

Vm 1046  
He+z

Vm<sup>5</sup> 1175



**LEBOVTE**

*Opéra-Semiqué*

EN 2 ACTES

Paroles de M. de S<sup>t</sup>. Georges

Musique de

**F. HÉROLD ET F. HALÉVY**

Parties séparées.  
Prix : 125<sup>fr</sup>

Partition.  
Prix : 125<sup>fr</sup>

*Propriété des Éditeurs*

Représenté pour la 1<sup>re</sup> fois à Paris sur le Théâtre de l'Opéra-Semiqué  
LE 16 MAI 1835.

A PARIS, chez **MAURICE SCHLESINGER** Rue Richelieu, 97.  
BERLIN, chez A. M. SCHLESINGER. LONDRES, chez CRAMER ADISSON et BEALE.

LIBRARY

LIBRARY

LIBRARY

LIBRARY

LIBRARY

LIBRARY

LIBRARY

LIBRARY

LIBRARY

LIBRARY

LIBRARY

LIBRARY

LIBRARY

# LUDOVIC.

---



## *PESONNAGES.*

---

## *ACTEURS.*

---

LUDOVIC, corse d'origine, au service de Francesca .....	MM. LEMONIER.
GRÉGORIO, cousin de Francesca .....	FÉREOL.
SCIPION, capitaine des soldats du pape .....	VIZENTINI.
FRANCESCA, jeune fermière d'Albano .....	M <sup>mes</sup> PRADHER.
NICE, jeune paysanne, parente de Francesca .....	MASSI.
PAYSANS, PAYSANNES et SOLDATS .....	chœur.

---

La scène se passe dans la ferme de Francesca,  
au village d'Albano, près de Rome.

---

LI DOVIC

LI DOVIC

III	LEDOVIC	LI DOVIC
II	LEDOVIC	LI DOVIC
I	LEDOVIC	LI DOVIC
IV	LEDOVIC	LI DOVIC
V	LEDOVIC	LI DOVIC
VI	LEDOVIC	LI DOVIC
VII	LEDOVIC	LI DOVIC
VIII	LEDOVIC	LI DOVIC
IX	LEDOVIC	LI DOVIC
X	LEDOVIC	LI DOVIC
XI	LEDOVIC	LI DOVIC
XII	LEDOVIC	LI DOVIC

LI DOVIC

# LUDOVIC.

## OUVERTURE.

*Allegro.*

The musical score is arranged in 14 staves. The instruments and their parts are as follows:

- Violons:** Treble clef, D major, C time signature. Starts with *ff* dynamics.
- Altos:** Treble clef, D major, C time signature. Starts with *ff* dynamics.
- Flûtes:** Treble clef, D major, C time signature. Includes a *ff* dynamic and a *Unis.* (unison) marking.
- Petite Flûte:** Treble clef, D major, C time signature. Starts with *ff* dynamics.
- Hautbois:** Treble clef, D major, C time signature. Starts with *ff* dynamics.
- Clarinettes en La:** Treble clef, D major, C time signature. Starts with *ff* dynamics.
- Trompettes en Re:** Treble clef, C time signature. Starts with *ff* dynamics.
- Cors en Re:** Treble clef, C time signature. Starts with *ff* dynamics.
- Trombones:** Treble clef, D major, C time signature. Includes *ff* dynamics and accents (>).
- Bassons:** Bass clef, D major, C time signature. Starts with *ff* dynamics.
- Timballes en La Re:** Bass clef, C time signature. Starts with *ff* dynamics.
- Violoncelles:** Bass clef, D major, C time signature. Starts with *ff* dynamics.
- C. Basse:** Bass clef, D major, C time signature. Starts with *ff* dynamics.

The score includes various musical notations such as rests, dynamic markings (*ff*), accents, and melodic lines. The tempo is marked *Allegro.* throughout.

