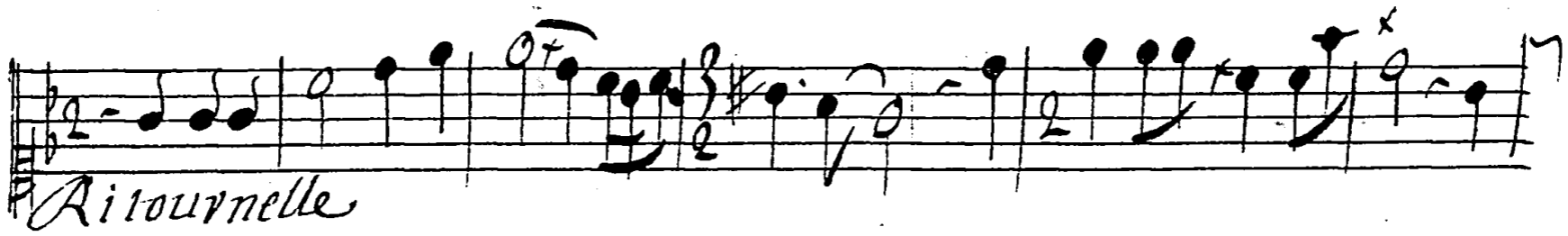


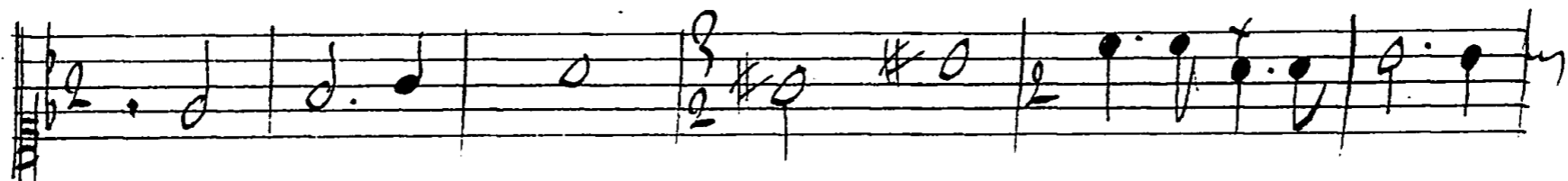
ACTE PREMIERE... SCENE PREMIERE.

Leonore seule.

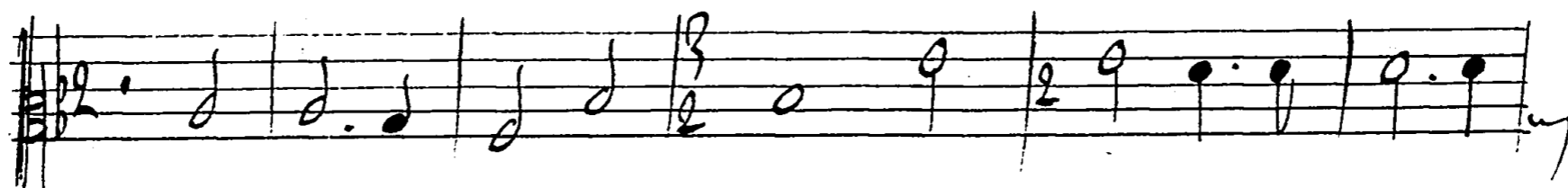


Flute

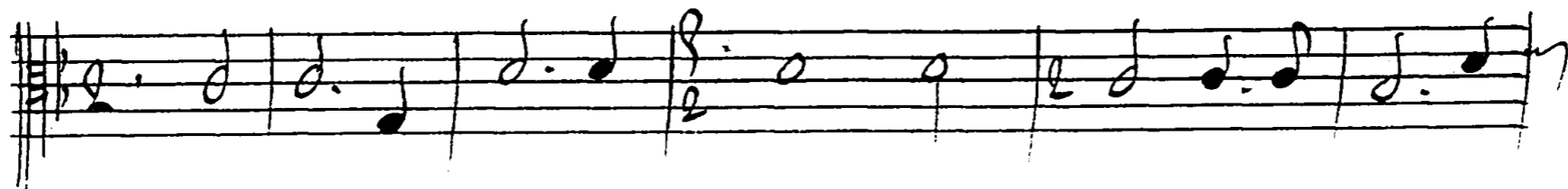
Air tournelle



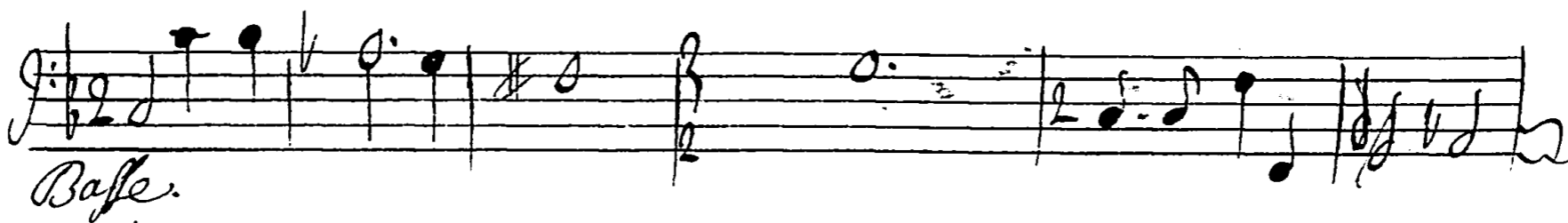
Violin I



Violin II



Viola



Basse



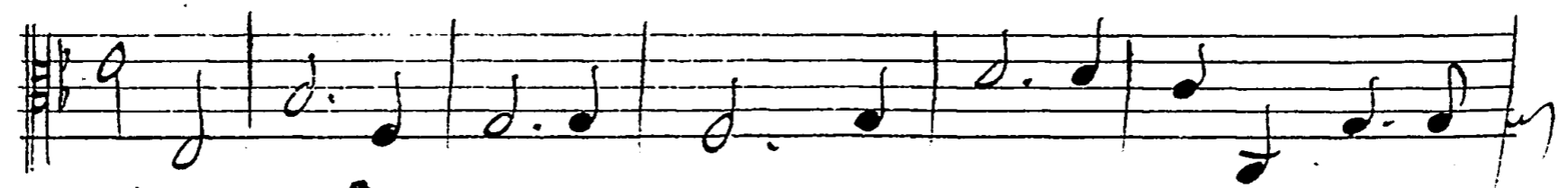
Violon



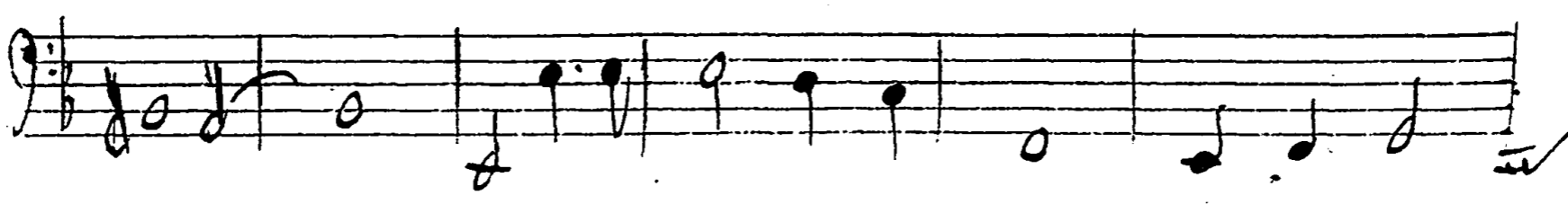
Violin III



Violin IV



Violin V



Violin VI

Leonore

Handwritten musical notation for the first system of Leonore's vocal line, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody consists of quarter and eighth notes.

Jay fait l'aveu de l'ardeur qui m'enflame & l'amour auain-

Handwritten musical notation for the second system of Leonore's vocal line, continuing the melody from the first system.

Giolono

Handwritten musical notation for the first system of Giolono's accompaniment, featuring a bass clef and a 2/2 time signature.

Handwritten musical notation for the second system of Giolono's accompaniment.

Handwritten musical notation for the third system of Giolono's accompaniment.

Handwritten musical notation for the fourth system of Giolono's accompaniment, including a double bar line and a repeat sign.

Handwritten musical notation for the fifth system of Giolono's accompaniment.

cu la fierté Cet aveu qui m'a tant buté d'un nouveau-

Handwritten musical notation for the sixth system of Giolono's accompaniment.

Giolono

Handwritten musical notation for the seventh system of Giolono's accompaniment.

Handwritten musical notation for the eighth system of Giolono's accompaniment.

Handwritten musical notation for the ninth system of Giolono's accompaniment.

Handwritten musical notation for the tenth system of Giolono's accompaniment, ending with a double bar line and a repeat sign.

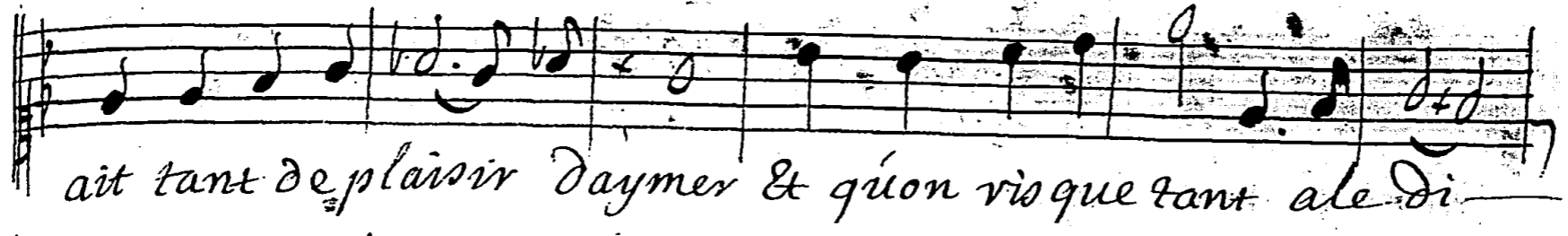
*trouble a gite Encor mon ame amour toy qui peu-*

*Zionns*

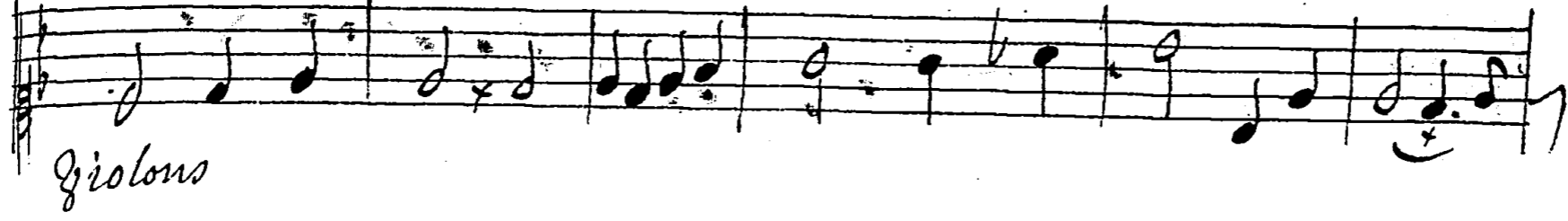
*tout charmer pourquoy fault il Sous ton Empire qu'on-*

