

Acte premier, Scene premiere

*Lentement*  
*Brelude*

The prelude section consists of five staves of music. The first staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Lentement'. The music features a melodic line with various note values, including quarter and eighth notes, and rests. The subsequent four staves are for the piano accompaniment, with the first two staves using a grand staff (treble and bass clefs) and the last two staves using a bass clef. The accompaniment includes chords, arpeggios, and rhythmic patterns that support the vocal melody.

*Iphis seul*

The solo section, labeled 'Iphis seul', consists of six staves of music. The first staff is a vocal line with a treble clef, one sharp key signature, and a 3/4 time signature. The tempo remains 'Lentement'. The music is characterized by a slow, melodic line with long intervals and some grace notes. The following five staves are for the piano accompaniment, primarily using a bass clef. The accompaniment features a steady rhythmic pattern, often with chords and arpeggios, providing a harmonic foundation for the vocal line.

*Calme heureux agre a bles paix cest enuain que je uoutra*

*pelle, calme heureux agre a bles paix, non = ceriest plus pour*

*moy que vos plaisirs sont faits; non ÷ ce n'est plus pour*

*moy que vos plaisirs sont faits;*

*Languissant sous le*

*pois d'une chaine. Cruelle je ne me plains qu'à moy de*

mes tourm<sup>ts</sup> secrets mais malgré ma contrainte

et ma douleur mortelle mon amour prend sans cesse une

- force nouvelle Il se nourrit de mes regrets;

Calme fierce agreables paix, c'est en vain que je uo. rap-

*pelle, calme heureux a grea Oles paix, non ÷ ce n'est*

*plus pour moy que vos plaijirs sont faits non ÷ ce n'est plus pour*

moy que vos plaisirs sont faits,

Symphonie



Musical staff for Tromp. et violons, featuring a melodic line with a trill and a grace note.

*Tromp. et violons —*

Musical staff for Tromp. et violons, continuing the melodic line.

Musical staff for Tromp. et violons, continuing the melodic line.

Musical staff for Tromp. et violons, continuing the melodic line.

Musical staff for Symballes, featuring a rhythmic pattern of eighth notes.

*Symballes —*

Musical staff for Sphis, featuring a melodic line with a trill and a grace note.

*Sphis —*

*D'Alcide on va chanter la nouvelle victoi —*

Musical staff for Sphis, continuing the melodic line.

Musical staff for Sphis, continuing the melodic line.

*ve, ce bruit de son triomphe est l'éclatant signal,*

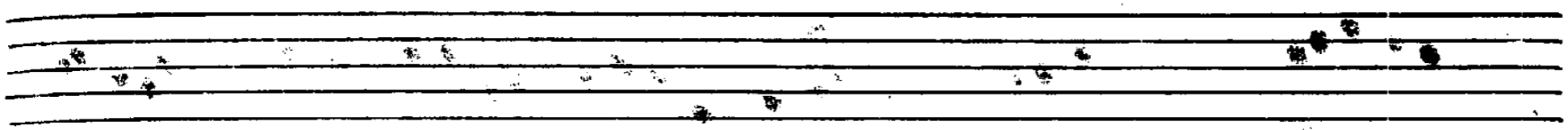
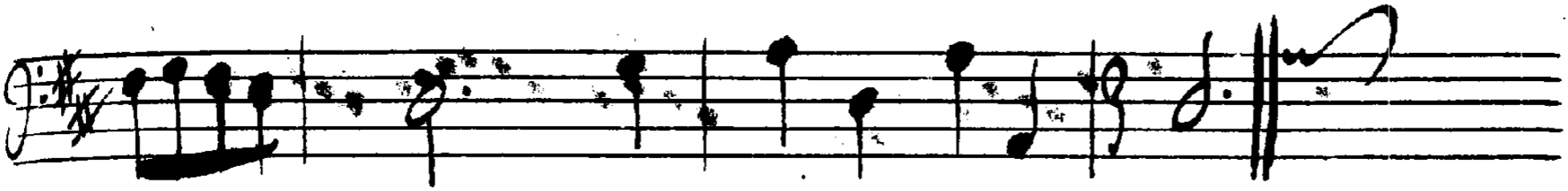
Musical staff for Sphis, continuing the melodic line.

Musical staff for Trompettes et violons, featuring a melodic line with a trill and a grace note.

*Trompettes et violons —*

Musical staff for Trompettes et violons, continuing the melodic line.

Musical staff for Trompettes et violons, continuing the melodic line.



*aphis*

Tout retentit tout parle de la gloire tan

dis que pour La Reine e'pris d'un feu fa

tal je perds le soin de ma memoire

Lache Lay je suivy pour l'imiter si mal,

SCENE 2.

*marche -*



*hercule.*



*Les rebelles jou*



mis gemissent dans les fers; mais c'est assez des maux qu'ils

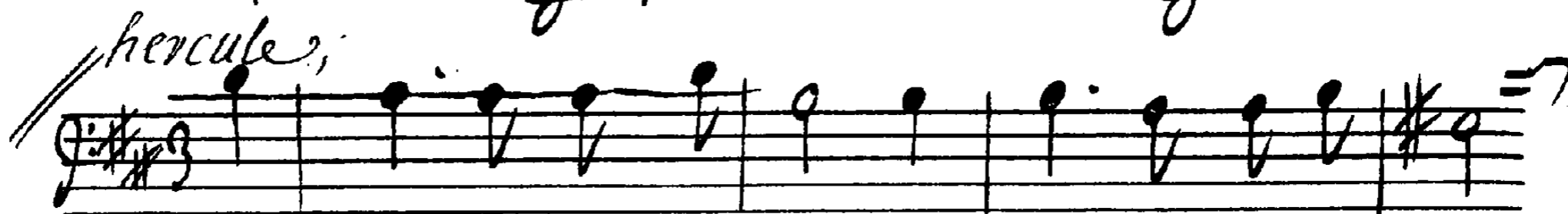
ont soufferts; Rassemblez les pour voir briser leur chaîne

- nous; allez; que vos soins répondent à mes vœux que

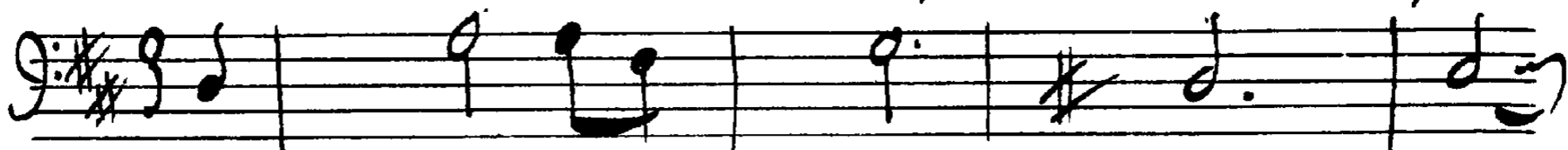
ceux qui m'ont suivy se préparent aux jeux

que je dois offrir à la Reine

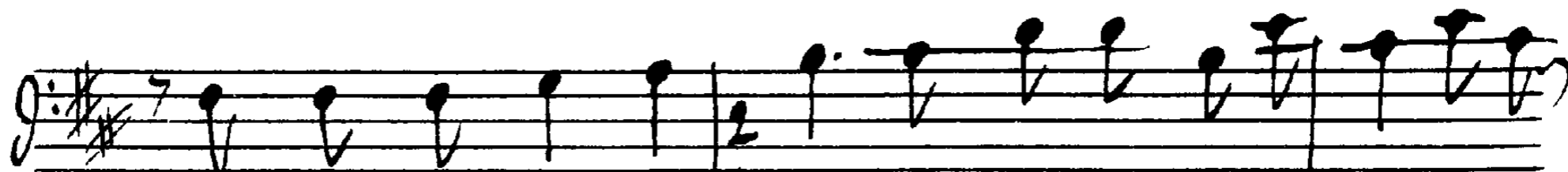
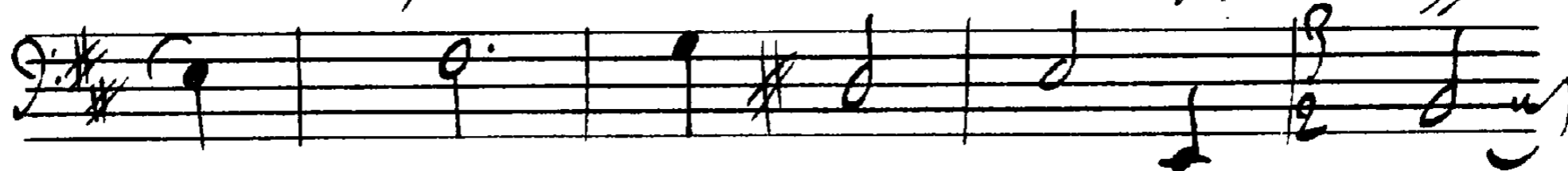
Trompettes et violons



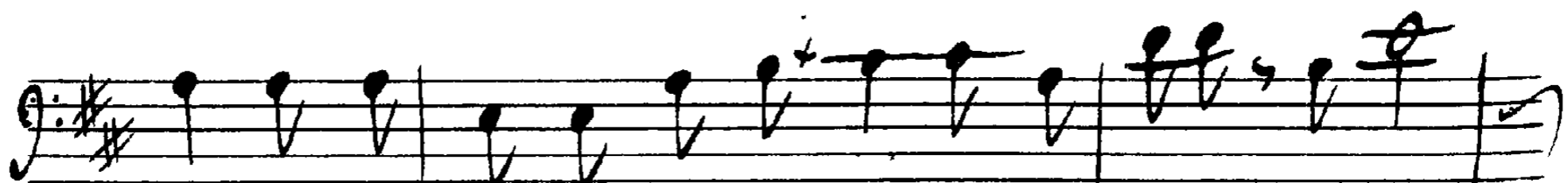
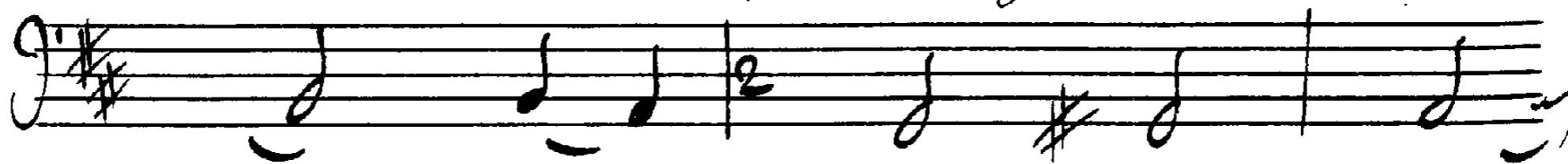
Que seruent Les honneurs qu'on rend a mes exploits



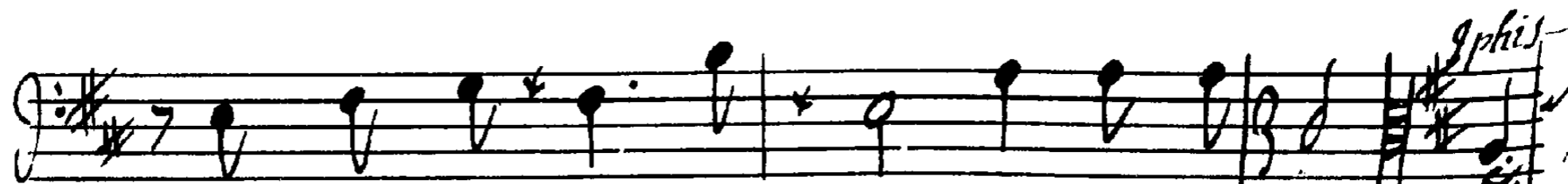
malheureux, tout mon coeur s'ouvre au trait qui le blesse



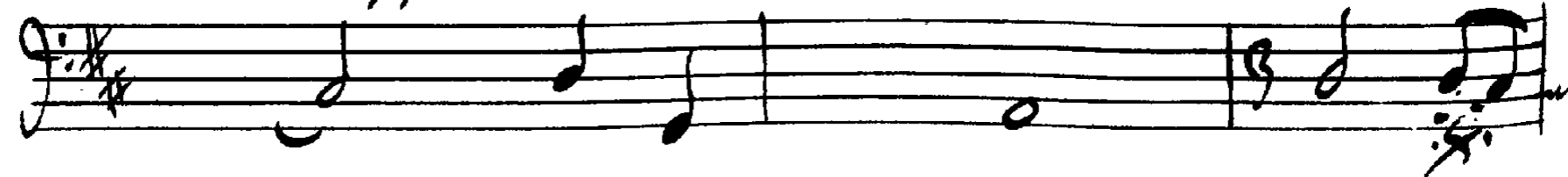
- mille cruels transports magitent a la fois, o bar



bare ennemie, implacable Deesse; Junon



tu t'applaudis du trouble ou tu me vois; Au



sein de la victoi - re; uoytre coeur laisse encor échap -

per des soupirs; jirs; vous ne scauriez desirer plus de

- gloire quel autre bien, — fait naitre uorde

hercule  
sirs; Apprens cher Prince, apprens ma foiblesse se

crete; on vante mon triomphe et je sens madé

Iphis hercule  
faite; Quoy Seigneur; J'ay seruy La Reine de ces

*Dieux; j'ay punis les mutins qui troubloient son em-*

*pire j'ay sauve par la mort d'un monstre furi-*

*- eux tout ce que la fureur estoit prest a detruire*

*que seruent a mon coeur ces exploits glorieux, Il se*

*- trouble Il languis je l'entens qui soupire, d'a-*

*mour a bien seruy La colere des Dieux, vous ay*



*hercule*

mez et quelle est La Beauté qui vous blesse La Reine

*sphis hercule*

o ciel; La Reine a surpris ma tendresse; des —

Le premier moment. que je vis ses traits; que sen

tis que mon coeur Les aymeroit sans cesse; je tâ

*sphis*

chay vainement d'en repousser ses traits; ah;

*gay.*

vous aimez votre foiblesse; si vous défendiez —



- votre coeur, L'amour ne s'en rendoit pas maître, maître

et vous en seriez le vainqueur si vous ne craigniez

- pas de l'être; tre, mais redoutez du moins le dé

pit furieux de la fille de Tirésie elle

tient à ses loix la nature afferme; ses charmes font pa

tir la lumière des cieux, vous n'avez pu l'ai

mer, son art, sa jalousie peuvent en un instant la con

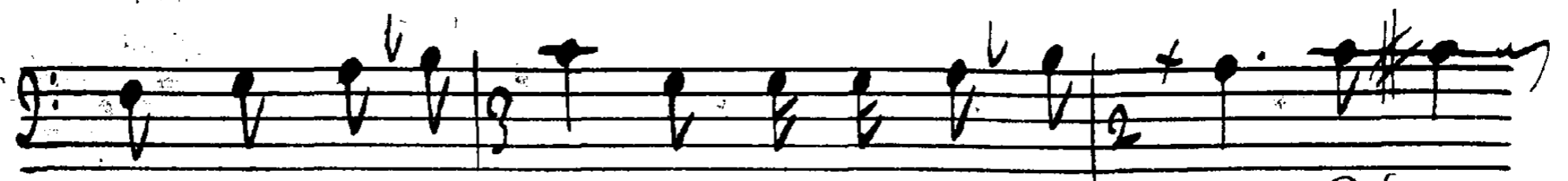
duire en ces lieux prévenir ses fureurs, mais rien ne vous al

larme et vous n'écoutez plus qu'un amour qui vous

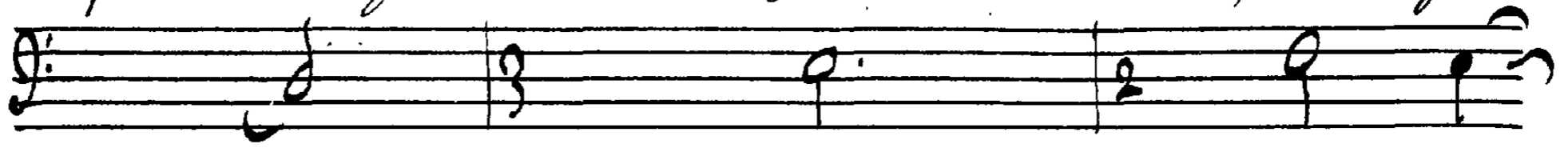
hercule  
charme; Quoy, je me plairois dans mes fers, crois

tu que mes soupirs que mes maux me sont chers, non

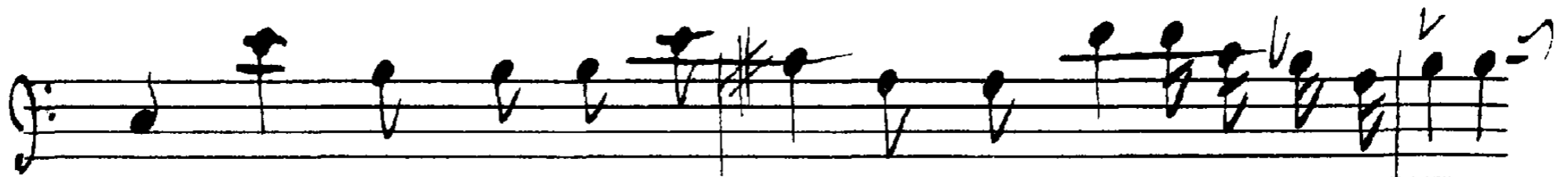
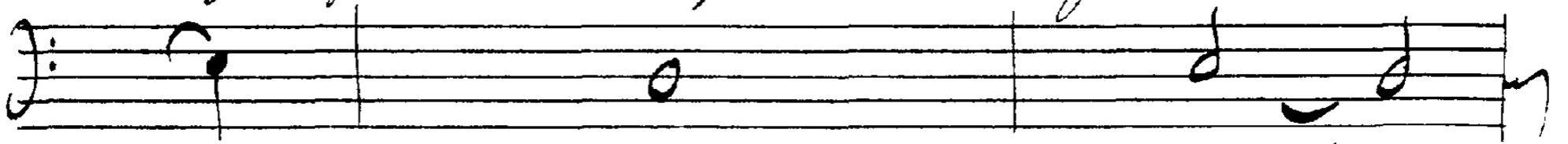
non ayde moy toy même a sortir d'esclavage Re



