

acte cinquieme. scene premiere

Cariclé seule.

Brelude;

Quel crime ay je commis, O Dieux, o justes Dieux, pour soul-

*frir une mort cruelle; Du trespas, de Jisbé l'on me vend-*

*criminelle; Arface va remplir, ses desirs furieux*

et vous m'abandonnez à sa haine mortelle, quel crime

ay je commis, o Dieux, o justes Dieux, est-ce

The image shows a handwritten musical score on a single page. It consists of ten staves of music. The first staff is a vocal line with lyrics written below it. The second staff is a piano accompaniment line. The remaining eight staves are a mix of vocal and piano parts, with the second vocal line appearing on the sixth staff. The music is written in a cursive, handwritten style. The lyrics are in French and appear to be from a dramatic or religious work. The notation includes various note values, rests, and clefs.

Handwritten musical score for a song. The score consists of 12 staves. The first staff contains the lyrics: "être coupable a vos yeux, que d'avoir le coeur trop fi-". The second staff contains the lyrics: "d'elle; quel crime ay je commis o Dieux, o justes Dieux;". The score includes a vocal line and a piano accompaniment line. The music is written in a cursive style, typical of 18th or 19th-century manuscripts. The key signature is one flat (B-flat), and the time signature is common time (C). The piece concludes with a double bar line and a fermata on the final note of the vocal line.

*Pour souffrir une mort cruelle; quel crime ayje com*

*mis ô Dieux; —; ô Justes Dieux; pour souff*

The image shows a handwritten musical score on a single page. It consists of 13 staves of music. The first staff is a vocal line with lyrics written below it. The second staff is a piano accompaniment line. The remaining 11 staves are for other instruments, likely strings and woodwinds, arranged in a standard orchestral layout. The lyrics are in French and are written in a cursive hand. The music is written in a single system, with a double bar line at the end of the final staff.

- frir une mort cruel - le; -

scene de.

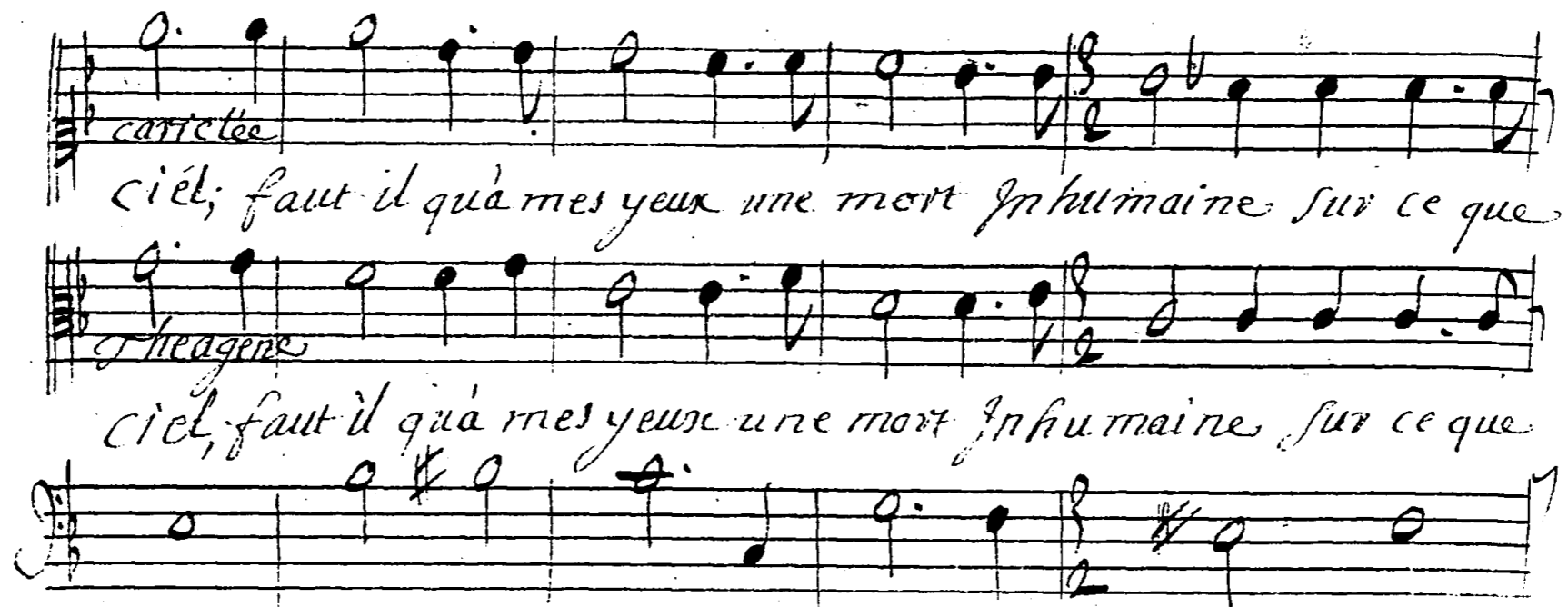
mais je me sent saisir d'une nouvelle horreur, que

Theagene.  
uois je, o ciel, cest Theagene; fortune impitoy

able; o sort plein de rigueur

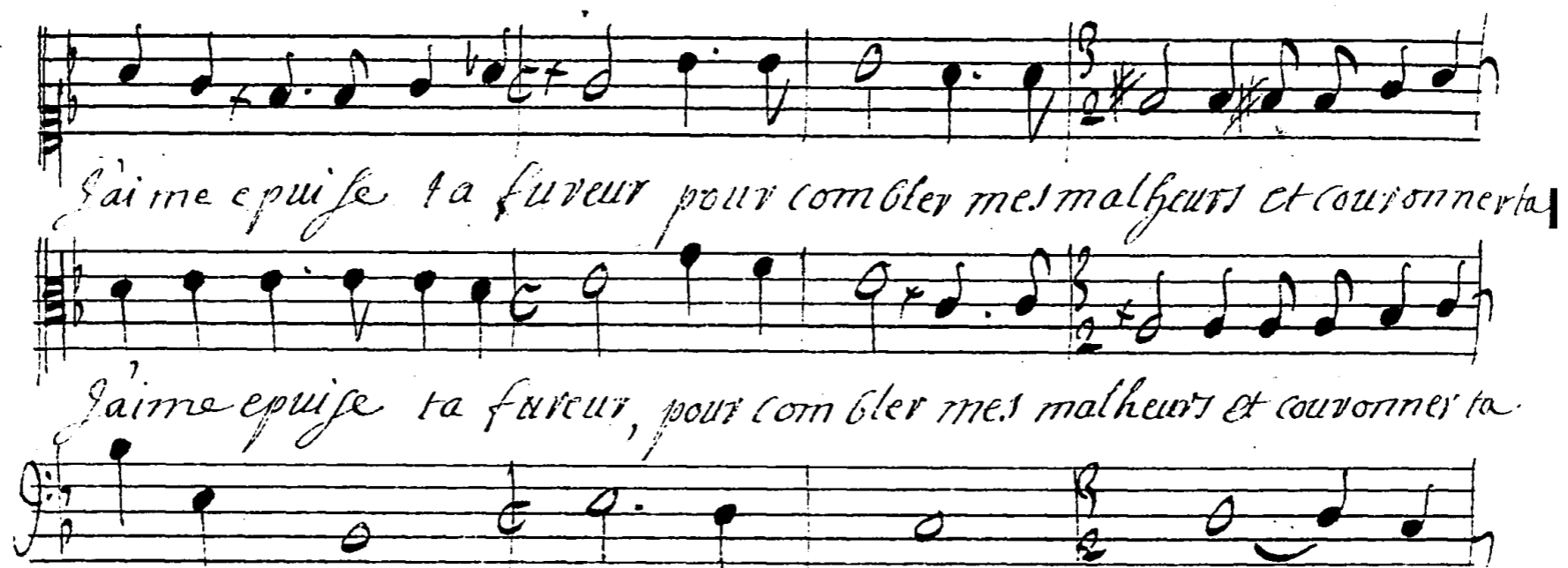
*caricée*  
ciel; faut il qu'à mes yeux une mort Inhumaine sur ce que

*heagère*  
ciel, faut il qu'à mes yeux une mort Inhumaine sur ce que



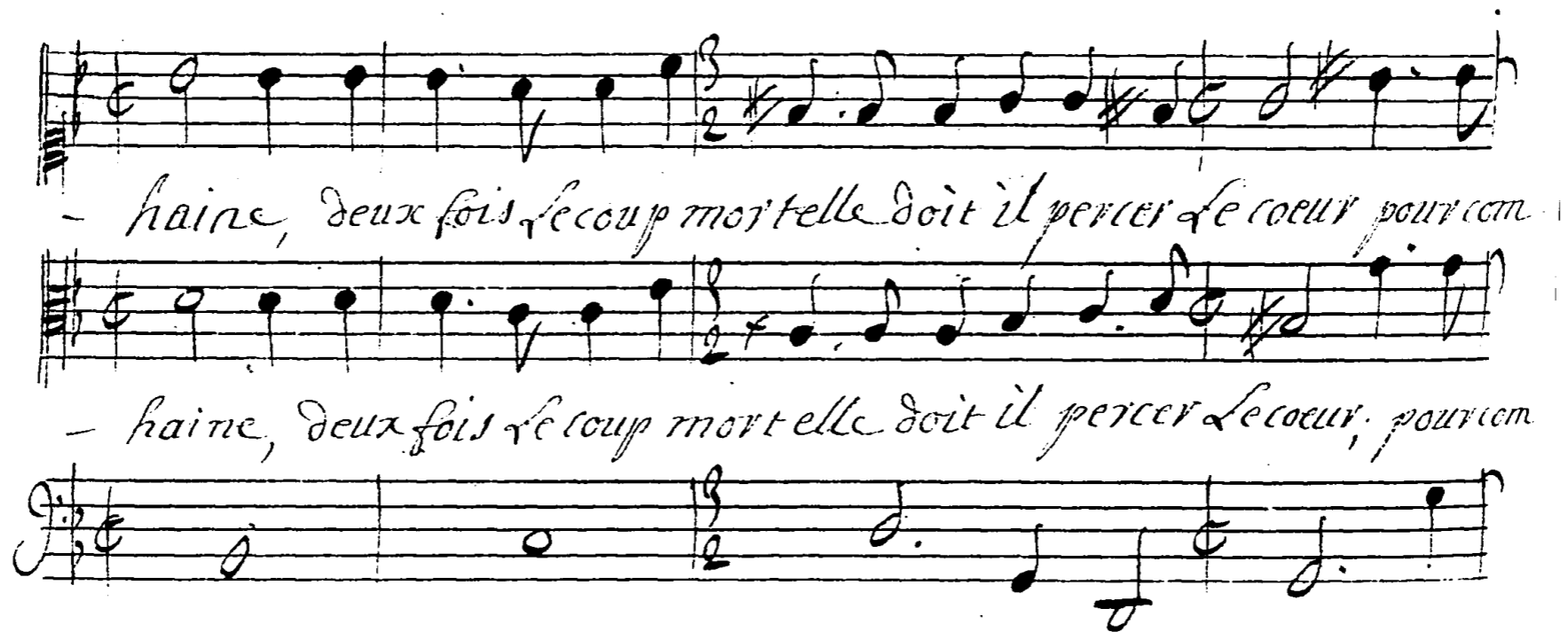
J'aime epuise ta fureur pour combler mes malheurs et couronner ta

J'aime epuise ta fureur, pour combler mes malheurs et couronner ta



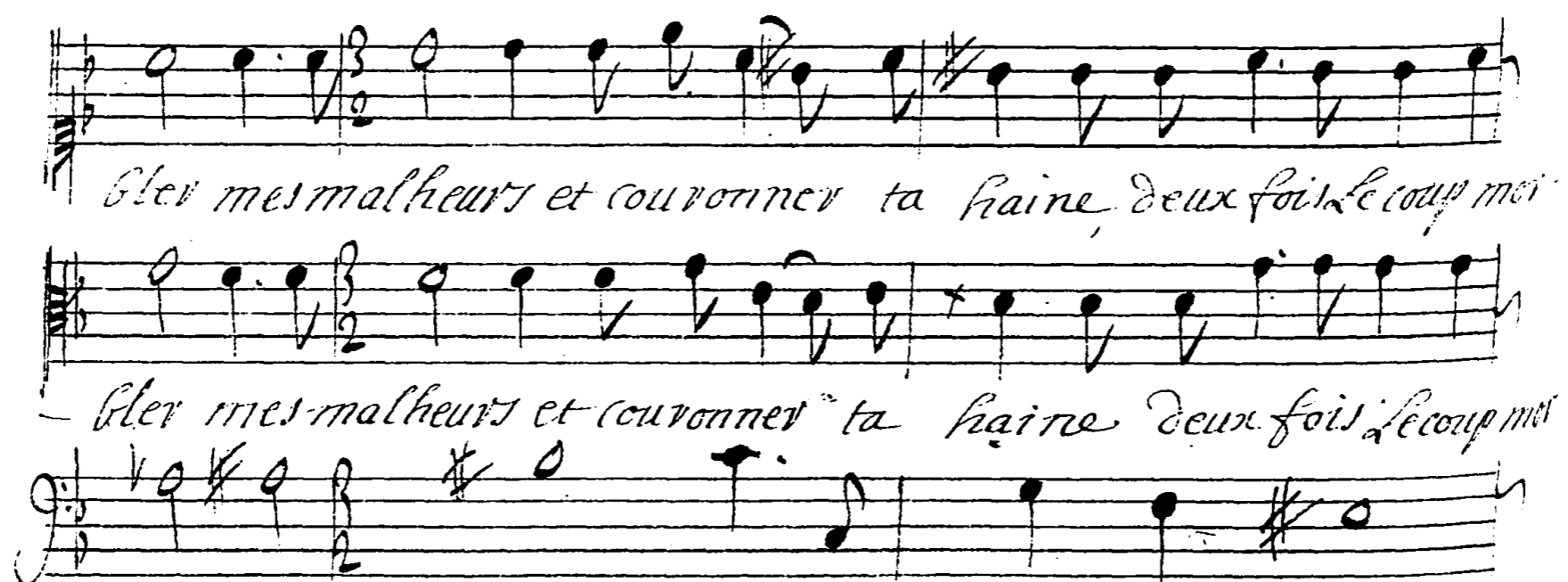
- haine, deux fois le coup mortelle doit il percer le coeur pour com

- haine, deux fois le coup mortelle doit il percer le coeur, pour com



bler mes malheurs et couronner ta haine, deux fois le coup mor

- bler mes malheurs et couronner ta haine deux fois le coup mes



tel doit il percer mon coeur, ne perdons point de temps en d'ouïlles

tel doit il percer mon coeur;

plaintes, vostre tregas peut seul inspirer de l'effroy prince

fait dissiper mes craintes, Arsa ce peut tout sur de

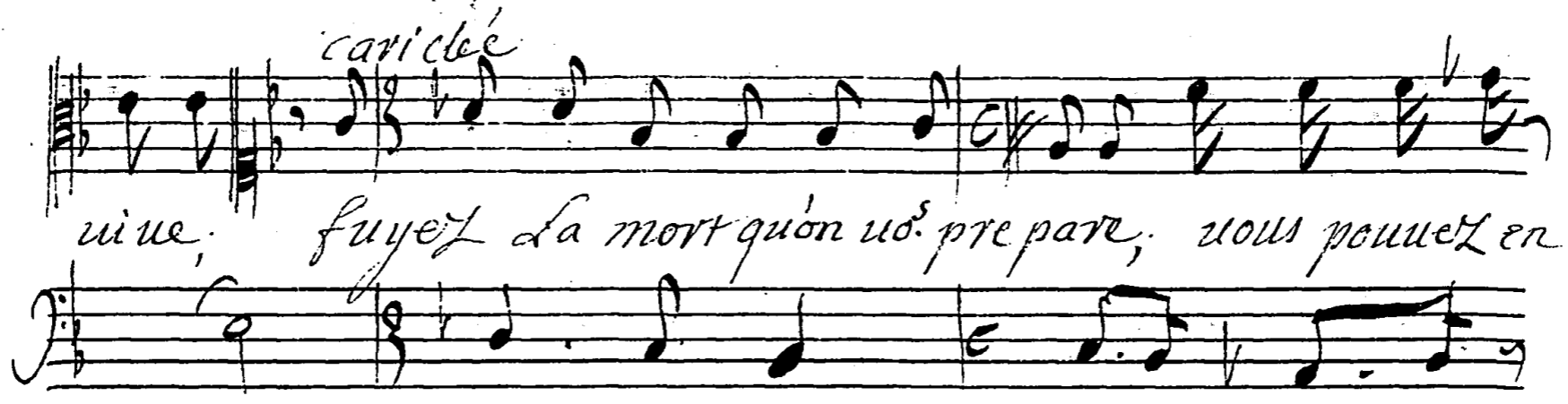
Roy; et ses ardeurs pour nous ne scauroient estre éteintes. ce

des a ses desirs; vinez oubliez moy, que je

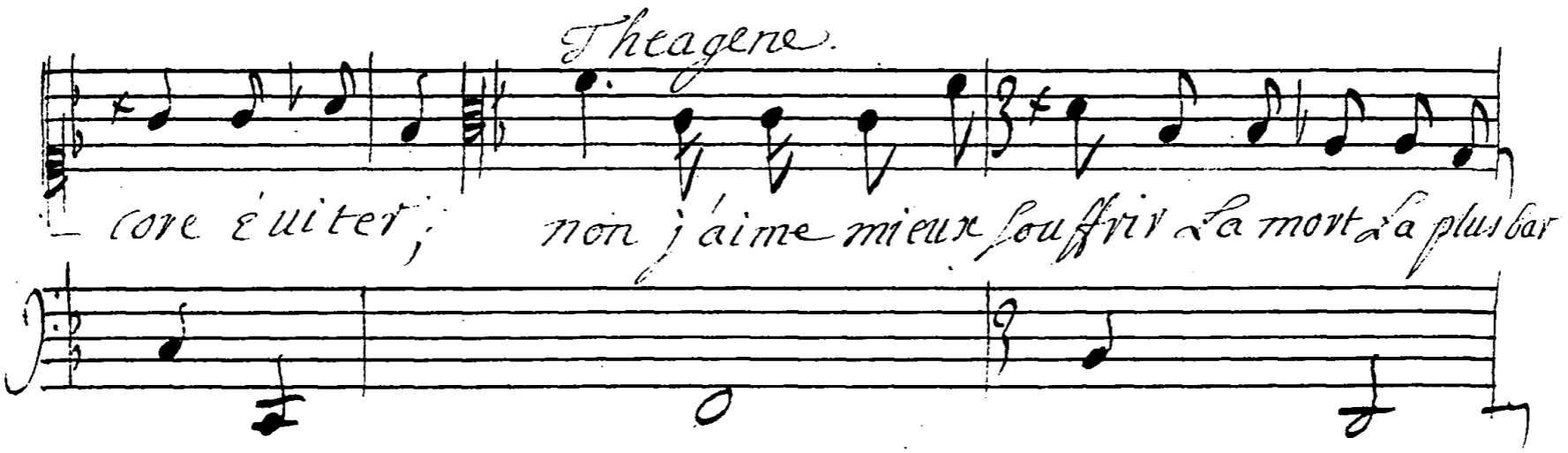
*Theagene*



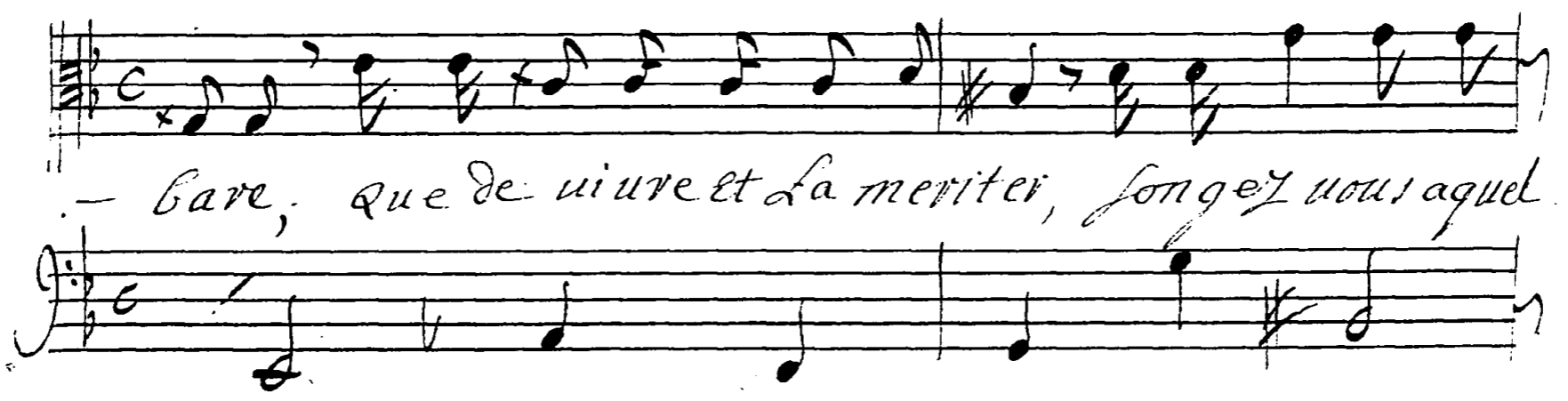
*caricée*  
vive; fuyez la mort qu'on v<sup>s</sup> pre pare; vous pouvez en



