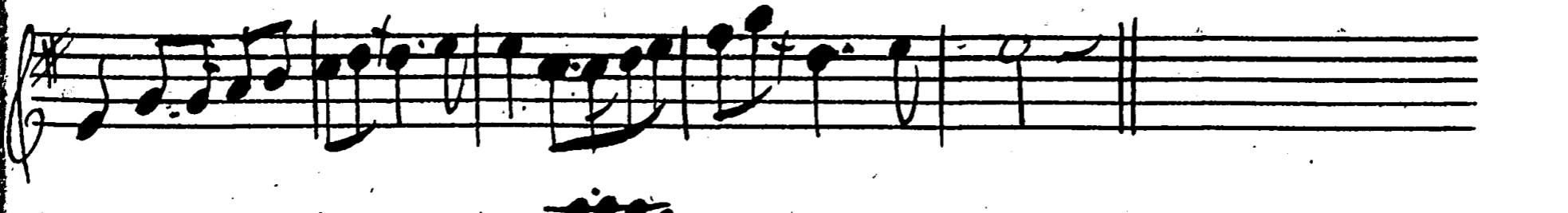
quels concerts, quelle nouveauté, quelle nouveauté.



quels concerts, quelle nouveauté, quelle nouveauté.



quels concerts, quelle nouveauté, quelle nouveauté.



quels concerts, quelle nouveauté, quelle nouveauté.



quels concerts, quelle nouveauté, quelle nouveauté.

*Le temps*

venus doit en ce jour sortir du sein des mers

La Jeunesse et l'amour paroîtront avec elle -

accourez Il est temps que vos yeux soient ouverts to

doit veiller dans l'univers pour voir cette beau

= té nouvelle, Tout doit veiller dans l'univers pour

= voir cette beauté nouvelle,

Les 3. Graces

Le temps peut il auoir oublié qu'autrefois -

Le temps

Le temps peut il auoir oublié qu'autrefois

B. c.

Il nous fit entendre sa uoix pour celebver vne fes =

Il nous fit entendre sa uoix pour celebver vne fes -

-te si bel=le;

Le temps

-te si belle; Le plus parfait des roys, le plus parfait des -

Les 3. Graces.

Sans nous -  
Sans nous  
Rois, veut qu'on la renouvelle, Sans nous -  
Sans nos agreemens La beauté ne scauroit plaire,  
Sans nos agreemens La beauté ne scauroit plaire,  
= elle ne s'attire guere de soins ni y d'empresse  
elle ne s'attire guere de soins ni y d'empresse

The image shows a handwritten musical score for three voices. The title is 'Les 3. Graces.' The score is written on ten staves, with three staves per system. The lyrics are in French and are written below the staves. The first system has the lyrics 'Sans nous -' under the first two staves. The second system has 'Sans nous' under the second staff. The third system has 'Rois, veut qu'on la renouvelle, Sans nous -' under the first and third staves. The fourth system has 'Sans nos agreemens La beauté ne scauroit plaire,' under the first and third staves. The fifth system has 'Sans nos agreemens La beauté ne scauroit plaire,' under the first and third staves. The sixth system has '= elle ne s'attire guere de soins ni y d'empresse' under the first and third staves. The seventh system has 'elle ne s'attire guere de soins ni y d'empresse' under the first and third staves. The music is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and bar lines.

mens sans nous sans nos agrements;

mens sans nous sans nos agrements; De mes —

premiers regards on ne peut se deffendre qui me —

= voit un moment est forcee de se rendre;

Je repens quand je veuve sur tout ce que je —

violons.

B. c.

*fais une grace nouvelle, et j'entraîne les*

*voeux, du Coeur le plus fide-le; # c'est a-*

*= vous d'enseigner le secret de charmer, vous forcez,*

*= tout a s'enflammer; 2e. grace que l'art de plaire est un-*

The image shows a page of handwritten musical notation. It consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in French cursive below the notes. The first line of lyrics is "fais une grace nouvelle, et j'entraîne les". The second line is "voeux, du Coeur le plus fide-le; # c'est a-". The third line is "= vous d'enseigner le secret de charmer, vous forcez,". The fourth line is "= tout a s'enflammer; 2e. grace que l'art de plaire est un-". The notation includes various note values, rests, and a repeat sign at the end of the first system. The word "2e. grace" is written above the seventh staff.

charmant partage, avec cet heureux avan

tage; on se passe de la beauté. Il n'est

point de Coeurs si sauvage, qui ne s'engage, qu'à j'at

La ge. grace  
-taque sa liberté; La plus grande beauté

= cause voit peu d'allarmes; sans mes traits

douce et flateurs, Lorsque je l'abandonne -

= elle perd tous ses charmes; elle sur

= prend les yeux, et j'en chât

= ne les coeurs,

*Al. tempo*  
Vous n'auez pour charmer qu'à vous faire con  
violons

B. c.



*= nôtre, la mere des amours a besoin pour pa*

This system contains the first six staves of handwritten musical notation. The top staff is a vocal line in G-clef, with lyrics written below it. The following five staves are piano accompaniment, starting with a treble clef and a key signature of one sharp (F#).

*= vôtre de vôtre aimable secours; da*

This system contains the second six staves of handwritten musical notation. The top staff is a vocal line in G-clef, with lyrics written below it. The following five staves are piano accompaniment, continuing from the first system.

*mere des amours a besoin pour paroitre*

*de votre aimable secours;*

*Les 3. Graces.*



*= Pour le plus grand Roy de la terre, nous Refer*



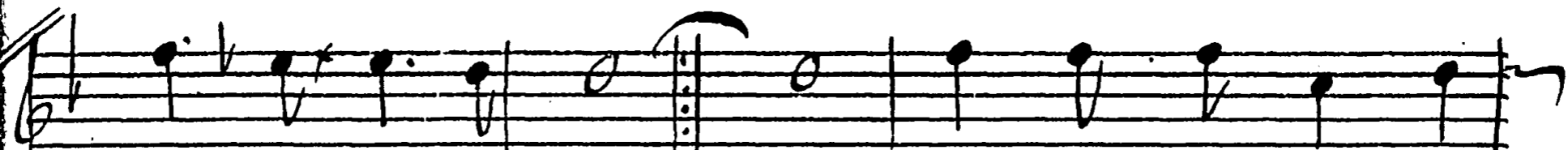
*Pour le plus grand Roy*



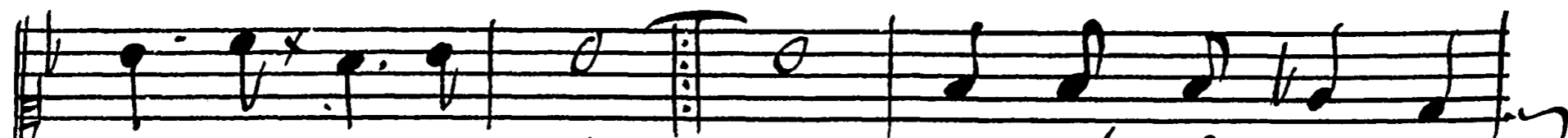
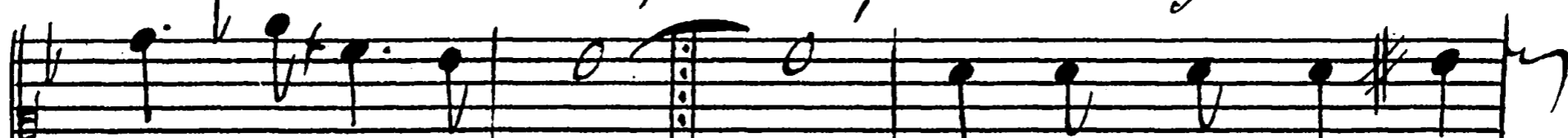
*Pour le plus grand Roy de la terre, nous Refer*



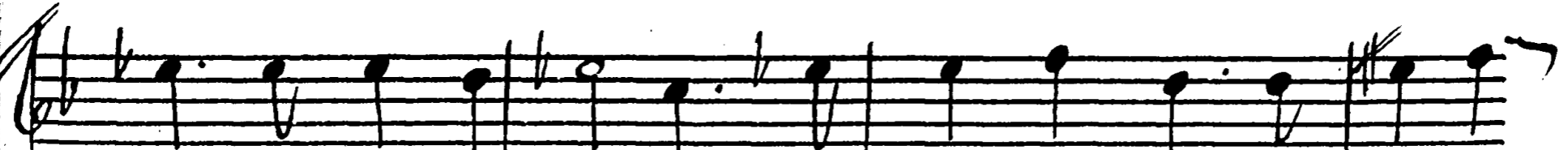
*B. c.*




*= nous tous nos attrait, traits, Mars le fait voir ter*



*nous tous nos attrait, traits, Mars le fait voir ter*



*= rible dans la guerre, nous le rendons aimable*



*= rible dans la guerre nous le rendons aimable*



*Handwritten musical notation for the first system, featuring a treble and bass staff with lyrics "dans la paix; Mars le fait voir terrible dans la guerre,".*

*Handwritten musical notation for the second system, featuring a treble and bass staff with lyrics "dans la paix, mars le fait voir terrible dans la guerre,".*

*Handwritten musical notation for the third system, featuring a treble and bass staff with lyrics "= le vendons aimable dans la paix; 2e. grace" and "Avec un".*

*Handwritten musical notation for the fourth system, featuring a treble and bass staff with lyrics "= le vendons aimable dans la paix,".*

*Handwritten musical notation for the fifth system, featuring a treble and bass staff with lyrics "soin fidele sans cesse nous suivons ses".*

*Handwritten musical notation for the sixth system, featuring a treble and bass staff with lyrics "= pas; jusques dans ses refus on trouve".*

*des ap-pas; Il est de tous les Roys, le*

*plus parfait modelle Il est de tous les*

*Roys le plus parfait mode-le;*

*Le tems*

*Sout paroît allarmé quand son tonnerre gronde;*

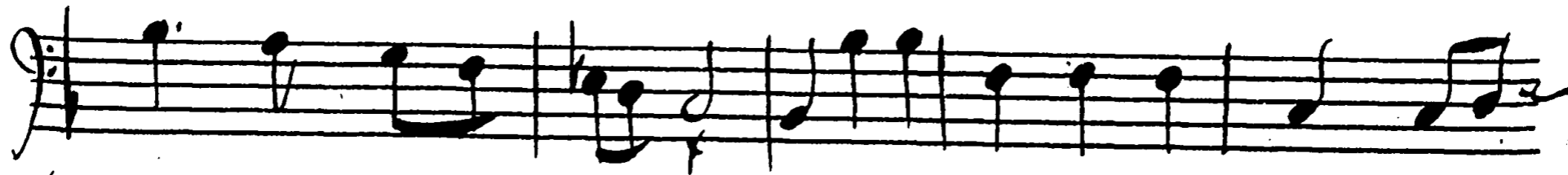
*violons*



*Tout paroît allarmé; Tout paroît allarmé —*



*= quand son tonnerre gronde, Mais son bras n'est ja*



*= mais armé, Mais son bras n'est jamais armé -*

*= que pour donner la paix au monde, mais son*

Handwritten musical score on a page with a vertical black bar on the right edge. The score consists of 12 staves. The first staff is a vocal line with lyrics: "bras n'est jamais armé, Mais son bras n'est ja". The second staff is a piano accompaniment line. The third and fourth staves are piano accompaniment lines. The fifth staff is a vocal line. The sixth staff is a vocal line with lyrics: "= mais armé que pour donner la paix au mo". The seventh staff is a piano accompaniment line. The eighth and ninth staves are piano accompaniment lines. The tenth and eleventh staves are piano accompaniment lines. The twelfth staff is a vocal line. The music is written in a cursive style with various notes, rests, and accidentals.

bras n'est jamais armé, Mais son bras n'est ja

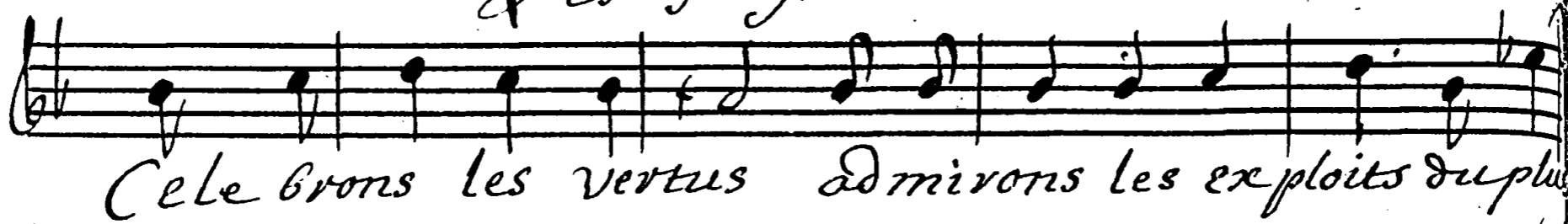
= mais armé que pour donner la paix au mo



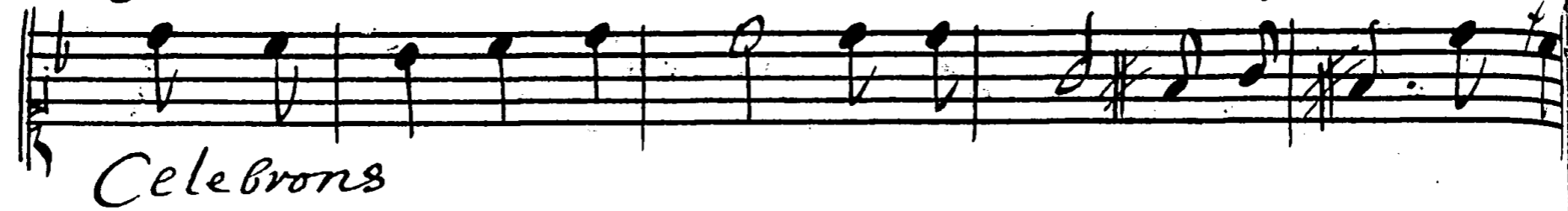
= de, Mais son bras n'est jamais armé que pour don

= ner la paix au monde;

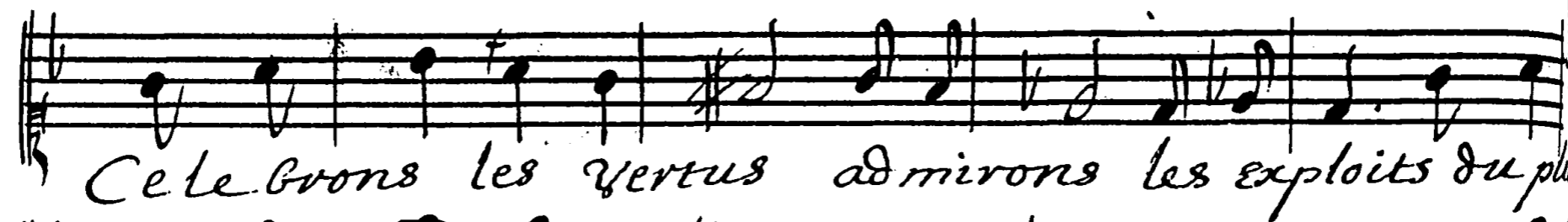
*Les 3. graces*



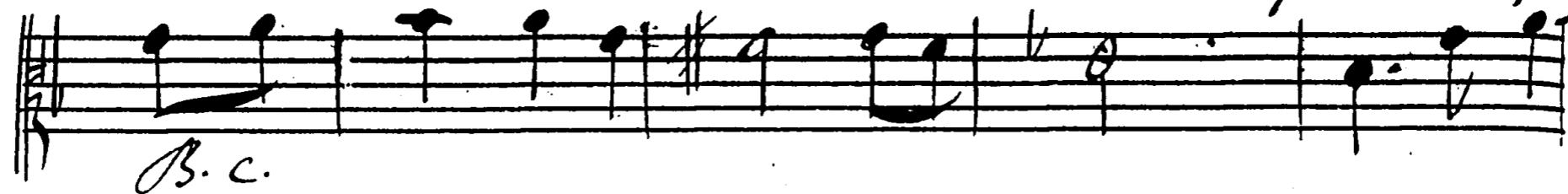
Celebrons les vertus admirons les exploits du plus



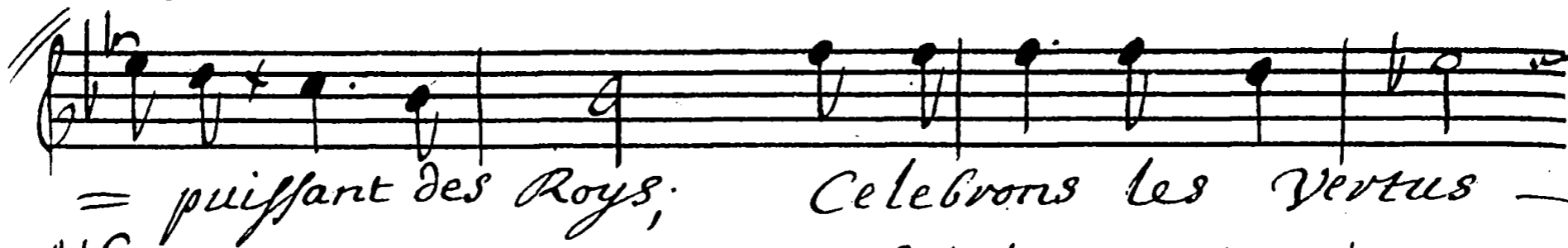
Celebrons



Celebrons les vertus admirons les exploits du plus



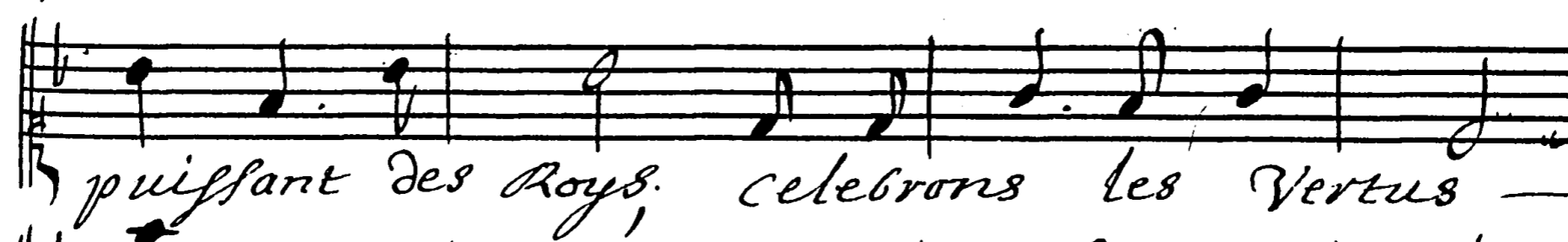
B. c.



= puissant des Roys; Celebrons les Vertus



puissant des Roys; Celebrons les Vertus



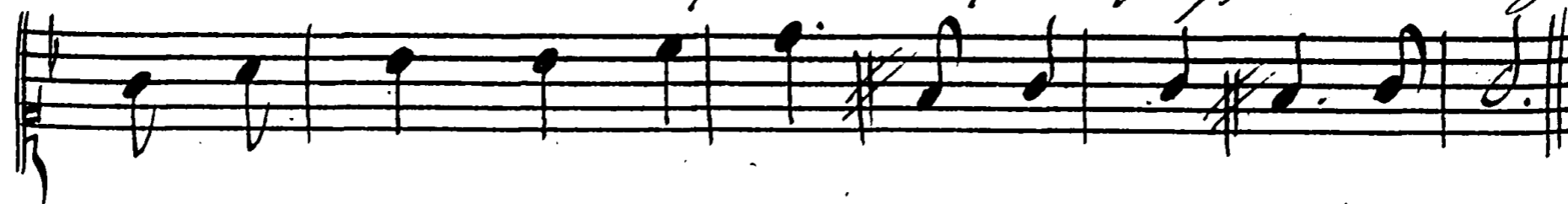
puissant des Roys; Celebrons les Vertus




puissant des Roys; Celebrons les Vertus



= admirons les exploits du plus puissant des Roys



admirons les exploits du plus puissant des Roys



admirons les exploits du plus puissant des Roys

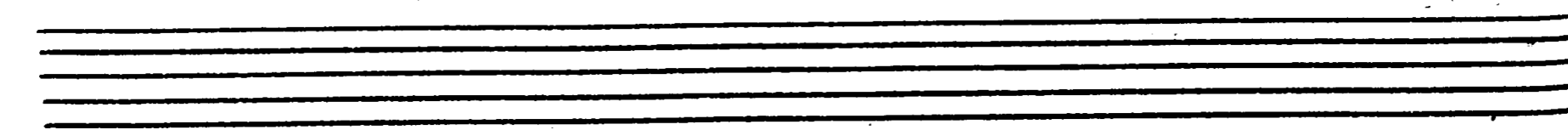
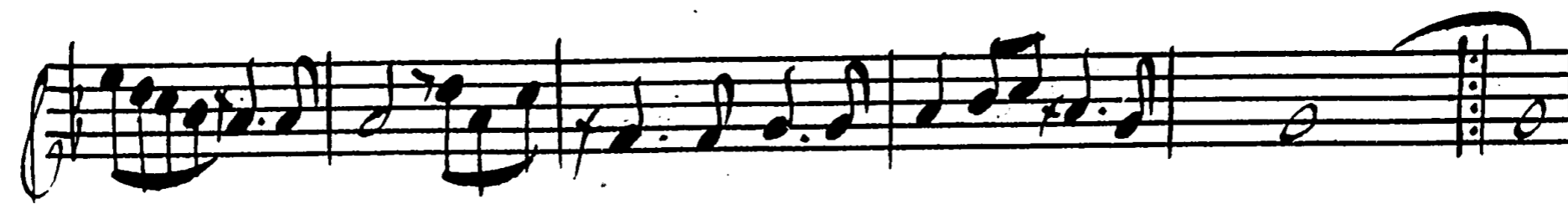
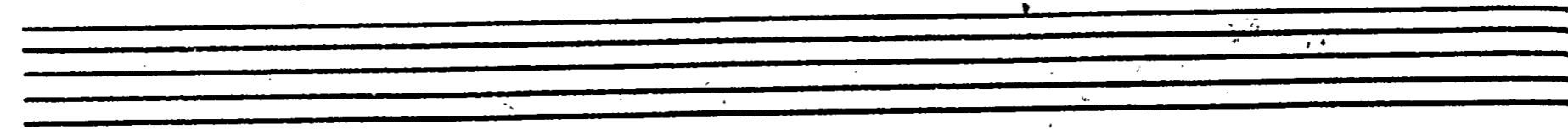
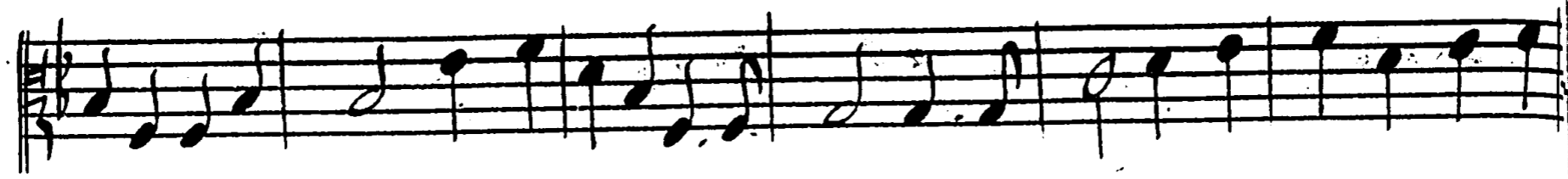
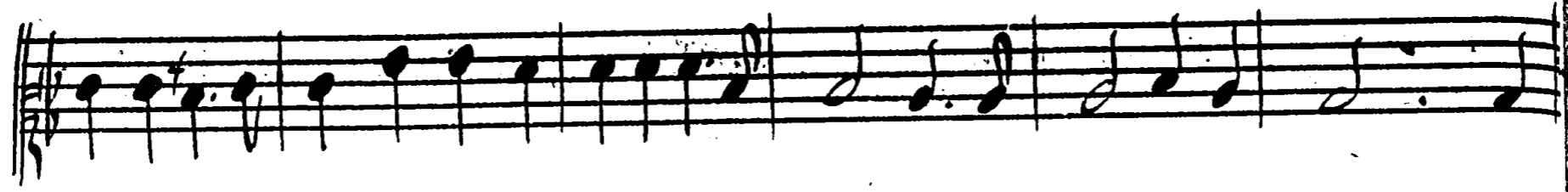
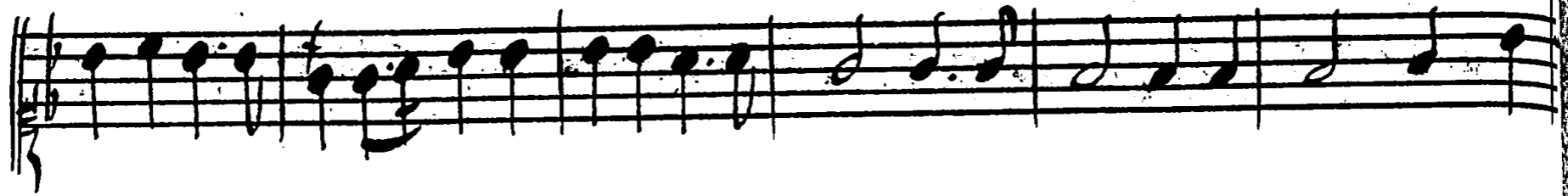
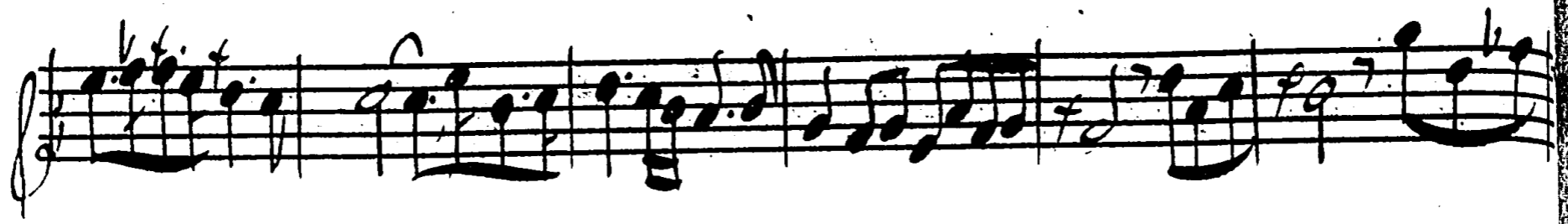


admirons les exploits du plus puissant des Roys

*Air*

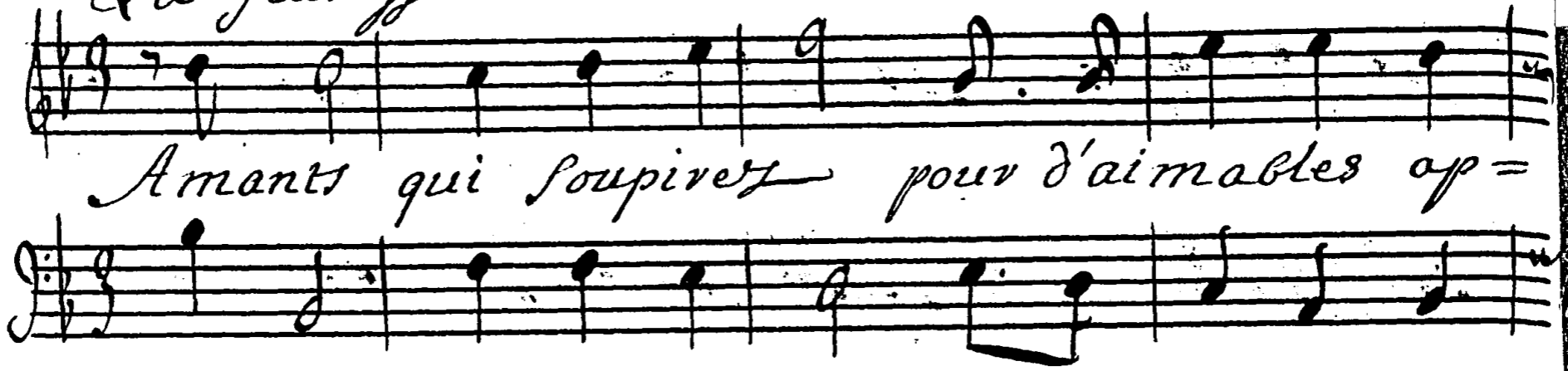
The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is an alto clef. The third staff is a bass clef. The fourth and fifth staves are also bass clefs. The music is written in a flowing, melodic style with various note values and rests.

The second system of musical notation consists of five staves, continuing the piece. It features similar notation to the first system, with a treble clef on the top staff and bass clefs on the others. The music continues with intricate melodic lines and rhythmic patterns.

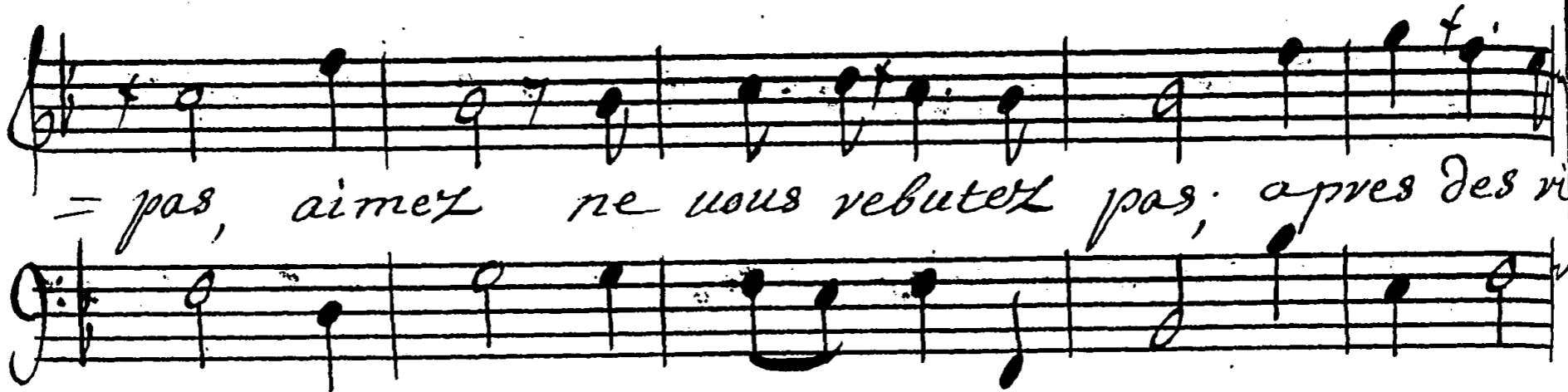


*Sarabande.*

La Jeunesse



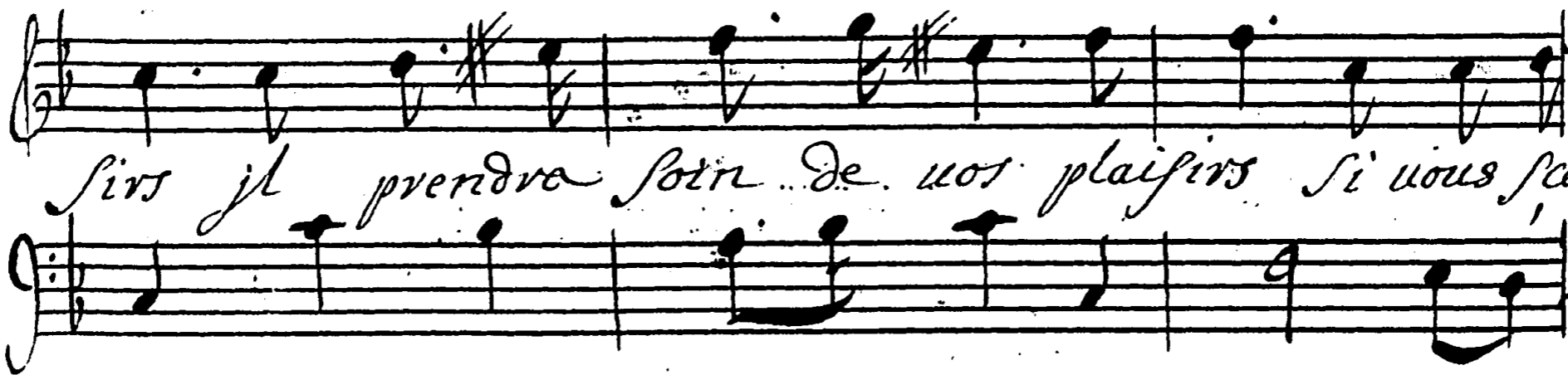
Amants qui soupirez pour d'aimables ap-



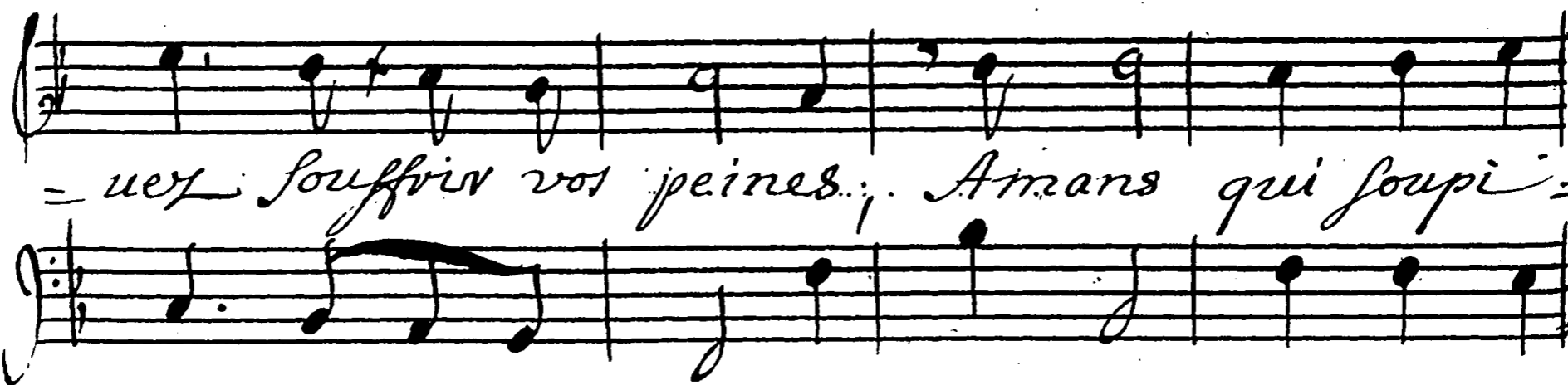
= pas, aimez ne vous rebutez pas; apres des v



= queurs j'heu - maines. L'Amour comblera vos de



sirs j'l prendra soin de vos plaisirs si vous sca



= vez souffrir vos peines; Amans qui soupi-



= vez pour d'aimables appas; aimez ne

*= vous rebutez pas;*

*Bouée;*

The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff is an alto clef with a common time signature, featuring a line of quarter notes. The third staff is a tenor clef with a common time signature, also containing a line of quarter notes. The fourth staff is a bass clef with a common time signature, with a line of quarter notes. The fifth staff is a bass clef with a common time signature, containing a line of quarter notes. The system concludes with a double bar line.

Two empty musical staves, consisting of two five-line systems.

The second system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature, containing a line of quarter notes. The second staff is an alto clef with a common time signature, containing a line of quarter notes. The third staff is a tenor clef with a common time signature, containing a line of quarter notes. The fourth staff is a bass clef with a common time signature, containing a line of quarter notes. The fifth staff is a bass clef with a common time signature, containing a line of quarter notes. The system concludes with a double bar line.

Two empty musical staves, consisting of two five-line systems.



*La Jeunesse recite ce sujet alternativem<sup>t</sup> avec les chœurs*

*Suivons l'amour, nous ne saurions mieux faire no. luy de*

*Suivons l'amour*

*Suivons l'amour*

*Suivons l'amour, nous ne saurions mieux faire no. luy de*

*Violons*

*= uons les plus beaux de nos jours; Ses noeuds char*

*= uons les plus beaux de nos jours; Ses noeuds char*

*mants ont toujours dequoy plaire pour être heu*

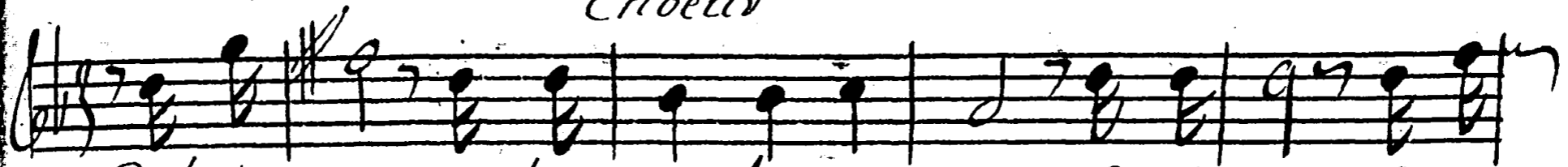
*mants ont toujours dequoy plaire, pour être heu*

*- veux Il faut aimer toujours;*

*- veux Il faut aimer toujours;*

*on reprend la Bouvée.*

Choeur



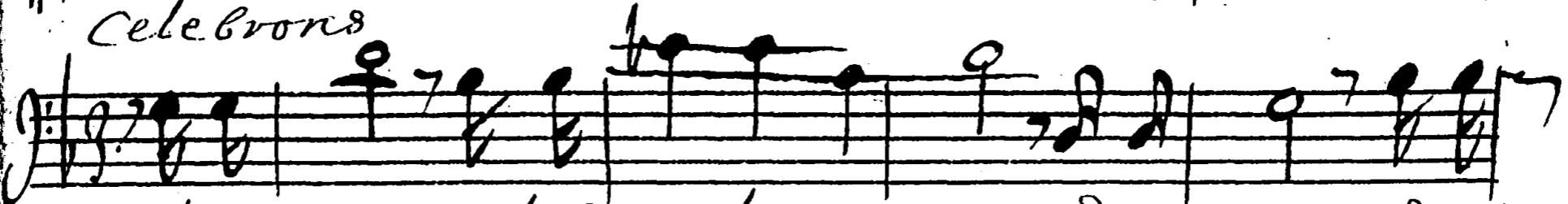
Celebrons, celebrons les vertus, admirons, admi-



Celebrons



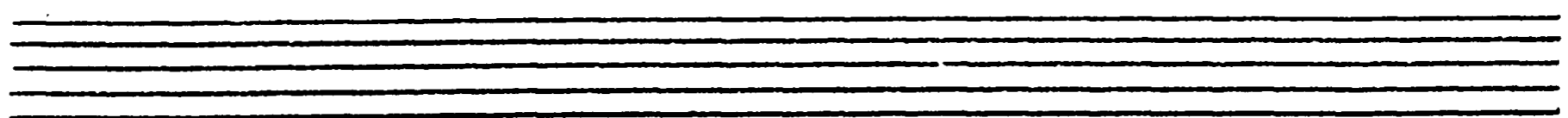
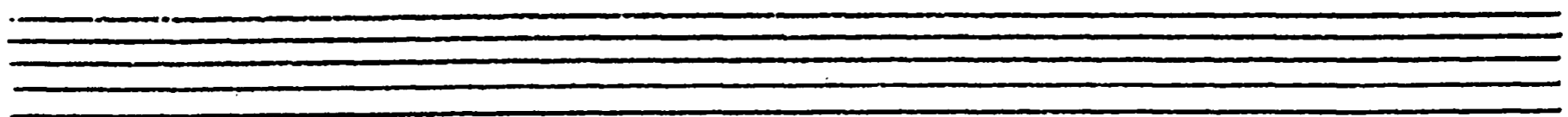
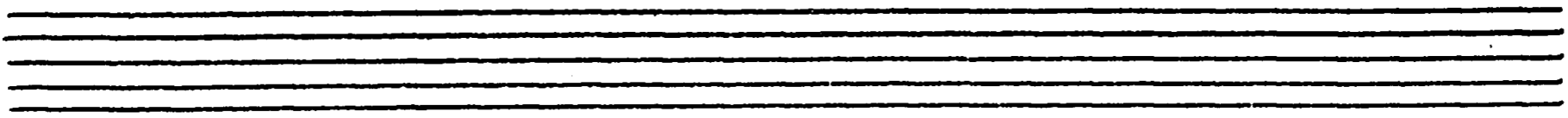
Celebrons



= Celebrons celebrons les vertus, admirons, admi-



= violons,



*vons les exploits du plus puissant des Roys; Tout po*

*vons les exploits du plus puissant des Roys; Tout po*

The image shows a handwritten musical score on a page with a vertical line on the right. The score consists of several systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system includes another vocal line with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment. The eighth system continues the piano accompaniment. The ninth system continues the piano accompaniment. The tenth system continues the piano accompaniment. The eleventh system continues the piano accompaniment. The twelfth system continues the piano accompaniment. The thirteenth system continues the piano accompaniment. The fourteenth system continues the piano accompaniment. The fifteenth system continues the piano accompaniment. The sixteenth system continues the piano accompaniment. The seventeenth system continues the piano accompaniment. The eighteenth system continues the piano accompaniment. The nineteenth system continues the piano accompaniment. The twentieth system continues the piano accompaniment. The twenty-first system continues the piano accompaniment. The twenty-second system continues the piano accompaniment. The twenty-third system continues the piano accompaniment. The twenty-fourth system continues the piano accompaniment. The twenty-fifth system continues the piano accompaniment. The twenty-sixth system continues the piano accompaniment. The twenty-seventh system continues the piano accompaniment. The twenty-eighth system continues the piano accompaniment. The twenty-ninth system continues the piano accompaniment. The thirtieth system continues the piano accompaniment. The thirty-first system continues the piano accompaniment. The thirty-second system continues the piano accompaniment. The thirty-third system continues the piano accompaniment. The thirty-fourth system continues the piano accompaniment. The thirty-fifth system continues the piano accompaniment. The thirty-sixth system continues the piano accompaniment. The thirty-seventh system continues the piano accompaniment. The thirty-eighth system continues the piano accompaniment. The thirty-ninth system continues the piano accompaniment. The fortieth system continues the piano accompaniment. The forty-first system continues the piano accompaniment. The forty-second system continues the piano accompaniment. The forty-third system continues the piano accompaniment. The forty-fourth system continues the piano accompaniment. The forty-fifth system continues the piano accompaniment. The forty-sixth system continues the piano accompaniment. The forty-seventh system continues the piano accompaniment. The forty-eighth system continues the piano accompaniment. The forty-ninth system continues the piano accompaniment. The fiftieth system continues the piano accompaniment. The fifty-first system continues the piano accompaniment. The fifty-second system continues the piano accompaniment. The fifty-third system continues the piano accompaniment. The fifty-fourth system continues the piano accompaniment. The fifty-fifth system continues the piano accompaniment. The fifty-sixth system continues the piano accompaniment. The fifty-seventh system continues the piano accompaniment. The fifty-eighth system continues the piano accompaniment. The fifty-ninth system continues the piano accompaniment. The sixtieth system continues the piano accompaniment. The sixty-first system continues the piano accompaniment. The sixty-second system continues the piano accompaniment. The sixty-third system continues the piano accompaniment. The sixty-fourth system continues the piano accompaniment. The sixty-fifth system continues the piano accompaniment. The sixty-sixth system continues the piano accompaniment. The sixty-seventh system continues the piano accompaniment. The sixty-eighth system continues the piano accompaniment. The sixty-ninth system continues the piano accompaniment. The seventieth system continues the piano accompaniment. The seventy-first system continues the piano accompaniment. The seventy-second system continues the piano accompaniment. The seventy-third system continues the piano accompaniment. The seventy-fourth system continues the piano accompaniment. The seventy-fifth system continues the piano accompaniment. The seventy-sixth system continues the piano accompaniment. The seventy-seventh system continues the piano accompaniment. The seventy-eighth system continues the piano accompaniment. The seventy-ninth system continues the piano accompaniment. The eightieth system continues the piano accompaniment. The eighty-first system continues the piano accompaniment. The eighty-second system continues the piano accompaniment. The eighty-third system continues the piano accompaniment. The eighty-fourth system continues the piano accompaniment. The eighty-fifth system continues the piano accompaniment. The eighty-sixth system continues the piano accompaniment. The eighty-seventh system continues the piano accompaniment. The eighty-eighth system continues the piano accompaniment. The eighty-ninth system continues the piano accompaniment. The ninetieth system continues the piano accompaniment. The hundredth system continues the piano accompaniment.

roit allarmé quand son tonnerre gronde, tout paroit

roit allarmé quand son tonnerre gronde, tout paroit

The image shows a handwritten musical score on a page numbered 20. The score is written in ink on aged paper. It consists of two systems of music. Each system has a vocal line and a piano accompaniment line. The lyrics are written in cursive below the vocal lines. The first system's lyrics are "roit allarmé quand son tonnerre gronde, tout paroit". The second system's lyrics are "roit allarmé quand son tonnerre gronde, tout paroit". The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the piano lines, possibly indicating dynamics or articulation. The bottom of the page contains several empty musical staves.

Four empty musical staves are located at the bottom of the page, arranged in two pairs. Each staff consists of five horizontal lines.

*= allarmé, tout paroît allarmé quand son tonner*

*allarmé, tout paroît allarmé quand son tonner*



*re gronde; Mais son bras n'est jamais armé, mais son*

*re gronde; Mais son bras n'est jamais armé, mais son*

*Bras n'est jamais armé, que pour donner la paix.*

*Bras n'est jamais armé, que pour donner la paix.*

The image shows a handwritten musical score on a page with ten staves. The first two staves contain the first line of music and the lyrics "Bras n'est jamais armé, que pour donner la paix." The next two staves contain the second line of music and the same lyrics. The remaining six staves are empty. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and dotted notes. There are also some rests and slurs present in the notation.

Handwritten musical notation for the first system. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal line: "au monde, Mais son bras n'est jamais armé, Mais son".

Handwritten musical notation for the second system, piano accompaniment line in bass clef.

Handwritten musical notation for the third system. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal line: "au monde, Mais son bras n'est jamais armé, Mais son".

Handwritten musical notation for the fourth system, piano accompaniment line in bass clef.

Handwritten musical notation for the fifth system, piano accompaniment line in bass clef.

Handwritten musical notation for the sixth system, piano accompaniment line in bass clef.

Handwritten musical notation for the seventh system, piano accompaniment line in bass clef.

Handwritten musical notation for the eighth system, piano accompaniment line in bass clef.

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

*bras n'est jamais armé, que pour donner la paix au monde; Mais son*

*- bras n'est jamais armé, que pour donner la paix au monde; Mais son*

bras n'est jamais armé que po.<sup>r</sup> doner la paix au monde;

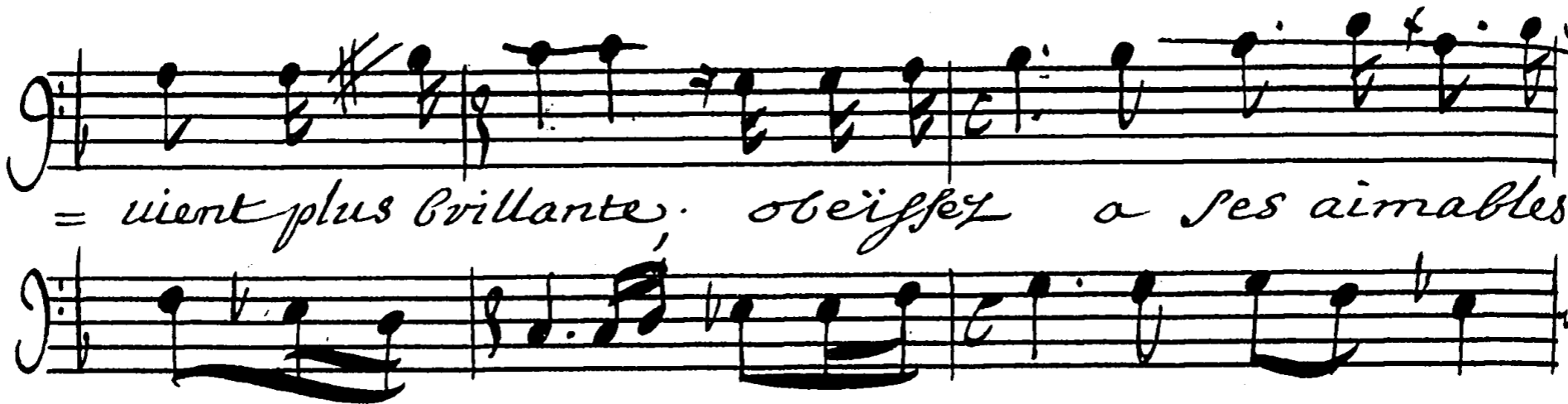
*Le temps.*  
= bras n'est jamais armé que po.<sup>r</sup> doner la paix au monde; Pour



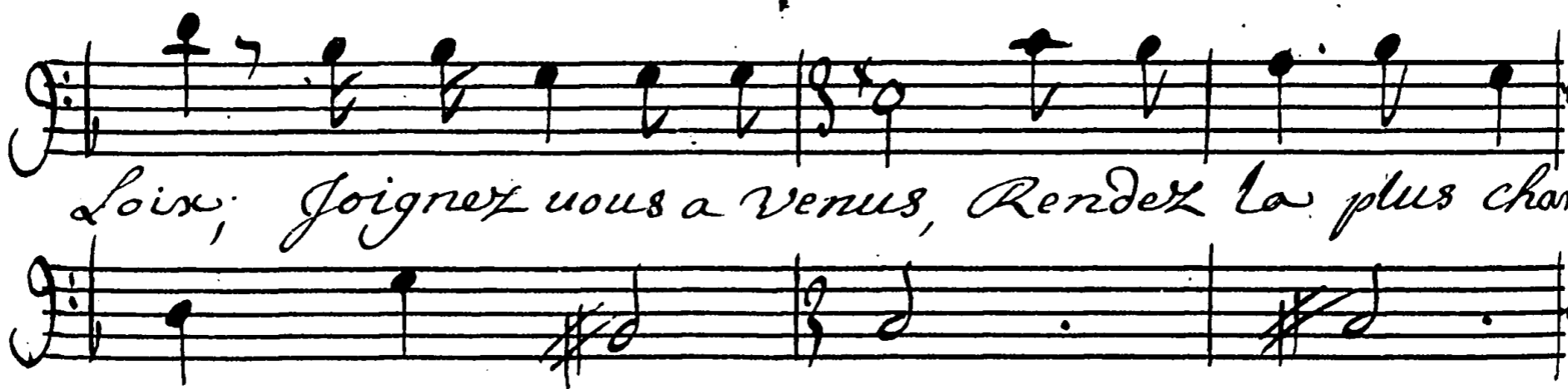
- plaire a ce fameux heros; on voit déjà re-



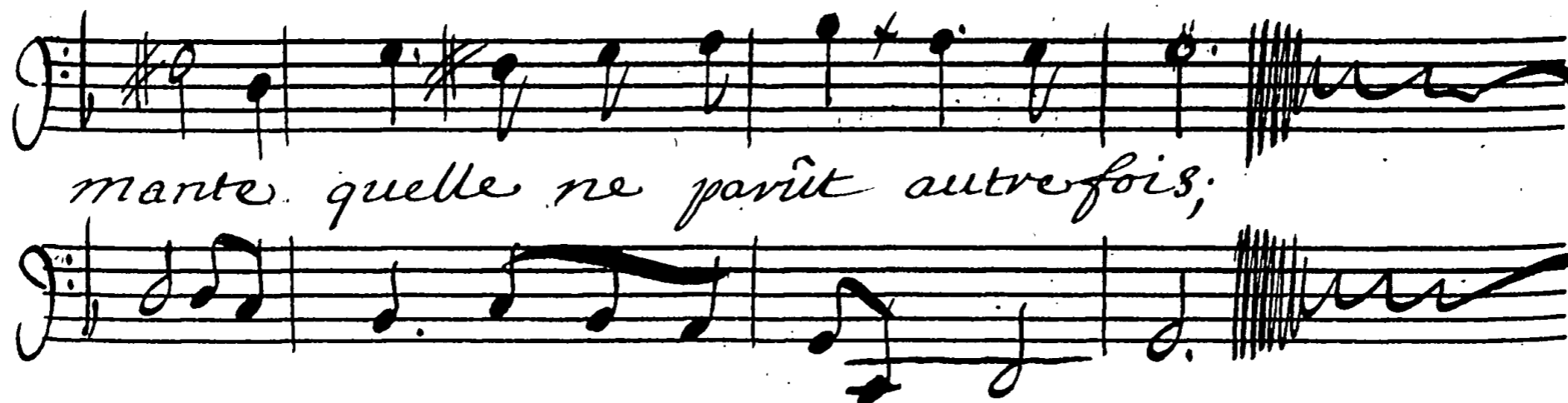
= gner, Les Zephirs sur les eaux, la terre ende-



= vient plus brillante; obeitz a ses aimables



Loix; Joignez vous a venus, Rendez la plus char-



mante. quelle ne parit autrefois;

*fin du Prologue.*

Acte Premier Scene Premiere.

Neptune et Nereïde.

*Prelude.*

neptune

Après tant de cruelles peines, l'amour termine en

fin ses rigueurs inhumaines; Amphitrite de-

vient sensible a mes soupirs que le passage est

doux des tourments aux plaisirs; vous vous troublez

nevé neptune

Amphitrite vous aime, l'amour a fait pour

moy ce miracle nouveau; si la cruauté fût ex-



= trième, mon triomphe en devient plus beau; vostre ami =

= tie' tendre et constante, s'interresse toujours

= a mes voeux les plus doux; j'ay formé le des =

sein d'une feste galante; pour la vendre escla =

= tante; je veux me reposer sur vous; *Scene 2<sup>e</sup>.*  
*Viens*  
*seul.*

*nergé lentement*

= Quelle indigne frayeur vend mon ame, inter =

*= dite; pourquoy cacher mes feux par de lâches dé-*

*-ours; Ah si le dieu des eaux est aimé d'Amphitri-*

*-te est ce a Nérée a servir ses amours, lorsque du*

*haut des Cieux le sort le fit descendre, pour me m-*

*=vir l'Empire ou je devois m'attendre, l'hymen flattoit*

*voise; j'allois être charmé, Amphitrite a mes-*

= vœux estoit prête a se rendre, et nul autre que

moy n'auoit droit de pretendre a la douceur d'en

= être aimé; Mais faut il que je garde v

*Fort*

= ne fatale chaîne, je vois dans l'auenir mondes

*Bassons*

= tin rigoureuse; Je uoy l'abisme affreux, ou

= mon amour m'entraîne, et je ne puis briser mes

*= noeuds;* *Amphitrite paroit*

*Scene 2e. nevé. Amphitrite.*

*nergé, lentement.*  
*En ce lieu solitaire ; vous n'aurez pas crû me trou*

*Amphitrite*  
*= ver, vous y venez rêver, Jaloux, inqui=*

*et et colere, vous vous plaignez incessamment*

*névé*

*Je me plains toujours vainement, je ne te voy que*

*= trop vous fuyez la presence d'un amant maltrait*

= té, vous rougissez de ma constance, et de vôtre infideli-

*amphi.* = té; Quel reproche osez vous me faire, *nerve*

autre a sçû vous plaire; Cessez de déguiser,

*amph.* Cessez de m'accuser. *lentement* Lorsque j'ay veu vos

loux s'esteindre j'ay feint de ne vous plus aimer;

Je cherchois a vous allarmer pour vous enga

ger auous plaindre, Non mon cœur ne s'est dégagé, qu

pres que vous avez changé; <sup>mercé</sup> cruelle; vous fe

= gner de ne me pas connoître, L'exces de mon au

deur n'a que trop s'eu paroître pour avoir pu si

tost changer, Si je ne puis me dégager quand je

= uoy vostre cœur suivre un amour nouvelle; Cor

ment l'aurois je fait, quand vous estiez fide-  
le;

*Amph.*

Rendez vous aux vœux de Doris, elle se cache a

ses douleurs profondes, et cache dans les

ondes la honte et vos mépris, quand la =

mour a force nostre coeur a se rendre, est il ai =

le de le reprendre, Il m'a soumis a vos appas

*c'est mon sort d'en dépendre, et quand je voudrais m'en*

*fendre, malgré vôtre rigueur je ne le pourrais*

*Amph. = pas; Je ne vous fais plus un mystère d'un*

*feu qui me paroît charmant, Juste ciel,*

*amph. Le Rival que mon cœur vous préfère excusez*

*lez mon changement, Puisque dans votre*



= coeur un autre a pris ma place, Ingrate apprenez

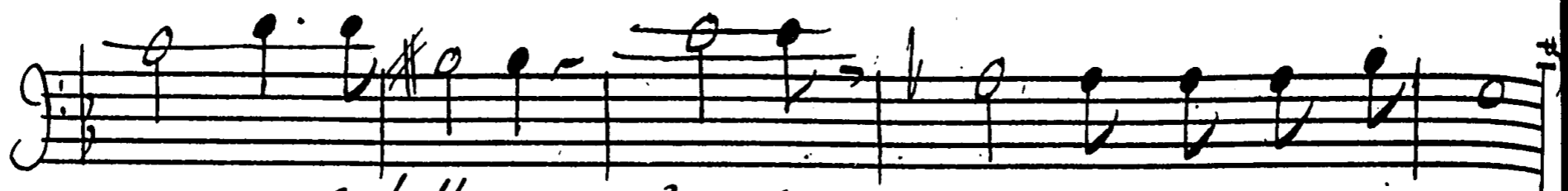
Donc le sort qui uos menace, O Dieux, si je -

*antiph.* *nercé*

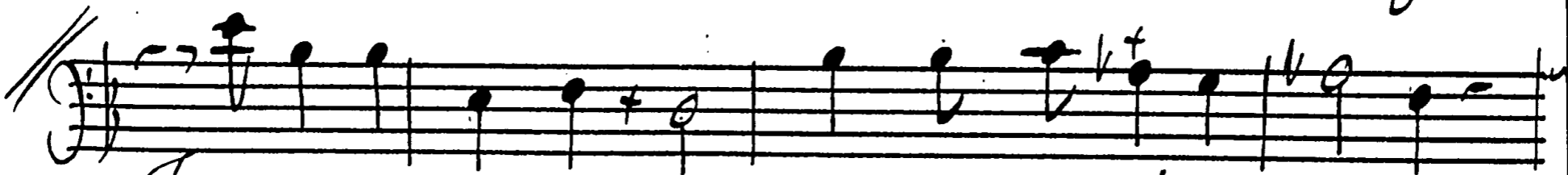
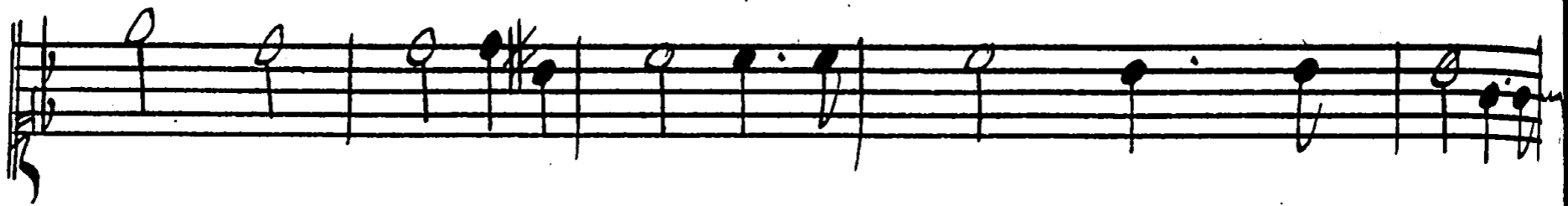
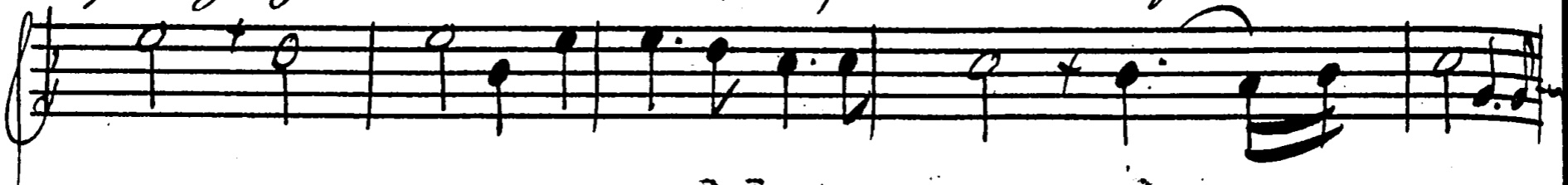
Suis outragé, Bientôt je me verray vengé;

*nercé* Tremble de =

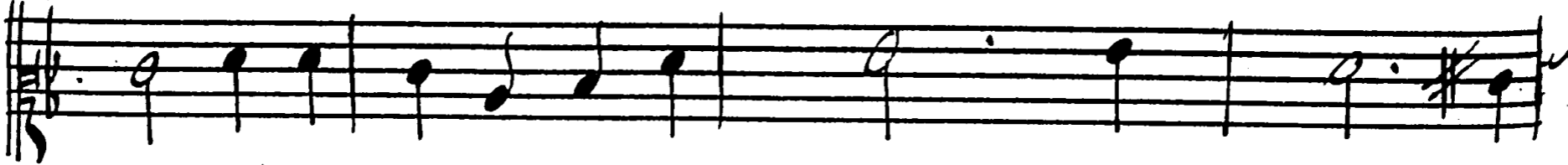
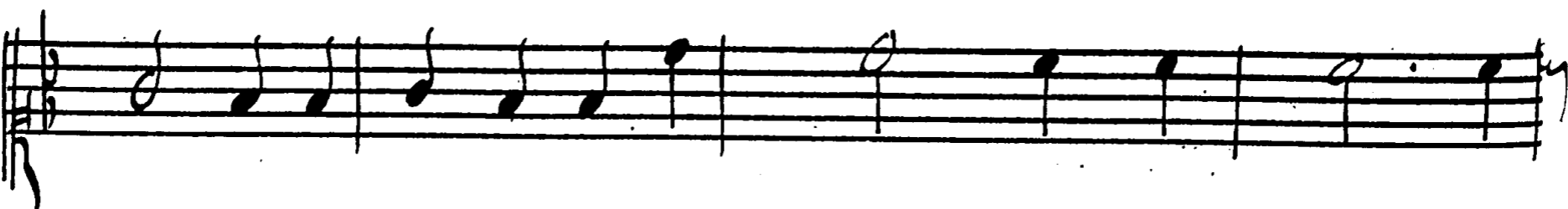
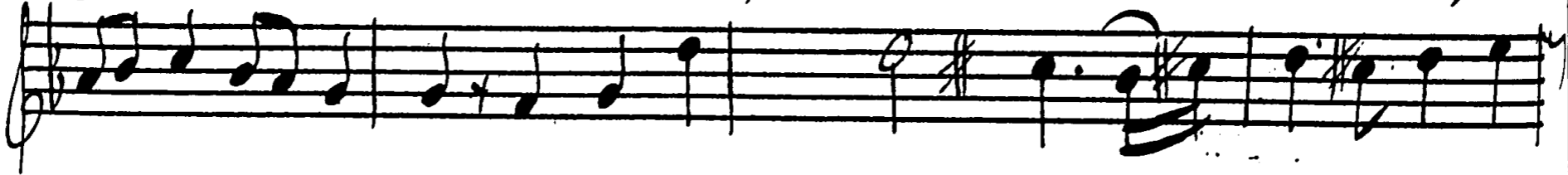
Prelude



= *elle infidelle Tremble; tremble pour tes amours.*



= *Je vois sortir des flots, une Beauté nouvelle;*



*ton amant va brûler pour elle; Son cœur brisé des*

*-noeuds que tu trouvois si beaux, Il te fuit, c'est en*

*ca.*

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

- vain que ta voix le rappelle; Tremble, Déesse Infi

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

delle, Je te voy succomber a l'exces de tes maux

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

A musical staff in G major, starting with a treble clef and a sharp sign for the key signature. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

*Amph.*

*Scene 4. Amphitrite seule.*

31

quel oracle a t'il fait entendre, Ciel; que

viens je d'apprendre, que deviendray je helas, si Nep-

-tune s'attache a de nouveaux appas; Mais pour

quoy m'allarmer, Ce funeste presage est peut

-estre un effet de sa jalouse rage; je

ne me trompes point une secrette horreur se-

joint aux transports qui l'inspire, son oracle est trop

seur, le trouble de mon cœur m'annonce le mal

Scène  
neptune. Amphitrite  
seur qu'il vient de me prédire;

amph.  
= Neptune, vous m'aimez et vous m'allez quitter

neptune amph.  
Qu'entens-je o ciel; Vous voyez une amante jeter

Dite, tremblante du coup affreux qu'on luy fait voir

ter; Neptune vous m'aime et vous m'allez quitter

*neptune*

Bannissez ce soupçon que vostre trouble cesse

je n'ay rien fait qui vous doive allarmer, Je vous

— aime Belle Déesse et je ne puis jamais ces —

*amph.*

ser de vous aimer; Nérée a qui le ciel a don

né la science de dissiper la nuit du plus —

Sombre avenir, vient de me menacer que par un

inconstance nos deux coeurs vont se désunir

neptune

Le perfide Névéé ose troubler ma flamme,

amph.


