

# Acte Second

## Scene premiere

Amadis, Le Prince de Thrace.

*vite.*  
Prelude.

*Al modio*

*Ces-*

*feux redoublent mon Cou-rage, Cest le dernier pe-*

rit qu'il me reste à tenter, Cent monstres vainement m'ont

opposé leur rage, Tu me les à vu surmon =

ter, Et ic me suis fait un passage l'air du sang des Ge =

ants qui vouloient m'arrester, Mais, qu'annoncent ces

mots, il faut nous en instruire, hâtons nous de les

ils lisent l'écrit  
lire, ah! je connois icy ma flamme et ma va =

leur, Le Sort va remplir sa promesse, Non, je n'en doute

plus, je touche à mon bonheur, je suis près de voir

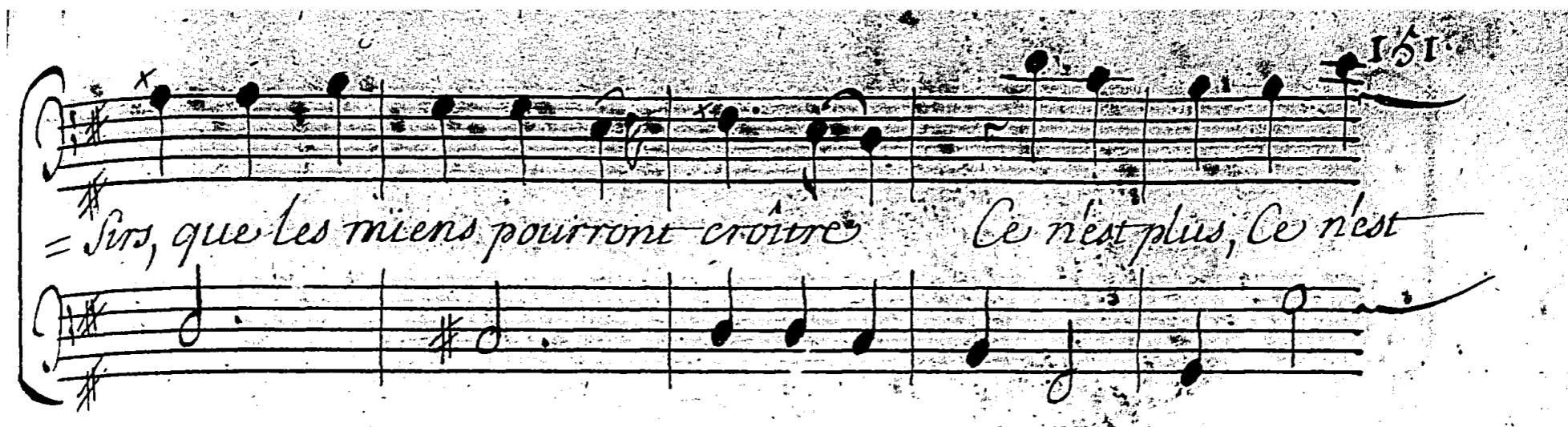
ma Princesse, mille secrets plaisirs, l'an-

noncent à mon cœur, Cher Prince sois heureux au

tant que je vais l'être, Puise le ciel com-

bler tous tes desirs, Ce n'est plus que par tes plai-

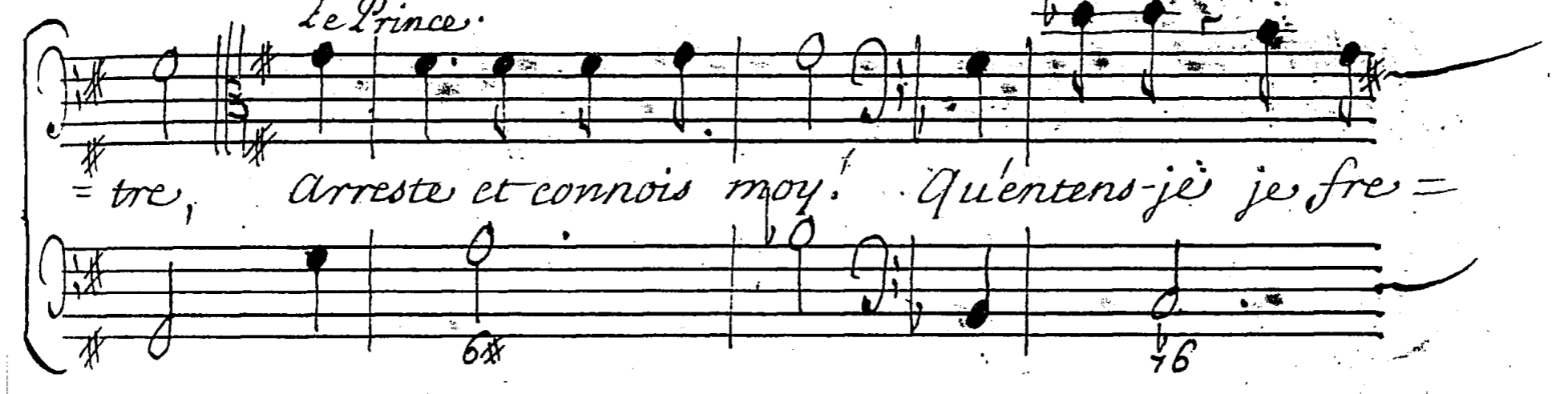
*161*  
= *Sirs, que les miens pourront croire*      *Ce n'est plus, Ce n'est*



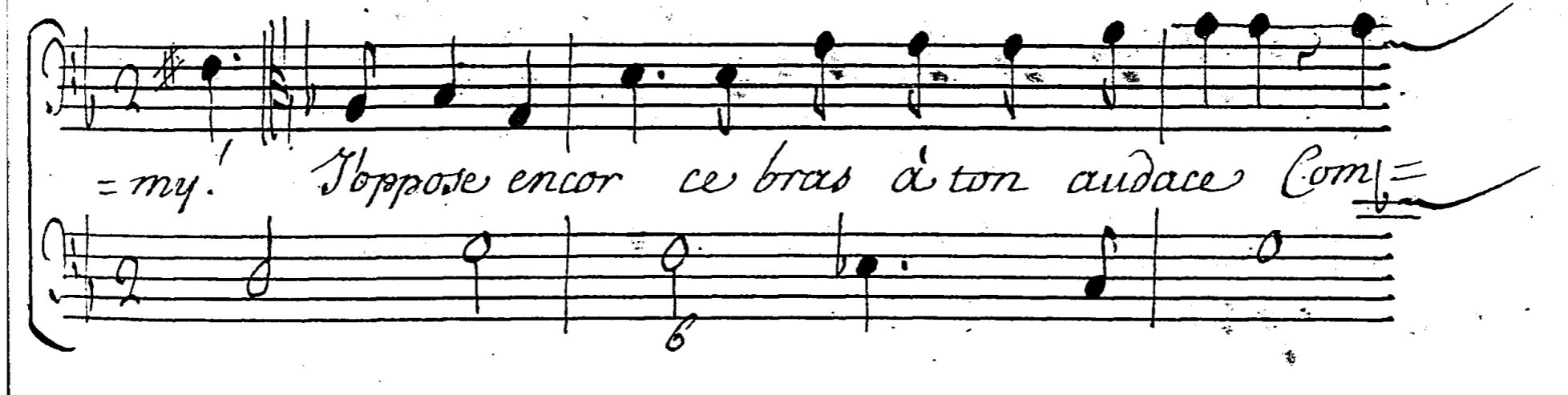
*plus que par tes plaisirs, que les miens pourront croi =*



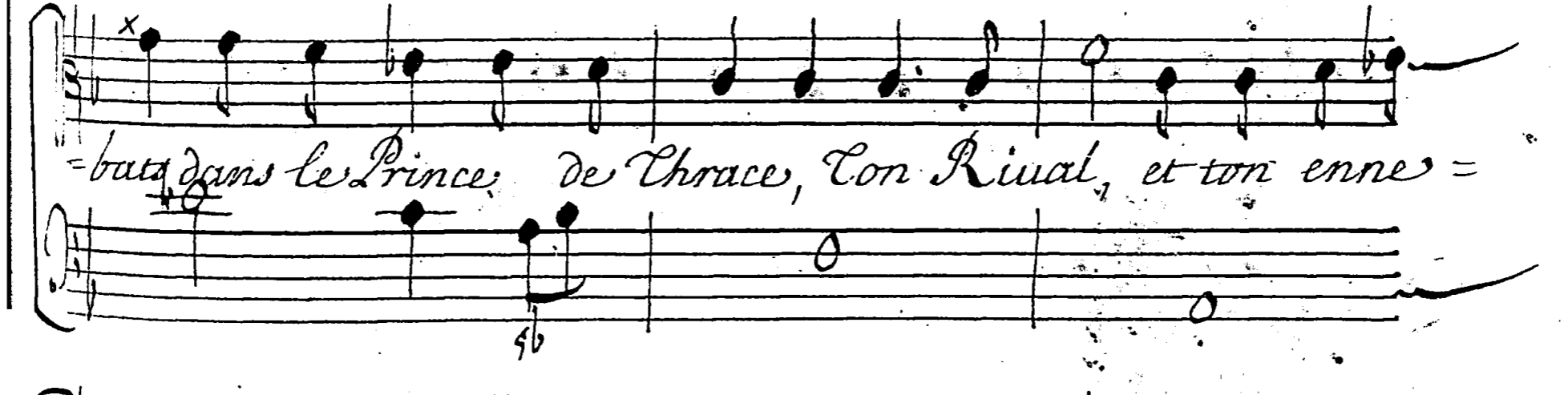
*Le Prince.*  
= *tre, Arrête et connois moy! Qu'entens-jè je fre =*



= *my! J'oppose encor ce bras à ton audace Com =*



= *bats dans le Prince de Thrace, Con Rival, et ton enne =*



= *my, Ciel! Plus charmé que toy des traits de ta Prin =*





= cesse, Et réduit par son choix à rien espérer

rien, je voulais troubler ta tendresse

Tout mon bonheur es-toit de traverser les

tien, Pour te retenir chez Melisse De ton dé-

= part j'ay couru l'aupertir, Mes soins ont esté

vains, tu trouve tout propice, Moy seul à ton bon-

heur je ne puis consentir, C'est pour moy le dernier Sup-

= plice, Mon trépas, où le tien scauront m'en garen-

= tir, Cruître, perfide a = my quelle rage te-

quide ah! ne m'accable point de ces noms rigou =

= reux nos vertus dépendoient du succès de nos vœux =

Et tu serois l'amy perfide si tu n'es =

toù l'amant heureux, En vain tu prodigues ta

vie Ton sang me fût trop cher pour y tremper les

main, Je veux punir ta perfidie, En te forçant de

voir, le bonheur que tu crains. *Scene 2<sup>e</sup>*  
*Le Prince. Seul.*

*Le Prince.*  
Il m'échappe il brava ma rage, Allons, il faut le

Suivre au milieu de ces feux Mais! quel pouvoir se



cret m'en deffend le passage tout se brise à de-

stin faut-il le voir heureux Melisse, c'est à

Coq de vanger nostre outrage

Scene 3<sup>e</sup> Niquée, Amadis.

Air pour la gloire de Niquée

156

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The second staff is in alto clef. The third and fourth staves are in bass clef. The bottom staff is in bass clef and contains a bass line. The music is written in a single system with a brace on the left side.

A set of five empty musical staves, consisting of five horizontal lines, 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 in treble clef and contains a melodic line with eighth and sixteenth notes. The second staff is in alto clef. The third and fourth staves are in bass clef. The bottom staff is in bass clef and contains a bass line. The music is written in a single system with a brace on the left side.

A set of five empty musical staves, consisting of five horizontal lines, positioned at the bottom of the page.

