

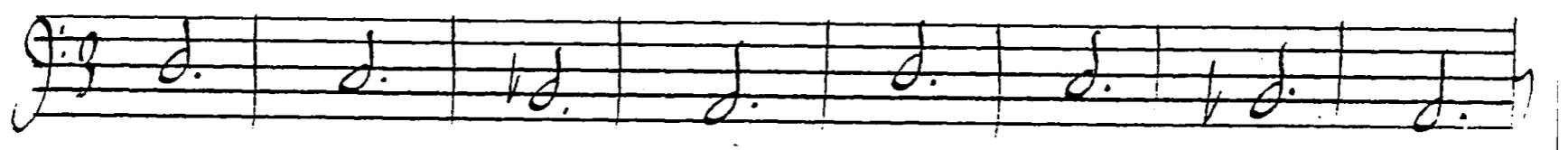
ACTE QUATRIÈME. SCÈNE PREMIÈRE

Theagene seul.

Brelude -



The prelude is written for piano and consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. The second staff is in bass clef, providing a harmonic accompaniment with chords and moving lines. The third and fourth staves continue the accompaniment, with the fourth staff showing some rests and a more active melodic line.



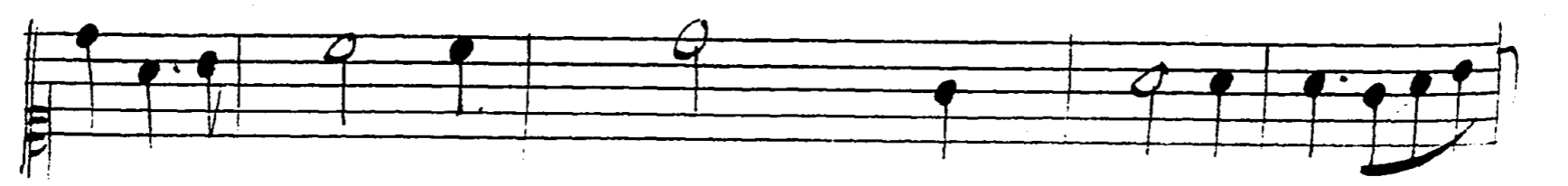
A single staff of piano accompaniment in bass clef, corresponding to the first line of the vocal entry. It contains several chords and moving lines.

Theagene

Ma vertu cède au coup dont le destin malicieux; haine van



The vocal entry consists of two staves. The top staff is in treble clef and contains the vocal line with lyrics. The bottom staff is in bass clef and contains the piano accompaniment. The lyrics are: "Ma vertu cède au coup dont le destin malicieux; haine van".



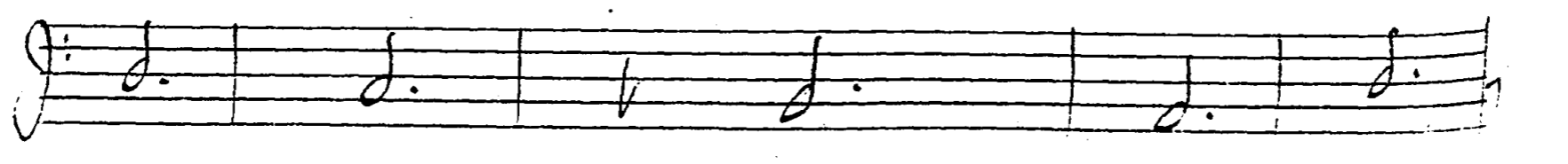
A single staff of piano accompaniment in bass clef, corresponding to the second line of the vocal entry.



A single staff of piano accompaniment in bass clef, corresponding to the third line of the vocal entry.



A single staff of piano accompaniment in bass clef, corresponding to the fourth line of the vocal entry.



A single staff of piano accompaniment in bass clef, corresponding to the fifth line of the vocal entry.

geance amour, qui déchire mon coeur, ah; laissez moy du

moins la funeste douceur de me plaindre en mourant du

The image shows a handwritten musical score on ten staves. The first two staves contain the vocal line and piano accompaniment for the first phrase of the lyrics. The next four staves are instrumental accompaniment for the piano. The sixth and seventh staves contain the vocal line and piano accompaniment for the second phrase of the lyrics. The final three staves are instrumental accompaniment. The handwriting is in black ink on white paper.

ciel impitoyable dont mes malheurs cruels, epuisent la ri-
queur, et

This is a handwritten musical score consisting of ten staves. The first two staves contain the vocal line with lyrics. The following staves are for various instruments: a treble clef instrument (likely violin or flute), a bass clef instrument (likely cello or bass), and a bass clef instrument (likely bassoon or double bass). The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand.

toy charmant objet, de qui l'enfer barbare pour jamais n'o-

Vocal line continuation.

Vocal line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

pare; connois par mes transports l'excès de mon amour; Jay

Vocal line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

Piano accompaniment line continuation.

honte de survivre a ma douleur mortelle, et je vais dans les

flots par une mort cruelle me punir d'être encor au

jour

Quelle divinité vient de sortir de l'onde;

Handwritten musical score consisting of ten staves. The first staff contains the beginning of a melody. The second staff has the lyrics "Quel son harmonieux retentit dans les" written above it. The third and fourth staves continue the melody. The fifth staff is a bass line. The sixth staff continues the melody. The seventh staff has the lyrics "airs," written above it. The eighth staff has the lyrics "malgré moy ma douleur" written above it. The ninth and tenth staves continue the melody and bass line.

fonde; cède aux char — — mes de ces concerts;

malgré moy ma douleur profonde;

The musical score consists of ten staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment with a complex, flowing melody. The third through sixth staves continue the piano accompaniment with various rhythmic patterns and melodic lines. The seventh staff is a vocal line with lyrics. The eighth through tenth staves continue the piano accompaniment, ending with a final cadence.

cede aux charmes - de ces concerts;

Thetis. Scene seconde.

Digne sang des heros dont tu tiens la naissance, fils d'A-

chille Entens moy Theagene mon fils, la Deesse des mers, a la puis-

sante Thetis; vient rendre a tes esprits le calme et l'esper-

van ce; Ton viual est dans ce sejour; Prends ce fer

court a la vengeance, et tu connoitras que l'amour des fi-

elles amans; couronne la constance;

air.

Tendres cœurs tout ou tard, l'amour suit vos desirs; tout

violons.

avez sans murmurer; ses rigueurs inhumaines; on

trouille peu d'appas dans les plus douces chaînes

qui n'ont point coûté de soupir. Plus en aimant vous trouvez

The image shows a page of handwritten musical notation. It consists of ten systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system has a piano accompaniment. The third system has a piano accompaniment. The fourth system has a piano accompaniment. The fifth system has a piano accompaniment. The sixth system includes a vocal line with lyrics and a piano accompaniment. The seventh system has a piano accompaniment. The eighth system has a piano accompaniment. The ninth system has a piano accompaniment. The tenth system has a piano accompaniment. The handwriting is in black ink on aged paper.

rez de pei-nes plus vous devez esperer des plaisirs plus enai

ment vous trouverez de peines; plus vous devez espe

ver de plaisir;

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains a few notes, including a quarter note G4, a quarter note A4, and a half note B4. The lower staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp. It features a complex trill-like passage in the right hand, with many sixteenth notes, and a simpler bass line.

The second system is a piano accompaniment line in G major, continuing the piece with a series of eighth and sixteenth notes in the right hand and a steady bass line.

The third system is a piano accompaniment line in G major, featuring a melodic line in the right hand and a supporting bass line.

The fourth system is a piano accompaniment line in G major, continuing the melodic and harmonic development.

The fifth system is a piano accompaniment line in G major, showing further melodic and harmonic progression.

Two empty musical staves, likely representing a section where the music was not written or is a placeholder.

The sixth system is a piano accompaniment line in G major, continuing the piece.

The seventh system is a piano accompaniment line in G major, featuring a melodic line in the right hand.

The eighth system is a piano accompaniment line in G major, continuing the melodic and harmonic development.

The ninth system is a piano accompaniment line in G major, featuring a melodic line in the right hand.

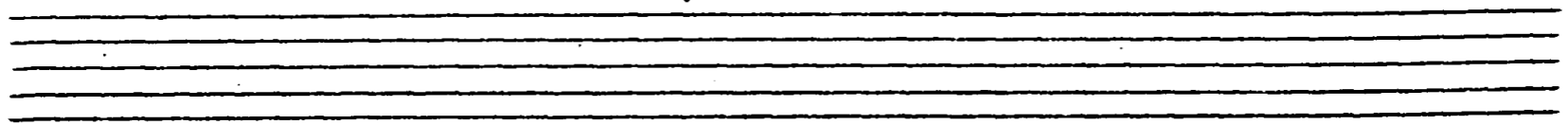
The tenth system is a piano accompaniment line in G major, concluding the piece. The word "Prelude" is written in cursive at the bottom right of the system.

Theagene

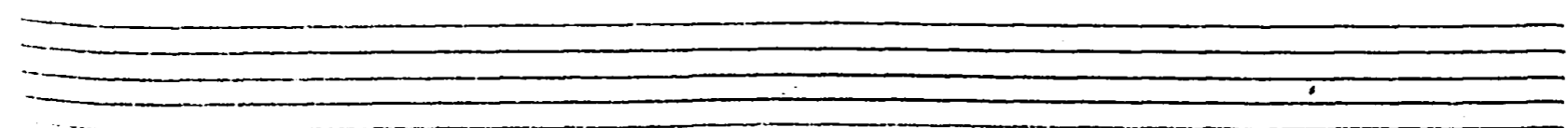
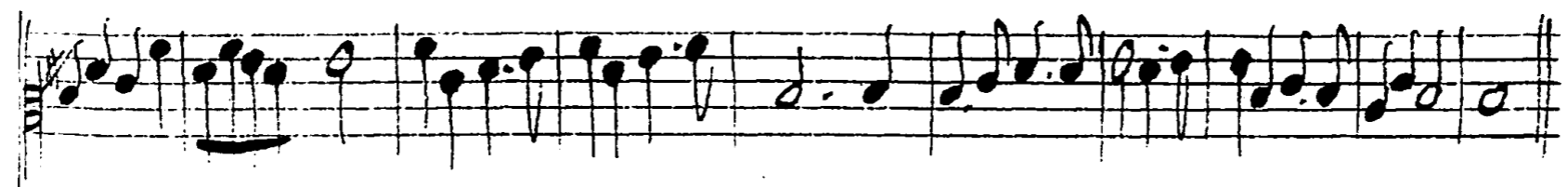
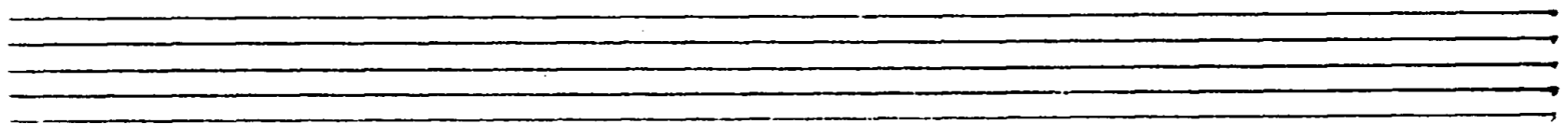
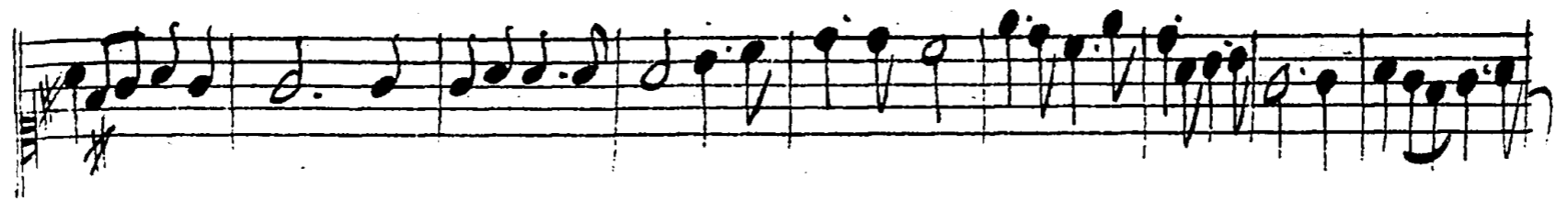
fui uous = un transport legitime cherchons mon Pe

ual en ces lieux, allons le punir de son crime, que ne peut point un coeur que la

geance anime, quand sa juste fureur sert le courroux des Dieux.



