

# Admus & Permuone

## Tragédie

### Prologue

*Ouverture.*

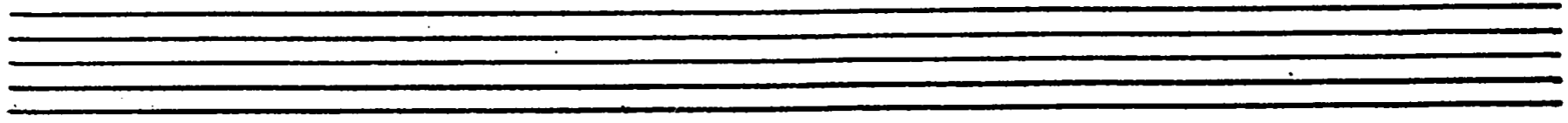
*Basse.*

*Basse.*

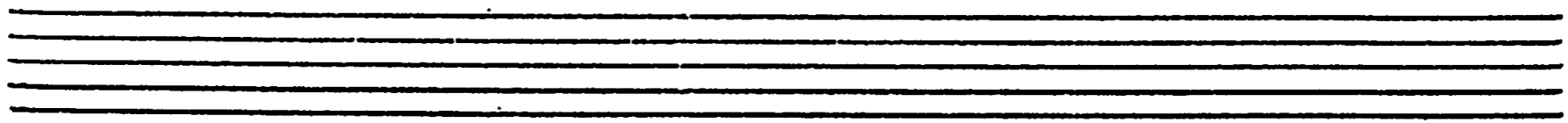


Res. F. 1700

2



A system of five musical staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including slurs and ties. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line with eighth and sixteenth notes. The third and fourth staves are grand staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C), containing piano accompaniment with various note values and rests. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line with eighth and sixteenth notes. The system is enclosed in a decorative curly brace on the left.

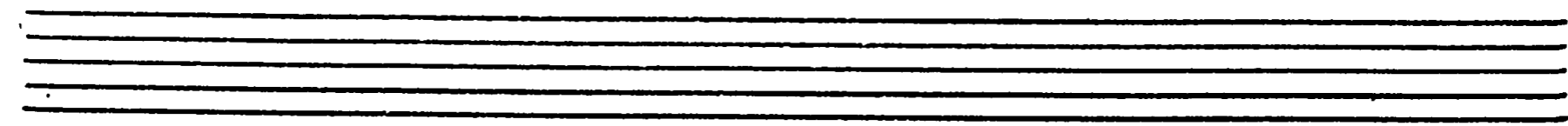
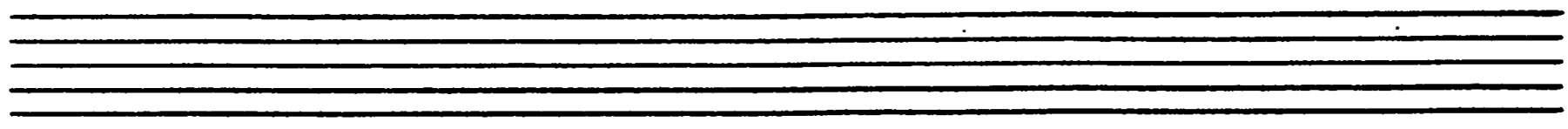


A second system of five musical staves, similar in layout to the first system. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), and three grand staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic patterns, slurs, and ties. The system is enclosed in a decorative curly brace on the left.

The first system of the handwritten musical score consists of five staves. The top two staves are grouped by a brace on the left and contain treble clefs. The bottom three staves are grouped by a brace on the left and contain bass clefs. The key signature for all staves is one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. There are also some handwritten annotations, such as an 'x' above a note in the first staff and a '2' above a note in the second staff. The system concludes with a double bar line and a fermata-like symbol.

The second system of the handwritten musical score also consists of five staves, with the same layout as the first system (two treble clef staves and three bass clef staves). The key signature remains one sharp (F#). The notation continues with various note values, rests, and slurs. The system concludes with a double bar line and a fermata-like symbol.

4



Piano accompaniment for the first system, consisting of five staves with treble and bass clefs, key signature of one sharp (F#), and common time signature (C). The music features various rhythmic patterns and melodic lines.

*Pales*

*Melisse*

haster vous hater vous pasteurs accou-

Vocal line and piano accompaniment for the second system. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a bass clef staff.

= res accouves ) nos

La Voix des Oyseaux nous ap = pelle

Vocal line and piano accompaniment for the third system. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a bass clef staff.

6

Chants sont esclairez, Tout brille de l'es-  
Nos Costeaux sont doriez

= clat de la clarte nouvelle que  
Mille fleurs naissent dans nos prés, que

L'astre qui nous luit que l'astre qui nous luit rend la nature  
l'astre qui nous luit que l'astre qui nous luit rend la nature.

Belle ne perdons pas un seul moment ne perdons pas un seul mo-  
Belle ne perdons pas un seul moment ne perdons pas un seul mo-

ment un seul moment d'un jour si doux et si charmant ne perdons

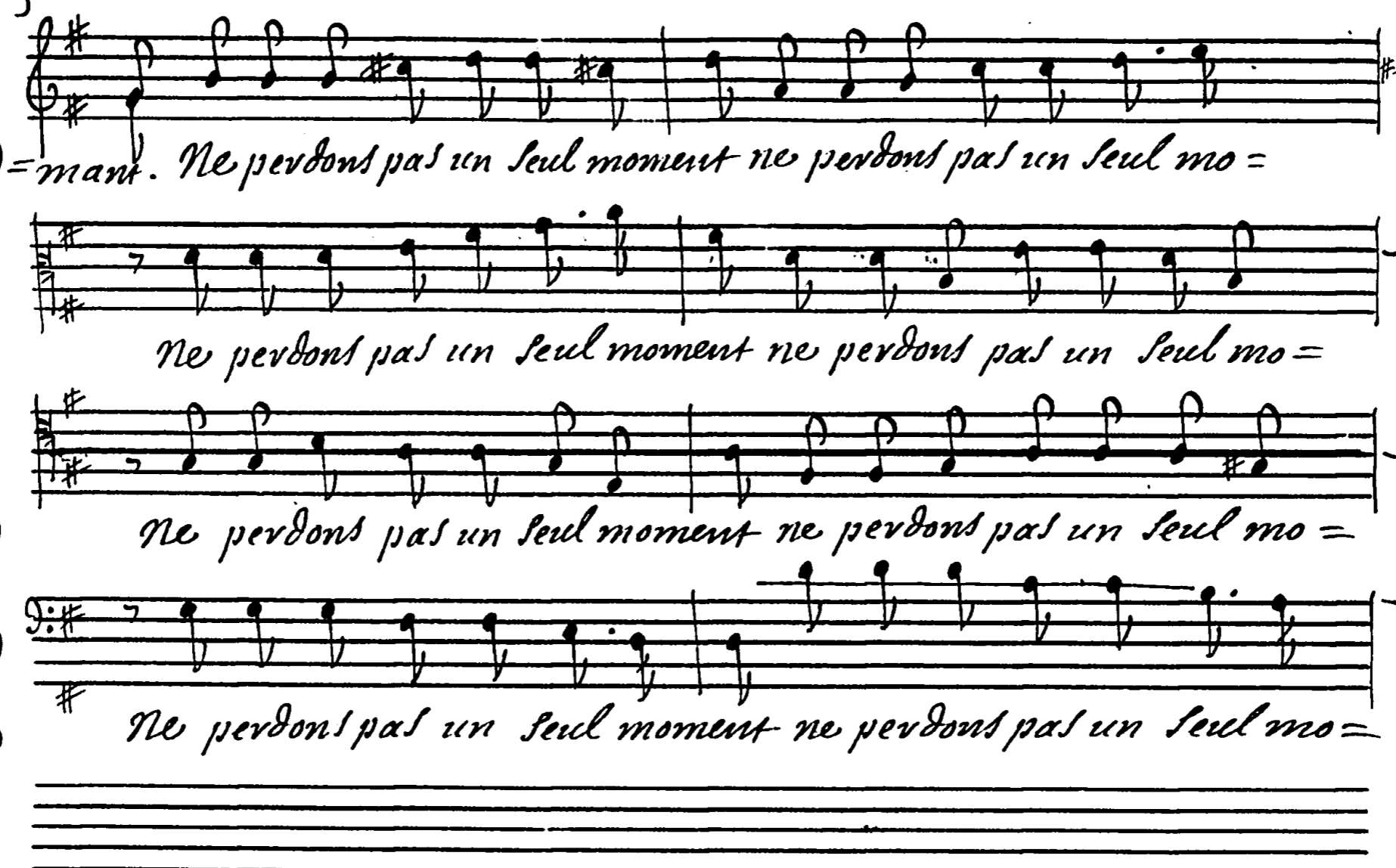
pas un seul moment ne perdons pas un seul moment d'un jour si

doux et si charmant ne perdons pas un seul moment d'un jour si

doux et si char =

8

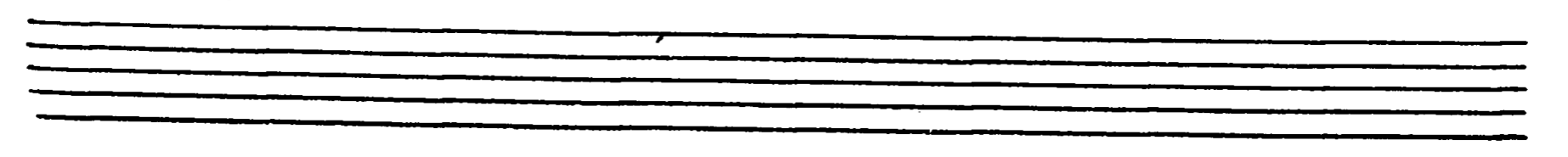
# Chœur



Four vocal staves with lyrics. The lyrics are: "Ne perdons pas un seul moment ne perdons pas un seul mo =". The music is in a key with one sharp (F#) and a common time signature. The lyrics are written in a cursive hand.



Instrumental staves for Violons and Basse Continue. The Violons part consists of four staves, and the Basse Continue part consists of two staves. The music is in a key with one sharp (F#) and a common time signature.



Two empty musical staves at the bottom of the page.



# Chœur

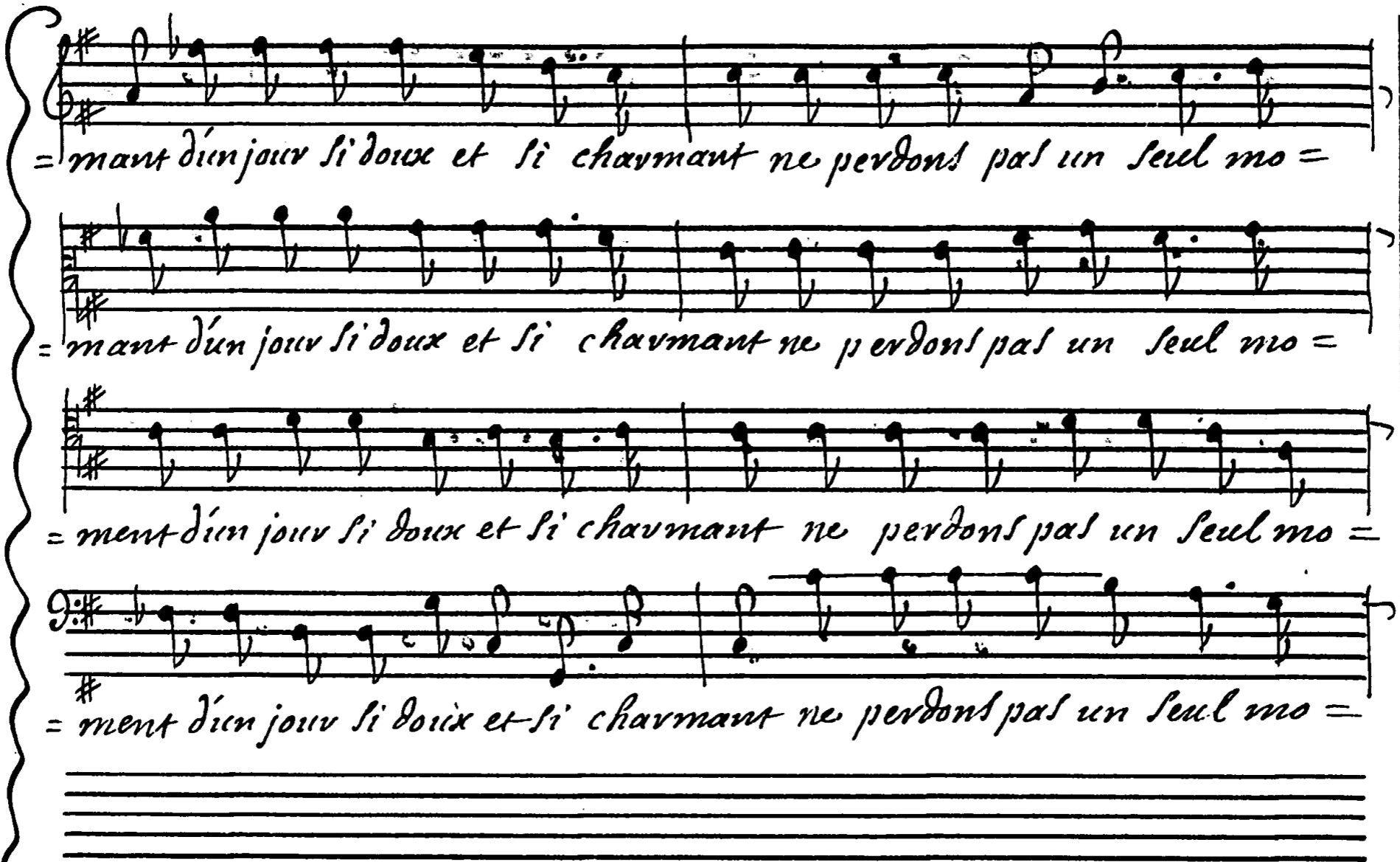
9

ment d'un jour si doux et si charmant ne perdons pas un seul mo=  
ment d'un jour si doux et si charmant ne perdons pas un seul mo=  
ment d'un jour si doux et si charmant ne perdons pas un seul mo=  
ment d'un jour si doux et si charmant ne perdons pas un seul mo=