*Allegro.*

This page contains a handwritten musical score for a multi-instrument ensemble. The score is written on 14 staves, with the top two staves likely representing the first and second violins, and the remaining staves representing other instruments such as violas, cellos, and double basses. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The score is divided into two systems of seven staves each. The first system shows the beginning of the piece, with various rhythmic patterns and rests. The second system begins with a forte (*ff*) dynamic marking and features more complex rhythmic figures, including sixteenth-note runs and sustained notes. A *Unis.* (Unison) marking is present in the second system, indicating that the instruments should play together. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *Unis.* (Unison). The handwriting is clear and professional, typical of a composer's manuscript.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into 14 staves, with the top two staves likely representing vocal parts and the remaining 12 staves representing various instruments. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a variety of rhythmic values and articulations. Dynamic markings such as *ff* (fortissimo) are present throughout. A *Unis.* marking is visible in the second staff. The score shows complex textures with overlapping lines and rests, characteristic of a full orchestral or chamber ensemble score.



poco ritard - - - Andantino.

The musical score consists of 13 staves. The first four staves (treble clef) and the eighth staff (bass clef) contain melodic lines with various note values and rests. The fifth and sixth staves (treble clef) feature sustained chords or block chords, marked with *sf*. The seventh staff (bass clef) contains a melodic line with a *p* dynamic marking. The ninth and tenth staves (bass clef) contain sustained chords, with the tenth staff marked *pp*. The eleventh and twelfth staves (bass clef) contain melodic lines, with the twelfth staff marked *pp*. The thirteenth staff (bass clef) contains a melodic line with a *pp* dynamic marking. The score includes dynamic markings such as *pp*, *sf*, and *p*. The tempo markings *poco ritard* and *Andantino.* are placed above and below the score. The key signature is one sharp (F#) and the time signature is 6/8.

poco ritard - - - Andantino.

punta d'arco.

The first system of the musical score consists of six staves. The top two staves are for strings, with the second staff showing a *p* dynamic marking and the instruction *punta d'arco.* The third staff is for Clarinet (Clar.), the fourth for Cor Anglais (Cors.), and the fifth for Bass. The bottom staff is a grand staff (treble and bass clefs). The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The woodwinds and bass play rhythmic patterns, while the strings play a tremolo.

The second system of the musical score consists of seven staves. The top staff continues the string tremolo. The second staff is for Horn (Hautb.), the third for Clarinet (Clar.), and the fourth for Cor Anglais (Cors.). The fifth staff is for Bass, with a *1<sup>o</sup>* marking. The sixth staff is for Violins (Col Vllles), with a *1<sup>o</sup>* marking and a double bar line. The bottom staff is for the Bass line, with a *sostenuto.* marking and a *p* dynamic marking. The woodwinds and strings play rhythmic patterns, while the horns and bass play melodic lines.

This musical score is for a full orchestra, featuring the following instruments and parts:

- Flute:** Part with dynamics *ff* and *pp*.
- Petite Flûte:** Part with dynamics *ff* and *p*.
- Hautb. (Horn):** Part with dynamics *ff* and *p*.
- Clar. (Clarinet):** Part with dynamics *cres. ff* and *p*.
- Trump. (Trumpet):** Part with dynamic *ff*.
- Cors. (Cornet):** Part with dynamics *cres.* and *ff*.
- Tramb. (Trombone):** Part with dynamic *ff*.
- Bassons. (Bassoon):** Part with dynamic *ff*.
- Timballe. (Timpani):** Part with dynamic *ff*.

The score includes various musical notations such as dynamics (*ff*, *pp*, *p*, *cres.*), articulation marks, and phrasing slurs. The bottom right of the page features the manuscript number M.S. 1426.

Handwritten musical score for a string quartet, page 7. The score consists of 14 staves. The top staff is marked "pizz." and the bottom staff is marked "ritard.". The music is in 3/4 time with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a "pizz." marking. The second staff has a "Una" marking. The bottom staff has a "ritard." marking. The score is divided into measures by vertical bar lines, and the final measure of each staff is marked with a "2".

HEROLD.  
Allegro brillante.

The musical score is arranged in a system of 12 staves. The top staff is the first violin part, followed by the second violin, then the viola. The woodwind section includes Flute (1st and 2nd), Clarinet, and Bassoon. The brass section includes Trumpet, Horn, Trombone, and Bass Trombone. The string section includes Violin, Viola, Violoncello (C.B.), and Double Bass (C.B.). The score is in 2/4 time with a key signature of one sharp (F#). It features various dynamics such as *ff* (fortissimo) and *Unis.* (unison). The tempo is marked 'Allegro brillante'. The score includes complex rhythmic patterns, including sixteenth-note runs and trills.

