
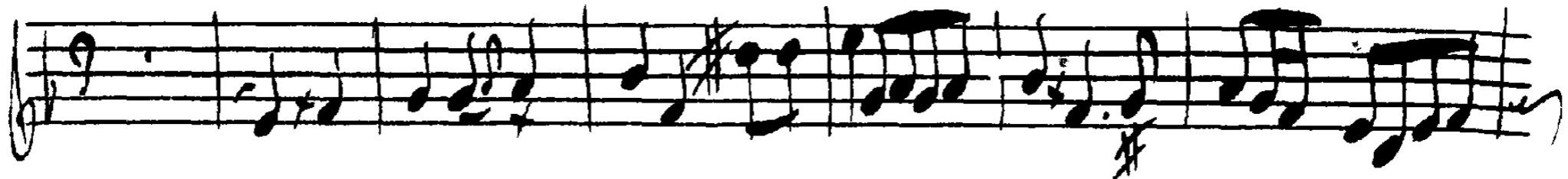


Acte Second . scene premiere

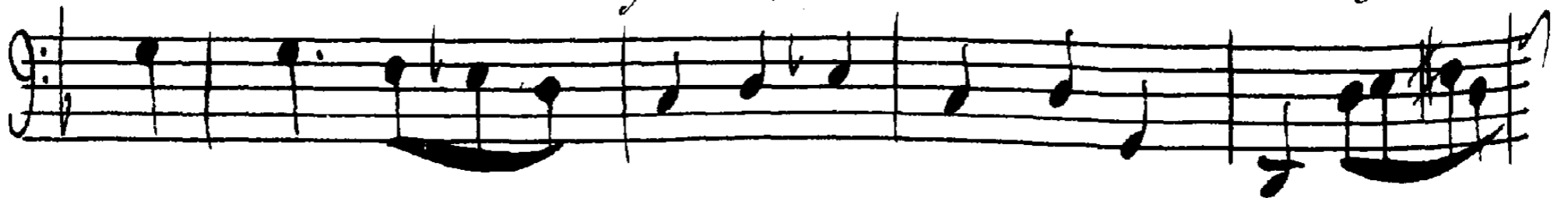
Ritournelle



Cephise



Alcide vous a fait l'aueu de son ardeur Rien ne



manque a vostre victoire, qu'il doit uos estre doux de re

gner dans un coeur; qui na rien aymé que la gloire

qu'il doit uous estre doux de regner dans un coeur qui na

rien aymé que la gloire; Repondez a d'ar

deur dont son coeur est epris qu'il partage vostre cou

ronne; ronne des chaines de l'himen doivent estre le

prix de celles que d'amour luy donne les chaines

de d'himen doivent estre Le prix de

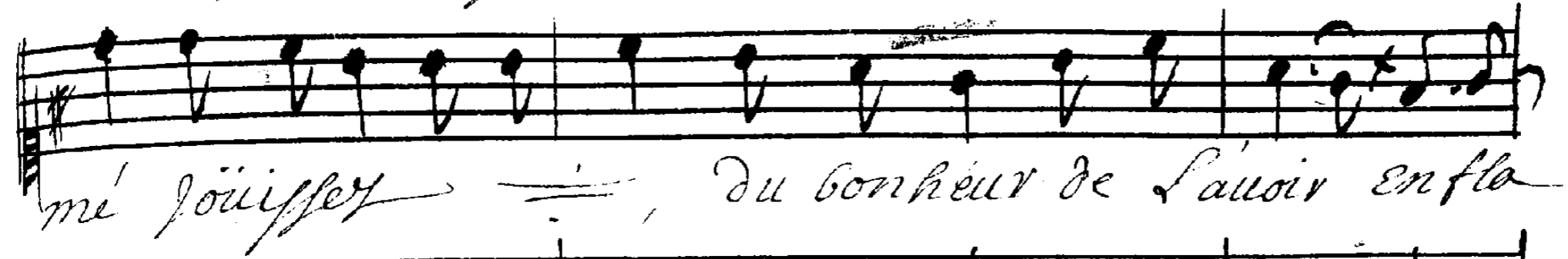
celles que d'amour luy don

1 cephise
ne; Jouisset, Jouisset du bonheur de l'auoir en fla
avis.
Jouisset du bonheur de l'auoir en fla

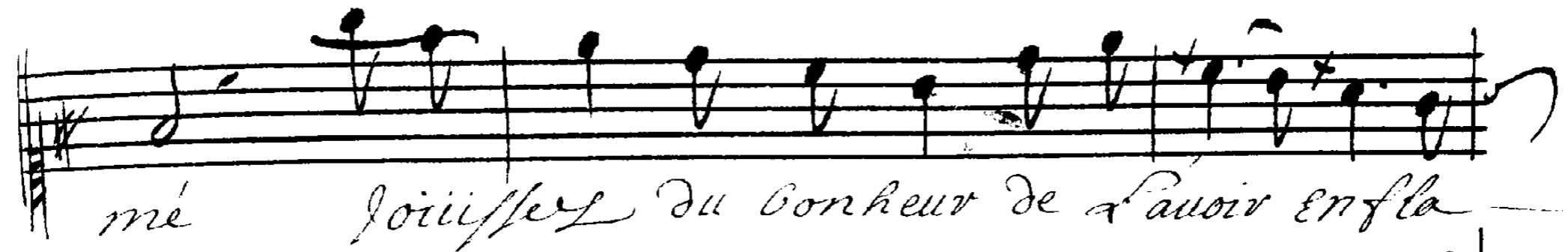
mé Jouisset Jouisset du bonheur de l'auoir en fla
mé; Jouisset du bonheur de l'auoir en fla



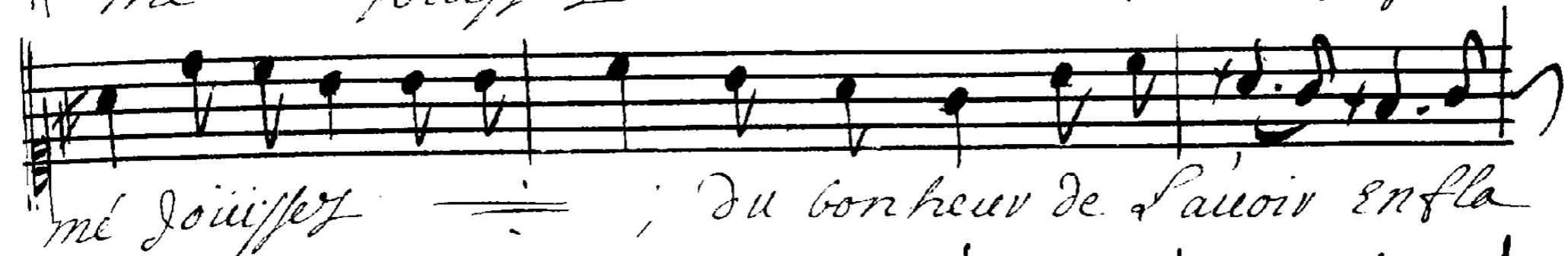
me; jouissez du bonheur de l'avoir enfla



me jouissez du bonheur de l'avoir enfla

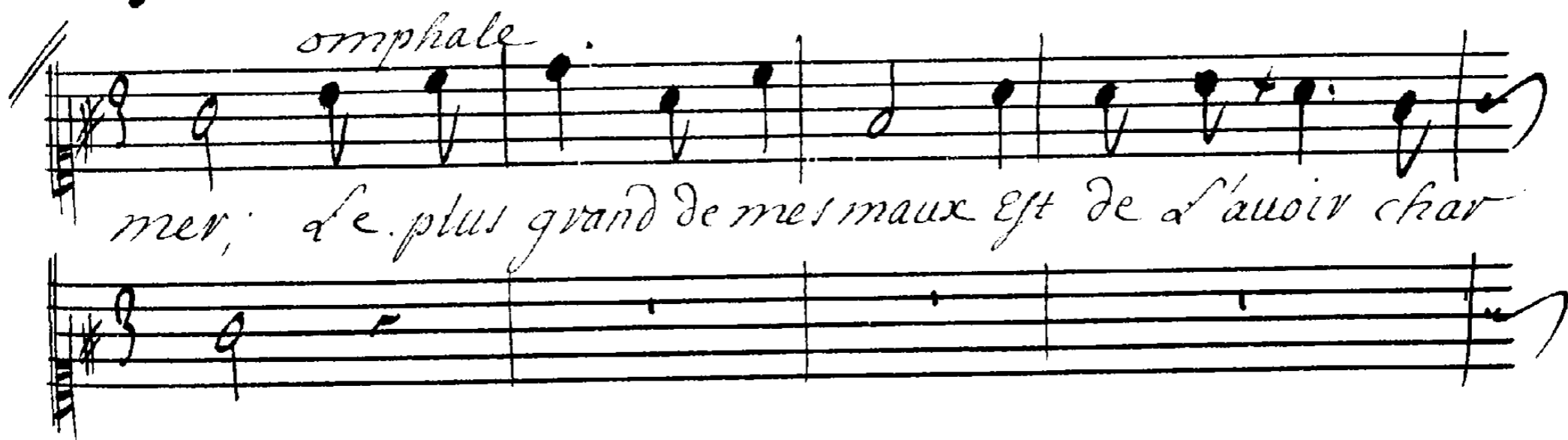
me jouissez du bonheur de l'avoir enfla



me jouissez du bonheur de l'avoir enfla



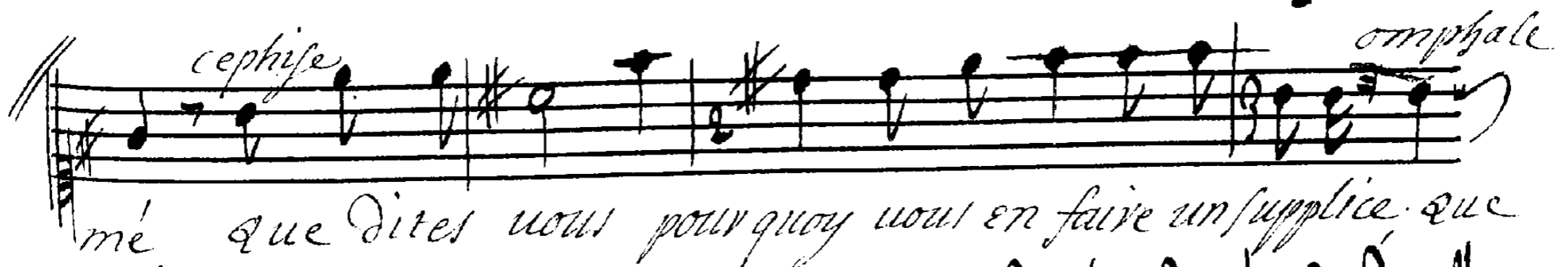
omphale



mer; le plus grand de mes maux est de l'avoir char

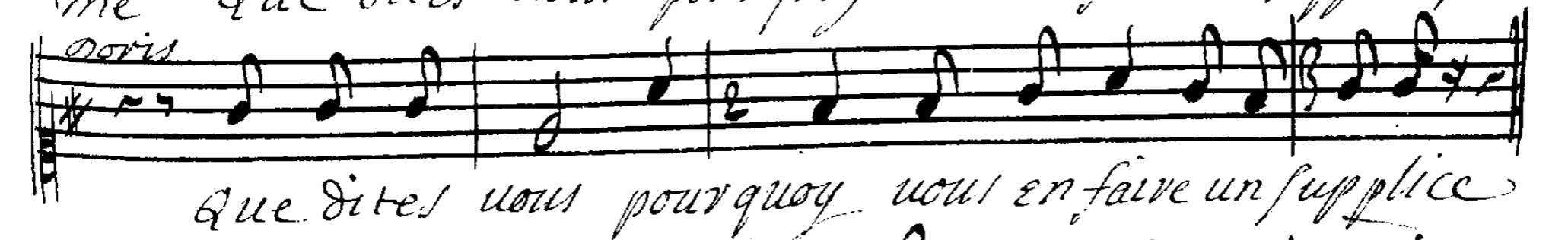


cephise *omphale*

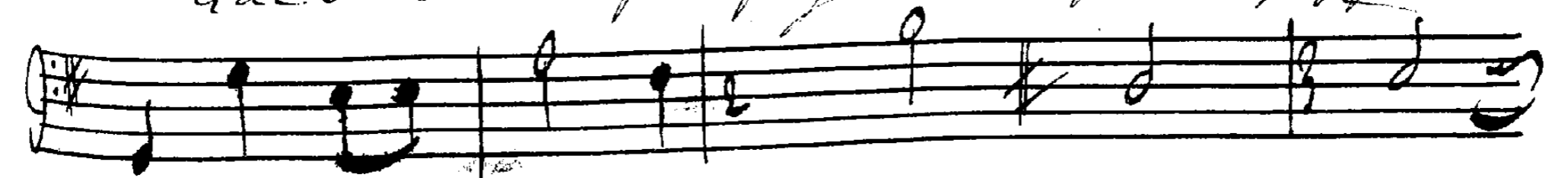


me que dites vous pourquoi vous en faire un supplice, que

oasis



que dites vous pourquoi vous en faire un supplice



de raisons pour m'allarmer; je Luy dois tout & mayme

et je ne puis L'aymer & eprouve de L'amour le plus cru

cephise
paris
et ca price; et quel autre mortel a seu plaire a vos

omphale
yeux; De tous les heros qu'en ces lieux attirat la fu

ueur d'un monstre redoutable vous scauez trop qu'il

cide est le plus glorieux scauez vous moins quel est le

plus ay ma ble vous scauez trop qu'Alcide est le plus glori-

eux; scauez vous moins scauez vous moins quel est le plus aima

ble; est ce Iphis que vous aymeriez en penetrant mon

cephise *omphale*

choix vous le justifiez; Il fut de ma fierté l'é

Air

cueil que uitable mon coeur trop affoiblis se laissa desav

mer; Il - mer; et sans préuoir qu'alcide dut maymer

je sentis seulement qu'Yphis estoit aymable et sans pré-

voir qu'alors dut maymer je sentis seulement qu'Y-

phis estoit aymable je sentis seulement qu'Yphis e-

toit aymable; Yphis ignore encor a l'ardeur qu'il

a fait maître mais cest luy que je vois paroître; a-

uant qu'il sache mon ardeur peretrons s'il se

peut le secret de son coeur;

Scène 2

Opus

Brelude

Joissiez de vostre conquête vous allez recevoir

l'homage le plus doux Belle Reine je viens

vous annoncer la feste qu'Alcide prepare pour

vous de vos diuins traits Il reconnoit l'empire

luy mesme Il me conuie a seruir son ardeur.

amph.

phis c'est en vain qu'il sou-pire un autre a preuve

nu ce heros dans mon coeur; Ciel, quel funeste a

veu venez vous de me faire et quel est cet a

mant que votre coeur prefere; Alcide seul devrait vous

en flamer; *omphale* n'en est il point *iphis*, qui sache

mieux aymer; *iphis* Il n'en est pas du moins de plus

Air *omphale*

digne de plai-re; celui qui m'a soumise au pou-

voir des amours; meritoit le mieux cette gloire. gloire. mes-

yeux me le disent toujours et mon coeur se plait

a les croire mes yeux me le disent toujours et mon

coeur se plait a les croire; mes-re; Dieux, quels-

aphis
sont mes tourments; *omphale* Dou naissent vos soupirs quel

trouble, d'un amy je plains les deplairir, aimez unhe

ros qui vous ayme, sa uertu sa gloire est extreme, Bri

set vos premiers fers pour ce nouveau uainqueur quand malgre

moy vos yeux auroient seduit mon coeur, je trahi

roi! mon amour mesme pour uostre gloire et mon bon

heur je trahi roi! mon amour meme pour uostre

Air
omphale
 gloire et son bonheur; j'ay tout tenté pour me d'effendre

lorsque L'amour a voulu m'enchaîner, ne; mais mon

coeur a la fin fut forcé de se rendre et je fe

rois enuain pour le reprendre Les efforts que je

fis pour ne le pas donner mais mon coeur a la fin fut for

cé de se rendre et je ferois enuain pour le re

prendre des efforts que je fis pour ne le pas donner

pphis —

Tout vous dit de changer quand Alci - de vous aime

omphale v

Si vous aimiez *pphis* changeriez vous de mesme.

pphis —

je ferois pour ma gloire un genereux effort. *omph* mon

coeur est plus tendre et moins fort vous vous troublez vous

pphis

nait cette douleur mortelle ; Ah, c'est trop m'accabler, cru

elle, vous voyez malgré moy mon crime et mon tour

ment mon coeur e'prouve en ce moment La douleur d'una

my fidelle et l'affreux desespoir d'un malheu

reuse amant; *omphale.* que dites vous *Iphis*; ce que je ne puis

taire je vous fait un aveu que je vais expi

ver; et si je vous apprens un amour temeraire,

ma mort vous aydera Bientost a l'oublier. ah; j'en

tens mon arrest dans ce profond silence Il faut ce

der a mon malheur mon coeur en vous ay mant vous a

fait une offence; mais vous auez dans ma douleur, lega-

rand de vostre vengeance; arrestez, mais, o

ciel. j'apperçois son rival, quelle contrainte o

dieu, quel spectacle fatal ;

scene 3e.

marche -

hercule

Je remets ces mutins sous vos loix souveraines -

d'eux repentir vous repond de leur foy; je veux

tout oublier qu'on leur ofte ces chaînes; ne pou-

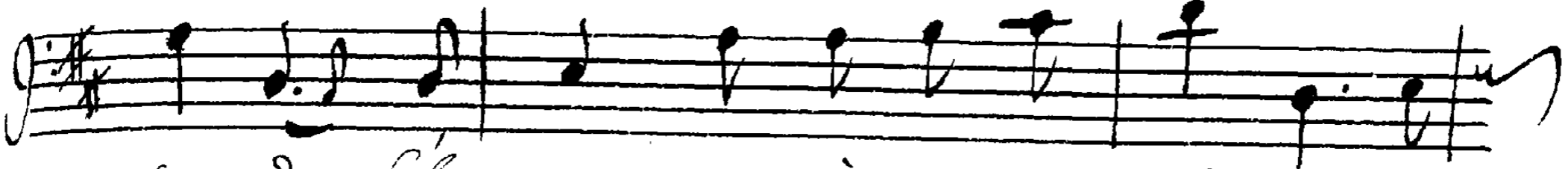
ray je a mon tour vous attendre pour moy; mes bran-

- ports mes soupirs seront mes seules -

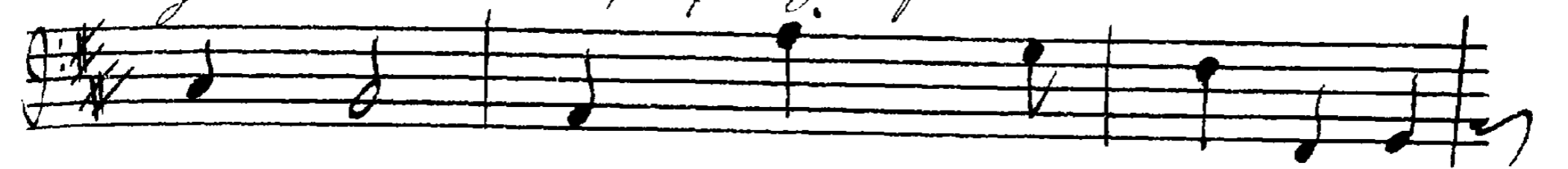
- armes je veux par mille soins vous prou-



