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1945-1965







ALCESTE

TRAGEDIE

OPERA EN TROIS ACTES

Par Monsieur le Chevalier

GLUCK

Representée

Pour la premiere fois

Par l'Academie Royale de Musique

Le 30. Avril, 1776.

PRIX 90^l

A PARIS.

Au Bureau d'Abonnement Musical, Rue du Hazard Richelieu.

Et Aux Adresses Ordinaires.

ALION, Chez Casteau Place de la Comedie.

*A * P * D * R*

O U V E R T U R E

Lentement

V^o 1^o

F 0 0 P *ff* *And.^{te} F*

1^o 2^o

Alto Vln

Flutes

Hautbois et Clarinette

Cornu

Tromboni

Basso



Da son

ce Premier Acte est Grave par F. M^{me} Lobry.

2

FF P FF

Basso

P FF P FF

mezzo *arco*

arco

P FF P

Violoncello

Detailed description: This page of musical notation is for a string quartet, consisting of four staves. The top staff is the first violin, the second is the second violin, the third is the viola, and the fourth is the cello. The music is written in a key with one flat (F major or D minor) and a 4/4 time signature. The first violin part features a complex melodic line with many sixteenth and thirty-second notes, marked with dynamics *FF*, *P*, and *FF*. The second violin part consists of chords and some melodic fragments, with dynamic markings *FF*, *P*, and *FF*. The viola part is primarily chordal, with some melodic lines, and includes the instruction *Basso*. The cello part has a melodic line with dynamics *P*, *FF*, *P*, and *FF*, and includes the instruction *Violoncello*. There are also markings for *mezzo* and *arco* in the lower staves. The page is numbered '2' in the top left corner.



Musical score system 1, consisting of seven staves. The top staff features a melodic line with a dynamic marking of *p*. The second staff contains a similar melodic line with a *p* dynamic. The third staff shows a rhythmic accompaniment with repeated notes. The fourth and fifth staves contain complex chordal textures with some notes marked with 'x'. The sixth staff is mostly empty, with a few notes. The seventh staff features a melodic line with a *rit.* marking and a *ff* dynamic.



Musical score system 2, consisting of seven staves. The top staff has a melodic line with a *ff* dynamic. The second staff continues the melodic line with a *ff* dynamic. The third staff shows a rhythmic accompaniment with repeated notes. The fourth and fifth staves contain complex chordal textures with some notes marked with 'x'. The sixth staff is mostly empty, with a few notes. The seventh staff features a melodic line with a *ff* dynamic.

Musical score system 1, consisting of seven staves. The top staff features a melodic line with a dynamic marking of *p* (piano) at the end. The second staff continues the melodic line. The third staff contains a complex rhythmic accompaniment. The fourth staff is a grand staff with a treble clef and contains rests. The fifth staff is a grand staff with a bass clef and contains rests. The sixth staff is a grand staff with a bass clef and contains rests. The seventh staff is a grand staff with a bass clef and contains a rhythmic accompaniment.

Musical score system 2, consisting of seven staves. The top staff features a melodic line with dynamic markings of *FF* (fortissimo), *p* (piano), and *FF*. The second staff continues the melodic line. The third staff contains a complex rhythmic accompaniment. The fourth staff is a grand staff with a treble clef and contains rests. The fifth staff is a grand staff with a bass clef and contains rests. The sixth staff is a grand staff with a bass clef and contains a rhythmic accompaniment. The seventh staff is a grand staff with a bass clef and contains a rhythmic accompaniment with dynamic markings of *FF*, *p*, and *FF*.

A handwritten musical score for piano, consisting of 14 staves. The score is written in a single system with a brace on the left. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The key signature has one flat (B-flat). The score begins with a piano (*p*) dynamic. The first system contains the first six staves. The second system contains the remaining eight staves. The score includes several dynamic markings: *p* (piano), *ff* (fortissimo), *molto* (molto), *Andante*, and *lent* (lento). There are also some markings that look like *o* or *d* above notes. The score ends with a *ff* marking on the final staff.

Musical score system 1, consisting of six staves. The top staff features a complex melodic line with many accidentals and dynamic markings including *F*, *mf*, and *ff*. The second staff contains rhythmic patterns with repeat signs. The third staff has a melodic line with some accidentals. The fourth and fifth staves are mostly empty. The sixth staff is a bass line with a melodic line and dynamic markings including *F* and *mf*.

Musical score system 2, consisting of six staves. The top staff features a complex melodic line with many accidentals and dynamic markings including *FF*, *P*, *F*, and *P*. The second staff contains rhythmic patterns with repeat signs. The third staff has a melodic line with some accidentals. The fourth and fifth staves are mostly empty. The sixth staff is a bass line with a melodic line and dynamic markings including *FF*, *P*, *F*, and *P*.

FF *P* *F* *P*

This is a handwritten musical score for violin and piano, consisting of two systems of staves. The first system includes a Violin I staff, a Violin II staff, a Violoncello (Cello) staff, and a Bass staff. The second system includes a Violin I staff, a Violin II staff, a Violoncello (Cello) staff, and a Bass staff. The score is written in a single system with a brace on the left side. The music is in a key with one flat (B-flat) and a 2/4 time signature. The first system begins with a treble clef and a key signature of one flat. The first staff (Violin I) starts with a treble clef and a key signature of one flat. The second staff (Violin II) starts with a treble clef and a key signature of one flat. The third staff (Violoncello) starts with a bass clef and a key signature of one flat. The fourth staff (Bass) starts with a bass clef and a key signature of one flat. The score contains various musical notations, including notes, rests, and dynamic markings such as 'F' (forte) and 'P' (piano). There are also some markings like 'xO' and 'x' in the piano part. The word 'Violoncello' is written in the cello staff. The score is divided into two systems by a double bar line. The first system has 12 measures, and the second system has 12 measures. The page number '7' is written in the top right corner.

This page of musical notation consists of 18 staves, organized into three systems of six staves each. The top system (staves 1-6) features a complex melodic line in the upper staves and a bass line. The middle system (staves 7-12) includes a piano part with a 'col. vo' marking and a section with double bar lines. The bottom system (staves 13-18) continues the piano accompaniment with various chordal textures.

Handwritten musical score for a string quartet, page 9. The score consists of two systems of staves. The first system has five staves (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The second system has five staves (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include 'P' (piano) and 'F' (forte). The word 'fagotti' is written above the bottom staff of the second system.

ACTE PREMIER

SCENE PREMIERE.

un Herault, Evandre.

CHOEUR

Dieux rends nous notre Roi notre Père

Dieux

Dieux

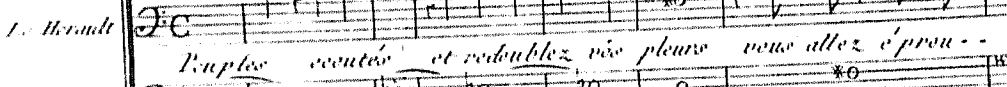
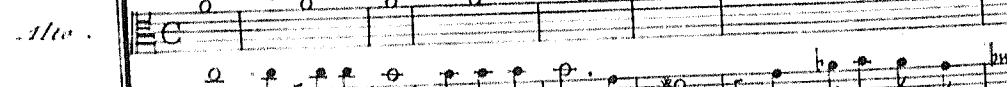
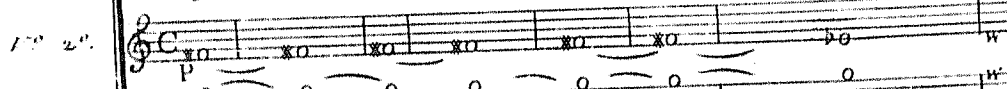
Dieux

Prelude de Trompette

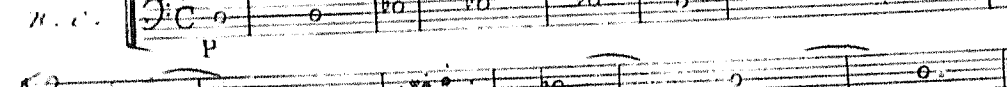
in R
Trompette



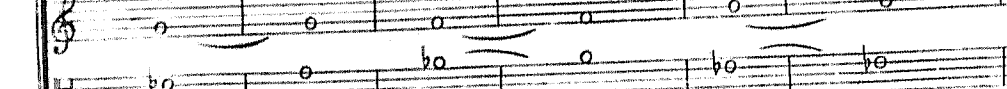
1. Le Hérault sur le Balcon.



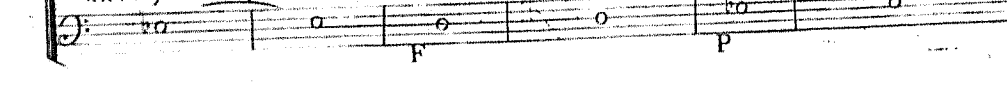
L'aplas accouté et redoublez vos pleurs vous allez épron-



ner le plus grand des malheurs Ad-me-te touche a son heure der-



niere, l'im-pitoyable mort est prête a le saisir et nul secours hu-



main ne peut plus le ravir a sa main meur-tri...

CHŒUR

Andante *sf* *Allegro* *riten.*

V. 2^o *sf*

Alto

Cors

Tenors *Coriste!* *Le charn*

O Dieu! qu'allons nous devenir *Vous in-mais non, in-*

II. contr. *O Dieu!* *Evant!*

Taille *O Dieu!*

Basse *O Dieu!*

B. C. *Quelli*

oboe

utti

Corist'

Le Chœur

mais le courroux cé-lés-te, le courroux cé-lés-te, sur les mortels qu'il

mais le

mais

mais

le courroux cé-lés-te sur les mor-tels qu'il

Le Chœur

Le Chœur

vent pu-ny ne tra-pa de coup plus fu-nes-te

vent pu-nis ne tra-pa de coup plus fu-nes-te

Allegro

First system of musical notation, featuring a vocal line and piano accompaniment. The tempo is marked *Allegro*. A forte dynamic marking 'F' is present at the beginning of the vocal line.

Allegro

Non ja-mais le courour se lesse

Non ja-mais le courour se'..... les.....

non

non

Second system of musical notation, continuing the vocal line and piano accompaniment. The tempo remains *Allegro*. The lyrics continue across the vocal line.

non ja-mais le courour se' lesse sur des mar-tels qu'il veut frapper

pour ce'..... les.....

non

non

This musical score page features a vocal line and a piano accompaniment. The vocal line includes lyrics in French, and the piano accompaniment is marked with 'sf' (sforzando) throughout. The score is divided into two systems by a double bar line.

System 1 (Top):

- Vocal Line:** Lyrics include "ne tra-pa de coup plus tu- nesto ne tra-pa de coup plus tu- non ja--mais le courroux ce'-lote non in--".
- Piano Line:** Accompanied by a piano accompaniment with frequent "sf" markings.

System 2 (Bottom):

- Vocal Line:** Lyrics include "nesto non ja--mais le courroux ce'-lote sur des morte lo qu'il veut pu--- nir ---", "nir non ja--mais le courroux ce'-lote", and "mais le courroux ce'-lote sur des morte lo qu'il veut pu--- nir ---".
- Piano Line:** Continues with the piano accompaniment and "sf" markings.

1^{re} et 2^e Violon

Violin 1 and Violin 2 staves. The Violin 1 staff has a treble clef and a key signature of two flats. The Violin 2 staff has a treble clef and a key signature of two flats. Both staves contain melodic lines with dynamic markings of *sf* (sforzando).

Flute and Clarinet staves. The Flute staff has a treble clef and a key signature of two flats. The Clarinet staff has a bass clef and a key signature of two flats. Both staves contain melodic lines with dynamic markings of *sf*.

Bassoon and Bass staves. The Bassoon staff has a bass clef and a key signature of two flats. The Bass staff has a bass clef and a key signature of two flats. Both staves contain melodic lines with dynamic markings of *sf*.

Tenor staff with a bass clef and a key signature of two flats. It contains a melodic line with dynamic markings of *sf*.

Soprano staff with a treble clef and a key signature of two flats. It contains a melodic line with dynamic markings of *sf*.

Chorus staff with a treble clef and a key signature of two flats. It contains a melodic line with dynamic markings of *sf*.

Chorus staff with a treble clef and a key signature of two flats. It contains a melodic line with dynamic markings of *sf*.

Chorus staff with a treble clef and a key signature of two flats. It contains a melodic line with dynamic markings of *sf*.

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Chorus staff with a treble clef and a key signature of two flats. It contains a melodic line with dynamic markings of *sf*.

sur des mortels qu'il veut pu... sur

sur

sur

veut pu... sur sur des mortels qu'il veut pu... sur

pa de coup plus fu... pas

pa

pa

pa

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: *sup plus ri- nes - - - - - te Evandre*. The piano accompaniment includes the lyrics: *sup suspendez vos remis-se-ments le palais*.

Musical score for the second system, primarily piano accompaniment. It begins with the instruction *CHŒUR* and includes a dynamic marking of *f*.

Musical score for the third system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: *ah! je fremis je tremble Evandre*. The piano accompaniment includes the lyrics: *ah! la Reine vient a vous, vous vi-*.

oz ses septans; Dieux que d'icy air-mises se les, fatal rassemble.

SCENE II.

Les Acteurs précédents, Alceste et ses Enfants.

CHOEUR à deux parties.

Moderato

1^{re} Viol. *p*

2^e Viol. *p*

Clavier.

Hautbois. *p*

Alto.

Deux. *a Duxite* *a l'anche*

H. entre *ô malheureux Al-ette ô malheureux Al-ette ô*

Taille. *ô*

Basse. *ô*

B. C. *ô*

Musical score for the first system. It includes a vocal line with lyrics: *très cruel, dar-tin ô sort vraiment si-nas-te ob-*
ô très cruel dastin vraiment si-nas-te ob-
 Instrumental parts for Oboe (*Oboe*), Flute (*Flutte*), and Bassoon (*Basson*). The score features dynamic markings like *p* and *f*, and articulation marks like *acc.* and *rit.*.

Musical score for the second system. It includes a vocal line with lyrics: *si tendrement cheris si tendrement cheris*
 Instrumental parts for Flute (*Flutte*) and Bassoon (*Basson*). The score features dynamic markings like *p* and *f*, and articulation marks like *acc.* and *rit.*.

Oboe

Flauti

a droite Enfants in-for-tu-nés in-for-tu-nés, faible es-poir qui nous reste qui nous

a gauche Enfants in-for-tu-nés in-for-tu-nés, faible es-poir qui nous

Enfants

Enfants

Flauti

a. d. reste. nous ses-si-ges ou plutot ses a-mis pour qui cent fois

a. d. pour qui cent fois

reste. pour qui cent

reste

reste

reste

The first system of the musical score consists of five staves. The top staff is the vocal line in G major, starting with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment. The fourth and fifth staves are vocal lines for a second voice part, both starting with a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

il espéra sa ni... é Dieu é Dieu qu'il nous deve-

The second system of the musical score consists of five staves. The top staff is the vocal line in G major. The second and third staves are piano accompaniment. The fourth and fifth staves are vocal lines for a second voice part, both starting with a bass clef and a key signature of one flat. The music continues with similar rhythmic patterns and includes dynamic markings like *bis il*.

The third system of the musical score consists of five staves. The top staff is the vocal line in G major. The second and third staves are piano accompaniment. The fourth and fifth staves are vocal lines for a second voice part, both starting with a bass clef and a key signature of one flat. The music includes several measures of rests, indicated by double bar lines with repeat dots.

ni. matheu-reuse pa-tri---e é Dieu é Dieu qu'il nous

The fourth system of the musical score consists of five staves. The top staff is the vocal line in G major. The second and third staves are piano accompaniment. The fourth and fifth staves are vocal lines for a second voice part, both starting with a bass clef and a key signature of one flat. The music concludes with various note values and rests, ending with a double bar line.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line is in G major (one flat) and common time. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. A dynamic marking of *f* (forte) is present. The system concludes with a double bar line.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "now devenir". The piano accompaniment continues with the same instrumentation as the first system. A dynamic marking of *f* is present. The system concludes with a double bar line.

Musical score for the third system, featuring string parts and basso continuo. The parts are labeled: 1^{re} Viol., 2^e Viol., Alto, Meeste, and B. C. The strings play a simple harmonic accompaniment. The Meeste part includes the lyrics: "Sujets du Roi le plus aimé, vous repandés des pleurs hé-". The system concludes with a double bar line.

Les trop légitimes, par son amour pour vous par ses vertus sublimes,
 il faisait le bonheur de son peuple charmé, il faisait le bonheur d'une E-
 poux chérie qui ne sauroit vivre sans lui; faible en fantôme sans es-

pour sans appui, les yeux à peine ouverts au néant de la vie ah

Dieux oh Dieux qu'allons nous deve - nir.

CHOEUR

Ma - theu - reuse pa - tri - e ô Dieux ! ô Dieux qu'allons nous deve -

ma - theu - reuse

ma - theu - reuse

ma - theu - reuse

p

Alceste

He... las! dans ce malheur ex-

This system contains the first two systems of a musical score. The first system features a vocal line in treble clef and a piano accompaniment in treble clef. The second system continues the vocal line and piano accompaniment. The vocal line begins with the name 'Alceste' and the lyrics 'He... las! dans ce malheur ex-'. The piano accompaniment consists of chords and moving lines in the right and left hands.

me nous n'avons plus d'es-poir qu'au leur bonté, su-prême eue

This system contains the third and fourth systems of the musical score. The vocal line continues with the lyrics 'me nous n'avons plus d'es-poir qu'au leur bonté, su-prême eue'. The piano accompaniment continues with chords and moving lines.

seuls peuvent nous se cou--rri.

This system contains the fifth and sixth systems of the musical score. The vocal line concludes with the lyrics 'seuls peuvent nous se cou--rri.'. The piano accompaniment concludes with chords and moving lines, ending with a double bar line.

Adagio Pizzicato

1^{er} Violon

Musical staff for the 1st Violin, showing a melodic line with eighth and sixteenth notes in a C major key signature.

2^e Violon

Musical staff for the 2nd Violin, featuring a series of rests followed by a pizzicato section indicated by double bar lines.

Flutte

Musical staff for the Flute, containing a melodic line with various note values and rests.

Cors

Musical staff for the Horn, showing a melodic line with notes and rests.

Alto

Musical staff for the Alto, featuring a series of chords and rests.

Basson

Musical staff for the Bassoon, containing a melodic line with notes and rests.

Alceste

Musical staff for the Alceste part, showing a melodic line with notes and rests.

B. C.

Pizzicato

Musical staff for the Bass Continuo, featuring a rhythmic bass line with eighth notes.

Musical staff for the Soprano part, showing a melodic line with notes and rests.

Musical staff for the Alto part, featuring a series of rests followed by a pizzicato section indicated by double bar lines.

Musical staff for the Tenor part, containing a melodic line with notes and rests.

Musical staff for the Bass part, featuring a series of chords and rests.

Musical staff for the Bass Continuo, showing a rhythmic bass line with notes and rests.

Musical staff for the Bass part, containing a melodic line with notes and rests.

Grands Dieux du destin qui m'accable suspendez du moins la ri-

Musical staff for the Bass part, showing a melodic line with notes and rests.

Musical score for vocal and piano accompaniment. The vocal line is in the upper part, and the piano accompaniment is in the lower part. The lyrics are: "geur... suspendez du moins... la rigueur..."

Musical score for string quartet and basso continuo. The parts are labeled: 1^{er} Violon, 2^e Violon, Alto, Bassons, Alceste, and B. C. The tempo is marked "Moderato col arco". The lyrics for Alceste are: "et sur l'accès de mon malheur, jettez un regard pitei-able et sur l'ex-".

Allegro

ées de mon malheur jettez un regard... pitié... ah... rien n'est

sf *p* *sf* *p* *pp*

Allegro

gale mon désespoir mes tourmens ma douleur a - mere si l'on est
col arco

P Sempre

Basson

pas Epouse et Mere on ne sauroit les conce-voir si l'en est pas Epouse et

Violoncello

Detailed description: This system contains the first two systems of music. The first system features a vocal line in a soprano clef and a piano accompaniment in a bass clef. The second system continues the vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo and dynamics are marked 'P Sempre'. The vocal line includes the lyrics 'pas Epouse et Mere on ne sauroit les conce-voir si l'en est pas Epouse et'. The piano accompaniment includes a bassoon part and a cello part.

