

*maintenant que j'en suis sûr je suis sûr de vous l'écouter! et ne croyez pas que j'en suis sûr de vous l'écouter!*

274

Allegro 104 =  $\rho$

N° 9.

*Fin*

Flûte . . .

Petite Flûte . . .

Hautbois . . .

Clarinettes . . .

Trompettes . . .

Cors en Mi # . . .

Bassons . . .

Timballes en Ut . . .

1<sup>er</sup> Violon . . .

2<sup>e</sup> Violon . . .

Alto . . .

FIORELLA . . .

RODOLPHE . . .

ALPERT . . .

ARPAYA . . .

CHOEUR des PELELINES . . .

Violoncello . . .

C. Basse . . .

Allegro . . .

1998

Allegro Vivace. 126 = ♩.

275

ff

ff

ff

ff

en Mi# ff

ff

ff

ff

ff

ff

Albert (dans la coulisse)

ff

ff

p

p

p

p

p

p

p

p

p

p

p

dol- phe Ro- dol- phe al- lons que l'on s'é- veil- le voici dé-

v<sup>celli</sup> e C. B.

( Fiorella )  
 Quelle voix frap-pe mon o-reille ahl granddieu Al-  
 jà ve-nir le jour  
 Flûte V. et C. B. Pizz.  
 bert . ( Rodolphe. )  
 Il est en ce sé-jour  
 Albert (entrant sur le théâtre .)  
 Oui dé-  
 V. et C. B. 1998 p Arco

ja l'au - po-re ver - meil - - - le do - re le som-met de la  
 V. et C. B.

tout Il faut par - tir voi - ci  
 C. 1 B. <sup>6 50</sup>  
 V. et C. B.

Col B. 880

le jour il faut par - - tir

Detailed description: This system contains the first six measures of the piece. It features a vocal line in the bottom staff and piano accompaniment in the upper staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal line has lyrics: "le jour il faut par - - tir".

V. et C. B.

voi - ci le

Detailed description: This system contains the next six measures. It features a vocal line in the bottom staff and piano accompaniment in the upper staves. The piano accompaniment continues with the same rhythmic pattern. The vocal line has lyrics: "voi - ci le".

Mais qu'ai-je vu? Gen -

V. et C. B.

telle Pé-le-ri-ne par - don par - don

V. et C. B.

moi j'étais moins heu-veux et voi - là pour -

V. et C. B.

quoy j'i-ma-gi-ne mon-sieur n'est pas pres-sé de sor-tir de ces

V. et C. B.

Le ha-zard le plus grand en est cau-se

lieux Je de-vi-ne ce-

V. et C. B.

pp

pp

pp

sont de ces ha-zards que l'on ar-ran-ge ex-

V. et C. B.

pp

près mais voyons donc de plus près ses at-traits

V. et C. B.

All.<sup>o</sup> Vivace 138 =  $\text{♩}$

Fiopel - - - la ! O trahi -

V. et C. B.



Musical score for the first system, including vocal line and piano accompaniment. The piano part features a staccato accompaniment in the right hand and a bass line in the left hand. The vocal line includes the lyrics:

O ciel ô ciel quelle sombre fu-ri - e  
 E-coutez-moi je vous en pri-e écoutez moi je vous en prie  
 son O perfi-di - e ô trahi-son ô perfi-die redou-

*p* V. et C. B.

Musical score for the second system, including vocal line and piano accompaniment. The piano part features a forte accompaniment in the right hand and a bass line in the left hand. The vocal line includes the lyrics:

tez mes trans-ports jaloux l'a-mi-tié par vous fut tra-

*f* *p* C. B.

hi-e l'ami-tié par vous fut tra-hi-e je n'é-coute que mon trans-

Je n'ai point trompé votre es-poir ma pro-  
 port  
 mes-se fut sa-crée - e  
 Vous ne deviez plus la

Col B.<sup>850</sup>

Col B.<sup>850</sup>

1998

Detailed description: This is a page of a musical score, numbered 284. It features a vocal line and piano accompaniment. The vocal line is written in a single system with lyrics in French. The piano accompaniment consists of two systems, each with a right-hand and left-hand part. The score includes various musical notations such as notes, rests, dynamics (p, f, Fz.), and articulation marks. There are also some editorial markings like 'Col B. 850' and a page number '1998' at the bottom.

voir j'en at - tes - te la foi ju - ré - e et je vous trou - ve dans ces lieux en té - té

ô ciel ô ciel  
 Ecoutez - moi je vous en pri - e  
 té - - te tous les deux ô trahi - son O per - fi - di - e ô trahi -

quelle sombre fu - ri - e  
 Ecoutez - moi je vous en prie  
 son ô perfi - di - e redou - tez mes transports jaloux l'a - mitié par  
 V. I. C. P.

The musical score consists of several staves. The top five staves are for the piano accompaniment, featuring chords and melodic lines. The sixth staff is the vocal line, with lyrics in French. The lyrics are: "ciel quelle som - bre fu - no - tre a - mi - tié n'est pas tra - hi - e vous fut tra - hi - e je n'é cou - te que mon cour -". The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

V. U. C. E.

The musical score consists of several staves. At the top, there are three staves of piano accompaniment. Below them is a vocal line with lyrics. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with chords. A section of the piano accompaniment is marked 'Col 1<sup>o</sup>' and features a repeating rhythmic pattern. At the bottom, there is a figured bass line.

