

Acte 3.^e Scène 6.^e *Allegro* 209
Circe, Nerine.

Prelude

Nerine
On cherche Conente en tous lieux son amant est lai-

Si d'une Douleur extrême les larmes

Coulent de ses yeux il s'emporte il gemit il ac-

cuse les Dieux de luy, ravir tout ce qu'il aime

Rituel
Où faut il que l'ingrat aime Si tendrement ma

211

haine pour parente en devient plus cruelle. Heureux a
cet amour egal. Son tourment si ce ne la rend

The image shows a page of handwritten musical notation on aged paper. The page is numbered '211' in the upper right corner. The music is written on ten staves. The first staff uses a treble clef and a key signature of one sharp (F#). The second staff uses a bass clef. The lyrics are written in French between the staves. The handwriting is cursive and somewhat faded. The lyrics are: 'haine pour parente en devient plus cruelle. Heureux a' on the first line, and 'cet amour egal. Son tourment si ce ne la rend' on the second line. The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

212

infidel- le quelle payera chere ment les

pleurs que l'on repend pour el- les la fait approuve au

218
Roy que la Nymphe est icy Et quelle doit l'unir au

Tibre qui l'adore La Nerine mais qu'il

gnore Ave cest de mon aveu qu'il en est éclaircy

Ma rivala paroît qu'on me laisse avec elle

Scène 2^e
avec
Canente

Enfin nymphe avez vous compris ce que cest que

Canente
être immortelle d'être si glorieux Se con-

214

nois tout le prix, mais j'aime mieux être fidelle

Civce'

Quoy pou le uain honneur de la fi de li té' Vous

Canesite

meprises des Dieux l'auantage suprémes Est

il un plus grand mal que l'immortalité' quand on vit

loin de ce qu'on aime Par des liens trop fort men

Civce'

Cœur est a vette' pouuer vous ne pas voir les

Charmes des honneur que vous refusez Et pouvez vous

voiez sans allarmes les maux ou vous vous exposez

Vous vous troublez vous repandez des larmes

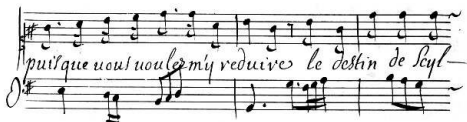
ne me deffend pas Vous voiez la frayeur dont mon

ame est atteinte mais cest sans y regner quelle

trouble mon cœur Et mon amour est plus fort que ma



craintes Eh bien il faudra me changer.



puis que uous uoulez my reduire le destin de Scyl.



La doit assez uous instruire des maux que ie pro-



parca qui ueut moutrager



Lento 217

Prélude

Circe

En des monstres affreux j'ay changé tous les charmes

28

on ne la voit plus sans allarmes les cris les hurle-

mens troublent l'onde & les ais monument eternel

219
De ma haine implacable pour avoir été trop aimable

Me lay fait devenir l'horreur de l'Onieux

Canente

Craigner craigner Une Egale Vengeance Sil

Graved

Faut briser mes fers ie ne puis leur ter He

Canente

Aais pour uos tourment epuisev ma Vengeance j'aime

mieux les souffrir que de les meriter



Scène 3 Le Caire, les ministres, Canente.

très fort

Prelude

221

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with the dynamic marking 'très fort' and contains several measures of music, including a fermata over a note marked '221'. Below it are four instrumental staves, likely for piano and strings, with various rhythmic patterns and notes.

The second system of the musical score also consists of five staves. It continues the musical composition from the first system, with similar notation and dynamics. The notation includes various note values, rests, and articulation marks.

222

Handwritten musical score for the first system, measures 222-226. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. It contains a melodic line with various note values and rests. The second staff is in alto clef with a key signature of one sharp and a 9/8 time signature, containing a bass line. The third staff is in alto clef with a key signature of one sharp and a 9/8 time signature, containing a bass line. The fourth staff is in alto clef with a key signature of one sharp and a 9/8 time signature, containing a bass line. The fifth staff is in bass clef with a key signature of one sharp and a 9/8 time signature, containing a bass line. There are some corrections and scribbles in the first staff.