157

The first system of handwritten musical notation consists of five staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. The second staff continues the melodic line with similar rhythmic values. The third staff features a mix of eighth and sixteenth notes, with some rests. The fourth staff has a more sparse texture with fewer notes. The fifth staff concludes the system with a final note and a fermata-like flourish.

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

The second system of handwritten musical notation also consists of five staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. The second staff continues the melodic line with similar rhythmic values. The third staff features a mix of eighth and sixteenth notes, with some rests. The fourth staff has a more sparse texture with fewer notes. The fifth staff concludes the system with a final note and a fermata-like flourish.

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

Instrumental musical score consisting of five staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. The music is written in a single system.

*Niquee*

Qui'entens-je de quels bruit ont retenty ces —

Musical score for the first vocal line, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The lyrics are written below the notes.

lieux, Ciel! est ce mon Heros qui paroit à mes —

Musical score for the second vocal line, continuing the melody and lyrics from the first line.

*Allegro*

yeux, que d'attraits quelle gloire extreme, Prin =

Musical score for the third vocal line, continuing the melody and lyrics. The tempo marking 'Allegro' is written above the staff.

159.

= cesse que mon cœur éprouve un sort charmant, quand je

comps votre enchantement, Je demeure enchanté moy mes =

= me, on prie trop éclatant couronne: mes Ex =

= ploits, Je vous voy, c'en est trop, je brûle je sou =

= pire, Non, pour tous les transports que je sens à la =

fois, tout mon cœur ne sauroit Suffire qu'il m'est



160.

*doux d'enflâmer d'une si vive ardeur, son Hé-*

*ros, pour qui la victoire Mais n'es ce point on*

*Songe estes vous ce vainqueur vois-je cet ama-*

*-dis si chery de la Gloire Mes yeux faut il vous*

*croire ah! vous n'estes que trop d'accord avec mon*

*Caur, ah! ah! vous n'estes que trop d'accord avec mon*

Cœur, qu'ay-je dit! ou m'emporte en eces de ten =

dresse Craignés vous de me faire un due trop char =

mant, Non, non, vous sçavez trop ma foi =

blesse Cela cacherois vainement, mais pour =

Air

quoy mon amour, craindroit il de pa = roître =

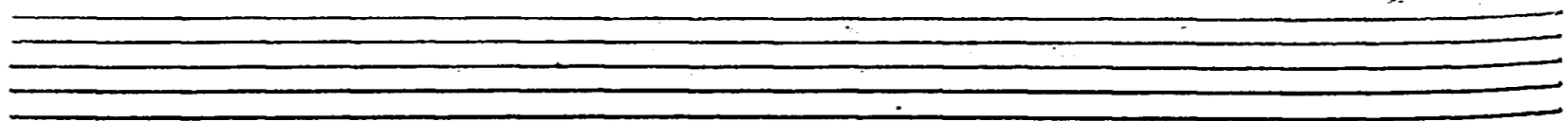
ois-je rougir des traits dont je me sens blesser = mais pour =

Ser = La Gloi-re hélas peut-elle s'offencer -

d'une flamme qu'elle a fait naître, La gloire hé-

las, peut-elle s'offencer d'une flamme -

qu'elle a fait naître -



*Trio*

violons.

violons.

Ah! j'éprouve en cet in-stant même le moment le plus

*doux de mon plus heureux jour: ah je = jour = vous m'aimez, ma*

*gloi = = = re est extrême Et mon bon =*

*= heur égale mon amour: vous m'ai = mour =*

*L'éclat de vos vertus, Et celui de vos armes, Enga =*

# 6 6# 15 #

gevient le ciel même à couronner vos vœux, que ne re=

double t'il mes charmes, Pour vous rendre encor plus heu=

reux, que ne redouble t'il mes charmes Pour vous=

rendre encor plus heureux, Cédons nous l'un à l'autre une

Cédons nous l'un à l'autre une

douce victoire, unissons à jamais nos cœurs

douce victoire, unissons à jamais nos cœurs

et nos desirs

et nos desirs unissons à jamais nos cœurs et nos des



renifsons à jamais nos cœurs et nos desirs

sirs renifsons à jamais nos cœurs et nos desirs

renifsons à jamais nos cœurs et nos desirs, renif-

renifsons à jamais nos cœurs et nos desirs, renif-

sons à jamais nos cœurs et nos desirs -

vosre estime est toute ma gloire Et votre amour

tous mes plaisirs, votre estime est toute ma gloire -

Et votre amour tous mes plaisirs, Cedons nous, Cedons

Cedons -

nous l'un à l'autre une douce victoire, unissons à ja-  
 nous l'un à l'autre une douce victoire, unissons à ja-  
 mais nos cœurs et nos desirs, unissons à ja-  
 mais nos cœurs et nos desirs, unissons à jamais unif-  
 mais unissons à jamais nos cœurs et nos desirs -  
 sons à jamais à jamais nos cœurs et nos desirs, unif-  
 unissons à jamais unissons à jamais nos cœurs -  
 sons à jamais, unissons à jamais, à jamais nos cœurs -  
 et nos desirs, Lemoins d'une si belle flâme, vous qu'auec-  
 et nos desirs,  
 moy Zéphée enchanté dans ces lieux par les chants et les

Sous les plus harmoni = cue, Celebrez l'air =

deur de nôtre a = me -

On reprend l'air de la Gloire de Niquée  
page. 155.

*Andromeno 3.*

Air des Princesses.

Empty musical staves at the bottom of the page.

1.68.

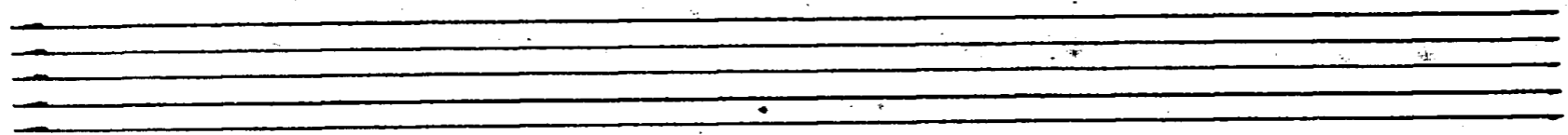
The first system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a single system with a brace on the left. It features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are some accidentals, such as sharps and naturals, scattered throughout the piece.

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

The second system of the handwritten musical score also consists of five staves, with the same clef arrangement as the first system. It continues the musical composition with similar note values and accidentals. The notation is consistent with the first system, showing a continuation of the piece.

A second set of three empty musical staves, identical in format to the first set, located at the bottom of the page.

A system of five staves of handwritten musical notation. The notation includes various note values, rests, and accidentals. The staves are connected by a brace on the left side. The music appears to be in a common time signature.



A system of five staves of handwritten musical notation. The first staff is labeled "violons." and contains a melodic line. The second, third, and fourth staves appear to be accompaniment for the violins. The fifth staff is labeled "un Chevalier." and contains a vocal line with lyrics written below it. The lyrics are: "Chantons une beauté qui charme tous les cœurs, offrons à ses de =".



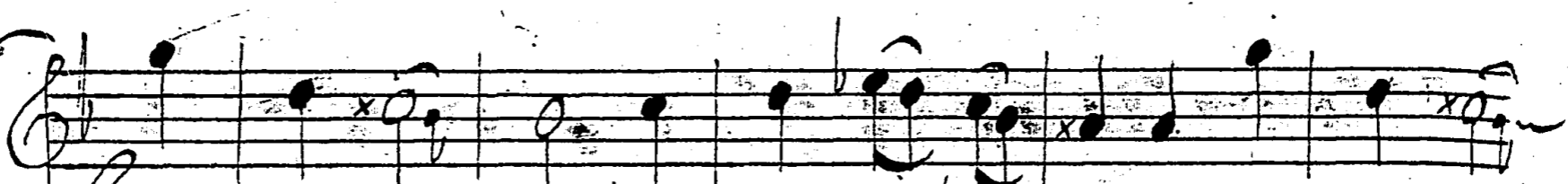
— *Sous la plus galante feste, ses traits, ont fait la con-*

— *queste, du vainqueur des vainq. Chantons une beauté qui char-*

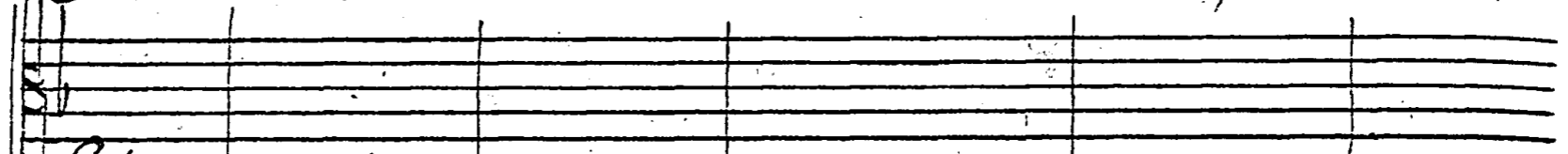
me tous les coeurs, ses attrait, ont fait la conquête, du vain

queur des vainqueurs ses attrait ont fait la conquête du vainq. des vainq.