F

aux Enfants

Mere on ne sauroit les conce-voir on ne sauroit les conce-voir o

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line in a soprano clef and a piano accompaniment in a bass clef. The fourth system continues the vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo and dynamics are marked 'F'. The vocal line includes the lyrics 'aux Enfants' and 'Mere on ne sauroit les conce-voir on ne sauroit les conce-voir o'. The piano accompaniment includes a bassoon part and a cello part.

Musical staff with treble clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with treble clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with treble clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with treble clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with bass clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with bass clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with bass clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with treble clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with treble clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with treble clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with bass clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with bass clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with bass clef, containing a series of eighth and sixteenth notes in a melodic line.

Musical staff with bass clef, containing a series of eighth and sixteenth notes in a melodic line.

vous dans les tendres appar sont l'image à maux yeux si chère, de mon E-

pour de votre Père venez venez jetez vous dans mes bras ah! ve-

F F ff p ff p
 fagotti
 nez jettez vous dans mes bras quand je vous presse sur mon
 sein, mes chers fils mon cœur se de-chire mes chers fils mon cœur se de-

je sens augmenter mon mar-tire en pen-sant a votre des-tin

Violoncello

ff *p* *tuu*

col Basso

lent

tin je sens augmen-ter mon mar-tire en pensant a votre destin

F *ff* P *ff* P *sf* P

Rien n'é-gale mon dé-ses-poir mes tour-mens, ma douleur mes tour-

mens ma douleur a-mère il faudroit être Epouse et Mère si l'on n'est pas B-

Violoncello

Musical score for the first system, featuring five staves. The first four staves are instrumental, with dynamics marked *mf*, *cres*, **FF**, *SF*, and *SF*. The fifth staff is a vocal line with the lyrics: "pouvez-Mère on ne saurait, on ne saurait... les concevoir on ne saurait". Dynamics *mf*, *cres*, **FF**, *SF*, and *SF* are also present in this system.

Musical score for the second system, including a Chœur section and instrumental parts. The first staff is a vocal line with the lyrics: "rait on ne saurait... les concevoir, ô malheureux...". Dynamics *mf*, *cres*, **FF**, and *SF* are present. The section is labeled **CHŒUR**. The second staff is an Oboe Solo part, labeled *Oboe Solo*. The third staff is a Bassoon part, labeled *Basson et Basse à Dextre*. The fourth and fifth staves are instrumental accompaniment.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music consists of several measures with various note values and rests.

Second system of musical notation with lyrics and performance directions. The lyrics are: *ô malheureuse Héloïse ô trop cruel des tin é sort vraiment fit-neo-ô trop malheureux vraiment finis-ô vrai-ô vrai-ô vrai-ô*. Performance directions include *a gauche*, *a Droite*, and *a gauche*. The music continues with vocal and piano parts.

Third system of musical notation with lyrics and performance directions. The lyrics are: *tous te ob-jets si ten-dre-ments chéris si tendre-ments chéris*. Performance directions include *te* and *te*. The system concludes with a double bar line. The music continues with vocal and piano parts.

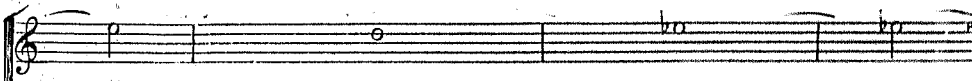
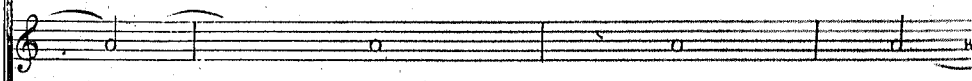
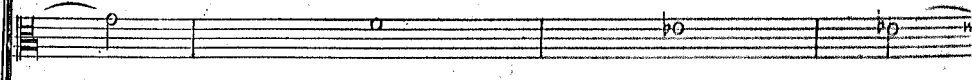
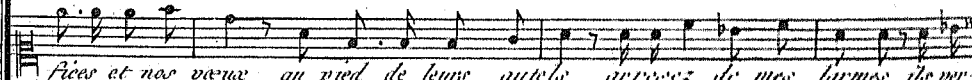

1^{re} Vio.  *p*

2^e Vio.  *p*

Alto  *p*

Alceste  *p*
Suivez moi dans le temple, allens offrir aux Dieux nos sacri-

B.C.  *p*




 *p*
ficas et nos vœux au pied de leurs autels arrosez de mes larmes ils m'
 *p*



 *p*
ront une Epouse en pleurs des Enfants menacés du plus grand des ma-
 *p*

The musical score consists of three systems. Each system includes a vocal line (soprano, alto, and tenor parts) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal lines.

System 1:
 The lyrics are: *theux tout un peuple accablé de plus vives allarmes peut être a cet as-*

System 2:
 The lyrics are: *pect touchant, car Dieu notre unique espe-rance par la pitié par la clo-*

System 3:
 The lyrics are: *meuve laisserent ils fléchir leur courage me n'ayant*
Alceste sort.

CHŒUR sans Lentour

Hautbois

1.^{er} Viol.

2.^e Viol.

Coro

Alto

dessus

H. contre

Tulle

Basses

B. C.

sf

sf

Coristó'

tutti

Coristó'

ô Dieu qu'allons nous deve nir non ja mais non ja mais le sou-

ô

ô

non ja - mais

ô

Basson d

ô non ja - mais

tutti

vous ce'este le courroux ce'este sur les mortels qu'il veut punir ne ma-

vous

ô

Basson d

ô

Allegro

First system of musical notation. It consists of five staves. The top two staves are vocal lines (Soprano and Alto/Tenors). The bottom three staves are piano accompaniment. The tempo is marked *Allegro*. Dynamics include *p* (piano).

Allegro

Second system of musical notation. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The tempo is marked *Allegro*. Dynamics include *p* (piano).
 Lyrics: *pa de coup plus, ri-nou-ve* *Non ja-*
non jamais le couroux ce-
non ja-
non ja-

Col Violini

Third system of musical notation. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The tempo is marked *Allegro*. Dynamics include *mf* (mezzo-forte).
 Lyrics: *mais le couroux ce les te non re-mais le couroux ce--*
les...-te non jamais le couroux ce--...-les
non
non

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *sf* and *ff*. The vocal lines contain the following lyrics:

teste sur des mortels qu'il veut pu - nir ne fra pa de coup plus ri -
le sur non ja - -
teste sur ne fra pa de coup plus ri -
teste sur non ja - -

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *sf* and *ff*. The vocal lines contain the following lyrics:

nes - te ne fra pa de coup plus fu - - nes te non ja - -
mais le courroux ce - les - te non ja mais le courroux ce - les - te sur des mor -
nes - te sur des mortels qu'il veut pu - nir non ja - -
mais le courroux ce - - les - te non jamais le courroux ce - - les - te sur des mor -

musical score with multiple staves. The page is numbered 41 in the top right corner.

sf sf

mais le courroux céleste sur les mortels qu'il veut punir
tels qu'il veut punir sur

mais le courroux céleste sur
tels qu'il veut punir qu'il veut punir sur les mortels qu'il veut pu-

unisson

non non ne fra-pa de esuy plus fu--- ne--- te ne fra--
non non
non non
nir non

This page of musical notation, numbered 42, contains a complex arrangement of staves. The top section features a piano accompaniment with intricate rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The vocal line, positioned in the middle, includes the lyrics "pa de coup plus fi... nes: - - - - - le". Below the vocal line, there are several staves of piano accompaniment, including a prominent bass line with a driving eighth-note pattern. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings throughout.

The first system of the musical score consists of eight staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains a melodic line with several measures of music, including a fermata. The second staff is also a treble clef with the same key signature and time signature, containing a more rhythmic, sixteenth-note pattern. The third staff is a treble clef with the same key signature and time signature, containing a melodic line with some rests. The fourth staff is a bass clef with the same key signature and time signature, containing a melodic line. The fifth, sixth, and seventh staves are bass clefs with the same key signature and time signature, containing rests. The eighth staff is a bass clef with the same key signature and time signature, containing a melodic line with sixteenth-note patterns.

SCENE III

*Temple d'Appollon avec la Statue de ce Dieu,
grand Pretres et Pretresses, Peuple qui entre successivement.*

The second system of the musical score consists of five staves. The top staff is for Flute, with a treble clef, a key signature of two flats, and a common time signature. It is marked *Moderato* and *P*. The second staff is for 1^{re} Viol., with a treble clef, a key signature of two flats, and a common time signature, marked *P*. The third staff is for 2^e Viol., with a treble clef, a key signature of two flats, and a common time signature, marked *P*. The fourth staff is for Alto, with a bass clef, a key signature of two flats, and a common time signature, marked *P*. The fifth staff is for Basse, with a bass clef, a key signature of two flats, and a common time signature, marked *P* and *Pantumme*.

This image shows a handwritten musical score for three systems, each consisting of five staves. The notation is in G major (one sharp) and 3/4 time. The first system includes a treble clef staff with repeated rhythmic patterns, followed by four staves of more complex melodic and harmonic lines. The second system follows a similar structure. The third system also consists of five staves. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with double bar lines and repeat signs at the end of each system.

Fagotti.
 Corno.
 Tromboni
 17^d Trombone

Dieu puissant e--carte du tro---ne de la
 mort le glaive effrayant

CHŒUR un peu Animé

Flutes
 Hautbois
 1^{er} Violon
 2^e Violon
 Alto
 Trombe
 Dessus
 H. Contre
 Ténor
 Basse
 B. C.

De la mort le glaive effrayant le
 Dieu puissant e--carte du tro-----ne de la mort le
 de la mort le glaive effrayant le
 Dieu puissant e--carte du tro-----ne de la mort le

First system of musical notation. It includes a vocal line at the top, followed by piano accompaniment with dynamic markings *p* and *sf*. Below are two staves for strings, with the second staff containing a double bar line.

Second system of musical notation. It features a vocal line with the lyrics "glave effrayant" and "Le G-Grand". Below are two staves for strings. The vocal line continues with the lyrics "perce d'un rayon d'éla-tant le voile at-".

Third system of musical notation. It includes a piano accompaniment with dynamic markings *ff* and *sf*. Below are two staves for strings, with the second staff containing a double bar line.

Fourth system of musical notation. It features a vocal line with the lyrics "perce d'un rayon d'éla-tant le voile at-". Below are two staves for strings. The vocal line continues with the lyrics "perce" and "fina qui l'envi-ronne per-ce".

First system of musical notation. It includes a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats. There are several double bar lines with repeat dots. A dynamic marking *ff* is present in the piano part.

Second system of musical notation. It features two vocal lines and piano accompaniment. The lyrics are: "frere qui l'en vi-ronne le voile au frere qui l'en vi-ron... ne". The vocal lines are marked "frere". The piano part includes the marking "Grand Treble".

Third system of musical notation, primarily piano accompaniment. It includes dynamic markings *ff* and *P*. There are several double bar lines with repeat dots. The piano part is complex with many sixteenth notes.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The lyrics are: "toi que sur ces bords ter-ri-les banni des Cieux dans ta course incertain".

musical notation for the first system, including vocal lines and piano accompaniment.

Dieu puis--

mette l'effroit un a--zi--le contre les ré-queurs du dieu. Dieu puis--

musical notation for the second system, including vocal lines and piano accompaniment.

FF

Dieu puissant é-carte du trône de la

sont é-carte du trône de la mort le glawe effray--

Dieu puissant é-carte du trône de la--

sont é-carte du trône de la mort le glawe effray--

mort le glaive effrayant
 ant le
 mort le
 ant le

sf sf sf sf sf sf

And. Protr.

perce d'un rayon éclatant le voile af-

perce d'un rayon écla- tant le voile af-
 perce
 perce
 frena qui l'envi-ronne perce

perce
 perce
 perce

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with the upper staff containing a melodic line and the lower staff containing a more active accompaniment. The bottom three staves are for piano accompaniment, with the lowest staff showing a steady bass line and the middle two staves providing harmonic support. The music is in a minor key and features various rhythmic patterns, including eighth and sixteenth notes.

fléaux qui l'envi-ronne le voilé affreux qui l'envi-ronne

fléaux

fléaux

G^o fléaux

fléaux

ressuscite

The second system of the musical score consists of five staves. The top two staves are piano accompaniment in treble clef, featuring chords and melodic fragments. The bottom three staves are piano accompaniment in bass clef, with the lowest staff showing a steady bass line and the middle two staves providing harmonic support. Dynamic markings such as *F* (forte), *P* (piano), and *ff* (fortissimo) are present throughout the system.

toi que sur ce bord fer-tile banni des fléaux dans la course in cer-

F

P

P

Al- mette, t'effroit un a- zi- le contre les rigueurs du dis- tain

Alzobiscelli e Trupoli

Dieu puis-

Dieu puis- sant e- car- te du trône de la

sant e- car- te du trône de la mort le glaive éffray-

Dieu puis- sant e- car- te du trône de la

un sant e- car- te du trône de la mort le glaive éffray-

First system of the musical score, featuring a vocal line and piano accompaniment. The piano part includes a prominent tremolo in the right hand and a steady bass line in the left hand.

mort le glaive effray-ant

ant le

mort le

ant le

3.^e Prêtre

per--ce d'un rayon d'éla--

Voloncelli e Quattri.

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

perce d'un ray-on d'éla--

perce

perce

tant le voile effreux qui l'en vi-ronne

perce

tutti

tant le voile af freu qui lenvi - ronne le voile af freu qui lenvi - ronne

tant

tant

tant

Andante

1^{er} Viol.

2^e Viol.

Alto.

G.^d Pretre

B. C.

Dispenfateur de la lumiere toi qui

un peu lent tremolo

un peu lent

fait l'ornement des Cieux, toi qui de ton charra Dieu répandre dans ta

un peu lent

vaste carrière autant de bienfaits que de leur d'un peuple qu'innocent

daigne écouter les vœux rends lui son Roi son protecteur son

Soprano: *perre rende lui le plus grande des bienfaits, dont le Ciel ait ja-*
 Alto: *perre rende lui le plus grande des bienfaits, dont le Ciel ait ja-*
 Tenor: *perre rende lui le plus grande des bienfaits, dont le Ciel ait ja-*
 Bass: *perre rende lui le plus grande des bienfaits, dont le Ciel ait ja-*

Soprano: *mais favorise la terre un Roi l'un de ses succe-*
 Alto: *mais favorise la terre un Roi l'un de ses succe-*
 Tenor: *mais favorise la terre un Roi l'un de ses succe-*
 Bass: *mais favorise la terre un Roi l'un de ses succe-*

CHŒUR *Andante*

Flutes et Hautbois

1^{er} Violon

2^e Violon

Alto

Trombe

Desous

H. Contre

Tuille

Basse

B. C.

Flutes et Hautbois: *De la mort le glaive effrayant le Dieu puissant s'carte du tro- - - - ne de la mort le*
 1^{er} Violon: *De la mort le glaive effrayant le Dieu puissant s'carte du tro- - - - ne de la mort le*
 2^e Violon: *De la mort le glaive effrayant le Dieu puissant s'carte du tro- - - - ne de la mort le*
 Alto: *De la mort le glaive effrayant le Dieu puissant s'carte du tro- - - - ne de la mort le*
 Trombe: *De la mort le glaive effrayant le Dieu puissant s'carte du tro- - - - ne de la mort le*
 Desous: *De la mort le glaive effrayant le Dieu puissant s'carte du tro- - - - ne de la mort le*
 H. Contre: *De la mort le glaive effrayant le Dieu puissant s'carte du tro- - - - ne de la mort le*
 Tuille: *De la mort le glaive effrayant le Dieu puissant s'carte du tro- - - - ne de la mort le*
 Basse: *De la mort le glaive effrayant le Dieu puissant s'carte du tro- - - - ne de la mort le*
 B. C.: *De la mort le glaive effrayant le Dieu puissant s'carte du tro- - - - ne de la mort le*

glave effrayant.

glave

glave

glave

Lie G.^d Pretre

per ce d'un rayon ecla- tant le voile af-

per ce d'un rayon ecla- tant le voile af-

per ce

per ce

per ce

frua qui l'envi- ronne per ce

Musical score for vocal and piano parts. The vocal line features the lyrics: *frœux qui l'envi-ronne le voile affreux qui l'envi-ronne*. The piano accompaniment includes a section marked *Silence* with double bar lines.

Musical score for string instruments: *1^{re} Viol.*, *2^e Viol.*, *Alto*, *C^{le} Double*, and *B. C.* (Bassoon). The lyrics *Suspendez vos sacrés mys-teres la* are written below the Cello/Double Bass staff.

Reine vient mêler ses vœux à vos prières

This system contains five staves. The top four staves are for piano accompaniment, and the fifth staff is for the vocal line. The music is in a key with two flats and common time. The vocal line features a melodic phrase with some grace notes and a fermata at the end.

Adagio

Flutes

1.^{er} Viol.

2.^o Viol.

Alto

B. C.

P

This system contains five staves for instrumental parts. The Flutes part is marked *Adagio* and *P*. The Violins and Viola parts also have a *P* dynamic marking. The Bassoon part is marked *P*. The music is in common time and features a melodic line with some grace notes.

This system contains five staves for instrumental parts. The Flutes part is marked *P*. The Violins and Viola parts also have a *P* dynamic marking. The Bassoon part is marked *P*. The music is in common time and features a melodic line with some grace notes.

Musical score for five staves, likely strings and woodwinds, in G major and 2/4 time. The score includes various rhythmic patterns and dynamics such as 'p'.

SCENE IV.

Alceste et les Acteurs précédents.

1^{er} Viol. *Lent PP*

2^e Viol. *PP*

Alto

Alceste

B. C.

Immortel Apollon toi dont l'œil pénétrant

des replis de nos cœurs perce la nuit obs-cure si dans le

mien. a ton culte cons-tant tu n'apperçus ja mais qu'une pié-té

pure un chaste amour; des désirs innocens d'aine prendre pi-

té du tourment qui m'accable et jette un regard favorable

Musical score for vocal and piano introduction. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for piano accompaniment. The lyrics are: "our cette offrande et vos prières."

Pantomime pour le Sacrifice

Musical score for the pantomime section, titled "Pantomime pour le Sacrifice". It features six staves: 1^{er} Viol., 2^e Viol., 1^{er} Hautb., 2^e Hautb., Alto, and B. C. (Bassoon/Clarinet). The score includes dynamic markings such as *ff*, *p*, *sf*, and *f*. The music is written in 3/4 time and includes complex rhythmic patterns and articulation.

First system of musical notation, consisting of five staves. The top staff has a treble clef and a key signature of two flats. It contains a complex melodic line with many sixteenth notes and slurs. Dynamics markings *sf* (sforzando) are present. The second staff has a treble clef and contains a simpler melodic line. The third staff has a treble clef and contains a line of whole notes. The fourth staff has a bass clef and contains a line of eighth notes. The fifth staff has a bass clef and contains a line of eighth notes.

Anime!

H. bow

1^{er} Viol.

2^e Viol.

Alto

Gr. Basso

B. C.

Apollon est sensible à nos gémissements --

Second system of musical notation, consisting of six staves. The top staff is for the Horn (H. bow). The second staff is for the first Violin (1^{er} Viol.). The third staff is for the second Violin (2^e Viol.). The fourth staff is for the Alto. The fifth staff is for the Grand Bass (Gr. Basso). The sixth staff is for the Bassoon (B. C.). The lyrics "Apollon est sensible à nos gémissements --" are written below the Grand Bass staff.

meno

et des signes certain m'en donnent l'assurance

Third system of musical notation, consisting of five staves. The top staff is for the first Violin (1^{er} Viol.). The second staff is for the second Violin (2^e Viol.). The third staff is for the Alto. The fourth staff is for the Grand Bass (Gr. Basso). The fifth staff is for the Bassoon (B. C.). The lyrics "et des signes certain m'en donnent l'assurance" are written below the Grand Bass staff. The dynamic marking *meno* is present.

plein de l'esprit divin qu'une pure sapréence je me sens éle-

Moderato *Hautbois*

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

Hautbois

ver au-dessous d'un mortel quelle lumière éla-

tante en-toure la statue et brille sur l'autel

54

tout m'annonce du Dieu la présence su- preme ce Dieu sur nos destins veut

s'expliquer lui même l'horreur d'une sainte é-pouvan-te se répand autour de

moi la terre sous mes pas, fuit et se préci-

Musical score for vocal and piano parts. The vocal line is in the lower part of the system, and the piano accompaniment is in the upper parts. The lyrics are: *pute le marbre est uni--mé*. The piano part features a complex texture with many chords and arpeggios.