Lyrics:  
 pi - - - e                      é - clate en ses regards ja - loux  
 calmez votre injuste coup poux                      écoutez moi je vous en  
 poux                      ô trahi - son ô per - fi - di - e

V. et C. B.

The musical score consists of several staves. At the top, there are two staves for strings, likely violins and violas, with notes and rests. Below these are staves for woodwinds, including flutes and oboes. The vocal line is prominent, with lyrics written below the notes. The lyrics are: "ô ciel", "pri - e", "reprimez vos transports ja - loux", "re doutez mes transports ja - loux", "redou - tez", "redou -". There are also staves for a basso continuo or similar instrument at the bottom.

col 1<sup>o</sup>

V. et C. B.



ô ciel é-coutez - moi je vous en prie et mo - - dé -  
 Ecoutez-moi je vous en pri - e ré - pri - mez ces transports ja -  
 lez mes transports ja - - lous l'a-mi - tié par vous fut tra -

rez vo - tre courroux e - cou - tez-moi je vous en pri-e et modé -  
 loux é-coutez moi je vous en pri-e calmez cal - mez un in - juste coup  
 hi - - e ô trahi - son ô perfi - di - e redou - tez mes transports ja -

V. et C.B.

peux et mo - dé - rez vo - - tre coup - - peux .  
 peux cal - mez cal - mez un in - ju - te coup - - peux :  
 loux redou - tez mes transports ja - - loux .

CHOEUR.  
 Mais quel  
 Mais quel  
 Mais quel

The musical score on page 293 consists of several staves. At the top, there are two staves with notes and rests. Below these are two more staves with notes and rests. The next section includes a staff labeled "Tromb:" with notes and rests. This is followed by two more staves with notes and rests. The bottom section of the page features four staves of vocal parts with the lyrics: "bruit quel bruit quel ta - - - pa - - - ge re - ten -". The lyrics are written in a stylized font with hyphens indicating syllable placement. The musical notation includes notes, rests, and dynamic markings.

Musical score for instruments. The score consists of several staves. The top four staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses), each with a specific key signature and clef. The fifth staff is for Tromba (Trombone), marked 'Tromb:'. Below the Tromba staff are three more staves for other instruments, likely woodwinds or brass, with various key signatures and clefs. The notation includes notes, rests, and dynamic markings.

Vocal line with lyrics. The lyrics are: "tit dans le voi-si - - - na - - - ge re-ten - - tit". The lyrics are written on a staff with a treble clef and a key signature of one flat. The notes are aligned with the lyrics, showing a melodic line with some rests.

V. et C. B.

ARPAYA .

Que vois - je u - ne fem - me en ces  
 dans le voi - si - na - ge .  
 dans le voi - si - na - ge .  
 dans le voi - si - na - ge .

V. et C. B .

Hautb. : #50 #60

Clar. :

Cors. :

Fag. :

**Basse :** *f*

lieux c'est un scan - - da - le que rien n'é -

Hautb. :

Clar. :

Cors. :

Fag. :

**Basse :** *f*

ga - le Saint Lé - o - - nard fer - me les yeux

**Pizz.**

**Pizz.**  
ALBERT

**Pizz.**

Si je pouvais manquer à ma pro -

**Violoncelle :**

Cors.

Fag.

Violoncelle.

messe me disiez - vous que ta main ven - ge - res - - se

Cors.

Fag.

Violonc.

en - fonce un poi - gnard dans mon sein .

Cors.

Fag.

Arco

Arco.

Arco.

Eh! bien j'ai ce droit sur ta vi - e

Violonc. et C.B.



je veux pu - - - nir ta perfi - di - e mais ce se -

V. et C.B.

Tromb :

Ah! c'en est

-ra les ar - mes à la main Sop - tons

Col 1<sup>o</sup>

Col B<sup>o</sup>

Que faite -  
- trop je ne sais pas souf-frir de tels af- fronts  
n'hé-si-te plus sortons  
Mes - sieurs Mes - sieurs  
Mes - sieurs Mes - sieurs Mes -  
Mes - sieurs Mes - sieurs Mes -  
Mes - sieurs Mes - sieurs Mes -



Col I. Flûte.

Col Oboi.

8va

loco

Detailed description: This section of the score contains instrumental parts for the Flute (Col I), Oboe (Col Oboi), and various string instruments. The Flute and Oboe parts feature rests in the first two measures, followed by melodic lines in the subsequent measures. The string parts provide harmonic support with various rhythmic patterns and dynamics.

ciel Dieu tout-puissant pro-tè-ge-

sortons Je crains peu les transports ja-

sortons re-dou-te mes transports ja-loux

-sieurs ô ciel quel-le som-bre fu- - ri - - e

-sieurs ciel quel-le som-bre fu -

-sieurs ciel quel-le som-bre fu -

-sieurs ciel quel-le som-bre fu -

Detailed description: This section contains the vocal parts with French lyrics. The lyrics are: "ciel Dieu tout-puissant pro-tè-ge- / sortons Je crains peu les transports ja- / sortons re-dou-te mes transports ja-loux / -sieurs ô ciel quel-le som-bre fu- - ri - - e / -sieurs ciel quel-le som-bre fu - / -sieurs ciel quel-le som-bre fu - / -sieurs ciel quel-le som-bre fu -". The vocal lines are written in various staves, including soprano, alto, and tenor parts.