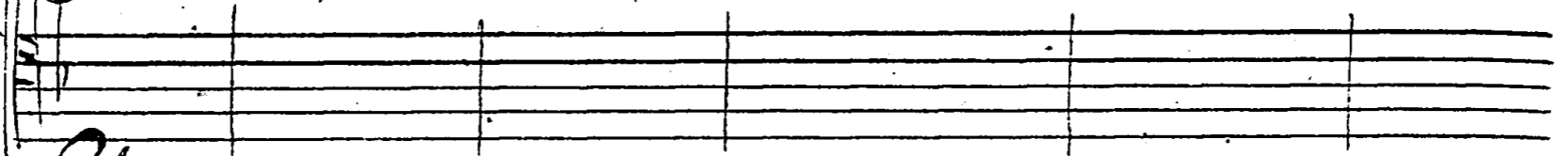
# Chœur



Chantons, ij. chantons sa victoire, Chantons, chan-



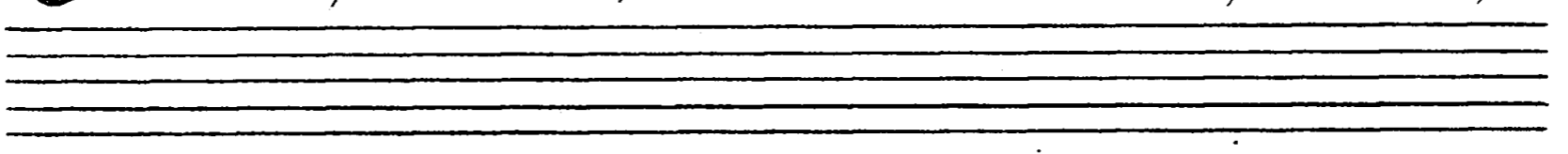
Chantons,



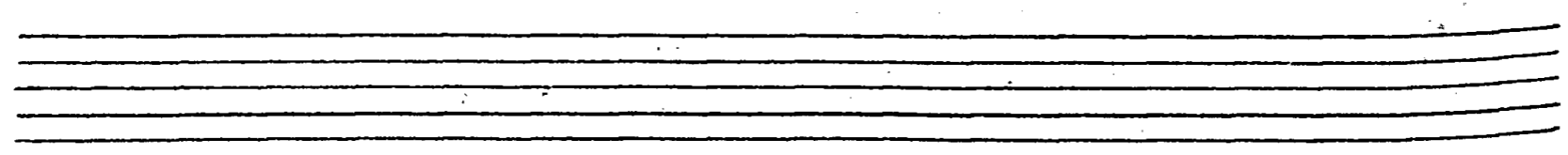
Chantons,

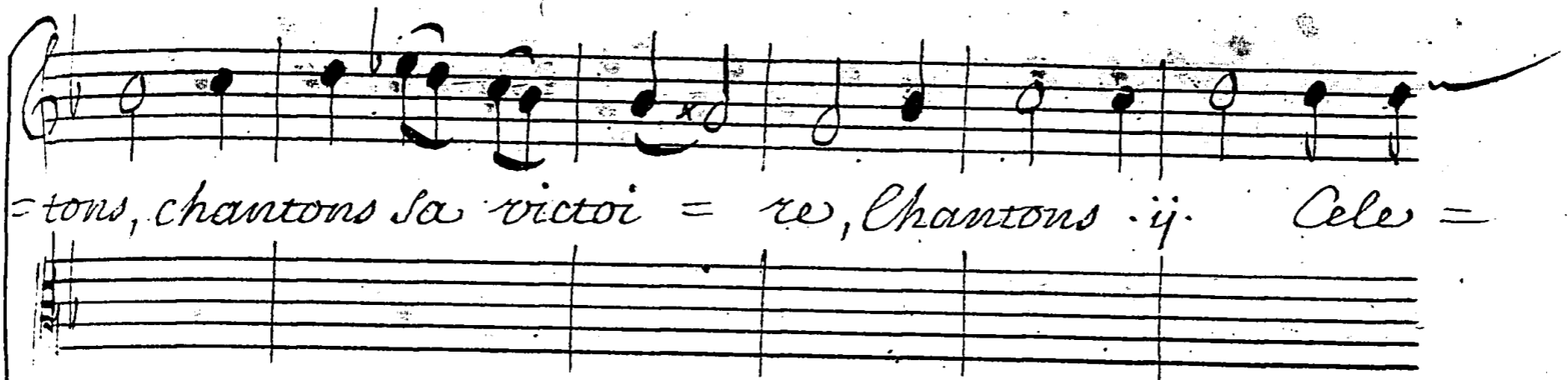


Chantons, chantons, chantons sa victoire, Chantons, chan-

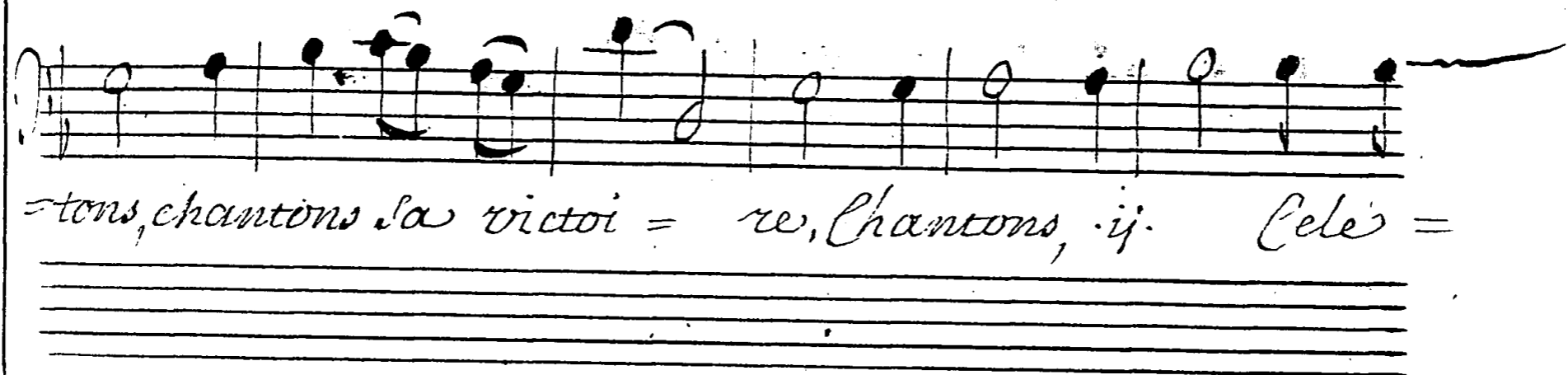
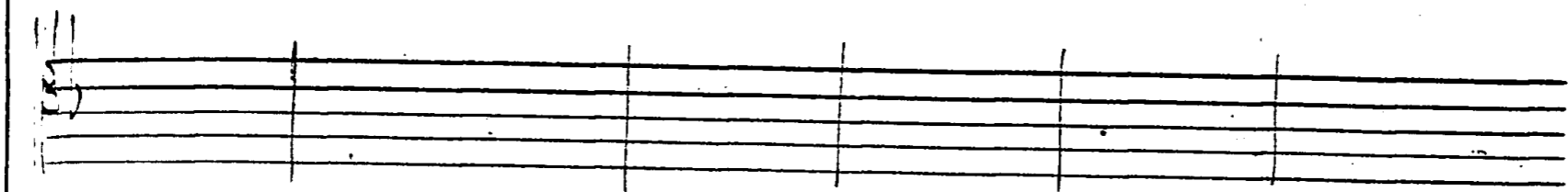


violons.

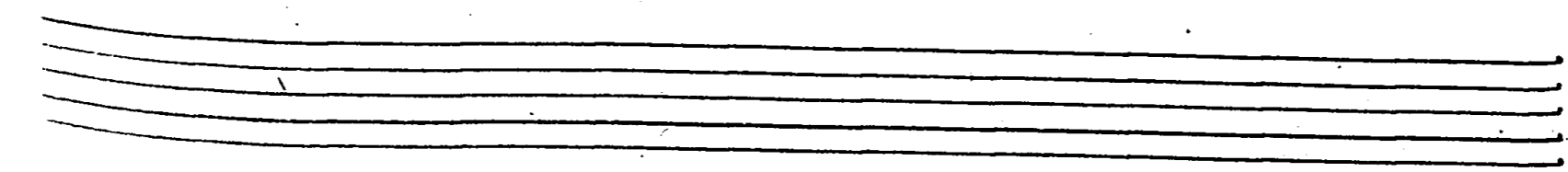
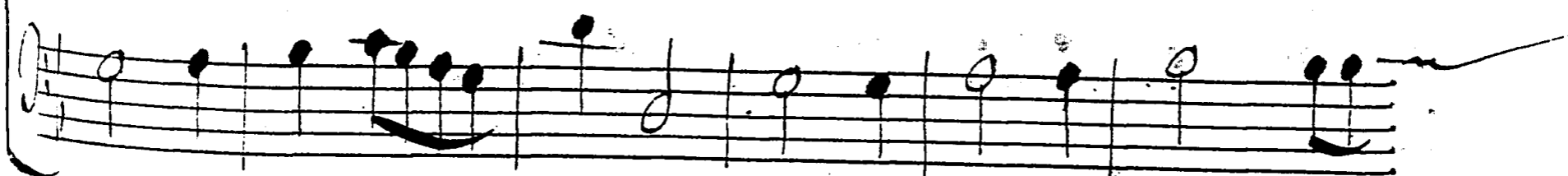
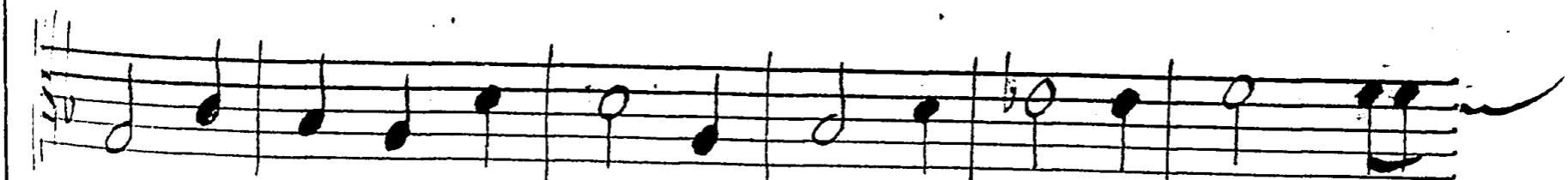
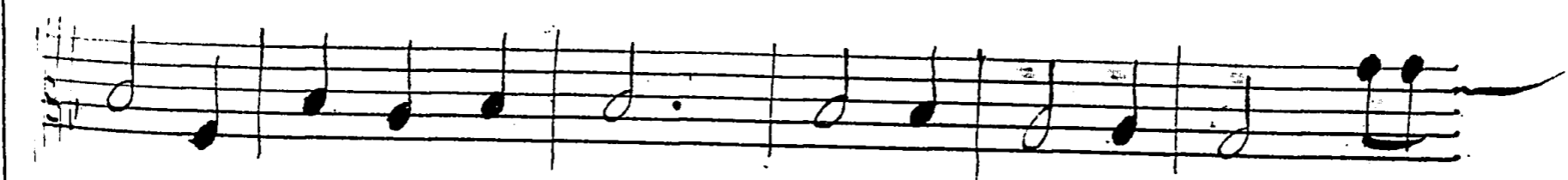
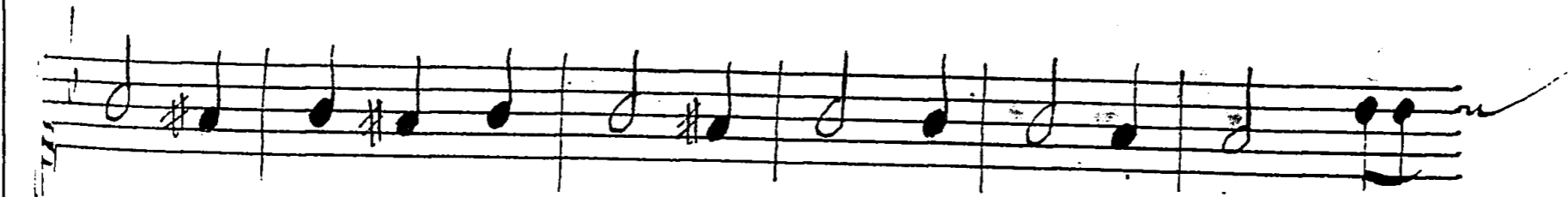
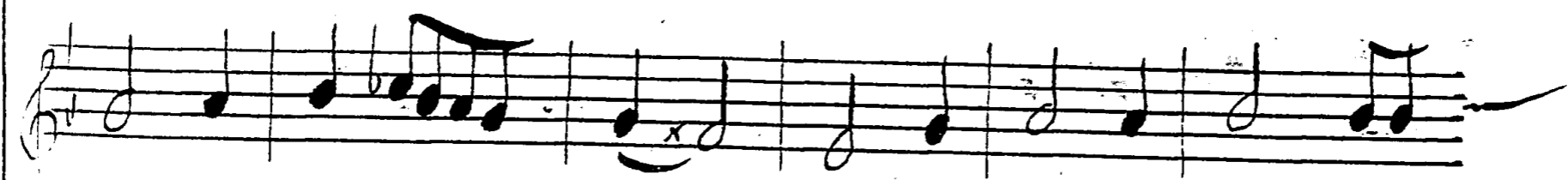




=tons, chantons sa victoi = re, Chantons .ij. Cele =



=tons, chantons sa victoi = re, Chantons .ij. Cele =

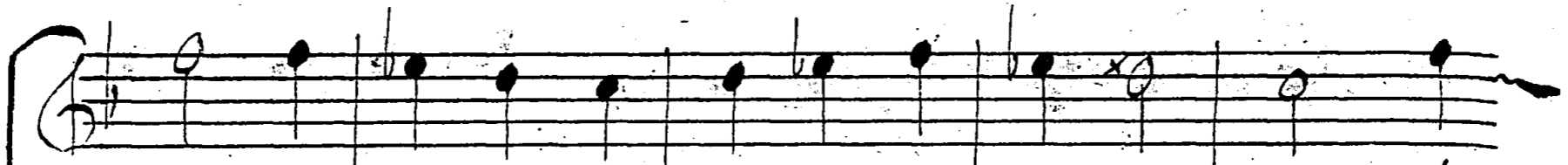
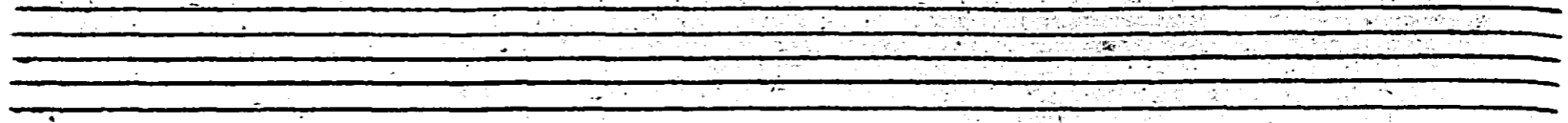


Handwritten musical score for voice and piano. The score is written on a grand staff with two vocal staves and two piano staves. The lyrics are written in cursive below the vocal staves. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: "Chantons sa gloire, Chantons sa victoire, Chantons, chantons sa gloire, Chantons sa victoire, Chantons, Chantons sa gloire,". The score includes various musical notations such as notes, rests, and accidentals.