*Zionns.*

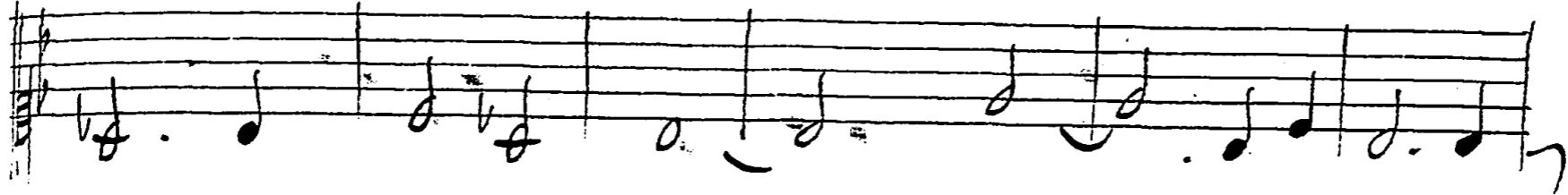
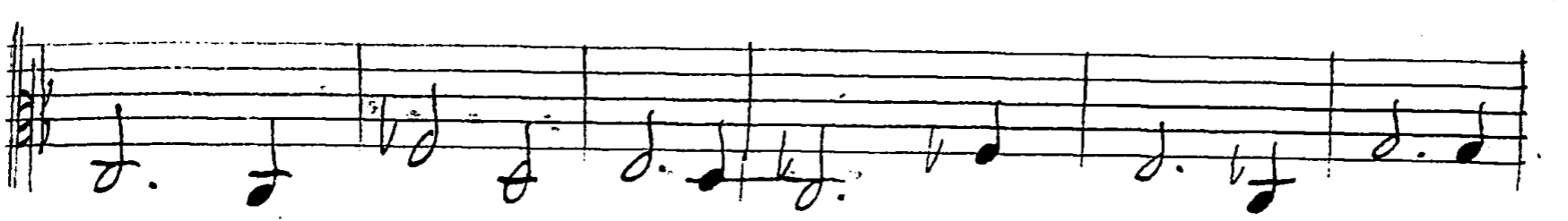
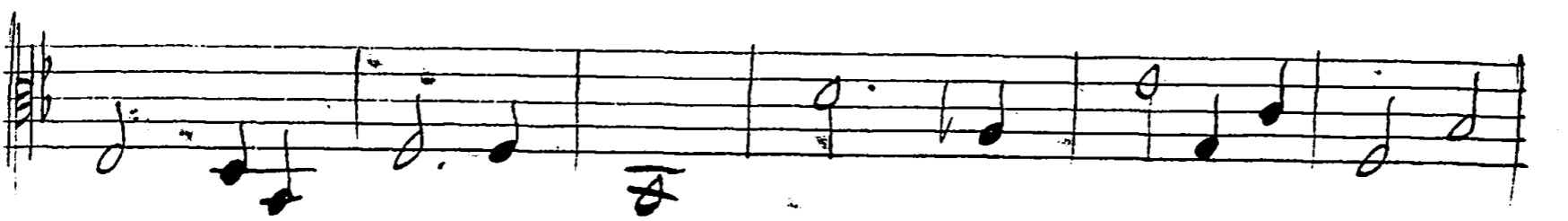
The image shows a handwritten musical score on a single page. It features a vocal line at the top with French lyrics, followed by several staves of piano accompaniment. The score is written in ink on aged paper. The lyrics are: "trouble a gite Encor mon ame amour toy qui peu-" on the first line, "Zionns" on the second line, "tout charmer pourquoy fault il Sous ton Empire qu'on-" on the third line, and "Zionns." on the fourth line. The musical notation includes a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The piano part consists of several staves with various rhythmic patterns and chordal structures.



ait tant de plaisir d'aymer & qu'on risque tant a le di

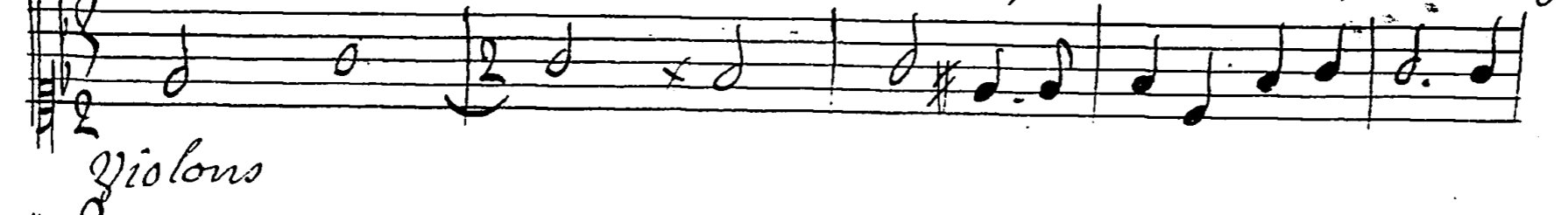


Violons

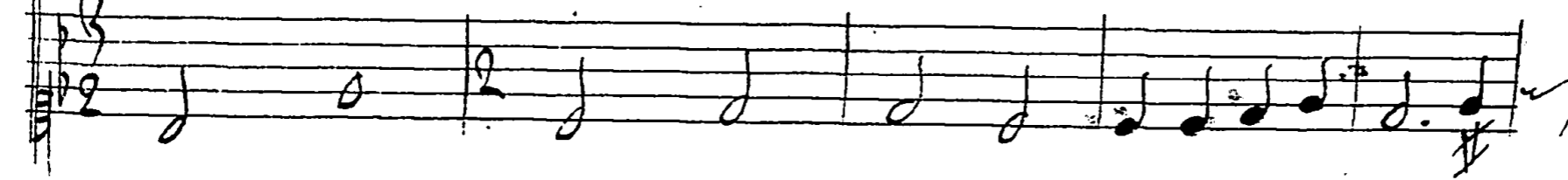
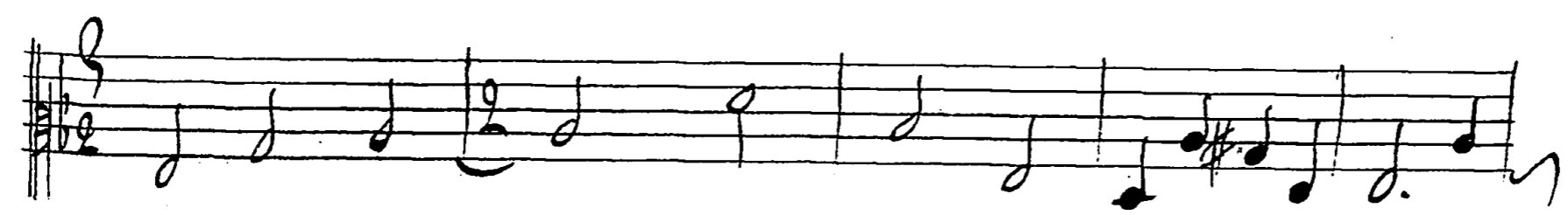
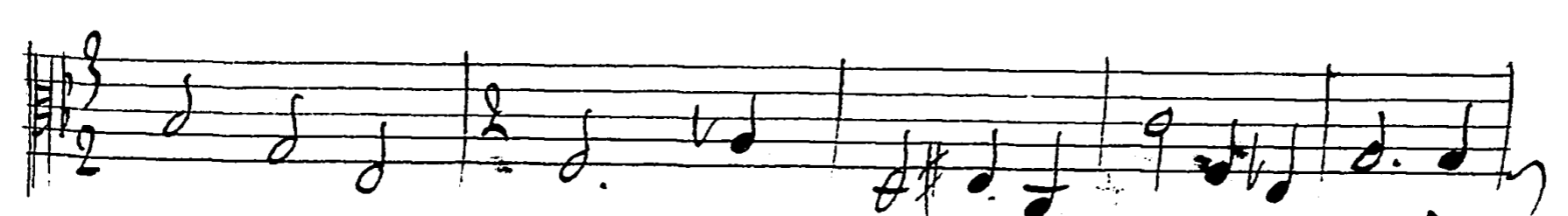
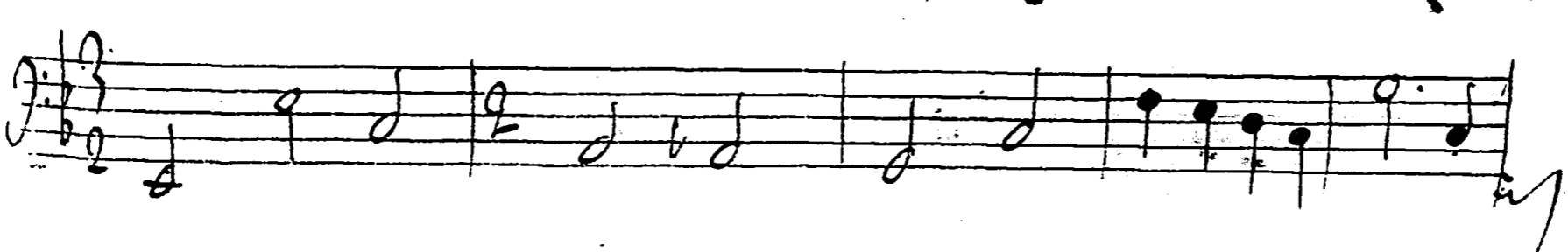






re Pourquoy faut il sous ton Empire qu'on ait tant de plaisir d'ay



Violons

mer Et qu'on risque tant a le dire

*Violons*

*lon*

Je cherche en vain de toutes parts le-

*Violons*

Detailed description: This is a handwritten musical score on ten staves. The first staff contains the vocal line with the lyrics "mer Et qu'on risque tant a le dire". The second staff is for the violin, labeled "Violons", and includes a dynamic marking "lon". The third and fourth staves continue the violin part. The fifth staff is a bass line. The sixth staff contains the vocal line with the lyrics "Je cherche en vain de toutes parts le-". The seventh staff is for the violin, labeled "Violons". The eighth and ninth staves continue the violin part. The tenth staff is a bass line. The notation includes various note values, rests, and clefs.

andre ne vient point s'offrir a mes regards depuis qu'il con-

*Violons*

noit ma foiblesse Je ne vois plus le mesme empreinte ment he-

*violons.*

*las hélas, ce qui devoit animer un amant fait bien sou*

*Violons*

*vent Expirer sa tendresse amour toy qui peus*

*Violons*

tout charmer pourquoy faut-il sous ton Empire qu'on

Violons

ait tant de plaisir d'aymer Et qu'on risque tant a le di

Violons.



ve pourquoi faut-il sous ton Empire qu'on ait tant de plaisir à y-

*Violons*

*Violons*

*Violons*

*Violons*

*Violons*

mer, et qu'on ris-que tant à le dire

*Violons.*

*Violons.*

*Violons.*

*Violons.*

*Violons.*

Isabelle paroît un secret mouve

ment augmente ma Crainte fatale Ciel n'esce

point une rivale ah qu'un Coeur amoureux est jaloux aisément

Scene 2<sup>e</sup>. Isabelle. Leonore

Dans ce beau jour ou tout Enchanté Je viens donner quelques mo =

ments aux jeux, aux spectacles charmans qu'icy la saison nous pre-

Leonore

san-tes, Dans les spectacles et dans les jeux c'est point cet e'

clat pompeux qui toujours nous attire, sous ce pretexte

dans ces lieux l'amour prend soin de nous conduire pour y-

Isabelle

voir quelque objet qui nous plait encor mieux Je ne veux point

faire un mystere de l'amour qui peut mena-ger-

*j'ayme un jeune etranger & je cherche en cest lieux l'objet qui ma seu*

*plaire* *Leonore*  
*a nous faire un pareil aveu Cette Confiance men*

*gage Et pour un Etranger j'ay senty naitre un feu que son Coeur avec*

*moi parta ge de ses tendres regards J'eme sens Enchanter a ses dis* *Isabelle*

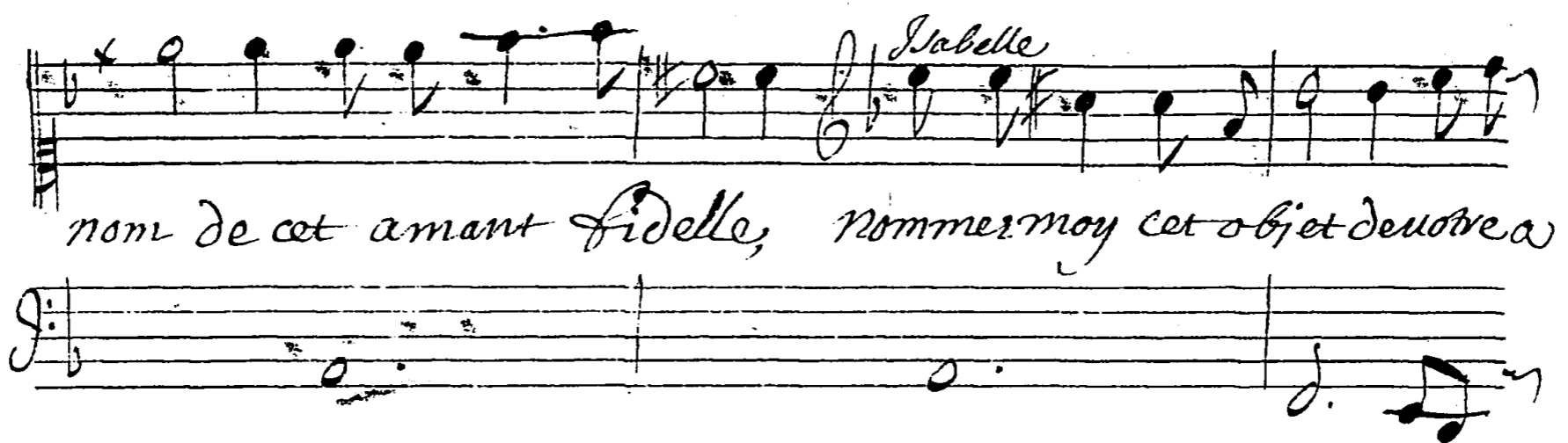
*ours flatteurs Je n'ay pu resister Il m'ayme d'une ardeur ex* *Leonore*