Musical score for orchestral instruments and vocal line. The instruments listed are Flutes, 1^{er} Viol., 2^e Viol., Clarinette, Cors, Trombe, and Alto. The lyrics are: *le saint trépid s'quite tout se remplit d'un juote et-*. The score includes dynamic markings such as *FF* and *ff*.

60

ff

roi il va parler suivi de crainte et de respect

peuple observe un profond silence. Reine depose à son as-

pect le vain orgueil de la puissance trem -

60

roi il va parler suivi de crainte et de respect

FF

peuple observe un profond silence Reine depose a son as-

pect le vain orgueil de la puis-sance trem-

l'Oracle

II. bois et Clarinette
un long Silence

1^{re} Viol.
Sans lenteur
Conservant

2^e Viol.
un long Silence

Trombe

Alto
un long Silence

B. C.
un long Silence

l'Oracle
Le Roi doit mourir aujourd-

d'hui si quel- qu'autre au trepas ne se livre pour

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

1^{er} Viol.

2^e Viol.

Alto

1^{er} Trombon

2^e Trombon

H. Cont.

Taille

Basse

B. C.

Concordant

Tout se tait

Quel O-racle fu neste quel o-

quel o-

quel O - racle fu -

lu Quel O-racle fustes quel O-racle fu -

Sans lenteur

qui de vous a la mort veut s'of- frir

racle fu - neste nul es-poir ne nous reste quel O - racle fu -

racle = nul =

neste nul

nes - te faisons nul

peronne ne repond votre Roi au mourir
 new-te nul espoir ne nous res- - - te
 new-te
 new-te

Alloro

Sans sourdine

fuyons fuyons nul espoir ne nous reste ne nous res- -
 ons nul espoir ne nous reste fuyons fuyons nul espoir ne nous
 fuy- - - ons fuy- - - ons nul, es- - -
 fuy- - - ons fuy- - - ons nul espoir ne

70

te fuyons fuyons Admette du destin tu vas subir les coups Ad-
 reste nul espoir ne nous reste quel o--raacle fu--reste
 pour ne nous reste quel o--raacle fu--
 nous reste Ad-mette du destin tu vas subir les coups Ad-

mette du destin tu vas subir les coups nul espoir nul espoir ne nous
 quel o--raacle fu--reste nul espoir nul espoir ne nous
 reste nul es--poir ne nous reste nul espoir ne nous
 mette du destin tu vas subir les coups nul es-poir nul espoir ne nous

The first system of the musical score consists of five staves. The top three staves are for instruments: the first two are treble clefs with a key signature of one sharp (F#), and the third is a bass clef. The bottom two staves are vocal lines. The first vocal line has the lyrics "reste fuyons fuyons fuyons fuyons". The second vocal line has the lyrics "reste fuyons fuyons fuyons fuyons". The third vocal line has the lyrics "reste fuyons fuyons fuyons fuyons". The fourth vocal line has the lyrics "reste fuyons fuyons fuyons fuyons". The word "morz" is written above the first vocal line, and "P" (piano) is written below the third and fourth vocal lines.

SCENE V.
Alceste seule.

The second system of the musical score consists of five staves. The top four staves are for instruments: 1^{er} Viol. (treble clef), 2^e Viol. (treble clef), Alto (C-clef), and B.C. (bass clef). The fifth staff is for the vocal line, Alceste. The tempo marking "Lento" is written above the first staff. The dynamic marking "P" (piano) is written below the first four staves. The lyrics for Alceste are "Ou suis-je ô malheureuse Alceste! voilà donc le secours".

que j'attendois de vous Dieu^x p^{ri}sons! cher Epoux tu vas perdre la vie

sans espoir elle t'est ravie, si quelqu'un te pour toi ne se livre a la mort

Il n'est plus pour moi l'esperance tout s'uit tout m'abandonne a mon fiouerte

F P

First system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The music is in 7/8 time and features a key signature of one sharp (F#). The vocal line begins with the lyrics: "vert de l'amitié de la reconnaissance j'espererois en vain m. si peuible et-

Second system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The piano accompaniment in the first two staves is marked with a piano (*p*) dynamic. The vocal line begins with the lyrics: "fort avec modulation ah! l'ameur seul en est capable cher Epoux tu vivras tu me devras le *Vivement*

Third system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The piano accompaniment in the first two staves is marked with a piano (*p*) dynamic. The vocal line begins with the lyrics: "jour se jour dont te privoit la Parque impitoyable te sera rendu par l'a-". The system concludes with a C major chord and a common time signature (C).

H. bois

Moderato

1^{er} Viol.

2^e Viol.

Clarinette

Cors

Alto

Alceste

B. C.

Musical score for the first system. It includes parts for H. bois, 1^{er} Viol., 2^e Viol., Clarinette, Cors, Alto, Alceste, and B. C. The tempo is *Moderato*. Dynamic markings include *P* (piano) and *F* (forte). The Alto part has the instruction *avec resolution un peu vivement*. The Alceste part has the lyrics *mour non ce n'est point un sacri-fice ah pourq'ie*.

Musical score for the second system. It continues the parts from the first system. Dynamic markings include *ff* (fortissimo), *p* (piano), and *cres* (crescendo). The Alceste part has the lyrics *mure sans toi sans toi cher Admette, ah pour moi la vie est un af-*.

Musical score for the first system. It features a vocal line and two violin parts. The vocal line includes the lyrics: *deux suppli---ce* and *effort cruel ô désespoir! il faut*. The first violin part is marked *1^{er} Viol.* and the second violin part is marked *2^e Viol. sf P*. The score includes various musical notations such as notes, rests, and dynamic markings like *F*, *p*, and *P*.

Musical score for the second system. It continues the vocal line and instrumental parts. The vocal line includes the lyrics: *donc renoncer cher objet de ma flamme renoncer pour jamais à régner dans ton*. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *P*.

ame au plaisir de t'aime, au bonheur de te voir, au plaisir de t'aime, au bon-

Moderato *Hautbois et Clarinettes*

FF P

FF P

FF P

FF P

FF P

FF P

heur de te voir non ce n'est point un sacri-fice et pouraite

FF P

Musical score for the first system, featuring vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes a forte (F) dynamic marking.

Douloureux et modéré
 vivre sans toi ô mes enfants ô regrets superflus objets si chers.

Musical score for the second system, continuing the vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

à ma tendresse extrême à ma tendresse extrême... me

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of a right hand with a series of eighth notes and a left hand with a steady eighth-note bass line.

madès d'un Epouse que j'adore qui m'aime ô mes fils mes chers, fils, je ne

Musical score for the second system, continuing the vocal line and piano accompaniment. The tempo marking *Moderato* is present. The vocal line continues with a quarter note C5, followed by a half note D5, and then a quarter note E5. The piano accompaniment continues with similar rhythmic patterns.

vous verrai plus mes chers fils je ne vous ver-r'ai plus

non ce n'est point un suer-ti-lee eh? pourq'je vivre sans toi sans toi cher Ad-
 mette eh? pour moi la vie est un affreux suppli-ee

Andante

p *sf* *p*

H. bois
et
Clarinete

Musical staff for H. bois et Clarinete. The staff is in G major (one sharp) and common time (C). The melody consists of quarter and eighth notes. There are three dynamic markings 'F' (forte) placed below the staff at approximately the 3rd, 6th, and 9th measures.

1^{er} Viol.

Musical staff for 1^{er} Violin. The staff is in G major and common time. The notation features a tremolo effect, indicated by the word 'Tremolo' above the staff and vertical wavy lines below the notes.

2^e Viol.

Musical staff for 2^e Violin. The staff is in G major and common time. The melody consists of quarter notes with a fermata over the final note.

Cors

Musical staff for Cors (Trumpet). The staff is in G major and common time. The melody consists of quarter notes with a fermata over the final note.

Alto

Musical staff for Alto. The staff is in G major and common time. The melody consists of quarter notes with a fermata over the final note.

Alceste

Musical staff for Alceste. The staff is in G major and common time. The melody consists of quarter notes with a fermata over the final note. The lyrics are written below the staff: *Ar-bi-tre du sort des humains terribles d'ites qui tenez dans vos*

B. C.

Musical staff for Bass. The staff is in G major and common time. The melody consists of quarter notes with a fermata over the final note.

A continuation of the musical score, consisting of seven staves. The first staff is in G major and common time. The second staff is in G major and common time. The third and fourth staves are in G major and common time. The fifth staff is in G major and common time. The sixth staff is in G major and common time. The seventh staff is in G major and common time. The lyrics for the sixth staff are: *mais nos fragiles desti-nees. J'invoque vos sermens ne les trahissez pas*. There are dynamic markings 'F' (forte) at the beginning and end of the section.

F P F P F P FF

tranchez le fil de mes années pour mon épouse je me livre au trépas

SCENE VI.

Le Grand Pretre Aveste.

Fierement anime'

1^{er} Viol. F P

2^e Viol. F P

Alto

Basson

4^e Prebre

B. C. P

vos destins sont remplis.

Tranquillamente

Musical score for the first system. It features a vocal line in the upper voice and piano accompaniment in the lower voice. The tempo is marked *Tranquillamente*. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line includes dynamic markings *F* and *sf*. The piano accompaniment includes trills and slurs.

déjà la mort s'apprete a devorer sa proie, et plane sur la tête

Musical score for the second system. It continues the vocal line and piano accompaniment. The vocal line includes dynamic markings *sf* and *f*. The piano accompaniment includes trills and slurs.

et ton épouse respire et ton épouse respire ainsi dépendo de tes

Musical score for the third system. It continues the vocal line and piano accompaniment. The vocal line includes dynamic markings *f* and *sf*. The piano accompaniment includes trills and slurs.

jours des que l'astre brillant au

First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line contains the lyrics "ra nini son cœur et que le jour sera". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with chords. Dynamic markings "F" (Forte) are present above the vocal line.

Second system, focusing on the vocal line. The lyrics are "ra nini son cœur et que le jour sera". The notation includes a treble clef, a key signature of one flat, and various note values.

Third system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line contains the lyrics "place aux té- nébres du Dieu des morts les mi-". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with chords. Dynamic markings "F" (Forte) and "sf" (Sforzando) are present above the vocal line.

Fourth system, focusing on the vocal line. The lyrics are "place aux té- nébres du Dieu des morts les mi-". The notation includes a treble clef, a key signature of one flat, and various note values.

Fifth system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line contains the lyrics "nis- tres fu- nebrez viendront t'at- - - tendre aux". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with chords. Dynamic markings "sf" (Sforzando) are present above the vocal line.

Sixth system, focusing on the vocal line. The lyrics are "nis- tres fu- nebrez viendront t'at- - - tendre aux". The notation includes a treble clef, a key signature of one flat, and various note values.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a harpsichord (H. Clav.) and a lute (Lute). The vocal line has the lyrics: "il sort: Alceste" and "per... tas de l'en-fér j'votera d'emplir un tour qui m'attachera."

SCENE VII.

Alceste seule.

Musical score for the second system, titled "SCENE VII. Alceste seule." The tempo is marked "Andante". The instruments listed on the left are:

- H. bois et Clarinette
- 1^{er} Viol.
- 2^e Viol.
- Cons.
- Tromb.
- Alto
- Alceste
- B. C.

 The vocal line for Alceste is at the bottom. The piano accompaniment includes harpsichord (H. Clav.) and lute (Lute). The tempo markings "Andante", "Tutti", and "Fugati" are present.

P F p F P PP
 Divinités du ^{Stas} _{Stas} ^{Stas} _{Stas} ministres de la mort je n'in-
 voquerai point votre pitié' oruelle je n'invoquerai point je n'in-

Adagio Trino tempo

voquerai point votre pitô' cru --- el --- le votre pitô' cru-

Andante un poco
p p

Andante un poco
elle J'en-levé un tendre B-

This system contains the first two systems of musical notation. The vocal line (soprano) begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

pour a son ti neste sort mais je vous abandonne une Epouse mais, re

This system contains the second two systems of musical notation. The vocal line continues with a melodic phrase, followed by a rest. The piano accompaniment features dynamic markings: *P* (piano), *F* (forte), and *P* (piano).

vous abandonne une Epouse, fide-le Divinités du *Stia* ^{tra} divinités du

pp

Lent

Tremier mouvement.

S'aux
minut-trés de la mort mourir pour ce qu'on aime pour ce qu'on

Lent

aine est un trop doux effort une vertu si naturelle si natu-relle mon

Tres animé

Musical score for the first system, consisting of five staves. The top staff is a treble clef with a 2/4 time signature. The second staff is a treble clef with dynamics *F* and *P*. The third staff is a treble clef with dynamics *F* and *P*. The fourth staff is a treble clef. The fifth staff is a bass clef with dynamics *F* and *P*.

Prestissimo

car est ani - - mé du plus noble plus noble trans - port

Musical score for the second system, consisting of five staves. The top staff is a treble clef with dynamics *F* and *P*. The second staff is a treble clef with dynamics *P*, *F*, and *P*. The third staff is a treble clef with dynamics *P* and *P*. The fourth staff is a bass clef with dynamics *P* and *P*. The fifth staff is a bass clef with dynamics *P*, *F*, and *P*.

Je sens une force nouvelle

Je vais en mon amour m'ap-

Musical score for the first system. It consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. Dynamics include *p* and *F*. The lyrics are: *pelle. je sens une force nouvelle je vais au mon a-*

Musical score for the second system. It consists of seven staves. The top staff is the vocal line, continuing from the first system. The piano accompaniment includes a grand staff and a separate bass line. Dynamics include *p* and *F*. The lyrics are: *mour n'appelle mon cœur --- est ani --- me' du plus no --- ble trans-*

Primo tempo

P *ff* *P* *ff* *P*

This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment with a bass clef and a common time signature. The tempo marking "Primo tempo" is placed above the vocal line. Dynamic markings *P*, *ff*, *P*, *ff*, and *P* are placed below the piano accompaniment.

Primo tempo

port *ff* *ff* *ff*

Adagio

divinités du Styx divinités du Styx mi-nistres de la

This system contains the third and fourth staves. The tempo marking "Primo tempo" is above the vocal line. The dynamic markings *port*, *ff*, *ff*, and *ff* are below the piano accompaniment. The tempo marking "Adagio" is above the vocal line. The lyrics "divinités du Styx divinités du Styx mi-nistres de la" are written below the vocal line. The piano accompaniment includes the French words "Exp. O" and "Exp. O" written below the notes.

This system contains the fifth and sixth staves, which are primarily piano accompaniment. The top staff is a vocal line with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. The music consists of rhythmic patterns and chords.

Animo'

mort je n'invokerai point votre pitié cruelle je n'invokerai point.

This system contains the seventh and eighth staves. The tempo marking "Animo'" is above the vocal line. The lyrics "mort je n'invokerai point votre pitié cruelle je n'invokerai point." are written below the vocal line. The piano accompaniment continues with rhythmic patterns.

je n'invoquerai point votre pitié' cru - - - - el - - - - le

This system contains the first two systems of a musical score. It features a vocal line on a single staff and piano accompaniment on four staves. The vocal line includes the lyrics "je n'invoquerai point votre pitié' cru - - - - el - - - - le". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords. The key signature has one flat, and the time signature is common time.

votre pitié' cruel-le

This system contains the second two systems of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line includes the lyrics "votre pitié' cruel-le". The piano accompaniment continues with similar textures, including a right-hand part with sixteenth-note runs and a left-hand part with block chords. The system concludes with a double bar line. The key signature and time signature remain consistent with the first system.

Albani LP
27 side 3

ACTE II. ^{ME}

Le Théâtre représente un Vaste Salon du Palais D'Admette

SCENE I^{ERE}

Et vandre Peuple qui entre en chantant et en Dansant

Chœur

Allegro

1^{re} et 2^e Flutes

1^{re} et 2^e Hautbois

1^{er} Violon

2^e Violon

Cobs

Alto

Dessus

II. Contre

Taille

Basse

Violoncelle

C. Basse

Col. B.

Col. B.

Que les plus

Que les plus

colobocins *Alte* //

doux transports succèdent aux allar - mes le Ciel vient de tarir la source de vos

doux trans ports succèdent aux allar = mes, le Ciel vient de tarir la source de

col B. //

lar = = mas denos lar = = = mas, Vive Ad mette vive à ja-mais vive Ad

2.^e Coryfee
 mette vive a jamais un Roi si cher, si cher avec su jets un Roi si cher, si cher à ses su-
 mette Vive
 Vive
 vive a ja mais vive Admette vive à ja-mais la mouretta gloire de ses su-
 colp.
 FF

Colobae

Soli

Corifee

Chœur

= jeto vive Ad-mette vive à jamais l'amour et la gloire de vos sujets vive Admette vive à ja

jeto vive Ad-mette vive à ja mais l'amour et la gloire de ses Su-jeto vive Admette vive à ja

col. Boc. in 8.º Alto

F

F

P

col. B.

Chœur

Cantate

mais un Roi si cher si cher à ses Sujets Vive Ad-mette vive à ja - mais, qu'il vive qu'il

mais un Roi si cher si cher à ses Sujets Vive Ad-mette vive à ja - mais qu'il vive qu'il

P

regne qu'il vive à ja-mais qu'il vive, qu'il regne, qu'il vive à ja - - - mais

regne qu'il vive à ja-mais qu'il vive qu'il regne, qu'il vive à ja - - - mais

Passacaille

Légerement

1. Violon

2. Violon

Alto

B. C.

1^e Violon

2^e Violon

Haut bois et Clarinets

Alto

Basson et Basses

Segue

P *F*

col. 1^a

col. 2^a

P *F* *p*

col. 1^a

Fagotti Soli *tutti*

The image shows a page of musical notation, likely a score for a string ensemble or orchestra. It consists of ten systems of staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'p' and 'f'. Some staves have double bar lines and repeat signs. The bottom of the page has the words 'Fagotti' and 'tutti' written in a cursive font.

Fagotti

tutti

Musical score for the first system, featuring five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with dynamics *P* and *F*. The second staff is in treble clef with a key signature of one sharp and contains a rhythmic accompaniment. The third staff is in treble clef with a key signature of one sharp and contains a melodic line with dynamics *col.B.* and *Tagli*. The fourth staff is in bass clef with a key signature of one sharp and contains a melodic line with dynamics *col.B.* and *Tagli*. The fifth staff is in bass clef with a key signature of one sharp and contains a melodic line with dynamics *col.B.* and *Tagli*.

Musical score for the second system, featuring five staves. The top staff is in treble clef with a key signature of one sharp and a common time signature. It contains a melodic line with dynamics *P*. The second staff is in treble clef with a key signature of one sharp and contains a rhythmic accompaniment. The third staff is in treble clef with a key signature of one sharp and contains a melodic line with dynamics *col.B.* and *Tagli*. The fourth staff is in bass clef with a key signature of one sharp and contains a melodic line with dynamics *col.B.* and *Tagli*. The fifth staff is in bass clef with a key signature of one sharp and contains a melodic line with dynamics *col.B.* and *Tagli*.

Andante

Musical score for the third system, featuring five staves. The top staff is labeled *1. Violon* and is in treble clef with a 3/4 time signature and a key signature of one sharp. It contains a melodic line with dynamics *P*, *F*, and *P*. The second staff is labeled *2. Violon* and is in treble clef with a 3/4 time signature and a key signature of one sharp. It contains a melodic line. The third staff is labeled *Alto* and is in treble clef with a 3/4 time signature and a key signature of one sharp. It contains a melodic line with dynamics *col.B.*. The fourth staff is labeled *Bassons* and is in bass clef with a 3/4 time signature and a key signature of one sharp. It contains a rhythmic accompaniment with dynamics *col.B.*. The fifth staff is labeled *Basses* and is in bass clef with a 3/4 time signature and a key signature of one sharp. It contains a rhythmic accompaniment.

