

Acte Cinquieme

Le Theatre represente le Palais de Creon.



Scene Dernière

Medee, Scales.

Prelude

vite

Preste à porter d'horribles coups, Demes sens quel effroi, s'em-

=pare! Autour de ce Palais sans dessein je m'égare; J'ai.

beau ranimer mon courroux, Je ne ^{me}trouve pas un coeur assez bar-

=bare Au gré de mes transports jaloux. Les ombres de la

nuit ont fait place à l'aurore, Et dans mon

coeur le trouble regne en- core!

vite *Vangeons nous.* *Justes Dieux!*

violons *doux et lent*

Lentem!

quel projet inhumain! *Frapons:*

vite *Lentement*

43

Lentement

dans ma fureur suis-je assez affer-mie? Ah! de mon propre

sang suis-je assez enne-mie, Pour le répandre de ma

main? Mais qu'elle est mon erreur ex-

Donce

Lentement

trême? N'épuis-je me vanger sans me punir moy même

Violons

Flambeau des Cieux, Pere du jour, Qui rougis d'eclairer ce cou-

Violons

Violons

This system contains the first three staves of the musical score. The top staff is the vocal line, followed by two staves for violins. The lyrics are written below the vocal staff.

-pable sejour. Toi dont j'en ose ici me vanter de descendre, A-

This system contains the next three staves of the musical score, continuing the vocal line and violin accompaniment.

pres un affront si sanglant; Permits qu'avec ton Char brulant, Je

This system contains the final three staves of the musical score on this page, concluding the vocal line and violin accompaniment.

tombe sur Corinthe et la réduise en cen-dre. Permeto qu'a-

-vection Char brulant. Je tombe sur Corinthe et la réduise en

cen dre.
très vite
 violons tous
 violons
 vite
 Toutes les basses et bassons

Es-ce assez pour punir Ja-

son? Non, il est d'autres coups dont il faut qu'il gémisses, et l'hor-

-reur de la trahison, Je dois mesurer le su- plice.

Symphonie d'Exécution

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 flat. The second and third staves are piano accompaniment for the right hand, with treble clefs. The fourth staff is piano accompaniment for the left hand, with a bass clef. The music is written in a common time signature. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. There are also some performance instructions like *rit.* and *tr.* (trill).

The second system of the musical score also consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment for the right hand, with treble clefs. The fourth staff is piano accompaniment for the left hand, with a bass clef. The music is written in a common time signature. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. There are also some performance instructions like *rit.* and *tr.* (trill). The French text "Vous qui portez par" is written in italics on the right side of the second staff.

tout le rava...-ge et l'horreur Venez a mon secours, Venez, noires Fu-

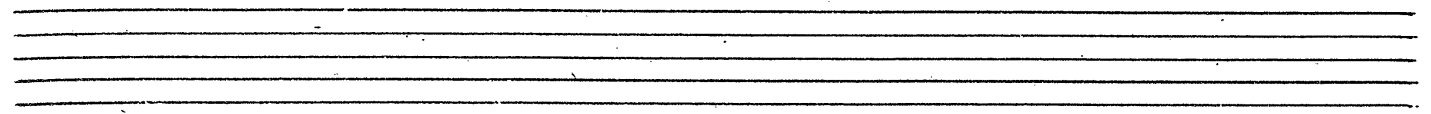
This system contains five staves. The top staff is the vocal line, starting with a complex melodic passage. The lower four staves are for piano accompaniment, with various rhythmic patterns and dynamic markings such as '3' and '6'.

-ries; Accourez;-Versez dans mon coeur, versez dans mon

This system continues the musical piece with five staves. The vocal line (top staff) has a more active melodic line. The piano accompaniment (lower staves) features dense chordal textures and rhythmic accompaniment. Dynamic markings like '2' and '6' are visible.

coeur vos plus cruelles barbari-es. Accourez, versez dans mon coeur

This system contains 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 (C). The piano accompaniment is written in a bass clef. The lyrics are written below the vocal line. The piano part includes figured bass notation: ♯, 6 6#, 4 3#, ♭, 6, 5.