Violons

Basse Continue

# Chorus

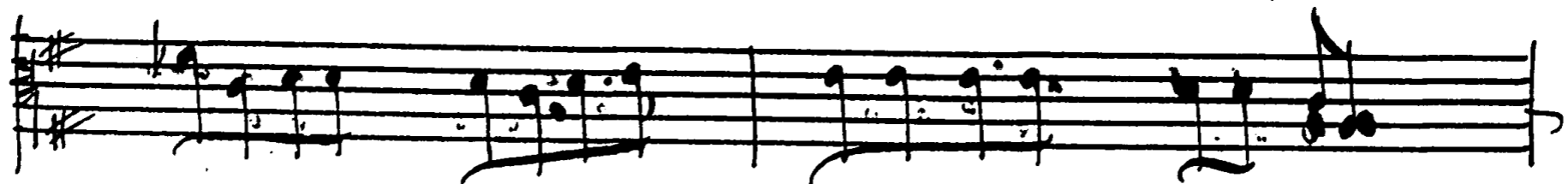


= mant d'un jour si doux et si charmant ne perdons pas un seul mo =  
 = mant d'un jour si doux et si charmant ne perdons pas un seul mo =  
 = ment d'un jour si doux et si charmant ne perdons pas un seul mo =  
 = ment d'un jour si doux et si charmant ne perdons pas un seul mo =

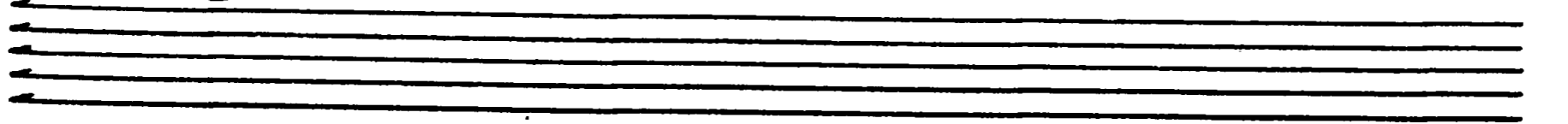


Violons






Basse Continue



# Chœur



ment d'un jour si doux et si charmant d'un jour si doux et si char=  
ment d'un jour si doux et si charmant d'un jour si doux et si char=  
ment d'un jour si doux et si charmant d'un jour si doux et si char=  
ment d'un jour si doux et si char= mant d'un jour si doux et si char=



*Violons*

*Basse Continue*

# Choeur

*Choeur*

=mant admirons admirons admi=rons l'astre qui nous E =

=mant admirons admirons admirons l'astre qui nous E' =

=mant admirons admirons admi=rons l'astre qui nous E' =

=mant admirons admirons admirons l'astre qui nous E' =

*Violons.*

*Basse Continue*

# SOLU

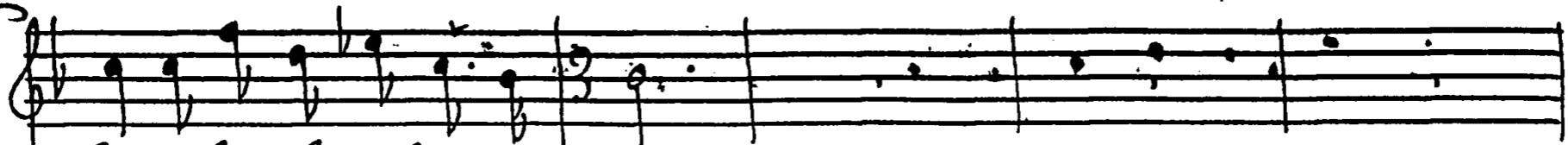
Handwritten musical notation for four vocal parts. Each staff contains the lyrics: "= claire l'astre qui nous E= claire chantons chantons la". The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes.

Two empty musical staves, likely reserved for a second set of vocal parts.

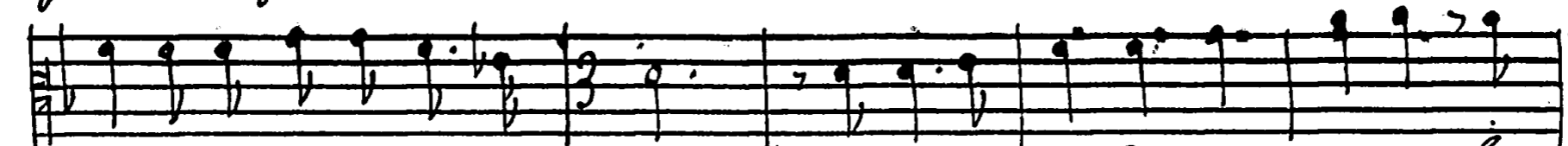
Handwritten musical notation for two instruments. The first staff is labeled "Violons" and the second is labeled "Basse Continue". Both staves contain musical notation with treble and bass clefs, a key signature of one flat, and various rhythmic values.

Two empty musical staves, likely reserved for a second set of instruments.

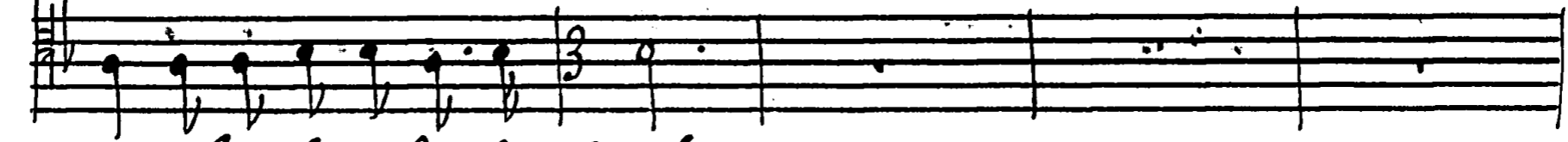
# Chœur



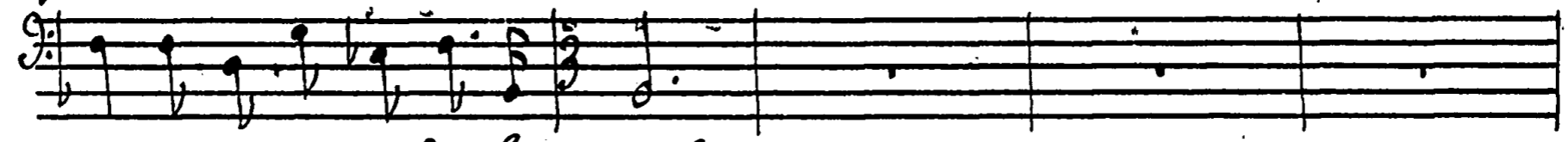
gloire la gloire de son Court.



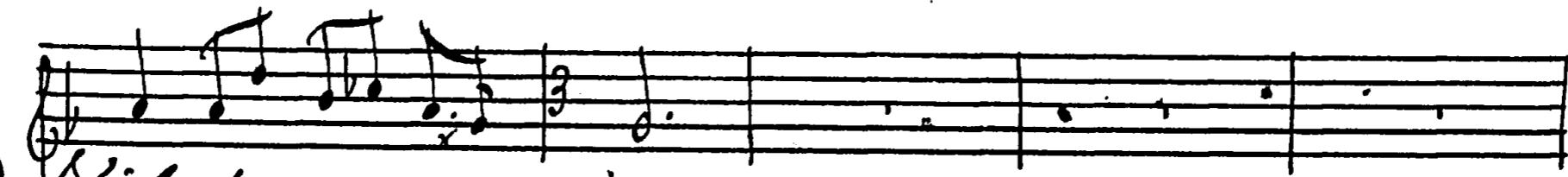
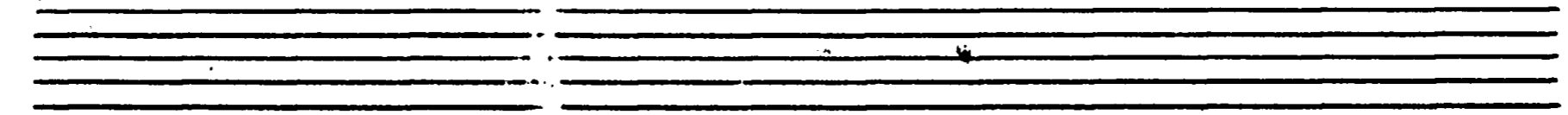
gloire la gloire de son Court. Que tout le monde veuere Le



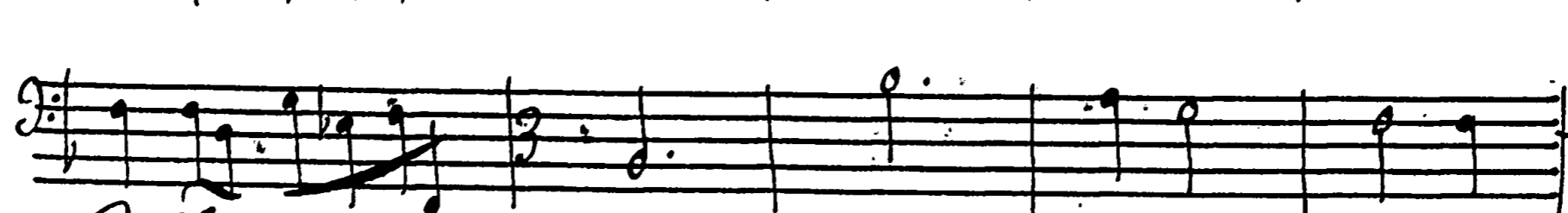
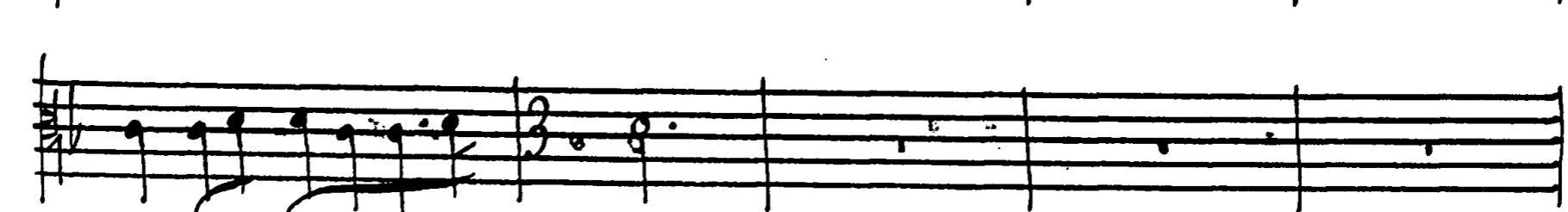
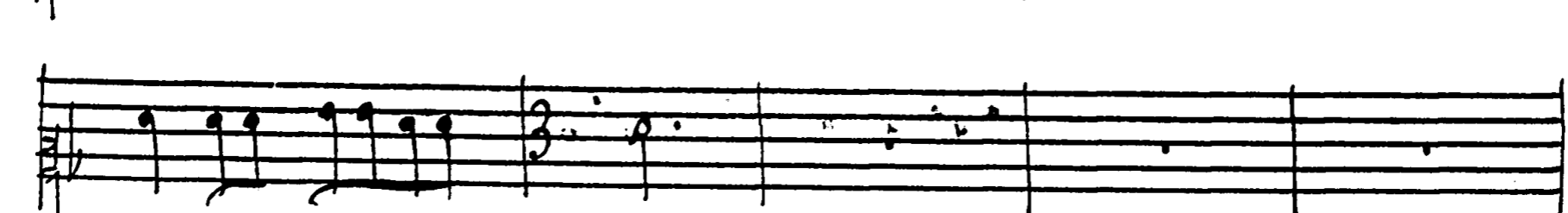
gloire, la gloire de son Court.



