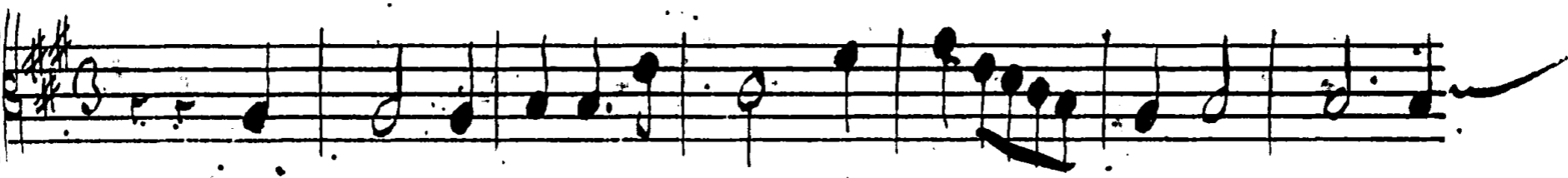
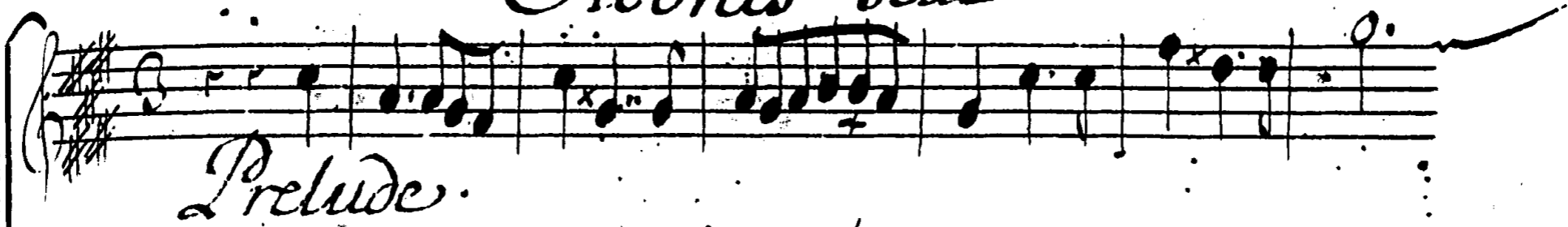


Acte Second


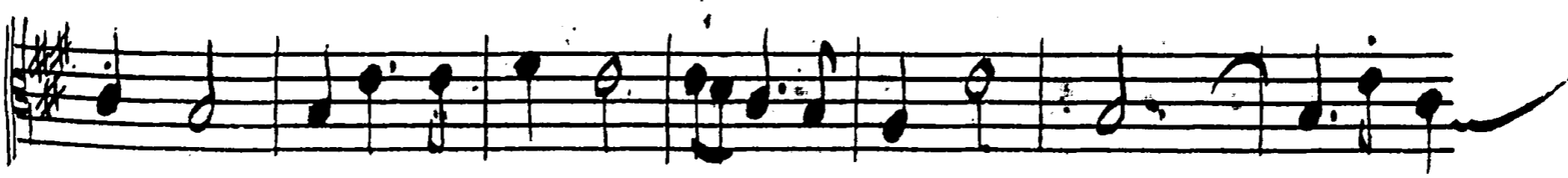
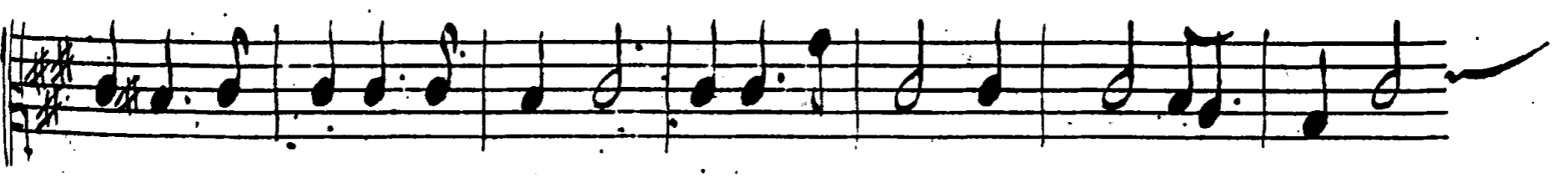
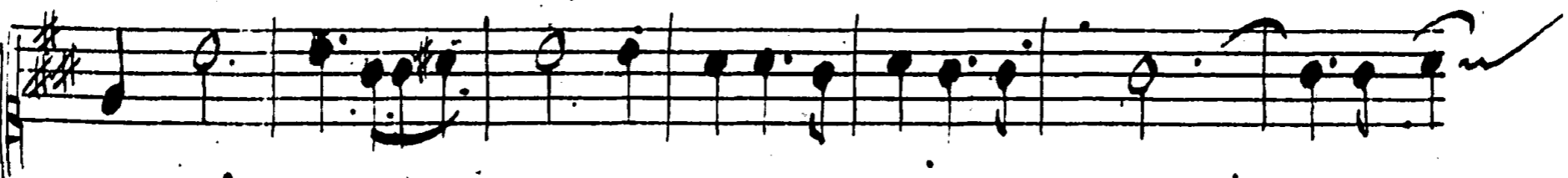
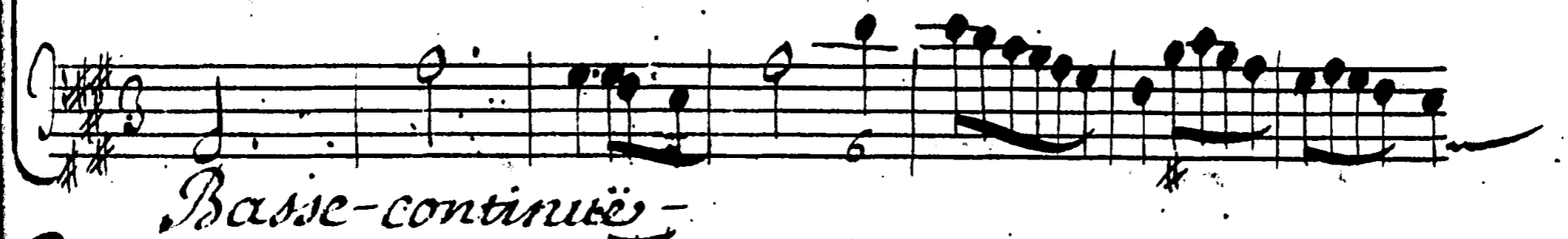
Scene premiere

