

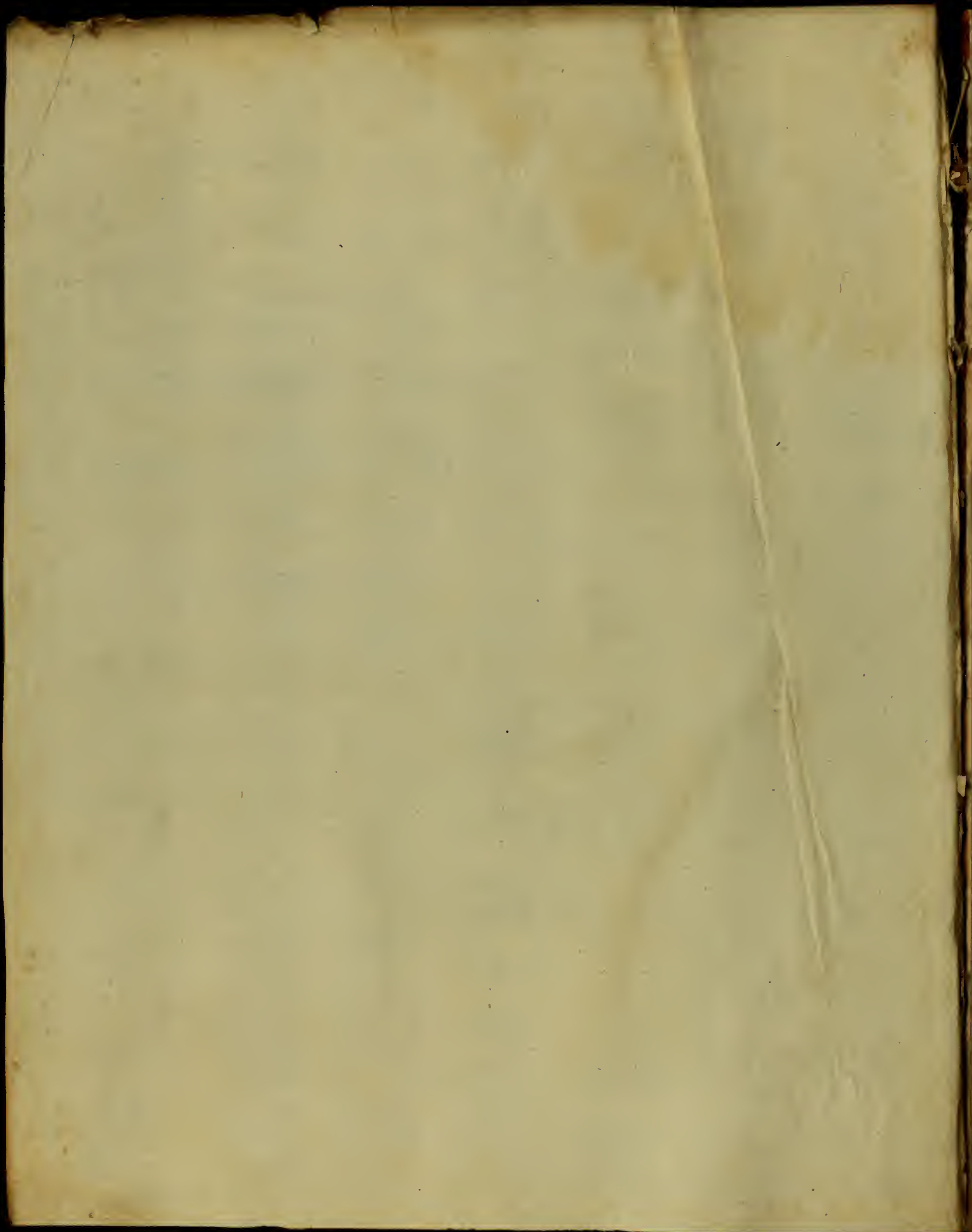
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TELEMAQUE

Dans l'Isle de Calypso.

ou le

Triomphe de la Sagesse.

Tragédie Lyrique en trois Actes.

*Représenté pour la première fois sur le Théâtre Faydeau
le 11 Mai 1796. (vieux Style) en Floreal Année 4^e &c.*

Paroles de P. DERCY.

Musique de LESUEUR.

*Inspecteur de l'enseignement du Conservatoire de Musique, et de vant
Maitre de Chapelle de la Métropole de Paris, et de plusieurs
Academies de Belles Lettres, Sciences, et Arts &c; Auteur de la
Musique de Paul et Virginie (ou le Triomphe de la Vertu) et de celle de la
Caverne (ou le repentir) Dramas Lyriques Représentés au Théâtre Faydeau*

Prix 40^{fr}.

Gravé par Huguet Musicien.

A PARIS

Chez H. Naderman Facteur, Luthier, Facteur de Harpe et autres Instrumens.

Rue d'Argenteuil Butte des Moulins à Apollon, et

Successeur du C^{er} Boyer M^d de Musique Rue de la Loi, à l'ancien Café de Paris.

Naderman



BIBLIOTEK
Kon. VI.
ANT.

1811

PERSONNAGES

Telemaque.

Mentor.

Calypso.

Eucharis.

L'Amour.

Eole.

Minerve.

Les Nymphes de Calypso.

Les Vents

Les Faunes, Sylvains et Satyres.

Driades.

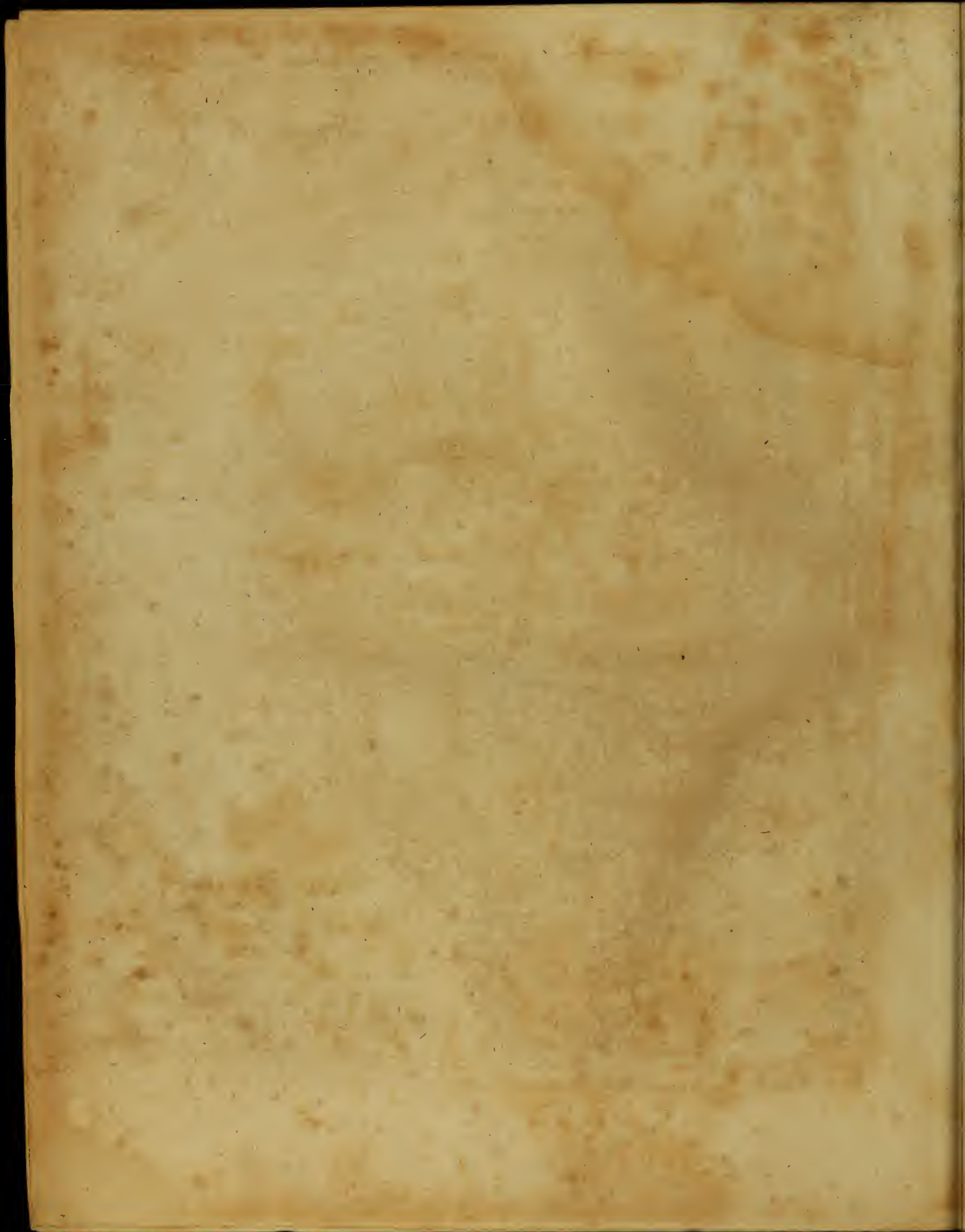
Bacchantes.

Graces.

La Scène se passe dans l'Isle d'Ogigie, séjour de Calypso

AVERTISSEMENT

En s'attachant autant qu'on l'a pu, dans cet Opéra, à la saine & Unité musicale, on s'est en même temps efforcé d'appliquer aux passions, aux situations Théâtrales et aux mouvemens pantomimes, les diverses propriétés des modes, només, Rhythmes et Mélodies de la musique antique, comme notre poésie - lyrique n'a plus les mesures rithmiques des poésies anciennes, (quoi qu'elle pût en avoir d'approchantes) c'est plus dans la partie de l'orchestre que dans celle de la vocale, qu'on peut chercher à faire passer ces différentes propriétés des només grecs.



OUVERTURE Sur le mode hypo-dorien et sur le nome¹.
Largement - Spontaique, en observant la melopée mesoïde

The musical score is arranged in two systems of staves. The first system includes:

- Flute (Flûte)
- Clarinet (Clarinete)
- Violin (Violon)
- Viola (Viole)
- Cello (Violoncelle)
- Bass (Contrebasse)
- Trumpet (Trompette)
- Drum (Tambour)
- Double Bass (Basson)

The second system includes:

- Vocal parts (Soprano, Alto, Tenor, Bass)
- Flute (Flûte)
- Clarinet (Clarinete)
- Corn 1st (Corno 1^o de Re)
- Violoncelle sans Contre B.

Dynamic markings include *pp*, *p*, *ff*, and *mf*. Performance instructions include *Moderato sans Lenteur*, *Largement*, and *Moderato*. A section for the 3rd horn is marked *3^o in Ut*. The score concludes with *Multi* and *Moderato* markings.

This page of musical score contains the following elements:

- Staff 1-4:** Violin I, Violin II, Viola, and Violoncelli (Violas and Cellos).
- Staff 5:** Flute (Col oboe).
- Staff 6:** Clarinet (Col oboe).
- Staff 7-8:** Horns (Corni 1^o et 2^{do} in re).
- Staff 9:** Bassoon (Col oboe).
- Staff 10:** Double Basses (Violoncelli).
- Staff 11:** Bassoon (Col oboe).
- Staff 12:** Double Basses (Violoncelli).

The score is marked with various dynamics: *FF* (fortissimo), *P* (piano), *PP* (pianissimo), and *sf* (sforzando). Performance instructions include:

- Violoncelli soli* (Violoncelli solo)
- 6 Largo ment* (6 Largo)
- Moderato sans Lenteur* (Moderato without slowness)

This page of musical notation is arranged in two systems of staves. The top system consists of seven staves, and the bottom system consists of seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic Markings: The notation features several dynamic markings, including *FP*, *FF*, *R*, *FPP*, and *F*. These are placed above or below the notes to indicate volume and articulation.

Performance Instructions: There are several performance instructions written in italics, such as *1^o Flauto*, *1^o Violoncello*, *2^o*, *1^o E*, and *2^o Violoncello*. These likely refer to different instruments or parts within the ensemble.

Other Markings: The notation includes various other markings, such as *col Flauto*, *col Violoncello*, and *col Bassi*, which may indicate specific playing techniques or instrument assignments.

Staff Details: The staves are numbered 1 through 7 in both systems. The notation is written in a clear, legible hand, typical of 18th or 19th-century musical manuscripts.

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, marked with dynamics *f*, *pp*, and *ppp*. The second staff is a bass clef with a key signature of one sharp, containing a similar melodic line. The third staff is a treble clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *f*, *pp*, and *ppp*. The fourth staff is a bass clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *f*, *pp*, and *ppp*. The fifth staff is a treble clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *f*, *pp*, and *ppp*. The sixth staff is a bass clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *f*, *pp*, and *ppp*. The seventh staff is a bass clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *f*, *pp*, and *ppp*.

The second system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *pppp*, *pp*, and *p*. The second staff is a bass clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *pppp*, *pp*, and *p*. The third staff is a treble clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *pppp*, *pp*, and *p*. The fourth staff is a bass clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *pppp*, *pp*, and *p*. The fifth staff is a treble clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *pppp*, *pp*, and *p*. The sixth staff is a bass clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *pppp*, *pp*, and *p*. The seventh staff is a treble clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *pppp*, *pp*, and *p*. The eighth staff is a bass clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *pppp*, *pp*, and *p*. The ninth staff is a treble clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *pppp*, *pp*, and *p*. The tenth staff is a bass clef with a key signature of one sharp, containing a melodic line with notes and rests, marked with dynamics *pppp*, *pp*, and *p*.

2da no Sol.
3da no Ut.

Gravioso mais Lenteur Mouvement de Sicilienne

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains dynamic markings of *pp*, *ff*, *fp*, *fp*, and *pp*. The second staff is a treble clef with a key signature of one sharp (F#) and contains *pp*, *ff*, *fp*, *fp*, and *pp*. The third staff is a treble clef with a key signature of one sharp (F#) and contains *col b* and *fp*. The fourth staff is a treble clef with a key signature of one sharp (F#) and contains *pp*, *fp*, *fp*, and *pp*. The fifth staff is a treble clef with a key signature of one sharp (F#) and contains *pp*. The sixth staff is a bass clef with a key signature of one sharp (F#) and contains *pp*, *ff*, *fp*, *fp*, *pp*, and *pp*. The seventh staff is a bass clef with a key signature of one sharp (F#) and contains *pp*, *fp*, *fp*, and *pp*. The word *Rombone* is written above the sixth staff.

The second system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains *ppp*, *pp*, and *fp*. The second staff is a treble clef with a key signature of one sharp (F#) and contains *ppp*, *pp*, and *fp*. The third staff is a treble clef with a key signature of one sharp (F#) and contains *ppp*, *pp*, and *fp*. The fourth staff is a treble clef with a key signature of one sharp (F#) and contains *ppp*, *pp*, and *fp*. The fifth staff is a treble clef with a key signature of one sharp (F#) and contains *ppp*, *pp*, and *fp*. The sixth staff is a treble clef with a key signature of one sharp (F#) and contains *ppp*, *pp*, and *fp*. The seventh staff is a bass clef with a key signature of one sharp (F#) and contains *ppp*, *pp*, and *fp*. The eighth staff is a bass clef with a key signature of one sharp (F#) and contains *ppp*, *pp*, and *fp*. The ninth staff is a bass clef with a key signature of one sharp (F#) and contains *ppp*, *pp*, and *fp*. The tenth staff is a bass clef with a key signature of one sharp (F#) and contains *ppp*, *pp*, and *fp*. The word *col b* is written above the eighth staff. The number *6* is written below the tenth staff.

FP PP PPP R PP
 FP PP PPP R PP
 FP PP PPP R PP
 FP PP PPP R PP
 FP PP PPP R PP
 FP PP PPP R PP
 FP PP PPP R PP
 FP PP PPP R PP
 FP PP PPP R PP
 FP PP PPP R PP
 FP PP PPP R PP

le 3^e Cor à prendre en mi b

col b

f sf R sf R poco f
 Corno
 f sf R sf R poco f
 sec sf R sec
 f sf R sf R poco f

Allegro Larga

This page of musical score, numbered 8, contains the following parts and markings:

- Flute:** *ff*, *sf*
- Oboe:** *ff*, *sf*
- Clarinet:** *ff*, *col Oboe*
- Corno 1^o in Sol:** *ff*
- Corno 2^{do} in Sol:** *ff*
- Corno 3^o in Mi:** *ff*
- Corno 4^o in Ut:** *ff*
- Fagotti:** *ff*
- Trombone:** *ff*

The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

This page of musical notation features 14 staves. The notation is dense, with many notes and rests. Dynamic markings are prominent, including *sf* (sforzando) and *poco sf* (poco sforzando). The word *sol.* (solo) is written above a staff in the lower right. The letter 'R' is used as a rehearsal mark in several places. The page is numbered '9' in the top right corner.

This page of musical notation consists of 14 staves. The notation is handwritten and includes various musical symbols and markings. The first staff begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *F*, *R*, *sec*, and *col. ab. de*. The second staff continues the notation with similar markings. The third staff features a treble clef and a key signature of one flat, with notes and rests. The fourth staff has a treble clef and a key signature of one flat, with notes and rests. The fifth staff has a treble clef and a key signature of one flat, with notes and rests. The sixth staff has a treble clef and a key signature of one flat, with notes and rests. The seventh staff has a treble clef and a key signature of one flat, with notes and rests. The eighth staff has a treble clef and a key signature of one flat, with notes and rests. The ninth staff has a bass clef and a key signature of one flat, with notes and rests. The tenth staff has a bass clef and a key signature of one flat, with notes and rests. The eleventh staff has a bass clef and a key signature of one flat, with notes and rests. The twelfth staff has a bass clef and a key signature of one flat, with notes and rests. The thirteenth staff has a bass clef and a key signature of one flat, with notes and rests. The fourteenth staff has a bass clef and a key signature of one flat, with notes and rests. The page is numbered '10' in the top left corner.

This page of musical notation consists of 12 staves. The notation is handwritten and includes various musical symbols and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *P*, *FF*, *f*, *R*, and *sec*. The second staff begins with a bass clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *P*, *FF*, *f*, *R*, and *sec*. The third staff begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *P*, *FF*, *f*, *R*, and *sec*. The fourth staff begins with a bass clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *FF*, *sec*, *R*, and *sec*. The fifth staff begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *FF*, *sec*, *R*, and *sec*. The sixth staff begins with a bass clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *FF*, *sec*, *R*, and *sec*. The seventh staff begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *FF*, *sec*, *R*, and *sec*. The eighth staff begins with a bass clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *FF*, *sec*, *R*, and *sec*. The ninth staff begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *FF*, *sec*, *R*, and *sec*. The tenth staff begins with a bass clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *FF*, *sec*, *R*, and *sec*. The eleventh staff begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *FF*, *sec*, *R*, and *sec*. The twelfth staff begins with a bass clef and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as *P*, *FF*, *R*, *6*, *f*, *R*, and *R*. The page is numbered "11" in the top right corner.

This page of musical notation consists of 14 staves. The top seven staves are in treble clef, and the bottom seven are in bass clef. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings are placed throughout the score, including *sec*, *FF*, *P*, *PP*, and *pocof*. Some staves have a '2^o' marking. The bottom staff has a '6' marking. The page is numbered '12' in the top left corner.

This page of musical notation consists of 13 staves. The notation is written in a single system with a common time signature. The first five staves contain melodic lines with various dynamics and articulations. The sixth through ninth staves appear to be accompaniment or lower voices, with some staves showing rests. The tenth through thirteenth staves continue the melodic and accompanimental parts. Dynamic markings such as *cresdim.*, *P*, *FF*, *pp*, and *poco f* are used throughout. A measure number '6' is visible at the bottom of the page.

This page of musical score, numbered 14, is a complex arrangement for a woodwind ensemble. It consists of 14 staves, with the top two staves likely representing the first and second flutes, and the remaining staves representing other woodwind instruments such as oboes, bassoons, and clarinets. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The music is characterized by dense, rhythmic patterns, often consisting of sixteenth and thirty-second notes. Dynamic markings are prominent throughout, including fortissimo (FF), sforzando (sf), and piano (P). Rehearsal marks (R) are placed at the beginning of several measures. Performance instructions such as "col. 1.º" and "col. 2.º" are used to indicate which column of instruments should play a particular part. The notation includes various articulations like accents and slurs, and the overall texture is highly detailed and technically demanding.

This page of musical score, numbered 15, contains the following parts and markings:

- Woodwinds:** Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fagotti), and Bassoon in C (Cot Basso).
- String Instruments:** Violins (Violini), Violas (Viole), Cellos (Violoncelli), and Double Basses (Conti).
- Dynamic Markings:** *R* (ritardando), *sf* (sforzando), *sec* (second ending), *P* (piano), and *pp* (pianissimo).
- Other Notations:** *Violoncelli soli* (Violoncelli soli) and *Violoncelli soli* (Violoncelli soli).

This page of musical notation consists of 14 staves. The notation is complex, featuring various dynamics and performance markings. The first staff begins with *ff* and *sf* dynamics. The second staff has *ff*, *sf*, and *sf* dynamics. The third staff has *ff* and *sf* dynamics. The fourth staff has *ff* and *R* markings. The fifth staff has *ff* and *R* markings. The sixth staff has *ff* and *R* markings. The seventh staff has *ff* and *R* markings. The eighth staff has *ff* and *R* markings. The ninth staff has *ff* and *R* markings. The tenth staff has *ff* and *R* markings. The eleventh staff has *ff* and *R* markings. The twelfth staff has *ff* and *R* markings. The thirteenth staff has *ff* and *R* markings. The fourteenth staff has *ff* and *R* markings. The notation includes various dynamics such as *ff*, *sf*, *p*, and accents, along with performance markings like "P accres" and "F". The bottom two staves are marked "2do col 1" and "6".

This page of musical score, numbered 17, contains 15 staves of music. The notation includes various dynamics and performance instructions:

- Staff 1 (Violins I):** Starts with *sec* and *p*. Later features *ff* and *cresdim. p*.
- Staff 2 (Violins II):** Starts with *sec* and *p*. Later features *ff* and *cresdim. p*.
- Staff 3 (Violas):** Starts with *sec*, *1^o*, and *p*. Later features *ff* and *cresdim. p*.
- Staff 4 (Cellos/Double Basses):** Starts with *sec*, *2^o*, and *p*. Later features *ff* and *cresdim. p*.
- Staff 5 (Flutes):** Starts with *sec* and *pp*. Later features *ff* and *cresdim. pp*.
- Staff 6 (Oboes):** Starts with *sec* and *pp*. Later features *ff* and *cresdim. pp*.
- Staff 7 (Bassoons):** Starts with *sec* and *pp*. Later features *ff* and *cresdim. pp*.
- Staff 8 (Trumpets I):** Starts with *sec*. Later features *ff* and *cresdim.*
- Staff 9 (Trumpets II):** Starts with *sec*. Later features *ff* and *cresdim.*
- Staff 10 (Trombones I):** Starts with *sec*. Later features *ff* and *cresdim.*
- Staff 11 (Trombones II):** Starts with *sec*. Later features *ff* and *cresdim.*
- Staff 12 (Tuba/Euphonium):** Starts with *sec*. Later features *ff* and *cresdim. pp*.
- Staff 13 (Tuba/Euphonium):** Starts with *sec*. Later features *ff* and *cresdim. pp*.
- Staff 14 (Tuba/Euphonium):** Starts with *sec*. Later features *ff* and *cresdim. pp*.
- Staff 15 (Tuba/Euphonium):** Starts with *sec*. Later features *ff* and *cresdim. p*.

This page of musical notation features 14 staves. The notation is dense, with many notes and rests. Dynamic markings are prominent throughout, including *FF* (fortissimo), *poco f* (poco fortissimo), and *PP* (pianissimo). The notation includes various note values, rests, and articulation marks. The page is numbered '18' in the top left corner.

FF

P

6

FF

This page of musical notation, numbered 19, contains a score for a string quartet. The score is organized into two systems of staves. The first system consists of four staves: the top two are for the first and second violins, and the bottom two are for the first and second violas. The second system also consists of four staves: the top two are for the first and second violins, and the bottom two are for the first and second violas. The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando) and *sfz* (sforzando). There are also some markings that appear to be 'R' or '6' below certain notes. The paper shows signs of age, including some staining and discoloration.

Serrez

pp

iens

pp

P accres *poco f*

P accres *poco f*

P accres *poco f*

P accres *poco f*

P accres *poco f*

P accres *poco f*

P accres *poco f*

P accres *poco f*

P accres *poco f*

P accres *poco f*

P accres *poco f*

pp

pp

Serrez

pp *6* *P accres* *poco f*

This page of musical notation consists of 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are **F** (forte), **sf** (sforzando), **FF** (fortissimo), and **R** (ritardando). The marking **rit. abba** is present on the sixth staff. The notation is arranged in a system with multiple staves per system, typical of a score for multiple instruments or voices. The paper shows signs of age, including some staining and discoloration.

This page of musical score contains 15 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- Dynamic markings:** *sf* (sforzando) and *sec* (secco) are used throughout the score.
- Rehearsal marks:** The letter 'R' is placed at the beginning of several measures.
- Performance instructions:** 'col 2^a' is written in the lower part of the score.
- Staff layout:** The staves are arranged in a single system, with some staves containing multiple systems of music.
- Bottom markings:** At the bottom of the page, there are markings for *sf*, 'R', *sf*, '6', *sf*, 'R', and *sec*.

The musical score is arranged in a system of 12 staves. The top four staves are for woodwinds: Flute 1 (1^{re} Fl.), Flute 2 (2^e Fl.), Oboe 1 (1^{er} Hautbois), and Oboe 2 (2^e Hautbois). The next four staves are for strings: Violin 1 (Violon I), Violin 2 (Violon II), Viola (Viola), and Violoncelle (Violoncelle). The bottom two staves are for Bassoon 1 (1^{er} Basson) and Bassoon 2 (2^e Basson). The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte), and articulation marks like accents and slurs. The key signature has one flat (B-flat), and the time signature is 6/8. The piece concludes with a double bar line and repeat dots.

les deux Bassons

A musical score for woodwinds and strings, page 24. The score consists of 12 staves. The top four staves are for woodwinds (flutes, oboes, bassoons, and clarinets), and the bottom four are for strings (violins, violas, cellos, and double basses). The music is in a minor key, indicated by a single flat in the key signature. The score features a variety of dynamics, including *pp* (pianissimo) and *f* (forte). The woodwinds play melodic lines with many slurs and accents, while the strings provide harmonic support with sustained notes and rhythmic patterns. The bassoon part is specifically labeled "les deux Bassons" (the two bassoons). The score is divided into measures by vertical bar lines, and the overall structure is organized into systems.

Musical score for strings and basses, page 25. The score includes parts for Violins I, Violins II, Violas, Violas II, Violoncelli soli, and Les deux Bassons. It features dynamic markings such as *pp*, *mezzo f*, *ff*, and *sf*, along with performance instructions like *col 1º* and *col 2º*.

pp

ff

6 *Violoncelli soli ff tutti Violone soli ff tutti*

Serrez

This page of a musical score, titled "Serrez", contains 14 staves of music. The instruments and parts are as follows:

- Staff 1:** Violins I, marked *mez f* and *FF*.
- Staff 2:** Violins II, marked *mez f* and *FF*.
- Staff 3:** Violas, marked *mez f* and *FF*.
- Staff 4:** Cellos, marked *mez f* and *FF*.
- Staff 5:** Double Basses, marked *mez f* and *FF*.
- Staff 6:** Flute, marked *col oboe*.
- Staff 7:** Clarinet.
- Staff 8:** Bassoon.
- Staff 9:** Trumpets, marked *mez f* and *FF*.
- Staff 10:** Trombones, marked *mez f* and *FF*.
- Staff 11:** Timpani, marked *mez f* and *FF*.
- Staff 12:** Snare Drum, marked *mez f* and *FF*.
- Staff 13:** Cymbals, marked *mez f* and *FF*.
- Staff 14:** Violone solo, marked *mez f* and *FF*.