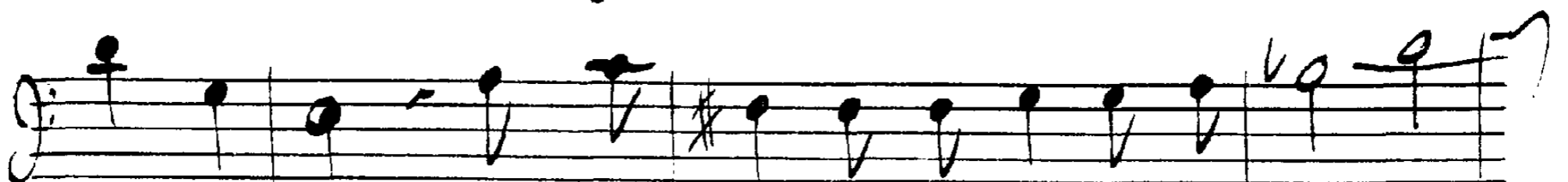
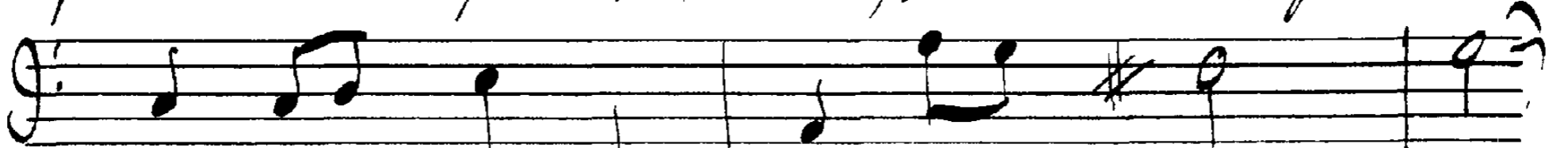
*proche moy les feux dont je me sens bruler, D'Argine*



*au deses poir peints moy toute la rage et l'enfer contre un*



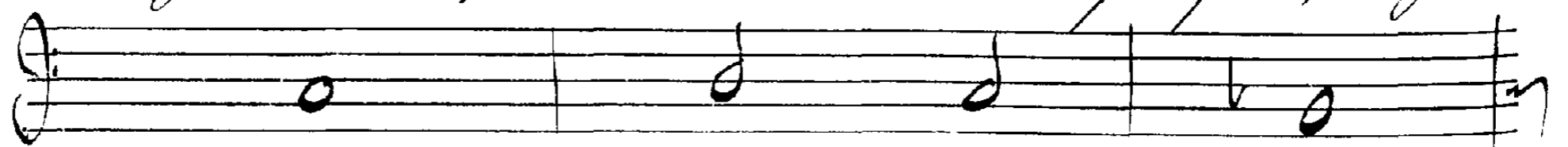
*phale armé pour l'accabler, fais moi voir le peril extreme*



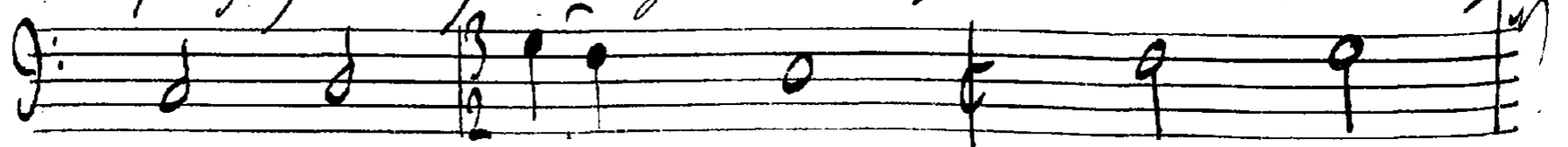
*ou mon nom; mais de quoy seruiroient ces discours, ah;*

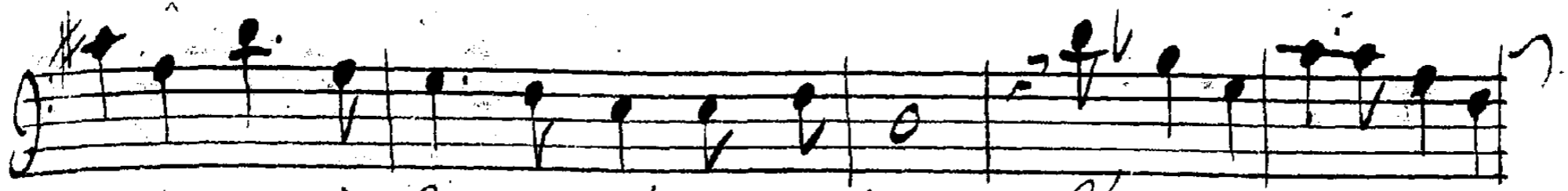


*ah; je me les suis faits mille fois a moy mesme, et je*

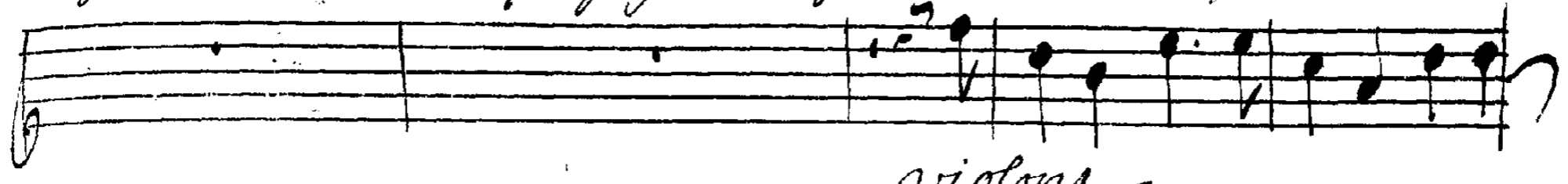


*sens que j'ayme toujours a je me les suis faits mille fois a moy*

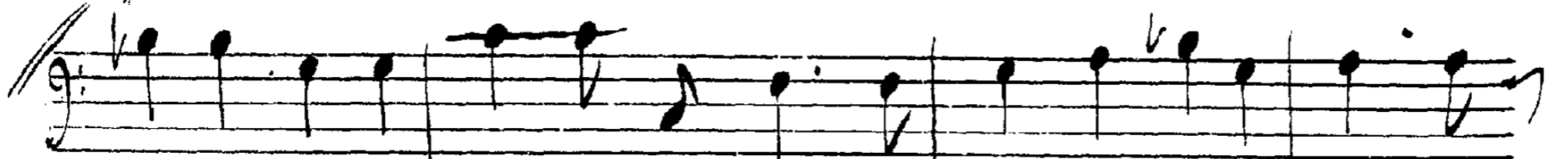
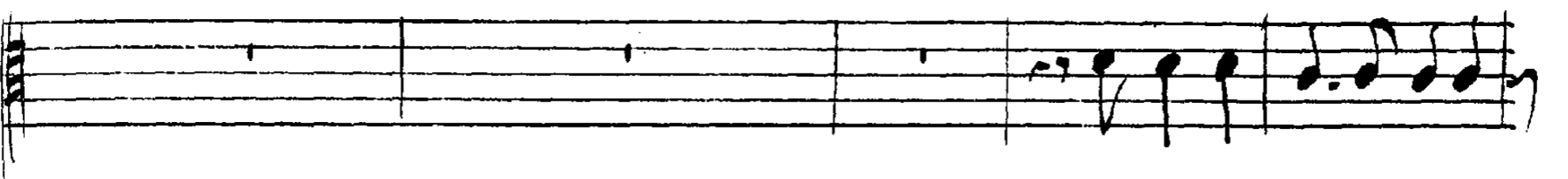
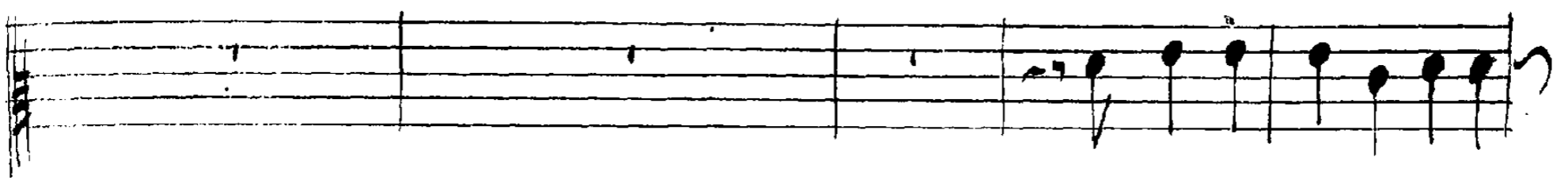
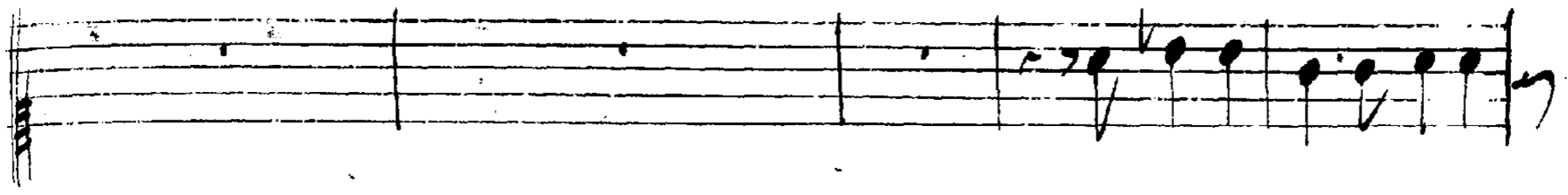




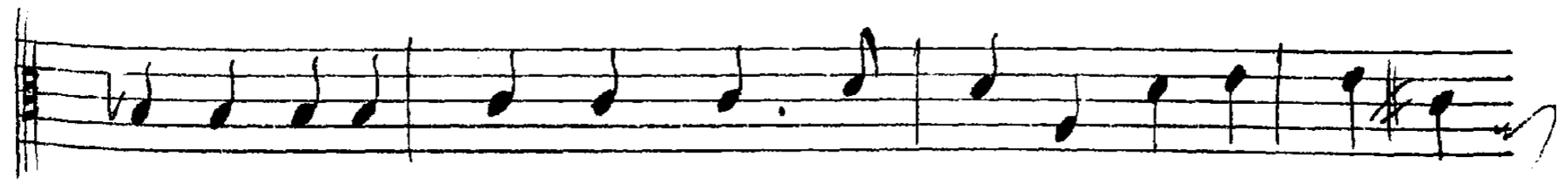
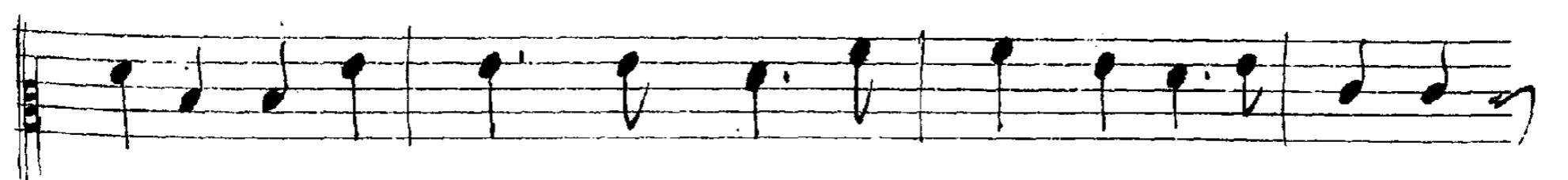
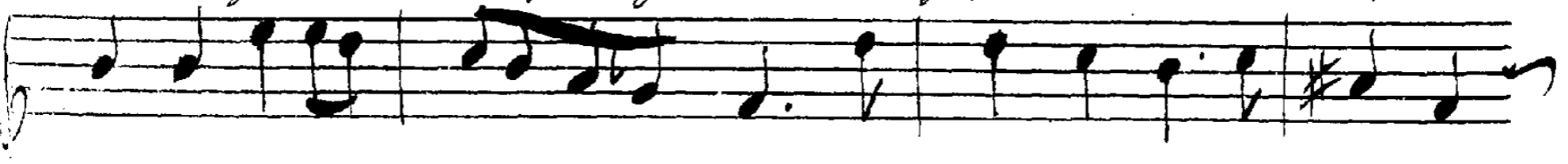
*meême et je sens que j'ayme toujours; L'amour est sevr de la vic*



*violons -*

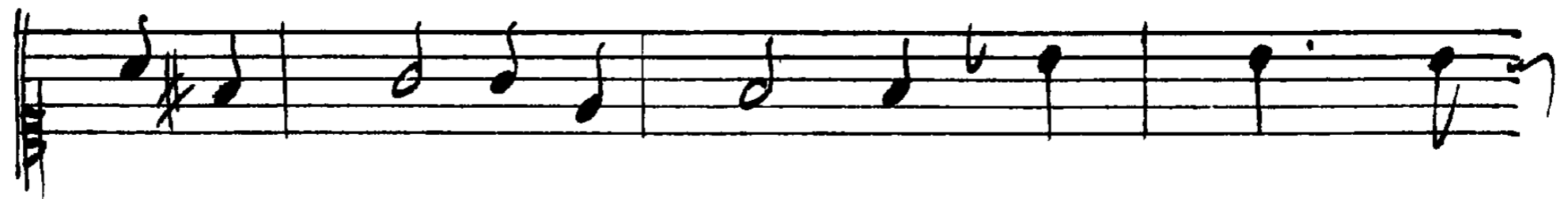
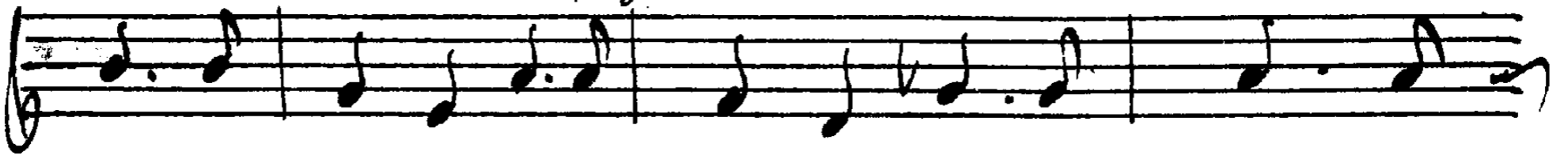


*toire c'est en vain qu'un grand coeur resiste a ses attrait; Les*

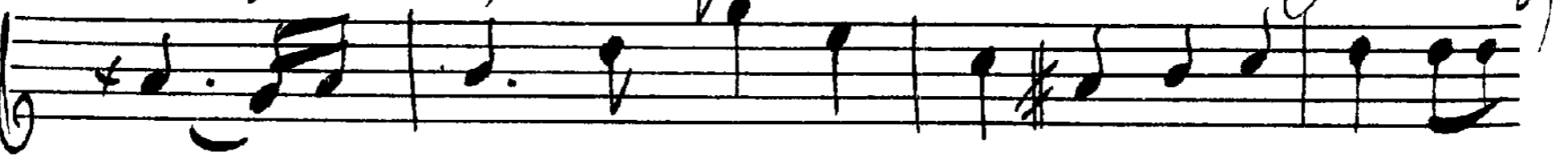




vains murmures de la gloire donnent encor plus de

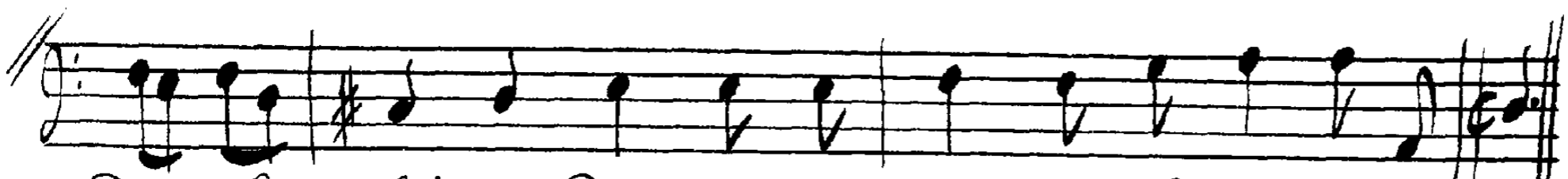


- force a ses traits; Les vains murmures de la gloire

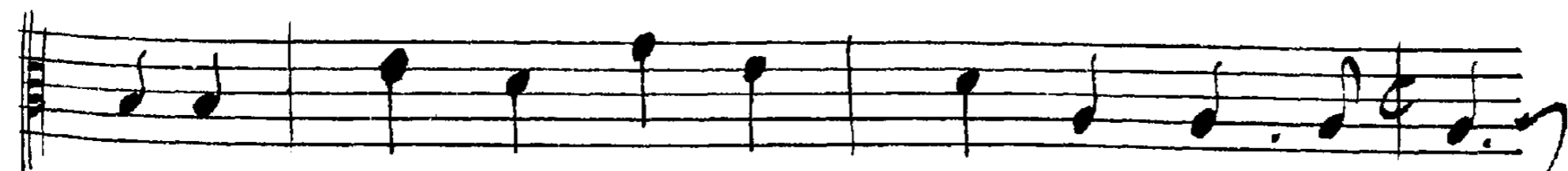




*Donnent encor plus de force a ses traits, Les vains murmures*



*de la gloire donnent encor plus de force a ses traits.*



*Iphis —*

*omphale*

*Trompettes et violons —*

*— vient le peuple avec elle s'avance c'est a vous seul qu'il*

*doit sa deliurance voyez tous ces Drapeaux, omeiz de votes*

*hercule*

*ploiti; omphale; cher Iphis; est tout ce que je voit;*

Scene 4.