Adonis. Seul.

Prelude.



Basse-continue -



Violons.

Adonis.

Hommages importants, que ma grandeur m'attire.

Violons.

Adonis.

dans le rang auguste où je suis, Pour un moment souffrir

violons.

que je respire, Et laissez-moy sans vous, resuer -

violons.

- à mes ennus -

violons.

Quels transports inconsus, q. l'ardeur se

violons.

= crotte, Dieux! que mon coeur est agité, Malheureux ado =

violons.

= nis quel trouble t'inqui = eite, Ah! Si tu dois en =

6 5b

violons.

= sin perdre la liber = té, faut-il qu'une Divini =

6 5b 4

violons.

te soit le premier objet de ta flamme indi

violons.

scrette Mais elle porte icy ses pas, que de troubles di

violons.

vers se levent dans mon ame. Mes yeux ne me trahissent

6 6 6 6 6 6

violons.

pas, Cachez bien le secret de ma funeste flâ-me

Scene 2. Venus. Adonis.

Prelude.

Venus.

Je vous voy seul en ce Palais, quoy déjà vous fuy-

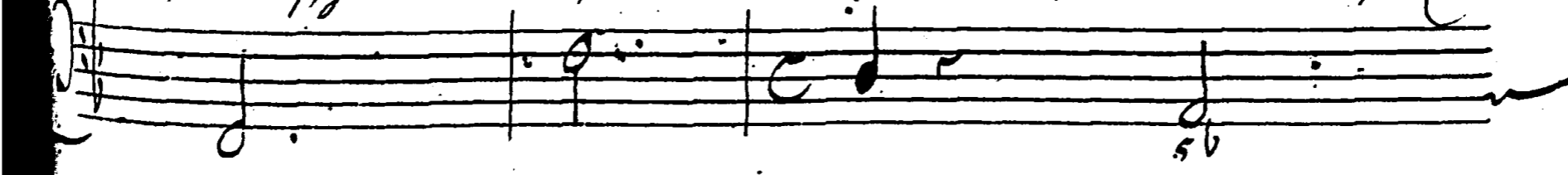
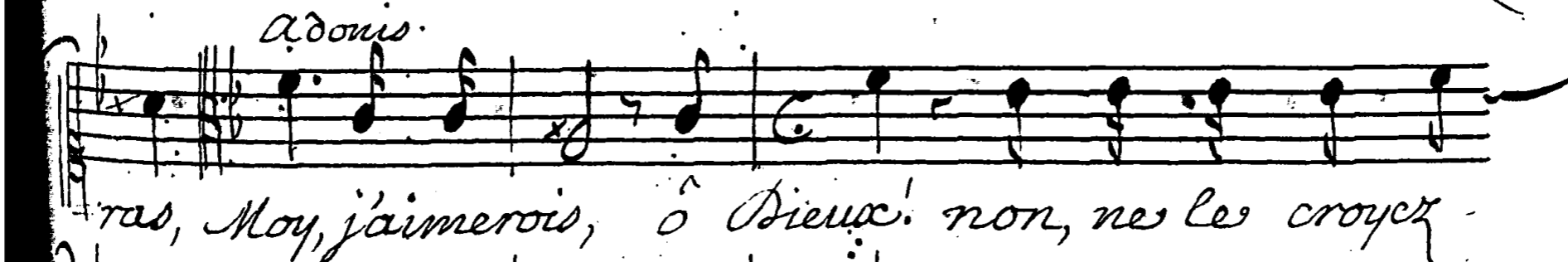
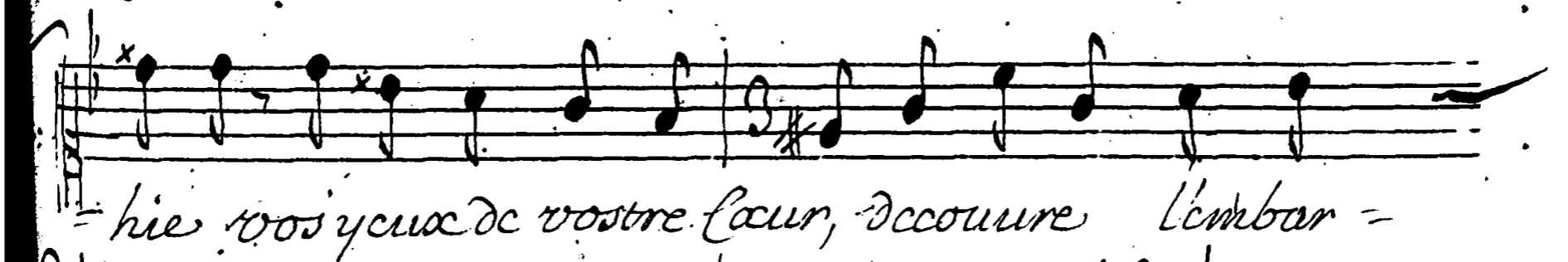
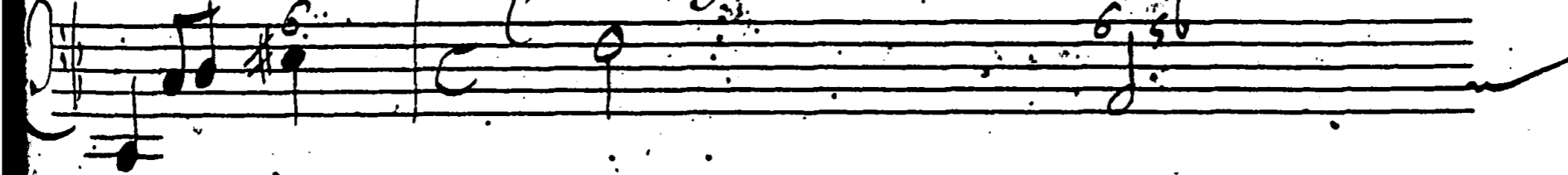
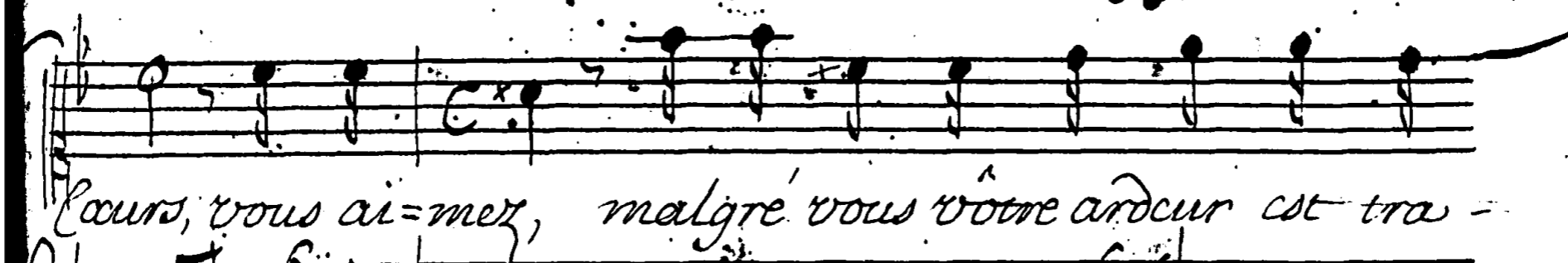
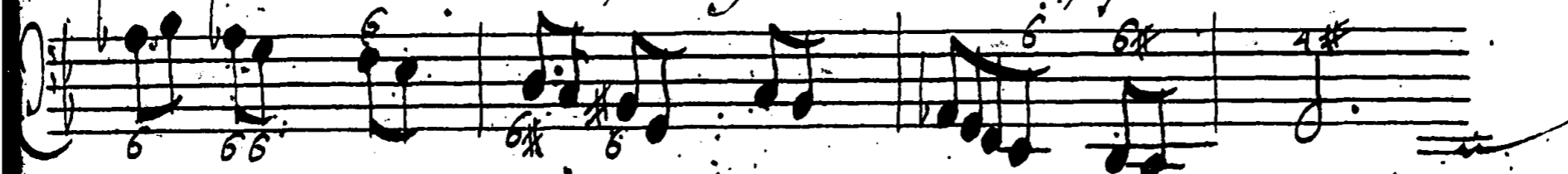
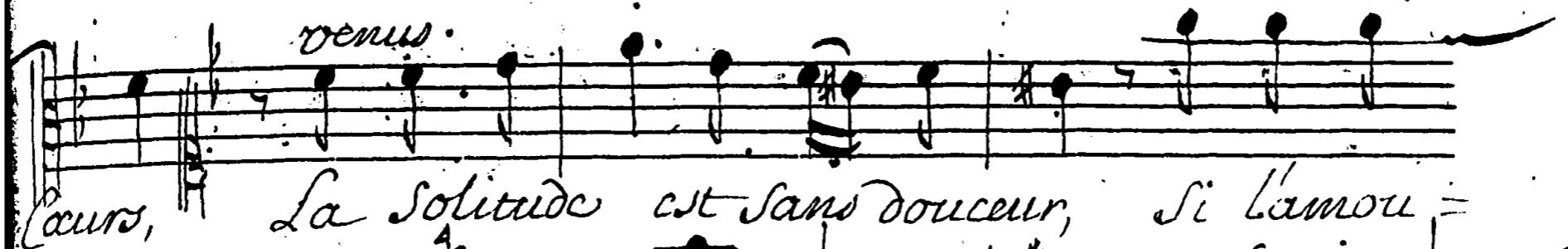
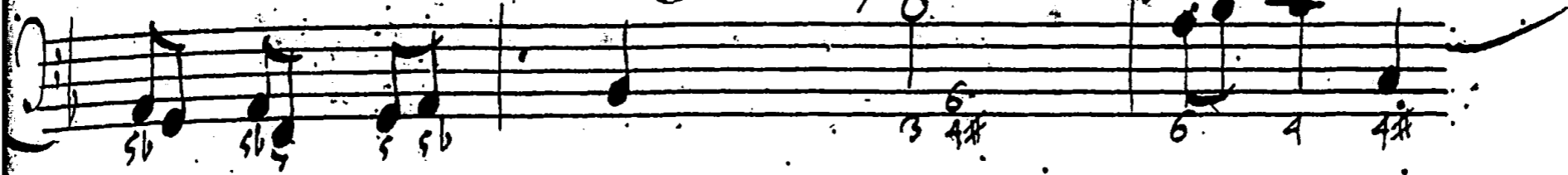
ez la cour et ses attraits, Tous les sens d'un grand