- uer mon ardeur Receuez dans ces jours unes -



say de d'honneur, que je pretends vendre a vos -



char - - mes; Receuez - mes -



jamais on a senty des ardeurs si parfaites, faites -

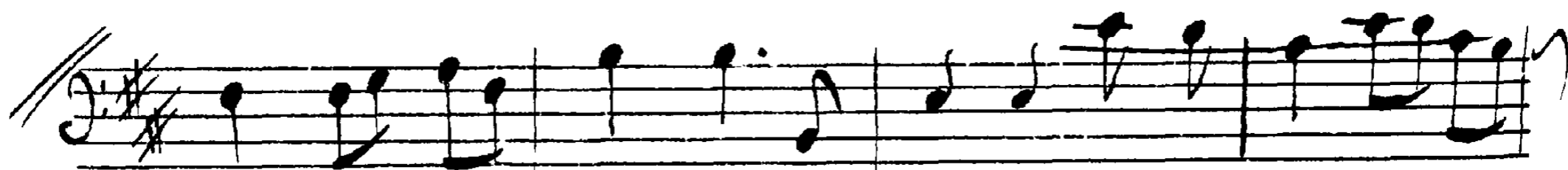


violons

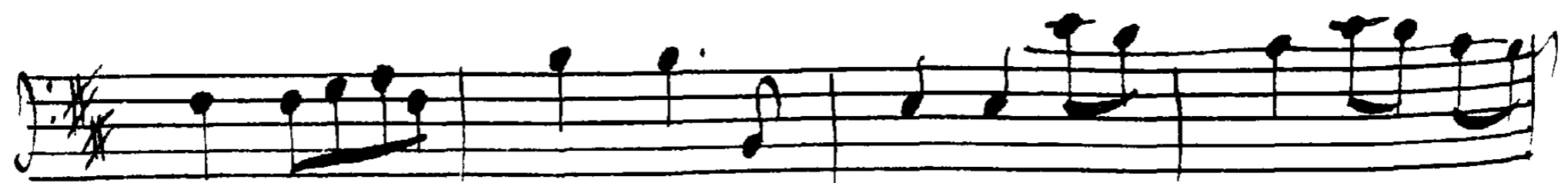
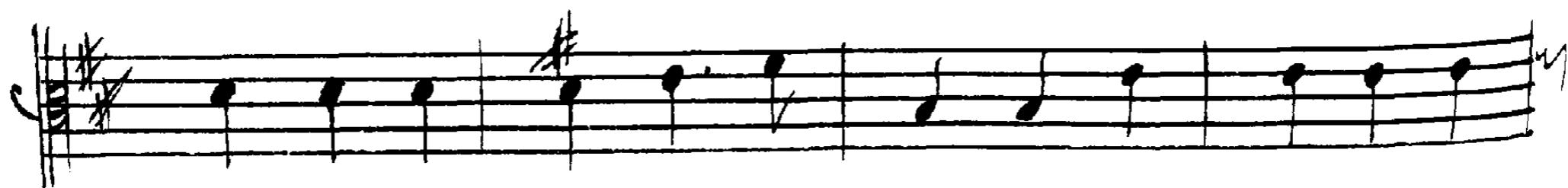
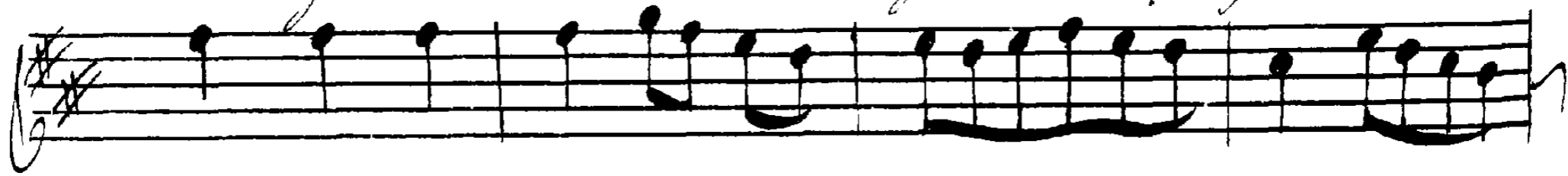


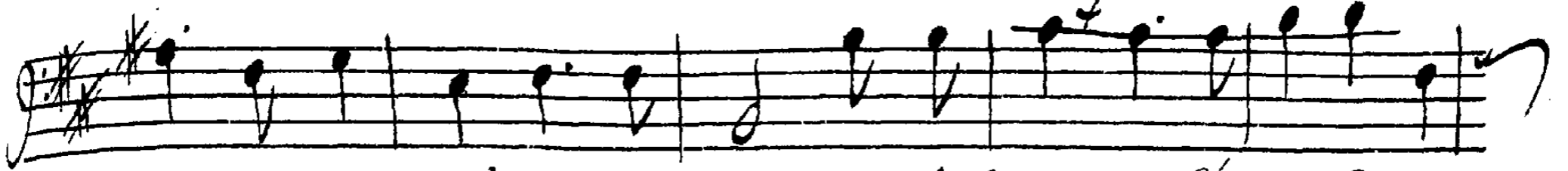


en par vos chants retentir ce se'jour; L'objet qui ma char



me' regne aux lieux ou vous estes Les plaisirs et les

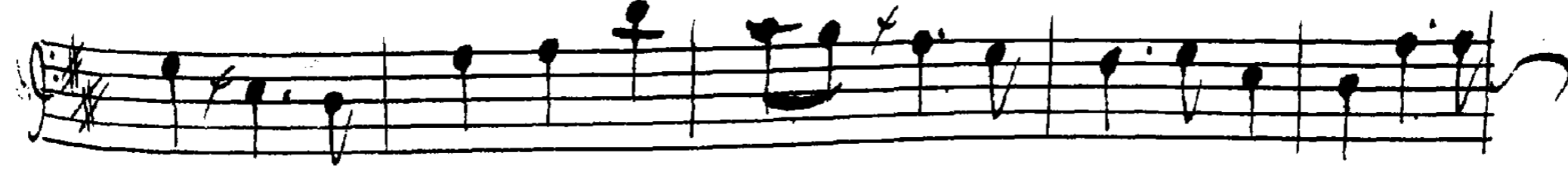




- jeux doivent former la cour, celebret a l'enuy danses -

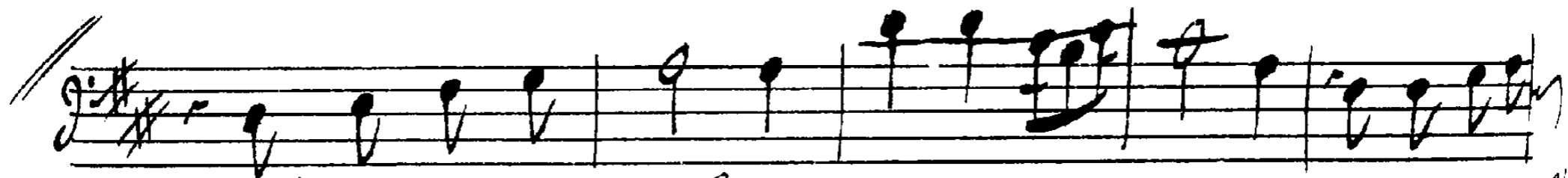
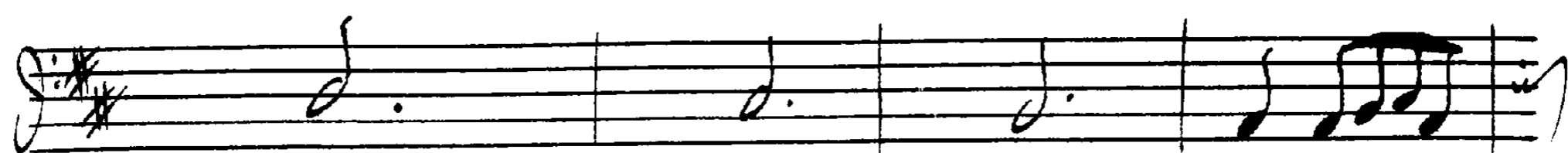
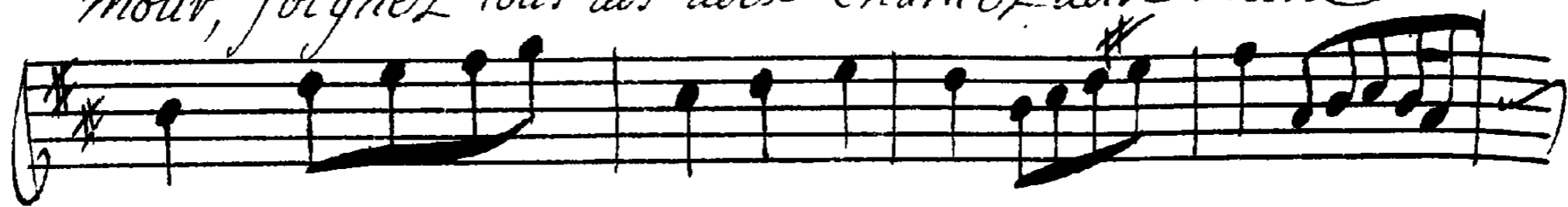


- Belles retraites Les plus brillants attraitz et le plus tendrea





mour, joignez tous vos voix chantez votre Reine

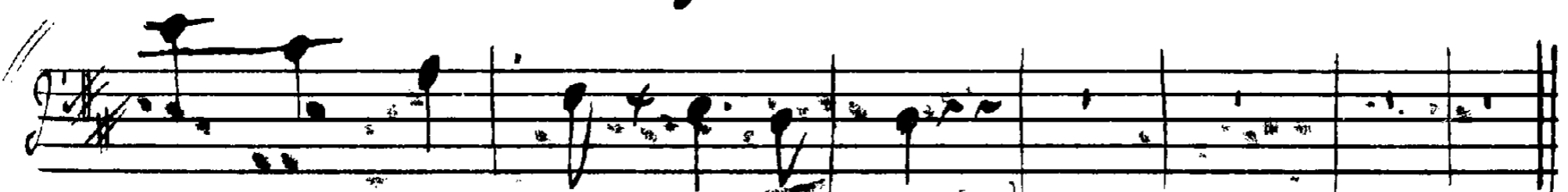
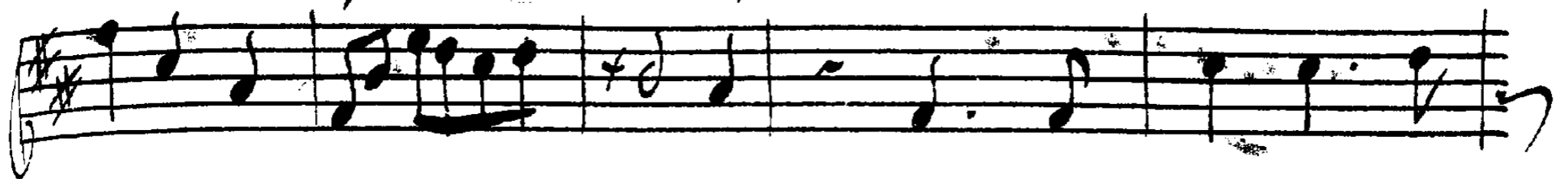


L'amour: Sous les Loix pour jamais m'en chaine, ses yeux ali





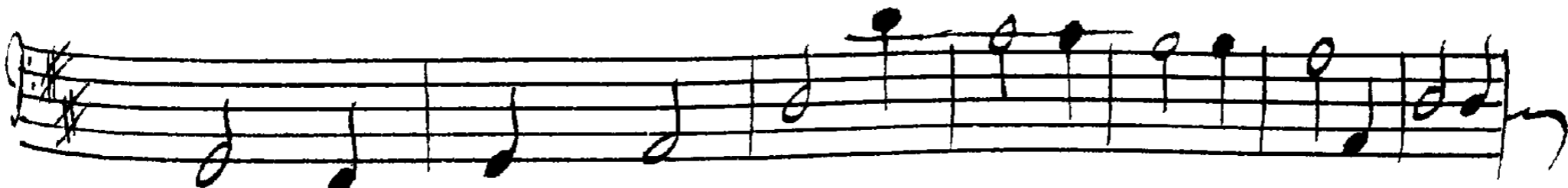
mour ont preté des armes; chantez toura tour d'exces de les

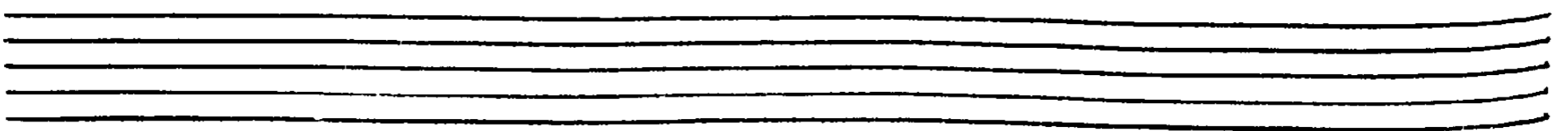
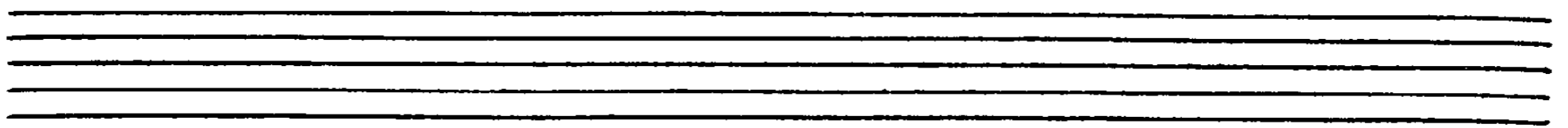
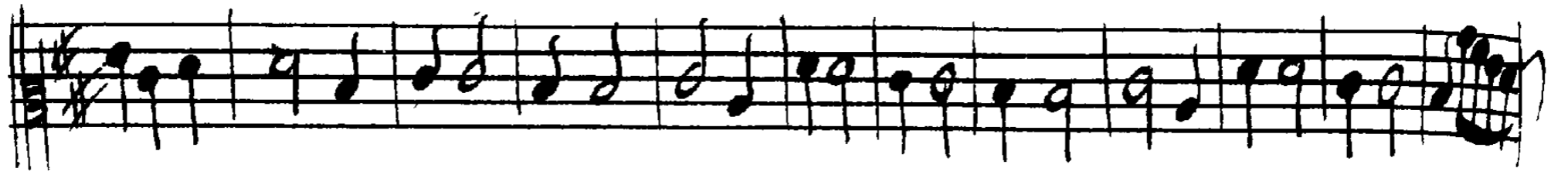


- charmes et de mon amour,

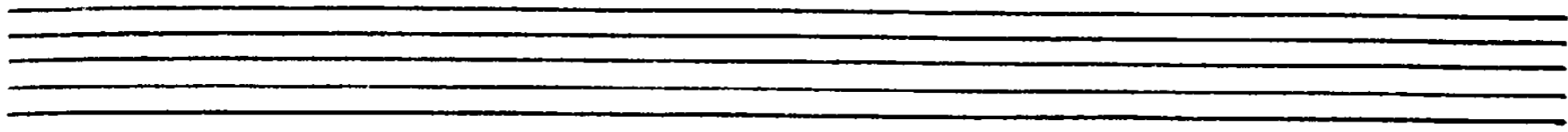


Chaconne.

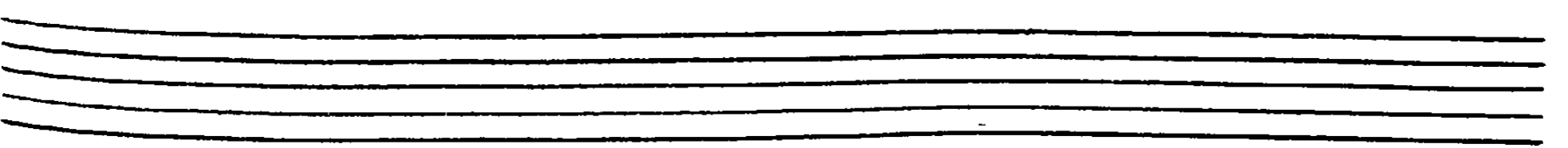


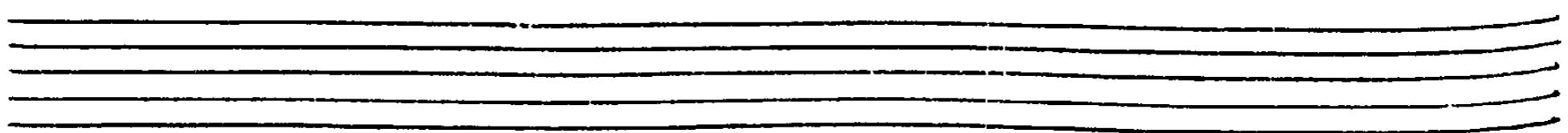
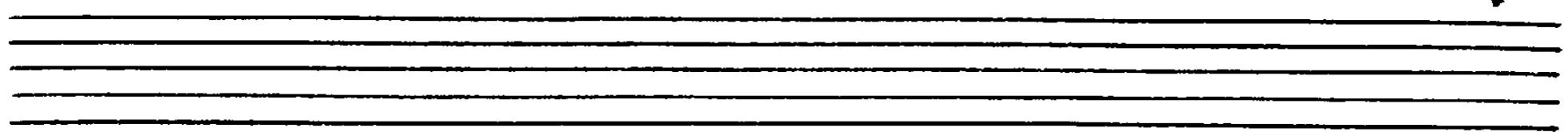
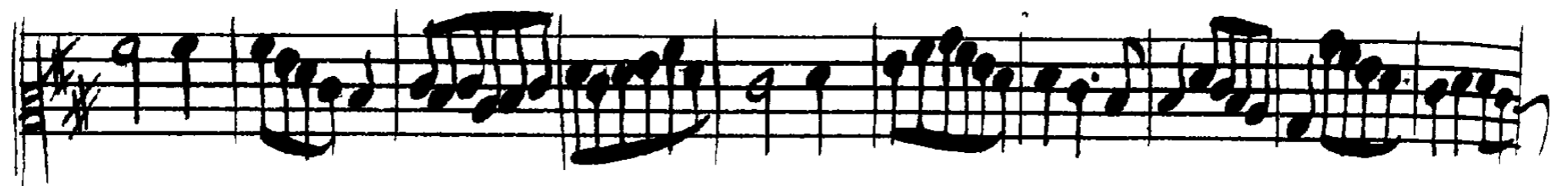
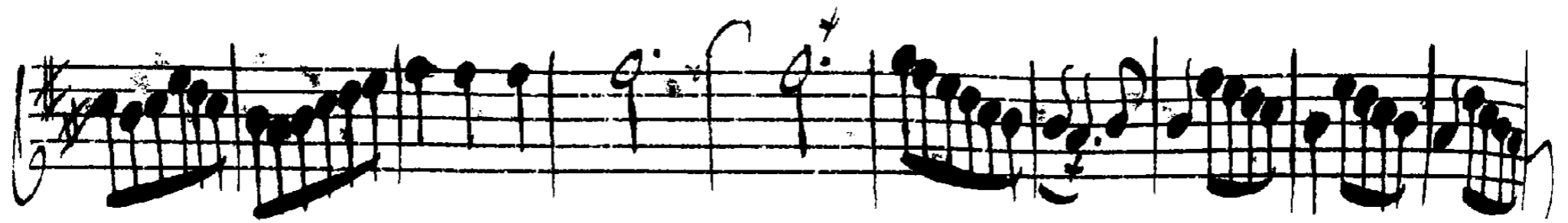