The score is written in a common time signature (C) and features a variety of dynamic markings including *mez f*, *ff*, and *sf*. The music consists of complex rhythmic patterns, often with sixteenth and thirty-second notes. Rehearsal marks labeled "R" are placed throughout the score. The bottom of the page includes the instruction "Violone. soli" and a measure with a "6" and a *sf* marking.

This page of musical notation is a score for a symphony, likely from the 18th or 19th century. It consists of 14 staves. The top staves are for woodwinds, including flutes (fl.), oboes (ob.), and bassoons (fag.). The middle staves are for strings, including violins (vln.), violas (vcln.), cellos (vcllo), and double basses (basso). The bottom staves are for the harpsichord (col.) and basso continuo (b.c.).

The notation includes various dynamic markings such as *sf* (sforzando), *sec* (secco), and *R* (ritardando). There are also performance instructions like *ent. oboe* and *les Pavillons en l'air*. The score is written in a common time signature (C) and a key signature of one flat (B-flat). The page number 27 is located in the top right corner.

This page of musical notation is a score for a symphony, likely from the 18th or 19th century. It features 13 staves of music. The top two staves are for the first and second violins, both in treble clef. The next two staves are for the first and second violas, also in treble clef. The fifth staff is for the first violin, in treble clef. The sixth and seventh staves are for the first and second violas, in treble clef. The eighth staff is for the first violin, in treble clef. The ninth staff is for the first violin, in treble clef. The tenth staff is for the first violin, in treble clef. The eleventh staff is for the first violin, in treble clef. The twelfth staff is for the first violin, in treble clef. The thirteenth staff is for the first violin, in treble clef. The notation includes various notes, rests, and dynamic markings such as *sf* (sforzando). There are also some markings like *col. 1^a* and *6* at the bottom of the page.

This page of musical notation, numbered 29, contains 14 staves of music. The notation is arranged in two systems of seven staves each. The top system includes a vocal line (marked *ritto*) and several instrumental parts, likely for strings and woodwinds. The bottom system includes a bass line and other instrumental parts. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes. Dynamic markings such as *sf* (sforzando) and *R* (ritardando) are used throughout the score. The paper shows signs of age, with some staining and discoloration.

This page of musical notation is a score for a 16-part ensemble, likely a string quartet with woodwinds and brass. The notation is arranged in two columns of eight staves each. The top two staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values, primarily quarter and eighth notes, with some rests. Dynamic markings are prominent, including *sec* (secco), *ff* (fortissimo), and *sf* (sforzando). A *rit.* (ritardando) marking is present in the second measure of the first staff. The score concludes with a double bar line at the end of the eighth measure.

TITILE MAQUE

DANS L'ISLE DE CALYPSO.

ACTE PREMIER

(Le théâtre représente l'isle de Calypso bordée de rochers riants. On voit, à droite, sa Grotte en architecture rocailleuse et brillante de cristallisations, de nacres et de coquillages; à gauche, mais plus enfoncée, est une Caverne d'un aspect sauvage, retraite ordinaire des Vents.)

SCENE PREMIERE

Calypso, plongée dans la tristesse, est assise auprès de sa Grotte sur un banc de gazon. Ses Nymphes un peu éloignées, sont tristes et inquiètes. Eucharis seule est auprès d'elle.

Moderato poco Andante.

Flute *pp sempre*

Violin *pp sempre*

Viola *pp sempre*

Clarinet *pp sempre*

Corn in Mi *pp sempre*

Bassoon *pp sempre*

Oboe *pp sempre*

Chorus *Chœur dans le mode dorien grave et sur le nome Spondiaque.*

Basso *pp sempre*

Lyrics: *Quel trouble encor vous presse qui cause vos nouveaux sou-pirs*

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes staves for Flute, Clarinet, Violin I, Violin II, Viola, and Cello/Double Bass. The vocal part includes staves for Soprano and Alto. The lyrics are:

qu'a cause vos nouveaux soupirs quel trouble vous pres-se qui cau-se
pirs qui cau-se vos soupirs quel trou-ble vous pres-se qui

Musical score for the second system, continuing the vocal lines and piano accompaniment. The piano part includes staves for Bassoon and Trombone, Flute, Clarinet, Violin I, Violin II, Viola, and Cello/Double Bass. The vocal part includes staves for Tenor and Bass. The lyrics are:

vos nouveaux soupirs toujours li-vré e a labris tes se n'est il
cau se vos sou-pirs? toujours li-vré-e a labris tes se

Basso et Trombone
 6 - Violoncello

plus pour vous > pour nous de plaisirs > quel trouble en-cor vous
 n'est il plus pour vous pour nous de plaisirs quel

col. Trucharis

tutti

FF

press e n'est il plus pour vous de plai sirs n'est il plus pour nous de plai sirs

U. ps. se.

R

6 R

FF

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34 sur le nome Trochaïque et dans le mode dorien aigu, en observant la -
Grazioso Allegretto, mélodie mésojéde.

pp pp pp pp pp pp pp

Oboë pp

Cors en Ut. pp

a demi-voix
 E-car-tez ce sombre nu-a-ge ra-me-nez nos mo-ments heu-reux nos mo-ments heu-

a demi-voix
 Chœur

a demi-voix

pp p

pp pp pp pp pp pp pp

a demi-voix
 reux e-car-tez ce sombre Nu-a-ge ra-me-nez nos mo-ments heu-reux nos mo-ments heu-reux

a demi-voix

a demi-voix

pp 6 F FF

p

p

p

nez avec nous sous l'ombrage en courager en cor nos jeux ve nez en courager en

cor nos jeux ve nez avec nous sous l'ombrage ve nez en courager en cor nos

poco f *p*

poco f *p*

poco f *p*

poco f

poco f

un peu fort *F*

jeux e car tel ce sombre Nu-a-ge ra-me- nez nos moments heu-reux nos moments heu-

un peu fort

e - car - tel ce sombre Nu-a-ge

un peu fort

poco f *p*

6

Musical score for the first system. It consists of six staves: two vocal staves (Soprano and Alto/Tenor) and four piano accompaniment staves. The piano part includes a bassoon line labeled "col b". The vocal lines are marked with dynamics *F* and *P*. The lyrics are: "reux é-car tel ce sombre Nu-a-ge ra-me-nel nos mo-ments heu-reux, nos mo-
le 1^{er} Dessus avec Eucharis."

Musical score for the second system. It consists of six staves: two vocal staves and four piano accompaniment staves. The piano part includes a bassoon line. The vocal lines are marked with dynamics *FF* and *P*. The lyrics are: "ments heu-reux a piano voce ra-me-nel nos mo-ments heu-reux rame-nel nos mo-ments heu-
a pleine voix douce"

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *FF*, *P*, and *F*. The vocal line includes the lyrics: *reux ra-me-ner nos mo-ments heu-reux ra-me-ner nos mo-ments heu-reux ra-me-ner nos mo-*. The piano accompaniment consists of multiple staves with various rhythmic patterns and articulation marks.

Musical score for the second system, continuing the vocal and piano parts. The score includes dynamic markings such as *FF*, *P*, *F*, and *R*. The vocal line includes the lyrics: *ments nos mo-ments heu-reux nos mo-ments heu-reux*. The piano accompaniment continues with various rhythmic patterns and articulation marks.

Eucharis.

Nous employons en vain nos efforts à v^s plaire

De vos chagrins rien ne peut v^s détruire

Calypso.

Rien ne peut de mon sort adoucir la rigueur;

Rien ne peut le changer; tout irrite ma peine.

Et l'amour semble avec fureur

Appesantir encor ma chaîne.

Air.

Andantino

WFL *Pizzicato*

FF P

Clarinetti et Bagotti PP

Cors en Mi. PP

Calypso *Pizzicato Alto col Vno² do* *0* toi qui cause mon tour-ment ue-cours à la

voix qui t'ap-pel-le U-bis-se U-bisseingrat a-mantoiens cal-merma doulou-mor

F P F P F P
 tel-le non non je ne puis non je ne puis vi-vres sans toi non non je ne puis
 Col arco

F PP F PP F PP
 non je ne puis vi-vres sans toi que dis je ô Ciel! quelle fai-blesse quel de
 Recitativo

FF PP FP FP FP FP
 elle retombe dans sa rêverie
 a Tempo
 si s'empare de moi puis je écouter une in-di-gne ten-brasse non non je
 6 a Tempo

Treble: F, FF, F
 Bass: F, FF, F
 Lyrics: dors a jamais l'etouffer le deuil dans mon coeur doit en fou tri-om

Treble: F, FF, F, PP
 Bass: F, F, F, PP
 Lyrics: pher je l'aimerois en core il me hait le Bar-bare oia j'edois l'oubli

Treble: FF, PPP, FF, PP
 Bass: FF, PPP, FF, PP
 Lyrics: er l'oubli er- je m'e-gare tri qua

(avec reflexion) douc.
 Pizzicato
 1° Tempo
 Pizzicato

Clarinet

Corn in mi

Fagotti

cause mon tourment ac-cours a la voix qui l'appel-le U-lis-se U-

F Col arco *pp*

pp

pp

F

F

F

U-lisse ingrât a-mant viens cal-mer ma douleur mon tel-le U-lisse ingrât a-

F Col arco *pp*

mus

F *P* *P*

F *F* *F*

F

-mant vieuxcal merrnadoulearmbr - tel - le non j'enepias non j'enepias in - vre sans

Chœur des Nymphes: au.

Moderato

FP *F* *P* *FF*

FP *P* *P* *FF*

P *F* *F*

P *F* *F*

toi *pres de vous quand tout s'em presse* *tout s'rait pour votre bon heur* *pour vous* *Eucham* *seule*

FP *F* *P* *FF*

6

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "regretter sans cesse l'ingrat objet de votre ardeur" and "pouvés vous regretter sans cesse l'ingrat objet de votre ardeur". The dynamic markings are *pp* (pianissimo) and *fp* (fortissimo piano).

Musical score for the second system, including piano accompaniment and vocal lines with lyrics. The piano accompaniment is in the upper staves, and the vocal lines are in the lower staves. The lyrics are: "l'ingrat objet de votre ardeur" and "l'ingrat objet de votre ardeur". The dynamic markings are *F* (forte), *pp* (pianissimo), and *diminuendo*. The tempo marking is *Andantino*. The score includes a section marked *diminuendo* and *Andantino*. The lyrics are: "l'ingrat objet de votre ardeur" and "l'ingrat objet de votre ardeur".

44

Eucharis.

Calypso.

tel- non j'en ai plus non j'en ai plus vi-ures sans toi

Eucharis.
 D'un ingrat qui trahit sa foi,
 Qui méprise une ardeur si belle,
 Quoi, vous pouvez garder encor le souvenir?

Calypso.
 En vain je voudrais le haïr!
 Que dis-je? un songe trop fineste
 A rallumé ce feu que je déteste.

Andante a tempo. Clarinette 1^{re} col V1^o

Clarinetto 2^{me} col V2^o

Violas

Corni in ma b

Tagotti Les 4 1^{er} Mesures Mesurées. plus rapi.

Calypso Je croyois cette nuit en rer aux mêmes lieux ou du parjure hélas j'en ai plus

Andante a Tempo Basse et Trombone

6

lentement

l'ont tout convertis le sable du Naufrage un seul homme échappé par courtoisie. Riva, que c'était lui

pp Allegro Moderato

unis

même à mo- ment en chantant qu'à son aspect j'éprouvai de doux ceur

rapidement

je n'écouai que ma- t'en dresse je volai dans ses bras tremblante à seudanger mis à l'instinct ses

Mesure

Amoroso

Vraits perirent se chan-ger je le vistout bril-lant des fleurs de la jeu-nes-se u ne plus

Mesure

douce Majes-té avoit de ses re-gards chasse l'austeri-té cétort Ulysse a son au-

Allegro

ro-re je menirais du feu qui me dé-vo-re quand par une ter-rible

serrez le Mouvement

musical score for the first system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: *il est au fond des flots précipité soudain*. Dynamic markings include *FF*, *PP*, *F*, and *FF*. The piano part includes *PP*, *F*, and *FF*. The tempo instruction *serrez le Mouvement* is written above the system.

musical score for the second system, including vocal line and woodwind parts. The vocal line includes the lyrics: *Eucharis chasse de votre cœur une image trop vaine*. The woodwind parts are labeled *Uboë F* and *Cor en Re*. The tempo instruction *Allegro* is written above the system. Dynamic markings include *F* and *F'*.

musical score for the third system, primarily vocal line. The vocal line includes the lyrics: *par votre voix enchanteresse ramènera au nez les tendres Es.* Dynamic markings include *P* and *F*. A page number *6* is written at the bottom center of the system.

chqs ve-ner ve-ner de ployer votre adresse dans nos Fo-rets imi-tez les He-ros imi-

tez les He-ros imi-tez les He-ros dans nos Fo-rets imi-tez les He-ros imi-tez les He-ros

Chœur de Nymphes dans

ros imi-tes les Hé-ros imi-tez les Hé-ros i-mi-tez les Hé-ros

Calypso.

*En vain l'amitié l'interesse
 Au sort d'une triste Néesse,
 Rien ne pourra jamais lui rendre le repos*

Eucharis.

*Bannissez de votre mémoire
 Jusqu'au nom de l'ingrat qui cause vos maux.
 Mourne vous chéris reprenez ses travaux.*

Ils vous rendront le calme en vous couvrant de gloire

Calypso.

*Que puis-je en espérer dans mes ennus nouveaux?
 J'ai perdu mon génie, et sa plume s'émouve,
 Je ne me souviens plus des leçons de Minerve
 L'esprit de son flambeau, peut il être éclairé,
 Quand des feux de Venus le cœur est dévoré*

Eucharis et Chant.

Un poco Lento

Violin I FF PP

Violin II FF PP

Viola FF PP

Clarinetto 1^o FF PP

Clarinetto 2^o FF PP

Coro en Mi^b FF PP

Fagotti FF PP

Trombone FF PP

Oboe *à demi-voix*

Chœur de Nymphes *à demi-voix*

Soloist *à demi-voix*

Quoi pouvez vous dans les ul-larmes ou votre cœur lan-gât
à demi-voix
ou votre cœur lan-gât et le
à demi-voix
Quoi pouvez vous dans les ul-larmes ou votre cœur et lan-gât et le

FF Ch. sur le PP mode Eolien et sur le nome dactylico Spondaique
avec la mélopée basse 6

négliger jusques a vos char- - mes né- - gli- ger négliger jusques a vos
- bat né- gli- ger jusques a vos char- mes
- bat né- gli- ger jusques a vos char- - - - mes

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top two staves are for vocal parts, and the remaining ten are for piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Dynamics and performance markings include:

- pp* (pianissimo) with a fermata symbol in the first two vocal staves.
- ff* (fortissimo) in the piano accompaniment staves.
- P* (piano) in the piano accompaniment staves.
- a demi-voix* (half-voice) above the first vocal line.
- sotto voce* (under the voice) above the second vocal line.

The lyrics are written in French:

charmes ou les voit tous les jours se flétrir dans les larmes
a demi-voix
consentez que nos

Musical score for page 53, featuring a voice part and instrumental accompaniment. The score is written in G major and 4/4 time. The voice part includes the following lyrics:

Calypso *Eucharis*
 ô Ciel... quoi pouvez vous dans les al-larmes ou votre cœur lau
 à demi voix
 soins en re-le vent é-clat quoi pouvez vous dans les al-larmes
 à demi voix
 ou votre cœur lau

Dynamics and performance markings include *pp* (pianissimo), *p* (piano), and *f* (forte). The score is divided into measures by vertical bar lines.

This musical score is for three voices and basso continuo. The top four staves are for the vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Basso Continuo (bass clef). The bottom three staves are for the lyrics, each corresponding to a voice part. The lyrics are in French and describe the consequences of neglecting one's duties. The music is in a minor key with a common time signature. Dynamics include *FF* and *F*.

mal négliger jusques à vos char- - mes né - gli - ger négliger jusques
au let's a bat né - gli - ger jusques à vos char - - - - mes
au let's a gil né - gli - ge jusques à vos char - mes

Musical score for voice and piano. The score consists of 12 staves. The top five staves are for the piano accompaniment, and the bottom five staves are for the voice. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three measures. The first measure contains the piano introduction and the beginning of the vocal line. The second measure continues the piano accompaniment and the vocal line. The third measure concludes the piano accompaniment and the vocal line. The piano part features dynamic markings of *ff* (fortissimo) and *pp* (pianissimo). The vocal part includes dynamic markings of *p* (piano) and *pp* (pianissimo), and performance instructions such as *sotto voce* and *a demi-voix*. The lyrics are in French and are written below the vocal staves.

à vos charmes on les voit tous les jours se flétrir dans les larmes *a demi-voix*
consentez qu'on s'voins
a demi-voix
à vos charmes *a demi-voix* *eres*
consentez qu'on s'voins ten re

Recitatif

The musical score consists of ten staves. The first seven staves are vocal parts, each starting with a *cres* (crescendo) marking followed by a *poco f* (poco forte) marking. The eighth staff is a piano accompaniment line, also marked *cres* and *poco f*. The ninth staff is a vocal line for Calyso, marked *Calyso Recit* and *à 3 quart de voix*. The lyrics for Calyso are: "en re le vent l'éclat consentez que nos soins en re le vent l'éclat". The tenth staff is a piano accompaniment line, marked *poco f*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

And.^{te} a Tempo

- ius celle beauté fa- ta le qui n'a pu sous mes loix enchaîner un mortel à mi confu- si-
 P P PP P PP P PP avec dépit P PP

PP PP
 col b col b
 Eucharis prenant le ton de Calypso
 on ma furor est égale vengez vous d'un affront cru- el de votre
 PP PP

PP
 Allegro assai F
 Calypso se levant avec transport
 cœur bannissez le per- si- de Vengeons nous d'un affront cru- el
 PP
 les Nymphes s'approchent alors avec précipitation
 6 et en foule, de Calypso.

58 Allegro dans le mode dorien grave et sur le nome dipyrrique

FF *Calypso* PP *avec lepit*

Eucharis (avec chaleur et action.) cedons au transport qui me guide *a dem. voix* ou de mon

Choeur des *Asymphes* venez vous d'assronter et cedez au transport qui vous guide *a dem. voix* de vo--tre

FF PP

FF *poco f* FF *poco f* FF *poco f* FF

Ob. et Clar.

Cornu in M.

Fagotti

Tromb.

coeur barons sous le per-fide ce-dons au trans-port qui me guide

coeur barons ser le per-fide ce-dez au trans-port qui vous guide

6 FF *poco f* FF *poco f* FF

The musical score consists of ten staves. The top four staves are instrumental accompaniment, with the first two being treble clef and the last two being bass clef. The fifth staff is a vocal line with lyrics. The sixth and seventh staves are instrumental accompaniment for a second voice part. The eighth and ninth staves are instrumental accompaniment for a third voice part. The tenth staff is a bass line. The lyrics are: "et dans ces lieux ne souffrons pas qu'aucun mortel por-te ses pis vengeons" and "vengez". There are several "R" markings above the instrumental staves, likely indicating repeat signs. The page number "6" is at the bottom center.

R *pp*
mes
R *pp*
sotto voce
sotto voce
sotto voce
sotto voce
sotto voce
R *pp*

noue d'un af- front cru- el que ce dé- pit contre Uli- ce sur tous les mâr-
pas vengez vous d'un affronteru- el

-tel re-joint lisse dans ces lieux ne souffrons pas qu'un mortel porte ses pas c'est au

ce dons au trans

— dans ces lieux ne souffrons pas qu'un mor-tel parte ses pas c'est au

pp

transport qui me guide que ce dépit contre Ulysse sur tous les mortels re-jail-

-port qui nous guide que ce courroux

transport qui nous guide que ce courroux contre Ulysse

pp

L'Esprit
unite
col b

F
F
F
F
F
F
F
F
F
F
F
F

- l'Esprit dans ces lieux ne souffrons pas qu'aucun mortel por-te ses pas cédons au
 cé-...-dons au trans-

F

pp ff poco f

sotto voce avec dépit

transport qu'aime guide qui demon curia barrais sons le per fide que ce de

port qui vous guide de votre cœur bien mis ser le per fide que ce cour

transport qui vous guide de vo-tre cœur bien mis ser le per fide que ce cour

pp ff poco f

6

The musical score consists of ten staves. The top five staves are for instruments, and the bottom five are for voices. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes dynamic markings such as *FF*, *poco f*, and *PP*. The lyrics are in French and are written in a cursive hand.

pit *contre U lisse* *sur tous les mor-tels rejir-il-lis-* *sotto voce. ce - dons*
voice *sotto voce.*

P

P

P

P

P

P

sotto voce

au trans- - port qui me guide et dans ces lieux ne souffrons

sotto voce

— nous —

sotto voce

sotto voce

P

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top two staves are for vocal parts, with lyrics in French. The remaining staves are for instrumental parts, including strings and woodwinds. The score includes dynamic markings such as *FF* (fortissimo) and *poco f* (poco fortissimo). The lyrics are:

pas que ce dépit contre U-lisse sur tous les mor-tels rejaill-iss-
 que ce courroux

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked *Andante*. The score includes first and second endings, indicated by *1.^o* and *2.^o*.

Musical score for page 69, featuring piano accompaniment and vocal lines. The score is written in G major (one sharp) and 4/4 time. The piano part includes a treble and bass staff with various dynamics: *pp* (pianissimo) and *p* (piano). The vocal part includes a vocal line with lyrics and a basso continuo line. The lyrics are: "se, ce dons au trans- port qui me guide et dans ce lieu nous guide". The vocal line is marked *sotto voce* (softly). The basso continuo line is marked *p*. The score is divided into measures by vertical bar lines.

cres *F* *FF*
cres *F* *FF*
cres *F* *FF*
cres *F*
cres *F*
cres *F*
cres *F* *FF*
cres *F* *FF*
cres *F* *FF*
cres *F* *FF*

nesouffrons pas et dans ces lieux ne souffrons pas qu'aucun mortel porte ses pas por-

te ses pas cedons au trans port au transport qui me guide un

te ses pas ven. . . get vous d'un per

teses pas cedons au trans port du transport qui nous guide un

te ses pas cedons au trans port du transport qui nous

R *P* *F*
R *P* *F*
P *F*
F
F
F
F
F
F
F
F
F
F
F
P *F*

doux
doux
doux
doux

fi-de

transport qui nous guide que ce courroux contre U-lis-se sur-tout les mor-tels
guide que ce courroux contre U-lis-se sur-tout
transport qui nous guide que ce courroux
guide que ce courroux

Musical score for a vocal ensemble with piano accompaniment. The score consists of 12 staves. The vocal parts are on staves 8, 9, 10, and 11, with lyrics in French. The piano accompaniment is on staves 1-7. Dynamics include FF, PP, and R. Performance markings include accents (>) and the word 'doux'.

FF

PP

6

FF

R

*g*uide au transport *g*ia me *g*uide que ce courroux contre U-*l*is se surtout
*g*uide au transport *g*ia nous *g*uide que ce courroux
*g*uide au transport *g*ia nous *g*uide que ce courroux
*g*uide au transport *g*ia nous *g*uide que ce courroux

doux
doux
doux
doux

d'in per-fi-de que ce courroux
d'in per-fi-de que ce courroux
d'in per-fi-de que ce courroux
d'in per-fi-de que ce courroux

R P F

Musical score for a vocal ensemble with piano accompaniment. The score consists of 12 staves. The top five staves are for piano accompaniment, and the bottom seven staves are for vocal parts. The lyrics are: "les mortels re-jait-lis-se re-jait-lis-se i-ci ne souffrons pas qu'on".

Dynamics include *FF* (fortissimo) and *PP* (pianissimo). The vocal parts include markings for *sotto voce* (softly).

The musical score consists of ten staves. The top three staves feature complex rhythmic patterns with many sixteenth notes. The fourth staff is a vocal line with lyrics. The fifth and sixth staves are bass lines. The seventh and eighth staves are piano accompaniment. The ninth and tenth staves are further piano accompaniment. The lyrics are: *cum mortel por-te ses pasi-ci ne souffrons pas qu'aucun mortel por-te ses*

R

The musical score consists of 12 staves. The top staff is a grand staff with two treble clefs. The second staff is a grand staff with two bass clefs. The third staff is a grand staff with two treble clefs. The fourth staff is a grand staff with two bass clefs. The fifth staff is a grand staff with two treble clefs. The sixth staff is a grand staff with two bass clefs. The seventh staff is a grand staff with two treble clefs. The eighth staff is a grand staff with two bass clefs. The ninth staff is a grand staff with two treble clefs. The tenth staff is a grand staff with two bass clefs. The eleventh staff is a grand staff with two treble clefs. The twelfth staff is a grand staff with two bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings.

pas vengeons nous d'un affront cru. et vengeons nous d'un affront cru. et vengeons nous

A handwritten musical score on aged paper, page 78. The score is arranged in a system of 12 staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a bass clef. The third staff is a treble clef with a key signature of two flats. The fourth staff is a treble clef. The fifth staff is a bass clef. The sixth staff is a bass clef. The seventh staff is a treble clef with a key signature of two flats. The eighth staff is a treble clef with a key signature of two flats. The ninth staff is a treble clef with a key signature of two flats. The tenth staff is a treble clef with a key signature of two flats. The eleventh staff is a treble clef with a key signature of two flats. The twelfth staff is a bass clef with a key signature of two flats. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in a cursive hand below the eighth staff. The page is numbered '78' in the top left corner. There are several 'R' markings throughout the score, likely indicating repeat signs. The bottom of the page features a series of dynamic markings: *f*, *ff*, *ff*, *ff*, *ff*, *6 ff*, and *R*.

d'un affront cruel vengeons nous d'un affront cruel

f ff ff ff ff 6 ff R

Calypso.

C'est trop s'abandonner à ce honteux délire.
 Que la raison sur moi reprenne son empire.
 A la seule amitié desormais livrons-nous :

Eucharis aux Nymphes qui sont réunies
 Qu'en ces lieux le bonheur renaisse.
 Venez, Nymphes, rassemblez-vous.
 Employons tout notre art à parer la Déesse,
 Eloignons de son cœur les ennuis, la tristesse.
 Et qu'on oublie en ce séjour
 Jusqu'au nom du perfide amour.

Toilette de Calypso.

(Calypso s'assied sur le péristyle de sa
 Grotte. Les plus jeunes Nymphes l'entourent.
 L'une lui présente un miroir, on voyant

ses traits altérés, elle éprouve la plus vive
 émotion. L'autre relève les tresses tomban-
 tes de ses cheveux, tandis qu'une autre
 les arrose de parfums, celle-ci pose une
 couronne de roses sur sa tête : celle au-
 tre attache ses bracelets, etc. Eucharis don-
 ne la dernière grace à chaque ajustement
 dont on la pare. Après sa toilette, Calyp-
 so se lève. Deux Nymphes lui ajustent son
 manteau et sa ceinture.

Air Pantomime de la Toilette sur le Mode Hypo- lydien et sur le nome tribrachique.

Andantino

W pocof
pocof
Violon pocof
pocof

(Tandis qu'Eucharis reste auprès P
 de Calypso, les Nymphes vont rec P
 avec ordre dans la grotte et en rap P
 portent les Cassolettes &c. et toutes les P
 choses nécessaires à la Toilette)

pocof
F *PP* *P* *cres* *F*
F *PP* *P* *cres* *F*
F *PP* *P* *cres* *pocof* *F*
F *PP* *P* *cres* *pocof* *F*

6

80 Pendant tout le cours de cet air Hypocritique les Nymphes et la Déesse doivent
 faire la plus grande attention à mesurer tous leurs mouvements du corps sur les ryth-
 mes de la musique de manière que l'orchestre n'en soit que la répercussion.