Malgré tous les chagrins jalouse son oracle a fro

pé mon ame je fais de vains efforts pour m'affurer

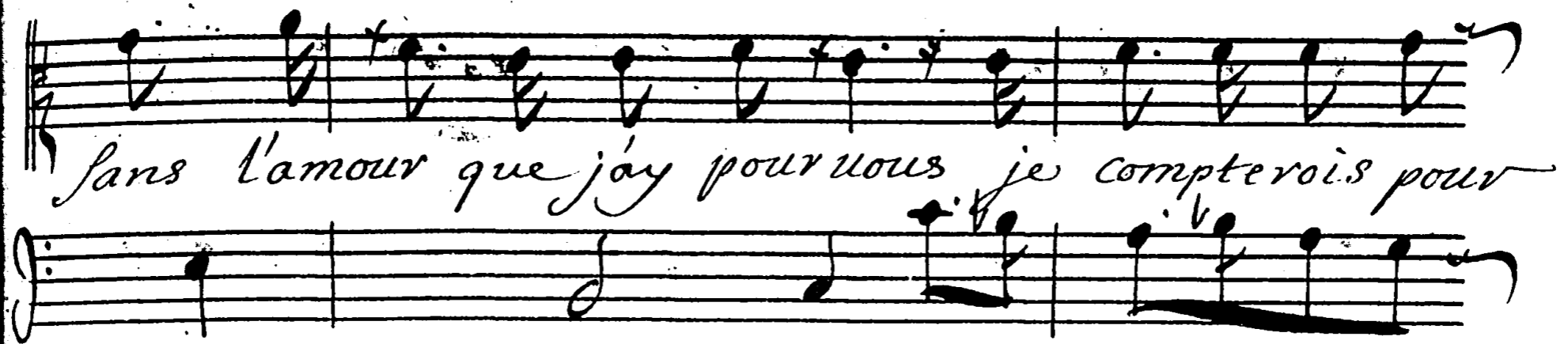
neptune

vous, Je tiens les vastes Mers sous mon obéis =





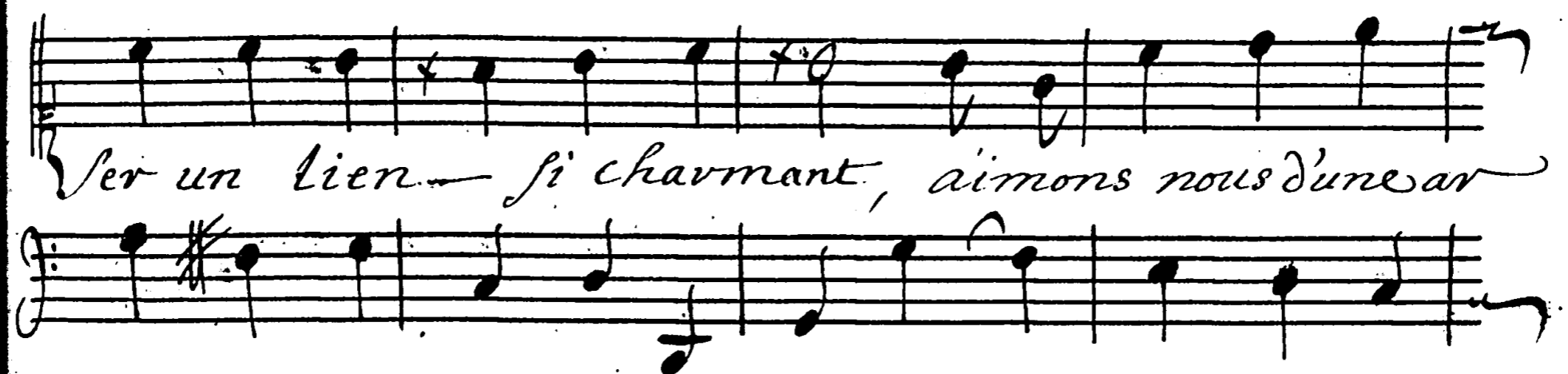
sance, je souleve les flots je calme leur courroux, mais



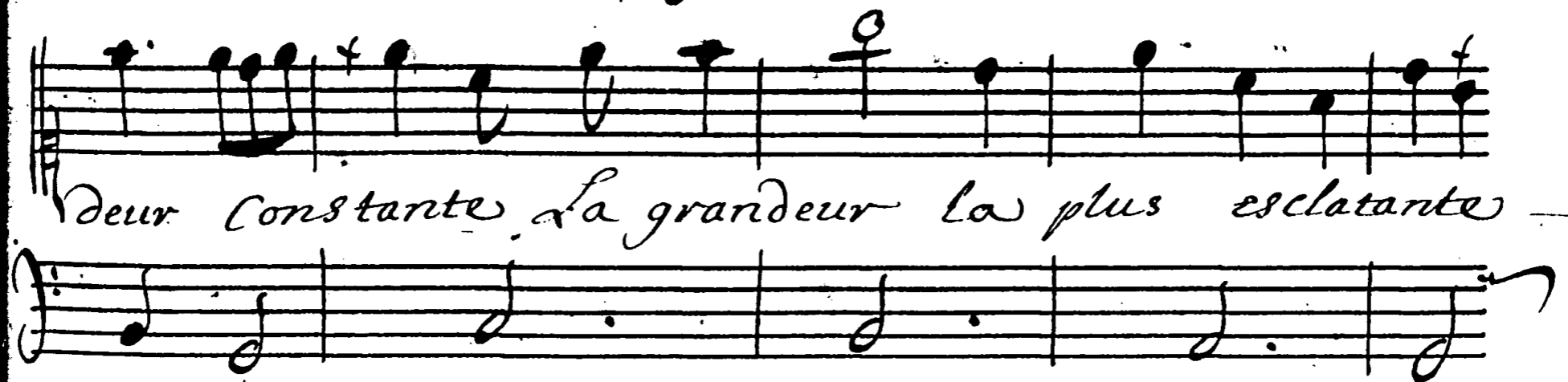
sans l'amour que j'ay pour vous je compterois pour



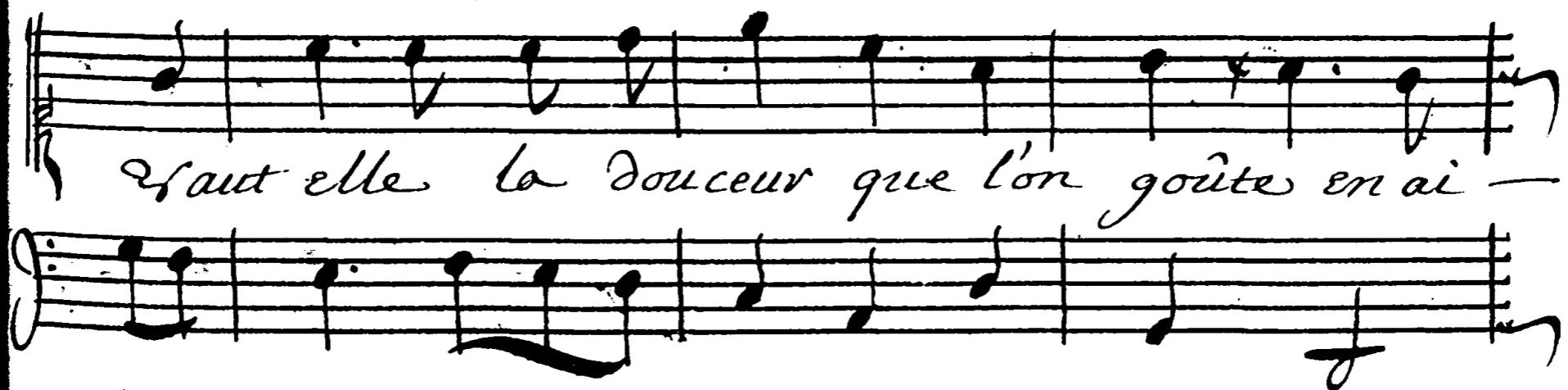
rien ma suprême puissance, *amph.* Gardons nous de bri-



ser un lien si charmant, aimons nous d'une ar-



deur constante La grandeur la plus esclatante



Et aut elle la douceur que l'on goûte en ai-

*ensemble*

*amph.*

*ment, Gardons nous de briser un lien si char-*  
*nepture*

*Gardons no<sup>s</sup> de briser*

*ment aimons nous d'une ardeur constan-*

*te de la grandeur la plus éclatante vaut elle la*

*ceur que l'on goûte en aimant la grandeur la plus es*

tante, faut elle la douceur que l'on goûte enai —

*mant* Quel bruit se fait en  
*mant* Quel bruit se fait en

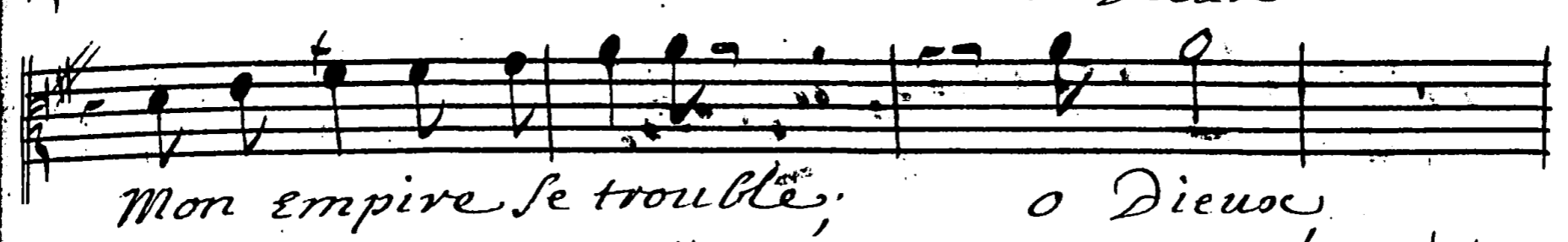
*Preludes*

Handwritten musical score consisting of seven staves. The first two staves are vocal lines with the lyrics "tendre" written below them. The remaining five staves are instrumental accompaniment. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings.

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



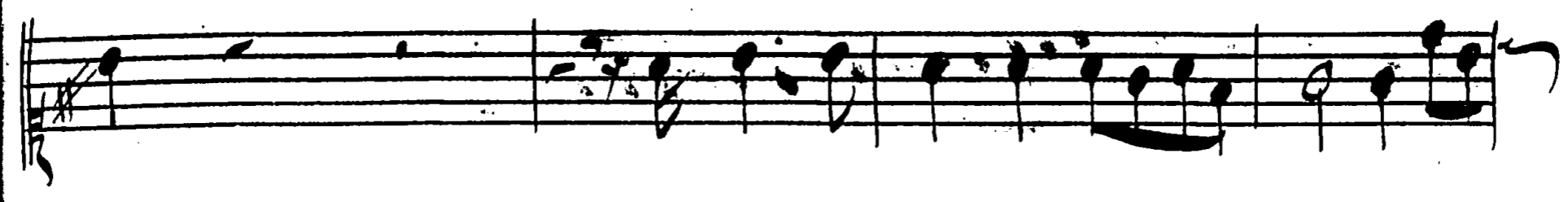
O Dieux



Mon empire se trouble; O Dieux



O Dieux



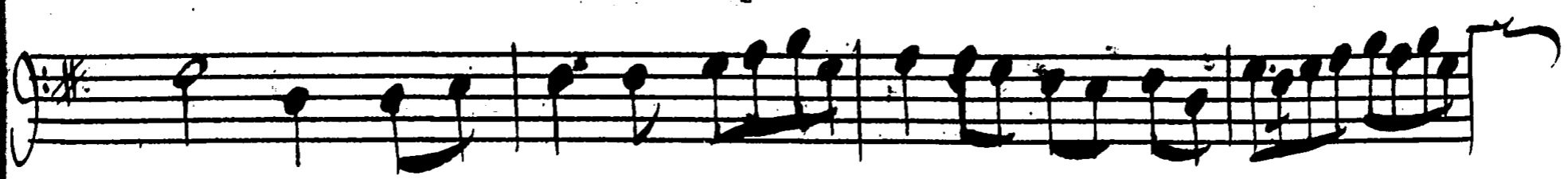
O Dieux



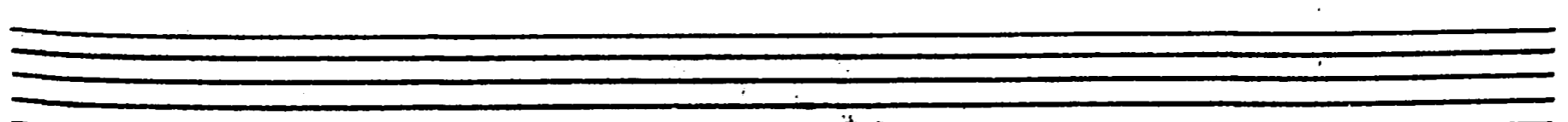
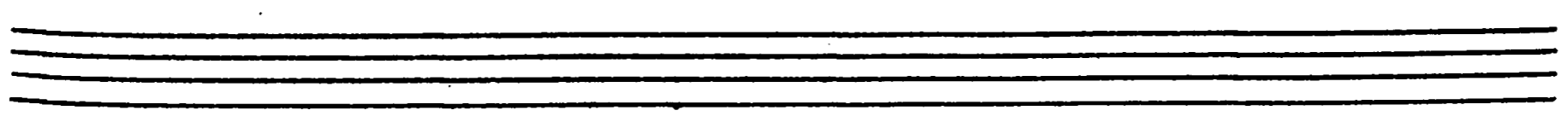
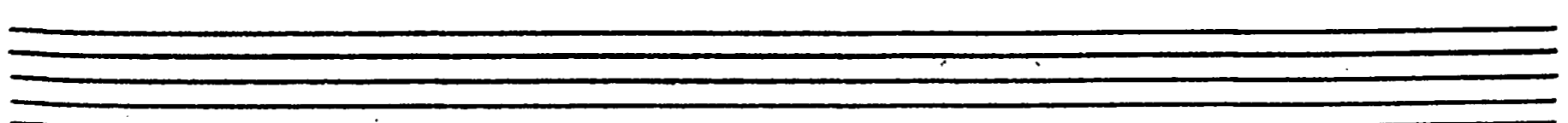
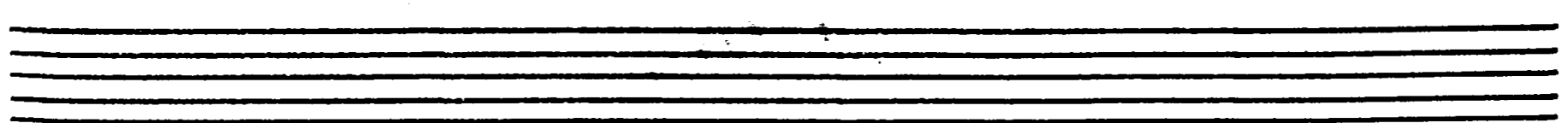
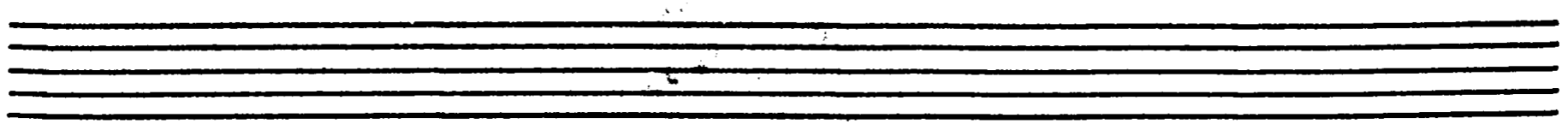
O Dieux



O Dieux



O Dieux



*Mercure vient, qui*

*peut le faire jcy descendre quel miracle nou*

Handwritten musical notation on a single staff. The notes are mostly quarter and eighth notes. Below the staff, the lyrics are written in cursive: "eau que je ne puis comprendre, semble occuper et la".

An empty musical staff with a treble clef and a key signature of two sharps (F# and C#).

An empty musical staff with a treble clef and a key signature of two sharps (F# and C#).

An empty musical staff with a treble clef and a key signature of two sharps (F# and C#).

An empty musical staff with a treble clef and a key signature of two sharps (F# and C#).

Handwritten musical notation on a single staff, consisting of a series of quarter notes.

Handwritten musical notation on a single staff. The notes are mostly quarter notes. Below the staff, the lyrics are written in cursive: "terre et les cieux,".

Handwritten musical notation on a single staff, featuring a melodic line with eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a melodic line with eighth and sixteenth notes.

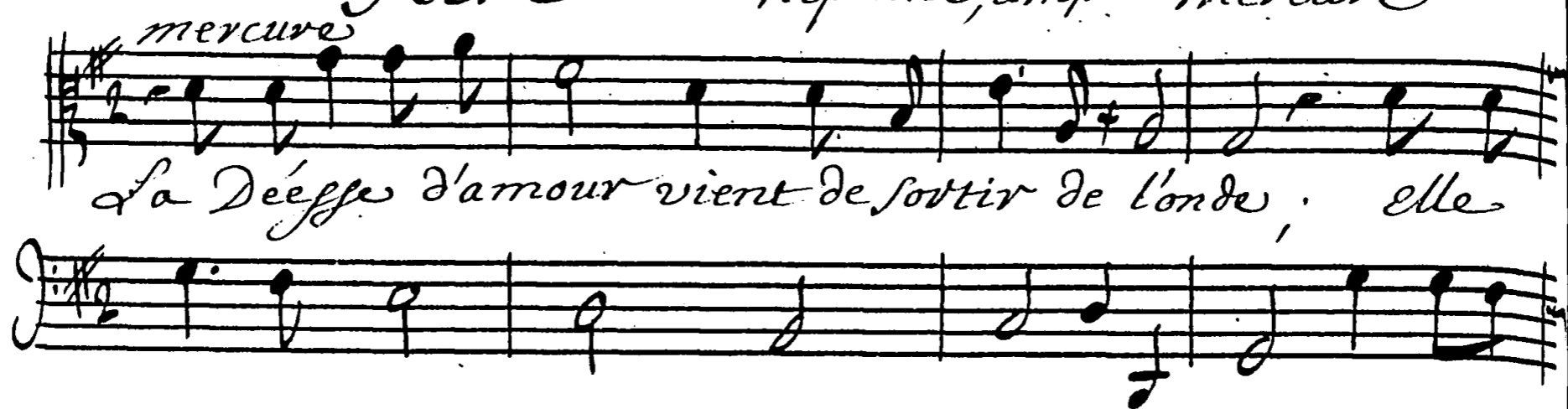
Handwritten musical notation on a single staff, featuring a melodic line with eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a melodic line with eighth and sixteenth notes.

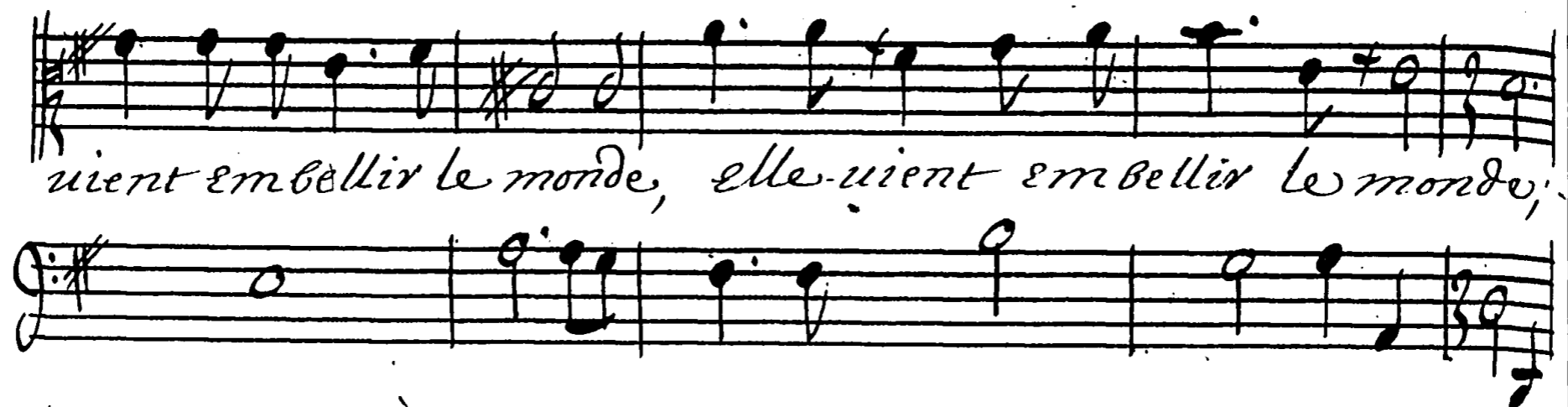
Handwritten musical notation on a single staff, featuring a melodic line with eighth and sixteenth notes.

Scene 6<sup>o</sup> Neptune, amph. Mercure

*mercure*  
La Déesse d'amour vient de sortir de l'onde, elle



vient embellir le monde, elle vient embellir le monde,



Les feux qui brillent dans les cieux & les fleurs dont la

*violons*



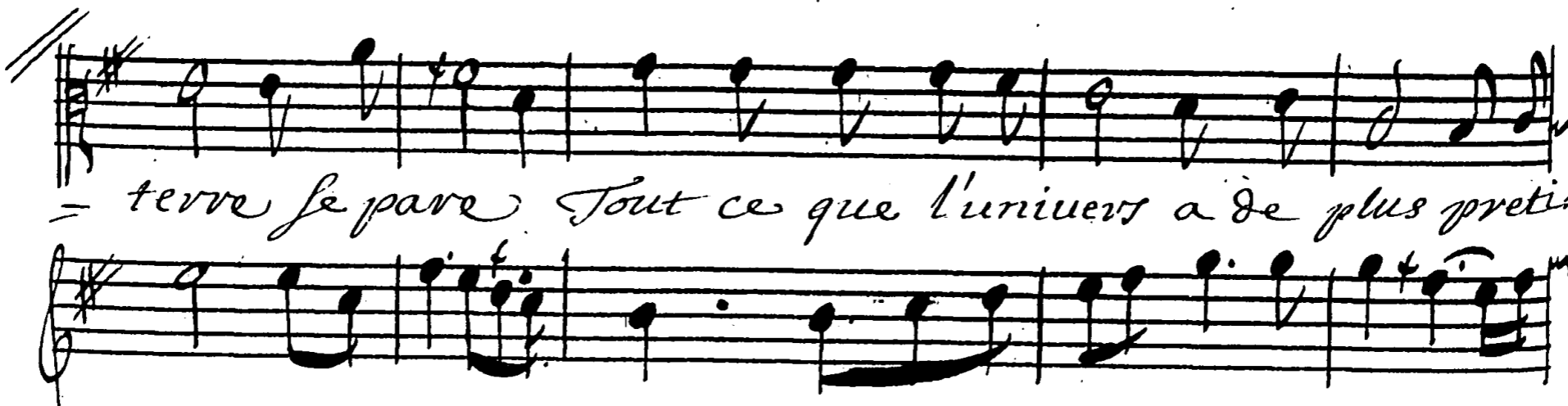
*violons*



*B. c.*



= terre se pare Tout ce que l'univers a de plus preti





- euse, a nos regards surpris n'offre rien de si =

= rare que l'eclat de ses yeux; tout ce que l'uni =

= vers a de plus pretieux, a nos regards surpris =

*n'offre rien de si rare que l'éclat de ses yeux,*

*neptune*

*Je la voy o ciel, quelle est belle, ce ri =*

*uage en recoit une grace nouvelle;*

*amph.*

*neptune*

*o Dieux, que de charmans appas, Quel trouble me,*

*mercure*

*o Dieux, que de charmans appas,*

Sit ma frayeur est extrême; Conservez  
 - Sit ma frayeur est extrême;  
 - moy tout ce que j'aime, amour, ne

m'abandonnez pas;  
 Septiesme..

Venus, Neptune, Mercure, l'Amour, la Jeunesse;

mercure  
 Le Dieu dont l'univers adore la puissance  
 violons

violons

M. c.

*ce, et qui tient tous les Dieux sous son obeissan*

*ce, Ma fait quitter les Cieux po? rendre hommage a vos beaux ye*

*neptune*  
*On n'a point d'hommage a vous rendre qui puisse esga*

*ler vos appas, pas, Tout l'univers ne suffit*

= pas, aux honneurs éclatants que vous devez preten

*Venus gravement*

*dre; dre;* Si pour le bien de l'univers les —

Dieux m'auoient fait naître, mō cœur moins incertain s'ap-

plau d'iroit peut estre des honneurs qui me sont offerts,

*neptune*

Paroysez sur les on — — — des parois =

*violons*

*violons*

*B. c.*

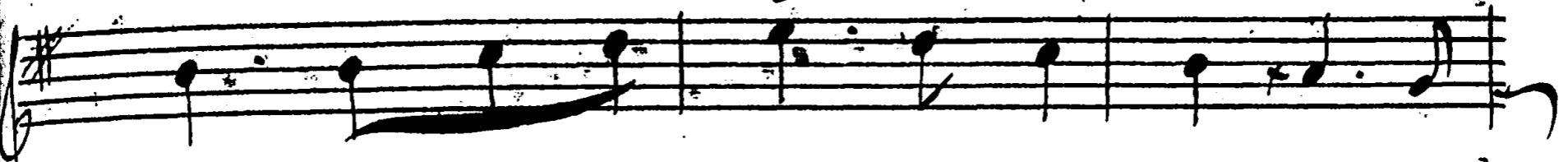
Ser sur les on = = = des sortez = = de uos

grottes profondes, Divinites des eaux Rendet rom

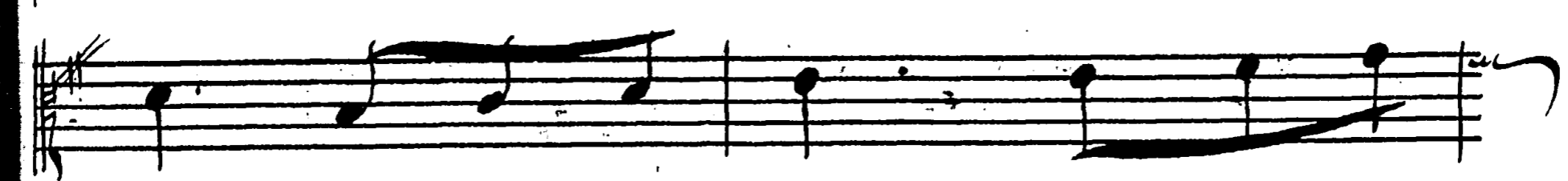
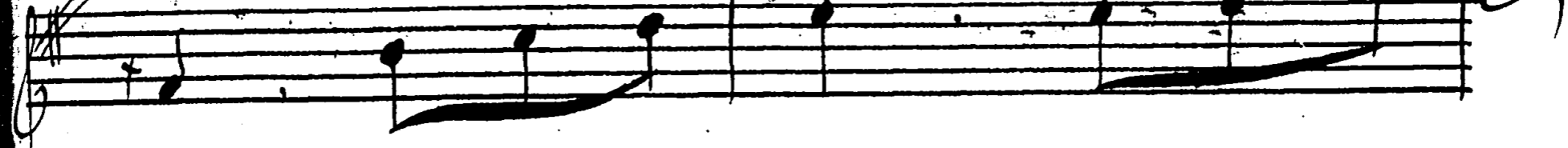
= mage a des attrait si beaux, Divinites des



= eaux, Rendez hommage a des attrait si =



= beaux Rendez hommage; Rendez hom



= mage a des attrait si beaux.



*Marche*

The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The subsequent four staves are bass clefs. The music is written in a rhythmic, march-like style with various note values and rests. There are repeat signs and a double bar line at the end of the system.

Blank musical staff

The second system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The subsequent four staves are bass clefs. The music continues with similar rhythmic patterns and includes repeat signs and a double bar line at the end of the system.



neptune

La Déesse d'amour sort de son vaste empire, Elle =

violons

violons

B. c.

donne des loix a tout ce qui respire, elle donne des

Loix a tout ce qui respire, Celebrez ses attraits uain

queurs Celebrez = Ses traits vainqu<sup>rs</sup> d'un seul de ses

gards elle enchai = ne les coeurs d'un seul de ses Regards,

Seul de ses regards elle enchai — — — ne les coeurs;

# Les Choeurs.

Celebrons celebrons ses attrait vaignq? Celebrons cele=

Celebrons

Celebrons — ses attrait vaignq?

celebrons cele=

violons

violons

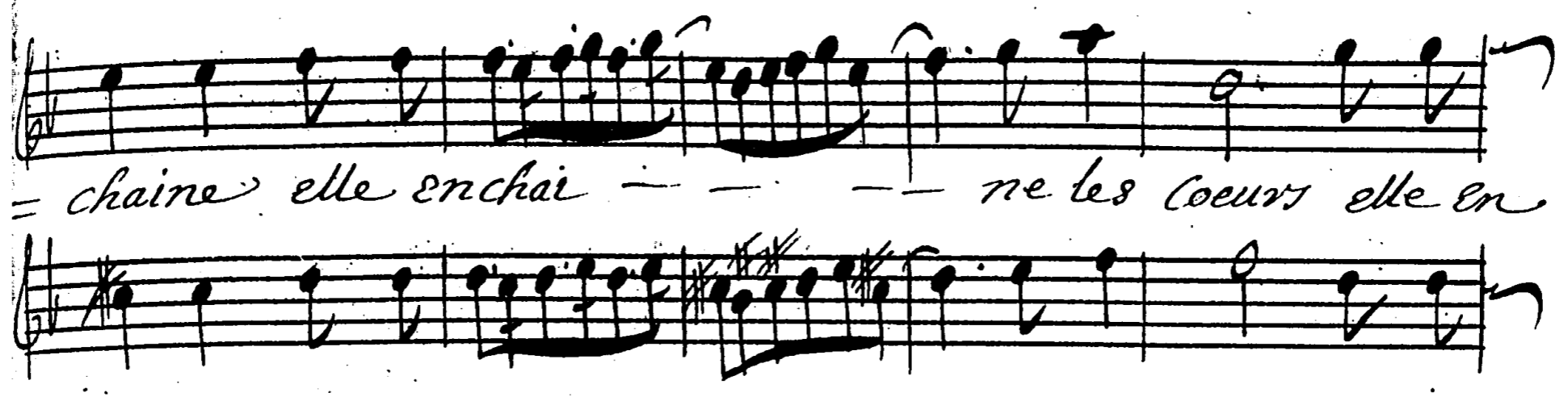
*Grans les attraitz vainqueurs, D'un seul de ses regards elle*

*D'un*

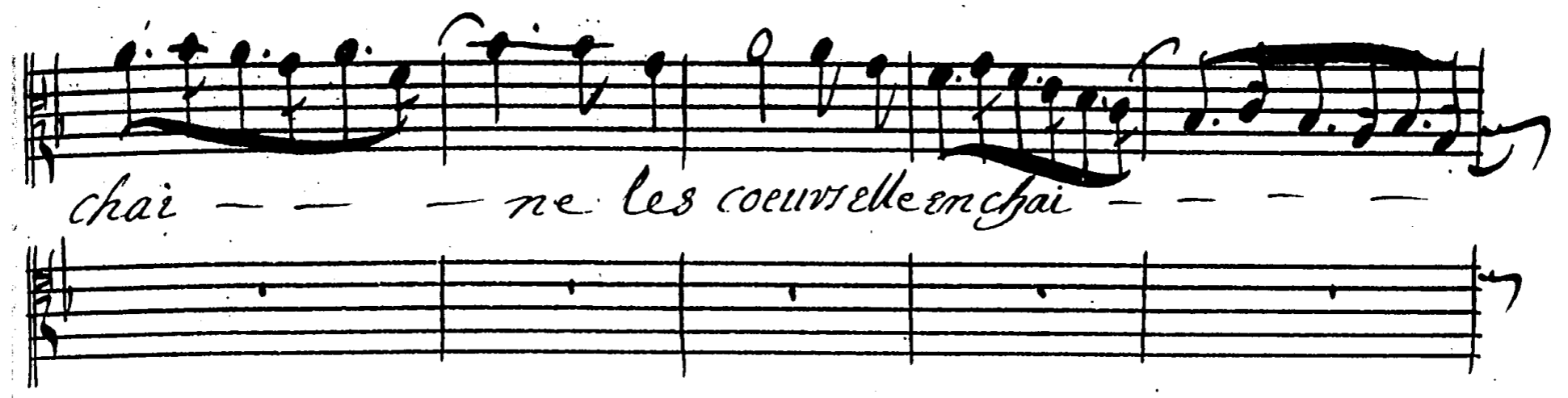
*D'un seul de ses regards elle*

*Grans les attraitz vainqueurs,*

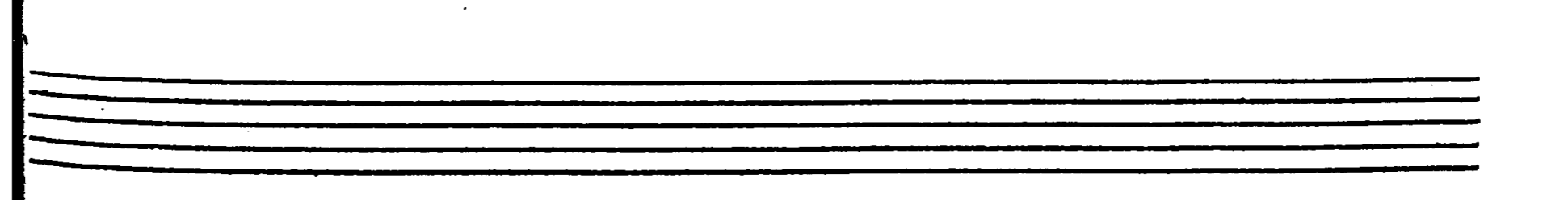
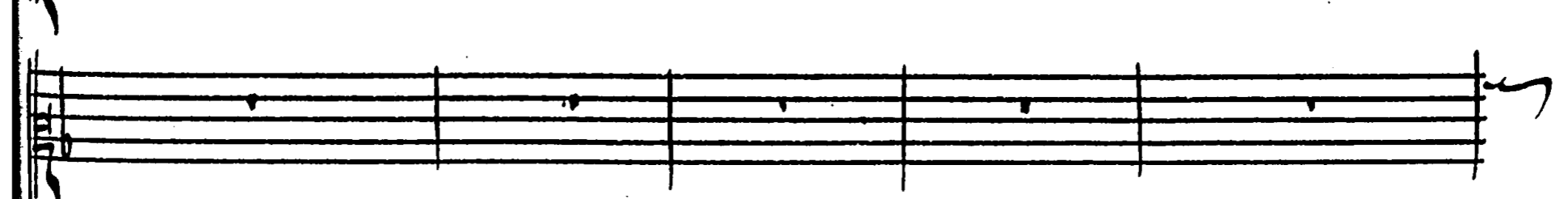
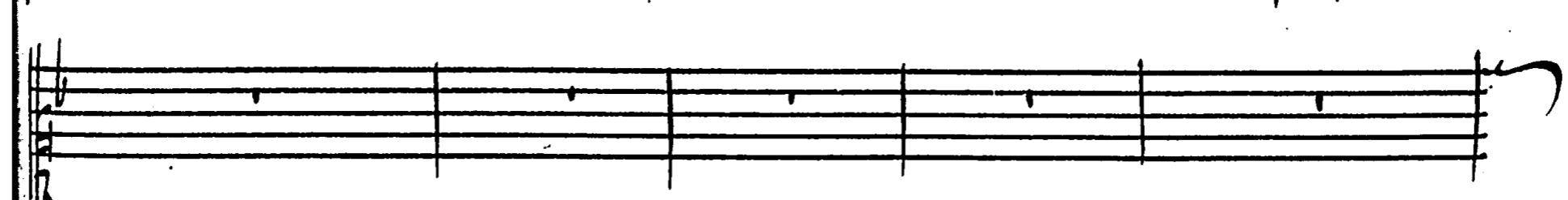
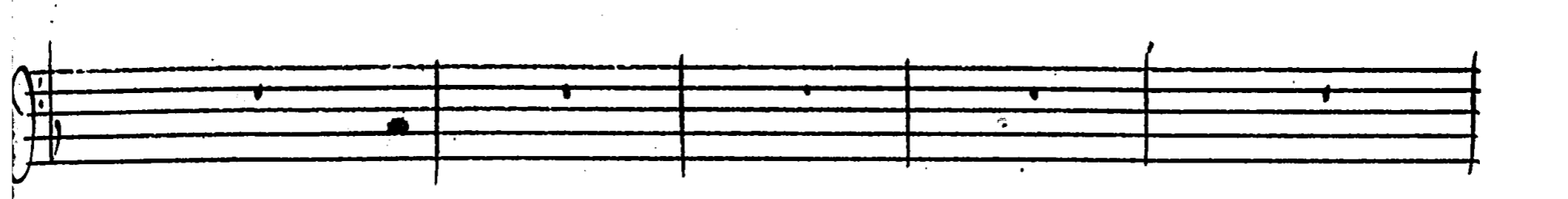
The image shows a page of handwritten musical notation. It consists of ten staves of music. The first staff begins with the lyrics "Grans les attraitz vainqueurs, D'un seul de ses regards elle". The second staff has the word "D'un" written below it. The third staff has "D'un seul de ses regards elle" written below it. The fourth staff has "Grans les attraitz vainqueurs," written below it. The notation includes various note values, rests, and clefs. At the bottom of the page, there are three empty staves.



= chaine elle enchai - - - ne les Coeurs elle en



chai - - - ne les coeurs elle enchai - - -



*chaîne les coeurs; D'un seul de ses regards elle*

*ne les coeurs. D'un*

*D'un seul de ses regards, D'un seul de ses*

châi — — ne les coeurs, elle enchaîne elle enchaî — —

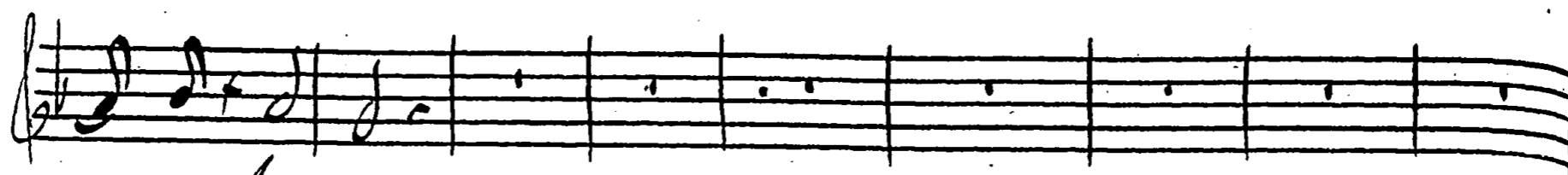
gard, elle enchaî — ne, elle enchaî — —

gard, elle enchaî — ne, elle enchaî — —

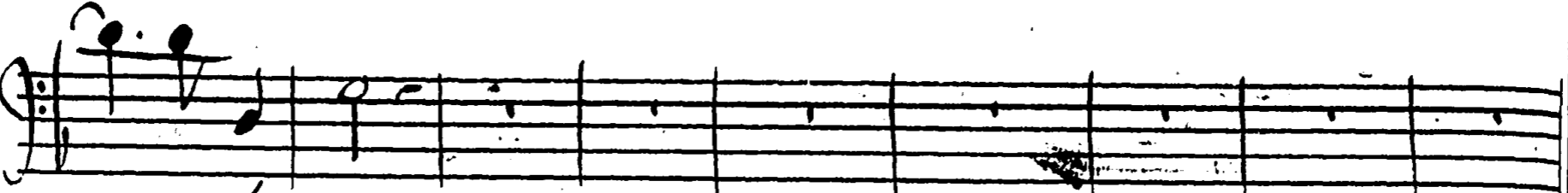
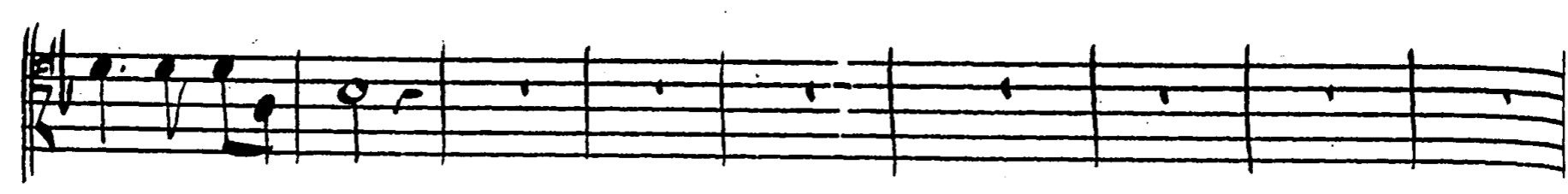
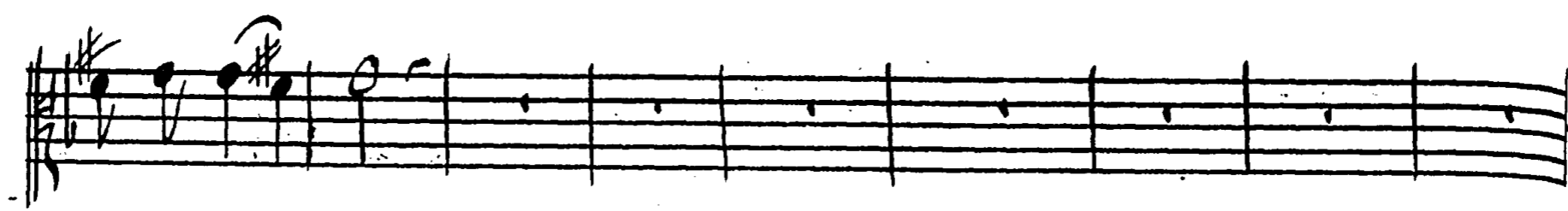
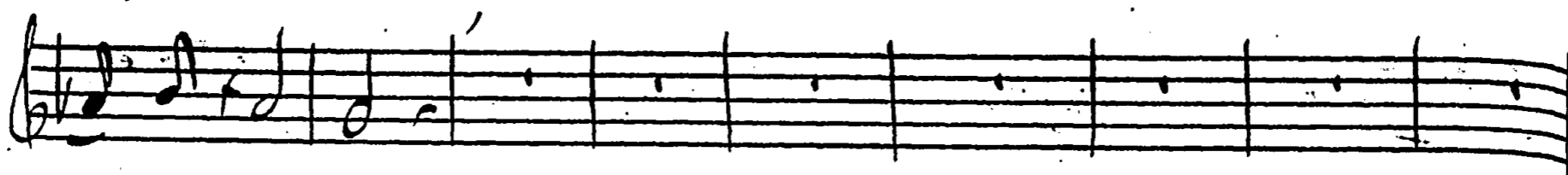
gard, elle enchaî — ne, elle enchaî — —

gard, elle enchaî — ne, elle enchaî — —

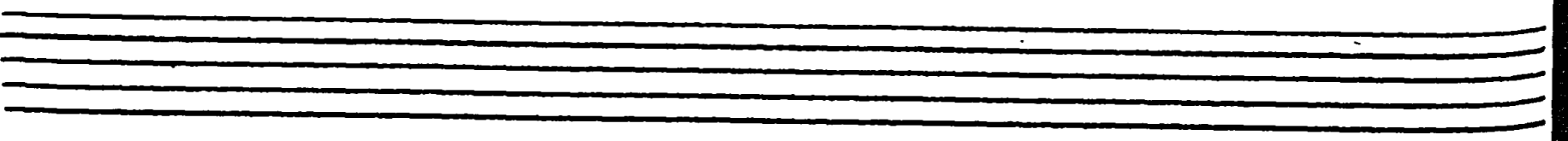
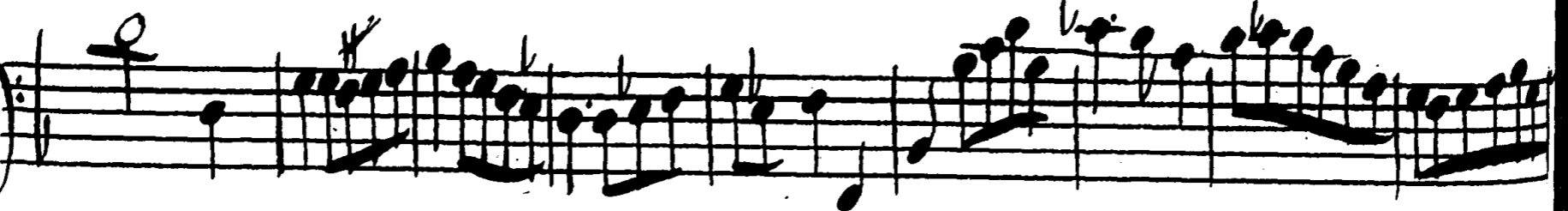
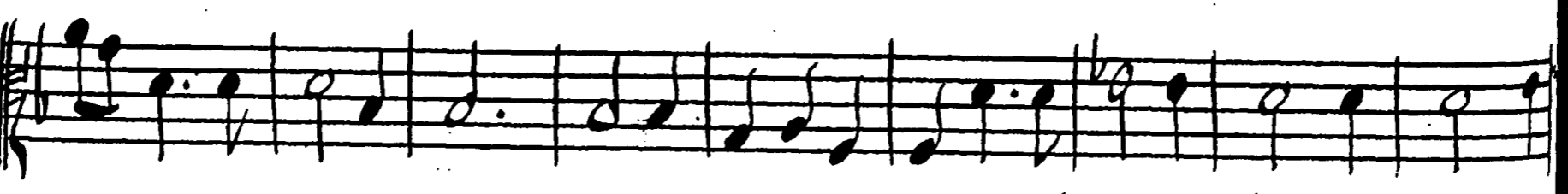
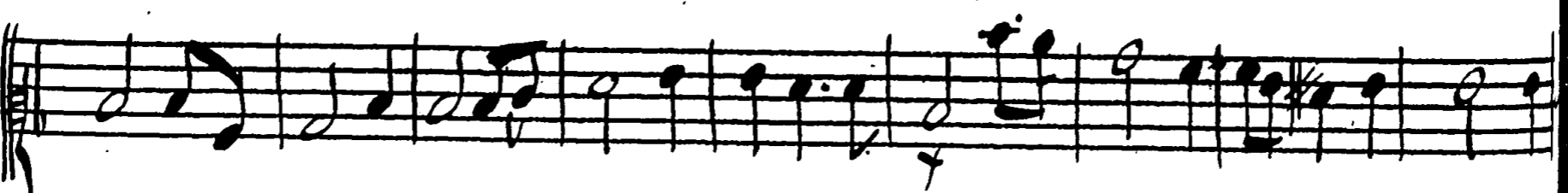
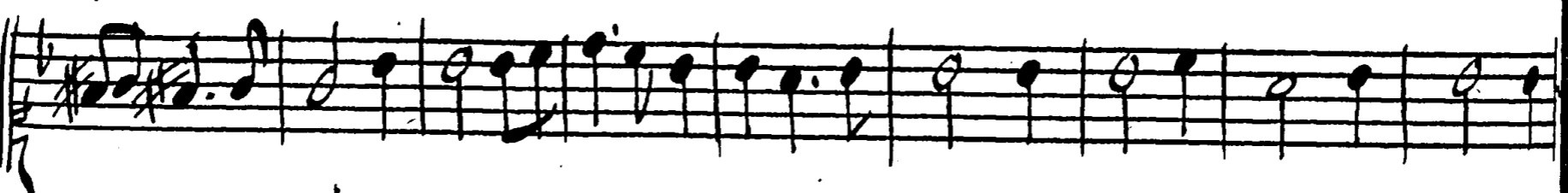
gard, elle enchaî — ne, elle enchaî — —



= ne les coeurs.



= ne les coeurs,





Celebrons ses attrait uainq<sup>rs</sup> Cele-

celebrons

Celebrons ses attrait uainq<sup>rs</sup> Cele-

*Grons — Ses traits vainqueurs, D'un seul de ses*

*Grons — Ses traits vainqueurs, D'un*

*D'un seul de ses*

gards elle en chaî - - - ne les coeurs,

=gards elle en chaî - - - ne les coeurs.

*Celebrons — Ses attrait vaineurs*

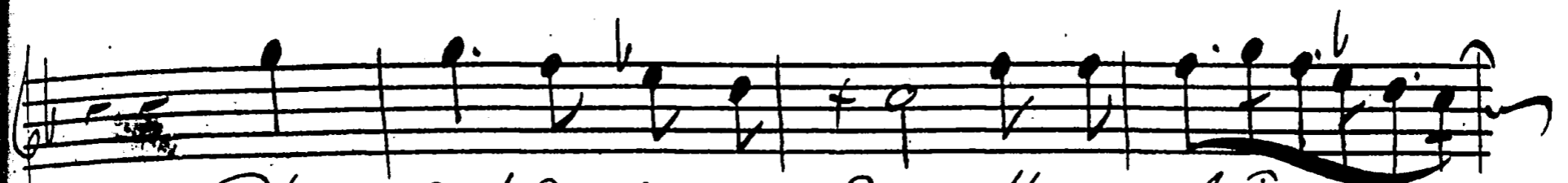
*Du*

*Celebrons — Ses attrait vaineurs*

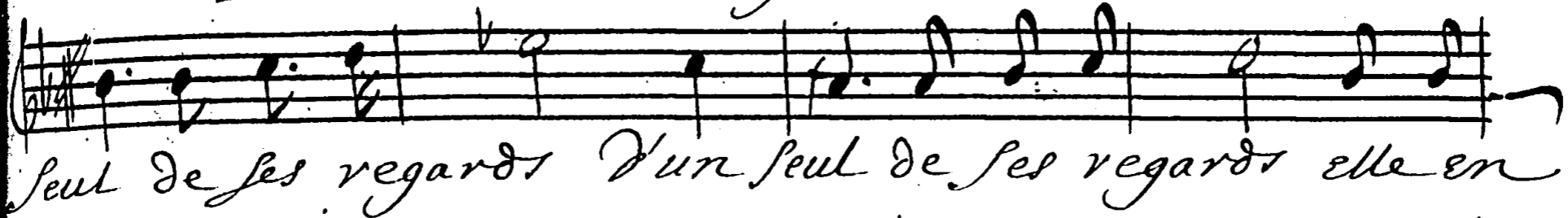
*Du*

*Du*

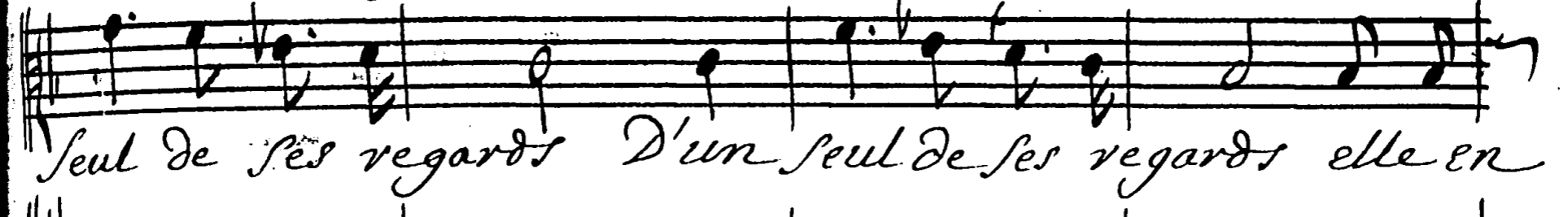
*Du*



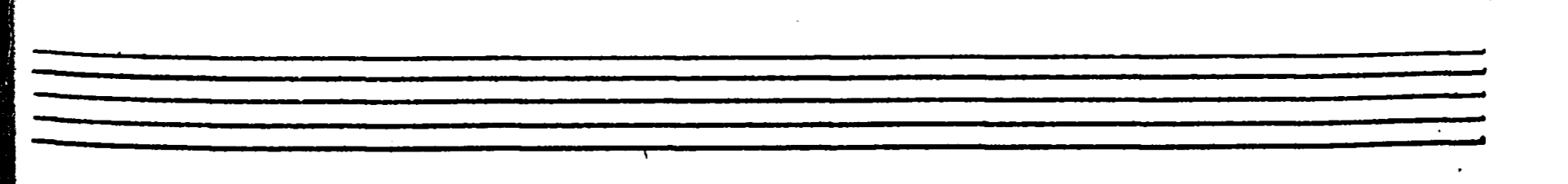
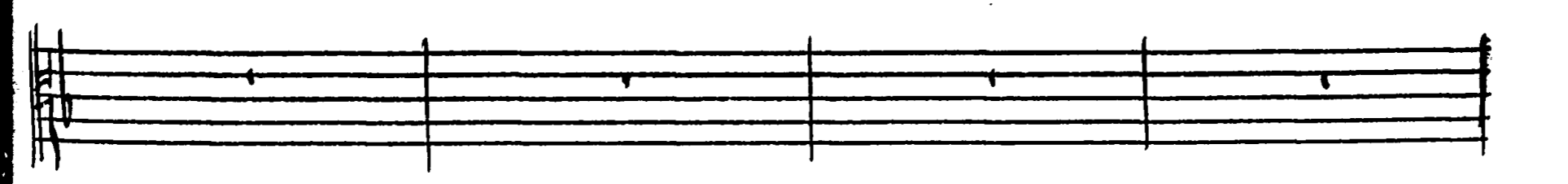
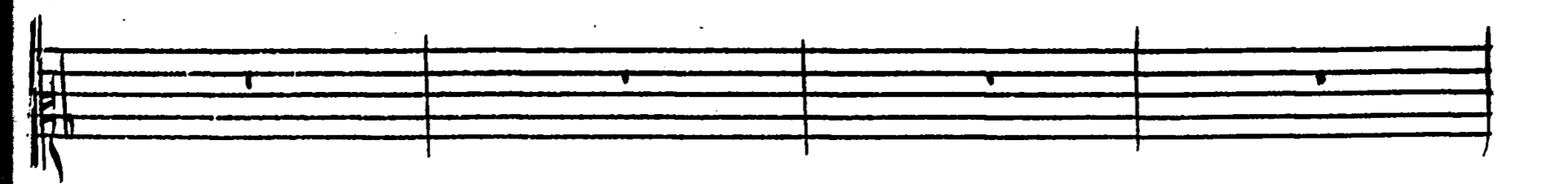
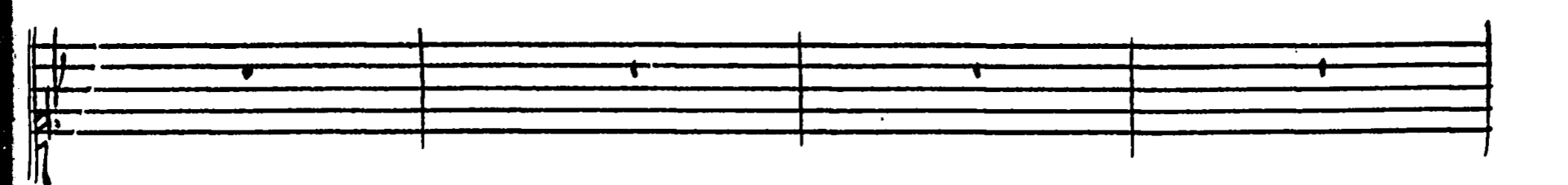
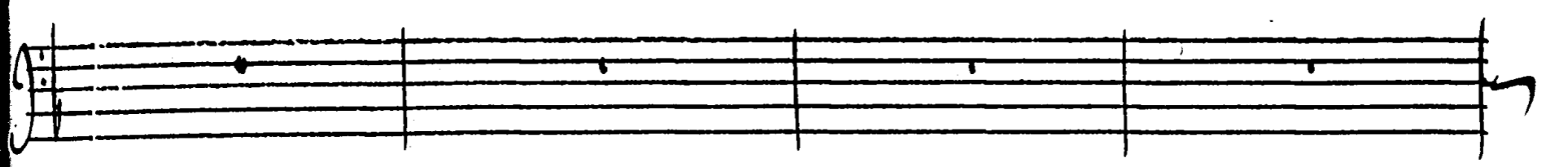
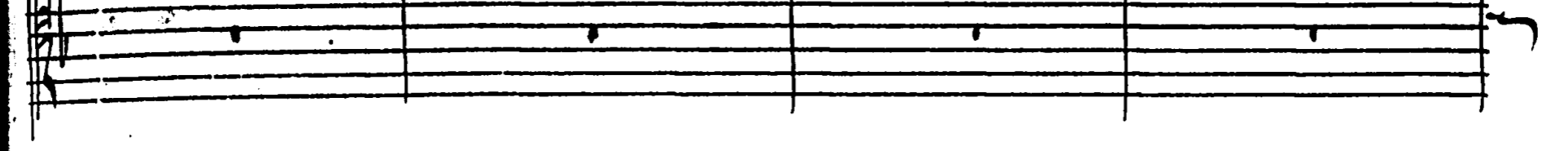
D'un seul de ses regards elle enchaî -



seul de ses regards D'un seul de ses regards elle en

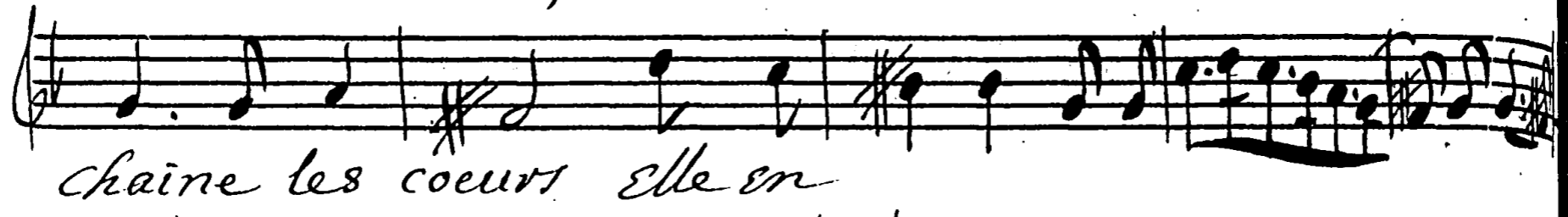


seul de ses regards D'un seul de ses regards elle en





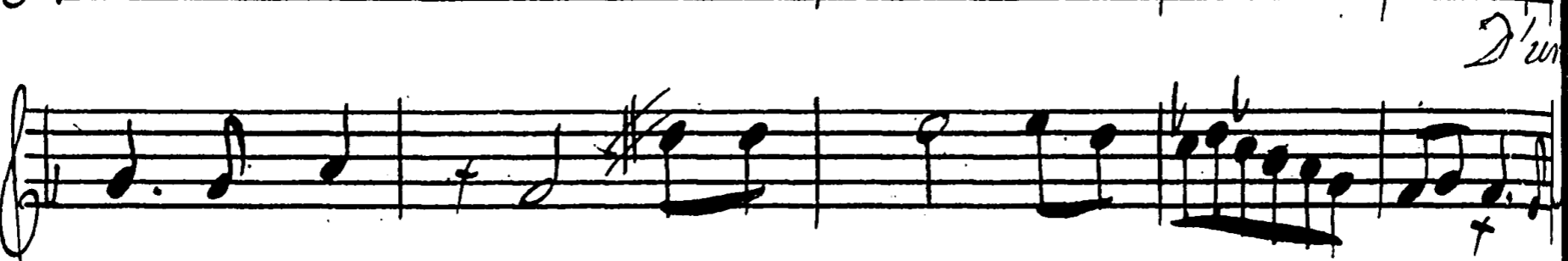
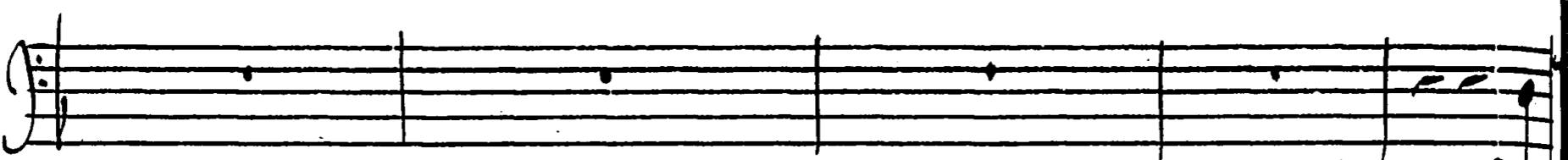
- ne les coeurs, elle enchaîne elle enchaî - ne les



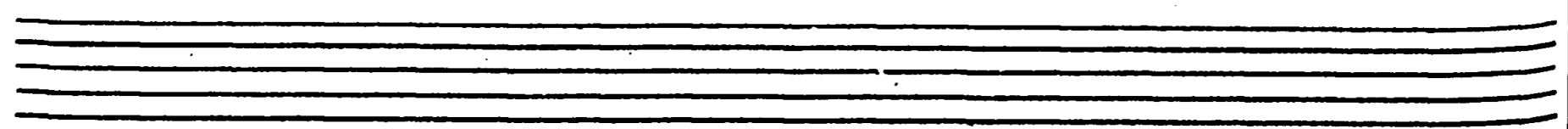
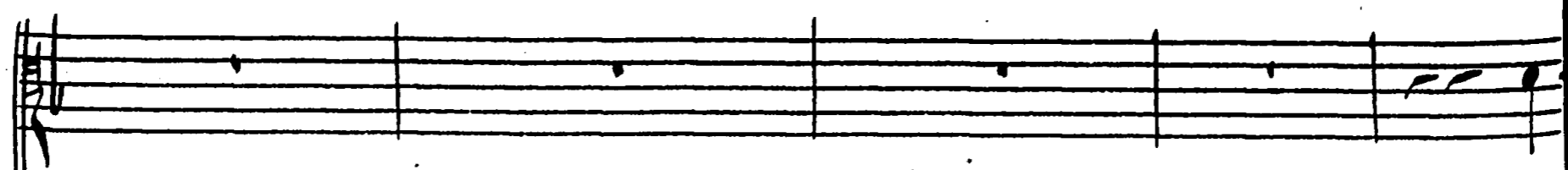
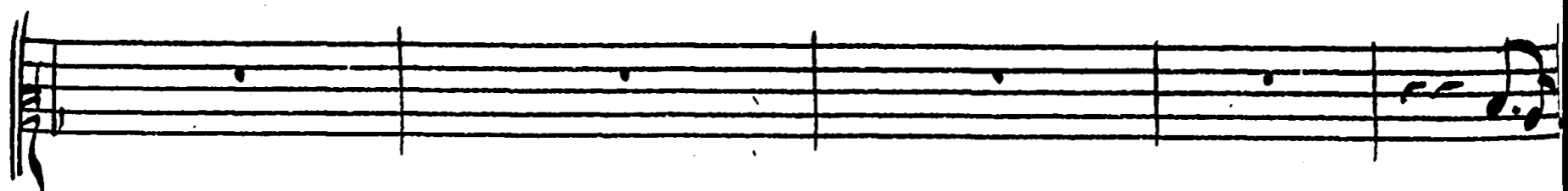
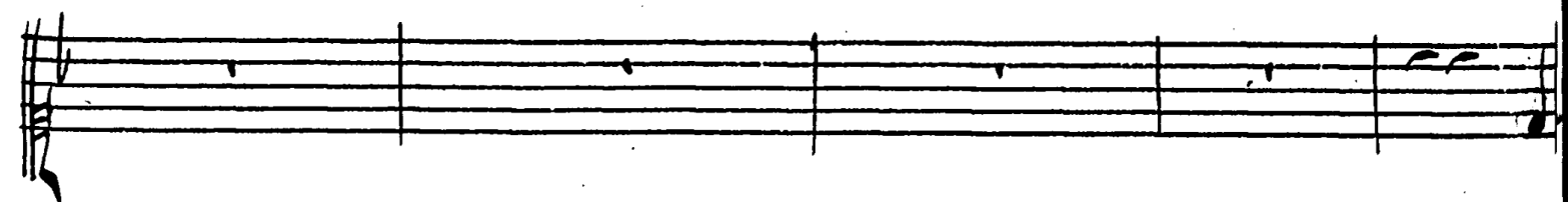
chaîne les coeurs elle en



chaî - = ne elle enchaî - ne les



D'un



Coeurs. D'un seul de ses regards elle enchaîne elle enchaîne les coeurs -

seul de ses regards D'un seul de ses regards, elle enchai = re

*D'un seul de ses regards elle enchaîne elle enchaîne les Coeurs*

*elle enchaîne les coeurs elle enchaîne — — — re les coeurs*

The image shows a page of handwritten musical notation. It consists of ten staves of music. The first two staves have lyrics written below them. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining. At the bottom of the page, there are three empty musical staves.