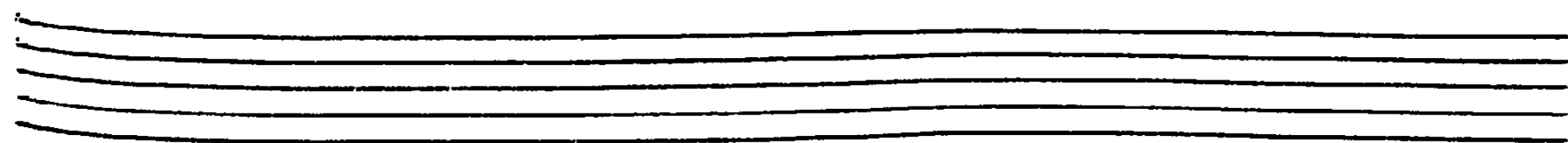
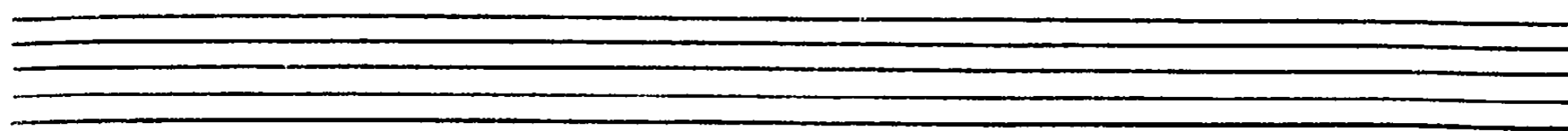
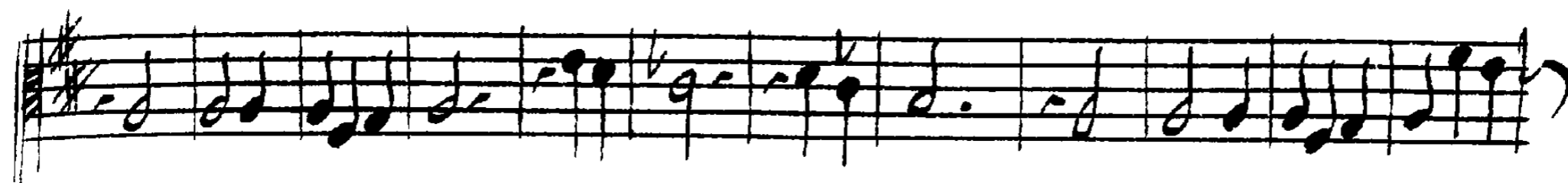
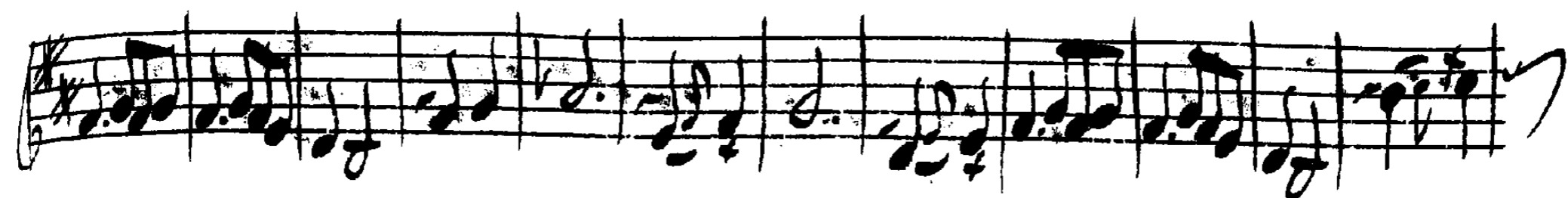
Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes, with some beamed groups. The second and third staves continue the melodic line. The fourth staff features a series of quarter notes. The fifth staff continues with eighth and sixteenth notes, ending with a fermata.

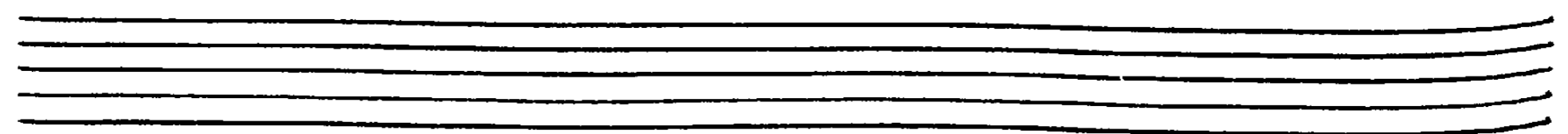
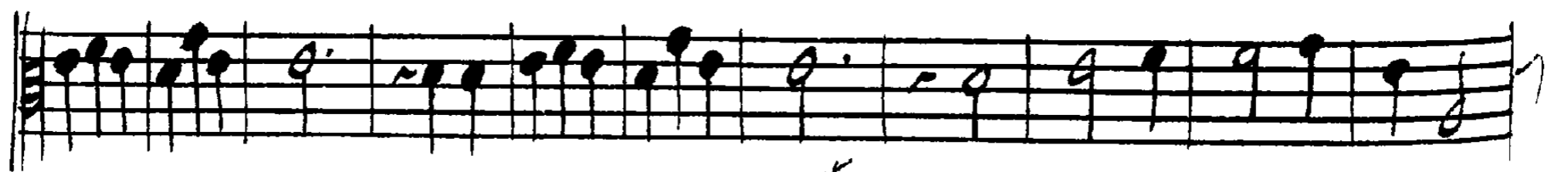
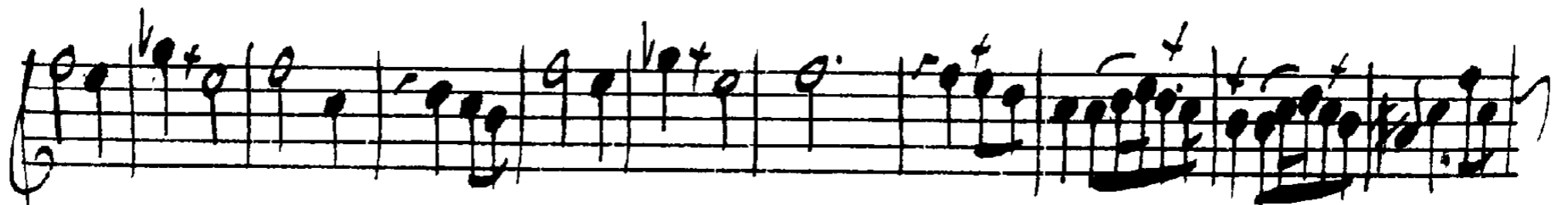
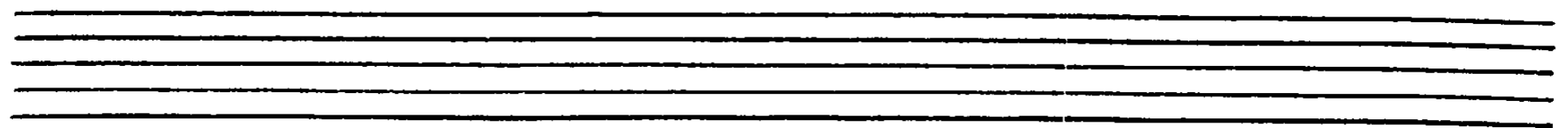


Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features a series of beamed eighth notes, followed by quarter notes and sixteenth notes. The second and third staves continue with similar rhythmic patterns. The fourth staff has a mix of quarter and eighth notes. The fifth staff continues with eighth and sixteenth notes, ending with a fermata.

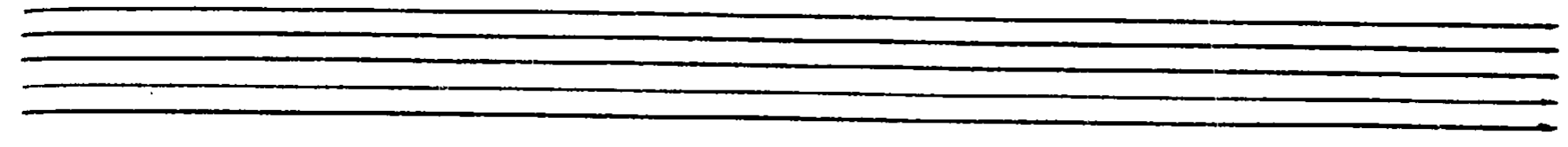




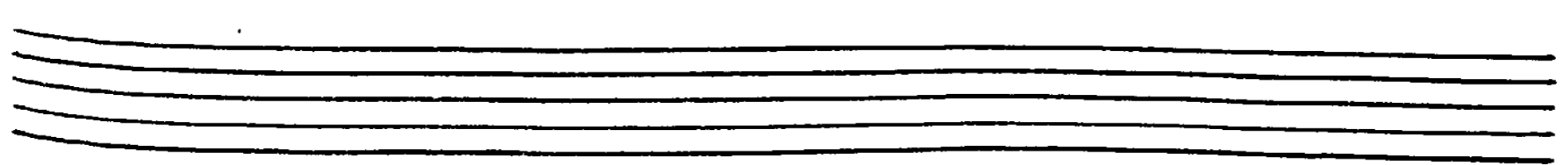




Handwritten musical notation on five staves. The notation includes various note values, rests, and accidentals (sharps and flats). The first staff features a complex melodic line with many beamed notes. The second and third staves show a more rhythmic pattern with some accidentals. The fourth staff is a simpler melodic line. The fifth staff continues the melodic development with some accidentals.



Handwritten musical notation on five staves. The notation includes various note values, rests, and accidentals (sharps and flats). The first staff features a complex melodic line with many beamed notes. The second and third staves show a more rhythmic pattern with some accidentals. The fourth staff is a simpler melodic line. The fifth staff continues the melodic development with some accidentals.

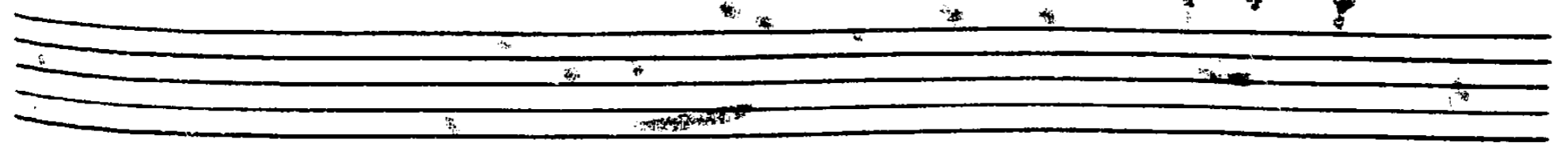
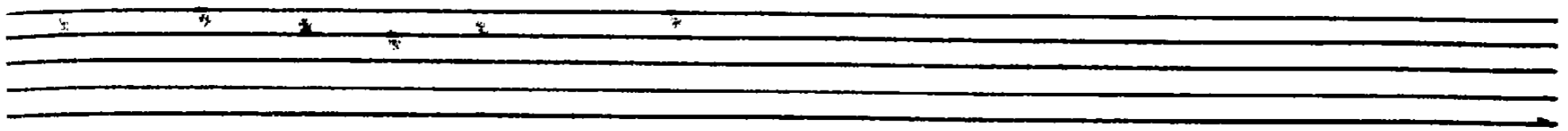
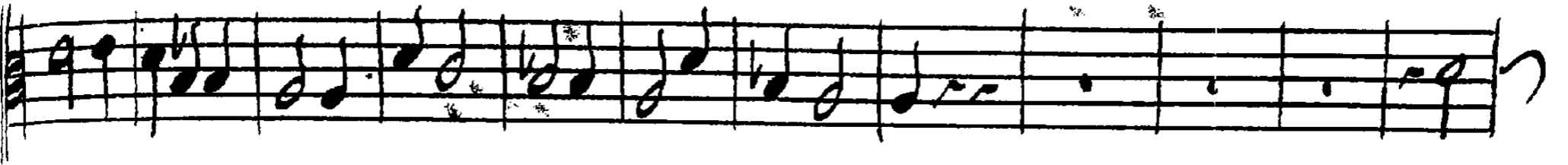


The first system of the handwritten musical score consists of five staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The second staff is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment. The third and fourth staves are also bass clef staves with a key signature of one sharp (F#) and a common time signature (C), likely representing different parts of the accompaniment. The fifth staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line. The system concludes with a double bar line.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned between the first and second systems of the score.

The second system of the handwritten musical score consists of five staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The second staff is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment. The third and fourth staves are also bass clef staves with a key signature of one sharp (F#) and a common time signature (C), likely representing different parts of the accompaniment. The fifth staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line. The system concludes with a double bar line.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned at the bottom of the page.



violons

une africainel;

Suivez l'amour quand ce dieu vous appelle; n'écoutez plus la fier

un africain

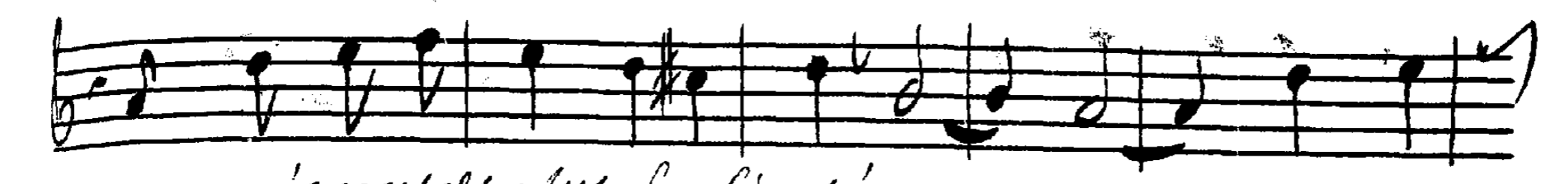
Suivez l'amour

te n'écoutez plus la fierté non - non non votre liber

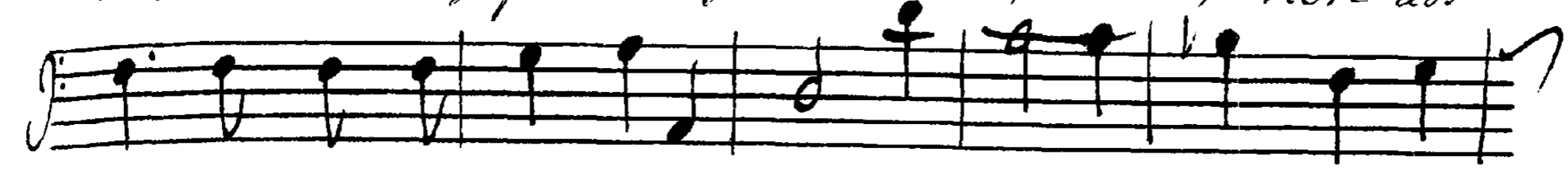
non = non = non

te n'est pas le prix d'une chaî - - ne si belle, non

non = non

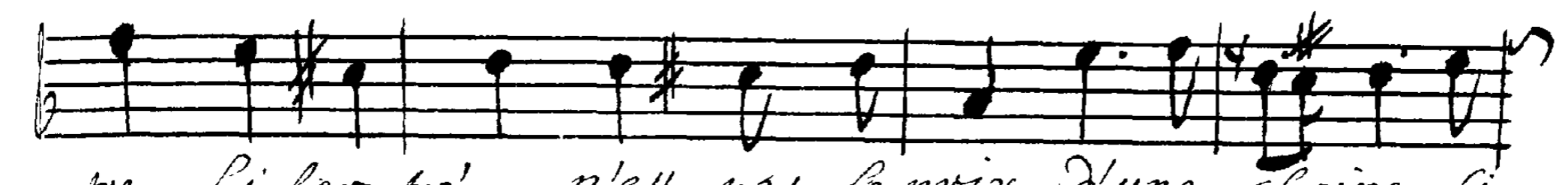
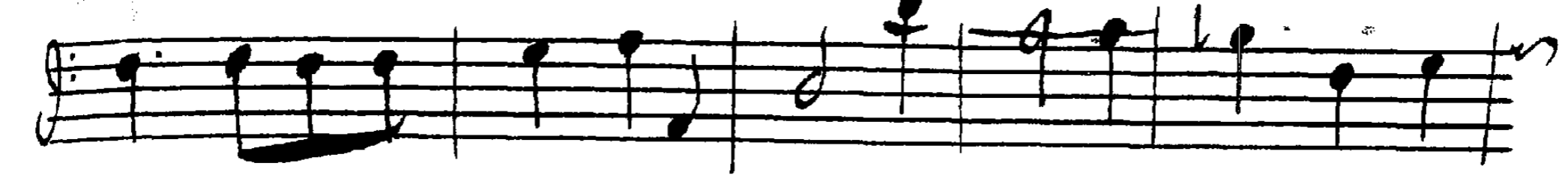