P Pendant les 4 dernières mesures de
 ce mouvement on présente à Calypso
 un miroir où voyant ses traits altérés
 elle éprouve la plus vive émotion.

col b

P *F* *FF* *FF*

Allegro

F Flute avec le 1^{er} Violon *FF*

F

Les deux Nymphes de Calypso releve les tresses tombantes
 de ses cheveux tandis qu'une autre les arrose de parfums

F *FF*

Allegro *F*

FF mezf

L'une pose une couronne de rose sur sa tête; l'autre attache ses bras
 lets; l'autre ses brodequans.

F

F Sans flute

mezf

F

F Calypso se leve ici et descen^t du
 peristyle.

*la flûte avec le
1^{er} Violon.*

This system contains the first two systems of music. The top staff is for the Flute and Violin I, and the bottom staff is for the Violin II and Viola. The music is in G major and 3/4 time. The first system shows a melodic line in the Flute/Violin I and a rhythmic accompaniment in the Violin II/Viola.

Deux Nymphes de Calypso lui ajustent ici son manteau et sa ceinture.

This system contains the third and fourth systems of music. The top staff is for the Flute and Violin I, and the bottom staff is for the Violin II and Viola. The music continues with a melodic line in the Flute/Violin I and a rhythmic accompaniment in the Violin II/Viola. The dynamic markings *FF* and *mf* are present.

This system contains the fifth and sixth systems of music. The top staff is for the Flute and Violin I, and the bottom staff is for the Violin II and Viola. The music concludes with a melodic line in the Flute/Violin I and a rhythmic accompaniment in the Violin II/Viola. The dynamic markings *FF* and *mf* are present.

Chœur des Nymphes en montrant leur admiration.

WF
F
Violes
Flauto 1.º
Flauto 2.º
Oboë 1.º
Oboë 2.º
Cors en Ut
Fagotti
Eucharis
les Nymphes

tr
P
col b
P
tr
P
tr
PP
tr
PP
dolce
PP
dolce
dolce
dolce

Quelle Grace quelle grace enchante resse de Ju-
-enchante-ressede Junon cest la

(Chœur dans le mode hypodorien et sur le nome choraique.)

The musical score consists of ten staves. The top four staves are for instrumental parts, with dynamics 'F' and 'P' indicated. The fifth and sixth staves are vocal lines with lyrics in French. The seventh and eighth staves are for another vocal line. The bottom two staves are for Violoncelli, with dynamics 'F' and 'P' indicated. The lyrics are: 'non c'est la Ma-jes-té c'est la Ma-jes-té quelle grace enchan-te-resse', 'Ma-...-jeste c'est la Ma-jes-té', and 'quelle grace enchan-te'.

non c'est la Ma-jes-té c'est la Ma-jes-té quelle grace enchan-te-resse
Ma-...-jeste c'est la Ma-jes-té
quelle grace enchan-te

P Violoncelli

de Venus cest la beauté c'est la beauté de Junon c'est la
 resse de Venus cest la beauté c'est la beauté de Junon c'est la

Flute PP

col b

pp

pp

pp

pp

Majes-te et de Ve-nus cest la bea-ute peuton a veclant de no blesser e-u-ri phis de volup

2^{em} dessus

1^{er} dessus

te de Ve-mus c'est la beau-té de Ve-

1^{re} Dessus
te de Ve-mus c'est la beau-té c'est la beau-té de Ve-mus c'est la beau-

2^{em} Dessus

The musical score consists of 15 staves. The first three staves are for the upper parts: Treble clef, Alto clef, and Bass clef. The middle section (staves 8-10) contains the vocal parts with lyrics. The bottom two staves are for the lower parts: Bass clef and Treble clef. The key signature has one sharp (F#) and the time signature is common time (C). The music is written in a historical style with various note values and rests. The lyrics are written in a cursive script below the vocal staves.

Allegretto Grazioso

mus c'est la beau-té c'est la beau-té Ve-nez ve-nez a-vec
 -te c'est la beau-té c'est la beau-té

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "nous sous l'ombrage ra-me-nez nos mo-ments heu-reux nos mo-ments heu-". The piano accompaniment consists of multiple staves with various rhythmic patterns and dynamics.

Allegro Maestoso con Moto

Musical score for the second system, starting with the tempo marking "Allegro Maestoso con Moto". It features piano accompaniment with dynamic markings "FF" and a vocal line with the lyric "-reux". The piano part includes complex rhythmic figures and chordal textures.

a Tempo

mf *mf* *FF* *FF* *FF*

- mais que l'épée Nu- a ge soudain courir les Cieux

FF

Detailed description: This system contains the first system of music. It features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clefs). The tempo is marked 'a Tempo'. The key signature has one flat. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords and rhythmic patterns. Dynamics include mezzo-forte (mf) and fortissimo (FF). The lyrics are '- mais que l'épée Nu- a ge soudain courir les Cieux'. The system ends with a fortissimo (FF) dynamic marking.

a Tempo

F *poco f* *poco f* *FF* *FF* *FF*

le jour se de robe ans yeux on voit u peine le ri-ouge

FF

Detailed description: This system contains the second system of music. It features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clefs). The tempo is marked 'a Tempo'. The key signature has one flat. The vocal line begins with a melodic phrase. The piano accompaniment consists of chords and rhythmic patterns. Dynamics include forte (F), poco forte (poco f), and fortissimo (FF). The lyrics are 'le jour se de robe ans yeux on voit u peine le ri-ouge'. The system ends with a fortissimo (FF) dynamic marking.

La Gloire de l'Amour descend d'ici

a. Tempo

ff

ppmf

ppmf

Oboe Clar *ff*

Corn in fa *ff*

Fagotti *ff*

Trombone *ff*

ff

fuyons fuyons fuyons quittons ces lieux

R

Pendant ce dernier Chœur le jour s'obscurcit par degré pendant les dernières mesures de l'orchestre des nuages rembrunis a chevent de couvrir le théâtre et finissent par dérober entièrement la grotte de Calypso l'entrée seule de la Caverne est apparente.

Calypso avec toute sa suite rentre dans sa Grotte

L'Amour descendu de l'Olympe dans un

Re-connois-sez la voix qui vous ap

R Bis

un nuage de feu, tenant
un flambeau étincelant.

pel-le di-vi-ni-té de l'em-pi-re des Vents volez l'amour par nos secours puis-

sants Veut aujourd'hui pu-nir une of-fen-se mor-tel-le dechai-nez et Bo-

-rée et l'attan-t su-rieux les enfants d'Ori-enthie et l'Aqalon fougueux

Allegro ma non troppo

W *pp*

pp

Violes pp à demi-voix

H. C. *Où, où, c'est l'Amour qui nous ap-pelle o-bé-ri-sons o-bé-ri-sons à ses ac-*

Uille, à demi voix
Chœur *à demi voix*

B. C.

pp

-cens où c'est l'Amour qui nous ap-pelle. o-bé-ri-sons à ses ac-cens volons que

accres

accres

nos efforts puis saints ventent son offense mar telle ^{*cres*} o-bé-is-sons o-bé-is-

cres

cres

accres

E ici les Vents sortent avec précipitation de la Caverne
Eole Nes tient enchaîné

F

F

F

sons à ses accents o-bé-is-sons o-bé-is-sons à ses accents

F

F

Eole Recitatif

Fils de Vénus par

First system of musical notation. It consists of five staves: two treble clefs, one alto clef, and two bass clefs. The music is in a key with two flats (B-flat and E-flat). The lyrics are: *-lez qu'exigez nous F. o- le va servir no-tre courroux* *L'Amour* *vengex l'amour vengex sa* *à V-olonté.*

Second system of musical notation. It consists of five staves. The lyrics are: *Mere poussez l'orgueil te-me-raire de deux oulks. ceux mortels pro-fu-na-*

Third system of musical notation. It consists of five staves. The tempo marking *Allegro assai* is written above the staff. The lyrics are: *teurs de ses Au-tels contre le fils d'U-lisse exci-tez la Tem-pê-te*

First system of musical notation, including vocal line and piano accompaniment. The lyrics are: *Que le Tonner-re-groinde et mena - ce sa*

Second system of musical notation, including vocal line and piano accompaniment. The tempo marking is *All.^o assai*. The lyrics are: *lê te Nep-tu-ne qui le*

Third system of musical notation, including vocal line and piano accompaniment. The lyrics are: *hait le poursuit sur ces bords pour hater son Naufra-ge u-nis-sez nos ef-*

96 (Chœur des Vents) Sur le nome dipyrrique et sur le mode Eolien
en observant la mélodie haute..

All.^o assai

W P F R

P F R

Violas P F R

Flauto 1.^o F R

Flauto 2.^o F col 1.^o

Oboë F col Oboë

Clarinetti F

Cors in Mi b F

Trompettes in Mi b F

Fagotto 1.^o F

Fagotto 2.^o F

.. forts avec feu et action

H. C. Brissons nos fers aux mortels déclarons la Guerre brissons nos fers aux mor-

Taille

B. Contre

P F R 6 R

Musical score for a multi-instrument ensemble with vocal lines. The score includes staves for various instruments and voices, with dynamic markings such as R, P, and PP. The lyrics are in French: "tels déclarons la Guerre fai-sons frémir les airs frémir les airs bri-sons bri-sons nos".

The page contains a full orchestral score with a vocal line. The top section consists of several staves of instrumental music, including woodwinds and strings, with dynamic markings of *ff* and *pp*. The vocal line is written in French and includes the following lyrics:

fers au bruit du Tonner-re
pur d'affreux sifflements par d'af

The score concludes with a measure marked with the number 6 and dynamic markings *ff* and *pp*.

cres *F* *FF*

cres *F*

col b

F

F

F

F

F

F

F

F

F

cres *F*

cres *F*

cres *F*

cres *F* *FF*

6

fruits sifflements jus qu'ens fondements fait sous trembler la terre

au bruit du Tonnerre par d'affreux sifflements jus qu'enses fonde

R 6 R

The musical score on page 101 consists of approximately 15 staves. The top section features complex rhythmic patterns with dynamic markings **R**, **FF**, and **P**. The lower section includes vocal lines with lyrics: "ments fai-sons trembler la terre dans tous les climats por-tons le ra". The bottom of the page contains a measure with a **6** and dynamic markings **FF** and **P**.

ff R FP

ff PP

ff FF R PP

vage que la mort et la rage. si vent nos pas

a demivoice

ademoice par

ademoice par daf

ff FF 6 R PP

d'effreux sifflements par d'effreux sifflements jus qu'en ses fonde-ments fai-
effreux siffle ments par d'effreux siffle-ments jus

col b

The musical score consists of 14 staves. The first three staves contain musical notation with notes and rests. The fourth through tenth staves are mostly empty, with only some rests indicated by small squares. The eleventh and twelfth staves contain the vocal line with French lyrics. The thirteenth and fourteenth staves contain further musical notation. The key signature has two flats (B-flat and E-flat), and the time signature is not explicitly shown but appears to be common time.

F FF R

F FF *col b* R

F *col b*

F

F

F

F

F

F

F

F

F

F

Rafforzando

Rinforzando

Rinforzando

F FF 6 R

sans trembler la terre au bruit du Tonnerre par d'affreux siffle

ments jus qu'ens ses fonde-ments s'il se rembler la terre dans tous les schi-

R

6 R

The musical score on page 106 features 14 staves. The top 10 staves are instrumental, with various parts including strings and woodwinds. The bottom 4 staves are vocal parts. The lyrics are in French and are as follows:

... mais portons lera-va-ge que la mort sui-ve nos pas que
nos pas d'un-ous les cli-mats portons lera-

Performance markings include 'R' (ritardando) and 'FF' (fortissimo) throughout the score. A 'col 1°' marking is present in the lower vocal part. The page number '106' is located at the top left.

Musical score for a vocal and instrumental piece, page 107. The score includes multiple staves for instruments and a vocal line with French lyrics. Dynamics include *FF*, *IF*, and *R*. The lyrics are:

la mort sui-ve nos pas que la
 vase que la mort sui-ve nos pas d'un tous les e-li-mats portons lera vase que la

mus mus

mort sia - ve nos pas que la mort sia - ve nos pas que la

This musical score is arranged in a system of 14 staves. The top two staves are vocal parts with lyrics. The middle staves are instrumental accompaniment. The bottom two staves are vocal parts with lyrics. The lyrics are: *mort sia - ve nos pas que la mort sia - ve nos pas que la*. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score on page 109 consists of several staves. The upper staves contain instrumental parts with dynamics *P* and *PP*. The lower staves contain vocal parts with lyrics in French. The lyrics are: *mort sui - ve nos pas sui - ve nos pas sui - ve nos pas*. Above the lyrics, there are markings *à demi voix* and *(ils se dispersent.)*. The score concludes with dynamics *P* and *PP* and a fermata.

P *PP*

6

Andantino Moderato

W *P sempre Pizzicato* *Stacato* *Pizzicato*
col arco *Pizzicato*
Pizzic. *unis* *col arco*
Flauto solo *avec finesse*
L'Amour descend sur la Scène. *Restons in-vi-*
Pizzicato *stacca. col arco* *Pizzicato*
col arco
unis *col arco*
- si- bles que mes traits ter-ri- bles portent mes fureurs dans les cœurs *catu-*
Pizzicato *col arco* *Staccato* *Pizzicato*
col arco *Pizzicato*
unis *unis* *col arco*
son mille at- larmes *cher chons dans les larmes* *et dans les sou- pirs* *mes plai-*
Pizzicato *6* *col arco* *Pizzicato*

Staccato

col arco
Staccato

col arco

col arco

Je suis en nous mille alarmes cherchons dans les stormes et dans les soupirs mes plai-

Allero *Orage*

W uhis **FP**

Violes **FP** *L'Amour dispartit*

...cirs

FP

...cirs

...cirs

...cirs

...cirs

Corni in Ut

P accres

This page of a musical score, numbered 112, contains ten staves of music. The instruments are listed on the left side of each staff: Flauti, Oboë et Clarinetti, Cors en Ut, Trompettes en Ut, Fagotti, Timballes, and Alto col Bas. The score is written in a common time signature. The top two staves (Flauti and Oboë et Clarinetti) feature melodic lines with dynamic markings of *F* and *FF*. The middle staves (Cors en Ut, Trompettes en Ut, and Fagotti) provide harmonic support with similar dynamics. The bottom staves (Timballes and Alto col Bas) include rhythmic patterns and dynamic markings such as *F*, *FF*, *cres*, and *P*. The Alto col Bas staff also includes a *6* marking, likely indicating a sixteenth note. The overall texture is dense and rhythmic, characteristic of a grand orchestral work.

This page of musical score, numbered 113, contains the following elements:

- Top Section (Measures 1-12):**
 - Violins:** Part 1 and 2, marked *FF* and *R*.
 - Flute:** Part 1, marked *FF*.
 - Oboe:** Part 1, marked *FF*.
 - Clarinet:** Part 1, marked *FF*.
 - Cornets and Trumpets:** Part 1, marked *FF*.
 - Timpani:** Part 1, marked *FF*.
- Middle Section (Measures 13-24):**
 - Violins:** Part 1 and 2, marked *FF* and *R*.
 - Flute:** Part 1, marked *FF*.
 - Oboe:** Part 1, marked *FF*.
 - Clarinet:** Part 1, marked *FF*.
 - Cornets and Trumpets:** Part 1, marked *FF*.
 - Timpani:** Part 1, marked *FF*.
- Bottom Section (Measures 25-36):**
 - Violins:** Part 1 and 2, marked *P* and *accres*.
 - Flute:** Part 1, marked *mezf*.
 - Oboe:** Part 1, marked *mezf*.
 - Clarinet:** Part 1, marked *mezf*.
 - Cornets and Trumpets:** Part 1, marked *mezf*.
 - Timpani:** Part 1, marked *mezf*.
- Lyrics (Measures 25-36):**

*on découvre un Vaisseau
 battu par la Tempête il lutte
 contre les flots*
- Dynamic Markings:** *FF*, *R*, *mezf*, *P*, *accres*, *PP*.
- Other Markings:** *6* (measure number), *mezf* (mezzo-forte), *PP* (pianissimo).

This musical score is arranged in two systems of staves. The first system consists of four staves: a treble clef staff with a piano (*P*) dynamic marking, a treble clef staff with a piano (*P*) dynamic marking, a bass clef staff with a sharp sign and a piano (*P*) dynamic marking, and a bass clef staff with a piano (*P*) dynamic marking. The second system consists of eight staves: a treble clef staff with a forte (*F*) dynamic marking, a treble clef staff with a forte (*F*) dynamic marking, a bass clef staff with a flat sign and a forte (*F*) dynamic marking, a treble clef staff with a forte (*F*) dynamic marking, a treble clef staff with a forte (*F*) dynamic marking, a treble clef staff with a forte (*F*) dynamic marking, a bass clef staff with a forte (*F*) dynamic marking, and a bass clef staff with a forte (*F*) dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The word "poco f" is written in italics in several places. At the bottom of the page, there is a marking "F 6".

Musical score for orchestra and voice, page 115. The score includes staves for Flutes, Clarinet and Oboe, Horns, Trumpets, Trombones, and Bass. It features dynamic markings such as *R*, *FF*, *P*, *F*, and *Pp*, and includes the French text "le Vaisseau est écrasé par la foudre et s'engloutit dans les flots".

Cors et Tromp. (Ulysses parait au milieu des flots) on le voit heurter contre la juvenc des Vagues souvent il saute par dessus le Rocher et plusieurs fois il est rejeté au loin dans les flots.

FF

mf

6 Tromb. Col Basso

The first system of the musical score consists of eight staves. The top four staves are for woodwinds (flutes, oboes, clarinets, and bassoons), and the bottom four are for strings. The music is written in a common time signature. Dynamic markings include *ff* (fortissimo) and *R* (ritardando). There are also accents and slurs over various notes.

Agitato sans trop de vitesse

The second system continues the musical score with eight staves. It includes dynamic markings such as *ff*, *pp* (pianissimo), and *p* (piano). Performance instructions are written in French: *les Clar:* (clarinets), *con Esprance* (with spirit), and *les Bassons* (bassoons). A specific instruction for the flutes reads: *L'élan que rejette plusieurs fois dans les flûtes s'attache enfin à un Racher et luche d'y parvenir*. The system concludes with a *p[^]* marking and a measure number *6*.

Handwritten musical score for page 118, featuring multiple staves for various instruments and a vocal line with French lyrics. The score includes dynamic markings such as *cres*, *FF*, *sf*, and *poco f*. The instruments listed include Clarinet (Clari.), Oboe (Ob.), Flute (fl.), Horns (Corni), Trombone, and Timpani (Timbales). The vocal line is for Telemaque, with lyrics: "se prescribent a genou et levant les mains au Ciel. Dieux que me sau-vez du Naufrage." The score is written in a historical style with various clefs and time signatures.

ge jouguez y des bienfaits nouveaux grâces

si qu'avez Mentor qui des Men for sur ce Ri-va-ge qu'il échap-

6

The musical score is arranged in a standard orchestral format. It begins with a vocal line at the top, followed by string staves, woodwind staves, and a bass line. The vocal line includes the following lyrics: *-pe accour-roux des flots qu'il é-chappe au cour-roux des flots Dieu qui me sau-*. The score features various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *p* (piano). The woodwind section is labeled *Flauti* and *Oboë et Clarinettes*. The bass line is marked with *ff* and *p*. The overall style is that of a classical music manuscript.

Musical score for a multi-instrument ensemble. The score consists of 11 staves. The top seven staves are for instruments (likely strings and woodwinds), and the bottom two staves are for the vocal line. The music is in a minor key and 4/4 time. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The vocal line includes the lyrics: "vez du Nau- fra- ge joi- gnez y des bien faits nou- veaux grâces aus".

Musical score on page 122, featuring multiple staves of notation. The score includes dynamic markings such as *sf*, *pp*, and *p*. The lyrics are in French and include:

si gna der Mentor sur ce ri va ge *Mentor!* *Men-*

sotto voce
tor! *crainte mor-tel le Men-tor cest moi*

The page is numbered 6 at the bottom center.

The first system of music features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, marked with accents and dynamic markings of *sf* (sforzando) and *P* (piano). The piano accompaniment consists of chords and moving lines in both hands, also marked with *sf* and *P*.

c'est ton fils qui t'appel - le grands Dieux!... grands Dieux!

The second system continues the vocal and piano parts. The vocal line has several rests, with dynamic markings of *sf* and *P* appearing below the staff. The piano accompaniment is marked with *FF* (fortissimo) and *R* (ritardando) in several places. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

grands Dieux qui des Mentor qu'il é chap - - - pe au cour roue des

The third system shows the vocal line with dynamic markings of *FF* and *R*. The piano accompaniment continues with *FF* and *R* markings. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The musical score consists of ten staves. The top three staves are for piano accompaniment, with the first staff marked *pp*. The next three staves are for the flute, with the first staff marked *pp*. The bottom three staves are for the voice, with the first staff marked *p*. The lyrics are: *flòts Men-tor!.. Men-tor!.. sotto voce cruintemor*. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is arranged in a system of 12 staves. The top staff is a vocal line with lyrics. The remaining 11 staves are for instruments, including a piano and a cello/contrabass. The score is divided into two measures by a double bar line. The first measure is marked **FF** (fortissimo) and the second measure is marked **PP** (pianissimo). The lyrics are:

... tel ... le Dieux qui me sau-vez du Nau-frage joi-quez il de bien

A musical score for a multi-instrument ensemble, likely a string quartet or similar, with a vocal line at the bottom. The score is written on 12 staves. The top 11 staves are for instruments, and the bottom staff is for the voice. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score features various dynamics, including *ff* (fortissimo) and *sf* (sforzando), and includes accents and slurs. The vocal line at the bottom has the lyrics: "fils non veine qui des aus si qui des Mentor sur ce ri - na - - - - ge". The page number "126" is in the top left corner. The number "6" is written below the vocal line.

The musical score on page 127 consists of the following parts and markings:

- Top Staff (Violin I):** Starts with *P*. Later markings include *FF*, *FF*, *P*, and *pocof*.
- Second Staff (Violin II):** Starts with *P*. Later markings include *sf*, *sf*, *P*, and *pocof*.
- Third Staff (Viola):** Starts with *P*. Later markings include *FF*, *FF*, *P*, and *pocof*.
- Fourth Staff (Cello):** Starts with *P*. Later markings include *FF*, *FF*, *P*, and *pocof*.
- Fifth Staff (Bass):** Starts with *P*. Later markings include *FF*, *FF*, *P*, and *pocof*.
- Sixth Staff (Clarinet):** Marked *solo* and *Clar.*. Starts with *P*. Later markings include *FF*, *FF*, *P*, and *pocof*.
- Seventh Staff (Bassoon):** Marked *solo*. Starts with *P*. Later markings include *FF*, *FF*, *P*, and *pocof*.
- Eighth Staff (Tuba):** Starts with *P*. Later markings include *FF*, *FF*, *P*, and *pocof*.
- Ninth Staff (Trombones):** Starts with *P*. Later markings include *FF*, *FF*, *P*, and *pocof*.
- Tenth Staff (Trumpets):** Starts with *P*. Later markings include *FF*, *FF*, *P*, and *pocof*.
- Eleventh Staff (Vocal):** Lyrics: *Dieux qui me sauvez du Naufrage joi-gnez y desbien*. Starts with *P*. Later markings include *FF*, *FF*, *P*, and *pocof*.
- Twelfth Staff (Bass):** Starts with *P*. Later markings include *FF*, *FF*, *P*, and *pocof*.

Additional markings include a *6* below the vocal line and various accents (*>*) throughout the score.

The musical score consists of 12 staves. The top 11 staves are for instruments, and the bottom staff is for the vocal line. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The dynamics are marked as *P* (piano) and *FF* (fortissimo). The vocal line includes the lyrics: "fiats nou-veaux qui-dez aus... si Men-tor sur ce ri-va-ge". There are also markings for *solo* in some of the instrumental parts.

Musical score for a symphony, page 129. The score is written for multiple instruments and a vocal soloist. The instruments include woodwinds (flutes, oboes, bassoons, trombones), strings (violins, violas, cellos, double basses), and percussion (timpani). The vocal soloist part includes the following lyrics:

qu'il e--chappe au courroux des fiers Mentor cest moi oui c'est ton fils

The score features various dynamic markings: *p* (piano), *pp* (pianissimo), *poco f* (poco forte), *cres* (crescendo), and *f* (forte). The tempo is marked with a common time signature (C).

Musical score for page 130, featuring multiple staves with dynamic markings (FF, FP, P, cres) and a vocal line with lyrics in French. The score includes various musical notations such as notes, rests, and slurs.

Dynamics: *FF*, *FP*, *P*, *cres*, *pp*, *ppp*, *sol*, *sol*, *sotto voce con sensibilita*

Lyrics: *qui t'appel - le c'est moi, ou c'est ton fils qui t'appel - le. Men-tor c'est moi ou c'est ton*

Instrumentation: *Violone*

Measure number: 6

Musical score for a vocal and instrumental piece, page 131. The score includes vocal lines with lyrics and a Violone part. Dynamics range from *F* to *sf*.

Dynamics: *F*, *FF*, *PP*, *ff*, *pp solo*.

Lyrics: *filz qui t'ap-pel-le, c'est moi, ouï c'est mon filz qui t'ap-pel-le c'est moi qui t'ap-*

Instrument: *Violone*.

Measure number: 6.

The musical score consists of 14 staves. The top six staves are for woodwinds (flutes, oboes, clarinets, bassoons). The next two staves are for strings. The eighth staff is for two basses, labeled 'les 2 basses'. The ninth staff is for a trombone, labeled 'tramb.'. The tenth staff is for a vocal soloist, with the instruction 'avec Chaleur' above it. The lyrics for the vocal part are: 'pel... le, c'est moi qui t'appelle... le qui t'appelle... le'. The eleventh staff is for a cello and double bass, labeled 'Viol. b.'. The bottom two staves are for the bass line. Dynamic markings 'FF' (fortissimo) and 'P' (piano) are used throughout. A 'solo' marking is present above the vocal line. The number '6' is written at the bottom center of the page.

Lent *Largo*

FP PP PP

FP PP

FP PP

Lent Recit

J'en entends que le bruit des lugubres Echos que si

Lent *Largo*

PP

Allegro ma non troppo

PP PP PP PP *PP sempre*

PP PP *PP sempre*

PP PP *PP sempre*

Clarinet: PP

Fagot: PP

lence succede au bruit confus des Eaux *All.^o ma non troppo* Ma voix dans

PP PP *PP sempre*

Largo a tempo

6

134 Recit mesuré sur le nome amphibrachique avec la mélopée
Basse.

musical notation for the first system, including vocal line and piano accompaniment.

celle hor-reur té-né-breuse et cru-el-le se mé-te seule aux cris des si-

musical notation for the second system, including vocal line, piano accompaniment, and instrumental parts.

in Mi b

in ut

Tromb. PP PP PP PP PP

mistres oi-seux tout jet-te dans mon

Tamtam. PP PP PP

PP PP PP

Serrez

The musical score is arranged in 11 staves. The first seven staves are for instruments, and the last four are for a vocal line. The music features dynamic markings such as *ff*, *sf*, *pp*, and *f*, and includes *silence* markings at the end of several phrases. The vocal line includes the lyrics "ame u-ne terreur nouvelle".

Staff 1: *ff sf sf sf sf R* *silence*

Staff 2: *ff sf sf sf sf R* *silence*

Staff 3: *ff sf sf sf sf ff* *silence*

Staff 4: *ff sf sf sf sf sf R* *silence*

Staff 5: *pp pp F F ff* *silence*

Staff 6: *pp pp F F ff* *silence*

Staff 7: *ff sf sf sf sf R* *silence*

Staff 8: *F sf sf sf sf R* *silence*

Staff 9: *ame u-ne terreur nouvelle*

Staff 10: *pp F*

Staff 11: *F sf sf sf sf R* *silence*

Recit

Flauto

Oboë

Corni in ut

La tempête est entièrement apaisée, les nuages du fond se sont dissipés et laissent voir un horizon serein. Les nuages qui couvraient la grotte saluent toute la nature reparoît riante Calpso Eucharis et les nymphes sortent de la grotte.