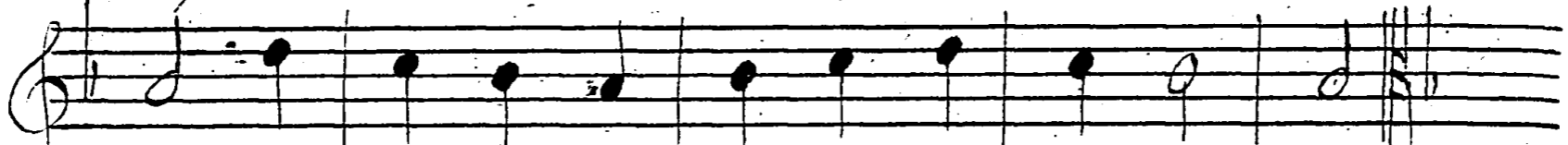
Chantons sa gloire, Chantons sa victoire, Chantons, chan-  
Chantons sa victoire, Chantons, Chan-  
Chantons sa gloire,



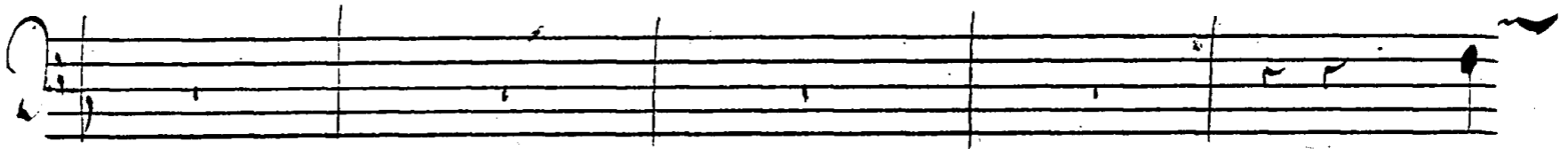
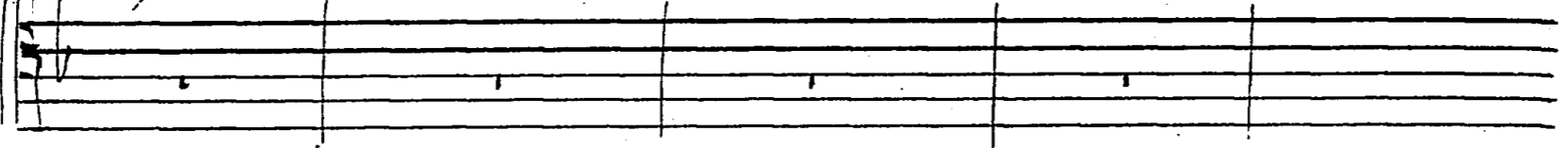
Handwritten musical score for a choir. The score consists of several systems of staves. The lyrics are written in cursive below the vocal lines. The music is written in a key with one sharp (F#) and a common time signature (C). The lyrics are: "Chantons, chantons celebrons sa gloire, Chan- tons, Chantons, chantons celebrons sa gloire, Chan- tons, Chantons, chantons celebrons sa gloire". The score includes vocal lines with notes, rests, and bar lines, as well as empty staves for other instruments or voices.



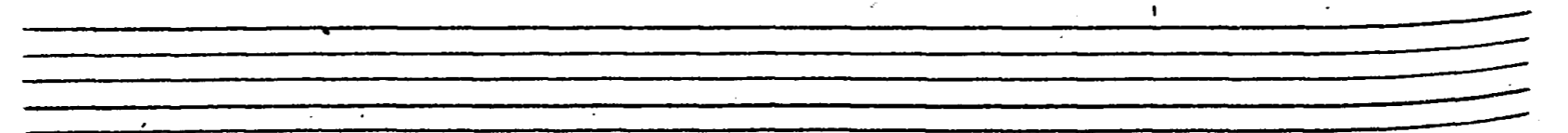
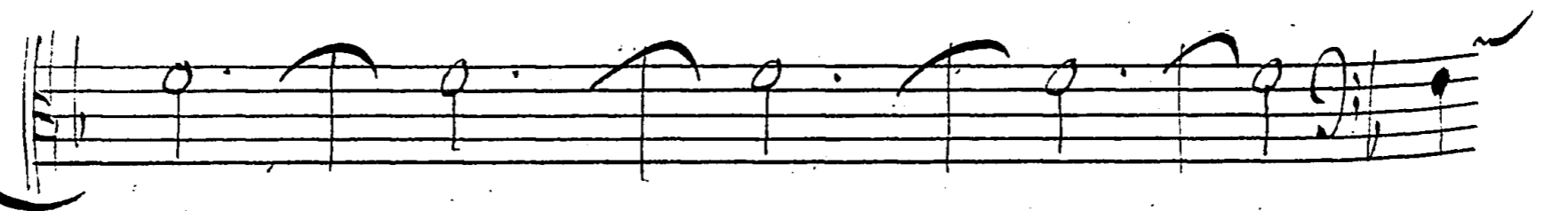
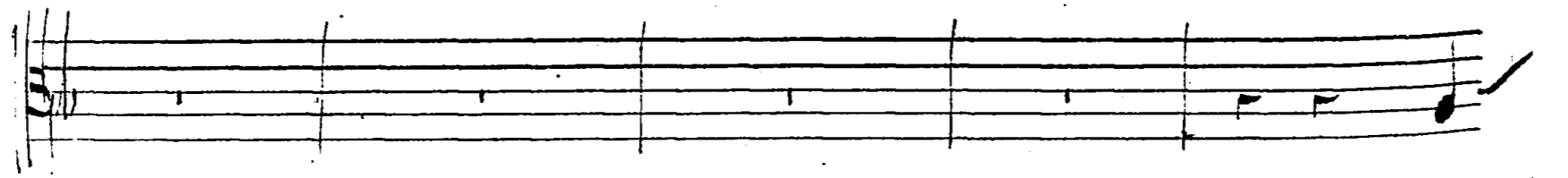
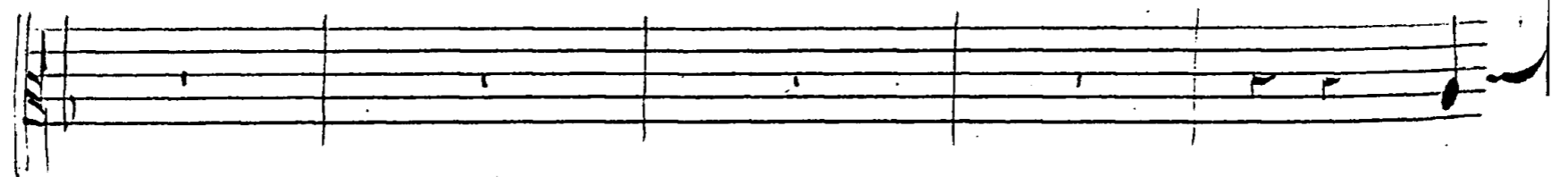
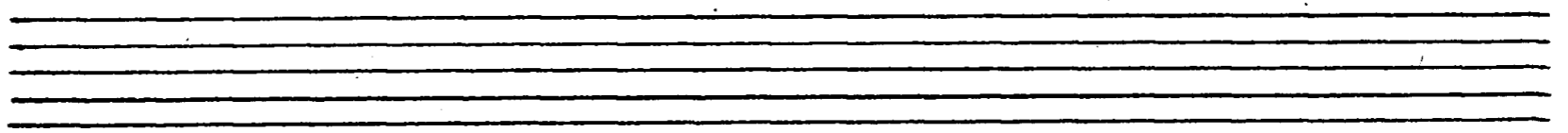
*= tons, chantons sa victoire, Chantons, chantons, Chan-*



*= tons, chantons sa victoire, Chantons, chantons,*



*Chan-*



Handwritten musical score on a page numbered 177. The score consists of several systems of staves. The first system includes a vocal line with lyrics: "tons, Chantons, Celebrons sa gloire, Chantons sa vi =". Below this, there are two more staves, one of which contains the lyrics "Chantons sa vi =". The second system begins with the lyrics "tons, Chantons, Celebrons sa gloire". The score continues with several more systems of staves, each containing musical notation. The notation includes treble clefs, various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps). The handwriting is in black ink on aged paper.

The image shows a handwritten musical score on a page numbered 178. The score is written on a system of five staves. The top two staves are empty. The first staff contains a melodic line in treble clef with lyrics: "ctoire, Chantons, chantons, Chantons, Chantons, Chan-". The second staff continues the melody with lyrics: "ctoire, Chantons, chantons, Chantons". The third staff is a bass line in bass clef with lyrics: "Chantons, Chantons, Chan-". The fourth staff continues the bass line with lyrics: "Chantons, Chan-". The fifth staff is empty. The score consists of two systems, each with five staves. The first system contains the first four staves of music, and the second system contains the next four staves. The notation includes various note values, rests, and accidentals, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written in a cursive hand below the notes.

The image shows a handwritten musical score for a choir, consisting of two systems of staves. Each system includes a vocal line and three accompaniment lines. The lyrics are written below the vocal line.

**System 1:**

- Vocal line: *= tons, chantons, chantons sa victoire, Chantons, chan =*
- Accompaniment lines: *Chantons,* *Chantons,* *Chantons,* *Chantons,*

**System 2:**

- Vocal line: *= tons, Chantons sa victoire Chan =*

The musical notation includes treble clefs, a key signature of one sharp (F#), and various note values such as quarter, eighth, and sixteenth notes. The lyrics are written in a cursive hand.

Handwritten musical score for a choir, consisting of two systems of staves. The lyrics are: "Chantons, chantons, chantons, célébrons sa gloire, Chantons, célébrons sa gloire".

The first system includes:

- Two empty staves at the top.
- A vocal line (treble clef) with lyrics: "Chantons, chantons, chantons, célébrons sa gloire, Chan="
- A piano accompaniment line (treble clef) with lyrics: "Chantons, Chan="
- A piano accompaniment line (bass clef) with lyrics: "Chantons,"
- A vocal line (bass clef) with lyrics: "Chantons, célébrons sa gloire"
- Two empty staves at the bottom of the system.

The second system includes:

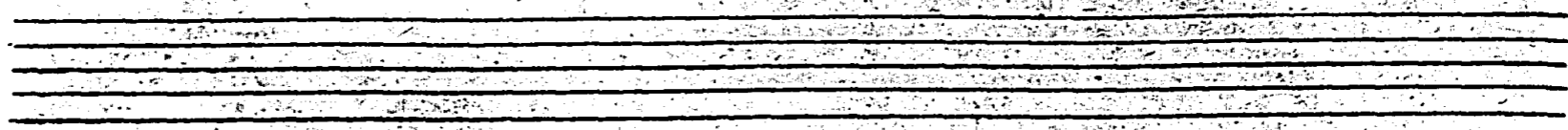
- A vocal line (treble clef)
- A piano accompaniment line (treble clef)
- A piano accompaniment line (bass clef)
- A vocal line (bass clef)
- Two empty staves at the bottom of the system.