*Bourée.*

*Air*

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef. The third and fourth staves are bass clefs. The fifth staff is a bass clef. Each staff contains musical notation with various note values, rests, and accidentals. The word "Fin" is written at the end of each staff.

Empty musical staves

The second system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef. The third and fourth staves are bass clefs. The fifth staff is a bass clef. Each staff contains musical notation with various note values, rests, and accidentals. The word "Fin" is written at the end of each staff.

A handwritten musical score consisting of 11 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). The staves are arranged vertically, with the first staff at the top and the eleventh staff at the bottom. The handwriting is in black ink on aged paper.

*mercure)*

Que vos traits naissans me paroissent a craindre, Vous en-

A single staff of handwritten musical notation, continuing the piece from the previous staves. It features a series of notes and rests, ending with a fermata.

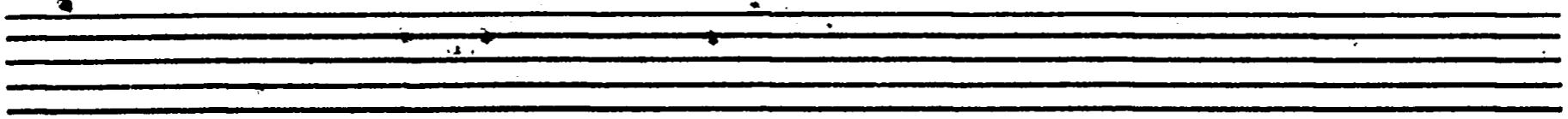
Chainer déjà les plus puissants des Dieux, Dieux, que

Coeurs vont se plaindre du pouvoir de vos yeux, Que de

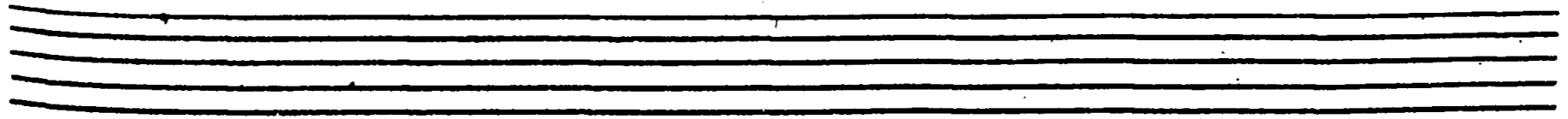
Coeurs vont se plaindre du pouvoir de vos yeux,

Premier Air pour la Jeunesse, et l'amour

The first system of handwritten musical notation consists of five staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and includes a double bar line. The second staff continues the melodic line with similar rhythmic values. The third and fourth staves show a more complex texture with multiple voices or instruments, featuring various note values and rests. The fifth staff concludes the system with a final cadence and a fermata over the last note.



The second system of handwritten musical notation also consists of five staves. It begins with a treble clef and a key signature of one sharp (F#). The notation is dense with many sixteenth and thirty-second notes, often beamed in groups. There are several double bar lines and repeat signs throughout the system. The fifth staff ends with a double bar line and a fermata over the final note.



*Second Air*

The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#). The third and fourth staves are tenor clefs with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The music is written in a fluid, cursive style with various note values, rests, and dynamic markings.

The second system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#). The third and fourth staves are tenor clefs with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The music continues in the same fluid, cursive style as the first system, featuring various note values, rests, and dynamic markings.

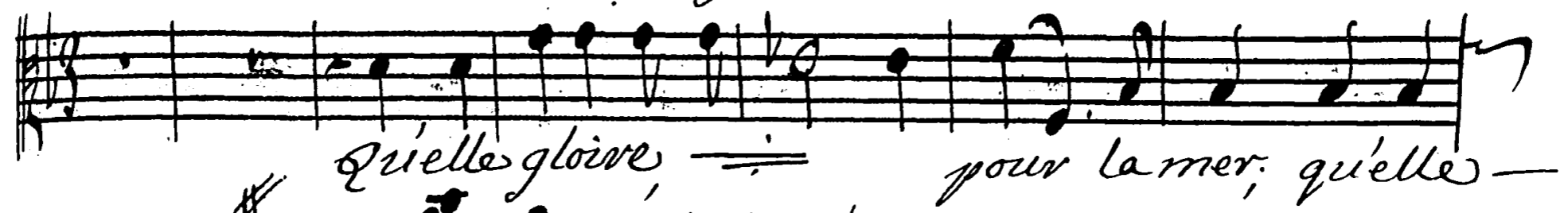
# Choeur



Quelle gloire pour la mer, quelle



Quelle gloire,



Quelle gloire, pour la mer, quelle



violons



violons



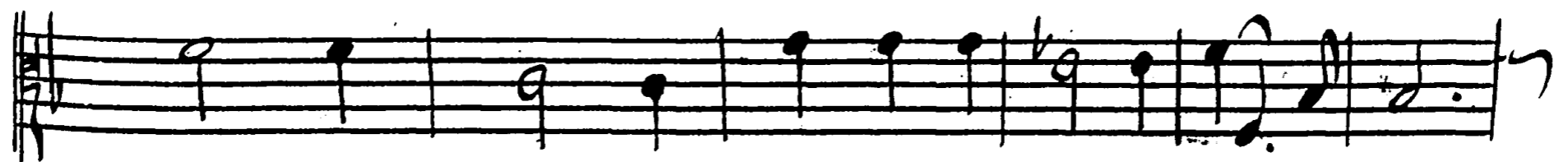
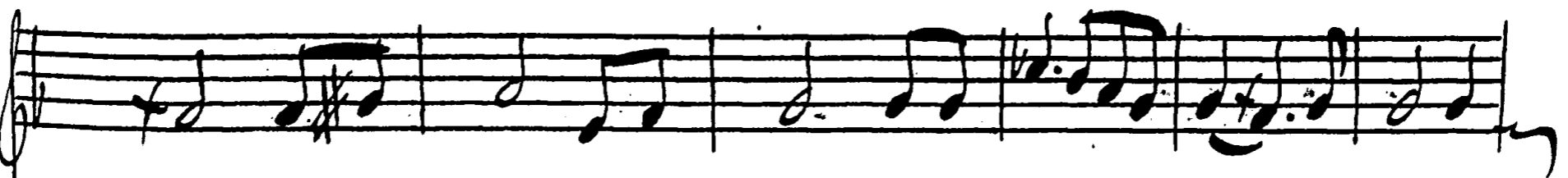
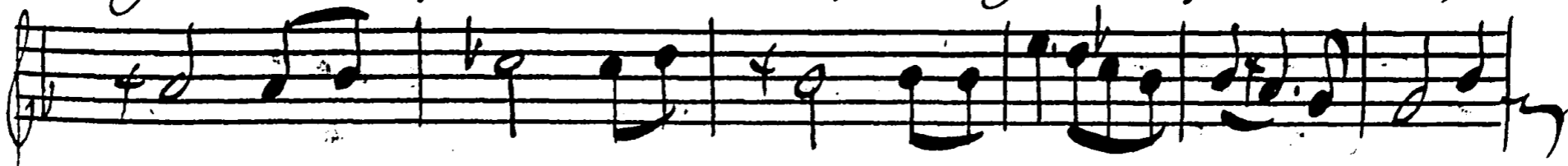
B. c.



= gloire pour la mer quelle gloire quelle gloire pour la mer, da



gloire pour la mer quelle gloire pour la mer, da



*voiv ainsy produit la merueille du monde, da*

*voiv ainsy produit la merueille du monde, da*

*voiv ainsy produit la merueille du monde,*

*voiv ainsy produit la merueille du monde,*

*voiv ainsy produit la merueille du monde,*

*voiv ainsy produit la merueille du monde,*



# Choeur

*Cette Divinité, sortant du sein de l'onde; n'y-*

*Cette*

*Cette*

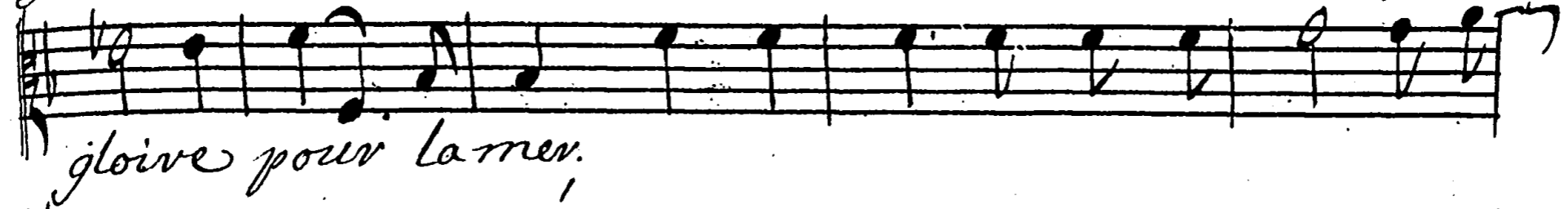
*Cette Divinité sortant du sein de l'onde; n'y-*

*Laisse rien de froid n'y laisse rien d'amer, quelle*  
*quelle*

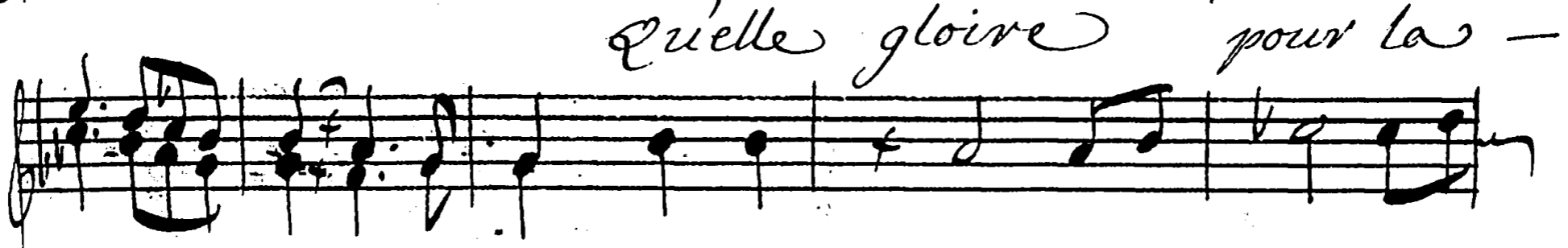
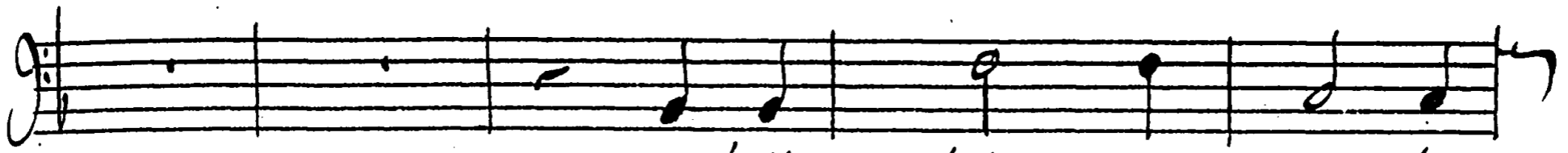
*Laisse rien de froid n'y laisse rien d'amer?*



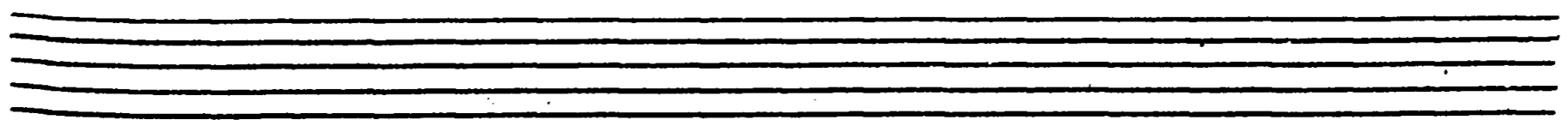
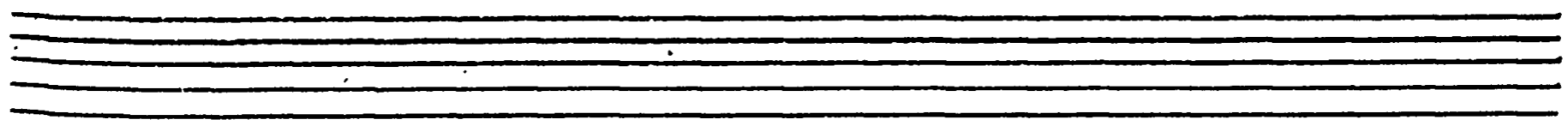
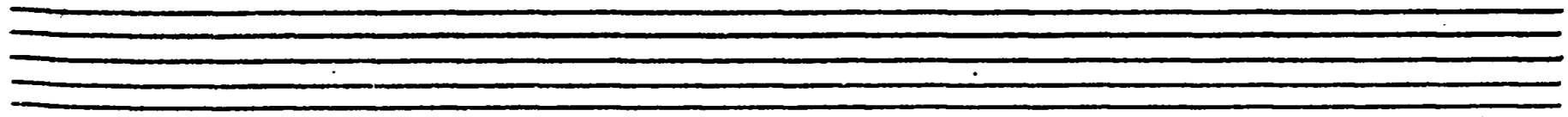
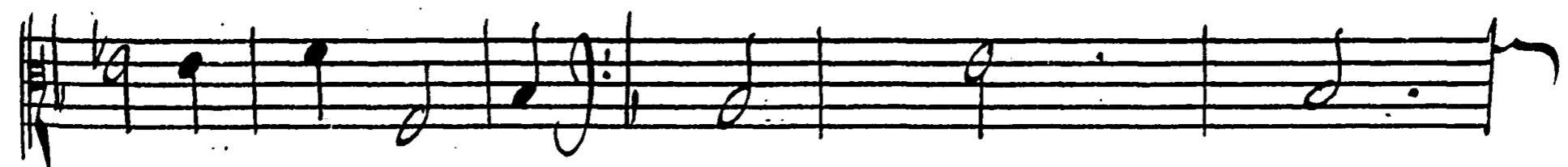
gloire pour la mer, quelle gloire pour la mer quelle -



gloire pour la mer.



quelle gloire pour la -



gloire quelle gloire pour la mer,

mer quelle gloire pour la mer,

qu'elle

qu'elle

gloire pour la mer; quelle gloire, quelle gloire, quelle

gloire pour la mer; quelle gloire, quelle gloire, quelle

The image shows a handwritten musical score for two voices. The first system consists of a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The second system is identical to the first. The score is written in a cursive, handwritten style. The piano accompaniment features a steady eighth-note bass line and a more active treble line. The lyrics are repeated in both systems.

Three empty musical staves are provided at the bottom of the page, consisting of three sets of five-line staves.

gloire pour la mer,

gloire pour la mer,

gloire pour la mer,

gloire pour la mer,

gloire pour la mer,

gloire pour la mer,

gloire pour la mer,

Quelle gloire pour la

Quelle gloire -



*mer, quelle gloire quelle gloire pour la mer,*

*pour la mer quelle gloire pour la mer*

The musical score consists of ten staves. The first two staves contain the lyrics *mer, quelle gloire quelle gloire pour la mer,*. The next two staves contain *pour la mer quelle gloire pour la mer*. The remaining six staves are instrumental accompaniment. The notation includes various note values, rests, and dynamic markings.

*fin*

*AU PREMIER ACTE..*

*Acte Second Scene Premiere*  
*Neptune Seul.*

*Prelude,*

*neptune*

*Quelle douce langueur rend mon ame interdite; o =*

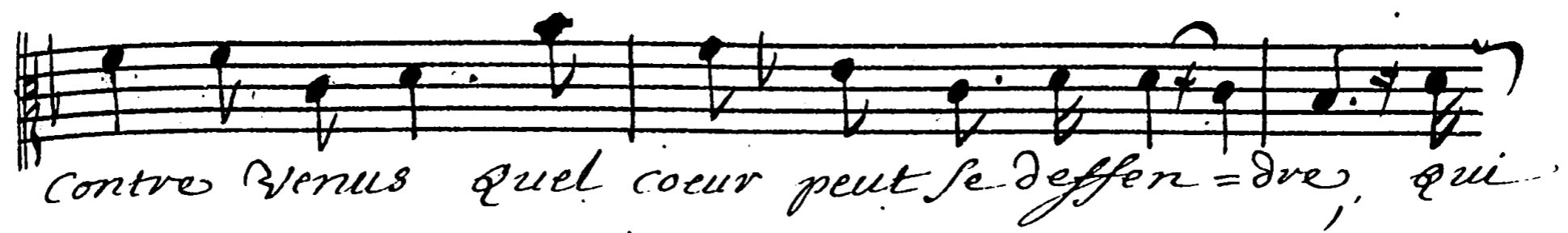
*Sous*

Ciel; de quelle ardeur je me laisse enflamer, je  
ne reconnois plus mon Coeur po. Amphitrite, un mo =

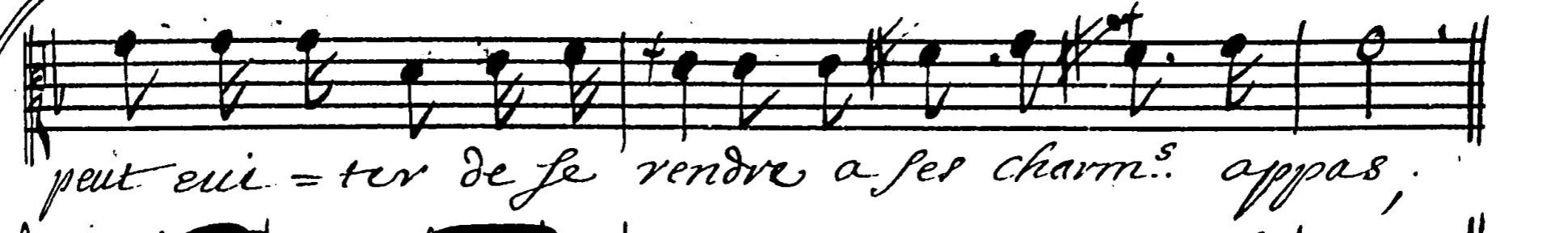
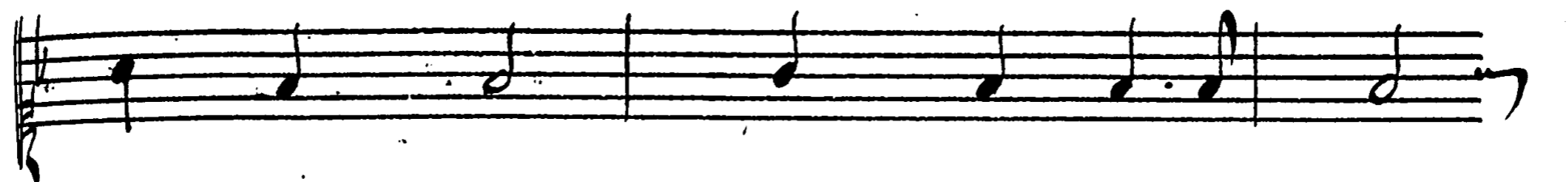
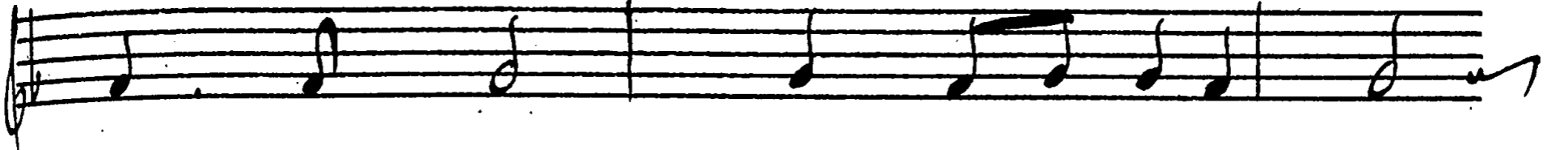
The image shows a page of handwritten musical notation on ten staves. The notation is in a cursive style, typical of 18th-century manuscripts. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written in French and are interspersed between the staves. The music consists of various note values, including quarter, eighth, and sixteenth notes, along with rests and bar lines. The handwriting is fluid and characteristic of the period.

ment me suffit pour cesser de l'aimer; quoy ce  
der, sans rien entreprendre, que sert la résistance, hélas.

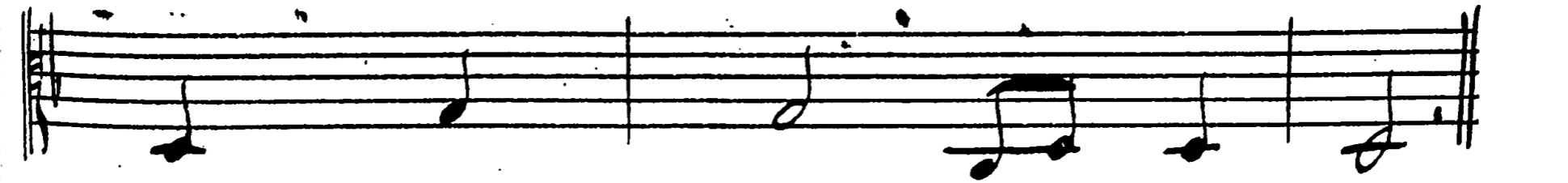
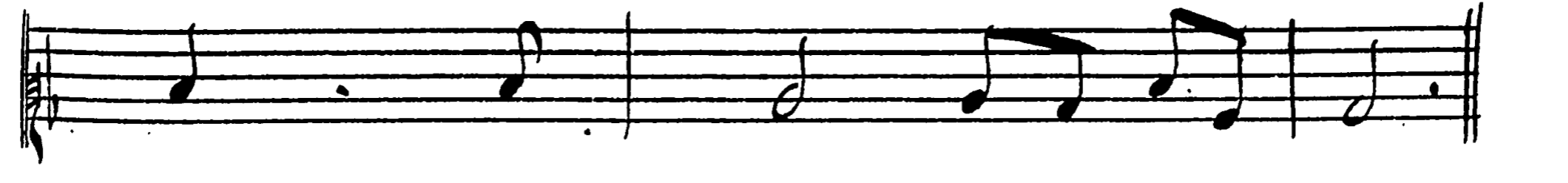
This image shows a page of handwritten musical notation. It consists of 12 staves of music. The first staff contains the lyrics "ment me suffit pour cesser de l'aimer; quoy ce". The sixth staff contains the lyrics "der, sans rien entreprendre, que sert la résistance, hélas." The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in black ink on a white background.



Contre Venus quel coeur peut se deffen-dre, qui



peut eui-ter de se rendre a ses charm<sup>s</sup>. appas;



Scene 2<sup>e</sup>: Neptune, Nérée

*neptune*

Amphitrite n'a plus de pouvoir sur mon ame, je

*nerée*

ne troubleray plus vôtre amoureuse flâme, je

nus ma delivré d'un Rival dangereux, mais que

sera helas, que vous bruliez pour elle, je n'en se-

-ray pas plus heureux, Amphitrite pour moy se-

-ra toujours Cruelle, votre chaîne nouvelle re-

servira qu'a redoubler ses feux; ne-

=vous rebutez point cherchez toujours a plaire, plaire,

La plus superbe beauté, contre un amant qui

perfeure; l'ame enuain de fierte; te;

J'ay besoin de vostre assistance; dans l'em

pire des eaux venus apris naissance, Jupi=

ter paroît obstiné a me ravir ce bien que

soit ma donné; Mercure de sa part vient de me faire

tendre qu'envain je voudrois y prétendre,

neptune Ensemble  
unissons nos efforts contre ce Dieu jaloux, ne souffrons

nerée  
unissons

pas qu'il triomphe de nous, ne souffrons pas qu'il triomphe de nous



Amphitrite *a Neptune* Scene 3e

Quoy, Nere'e avec vous paroit d'intelligence;

*a Nere'e*  
ciel; Neptune fuit ma presence; vostre oracle fo

tal auroit il reussy, Nere'e expliquez moy cet hor

rible mystere, parlez vostre secours m'est jey

necessaire; et mon coeur veut estre eclaircy -

*Nere'e*  
*grave*  
Dois je avoir part a vostre Confiance; dois je ecou

= ter vos jalouse fureurs; Si Neptune vous fait

cause vos frayeurs; C'est a Neptune a

rompre le silen- ce. *Scene 4<sup>e</sup>*  
*Amphitrite*  
*neptune.*

*Amph.*  
Vous ne jettez sur moy que des regards glaces

*neptune* *amph.*  
Je vous aime toujours, Non vous me trahissez

vous cherchez en ces lieux vne beauté nouvelle

*neptune*  
 grat, vous me quitter pour elle; je voudrais vaine

= ment cacher ma trahison; mon changement na-

= que trop, peu paroitre; Je suis un infi-delle un

= traître et je sens malgré vous et malgré moi -

= son que je ne puis cesser de l'estre; *amph.* qu'en

*neptune*  
 tans je; Donnez moy tous les noms odieux,

que vous peut inspirer une juste co=leve-

Je suis indigne de vous plaire Je ne refuse

point d'en rougir a vos yeux; Quoy vous pouvez br  
amph.

Ser une Chaire si belle, Pourquoi me jurez un'

de la rendre eternelle, Si vous deuez manquer de

foy, quel tourment pour mon coeur, ah, quelle

*Inquie-tu de; faut il que je renonce a la*

*douce habitude; de vous voir sensible pour moy*

*neptune*

*Plaignez vous j'y consens puriffet un outra*

*ge qui contre moy doit vous faire eclatter; mon*

*Changement vous laisse un si triste avantage*

*amph. neptune.*

*Ingrat Mon coeur n'a point cede sans resis*

= fer; pour garder mes liens j'ay mis tout en r-

= sage; mais l'amour sans me consulter a

= uec de nouveau traits a détruit son ouvrage

*amph.* = Estoit ce appel de combattre un moment, Je par *nept.*

= tage vostre tourment, Ya traitte va veuoir ton *amph.* *disto*

mante nouvelle; fais briller a ses yeux la

gloire de ses fers; tu comtes les moments —

*d'entement*  
= que tu passe loin d'elle; Ton coeur que j'avois —

crû si tendre et si fidel=le; me re —

proche en secret les douceurs que tu perds;

Scene 5<sup>es</sup> Venus Neptune

Prelude

*neptune*

Les soins d'une cour qui vous aime n'ont rien qui

= puisse vous toucher; Devez vous me le repro-

cher, de sort me laissez til diy poser de moy



même Il me soumet aux Loix du souverain des —  
 cieux, <sup>Neptune</sup> J'arresteraï les projets odieux,  
<sup>Venus</sup> Je scay que le sort m'a fait naître dans l'em-  
 pire, qui suit vos loix; Je scay tout ce que je vous —  
 dois et mon Coeur est sensible autant qu'il le peut  
 estre; <sup>Neptune</sup> Non vous ne sçavez pas mes sentimens pour

*vous, j'ai mois j'estois aymé de la Belle Amphitrite*

*je croiois tous les Dieux de mon bonheur ja Loue*

*mon ame a vostre bord étonnée interdite,*

*oublia son amour et se trouva reduitte,*

*Venus*  
*- a briser des liens si doux, Amphitrite et*

*= Belle et charmante on doit a ses appas, une*

flame constante; Croyez moy reprenez vos-

tre premiere ardeur, Reconnoissez vostre bon

heur extreme; Amphitrite vous plait et

vous avez son coeur, on n'est pas toujours seur d'etre ai-

me quand on aime, Tous vos conseils sont super

flus mon effort seroit inutile; croyez vous

qu'il me soit facile de reprendre des fers que vous a

vez rompu; <sup>venus</sup> Je ne veux point troubler une

flame si belle gardez vos premiers noeuds, ne

les brisez jamais dans une amour nouvelle

votre Coeur trouveroit peut-être moins d'attrait

<sup>neptune</sup> Contre tous vos appas mon Coeur est sans deffense, la

*Venus*  
 tout est en vostre puissance; De quoy vous plaignez

vous mon amour malgré moy vient assez de pa

-roître; Vous avez deu le connoître dans mes

*neptune*  
 Sentimens jalouse; Quoy vous m'aimez belle Dé-

*Venus*  
 =esse; Je ne scaurois vous cacher ma tendresse -

*nept.* *Venus*  
 Quel bonheur; Jupiter est contraire a nos -

neptune

voeux; Je vaincrai son effort Barbare;

Venus

Notre amour ne peut estre heureuse S'il

faut que le sort nous separe; gardons nos li

ens aimons nous malgré Jupi

neptune

ter en courroux; Gardons nos liens' aimons'

= nous malgré jupiter en courroux;

*venus ensemble*

Gardons nos liens aimons nous malgré jupi =  
*neptune*

Gardons nos liens

*B.c.*

ter en courroux gardons nos liens aimons =

= nous malgré jupiter en courroux gar

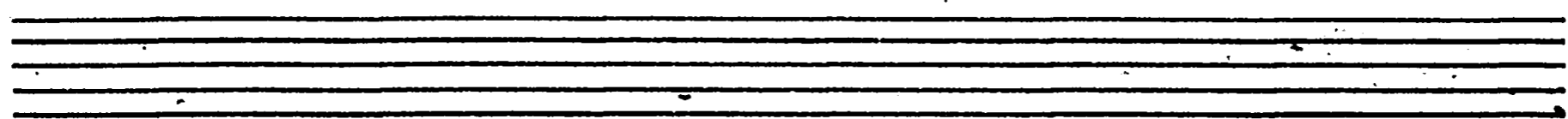
dons nos liens aimons nous aimons nous malgré =

Jupiter en courroux; aimons nous aimons nous

= gré Jupiter en courroux;

*Marche*





*venus* *neptune*  
 Quel bruit se fait entendre. Vulcain paroît Il vous —

cherche en ces lieux, Pour conserver ce que j'aime le

*SCENE 6<sup>e</sup>*  
 mieux Je uay tout entreprendre, Vulcain et Venus.

Vulcain

Pour rendre hommage à vos appas j'ay quitté les de-

- mats ou je tiens mon empire; L'astre qui m'

meine le jour en vous voyant briller se cache et

= se reti = re, L'amour donne des Loix à tout ce

= qui respire, et nous en donnez à l'amour. Si j'ex-

un pouvoir suprême dans l'empire amoureux, veux, Je goûte un

*Douceur extrême a rendre tout le monde heur<sup>é</sup>. Je-reux,*

*Andante*

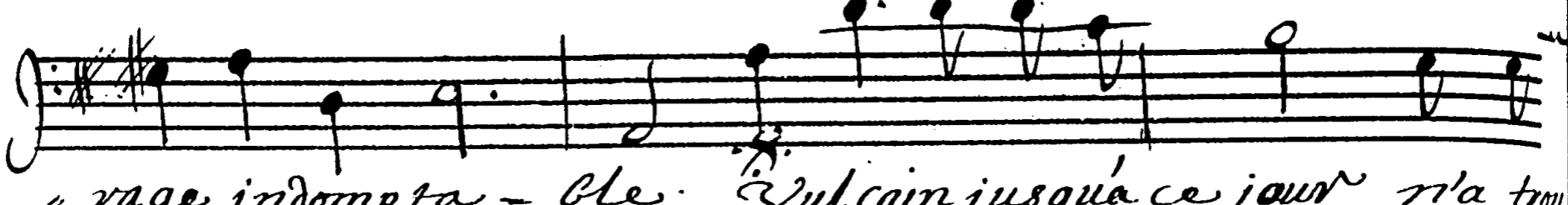
*violons*

*violons*

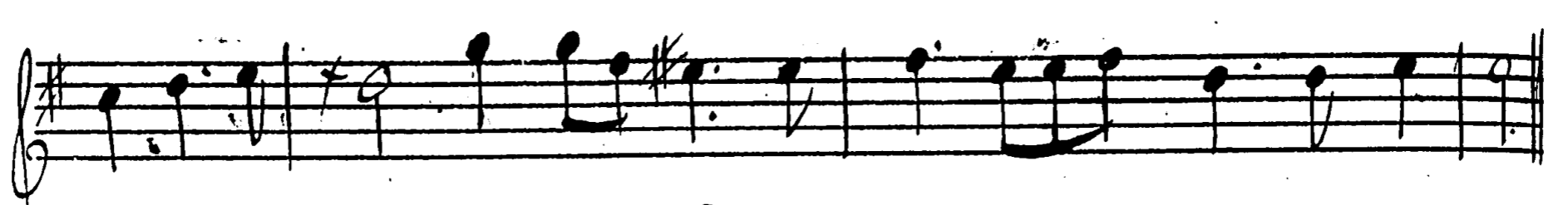
*Vous me faites sentir ce pouvoir redoutable; ciel-*

*quelle puissance m'acable. Je cede a des transports qui m'ès-*

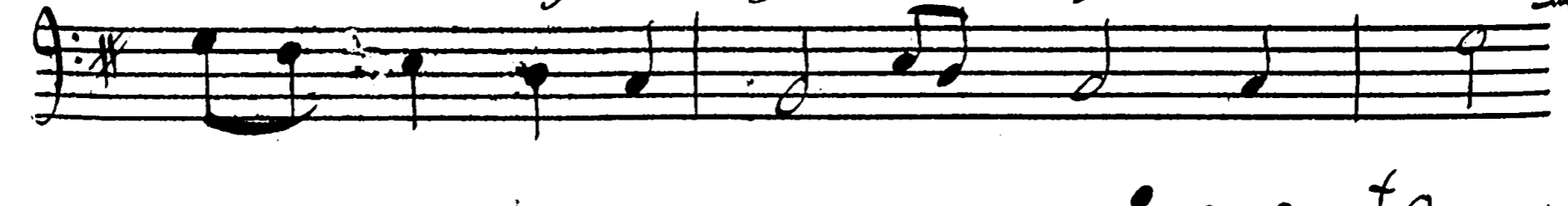
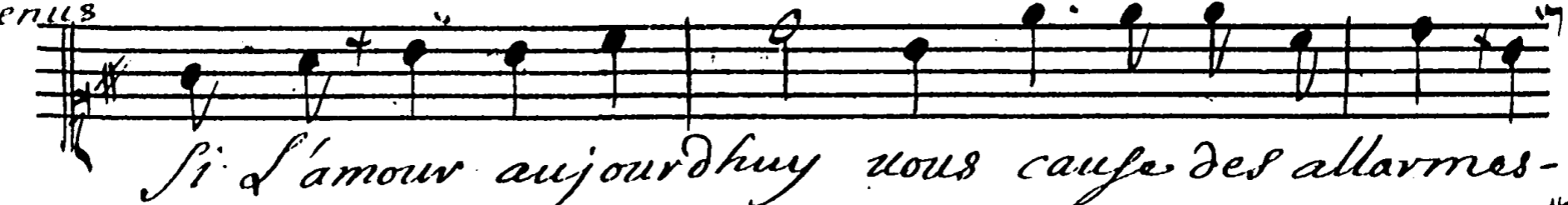
*= soient Inconnus; quel Dieu vient surmonter mon cou*



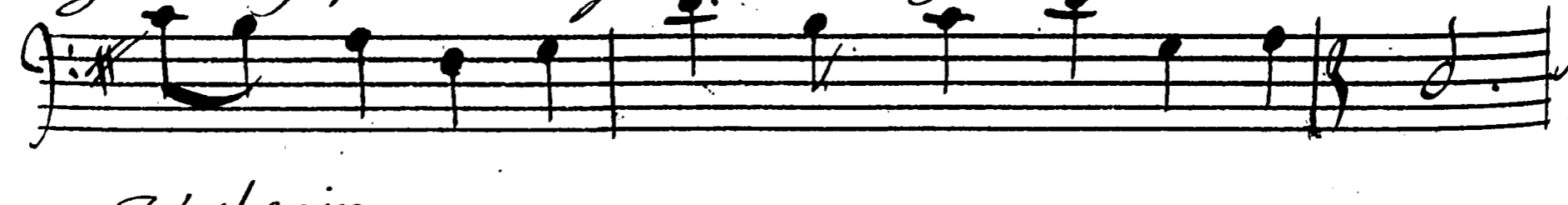
rage indomptable; Vulcain jusqu'à ce jour n'a trou-



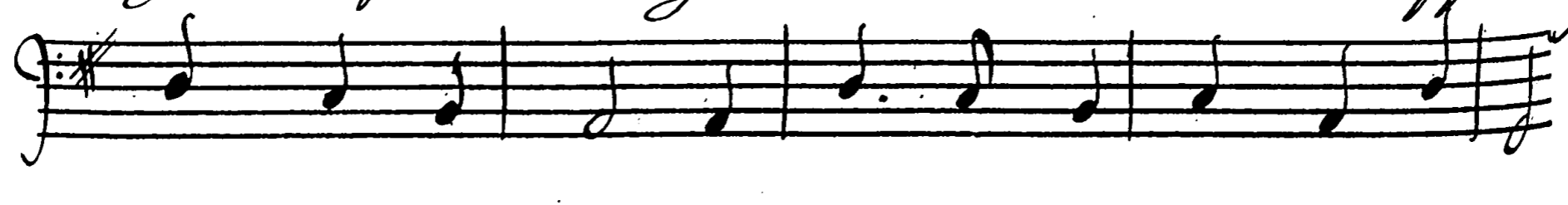
*Venus* = ué rien d'aimables mais il n'avoit point veu la charmante Venus,



Si l'amour aujourd'hui vous cause des allarmes;



*Vulcain* je n'ay point eu deffein de luy prêter des armes;



Et ce pendant je cede a vos diuins appas-

*venus*

L'amour peut vous blesser mais je n'y consens pas;

*quelcain*

Quoy vous desapprouvez le feu qui me surmonte, —

Dans mon superbe coeur vos yeux l'ont allumé; —

*venus*

Je veux vous épargner la honte d'aimer sans —

estre aimé; Suyez = une amoureuse chai-

ne; Si vostre coeur n'evite le danger de —

*J'engager je prendray part a uostre peine -*

*Scene 7e*  
*Sans la pouuoir soulager;*

*Venus.* *mercure*  
*Mercurc uient quel dessein le rameine;*

*gré les soins diuers que le maistre des Cieux doit a*

*= tout L'uniuers Il ne negliges point ceux que lon*

*doit uous rendre; Il ne semble occupé que de uous enco*

jour, Pour vous former une brillante Cour par son

= ordre en ces lieux vous me voyez descendre, Je ne <sup>venus</sup>

= puis exprimer tout ce que je lui dois -

<sup>mercure</sup>  
vous pouvez de ce soin vous reposer sur moy =

= Que les graces des ris des jeux et la jeunesse =

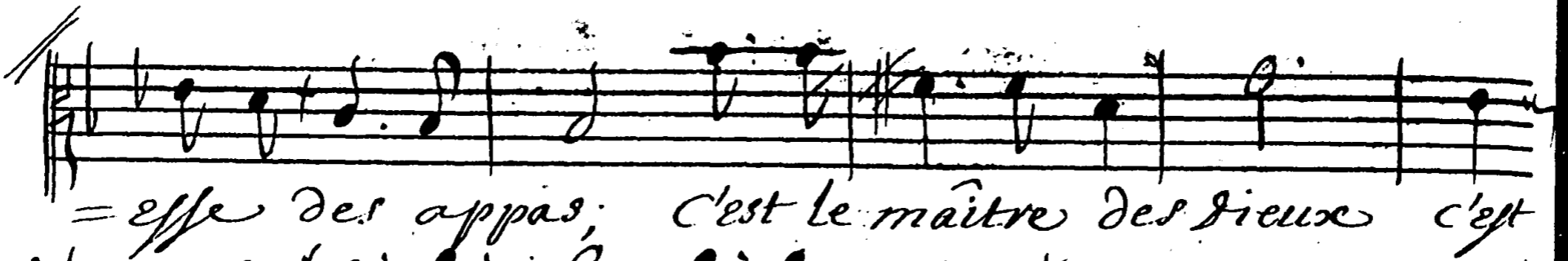
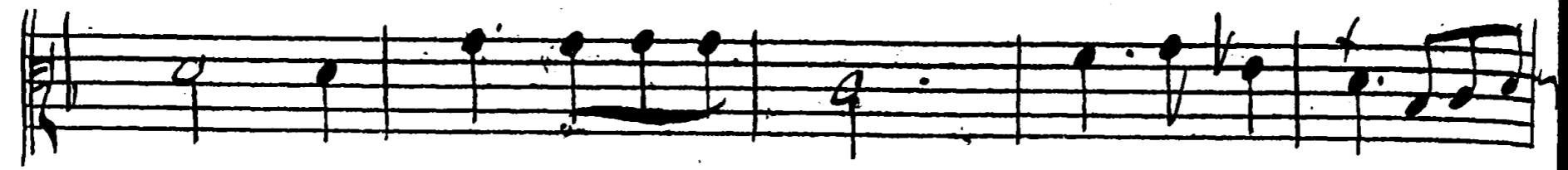
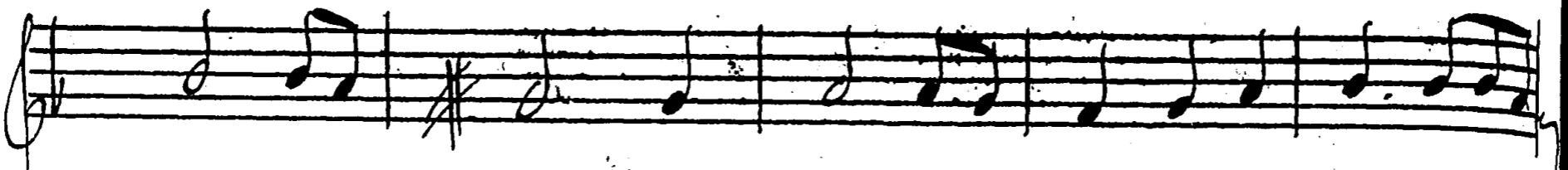
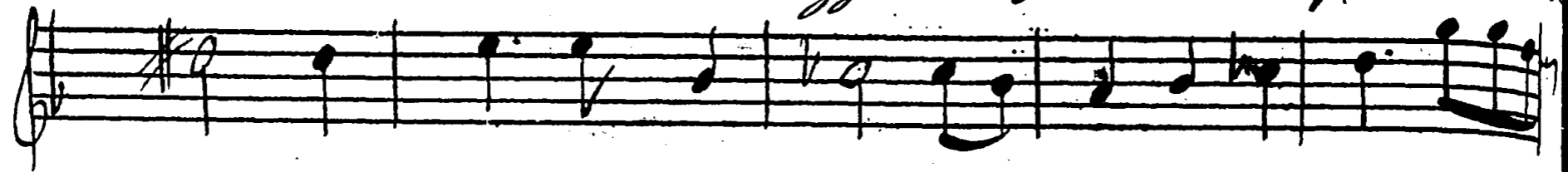
violons

violons

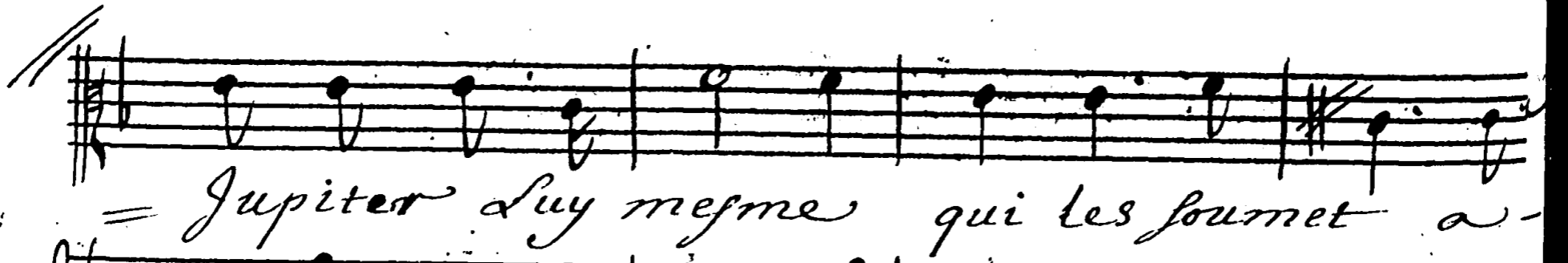
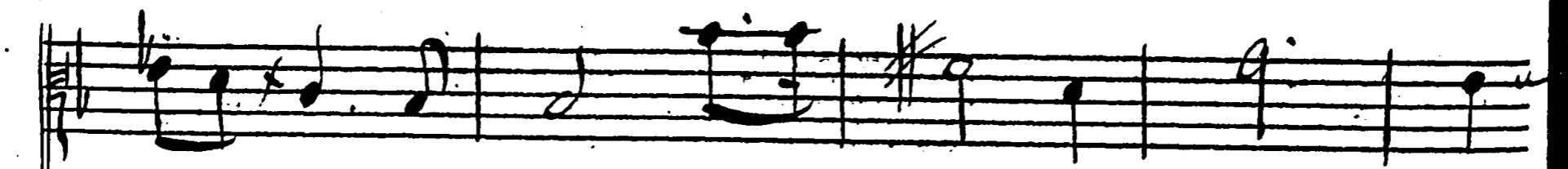
B.c.



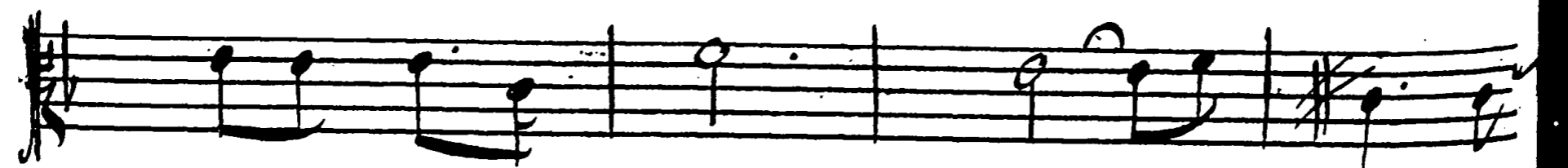
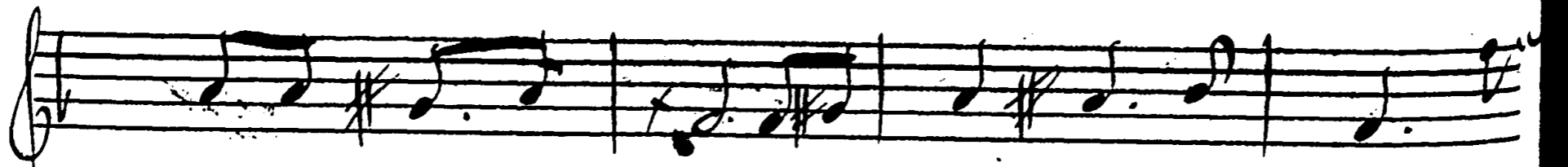
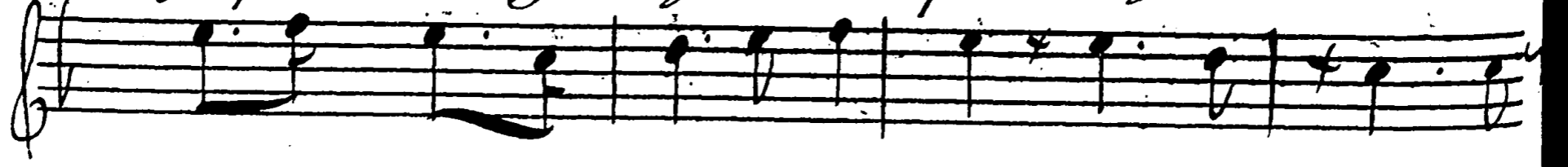
= se s'attachent sans cesse a suivre les pas de la



= esse des appas; c'est le maître des dieux c'est



= Jupiter luy mesme qui les jurement a





*= Son pouvoir su pre = me; c'est le maitre des -*

*Dieu c'est Jupiter luy mesme qui les sou -*

*= met a son pouvoir su pre = me; -*

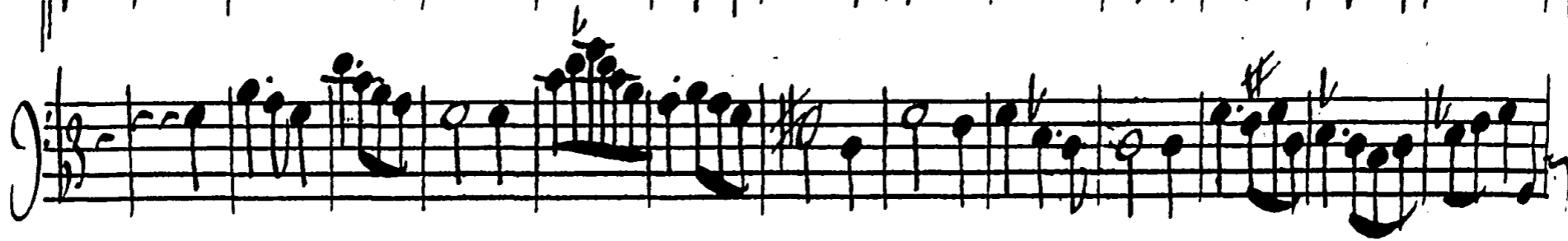
*met a son pouvoir su pre = me; -*

*met a son pouvoir su pre = me; -*

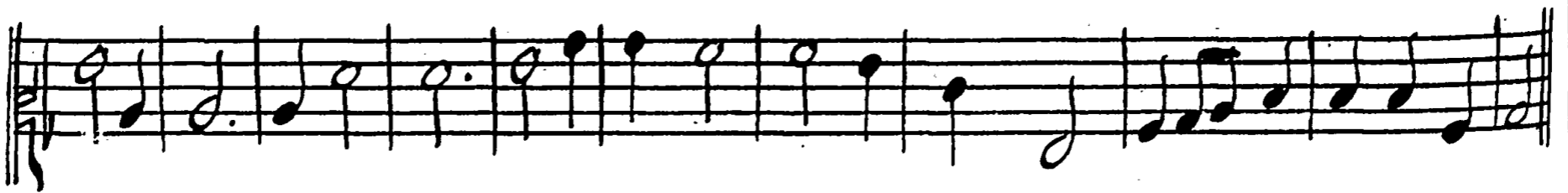
*met a son pouvoir su pre = me; -*

*Scène huitième*

*Prelude*

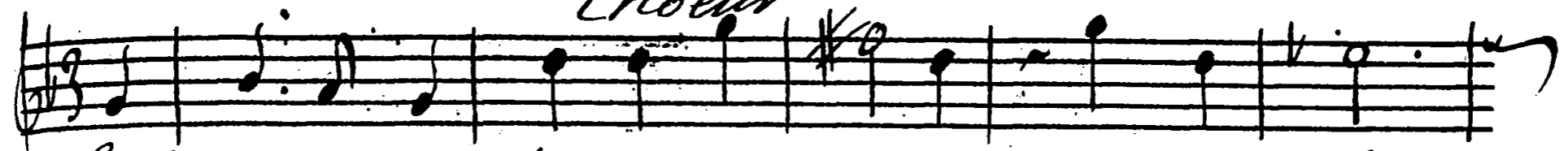


Empty musical staves

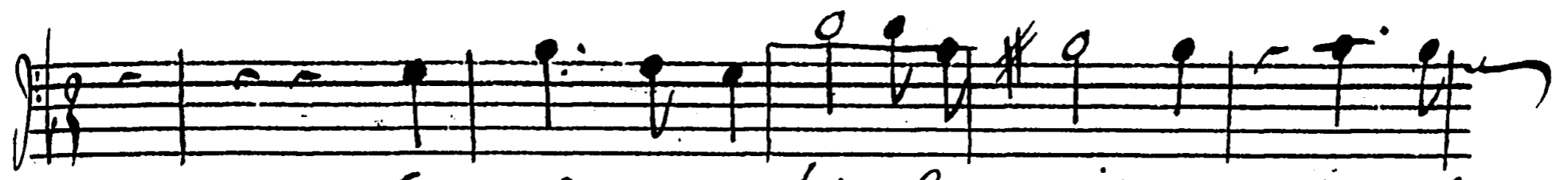
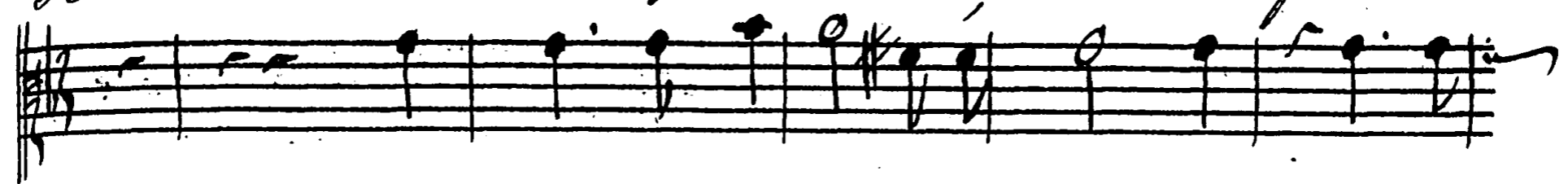


La Jeunesse chante ce qui suit alternativem<sup>t</sup> avec le Choeur

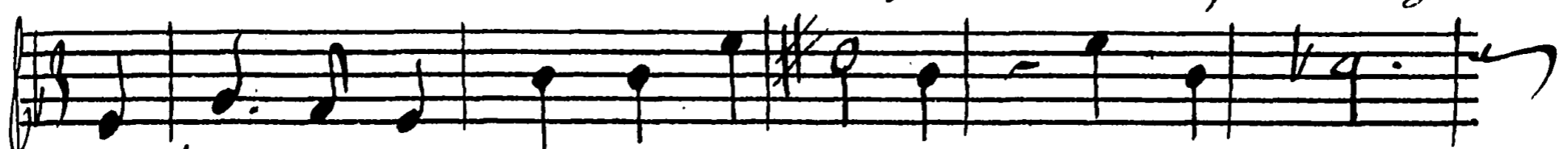
Choeur



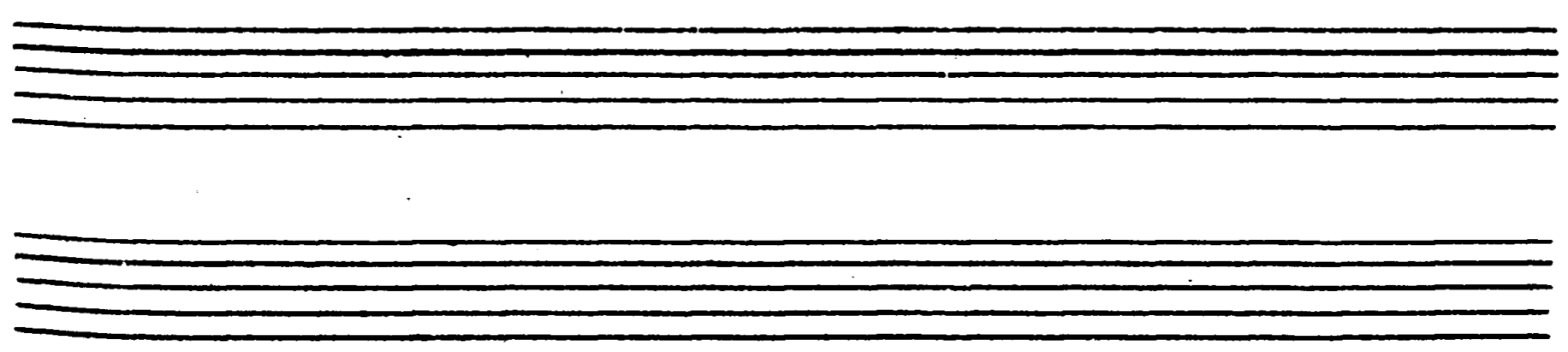
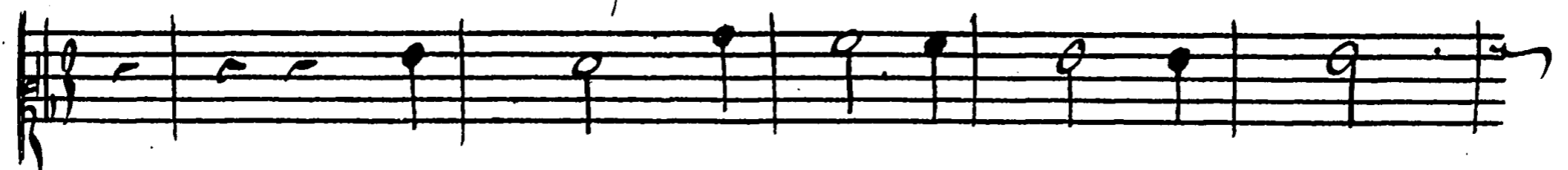
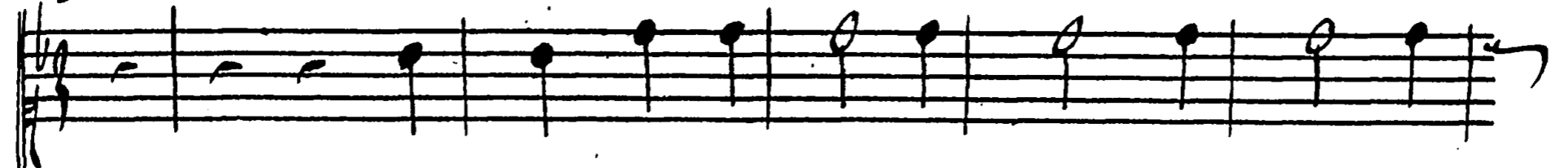
Tout cede a vos lois souveraines, Tout se plait



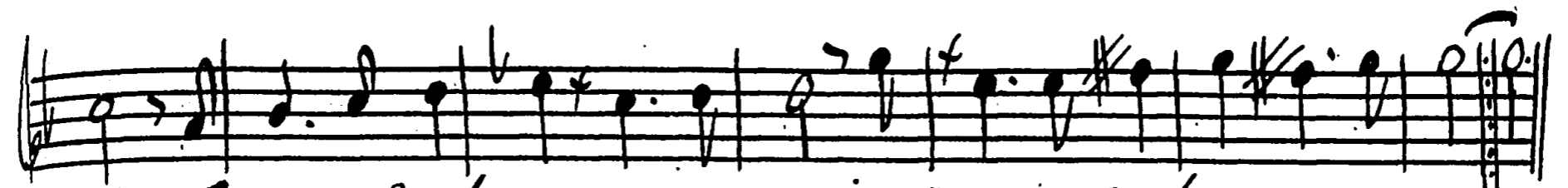
Tout cede a vos lois souveraines, tout se



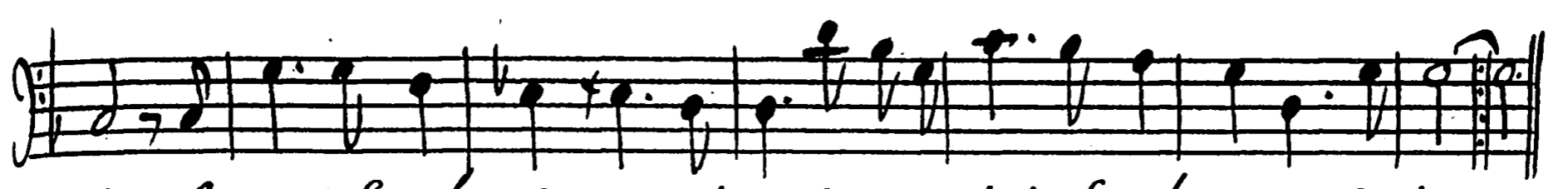
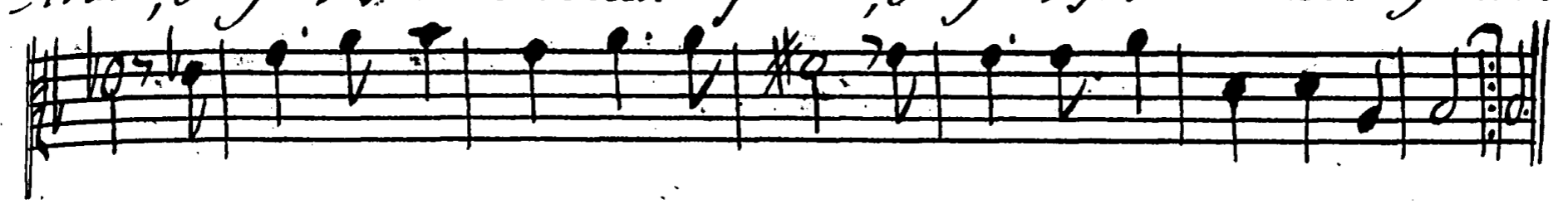
violons -



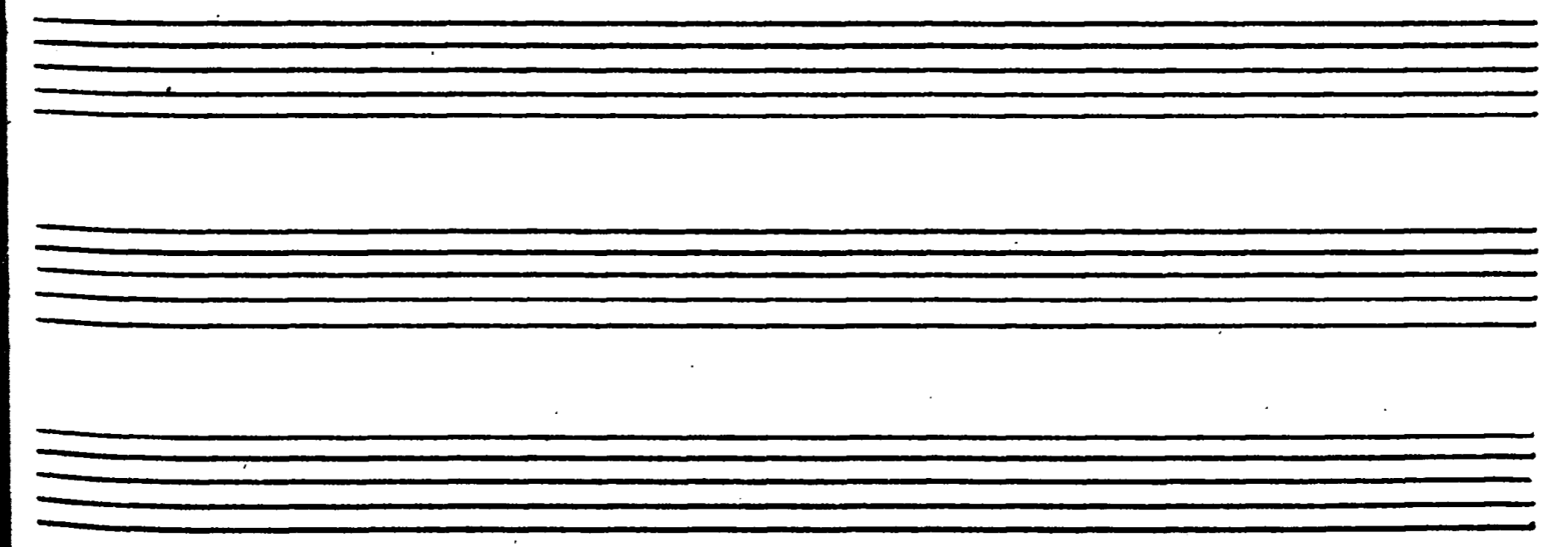
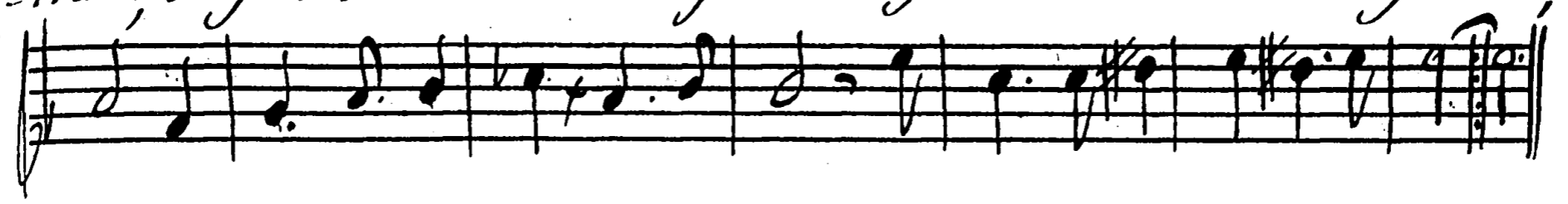




*-traits, Regnez sur les coeurs a jamais, Regnez sur les coeurs a jamais,*



*-traits, Regnez sur les coeurs a jamais regnez sur les coeurs a jamais.*



Rondeau

Handwritten musical score for the first system of 'Rondeau'. It consists of five staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is in bass clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#). Each staff ends with a double bar line and the word 'Fin.' written above it.