Prelude.



afface *air.*

L'aschepitié que voulez vous de

Prélude

Prélude

Prélude

Prélude

Prélude

moy, je ne veux respirer que haine et que vengeance, assez avec la

Prélude

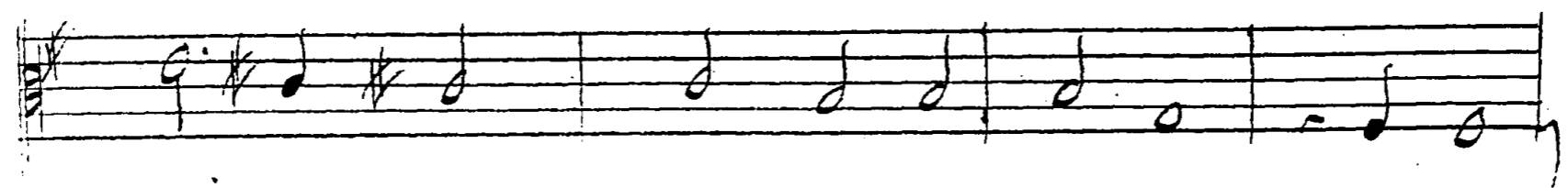
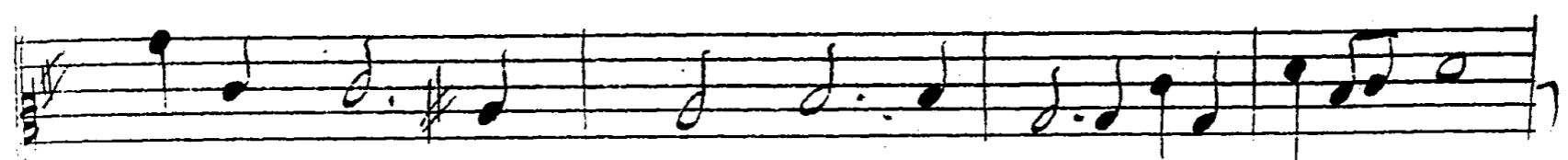
Prélude

Prélude

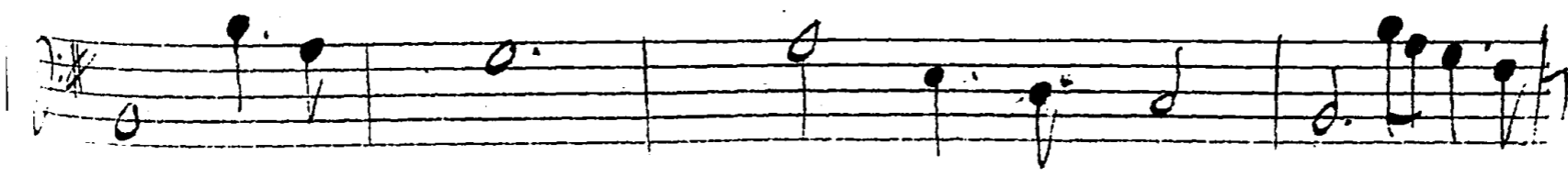
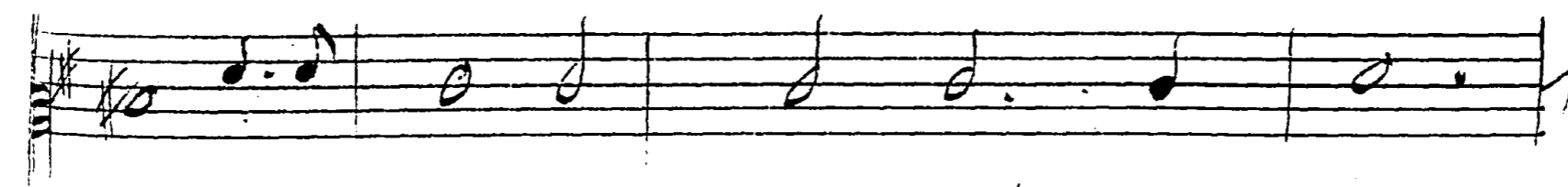
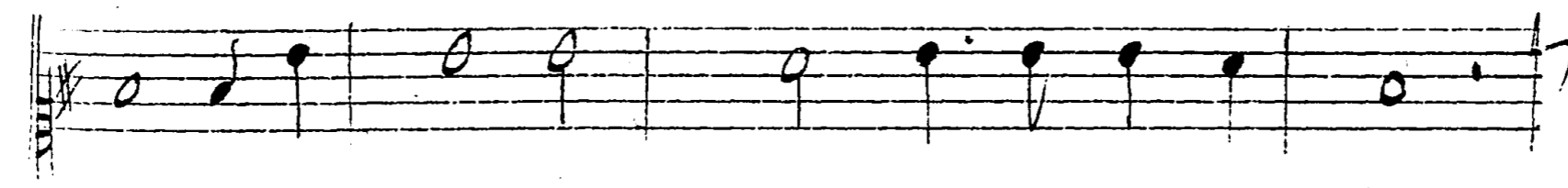
Prélude



mour mon coeur d'intelligence, ma fait rougir de suivre une honteuse



loy; Dois je aimer un Ingrat dont le mépris m'offense;



Lâche pitié, lâche pitié que voulez-vous de moy; -

Tisbé air. -

Quand un Ingrat paroit toujours aimable; que l'on doit

craindre un dangereux retour; - Et que la haine est peu de

vable quand elle doit sa naissance a l'amour, et que la

haine est peu durable, quand elle doit sa naissance à la

ritace
mouv. mon non je ne saurois estre assez rigoureux, c'est por

ter trop longtemps la honte de mes fers; Tremble, Ri

ualle, malheureux; ce poignard va t'ouvrir le chemin des en

fers; je veux qu'une vengeance affreux; Signale avec hor

ritace
ritato
reur, mon nom dans l'univers. Justes ciel; Tu fremis; ap

prends à me connaître; dans la fureur de mes transports

-loux; si la perfide échappe à mon courroux, son amante

yeux; doit craindre de paroître, si d'uy mesme ne

deut expirer sous mes coups pour remplir ma haine &

telle; j'irois jusqu'en son coeur y chercher ma rivale; m'

elle doit être en ces lieux, rien ne sauroit la soustraire

Jisbé

rage; Dieux tout puissants, o justes Dieux détour

nez ce cruel orage;

SCENE 4^e

arface

Je vous voy seul en ce séjour

mevôle

J'ay laissé carillée en cette grotte obscure; elle

fuit la clarté du jour, ma présence augmentoit le tourment quelle en

duve; Et je veux à luy cacher que ma pitié murmure, des

aria
maux que luy fait mon amour, Tu vas perir Rivale crimi

ritto
nelle; qu'entre je; courons & avertir; par les dieux secourrez mon

aria
Zeus; et de ce coup affreux daignez l'a garantir; Les de

mons sur ces bords ont conduit Theogene; Je vais a mon a

mour donner quelques momens. Rassurez vous bien tost vostre inhu

maine; ne méprisera plus vos soins ny vos tourmens;

merveille

Amour que ton pouvoir est fu

Flûtes

Flûtes

B. c.

nepte et terrible, heureux, qui peut luy resister, ter,

mais cest de fort d'un coeur sensible de ne vouloir te surmon

ter qu'après que tes appas t'ont seue rendre vainci ble;

mais cest le sort d'un coeur sensible de ne vouloir te surmon

ter qu'après que tes appas t'ont seue rendre vainci ble;

mais c'est de sort d'un coeur sensible, de ne vouloir te surmon-

ter qu'après que tes appas t'ont secul rendre inuicible;

Scene 7^{me}

meroëbe Theagene

Que vois je quel objet s'offre a mes yeux surpris; Ber

fi de rend moy ce que j'ayme; ou j'atteste des Dieux la justice su-

preme que du moindre refus ta mort sera le prix,

merveille

crains que je ne confonde un orgueil qui m'offense; Car

clée est en ma puissance ce n'est que par ma mort que tu

l'heure

peux l'obtenir; Traître, a prens si je

sçay punir, La Barbarie et l'insolence;

Prelude

aria *Scene 6e*

Arrestez ———, sus pendez vos coups, ma Rivale n'est

plus cesses d'être jaloux, mon crime m'est trop cher pour vou-

loir qu'on ignore, Caricléa a péri sous mon bras fur-

eux; toy qui fut si cher à ses yeux prends ce poignard ou son

sang fume encore; c'est ainsi que je viens t'apporter ses

Theagene

Dieux; ah! pour uanger sa mort tu me sera facile;

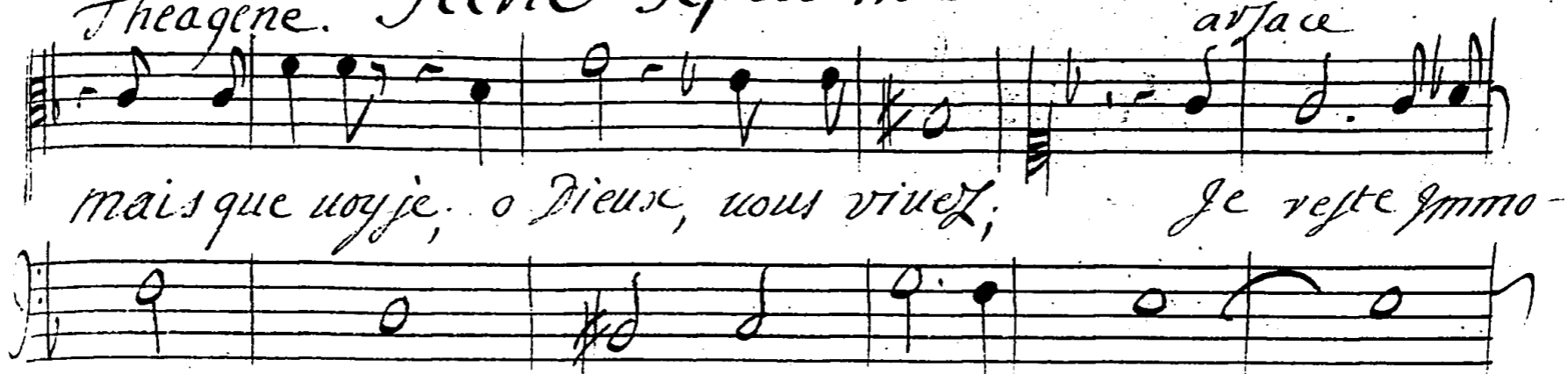
Theagene

Beux tu souffrir la lumière des cieux - Barbare;
merci be

B.c. Beux tu souffrir la lumière des cieux Barbare..