This page of a handwritten musical score, numbered 105, contains ten systems of music. Each system consists of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *P*. Performance instructions like *col. ragelli*, *Solo*, and *col. B.* are interspersed throughout the score. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with some staves showing complex rhythmic patterns and others containing rests or specific performance directions.

1^{re} Hautb.
Clarinette

Musical staff for 1^{re} Hautb. and Clarinette. The staff contains a melodic line with eighth and sixteenth notes, starting with a whole note and moving to a half note, then a quarter note, and finally a sixteenth-note run.

Allegro

2^e Hautb.
et
Clarinette

Musical staff for 2^e Hautb. et Clarinette. The staff contains a rhythmic pattern of repeated eighth notes, indicated by double bar lines with a repeat sign.

1^{er}
Violon

Musical staff for 1^{er} Violon. The staff contains a melodic line with eighth and sixteenth notes, starting with a whole note and moving to a half note, then a quarter note, and finally a sixteenth-note run. Dynamics markings *F* and *P* are present.

2^e
Violon

Musical staff for 2^e Violon. The staff contains a rhythmic pattern of repeated eighth notes, indicated by double bar lines with a repeat sign.

Coro

Musical staff for Coro. The staff contains a melodic line with eighth and sixteenth notes, starting with a whole note and moving to a half note, then a quarter note, and finally a sixteenth-note run.

Alto

Musical staff for Alto. The staff contains a melodic line with eighth and sixteenth notes, starting with a whole note and moving to a half note, then a quarter note, and finally a sixteenth-note run.

Basse
C.

Musical staff for Basse C. The staff contains a melodic line with eighth and sixteenth notes, starting with a whole note and moving to a half note, then a quarter note, and finally a sixteenth-note run. Dynamics markings *P* and *arco* are present.

Musical staff for Violin I. The staff contains a melodic line with eighth and sixteenth notes, starting with a whole note and moving to a half note, then a quarter note, and finally a sixteenth-note run.

Musical staff for Violin II. The staff contains a rhythmic pattern of repeated eighth notes, indicated by double bar lines with a repeat sign.

Musical staff for Violin III. The staff contains a melodic line with eighth and sixteenth notes, starting with a whole note and moving to a half note, then a quarter note, and finally a sixteenth-note run.

Musical staff for Viola. The staff contains a melodic line with eighth and sixteenth notes, starting with a whole note and moving to a half note, then a quarter note, and finally a sixteenth-note run.

Musical staff for Cello. The staff contains a melodic line with eighth and sixteenth notes, starting with a whole note and moving to a half note, then a quarter note, and finally a sixteenth-note run.

Musical staff for Double Bass. The staff contains a melodic line with eighth and sixteenth notes, starting with a whole note and moving to a half note, then a quarter note, and finally a sixteenth-note run.

pizzicato

This page of musical notation, numbered 107, contains ten staves of music. The notation is arranged in pairs, with a melodic line on top and a rhythmic or accompaniment line on the bottom of each pair. The top staff of the first pair is marked with a treble clef, a key signature of one sharp (F#), and a dynamic marking of **FF**. The second staff of the first pair consists of rhythmic slashes. The third staff of the first pair is marked with a treble clef, a key signature of one sharp, and a dynamic marking of **ff**. The fourth staff of the first pair consists of rhythmic slashes. The fifth staff of the first pair is marked with a treble clef and a key signature of one sharp. The sixth staff of the first pair is marked with a bass clef and a dynamic marking of *colarco*. The seventh staff of the first pair is marked with a treble clef, a key signature of one sharp, and a dynamic marking of *col. V.*. The eighth staff of the first pair consists of rhythmic slashes. The ninth staff of the first pair is marked with a treble clef, a key signature of one sharp, and a dynamic marking of **FF**. The tenth staff of the first pair is marked with a treble clef, a key signature of one sharp, and a dynamic marking of **pp**. The second pair of staves follows a similar pattern, with the top staff marked with a treble clef, a key signature of one sharp, and a dynamic marking of **pp**. The bottom staff of the second pair is marked with a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

This page of a musical score, numbered 108, contains ten staves of music. The notation includes various dynamics and performance instructions. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with a forte (**F**) dynamic marking. The second staff is a whole rest. The third staff continues the melodic line with a pianissimo (**PP**) dynamic marking and includes accents. The fourth staff is a whole rest. The fifth staff features a melodic line with a pianissimo (**PP**) dynamic marking. The sixth staff is a whole rest. The seventh staff features a melodic line with a *pizzicato* instruction and a forte (**F**) dynamic marking. The eighth staff is a whole rest. The ninth staff features a melodic line with a forte (**F**) dynamic marking. The tenth staff is a whole rest. The bottom-most staff features a melodic line with a *Crescendo* instruction. The score concludes with a double bar line.

Flute seule

*1^{re} et 2^d
Violon*

Cors

Alto

Basse

Violoncelle

Cont. Violoncelle

tent.

puant

Violoncelle

Cont. Violoncelle

Violoncelle

Cont. Violoncelle

Violoncelle

Cont. Violoncelle

Choeur tres Gay

1^{ere} et 2^e Flutes *Con Violoncello & Basso*

1^{ere} et 2^e Hautbois et Clarinettes *Col V. Unison*

1^{er} Violon

2^e Violon

Coro

Alto *Unison Violoncelli*

Deux

h. Contre

Tailles

Basses

Violoncelli *succedent aux al larmes*

C. Basses

Que les plus doux transports succedent aux al larmes et quel bienfait les

A musical staff in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures, each consisting of a double bar line followed by two vertical lines, indicating a repeat sign.

A musical staff in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures, each consisting of a double bar line followed by two vertical lines, indicating a repeat sign.

A musical staff in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures of music with eighth and sixteenth notes, some with accents.

A musical staff in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures of music with eighth and sixteenth notes, some with accents.

A musical staff in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures of music with quarter and eighth notes.

A musical staff in C-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures, each consisting of a double bar line followed by two vertical lines, indicating a repeat sign.

A musical staff in C-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures of music with quarter and eighth notes.

Dieux sur nous ont réparés le Ciel vient de ta ris, la source de nos lar-

A musical staff in C-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures of music with quarter and eighth notes.

A musical staff in C-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures of music with quarter and eighth notes.

A musical staff in F-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures of music with quarter and eighth notes.

viens ont réparés la source de nos lar-

A musical staff in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures of music with sixteenth notes, some with accents.

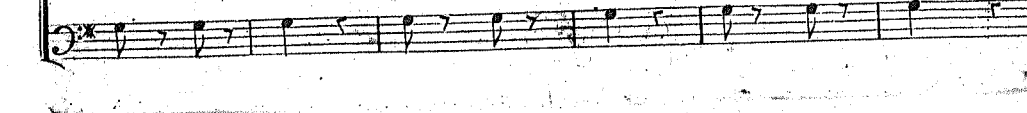
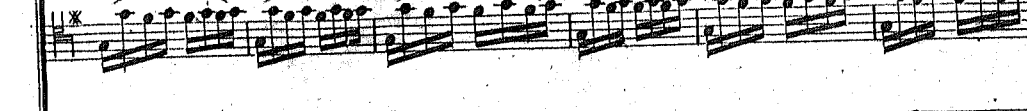
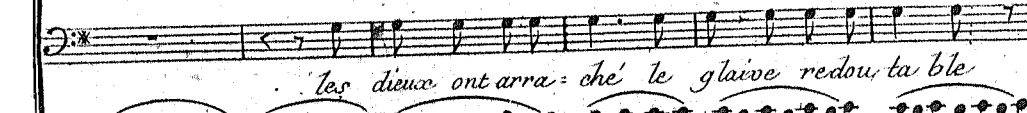
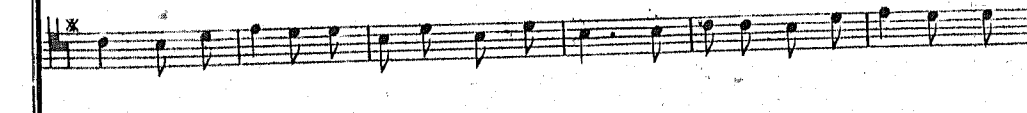
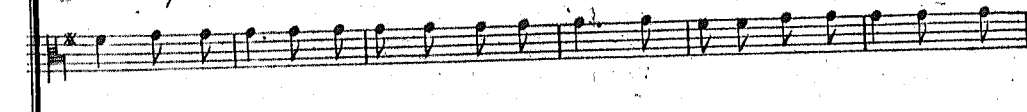
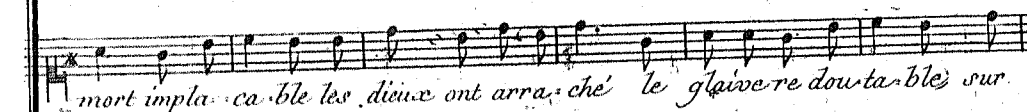
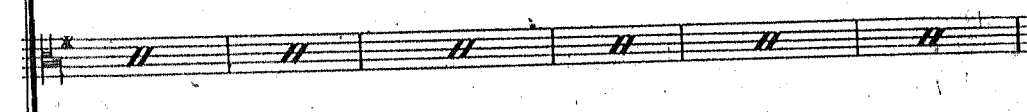
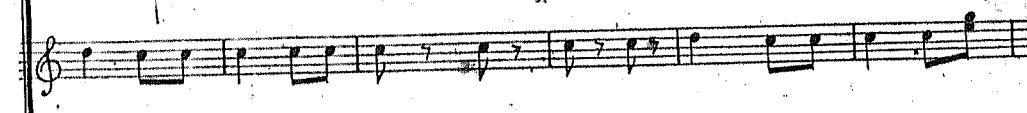
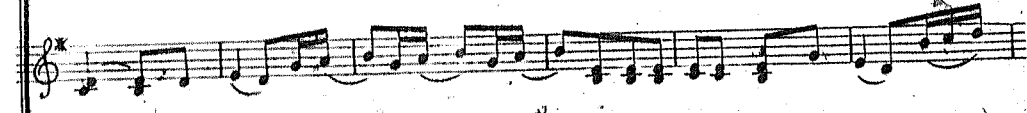
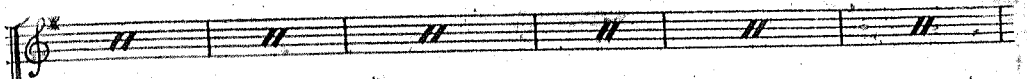
A musical staff in F-clef with a key signature of one sharp (F#) and a common time signature (C). It contains seven measures of music with quarter and eighth notes.

First five staves of the musical score. The first two staves contain mostly rests. The third staff features a melodic line with a 'P' dynamic marking. The fourth staff has a more complex melodic line. The fifth staff provides a rhythmic accompaniment.

Sixth and seventh staves. The sixth staff contains the lyrics: "mes, le plus aimé des Rois à nos vœux est ren- du des mains de la". The seventh staff has a melodic line.

Eighth and ninth staves. The eighth staff contains the lyrics: "mes à nos vœux est ren du". The ninth staff has a melodic line.

Tenth and eleventh staves. The tenth staff features a complex melodic line with many notes. The eleventh staff provides a rhythmic accompaniment.



mort impla- ca- ble les dieux ont arra- ché le glaive re dou- ta- ble sur

les dieux ont arra- ché le glaive redou- ta- ble

lui sur tout son peuple à la fois sus pen = = du

sur tout son peuple à la fois sus pen = = du

SCENE II.^R

Præsto

1^{re} Violon

2^e Violon

Alto

B. C.

une autre voix *une voix*
une voix *Notre appui.* *ô mon maître*
ô mon Roi! *Et vaudra* *une autre* *une voix*
notre père! *ô Roi le plus che-ri,* *le plus digne de*

Admette
ô l'élève *ô mes enfans?* *ô mes amis!* *vous pénétrez mon-cœur de la plus*

46

douce y vrasse je verse dans vos bras des larmes de tendresse, ômes en.

This system contains the first six staves of the musical score. It features a vocal line on the third staff and piano accompaniment on the other five staves. The lyrics are written below the vocal line.

sans! à mes a-mis vous m'ai-més mes vœux sont rem pli,

This system contains the next six staves of the musical score, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

mais par quel art nouveau par qui lieu un mi-racle, des portes du tré pas, ame-

Evandre,
ne par mi vous goûtaije des plai-sirs, si sensibles si doux. Sur vos des = = =

= lins s'est expliqué l'o-racle, vos jours alloient finir, si quel qu'autre à la mort, ne s'of-

froid pour victime, un Héros inconnu, par un effort sublime, a saisi fait pour vous, à la rigueur du

sort, Oracle affreux! ô rigueur inouïe! de vos faveurs grands dieux, sortez la les effets? orez vous

F **F** **P**

vous qu'à ce prix je puisse aimer la vie! moi je consentirais quelle me futra vie pour le d'ner de mes sujets.

Choeur

Les Corifs d'abord le Choeur en suite.
 Les Flutes avec le 1^{er} Violon a 8.^a
 Les Hautbois et Clarinettes avec le 2^e Violon

Gracieusement

Flutes Hautbois
et Clarinettes

1^{er} Violon

2^e Violon

Cors

Alto

Tenors

Vi-vez ai-mez des jours dignes d'en vi- e jouis-siez du bonheur de com-

H. Contre

Tailles

Basses

Vi-vez ai-mez des jours dignes d'en vi- e jouis-siez du bonheur de com-

Basse C.

bler tous les vœux de l'épouse la plus chérie de rendre tout un peuple tout un peuple heureux

bler tous les vœux de l'épouse la plus chérie, de ren - dre tout un peuple heureux

Coristes.

Ah! quelque soit cet a-mi gé-né-reux, qui pour son Roi se sacri-fie, mourant pour vous

Ah! quelque soit cet a-mi gé-né-reux, qui pour son Roi se sacri-fie, mourant pour vous

pour la pa-trie son sort est assez glo-ri-eux son sort est as-ssez glo-ri-eux, mourant pour vous

pour la pa-trie son sort est assez glo-ri-eux son sort est as-ssez glo-ri-eux, mourant pour vous

pour la patrie son sort est assez glo-ri-eux son sort est as-ssez glo-ri-eux

mourant pour nous pour la patrie, son sort est assez glo-ri-eux

pour la patrie son sort est assez glo-ri-eux son sort est as-ssez glo-ri-eux

1^{er}
Violon

2^e
Violon

Alto

Admette

B. C.

Alceste chere Alceste ah! qu'il m'est doux de vivre pour adorer encor vos vertus vos ap-

Erandre
pas mais pourquoy ne vient elle pas partager les transports ou tout mon coeur se livre, cest a ses

cris cest a ses pleurs puis rans que les dieux en courroux ont calmé leur colere, a ces dieux dou-

This system contains five staves of music. The top four staves are for piano accompaniment, with the first two in treble clef and the last two in bass clef. The fifth staff is a vocal line with lyrics: *...els, sa touchante priere, adresse en ce moment ses vœux re connoissans*.

SCENE III.^E

Alceste et les Acteurs précédens

This system contains eight staves of music. The first five staves are for instruments: Flute, Hautbois, 1^o Violon, 2^o Violon, and Basson. The sixth staff is for Alceste with lyrics: *Cher Epoux ô moment fortuné lu vis, les dieux m'ont exau*. The seventh staff is for Admette with lyrics: *Alceste ô moment fortuné je te re vois*. The eighth staff is for B. C. (Bass and Continuo).

cée, je ne crains plus du sort le courroux obstiné, et ma douleur
 je ne crains plus du sort le courroux obstiné, et ma douleur

est effa-cé-e, ah! cher Epoux!
 est effa-cé-e, o! mo-ment fortuné!

Choeur mêlé avec la danse

Allegro

Flûtes

Musical staff for Flutes, showing a melodic line with notes and rests. Includes a dynamic marking *col. Viol. 2^o*.

Hautbois

Musical staff for Hautbois, showing a melodic line with notes and rests. Includes a dynamic marking *col. Viol. 2^o*.

1^{er} Violon

Musical staff for 1st Violin, showing a complex melodic line with many notes and slurs.

2^{er} Violon

Musical staff for 2nd Violin, showing a complex melodic line with many notes and slurs.

Cor Seul

Musical staff for Cor Seul, showing a melodic line with notes and rests.

Corn

Musical staff for Corn, showing a melodic line with notes and rests.

Alto

Musical staff for Alto, showing a melodic line with notes and rests. Includes a dynamic marking *col. Viol. 2^o*.

B. C.

Musical staff for B.C., showing a melodic line with notes and rests.

Musical staff for 1^{er} Violon and 2^{er} Violon, showing complex melodic lines with many notes and slurs. Includes dynamic markings *col. Viol. 2^o*.

Musical staff for vocal parts, showing lyrics: *Livrons nous à l'allé-* and *Livrons nous à l'allé-=:*

Andante

grosse plus de maux plus de tris-tasse, livrons nous à l'alle-gresse plus de maux plus

grosse, plus de maux plus de tris-tasse, livrons nous à l'alle-gresse plus de maux plus

Corifés

de tris-tasse ô mo-ment plein de douceur à l'y-resse du bon-heur, livrons

de tris-tasse ô mo-ment plein de douceur à l'y-resse du bon-heur livrons

nou-a l'al-le-gre-ase, plus de maux plus de tris-tesse Ad - mette va faire en core de son
 de son peuple
 Ad-mette va faire en-core de son
 nous a l'al-le-gre-ase, plus de maux plus de tris-tesse, de son peuple

Corifas
 peuple qui la do-re et la gloi-re et le bon-heur livrons nous a l'al-le-
 peuple qui la do-re et la gloi-re et le bon-heur.
 qui la do-re et la gloi-re et le bon-heur livrons nous a l'al-le-

grasse plus de maux plus de tristesse Ad-mette va faire en-co-re de son
 de son peu-ple
 Ad-mette va faire en-co-re de son
 = grasse, plus de maux, plus de tristesse, de son peu-ple

peuple qui la dore et la gloire et le bon-heur et la gloire et le bon-heur
 qui :
 peuple qui la
 qu'il la dore et la gloire et le bon-heur et la gloire et le bon-heur.

col Violon // // *col Viol*

Alcavite

Cel.

col Violon

F

F

Chœur

chants me de chi-ront le cœur livrons nous à l'alle greasse plus de maux plus

livrons nous aux douce-dé-lire du plai-sir qui

livrons nous à l'alle-greasse plus de maux plus

Fagotte Soli

The first system of music features a vocal line with lyrics and a piano accompaniment. The lyrics are: "de tris-teur livrons nous à l'allé-gresse plus de maux plus de tris-teur, ô mo-ment nous ins-pire, du plai-sir qui nous ins-pire,"

The second system continues the vocal line and piano accompaniment. The lyrics are: "de tris-teur livrons nous à l'allé-gresse plus de maux plus de tris-teur se, ô mo-ment nous ins-pire, du plai-sir qui nous ins-pire,"

The third system includes musical directions: "Fagotti e Violoncelli tutti" and "Soli tutti". The lyrics are: "ment plein de dou-ceur ô mo-ment plein de dou-ceur livrons nous à l'allé-gresse plus de"

The fourth system includes the musical direction "Corifés". The lyrics are: "ment plein de dou-ceur ô mo-ment plein de dou-ceur livrons nous à l'allé-gresse plus de"

musical notation for the first system, including vocal line and piano accompaniment.

Chœur

maux, plus de tristesse, Ad-mette va suivre en co-re; de son peuple, qui la do-re et la
 de son peuple qui
 Ad-mette va suivre en co-re de son peuple qui la do-re
 maux plus de tristesse, de son peuple qui la do-re et la

musical notation for the third system, including vocal line and piano accompaniment.