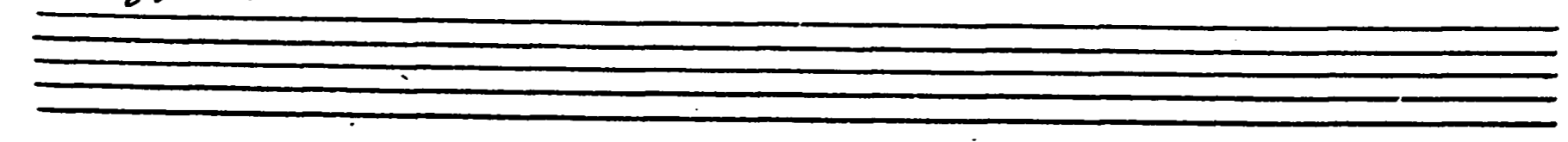
gloire la gloire de son Court.



Violons



Basse Continue



*Coro*

que tout le monde revere le Dieu le  
Le Dieu le  
Dieu qui fait nos beaux jours que tout le monde re=vere  
que tout le monde re=vere  
que tout le monde re=vere

*Violons*

*Basse continue*

Detailed description: This is a page of handwritten musical notation. At the top, the word 'Coro' is written in a large, elegant cursive script across a five-line staff. To the right of this staff is the page number '15'. Below the title, there are several staves of music. The first four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in cursive below the notes. The fifth staff is an instrumental part for violins, marked 'Violons' and featuring a treble clef and a key signature of one sharp. The sixth staff is for the basso continuo, marked 'Basse continue' and featuring a bass clef and a key signature of one sharp. The notation includes various note values, rests, and bar lines, all in a fluid, handwritten style.

# Chœur

Dieu qui fait nos beaux jours que tout le monde re=vere Le Dieu qui

Dieu qui fait nos beaux jours.

que tout le monde re=vere

que tout le monde re=vere

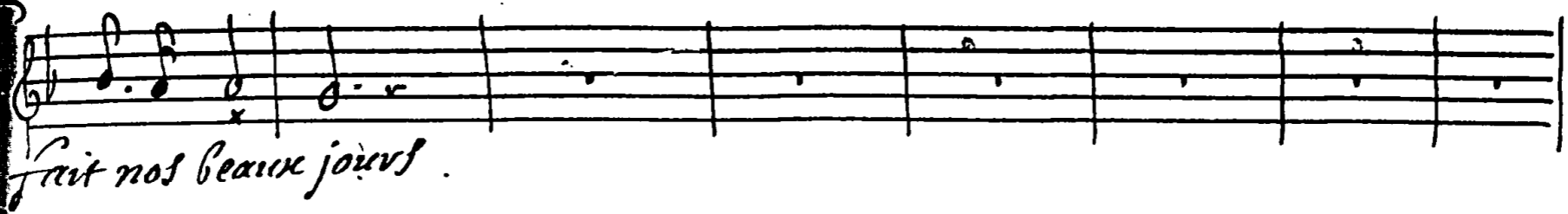
que tout le monde re=vere

Violons

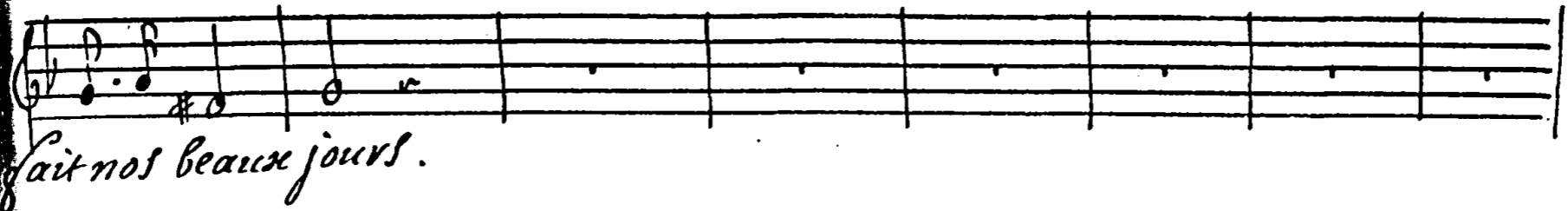
Basse continue



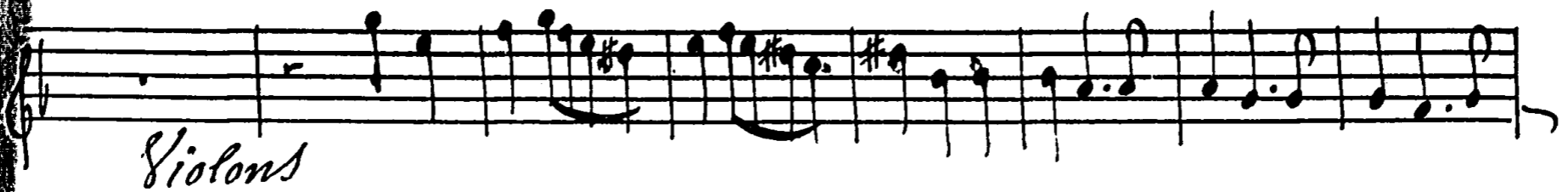
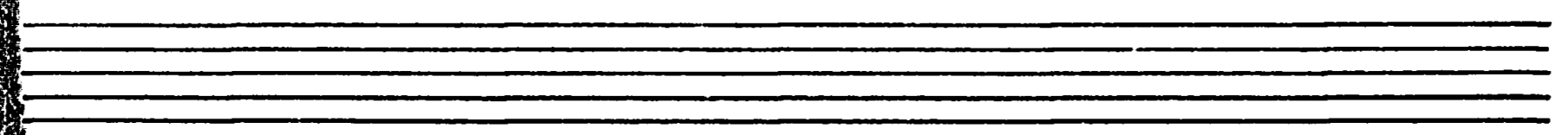
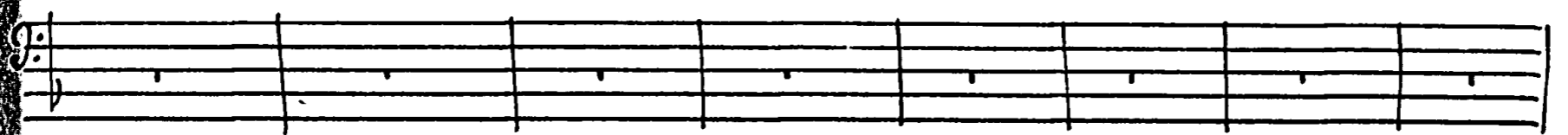
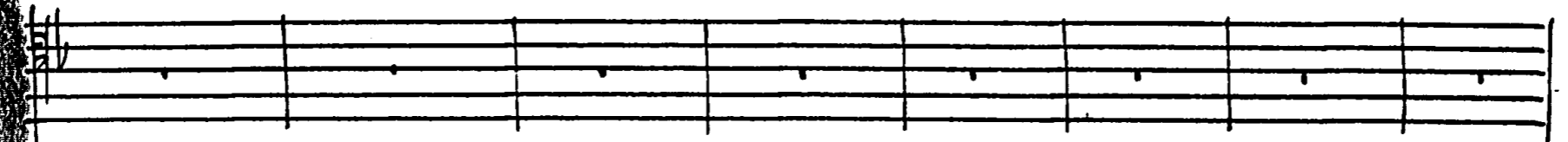
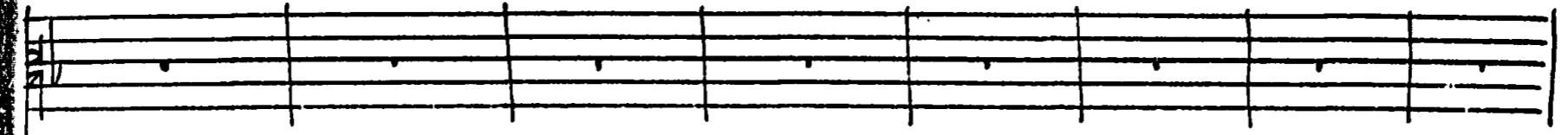
# SOLO



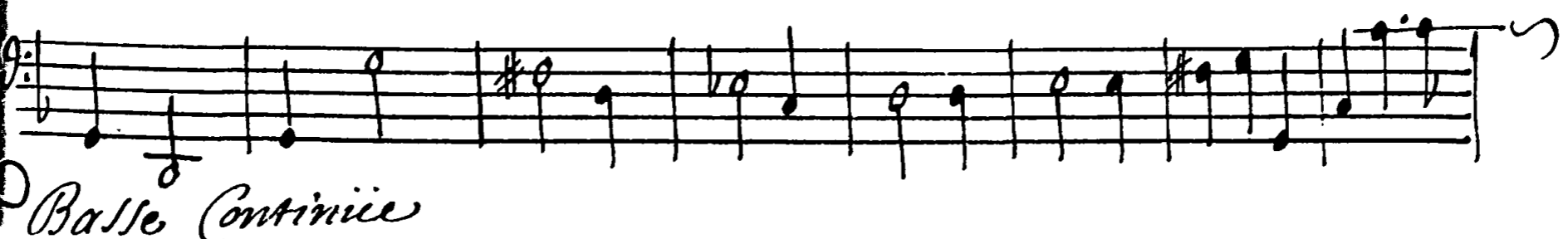
*fait nos beaux jours.*



*fait nos beaux jours.*



*Violons*



*Basse Continue*

# Chœur

que tout le monde re-vere le Dieu qui fait nos beaux jours.

que tout le monde revere le Dieu qui fait nos beaux jours.

que tout le monde re-vere le Dieu qui fait nos beaux jours.

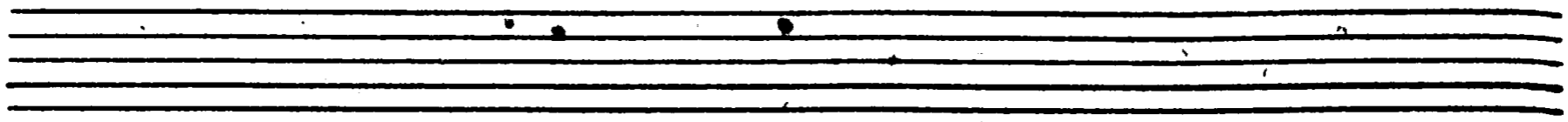
que tout le monde revere le Dieu qui fait nos beaux jours.

*Violons*

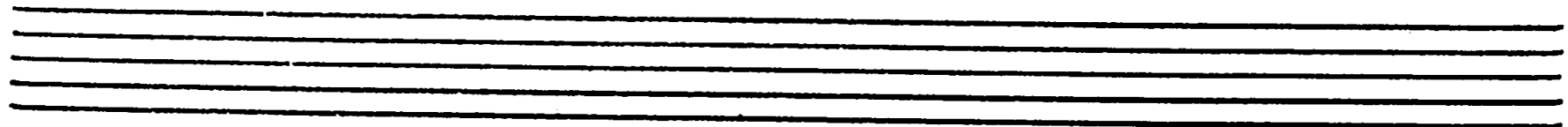
*Basse Continue*

*Basse Continue*

A handwritten musical score for a piece titled "air". The score is written on ten staves, with the first five staves forming the first system and the last five staves forming the second system. The notation includes treble and bass clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and accidentals. The word "air" is written in a cursive hand on the first staff. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections. The page number "19" is written in the top right corner.