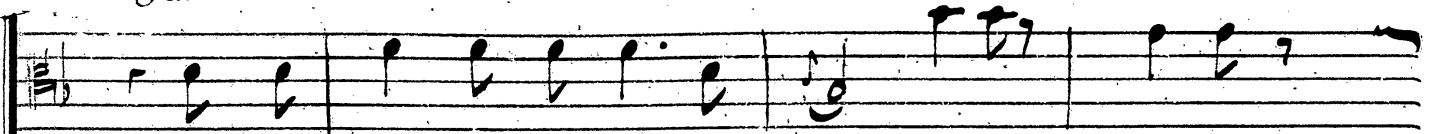


vos plus cruelles barbari = es.

This system contains 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 (C). The piano accompaniment is written in a bass clef. The lyrics are written below the vocal line. The piano part includes figured bass notation: 6, 7 6 6, 6 3, 4 3.

Scene 2.^e Médée et les 3 furies.

1.^{re} Furie



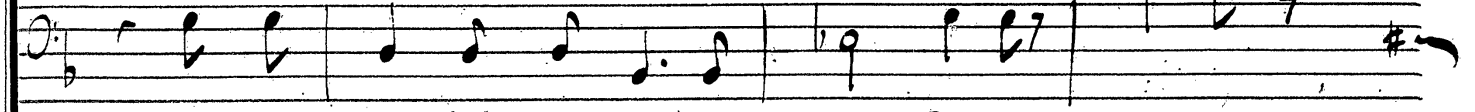
Vous quittons les Enfers pour toy, Parle, parle,

2.^e Furie



Vous quittons les Enfers pour toy, Parle, parle,

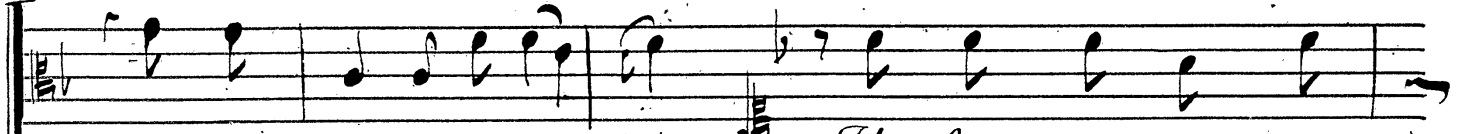
3.^e Furie



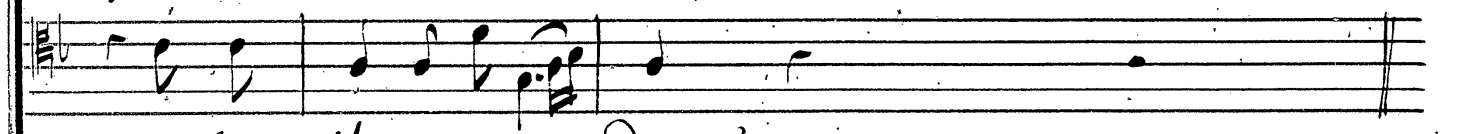
Vous quittons les Enfers pour toy, Parle, parle,