*trême Il m'a juré de m'aymer constamment le rendre a* *Isabelle*

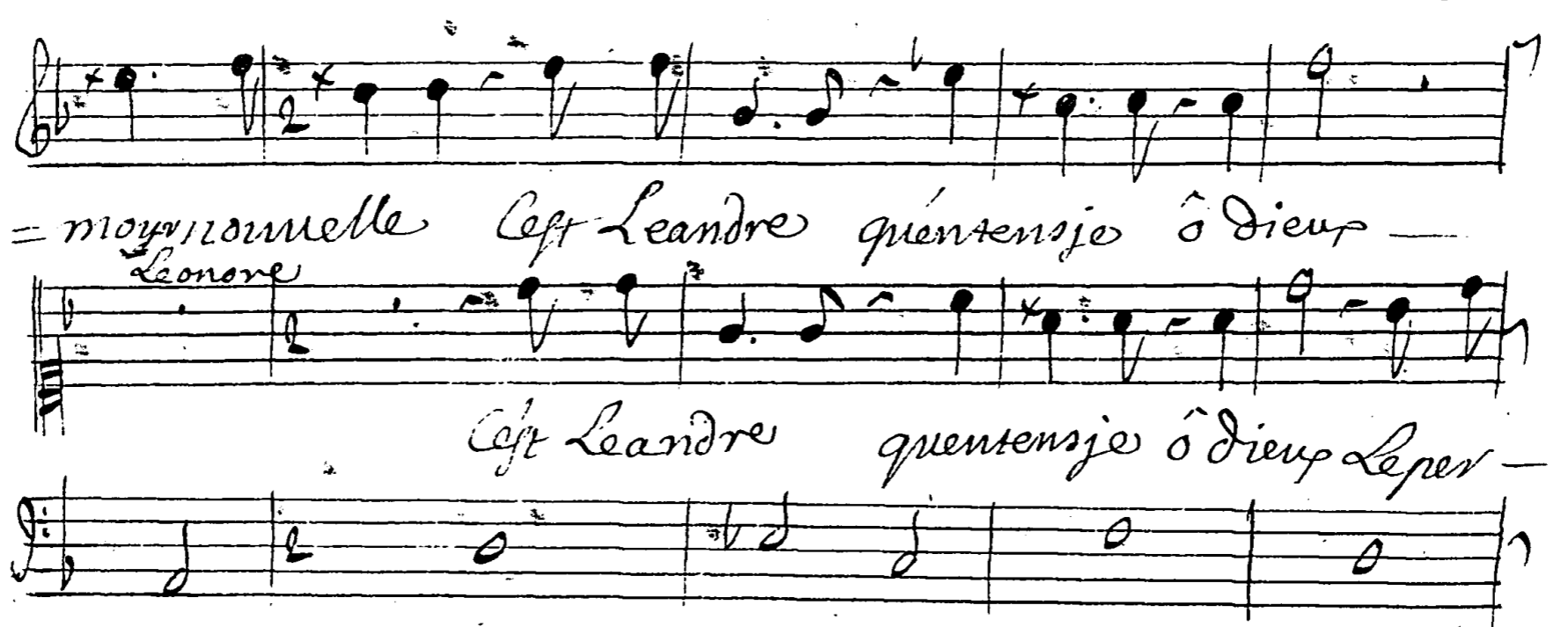
*Leonore*  
maint que j'ayme; ma fait cent fois mesme serment, d'apprenex moy le



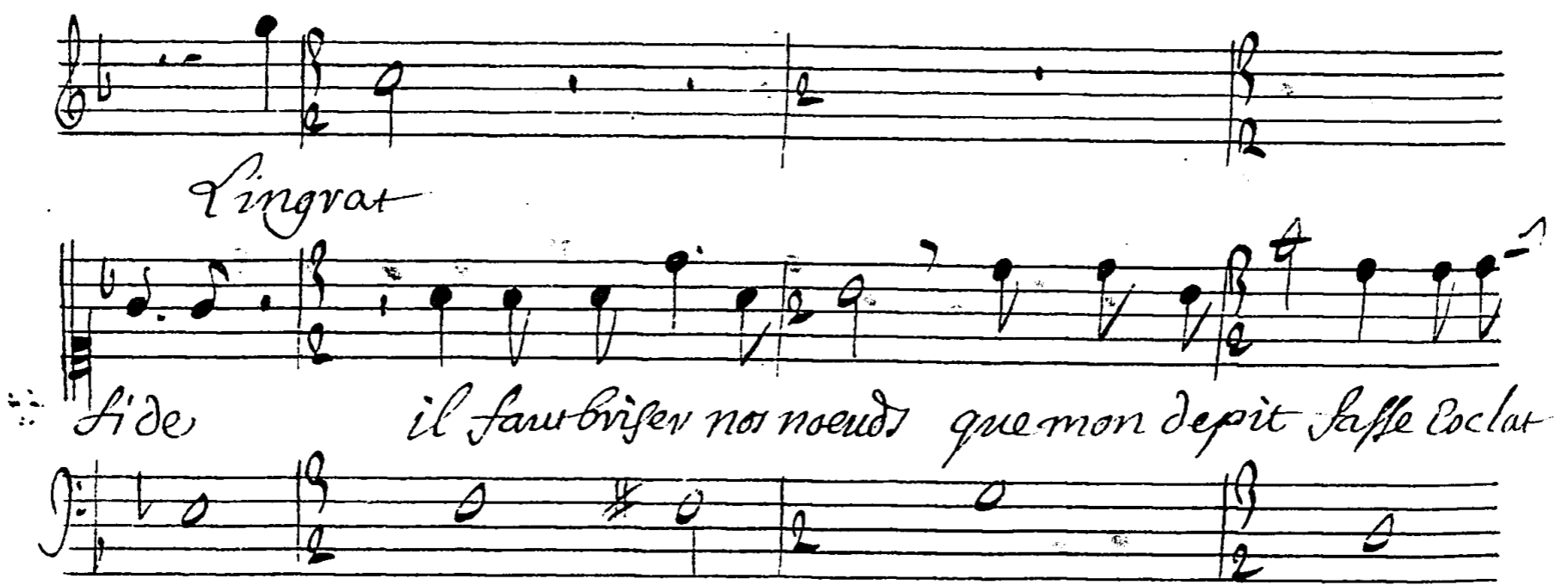
*Isabelle*  
nom de cet amant fidelle, nommez moy cet objet de votre a



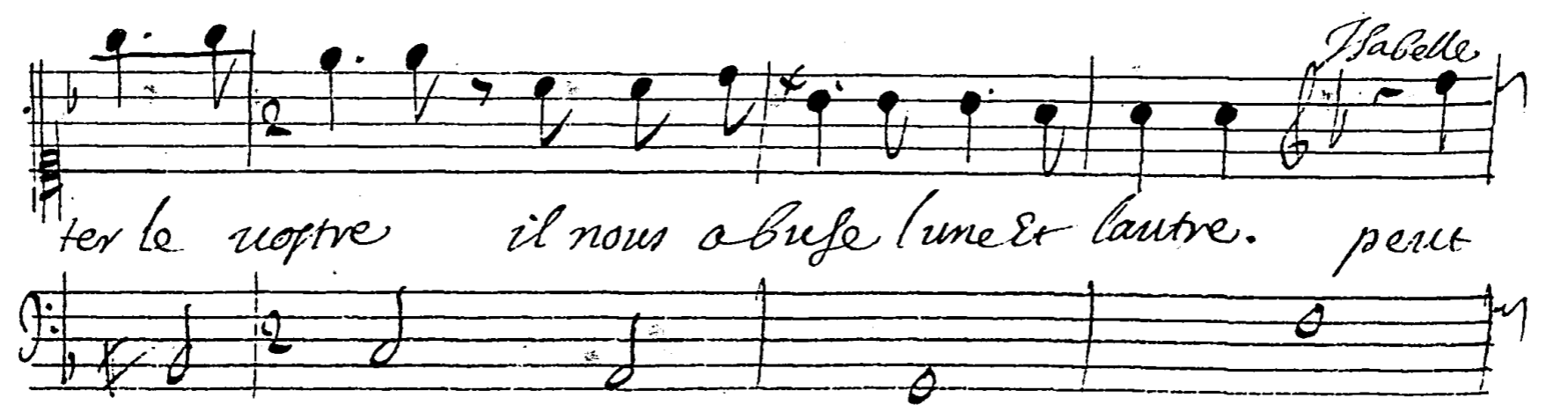
= moy nouvelle Cest Leandre qu'en tenez je ô dieux  
*Leonore*  
Cest Leandre qu'en tenez je ô dieux Le per-



*L'ingrat*  
*Side* il faut briser nos noeuds que mon despit jasse Coctat



*Isabelle*  
ter le vostre il nous abuse l'une et l'autre. peut



*Leonore*  
 être que l'ingrat nous trompe tout deux il vient peine

*SCENE 3eme*  
 trou dans son ~~coeur~~ <sup>ame</sup> le secret de sa flame

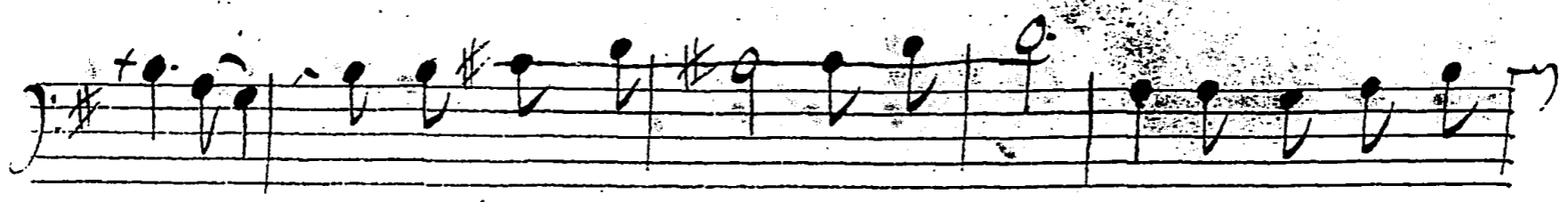
*Leandre, Isabelle*  
*Leonore*

Quis je croire que vostre coeur, pour un autre que moy sou-

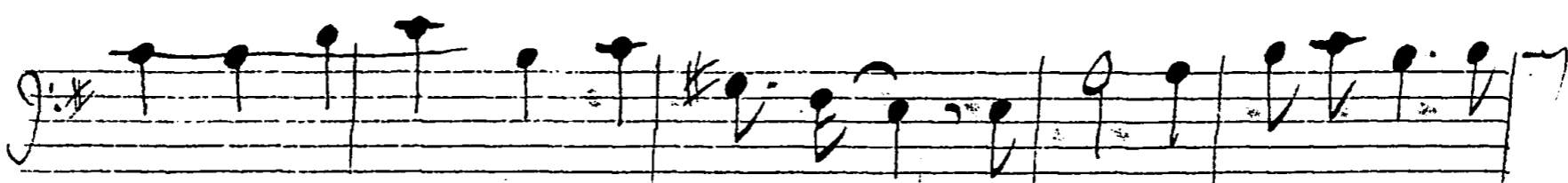
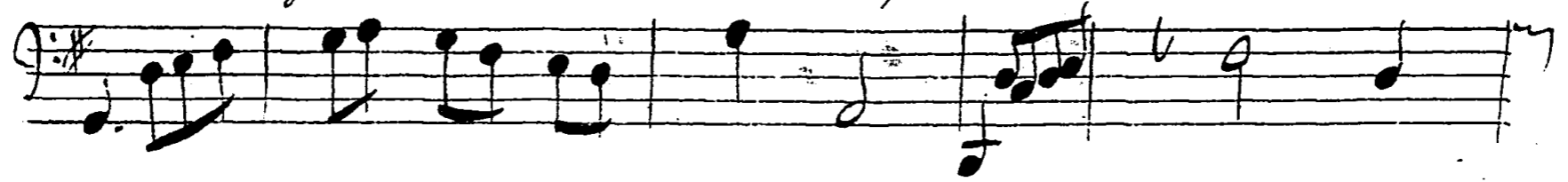
*Leonore*  
 pive Ingrat ne m'as tu pas mille fois oté dire