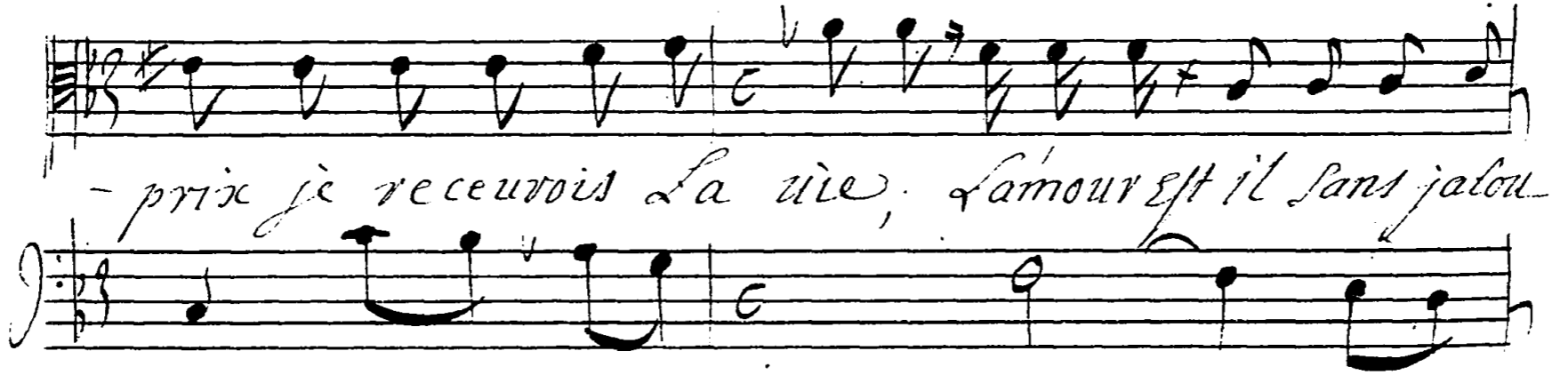
*Theagene.*  
core éviter; non j'aime mieux souffrir la mort la plus bar



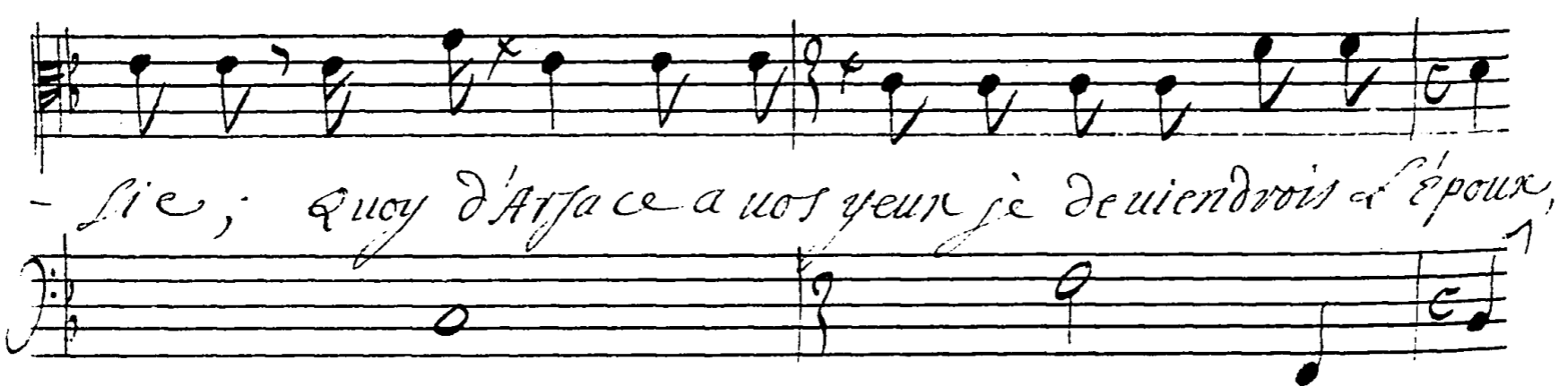
- bare; que de vivre et la meriter, songez vous a quel



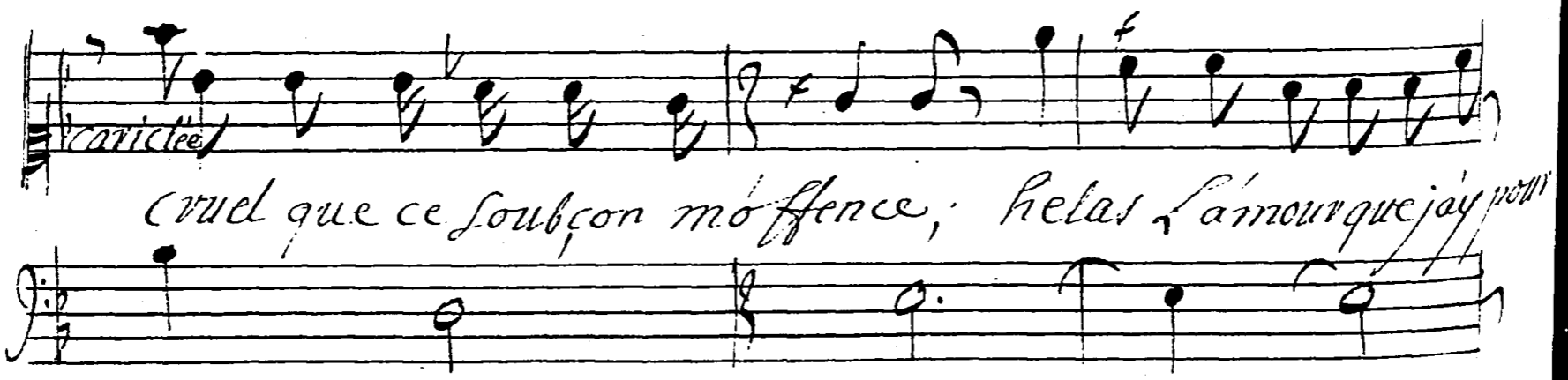
- prix je receurois la vie; l'amour est il sans jalousie;



quoy d'Arface a vos yeux je deviendrois l'époux,



*caricée*  
cruel que ce soupçon m'offense; hélas l'amour que j'ay pour



vous; force ma jalousie a garder le silence;

si vous voyez la mort avec moins de constance si pour vo' sous -

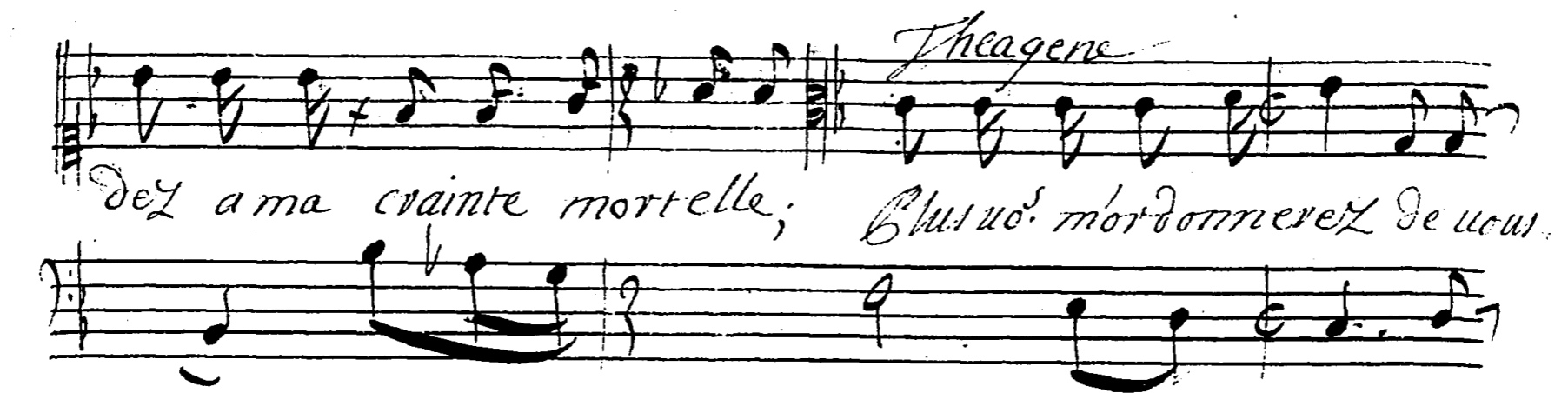
traire a ses coups; votre coeur a ma voix se rendit sans def

fence; peut estre que le mien, trouble, triste, ja

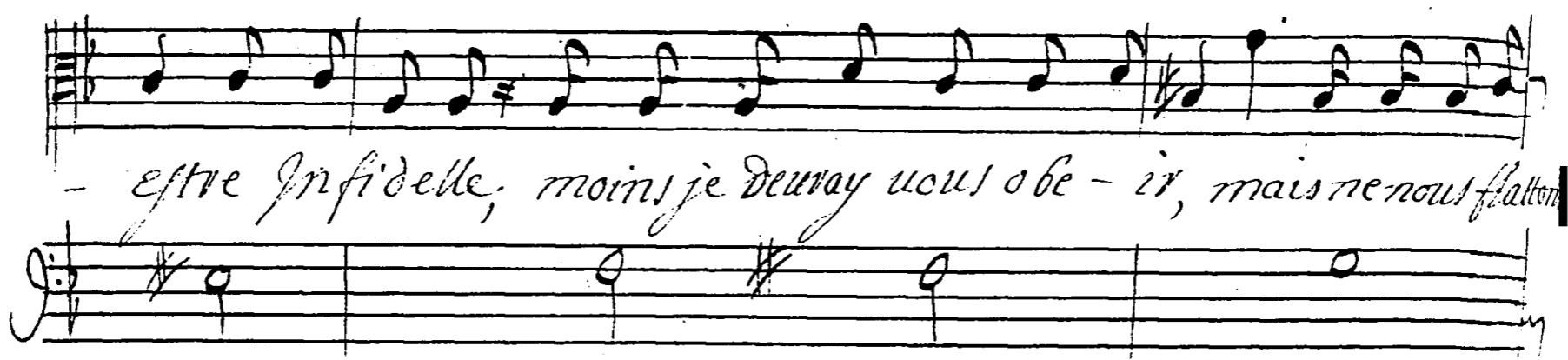
loux, le plaindroit en secret de votre obissance;

*Théagene*  
Et vous pouvez vouloir que j'ose vous trahir. ce

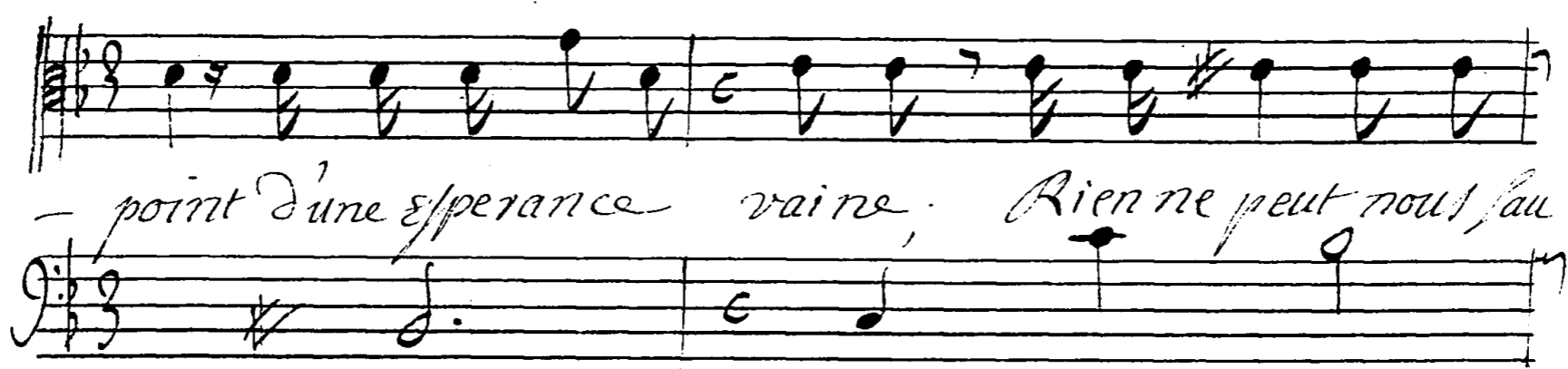
*Theagene*  
de l'ama crainte mortelle; Plus uos m'ordonnerez de uous



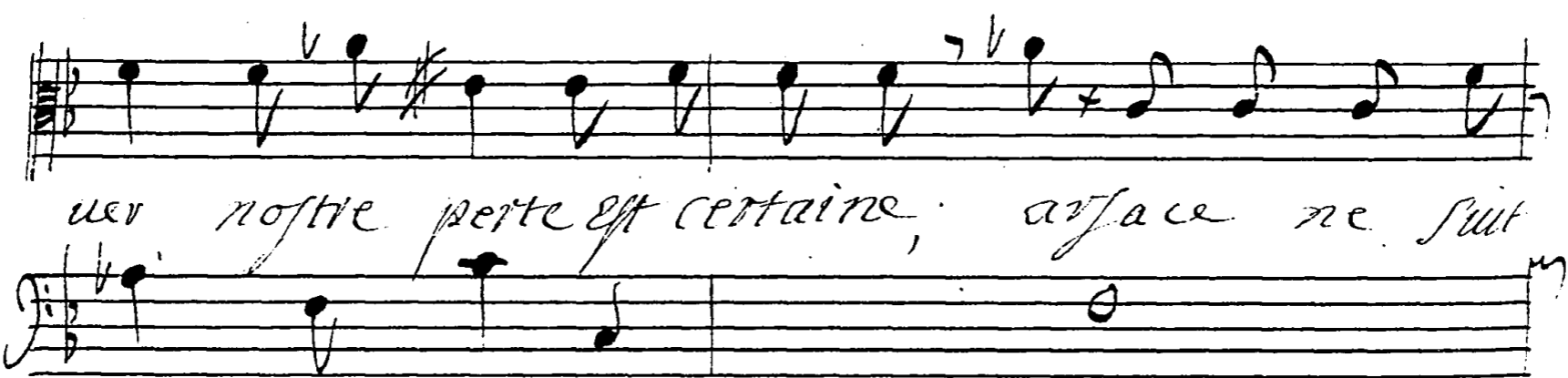
- estre Infidelle, moins je deuray uous obe - ir, mais ne nous flatton



- point d'une esperance vaine; Rien ne peut nous sau



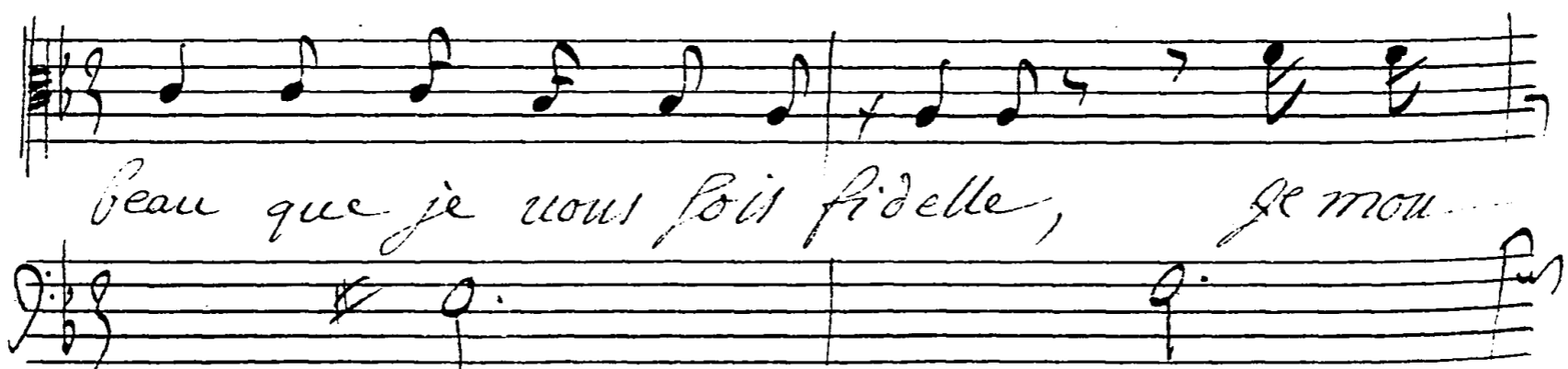
uer nostre perte est certaine; arface ne suit



- plus qu'un aveugle courroux; souffrez jusqu'au tom



beau que je uous sois fidelle, Je mou



- ray pour me uanger d'elle; Et me montrer digne de

- vous tout le peuple paroist. Le grand Prestre sa

uance, Le Roy mesme uient ences lieux; Je <sup>cariclé</sup>

tremble; Juste ciel, Theagere; grands

Lieux; Brenez soin de nostre innocen - ce;

*Brelude*

This system contains five staves of handwritten musical notation. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a common time signature (C) and features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. There are several accidentals (sharps and naturals) throughout the piece. The notation is dense and appears to be a prelude or an introduction to a larger work.