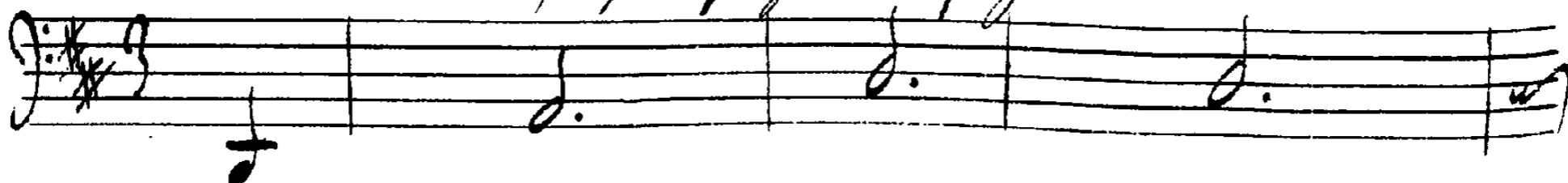
Marche Trompettes

A handwritten musical score for a trumpet march. The score is written on ten staves. The first five staves contain the main melody, and the last five staves contain a more complex, rhythmic accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. The title 'Scene 4.' is written at the top, and 'Marche Trompettes' is written below the first staff. The score is written in black ink on white paper.





Belle Reine, uoytre preference payoit tous mes tra



naux d'un affez grand bonheur, falloit il a ce bien

ajouter tant d'honneur, vous avez en ces lieux veta *omphale*

Où ma puissance un monstre sur mon peuple exerceoit sa fu

veur vostre bras vedoutable en a pris la vengeance

je vous demande encor pour derniere faveur, de souf

frir ma reconnoissan ce, on celebre aujourdhuyle

*jour de ma naissance, je veux que tous les ans au milieu de ma cour mon*

*peuple chante au même jour votre gloire, et sa delivran*

*ce, chantez le digne*

*flutes*

*flutes*

*Basse continue;*

*fil: du plus puissant des dieux, chantez portez vos voix et son*

nom jusqu'aux cieux, chantez le digne fils du plus puissant des —

Dieux, chantez — — ; portez vos voix, et son nom

jusqu'aux cieux, chantez portez vos voix et son nom jusqu'aux

cioux: chantez  $\equiv$   $\equiv$   $\equiv$ , portez vos voix et son

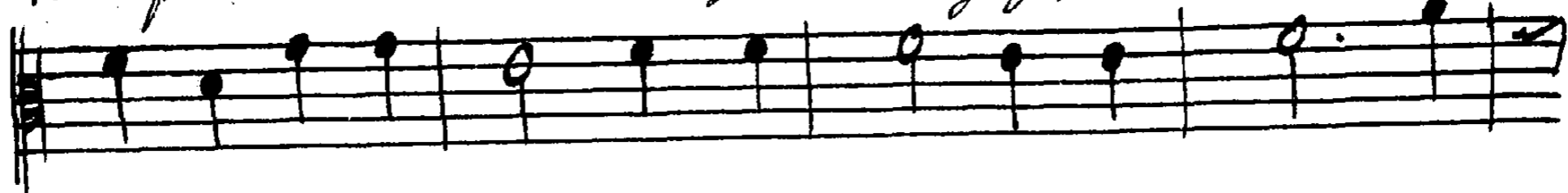
nom jusqu'aux cieux; chantez  $\equiv$  chantez  $\equiv$ ; chan

tez portez vos voix et son nom jusqu'aux cieux

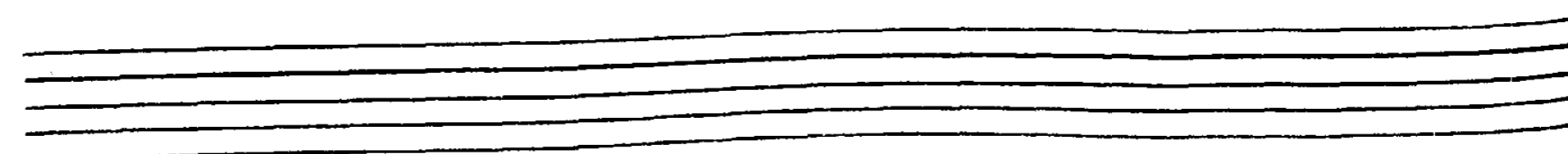
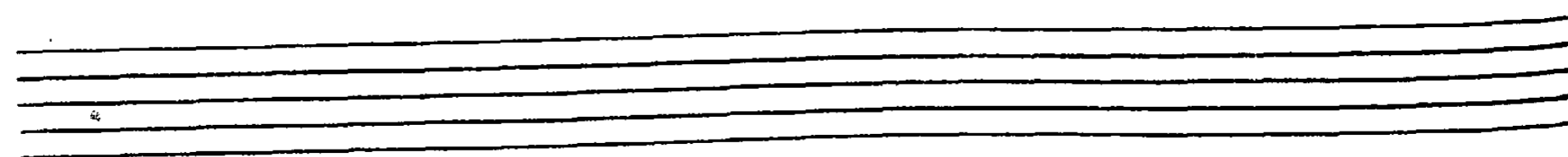
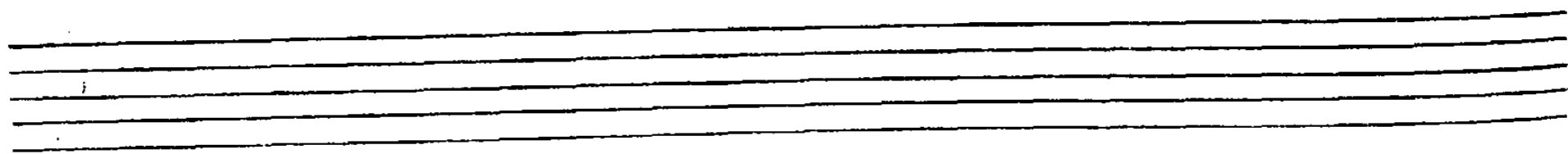


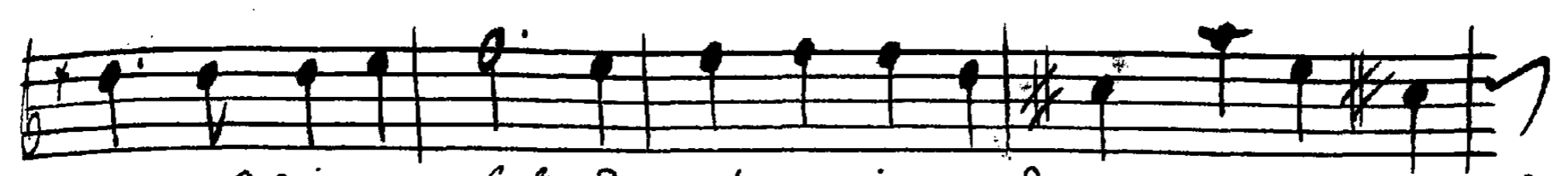


*tons portons nos voix et son nom jusqu'aux cieux, chan*

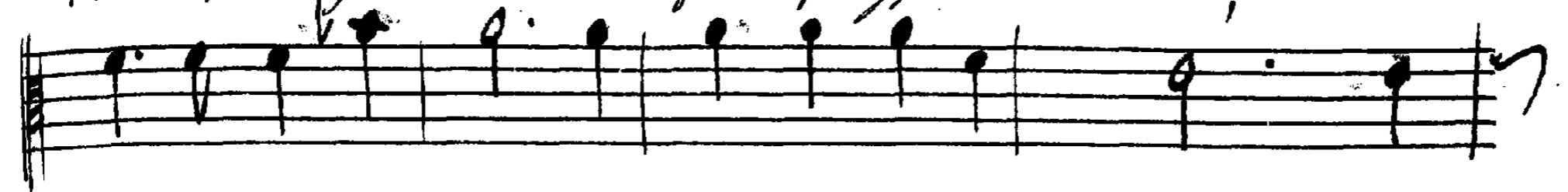


*tons portons nos voix et son nom jusqu'aux cieux, chan*

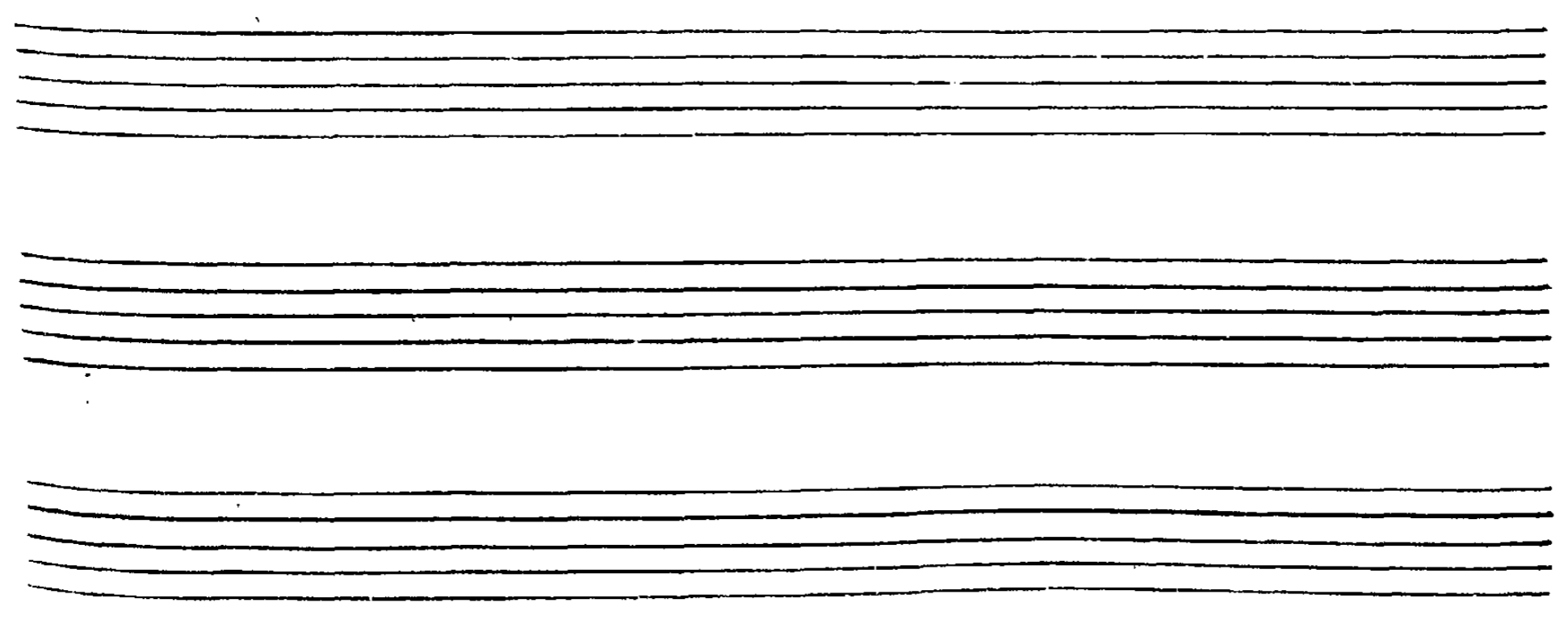
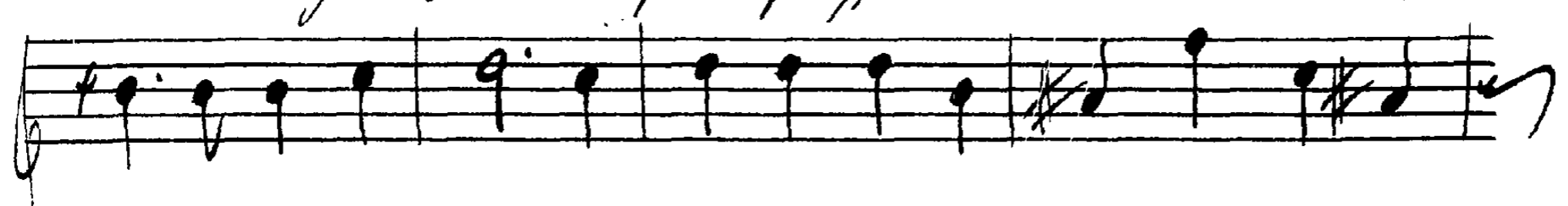




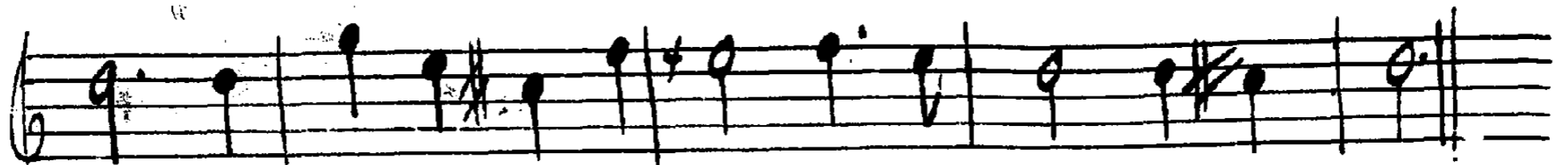
*sons le digne fils du plus puissant des dieux; chantons chan*



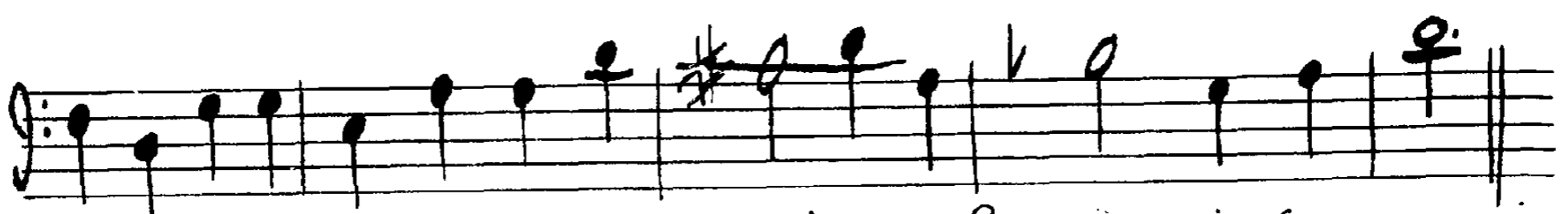
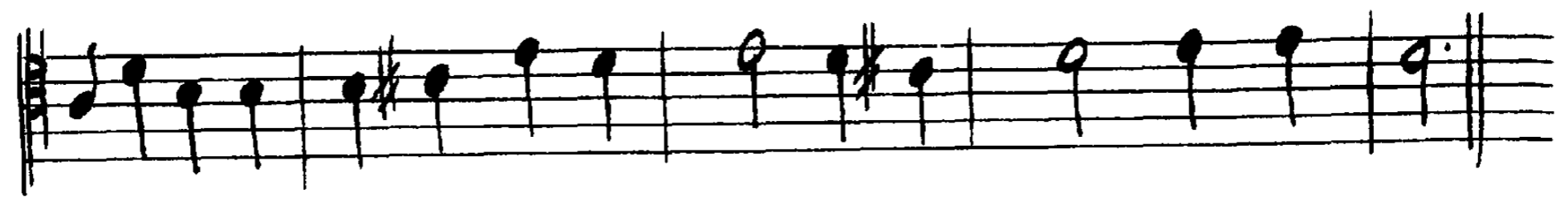
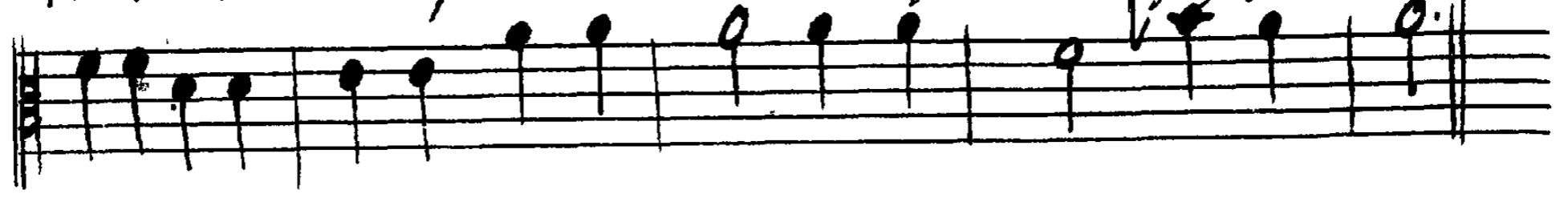
*sons le digne fils du plus puissant des dieux; chan*