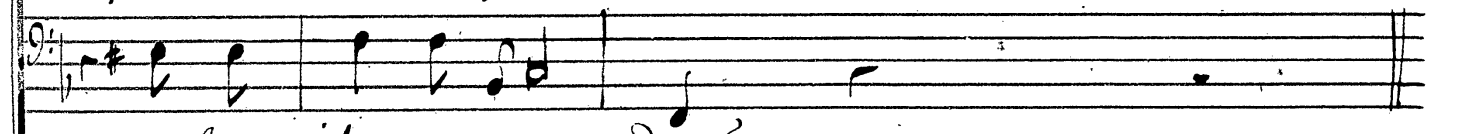
Médée



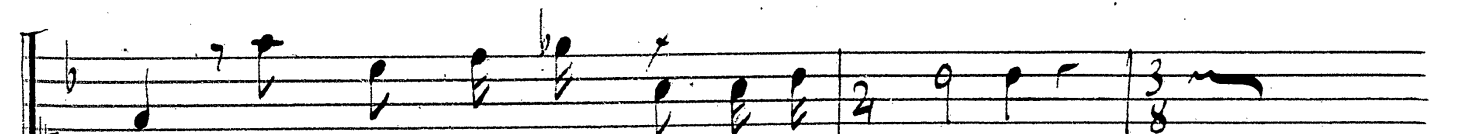
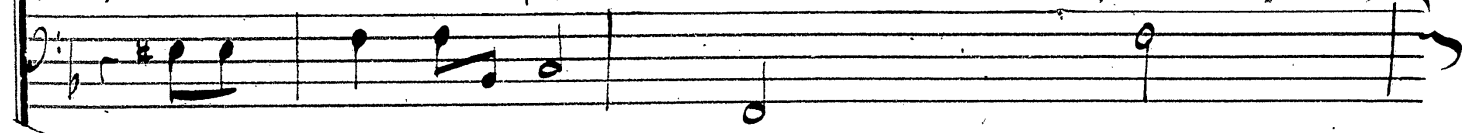
que faut-il entreprendre? Il faut verser pour



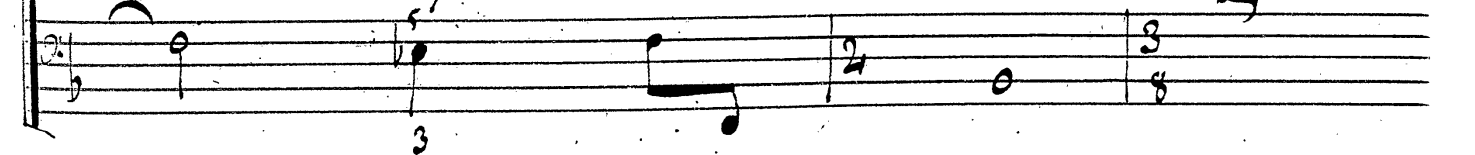
que faut-il entreprendre?



que faut-il entreprendre?



moy, Un sang que je n'ose répandre.



Medée et Les 3. Suries. Quatuor.

Medée
vite

Portons nos coups D'intelligence, rien n'est si doux. Quela ven-

Portons nos coups D'intelligence.

Portons nos coups D'intelligence.

Portons nos coups D'intelligence.

geance Portons nos coups d'intelligence. Rien n'est si doux que la van-

Portons nos coups d'intelligence.

Portons nos coups d'intelligence.

Portons nos coups d'intelligence.

-geance: Vangeance, Vangeance. Portons nos coups d'intelligence.

Vangeance, Vangeance. Portons nos coups d'intelligence.

Vangeance, Vangeance. Portons nos coups d'intelligence.

Van=geance, Vangeance. Portons nos coups d'intelligence.

Van=geance, Vangeance. Portons nos coups d'intelligence.

Van=geance, Vangeance. Portons nos coups d'intelligence.

Van=geance, Vangeance. Portons nos coups d'intelligence.

Van=geance, Vangeance. Portons nos coups d'intelligence.

Van=geance, Vangeance. Portons nos coups d'intelligence.

Van=geance, Vangeance. Portons nos coups d'intelligence.

Rien n'est si doux, Quela vangeance. Vangeance, Vangeance, van-
Vangeance, Vangeance, van-
Vangeance, vangeance, van-
Vangeance, vangeance, van-

gean=ce Rien n'est si doux que la vangeance Van=geance, van=
=gean=ce. Van=
gean=ce. Van=
=gean=ce. Van=
43# 6b 6

Detailed description: This is a handwritten musical score for a voice and piano piece. The score is written on ten staves. The first staff contains the vocal line with the lyrics: "gean=ce Rien n'est si doux que la vangeance Van=geance, van=
=gean=ce. Van=
gean=ce. Van=
=gean=ce. Van=
43# 6b 6". The lyrics are written in a cursive hand. The piano accompaniment is written on the remaining nine staves. The first two staves are for the right hand, and the last two are for the left hand. The score includes various musical notations such as notes, rests, and ornaments. There are some markings like "43#" and "6b 6" in the bottom left corner of the page.

Sin

First musical staff with notes and rests.

=geance, van=geance, van=gean=ce. *1^{re} Furie*

Second musical staff with notes and rests.