Handwritten musical score for the second system, measures 227-231. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp and a 9/8 time signature. It contains a melodic line with various note values and rests. The second staff is in alto clef with a key signature of one sharp and a 9/8 time signature, containing a bass line. The third staff is in alto clef with a key signature of one sharp and a 9/8 time signature, containing a bass line. The fourth staff is in alto clef with a key signature of one sharp and a 9/8 time signature, containing a bass line. The fifth staff is in bass clef with a key signature of one sharp and a 9/8 time signature, containing a bass line. There are some corrections and scribbles in the fifth staff.

Cécé

Ministres de mon art Vous que la rage anime

qui semez a mon gré l'épouvante, & l'horreur de

2242

nez rassemblez vous Voilà l'ôte victime Inven-

ter. des tourments digne de ma fureur

Chœur de Diables

Employons le fer et la flamme faisons de ce Pa-
Employons



Employons le fer Et la flamme faisons de ce Pa-



Violons



Basse continue



226

fait un horrible séjour que l'horreur que l'effroy que l'hor-


fait un horrible séjour que l'horreur que l'effroy que l'hor-

fait un horrible séjour que l'horreur que l'effroy que l'hor-

227
veur que le froy s'emparent de son ame ny laissons



veur que le froy s'emparent de son ame ny laissons



228

point de place pour l'amour Employons le fer et la

point de place pour l'amour employons le fer et la

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

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

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

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

Empty musical staff.

Empty musical staff.

Empty musical staff.

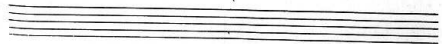
Empty musical staff.



flame faisons de ce Palais un horrible se-



flame faisons de ce Palais un horrible se-



220

jour que l'éffroy que l'horreur que l'éffroy que l'horreur Sempa.

jour que l'éffroy que l'horreur que l'éffroy que l'horreur Sempa.

vent de son ame ny laissons point de place pour la-

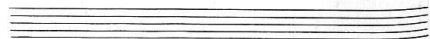
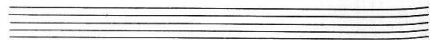
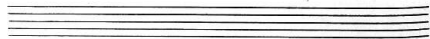
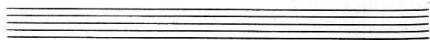
vent de son ame ny laissons point de place pour la-



232

mouv que leffroy que l'horreur que leffroy que l'horreur Semp

mouv que leffroy que l'horreur que leffroy que l'horreur Sempa-



vent de son ame n'y laissons point de place pour la-



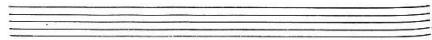
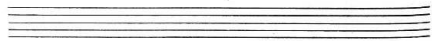
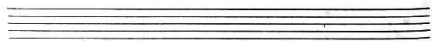
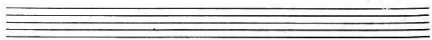
vent de son ame n'y laissons point de place pour la-



234

mour ny laissons point de place pour l'amour

mour ny laissons point de place pour l'amour



Cécile

235

He nous laisse le soin de vaincre la cons-

tances ie vais chercher le Dieu qui s'obstine a lai-

mer Et ie veuies consommer ma Ven-

geance si son cœur plus soumis n'aime mieux

la calmer

236

Turris

Handwritten musical score for the first system, measures 236-240. It consists of five staves: Treble clef, two Alto clefs, and Bass clef. The music is in 2/4 time with a key signature of one sharp (F#). The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

Handwritten musical score for the second system, measures 241-245. It consists of five staves: Treble clef, two Alto clefs, and Bass clef. The music continues with similar rhythmic patterns as the first system, ending with a double bar line and repeat dots.

The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a complex melodic line with many sixteenth and thirty-second notes. The second staff is a treble clef with a key signature of one sharp, containing a more rhythmic melody. The third and fourth staves are treble clefs with a key signature of one sharp, featuring a steady accompaniment of eighth notes. The fifth staff is a bass clef with a key signature of one sharp, providing a bass line with eighth notes. The system concludes with a double bar line.