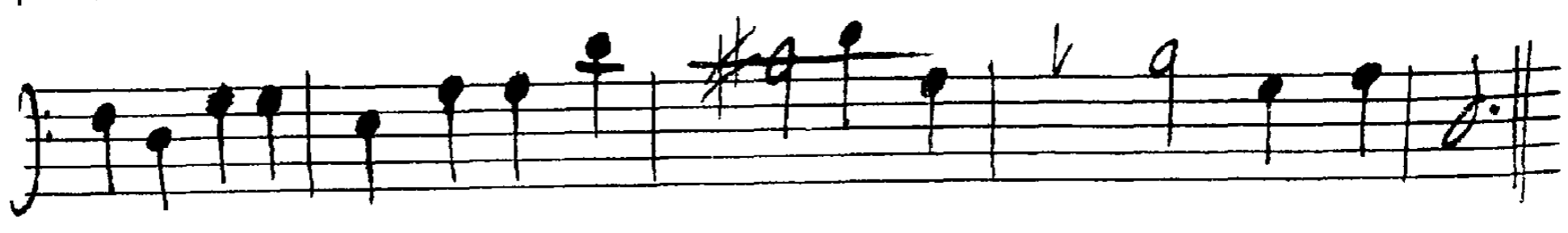
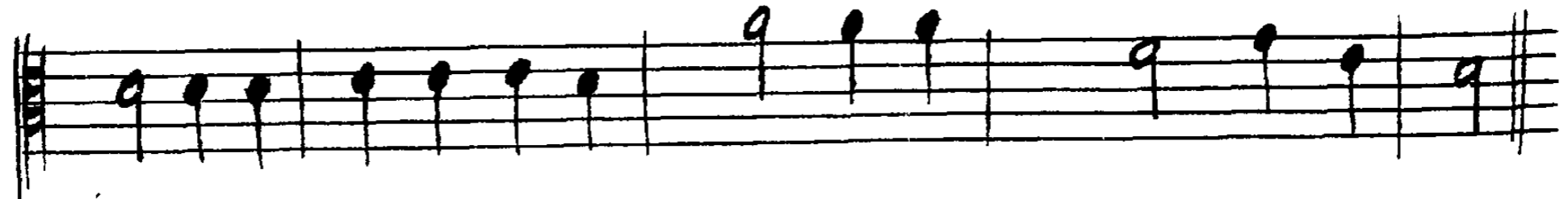
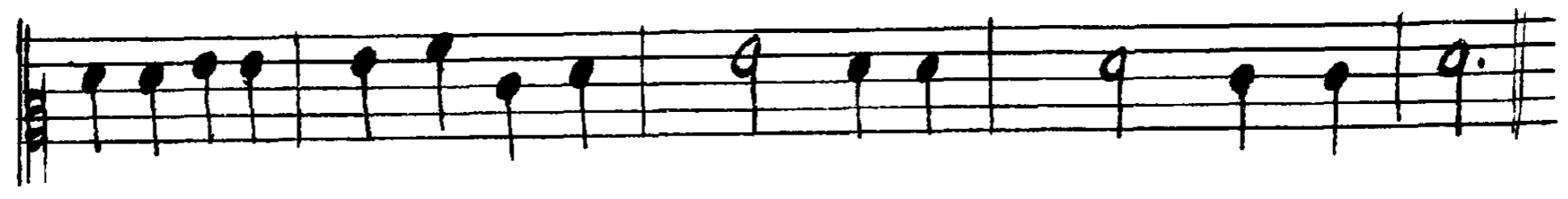
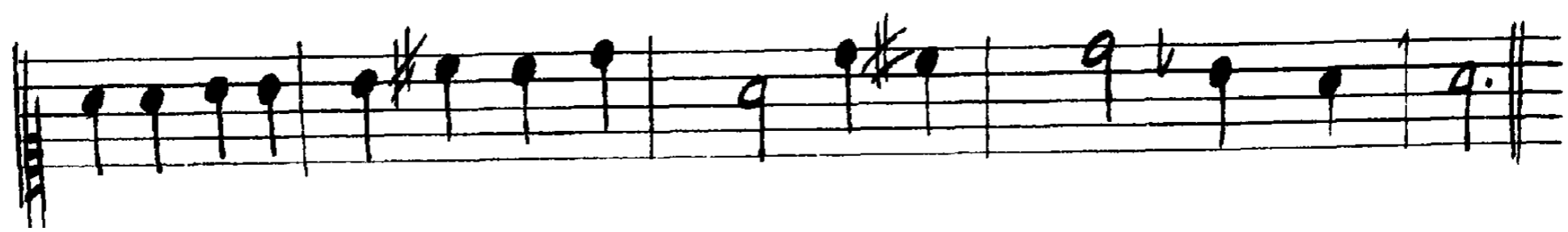




*tons chantons portons nos voix et son nom jusqu'aux cieux*



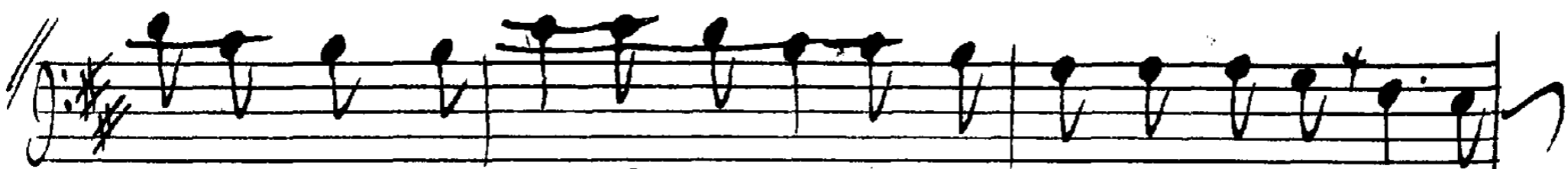
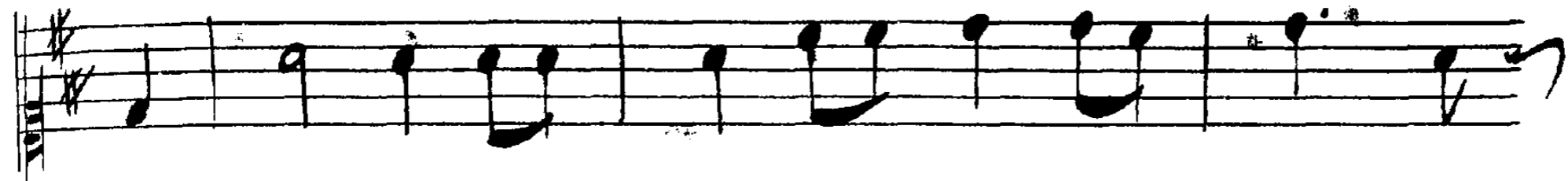
*tons ; ; portons nos voix et son nom jusqu'aux cieux*



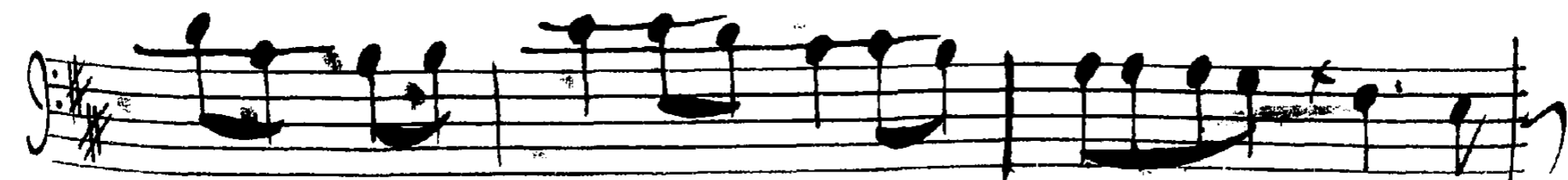
*un prince d'Idien*



*ô vous qui dans vos mains soutenez le tonnerre n'en*



*lancez plus jey les terribles eclats n'en lancez plus j*



cy Les terribles éclats, aux coupables mortels al

cide fait la guerre, dans le sein des tyrans il porte le tré

- pas; et pour en de liurer la terre; uostre

Two systems of piano accompaniment for the first system, showing the left and right hand parts.

fou - - - dre vengeur uous soit moins que son Gras;

System of piano accompaniment for the third system.

System of piano accompaniment for the third system.

System of piano accompaniment for the third system.

System of piano accompaniment for the third system.

Choeur

Handwritten musical notation for the first voice part of the choir. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

chantons portons nos voix et son nom jusqu'aux cieux chantons

Handwritten musical notation for the second voice part of the choir. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

chantons —

Handwritten musical notation for the third voice part of the choir. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

chantons

Handwritten musical notation for the fourth voice part of the choir. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

chantons portons nos voix et son nom jusqu'aux cieux chan

Handwritten musical notation for the first violin part. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

violons —

Handwritten musical notation for the second violin part. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

Handwritten musical notation for the first viola part. The staff is in alto clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

Handwritten musical notation for the second viola part. The staff is in alto clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

Handwritten musical notation for the first cello part. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

Handwritten musical notation for the second cello part. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of quarter and eighth notes.

Four empty musical staves at the bottom of the page, consisting of five-line staves without any notation.

tons, chantons  $\text{trill}$   $\text{trill}$ , portons nos voix et son nom jusqu'aux

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

tons chantons  $\text{trill}$   $\text{trill}$ ; portons nos voix et son nom jusqu'aux

tons chantons  $\text{trill}$   $\text{trill}$ ; portons nos voix et son nom jusqu'aux

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, piano accompaniment line.

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

Two empty musical staves at the bottom of the page.

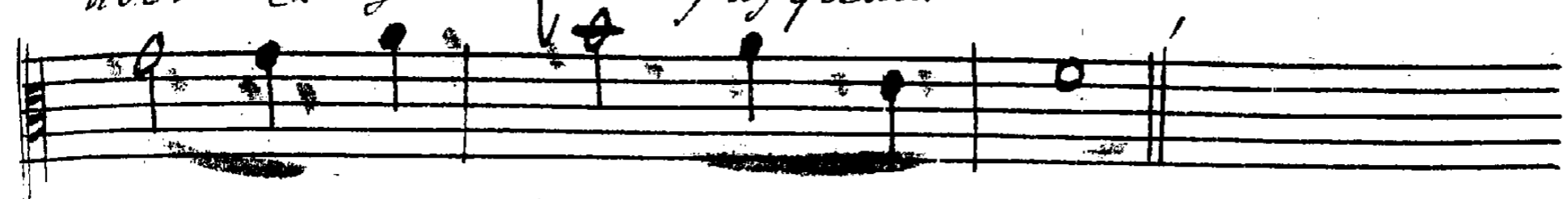
1.

Handwritten musical score for a vocal piece. The score consists of ten staves. The first two staves are vocal lines with lyrics "cieux; chantons; chantons; portons nos". The next two staves are piano accompaniment. The following two staves are vocal lines with lyrics "- cieux; chantons chantons chantons, portons nos". The last two staves are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C).

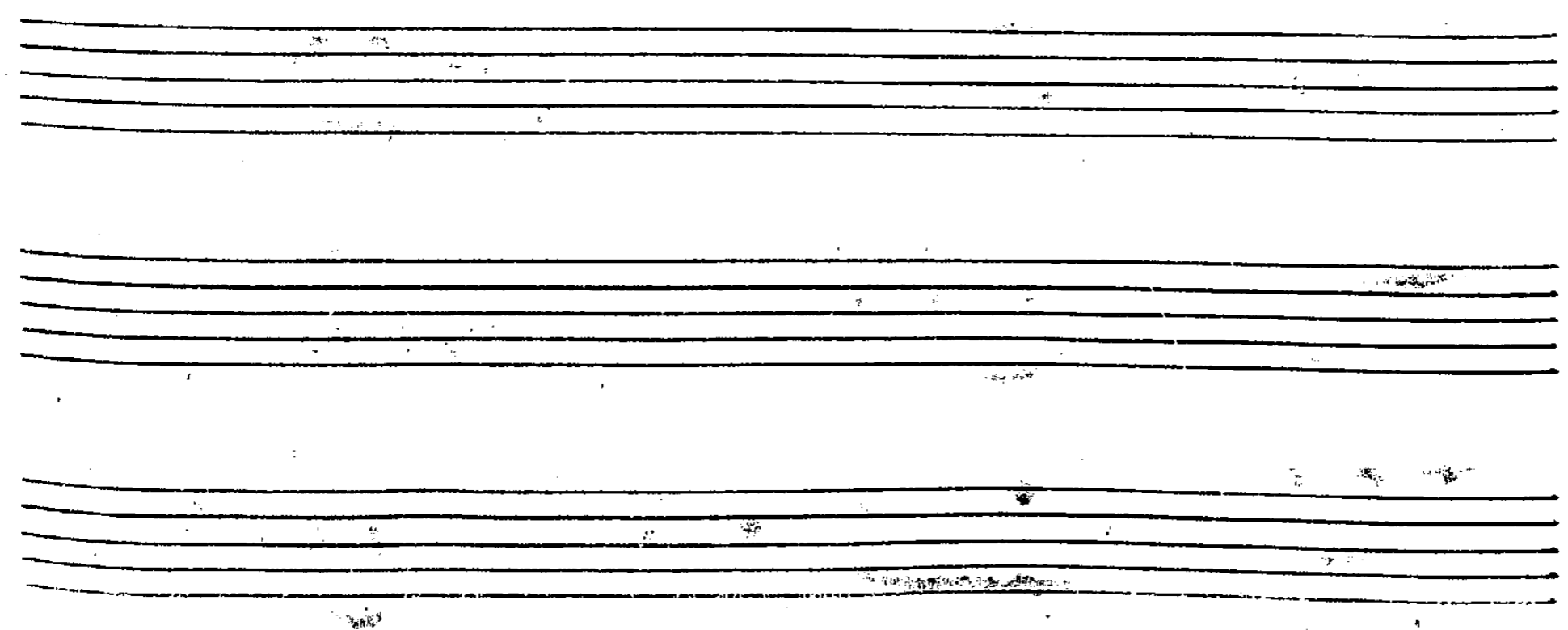
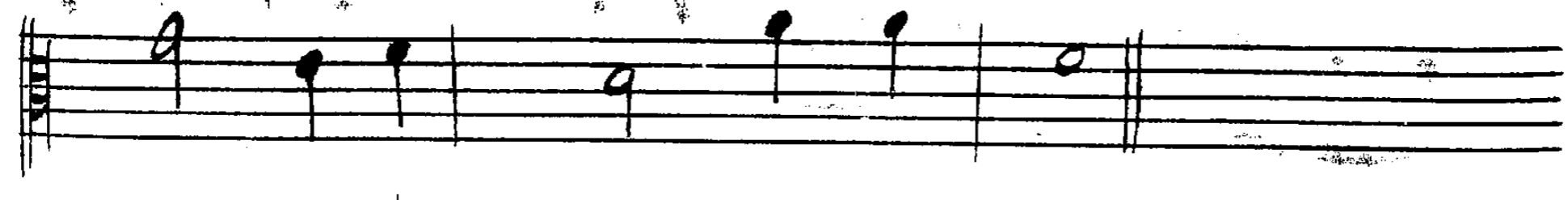
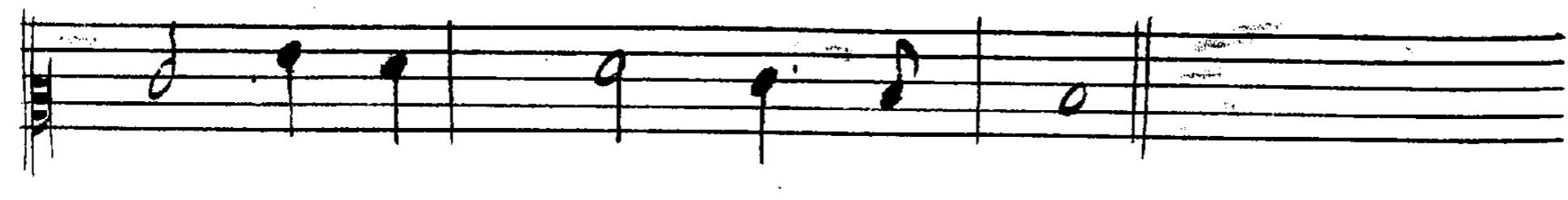
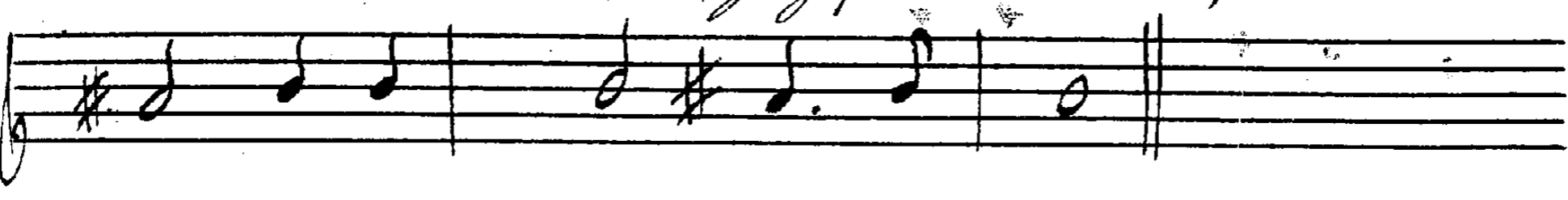
Three empty musical staves.