=geance, vangeance, vangeance. Quel mortel ose l'outrager.

Third musical staff with notes and rests.

geance, van=geance, van=gean=ce

Sin

Fourth musical staff with notes and rests.

=geance, vangeance, van=gean=ce.

Fifth musical staff with notes and rests.

Sixth musical staff with notes and rests.

Seventh musical staff with notes and rests.

Eighth musical staff with notes and rests.

Ninth musical staff with notes and rests.

Medée

2^e Furie

3^e Furie

Tenth musical staff with notes and rests.

Malas! Tu gardes le silence Quand il sagit de te vanger, Se peut-

Eleventh musical staff with notes and rests.

Les 3: Furies

Quand il sagit detevanger, sepeut-il queton

Quand il sa-git detevanger, sepeut-il queton

=il quetoncoeur balan=ce; Quand il sa git detevanger, sepeut-il queton

Coeur balan=ce Portons nos coups &c: jusqu'au mot fin

Coeur balan=ce Portons nos coups &c:

Coeur balan=ce. Portons nos coups &c:

Finale du quatuor Medée aux Furies

=ce. Mettons le comble à mes forfaits; Ne rentrez pas en-

=cor dans les sombres abîmes; Vos Enfers sont dans ce Pa-

lais; Vous y trouverez vos victimes. Entrez, je vais me joindre à

vous, Je veux porter les premiers coups.

Lentement

Scene 3.^e
 Médée
 Jason.

Ritournelle.

Médée

Enfin voicy l'instant fu- neste, Qui doit me séparer de)

vous; Pour la dernière fois je parle à mon époux; Vivre dans l'amé-

moire est tout ce qui me res- te; Je n'impute qu'au sort votre manque de

Jason

foy: Ah! que n'est-il en ma puissance; De dissiper les ombrages du

Medée

Roy! L'Enfer soumis a mon obeis- sance, cesse de desoler ces

lieux; Et je vais achever en fuyant de vos yeux, De vous ren-

-dre votre jnnocence. Dans cet embrasement recevez mes a-

Jason Medée

=dieux. Helas! Pour soulager mon ame, Au nom de nos Sacrez li-

=ens, Accordez a mes pleurs vos enfans et les miens, Tendres

gages de notre flâme; Permettez qu'ils suivent mes pas. Ah!

Jason

demandez plutôt ma vie Quoy? vous ne voulez pas contenter-

Medée

mon en-vie! C'est me condamner au Trépas. Pour mes En-

Medée

fans ma tendresse est extreme. Vous les aimez: et bien c'est

tout ce que je veux; Je ne vous presse plus de repondre a mes Voeux, De

vôtre seul bonheur, je fais mon bien. *Supre=me*.

Par un regret en=cor je me sens rete=nir, ne me refusez

Jason

pas cette dernière grace. Parlez dans cette cour je puis tout obte=

Medée

=nir. Loin de mes chers enfans puisqu'il faut me bannir, Ja=

son, qu'aumoins je les embrasse, Venez, venez, conduisez moy pres

Jason

d'eux, Soyez témoin des pleurs, que mes yeux vont repandre. Non,

voyez-les sans moy ses enfans malheureux, Je ne soutiendrois

Scène. A.
Jason Creuse

pas un spectacle si tendre.

Jason Prelude

Oh bien! Medée est prête à partir de ces lieux, Avez vous en-

=cor l'injus-tice D'accuser mon coeur d'arti-fice? J'ay recû ses der-

Creuse

=niers à dieux. J'ay tout appris du Roy, je suis seule cou-

Jason

=pable; Mais, quel crime est plus pardon-nable? Rien ne scaurois

plus nous troubler, nôtre amour desormais peut s'expliquer sans

Creuse
crainte. Médée est encor dans Co-rinthe, N'ai-je pas en-

cor a trem-bler.