*Leandre*  
 que tu brulois pour moy d'une sincere ardeur, Quand

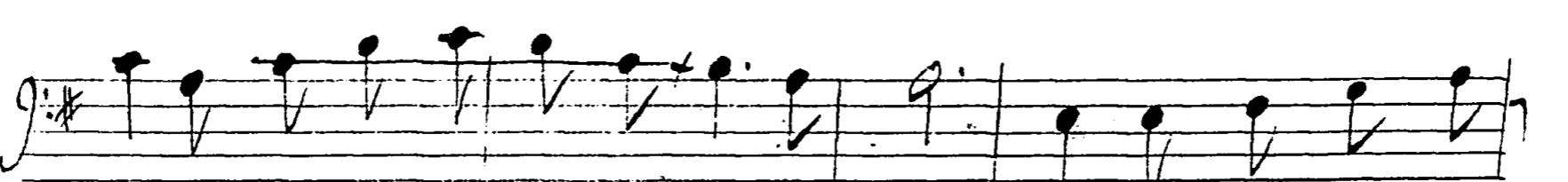
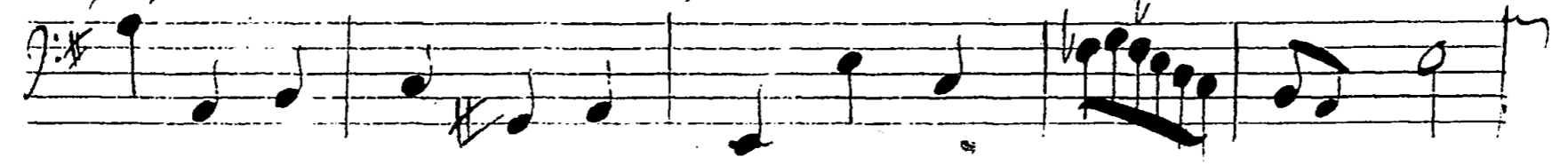
Je vous vois Ensemble, l'amour qui dans vos yeux tous les charmes ras-



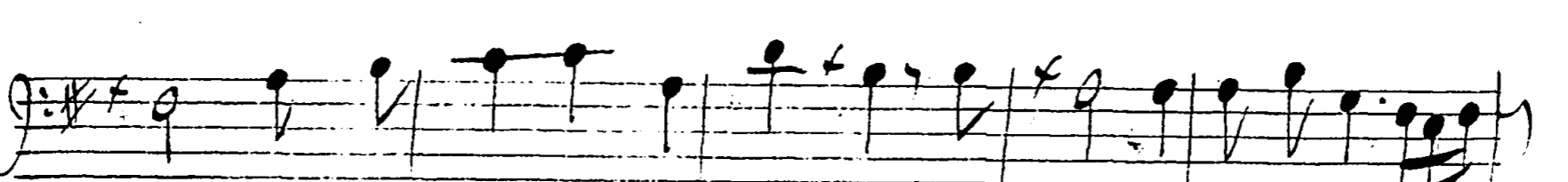
*Samble est égale = mant triomphant: Entre deux beaux ob-*



*jets qui tous deux savent plaire le choix est difficile a*



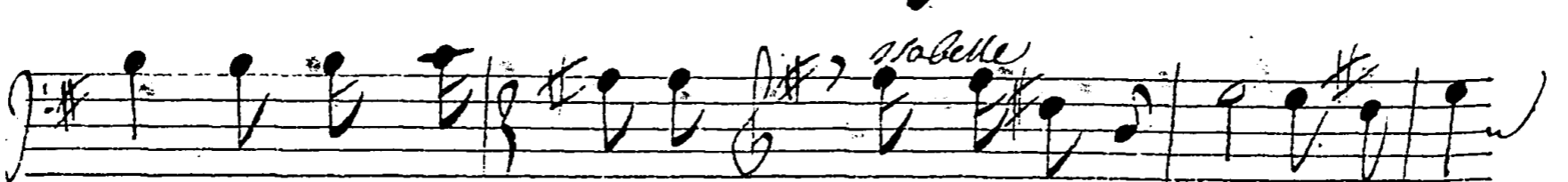
*faire et l'un de l'autre me deffend Entre deux beaux ob-*



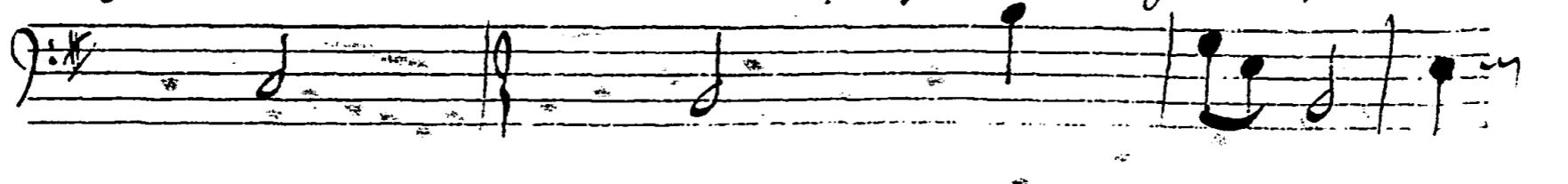
*jets qui tous deux savent plaire le choix est difficile a*



*faire et l'un de l'autre me deffend Explique*



*toy sans artifice Il est tems enfin de parler*



*Leonore*

*valle*

*Leonore* *Leandre*

il ne faut plus dissimuler, Quelle Contrainte quel Sup-  
 plice, De vos tendres regards j'ay senty les at-  
 traits, je vous ay may charmante leandre mais des yeux plus purs  
 sans Encore ont soumis mon Coeur a leurs traits C'est Iso-  
*Leonore*  
 belle que j'adore pour ne changer Jamais, Rien que  
 mon ame. d'entendre Et que ma peine est vaine de te ve de la



*Wabelle*  
rer ton Infidelité En amour bien souvent un peu d'incerti-

*Leonore*  
rude flatte plus que la verité Jouis de ta vic-

toire orgueilleuse rivales Insulte Encor a mon malheur, et

toy perfide amant Crois tu usir dans mon Coeur, dissiper En re

grets ma tendresse Satalle non Ingrat je pretens que

mon courroux esclottes et sur passe Encor mon ardeur Je

leur qui a ma vengeance offert en sacrifice l'un ou

l'autre perisse J'en atteste le Ciel En ce funeste

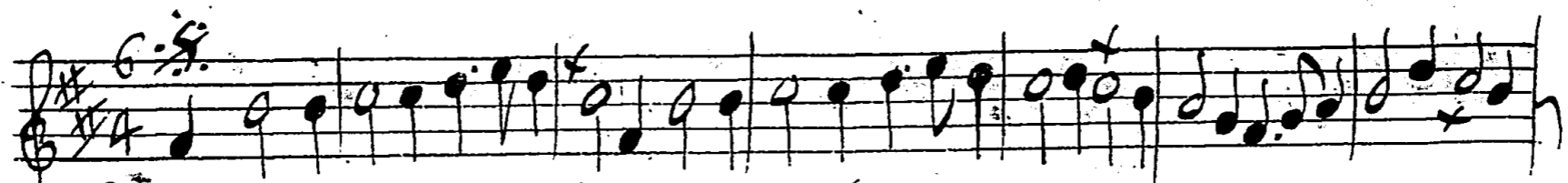
jour La haine mangera l'amour, que ces vains pro-

= jets de vengeance ne servent qu'à servir nos vœux

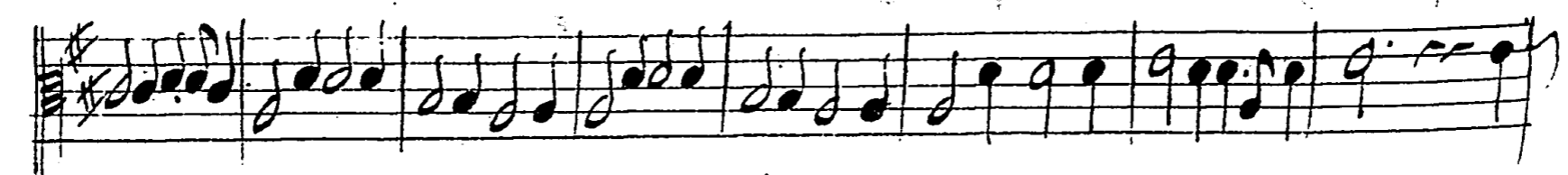
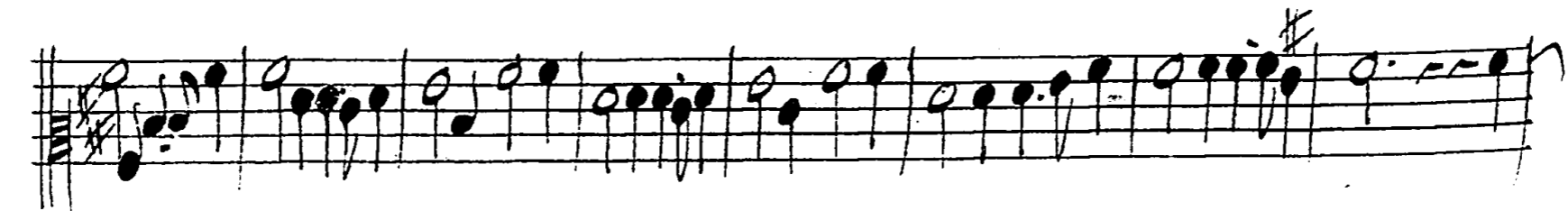
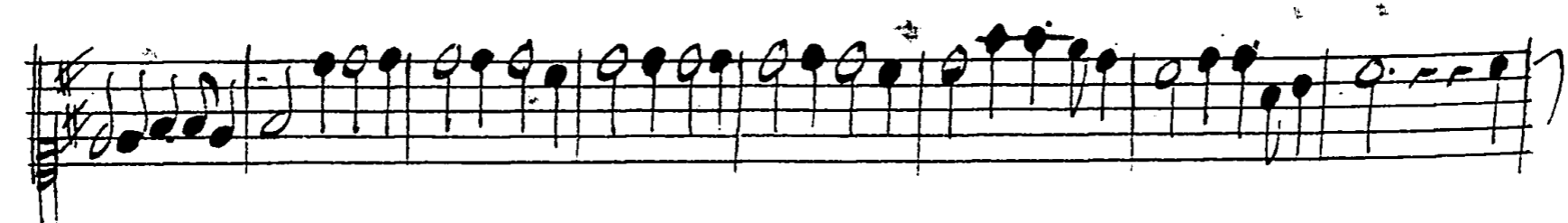
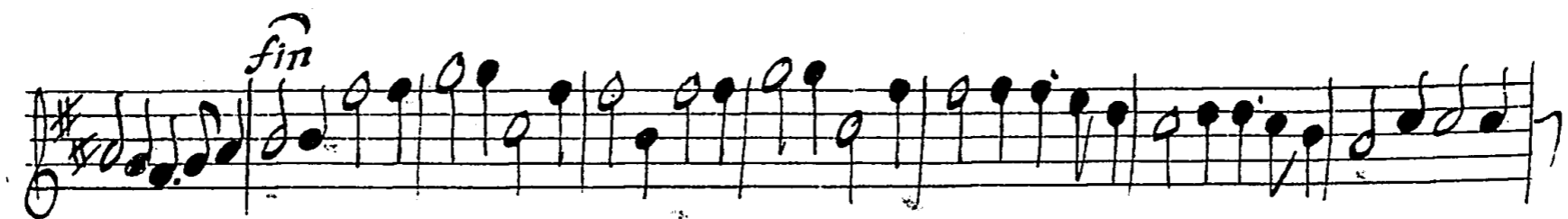
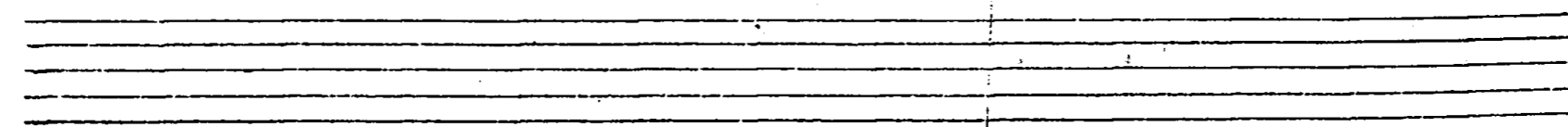
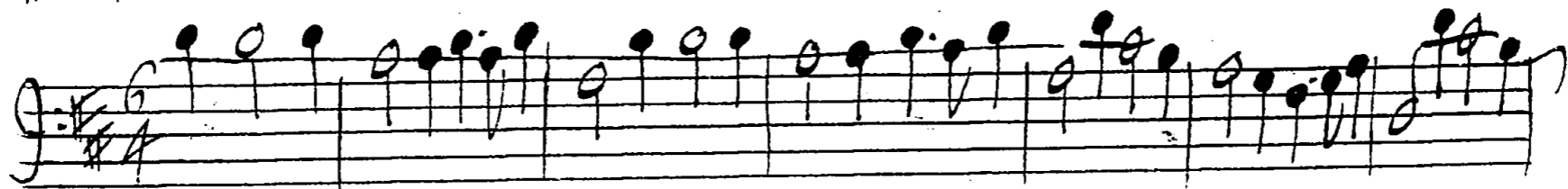
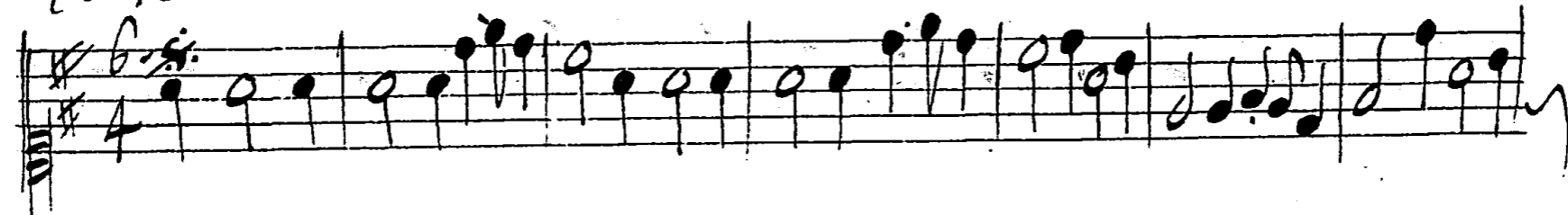
De Dieux Etrangers une troupe L'innocence Escou-