Theagene. Scene septiesme.

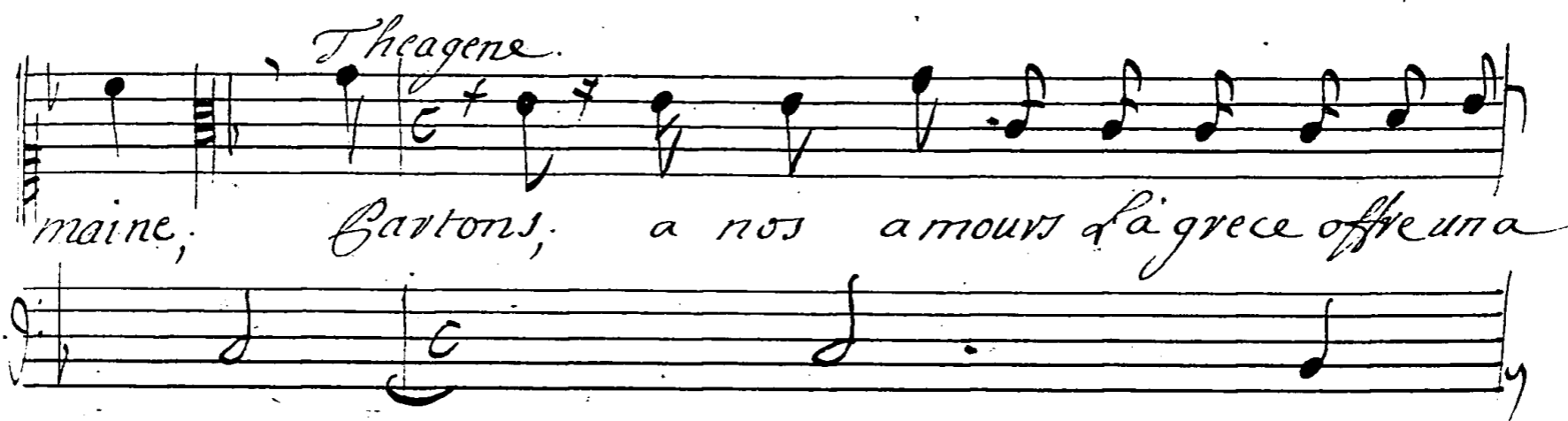
adjae
mais que voyje, o Dieux, vous vivez; Je reste immo-



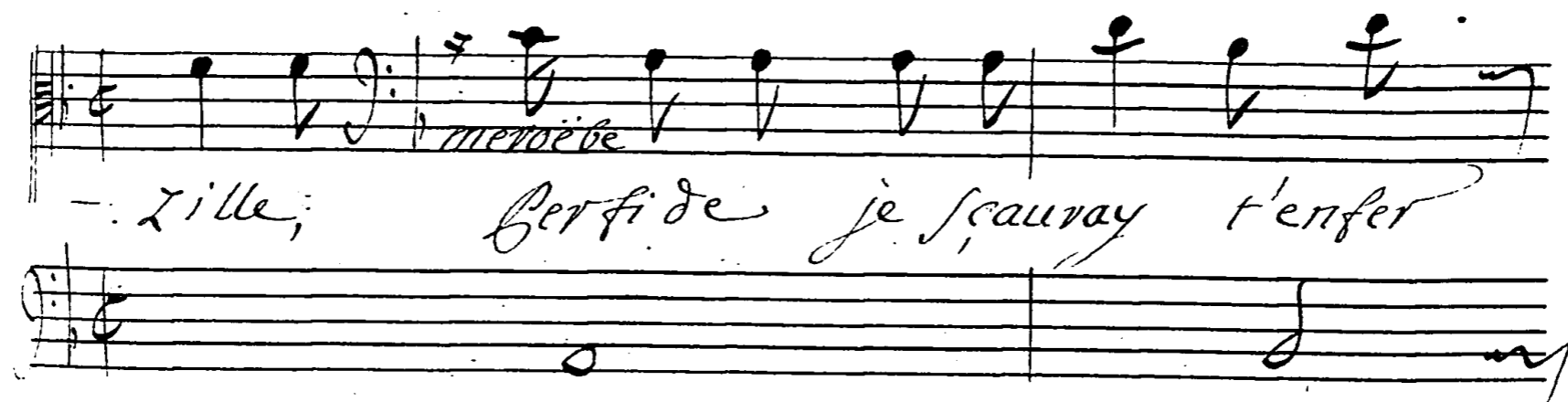
cariclee
bile, éloignez vous fuyez un trepas intue



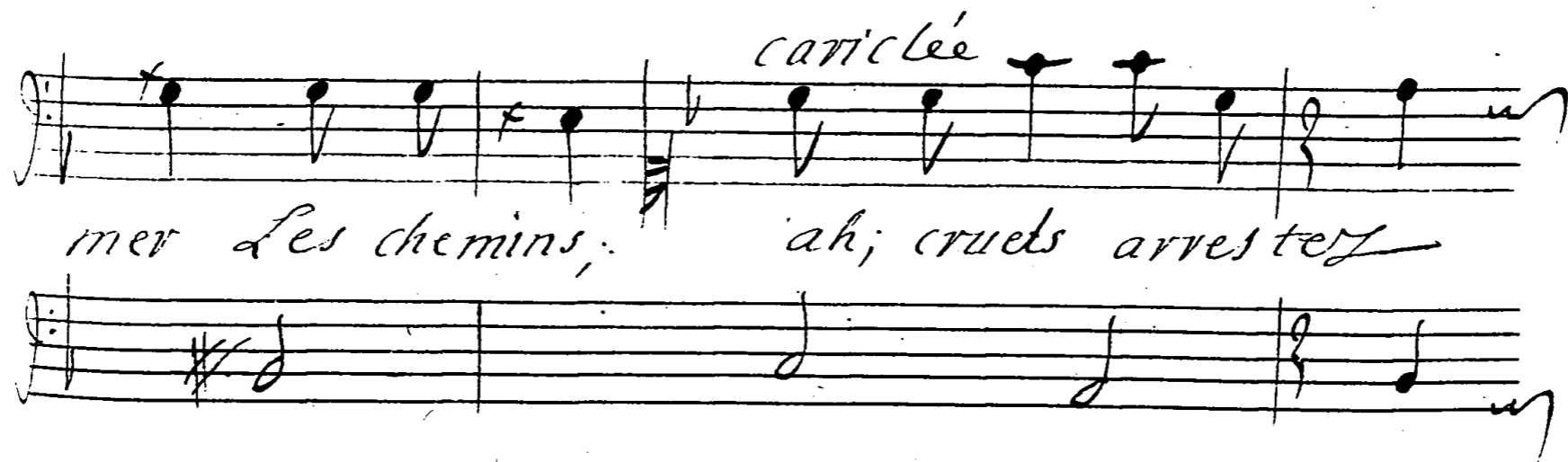
Theagene.
maine; Partons; a nos amours d'agrece offre una



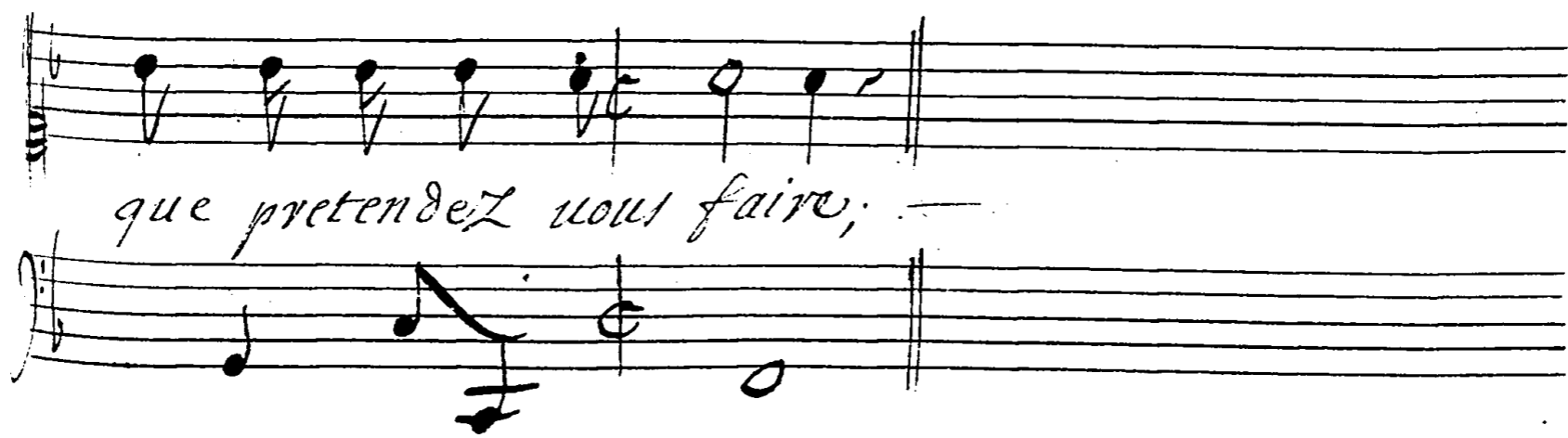
meniee
-zille; Perfide je scauray t'enfer



cariclee
mer Les chemins; ah; cruets arrestez



que pretendez vous faire;



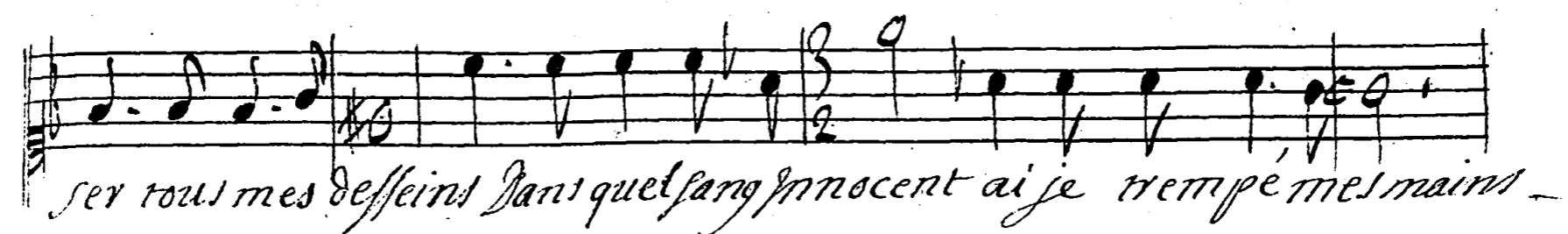
scène huitième

Arsace seule.