This page of handwritten musical notation contains approximately 15 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. Key features include:

- Dynamic markings:** *tr* (trill), *ff* (fortissimo), and *>>>* (accent).
- Rhythmic complexity:** Multiple staves show intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together.
- Staff 4:** Contains several double bar lines (//) indicating a section break or repeat.
- Staff 10:** Features a prominent sixteenth-note run.
- Staff 14:** Contains another section marked with double bar lines.

The manuscript is written in a clear, professional hand, typical of 18th or 19th-century musical notation.

Violin I: *ppizz.*  
Violin II: *ppizz.*  
Cello/Double Bass: *ppizz.*  
Cello/Double Bass: *Cd.V.º 2º*

Flutes: *arco.*  
Percussion: *arco.*  
Cello/Double Bass: *ppizz.*  
Cello/Double Bass: *C.V.º 1º*  
Flutes: *ff*  
Hautb.: *ff*  
Clar.: *ff*  
Tramp.: *f*  
Cors.: *ff*  
Tromb.: *ff*  
Bassons.: *ff*  
Timb.: *ff*  
Cello/Double Bass: *ff*  
Cello/Double Bass: *arco.*  
Cello/Double Bass: *ff*  
Cello/Double Bass: *p pizz.*

This system contains the following staves and markings:
 

- Staff 1: *ff* (fortissimo)
- Staff 2: *ff arco.* (fortissimo arco), *ppp* (pianississimo), *Unis.* (unison), and double bar lines.
- Staff 3: *ff arco.* (fortissimo arco), *pp* (pianissimo)
- Staff 4: Flutes, *ff* (fortissimo)
- Staff 5: Handb., *ff* (fortissimo)
- Staff 6: Clar., *ff* (fortissimo)
- Staff 7: Cors., *ff* (fortissimo), *pp* (pianissimo)
- Staff 8: Tromb., *pp* (pianissimo)
- Staff 9: Bassons., *ff* (fortissimo), *ppp* (pianississimo)
- Staff 10: *arco.* (arco), *pp* (pianissimo)

This system contains the following staves and markings:
 

- Staff 1: *ff* (fortissimo)
- Staff 2: *ff* (fortissimo), *pizz.* (pizzicato)
- Staff 3: *pizz.* (pizzicato)
- Staff 4: *pp* (pianissimo)
- Staff 5: *dimin.* (diminuendo)
- Staff 6: *pp* (pianissimo)
- Staff 7: *pp* (pianissimo), *ppp* (pianississimo)
- Staff 8: *pp* (pianissimo)
- Staff 9: *pp* (pianissimo)
- Staff 10: *pp* (pianissimo)



This musical score system contains the following parts and markings:

- Violin I:** Features a melodic line with a *divisés.* marking and a *tr.* (trill) in the final measure.
- Violin II:** Accompanies with a steady eighth-note pattern, marked *arco.*
- Viola:** Accompanies with a steady eighth-note pattern, marked *arco.*
- Flute I (Fl.):** Plays a melodic line with a *tr.* and a *3* (triple) marking.
- Flute II (Fl. 2<sup>o</sup>):** Accompanies with a steady eighth-note pattern, marked *arco.*
- Clarinet:** Accompanies with a steady eighth-note pattern, marked *arco.*
- Bassoon:** Accompanies with a steady eighth-note pattern, marked *arco.*
- Strings:** Accompany with a steady eighth-note pattern, marked *arco.*
- Dynamic markings:** *pp* (pianissimo) is used in the Violin I, Violin II, and Bassoon parts.
- Other markings:** *tr.* (trill) and *3* (triple) are present in the Flute I part.

This musical score system contains the following parts and markings:

- Violin I:** Features a melodic line with a *tr.* (trill) in the final measure.
- Violin II:** Accompanies with a steady eighth-note pattern, marked *arco.*
- Viola:** Accompanies with a steady eighth-note pattern, marked *arco.*
- Flute I (Fl.):** Plays a melodic line with a *tr.* and a *3* (triple) marking.
- Flute II (Fl. 2<sup>o</sup>):** Accompanies with a steady eighth-note pattern, marked *arco.*
- Clarinet:** Accompanies with a steady eighth-note pattern, marked *arco.*
- Bassoon:** Accompanies with a steady eighth-note pattern, marked *arco.*
- Strings:** Accompany with a steady eighth-note pattern, marked *arco.*
- Dynamic markings:** *pp* (pianissimo) is used in the Violin I, Violin II, and Bassoon parts.
- Other markings:** *tr.* (trill) and *3* (triple) are present in the Flute I part.