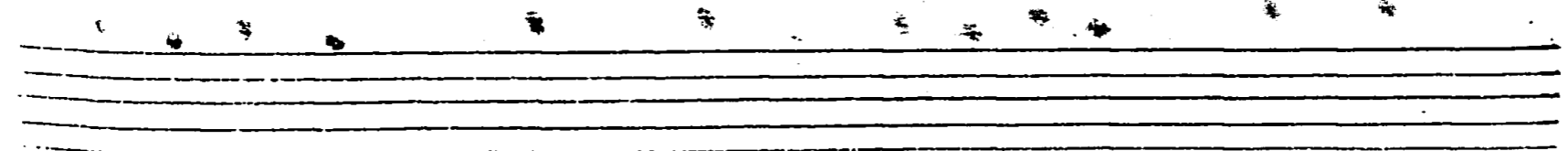
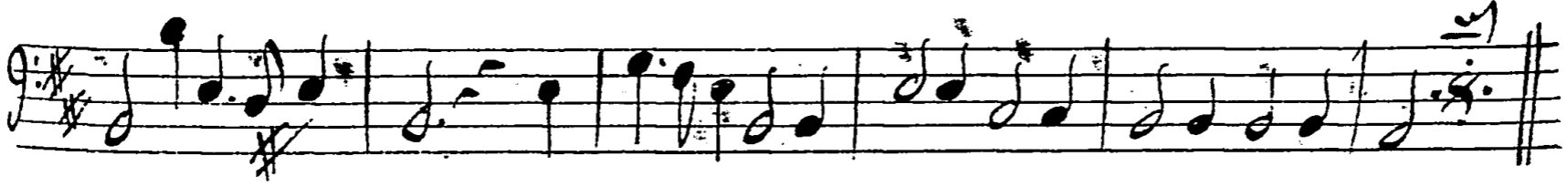
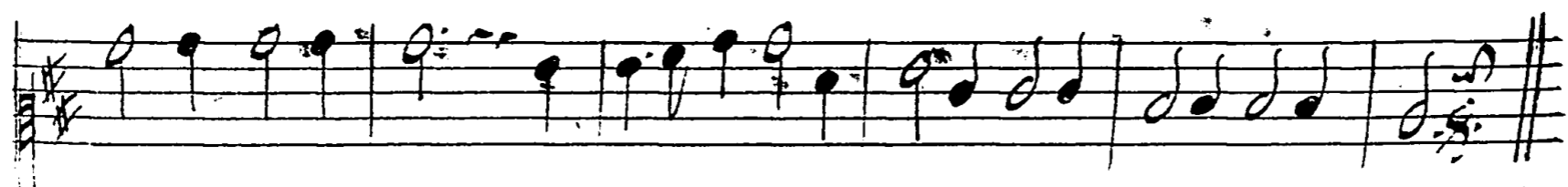
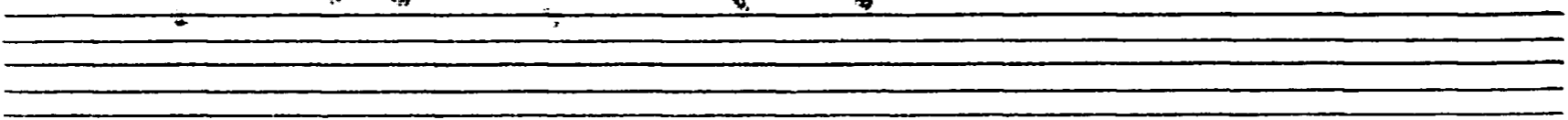
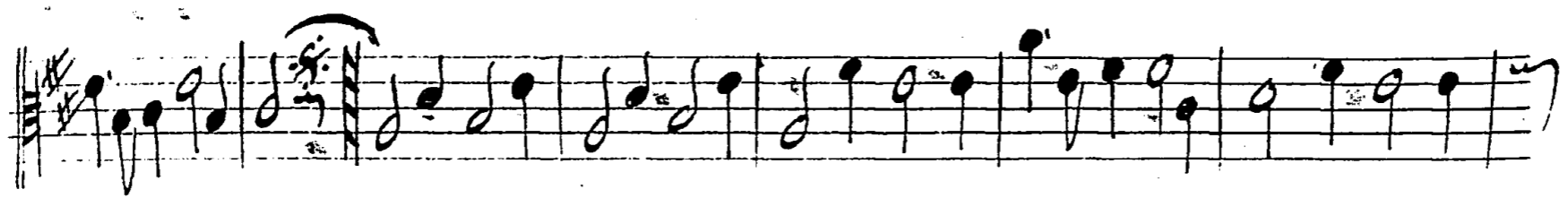
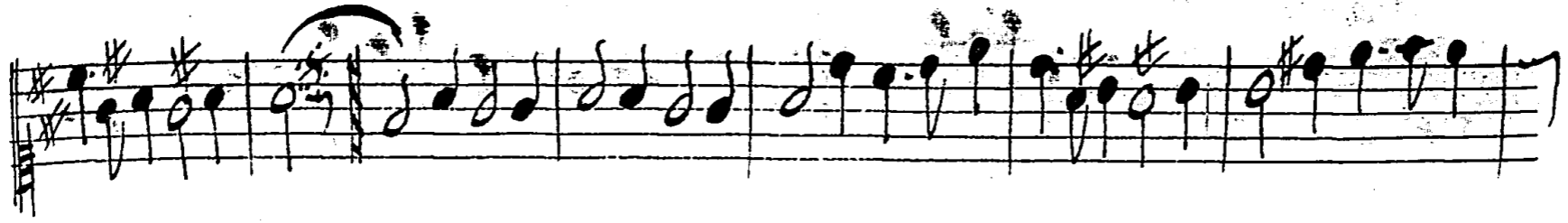
tons leurs Concerts prenons part à leurs Jeux

Scène, 4.<sup>e</sup>  
Une troupe des classes d'armées et de boémiennes viennoises  
dans la place de St. Marc, prendre part au plaisir du Carnaval.



La viennoise.





amante Sara amante Sara il mio Cor

amante Sara - - - - - il mio Cor

*fine*  
quando in vece di trali fatali - quando in-

vece di trali fatali - nella faretta fiori porterai il dio da

mor fiori porterai il dio d'amor amante Sara &

*Trio 3me boëmienn*  
Amor =: nel giuro a fe amor =: nel giuro a

Le tuo Crudo Stral non sapiù per me tuo Crudo Stral non sapiù per me

*il Choro.*

Amor amor tel giuro o fe amor — tel giuro a fe tuo Crudo —

Amor amor tel giuro a fe amor amor tel giuro a fe tuo crudo —

*Violini*

*Israel non sapiu per me tuo Crudo Israel non sapiu per me.!*

*Israel non sapiu per me tuo Crudo Israel non sapiu per me.!*

*Violini*

*In Esclauon*

Spungi da me' uagha bella, non mi gioza la crudelta chi

uol sospirar puo finna morar amor non la voglio Conto

Lascia mio core in liberta.

*on reprend le choeur*  
amor tel giuro &

*L'esclauon*

Grata merce di costante te fidarno uien a consolar

mei col foco non voglio piu scherzar amor per me gioco non

e' voglio vider e non auampar

*on reprend le choeur*  
amor tel giuro &



*Lazillanelle*

Handwritten musical score for 'Lazillanelle'. The score is written on five systems of staves. The first system consists of two staves (treble and bass clef). The second system also consists of two staves. The third system consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves. The music is written in a single system, with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various note values, rests, and dynamic markings.

Two empty musical staves, one for the treble clef and one for the bass clef.

Handwritten musical score for 'Lazillanelle'. The score is written on five systems of staves. The first system consists of two staves (treble and bass clef). The second system also consists of two staves. The third system consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves. The music is written in a single system, with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various note values, rests, and dynamic markings.

Two empty musical staves, one for the treble clef and one for the bass clef.

*Flutes*

A musical staff for Flutes, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including slurs and dynamic markings such as *l* (piano) and *mf* (mezzo-forte).

*Violons*

A musical staff for Violons, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including slurs and dynamic markings such as *mf* and *f* (forte).

A musical staff with a treble clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

A musical staff with a treble clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

A musical staff with a bass clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

Two empty musical staves, one for treble clef and one for bass clef.

*Violon.*

A musical staff for Violon, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including slurs and dynamic markings such as *f* and *mf*.