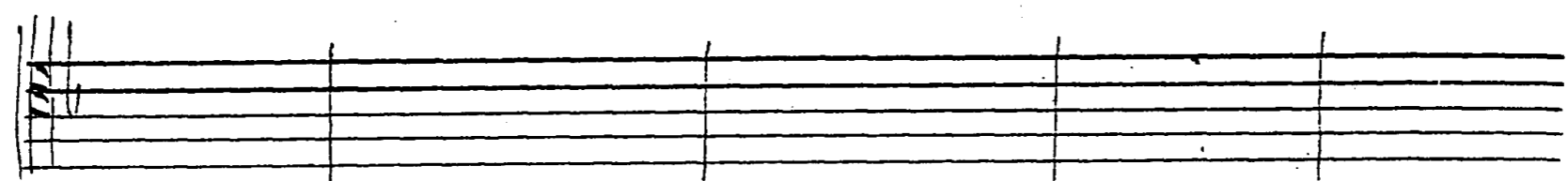
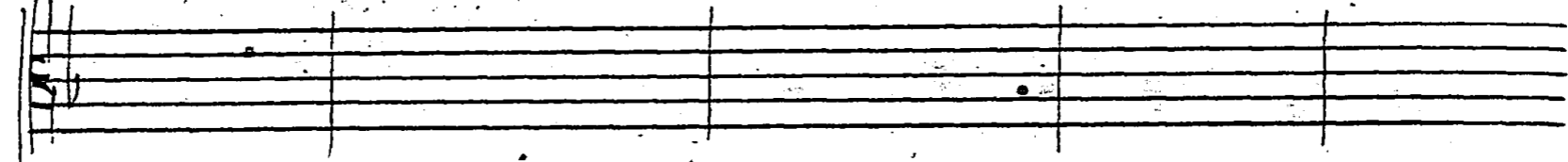
=ton sa victoire Chantons, chantons, Chantons, chan =

=ton sa victoire Chantons, chantons,

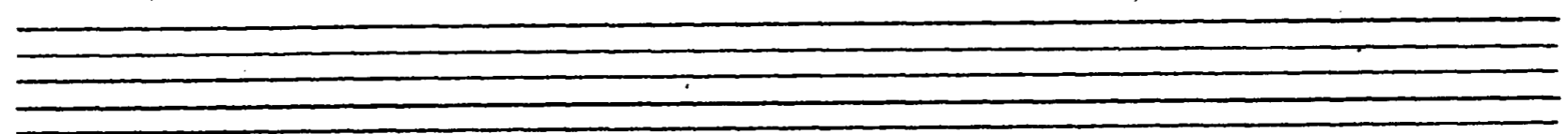
Chantons, chan =



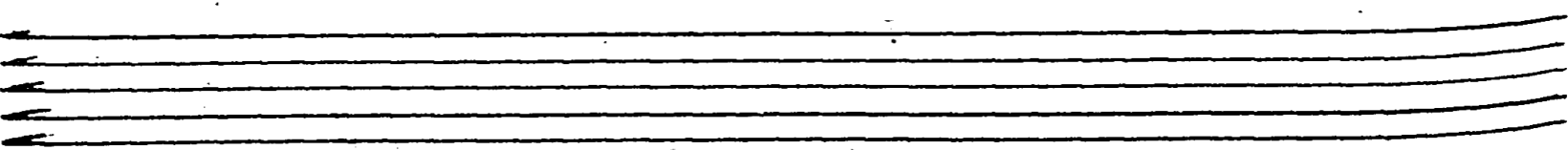
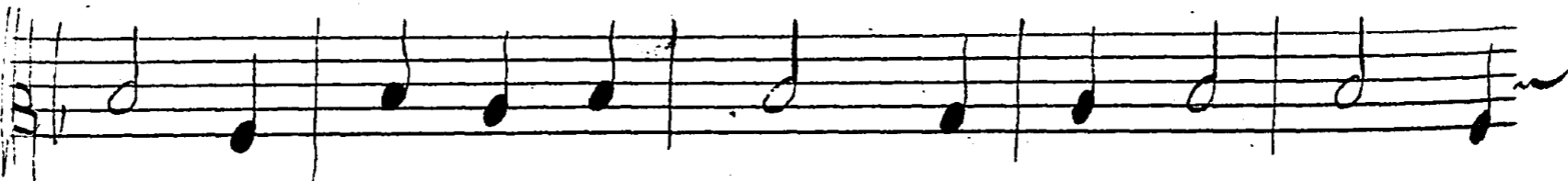
= tons, chantons sa victoire, chantons, chantons, chan=

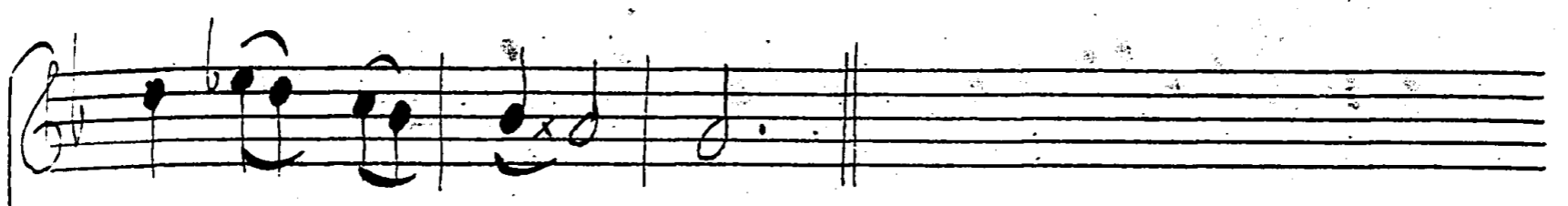
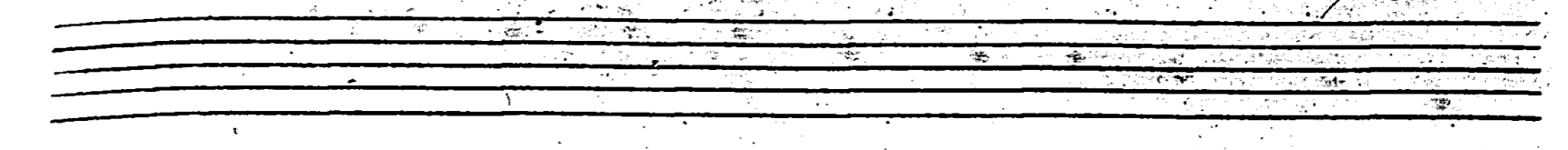


= tons, chantons sa victoire, chantons, chantons, chan=

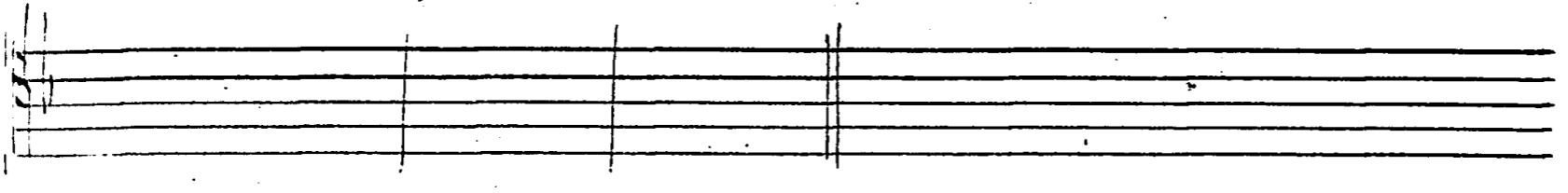
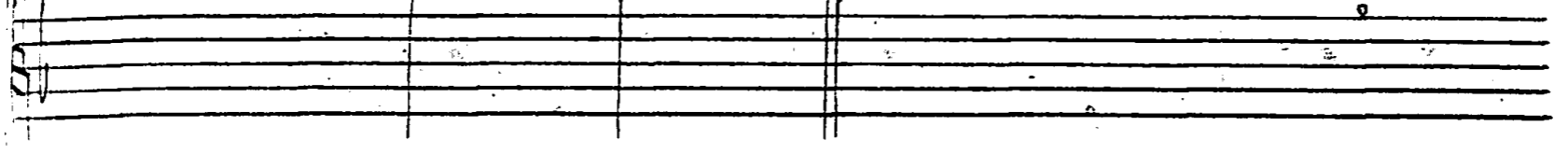


violons.

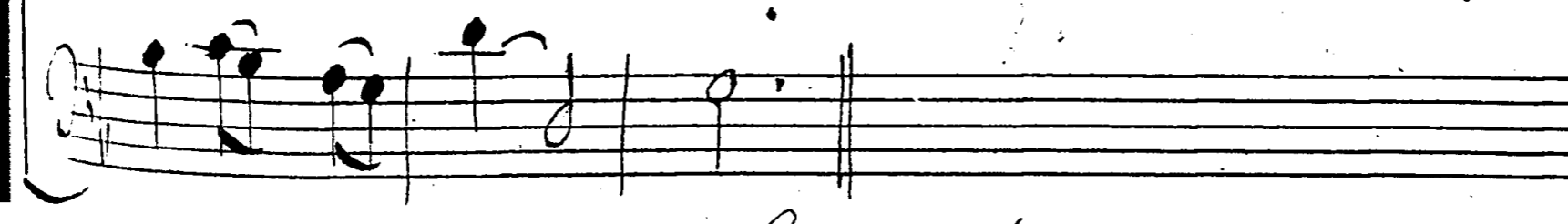
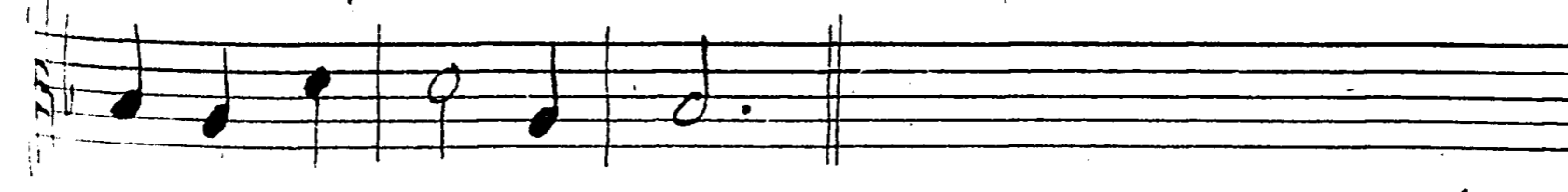
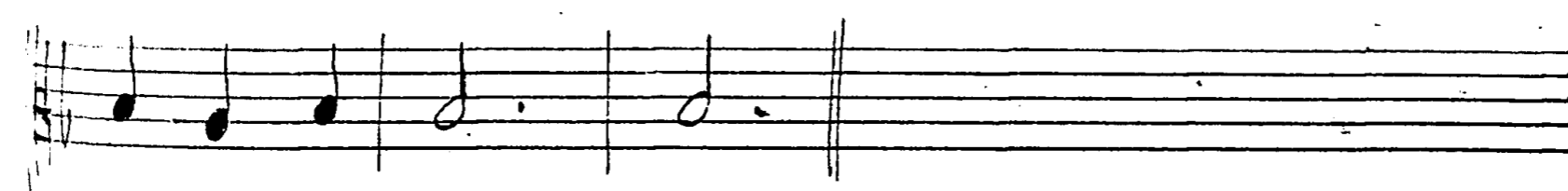
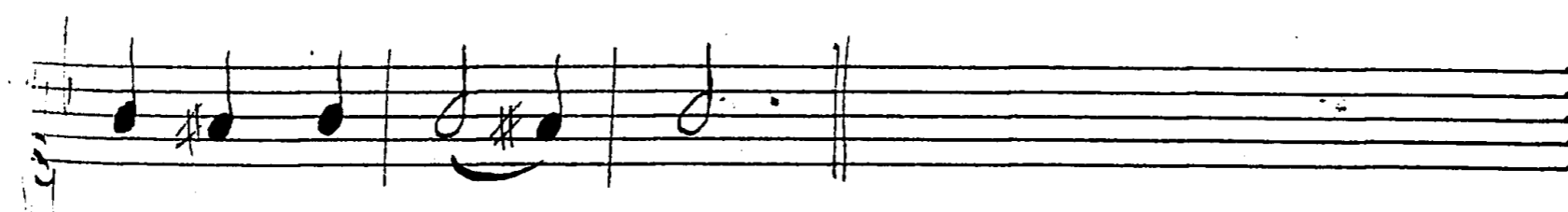
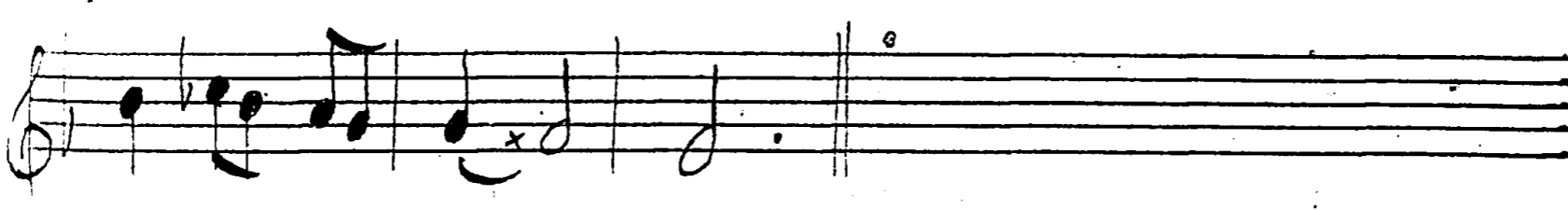
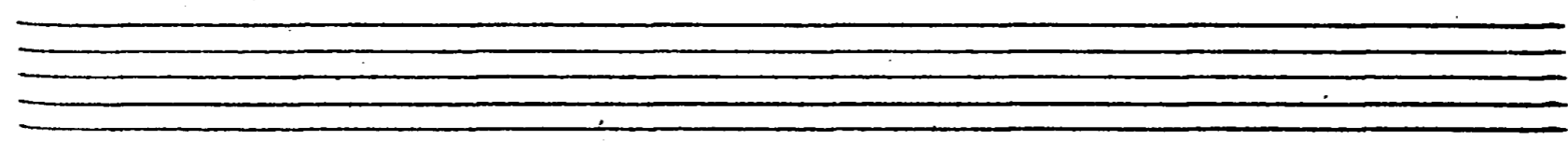