voix et son nom jusqu'aux cieux.



voix et son nom jusqu'aux cieux;





*Le Prince Lidien*

*Il arrache cerbere aux tenebreux riuages de*

*violons*

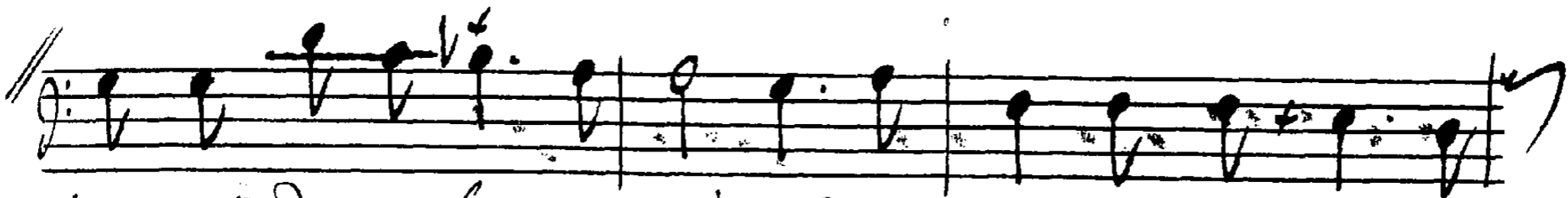
*violons*

*L'hydre venaisante Il e'touffe la rage; Il s'est*

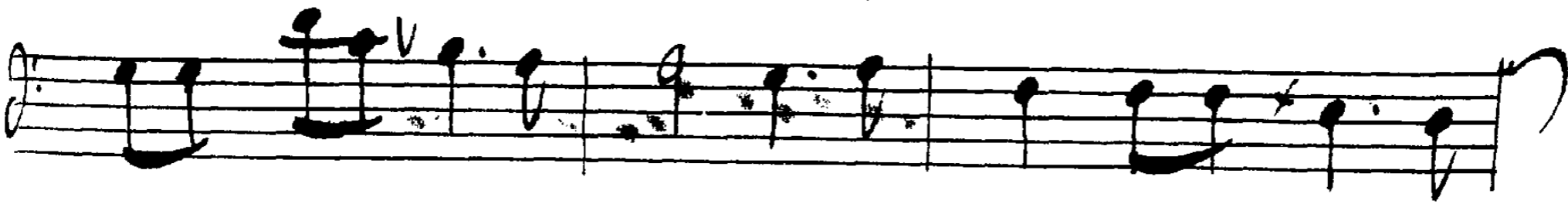
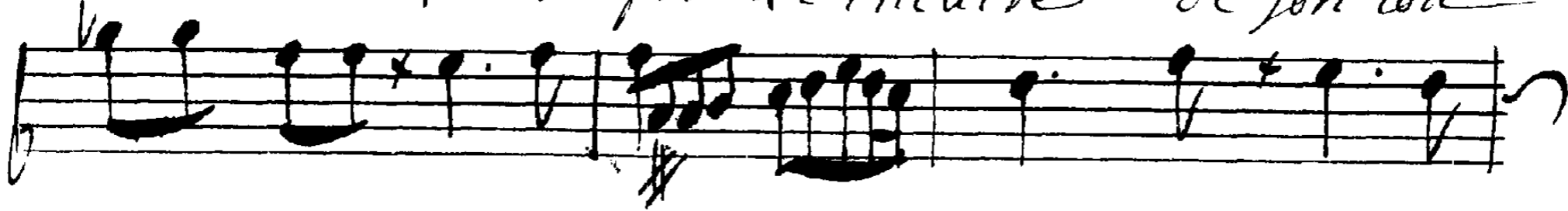
*fait de la terre et des enfers surpris le theatre de*



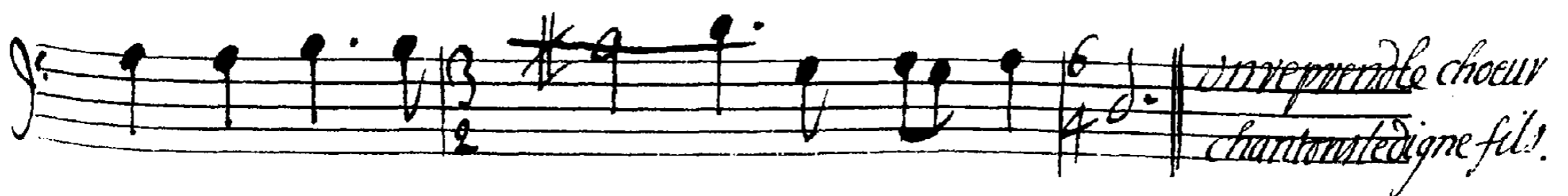
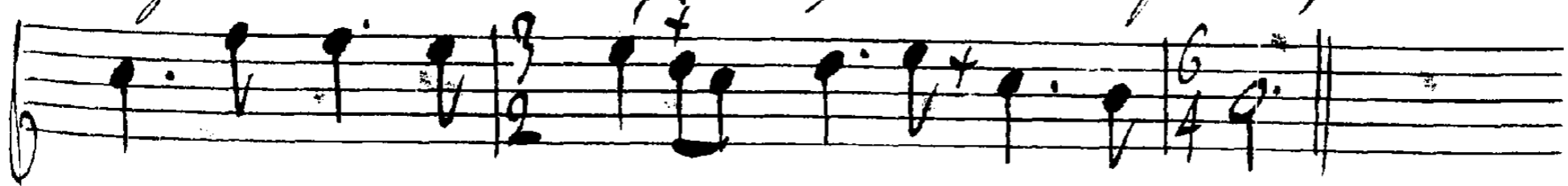
son coura-ge; et le ciel en sera le prix Il s'est fait de la



terre et des enfers surpris de theatre de son cou



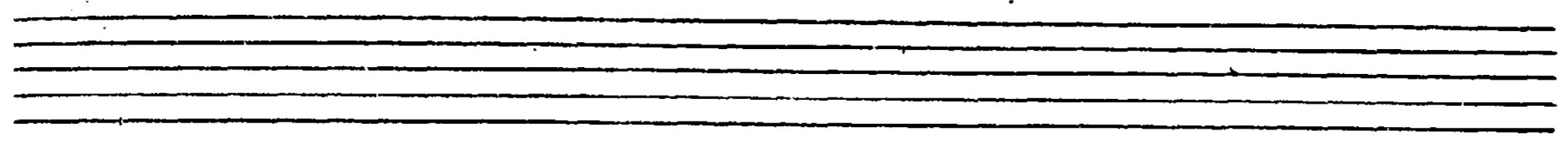
vage et le ciel en sera le prix;



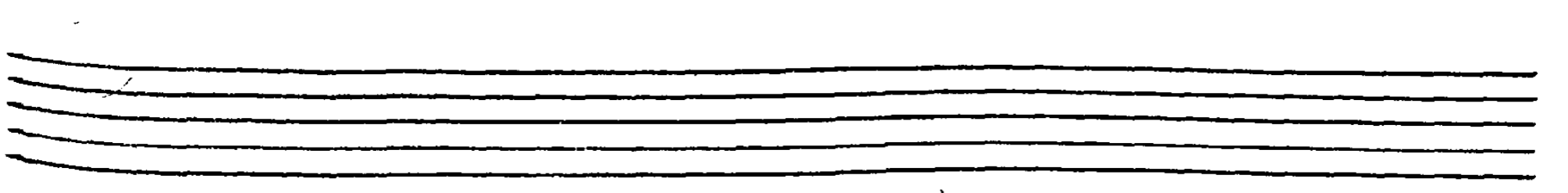
repris le choeur  
chantant digne fil!

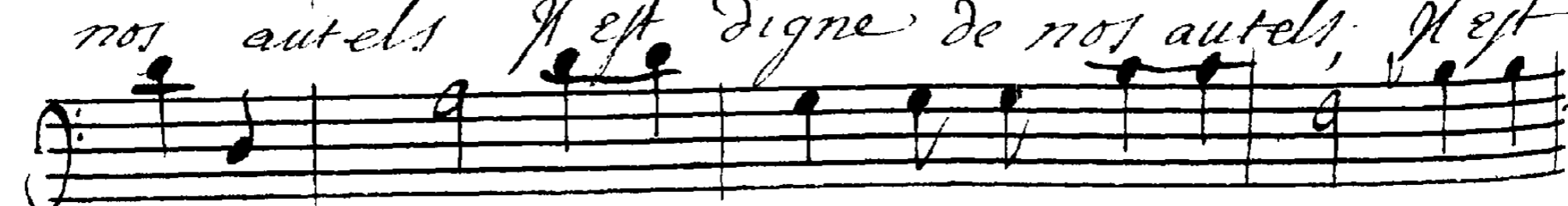
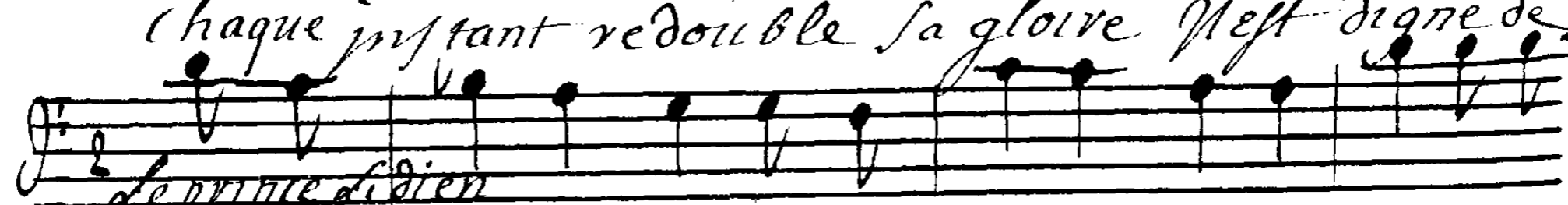
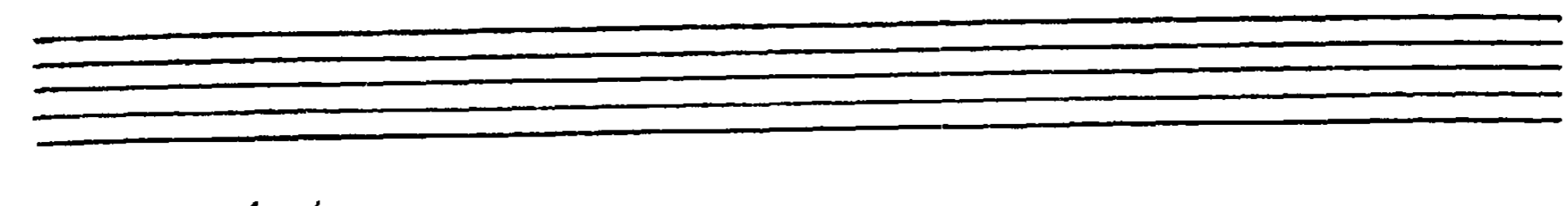
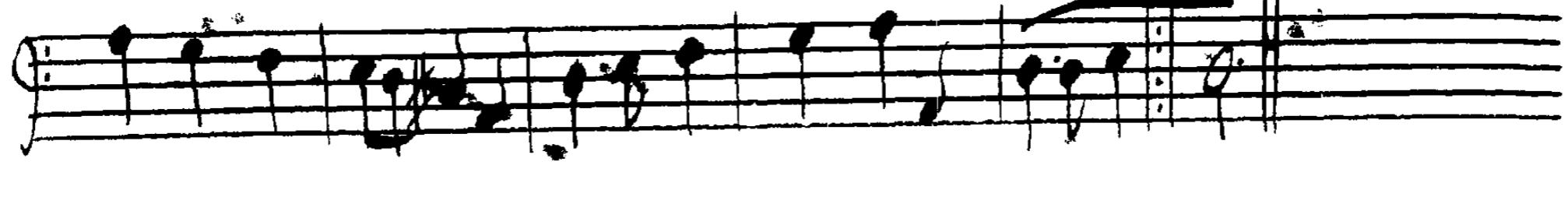
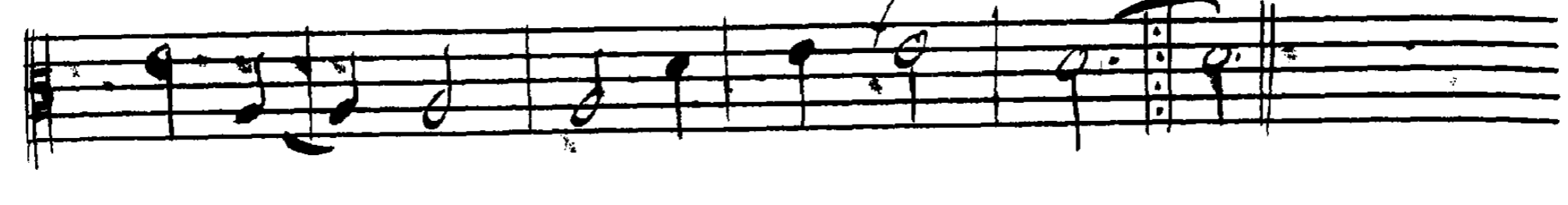
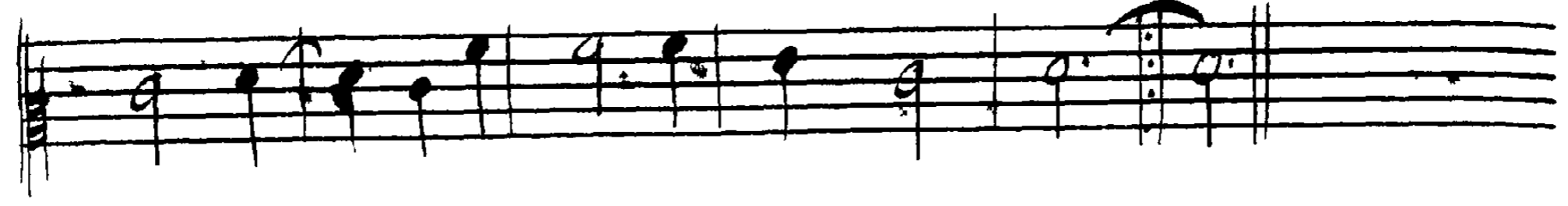
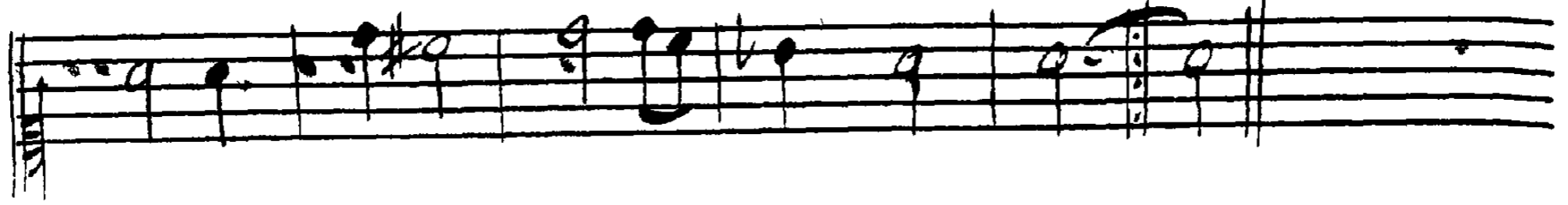
*Louve.*

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 includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings like 'p' and 'f'. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff features a more complex rhythmic structure with many sixteenth notes. The fifth staff concludes the first system with a final cadence.



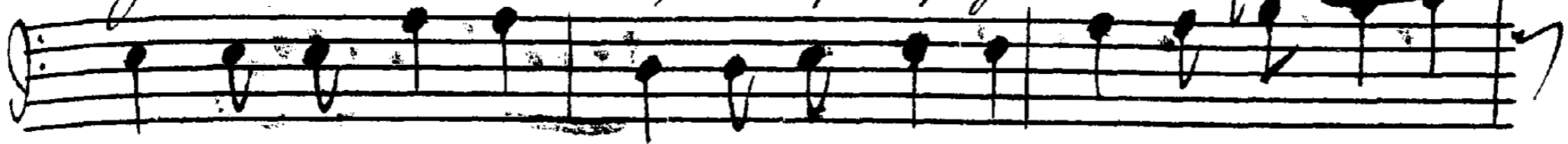
Handwritten musical notation on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation continues with a melodic line featuring eighth and sixteenth notes. The second and third staves show a steady flow of rhythmic patterns. The fourth and fifth staves conclude the second system with a final cadence.