non n'écoutez plus la fierté non, non, non us -

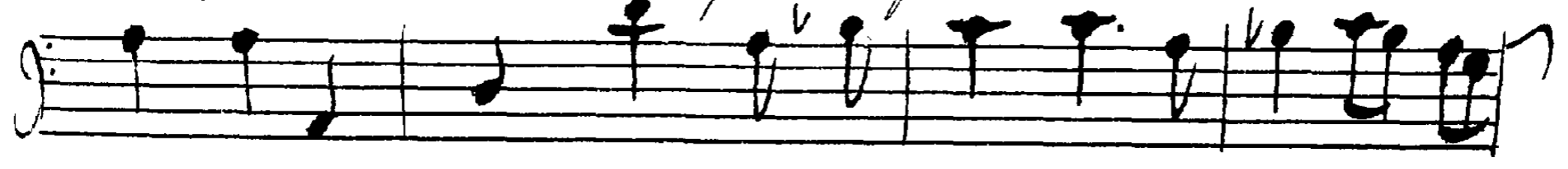


non

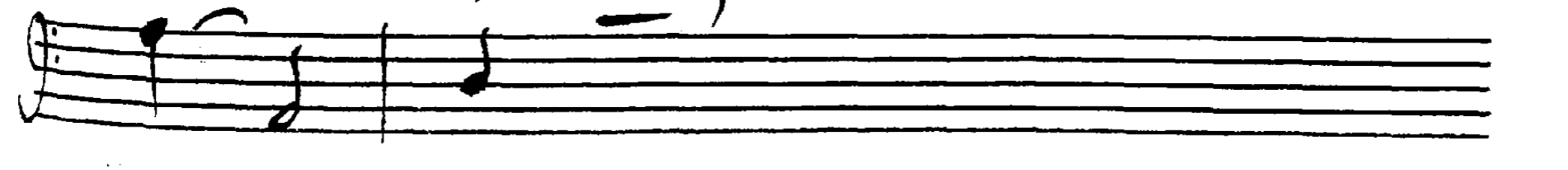
non ÷ non ÷ non



ne Li ber té n'est pas le prix d'une chaîne si -



cel - le,



Choeur

Suivez l'amour quand ce Dieu vous appelle; n'écoutez

Suivez

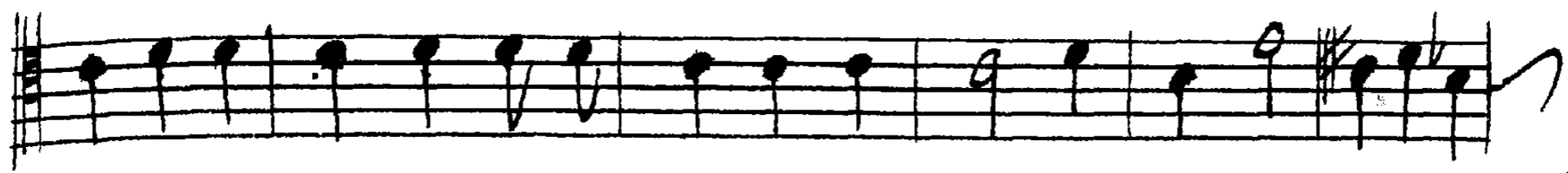
Suivez

Suivez l'amour quand ce Dieu vous appelle; n'écoutez

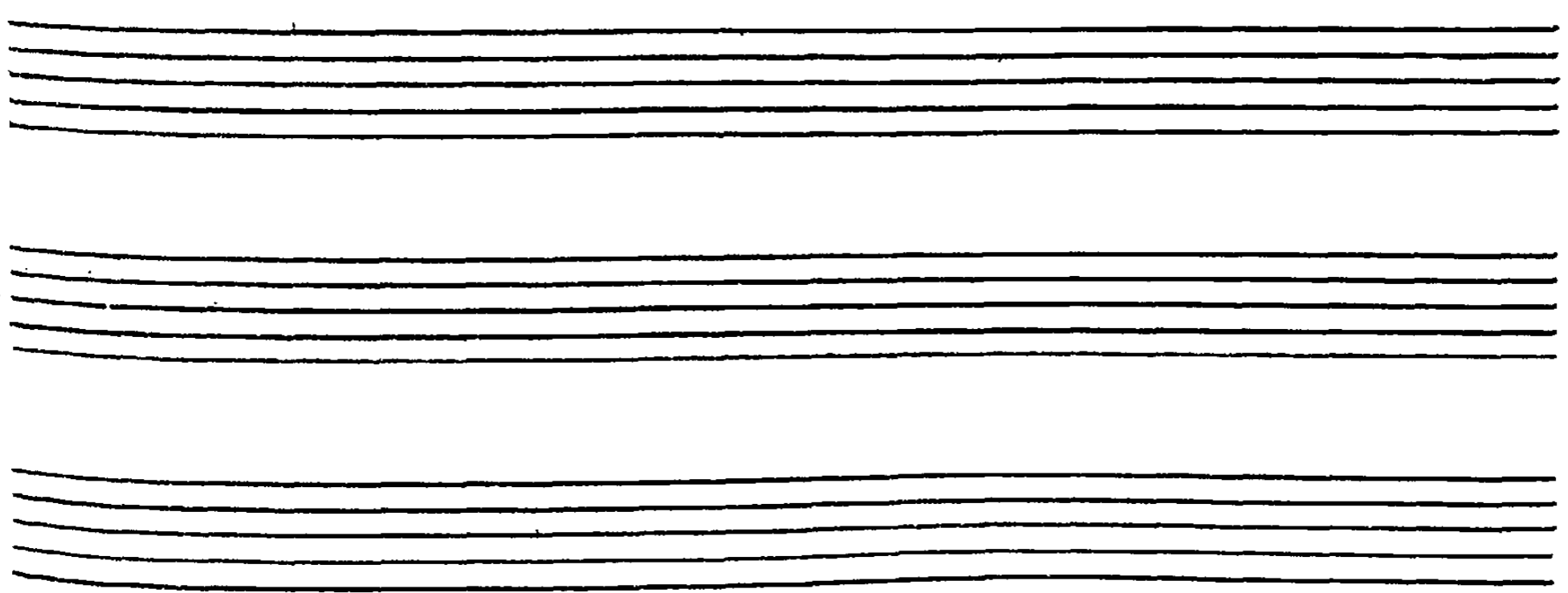
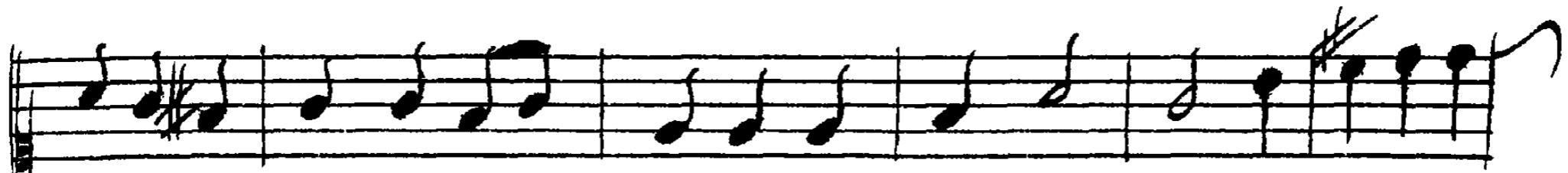
Violons —



plus la fierté, n'écoutez plus la fierté non non non uos —

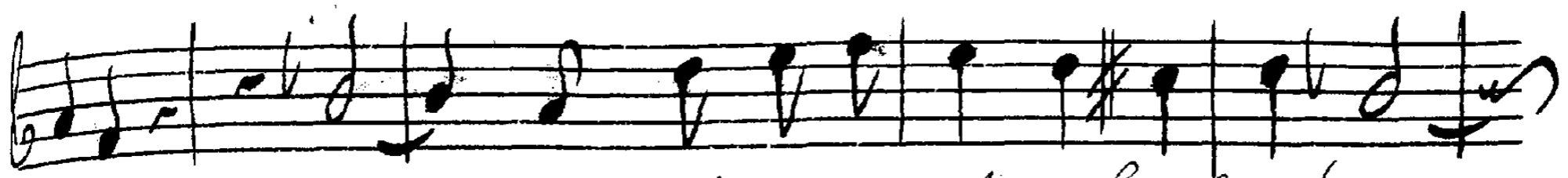


plus la fierté n'écoutez plus la fierté, non ÷ ÷ non ÷ uos —

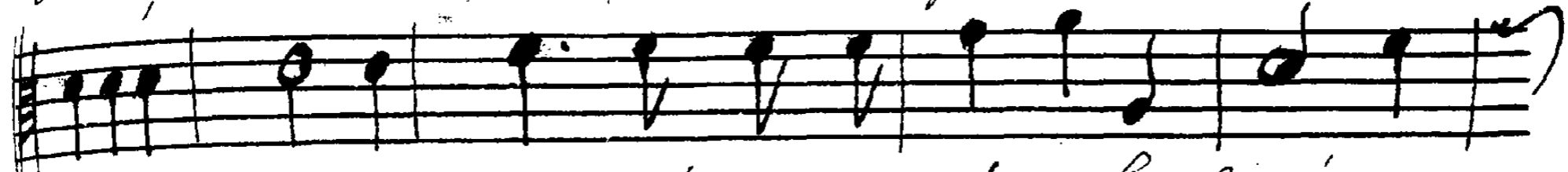


- tre liberté n'est pas le prix d'une chai - - - ne si -

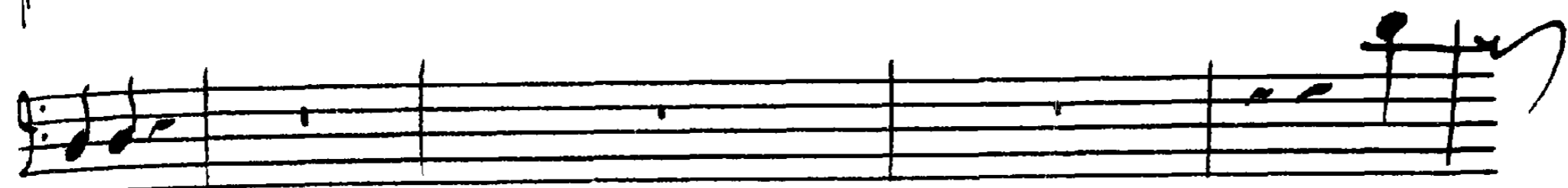
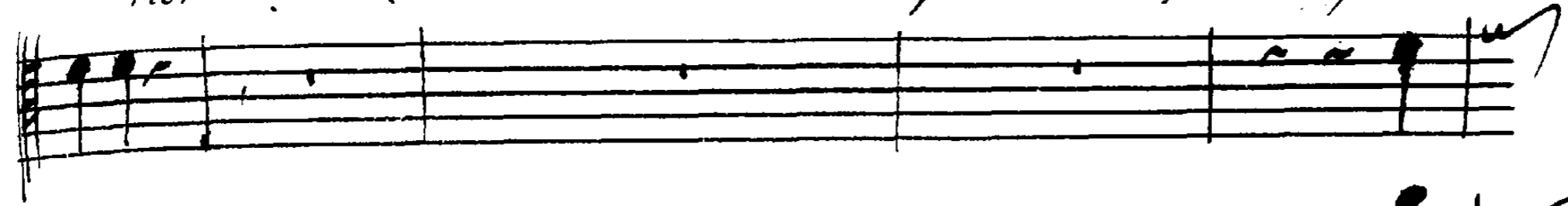
tre liberté; n'est pas le prix d'une chai - - - ne si -



Belle; non, non n'écoutez plus La fierté non

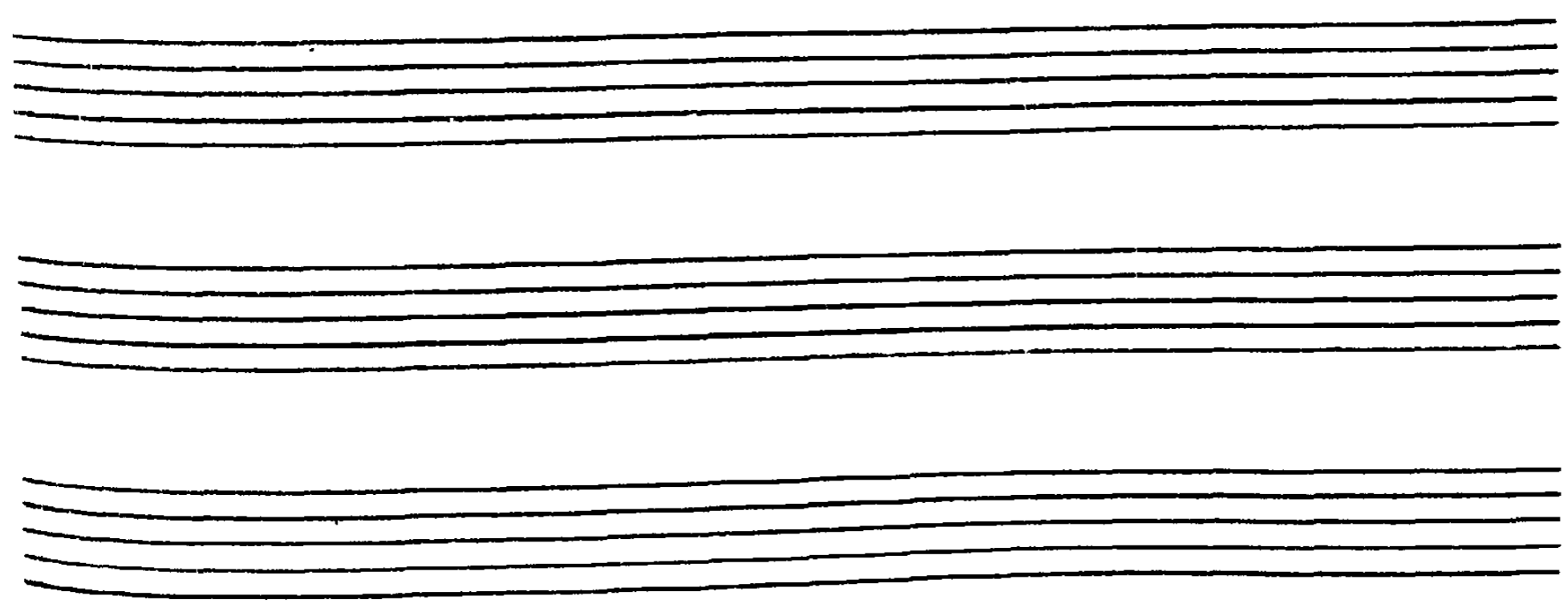
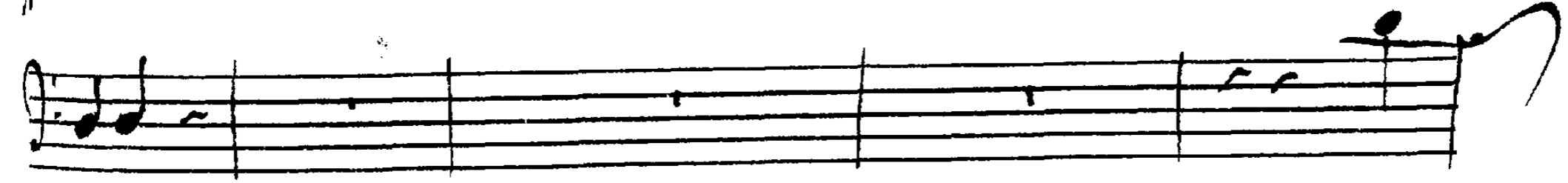


non ÷ ÷ non n'écoutez plus La fierté;



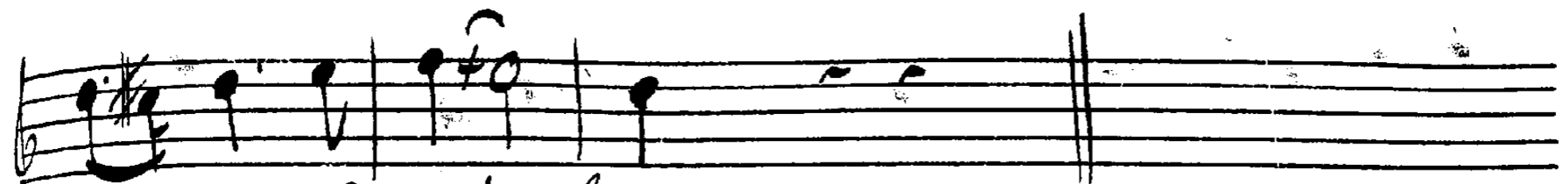
Belle;

non

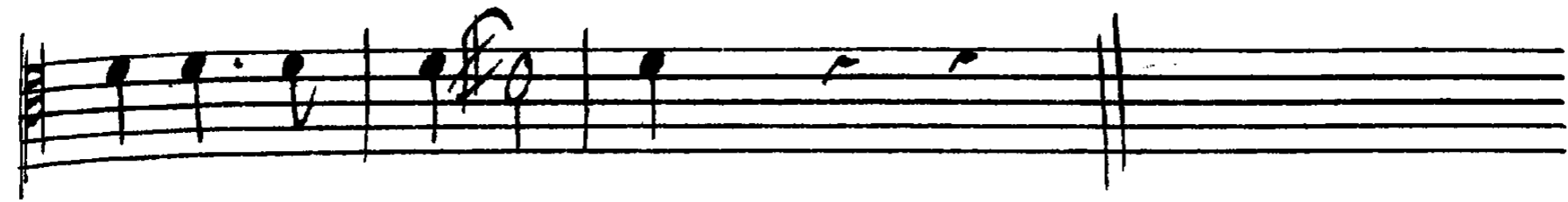
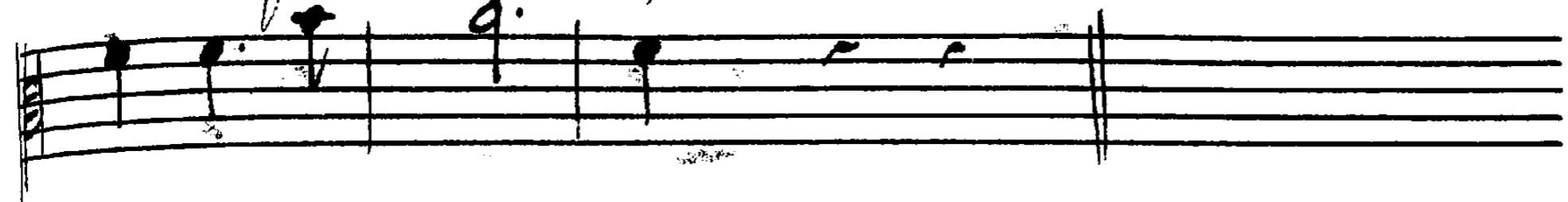


— non. non vostre liberté n'est pas le prix d'une

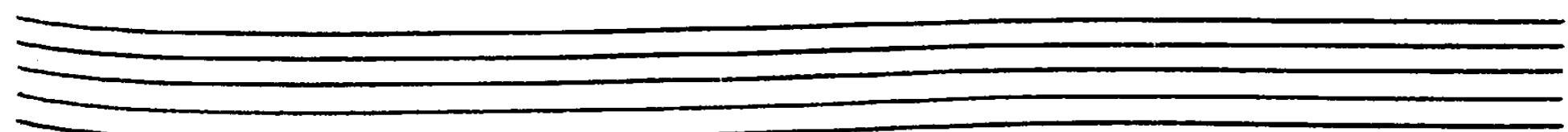
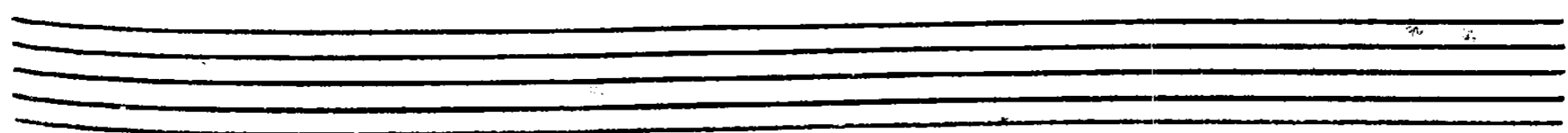
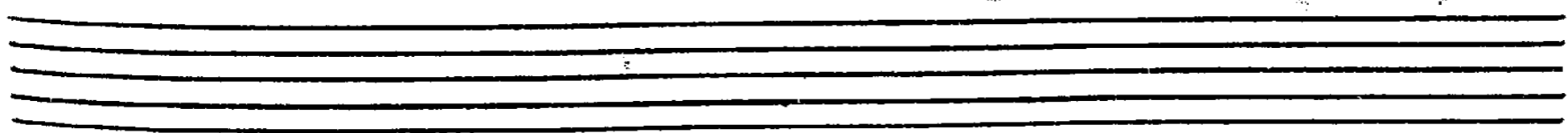
non ÷ ÷ non vostre liberté n'est pas le prix d'une



chaine si bel-le,

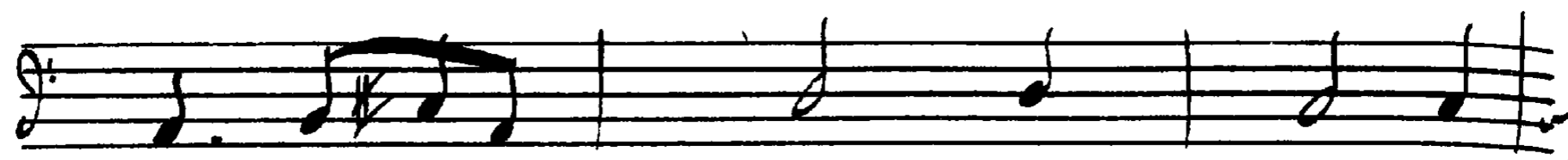


- chaine si bel-le. chantez mille fois l'amour qui m'en

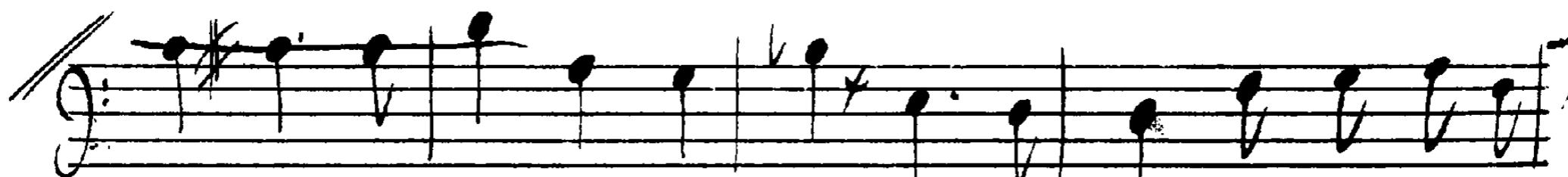
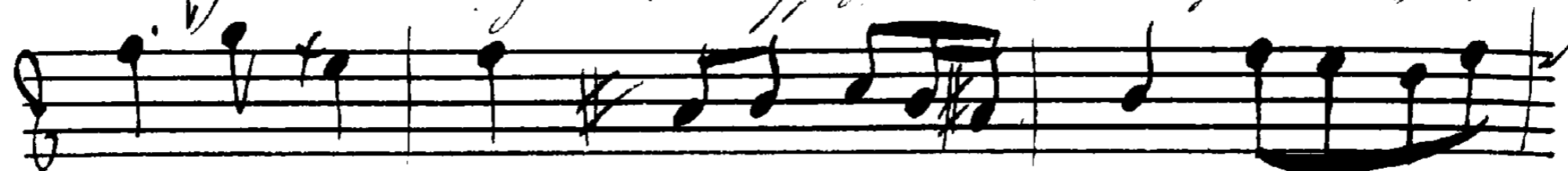