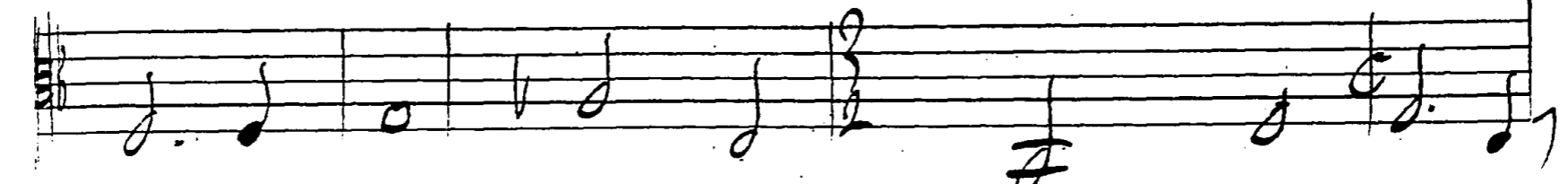
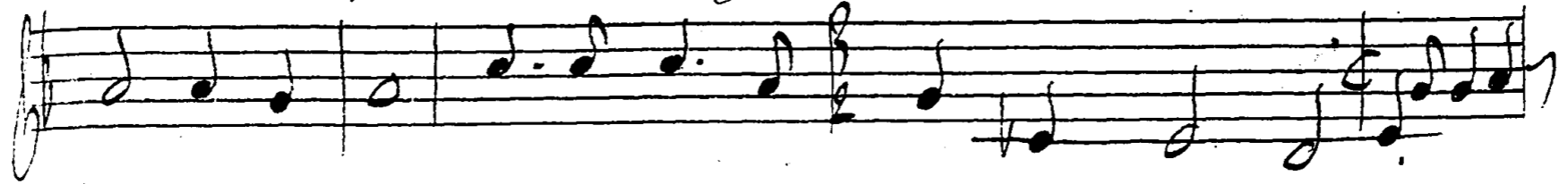
Brelude.

Arsace

Où suis-je, quel destin à ma haine contraindre vient renver-



ser tous mes desseins Dans quel sang innocent ai je trempé mes mains -



qu'ai je



✱

Handwritten musical score consisting of 12 staves. The first staff contains the lyrics "uü; Je demeure interdite accablée;" and the second staff contains "Tis bé vient de perir au lieu de caricée". The music is written in a single system with various clefs and time signatures. The notation includes notes, rests, and dynamic markings.

uü; Je demeure interdite accablée;

Tis bé vient de perir au lieu de caricée

merveille *attace*

helas. helas; quels lugubres accents, cest merveille; o ciel;

This system contains the first six staves of the musical score. The top staff is the vocal line, starting with the tempo marking 'merveille' and the performance instruction 'attace'. The lyrics 'helas. helas; quels lugubres accents, cest merveille; o ciel;' are written below the vocal line. The remaining five staves are for the piano accompaniment, showing the right and left hand parts.

merveille *attace*

Je meurs je meurs; o jour funeste quoy pour punir l'ingrat quema

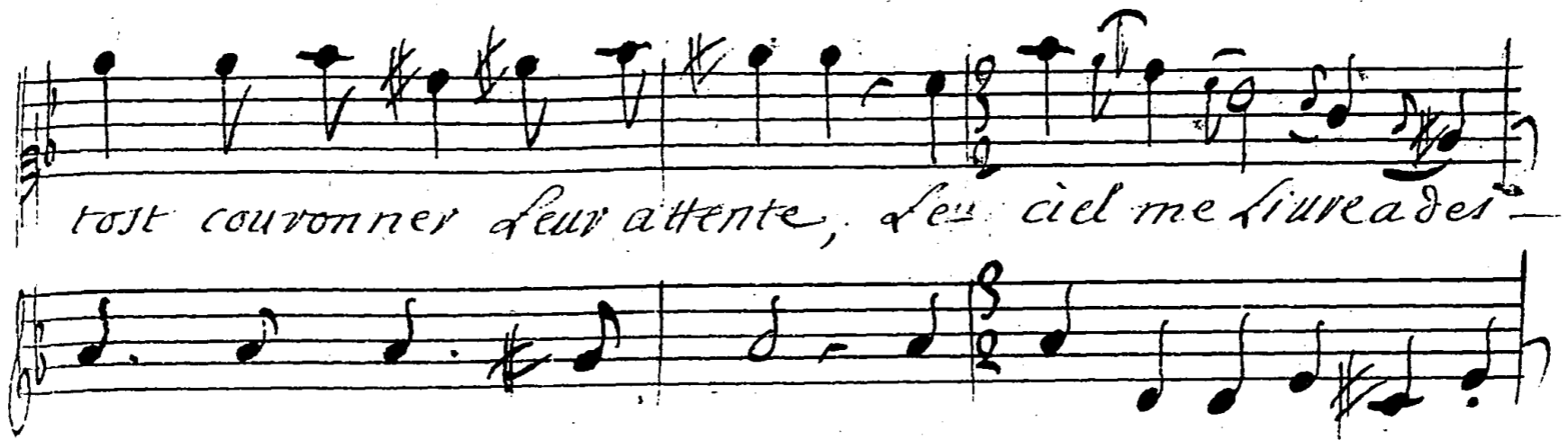
This system contains the second six staves of the musical score. The top staff is the vocal line, starting with the tempo marking 'merveille' and the performance instruction 'attace'. The lyrics 'Je meurs je meurs; o jour funeste quoy pour punir l'ingrat quema' are written below the vocal line. The remaining five staves are for the piano accompaniment.

haine de teste; tous mes efforts seront ils impuissants; Thea

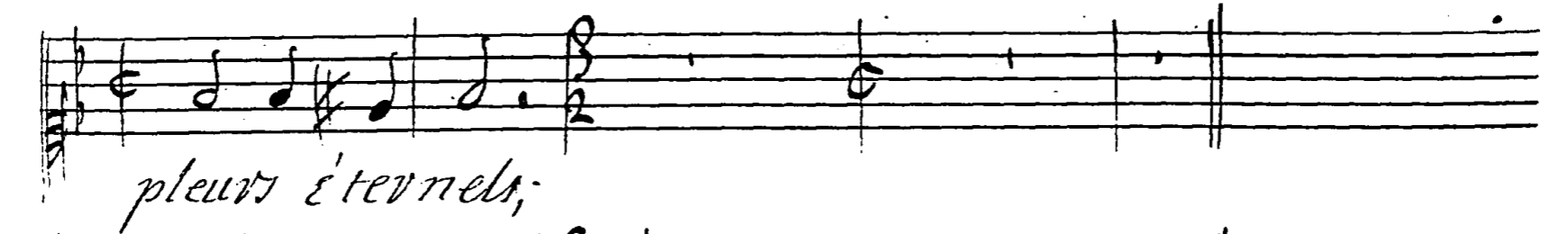
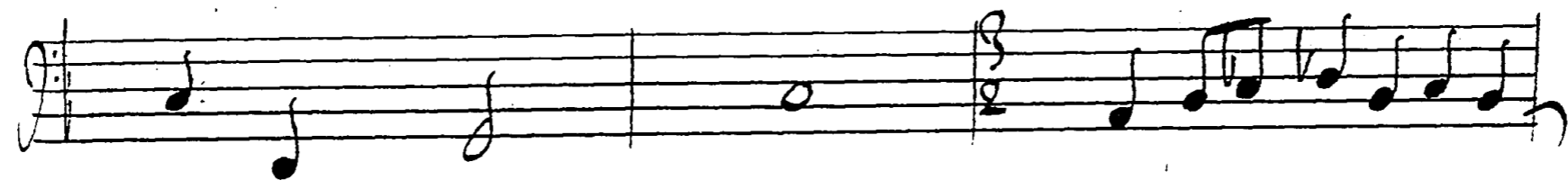
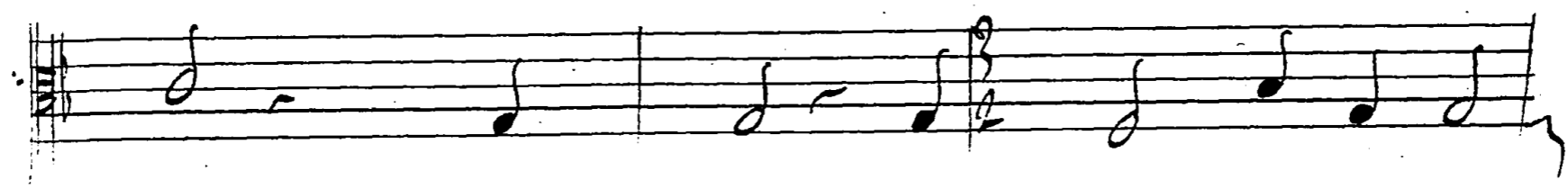
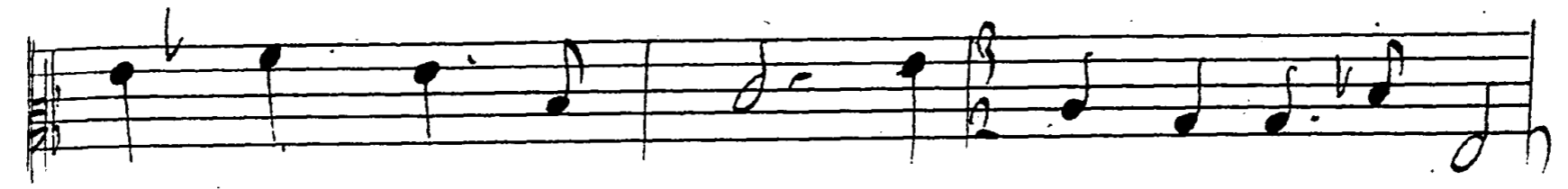
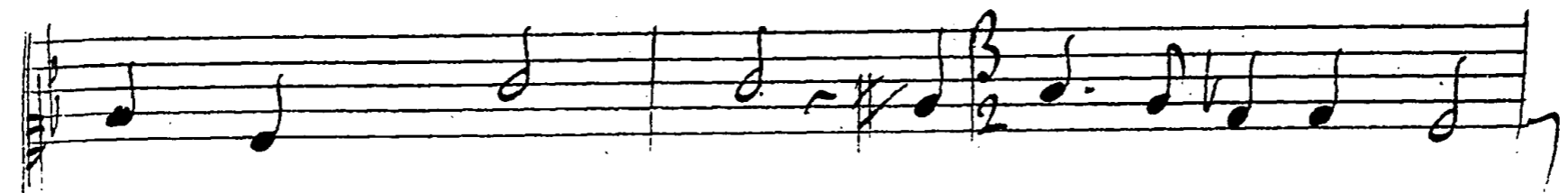
ge ne est vainqueur ma rivale est contente; Leur départ va bien

ge ne est vainqueur ma rivale est contente; Leur départ va bien

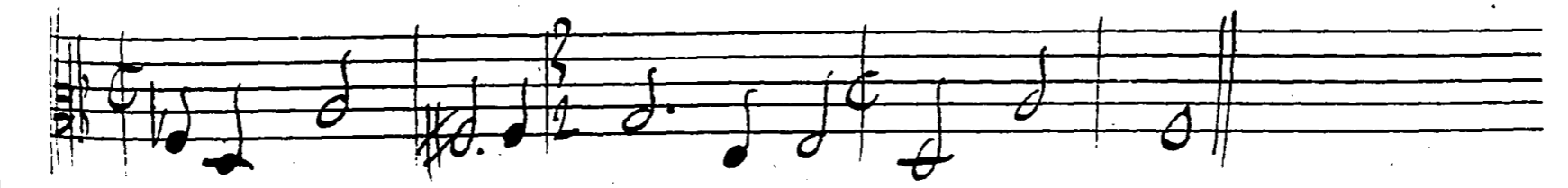
ge ne est vainqueur ma rivale est contente; Leur départ va bien



tost couronner leur attente, des ciel me liure a dei



pleurs éternels;