A system of five musical staves, grouped by a large curly brace on the left. The top staff is a treble clef staff with a melodic line. The second staff is a treble clef staff with a similar melodic line. The third and fourth staves are bass clef staves, likely for piano accompaniment. The fifth staff is a bass clef staff with a more active melodic line. The system concludes with a double bar line.



A second system of five musical staves, grouped by a large curly brace on the left. The notation is similar to the first system, featuring a treble clef staff with a melodic line, two bass clef staves for accompaniment, and a final bass clef staff with a more active melodic line. The system concludes with a double bar line.

Violons

Handwritten musical notation for the first Violon part, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

Violons

Handwritten musical notation for the second Violon part, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

Empty musical staff with a treble clef and common time signature.

Empty musical staff with a treble clef and common time signature.

Basses Continues

Handwritten musical notation for the first Basses Continues part, featuring a bass clef, common time signature, and a melodic line with various note values and rests.

Basses Continues

Handwritten musical notation for the second Basses Continues part, featuring a bass clef, common time signature, and a melodic line with various note values and rests.

Empty musical staff with a bass clef and common time signature.

Violons

Handwritten musical notation for the first Violon part of the second system, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

Violons

Handwritten musical notation for the second Violon part of the second system, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

Basses Continues

Handwritten musical notation for the first Basses Continues part of the second system, featuring a bass clef, common time signature, and a melodic line with various note values and rests.

Basses Continues

Handwritten musical notation for the second Basses Continues part of the second system, featuring a bass clef, common time signature, and a melodic line with various note values and rests.

Empty musical staff with a bass clef and common time signature.

*Que chacun se ressent de la douceur charmante que*

*le soleil répand - - - sur ces heureux climats: Que cha- - cun - - -*

Violons

Violons

Basse Continue

Il n'est rien qu'il n'en = chante dans ces lieux pleins d'appas;

Violons

Violons

Basse Continue

tout y rit tout y chante tout y rit tout y chante

Violons

Violons

Basse Continue

eh pour = quoy eh pourquoy ne vi = = vous no. pas! eh pourquoy eh pour =

Violons

Violons

Basse Continue

*Violons.*

*Violons.*

*quoy ne vi - - rous nous pas? Il n'est &c... = pas?*

*Violons*

*Violons*

*Violons.*

*Violons.*

*Violons.*

24

Violons.

Handwritten musical score for Violons, measures 24-28. The score consists of five staves. The first staff is the Violin I part, the second is Violin II, the third is Viola, the fourth is Violoncello, and the fifth is Double Bass. The music is in a minor key with a common time signature. The notation includes various note values, rests, and dynamic markings.

Two empty musical staves, likely for the Violoncello and Double Bass parts, which are not filled with notation in this section.

Violons.

et pourquoi et pourquoi ne vi- vous non

Basse Continue

Handwritten musical score for Violons and Basse Continue, measures 29-33. The score consists of six staves. The first five staves are for the Violons (Violin I, Violin II, Viola, Violoncello, and Double Bass). The sixth staff is for the Basse Continue. The music is in a minor key with a common time signature. The notation includes various note values, rests, and dynamic markings. The lyrics "et pourquoi et pourquoi ne vi- vous non" are written below the Basse Continue staff.



Violons

pas! eh pourquoy eh pourquoy ne vi -- vous no. pas! eh pourquoy eh pour =

Basse Continue.

Violons.

quoy ne vi -- vous no. pas! eh pourquoy eh pourquoy ne vi -- vous no. pas!

Basse Continue

Violoncello

Violoncello

Violoncello

Violoncello

Violoncello

This block contains the first system of handwritten musical notation for a cello. It consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values such as eighth and sixteenth notes, as well as rests. The second and fifth staves are marked with the word "Violoncello" in a cursive hand. The system concludes with a double bar line.

Violoncello

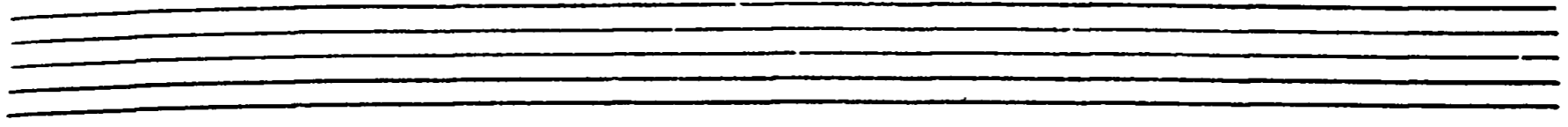
Violoncello

Violoncello

Violoncello

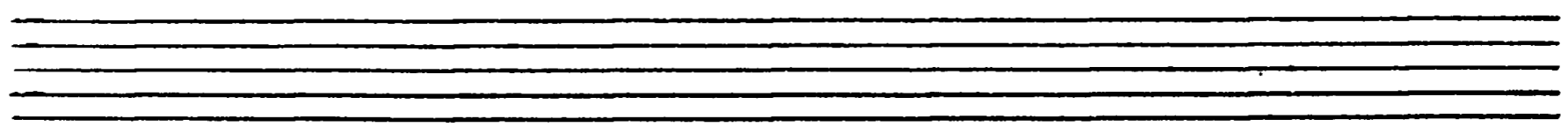
Violoncello

This block contains the second system of handwritten musical notation for a cello, consisting of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation continues with various note values and rests. The second and fifth staves are marked with the word "Violoncello" in a cursive hand. The system concludes with a double bar line.



*Violons.*

*Violons.*



*Violons*

*Violons*

*Violons*

*Basse continue*

# Chœur

*Quel desordre soudain,                      quel bruit affreux redouble*  
*Quel desordre soudain                      quel bruit affreux redouble*  
*Quel desordre soudain                      quel bruit affreux redouble*  
*Quel desordre soudain                      quel bruit affreux redouble*

*Violons*  
*Basse Continue*

# Adieu

29

quel épouvantable fracas !      quels gouffres s'ouvrent sous nos

quel épouvantable fracas      quels gouffres s'ouvrent sous nos

quel épouvantable fracas      quels gouffres s'ouvrent sous nos

quel épouvantable fracas      quels gouffres s'ouvrent sous nos

*Violont.*

*Balle continue*

# Chœur

pas. 'quels gouffres s'ouvrent sous nos pas! Le Ciel se trouble Le

pas. 'quels gouffres s'ouvrent sous nos pas.' Le jour pâlit Le jour pâlit le

pas. 'quels gouffres s'ouvrent sous nos pas.'

pas. 'quels gouffres s'ouvrent sous nos pas.'

Violons.

Basse Continue

# Chœur

31

Ciel - - se trouble Le jour pâlit le Ciel se trouble

Ciel - - se trouble Le jour pâlit le Ciel se trouble

Le jour pâlit le Ciel se trouble

Le jour pâlit le Ciel se trouble.

*Violons.*

Balle continue

La Terre va vomir tout l'Enfer en Courroux La Terre va vomir tout l'Enfer en Cou =

Balle continue

# Chœur

*fuyons fuyons sauvons nous fuyons fuyons sauvons nous sauvons*  
*fuyons fuyons sauvons nous sauvons no. sauvons no. sauvons*  
*fuyons fuyons sauvons no. fuyons fu-yons fu-*  
*= vous. fuyons fuyons sauvons nous sauvons no. fuyons fuyons sauvons*

*Violons*

*Basse Continue*



*Chœur* 33

nous sauons nous fuyons fuyons sauonsno! sauonsno! fuyons fu-  
nous fuyons fuyons fuyons sauonsnous sauonsnous sauons  
-yons sauons nous sauonsnous fuyons fuyons sauons nous sauons  
nous sauons nous fuyons fu-yons fuyons sauons

*Violons*

*Basse Continue*

# Chœur

= vous sauvons no? fuyons fuyons sauvons no? sauvons nous.  
 nous sauvons no? fuyons fuyons sauvons no? sauvons nous.  
 nous sauvons nous fuyons sauvons no? sauvons nous.  
 nous sauvons no? fuyons fuyons sauvons no? sauvons nous.  
*Violons.*  
*Basse Continue.*  
*L'Ensemble*  
 C'est trop noir le soleil briller -- dans sa carrière Les ra =

yont qu'il lance en to. lieux ont trop blessez mes yeux - Venez noirs enne =

mis de la vive lumiere joignons nos transports furieux que chacun me se =

= Conde paroittez monstre affreux paroittez monstre affreux sortez vents sousten =

= rains des antres les plus creux uolez - - Tyrans des airs, troublez la Terre et =

L'onde repandons la terreur qu'avec nous le Ciel gron =

= - de que l'Enfer no. reponde remplissons la terre d'hor =

36

= veur que la na-ture se con-fonde jettons dans tous les Coeurs du

monde la ja-louse s'aveur la jalouse s'aveur qui déchire mon Coeur.

air pour les Vents.

This page of handwritten musical notation contains two systems of music. The first system consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The second system also consists of five staves: a grand staff and three individual staves. The notation includes various note values, rests, and clefs, with a key signature of one sharp (F#) indicated at the beginning of the second system. The page number '37' is written in the top right corner.



The first system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is an alto clef with a common time signature. The third and fourth staves are bass clefs with a common time signature. The fifth staff is a bass clef with a common time signature. The system concludes with a double bar line.



The second system of music also consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is an alto clef with a common time signature. The third and fourth staves are bass clefs with a common time signature. The fifth staff is a bass clef with a common time signature. The system concludes with a double bar line.

L'Envie

39

Et vous monstres, et vous monstres armés pour nuire a cet  
astre puissant qui vous a seu pro=duire Il répand trop de  
biens, il reçoit trop de voeux, agitez, agitez vos mauvais bour=  
beux excitez Contre luy mille vapeurs mortelles déplo=  
yez étendez vos voiles que tous les vents impetu=eux s'efforcent d'E=  
teindre les

*Violons*

*Seux.*

This section contains six staves of music. The first five staves are for Violins and Violas, with the label *Violons* written below the first staff. The sixth staff is for Cellos and Double Basses, with the label *Seux.* written below it. The music is in 2/2 time and features a melodic line with various ornaments and a supporting bass line.

Osons osons tout obscurcir les clartez les plus belles.

This section contains seven staves of music. The first six staves are for the piano accompaniment, with the label *Osons osons tout obscurcir les clartez les plus belles.* written below the fifth staff. The seventh staff is a bass line. The music is in common time (C) and features a melodic line with various ornaments and a supporting bass line.



Osons nous oppo=ser a son Cours trop heurieux

=sons osans nous oppo == ser a son Cours trop heurieux

quels traitson creue le nu =

= age ? quel torrent en flamé souveun brillant passage, tu triumphes So =

= leil, tu triumphes Soleil, tout cede a ton pouuoir, que d'honneurs tu uas rece =

= uoir, que d'honneur tu uas recevoir, ah ! quelle rage ! quel desespoir, ah quelle

Handwritten musical score for voice and piano, page 43. The score consists of a vocal line and several piano accompaniment staves. The vocal line includes the lyrics "vage quel desespoir !". The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The score is written in a single system with multiple staves. The page number "43" is written in the top right corner.

*vage quel desespoir !*

*Gaiotte*

This system contains five staves of handwritten musical notation. 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 note values such as eighth and sixteenth notes, as well as rests. A repeat sign is visible in the middle of the system. The word "Gaiotte" is written in a cursive hand below the first staff. The remaining four staves continue the musical piece with similar notation.

This system contains five staves of handwritten musical notation, continuing the piece from the first system. It features the same key signature and time signature. The notation is dense with rhythmic patterns, including many sixteenth and thirty-second notes. A repeat sign is also present in the middle of this system.

This page contains five systems of musical notation, each consisting of two staves. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals. The first system is the most detailed, showing a complex melodic line with many sixteenth and thirty-second notes, along with some rests and accidentals. The second system continues this melodic line with similar rhythmic patterns. The third system shows a more rhythmic pattern with many eighth and sixteenth notes. The fourth system continues with similar rhythmic patterns. The fifth system is the simplest, consisting of a few notes and rests. The page is numbered '45' in the top right corner.