Recit sur les degrés de la Grotte (Eucharis)

Les Vents sont appaisés (Elle est)

Recit

Allegro

au bas des degrés de la grotte (avec surprise.)

tandis que Calpso et les nymphes sont encore sur le peristyle.

Quel est le malheureux que la Tempête a

Télémaque aux détours des Rochers dans le cote opposé.

Allegro

Télémaque. Dieu quel objet se présente à mes

6

Musical score for the first system, including vocal line and piano accompaniment. The piano part features dynamic markings *FP*, *P*, and *PP*. The vocal line includes the lyrics: *mé dans ces lieux* and *Jeune E-tranger je plains votre dis*.

Musical score for the second system, including vocal line and piano accompaniment. The piano part includes markings for *Flute col v 1^o* and *Oboe col v. 2^o* with dynamics *PP* and *Moderato*. The vocal line includes the lyrics: *Recit*, *elle le considère (a part)*, and *grace aucun mortel i-ci n'aborde impunément d'ou vient qu'ison as*.

Musical score for the third system, including vocal line and piano accompaniment. The piano part includes markings for *Flute col v 1^o* and *Oboe col v. 2^o* with dynamics *PP*, *F*, and *FF*. The tempo marking is *All^o Spiritoso*. The vocal line includes the lyrics: *après avoir considéré*, *que vois je? ô Ciel! dans que le ton-nement...*, and *yeux ma colère s'efface?*.

Cavatine Larghetto

Violin *P* *PP*

Viola *P* *PP*

Viola *P*

Clarinetto *PP*

Corno obbligato in Mi b

Fagotto

Telemaque *PP*

o vous ou mortelle ou, Déesse soyez sensible à mes mal-heurs soyez sen-

-sible à mes malheurs ah! ju-ges par mes pleurs du tourment qui me

6

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: *presse soyez sensible à mes malheurs ah! jugez par mes pleurs du tour-*. The piano accompaniment consists of multiple staves with various musical notations including notes, rests, and dynamic markings such as *P* and *F*.

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics: *-ment qu'à me pres-se ô vous ô mortelle ô Dieu De-esse soyez sensible à mes mal-*. The piano accompaniment continues with complex musical notation, including dynamic markings *P* and *F*, and a section marked with the number *6*.

heurs ah, ju-gez par mes pleurs du tourment qui me pres-se du tour-

ment qui me pres-se du tourment qui me pres-se

Telemaque. PP

Dieux, sans Mentor que vais-je devenir ?

Calypso à Eucharis.

De mon étonnement je ne puis revenir ;

Dans quel trouble il me jette :

Sur son front encore agité,

Je vois les traits, la majesté

Du héros que mon cœur regrette.

(à Telemaque.)

Quel est donc ce Mentor pour vous si précieux.

Telemaque.

Comment vous peindre un cœur si généreux ?

C'est des vertus le plus rare assemblage.

Rien ne l'égale en sagesse, en courage,

C'est le mortel le plus semblable aux Dieux.

Ce n'est qu'en lui seul que j'espère.

Pour me guider dès mes plus jeunes ans,

Il fut choisi par Ulysse mon père.

All^o ma non troppo

F'inal.

141

The musical score is arranged in a system of staves. The top staff is for the Violins (Vl), followed by the Violas (Vla), Oboe (Oboë), Horns (Corni in Ré), Bassoons (Fagotti), and Basses (Basses). The vocal parts include Eurcharis and the Nymphs (les Nymphes). The lyrics are: "U-lisse... ah! qu'est ce que j'en tends? qu'est ce que j'en tends? nous Télé-maque! ô jour prospère ô jour prospère". The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation like accents. The key signature is one sharp (F#) and the time signature is common time (C). The page number 141 is in the top right corner, and the number 6 is at the bottom center.

ne redoutez plus mon courroux. vous! Te - lé -

F P F P

mais que ô jour prospère, ne redoutez plus mon courroux ne redoutez plus mon courroux

Télémaque
mon Pere est il con-nu de vous? ah du moins dai-gnez me l'ap-

FF P FF P FF P FF P FF P

prendre ah dai-gnez me l'apprendre helas dissi-peux mon ef-froi he-

P 6

... las. he... las. dis-si-pez mon ef-froi

FP *FF* *FP* *P* *P* *FP*

Calypso a part.

quel trouble s'en-
Eucharis

que les - poir s'em-pa-re de moi que les - poir s'em-pa-re de moi quel trouble s'en-

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "pa-re de moi quel trou-ble sem-pa-re de moi je sens la pitié la plus". The piano accompaniment includes dynamic markings such as *cres*, *F*, and *P*.

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "tendre malgré moi me surprendre a part je sens l'intérêt le plus tendre malgré moi me sur". The piano accompaniment includes dynamic markings such as *F*, *P*, *FF*, and *FP*.

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings of *P* (piano) and *col b* (colla parte). The vocal line includes the lyrics:

je pour-rai sa-tis-
 prendre sa-ner-tu sa can-deur trou-ve le che-min de mon cœur
 a ca-ry-ss
 d'un tendre a-mi d'un pe-re ap-pre-ner

Musical score for the second system, continuing the vocal line and piano accompaniment. The piano part includes dynamic markings of *PP* (pianissimo) and *col b*. The vocal line includes the lyrics:

- faire un si jus-te trans-port satis-fai-re un si jus-te trans-port
 les 2^{es} D. ^{doux} eh! quoi!
 - moi le sort d'un a-mi d'un pe-re ap-pre-ner moi le sort

The musical score is arranged in a standard orchestral layout. It includes staves for the following instruments and voices:

- Woodwinds:** Flauti (Flutes), Ob. (Oboe), Clar. (Clarinets), Corni. (Horns), Trompe: in re, ou 3^e et 4^e Cors (Trumpets in D, or 3rd and 4th Horns), Fag. (Bassoon).
- Brass:** Trompe: in re, ou 3^e et 4^e Cors (Trumpets in D, or 3rd and 4th Horns).
- Vocalists:** Eucharis (Soprano), 1^{er} Basses (First Basses), 2^{em} Basses (Second Basses).

Key musical and lyrical elements include:

- Dynamic Markings:** *cres* (crescendo) and *F* (Forzando).
- Tempo/Character Markings:** *doux* (softly), *Calypso*, *doux à part*.
- Lyrics (French):**
 - Calypso:* je sens la pi-tié la plus ten-dre sa ver-tu sa can-
 - Eucharis:* je sens pour lui l'in-té-rêt le plus ten-dre
 - 1^{er} Basses:* eh! quoi! la pi-tié la plus ten-dre se fait en-ten-dre sa ver-tu sa can-
 - 2^{em} Basses:* la pi-tié la plus ten-dre pour lui se fait en-ten-dre
 - Bottom:* eh! quoi! la pi-tié la plus ten-dre pour moi se fait en-ten-dre hélas hélas par quel bon-

The musical score is written for voice and piano. It features a vocal line with lyrics in French and a piano accompaniment. The score is organized into systems of staves. The piano part includes a grand staff (treble and bass clefs) and a single bass clef staff. The lyrics are written below the vocal line.

-deur sont faites pour toucher mon cœur sa ver-tu sa can-deur sont fai-tes

son

-heur ai je pu tou-cher vo-tre cœur hé-las hé-las par quel bon-heur ai je pu tou-

P P F P
 P F P
 P F P
 pour toucher mon cœur je pourrais satis faire
 on pour ra sa-tis-faire
 son
 cher vo-tre cœur d'un a-mi d'un Pere ap-prenez
 P 6 F P

The musical score consists of ten staves. The top two staves are for the vocal line, with lyrics written below them. The middle four staves are for a keyboard instrument, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for a bass instrument, with a bass clef and a key signature of one sharp (F#). The lyrics are: "moi si juste transport comptez sur ma clé-mence ouï, je sa- oia, l'an sa- moi le sort j'implore votre clé-mence pourriez-vous en ces". There are several 'F' chord markings above the staves. The page number '6' is at the bottom center.

The musical score consists of ten staves. The top two staves are for the piano accompaniment, featuring intricate sixteenth-note patterns. The third staff is for the voice, with lyrics written below it. The bottom four staves provide harmonic support with chords and bass lines. Dynamics such as *cres*, *F*, and *P* are indicated throughout the score.

cres *F* *P* *F*

cres *F* *P* *F*

cres *col b*

cres *F* *P* *F*

cres *F* *P* *F*

cres *F* *P* *F*

cres *F* *P* *F*

moi quel trouble s'em-pa-re de moi je sens la pi-tié la plus

tendre pour lui se fait en-ten-dre eh quoi la pi-tié se fait en

-pa-re de moi s'em-pa-re de moi eh quoi la pi-tié se fait en

cres 6 *F* *P* *F*

This musical score is written for a piece on page 153. It consists of multiple staves, including vocal lines and piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The score is marked with dynamics: *P* (piano) and *F* (forte). The lyrics are in French and include the words "ten...dre", "saver", and "ten...dre hélas hé-las par quel bon heur ai je pu tou-cher votre cœur". The number "6" is written below the bottom staff, likely indicating the measure number.

The musical score is arranged in a system of 14 staves. The top five staves are for instruments: Flute 1 (top), Flute 2, Clarinet in B-flat, Violin I, and Violin II. The next three staves are for the woodwinds: Oboe (labeled 'col ob.'), Bassoon, and Clarinet in C. The bottom three staves are for the vocal line and basso continuo. The music is in the key of D major (two sharps) and 3/4 time. The vocal line includes the lyrics: 'tu sa can deur sont faites pour toucher mon cœur', 'mon', 'son', and 'hélas hé-las par quel bon heur di je pitore'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'P' (piano).

This musical score is arranged in a system of 12 staves. The top five staves are instrumental parts, likely for strings and woodwinds, with dynamic markings of *F* and *FF*. The sixth staff is a vocal line with the lyrics: *sa ver-tu sa can-deur sont faites pour toucher mon cœur pour tou-*
cher votre cœur hélas hé-las par quel bon-heur ai-je pu tou-cher vo-tre cœur tou-
 The bottom three staves continue the vocal line and include the words *mon* and *son*. The score concludes with dynamic markings *F*, *F*, and *FF* at the bottom.

Musical score for a piece with multiple staves, including vocal lines and piano accompaniment. The score features a key signature of one sharp (F#) and a common time signature (C). The piano part includes a section marked "col b" (colored bass). The vocal lines contain the lyrics: "cher mon cœur pour tou-cher mon cœur pour toucher mon cœur p'toucher mon cœur" and "cher vo-tre cœur tou-cher vo-tre cœur toucher vo-tre cœur toucher votre cœur". The score concludes with the dynamic marking "FF" and the number "6".

FF *mezf* R

FF *mezf* R

FF *mezf* R

FF *mezf* R

Ob. et Clarinet

FF *mezf* R

col. Cornu

Calypso *surint de ses Nymphes*
emmène Télémaque dans sa Grotte.

FF *mezf* R

FF *mezf* R

FF *mezf* R

FF *mezf* R

FF *mezf* R

FF *mezf* R

col. Cornu

col. b

FF *mezf* R

Les acteurs et Actrices doivent avoir soin de Conformer leurs mouve-
ments pantomimes aux Rhythmes de cette ritournelle hypocritique. FF *mezf*

This page contains a musical score for 158 measures, organized into two systems of staves. The first system consists of nine staves, and the second system consists of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with the text "Fin du 1er Acte." in the bottom right corner.

Key markings and annotations include:

- Multiple instances of the letter "R" (likely *ritardando*) placed above the first staff of each system.
- The marking "col. b" (likely *colore basso*) in the bottom staff of the second system.
- The marking "ff" (fortissimo) in the second staff of the second system.
- The final instruction "Fin du 1er Acte." in the bottom right corner.

ACTE II.

Le théâtre représente l'intérieur de la Grotte de Calypso transparente de Crystallisations, de Nacres, de Burgos. Elle est ornée de tout ce que la mer produit de plus rare et de tout ce que la terre fait naître d'admirable. Des Caves d'émeraude reçoivent de toutes parts des eaux jaillissantes. Des Coquilles énormes sont surmontées de fruits de toute espèce. Une jeune vigne remplie de raisins ambres compose la frise de l'entablement. Une Mosaïque, de Burgos et de Coquillages en forme la voûte.

SCENE PREMIERE

*Eucharis, sortant d'une profonde rêverie
S'avance d'un air agité vers la fin du prélude*

The musical score is arranged in a system of staves. At the top, the vocal line for Eucharis is written in a soprano clef. Below it are the orchestral parts: Violins (W et Violes), Violas (Violes col b), Oboes and Clarinets (Ob: et Clar.), Horns (Corni in ut), Bassoons (Fagotti), and a Cello/Double Bass line. The score includes various dynamic markings such as *p*, *ff*, and *accres*. A rehearsal mark with the number '6' is present in the lower part of the score.

F *FF* *F* *FF*

F *FF* *F* *FF*

FF

F

Col Basso.

F *FF* *F* *FF*

uniss

Eucharis:

Er

First system of musical notation. It consists of five staves: two treble clefs, two alto clefs, and one bass clef. The vocal line is on the second treble staff. The lyrics are: *riante sans dessein ou portai je mes pas mon cœur est a-gi-te d'un trouble qu'il ignore*. The system includes dynamic markings 'F' (forte) and a key signature change to one sharp (F#).

Second system of musical notation, continuing from the first. It features the same five-staff structure. The lyrics are: *quel changement en moi que je ne conçois pas je n'éprouvai jamais ce feu qui me de*. Dynamic markings 'F' are present throughout the system.

Third system of musical notation. It features the same five-staff structure. The lyrics are: *que ce jeune héros par ses secrets touchant n.º a*. The system includes dynamic markings 'p' (piano) and 'P' (piano), and tempo markings 'Lento' and 'vivo Lento'. The music concludes with a fermata on the vocal line.

Lento

P

P

P

F

fait admirer sa vertu sa sagesse

ques arca ena

Lento

F

F

F

leur ses nobles sentiments charmoient, attendris soient le cœur de la Déesse le

Allegro Agitato

P

F

P

P

F

P

P

F

P

Retenu.

mien... si c'étoit là gl'ausâtma foiblesse....

Fier e Eucha-ris en vain ton

6 *Allegro Agitato*

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *P* and *PP*, and articulation symbols like *F* and *>*. The vocal line includes the lyrics: "cœur de l'a-mour bravoit la puis-sance de l'a-mour bravoit la puis-sance c'en est".

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *PP* and *F*. The vocal line includes the lyrics: "fait sou-mis sans de-fense il con-noit en fin un vain-queur sou-mis".

Musical score for the third system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *P*, *cres*, and *dim*. The vocal line includes the lyrics: "sans de-fense il connoit un vain-queur avec C.B. soumis sans de-fen-se".

il connoit en-fin un vain queur sonnis sans de fense il connoit

F P F P F P

cres
cres
col b

un vain queur sonnis sans de fen - - se il connoit en-fin un vain

dimar

Corni in re

queur il con noit un vain queur il con noit un vain queur

FF F FF

This musical score is for a voice part and instruments. It features a vocal line with lyrics in French and instrumental accompaniment for strings and woodwinds. The score is divided into three systems. The first system includes the vocal line with lyrics: "ou c'est fait pour e-teindre une ar-deur nais-san-te". The second system includes the vocal line with lyrics: "Bassons col b sans bassons", "ou nous mes ef-forts se-ront vains et malgre moi je". The third system includes the vocal line with lyrics: "tends les mains à la chai-ne qu'il me pré-sen-te qu'il me pré-". The score includes various dynamic markings such as *f*, *ff*, *p*, *pp*, *fp*, *pp*, *poco f*, and *col b*. There are also performance instructions like *col b* and *poco f*. The page number 165 is at the top right.

BIBLIOTHEK
 Kon. VI. Cavallerium
 ANTWERPEN

sen - - - te pour é - tein - dre une ardeur nais sante tousmes ef-

fort seront vains et malgré moi j'etems les mains a la chaîne qu'il me pré - sen - te

fiere Eucha - ris en vain ton cœur de la mour bravoit la pius - san -

6

ce de la-mour bravoit l'apuis sance c'en est fait sou-mis sans de-fence il con-

F *P* *PP* *P* *PP* *P* *PP* *dolce*

Sans C. B.

noit en fin un vain queur soumis sans de-fence il connoit

F *P* *F* *P* *F* *P* *F* *P*

un vain queur soumis sans de fen - - se il connoit en fin un vain

F *P* *accres* *accres* *col b* *accres* *accres* *F* *P*

avec C. B. accres

Musical score for the first system, consisting of six staves. The top two staves are for piano accompaniment, with dynamics *P* and *F* alternating. The bottom two staves are for the vocal line, with lyrics: "gueur", "oui, c'en est fait", "pour e-tein-dre". Dynamics *P* and *FF* are indicated throughout.

Musical score for the second system, consisting of six staves. The top two staves are for piano accompaniment, with dynamics *PP* and *FF* alternating. The bottom two staves are for the vocal line, with lyrics: "une ardeur nouvelle tous mes efforts seront vains se- - - ront vains pour e-". Dynamics *P* and *FF* are indicated throughout. A measure number "6" is written below the bottom staff.

Musical score for the first system. It features a piano accompaniment with two staves (treble and bass clef) and a vocal line. The piano part includes dynamic markings *P* and *F*. The vocal line is in French and includes the lyrics: *teindre un cœur n'a jamais tant de tous mes efforts seront vains tous mes efforts seront vains*. The score is written in a common time signature.

Musical score for the second system. It continues the piano accompaniment and vocal line from the first system. The piano part includes dynamic markings *P*, *FF*, *F*, *PP*, and *FP*. The vocal line includes the lyrics: *avec chaleur et malgré moi je tends les mains à la chaîne qui me presse*. The score is written in a common time signature.

This page of a musical score, numbered 170, contains vocal and instrumental parts. The vocal line features the lyrics: "sen - - - te ma malgre avec la plus grande chaleur mor je tends les mains a la chaine qu'il me pre - - sen - - te a la chaine qu'il". The instrumental parts include oboe solo, oboe and clarinet, and strings. Dynamic markings include *FP*, *FF*, *P*, *F*, *mf*, and *poco f*. Performance instructions such as "avec la plus grande chaleur" and "a la chaine qu'il me présente" are present. The score is written in a major key with a common time signature.

musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *pocf* and *FF*. The vocal line begins with the lyrics: *me pré - sen - - - te à la chaîne qu'il me pré - sen - - -*

musical score for the second system, continuing the vocal and piano parts. The lyrics are: *le tous mes ef - forts seront vains tous mes ef - forts seront vains tous mes ef -*. The score includes dynamic markings such as *FF* and *ff*.

forts se - -ront vains

Mais quel est ton espoir, malheureuse Eucharis?
 De ton amour quel peut être le prix?
 Crains que le cœur de la Déesse.

Touché des vertus d'un héros,
 En te ravissant sa tendresse,
 Ne mette le comble à tes maux.

Moderato

Entrée Hypocritique sur le nome dactyloco-spondiaque et dans le mode Ionien avec la mélodie basse. L'actrice qui joue le rôle de Calypso doit faire correspondre ses mouvements et toute sa Pantomime avec les Rythmes musicaux de telle manière que les basses puissent sembler compter ses pas et que le caractère d'harmonie soit comme le reflet de ce qui se passe dans son intérieur.

Violon PP
 Clarin. PP
 Cor. en Mi b PP
 Basson PP
 Trombone PP
 Eucharis PP
 Eucharis PP

Eucharis
 contrainçons nous
 c'est elle qui s'avance

PP Scene II Eucharis, Calypso qui s'avance plonge dans une profonde rêverie.

Recit en harmonie mie selon les loix du Diu erbium.

Calypso
Chère Eucharis plains mes nouveaux tourmens que ton cœur est heurieux dans son indiffé-

rence qu'il est loïn d'éprouver le trouble que je sens Eucharis. ah! quel est ma foi que va tellem' apprendre.

F F F 6 F

blesse
 U-tis-se de mon cœur est banni sans re-tour mais
 oublié si le péchu trop fatal a-mour
 puis je t'avou-er ma nouvelle ten-dresse
 songez vous à for-mer encor de-nouveaux
 nœuds repous-sés de La-mour les traits trop dan-ge-reux non

Largo Cantabile, (Sur le nome tetrachordique, et dans le mode mixolydien, avec la melopee mesoide et Systaltique. 175

The musical score is arranged in three systems, each with five staves. The top staff of each system is for the vocal line, and the other four are for instruments: two flutes (W and P), two violas (P), and a clarinet (PP). The key signature has one flat (B-flat), and the time signature is 3/8. The music is marked 'Largo Cantabile'. The lyrics are in French and are written in a cursive hand. Dynamics include *p*, *pp*, *mf*, *f*, and *col b*. The piece concludes with a double bar line and repeat signs.

W P
P
Violas P
Clarinet PP

non je ne puis je ne puis m'en défendre et malgré moi je cede a mon ar-
deur non jamais sentiment si tendre ne s'est fait connoître a mon cœur
et malgré moi je cede a mon ar-
deur non jamais sentiment si tendre ne s'est

col b
mf
pp *p* *f* *pp* *f*
pp *mf* *p* *f* *pp* *f*
pp *mf* *p* *f* *pp* *f*
pp *mf* *p* *f* *pp* *f*

pp pp pp pp

fait conuoître à mon cœur et malgré moi je cede à mon ar deur et malgré moi je

pp

pp pp pp *pp Cantabile*

Lent Recit pp pp

cede à mon ar - - deur chere Eucharis c'est entoi que j'es - pere je ne puis mer e-

pp pp

pp pp pp pp

soudre à déclarer mon feu de Cabisso si la gloire test chere epargne

pp pp

pp pp pp ff

Recit en harmonie nue selon les loix du diverbium.

l'ai l'embarras d'un à venir que par tri Te-lemague appren-ne ma ten

f f f f

dresse vas l'instruire a l'instant de sa fé-li-ci-té dis lui qu'il a touché le cœur d'une De

es se qu'il peut jouir des droits de la Divini-té le premier de mes dons cest l'im-mortalité

F F F F F F F F
 té vas ne perds point de tems, cours, remplis mon attente et moi je vais par des jeux pleins d'at-

F F F F F F F F
 traits dissiper s'ils e peut ses ennuis se regretts je veux qu'auprès de moi désormais tout l'en-

F F F F F F F F
 chante rassemble les Silvains, les Fées d'alentour je leur donne aujourd'hui l'accès de ce sé-

P *P* *P* *P*

en s'en allant

jour qu'ils fussent les apprêts d'une chasse brillante et trois ans diffé- rer vas servir mon a-

Andante animé *F* *F* *F*

SCENE III.
Eucharis seule.

mour *Qu'a-t-elle dit, quel coup porte telle a mon d'oeil le uni.*

F *F* *F* *F*

la cet aveu qui me faisait trembler *c'est de moi quel at.*

6 *F*

tend le succes de sa flamme *de moi Dieux se peut*

il este assez m'acabler

Allegretto disperato

fait de la Déesse que je ser-ve l'ar-deur que je ser-ve l'ar-deur *loi fa*

Air^P sur le nome Spondaicodipirriquo, et dans le mode dorien grave avec la melopée haute.

First system of musical notation. It consists of five staves: a vocal line and four piano accompaniment staves. The vocal line contains the lyrics: "ta - le pour mon cœur puis je imo - ler ma ten dres se sans mourir de dou". The piano accompaniment features a rhythmic pattern of eighth notes with dynamic markings of *P* (piano) and *F* (forte) alternating across the staves.

Second system of musical notation. It consists of five staves. The vocal line continues with the lyrics: "leur loi fa ta - le pour mon cœur puis je imo - ler ma ten dres - - - se". The piano accompaniment continues with the same rhythmic pattern and dynamic markings. There are some handwritten annotations in the piano parts, including "unis" and "col b".

Third system of musical notation. It consists of five staves. The vocal line continues with the lyrics: "sans mourir de dou leur loi fa ta - le pour mon cœur puis je imo - ler ma ten dres -". The piano accompaniment continues with the same rhythmic pattern and dynamic markings.

se sans mourir de dou- - leur sans mourir de dou- - leur

sans mourir de dou- leur ô con- trainte! ô ri- gueur! tout de-

croit mon mar- tyre d'un plus tendre a- - mour il faut que j'ex- pire sans pre- tendre à re-

P PP P PP

6

Detailed description: This is a page of a musical score, page 182, featuring a voice part and piano accompaniment. The score is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It consists of three systems of music. Each system includes a vocal line with lyrics in French, a piano part with treble and bass staves, and a harpsichord part with a single staff. The lyrics are: "se sans mourir de dou- - leur sans mourir de dou- - leur", "sans mourir de dou- leur ô con- trainte! ô ri- gueur! tout de-", and "croit mon mar- tyre d'un plus tendre a- - mour il faut que j'ex- pire sans pre- tendre à re-". The piano part features complex rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings such as *P* (piano), *F* (forte), and *PP* (pianissimo) are used throughout. The harpsichord part provides a steady accompaniment. The page number "182" is at the top left, and a small number "6" is at the bottom center.

tour *qu'on l'amitié fatale veut que de ma ri vale je protege les feux qu'on de*

P *F* *FF*

voir ri-gou-reux vaine cou-ler de larmes quel coup af-freux Calyp

P *F* *P* *F*

so sans al-lar-mes d'un sort heu-reux va gouter tous les charmes o fu

P *PP* *F*

col b

6

- neste de voir tu me re-dias au des es - voir tu me re-dias au des es - voir

tu me re-dias au des es - voir

il faut de la De

6

Detailed description: This is a page of a musical score, numbered 184. It features a vocal line and piano accompaniment. The score is divided into three systems. The first system contains the first two lines of music, with lyrics '- neste de voir tu me re-dias au des es - voir tu me re-dias au des es - voir'. The second system contains the next two lines, with lyrics 'tu me re-dias au des es - voir'. The third system contains the final two lines, with lyrics 'il faut de la De'. The piano part includes various dynamics such as *P* (piano), *FF* (fortissimo), and *cres* (crescendo). There are also markings for *R* (ritardando) and *6* (sexta). The music is written in a key with two flats and a common time signature.

es-que je ser-ve l'ar-deur que je ser-ve l'ar-deur loi fa-ta-le pour mon cœur

puis je inno-ler ma ten-dresse sans mourir de douleur loi fa-ta-le pour mon

cœur puis je inno-ler ma ten-dres- - - - - se sans mourir de dou-leur

qui l'amié fa-tale veut que de mari-ria le je pro-te-ge les feux qu'on de voir ri-gou-

-reux va me cou-ter de larmes Ca-hyp-so sans al-larmes d'un sort heu-

-reux va gou-ter tous les charmes qu'on de voir ri-gou-reux va me cou-ter de

larmes va me conter de larmes loifa-tu-le pour mon cœur mais je

Detailed description: This system contains the first five staves of music. The vocal line (soprano) has lyrics: "larmes va me conter de larmes loifa-tu-le pour mon cœur mais je". The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *F* (forte) and *P* (piano).

mais
col b
immo-termaten- -dres- - - - - se sans mourir de douleur loifa-

Detailed description: This system contains the next five staves. The vocal line continues with "mais" and "se sans mourir de douleur loifa-". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *P* and *F*. A "col b" marking is present in the piano part.

- tu-le pour mon cœur mais je immo-termaten- -dres- - - - - se sans mourir de douleur

Detailed description: This system contains the final five staves. The vocal line concludes with "- tu-le pour mon cœur mais je immo-termaten- -dres- - - - - se sans mourir de douleur". The piano accompaniment continues. Dynamics include *P* and *F*. A "col b" marking is present in the piano part.