Peuple attentif à vous plaire, Sont ils d'assez tristes ob-

lets, pour vo. rendre inquiet reueur et Solici-

Adonis.

re, La Soli-tude à ses douceurs, Et bien souvent-



venus.

pas, vous voulez affecter le titre d'insen-

=sible, cependant votre cœur, soupire en ce mo=

ment=ment= Et les soupirs sont rarement, Le can=

=gage d'un cœur paissi=ble, Et les soui=ble

Ne puis-je enfin vous arracher, on a=

Adonis.

=veu qui soit plus sincère, Hé, que me scriu=

roit de déclarer on mi = stère; que je dois à jamais ca =

cher, Non, non, quand j'aimerois, Tout me force à me =

taire, il n'appartient qu'aux Dieux d'aspirer à vous =

plaire, Les soupirs d'un mortel pourroient-ils vous tou =

venir. = cher = Les Dieux à qui tout est possible, du bon =

heur d'un mortel, pourroient estre jaloux = Les =

loue= Il en est qui peut estre, ont on cœur plus sen =

= sible, Et qui sont moins heureux que vous, Il en =

est qui peut estre ont on cœur plus sensible, et qui =

sont moins heureux que vous, Ciel! quel œu venus. char =

= mant qui l'eût jamais pu croire, Connoissez, il est venus. =

tens quel est vostre vi = ctoire =

a 2.

149.

Musical staff with notes and rests, corresponding to the first line of lyrics.

Aimons à jamais aimons nous, faisons d'un nœud si —

Musical staff with notes and rests, corresponding to the second line of lyrics.

Aimons à jamais aimons nous, faisons d'un nœud si —

Musical staff with notes and rests, corresponding to the third line of lyrics.

Musical staff with notes and rests, corresponding to the fourth line of lyrics.

beau nostre bonheur. Suprê = me = ai = me =

Musical staff with notes and rests, corresponding to the fifth line of lyrics.

beau nostre bonheur. Suprê = me = ai = me =

Musical staff with notes and rests, corresponding to the sixth line of lyrics.

Musical staff with notes and rests, corresponding to the seventh line of lyrics.

Et quel autre bien est plus doux, que celui d'être ai =

Musical staff with notes and rests, corresponding to the eighth line of lyrics.

Et quel autre bien est plus doux, que celui d'être ai =

Musical staff with notes and rests, corresponding to the ninth line of lyrics.