Violin I  
Violin II  
Viola  
Flutes.  
Hornb.  
Clar.  
Bassoon  
Cello/Double Bass

Violin I: *cres.*, *cres.*  
Violin II: *cres.*  
Viola: *cres.*  
Hornb.: *p*, *1<sup>o</sup>*, *a2.*  
Clar.: *cres.*  
Bassoon: *p*, *2<sup>o</sup> cres.*, *cres.*  
Cello/Double Bass: *cres.*, *cres.*

Handwritten musical score for a symphony, featuring multiple staves for various instruments. The instruments listed are:

- Flutes.
- Hautb.
- Clar.
- Tromp.
- Cors.
- Tromb.
- Bassons.
- Timb.
- C.B.

The score includes dynamic markings such as *ff*, *f*, and *cresc.*, and various musical notations like notes, rests, and slurs. The page is numbered 14 in the top left corner.

This page of musical notation consists of 14 staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a forte (*ff*) dynamic and contains several measures of music, including a sixteenth-note run in the final measure. The second staff is also in treble clef with the same key signature and time signature, starting with a forte (*ff*) dynamic. The third staff is in alto clef with a key signature of one sharp (F#) and a time signature of 4/4, starting with a forte (*ff*) dynamic and featuring a *rit.* marking. The fourth staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4, starting with a forte (*ff*) dynamic. The fifth and sixth staves are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4, both starting with a forte (*ff*) dynamic. The seventh and eighth staves are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4, both starting with a forte (*ff*) dynamic. The ninth and tenth staves are in bass clef with a key signature of one sharp (F#) and a time signature of 4/4, both starting with a forte (*ff*) dynamic. The eleventh and twelfth staves are in bass clef with a key signature of one sharp (F#) and a time signature of 4/4, both starting with a forte (*ff*) dynamic. The thirteenth and fourteenth staves are in bass clef with a key signature of one sharp (F#) and a time signature of 4/4, both starting with a forte (*ff*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *rit.*

This page of a musical score, numbered 16, contains 14 staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The word "dimin" (diminuendo) is written multiple times across the staves, indicating a gradual decrease in volume. A piano marking "p" is also present. The score features complex textures with many sixteenth notes and chords. A section labeled "Col. B." with double bar lines is visible in the lower staves. The manuscript shows signs of age, with some staining and wear.

un poco ritenuto.

Musical score for the first system, measures 1-8. The score includes staves for Flute 1 (Fl: 1<sup>a</sup>), Horns (Hautb.), Clarinet (Clar.), Trombones (Tromp.), and Cor Anglais (Cors.). The bass line is also present. Dynamics include *dim:*, *p*, and *pp*. The tempo marking *un poco ritenuto.* is present above the bass line.

Musical score for the second system, measures 9-16. The score includes staves for Flute 1 (Fl: 1<sup>a</sup>), Horns (Hautb.), Clarinet (Clar.), Trombones (Tromp.), and Cor Anglais (Cors.). The bass line is also present. Dynamics include *dim:*, *p*, and *pp*. The tempo marking *un poco ritenuto.* is present above the bass line. Crescendos (*cres:*) are marked in the Clarinet and Bass parts.

Serrez.

The musical score is arranged in ten systems. The first system includes parts for Flute 1st (Fl. 1<sup>re</sup>), Oboe 1st (Hautb. 1<sup>re</sup>), Clarinet (Clar.), Trompete (Tromp.), Horn (Cors.), Trombone (Tromb.), Bassoon (Bassons.), and Timpani (Timb.). The second system continues these parts. The third system includes parts for Flute 1st, Oboe 1st, Clarinet, Trompete, Horn, Trombone, Bassoon, and Timpani. The fourth system continues these parts. The fifth system includes parts for Horn, Trombone, Bassoon, and Timpani. The sixth system continues these parts. The seventh system includes parts for Clarinet, Trompete, Horn, Trombone, Bassoon, and Timpani. The eighth system continues these parts. The ninth system includes parts for Clarinet, Trompete, Horn, Trombone, Bassoon, and Timpani. The tenth system includes parts for Clarinet, Trompete, Horn, Trombone, Bassoon, and Timpani. The score includes dynamic markings such as *p*, *cres.*, *ff*, and *pp*. Performance instructions include *Serrez.* and *Serrés.*. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