46

*Pales*

*Chassons*  $\equiv$  *La Crainte qui nous presse*

*melisse*

*Rien ne doit plus nous faire*

*rien ne doit plus nous faire peur. Violons.*

*peur rien ne doit plus nous faire peur. Violons.*

*Le monstre est mort L'orage cesse Le so-*

*leil le soleil est vain =*

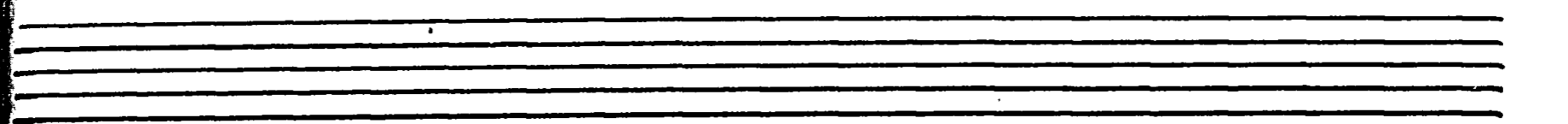
# Chœur

Le monstre est mort l'orage cesse Le soleil le soleil est vain =

Le monstre est mort l'orage cesse Le soleil le soleil est vain =

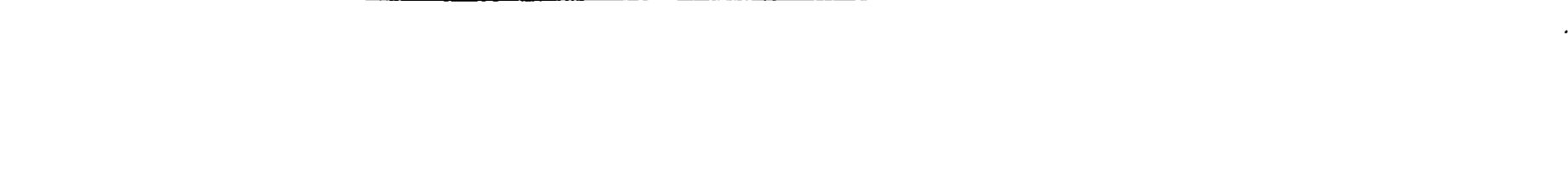
Le monstre est mort l'orage cesse Le soleil le soleil est vain =

grieux. Le monstre est mort l'orage cesse Le soleil le soleil est vain =



Violons

Basse Continue



# Procu

= queur Le monstre est mort l'orage cesse Le soleil le soleil est vain =

= queur Le monstre est mort l'orage cesse Le soleil le soleil est vain =

= queur Le monstre est mort l'orage cesse Le soleil le soleil est vain =

= queur Le monstre est mort l'orage cesse Le soleil le soleil est vain =

*Violons*

*Basse Continue*



# Choeur

## Pales

Choeur Le Soleil est vainqueur. qu'on luy prepare de Superbes au-  
queur Le Soleil est vainqueur  
queur Le Soleil est vainqueur.  
queur le Soleil est vainqueur.

Violons

Violons

Violons

Violons

Basse Continue

Basse Continue

50

*meliste*  
= fals. que l'on les pare d'ornemens immor.  
que l'on les pare d'ornemens immortels que l'on les pare d'ornemens immor.

### Choeur

= fals. Conseruons la memoire de la victoire de la victoi=  
= fals. Conseruons la memoire de la vic=toire de la victoi=  
Conseruons la memoire de la victoire de la victoi=  
Conseruons la memoire de la vic=toires de la victoi=  
*Violons*  
*Basse Continue*

# O H O U X

re parmi honneurs divers. répandons le bruit de sa gloire

re parmi honneurs divers. répandons le bruit de sa gloire

re parmi honneurs divers. répandons le bruit de sa gloire

re parmi honneurs divers. répandons répandons le bruit de sa gloire

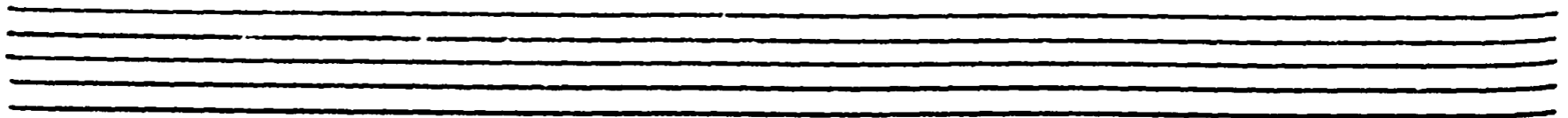
# Chœur



répandons répandons le bruit de la gloire jusques au  
répandons répan=don le bruit de la gloire jusques au  
répandons répandons le bruit de la gloire jusques au  
répandons répandons le bruit de la gloire jusques au



Handwritten musical notation for instrumental accompaniment, including treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The notation consists of five systems of staves with various rhythmic patterns and melodic lines.



Two empty musical staves at the bottom of the page.

# Choeur

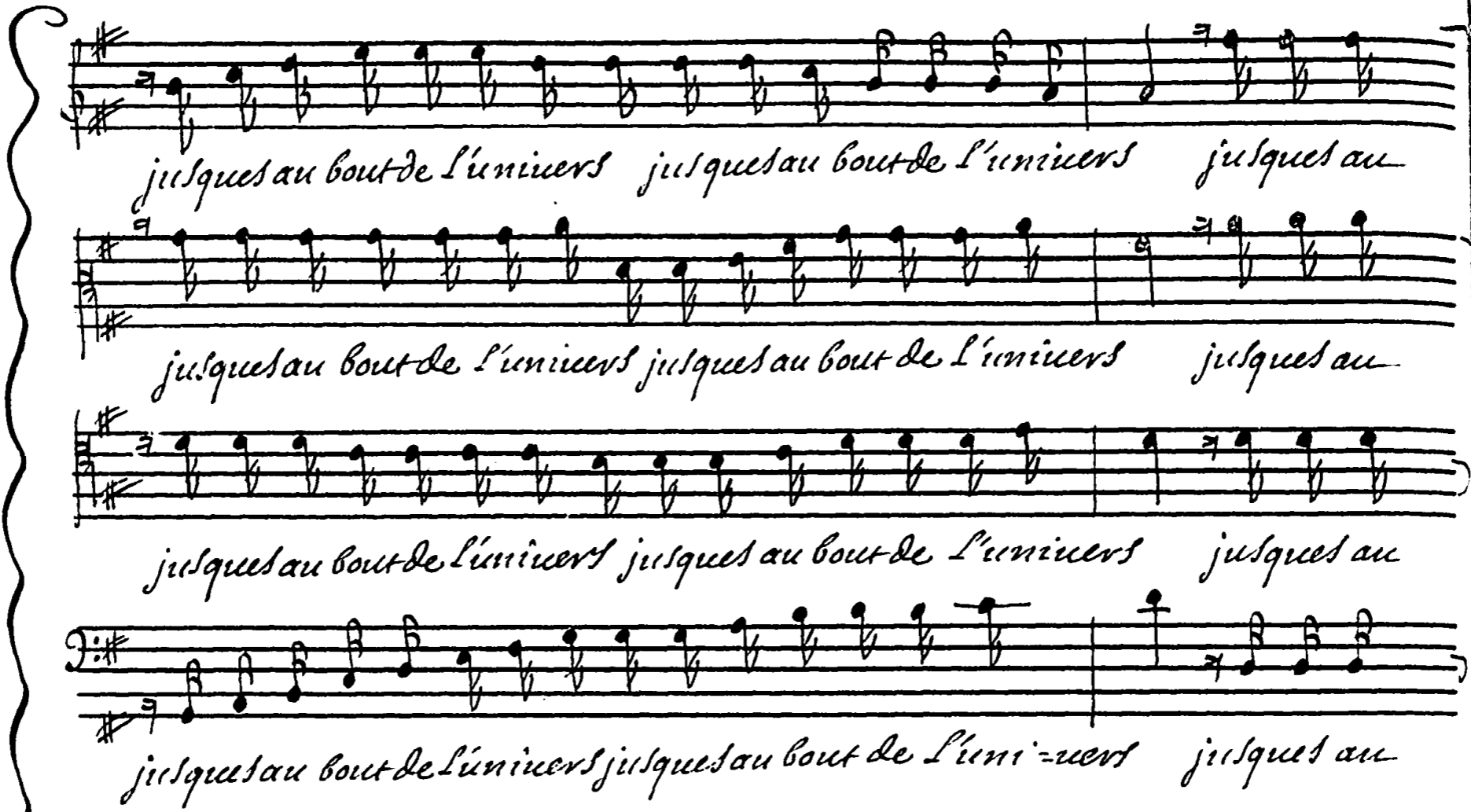
53

Four vocal staves with lyrics: *bout de l'univers répandons répandons le bruit le bruit de la gloire*

Four piano accompaniment staves.

The score is written in G major (one sharp) and 4/4 time. It features a four-part vocal setting with lyrics in French. The lyrics are: "bout de l'univers répandons répandons le bruit le bruit de la gloire". The piano accompaniment consists of four staves, likely for a grand piano, with a bass line and three treble clef staves. The music is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

# Chœur



Handwritten musical notation for four vocal parts. Each staff contains the lyrics: "jusques au bout de l'univers jusques au bout de l'univers jusques au". The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes.



Handwritten musical notation for instrumental accompaniment, consisting of five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, along with some slurs and ties.

# Chœur

55

The musical score is written on ten systems of staves. The first system includes the lyrics: "bout de l'univers. Mais le Soleil s'avance il se dé=" and is marked with a measure rest (C) and a fermata. The following four systems each contain the lyrics "bout de l'univers." followed by a measure rest (C) and a fermata. The fifth system contains the lyrics "bout de l'univers." followed by a measure rest (C) and a fermata. The sixth system contains the lyrics "bout de l'univers." followed by a measure rest (C) and a fermata. The seventh system contains the lyrics "bout de l'univers." followed by a measure rest (C) and a fermata. The eighth system contains the lyrics "bout de l'univers." followed by a measure rest (C) and a fermata. The ninth system contains the lyrics "bout de l'univers." followed by a measure rest (C) and a fermata. The tenth system contains the lyrics "bout de l'univers." followed by a measure rest (C) and a fermata. The eleventh system contains the lyrics "= comme aux yeux de tous il se dé= comme aux yeux de tous," and is marked with a measure rest (C) and a fermata. The twelfth system contains the lyrics "= comme aux yeux de tous il se dé= comme aux yeux de tous," and is marked with a measure rest (C) and a fermata.

# Chœur

Respectons sa présence par un profond silence Écou =

Respectons sa présence par un profond silence Écou =

Respectons sa présence par un profond silence Écou =

Respectons sa présence par un profond silence Écou =

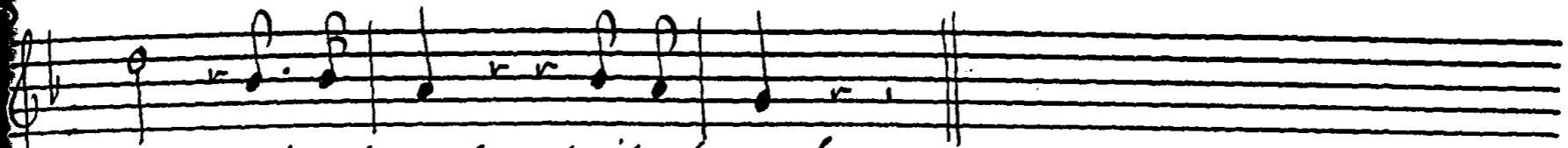
Violons

Basse Continue

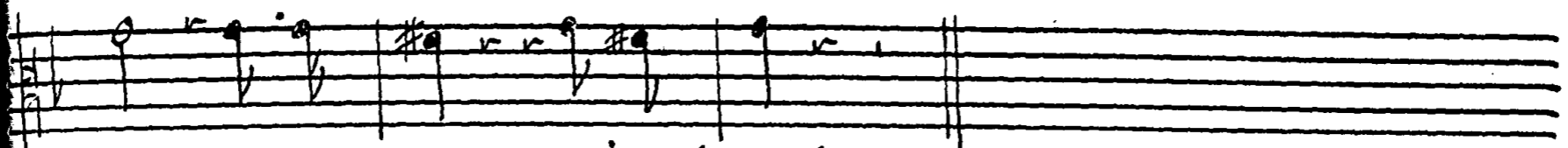


# Chœur

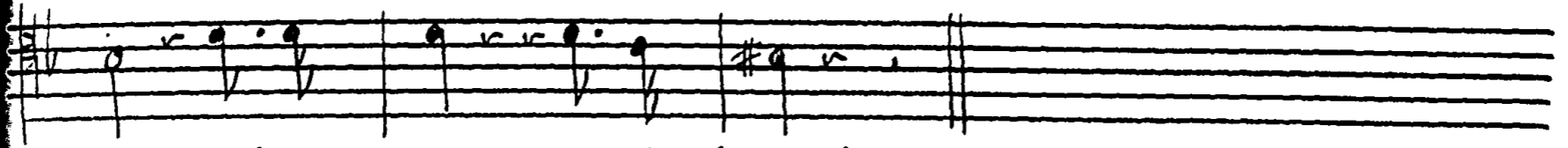
57



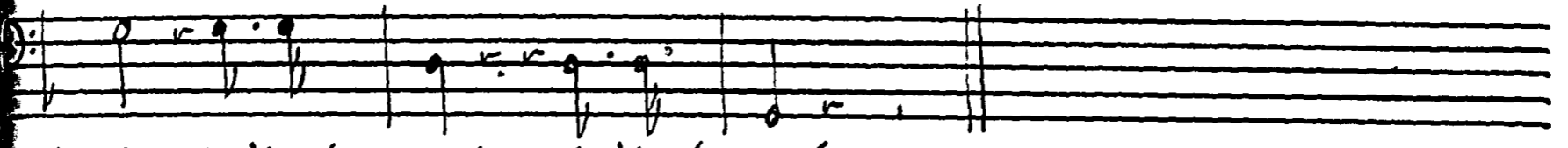
= fons faisons nous faisons nous.



