

*Ouverture.*

*Basse Continue*

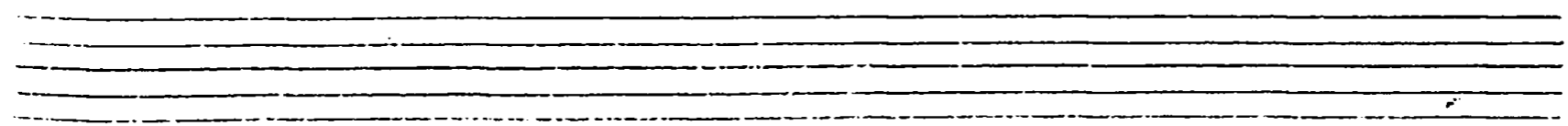
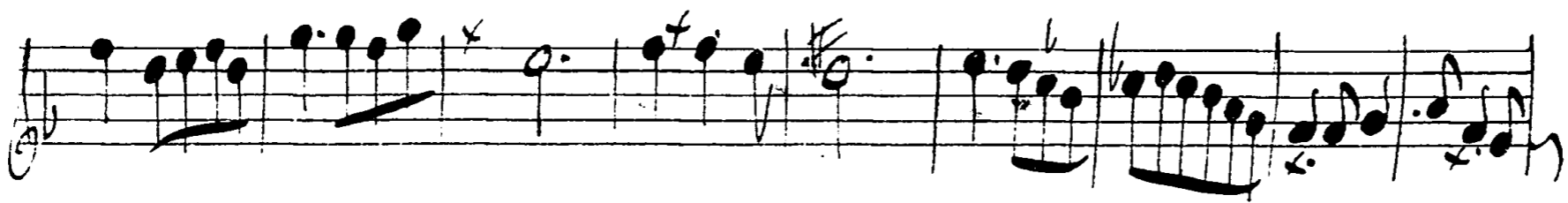
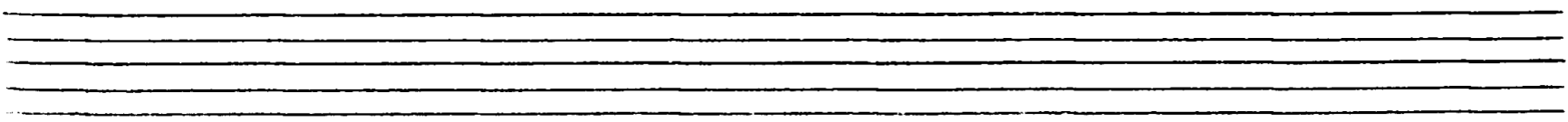
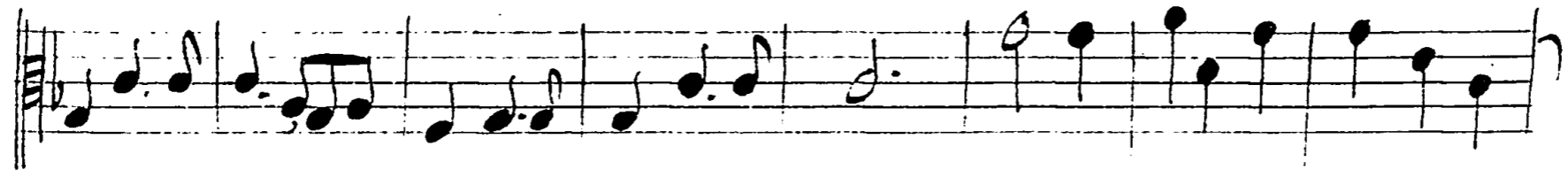
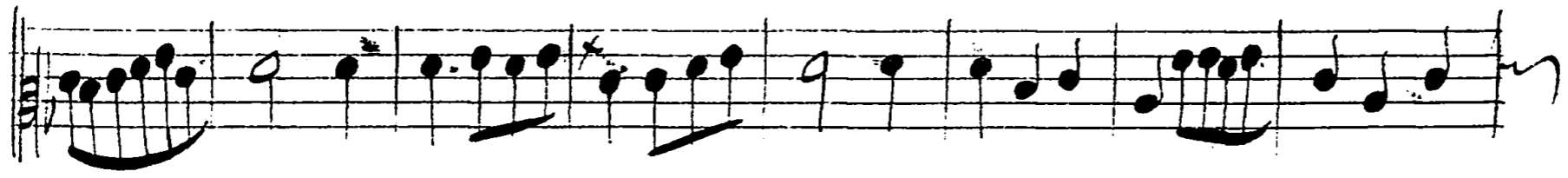
*Violons*

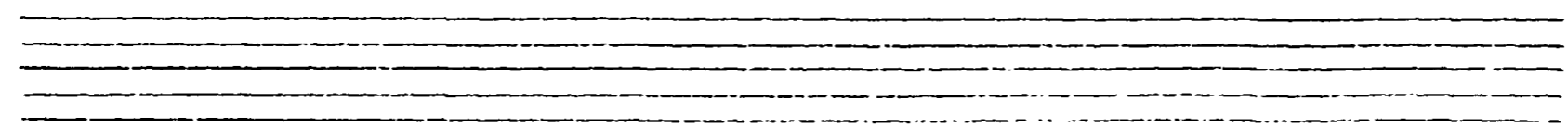
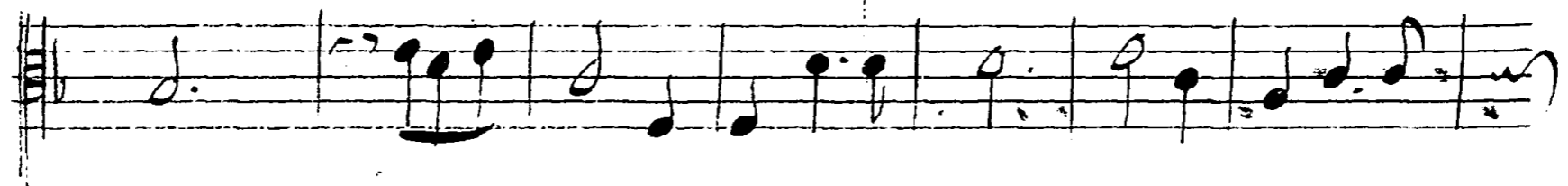
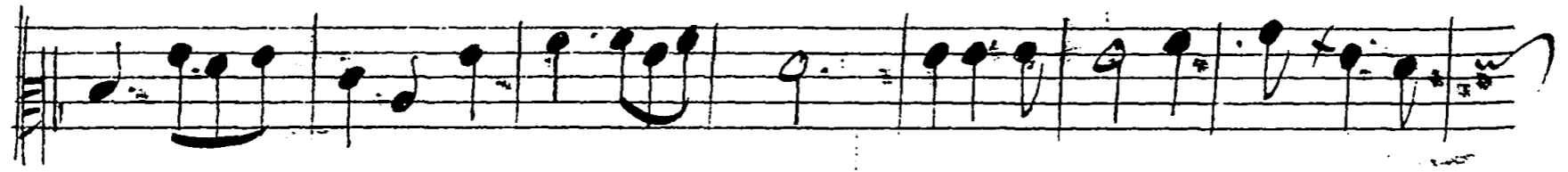
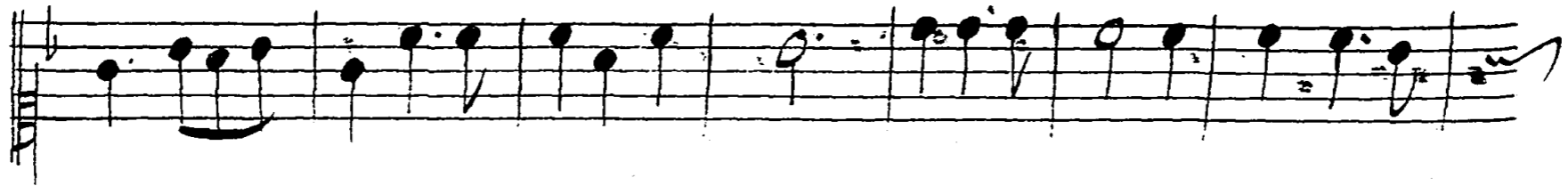
*Basse Continue*



Rés. F. 1658  
Le carnaval de Venise









*Scene Premiere*  
*En ordonnateur Groupe Domestiques.*



*L'ordonnateur.*  
*Attendez vous à préparer ces lieux ne perdez pas des mo-*

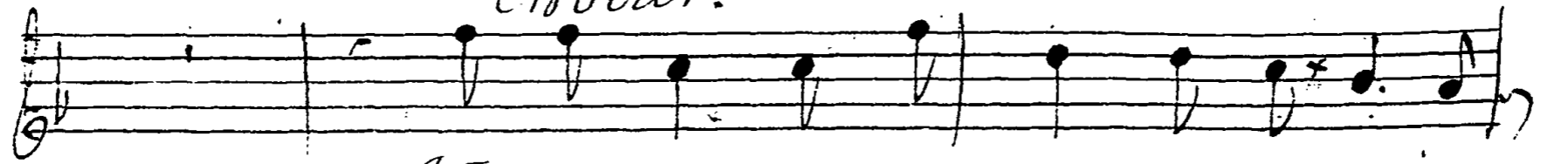


*Violons.*



*Basse continue.*

choeur.



Haïsons nous

preparons ces



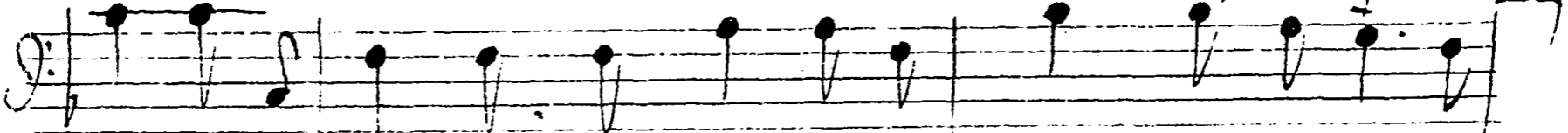
haïsons nous

preparons ces



haïsons nous

preparons ces



ments précieux haïsons nous

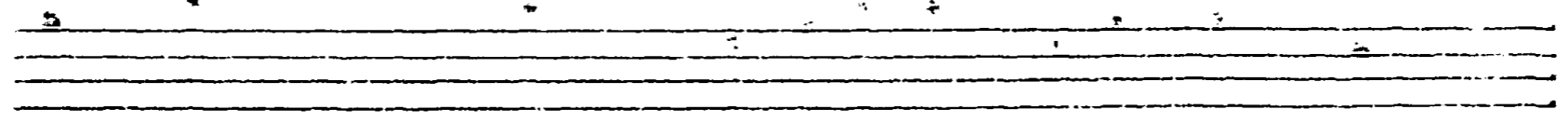
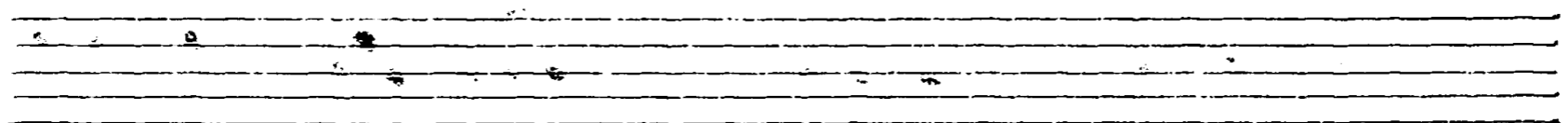
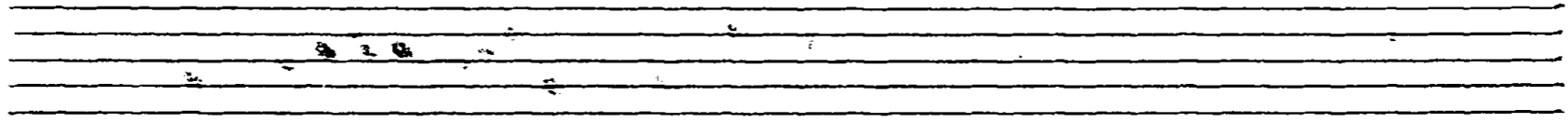
preparons ces



Violons



Basse continue



lieux ne perdons pas des moments précieux ne perdons -

lieux ne perdons pas des moments précieux ne perdons

lieux ne perdons pas des moments précieux ne perdons

lieux ne perdons pas des moments précieux ne perdons

*Violons*

*Basse cont.*

pas des moments précieux hastons nous préparons ces-  
pas des moments précieux hastons nous = préparons ces-  
pas des moments précieux hastons nous = préparons ces-  
pas des moments précieux hastons nous = préparons ces-

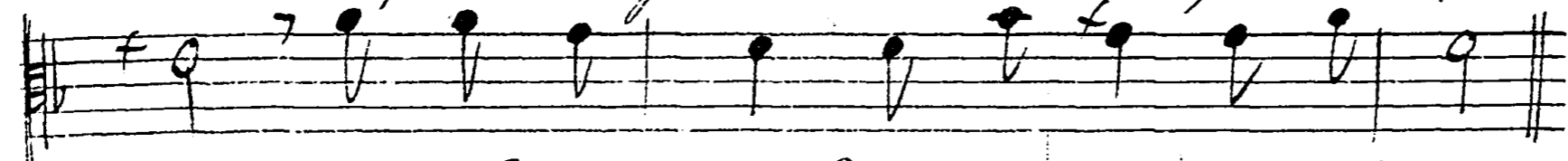
*Ziobons*

*B. Cont.*





= lieux ne perdons pas des moments précieux.



lieux ne perdons pas des moments précieux.



lieux ne perdons pas des moments précieux.



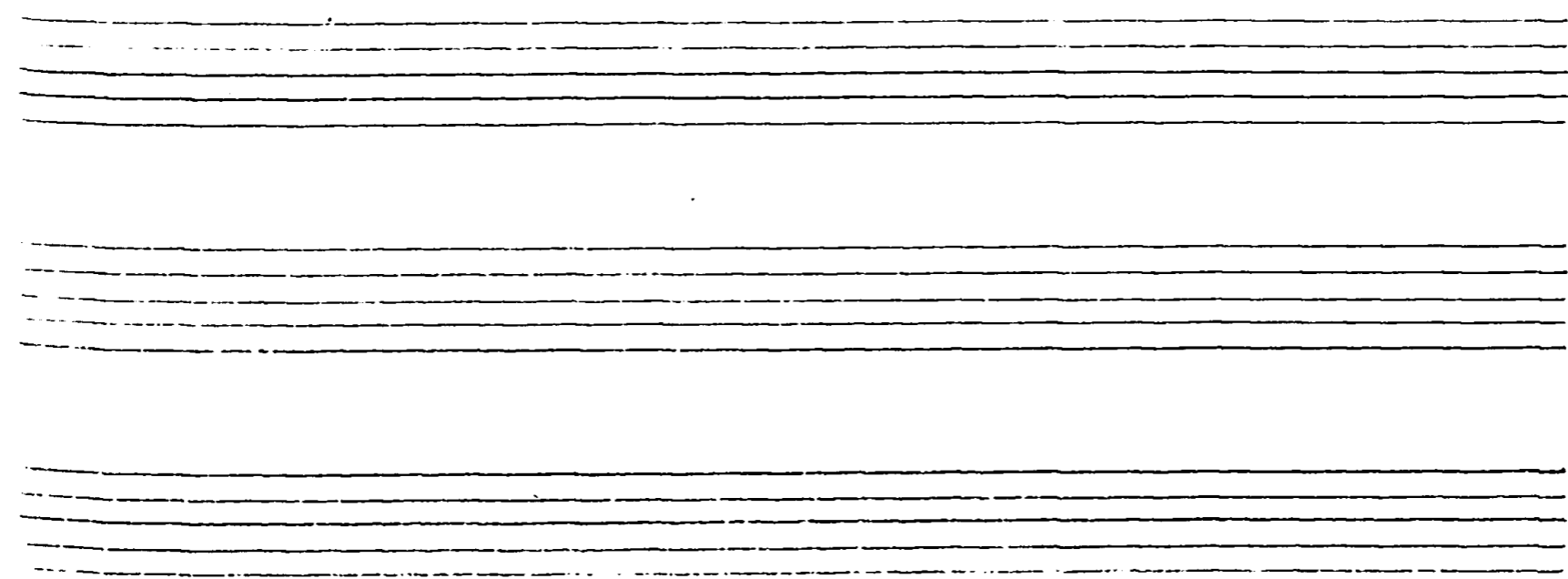
lieux ne perdons pas des moments précieux.



*Zisolous*



*Balle (Art.)*



*ordonnateurs*

*Redoublez vos efforts dépêchez le temps*

*Ziolois*

*preste tout accuse. votre lenteur en ne peut travail*

*Ziolois*

ten avec assez d'ardeur quand aux plais ins on s'en terres-

*Violons*

= Se on ne peut travailler avec assez d'ardeur quand aux plai -

*Violons.*

*sin on l'interref= le hastes nous ⇒ de l'electeur.*

*Zjolow*

*Lentem.*

*La descente de Minerve*

Handwritten musical score for five staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves use different clefs, including a bass clef for the fifth staff.

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

*l'ordonnateur*

Handwritten musical notation for the first vocal line, starting with a bass clef and a key signature of one flat. The notes are written in a cursive style.

Quelle divinité l'empresse d'as-

Handwritten musical notation for the second vocal line, continuing the melody from the first line.

Handwritten musical notation for the third vocal line, continuing the melody.

andre En ces lieux mineure, paroist a nos-

Handwritten musical notation for the fourth vocal line, concluding the phrase with a double bar line and a fermata.

En reprend le prelude

Handwritten musical notation for the fifth vocal line, consisting of a whole rest followed by a double bar line.

yeux.

Handwritten musical notation for the sixth vocal line, consisting of a whole rest followed by a double bar line.

Scene 2<sup>e</sup>.

*Minerve & les memes acteurs.*

*Minerve*

Je quitte sans regret la demeure Immortelle

Basse Continue

pour venir En ce jour dans une aimable Cour parer

les plaisirs d'une fête nouvelle mais quel desordre of

freux regne de forter parts quelle main le me vainc of ce ces

vieux leur Esclat ordinaire of ce ainsi qu'on pretend meri

*l'ordonnateur*

ter mes faucon Par nos soins Impressees par nostre dili

gence nous allons satisfaire à votre impati-

ence hastez vous hastez vous de ce lieu

*minore*  
Pour attirer les yeux d'un grand prince j'ayme, vos

soins me paroissent trop lents Retirez vous mi

nistres negligens Je pretens m'employer moy mesme

accourez Dieux des arts, embellissez ces lieux, qu'à ma

voix votre ardeur repon de Seruez le fils du plus

grand roy du monde cest un Employ Digne des

Dieux Seruez le fils du plus grand roy du monde

Cest un Em-ploy Digne des dieux Cest un Em

ploy Digne des dieux



Scene 3<sup>e</sup>.

Les Dieux qui president aux arts accourent ala voix de minerve  
Et Elevent un Theatre magnifique.

Choeur Des arts.

Musical notation for the first vocal line of the chorus.

Servons le fils du plus grand roy du monde Cest un Employ -

Musical notation for the second vocal line of the chorus.

Servons le fils du plus grand roy du monde Cest un Employ

Musical notation for the third vocal line of the chorus.

Servons le fils du plus grand roy du monde Cest un Employ -

Musical notation for the fourth vocal line of the chorus.

Servons le fils du plus grand roy du monde Cest un Employ -

Musical notation for the fifth vocal line of the chorus.

Zioulos

Musical notation for the first instrumental line.

Musical notation for the second instrumental line.

Musical notation for the third instrumental line.

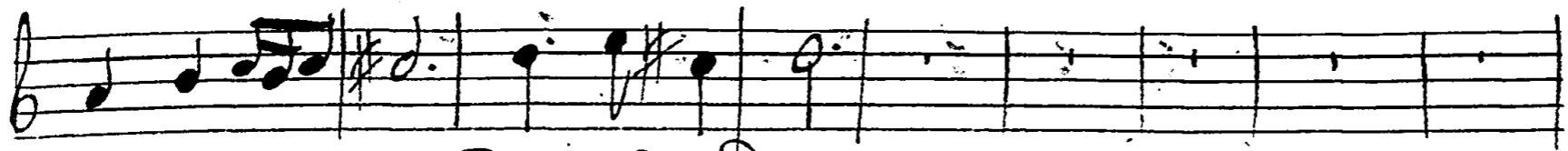
Musical notation for the fourth instrumental line.

Empty musical staves at the bottom of the page.

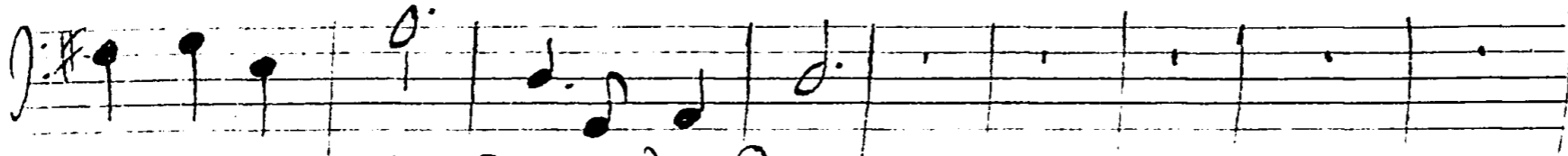
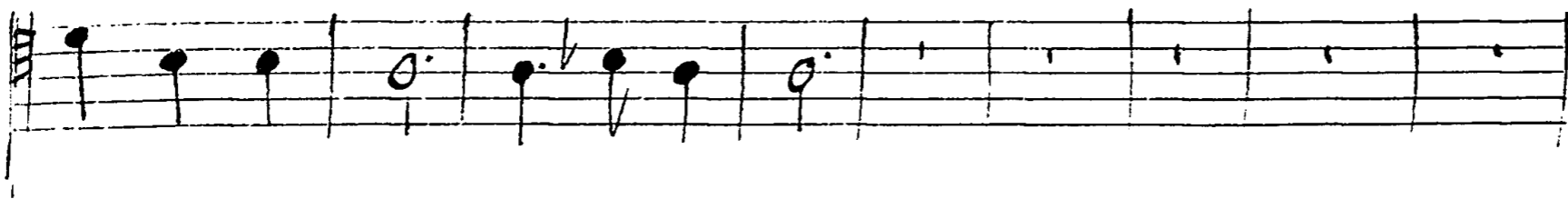
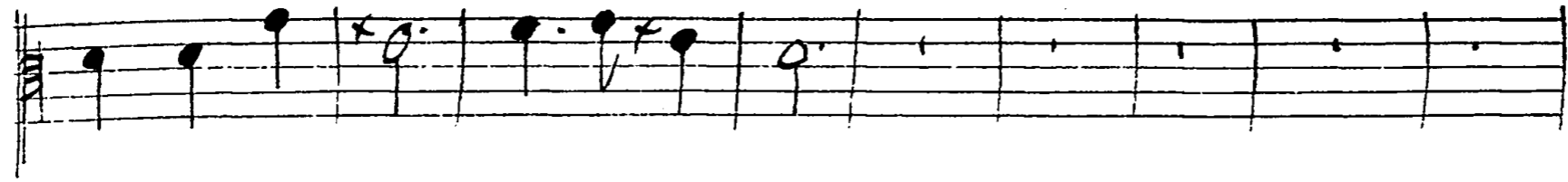
*Digne des dieux seruons le fils du plus grand roy du monde*

*Digne des dieux seruons le fils du plus grand roy du monde*

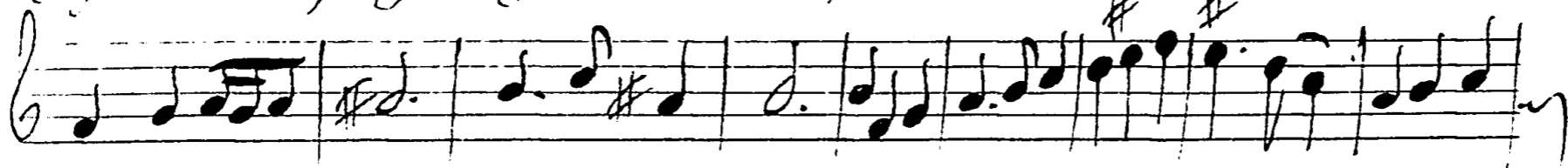
*Violons*



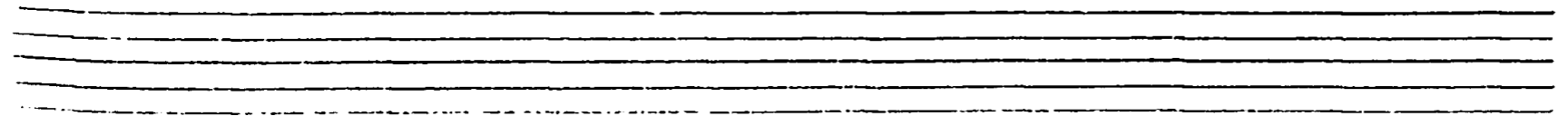
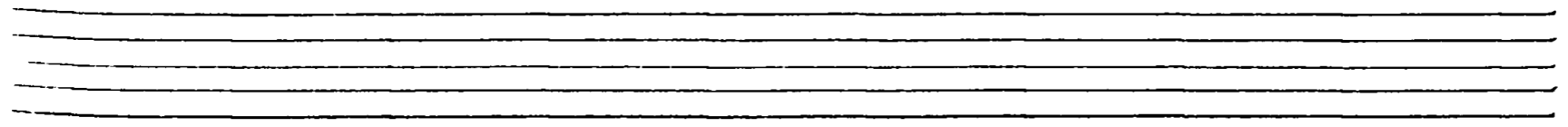
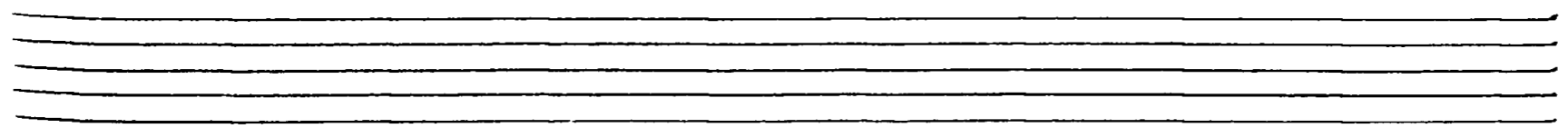
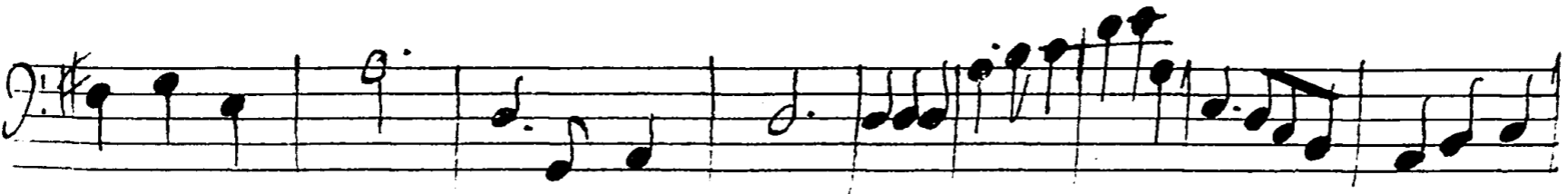
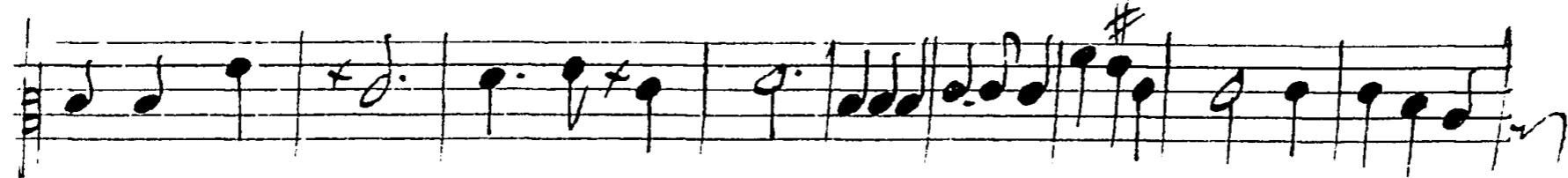
*C'est un Employ digne des Dieux*



*C'est un Employ digne des Dieux*

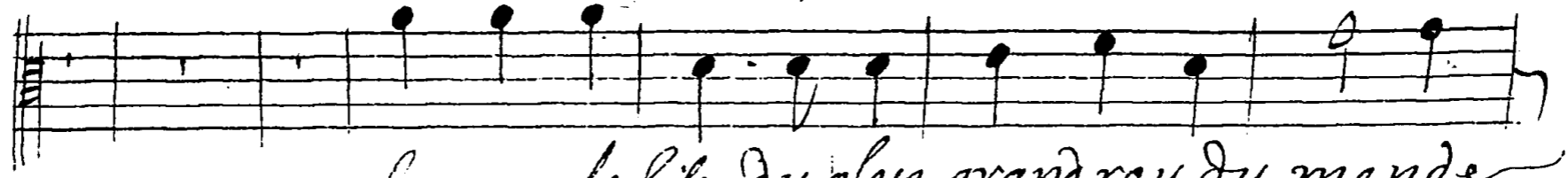


*Violons*

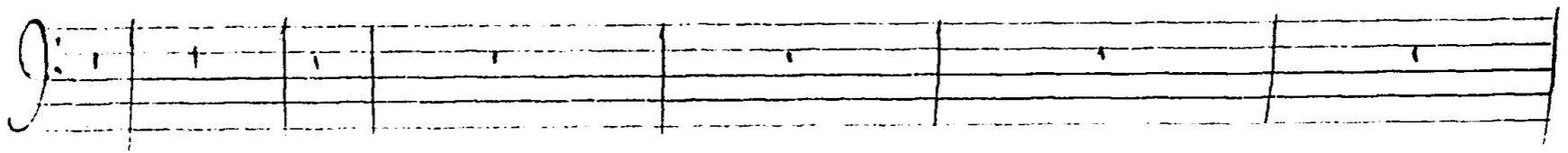
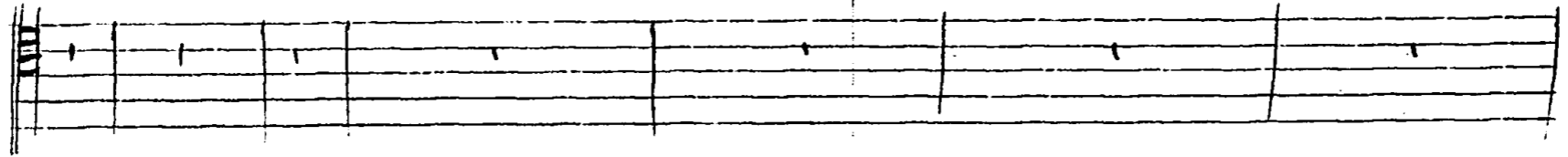




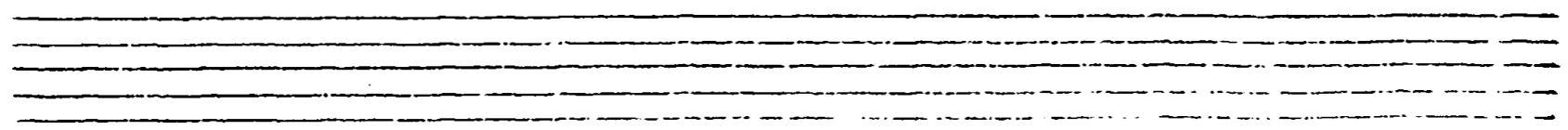
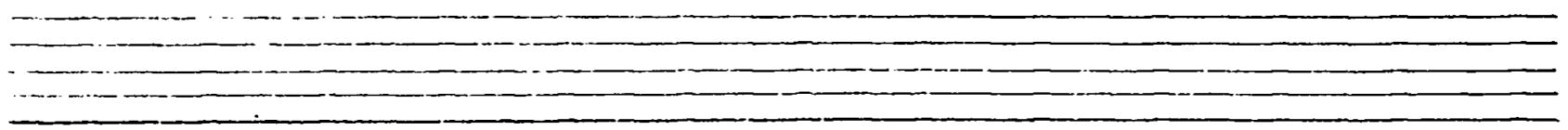
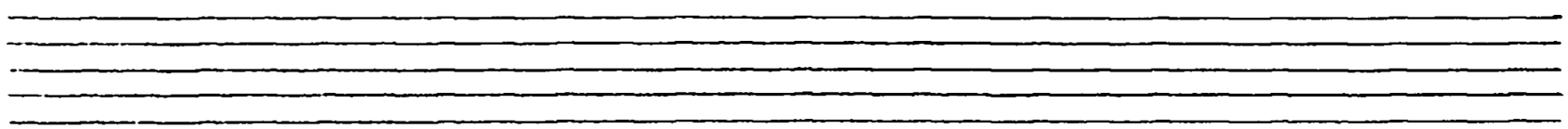
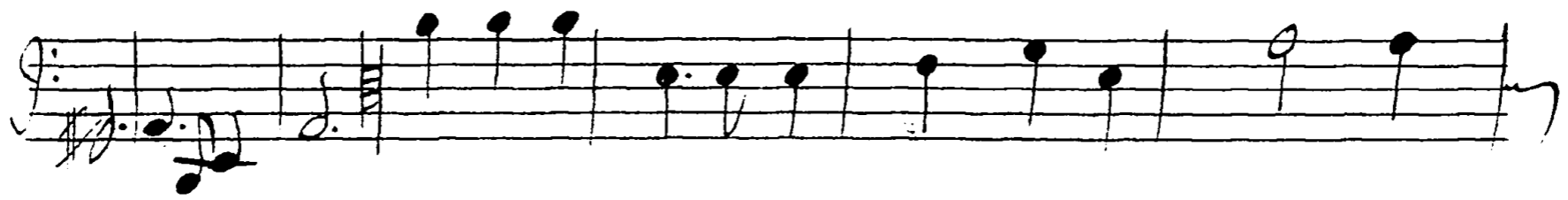
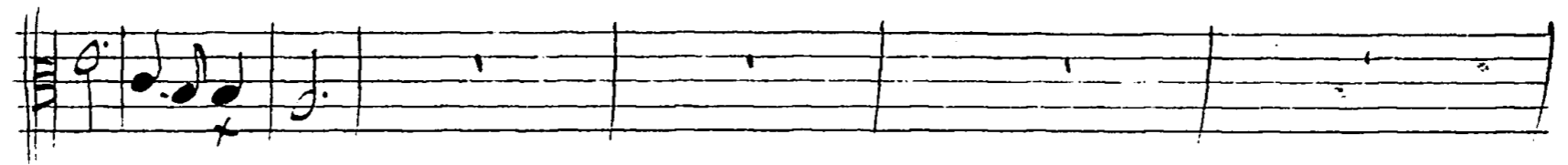
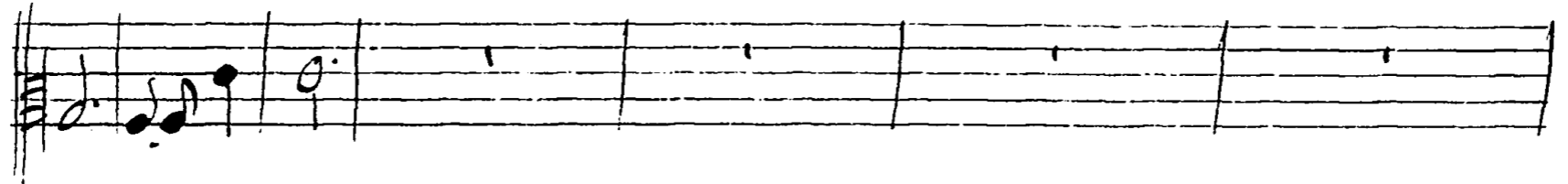
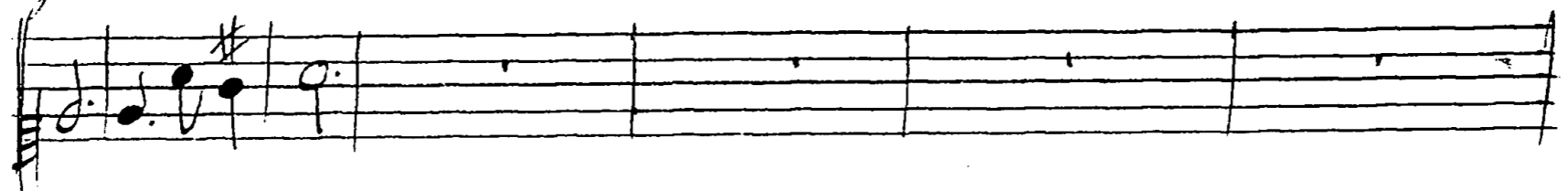
*Servons le fils du plus grand roy du monde*

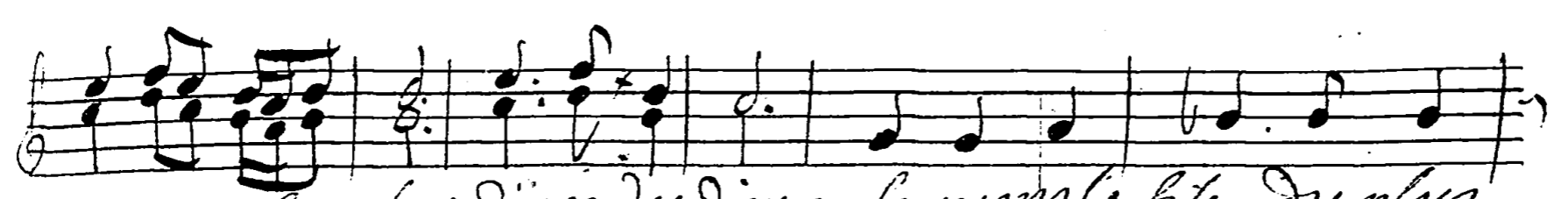


*Servons le fils du plus grand roy du monde*

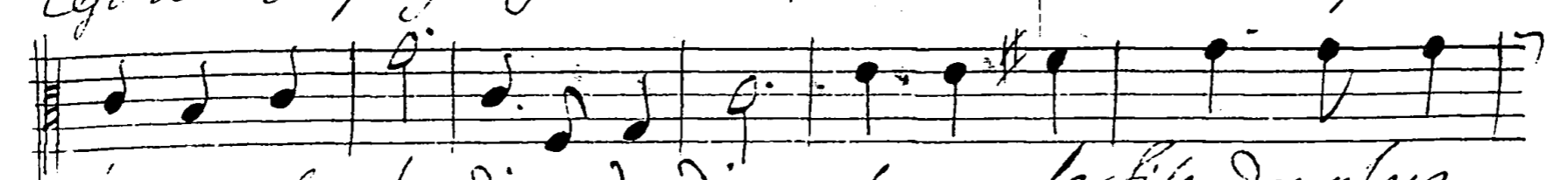


*Violons.*





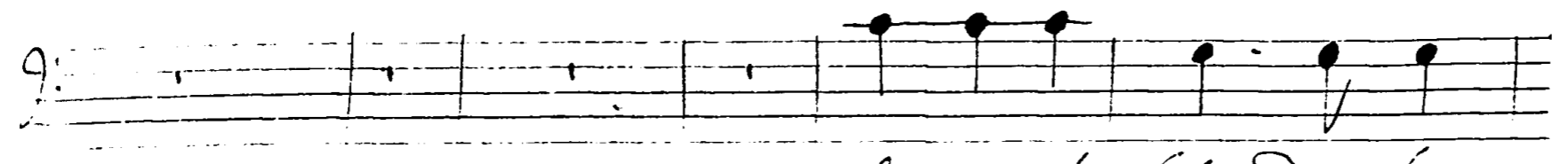
*C'est un Employ digne des dieux Servons le fils du plus*



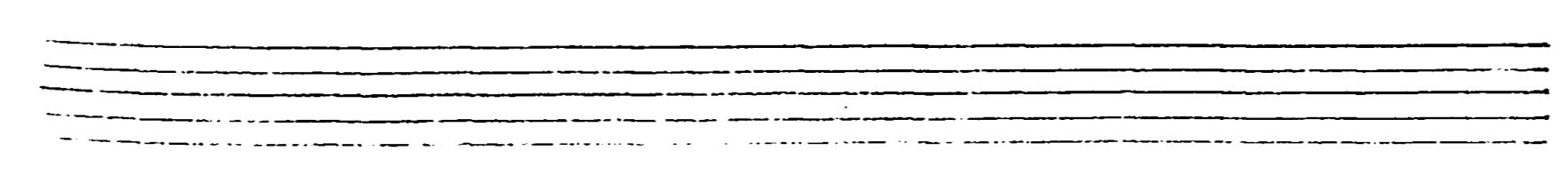
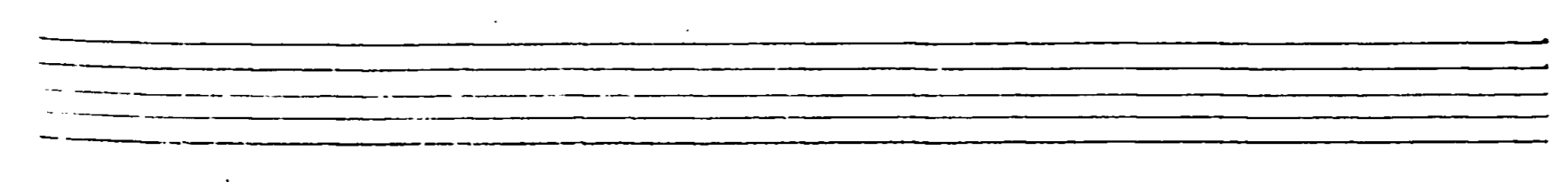
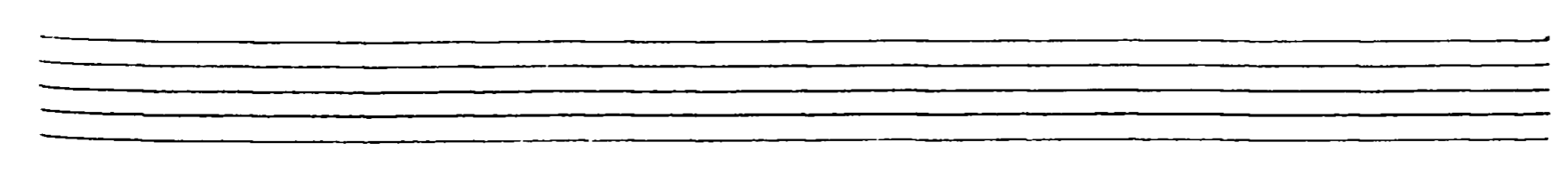
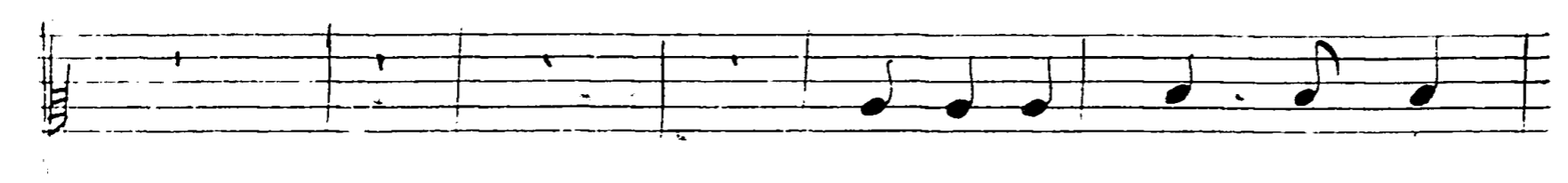
*c'est un Employ digne des dieux Servons le fils du plus -*



*Servons le fils du plus -*



*Servons le fils du plus*



grand roy du monde c'est un employ digne des dieux

grand roy du monde c'est un employ digne des dieux.

Violons.

C'est un Employ digne des dieux C'est un Employ digne des dieux.

Musical notation for the second system, piano accompaniment line.

C'est un Employ digne des dieux C'est un Employ digne des dieux.

Musical notation for the fourth system, piano accompaniment line.

Musical notation for the fifth system, piano accompaniment line.

Musical notation for the sixth system, piano accompaniment line.

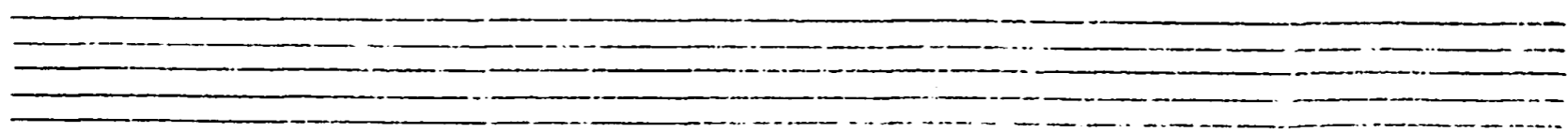
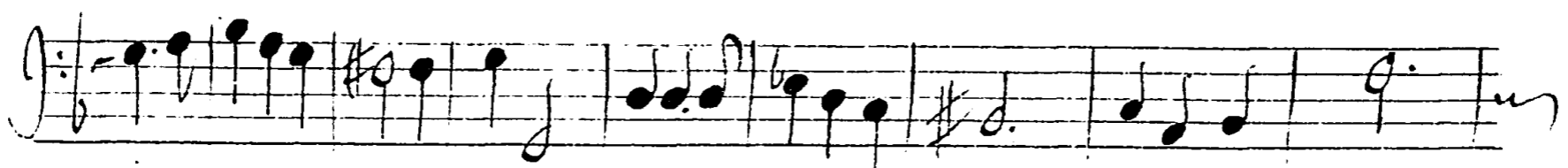
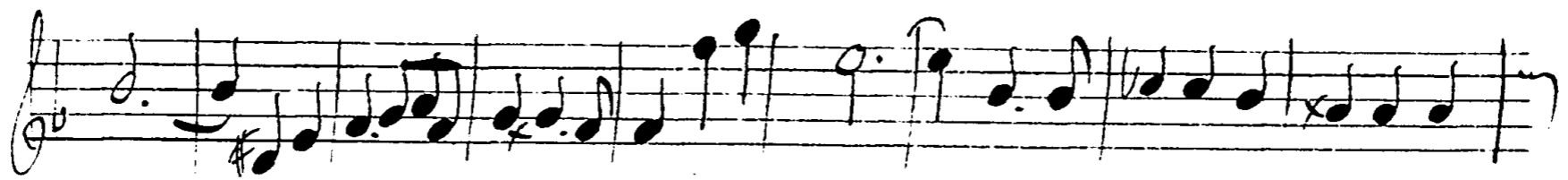
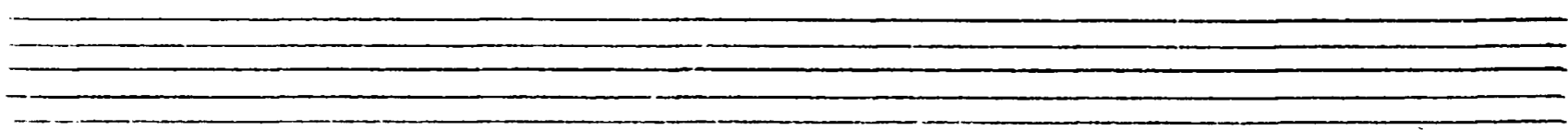
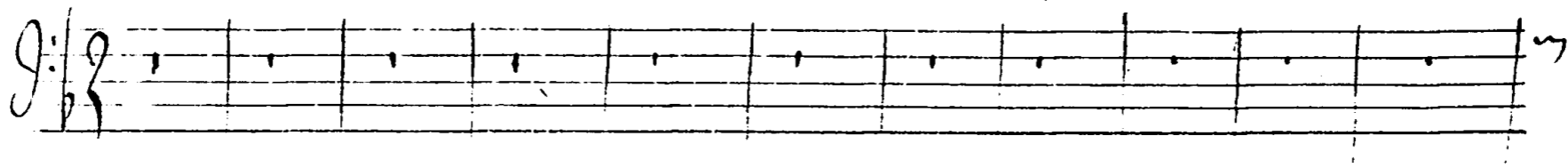
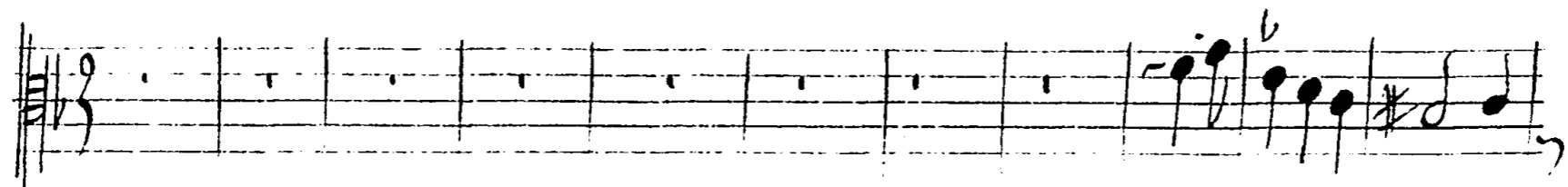
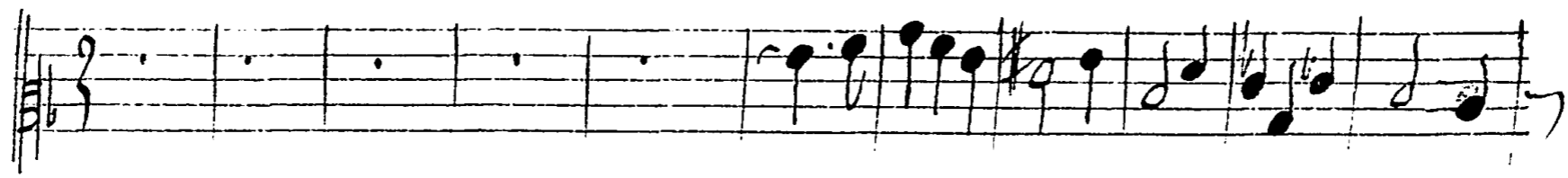
Musical notation for the seventh system, piano accompaniment line.

chute.

*Lentement*



*air pour les arts.*





Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. A marking *Repr.* is present at the end of the first staff. The system concludes with a double bar line.

Two empty musical staves, one for the treble clef and one for the bass clef, positioned between the first and second systems.

Handwritten musical score for the second system, consisting of five staves. This system features more complex rhythmic patterns and includes several sharp accidentals. The system concludes with a double bar line.

Two empty musical staves, one for the treble clef and one for the bass clef, positioned at the bottom of the page.

Handwritten musical score for the first system, consisting of five staves. The notation includes various notes, rests, and accidentals, with some notes marked with 'x' or 's'. The first staff is in treble clef, and the subsequent staves are in bass clef. The system concludes with a double bar line.

Handwritten musical score for the second system, consisting of five staves. The notation includes various notes, rests, and accidentals, with some notes marked with 'x' or 's'. The first staff is in treble clef, and the subsequent staves are in bass clef. The system concludes with a double bar line.

*Gay.* #

2.<sup>e</sup> air.

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including some triplets. The second staff is in alto clef (C4 on the middle line) with a key signature of one sharp. The third staff is in tenor clef (C4 on the second line) with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The fifth staff is in bass clef with a key signature of one sharp. The system concludes with a double bar line and a fermata over the final note.

A set of five empty musical staves, consisting of five horizontal lines with no notation.

The second system of the handwritten musical score consists of 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 eighth and sixteenth notes. The second staff is in alto clef with a key signature of one sharp. The third staff is in tenor clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The fifth staff is in bass clef with a key signature of one sharp. The system concludes with a double bar line and a fermata over the final note.

A set of five empty musical staves, consisting of five horizontal lines with no notation.

*Andes art.*

Qu'amour dans nos festes fasse les conquertes ou ce dieu ne p-

*An*

pas trouve ton des appas, Venez Coeurs Sensibles dans

Ces lieux paisibles il garde pour vous les plaisirs les plus

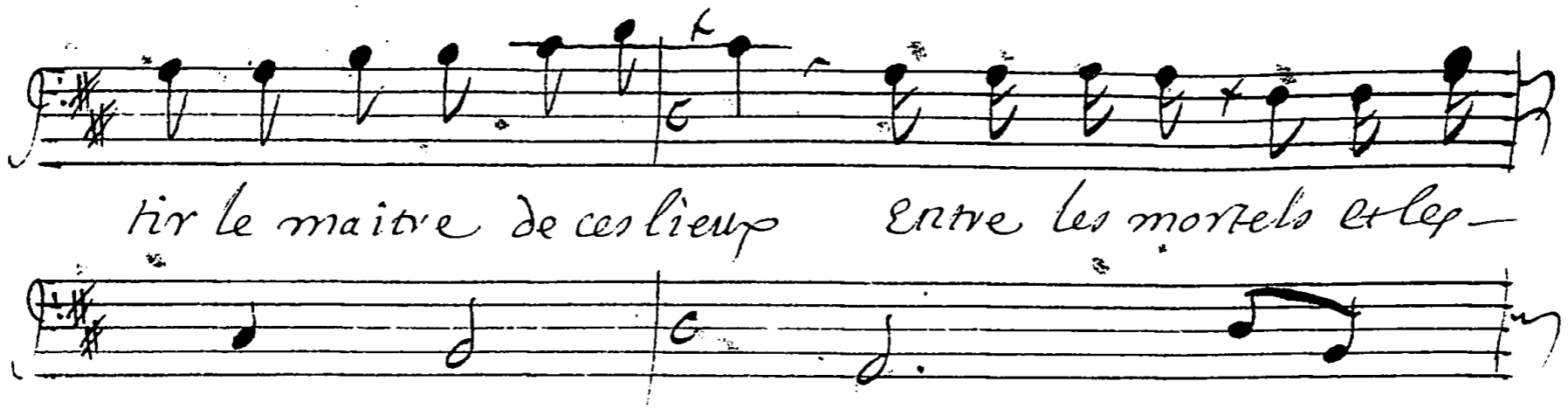
doux qu'amour. doux. il cause des larmes des soins des al-

larmes mais, les biens parfaits nous mangent des traits, qu'amour &

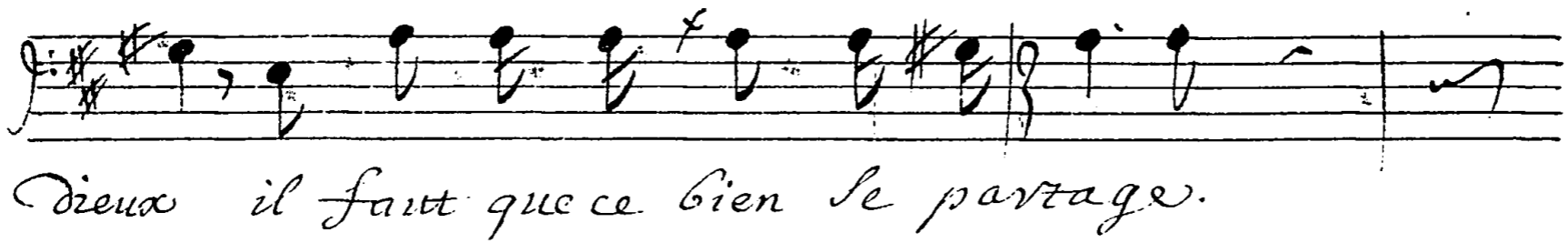
*Terminateur*

Les dieux seuls en ce jour auront ils l'avantage de dire

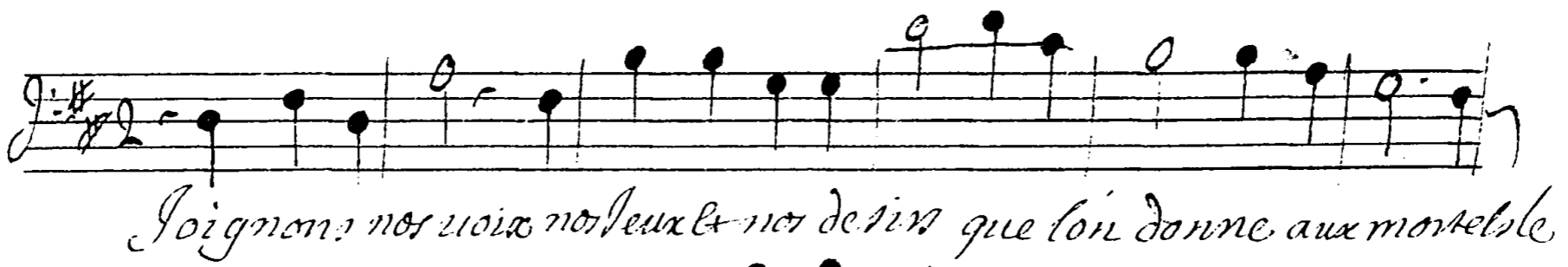
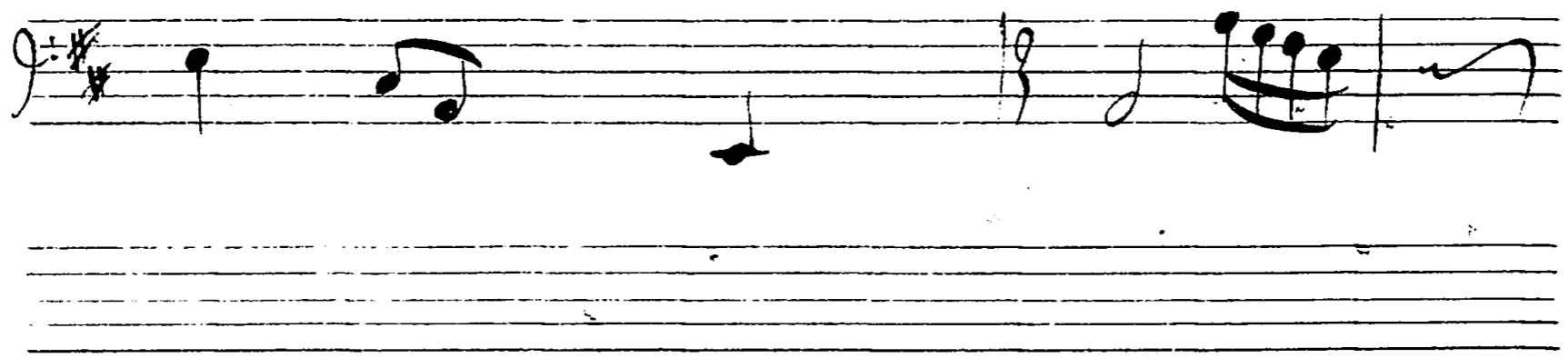
*prelude*



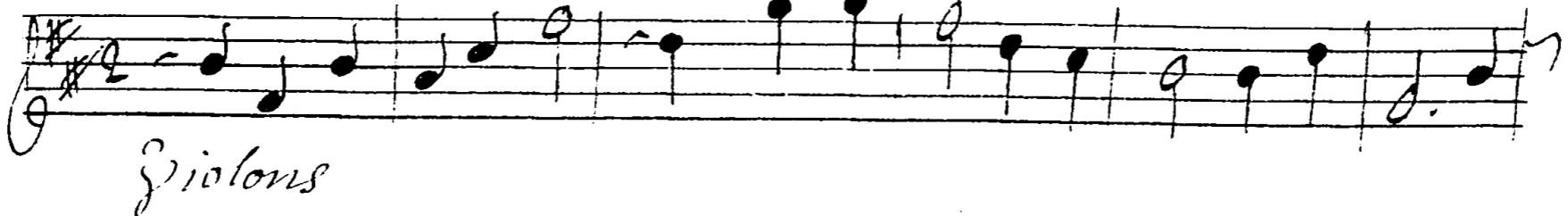
*tir le maître de ces lieux entre les mortels et les*



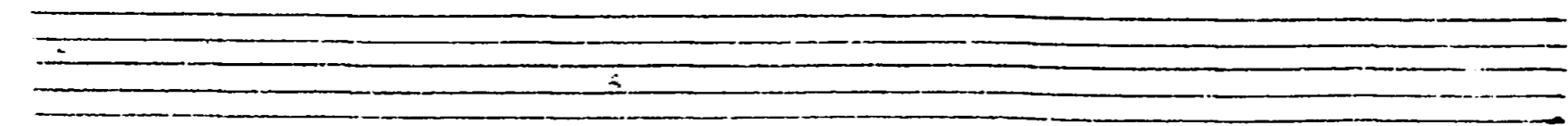
*Dieux il faut que ce bien se partage.*

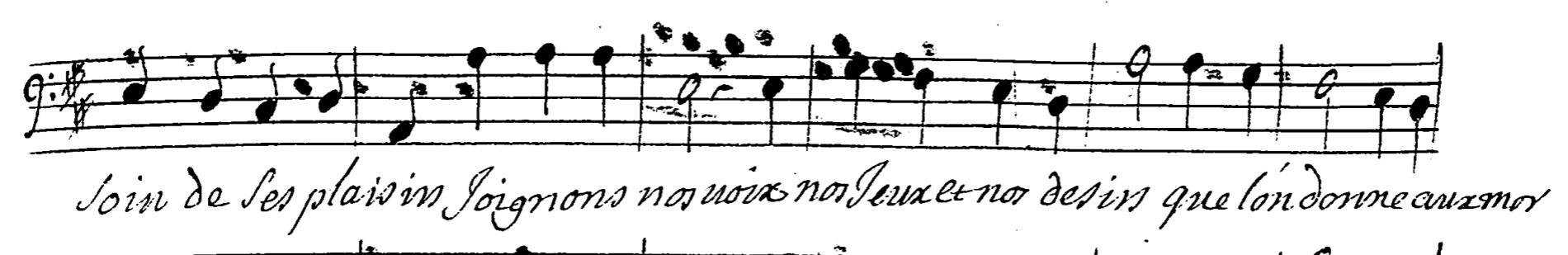


*Joignons nos vœux nos Jeux et nos desirs que l'on donne aux mortels*

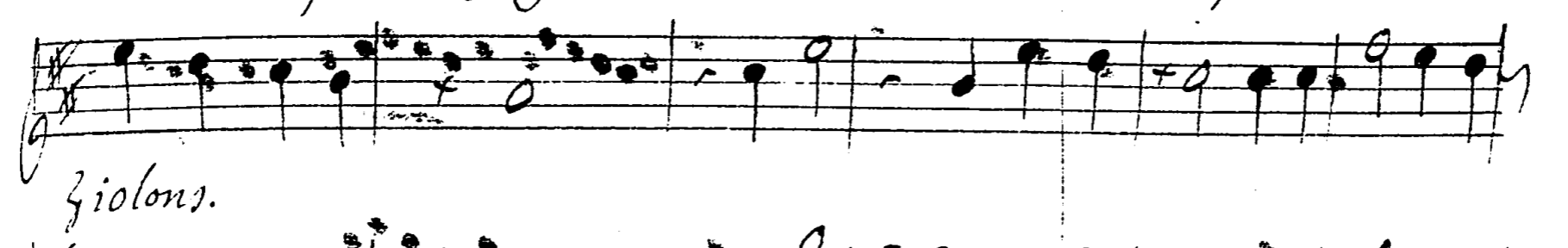


*Violons*

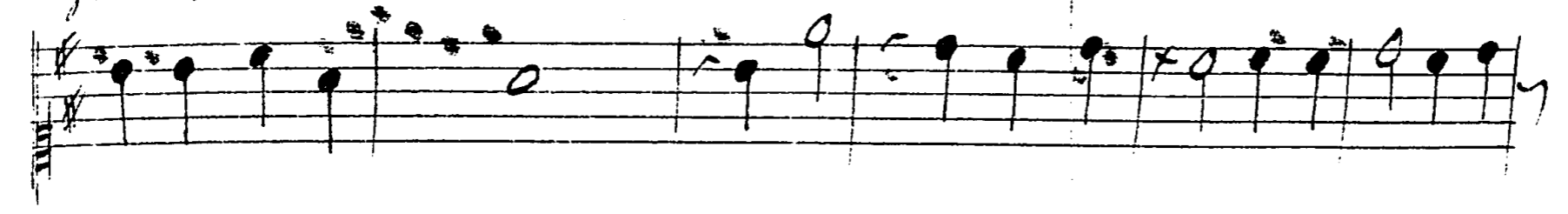


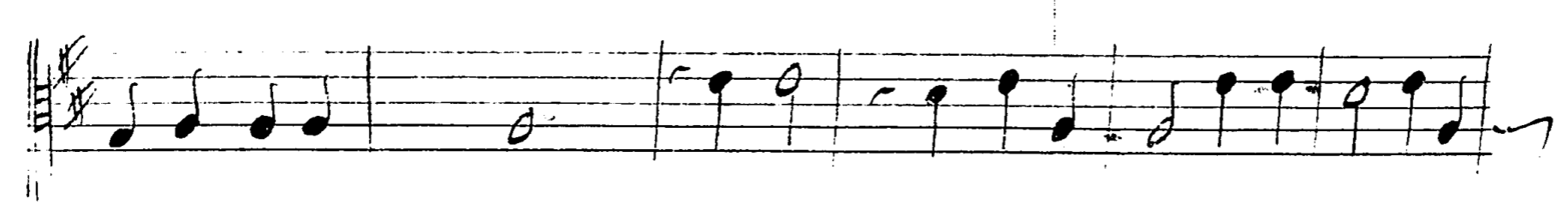
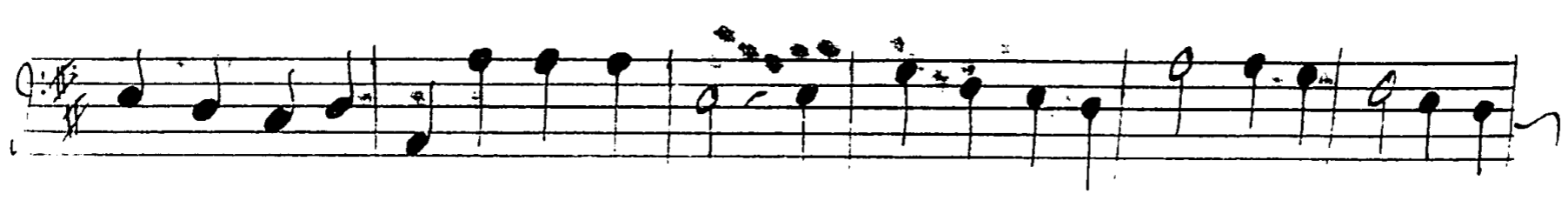
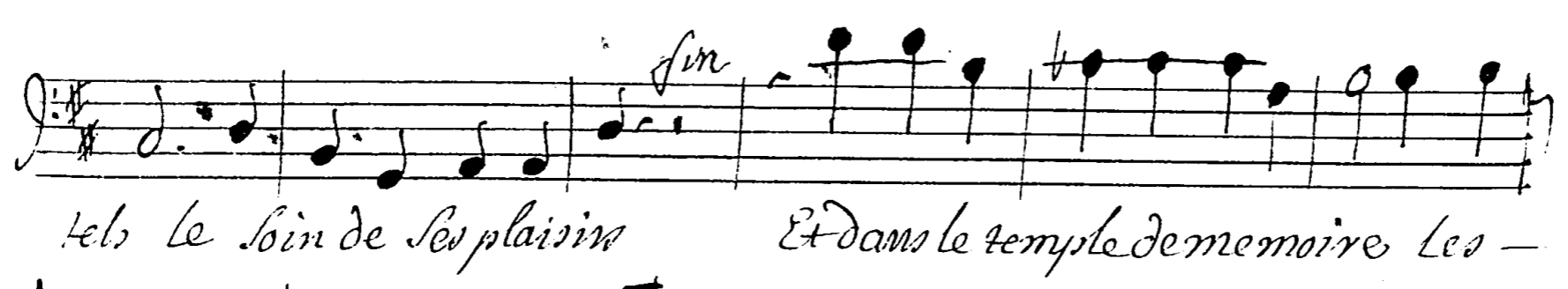


Soit de ses plaisirs Joignons nos vœux nos Jeux et nos desirs que l'on donne aux amours

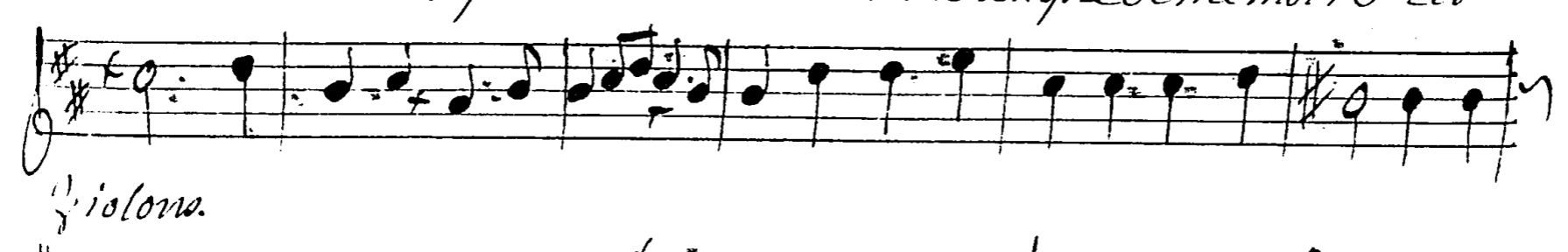


Joignons.



tels le soin de ses plaisirs Et dans le temple de memoire Les -



Joignons.






dieux prendront soin de la gloi- - - - - re & dans le temple de me

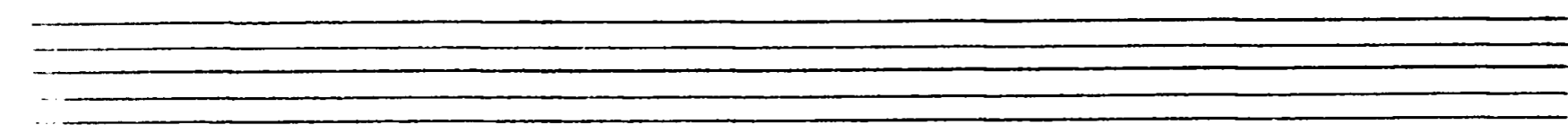
*Ziolous*

moire les dieux - prendront soin de la gloi = re saignons nous &

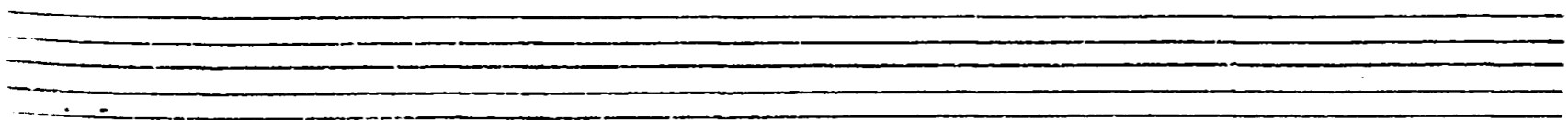
*Ziolous.*

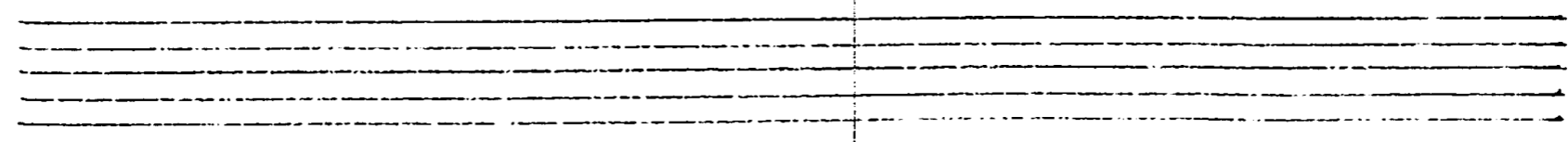
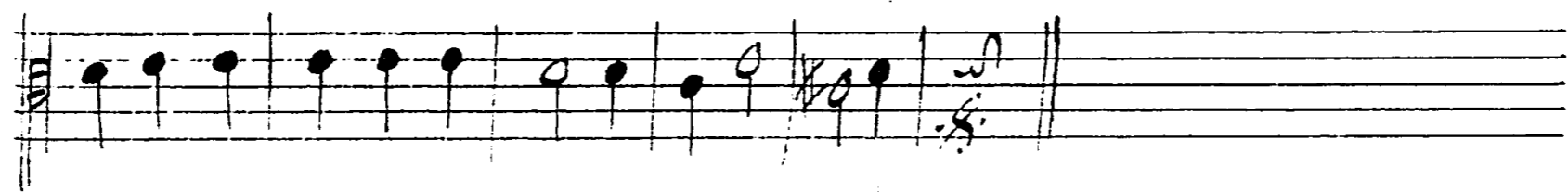
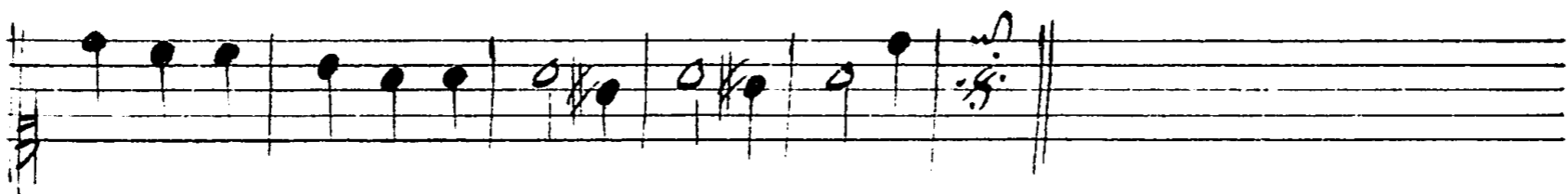
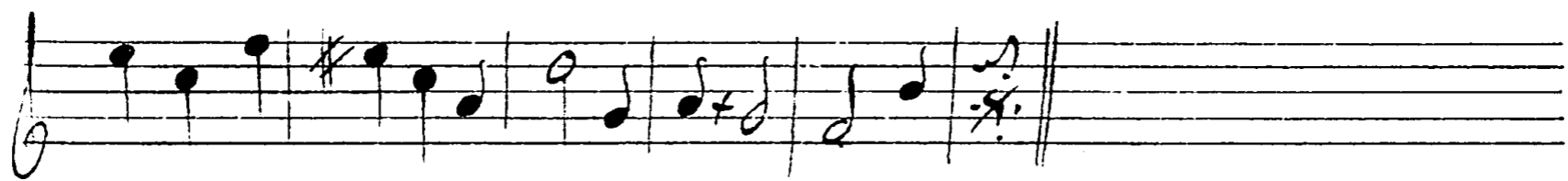
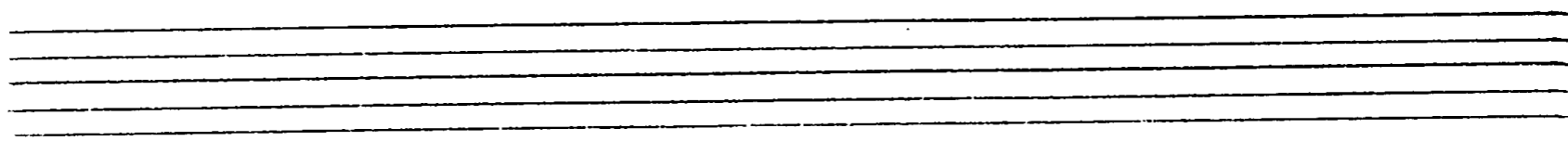
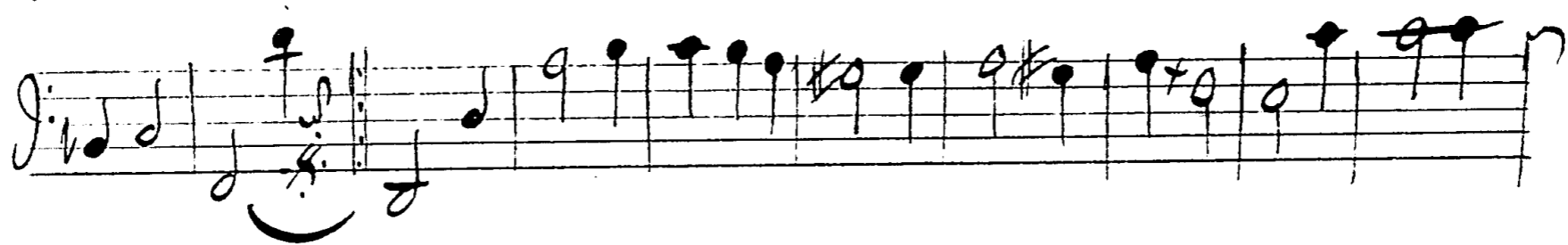


*gay.*  
jer air Rondeau.



*fin*

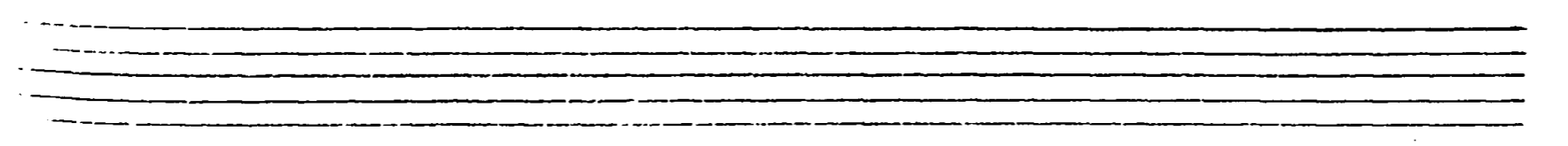
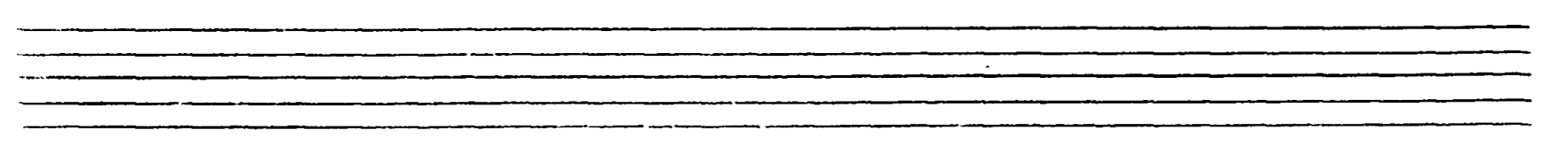




*Lentement*



*Second air*



Premier Passepiéd.

Handwritten musical score for the first system of 'Premier Passepiéd'. It consists of five staves. The first staff is the treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The second staff is the bass clef. The third and fourth staves are for the right and left hands of a piano, both in treble clef with a key signature of one sharp. The fifth staff is the bass clef. The music is written in a cursive, handwritten style with various note values and rests.

Handwritten musical score for the second system of 'Premier Passepiéd'. It consists of five staves. The first staff is the treble clef with a key signature of one sharp and a 3/8 time signature. The second staff is the bass clef. The third and fourth staves are for the right and left hands of a piano, both in treble clef with a key signature of one sharp. The fifth staff is the bass clef. The music continues with various note values and rests, maintaining the handwritten style.



*Violino 2<sup>o</sup> Ad libitum.*



*on Reprend Le Premier L'Appied.*

*Minerve.*

*Jeunes Beaux lochappes a la fureur de mars yenez ve*

*nes de touttes parts fair aux champs de l'amour Les moissons les plus bel*

*Les yenez vous delaffer de vos travaux Guerriers faites*

*icy des conquestes nouvelles Les Minthes quelques fois valent*

bien les lauriers faites Jey des conquestes nouvelles les

mitres quelques fois valent bien les lau -

riers celebres un roy plein de gloire celebres un

Flutes

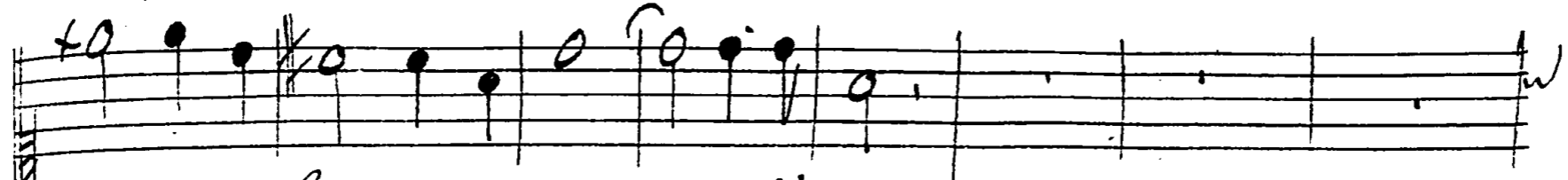
Flutes

Violons

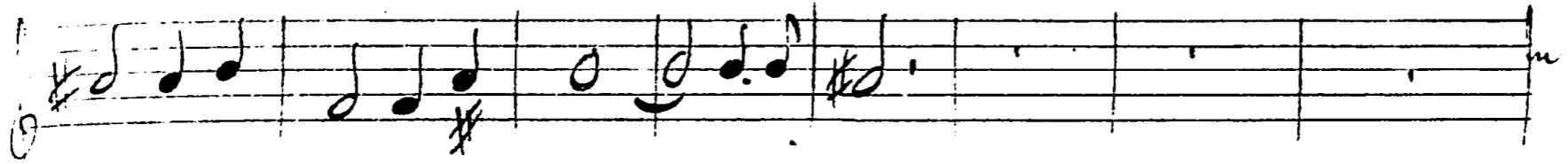
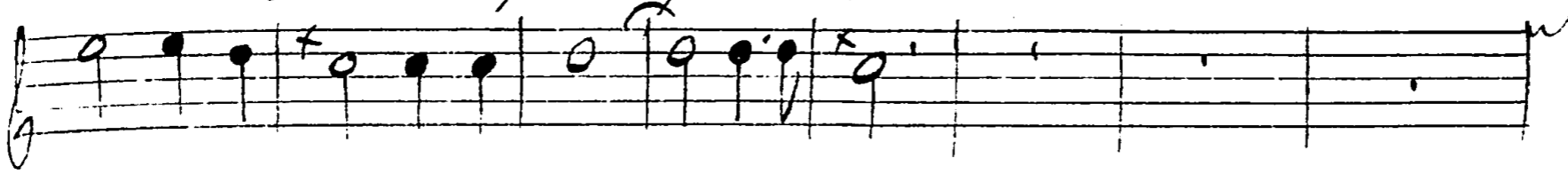
*Roy plein de gloire* *Ses tra*

*Violons.*

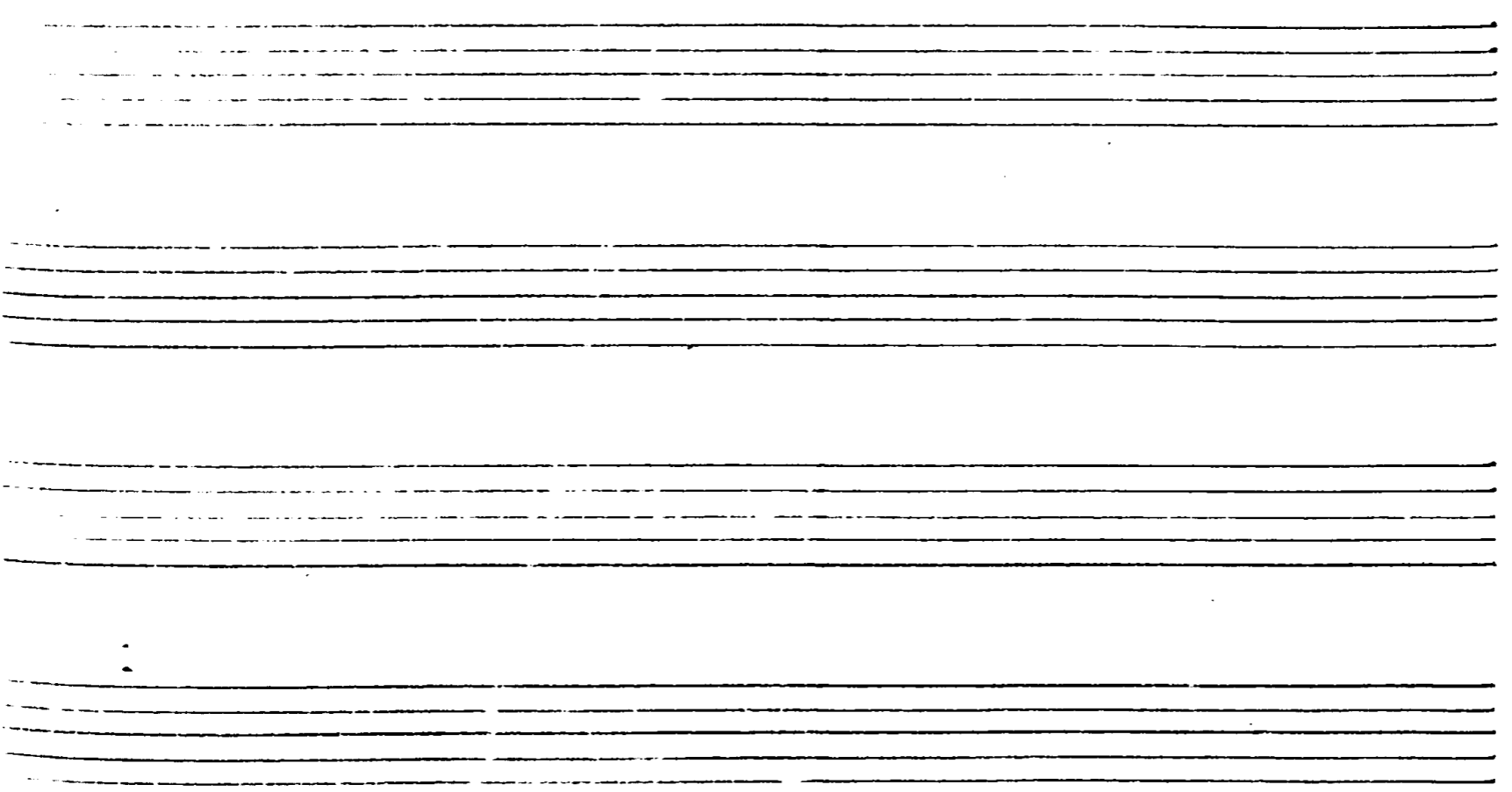
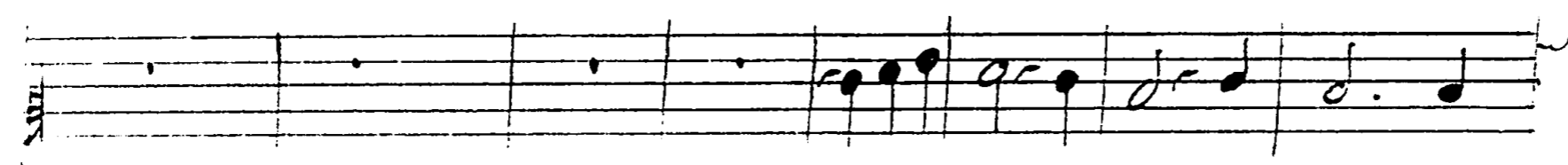




*loux nous ont fait un repos prelieux*



*Violons.*



Handwritten musical notation for voice and piano. The voice part is on a single staff with lyrics: *mitte Exploits Esclatans On sacrent la memoire il scait a ses dra*. The piano accompaniment is on a grand staff (treble and bass clefs).

Handwritten musical notation for piano, continuing the accompaniment from the first system.

Handwritten musical notation for violin, starting with the label *Violons*.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

peaux Enchaîner la victoire

This system contains the first two staves of music. The top staff is a vocal line with lyrics "peaux Enchaîner la victoire". The bottom staff is a guitar accompaniment line. The music is in a 2/4 time signature and features a melodic line with some grace notes.

This system contains the third staff of music, which is a guitar accompaniment line. It continues the melodic line from the previous system, featuring a series of eighth notes and some grace notes.

Gilons

Tous

This system contains the fourth and fifth staves of music. The fourth staff is a vocal line with lyrics "Gilons" and "Tous". The fifth staff is a guitar accompaniment line. The music continues with a melodic line and some grace notes.

This system contains the sixth staff of music, which is a guitar accompaniment line. It continues the melodic line from the previous system, featuring a series of eighth notes and some grace notes.

This system contains the seventh staff of music, which is a guitar accompaniment line. It continues the melodic line from the previous system, featuring a series of eighth notes and some grace notes.

This system contains the eighth staff of music, which is a guitar accompaniment line. It continues the melodic line from the previous system, featuring a series of eighth notes and some grace notes.

This system contains the ninth staff of music, which is a guitar accompaniment line. It continues the melodic line from the previous system, featuring a series of eighth notes and some grace notes.

This system contains an empty musical staff.

This system contains an empty musical staff.

This system contains an empty musical staff.

This system contains an empty musical staff.

La paix descend pour luy des Cieux La paix descend pour

This block contains the first two staves of handwritten musical notation. The top staff is for the upper voice and the bottom staff is for the lower voice. Both staves feature a treble clef and a key signature of one sharp (F#). The lyrics "La paix descend pour luy des Cieux" are written under the first staff, and "La paix descend pour" is written under the second staff. The music consists of quarter and eighth notes with stems pointing upwards.

This block contains a single staff of handwritten musical notation, likely for a third voice or a solo instrument. It features a treble clef and a key signature of one sharp (F#). The music consists of quarter and eighth notes with stems pointing upwards.

Violons

This block contains two staves of handwritten musical notation for violins. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a key signature of one sharp (F#). The word "Violons" is written in the left margin. The music consists of quarter and eighth notes with stems pointing upwards.

This block contains a single staff of handwritten musical notation, likely for a third voice or a solo instrument. It features a treble clef and a key signature of one sharp (F#). The music consists of quarter and eighth notes with stems pointing upwards.

This block contains a single staff of handwritten musical notation, likely for a third voice or a solo instrument. It features a treble clef and a key signature of one sharp (F#). The music consists of quarter and eighth notes with stems pointing upwards.

This block contains a single staff of handwritten musical notation, likely for a third voice or a solo instrument. It features a treble clef and a key signature of one sharp (F#). The music consists of quarter and eighth notes with stems pointing upwards.

This block contains an empty musical staff with five lines.

This block contains an empty musical staff with five lines.

This block contains an empty musical staff with five lines.

This block contains an empty musical staff with five lines.