A-mour, prends pi-tié de nos peines, Vo-... le
Amour, Amour, prends pi-tié de nos peines,

Viens, Viens, viens combler tous nos vœux,
Vo-... le, viens combler tous nos vœux. Vo-... le

Vo.....le viens combler tous nos vœux,

le Viens viens, viens combler tous nos vœux, V= nis de

V= nis detes plus douces chaines deux cœurs trop long=

tes plus douces chaines deux Cœurs, Deux cœurs trop long=

=tems malheureux, u= nis detes plus douces chai.....nes, u=

=tems malheureux, u= nis detes plus douces Chai.....nes

=nis V= nis detes plus douces chai.....nes, deux cœurs, //

=nes V= nis detes plus douces chai.....nes, deux, cœurs, //

trop longtems malheureux, Vnis detes plus douces chai.....nes deux

trop longtems malheureux, Vnis detes plus douces chai.....nes deux

Coeurs troplongtems malheureux, deux coeurs troplongtems malheureux

Coeurs troplongtems malheureux, deux coeurs troplongtems malheureux.

Mais, il est tems de rejoindre mon Pere, Il craint la vangeance des

Dieux; Il leur a fait un serment teme= raire, et malgré ce ser=

ment, Medee est dans ces Lieux

on entend un bruit d' Instruments.

gay

Bruit.

Crise

Le Calme qui vient de re=

naitre rassemble nos Peuples heureux; Vous deviendrez bien-tôt leur

maitre: Au défaut de fre-on, presidez à leurs jeux

Scene 5:
Jason
Troupe de
Corinthiens

Après de mortelles allarmes, Le repos n'en est que plus doux: Que cha=
 Après de mortelles allarmes, Le repos n'en est que plus doux: Que cha=
 Après de mortelles allarmes, Le repos n'en est que plus doux: Que cha=
 Après de mortelles allarmes, Le repos n'en est que plus doux: Que cha=

Violons

=cun en goutte les charmes, Qu'il regne à jamais, à jamais parmi nous, que cha=
 =cun en goutte les charmes, Qu'il regne à jamais, à jamais parmi nous, que cha=
 cun en goutte les charmes, Qu'il regne à jamais, à jamais parmi nous, que cha=
 =cun en goutte les charmes, Qu'il regne à jamais, à jamais parmi nous, que cha=

-cun en goute les charmes, qu'il re gne a ja-

-cun en goute les charmes qu'il regne à ja mais qu'il regne qu'il

-cun en goute les charmes, qu'il regne à jamais parmi nous qu'il regne a ja-

-cun en goute les charmes, qu'il re gne a jamais a ja-

= mais à jamais parmi nous. Qu'il regne, qu'il

regne à jamais parmi nous.

= mais à jamais parmi nous.

mais parmi nous. Qu'il re.....

re...gne à jamais à jamais parmi nous.

Qu'il regne à jamais à jamais parmi nous.

Qu'il regne à jamais parmi nous.

gne à jamais à jamais parmi nous. Qu'il

Detailed description: This system contains the first six staves of the musical score. It features a vocal line (soprano) and a piano accompaniment. The lyrics are written below the vocal line. The music is in a major key with a common time signature. The piano part includes chords and melodic lines that support the vocal melody.

Qu'il regne à jamais parmi nous. Qu'il regne à jamais // parmi nous.

Qu'il regne à jamais parmi nous. Qu'il regne à jamais // parmi nous.

Qu'il regne à jamais parmi nous. Qu'il regne à jamais // parmi nous.

regne à jamais. Qu'il regne à jamais // parmi nous.

Detailed description: This system contains the second six staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are repeated with a double bar line and repeat sign. The piano accompaniment features more complex rhythmic patterns and chordal textures. The system concludes with a final cadence.

Loure

The first system of the musical score for 'Loure' consists of four staves. The top staff is the melody in G major, 6/8 time, starting with a treble clef and a key signature of one sharp. The second and third staves are for the left hand, with a bass clef and a key signature of one flat. The bottom staff is for the right hand, with a treble clef and a key signature of one flat. The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

The second system of the musical score for 'Loure' continues the piece with four staves. It features similar instrumentation to the first system, with a treble clef for the right hand and a bass clef for the left hand. The music maintains the 6/8 time signature and includes various rhythmic patterns and melodic lines.

The third system of the musical score for 'Loure' consists of four staves. The music continues with the same instrumentation and time signature. There are some changes in the melodic and harmonic structure, including the use of slurs and dynamic markings.