Handwritten musical score for the second system of 'Rondeau'. It consists of five staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is in bass clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#). Each staff ends with a double bar line and the word 'Fin.' written above it.

The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The second staff is a bass clef with a common time signature, providing a harmonic accompaniment. The third and fourth staves are also in bass clef with a common time signature, continuing the accompaniment. The fifth staff is a bass clef with a common time signature, likely representing a lower voice or a different instrument's part. The system concludes with a double bar line and repeat signs.

*Air*

The second system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The second staff is a bass clef with a common time signature, providing a harmonic accompaniment. The third and fourth staves are also in bass clef with a common time signature, continuing the accompaniment. The fifth staff is a bass clef with a common time signature, likely representing a lower voice or a different instrument's part. The system concludes with a double bar line and repeat signs.

At the bottom of the page, there are three empty musical staves, indicating that the music continues on the following page.

A handwritten musical score consisting of 13 staves. The notation includes various note values, rests, and accidentals. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the lower section. The final staff includes the French lyrics: *un plaisir* and *L'Amour allarme, ceux qu'il defarme, mais ses*.

*un plaisir*

*L'Amour allarme, ceux qu'il defarme, mais ses*



= veurs sont pour les tendres Coeurs; coeurs;

Il faut vous rendre que sert d'attendre, vos longs dé=

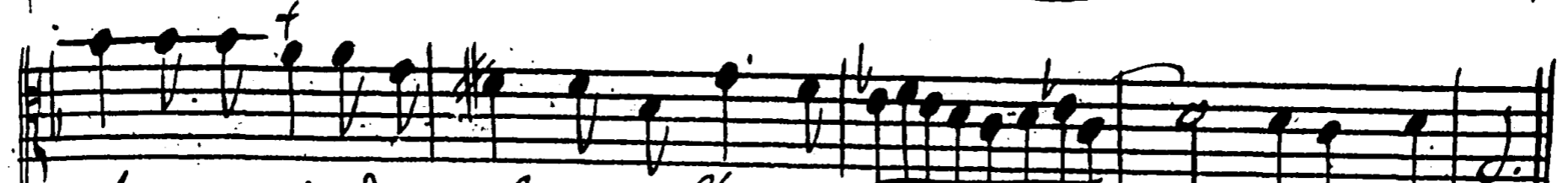
= tours ne sont d'aucuns secours; court;

*Sarabande.*

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 common time signature. The second staff has a treble clef and a key signature of one sharp (F#). The third and fourth staves have treble clefs and a key signature of one flat (Bb). The fifth staff has a bass clef and a key signature of one sharp (F#).

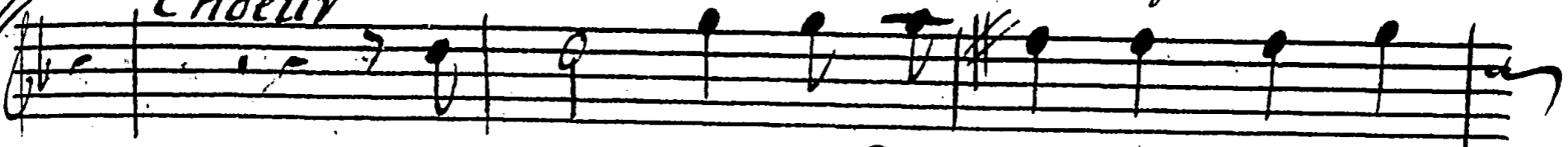
*Mercur.*

Handwritten musical score for vocal and instrumental parts with lyrics. The first staff is for violins, marked *violons*. The second staff is also for violins, marked *violons*. The third staff is for the basso continuo, marked *B. C.*. The lyrics are: *Venus prête des ar - mes au vainqueur des vainqueurs, Par le pro - voir de ses charmes l'amour triom - phe des coeurs -*



par le pouvoir de ses charmes, l'amour triom — — phe des Coeurs

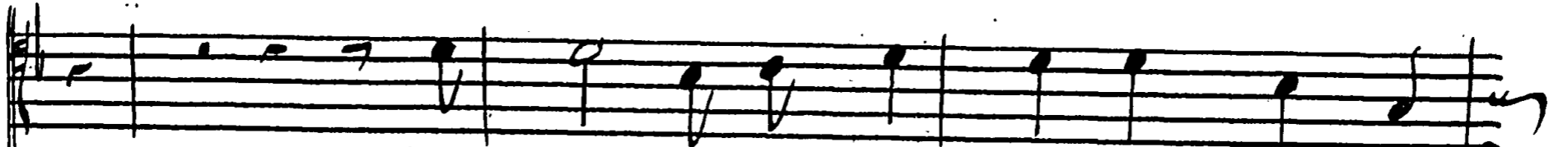
Choeur



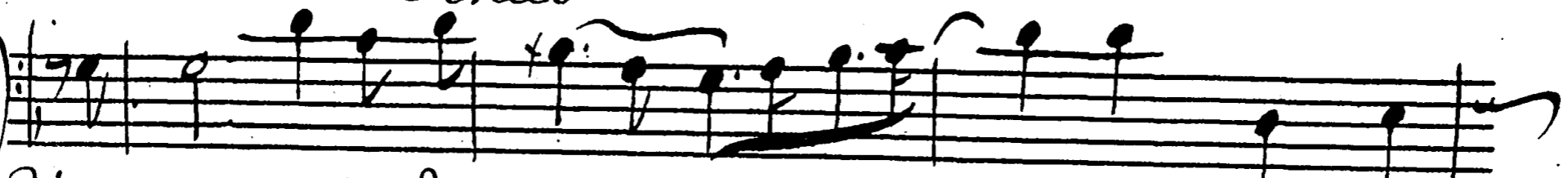
Venus — preste des armes au vain



Venus



Venus



Venus preste des ar — — — mes au vain



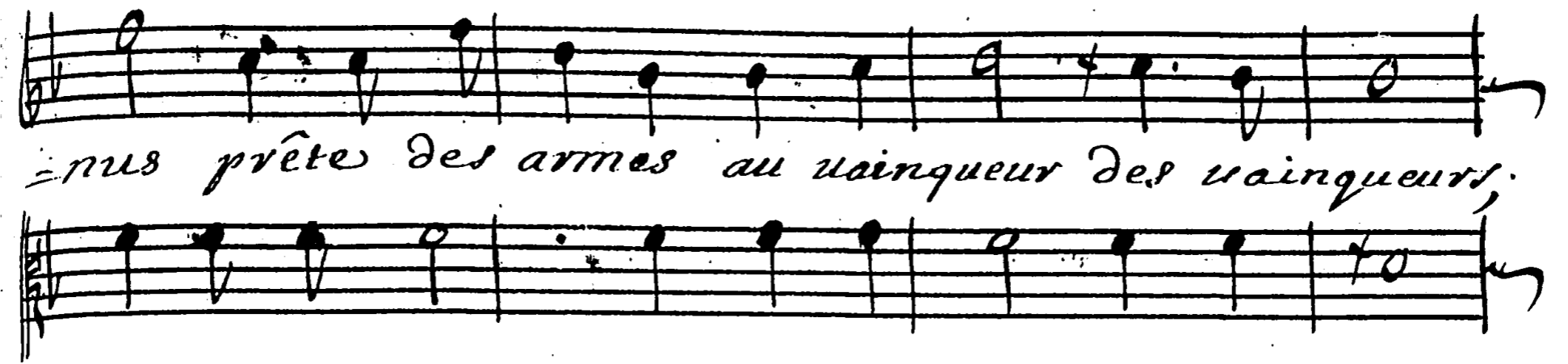
violons



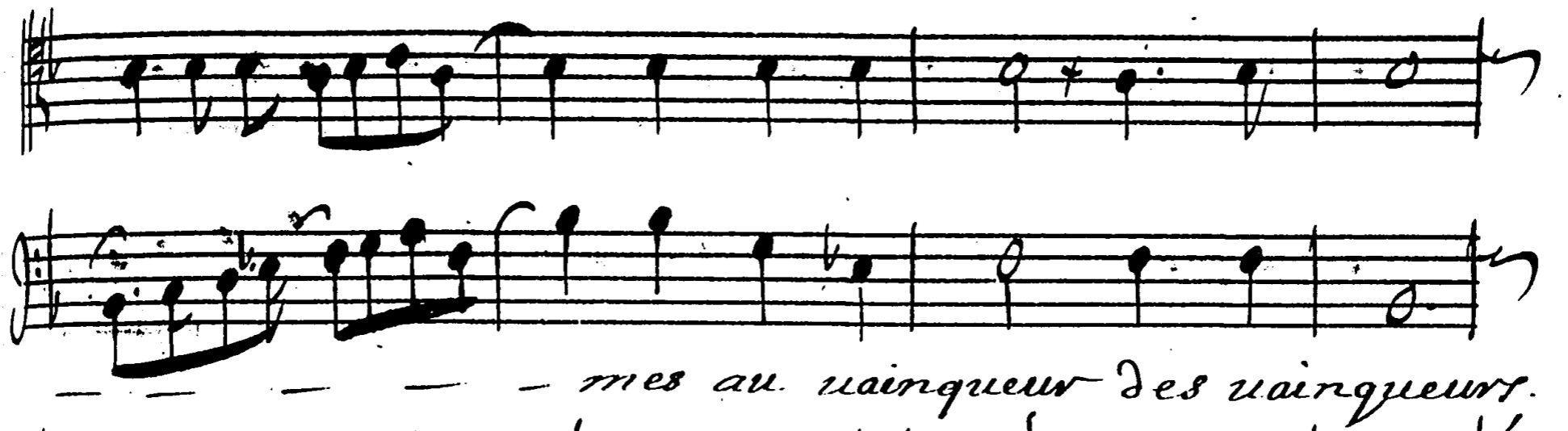
Reprise

queur des vainqueurs, Venus prête des ar = mes, ve

queur des vainqueurs, Venus prête des ar = =



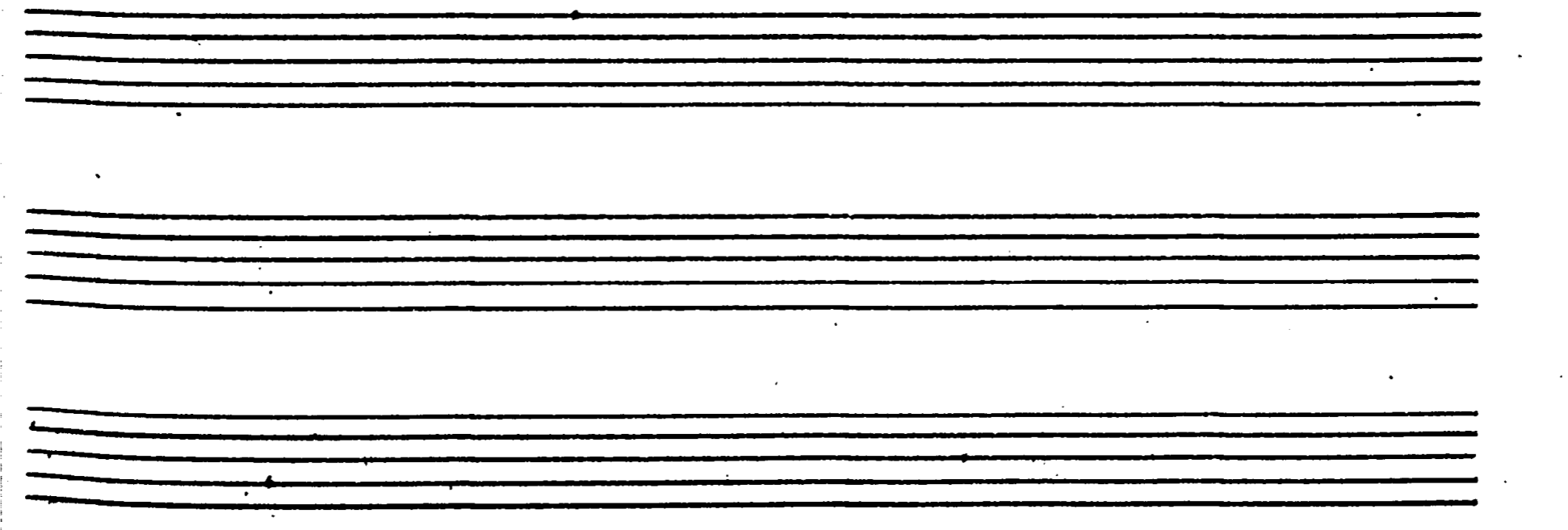
*nus prêts des armes au vainqueur des vainqueurs;*

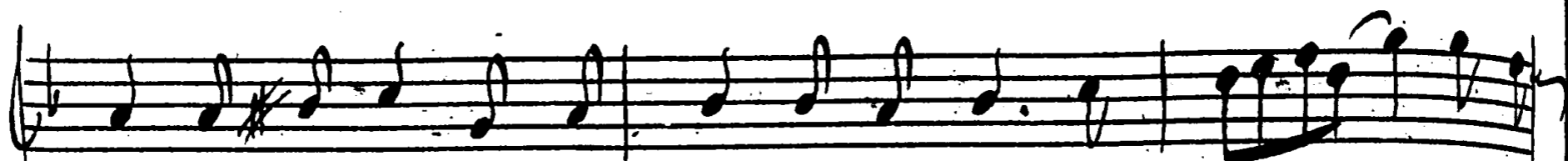


*mes au vainqueur des vainqueurs.*

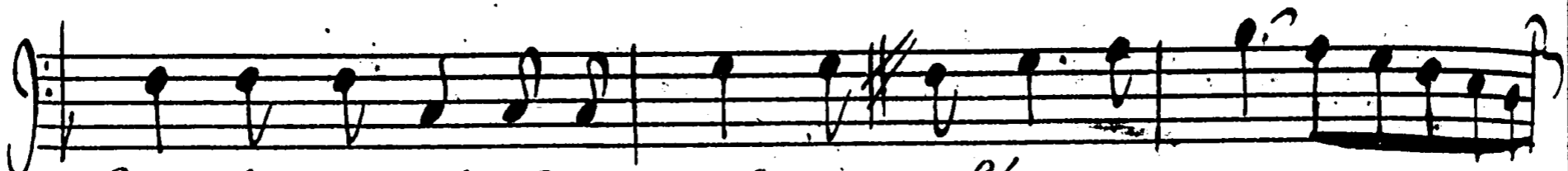
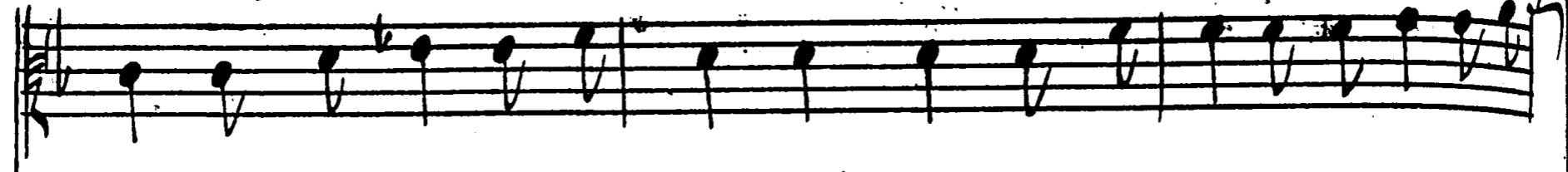


*mes au vainqueur des vainqueurs.*

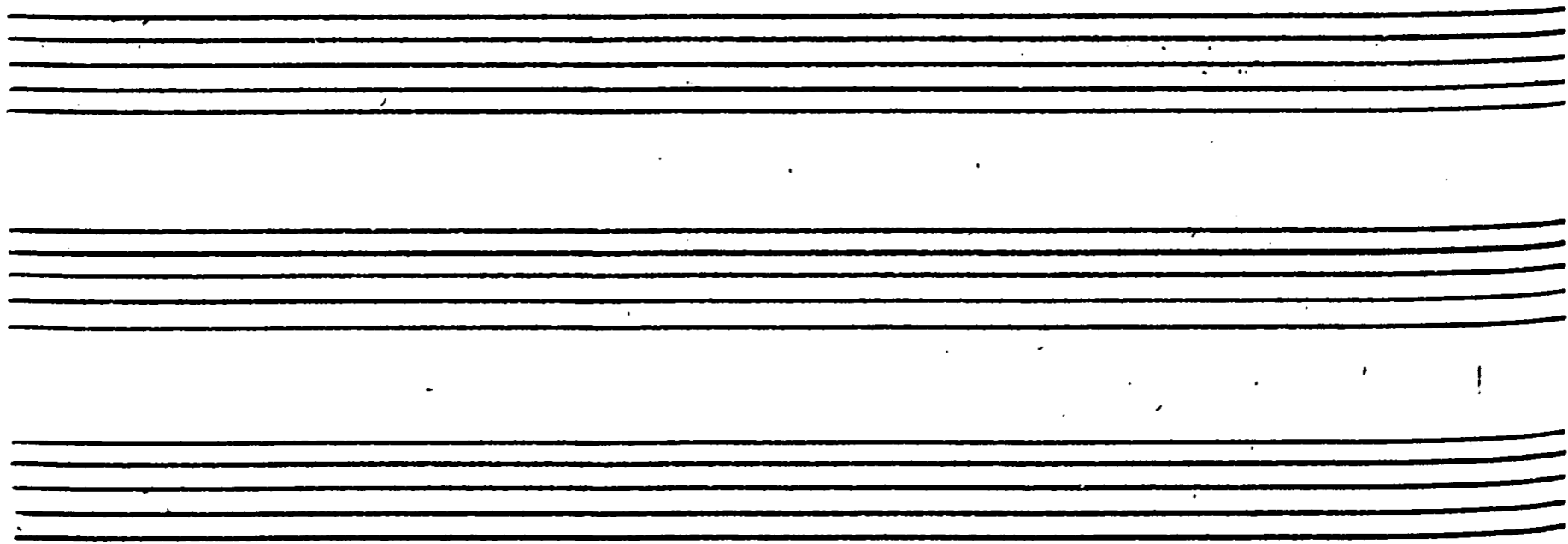




*Par le pouvoir de ses charmes L'amour triom - phe de*

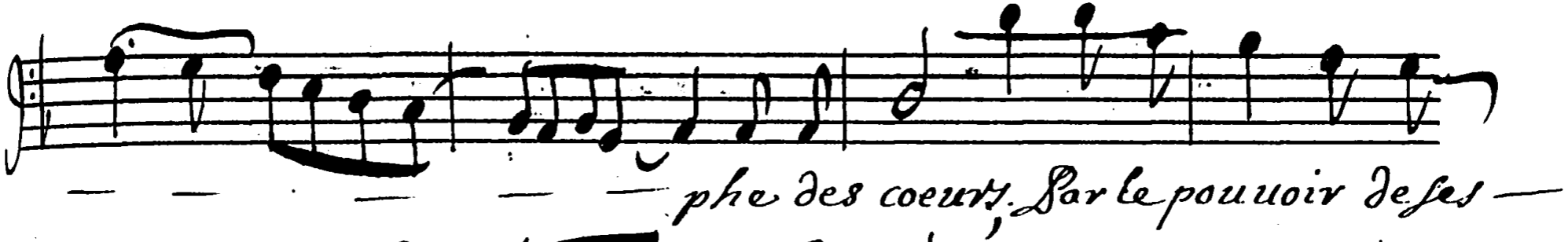


*Par le pouvoir de ses charmes L'amour triom -*

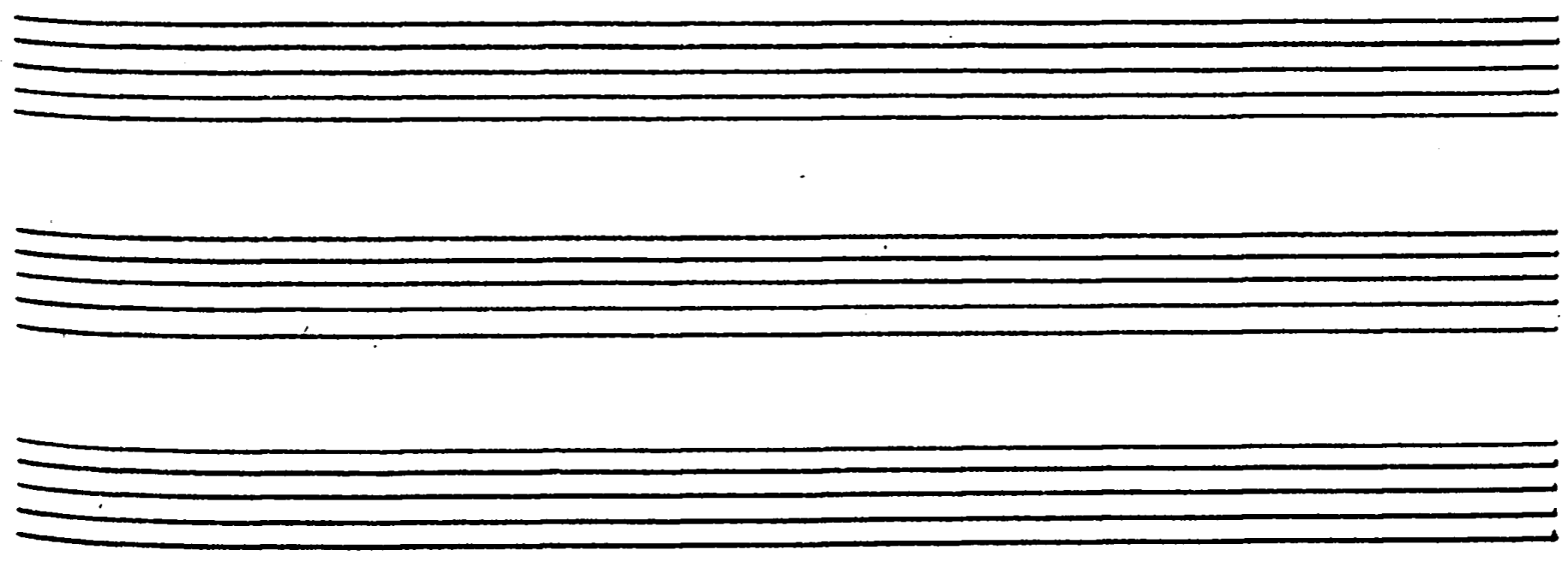
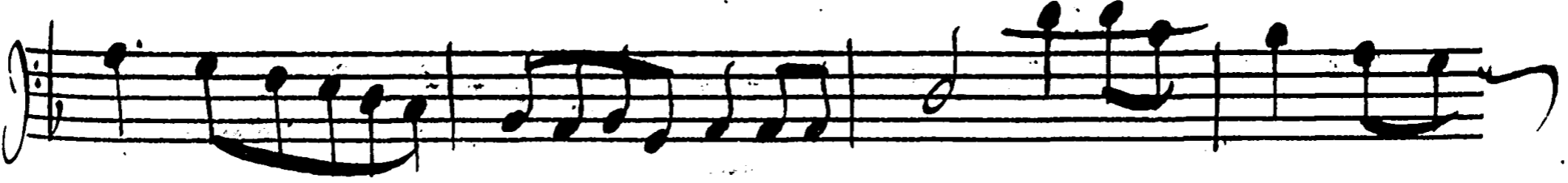
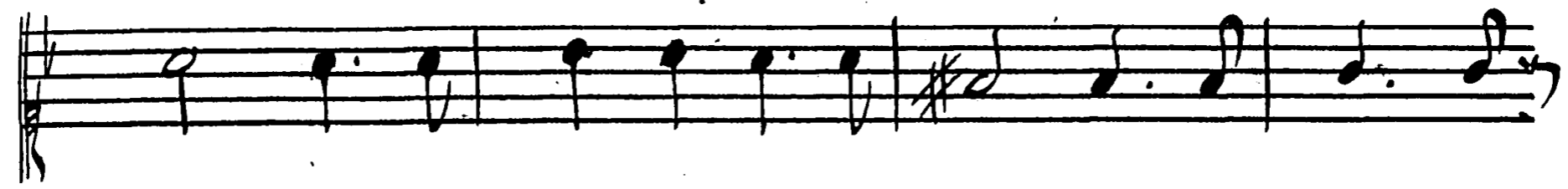
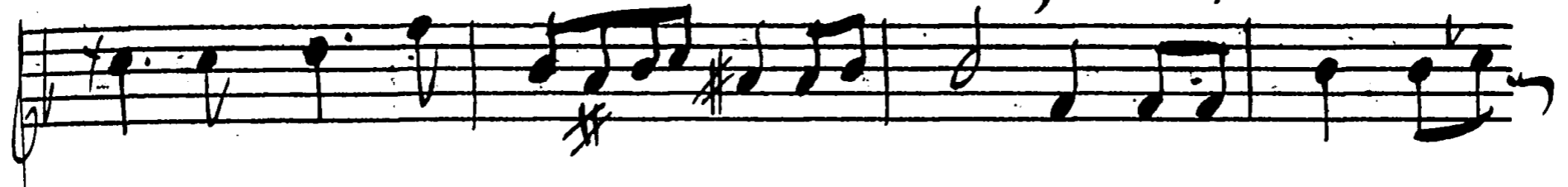




coeurs d'amour triom - phe des coeurs, Par le pou



— phe des coeurs, Par le pouvoir des —

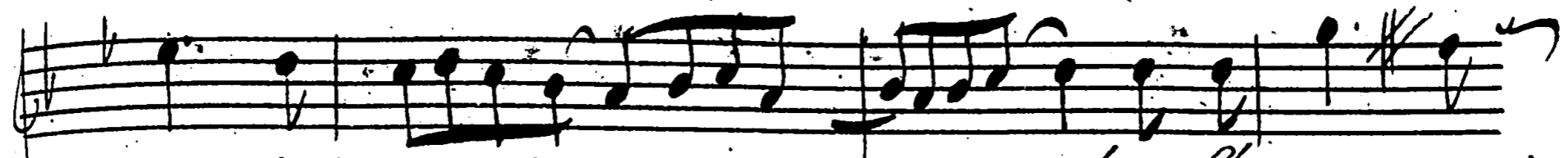


*= voir de ses charmes l'amour triom - phe des coeurs, la*

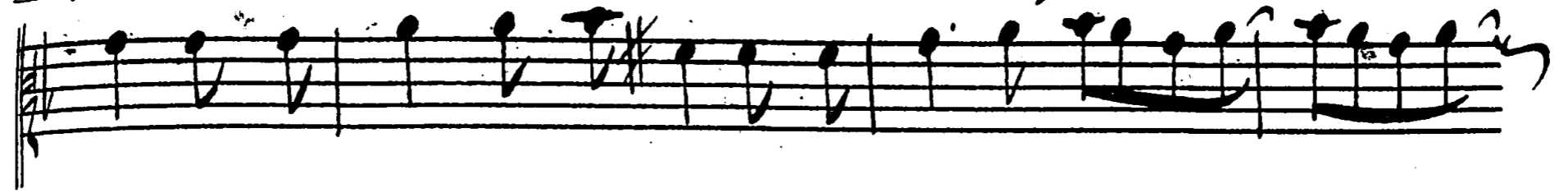
*= charmes l'amour triom - - - phe des coeurs*

The image shows a page of handwritten musical notation. It features a series of staves with notes and rests. The lyrics are written in cursive below the notes. The first system of lyrics is "*= voir de ses charmes l'amour triom - phe des coeurs, la*". The second system is "*= charmes l'amour triom - - - phe des coeurs*". Below the musical notation, there are three sets of empty five-line staves.

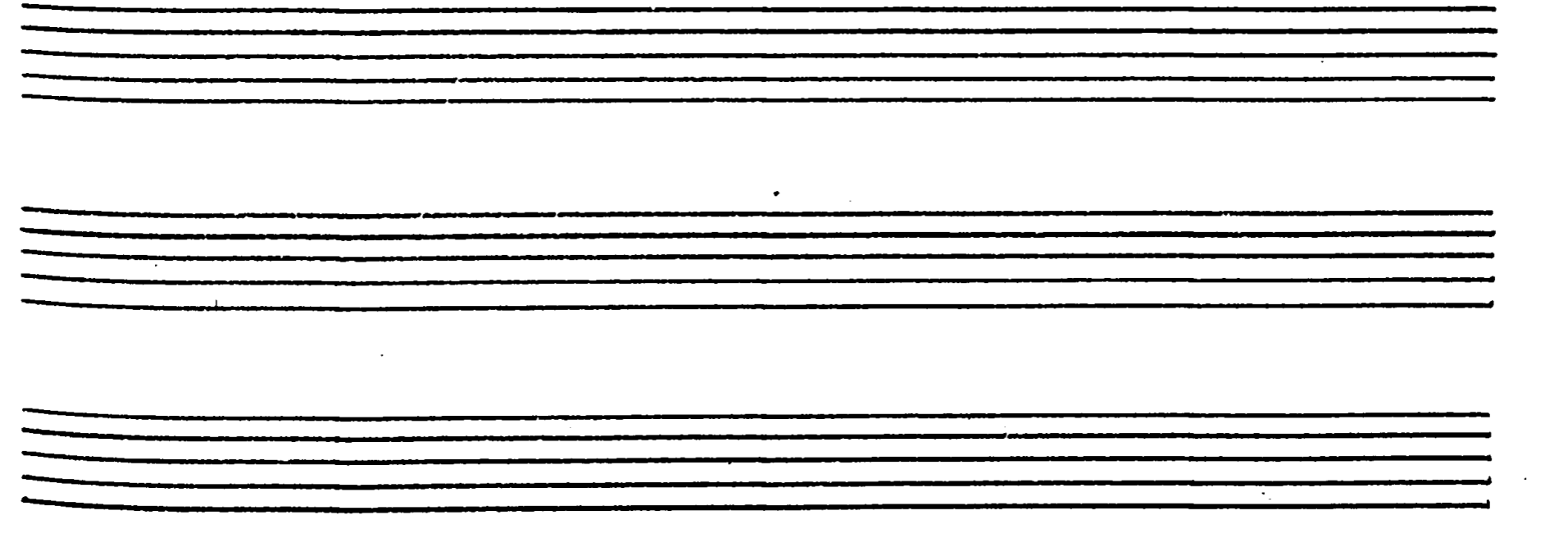
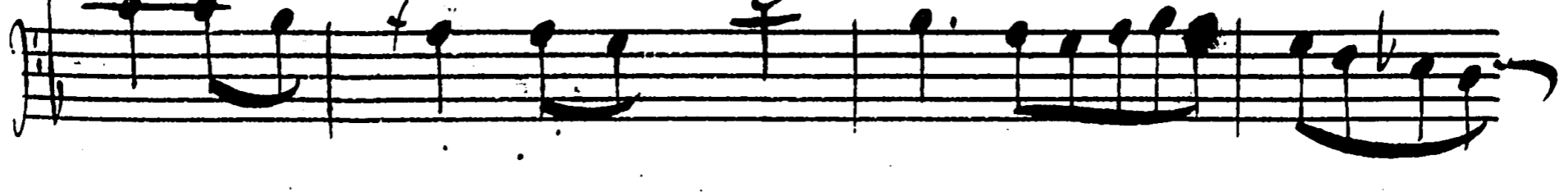
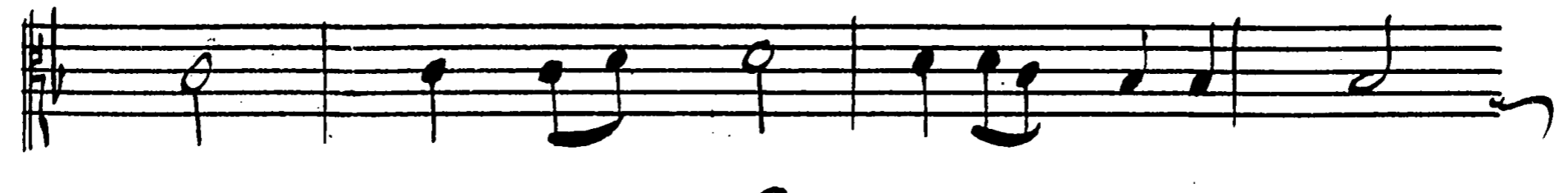
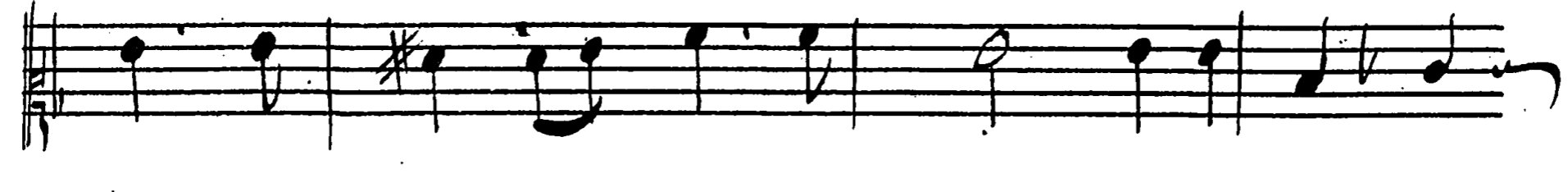




*mour triom* — — — — — *phé l'amour tri* =



*Par le pouuoir de ses charmes l'amour triom* — — —



omphe des coeurs par le pouvoir de ses charmes l'amour

mphe des coeurs, l'amour triom

*fin.*  
= om = pbe des coeurs;  
*fin.*

*fin.*

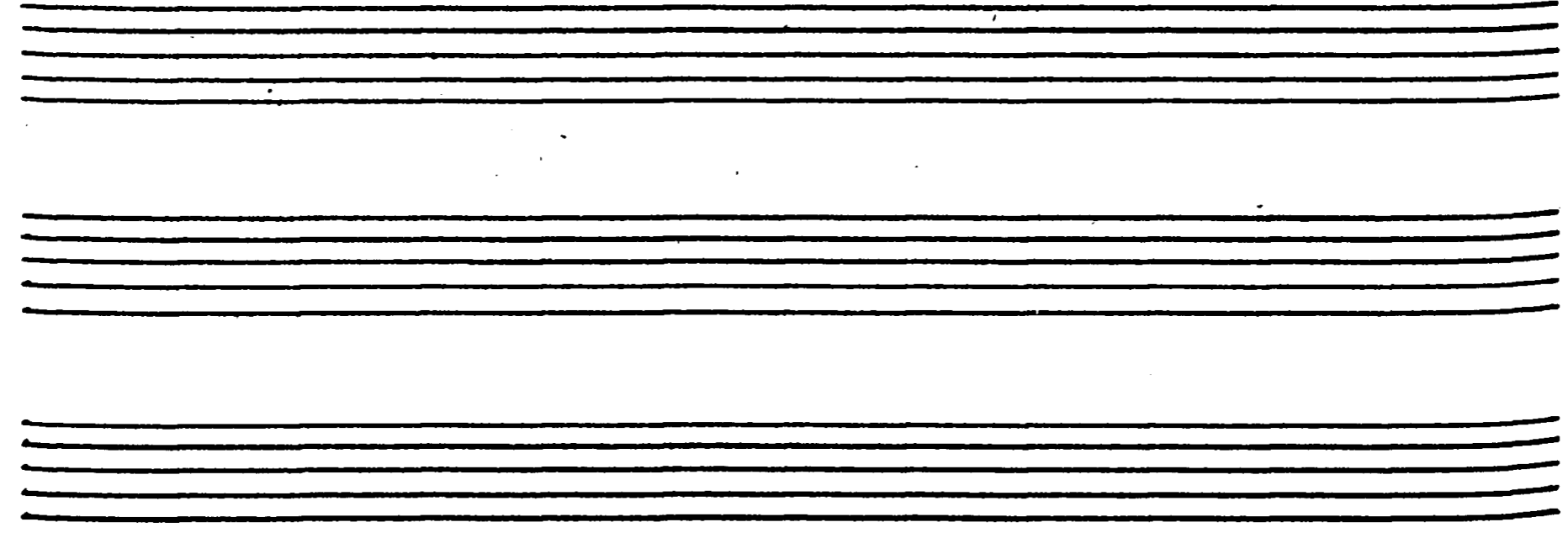
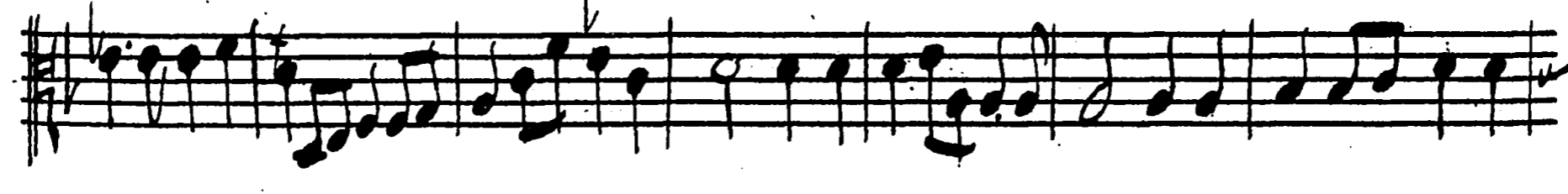
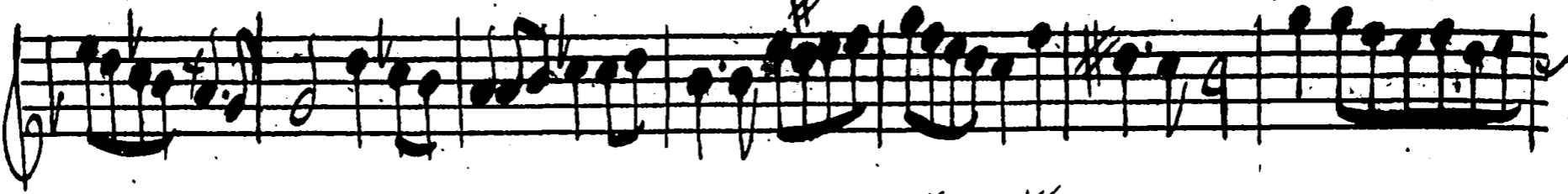
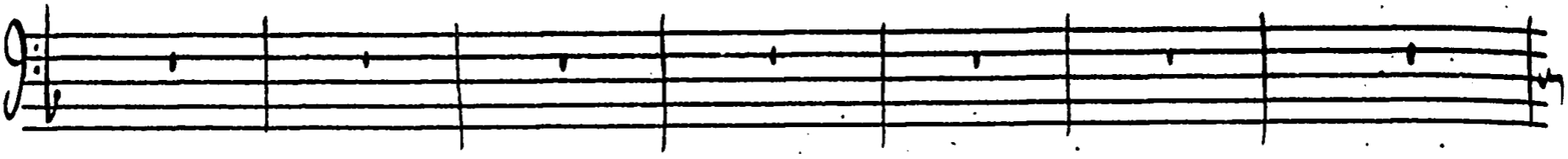
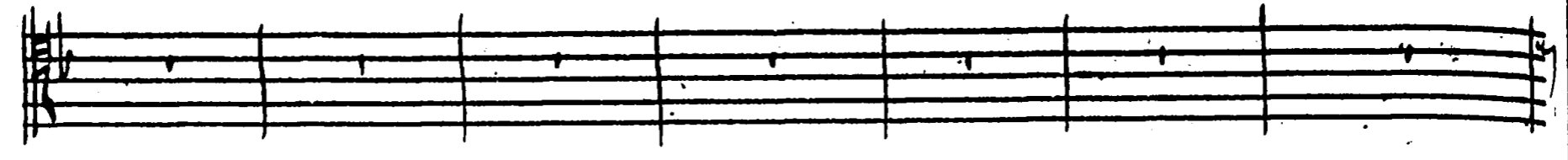
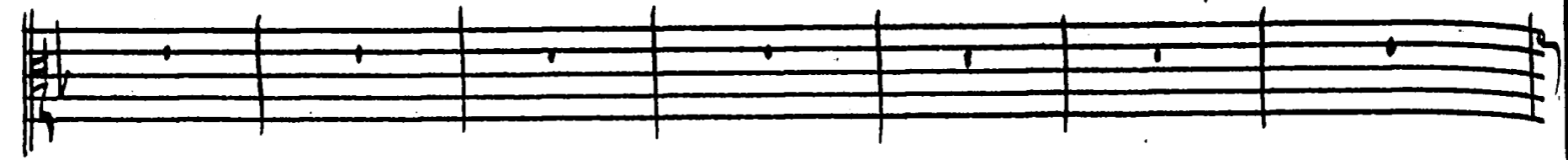
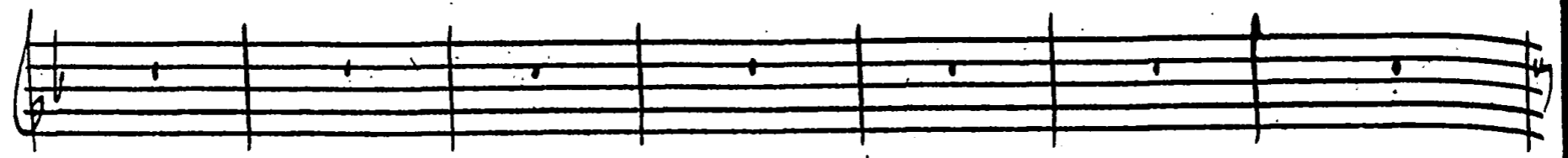
*fin.*  
— — pbe des coeurs;  
*fin.*

*fin.*

*fin.*

*Fin.*

*Fin.*



Venus - presto des armes &c.

Venus

Venus

Venus presto des armes &c.

Handwritten musical score for a choir, consisting of ten staves. The first four staves contain the lyrics 'Venus - presto des armes &c.', 'Venus', 'Venus', and 'Venus presto des armes &c.' respectively. The notation includes various musical symbols such as notes, rests, and clefs. The fifth staff begins with a dense, rapid melodic passage. The sixth through ninth staves continue the musical notation with various rhythmic patterns and note values. The tenth staff contains the instruction 'on reprend le Choeur Jusqua' fin.' followed by three empty staves.

on reprend le Choeur Jusqua' fin.

Acte Troisième Scène Première

Mercuré. Neptune. Nérée.

Prelude.

MERCURE.

Jupiter vous sera contraire si vous ne surmon

= tez une fatale ardeur, d'univers mena

= ce d'un horrible malheur attend de vous cet ef-

*neptune*

= fort necessaire, sur la Déesse des appas, Jupi-

= ter n'a rien a pretendre. Ah. Si ce bien luy plaît

Il ne l'obtiendra pas, Les flots ne m'ont point fait

= ce present pour la rendre et je scauray

*mercure*

Bien le deffendre. Ne suivez point un dangereux trans-

*port. si l'on a vu sortir Venus du sein de l'onde à son hymen. u. aspirez à tort.*

*Venus est un bien que le sort a prétendu donner au monde,*

*ne suivez point un dangereux transport,*

*Scène seconde. Arrivée Neptune*

*Prelude*



*Neptune*

*Nerée annoncez ma vengeance aux Dieux des*

*Eaux fournis a mon obeissance;*

*Scene 3e. Neptune Seul*

*Fort*

*Prelude. Neptune*

*N'écoutez plus que mon courroux, est ce de Jupi*

*ter que Venus doit dependre est ce a luy d'entre*

*prendre de me voir l'objet de mes vœux les plus doux*

Ah; si dans ce dessein de Dieu du ciel s'enga-

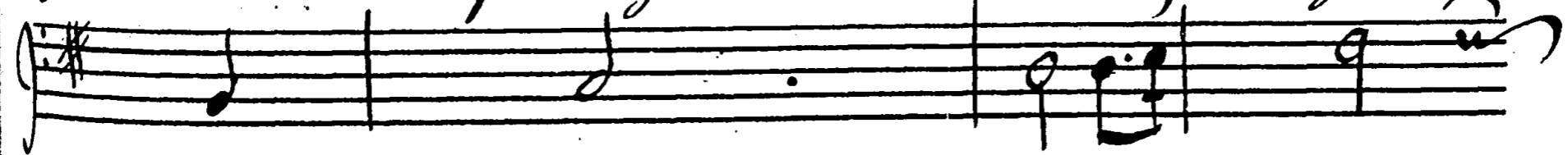
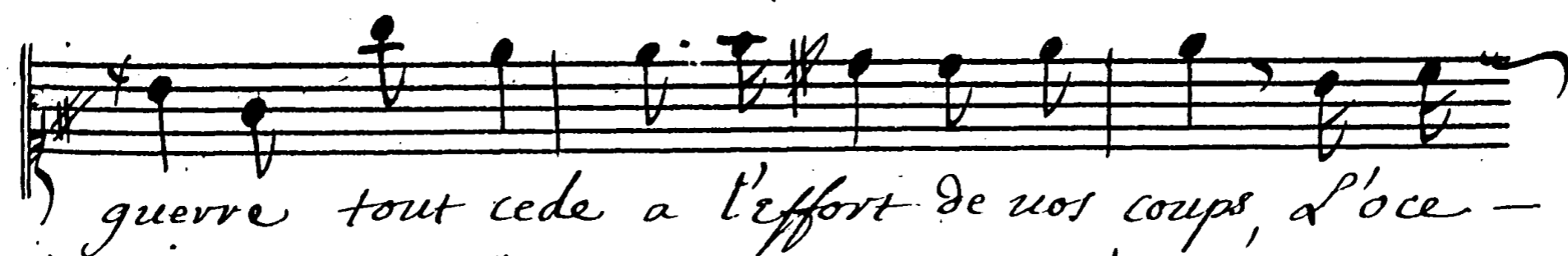
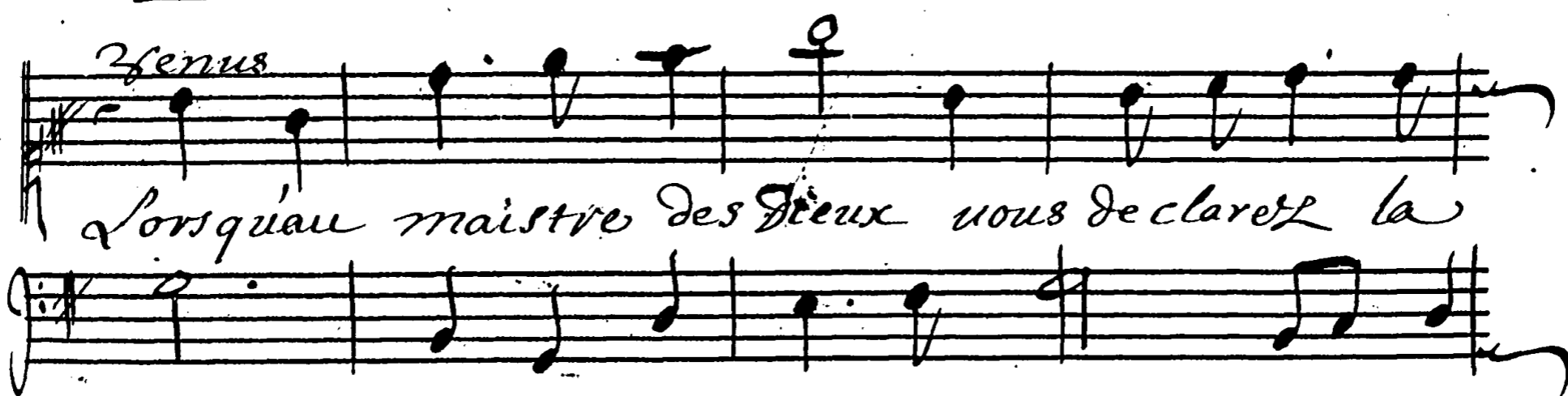
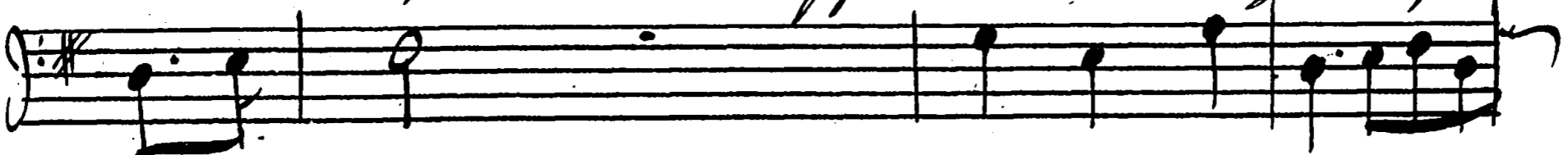
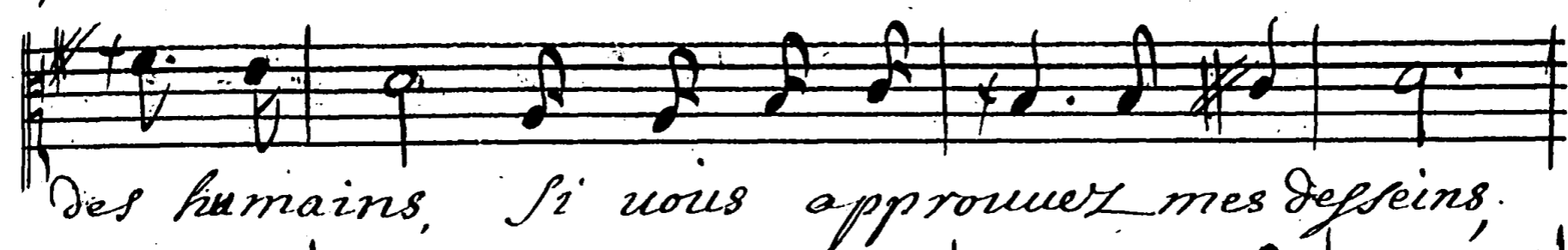
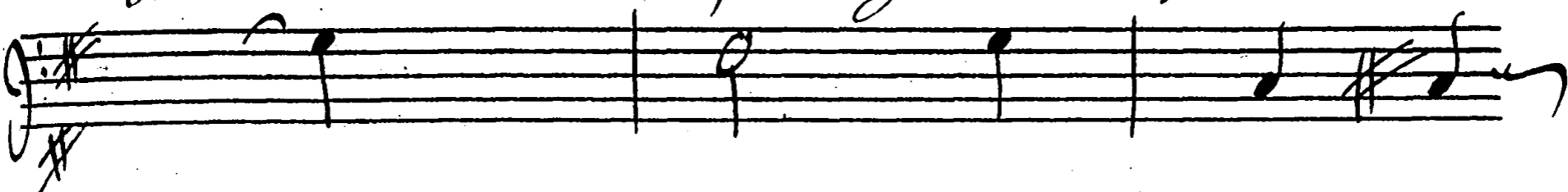
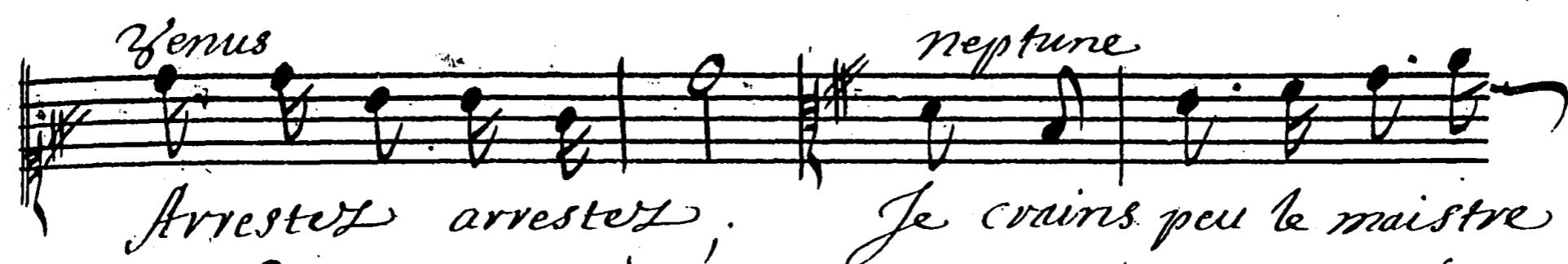
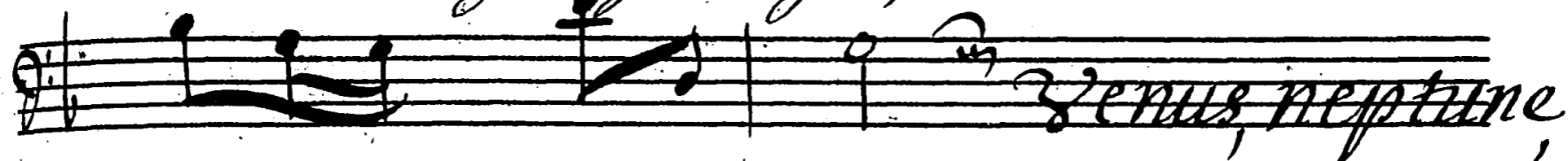
= ge; j'armeray contre luy l'océan furi-

= eux; j'exciteray mes flots j'attaqueray les

= cieux je porteray partout un horrible ravage

= son empire en fera trouble; et l'ennivers en

= tier sous mes eaux accablé servira de vic



Je vanger Jupiter en courroux sur son tonnerre

Je re-po-se; je verray tout perir, et j'en se

ray la cause; Dois je souffrir que Jupiter ja

loux m'en leue un bien si doux, hastons un bonheur

plein de charmes, L'hymen nous prêtera des armes

Ce projet n'a til rien qui puisse vous flâter,

*mour qui pour vous m'engage, Vous en laissez l'idou-*

*ter; Jupiter en courroux, étonne mon cou-*

*rage; et ce n'est point l'hymen qui me fait respi-*

*ter; Je sens mille peines secrètes; je ne*

*puis dissiper mes craintes inquiettes; mais mal-*

*gré tout mon embarras, et malgré Jupiter qui s'op-*

pose ama flâme, Je sentirois cent fois plus de

- trouble en mon ame si vous ne m'aimiez pas, je senti

rois cent fois plus de trouble en mon ame. si -

- vous ne m'aimiez pas, Rendons Eternelle, une ar

= deur si fidel=te, Goutons d'un tendre amour les

Charmantes douceurs, este au maistre des dieux a

*neptune*

separer nos coeurs, Rendons eternelle —

*Ensemble.*

Rendons eternelle une ardeur si fidel le;

Rendons eternelle; une ardeur si fidel = le —

B.c.

goutons d'un tendre amour les charmantes douceurs —

Rendons e - ter - nelle, une ardeur si fidelle —

goutons d'un tendre amour les charmantes douceurs;

Rendons eternelle une ardeur si fidel =

est ce au Maistre des Dieux, est ce au Maistre des  
- le, goutons d'un tendre amour Les Charmantes dou

Dieux a separer nos coeurs, est ce au maistre des  
- coeurs; est ce au maistre des Dieux a sepa-

Dieux a separer nos coeurs, est ce au Maistre des  
- ver a separer nos Coeurs, est ce au Maistre des

Dieux a separer nos Coeurs; Preparons a l'hy  
- Dieux a separer nos Coeurs;



*neptune*  
 men un pompeux sacrifice; Junon nous fera pro-

= pice Jupiter luy paroît charmé de vos ap-

*Venus*  
 = pas; o Ciel je vais suivre vos pas;  
*Venus*  
 Vulcain.

*Violons*

*Violons*

*Vulcain*

Avec trop de mépris vous rejettez l'hommage d'un

coeur pénétré de vos coups, vous recevez des vœux qui vous —

Handwritten musical score for the first system. It consists of a treble staff and a bass staff. The lyrics are written below the staves. The word "VERS" is written in a decorative script below the staves.

Semblent plus doux, En outre a sur moy l'avantage,  
VERS

Handwritten musical score for the second system. It consists of a treble staff and a bass staff. The lyrics are written below the staves.

Vulcain doit il être abusé, est ce avec luy que

Handwritten musical score for the third system. It consists of a treble staff and a bass staff. The lyrics are written below the staves.

l'on doit feindre; se seroit il payé d'un amour

Handwritten musical score for the fourth system. It consists of a treble staff and a bass staff. The lyrics are written below the staves.

deguisé; J'ay toujours sujet de me plaindre

Handwritten musical score for the fifth system. It consists of a treble staff and a bass staff. The lyrics are written below the staves.

et je ne suis point fait pour estre méprisé,

Violons

Violons

Vostre sincerité m'offense, mes soins et mes sou-

-pirs devoient vous deffamer, Vulcain ne fait

il point aimer pour trouver tant de vesis-

venus  
Pour des attraits brillants et doux; L'A

-tance, B.C.

*mour peut aisement dompter 2/12 fier courage,*

*La Conquête d'un cœur qu'il veut blesser pour vous*

*Luy doit bien couter d'avantage; Malgré mon*

*= tendre amour Neptune est préféré, on ne dispose*

*pas de son cœur à son gré, Quel aveu venez vous de*

*faire, Le Dieu des Eaux a seu vous plaire, faut*

il estre étonné si mon Coeur aujourdhuy se de

clare entre vous et luy; Ciel; que viens je d'entendre,

Cet aveu doit il vous surprendre, L'Amour

D'un doux espoir fauorise nos uoeux, Il nous pro-

met un fort paigi ble; si je chois =

entre vous deux, j'ay des yeux et je suis sensible; ble;

*Vulcain*

Devez vous m'accabler d'un rigoureux tourment

= quand je vous aime constamment, Un amant qui

désespéré doit se tirer d'affaire par un dépit

= éclatant, quand on aime sans espérance, d'a

mour disperse d'être constant, quand on aime;

Sans espérance L'amour disperse d'être constant tant

Scene 6.<sup>e</sup> Vulcain seul

Violons

Violons

Violons

Songons a uanger cet outrage, quel mēpris fait

elle eclatter, mon amour se transforme en rage;

Je ne veux ecouter que les noires fu

-veurs qui viennent m'agiter, Vangez Reyne des Cieux —

Handwritten musical score for a vocal piece. The score consists of seven staves of music. The lyrics are written in French and are placed between the staves. The music is written in a single system with a treble clef and a key signature of one sharp (F#).

*Gardez cette injustice, ne m'avez vo<sup>s</sup> donné le jour que*

*pour m'exposer au supplice d'un malheureux amour?*

*Scène 7. Junon Vulcain*

Handwritten musical score for a piano prelude. The score consists of five staves of music. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The tempo is marked *Fort* and the piece is labeled *Prelude*.

*Fort*

*Prelude*



*Violons*

*Violons*

*Jupon*

Tu vas voir en ce jour triompher ma puissance.

Pour calmer ton ennui j'abandonne les cieux, Ye-

rus et ton Rival sentiront ma Vengeance a =

uant que le soleil se dérobé a tes yeux,

Est-ce à Venus a m'arracher l'hommage que l'on

doit a ma beauté, dois je souffrir avec tranquilli

-té un si sensible outrage, Depuis quelle

= a veceu le jour, mon infidele é-

pouse, negligé nostre amour & a prevenir l'hy

= men.

Violons

Violons

De ma haine funeste preparons luy les premiers

coups; je veux quelle prenne un epoux quelle abhorre et

= quelle deteste,

Scene 8<sup>e</sup> NEPTUNE VENUS.

Venus

Calmez en courroux dangereux,

violons

violons

trébone

Ah; si tout s'oppose a nos feux, Il faut que tout perisse

et que ma fureur vole dans l'empire d'Éole; pour d'éclair

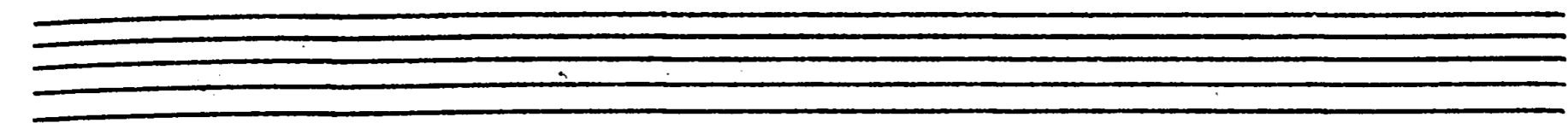
ner des vents Impetueuse dans ma fureur extrême for

cons Jupiter meyme a repondre a nos vœux;

*gravellement*

Le quitte a regret ce que j'aime; Mais —

que ne fait on point pour devenir heureux,



*Venus seule*

Que je payeray cher les transports que Nep —

*violons*

*tune, fait éclater en ma faveur, le souverain de*

*Dieux s'oppose à son bonheur, les mortels vont bien*

The image shows a page of handwritten musical notation. It consists of ten staves of music. The first staff contains the lyrics "tune, fait éclater en ma faveur, le souverain de". The sixth staff contains the lyrics "Dieux s'oppose à son bonheur, les mortels vont bien". The notation includes various musical symbols such as notes, rests, and clefs. The handwriting is in black ink on a white background.

tost d'une plainte commune, de leurs communs malheurs deplorer la grandeur: Je ver=

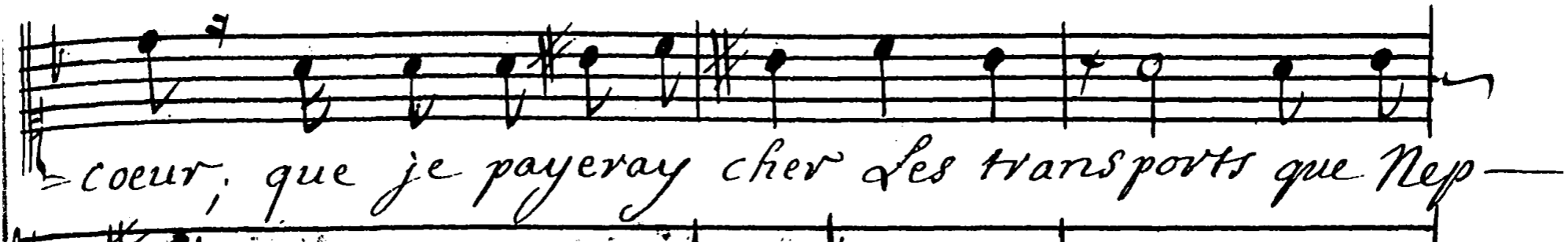
The image shows a handwritten musical score on ten staves. The first staff contains the lyrics 'tost d'une plainte commune, de leurs communs mal'. The sixth staff contains the lyrics 'heurs deplorer la grandeur: Je ver='. The music is written in a cursive, handwritten style with various note values and rests. The score is arranged in a vertical column.