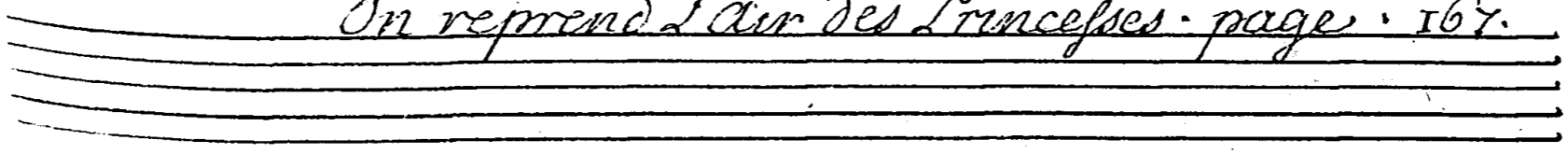
= tons sa victoi = re -



= tons sa victoi = re -



On reprend l'air des Princesses page 167.



*une Princesse*

*Celebrons Amadis et ranimons nos voix, son-*

*bras et ses vertus, forcent tout à se rendre = Les -*

*Charmes les plus doux et le cœur le plus tendre sont*

*l'heureux prix de ses exploits, Les charmes les plus -*

*doux et le cœur le plus tendre sont l'heureux prix de ses ex-*

*= ploits = Les =*

*On reprend le Chœur. Chantons. page 179.*

On passe icy cet Air Et on joue L'Air des Chevaliers 185.

A system of five staves of handwritten musical notation. The top staff is a treble clef with a 6/4 time signature. The second staff is a bass clef. The third and fourth staves are alto clefs. The fifth staff is a bass clef. The notation includes various note values, rests, and accidentals.

Air. Espagnol.

A second system of five staves of handwritten musical notation, continuing the piece. The notation is similar to the first system, with five staves and various musical symbols.

186.

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a single system with a brace on the left. It features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. There are several accidentals (sharps and naturals) and some notes are marked with an 'x'.

Two empty musical staves, one above the other, consisting of five lines each.

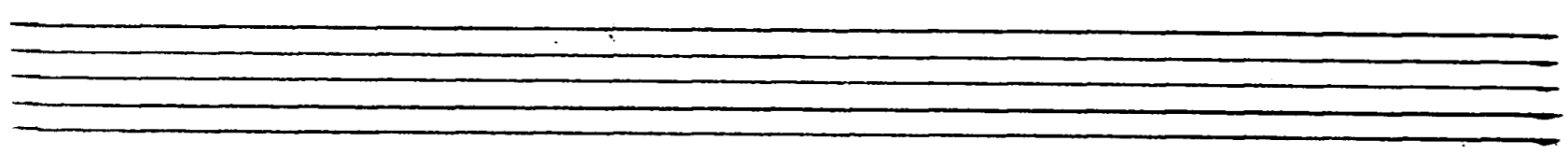
The second system of the handwritten musical score consists of five staves, similar in layout to the first system. It continues the musical notation with various note values and accidentals. The system concludes with a double bar line. There are some markings above the notes, possibly indicating fingerings or breath marks.

Two empty musical staves, one above the other, consisting of five lines each.

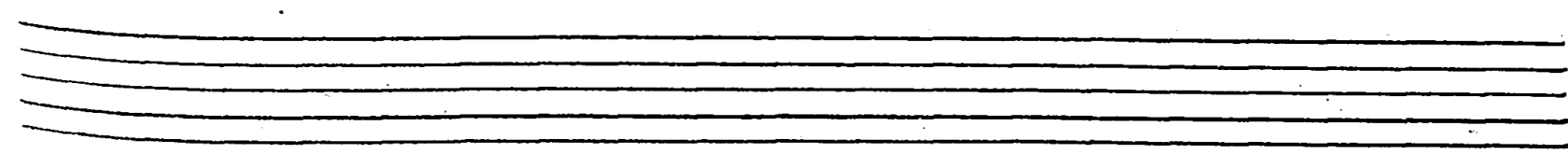


*Air. Des Chevaliers.*

The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a 3/4 time signature. The second staff is an alto clef. The third and fourth staves are bass clefs. The fifth staff is a bass clef with a C-clef. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and dynamic markings.



The second system of the handwritten musical score consists of five staves, continuing the notation from the first system. It includes treble, alto, and bass clefs, and continues the melodic and harmonic development of the piece.



The first system of the handwritten musical score consists of five staves. The top staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff has a bass clef and contains a similar melodic line. The third and fourth staves also have bass clefs and contain more melodic lines with various note values. The fifth staff has a bass clef and contains a melodic line with some rests. The system concludes with a double bar line.

Two empty musical staves, consisting of two five-line staves each, positioned below the first system.

The second system of the handwritten musical score consists of five staves. The top staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff has a bass clef and contains a similar melodic line. The third and fourth staves also have bass clefs and contain more melodic lines with various note values. The fifth staff has a bass clef and contains a melodic line with some rests. The system concludes with a double bar line.

Two empty musical staves, consisting of two five-line staves each, positioned below the second system.

# Chœur

Une Princesse chante cet air que le Chœur repete.

Soprano musical staff with notes and lyrics: *Suiuons un doux penchant formons d'aimables nœuds, pourquoi*

*Suiuons un doux penchant formons d'aimables nœuds, pourquoi*

*Violon. Rendons nous à l'amour, il peut combler nos vœux, N'en crai =*

Violin musical staff with notes and lyrics: *Suiuons*

*Suiuons*

Violin musical staff with notes and lyrics: *Suiuons un doux penchant formons d'aimables nœuds, Pourquoi*

*Suiuons un doux penchant formons d'aimables nœuds, Pourquoi*

Violins musical staff with notes and lyrics: *violons.*

*violons.*

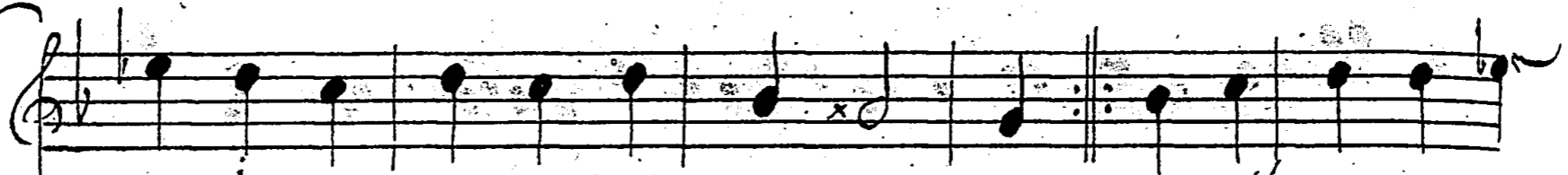
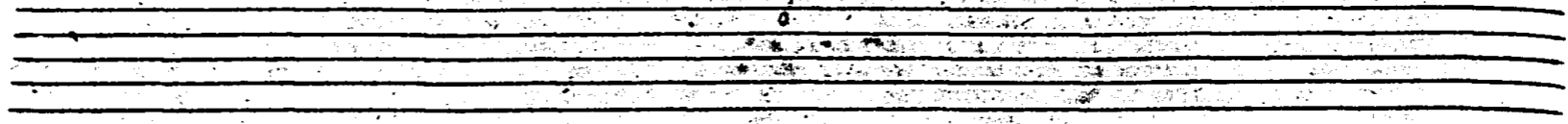
Violins musical staff with notes.

Violins musical staff with notes.

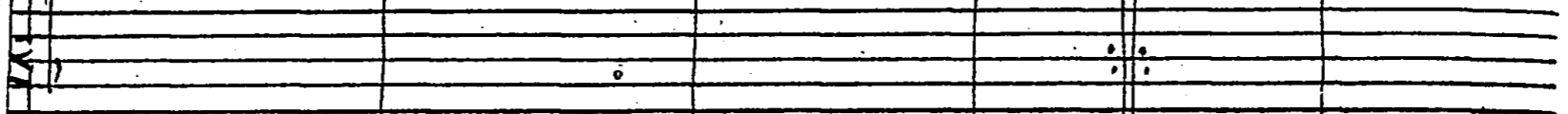
Violins musical staff with notes.

Violins musical staff with notes.

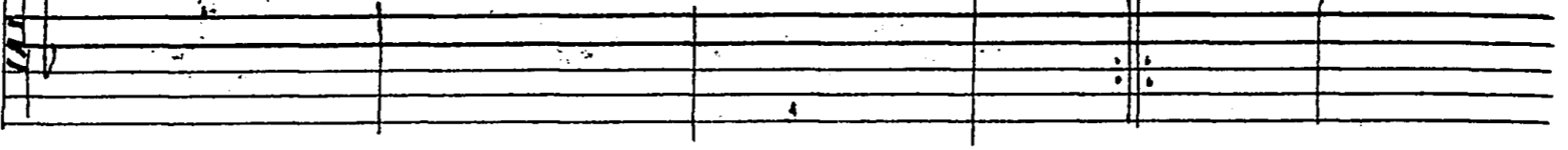
Empty musical staff.