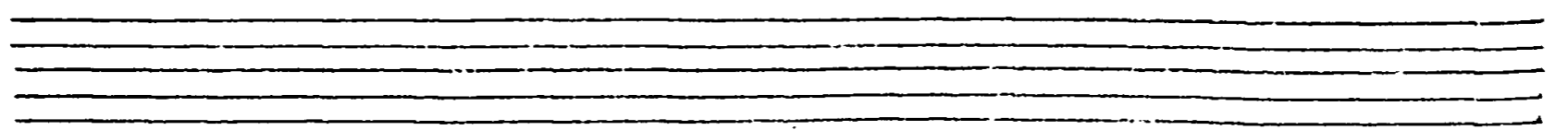
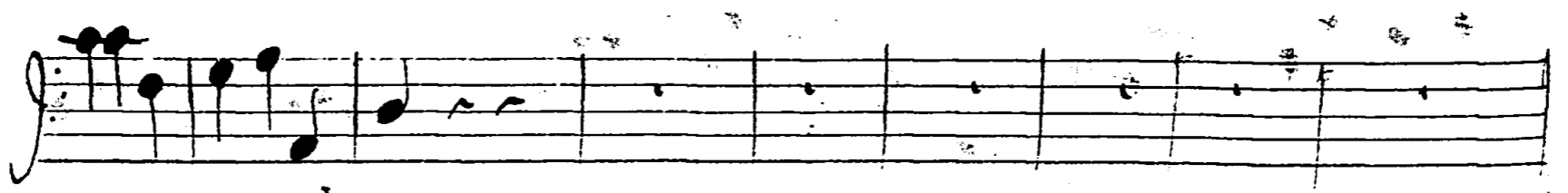
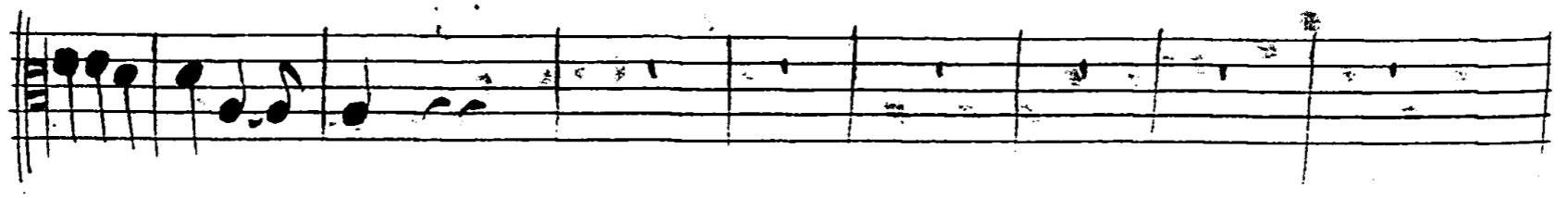
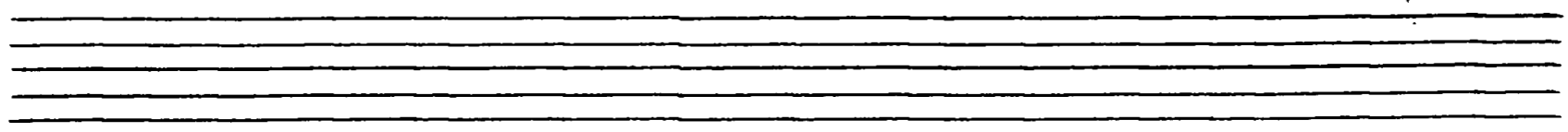
A musical staff with a treble clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

A musical staff with a treble clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

A musical staff with a treble clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

A musical staff with a bass clef and a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and dynamic markings such as *f* and *mf*.

Two empty musical staves, one for treble clef and one for bass clef.



A handwritten musical score consisting of five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 19th-century manuscript notation.

*pre bohemienne*

Two staves of handwritten musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics are written in cursive below the notes.

*formons s'il est possible les plus doux concerts de ce*

Two staves of handwritten musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics are written in cursive below the notes.

*jour est possible dans le sein des mers.*

Four empty musical staves, consisting of two systems of two staves each, located at the bottom of the page.

Chœur

Formons s'il est possible le plus doux concert ce séjour est pai-

Formons s'il est possible le plus doux concert ce séjour est pai-

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*La bohémienne*

*siècle dans le sein des mers, Neptune plus tranquille pour*

*siècle dans le sein des mers,*

*flatter nos vœux sert dans ce doux azile de théâtre au jeu.*

*on reprend le chœur formons le formons Chœur*

1<sup>re</sup> voix

Nous ressentons dans l'onde le flam beau du jour il est

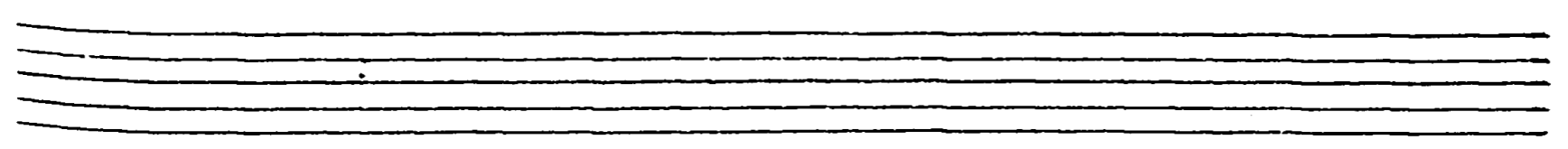
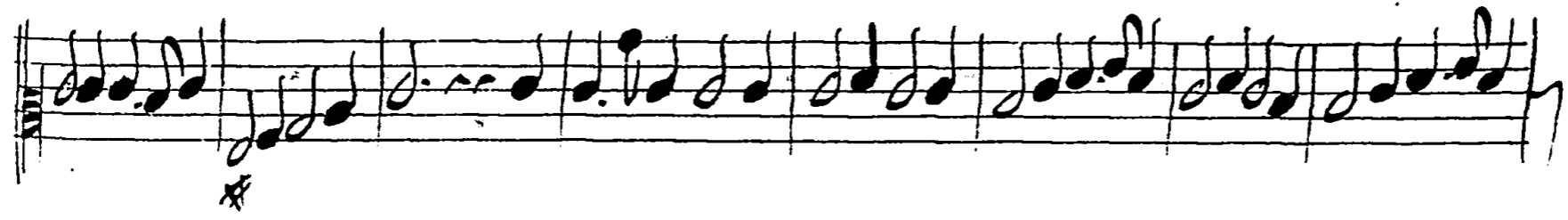
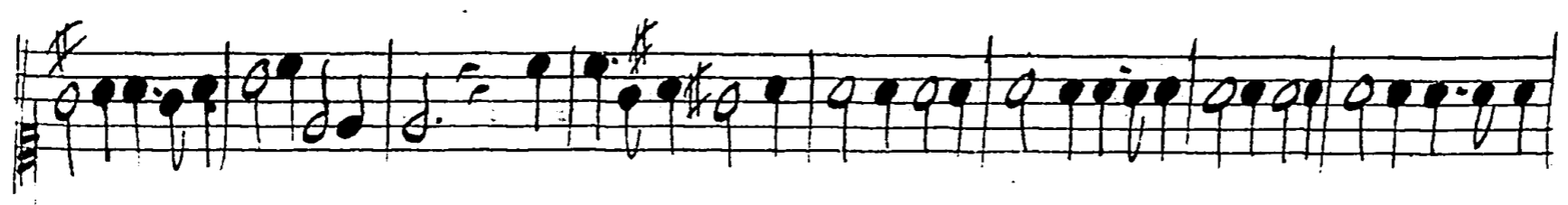
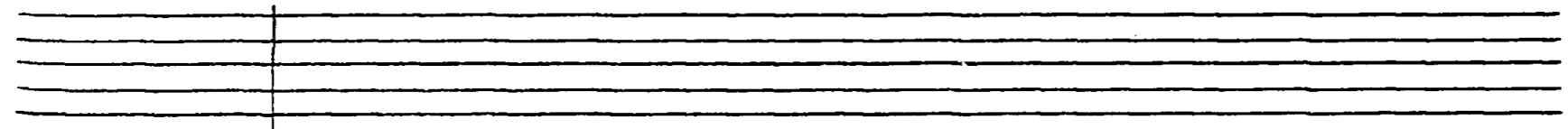
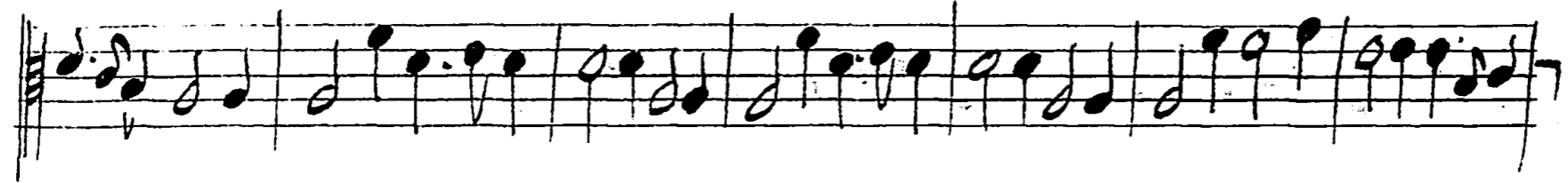
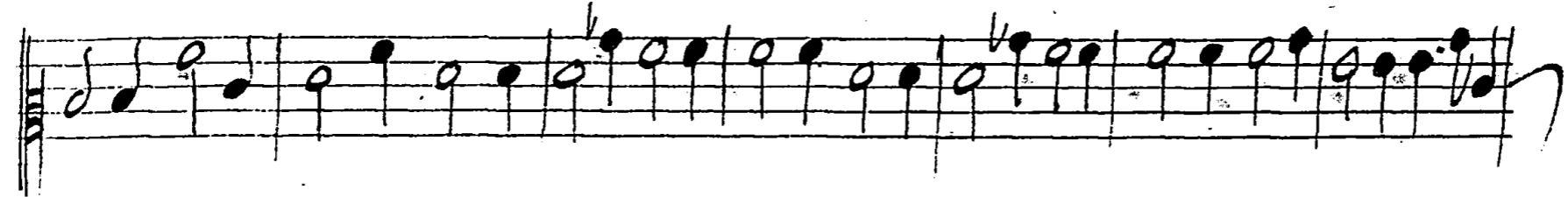
plus cher a monde que celui d'amour,