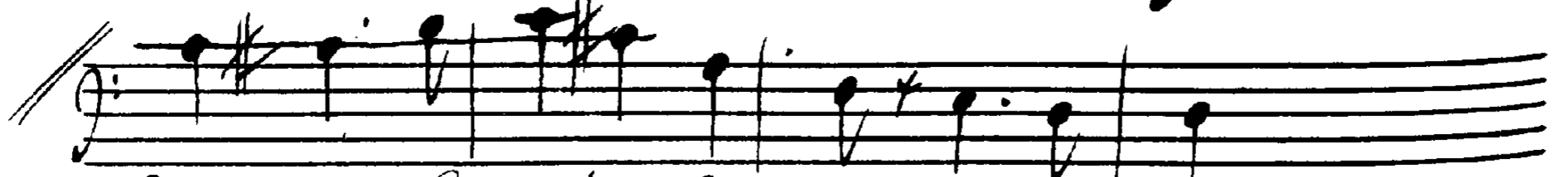
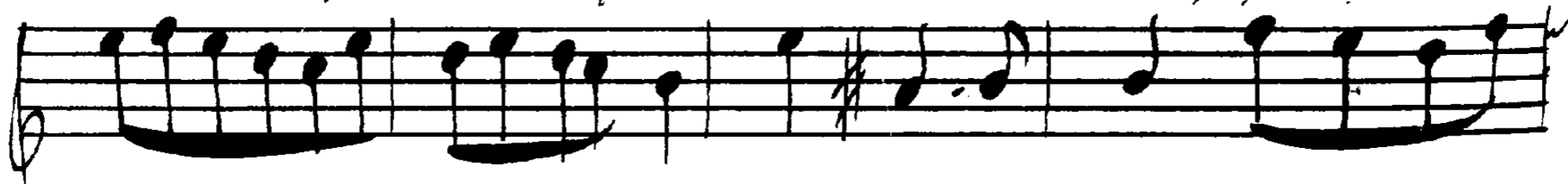
chaine celebrez mon choix, chantez mille fois nos



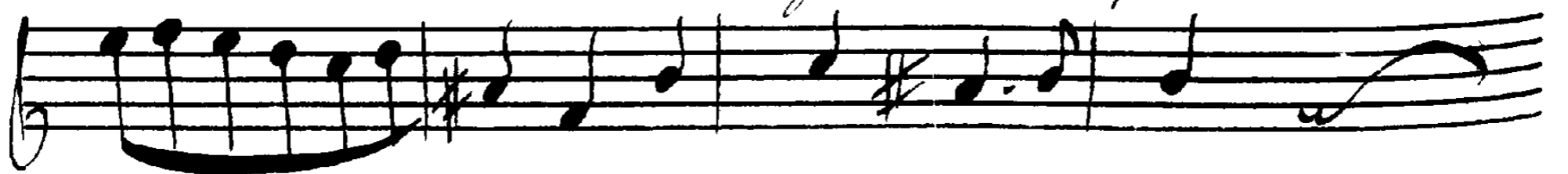
ve ay mable Reyne Beniffitez ses Loix imitez l'ar



deur si fidelle qui brule mon coeur, imitez l'ar

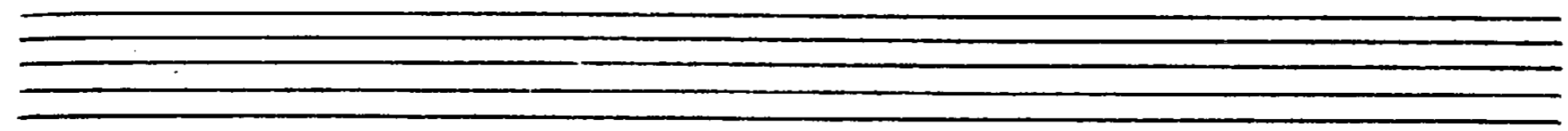


deur et le Zele de vostre vainqueur

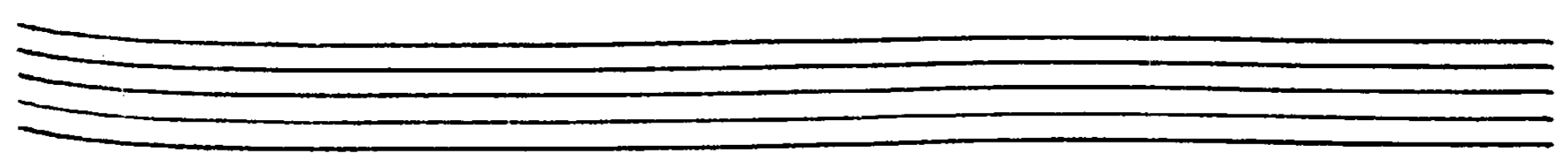


Symphonie

Handwritten musical score for the first system, consisting of five staves. The notation includes treble and bass clefs, various note values, rests, and accidentals (sharps and naturals). The word "Symphonie" is written in cursive at the beginning of the first staff.



Handwritten musical score for the second system, consisting of five staves. The notation includes treble and bass clefs, various note values, rests, and accidentals (sharps, naturals, and flats).



Choeur

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There is a 7-measure rest starting at the second measure.

c'est L'amour qui vous presse cherissent ses traits, sans ce

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There is a 7-measure rest starting at the second measure.

c'est L'amour

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

c'est L'amour

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. There is a 7-measure rest starting at the second measure.

c'est L'amour qui uos' presse cherissent ses traits, sans ce

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There is a 7-measure rest starting at the second measure.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There is a 7-measure rest starting at the second measure.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. There is a 7-measure rest starting at the second measure.

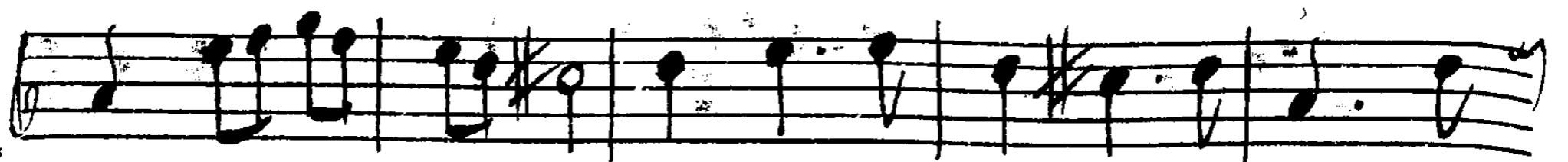
An empty musical staff with five lines.

An empty musical staff with five lines.

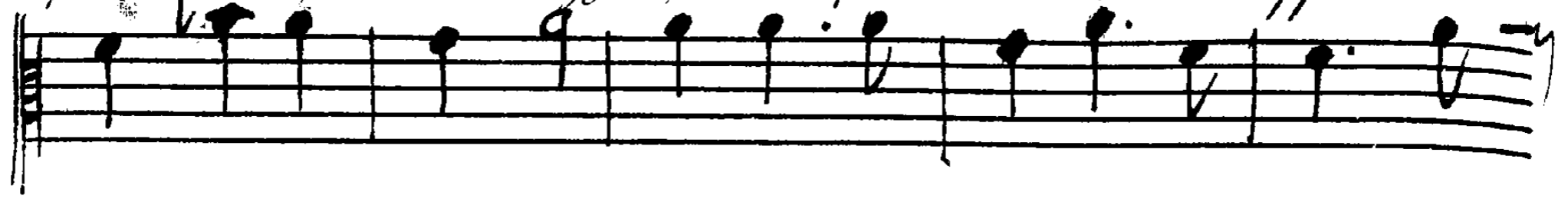
An empty musical staff with five lines.

Dieu la Jeunesse perdrait les attraits Les plaisirs sur les

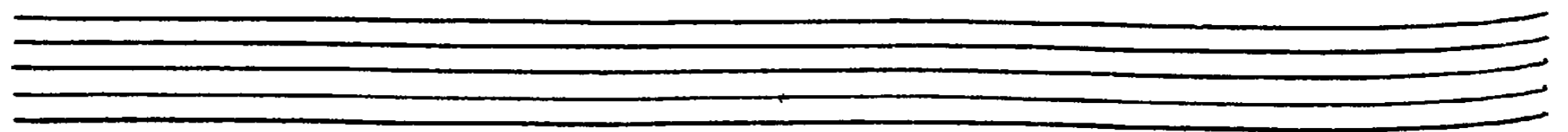
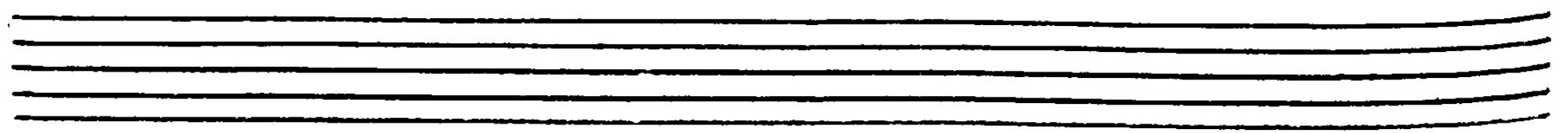
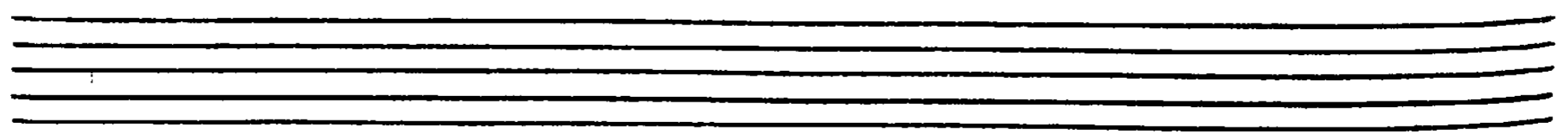
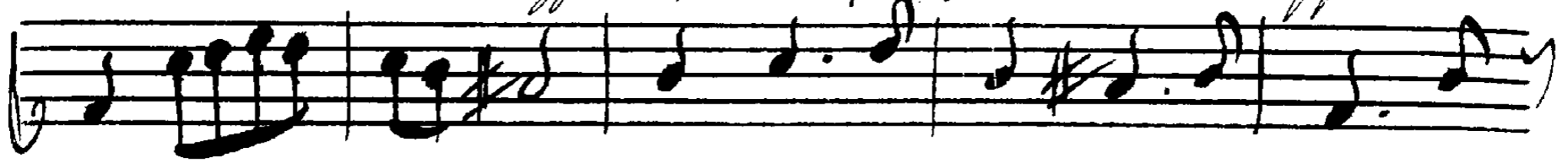
Dieu la Jeunesse perdrait les attraits Les plaisirs sur les

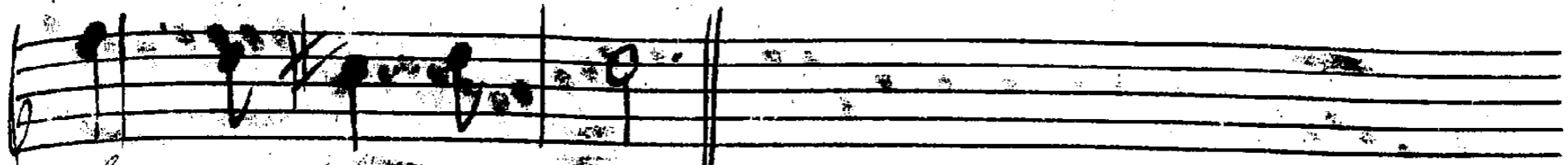


pas volent sans cesse; et qui fuit tant d'appas ne

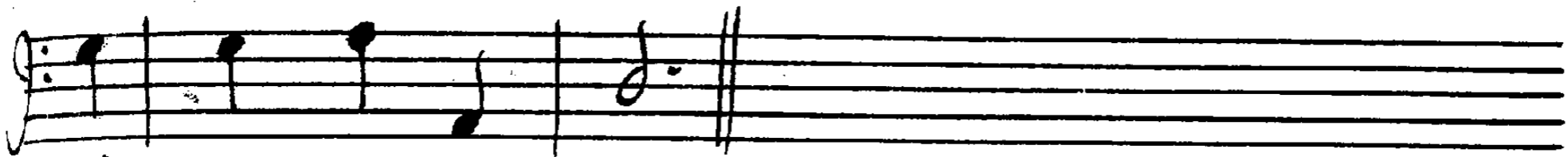
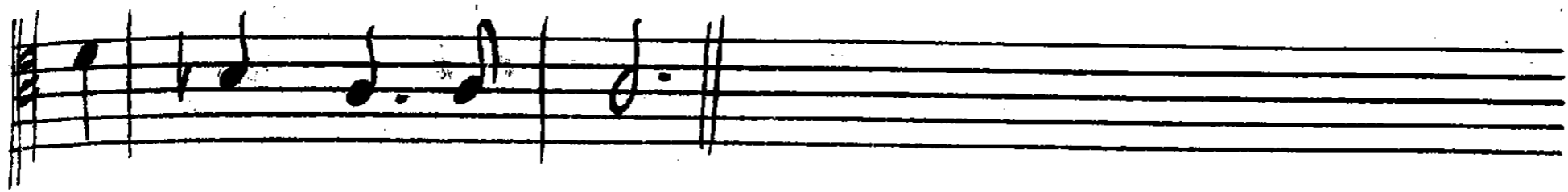
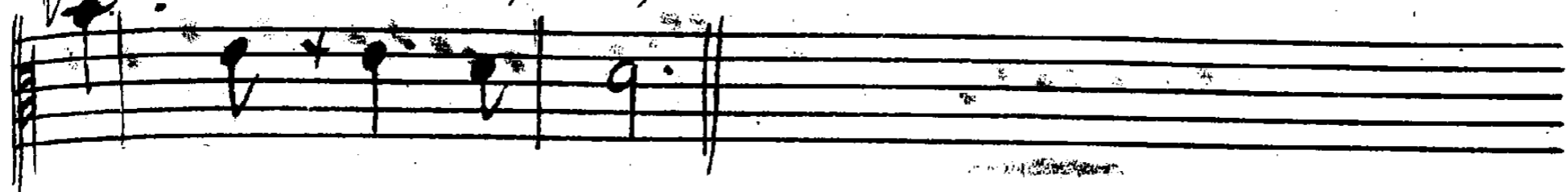


pas volent sans cesse; et qui fuit tant d'appas ne

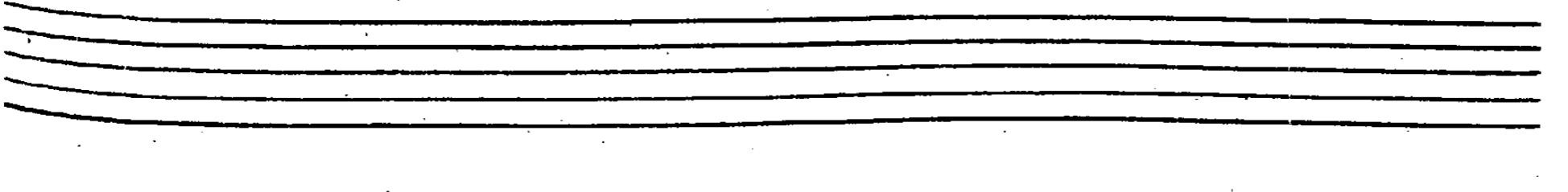
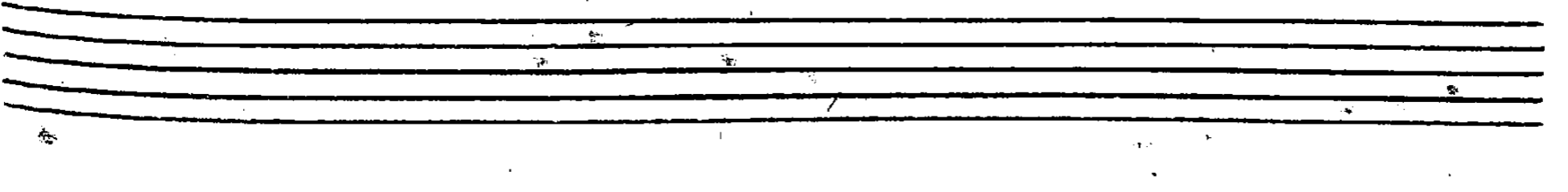
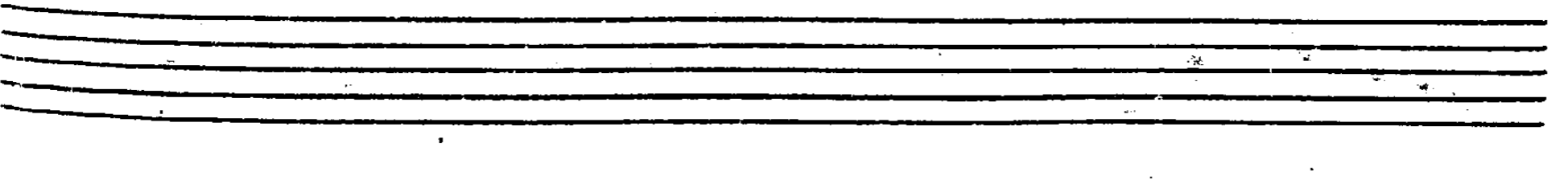
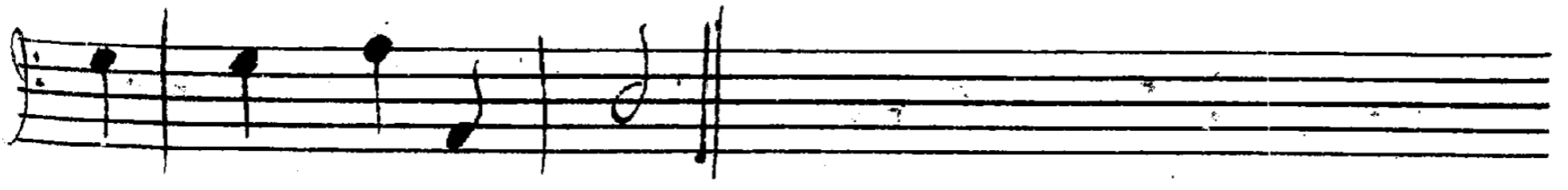
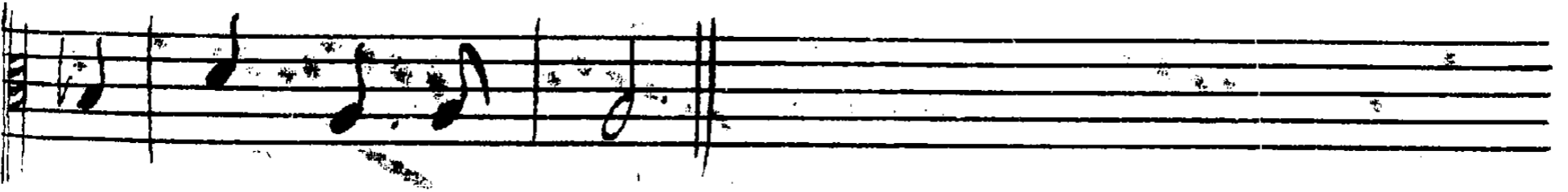
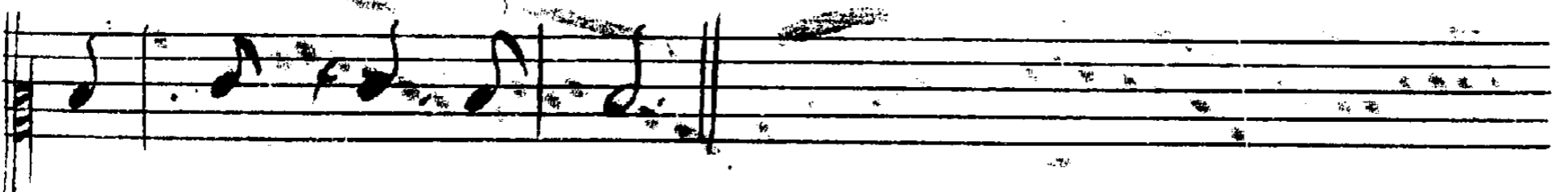
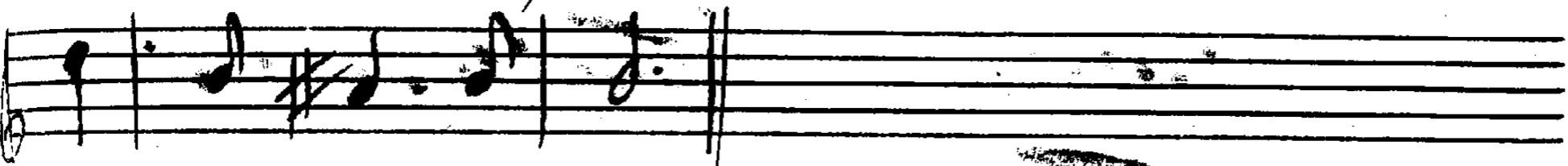




des merite pas;



des merite pas;



vite - *choeur.*

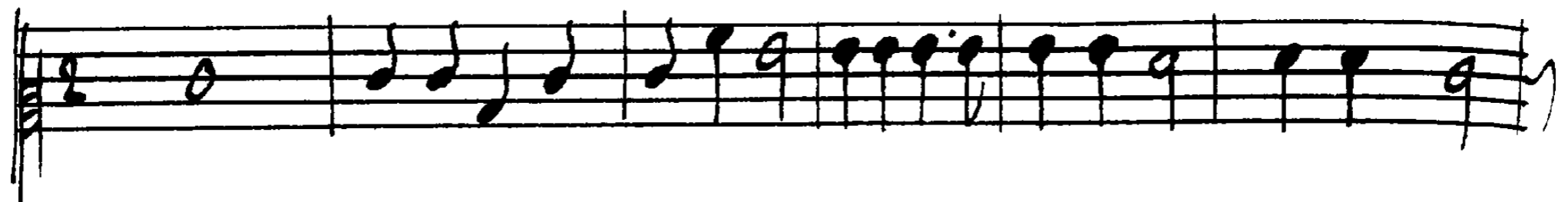


A musical staff in treble clef with a 2/4 time signature. It contains a series of notes, including a dotted quarter note, followed by a sharp sign (#) above the staff.