Musical staff with notes and rests, corresponding to the tenth line of lyrics.

me' du seul objet qu'on ai = me, Et quel autre —

Musical staff with notes and rests, corresponding to the eleventh line of lyrics.

me' du seul objet qu'on ai = me, Et quel autre —

Musical staff with notes and rests, corresponding to the twelfth line of lyrics.

bien est plus doux, que celui d'estre aimé du

bien est plus doux, que celui d'estre aimé du

Seul objet qu'on ai = me, Et quel autre

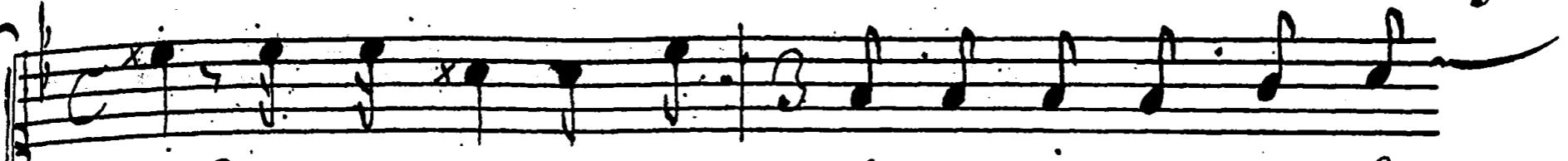
Seul objet qu'on ai = me, Et quel autre

bien est plus doux, que celui d'estre aimé du Seul ob =

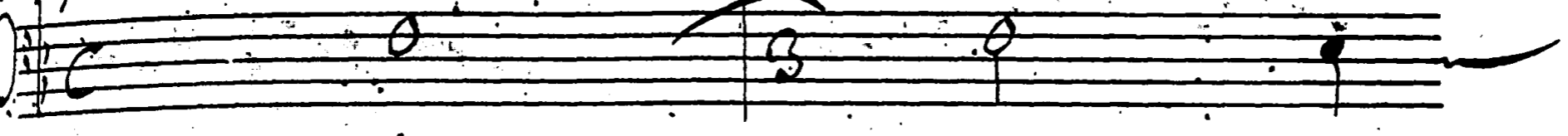
bien est plus doux, que celui d'estre aimé du Seul ob =

jet qu'on ai = me, D'une Cour empresse'e aller remplir la

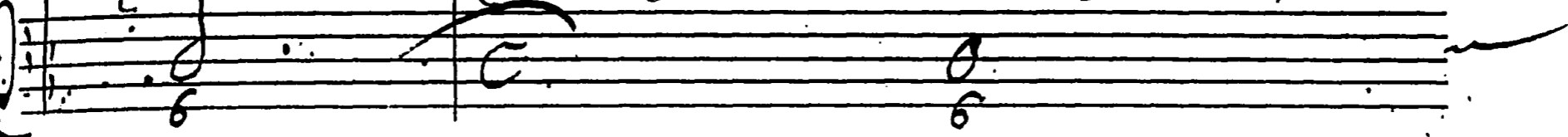
jet qu'on ai = me



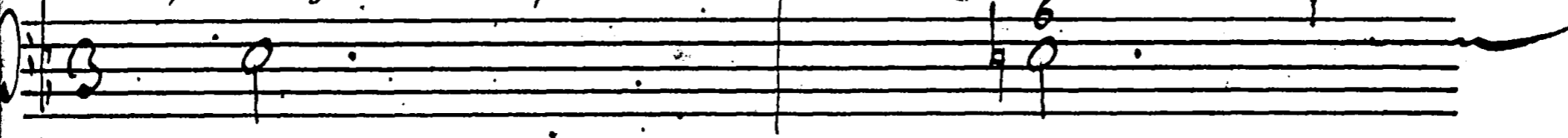
pour, Elle attend le mo = ment de vous marquer son



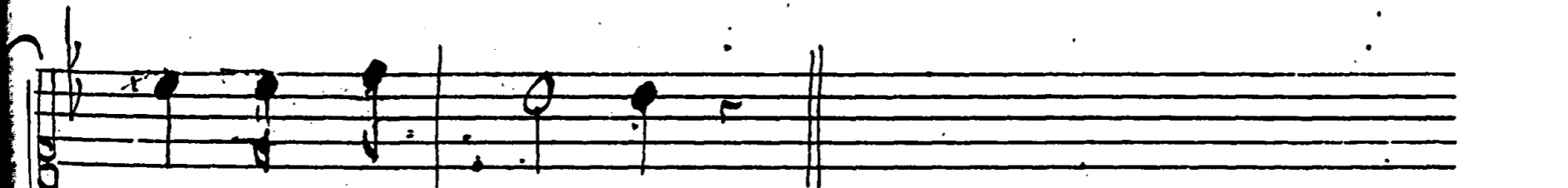
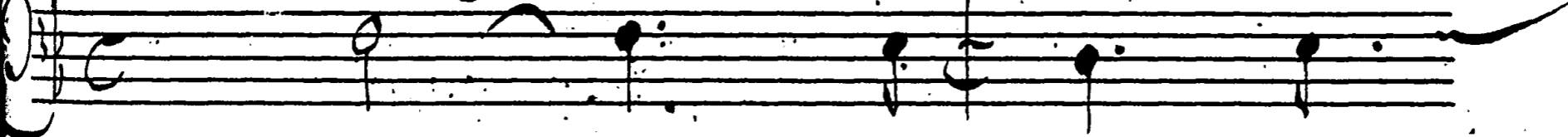
zele allez, dans peu de tems je pourray vous re =