Handwritten musical score consisting of ten staves. The first staff contains the lyrics: "ray l'univers plein de trouble et d'horreur accu". The second staff contains the lyrics: "ser de son infortune; l'amour qui regne dans mon". The score includes various musical notations such as notes, rests, and clefs.

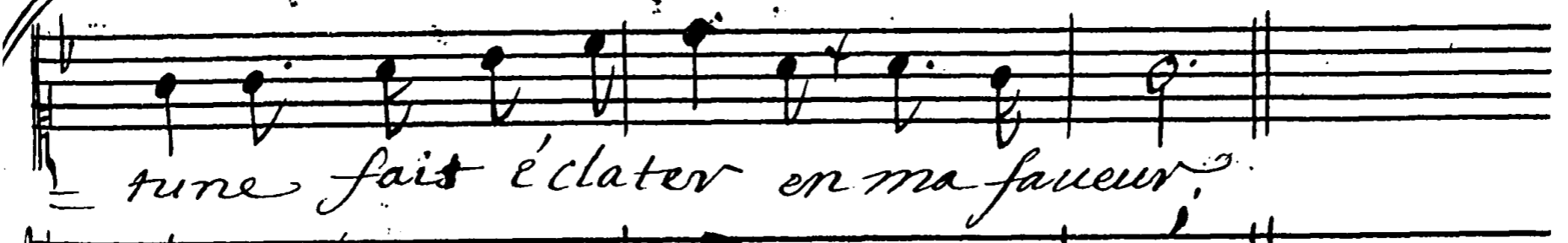
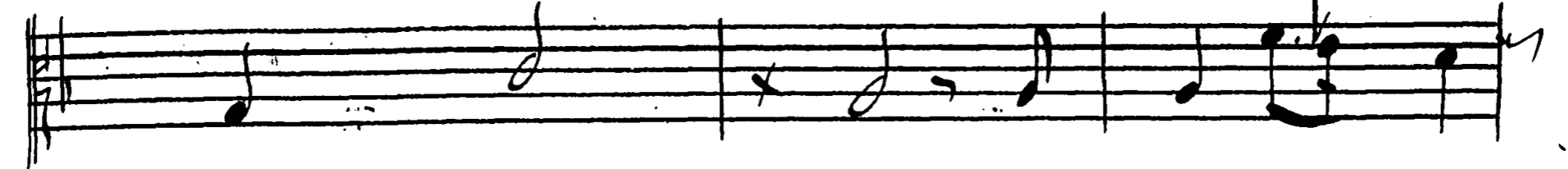
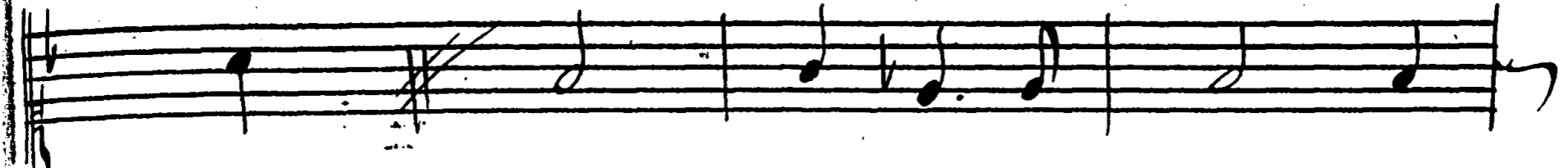
ray l'univers plein de trouble et d'horreur accu

ser de son infortune; l'amour qui regne dans mon






coeur, que je payeray cher les transports que Nep—

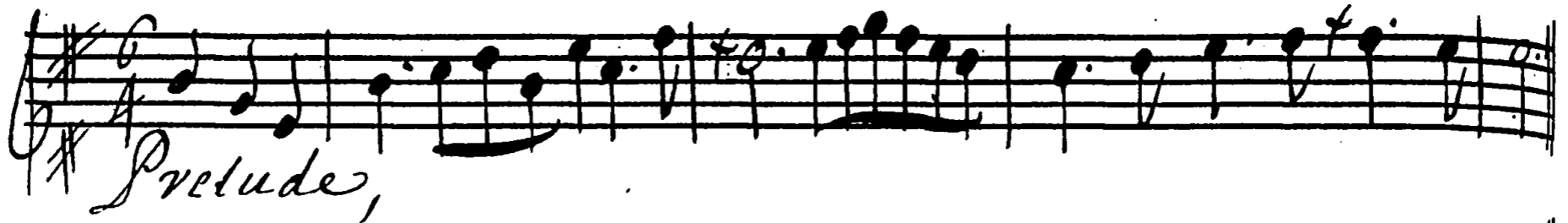


ture fait éclater en ma faveur.



Scène 10<sup>e</sup>. Vénus et l'Amour.

Prelude,



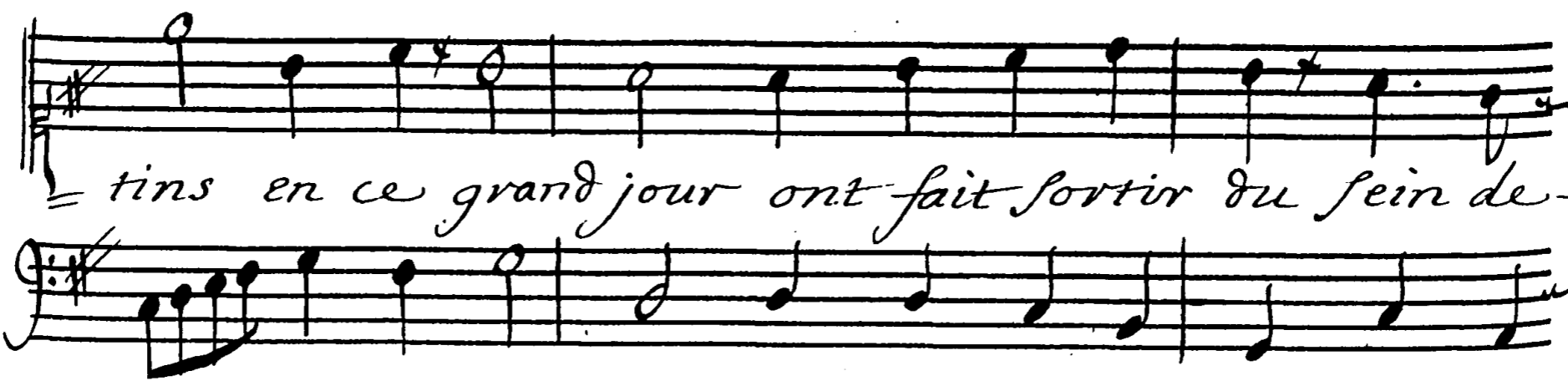
l'Amour



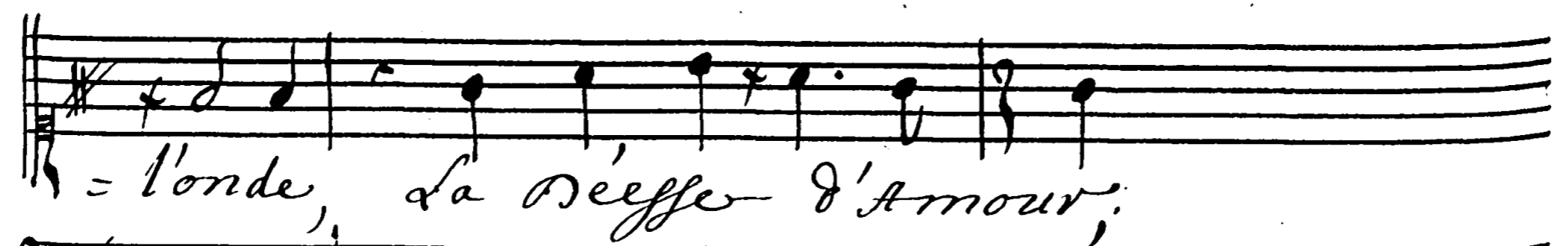
Je viens d'apprendre à tout le monde que les des-



tins en ce grand jour ont fait sortir du sein de-



= l'onde, la Déesse d'Amour;



*Prelude*

*l'amour*

Vous allez voir paroître, mille peuples divers que j'as-

semble en ces lieux du bout de l'univers; Ils mont-

-re connus pour leur maître, mais ils ont ap=

- pris par ma voix que je suis soumis a vos loix,

This block contains the first two staves of a handwritten musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes. The bottom staff is a bass line in bass clef, also in the same key signature.

Scene II<sup>o</sup>.

Marche. Hautbois

This block contains the first two staves of a woodwind section. The top staff is in treble clef and the bottom staff is in bass clef. The music is marked 'Marche' and 'Hautbois'. The key signature is two sharps.

Hautbois.

This block contains the next two staves of the woodwind section, continuing the melody from the previous block. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is two sharps.

This block contains the next two staves of the woodwind section. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is two sharps.

This block contains the next two staves of the woodwind section. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is two sharps.

This block contains the next two staves of the woodwind section. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is two sharps.

violons

This block contains the first two staves of a violin section. The top staff is in treble clef and the bottom staff is in bass clef. The music is marked 'violons'. The key signature is two sharps.

This block contains the next two staves of the violin section. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is two sharps.

This block contains the next two staves of the violin section. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is two sharps.

This block contains the next two staves of the violin section. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is two sharps.

This block contains the final two staves of the violin section on this page. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is two sharps.

Handwritten musical notation on a single staff, featuring a series of notes and rests. A sharp sign (#) is visible below the staff.

*hautb.*

Handwritten musical notation on a single staff, featuring a series of notes and rests. A sharp sign (#) is visible below the staff.

*hautb.*

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

An empty musical staff with five lines.

An empty musical staff with five lines.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

An empty musical staff with five lines.

An empty musical staff with five lines.

*L'Amour*

*Venus* a triompher des hommes et des Dieux, admi  
rons son pouvoir, célébrons la victoi-re, d'a  
mour se voit comblé de gloire; par ses at =

- traits victorieux

*Chœur*

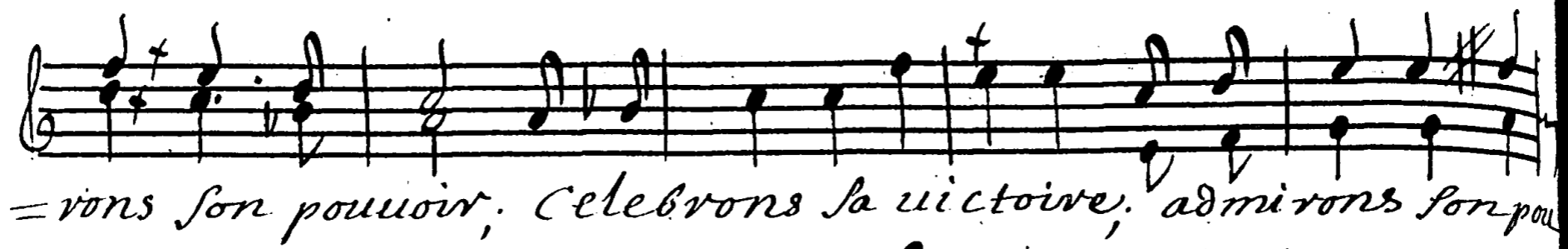
Venus va triompher des hommes et des Dieux, Admi-

Venus Admi

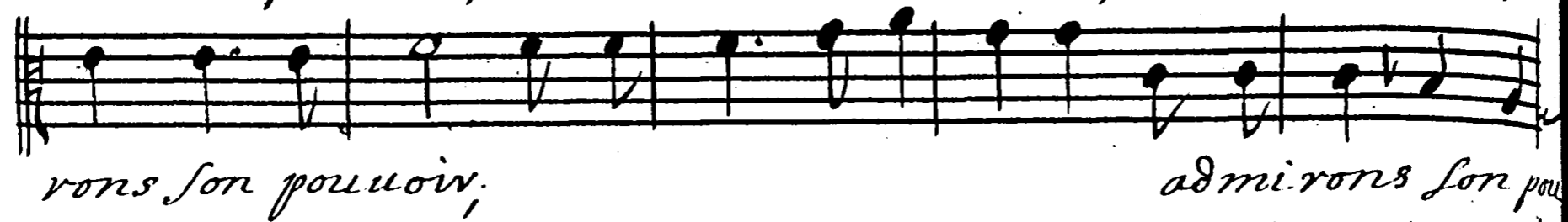
Venus

Venus va triompher des hommes et des Dieux,

Violons



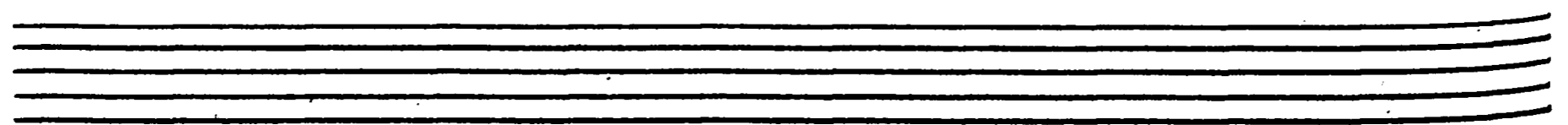
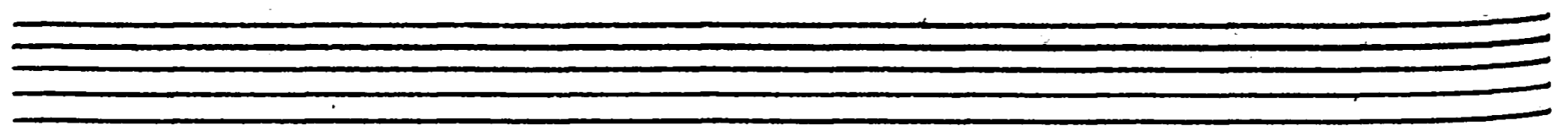
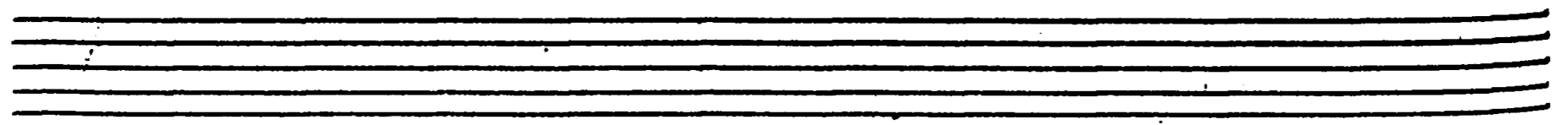
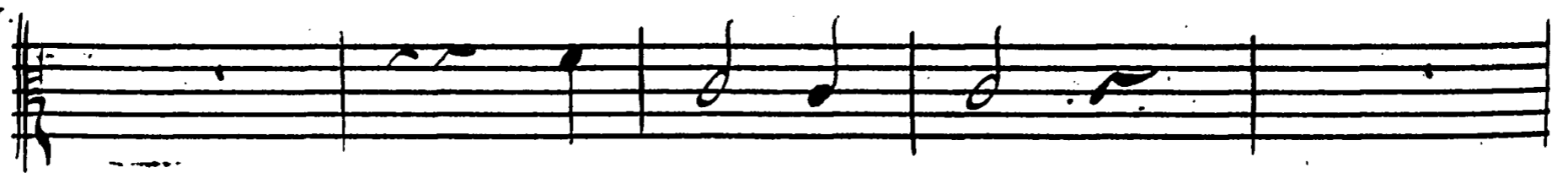
=rons son pouuoir; Celebrons la uictoire; admirons son pou



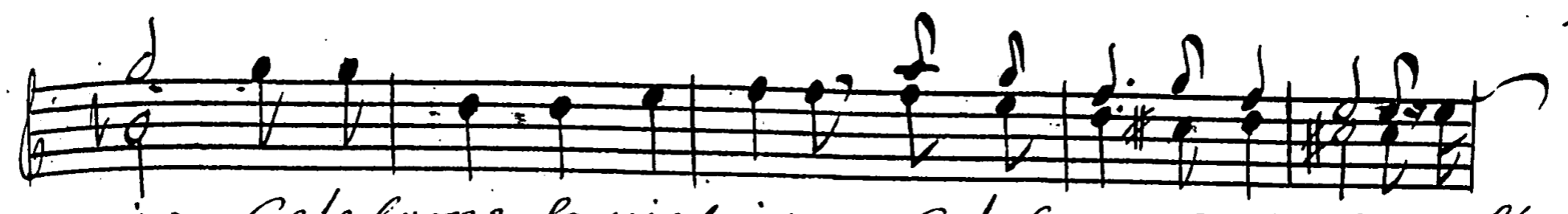
rons son pouuoir; admirons son pou



Celebrons la uictoire;



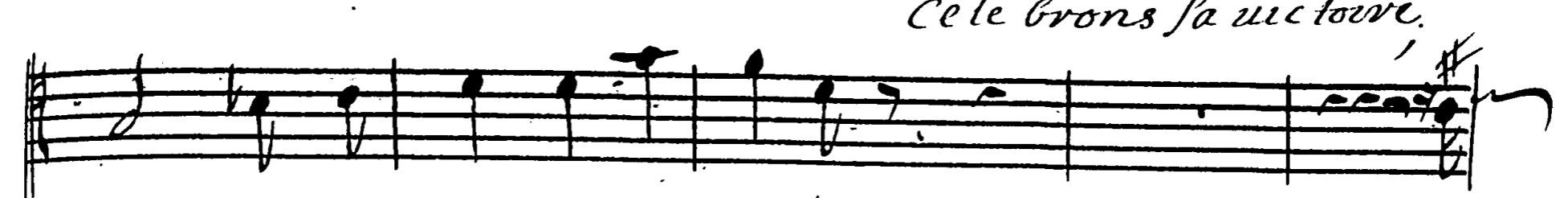




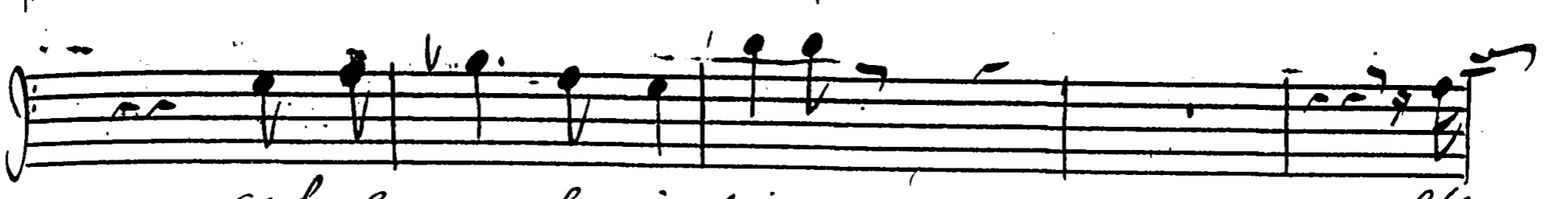
=voir, Celebrons sa uictoire; Celebrons sa uictoire. La



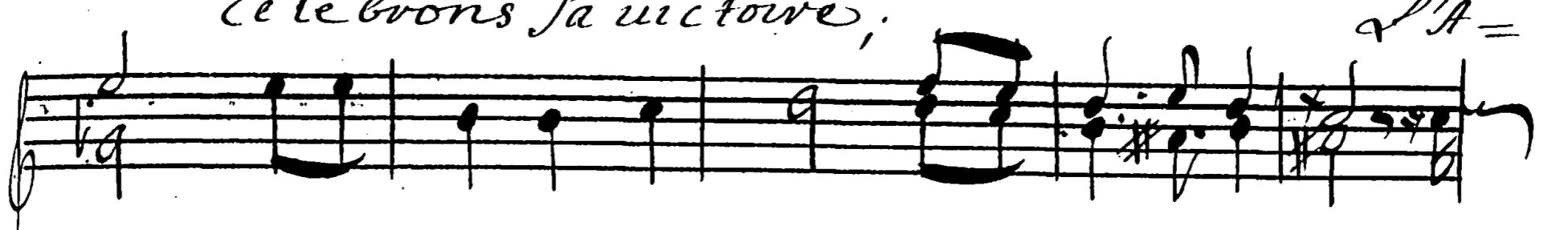
Celebrons sa uictoire.



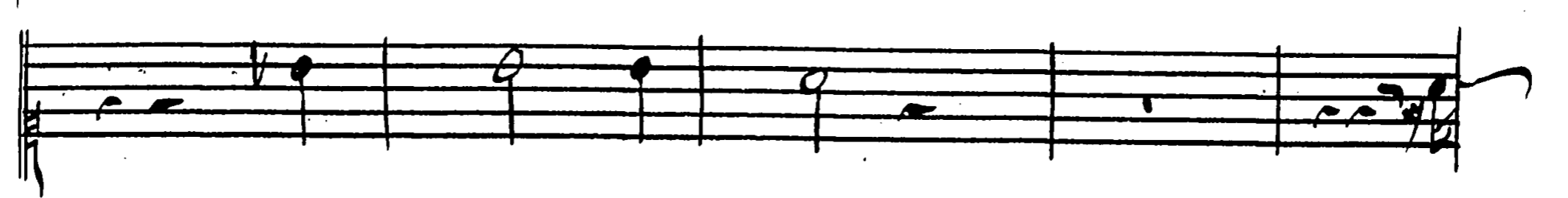
celebrons sa uictoire;



celebrons sa uictoire;



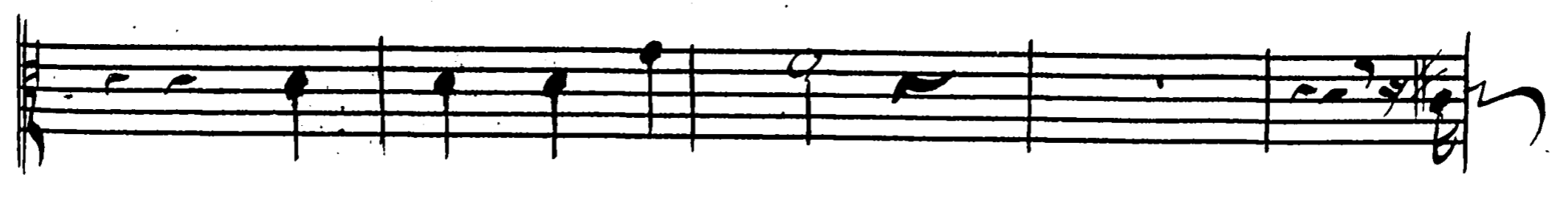
celebrons sa uictoire;



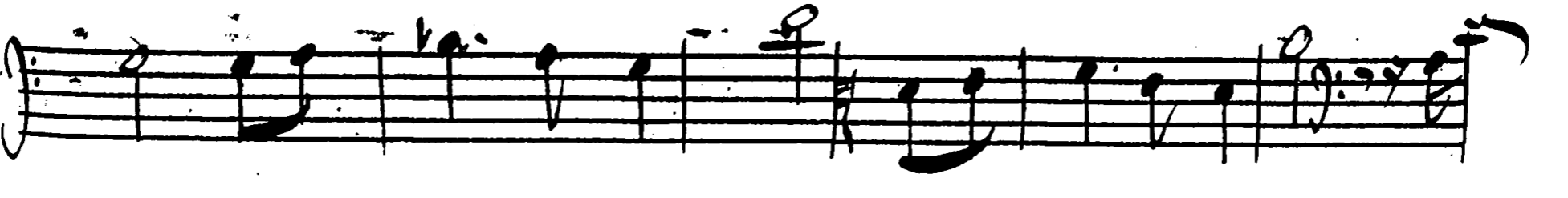
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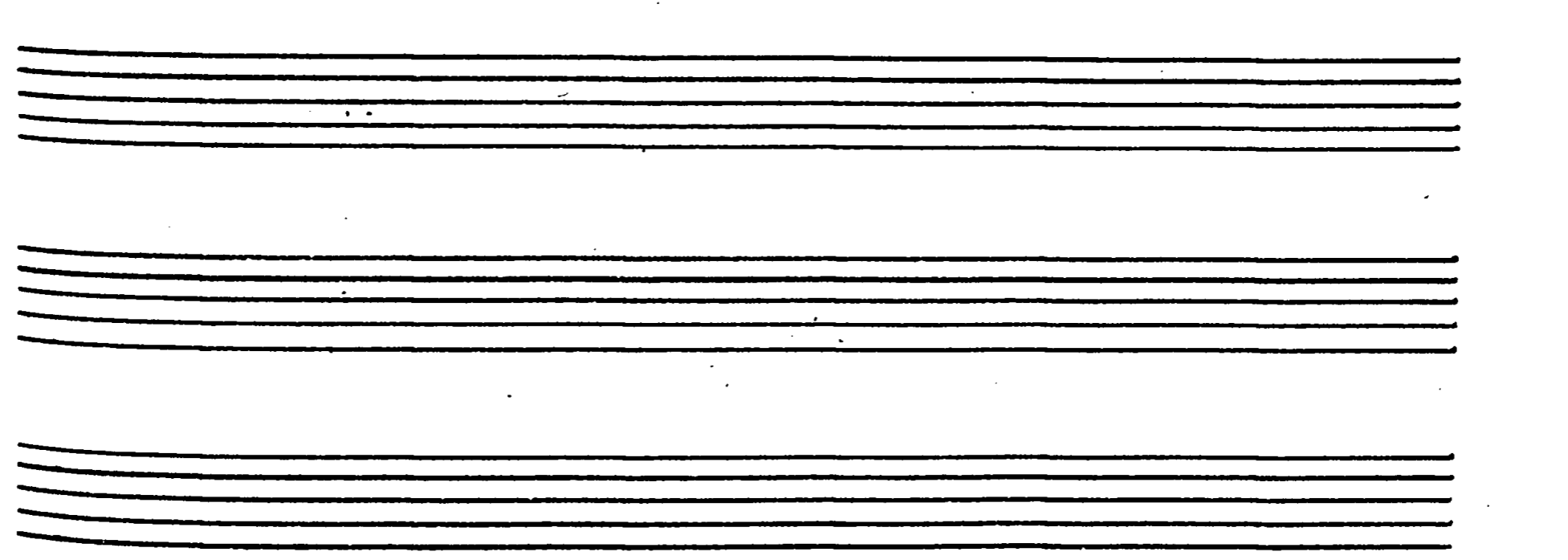
celebrons sa uictoire;



celebrons sa uictoire;



celebrons sa uictoire;



*mour se voit comblé de gloire; par ses attraits victori-*

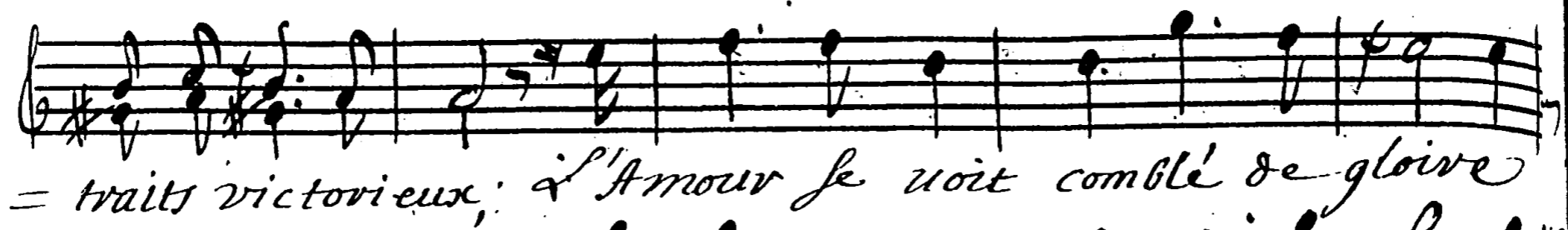
*mour se voit comblé de gloire; par ses attraits victori-*

*mour se voit comblé de gloire; par ses attraits victori-*


-eux, L'amour se voit comblé de gloire, par ses at =

L'amour se voit comblé de gloire, par ses at

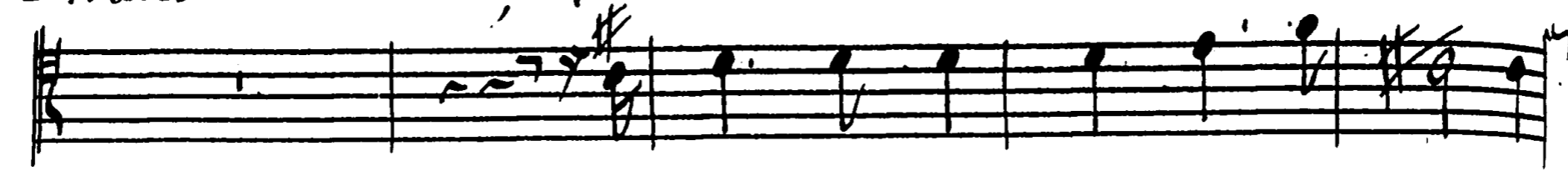
=eux,



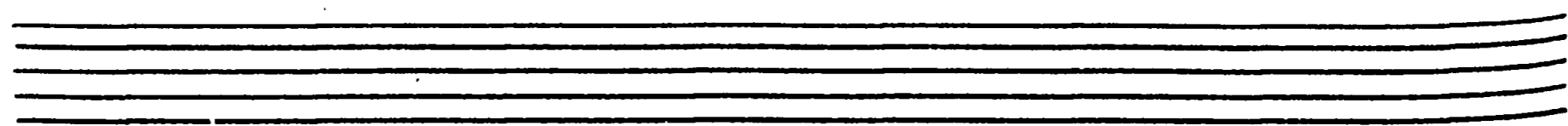
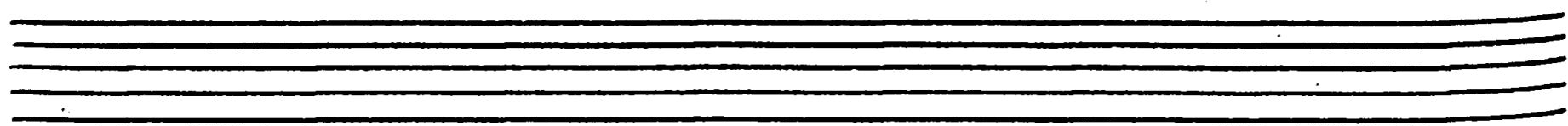
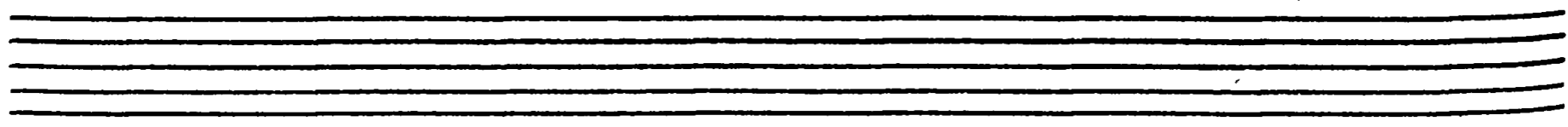
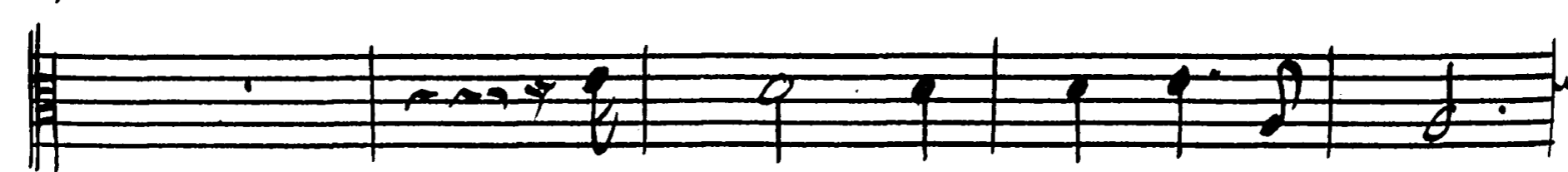
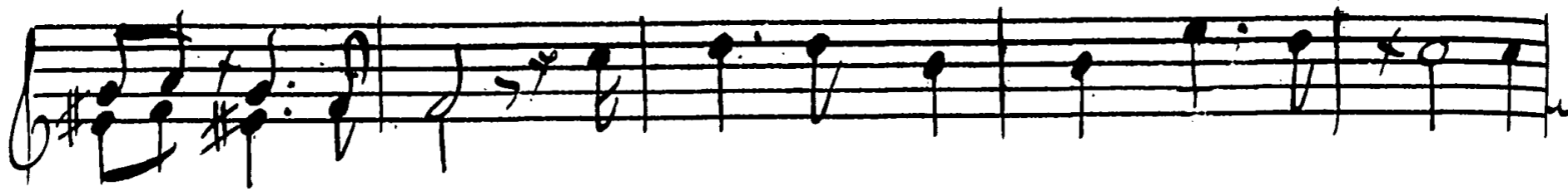
= traits victorieux; à l'Amour se voit comblé de gloire

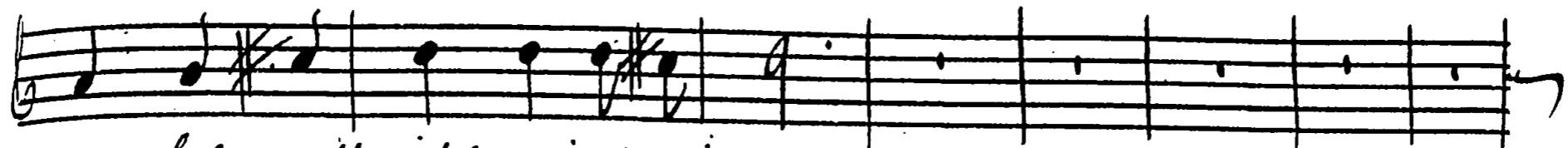


= traits victorieux; à l'Amour

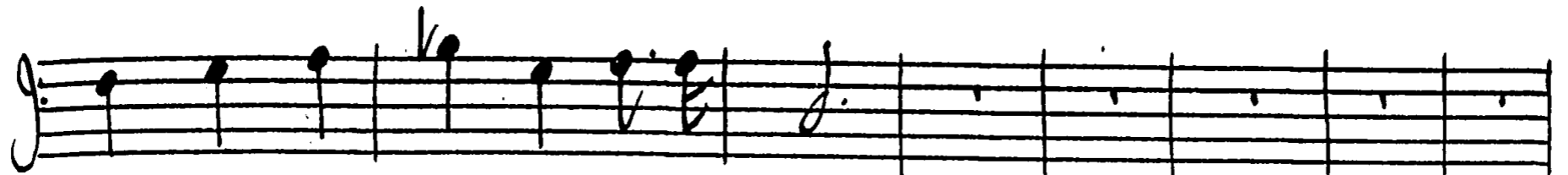
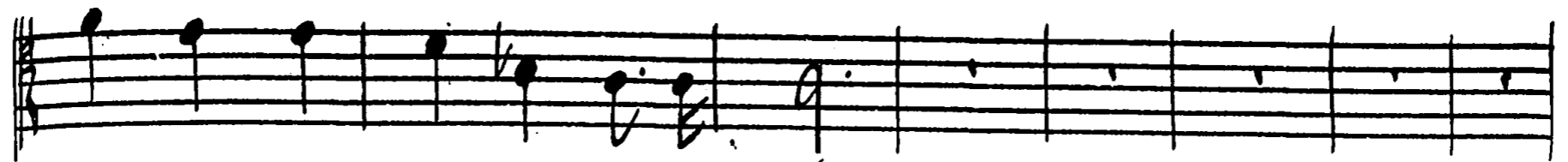
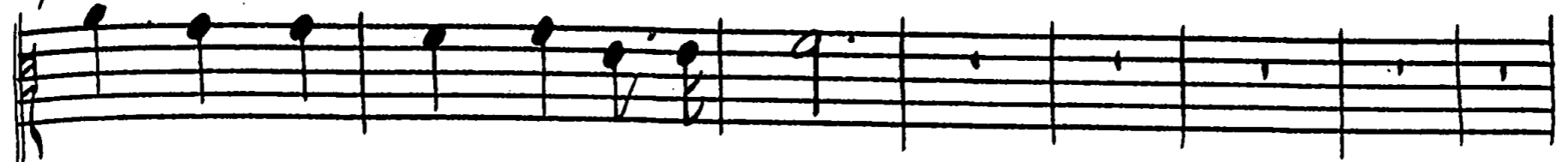


à l'Amour se voit comblé de gloire

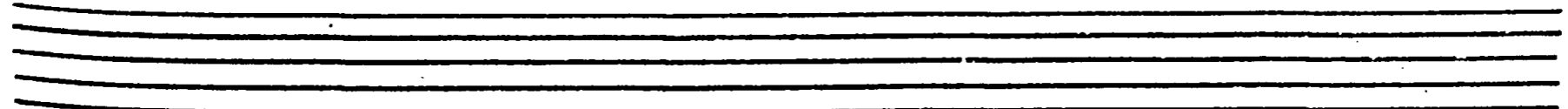
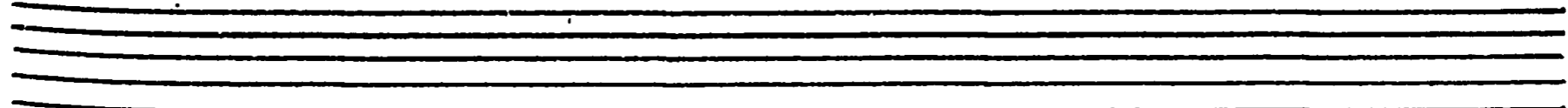
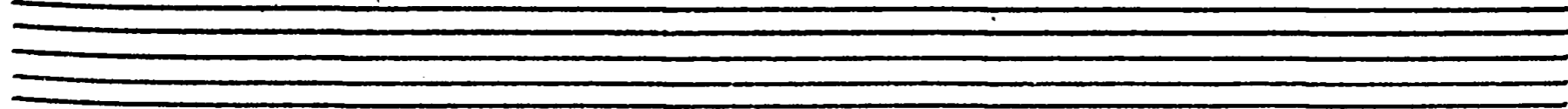
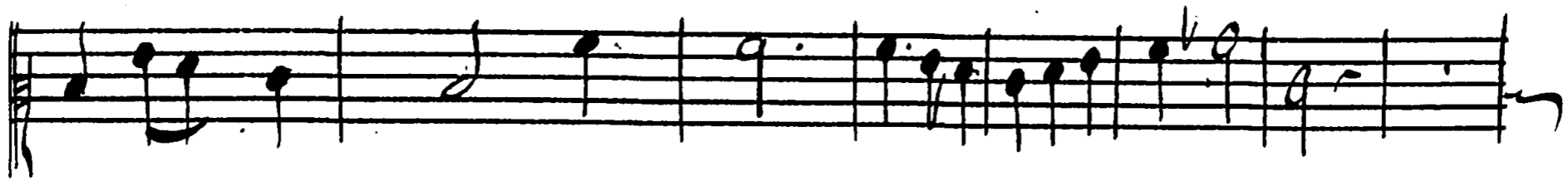




*= par ses traits victorieux*



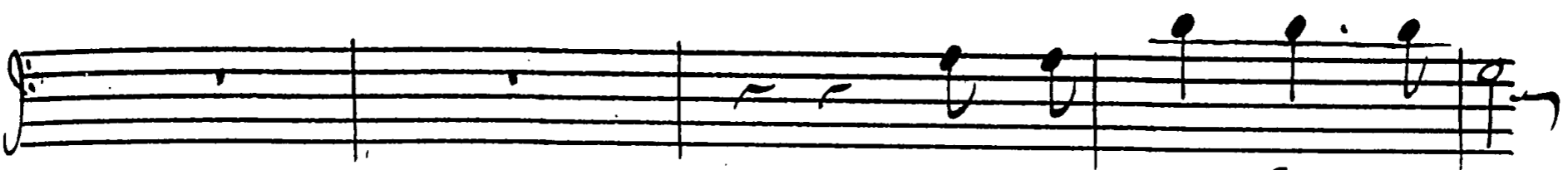
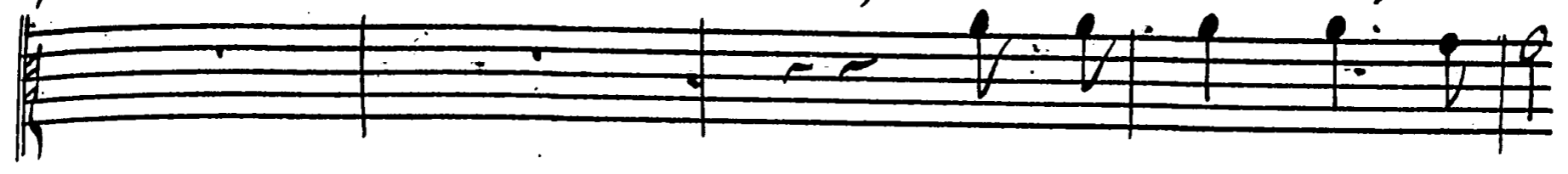
*par ses traits victorieux.*



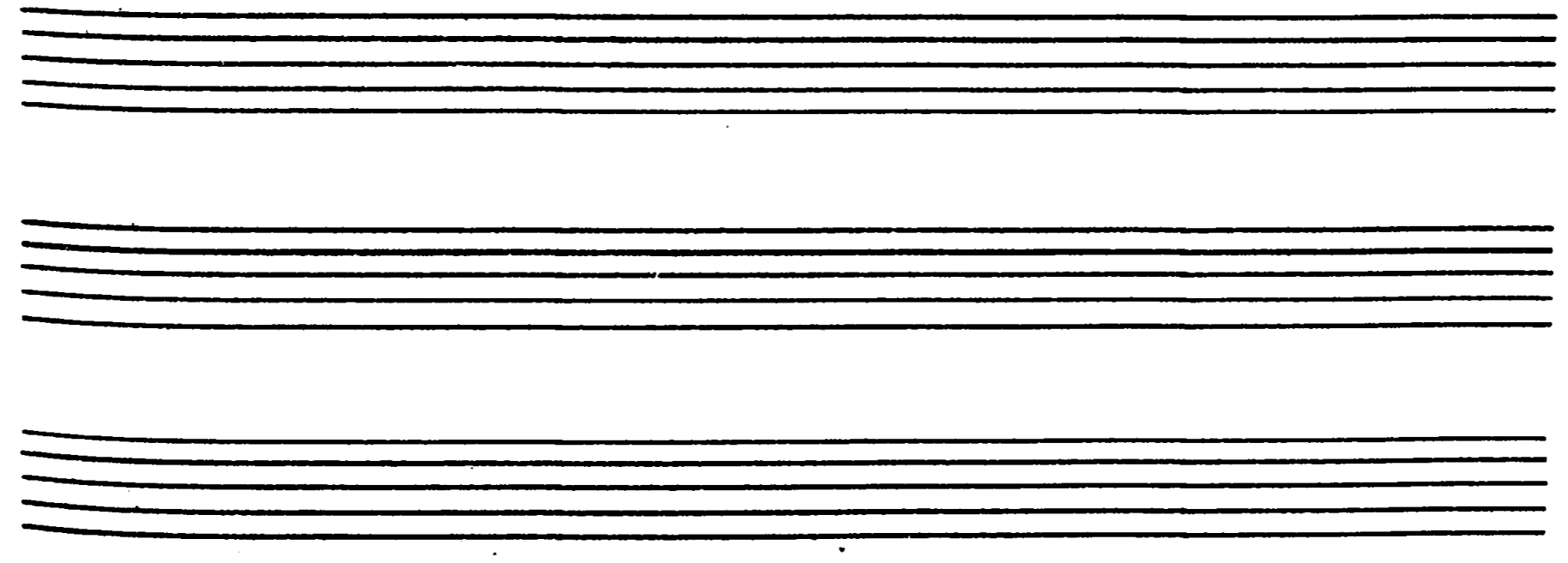
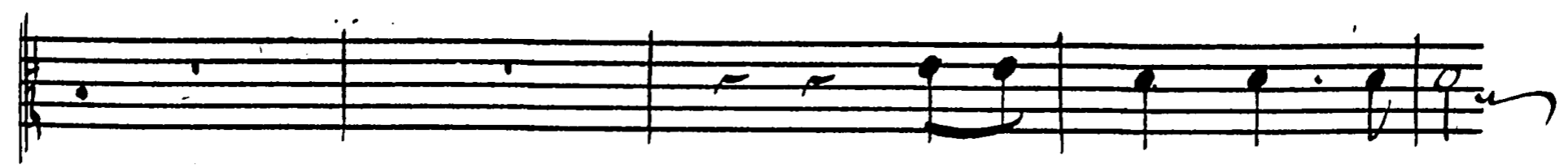
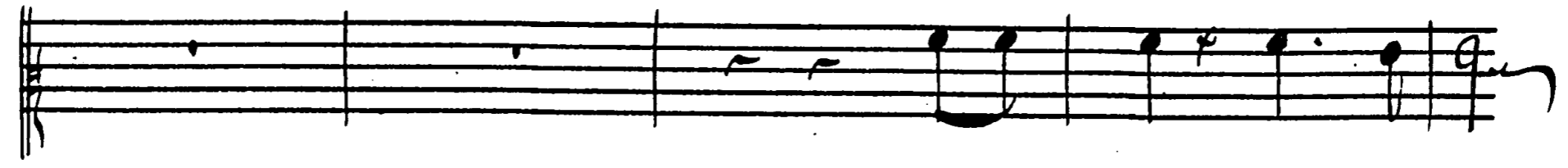
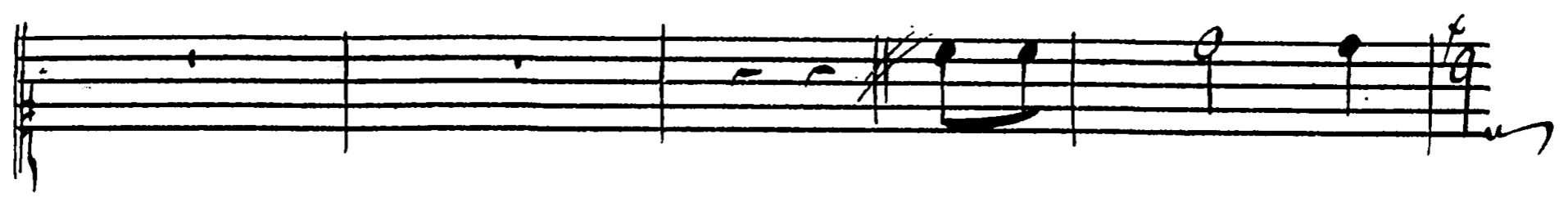
*Zenus uia trium*



*=pher des hommes et des dieux, Admirons son pouvoir*

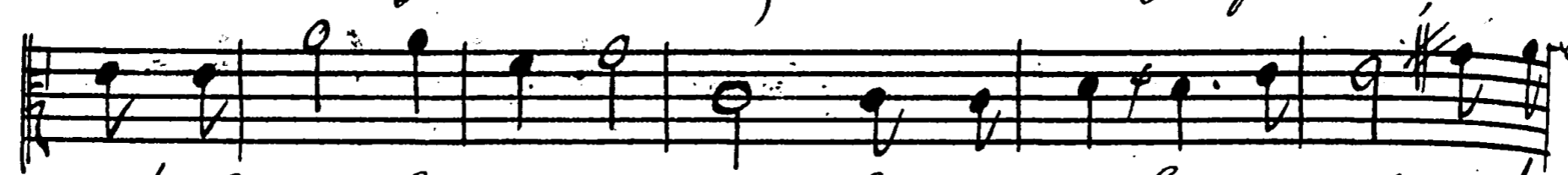


*Admirons son pouvoir*

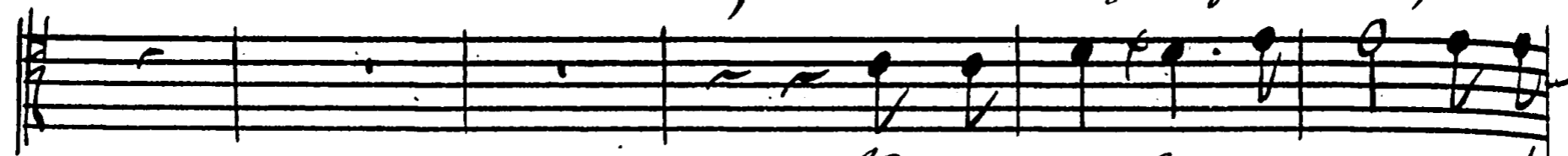




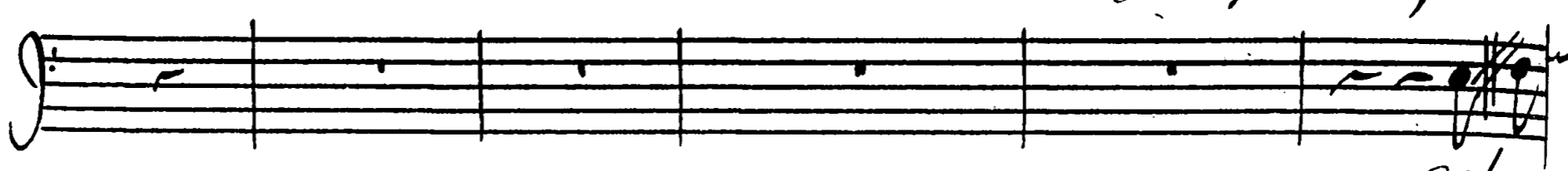
*celebrons la victoire, Admirons son pouvoir, cele*



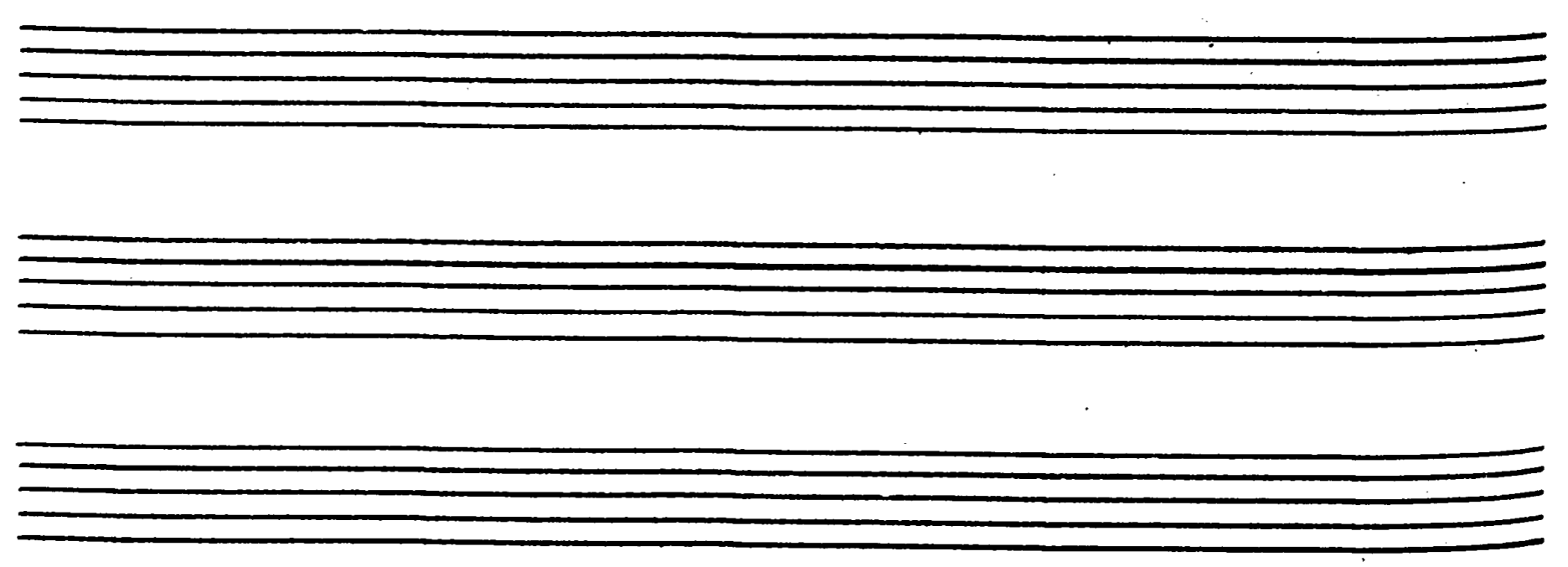
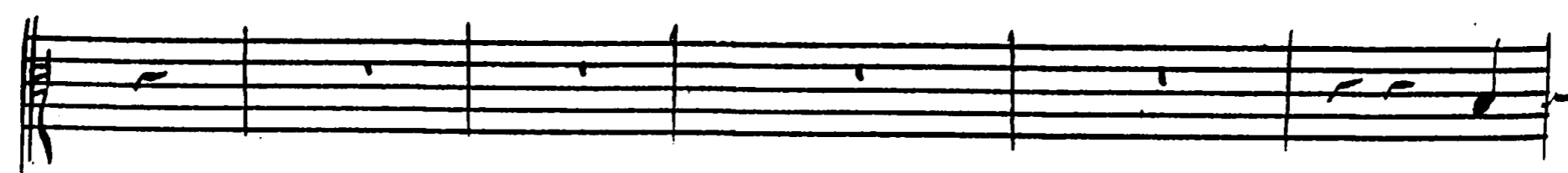
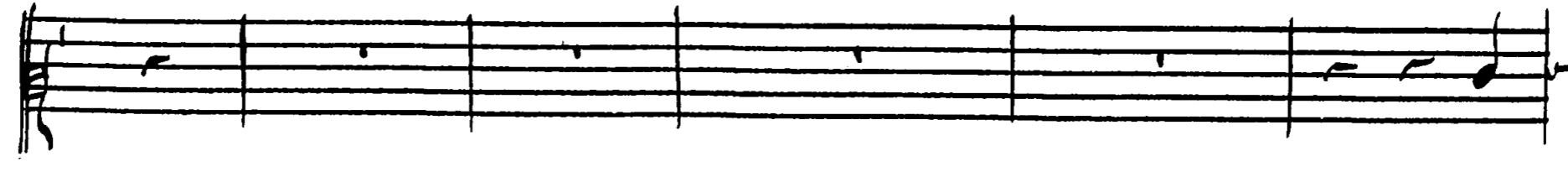
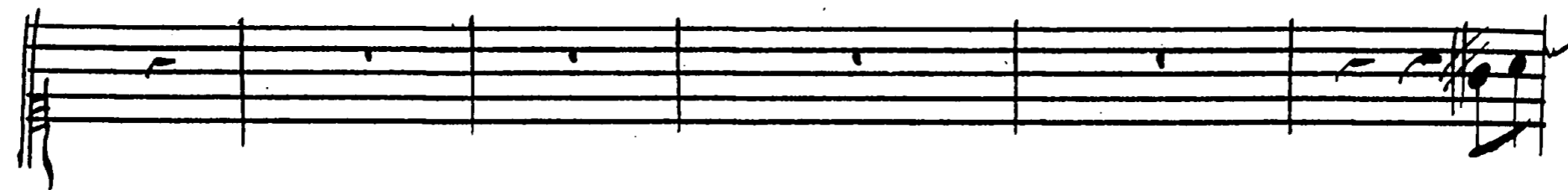
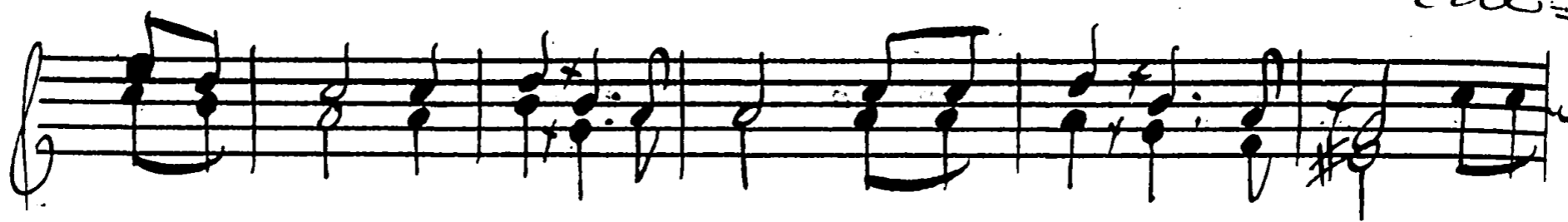
*celebrons la victoire, Admirons son pouvoir, cele*



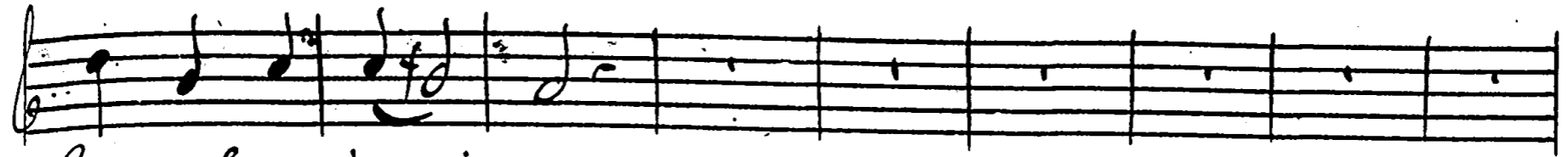
*Admirons son pouvoir, cele*



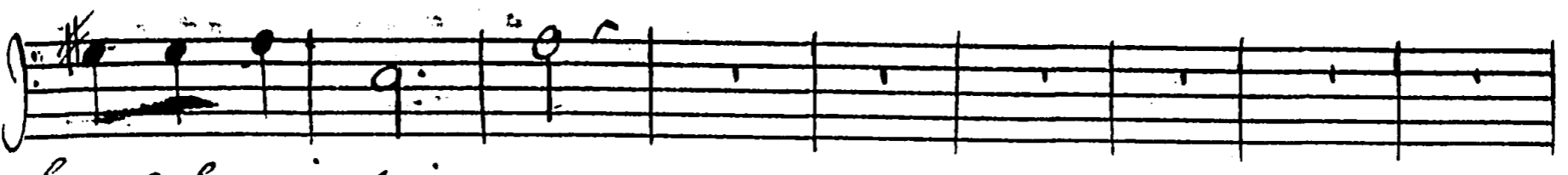
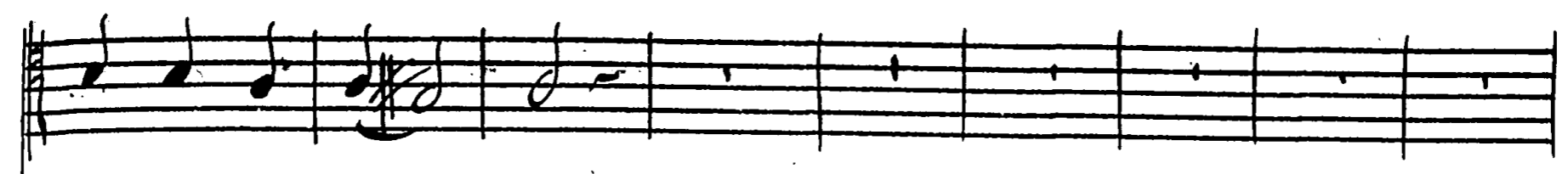
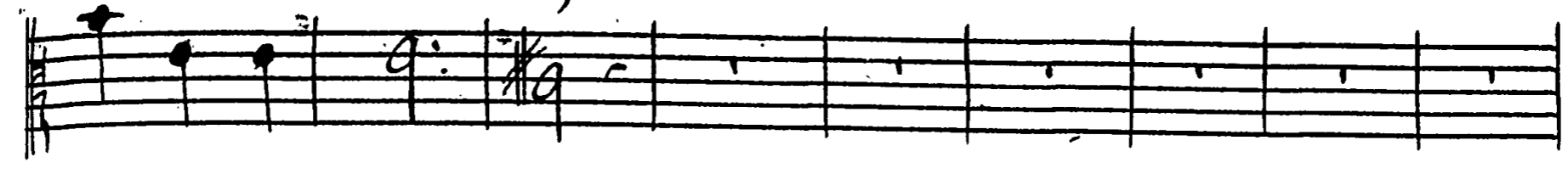
*cele =*



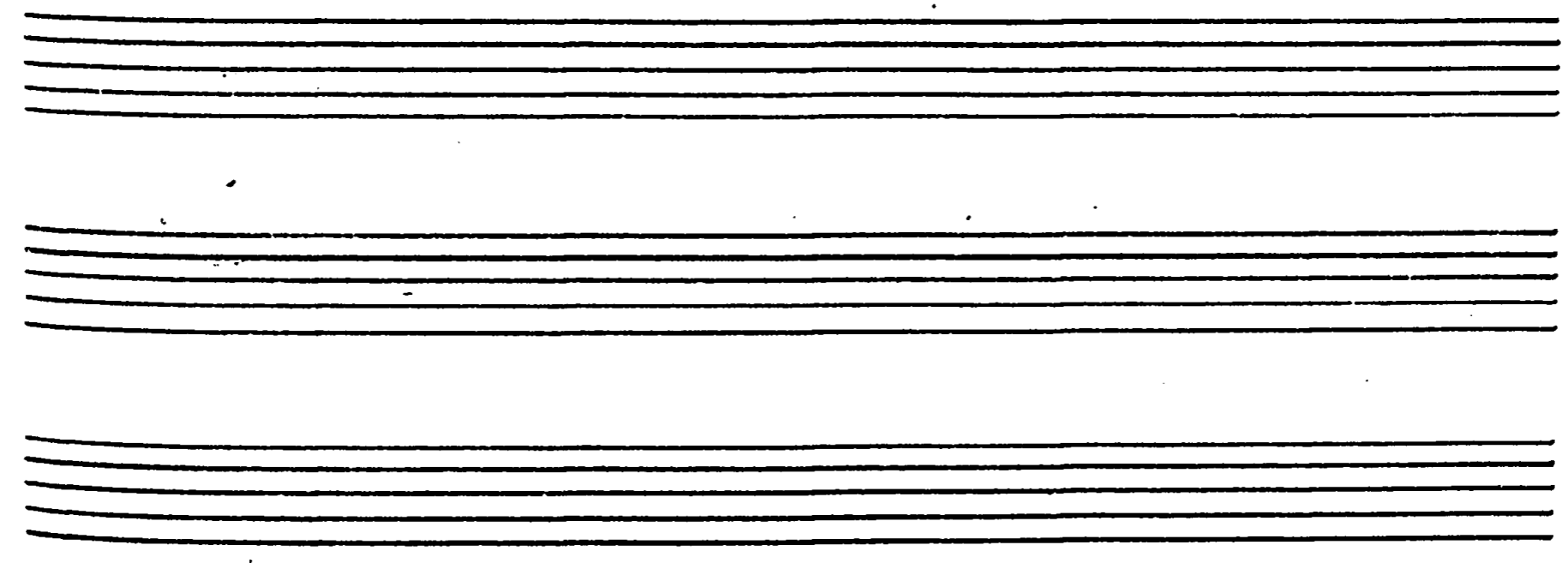
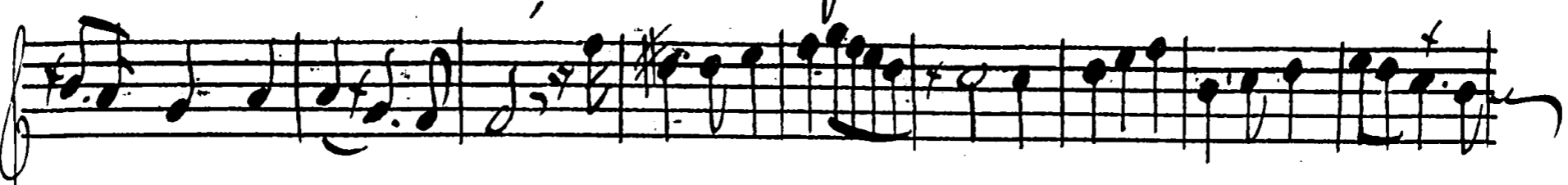




*-bons la victoire,*



*bons la victoire,*



*L'Amour se voit comblé de*

*L'Amour se voit comblé de gloi*

gloire, par ses attraits victorieux L'Amour se voit

re, par ses attraits victorieux, L'Amour se voit

comblé de gloire & d'Amour se voit comblé de gloire,  
comblé de gloire

The image shows a handwritten musical score on a page with a vertical margin line on the right. The score consists of ten staves of music. The first two staves contain the lyrics "comblé de gloire & d'Amour se voit comblé de gloire,". The third staff contains the lyrics "comblé de gloire" followed by a long horizontal line and the letter "re,". The music is written in a style that appears to be a vocal line with piano accompaniment. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining.