Col I. Flûte.

Col Oboi.

-nous Dieu tout-puis - sant pro-tè - ge - nous Dieu  
 -loux je crains peu tes transports ja - loux viens  
 re-dou-te mes transports ja - loux viens  
 éclate en leurs re-gards ja - loux Saint-Lé-o - nard Saint-  
 ri - - - e é - clate en leurs re - gards ja - loux Saint-  
 ri - - - e é - clate en leurs re - gards ja - loux Saint-  
 ri - - - e é - clate en leurs re - gards ja - loux Saint-

Col I<sup>re</sup> Flûte.

Col Oboi

Loco

8<sup>va</sup>

tout puissant . pro - té - ge nous Dieu tout puis -

viens re - dou - te mon jus - te cour - roux viens viens re -

viens je n'é - cou - te que mon cour - roux viens viens re -

Lé - o - nard pro - té - - ge - nous Saint Lé - o - -

Lé - o - nard pro - té - - ge - nous Saint Lé - o - -

Lé - o - nard pro - té - - ge - nous Saint Lé - o - -

Lé - o - nard pro - té - - ge - nous Saint Lé - o - -

Col Oboi

- sant pro-tè-ge-nous Dieu tout-puis-sant  
 - dou-te mon coup-roux viens viens re-dou-  
 - dou-te mon coup-roux viens viens re-dou-  
 - nard protè-ge-nous Saint-Lé-o-nard  
 - nard protè-ge-nous Saint-Lé-o-nard  
 - nard protè-ge-nous Saint-Lé-o-nard  
 - nard protè-ge-nous Saint-Lé-o-nard

Col Oboi

pro-tè-ge-nous pro-tè-ge-nous Dieu tout-puis-

-te mon coup-roux Sor-tons Sor-tons

-te mon coup-roux Sor-tons Sor-

pro-tè-ge-nous Saint-Lé-o-nard pro-tè-ge-

protè-ge-nous Saint-Lé-o-nard pro-tè-ge-

protè-ge-nous Saint-Lé-o-nard pro-tè-ge-

protè-ge-nous Saint-Lé-o-nard pro-tè-ge-



sant Dieu tout - puis - - - sant pro - - - tète - - ge - nous .  
 Sor - - tons Sor - - - tons Sor - - tons .  
 - tons Sor - tons Sor - - tons .  
 nous Saint - Lé - - o - - nard pro - - - tète - ge - nous .  
 nous Saint - Lé - - o - - nard pro - - - tète - ge - nous .  
 nous Saint - Lé - - o - - nard pro - - - tète - ge - nous .  
 nous Saint - Lé - - o - - nard pro - - - tète - ge - nous .

Col 1º Flauto

The musical score consists of 13 staves. The top staff shows a melodic line with notes and rests. The second staff, labeled 'Col 1º Flauto', contains vertical bar lines. The third and fourth staves show a melodic line with notes and rests. The fifth and sixth staves show a melodic line with notes and rests. The seventh staff shows a melodic line with notes and rests. The eighth and ninth staves show a melodic line with notes and rests. The tenth and eleventh staves show a melodic line with notes and rests. The twelfth and thirteenth staves show a melodic line with notes and rests.

Col 1° Flauto

Col Oboi

This musical score page contains two main parts: 'Col 1° Flauto' and 'Col Oboi'. Each part is represented by a staff with a treble clef and a key signature of one sharp (F#). The 'Col 1° Flauto' staff shows a melodic line with eighth and sixteenth notes, while the 'Col Oboi' staff shows a similar melodic line. Below these are several other staves, including two bass clef staves and several treble clef staves, which likely represent other instruments or a basso continuo. The music is written in a historical style with various note values and rests.

3<sup>me</sup> acte

ENTR'ACTE. Allegretto. 120 309

FLÛTES. *ff* Solo

HAUTOIS. *ff*

CLARINETTES en SI. *ff* Solo

CORS en SI bas. *ff*

BASSONS. *ff* *p*

1<sup>re</sup> VIOLON. *ff* Pizz.

2<sup>e</sup> VIOLON. *ff* Pizz.

ALTO. *ff* Pizz.

VIOLONCELLE. *ff* Col Basso. Pizz.

C. BASSE. *ff* Pizz.

Cl. *tr*

Col Viol<sup>2</sup> 1<sup>re</sup>

Col Basso.