Rondeau

The first system of the musical score for 'Rondeau' consists of four staves. The top staff is the melody in G major, 3/4 time, starting with a treble clef and a key signature of one sharp. The second and third staves are for the left hand, with a bass clef and a key signature of one flat. The bottom staff is for the right hand, with a treble clef and a key signature of one flat. The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The word 'fin' is written above the final note of the melody.

fin

The second system of the musical score for 'Rondeau' consists of four staves. The music continues with the same instrumentation and time signature. The word 'fin' is written above the final note of the melody.

fin

col

Musical score for the first system, consisting of four staves with various musical notations including notes, rests, and accidentals.

Le Rondeau jusqu'au mot fin

Musical score for the second system, consisting of four staves. The text "Le Rondeau jusqu'au mot fin" is written across the middle of the system.

Un Corinthien

Le Rondeau

Musical score for the third system, consisting of two staves. The text "Un Corinthien" is written above the first staff and "Le Rondeau" is written above the second staff.

Vivons sans crainte, Aimons sans contrainte, Vivons sans

crainte, aimons aimons tous.

Musical score for the fourth system, consisting of two staves. The text "Vivons sans crainte, Aimons sans contrainte, Vivons sans" is written across the first staff, and "crainte, aimons aimons tous." is written across the second staff.

fin

mons, aimons tous *Vn Corinthien*

=mons aimons tous. Nos maux finissent, Nos larmes tarissent, Ai-

=mons, aimons tous. *fin*

=mons, aimons tous.

Le Corinthien

en reprend le Choeur vivons &c

=mons, aimons, Est-il un sort plus doux. *Finale du choeur* Nos plaintes détarissent

un fatal courroux. Les biens qui nous charment sont mille Ja- loux.

on reprend le Choeur Vivons &c.

Chaconne

The first system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature. The second staff is in alto clef. The third staff is in alto clef. The fourth staff is in bass clef. The music features a complex melodic line in the treble clef and a steady bass line in the bass clef. There are repeat signs and a fermata at the end of the system.

The second system of musical notation consists of four staves. The top staff is in treble clef. The second staff is in alto clef. The third staff is in alto clef. The fourth staff is in bass clef. The music continues with intricate melodic patterns and a consistent bass accompaniment. A fermata is present at the end of the system.

The third system of musical notation consists of four staves. The top staff is in treble clef. The second staff is in alto clef. The third staff is in alto clef. The fourth staff is in bass clef. The music concludes with a final melodic flourish in the treble clef and a sustained bass line. A fermata is placed at the end of the system.

The first system of music consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef (C-clef on the third line). The bottom staff is in bass clef. The music is written in a common time signature (C) and features a variety of note values including eighth and sixteenth notes, with some rests and dynamic markings.

The second system of music consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The word "Gigue" is written in a decorative script below the first staff. The second and third staves are in alto clef (C-clef on the third line). The bottom staff is in bass clef with a time signature of 6/8. The music is characterized by rhythmic patterns and melodic lines typical of a gigue.

The third system of music consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef (C-clef on the third line). The bottom staff is in bass clef. The music continues with complex rhythmic and melodic structures, including many sixteenth and thirty-second notes.

Musical score for the first system, consisting of four staves with various musical notations including notes, rests, and clefs.

Musical score for the second system, consisting of four staves with various musical notations including notes, rests, and clefs.

Scene. 6.^e
Jason, (preux) troupe de Corinthiens

Creüse

Musical score for the third system, consisting of two staves with musical notations and lyrics.

Ab! Seigneur, quelles Barbaries Medée exerce dans ces

Jason

Musical score for the fourth system, consisting of two staves with musical notations and lyrics.

lieux! Creon est agité d'implacables furies Dieux! Cou-

Scene 7.

Creon, Gardes

rons. Mais c'est luy qui se montre à nos yeux. Et les mêmes Acteurs de la Scene précédente.

Legerement.