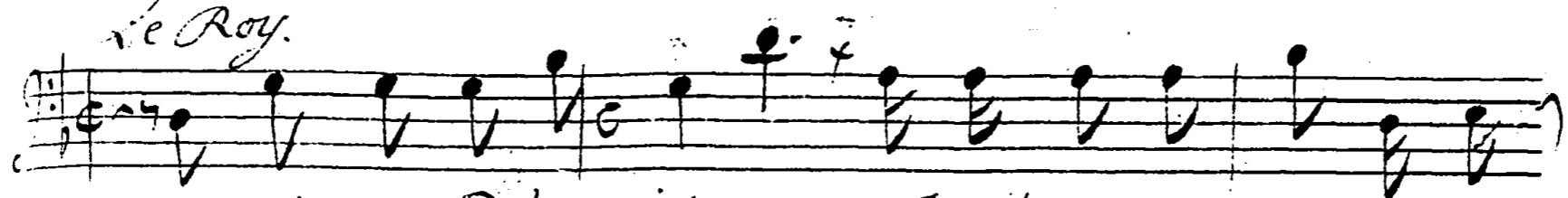
Two empty musical staves, consisting of five lines each, positioned between the first and second systems of music.

This system contains five staves of handwritten musical notation. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues from the first system, featuring similar melodic complexity with many beamed notes and accidentals. The notation is dense and appears to be a prelude or an introduction to a larger work.

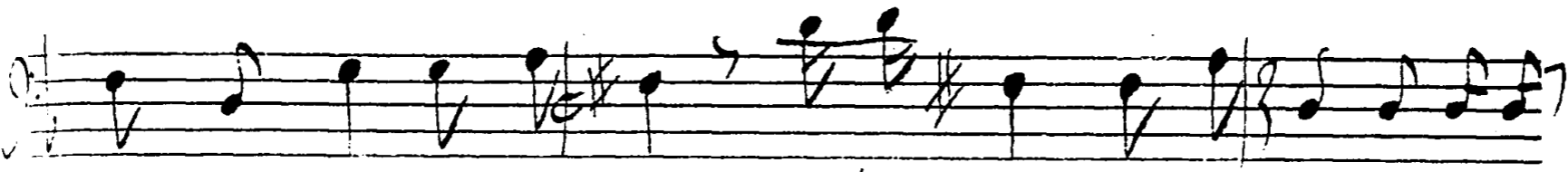
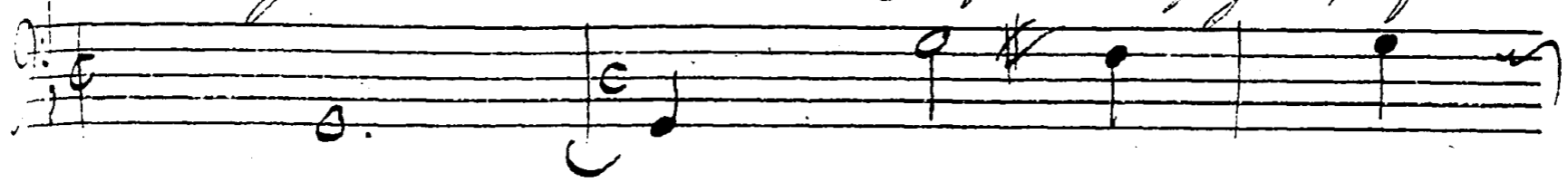
Two empty musical staves, consisting of five lines each, positioned at the bottom of the page.

Le Roy.

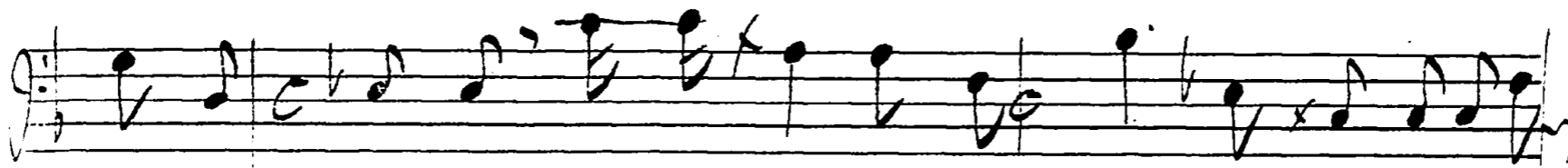
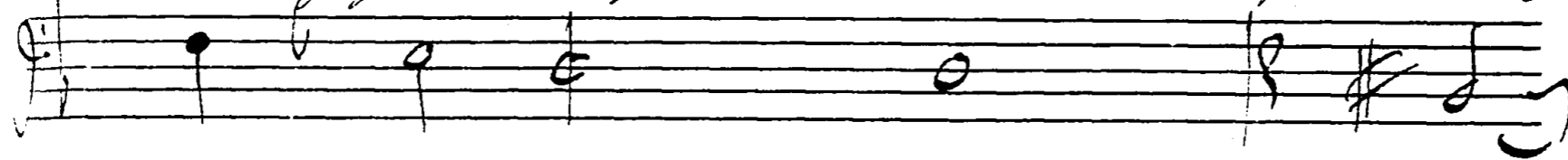
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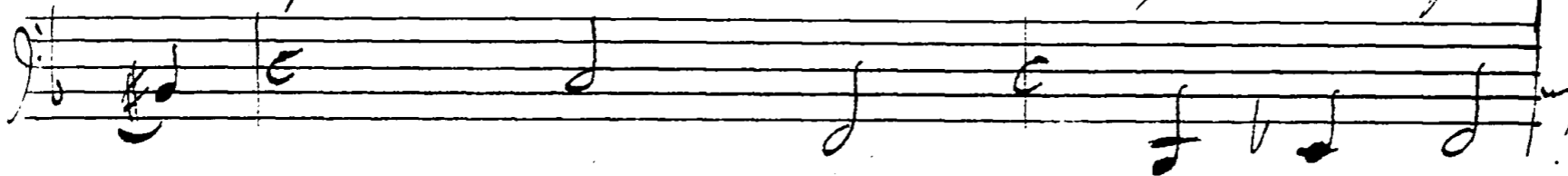
ministres D'osir'is vous Peuples mes sujets, apre-



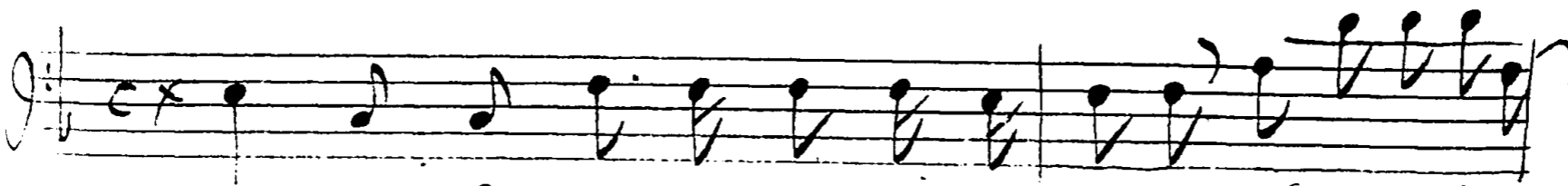
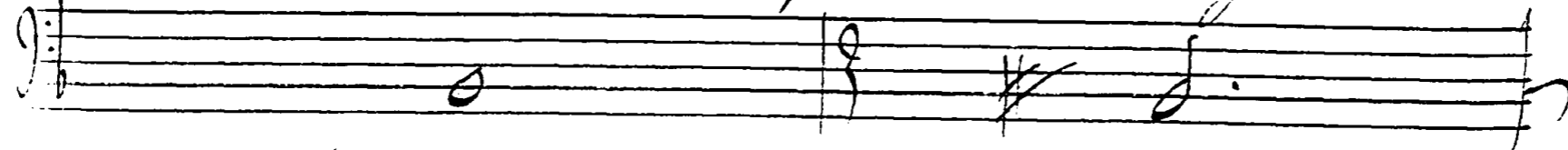
reux mes justes arrests; J'abandonne au tre pas ces malheu-



reux coupables; mercede et Thise', sont morts par leur fu-



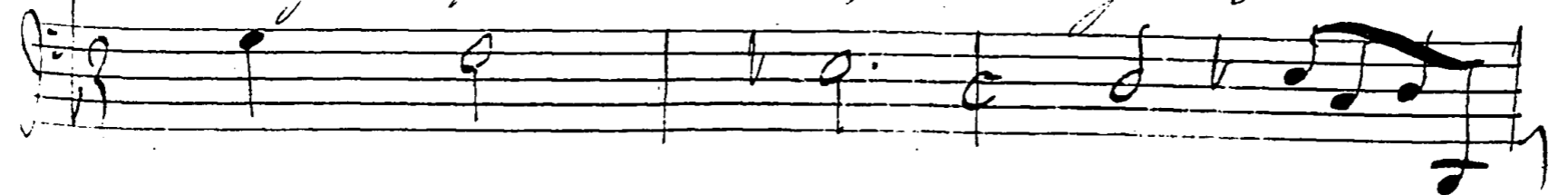
reux; vainement la pitie' vient agiter mon-



coeur en faueur de ces misereables, le ciel par des ar-

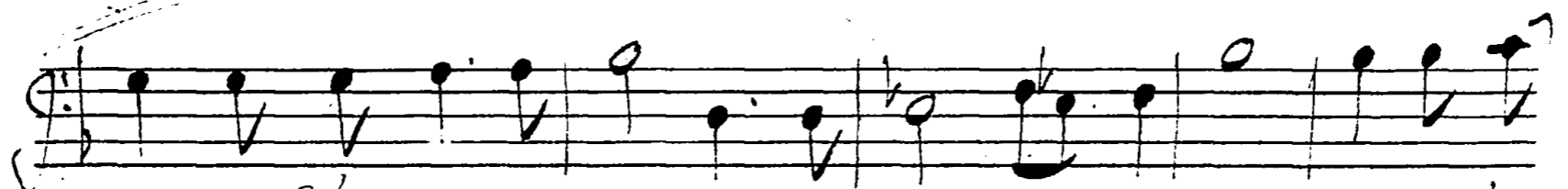


rets toujours irrevocables; m'oblige a servir sans ri-

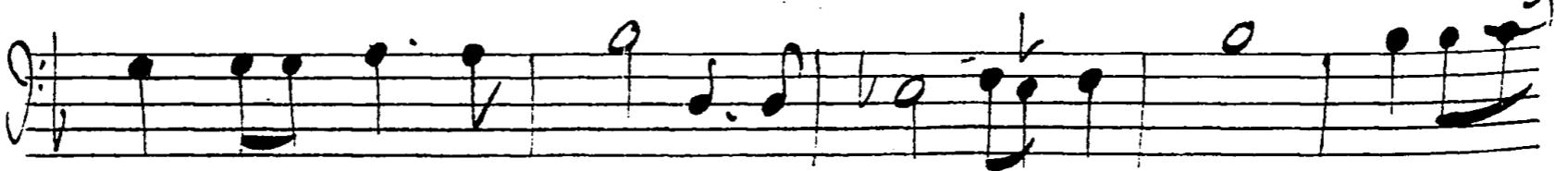
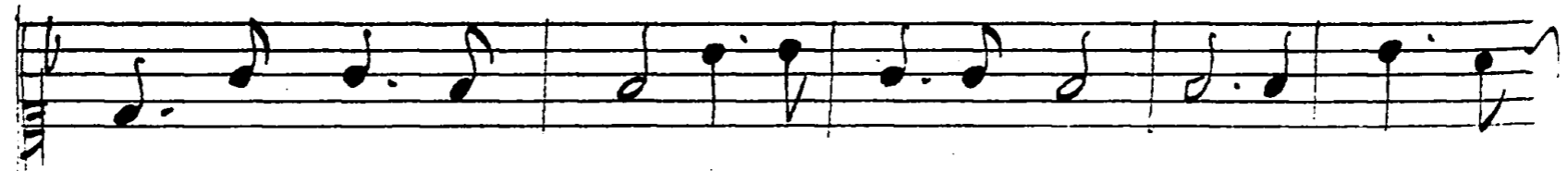
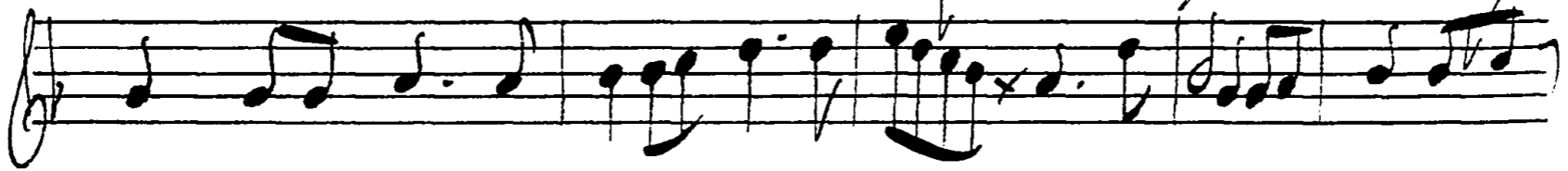




*queur, En vain pour faire aimer mon regne et ma memoire;*



*Tout l'univers entier vanteroit mes exploits, si me pri*



Handwritten musical notation for the first system, featuring a vocal line and a piano accompaniment line.

*tant Les Dieux dont je tiens la victoire, mon orgueil me mon-*

Handwritten musical notation for the second system, featuring a vocal line and a piano accompaniment line.

Handwritten musical notation for the third system, featuring a vocal line and a piano accompaniment line.

*troit indigne de leur choix. Rendre son peuple heureux;*

Handwritten musical notation for the fourth system, featuring a vocal line and a piano accompaniment line.



*faire regner — les loix d'un monarque puis-*

*sant est La plus grande gloire; Rendre son peuple heureux*

This image shows a page of handwritten musical notation. It consists of ten staves of music, arranged in five pairs. Each pair includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in French and are interspersed between the staves. The first pair of staves contains the lyrics "faire regner — les loix d'un monarque puis-". The second pair of staves contains the lyrics "sant est La plus grande gloire; Rendre son peuple heureux". The musical notation includes various note values, rests, and dynamic markings, all written in black ink on aged paper.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including a trill ornament over a note.

*faire regner — Les Loix est le plus digne em-*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including a trill ornament over a note.

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A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including a trill ornament over a note.

*ploy des Roys: Rendre son peuple heureux;*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including a trill ornament over a note.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including a trill ornament over a note.

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A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of notes, including a trill ornament over a note.

*faire regner — — — — — Les Loix est le plus*

*Le grand Sacrificateur.*  
*digne employ des Roys; Suivons — des Dieux van*  
*B. c.*

*geurs Les ordres Legitimes;*

*o sirs; recevez ces fan*

glantes victimes;

This block contains two staves of musical notation. The top staff begins with a treble clef and a common time signature. The melody consists of several eighth and quarter notes, ending with a long, sweeping slur. The bottom staff continues the melody with similar rhythmic values. The lyrics 'glantes victimes;' are written below the first staff.

Choeur.

O SIRIS recevez ces sanglantes victi - mes;

This block contains two staves of musical notation. The top staff has a treble clef and a common time signature. The melody features a mix of quarter, eighth, and sixteenth notes. The bottom staff continues the melody. The lyrics 'O SIRIS recevez ces sanglantes victi - mes;' are written below the first staff.

This block contains a single staff of musical notation, continuing the melody from the previous section with various note values and rests.

O SIRIS recevez ces sanglantes victi - mes;

This block contains two staves of musical notation. The top staff has a treble clef and a common time signature. The melody is similar to the previous section. The bottom staff continues the melody. The lyrics 'O SIRIS recevez ces sanglantes victi - mes;' are written below the first staff.

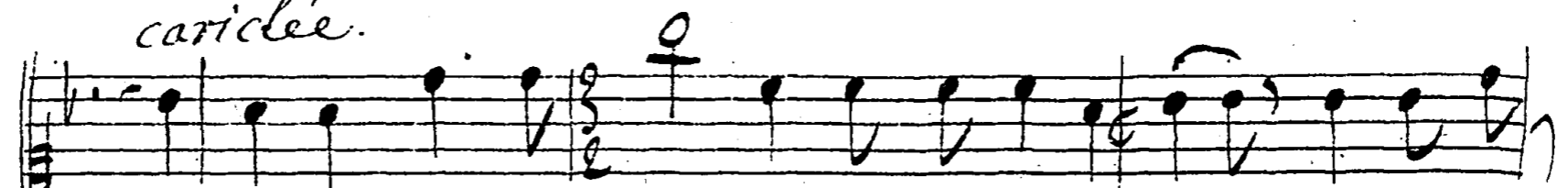
This block contains a single staff of musical notation, continuing the melody with various note values and rests.

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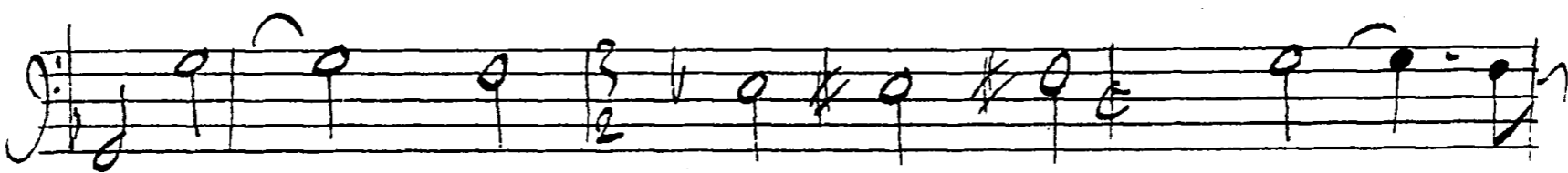
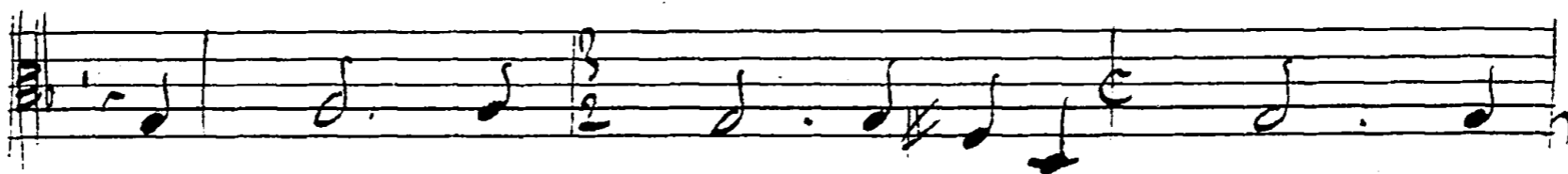
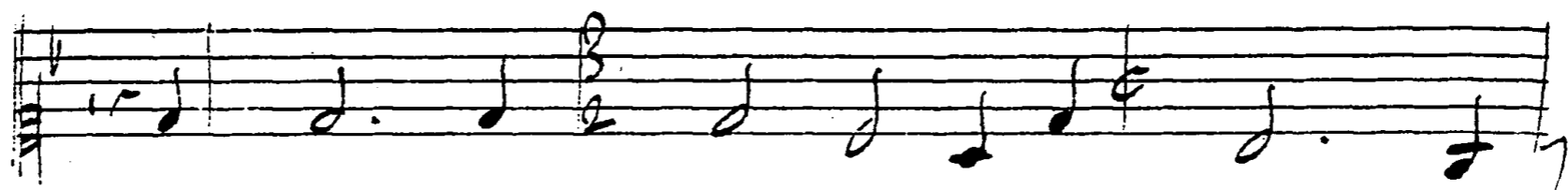
*caricée.*



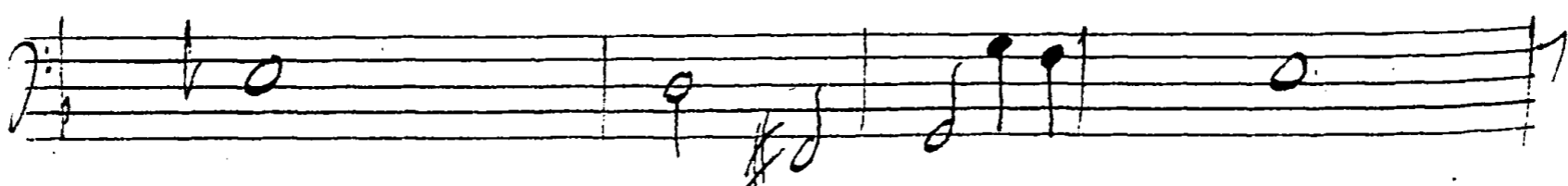
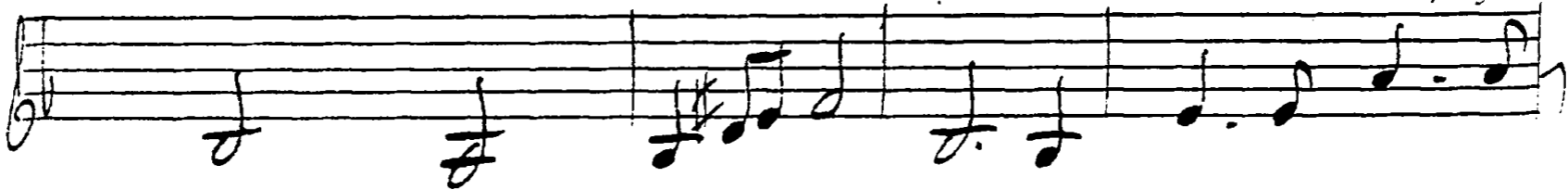
*Dieu juste, Dieu puissant vous connaissez nos coeurs; souffrez*



*violons*



*vous qu'on n'ose liure au supplice; hélas, du moins s'il faut que je pe-*



*rieste contentez vous de mes malheurs, mon amant ne doit*

*point éprouver les rigueurs de vostre funeste justice*

osiris écoutez mes soupirs et mes pleurs;

*Theagene.*

ciel que tout mon sang apaise tes fureurs; c'est moy seul.