= par ses attraits par ses attraits victorieux,

= par ses attraits - - victo-rieux,

*Les espagnols*

The first system of the handwritten musical score consists of five staves. The top staff is a grand staff with a treble clef and a 6/8 time signature. The second staff is a grand staff with a treble clef and a key signature of one sharp (F#). The third and fourth staves are grand staves with treble clefs. The fifth staff is a grand staff with a bass clef and a 4/4 time signature. The music is written in a fluid, handwritten style with various note values, rests, and dynamic markings.

The second system of the handwritten musical score consists of five staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The second and third staves are grand staves with treble clefs. The fourth and fifth staves are grand staves with treble clefs. The music continues in a handwritten style, featuring complex rhythmic patterns and melodic lines.

The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment. The third and fourth staves are also in bass clef with a key signature of one sharp (F#) and a common time signature (C), continuing the accompaniment. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), providing a second melodic line. The system concludes with a double bar line.

*Chaconne.*

The second system of the handwritten musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a complex melodic line with many sixteenth notes. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), continuing the complex melodic line. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment. The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), continuing the complex melodic line. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), continuing the complex melodic line. The sixth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), continuing the complex melodic line. The seventh staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment. The system concludes with a double bar line.

A handwritten musical score consisting of 12 staves, arranged in six pairs. Each pair represents a system of music, with the top staff of each pair in a treble clef and the bottom staff in a bass clef. The key signature is G major (one sharp, F#) and the time signature is 4/4. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and dynamic markings like 'p' (piano). The score is written in black ink on a white background, with a vertical line on the right side of the page.



The first system of the musical score consists of six staves. The top two staves appear to be for a vocal line, while the bottom four staves are for a piano accompaniment. The music is written in a single system with a common time signature and a key signature of one sharp (F#).

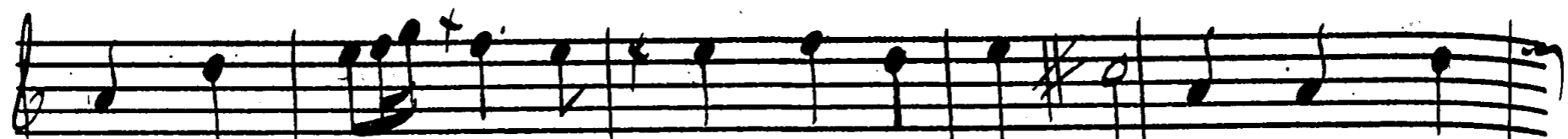
*In Europeen*

The second system of the musical score consists of two staves. The top staff contains a vocal line with the lyrics: *Aimez a vostre tour fiere sagesse; que sert*. The bottom staff is the piano accompaniment for this section.

Two empty musical staves, likely representing a continuation of the piano accompaniment from the previous section.

The third system of the musical score consists of two staves. The top staff contains a vocal line with the lyrics: *en vain de tour quand l'amour presse;*. The bottom staff is the piano accompaniment for this section.

*Choeur*



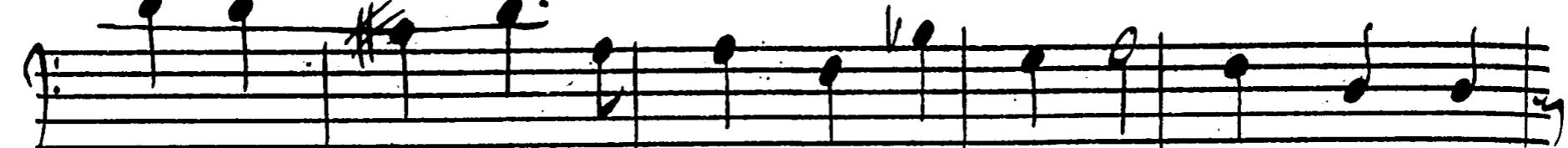
*Aimez a uostre tour fiere sagesse; que sert*



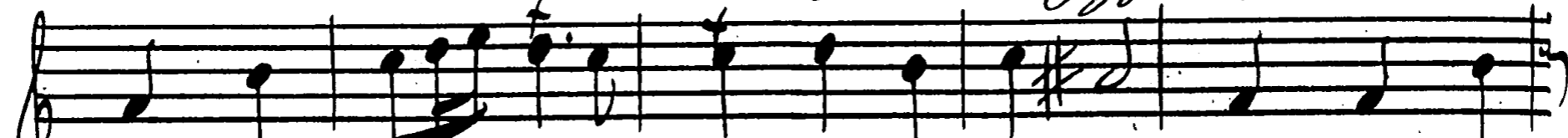
*Aimez*



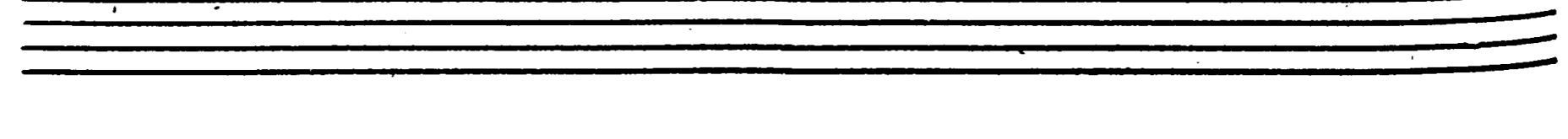
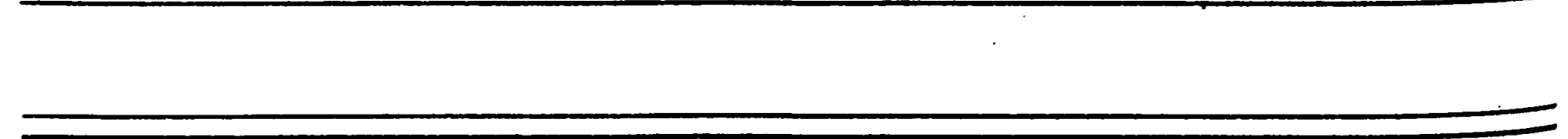
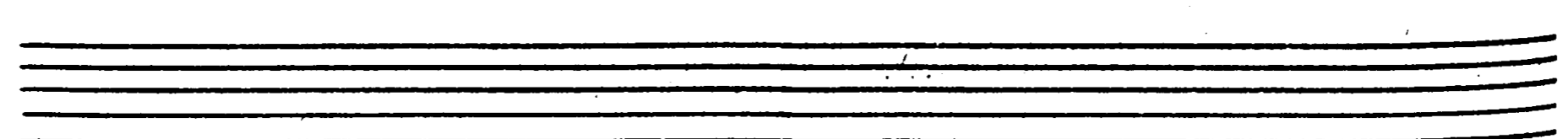
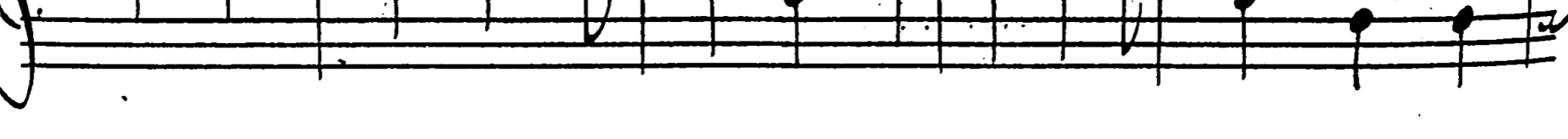
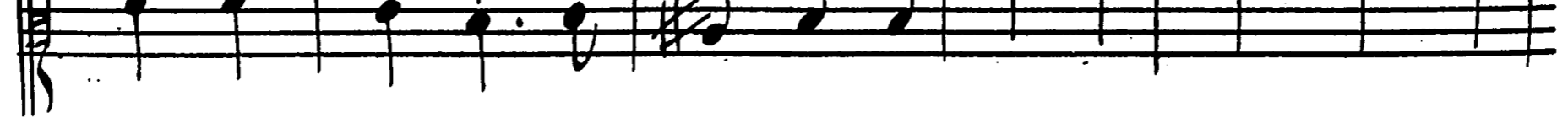
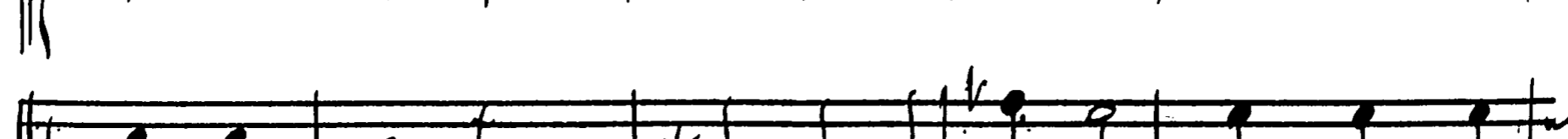
*Aimez*



*Aimez a uostre tour fiere sagesse, que sert*



*Violons*



*un vain détour quand l'amour presse;*

*Journé.*

*un vain détour quand l'amour presse;*

*Journé -*

= Ce Dieu trouble la paix d'un coeur paisible;

Il n'est contre ses traits aucun a-li-le;

*Le Choeur Repete Aimez &c.*

offrez luy vos soupirs gardez les chài-

= nes pour goûter les plaisirs aimez

= ses peines;

*Le Choeur Repete Aimez &c.*

Rondeau

The first system of the handwritten musical score for 'Rondeau' consists of five staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The word 'fin' is written above the end of each staff, indicating the conclusion of a section. The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts.

Empty musical staff

The second system of the handwritten musical score for 'Rondeau' consists of five staves. It continues the musical notation from the first system, maintaining the same clef and key signature. The notation is dense with notes and rests, showing a complex melodic and harmonic structure. The word 'fin' is not present in this system, suggesting it is a continuation of the piece.

*Genus.*

*= Paisibles lieux témoins de ma langueur; si =*

*vous voulez m'offrir de charmantes douceurs; offrez*

*= moy l'objet qui m'enfla = me; Paisibles*

*= lieux témoins de ma lan = gueur; si =*

*vous voulez m'offrir de charman = = tes douceurs*

*= offrez moy l'objet — qui m'en flam*

me. Tout m'en parle jcy mais hélas -

C'est pour rappeler dans mon ame la douceur

de ne le voir pas Tout m'en parle jcy -

mais hélas - C'est pour rappeler - - dans mon

ame, la douceur de ne le voir pas;

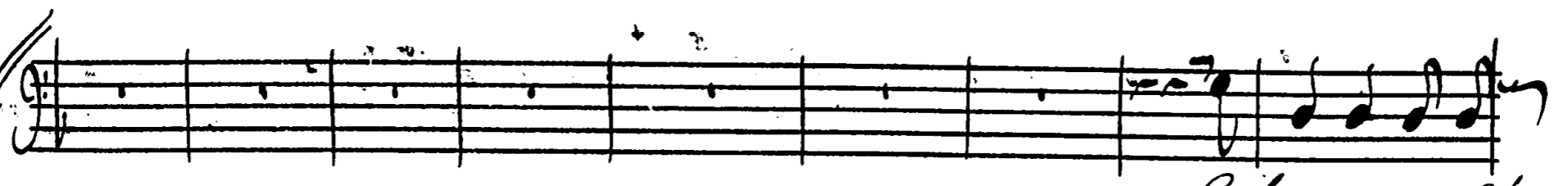
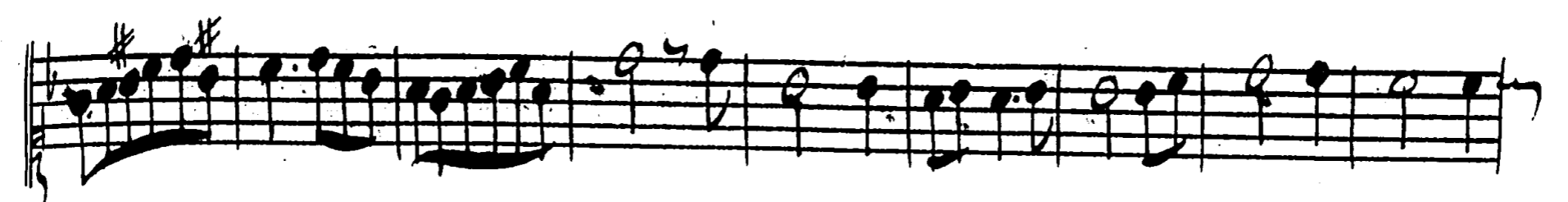
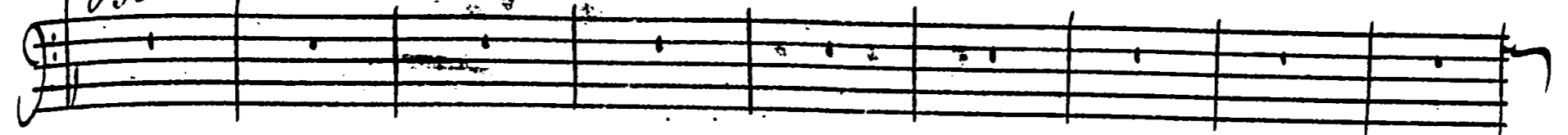
Acte quatrième Scène Première

Bourée Les Vents

*visto*  
Prelude.



Borée



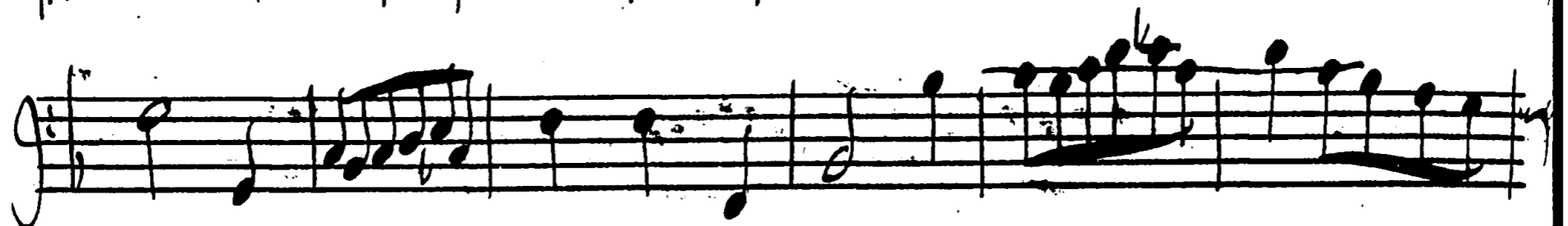
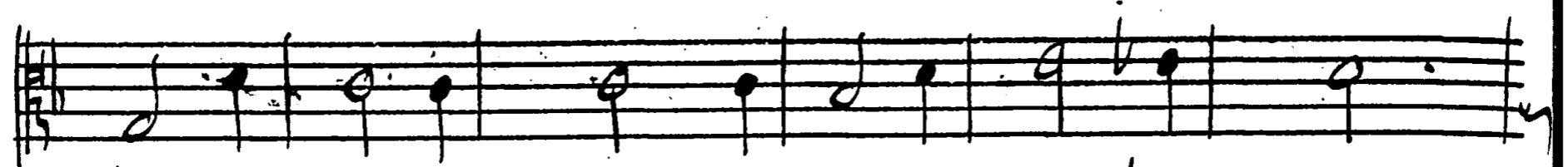
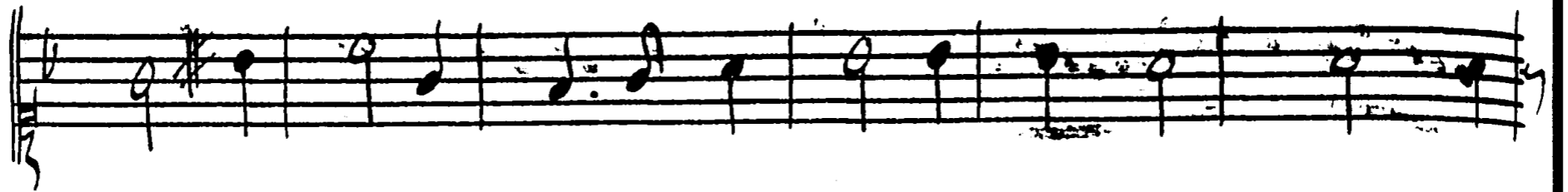
Eole en ce sé =



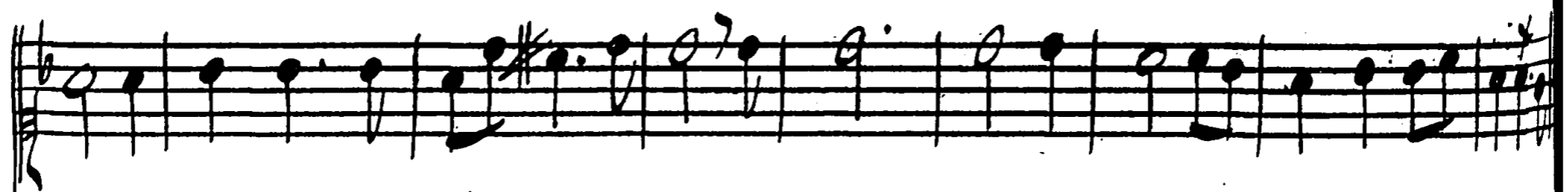
doix



jour affreux, tient en fermez Les vents - Impetu



= eux Il rend leur fureur impuissante sous la masse pesante des monts qu'il entasse



# Choeur des Saints

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line of notes with lyrics written below: "Ah;".

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line of notes with lyrics written below: "Ah;".

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line of notes with lyrics written below: "Ah;".

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line of notes with lyrics written below: "Ah; quelle rigueur Inhumaine quand pouvons".

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line of notes.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line of notes.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line of notes.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line of notes.

Four empty musical staves, each consisting of five horizontal lines.

Handwritten musical score for a vocal line with piano accompaniment. The score consists of eight staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. The third staff is the vocal line, starting with a bass clef and a key signature of one sharp. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The fifth staff is the vocal line, starting with a treble clef and a key signature of one sharp. The sixth staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. The seventh staff is the vocal line, starting with a treble clef and a key signature of one sharp. The eighth staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The lyrics are written below the third staff: *= nous briser une si dure chaîne;*

Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

Tous nos efforts sont superflus Puis je Bo =

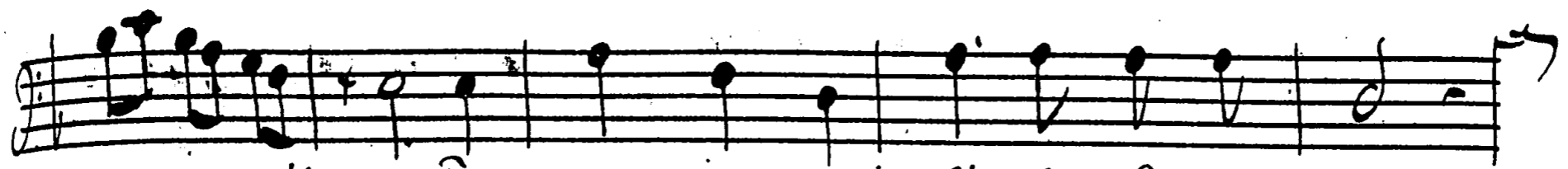
*Fin.*

=rée o Ciel; o Ciel, Je ne me connois plus -

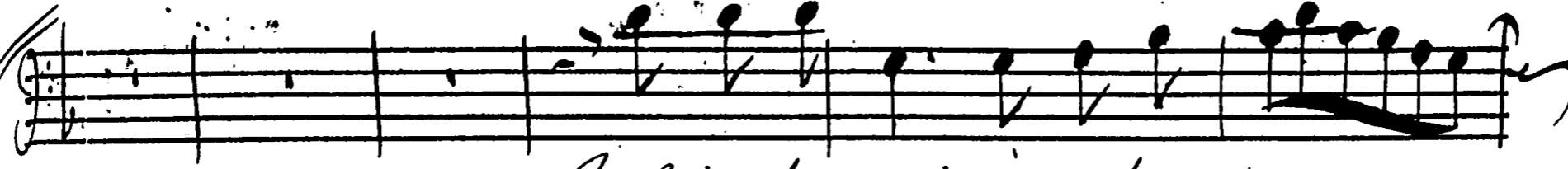
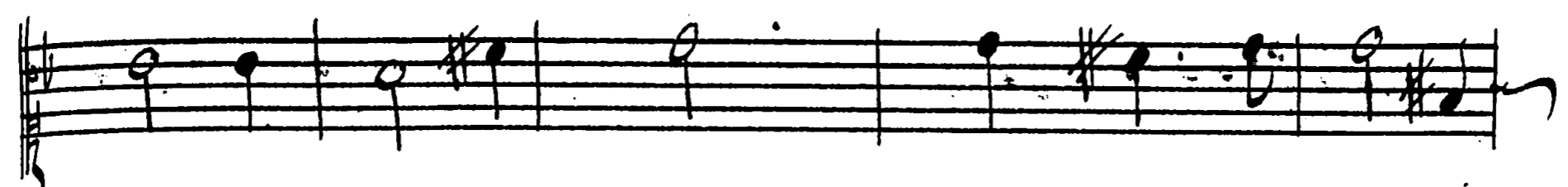
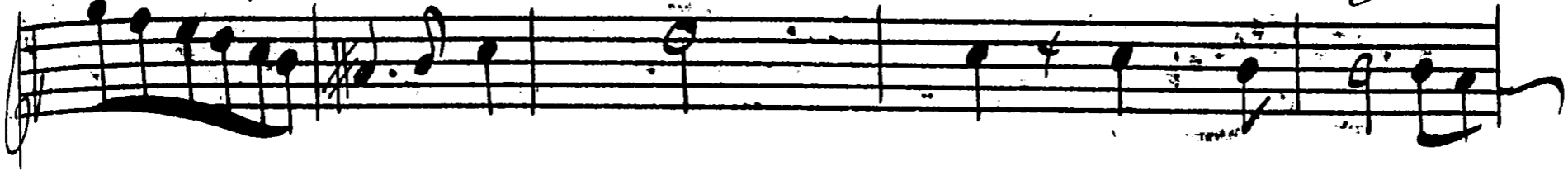
*Sitost que je me voy échapé de ma chaîne*

*je remplis l'univers d'éffroy; Je ra*

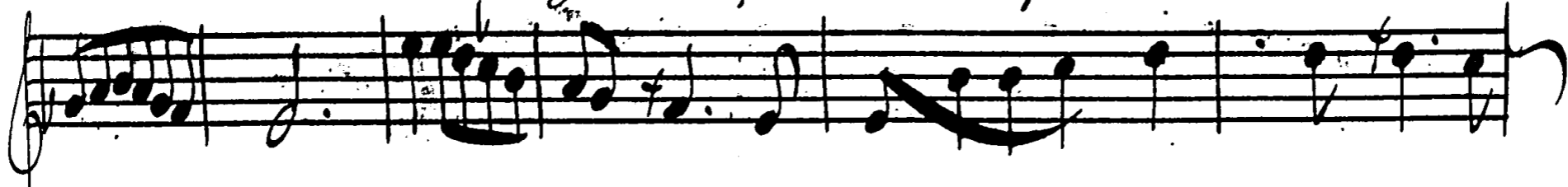
This is a handwritten musical score on a single page. It features ten staves of music. The first staff contains the lyrics "Sitost que je me voy échapé de ma chaîne". The sixth staff contains the lyrics "je remplis l'univers d'éffroy; Je ra". The music is written in a cursive, handwritten style. The notation includes various note values, rests, and accidentals. The paper is aged and shows some staining. The right edge of the page is bordered by a thick black line.



= uage et j'entraîne tout ce qui s'offre devant moy;



Je suis plus craint que le tonner = =

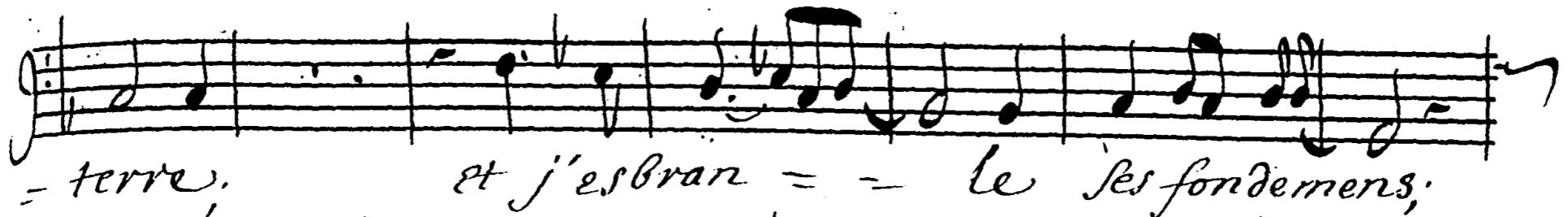


*re,* Tout cede a la fureur de mes em portes =

*ments,* Je souleve les flots je ravage la =

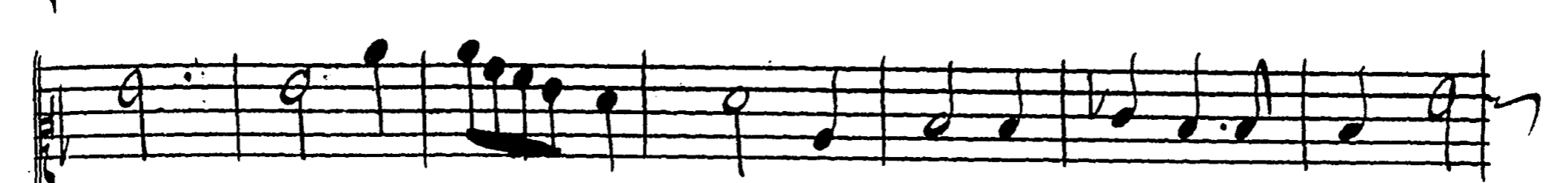
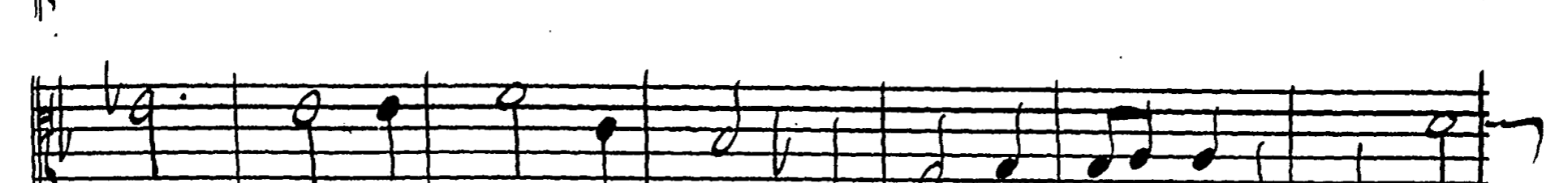
This is a handwritten musical score on a single page. It features a vocal line and a piano accompaniment. The score is written in a cursive, handwritten style. The lyrics are in French and are written in italics. The music is in a key with one flat (B-flat) and a 2/4 time signature. The score is divided into two systems by a double bar line. The first system contains the first two lines of music, and the second system contains the remaining eight lines. The lyrics are placed between the vocal line and the piano accompaniment. The score is written on a single page with a vertical line on the right side.

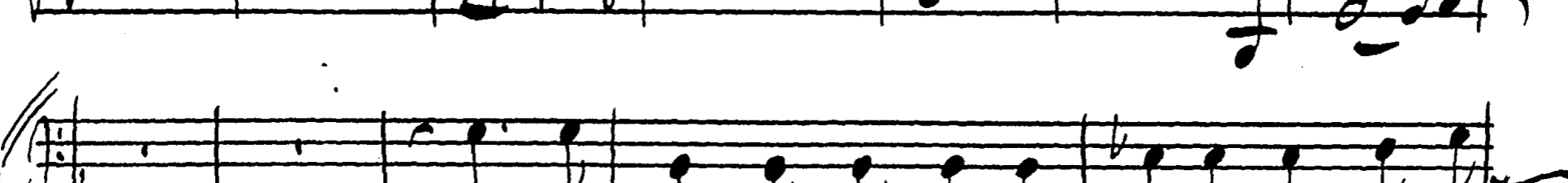
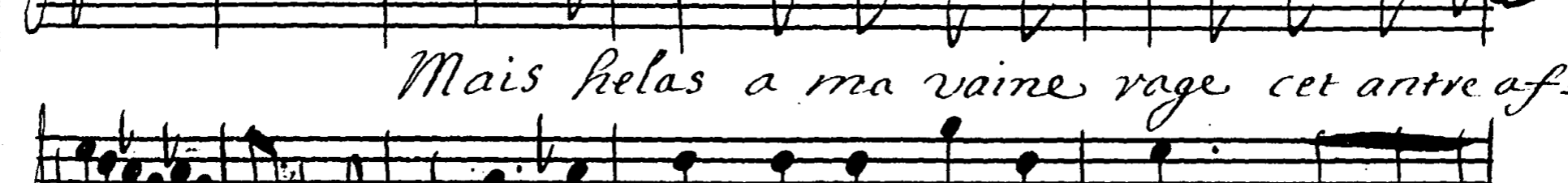




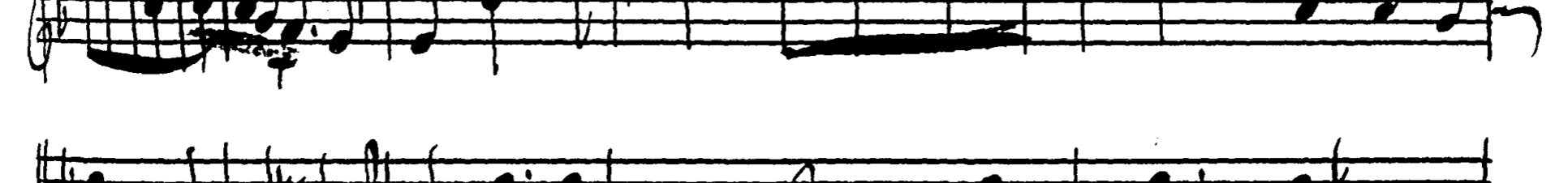
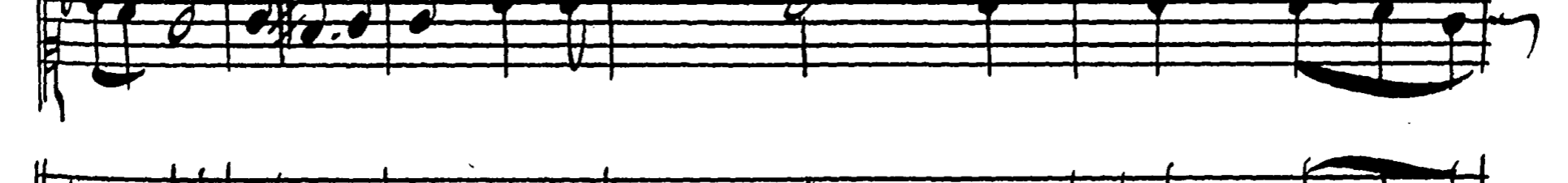
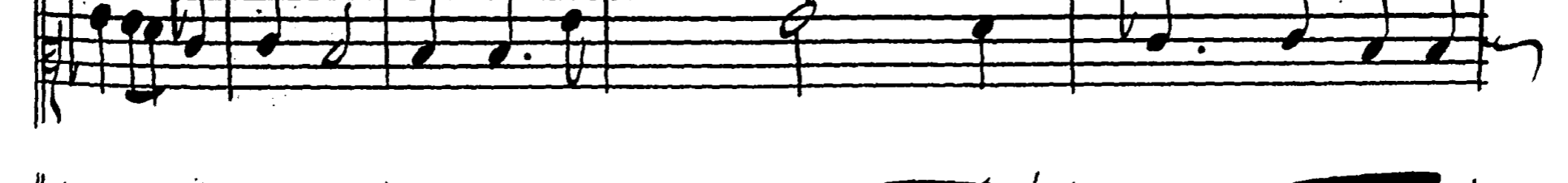
= terre, et j'esbran = = le ses fondemens;



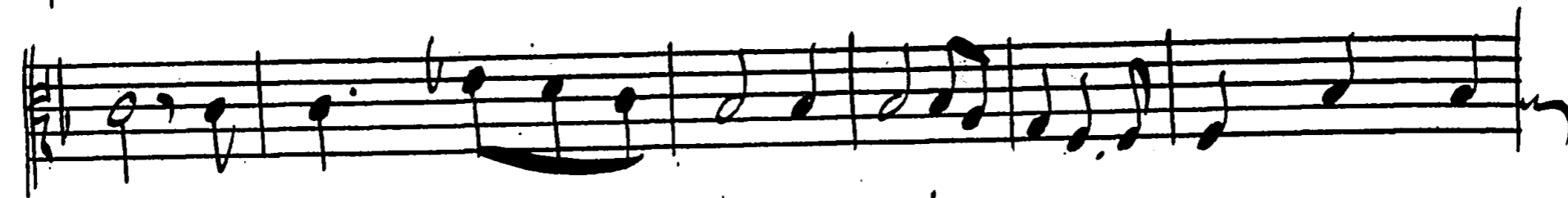
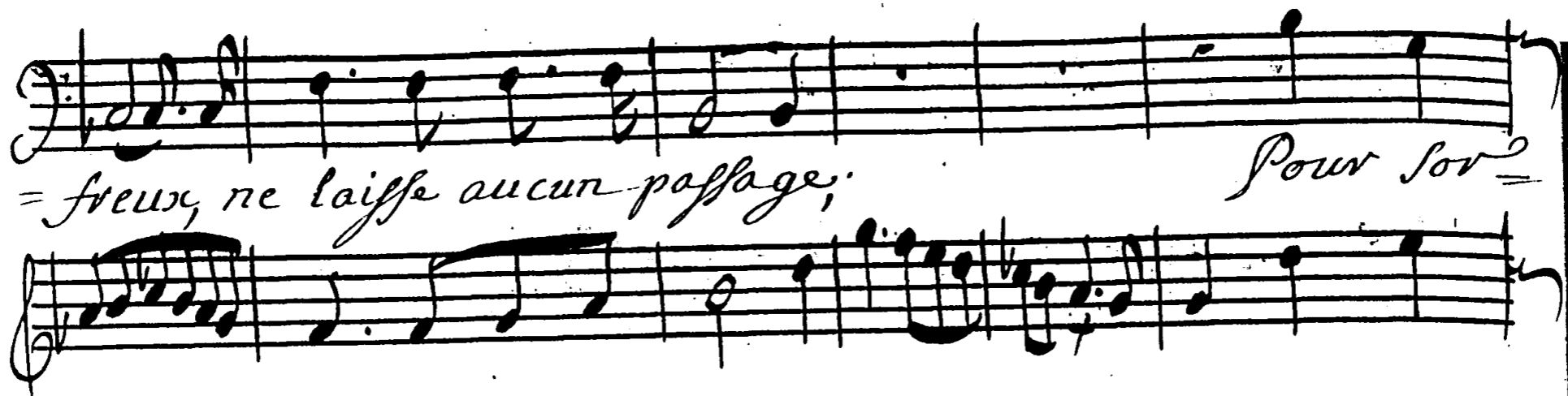



Mais helas a ma vaine rage cet autre af=

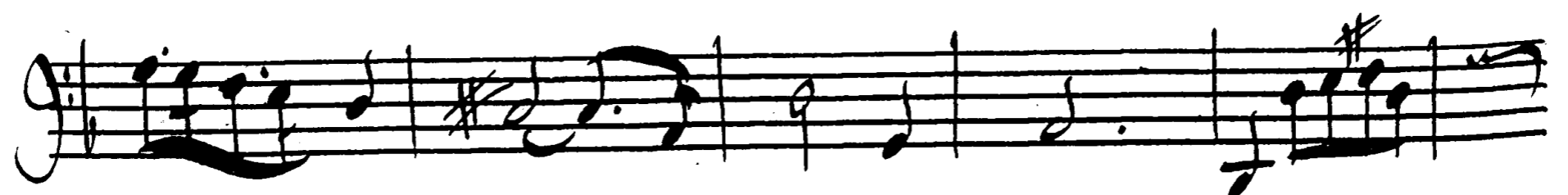
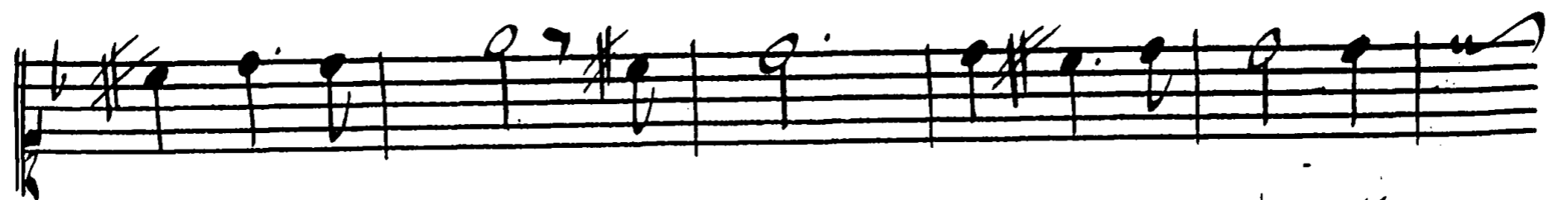
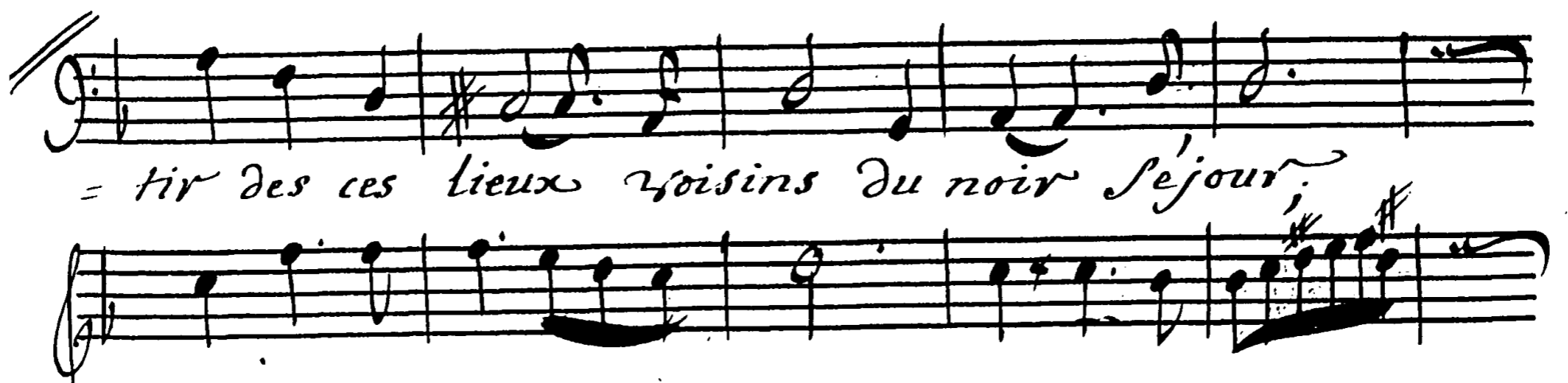






*= freux, ne laisse aucun passage;* *Pour son*



*= tir des ces lieux voisins du noir séjour;*



Il n'est pour nous aucun detour.

Au rendez-vous  
du coeur à laquelle  
vigueur jusqu'au  
mot fin de  
cy devant

Et chapons nous, que ces monts en taffex  
soient par nos efforts renversés

finale  
du coeur

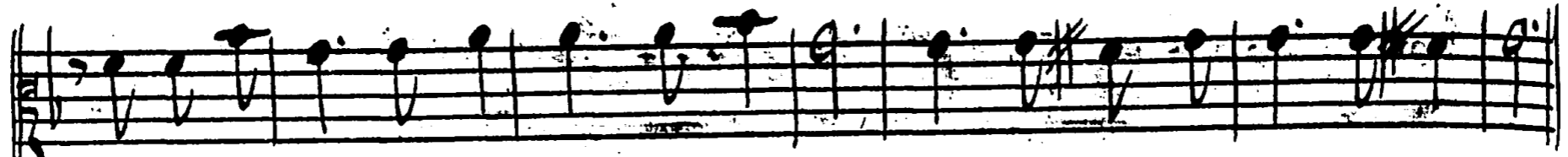
finale  
du coeur

finale  
du coeur

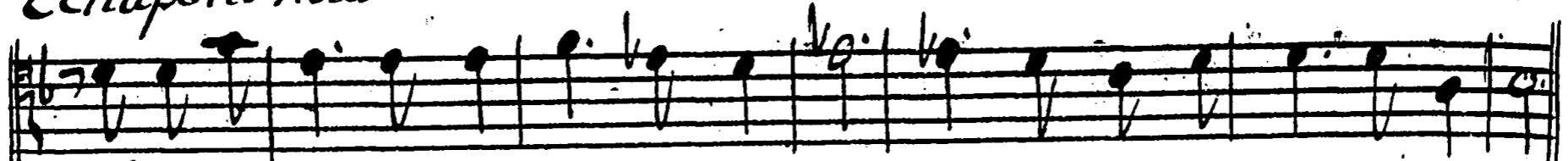
finale  
du coeur

finale  
du coeur

*Chœur Des Vents*



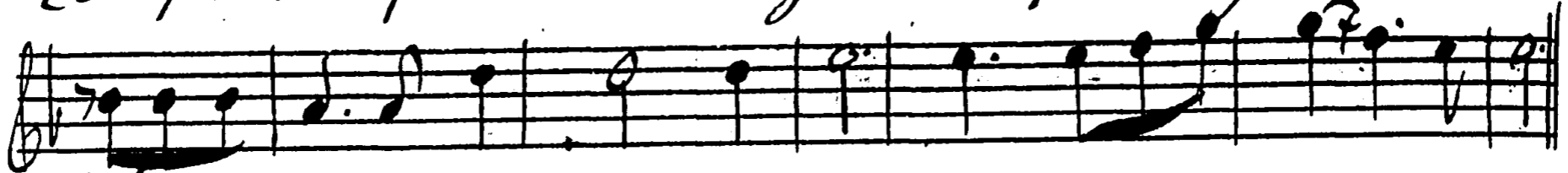
*Echapons nous*



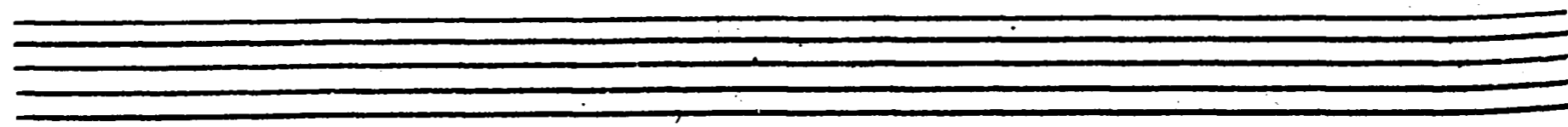
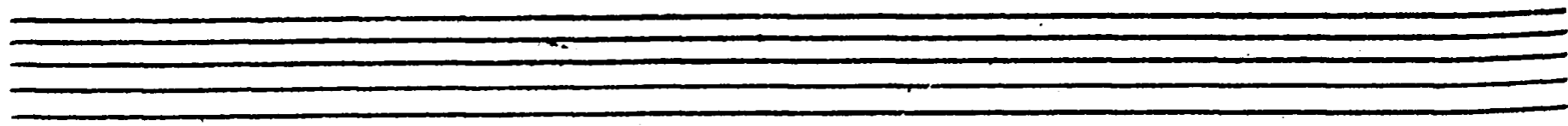
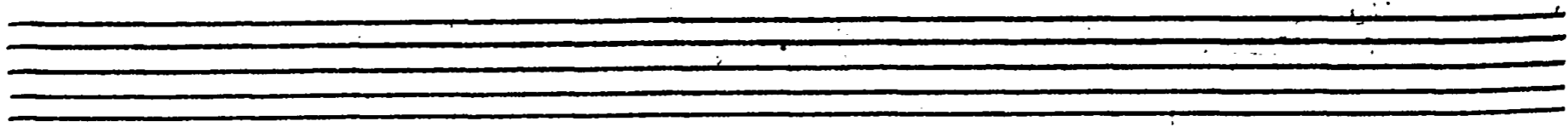
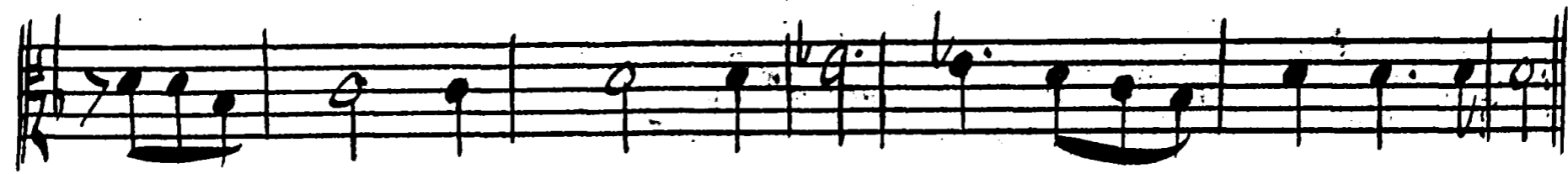
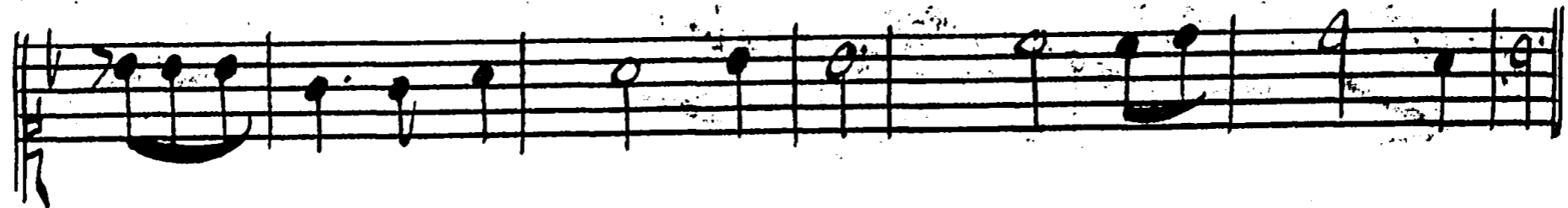
*Echapons nous*



*Echapons nous que ces monts entassés soient par nos efforts renversés*



*Violons*



Scène Seconde Solo, Boree des Vents.

*Prelude!*

The prelude section consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages and some longer note values. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves show more complex rhythmic structures, including dotted rhythms and sixteenth-note runs. The fifth staff concludes the prelude with a final melodic phrase and a fermata.

*Solo*

Quel desordre o =  
soux

The solo section consists of seven staves of music. The first staff is a vocal line with the lyrics "Quel desordre o =". The second staff is a piano accompaniment with a treble clef and a key signature of one sharp. The third and fourth staves continue the vocal line with lyrics "soux". The fifth and sixth staves are piano accompaniment parts. The seventh staff is a final piano accompaniment line. The music features a mix of quarter and eighth notes, with some rests and accidentals.

*ciel, quel ravage arrestez c'est a*

*fort. doux fort doux fort doux*

*moy d'appaizer vostre rage; obeissez vents =. multi =*

*fort doux*

*ner, Demeurez enchainez, obéissez vents muti-*

*fort doux fort doux*

*ner, Demeurez demeurez enchainez, Pretendez*

*fort doux*

*vous sans cesse nous contraindre dans cet affreux sé-*

*Chœur*

*Les vents.*

*Ne verrons nous*  
*Ne verrons nous*  
*jour. Ne verrons nous jamais la lumière du jour,*  
*Violons.*

*Violons.*



*ne verrons nous jamais la lumiere du jour;*

*Eole*

*Les mortels auroient trop a craindre si le Destin fa*

*B. c.*

*-tal qui vous force a vous plaindre n'arrestoit uotre cruau*

*-té* C'est de uostre esclavage que dépend leur felici

*-té, té;* Vous faites de la liberté un trop mauvais

*usage;* vous faites de la liberté un trop mauvais usage;

*Ensemble*

*Solo*  
*Borée* Quel son harmonieux se ré

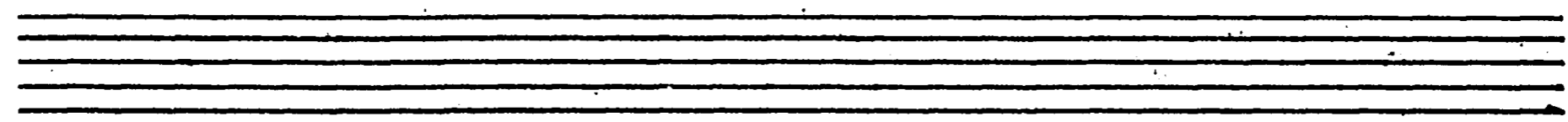
*hautbois* Quel son harmonieux se ré

*Prelude.*

*pané dans les airs, quel =*

*pané dans les airs, quel =*

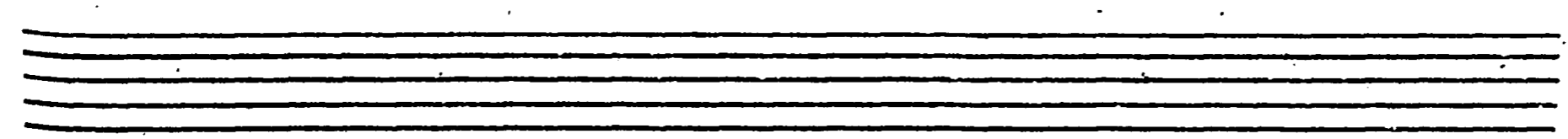
The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics written below them. The lyrics are "pané dans les airs, quel =". The bottom three staves are piano accompaniment, featuring a treble clef and a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings.



*Bruit vient nous surprendre, c'est le Dieu qu'a =*

*Bruit vient nous surprendre, c'est le Dieu qu'a =*

The second system of the musical score consists of five staves. The top two staves are vocal lines with lyrics written below them. The lyrics are "Bruit vient nous surprendre, c'est le Dieu qu'a =". The bottom three staves are piano accompaniment, featuring a treble clef and a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings.



*= dove l'univers qui doit jcy descen = dre;*

*dove l'univers qui doit jcy descen dre;*

*= bruit ces Concerts si nouveux nous annoncent le Dieu des*

The image shows a page of handwritten musical notation. It consists of 14 staves. The first two staves contain the lyrics: "dove l'univers qui doit jcy descen = dre;". The third staff is empty. The fourth and fifth staves contain musical notation. The sixth staff is empty. The seventh and eighth staves contain musical notation. The ninth staff is empty. The tenth and eleventh staves contain musical notation. The twelfth staff is empty. The thirteenth and fourteenth staves contain the lyrics: "bruit ces Concerts si nouveux nous annoncent le Dieu des". The notation includes various note values, rests, and clefs.

*Choeur Des Vents*

*Nous allons*

*- Eau. Nous allons*

*Nous allons sortir d'esclavage, Neptune vient dans cet*

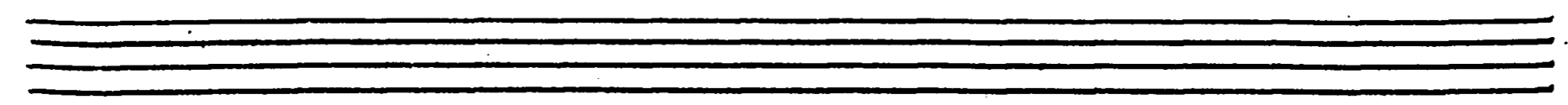
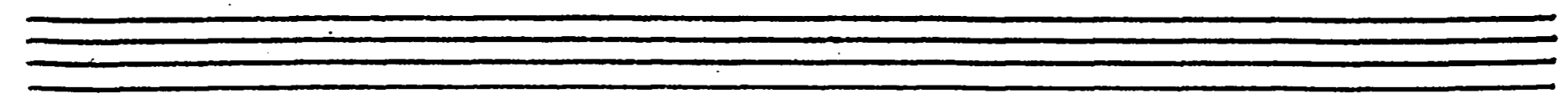
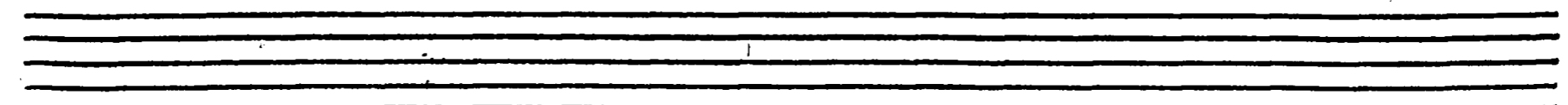
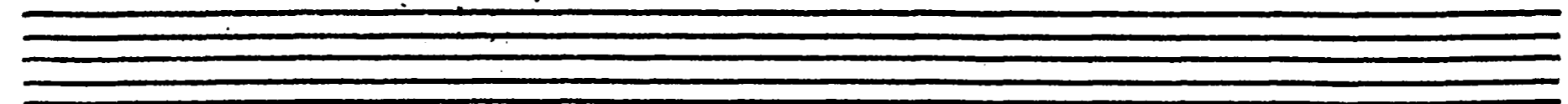
*Violons*

Handwritten musical score for voice and piano. The score consists of eight staves. The first four staves contain the vocal line and lyrics. The lyrics are: *= autre écarté déchaîner notre rage, nous allons*. The fifth and sixth staves contain the piano accompaniment. The seventh and eighth staves are empty. The music is written in a key with one sharp (F#) and a 2/4 time signature. The vocal line features various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. The piano accompaniment includes chords and moving lines.

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



*= est en liberté; nous allons être en liberté,*



*Scène 3<sup>e</sup>*  
*Neptune, Eole,*  
*Borée et les*  
*Sjents;*

*Eole*  
*Pour plaire au Dieu des eaux que faut*

*B. c.*



= il entreprendre, nous sommes prêts a le def-

fendre; Contre les plus fiers ennemis; a ses Com

mandemens tous les vents. — — — sont soumis;

Neptune  
Venus vient de sortir du vaste sein de l'onde  
Violons

B.c.

Elle plaît au maistre du monde, mais elle plaît encor

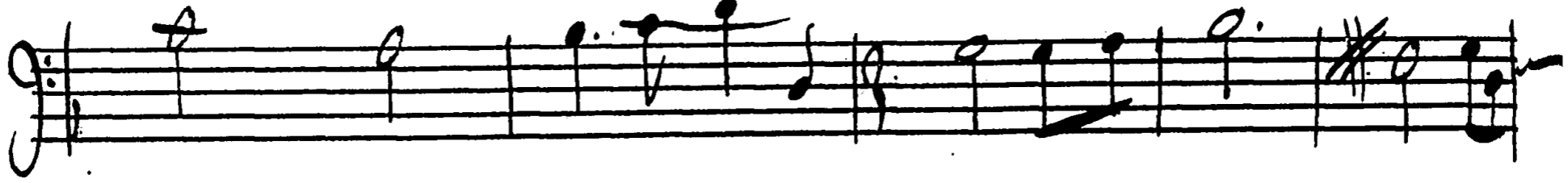
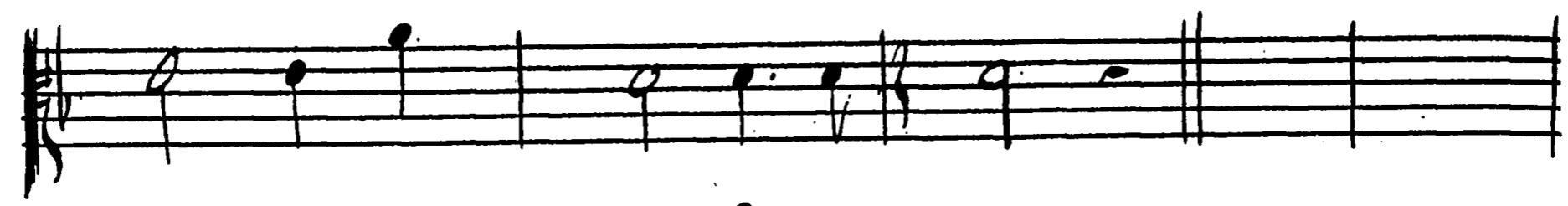
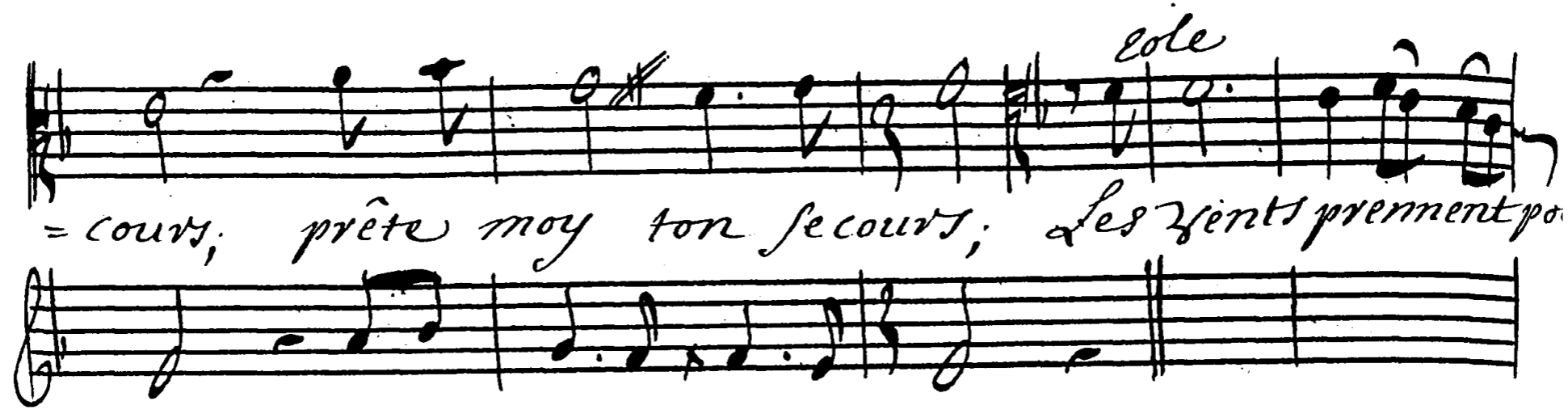
plus a mes yeux, Il pretend malgré moy la placer dans les

plus a mes yeux, Il pretend malgré moy la placer dans les

*= Cieux, Contre vne injuste violence, eole j'ay be-*

*= Soit de toute ma puissance; C'est a toy seul que j'ay re-*

*ecole*  
= cour, prête moy ton secours; Les vents prennent po



= vous une fureur nouvelle, quand on ose nos irriter; Desque



votre voix les appelle je ne puis les arrester; Desque



= votre voix les appelle je ne puis les arrester



neptune

Rappelez en ces lieux les vents les plus paisibles;—

This system contains the first two staves of the vocal line. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of quarter and eighth notes with some rests.

violons

This system contains five staves of violin music. The top staff is in treble clef and the bottom four staves are in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests.

Déchainex les plus terribles, que par leur courroux furi—

This system contains the second two staves of the vocal line and the second five staves of the violin music. The vocal staves (top two) continue the melody with quarter and eighth notes. The violin staves (bottom five) provide accompaniment with various rhythmic patterns.

*-eux d'océan irrité se le - ve jusqu'aux Cieux, qu*

*L'univers entier Ils déclarent la guerre, que ses*

The image shows a page of handwritten musical notation. It consists of ten staves of music. The first two staves have lyrics written below them. The notation includes various note values, rests, and clefs. The handwriting is in black ink on a white background. The lyrics are in French and appear to be from a dramatic or operatic work. The first line of lyrics is partially cut off at the end. The second line of lyrics is also partially cut off. The music is written in a style typical of 18th or 19th-century manuscript notation.

*flots jnon - - - dent la terre, et qu'ils*

*fassent trembler les hommes et les dieux,*

*fassent trembler les hommes et les dieux,*

*très vif*

Handwritten musical notation for the first system of a prelude, featuring a treble clef, a key signature of one sharp (F#), and a complex melodic line with many sixteenth notes.

Handwritten musical notation for the second system of the prelude, continuing the melodic line with some rests and sixteenth-note passages.

Handwritten musical notation for the third system of the prelude, showing a more rhythmic and melodic progression.

Handwritten musical notation for the fourth system of the prelude, featuring a steady melodic flow.

Handwritten musical notation for the fifth system of the prelude, with a more active melodic line.

Handwritten musical notation for the sixth system of the prelude, showing a change in texture with some chords.

Handwritten musical notation for the seventh system of the prelude, continuing the melodic development.

Handwritten musical notation for the eighth system of the prelude, featuring a more rhythmic pattern.

Handwritten musical notation for the ninth system of the prelude, showing a melodic line with some rests.

Handwritten musical notation for the tenth system of the prelude, with a more active melodic line.

Handwritten musical notation for the eleventh system of the prelude, featuring a melodic line with some rests.

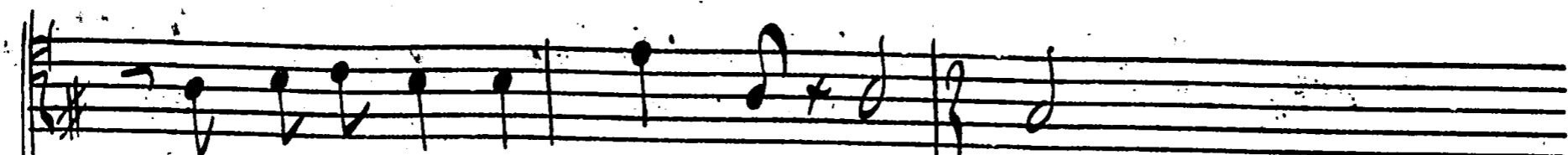
Handwritten musical notation for the twelfth system of the prelude, showing a melodic line with some rests.

Handwritten musical notation for the thirteenth system of the prelude, featuring a melodic line with some rests.