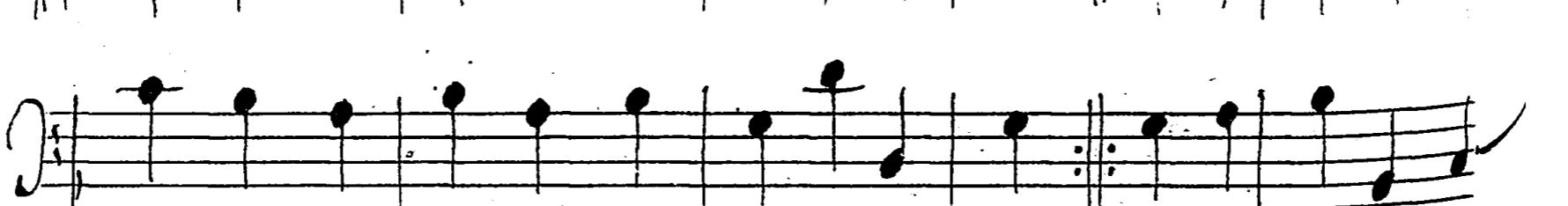
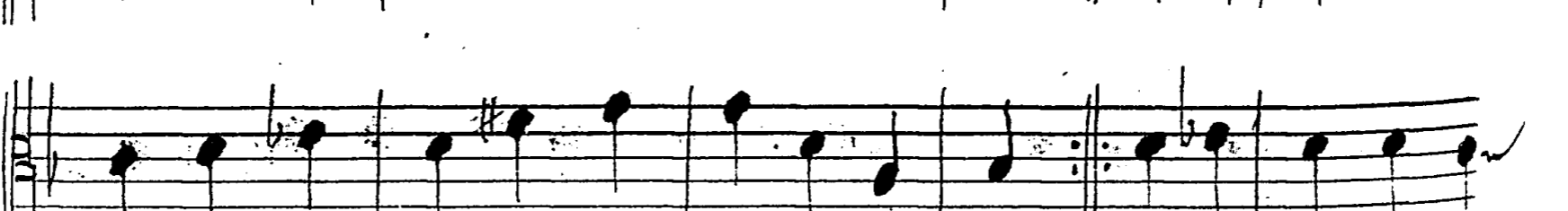
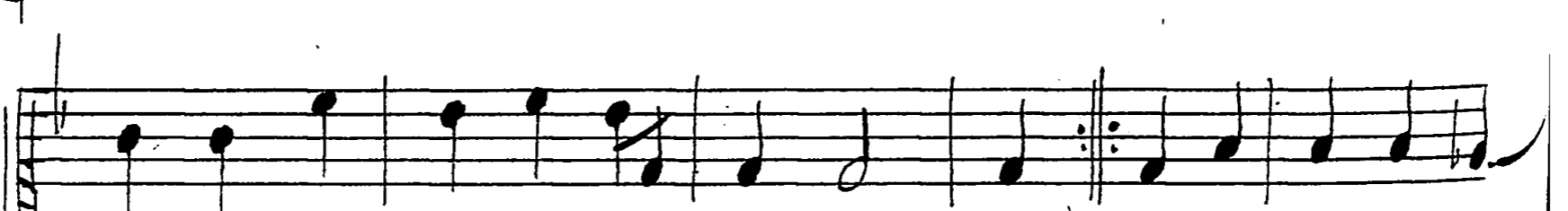
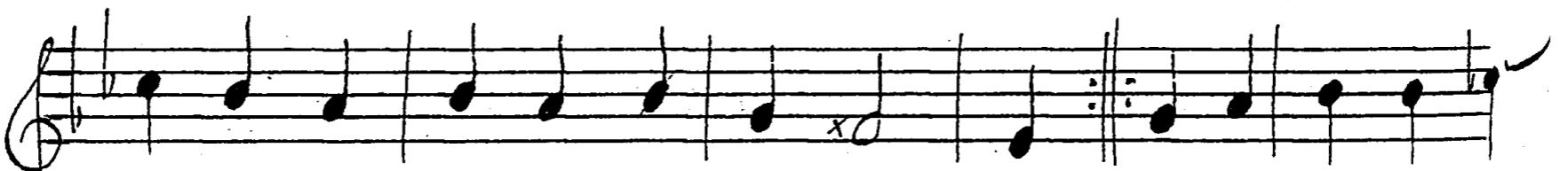
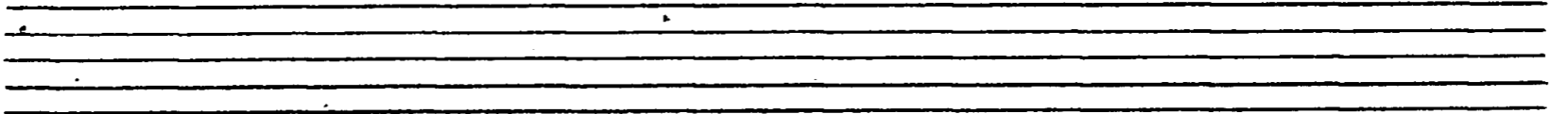
passer nos jours à nous contraindre = quand l'amour dans nos

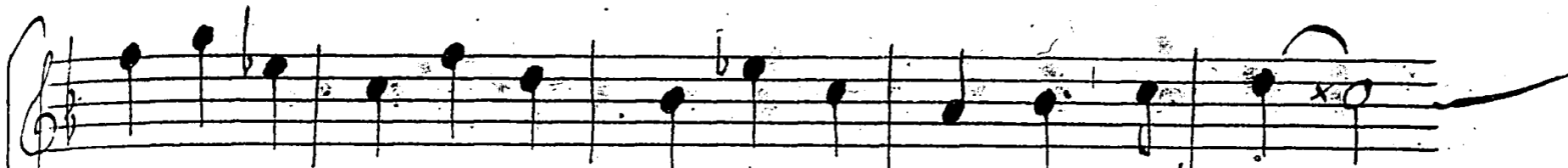


gnons point les soins n'y les aller = mes = Lui seul nous tend heu =

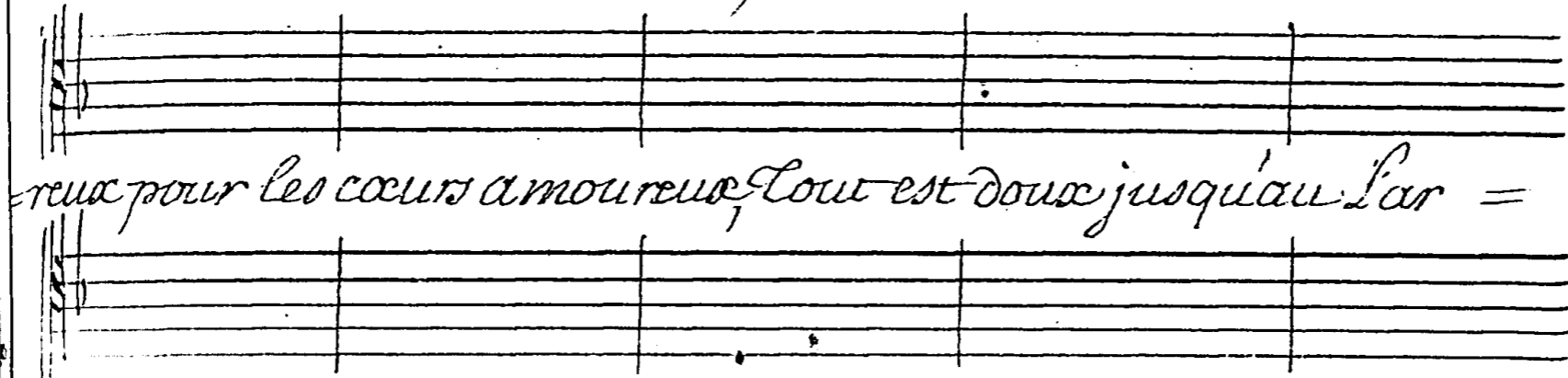


passer nos jours à nous contraindre = quand l'amour dans nos

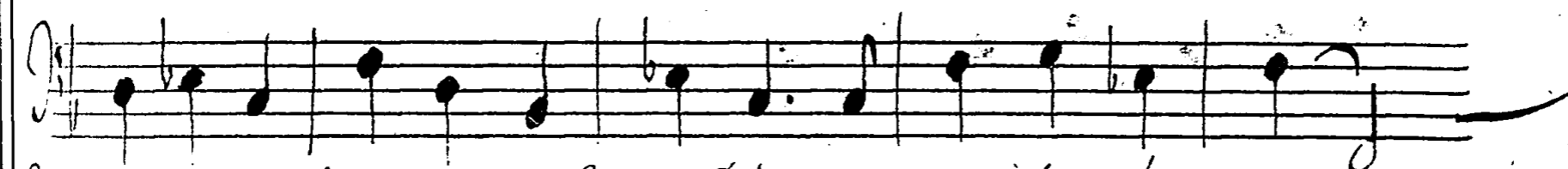




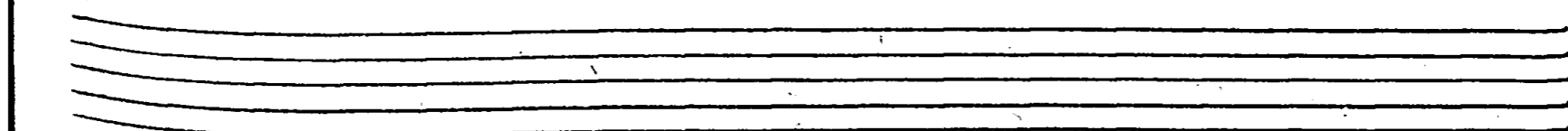
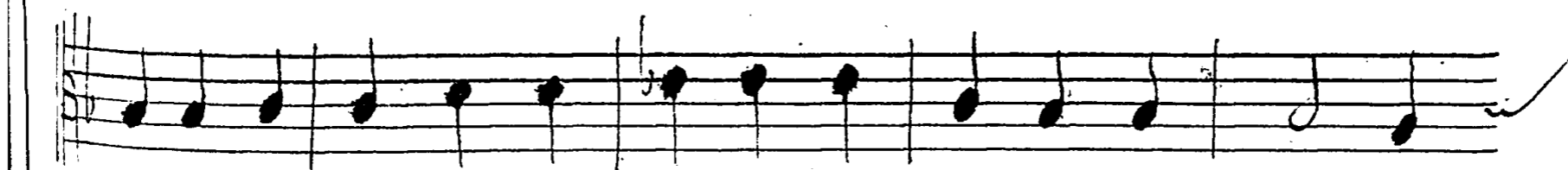
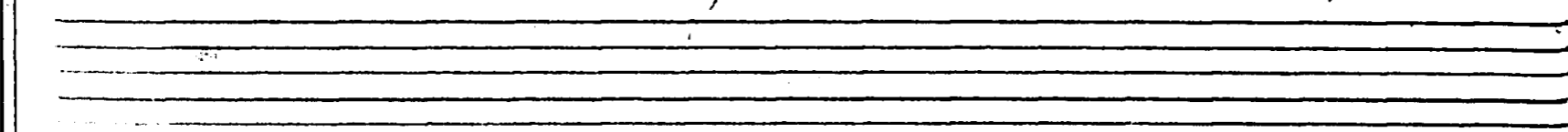
Cœurs vient allumer ses feux, Rien ne doit les étein =



reux pour les cœurs amoureux, tout est doux jusqu'au Par =



Cœurs vient allumer ses feux, Rien ne doit les étein =

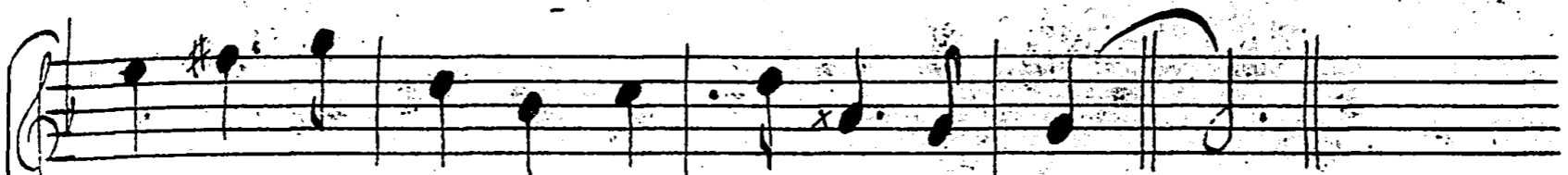
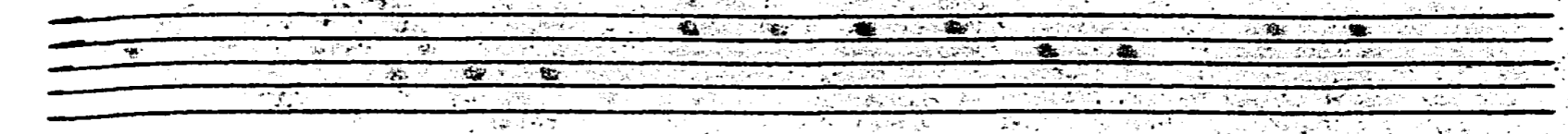