*Le 9. Sacrificateur.*

Dieux cruels, qu'il faut que l'on punisse; c'est tropge

mir contraignez vos douleurs; Il est temps d'achever

*Le Roy*  
ce sanglant sacrifice, quelle horreur me surprend et me

*leg. sacrifi.*  
glace d'effroy; frapors; Dieux, quel est ce que je

roy, quel portrait, arrestez;

*vite*  
violin



Handwritten musical score for five staves. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as eighth, sixteenth, and quarter notes. The music features complex textures with many beamed notes and slurs.

*Le grand Sacrificateur.*

Handwritten musical score for seven staves. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. The lyrics "Quel éclat de ton" are written in cursive between the second and third staves of this section.

*nerve,*

The musical score is written in a single system with 14 staves. The first staff is a vocal line in a soprano or alto clef, starting with a few notes and a fermata. The second staff is a piano accompaniment in a treble clef, featuring a complex, flowing melody with many sixteenth and thirty-second notes. The third and fourth staves continue the piano accompaniment with similar melodic lines. The fifth and sixth staves show further development of the piano part. The seventh staff is a blank five-line staff. The eighth through tenth staves continue the piano accompaniment with various rhythmic patterns and melodic motifs. The eleventh through thirteenth staves show the final part of the piano accompaniment, ending with a fermata. The fourteenth staff is a vocal line in a bass clef, with a few notes and a fermata.

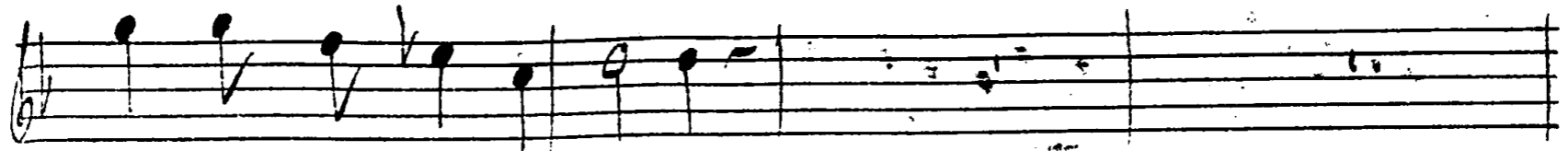
*choeur.*

*mille torrents de feu mille torrents de feu*

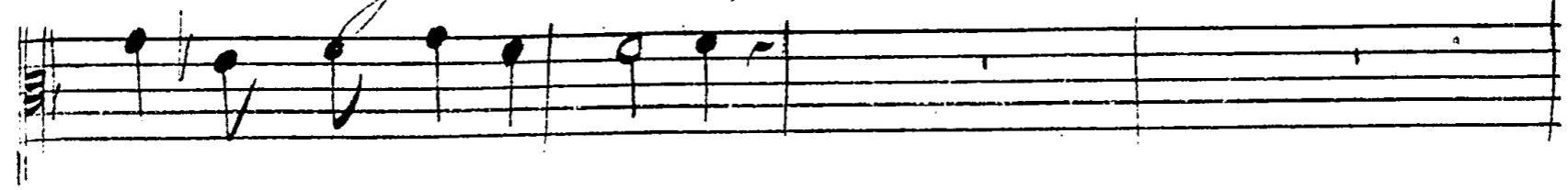
*mille torrents de feu*

*mille torrents de feu*

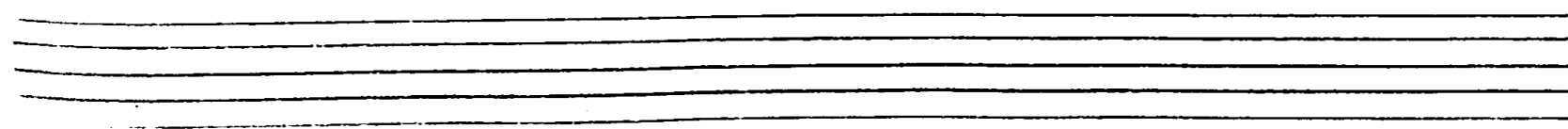
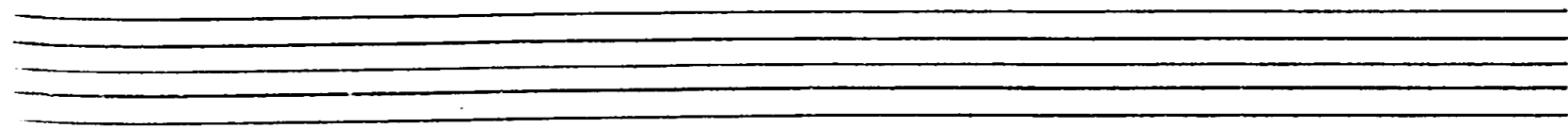
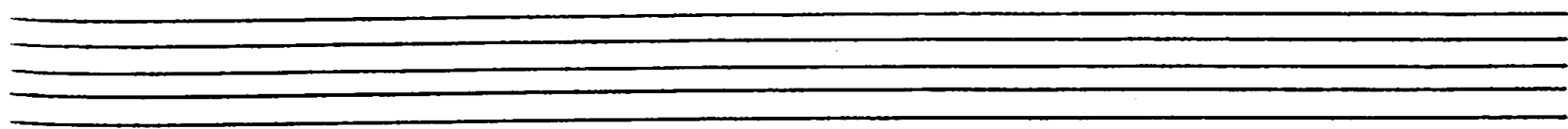
*mille torrents de feu*



*vont embraser la terre;*



*vont embraser la terre;*



Handwritten musical score for five staves, likely an instrumental prelude or introduction. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, and rests.

*La statue.*

Peuples; ne craignez rien, soy, prince

*Brelude*

*coute moy.* De ces tendres amants, reconnois L'anne

Science que l'hymen soit la recompense; de leur ta-

Handwritten musical score for a vocal piece with French lyrics. It consists of six staves. The first staff is the vocal line, and the others are accompaniment. The lyrics are: "La statue. Peuples; ne craignez rien, soy, prince coute moy. De ces tendres amants, reconnois L'anne Science que l'hymen soit la recompense; de leur ta-"

*mour et de leur foy; tu vois ma promesse accomplie*

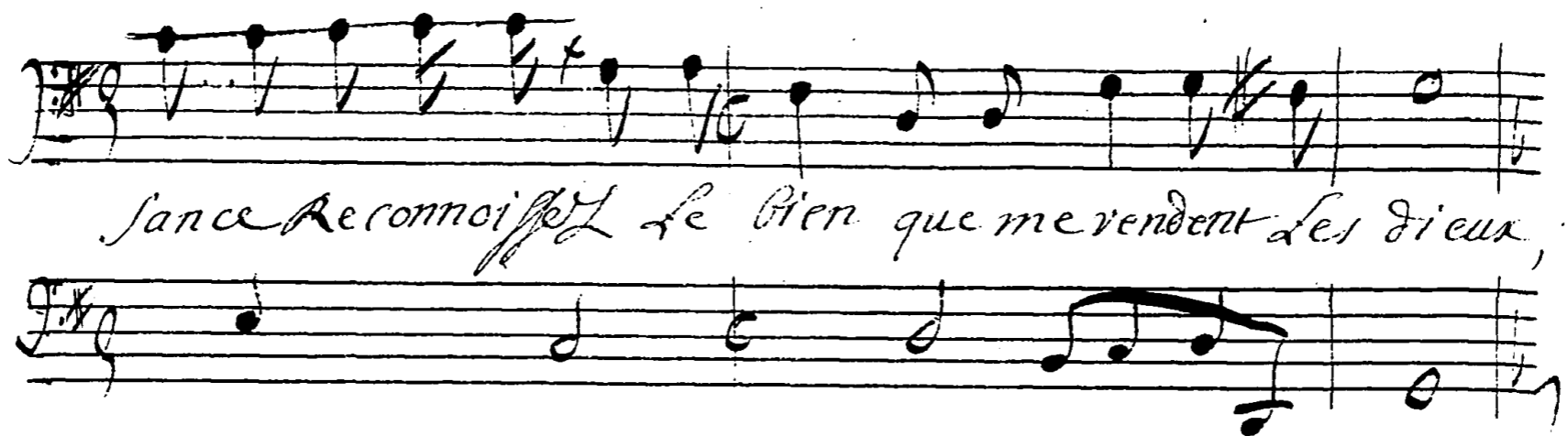
*que l'encens a jamais brûle sur mes autels;*

*tu reconnois ta fille a qui je rend la vie; couronne*

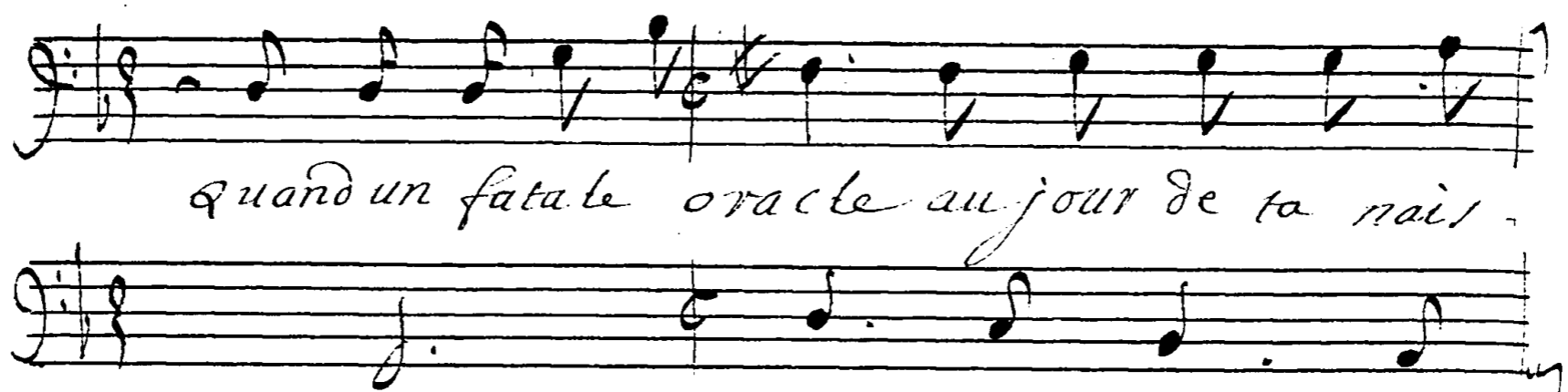
*mon ardeur; o ciel; - Dieux Immortels vos bienfaits ont com-*

*plé toute mon espe-rance; ce gage suffisoit pour*

*désiller mes yeux, vous peuples que le sort soumet a ma puis-*



*Sanca Reconnoissè Le bien que me rendent Les dieux,*



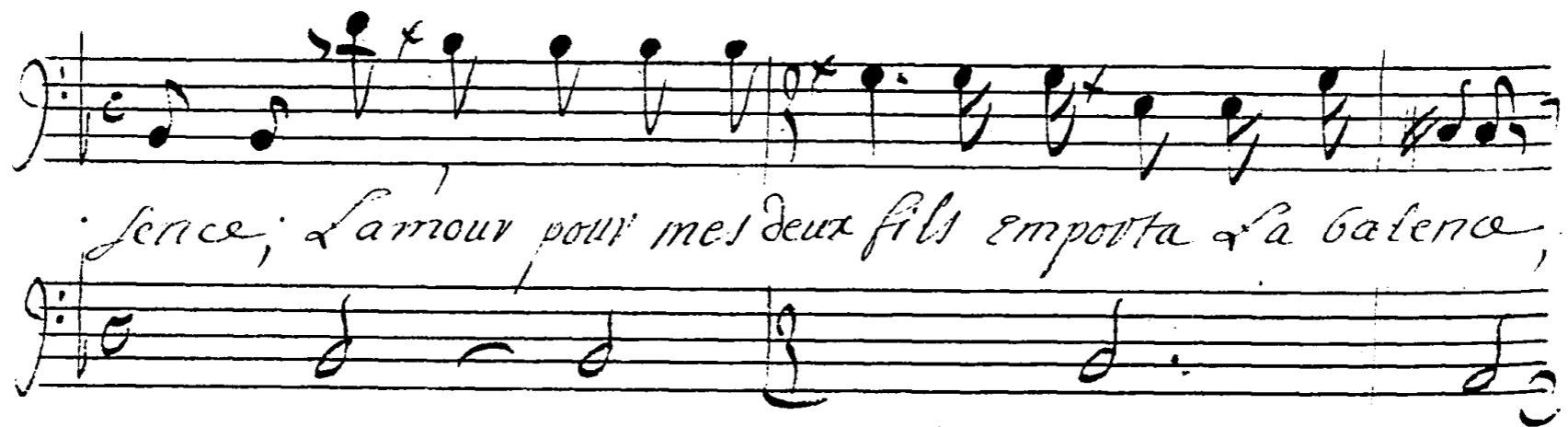
*quand un fatale oracle au jour de ta nais-*



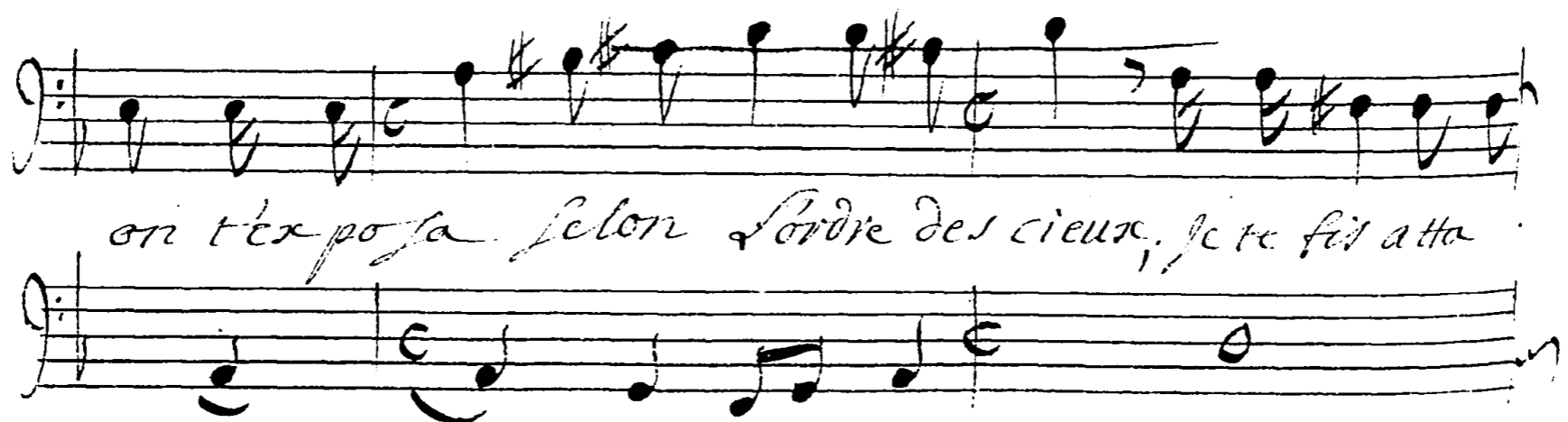
*sance; m'apprit qu'un étranger regrettoit dans ces*



*Lieux; si je ne t'imposois une éternelle ab-*



*sence; L'amour pour mes deux fils emporta à la balena,*



*on t'exposa selon l'ordre des cieux, je te fis atta-*

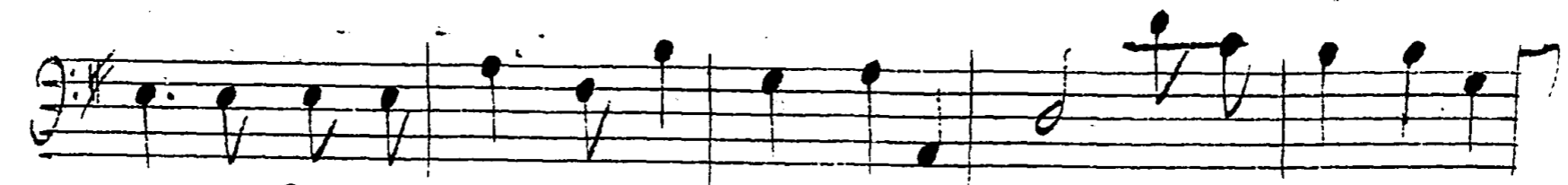
cher ce portrait de la Reyne Elle a perdu le

jour aussi bien que mes fils; mais les arrests des-

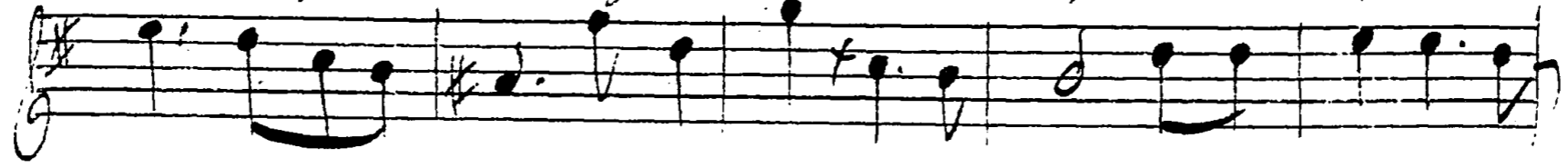
seux sont enfin accomplis;

Regnez — — apres moy Theage — re, des-  
vions —





*noeuds les plus charmans soyez tous deux unis; on oublie aisé-*



*ment la plus cruelle peine quand l'agloire — — et a la*



*mour en preparent le prix; on oublie aisément la plus cruelle*

*peine, quand la gloire — — — et l'amour en preparent le prix;*

*caricée*  
on oublie aisément la plus cruelle peine  
*Theagene*  
on oublie aisément la plus cruelle peine;  
*le Roy.*  
on oublie aisément la plus cruelle peine, quand la  
Quand la gloire et l'amour en pre  
Quand la gloire et l'amour en pre  
gloire et l'amour, quand la gloire et l'amour en pre  
parent le prix; quand la gloire et l'amour quand la  
parent le prix; quand la gloire et l'amour quand la  
parent le prix; quand la gloire et l'amour quand la  
gloire et l'amour en pre parent le prix;  
-re et l'amour en pre parent le prix  
gloire et l'amour en pre parent le prix;

*Le Roy.*

Les Dieux ont par vos soins accompli leurs promesse,

je vous doy tout belle Princeesse; vous avez fait ve-

rir caricléé en ces lieux, *artace* Quisse le premier

jour qui s'offrit a mes yeux, Passer dans l'ave-

nir, pour un des plus funestes, qu'il soit un jour d'hor-

reur, de tristesse et d'effroy qua son retour Les van-

geances ce testet; vous rendre tous plus malheureux que

*Le Roy*

moy, qui peut d'un tel souhait rendre avface ca

*avface*

- pable; Aprener quels sont mes forfaits, de la

mort de Jisbe je suis seule coupable; je vou

lois qu'à mes yeux une mort effroyable; fit pe

*Le Roy*

rir ma Rivale et uageant mes traits, qu'en t'es je.