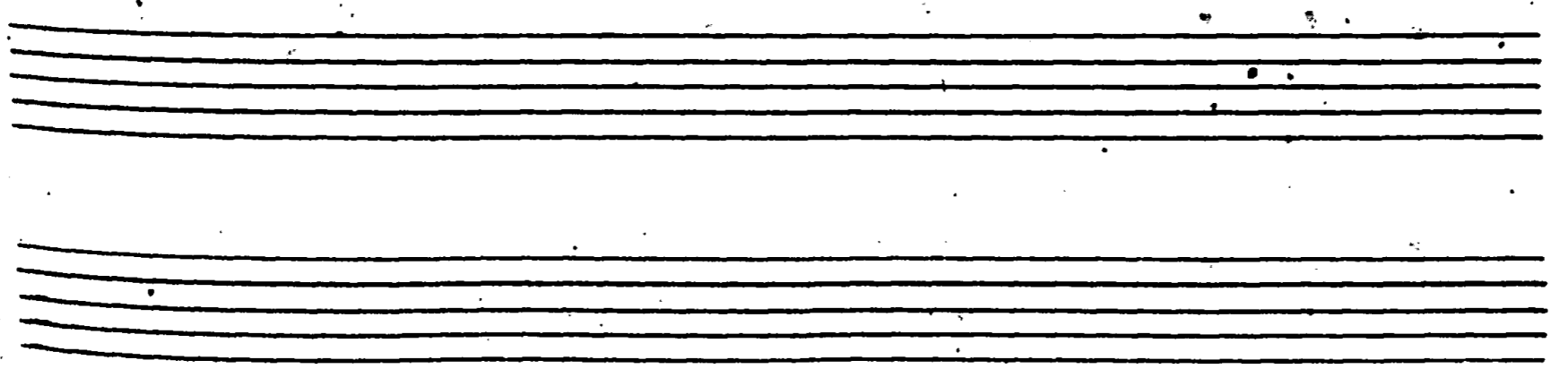
voir, Et je veux qu'une feste auguste et solem =



= nelle signale avec é = clat nôtre ar =



= deur mutu = elle



Scene 3. Venus. Cidippe.



Prelude.

Venus

Prends part, chere Ci-dippe au bonheur de mes feux

Cidippe

Adonis répond à mes vœux = que dites -

Venus

vois, l'a-mour à sçû toucher son ame - Mes re-

gards ont esté Les témoins de sa fla-me, Ou de

stin de Venus, Conçois tu la dou-ceur. Mais

non jamais L'a-mour n'a scû toucher ton cœur

Et pour pouvoir iuger de mon bonheur ex =

trême, il faudroit aimer, comme j'ai = me, Ciel?

puis-je soustenir, l'horreur de mon tourment, a =

dieu, L'a-mour m'appelle auprès de mon a =

mant je ne puis resi = ster à mon impatient =

ce, quand on aime parfaitement, C'est tou =

jours une longue absen =

que, l'absence d'un seul moment, quand on

aime parfaitement, C'est toujours une longue ab

= sen = = ce, que, l'absen =

ce d'un seul moment

Scene 4. Cidippe. Seule.

Prelude.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Basse-continue.

Violons.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Cidippe

Ay-ie assez éprouvé ton iniuste co =

Musical staff with notes.

violons.

Cere, Amour, es-tu content des rigueurs de mon

violons.

Sort, Quoy prête à découvrir mon funeste mistere, je re-

violons.

viens sur l'in-grat faire un dernier effort, j'apprens qu'un autre à

violons.

Scû luy plai-re, Le barbare content de me donner la

violons.

Mort, affectoit pour moy seul ton orgueil. Si se =

violons.

= uere, ah! Dieux! mais que me sert de répandre des-

violons.

pleurs, frivo=les déplaisirs, inu=tiles douleurs, Can=

violons.

= dis que je me deses=perre Ma riuale en re =

violons.

pas jouit de mes malheurs -

violons.

O Mars souffriras tu cette iniure cruelle, que

violons.

tu dans les Cieux, Tandis qu'une infi = delle, Tra =

violons.

hit pour on mortel, ton espoir le plus doux, Mais ter =

violons.

rible Mars, formidable De ton courroux vengeur fais-

56

Detailed description: This system contains five staves. The top staff is for Violins I, the second for Violins II, the third for Violas, and the fourth for Cellos/Double Basses. The fifth staff is the vocal line with the lyrics "rible Mars, formidable De ton courroux vengeur fais-". The music is in a key with one sharp (F#) and a common time signature (C). The vocal line has a fermata over the first measure.

violons.

leur sentir les coups, Immobile ses in-grats à ta

Detailed description: This system contains five staves. The top staff is for Violins I, the second for Violins II, the third for Violas, and the fourth for Cellos/Double Basses. The fifth staff is the vocal line with the lyrics "leur sentir les coups, Immobile ses in-grats à ta". The music continues in the same key and time signature as the first system. The vocal line has a fermata over the first measure.

violons.

haine impla- cable, Et toy farouche Dei- te' af=

violons.

freuse jalou- sie, aux mortels si fu- neste, Pren ton ef=

6 6 5b

violons.

fort vers le Séjour celeste, Empare toy du cœur de ce

violons.