The image displays two systems of handwritten musical notation on aged paper. Each system consists of multiple staves. The first system includes a vocal line (top staff) with a melodic line and a bass line (bottom staff) with a rhythmic accompaniment. The second system features a more complex arrangement with several staves, including what appears to be a piano accompaniment and a bass line. The notation includes various note values, rests, and dynamic markings. The instruction "Col Basso.." is written in the bass line of both systems. The page number "310" is located at the top left, and the number "1998" is at the bottom center.

This page of a musical score, numbered 311, contains two systems of music. Each system consists of ten staves. The notation is highly complex, featuring dense rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The first system includes markings for *ff* (fortissimo) and *ff Arco* (fortissimo arco), indicating a change in playing technique. The second system includes the instruction *Col Basso*, which typically refers to the lower register of a string instrument. The score is written in a key signature with one flat and a time signature of 2/4. The paper shows signs of age, with some staining and wear at the edges.

N° 10.

Flûtes.

Allegro. 144 = ♩

Hautbois.

Clarinettes  
en si.

Cors en Mi<sup>b</sup>.

Bassons.

1<sup>ers</sup> Violons.

2<sup>ds</sup> Violons.

Alto.

ZERBINE.

PIETRO.

Violoncelles

Basses.

F F F P P P  
 vice ou tel est mon espoir puis pour lui demander une grace

Clar. Andante con moto. 60 =

Cors.

P staccato. pizz. pizz. pizz. pizz.

quelle ne puis - je le sa - - voir vo - - tre mai.



Bassons.

tres - - - se est dou - - ce et bon - - ne et je veux

This system contains the first staff of music for Bassoons and the first line of the vocal line. The bassoon part features a melodic line with some grace notes. The vocal line begins with the lyrics 'tres - - - se est dou - - ce et bon - - ne et je veux'.

vous! vous

je veux en-trer dans sa mai-son pourquoi non en person - ne

This system continues the musical score. The bassoon part has a more rhythmic and melodic texture. The vocal line continues with the lyrics 'vous! vous je veux en-trer dans sa mai-son pourquoi non en person - ne'.

(1998)

arco.

une telle au da - ce m'é - ton - - - ne quoi vous prétendez au - jour -

Bassons.

d'hui par u - ne fa - veur singu - lie - re à son ser - vi - -

ce être ac.cueil.li vous! vous!  
pourquoi pas oui ma chère

Detailed description: This block contains the vocal and piano accompaniment for the first system. It features a vocal line with lyrics and a piano accompaniment with multiple staves. The lyrics are: "ce être ac.cueil.li vous! vous! pourquoi pas oui ma chère". The music is in a minor key and 3/4 time.

Flûtes.  
Haut.  
P  
P  
et puis-je croire au moins qu'en cet-te oc-ca-si-on vous me se-  
vile col Basso.

(1998)

Detailed description: This block contains the instrumental and vocal accompaniment for the second system. It includes parts for Flûtes (Flutes), Haut (Horn), and a vocal line with lyrics. The lyrics are: "et puis-je croire au moins qu'en cet-te oc-ca-si-on vous me se-". There are also dynamic markings 'P' and 'P'. The music is in a minor key and 3/4 time.



The musical score consists of several staves. The top two staves are for the piano accompaniment, with a 'P' (piano) marking. The middle two staves are for the vocal line, with 'pizz.' (pizzicato) markings. The bottom two staves are for the bass line, also with 'pizz.' markings. The lyrics are written below the vocal line.

sant un Lazza-ro - - ne à sonser-vi - - ce un Lazza-ro - - ne à sonser-

vi - - ce par gout Monsieur apparamment veut u - ne pla - ce d'in - ten -

Violin I: *tr*

Violin II: *p*

Viola: *p*

Cello/Double Bass: *arco.*

Vocal 1: dant

Vocal 2: (Révant)

Vocal 3: eh mais.....

Vocal 4: au fait.....

The musical score consists of ten staves. The top staff features a complex melodic line with many sixteenth notes and rests. The second staff has a similar melodic line. The third staff contains a melodic line with some rests. The fourth staff has a melodic line with some rests. The fifth staff is a bass line with a steady eighth-note rhythm. The sixth staff has a melodic line with many sixteenth notes. The seventh staff has a melodic line with some rests. The eighth staff is a bass line with a steady eighth-note rhythm. The ninth staff contains the lyrics: "moi Ma - jor do - - me il faut qu'à ce pos - te on me". The tenth staff is a bass line with a steady eighth-note rhythm.



vous vous

nom - me moi moi je veux sé - vir contre

arco. cres F P

arco. cres F P

arco. cres F P

arco. cres F P

arco. cres F P

Monsieur s'y connait je pa - rie

chaque friponne ri - e

ainsi donc vous m'allez ser.

The musical score consists of ten staves. The top nine staves are instrumental accompaniment, with the first staff being the treble clef and the others being various combinations of treble and bass clefs. The bottom staff is the vocal line, written in a bass clef. The lyrics are written below the vocal staff. The music is in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are: "non vir il faudra pourtant qu'on me nomme car je veux être Majordome". The word "non" is on the first line of the vocal staff, and the rest of the lyrics are on the second line. The word "non" is positioned above the first measure of the vocal line. The lyrics "vir il faudra pourtant qu'on me nomme car je veux être Majordome" are positioned below the vocal line. The word "non" is positioned above the first measure of the vocal line. The lyrics "vir il faudra pourtant qu'on me nomme car je veux être Majordome" are positioned below the vocal line.