The second system of the handwritten musical score also consists of five staves. The top staff is a treble clef with a key signature of one sharp, continuing the complex melodic line from the first system. The second staff is a treble clef with a key signature of one sharp, showing a rhythmic pattern of eighth notes. The third and fourth staves are treble clefs with a key signature of one sharp, with accompaniment of eighth notes. The fifth staff is a bass clef with a key signature of one sharp, with a bass line of eighth notes. The system concludes with a double bar line.

Scene 4^e *Parente*
Le fureur

Ou suis-je hélas qui prendra ma vengeance

Embraçons brûlons tout embrasons brûlons tout nôssrons

Embraçons

Embraçons brûlons tout embrasons brûlons tout nôssrons

The musical score consists of seven staves. The first two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The remaining four staves (4-7) are instrumental accompaniment, likely for a guitar or lute, featuring a rhythmic pattern of eighth and sixteenth notes. The notation is in a historical style, possibly from the 17th or 18th century.



219.

a ses regards que devois enflamer que ruines ar-

que ruines ar-

a ses regards que devois enflames

que ruines ar-

que ruines ar-

que ruines ar-

que ruines ar-

que ruines ar-

gentes et que des flammes devorantes l'environnent
gentes et que des flammes devorantes l'environnent

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The vocal line consists of two staves of music with lyrics written below. The piano accompaniment is shown as a single staff with a few notes.

Four empty musical staves, each with a clef and a key signature of one sharp (F#).

A single musical staff with a clef and a key signature of one sharp (F#), containing several notes and rests.

Four empty musical staves, each with a clef and a key signature of one sharp (F#).

242

de toutes parts embrasons brulons tout embrasons brulons
de toutes parts
embrasons brulons tout embrasons brulons

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the vocal line. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The piano accompaniment continues with several staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The music is written in a grand staff with a key signature of one sharp and a common time signature.

Four empty musical staves, each consisting of five lines, are provided at the bottom of the page for further notation.

1
tout nous frons a ses regards que de bois en flamer que vu-

2
tout nous frons a ses regards que de bois en flamer que vu-

214

ines ar dentes et que des flammes deuorantes lenui-

ines ar dentes Et que des flammes deuorantes lenui-

The musical score consists of two vocal staves and piano accompaniment. The vocal parts are written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in bass clef. The lyrics are in French and describe flames devouring. The score is handwritten and includes various musical notations such as notes, rests, and accidentals.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are currently blank and do not contain any musical notation.

245
ronnent de toutes parts Et que des flammes deuo-

ronnent de toutes parts et que des flammes deuo-

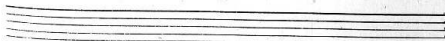
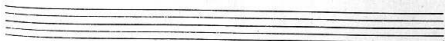
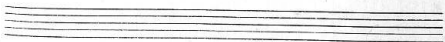
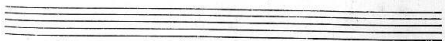
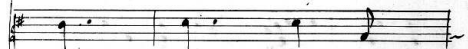
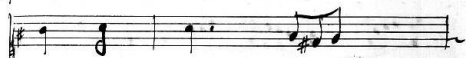
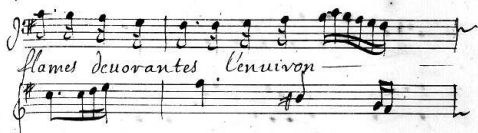
vantes l'environnement de toutes parts Et que des

vantes l'environnement de toutes parts Et que des

247
flames devorantes l'environnent de toutes



flames devorantes l'environ



247 BIS

parts l'environnent de toutes parts

nent de toutes parts

Canente *q* 245

Hulte Ciel de ma voix daigne augmenter le char-

mezzo

Prelude

Ceder cruels Ceder a mes
 tristes accents Calmes le transport
 qui m'allar - me Laissez tou -
 chez vos cœurs laissez charmer vos sens

que la pitié que l'amour vous delav mes

ne me preparer point de funestes bucher que mes

tendres accorés vendent vos cœurs paisibles

jay mille fois attendris les rochers seriez vous encor

250

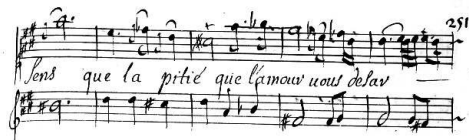
Moins sensibles servir vous encor moins sensibles