Dieu redou = té, fais-luy d'un si sensible outrage, ronej =

violons.

mage pleine d'horreur, Et lan = = ce dans ce fier cou =

violons.

= rage Ces traits - - de rage et de fu =

violons.

neur, des vengeances d'un Dieu redoutable presage -

Scene 5. La Jalousie.

Prelude.

La Jalousie.

La voix a recueillé mes transports furieux -

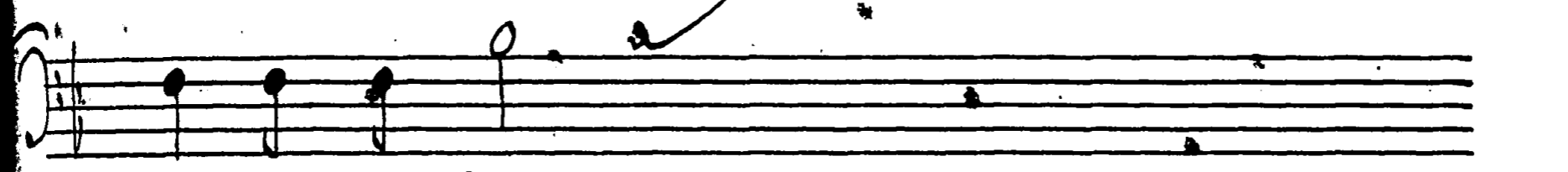
eux, je veux secondar ta vengeance -



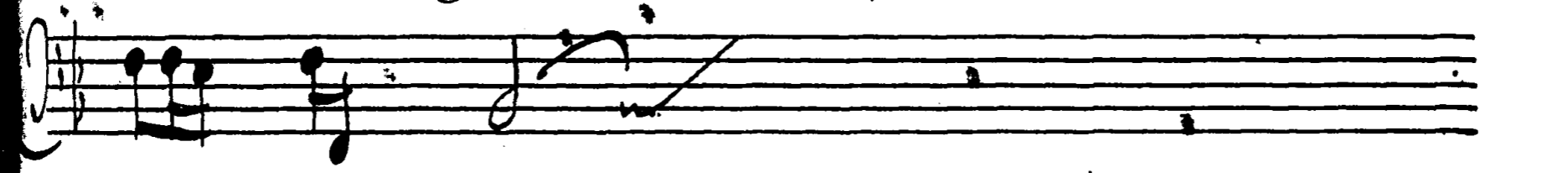
Et par de prompts effets Signa = ler ma pui =



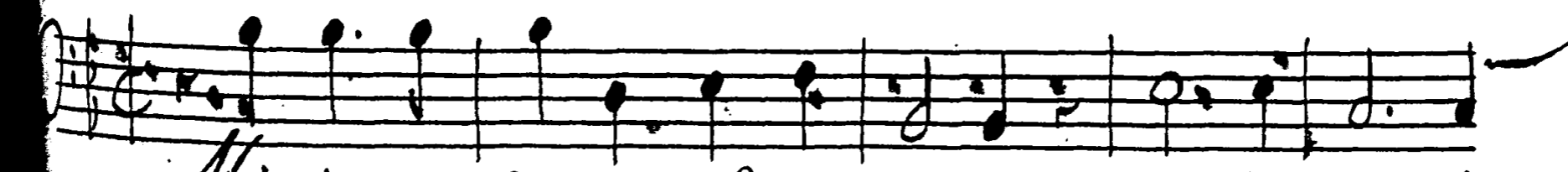
= sance C'est trop laisser en paix et la



Terre et les lieux -



violons.



Ministres de mes barbaries, Noirs soupçons, ja =



violons.

= louses furies, quitter le séjour des Enfers, Pour

Detailed description: This system contains five staves of music. The top four staves are for violins, and the bottom staff is for a bass clef instrument. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are written below the bottom staff.

violons.

= nir avec moy troubler tout l'uni- vers, voler

Detailed description: This system contains five staves of music. The top four staves are for violins, and the bottom staff is for a bass clef instrument. The music continues from the first system, with lyrics written below the bottom staff.

violons.

dispensez vous du couchant à l'auro =

violons.

= re, Exercions en tous lieux nos funestes ri = gueurs -

violons.

Et jusques dans les cieux, allons remplir les cœurs De la fu =

violons.

= reur. — — — qui nous devo = re, volez —

violons.

disperser vous du couchant de l'aurore

6 6 6 6

violons.

Exercions en tous lieux nos funestes rigueurs

6 6

violons.

Et jusques dans les lieux, allons remplir les cœurs de la fureur -

violons.

fin. Chœur.

fin.

fin.

fin.

fin. Chœur.

qui nous devo = re. Quittons le sé

fin.

violons.

Four staves of violin music. The notation includes various note values, rests, and dynamic markings. The music is written in a single system.

= jour des Enfers, Allons trouver tout l'univers = volez. & 168.

A vocal staff with lyrics written below the notes. The lyrics are: "jour des Enfers, Allons trouver tout l'univers = volez. & 168." The musical notation includes notes, rests, and a fermata.