Andante con moto.

76=

Flûtes. Fz P Fz P

Haut. P

Clar. Fz P Fz P

Cors. p *ff* *ff*

Bassons. P Fz P Fz P

P Fz P Fz P

P Fz P Fz P

Gloire à Monsieur le Major. - do me sans dou - te il nous proté - - - ge -

P

ra

C'est pour fi - nir en hon - ne - te homme que je veux cette pla - - ce là

V

Ah c'est charmant c'est admi - ra - - ble c'est qu'il se croit nommé dé -

Ah c'est char - mant c'est ad - mi - - ra - ble ce pos - - te la me con vien -

ja c'est charmant c'est admi - ra - - ble c'est qu'il se croit nommé dé -  
 dra ah c'est char - mant c'est ad - mi - - rable ce pos - - te là me convien-

ja nous al-lons voir et c'est pro-ba-  
dra bien-tot nous ver-rons c'est pro-ba-ble qui de nous deux l'emporte-

pizz. pizz. pizz. pizz. pizz. pizz.



ra bientôt nous ver-rons cest pro-ba-ble qui de nous deux l'emporte- - ble

qui de nous deux l'em - por - te - ra nous al - lons voir et c'est pro -

ra qui de nous deux l'emporte - ra bien - tot nous verrons c'est pro -

FF arco. P pizz.

FF arco. pizz.

FF arco. pizz.

FF arco. pizz.

FF arco. pizz.

FF arco. pizz.

ba - - - - -

ba - ble qui de nous deux l'empor - te - ra bientôt nous ver - rons c'est pro -

The musical score consists of ten staves. The top five staves are instrumental accompaniment, featuring various rhythmic patterns and chordal textures. The bottom five staves include a vocal line with lyrics and a bass line. The lyrics are: "ble qui de nous deux l'em - -", "ba-ble-qui de nous deux l'emporte - ra qui de nous". The score is written in a key with two flats and a common time signature.

Musical score for a string quartet with vocal lines. The score is divided into two systems. The first system contains five staves of strings and two vocal staves. The second system contains two vocal staves and two string staves. Dynamics include *FF*, *P*, and *FF arco*. Performance instructions include *stacc.* and accents.

por - - - te - - ra      qui de nous deux l'em - por - - te -  
 deux l'emporte-ra      qui de nous deux l'em - por - - te -




deux l'em - por - te - ra qui de nous deux l'em - - por - - te -


deux l'em - por - te - - ra qui de nous deux qui de nous deux l'em - por - te -

ra

ra



1<sup>er</sup> Mouvement. 60 = 



The musical score consists of ten staves. The top seven staves are for instruments: Flute (1), Flute (2), Oboe, Clarinet, Bassoon, Violin, and Viola. The bottom two staves are for the Cello and Double Bass. The vocal line is written in the bass clef between the Cello and Double Bass staves. The score is in 3/8 time and features a variety of dynamics including *p*, *fp*, and *pizz.* (pizzicato). The vocal line includes the lyrics: "Quoique se vè - - re i - - né - - xo ra - -".

ble je saurai dans mon nouveau rang aux bel - les ê - tre favo -

oui ! oui ! Mon-sieur est ga-lant

ra-ble oui oh j'en conviens j'ai

*P*

*F P*

*arco.*

*F P*

*arco.*

*F P*

*arco.*

*F P*

*arco.*

*F P*

lâ - - - me fran - che      oui l'on obtiendra tout de moi      mais

FP      pizz.      FP      pizz.      FP      pizz.

est à charge de re-van-che      mais c'est à charge de re-vanche      oui      oui

p      p      p arco.      P arco.

Andante con moto.

76=

Flûtes.,

Haut.

Clar.


Cors.

Bassons.

Gloire a Monsieur le Ma-jor- do me sans dou-te il nous proté- ge

ra

C'est pour fi - nir en hon - ne - te homme que je veux cette pla - - ce là

'. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line includes lyrics in French. The score is marked with 'P' for piano and 'stacc.' for staccato. A trill is indicated with 'tr' above a note in the vocal line." data-bbox="222 128 968 818"/>

P

P

P

P

P

P stacc.

P stacc.

Ah c'est charmant c'est admi - ra - - ble c'est qu'il se croit nommé dé -

Ah c'est char - mant c'est ad - mi - - ra - ble ce pos - - te la me con - vien -

stacc.

stacc.

The musical score consists of ten staves. The top two staves are for a vocal line, with the first staff containing the melody and the second staff providing a harmonic accompaniment. The remaining eight staves are for a keyboard accompaniment, with the third and fourth staves for the right hand and the fifth through eighth staves for the left hand. The score is divided into two systems by a vertical bar line. The lyrics are written below the vocal staves.

ja c'est charmant c'est admi - ra - - ble c'est qu'il se croit nommé dé -  
 dra ah c'est char - mant c'est ad - mi - - rable ce pos - - te là me con vien -



ja nous al-lons voir et c'est pro-ba- - - - -  
 dra bien - tot nous ver-rons c'est pro-ba-ble qui de nous deux l'emporte -

pizz.  
 pizz.  
 pizz.  
 pizz.  
 pizz.  
 pizz.

ra bientôt nous ver-ronts cest pro-ba-ble qui de nous deux l'emporte-

qui de nous deux l'em - por - te - ra nous al - lons voir et c'est pro -

ra qui de nous deux l'emporte - ra bien - tot nous verrons c'est pro -

FF arco. p pizz.