*luy des Ciemp* *il-*

*Siolons.*

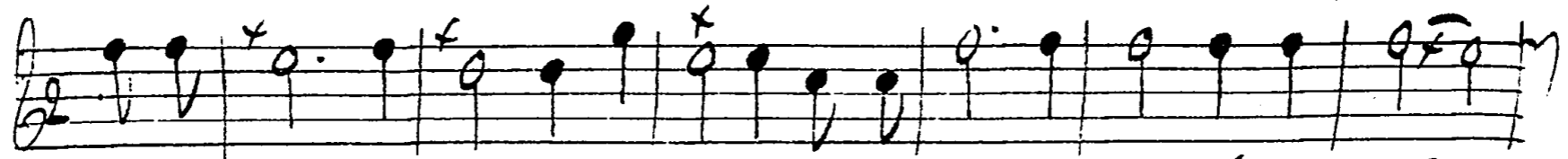
Vrait a les drapeaux Enchaîner la victoire la paix des

Violons

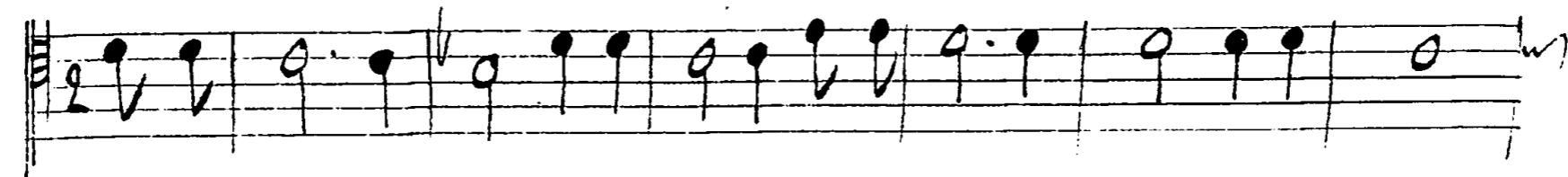
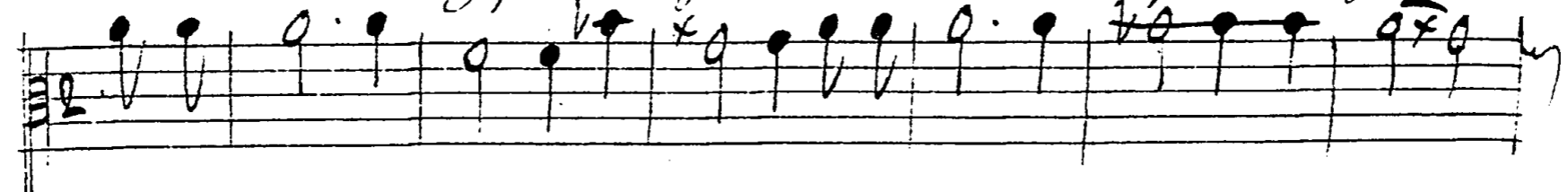
descend pour eux des Cieux      La paix      descend pour eux des Cieux.

*Violons.*

*Choeur.*



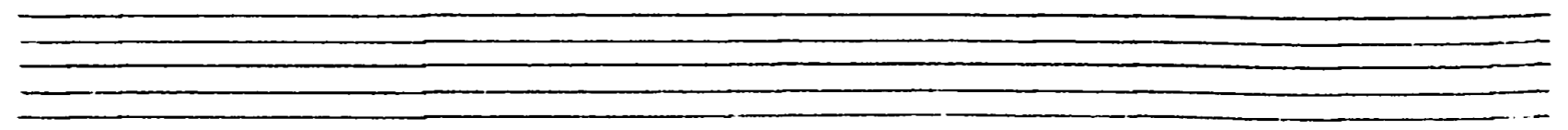
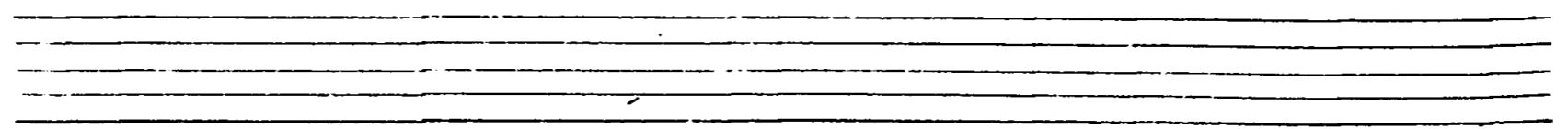
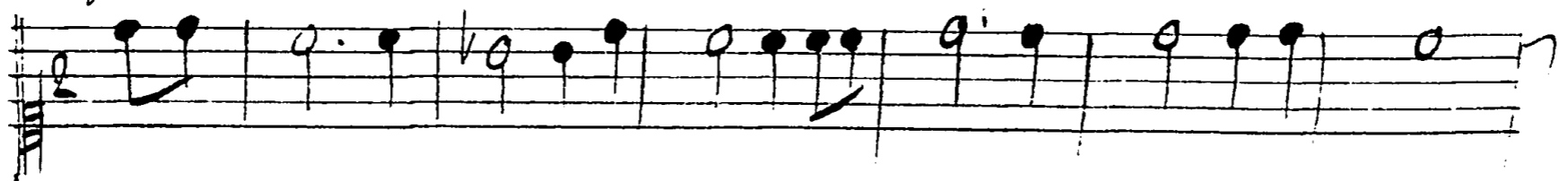
*Celebrons un roy plein de gloire celebrons un roy plein de gloi-*



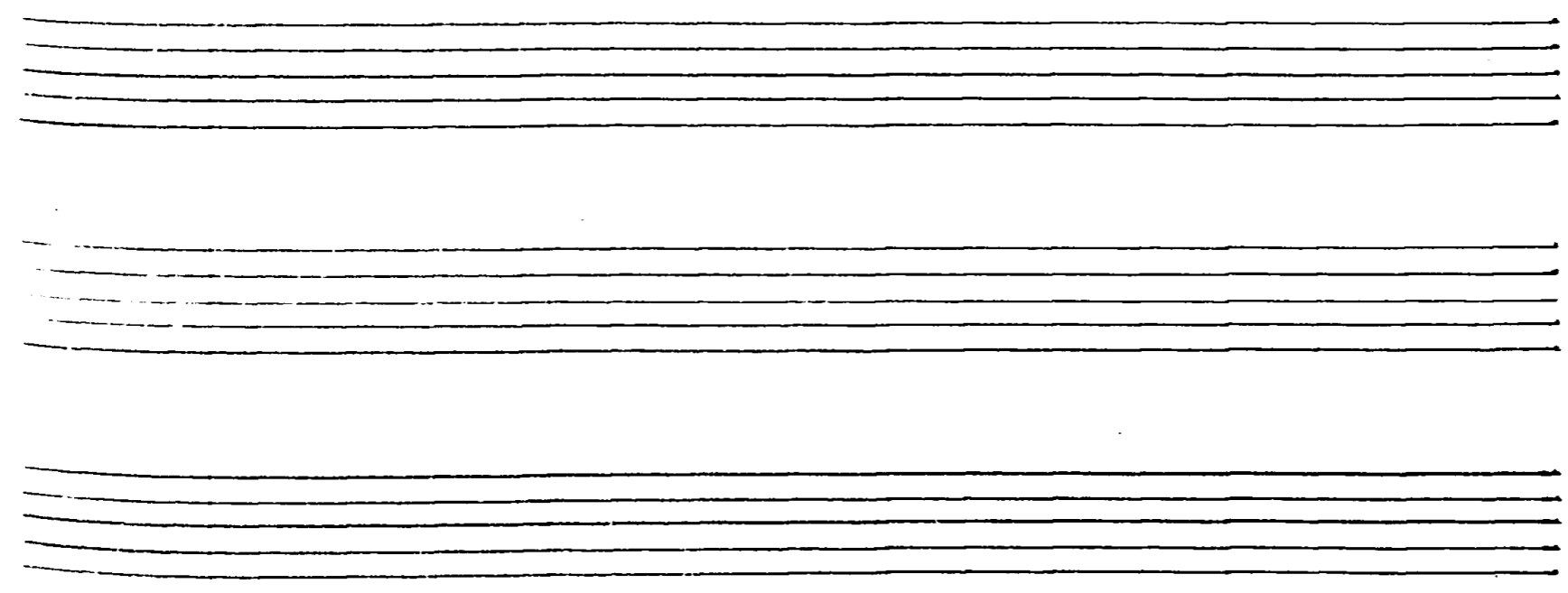
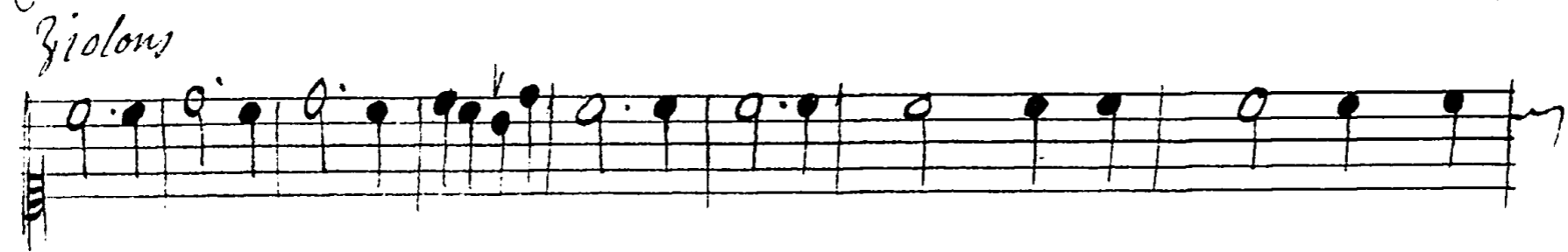
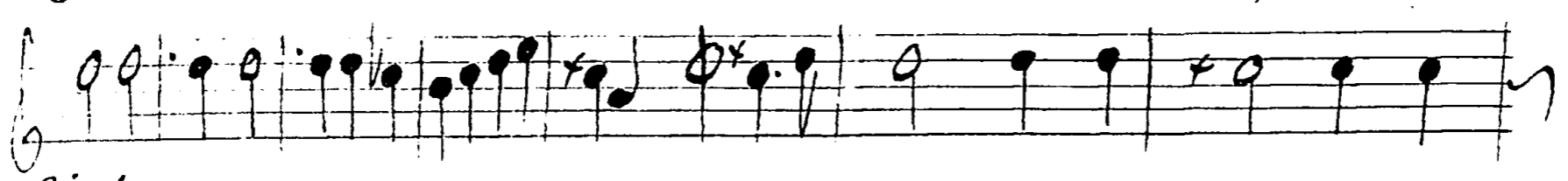
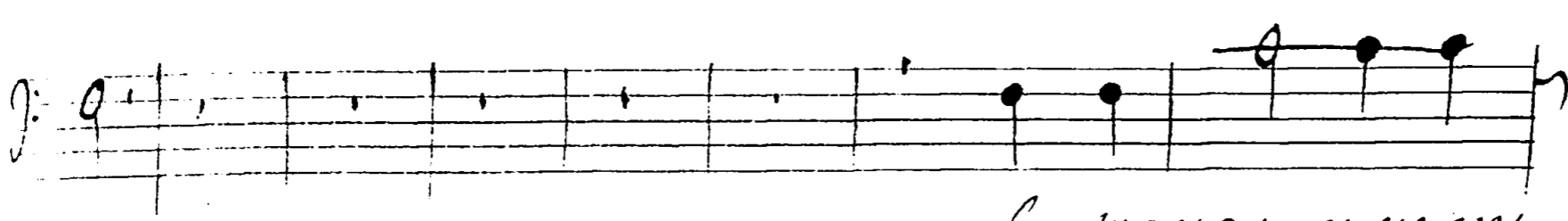
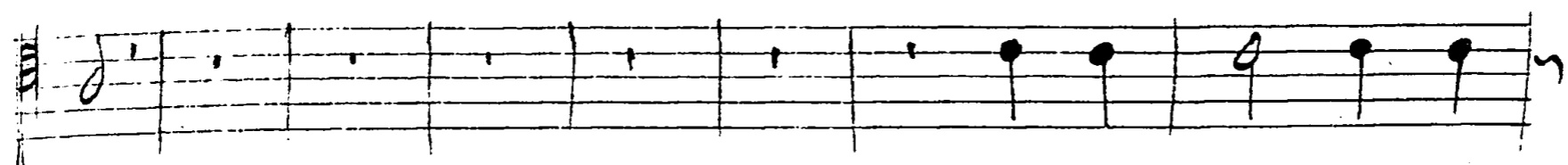
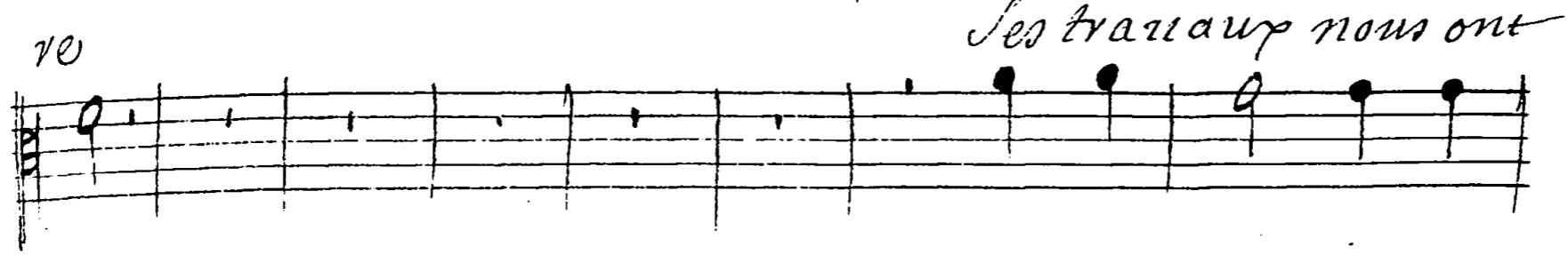
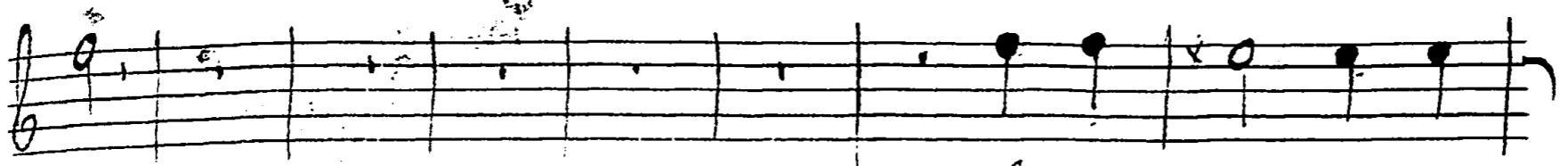
*Celebrons un roy plein de gloire celebrons un roy plein de gloi-*



*Et dicitur.*







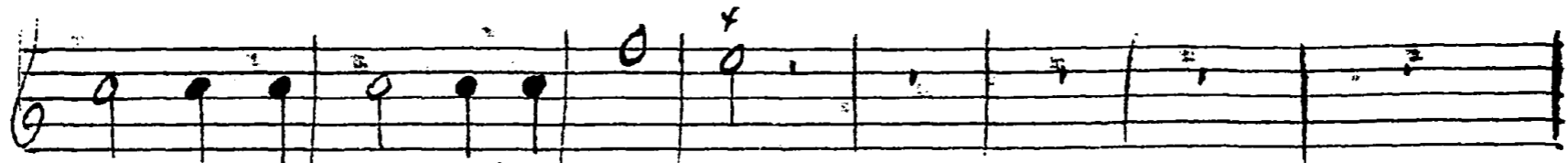
fait un repos précieux mille la

fait un repos précieux mille la

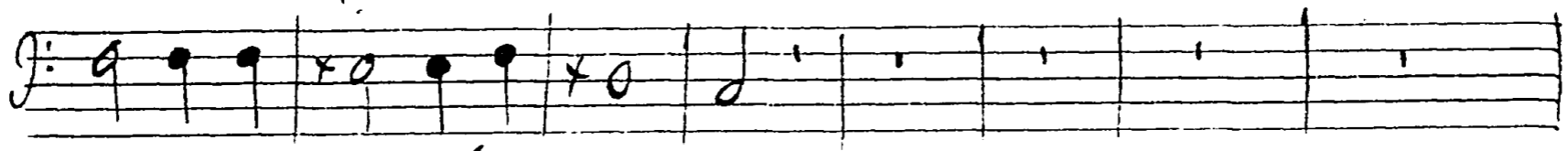
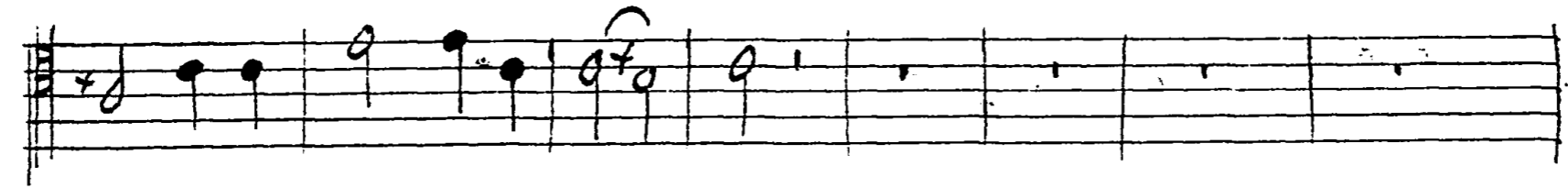
plotts éclatants consacrent la mémoire il sçait a ses dra

plotts éclatants consacrent la mémoire il sçait a ses dra

Violons



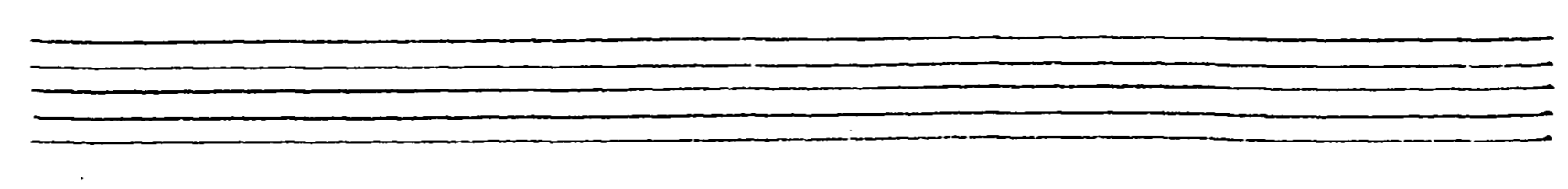
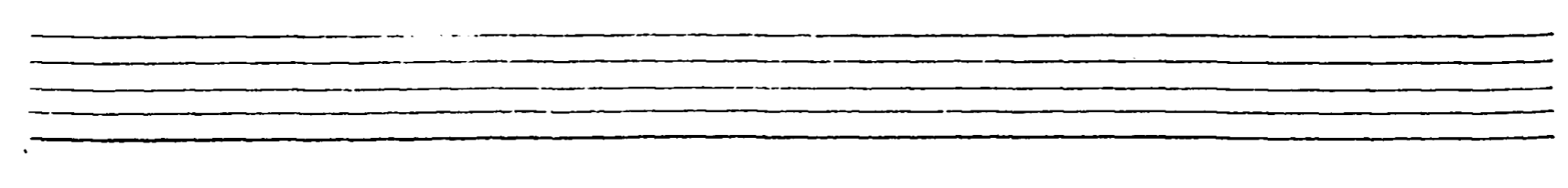
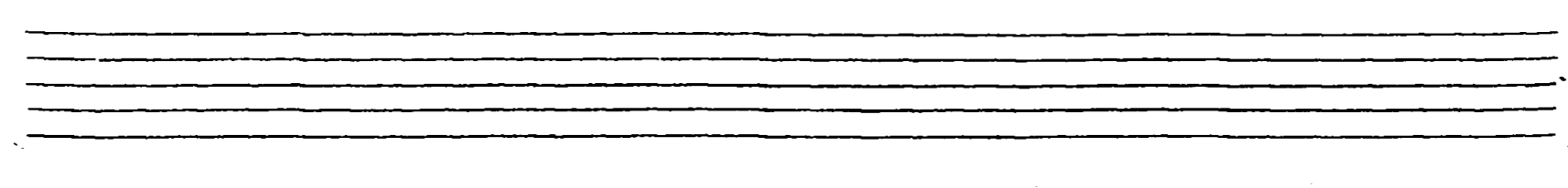
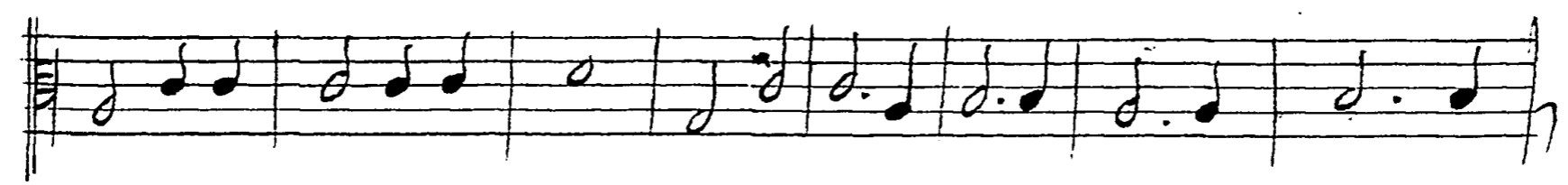
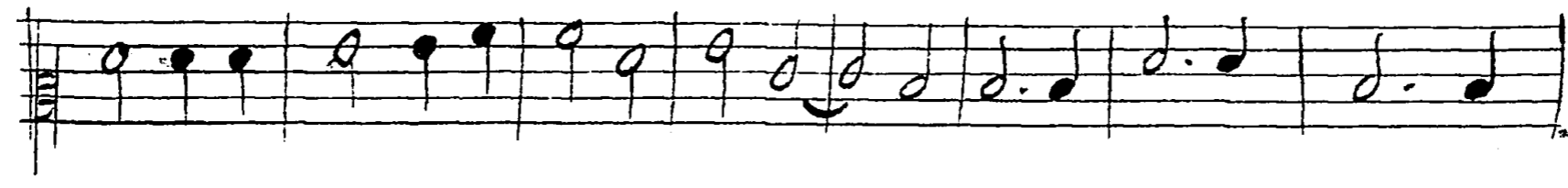
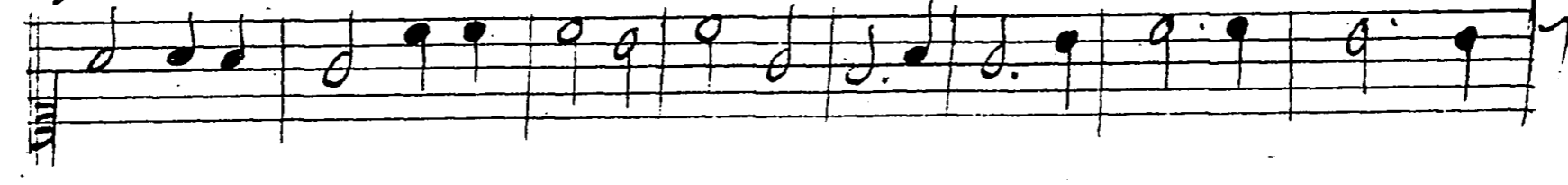
*peaux Enchaîner la victoire*



*peaux Enchaîner la victoire*



*Violons*



*La paix descend pour luy des cieux*      *La paix descend pour*

*La paix descend pour luy des cieux*      *La paix descend pour*

*Violons*

luy des Cieux il sçait a ses dra

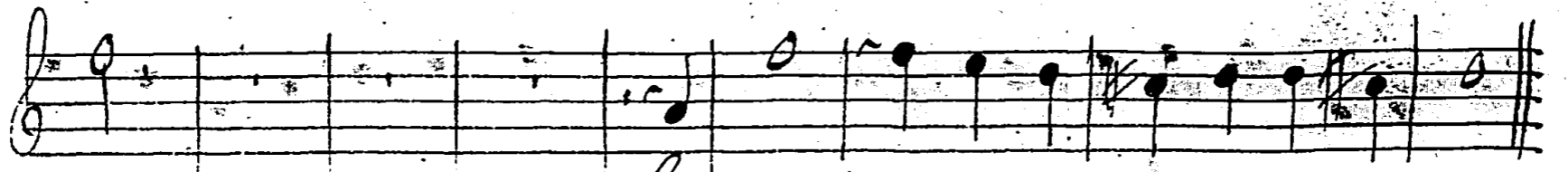
luy des Cieux il sçait a ses dra

Violon

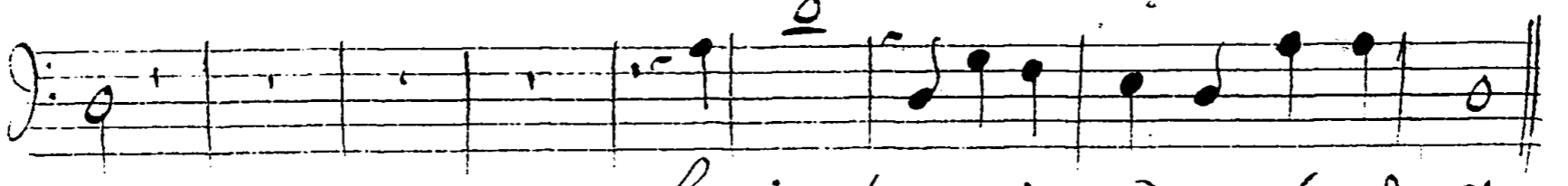
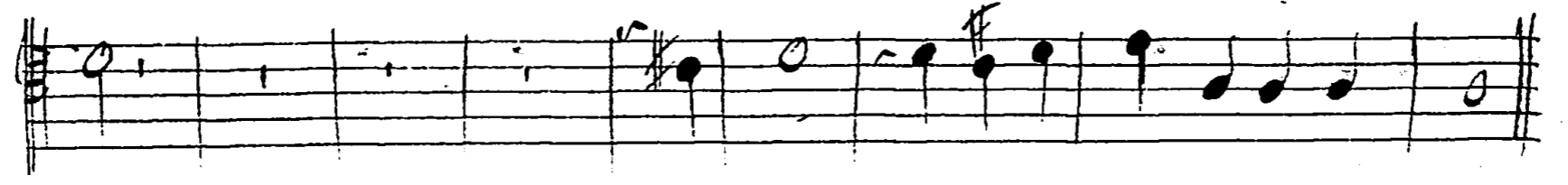
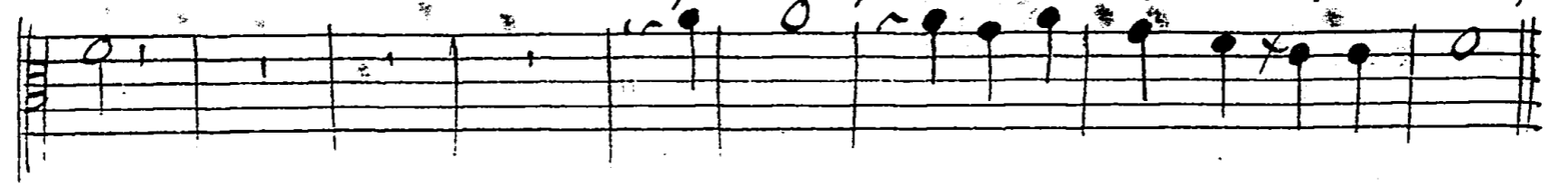
peaux Enchaîner la victoire la paix descend pour eux des

peaux Enchaîner la victoire la paix descend pour eux des

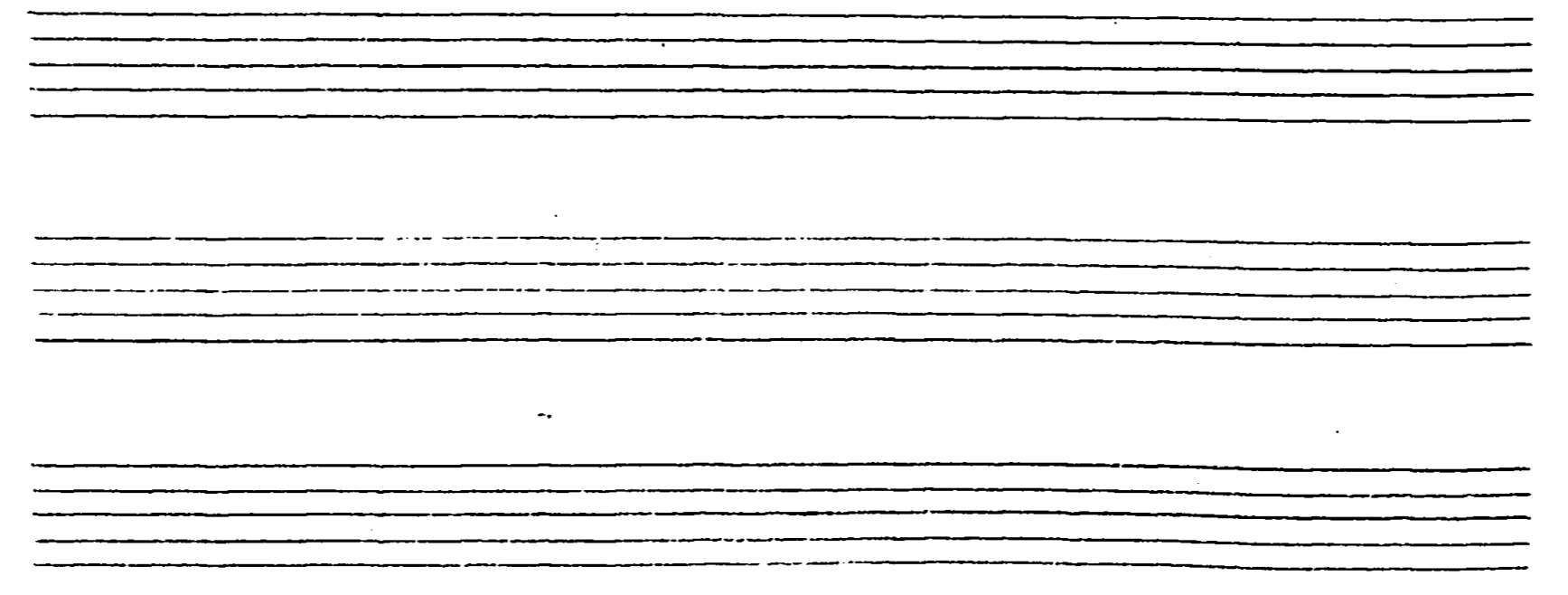
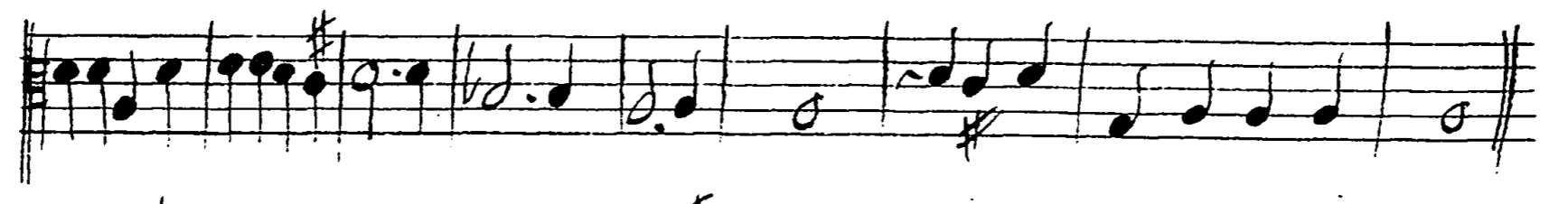
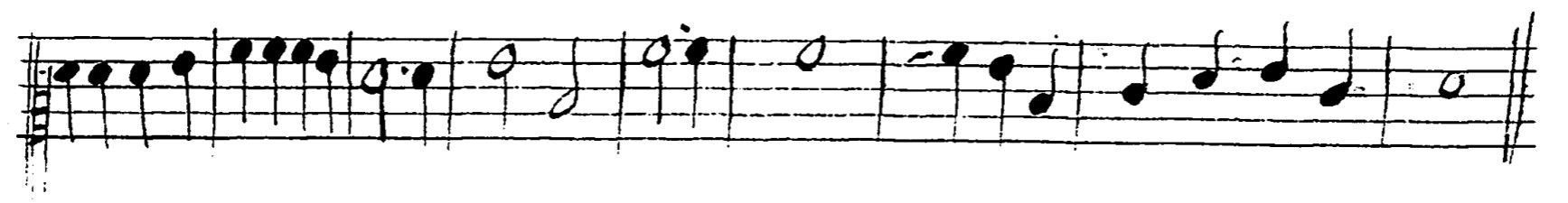
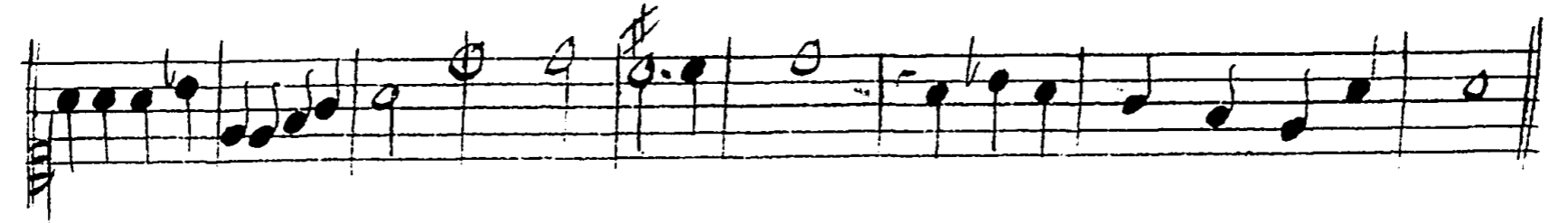
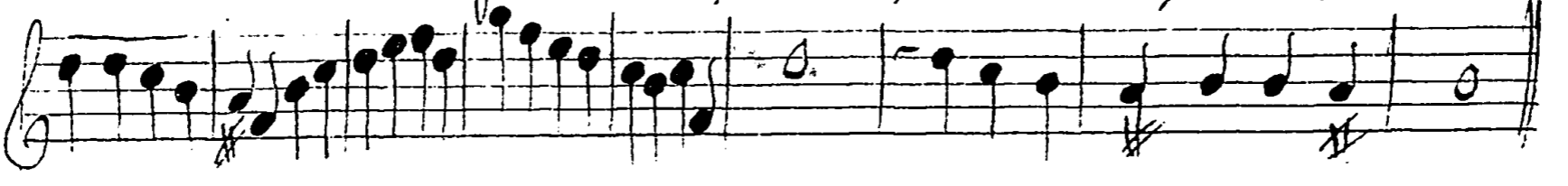
Violons



*La paix la paix descend pour luy des cieux.*



*La paix la paix descend pour luy des cieux.*





*minime*

*vous qui aimez mes pas remplissez mon at-*

*tente montrez par les attraits d'un spectacle pom-*

*peux tout ce que Venise a de jeux dans la fai-*

*son la plus charmante.*

*on reprend l'ouverture.*

*fin du Prologue.*

ACTE PREMIERE... SCENE PREMIERE.

Leonore seule.

*Ai tournelle*

*Basse.*

*Violon*

Leonore

Handwritten musical notation for the first system of Leonore's vocal line, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody consists of quarter and eighth notes.

Jay fait l'aveu de l'ardeur qui m'enflame & l'amour au sein -

Handwritten musical notation for the second system of Leonore's vocal line, continuing the melody from the first system.

Giolono

Handwritten musical notation for the first system of Giolono's accompaniment, featuring a bass clef and a 2/2 time signature.

Handwritten musical notation for the second system of Giolono's accompaniment.

Handwritten musical notation for the third system of Giolono's accompaniment.

Handwritten musical notation for the fourth system of Giolono's accompaniment, including a double bar line.

Handwritten musical notation for the third system of Leonore's vocal line, continuing the melody.

cu la fierté Cet aveu qui m'a tant buté d'un nouveau -

Handwritten musical notation for the fourth system of Leonore's vocal line.

Giolono

Handwritten musical notation for the fifth system of Giolono's accompaniment.

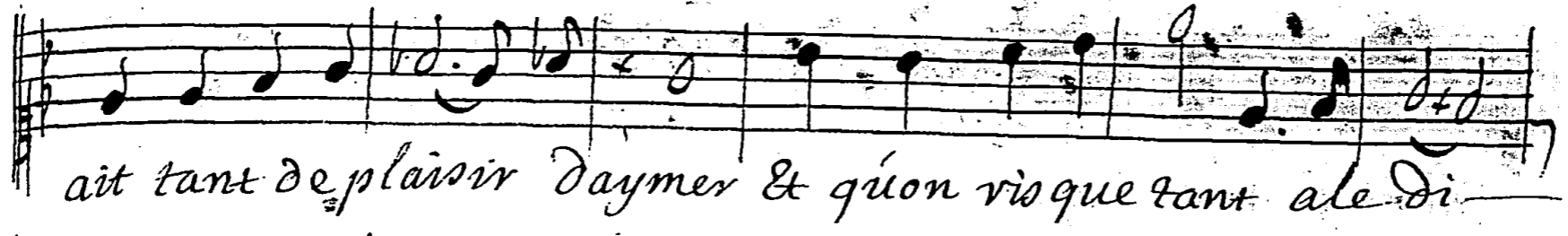
Handwritten musical notation for the sixth system of Giolono's accompaniment.

Handwritten musical notation for the seventh system of Giolono's accompaniment.

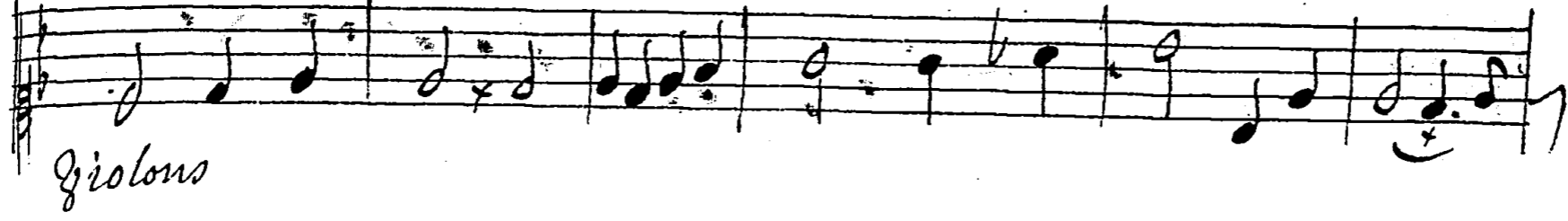
Handwritten musical notation for the eighth system of Giolono's accompaniment, ending with a double bar line.

trouble a gite Encor mon ame amour toy qui peu-  
Ziolous

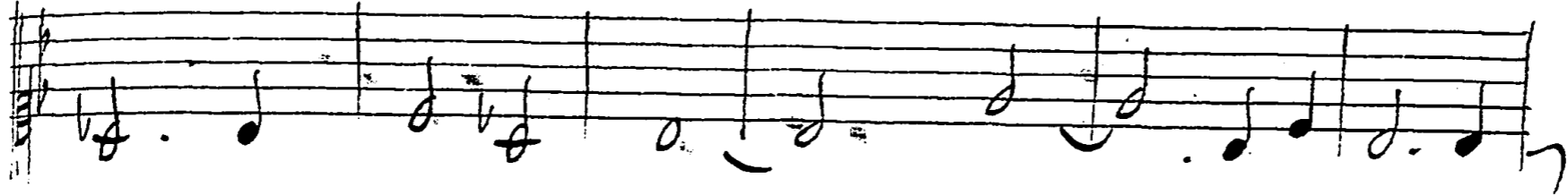
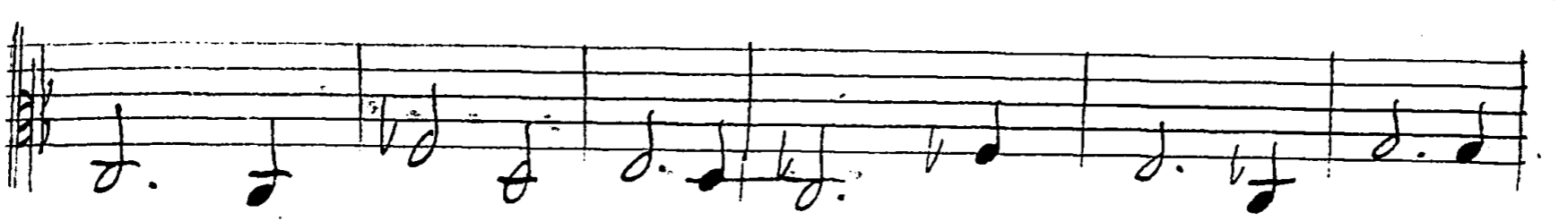
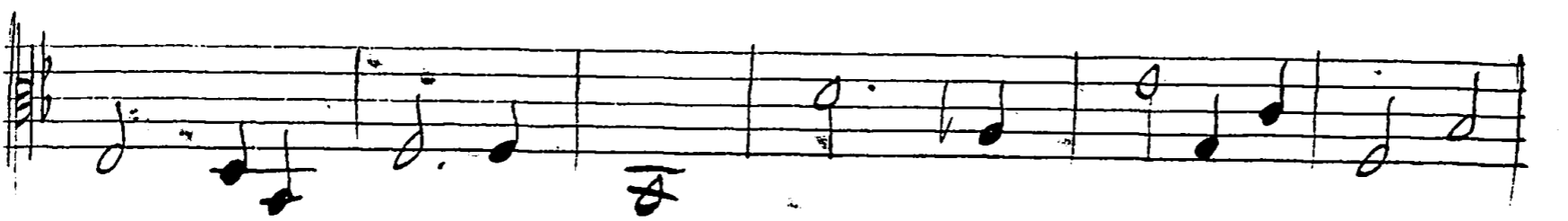
tout charmer pourquoy faut il Sous ton Empire qu'on  
Ziolous.



ait tant de plaisir d'aymer & qu'on risque tant a le di

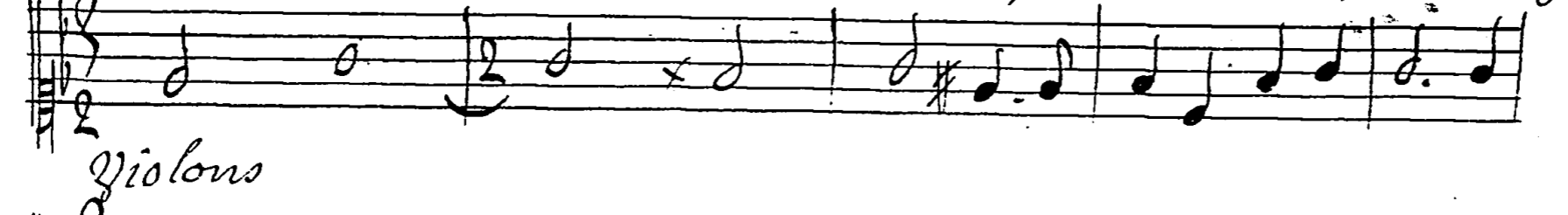


Violons

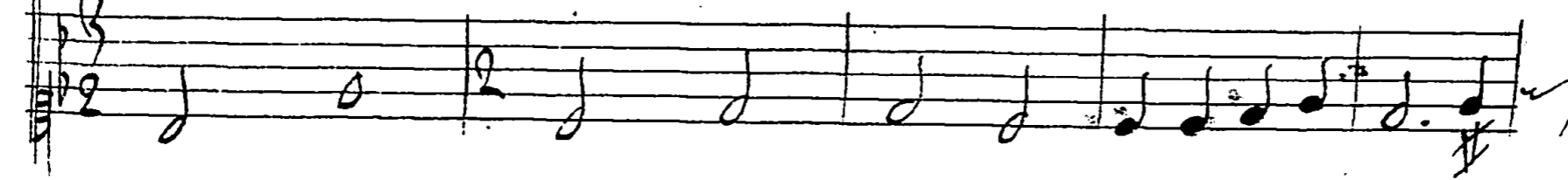
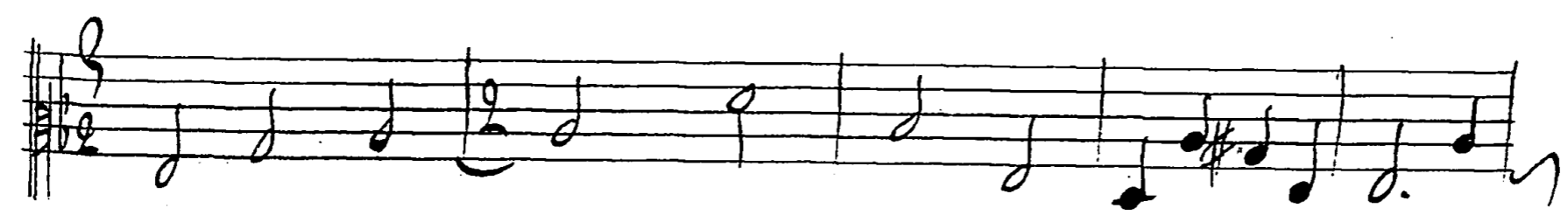
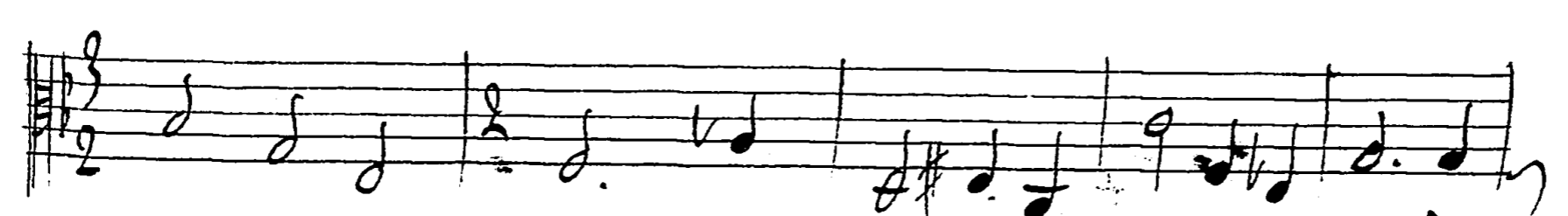
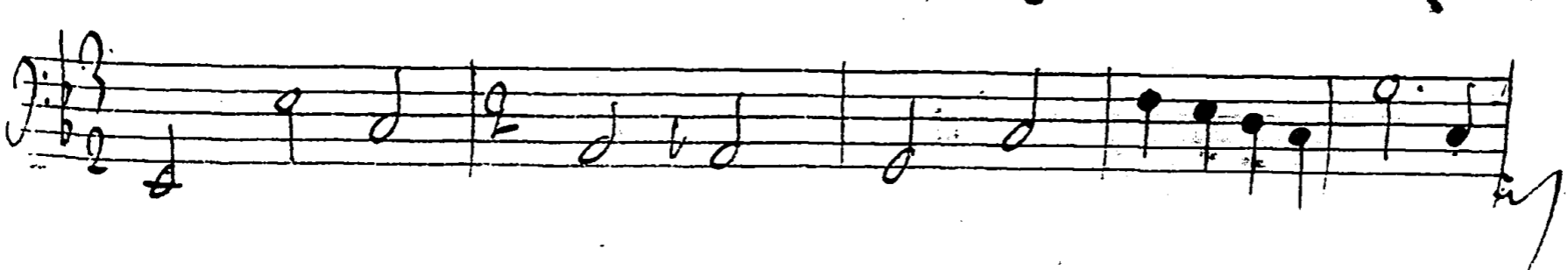






re Pourquoy faut il sous ton Empire qu'on ait tant de plaisir d'ay



Violons

mer Et qu'on risque tant a le dire

*Violons*

*lon*

Je cherche en vain de toutes parts le-

*Violons*

Detailed description: This is a handwritten musical score on ten staves. The first staff contains the vocal line with the lyrics "mer Et qu'on risque tant a le dire". The second staff is a violin part, labeled "Violons" in italics. The third staff continues the violin part, with a handwritten "lon" above it. The fourth and fifth staves are further violin parts. The sixth staff is a bass line. The seventh staff contains the vocal line with the lyrics "Je cherche en vain de toutes parts le-". The eighth staff is a violin part, labeled "Violons" in italics. The ninth and tenth staves are further violin and bass parts. The notation includes various note values, rests, and dynamic markings.

andre ne vient point s'offrir a mes regards depuis qu'il con-

*Violons*

noit ma foiblesse Je ne vois plus le mesme empreinte ment he-

*Violons.*

*las hélas, ce qui devoit animer un amant fait bien sou*

*Violons*

*vent Expirer sa tendresse amour toy qui peus*

*Violons*



tout charmer pourquoy faut-il sous ton Empire qu'on

Violons

ait tant de plaisir d'aymer Et qu'on risque tant a le di

Violons.

ve pourquoi faut-il sous ton Empire qu'on ait tant de plaisir à y-

*Violons*

*Violons*

*Violons*

*Violons*

*Violons*

mer, et qu'on ris - que tant à le dire

*Violons.*

*Violons.*

*Violons.*

*Violons.*

*Violons.*

Isabelle paroît un secret mouve

ment augmente ma Crainte fatale Ciel n'esce

point une rivale ah qu'un Coeur amoureux est jaloux aisément

Scene 2<sup>e</sup>. Isabelle. Leonore

Dans ce beau jour ou tout Enchanté Je viens donner quelques mo =

ments aux jeux, aux spectacles charmans qu'icy la saison nous pre-

Leonore

an-tes, Dans les spectacles et dans les jeux c'est point cet e'

clat pompeux qui toujours nous attire, sous ce pretexte

dans ces lieux l'amour prend soin de nous conduire pour y

Isabelle

voir quelque objet qui nous plait encor mieux Je ne veux point

faire un mystere de l'amour qui peut mena-ger

j'aime un jeune étranger et je cherche en ce lieu l'objet qui ma seule

*Leonore*

plaire à nous faire un pareil aveu Cette confiance m'en

gage Et pour un étranger j'ai senti naître un feu que son cœur avec

*Isabelle*

moi partage de ses tendres regards Je me sens enchanter à ses dis

*Leonore*

cours flatteurs Je n'ai pu résister Il m'aime d'une ardeur ex

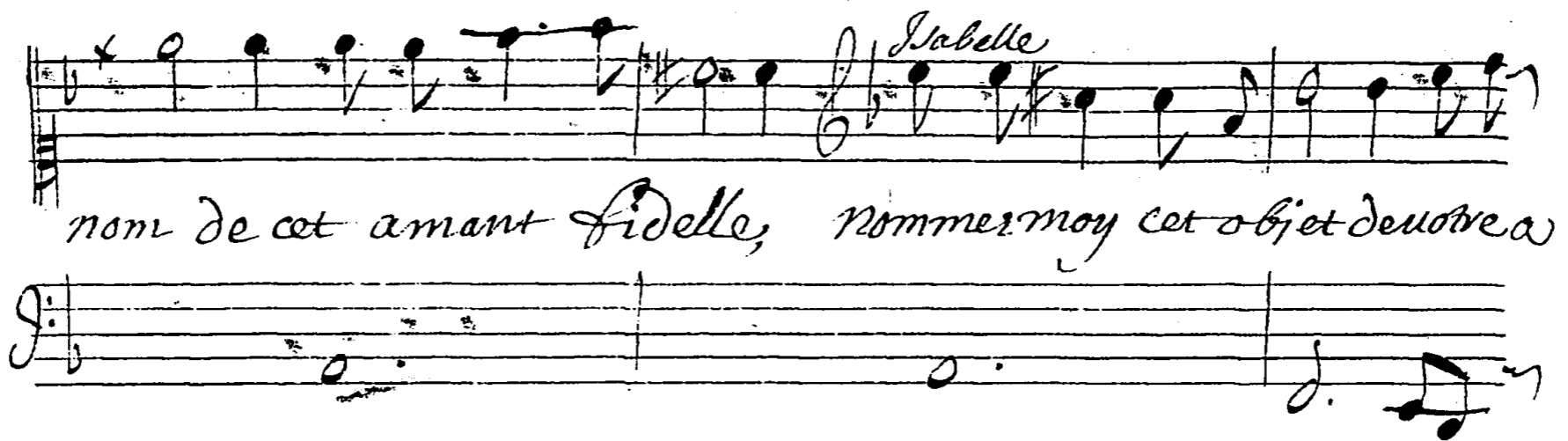
*Isabelle*

treme Il m'a juré de m'aimer constamment Le rendre à

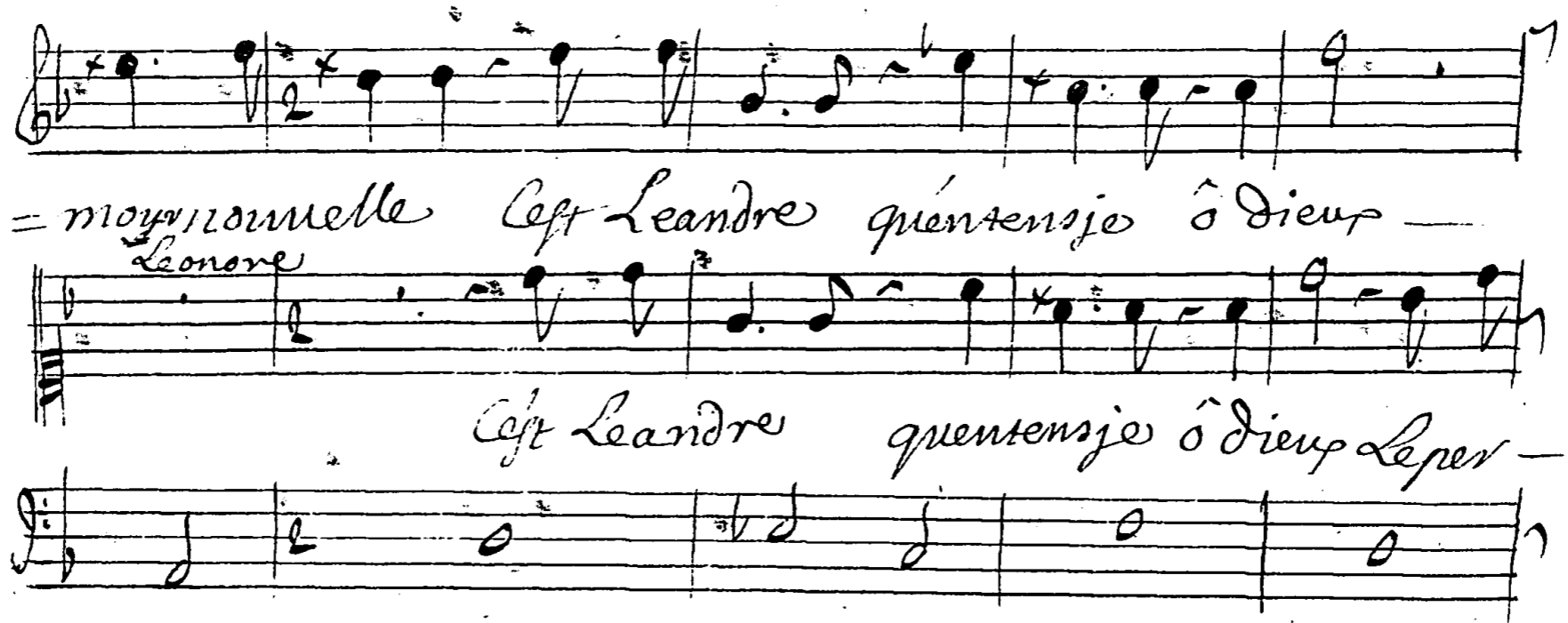
*Leonore*  
maint que j'ayme; ma fait cent fois mesme serment, d'apprenex moy le



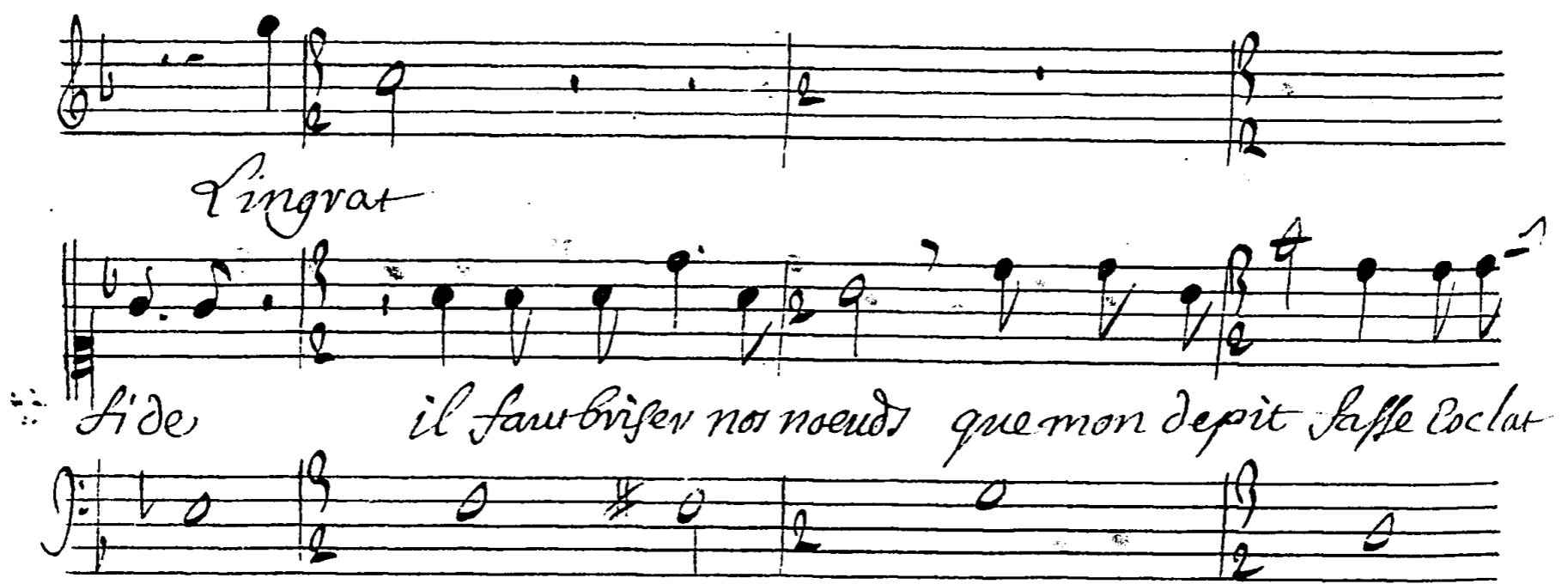
*Isabelle*  
nom de cet amant fidelle, nommez moy cet objet de votre a



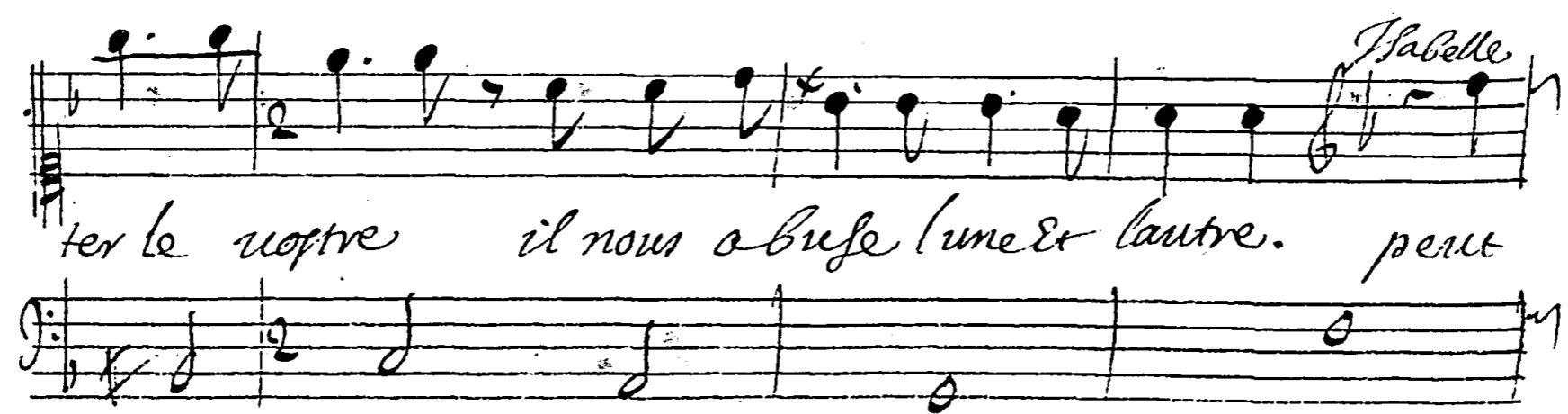
= moy nouvelle Cest Leandre qu'en tenez je ô dieux  
*Leonore*  
Cest Leandre qu'en tenez je ô dieux Le per-



*L'ingrat*  
L'ide il faut briser nos noeuds que mon despit jasse Coctat



*Isabelle*  
ter le vostre il nous abuse l'une et l'autre. peut



*Leonore*  
 être que l'ingrat nous trompe tout deux il vient pene

*SCENE 3eme*  
 nous dans son ~~cœur~~ <sup>âme</sup> le secret de sa flame

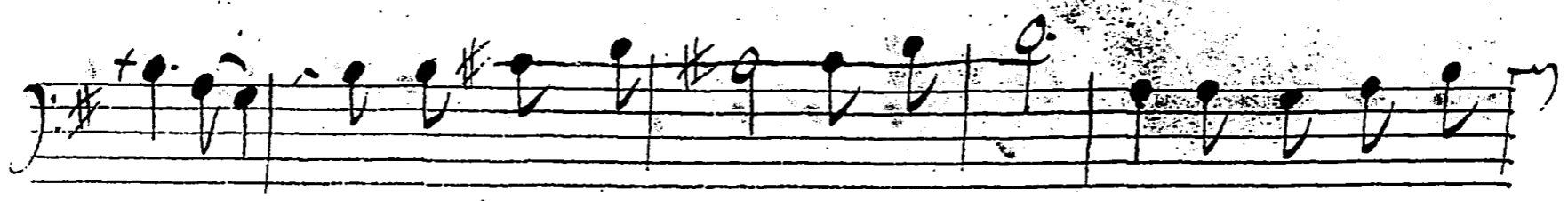
*Leandre, Isabelle*  
*Leonore*

Quis je croire que vostre cœur, pour un autre que moy sou

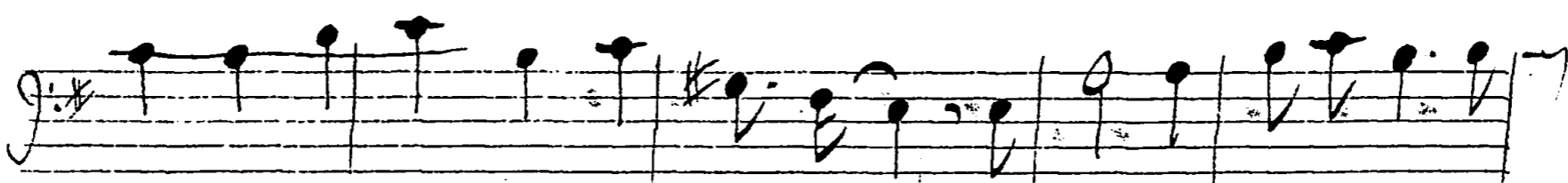
*Leonore*  
 pive Ingrat ne m'as tu pas mille fois oté dire

*Leandre*  
 que tu brulois pour moy d'une sincere ardeur, Quand

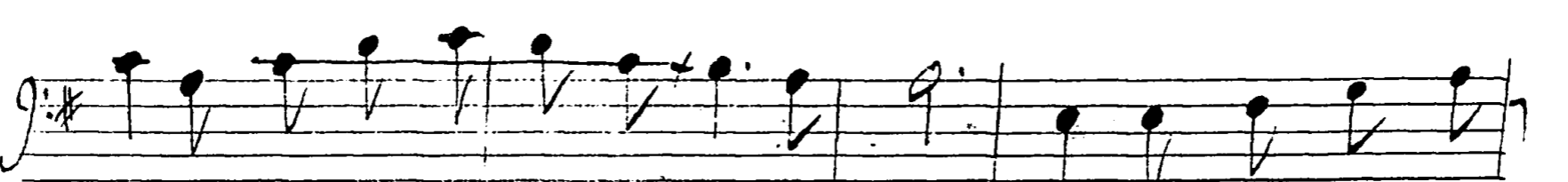
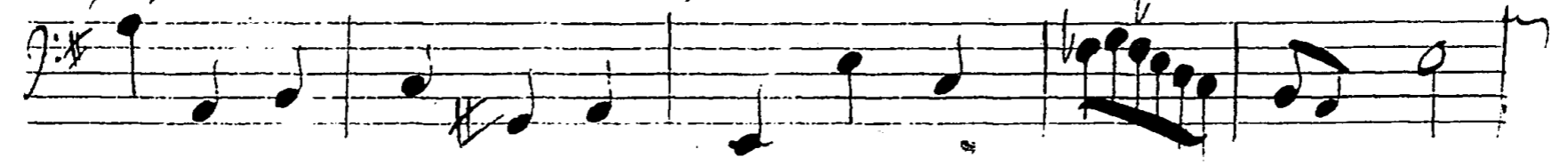
Je vous vois Ensemble, l'amour qui dans vos yeux tous les charmes ras




*Samble est égale = mant triomphant: Entre deux beaux ob-*



*jets qui tous deux savent plaire le choix est difficile a*



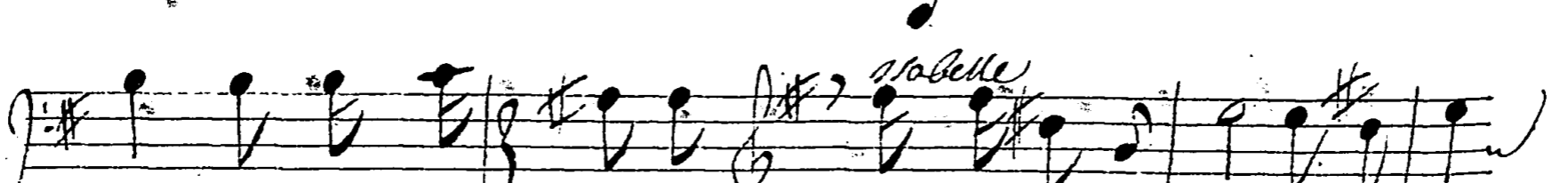
*faire et l'un de l'autre me deffend Entre deux beaux ob-*



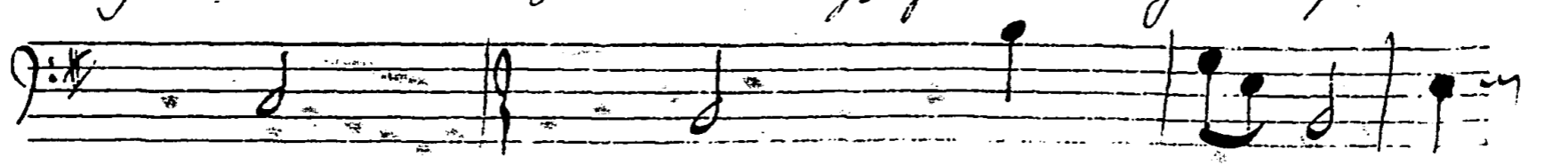
*jets qui tous deux savent plaire le choix est difficile a*



*faire et l'un de l'autre me deffend Explique*



*toy sans artifice Il est tems enfin de parler*





*Leonore* *Leandre*

il ne faut plus dissimuler, Quelle Contrainte quel Sup-  
 plice, De vos tendres regards j'ay senty les at-  
 traits, je vous ay may charmante leandre mais des yeux plus purs  
 sans Encore ont soumis mon Coeur a leurs traits C'est Iso-  
*Leonore*  
 belle que j'adore pour ne changer Jamais, Rien que  
 mon ame. d'entendre Et que ma peine est vaine de te ve de la

*Wabelle*  
rer ton Infidelité En amour bien souvent un peu d'incerti-

*Leonore*  
rude flatte plus que la verité Jouis de ta vic-

toire orgueilleuse rivale Insulte Encor a mon malheur, et

toy perfide amant Crois tu usir dans mon Coeur, dissiper En re

grets ma tendresse Satalle non Ingrat je pretens que

mon courroux esclatte et sur passe Encor mon ardeur Je

leur qui a ma vengeance offert en sacrifice l'un ou

l'autre perisse J'en atteste le Ciel En ce funeste

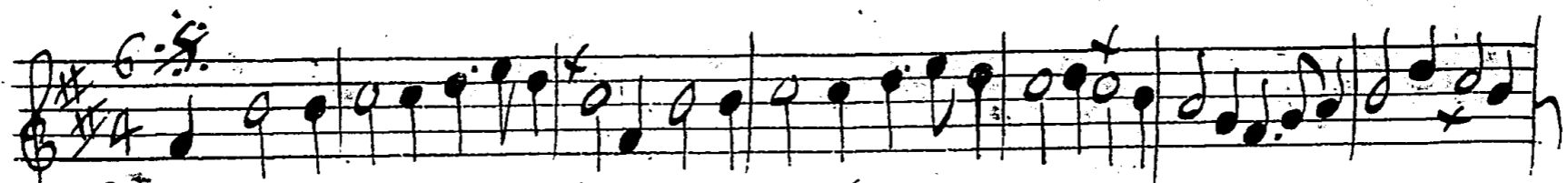
jour La haine mangera l'amour, que ces vains pro-

= jets de vengeance ne servent qu'à servir nos vœux

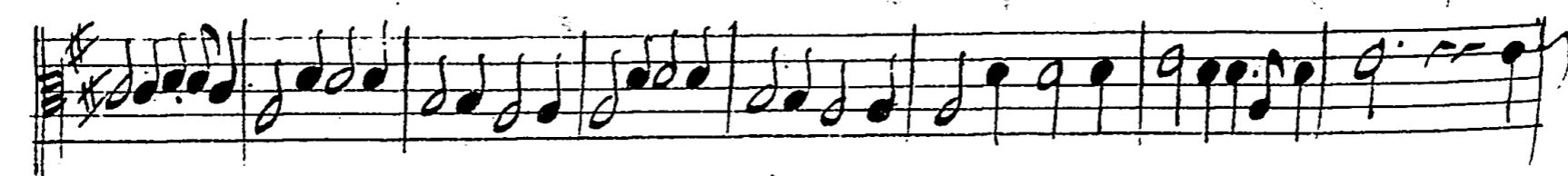
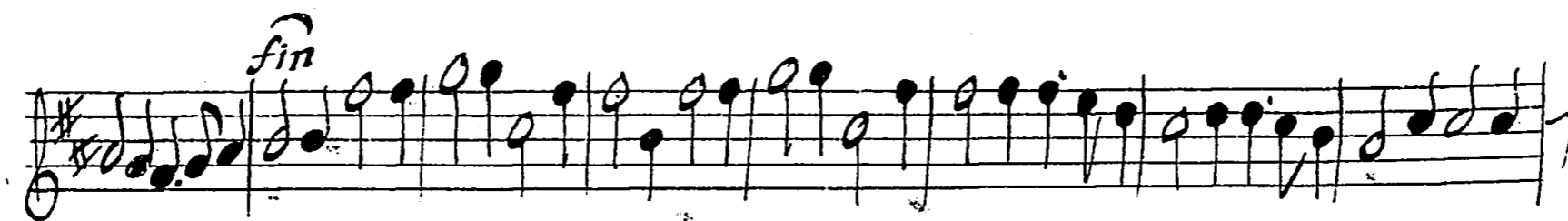
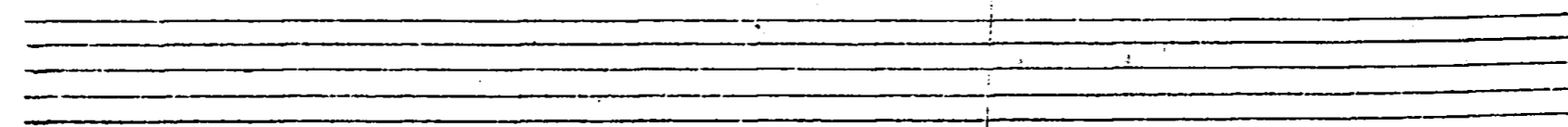
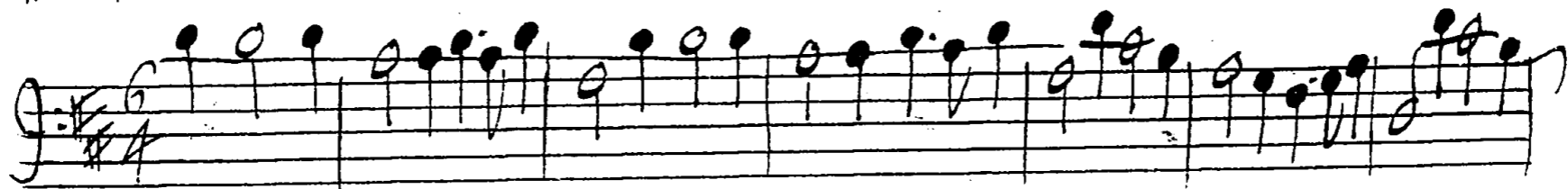
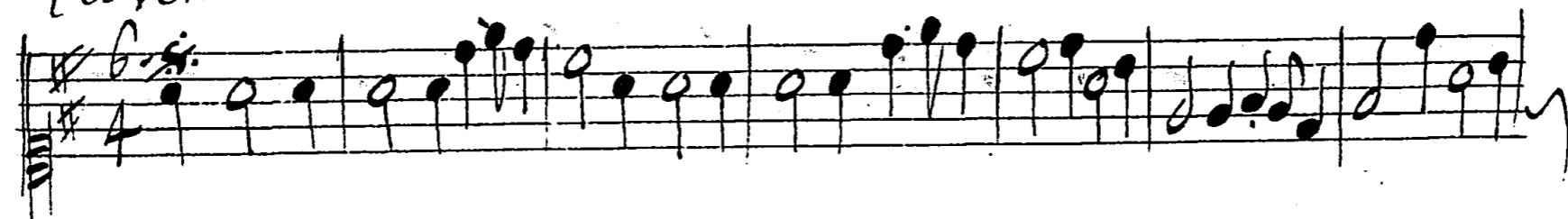
De Dieux Etrangers une troupe L'innocence l'escou-

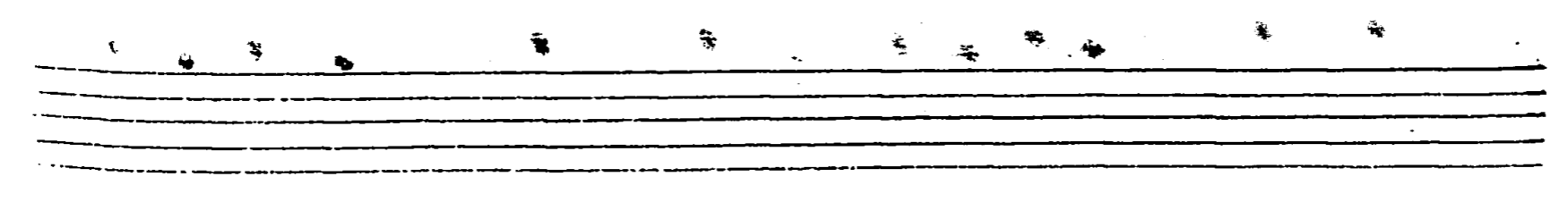
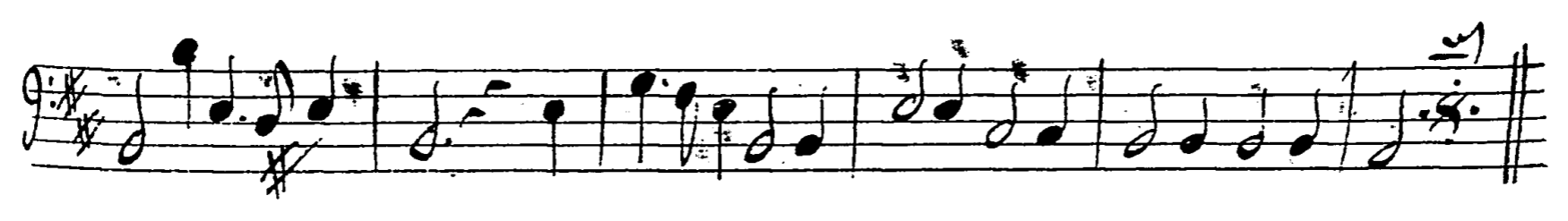
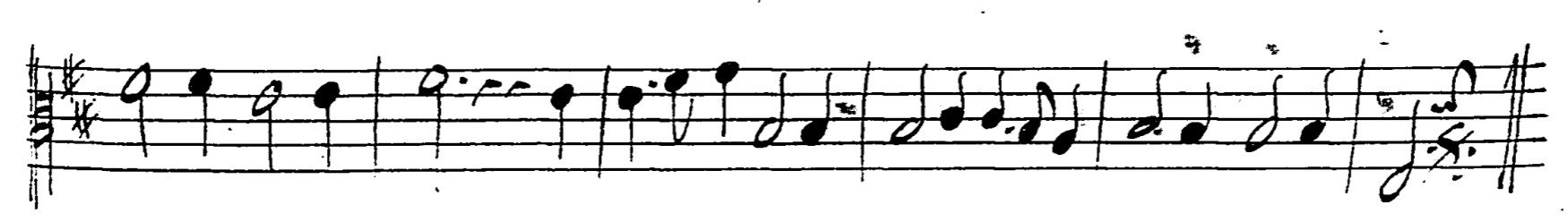
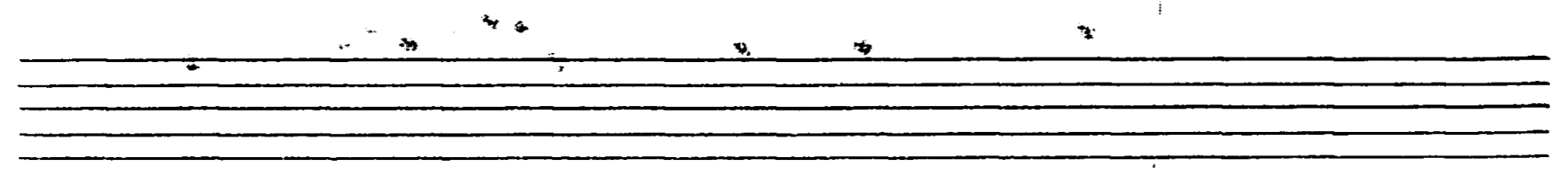
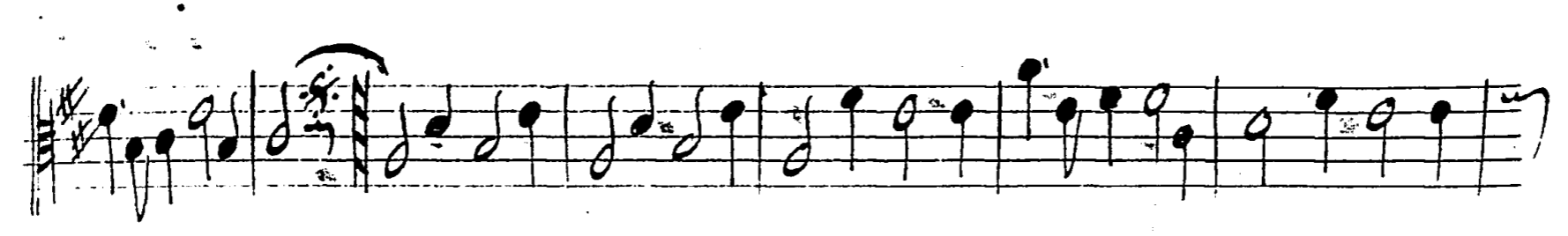
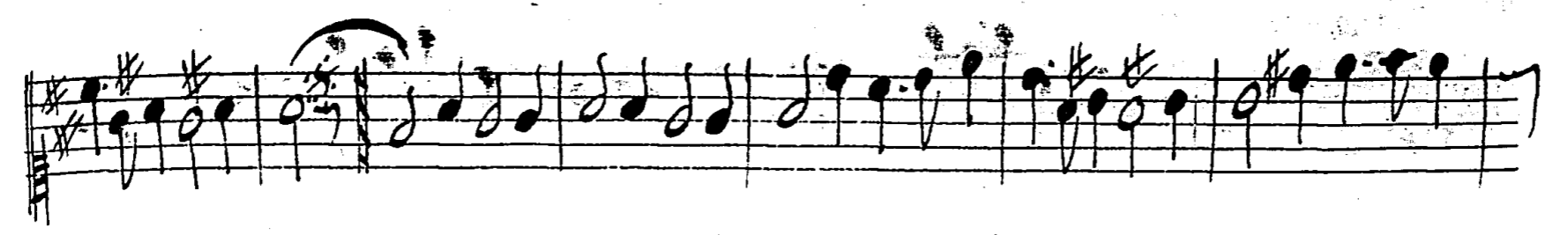
tons leurs Concerts prenons part à leurs Jeux

Scène, 4.<sup>e</sup>  
Une troupe des classes d'armées et de boémiennes viennoises  
dans la place de St. Marc, prendre part au plaisir du Carnaval.



La viennoise.





amante Sara amante Sara il mio Cor

amante Sara - - - - - il mio Cor

*fine*  
quando in vece di trali fatali - quando in -

vece di trali fatali - nella faretta fiori porterai il dio da

mor fiori porterai il dio d'amor amante Sara &

*Trio 3me boëmiene*  
Amor =: nel giuro a fe amor =: nel giuro a

Le tuo Crudo Stral non sapiu per me tuo Crudo Stral non sapiu per me

*il Choro.*

Amor amor tel giuro o fe amor — tel giuro a fe tuo Crudo —

Amor amor tel giuro a fe amor amor tel giuro a fe tuo crudo —

*Violini*

*Israel non sapiu per me tuo Crudo Israel non sapiu per me.!*

*Israel non sapiu per me tuo Crudo Israel non sapiu per me.!*

*Violini*



*In Esclauon*

Spungi da me' uagha belta, non mi gioza la crudelta chi

uol sospirar puo finna morar amor non la voglio Conto

Lascia mio core in liberta.

*on reprend le choeur*  
amor tel giuro &

*L'esclauon*

Grata merce di costante te fidarno uieu a consolar

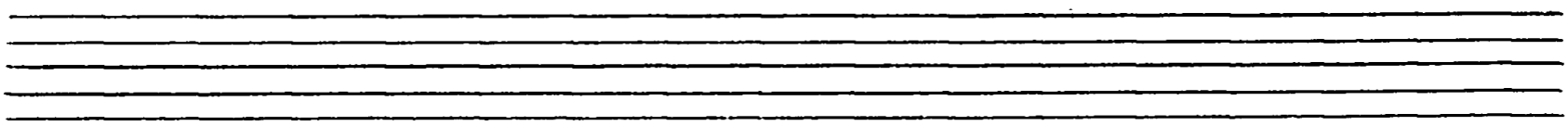
mei col foco non voglio piu scherzar amor per me gioco non

e' voglio vider e non auampar

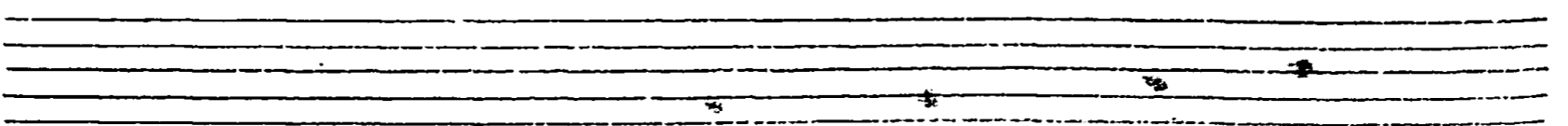
*on reprend le choeur*  
amor tel giuro &

*Lazillanelle*

Handwritten musical score for 'Lazillanelle'. The score is written on five systems of staves. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The third system consists of a treble clef staff. The fourth system consists of a treble clef staff. The fifth system consists of a bass clef staff. The music is written in a single system of staves, with a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The time signature is 3/4. The piece is titled 'Lazillanelle' in cursive. The notation includes various note values, rests, and accidentals.



Handwritten musical score for 'Lazillanelle'. The score is written on five systems of staves. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The third system consists of a treble clef staff. The fourth system consists of a treble clef staff. The fifth system consists of a bass clef staff. The music is written in a single system of staves, with a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The time signature is 3/4. The piece is titled 'Lazillanelle' in cursive. The notation includes various note values, rests, and accidentals.



*Flutes*

A musical staff for Flutes, featuring a series of eighth and sixteenth notes with slurs and accents.

*Violons*

A musical staff for Violons, featuring a series of eighth and sixteenth notes with slurs and accents.

A musical staff with notes and slurs, likely for a string instrument.

A musical staff with notes and slurs, likely for a string instrument.

A musical staff with notes and slurs, likely for a string instrument.

Two empty musical staves.

*Violon.*

A musical staff for Violon, featuring a series of eighth and sixteenth notes with slurs and accents.

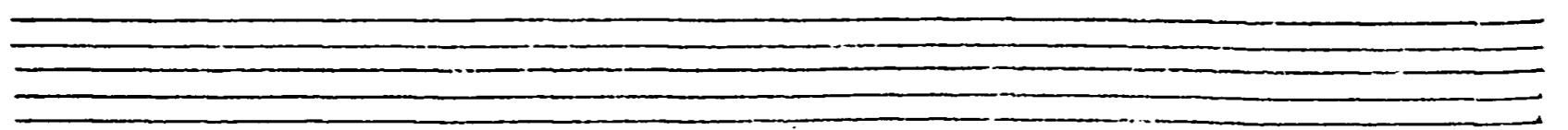
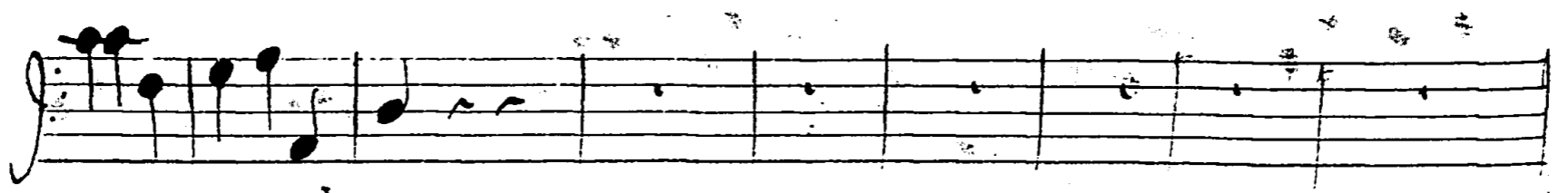
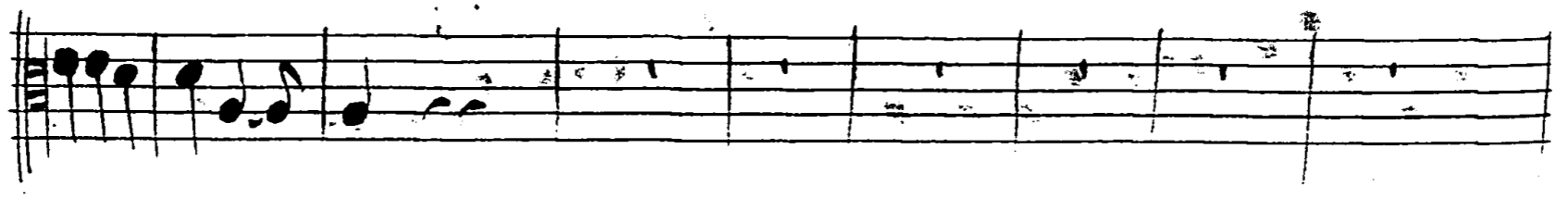
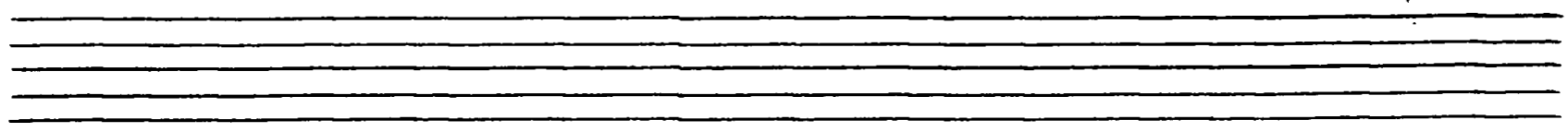
A musical staff with notes and slurs, likely for a string instrument.

A musical staff with notes and slurs, likely for a string instrument.

A musical staff with notes and slurs, likely for a string instrument.

A musical staff with notes and slurs, likely for a string instrument.

Two empty musical staves.



A handwritten musical score consisting of five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 19th-century manuscript notation.

*pre bohemienne*

Two staves of handwritten musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics are written in cursive below the notes.

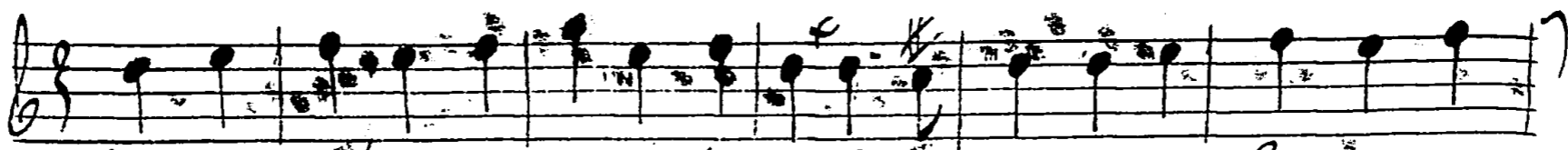
*formons s'il est possible les plus doux concerts de ce*

Two staves of handwritten musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics are written in cursive below the notes.