*ritace*

ciel injuste; assouvi ta colere; Tu de  
 mande mon sang je te vais satisfaire; c'est ser-  
 uir trop long temps d'objet a ton courroux; ma mort va  
 couronner toute tes barbari-es; Dieux cru-  
 els; triomphez l'expi-re sous vos coups ou plus  
 tost de mon sort soyez encor jaloux; Je vais au se-

jour des furies; Trouver des Dieux moins bar-

caricée de Roy.  
- bare que vous; Elle meurt; Quelle desti-

née; mais laissez cette infortunée; de

- ciel a puny sa fureur, et l'appareil pom-

peux d'un auguste hymne née; soit nous

faire oublier son crime et son mal-

- heur, que nostre sort est doux que vos ardeurs sont

VI  
VII  
VIII

- belles vives heureuse tendres amants, que vos flâmes

VI  
VII  
VIII  
IX



*Soient eternal - les que l'hymen chaque jour rai-  
mei-*

*ne Les moments ou l'amour vient former vos chât -*

Handwritten musical score for voice and piano. The score consists of 12 staves. The first staff is the vocal line, with lyrics written below it. The remaining staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three individual staves for the right hand, left hand, and a third part. The lyrics are in French and describe a mutual love and a happy ending for the lovers.

nes mutuel-les; Que vostre sort est doux que vos ar-  
-deurs sont belles vives heureux tendres amants;

Choeur

A musical staff in G major (one sharp) and 4/4 time, containing a melody of eighth and quarter notes.

Que nostre sort est doux que nos ardeurs sont belles ui

A musical staff in G major and 4/4 time, containing a melody of eighth and quarter notes.

Que

A musical staff in G major and 4/4 time, containing a melody of eighth and quarter notes.

Que

A musical staff in G major and 4/4 time, containing a melody of eighth and quarter notes.

Que nostre sort est doux que nos ardeurs sont belles ui

A musical staff in G major and 4/4 time, containing a melody of eighth and quarter notes.

A musical staff in G major and 4/4 time, containing a melody of eighth and quarter notes.

A musical staff in G major and 4/4 time, containing a melody of eighth and quarter notes.

A musical staff in G major and 4/4 time, containing a melody of eighth and quarter notes.

A musical staff in G major and 4/4 time, containing a melody of eighth and quarter notes.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

uet heureux tendres amants, que vos flâmes soient eter

uet heureux tendres amants, que vos flâmes soient eter

uet heureux tendres amants, que vos flâmes soient eter

uet heureux tendres amants, que vos flâmes soient eter

uet heureux tendres amants, que vos flâmes soient eter

uet heureux tendres amants, que vos flâmes soient eter

uet heureux tendres amants, que vos flâmes soient eter

uet heureux tendres amants, que vos flâmes soient eter

— nelles que vos flâmes soient éternelles; que L'hymen chaque

nel — — — — — les; que L'hymen chaque

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

*jour ramène les moments où l'amour vient former vos*

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

chânes nos chânes mutu el les; Que uofre soit en

*doux que vos ardeurs sont belles vives heureux tendres a*

*doux que vos ardeurs sont belles vives heureux tendres a*

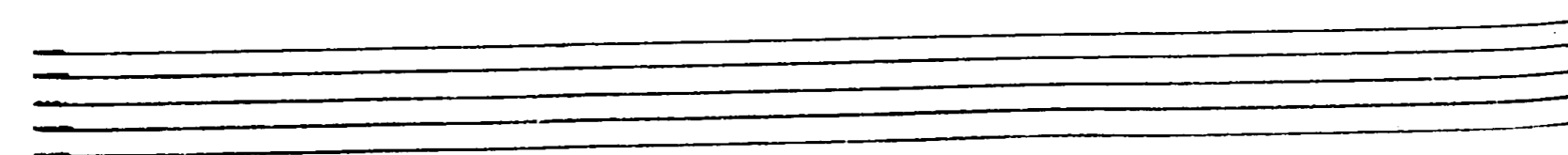
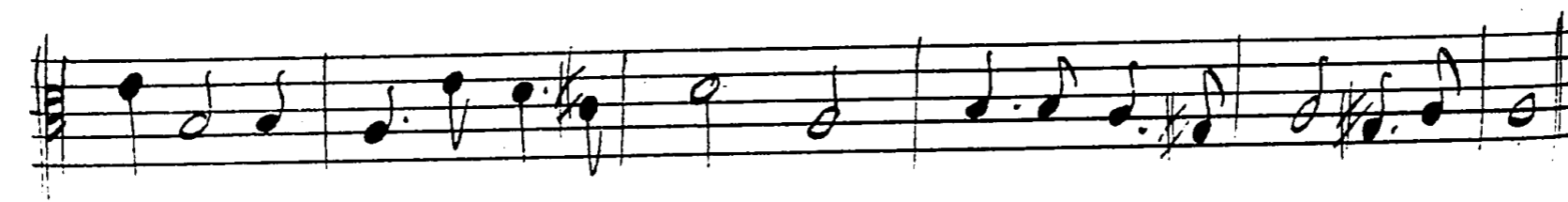
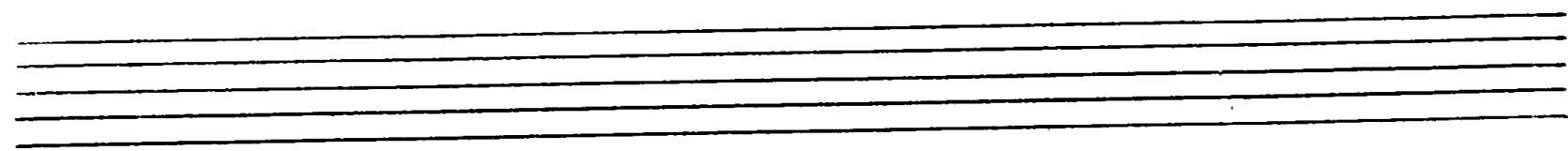
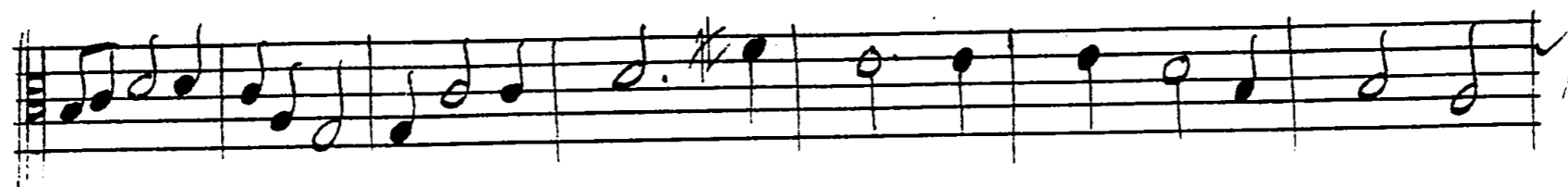
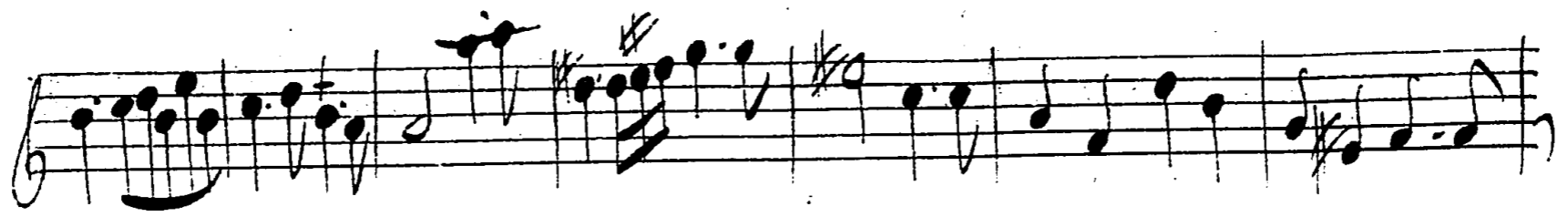


*fin.*  
mants; *fin.* Que nôtre Se.

*fin.*  
mants; *fin.* Que nôtre Se.

*Premier air*

This page contains a handwritten musical score for a piece titled "Premier air". The score is written on a grand staff, which consists of two systems of five-line staves. Each system includes a treble clef staff, a bass clef staff, and a central piano (p) staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the final staff.



Musical staff with treble clef and handwritten text "Bassacille;". The staff contains a series of notes, including eighth and sixteenth notes, with some slurs and accidentals.

Musical staff with bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accidentals.

Musical staff with bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accidentals.

Musical staff with bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accidentals.

Musical staff with bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accidentals.

Two empty musical staves.

Musical staff with treble clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accidentals.

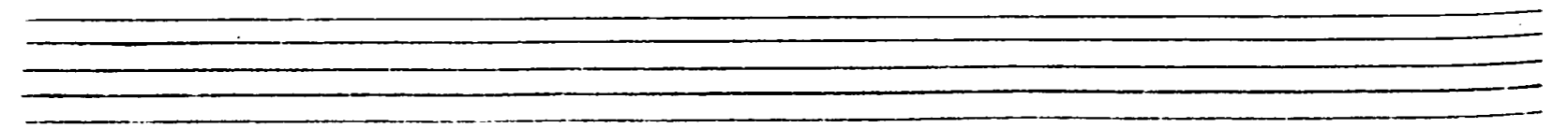
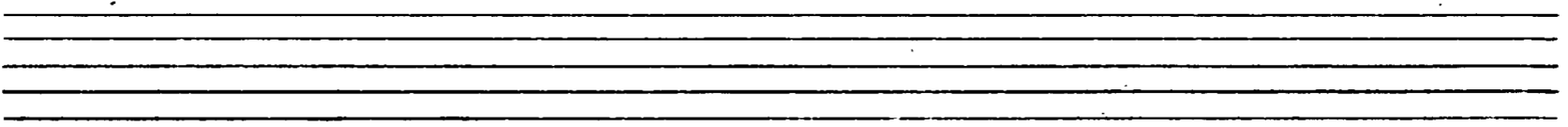
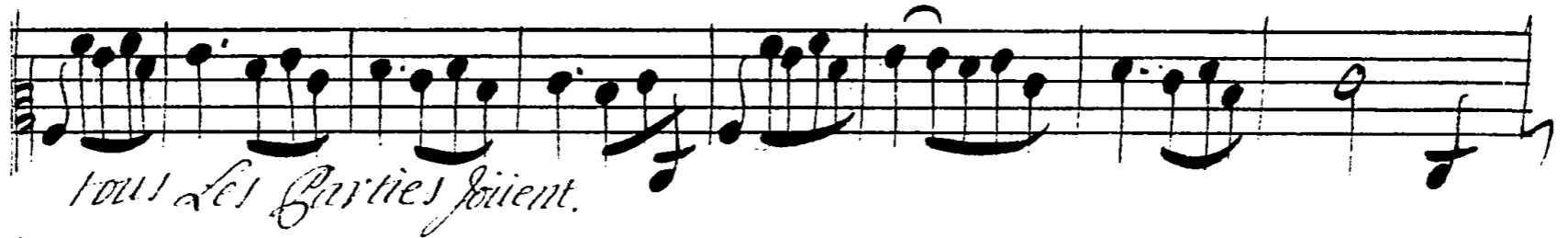
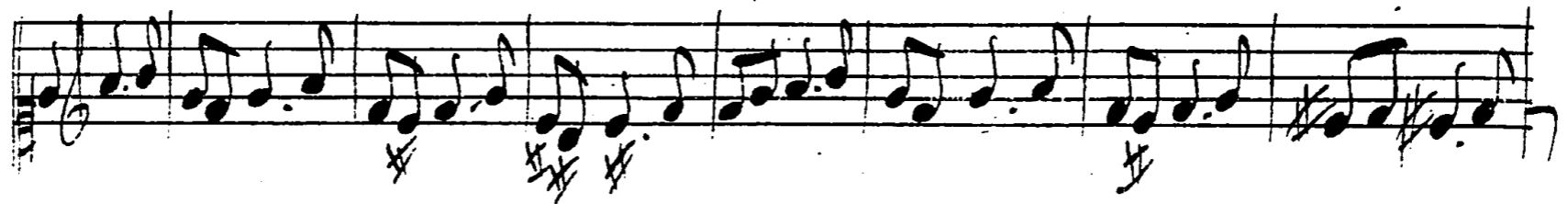
Musical staff with bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accidentals.

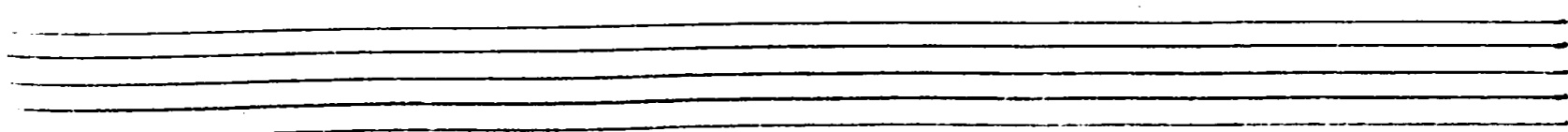
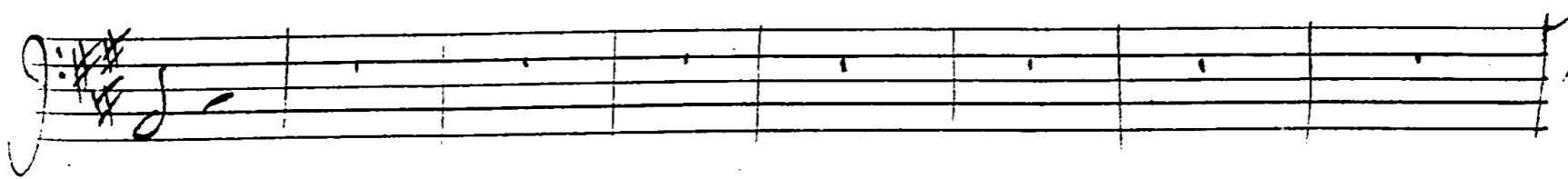
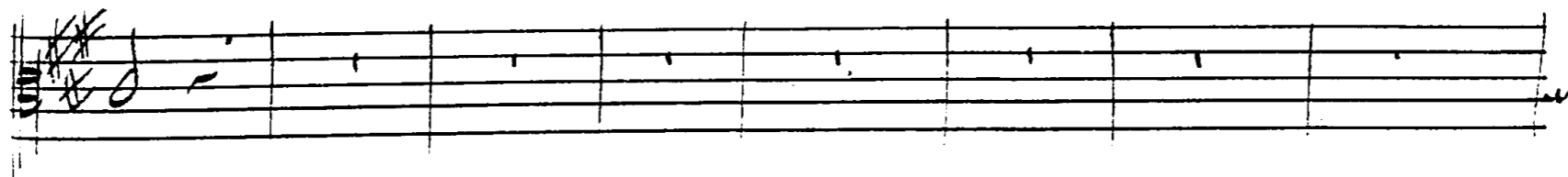
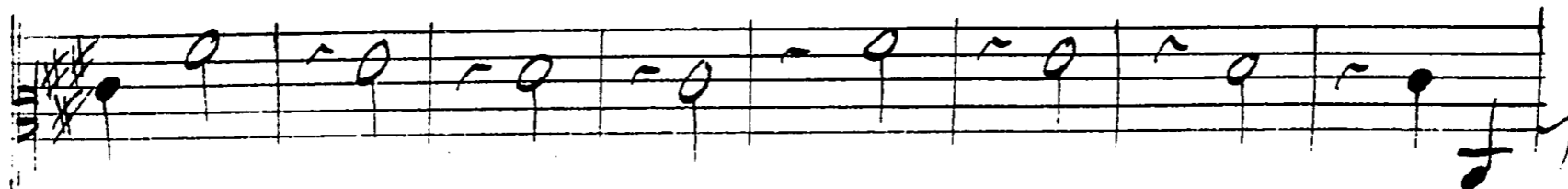
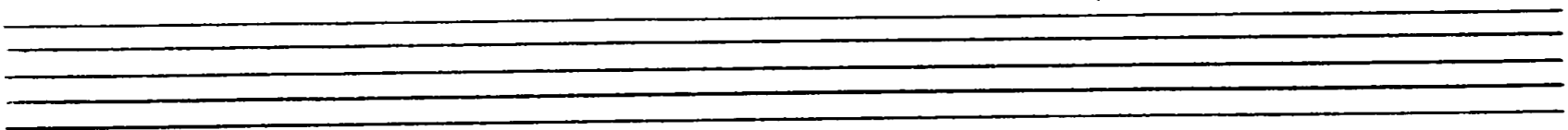
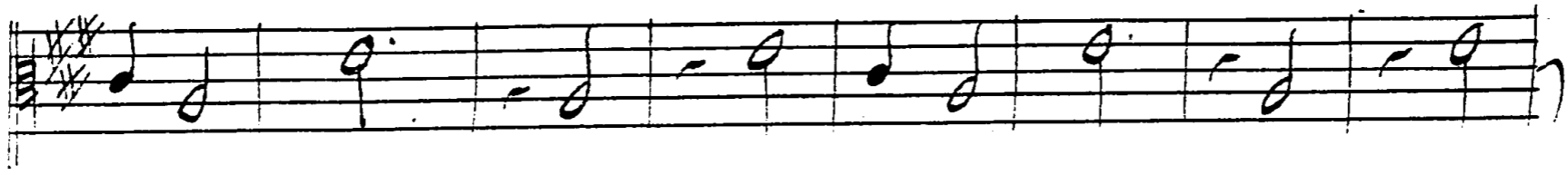
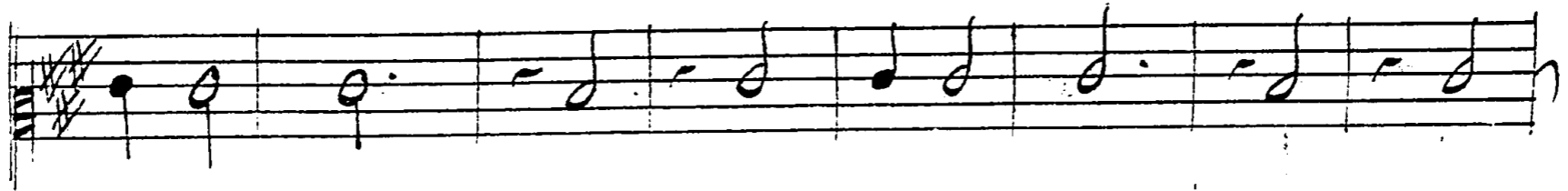
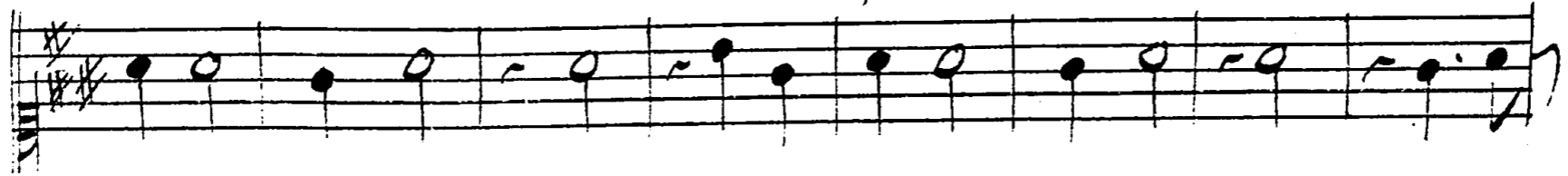
Musical staff with bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accidentals.