à face

Demons servez ma rage impatiente; malgré —

L'ordre des Dieux me rendre triomphante, c'est vous montrer plus

fort que Les Dieux Immortels, Par une flateuse impos-

ture; trompez de ces amans Le trop charmant es-

poir, des naufragiers empruntez à la fi-

gure et remettez encor d'eux sort en mon pou-

noir — Les Demons — vous rele
 Nous allons secourir ta vengeance fatale,
 nous
 nous
 Nous allons secourir ta vengeance fatale,
 vez mon espoir abattu; J'isbé vient de périr; accu-
 sons ma Rivale, quelle meure odieuse. *Al*
 La ce que faistu; mais c'est trop balancer des fureurs à légi

mes Je dois rougir d'avoir tant combattu, a mes jaloux trans-

ports Immolons deux victimes La gloire Bien souvent couronne

Les grands crime et qui sait se vanger montre de la vertu

Ritournelle

Scène neuvième

Théagène
Ne craignez rien pour moy rien ne manque a ma gloire; mon Roi

ual a perdu d'e jour c'est moins a ma uateur qu'au feu de mona

mouv que je dois tout d'eclat dont brille la victoire; c'est

moins a ma uateur, qu'au feu de mon amour que je dois tout d'e-

clat dont brille la victoire; mais av face a quitte ces

carictees
bords; De ces noires fureurs oubliions d'Injustice;

son de ses poir et ses remords prendront le soin de son su

can.

plice, d'enfer n'a pu briser nos noeuds, le ciel fait triompher,
Thea
d'enfer n'a pu briser nos noeuds. Le ciel fait triompher

notre ardeur mutuel - le; qu'un tendre souvenir, de
notre ardeur mutuel le, qu'un tendre souvenir, de

notre amour fidelle, au delà du tre pas fasse viure nos
notre amour fi d'elle, au de la' du tre pas fasse viure nos

feux; qu'un tendre souvenir de notre amour fidelle;
feux; qu'un tendre souvenir de notre amour fi d'elle

air
 au delà du trepas, fasse vivre nos feux; Le
 au delà du trepas, fasse vivre nos feux;

calme vallentit une foible tendresse mais rien n'est

foi blira nos tranquilles amours; — Les vrais

mans en se voyant sans cesse scauent le desi-

rer — toujours, Les vrais amants en se voyant sans cesse

Scauent se desirer toujours; fuyons des lieux ou fre-

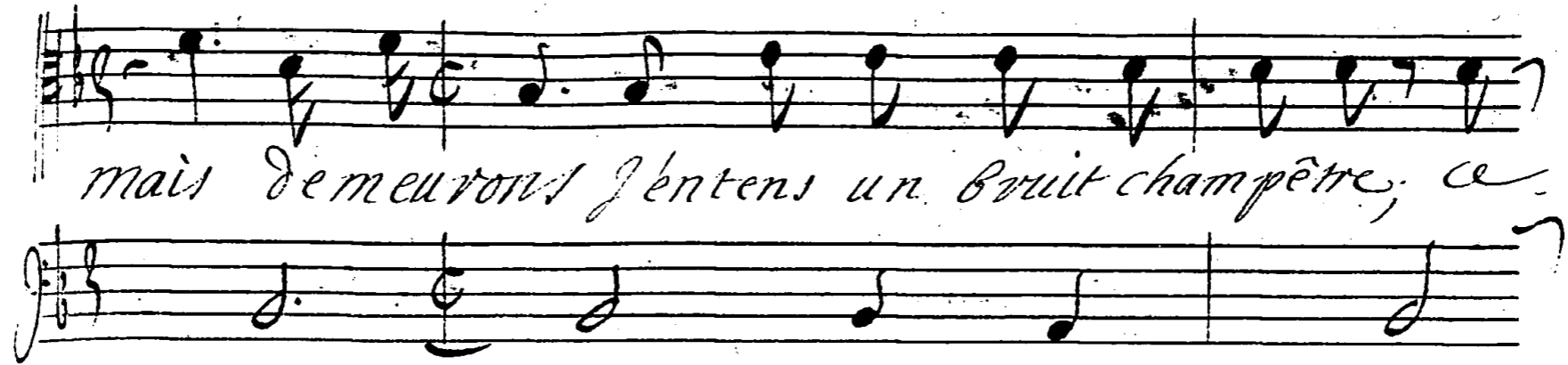
mit & Innocence; je crains toujours de l'Infernalle puis-

lante; cherchons loin de ces bords un séjour plus heu-


Theagene
reux; approchons du vai/seau que nous voyons pa-

roistre; peut estre que le ciel uient de l'offrir a nos vœux.

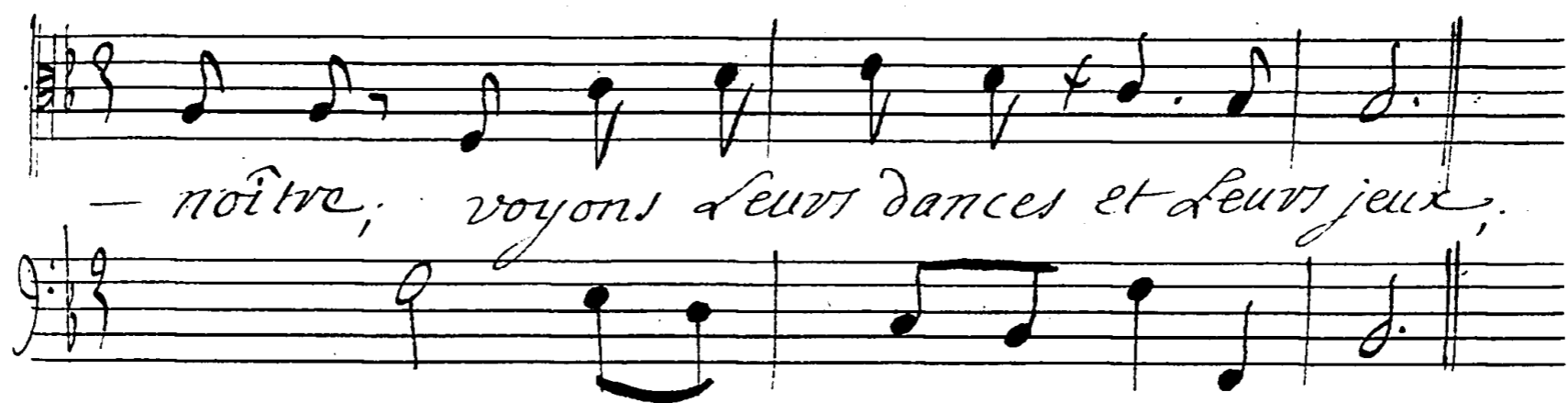
Ritournelle.



mais demeurons j'entens un bruit champêtre; ce





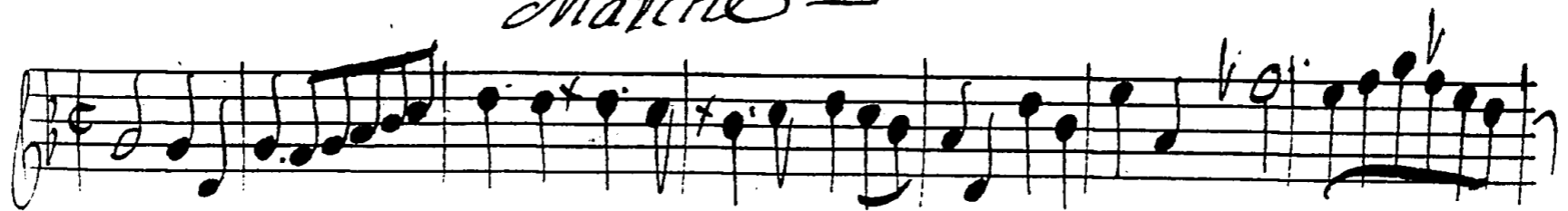
sort des nautonniers Il faut les recon

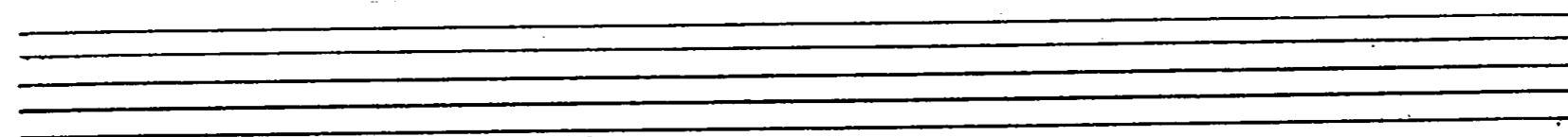
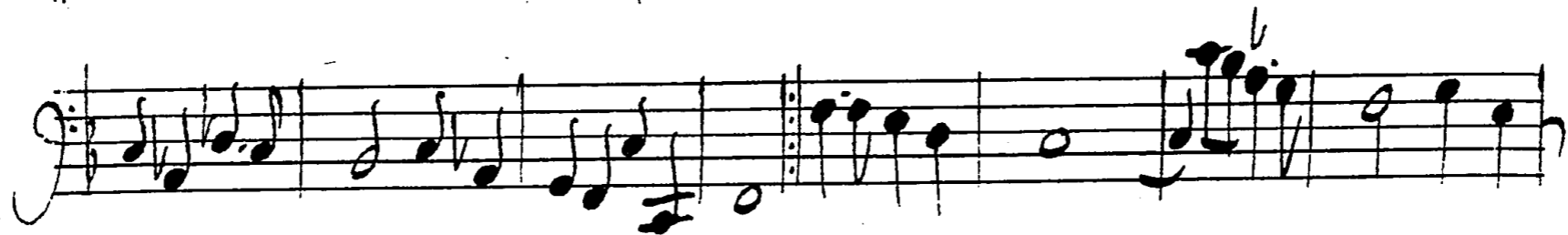
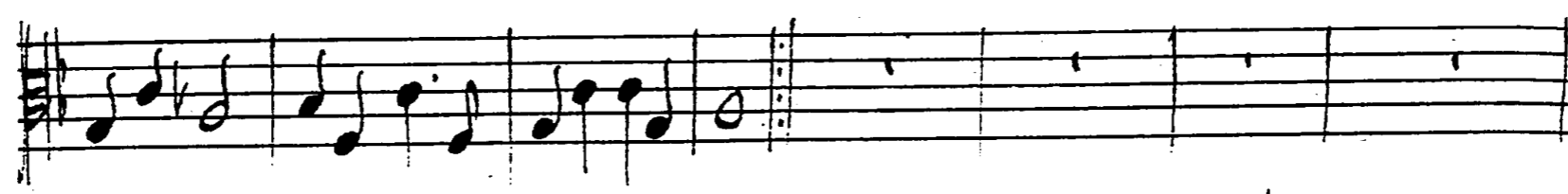
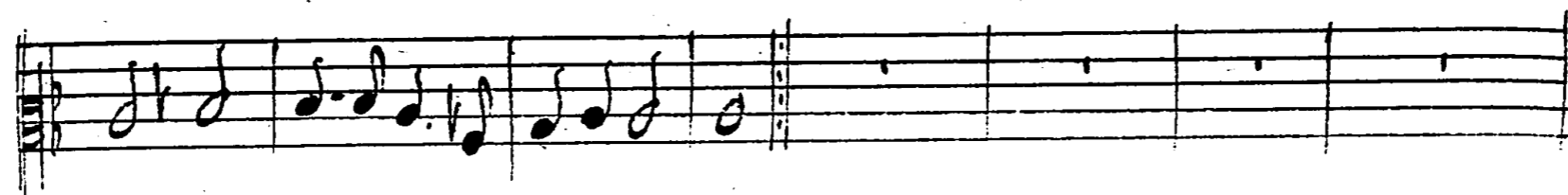


-noître; voyons leurs dances et leurs jeux;

SCENE Dixiesme.