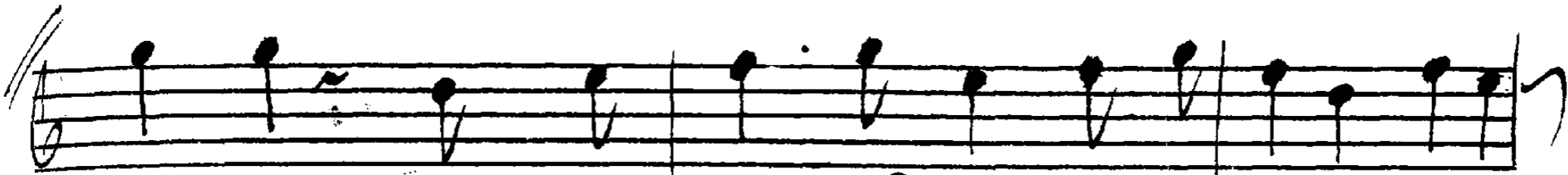
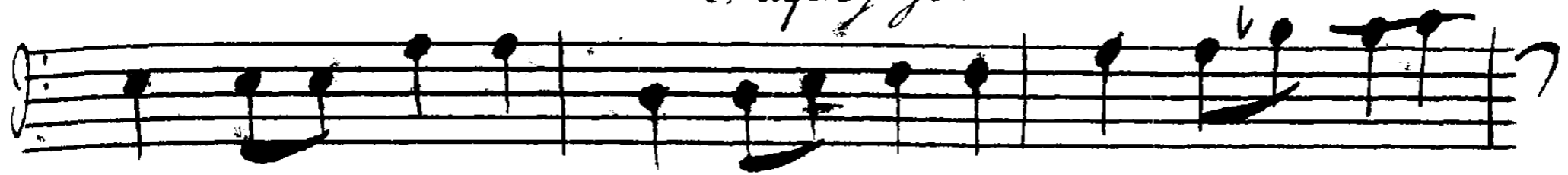




digne de nos autels; chaque instant redouble sa



chaque instant



gloire; chaque instant redouble sa gloire Il est



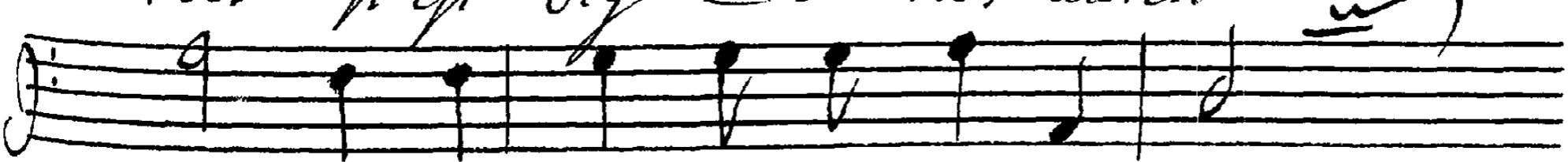
chaque instant



digne de nos autels; Il est digne de nos au



tels Il est digne de nos autels



*Le B. d'Idien*

*Il ne veut sur ses pas en chaîner - - - la victoire*

*violons*

*que pour le repos des mortels que pour le repos -*

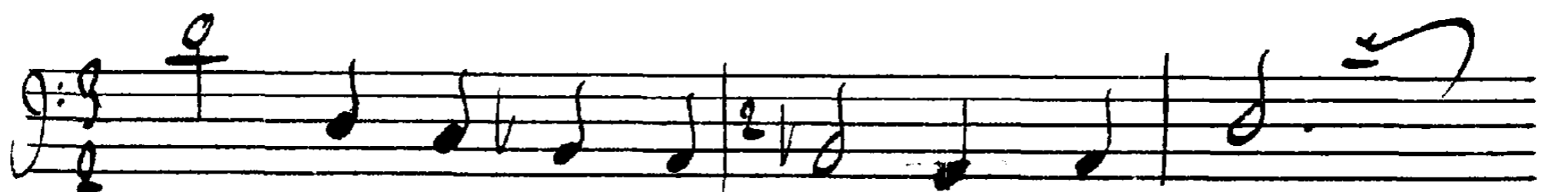
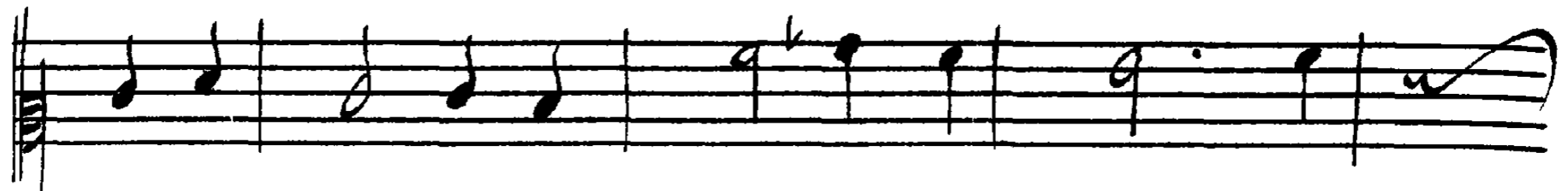
que pour le repos des mortels; Il ne veut sur les -

pas enchaîner - - - la victoire que pour le repos

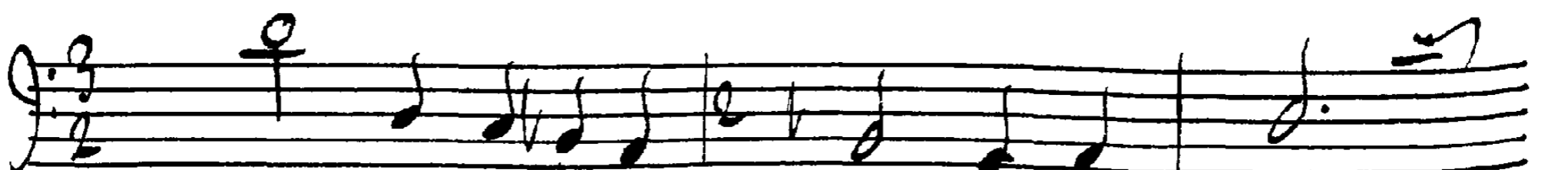




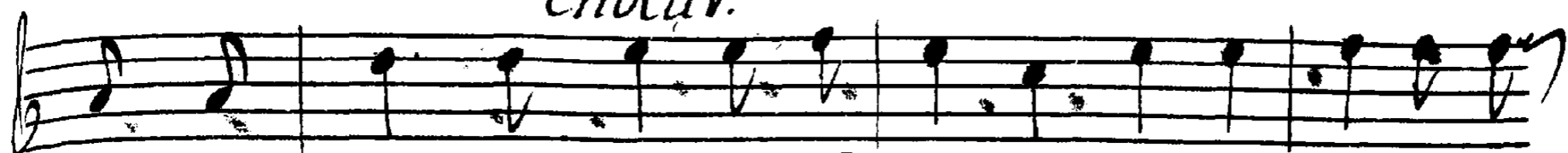
*des mortels que pour le repos — des mor*



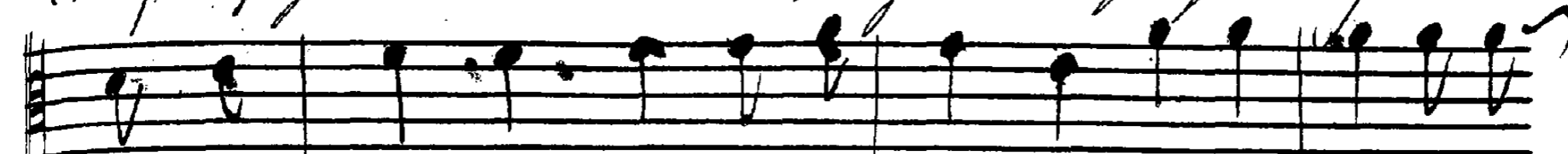
*- tels que pour le repos des mortels,*



Choeur.



chaque instant redouble la gloire Il est digne de



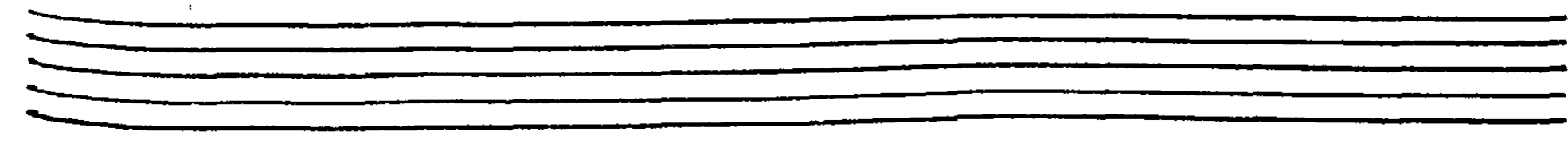
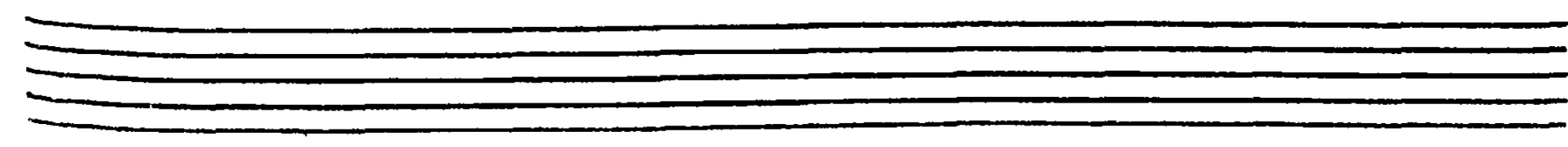
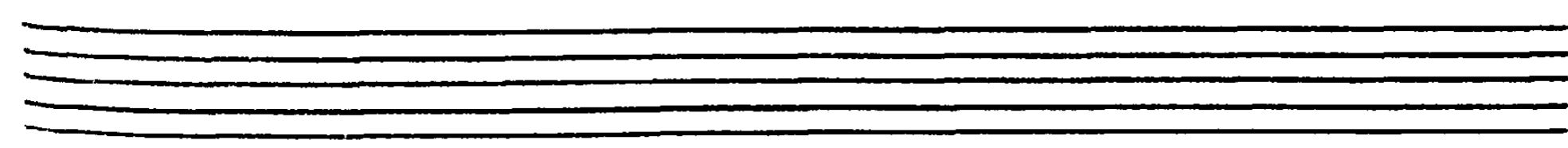
chaque

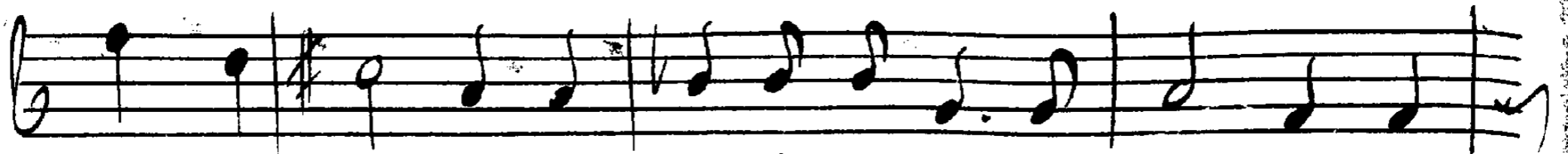


chaque



Chaque instant redouble la gloire Il est digne de

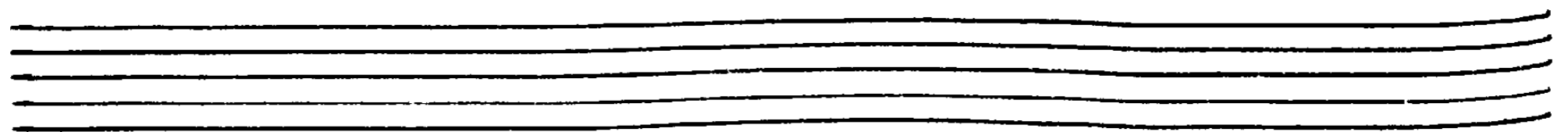
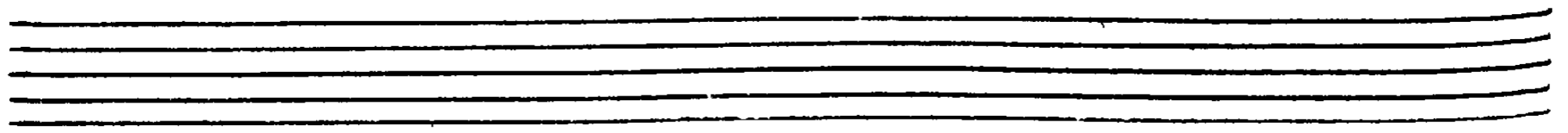
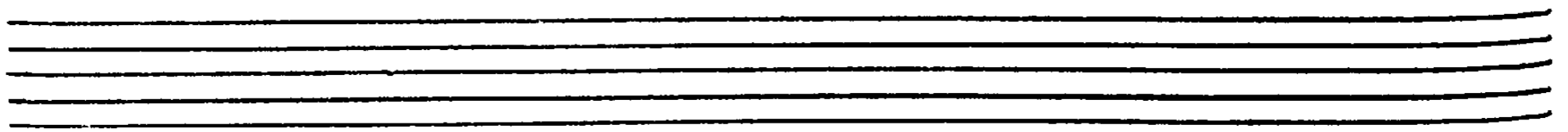
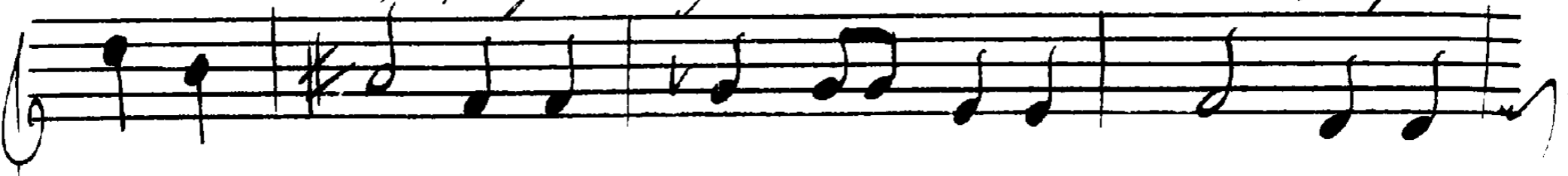