Corsisti

gloire et le bon-heur livrons nous à l'alle-grès-se plus de maux plus-
 gloire et le bon-heur livrons nous à l'alle-grès-se plus de maux plus-

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment in G major, starting with a treble clef. The bottom staff is a piano accompaniment in G major, starting with a bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Chœur

de tri-*tarre* Ad-mette va faire en core de son peuple qui la dore et la gloire et
 de son peuple

Ad-mette va faire en core de son

de tri-*tarre* de son peuple qui la dore et la gloire et

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment in G major, starting with a treble clef. The bottom staff is a piano accompaniment in G major, starting with a bass clef. The music continues with similar rhythmic patterns and includes a double bar line with repeat signs.

le bon-heur et la gloire et le bon-heur.

le bon-heur et la gloire et le bon-heur.

The first system of the 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. It contains several measures of music, including a double bar line with repeat dots. The second and third staves are also treble clefs, with the second staff containing more rhythmic detail. The fourth and fifth staves are bass clefs, providing a harmonic foundation with sustained notes and some movement.

Hautbois

Clarinettes

Bassons

admette

B.C.

Transports fâcheux, que tout mon cœur partage, qu'il sent bien tout le

The second system continues the orchestration with woodwinds and vocal parts. The Hautbois, Clarinettes, and Bassons parts are shown in treble clefs, with notes and rests. The vocal parts are in bass clefs. The lyrics are written below the vocal staves: "admette" and "B.C." are on the left, and "Transports fâcheux, que tout mon cœur partage, qu'il sent bien tout le" is written across the vocal staves.

The third system continues the musical score. It features woodwind parts (Hautbois, Clarinettes, Bassons) and vocal parts. The lyrics are: "pria d'un aussi tendre hommage ah! les dieux adoucis, après tant de ri" and "queurs me font en fin jouir, de toutes leurs fa veurs". The notation includes various musical symbols such as asterisks and dynamic markings.

Chœur avec la danse

Lentement et gracieux

1^{er} Violon

Piccicato

2^e Violon

Alto

Desous

H. Contre

Tailles

Basses

B. C.

Ad Largo

Parés vos fronts de fleurs nouvelles tendras amans heureux époux que l'himen et l'amour de leurs

Parés vos fronts de fleurs nouvelles tendras amans heureux époux que l'himen et l'amour de leurs

mus immortelles s'empressent de cueillir pour vous s'empressent de cueillir pour vous

mus immortelles s'empressent de cueillir pour vous s'empressent de cueillir pour vous

Une corifée

puisent vos belles desliées, se prolonger au gré d'unoside

sirs, puissent la gloire et les plaisirs compléter seuls les instans de vos longues années : : : : :

Alto

es, parés vos fronts de fleurs nouvelles, tendres amans heureux époux que l'hi : : : : :

que l'hi : : : : :

Chœur

men et l'amour de leurs mains immortelles s'empressent d'en cueil-ir pour vous, s'empressent

men et l'amour de leurs mains immortelles s'empressent d'en cueil-ir pour vous, s'empressent

d'en cueil-ir pour vous. *Alto*

une Corièe

heureux pou... re

Bassons

d'en cueil-ir pour vous

Detailed description: This is a page of a musical score, page 137. It features a vocal line and several instrumental parts. The lyrics are in French and describe immortal hands gathering flowers for the listener. The score includes various musical notations such as clefs, time signatures, and dynamic markings like 'Alto' and 'Bassons'. The handwriting is in an older style, and the paper shows signs of age.

Musical score for the first system, consisting of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

tendre Al. ces-te joi-si-réz dans cet heu-reux jour de tous les dons de la fa-veur cé-lés-ti, et des bien-

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line continues with the lyrics from the first system. The piano accompaniment provides harmonic support with various rhythmic patterns and chordal textures.

faits que vous offre l'amour : : : : : Pa-rés vos fronts de fleurs nouvelles tendres A

Chœur

mans heu-reux fi-poux, que l'hi-men et l'amour de leurs mains immor-telles s'empressent

que l'hi-men et l'amour de leurs mains immor-telles s'empressent

This system contains the first two systems of musical notation. The first system has three staves: a vocal line in treble clef, a piano accompaniment line in treble clef with a double bar line, and another piano accompaniment line in treble clef. The second system has three staves: a vocal line in treble clef with the lyrics "mans heu-reux fi-poux, que l'hi-men et l'amour de leurs mains immor-telles s'empressent", a piano accompaniment line in treble clef with a double bar line, and a piano accompaniment line in bass clef with the lyrics "que l'hi-men et l'amour de leurs mains immor-telles s'empressent".

d'en cueil-lir pour vous s'em-pressent d'en cueil-lir pour vous

d'en cueil-lir pour vous, s'em-pressent d'en cueil-lir pour vous

This system contains the third and fourth systems of musical notation. The third system has three staves: a vocal line in treble clef with the lyrics "d'en cueil-lir pour vous s'em-pressent d'en cueil-lir pour vous", a piano accompaniment line in treble clef with a double bar line, and another piano accompaniment line in treble clef. The fourth system has three staves: a vocal line in treble clef with the lyrics "d'en cueil-lir pour vous, s'em-pressent d'en cueil-lir pour vous", a piano accompaniment line in treble clef with a double bar line, and a piano accompaniment line in bass clef with the lyrics "d'en cueil-lir pour vous, s'em-pressent d'en cueil-lir pour vous".

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music includes various note values, rests, and dynamic markings.

Flute Seule

The second system includes six parts: *Flute Seule* (flute), *1. Violon* (first violin), *2. Violon* (second violin), *Alto* (alto), *Alceste* (soprano), and *B. C.* (bass continuo). The *Alto* part is marked *col. marc.* and contains several double bar lines. The *Alceste* part is mostly silent. The *B. C.* part has asterisks under some notes. The *Flute Seule* part has a complex melodic line with many notes and ornaments.

The third system continues the musical score with the same six parts as the second system. The *Alto* part continues with double bar lines. The *Alceste* part remains silent. The *B. C.* part has asterisks under some notes. The *Flute Seule* part continues with its complex melodic line. The lyrics are written below the *Alceste* staff.

Ô Dieu! soutenez mon courage j'en puis plus ca-cher l'ex-cès de

mes dou-leurs *Ah! malgré moi des pleurs se'chapent de mes yeux*
et baignent mon vi-sa-ge, et baignent mon vi-sa-ge

Chœur

1^e Violon *Pizzicato*

2^e Violon

Alto

Desrus

H. Contre

Tailles

Basses

B. C.

Chœur

Parés vos fronts de fleurs non volles tendres amans heureux le poux que l'himen et la :

Parés vos fronts de fleurs nouvelles tendres amans heureux le poux que l'himen et la :

mour de leurs mains im mor- telles s'empres- sent d'en cueil- lir pour vous s'em- pres- sent d'en cueil-

mour de leurs mains im mor- telles s'empres- sent d'en cueil- lir pour vous s'em- pres- sent d'en cueil-

F

lir pour vous

lir pour vous

Alcandre
C. 4
144

1^o Violon

2^o Violon

Alto

Admette

B., C

O moment de lici-our Alcandre, cher ob- jet de toute ma ten-

-dresse, c'est toi, c'est ton a-mour, qui me les rend préci-ou-ux! mais que vois je? et pour-

Alcandre
- quoi la plus sombre tristesse, se peint elle enco-ur dans tes yeux he-las!

An-tante
 1^e Violon

en force
 2^e Violon

Combrío
 Clarinette

Alto

Dun air d'assurance
 Admette

Bar:

Basson

B. C.

nis la crainte et les al-larmes, que le plaisir succède a la douleur cest à

This system contains the first five staves of the musical score. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The lyrics "lui de sécher nos lar mes" are written under the first few notes. The second and third staves are for the piano accompaniment, with the right hand in the upper staff and the left hand in the lower staff. The fourth staff continues the vocal line with the lyrics "c'est par toi qu'il plait à mon cœur c'est par toi, par". The fifth staff is the piano accompaniment for the vocal line, featuring a "Col. B." marking.

This system contains the next five staves of the musical score. The top staff is the vocal line, continuing from the previous system with the lyrics "toi, qu'il plait à mon cœur, c'est par toi, par toi, qu'il plait à mon cœur". The second and third staves are for the piano accompaniment. The fourth staff continues the vocal line. The fifth staff is the piano accompaniment for the vocal line, featuring a "Col. B." marking.

(Finis)

Musical score for voice and piano. The score consists of 14 staves. The first two staves are for the vocal line, and the remaining 12 staves are for the piano accompaniment. The music is in a minor key and 3/4 time. The lyrics are in French. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

Lyrics:
 Ma vie est un bien fait de la bonté ce les-te mais ce qui me la
 fait ch'rir mais tout le charme d'enjou-ir, cest un don de la - mou d'al : :

Musical score for vocal and piano accompaniment. The score consists of six staves. The top two staves are for the vocal line, and the bottom four staves are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "ces : : : te, cest un don de lamour de lamour d'alex : te, Bannio Le."

Musical score for orchestral instruments and basso continuo. The score consists of seven staves. The instruments are: Flutes, Hautbois, 1^e Violon, 2^e Violon, Alto, Alceste, and B.C. (Basso Continuo). The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics for Alceste are: "Admette Ciel! tu pleure je tremble, a denouveaux malheurs serions".

The first system of the musical score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The vocal line begins with a series of quarter notes and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

avec vivacite

Allato

nous re - servés encore, mes enfans, où sont ils? dissipe mes frayeurs Le Ciel n'a point pour

The second system of the musical score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The vocal line continues with a melodic line of quarter and eighth notes. The piano accompaniment maintains a consistent rhythmic accompaniment with chords and moving lines in both hands.

Admette

Peux, élan du ses rigueurs, ils res - pirent, je vis, tu sçais que je t'a dore, pour qu'oïd one

verse tu des pleurs? tu ne me reponds point, Dieux! que puis je lui dire? Je cherche tes re

Alceste *Admette*

Alceste

gards, tu dé tourne les yeux, ton coeur me fuit, je l'en tends qui soupire ô douleur ô tourment y

Admette
 freux. Ce cœur pour ton époux n'est il donc plus le même, il verroit dans le mien ses peines ses plai-

This block contains five staves of music. The first four staves are instrumental accompaniment, likely for a keyboard instrument, featuring a treble and bass clef. The fifth staff is a vocal line for Admette, written in a treble clef. The lyrics are in French and appear to be a duet or a response to another character.

Alceste
 sirs) Les dieux ont tenu de mes vœux et mes soupis, ils savent ces dieux n. n. n. si je tai - me

This block contains five staves of music. The first four staves are instrumental accompaniment, similar to the first block. The fifth staff is a vocal line for Alceste, written in a treble clef. The lyrics are in French and appear to be a monologue or a response to another character.

Da capo arda

Hautbois
Lentement

1^e Violon

2^e Violon

Cons.

Alto

Alceste

B. C.

J'en ai jamais chérie la vie que pour

Detailed description: This system contains the first six staves of the score. The woodwinds (Hautbois, Alto) and strings (Violon I & II, Cons.) are in 3/4 time with a key signature of one sharp (F#). The vocal part (Alceste) is in 7/4 time. The basso continuo (B. C.) is in 7/4 time. The tempo is marked 'Lentement'. The first measure of the vocal part is empty, while the other staves have notes. The lyrics 'J'en ai jamais chérie la vie que pour' are written below the vocal staff.

Detailed description: This system contains the seventh and eighth staves of the score. The vocal part (Alceste) continues with the lyrics 'te prouver mon amour, ah! pour te conserver le jour que le me soit cent fois, cent fois ra-'. The basso continuo (B. C.) continues with its accompaniment. The vocal staff has a fermata over the final note of the phrase.

mi : = c , Je n'ai ja mais l'e. Je t'aime-rai jus qu'au - bré : = =

Here my Oceanic record ships back to p 166

pas, jus ques dans la nuit eter nelle, et de ma tendresse, si de le, de ma tendresse si :

dele, la mort ne triomphera pas non, de ma tendresse si dele, la

mezz. E. Crac F P SF P SF P SF P SF P

mort la mort ne triomphera pas jetaime-rai,

Flute

1^e Viol.
2^e Viol.

Alto

Alceste

Admette

B. C.

Tu m'aimes je t'a dore et tu remplis mon cœur des plus vives al-larmes

ah cher époux pardonne a ma douleur je n'ai pûte cacher mes larmes.

Alceste

et qui les fait couler =

dit a quel prix les dieux ont consentis de calmer leur colere et t'ont rendu des jours si =

66

mour si tendre et si délicate qui fait tout mon bonheur, qui comble tous mes vœux et m'inspire l'attente ô di :

mon cher, Admette hélas

en ce désipema frayeur mortelle

lumière glorieuse de l'effroi par lequel est celi dont la pitié est

peu à lui demander

et quelle autre que celle de

elle. l'intraine à s'insoler pour moi

ô silence fineste parler sur je le cige

F *PP*

Alceste
tendrement chérie *Admette* *il n'auroit pu sur vivre à ton hqas*
amais tu cot a mi victime volontaire *nomme*

ne m'interroge pas ? je ne puis, quel martire
monce leros *reponds moi,* *lumpieur* *expli que*

Alceste à part *Alceste à part*
tous mon cœur se de chère je fré mäs,
toi *Alceste,* *Alceste au nom dis dieux au*

nom de cet amour si tendre et si fi-dèle, qui fait tout mon bonheur, qui comble tous mes vœux,

mon cher Admette hé-las
romps ce silence ô dieux, dissipe ma frayeur mortelle,
tu me

peux
 glace deffroi, parle, quel est ce lui? dont la pitie' cruelle? l'onbraine as'immoler pour moi

F

tu le demander, Et quelle autre qu'ell' ceste de
 o silence funeste parle enfin je te vi ge,

P
mez F
PP
mez F
mez F

1^{er} Violon

2^e Violon

Choeur Admette, etourdi sans mouvement.

voit mou :rir pour toi toi Ciel Al : veste

O : = Dieux !

O : = Dieux !

Flutes et Hautbois

Choeur

tres anime

1^{er} Violon

2^e Violon

Col. Violino 1^o

Clarinete

Alto

Desous

H. Contre

Tailles

Basses

B. C.

O malheureux Admette ! que pour : suit le sort en courroux. ô genereux ef :

O malheureux Admette ! que pour : suit le sort en courroux. ô genereux ef :

de l'air de l'opéra de l'opéra de l'opéra

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef, starting with a melodic phrase of eighth notes. The second and third staves are piano accompaniment in treble clef, featuring chords and moving lines. The fourth staff is piano accompaniment in bass clef, with a melodic line. The fifth staff is piano accompaniment in bass clef, with a melodic line. There are double bar lines with repeat signs in the second and third staves.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef, continuing the melody. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The fifth staff is piano accompaniment in bass clef. There are double bar lines with repeat signs in the second and third staves.

fort d'une vertu par fuite, Alceste meurt pour son E: = poux.

The third system of the musical score consists of five staves. The top staff is a vocal line in treble clef, with the lyrics "fort d'une vertu par fuite, Alceste meurt pour son E: = poux." written below it. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The fifth staff is piano accompaniment in bass clef.

The fourth system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The fifth staff is piano accompaniment in bass clef.

fort d'une vertu par fuite Alceste meurt pour son E: = poux.

The fifth system of the musical score consists of five staves. The top staff is a vocal line in treble clef, with the lyrics "fort d'une vertu par fuite Alceste meurt pour son E: = poux." written below it. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The fifth staff is piano accompaniment in bass clef.

The sixth system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The fifth staff is piano accompaniment in bass clef.

1^o Violon

2^o Violon

Alto

Admette

B. C.

un poco f.

Alceste Admette

O coup affreux! Admette Ah! laissez moi crier, laissez m.

P

P

F

Alceste

Admette

moi, Cher Epoux! Non laissez moi mourir, laissez moi suc-comber à

FF

P

Alceste

ma douleur mor telle, à des tourmens, que je ne puis souffrir; Calme cette dou :

leur ce désespoir éxtrême vis con = serve des jours si = chers a mon a =

Admette

mour, Tu veux m'abandonner, tu veux me quitter sans retour, et tu veux que je

vi = ve, et tu dis que tu m'aimes, qui ta donné le droit de disposer de toi, les ser =

F

mens de l'amour et ceux de l'hyménée ne te lient ils pas à mes loix enchainée tes

jours tous les momens ne sont ils pas à moi peux-tu me les ra- :

vir, sans être crimi- = nelle peux tu vouloir mou- = rir cru- = : : :

First system of musical notation. It consists of six staves. The top two staves are for the vocal line, and the bottom four are for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music features various note values and rests.

Second system of musical notation. The vocal line is written on a single staff with French lyrics: *elle sans trahir les sermens ton e-poux et ta foi ! et les dieux souffriroient, cely af*. The piano accompaniment is on two staves below. The tempo marking *Lentement* and dynamic marking *F* are present above the vocal line.

Third system of musical notation. It consists of six staves. The top two staves are for the vocal line, and the bottom four are for piano accompaniment. The music continues with various note values and rests.

Fourth system of musical notation. The vocal line is written on a single staff with French lyrics: *ieux sacrifice ils ont été sensible à mes pleurs, d'un a*. The piano accompaniment is on two staves below. The tempo marking *Alceste* and dynamic marking *FF* are present above the vocal line. The system ends with the word *Admette*.

P

FF

First system of musical notation. It consists of four staves: two for the vocal line (treble clef) and two for the piano accompaniment (bass clef). The vocal line begins with a series of chords, followed by a melodic line with some grace notes. The piano accompaniment features a steady bass line with chords.

amour insensé leur barbare caprice, approuve = : roient ils les fu = reurs?

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a dynamic marking of **FF** (fortissimo) and features a more active bass line with sixteenth notes.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a dynamic marking of **FF** and features a more active bass line with sixteenth notes.

non je cours re cla - mer leur suprême jus - ti - ce ils tour - ne

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a dynamic marking of **FF** and features a more active bass line with sixteenth notes.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a dynamic marking of **FF** and features a more active bass line with sixteenth notes.

ront sur moi leurs coups. ils reprendront leur pre - mière vic - ti - me.

Sixth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a dynamic marking of **FF** and features a more active bass line with sixteenth notes.

ou main ne sui: = vant qu'un transport legi-time, sans fé: =

Alciste *Admette*
 = ra doublement leur couroux. arrete ô Ciel! ah! cher E = poux! Bar: =

1. Violon *P* *F* *P* *F* *P* *F* *P*

2. Violon

Alto

Admette
 = bare, non sans toi je ne puis vi-vre, tu le scais tu nen. dou = tes =

B. C

Col B //

F

pas je ne puis vi- vre tu le saais tu n'en doutes pas je ne puis vivre tu le saais tu n'en doutes

Oriso

coln

puo. *et pour sauver mes jours ta tendresse me livre à des maux plus cru-*

- els cent fois que le tré-pas pour sauver mes jours ta tendresse me livre à des maux plus cruels cent

This system contains the first five staves of music. The top staff is the vocal line, starting with a double bar line and a fermata. The piano accompaniment consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking 'F' is present in the second staff. The system concludes with a double bar line and the instruction 'Col. B' followed by two double bar lines.

fois, que le tré-pas Bar-bare tu le scais, barba-re, tu le scais la ter-dre-ve me

This system contains the next five staves of music. The vocal line continues on the top staff. The piano accompaniment consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music continues with similar rhythmic patterns. A dynamic marking 'x' is present in the first staff. The system concludes with a double bar line and the instruction 'Presto' above the vocal line.

li-core a des mauz plus cru-els cent fois que le tré-pas la mort est le seul

This system contains the final five staves of music. The vocal line continues on the top staff. The piano accompaniment consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music concludes with a double bar line.

bien qui me reste a pré-tendre, elle est mon seul re-cours dans mes tour-

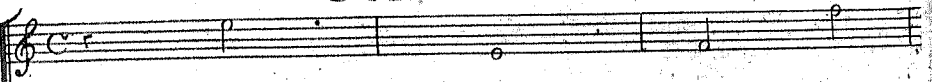
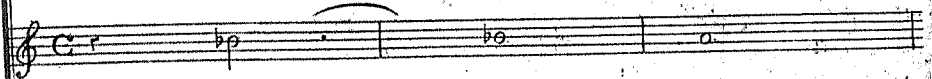
-mens af-freus, et l'uni-que fa-veur que j'ose en-cor at-tendre de l'é-qui-té des

dieux de l'é-qui-té des dieux, *Alceste.* Ah! cher E-poux! je ne puis *Admette*

Orsus // // // *F* *F* *F* vivre tu le sais tu n'en doutes pas. *F*

Alceste, le Peuple.