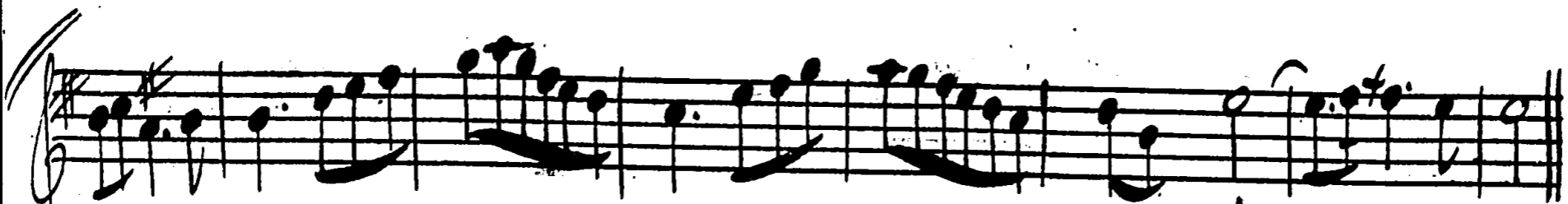
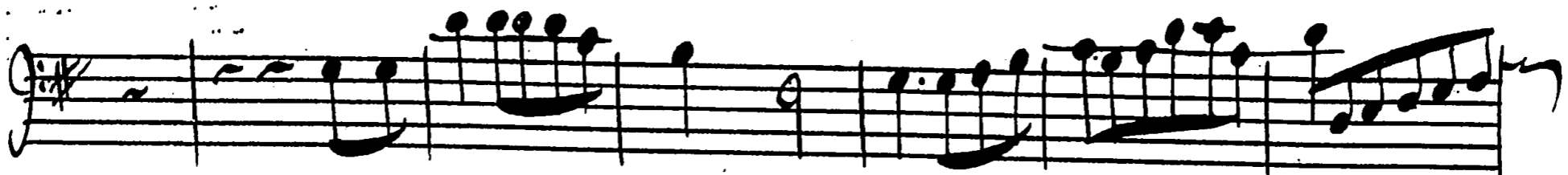
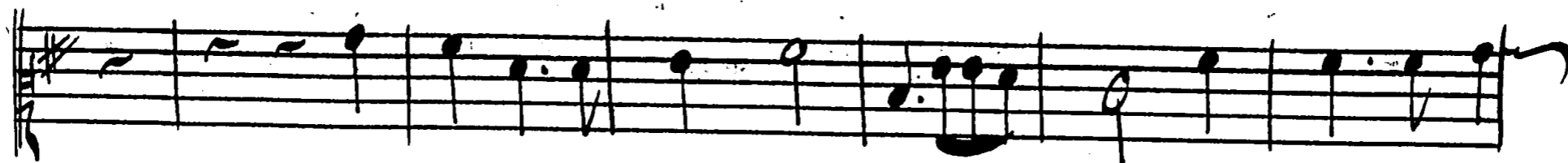
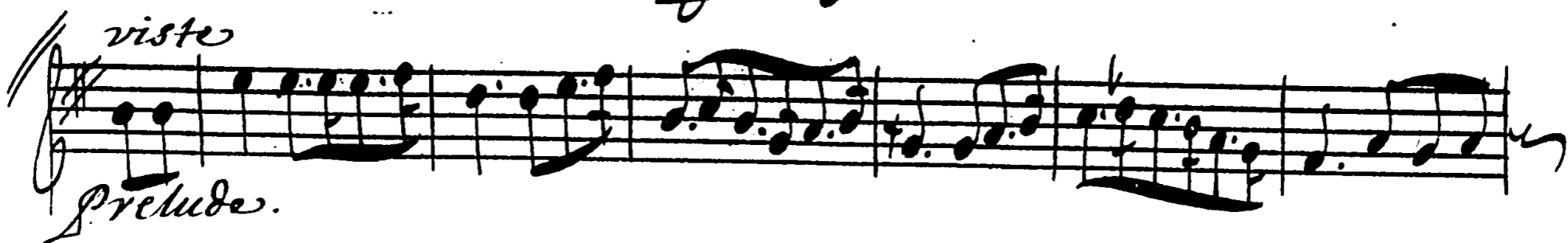
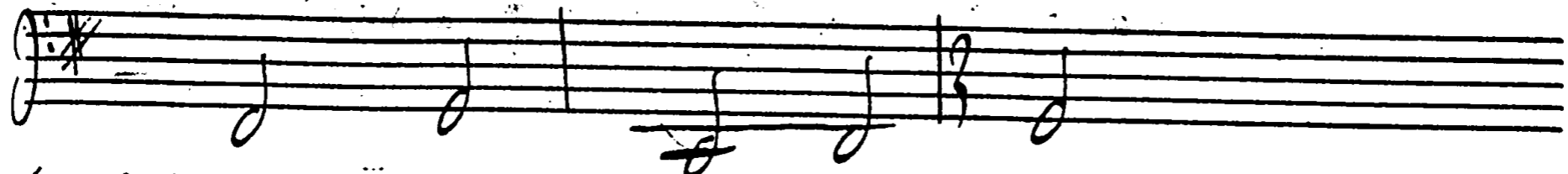
*B.c.*

*sole*  
= *Sortez vents furieux de vos grottes profondes;*





= obéissez au dieu des ondes;



*Solo*

Excitez votre affreux courroux contre cet enne

=mi jaloux;

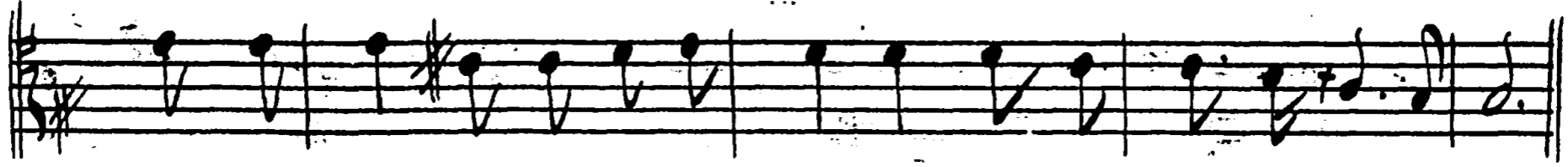
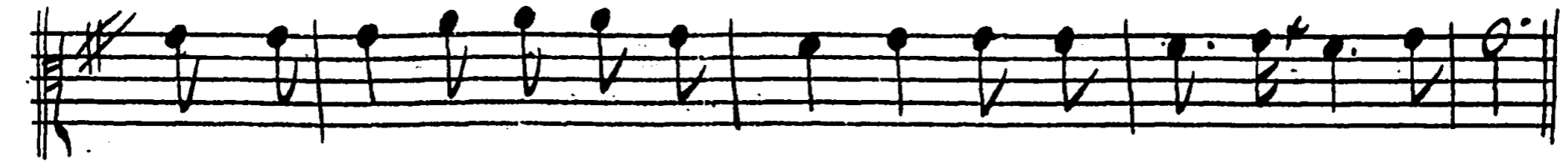
Choeur des vents.

Excitons

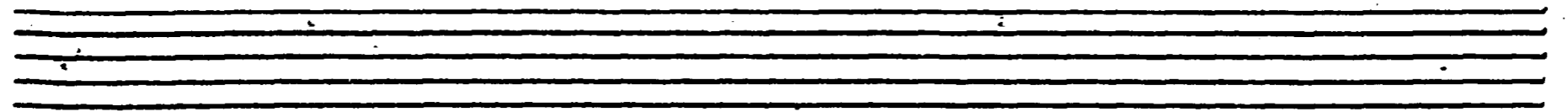
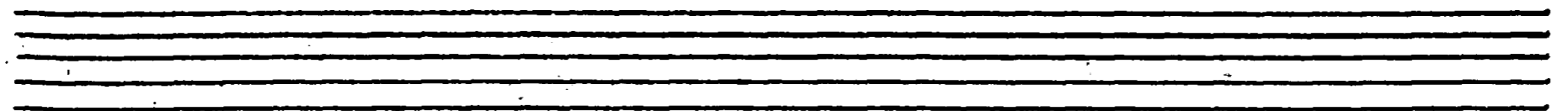
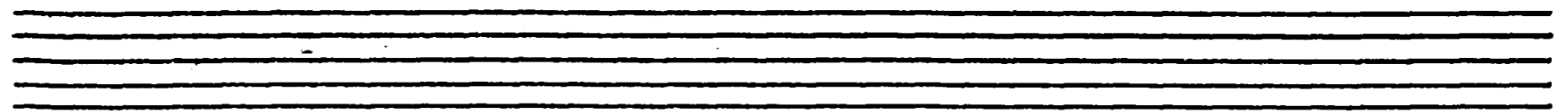
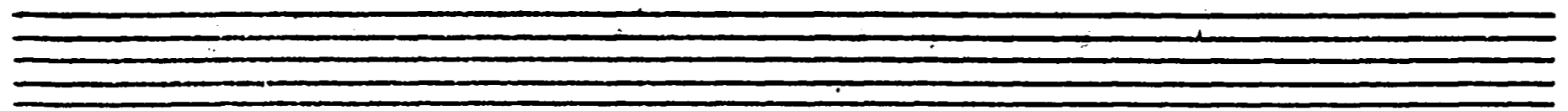
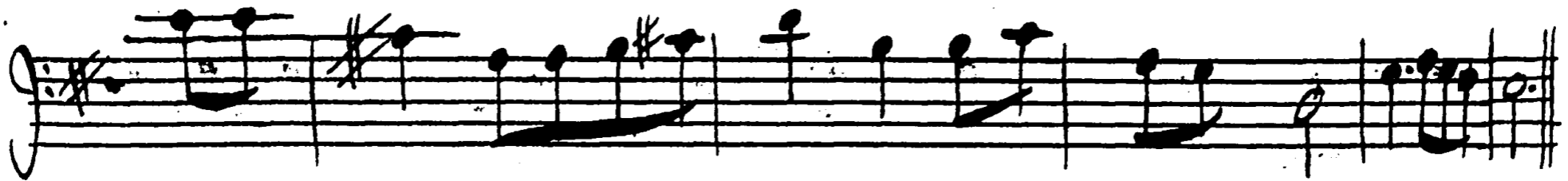
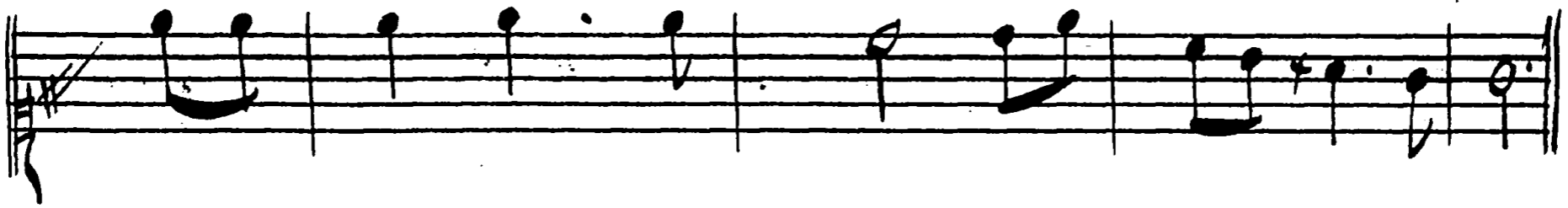
Excitons

Excitons notre affreux courroux, contre cet ennemi jaloux;

Violons.

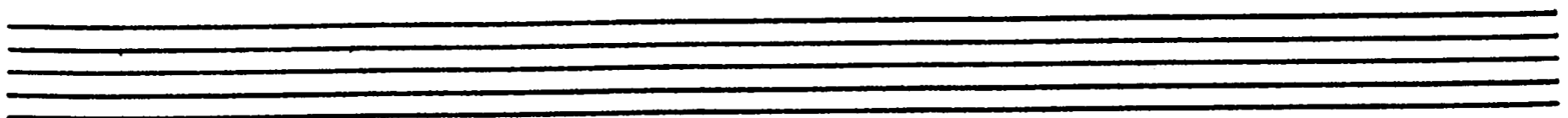


*excitons nôtre affreux courroux Contre cet ennemi jaloux,*



*des foudres et Tempêtes.....*

The first system of the handwritten musical score consists of five staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains a complex melodic line with many beamed notes and rests. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves appear to be accompaniment parts, featuring more spaced-out notes and rests. The fifth staff is a bass line, starting with a bass clef and containing several whole notes and rests.



The second system of the handwritten musical score consists of five staves. The top staff continues the complex melodic line from the first system. The second and third staves provide accompaniment with rhythmic patterns. The fourth staff continues the accompaniment. The fifth staff is a bass line with various notes and rests, including some beamed eighth notes.

*eole*

*Partez volez suivez votre fatale rage, Répon*

*B. c.*

dez au dessein ou vous vous engagez et montrez par

vostre ravage; quel est le Dieu que vous vangez, et mon

trerez par vostre ravage quel est le Dieu que vous vangez

*Prelude*

*trés uiste*

# Acte Cinquieme Scene Premiere.

Neptune seul.

*Prelude*

*neptune*

Les flots n'attendent plus que mes Commandemens —

pour confondre les Elements, Avant que d'immo—

—ler le monde a ma Colere, Cherchons la Reyne de Cy—

Scene 2.  
= there, Eutons Amphitrite;

Amphitrite

Amphitrite  
Il suit d'autres appas; malheureuse; pour

= quoy m'attacher a ses pas;

qu'il est aisé de faire un infidèle;  
violons.

B. c.



quand on laisse voir trop d'amour; Ay je deu soupçon-

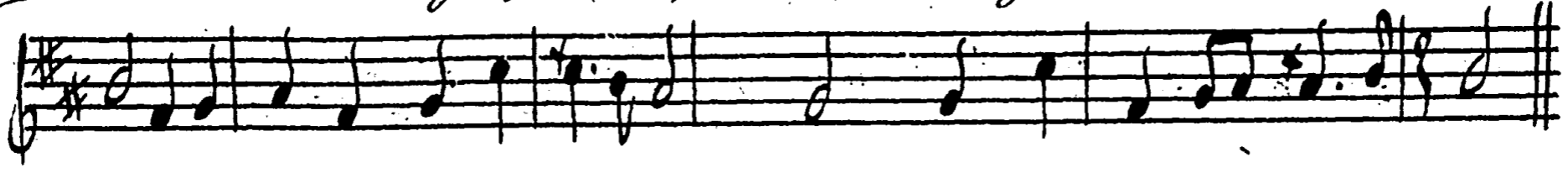
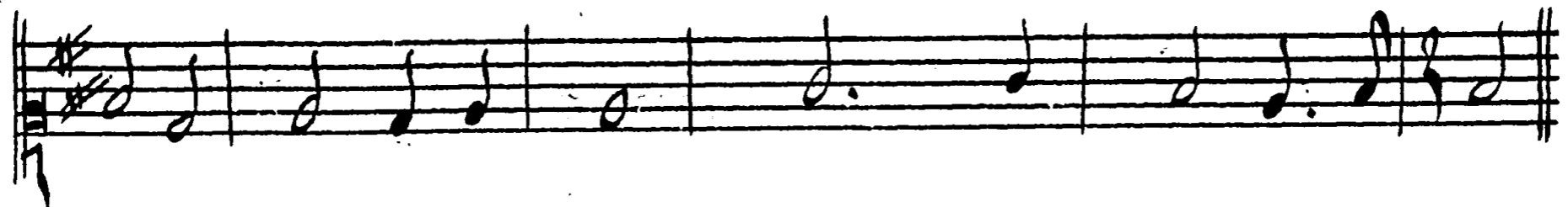
-ner qu'un jour; Il trahivoit une flame si belle, L'En

grat m'auoit promis de la rendre eternal = le; mon

Coeur y repon doit sans user de detours; qu'il est ai



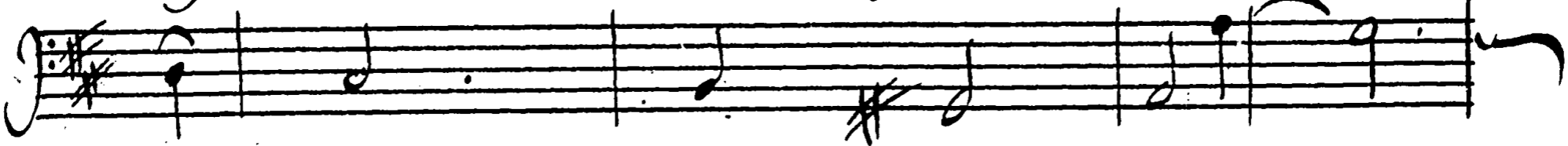
Se de faire un Infidelle, quand on laisse voir trop d'Amour;

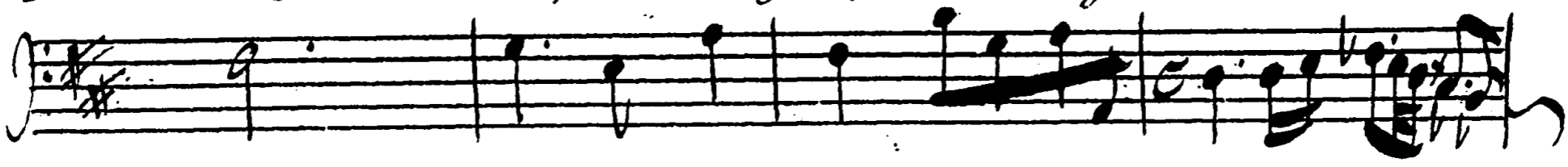
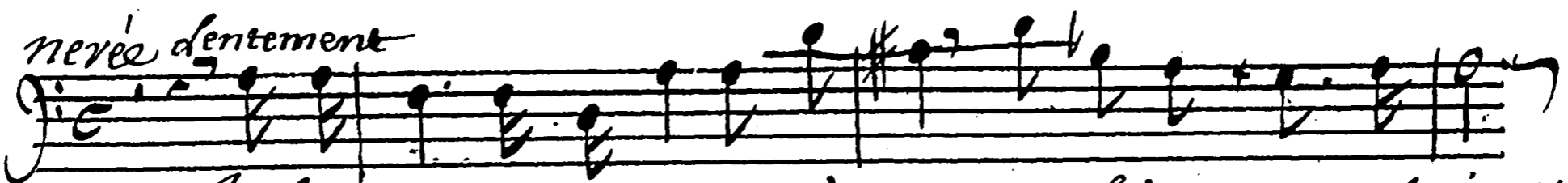




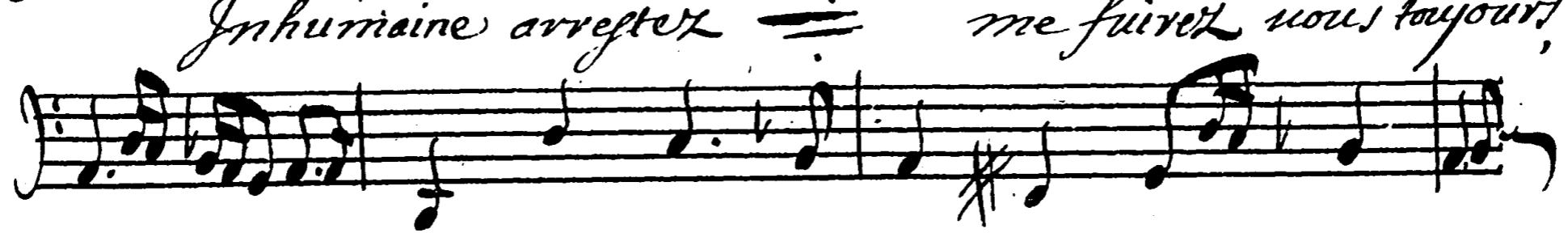
L'hymen pour ces amans paroit inexorable pour nous le

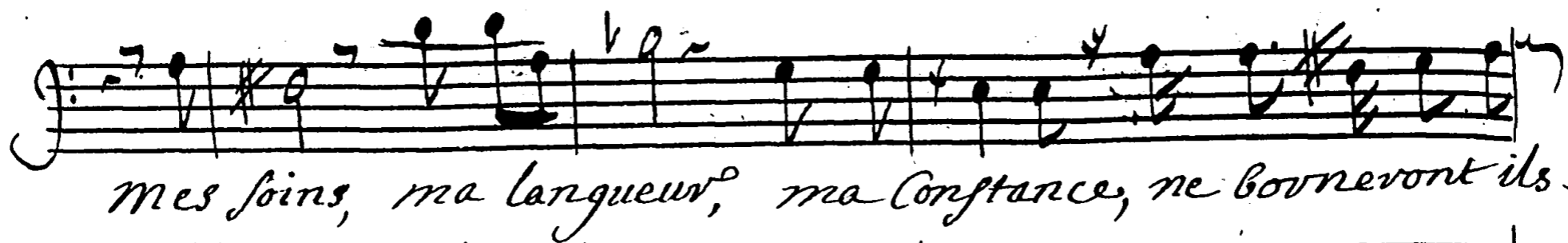



rendre favorable, allons implorer son secours, Amphitrite.

Inhumaine arreter me fuirez vous toujours.

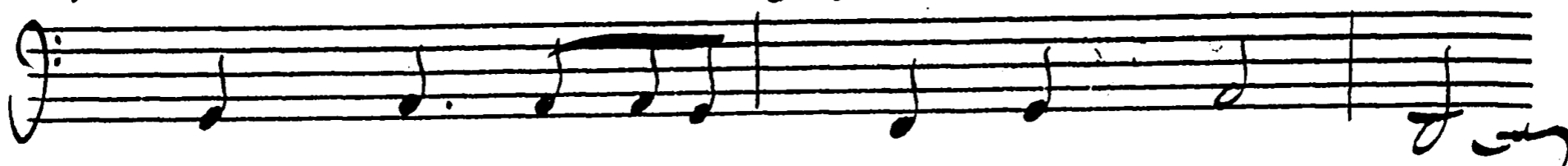




mes soins, ma langueur, ma Constance, ne bouneront ils



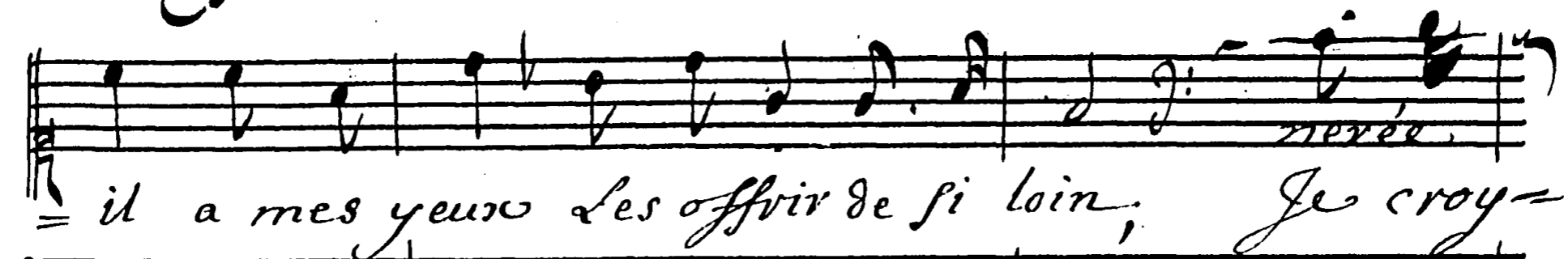
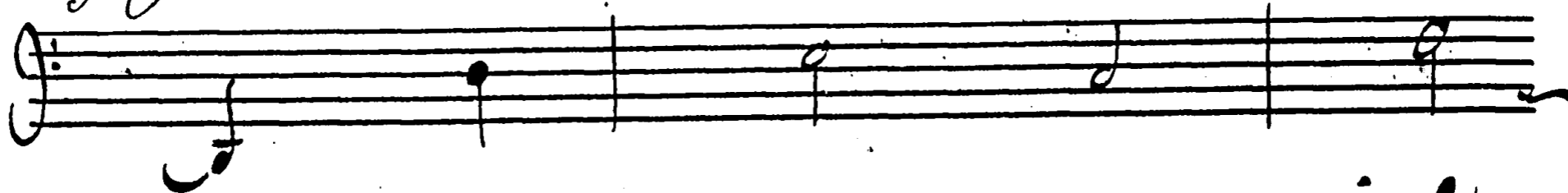
point de cours de vostre injuste resistan = ce;



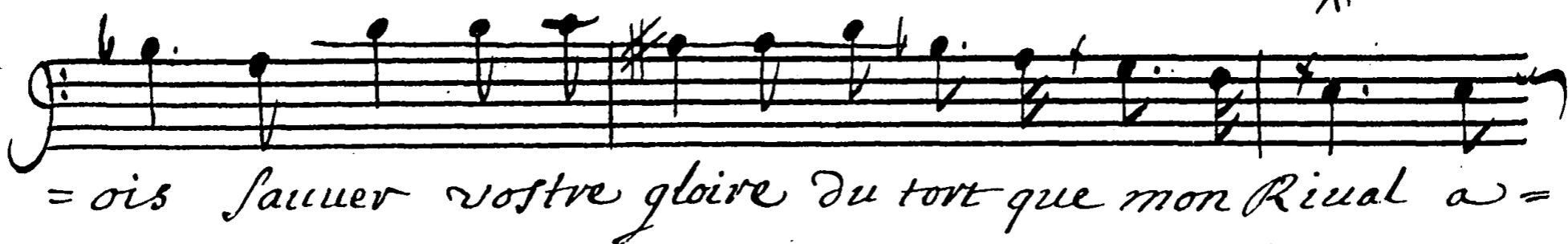
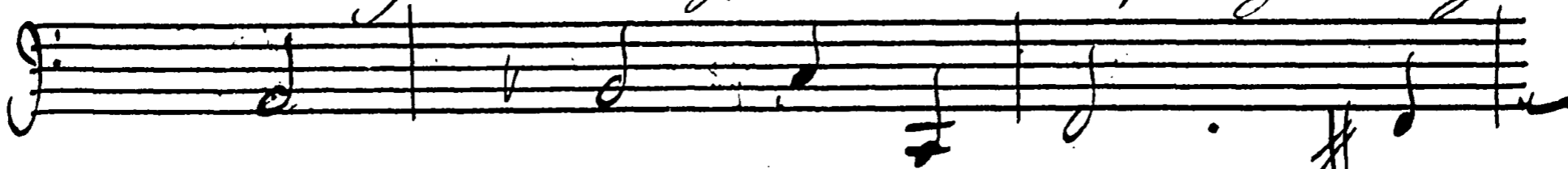
*Amphitrite*



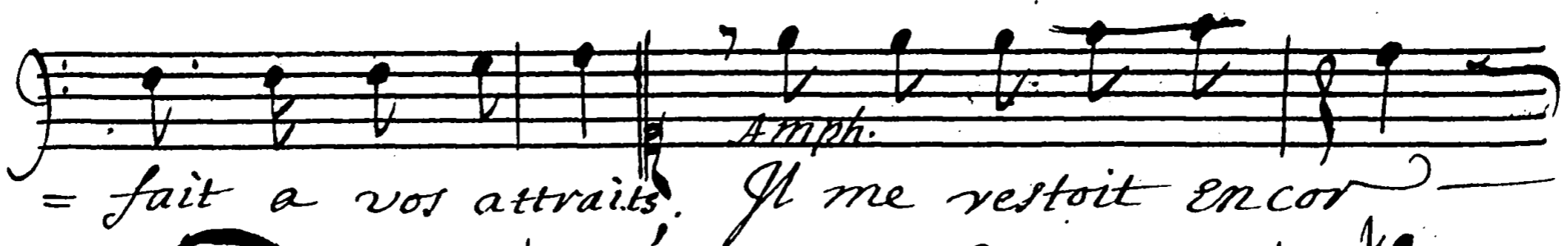
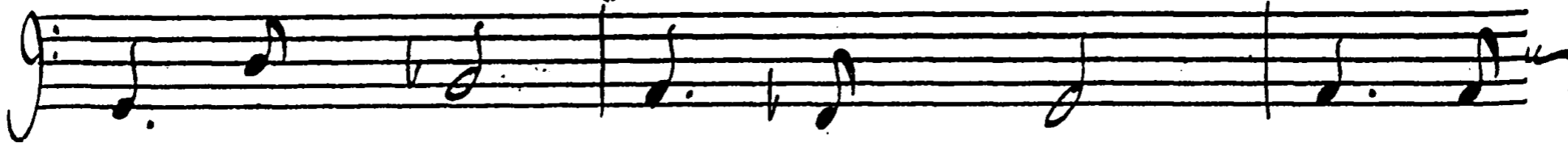
J'ay connu mes malheurs par ton Barbare soin, falloit



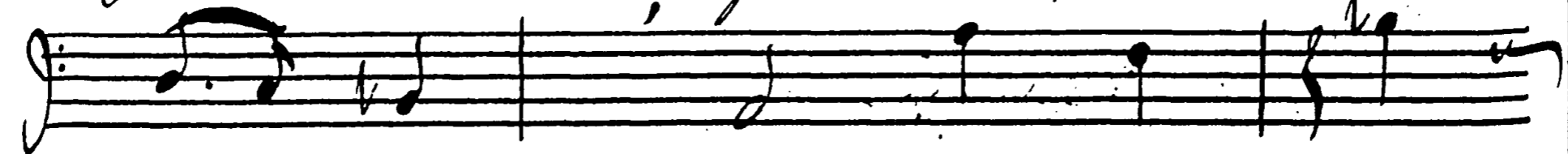
il a mes yeux les offrir de si loin, Je croy =  
nerée.



= ois sauuer vostre gloire du tort que mon Rival a =  
nerée.



= fait a vos attrails, Il me restoit encor



quelques momens a croire; que son amour pour moy ne

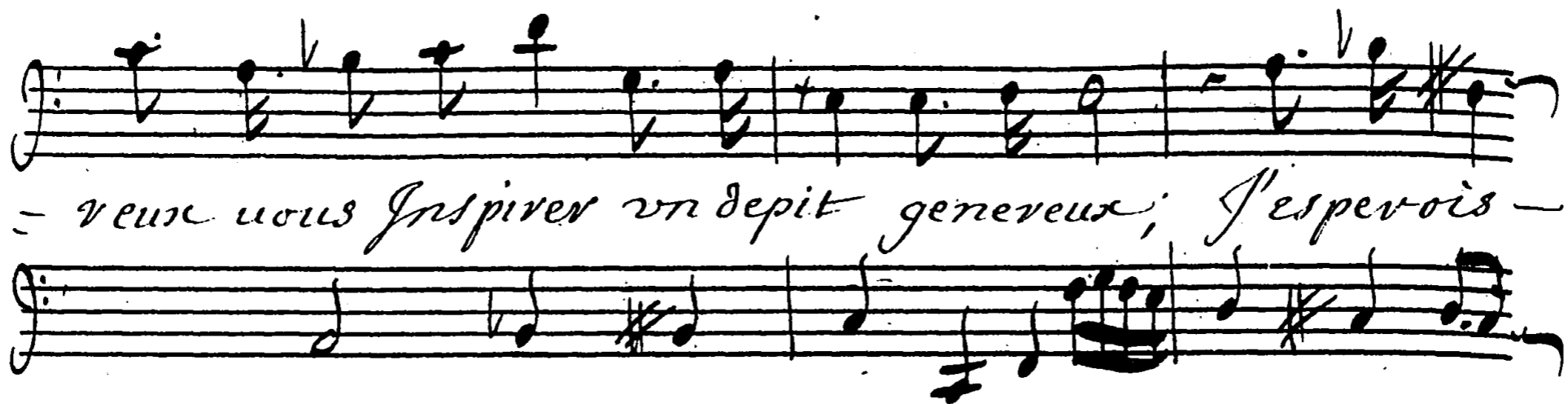
*fort* changeroit jamais; *fendrem!* Pourquoi me dérober ces momens

*fort* plein de charmes Pourquoi dans l'avenir me montrer

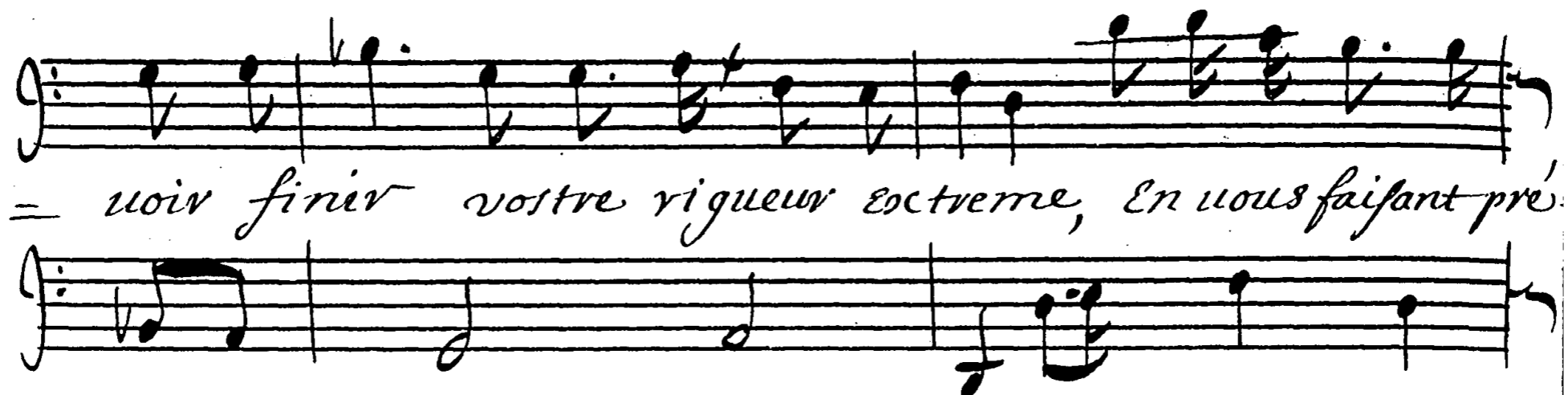
mon malheur; J'aurois encor joiï - d'une si douce ex

reur si tu n'avois avancé mes allarmes;

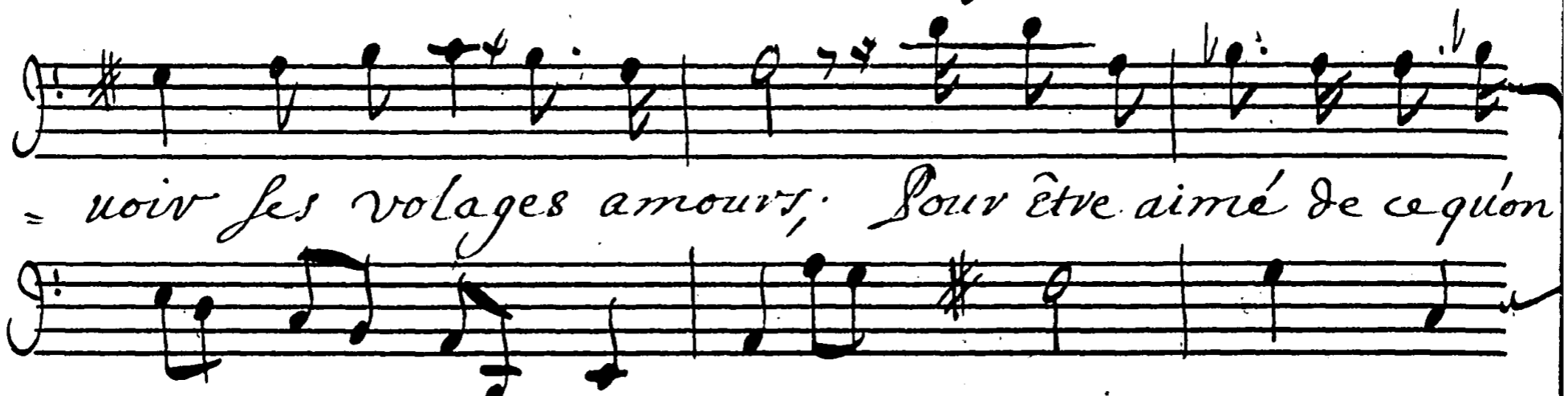
*nerée* J'ay voulu vainement contre un Rival heu



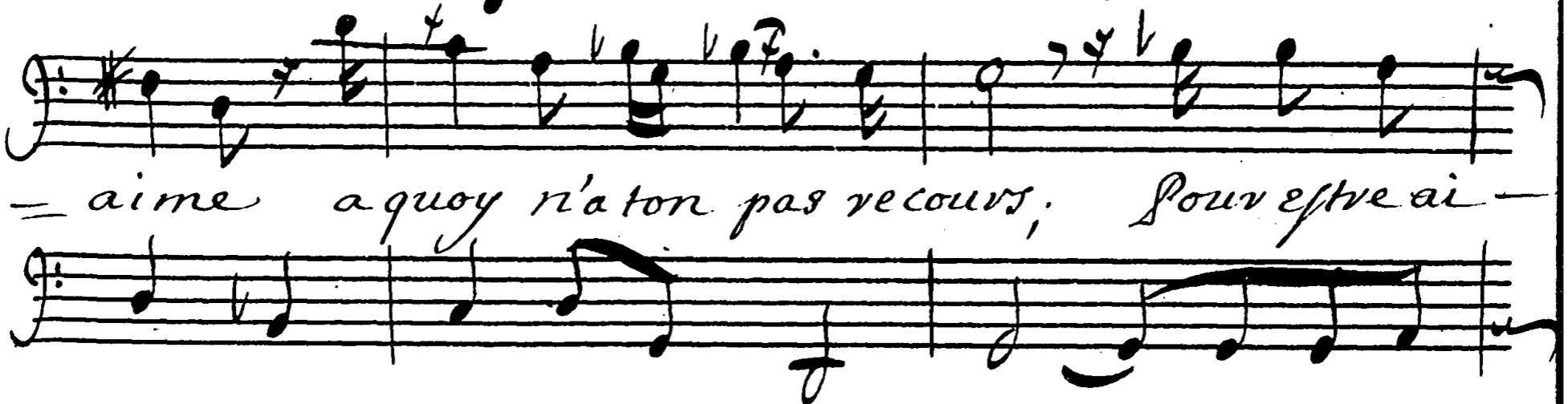
- veux vous inspirer en de pit geneveux; J'esperois -



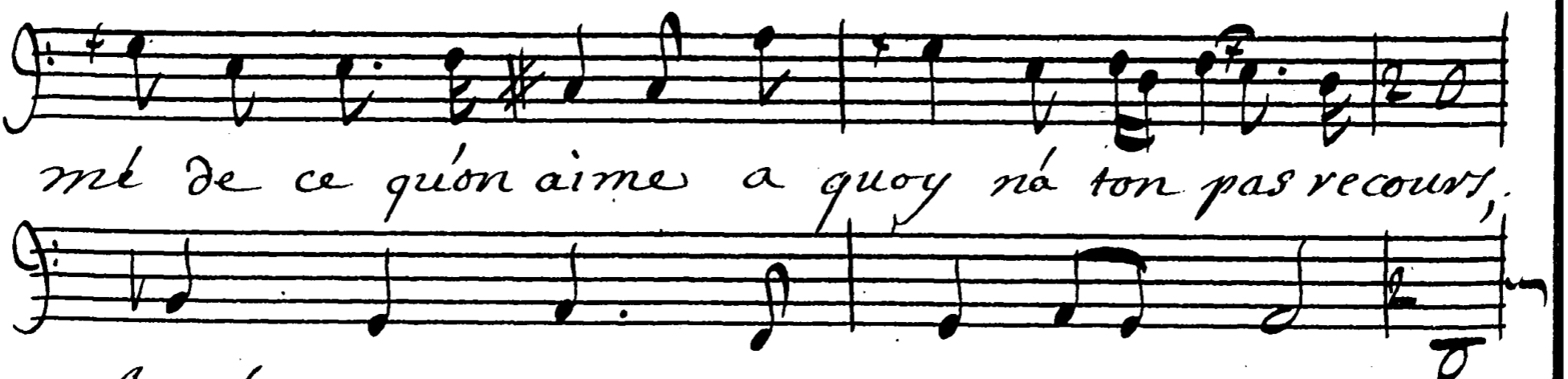
- voir finir vostre rigueur extreme, En vous faisant pre-



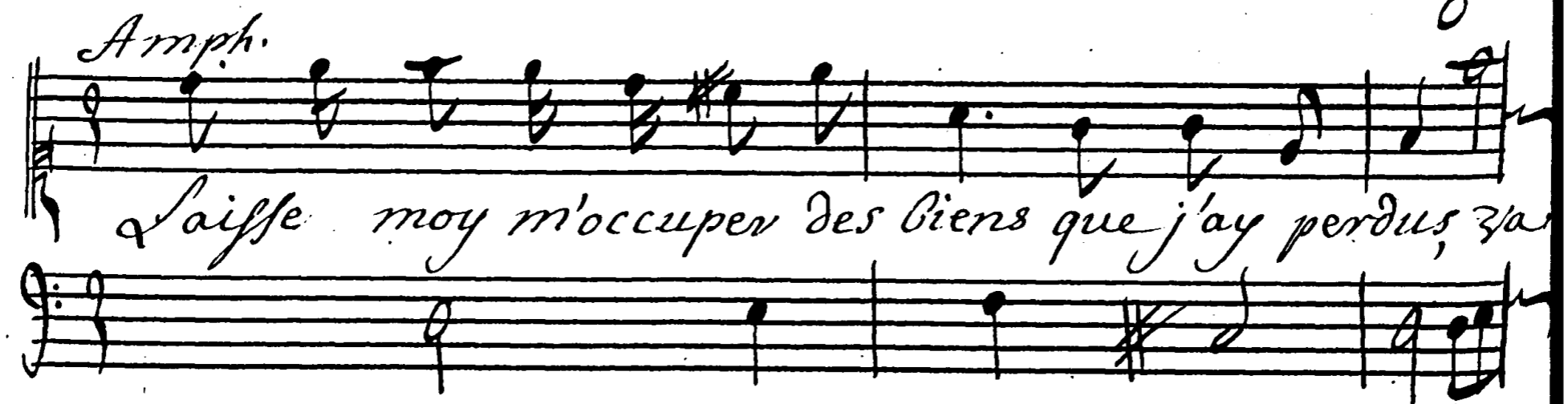
- voir les volages amours; Pour être aimé de ce qu'on



- aime a quoy n'a ton pas recours; Pour être ai-



mé de ce qu'on aime a quoy n'a ton pas recours;



*Amph.*  
Laisse moy m'occuper des biens que j'ay perdus, & a

Scene 4.  
 cesse de m'offrir des soupirs superflus;  
 Nérée  
 Seul..

*Nérée*  
 Après tous ses mépris, ah, faut il que je l'aime

mon amour me doit rendre odieux a moy mesme

quittons la pour jamais, mon coeur n'y consens pas

quand je veux m'arracher a sa rigueur extrême, // m'op-

Scene 5.  
 - pose toujours les dangereux appas;  
 Neptune  
 Vénus  
 Nérée;

*Prelude;*

*neptune*

*Venus*

*D'un sort mal éclaircy penetrons le mystere; Ciel, Le temple se*

*B. c.*



*ferme et tout no.<sup>s</sup> est contraire;* *Que voisje o —*

*Violons*

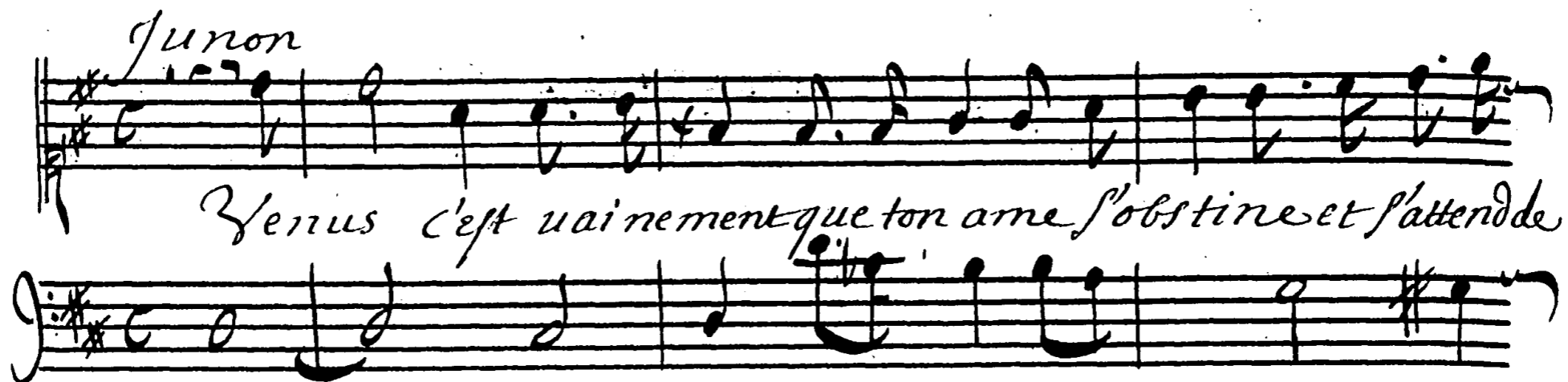
*nerée*

*Dieux; C'est la Reine des Cieux.*

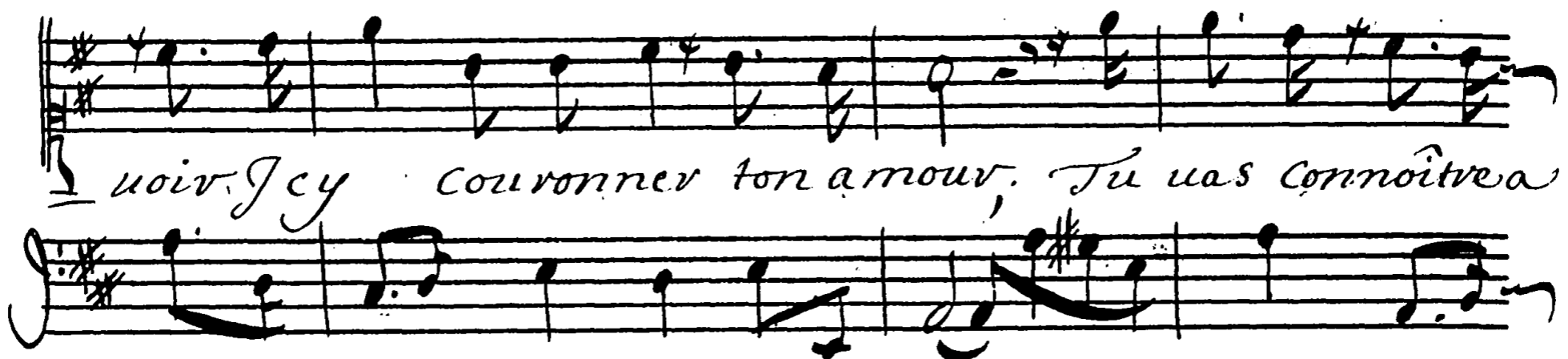
*Violons*

Scène 6<sup>e</sup>  
Juno.. Neptune.. Venus.. Neree.. Amphitrite..

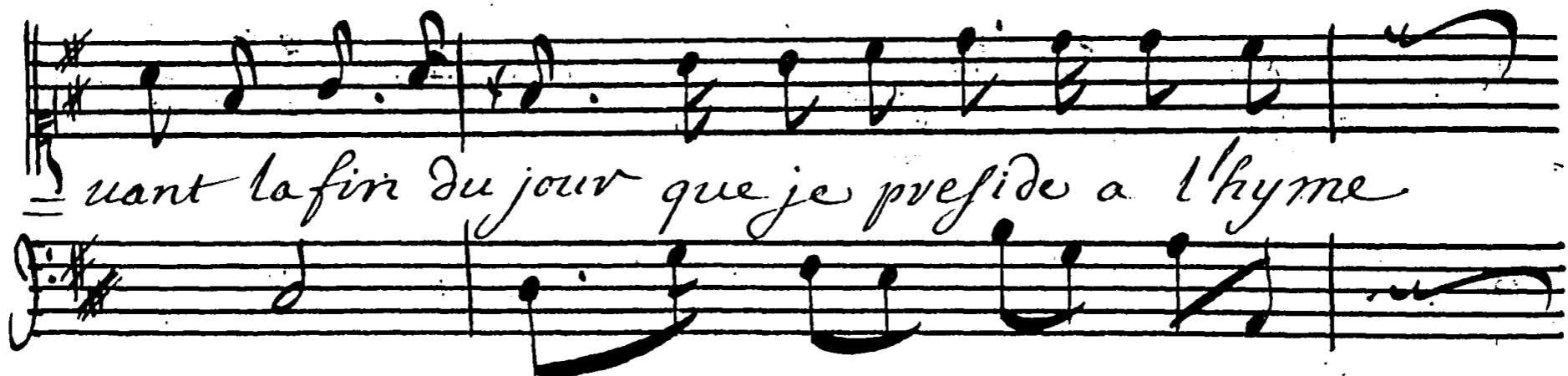
Juno



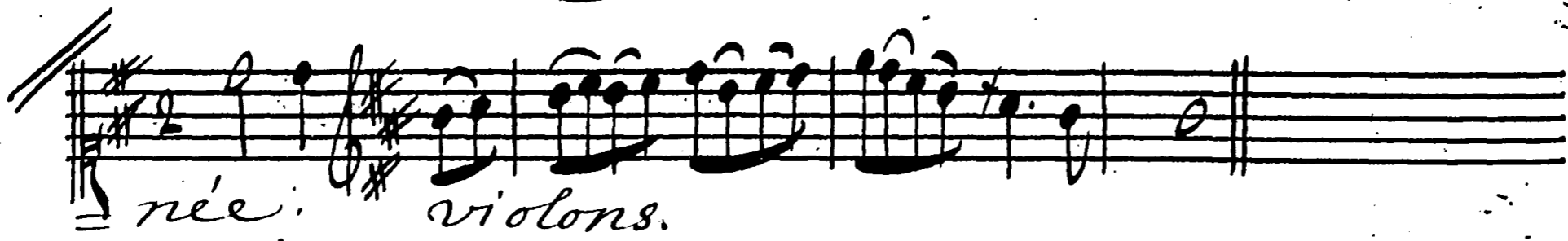
Venus c'est vainement que ton ame s'obstine et s'attende



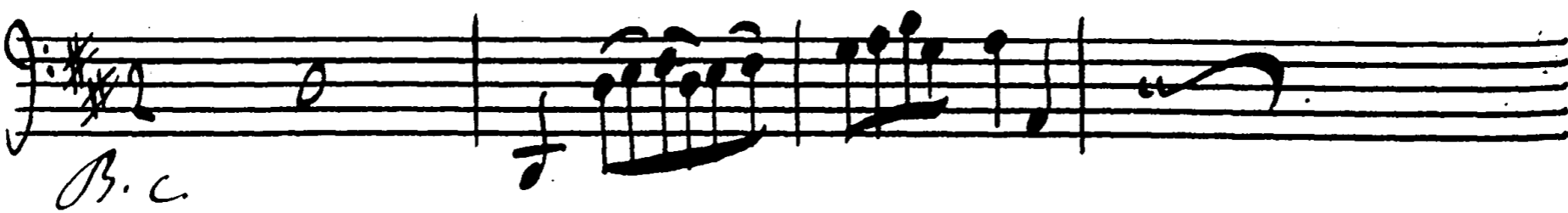
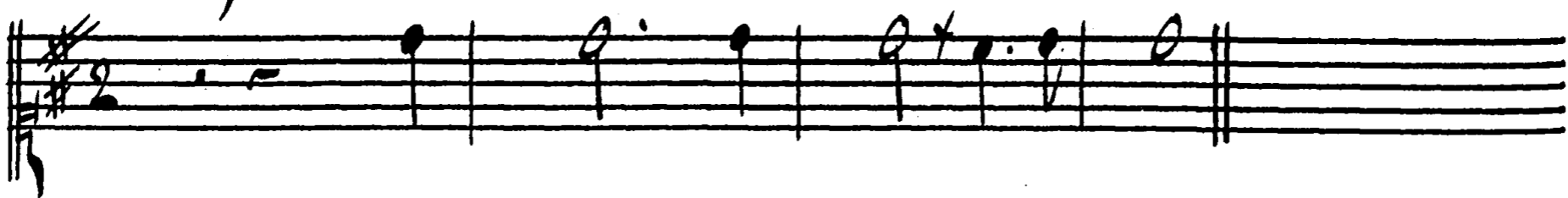
voir. J'cy couronner ton amour, Tu vas connoître a



uant la fin du jour que je preside a l'hyme



nie; violons.



B. c.

*neptune*

*Il est tems d'éclater, Demeurez en ces lieux;*

*Vous me Verrez bientôt Victorieux;*

*Venus*

*Je perds pour jamais ce que j'aime Jupiter a pour luy tout le pouvoir suprême.*

*Violons.*

*Doux.*

*Amphitrite*

*Dans quel affreux danger Le Dieu des eaux Va s'engager;*

*Zeus Et Amphitrite.*

This image shows a handwritten musical score for the piece "Zeus Et Amphitrite". The score is organized into ten systems, each consisting of two staves. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The second system is specifically labeled "Prelude" and contains more complex, rapid passages. The manuscript is written in black ink on aged paper, with a vertical line on the right side of the page.

*Venus*

A musical staff for the character Venus, featuring a melodic line with various note values and rests.

O ciel quel funeste ravage, Les flots impetueux sur

*Amphitrite*

A musical staff for the character Amphitrite, with a melodic line similar to Venus.

O ciel quel funeste ravage, Les flots impetueux sur

An empty musical staff.

An empty musical staff.

An empty musical staff.

An empty musical staff.

A musical staff containing dense, fast-moving notation, likely representing a storm or turbulent waves.

A musical staff with sparse notation, possibly representing a calmer moment or a specific character's entry.

montent le rivage

A musical staff with dense notation, continuing the storm or turbulent scene.

montent le rivage Violons -

A musical staff with sparse notation, likely for the violins.

A musical staff with sparse notation.

A musical staff with sparse notation.

A musical staff with sparse notation.

A musical staff with dense notation, concluding the scene with a flourish.

o ciel, quel funeste ravage, des  
o ciel, quel funeste ravage, des

flots Impetueux surmontent le rivage,  
flots Impetueux surmontent le rivage, Violons

The image shows a page of handwritten musical notation. It consists of ten staves. The first two staves contain the lyrics 'o ciel, quel funeste ravage, des'. The sixth staff contains the lyrics 'flots Impetueux surmontent le rivage,'. The seventh staff contains the lyrics 'flots Impetueux surmontent le rivage, Violons'. The notation includes various musical symbols such as notes, rests, and clefs. The handwriting is in black ink on white paper.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including eighth and sixteenth notes, with some slurs and dynamic markings.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including eighth and sixteenth notes, with some slurs and dynamic markings.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including eighth and sixteenth notes, with some slurs and dynamic markings.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including eighth and sixteenth notes, with some slurs and dynamic markings.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a series of notes, including eighth and sixteenth notes, with some slurs and dynamic markings.

*SCENE 8<sup>e</sup>*

*neptune*  
*uistre*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including eighth and sixteenth notes, with some slurs and dynamic markings.

*Soulevez vous flots furieux, attaquez la terre et les Cieux.*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including eighth and sixteenth notes, with some slurs and dynamic markings.

*Soulevez vous*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including eighth and sixteenth notes, with some slurs and dynamic markings.

*B.c.*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including eighth and sixteenth notes, with some slurs and dynamic markings.

*Soulevez vous flots furieux attaquez la terre et les Cieux.*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including eighth and sixteenth notes, with some slurs and dynamic markings.

*Soulevez vous*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including eighth and sixteenth notes, with some slurs and dynamic markings.

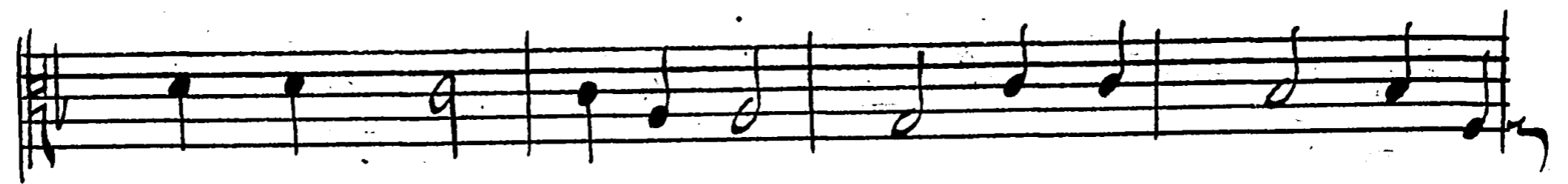
*Zulcain*



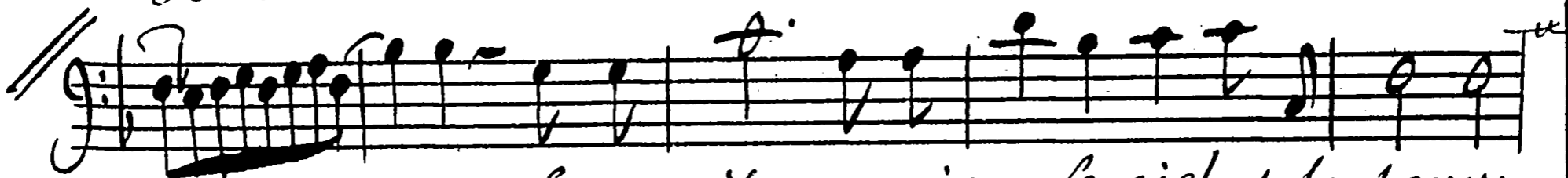
*Maître de l'univers, amenez vous du tonner*



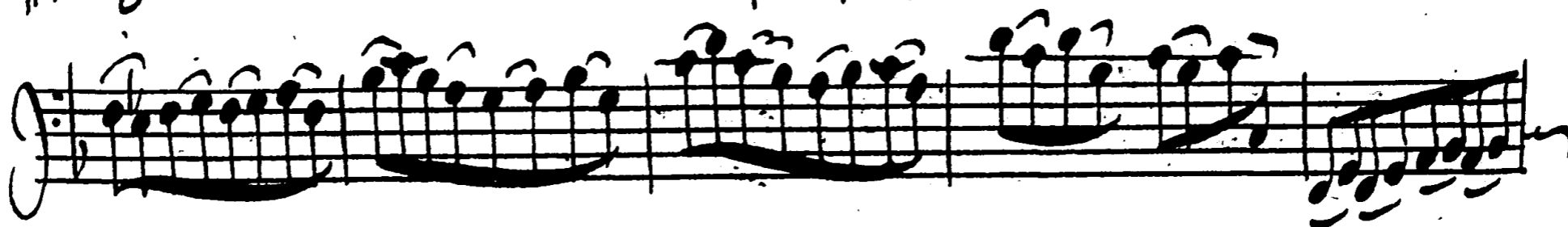
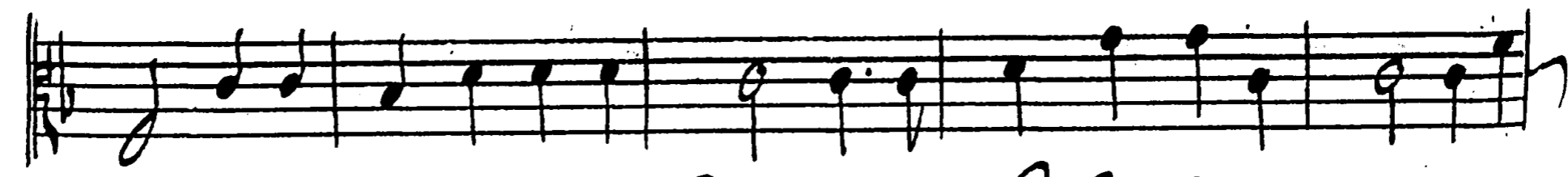
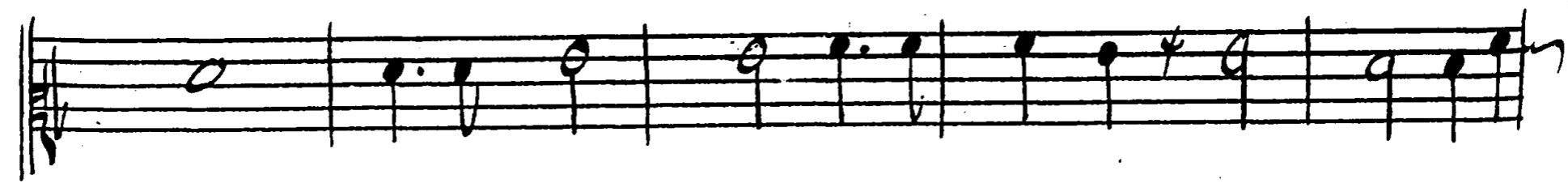
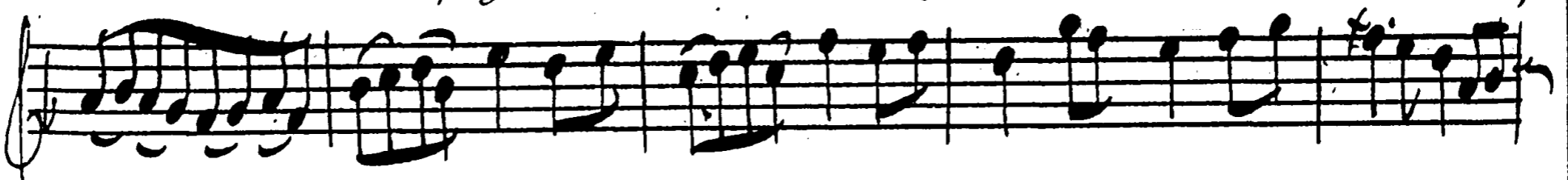
*Violons*



*B.c.*



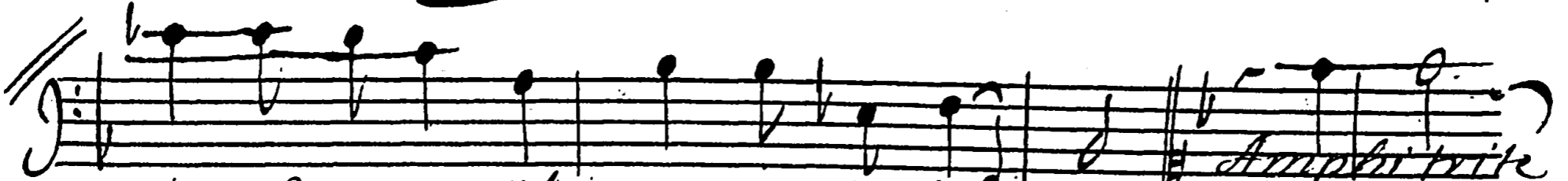
*re, secourez le ciel et la terre;*



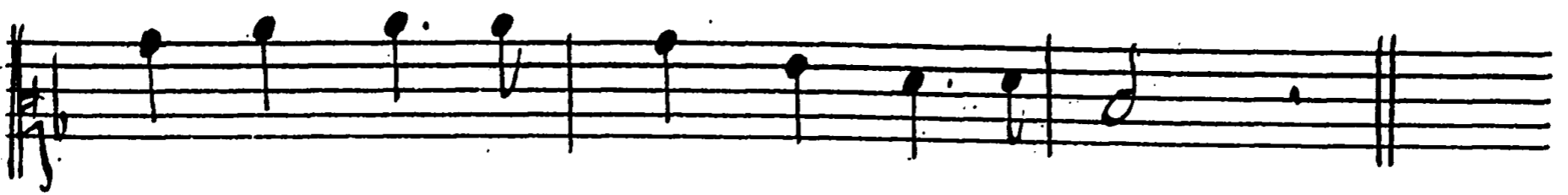




Maître de l'univers armez vous du tonnerre secou



vez secourez le ciel et la terre; *Ampli vite Calmez*



*Venus*  
votre courroux puissant maître des Cieux, Jupi-

ter Arrestez = la foudre vous al-

*NEPTUNE ET MERCE*  
Repettent  
=lez tout reduire en poudre; Le duo soulevez vous &c.  
Cy devant apresquoy  
Suivez.