Marche -





This page contains a handwritten musical score with 13 staves. The notation is as follows:

- Staff 1:** Treble clef, featuring a complex melodic line with many sixteenth notes and some slurs.
- Staff 2:** Treble clef, mirroring the first staff with similar melodic patterns.
- Staff 3:** Treble clef, mostly rests with a few notes appearing in the latter half.
- Staff 4:** Treble clef, mostly rests with a few notes appearing in the latter half.
- Staff 5:** Treble clef, mostly rests with a few notes appearing in the latter half.
- Staff 6:** Treble clef, featuring a melodic line with some slurs.
- Staff 7:** Treble clef, featuring a melodic line with many sixteenth notes and slurs.
- Staff 8:** Treble clef, featuring a melodic line with many sixteenth notes and slurs.
- Staff 9:** Treble clef, mostly rests.
- Staff 10:** Treble clef, mostly rests.
- Staff 11:** Treble clef, mostly rests.
- Staff 12:** Bass clef, featuring a melodic line with notes and rests.

vn matelot.

Tous Les climats flattent nostre esperance L'enivre

Sort a L'envy preuient nos souhaits;

L'on trouue parmi nous La paix et L'abon

dan ce; et Les biens qua nos coeurs of

fre L'indifferene, sont Les seuls biens qu'on y

goûte a ja

Choeur

Tous les climats flattent nostre esperance Leurs tresors

mais,

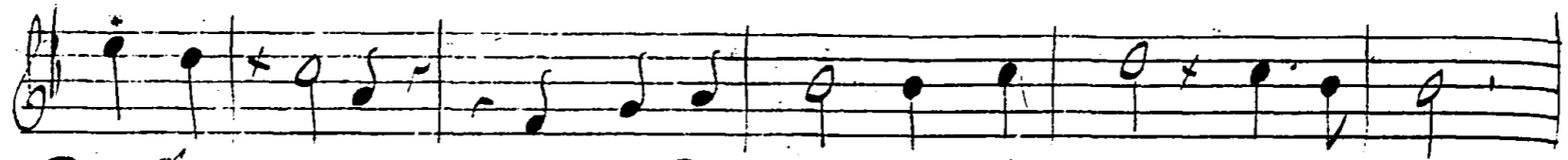
Tous les climats flattent nostre esperance Leurs tresors

a l'envy preuicennent nos souhaits, l'on trouue parmy nous la

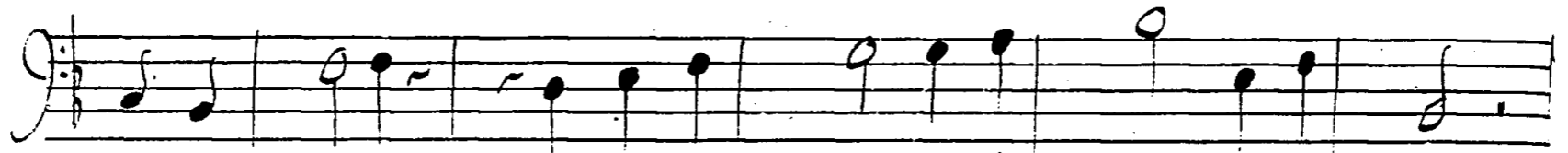
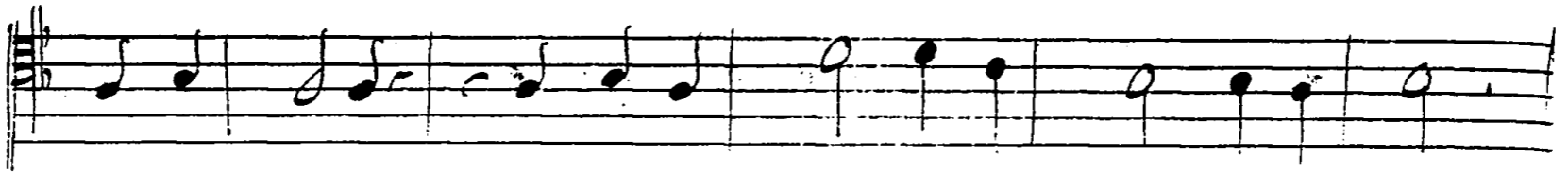
a l'envy preuicennent nos souhaits, l'on trouue parmy nous la

Paix et l'abondance; et Les Biens qui à nos Coeurs, offre *M*

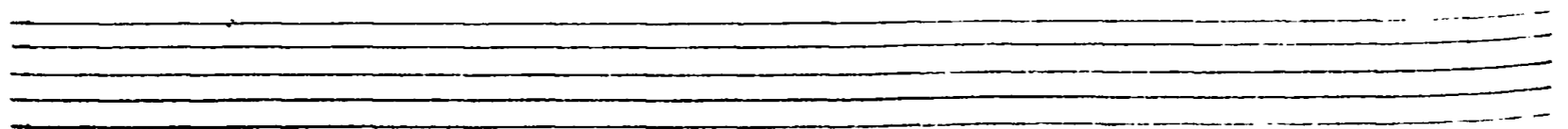
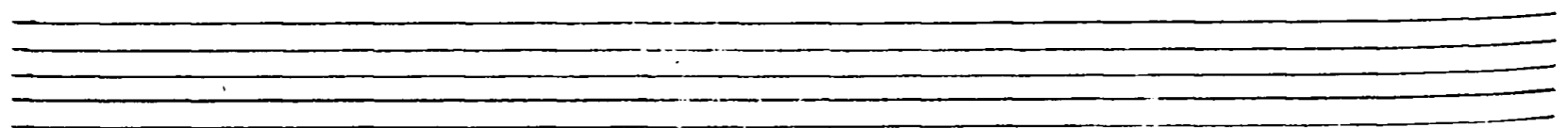
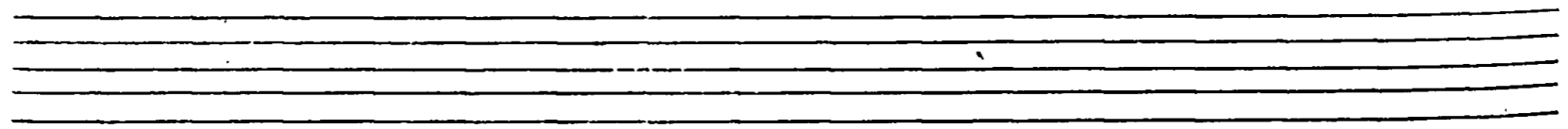
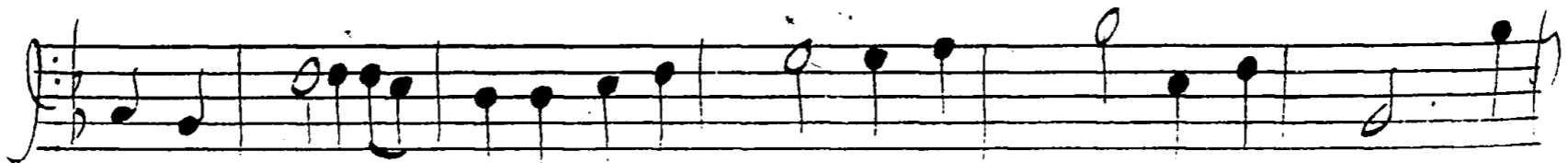
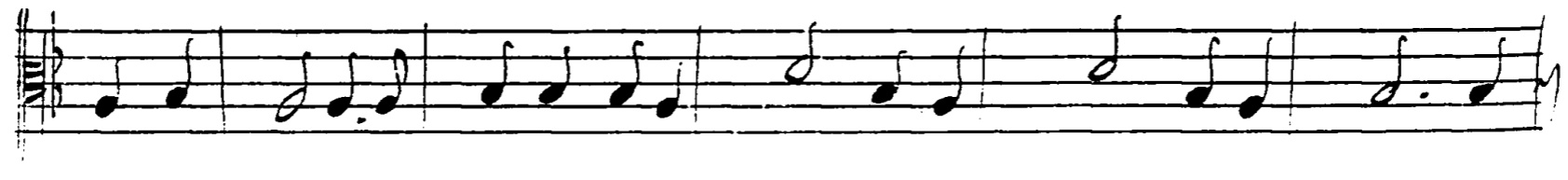
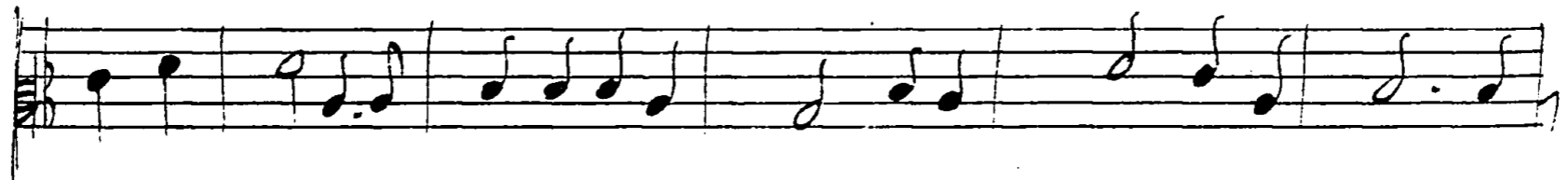
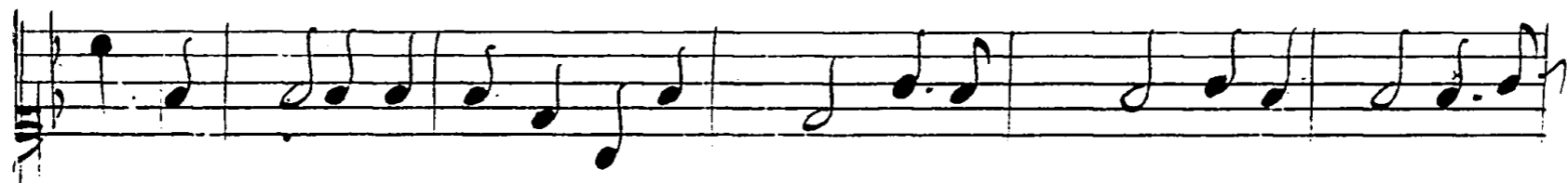
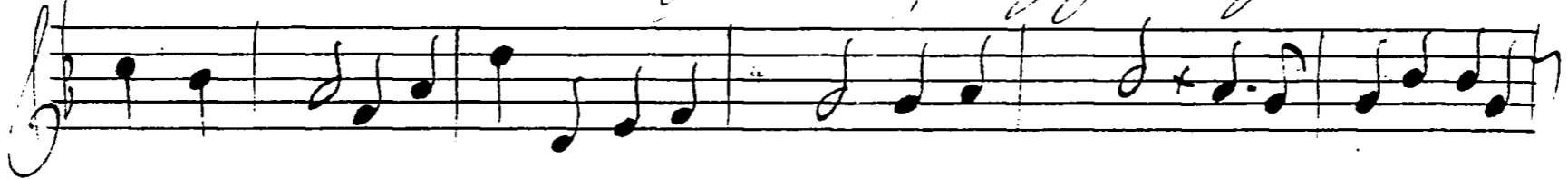
Paix et l'abondance; et Les Biens qui à nos Coeurs offre *M*