Ceder aux vœux Ceder a mes tris-tes ac-

pens calmes le transport qui m'alla- me

laisser toucher vos cœurs laissez charmer vos


251
Sens que la pitie que lamour uous delav



me que la pitie que lamour uous de -



lav - me que lamour uous delav - - me



Dieux quel enchantement Aueb sons
Dieux
Dieux quel enchantement quels sons

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes a bass line and a treble line. The lyrics are written in French. The score is handwritten and includes several empty staves at the bottom of the page.

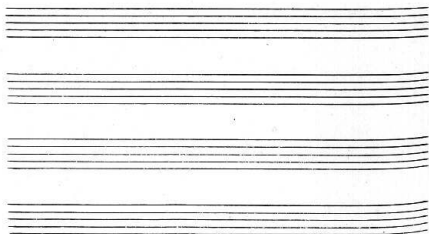
ou sommes nous Quelle pitié soudaine eteint

ou sommes nous quelle pitié soudaine eteint

nôtre couroux quelle pitié soudaine eteint nô-

nôtre couroux; quelle pitié soudaine eteint nô

The musical score consists of two systems. The first system has two staves: the top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#), and the bottom staff is a piano accompaniment in treble clef. The second system also has two staves: the top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves. The piano accompaniment features chords and moving lines in both hands.



tre couvoux

tre couvoux

256 *Leit chœur*

Le charme de ta voix en ces lieux nous attire l'embras-

Le charme
Le charme de ta voix en ces lieux nous attire l'embras-

ment s'éteint La rage sort des cœurs de tel divin accents tout recon-

ment s'éteint La rage sort des cœurs de tel divin accents tout recon-

noit l'empire puissent ils de Circé vaincre aussy les fureurs

noit l'empire puissent ils de Circé vaincre aussy les fureurs

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 two sharps (F# and C#). The second staff is in alto clef. The third staff is in tenor clef. The fourth staff is in bass clef. The fifth staff is in bass clef. The music is written in a complex, multi-measure style with many beamed notes and rests.



The second system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of two sharps. The second staff is in alto clef. The third staff is in tenor clef. The fourth staff is in bass clef. The fifth staff is in bass clef. The music continues with complex notation, including many beamed notes and rests, and concludes with a double bar line.



Piques

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in bass clef with a key signature of two sharps. The third staff is in treble clef with a key signature of two sharps. The fourth staff is in treble clef with a key signature of two sharps. The fifth staff is in bass clef with a key signature of two sharps. The music is written in a rhythmic style with many eighth and sixteenth notes, and some rests.

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of two sharps. The second staff is in bass clef with a key signature of two sharps. The third staff is in treble clef with a key signature of two sharps. The fourth staff is in treble clef with a key signature of two sharps. The fifth staff is in bass clef with a key signature of two sharps. The music is written in a rhythmic style with many eighth and sixteenth notes, and some rests. There are some slurs and phrasing marks in the lower staves.

261

Les Graves

Handwritten musical score for 'Les Graves'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a fluid, cursive style with many slurs and ornaments. The second staff continues the melody with similar notation. The third and fourth staves show a more rhythmic, possibly accompanimental part, with some rests and a steady eighth-note pattern. The fifth staff concludes the piece with a final cadence.

A second system of handwritten musical notation, consisting of five staves. The notation is consistent with the first system, featuring a treble clef, a key signature of one sharp, and a 3/4 time signature. The music continues with various rhythmic patterns and melodic lines, ending with a final cadence on the fifth staff.