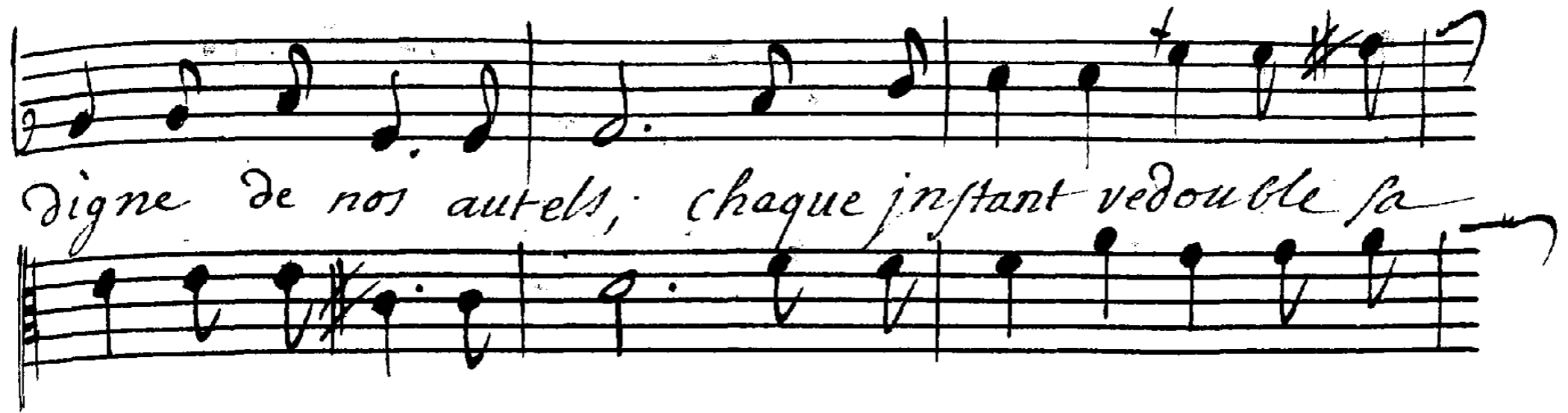


*nos autels Il est digne de nos autels; Il est*

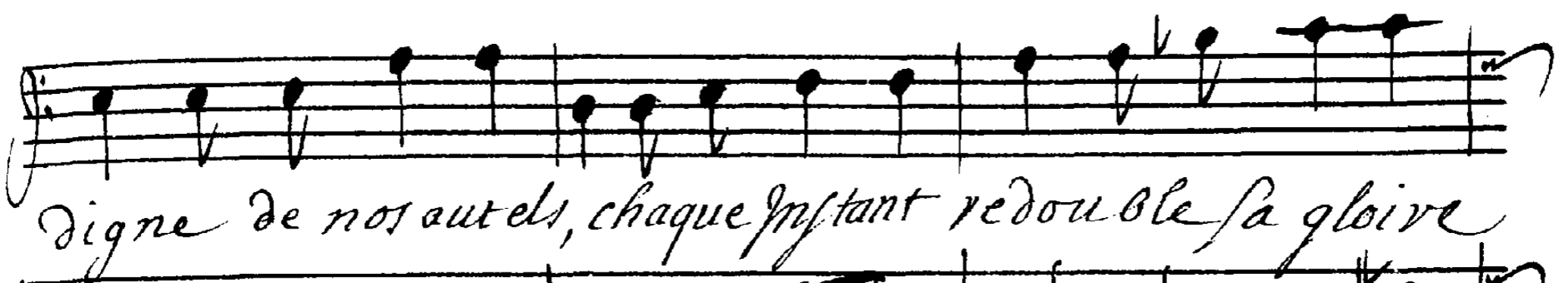


*nos autels; Il est digne de nos autels; Il est*

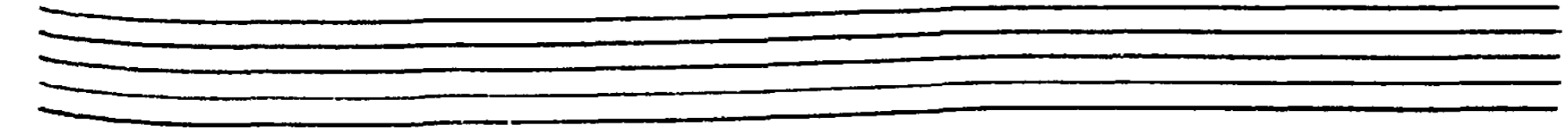
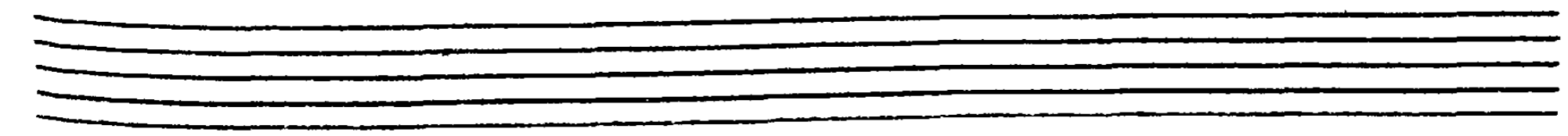
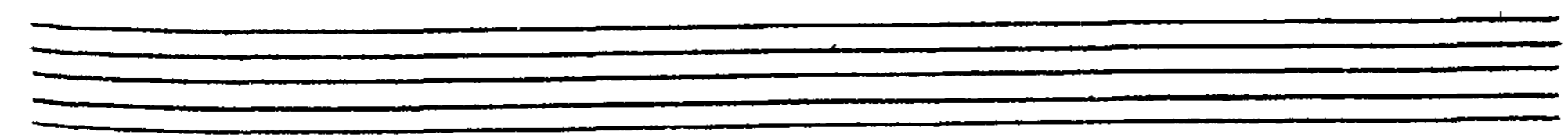
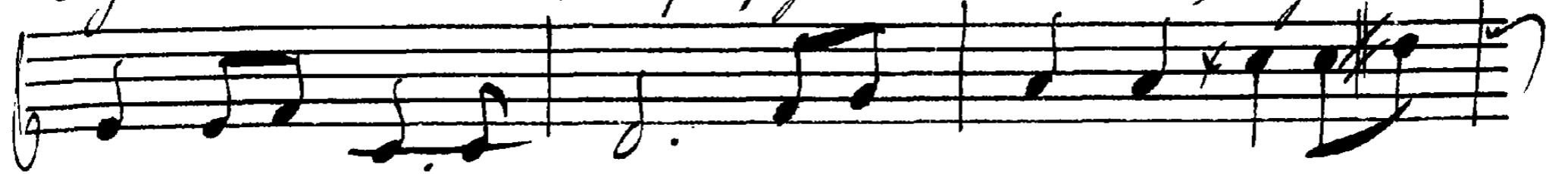




*digne de nos autels; chaque instant redouble sa*



*digne de nos autels, chaque instant redouble sa gloire*



gloire; chaque instant redouble la gloire Il est

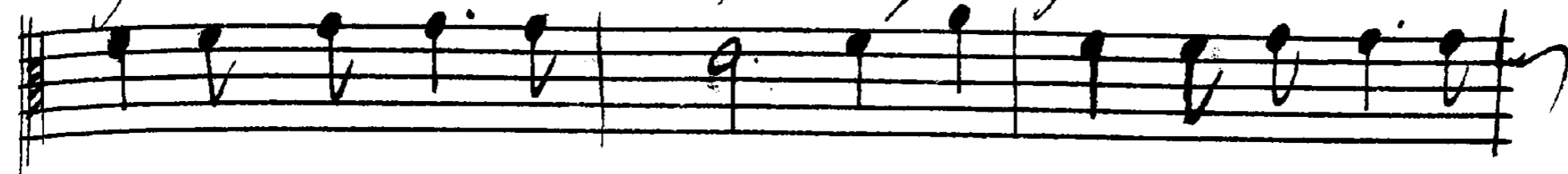
chaque instant redouble la gloi - re; Il est

The image shows a handwritten musical score on a page with a vertical crease on the right. The score consists of ten staves. The first two staves are vocal lines with lyrics written in cursive below them. The lyrics are: "gloire; chaque instant redouble la gloire Il est" on the first line, and "chaque instant redouble la gloi - re; Il est" on the second line. The remaining eight staves are instrumental accompaniment, likely for a piano, with various rhythmic patterns and dynamics. The notation includes notes, rests, and bar lines. The handwriting is clear and legible.

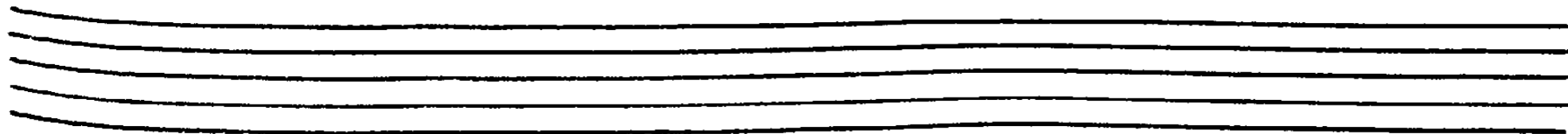
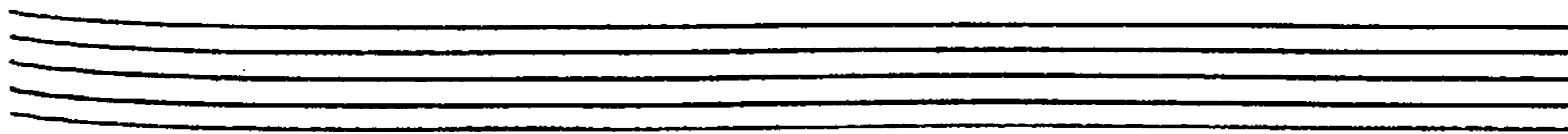
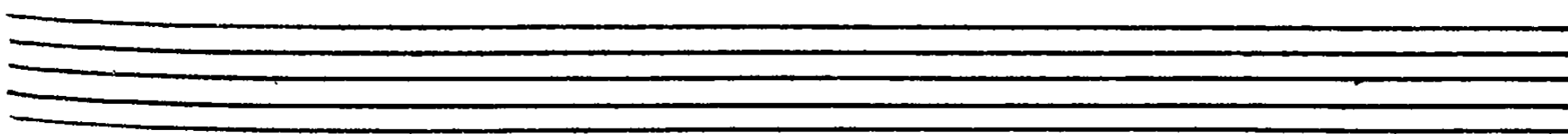
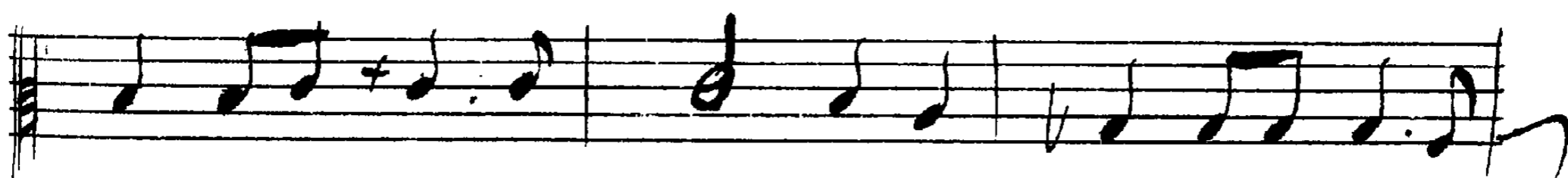
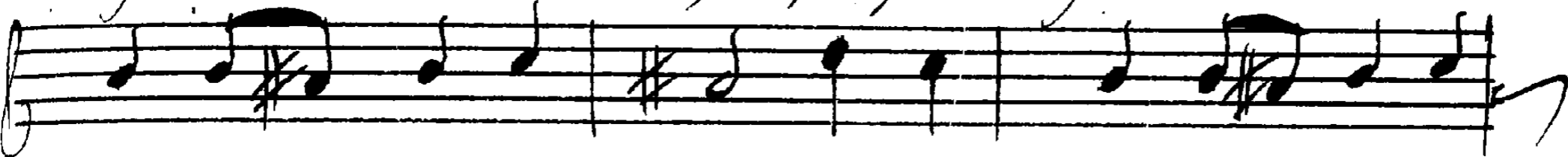
Four empty musical staves, each consisting of five horizontal lines, arranged vertically at the bottom of the page. They are completely blank, with no notes or markings.

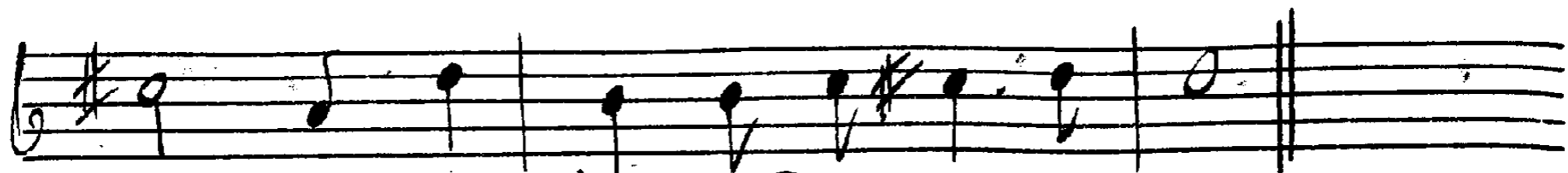


*digne de nos autels; Il est digne de nos au*



*digne de nos autels; Il est digne de nos au*

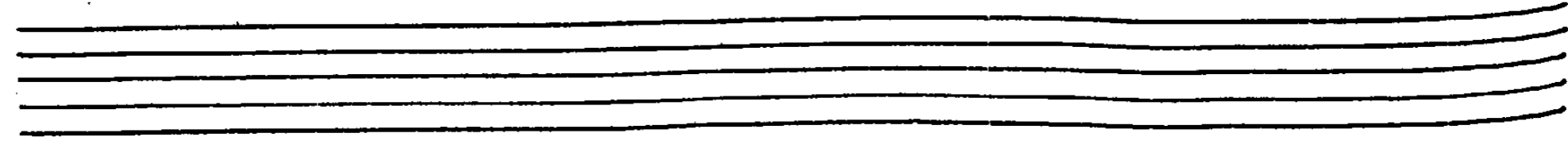
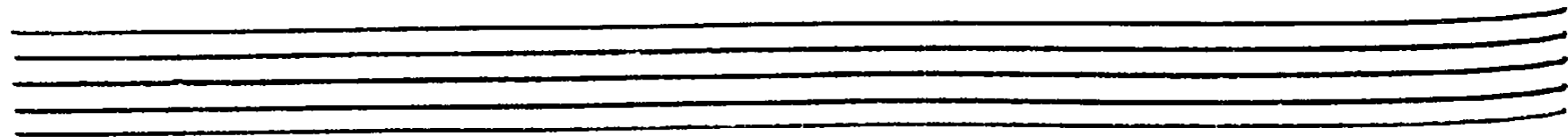
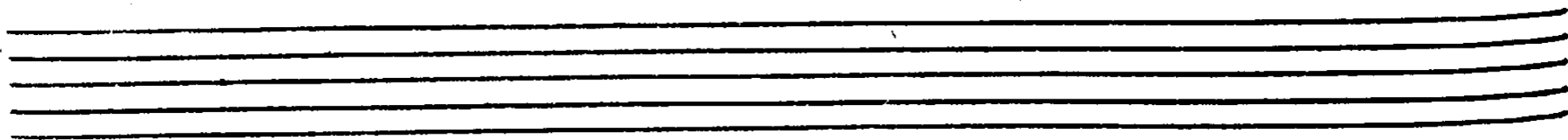
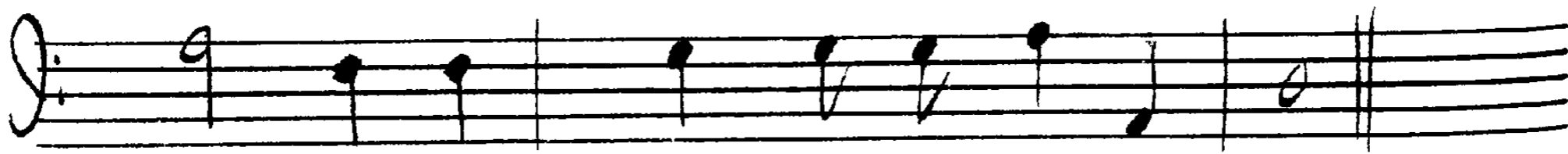
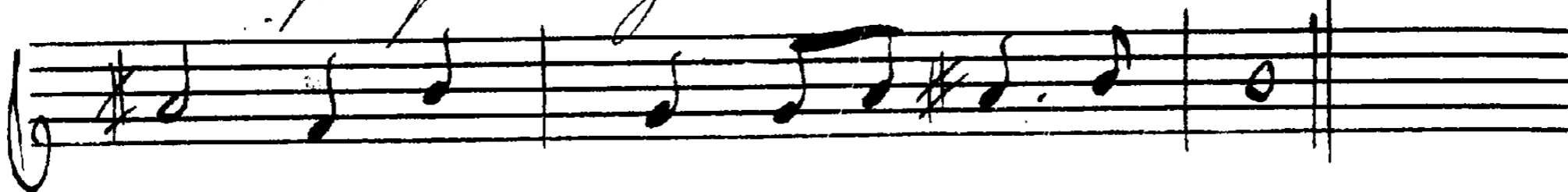




*tels Il est digne de nos autels;*



*tels Il est digne de nos autels*



*trio.*

Handwritten musical notation for Flutes, first staff. The staff is in treble clef with a key signature of two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes, some with slurs and accents.

Handwritten musical notation for Flutes, second staff. The staff is in treble clef with a key signature of two sharps. The music continues with eighth and sixteenth notes, including some beamed sixteenth notes.

Handwritten musical notation for Flutes, third staff. The staff is in treble clef with a key signature of two sharps. The music features a mix of eighth and sixteenth notes with slurs.

Handwritten musical notation for Flutes, fourth staff. The staff is in treble clef with a key signature of two sharps. The music includes some longer note values and slurs.

Handwritten musical notation for Flutes, fifth staff. The staff is in treble clef with a key signature of two sharps. The music continues with eighth and sixteenth notes, some with slurs.

Handwritten musical notation for Flutes, sixth staff. The staff is in treble clef with a key signature of two sharps. The music features a mix of eighth and sixteenth notes with slurs.

Handwritten musical notation for Flutes, seventh staff. The staff is in treble clef with a key signature of two sharps. The music consists of eighth and sixteenth notes with slurs.

Handwritten musical notation for Flutes, eighth staff. The staff is in treble clef with a key signature of two sharps. The music continues with eighth and sixteenth notes, some with slurs.

Handwritten musical notation for Flutes, ninth staff. The staff is in treble clef with a key signature of two sharps. The music features a mix of eighth and sixteenth notes with slurs.

Handwritten musical notation for Flutes, tenth staff. The staff is in treble clef with a key signature of two sharps. The music includes some longer note values and slurs.

Handwritten musical notation for Flutes, eleventh staff. The staff is in treble clef with a key signature of two sharps. The music continues with eighth and sixteenth notes, some with slurs.