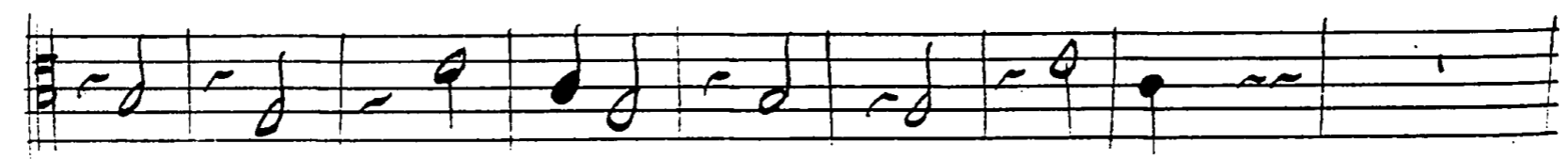
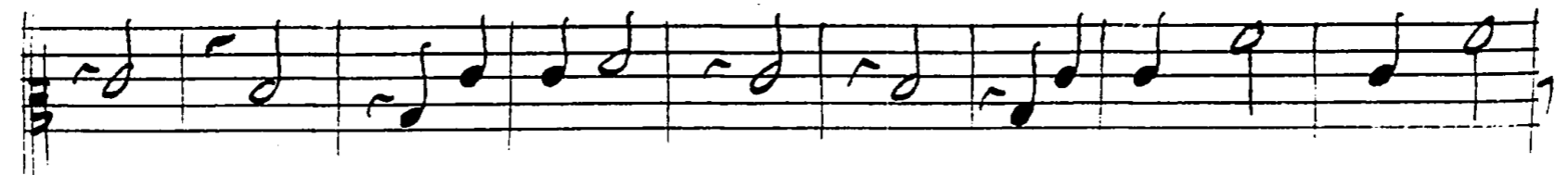
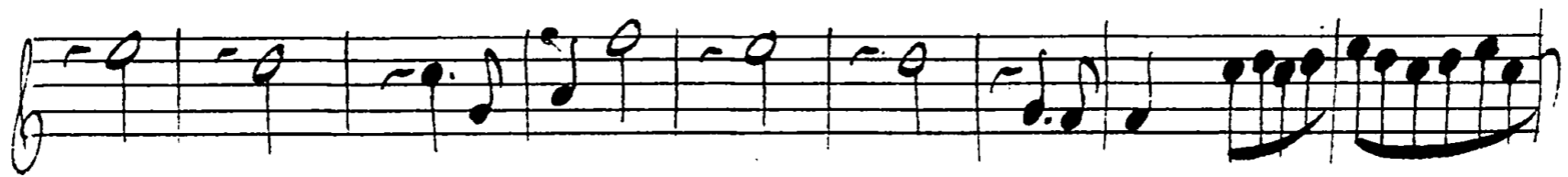
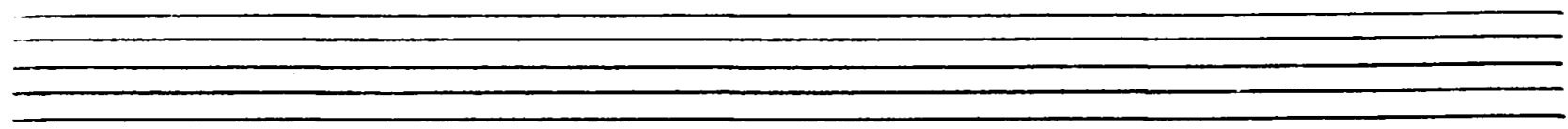
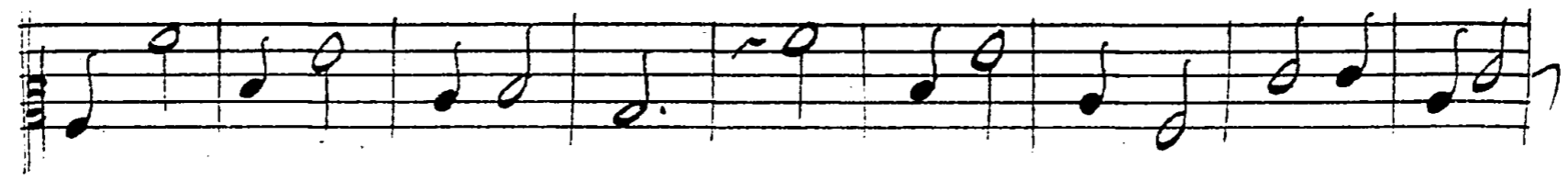
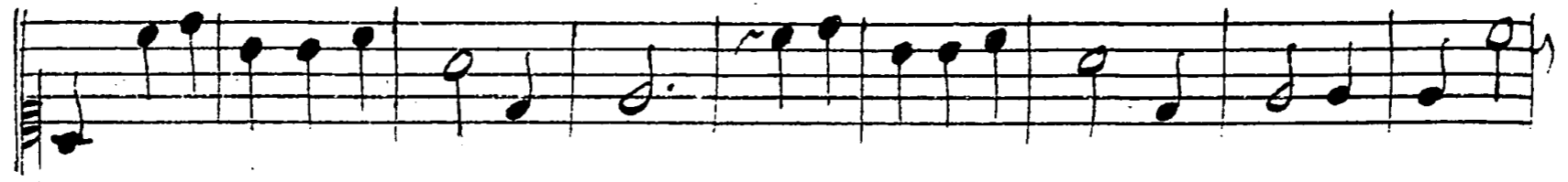
Musical staff with bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accidentals.

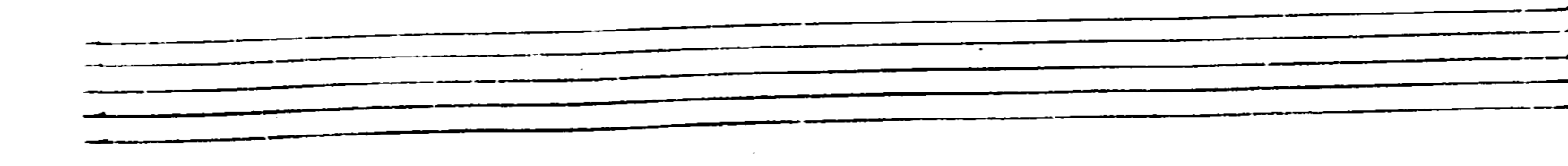
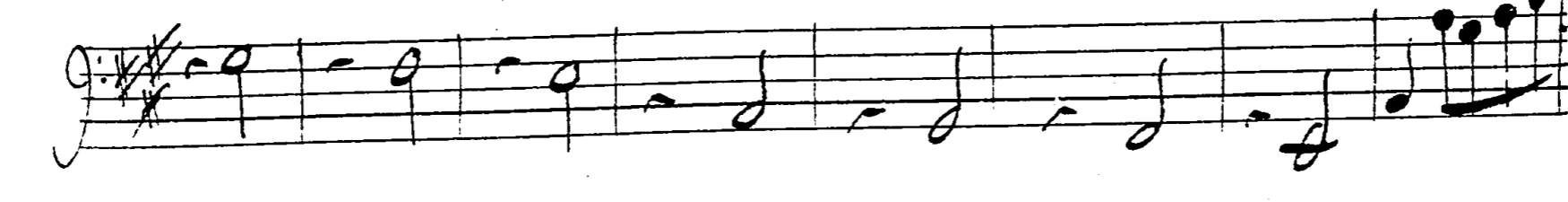
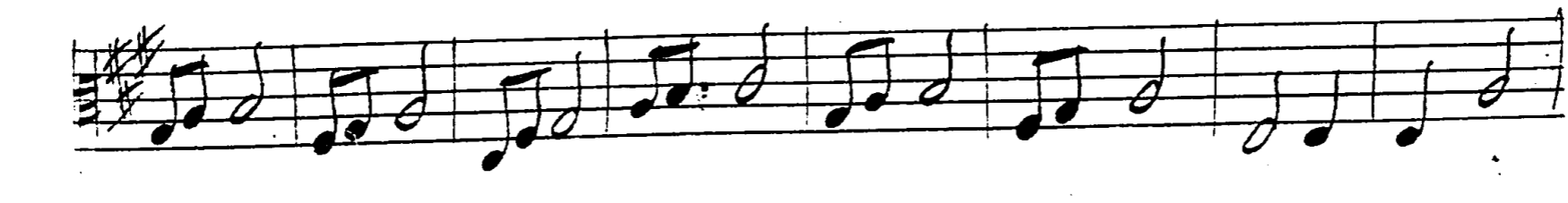
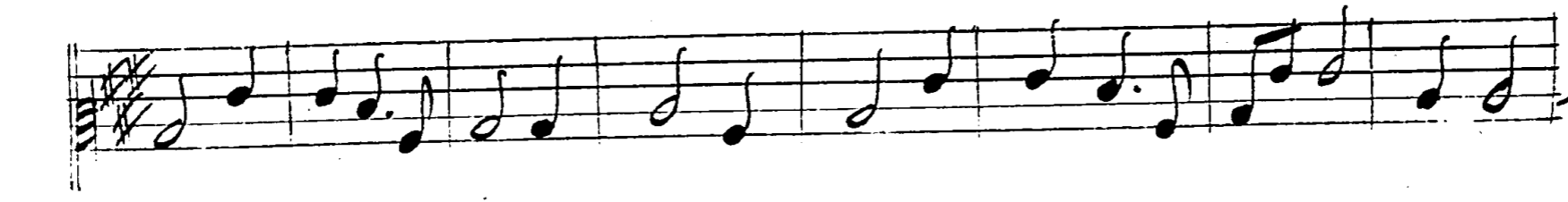
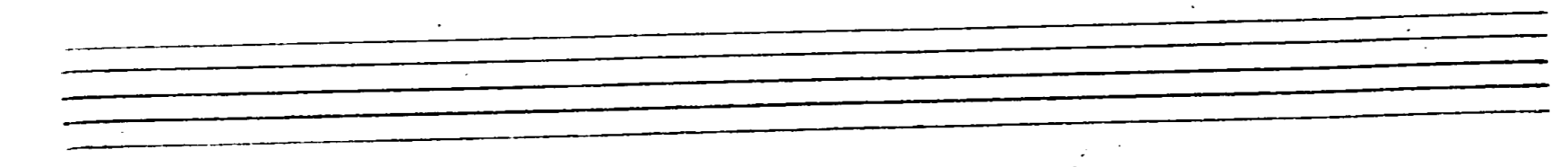
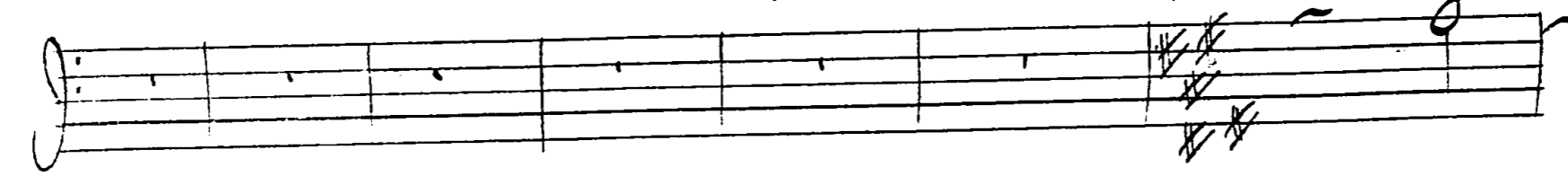
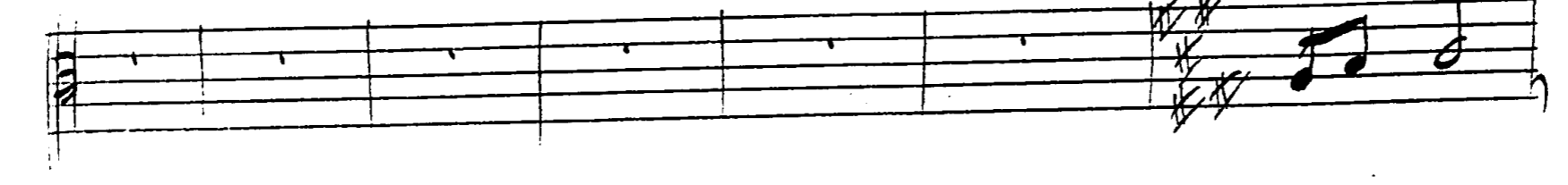
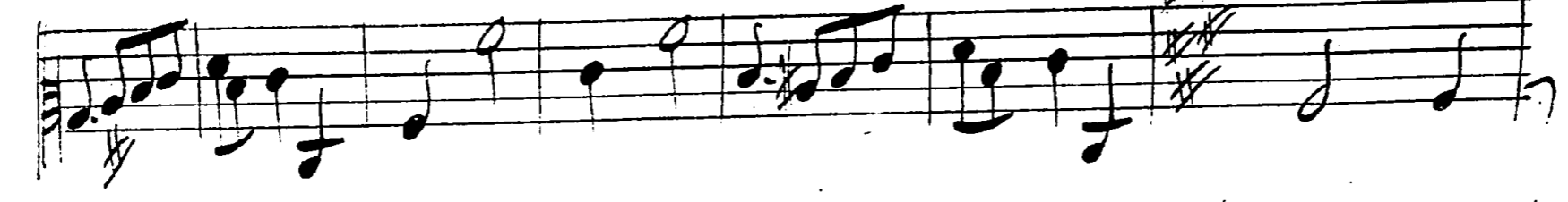
Musical staff with bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accidentals.

Two empty musical staves.

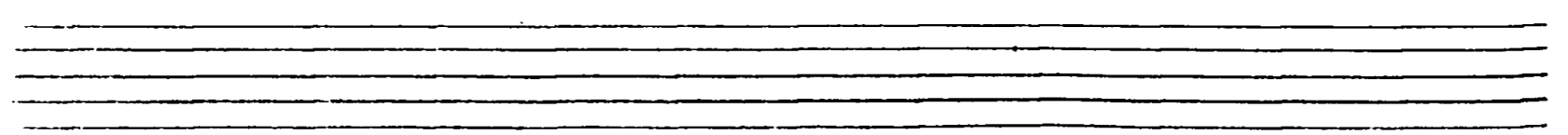
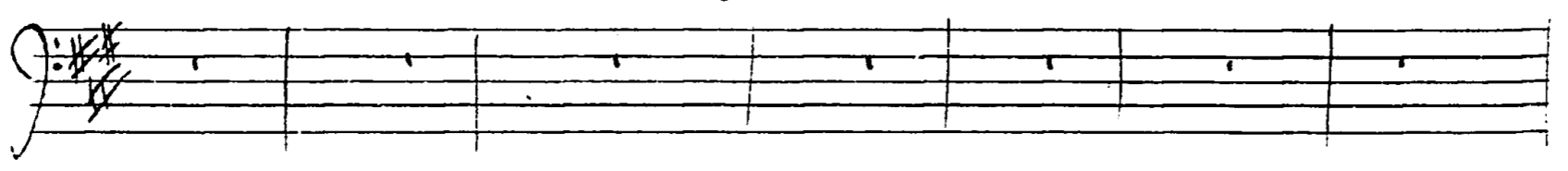
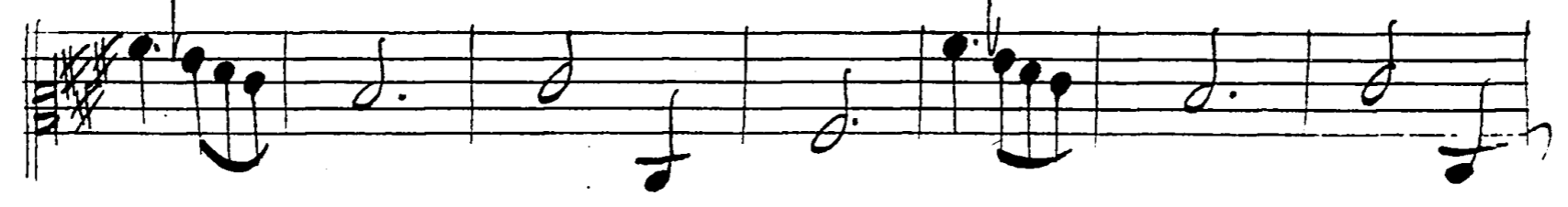
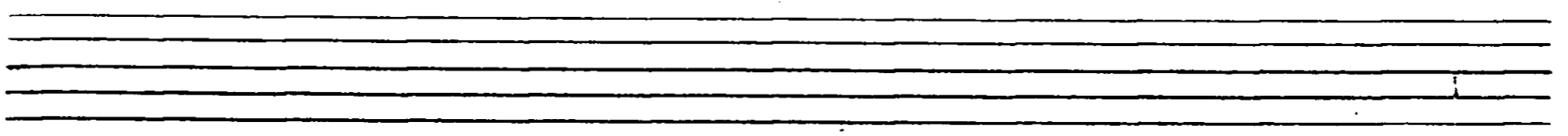
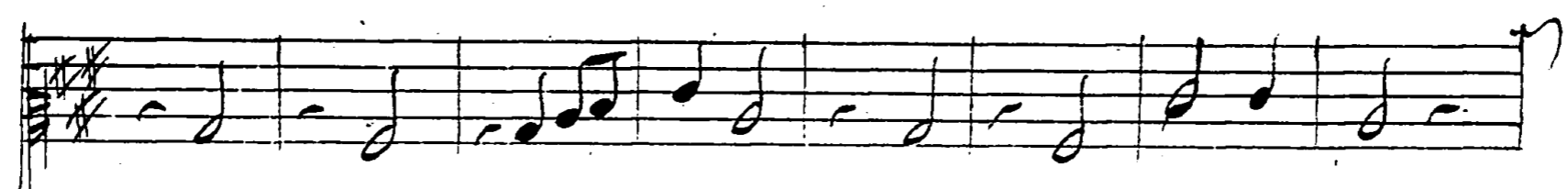
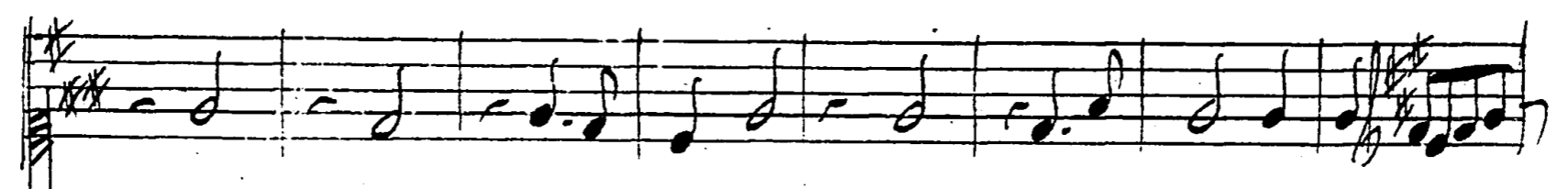