*Venus*  
Dieu de la mer faites ventrer les ondes dans les

grottes profondes; je ne puis soutenir des mal-

heurs si cruels; je renonce a mes feux pour le-

*neptune*  
 bien des mortels; Vous me quittez Inhumaine dé-

=esse; avez vous réservé ce prix a ma tendres-

*zeus*  
 =se; Je vous pers a regret, J'en atteste les =

Dieux, pour l'intervest commun mon coeur se sacri-

fie; Si j'en pouvois perdre la vie, mon amour

= me feroit expirer a vos yeux; *Scene Dernière*  
*Jupiter*

*Jupiter*

Pour donner la paix a la terre, Les Dieux sont obli-

=ger de vaincre leur courroux Tout l'univers al-

=loit expirer sous nos coups si Genus n'eut finit

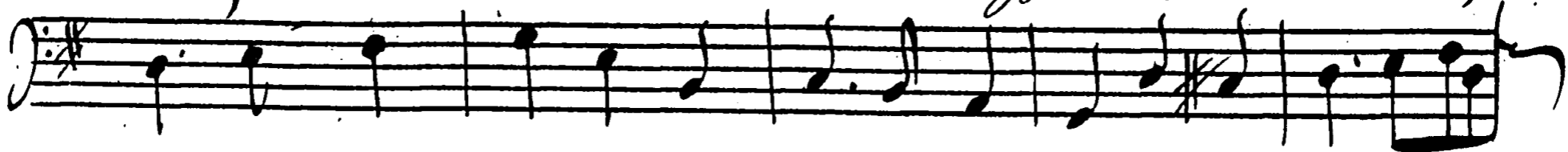
= cette fatale guerre; *grave* Pour ne point faire de ja

= lous, le sort veut que Vulcain devienne son epouse

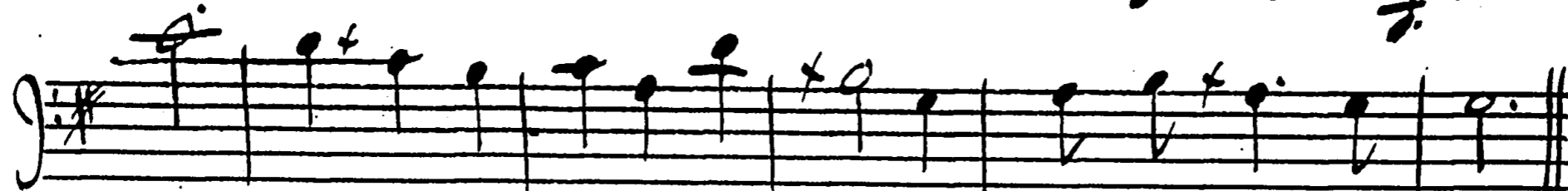
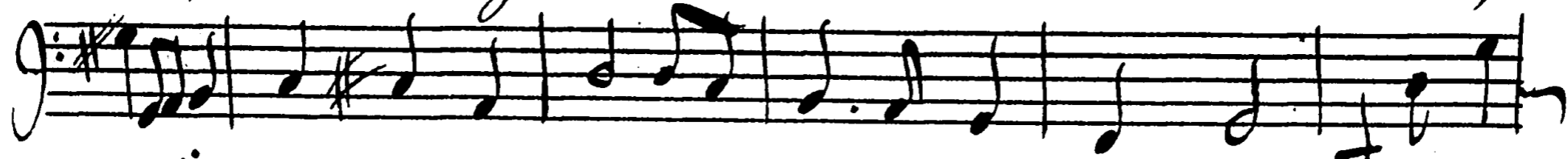
= que neptune pour Amphitrite forme de nouveaux



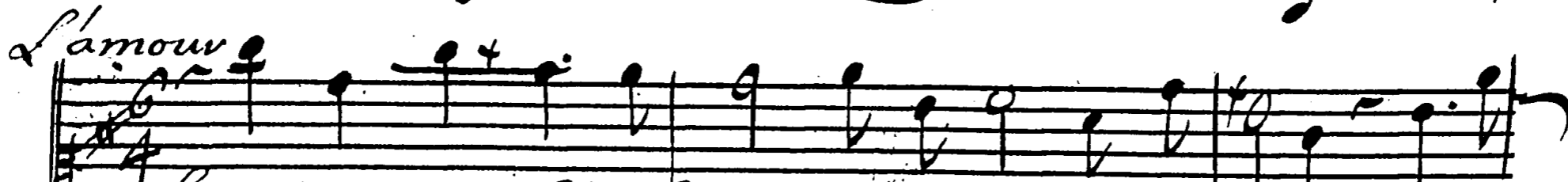
= noeuds, que Nérée a Doris adresse enfin ses vœux, A-



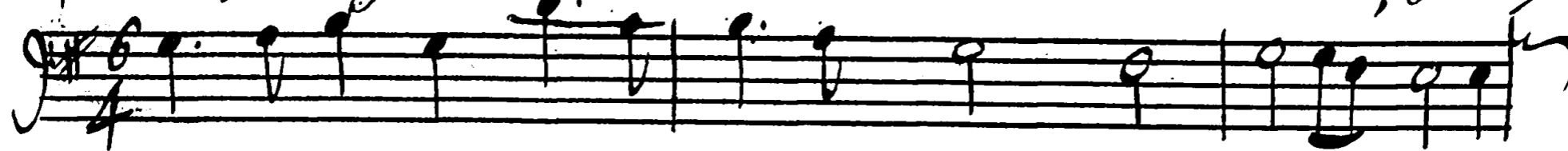
mour, tout vous jure a rendre ces amants heureux, A-



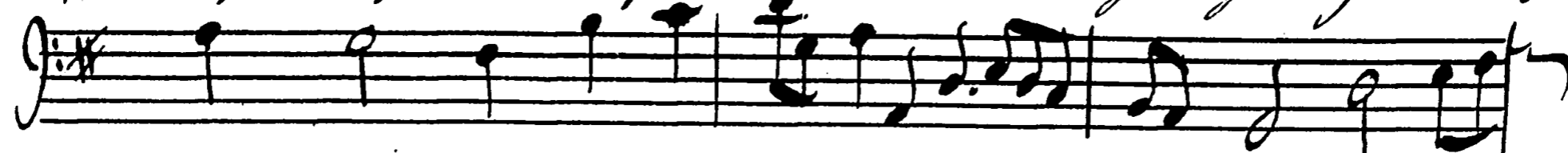
= mour tout vous jure a rendre tout le monde heureux,



Les plus grands Dieux du Ciel de la terre et de l'onde; sont sou-

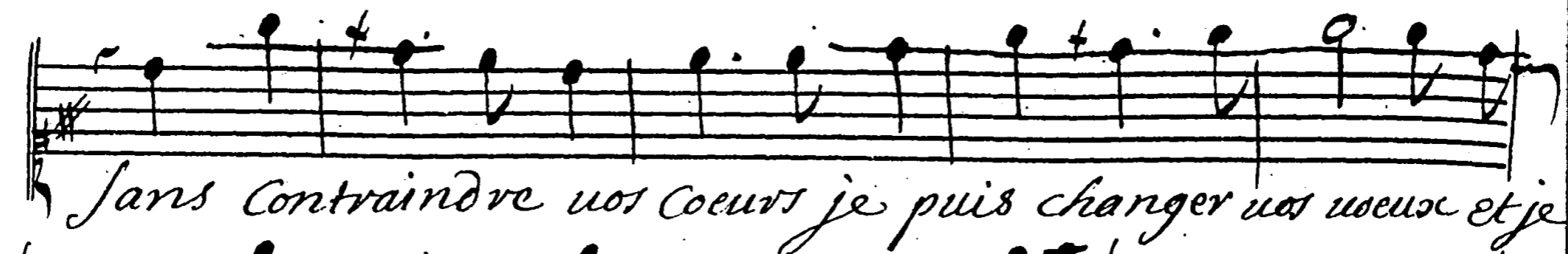


= mis par le sort au pouvoir de mes traits je cause au gré de mes sou-

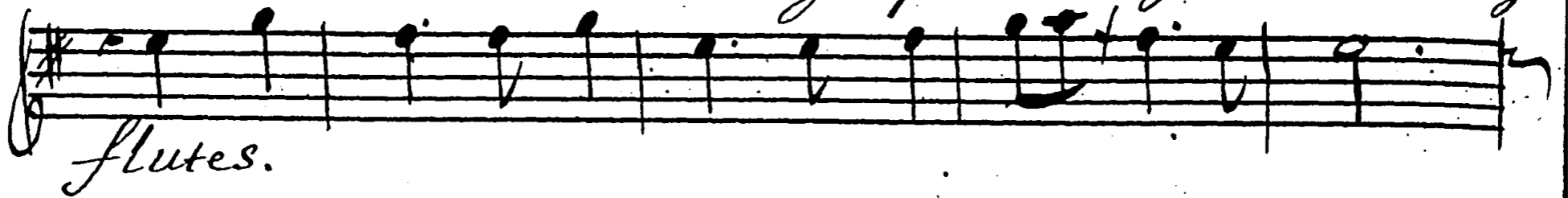


= haitis tout le bien et le mal du monde;





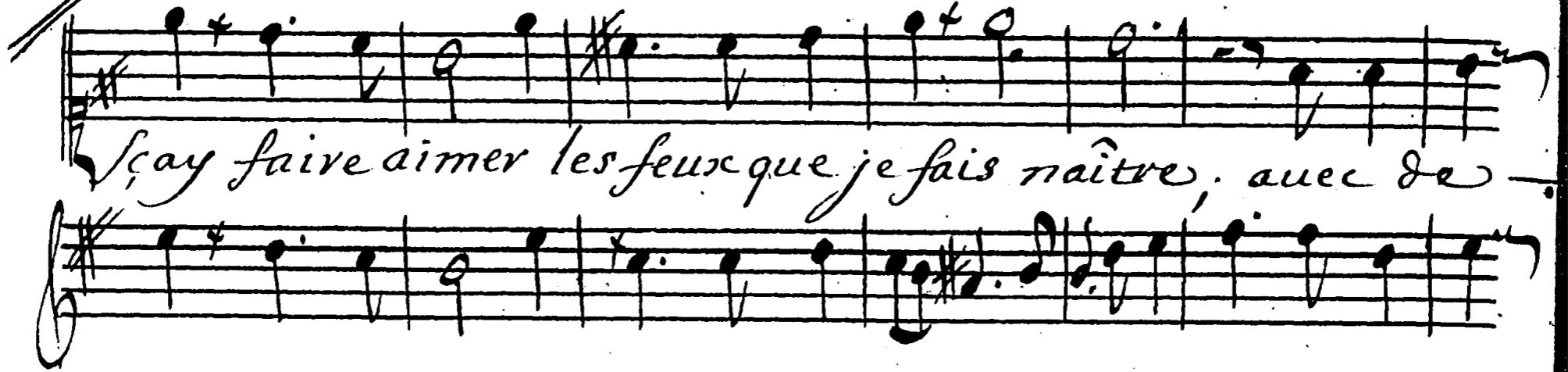
Sans Contraindre vos Coeurs je puis changer vos vœux et je



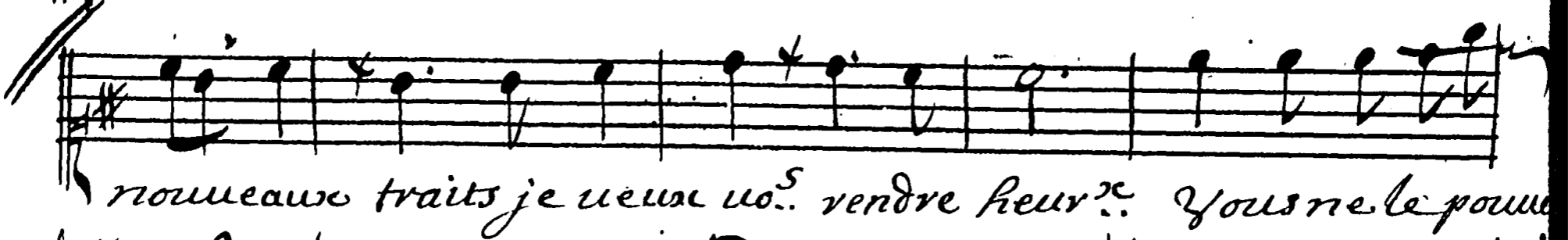
flutes.




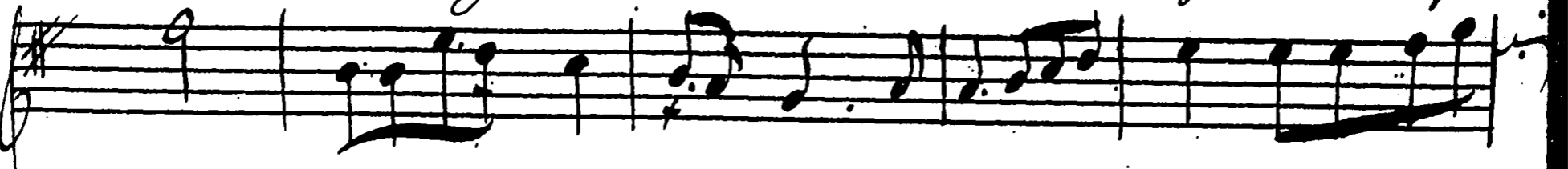
B. c.



Sçay faire aimer les feux que je fais naitre, avec de



nouveaux traits je veux vo<sup>s</sup>. rendre heur<sup>re</sup>. Vous ne le pouve



estre; qu'en formant d'autres nœuds;



Jupiter

A musical staff for the Jupiter part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of eighth and quarter notes, starting on a G4 and moving generally upwards.

Que le sombre chagrin soit banni de la terre, que tout res =

A musical staff for the Violons part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter and eighth notes, mirroring the Jupiter part.

Violons.

A musical staff for the Violons part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter and eighth notes.

A musical staff for the Violons part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter and eighth notes.

A musical staff for the Violons part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter and eighth notes.

A musical staff for the B.C. part, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter and eighth notes.

B.C.

A musical staff for the B.C. part, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter and eighth notes.

= sente jcy le bonheur de la Paix, Apres les fureurs de la guer =

A musical staff for the B.C. part, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter and eighth notes.

A musical staff for the B.C. part, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter and eighth notes.

A musical staff for the B.C. part, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter and eighth notes.

A musical staff for the B.C. part, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter and eighth notes.

A musical staff for the B.C. part, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter and eighth notes.

*= re, qu'il est doux de goûter un repos plein d'attraits, apres les fureur*

Handwritten musical notation for the second system, piano accompaniment line.

Handwritten musical notation for the third system, piano accompaniment line.

Handwritten musical notation for the fourth system, piano accompaniment line.

Handwritten musical notation for the fifth system, including a vocal line and a piano accompaniment line.

*= de la guerre, qu'il est doux de goûter un repos plein d'attraits*

Handwritten musical notation for the seventh system, piano accompaniment line.

Handwritten musical notation for the eighth system, piano accompaniment line.

Handwritten musical notation for the ninth system, piano accompaniment line.

Handwritten musical notation for the tenth system, including a vocal line and a piano accompaniment line.



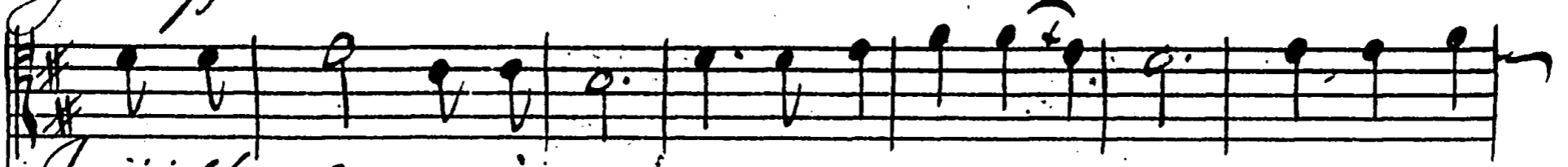
*Les Chœurs*



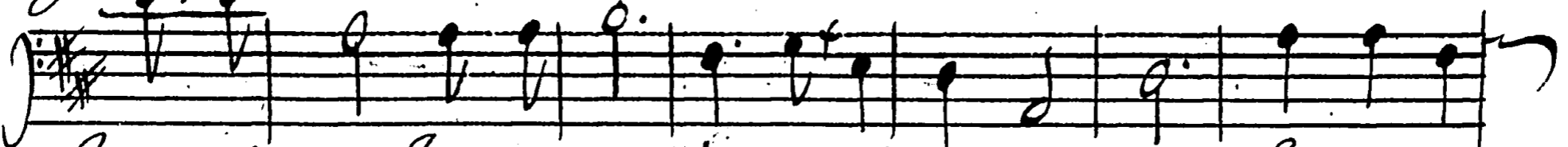
*Jouïssons Jouïssons d'une paix profonde, le puissant.*



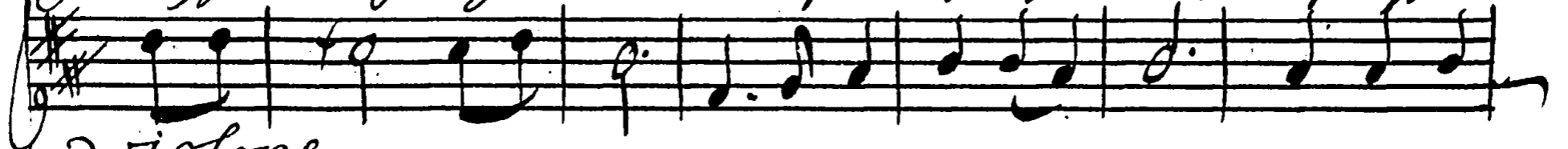
*Jouïssons*



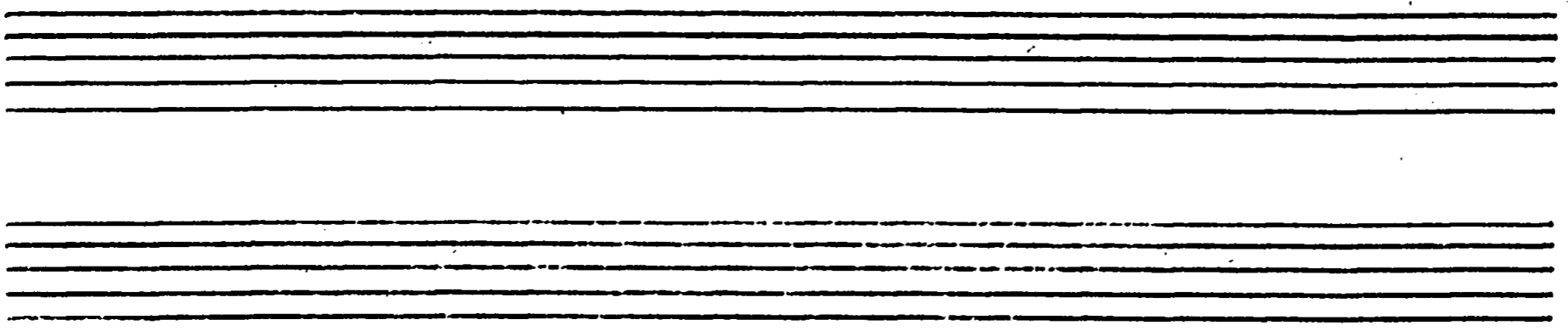
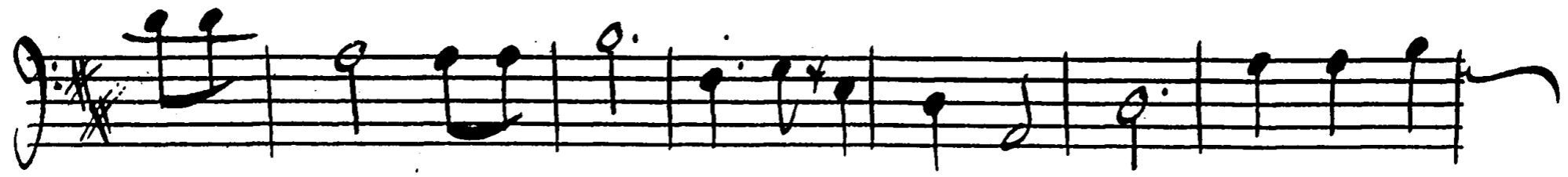
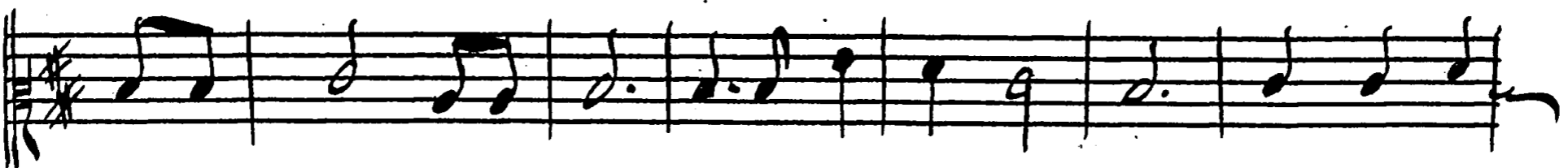
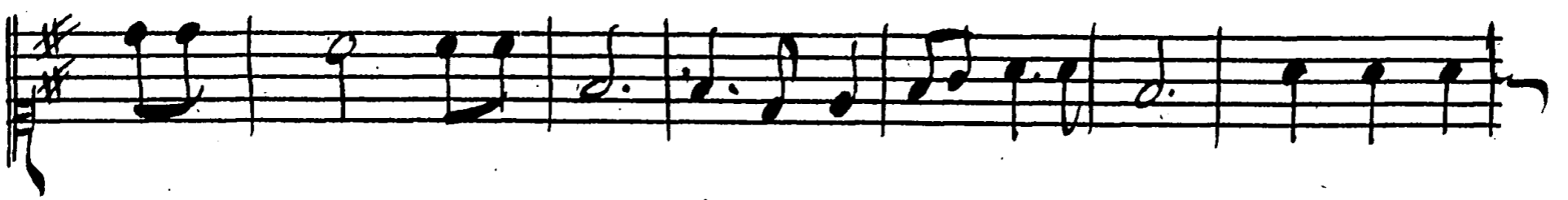
*Jouïssons*



*Jouïssons Jouïssons d'une paix profonde, le puissant*



*Violons*



Handwritten musical notation for the first system. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics "Dieu de l'onde; le puissant Dieu de l'onde; a cal" are written below the notes. The bottom staff is a piano accompaniment line in treble clef.

Handwritten musical notation for the second system. The top staff is a vocal line in treble clef. The lyrics "= Dieu de lon" and "de; a cal" are written below the notes. The bottom staff is a piano accompaniment line in treble clef.

Handwritten musical notation for the third system, consisting of a single piano accompaniment line in treble clef.

Handwritten musical notation for the fourth system, consisting of a single piano accompaniment line in treble clef.

Handwritten musical notation for the fifth system, consisting of a single piano accompaniment line in treble clef.

Handwritten musical notation for the sixth system, consisting of a single piano accompaniment line in treble clef.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

Handwritten musical notation for the first system. The top staff is a vocal line in G major (one sharp) and 3/4 time, with lyrics underneath. The bottom staff is a piano accompaniment line. The lyrics are: *mé son transport jaloux, le souverain du monde a*

Handwritten musical notation for the second system, piano accompaniment line.

Handwritten musical notation for the third system. The top staff is a vocal line in G major (one sharp) and 3/4 time, with lyrics underneath. The bottom staff is a piano accompaniment line. The lyrics are: *mé son transport jaloux, le souverain du monde a*

Handwritten musical notation for the fourth system, piano accompaniment line.

Handwritten musical notation for the fifth system, piano accompaniment line.

Handwritten musical notation for the sixth system, piano accompaniment line.

Handwritten musical notation for the seventh system, piano accompaniment line.

Empty musical staff.

Empty musical staff.

Empty musical staff.

*revenu les coups du tonner - ve en Courroux, de*

*revenu les coups du tonner - ve en Courroux, de*

*Souverain du monde le souverain du monde a*

*Souverain du monde le souverain du monde a*

*re-tenu les coups du tonner* — — — — — *re en cou*

*re-tenu les coups du tonner* — — — — — *re en cou*

#

#

*voux, Le souverain du monde a retenu les coups du ton*

*voux, Le souverain du monde a retenu les coups du ton*

nerre en courroux de souverain du monde a vetenu les

nerre en courroux du tonner



= Coups, du tonnerre - ve en courroux, Jouissons Jouis =

ve en courroux,

sons d'une paix profonde; Jouissons d'une paix

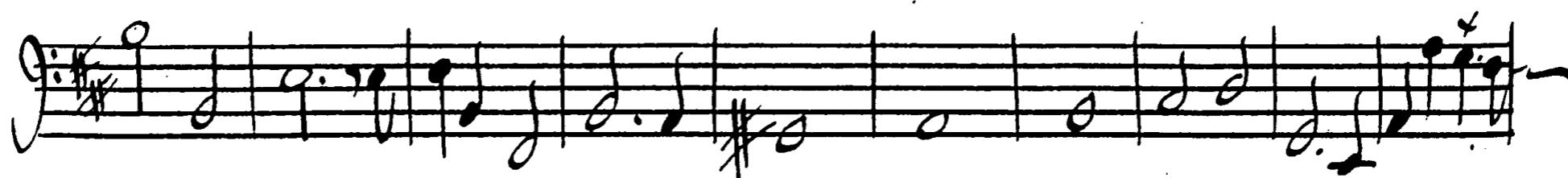
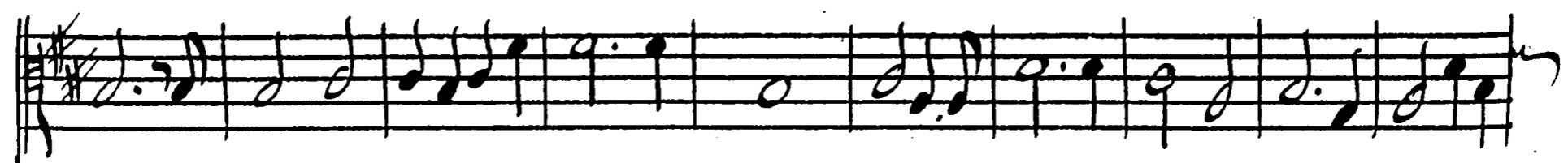
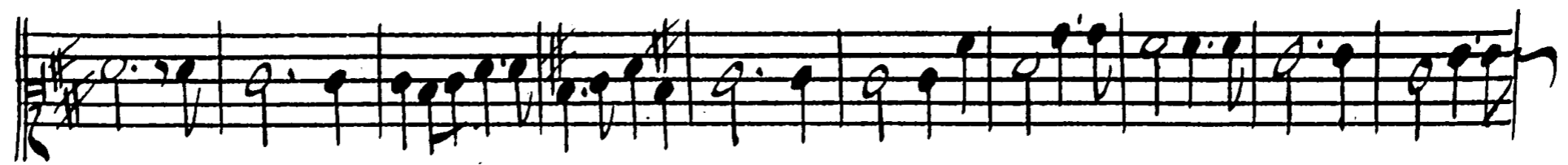
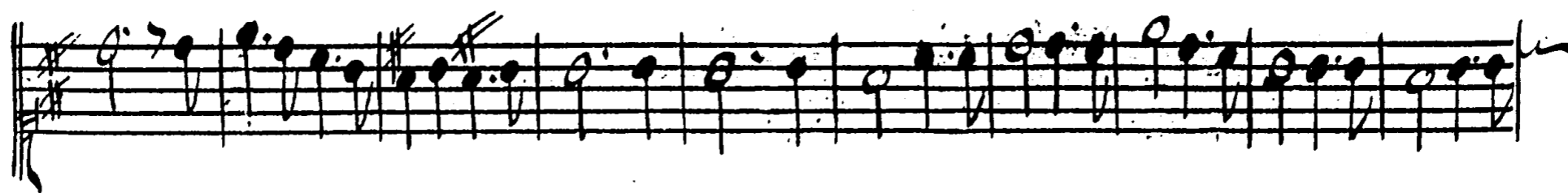
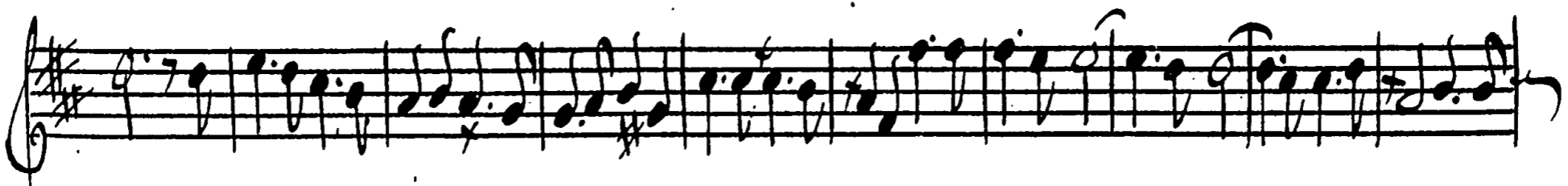
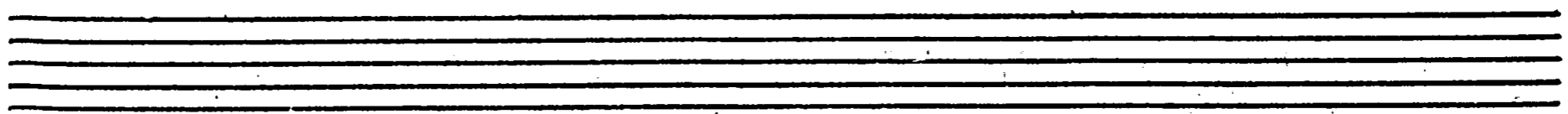
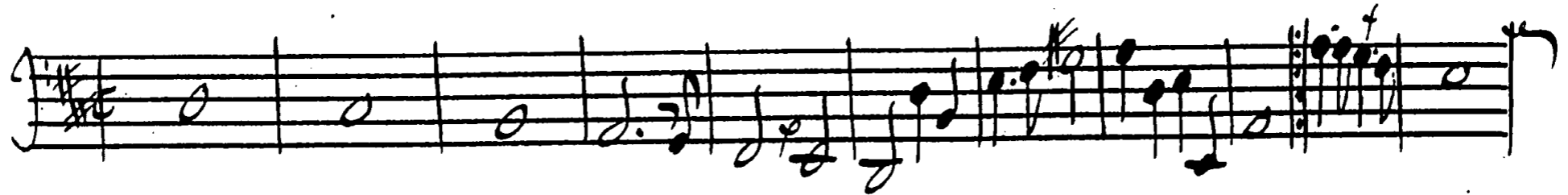
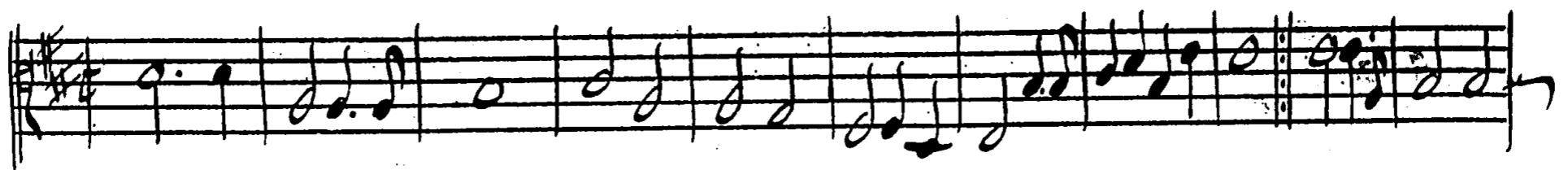
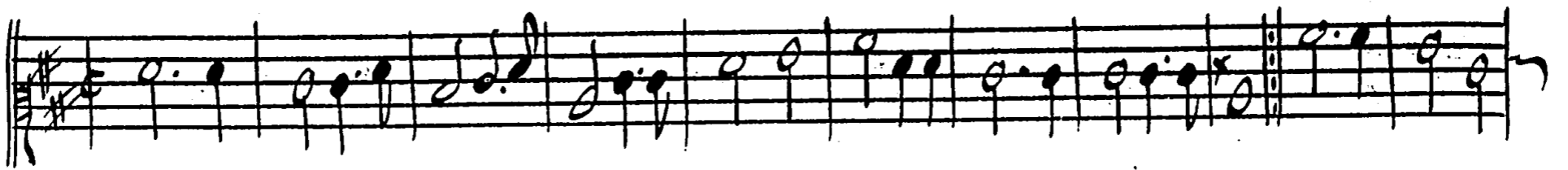
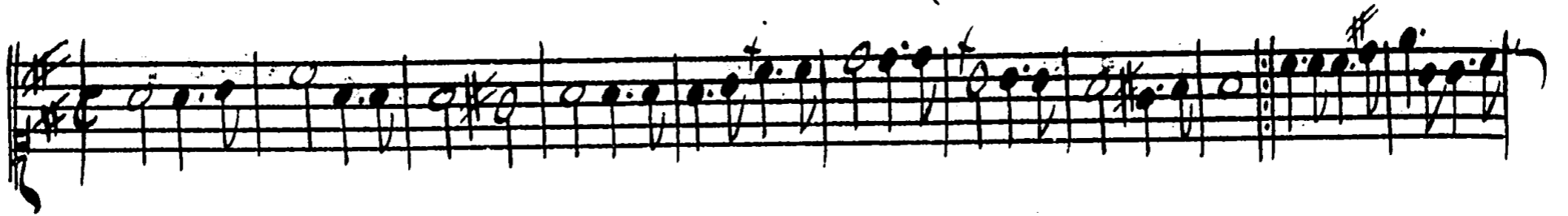
Jouissons d'une paix

*profonde, Jouissons — d'une paix profonde,*

*profonde,*

*Jouissons — d'une paix profonde,*

*Air*

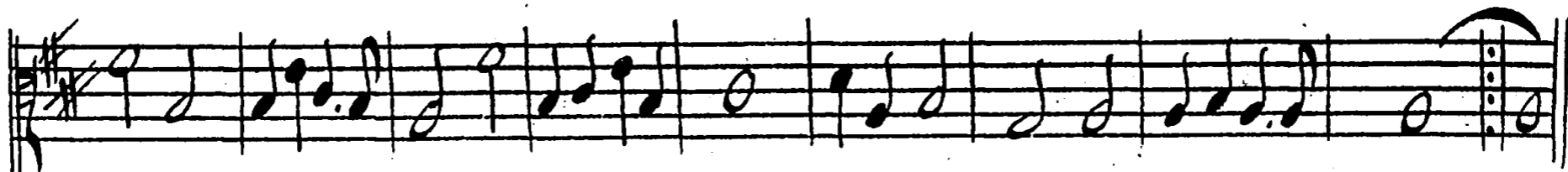
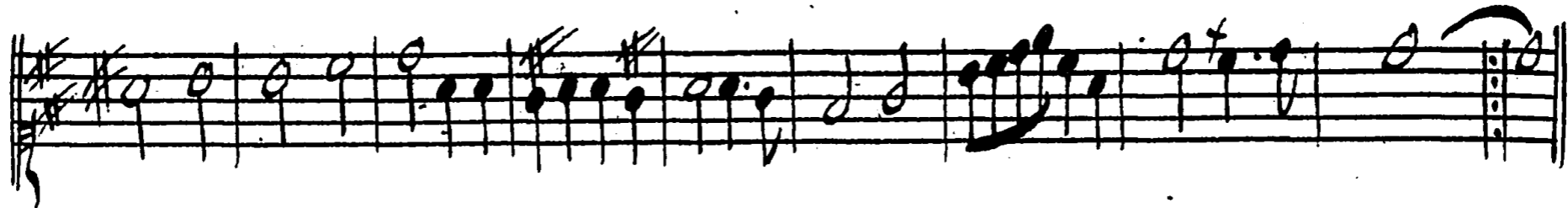
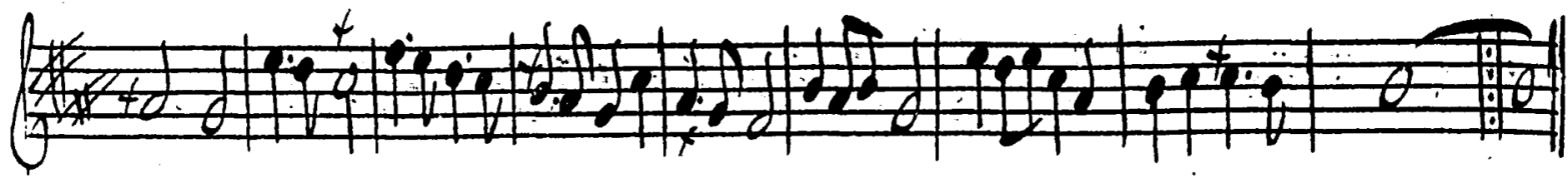


The first system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment. The third and fourth staves are also in treble clef with a key signature of one sharp (F#) and a common time signature (C), containing further melodic and harmonic lines. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), continuing the accompaniment. The system concludes with a double bar line.

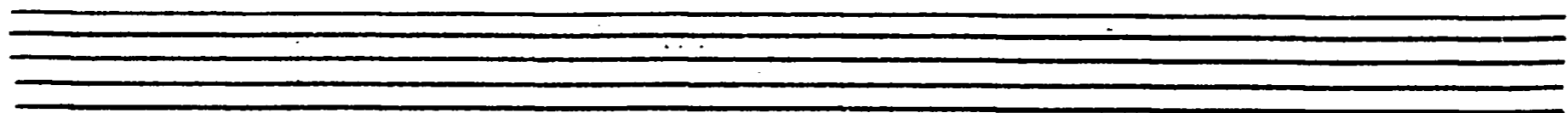
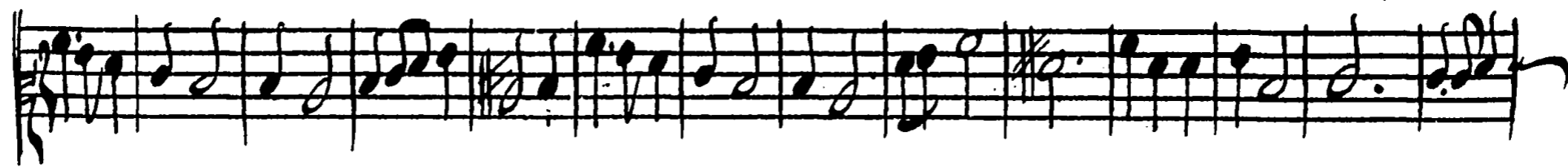
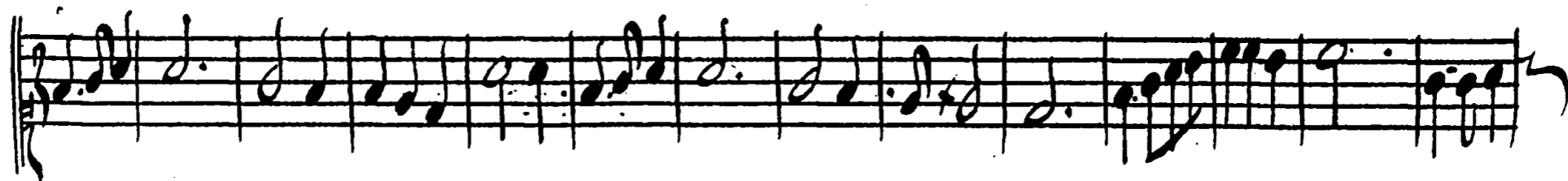
*Les Forgerons*

The second system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment. The third and fourth staves are also in treble clef with a key signature of one sharp (F#) and a common time signature (C), containing further melodic and harmonic lines. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), continuing the accompaniment. The system concludes with a double bar line.

Empty musical staves at the bottom of the page.



*Menuet*



Handwritten musical score for five staves. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and dynamic markings. The staves are connected by a brace on the left side.

*Amour*

Handwritten musical score for two staves. The top staff contains the melody, and the bottom staff contains the bass line. The lyrics are written below the top staff.

*Vous, qui pourvôz soumettre à nos doux esclavage, d'une austere rai =*

Handwritten musical score for two staves. The top staff contains the melody, and the bottom staff contains the bass line. The lyrics are written below the top staff.

*son a bandonnez l'usage, accourez venez faire voir que je puis adou*

Handwritten musical score for two staves. The top staff contains the melody, and the bottom staff contains the bass line. The lyrics are written below the top staff.

*= cir de coeur le plus sauvage, et que je trouble le plus =*

Sage quand je veux faire eclater mon pouvoir;

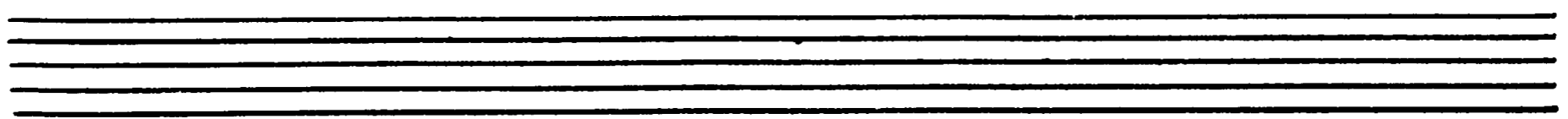
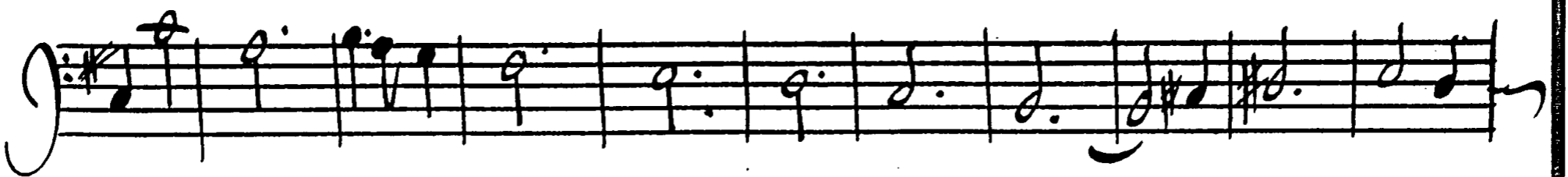
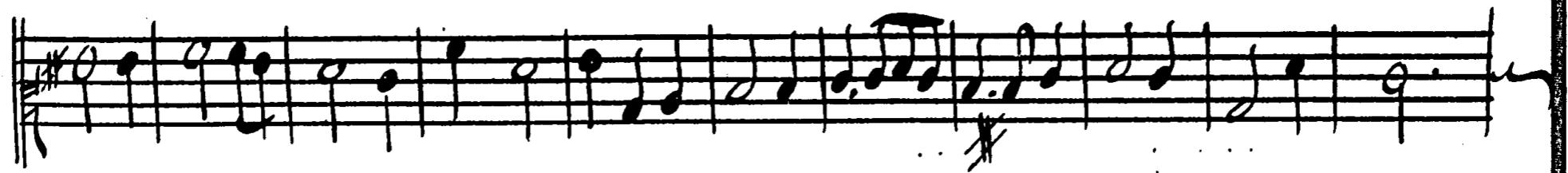
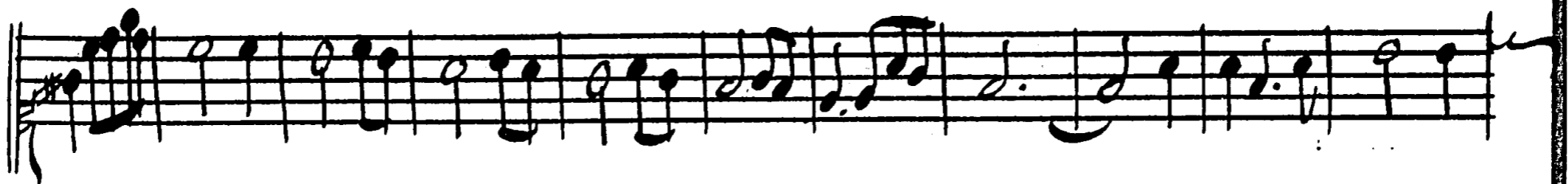
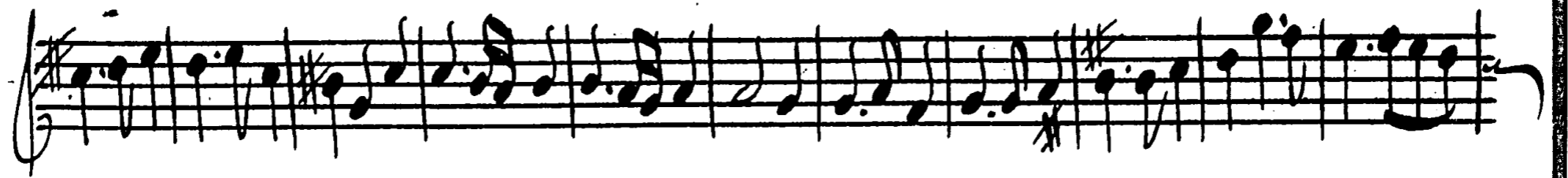
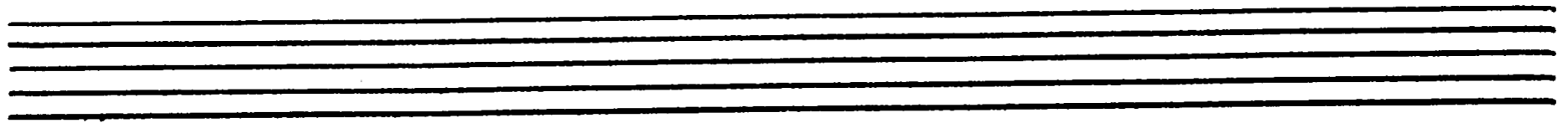
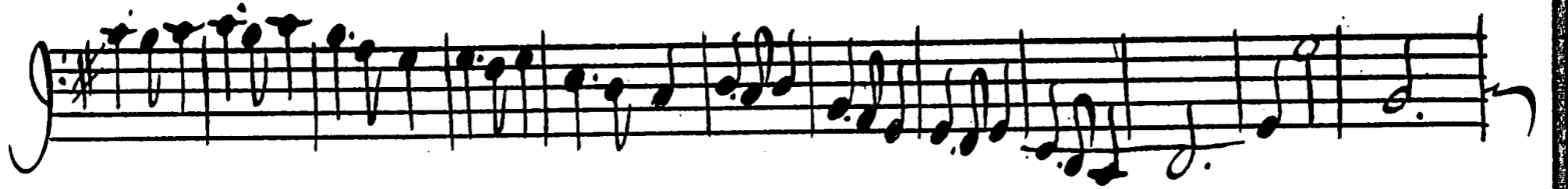
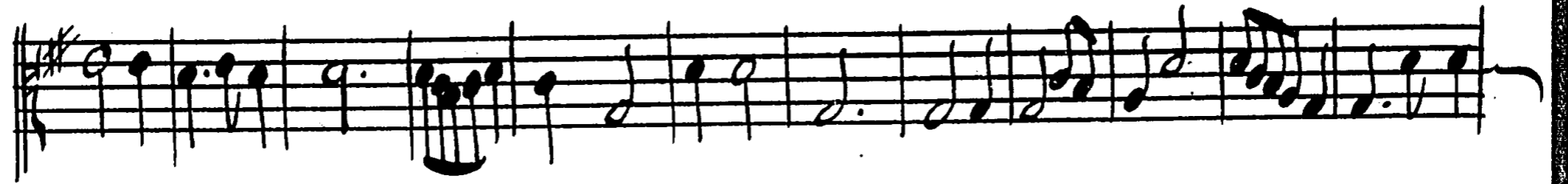
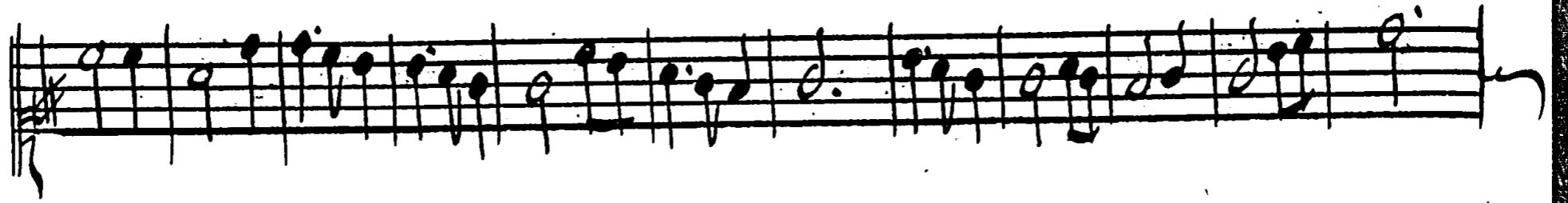
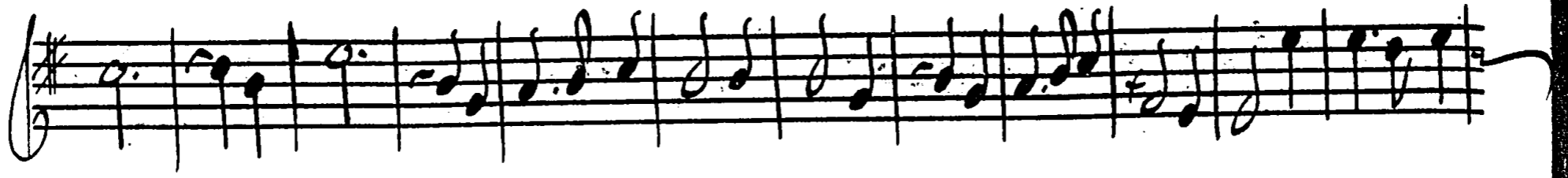
Second Air.



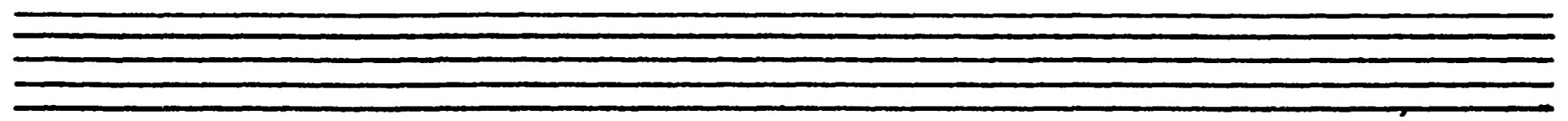
*La Louche*

The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second staff is an alto clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The third staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line with eighth and sixteenth notes. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line with eighth and sixteenth notes. The system concludes with a double bar line and a fermata.

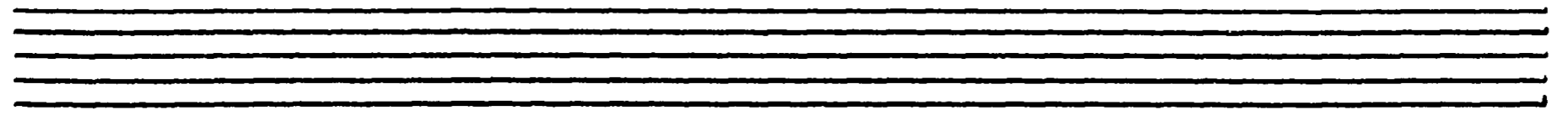
The second system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second staff is an alto clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The third staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line with eighth and sixteenth notes. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line with eighth and sixteenth notes. The system concludes with a double bar line and a fermata.

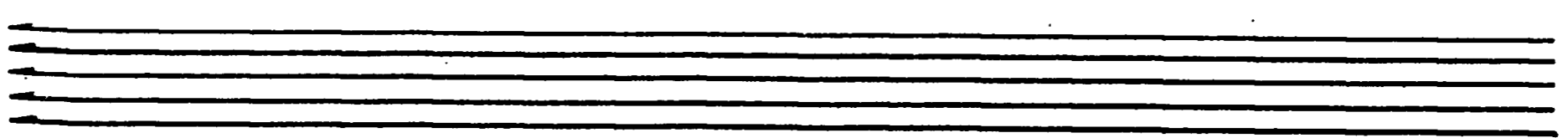
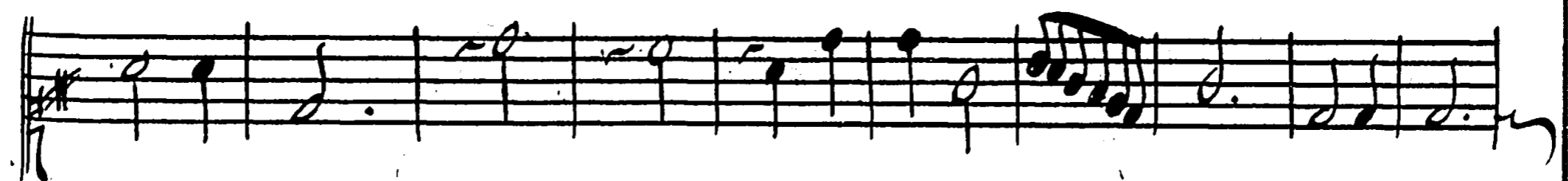
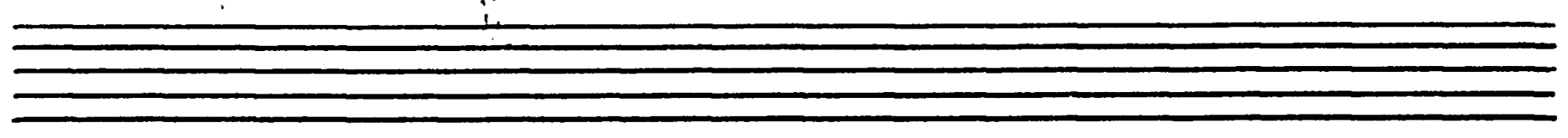
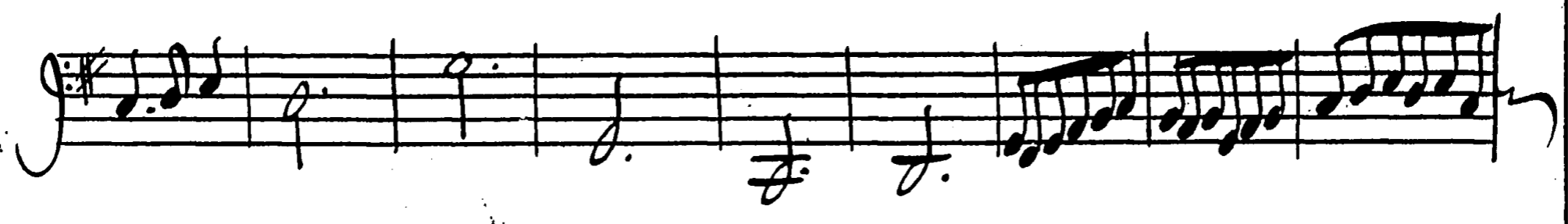
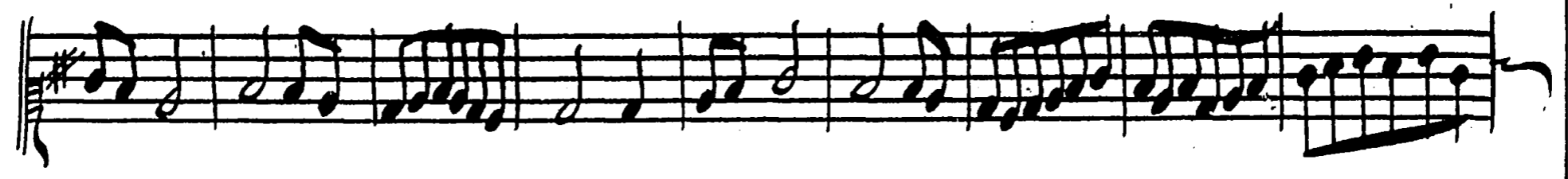
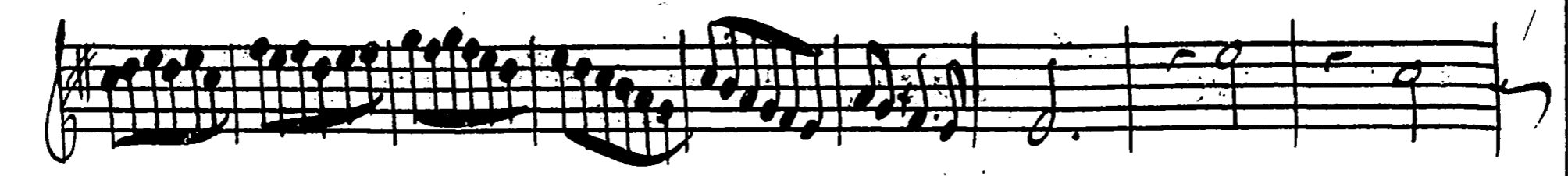


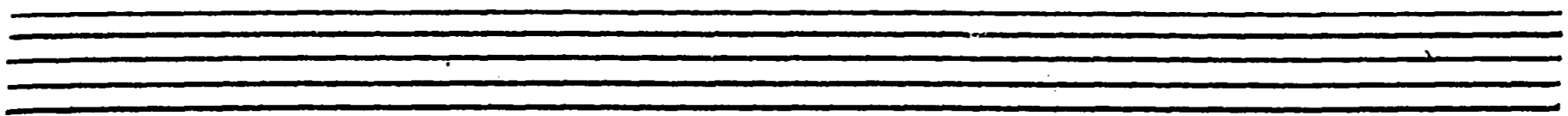
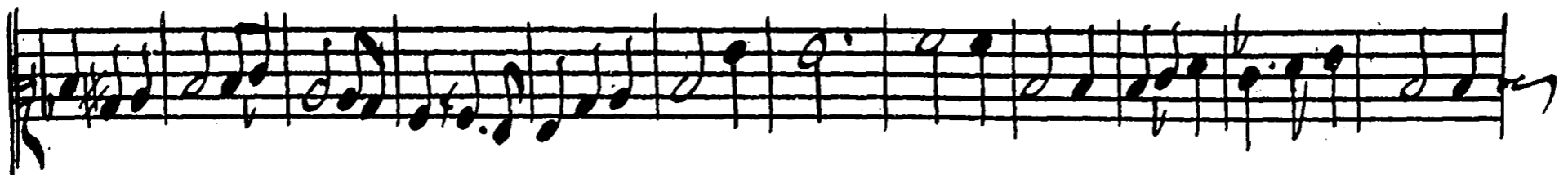
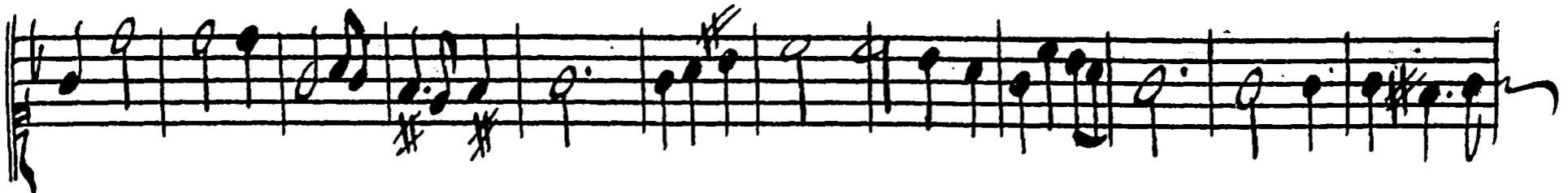
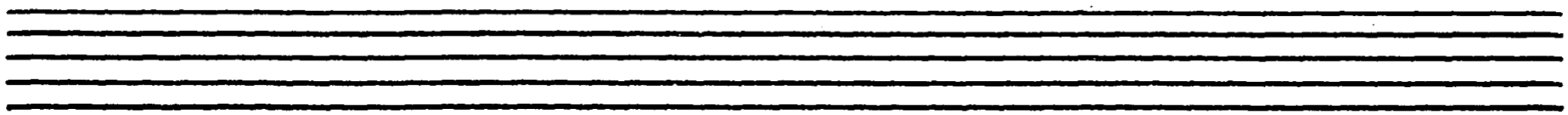
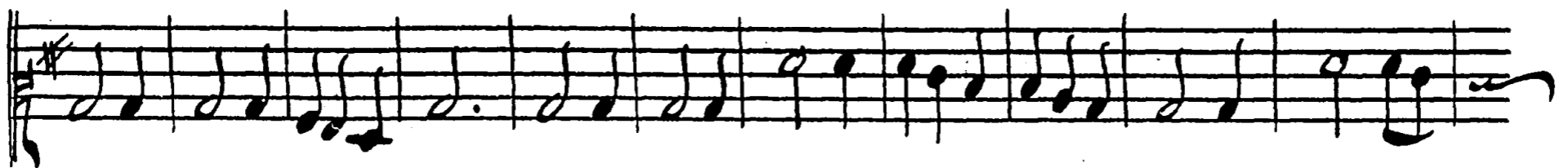
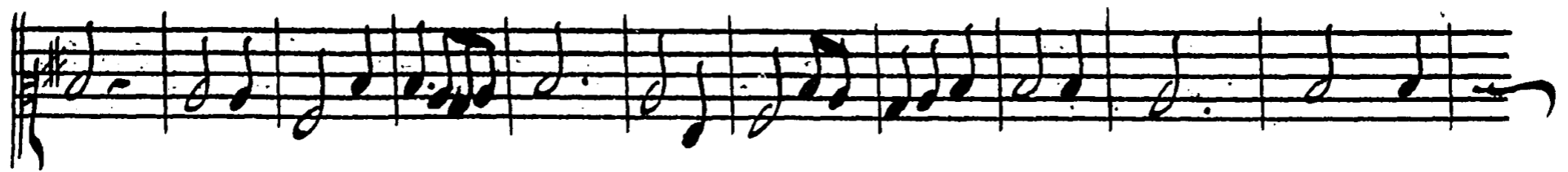
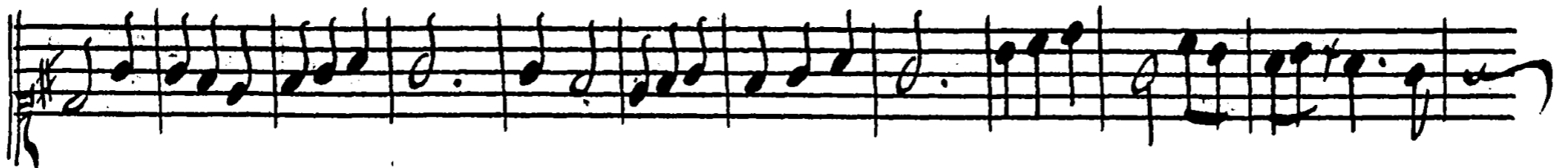
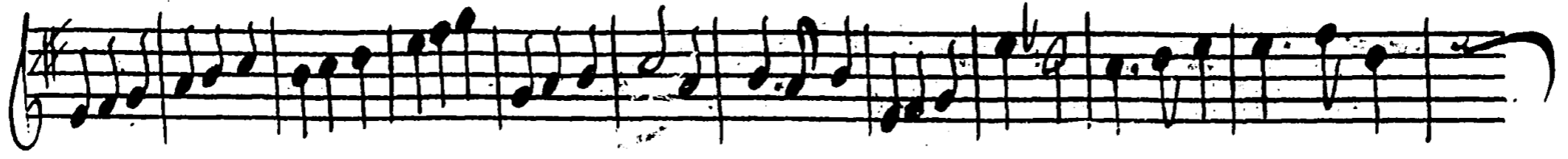
The first system of handwritten musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The third and fourth staves are in treble clef, and the fifth staff is in bass clef. The notation includes various note values, rests, and accidentals, with a sharp sign appearing in the third and fourth staves.



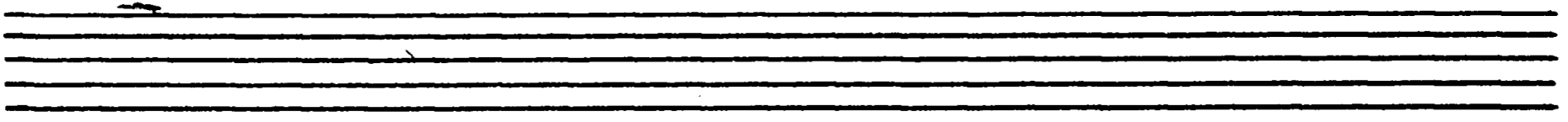
The second system of handwritten musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The third and fourth staves are in treble clef, and the fifth staff is in bass clef. The notation includes various note values, rests, and accidentals, with a sharp sign appearing in the third staff.







The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The second staff is a bass clef with a common time signature, containing a simpler melodic line with quarter and eighth notes. The third staff is a treble clef with a common time signature, continuing the complex melodic line. The fourth staff is a bass clef with a common time signature, containing a simpler melodic line. The fifth staff is a bass clef with a common time signature, continuing the simpler melodic line. There are several accidentals (sharps and naturals) throughout the system.



The second system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The second staff is a bass clef with a common time signature, containing a simpler melodic line with quarter and eighth notes. The third staff is a treble clef with a common time signature, continuing the complex melodic line. The fourth staff is a bass clef with a common time signature, containing a simpler melodic line. The fifth staff is a bass clef with a common time signature, continuing the simpler melodic line. There are several accidentals (sharps and naturals) throughout the system.