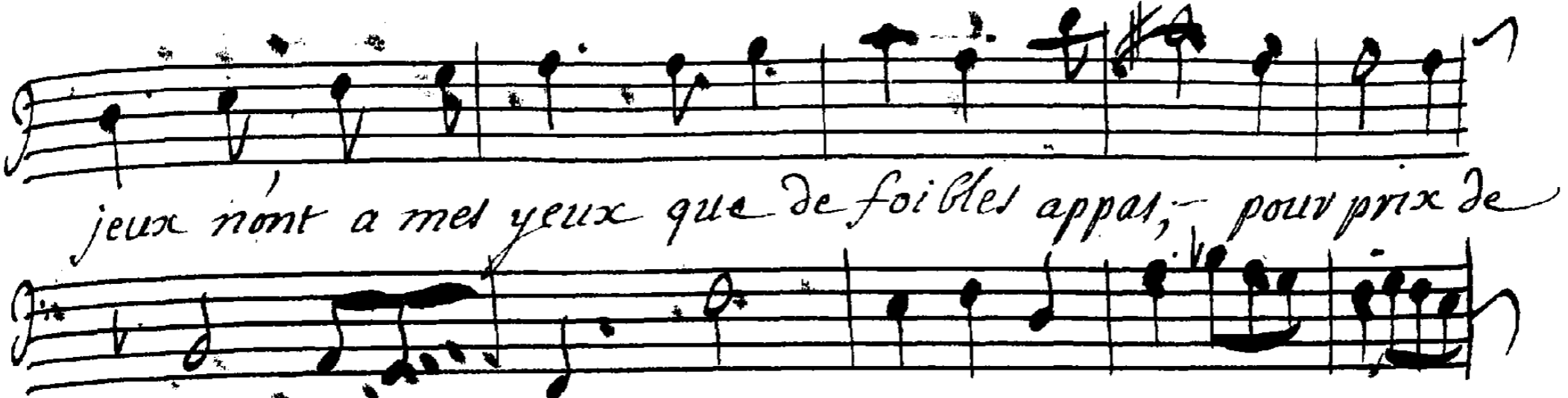
Handwritten musical notation for Flutes, twelfth staff. The staff is in treble clef with a key signature of two sharps. The music features a mix of eighth and sixteenth notes with slurs.



*Air. Tromp. viol. Tromp. viol. Tromp.*

*violons, Tromp, viol, Tromp. violons*

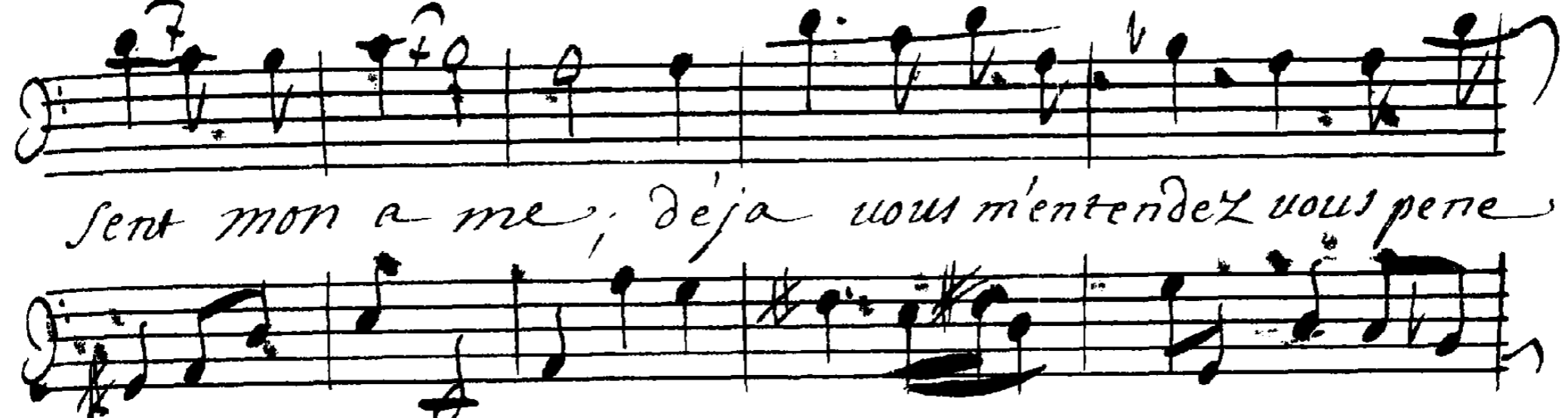
*vous pouvez mieux répondre à l'ardeur qui m'enflame, cel-*



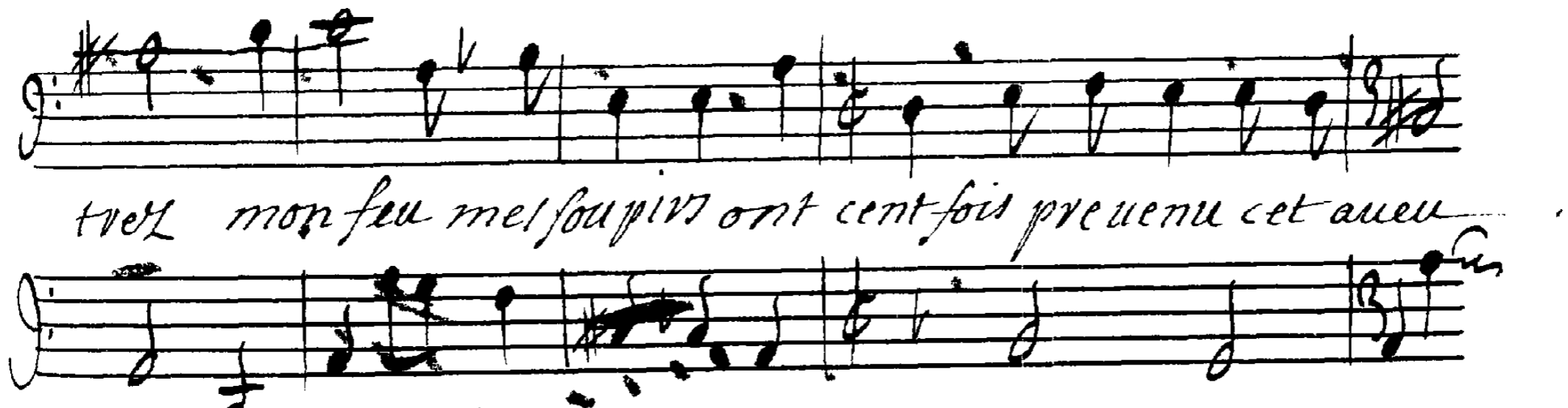
jeux n'ont a mes yeux que de foibles appas, pour prix de



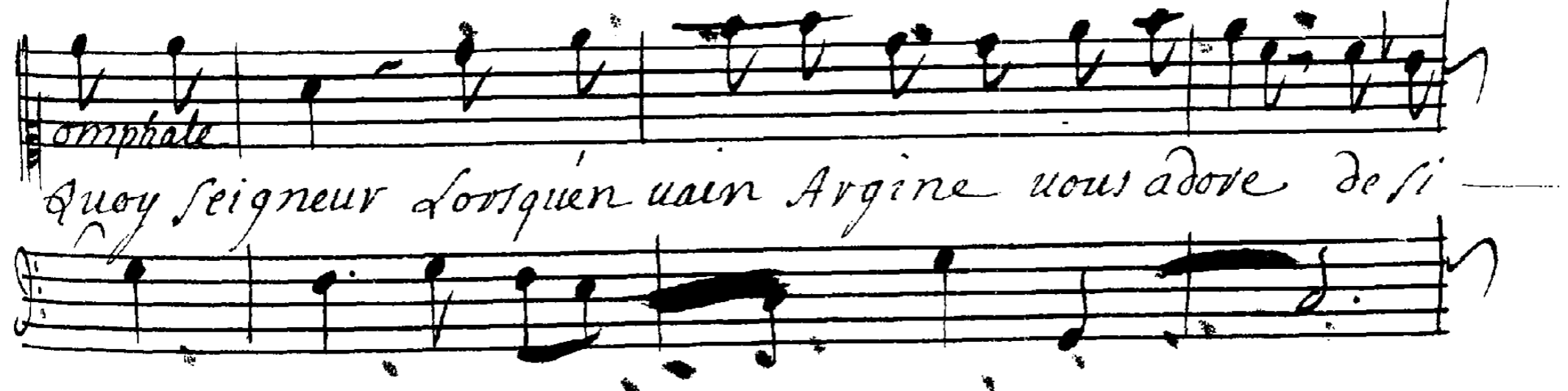
ce qu'a fait mon bras, permettez moy d'aueu de ce que



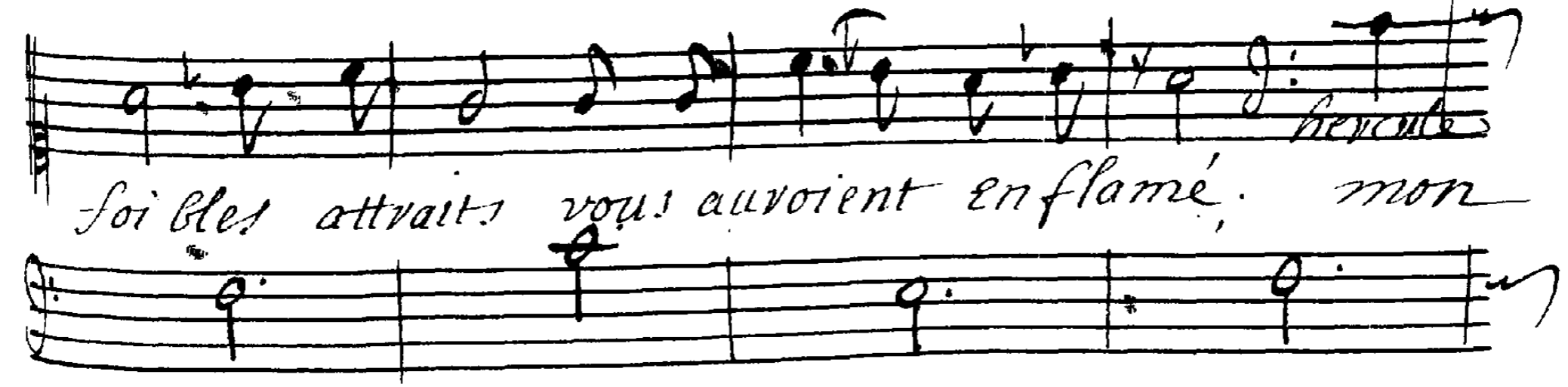
sent mon ame; déjà vous m'entendez vous pere



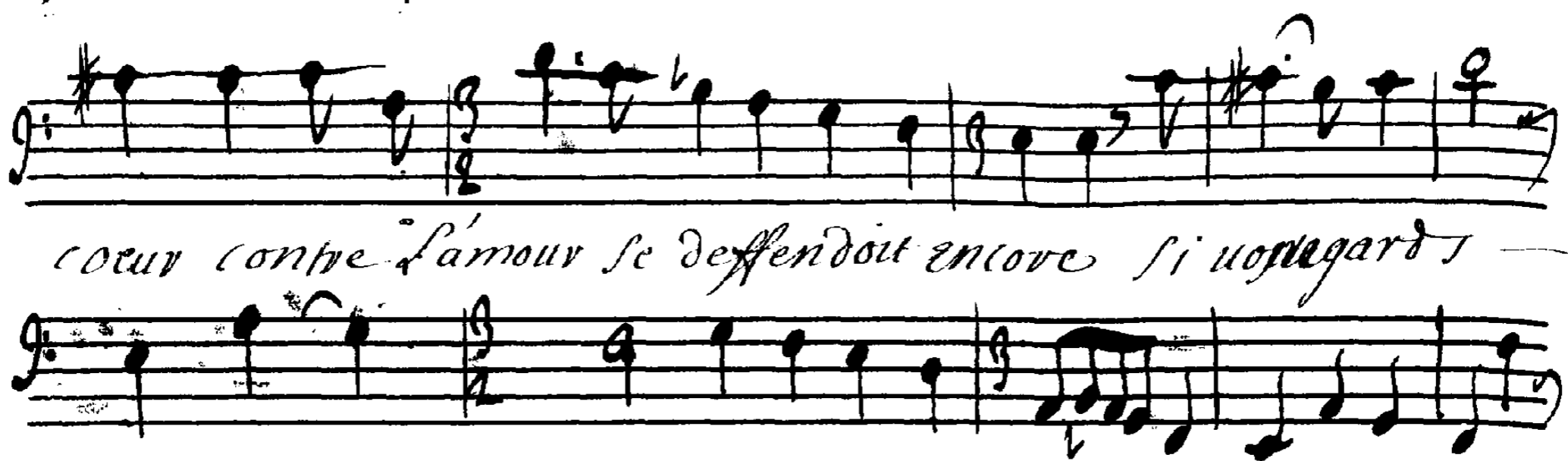
tuez mon feu mes soupirs ont cent fois preuenu cet aueu



*omphale*  
Quoy Seigneur lorsqu'en vain Argine vous adore de si



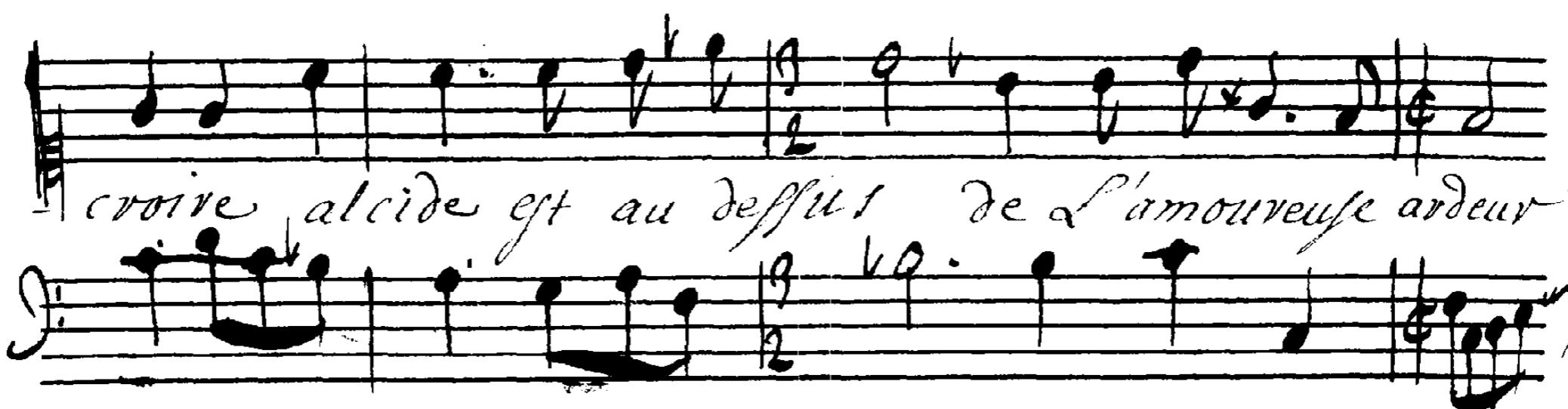
*hercule*  
foibles attrait vous auoient enflamé; mon



coeur contre l'amour se deffendoit encore si uoyezgard



ne l'auoient desarmé *omphale* non je ne dois point uous



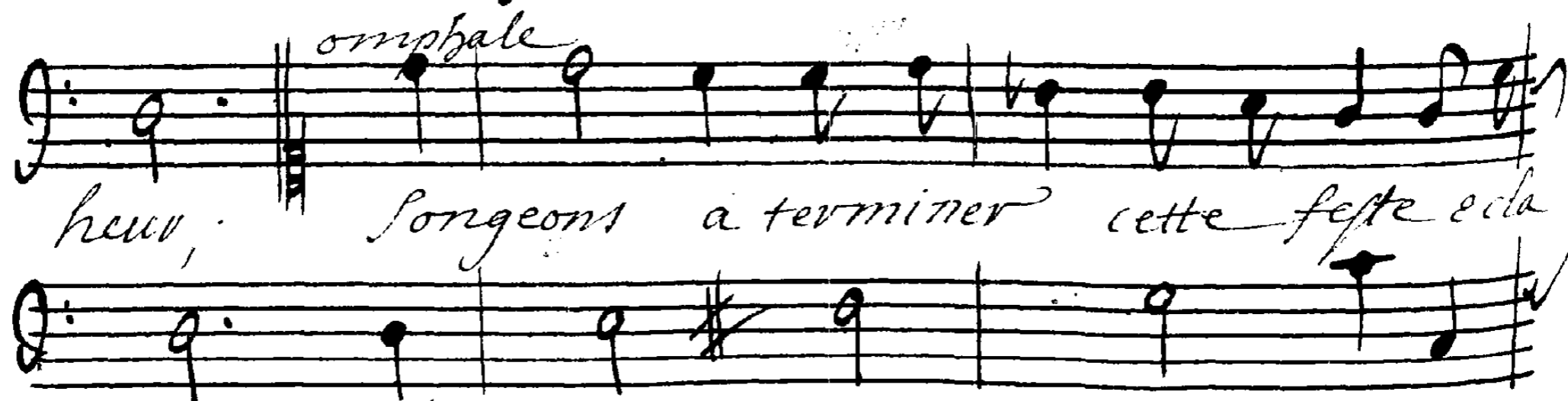
croire alcide est au dessus de l'amoureuse ardeur



*hercule* quand je la sens pour uous j'en fait toute ma



gloire et uous seule pouuez en faire mon bon



*omphale* heur; songeons a terminer cette feste ecla

tante sur les autels des dieux auteurs de nos des-

tins, allons tous consacrer les armes des mu-

tins et du monstre vaincu la dépouille san-

glante,

on reverid le chœur  
chantons le digne fils

air pour entracte au prologue