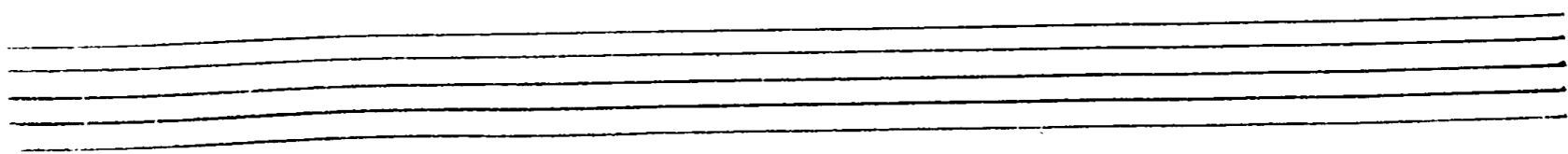
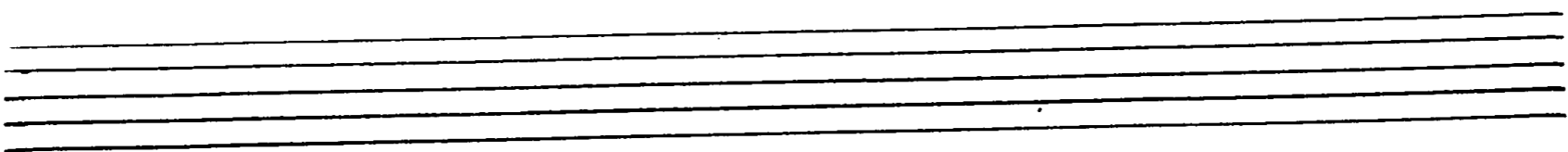
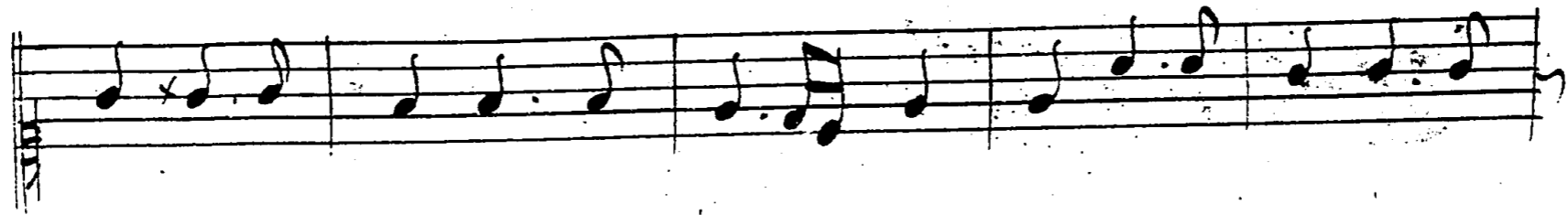
This page contains a handwritten musical score for a multi-stemmed instrument, such as a harpsichord or spinet. The score is organized into two systems of five staves each. The first system (staves 1-5) begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. The second system (staves 6-10) continues the piece with similar rhythmic complexity. The handwriting is clear and legible, with some decorative flourishes in the notation. The page is numbered '170' in the upper right corner.

The first system of handwritten musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a complex melodic line with many sixteenth and thirty-second notes, including several accidentals (sharps and naturals). The second and third staves are bass clefs, providing a harmonic accompaniment with chords and moving lines. The fourth staff is a treble clef with a key signature of one sharp, continuing the melodic line. The fifth staff is a bass clef with a key signature of one sharp, providing further accompaniment. The system concludes with a double bar line.

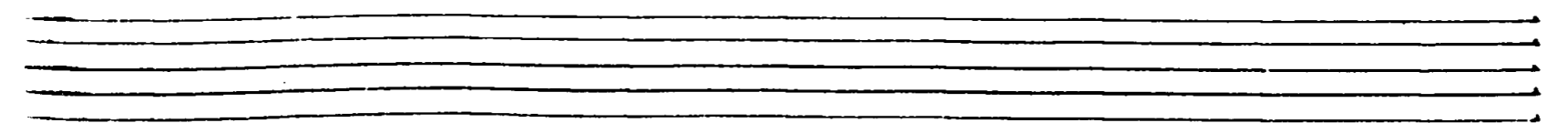
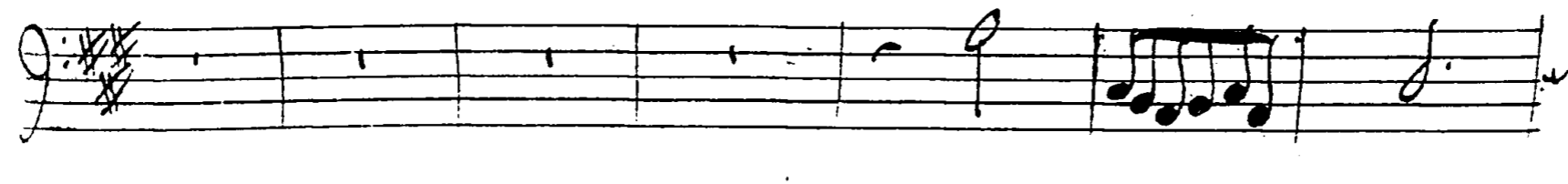
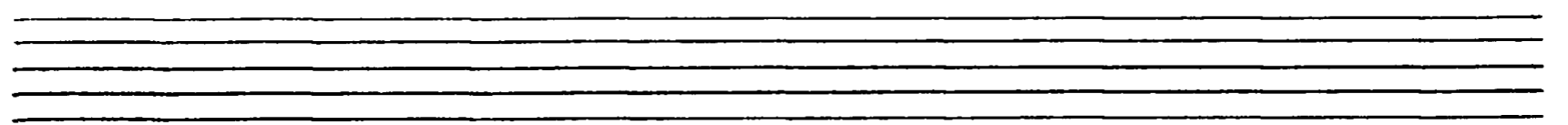
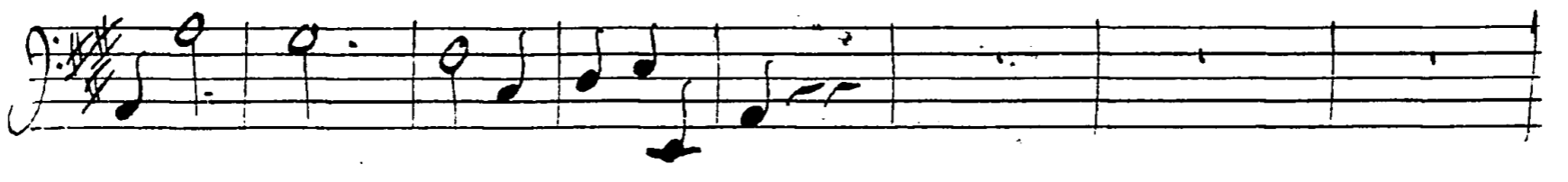
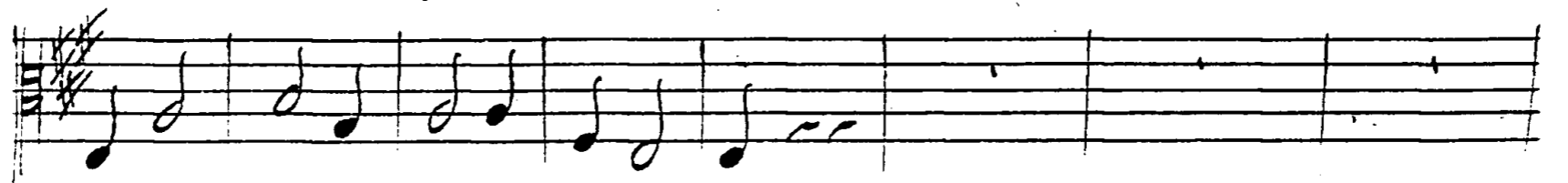
A set of three empty musical staves, consisting of two treble clef staves and one bass clef staff, positioned between the first and second systems of notation.

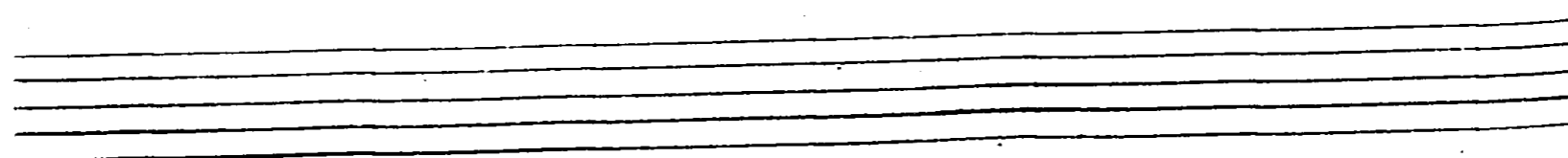
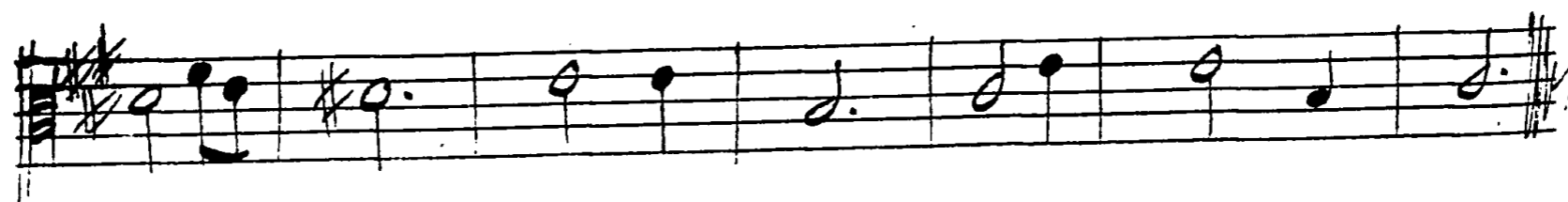
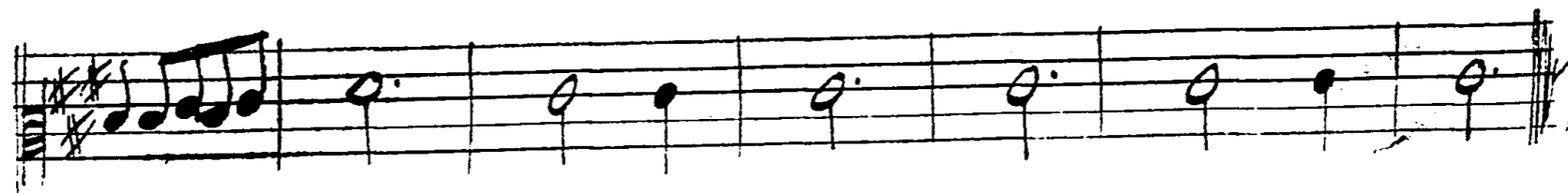
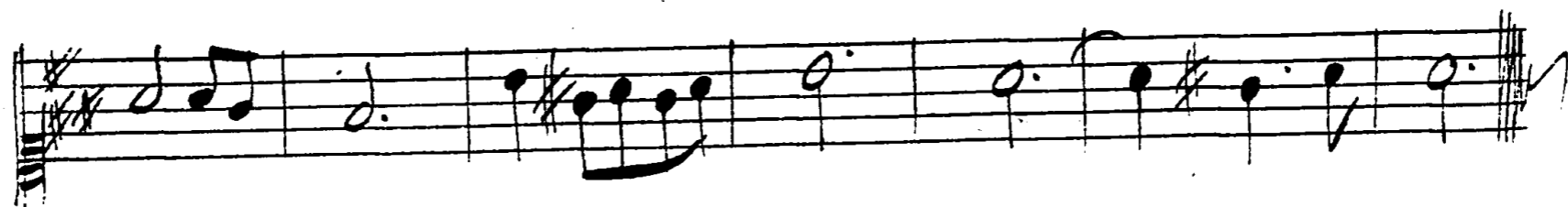
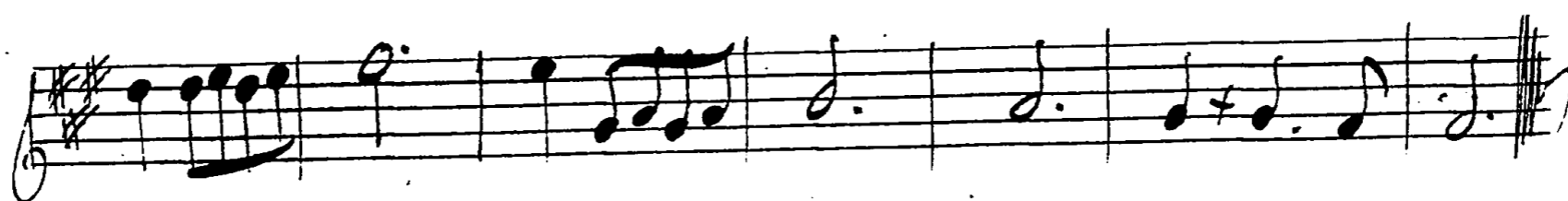
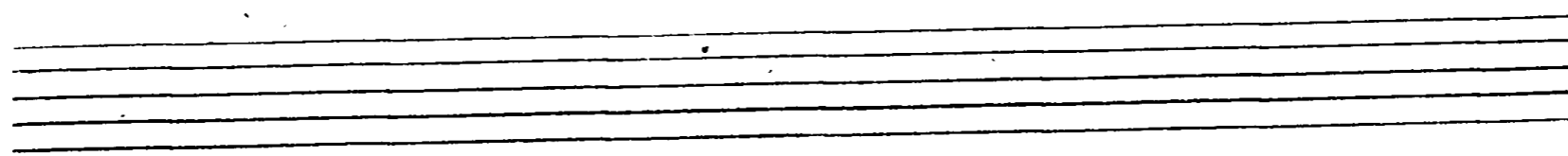
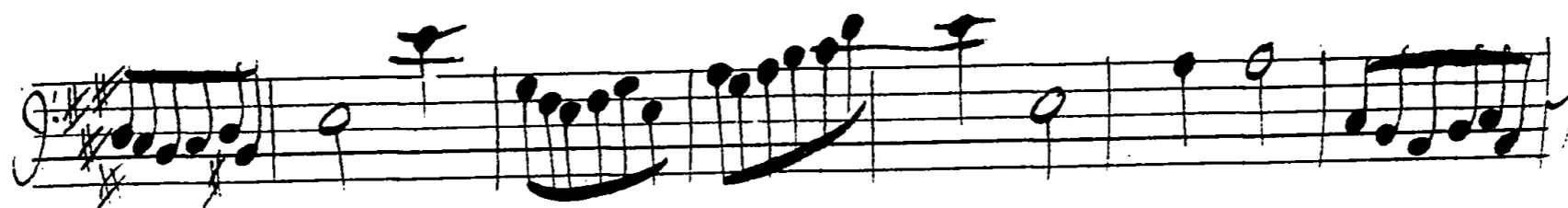
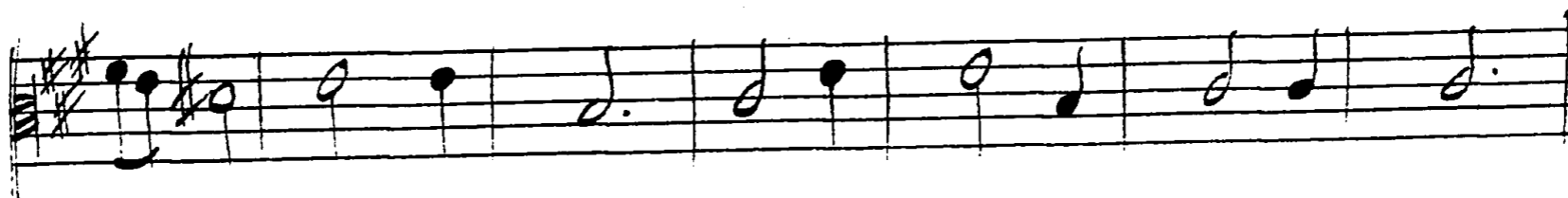
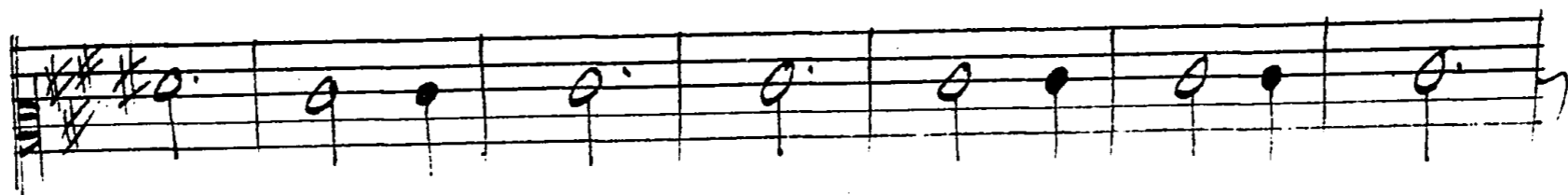
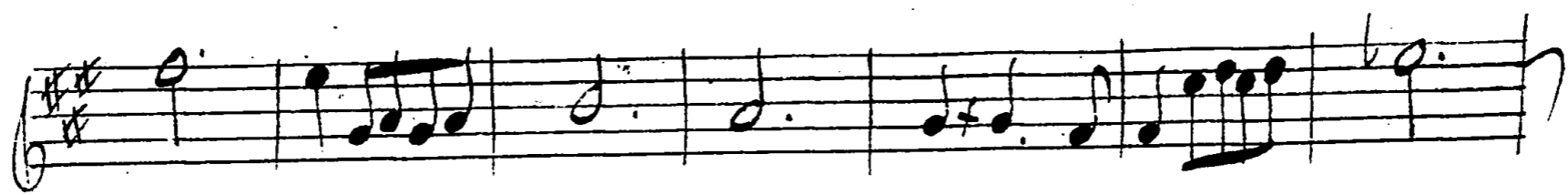
The second system of handwritten musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It continues the complex melodic line from the first system. The second and third staves are bass clefs, providing accompaniment. The fourth staff is a treble clef with a key signature of one sharp, continuing the melodic line. The fifth staff is a bass clef with a key signature of one sharp, providing accompaniment. The system concludes with a double bar line.