on reprend le choeur, formons fit est

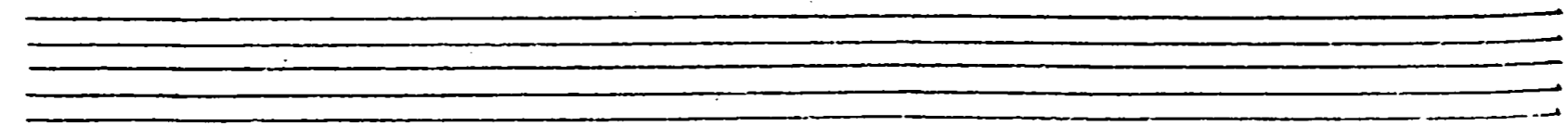
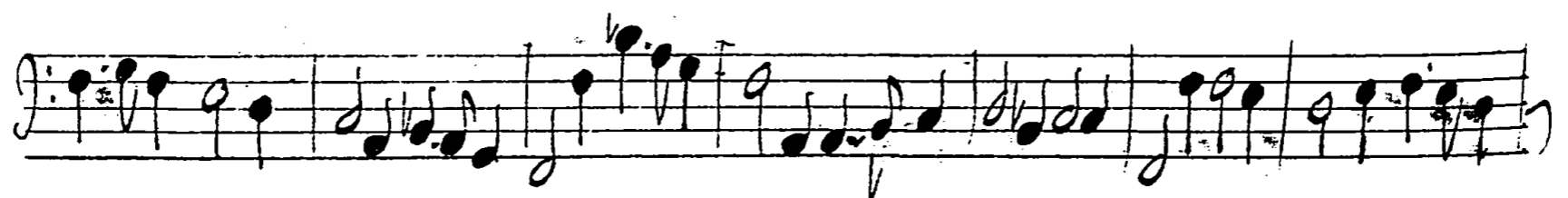
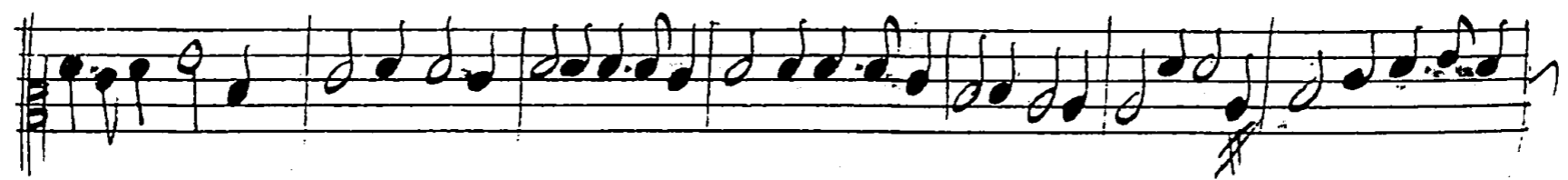
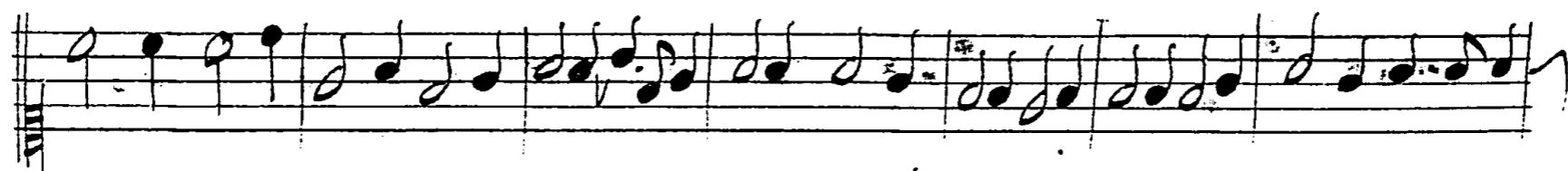
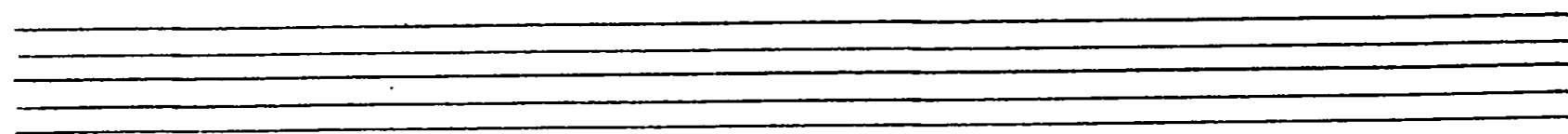
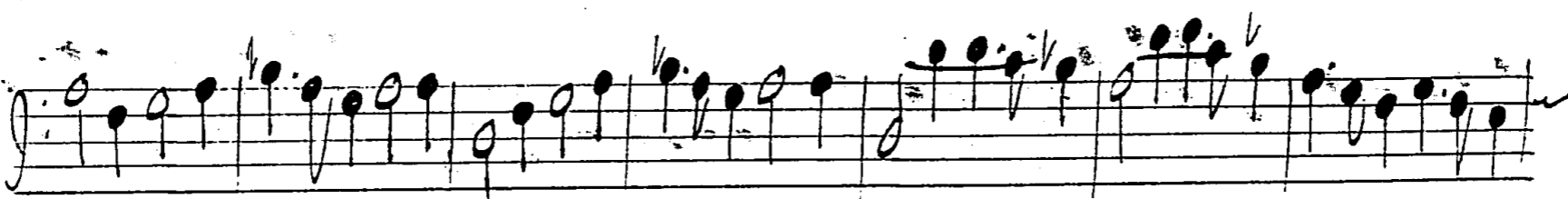
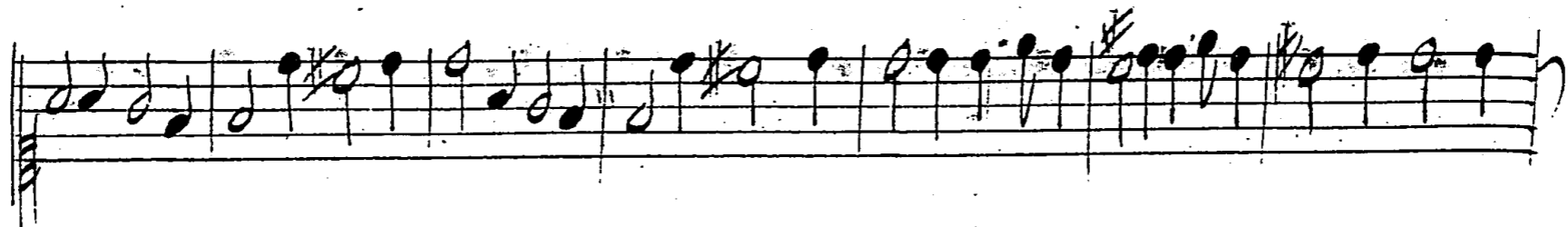
2<sup>e</sup> voix Genitienne

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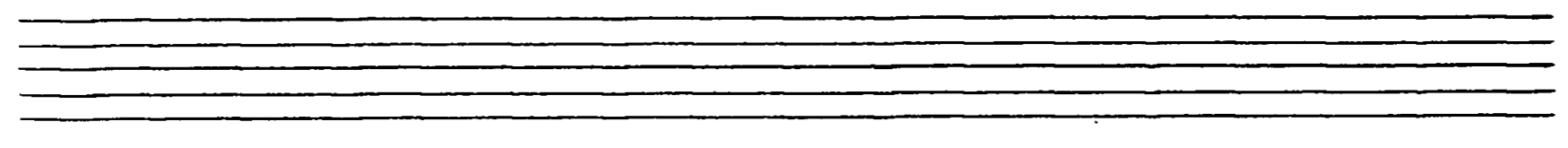
Empty musical staves







Handwritten musical score for five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several sharp accidentals (#) and some double-sharp symbols (x) scattered throughout the piece.



*Une arménienne*

Handwritten musical score for two staves. The top staff is in treble clef and the bottom in bass clef. The lyrics are written in French cursive below the notes.

*Tout plaint tout rit, dans ce beau séjour tout plaint tout rit dans*

Handwritten musical score for two staves. The top staff is in treble clef and the bottom in bass clef. The lyrics continue in French cursive.

*ce beau séjour Venus y tient la brillante (our Venus y*

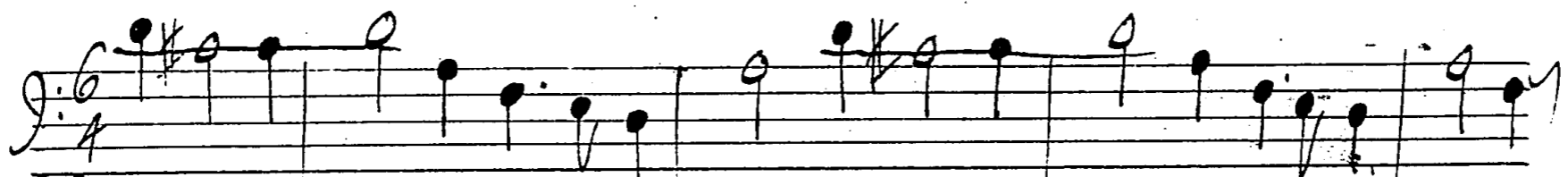
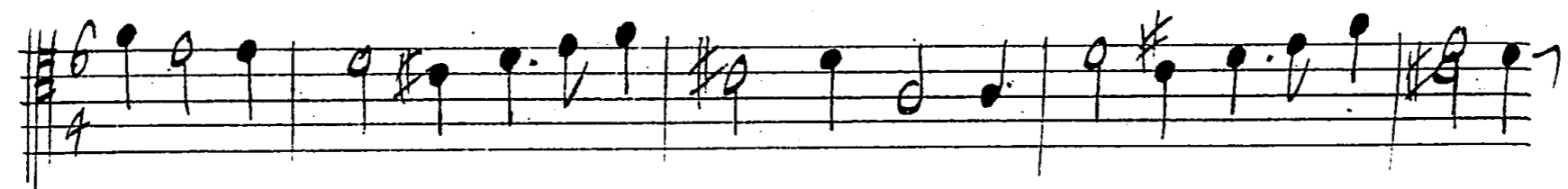
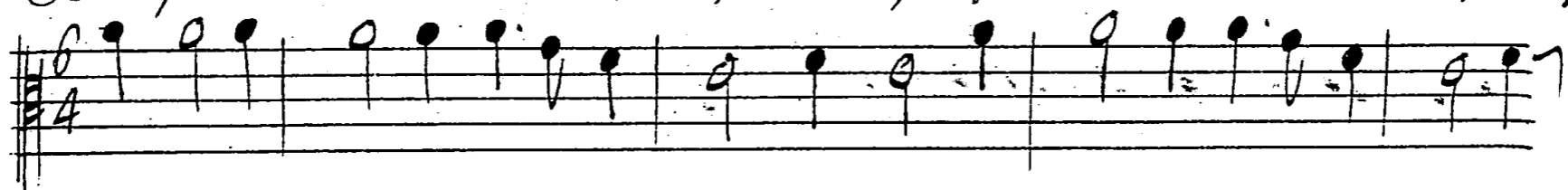
Handwritten musical score for two staves. The top staff is in treble clef and the bottom in bass clef. The lyrics conclude in French cursive.

*tient la brillante Our.*

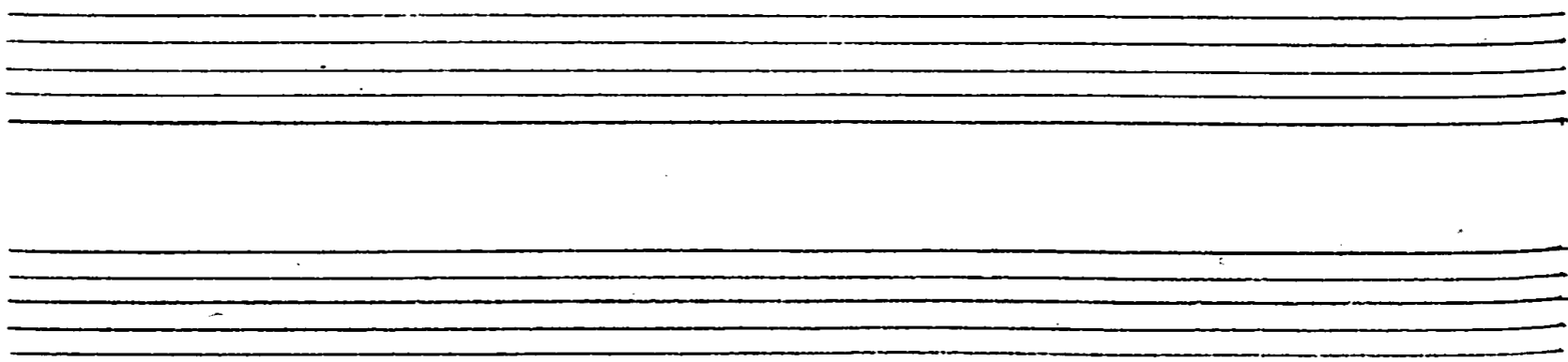
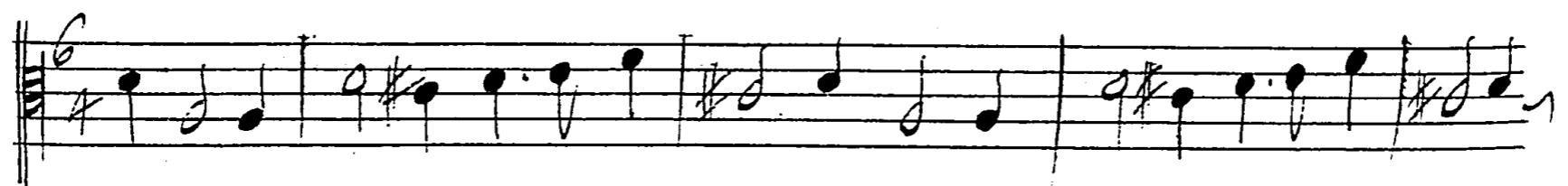
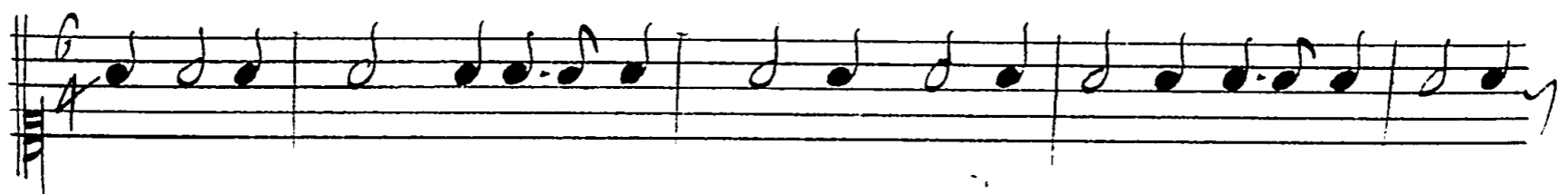
Chœur.