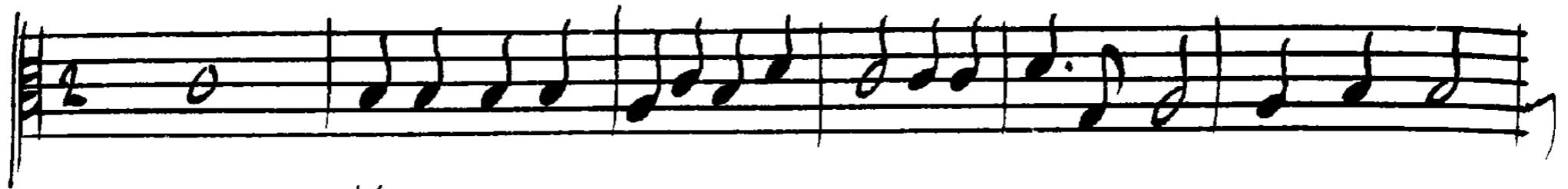
Brelude



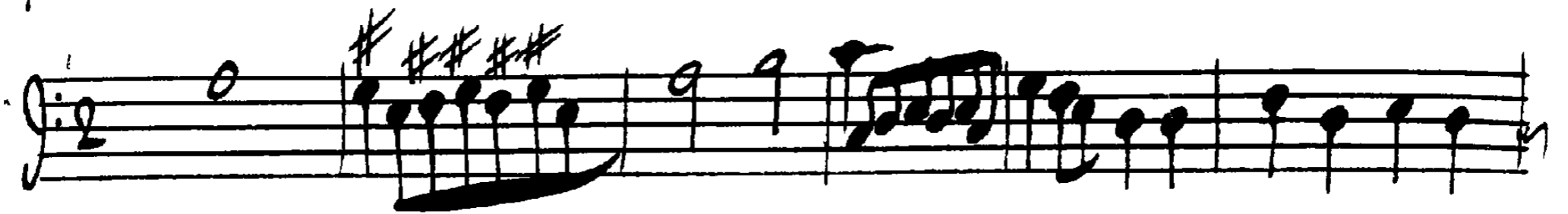
A musical staff in treble clef with a 2/4 time signature. It starts with a whole note, followed by a series of notes with sharp signs (#) above them.



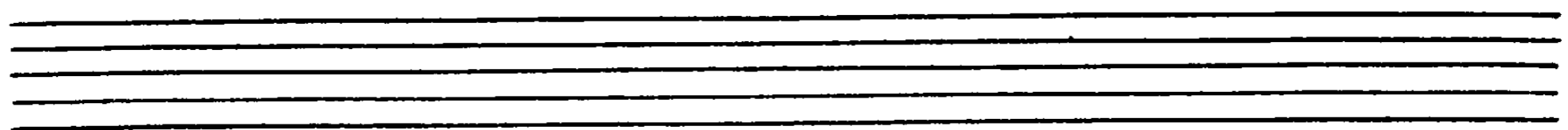
A musical staff in treble clef with a 2/4 time signature, containing a series of notes.



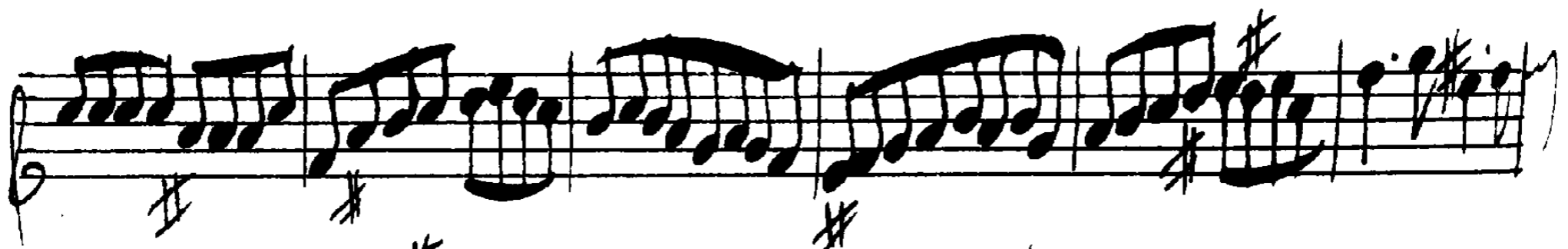
A musical staff in treble clef with a 2/4 time signature, containing a series of notes.



A musical staff in bass clef with a 2/4 time signature. It contains notes with sharp signs (#) above them.



Two empty musical staves.



A musical staff in treble clef with a 2/4 time signature, containing notes with sharp signs (#) above them.



A musical staff in treble clef with a 2/4 time signature, containing notes with sharp signs (#) above them.



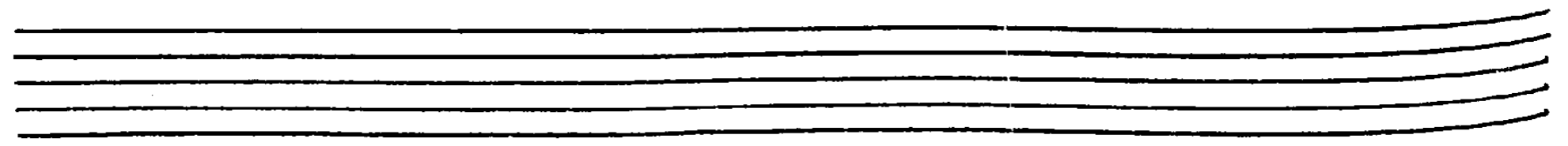
A musical staff in treble clef with a 2/4 time signature, containing a series of notes.



A musical staff in treble clef with a 2/4 time signature, containing a series of notes.

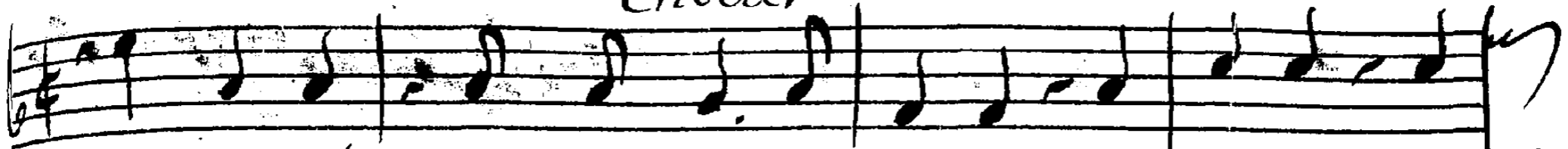


A musical staff in bass clef with a 2/4 time signature, containing notes with sharp signs (#) above them.



Two empty musical staves.

Choeur



Quel trouble, quelle horreur soudaine, quel trouble, quel



quel trouble



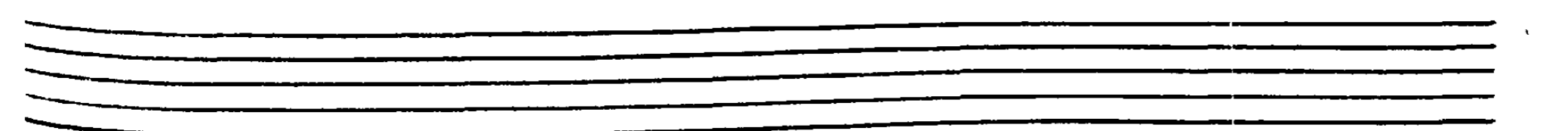
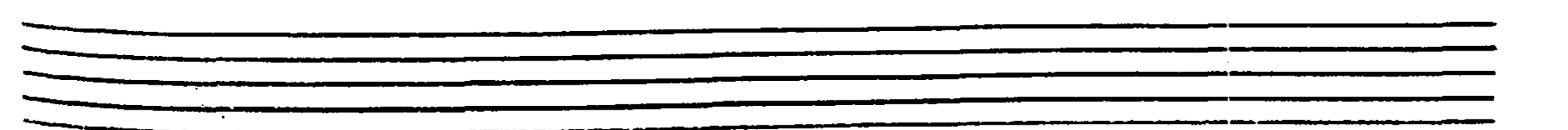
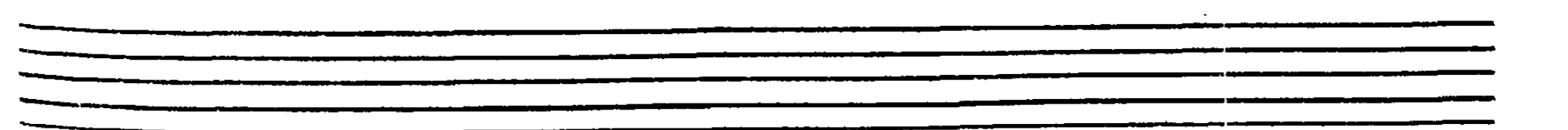
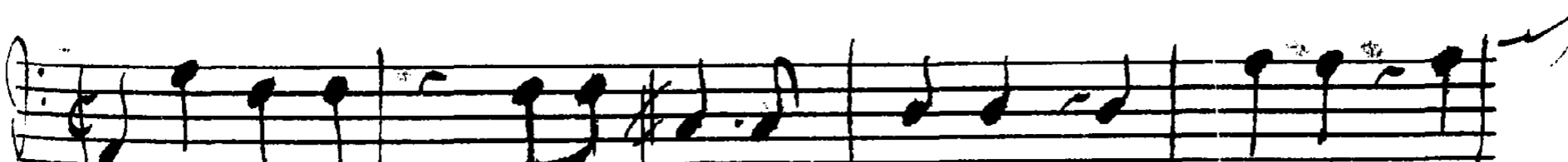
Quel trouble



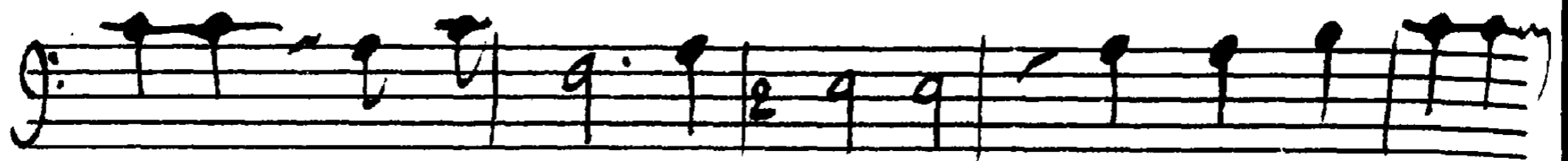
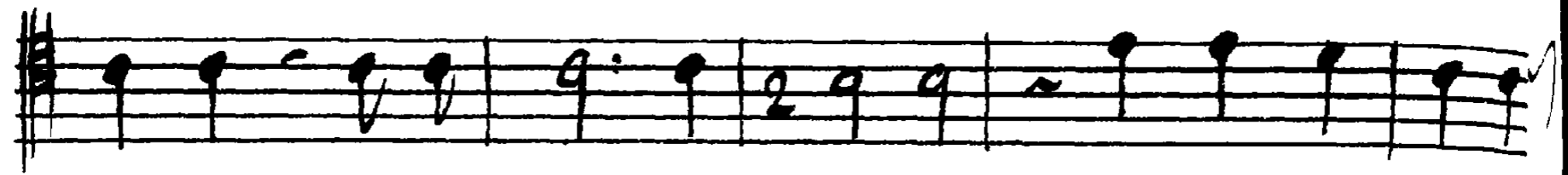
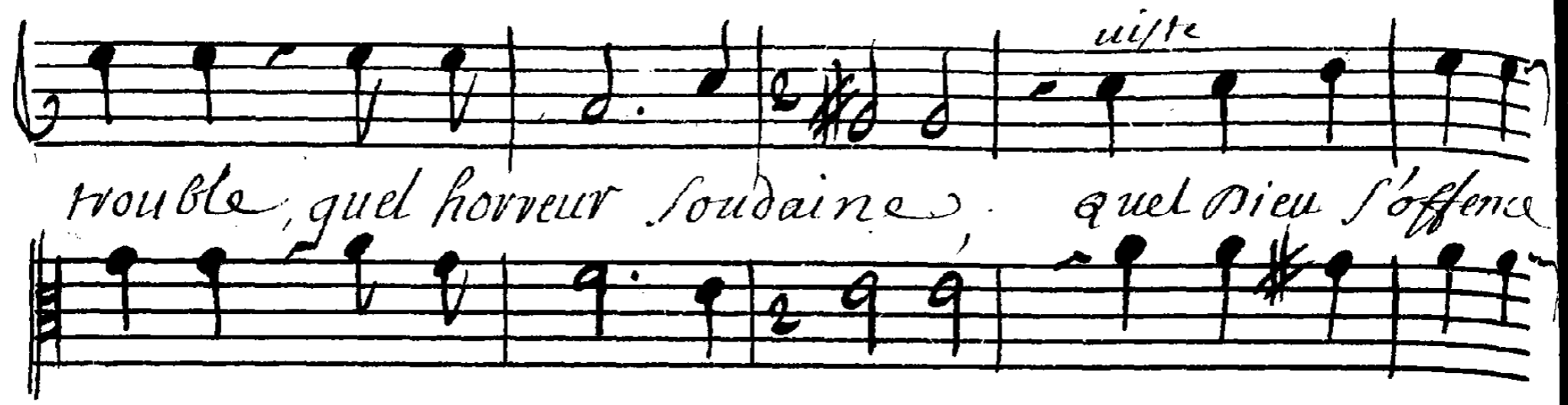
Quel trouble, quelle horreur soudaine, quel trouble, quel



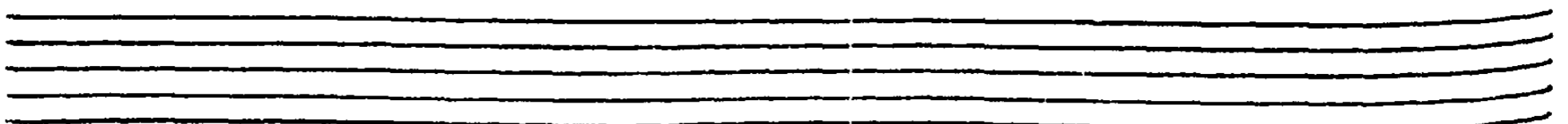
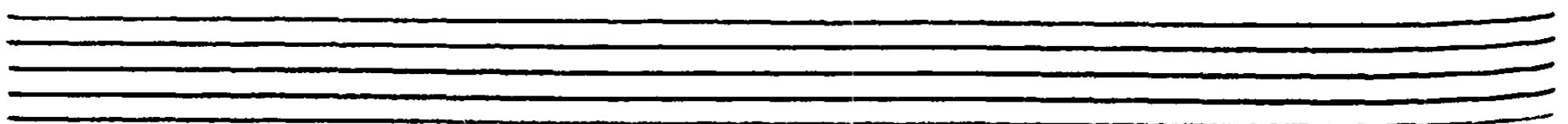
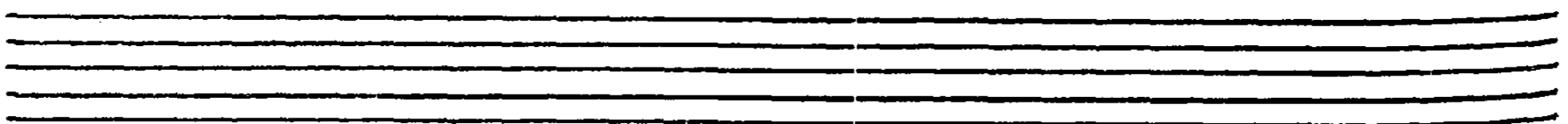
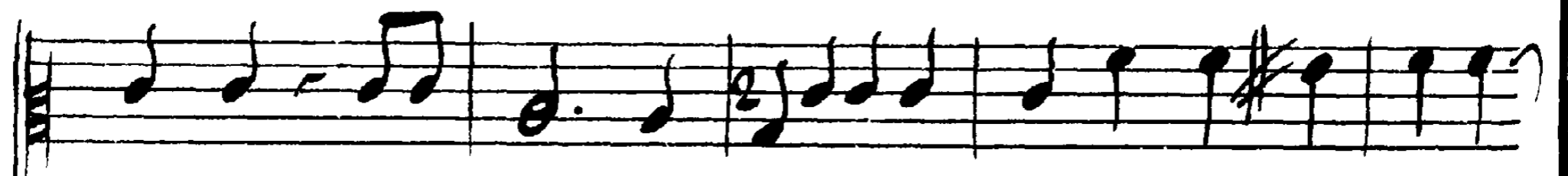
violons



uiste
trouble, quel horreur soudaine, quel Dieu s'offence



trouble, quel horreur soudaine quel Dieu s'offence



de nos jeux; quel Dieu s'offence de nos jeux; l'en

de nos jeux; quel Dieu s'offence de nos jeux; l'en

de nos jeux; quel Dieu s'offence de nos jeux; l'en

de nos jeux; quel Dieu s'offence de nos jeux; l'en

de nos jeux; quel Dieu s'offence de nos jeux; l'en

de nos jeux; quel Dieu s'offence de nos jeux; l'en

de nos jeux; quel Dieu s'offence de nos jeux; l'en

sev contre nous se dechainé; quel trouble; quelle hor

Handwritten musical notation for the second system, piano accompaniment line.

Handwritten musical notation for the third system, vocal line.

sev contre nous se dechainé; quel trouble; quelle hor

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

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

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

Handwritten musical notation for the seventh system, piano accompaniment line.

Handwritten musical notation for the eighth system, vocal line.

Empty musical staff.

Empty musical staff.