1. Air.

Five staves of piano accompaniment. The first staff is marked "1. Air." and features a complex melodic line with many sixteenth notes. The subsequent staves provide harmonic support with chords and bass lines. The music is in 6/4 time.

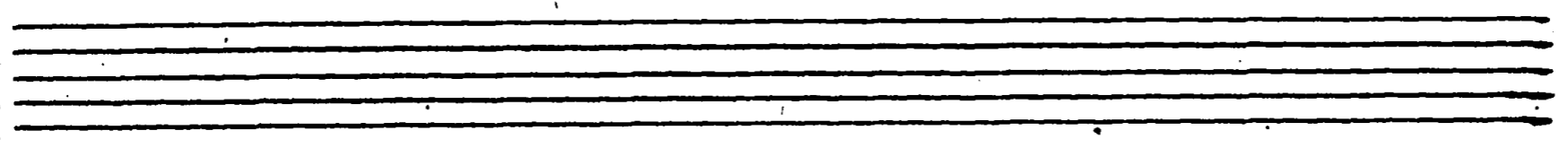
The first system of the handwritten musical score consists of five staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The second and third staves are in alto clef and contain a similar melodic line. The fourth and fifth staves are in bass clef and contain a bass line with eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

A set of five empty musical staves, consisting of five horizontal lines, positioned below the first system.

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The second and third staves are in alto clef and contain a similar melodic line. The fourth and fifth staves are in bass clef and contain a bass line with eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

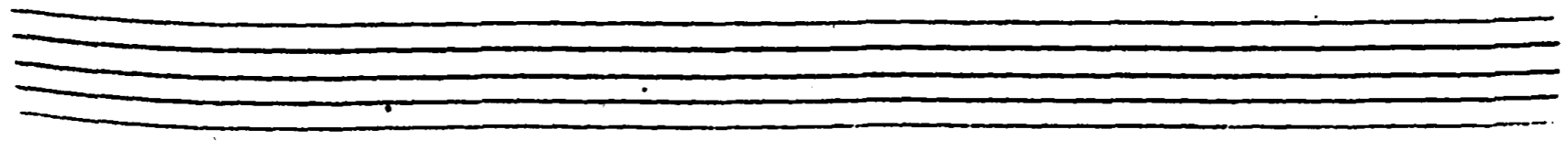
A set of five empty musical staves, consisting of five horizontal lines, positioned below the second system.

The first system of music consists of five staves. The top staff features a complex melodic line with many sixteenth and thirty-second notes, including some accidentals. The second staff has a more rhythmic pattern of eighth and quarter notes. The third and fourth staves continue with similar rhythmic patterns, while the fifth staff has a more melodic line with some rests.



2. Air.

The second system of music, labeled "2. Air.", consists of five staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The melody is more melodic and slower than the first system, featuring quarter and eighth notes. The second and third staves have a similar melodic character. The fourth and fifth staves continue the melodic line with some rests and a final cadence.



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 common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over a measure. The second staff is an alto clef with a common time signature, featuring a bass line with quarter and eighth notes. The third staff is a tenor clef with a common time signature, also containing a bass line with quarter and eighth notes. The fourth staff is a bass clef with a common time signature, featuring a bass line with quarter and eighth notes. The fifth staff is a bass clef with a common time signature, featuring a bass line with quarter and eighth notes. There are several dynamic markings, including 'p' and 'f', and some articulation marks like 'x' and 'y'.

A set of five empty musical staves, consisting of five horizontal lines each, with no notes or markings.

The second 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 common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over a measure. The second staff is an alto clef with a common time signature, featuring a bass line with quarter and eighth notes. The third staff is a tenor clef with a common time signature, also containing a bass line with quarter and eighth notes. The fourth staff is a bass clef with a common time signature, featuring a bass line with quarter and eighth notes. The fifth staff is a bass clef with a common time signature, featuring a bass line with quarter and eighth notes. There are several dynamic markings, including 'p' and 'f', and some articulation marks like 'x' and 'y'.

A set of five empty musical staves, consisting of five horizontal lines each, with no notes or markings.

Handwritten musical notation on five staves. The notation includes various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system, with each staff ending in a fermata.

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

Handwritten musical notation on five staves. This system concludes with double bar lines and repeat signs. The notation includes various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system, with each staff ending in a fermata.

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

Chœur

Violons.

Quel plaisir de répandre, dans un cœur trop tendre, on
 Nous chassons l'alle-gresse, l'affreuse tristesse, Nous

Violons.

troubles fatal = Les plus tristes al = larmes, Nous -
 Suit en tous lieux = Notre rage inhu = maines, Cri =

fin.

violons.

*offrent les charmes d'un bien sans é = gal, La fu =
= omphe sans peines, Jusques dans les lieux, leur de =*

4 4 #

violons

*= reur et la rage, des qu'on les par = tage, Ne
= meure tranquille, N'est pas un a = zile, Pour =*

6 6 6 6

violons.

Sont plus en mal. Les plus grands Dieux. Quel plaisir Nous chassons.

On reprend le 2. air. page. 175.

Fin.

Du second Acte.