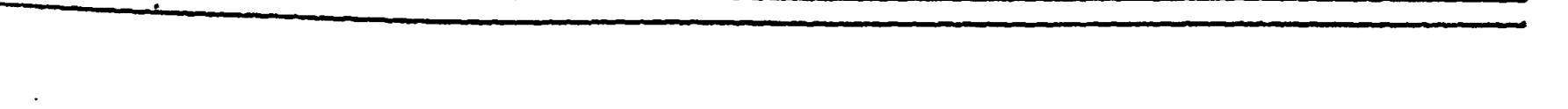
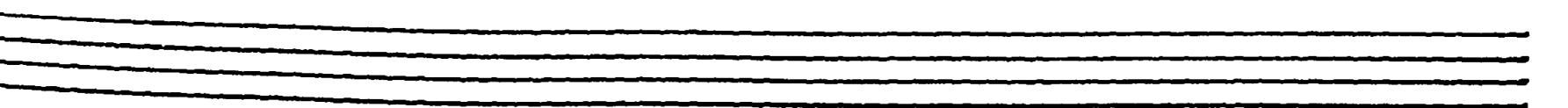
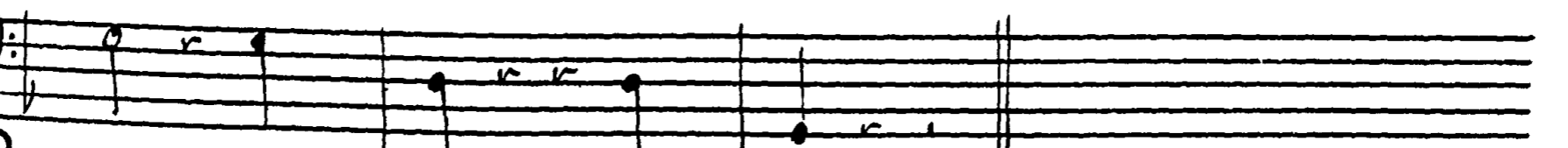
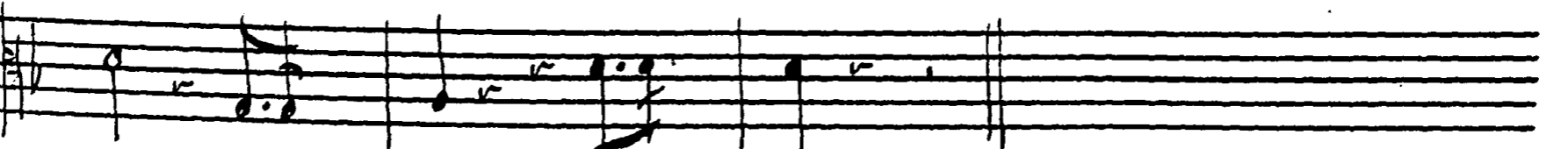
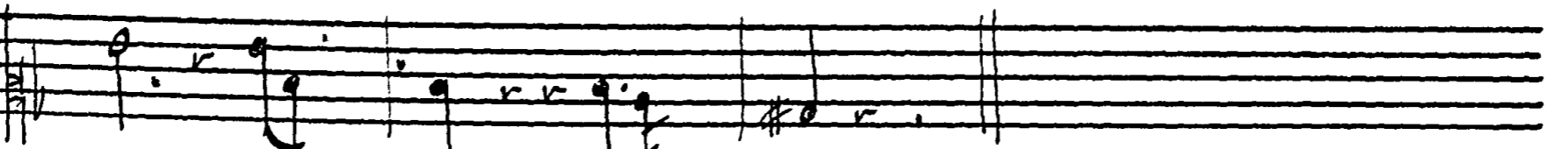
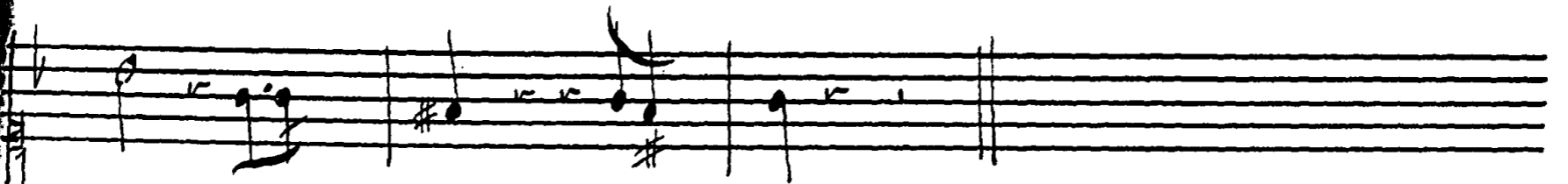
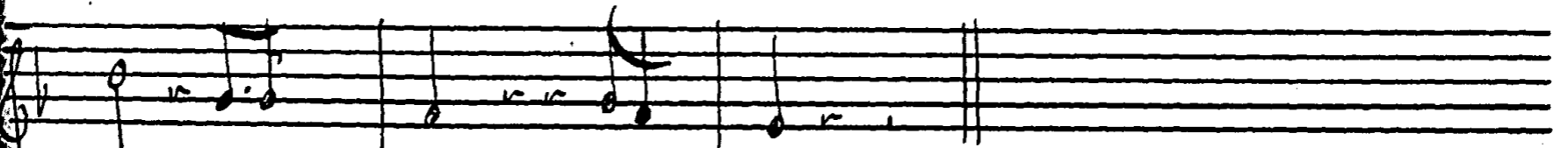
= fons faisons nous faisons nous.



= fons faisons nous faisons nous.



= fons faisons nous faisons nous.



58

Ritournelle.

Le Soleil.

Ce n'est point par l'éclat d'un pompeux sacrifice que je me plais à

voir mes soins récompensés pour prix de mes travaux ce me doit être as-

= ses que chacun en jouit = se je fais le plus doux de mes

vœux de rendre tout le monde heureux. je fais le plus doux de mes



vœux de rendre tout le monde heureux.



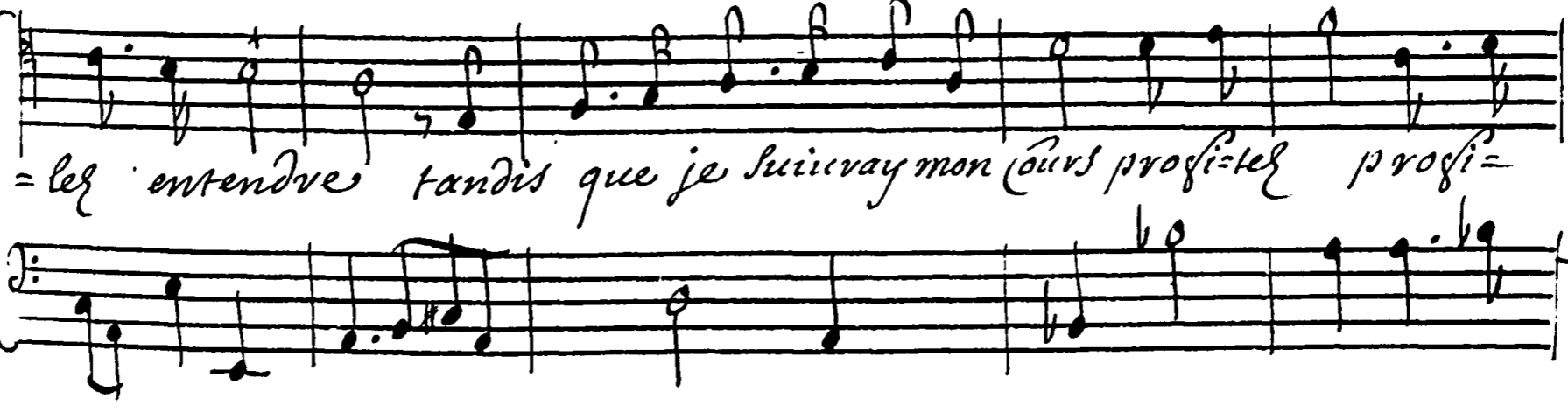
Ritournelle.



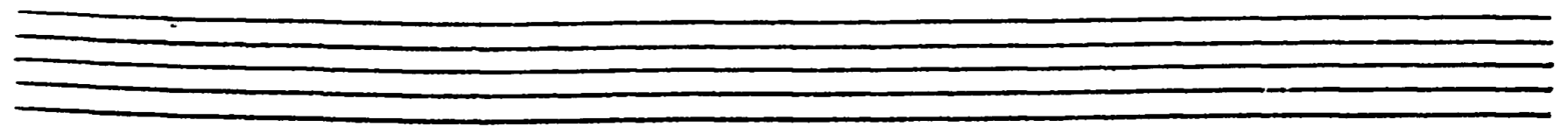
Le Soleil  
Dans ces lieux fortunés Les muses vont descendre Les yeux ga =



= lens suivront leurs pas J'inspire les chants les plus doux que vous al =



= les entendre tandis que je suivray mon cœur profitez profite =



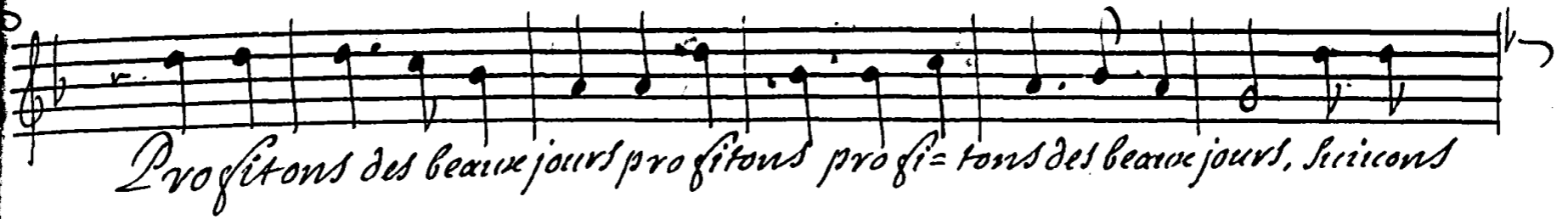
= tel des beaux jours tandis que je suivray mon cœur profi-

= tel profi-tel des beaux jours.

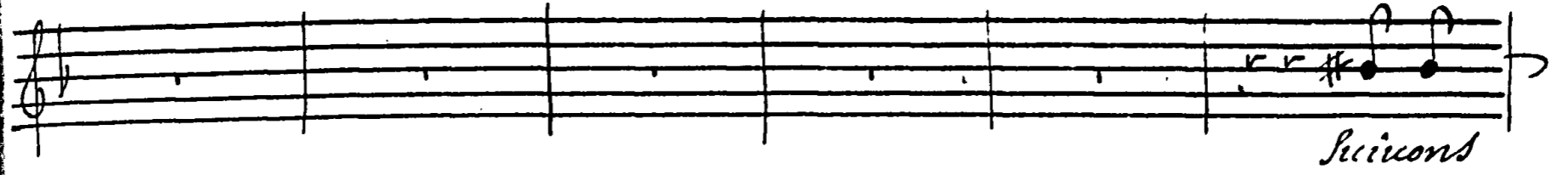
Ritournelle

# Chœur

61



Profitons des beaux jours profitons profitons des beaux jours, Siccons



Siccons



Profitons des beaux jours profitons profitons des beaux jours.