Flutes *F P F P cres F*

Clar. *F*

Horn *F*

Horn *F*

Bassoon *F*

Trombones *F*

leur sans mourir de dou- leur sans mourir de dou leur quel comble de ri-

FF *R* *FF* *R* *FF* *R* *FF*

ri- gueur quel comble de ri- gueur

FF

6

Que vois je ? c'est lui qui s'avance ;
 Je ne puis, malheureuse, éviter sa présence.

SCENE IV.
 Eucharis, Télémaque.
 Télémaque.

Belle Eucharis ! ce n'est qu'auprès de vous,
 Que je sens adoucir mes peines ;
 Mentor n'est plus ! Et les Dieux en courroux,
 Ont rendu mes recherches vaines.

Eucharis.

Rien n'est encor désespéré.
 Je conçois cependant votre douleur extrême,
 Et je sens qu'on perd tout, qu'on perd ce qu'on aime.
 Télémaque.
 De son sort aujourd'hui je veux être assuré.
 Hélas ! Ma triste incertitude
 Est pour mon cœur le tourment le plus rude.
 En parcourant celle Isle et ses rochers divers,
 J'ai cru voir un chemin qui conduit aux enfers.

Je ne balance pas, on m'y verra descendre ;
 J'y veux chercher un père, et l'ami le plus tendre
 Si dans cette entreprise il m'en coûte le jour
 Ah! du moins j'aurai su leur prouver mon amour.

Eucharis.

Que dites-vous? quittez ce dessein téméraire,
 Livrez vous aux faveurs qu'on vous offre en ces lieux
 On n'y respire hélas! que pour vous plaire.
 Sans compagnie il n'est pas de bonheur, même aux cieux
 Aimez, et l'amour va vous mettre au rang des Dieux
 Au premier des destins Calypso vous appelle :
 C'est peu de sa tendresse. Une vie immortelle

Télémaque.

Qui, moi? j'accepterois... l'honneur me le défend :
 C'est d'un père et des Dieux que mon destin dépend

Eucharis.

Refuse-t'on le rang et la grandeur suprême!
 Paisible et satisfait, goûtez-en la douceur.

Comblez l'espoir de l'objet qui vous aime.

Cantabile Amoroso

Que ne pouvez vous lire dans le cœur d'Eucharis

Sans songer... que son bonheur extrême...
 Fait le tourment d'un autre cœur ..

(à part.)

On m'égaraï je?... Ô ciel! qu'ai je osé dire

Fuyons.

Vous me quittez Hélas! belle Eucharis,

D'une amitié si tendre est-ce donc là le prix

Eucharis.

(à part.)

J'ai rempli mon devoir. Ah! mon cœur se déchire.

Cachons-lui ma faiblesse, et le trouble où je suis.

Télémaque.

(à part.)

Quel est ce sentiment que sa présence inspire

(à Eucharis.)

Pourquoi me fuyez vous? Pourriez vous me haïr?

Eucharis

Moi, vous haïr! qui, moi!...

All.^o a Tempo

pp Recit F F F

de son cruel mar-ty-re... je me gare soy-ons Ciel j'allous me trahir sor

pp F F F

All.^o Comodo

F F FF R P

(elle sort) SCENE V. Télémaque

F FF R P

pp P pp a demi voix

trouble el-te jette en mon ame j'en prouai ja-mais ces

pp

Allegro Agitato, dans le mode mixolydien avec la mélodie haute et Sinfallique.

All.^o Agitato.
Non Espressive
 sentiments confus j'en sais quel pouvoir et m'agit et mien flâme et m'agit

col b
 gite et mien flâme j'elan-gais je sou-pire et nemeconnais

plus je sou-pire et nemeconnais plus non j'en puis repondre avec

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a cello/bass line labeled "col b". Dynamics include *FF*, *PP*, and *FP*. The tempo/mood is marked *dolce*.

Lyrics: *vœux de la Déesse d'un autre es-poir Te-té-ma que est flat-te chère Eucha-*

Musical score for the second system. It features a vocal line and piano accompaniment. Dynamics include *FP* and *F*. The tempo/mood is marked *a demi-voix*.

Lyrics: *ris je sens que la ten-dresse est pré-fé-rable a l'im-mor-ta-li-té je*

Musical score for the third system. It features a vocal line and piano accompaniment. Dynamics include *PP*, *P*, *cres*, and *F*. The tempo/mood is marked *a demi-voix*.

Lyrics: *sens que la ten-dresse est pré-fé-rable est pré-fé-rable a l'im-mor-ta-li-te je*

Performance markings at the bottom: *Pires 6 F mezf*

PP *P cres* *F* *mF* *FF*

PP *P cres* *F* *mF* *FF*

P cres *F* *mF* *FF*

sens que ta ten-dresse est préfé-rable est préfé-rable a l'immortali-té

P cres *F* *F* *sf* *FF*

mF *FF* *sf* *FF*

mF *sf* *FF*

a l'immortali-té a l'immor-ta-li-té

P *F* *P*

P *F* *P*

P

Quel trouble el-le jette en mor

P *F* *P*

6

ame, je ne sais quel pou-voir et ma-gi-te et m'en fla-me et ma-gi-te et m'en

F *FP* *FP* *FP* *FP* *FP*

col b

flame je lan-guis. Je sou-pire et ne me connois plus

je sou-pire et ne me connois plus non je ne puis re-pondre aux

F *F* *FP* *FP* *FP* *FP* *FP* *FP* *FP* *FP* *FP* *FP*

Musical score for the first system. It consists of five staves: a vocal line and four piano accompaniment staves. The vocal line includes the lyrics: "vœux de la De-esse d'un autre es-poir Têlè-maque est flat-té chère Eucha-". Dynamic markings include *FP*, *FF*, and *PP*. The piano accompaniment includes a *col b* marking.

Musical score for the second system. It consists of five staves: a vocal line and four piano accompaniment staves. The vocal line includes the lyrics: "ris je sens que ta ten-dresse est pré-fé-rable a l'im-mor-ta-li-té je". Dynamic markings include *FP* and *PP*. A *dolce* marking is present above the vocal line.

Musical score for the third system. It consists of five staves: a vocal line and four piano accompaniment staves. The vocal line includes the lyrics: "sens que ta ten-dresse est pré-fé-rable est pré-fé-rable a l'im-mor-ta-li-". Dynamic markings include *PP*, *cres*, *F*, and *mf*. A *col b* marking is present in the piano accompaniment.

te je sens que ta ten-dresse est pré-fe-rable est pré-fe-rable a l'immortali

pp *cres* F *mf*

pp *cres* F' *mf*

cres F *mf*

cres F *mf*

ta a l'immortali-te a l'immortali-te a

FF *mf* FF

FF *mf* FF

FF *mf* FF

FF *mf* FF

l'immorta-li-te a l'immortali-te

R P F

R P F'

(il. sort)

6 FF P F

Musical score for three staves (Violin I, Violin II, and Cello/Double Bass). The first staff has dynamic markings *FF*, *P*, and *F*. The second staff has *FF*, *P*, and *F'*. The third staff has *FF*, *P*, and *F*.

SCENE VI.

*Le théâtre change. On voit dans le fond une forêt coupée de plusieurs routes si-
mieuses. Sur le devant est un Bocage composé d'Arbres variés et d'arbustes char-
gés de fleurs, Calypso et les Nymphes, excepté Eucharis, sont sur la Scène au moment
du changement. Elles sont en habit de chasse un dard à la main.*

All.^o

Musical score for orchestra and choir. The score includes parts for:
 - *W* (Woodwinds)
 - *F* (Flutes)
 - *col b* (Cello/Bass)
 - *Violas*
 - *Oboë F*
 - *Cornu in Ré*
 - *Chœur des Nymphes* (Choir of Nymphs)
 - *All.^o* (Allegretto)
 - *F 6* (Flute 6)
 The vocal line for the choir includes the lyrics: *Vo-lons a la chasse quelle comble nos de-sirs*

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The vocal line is in a treble clef with a key signature of one sharp. The lyrics for the vocal line are: *non non rien n'efface ses charmans plaisirs ses charmans plaisirs*.

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The vocal line is in a treble clef with a key signature of one sharp. The lyrics for the vocal line are: *Vo-lons a la chasse quelle comble nos desirs Vo-lons ou vo*.

The musical score is written for a vocal line and piano accompaniment. It consists of two systems of staves. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings such as *P* (piano), *F* (forte), *poco f* (poco forte), *FF* (fortissimo), and *col b* (coll'arco). The vocal line includes the following lyrics:

lons - sa la chasse quelle com-ble nos de-sirs volons vo-lons a la
 vo-lons vo-lons
 chas - se quel - - le com-ble nos de-sirs non non non rien non rien n'ef-
 a la chas - se quelle com-ble nos de-sirs

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment with dynamic markings such as *FF*, *poco f*, and *P*.

- **Vocal Line:** *face ses char-mans ses char-mans plai-sir vo-lons vo-lons a la chas-*
se quelle com-ble nos dé-sirs vo-lons a la chas-se quelle com-ble
nos dé-sirs vo-lons a la chas-se quelle com-ble

- **Piano Accompaniment:** Includes dynamic markings *FF*, *poco f*, and *P*.

Musical score for the second system, including vocal lines and piano accompaniment. The score continues from the first system.

- **Vocal Line:** *se quel-le com-ble nos dé-sirs vo-lons a la chas-se quelle com-ble*
nos dé-sirs vo-lons a la chas-se quelle com-ble

- **Piano Accompaniment:** Includes dynamic markings *F*, *R*, and *FF*.

Musical score for a piece on page 202. The score is written in G major (one sharp) and 3/4 time. It features a vocal line and piano accompaniment. The lyrics are in French.

Lyrics:
 - sirs rien n'ef- face ses char- mans plai- sirs rien n'ef- face ses char- mans plai- sirs
 - sirs ses char- mans plai- sirs ses char- mans plai- sirs ses char- mans plai- sirs

Performance markings: *P* (Piano), *FF* (Fortissimo), *col b* (Crescendo), *R* (Ritardando), *F* (Forte).

Page number: 6

Calypso, a Télémaque qui survient.
 Venez jeune héros, que votre ardeur partage
 Des plaisirs, des dangers fait pour votre courage
 Cessez d'abandonner votre cœur au chagrin.
 Eucharis aujourd'hui vous a dû faire entendre,

Quel est le sort heureux ou vous pouvez prétendre
 Télémaque.
 C'est trop vous occuper d'un si triste destin.
 Mon cœur qui n'ose, hélas, s'ouvrir à l'espérance,
 Sert du moins ce qu'il doit à la reconnaissance

Moderato Dans le mode lydien aigu, avec la mélodie mesoïde et Érotique.

Violins I
 Violins II
 Viola Solo
 Corne Obligato in Mi #
 Calypso Du sort oubliez la rigueur c'est à moi de sécher vos

pccof
 poco f
 pccof
 larmes c'est à moi de sécher vos larmes de sécher vos larmes laissez vous au sen

si - - ble cœur qui veut termi - ner vos al - larmes oia mapie pmar - tel - le en.

P *PP*

accres *F* rinf

accres *F* rinf

deviendr.aphus belle si je la par - tage a - vec vous si je la par - tage avec

P *F* *rinf*

poco f *P*

poco f *P*

poco f *P*

poco f *P*

vous lires vous au sen - si - - ble cœur qui veut termi - ner vos al - larmes termi

P

- *ner vos al-larmes* *comblez comblez mon es-poir* *comblez mon es-poir le plus*

douce *ma vie en demendra plus belle si je la partage*

avec vous *si je la par-tage avec vous*

pocf *pocf* *avec chaleur*

si je la par-tage a--vec vous a--vec vous a--vec vous

poco f *F* *FF* *P*

FF *tr* *FF* *FF*

Télémaque.

Cette offre, je l'avoue, a de quoi me confondre,
 Déesse, il m'est affreux de n'y pouvoir répondre,
 Les Dieux, dont je dépends, ont ordonné de moi,
 Et de revoir Itaque ils m'imposent la loi.

Calypso.

Je ne puis concevoir que votre cœur balance,
 D'Itaque et de ces lieux voyez la différence.
 Ah! n'espérez mieux que des soucis cruels.
 Calypso vous élève au rang des Immortels.

Allegro fieramente, sur le nome orthien avec la melopée haute, et dans le mode phrygien aigu. 207

W FF
FF
Voles
Telemaque
Voudriez vous que je tra-tasse d'un Pere et les vœux et l'es-

FF P *cres* FF PP
FF P *cres* FF PP
P *cres* FF PP
poir d'un Pere et les vœux et les vœux et les poir le nom et l'ex- em- ple d'U-

F PP
F PP
col b
F PP
lis - - se m'ap- prennent as- sex mon de voir m'ap- prennent as- sex mon de

FF *Flûtes 1^{re} et Clar. 1^{er}* **FP** **FF** **PP**
 FF *Flûtes 2^{es} et Clar. 2^{es}* **FP** **FF** **PP**
 FF *Clari et Ob. 2^{es}* **FF**
 FF *Corni primi in re* **FF**
 FF *Tromp. et 2^{es} Cors en re.* **FF**
 FF *Fagotti* **F** **FF**
 voir je saurai sau- ver ma me- moi- re de l'ou- bli de l'obsu- ri-
 FF *Timbales* **FF**
 FF **PP** **FF** **PP**
 FF **PP** **FF**
 FF **FF** **FF**
 FF **FF** **FF**
 FF **FF** **FF**
 FF **FF** **FF**
 FF **FF** **FF**
 FF **FF** **FF**
 te ce sont des tra- vaux pleins de gloire qui don- nent l'im- mor-
 FF **FF**
 FF **PP** **FF**

Musical score for the first system, featuring piano accompaniment and vocal lines with lyrics. The piano part consists of four staves with complex rhythmic patterns. The vocal line is on a single staff with lyrics: *- ta - - li - te qui donnent qui dorment l'annor - ta - - li - te voudri et*. Dynamics include *PP* and *FP.*. A tempo marking *à 3 quart* is present above the vocal line.

Musical score for the second system, including piano accompaniment and vocal lines with lyrics. The piano part continues with four staves. The vocal line includes the lyrics: *de voix vous que je tra-lasse d'un Pere et les vœux et les - poir le nom et l'ex-*. Dynamics include *FF* and *PP*. A marking *a demi voix* is present above the vocal line.

Musical score for the third system, including piano accompaniment and vocal lines with lyrics. The piano part continues with four staves. The vocal line includes the lyrics: *- emple d'U - lis - - se m'apprennent a set monde voir le nom et l'ex - emple d'U*. Dynamics include *FF*, *P*, and *PP*. A marking *6* is present below the piano part.

- lisse m'apprennent as sex monde voir je saurai s'en aller même moi-re de l'ou-

accres
 accres
 - bli de lobscuri- te cesont des tré vauz pleins de gloi- re qui don- nent

accres 6 F P

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line begins with the instruction *a Voce Misteriosa*. The lyrics are: *l'immiorta-li-te te nom et lex em-ple d'U-lisse le nom et lex em-ple d'U-lis*. The piano accompaniment includes dynamic markings *PP* and *FP*.

Musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line includes the lyrics: *se m'ap prennent as-ses mon de-voir je saurai sau-ver ma me-moire*. The piano accompaniment features dynamic markings *PP*, *FF*, and *cres*. A section of the piano accompaniment is marked *Serrez*. A separate line for *Tymballes* (timpani) is also present, with dynamic markings *FF* and *Serrez*.

Musical score for a symphony with vocal soloist and choir. The score includes staves for strings, woodwinds, brass, timpani, and vocal parts. It features dynamic markings like *F*, *PF*, *PP*, *FF*, and *col b*, as well as performance instructions like *sec* and *(a demi voix)*. The lyrics are in French:

...goi - re qui donnent l'im-mor-ta-li-té qui donnent l'im-mor - ta - - - - - li - - - - - te qui donnent l'immor - ta - - li - té l'immor - ta - - - - - li -

Calypso.

Quel étrange refus. Je ne puis le comprendre.
 Ainsi vous répondez à l'espoir le plus tendre?
 Vous dédaignez de moi votre félicité
 (On entend un bruit de Musique agreste...)

SCENE VII.

(Le coteau se couvre de tous côtés de Faunes,
 de Silvains, de Satires, de Bacchantes, de Dri-
 ades qui descendent avec délire au son de
 leurs instruments variés et agrestes.)

Les Acteurs Précédens...

Marche des Faunes, des Silvains et des
 Satires portant les uns des fruits, les autres
 des fleurs, et d'autres des dépouilles d'ani-
 maux. ils doivent avoir le plus grand soin
 de faire correspondre leurs mouvements
 Pantomimes comme leurs gestes et leurs pas
 aux Rhythmes musicaux de la Symphonie hypocri-
 tique qui suit; de manière que (chaque temps Sono-
 re, de la mesure musicale paroissant être la réver-
 bération, pour ainsi dire, de chacun de leurs geste)
 la musique puisse devenir la langue, l'interprète
 de ces mouvements Pantomimes.

Vocal score for Calypso, consisting of seven staves. The first six staves are vocal lines with lyrics: "R", "R", "R", "R", "R", "R". The seventh staff is a bass line with the lyric "te".

Symphonic score for the scene, including staves for:
 - Violins (Viol. F)
 - Flutes (Flauti et Oboe)
 - Clarinet (Clari)
 - Horns (Corno 3^o et 4^o in Mi #)
 - Bassoons (Fagotti)
 The score includes various musical notations such as trills (tr), dynamics (F), and articulation marks.

Moderato poco Andante

fin

Flute (F)

Clarinet (F)

Bassoon (F)

Violin (col v 1°)

Viola (col v 2°)

Corn 1° E 2° in re.

Trombone (col b)

fin.

Poco f

P

Poco f

F

F

col b

col v 1°

Corn 1° E 2° in re.

Fagotti col Basso.

col b

Sans tromb.

F

*Entrée pour les Satyres et Bacchantes. Les Satyres s'avancent en ordre en faisant
En mesure la pantomime du jeu de la flûte antique à sept tuyaux.*

*Les Sylvaains ont été se ranger avec ordre sur la montagne qui est à gauche
et les faunes sur la montagne qui est à droite.*

Les Satyres vont se ranger en ordre sur la montagne du fond.

Allegro

W F

Chœur des Satyres, Bacchantes &c. Sur le nome dithyrambique avec la mélopée haute et diastaltique et dans le mode phrygien aigu.

Violoncelles

Tous (Seulement pendant les forte) battent en mesure avec l'orchestre leurs crotales, Cymbales, Triangles, et leurs tambours qui doivent être des espèces de tambours de basque. Les cymbales &c. doivent être frappées par mesures, et les crotales par demie mesures.

Flauti

Oboë 1^o

Oboë 2^o

Clarinettes

Corne et Trompette en re la trompette comme le 2^e Cor.

Fagotti

les Dryades et Nymphes de Calypso

les Faunes

les Sylvains

les Satyres

Timbales

Près de la Déesse si qualons

Allegro

F

A handwritten musical score on aged paper, page 219. The score is arranged in a system of ten staves. The top two staves are for the first and second violins, both in treble clef with a key signature of one sharp (F#). The third staff is for the first oboe, marked "col oboe 1^o", and the fourth for the first violin, marked "col vi^o". The fifth and sixth staves are for the second and first violas, both in treble clef. The seventh and eighth staves are for the second and first cellos, both in bass clef. The ninth staff is for the double bass, also in bass clef. The tenth staff is for the vocal line, with French lyrics written below the notes. The lyrics are: "presse a prou-ver sa va-leur que cha-cun s'em-presse a prou-ver sa va-leur". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The paper shows signs of age, with some staining and discoloration.

col. Oboe 1^o

Cornet et Tromp.

a prou- ver sa va leur que cha- cun s'em- presse a prou- ver sa va leur

2

Musical score for a symphony, page 221. The score includes staves for strings, woodwinds (oboes, clarinets), and a vocal line with French lyrics. Dynamics include P, m°F, and F.

Dynamics: P, F, m°F

Instrumentation: col oboe 1^o, ob. 1^o & Clar. 1^o, ob. 2^{do} & Clar. 2^o

Lyrics: *Près de la Dé-esse si-gna-lons notre ar-deur que cha-cun s'en*

Page number: 6

H-presse a prou ver sa va leur a prou ver sa va leur a prou ver sa va leur

FF 6

Detailed description: This is a page of a musical score, page 222. It features a vocal line with lyrics and several instrumental staves. The music is in a major key with one sharp (F#) and a common time signature. The vocal line is written in a cursive script. The instrumental parts include a piano accompaniment with chords and arpeggios, and a bass line. The score is marked with 'FF' (fortissimo) in several places. At the bottom of the page, there is a '6' and another 'FF' marking.

p

p

mais

tionons nous lions nous à la chasse ses char-mans plai-sirs - ne laissent de

p

tra - - ce que de doux sou-ve-nirs que de doux sou-ve

6

This page of a musical score contains the following elements:

- Staff 1 (Violin I):** Melodic line with dynamic marking *F*.
- Staff 2 (Violin II):** Melodic line with dynamic marking *F*.
- Staff 3 (Flute):** Melodic line with dynamic marking *F*.
- Staff 4 (Clarinet):** Melodic line with dynamic marking *F*.
- Staff 5 (Violoncello I):** Melodic line with dynamic marking *F*.
- Staff 6 (Violoncello II):** Melodic line with dynamic marking *F*.
- Staff 7 (Double Bass):** Melodic line with dynamic marking *F*.
- Staff 8 (Tuba):** Melodic line with dynamic marking *F*.
- Staff 9 (Trumpet):** Melodic line with dynamic marking *F*.
- Staff 10 (Trombone):** Melodic line with dynamic marking *F*.
- Staff 11 (Soprano):** Vocal line with lyrics: *Pres de la Dé-es-se*.
- Staff 12 (Alto):** Vocal line with lyrics: *Pres de la Dé-es-se*.
- Staff 13 (Tenor):** Vocal line with lyrics: *Pres de la Dé-es-se*.
- Staff 14 (Bass):** Vocal line with lyrics: *Pres de la Dé-es-se*.
- Staff 15 (Piano):** Accompanying line with dynamic marking *F*.
- Staff 16 (Conductor):** Accompanying line with dynamic marking *F*.

Additional markings and text include:

- col abse 1º* (Cello Solo 1st)
- col Corne 2da* (Horn 2nd)
- trains* (trains)
- F* (Fortissimo) dynamic markings throughout the score.

The musical score is written on 14 staves. The top two staves are for woodwinds, with the second staff labeled *col 1^o ob.* and *col 2^o 1^o*. The next three staves are for strings. The bottom four staves are for vocal parts, with the lyrics: *si qu'on lons notre ar-deur que cha-cun s'em-pres-se a prou-ver sa va-leur*. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is arranged in a system of 14 staves. The top two staves are for treble clef instruments (likely flutes or violins), the next two for alto clef instruments (likely violas or cellos), and the bottom two for bass clef instruments (likely basses or double basses). The middle section contains two vocal lines with lyrics in French. The score includes various musical notations such as notes, rests, and dynamic markings like 'F' and 'FF'. The key signature has one sharp (F#) and the time signature is not explicitly shown but appears to be common time.

a prou- ver sa va- leur que cha- cun s'em- pres se a prou- ver sa va- leur

This musical score is for a piano and voice piece. It features a grand staff with five staves for the piano accompaniment and two staves for the voice. The key signature is one sharp (F#) and the time signature is 9/8. The piano part includes dynamic markings such as *FP* (for *Forzando Piano*) and *PP* (for *Pianissimo*) throughout. The voice part includes the lyrics: "aupres de la Déesse signalons notre ardeur signalons". The score is written in a historical style with various musical notations including slurs, ties, and articulation marks.

Musical score for a multi-instrument ensemble with vocal lines. The score includes staves for various instruments and voices, with dynamic markings like "FF" and "col b". The vocal line includes the lyrics:

- ver a prou ver sa va leur a prou ver sa va leur a prou ver sa va leur a prou ver sa va

BIBLIOTHEEK
 Kon. VI. C. en A. v. d. A.
 ANTWERPEN

A handwritten musical score on aged paper, page 232. The score is arranged in a system of 14 staves. The top two staves are vocal parts in treble clef. The next two staves are for instruments, with the third staff marked *sol cornu*. The bottom six staves are for other instruments, including a bass line. The music is in a key with two sharps (F# and C#) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *F*. The lyrics *leur a prou ver sa va leur* are written in the lower vocal part.

Allegro

The musical score consists of multiple staves. The top section features a vocal line with lyrics in French. The lyrics are: "Air de Symphonie pendant lequel les dryades et amadryades vont offrir a Calypso des fruits, des fleurs &c. elles le font offrir a Télémaque qui est vis a vis d'elle dans la cote opposée. ces nymphes doivent observer de mesurer tellement leurs mouvements pantomimes sur la musique que chaque temp de cet air hypocritique passe sans bler compter leurs pas." Below the lyrics, there are several staves of music, including a piano part. Dynamic markings such as *P*, *FF*, and *F* are placed throughout the score. The bottom section of the page shows the continuation of the music, with the lyrics: "Télémaque a part refusant les presents - avec douleur. D'un autre es...poir". The page number "6" is visible at the bottom center.

Te-le-maque est flat-té chère Eucha-ris je sens que

ta ten-dres-se est pré-fé-rable à l'im-mor-

Gratioso Allegretto

Calypso à Telemaque

ta-li-té Sou-vent la gloire é-tonne et trompe notre cœur cherchez

Calypso s'apercevant de la tristesse de Telemaque s'approche de lui

Double Chœur des Satyres et des Nymphes de Calypso, Sur le nome Spondaïco-235
tribrachique, et dans le mode hypo-hydien-grave, avec la mélodie mesoride et Erotique.

Vous cherchez vous le bonheur c'est l'amour c'est l'amour qu'il te don- ne
les sous détachés
les Satyres cé- dex a

Calypso.
il vient s'offrir a vous sous des charmes si
la ten- dresse ce- dex jeu- ne Hé- ros

Calypso seule
oua souvent u- ne Cour- ronne
doux
auprès d'une Dé- es- se vous ou- bli- rez vos maux

PP

236 Pendant l'entrée suivante des Satyres, les Sylvains doivent descendre en ordre de la montagne qui est à gauche et venir auprès de Télémaque.

Flute: *P*

Violin I: *P*

Violin II: *P*

Ob: *P*

Corn in re: *P*

Bassoon: *P*

Chœur: *P*

Calypso avec les 1^{res} Nymphes

les 2^{es} Nymphes

n a qu'un ap pas qu'un ap pas tromp eur cherchet vous cherchet vous le bon heur c'est l'a

Les Sylvains en descendant de la montagne, doivent prendre garde à ce que leur mouvement du corps soient tellement en concordance avec le Rhythme musical que chaque note de la partie des Satyres puisse paroître compter chacun de leurs pas.

Chœur: vœux d'air immor tel - - le

PP

Flute: *F* *FP*

Violin I: *F* *FP*

Violin II: *F* *FP*

Ob: *F* *FP*

Corn in re: *F* *FP*

Bassoon: *F* *FP*

Chœur: *PP* *dolce*

amour c'est l' amour qui le don - - ne il vient offrir à vous sous des charmes si doux

peut on être re belle quand l'a - - mour en ces lieux peut

F 6 PP

sous des charmes si doux aux vœux d'une immortelle peut on peut on être re
 lé-ga-ler aux Dieux quand l'a-mour peut lé-ga-ler aux

pp P
 pp P
 pp P

Pendant le motif suivant des Satyres, les faunes doivent descendre de la montagne qui est à droite, et aller comme les Sylvains vers l'Élémaque. P
 ils doivent de même prendre garde à ce que leurs mouvements du corps soient en parfaite concordance avec le Rhythme musical, de manière que chaque note de la partie du Satyres puisse paroitre compter chaque pas tour d des faunes.