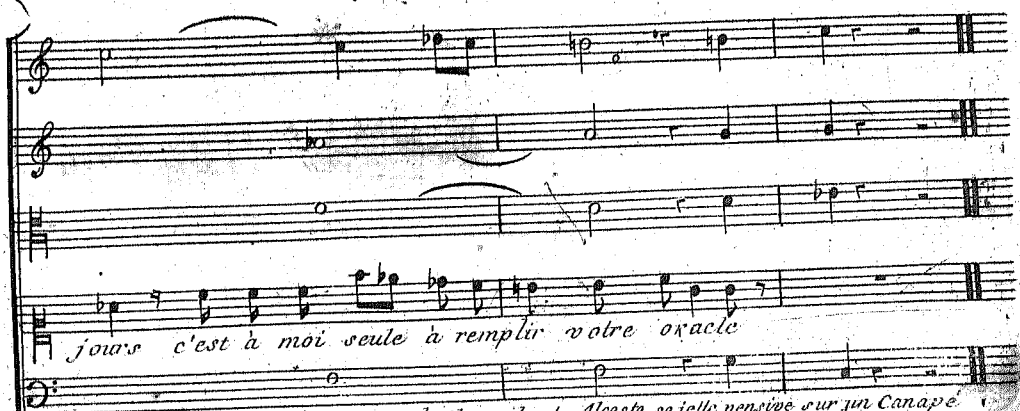
SCENE IV.^e

1^{re} Viol. 
2^e Viol. 
Alto 
Alceste 
B. C. 

Grands dieux! pour mon Epoux, j'implore vos secours, apposez à ses



vœux un invincible obstacle, calmez son desespoir et conservez ses



jours c'est à moi seule à remplir votre oracle

Pendant que le Chœur chante Alceste se jette pensivement sur un Canapé

*equivalent
de
secours*

Choeur

Flutes

Musical staff for Flutes, starting with a treble clef, key signature of two flats, and 3/8 time signature. The music begins with a dynamic marking of *p. tent.* and features a melodic line with some grace notes.

1^{er} Viol.

Musical staff for the first violin, featuring a melodic line with various note values and rests.

2^d Viol.

Musical staff for the second violin, featuring a melodic line with various note values and rests.

Alto

Musical staff for the Alto voice part, featuring a melodic line with various note values and rests.

1^{er} Dessus

Musical staff for the first soprano voice part, with the lyrics *tant de graces* and *Son amour*.

2^d Dessus

Musical staff for the second soprano voice part, with the lyrics *tant de beauté* and *sa fidele te*.

Tailles

Musical staff for the Tenor voice part, which is currently empty.

Basses

Musical staff for the Bass voice part, which is currently empty.

B. C.

Musical staff for the Bassoon part, featuring a melodic line with various note values and rests.

Clarin.

Musical staff for the Clarinet part, featuring a melodic line with various note values and rests.

Fagot

Musical staff for the Bassoon part, featuring a melodic line with various note values and rests.

Violoncelle

Musical staff for the Cello part, featuring a melodic line with various note values and rests.

Contrebasse

Musical staff for the Double Bass part, featuring a melodic line with various note values and rests.

Choeur

Musical staff for the Chorus, with the lyrics *tant de Vertus de si doux charmes nos vœux nos priere nos lar*.

Choeur

Musical staff for the Chorus, with the lyrics *nos*.

Choeur

Musical staff for the Chorus, which is currently empty.

Choeur

Musical staff for the Chorus, which is currently empty.

Choeur

Musical staff for the Chorus, which is currently empty.

Choeur

Musical staff for the Chorus, which is currently empty.

Handwritten musical score for a choir and orchestra. The score is written in G major (one sharp) and 4/4 time. It consists of several systems of staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are in French and are written below the vocal lines.

The lyrics are:

Grands dieux ne peuvent vous se-chir

et vous al-lex nous la ra-vir

The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like *p* (piano) and *mezzo* (mezzo-forte). The handwriting is in ink on aged paper.

First system of the score, featuring a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a single bass note G3.

Alceste

derobez moi vos pleurs cessez de m'atten = drir.

Alceste en se levant du Canapé.

Flute Solo part, marked *lentement*. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4.

Harp Solo part, marked *lentement*. The accompaniment consists of a single bass note G3.

Pizzicato

1st Violin part, marked *Pizzicato*. The accompaniment consists of a single bass note G3.

2nd Violin part, marked *Pizzicato*. The accompaniment consists of a single bass note G3.

Horn Solo part, marked *lentement*. The accompaniment consists of a single bass note G3.

Alto part, marked *lentement*. The accompaniment consists of a single bass note G3.

Alceste part, marked *lentement*. The accompaniment consists of a single bass note G3.

Bass and Cello part, marked *lentement*. The accompaniment consists of a single bass note G3.

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins with a melodic phrase. The second staff is a piano accompaniment in treble clef, providing harmonic support. The third staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment in bass clef, consisting of whole notes. The fifth staff is a piano accompaniment in bass clef, consisting of whole notes. The system concludes with a double bar line.

Ah! mal-gry'e

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef, which is mostly empty, indicating a rest for the voice. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment in bass clef, consisting of whole notes. The fifth staff is a piano accompaniment in bass clef, consisting of whole notes. The system concludes with a double bar line.

The third system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment in bass clef, consisting of whole notes. The fifth staff is a piano accompaniment in bass clef, consisting of whole notes. The system concludes with a double bar line.

moi mon faible cœur par-ta-ge vos ten-dres pleurs vos re-grets si tou-chants.

et je sens bien en ces cru-els ins-tans que j'ai be-soin du plus ferme cou-

-ra-ge que j'ai be-soin du plus ferme cou-ra-ge voyez quel

-le est la rigueur de mon sort c'est-pouse me-re et Reine si ché-ri-e rien ne manquoit

p

Antime

au bonheur de ma vie et je n'ai plus d'autre espoir que la mort.

Musical score for the first system, featuring vocal lines and piano accompaniment in 6/8 time. The score includes dynamic markings such as *F* (forte) and *P* (piano). The piano part features a prominent sixteenth-note accompaniment in the right hand.

Ciel quel sou-plice quelle dou-leur, il faut quit-ter tout ce que j'ai me

Musical score for the second system, continuing the vocal and piano parts. The piano part continues with the sixteenth-note accompaniment. The vocal line includes dynamic markings such as *f* (forte).

cet ef-fort ce tourment ex-tré-me et me déchi-re et m'arra-che le

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics: "cœur il faut quit-ter tout ce que j'ai = me cet ef-fort ce tour-". The piano accompaniment includes a treble clef with chords and a bass clef with a rhythmic pattern of eighth notes. Dynamic markings "F", "F", and "P" are present.

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics: "ment extrême et me dé-chi-re et m'ar-ra - - - - che le cœur". The piano accompaniment features a treble clef with chords and a bass clef with a rhythmic pattern. A dynamic marking "cres. entraînant FF" is present.

6 ciel! quel sup-plice! quelle dou-leur il faut que

This system contains five staves. The top staff is a grand staff with a treble clef and a double bar line. The second staff is a vocal line with a treble clef and lyrics. The third and fourth staves are piano accompaniment for the right and left hands, respectively. The fifth staff is the bass line with a bass clef and lyrics.

-ter tout ce que j'aime cet ef-fort ce tour-

This system contains five staves. The top staff is a grand staff with a treble clef and a double bar line. The second staff is a vocal line with a treble clef and lyrics. The third and fourth staves are piano accompaniment for the right and left hands, respectively. The fifth staff is the bass line with a bass clef and lyrics.

musical score for the first system, featuring vocal line, piano accompaniment, and bass line.

F *P*

ment ex-tre-me et me de-chire et m'ar-ra-

musical score for the second system, continuing the vocal line, piano accompaniment, and bass line.

che le cœur me de-chire et m'ar-ra- - - - che le

Chœur lent.

Flûtes 3^a alta
 Flûtes et Clarinettes
 Clarinettes
 1^{re} Viol.
 2^e Viol.
 Cors
 Alto
 Basses
 H. Contre
 Tailles
 Basse
 B. C.

Cœur Oh! que le son-ge de la vi-e avec ra-pi-di-

Oh!
 Oh!

Oh! que le son-ge de la vi-e

s'en-suit comme la fleur épanou-i-ssi que le

avec ra-pi-di- té s'en-suit comme une fleur que le

The first system of the musical score consists of four staves. The top staff is the vocal line in a soprano clef, with lyrics written below it. The second and third staves are for the piano accompaniment, with the right hand on the second staff and the left hand on the third. The bottom staff is the bass line in a bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics for this system are "souffle du vent fle- trit" and "Al- ceste si jeune si".

souffle du vent fle- trit

Al- ceste si jeune si

souffle du vent fle- trit

Al- ceste si jeune, si

bel- - - le, meurt au plus bril- lant de ses jours et la parque in- - -

bel- - - - le meurt au plus bril- lant de ses jours et la parque in- - - -

juste et cru-elle de son bon-heur tranche le cours.

juste et cru-elle de son bon-heur tranche le cours

ciel! quel sup-

-- plice quelle dou- leur, il faut quit- ter tout ce que j' ai --- me
 cet ef- fort, ce tourment ex- trê- me et me dé- chi = = re, et m' arra ---

Musical score for the first system, featuring vocal line, piano accompaniment, and bass line. The vocal line begins with a double bar line and a fermata. The piano accompaniment consists of chords and arpeggiated figures. The bass line provides harmonic support.

- - che le cœur il faut quit-ter tout ce que j'ai - me

Musical score for the second system, featuring vocal line, piano accompaniment, and bass line. The vocal line continues with a melodic line. The piano accompaniment includes chords and arpeggiated figures. The bass line provides harmonic support.

cet ef-fort ce tour-ment ex-trême, et me de-chi-re, et m'ar-ra-

Musical score system 1, featuring vocal lines and piano accompaniment. The system includes a grand staff with vocal staves and piano staves. The piano part includes a section marked **FF** (fortissimo) with dense chordal textures. The vocal line includes the lyrics: *che le cœur me de-chi-re et m'ar-ra- che le*.

Musical score system 2, continuing the vocal and piano parts. The piano accompaniment features a prominent, fast-moving eighth-note pattern in the right hand. The vocal line includes the lyrics: *cœur*.

Oceanic LP: da capo back
to p 122

Acte III^e

Scene P^{re}

Hautbois

1^{re} viol.

2^d viol.

Alto

Evandre

B C

nous ne pouvons trop re pan - dre des lar - mes Ab - ces - te Al -

- ces le toucha mo - ment du tré - pas son. Et - pouz ne survi - vra pas a la

O Peuple in - for - tu - né
 perte de tant de charmes. Quel fu nest le a - ve - nir

Chœur

Lentement.

Hautbois
et
Clarinette

Viol.

Viol.

Alto.

Trambou

Trambou

Deuss

H. Contre

Taille

Basse

BC.

Musical score for the first system, including woodwinds, strings, and vocal parts with lyrics.

Pleure o patrie o Thessa-li-e Al-ces-te va mourir

pleur re o pa

Pleure à patrie o Thes salie Al-ces-te va mourir, pleure o pa-

Musical score for the second system, including woodwinds, strings, and vocal parts with lyrics.

rie e o Thessa-li-e Al-ces-te va mou-rir

rie e o Thessa-li-e Al-ces-te va mou-rir.

Scene 2^e

Alto con l'aria
Amorosi

Alto

tremulo

B C

Hercule

et après de longs travaux en trepris pour la gloire l'implacable. Junon me laisse respirer

Chœur

à l'amitié je puis donc me livrer et jouir un moment du fruit de la vie

Hercule

Hercule

Irvandre
 Ami Admette, apprenez ma
 toire; mais que vois je pourquoi repandez vous des larmes

Corcée
 Heurs Admette he' las a l'autel de la mort et le a porté ses
 Hercule
 Admette

pas malgré nos pleurs nos cris Ad met te la sui vi e

Chœur

Flauto
Clarinetto
Viol.
Viol.
Alto
Tromboni
Tromboni
Fagotti
Contrabbasso
Violoncello
B.C.
Viol.
Viol.
Alto
Tromboni
Basse

Pleure o patrie o Thessalie. Ah ces te va mourir

Pleure o patrie o Thessalie. Ah ces te va mourir

Qui pouvoir de la mort je saurai la ravir, reposez vous sur un amis, ensemble reposez

vous sur ce bras in-vin-cible, au pou-voir de la mort je saurai l'a-ra-nir

AIR

Hautbois et Clarinette

Violon

Violon

Alto

Corne in C

Fagotti

Hercule

B.C.

C'est en vain que l'en-fer compte sur sa victime, compte sur sa victime

non vous ne perdrez pas l'ob jet de votre a mour non, vous ne perdrez pas

Andante

Detailed description: This system contains the first vocal phrase. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking 'F' and a section marked with double bar lines. The tempo is indicated as 'Andante'.

l'ob jet de votre a mour je descendrai plutot aux té né breux a

p

Detailed description: This system contains the second vocal phrase. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking 'p' and a section marked with double bar lines.

Anime
 bimes, j'en jure par le Dieu, qui me donna le jour. non vous ne perdrez point, l'ob

jet de votre amour, l'ob jet de votre amour, cest en vain que l'on s'er

compte sur sa vie, time: compte sur sa vie, ti me: je descendrai plutôt avec les inférieurs a

bimes j'en jure par les Dieux qui me donnaient le jour: non, vous ne perdrez

pas l'objet de votre amour, non nous ne perdrez point l'objet de votre amour j'en jure par le

Dieu qui me donne la vie non, vous ne perdrez point l'objet de votre amour,

non veus ne pardrez point l'ob-jet de notre amour

Scene 3^e

Clarinete

Hautbois

I. Violon

2 Violon

Alto

Basson

Alceste

B.C.

Grands

The musical score consists of two systems. The first system includes staves for Clarinet, Oboe, Violin I, Violin II, Alto, Bassoon, Alceste, and B.C. The second system includes staves for strings and a vocal line. The vocal line has the lyrics "Adieu soutenez mon courage" and "avan cons".

Dynamic markings include *p* (piano) and *F* (forte). Performance directions include *Lent* (Lento) and *col B^{uo}* (col legno). The score is in 2/4 time.

je fremis contommons notre ouvrage. Ciel quel se

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line is on a soprano staff, and the piano accompaniment is on two staves (treble and bass clefs). The music is in 2/4 time. The lyrics are written below the vocal line.

jour affreux que vois je justes Dieux tous mes sens sont vai sis

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line is on a soprano staff, and the piano accompaniment is on two staves (treble and bass clefs). The music is in 2/4 time. The lyrics are written below the vocal line.

F

p

d'une terreur soudaine *tout de la mort dans ces horribles lieux.*

F

F

F

reconnait la loi souveraine *ces arbres des seules*

Musical score for the first system, including vocal line and piano accompaniment. The system consists of seven staves. The vocal line is on the sixth staff from the top, with lyrics: *ces rochers menaçans, la terre dépourvue, a ri de et sans ver - du re.*

Musical score for the second system, including vocal line and piano accompaniment. The system consists of seven staves. The vocal line is on the sixth staff from the top, with lyrics: *le bruit tu gubre et sourd de l'onde qui mur - mu - re*

des oiseaux de la nuit les funèbres accents

celant les, ces autels ces spectres effrayants ces ter

pp *mez F* *F*

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment line in treble clef, featuring a series of eighth notes with slurs. The third staff is a piano accompaniment line in bass clef, featuring a series of quarter notes with slurs. The fourth staff is a piano accompaniment line in bass clef, featuring a series of quarter notes with slurs. The fifth staff is a piano accompaniment line in bass clef, featuring a series of quarter notes with slurs.

F pale clarté dont la lumière obscure répand sur ces abjets une nouvelle horreur

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment line in treble clef, featuring a series of quarter notes with slurs. The third staff is a piano accompaniment line in bass clef, featuring a series of quarter notes with slurs. The fourth staff is a piano accompaniment line in bass clef, featuring a series of quarter notes with slurs. The fifth staff is a piano accompaniment line in bass clef, featuring a series of quarter notes with slurs.

F tout de mon cœur gla cé re dou ble la terreur Dieux que mon en tre

Musical score for the first system, consisting of five staves. The top staff is a treble clef with a common time signature (C). The second and fourth staves are also treble clefs, while the third and fifth are bass clefs. The music includes various note values, rests, and dynamic markings such as *p* and *P*. The tempo markings *allegro* and *modere* are present above the third staff.

Elle tombe sur un rocher

prise est pe-ni-ble et cru-el-le La-ter-re se-re.

Musical score for the second system, consisting of five staves. The top staff is a treble clef with a common time signature (C). The second and fourth staves are also treble clefs, while the third and fifth are bass clefs. The music includes various note values, rests, and dynamic markings. The lyrics are written below the staves.

Musical score for the third system, consisting of five staves. The top staff is a treble clef with a common time signature (C). The second and fourth staves are also treble clefs, while the third and fifth are bass clefs. The music includes various note values, rests, and dynamic markings. The lyrics are written below the staves.

ju-squ'a mes pas-chaux ce-las et mes genoux: bren: blans'affats sent sous le

Musical score for the first system. It includes piano accompaniment for the right and left hands and a vocal line. The tempo is marked *Allegro* and the dynamic is *FF*. The score contains several measures of music, including a repeat sign. The lyrics "poids de ma j'a your mortelle" are written below the vocal line.

elle se
ah la mort morte

Musical score for the second system. It includes piano accompaniment for the right and left hands and a vocal line. The tempo is marked *lent* and the dynamic is *p*. The score contains several measures of music with various articulations. The lyrics "relève donne une force nouvelle à la suite de la mort lui-même me conduit et dès an tres pro" are written below the vocal line.

relève
donne une force nouvelle à la suite de la mort lui-même me conduit et dès an tres pro

Vocals: *J'ouïs de béter nuit le nuit j'entens sa voix qui m'appelle.*

Piano accompaniment: Treble and Bass clefs, 4/4 time signature.

Chœur des Dieux Infernaux *avec coliforti*

Clarinettes *Lent*

1^{er} Violon *P* *SF* *SF* *SF*

2^e Violon *P* *SF* *SF* *SF*

Cors

Alto *P* *col. // Bassin*

Tromboni *P* *F* *Col. Br^o*

H. Contres
Tailles et
Basses

B.C. *p* *SF*

Malheureuse ou vas-tu attends pour ten-ver de des =

Musical score for the first system. It consists of six staves. The top staff is a vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are for the right and left hands of the piano. The fifth and sixth staves are for the right and left hands of the piano. The lyrics are: *cent d'écouter, si ça va, que si ne bras que le jour qui te suit, pas se*. The word *SF* (Sforzando) is marked in the second staff.

Musical score for the second system. It consists of six staves. The top staff is a vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are for the right and left hands of the piano. The fifth and sixth staves are for the right and left hands of the piano. The lyrics are: *place aux te ne bras tu n'at ten, dras pas long, tems*.

Clarinettes
 I Violon
 2 Violon
 Alto
 Alceste
 B C

Andante

Ah! de vint tes Implacables ne craignés pas que par mes pleurs je veuille sé

F

dir les rigueurs de vos coeurs impitoyables de nos coeurs impitoyables

p

las mort pour moi trop d'appelle est mon unique esplan



ce n'est pas vous faire une offense que de vous conjurer de hâter mon trépas la mort a pour



mon trépas et le est mon uni que expérience et il pas vous faire u ne of fer se que de



vous conjurer de hâter mon tré pas

Scene 4

1 Violon

2 Violon

alto

ColBasso

Alceste

B C

apart *Admette à part*

Ciel Admette o moment terrible Que vois je à cet instant Alceste tu les Dieux aux portes des en

a Alceste *Alceste passionnée* *admette*

jeus Alceste. Ah malheureux et que viens tu chercher dans ce séjour horrible la mort la

Alceste

mort est à tout ce que je vaux les dieux les dieux cruels ont bre jetté mes vœux *qu'adieu*

Ciel admette ô désespoir affreux ces sujets nos enfants n'est-tu donc plus leur pere.