FF arco. pizz.

FF arco. pizz.

FF arco. pizz.

FF arco. pizz.

FF arco. pizz.

FF arco. pizz.

FF arco. pizz.

The musical score consists of ten staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth and sixth staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The seventh and eighth staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The ninth and tenth staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass).

ba - - - - -

ba - ble qui de nous deux l'empor - te - ra bientôt nous ver - rons c'est pro -

Musical score for a multi-voice setting, featuring vocal lines and piano accompaniment across two pages (330 and 333). The score includes various staves with notes, rests, and lyrics.

- - - - - ble qui de nous deux l'em - -

ba-ble qui de nous deux l'emporte - ra qui de nous

FF P

FF P

FF P

FF P

FF P

FFarco. P stacc.

FFarco. P stacc.

FFarco. P stacc.

por - - - te - - ra qui de nous deux l'em - por - - te -

deux l'emporte-ra qui de nous deux l'em - por - - te -

FFarco. P

FFarco. P

ra qui de nous deux l'em - por - - te - ra qui de nous

ra qui de nous deux l'em - por - - te - ra qui de nous

(1998)

The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic figures, such as sixteenth and thirty-second notes, and rests. Dynamic markings of 'ff' (fortissimo) are placed below several staves. The system concludes with a double bar line.

deux l'em - por - te - ra qui de nous deux l'em - - por - - te -

deux l'em - por - te - - ra qui de nous deux qui de nous deux l'emporte -

The second system of the musical score continues with ten staves. It features vocal lines with lyrics and accompaniment. The notation includes various rhythmic figures and rests. The system concludes with a double bar line.



The first system of the musical score consists of ten staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The second and third staves are in treble clef and contain a harmonic accompaniment of chords. The fourth and fifth staves are in bass clef and contain a bass line with chords. The sixth and seventh staves are in treble clef and contain a melodic line with eighth and sixteenth notes. The eighth and ninth staves are in bass clef and contain a bass line with chords. The tenth staff is in bass clef and contains a bass line with chords. The system concludes with a double bar line.

ra oui nous verrons oui nous verrons qui de nous deux l'emportera.

The second system of the musical score consists of one staff in bass clef. It contains a melodic line with eighth notes, corresponding to the lyrics below. The system concludes with a double bar line.

ra oui nous verrons oui nous verrons qui de nous deux l'emportera.

The third system of the musical score consists of one staff in bass clef. It contains a melodic line with eighth notes, corresponding to the lyrics below. The system concludes with a double bar line.

The fourth system of the musical score consists of one staff in bass clef. It contains a melodic line with eighth notes, corresponding to the lyrics below. The system concludes with a double bar line.

A handwritten musical score on 12 staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The score is divided into four measures by vertical bar lines. The first measure contains a complex rhythmic pattern of eighth and sixteenth notes in the upper staves, while the lower staves feature chords and rests. The second measure continues the melodic lines in the upper staves and introduces more active bass lines. The third and fourth measures show further development of the musical themes, with some staves ending in rests. The paper is aged and shows some staining.

no. 356 - m. 100 - m. 100 - m. 100 - m. 100  
4 ans qui me le proposent  
votre pays d'autre clameur et c'est au camp de la neu  
qui veut dire en public

356

N. II

Allegro Vivace. 120  $\sigma$

FLÛTE. - *ff*

PETITE FLÛTE.

HAUT-BOIS. *ff*

CLARINETTES en SI. *ff*

TROMPETTES en SI. *ff*

CORS en Sib<sup>nat</sup>. *ff*

BASSONS. *ff*

TIMBALLE en SI. *ff*

I<sup>er</sup> VIOLON. *ff*

2<sup>e</sup> VIOLON. *ff*

ALTO.

FIGURELLA.

RODOLPHE.

VIOLONCELLE et C. BASSE. *ff*

Allegro Vivace.

A musical score for a multi-instrument ensemble, likely a string quartet or similar, with a vocal line. The score consists of 13 staves. The first 12 staves are for instruments, and the 13th staff is for the vocal line. The music is in a minor key, indicated by a single flat (B-flat) in the key signature. The time signature is 3/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics markings include *p* (piano) and *f* (forte). The vocal line begins with the lyrics "Par - tez la gloi - re vous ap - pel - le".

ou-bli- ez d'indignes a-mours l hon-neur qui

Hautbois.  
Cl.  
Tromp.  
Cor.

vous sera fi-dè le prendra soin d'embellir vos jours Ce re-fus quime déses.