Prelude Creon

Barbares, laissez moy, souffrez que je respire; Rentrez dans l'Infernal Em- doux

violons

pire. Voy! toujours vous m'environnez: Quels tourmens! quelle ardeur fa-

-tate? Quelle noire vapeur s'exhale De vos flambeaux Empoison-

The first system of the musical score consists of five staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the vocal line. The three staves below are piano accompaniment, with the first two in treble clef and the third in bass clef. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture.

-ner! Où suis-je? quel aspect! l'Averne, le Ténare, Le Styx autour de

The second system of the musical score consists of five staves. The top staff is the vocal line, continuing from the first system. The lyrics are written below the vocal line. The four staves below are piano accompaniment, with the first three in treble clef and the fourth in bass clef. The piano part continues with the same complex rhythmic pattern, featuring many sixteenth and thirty-second notes.

moy cou... le ses flots as frèux ! Quel effroy ! Quel ef-

froy de mon coeur s'empare ! Je ne vois que des malheureux. Je ne

Creüse

Creon

vois que des malheureux. Mon Pere... Quoy? Me-

=dée! Ah! j'esuis un parjure. Tu n'as donc pas quitté ces

bords. De mon Serment trahi, les Dieux vangent l'in-jure; Et

Il peut tuer Creuse, qu'il prend pour Meduse. Jason
bien pour l'expiation, va, descend chez les morts. Sei-

gneur, qu'allez vous faire? Ah! qu'elle erreur cru-elle Dieux! quels Dé-

mons s'arment pour elles! vite Pourquoi destinez vous, et ces

seux et ces fers! fuyons; Mais, Ô fuite jnu-tile!

Contre tant de fureur, où trouver un arde. Je traîne apres

Detailed description: This system contains five staves of music. The top staff is the vocal line in bass clef, with lyrics written below it. The second staff is the first piano accompaniment in treble clef. The third staff is the second piano accompaniment in bass clef. The fourth staff is the third piano accompaniment in treble clef. The fifth staff is the fourth piano accompaniment in bass clef, featuring figured bass notation (6b, 7, 6, 6, 7b, 6) above the notes. The music is in 3/2 time and ends with a fermata.

il rentre (Creüse)
 moy les Enfers. Je trait... ne apres moi les Enfers. Ne Jason
 etc

Detailed description: This system contains five staves of music. The top staff is the vocal line in bass clef, with lyrics written below it. The second staff is the first piano accompaniment in treble clef. The third staff is the second piano accompaniment in bass clef. The fourth staff is the third piano accompaniment in treble clef. The fifth staff is the fourth piano accompaniment in bass clef, featuring figured bass notation (4 3, 3b, 6 6, 4 - #) above the notes. The music is in 3/2 time and ends with a fermata.

l'abandonnons pas aux transports de sa rage.

*Gréuse entre dans le Palais,
Et les Furies s'opposent au
passage de Jason.*

l'abandonnons pas aux transports de sa rage.
rité

violons.

Jason

Que vois-je? tout l'Enfer s'oppose à mon pas-sage!

Chere Creuise, ab! je vous perds! ab! ab! je vous perds.

On entend un bruit
souterrain et le Palais
de Creon paroit tout
en feu.

Prélude

Doucement

The first system of the score consists of four staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by dense, rhythmic patterns, including many sixteenth and thirty-second notes, and complex chordal structures. There are some numerical markings (6, 7, 9, 8, 7) and a sharp sign (#) above the bass staff, possibly indicating fingerings or specific notes.

Sort grave Choeur

The second system of the score is for the choir, consisting of four staves. Each staff contains the same lyrics in French: "Dieux! quel mugissement sort du sein de la Terre!". The lyrics are written in a cursive hand. The musical notation is in common time (C) and features a simple, rhythmic melody with some rests.

violons

The third system of the score is for the violins, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (C) and features a melodic line with some rhythmic patterns, including eighth and sixteenth notes. The bottom two staves provide harmonic support with chords and moving lines.