*dre, Les maux qu'on en peut craindre sont doux à souffrir, Loin*

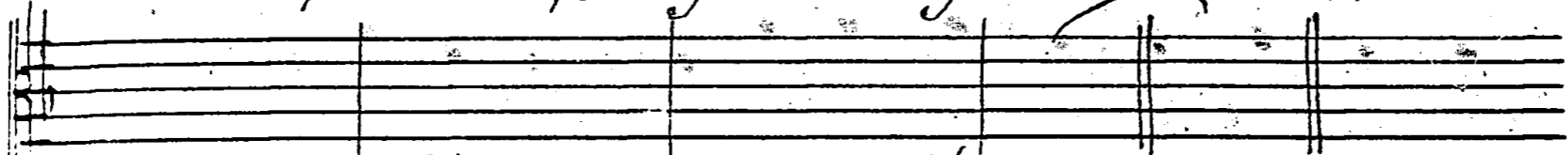
*mes, Amour, nos cœurs s'emprescent de sentir tes coups, Plus*

*dre, Les maux qu'on en peut craindre sont doux à souffrir, Loin*

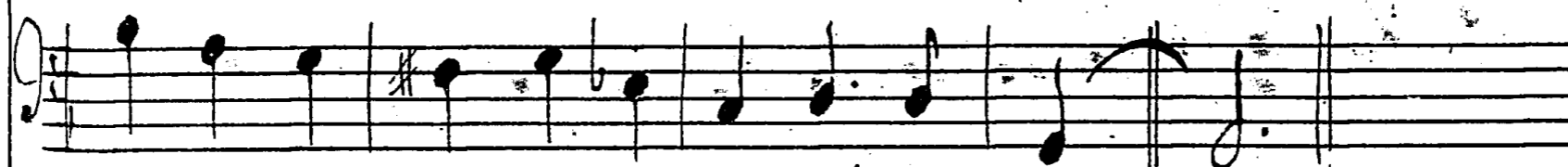
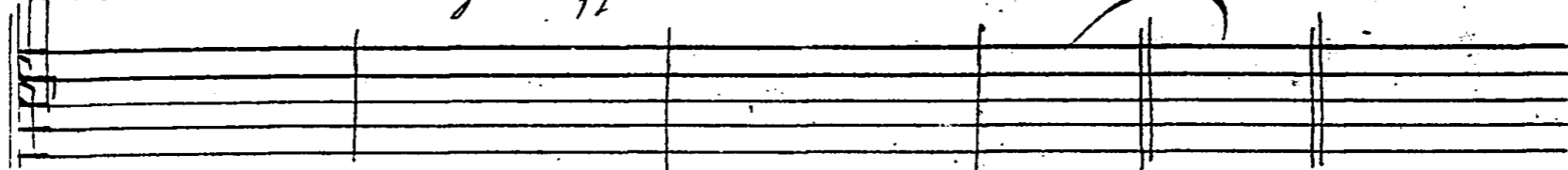




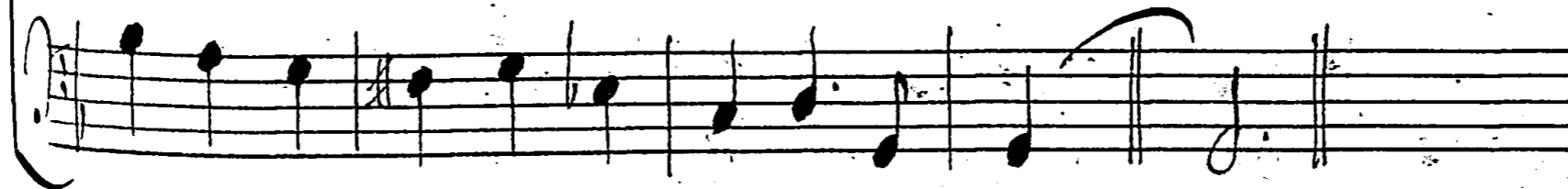
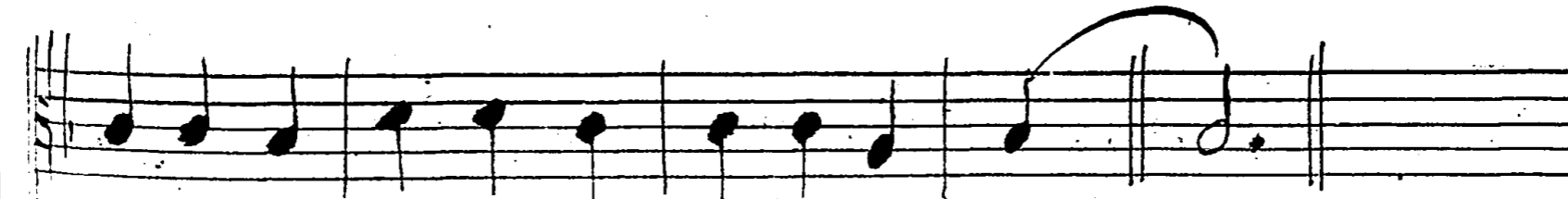
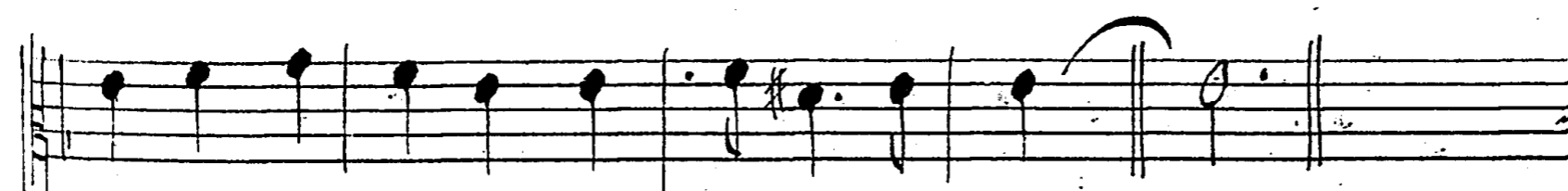
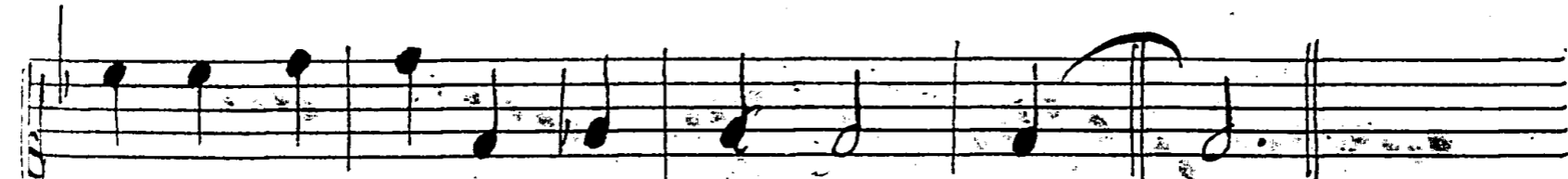
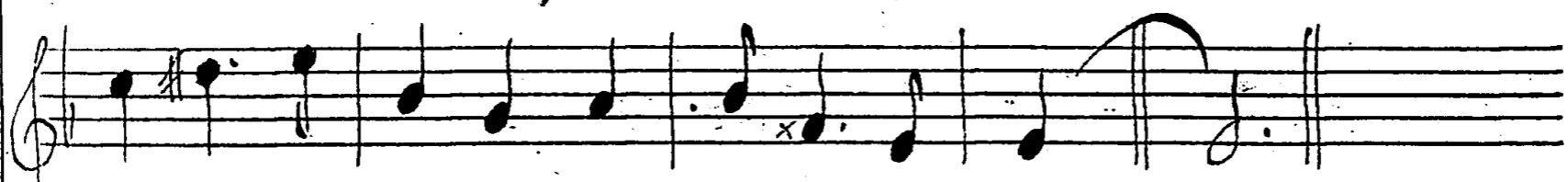
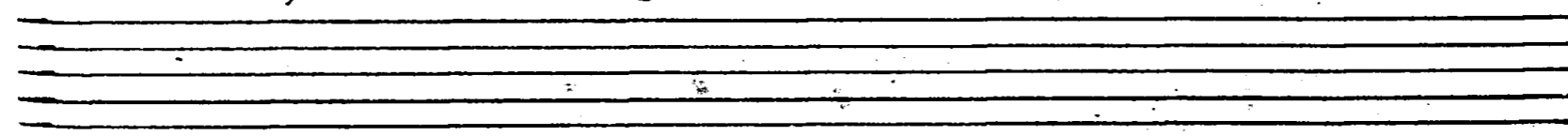
de nous en plaindre, Craignons den querir = rir =



tes traits nous blessent, plus ils semblent doux = doux =



de nous en plaindre, Craignons den querir = rir =



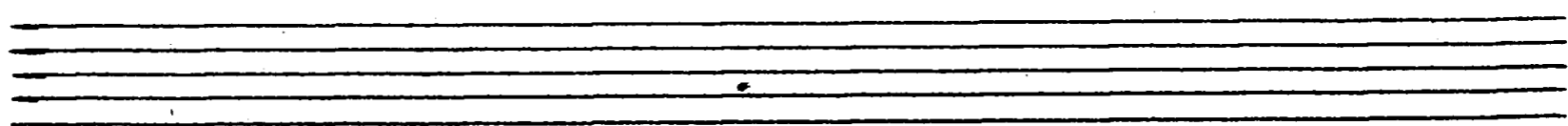
On reprend l'air des Chevaliers les secondes paroles en suite  
L'air des Espagnols si de grand page 185 p.  
Et on reprend pour la troisième fois l'air des Chevaliers.

Scene 4<sup>e</sup>

Tremble Amadis, tu vois ce qui m'a-meine, ma presence tan-

nonce un supplice fatal, Demons venez servir ma rage

Amadis O  
 Transportez son Amante ou l'attend son Rival! O fiel



*Cresc. triste.*

Violons.

Five staves of musical notation, likely a piano accompaniment, featuring various rhythmic patterns and melodic lines.

*Scene 5. Melisse, Amadis,*

*Melisse*

Que la fureur, que la rage inhu- maine dé- truisent ce Palais, si cher à tes desirs, va, porte en d'autres lieux, Les cris et tes sou- pirs, que ton heureux Pi-

Vocal line for Melisse with lyrics and musical notation. The lyrics are: "Que la fureur, que la rage inhumaine détruisent ce Palais, si cher à tes desirs, va, porte en d'autres lieux, Les cris et tes soupirs, que ton heureux Pi-"

ual souffre de ta peine et que ton deses =

Amadis  
 pour croisse par tes plaisirs, Arreste impla =

= cable furie? O'ciel! me liurez vous a =

= cette barba = rie

Entr-acte. page 197

*Fin.*

*Du Second Acte.*