This system of the musical score includes the following parts and markings:

- Fl. 1<sup>o</sup>**: *ff* (first five measures), *pp* (last measure)
- Fl. 2<sup>o</sup>**: *ff* (first five measures), *pp* (last measure)
- Hautb.**: *ff* (first five measures), *pp* (last measure)
- Clar.**: *ff* (first five measures), *pp* (last measure)
- Tromp.**: *ff* (first five measures), *pp* (last measure)
- Cors.**: *ff* (first five measures), *pp* (last measure)
- Tromb.**: *ff* (first five measures), *pp* (last measure)
- Bassons.**: *ff* (first five measures), *pp* (last measure)
- Timb.**: *ff* (first five measures), *pp* (last measure)
- mnis.**: *ff* (first five measures), *pp* (last measure)

Additional markings include *p puzzi* at the bottom of the system.

This system of the musical score includes the following parts and markings:

- Fl. 1<sup>o</sup>**: *pp* (first five measures)
- Cors.**: *p* (first five measures)
- Bassons.**: *p* (first five measures)



pp  
dimin.  
ppp  
ppp

This system contains the first six staves of the score. The top staff is a treble clef with a piano (pp) dynamic and a 'dimin.' (diminuendo) instruction. The second staff is a treble clef with a similar piano texture. The third staff is a treble clef with chords and a 'dimin.' instruction. The fourth staff is a bass clef with chords and 'ppp' dynamics. The fifth and sixth staves are bass clefs with rests.

Pizz.  
Fl. 1<sup>a</sup>  
Fl. 2<sup>a</sup>  
Hautb.  
Clar.  
Tromp.  
Cors.  
Bassons.  
Timb.  
Pizz.

This system contains the remaining ten staves of the score. The seventh staff is a treble clef with 'Pizz.' (pizzicato) and 'Fl. 1<sup>a</sup>'. The eighth staff is a treble clef with 'Fl. 2<sup>a</sup>'. The ninth staff is a treble clef with 'Hautb.' and 'p'. The tenth staff is a treble clef with 'Clar.' and 'p'. The eleventh staff is a treble clef with 'Tromp.' and 'pp'. The twelfth staff is a treble clef with 'Cors.'. The thirteenth staff is a bass clef with 'Bassons.'. The fourteenth staff is a bass clef with 'Timb.'. The fifteenth staff is a bass clef with 'Pizz.'.

Violin I: *pp*

Violin II: *pp*

Viola: *arco*, *p a. 2.*

Fl. 1<sup>o</sup>

Fl. 2<sup>o</sup>

Hautb:

Clar. *pp*

Tromp:

Cors. *p*

Bassons. *p*

Timb: *p*, *pp*

Cres. *pp*

Cres. *pp*

This musical score is arranged in a system of 12 staves. The top five staves are in treble clef, and the bottom seven staves are in bass clef. The key signature is one sharp (F#). The score includes various musical notations: eighth and sixteenth notes, rests, trills (tr), and dynamic markings such as *cres:* (crescendo), *pp* (pianissimo), and *tr* (trill). The notation is dense, with many notes beamed together, particularly in the upper staves. The bottom staves feature more rhythmic patterns and sustained notes.

The musical score on page 23 is for an orchestra. It consists of the following parts:

- Flutes:** Four staves, starting with a forte (*f*) dynamic and moving to fortissimo (*ff*).
- Hautb. (Horn):** Two staves, starting with a forte (*f*) dynamic and moving to fortissimo (*ff*).
- Clar. (Clarinet):** Two staves, featuring crescendos (*cres.*) and fortissimo (*ff*) dynamics.
- Tromp. (Trumpet):** Two staves, starting with a piano (*p*) dynamic and moving to fortissimo (*ff*).
- Cors. (Cornet):** Two staves, featuring crescendos (*cres.*) and fortissimo (*ff*) dynamics.
- Tromb. (Trombone):** Two staves, featuring fortissimo (*ff*) dynamics.
- Basses:** Two staves, featuring a crescendo (*cres.*) and fortissimo (*ff*) dynamics.
- Timb. (Timpani):** Two staves, featuring fortissimo (*ff*) dynamics.