Lent

Quels feux embrasent ce Pa-lais! Le Ciel fait gronder le Ton-
 Quels feux embrasent ce Pa-lais! Le Ciel fait gronder le Ton-
 Quels feux embrasent ce Pa-lais! Le Ciel fait gronder le Ton-
 Quels feux embrasent ce Pa-lais! Le Ciel fait gronder le Ton-

=nerre; Le Ciel fait gronder le ton=nerre; faut-il que nos mal-

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a half note followed by a quarter note, then a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

=nerre; Le Ciel fait gronder le ton=nerre; faut-il que nos mal-

The second system continues the vocal and piano parts. The vocal line has a similar structure to the first system, with a half note, a quarter note, and a triplet. The piano accompaniment maintains its rhythmic accompaniment.

=nerre; Le Ciel fait gronder le ton=nerre; faut-il que nos mal-

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a prominent triplet of eighth notes in the right hand.

=nerre; Le Ciel fait gronder le ton=nerre; faut-il que nos mal-

The fourth system continues the musical score. The piano accompaniment has a dense texture with many sixteenth notes in the right hand.

The fifth system shows the piano accompaniment with a complex rhythmic pattern in the right hand, including many sixteenth notes.

The sixth system continues the piano accompaniment with a similar complex rhythmic pattern.

The seventh system shows the piano accompaniment with a complex rhythmic pattern in the right hand.

Leurs ne finissent jamais: faut-il que nos malheurs ne finissent jamais?
 Leurs ne finissent jamais: faut-il que nos malheurs ne finissent jamais?
 Leurs ne finissent jamais: faut-il que nos malheurs ne finissent jamais?
 Leurs ne finissent jamais: faut-il que nos malheurs ne finissent jamais?

Scene dernière
 Médée
 Jason
 Groupe de
 Corinthiens.

Médée
 Pour une odieuse Rivale fini des regrets Super-

Jason Médée

Plus. Ciel qu'entends-je? Elle touche à son heure fatale, Bientôt je

ne la craindrai plus. J'aime à la voir brûler du feu qui la dévore, Et mon

coeur n'en est point jaloux. Toi, reprend si tu veux, le nom de mon Epoux.

Jason Medée

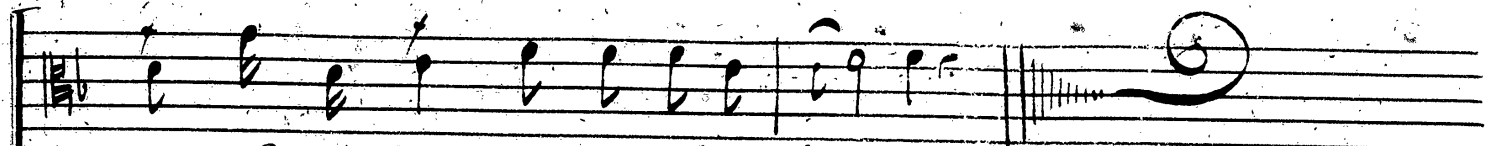
Ose tu me parler d'un bimen que j'abhorre. Je viens d'en briser le li-

= en. Du sang de tes enfans, ce poignard fume encore, Tu peux le plon-

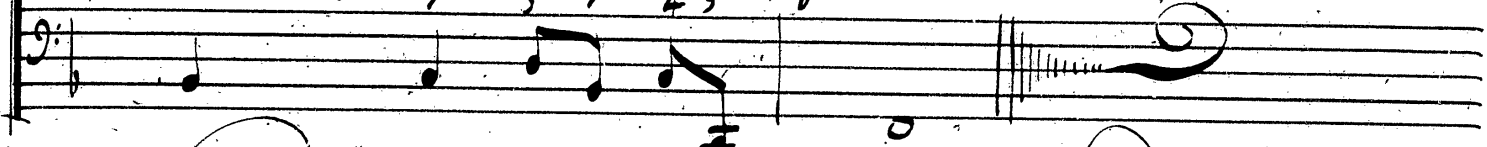
medée laisse tomber le poignard aux pieds de Jason et s'enfuit sur son char volant

ger dans le tien. Barbare, tu mourras. Mais ma vengeance est

vaine, Ce char la dérobera mes yeux, C'en est trop, renonçons à la darte des



Cieux, pour finir ma mortelle peine.



Il veut, et le Peuple, luy retient le bras

Fin du 5.^e Et Dernier Acte