Calyppo seule
 belle quand l'a-mour vous égale aux Dieux quand l'a-mour vous égale aux Dieux
 aux
 PP P

F PP
 F PP
 F PP
 2^e Clair:
 douce
 vous cherchez vous le bon heur cest l'a-mour cest l'amour que le don - - ne il peut souffrir a
 douce
 vœux d'une immor-tel - - le peut on être rebelle quand l'a-

F PP
 FP
 FP
 FP
 Calypso Seule FP
 vous sous des charmes si doux sous des charmes si doux dans ce charmant a-île
 - - mour en ces lieux vont l'é-ga-ler aux Dieux

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. Dynamics include *pp* and *fp*.

pp *pp* *fp* *pp* *fp* *pp*

on n'a que d'heureux jours de leur bonheur tranquille rien n'altère le cours cherches

Chœur

Musical score for the second system, including vocal lines and instrumental parts for Oboe, Clarinet, and Bassoon. The score continues the vocal line and includes parts for Oboe, Clarinet, and Bassoon. Dynamics include *p*, *f*, and *pp*.

p *f* *p* *f* *p* *pp* *pp*

Oboe *p* *f*

Clar. *p* *pp*

Fag. 2^o *p* *pp*

doce

nous le bonheur cherchez vous le bonheur c'est l'amour c'est l'amour qui le don- ne il

doce

cherchez vous cherchez

aux vœux d'une immortel- le peut on être rebelle

p *f*

Musical score for a symphony or opera, featuring multiple staves for woodwinds, strings, and vocal parts. The score includes dynamic markings such as *P*, *PP*, and *FP*. The lyrics are in French:

vient s'offrir a vous sous des charmes si doux sous des charmes si doux
quand l'a-mour en ces lieux peut l'é-ga-ler aux Dieux.

The score includes parts for:

- Flute (Fl.)
- Oboe (oboe)
- 1^o Fag. (1st Bassoon)
- 2^o Fag. (2nd Bassoon)
- Violins (Viol.)
- Violas (Vcllo)
- Cellos (Cello)
- Bassoons (Fag.)
- Double Basses (Contreb.)

Musical score for a scene. The score includes vocal lines and instrumental parts for Flute (F), Oboe (Ob.), Clarinet (Clar.), and Bassoon (F). The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into measures, with dynamic markings such as *FP*, *PP*, *FF*, and *F*. The vocal line includes the following lyrics:

Pendant le motif suivant des Sabyres, ils descendent en chantant, de la montagne du fond, et vont en ordre vers Telemaque. ils lui offrent leurs dépouilles d'innocence en marquant leur étonnement sur sa mélancolie. ils doivent, comme les précédents, avoir égard à ce que leurs gestes et les Rhythmes de leurs mouvements du corps ne fassent qu'un mouvement Simultané avec les Rhythmes de la musique. cette pantomime peut aussi se faire pendant l'entrée précédente au lieu de s'exécuter pendant celle-ci; et elle n'en vaudra que mieux.

Instrumental parts include:

- 1^o Ob.
- 2^o Ob.
- 1^{er} Clar.
- 2^e Clar.

The score concludes with the lyrics:

sous ces riants ombrages jamais de noirs orages ne troublent nos plaisirs

The score ends with a measure containing the dynamic marking *F* and the word *aux vœux*.

242 Le Théâtre en ce moment doit présenter aux regards tous les prestiges du merveilleux et s'embellir de tout à qui peut donner l'idée du séjour de l'immortalité.

The musical score consists of 14 staves. The first 10 staves are instrumental accompaniment for various instruments, including strings and woodwinds. The 11th and 12th staves are vocal lines with lyrics in French. The 13th and 14th staves are bass lines. The score includes dynamic markings such as *F*, *PP*, *col 1^o*, *col 2^o*, *dolce*, and *sf*. The lyrics are: "il vient offrir à nos charmes si d'une immortalité peut on être rebelle son amour en ces".

F *PP*
F *PP*
F *PP*
PP
col 1^o
PP
PP
col 2^o *PP*
dolce *PP*
dolce
dolce
dolce
sf *F* *PP*

il vient offrir à nos charmes si
d'une immortalité peut on être rebelle son amour en ces

6

P *F*
P *F*
P
F
F
F
F
F
F
F
F
F
doux
F
col 1°
P

heur c'est l'amour qui le donne qui le donne qui le don... ne cherchez
c'est l'amour qui le donne qui le donne doux
tel-le peut-on être re-bel... le l'amour lé-gale aux Dieux

Vous le bon heur cher chez vous le bon heur cest l'amour qui le donne qui le donne
 Vous le bon heur cest l'a-mour qui le
 avec la même aux vœux d'une immor tel le peut on être re-bel le

F

P F P F P F P F
col oboë 1^o
col oboë 2^o
doux qui le don- - ne c'est l'amour qui le don- - ne c'est l'amour qui le don-
doux l'amour l'égal aux lieux l'amour l'amour l'égal aux Dieux l'amour l'amour l'égal aux
 P F G

The musical score is arranged in a system of staves. The top five staves are for instruments, each marked with a forte dynamic (*FF*) and a repeat sign (*R*). The sixth and seventh staves are for vocal parts, with lyrics written below the notes. The lyrics are: "ne qui le don - - - ne qui le don - - - ne qui le don - - - - ne" and "Dieux lé - gale aux Dieux lé - gale aux Dieux lé - gale aux Dieux". The bottom two staves are for a basso continuo or similar instrument, also marked with *FF*. The key signature is two sharps (F# and C#), and the time signature is 6/8.

FF

6 R

Une jeune Nymphe présente un javelot, à Télémaque qui s'en saisit - avec -
And.^{te} Maestoso ou un enthousiasme héroïque

W *FF* Pendant cette symphonie héroïque la Nymphe qui part d'un côté du théâtre pour aller offrir le javelot, et Télémaque qui vient en suite jusqu'au milieu de la scène pour s'en saisir, doivent avoir tous deux le plus grand égard à ce que leurs mouvements du corps, comme leurs gestes, leurs pas, leurs coups d'œil, leurs mouvements de tête, ne fussent

Violas *FF*

Flauti *FF*

Oboe et Clarin. *FF*

Cors in Ut *FF*

Fagotti *FF* C'est à la pantomime des deux personnages d'être ici tellement en concordance, avec la symphonie, que chaque note caractéristique du morceau se devine comme la répétition simultanée de leurs mouvements scéniques

Timbales *FF*

PP *Gratioso*

PP

col. b

PP

Calypso et Chœur des Nymphes Entourant Télémaque.

1^{er} Dessus

Peuton de Mars préférer les conquêtes aux plu

2^{me} Dessus

PP

* qu'une chose avec les Rhythmes musicaux.

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "sirs qui amour peut donner des Mythes qui parent nos te - tes laissez vous couronner".

Musical score for the second system, including vocal lines and woodwind parts. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "cherchez vous cherchez vous le bonheur c'est l'amour c'est l'amour qui le don-".

Oboi F. Clar :

(a part)
 les Sages
 vœux d'une immor - tel - - le peut on être re

Mais préférer les conquêtes aux plaisirs qu'annoncer de donner des Myrthes qui parent nos

col 1^o

pp

Oboi & Clar.

Corni in Mi b

Fagotti et Tromb.

Tymballes

tê-tê laissez vous couronner laissez vous couronner laissez vous couronner

F *FF* *FF* *FF* *FF* *FF* *FF* *FF* *FF* *FF*

Telemaque *distrait et inquiet cherche*
des yeux Eucharis absente. *pp*

Calypso a Telemaque Recit *pp*

rien ne peut vous plaire en cet heureux a-ri-le - l'amour pour y fixer vos

F *6* *pp*

Eucharis survient en ce moment dans une parure de Chasse aussi brillante que celle de Calypso.

pp

pp

col b

pp

apercevant Eucharis
Telemarque part (haut.)

pas prendra til un soin i-nu-ti-le c'est elle... en voyant tant d'ap pas non non mon

pp

Andantino

Allegro Vivace

pp

pp

pp

pp

FF

Ce trait FF d'orchestre doit s'exécuter simultanément avec le mouvement d'indignation qui se manifeste dans les gestes les yeux et toute la figure de Calypso.

Calypso abusée par le discours de Telemarque lui tend la main à l'instant elle aperçoit Eucharis et ses regards curieux y peut être triangler de Telemarque attachés sur cette Nymphe.

Calypso reste anéantie et leur lance un regard terrible Eucharis confuse baisse les yeux

Calypso apart

P

PP

FF

Andante

Allegro Vivace

FF

mais

P

FF

mais

col b

Ciel'en croire ai je mes yeux?

6

P

FF

711

The musical score is arranged in a system of 14 staves. The top two staves are vocal parts, with the second staff containing the lyrics "unus". The next four staves are for string instruments, with the first staff of this group containing the lyrics "strs". The bottom four staves are for other instruments, likely woodwinds or brass. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in French and are distributed across the vocal and string staves.

unus

strs

non non rien n'efface ses charmans pla-

que chacun s'em presse a prouver sa va-leur

strs vo-lons a la chasse quelle comble nos desir non rien nief fa-ce
que cha cras s'em presse a prouner sava leur

(L'Élémaque suit Eucharis. Calypso fait un mouvement pour la retenir mais elle s'arrête.)

The musical score consists of ten staves. The top two staves are vocal lines for Eucharis and Calypso. The middle staves are for various instruments, including a flute (marked 'col b'), strings, and a basso continuo. The bottom two staves are for the basso continuo and a second vocal line. The music is in a major key with a 3/4 time signature. The lyrics are written below the vocal staves.

ses char-mans plai-sirs
 Tous remontent les côtes
 en observant que leur marche
 pressée soit en parfait ac-
 cord avec chaque temps
 de la Musique.

rien n'efface ses charmans plai-
 signa-lons notre ar-deur
 signa-lons notre ar-

pp

pp

pp

pp

pp

pp

pp

sirs ses char-mans plai sirs ses char-mans plai sirs

- deur notre ar-deur notre ar-deur

(Calypso seule) Recit
 Per fides j'en aurais douter ils

All.^o Vivace

unis
col b

S'iriment je suis trahie
se pourroit il une infulele a-mie a cette au-

FF *P* *P*
P *P*
P *P*
FF *6* *P* *P*

FF
 col b
 dace avroit pu se por-ter ou graces de leur impi- dence mes yeux sont as su-

FF
 P
 P
 rès de leur intel- li- gence Dieux quel affront cruel mais je le suppor- ter jamais le.

Andante Cantabile P

P
 P
 P
 Flauto 1.^o P
 Flauto 2.^o P
 sort d'une Dé- es- se ne fut plus digne de pi- té qu'il l'on me pris ena tendresse et l'on tra-

Andante Cantabile

All^o Moderato

pp

pp Selon les moyens de l'actrice, à commencer de la 2^e Mesure de cet All^o Moderato ou l'ut[♯] de la basse devient tout un *♯* naturel et le *♯* du *♯* haut un la *♯* au pour ou capier et accorder tout le reste de cet acte un ton plus bas

Recit: En harmonie nue selon les loix du Diverbium.

Harmonia-mi-tié peut être je m'abuse peut être hé-las mon cœur ja

pp

Floua trop le-ge-re-ment les ac-cuse! observons les veil-lons assurons nous.

Allegro Vivace

ff

ff

ff

Calypso doit ici manifester par ses gestes que le regard est v^o d'Alcibiade et de Télémaque, la poursuite dans son imagination ses mouvements d'indignation doivent se marquer simultanément avec le rythme des basses, de manière que les siens et ceux de l'orchestre n'en fassent qu'un.

ff

Air sur le même rythme d'ionien et dans le mode dorien aigu, avec 261
 la mélodie haute et diastaltique.

en vain ils chercheront à s'enfuir en vain ils obtiendront se con-

traire ils ne pour-ront tromper mes yeux tâ-chons de les sur-

-prendre si l'on tra-hit mes yeux ah l'on doit tout at-tendre d'un amour fu-ri-eux en

Flute: *F*, *F*, *FF*
 Clarinet: *F*
 Bassoon: *col v 2^o*, *F*
 Horns: *Ob. et Clar.*, *FF*, *Corn et tromp. en ut.*, *F*
 Voice: *vain ils vou- dront se con- traire il ne pour- ront tromper mes yeux en*
 Bass: *F*, *F*, *FF*

Flute: *P*, *FF*, *P*
 Clarinet: *P*, *P*
 Bassoon: *col b*, *P*
 Horns: *F*, *F*, *F*
 Voice: *vain ils cher- cheront a se- nire si l'on tra- hit mes yeux*
 Bass: *P*, *FF*, *6 P*, *P accres*

Musical score for the first system. It consists of five staves: two for the vocal line (treble and bass clefs) and three for the piano accompaniment (treble, middle, and bass clefs). The vocal line includes the lyrics: *ah! l'on doit tout at-ten-dre d'un a-mour fu-ri-eux ah!*. The piano part features dynamic markings *F* and *accres*.

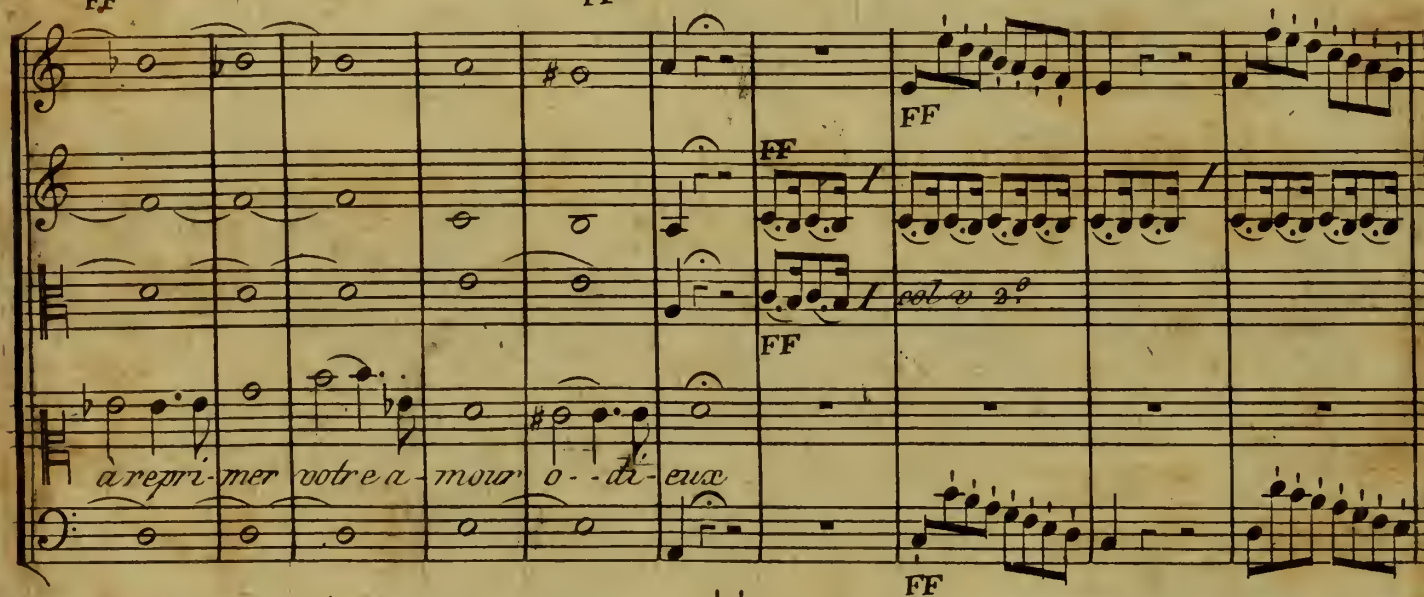
Musical score for the second system. It consists of five staves: two for the vocal line (treble and bass clefs) and three for the piano accompaniment (treble, middle, and bass clefs). The vocal line includes the lyrics: *l'on doit tout at-ten-dre d'un a-mour fu-ri-eux* and *oujours de même*. The piano part features dynamic markings *F*, *FF*, and *accres*.



trist vous immo-lant tous deux Calypso sauravous apprendre in-grats.

Dynamic markings: FF, PP, FP

Tempo marking: *trist*



à repri-mer votre a-mour o-di-eux

Dynamic markings: FF, PP



en vain ils chercheront à

Dynamic markings: P

Tempo marking: *voix concentrée*

First system of musical notation. It consists of five staves: two treble clefs, one alto clef, and two bass clefs. The lyrics are: *feindre en vain ils voudront se contraindre ils ne pour-ront trom-*

Second system of musical notation. It consists of five staves. The lyrics are: *per mes yeux tâ-chons de les sur-prendre, si l'on tra-hait mes yeux ah l'on*

Third system of musical notation. It consists of five staves. The lyrics are: *doit tout at-tendre d'un a-mour fu-ri-eux en vain ils vou-dront se con-*

P F P F
 P P *uris* P *uris*
 P *col b*
 F F
 F F
 F F
 F F
traître ils ne pour-ront trom-per mes yeux en vain ils chercheront à feindre si
 P F P F
 P *accres* P *accres* P
 P *accres*
 P *col b* P *accres*
poco f
poco f
poco f
l'on tra-hit mes yeux ah! l'on doit tout at-ten-dre d'un a-
 P P *accres* 6

P accres

1677-6

mour fu-ri-eux *ah! l'on doit tout at-ten-dre d'un a-mour fu-ri-*

P accres

Detailed description: This system contains the first six measures of the score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand. Dynamics include *P accres* and *1677-6*. The lyrics are "mour fu-ri-eux" and "ah! l'on doit tout at-ten-dre d'un a-mour fu-ri-".

F *sf* *sf* *sf* *sf* *sf* *R* *sf*

F *sf* *sf* *sf* *sf* *sf* *R* *sf*

F *F* *F* *F* *F* *F* *F* *F*

F *F* *F* *F* *F* *F* *F* *F*

-eux *en vain ils voudront se con-traindre non, il ne pourront trom-per mes*

F *sf* *sf* *sf* *sf* *6 sf* *R* *v*

Detailed description: This system contains the next six measures. The piano accompaniment features a complex texture with sixteenth-note patterns and chords. Dynamics include *F*, *sf*, and *R*. The lyrics are "-eux" and "en vain ils voudront se con-traindre non, il ne pourront trom-per mes".

Musical score for the first system. It includes a vocal line and staves for woodwinds. The vocal line begins with the lyrics: "yeux il ne pour-ront trom-per mes yeux ta chons de les sur prendre ou l'on dit". The woodwind parts include Oboe and Clarinet, Horns, and Trumpets. Dynamics include *pp*, *fp*, *f*, and *p*. A *doix* marking is present above the vocal line.

Musical score for the second system. It includes a vocal line and a Timpani part. The vocal line continues with the lyrics: "tout at tendre d'un a-mour fu-ri-eux ou si l'on tra-hit si". The Timpani part is marked *Timballes*. Dynamics include *pp*, *f*, *p*, *ff*, and *R*. A measure number "6" is indicated at the bottom.

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "l'on trait mes feux ah l'on doit tout attendre d'un amour fu-ri-eux mais l'on tra-". The piano accompaniment consists of multiple staves with various dynamics such as *mf*, *FF*, and *poco f*. There are also markings for *R* (ritardando) in the piano parts.

Musical score for the second system. It continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "-hit si l'on trait mes feux ah l'on doit tout attendre d'un amour fu-ri-eux". The piano accompaniment continues with dynamics like *mf*, *FF*, and *poco f*. At the bottom of the system, there are dynamic markings: *FF*, *mf*, *FF*, *6 mf*, and *FF*.

This musical score is arranged in ten staves. The top three staves (1-3) are for a woodwind section, likely flutes, with a treble clef and a key signature of one sharp (F#). The fourth staff (4) is for a string section, with a treble clef and a key signature of one sharp. The fifth and sixth staves (5-6) are for a string section, with a treble clef and a key signature of one sharp. The seventh and eighth staves (7-8) are for a string section, with a bass clef and a key signature of one sharp. The ninth staff (9) is a vocal line with a bass clef and a key signature of one sharp, containing the lyrics: *ouï d'un a-mour fu-ri- - eux* and *ouï d'un a-mour fu-ri- - eux*. The tenth staff (10) is a string section with a bass clef and a key signature of one sharp. Dynamics markings include *R* (Ritardando) and *FF* (Fortissimo) throughout the score. A page number *6* is located at the bottom center.



Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *-eux d'un a-mour fu-ri-eux d'un a-mour fu-ri*. The score includes dynamic markings such as *FF* and *ff*.



Musical score for the second system, continuing the vocal and piano parts. The lyrics are: *eux*. The score includes dynamic markings such as *FF*, *ff*, and *R*. The system concludes with the text *Fin du 2^{me} Acte*.

ACTE III ^{F. M. F.}

(Le fond du Théâtre représente la mer, à droite est une forêt très épaisse, à gauche, des rochers qui s'avancent dans la mer, sur le devant d'un côté, la grotte de Calypso est vue dans un aspect différent qu'au premier acte.)

SCÈNE PREMIÈRE.

Mentor. sortant de la forêt Sur la fin du prélude.

Andante Maestoso

Violins I *ff*

Violins II *ff*

Viola *ff*

Violas *ff*

Oboë

Cornu in re

6

Musical score for the first system, consisting of five staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle staff is a grand staff. Dynamics include *F*, *FF*, *PP*, and *FF*.

Musical score for the second system, including a tempo marking *Moderato* and a descriptive note: *Sur le nome harmoniatas ou dactylique et dans le mode hypo phrygien aigu, avec la melopee diastalique.* The system contains five staves with lyrics: *Il est tems d'opposer l'egide redoutable au traits que la-mour a lan-*

Musical score for the third system, including a tempo marking *Moderato* and lyrics: *ce ten-dons au-fils d'U-lisse u-ne main se-cour-able dans le danger cruel dont il*. The system contains five staves with dynamics *F* and *FF*.

est mena- ce tendons au fils d'Ulysse une main secou- rable dans le danger cru

et dont il est mena- ce, il n'a pu levi- ter dans ce triste nau- frage de Venus ou- tra- gée ou.

Moderato grave, Sur le nome trochaïque, avec la mélodie mesurée et eucharistique, et dans le mode hypodorien aigu. *poco f* 275

Flauto Solo
Oboe Solo
Fagotto Solo.

re connaît l'ou- vrage de ce jeune mor- tel Mi- ner- vesois l'ap- pui né

col b

solo

Corni in Ut.

la bandonne pas pro- te- ge sa jeu- nesse suis en ten- dre fais entendre à son cœur la

P poco f P poco f P poco f P

Musical score for the first system. It includes a vocal line and woodwind parts for Oboe, Horn in E-flat, and Trombone in E-flat. The vocal line has the lyrics: "voix de la sagesse ne l'abandonne pas pro-tege pro-te-ge sa jeunesse par". The woodwinds feature complex rhythmic patterns with dynamic markings such as *poco f*, *pp*, and *ff*.

Musical score for the second system. It includes a vocal line and woodwind parts for Flute and Trombone in E-flat. The vocal line has the lyrics: "ton secours plus saint qu'il tri-omphe aujour d'hui o Mi-nerve sois son ap-". The woodwinds continue with complex rhythmic patterns and dynamic markings such as *poco f*, *pp*, *p*, and *ff*.

cres *sf* *sf* *sf* *sf* *sf* *sf* *P* *PP*
cres *sf* *sf* *sf* *sf* *sf* *sf* *P* *PP*
cres *sf* *sf* *sf* *sf* *sf* *sf* *P* *PP*
cres *F* *PP*
cres *F* *PP*
 Corni in *F* *PP*
ut. *F* *PP*
cres *F* *PP*
a 3 quarts de voix *doce* *PP*
 - *pu* par ton secours puis - sient qu'il triomphe aujour d'hui fais entendre a son cœur

sf *sf* *sf* *sf* *sf* *sf* *P* *PP* *P* *FF* *FF* *PP*
PP *P* *FF* *FF* *PP*
PP *P* *FF* *FF* *PP*
PP *P* *FF* *FF* *PP*
PP *P* *FF* *FF* *PP*
PP *P* *FF* *FF* *PP*
PP *P* *FF* *FF* *PP*
PP *P* *FF* *FF* *PP*
 le vieillard de la sa - ges - se de ce jeune Hé - ros Mi - nerve sois l'appui sois l'appui

Vno 1^o

Vno 2^{do}

Alto

Flute

Oboë

*3^o E 4^o
Corne en ut.*

*1^o E 2^{do}
Corne en re*

fagotto

Mi nerve Mi-nerve sois l'appui Mi-nerve Mi-nerve sois l'appui Mi-

F sf R sf F R sf F F F F sf R 6 sf

Detailed description of the musical score: The page contains ten staves of music. The first seven staves are for instruments: Violino 1^o, Violino 2^{do}, Alto, Flute, Oboë, 3^o E 4^o Corne en ut, and 1^o E 2^{do} Corne en re. The eighth staff is for the fagotto. The ninth staff is a vocal line with the lyrics 'Mi nerve Mi-nerve sois l'appui Mi-nerve Mi-nerve sois l'appui Mi-'. The tenth staff is a basso continuo line. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (F, sf, R). The page number '278' is at the top left.

Allegro Gay.

The musical score is arranged in a system of staves. The top section consists of several instrumental staves, including strings and woodwinds, with dynamics such as *FF*, *PP*, and *P*. The middle section features vocal staves for various characters: *Les Nymphes*, *Les Sylwains*, *Les faunes*, and *Les Satyres*. The bottom section includes a bass line and a *Chœur lointain* (distant chorus) part. The lyrics are in French and describe a scene in a forest.

Les Nymphes *Au fond des Forêts gou tons mille at - traits nourrienn'efface*

Les Sylwains

Les faunes

Les Satyres.

ner - ve sois l'ap - pi - quientens je

PP Chœur lointain

le plaisir de la Chasse

Mentor

au milieu des délices pour séduire son cœur qu'on u-nit d'ar-ti-

The musical score consists of ten staves. The first five staves are for instruments, likely a flute and violin, with treble clefs. The sixth staff is for a bass instrument, likely a cello or double bass, with a bass clef. The seventh and eighth staves are for a keyboard instrument, likely a harpsichord or piano, with a bass clef. The ninth staff is for a vocal line, with a bass clef and lyrics. The tenth staff is for a bass instrument, likely a cello or double bass, with a bass clef. The score includes various musical notations such as notes, rests, and triplets. The lyrics are written in French and are partially obscured by the musical notation.

Musical score for a piece in 6/8 time. The score includes vocal lines and piano accompaniment. The lyrics are in French:

non rien n'efface le plaisir de la Chasse

si ces il faut les rendre vains il en est tems en

The piano accompaniment features triplets and is marked *pp*.

pp

pp

pp

pp

pp

non rien n'ef-face le plaisir de la Chasse

cor Minerve est son appas sous les traits de Men-tor

pp

Mentor.

*Faisons aborder le navire
 Que mon pouvoir divin va dans l'instant construire.
 Tûchons, malgré les efforts de l'amour,
 De l'arracher d'un dangereux séjour.
 (Il rentre dans la forêt.)*

SCENE II.

*Télémaque, éperdu, entrant du côté opposé.
 Ciel! où vais-je? où porter le trouble qui m'agite.
 Comment d'un Dieu vengeur éviter la poursuite?
 C'est en vain que je suis un objet adoré,
 J'enfoncé encor le trait dont je suis déchiré.
 O ciel! c'est elle qui s'avance.*

FP *Eucharis.*

*Soul, en ces lieux, que faites vous?
 Pourquoi de la Déesse éviter la présence?
 Par-tout elle vous cherche; elle cèle au courroux
 Que doit lui causer votre absence.
 Venez à l'instant la calmer,
 Venez, que l'amour le plus tendre...*

Télémaque.

SCENE III.
Télémaque Eucharis.

*Belle Eucharis! Eh, que peut-elle attendre...
 D'un cœur qu'une autre a su charmer?*

Eucharis .

Quoi, vous pourriez lui faire un si sanglant outrage?

Télémaque .