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The dynamics range from piano (*p*) to fortissimo (*ff*), with several crescendos (*cres.*) leading to the fortissimo sections.

A handwritten musical score on aged paper, page 24. The score is arranged in a system of 14 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The remaining ten staves are in various clefs, likely for different instruments. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *fz* (forzando). There are also some slurs and accents throughout the piece. The paper shows signs of age, including some staining and discoloration.

serrez le mouvement

The musical score consists of 13 staves. The top two staves are for flutes, the next two for violins, the next two for violas, and the bottom three for cellos and basses. The score is written in a key with one sharp (F#) and a 3/4 time signature. The tempo instruction 'serrez le mouvement' is written above the first staff and below the last staff. Dynamics include *ff* (fortissimo) and *f* (forte). The bottom staff includes the markings *f*, *f*, *f*, *f*, *ff* under the notes.

A handwritten musical score on aged paper, page 26. The score is arranged in two systems of staves. The top system consists of 12 staves, with the first two being treble clefs and the remaining ten being bass clefs. The bottom system consists of 3 staves, all in bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and slurs. There are two prominent passages of sixteenth-note runs, one in the upper right and one in the lower right. Dynamic markings include 'riscaldando.' at the top, 'ff' at the bottom left, and 'fz' on the right side. The text 'Col. B.' appears twice, once on the left and once on the right of the lower system, with double bar lines indicating a change in the woodwind part. The manuscript is numbered 'M.S. 1426.' at the bottom center.

A handwritten musical score on aged paper, page 27. The score is arranged in a system of 14 staves. The top three staves are in treble clef, and the bottom three are in bass clef. The remaining eight staves are in various clefs, including alto and tenor clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes chords, single notes, and rests. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are present throughout the score. The piece concludes with a double bar line and repeat signs on the final staff.



(HEROLD.)

ACTE I.  
N° I.  
INTRODUCTION.

Allegretto.

Violons.

Altos.

Flûte.

Petite Flûte.

Hautbois.

Clarinettes en Ut.

Cors en Sol.

Cors en Ut.

Bassons.

Trombones.

Timballes.

Francesca.

Gregorio.

Ludovic.

CHŒUR.

Violoncelles.

C. Basse.

Allegretto.

This system contains five staves of music. The top two staves are for Horns (Hautb.) and Clarinet (Clar.). The third staff is for Horn in C (Cors en Ut.). The fourth and fifth staves are for Bass. The music is in a key with one sharp (F#) and a common time signature. The Horn and Clarinet parts feature complex rhythmic patterns with triplets and slurs. The Bass parts provide a steady accompaniment with eighth-note patterns.

This system contains eight staves of music. The top two staves are for Flute and Horn (Hautb.). The third staff is for Clarinet (Clar.). The fourth and fifth staves are for Horn in C (Cors en Sol and Cors en Ut.). The sixth and seventh staves are for Bass and Violas (Vlles). The eighth staff is for C.B. (Cello/Bass). The music continues in the same key and time signature. The Flute and Clarinet parts have more melodic lines, while the other instruments provide harmonic support. Dynamics like *pp* and *p* are indicated throughout.

The first system of the musical score consists of eight measures. It features a complex arrangement of staves. The top three staves (treble clef) contain melodic lines with various ornaments and triplets. The middle three staves (treble clef) provide harmonic support with chords and arpeggiated figures. The bottom two staves (bass clef) feature a steady eighth-note bass line. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with accents and dynamic markings such as *p* (piano) in the later measures.

The second system of the musical score continues from measure 9 to 16. It includes parts for Flûte, Petite Flûte, Hautb., Clar., and Basson en Ut. The woodwind parts are marked with *cres.* (crescendo) and feature melodic lines with triplets and slurs. The bass line continues with eighth notes. The key signature remains one sharp (F#) and the time signature is 3/4. The music is marked with accents and dynamic markings such as *cres.* and *p* (piano).

Flûte. *f*  
 Petite Fl. *f*  
 Hautb. *f*  
 Clar. *f*  
 Cors en Si. *f*  
 Cors en Ut. *f*  
 Bass. *f*  
 CHŒUR.  
 Dé - ja lau -  
 Dé - ja lau -  
 Dé - ja lau -  
 Dé - ja lau -  
 Dé - ja lau -  
 Dé - ja lau -  
*pizz.*

Flute.

Piccolo Flute.

Hautb.