1 Violon *pizzicato*

2 Violon *Moderato*

Alto *Moderato*

Alceste

VC

Vis pour garder le souvenir d'une E. pouse qui le fut chere qui ne vivoit que pour le

coll'arco

admette

plai re et qui pour toi voulut mourir. Vivres an toi moi vivres an alceste

vi-vre pour abhor rer la lu-miere ce-les-te, et ces barba-res Dieu-x au-tour de tous nos

mas-se sans cesse de ché-rir par-des tour-ments nou-veaux j'i-rois tra-i-ner des...

P F

jours que je de-tes-ter-je pour-rois Ciel Al

F P F

Hautbois
Seul

Col. Violon

1^{re} Violon

2^e Violon

Alto

Basson

Admette

ces. te. Ul. - ceste au nom des Dieux sois sensible sois sen-

BC

1^{re} Violon

2^e Violon

Alto

Basson

Admette

sible au sort qu'm'ac cable. ah' prends pitié d'un époux misé- rable.

First system of a musical score. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "et ne te li vres point a ces tourmens af =". The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. There are dynamic markings *mf* and *af*.

Second system of the musical score. The vocal line continues with lyrics: "frena et ne te li vres point a ces tour =". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *mez*, *F*, and *F*. There are also repeat signs (//) at the beginning and end of the system.

musical score for the first system, including vocal line and piano accompaniment. The vocal line features lyrics: *mens affreux er rant dans ce Pa lais*. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a bass line. A dynamic marking 'p' is present.

musical score for the second system, including vocal line and piano accompaniment. The vocal line features lyrics: *qu embeloient les charmes je cherche, roux en*. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a bass line. A dynamic marking 'p' is present.

This system contains five staves. The top staff is a grand staff with treble and bass clefs, containing four measures of rests. The second staff is a vocal line in treble clef with lyrics: *au-ant la trace de tes pas en proie à la dou-*. The third staff is a piano accompaniment with a complex rhythmic pattern of sixteenth notes. The fourth and fifth staves are piano accompaniment in bass clef. Dynamics include *P* (piano) and *40* (fortissimo).

This system contains five staves. The top staff is a grand staff with treble and bass clefs, containing four measures of rests. The second staff is a vocal line in treble clef with lyrics: *leur les yeux baignés de larmes baignés de larmes je pousse*. The third staff is a piano accompaniment with a complex rhythmic pattern of sixteenth notes. The fourth and fifth staves are piano accompaniment in bass clef. Dynamics include *F* (forte) and *P* (piano).

Musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment with a treble clef. The third staff is a piano accompaniment with a bass clef. The fourth and fifth staves are piano accompaniment with a bass clef. The lyrics are: "vous les croi - que tu non ten - dois pas pour".

Musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment with a treble clef. The third staff is a piano accompaniment with a bass clef. The fourth and fifth staves are piano accompaniment with a bass clef. The lyrics are: "a l'onneur - l'onneur le plus me se - re - je - rois en brader mes en".

This system contains the first four staves of the musical score. The top staff is a vocal line in G major with a treble clef. The second staff is the piano accompaniment in G major with a treble clef, featuring a dense texture of sixteenth-note chords. The third staff is the basso continuo line in G major with a bass clef. The fourth staff is a blank staff. The lyrics are: *fans Je n'en-tendrois leurs plaintifs accents Je n'en-tendrois leurs plaintifs ac-*

This system contains the next four staves of the musical score. The top staff is a vocal line in G major with a treble clef. The second staff is the piano accompaniment in G major with a treble clef, continuing the sixteenth-note chordal texture. The third staff is the basso continuo line in G major with a bass clef. The fourth staff is a blank staff. The lyrics are: *cents je les ver-rois fremira l'as-pect de leur pere me-re pro-*



Musical score system 1, featuring five staves. The top staff contains four double bar lines. The second staff has a piano (p) dynamic marking. The third staff contains a complex, fast-moving melodic line with many sixteenth notes. The fourth staff contains a more rhythmic accompaniment. The fifth staff contains the vocal line with the lyrics: "cher au mort me de mander leur me re". The system concludes with a double bar line and the tempo marking "Al =".



Musical score system 2, featuring five staves. The top staff contains four double bar lines. The second staff contains a complex, fast-moving melodic line with many sixteenth notes. The third staff contains a more rhythmic accompaniment. The fourth staff contains the vocal line with the lyrics: "ces te sans sen sa ble Al ces te au nom des dieux sans sen". The system concludes with a double bar line.

First system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex, multi-measure arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. The key signature is B-flat major, and the time signature is 4/4. The system contains four measures, with repeat signs at the beginning and end.

sible au sort qui m'ac ca. ble ah prend pi tie pi tie d'un époux misé.

Second system of musical notation. It continues the vocal line and piano accompaniment from the first system. The piano part features dynamic markings 'F' (forte) and 'P' (piano). The vocal line includes lyrics. The system contains four measures, with repeat signs at the beginning and end.

rable et ne le livre point a ces tour mens af = freux.

Alceste
Al = ces - - - te Al = ces - - - te je, les

Viol 1^o
Viol 2^o
Alto
Alceste
BC

Savoir e pour tout me en les partage ces tour mens que ma

mort va te fai re souf frir mais pour qu Admettez va ve Al =

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: "ces te doit mou rir rien ne Saurait e bran ler mon courage". The piano accompaniment includes a right hand with chords and a left hand with a bass line. Dynamics include *mezz F* and *F*.

ces te doit mou rir rien ne Saurait e bran ler mon courage

Musical score for the second system, featuring vocal line and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: "Admette O nous du Dieu des morts mi nistres redou". The piano accompaniment includes a right hand with chords and a left hand with a bass line. Dynamics include *Admette* and *O nous du Dieu des morts mi nistres redou*.

Admette
 O nous du Dieu des morts mi nistres redou

Musical score for the third system, featuring vocal line and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: "ta bles ce n'est qu'à vous que j'ai re couis montrez vous moins cruels et". The piano accompaniment includes a right hand with chords and a left hand with a bass line. Dynamics include *ta bles ce n'est qu'à vous que j'ai re couis montrez vous moins cruels et*.

ta bles ce n'est qu'à vous que j'ai re couis montrez vous moins cruels et

maine i. u. x. o. ra. blis. Souyez plus é. qui. la. blés que ces Dieux dont en

vain j'implorais le se. cours c'est moi que le des. lin. vous marqua pour victime ex. er

ce z vos droits souverains j'a peuz ne souffrez pas que ces dieux inhumains usurpent des en

Alceste
 fers le pouvoir le-gu-ti-me. Non de son désespoir né coulez point les vœux c'est

moi qui suis votre vic-ti-me exae-cu-lex la vo-lon-té des Dieux

Duo

Flutes *Sans lenteur*
Hautbois
Viol 1^o *F P* *P* *F P*
Viol 2^o
Alto
Alceste
B.C. *Amis* *Ayez crûs de la dou-*

Flan de venezic casci blis Soy ez at tenz dris par mes pleurs Soy-

SF P

Admolle
 yoz attendris par mes pleurs Aux cris du des- pour seriox nous insens-

SF P

bles - soyez tou - chés de mes mal - heurs - soyez touchés de mes malheurs des dé -

Alceste

crets du des - tin - mi - mis tres in - fle - xibles ne re - jet - tez

Admette *Obez sez a ses com - mande - mens*

point ma pri . è re haitez vous des en . fers ouvrez moi la bar . rie . re
 ne voyez point ma pri . è re haitez vous des en . fers ouvrez moi la bar .

et termi . nez les ccs de mes . tour mens
 et ter . mi . nez les ccs de mes tour .

Hautbois et Clarinettes

Viol I^o

Viol 2^o

Cors

Trombones

Alto

BC

Musical score for woodwinds and strings. The woodwind section (Hautbois et Clarinettes) has a treble clef and a key signature of one sharp (F#). The string section (Viol I^o, Viol 2^o, Cors, Trombones, Alto, BC) has a bass clef and a key signature of one sharp (F#). The woodwinds play a melodic line with dynamic markings *P* and *F*. The strings play a rhythmic accompaniment. The Cors part is marked *Andante*. The Alto and BC parts are marked *moderato*.

Musical score for vocal soloist and choir. The vocal soloist part is in treble clef with a key signature of one sharp (F#) and is marked *Anime*. The choir part is in bass clef with a key signature of one sharp (F#) and is marked *Col I^o in 8^a basso*. The lyrics are: *Dieu infernal* and *Car on t'appelle en tend sa voix delaparque un de vous doit ecre le par*. The score includes various musical notations such as slurs, accents, and dynamic markings.

pr mouvement
Andante
 tout est en sa loi c'est à lui de décider son choix Caron l'appelle

trème
en tend sa voix Si tu re-voques le vain qui t'en gaje s'élire.

noques lez veu qui t'engage: Ad-met-te de la mort sub ira seul les

la ou bi-raz seul les loia Al-ces-te c'est a toi de décider son

choix si tu re-vo-ques le vau qui ten-ga-ge si tu re-vo-ques le-
 vau qui ten-ga-ge (ld = met = le de la mort subira

The image shows a page of handwritten musical notation on aged paper. At the top right, the number '233' is written. The score consists of approximately 15 staves. The first six staves contain the vocal line for a choir, with lyrics written below the notes. The lyrics are: 'choix si tu re-vo-ques le vau qui ten-ga-ge si tu re-vo-ques le-'. The seventh staff continues the musical notation with some rests. The eighth staff has the word 'cres' written above it. The ninth and tenth staves show musical notation with double bar lines. The eleventh and twelfth staves continue the musical notation. The thirteenth staff has the lyrics 'vau qui ten-ga-ge' written below it. The fourteenth and fifteenth staves continue the musical notation with the lyrics '(ld = met = le de la mort subira' written below them. The notation includes various note values, rests, and dynamic markings.

Je seul les loix su-bi-ra seul les loix. Car ou s'appelle, entend sa voix?

1^{er} mouvement

Viol¹
Viol²

Alceste
Alta.
et BC

Qu'il ait me et des en-fers ou vrez moi le passage An-ré-t

Admète

O de ses-poir

Flute et Clarinette

1^{re} Viol.

2^e Viol.

Trombone

Alto

Basson

Contre

Tuba

Basse

Tp.

Chœur

Gravement

bd bd

Col. 1^{re} in 2^o Basso

Al... ew... to

Al... ew...

Flute tacet

le jour, nuit et le des-

le

Violonelle

First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a whole note G4, followed by a half note G4, and then a series of quarter notes: Bb4, D5, Bb4, G4, F4, E4, D4, C4. The piano accompaniment consists of chords and single notes in the right and left hands.

Second system of musical notation. The vocal line continues with the lyrics: "tu qui te pour - - - - - suit a marqué ton honre ju -". The piano accompaniment includes a section marked "Violoncelli" in the bass line, featuring a rhythmic pattern of eighth notes.

Third system of musical notation. The vocal line continues with the lyrics: "tu - - - - - le suis nous dans la nuit infer - - - - - na - - - - - le". The piano accompaniment includes a section marked "Violoncelli" in the bass line, featuring a rhythmic pattern of eighth notes.

Fourth system of musical notation. The vocal line continues with the lyrics: "ta - - - - - le suis nous dans la nuit infer - - - - - na - - - - - le". The piano accompaniment includes a section marked "Violoncelli" in the bass line, featuring a rhythmic pattern of eighth notes.

Oboe

237

Allegro

Alceste

Adieu cher Egeus c'en est fait

Admette

arrêtez

adagio

arrêtez barbares déites écartez sur moi

seul votre rage inhumaine enveloppez moi dans la nuit du trépas

CŒUR

tutti

l'en-fer par-...-le l'en-fer pa-...-

l'en-fer

Ven-...-fer

Detailed description: This system contains the first five staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment, with the second staff featuring a dense sixteenth-note texture. The fourth and fifth staves are piano accompaniment, with the fifth staff featuring a sixteenth-note texture. The key signature is one flat (B-flat) and the time signature is 4/4.

le o-be-...-w à sa toi souve-...-rai-...-

le

le

Detailed description: This system contains the next five staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment, with the second staff featuring a dense sixteenth-note texture. The fourth and fifth staves are piano accompaniment, with the fifth staff featuring a sixteenth-note texture. The key signature is one flat (B-flat) and the time signature is 4/4.

First system of musical notation. It features a vocal line with lyrics and piano accompaniment. The piano part includes a bass line and a right-hand line with chords. Dynamics include *p* and *d*. There are some markings above the staff, possibly indicating fingerings or ornaments.

Alceste

Alceste

Second system of musical notation. The vocal line continues with the lyrics: "ne m'en rachez point Alceste de mes larmes cruelles". The piano accompaniment continues with chords and a bass line.

Continuation of the piano accompaniment for the second system, showing the bass line and right-hand chords.

Third system of musical notation. It features a vocal line and piano accompaniment. The piano part includes a bass line and a right-hand line with chords. Dynamics include *p* and *d*.

LE CŒUR

Fourth system of musical notation. The vocal line continues with the lyrics: "able m'en - traine l'en - ter par - - - le l'en -". The piano accompaniment continues with chords and a bass line.

Continuation of the piano accompaniment for the fourth system, showing the bass line and right-hand chords.

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal parts include a soprano line with lyrics "fer par... le o-bé... w à sa loi souve...", an alto line with lyrics "fer", and a bass line with lyrics "fer". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with chords.

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal parts include an oboe line with lyrics "oboe", a Basson line with lyrics "rai... ne", and a Bass line with lyrics "rai... ne". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with chords.

Additional markings in this system include "Lento", "Alceste", "Adme (le", "Dieu?", and "FF" (Fortissimo) dynamic markings.

fais, je suivrai ses pas, mais en fero, je suivrai ses

SCENE V.

Même mouvement

1^{er} Viol. *F* *P*

2^e Viol. *col 1^{er} Viol*

Alto

Oboe

Clarinettes

1^{er} et 2^e Trombones

3^e Tromb.

Hercule *par* *A-mi kur rage est vat-ne, comp-*

Basson

B. C.

tez sur ma valeur cedez troupe inhumaine, craignez mon bras ven-

jeur *Admette* *Que votre main bar-*

Dynamic markings: **FP**, **FF**, **P**

Handwritten musical score for a multi-instrument ensemble and voice. The score consists of 18 staves. The top two staves are for the first and second violins, the next two for the first and second violas, and the next two for the first and second cellos. The bottom four staves are for the first and second basses and a vocal line. The music is in a common time signature and features various dynamics such as 'F' (forte) and 'P' (piano). The vocal line includes the lyrics 'Luce, parer sur mes ses coups que votre main bar-ba-re per-' and 'le sur mes ses coups'.

Luce, parer sur mes ses coups que votre main bar-ba-re per-

le sur mes ses coups *Fraper Dieu de ce-*

Musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics: *nare, et réunissez nous, frappez frappez frappez frappez qui*. The piano accompaniment features chords marked with *F* and *P*.

Musical score for the second system. It continues the vocal line and piano accompaniment. The vocal line begins with the lyrics: *votre main bar--ba-re porte sur moi ses coups frappez vainc du t'na--*. The piano accompaniment continues with chords marked with *F* and *P*.

Musical score page 243, featuring a vocal line and instrumental accompaniment. The score includes dynamic markings such as *pp*, *fp*, *ff*, and *pizz*. The lyrics are: *re, et reuue - sez nous et reuue - sez nous*. The score concludes with the publisher's name *G. C. UR. Suterrom* and the instruction *Silence pp*.

Doux
 Nôtre fureur est vaine ce-dans à sa valeur nô-
 nôtre
 nôtre

tre fureur est vaine ce-dans à sa valeur ce-dans à sa valeur
 tre
 tre

cres

cres

cres

cres

cres

Hercule

Evitez troupe inhumaine craignez mon bras vengeance le fils de Jupi-

Le fils de Jupi-ter de l'en-fer est vainqueur le fils de Jupi-

Le fils

Le fils

Le fils

poco **F** **FF**

This system contains the first two staves of the score. The top staff is the piano part, and the bottom staff is the string part. The piano part begins with a melodic line, followed by a more rhythmic section. The string part provides harmonic support with chords and moving lines.

ter de l'enfer est vainqueur le fils de Jupiter de l'enfer est vainqueur

ter de

ter de

ter de

poco **F** **FF**

This system contains the next two staves of the score. The piano part continues with rhythmic patterns, and the string part has several measures of rests, indicated by double bar lines with repeat dots.

Hercule

Des maux de l'humanité recoste mon cher Ad-

This system contains the final two staves of the score. The piano part has a melodic line, and the string part has a rhythmic accompaniment.

musical score for the first system, featuring vocal lines and piano accompaniment.

mette le même objet de ton ardeur Admette
 Ah! ma j'e-ti-ci-

musical score for the second system, continuing the vocal and piano parts.

te est d'autant plus précieuse que c'est de mon ami que te tiens mon bon-

SCENE VI.

musical score for Scene VI, including parts for Flute Hautbois and Apollo.

Flute Hautbois

Apollon

leur

Pensez à votre âme

Allegretto cres

du souverain des cieux et l'immortalité deviendra ton partage le ciel qui te re-

garde à jamais ton courage, et ta place est déjà marquée au royaume des Dieux

Vivez heureux Epoux pour servir de modèle aux mortels que l'Hy-

men enchanne sans se leu, que se, sicut pttious de p'arvoise à ma voix. w

SCENE VII.

vous qui vous montrez à un Roi si fideles, peuple venez accourez dans ces

lioux, et pour des souverains objets de tous vos vœux redoublez d'amour et de zèle.

SCENE VIII.
TRIO

Alceste
Admette
Hercule
B.C.

Reçois dieu bienfaisant l'hommage de nos
tendres e - poux C'est dans

saur dont le bonheur sur-passe sur-passe l'espérance, dont le bonheur sur-
 passe l'espérance
 re-tre bon-heur que se trou-ve ma récompense que je

Handwritten musical score consisting of ten staves. The first seven staves are instrumental, featuring various rhythmic patterns and dynamics such as *p.* and *P.*. The eighth staff contains the lyrics: *-passe surpasse l'espé-ran - - ce; par les transports de leur reconnais*. The ninth staff continues the lyrics: *trouée. mérecom-pen - - se;* and includes a *P.* dynamic marking. The tenth staff is a bass line with repeat signs.

-passe surpasse l'espé-ran - - ce; par les transports de leur reconnais

trouée. mérecom-pen - - se;

P.

ance ju-ge du pris de tes fa-veurs par les trans

ju-ge du pris de tes fa-veurs

qu'il soit le pris de ma valeur c'est dans votre bon-heur que je

The musical score consists of several staves. The top five staves are for piano accompaniment, featuring complex rhythmic patterns and dynamic markings such as *F.* and *P.*. The sixth staff is a grand staff (treble and bass clefs) with a piano part. The seventh and eighth staves are vocal lines with the following lyrics: *porte de leur reconnaissance ju-ge du prix de tes faveurs*. The ninth and tenth staves are grand staves with piano accompaniment and lyrics: *trouve ma récompense qu'il soit le prix de ma va-leur*. The score concludes with a final grand staff.

porte de leur reconnaissance ju-ge du prix de tes faveurs

trouve ma récompense qu'il soit le prix de ma va-leur

me se du prix de la fa- veur

qu'il soit le prix de ma va- leur

SCENE IX. et dernière.

DUO

1^{re} Violon

2^e Violon

Alto

Alceste
Ô mes enfans! je vous revois nos malheurs sont si

Aimette
Ô mes amis! Alceste me rendue les dieux sont si doux nos malheurs sont si

B. C.

Ô moment fortuné faveur inatten-due

C'est ce hé-ros qui nous a réu-nis

Ô moment fortuné faveur inatten-due

Chœur

1. Viol. 

2. Viol. 

Coro. 

Alto 

Deux. 

Il. Contr. 