Si c'est un crime, eh bien, ce crime est notre ouvrage

Vous triomphez d'un cœur qui jusques à ce jour,

Avait su résister aux efforts de l'amour

Où, j'ai pu braver sa puissance

Quand, n'offrant que la volupté,

Il n'avoit pour appui que la seule beauté

C'en est fait je suis sans défense.

Et comment n'être pas vaincu

Par tant d'attraits unis à la vertu?

Andante

Eucharis . a part .

Que m'a-t'il dit?... Ah! devois-je m'attendre

(Haut.)

Que l'amour aujourd'hui, Dieux quel est votre espoir.

Télémaque .

D'obtenir votre cœur seul prix d'un feu si tendre

Eucharis .

(a part.)

Je suis aimée!... ô funeste devoir!

Qu'exiges-tu d'une âme au desespoir?

Duo .

The musical score is written for a full orchestra and two vocalists. It consists of several systems of staves. The vocal parts are for Eucharis and Télémaque. The instrumental parts include Violoncelle (Cello), Oboë, and Corni (Horns). The score is in French and includes lyrics such as "Non non le cœur de la Déesse doit se remplir vos vœux en répondant à sa tendresse" and "répondez à sa tendresse répondez à sa tendresse". The score is marked with dynamics like *P*, *FF*, and *Andante*. There is a page number '6' at the bottom center.

The first system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. Dynamic markings 'F' and 'P' are present.

The second system includes vocal lines. The top staff is a vocal line with lyrics: "dresse et jouissez d'un sort heu- reux jouis- sez d'un sort heu- reux". The bottom staff is a piano accompaniment. A dynamic marking 'P' is visible.

Télémaque.

The third system continues the piano accompaniment and vocal lines. The piano part has a steady rhythmic accompaniment. The vocal line has lyrics: "reux ah! répon- dez répondez à ma ten- dresse sans vous je ne puis être heu- reux sans v. je ne puis être heu-". Dynamic markings 'F' and 'P' are present.

The fourth system continues the piano accompaniment and vocal lines. The piano part features more complex rhythmic patterns. The vocal line has lyrics: "reux répondez à ma ten- dresse répondez à ma ten- dresse sans vous je ne puis être heu-". Dynamic markings 'FF', 'P', and '6' are present.

F poco f *P*
F poco f *P* *Eucharis* *Télémaque*
 reux sans nous je ne puis être cheu reux u ne destinée immor- telle en peut il être une plus
F poco f *P*
 de votre amour sera le prie le cœur de la Dé- es- se doit
 belle que de posséder Eu- cha- ris sans vous je ne puis
 seul i- ci remplir vos vœux le cœur de la Dé- es- se doit remplir vos vœux
 être heureux je ne puis être heureux répon- dez amant dresse repondez a mes vœux

F mezo f
 F mezo f
 col b
 Eucharis
 eh. quoy votre rigueur ex-treme seplait a déchirer mon cœur. vous de-

F mezo f
 PP
 PP
 Voyez à votre bonheur sacri-fi-er Eucharis même je dois vous fuir...
 non non ja-mais.

Allegro Vivace FF
 F P FF P
 F Violoncol b P FF P
 Voyez mon trouble et mes al-lar-mes oui
 hé-las au nom de tant de charmes Nym-

Allegro Vivace ed assai P 6 FF P

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features dynamic markings *pp*, *F*, and *P accres*. The vocal lines contain the lyrics:

- ex mes al-larmes ouï je dois vous fuir c'est trop oes
nom de tant de charmes laissez vous at-ten-drir a vos ge-

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features dynamic markings *F*, *FF*, and *col b*. The vocal lines contain the lyrics:

du ton qui marque la plus grande agitation
sez de m'at-ten-drir c'est trop ces-sez de m'at-ten-drir de m'at-ten-drir
-noux je vais mourir a vos ge-noux je vais mourir je vais mou-rir

du ton qui laisse entrevoir que l'amour est plus puissant que le devoir
 comment résister à ses larmes ces-sez de m'attendrir ou pour
 marquer tout l'exces de la passion et le plus grand désordre.
 -tez à mes larmes à vos genoux je vais mourir

poco f

Flauto

jamaïs j'edois vous fuir j'edois vous fuir ah ces-sez ces-sez de m'attendrir
 -sez vous at-tendrir l'as-sez vous at-tendrir à vos genoux je vais mourir

FF

poco f cres

F

poco f cres

FF

com-men-tresis-ter a ses lar-me ces-sez de m'at-ten-dre ou a-p-
 si vous resis-tes a ses lar-mes a vos ge-noux je vais mourir lais-

jamais je dois vous fuir je dois vous fuir ah ces-sez ces-sez de m'at-ten-
 -sez vous at-ten-dre lais-sez vous at-ten-dre a vos ge-noux je vais mou-

poco f cres

pp *pp* *pp* *Trio* *ff* *ff* *ff*

Lento *pp* *ff*

Telemaque aux pieds d'Eucharis et le cruel m'accable de mépris tu trahis

fièrement avec Mouvement *p* *p* *f* *f* *ff*

a Eucharis *f*

sois ma confiance Eucharis tu trahis sois ma confiance

Telemaque *Ah n'en croyez pas l'apparence j'at-*

tremble redoute ma vengeance *f* *f* *p* *p* *f* *f* *p* *p*

teste i-moin-nocence *ô Ciel quel in-*

ô Ciel quel in-juste soup-

p *ff* *6* *p*

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features lyrics: "juste soupçon ô Ciel quel injuste soupçon ah! n'en croyez pas l'appa-". The piano accompaniment includes dynamic markings such as *FF* and *P*.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line features lyrics: "tra-hi-son. a voix concentrée ne croyez pas me fléchir ne croyez pas me flé- rence calmez le courroux qui vous guide laissez vous fléchir ah! laissez vous flé- a demi voix a demi voix nonnonnon et-le n'est point coupable laissez". The piano accompaniment includes dynamic markings such as *PP*.

chir tous deux je saurais vous punir ah re - dou - te per - fide le transport, qu'à me
 chir laissez vous at - ten - drir je ne sais point per - fide calmez ce courroux qui vous
 el - le n'est point per - fide

qu'à de
 qu'à de
 tremble tremble per - fi - de
 que la pi - tié vous guide

FF mezf F FF
 FF mezf col b
 FF mezf
 F
 F
 FF mezf F FF

mon a-mour ou-tra-gé se-ra ven-gé
 mon cœur pour vous n'est point chan-gé j'at-teste i-
 son j'at-teste i-ci son

mez f *FF* *P*

ci mon in-no-cence laissez vous fléchir laissez vous at-ten-dre laissez
 in-no-cence de laissez vous fléchir laissez vous at-ten-dre laissez

PP accres *PP* *PP*

(à 3 quartlevoix)
 à 3 quartlevoix

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 ANTWERPEN

FP PP *cres*
 FP PP *cres*
 FP PP
 F> *a demi-voix* *cres*
 vous flé-chir laissez nous atten-dre laissez vous atten-dre laissez nous ah laissez
 F> *a demi-voix* *cres*
 FP

PP *cres*
 F P F P
 F P F P
 F P F P
 me flé - chir me flé - chir
 vous flé - chir laissez vous flé - chir
 F P F P
 6

ne re-fusez pas de m'en-ten-dre ne re-fu-sez pas de m'en ten-dre

ne re-fu-sez pas de l'en-ten-dre ne re-fu-sez pas

ne refusez pas de l'en-ten-dre ne re-fu-sez pas de l'en-ten-dre
les Nymphes

les Sylvains ne re-fu-sez pas de l'en-ten-dre ne re-fu-sez pas

ne refusez pas de l'en-ten-dre ne re-fu-sez pas de l'en-ten-dre
les Faunes

ne re-fu-sez pas de l'en-ten-dre ne re-fu-sez pas de l'en-ten-dre
les Satyres

indignation
vous de mes yeux ô-tez vous de mes yeux
quel ar-rêt ri-gou-reux ah dai

quell ar-rêt ri-gou-reux

This system contains the first two systems of musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics include "vous de mes yeux ô-tez vous de mes yeux" and "quel ar-rêt ri-gou-reux ah dai". The piano part includes the instruction "indignation".

gnez le sus-pen-dre dai-gnez dai-gnez le sus-pen-
le sus-pen-dre dai-gnez dai-gnez le sus-pen-
ah dai-gnez le-sus-pendre dai-gnez

This system contains the third and fourth systems of musical notation. It continues the vocal and piano parts from the first system. The lyrics include "gnez le sus-pen-dre dai-gnez dai-gnez le sus-pen-", "le sus-pen-dre dai-gnez dai-gnez le sus-pen-", and "ah dai-gnez le-sus-pendre dai-gnez".

mez f *FF* *P*

mez f *FF* *P*

FF *P*

FF *P*

FF *P*

FF *P*

FF *P*

FF *P*

FF *P*

FF *P*

mez f *FF* *P*

6

a 3 quart de voix
Eucharis

ô Ciel

a 3 quart de voix
ô Ciel

a 3 quart de voix
a 3 quart de voix

a 3 quart de voix
ô Ciel' quel in-

a 3 quart de voix

unite

Cher tous deux je saurais vous punir non nes-perer pas de mon courroux calmer la vio-

cher laissez vous at-ten-dre je ne suis point perfide daignez e-cou-ter ma def

el-le n'est point perfide daignez e-cou-ter sa def

laissez vous at-ten-dre nous vous con-jurons tous daignez e-cou-ter

This musical score is for a voice and piano piece. It features a vocal line with French lyrics and a piano accompaniment. The score is written in a key with one sharp (F#) and a common time signature. The lyrics are:

guide mon a-mour ou-tra-gé se-ra
guide mon cœur pour vous n'est point chargé n'est
 ah' sus-pen-dex ah' suspen-dex vo-

The score includes dynamic markings such as *FF* (fortissimo) and *mez f* (mezzo-forte). The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The page number 307 is located in the top right corner.

1^{er} Fl. et 2^{es} Clar. : *FF*

2^e Fl. et 2^e Clar. : *FF*

Corn. : *FF*

Tramp. : *FF*

1^{er} Ob. et 2^{es} Clar. : *R*

2^e Ob. et 2^e Clar. : *R*

Corn. : *R*

Tramp. : *R*

ven- - - gé

point chan- gé ah suspen- des vo- tre ven- geance suspen des vo- tre ven- geance

- tre ven- - - gean- - - ce

tre ven- geance ah suspen- drez vo- tre ven- geance suspen drez vo- tre ven- geance

- tre ven- - - gean - - - ce

- tre ven- geance ah suspen- des vo- tre ven- geance suspen des vo- tre ven- geance

FF 6 *R*

pp P accres P accres P accres

j'ai teste i-ci mon in-no-cen-ce ah laissez vous flechir laissez

j'ai teste i-ci son in-no-cence ah laissez vous flechir laissez

ah laissez vous flechir laissez

ah laissez vous flechir laissez

pp 6 P accres

-sez vous at-ten-dre
 -sez vous at-ten-dre
 (a parte)
 loi fa-ta-le pour mon cœur
 non elle n'est point coupable
 calmez ce courroux

Musical score for a multi-instrument ensemble with vocal lines. The score includes piano (P), piano-piano (PP), and forte (F) markings. It features a variety of musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The lyrics are in French and appear to be from a dramatic or operatic work.

il faut monter maten-dres se

qui l'accable

pour-riez-vous la pu-nir pour-riez-vous la pu-nir

pour-riez-vous la pu-nir

PP

6

F

dan-guez é-couter, ma deffense mon cœur pour vous n'est point chan-
sa- son
mon a-
dan-guez écou-ter

The musical score consists of 12 staves. The top two staves are vocal lines with lyrics. The lyrics are: "amour outragé se - ra ven - gé se - ra ven - gé non - gé mon cœur n'est point chan - gé son sa deffense son cœur pour vous n'est point chan - gé mon cœur n'est point chan - gé". The piano accompaniment includes a grand staff (treble and bass clefs) and a bass line. Dynamics are marked as *pp*, *ff*, *f*, and *sf*. The tempo is marked "Plus vite".

The musical score consists of multiple staves. The vocal parts include the following lyrics:

- pas me flé- chir*
- vous flé- chir*
- lais- sez vous at- ten- dre*
- lais- sez vous flé- chir*

The piano accompaniment features dynamic markings: *PP* (pianissimo), *FF* (fortissimo), and *R* (ritardando). The score also includes performance instructions such as *avec chaleur* (with heat) and *diminuendo* (diminishing).

316 Ici les Acteurs et le Chœur poursuivent en suppliant Calypso, depuis le fond
du Théâtre jus qu'au bord des lampes.

The musical score consists of ten staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom six staves are for a chorus. The music is in a minor key and features a steady rhythmic accompaniment. The lyrics are written in French and are repeated for both the actors and the chorus. The score includes dynamic markings such as 'pp' and 'diminu.' (diminuendo), and performance instructions like 'doux' (softly) and 'lais' (let).

ne peut me fléchir rien ne peut m'attendrir ne crois pas me fléchir
laissez vous fléchir laissez vous attendrir laissez vous fléchir

Ici même: soin de la part des Chœurs et acteurs En revenant vers les lampes. PP

col. oboë

ou mon a-mour se-ra ven-gé ou mon a-mour se-
ret vous at-ten-dra mon cœur pour vous n'est point chan-gé mon cœur pour vous n'est
son son

FF R

The image shows a page of a musical score, page 318. It features a complex arrangement of staves. At the top, there are several staves with musical notation, including treble and bass clefs, and various notes and rests. Some staves have a large 'R' written below them. The middle section of the page contains two lines of lyrics in French, written in a cursive hand. The first line of lyrics is: "ra ven-gé se-ra ven-gé se-ra ven-gé ou se-ra ven-gé". The second line of lyrics is: "pointchan-gé n'est pointchan-gé n'est point chan-gé". Below the lyrics, there are more staves of musical notation, including a bass line with a large 'R' at the end. At the bottom of the page, there are three 'R' characters and a small number '6'.

pppf FF P FF

*Eucharis aux genoux de Calypso est
renversée, une main contre terre. Calypso -
penché sur elle, la fixe d'un œil menaçant,
et accompagne son regard, d'un geste à
la fois sûr et immobile.*

FF FF FF

*Calypso. qu'on les sépare!
allez.*

*Télémaque Eucharis et le Chœur dans une
attitude suppliante et les mains tendues vers
Calypso semblent en attendre un pardon et
l'oubli de ses soupçons elle se détourne
avec indignation.*

P FF P FF

Musical score for the first part of the page, featuring multiple staves with notes, rests, and dynamic markings like 'P' and 'R'.

SCENE V.

Calypso et Télémaque.

Calypso.

Toi, jeune téméraire!
 Par quel sort, à mes vœux contraire
 Abordas tu dans ce séjour?

Télémaque.

Il m'est affreux de vous déplaire
 Percer ce cœur arrachez moi le jour
 Epaisez sur moi seul toute votre colere
 Eteignez dans mon sang un malheureux amour

Calypso.

Tu l'aimes? Ah, puis je l'entendre!
 Une autre me ravit ta foi.
 Quoi ton cœur est sensible et tendre,
 Ingrat! Et ce n'est pas pour moi!

Musical score for the second part of the page, featuring four staves with notes, rests, and dynamic markings like 'Pocof' and 'FF'.

All.^o non troppo.

W *FF* *P* *FF*

Clarinet *P* *FF*

Violas *FF* *P* *FF*

Calypso *FF* *P* *FF*

cris-el suis crains ma rage

crains le trans-port de ce cœur qu'on ou trage *suis crains ma rage crains*

ouï j'ètein-drai dans son

FPP *F* *P* *F*

FP *F* *P* *F*

FP *F* *FP* *F*

FP *F* *FP* *F*

6

P F P F P F F
 FP FP FP FP FP F
 FP F FP F FP F F
 sang o-di-eux ma flamme et tes indignes feux tes in-di-gnes feux qui j'etein
 FP F FP F FP F F

FF
rit.
 F-dra dans son sang o-di-eux ma flamme et tes in-di-gnes feux fais...

PP PP PP
allegro
 tu me quit-tes tu me quit-tes bar
 PP

ba-re qui tu me prise ma douleur tu me pri-ses

ma douleur et tu ne vois qu'a-vec hor-reur mes lar--mes

Calendo
Calendo
Calendo
mes trans-ports mon a--mour qu'a me--ga--re

Allegro Vivace poco assai

Sur le nome d'opéra redoublé avec le mélodée haute et dis-talique et dans le mode hypo-Éolien.

Flute: *FF* *P cres*

Clarinet: *F*

Corno in *Mb* 3^o et 4^o: *F*

Fagotti: *F*

Vocal line: *trem-ble... je tiens en mon pouvoir je tiens ton or-gueil-*

Vocal line: *-leuse a-mante viens viens suis moi*

Vocal line: *si tu veux la voir sous mes ceps déchirée expi*

6 *FF* *FP*

rantecrains tout d'un af-freux deses-poir *ma main de son sang dégou-*

tante pour à voir tra-hit son de voir va pu-nir ou va pu-nir un for-fait si

Musical score for the first system. It includes a vocal line with lyrics and instrumental parts for horns and strings. The vocal line lyrics are: *noir frémis de ma rage sanglante crains tout d'un af-*.
 Instrumental parts include: *Corno 1^o et 2^o in B \flat* , *3^o et 4^o in Ma*, and a string part. Dynamics include *FF*, *P*, and *F*.

Musical score for the second system. It includes a vocal line with lyrics and instrumental parts for horns and strings. The vocal line lyrics are: *à voix concentrée, fraux des espoir trem-ble fré-mis je tiens*.
 Instrumental parts include: *Corno 1^o et 2^o in B \flat* , *3^o et 4^o in Ma*, and a string part. Dynamics include *F*, *PP*, *P*, and *cres*.

poco f **FF** **PP** **P** *cres*

poco f **F** **FF** **PP** **P** *cres*

poco f **F** **FF** **PP** **P** *cres*

poco f **F** **FF** **PP** **P** *cres*

3° et 4° **FF** **PP** **P** *cres*

a voix sourde

en mon pouvoir je tiens ma je tiens ton orgueil

poco f **F** **FF** **PP** **P** *cres* *poco f*

poco f **F** **FF** **PP** **P** *cres* *poco f*

poco f **F** **FF** **PP** **P** *cres* *poco f*

poco f **F** **FF** **PP** **P** *cres* *poco f*

poco f **F** **FF** **PP** **P** *cres* *poco f*

poco f **F** **FF** **PP** **P** *cres* *poco f*

leuse, a-man-te j'embrâi dans son sang o-di-eux... ma flamme et

poco f **F** **FF** **PP** **P** *cres* *poco f*

Allegro assai

Musical score for the first system, featuring piano and vocal parts. The piano part includes dynamic markings such as *F*, *silence*, *pp*, and *ff*. The vocal part includes the lyrics: *tes in-di-gnes feux d'une voix alterée par la fureur et qui mar- que le plus grand désordre*.

Musical score for the second system, continuing the piano and vocal parts. The piano part includes dynamic markings such as *P*, *cres*, *poco f*, and *ff*. The vocal part includes the lyrics: *ouï, ouï, je neuc qu'à tes pieds on la brûne expi- rante*.

Musical score for orchestra and voice, page 330. The score includes parts for Flauti, Clarinettes, Oboe, Corni, Tromboni, Fagoti, Timbales, and a vocal line. Dynamics range from *pp* to *ff*. The vocal line includes the lyrics: "poir ma main de son sang degou-tan-te tres fort va pu-nir un for".

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 Kon. VI. Conservatorium
 AMSTERDEN

Musical score for a vocal and instrumental piece, page 331. The score includes vocal lines with lyrics and piano accompaniment. Dynamics range from *pp* to *ff*. The lyrics are: "fait si noir fre-mis de ma ra-ge san-glan-te crains" and "les Pavillons en l'air jusqu'à la fin."

Dynamics: *pp*, *P*, *cres*, *pocof*, *FF*, *FF*.

Lyrics:

 fait si noir fre-mis de ma ra-ge san-glan-te crains

 les Pavillons en l'air jusqu'à la fin.

Performance instruction: *Subito voce accres*

Recitatif Andante

R FF PP
Calypso sort
Télémaque Recit
Recitatif Andante
 R FF PP

PP P PP F
 PP P PP F
 o menace acca-blante vous me fuyez en vain je ne vous quitte pas Gel!
 PP 6 P PP F

Recitatif Obligé
à Tempo Allegro

mus
col b

ou ar-re-te mes pas... se pourroit il ?
t'en reur mor-telle ? non demer

FF FF FF FF FF

FFP FFP FFP

FF P FP FP

FF P FP FP

FF P FP FP

rel... elle ne m'entend plus
ah ! si dans sa rage cru-el-le sa main o saie

FFP FF P FP FP

FP FF P FF

FP P FP FF

FP FF

mes cris sont super-flus
quel transport... quelle fureur l'é-gare...

FP FF All. Spiritoso 6 FF

Musical score for the first system. It consists of five staves: two treble clefs, two bass clefs, and a vocal line. The vocal line contains the lyrics: "na jecrois voir le fer barbare déjà levé grands Dieux que siates vous arrê-". Dynamic markings include *P* and *FF*.

Musical score for the second system. It includes the tempo marking *All.° Vivace*. The vocal line continues with the lyrics: "tez suspendez vos corps per cez plutôt le cœur d'un mi-se". Dynamic markings include *FF* and *P*.

Musical score for the third system. The vocal line concludes with the lyrics: "rable na c'est moi seul c'est moi qui suis coupable n'ajoutez point a". Dynamic markings include *P* and *FF*. The page number *6* is centered at the bottom.

en serrant de plus en plus

FF P *poco f* F

FF P *poco f* F

FF P *poco f* F

sotto voce accrés

mon malheur eua sort l'hor-ri-ble des es-poir le tour-ment ef-froy

FF P *poco f* F

en serrant de plus en plus F

Andante *Largo* *Andantino poco Lento*

FF PP P

FF PP P

FF PP P

in mi *Fagotto Solo* P

en tombant accable sur les degrés de la Grotte *Andantino poco Lento*

Lent

a- - - - - ble d'avoir pu lui causer la mort

FF PP *Largo* *Andantino poco Lento*

6

Andantino dans le mode Rohen, avec la mélodie Systaltique.

Oboe Solo

ô toi qui formas ma jeunesse

toi dont je déplore la fin que ton ombre en cor s'inte- - res - -

cres F PP

6

Detailed description: This is a page of a musical score for an Oboe Solo and voice. The score is written in a minor key with a 3/4 time signature. It features a vocal line with lyrics in French and an Oboe Solo line. The piano accompaniment consists of multiple staves. The score includes dynamic markings such as *F* (forte), *P* (piano), *pp* (pianissimo), and *cres* (crescendo). The lyrics are: "ô toi qui formas ma jeunesse" and "toi dont je déplore la fin que ton ombre en cor s'inte- - res - -". The page number 337 is in the top right corner, and the number 6 is at the bottom center.

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a complex texture with multiple voices and dynamic markings such as *P* and *PP*. The vocal line includes the lyrics:

rer a mon cœur la sa-ges-se *doux condolore* *ô toi dont je de plo-re la fin* *que ton*

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with dynamic markings such as *PP*, *FP*, and *F*. The vocal line includes the lyrics:

ombre en-cor s'inter-resse *doux* *Mentor a mon triste des tin daigne inspi-rer* *a mon*

FP FP FP FP PP
 FP FP FP FP PP
 FP FP FP FP PP
 FP FP FP FP PP
 FP FP FP FP PP
 FP FP FP FP PP
 FP FP FP FP PP
 FP FP FP FP PP
 FP FP FP FP PP

cœur ta sa-gesse daigne inspi-rer a mon cœur ta sa-gesse daigne inspi-rer a mon

FF
 unis
 FF
 FF

Mais quel objet frappe mes yeux?
 Qui peut aborder en ces lieux?
 (Un vaisseau aborde. Mentor descend sur
 le rivage.)

SCENE VII.

Télémaque, Mentor.

Télémaque.

Ciel! que vois je? ô surprise extrême!

34²
Se pourroit il? que c'est lui même.

(Il court et se précipite dans les bras de Mentor.)

Mentor: mon cher Mentor: touchés de mes douleurs,

Se peut-il que les Dieux vous rendent à mes pleurs;

Mentor, gravement.

Ils m'ont préservé du naufrage.

Les peuples du prochain rivage

M'ont prodigué des secours généreux;

Il m'ont accordé ce navire.

Dans Itaque il doit nous conduire,

Hâtons-nous de quitter ces lieux.

Télémaque embarrassé.

(à part.)

Que dire! Il faut avant que ma reconnaissance

S'acquitte envers les Immortels

Qui m'ont rendu Mentor, de tant de bienfaisance,

Et qu'en tribut sur leurs autels....

Maestoso o loppo *Sur le rythme iambique, dans le mode hypo-Eolien avec la mesure mesoide.*

Violins
Mentor

Le tribut le plus légitime, qu'on puisse offrir aux Dieux c'est moins le

sang d'une victime qu'un cœur soumis et vertueux

6

All.º animo
poco Vivace

ve- nez ve- nez affran- chir une Mère

dont vous ê-tes le seul es- poir ve- nez affran- chir une mè- redont vous

êtes le seul es- poir voi- -la ouï voi- la vo- -tre premier devoir jus

Musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line starts with a piano (*pp*) dynamic and includes markings for *cres* and *dim*. The piano accompaniment also features *pp* and *cres* markings. The lyrics are: "guéaux en fers cherchez un pé - re voila vo - tre premier de voir oia voi".

Musical score for the second system. It includes a vocal line and piano accompaniment. The tempo is marked *Andante*. The vocal line has *pp* dynamics and includes the instruction "Mentor fait une fausse sortie." The piano accompaniment also has *pp* dynamics. The lyrics are: "- la voila vo - tre premier de voir cher cher cherchez un Pere voi la vo".

Musical score for the third system. It includes a vocal line and piano accompaniment. The tempo is marked *1.º Tempo*. The vocal line has *pp* dynamics and includes the instruction "Andante arrêté par Télémaque". The piano accompaniment also has *pp* dynamics. The lyrics are: "- tre pre mier de voir cher cher cherchez un Pere voila vo - tre premier de".

voir, voilà vo-tre premier de-voir voi-la vo-tre premier de-voir

Un cœur par nos vertus, par la gloire enflamé.

Télémaque.

Ah! pour leur prouver sa tendresse:
Télémaque est prêt à partir.
(Dans un embarras plus grand.)
Mais, de ces lieux puis-je sortir,
Sans m'acquitter auprès d'une Déesse...
Qui veut à l'immortalité!...

Mentor.

Qu'entends je? auriez vous accepté...

Télémaque

Pourriez vous le penser! une telle promesse
N'a pu séduire un cœur que vous avez formé

Un cœur par nos vertus, par la gloire enflamé.

Mentor.

Pourquoi donc différer?

Télémaque.

Ah! c'est trop me contraindre:

Avec Mentor je suis honteux de feindre:

Ce cœur contre l'amour armé d'un fier mépris:

Des vertus d'une Nymphé a senti tout le prix

(avec feu.)

Oui, oui, j'aime Eucharis: notre ardeur mutuelle

De la Déesse excite le transport.

Cette Nymphé est livrée à sa rage cruelle.

Puis-je partir quand j'ignore son sort?

Mentor.

A l'instant: il le faut. Quelle est votre foiblesse?

Ici, vous avez pu céder à la tendresse?

Sans tarder un moment, venez quittez ces lieux.

De sauver Eucharis laissez le soin aux Dieux.

Télémaque.

346 Vous voulez que je l'abandonne
Quand je l'expose au sort le plus affreux.

Mentor

Où la gloire, l'honneur, le devoir, tout l'ordonne
Télémaque.

Non l'honneur me défend dans ce péril extrême,
D'abandonner l'objet que j'aime.

Et je cours l'arracher au coup qui la menace.
hieramente poco presto.