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



This image shows a handwritten musical score on a page with ten staves of music and two empty systems at the bottom. The notation is written in black ink on white paper. The first system consists of four staves: the top staff is a treble clef with a complex melodic line featuring many sixteenth and thirty-second notes; the second staff is an alto clef with a similar complex line; the third staff is a bass clef with a simpler melodic line; and the fourth staff is a bass clef with a simple, steady accompaniment. The second system also consists of four staves with similar notation. The third system consists of two empty staves. The fourth system consists of four staves with similar notation. The fifth system consists of two empty staves. The sixth system consists of four staves with similar notation. The seventh system consists of two empty staves. The eighth system consists of four staves with similar notation. The ninth system consists of two empty staves. The tenth system consists of four staves with similar notation. The notation includes various clefs (treble, alto, bass), notes, rests, and accidentals. There are some handwritten markings and corrections throughout the score.





*Un Ethiopien*

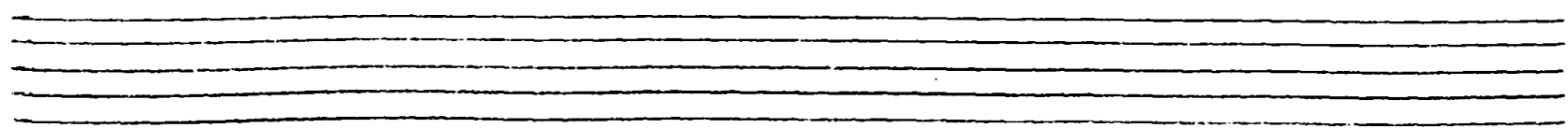
*L'amour veut qu'on luy vende ses - armes -*

*Rien ne peut échapper a ses charmes -*

*Bien souvent deux beaux yeux ont regretté sur les -*

*Dieux bien souvent deux beaux yeux ont regretté*

*sur les Dieux;*





Choeur

L'amour veut qu'on luy rende ses armes; Rien ne peut échap -

L'amour

L'amour

L'amour veut qu'on luy rende ses armes; Rien ne peut échap -

The image shows a handwritten musical score for a choir. It consists of eight staves of music. The first staff is the vocal line, with the lyrics "L'amour veut qu'on luy rende ses armes; Rien ne peut échap -" written below it. The second and third staves are instrumental accompaniment, with the word "L'amour" written below the second staff. The fourth staff is another vocal line, with the lyrics "L'amour veut qu'on luy rende ses armes; Rien ne peut échap -" written below it. The fifth, sixth, seventh, and eighth staves are instrumental accompaniment. The music is written in a key with two sharps (D major) and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are currently blank and contain no musical notation.

per a ses charmes; Bien souvent deux beaux yeux ont re

per a ses charmes; Bien souvent deux beaux yeux ont re



Les plaisirs, sont faits pour la jeunesse. Donnons

nos plus beaux jours a de tendres ardeurs; si l'a-

mour étoit une faiblesse. un dieu le pourrait

il inspirer a nos coeurs, si l'amour étoit

une faiblesse; un dieu le pourrait

il inspirer a nos coeurs;

Les plaisirs sont faits pour la jeunesse; Donnons nos -

Les plaisirs sont faits pour la jeunesse; Donnons nos -

The image shows a handwritten musical score for a song. It consists of two systems of music. Each system includes a vocal line with lyrics, a piano accompaniment line, and a bass line. The lyrics are "Les plaisirs sont faits pour la jeunesse; Donnons nos -". The notation is in a cursive, handwritten style. The first system has a treble clef for the piano part and a bass clef for the vocal part. The second system has a bass clef for the vocal part and a treble clef for the piano part. The piano part features a mix of eighth and sixteenth notes, often beamed together. The vocal part consists of quarter and eighth notes. The lyrics are written in a cursive hand below the notes.

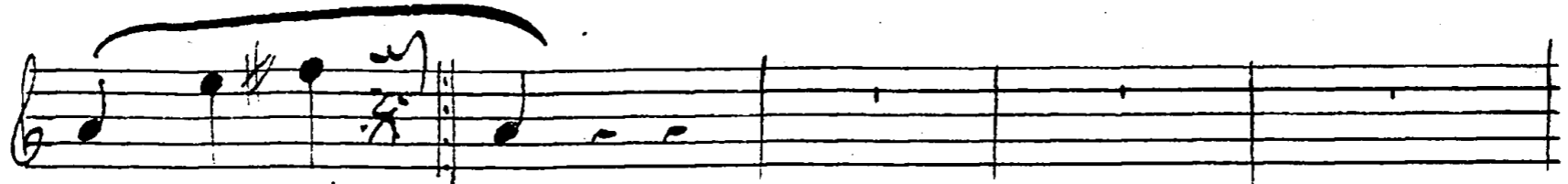
Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are currently blank and contain no musical notation.

- plus beaux jours, a de tendres ardeurs; si l'amour estoit

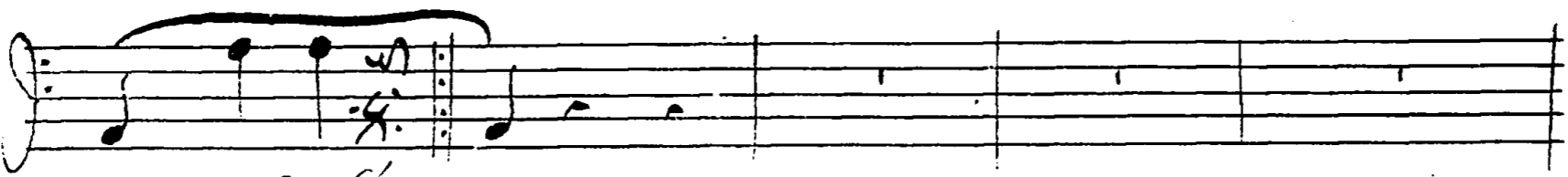
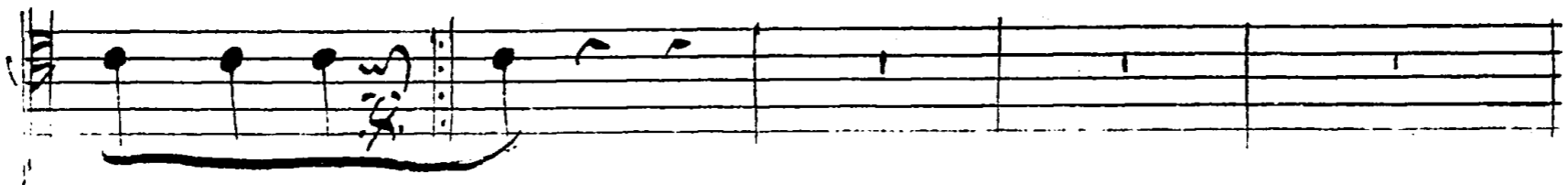
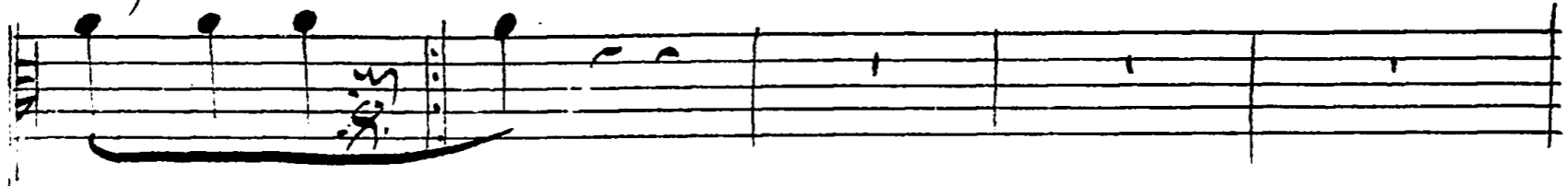
- plus beaux jours a de tendres ardeurs; si l'amour estoit

*une foiblesse, un dieu le pourroit il inspirer a nos*

*une foiblesse, vn dieu le pourroit il inspirer a nos*



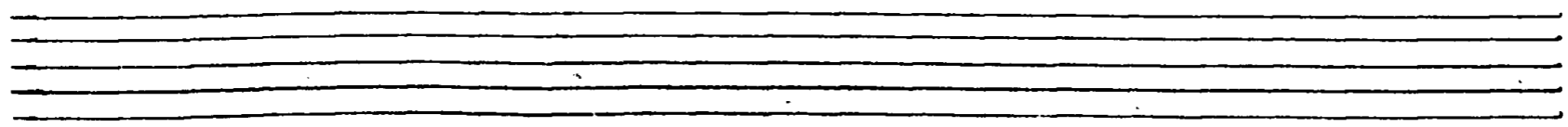
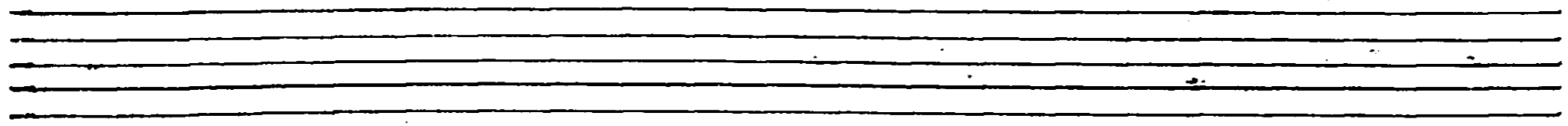
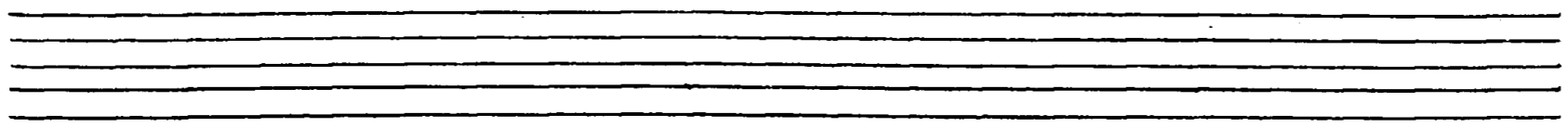
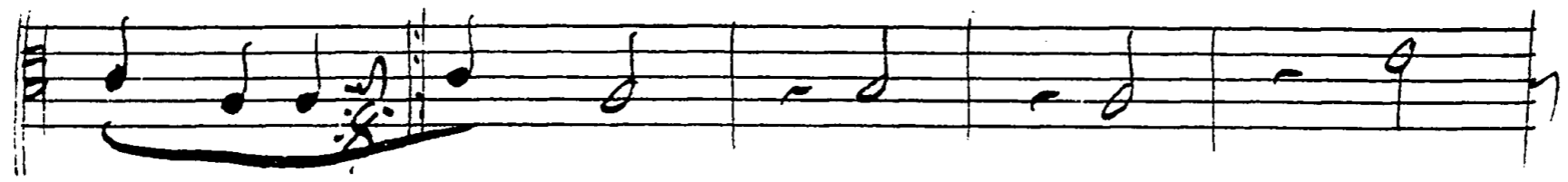
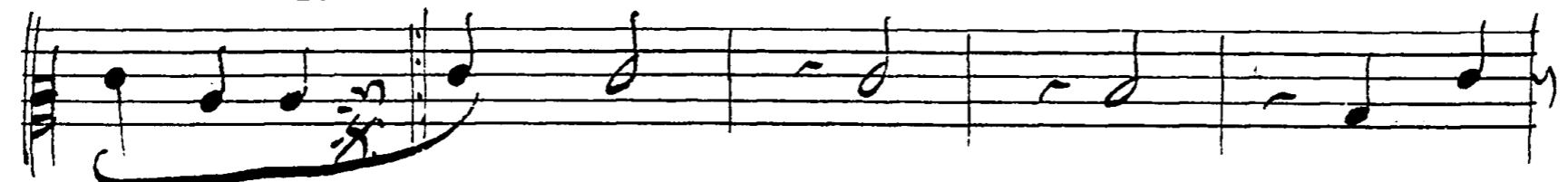
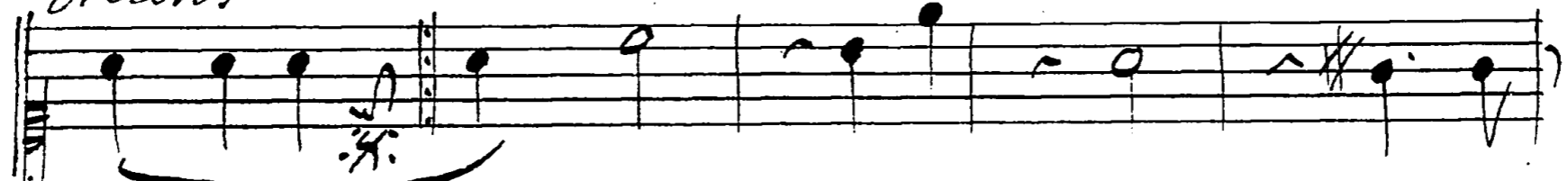
*coeurs, si l'amour, coeurs,*



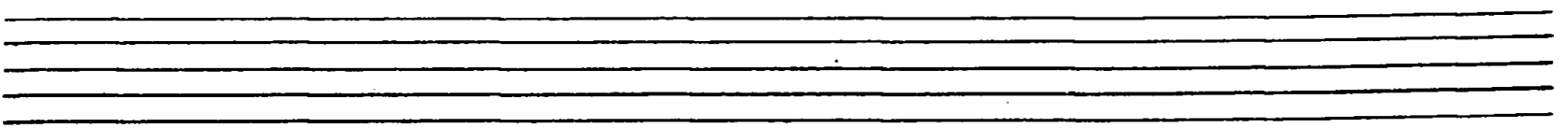
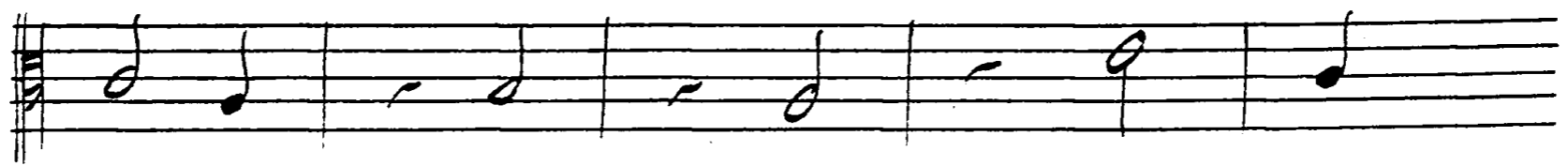
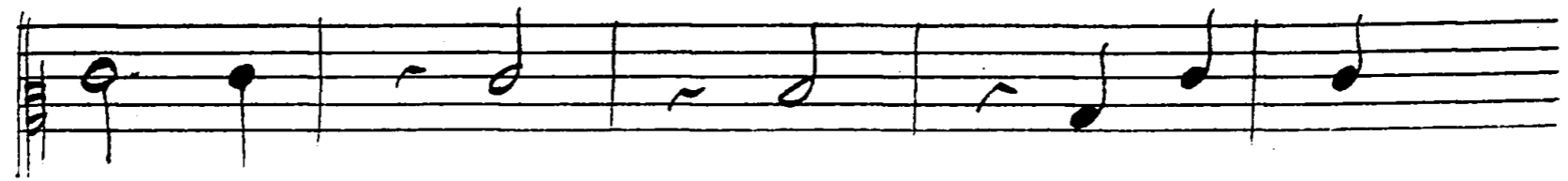
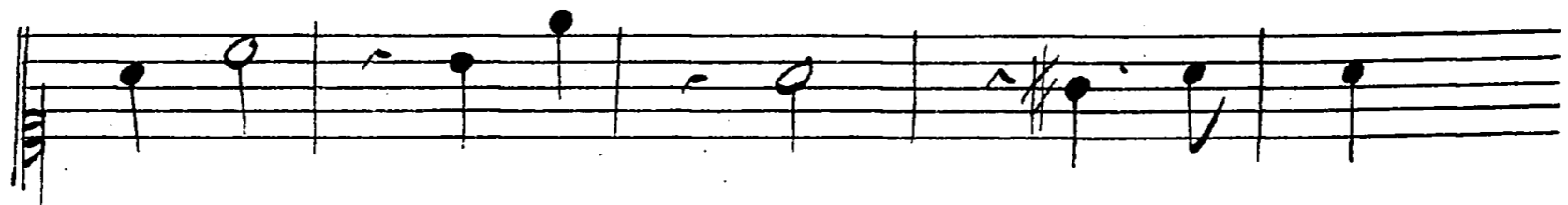
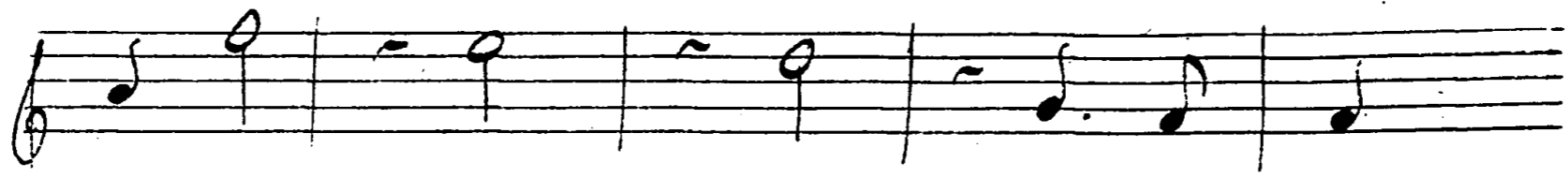
*coeurs, si l'amour-coeurs,*



*violons*







*malgré nous L'amour vient nous surprendre, Les plus*

*superbes coeurs n'ont pûs luy résister, est ce un crime si*

*grand de nous rendre; au pouvoir d'un vainqueur qu'on re*

*S'arroît dompter; et ce un - ter;*

*Choeur.*

*malgré nous l'amour vient nous surprendre; Les plus superbes*

*malgré nous l'amour vient nous surprendre; Les plus superbes*

Handwritten musical notation for the first system. The top staff is a vocal line with lyrics: *coeurs n'ont pu Luy resister Est ce un crime si grand de nous rendre*. The bottom staff is a piano accompaniment line.

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

Handwritten musical notation for the third system. The top staff is a vocal line with lyrics: *coeurs n'ont pu Luy resister, Est ce un crime si grand de nous rendre*. The bottom staff is a piano accompaniment line.

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

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

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

Handwritten musical notation for the seventh system. The top staff is a vocal line. The bottom staff is a piano accompaniment line.

Empty musical staff.

Empty musical staff.

Empty musical staff.

au pouvoir d'un vainq<sup>r</sup> qu'on ne scauroit dompter est ce un

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au pouvoir d'un vainq<sup>r</sup> qu'on ne scauroit dompter, est ce un

*L'amour veut &c.*

*L'amour veut &*

*L'amour veut &c.*

*L'amour veut &c.*

*L'amour veut &c.*

*L'amour veut &c.*

*L'amour veut &c.*

*L'amour veut &c.*

*L'amour veut &c.*

*fin.*