RODOLPHE

Hautbois.  
Cl.  
Tromp.  
Cor.

pè-re vous rend plus di-gne de ma foi vous rend plus di-gne de ma

Cres

The musical score is arranged in two systems. The first system includes a vocal line with lyrics, a flute (Fl.), a clarinet (Cl.), a cor (Cor.), and a bass line. The second system includes a flute (Fl.), a clarinet (Cl.), a cor (Cor.), and a bass line. The vocal line features the lyrics: "foi Dans ma re-trai te so li-tai" and "re vo-tre nom vien".

*fp* **FIORELLA.**  
foi Dans ma re-trai te so li-tai

*fp* re vo-tre nom vien

dra jus qu'à moi de vos suc - cès

FP FP FP FP

Hautbois.

je se - rai fiè - - re. heu - ren se de vo - - tre bon.

FP FP



heur par-tez la gloi-re vous ap-pel le ou-bli - - ez  
Non non

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

d'in - dignés a - mours l'hon - neur qui vous se - ra fi -  
vai ne - ment la gloi - - re m'ap - pel le la gloi re m'ap -

dè - - le prendra soin d'em - bel - lir vos jours  
pel - - - le Ca - - mil - - le est mes seules a - mours

Hautbois  
Cl.  
Cor  
Basson

non dans la na - tu re en - tiè - re plus d'es - pé -

Basson

ran - ce pour mon cœur toi seu le m'at - ta - che à la

cl.

vi - e et si je ne peux te flé - - chir

Detailed description: This system contains the first five staves of music. The top staff is for the Clarinet (cl.) with a treble clef and a key signature of one flat. The second and third staves are for the piano accompaniment, with treble clefs and a key signature of one flat. The fourth staff is the vocal line, with a bass clef and a key signature of one flat. The lyrics 'vi - e et si je ne peux te flé - - chir' are written below the vocal staff. The bottom staff is the bass line for the piano accompaniment, with a bass clef and a key signature of one flat.

Cor

Enson

FIORELLA

Ce n'est point à mes  
à tes pieds mes maux vont fi\_nir

Detailed description: This system contains the next five staves of music. The top staff is for the Cor (horn) with a treble clef and a key signature of one flat. The second staff is for the Enson (oboe) with a treble clef and a key signature of one flat. The third and fourth staves are for the piano accompaniment, with treble clefs and a key signature of one flat. The fifth staff is the vocal line, with a bass clef and a key signature of one flat. The lyrics 'Ce n'est point à mes à tes pieds mes maux vont fi\_nir' are written below the vocal staff. The bottom staff is the bass line for the piano accompaniment, with a bass clef and a key signature of one flat.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "pieds c'est pour vo - - tre pa - tri - - e qu'il vous est per - -". The piano accompaniment consists of several staves with chords and rhythmic patterns.

Musical score for the second system, featuring a vocal line and orchestral accompaniment. The vocal line includes the lyrics: "mis de mou - rir par - tez la gloi - re vous ap - pel - - le". The orchestral accompaniment includes parts for Tromp, Basson, and Timb, with dynamic markings such as *p*. The system concludes with the word "Non" written below the vocal line.

ou - bli - ez d'indignes a - mours l'hon - neur qui  
 non vaine - ment la gloi - re m'ap - pel le la

vous se-ra fi-dè - le prendra soïn d'embellir vos jours par -  
gloi - - re m'ap-pel - - le Ca - - mil - - le est mes seules a-mours vaine.



tez par-tez la gloi-re vous ap-pel le par-tez oubli-ez d'in-  
ment vaine-ment la gloi-re m'ap-pel le Ca-mil-le Ca-mil-le est mes

di - gnes a - mours ou - bliez d'in di gnes a - mours par -  
 seu - les a - - mours Ca - - mil - le est mes seu les a - mours vaine -



di - gnes a - mours ou - bliez d'in - di gnes a - mours d'in -  
 seu - les a - - mours Ca - - mil - le est mes seu les a - mours est mes

di - gnes a - mours d'in - di - gnes a - mours ou - - - bli - - ez d'in -  
 seu - les a - mours est mes - seu - les a - mours camil - - le est mes seu - -

di - gnes a - mours partez par - tez partez par - tez  
 - - - les a - mours vainement vainement la gloire m'ap - pelle Camille Ca - mille est mes seules a - mours

The page contains 15 staves of musical notation. The first system consists of 7 staves, and the second system consists of 8 staves. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes. The music is arranged in a system with multiple staves per system, typical of a multi-instrument score or a complex vocal setting.

*Les paroles de cet opéra sont de M. de la Harpe. Le livret est de M. de la Harpe. Le livret est de M. de la Harpe.*  
*Ce livret est de M. de la Harpe.*

Allegro Vivace. 120  N° 12

377

FLÛTES.

HAUTOIS.

CLARINETTES.

CORS en UT.

BASSONS.

TIMBALES en UT.

1<sup>er</sup> VIOLON.

2<sup>e</sup> VIOLON.

ALTO.

FIGURELLA.

ZERBINE.

RODOLPHE.

ALBERT.

PIETRO.

VIOLONCELLE.