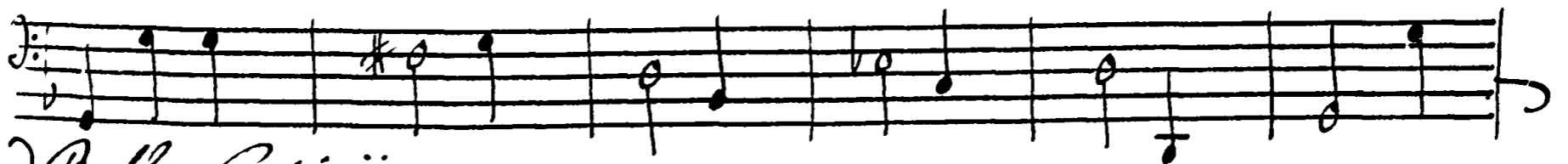
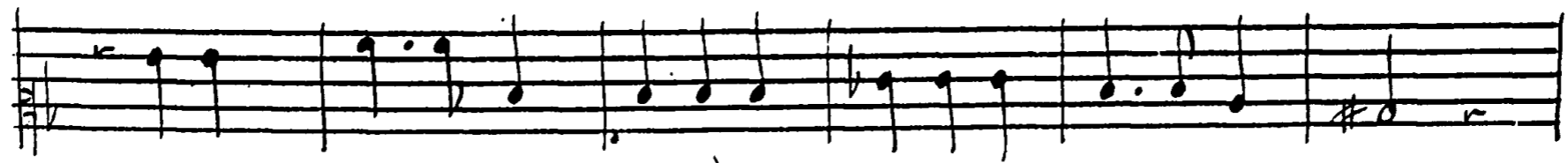
Profitons des beaux jours profitons profitons des beaux jours.



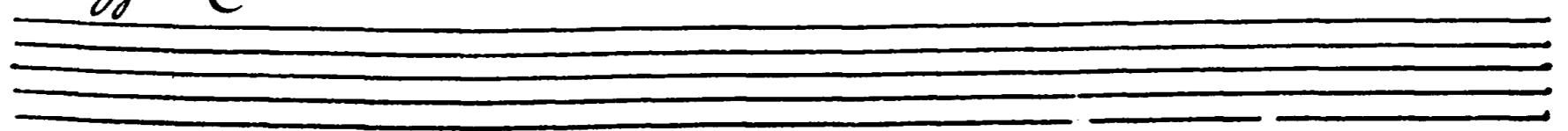
Profitons des beaux jours profitons profitons des beaux jours.



Violons



Basse Continue



# Chœur

tout la mesme en-vie, profitons des beaux jours aimons ai=

tout la mesme en-vie aimons ai=

profitons des beaux jours

profitons des beaux jours.

profitons des beaux jours.

Violons

Basse Continue

# Chœur

63

*mont tout no. y Conuie. profitons des beaux jours profitons des beaux*

*mont tout nous y Con = uie*

*profitons des beaux jours profitons des beaux*

*profitons des beaux jours profitons des beaux*

*profitons des beaux jours profitons des beaux*

*Violons*

*Basse Continue*

The musical score consists of ten staves. The first five staves are vocal parts with lyrics. The sixth staff is for Violons. The seventh and eighth staves are for other instruments. The ninth staff is for Basse Continue. The tenth staff is empty.

# Adieu

jours Les plus beaux jours de la vie sont perdus sont perdus sans

Les plus beaux jours de la vie sont perdus sont perdus sans

jours.

jours.

jours.

Violons

Basse Continue



# Adieu

65

les amours. profitons des beaux jours. Les plus beaux jours de la vie

Les plus beaux jours de la vie

Profitons des beaux jours.

Profitons des beaux jours.

Profitons des beaux jours.

Violons.

Basse continue

# Chorus

*Sont perdus sont perdus sans Les amours. profitons des beaux jours profitons des beaux jours profitons des beaux jours.*

*Profitons des beaux jours, profitons des beaux jours, profitons des beaux jours, profitons des beaux jours.*

*Violons*

*Basse Continue*

# SOUFFLE

67

*= tout profit = tout des beaux jours.*

*= tout profit = tout des beaux jours.*

*= tout profit = tout des beaux jours.*

*= tout profit = tout des beaux jours.*

*= tout profit = tout des beaux jours.*

*Violons*

*= tout profit = tout des beaux jours.*

*= tout profit = tout des beaux jours.*

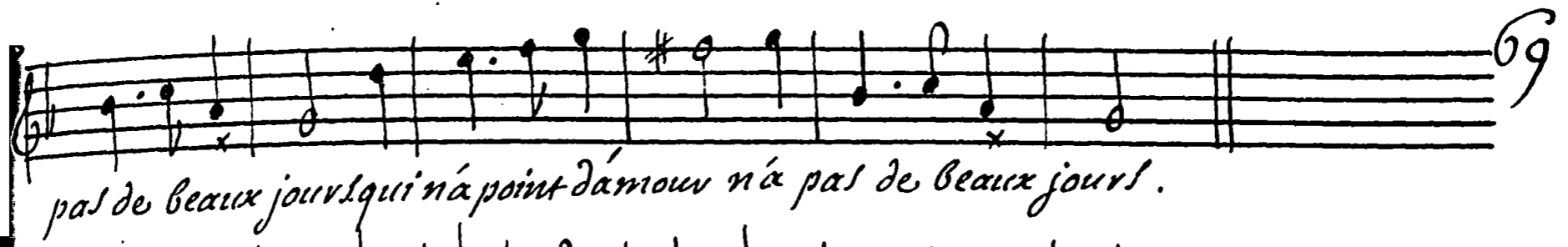
*= tout profit = tout des beaux jours.*

*Basse continue.*

Heureux qui peut plaire heureux les amans leurs jours sont charmans L'a=  
 Heureux qui peut plaire heureux les amans leurs jours sont charmans L'a=  
 Heureux qui peut plaire heureux les amans leurs jours sont charmans L'a=

= mouv scit leur faire mille doux moments. .... =ments: Que  
 = mouv scit leur faire mille doux moments. .... =ments: Que  
 = mouv scit leur faire mille doux moments. .... =ments: Que

Sert la jeunesse aux Coeurs sans tendresse qui n'a point d'amour n'a  
 Sert la jeu=nesse aux Coeurs sans tendresse qui n'a point d'amour n'a  
 Sert la jeunesse aux Coeurs sans tendresse qui n'a point d'amour n'a



pas de beaux jours. qui n'a point d'amour n'a pas de beaux jours.



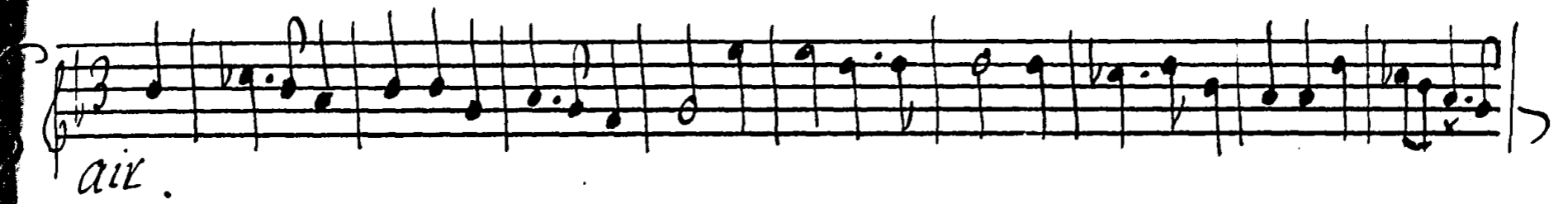
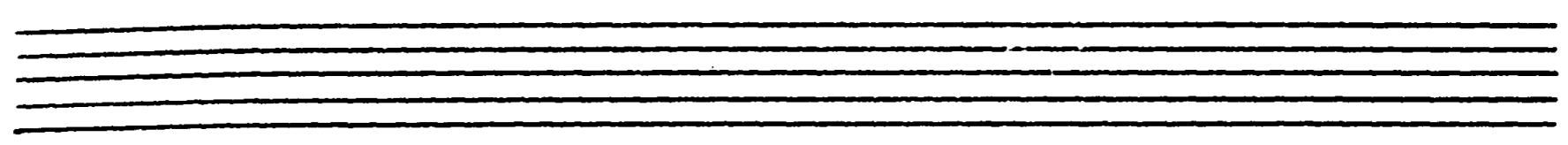
pas de beaux jours. qui n'a point d'amour n'a pas de beaux jours.



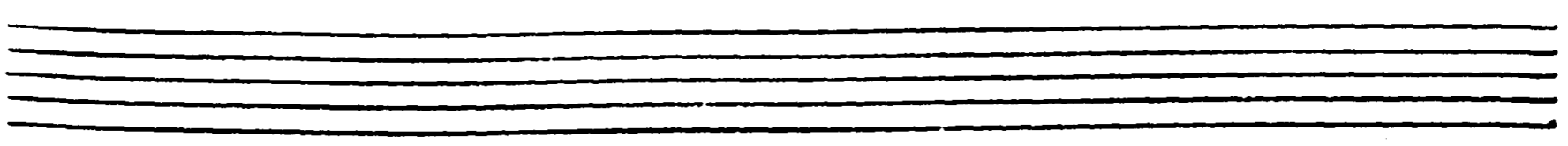
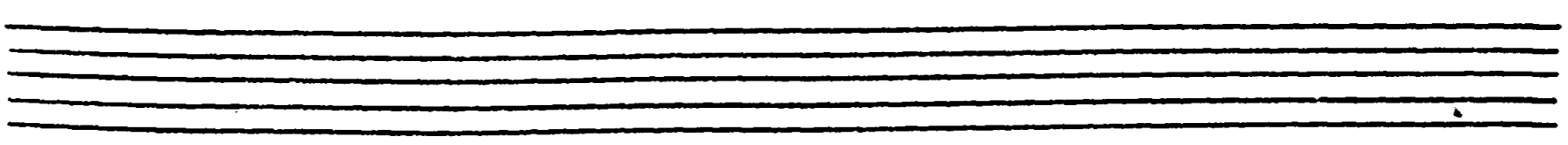
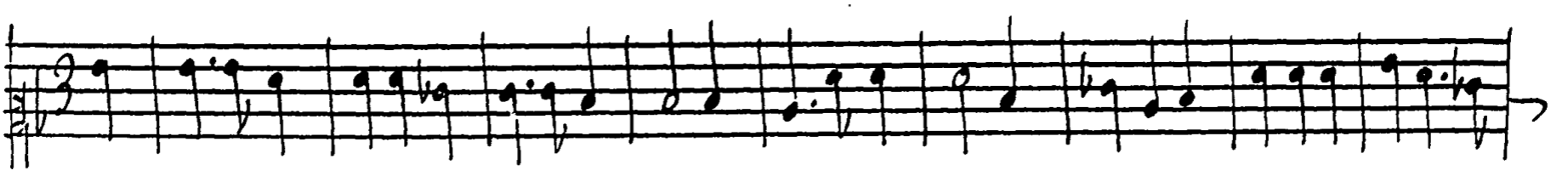
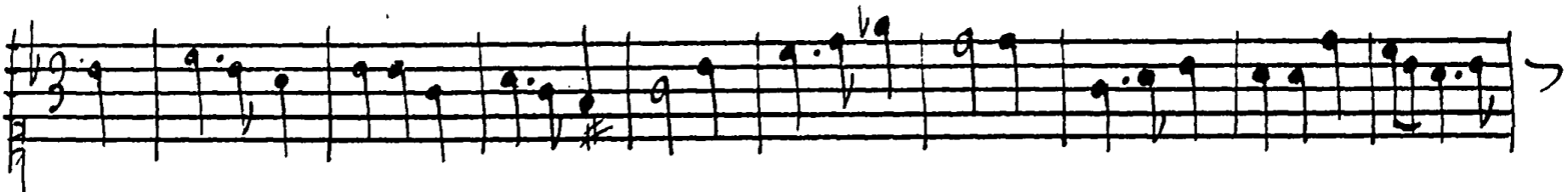
pas de beaux jours. qui n'a point d'amour n'a pas de beaux jours.



pas de beaux jours. qui n'a point d'amour n'a pas de beaux jours.



air.



70

Handwritten musical score for the first system, measures 70-74. The system consists of five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and accidentals.

Two empty musical staves, one grand staff (treble and bass clefs).

Handwritten musical score for the second system, measures 75-79. The system consists of five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and accidentals.