différence; sont les seuls biens qu'on y goûte à jamais, -



différence; sont les seuls biens qu'on y goûte à jamais, -



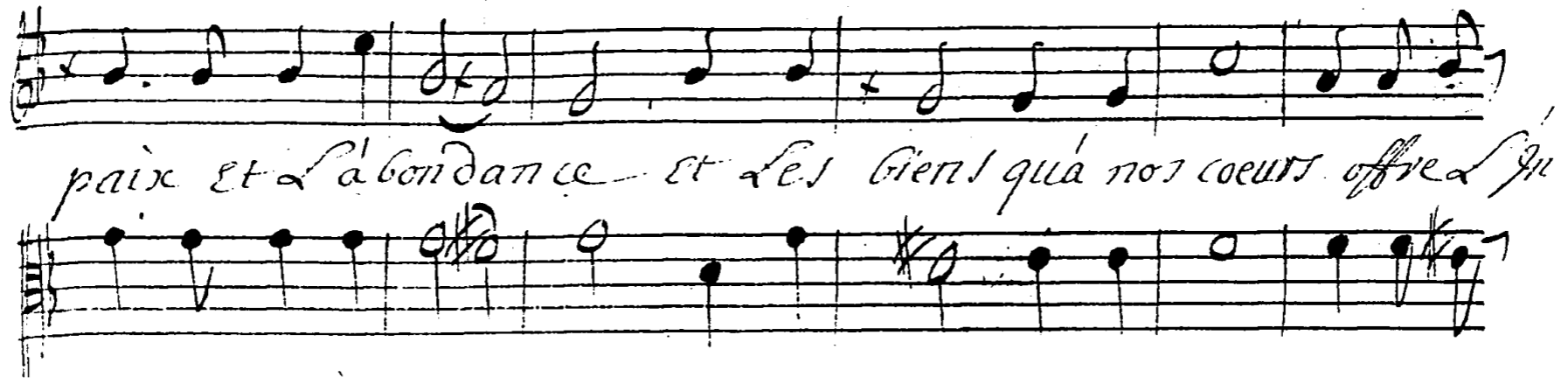
Handwritten musical score on ten staves. The first four staves are empty. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a complex melodic line with many beamed notes and slurs. The sixth and seventh staves continue this melodic line. The eighth staff continues with a similar melodic pattern. The ninth staff continues with a similar melodic pattern. The tenth staff is empty.

L'on gouste parmy nous a la

L'on gouste parmy nous a la

This is a handwritten musical score for a piece titled "L'on gouste parmy nous a la". The score is written on ten staves. The first two staves are for the vocal line, with the lyrics "L'on gouste parmy nous a la" written in cursive above the notes. The third and fourth staves are for a piano accompaniment, with the lyrics "L'on gouste parmy nous a la" written in cursive above the notes. The fifth and sixth staves are for a second vocal line, with the lyrics "L'on gouste parmy nous a la" written in cursive above the notes. The seventh and eighth staves are for a second piano accompaniment. The ninth and tenth staves are for a third vocal line, with the lyrics "L'on gouste parmy nous a la" written in cursive above the notes. The score is written in a simple, handwritten style with a treble clef and a key signature of one flat (B-flat). The time signature is not explicitly written but appears to be 2/4. The music consists of a series of notes and rests, with some decorative flourishes in the piano parts.

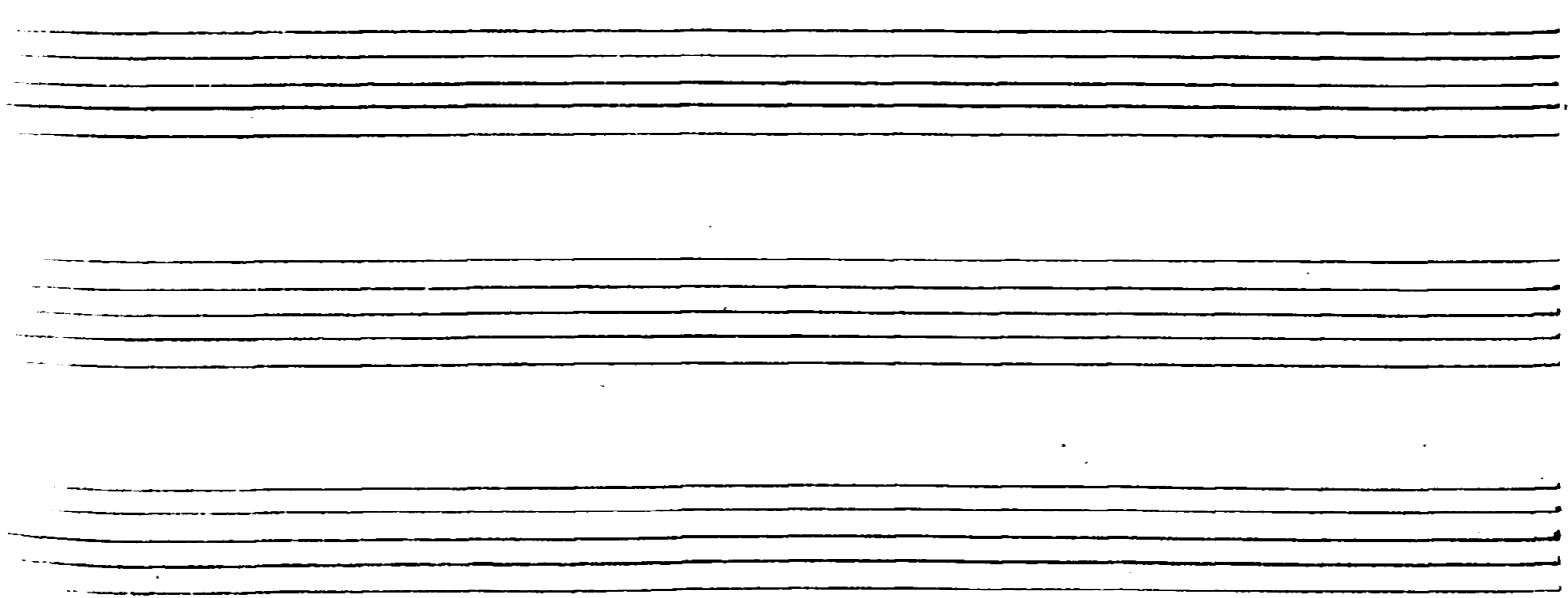
Four empty musical staves, consisting of four sets of five horizontal lines each, arranged vertically. These staves are currently blank and contain no musical notation.



paix et l'abondance et les biens qu'à nos coeurs offre le Sei

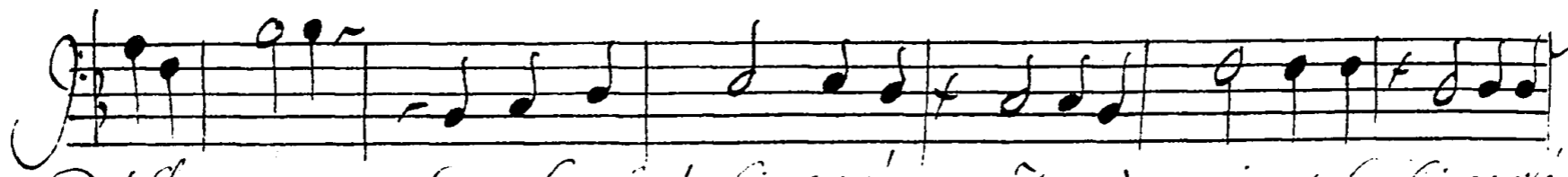


paix et l'abondance, et les biens qu'à nos coeurs, offre le Sei

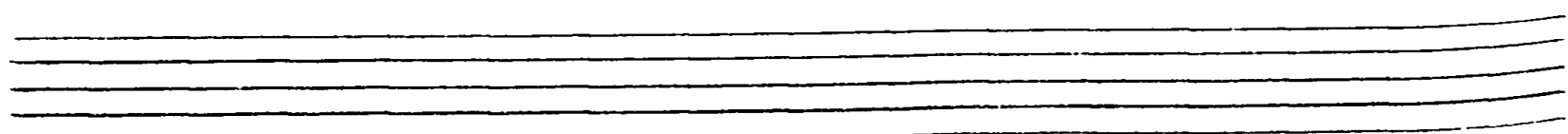
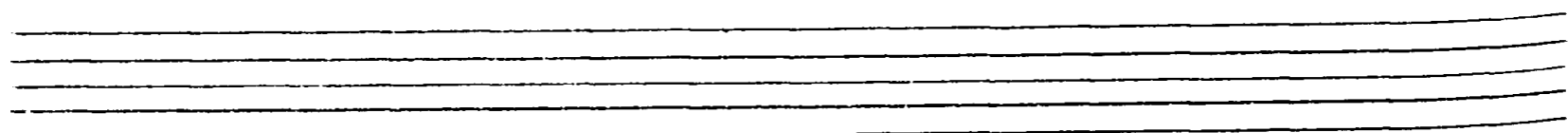
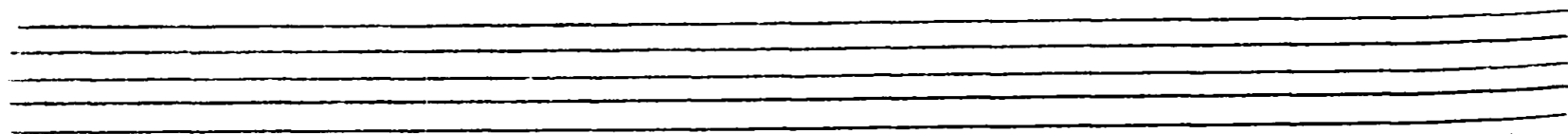
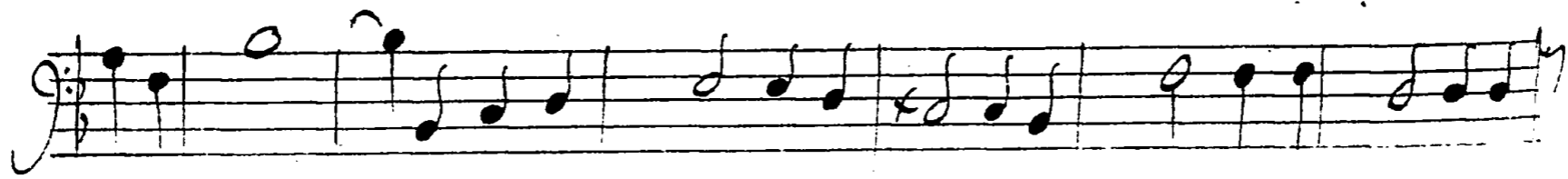
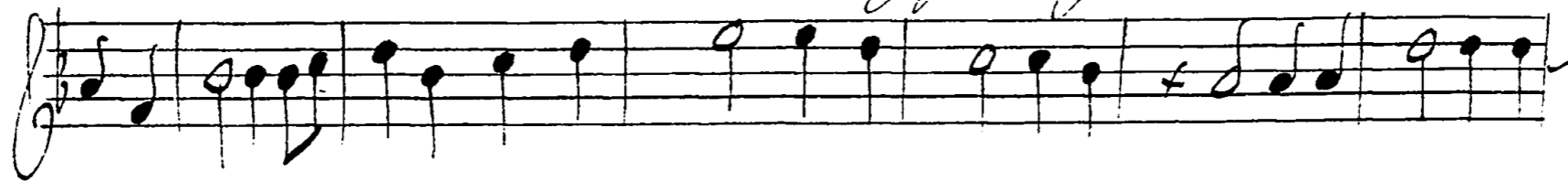