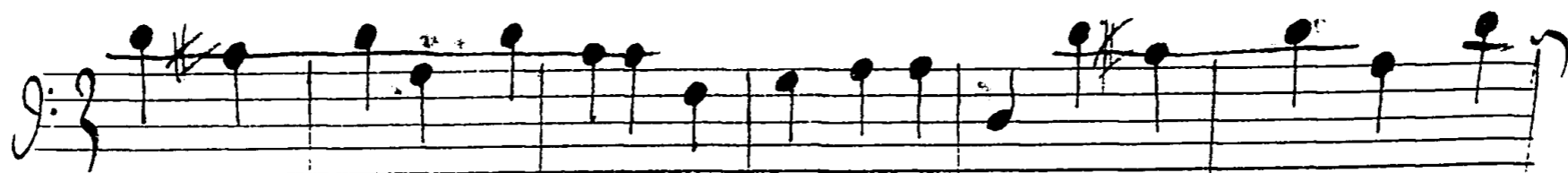
*jour est possible dans le sein des mers.*

Four empty musical staves, consisting of four sets of five-line staves, arranged vertically.

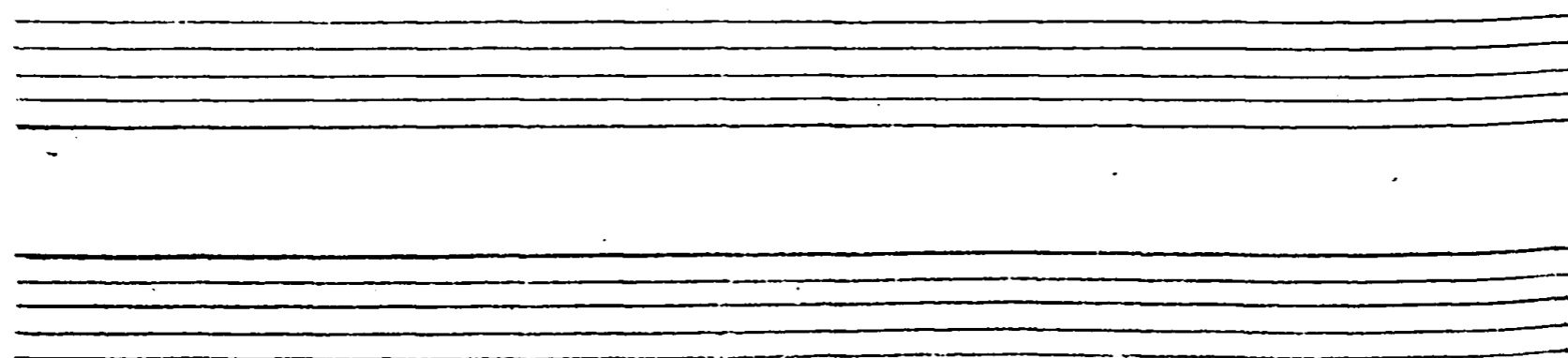
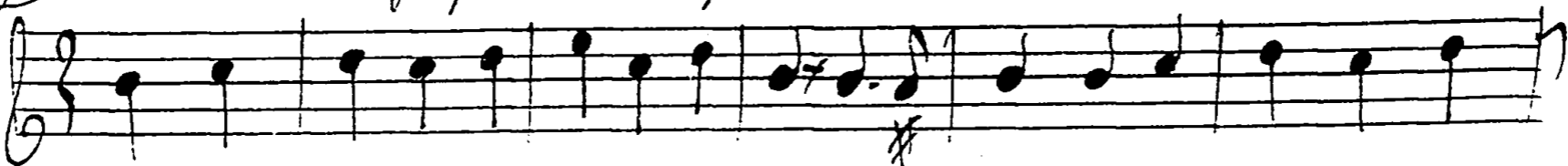
Chœur



Formons s'il est possible les plus doux concerts ce séjour est pai-



Formons s'il est possible les plus doux concerts ce séjour est pai-



*La bohémienne*

*siècle dans le sein des mers, Neptune plus tranquille pour*

*siècle dans le sein des mers,*

*flatter nos vœux sert dans ce doux azile de théâtre au jeu.*

*on reprend le chœur formons & formons Chœur*

1<sup>re</sup> voix

Nous ressentons dans tonde le flam beau du jour il est

plus cher a monde que celui d'amour,

on reprend le coeur, formons fit est &

2<sup>e</sup> voix Genitienne

2<sup>e</sup> Genitienne

2<sup>e</sup> Genitienne

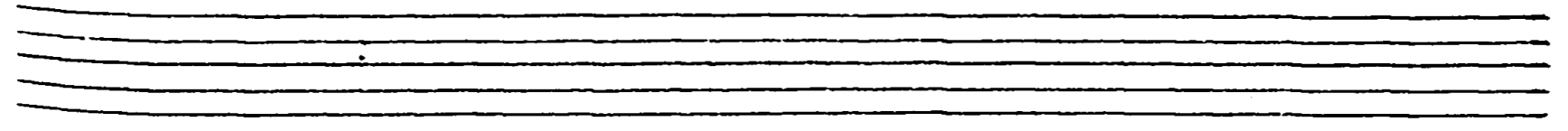
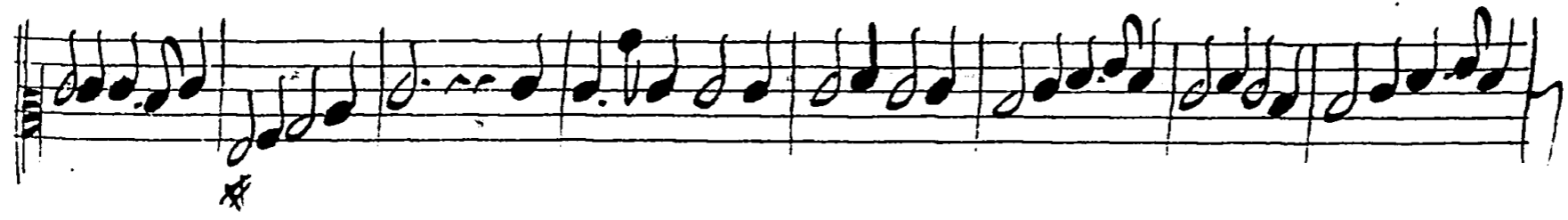
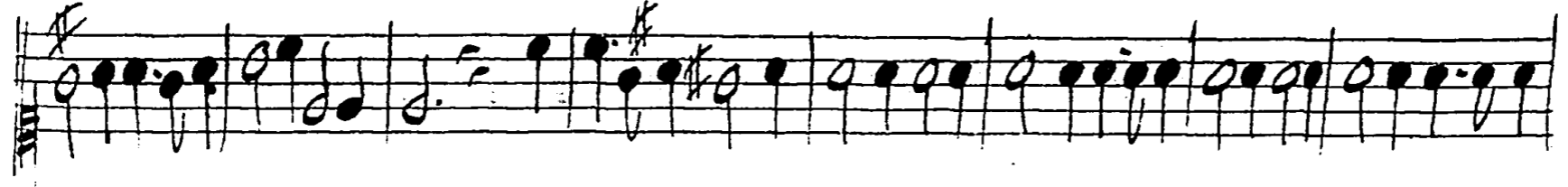
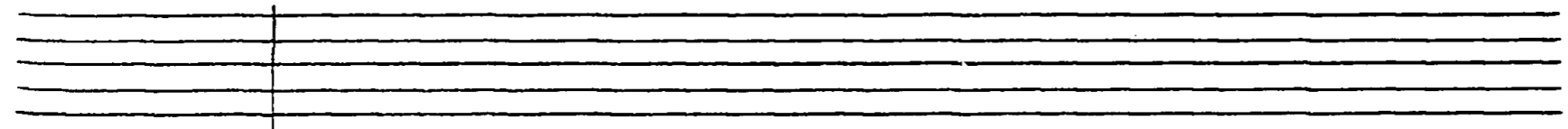
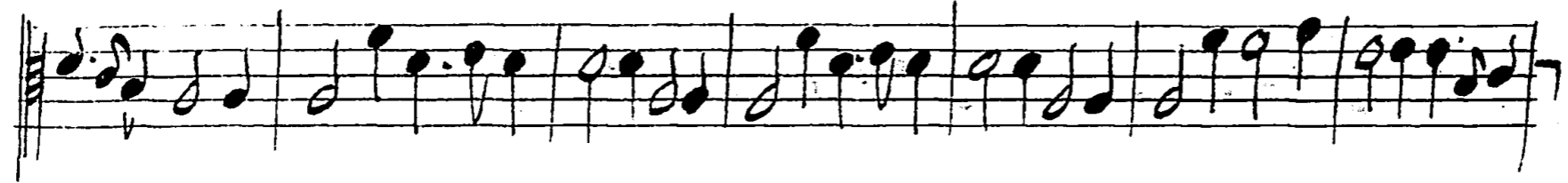
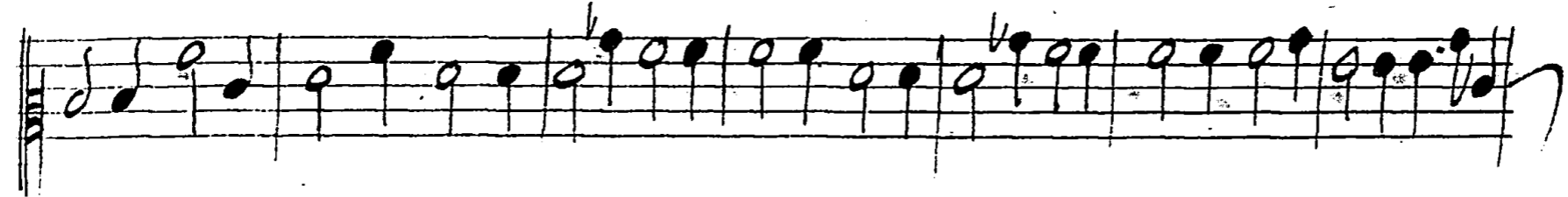
2<sup>e</sup> Genitienne

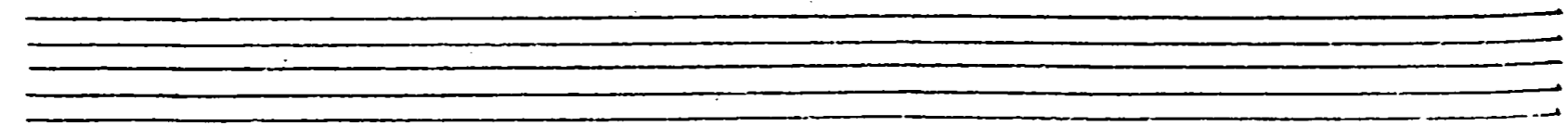
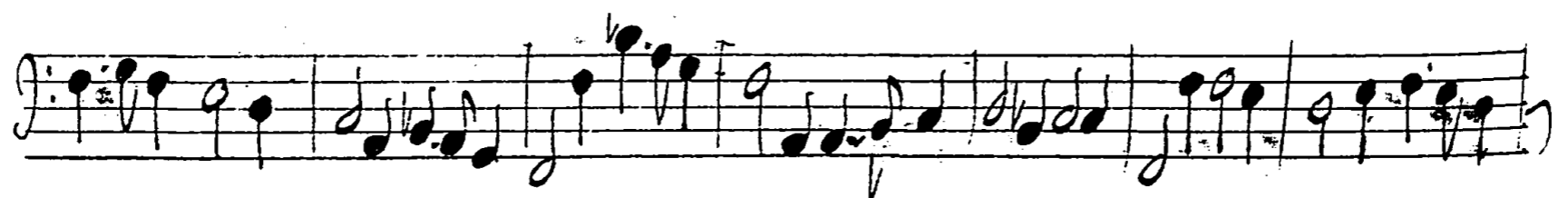
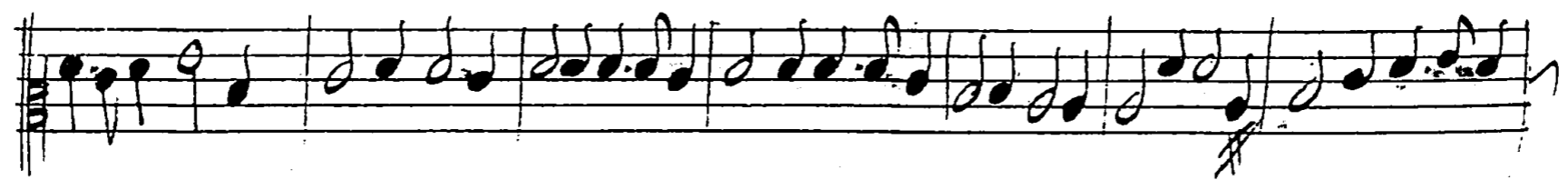
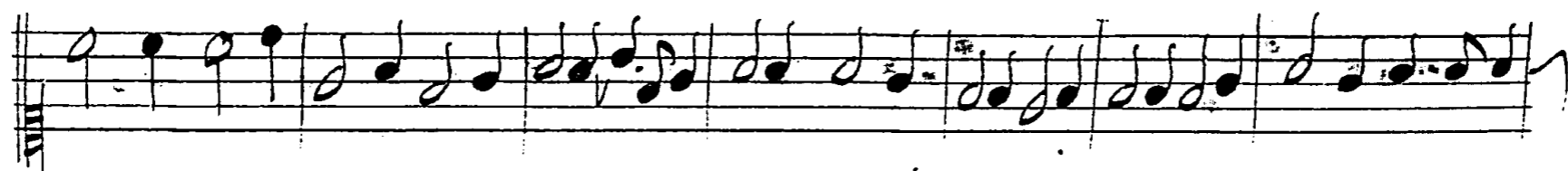
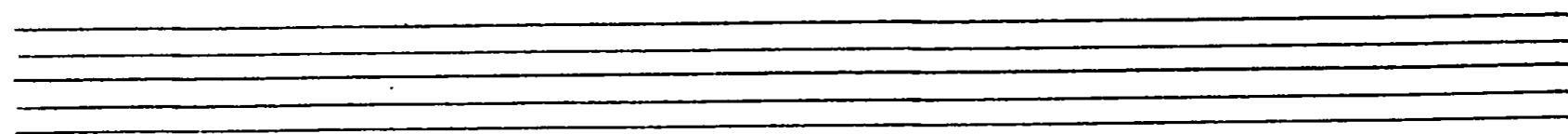
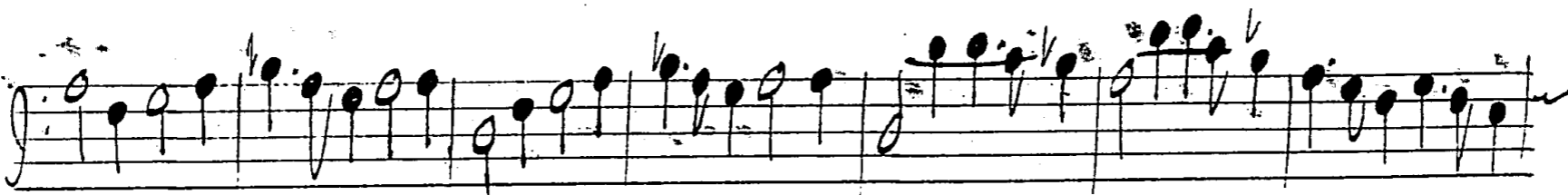
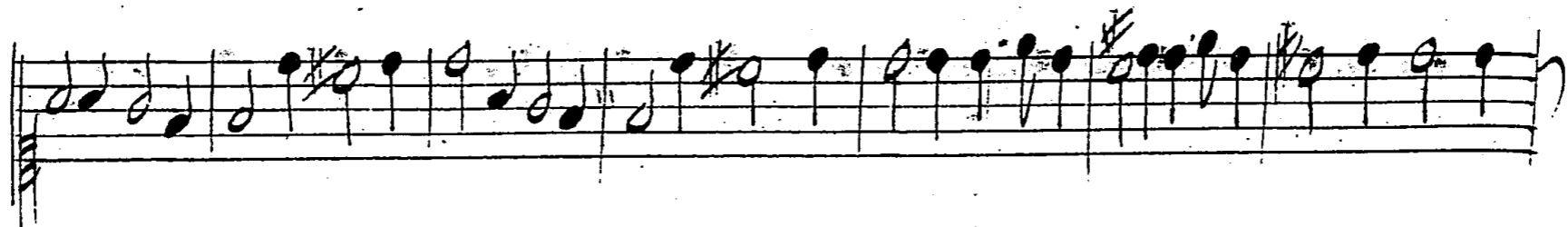
2<sup>e</sup> Genitienne

2<sup>e</sup> Genitienne

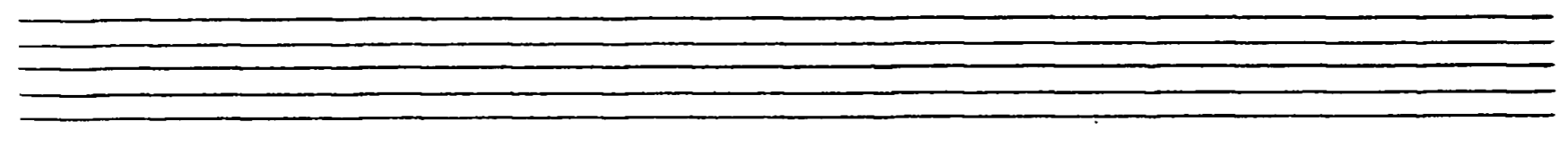
Empty musical staves.







Handwritten musical score for five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several sharp accidentals (#) and some double sharps (##) throughout the piece. The staves are connected by a vertical line on the left side.



*Une arménienne*

Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written in French cursive below the staves.

*Tout plaint tout rit, dans ce beau séjour tout plaint tout rit dans*

Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written in French cursive below the staves.

*ce beau séjour Venus y tient la brillante (our Venus y*

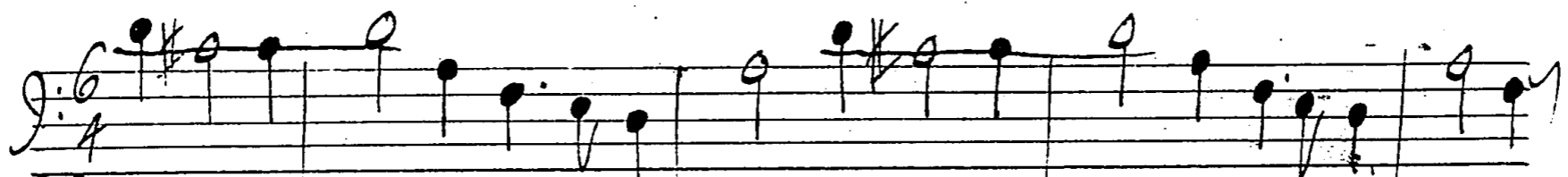
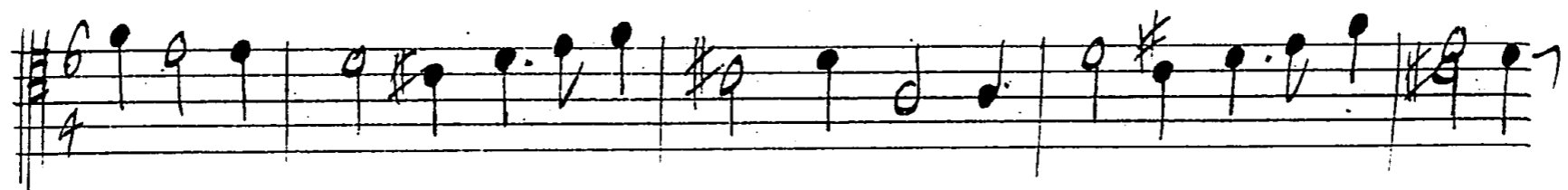
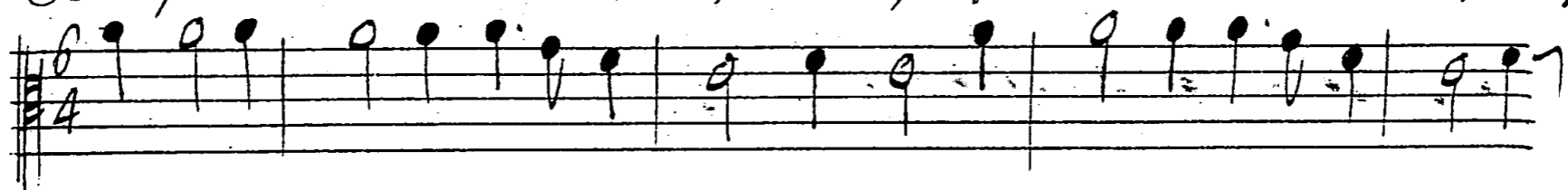
Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written in French cursive below the staves.

*tient la brillante our.*

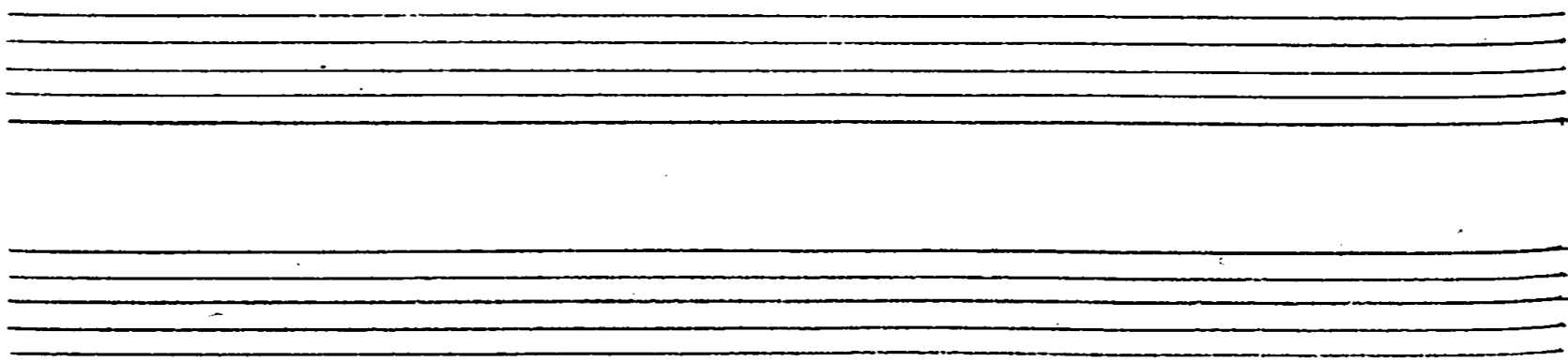
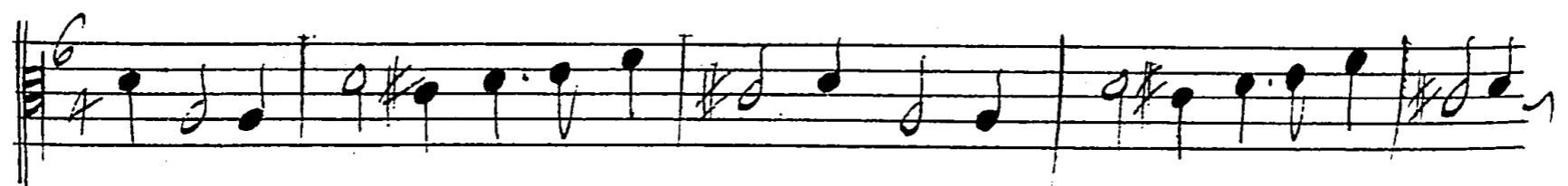
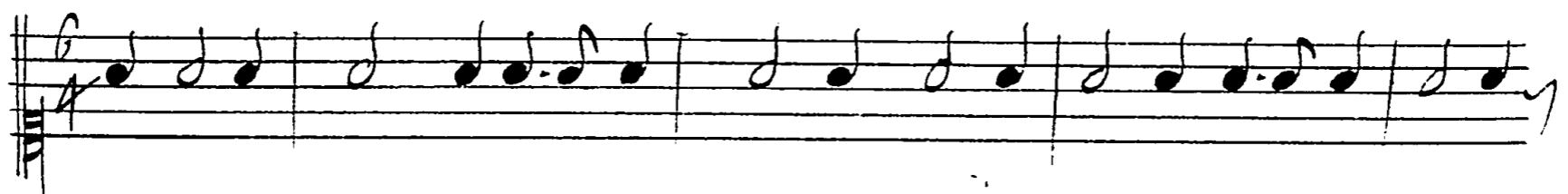
Chœur.



Tout plaît tout rit dans ce beau séjour tout plaît tout rit dans ce beau séjour 2<sup>e</sup>



Tout plaît tout rit dans ce beau séjour tout plaît tout rit dans ce beau séjour 3<sup>e</sup>



*nus I tient la brillante Cour venus y tient la brillante Cour.*

*nus y tient la brillante Cour venus y tient la brillante Cour.*

*Violons.*

*ynarmenien*

*Dans ce beau lieu remply d'attraits l'amour n'a que d'aymables traits tout*

vient Jeunes Coeurs flatter vos desirs Si l'hiver chasse les se

on reprend le choeur  
plus il vous ramene les doux plaisirs  
sous plait de

L'armenien

Malgré la glace & les noirs frimats Nous ressentons des fleurs plein d'ap-

pas et les jours suivent par tout nos pas quel printemps fait de

plus beaux jours, au lieu de fleurs il naît des amours,  
on reprend le choeur. ensuite  
la premiere  
venitienne.

Scene 5.<sup>e</sup>  
Leandre  
Isabelle.

Vous brillez a mes yeux d'une grace nouvelle et je

brûle pour nous d'une nouvelle ardeur, deux, l'amore des a-

mours ne fut jamais si belle tout feu de vos yeux a pas-

sé dans mon cœur, l'amore des amours ne fut jamais si

belle tout feu de vos yeux a passé dans mon cœur, Je crains

une rivale et mon ardeur si d'elle me fait sentir de mor-

telles fer veurs, ne craignez rien de ses fureurs Je crains-

plus de vôtre Inconstance, ah! que cette Crainte m'offense

Pourquoy vous offencer de la Juste frayeur dont je sens les at-

teints Les troubles et les craintes sont les premiers effets d'un

ne naislante ardeur, Les troubles et les craintes sont les premiers ef-

fets d'une naislante ardeur, De ce tendre dis cours que mon

ame est ravie, Dieu jaloux odieux Je crains la barba-



rie Si notre amour le laitoit a ses yeux rien ne pour-

roit Calmer les transports furieux.

L'amour armé de la Constance ne craint ny ridance ny sa

*Violon*

*Violon*

= lous si nos Coeurs sont d'intelligence rien n'est a redouter pour nous.

nous: D'un rival Importun tromper la vigilance. C'est Gous

ter par amance ce que l'amour ad plus doux d'un rival Impor-

= Fun tromper la vigilance C'est gouter par amance ce que la-

*Habelle*  
 mour a de plus doux bruleriez vous pour moy d'une

*Leandre*  
 flame sincere, pourriez vous connoître et me le

*Habelle*  
 demander, La conquête d'un cœur est plus facile a

faire quelle n'est facile a garder, Banis-

See ces allarmes Prenez le calme a vos desirs: Fin.

Vos beaux yeux et vos charmes vous répondront de mon ardeur  
 Vos beaux yeux et vos charmes vous répondront de mon ardeur

Ensemble.

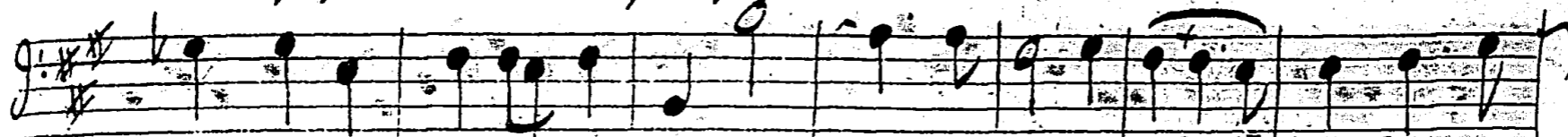
Goutons sans nous contraindre les plaisirs les plai-  
 Goutons sans nous contraindre les plaisirs les plai-

Les plus doux Goutons sans nous contraindre les plai-  
 Les plus doux Goutons sans nous contraindre les plai-

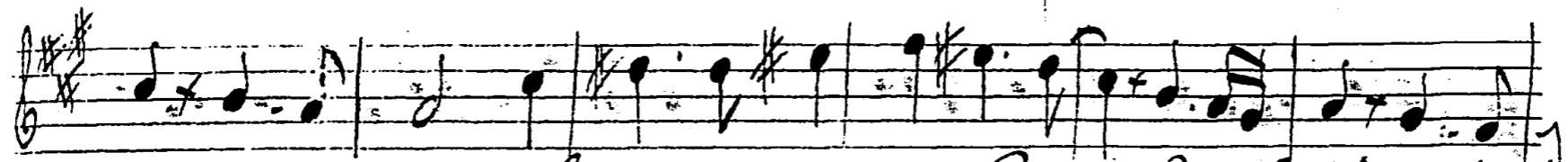
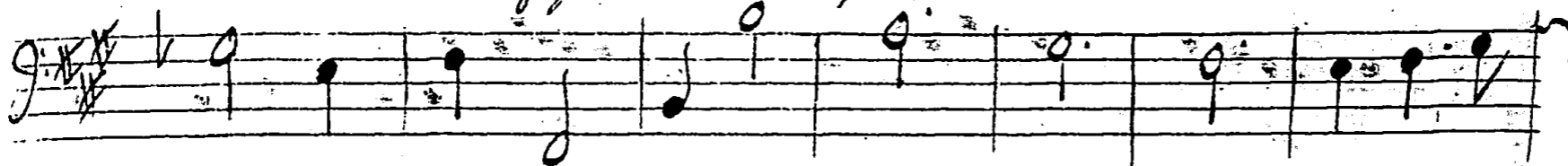
Les plus doux ah que pouvons nous craindre si la  
 Les plus doux ah que pouvons nous craindre si l'amour est pour



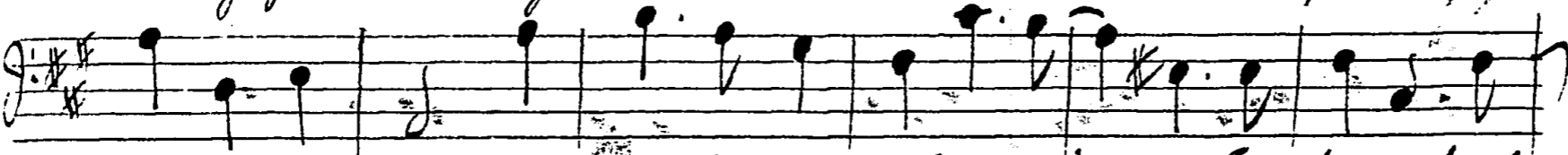
mour est pour nous que pour nous nous craindre si la-



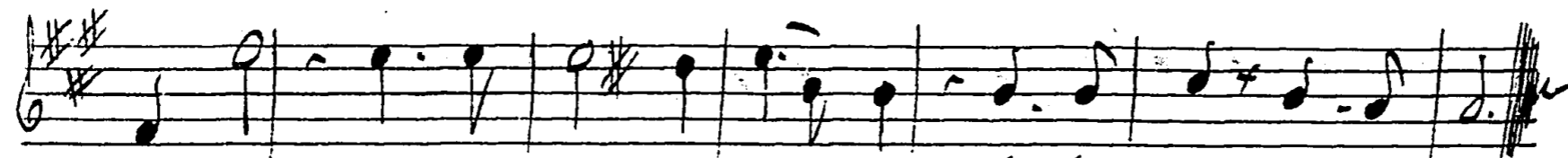
nous si la-mour est pour nous ah! que pour nous nous craindre si la



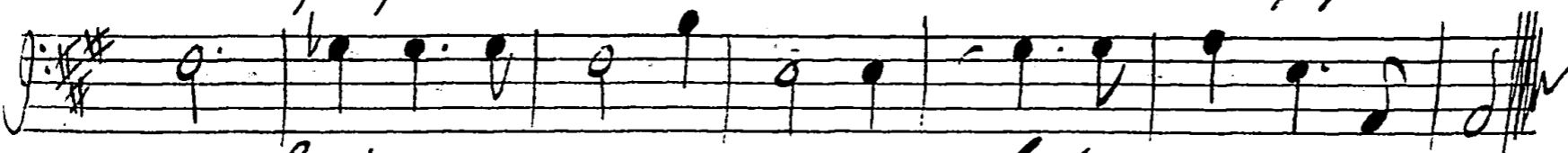
mour est pour nous Goutons sans nous Contraindre Les plaisirs les plus



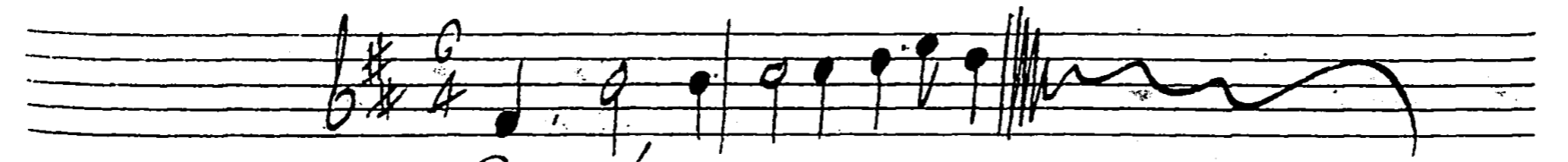
mour est pour nous Goutons sans nous Contraindre Les plaisirs les plus



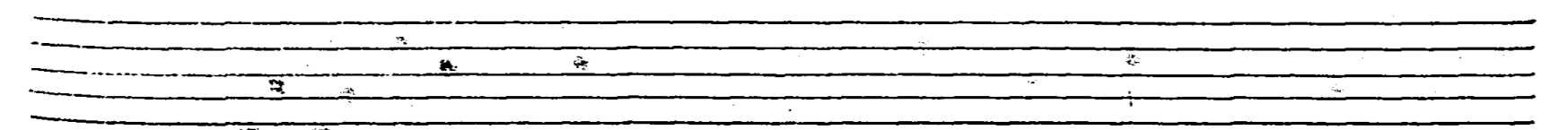
doux ah que pour nous nous craindre si la-mour est pour nous



doux Ga! que pour nous nous craindre si la-mour est pour nous



Entr'acte.



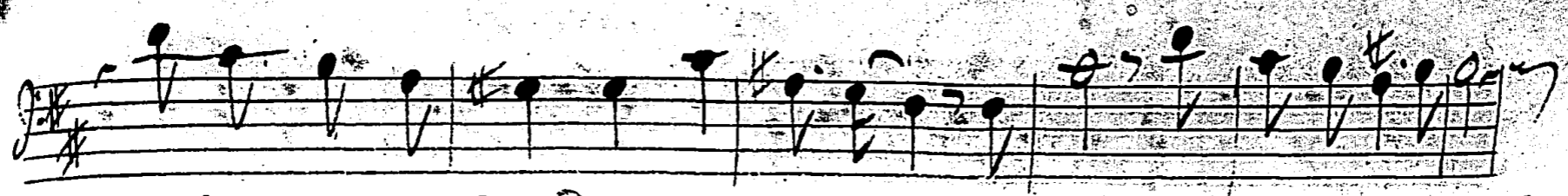
Air du premier acte

Acte Second Scene Premiero  
Rodolphe seul.

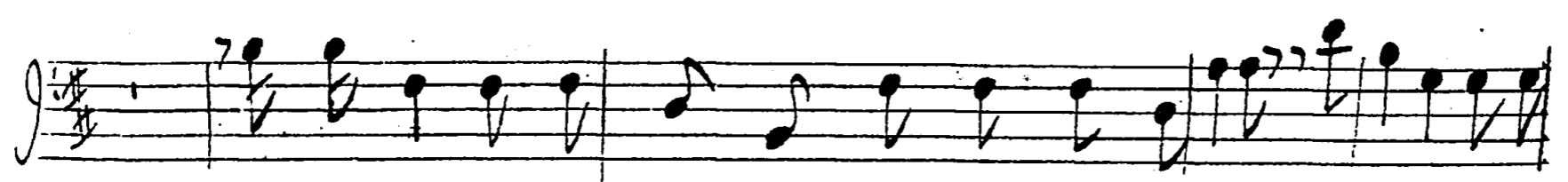
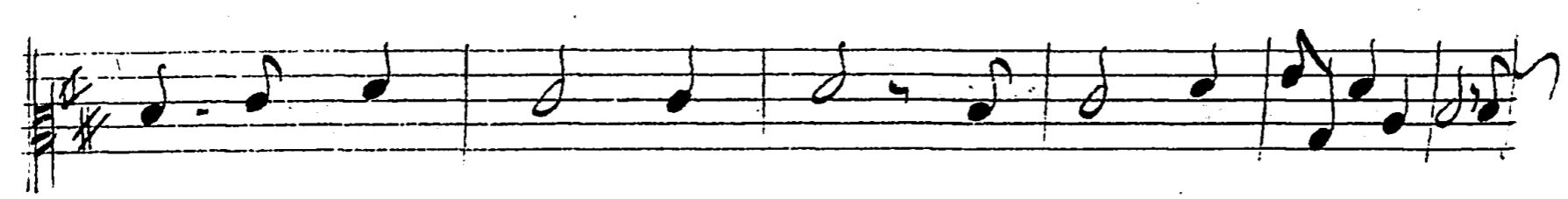
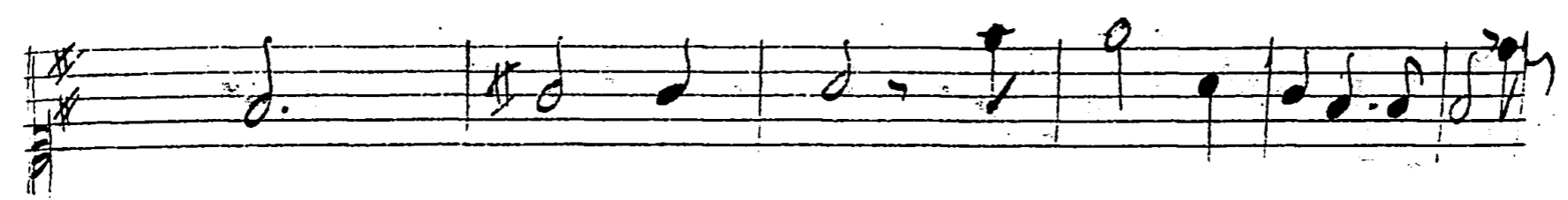
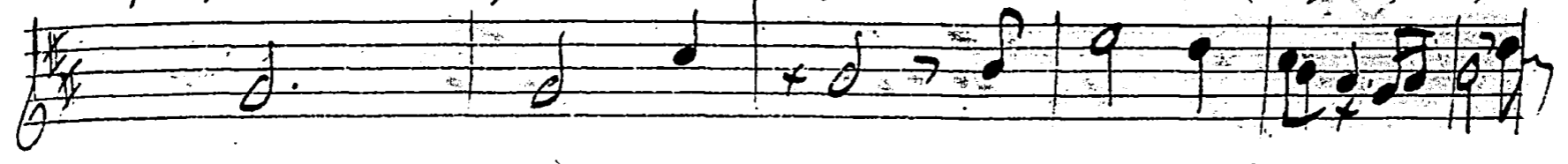
*Violons.*

*Violons*

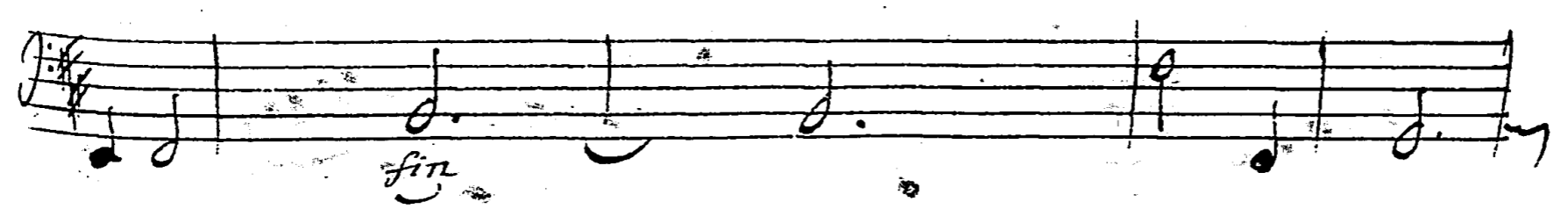
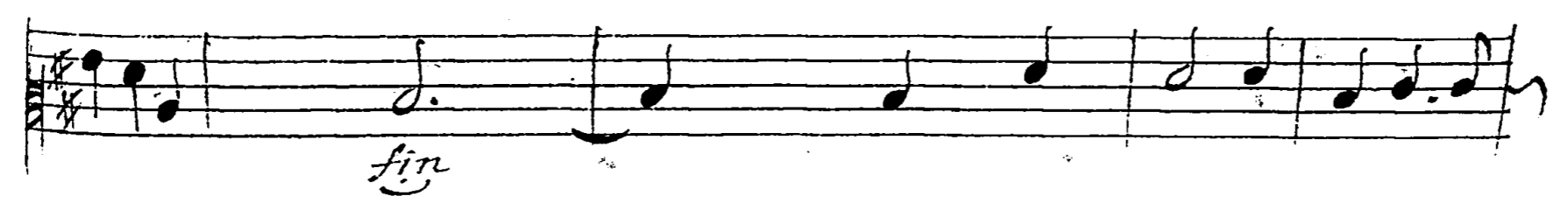
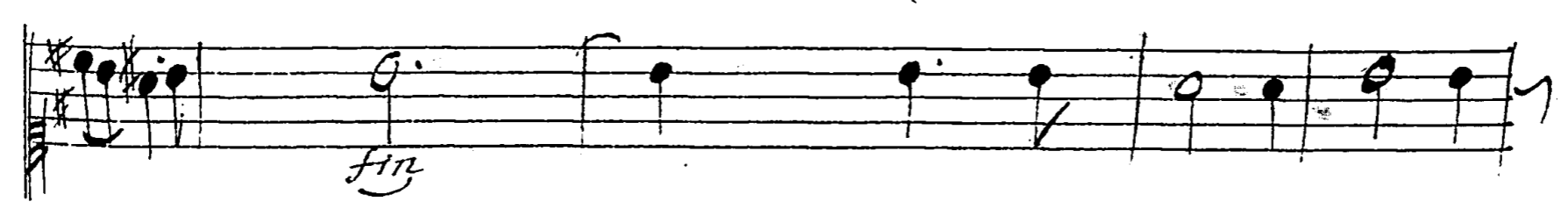
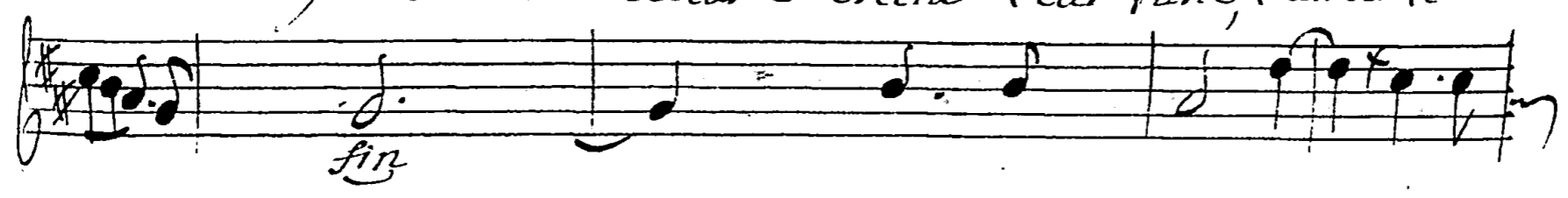
*Violons*

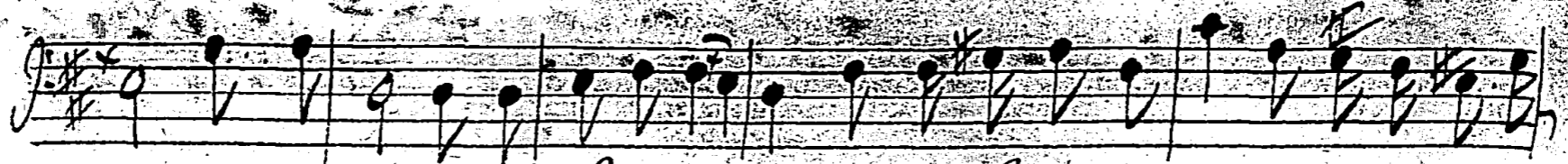


- quelque soient le poids de vos chaines amans que vostre sort est doux,

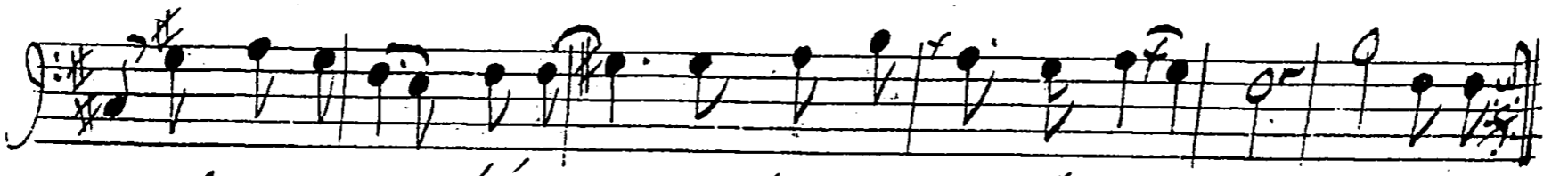
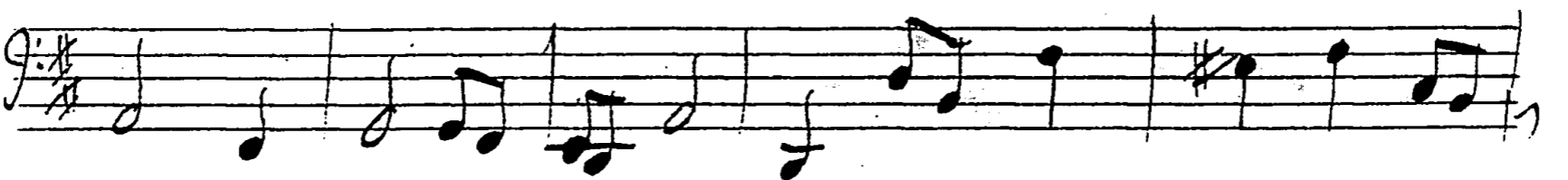
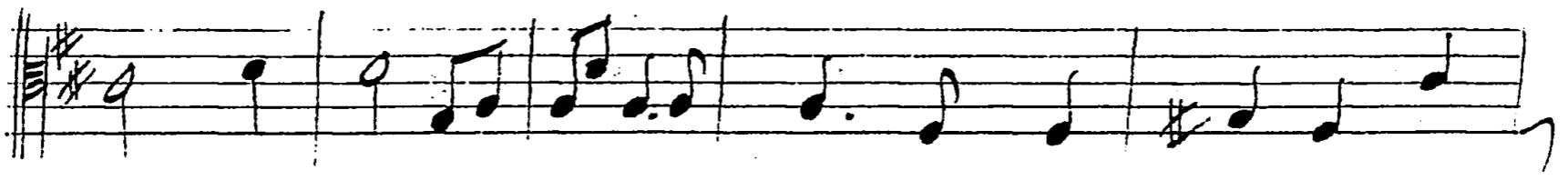
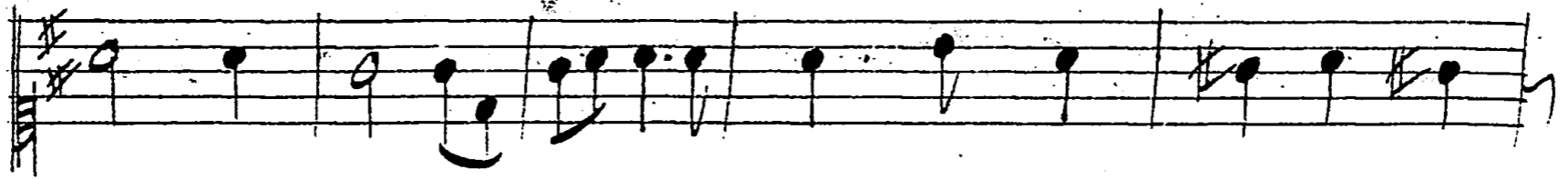
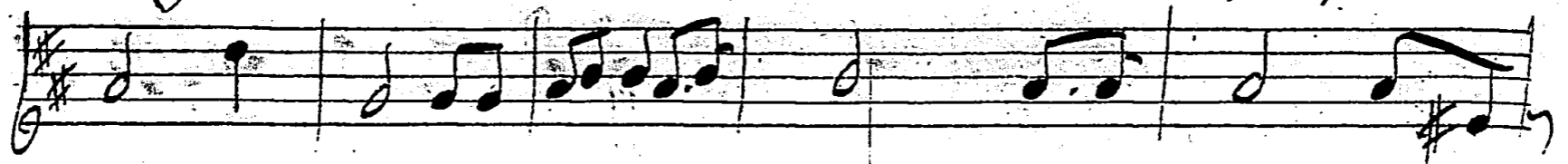


Deux tyrans dans mon coeur exercent leur finie, l'amour le tendrea

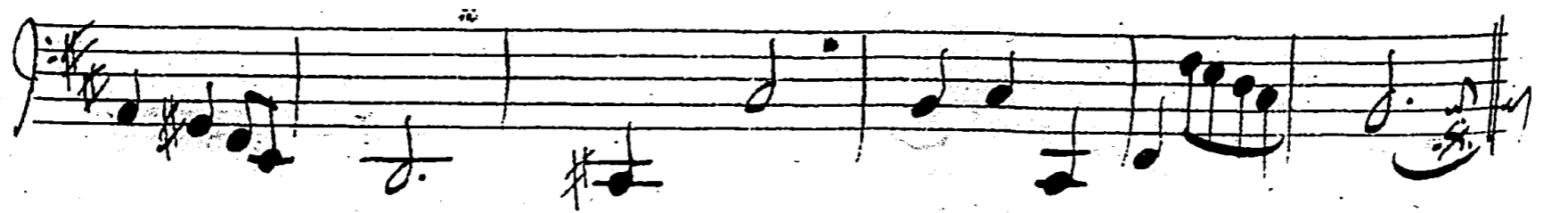




*mour y fait naître la Jalousie et mes jaloux transports par un enlè*



*vous y font mourir l'amour qui leur donna la vie jusqu'à*





Leonore. Scène 2e

Malgré toute l'ardeur qui regne dans votre ame, on vous se-

Rodolphe  
 duit, on trahit votre flâme; ah, je m'en doutois bien et mes soup-

Leonore  
 çons jaloux, m'en auoient instruit auant vous. Un autre amant sans refus-

rance remporte le prix. Le plus doux, que meritoit votre confiance;

Rodolphe  
 Nommez moy seulement le Rival qui m'offense, et laissez agir mon cou-

Leonore.  
 rour; L'affront est commun entre nous je veux partager la ven-

*air.*  
jeane, Un Ingrat me juvoit de vivre sous mes loix je me fla-

fois de ce Gouffeur extreme; me; on se laisse aisement trom-

per par ce qu'on aime Lorsque l'on est tromper pour la premiere

fois on se laisse aisement tromper par ce qu'on aime, Lorsque l'on

est tromper pour la premiere fois; a ce per fide amant Ma

*Rodolphe.*  
-belle a sceu plaire, Et Leandre a ses yeux, o ciel que dites vous-

*Leonore*

*Que l'amour dans nos coeurs se transforme en colere; vangeons nous —*

*Violons. —*

*Rodolphe*

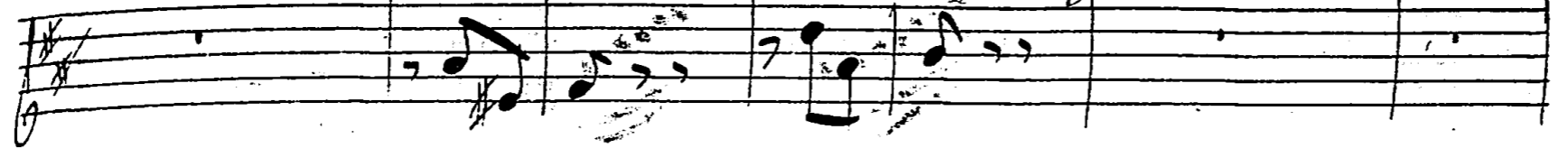
*Que l'amour dans nos coeurs se transforme en colere; vangeons nous —*

*Vengeons-nous. Hâtons nos coups, Hâtons nos coups, vengeons-nous. Vengeons.*

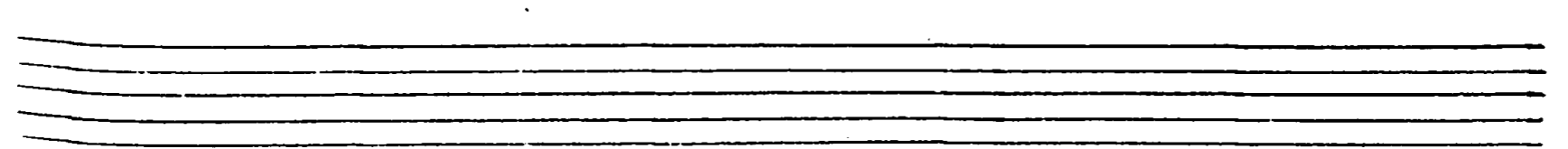
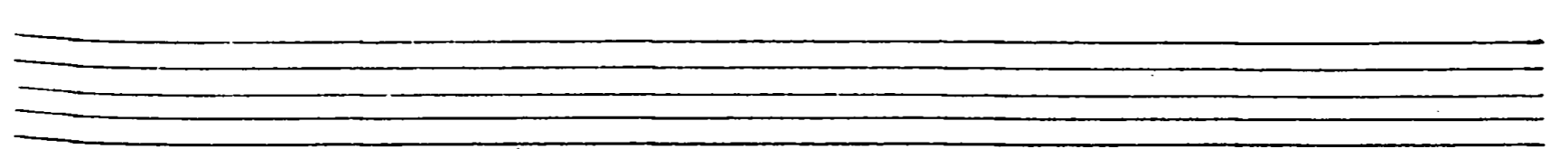
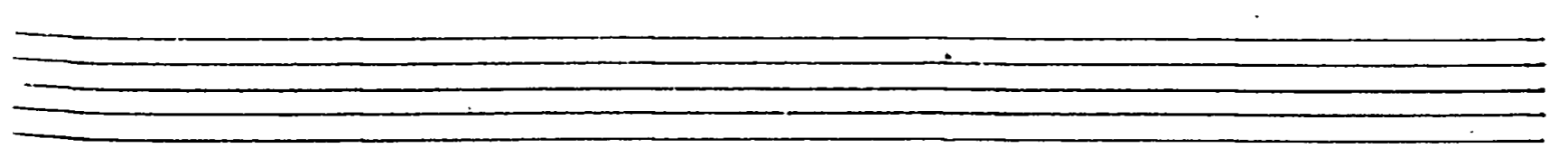
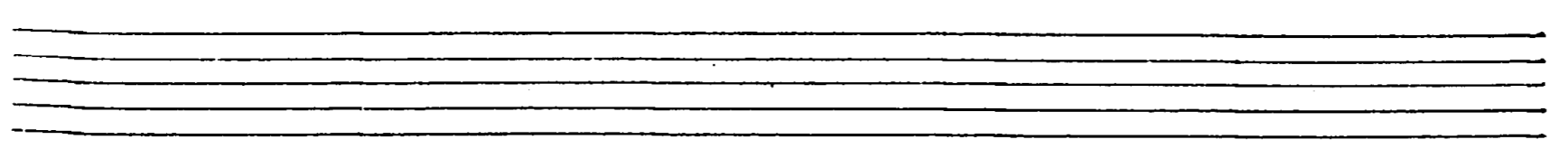
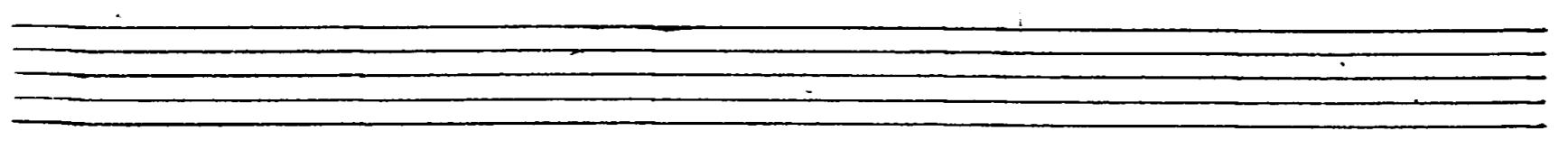
*Vengeons nous Hâtons nos coups, Hâtons nos coups, vengeons-nous. Vengeons-*



*nous hâtons nos coups, hâtons nos coups, La vengeance qu'on diffère*



*nous hâtons nos coups, hâtons nos coups, La vengeance qu'on diffère*



perd ce quelle a de plus doux vengeance no! — , hâtons nos

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

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

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

perd ce quelle a de plus douce, vengeance nous, — , hâtons nos

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

*coups; La vengeance qu'on differe, perd ce quelle a de plus doux, vengeons*

*coups, & la vengeance qu'on differe; perd ce quelle a de plus doux, vengeons*

*nous; vengeons nous* — ; *hâtons nos coups, à la vengeance qu'on dit*

*nous; vengeons nous* — ; *hâtons nos coups, à la vengeance qu'on dit*



*ferre; perd ce quelle a d e plus doux;*

*ferre; perd ce quelle a de plus doux;*

*Leonore.*

*Et toy sort de mon coeur, Indigne et foible reste, D'une Impuis/ante ar-*

*deur; neme parle plus en faueur; D'un perfide que je de*

*Rodolphe.*

- teste; j'étoufferay la voix d'une pitié funeste qui crie en

*Rodolphe*

- uain dans le fond de mon coeur; *Rien ne peut sopp*

ser a mon impati ence, allons; courons a la vengeance

*Prélude*

*Scene 3e*

*Marche de la fortune*

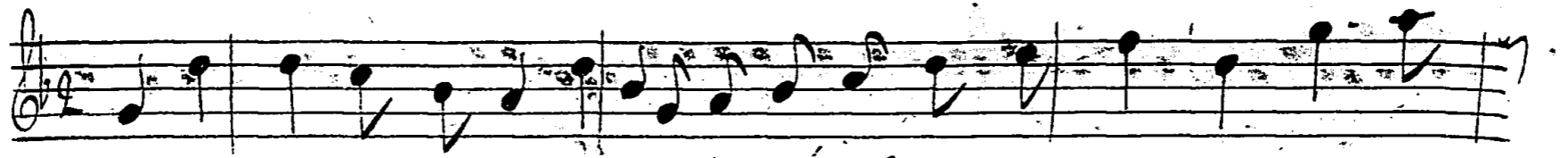
Handwritten musical notation on five staves. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves use a different clef, possibly alto or bass. The fourth and fifth staves return to a treble clef. The music is written in a fluid, cursive style.

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

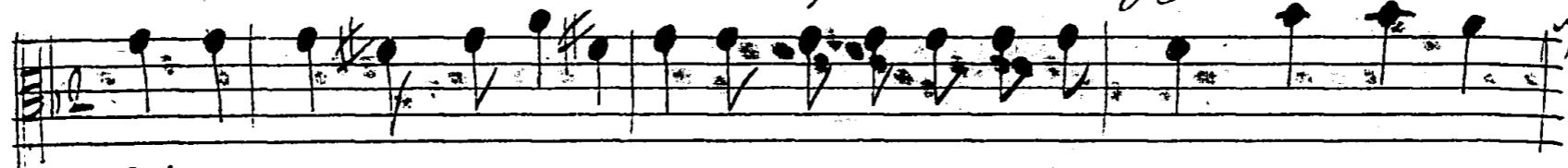
Handwritten musical notation on five staves. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves use a different clef, possibly alto or bass. The fourth and fifth staves return to a treble clef. The music is written in a fluid, cursive style.

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

Choeur.



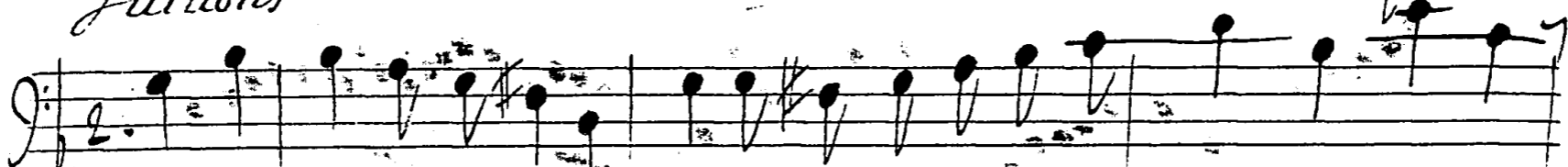
Suiuons tous une ardeur fidelle cest la fortune jcy qui nous ap —



Suiuons



Suiuons



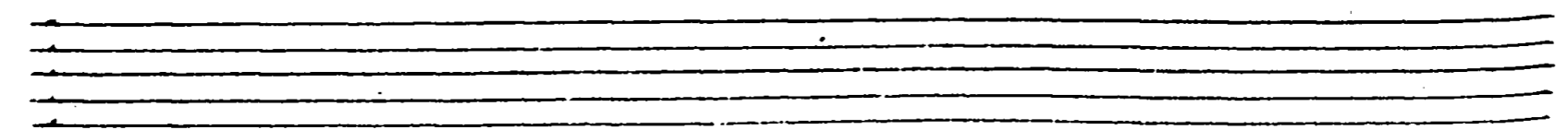
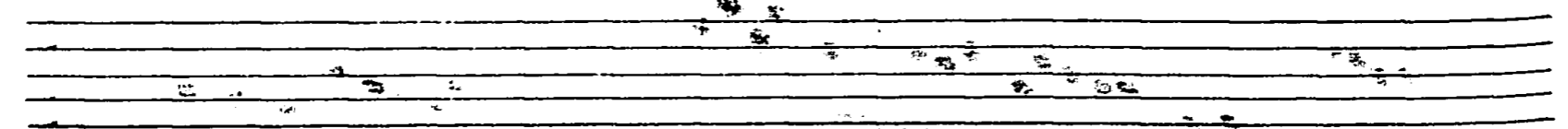
Suiuons tous une ardeur fidelle, cest la fortune jcy qui nous ap —

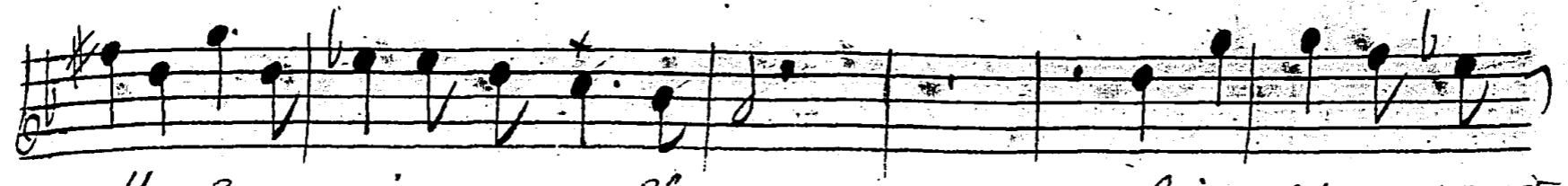


vions —

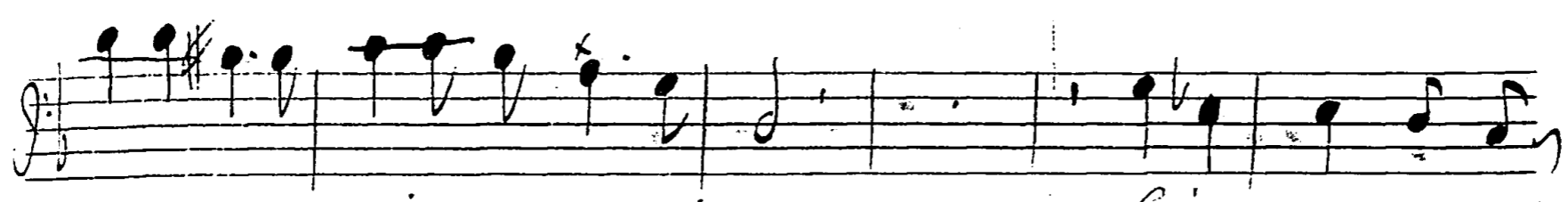
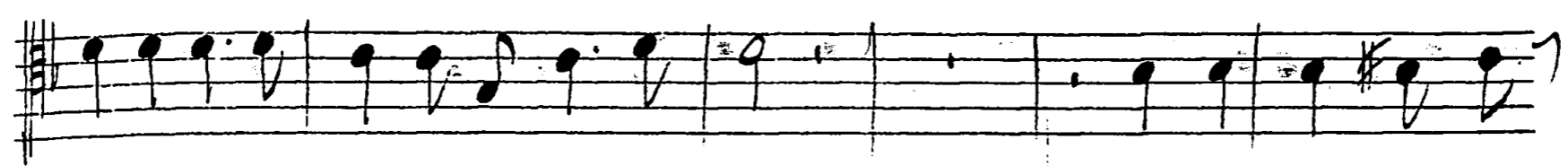
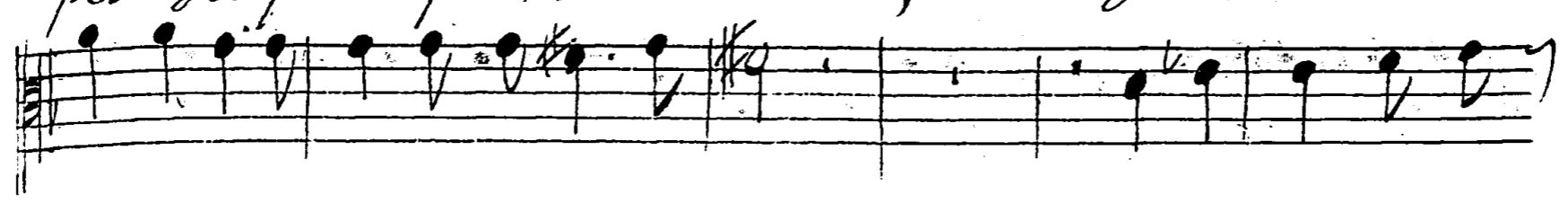


B. c.

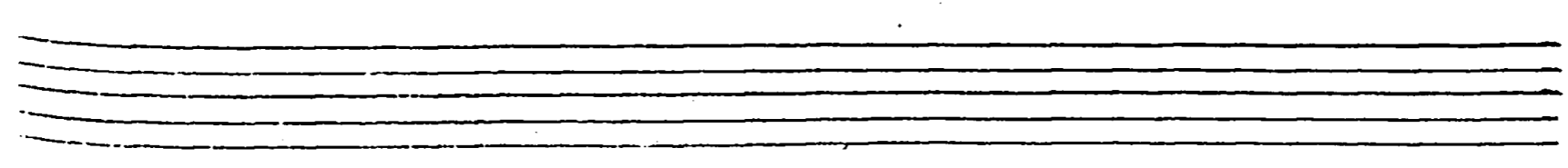
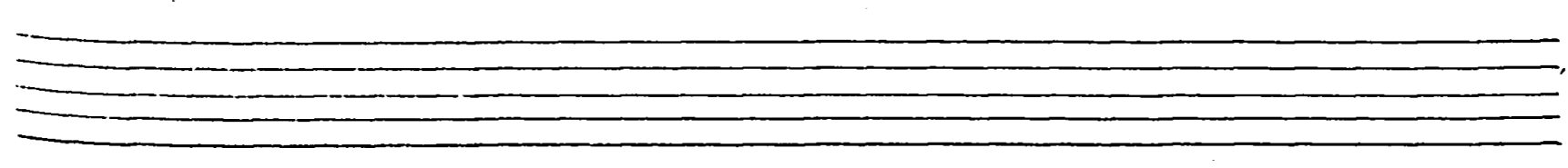
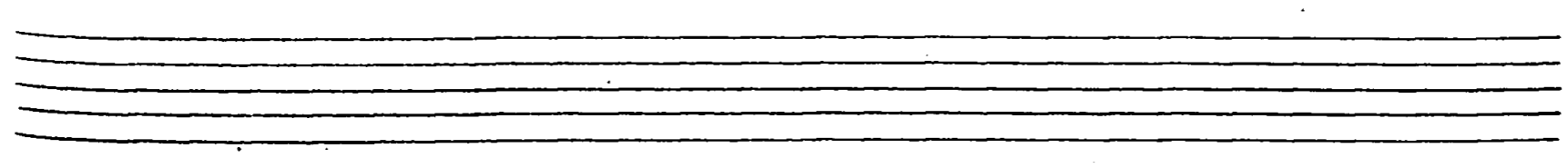
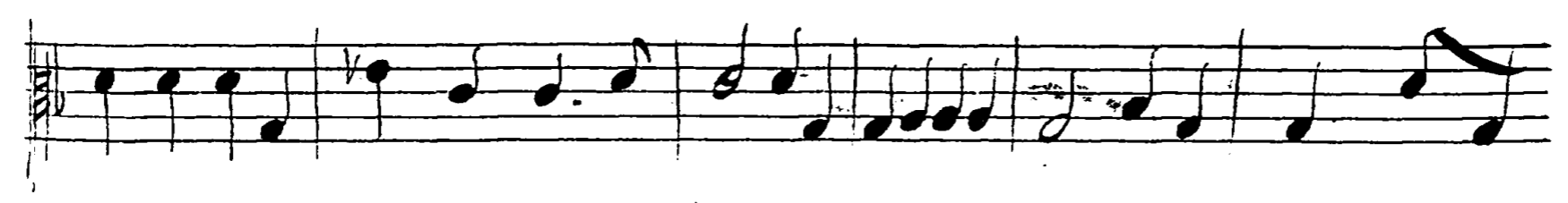




*pelle son pouvoir peut comble nos vœux;      suivons tous un air*

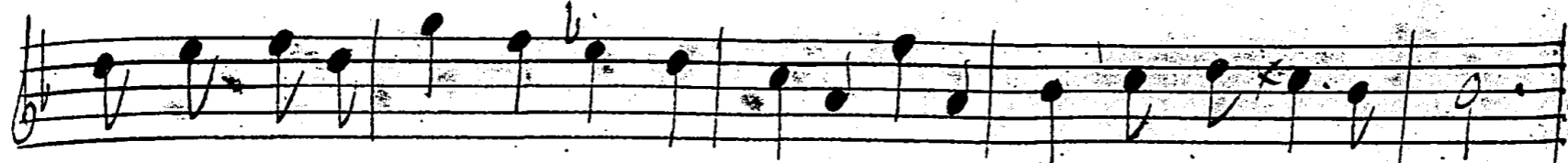


*pelle son pouvoir peut comble nos vœux;      suivons tous un air*

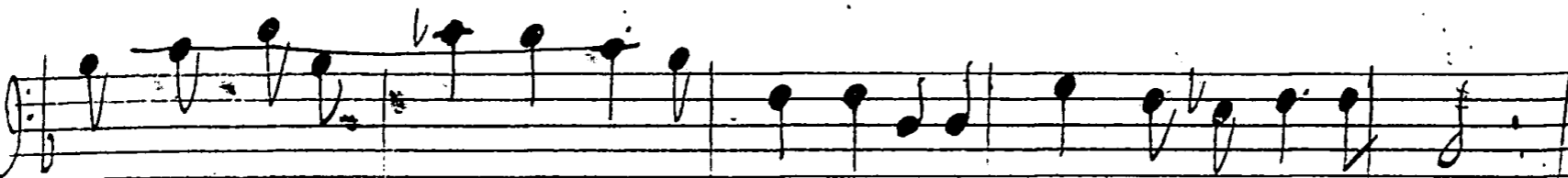
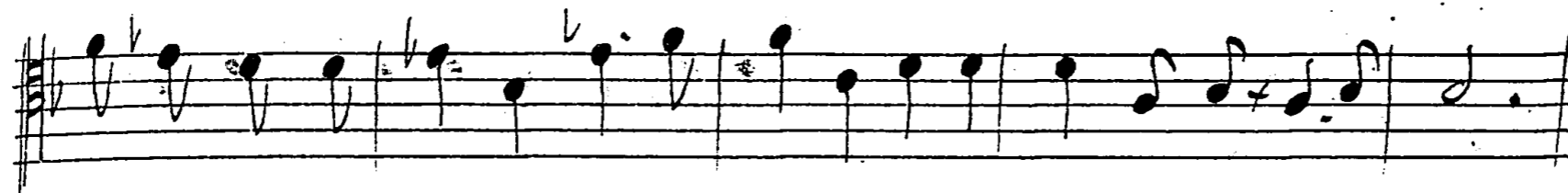
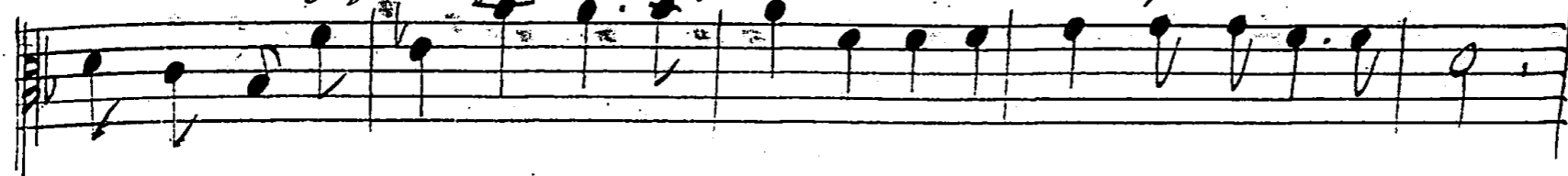


*deux fidelle;      Suivons tous une ardeur fidelle cest*

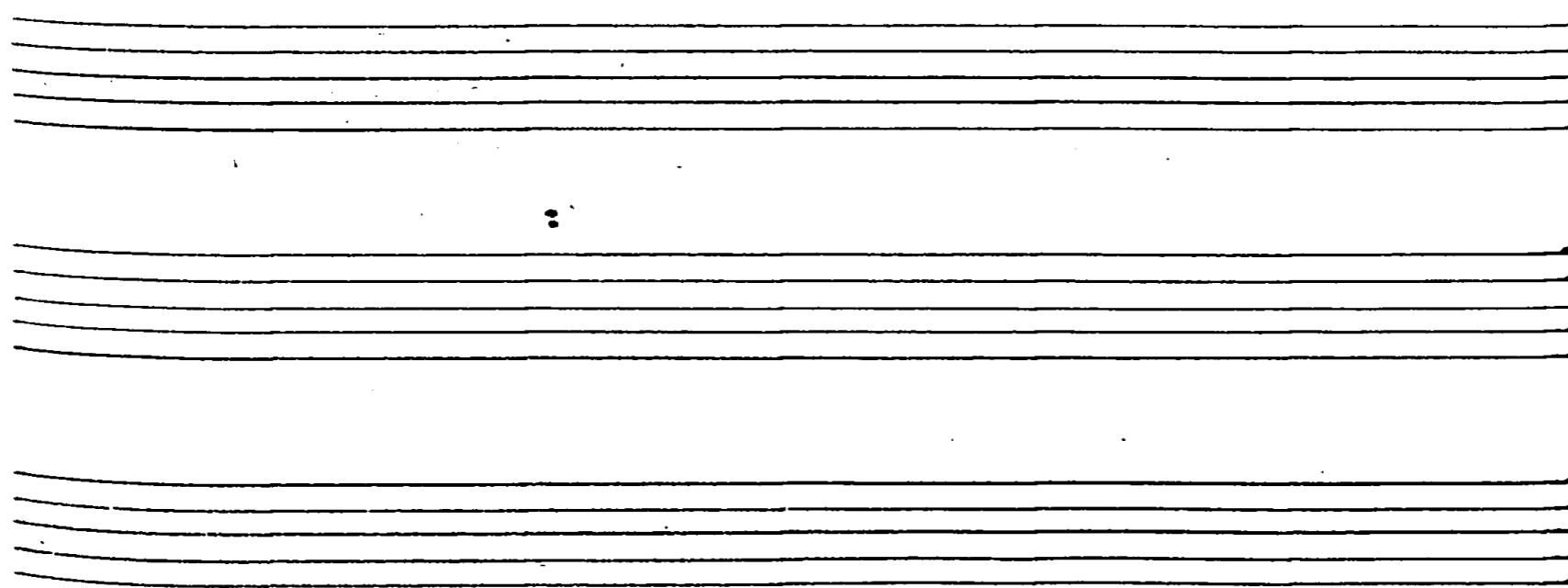
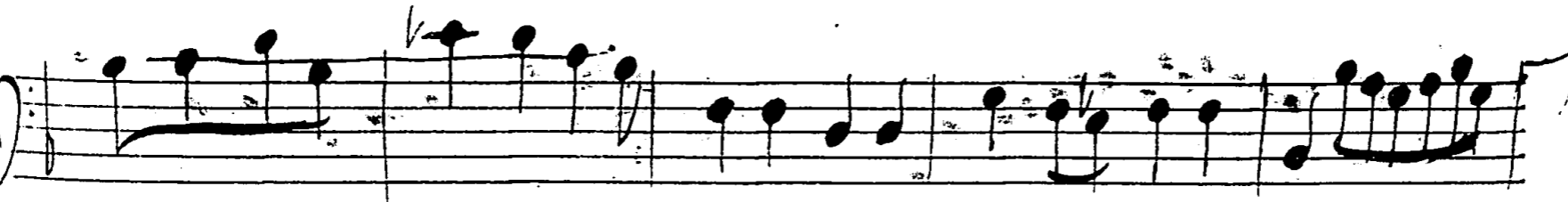
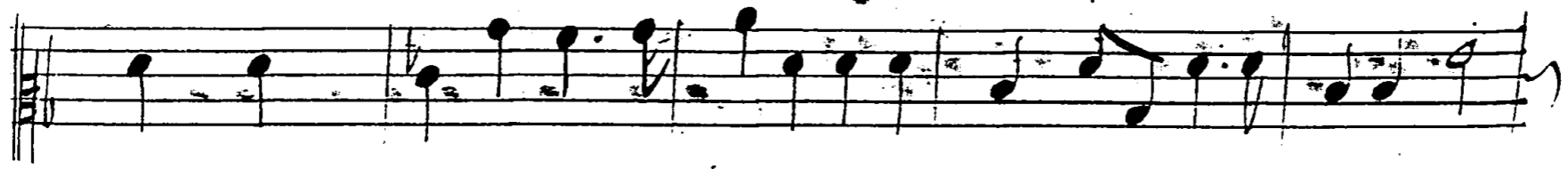
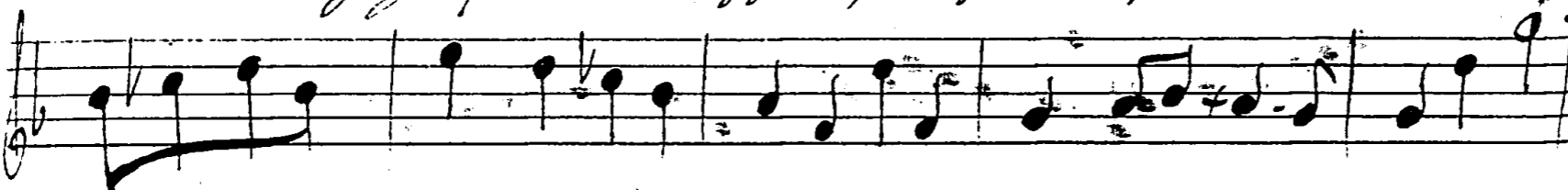
*deux fidelle;      Suivons tous une ardeur fidelle cest*



*La fortune jcy qui nous appelle Son pouvoir peut combler nos vœux;*

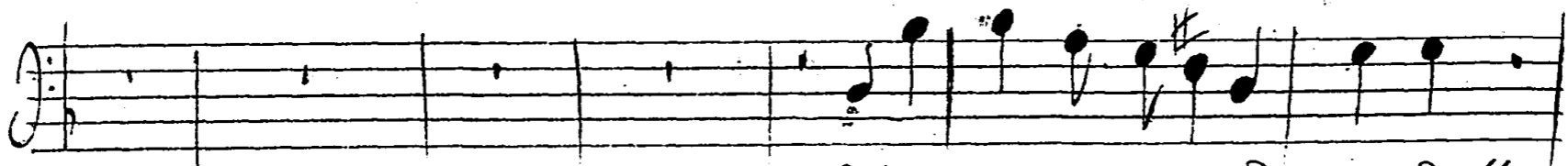


*La fortune jcy qui nous appelle, Son pouvoir peut combler nos vœux*

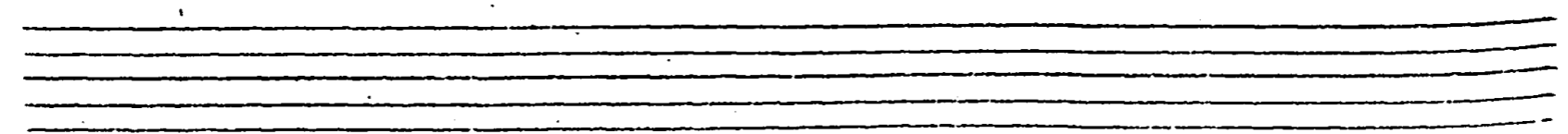
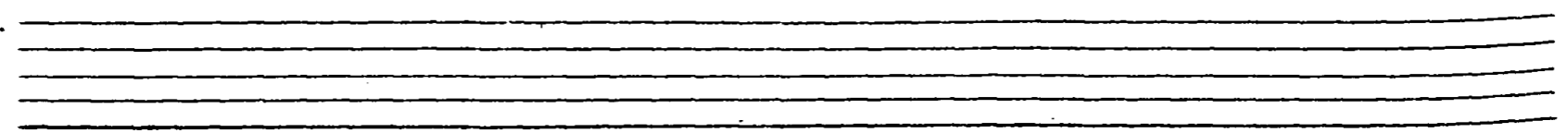
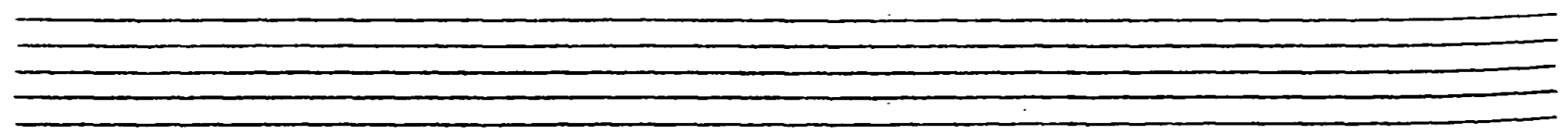
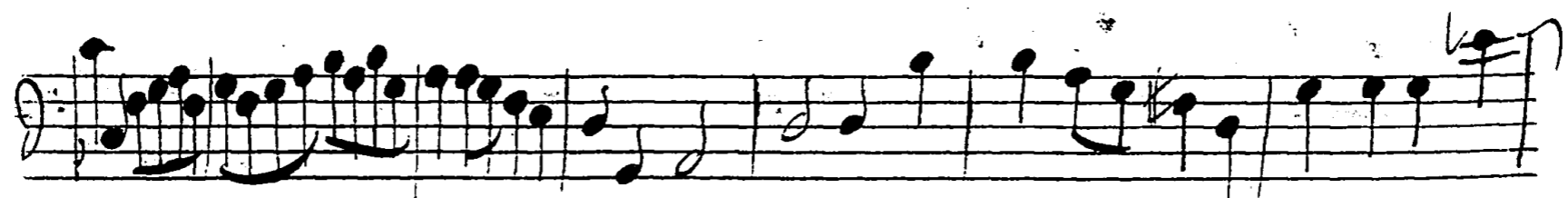
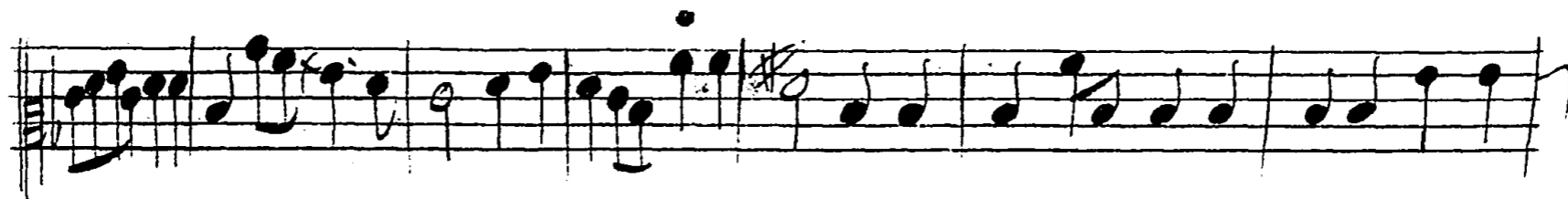
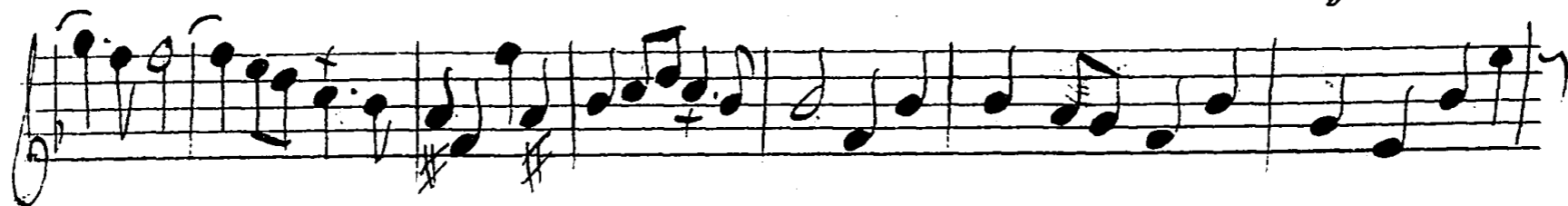




*Suivons tous une ardeur fidelle*



*Suivons tous une ardeur fidelle*





Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some slurs. The lyrics are written below the staff.

*Suiuons tous une ardeur fidelle; cest la fortune j*

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

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

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some slurs. The lyrics are written below the staff.

*Suiuons tous une ardeur fidelle; cest la fortune j*

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

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

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

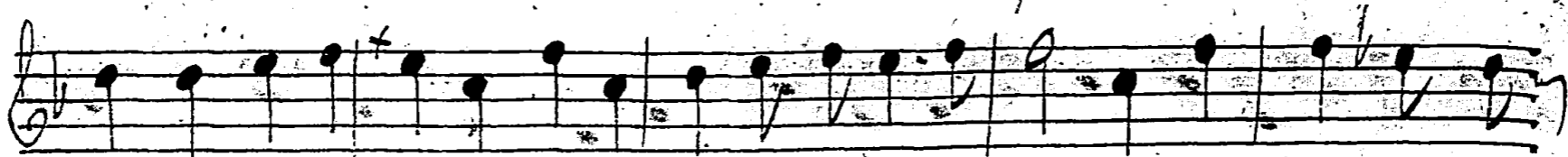
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some slurs.

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

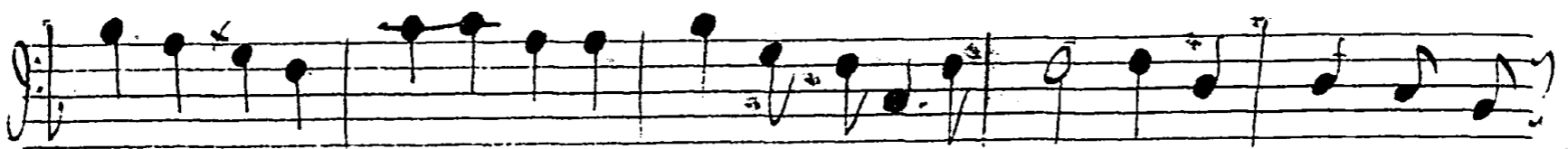
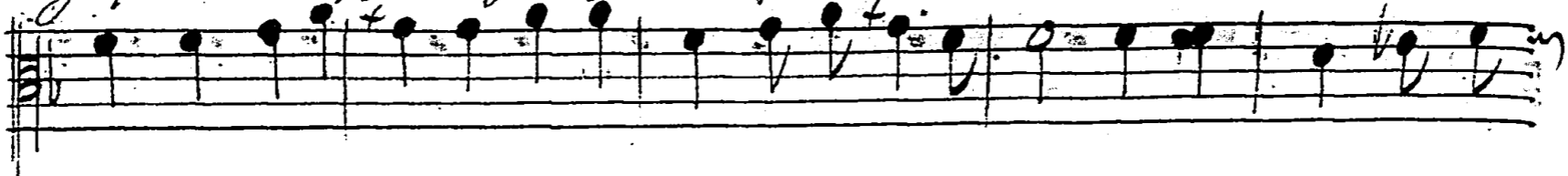
Five empty musical staves.

Five empty musical staves.

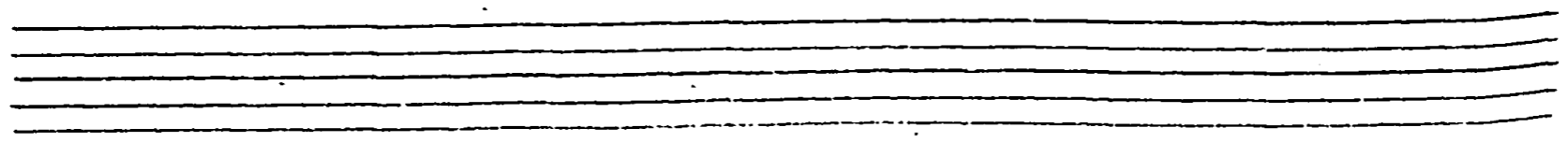
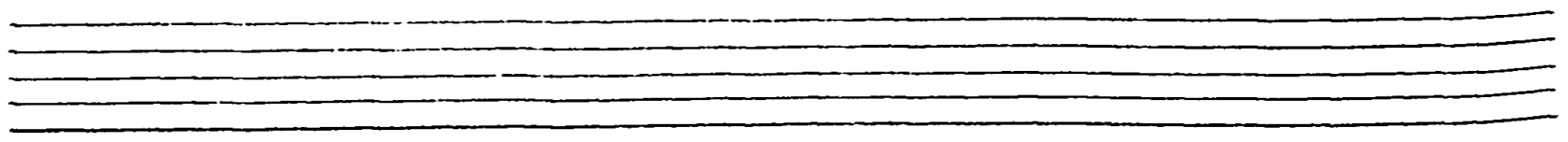
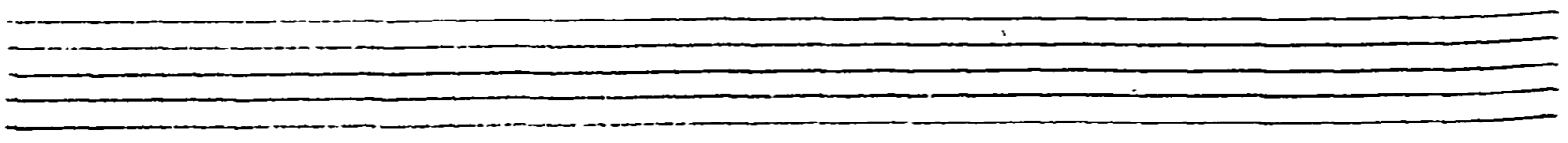
Five empty musical staves.