Mentor

Qu'esperez-vous de votre audace
Craignez d'accroître son danger
Partons, venez, il faut chercher un père
Télémaque.

(hors de là.)

Je ne le puis. Eucharis m'est trop chère
Je dois la secourir je dois la protéger.

De ce signe on peut aller à celui de la page 350 comme au théâtre de Paris.

Violoncelli soli

Violoncelle

Oboë

Clarinettes

Corin Ut

Fagotti

avec indignation

deur seul sur cet odieux rivage languis, ses languis

Air sur le nome d'ipyrriquo-amphibrachique, et dans le mode mixolydien
avec le mélopee haute *tutti*

This system contains the first five staves of the score. From top to bottom:

- Flute 1 (F1) and Flute 2 (F2) staves with various articulations and dynamics.
- Clarinet in B-flat (col b) staff.
- Violin (V) staff with dynamics like *F* and *F*>.
- Corn in A (Corni in A) staff.
- Corn in G (Corni in G) staff.

This system contains the second five staves of the score. From top to bottom:

- Violoncello (cel) and Double Bass (b) staves.
- Vocal line with lyrics: *seul rampez rampez sans honneur livrez votre âme à la mo-*
- Flute 1 (F1) and Flute 2 (F2) staves.
- Clarinet in B-flat (col b) staff.
- Violin (V) staff.

 The tempo marking *Andante* appears above the vocal line. Dynamics include *pp* and *pp*.

This system contains the final three staves of the score. From top to bottom:

- Vocal line with lyrics: *les-se i-à courez vous de me pris de me pris courez vous de me pris*
- Flute 1 (F1) and Flute 2 (F2) staves.
- Clarinet in B-flat (col b) staff.

 The tempo marking *Andante* appears below the vocal line. Dynamics include *pp*.

1.^o Tempo

avec Sensibilité
à tant de soins, à ma tendresse ingrat, vous reser-

1.^o Tempo

vous
col b
vies ce prix es-ta-rie d'une in-digne ar-deur seul sur

P cres

cet o-di-eux ri-va-ge languis set ram-pet sans hon-

F FF

6

Musical score system 1, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: "neur ram-pel sans hon-neur je pars je vais apprendre au". The piano accompaniment includes dynamic markings *R*, *p*, and *pp*.

Musical score system 2, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: "malheureux U-lis-se que dans les volup-tes languis-sant ab-ba". The piano accompaniment includes dynamic markings *p* and *pp*.

Musical score system 3, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: "tu son fils son seul es-". The piano accompaniment includes dynamic markings *FF* and *PP*. A measure rest of 6 measures is indicated below the piano part.

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: "pour a fait le sacri-fi-ce". The piano accompaniment includes dynamic markings *FF* and *PP*.

Musical score for the second system, including vocal parts and piano accompaniment. The vocal line includes the lyrics: "de sa gloi-re et de la ver-tu". The piano accompaniment includes dynamic markings *PP* and *FF*.

Musical score for the third system, including vocal parts and piano accompaniment. The vocal line includes the lyrics: "d'une indigne ar-deur seul sur cet odieux ri-vage". The piano accompaniment includes dynamic markings *FF* and *tutti*.

Musical score for the first system. It includes a vocal line with lyrics: "sez languis sez rampet rampet sans honneur languis".
 Instrumental parts include:
 - Flute (top staff)
 - Clarinet (second staff)
 - Bassoon (third staff)
 - Horn in C (fourth staff)
 - Horn in F (fifth staff)
 - Trombone (sixth staff)
 - Trumpet (seventh staff)
 - Tuba (eighth staff)
 - Percussion (ninth staff)
 - Double Bass (tenth staff)

Musical score for the second system. It includes a vocal line with lyrics: "sez languis sez rampet sans honneur languis sez sans honneur languis sez".
 Instrumental parts include:
 - Flute (top staff)
 - Clarinet (second staff)
 - Bassoon (third staff)
 - Horn in C (fourth staff)
 - Horn in F (fifth staff)
 - Trombone (sixth staff)
 - Trumpet (seventh staff)
 - Tuba (eighth staff)
 - Percussion (ninth staff)
 - Double Bass (tenth staff)

Andante

pp

pp

pp Andante

1^o Tempo

Musical score for the first system, including vocal lines and piano accompaniment. The system features two vocal staves and two piano staves. Dynamics include FP (Forzando) and PP (Pianissimo). The tempo is marked 1^o Tempo.

Mentor... cessez...

Mentor... cessez...

sans honneur

avec indignation mêlée de sensibilité
que n'avez vous per-

dans ce fa-

FP

PP

FP

PP

2^o Tempo

Musical score for the second system, including vocal lines and piano accompaniment. The system features two vocal staves and two piano staves. Dynamics include P (Piano) and F (Forzando). The tempo is marked 2^o Tempo.

uns

col b

- - tal Naufrage... en échappant avec per- fi - des ef- - forts de votre

P

F pocof accres

col b

im-pla- cable Enne- mie

Té- - lé- maque adma- ré ne per- doit que la

F

pocof accres

vi - e sa gloi - re et nos re - grets le sui - vrent chez les

Detailed description: This system contains the first six measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part includes a right-hand part with chords and a left-hand part with a steady bass line. Dynamics are marked as *F* (forte) and *P* (piano). The lyrics are written in a cursive hand below the vocal line.

Men - tor ces - sez de déchirer mon âme

morts sa gloi - re et nos re - grets le sui - vrent chez les

Detailed description: This system contains the next six measures. It continues the vocal and piano parts from the first system. The piano accompaniment features a consistent rhythmic pattern in the left hand and chordal accompaniment in the right hand. Dynamics include *F*, *P*, and *FP* (fortissimo piano). The lyrics are written in a cursive hand below the vocal line.

FF

mezf

FF

mezf

FF

mezf

F>

F>

in mi F>

in ut F>

Trombe col fagot : jusqu'à la fin du morceau.

avec la plus grande chaleur

morts Télémaque admiré ne per-doit que la vie sa gloire sur

FF

mezf

6

Handwritten musical score for a multi-instrument ensemble and voice. The score consists of 12 staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), the next two for strings (cello and double bass), and the bottom two for voice and basso continuo. The music is in a minor key with a 3/4 time signature. Dynamics include "FF" (fortissimo) and "R" (ritardando). The lyrics are: "...voit chez les morts Té-lé-maque admi-ré ne per-doit que la".

This system contains the first vocal entry and piano accompaniment. It features three staves: two treble clefs for the vocal parts and one bass clef for the piano accompaniment. The music is in a key with two flats and a common time signature. Dynamics include *mez f*, *FF*, *R*, *PP*, *P*, and *poco f*. The lyrics are: "vie sa gloire les au- voit chez les morts sa gloire le- sia".

This system continues the musical score with piano accompaniment and vocal lines. It features five staves: two treble clefs for the vocal parts and three bass clefs for the piano accompaniment. Dynamics include *F*, *FF*, *R*, and *FF'*. The lyrics are: "voit - - - chez - - - les morts".

Allegro Spiritoso

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is *Allegro Spiritoso*. The score includes dynamic markings: *pp* (pianissimo) and *ff* (fortissimo). The vocal line is marked *Telemaque*. The lyrics are: "Je cede a ce noble courroux Mentor votre vertu m'en fla- me".

Musical score for the second system, including a 'Duo' section. The tempo changes to *Andante con Moto*. The key signature remains three flats. The score includes dynamic markings: *pp* (pianissimo) and *p* (piano). The lyrics are: "d'un cœur soumis qu'ordonnez vous? ...". A performance instruction reads: "DUO, sur le mode dorien grave, avec les mélodies systaltiques et Eucharistiques." The tempo returns to *Andante con Moto*.

Musical score for the third system, continuing the vocal and piano parts. The tempo is *Andante con Moto*. The key signature is three flats. The score includes dynamic markings: *pp* (pianissimo). The lyrics are: "... nez quittez devants apres fuyez fuyez le précipice qui s'ouvre sous vos".

FP

FP

Clar. : FF

Corni in Mi FF

Fagotti. FF

pas d'une Mère la voir vous cri-e mon fils ve-nex ve-nex me proté-ger ve-

FP

PP

PP

PP

Flauto 1.º PP

Flauto 2.º PP

FF>

FF>

FF>

FF>

FF>

FF>

FF>

Telémaque

- - nex arracher audan ger cette qui vous donna la vi - e j'entends Eucha-

PP

Musical score for the first system, featuring vocal line and piano accompaniment. The score is in G minor (three flats) and 4/4 time. The vocal line is on a soprano staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are:

...ris qu'ame crüe in-grat in-grat ve-nex me pro-te-ger ve-nex mi'arra-cher audan

Musical score for the second system, featuring vocal line and piano accompaniment. The score continues from the first system. The vocal line is on a soprano staff, and the piano accompaniment is on a grand staff. The lyrics are:

...ger pour vous je vais perdre la vi-e j'en tends Eucha-ris qu'ame

F P
6

P
 P
 Flauto 1^o
 P
 Flauto 2^o
 P
 Clar.
 FF
 FF
 Corni in mi^b
 FF
 FF
 Fagotti
 FF
 FF
 crie pour vous je vais perdre la vie. j'en tends Eucha- ris qu'aime cri- e in- grat in-
 d'une Me-re la voix vous cri- emon fils ne
 P

cres **F**
cres **F**
cres **F**
FF **FF** **FF** **FF**
FF **FF** **FF** **FF**
FF **FF** **FF** **F**
cres **F**

- - grat ve- nez me pro- te- ger ve- nez ar- ra- cher au dan- ger p. v. s. je vais per- - dre la
 - - nez ve- nez me pro- te- ger ve- nez ar- ra- cher au dan- ger cel- le qui vous donna la

Musical score for voice and piano. The score consists of 11 staves. The piano part includes treble and bass clefs, with dynamic markings *pp*, *f*, and *sf*. The vocal part includes a vocal line with lyrics in French. The lyrics are:

- nez me prote-ger venez m'arracher au danger pour nous je vais perdre la
 douce
 - nez me prote-ger venez ar-racher au dan-ger celle qui nous don-na la

The score is marked with dynamics: *pp* (pianissimo), *f* (forte), and *sf* (sforzando). The tempo/mood is indicated as *doux* (soft). The number 6 is written below the piano part in the final measure.

F sf F FF
 F sf F FF
 F FF F FF
 F sf F FF
 F FF F FF
 F FF F FF
 F FF F FF
 F FF F FF
 F FF F FF
 F FF F FF
 F FF F FF
 F FF F FF

vie je vais perdre la vie je vais perdre la vie je vais perdre la
 vie qui vous donna la vie qui vous donna la vie qui vous donna la

6

Musical score for the first system, featuring multiple staves with treble and bass clefs, dynamic markings (R, FF, P), and a common time signature.

Calypso: Stävie de plusieurs Nymphes.

Ar-rê-te en vain lucroisme fier
à Télémaque nations non dépeçer

Musical score for the second system, including vocal lines with lyrics and instrumental accompaniment with dynamic markings (FF, P).

Calypso aux Nymphes

avec force

-tir ame-nez la per-fide... Ciel. un Vaisseau... téméraire étranger qu'il des

Sur le nome pyrrico-anapestique et Spondarique, et Moderato poco Andante dans les modes Eolien et hypodorien avec la melodie grave.

Oboe

Fagotti

sauvances lieux vous guide Gravement

D'un piege dange-reux je viens le dega-gir jerem-

- plus monde - - voir l'ordre des Dieux peut etre ou je viens par ma voix rappel-

6

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "ler la ver - tu dans son cœur foible en - cor par l'amour combat - - tu". The piano accompaniment consists of two staves with chords and arpeggiated figures. Dynamic markings include *ff* and *pp*.

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "de voir - - poir qu'à mi - - me et vous pourrez con naitre si j'en puis mal greu l'arracher de ces". The piano accompaniment includes parts for Clarinet and Trombone. Dynamic markings include *f*, *poco f*, and *misterieux*.

Le trombon fait les notes simples de la basse dans les mêmes valeurs que les Clarinettes.

Musical score for the first system. It features a vocal line with lyrics: *je brave les efforts ton esperance est vaine je lieur que ce jeunemortel est sous l'appui des Dieux pour et connoitre si je puis malgre*. The instrumental parts include a *Corno in Mi b* and a *Calyppo*. Dynamics include *FF* (fortissimo) and *8* (octave).

Musical score for the second system. It continues the vocal line with lyrics: *vous l'arracher de ces lieux que ce jeunemortel est sous l'appui des Dieux sous l'appui des*. The instrumental parts include a *col b* and other instruments. Dynamics include *PP* (pianissimo) and *R* (ritardando). The system concludes with the name *à Télémaque*.

Allegretto

The musical score is arranged in ten staves. From top to bottom, the parts are:

- Woodwinds (W): Treble clef, 6/8 time, dynamic *FP*.
- Flute (Flûte): Treble clef, 6/8 time, dynamic *mp*.
- Violas: Alto clef, 6/8 time, dynamic *FP*.
- Oboe (Oboë): Treble clef, 6/8 time, dynamic *p*.
- Clarinets (Clarinettes): Treble clef, 6/8 time, dynamic *p*.
- Cornets (Corni 1^o et 2^o in Mi): Treble clef, 6/8 time, dynamic *p*.
- Bassoons (Fagotti): Bass clef, 6/8 time, dynamic *p*.
- Vocal Soloist: Treble clef, 6/8 time, lyrics in French.
- Trumpets (Trombe): Bass clef, 6/8 time, dynamic *p*.
- Trombone (Trombone): Bass clef, 6/8 time, dynamic *FP*.

 The score includes various musical notations such as slurs, dynamic markings, and articulation marks. The vocal line includes the lyrics: *nonce à fair renoncea ton in-digne chaire ou bien en l'imme-lant je sau-*. A specific instruction *montrant Eucharis* is placed above the vocal line. At the bottom center, the number 6 is written.

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes staves for strings and woodwinds. Dynamics include *pp* and *ppf*. The vocal line includes the lyrics: *rai me ven ger* and *ne craignez point cette menace les Dieux sau*.

Musical score for the second system, including vocal lines, piano accompaniment, and horn parts. The piano part includes staves for strings and woodwinds. Dynamics include *pp*, *FF*, and *mez f*. The vocal line includes the lyrics: *ront la prote ger* and *vous redra set en cen*. The horn parts are labeled *Corni in ma b* and *Corni in ut*. The section is titled *Calypso a ses Lymphes*.

Musical score for the first system, including vocal lines and piano accompaniment. The score features dynamic markings such as *P*, *FF*, and *mezf*. The vocal line includes the lyrics: "dre consu mez ce fatal Viassau vo-lex".

Musical score for the second system, including vocal lines and piano accompaniment. The score features dynamic markings such as *P*, *FF*, *mezf*, *cres*, and *FP*. The vocal line includes the lyrics: "Mentor a part qu'ose telle entre-pren-".

F *ppoco f*
F *ppoco f*
F *ppoco f*
F
F
F
F

- or er autre pas
Telemaque à Mentor

Mentor à Telemaque *se peut il Eucharis expi-ran-te c'est moi qui la tiens autre*
que la ver-tu soit tri-om-phante sans balan-cer sa-vex mes
Mentor sais il Telemaque etoait le trainier vers le Vaisseau.

les Nymphes de Calypso les Cheveux épars à la maniere des Bacchantes
arrivent avec des Torches allumées et volent au Vaisseau; elle se jettent
entre lui et Mentor pour l'empêcher d'y entrer avec Telemaque.

F *ppoco f* 6

Fl.
 Ob: et Clar:
 sans tout en tre prendre dans ce pe
 vous l'al - - lex li - - ver au tre pas li
 pas c'est moi qui li livre au tre pas qui li
 pas sans balan - - cer saupet mes pas sans balan cer sa
 Toutes les o - - sons tout en - - tre pren - dre dans ce pe
 Nymphes entrent
 sur la scene avec
 les jeunes et Syl
 vains.

FF C'est surtout pendant le chant suivant des Clarinettes et des bassons, qui rappelle le vers de Télémaque: "Se peut-il Eucharis, capotante que ce personnage en se laissant entraîner avec espoir au haut du rocher doit marquer la partition la plus douloureuse, pour être en parfait accord avec la Symphonie."

FF hypocritique qui suit.

FF Calypso et les Nymphes mettent le feu au Vaisseau.

- rit nou-veau

over au tré-pas Télémaque en parlant sur le rocher ou l'entraîne Mentor pendant la Symphonie suivante.

liore au tré-pas Eucharis de ces lieux je ne puis plus sortir ce Mentor en parlant derrière le rocher et le précipitant dans la mer: "il faut l'en arracher"

- - vez mes pas (il se précipite lui même après Télémaque.)

- - rit nou-veau Calypso et sa suite jettent un cri deffroi, lorsque Mentor précipite Télémaque dans la mer.

Eucharis s'évanouit dans les bras des Nymphes. Calypso tombe furieuse sur le rocher.

FF *col b*

FF 6

This page of musical notation consists of 16 staves, arranged in two systems of eight staves each. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The dynamics 'FF' (fortissimo) are prominently featured throughout the score. The notation is written in a historical style, with some staves containing complex rhythmic patterns and multi-measure rests. At the bottom center of the page, the number '6' is written, likely indicating the measure number. The paper shows signs of age, with some discoloration and wear.

Allegro Moderato

The musical score is arranged in 15 staves. The instruments and their parts are as follows:

- Staff 1:** Flute (part of the woodwind section)
- Staff 2:** Oboe (part of the woodwind section)
- Staff 3:** Clarinet (part of the woodwind section)
- Staff 4:** Corni in *mi* (French Horns)
- Staff 5:** Corni in *ut* (French Horns)
- Staff 6:** Flauto (Flute)
- Staff 7:** 2 Violoncelli (Violoncellos)
- Staff 8:** Timballes (Tympani)
- Staff 9:** Trombone (part of the brass section)
- Staff 10:** Trombone (part of the brass section)

Dynamic markings include *sf* (sforzando) and *FF* (fortissimo). The score includes a section of *silence* followed by *FF* dynamics. The Timballes part includes the instruction *un coup de Tonnerre* and *le Tonnerre avec la Timba*.

Musical score for 14 staves. The notation includes various dynamic markings such as *pp*, *p*, *ff*, and *ff*. The lyrics are written in French:

coup de Tonnerre ici la Gloire descend

le Théâtre se couvre de Nuages argentins les Nuages s'ouvrent

The score concludes with a *6* and a *ff* marking at the bottom.

Handwritten musical score for a multi-instrument ensemble. The score consists of 14 staves. The top two staves are for vocal parts, with lyrics written below them. The remaining staves are for various instruments, including flutes, oboes, and bassoons. The music is written in a key with one sharp (F#) and a common time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'FP' (For Piano). The lyrics are: *et laissent voir Minerve qui descend de l'Olympe dans toute sa Gloire*. The page number '373' is at the top left, and a small number '6' is at the bottom center.

et laissent voir Minerve qui descend de l'Olympe dans toute sa Gloire

Minerve dans la Gloire. lentement.
Calypso reconnoisvois ton egarement rougis de ta foi

bles se Minerve vient le rendre a la sagesse d'Eucharis innocente adoucis le tour

Fl. *ff sf sf P FPP*
Oboi *ff sf sf P FPP*
Clar. *ff sf sf P FPP*
Cornu in mi *ff sf sf P FPP*
Cornu in ut *ff sf sf P FPP*
Tragetti *ff sf sf P FPP*
Tromb. *ff sf sf P FPP*
Coup de Tonnerre *ff sf sf P FPP*
la Gloire remonte *ff sf sf P FPP*
Calypso *ff sf sf P FPP*
ment *pp* quel voile é- pais courrait mes
les Nymphes *pp* quel incroy- able pro- dige
les Sylvains *pp*
les Faunes *pp*
les Satyres *pp*
Tymballes *ff sf sf P FPP*

Musical score for piano, consisting of 11 staves. The score includes various dynamic markings such as *P* (piano), *FF* (fortissimo), and *FFPP* (fortissimo-piano). The notation includes treble and bass clefs, notes, rests, and slurs. The key signature has one sharp (F#).

yeux'...

une passante main dissi-pele prestige

Musical score for *Calypso*. The score consists of multiple staves, including vocal lines and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano). The lyrics are written in French.

demonégarement je vois l'exces hon-teux

Calypso.

*Et toi, de mes transports victime malheureuse
 Toi dont j'ai pu soupçonner la Candeur,
 Si minerve à touché ton âme vertueuse
 Chère Eucharis! tu dois oublier ma Rigueur.*

Allegro Vivace poco assai. Dernier Chœur Général.

The musical score is arranged in a system of staves. The top staff is the vocal line, starting with a **W** (ritardando) and **F** (forte) dynamic, followed by **P** (piano) and **FF** (fortissimo). The woodwind section includes **Violoncelles** (Violins), **Oboi et Fl.** (Oboes and Flutes), **Clarinettes** (Clarinets), **Corn 1.º et 2.º in Mi b** (Cornets 1st and 2nd in E-flat), **Fagotti** (Bassoons), and **Trombone**. The vocal parts include **Calypso** (Unissez vous au transport qui me guide), **Eucharis** (ce...), **les Nymphes** (unissons nous au transport qui la guide et), **les Sylbains** (ce), and **les Faunes** (unissons nous au transport qui la guide et). The bottom staff is the bass line, starting with **F** and **P** dynamics, and ending with **FF**. A measure number **6** is indicated at the bottom center.

Musical score for voice and piano. The score consists of several staves. The vocal line includes the following lyrics:

cœur je ban-nis un per-fide
 - dons au transport qui nous guide
 desormais i-ci i-ci ne souffrons pas i-ci ne souffrons pas qu'aucun mor-
 - dons au transport qui nous guide ne souffrons pas qu'aucun mor-

Dynamic markings include *pp* (pianissimo) and *sotto voce*.

de mon cœur
 cé... dons
 - tel por - te ses pas unissons nous au transport qui la guide ' et désormais i -
 cé... dons
 unissons nous au transport qui la guide et désormais i -

je ban-nis un per-fi-de
 au trans-port qui nous guide *sotto voce*
 non ne souffrons pas qu'aucun mor-tel porte s'es-
 ci i-ci ne souffrons pas *sotto voce*
 au trans-port qui nous guide ne souffrons pas *sotto voce*
 non ne souffrons pas *sotto voce*

This page contains a musical score for a vocal and instrumental ensemble. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of 14 staves. The top four staves are for instrumental parts (likely strings), and the bottom six staves are for vocal parts. The lyrics are in French and are written in a cursive script. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The lyrics for the vocal parts are:

oua de-sor mais ne souffrons pas qu'un mor-tel i-ci por-te ses
 oua
 pas oua

Dynamic markings include *ff* (fortissimo), *poco f* (poco fortissimo), and *ff* (fortissimo). The score also features various musical symbols such as slurs, accents, and repeat signs.

Musical score for a vocal and instrumental piece, page 328. The score includes vocal lines with lyrics and piano accompaniment. Dynamics range from *pp* to *p*. The lyrics are in French: "pas ce doux me trans- port qua me guide et dans ces nous sotto voce".

The score is arranged in systems. The top system consists of two staves (treble clef). The middle system consists of two staves (treble clef). The bottom system consists of two staves (bass clef). The vocal line is written in the second staff of the bottom system.

Dynamics: *pp* (pianissimo), *p* (piano).

Lyrics:

 pas ce doux me trans- port qua me guide et dans ces nous sotto voce

The page number 6 is located at the bottom center of the page.

The musical score is arranged in 14 staves. The top five staves represent the instrumental ensemble, each marked with *cres*. The sixth and seventh staves are for the vocal soloist, with the lyrics: *lieux ne souffrons pas et dans ces lieux ne souffrons pas qu'un mortel por-te ses*. The bottom five staves are for the piano accompaniment. Dynamics are indicated as *cres*, *F*, and *FF* throughout the piece.

pas por - te ses pas cédon s au trans - port au transport qui me guide au
 paspor - te ses pas ven - - - gez vous d'un per
 paspor - te ses pas cédon s au trans - port au transport qui nous guide au
 paspor - te ses pas cédon s au trans - port au transport qui nous

Musical notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. Dynamics include *FF* and *R*. The score is arranged for vocal parts and piano accompaniment.

R *P* *F* *FF*

R *P* *F* *FF*

P *F* *FF*

Flauti *F* *FF*

F *FF*

F *FF*

Corni 3° et 4° in ut. *F* *FF*

F *FF*

sotto voce *F* *FF*

transport qu'une guide et dans ces lieux ne souffrons pas qu'au cor mor-

sotto voce *F* *FF*

nous

sotto voce *F* *FF*

sotto voce *F* *FF*

sotto voce *F* *FF*

guide oui oui oui dans ces lieux

sotto voce *F* *FF*

transport qui nous guide et dans ces lieux

sotto voce *F* *FF*

guide oui, oui, oui dans ces lieux

sotto voce *F* *FF*

P *6* *F* *FF*

The page contains a score for a piano piece. It consists of 16 staves. The top four staves are for the right hand, and the bottom four are for the left hand. The middle four staves are for the vocal line. The score is divided into four measures. The first measure starts with a piano (*pp*) dynamic. The second measure has a piano (*p*) dynamic with the instruction *accres*. The third measure has a piano (*p*) dynamic with the instruction *poco f*. The fourth measure has a forte (*f*) dynamic, which increases to fortissimo (*ff*) in the final measure. The lyrics are: *tel pgr-te ses pas cédons au transport qu'unous guide et dans ces lieux ne*. The page number 392 is in the top left corner. At the bottom center, there is a small number 6.

The musical score consists of approximately 15 staves. The top section is instrumental, with various staves for different instruments. The bottom section is vocal, with lyrics in French. The lyrics are: "souffrons pas qu'aucun mor-tel por-te ses pas non non ne souf- ses pas cedons au transport qui nous guide et ses pas non non ne souf- ses pas cedons au transport qui nous guide et". The score includes dynamic markings such as "P accres" (piano crescendo) and "FF" (fortissimo). The music is written in a key with two flats and a 4/4 time signature.

Musical score for a choir with multiple staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are:

frons pas qu'au- - cun mor- - tel por- - te ses pas non
avec Calypso
 dans ces lieux ne souffrons pas qu'aucun mor- - tel por- - te ses pas cedons au
 frons pas qu'au- - cun mor- - tel por- - te ses pas non
 frons pas qu'au- - cun mor- - tel por- - te ses pas non
 dans ces lieux ne souffrons pas qu'aucun mor- - tel por- - te ses pas cedons au

The score features dynamic markings such as *FF* and *P cres*. The bottom of the page is marked with a *6*, *FF*, and *P acres*.

non ne souffrons pas qu'aucun mor- - - tel
 transport qui nous guide et dans ces lieux ne souffrons pas qu'aucun mor- - - tel
 non ne souffrons pas qu'au- - - cun mor- - - tel
 non ne souffrons pas qu'au- - - cun mor- - - tel
 transport qui nous guide et dans ces lieux ne souffrons pas qu'aucun mor- - - tel

The musical score consists of multiple staves for various instruments and a vocal line. The top section includes staves for strings and woodwinds. The bottom section includes a vocal line with lyrics and piano accompaniment. Dynamic markings include **R**, **P**, **PP**, **FF**, and *double cordes*. The lyrics are: "por - - te ses pas et dans ces lieux ne souffrons pas qu'un mortel por - - te ses pas".

FF

6

P

te ses pas et dans ces lieux ne souffrons pas qu'un air mor tel por-tes es pas ne souffrons

6 P

pas qu'aucun mor-tel por-te ses pas nesouffrons pas qu'aucun mor-tel por-te ses

Tymballes.

R FF R R

6

pas qu'aucun mor-tel por-tes ses pas qu'aucun mor-tel por-te ses pas

pas por-te ces pas por-te ses pas

The page contains 13 staves of musical notation. The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The staves are arranged in a multi-staff format, with some staves containing multiple parts of music. The notation is dense and covers most of the page.