Tout plaît tout rit dans ce beau séjour tout plaît tout rit dans ce beau séjour 2<sup>e</sup>



Tout plaît tout rit dans ce beau séjour tout plaît tout rit dans ce beau séjour 3<sup>e</sup>



*nus I tient la brillante Cour venus y tient la brillante Cour.*

*nus y tient la brillante Cour venus y tient la brillante Cour.*

*Violons.*

*ynarmenien*

*Dans ce beau lieu remply d'attraits l'amour n'a que d'aymables traits tout*

vient de vous flatter vos desirs si l'hiver chasse les se

on reprend le choeur  
plus il vous ramene les doux plaisirs  
sous plait de

L'armenien

Malgré la glace & les noirs frimats nous ressentons des fleurs plein d'ap-

pas et les jours suivent par tout nos pas quel printemps fait de

plus beaux jours, au lieu de fleurs il naît des amours,  
on reprend le choeur. ensuite  
la première  
venitienne.

Scene 5.<sup>e</sup>  
Leandre  
Isabelle.

Vous brillez a mes yeux d'une grace nouvelle et je

brûle pour nous d'une nouvelle ardeur, deur, l'amere des a

mours ne fut jamais si belle tout feu de vos yeux a pas-

se dans mon coeur, l'amere des amours ne fut jamais si

belle tout feu de vos yeux a passé dans mon coeur, Je crains  
*Habelle*

une rivale et mon ardeur si d'elle me fait sentir de mor

telles fer veurs, ne craignez rien de ses fureurs Je crains-  
*Leandre* *Habelle*

plus de vôtre Inconstance, ah! que cette Crainte m'offense

Pourquoy vous offencer de la Juste frayeur dont je sens les at-

teints Les troubles et les craintes sont les premiers effets d'un

ne naislante ardeur, Les troubles et les craintes sont les premiers ef-

fets d'une naislante ardeur, De ce tendre dis cours que mon

ame est ravie, Dieu jaloux odieux Je crains la barba-

rie Si notre amour le laitoit a ses yeux rien ne pour-

roit Calmer les transports furieux.

L'amour armé de la Constance ne craint ny ridance ny sa

*Violon*

*Violon*

= lous si nos Coeurs sont d'intelligence rien n'est a redouter pour nous.



nous: D'un rival Importun tromper la vigilance. C'est Gous

ter par amance ce que l'amour ad plus doux d'un rival Impor-

= Fun tromper la vigilance C'est gouter par amance ce que la-

*Isabelle*  
 mour a de plus doux bruleriez vous pour moy d'une

*Leandre*  
 flame sincere, pourriez vous connoître et me le

*Isabelle*  
 demander, La conquête d'un coeur est plus facile a

faire quelle n'est facile a garder, Banis-

See ces allarmes Prenez le calme a vos desirs: Fin.

Vos beaux yeux et vos charmes vous répondront de mon ardeur  
 Vos beaux yeux et vos charmes vous répondront de mon ardeur

Ensemble.

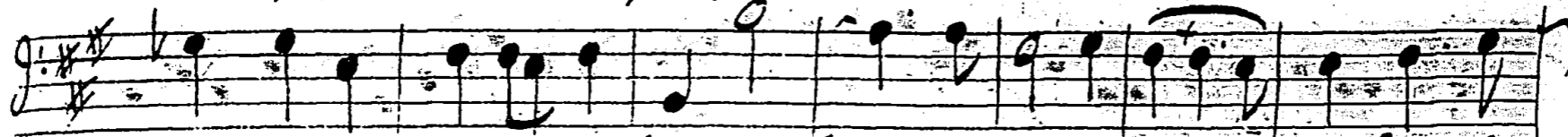
Goutons sans nous contraindre les plaisirs les plai-  
 Goutons sans nous contraindre les plaisirs les plai-

Les plus doux Goutons sans nous contraindre les plai-  
 Les plus doux Goutons sans nous contraindre les plai-

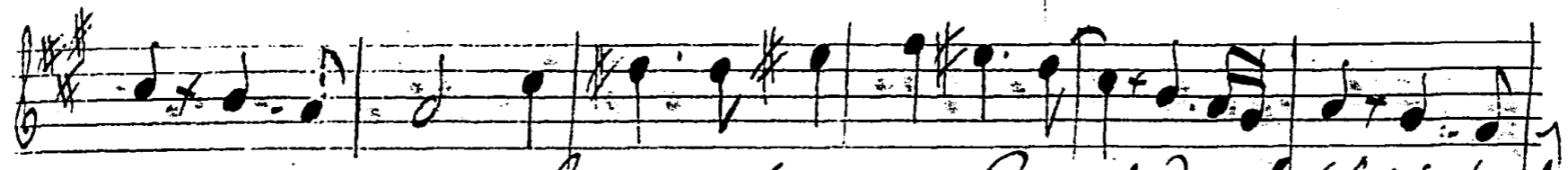
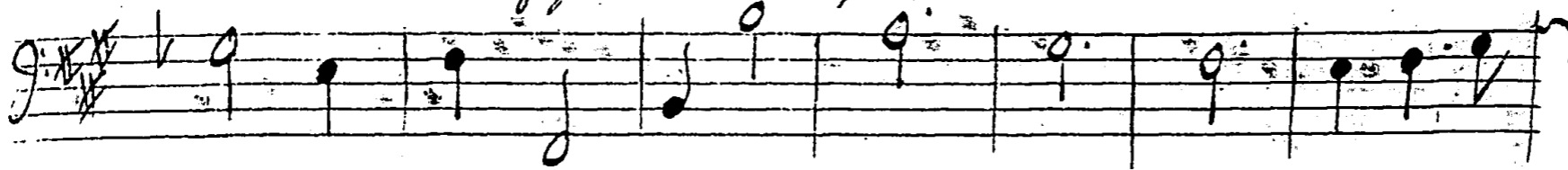
Les plus doux ah que pouvons nous craindre si l'a-  
 Les plus doux ah que pouvons nous craindre si l'amour est pour



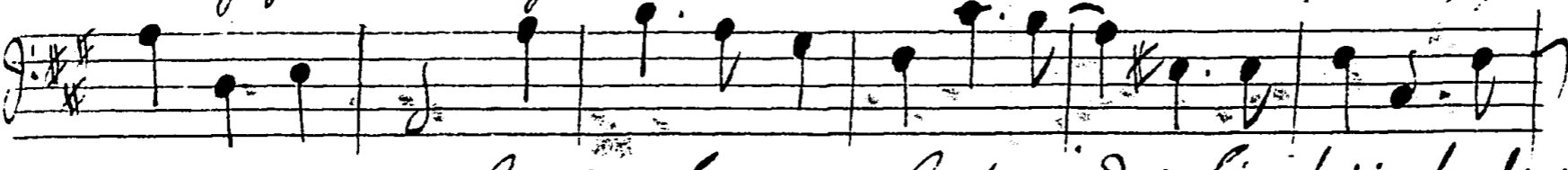
mour est pour nous que pour nous nous craindre si la-



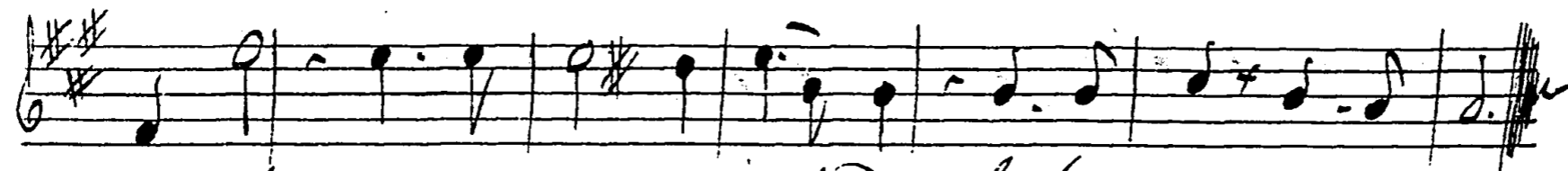
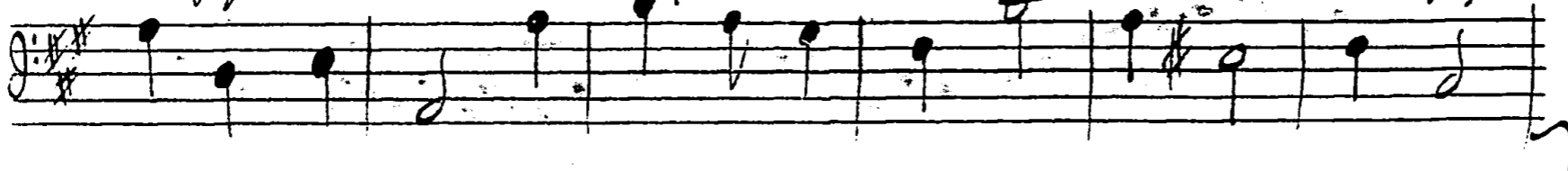
nous si la-mour est pour nous ah! que pour nous nous craindre si la



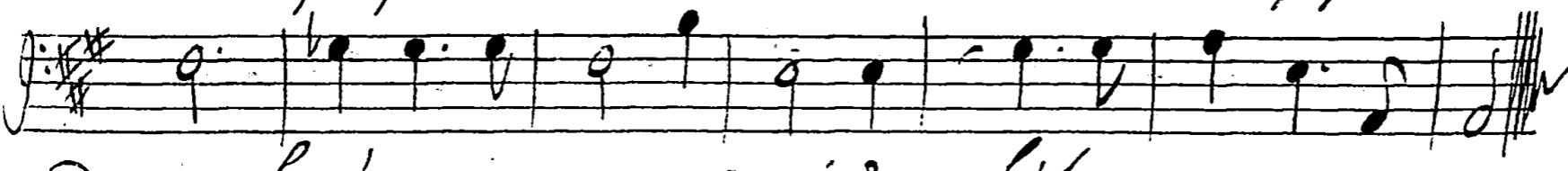
mour est pour nous goûtons sans nous contraindre les plaisirs les plus



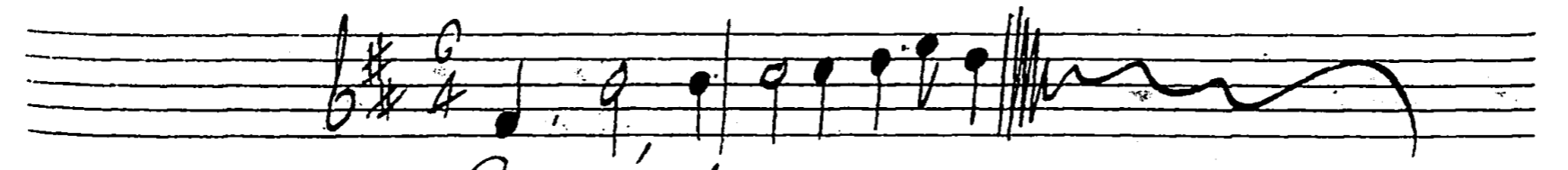
mour est pour nous goûtons sans nous contraindre les plaisirs les plus



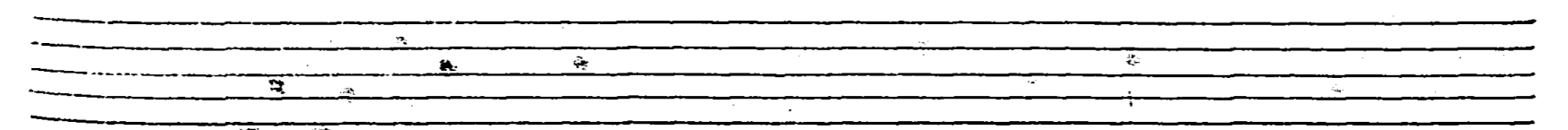
doux ah que pour nous nous craindre si la-mour est pour nous



doux ha! que pour nous nous craindre si la-mour est pour nous



Entr'acte.



Air du premier acte