*cy qui nous appelle son pouvoir peut combler nos vœux, si uos tous une ar*



*cy qui nous appelle son pouvoir peut combler nos vœux, si uos tous une ar*

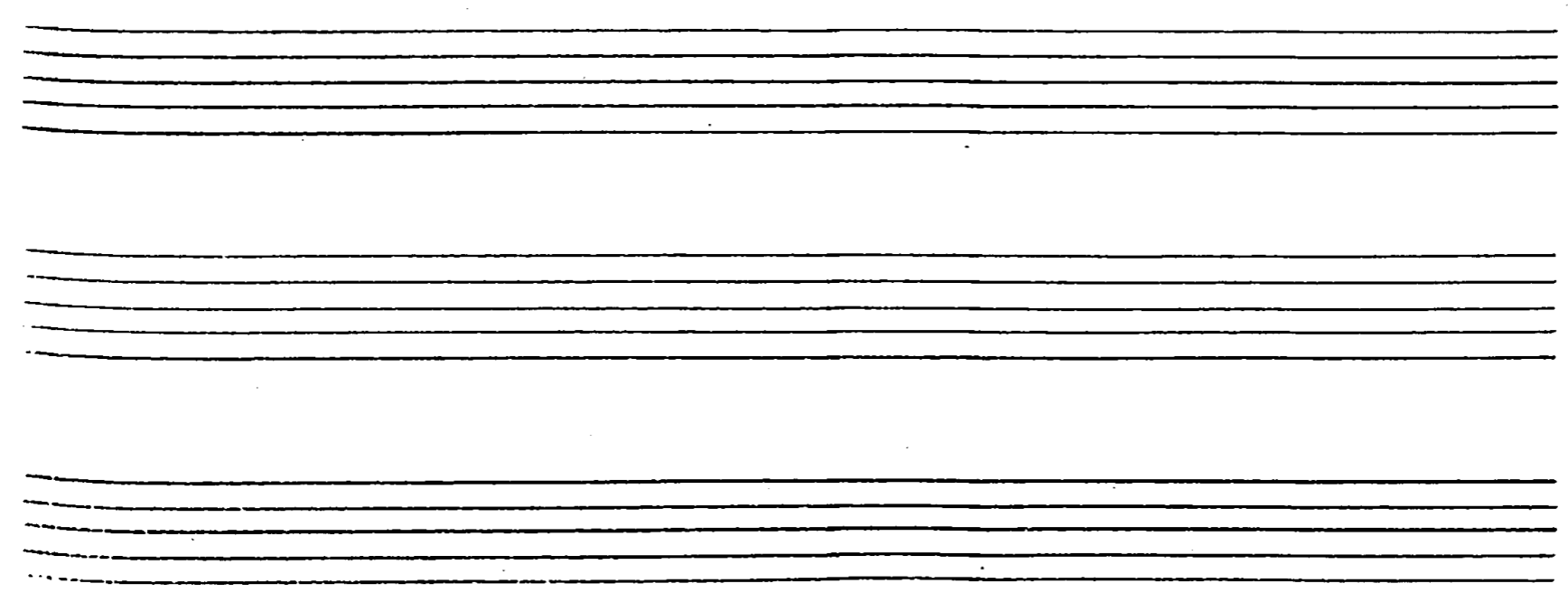




deux fideles cest la fortune icy qui nous appelle son pouuoir peut com



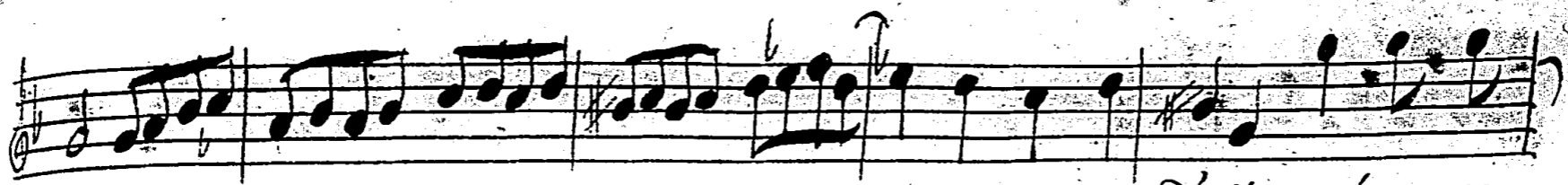
deux fidele cest la fortune icy qui nous appelle son pouuoir peut com



*Glor nos voeux* *Tous les*

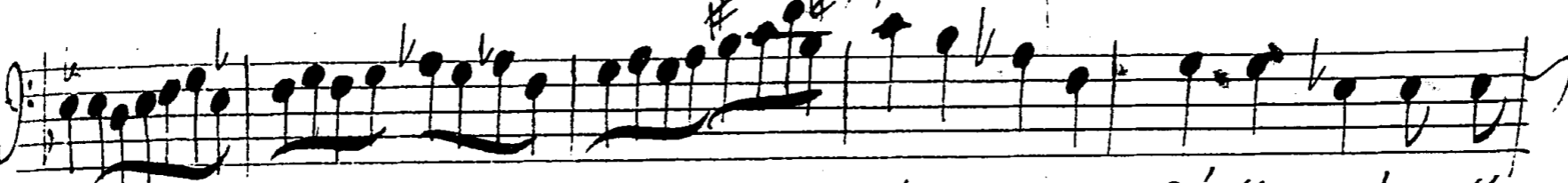
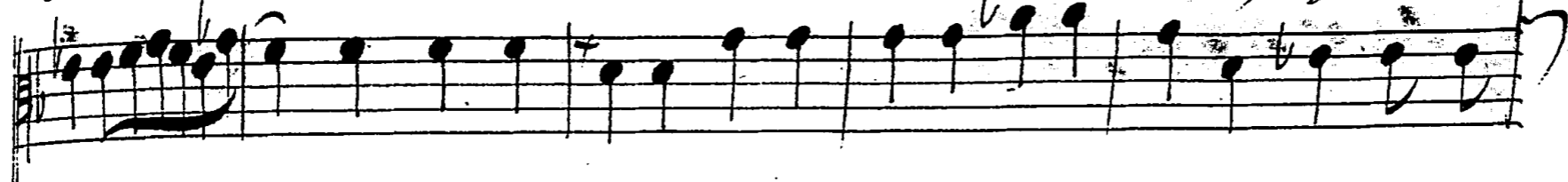
*Glor nos voeux* *Tous les*

*violons*



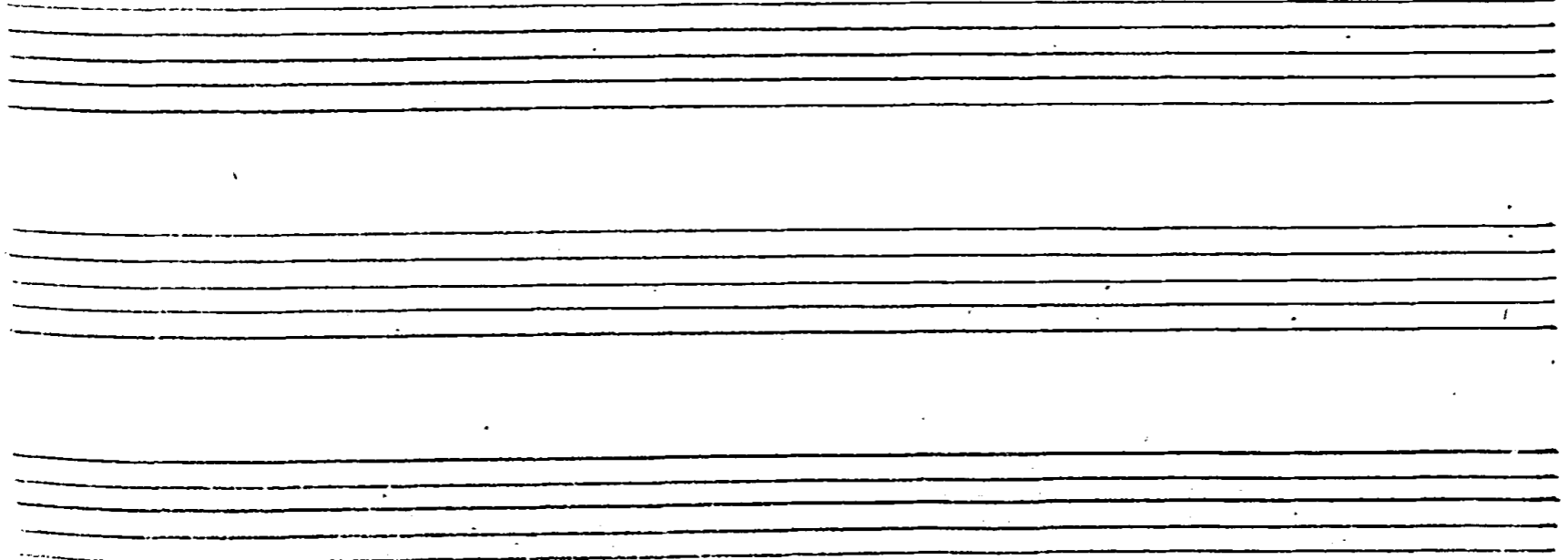
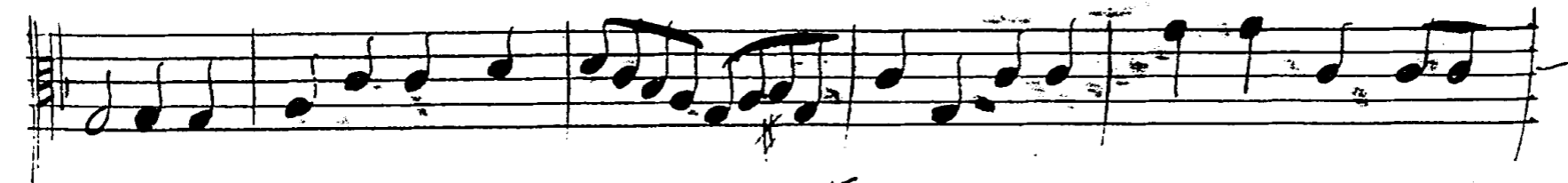
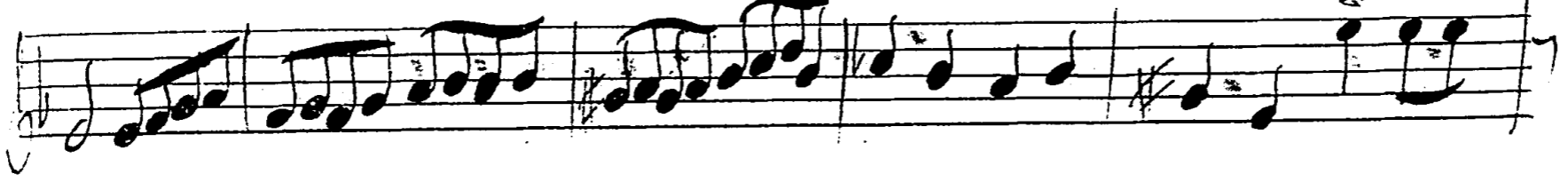
*Giensuo*

*lent autour d'elle, c'est elle*



*Giensuo*

*lent autour d'elle, c'est elle*



qui nous rend heureux; *Suivons*

qui nous rend heureux; *Suivons*

The image shows a handwritten musical score on aged paper. It consists of two systems of music. Each system has a vocal line and a piano accompaniment. The lyrics 'qui nous rend heureux;' are written in cursive below the vocal lines, followed by the word 'Suivons' at the end of each line. The piano accompaniment is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The bottom of the page features several empty musical staves.

*tous une ardeur fidelle; Tous les biens tous les*

*tous une ardeur fidelle; Tous les biens vo*

*tous une ardeur fidelle; Tous les biens vo*

*tous une ardeur fidelle; Tous les biens vo*

*tous une ardeur fidelle; Tous les biens vo*

*tous une ardeur fidelle; Tous les biens vo*

*tous une ardeur fidelle; Tous les biens vo*

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a melodic line with some slurs and a more rhythmic line below it.

*Biens uolent autour d'elle us*

*lent*

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a melodic line with some slurs and a more rhythmic line below it.

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a melodic line with some slurs and a more rhythmic line below it.

A musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a melodic line with some slurs and a more rhythmic line below it.

*lent*

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a melodic line with some slurs and a more rhythmic line below it.

*violons -*

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a melodic line with some slurs and a more rhythmic line below it.

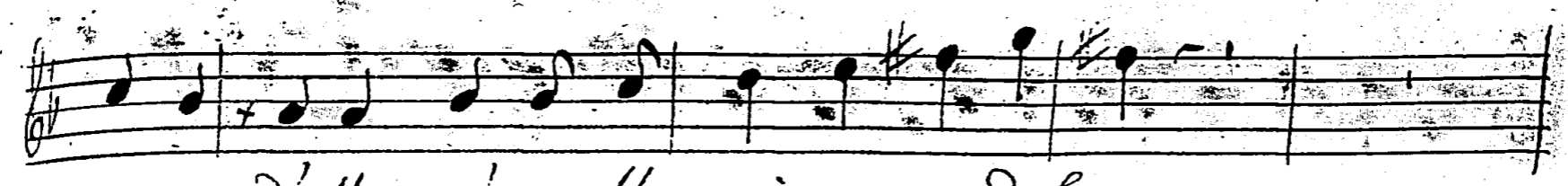
A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a melodic line with some slurs and a more rhythmic line below it.

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a melodic line with some slurs and a more rhythmic line below it.

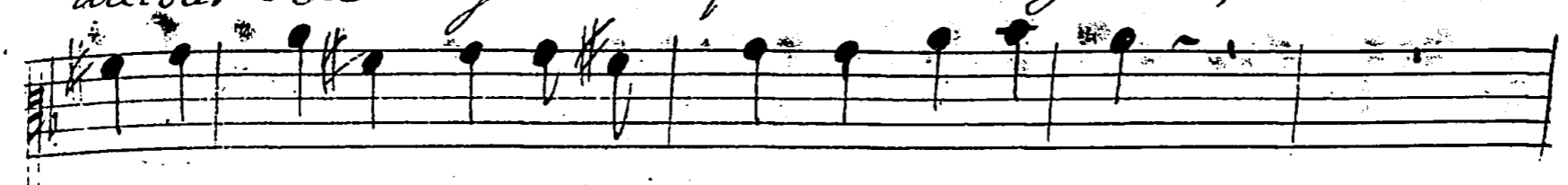
A musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a melodic line with some slurs and a more rhythmic line below it.

A set of four empty musical staves, each consisting of five horizontal lines, arranged vertically.

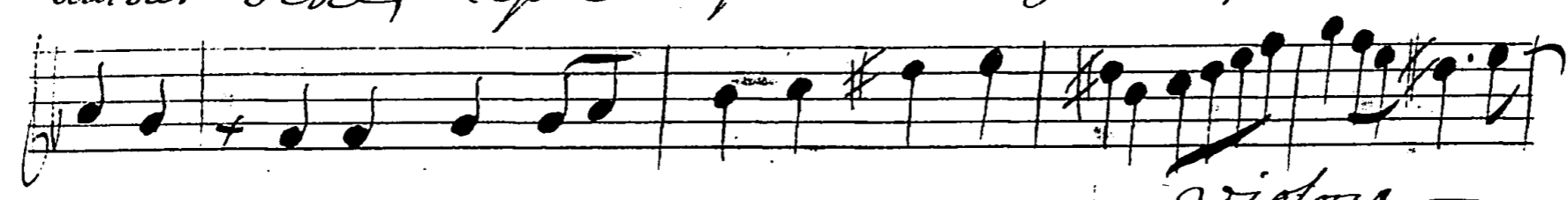




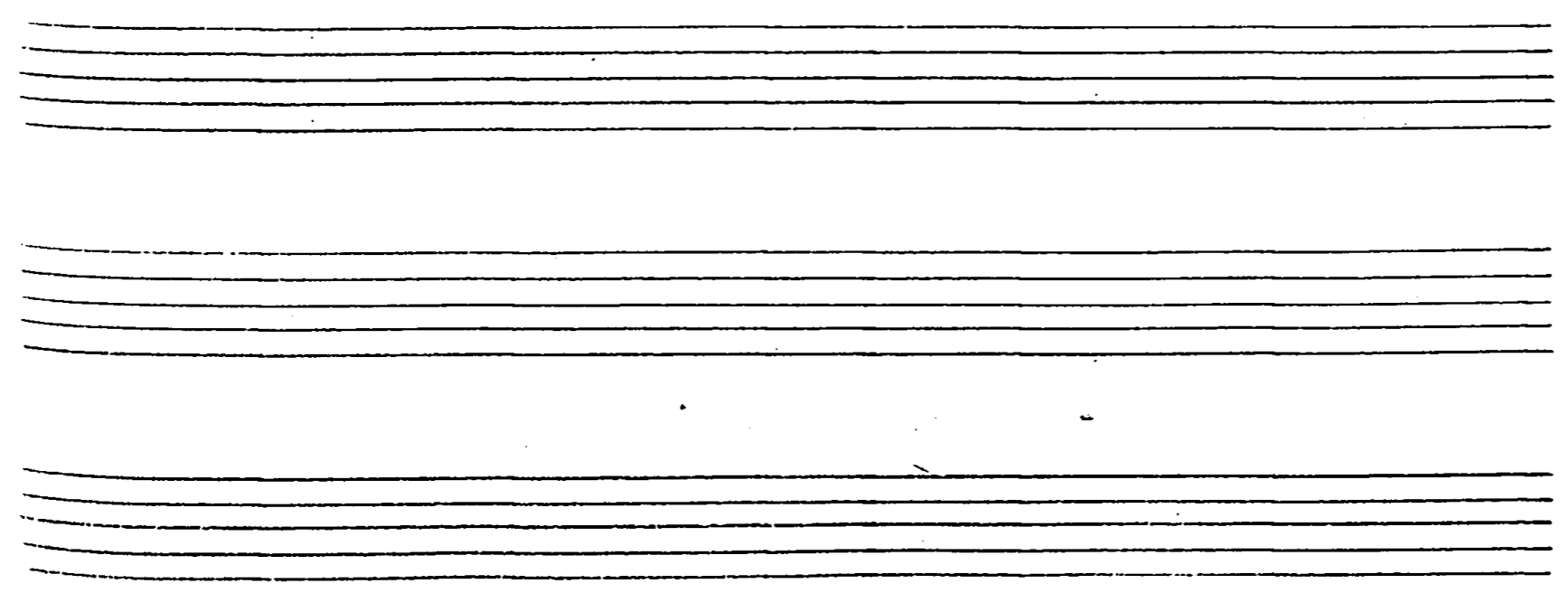
*autour d'elle c'est elle qui nous rend heureux;*



*autour d'elle; c'est elle qui nous rend heureux;*



*violons —*



*Suivons tous une ardeur fidelle, c'est la fortune icy qui nous ap-*

*Suivons tous une ardeur fidelle, c'est la fortune icy qui nous ap-*

*pelle son pouvoir peut combler nos vœux, son pouvoir peut combler nos vœux;*

*pelle son pouvoir peut combler nos vœux, son pouvoir peut combler nos vœux*

*La fortune:*

*Je suis fille du sort inconstante et Legere; tout flé'*

chit sous ma loy, de tous Les Dieux que le monde revere, que la terre

plus d'encens que moy Je traîne a mon char la victoire; je

brise quand je veux des Thrônes éclatant; et je

puis a tous Les instans par quel éuene ment éterni

ser ma gloire; Venez = employez mon se

cour; a tant qu'un wiffe sort accable; cable; je fais

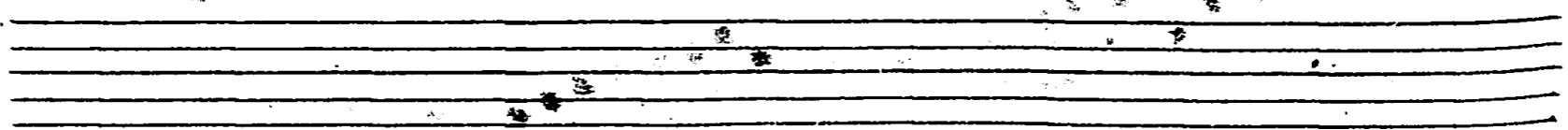
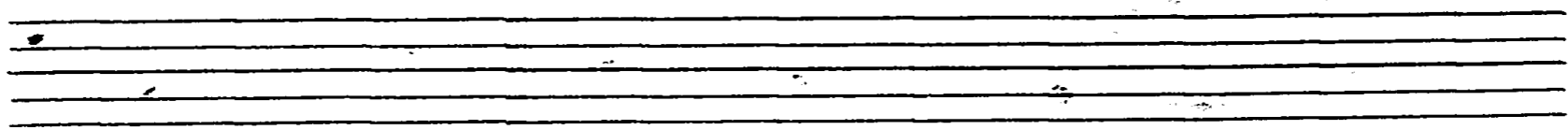
*naître a mon gré Le moment favorable; que sans moy l'on at-*

*tend toujours; Je fais naître a mon gré Le moment favo-*

*rable; que sans moy l'on attend toujours;*

*Air pour les Amans de la Fortune*

*Jeir air*

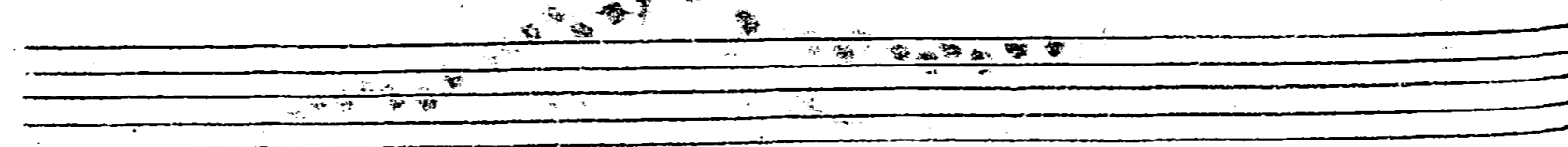
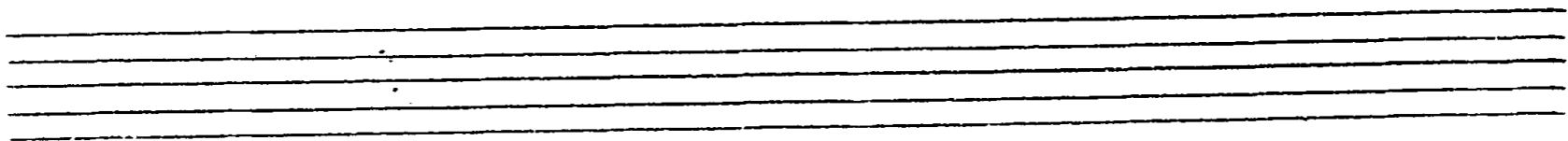


The first system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff is a bass clef with a common time signature, containing a bass line with similar rhythmic values. The third and fourth staves are also in treble clef with a common time signature, showing a more sparse melodic line. The fifth staff is a bass clef with a common time signature, continuing the bass line. The system concludes with a double bar line.

Two empty musical staves, one above the other, with no notation.

*Second Air*

The second system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a bass clef with a 12/8 time signature, containing a bass line. The third and fourth staves are also in treble clef with a 12/8 time signature, showing a more sparse melodic line. The fifth staff is a bass clef with a 12/8 time signature, continuing the bass line. The system concludes with a double bar line.





*un masque*

De tes rigueurs ny de tes faveurs fortune inconstante je ne crains —

rien, rien ne me tente tout ton pouvoir ne fais ny ma crainte ny mon es —

poir; Le bien qui peut enchanter mon ame, c'est de brûler d'une —

— constante flâme et d'allumer de semblables feux; Des yeux, char

— nans, touchants; élevent mon sort aux cieux, sans celle je tes am

— plote je tes adore se sont mes Rois ma fortune et mes —

Dieux, ce sont mes rois ma fortune et mes Dieux;

On reprend le  
2<sup>e</sup> air.

Canaries —

B. c.

B. c.

B. c.

B. c.

B. c.

B. c.

B. c.

B. c.

B. c.

B. c.

SECONDO CARATTERE

Musical staff for Hautbois, featuring a melodic line with eighth and sixteenth notes. The staff is in 6/4 time and includes a dynamic marking of *forte* (written as "tous") at the end.

Hautbois

tous

Musical staff for Hautbois, continuing the melodic line with various accidentals (sharps and naturals) and dynamic markings.

Hautbois

Musical staff for Basson, showing a more rhythmic accompaniment with dotted notes and rests.

Musical staff for Basson, continuing the rhythmic accompaniment.

Musical staff for Basson, featuring a melodic line with dynamic markings.

Basson

tous

Musical staff for Hautbois, continuing the melodic line with dynamic markings.

Hautbois

tous

Musical staff for Hautbois, continuing the melodic line with dynamic markings.

Hautbois

Musical staff for Basson, continuing the rhythmic accompaniment.

Musical staff for Basson, continuing the rhythmic accompaniment.

Musical staff for Basson, continuing the rhythmic accompaniment.

Musical staff for Basson, concluding the piece with a melodic line and dynamic markings.

Basson

tous

Hautbois tous Hautbois tous

Hautbois tous Hautbois tous

Basson tous Basson tous

ON reprend le Premier Canarie.

La fortune.

Vos chants ont eu pour moy de sensibles douceurs; Je re  
 connoîtray vostre Zèle, vous avez par vos jeux mérité mes  
 vœux, venez ou la fortune en ce jour vous appelle;

*Choeur*

Allons ou La fortune en ce jour nous appelle; *al*

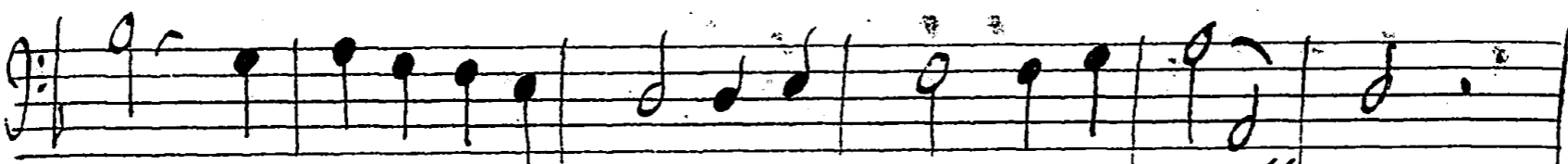
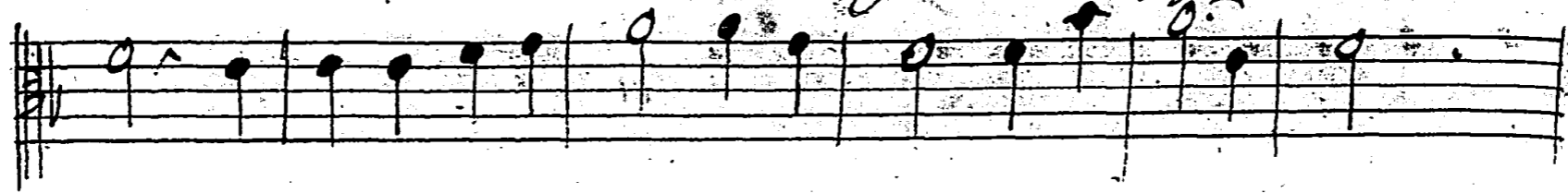
Allons ou La fortune en ce jour nous appelle; *al*

*Violons*

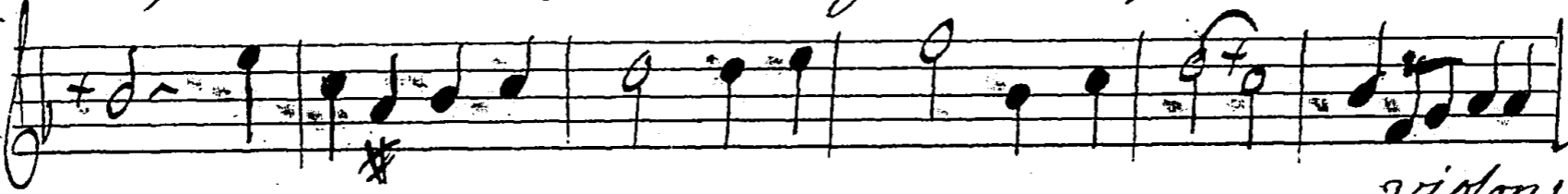
*B. c.*



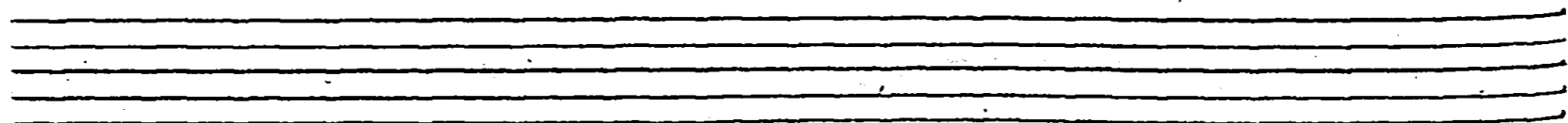
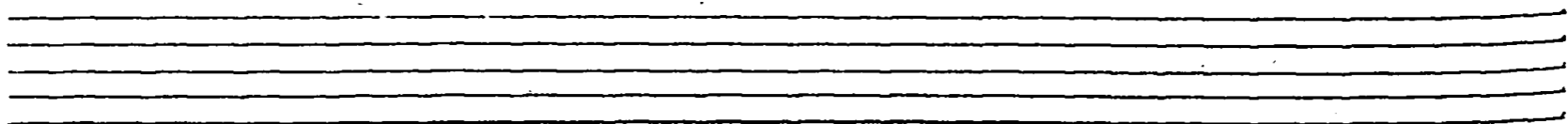
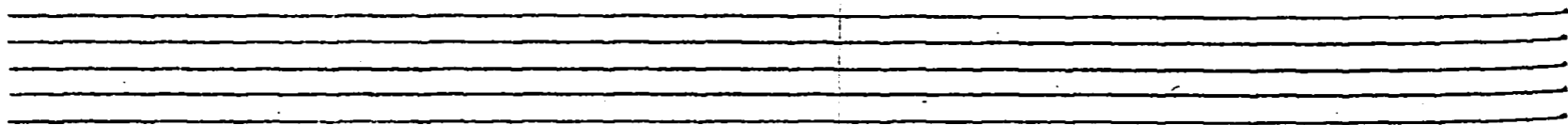
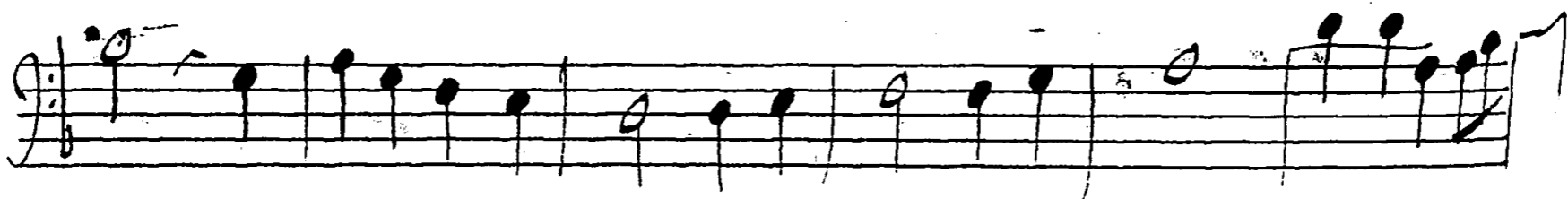
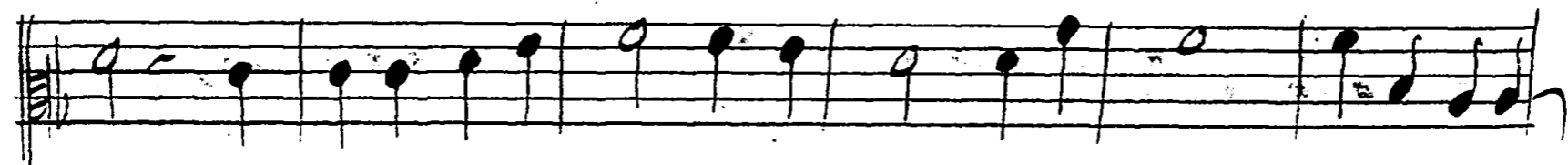
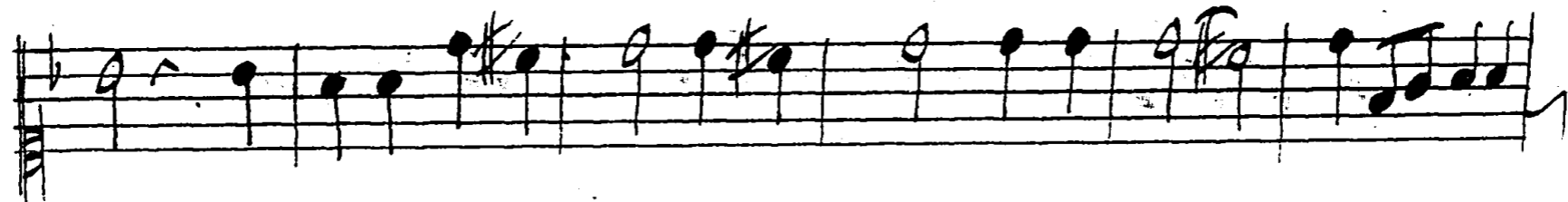
*- lons allons ou la fortune en ce jour nous appelle;*



*- lons, allons ou la fortune en ce jour nous appelle;*



*violons*



Allons ou la fortune en ce

allons ou la fortune en ce jour nous ap





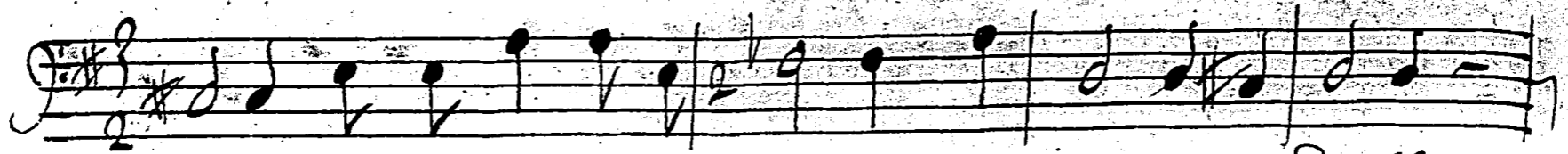
Rodolphe Seul Scene 4eme

De ses voiles é-

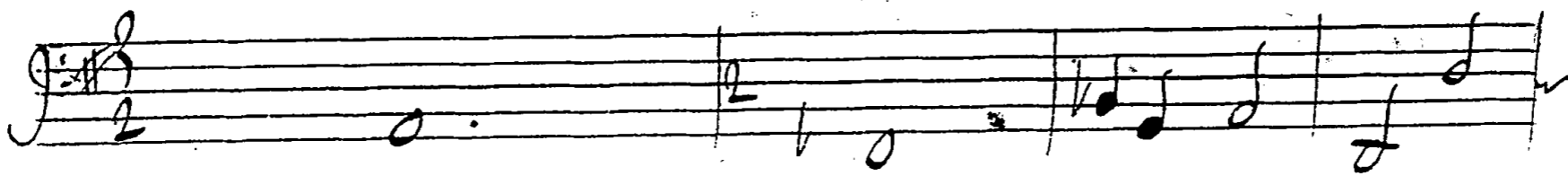
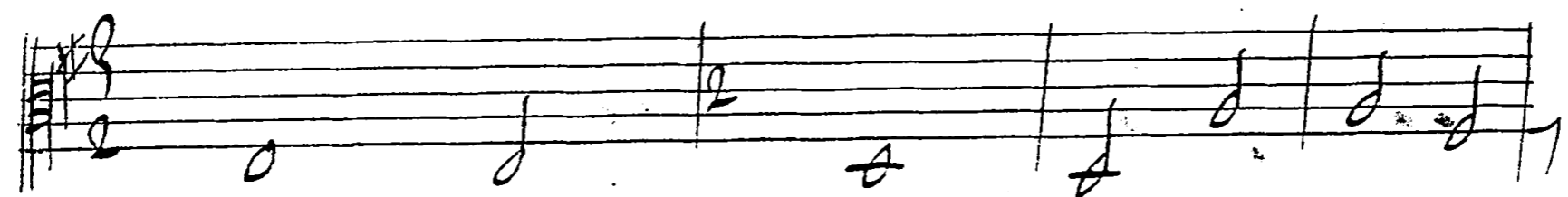
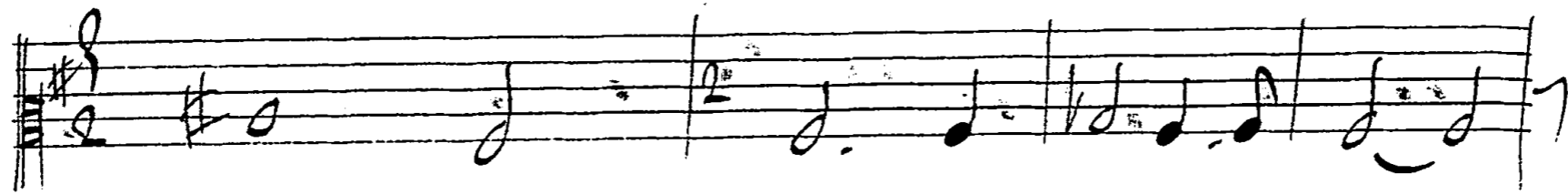
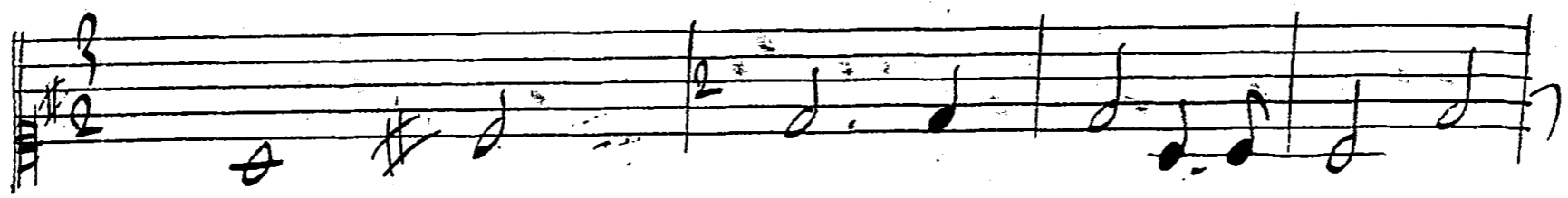
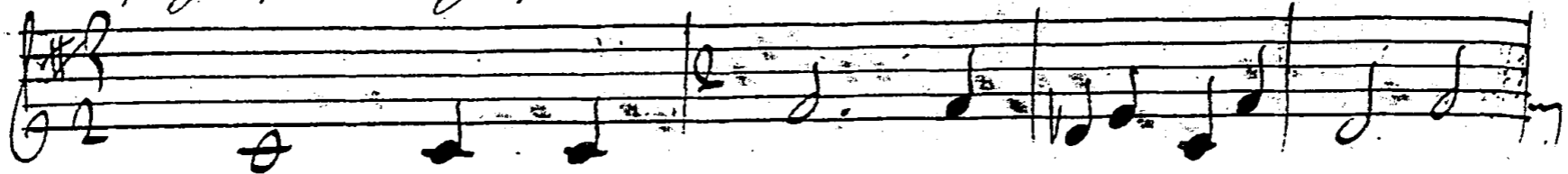
Brelude. Jour

Basse continue

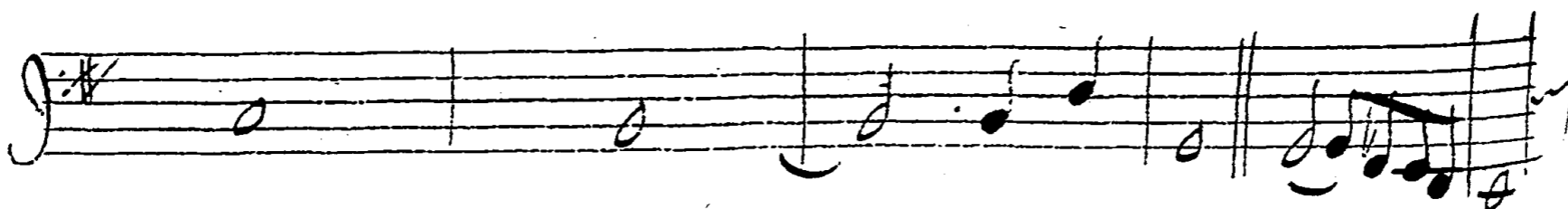
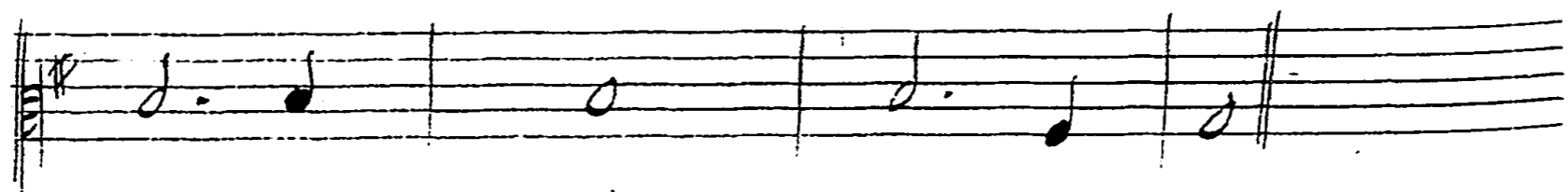
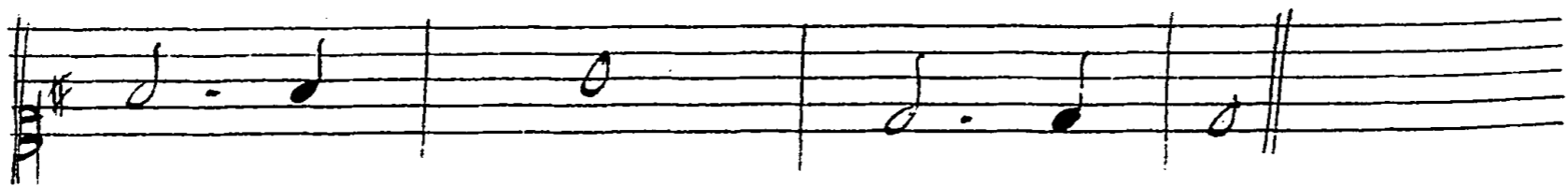
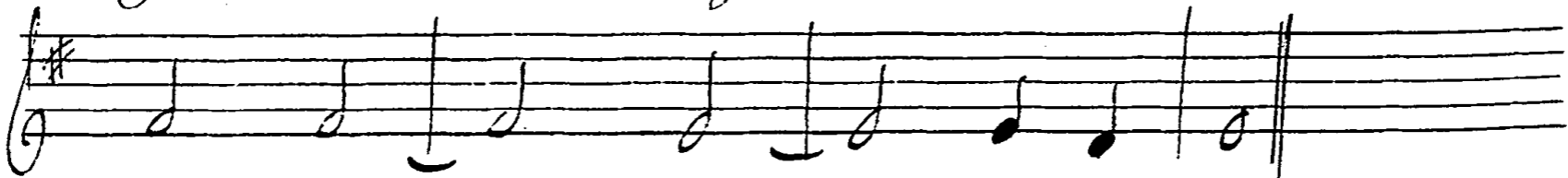
pais & a nuit couvre les cieux je scay que mon rival dans l'ardeur qu'il



*- presse; doit icy par ses chants exprimer la tendresse;*



*Pour l'observer - cachons nous en ces lieux;*



Scene 5eme

*Leandre*

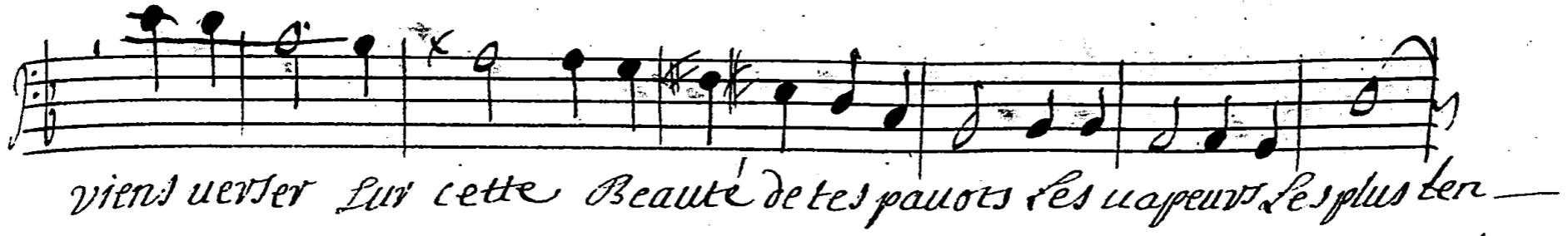
*Doux charmes des ennuis et des pei*

*violons.*

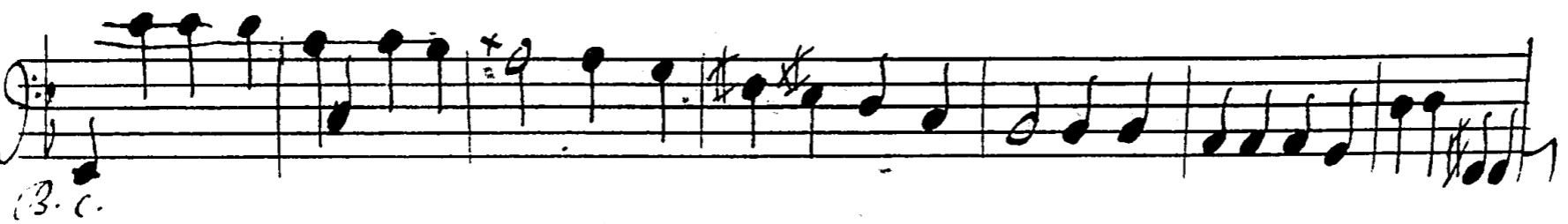
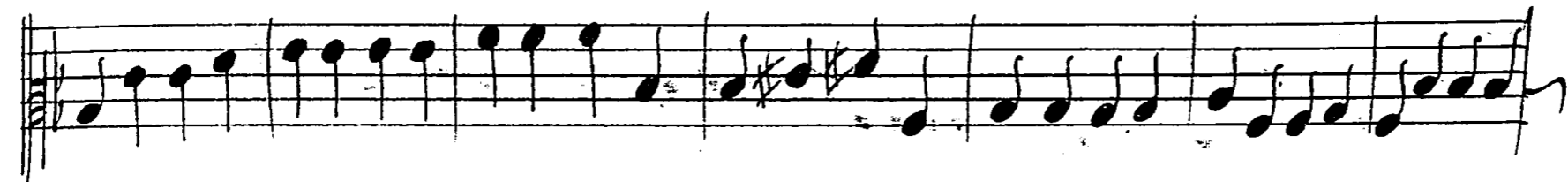
*Basse continue,*

*nes pressantes; favorable divinité, Sommeil, - qui*

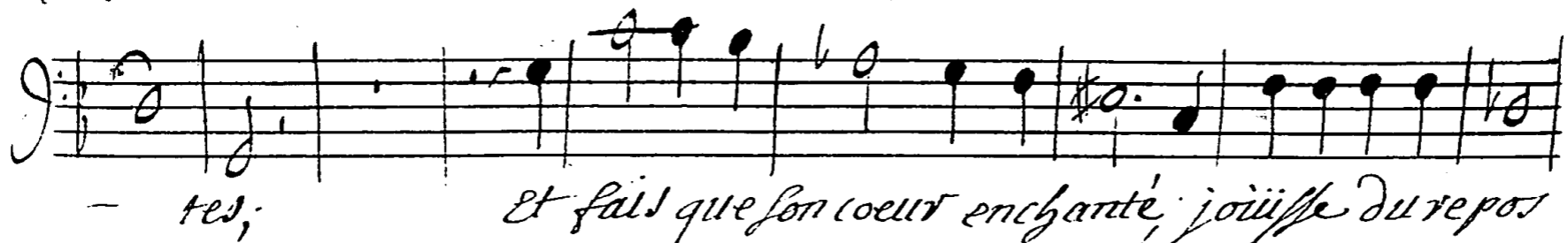




viens verser sur cette Beauté de tes parfums les vapeurs les plus tenues;

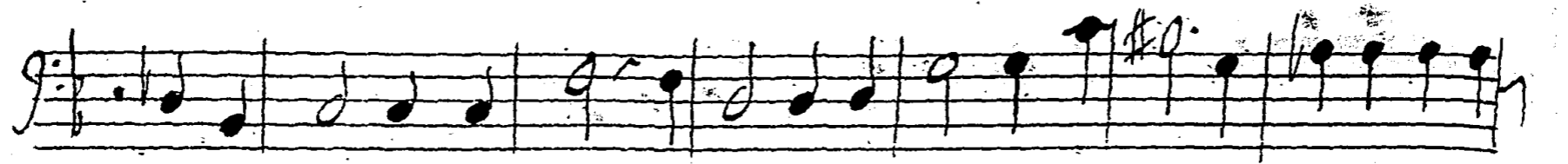


B. C.

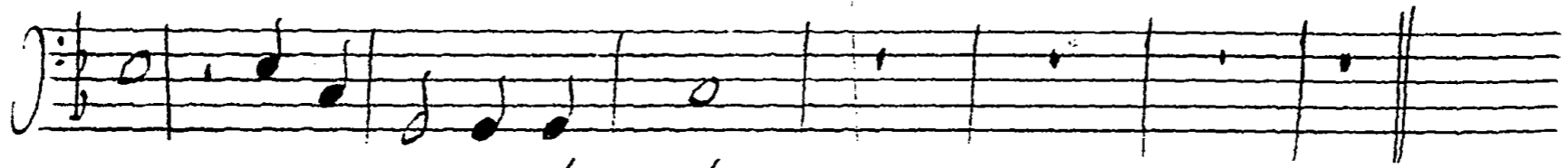
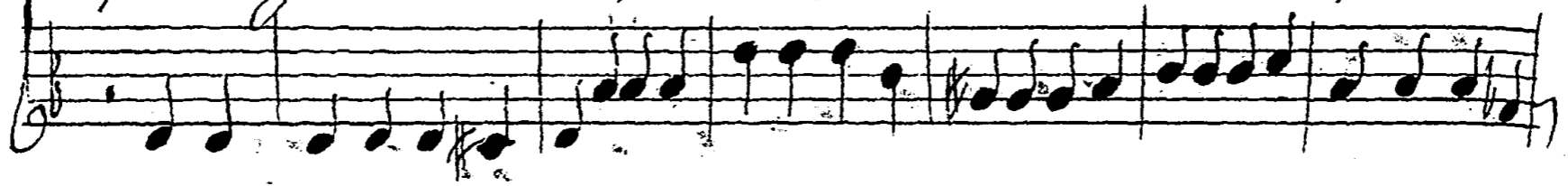


tes; et fais que son coeur enchanté, jouisse du repos





— que ses yeux m'ont ôté, Et fais que son coeur enchanté jouisse de ce



pas que ses yeux m'ont ôté;



*trio. Deux Musiciens se joignent a Leandre;*

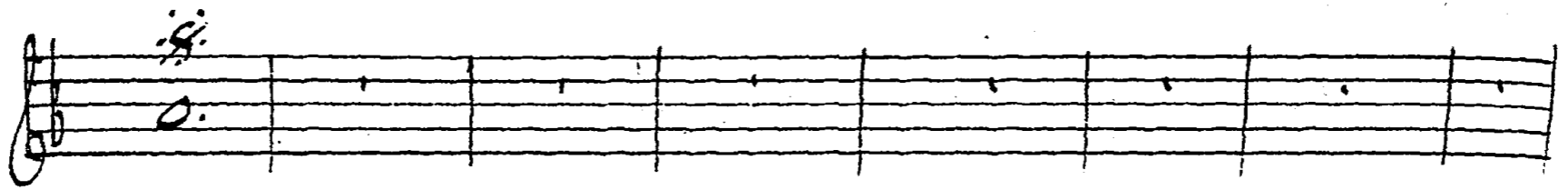
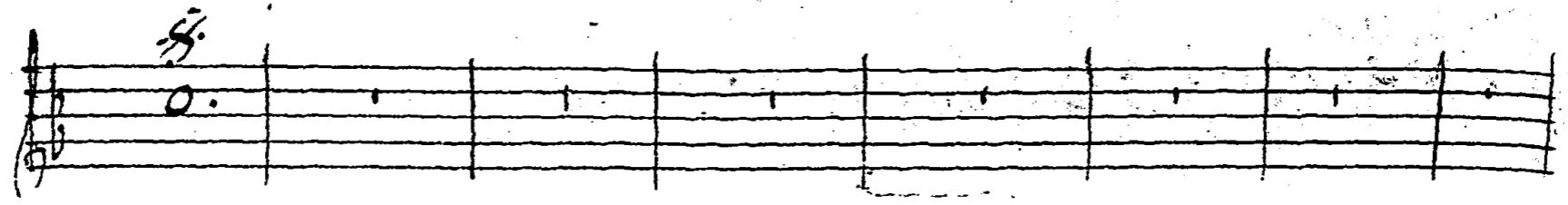
flutes

flutes

B. c.

*Leandre*

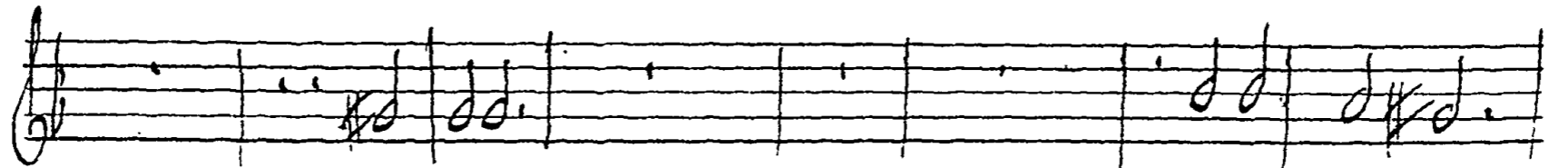
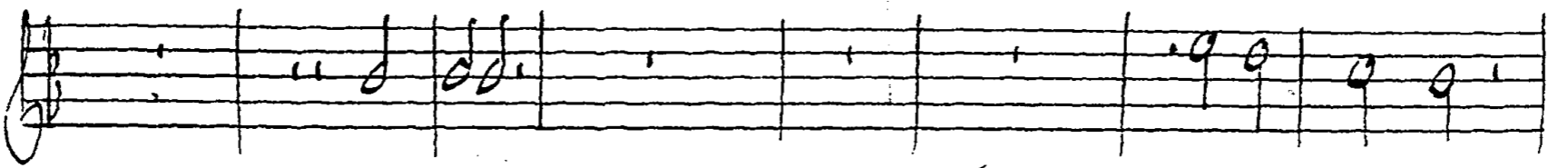
*Luci belle; Luci belle Dormi*



*un musiciens*  
Luci Belle; Luci Belle dormi - te dormi -

*un musiciens*  
Luci Belle, Luci Belle, dormi

te; Luci Belle dormi - - - te dormi



te dormite = dormite, Luci Belle; dor

te dormite, = , dormite, Luci Belle, dor

te dormite; = dormite, Luci Belle, dor



Handwritten musical notation on a single staff, ending with a 'Fin' marking.

Handwritten musical notation on a single staff, ending with a 'Fin' marking.

Handwritten musical notation on a single staff.

*mite dormite dormite;*

Handwritten musical notation on a single staff.

*mite dormite dormite;*

Handwritten musical notation on a single staff.

*mite dormite dormite;*

*Deh; per pietà, Deh; —*

Handwritten musical notation on a single staff, ending with a 'Fin' marking.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

*per pietà, un momento cessate con i dardi di vostri squar-*

Handwritten musical notation on a single staff.

di; di rinovar al cor, le mie feri-te; Deh; per pie

B.c.

ta Deh; per pietà, un momento cessate con i dardi

di vostri sguardi divino uat al cor le mie feri-te; *Da capo*

*Da capo*

*Da capo*

*Da capo*

*Leandre*

*l'amour me favorise et je vois dans ces lieux une clarté nou*

*B.c.*

*uelle, n'en doutez point mes yeux, c'est l'aurore ou c'est Habel*

*le, n'en doutez point mes yeux c'est l'aurore ou c'est Habelle*

*Habelle*

*Violons*

*Mi dice La spe*

*ranza; Mi dice La speranza mi dice ch'il tormento, in cor*

This is a handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a cursive, handwritten style. The lyrics are written in Italian and are interspersed between the staves. The first staff has the lyrics "Mi dice La spe". The sixth staff has the lyrics "ranza; Mi dice La speranza mi dice ch'il tormento, in cor". The score ends with a double bar line on the tenth staff.

tento, si cangie-va mi dice mi dice la spe

ranza mi dice ch' il tormento, in contenta si cangiera, si cangie

Handwritten musical score consisting of ten staves. The first staff contains the lyrics "si cangiava" and "si cangie". The second staff contains the lyrics "va... si cangiava," and "Tra' le spine nas-". The word "fine" is written at the end of the second, third, fourth, fifth, sixth, seventh, eighth, and tenth staves. The music is written in a single system with various note values and rests.

*coja se troua La Roja Tra Le spine nascoja, se troua la*

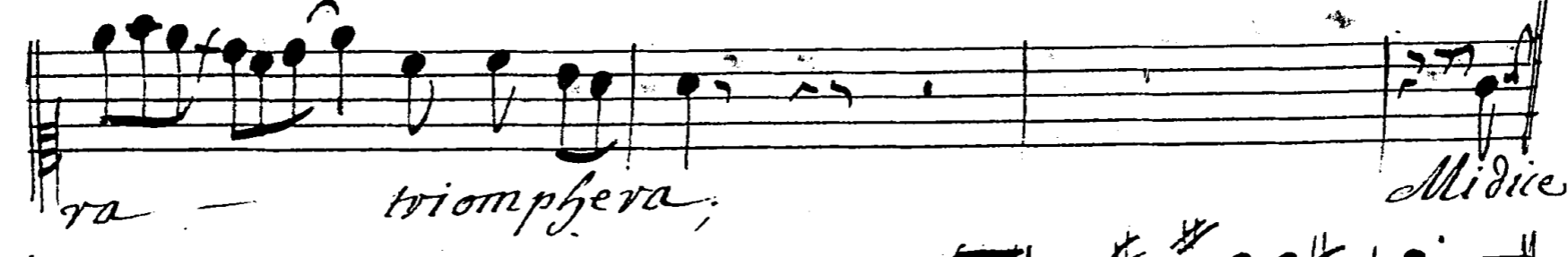
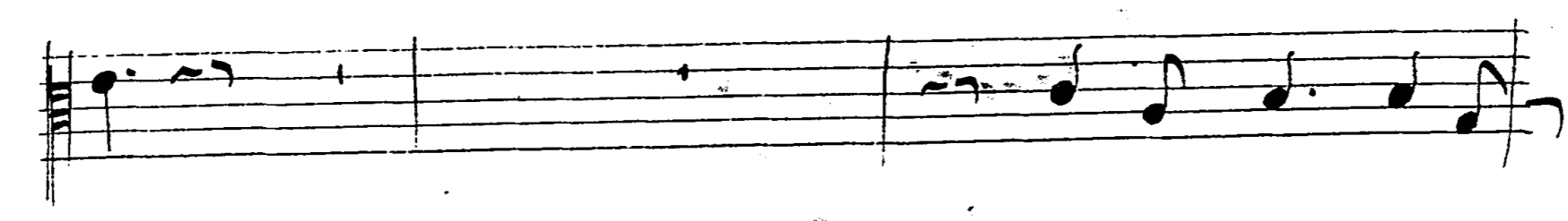
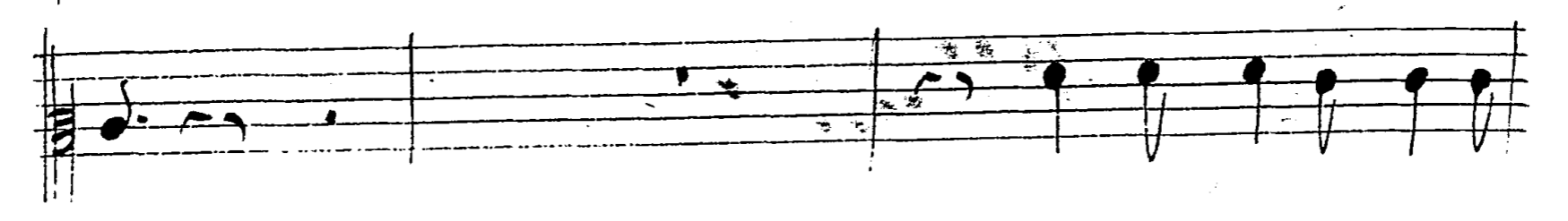
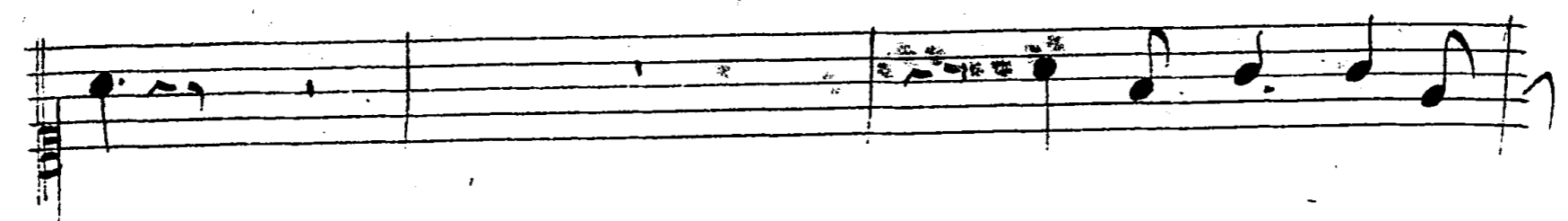
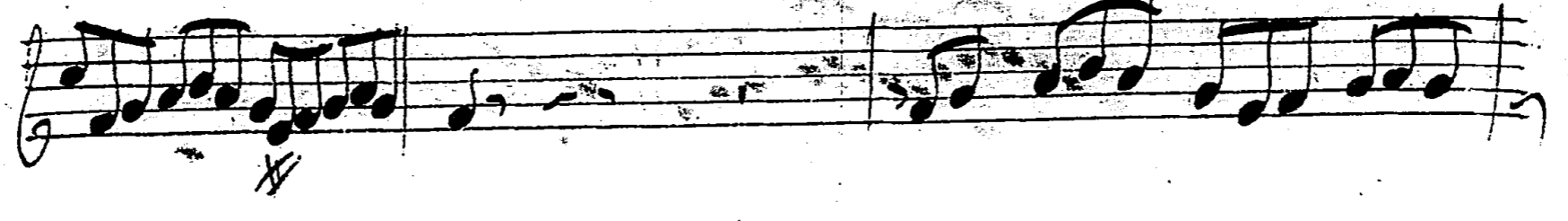
Three staves of piano accompaniment for the first system, featuring various rhythmic patterns and melodic lines.

*Rosa, fra le pene, amovriomphera triomphera*

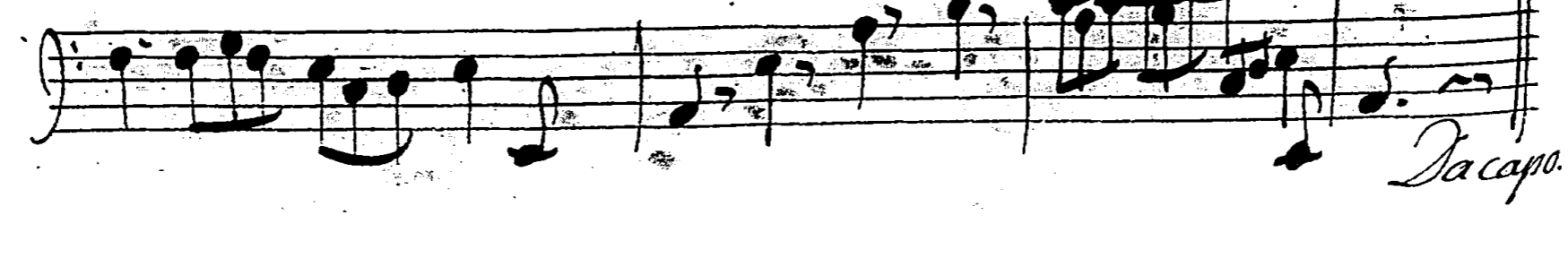
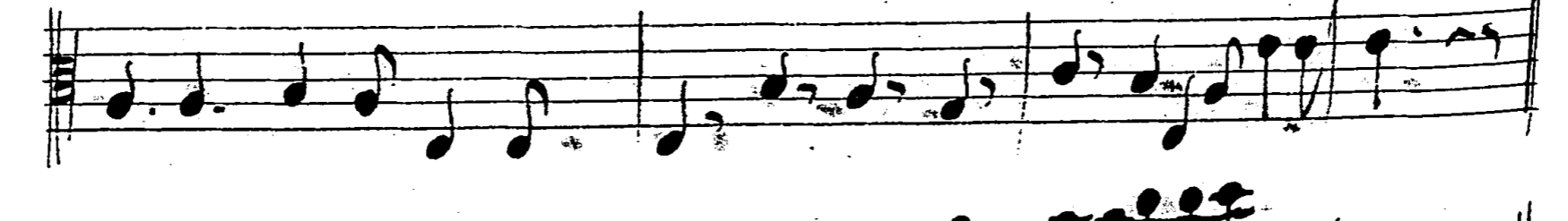
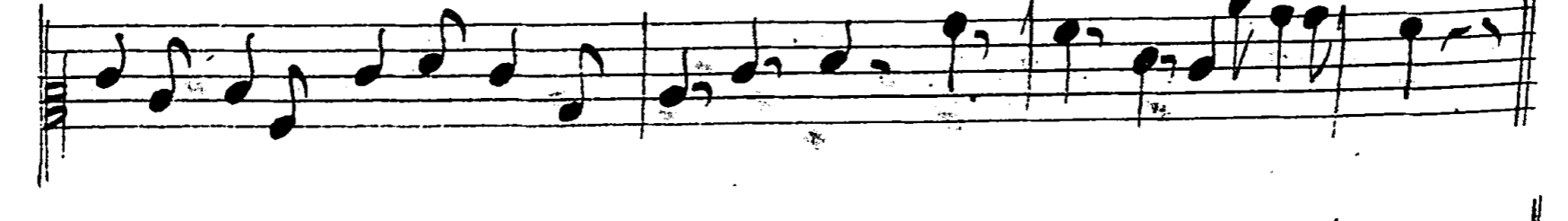
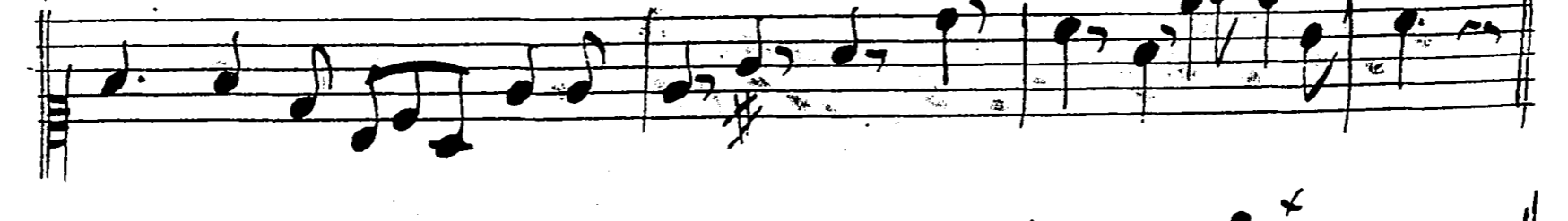
Four staves of piano accompaniment for the second system, continuing the musical texture with complex rhythmic and melodic elements.



trionfera amor trionfe



ra - trionphera; Alidie



Da capo.



*Leandre*

Quelle félicité peut égaler la mienne; Il faut quitter ce lieu char-

B.c.

mant un jaloux s'endort avec peine, mais il se réveille aisément

un jaloux s'endort avec peine mais il se réveille aisément

SCENE 6.<sup>e</sup> Rodolphe. *Breve*

*Alte*

*Breve*

Rodolphe...

Je me suis fait trop longtemps violence; je ne puis plus cacher mes man-  
ports furieux, ou donc est cet audacieux, mais il fut en vain ma pre-  
sence; avant que le soleil paraisse dans ces lieux les ministres

de ma vengeance et éteindront dans son sang les feux injurieux,

Scène yenne

Isabelle

Je cède à mon impatience; et tandis que la

B. c.

nuit triomphe encor du jour, cher Leandre je viens conduite par la

mour ne dire de mes feux toute la violence, quel plaisir de trom

per et les soins et les yeux, D'un jaloux importun qui m'obsède en tou

lieux, que je le hais, que son amour me gêne, Rien n'est comparable à la

Haine que je ressens pour ce jaloux, quel amour violent dont je

*Habelle*  
*Rodolphe* brûle pour vous; Ingratte; ah, ciel; *Rodolphe* ma voix t'é-

*Habelle*  
*gay* - tonne je scay l'estrahison ou ton coeur s'abandonne; Si le

- sort trahit vôtre espoir, c'est a vous qu'il faut vôs. enprendre;

Pourquoy cherchez vôs. a sçavoir, ce qu'on ne veut pas vôs. apprendre

Pourquoy cherchez vôs. a sçavoir ce qu'on ne veut pas vôs. appren

Rodolphe Isabelle

Die, o Dieux, ne m'aimez plus rompez, des

noeuds, qui ne sauroient us rendre heureux;

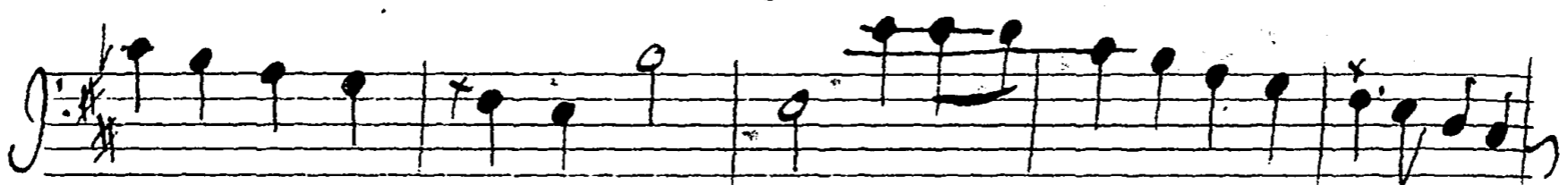
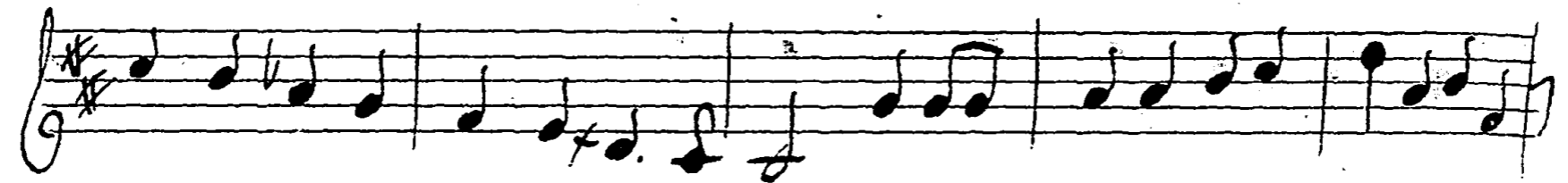
Rodolphe  
Puis je briser la chaîne qui m'accable, mon coeur par vos attraits s'est  
violons

violons  
B.c.

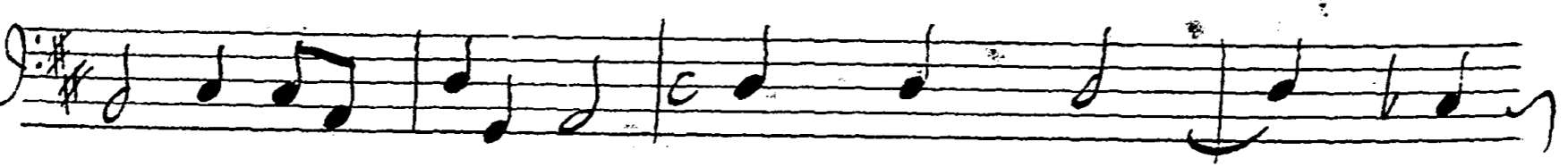
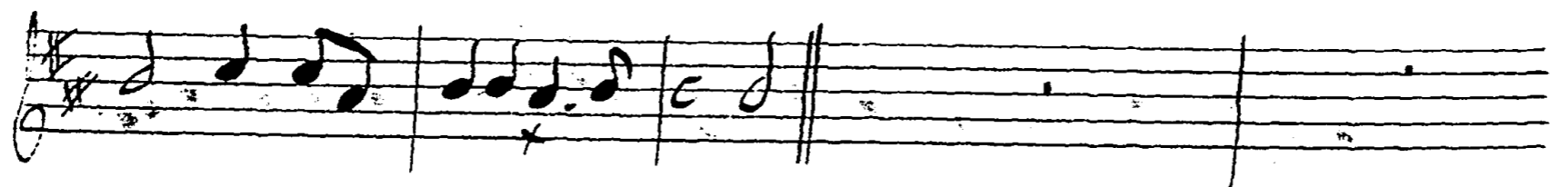
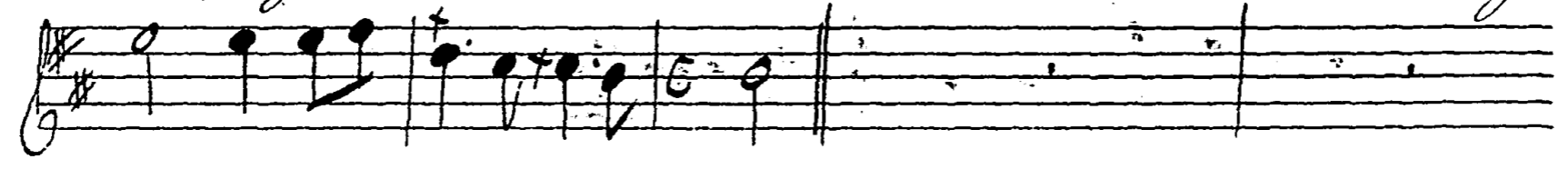
trop laissez charmer; si vous ne voulez pas m'aimez souffrez du



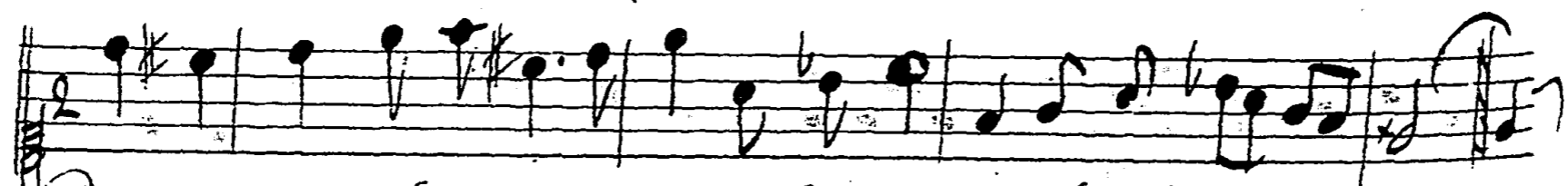
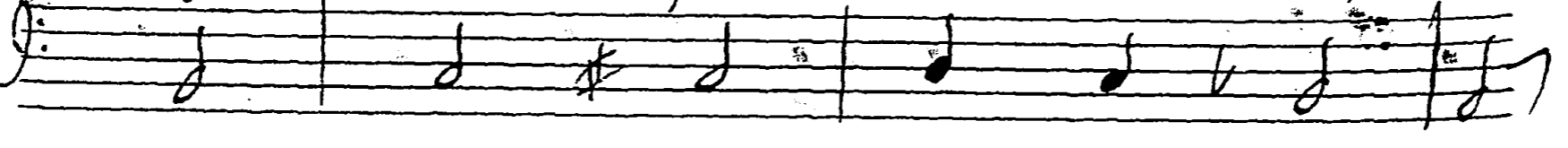
*moins que je uos trouve aimable, si uos ne uoulez pas m'aimer, souffrez*



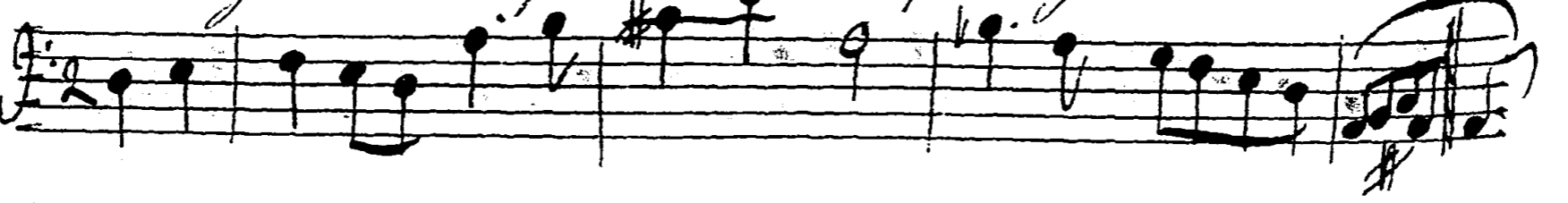
*- moins que je uos trouve aimable; Je uous adore, malgré*



*moi malgré uous, j'espere que le temps rendra mon sort plus doux,*



*Dans mes yeux uos avez pu lire le sort que uos gardoit mon coeur, coeur;*



*Jamais d'aucun regard flatteur ay-je entrepris de vous seduire, ah,*

*quand on ressent quelque ardeur les yeux sent ils si longtems a le dire, ah. &c.*

*Rodolphe*

*Pour rendre le calme a mes sens, et pour payer l'amour dont mon*

*violons*

*violons.*

*B. c.*

*ame est atteinte; Dites que vous m'aimez trompez moy j'y consens*

*B. c.*

*cette fausse bonté, cette cruelle feinte peut être calme*

*voit Les tourmens que je sens; c'est une peine quand on aime*

*B. continue*

*D'avoir un penchant qu'on trouve plein d'appas; - ce se*

*voit un supplice extrême de déclarer des feux que l'on*



ne ressent pas; ce seroit un supplice extreme, de décla-

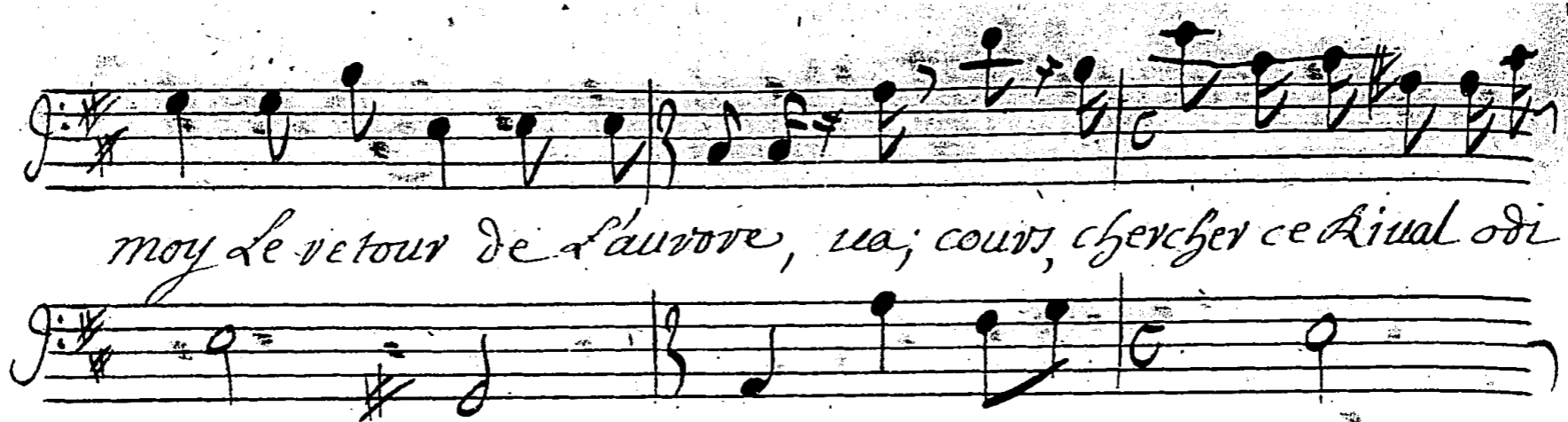
*Rodolphe*  
- rer des feux que l'on ne ressent pas; mon tendre amour de votre

- saine ne sera til jamais victorieux; vous gardez le si-

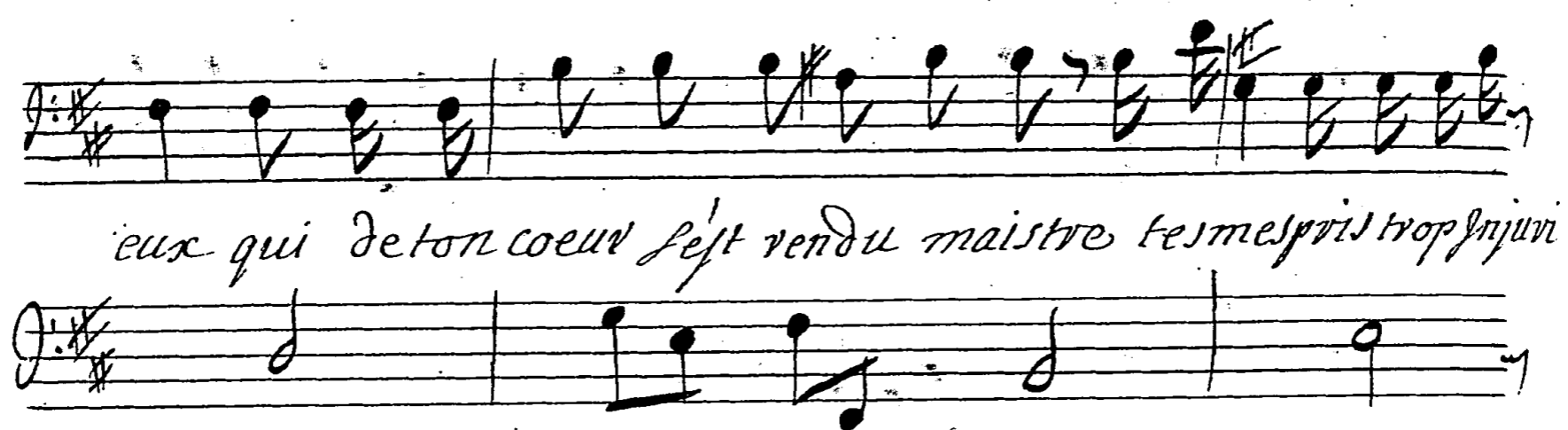
*Mabelle*  
- lence, insensible inhumaine, L'aurore va pa-

*Rodolphe*  
- voir il faut quitter ces lieux, Pour trouver un amant qui en

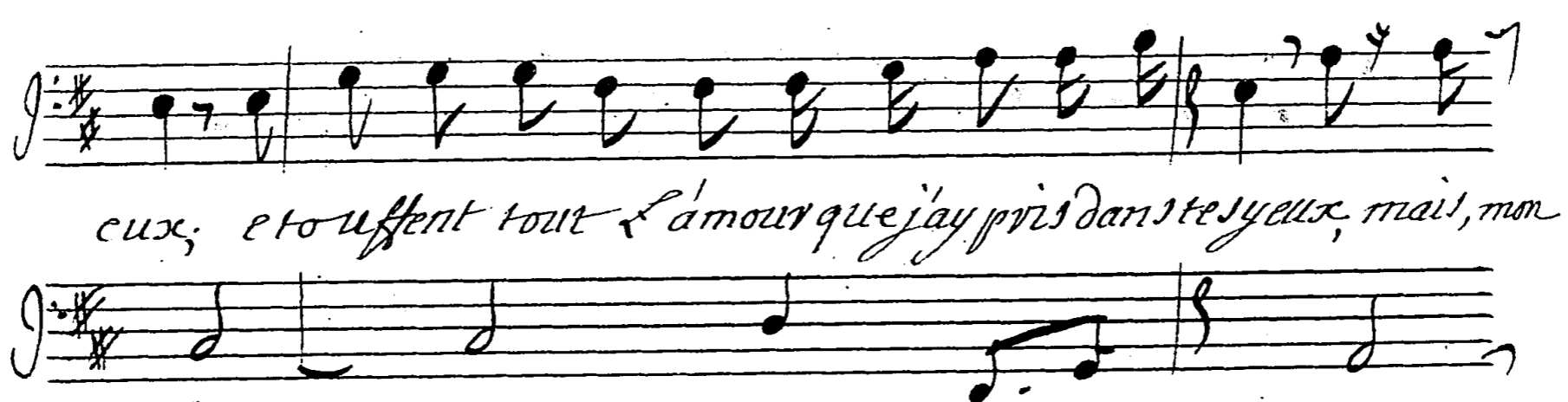
- vain son coeur adore, La nuit n'a point d'horreur pour toy, et tu crains avec



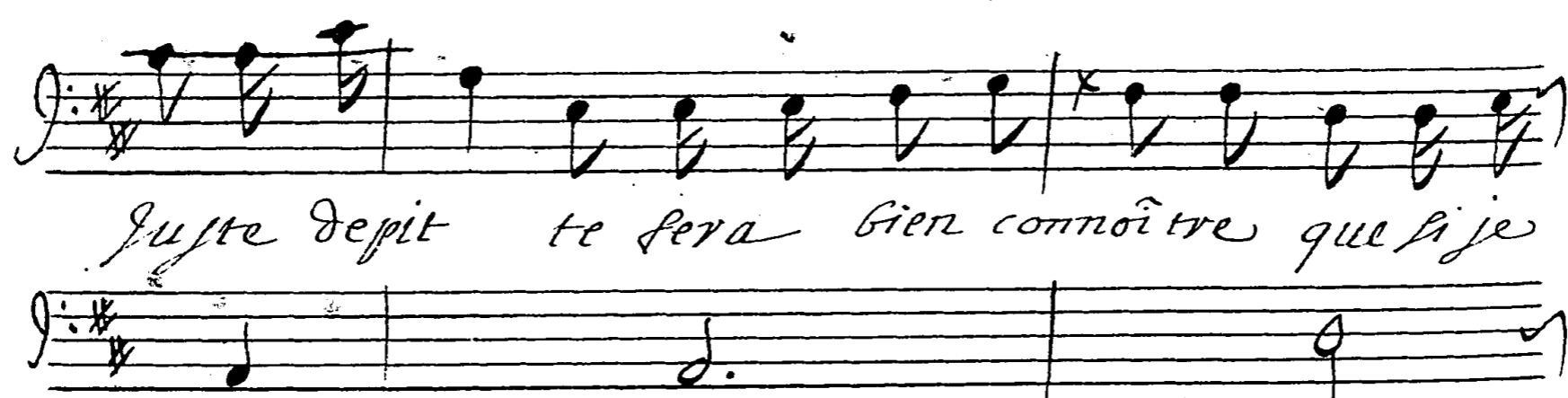
moi le retour de l'aurore, va; cours, chercher ce Aival odi



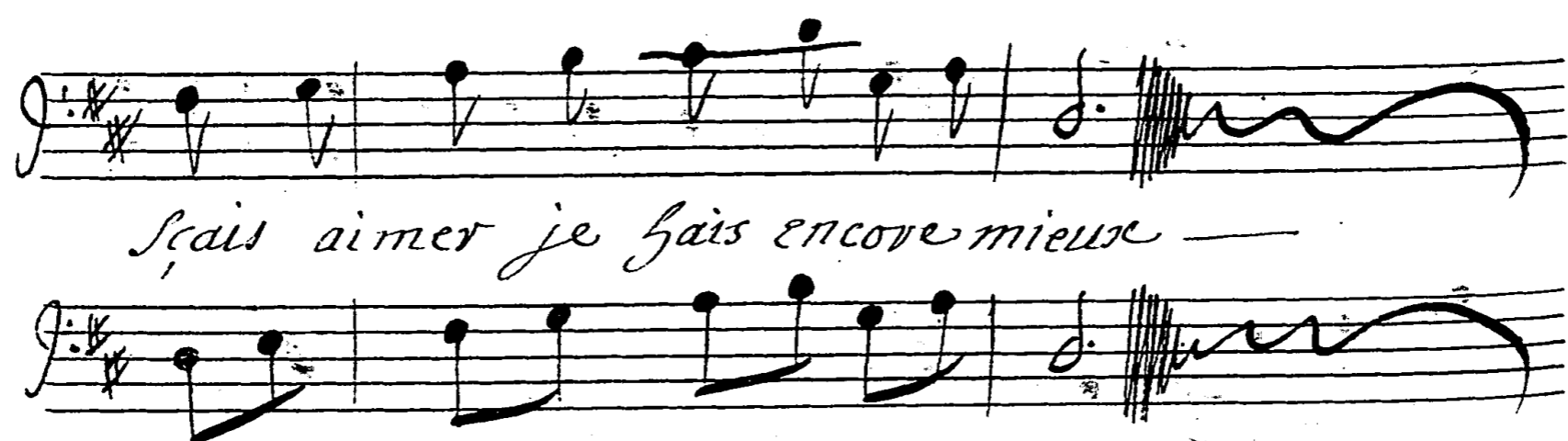
eux qui de ton coeur se't rendu maistre tes mespris trop injuri



eux; etouffent tout l'amour que j'ay pris dans tes yeux, mais, mon



Juste de pit te sera bien connoître que si je



scis aimer je fais encore mieux —

on joue la villanelle. Bon entracte.

fin du second acte.