C. BASSE.





1<sup>er</sup> Viol.

froi mon âme est sai - si - e

ZERBINE.

je ne méritais

qu'a-vez-vous donc je vous en pri-e

RODOLPHE.

qu'a-vez-vous donc je vous en pri-e

PIETRO:

qu'a-vez-vous donc je vous en pri-e

BASSON.

pas un sem - bla - ble bon - heur

ache-vez

je vous en sup-

p Arco

p Arco

Basson.

ces pa-piers disait-on compromettaient l'honneur de ce duc de Far-  
pli - e

né-se sans les li-re en-tre les mains d'Al- bert je les ai  
il est vrai

tous re-mis le sup pli-ant de les dé-trui-re et maïte-  
o ciel  
o ciel  
o ciel

BASSON.

Musical score for Bassoon and vocal parts. The Bassoon part is in the top system, with dynamics including *Cres.* and *f*. The vocal parts are in the middle systems, with lyrics: "nant ils sont a\_néan\_tis restez qu'avez\_vous fait cou\_rons je puis encor peut e\_tre". The vocal parts include a soprano line and a bass line. The Bassoon part has a key signature of one flat and a time signature of 3/4.

Musical score for woodwind and string parts. The woodwind parts include Flute (Fl.), Horn (Hautbois), Clarinet (Cl.), and Cor Anglais (Cora.). The string parts are in the bottom systems. Dynamics include *f*, *p*, and *Cres.*. The woodwind parts have a key signature of one flat and a time signature of 3/4. The string parts have a key signature of one flat and a time signature of 3/4.

ALBERT.

Du-

cl.  
Cor.  
Fl.  
Hautbois.  
cl.

ches - - se de Far - ne - se vous pou - rez à pré - sent l'ac - cep -  
que di - tes - vous il se pour - rait  
que di - tes - vous il se pour - rait  
que di - tes - vous il se pour - rait  
ter pour é - poux En vo - yant cet e -  
que di - tes - vous il se pour - rait

Cor.

crit dont le se-cret fa-tal assu-raît à ja-mais le bon

heur d'un ri-val j'encon-viens j'ai sen-ti re-nai-tre dans mon

â-me le na-tu-rel na-po-li-tain et deux fois ma tremblan-te

fp fz f

cl.

Cor.

1<sup>er</sup> Viol.

Cres. - - - - -

Cres. - - - - -

Cres. - - - - -

ô ciel

ô ciel

ô ciel

main ap\_pro\_cha malgré moi cet e\_crit de la flam\_me

ô ciel

Cres. - - - - -

1<sup>er</sup> Viol.

*fz.*

*fz.*

*fz.*

*fz.*

*fz.*

*fz.*

non me suis\_je écri\_é qu i \_ ci l'amour se tai \_ se te\_

*fz.*

*fz.*

*fz.*

Fl.

nez te\_nez so\_yez heu\_reux

CHOEUR.

heu\_reux a\_mants gou\_tez sans

heu\_reux a\_mants gou\_tez sans

heu\_reux a\_mants gou\_tez sans

heu\_reux a\_mants gou\_tez sans

fp fp fp f

The musical score consists of ten staves. The top five staves are for the vocal parts, and the bottom five are for the basso continuo. The lyrics are repeated on four lines. The music is in a common time signature and features a variety of note values and rests.

ces - se un bon.heur si bien mé.ri.té car les hon.  
ces - se un bon.heur si bien mé.ri.té car les hon.  
ces - se un bon.heur si bien mé.ri.té car les hon.  
ces - se un bon.heur si bien mé.ri.té car les hon.



neurs et la ri-ches-se cou-ron-nent i-ci couron-nent la beau-

neurs et la ri-ches-se cou-ron-nent i-ci couron-nent la beau-

neurs et la ri-ches-se cou-ron-nent i-ci couron-nent la beau-

neurs et la ri-ches-se cou-ron-nent i-ci couron-nent la beau-

Comme les hautbois

té cou\_ron - nent i \_ci cou\_ron - - nent la beau\_té cou\_ron - nent i -  
 té cou\_ron - nent i \_ci cou\_ron - - nent la beau\_té cou\_ron - nent i -  
 té cou\_ron - nent i \_ci cou\_ron - - nent la beau\_té cou\_ron - nent i -  
 té cou\_ron - nent i \_ci cou\_ron - - nent la beau\_té cou\_ron - nent i -

Comme les hautbois . . .

ci couron . . . nent la beau-té.  
ci couron . . . nent la beau-té.  
ci couron . . . nent la beau-té.  
ci couron . . . nent la beau-té.

ff

Comme les hautbois

This page of a musical score contains ten staves. The first staff is a treble clef with a complex melodic line. The second staff is a treble clef with chords and rests. The third staff is a treble clef with a series of rests, with the instruction "Comme les hautbois" written above it. The fourth staff is a treble clef with a melodic line. The fifth staff is a bass clef with a melodic line. The sixth staff is a treble clef with a melodic line. The seventh staff is a treble clef with a melodic line. The eighth staff is a treble clef with a melodic line. The ninth staff is a treble clef with a melodic line. The tenth staff is a bass clef with a melodic line. The score is written in a historical style with various note values and rests.