Empty musical staff.

veur soudaine, quel trouble. $\frac{=}{\div}$; quelle horreur sou

veur soudaine, quel trouble, $\frac{=}{\div}$; quel horreur sou

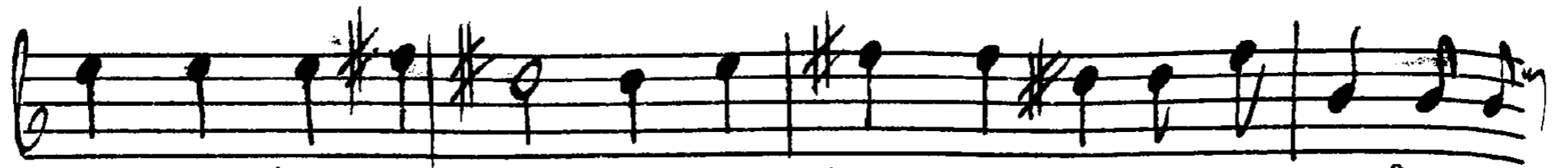
daine, d'Enfer contre nous se de'chai

daine, d'Enfer contre nous se de'chai

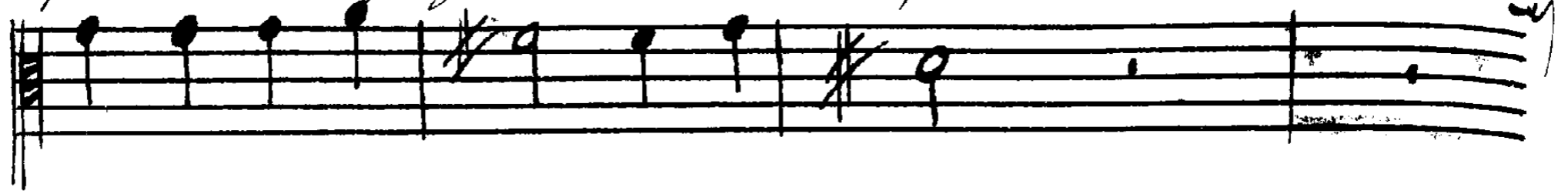
daine, d'Enfer contre nous se de'chai

- re, l'enfer ; contre nous se déchaîne

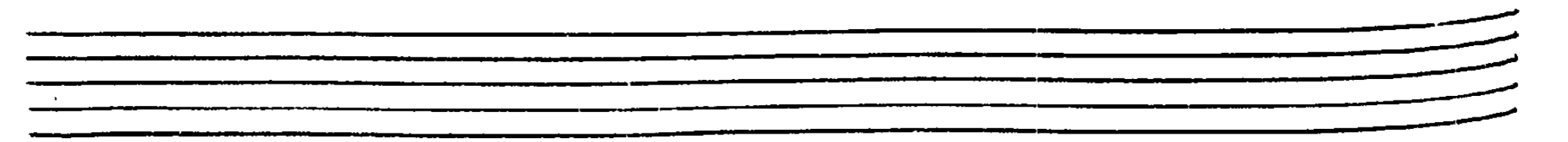
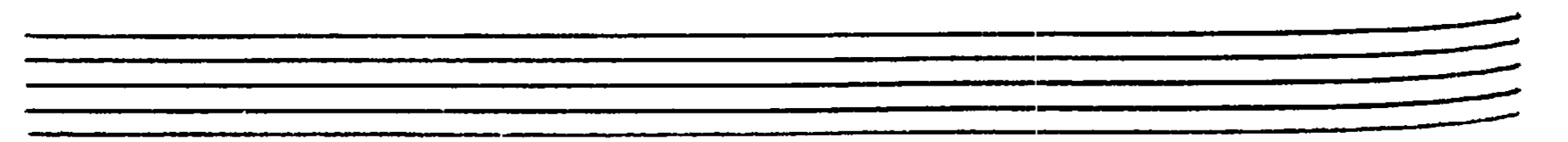
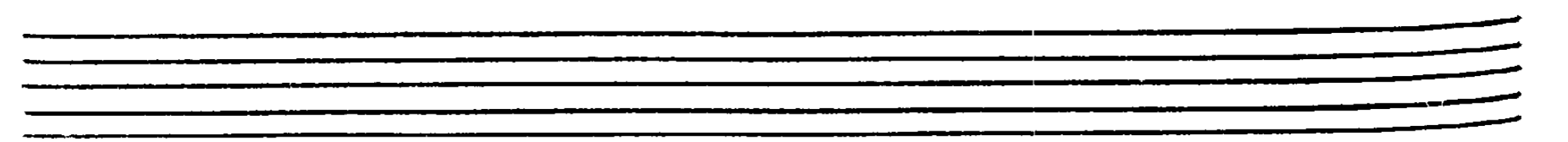
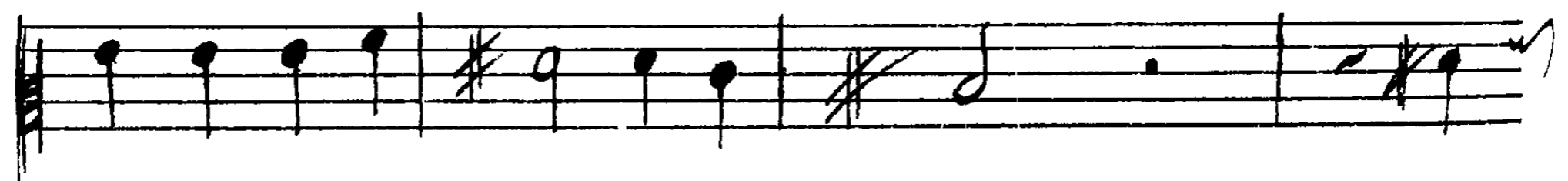
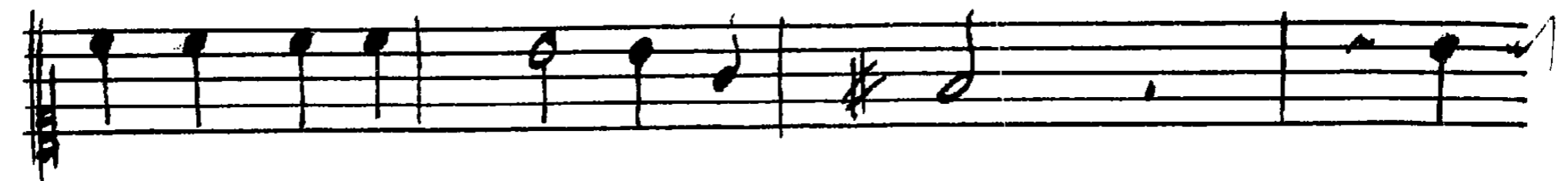
- re, l'enfer ; contre nous se déchaîne



Il vomit icy tous les feux; L'enfer contre no^s se de



Il vomit icy tous les feux; L'en



chai - - - - - re Huomit-Huomit j

fer contre no. se de'chai - - - - - re Huomit j

cy tous les feux, quel Dieu s'offence de nos jeux

cy tous les feux, quel Dieu s'offence de nos jeux

quel Dieu s'offence de nos jeux, & l'enfer contre nous se de

quel Dieu s'offence de nos jeux, & l'enfer contre nous se de

chaine; L'enfer contre nous se dechaine, Il vomit;

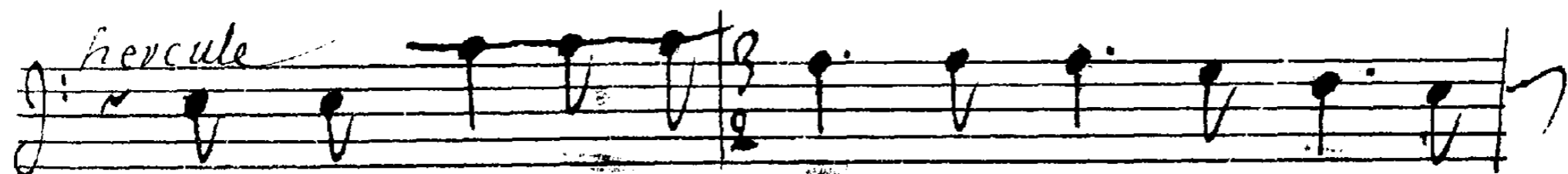
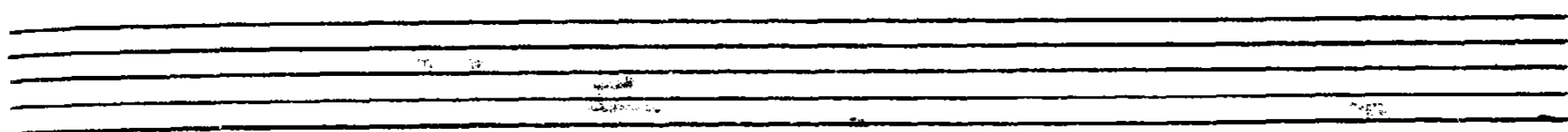
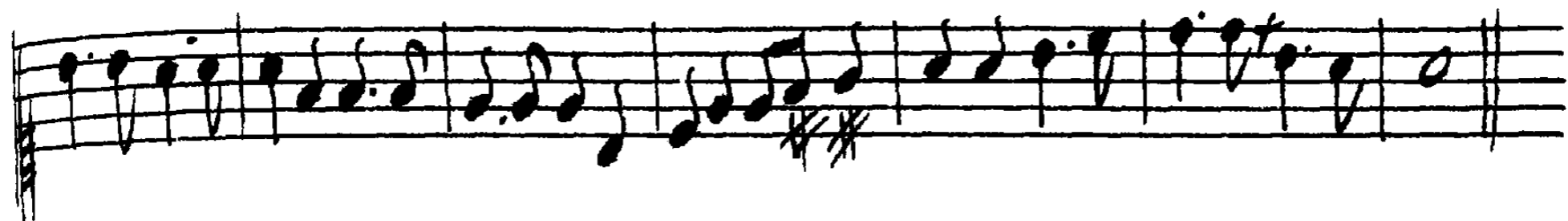
chaine L'enfer contre nous se dechaine Il vomit;

cy tous les feux d'enfer contre nous se de chai

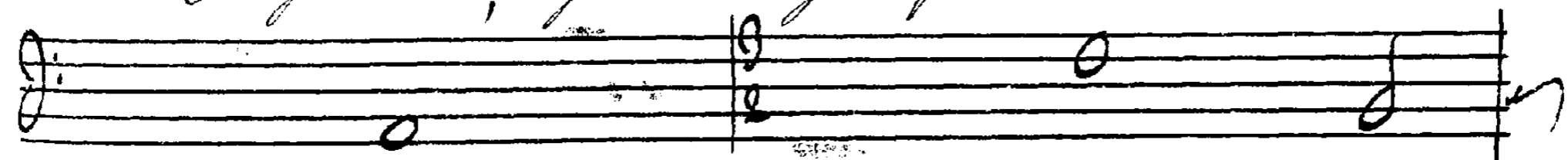
cy tous les feux d'enfer contre nous se de chai

Handwritten musical score consisting of ten staves. The first two staves contain the lyrics "ne Il uomit jcy tous les feux". The third staff contains a melodic line. The fourth staff contains the lyrics "ne Il uomit jcy tous les feux" again. The fifth staff contains a melodic line with a double bar line. The sixth and seventh staves contain a melodic line with a double bar line. The eighth and ninth staves contain a melodic line with a double bar line. The tenth staff contains a melodic line with a double bar line.

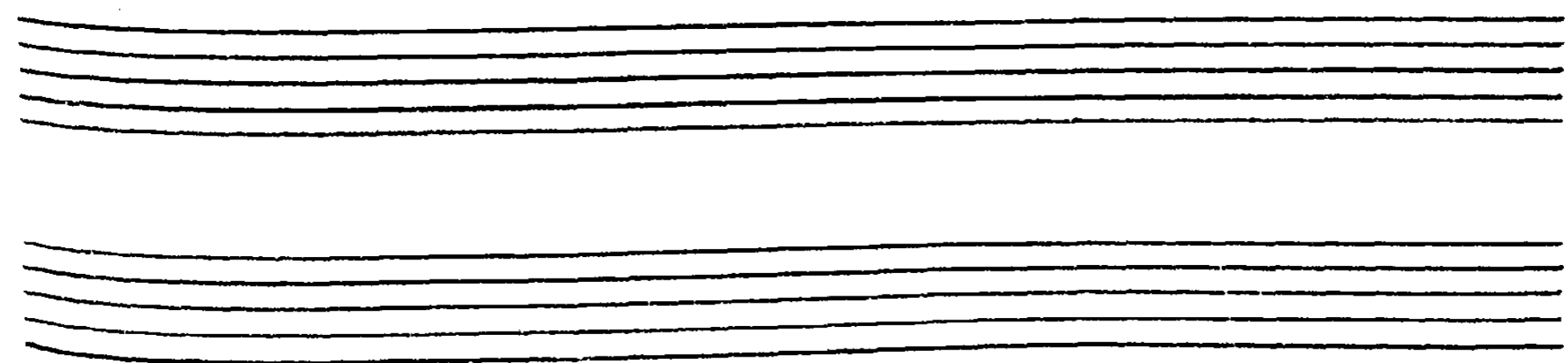
Four empty musical staves, each consisting of five horizontal lines, arranged vertically.



o Junon, est ce toy qui viens troubler mes



vœux, est ce toy Déesse Inhumaine



choeur

fuyons = ces ravages affreux

fuyons = ces ravages affreux

violons

hercule

que vois je; c'est Argine, osieux, que je crains sa jalouse

Scene 4^e

vage,
uiste

violons

cide; par l'honneur qui m'annonce en ces lieux, cōprenez ce que je

puis, pour venger mon outrage & voyez pour moy La Chri-

gie aura vu tes mēpris en vain j'auray brū

le d'une ardeur sans égale ; c'est donc peu que ta fuit

en ait été le prix soit je trouver encor

une heureuse Rivale mais ta flamme est pour elle un peu

tile bien je rompray tous les noeuds que l'amour us' des

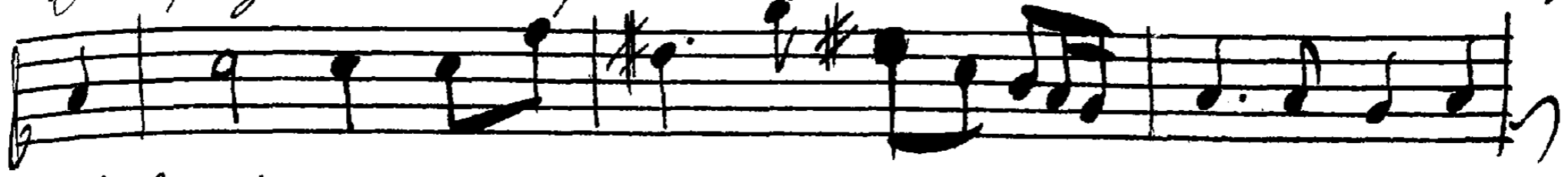
tine je perce vois plus tost et son coeur et le tien, et je

non est pour toy moins à craindre qu'Argine

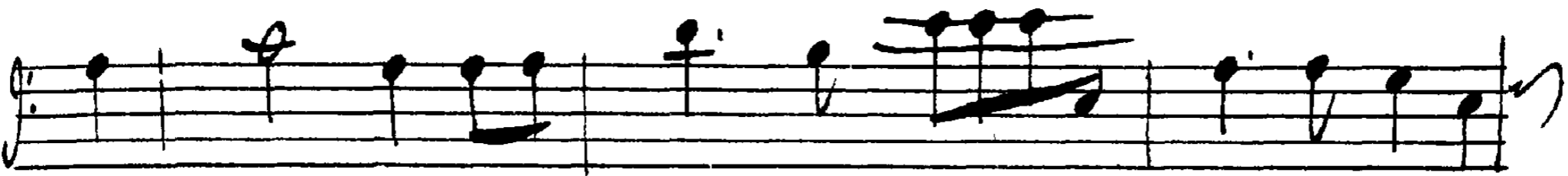
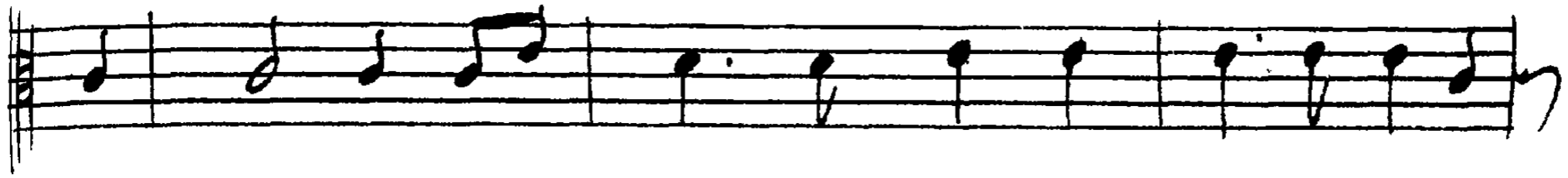
hercule



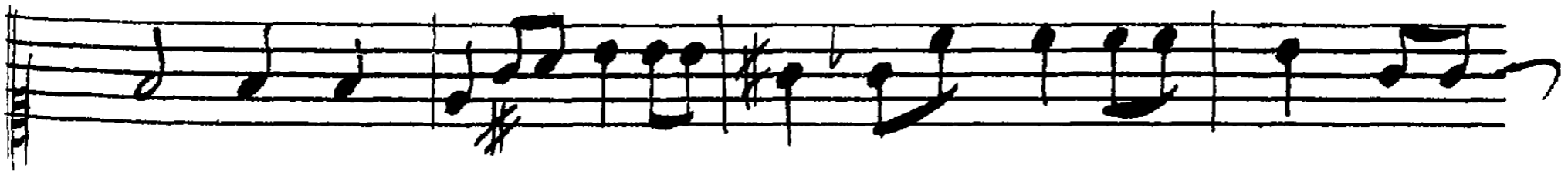
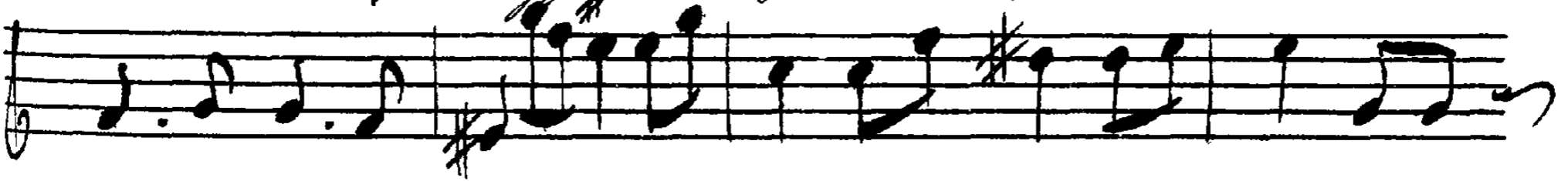
Bourquoy dans ce séjour répandre tant d'horreur la crainte est