ACTE PREMIER... SCENE PREMIERE...

Leonore seule...

Leonore.

Transports de ven-

toutes les Basses

Basse continue.

geance et de haine succedez a l'amour qui vegnoit dans mon coeur;

mon amant va perir est la mort est certaine peut estre en ce mo-

ment une mort inhumaine;... je tremble... je fremis d'horreur, Bat-

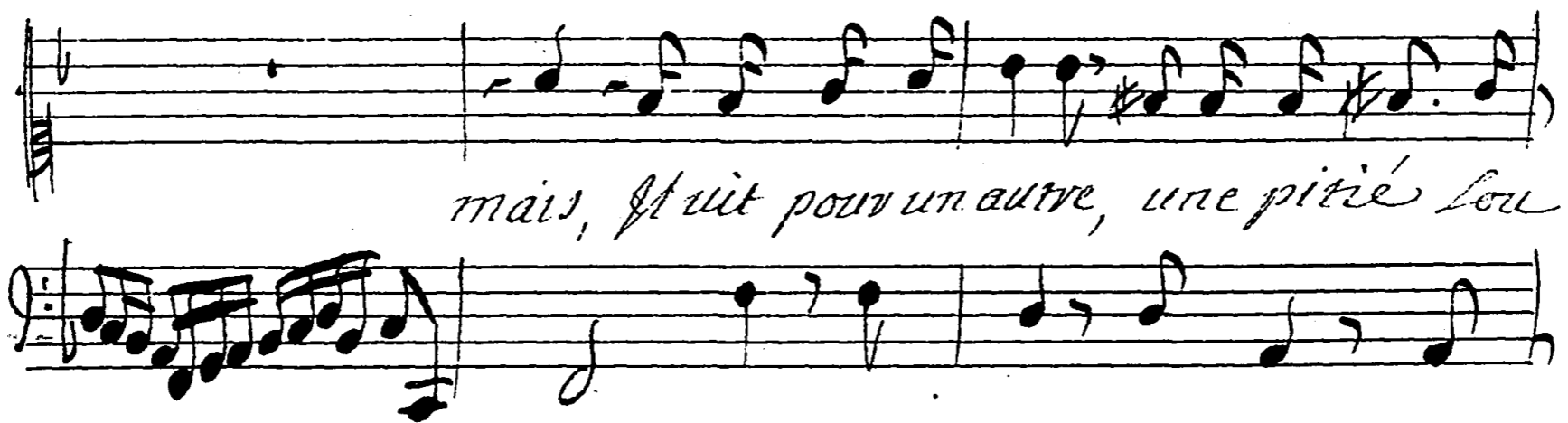
aves arrêtez votre fureur est vaine; Ingrat que vous per-



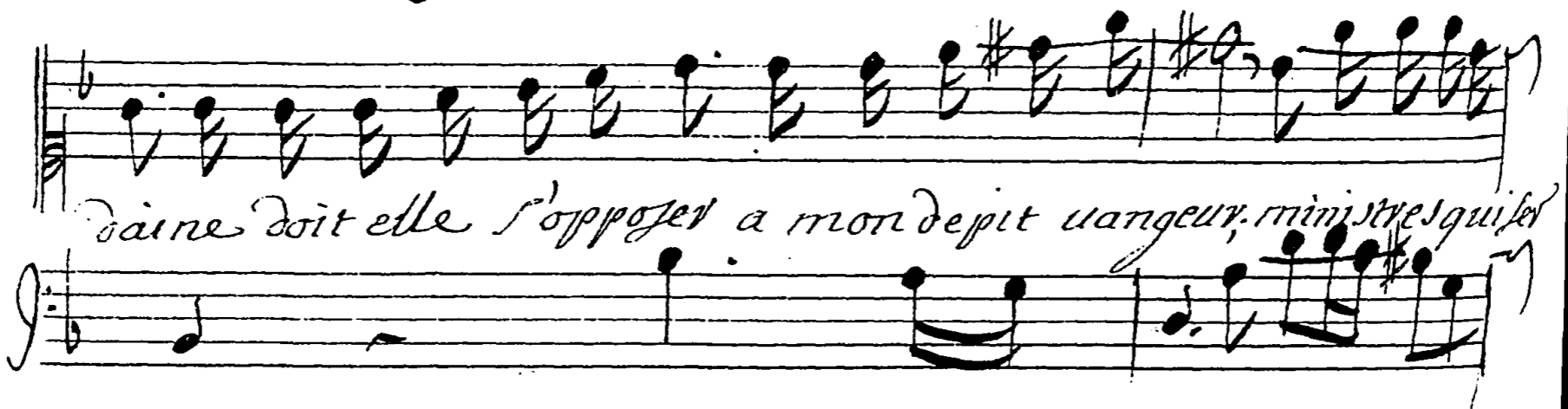
*cez cause encor ma Langueur, Transports de vengeance et de haine, ne chas-*



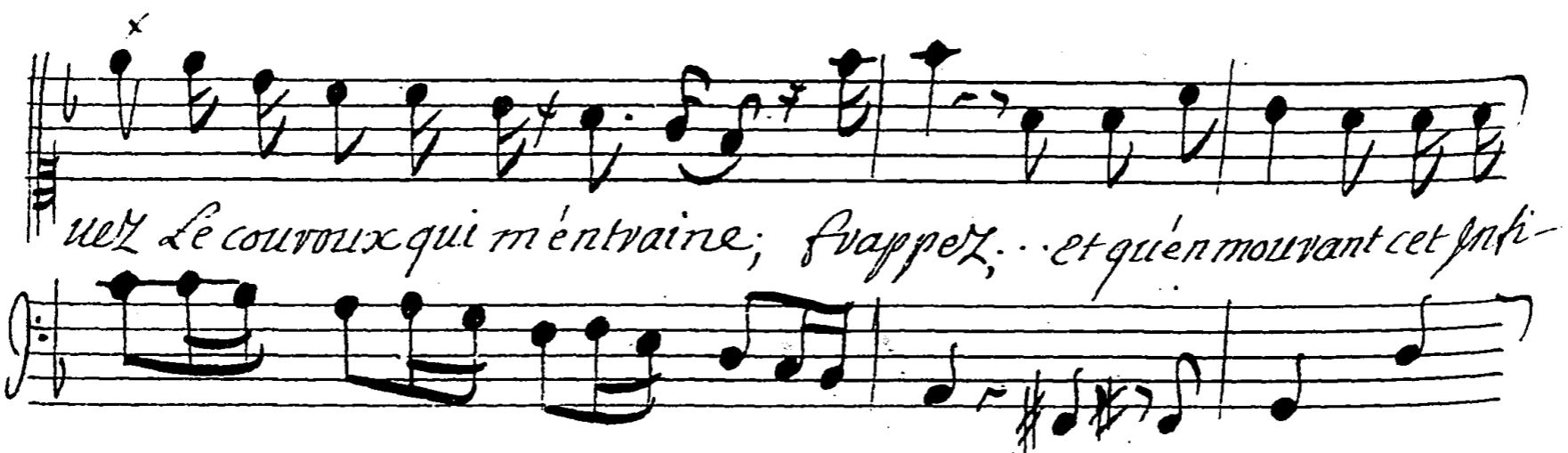
*set point L'amour qui flatte encor mon coeur;*



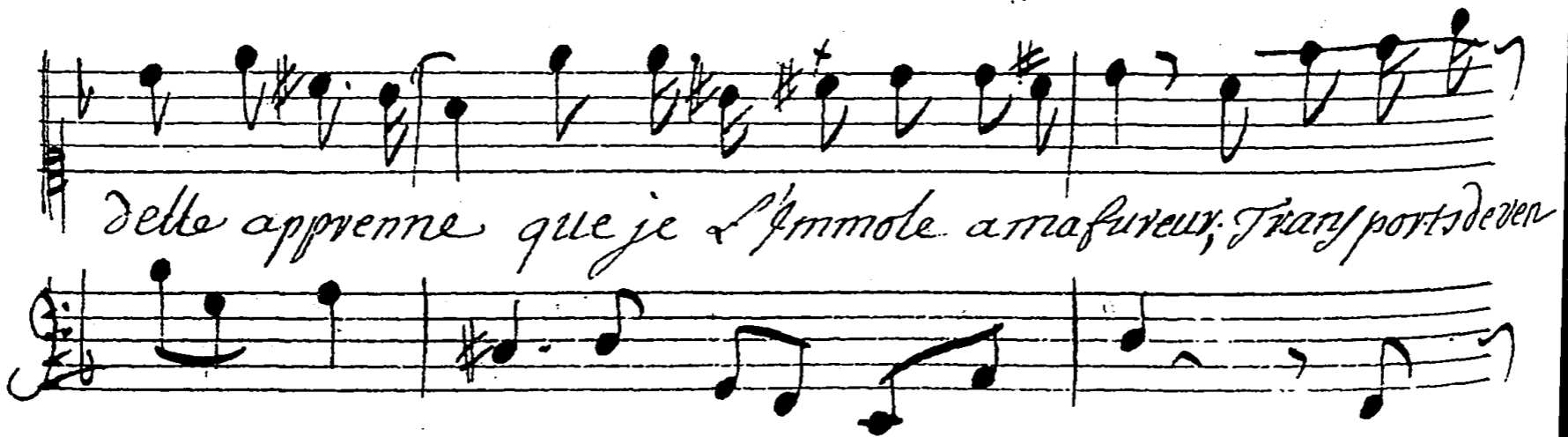
*mais, Il vit pour un autre, une pitié sou-*



*daine doit elle s'opposer a mon despit uangeur, ministres qui les*



*uez Le courroux qui m'entraine; frappez;... et qu'en mourant cet infi-*



*dette apprenne que je L'immole a ma fureur, Transports de ven-*

geance et de haine, succédez à l'amour qui végétait dans mon cœur?

Rodolphe

Scène 2e.

À la fin vous êtes vengés, j'ai servi le juste dans

ports de notre tendresse outragée, votre ingrat ne vit plus et moi

ual est mort; Il est mort, justes Dieux, ma bouche impitoyable;

a prononcé l'arrêt de son trépas; qu'ai-je fait malheureuse, hélas;

Rodolphe.  
Il ne vit plus et le ciel redoutable; s'il respirait en

*Leonore.*  
corne se sauveroit pas; o ciel; tu l'as souffert, et t'aimé qui

table, ne punit point ces atten-tats, que fais tu; qui retient ton bras;

Van ce ta foudre épouvan table, sur ce traître ou sur moy fais no-

ter les éclats; Tu ne saurois manquer de frapper un coupable, c'est

toy qui luy perce le coeur, c'est toy; qui luy perce le  
*Adolphe*

*B.c.* c'est vous, c'est vous; c'est vous c'est  
coeur qui luy perce le coeur, c'est toy; qui luy perce le

vous qui luy percez le coeur, c'est vous qui luy percez le

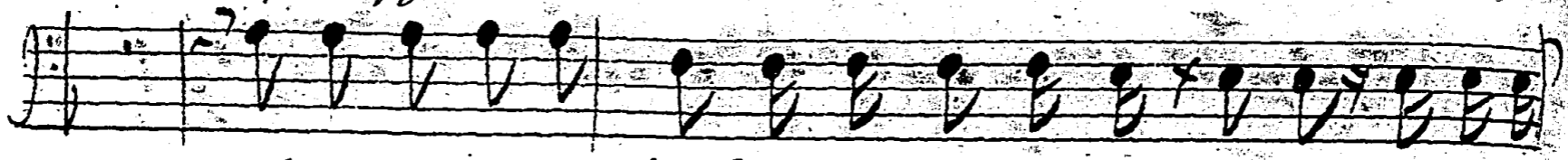
coeur, cruel dis moy quel est son crime. Devois tu  
 - coeur, vous demandiez une victime

croire mon ardeur; Devois tu croire mon ardeur?  
 - Deuiez vous armer ma fureur; Deuiez vous armer ma fu

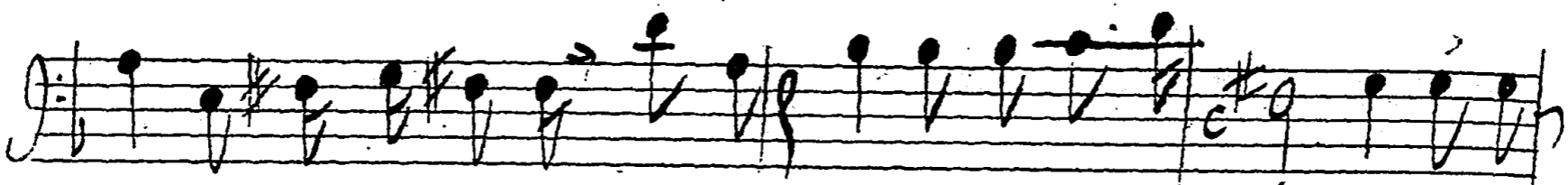
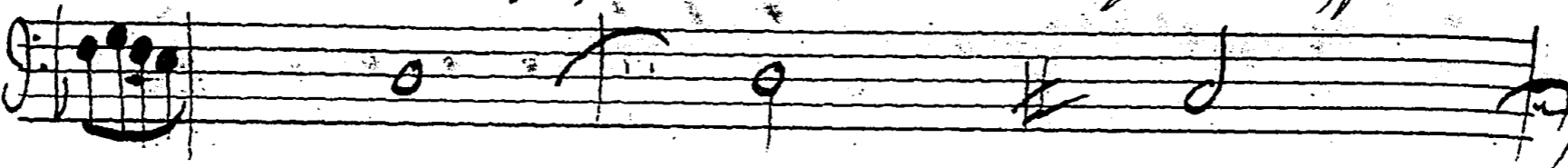
c'est toy qui luy perce le coeur, Devois tu croire mon ardeur?  
 veur, c'est vous qui luy percez le coeur; Deuiez vous armer ma fu

Devois tu croire mon ardeur; c'est toy qui luy perce le coeur  
 - veur; c'est vous c'est vous qui luy percez le coeur;

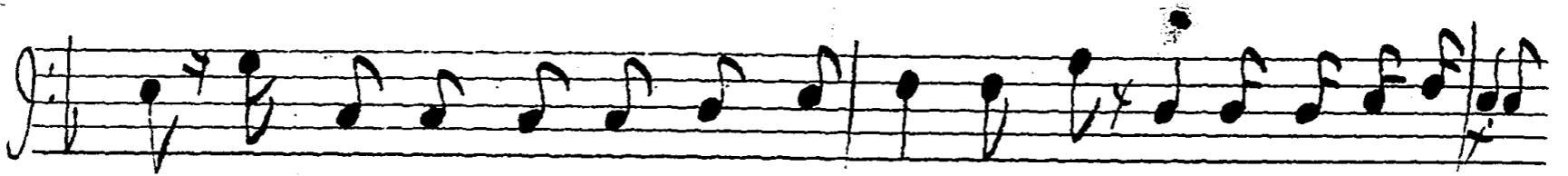
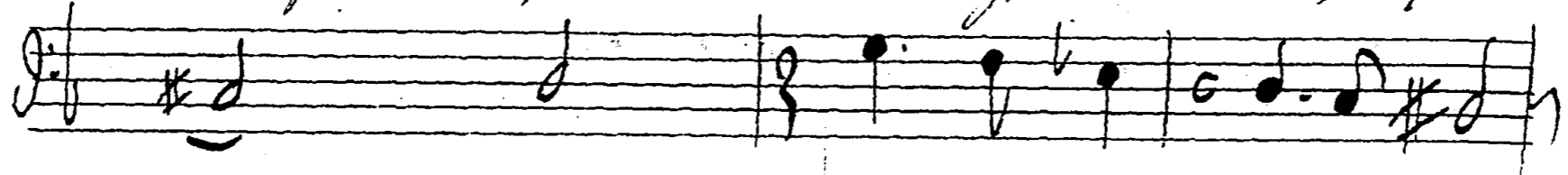
Adolphe



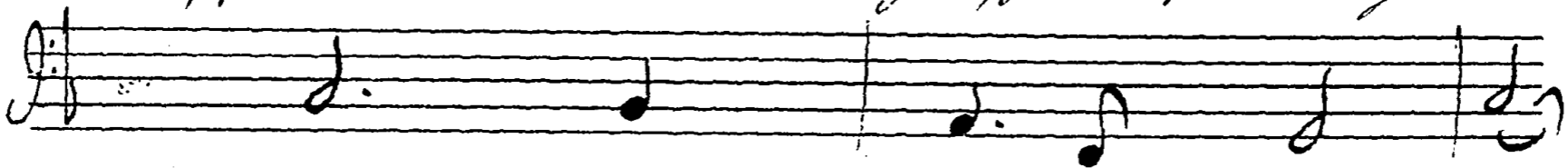
calmez les deplaisirs dont votre ame est saisie, pour oublier



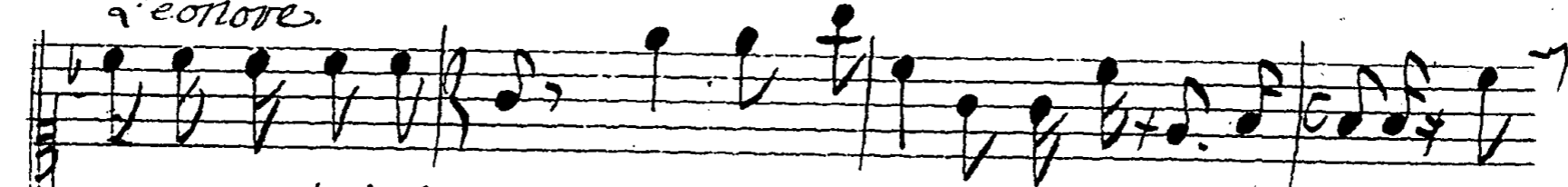
leur perfidie; aimons nous unissons nos coeurs, et que l'a-



mour, formé de nos communs malheurs, soit le fruit de la jalousie



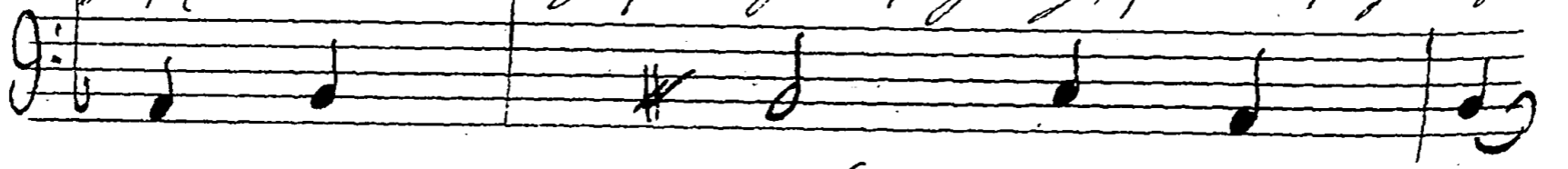
Leonore



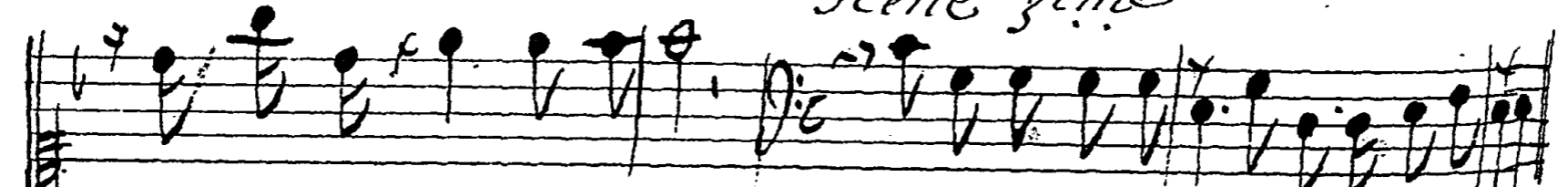
que je m'unisse a toy; monstre sorti de l'Infernal empire, va



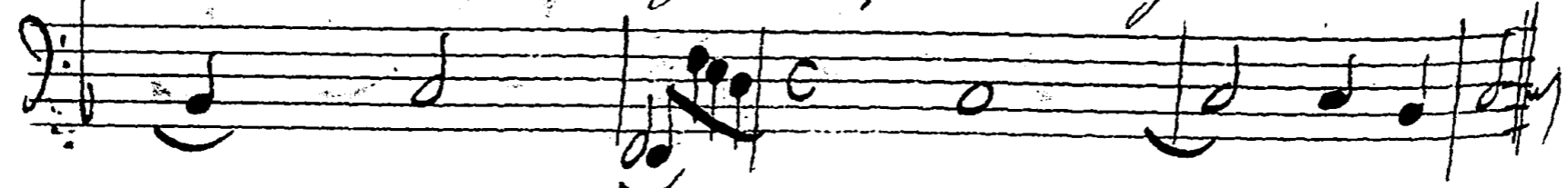
fuy; je fremis d'effroy que sejour que je voy, que l'air que je respire



Scene 3eme



me soient communs avec toy; Laissons de ses regrets calmer la violence;





*violons.*

Handwritten musical score for violins, consisting of five staves of music in a single system. The notation includes various note values, rests, and dynamic markings.

Two empty musical staves, likely representing a section of the score that is not present in this page.

*Rodolphe*

Handwritten musical score for the character Rodolphe. It includes a vocal line and piano accompaniment. The lyrics are: "Mais le party victorieux du combat que le peuple a dormé dans ces lieux".

*B. c.*

Handwritten musical score for the piano accompaniment of the Rodolphe section. The lyrics are: "viens montrer la réjouissance, allons faire, saouira l'objet qui m'of-".

Handwritten musical score for the piano accompaniment of the Rodolphe section. The lyrics are: "fence, un trespas dont son coeur sera saisi d'effroy; je pers se".

- prix de ma vengeance, si l'Ingrate s'apprend d'un autre que de moy

*Scene 4<sup>me</sup>*

*Marche Des gondoliers*

Five staves of musical notation for strings. The first staff is for Violins I, the second for Violins II, the third for Violas, the fourth for Cellos, and the fifth for Contrabasses. The notation includes various rhythmic values and articulation marks.

Two empty musical staves, likely reserved for woodwinds or other instruments.

*Le chef des castellans; -*

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

*nous triomphons; nous triomphons sur les eaux sur la terre*

Musical staff for the vocal soloist, continuing the melodic line.

*violons;*

Musical staff for Violins, providing accompaniment for the vocal soloist.

Musical staff for Violins, providing accompaniment for the vocal soloist.

Musical staff for Violins, providing accompaniment for the vocal soloist.

Musical staff for Violins, providing accompaniment for the vocal soloist.

*B.c. -*

*nous mêlons à nos yeux l'image de la guerre;*

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

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

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

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

*mêlons aussi dans ce beau jour qui nous comble de gloire;*

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

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

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

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

*Des chansons d'amour aux chants de victoire, Des chansons d'a-*

Three staves of piano accompaniment for the first system, featuring various rhythmic patterns and melodic lines.

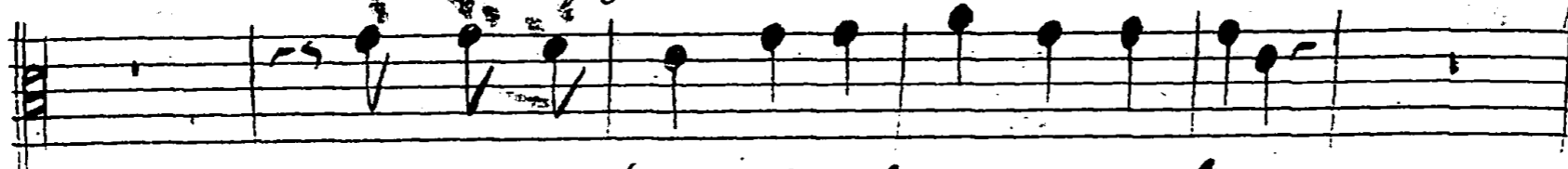
*mour, au son du tambour; Des chansons d'amour. Des chansons d'amour au*

Three staves of piano accompaniment for the second system, continuing the musical accompaniment with various rhythmic and melodic elements.

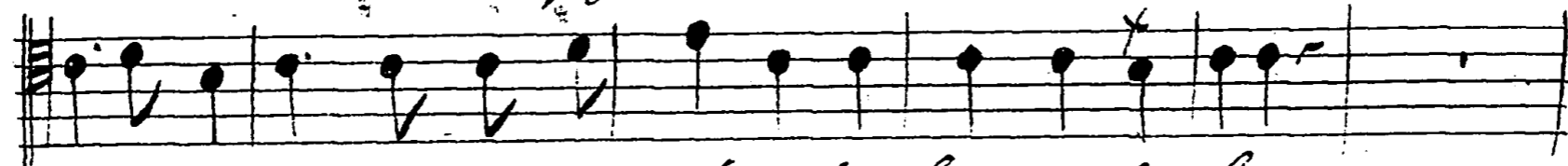
*Chœur.*



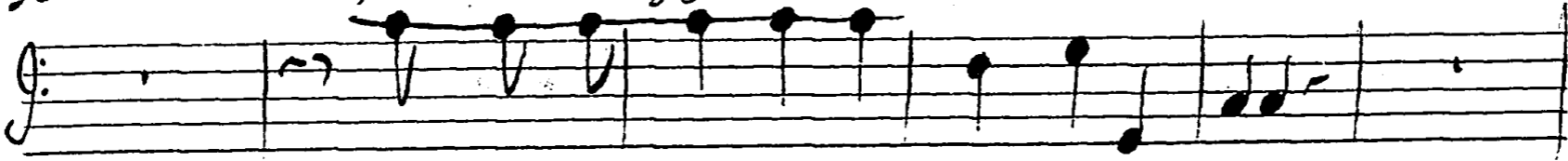
*Nous triomphons sur les eaux sur la terre;*



*Nous triomphons sur les eaux sur la terre;*



*Son du tambour; nous triomphons sur les eaux sur la terre;*



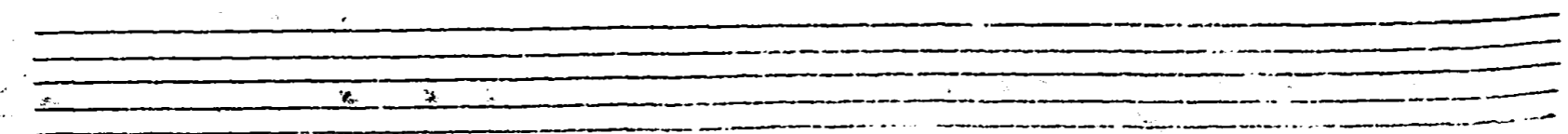
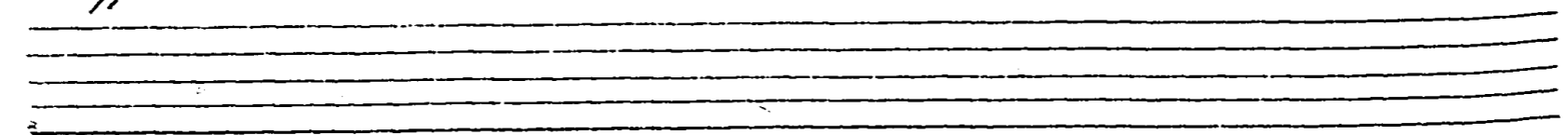
*— nous triomphons sur les eaux sur la terre;*



*Violons;*



*Basse continue*

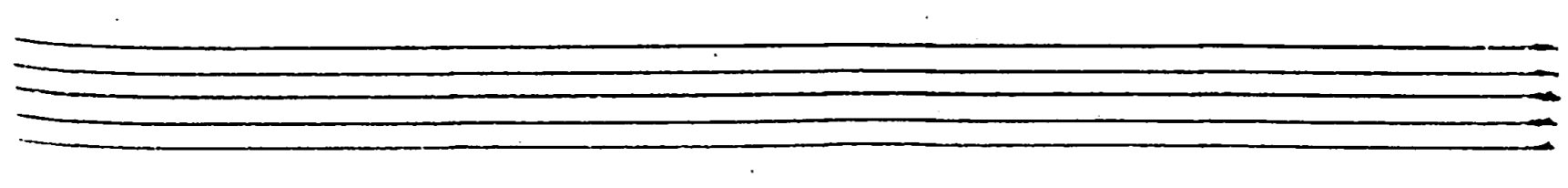
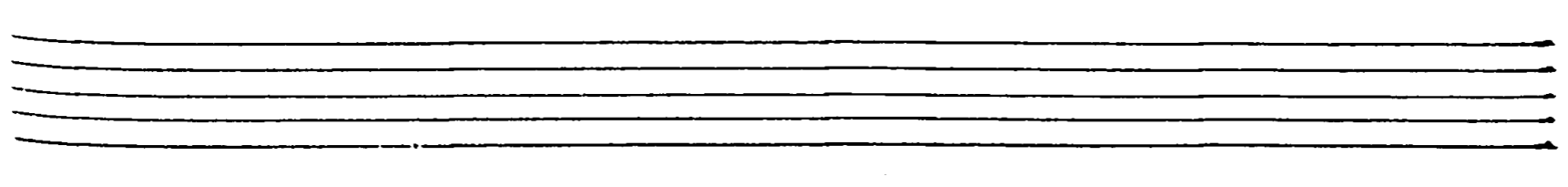
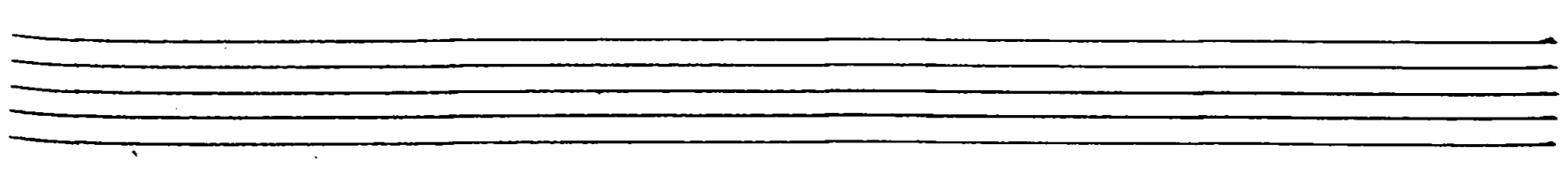




*nous mêtons a nos jeux d'Image de la guerre; mêtons auj —*



*nous mêtons a nos jeux d'Image de la guerre; mêtons aus —*



Ly dans ce beau jour qui n'est comble de gloire, des chansons d'amour aux

Ly dans ce beau jour qui n'est comble de gloire, des chansons d'amour aux



chants aux chants de victoire, Des chansons d'amour au son au

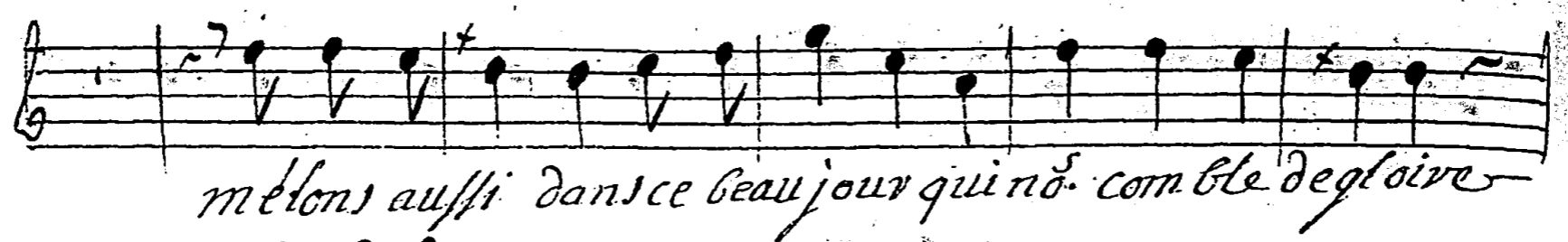
chants aux chants de victoire, Des chansons d'amour au son au

*Son du tambour,* *nous triomphons sur les eaux sur la*

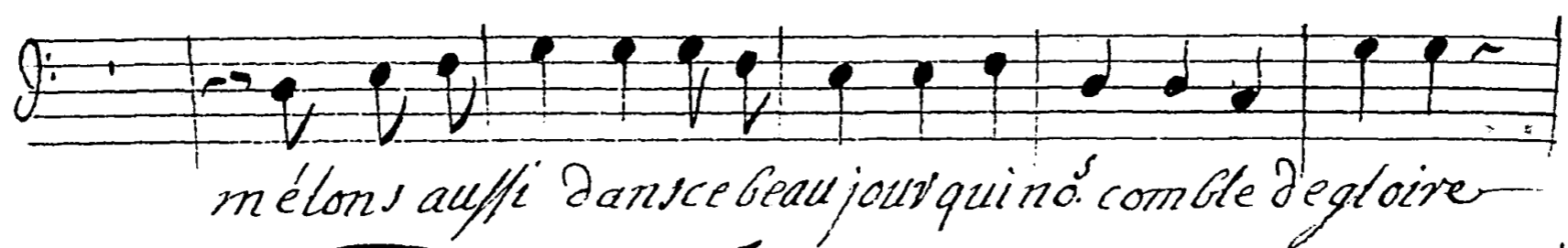
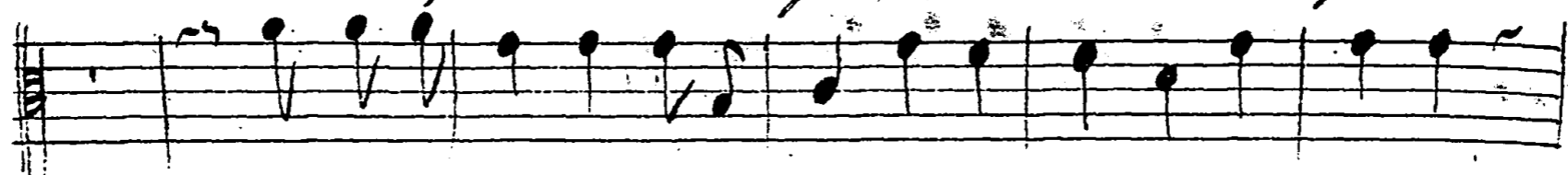
*Son du tambour,* *nous triomphons sur les eaux sur la*

terre; nous metons a nos jeux l'Image de la guerre

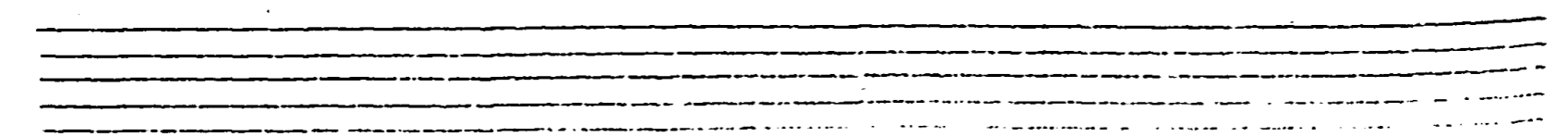
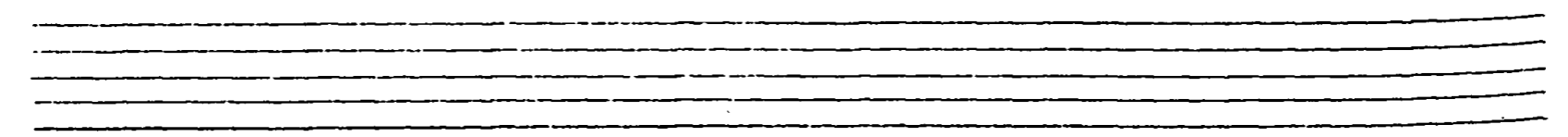
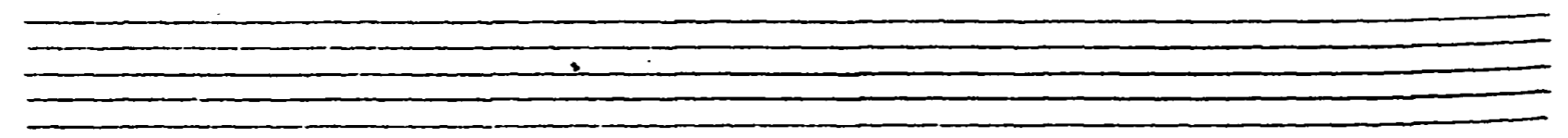
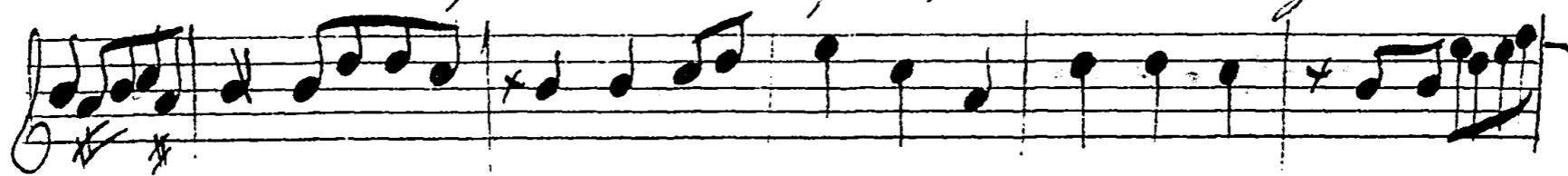
terre; nous metons a nos jeux l'Image de la guerre;

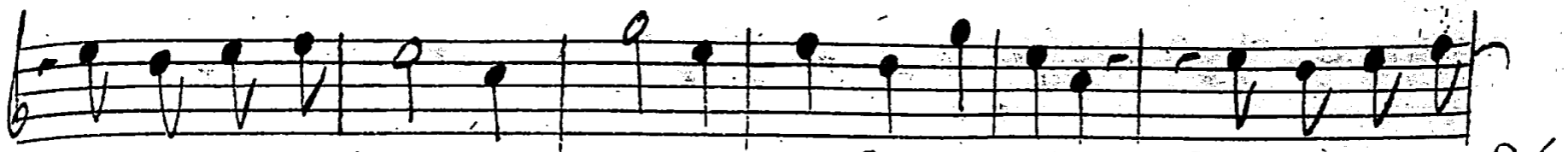


*m'élons aussi dans ce beau jour qui n'ô comble d'eglouire*

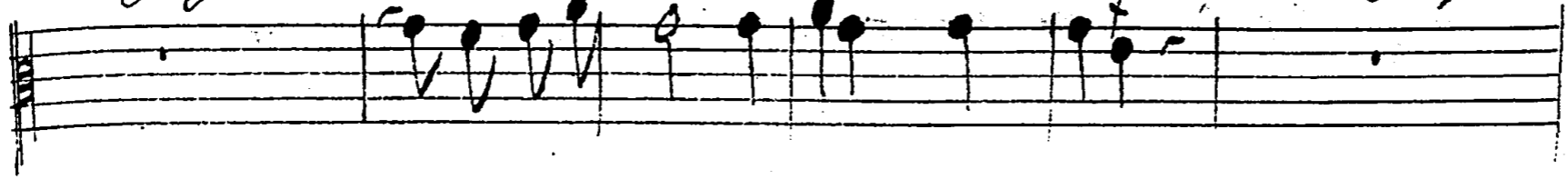


*m'élons aussi dans ce beau jour qui n'ô comble d'eglouire*

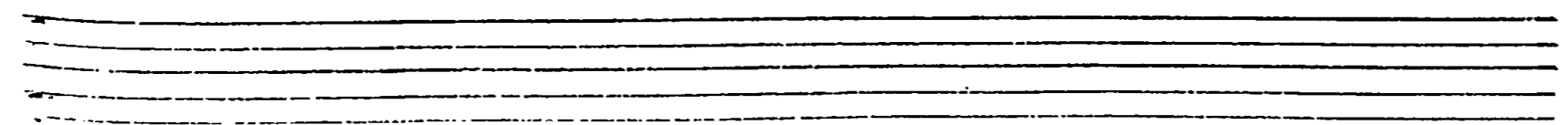
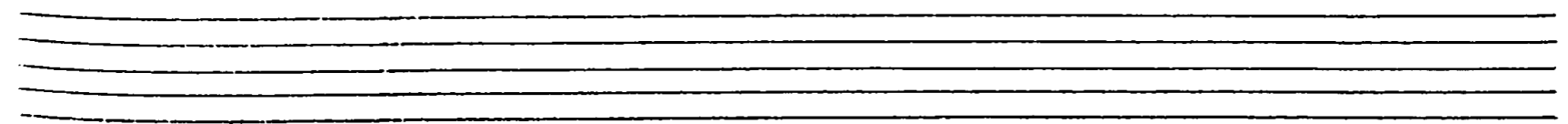
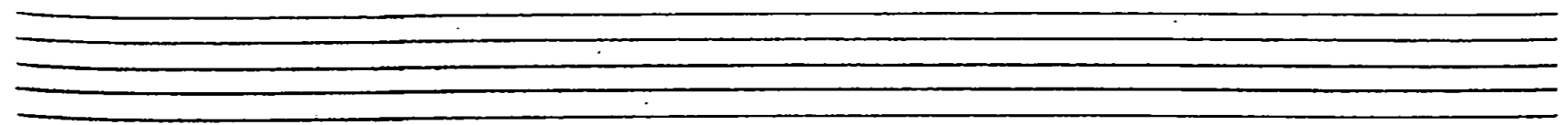




*Des chansons d'amour aux chants de victoire; Des chansons d'a*

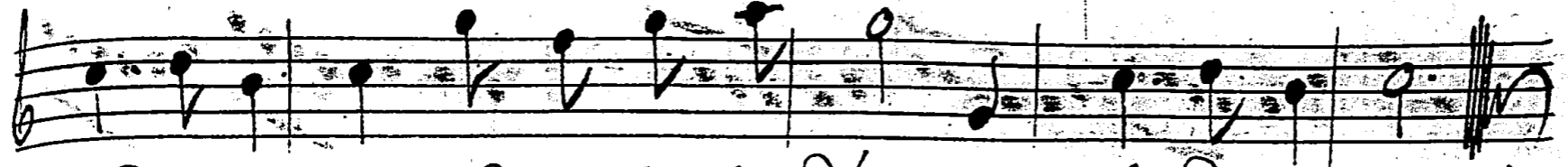


*Des chansons d'amour aux chants de victoire; Des chansons d'a*

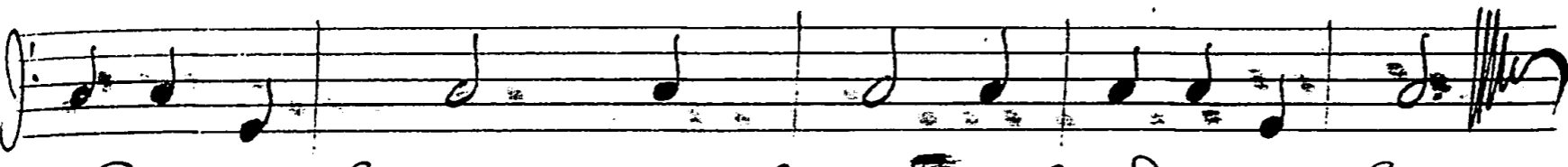
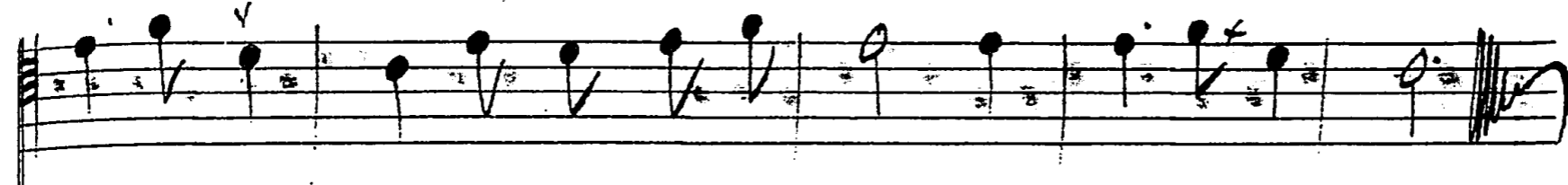
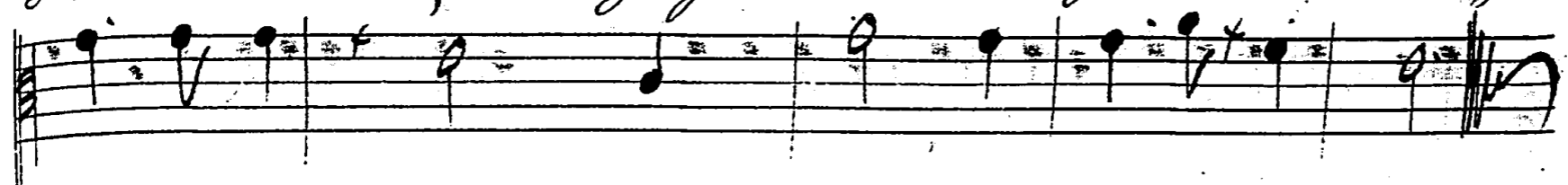


*mour au son au son du tambour; des chansons d'amour au son au*

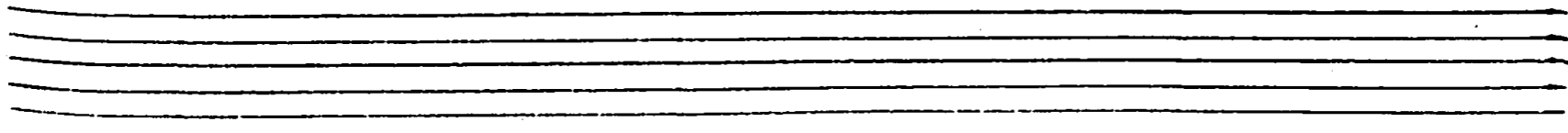
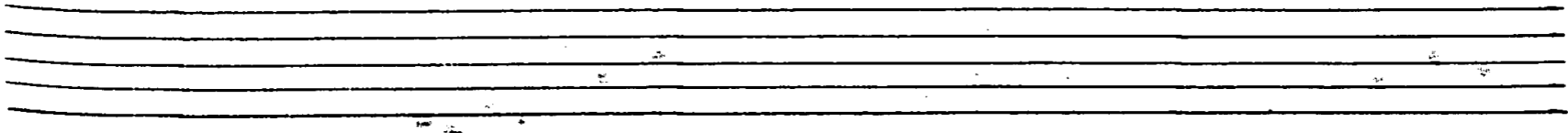
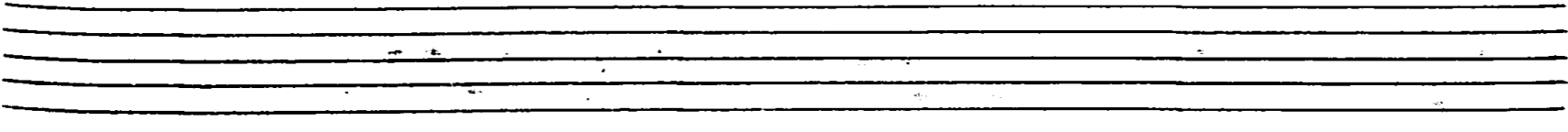
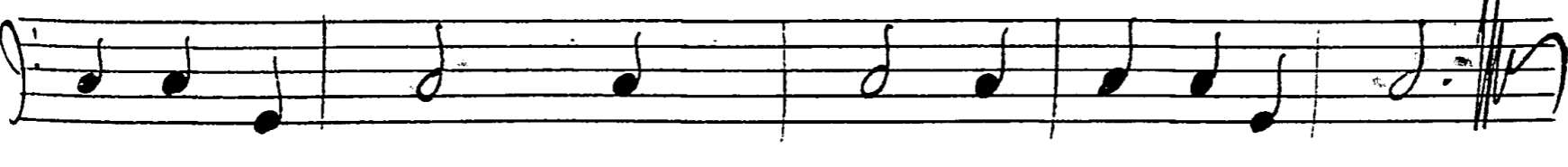
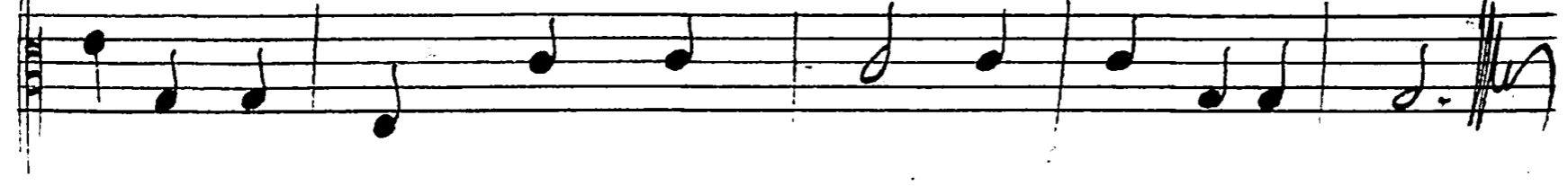
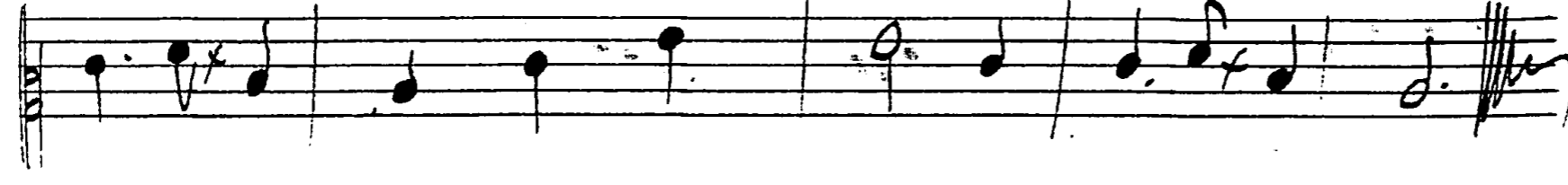
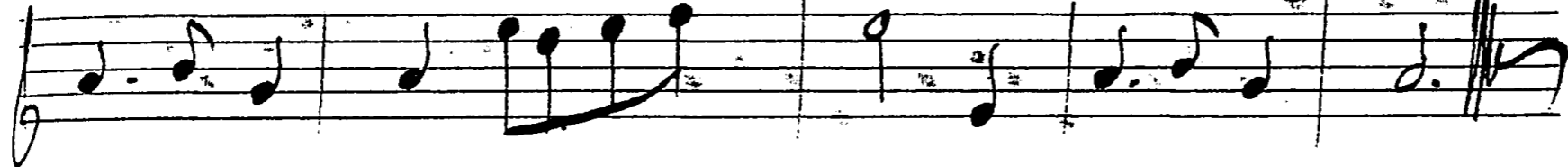
*mour au son au son du tambour; Des chansons d'amour au*



*Son du tambour, des chansons d'amour au son du tambour.*



*Son du tambour, au son du son du tambour*



Musical staff 1: Treble clef, 2/4 time signature, melodic line with slurs and accents.

*Gauotte*

Musical staff 2: Treble clef, 2/4 time signature, melodic line.

Musical staff 3: Treble clef, 2/4 time signature, melodic line.

Musical staff 4: Treble clef, 2/4 time signature, melodic line.

Musical staff 5: Bass clef, 2/4 time signature, melodic line.

Empty musical staves.

Musical staff 6: Treble clef, melodic line.

Musical staff 7: Treble clef, melodic line.

Musical staff 8: Treble clef, melodic line.

Musical staff 9: Treble clef, melodic line.

Musical staff 10: Bass clef, melodic line.

Empty musical staves.



une gondoliere

entre la crainte et l'esperance, sur le sein de neptune on est toujmo-

B. c.

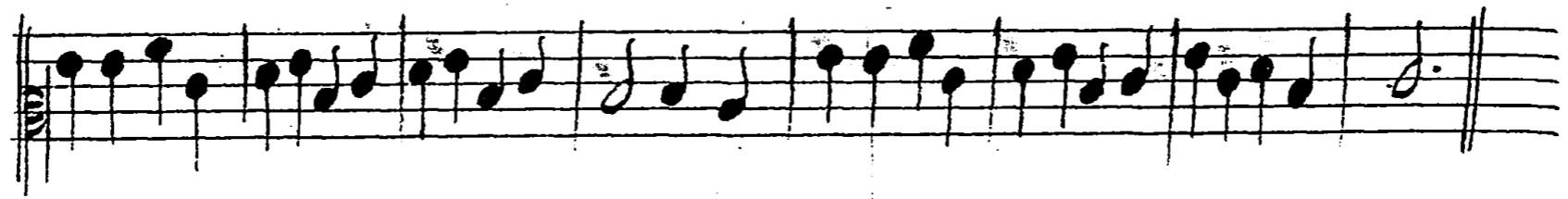
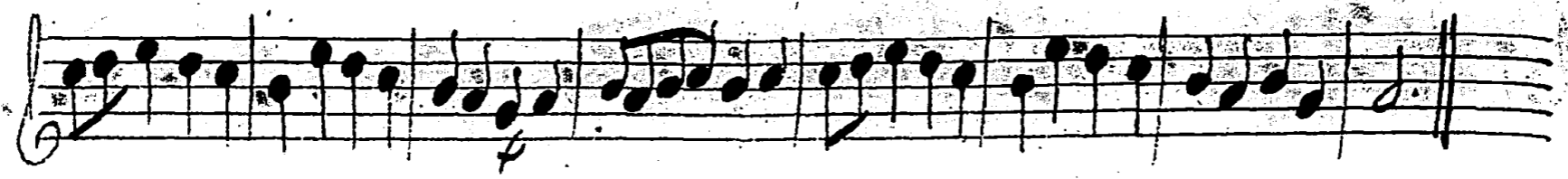
ments; L'empire de l'amour n'a pas plus de constance, et l'on y

voit floter les malheureux amants, entre la crainte et l'esperance;

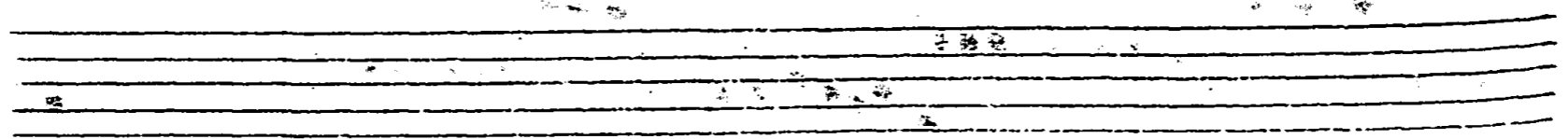
on reprend la gavotte

Rigaudon





*2<sup>eme</sup> Rigaudon*



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

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

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in alto clef. The third staff is in alto clef. The fourth staff is in alto clef. The fifth staff is in bass clef. The music is written in a fluid, handwritten style with various note values, rests, and accidentals.

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

Embarquez vous amans sans faire resistance, embarquez vous de l'empire de l'amour est doux,

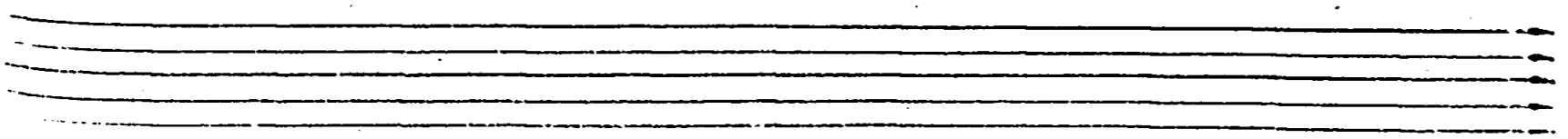
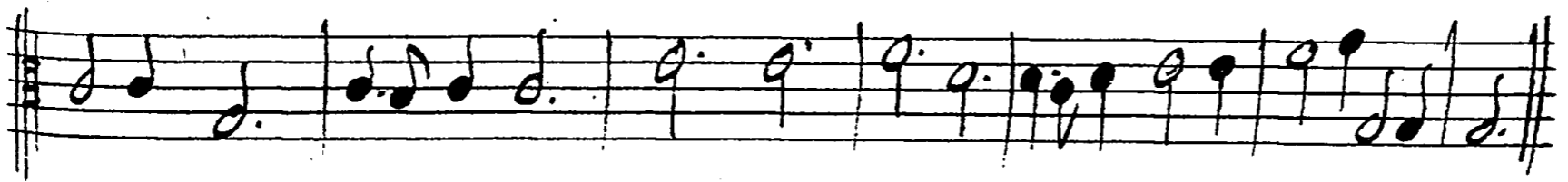
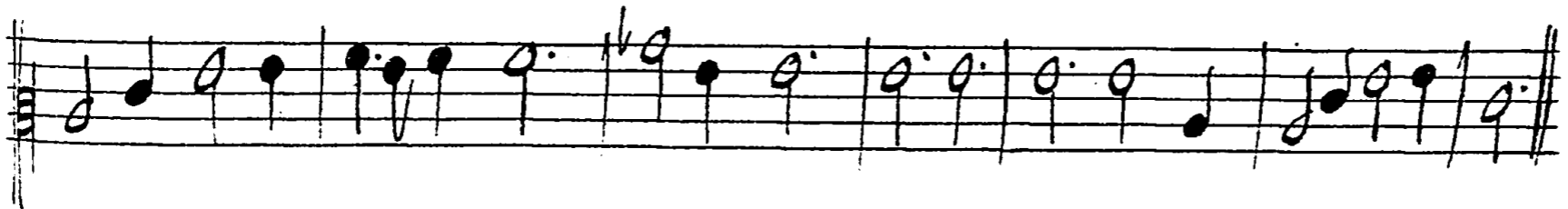
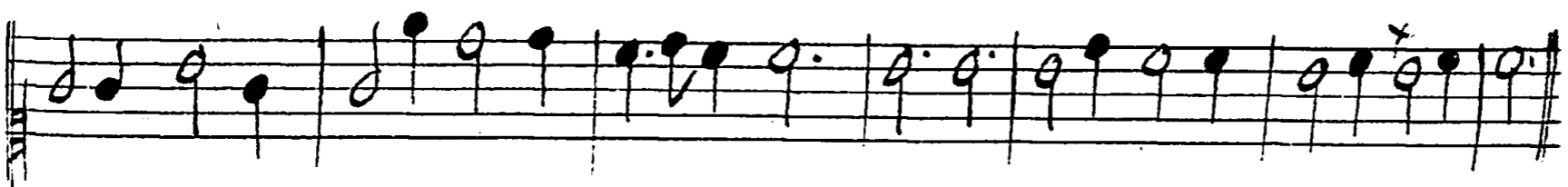
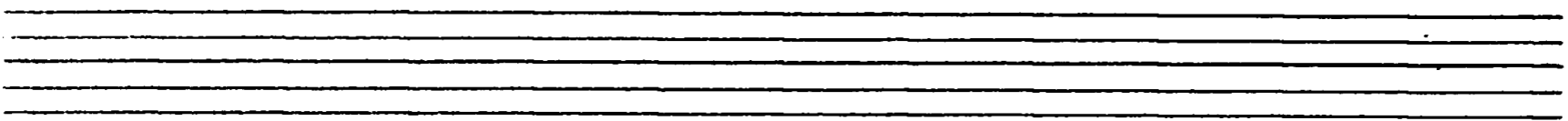
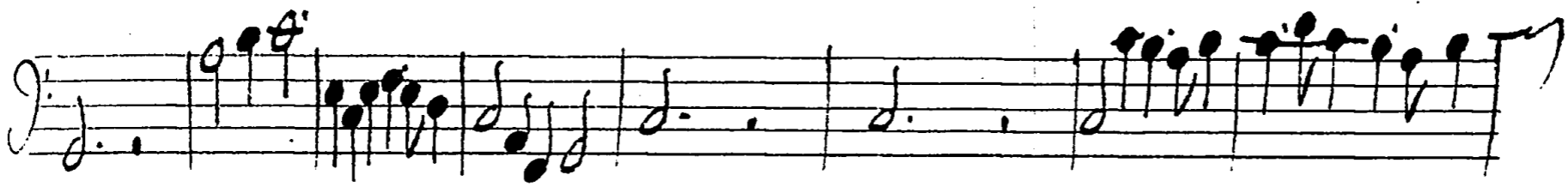
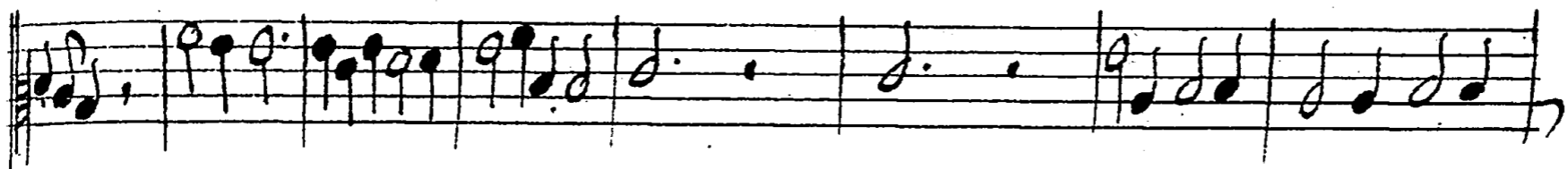
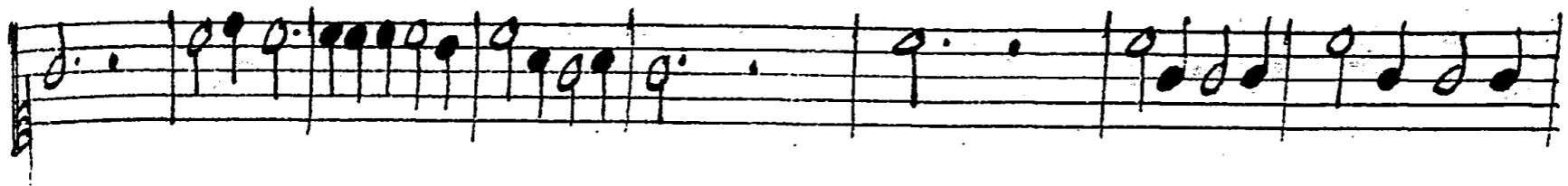
B. c.

C'est une mer toujours sujette a l'inconstance, que quelq's orage a tout moment vient agi

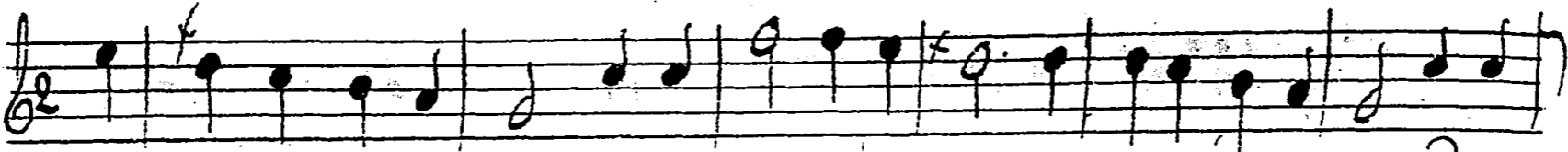
ter, malgré ces maux le calme de l'indifference, est encor plus cent fois a redouter,

on reprend le 2<sup>e</sup> Rigaudon et ensuite le premier.

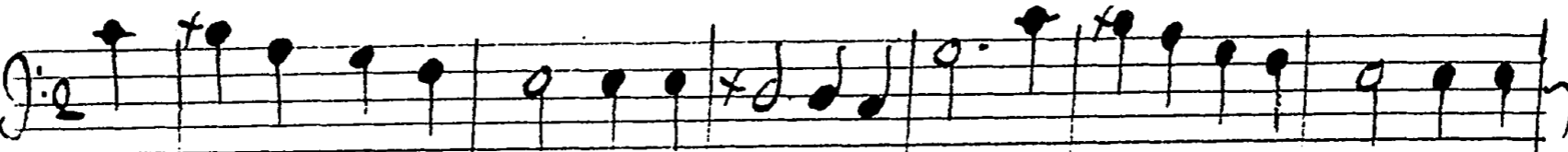
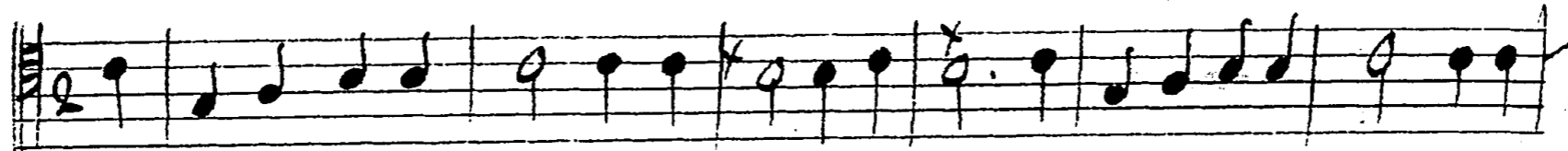
La Saltarelle.



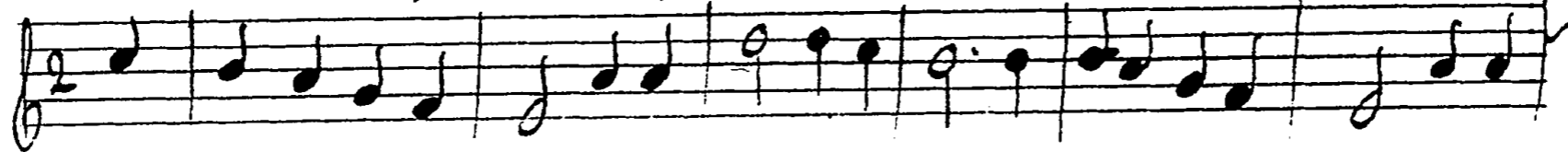
choeur.



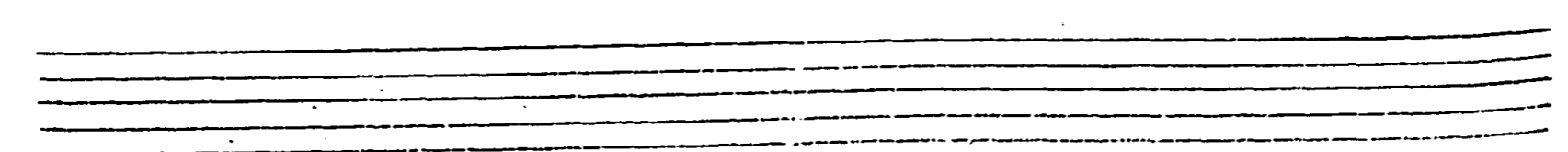
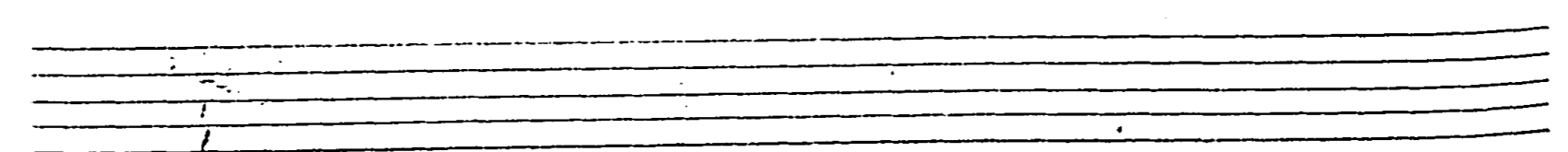
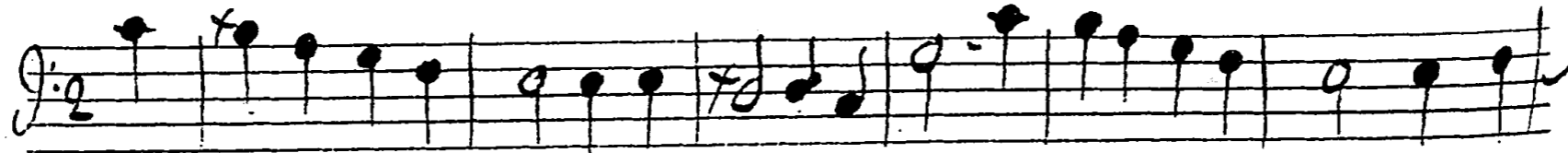
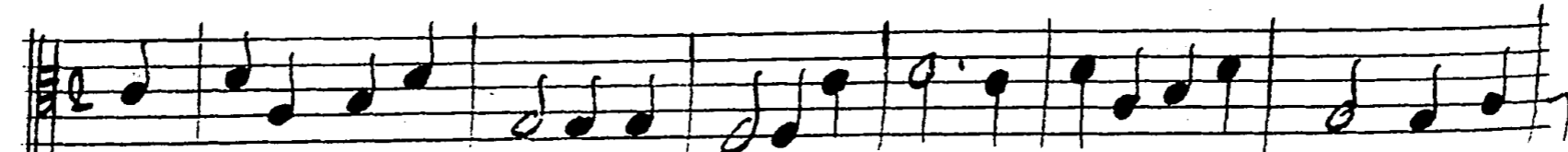
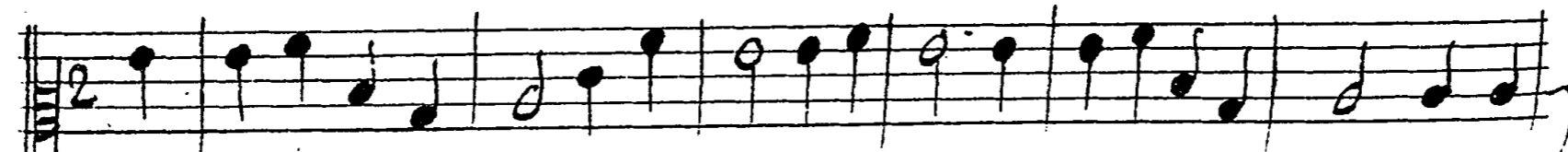
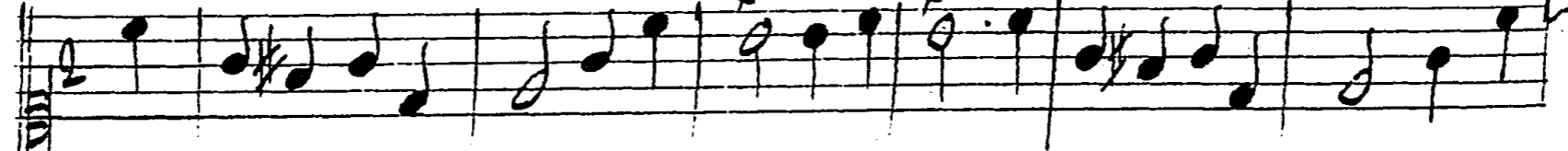
Tout rit a nos desirs, ne songeons qu'aux plaisirs tout rit a nos desirs ne son

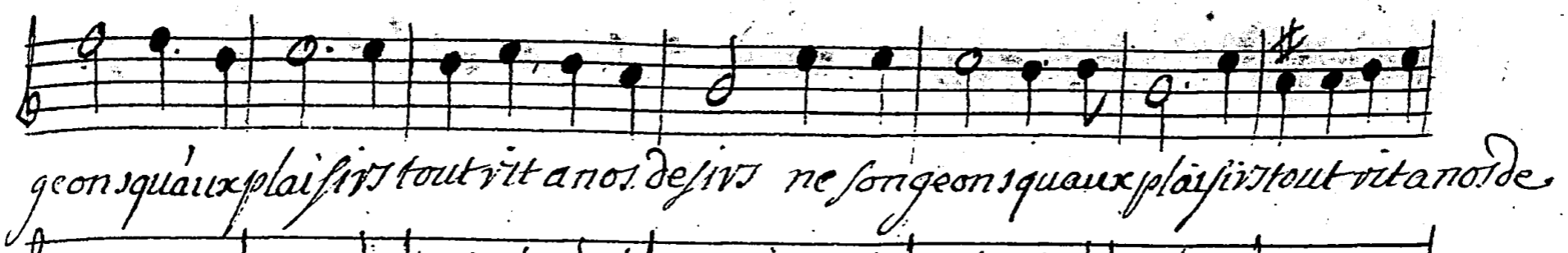


Tout rit a nos desirs ne songeons qu'aux plaisirs tout rit a nos desirs ne son

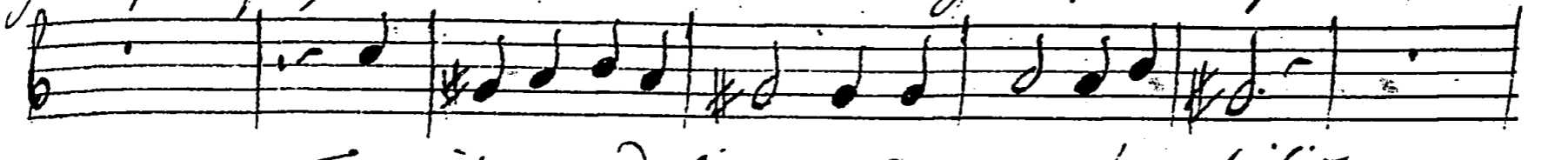


Violons,

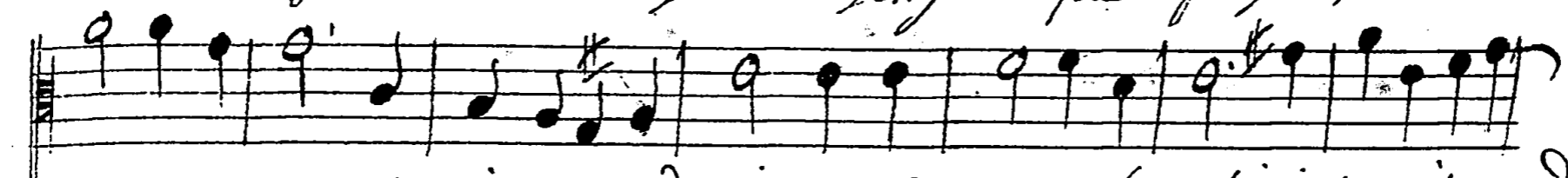




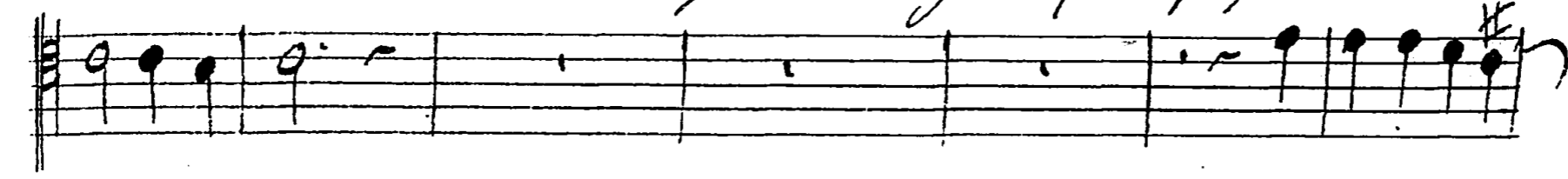
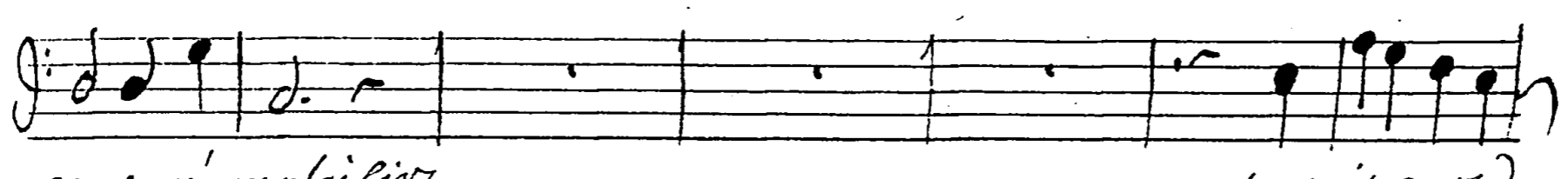
geons qu'aux plaisirs tout vit a nos desirs ne songeons qu'aux plaisirs tout vit a nos de



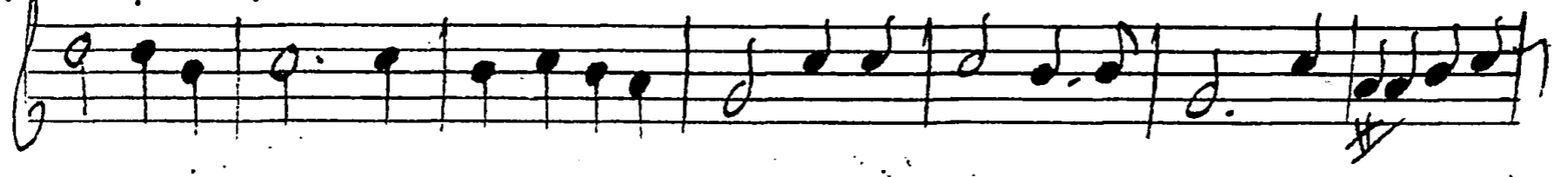
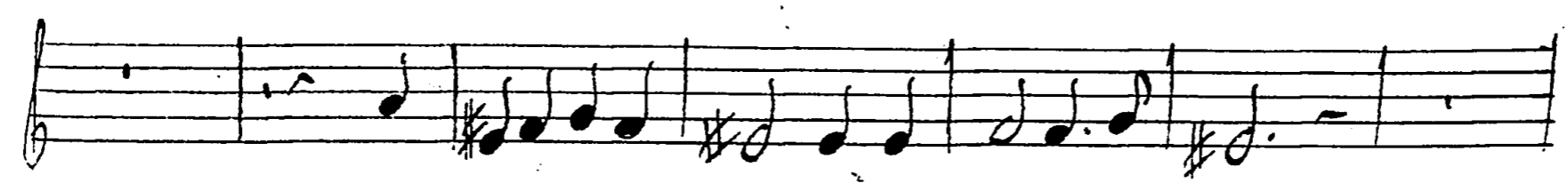
Tout vit a nos desirs ne songeons qu'aux plaisirs;

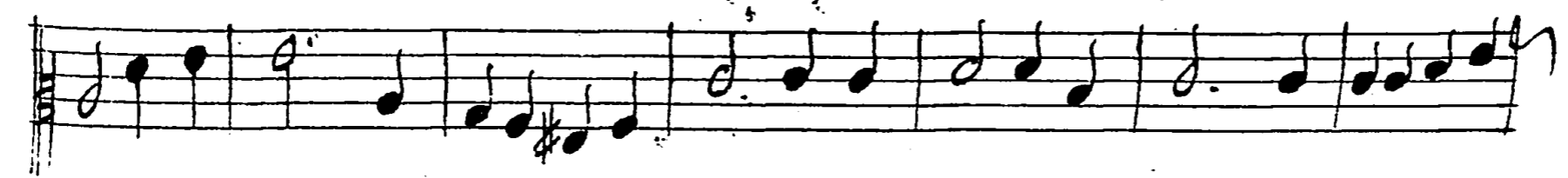


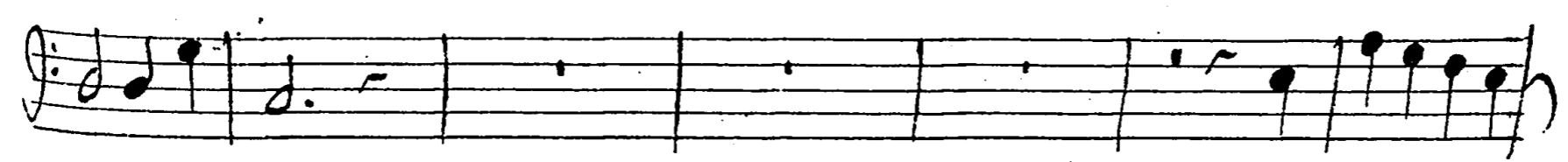
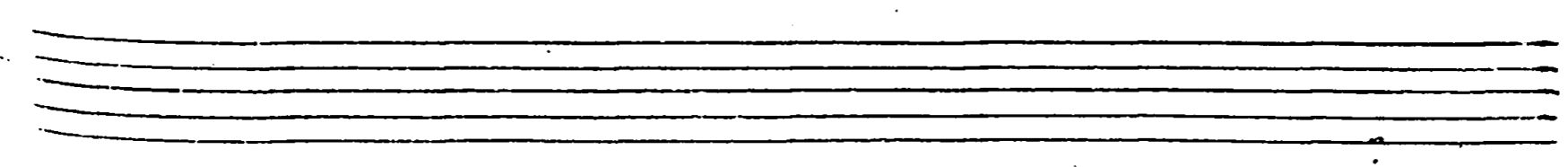
Tout vit a nos desirs ne songeons qu'aux plaisirs tout vit a nos de

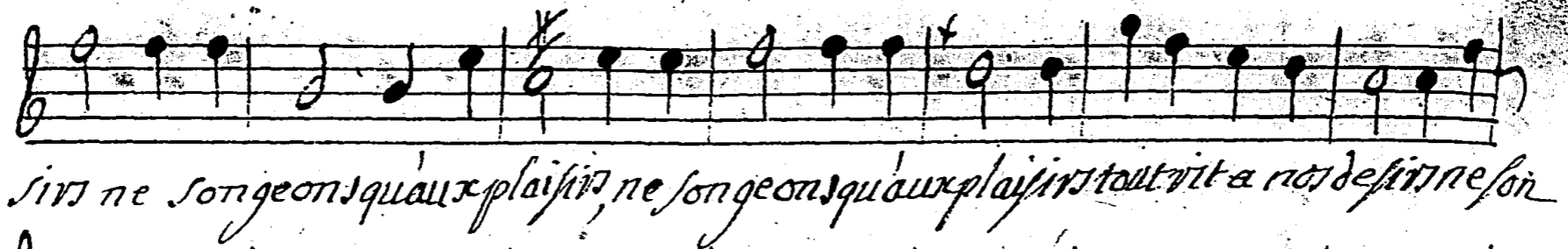



geons qu'aux plaisirs; tout vit a nos de

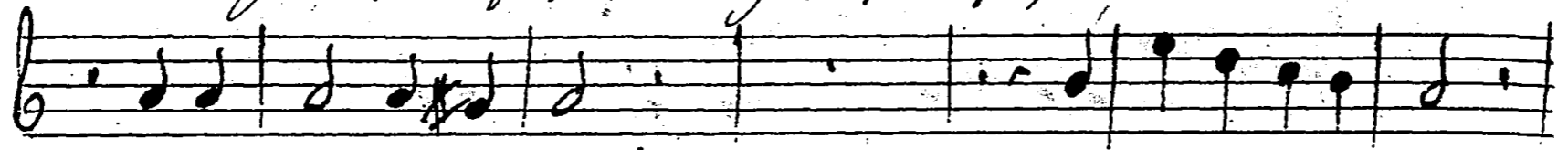







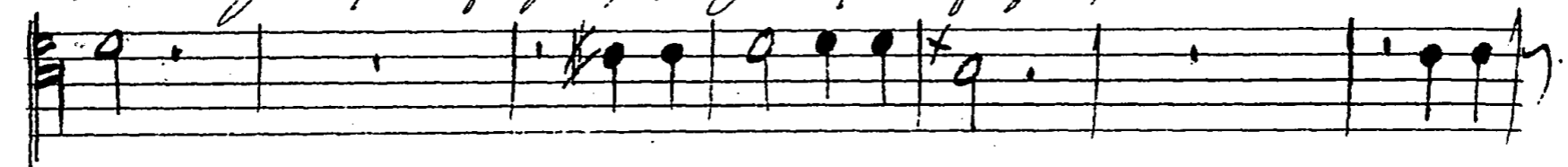
sirs ne songeons qu'aux plaisirs, ne songeons qu'aux plaisirs tout vit a nos desirs ne son



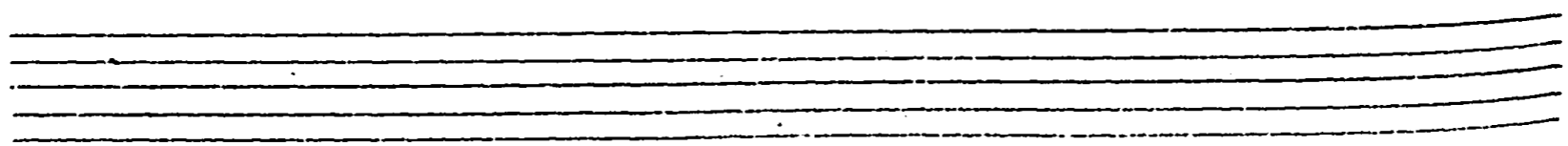
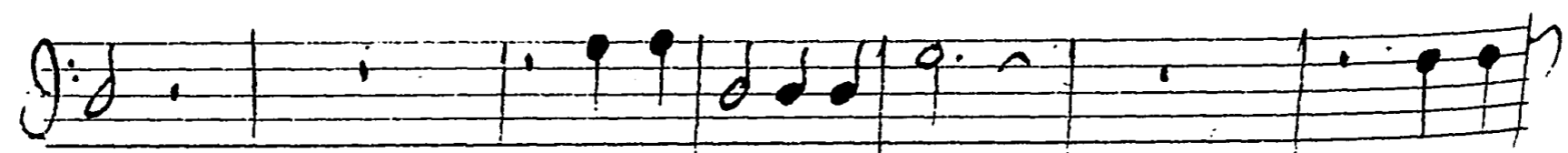
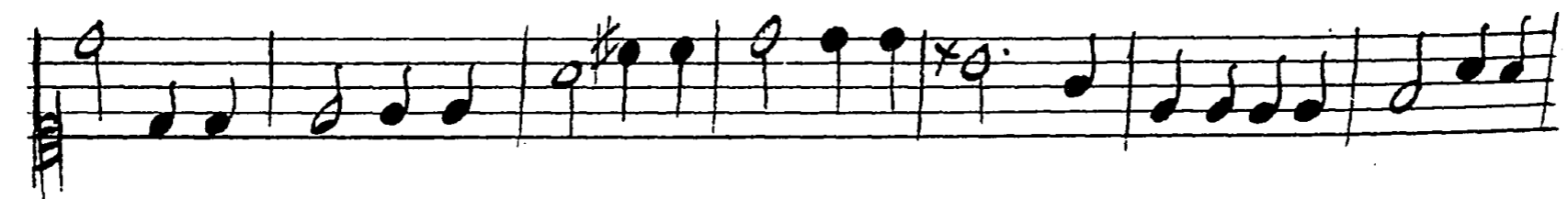
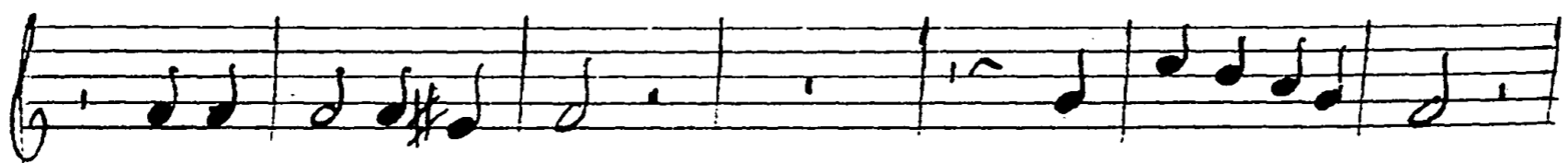
ne songeons qu'aux plaisirs, tout vit a nos desirs.



sirs, ne songeons qu'aux plaisirs, ne songeons qu'aux plaisirs, tout vit a nos desirs ne son



sirs, ne songeons qu'aux plaisirs, ne son





geons quaux plaisirs; Que seuent gran

geons quaux plaisirs Que seuent gran

Violons

— — de que lamer soule — — ue ses flots; que leuent

— — de; que lamer soule — — ue ses flots; que leuent

Empty musical staff with piano accompaniment.

Empty musical staff with piano accompaniment.

Empty musical staff with piano accompaniment.

Empty musical staff with piano accompaniment.

Four empty musical staves at the bottom of the page.

A musical staff in treble clef containing a series of notes and rests, primarily eighth and sixteenth notes.

*gran* — — — — — *de; que la mer soule* — — — — —

A musical staff in treble clef with notes and rests, corresponding to the lyrics above.

A musical staff in treble clef with notes and rests.

A musical staff in bass clef with notes and rests.

*gran* — — — — — *de; que la mer soule* — — — — —

A musical staff in treble clef with notes and rests, corresponding to the lyrics above.

A musical staff in treble clef with notes and rests.

A musical staff in treble clef with notes and rests.

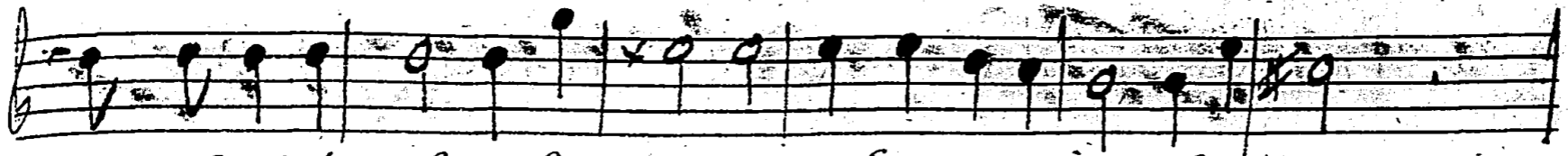
A musical staff in treble clef with notes and rests.

A musical staff in bass clef with notes and rests.