différence, sont les seuls biens qu'on y goûte à jamais et les biens qu'on



différence, sont les seuls biens qu'on y goûte à jamais et les biens qu'on



coeurs, offre Indifference; sont les seuls biens qu'on y goûte a jamais;

coeurs, offre Indifference; sont les seuls biens qu'on y goûte a jamais

Premier air —

This image shows a handwritten musical score for a piece titled "Premier air". The score is written on ten staves. The first staff begins with a treble clef, 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. The second staff contains the handwritten title "Premier air" followed by a dash. The subsequent staves continue the musical notation, with some staves featuring dynamic markings like "p" (piano) and "f" (forte). The score concludes with a double bar line and a repeat sign. There are several empty staves interspersed throughout the page, likely representing other parts of the score or a continuation on another page.

hautbois — *violons* —

Rondeau *fin.*
Second air *fin.*

Five staves of musical notation, likely a piano accompaniment. The notation includes various note values, rests, and dynamic markings.

Deux Matelottes

chacun doit aimer a son tour Il n'est point de coeur sans foi
 blessé; chacun se; tous les soirs que son
 blessé; chacun se; tous les soirs que son

Three systems of musical notation for a vocal piece with piano accompaniment. The lyrics are in French and appear to be a duet or a piece for two voices.

prend pour vivre sans tendresse; ne seruent qu'à prouver
prend pour vivre sans tendresse; ne seruent qu'à prouver

Le pouvoir de l'amour; tous les soins, que l'on
Le pouvoir de l'amour; tous les soins que l'on

prend pour vivre sans tendresse ne seruent qu'à prouver le pou
prend pour vivre sans tendresse ne seruent qu'à prouver le pou

voir de l'amour.
voir de l'amour

Hautbois. \downarrow

Handwritten musical notation for the first staff of the Hautbois part. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a dynamic marking of \downarrow above the first measure.

Rigaudon

Handwritten musical notation for the second staff, labeled "Rigaudon". It features a treble clef and a key signature of one sharp. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes.

Handwritten musical notation for the third staff, continuing the Rigaudon melody with various note values and rests.

Handwritten musical notation for the fourth staff, showing a continuation of the piece with some chromatic movement.

Handwritten musical notation for the fifth staff, featuring a series of sixteenth-note passages.

Handwritten musical notation for the sixth staff, with a mix of eighth and sixteenth notes.

Two empty musical staves, likely representing a section where the music is not written or a placeholder.

Handwritten musical notation for the seventh staff, continuing the piece with a dynamic marking of \downarrow above the final measure.

Handwritten musical notation for the eighth staff, featuring a series of sixteenth-note passages.

Handwritten musical notation for the ninth staff, with a mix of eighth and sixteenth notes.

Handwritten musical notation for the tenth staff, continuing the piece with a mix of note values.

Handwritten musical notation for the eleventh staff, concluding the piece with a final melodic phrase.

Handwritten musical score for five staves, likely piano accompaniment. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

Deux matelots.

Handwritten musical score for two staves with French lyrics. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The lyrics are written in cursive below the notes.

Si pour repasser dans la grece, vous cherchez a franchir le us-

Handwritten musical score for two staves with French lyrics. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The lyrics are written in cursive below the notes.

te sein des mers, les chemins vous en sont ouverts, en

Hâtez dans ce vaisseau hâtez vous le temps presse;

Hâtez dans ce vaisseau hâtez vous le temps presse;

UN VENT

haut bois -

haut bois.

Et le a chassé les Zéphirs; Il vient d'ouvrir

ses cavernes profondes; un vent propice a nos de

- sirs, fait enfler - et mugir les or-

des vent propice a nos desirs; fait enfler -

et mugir les or - des;

The image shows a handwritten musical score on a single page. It consists of ten staves of music. The first two staves are vocal lines, with the lyrics '- sirs, fait enfler - et mugir les or-' written below them. The next two staves are piano accompaniment, featuring a complex, rhythmic pattern of eighth and sixteenth notes. The following two staves are vocal lines, with the lyrics 'des vent propice a nos desirs; fait enfler -' written below them. The next two staves are piano accompaniment, continuing the rhythmic pattern. The final two staves are vocal lines, with the lyrics 'et mugir les or - des;' written below them. The score is written in a clear, legible hand, and the lyrics are written in a cursive script.

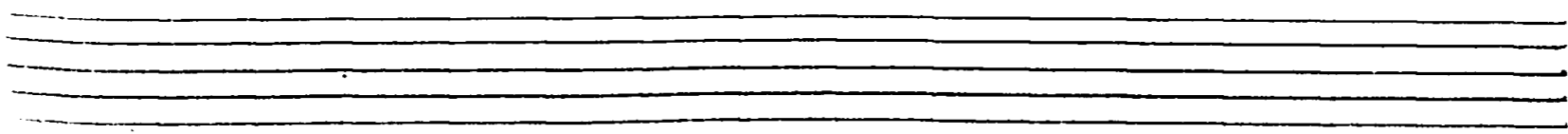
cariclé

Théagène Quisse Le Dieu protecteur des amans ;
Partons ; Quisse Le Dieu protecteur des amans ;

Rendre Neptune a nos vœux favora
 Rendre Neptune a nos vœux fauo - ra

ble ; *un matelot*
ble ; venez ; ne perdez pas de preci

eux momens ;



Prelude,

The image displays a handwritten musical score for a piece titled "Prelude". The score is organized into two systems, each containing five staves. The first system begins with a treble clef and a common time signature (C). The notation is dense, featuring intricate rhythmic patterns with many sixteenth and thirty-second notes, interspersed with rests. The second system starts with a bass clef and a common time signature. It continues the complex rhythmic development. The handwriting is clear and professional, typical of a composer's manuscript. The paper shows some signs of age, with slight discoloration and a few small stains.

cariclee

Dieux, quel spectacle épouvan - table;

Theagene

Dieux, quel spectacle épouvan table;

Deux marteaux

Ce n'est pas dans la grece, ou vous devez at-

ce n'est pas dans la grece, ou vous devez at-

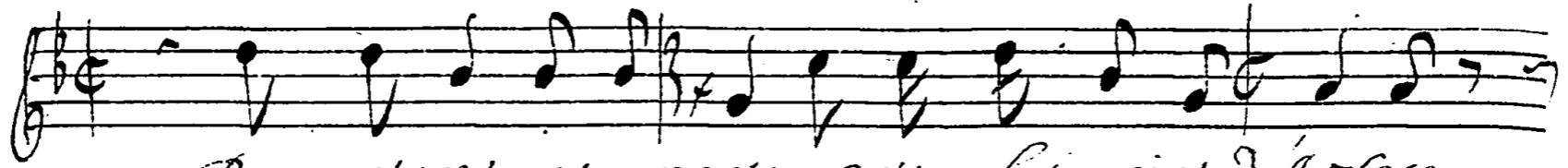
Theagene

-ter

Per fide quel est votre au

-ter

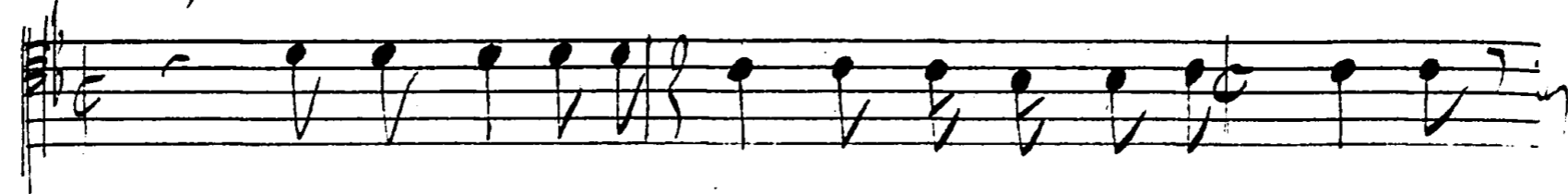
Choeur



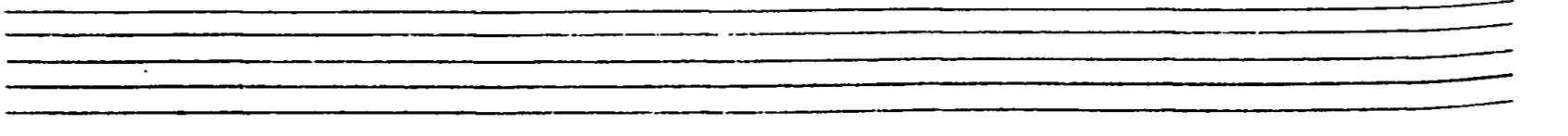
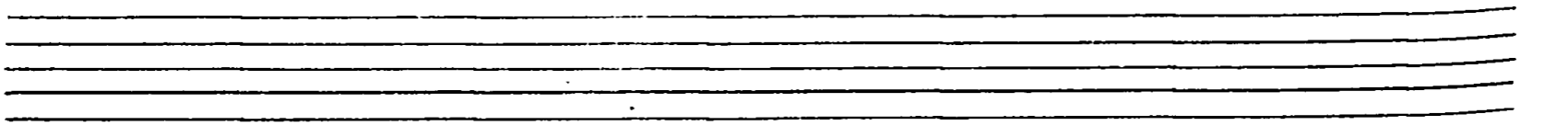
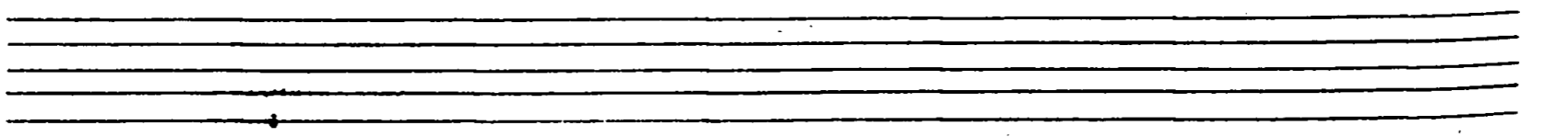
Remettons ces amants entre Les mains d'Asace;



dace;



Remettons ces amants entre Les mains d'Asace



carlée
o for theagenie
o for

par leurs malheurs Il faut nous signaler;

par leurs malheurs Il faut nous signaler;

tune barbare; o cruelle disgrace;

tune barbare; o cruelle disgrace;