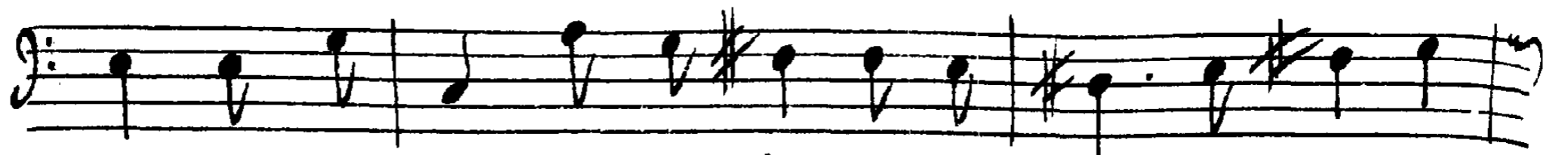


violons

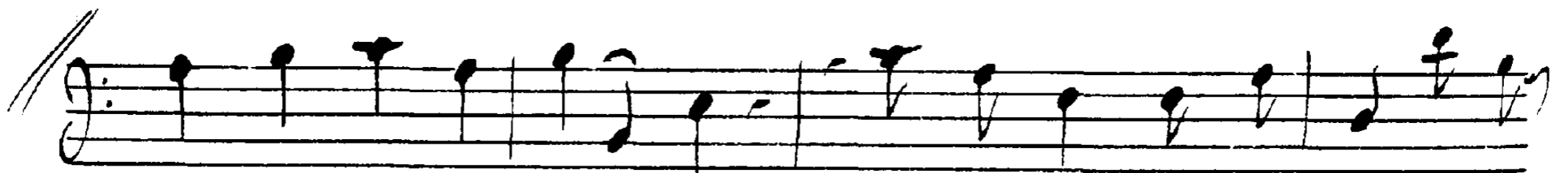
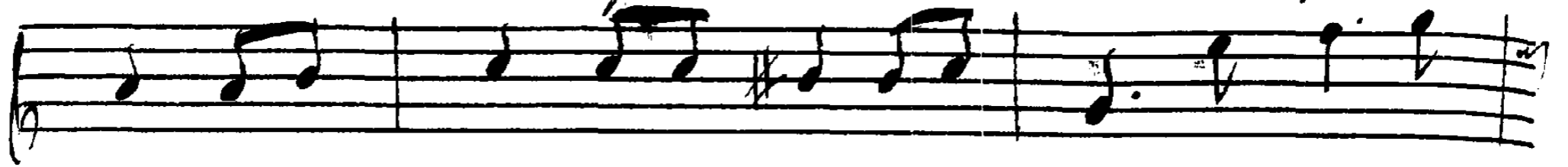


elle - ma faiblesse tout l'enfer en courroux tout l'en

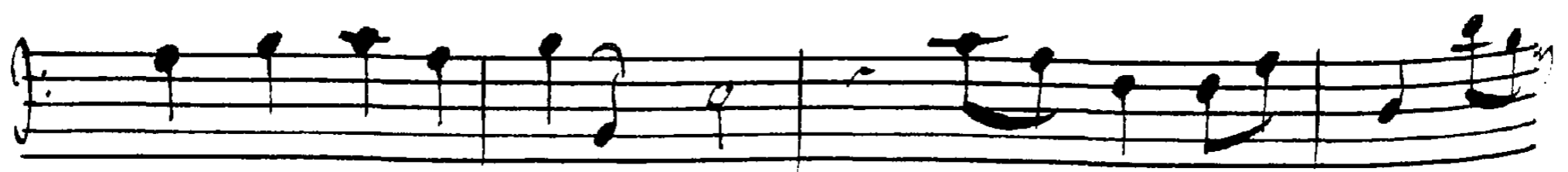
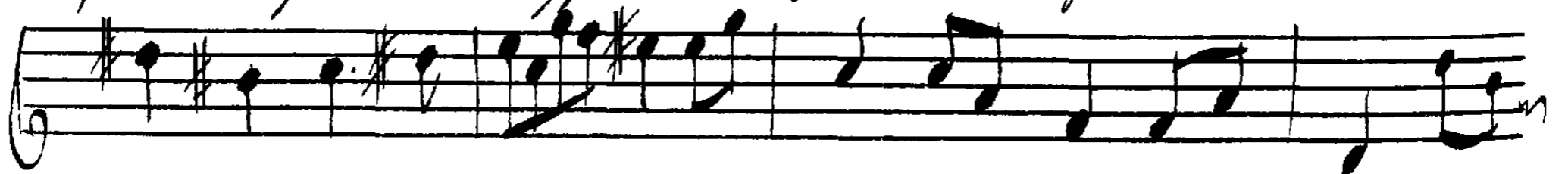




fer en couroux ne pourroit sur mon coeur ce que na-



pû vostre tendresse Tout d'enfer en couroux tout la

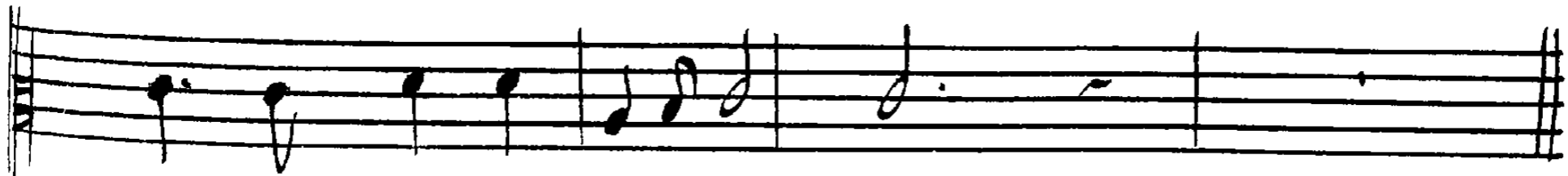
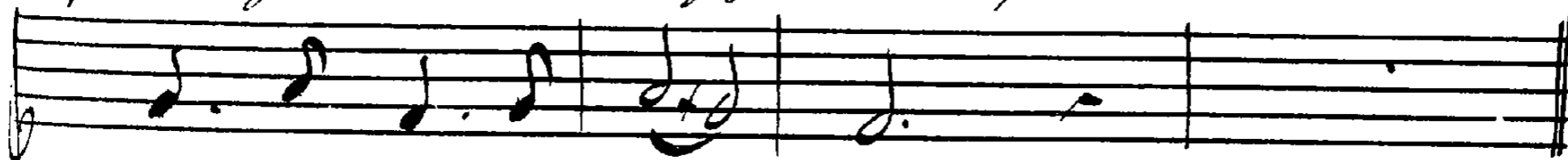




- fer en couroux ne pourroit sur mon coeur ce que ma



pu vostre ten-dresse je voulois de l'amour



fuir a jamais la loy mais Les Dieux ennemis m'y

vangent malgré moy et Junon a choisy de

trait dont jl me blesse va, ne fais point avec

Dieux des reproches si uains M ne t'embrasent

point d'une ardeur invincible Ingrat c'est dans ton

coeur trop foible est trop sensible qu'il faut chercher ses

Dieux dont tu te plains, ah si l'amour devoit toucher ton

ame que ne partagois tu la flamme dont mon coeur gloit

embrasé; ah si l'a- Le Tu croyois que l'amour es-

toit une foiblesse, mais du moins mes soupirs mes lar-

mes, ma tendresse, ne t'auroient que trop excusé mais du

moins mes soupirs, mes larmes, ma tendresse ne t'au-

hercule

voient que trop excusé; Les amours par vos mains m'of

froient de douces chaînes; Les plaisirs m'appelloient sous

vostra ay ma ble Loy; Les amours. Loy; mais le sort met en

damne a d'eternelles peines Les jours heureux ne

soit pas faits pour moy; moy; un funeste feu me de

uore, malgré moy même omphale; Inutiles discours

que ne dis tu cruel sans tous ces vains détours que ton

coeur me hait et l'ado-re; c'en est trop et je

vais te haïr a mon tour cedons au transport qui m'en

traîne mais hélas; ce transport est un trans

port d'amour c'est en vain qu'à tes yeux j'appellerai la

haine faut il que notre coeur ne nous puisse obeïr ne scauvoir

a. Deux
tu m'aimes ne puis je te haïr; Amour, quelle fu

Amour, quelle fu

rie empoisonne tes flammes, et quel Démon forge tes

rie empoisonne tes flammes, et quel Démon forge tes

traits; Dieu Barbare tu ne te plais qu'à porter avec

traits, Dieu Barbare tu ne te plais qu'à porter avec

toy Le trouble dans nos ames amour quelle fu


toy Le trouble dans nos ames amour amour



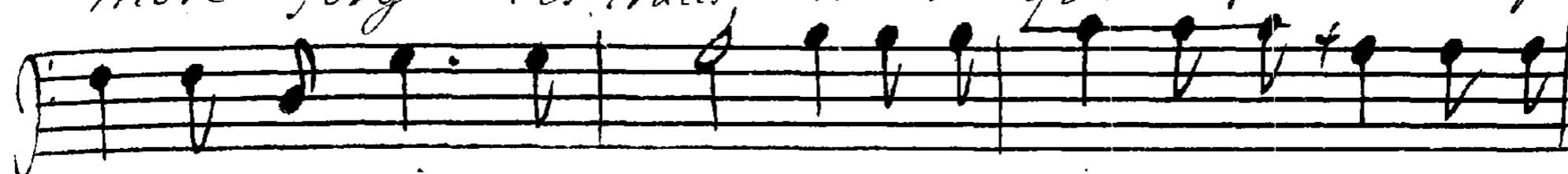
rie empoisonne tes flammes, et quel Démon; et quel De




quelle furie empoisonne tes flammes; et quel Démon

mon forge tes traits; amour quelle furie empoi





forge tes traits; amour quelle furie empoisonne tes



sonne tes flammes et quel Démon forge tes traits, quel De




flammes et quel Démon forge tes traits; et quel De



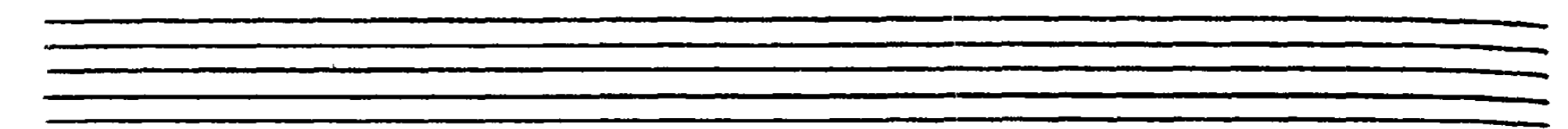
mon forge tes traits; Dieu barbare... tu ne te




mon forge tes traits; Dieu barbare... tu ne te

plais, qu'à porter avec toy le trouble dans nos ames;

plais qu'à porter avec toy le trouble dans nos ames;



hercule.

quittez ces lieux et calmez vos transports

Loin de me reprocher d'amour qui me dechi-re, plai-

gnez un coeur qui malgré ses efforts ne scauroit s'affran-

chir de son cruel empi-re; Blaignez un coeur qui malgré ses ef-

forts ne scauroit s'affranchir de son cruel empire.

Argine seule *Scene 5^e*

Il me fuit et pour luy mon lâche coeur sou

pi - re;

Argine

Brelude

o rage; ô desespoir; o barbare fureur; venez

nez venger l'Amour qui gemit dans mon coeur

on fait servir mes feux au triomphe d'un autre et ei

prenez mon ardeur, allumez mon courroux, armez mon bras -

Handwritten musical notation for the first system, featuring a vocal line and a piano accompaniment line in G major and 2/4 time.

et conduisez mes coups, sur la rigueur d'Alcide. Il faut régler la

Handwritten musical notation for the second system, continuing the vocal and piano parts.

Handwritten musical notation for the third system, continuing the vocal and piano parts.

Handwritten musical notation for the fourth system, continuing the vocal and piano parts.

Handwritten musical notation for the fifth system, continuing the vocal and piano parts.

Handwritten musical notation for the sixth system, continuing the vocal and piano parts.

Handwritten musical notation for the seventh system, continuing the vocal and piano parts.

nostre; o rage; o desespoir; o barbare fureur; ve

Handwritten musical notation for the eighth system, continuing the vocal and piano parts.

Handwritten musical notation for the ninth system, continuing the vocal and piano parts.

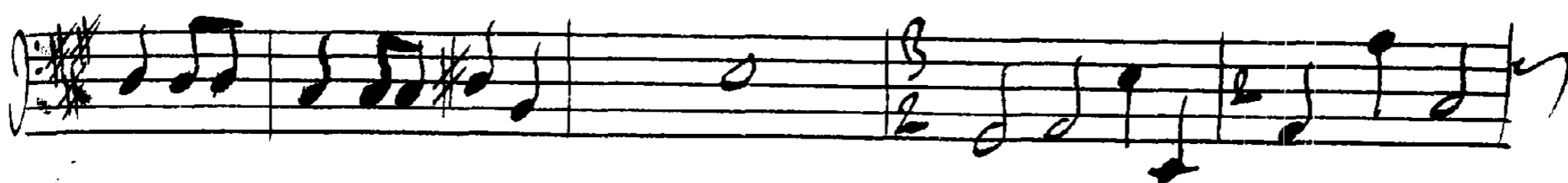
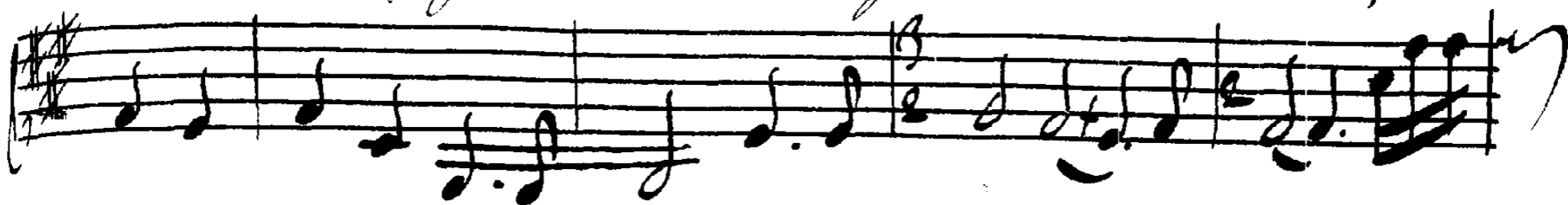
Handwritten musical notation for the tenth system, continuing the vocal and piano parts.

Handwritten musical notation for the eleventh system, continuing the vocal and piano parts.

Handwritten musical notation for the twelfth system, continuing the vocal and piano parts.



ne s'agit de venger l'amour qui gemit dans mon coeur.



mais adieu je

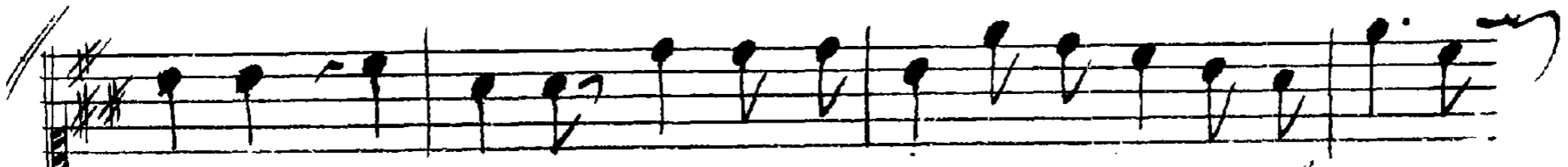
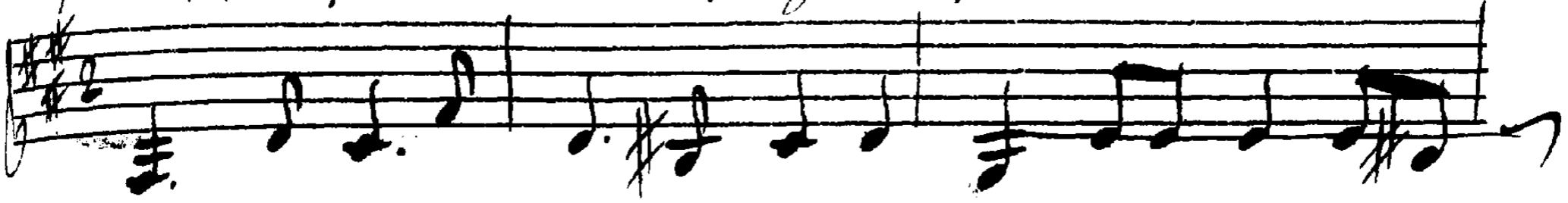


plaint de la fierté d'omphale; se hait elle je veux pene

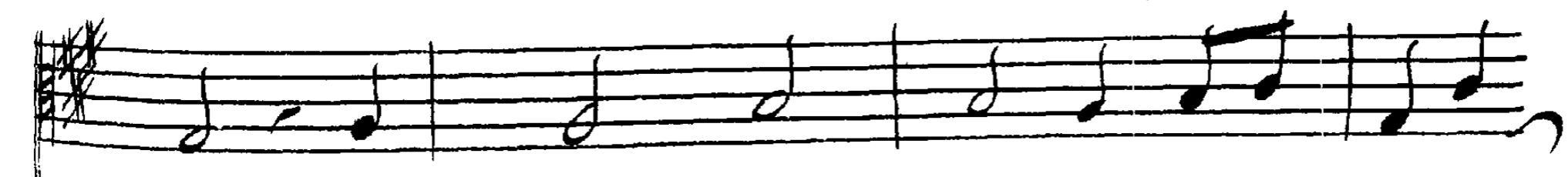
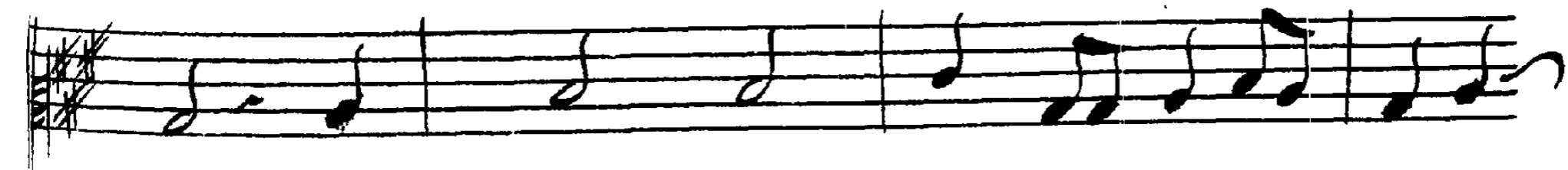
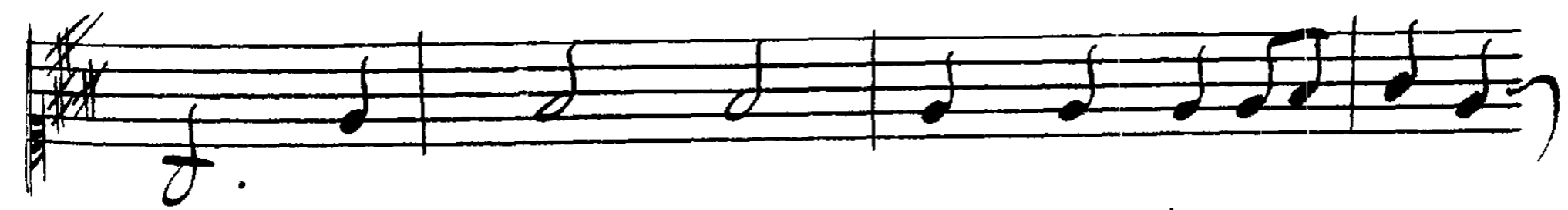
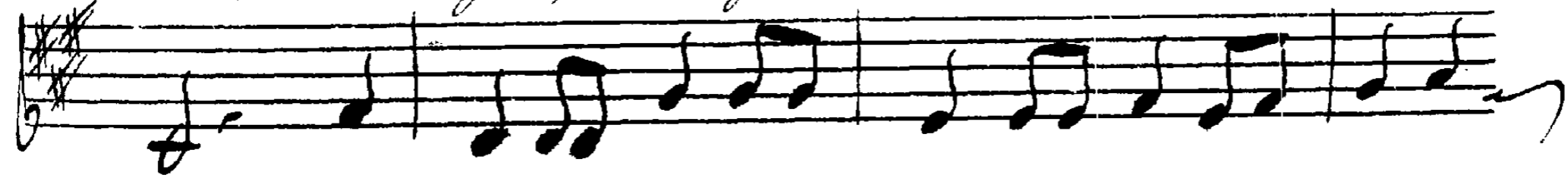
- trer dans son coeur; et si je reconnais qu'Alcide est son



queur; frapons —, n'epargnons point une heureuse vi —



uale; o rage; o desesper; o Barbare fureur ve



ne venez uenger l'amour qui gemit dans mon coeur