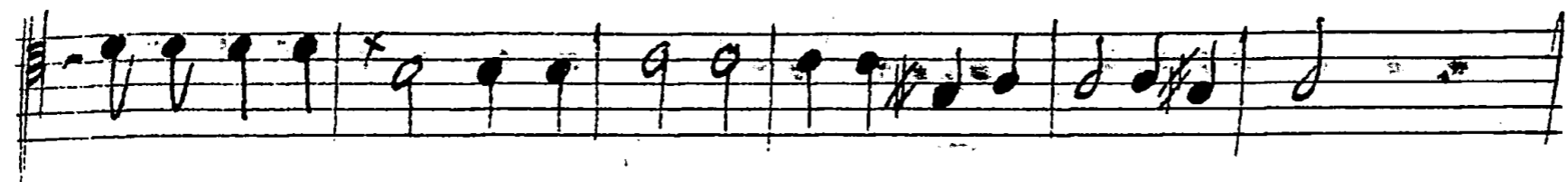
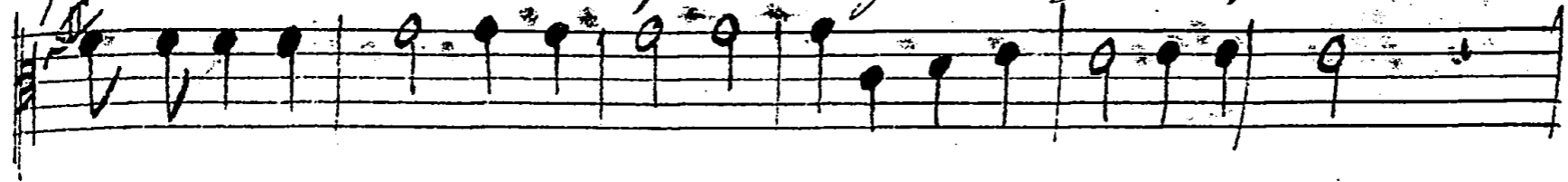
Four empty musical staves at the bottom of the page.

*ue ses flots, que le ciel en feu leur reponde*

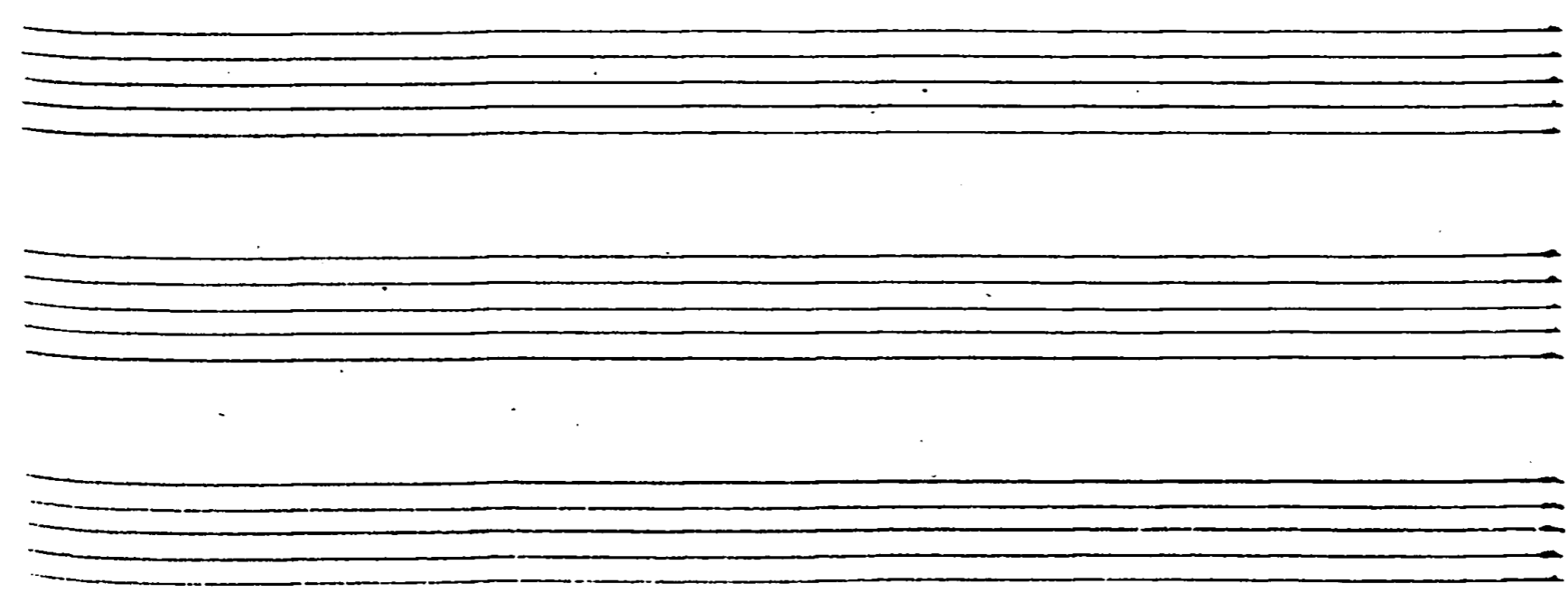
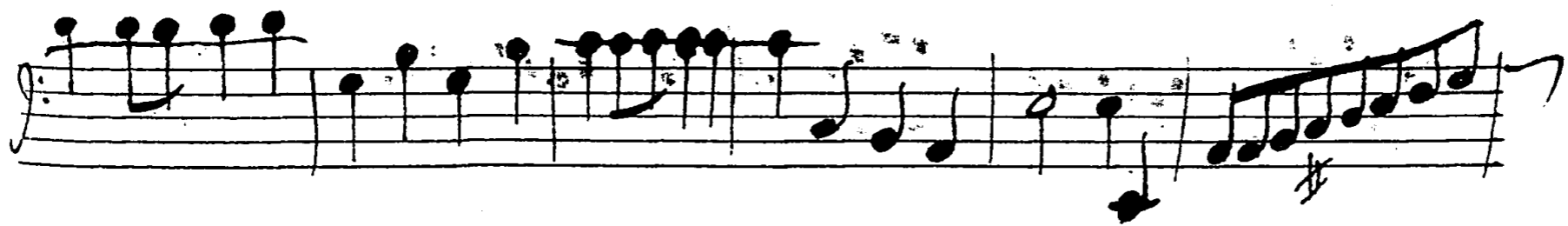
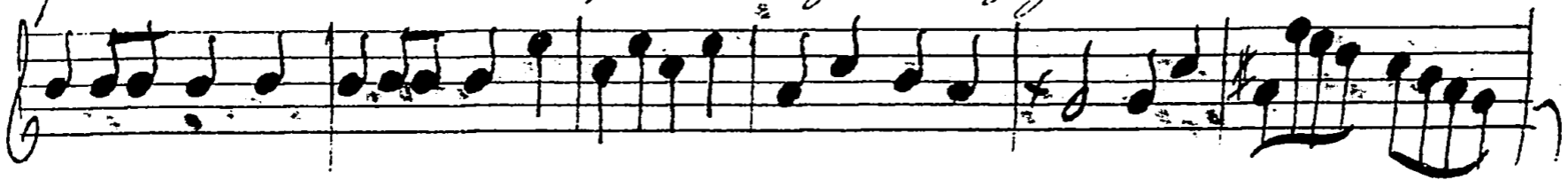
*ue ses flots, que le ciel en feu leur reponde*



que le ciel en feu leur reponde no<sup>s</sup> goûtans icy le repos;



que le ciel en feu leur reponde no<sup>s</sup> goûtans icy le repos; —



que le vent gronde — de que le vent gronde que la mer soule

que le vent gronde — — — — — de que la mer soule

que le vent gronde — — — — — de que la mer soule

Handwritten musical score for voice and piano. The score consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The lyrics are: "ue les flots — que le ciel en". The second system also includes a vocal line and a piano accompaniment. The lyrics are: "ue les flots; que le ciel en". The piano accompaniment features a complex, flowing melody with many sixteenth and thirty-second notes. The vocal line is written in a cursive, handwritten style.

Four empty musical staves, likely intended for additional notation or a second system of the piece.

feu leur reponde; que le ciel en feu leur reponde nous goûtons j

feu leur reponde; que le ciel en feu leur reponde nous goûtons j

feu leur reponde; que le ciel en feu leur reponde nous goûtons j



cy le repos; que l'attente grogn — — — de; que la

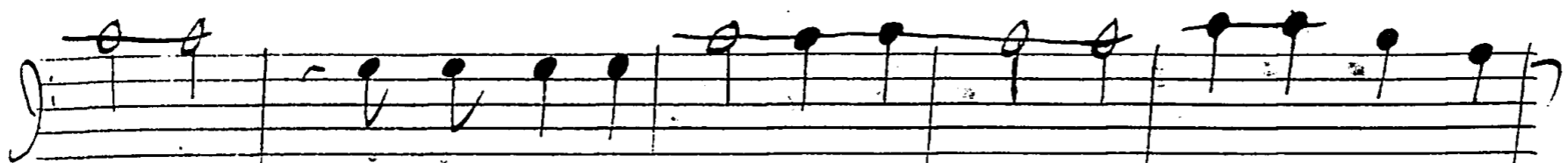
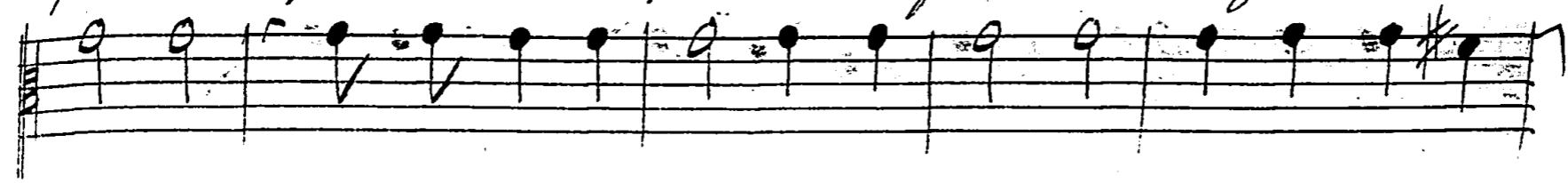
cy le repos que l'attente grogn — — — de que la

mer soule — — ue les flots; que le ciel en feu lurre

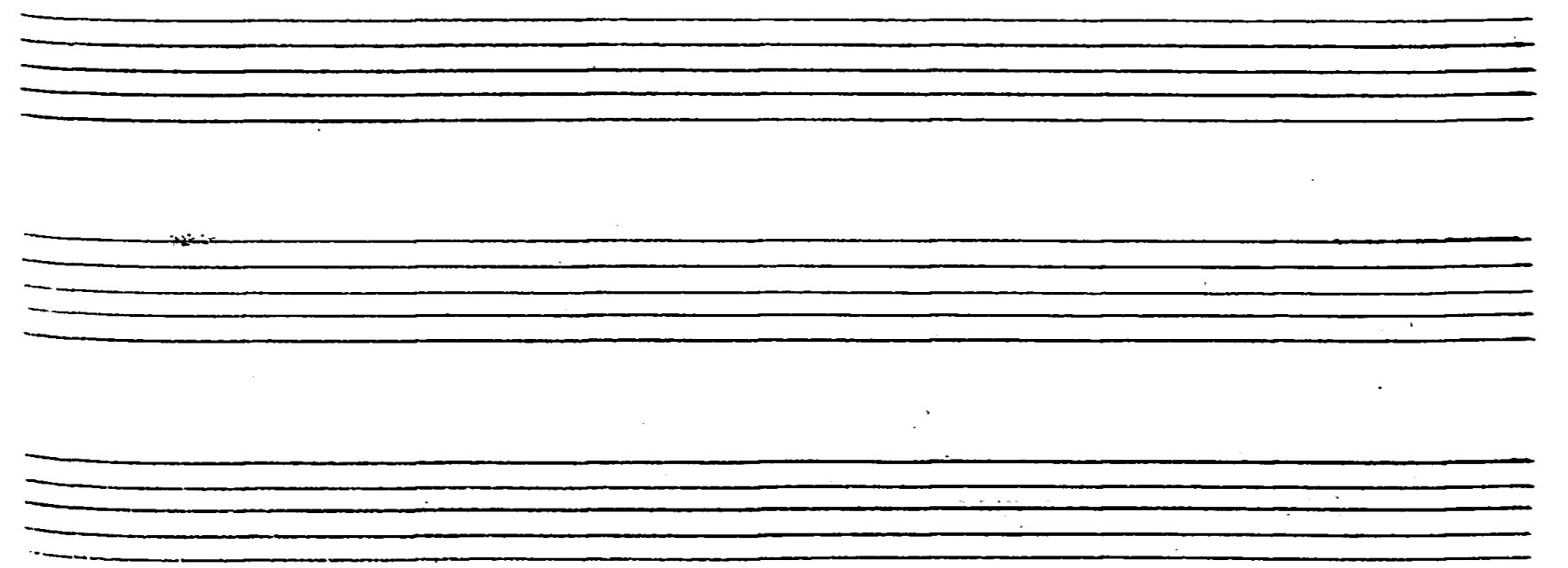
mer soule — — ue les flots; que le ciel en feu lurre



ponde que le ciel en feu leur reponde nous goûtons i-



ponde, que le ciel en feu leur reponde; nous goûtons;



*cy Le repos; nous goûtons jcy le repos;*

*cy Le repos; nous goûtons jcy le repos;*

*cy Le repos; nous goûtons jcy le repos;*

J. Labelle seule Scene 7eme

Musical staff with notes and rests.

Mes yeux fermés

Violins musical staff with notes and rests.

violons

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

B.C. -

Musical staff with notes and rests.

vous a jamais ou ne vous ouvririez plus que pour verser des

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

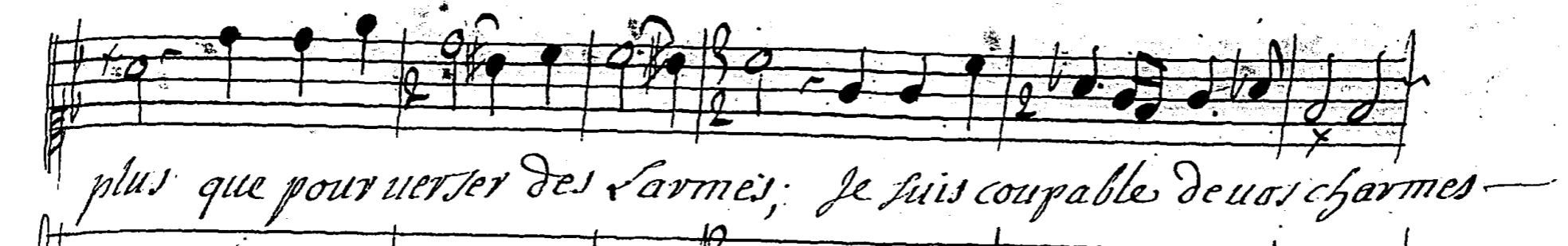
*Larmes; le jour est pour moy de toujours, un sujet de peine et d'al*

*Larmes; mes yeux fermés uo. jamais ou ne vous souvenez*

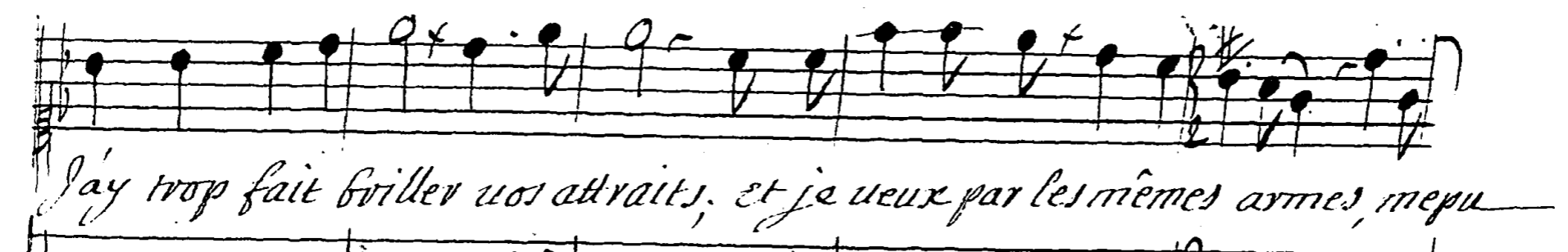
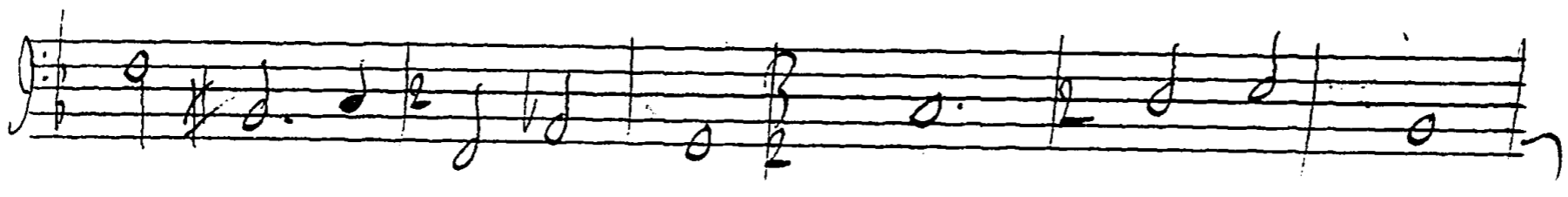
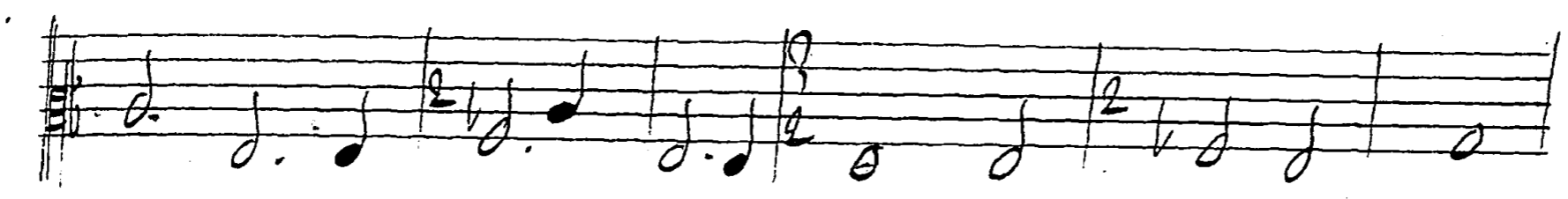
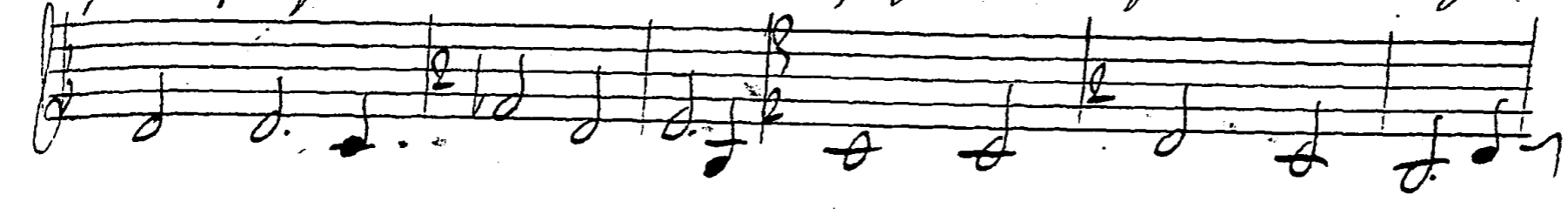
*Larmes; mes yeux fermés uo. jamais ou ne vous souvenez*

*Larmes; mes yeux fermés uo. jamais ou ne vous souvenez*

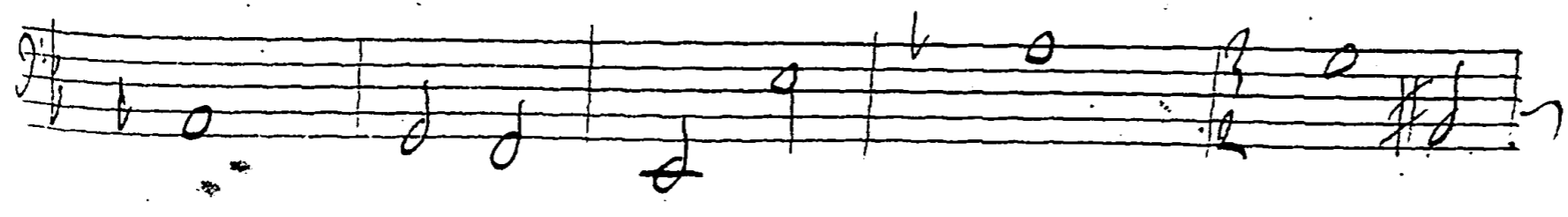
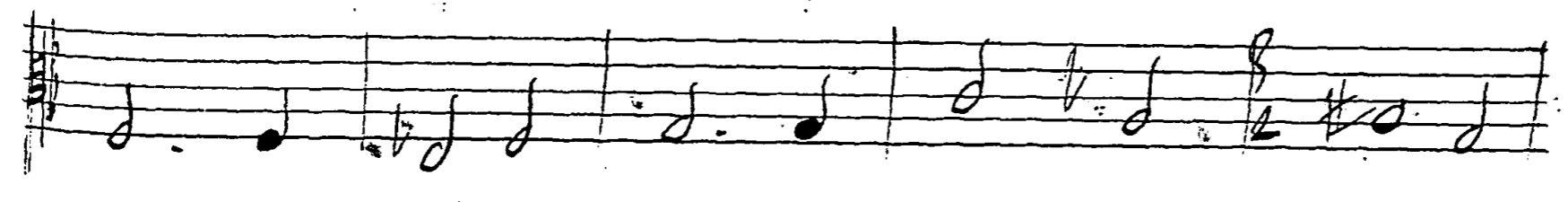
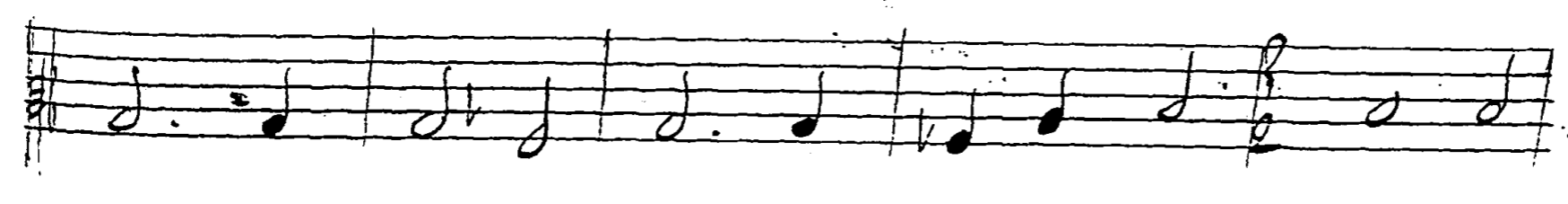
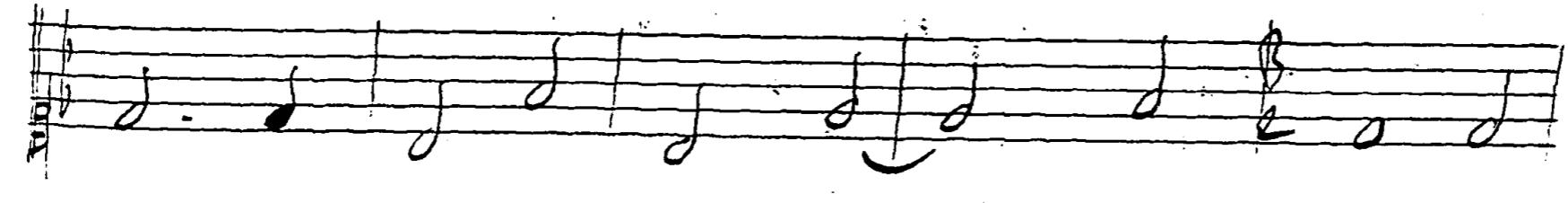
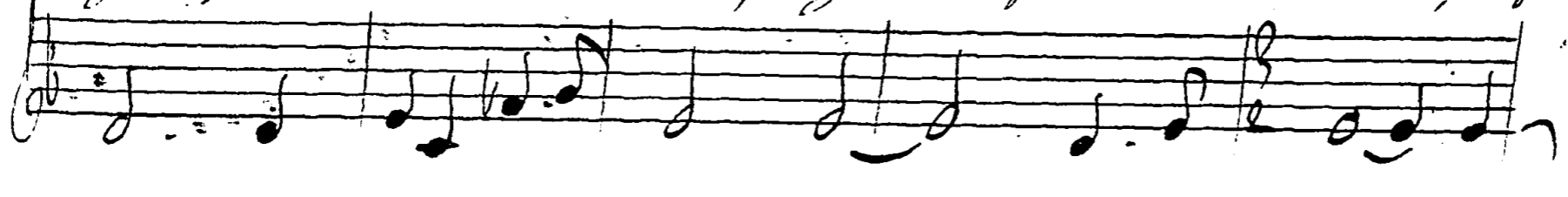
*Larmes; mes yeux fermés uo. jamais ou ne vous souvenez*



plus que pour verser des larmes; je suis coupable de vos charmes—



J'ay trop fait briller vos attraits; et je veux par les mêmes armes, me pu—

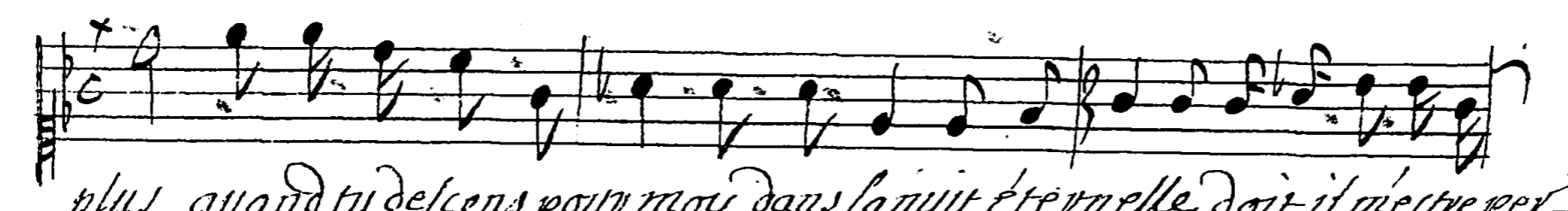
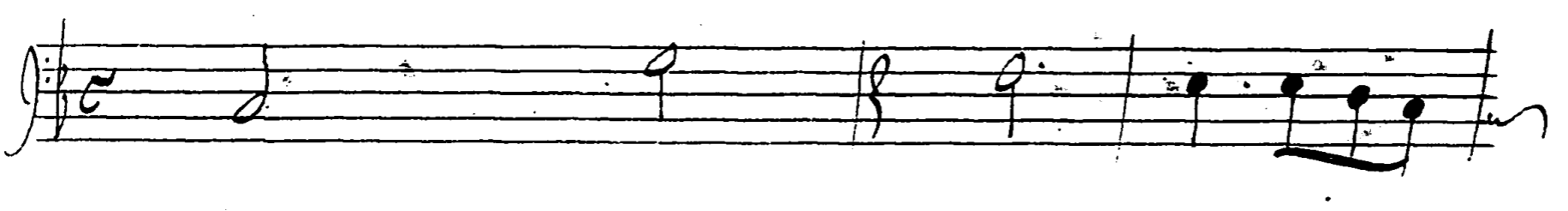
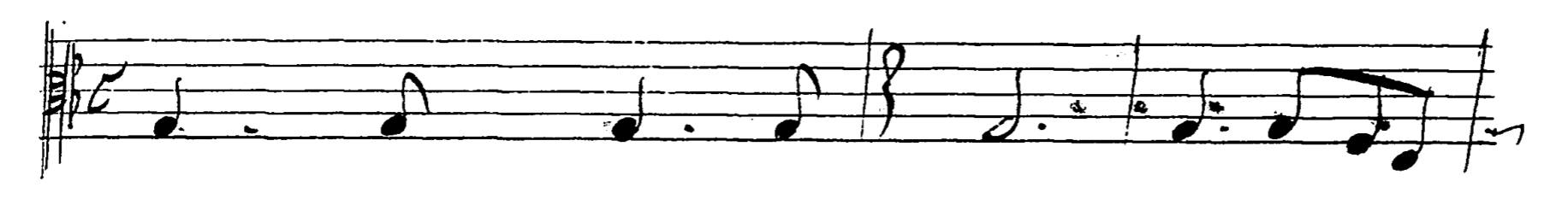
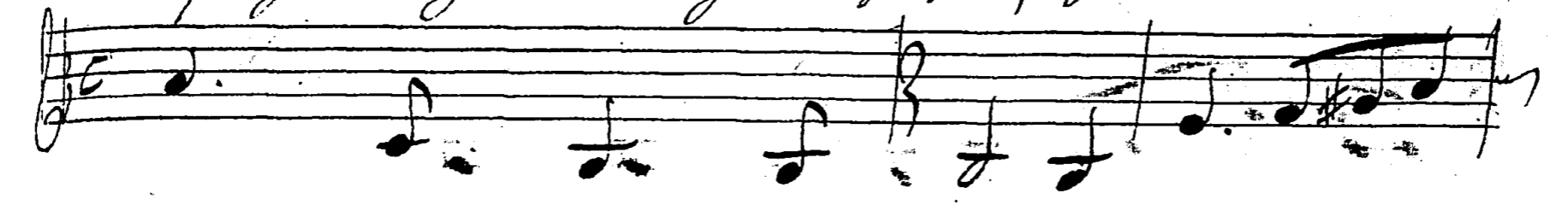


Handwritten musical score consisting of 12 staves. The first staff contains the lyrics: *mir des maux que j'ay faits; mes yeux fermés, & jamais ou ne vous ouvrés*. The second staff contains the lyrics: *plus que pour verser des larmes;*. The third staff contains the lyrics: *distons;*. The score includes various musical notations such as notes, rests, and clefs.

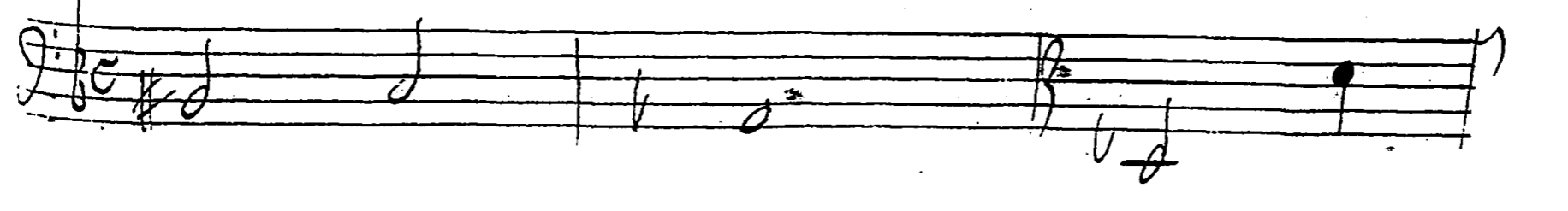
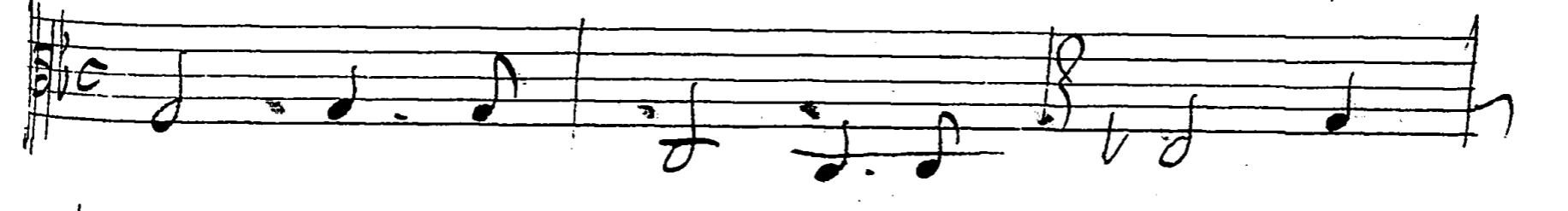
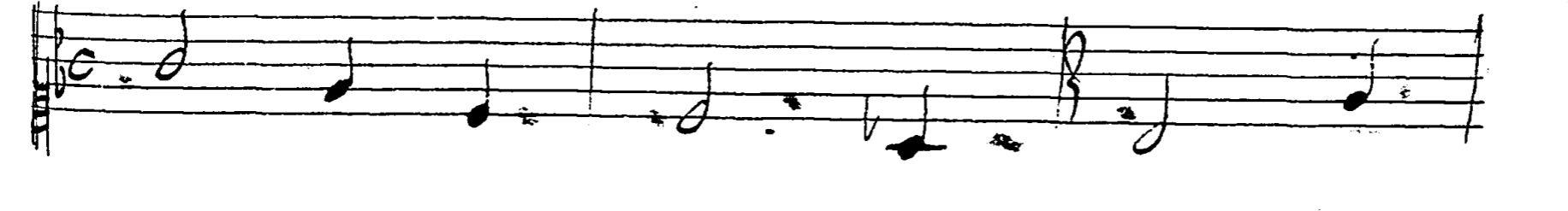
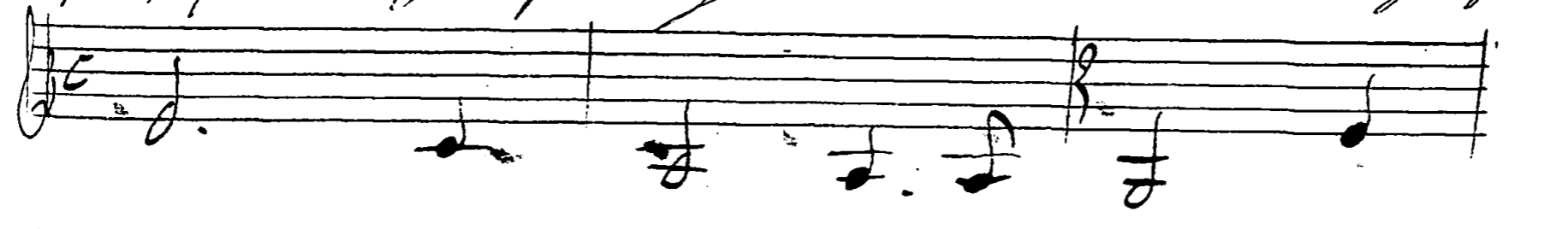




*mais que servent hélas ces regrets superflus, cher Léandre tu me vis —*



*plus, quand tu descends pour moy dans la nuit éternelle doit il m'estre per —*



Handwritten musical score for voice and piano. The score consists of 11 staves. The first staff contains the vocal line with the lyrics: *mis devant encor le jour, non non, pour me rejoindre a cet amant si*. The second staff contains the piano accompaniment. The third through sixth staves continue the vocal line. The seventh staff contains the piano accompaniment with the lyrics: *Belle; La plus affreuse mort me paroîtra trop belle; et ce*. The eighth through tenth staves continue the vocal line. The eleventh staff contains the piano accompaniment. The music is written in a single system with a treble clef for the voice and a bass clef for the piano. The time signature is common time (C). The key signature has one sharp (F#).

Scene 6e

Leandre

ser doit ouvrir un chemin a L'amour; Ciel, que voulez vous entre

Habelle

prendre, Dois je en croire mes yeux, est ce vous cher Leandre

Leandre

Habelle

Quel aveugle transport vo' arrache Le jour, Le bruit de vostre

mort causeroit seul mes allarmes, mon sang verse mieux que mes larmes

*vous alloit prouver mon amour; quoy vous m'auriez pour moy, Dieux,*

*quelle barbarie de vostre sort hâtoit le cours, hélas he*

*las toute ma vie ne vaut pas un seul de vos jours, he*

*- las = toute sa vie ne vaut pas un seul de vos -*

*jours, un jaloux que la rage a rime vient de faire eclater, son bar*

*bare courroux, Il a porté ses mains sur un autre uctime et lo*

nuit et L'amour m'ont sauvé de ses coups; Je reviens en

fin ce que j'aime, L'excès de mon bonheur peut-il se conserver, Je crains que le plai

sir extrême; que je sens au voir ne fasse sur mes jours et

set du desespoir, Je crains que le plaisir extrême que je sens au voir

voir, ne fasse sur mes jours L'effet du desespoir; vivons pour

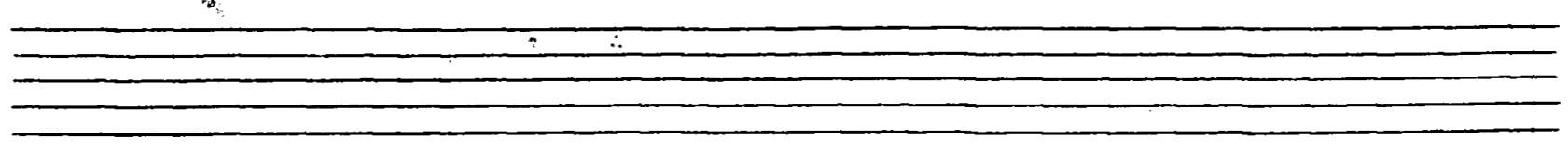
nous aimer; vivons malgré l'envie, nous triomphons des jaloux et du

*Sort que notre crainte soit suivie du plus tendre transport aimez*

*moy, tout vous y condui - e; si vous voudriez donner votre sang a ma*

*mort helas = que pourriez vous refuser a ma vie, si vous vou*

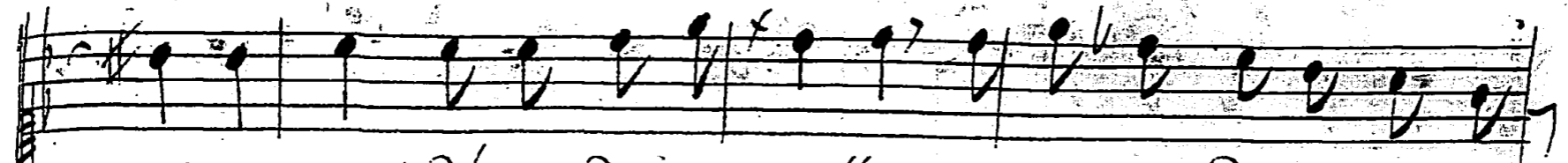
*liez donner votre sang a ma mort helas =; que pourriez vo. refu*



*tous deux*

*suivons nos doux emportemens*

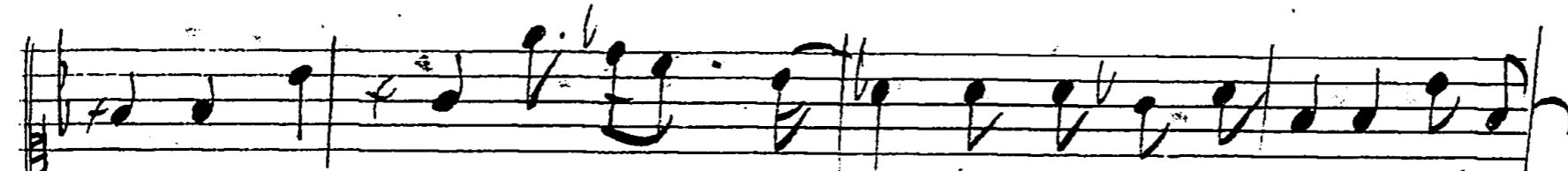
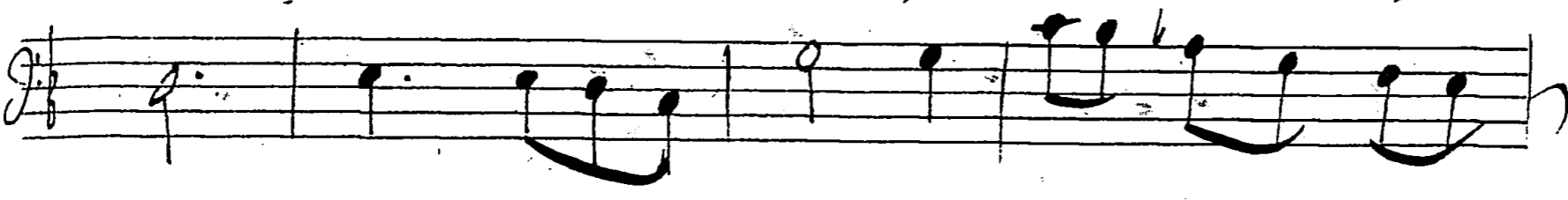
*ser a ma vie suivons nos doux emportemens aimez*



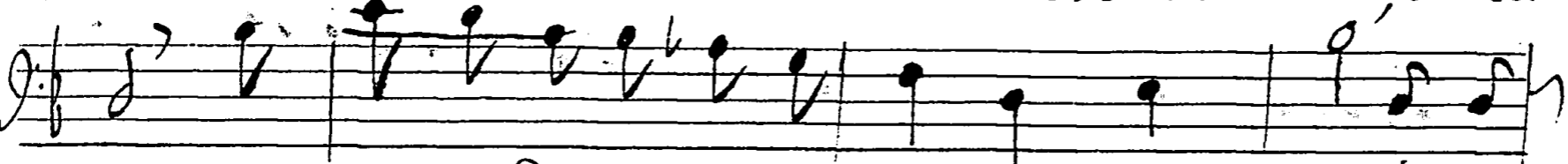
aimons nous d'une ardeur nouvelle; suivons nos doux emporte



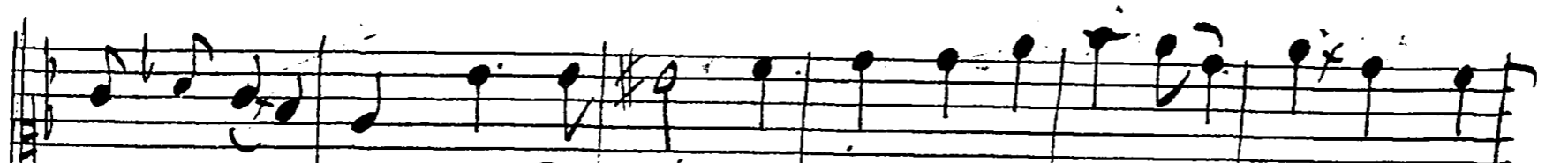
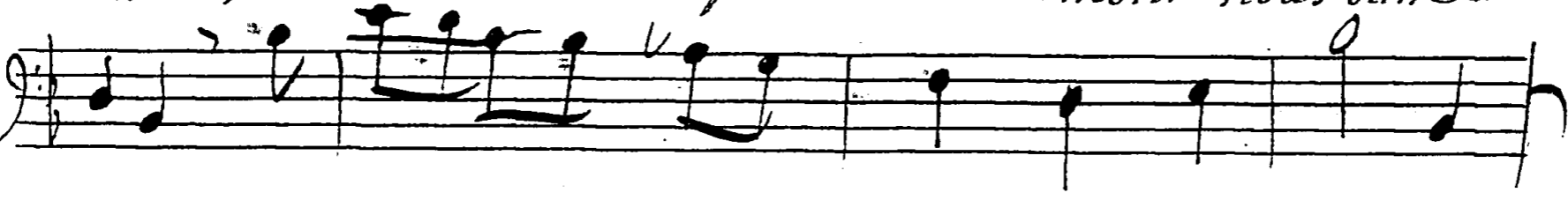
nous aimons nous d'une ardeur nouvelle, suivons nos doux emporte



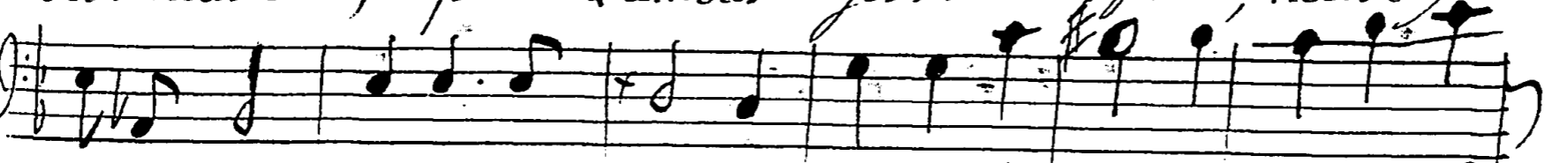
ments aimons nous aimons nous d'une ardeur nouvelle. d'un ar



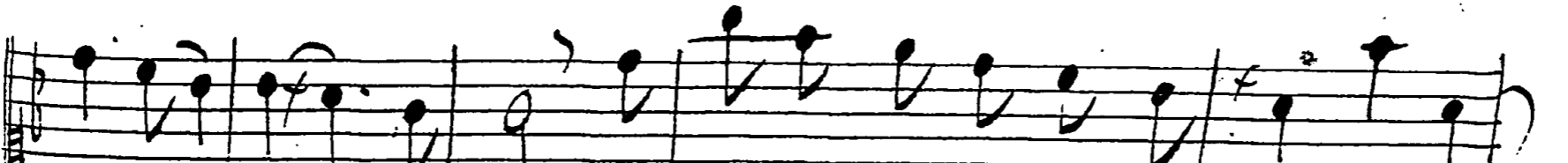
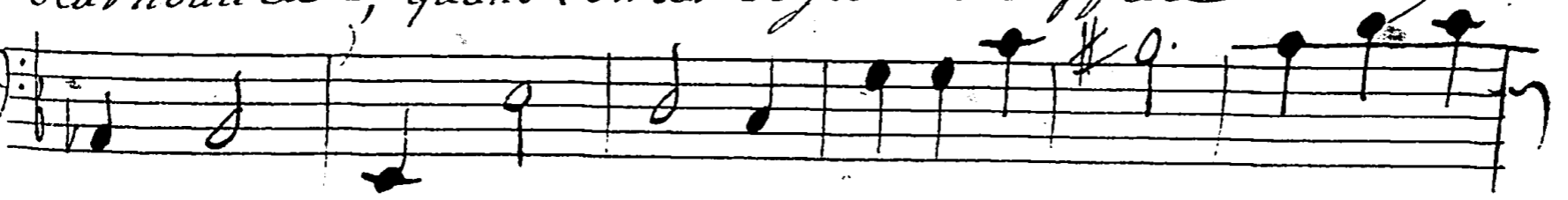
ments suivons nos doux emportements aimons nous d'une ar



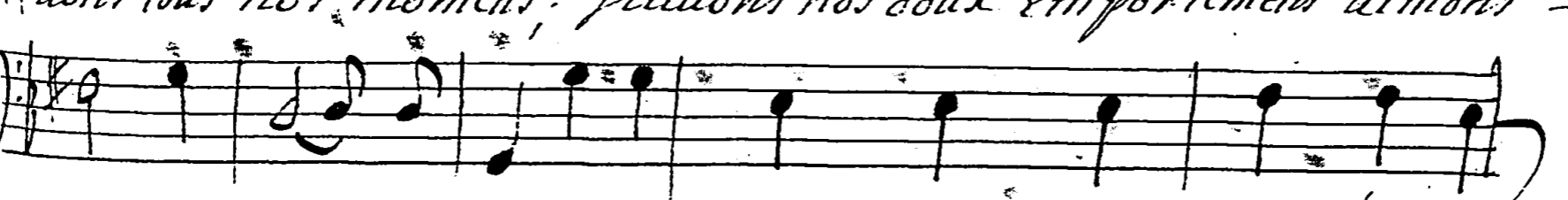
deur nouvelle; quand l'amour aujour nous appelle; nous lui de



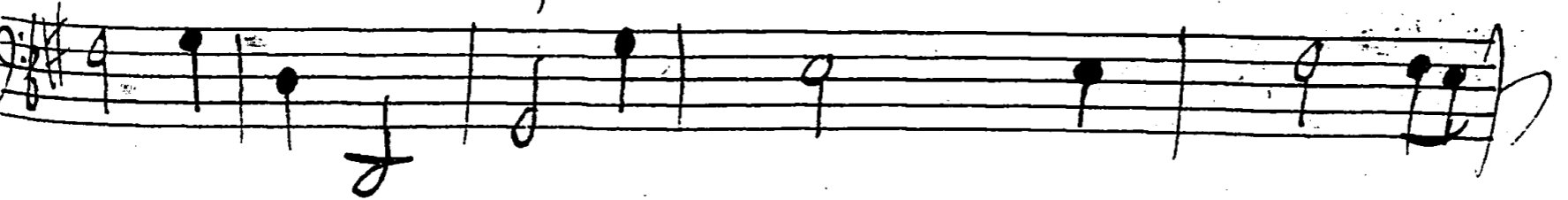
deur nouvelle; quand l'amour aujour nous appelle nous lui de



uons tous nos moments; suivons nos doux emportements aimons



uons tous nos moments; aimons nous aimons nous d'une ar



nous d'une ardeur nouvel - le; suivons nos doux empor -  
teur d'une ardeur nouvelle suivons nos doux emportemens aimons -

- mens. aimons no. d'une ardeur nouvelle quand l'amour aujourd'no. appelle  
- nous aimons no. d'une ardeur nouvelle quand l'amour aujourd'no. appelle

nous luy devons tous nos momens; nous luy devons tous  
nous luy devons tous nos momens; nous luy devons tous -

nos momens; Leandre  
nos momens; fuyons un lieu funeste a de tendres a



*air Mabelle*

mant; Je fais mon bonheur de vous suivre Je vous alloit cher

cher dans le sein du tre pas; pas, lorsque pour moy l'amour vous

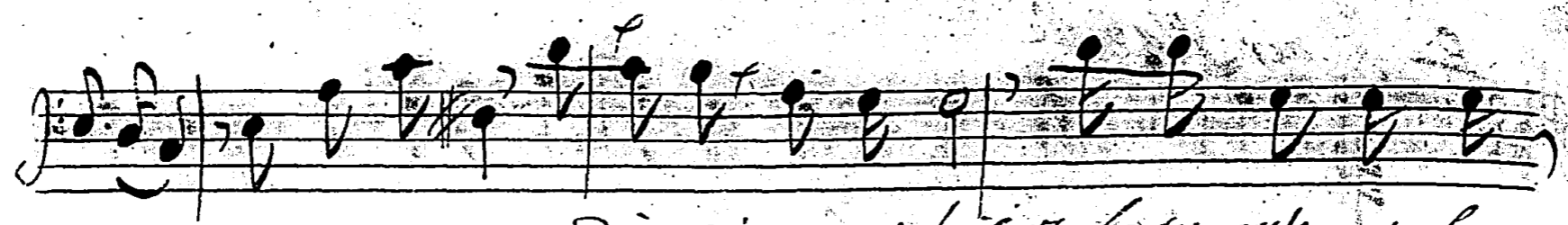
fait veivre, qui pouvoit m'empêcher de vo-ler sur vos

pas lorsque pour moy l'amour vous fait veivre qui pour

*Leandre*

roit m'empêcher de voler sur vos pas; on doit donner au

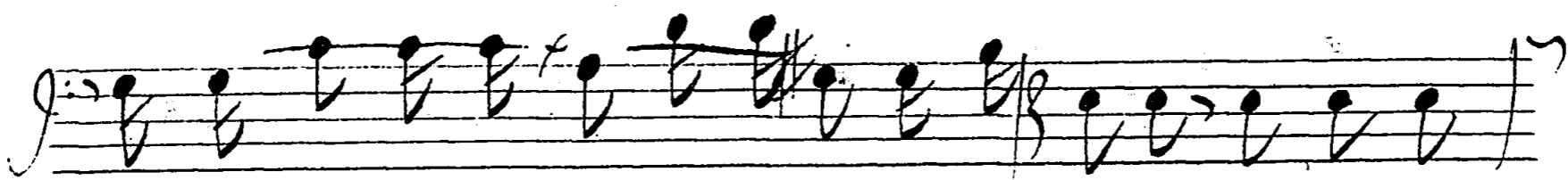
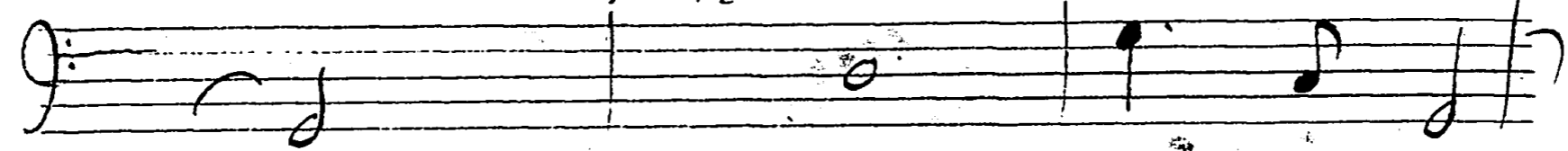
peuple une feste galante; ou d'orphée aux enfers on chante la des-



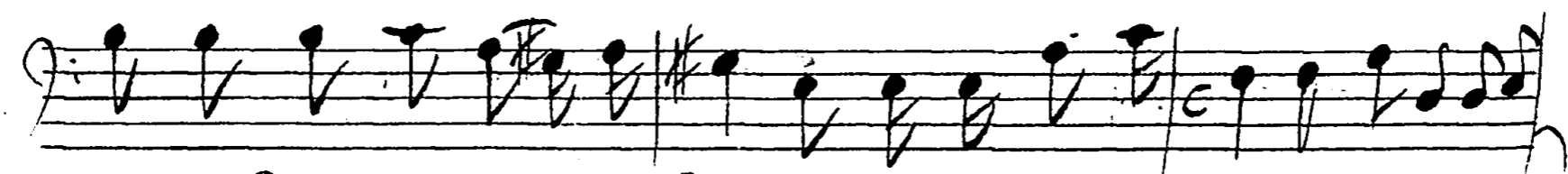
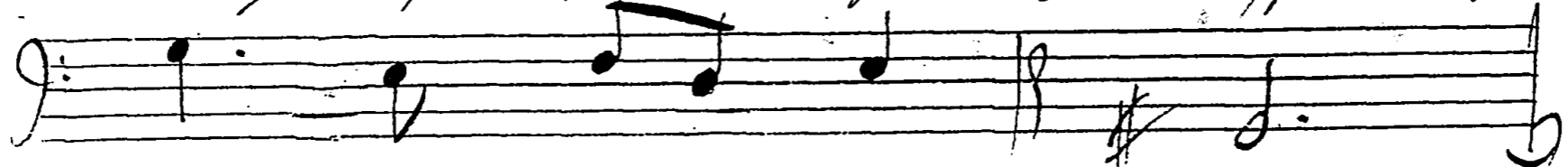
*cente, un Bal pompeux doit suivre ces plaisirs de tumulte et la*



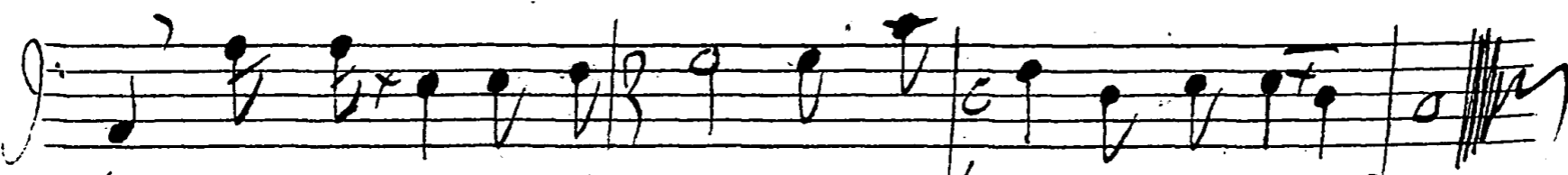
*nuît serviront nos desirs, je vais dans ce lieu vous attendre*



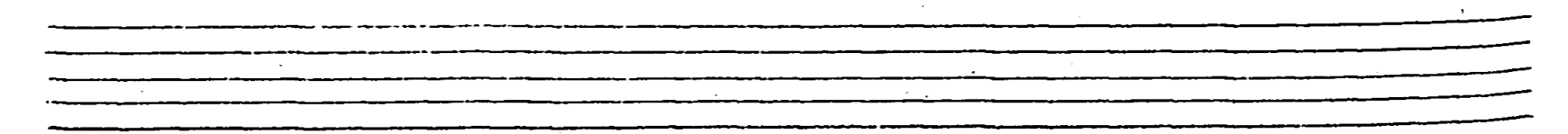
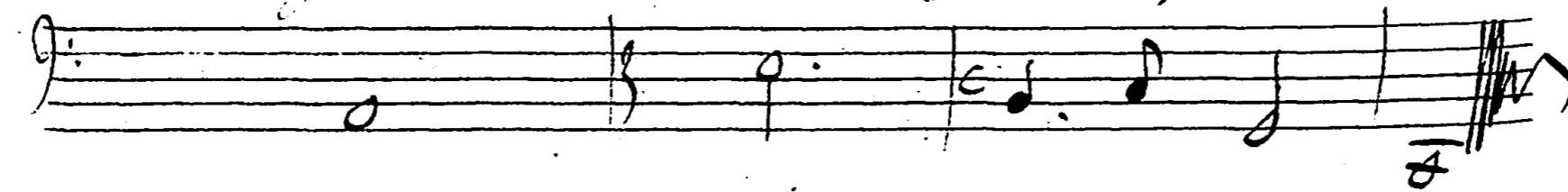
*un vaisseau par mes soins, dans le port doit se rendre, pour nous por-*



*ter en des climats plus doux, ou nous pourrons braver les fureurs des ja-*



*loux, et goûter les douceurs de l'himen le plus tendre, —*



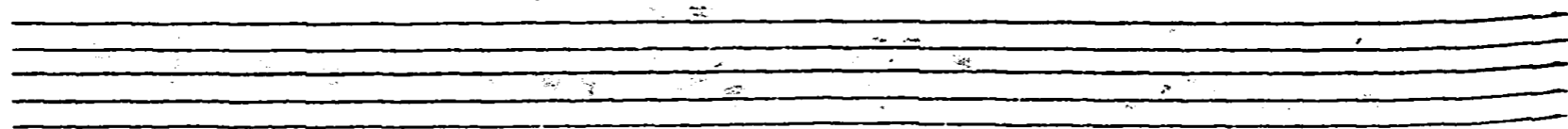
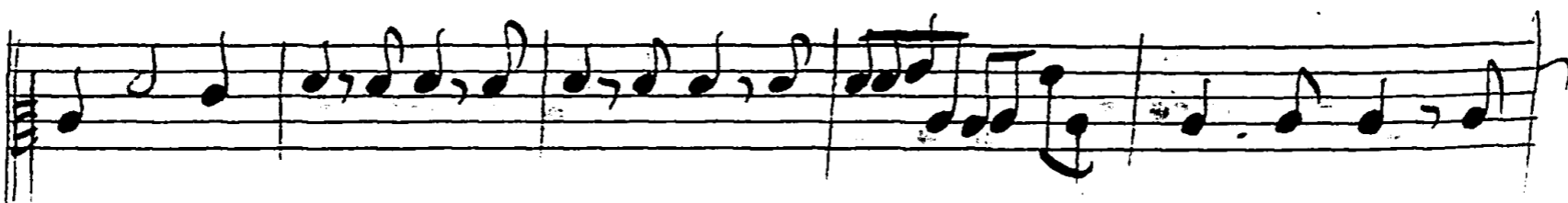
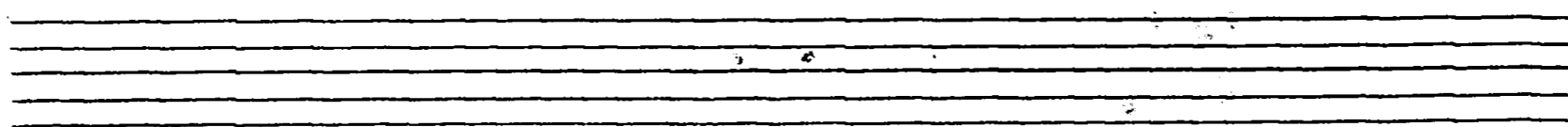
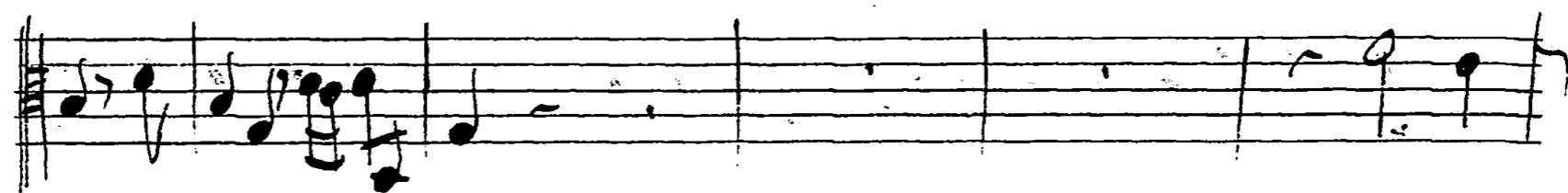
*Fin du Troisième acte.*

*Orfeo nell'inferi opera Regia  
Di plutone.*

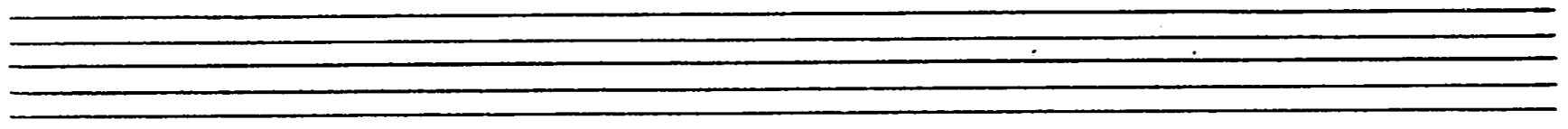
*Scena prima.*

*Sinfonia*

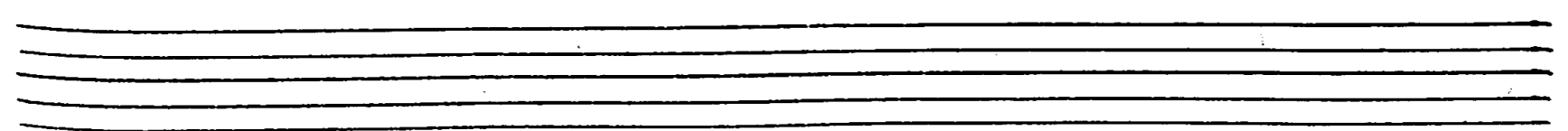
The musical score is a handwritten manuscript for a symphony. It begins with the word 'Sinfonia' written in a cursive hand. The score is organized into ten staves, each containing a different part of the musical composition. The notation includes various rhythmic values, accidentals, and dynamic markings, typical of an 18th-century manuscript. The music is written in a single system, with each staff containing a different part of the symphony. The notation is dense and detailed, showing the composer's original ideas for the piece.

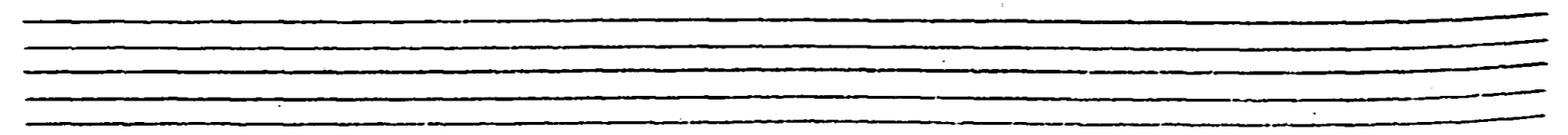
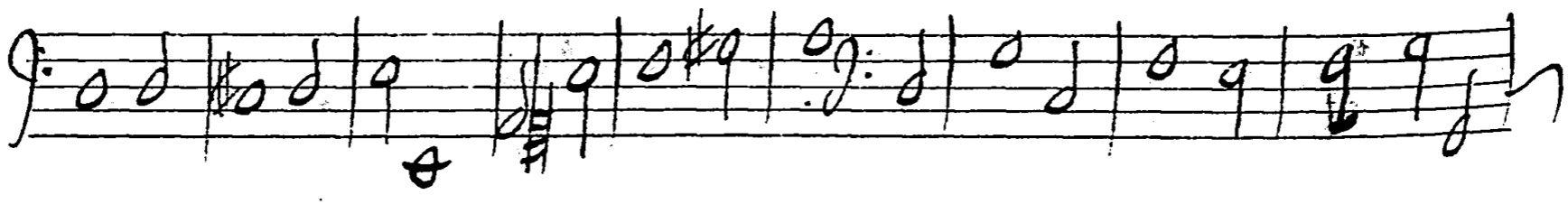
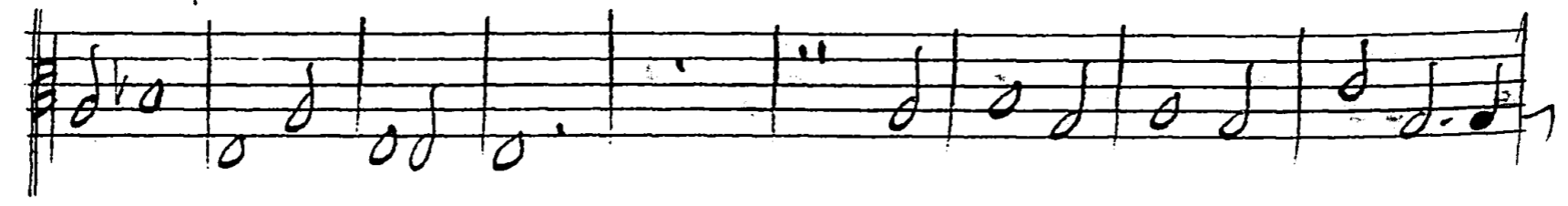
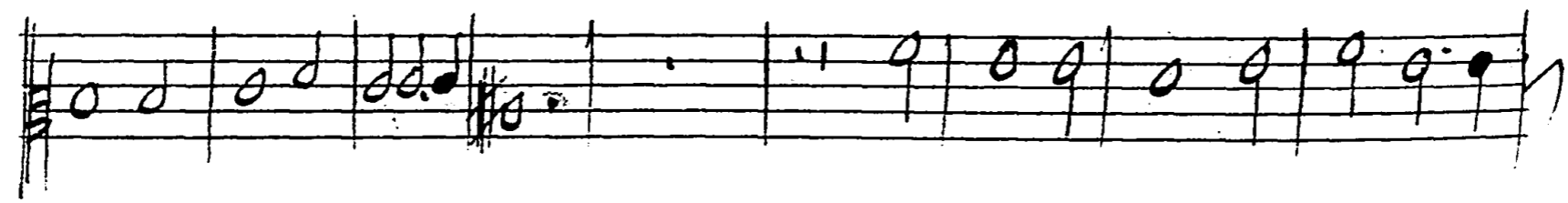
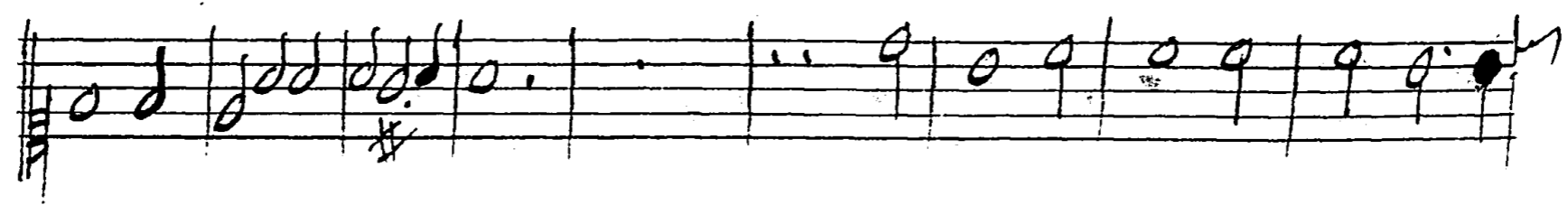
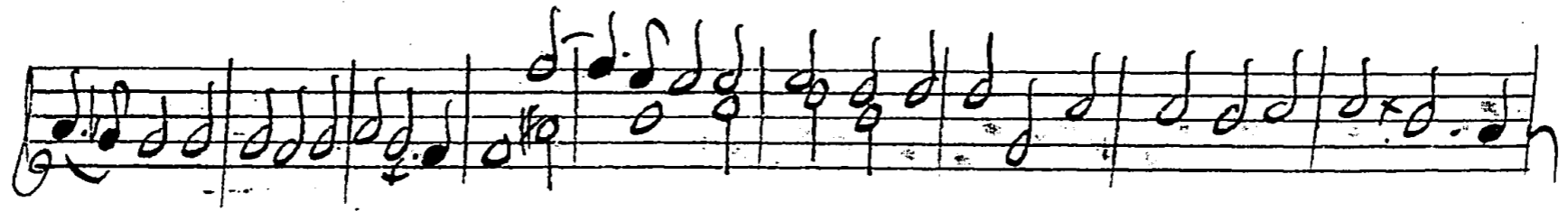
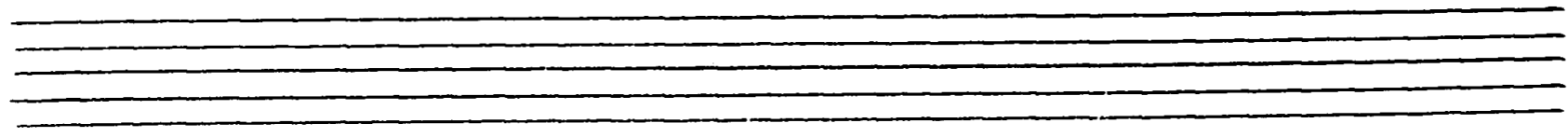
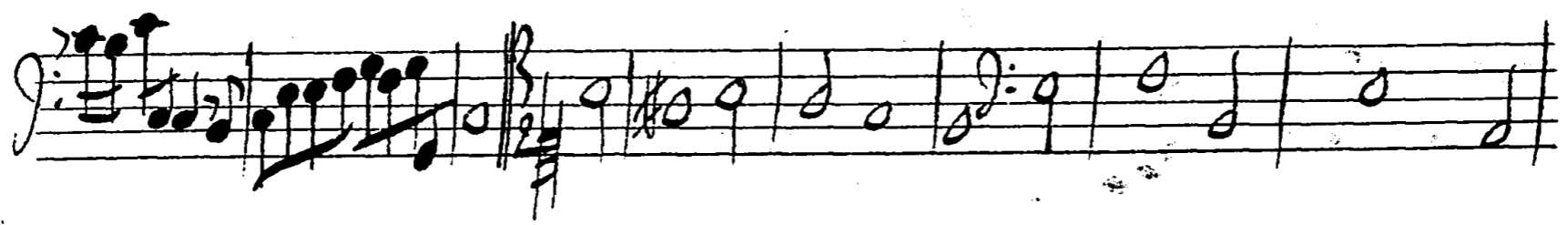
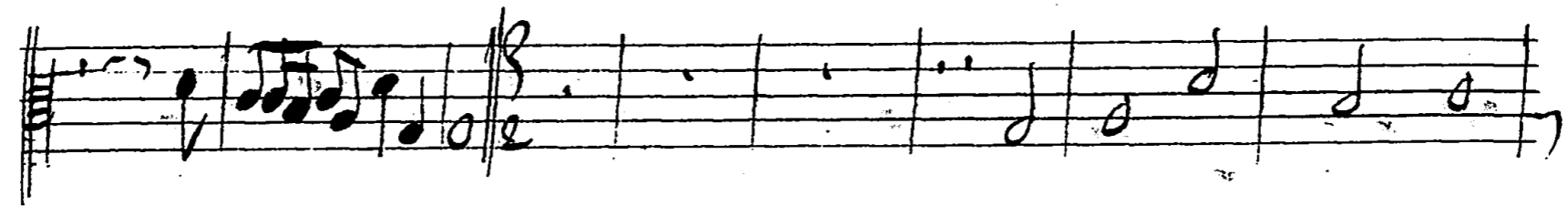
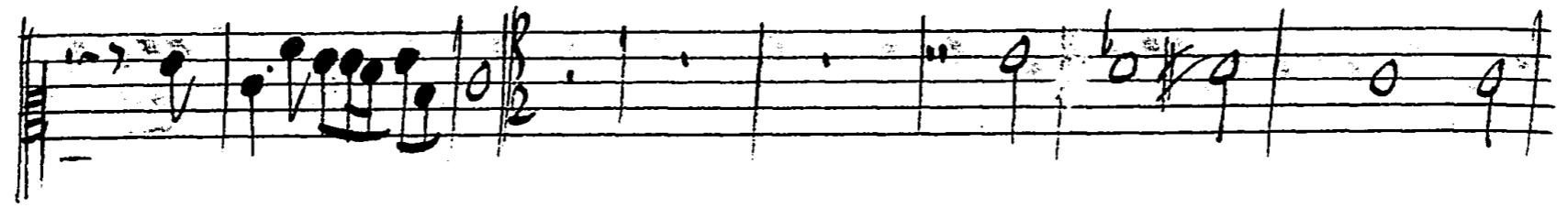
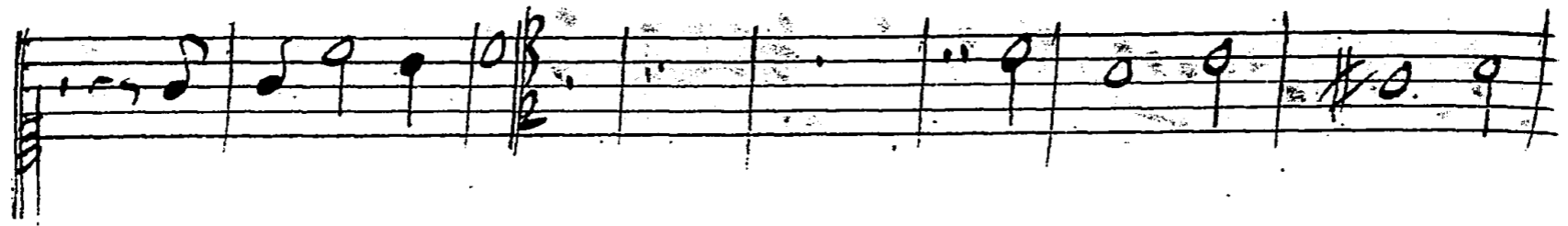
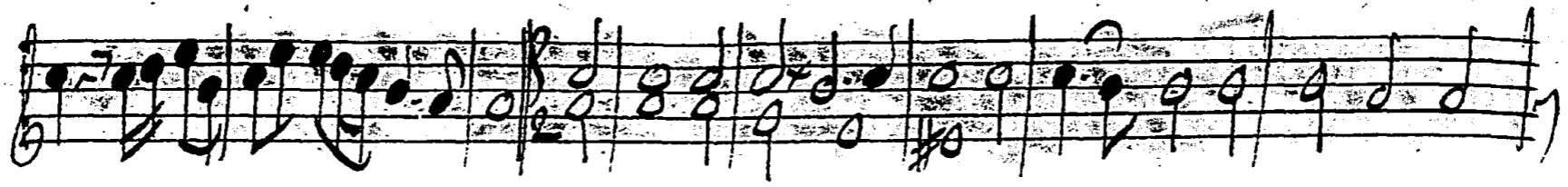


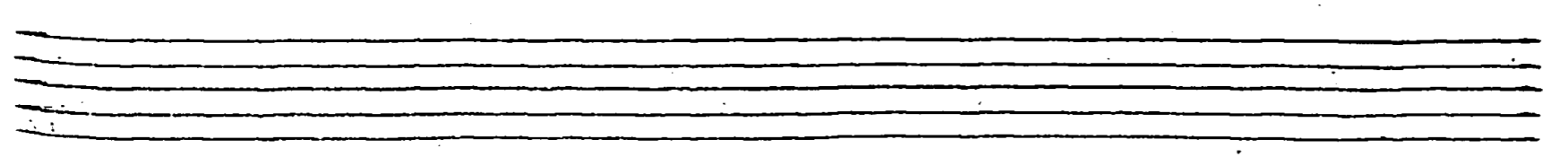
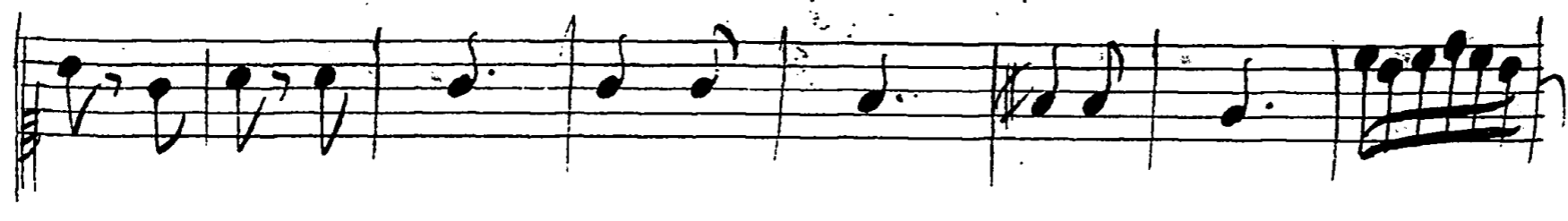
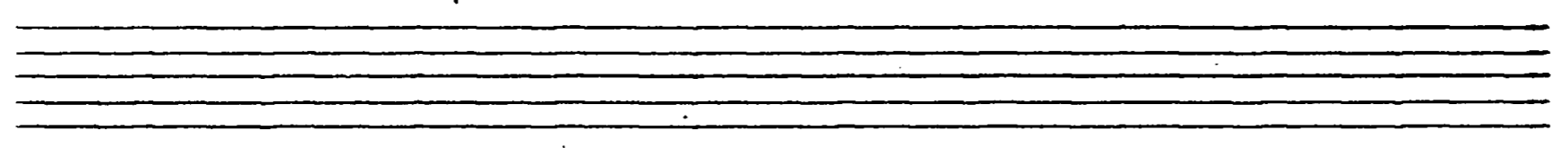
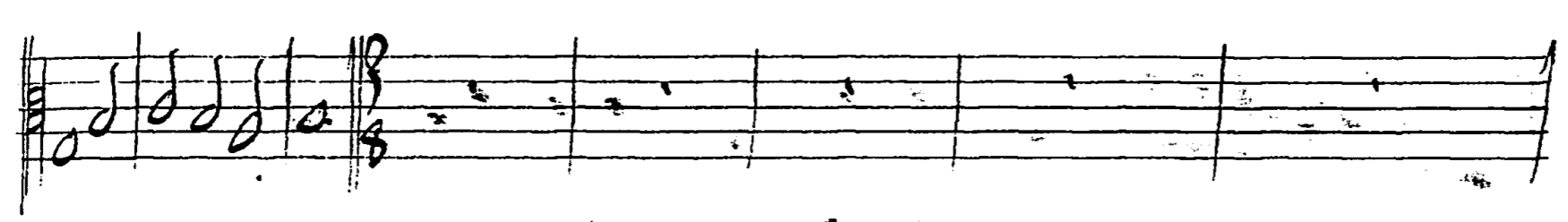
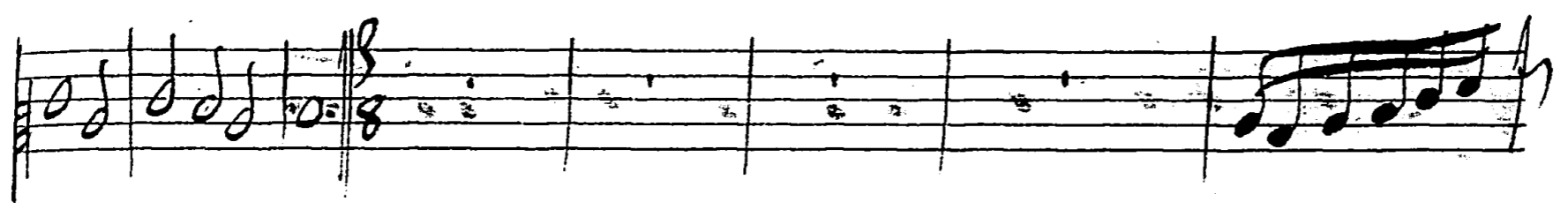
Handwritten musical notation on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The second and third staves use a different clef, likely an alto or bass clef. The fourth and fifth staves return to a treble clef. The music is dense and appears to be a single melodic line.

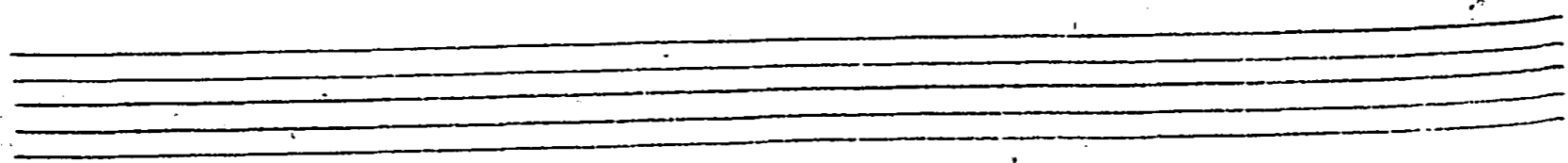
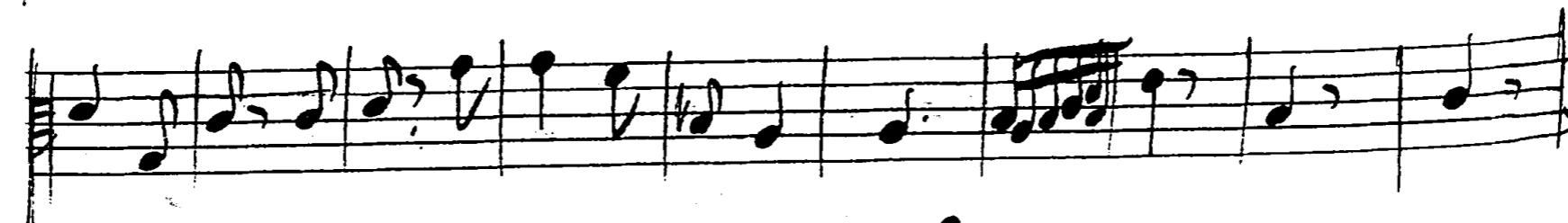
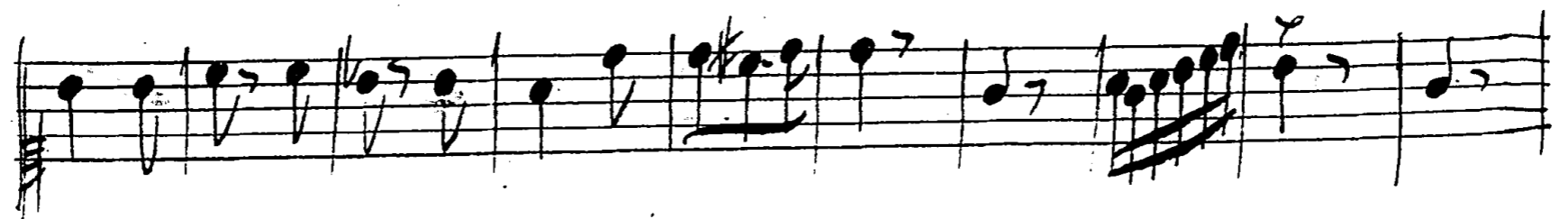
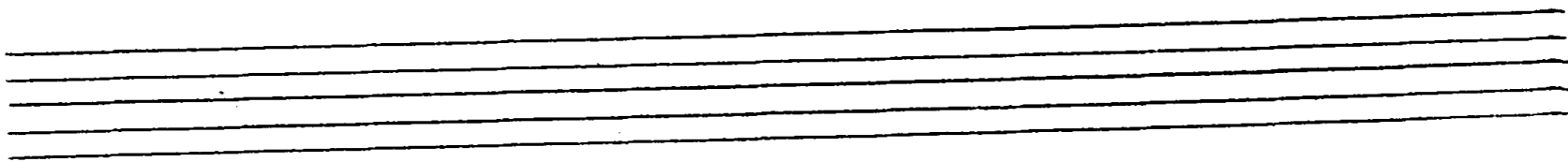
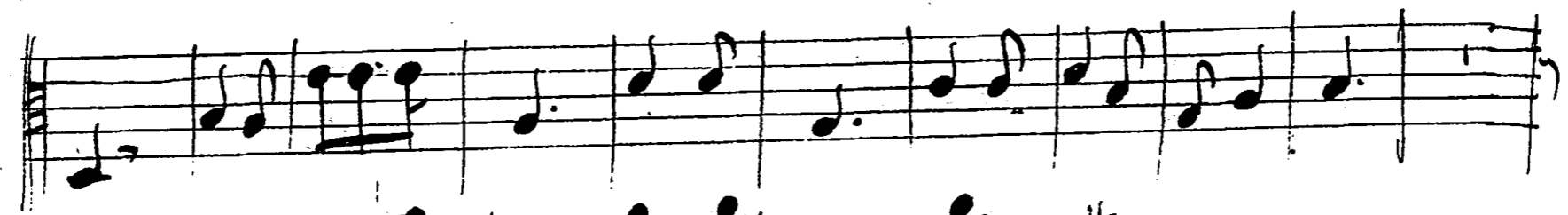
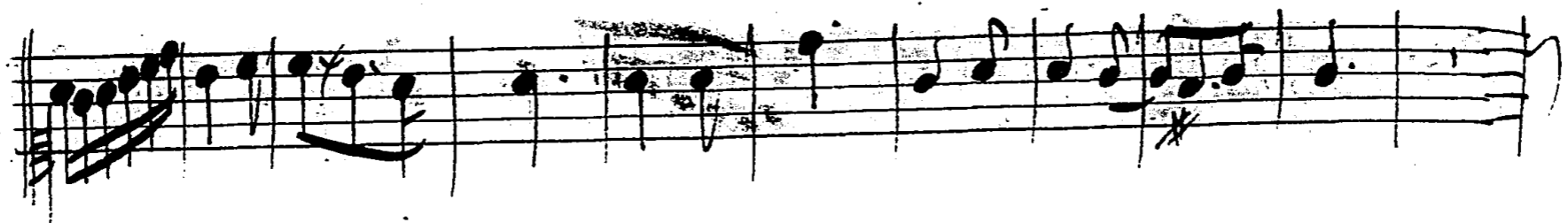


Handwritten musical notation on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The second and third staves use a different clef, likely an alto or bass clef. The fourth and fifth staves return to a treble clef. The music is dense and appears to be a single melodic line.



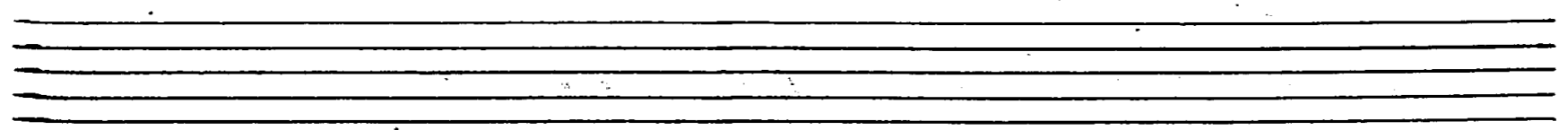








A handwritten musical score consisting of five staves. The first staff is a treble clef with a complex melodic line. The second and third staves are bass clefs with accompaniment. The fourth staff is a treble clef with a melodic line. The fifth staff is a bass clef with accompaniment. The music is written in a single system.



*Plutone.*

A handwritten musical score for one staff in bass clef. It begins with a treble clef and a key signature of one flat. The notation is sparse, with several rests and a few notes.

*Tartarei*

A handwritten musical score for one staff in treble clef. It features a melodic line with some slurs and accents.

*Prelude.*

A handwritten musical score for one staff in bass clef. It features a dense, rhythmic pattern of notes.

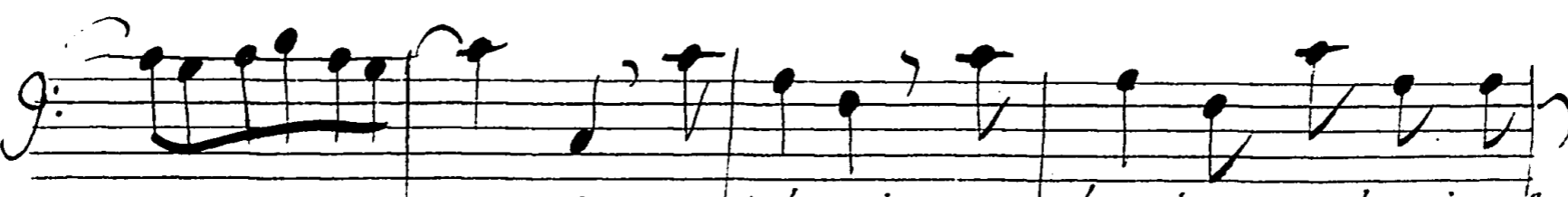
A handwritten musical score for one staff in bass clef. It features a dense, rhythmic pattern of notes.

A handwritten musical score for one staff in bass clef. It features a dense, rhythmic pattern of notes.

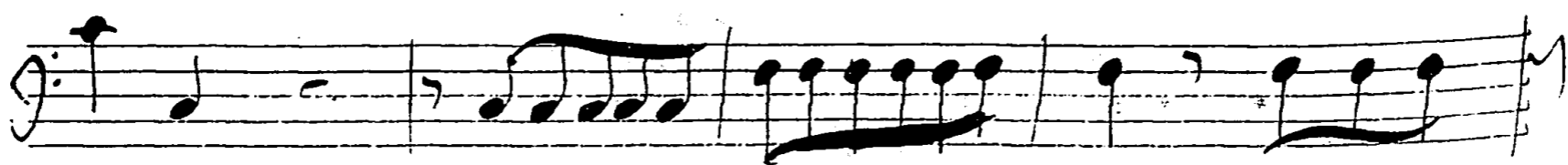
A handwritten musical score for one staff in bass clef. It features a dense, rhythmic pattern of notes.