262 *Chœur*



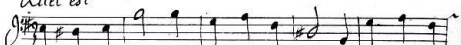
Quel est le charme qui nous desarme vos chants des



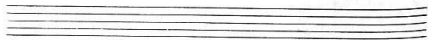
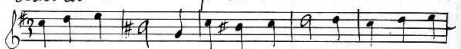
Quel est



Quel est



Quel est le charme qui nous desarme vos chants des



Cœurs banniſſent les fureurs

Cœurs banniſſent les fureurs

Cœurs banniſſent les fureurs

Cœurs banniſſent les fureurs

Cœurs banniſſent les fureurs

Cœurs banniſſent les fureurs

Cœurs banniſſent les fureurs

Cœurs banniſſent les fureurs

Aimer sans cesse tout uous en presse un tendre amour trouuen

Aimer

Aimer sans cesse tout uous en presse un tendre amour trouuen

lin un beau jour *on reprend* Quel est

Quel la constance a de puit-

lin un beau jour Quel la constance a de puit-

sance des doux amours Cest le plus doux secours

on reprend Quel est

sance des doux amours Cest le plus doux secours

27

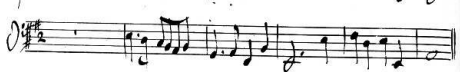
265
Varabande

n.

266 Scenese Le Tibre, Canente, Circe, & Les Ministres



Prelude



Circe au Tibre



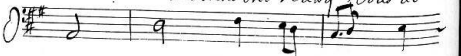
Venez ie lay preveu, tout est icy tranquille la



Mlympe se rend a vos vœux Vous ne brulerez plus d'ancor



deux inu- tiles mes soins ont veulby Vous al



Cantate

267

les étrelieureux Non ce n'est point, en eteignant ma

flame que jay, desarmé leur rigueur l'effroy n'a point

changé mon ame mais la pitie uient de

Crie aux ministres.
changer leur cœurs Qu'enten-ie ministres perfides

Elle a pu vous toucher pour la premiere fois *R*

Faut pour accōplir mes loix vous donner des cœurs moins timides

68.
deuener a l'instant des monstres furieux



deuorer malgré uous ma riuale a mes yeux
Le fibre



Arrêtez ma flame est trop uiue ie sens que jusque



la ie ne puis la trahir mon cœur demande



qu'elle viue quand ce seroit pour me haïr



Mon cœur demande qu'elle viue quand ce seroit



Circe 269
pouv me haïr Non ma fureur ne peut vous obéir, hais

attenter sur la vie trébler, les jours du Roy me répondront des

Canente
siens Ah ne me uanqez pas par cette barba-

Circe
rie Monstre calmez vôtre furie

en menace le Roy Les perils sont les miens



270 *Andante*

Voce Quelle horreur quel supplice extrême que de
Pi Quelle horreur quelle horreur quel supplice ex-
Quelle horreur quelle horreur extrême quelle hor-

craindre pour ce qu'on aime que de craindre pour
trême quelle horreur quel sup-
plice extrême que de craindre pour ce que

ce qu'on aime quel horreur quel supplice ex-
trême quel horreur quel supplice ex-
trême quel coup quel coup pour les tendres a-

trême que de craindre pour ce qu'on aime quel coup
trême que de craindre pour ce qu'on aime quel coup
mans quel coup pour les tendres amans non

pour les tendres amans quel coup quel coup pour les
pour les tendres amans quel coup quel coup pour les
la mort non les Enfers mêmes nont point de

tendres amans non la mort non les Enfers mé-
tendres amans non la mort non les Enfers mé-
si cruels tourmens non la mort non

mes n'ont point de si cruels tourmens n'ont point de
 mes n'ont point de si cruels tourmens n'ont point de

la mort non les Inferns memes n'ont point de

si cruels tourmens

si cruels tourmens

Le Tibre, Civec, Nerine, Canouts

Nerine
 J'ay servuy vos desseins avec un loin fidelle

Et Picus allarmé vous cherche en ce Palais

Ciel au fibres

273

Venez venez vous sauver mes projets

Le fibres

Mais me repondez vous... Ne craignes rien pour ell-

le

Entre actes