Enuain l'hiver passe enuain dans les champs tout charme les sens & =

Enuain l'hiver passe enuain dans les champs tout charme les sens & =

Enuain l'hiver passe enuain dans les champs tout charme les sens & =

= ne ame de glace n'a point de printemps ..... Il faut se def=

= ne ame de glace n'a point de printemps ..... Il faut se def=

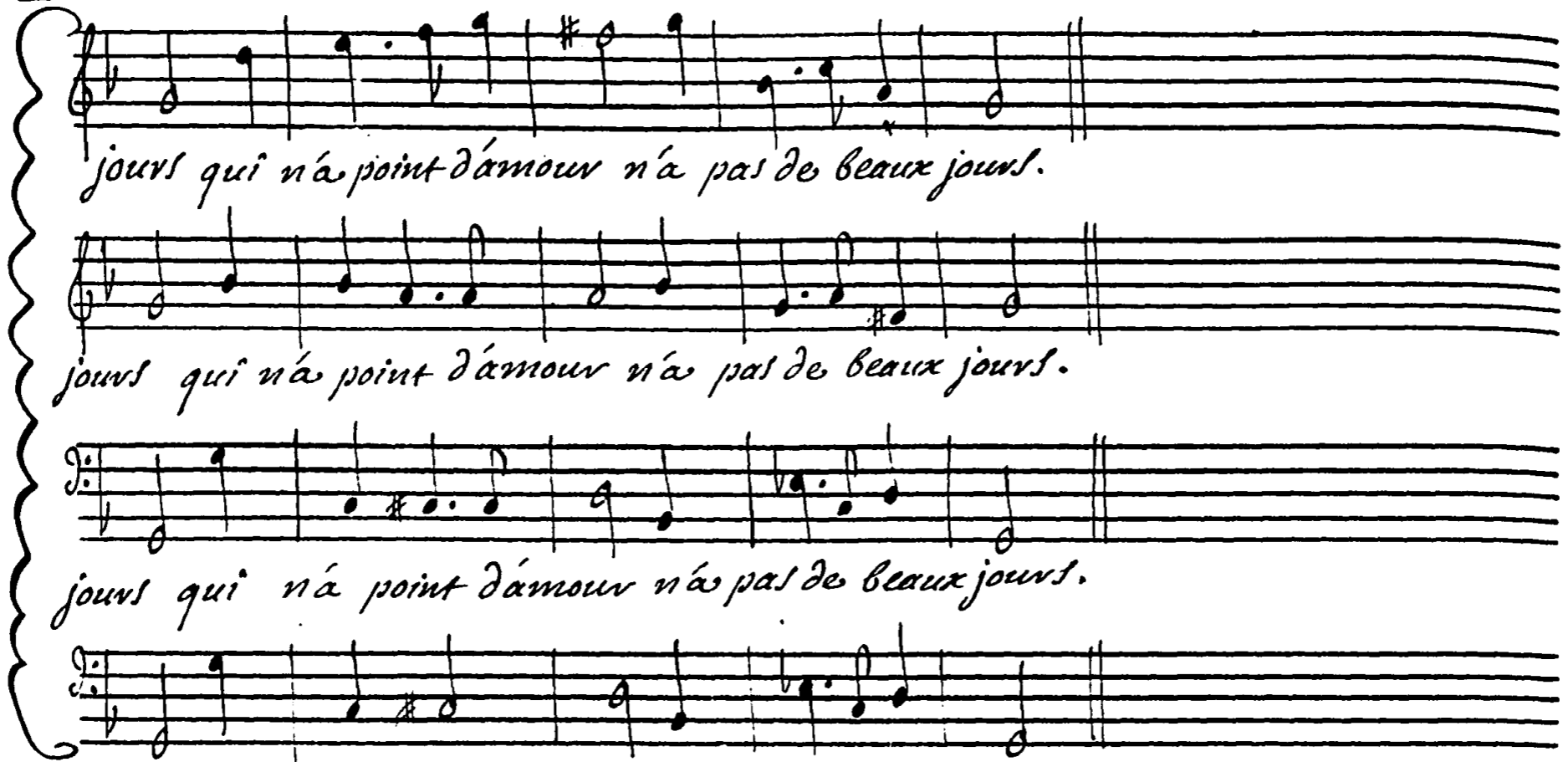
= ne ame de glace n'a point de printemps ..... Il faut se def=

= faire d'un Coeur trop se=ueres qui n'a point d'amour n'a pas de beaux

= faire d'un Coeur trop se=ueres qui n'a point d'amour n'a pas de beaux

= faire d'un Coeur trop se=ueres qui n'a point d'amour n'a pas de beaux

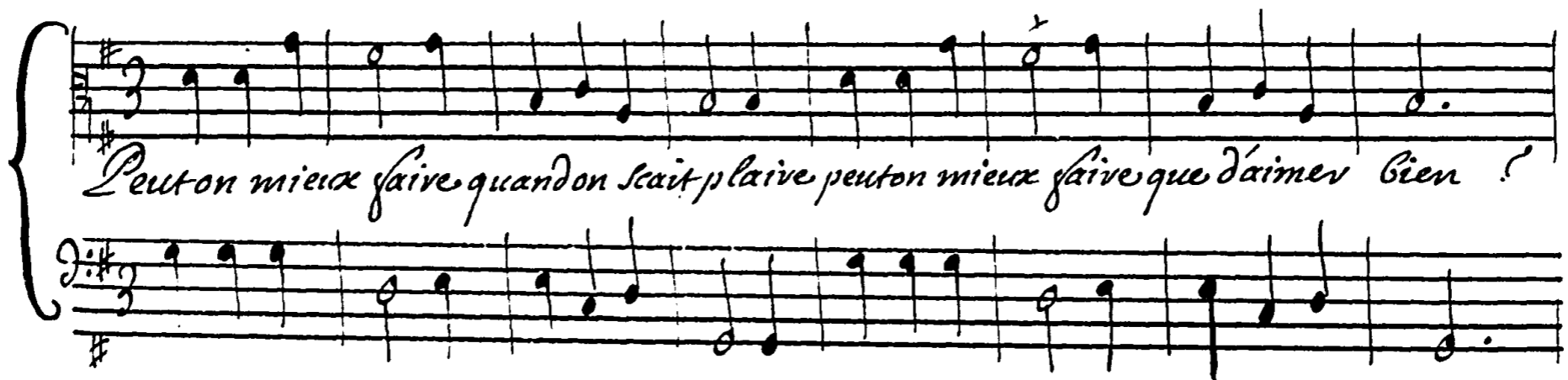
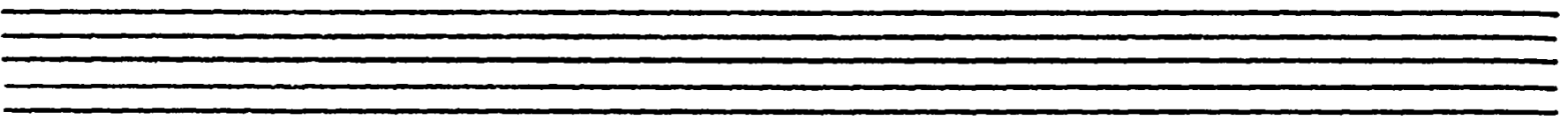
72



jours qui n'a point d'amour n'a pas de beaux jours.

jours qui n'a point d'amour n'a pas de beaux jours.

jours qui n'a point d'amour n'a pas de beaux jours.



Peut on mieux faire quand on sait plaire peut on mieux faire que d'aimer bien ?



Peut on mieux faire quand on sait plaire peut on mieux faire que d'aimer bien ?

Peut on mieux faire quand on sait plaire peut on mieux faire que d'aimer bien ?

Peut on mieux faire quand on sait plaire peut on mieux faire que d'aimer bien ?

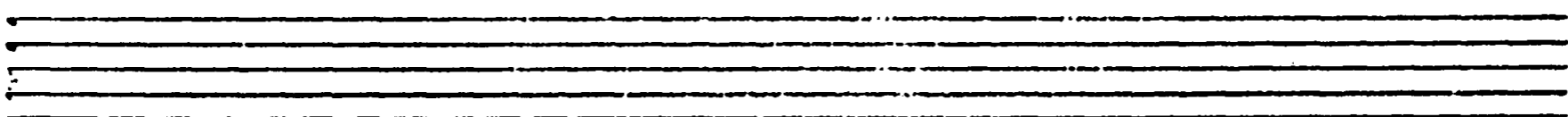
Peut on mieux faire quand on sait plaire peut on mieux faire que d'aimer bien ?



quelqu'embarras que l'amour fasse c'est toujours un charmant Li =

= en, trop de repos bien souvent embarras que fait on d'un coeur

qui n'aime rien.



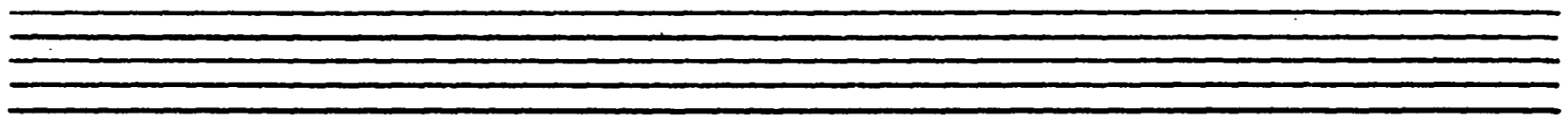
quelqu'embarras que l'amour fasse c'est toujours un charmant Li =

quelqu'emba=ras que l'amour fasse c'est toujours un charmant Li =

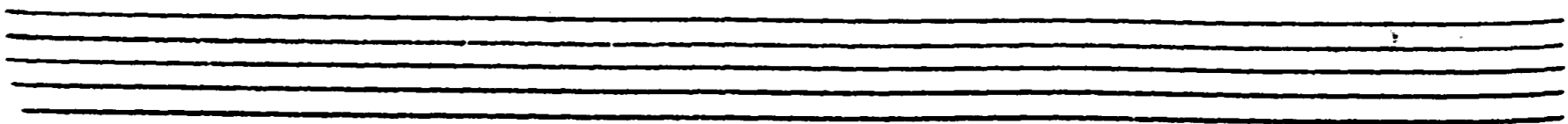
quelqu'embarras que l'amour fasse c'est toujours un charmant Li =

quelqu'embarras que l'amour fasse c'est toujours un charmant Li =

*= en trop de repos bien souvent embarrasé que fait on d'un cœur qui n'aime rien*  
*= en ; trop de repos bien souvent embarrasé que fait on d'un cœur qui n'aime rien*  
*= en . trop de repos bien souvent emba-rasé que fait on d'un cœur qui n'aime rien*  
*= en , trop de repos bien souvent emba-rasé , que fait on d'un cœur qui n'aime rien*



*air .*



The first system of the handwritten musical score consists of five staves. The top two staves are empty. The middle three staves contain musical notation. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: quarter notes, eighth notes, and dotted notes. The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The fourth and fifth staves are also bass clefs with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values and accidentals.

The second system of the handwritten musical score consists of five staves. The top two staves are empty. The middle three staves contain musical notation. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: quarter notes, eighth notes, and dotted notes. The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The fourth and fifth staves are also bass clefs with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values and accidentals.

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*L'amour Contante sa peine enchante L'amour Contante tout en est bon*

*L'amour Contante sa peine enchante L'amour Contante tout en est bon*  
*L'amour Contante sa peine en chante, L'amour Contante tout en est bon*  
*L'amour Contante sa peine en chante L'amour Contante tout en est bon*  
*L'amour Contante sa peine enchante L'amour Contante tout en est bon*

*Dans les beaux jours de notre vie Les plaisirs sont dans leur sai-*

*= son et quelque peu d'amou=reuse fo= lie uant souvent mieux que*

*trop de raison*

*Dans les beaux jours de notre vie Les plaisirs sont dans leur saison*

*Dans les beaux jours de notre vie Les plaisirs sont dans leur saison*

*Dans les beaux jours de notre vie. Les plaisirs sont dans leur saison*

*Dans les beaux jours de notre vie Les plaisirs sont dans leur saison*

*Et quelque peu d'amoureuse folie vaut souvent mieux que trop de raison.*

*Et quelque peu d'amoureuse folie vaut souvent mieux que trop de raison.*

*Et quelque peu d'amoureuse fo= lie vaut souvent mieux que trop de raison.*

*Et quelque peu d'amoureuse fo= lie vaut souvent mieux que trop de raison.*