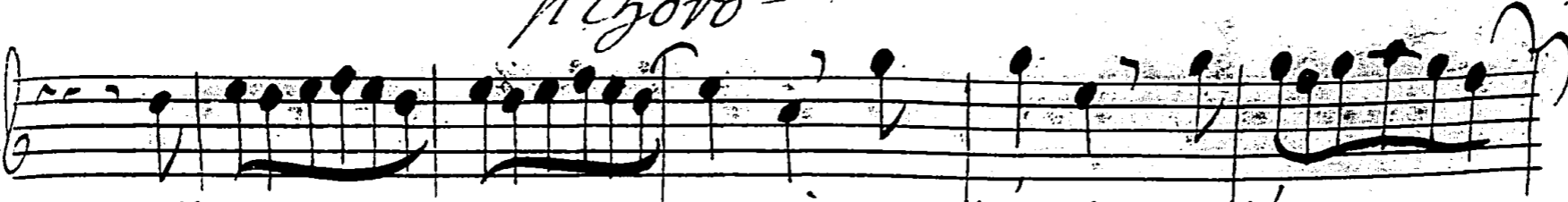
*numi all'armi all'armi all'ar*



*mi; all'armi all'armi all'armi al'*



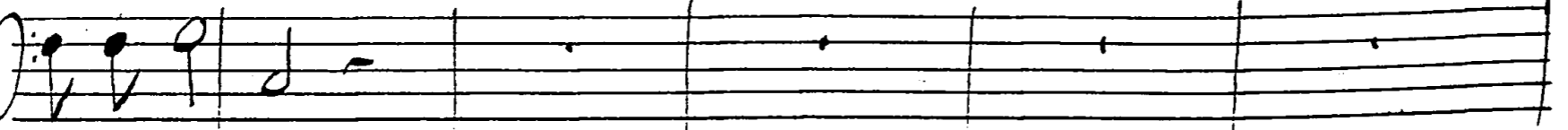
*Il coro -*



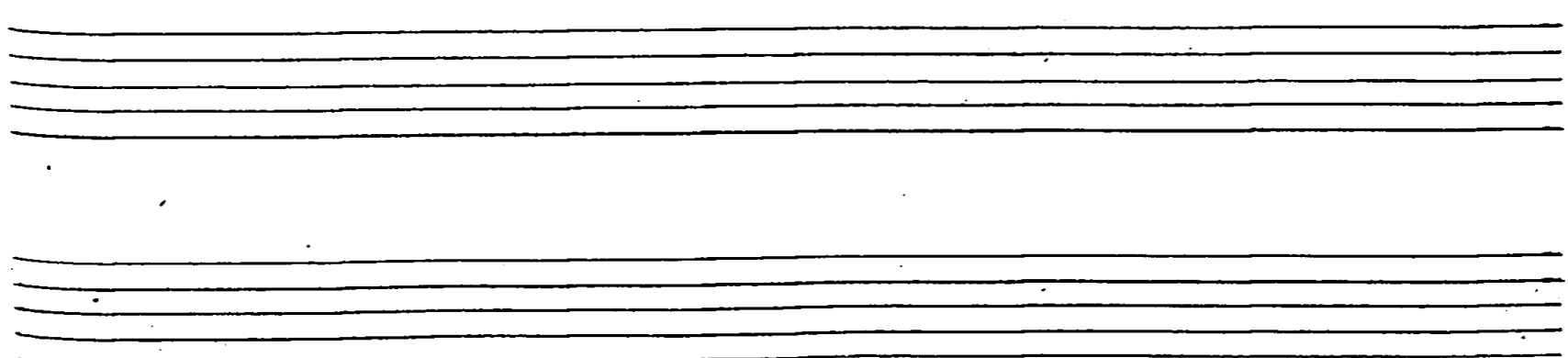

*Allar - - - mi allarmi allar - -*



*Allarmi allar - - - mi; al-*



*l'armi allarmi -*



mi allarmi  $\equiv$   $\equiv$   $\equiv$  allarmi allarmi al

mi, allarmi  $\equiv$  allarmi  $\equiv$  allarmi; allar

*lar* — — — — — *mi all'armi = all'armi* — — — — — *fine*

*mi all'armi allar* — — — — — *mi all'armi = all'armi* — — — — — *fine*

*fine*

*fine*

*fine*

*fine*

*fine*

*fine*

*Clitone*

Vn mortal infolente; al dispetto della

*B. c.*

forte Baffa uiuo nel regno della morte, Certur

bar — — — — — mi, all'

armi all'armi all'armi allar — — — — — mi all'armi all'

*Violons*

*B. c.*

*Choro -*

*Allar' - - mi all'armi allar' - - mi all'*

*All'armi allar' - - mi all'armi all'*

*armi all'armi*

*Violons.*

armi all'armi — all'armi;

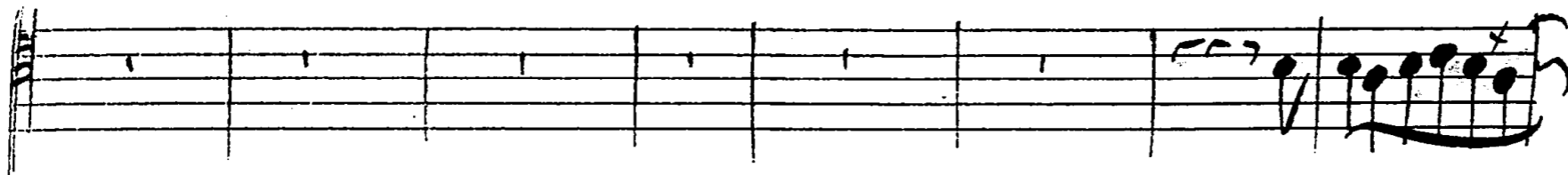
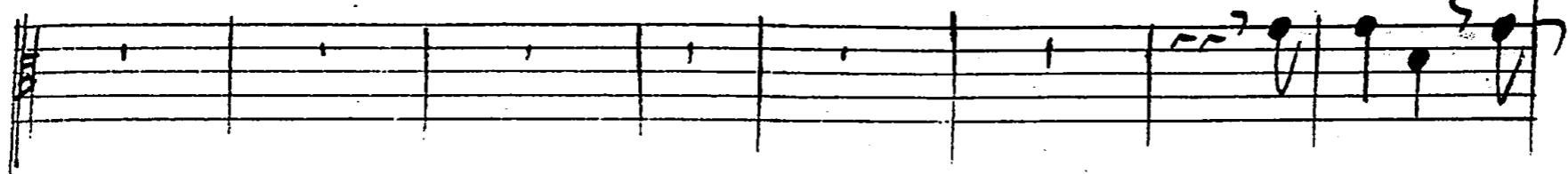
armi all'armi — all'armi;

*Plutone*  
*freme il tartaro, geme*





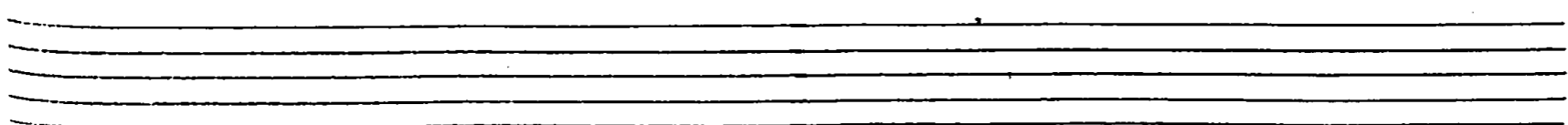
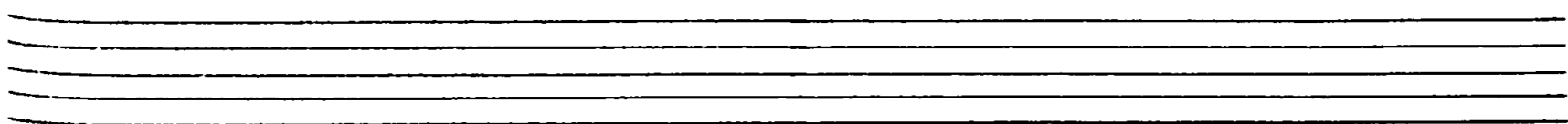
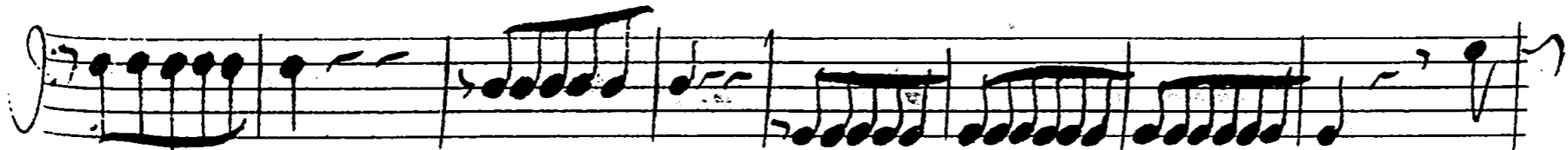
*allor*



*allarmi all'*



*erebo stride cerbero, tartarei numi allarmi*



- mi, all'armi = all'armi, al-Dacapo.

armi all'ar - - - mi - Dacapo

all'armi all'armi = all'armi all'armi.

flauto -

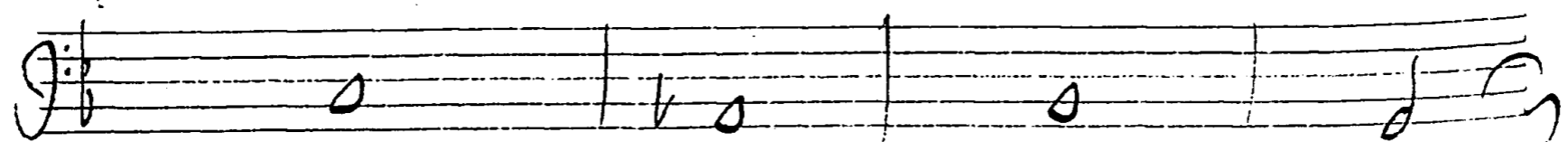
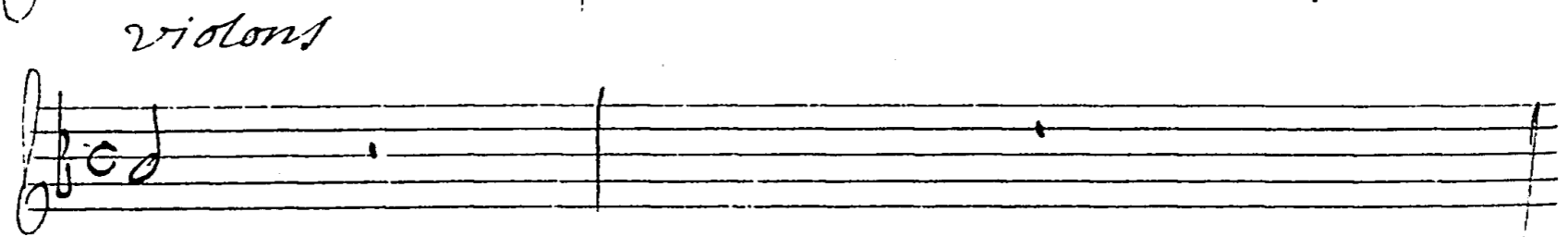
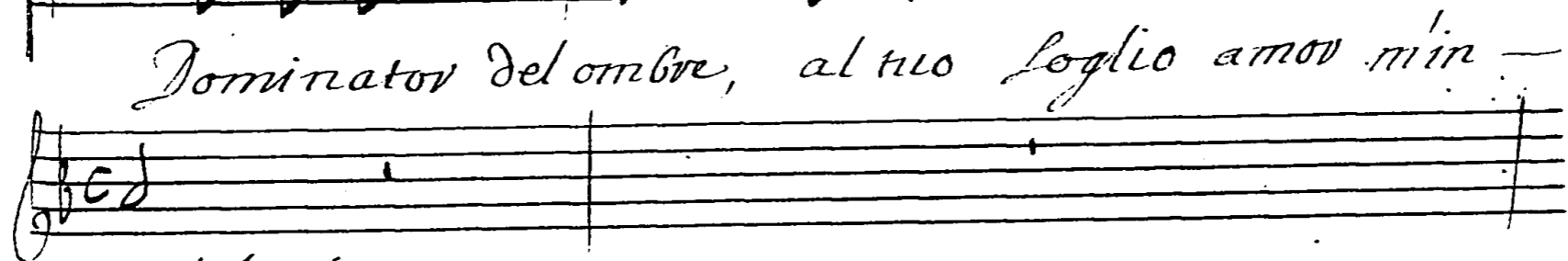
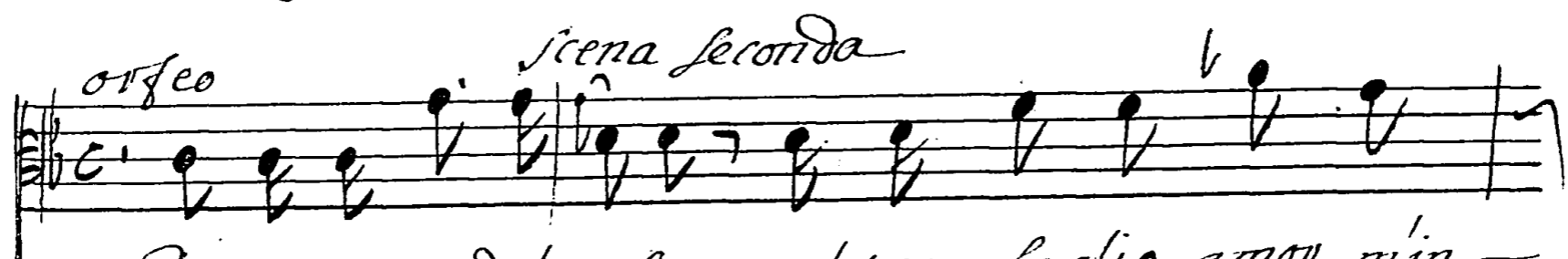
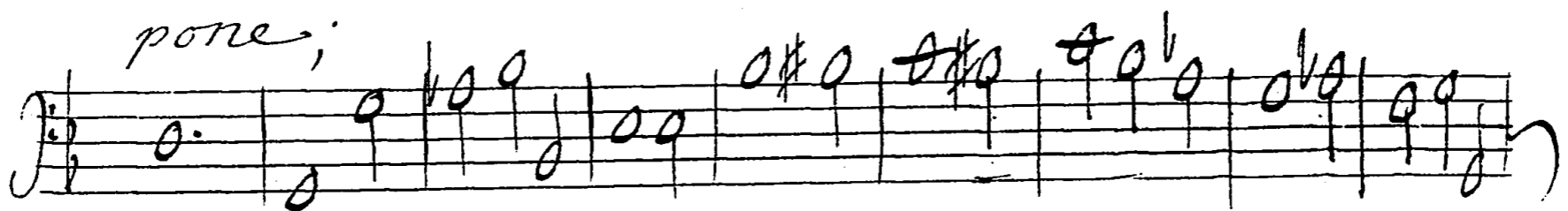
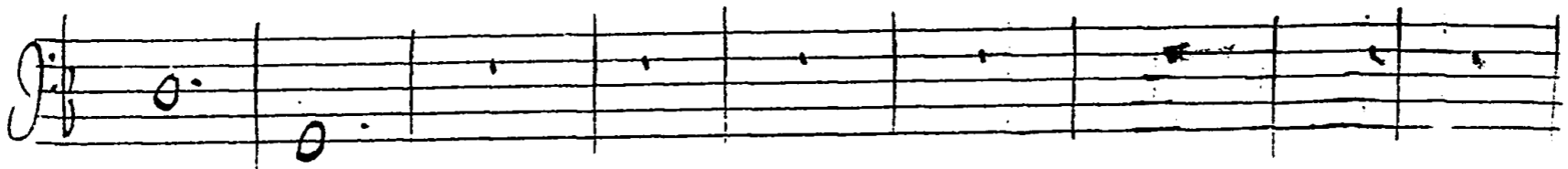
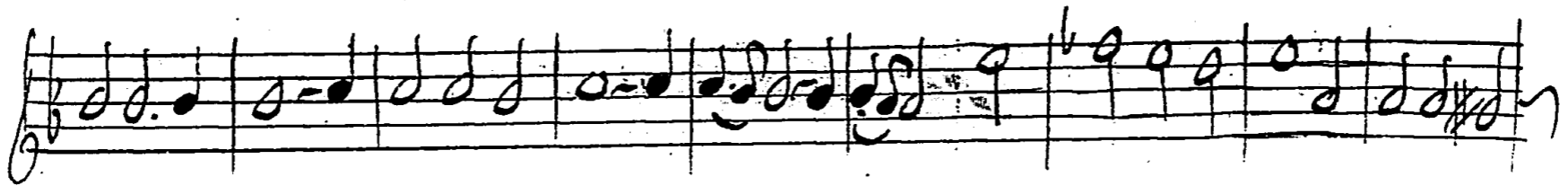
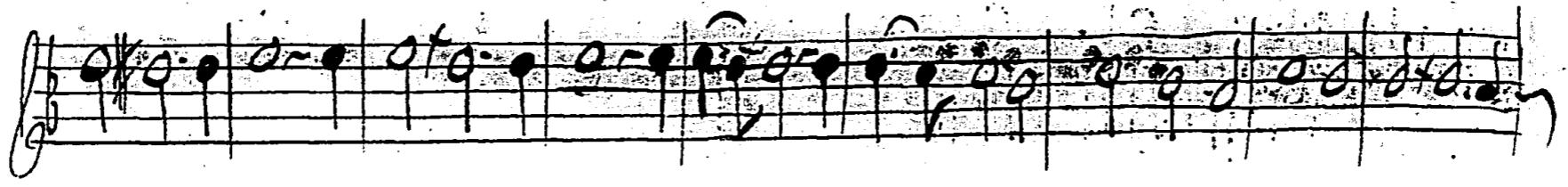
flauto -

Bucone

B. c.

Ma, qual noua armonia;

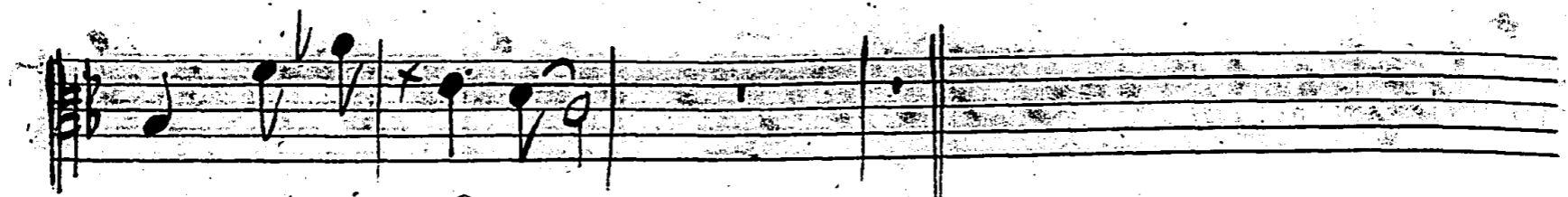
qual so auer sinfonia; Dal cor di plutone; Ma de



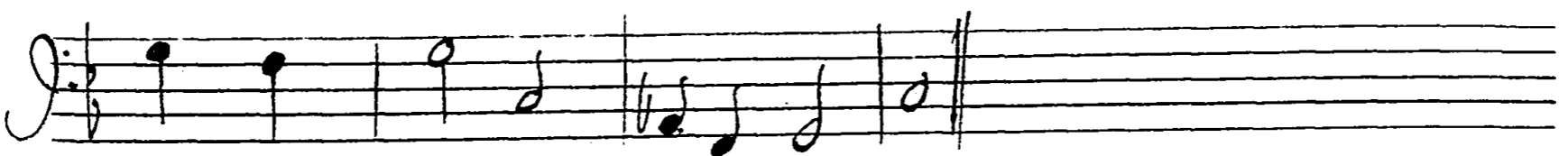
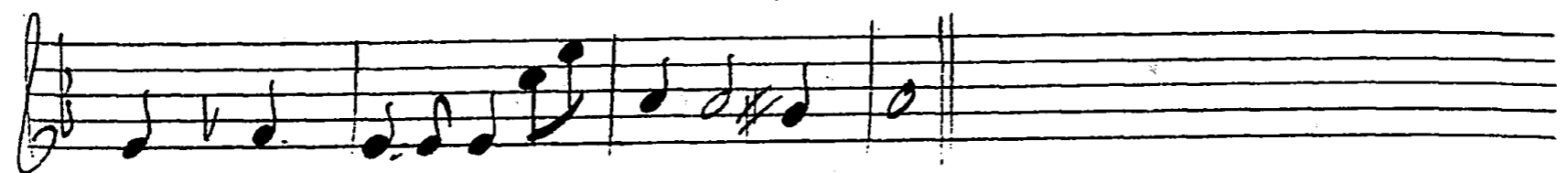
ahi; dure pene o, toglì mi la uita, o, vendi mi, o

vendi mi al mio bene Euridice è morta ahi; dure

pene; o toglì mi la uita, o vendi mi, o, vendi

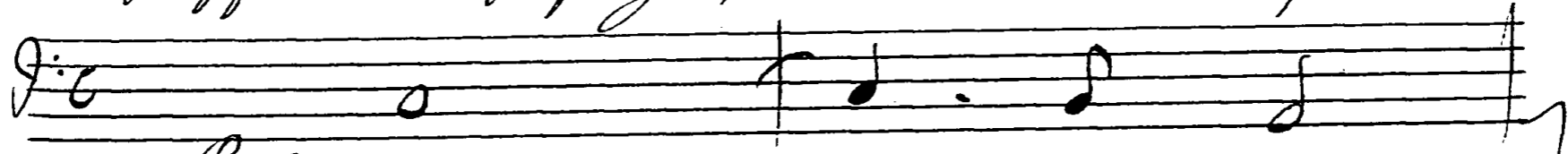


*mi al mio bene -*

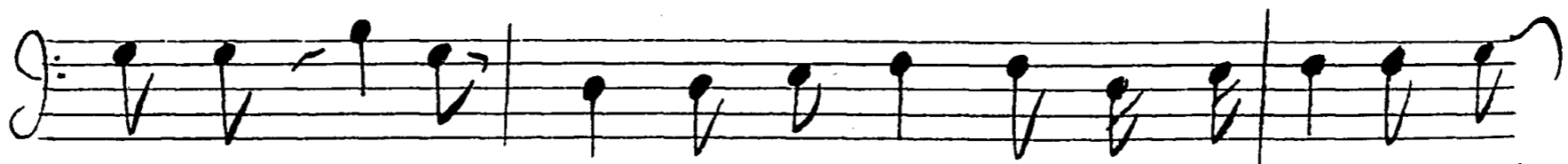


*Plutone;*

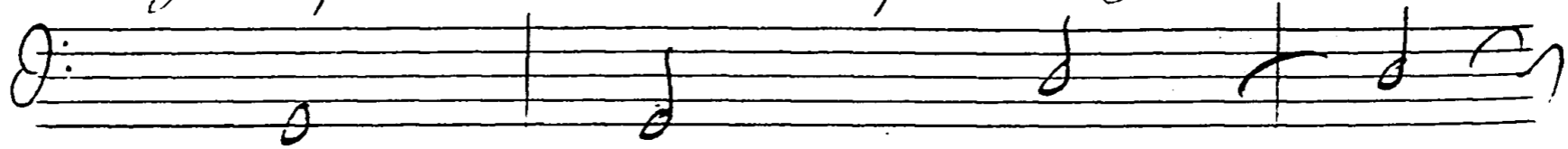
*- Troppo da te si prega; ma se amor le vuol, pluto non*



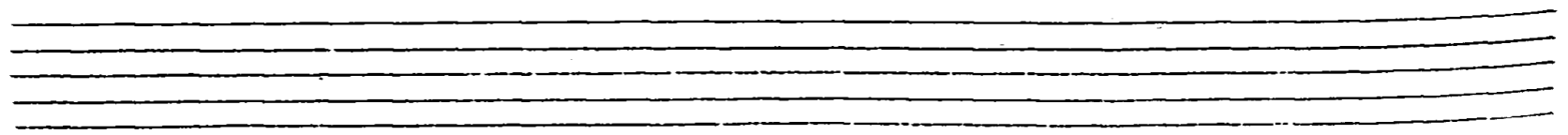
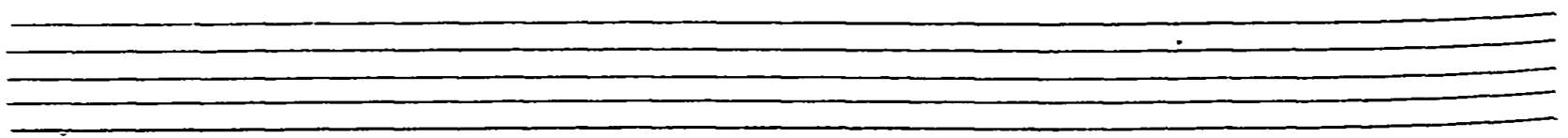
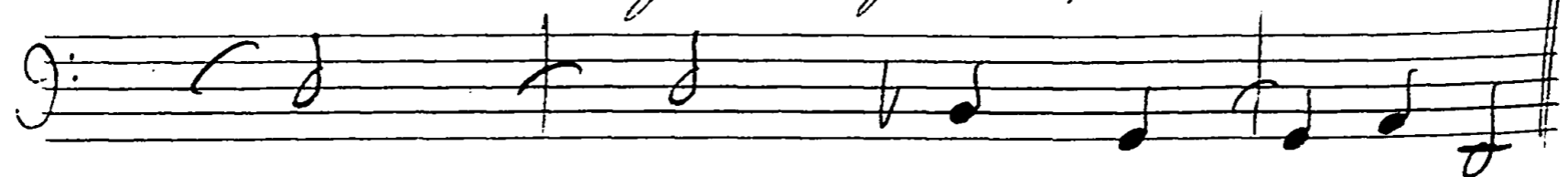
*B.c.*



*nega parti ma con tal patto, che non mi vi euri*



*- dice; fin ch'al regno del giorno Plurco ti sia fatto -*



*allegro* *aria.*

- *Violini*

*Basso continuo*

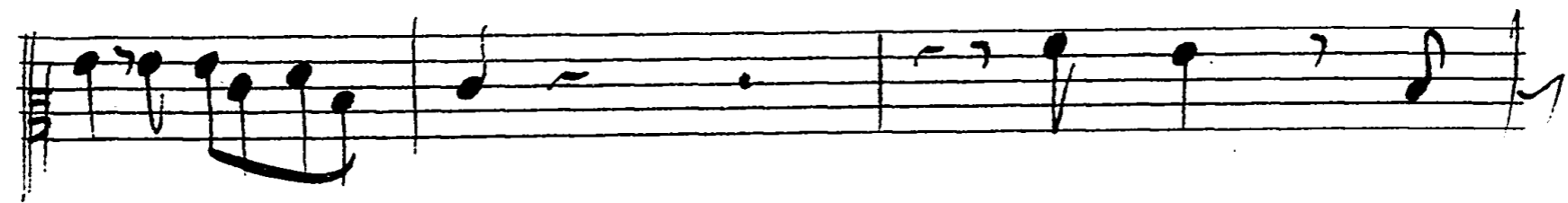
*Orfeo.*

*vitto - ria; vitto - ria vittoria mio*

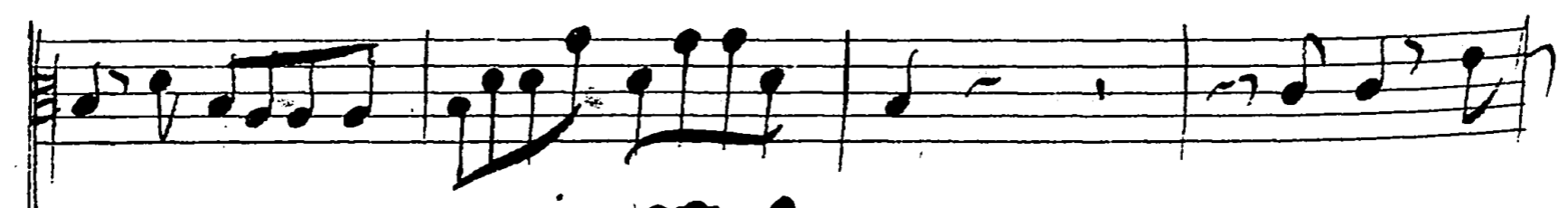
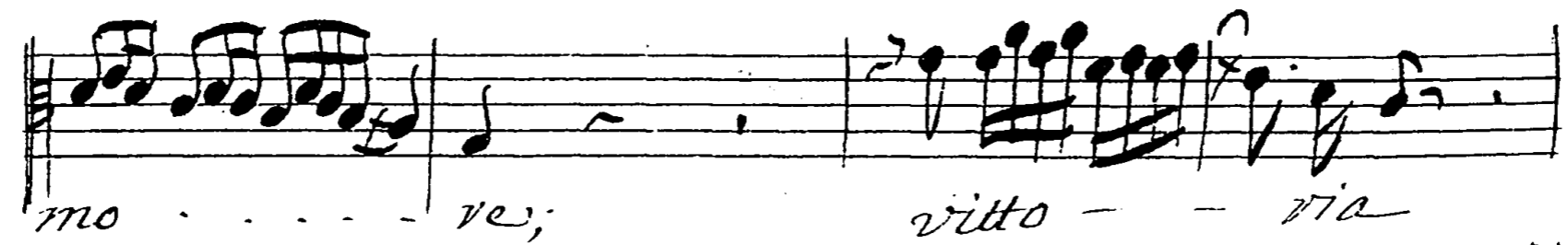
*Violini*

*B. c.*

*core* *vittoria mio core, ha vinto a*



*mo . . . . . re; vitto - - ria*





*vito* — — — — — *ria ut*

*toria mio core, ha uinto amo* — — — — — *re ha uinto amo*

re;  
*fine* Il viso Il canto - Il viso - Il



*fine*



*fine*



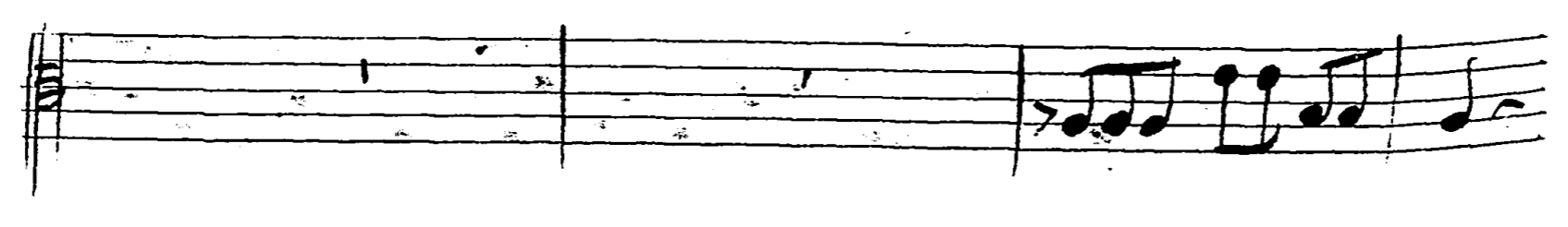
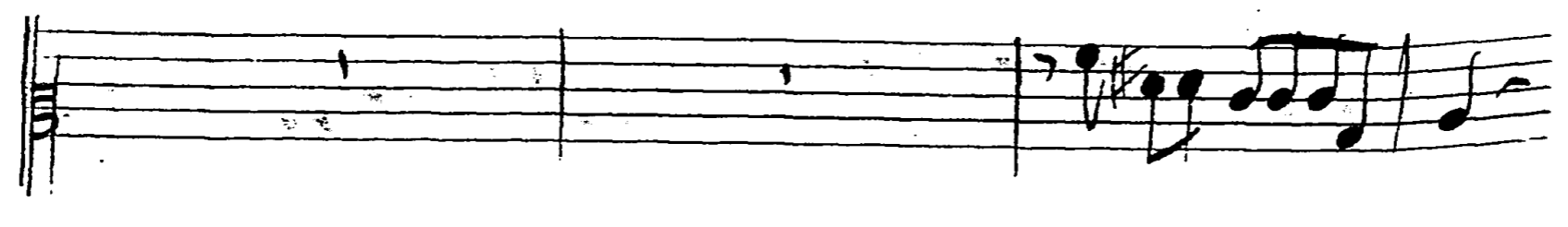
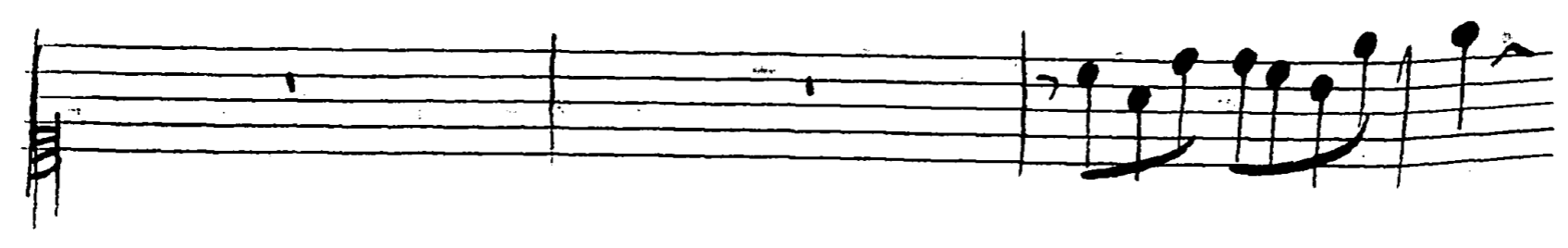
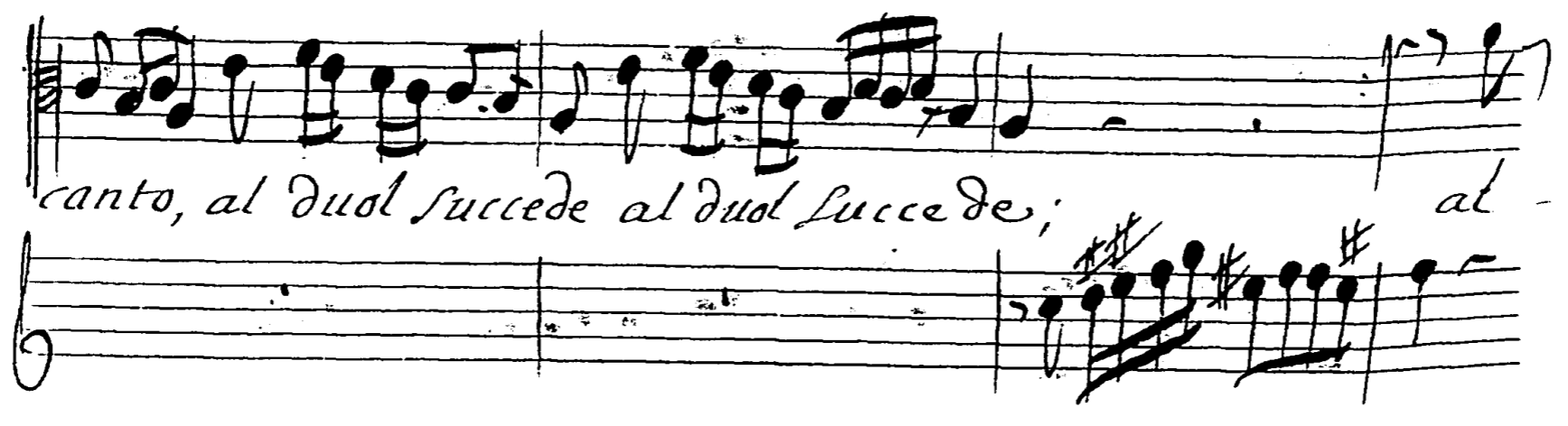
*fine*



*fine*



canto, al duol succede al duol succede; al



*Dol. ce jn canto; al duol ce jncanto, Dun ua - go -*

*ciglio, Inferno cede a Inferno ce - de; ritto - Da capo.*

*Da capo.*

*Il coro*

*Il viso Il canto, Il viso Il canto, al duol luce*

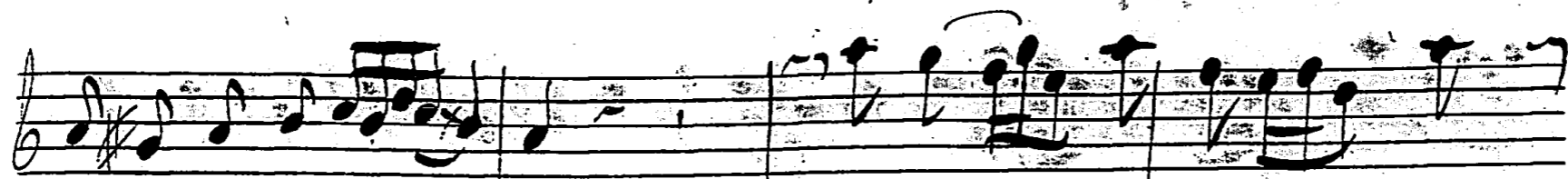
*Il viso Il canto-*

*Il viso Il canto,*

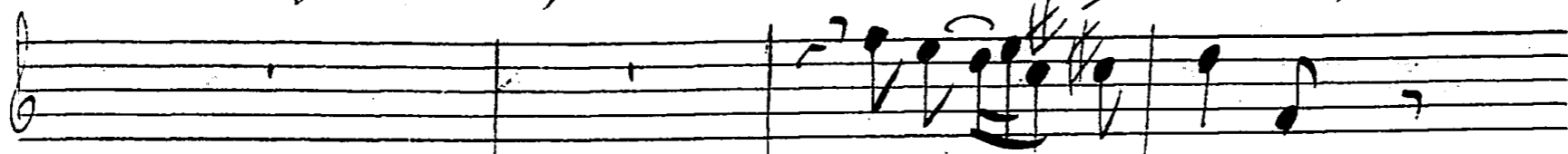
*Il viso, Il canto, al duol luce.*

*violini*

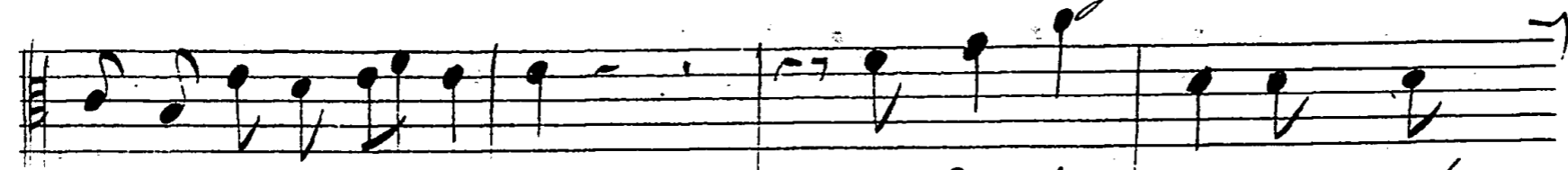
*Basso continuo-*



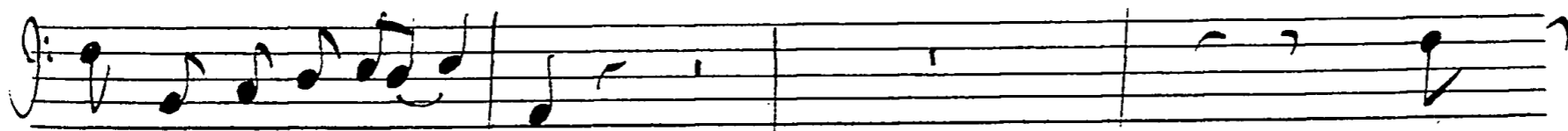
de al duol succede; al duol cejn canto, al



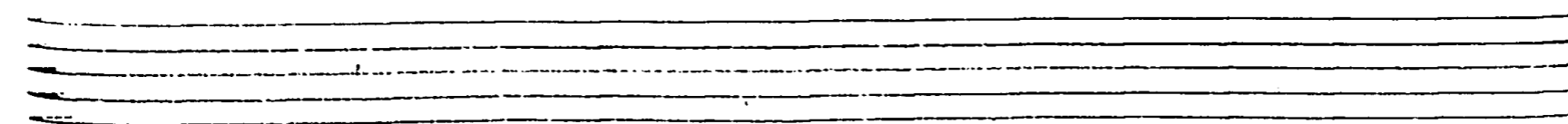
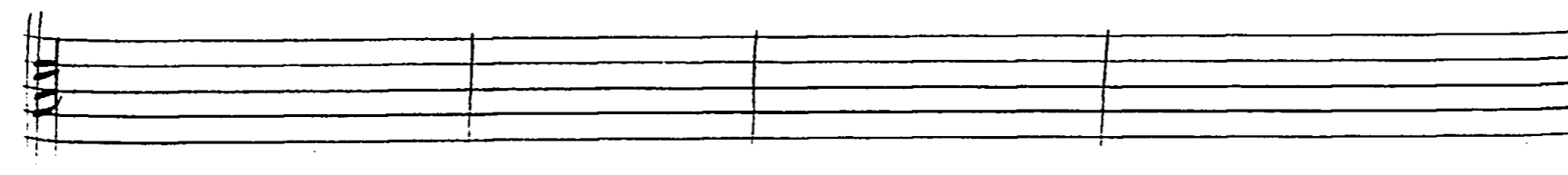
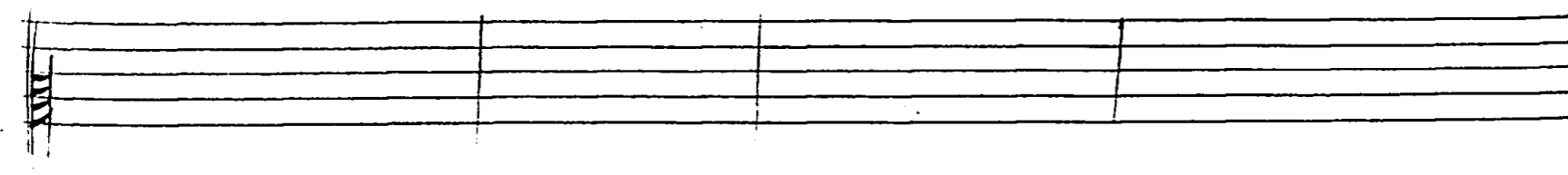
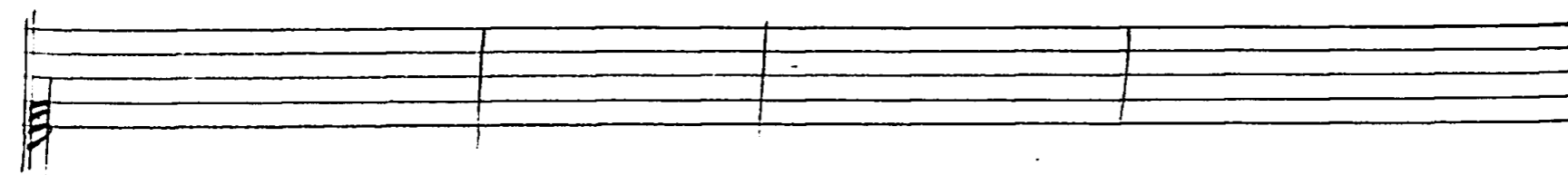
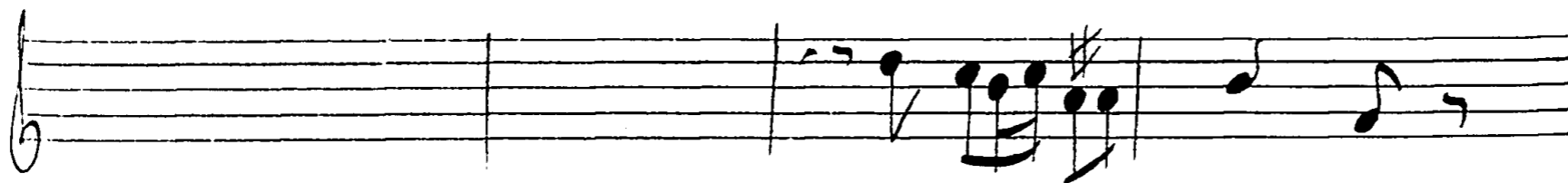
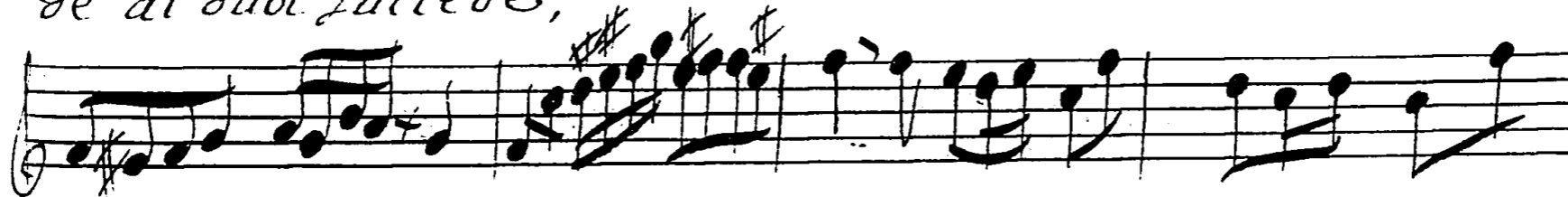
al duol cejn canto -



al duol cejn canto al



de al duol succede;

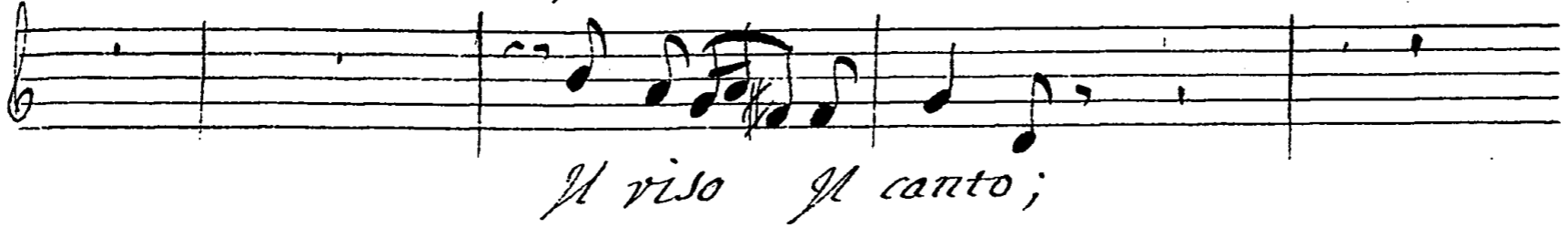


*dolce in canto, D'un uago ciglio, L'Inferno cede a l'Inferno*

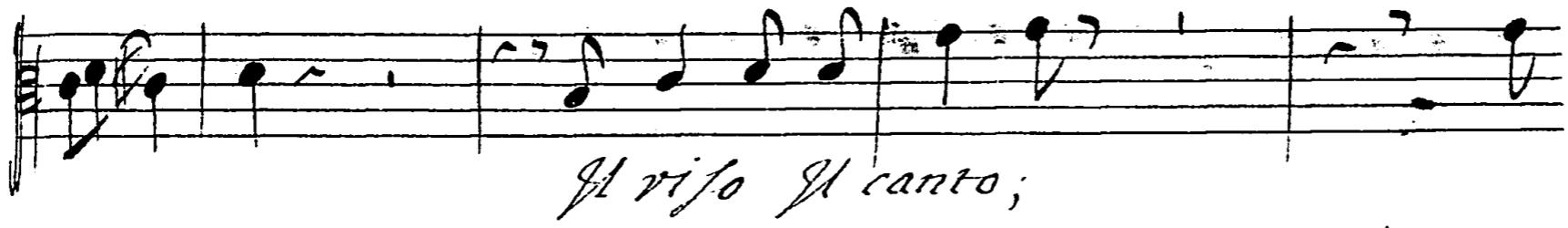
*dolce in canto, D'un uago ciglio a l'Inferno cede, a l'Inferno*



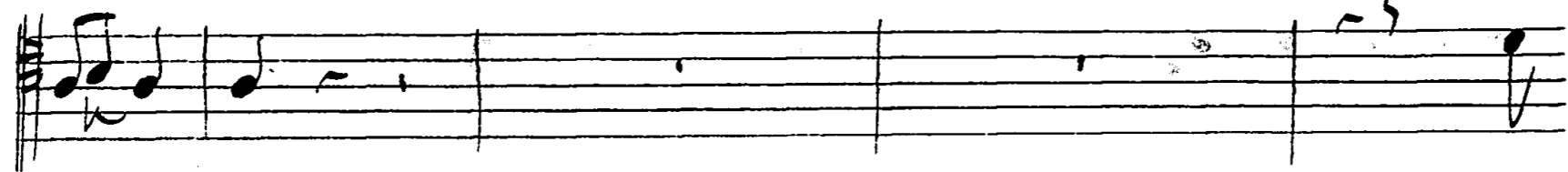
ce - de; Il riso Il canto -



Il riso Il canto;



Il riso Il canto;



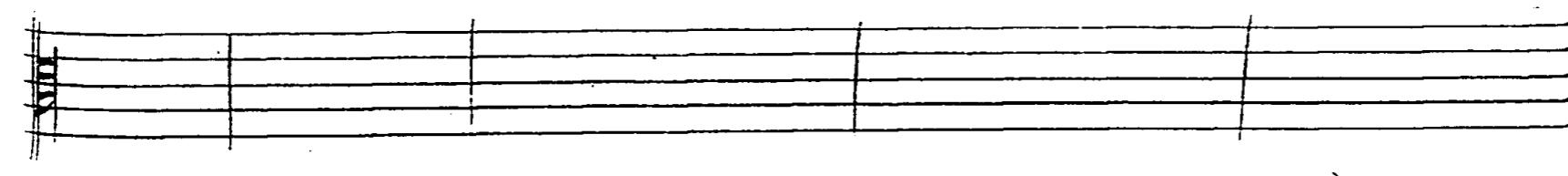
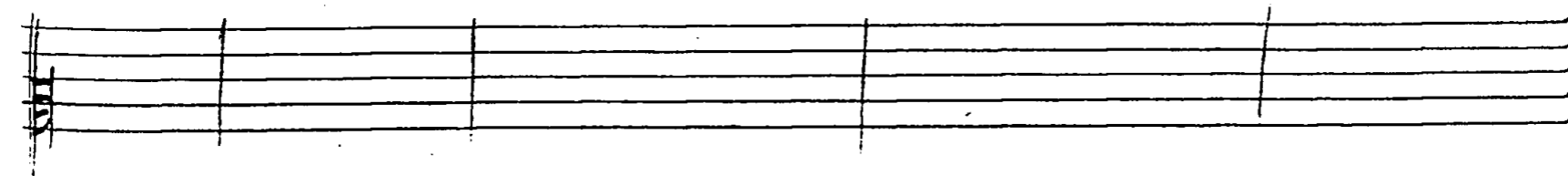
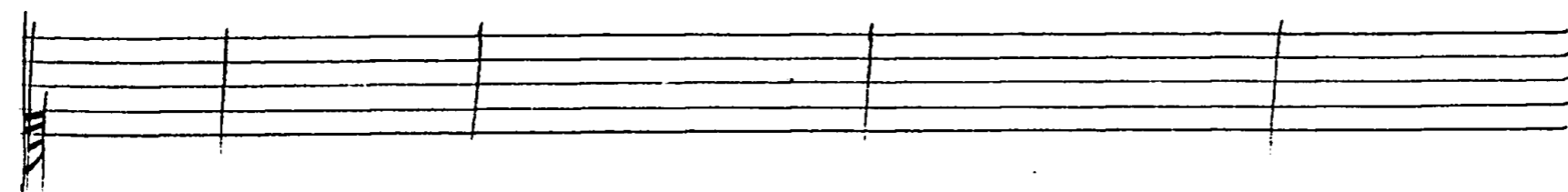
ce - de;



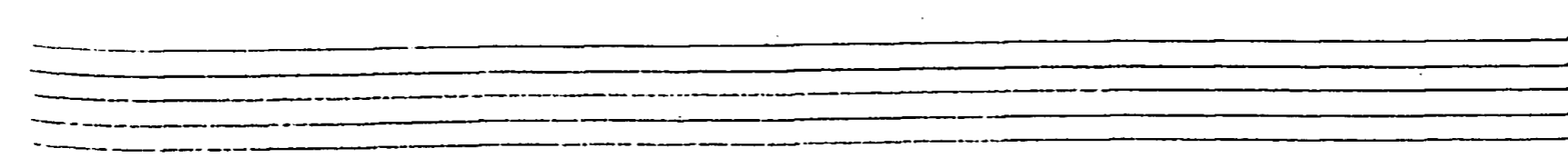
Il riso Il canto



Il riso Il canto



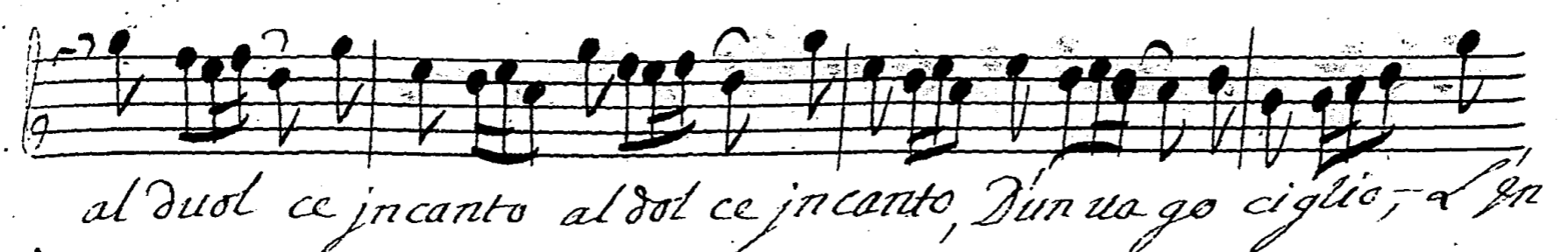
Il riso Il canto



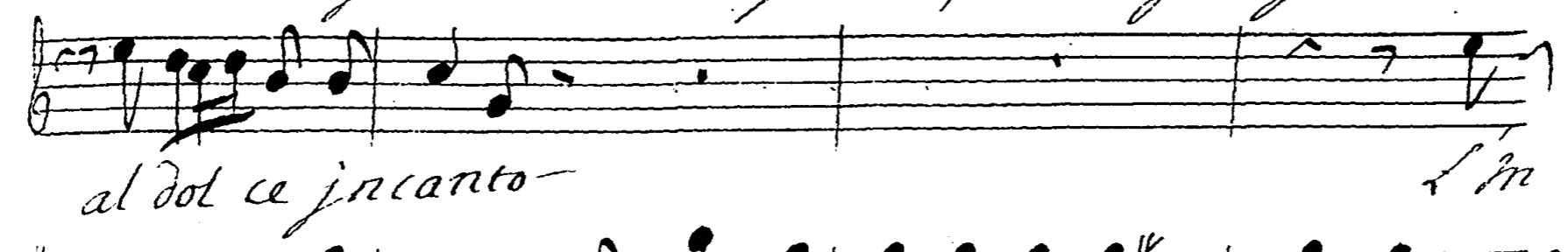
*vifo el canto al duol succede al duol succe de*

*vifo el canto al duol succede al duol succe de;*





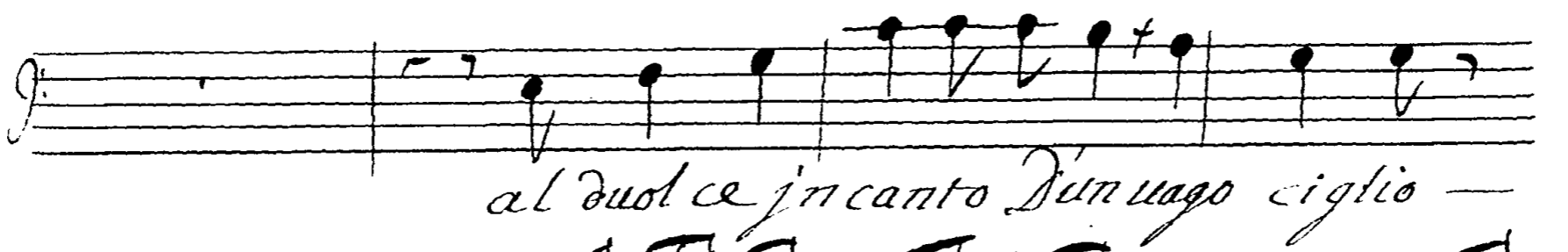
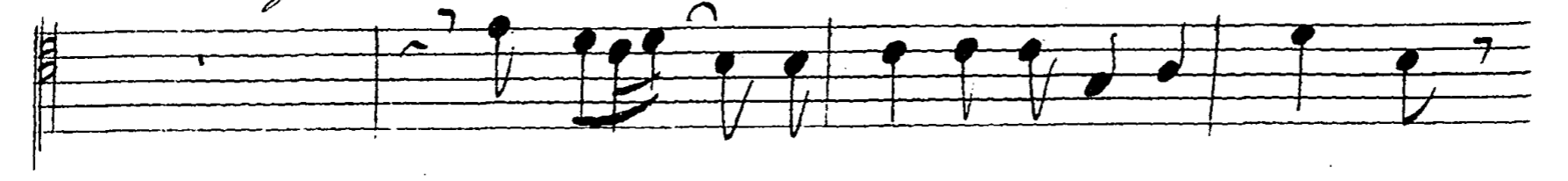
al duol ce jncanto al dol ce jncanto, Dun uo go ciglio, a m



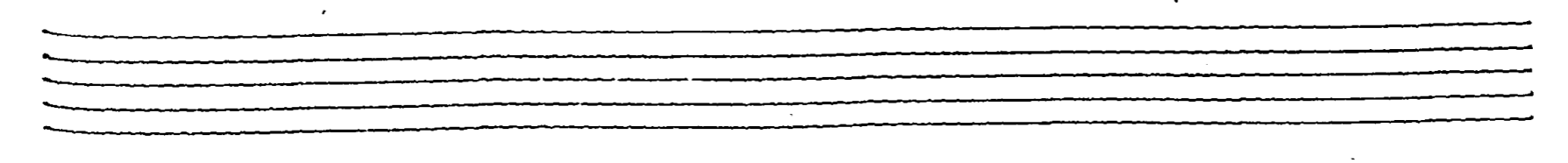
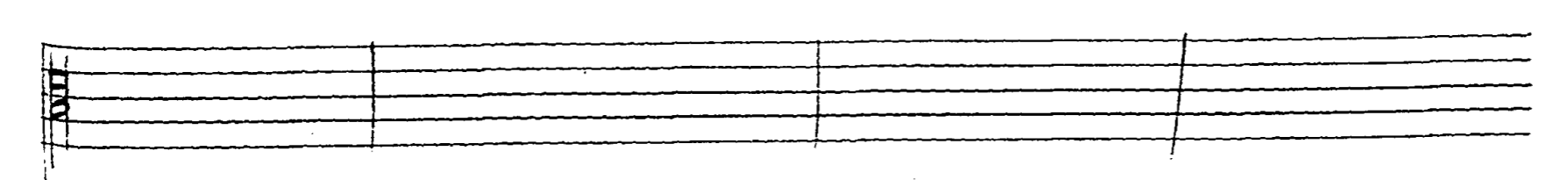
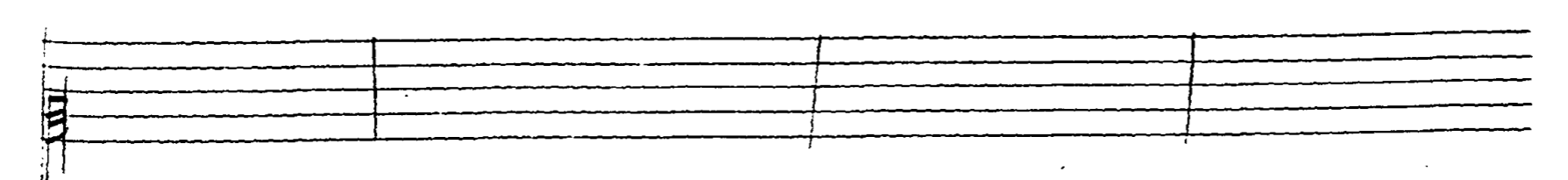
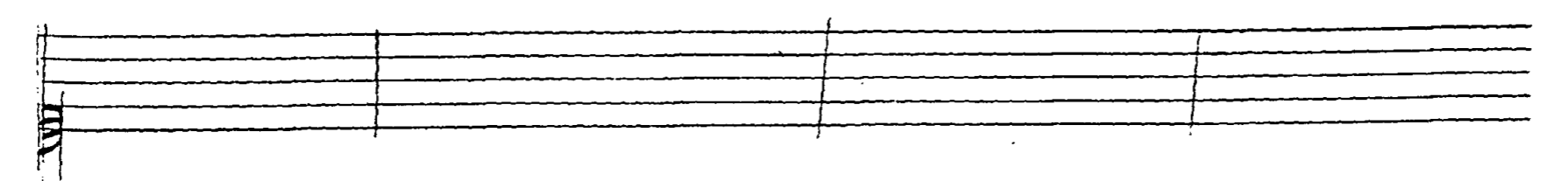
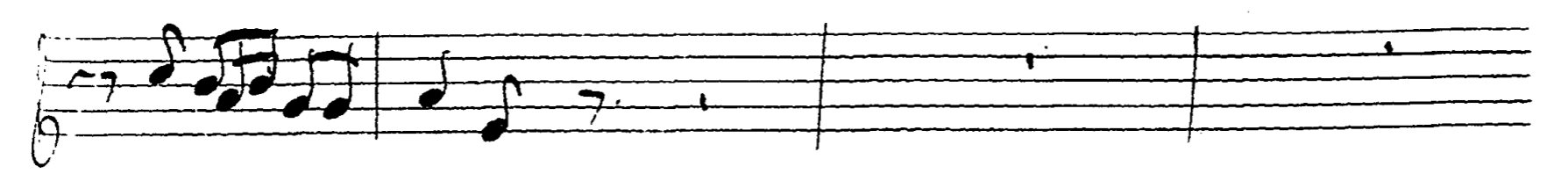
al dol ce jncanto



al dolce jncanto

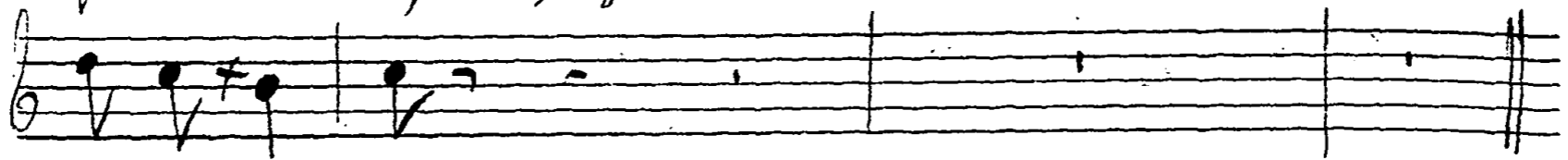


al duol ce jncanto Dun uo go ciglio





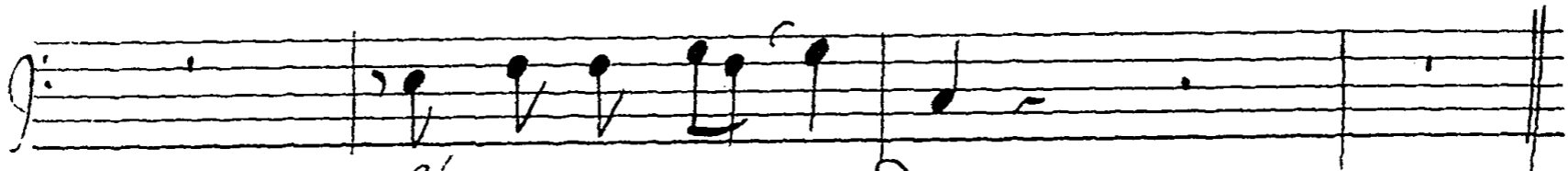
*fermo cede; a' Inferno ce - de; -*



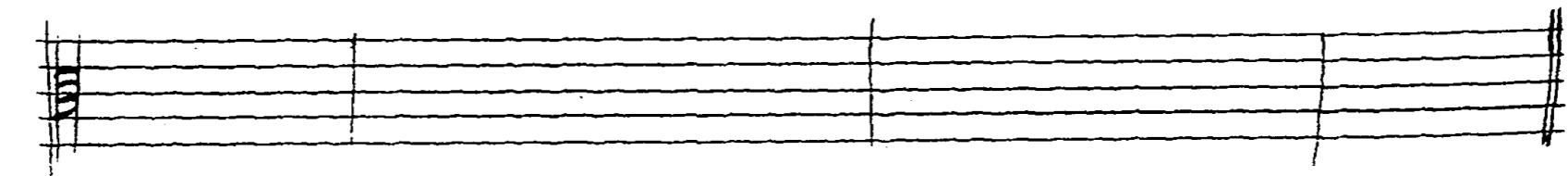
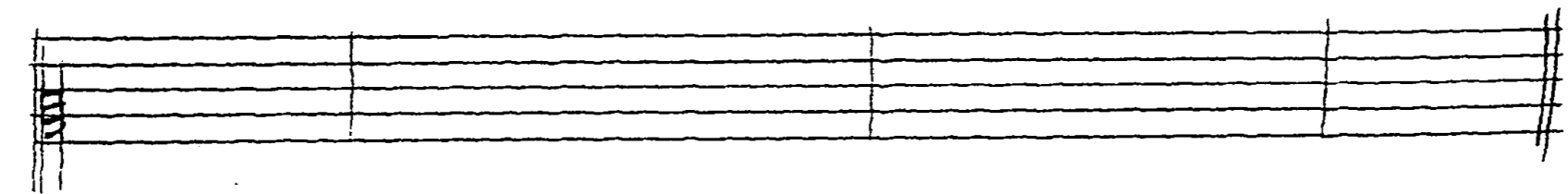
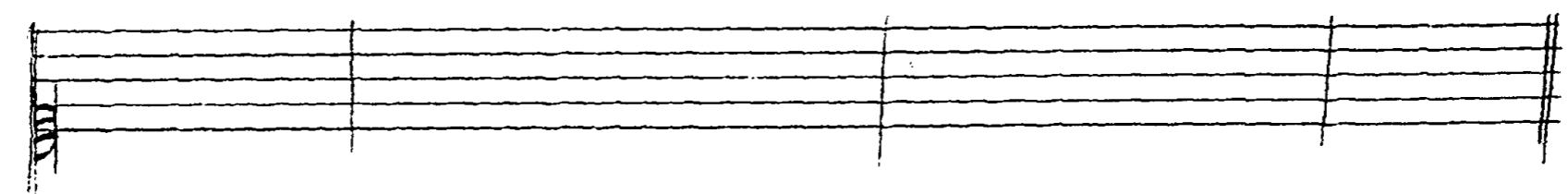
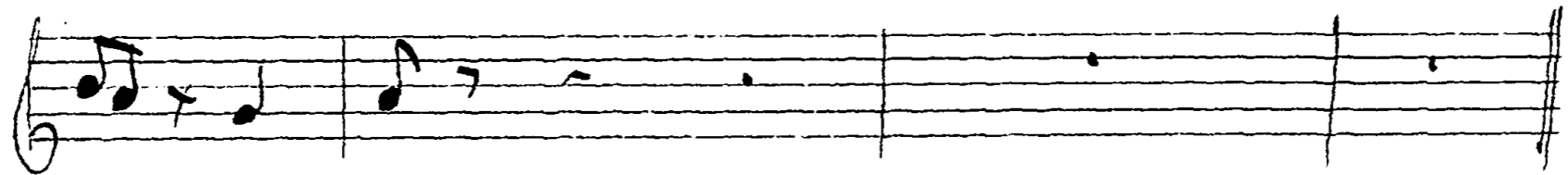
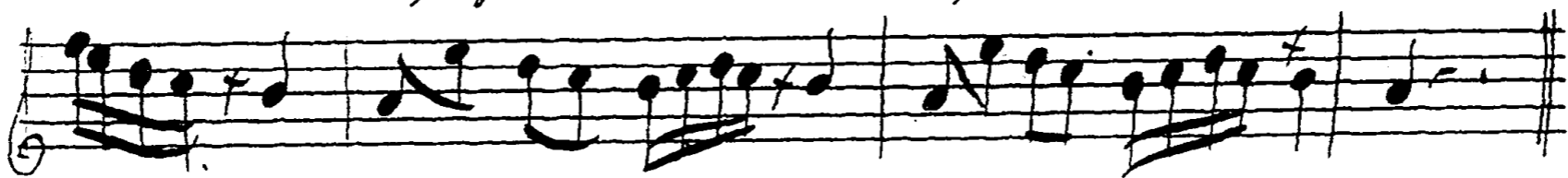
*fermo cede;*



*fermo cede;*



*a' Inferno ce - de;*



*Brevidio -*

Allegro

adagio



A musical staff in treble clef with a 2/4 time signature. It begins with a fermata over a half note, followed by a series of eighth and sixteenth notes, including a sharp sign and a cross symbol.



A musical staff in bass clef with a 2/4 time signature. It features a half note with a fermata, followed by eighth and sixteenth notes.



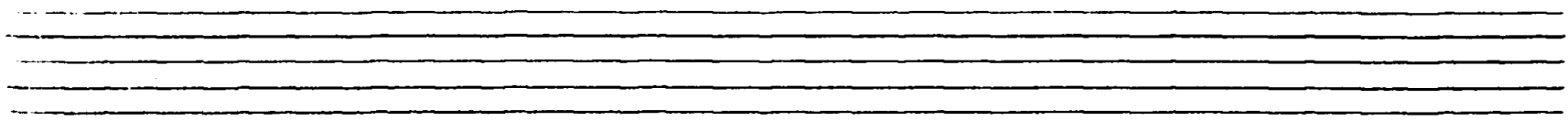
A musical staff in bass clef with a 2/4 time signature. It contains a half note with a fermata, followed by eighth and sixteenth notes.



A musical staff in bass clef with a 2/4 time signature. It contains a half note with a fermata, followed by eighth and sixteenth notes.



A musical staff in bass clef with a 2/4 time signature. It contains a half note with a fermata, followed by eighth and sixteenth notes.




An empty musical staff consisting of five horizontal lines.



A musical staff in bass clef with a 2/4 time signature. It contains a half note with a fermata, followed by eighth and sixteenth notes.



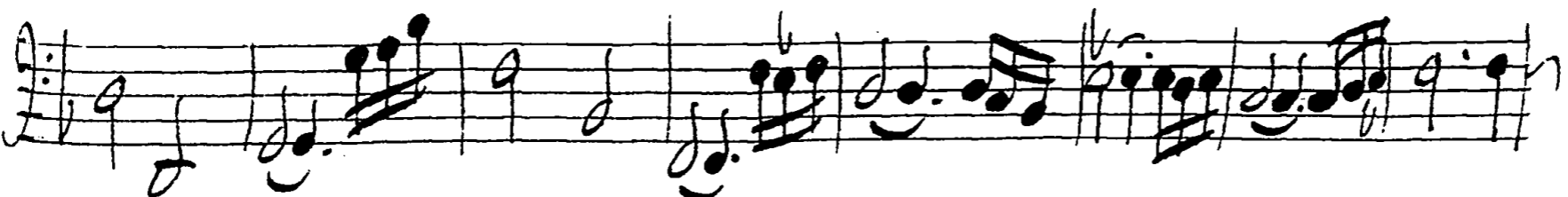
A musical staff in bass clef with a 2/4 time signature. It contains a half note with a fermata, followed by eighth and sixteenth notes.



A musical staff in bass clef with a 2/4 time signature. It contains a half note with a fermata, followed by eighth and sixteenth notes.

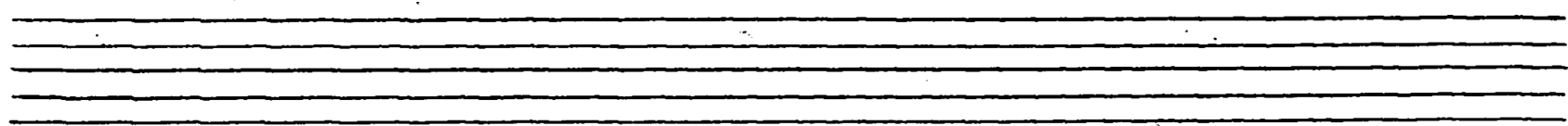


A musical staff in bass clef with a 2/4 time signature. It contains a half note with a fermata, followed by eighth and sixteenth notes.

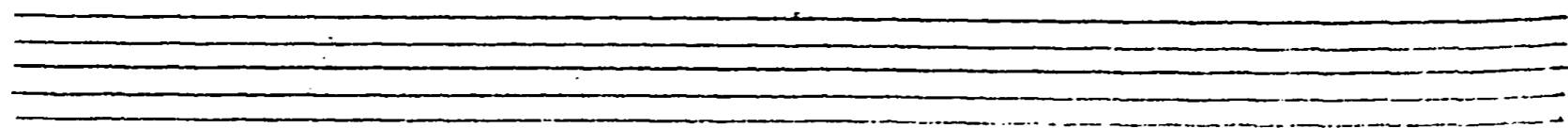


A musical staff in bass clef with a 2/4 time signature. It contains a half note with a fermata, followed by eighth and sixteenth notes.

Handwritten musical score for the first system, consisting of five staves. The notation includes treble and bass clefs, various note values, and rests. The word "Brejo" is written in the second staff.

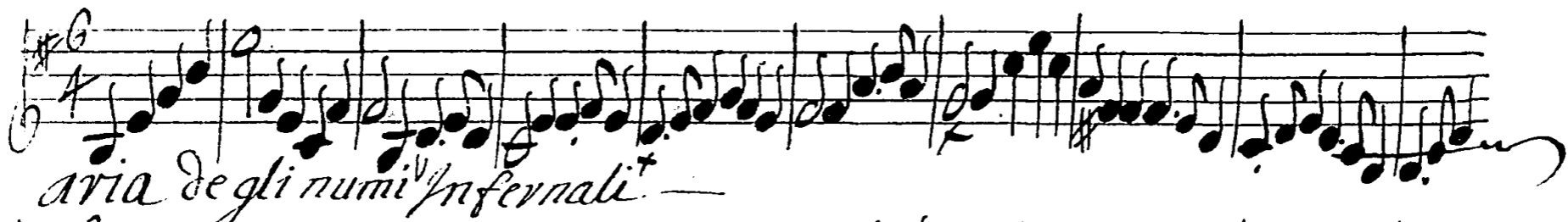


Handwritten musical score for the second system, consisting of five staves. The notation includes treble and bass clefs, various note values, and rests.





*Aria*



Empty musical staves.

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The music is written in a style that appears to be a single melodic line with some accompaniment. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps and naturals). There are also some markings that look like 'x' or 'y' above certain notes. The system ends with a double bar line.

The second system of the handwritten musical score also consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The notation continues with similar rhythmic patterns and melodic lines as the first system. It includes various note values, rests, and accidentals. The system concludes with a double bar line.

*un'ombra*  
*aria*

*Allam - po; Allam - po, allam*

*Violini*

*Basso continuo*

*po, allampo Dun Gel uolto, Resistista chi può, Re-*  
*piandi*

*sista chi puo';* *allam* — — *po, allampo d'un bel*

*uolto, Resista chi puo' Resis* — — *ta chi puo* —  
*forte*



*Allam* — — — — — *po allampo d'un bel uolto de*

*Sista chi puo' Resista chi puo'* — — — — — *fine*

*fine*

*fine*

*fine*

*fine*

ciel in uago semblante; ma — — — — go, un

uago semblante; e de l'inferno stesso, la — — —

— — pre le por - te; s'apre le por te; *al Tacapo*

*Tacapo*

*euridice sola*

*tutti* *lungi dame, martiri; Doglie, pian*

*Basso continuo*

*ti è sospiri Doglie, pianti, e sospiri*

*In braccio del mio bene; In*

*fine*

Braccio del mio bene Torno a calmar

del mesto cor Le pe - ne; Torno a calmar

del mesto cor Le pe - ne Le pe - ne Le pe -

ne lungi dame Dalapo -  
aria  
violini -

violin part

violin part

violin part

Basso continuo -

*velli, lusinghe. velli lusinghe, mi*

*nistri di belta ministri di belta vi chiamo venite*

venite venite vi chia - mo, venite veni -

te venite = , veni - te, quel viso ch'edi  
fine

fine

fine

fine

fine

letta; Quel viso che diletta quel sguardo ch'alletta al

voltojnsegnate al voltojnsegna - - tejnsegna te, al -

volto in segna - - te in segna te; velli da capo

euvidice Scena quarta da capo

Deh; per pietà, mira orfeo chi t'adora,

orfeo euvidice mio ben

Deh; per pietà mira, mira chi t'adora

ti uedo ancora; euvidice mio ben, ti uedo anco



*dora.* *mira chi ta-dora chi ta dora*  
*va, euri dice mio gen, ti uedo, ti uedo anco - va*

*Scena Quinta.*

*Plutone*  
*fuggi temerario, che del decreto mio, uolasti via*  
*Basso continuo -*

*fe, qui vi mangia euri dice, su su, chun diligente stud*

*porti quel perfido, a riveder il sol, cosi plutolo uod*

*Oreste* *euridice*  
*o vigor, o crudelta, crime d amore, merta pieta*

*Plutone*  
*aria uillice*

*Bella non piangere, Bella non piangere*

*tutti*

*- cessi il cordo - glio - cessi il cordo - glio -*

*cessi il cordo - - glio cessi il cordo - glio -*

*non si può frangere non si può fran -*

*gere; con pianti e gemiti un cordi sco -*

*- glio - non si può frangere; non si può -*

*fran* — — — — — *gere; con pianti e gemiti un*

*cor disco* — — — — — *glio, no' no' no' no' non si puo'*

*frangere, con pianti e gemiti un cordi sco* — — — — —

*glio un cordi sco - glio* — — — — —

*Ma, per fugar sua noia spirti d'auerno, mo:* — — — — —

*-trate la gioia* — — — — —

*allegro*

*Violini* —

The first staff of music, labeled 'Violini', begins with a treble clef and a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, characteristic of a Baroque violin part.

The second staff continues the melodic line for the violins, maintaining the same rhythmic complexity and melodic contour.

The third staff continues the melodic line for the violins.

The fourth staff continues the melodic line for the violins.

The fifth staff, labeled 'Basso continuo', is written in bass clef. It provides a harmonic foundation with a steady eighth-note accompaniment and occasional longer notes.

*Basso continuo* —

Two empty musical staves, likely reserved for a second set of violins or other instruments.

The sixth staff continues the basso continuo line, featuring some longer notes and rests.

*Si canti si goda, si balli, si*

The seventh staff continues the melodic line for the violins, with some notes marked with an 'x'.

The eighth staff continues the melodic line for the violins.

The ninth staff continues the melodic line for the violins.

The tenth staff continues the melodic line for the violins.

The eleventh staff continues the basso continuo line, ending with a fermata.

*-rida, si canti si goda, si balli, si vi -*

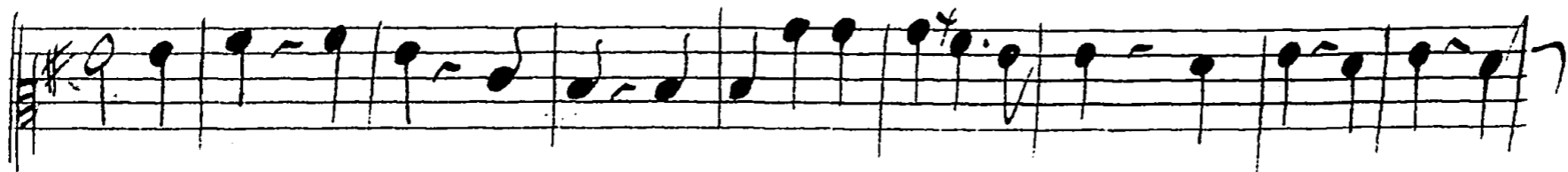
*-da si canti si goda, si balli, si vi - da, non si parti*

*di dolor, Doue splende la face d'amor doue splen — — de la*

*face d'amor;* *non si parli di dolor, non si parli-*



- di do to v doue splen - - de la face d' amor; Doue splende la face da -




mor la fa - ce la face d' amor; Doue splende la face d' amor;




*Il Choro.*



*Si canti si goda, si balli si rida si canti si goda si*



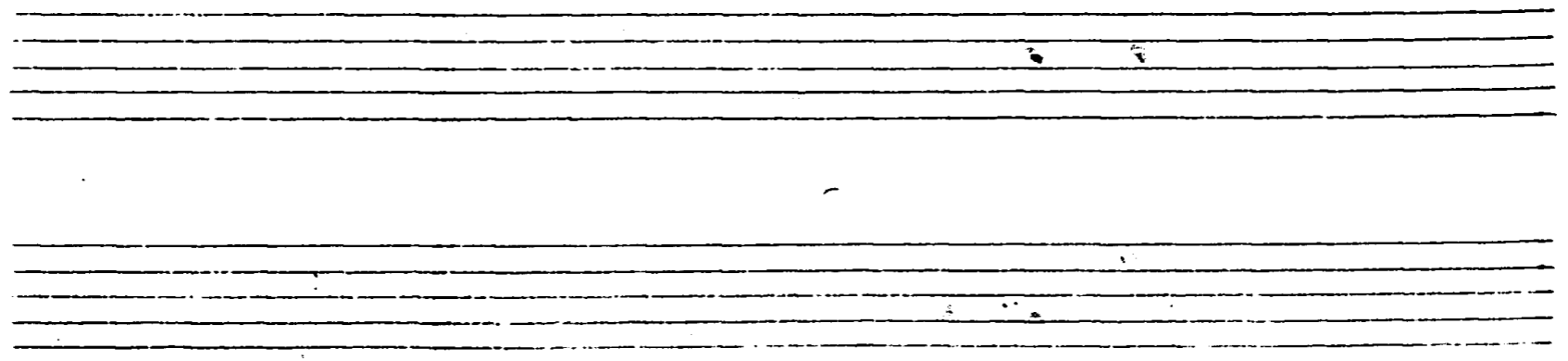
*Si canti, si canti, si goda si balli, si rida, si canti, si goda si*



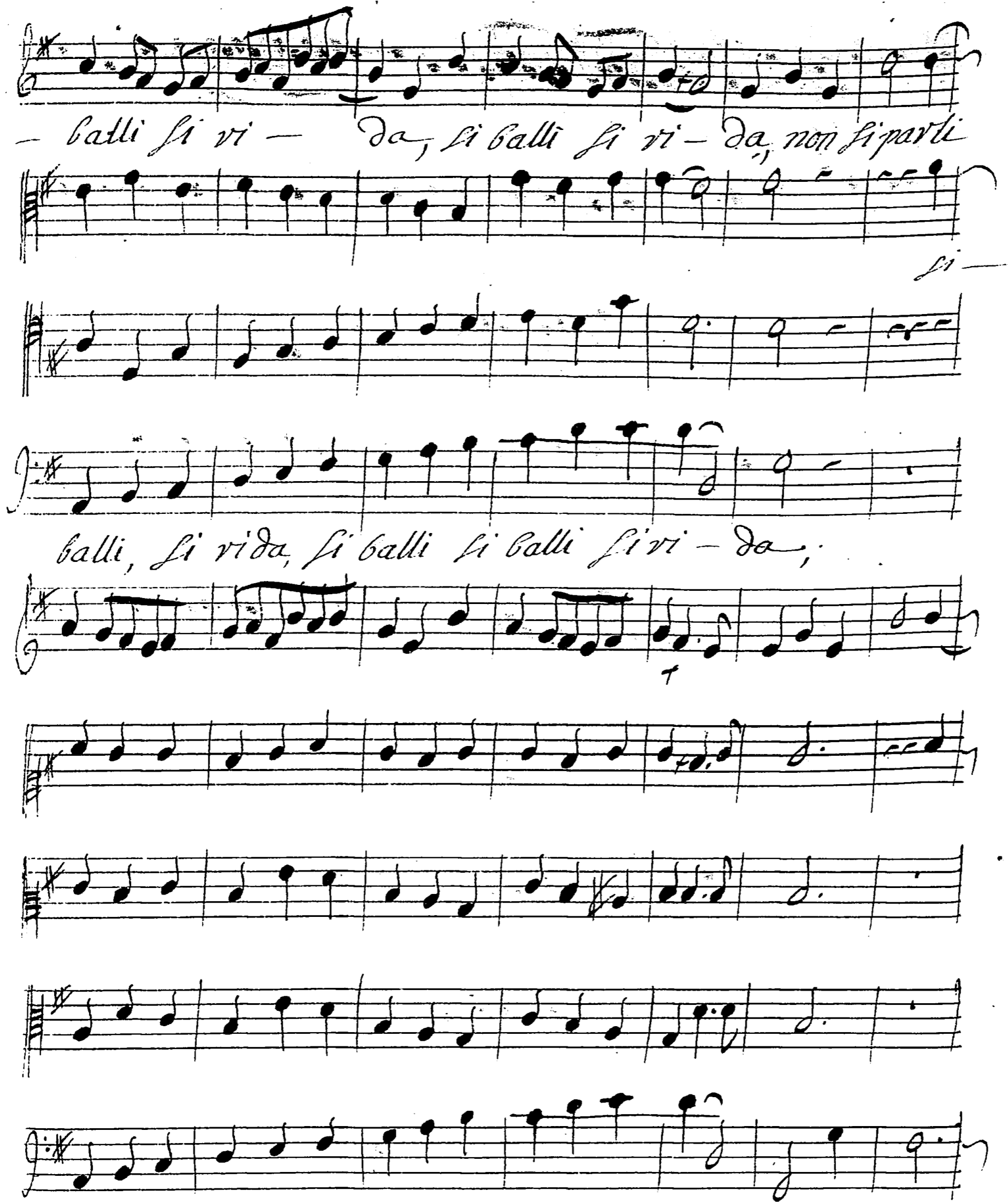
*violini*



*Basso continuo*







- balli si vi - da, si balli si vi - da, non si parti  
balli, si rida, si balli si balli si vi - da;

The musical score consists of ten staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with lyrics. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line. The sixth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line. The seventh staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line. The eighth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line. The ninth and tenth staves are empty.



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

*Di do lov; Doue splen — — de la fa — — ce la*

*canti si goda, si calli si vıda; non si*

*si canti*

*non si parti di do lov Doue splende la face d'arov, doue*

The musical score is written on ten staves. The first staff is a vocal line in G major (one sharp) with lyrics in Russian and Ukrainian. The second and third staves are piano accompaniment. The fourth staff is a vocal line with lyrics in Ukrainian. The fifth staff is piano accompaniment. The sixth and seventh staves are piano accompaniment. The eighth staff is a vocal line. The ninth and tenth staves are empty musical staves.

face d'amour, Doue splende la face d'amour, si canti si goda, si

Spten — — — de la face d'amour; si canti, si goda, si

- bal- li si ri- da si' canti, si goda, si

non si

balli si balli si ri da, non si parli di dolor, no-



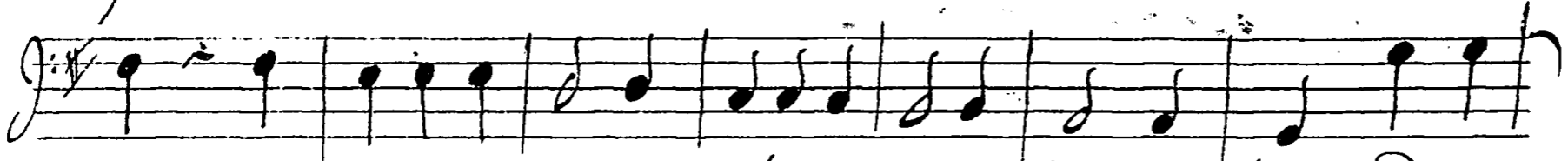
*goda, si balli, si rida non si parli di dolor; Doue*



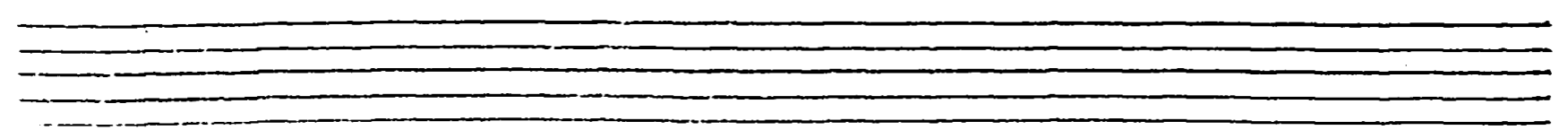
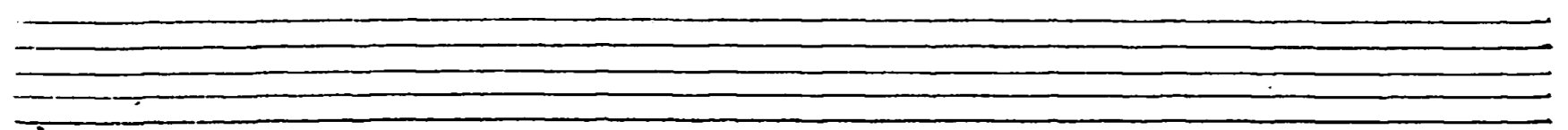
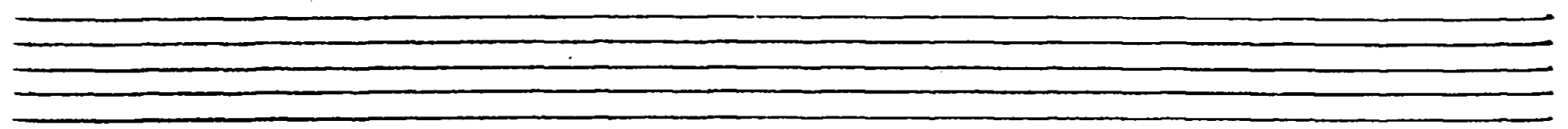
*si canti si goda*



*parli di dolor*



*no, no no non si parli no non si parli di dolor; Doue*



*Splen* — — — — — *de la face d'amor, la ta* — — — — —

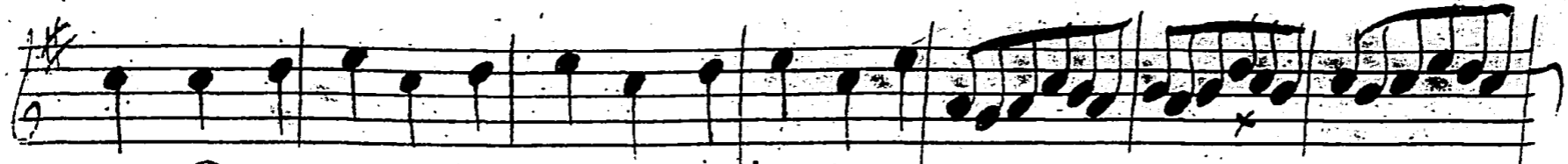
*Splen* — — — — — *de la face d'amor, Douce splende ta* — — — — —

— — *ce la fa ce la face d'amor* — —

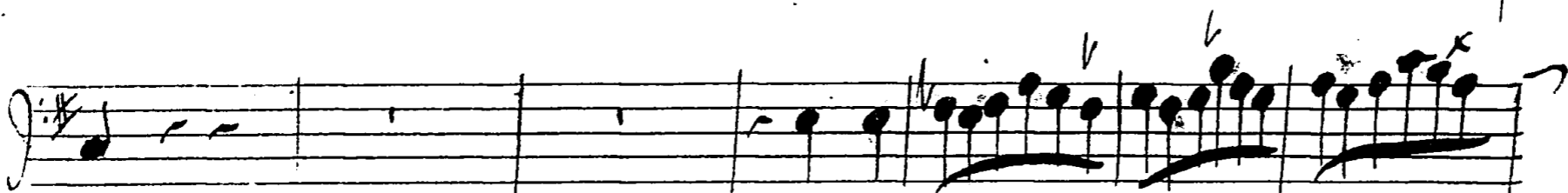
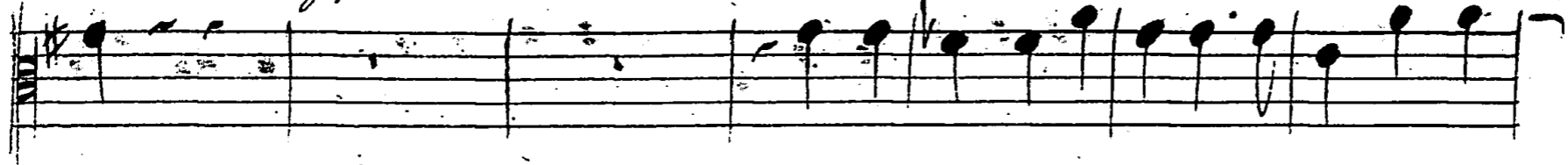
*face d'amor douce splen de la face d'amor.*

Handwritten musical score for voice and piano. The score consists of 11 staves. The first two staves are for the voice, with the lyrics "non si parli - di do" written below the notes. The next two staves are for the piano accompaniment, with the lyrics "non si parli di do" written below the notes. The remaining seven staves are empty. The music is written in a single system, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and articulation marks.