Taille 

Basse 

B. C. 

Qu'il viant à nous ces biens célestes pour le ciel les à sau- vé

Qu'il viant à nous ces biens célestes pour le ciel les à sau- vé



pour le bonheur du mon... de, qu'à nos vœux qu'à nos chants tout l'univers ré =

pour le bon- heur du mon... de qu'à nos vœux qu'à nos chants tout l'univers ré =

Handwritten musical score for a scene. The score is written on multiple staves. The top section features a vocal line with lyrics: "pon-de l'art de nous rendre heureux fait leur soin le plus doux qu'a nos vœux". This section includes parts for "H^e bois" (oboe) and "Coryphes" (chorus). The bottom section features a vocal line with lyrics: "qu'a nos chants tous l'univers re-pon-de l'art de nous rendre heureux". This section includes parts for "hautbois" (oboe) and "Chœur" (chorus). The score includes various musical notations such as notes, rests, and dynamic markings like "P." and "F."

Corifée
 leur soin le plus leur fait leur soin le plus
 Qu'ils vivent à jamais ces

Chœur
 les lince s'empart de nous rendre heureux fait leur soin le plus

Hautbois

Viol.

doux, le ciel les a sauvés pour le bonheur du monde, qu'ils vivent à jamais

Detailed description: This system contains the first system of a musical score. It features a vocal line on a single staff with French lyrics. The instrumental accompaniment consists of two staves: the top one for Hautbois and the bottom one for Violon. The music is in a major key and 4/4 time. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The instrumental parts provide harmonic support with rhythmic patterns and sustained notes.

Viol.

P.

ces fortunés épouse qu'à nos vœux qu'à nos chants l'univers répond

P.

Detailed description: This system contains the second system of the musical score. It features a vocal line on a single staff with French lyrics. The instrumental accompaniment consists of two staves: the top one for Violon and the bottom one for Violon. The music is in a major key and 4/4 time. The vocal line continues the melodic phrase from the first system. The instrumental parts provide harmonic support with rhythmic patterns and sustained notes. The dynamic marking 'P.' (piano) is present at the beginning and end of the system.

fait de nous rendre heureux de nous rendre heureux, fait leur soin le plus

doux fait leur soin le plus doux fait leur soin le plus doux,

P.

Coristes

Chœur

l'art de nous rendre heu - reux fait leur soin le plus doux, fait leur

This system contains the first vocal entry. The vocal line begins with the lyrics "l'art de nous rendre heu - reux fait leur soin le plus doux, fait leur". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *P.* (piano).

P.

F.

soin le plus doux fait leur soin le plus doux

This system continues the vocal line with the lyrics "soin le plus doux fait leur soin le plus doux". The piano accompaniment includes a section with a dynamic marking of *P.* and a section with a dynamic marking of *F.* (forte). The system concludes with a double bar line.

Andante

Divertissement

1^{re} Viol. *ff.* *f.* *p.* *f.*

2^e Viol. *ff.*

Hautbois *f.* *p.* *fff.*

Clarin. *f.*

Alto *f.* *p.*

Basson

B. C.

The first system of the musical score consists of seven staves. The top staff is for the first violin, marked with dynamics *ff.*, *f.*, *p.*, and *f.*. The second staff is for the second violin, marked *ff.*. The third staff is for the oboe, marked *f.*, *p.*, and *fff.*. The fourth staff is for the clarinet, marked *f.*. The fifth staff is for the alto saxophone, marked *f.* and *p.*. The sixth staff is for the bassoon. The seventh staff is for the bassoon and double bass. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

f. *f.*

The second system of the musical score consists of seven staves. The top staff is for the first violin, marked with dynamics *f.* and *f.*. The second staff is for the second violin. The third staff is for the oboe. The fourth staff is for the clarinet. The fifth staff is for the alto saxophone. The sixth staff is for the bassoon. The seventh staff is for the bassoon and double bass. The music continues with complex rhythmic patterns and dynamics.

This musical score consists of ten staves. The top staff features a complex, rapid melodic line with many sixteenth and thirty-second notes. The second and fourth staves are mostly rests, indicated by double slashes. The third staff contains a melodic line with some rests. The fifth staff is a bass line with a steady rhythmic pattern. The sixth staff is a melodic line with dynamic markings: *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*. The seventh staff is a melodic line with dynamic markings: *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*, *F.*. The eighth staff is a melodic line with dynamic markings: *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*. The ninth staff is a melodic line with dynamic markings: *F.*, *P.*, *F.*, *P.*. The tenth staff is a bass line with rests and some notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

1^o Oboe Clarin.
2^o Oboe Clarin.

The first system of the 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. It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is a treble clef with a key signature of one sharp and a 2/4 time signature, featuring a simpler melodic line. The third staff is a treble clef with a key signature of one sharp and a 2/4 time signature, containing a rhythmic accompaniment. The fourth staff is a treble clef with a key signature of one sharp and a 2/4 time signature, also containing a rhythmic accompaniment. The fifth staff is a bass clef with a key signature of one sharp and a 2/4 time signature, providing a bass line.

M. Marche

The second system of the score includes parts for various instruments. The first staff is for Violin 1 (1^{re} Viol), the second for Violin 2 (2^e Viol), the third for Flute (flauto), the fourth for Oboe (oboe), the fifth for Clarinet (clarinetto), the sixth for Trumpet (Tromp), the seventh for Timpani (Timb), and the eighth for Bass (Alto e B^o). The Violin parts are in treble clef with a key signature of one sharp and a 2/4 time signature. The Flute, Oboe, and Clarinet parts are in treble clef with a key signature of one sharp and a 2/4 time signature. The Trumpet part is in treble clef with a key signature of one sharp and a 2/4 time signature. The Timpani part is in bass clef with a key signature of one sharp and a 2/4 time signature. The Bass part is in bass clef with a key signature of one sharp and a 2/4 time signature.

The third system of the score continues the orchestral arrangement with multiple staves. It includes parts for Violin 1, Violin 2, Flute, Oboe, Clarinet, Trumpet, Timpani, and Bass. The Violin parts are in treble clef with a key signature of one sharp and a 2/4 time signature. The Flute, Oboe, and Clarinet parts are in treble clef with a key signature of one sharp and a 2/4 time signature. The Trumpet part is in treble clef with a key signature of one sharp and a 2/4 time signature. The Timpani part is in bass clef with a key signature of one sharp and a 2/4 time signature. The Bass part is in bass clef with a key signature of one sharp and a 2/4 time signature.

This image shows a page of handwritten musical notation, numbered 268 in the top left corner. The score is organized into three systems, each containing five staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system features a complex melodic line in the top staff, with accompaniment in the other four staves. The second system continues this theme with more intricate rhythmic patterns and some rests in the lower staves. The third system concludes with a final melodic flourish in the top staff and sustained accompaniment below. The handwriting is clear and professional, typical of a composer's manuscript.

Flutes

1^a Viol.

2^a Viol.

Alto

B. C.

This page of a handwritten musical score, numbered 269, features five systems of staves. The first system includes parts for Flutes, Violins (1^a and 2^a), Viola, and Bassoon (B. C.). The Flute part is highly melodic and intricate, while the string parts provide harmonic support with sustained notes and some rhythmic patterns. The second system continues the orchestral texture with more complex rhythmic figures in the strings and woodwinds. The third system shows a continuation of the melodic lines, with some woodwind parts featuring rapid passages. The fourth system maintains the dense orchestral texture, and the fifth system concludes the page with sustained harmonic blocks in the strings and woodwinds. The notation is clear and detailed, typical of a composer's manuscript.

Menuet gracieux

1^{re} Viol. 

2^e Viol. 

Cors 

Oboes et Clarinettes 

Trompettes 

Tymbales 

Alto  *cel. corni*

Basson et B.C.  *Bassons sans violoncelle*









Basson

low

This image shows a page of handwritten musical notation, numbered 271 in the top right corner. The score is organized into two systems of six staves each. The notation includes various musical symbols such as clefs (treble and bass), time signatures, and dynamic markings like *mf* and *ff*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The handwriting is in black ink on aged paper.

This is a handwritten musical score for a brass band, consisting of 14 staves. The score is written in G major (one sharp) and 2/4 time. The instruments represented are:

- Staff 1: Trumpets (T1)
- Staff 2: Trumpets (T2)
- Staff 3: Trombones (T3)
- Staff 4: Trombones (T4)
- Staff 5: Basses (B)
- Staff 6: Euphonium (E)
- Staff 7: Baritone (Ba)
- Staff 8: Tenor (Te)
- Staff 9: Bass (B)
- Staff 10: Trombones (T5)
- Staff 11: Trombones (T6)
- Staff 12: Trombones (T7)
- Staff 13: Trombones (T8)
- Staff 14: Trombones (T9)

Key features and markings include:

- Staff 3:** *coll. f.* (collage fortissimo)
- Staff 4:** *coll. corni* (collage corni)
- Staff 6:** *low* (low register)
- Staff 7:** *Una* (Una voce)
- Staff 14:** *low* (low register)

The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings. The piece concludes with a double bar line on the final staff.

Largement Gavotte

1^o Viol.

2^o Viol.

Violoncelle
et
Contreb.

Corn

Alto

Basson

B. C.

The musical score consists of ten measures. The first measure is marked with a double bar line and a repeat sign. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The instruments listed are 1^o Viol., 2^o Viol., Violoncelle et Contreb., Corn, Alto, Basson, and B. C. The score is written in a single system with a brace on the left side.

Minuet

Flutes seule

sol^o

Solo

au Mineur

au Majeur

This musical score is for a Minuet, originally from the Notebook for Anna Bach, arranged for flute. It is divided into two parts: 'au Mineur' (minor) and 'au Majeur' (major). The score consists of 11 staves. The first two staves are for the flute, with the first staff containing the melodic line and the second staff containing the accompaniment. The third staff is a grand staff (treble and bass clefs) with a 'Solo' marking. The fourth staff is a grand staff with a 'sol^o' marking. The fifth staff is a grand staff with a 'Solo' marking. The sixth staff is a grand staff with a 'Solo' marking. The seventh staff is a grand staff with a 'Solo' marking. The eighth staff is a grand staff with a 'Solo' marking. The ninth staff is a grand staff with a 'Solo' marking. The tenth staff is a grand staff with a 'Solo' marking. The eleventh staff is a grand staff with a 'Solo' marking.

Chaconne

1^e Viol. *F. P.*

2^e Viol. *F. P.*

Oboe *F. P.* *col. abaz.* *rit.*

Clarinettes *F.*

Cornu

Trompettes

Tombales

Alto

Basson *F. P.* *col. abaz.*

B. C. *F. P.*

This is a handwritten musical score for a multi-instrument ensemble, consisting of 18 staves. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *pp* and *ppp*. The score is divided into two systems of nine staves each. The first system includes a vocal line with lyrics "55. d. pd. d. d." and a piano line with a complex rhythmic pattern. The second system features a more intricate melodic line in the upper staves and a bass line with a steady eighth-note accompaniment. The handwriting is clear and professional, typical of a composer's manuscript.

This image shows a page of handwritten musical notation, numbered 217 in the top right corner. The score is arranged in two systems of staves. The first system consists of ten staves, and the second system also consists of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features several staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings like 'p' (piano) are visible in the first few staves. The second system continues the composition with similar rhythmic complexity, including a section marked 'f' (forte) and a section marked 'allegro'. The handwriting is clear and professional, typical of a composer's manuscript.

This page of a handwritten musical score, numbered 278, contains 15 staves of music. The notation is arranged in a system with multiple staves per system, typical of a large ensemble score. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'f' (forte) and 'cresc' (crescendo) in several places. Performance instructions are written in Italian, including 'col abas' (with basses) and 'col corni' (with horns). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is dense and detailed, characteristic of a professional manuscript.

This page contains a handwritten musical score for guitar, organized into three systems of staves. The notation includes treble and bass clefs, various rhythmic values, and complex chordal textures. Performance markings such as *coll.*, *f*, *p*, and *B¹⁰* are present throughout the score.

System 1 (Staves 1-6): The first system consists of six staves. The top staff (treble clef) features a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a complex, multi-voiced texture with many notes beamed together. The third staff (treble clef) has a similar multi-voiced texture. The fourth staff (treble clef) contains a melodic line with some rests. The fifth staff (treble clef) is mostly empty with some rests. The sixth staff (bass clef) contains a melodic line with eighth notes. Performance markings include *coll.* and *f* in the second and third staves, and *coll.* in the fourth staff.

System 2 (Staves 7-12): The second system consists of six staves. The top staff (treble clef) has a melodic line with some rests. The second staff (treble clef) contains a multi-voiced texture. The third staff (treble clef) contains a multi-voiced texture. The fourth staff (treble clef) contains a melodic line. The fifth staff (treble clef) is mostly empty. The sixth staff (bass clef) contains a melodic line. Performance markings include *f* in the second and third staves, and *p* in the fourth staff.

System 3 (Staves 13-18): The third system consists of six staves. The top staff (treble clef) has a melodic line. The second staff (treble clef) contains a multi-voiced texture. The third staff (treble clef) contains a multi-voiced texture. The fourth staff (treble clef) contains a melodic line. The fifth staff (treble clef) is mostly empty. The sixth staff (bass clef) contains a melodic line. Performance markings include *f* in the second and third staves, and *B¹⁰* in the sixth staff.

Handwritten musical score for a symphony, page 280. The score is arranged in systems of staves. The first system includes a woodwind section with flutes (F), oboes (oboe), and bassoons (basson). The second system includes a string section with violins (vln), violas (vla), cellos (vcl), and double basses (cb). The third system includes a brass section with trumpets (trp) and trombones (trbn). The score features various musical notations such as notes, rests, and dynamic markings like 'F' and 'p'.

This is a handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is written on 14 staves, organized into two systems of seven staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Soli" is written in several places, indicating solo passages for specific instruments. The handwriting is in black ink on aged paper. The score begins with a treble clef and a key signature of one flat. The notation is dense, with many sixteenth and thirty-second notes, particularly in the upper staves. There are also some markings that look like "x" or "o" on the notes, possibly indicating specific performance techniques or corrections. The overall style is that of a personal manuscript or a working draft.

This is a handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various rhythmic values, rests, and dynamic markings such as *f* (forte) and *col. B^{ve}* (col legno). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation is dense and detailed, with many slurs and articulation marks. The score concludes with a double bar line and repeat signs.

This image shows a page of handwritten musical notation, numbered 288 in the top right corner. The score is organized into two systems, each containing five staves. The notation is dense and complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. Many notes are grouped together in rectangular boxes, which may represent chords or specific articulations. The staves are connected by a vertical line on the left side. The handwriting is clear and consistent throughout the page.

This page of musical notation consists of 18 staves. The notation is written in a historical style, featuring various note values, rests, and dynamic markings. The key signature is one sharp (F#). The notation includes several instances of the dynamic marking 'F' (forte) and the instruction 'col. B. 22' (colored B. 22). The music is arranged in a multi-staff format, with some staves containing more complex rhythmic patterns and others containing simpler harmonic support. The notation is dense and detailed, typical of a manuscript score.

This image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The notation is written in a cursive, handwritten style. Dynamics such as *f*, *p*, and *pp* are used throughout the score. There are also some markings that appear to be *ff* and *ppp*. The notation includes many sixteenth and thirty-second notes, often beamed together. There are also some markings that look like *tr* (trills) and *acc* (accents). The page is somewhat aged and has some staining on the left edge.

This image shows a page of handwritten musical notation, numbered 288 in the top left corner. The score is arranged in a system of 18 staves. The notation includes various musical symbols such as clefs (treble and bass), key signatures (one sharp), time signatures (4/4), and notes (quarter, eighth, and sixteenth notes). There are also rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). A prominent feature is a large, dense cluster of notes in the lower-middle section of the page, which appears to be a complex rhythmic or melodic passage. The handwriting is clear and legible, typical of a composer's manuscript.

This page of handwritten musical notation contains two systems of staves. The first system consists of nine staves, and the second system consists of ten staves. The notation includes various rhythmic values, rests, and dynamic markings such as *f* (forte) and *p* (piano). Some staves feature complex textures with many notes, while others have fewer notes or rests. There are also some markings that appear to be *rit.* (ritardando) and *ad lib.* (ad libitum). The paper shows signs of age, with some staining and wear.

This page contains a handwritten musical score for a multi-instrument ensemble, consisting of 16 staves. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various clefs (treble and bass), note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *sol*. The music is arranged in a complex, multi-layered fashion, with different parts likely representing different instruments or voices. The notation is dense and detailed, with many slurs and articulation marks. The page number '288' is located in the top left corner.

This image shows a page of handwritten musical notation, numbered 289 in the top right corner. The score is arranged in two systems, each containing seven staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes many slurs and accents, suggesting a complex melodic line. The second system continues the piece, with some staves starting with the name 'Joh' written below the notes. The handwriting is clear but shows signs of being a working draft or a composer's sketch.

This page of handwritten musical notation, numbered 290, contains a complex score for a multi-instrument ensemble. The score is organized into several systems of staves. The top system includes a flute part (marked with a 'fl' symbol) and a woodwind section (oboe, clarinet, and bassoon). The middle system features a violin and viola section, with the word 'Soli' written below the violin staff. The bottom system includes a piano part and a double bass part, with the word 'Soli' written below the piano staff. The notation is dense, with many sixteenth and thirty-second notes, and includes various dynamic markings such as 'f' (forte) and 'p' (piano). The manuscript shows signs of age, with some ink bleed-through and slight fading.

This is a handwritten musical score for a multi-instrument ensemble, consisting of 14 staves. The notation includes various rhythmic values, rests, and dynamic markings. The score is organized into two systems of seven staves each. The first system includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and five intermediate staves for other instruments. The second system follows a similar layout. Dynamic markings such as *p*, *f*, *ff*, *mf*, and *rit.* are used throughout. There are also some handwritten annotations like *tr* and *tr* near the end of the piece. The handwriting is in black ink on aged paper.

This is a handwritten musical score for a multi-instrument ensemble, consisting of 18 staves. The score is written in a single system and includes the following elements:

- Staff 1:** Treble clef, featuring a complex rhythmic pattern of sixteenth notes.
- Staff 2:** Treble clef, featuring a complex rhythmic pattern of sixteenth notes.
- Staff 3:** Treble clef, featuring a simple melodic line with a dynamic marking of *p*.
- Staff 4:** Treble clef, featuring a simple melodic line with a dynamic marking of *col. abaz*.
- Staff 5:** Treble clef, featuring a simple melodic line.
- Staff 6:** Bass clef, featuring a simple melodic line.
- Staff 7:** Treble clef, featuring a complex rhythmic pattern of sixteenth notes.
- Staff 8:** Bass clef, featuring a simple melodic line with a dynamic marking of *col. p*.
- Staff 9:** Bass clef, featuring a simple melodic line.
- Staff 10:** Treble clef, featuring a complex rhythmic pattern of sixteenth notes.
- Staff 11:** Treble clef, featuring a complex rhythmic pattern of sixteenth notes.
- Staff 12:** Treble clef, featuring a complex rhythmic pattern of sixteenth notes.
- Staff 13:** Treble clef, featuring a complex rhythmic pattern of sixteenth notes.
- Staff 14:** Treble clef, featuring a complex rhythmic pattern of sixteenth notes.
- Staff 15:** Treble clef, featuring a complex rhythmic pattern of sixteenth notes.
- Staff 16:** Bass clef, featuring a simple melodic line.
- Staff 17:** Bass clef, featuring a simple melodic line.
- Staff 18:** Bass clef, featuring a complex rhythmic pattern of sixteenth notes.

This image shows a page of handwritten musical notation, numbered 293 in the top right corner. The score is arranged in a system of 14 staves. The notation is dense and complex, featuring a variety of rhythmic patterns and melodic lines. The top two staves contain a melodic line with frequent sixteenth-note runs. The middle staves (3-6) appear to be accompaniment, with some staves showing block chords and others showing rhythmic patterns. The bottom staves (7-14) continue the melodic and accompanimental lines, with some staves showing more intricate rhythmic figures. The handwriting is clear but shows signs of being a working draft or a composer's sketch. The paper is aged and slightly yellowed.