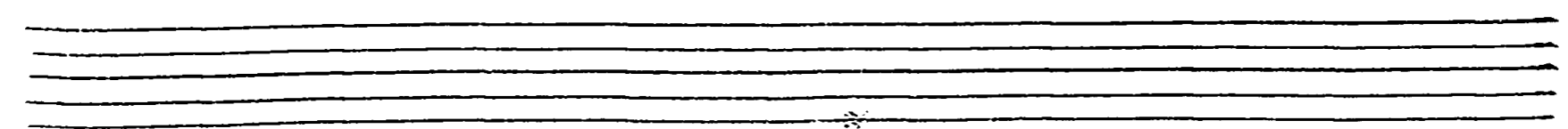
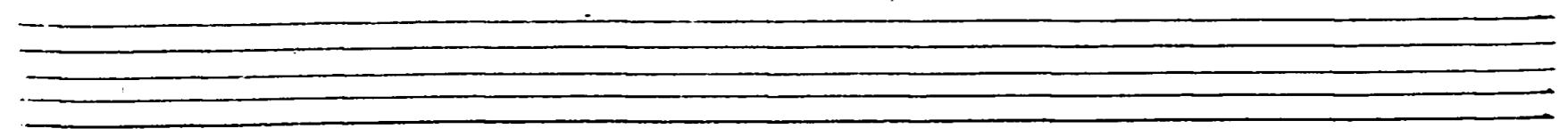
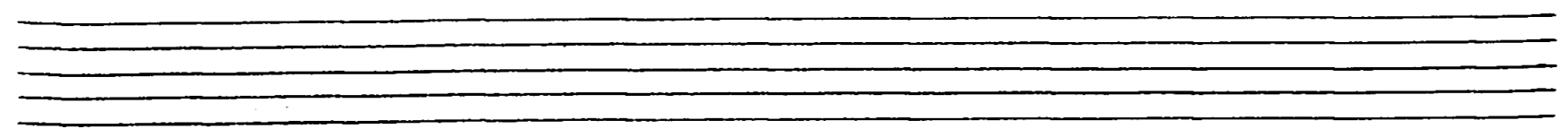
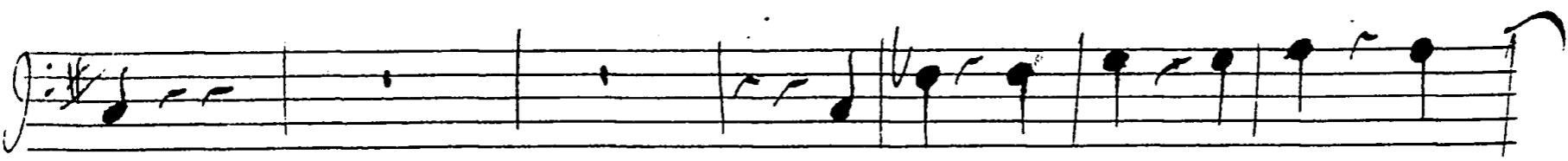
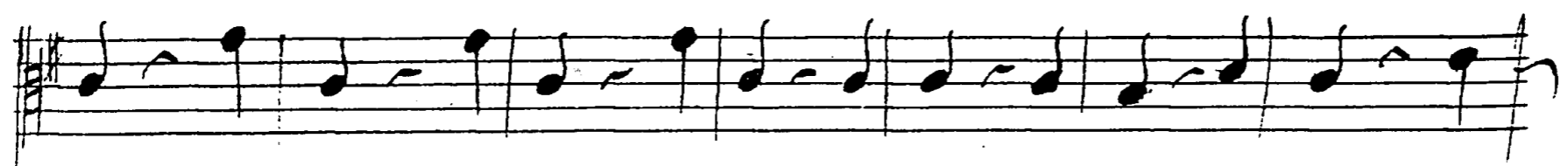
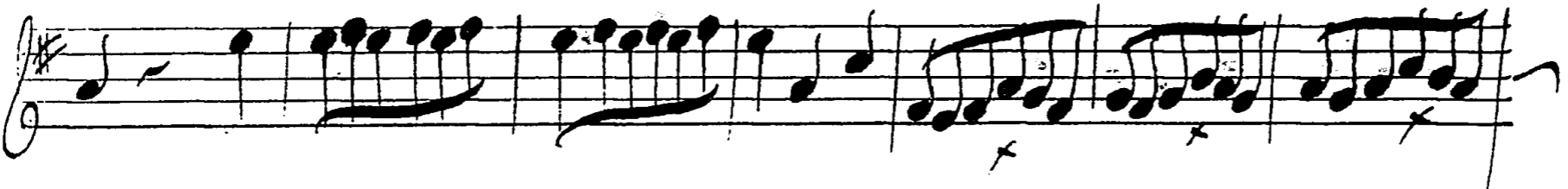




- lov Doue splende la face d'amon doue splen



- lov, Doue splen



de la face d'amour; non si parli  
non si parli di dolor  
si canti, sigoda  
de la face d'amour; nonò nonò nonò nonò si parli

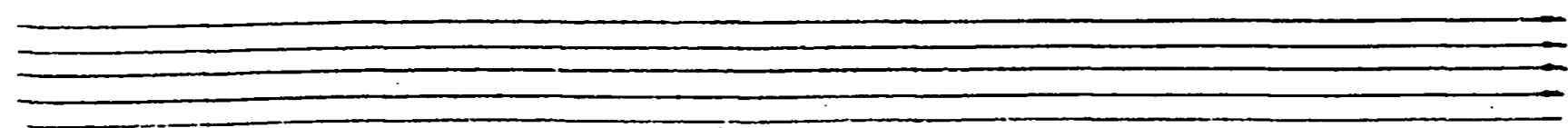
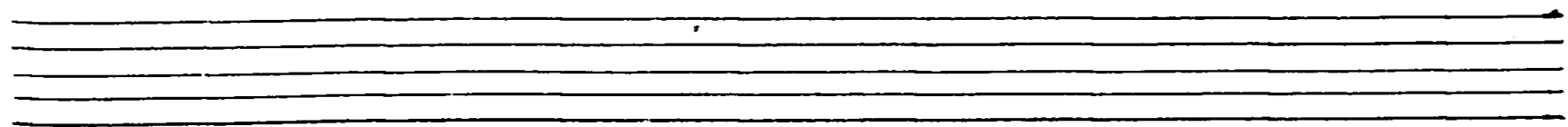
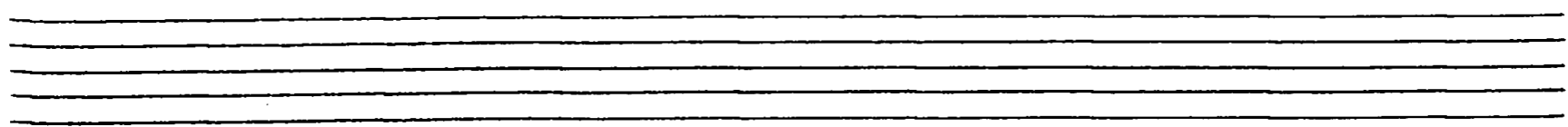
The image shows a handwritten musical score on ten staves. The first four staves contain the main melody with lyrics in French and Italian. The fifth staff continues the melody. The last three staves are empty. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written in a cursive hand below the notes.



*— di dotov Doue splen — — de la face d'amor. La fa*



*di dotov Doue splen — — de la face d'amor;*



ce la fa - ce la fa - ce la

no' no', nono non si parli di dolor, Doue splende la'

face d'amor; Doue Splende La face d'amor; —

face d'amor Doue Splende La face d'amor; —

Si replica l'aria de gli numi Infernali

*A fine*

*Scène Dernière*

*Le carnaval conduisant une troupe de masques.*

*Marche du carnaval*


The musical score consists of ten staves of music. The first staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a cursive, handwritten style. The remaining nine staves are for instruments, with various clefs and key signatures. The notation includes notes, rests, and bar lines, all written in black ink on a white background. The overall style is that of a handwritten manuscript.

*Le carnaval*

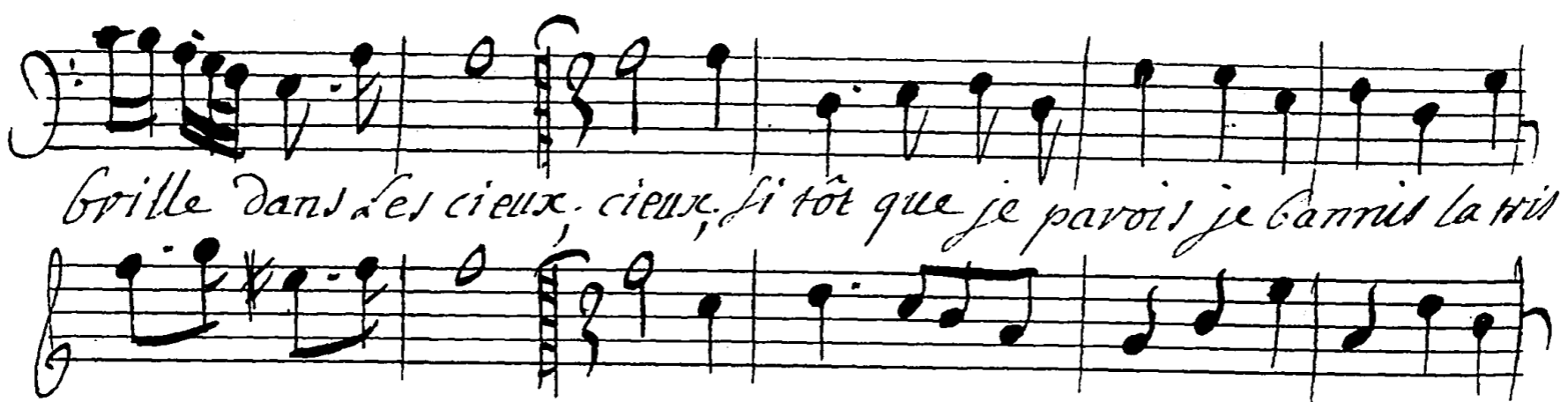
*L'hiver, a beau s'armer D'aquillons furieux, et fieres destou-*

*violons;*

*ren! La cour - se va ga Gon de; en vain les noirs frimats;*



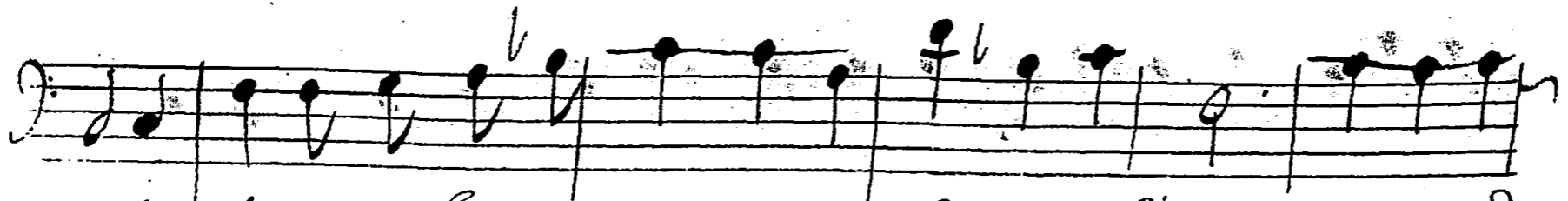
*pour attrister le monde, Devorent le flambeau qui brille dans les cieux, qui*



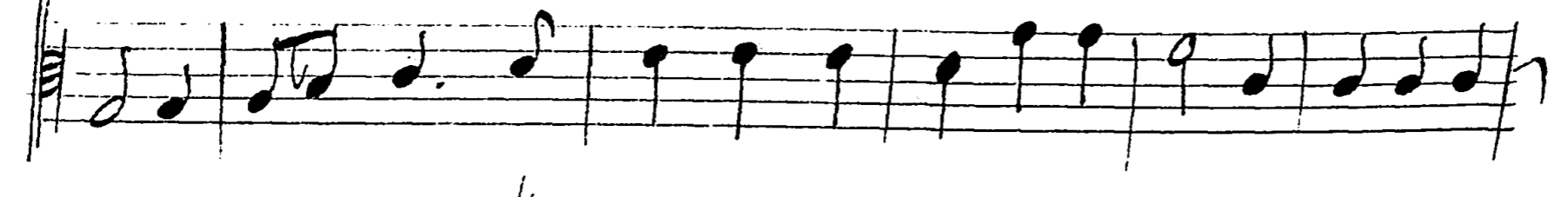
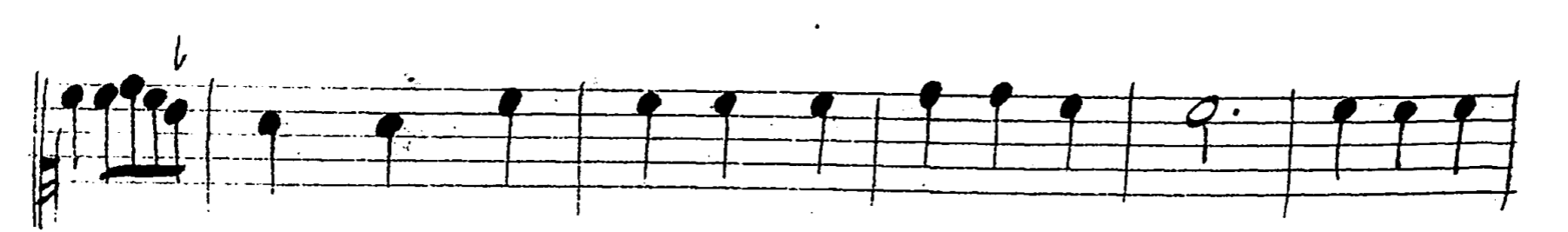
*brille dans les cieux, cieux, si tôt que je parois je bannis la nuit*



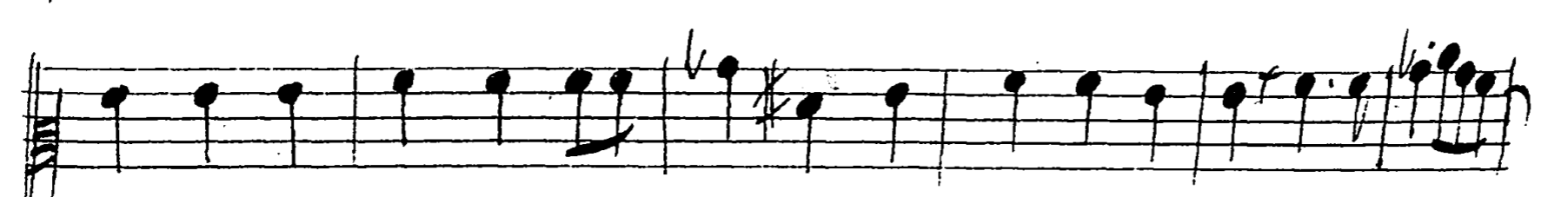




*resse; ouvre La porte aux jeux aux festins a l'amour, a mon de*



*part Le plaisir cesse et pour mieux sy L'uver on attend mon retour?*



*a mon depart le plaisir cesse et pour mieux s'y liurer on at-*

*tend mon retour on attend - - - mon retour, tou-*

*jours*

*jours*

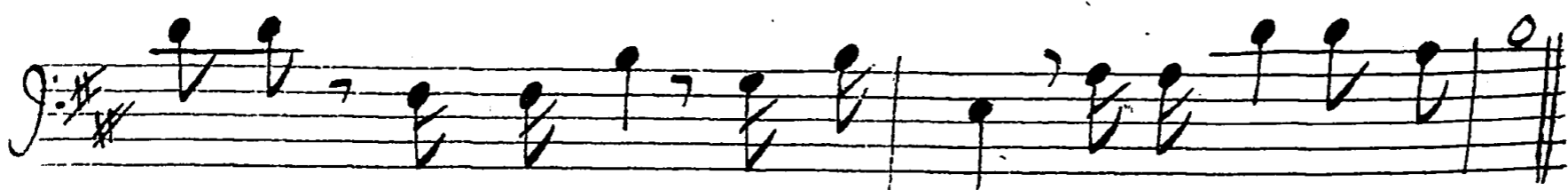
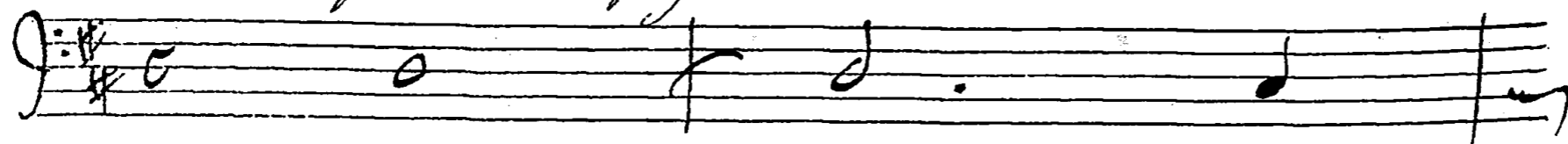
*jours*

*jours*

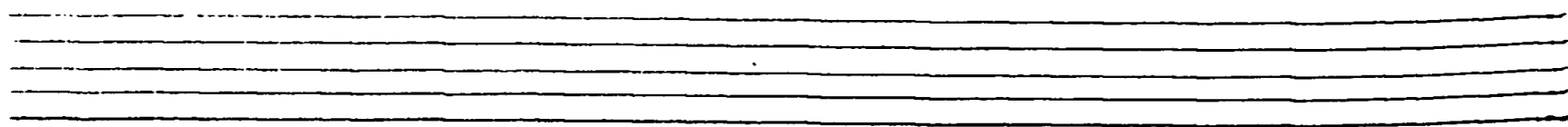
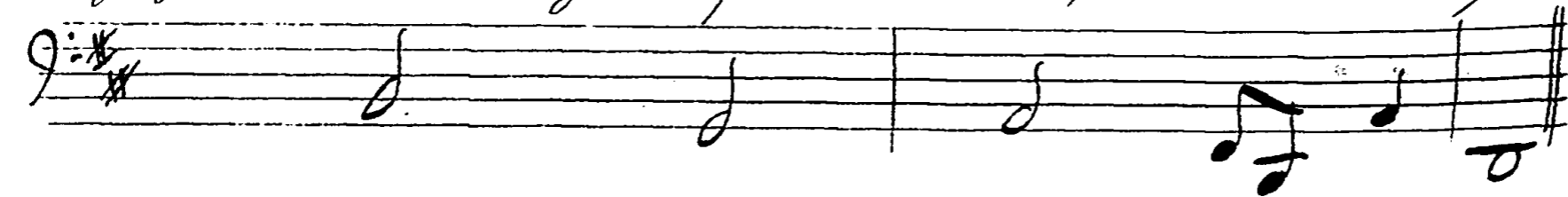
*jours*



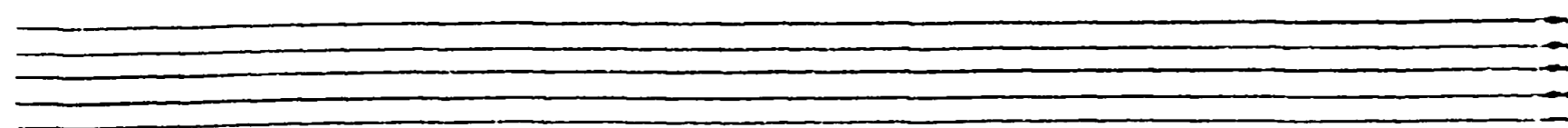
*Vous qui m'accompagnez montrez votre alle*



*grese; Les yeux par vos chants, celebrez ce beau jour;*



*Bouree*



*jeu menuet* *fin*

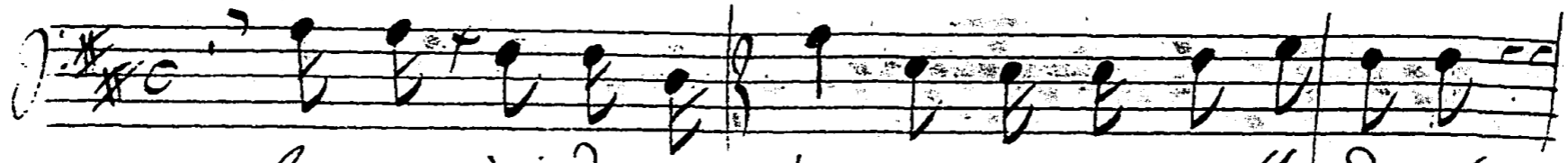
*Fin*

2<sup>e</sup> menuet en Rondeau

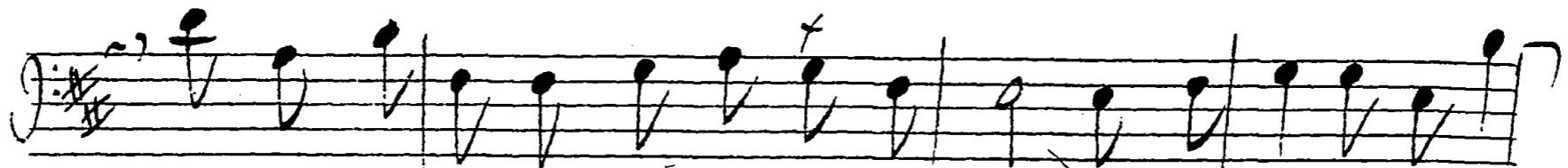
*Fin*

*Fin*

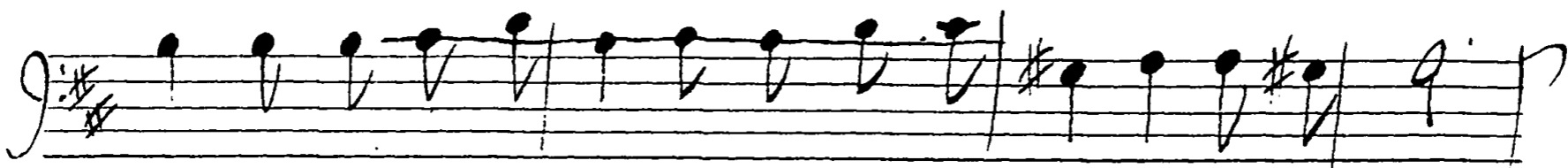
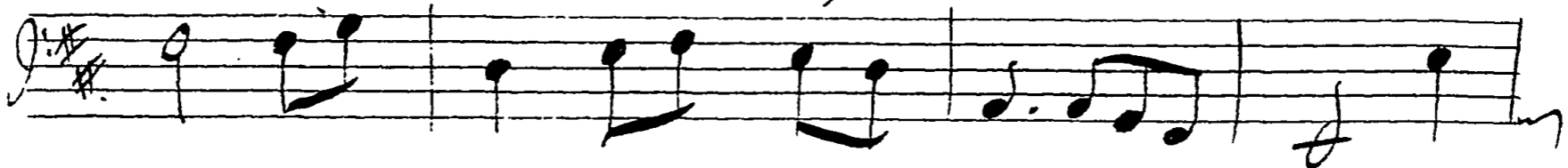
*Le carnaval;*



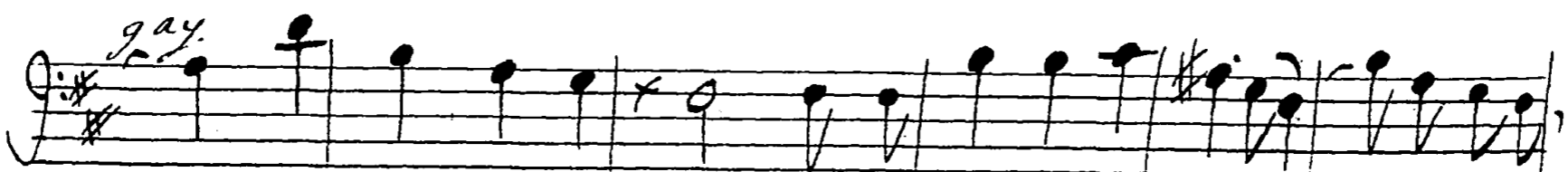
*Je veux joindre à ces jeux une nouvelle danse*



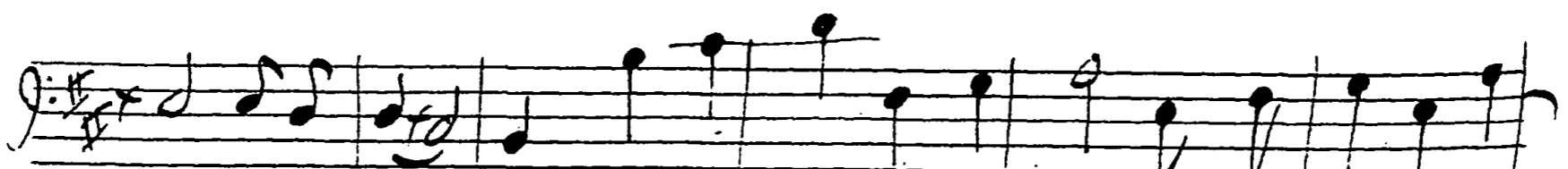
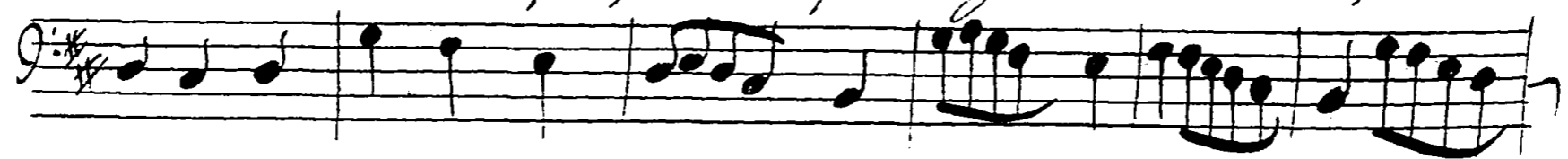
*venez venez aimables enjouemens, Redoublez en est lieux*



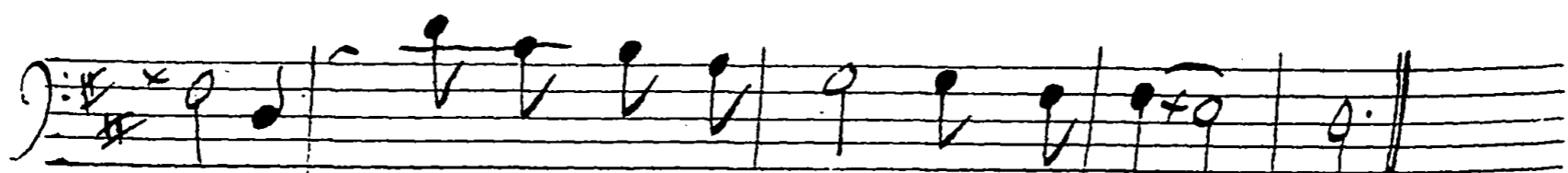
*notre vejoissance par de nouveaux-deguisemens;*



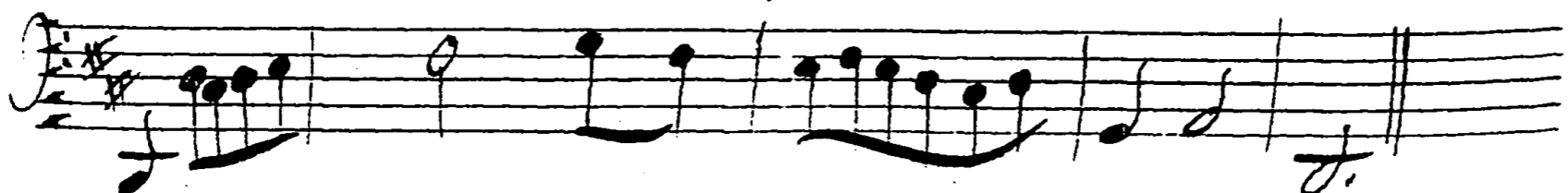
*Dans ce tems de plaisirs le plus sage s'oublie, et permet un*



*peu de foli-e; Dans ce tems de plaisirs le plus sage, sou*

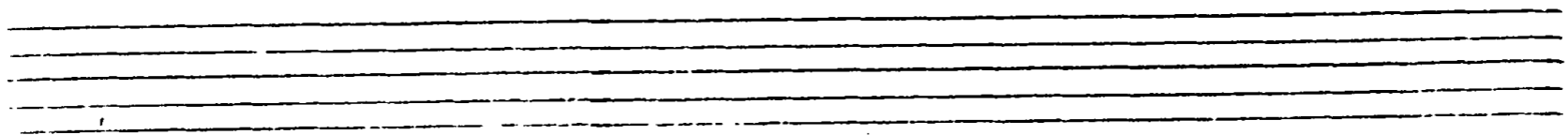
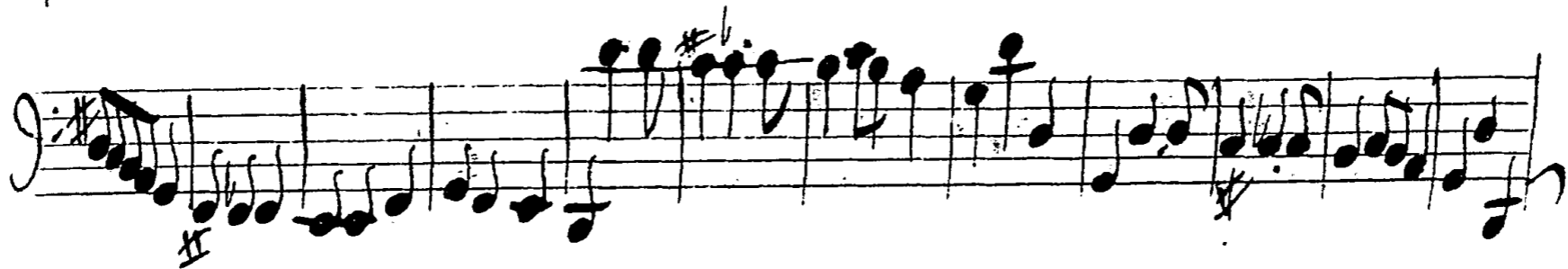
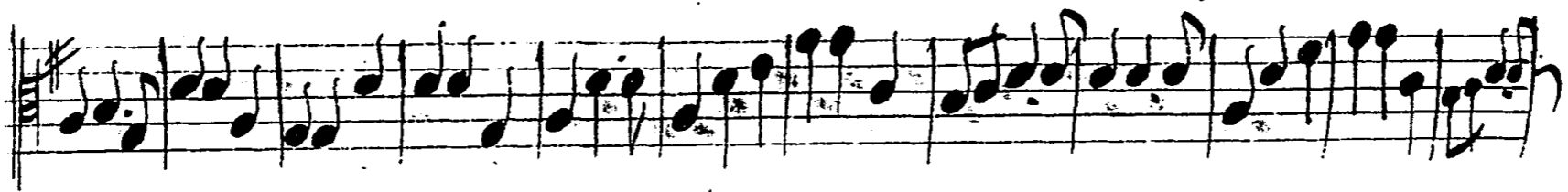
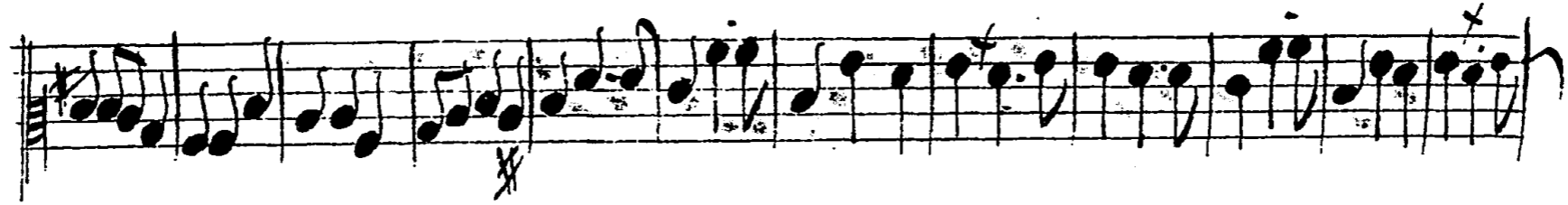


*blie et permet un peu de foli-e;*

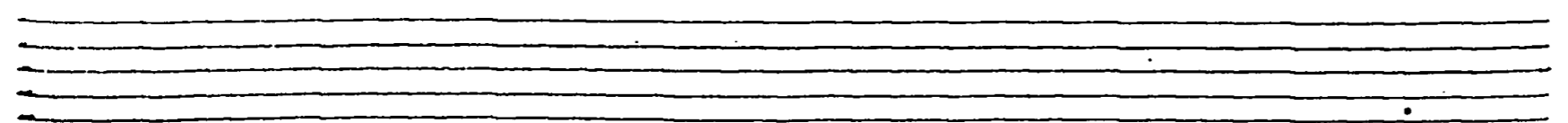
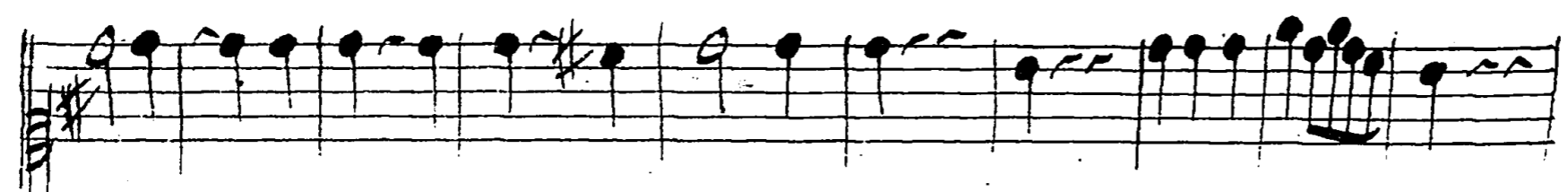
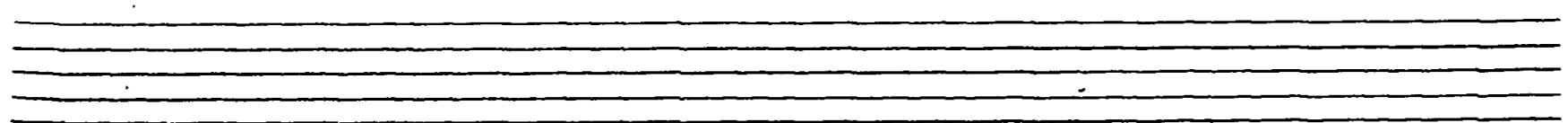


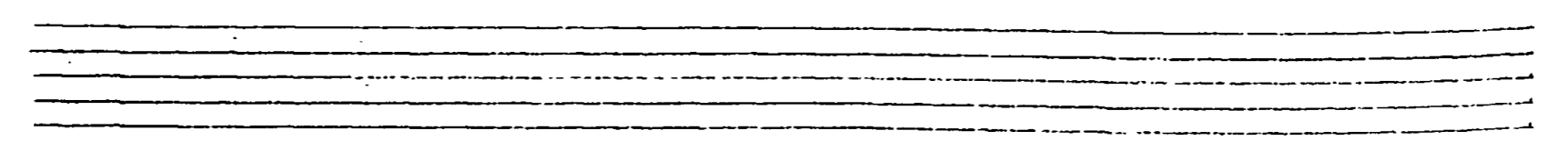
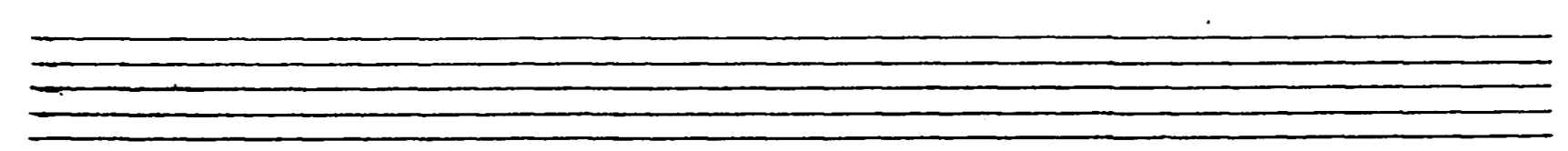
*Chaconne.*

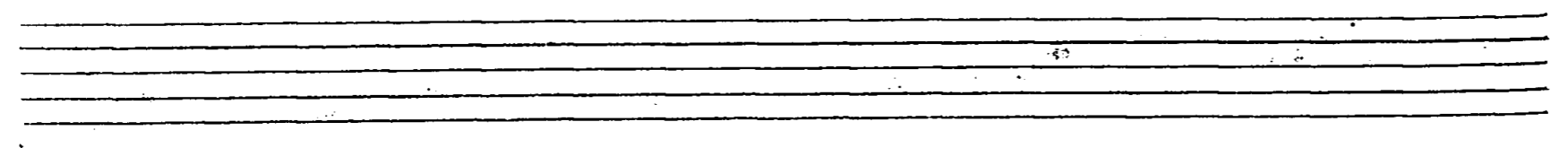
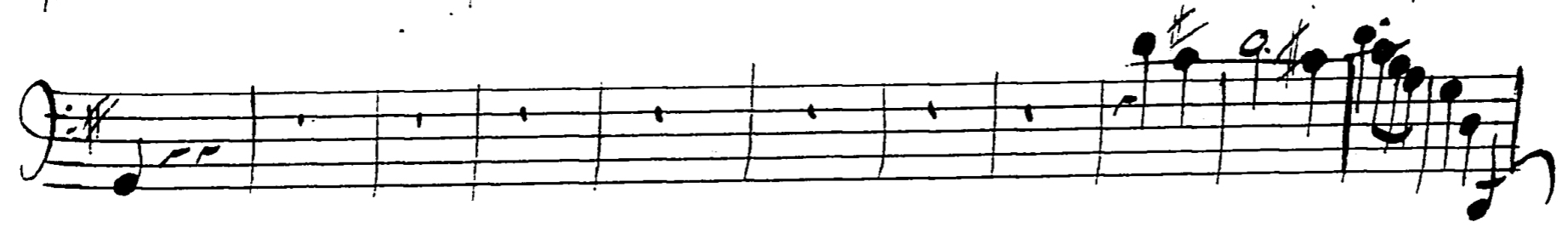
This page contains a handwritten musical score for a piece titled "Chaconne." The score is written on ten staves, with the first five staves containing musical notation and the last five staves being empty. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The word "Chaconne." is written in a cursive hand below the first staff. The score is arranged in a system of five staves each, with a double bar line separating the first and second systems.











The first system of handwritten musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in alto clef. The third staff is in alto clef. The fourth staff is in alto clef. The fifth staff is in bass clef. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

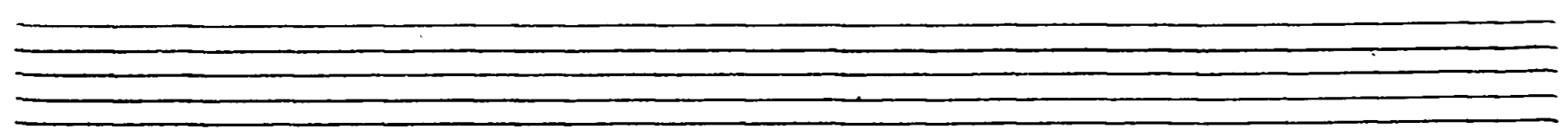
A set of five empty musical staves, consisting of five horizontal lines.

The second system of handwritten musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in alto clef. The third staff is in alto clef. The fourth staff is in alto clef. The fifth staff is in bass clef. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

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

*Air des masques chinois*

The first system of the score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in bass clef. The third and fourth staves are in treble clef, and the fifth staff is in bass clef. The music is written in a fluid, handwritten style with various note values and rests.



The second system of the score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in bass clef. The third and fourth staves are in treble clef, and the fifth staff is in bass clef. The music continues in a handwritten style, showing more complex rhythmic patterns and melodic lines.

Handwritten musical score for the first system, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in G major and 2/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves appear to be for a piano accompaniment, with the second staff having a treble clef and the third a bass clef. The fourth and fifth staves continue the accompaniment. The system ends with a double bar line and repeat dots.

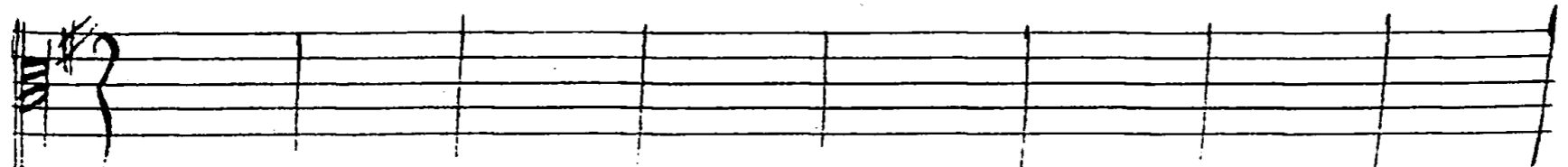
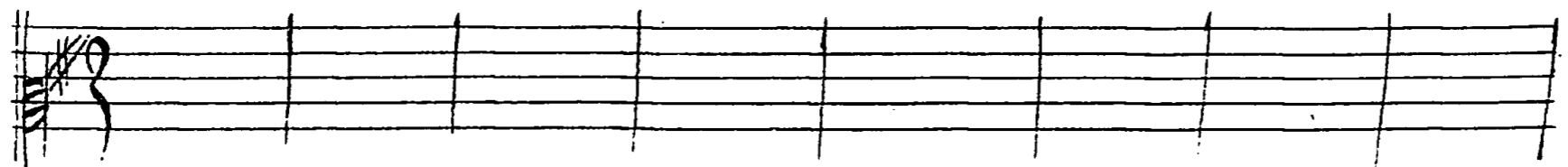
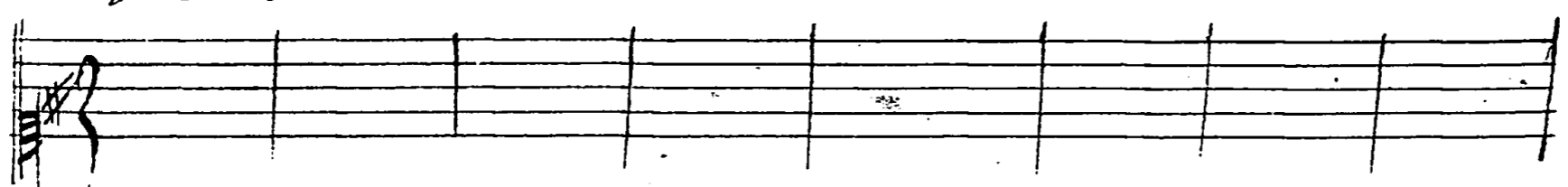
Handwritten musical score for the second system, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in G major and 2/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves appear to be for a piano accompaniment, with the second staff having a treble clef and the third a bass clef. The fourth and fifth staves continue the accompaniment. The system ends with a double bar line and repeat dots.



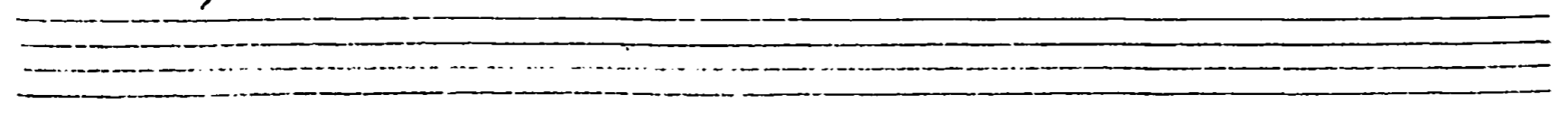
*Adia*



*violini*



*Basso continuo*



*Per piacer al mio ben Per piacer al mio ben amori uola*

*volini*

*Basso continuo*

*te uola te uolate mi sen uola*

This is a handwritten musical score on a single page. It features two main parts: a vocal line and a basso continuo line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand below the notes. The basso continuo line is written on a single staff with a bass clef and the same key signature. The score consists of several systems of staves. The first system contains the vocal line and the beginning of the basso continuo line. The second system contains the vocal line and the continuation of the basso continuo line. The third system contains the vocal line and the continuation of the basso continuo line. The fourth system contains the vocal line and the continuation of the basso continuo line. The fifth system contains the vocal line and the continuation of the basso continuo line. The sixth system contains the vocal line and the continuation of the basso continuo line. The seventh system contains the vocal line and the continuation of the basso continuo line. The eighth system contains the vocal line and the continuation of the basso continuo line. The ninth system contains the vocal line and the continuation of the basso continuo line. The tenth system contains the vocal line and the continuation of the basso continuo line. The score is written in black ink on aged paper.



Handwritten musical score for voice and piano. The score consists of 14 staves. The first two staves contain the vocal line with the lyrics: "te uolate mi'fen; amori uo-". The third staff is a piano accompaniment. The fourth and fifth staves are piano accompaniment. The sixth staff is the vocal line with the lyrics: "late; vola - te vola -". The seventh staff is piano accompaniment. The eighth and ninth staves are piano accompaniment. The tenth and eleventh staves are piano accompaniment. The twelfth and thirteenth staves are piano accompaniment. The fourteenth staff is the vocal line.

te uolate mi'fen; amori uo-

late; vola - te vola -

te uolate mi in sen, uola - - - te uola

te uolate mi in sen

fina. fug

gite sospiri fuggite sospiri fuggite — mar

ri sospiri fuggite fuggite; non più turbar

*no' no' no' no' non piu turbar de l'alma il ben seren*

*non piu turbar de l'alma il ben seren no' no' non*

This is a handwritten musical score for voice and piano. The score is written on ten staves. The first staff contains the vocal line with the lyrics "no' no' no' no' non piu turbar de l'alma il ben seren". The second staff is the piano accompaniment. The next three staves (3, 4, and 5) are empty, likely representing a page break or a section of the score that is not fully transcribed. The sixth staff contains the vocal line with the lyrics "non piu turbar de l'alma il ben seren no' no' non". The seventh staff is the piano accompaniment. The final three staves (8, 9, and 10) are empty. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings.

no non piu turbar de l'alma il ben seren; *Da capo*

Musical notation for the second system, piano accompaniment.

Musical notation for the third system, piano accompaniment.

Musical notation for the fourth system, piano accompaniment.

Musical notation for the fifth system, including vocal line and piano accompaniment. *Da Capo*

*fortana*

Musical notation for the sixth system, piano accompaniment.

Musical notation for the seventh system, piano accompaniment.

Musical notation for the eighth system, piano accompaniment.

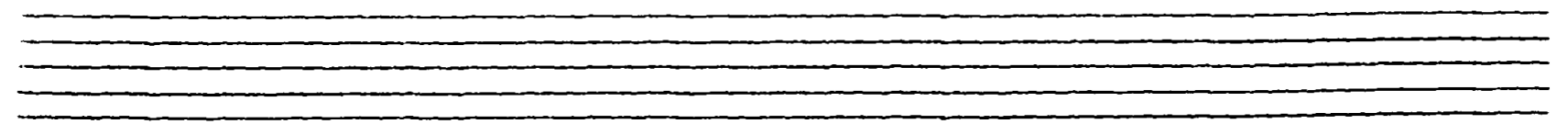
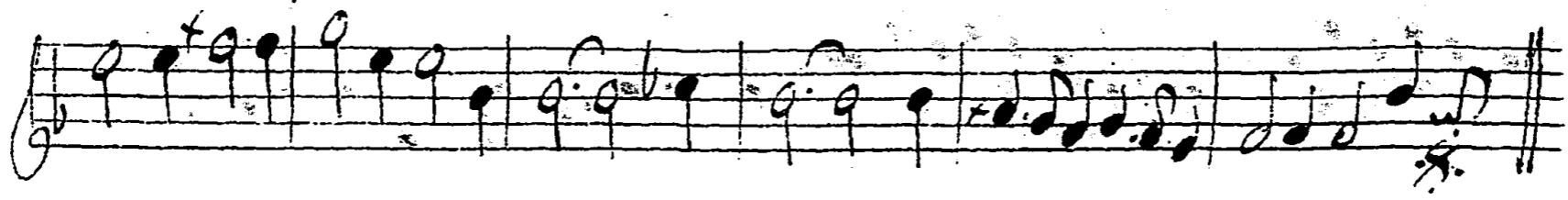
Musical notation for the ninth system, piano accompaniment.

Musical notation for the tenth system, piano accompaniment.

Handwritten musical score for the first system, consisting of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a *fin* marking above it. The second staff is in bass clef with a *fin* marking above it. The third and fourth staves are in bass clef. The fifth staff is in bass clef. The system concludes with two empty staves.

Handwritten musical score for the second system, consisting of five staves. The top staff is in treble clef. The second, third, and fourth staves are in bass clef. The fifth staff is in bass clef. The system concludes with two empty staves.

This image shows a handwritten musical score for a multi-stemmed instrument, likely a harpsichord or similar keyboard instrument. The score is organized into ten systems, each consisting of five staves. The notation is dense and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The key signature is one flat (B-flat), and the time signature is 9/8. The first system begins with a treble clef and a common time signature. The notation is written in a clear, legible hand, with some dynamic markings like 'v' (forte) and 'lo' (piano) visible. The score concludes with a double bar line and a repeat sign at the end of the tenth system.



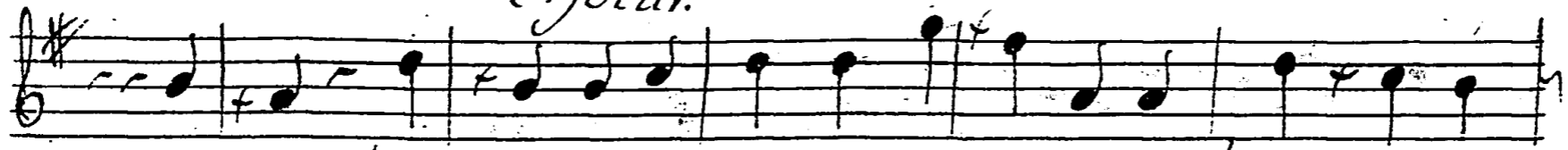
*Le carnaval*

*chantons, Dansons profitons des beaux jours, hur. t<sup>er</sup> des plaisirs ne dorment pas tou*

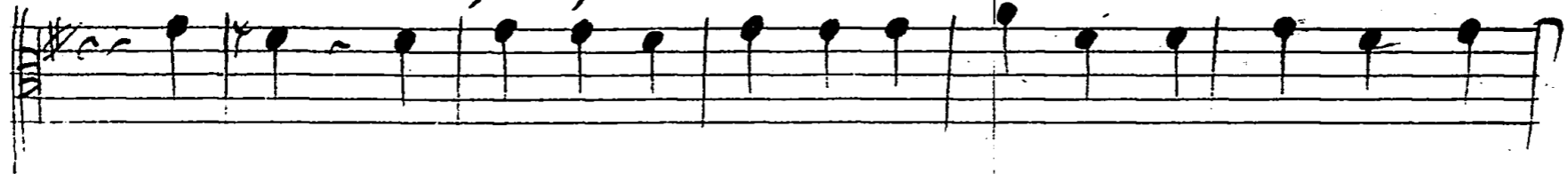
*violons*



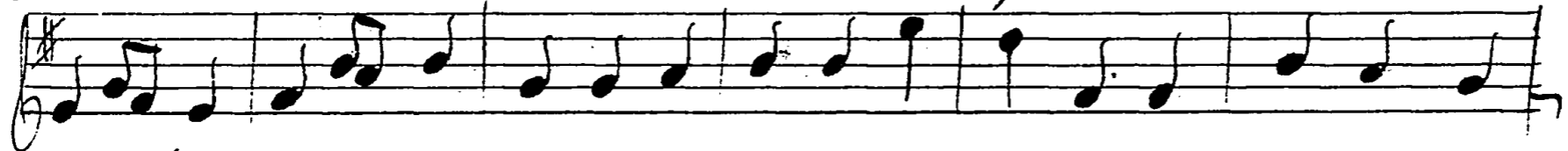
*Choeur.*



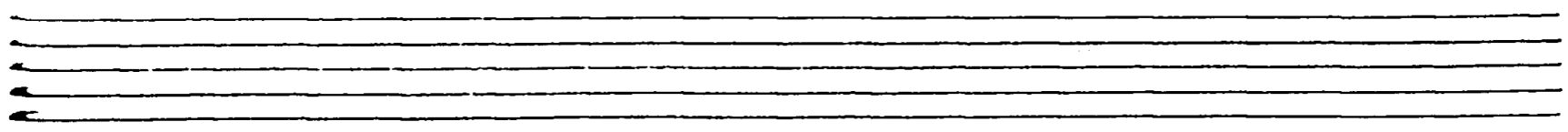
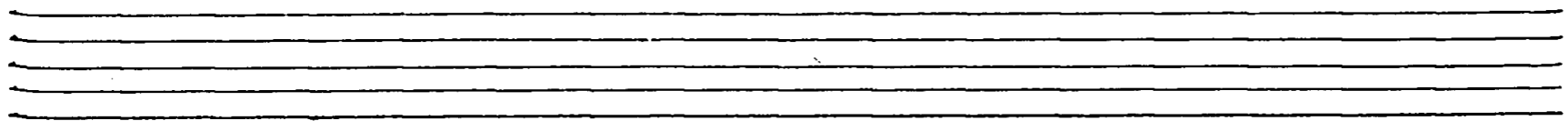
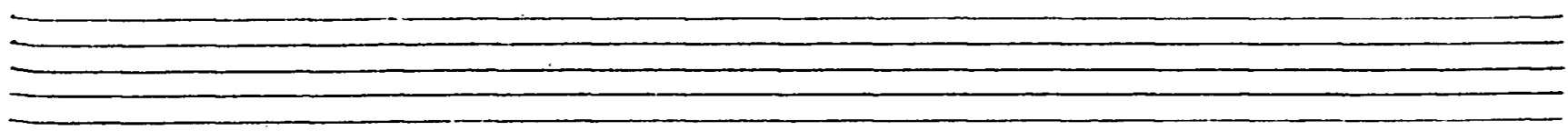
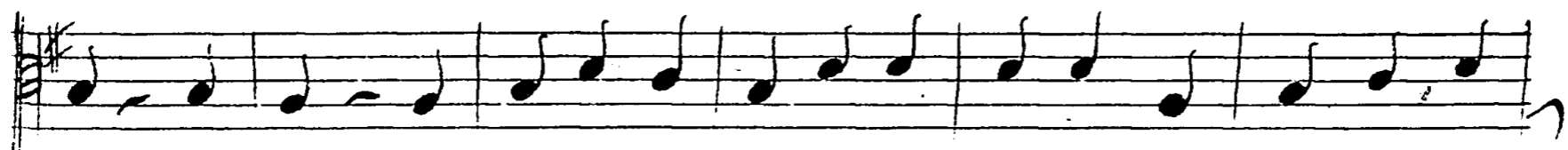
*Chantons dansons profitons des beaux jours & heureux tems des plai*

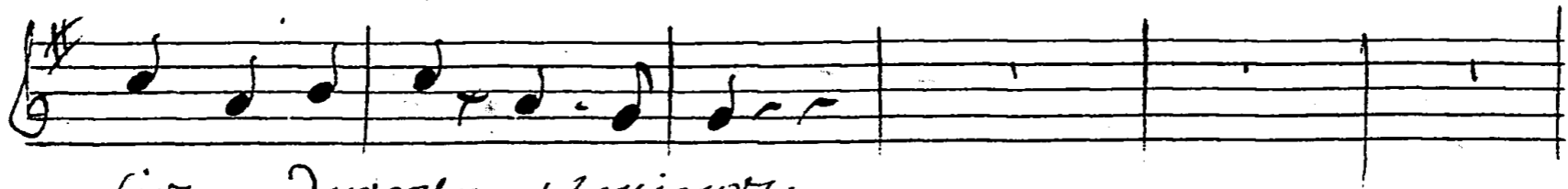


*jours; chantons, dansons profitons des beaux jours & heureux tems des plai —*

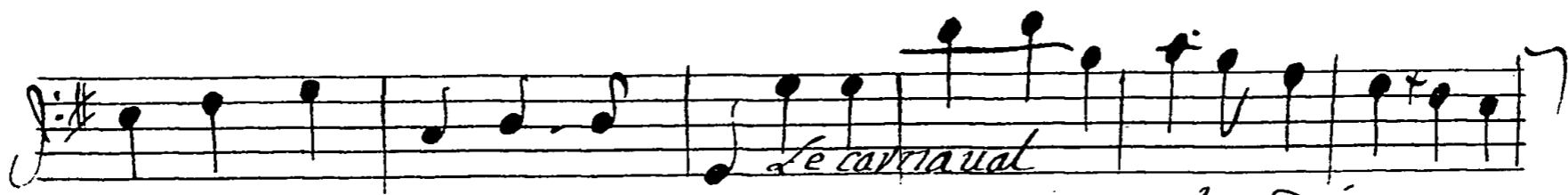
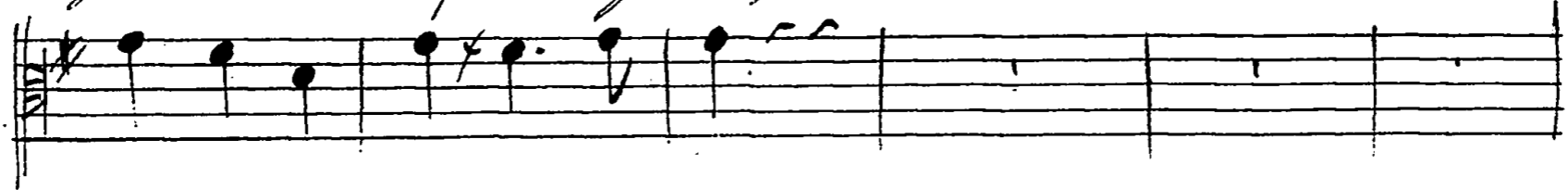


*Violons —*

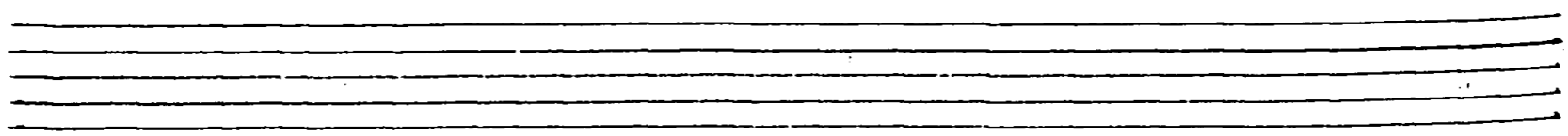
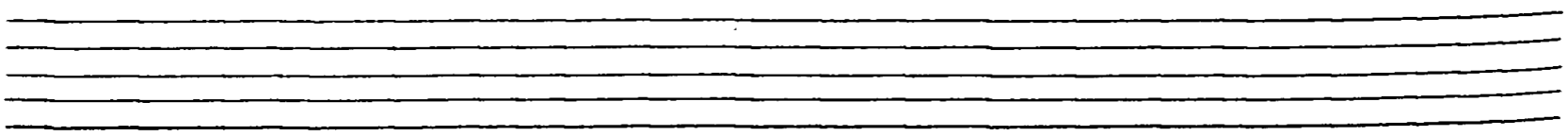
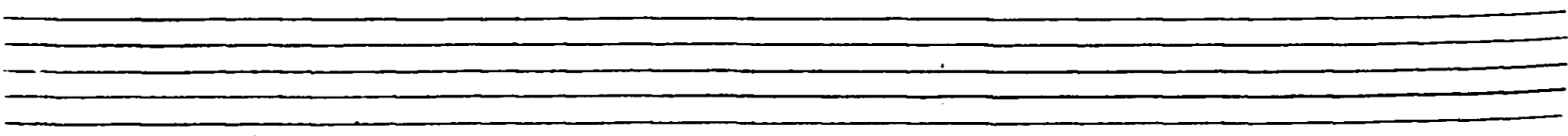
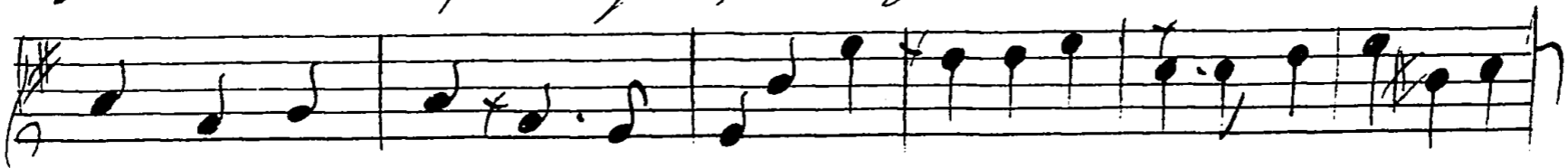


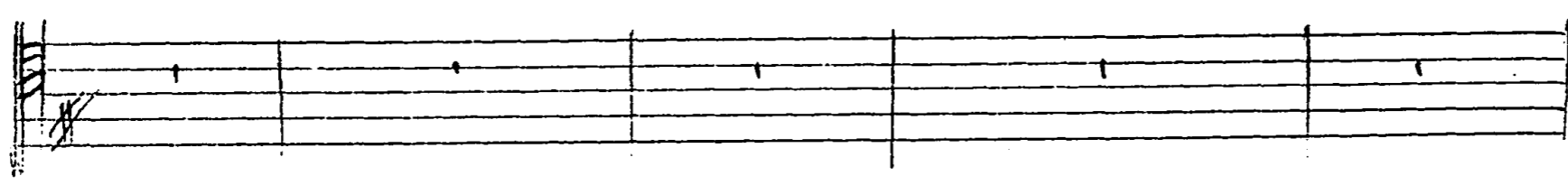
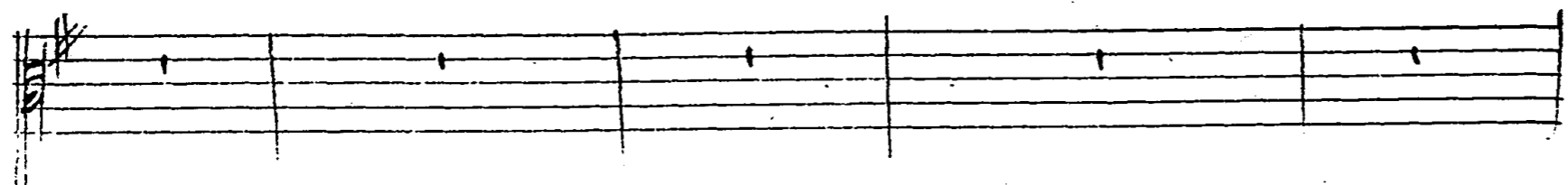
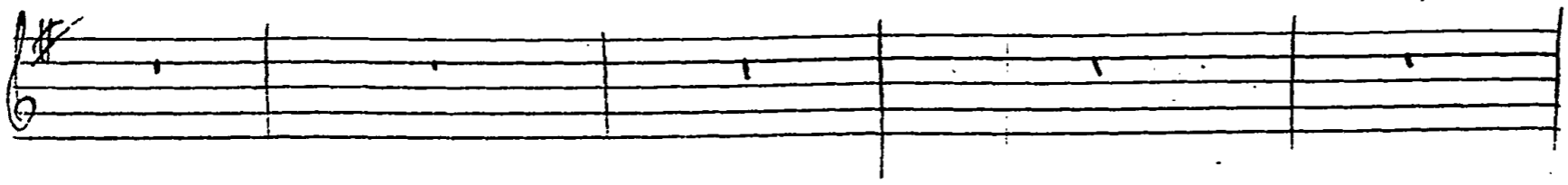


*Sirs ne duvent pas toujours;*

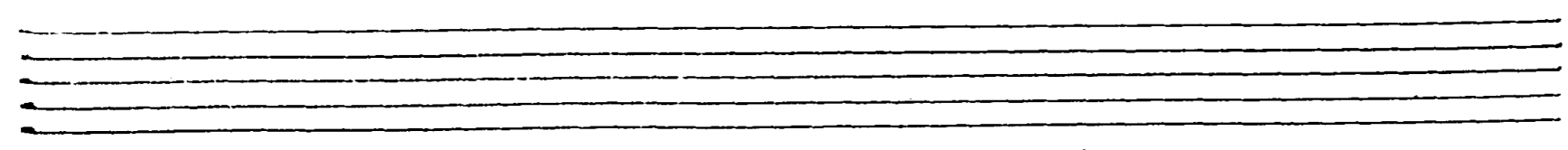
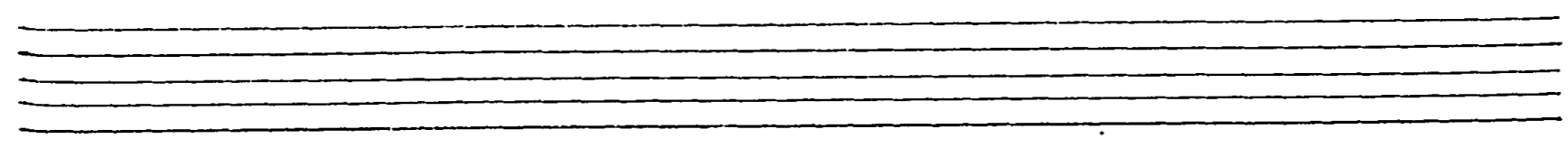
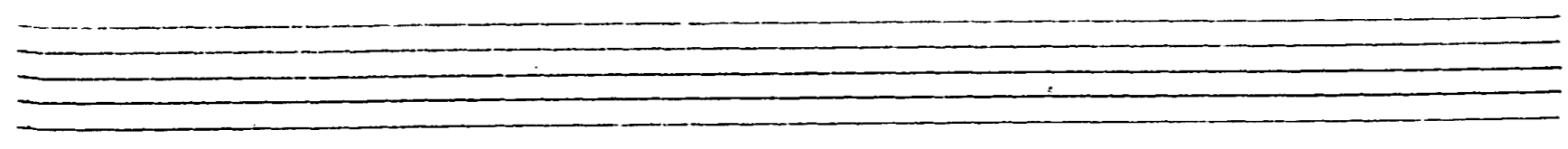
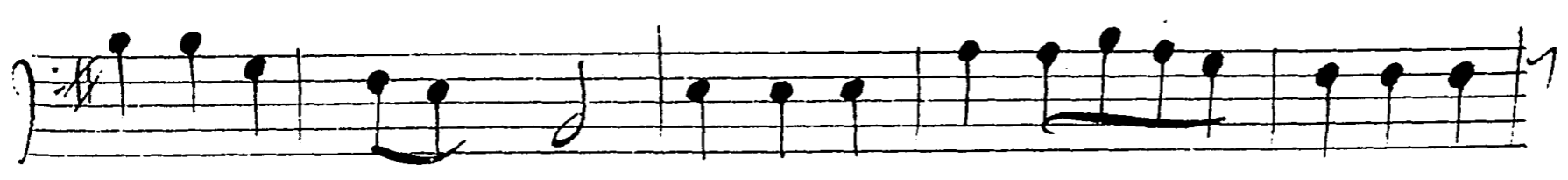


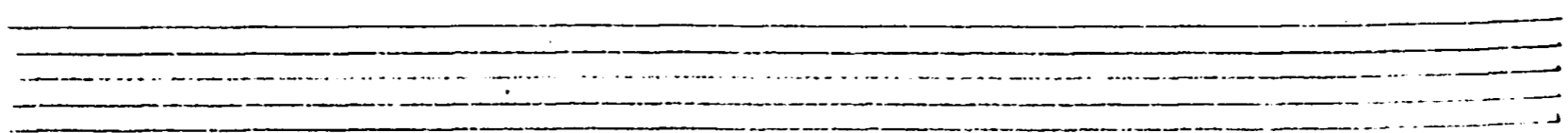
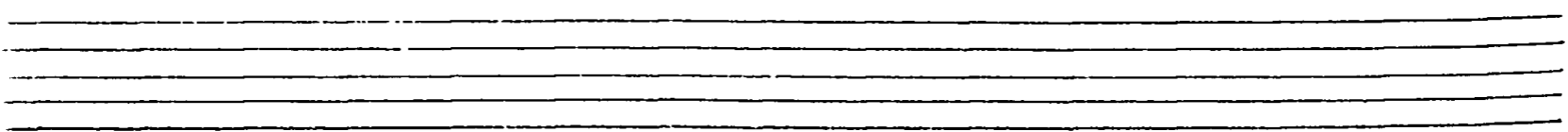
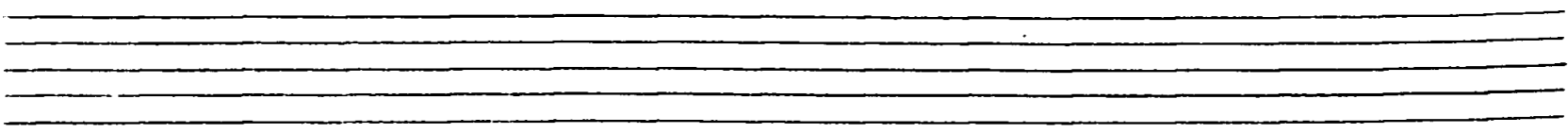
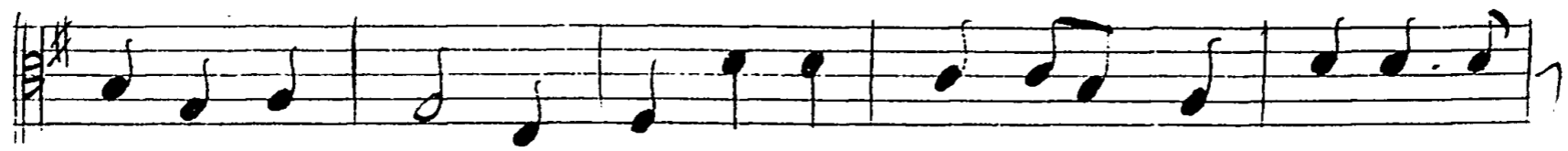
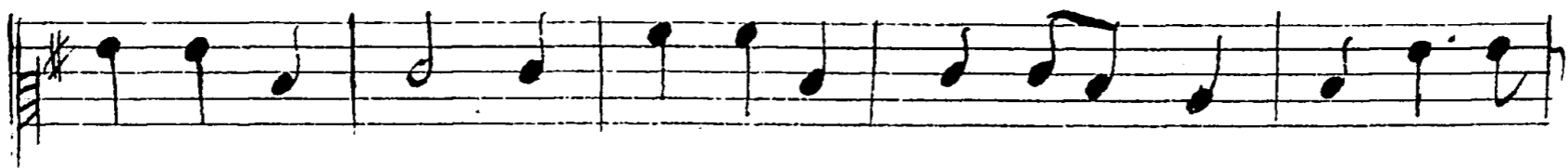
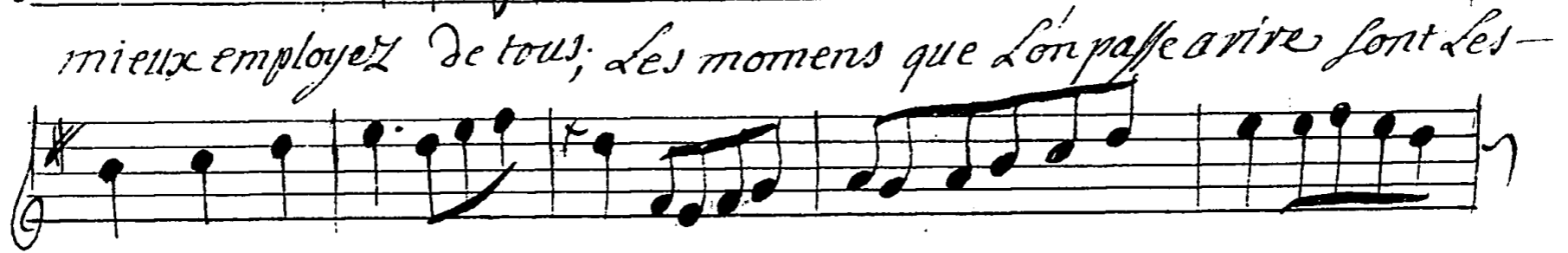
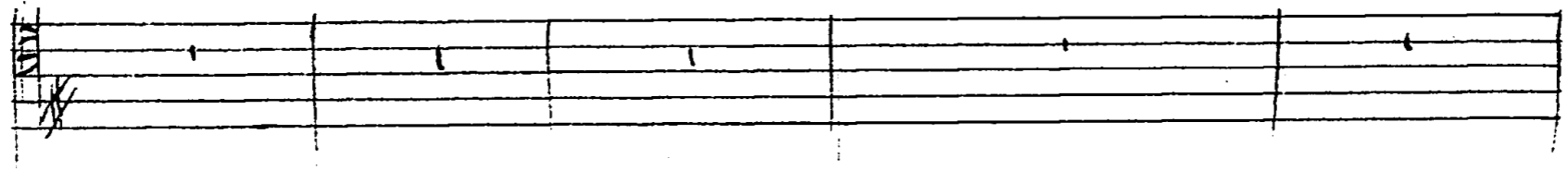
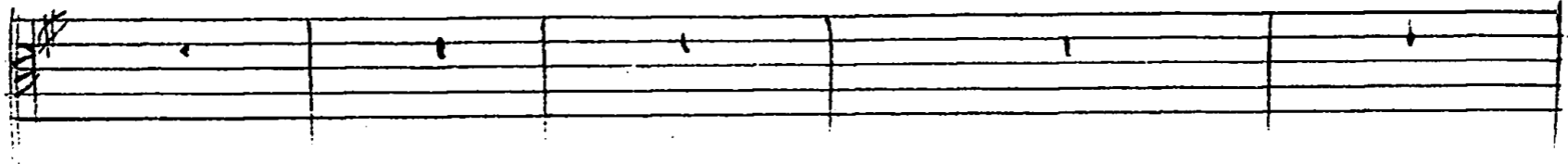
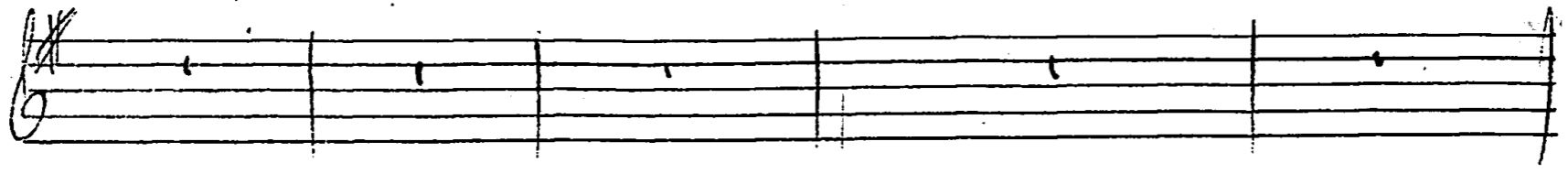
*Sirs ne duvent pas toujours, La raison uainem<sup>t</sup> voudroit vous inter---*





*dire des passe temps si doux Les moments que l'on passe a vive sont les —*

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with lyrics written below the notes.



chan

tous

*mieux employez de tous sont les mieux employez de tous; chan-*



*Ils ne durent pas toujours; La raison vainement voudroit*

*La raison vainement voudroit*

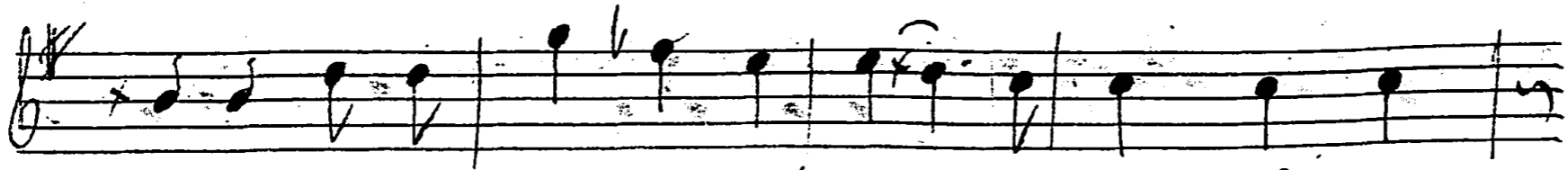
*Ils ne durent pas toujours;*

nous Interdire des passe temps si doux; Les mom<sup>t</sup>: que l'on passa

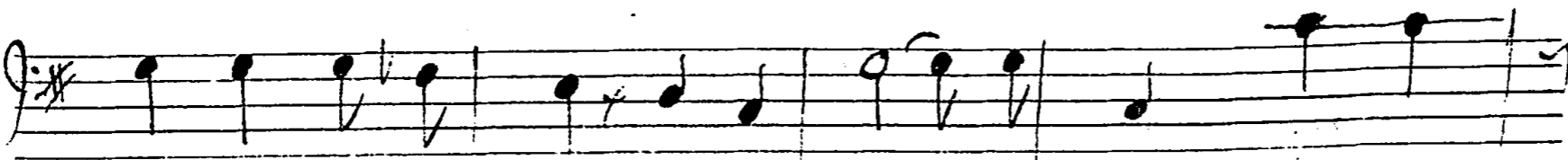
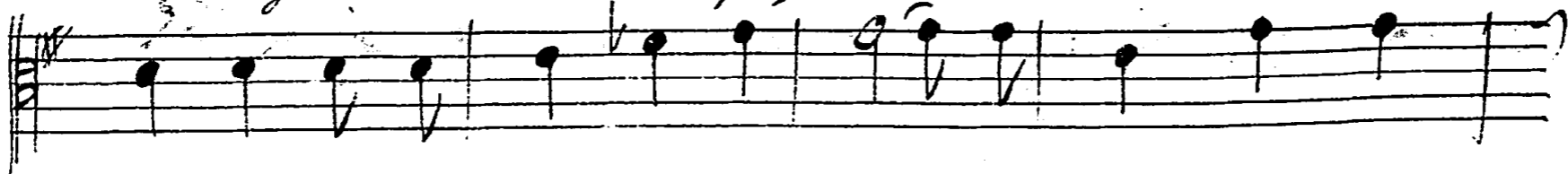
nous Interdire des passe temps si doux;

Les mom<sup>t</sup>: que l'on passa.

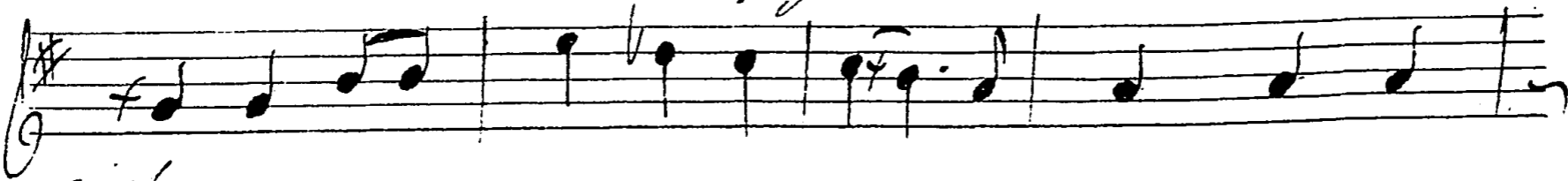




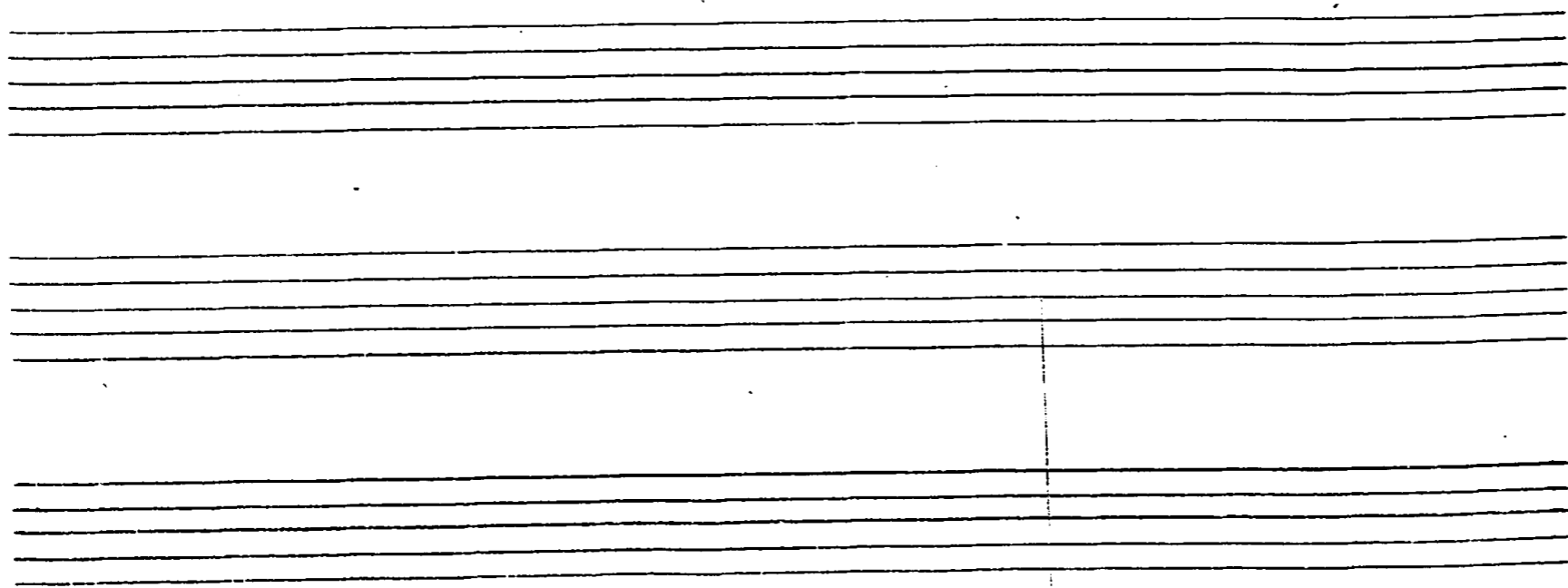
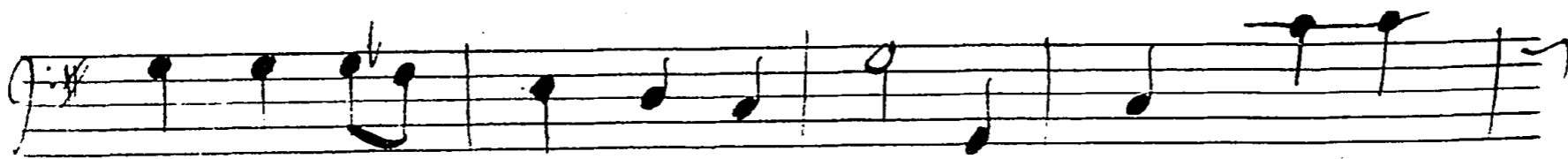
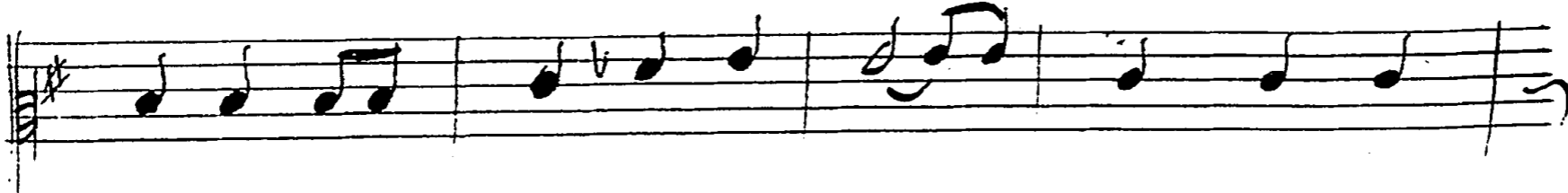
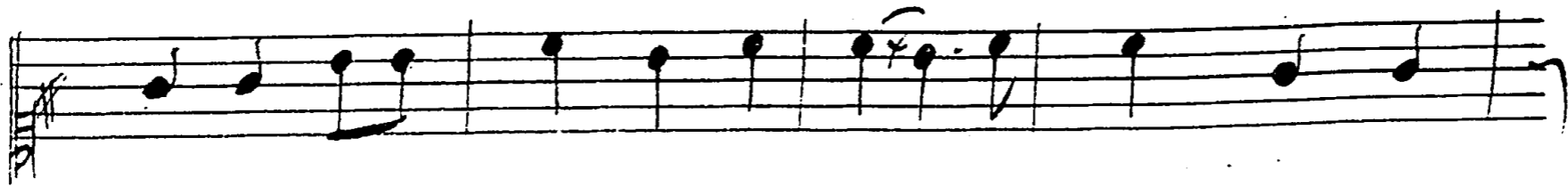
*vire sont les mieux employez de tous; Les mo*



*vire sont les mieux employez de tous; Les mo*



*violone*



ments que L'on passe a rire sont Les mieux employez de

ments que L'on passe a rire sont Les mieux employez de

tous chantons; Danſons, profitons des beaux

tous chantons Danſons profitons des beaux

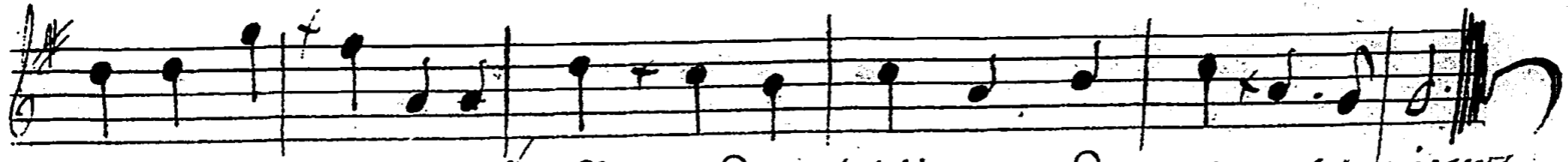
tous; chantons; danſons profitons des beaux

Handwritten musical notation for the first system. It consists of three staves. The top staff is a vocal line with lyrics: *jours,* *chantons;* *—, profi—*. The middle staff is a vocal line with lyrics: *jours*. The bottom staff is a piano accompaniment line.

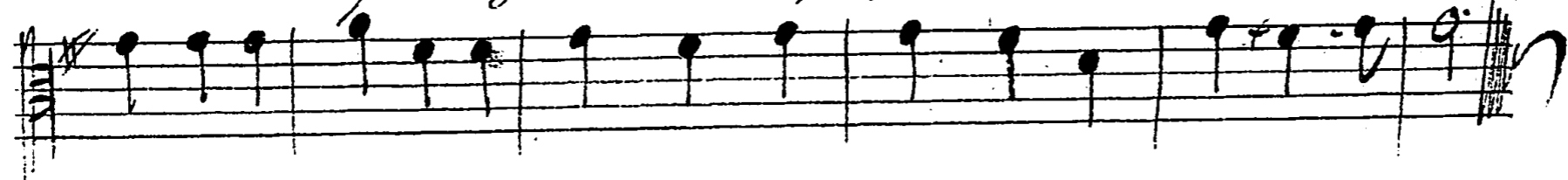
Handwritten musical notation for the second system. It consists of three staves. The top staff is a vocal line with lyrics: *jours;* *chantons;* *—, profi*. The middle staff is a piano accompaniment line. The bottom staff is a piano accompaniment line.

Handwritten musical notation for the third system. It consists of three piano accompaniment staves. The top staff is a piano accompaniment line. The middle staff is a piano accompaniment line. The bottom staff is a piano accompaniment line.

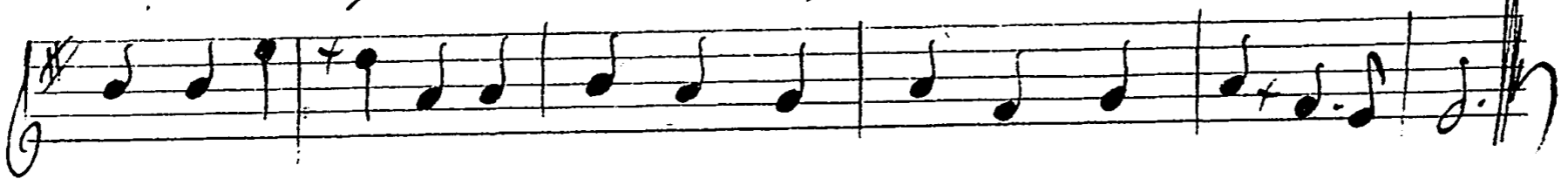
Four empty musical staves at the bottom of the page.



tous des beaux jours. Heur<sup>x</sup> tems des plaisirs ne durent pas toujours;



tous des beaux jours. Heur<sup>x</sup> tems des plaisirs ne durent pas toujours;



*fin* 