Clav.

Cors en Sol.

Cors en Ut.

Bassons.

ro - re qui se co - lo - re pa - rait et do - re nos co - teaux fleu - ris

ro - re qui se co - lo - re pa - rait et do - re nos co - teaux fleu - ris

ro - re qui se co - lo - re pa - rait et do - re nos co - teaux fleu - ris

ro - re qui se co - lo - re pa - rait et do - re nos co - teaux fleu - ris

ro - re qui se co - lo - re pa - rait et do - re nos co - teaux fleu - ris

d'un pas a - gi - le - portons en vil - le du sol fer - ti - le les ri - ches pro - duits  
 d'un pas a - gi - le - portons en vil - le du sol fer - ti - le les ri - ches pro - duits  
 d'un pas a - gi - le - portons en vil - le du sol fer - ti - le les ri - ches pro - duits  
 d'un pas a - gi - le - portons en vil - le du sol fer - ti - le les ri - ches pro - duits  
 d'un pas a - gi - le - portons en vil - le du sol fer - ti - le les ri - ches pro - duits

dun pas a gi - le - por tons en vil le du sol fer ti le les ri ches pro duits

dun pas a gi - le - por tons en vil le du sol fer ti le les ri ches pro duits

dun pas a gi - le - por tons en vil le du sol fer ti le les ri ches pro duits

dun pas a gi - le - por tons en vil le du sol fer ti le les ri ches pro duits

dun pas a gi - le - por tons en vil le du sol fer ti le les ri ches pro duits

Musical score for a string quartet with lyrics. The score consists of 11 staves. The top five staves are for the string quartet (Violin I, Violin II, Viola, Violoncello), and the bottom six staves are for the vocal parts. Dynamics include *p*, *cres.*, and *f*. The lyrics are: "dé - ja l'au - ro - re qui se co - lo - re pa - rait et do - re nos co - teaux fleu".



The musical score is arranged in a system of 15 staves. The top two staves are for the first and second vocal parts. The next six staves are for the instrumental ensemble, including a section labeled 'Trombones.' The bottom five staves are for the vocal parts, with lyrics written below the notes. The lyrics are: 'ris', 'Voi ci no tre jeu - ne mai'. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*.

Flute

Clarinet

Bassoon

Oboe

Violin I

Violin II

Viola

Cello

Double Bass

Timbales.

- tres - se et Gre - go - ri - o son cou - sin

- tres - se et Gre - go - ri - o son cou - sin

- tres - se et Gre - go - ri - o son cou - sin

- tres - se et Gre - go - ri - o son cou - sin

- tres - se et Gre - go - ri - o son cou - sin

Musical score for page 38, featuring multiple staves for instruments and voices. The score includes dynamic markings such as *f*, *p*, and *pp*. The bottom section contains vocal parts with lyrics:

Gregorio (a Ludovic)  
 le temps presse é - cris é - cris ce que cha cun porte

Ludovic (a part.)  
 toujours en sem - ble

The score also includes parts for Timballes and a bass line.

Flûte.

Ptite Flûte.

Hautb.

Clar.

Cors en Sol. solo. *pp*

Cors en Ut.

Bassons. *p* à 2. *> p*

Gregorio.  
au marché voi - sin

Chœur *à l'adagio*  
mes

*alleg.* *> p*  
à 2. *p*

Detailed description: This is a page of a musical score, page 39, featuring a variety of instruments and a choir. The score is written in G major (one sharp) and 2/4 time. The instruments include Flute, Piccolo Flute, Oboe, Clarinet, Horns in G and C, Bassoons, and a Choir. The vocal line for Gregorio has the lyrics "au marché voi - sin". The choir part is marked "à l'adagio" and includes the word "mes". The bassoon part has a section marked "à 2." with a dynamic of *p* and an accent. The woodwind parts feature complex rhythmic patterns and dynamics such as *pp* and *> p*. The bottom of the page contains the manuscript number "M.S. 1426."

A musical score for voice and piano. The score is written on 14 staves. The top two staves are for the vocal parts, with lyrics in French. The bottom two staves are for the piano accompaniment. The music is in G major and 4/4 time. The piano part features a complex texture with many sixteenth notes and chords. The vocal parts have lyrics: "fleurs les plus belles" (1st Tenors), "moi d'excellens fruits" (2nd Tenors), and "moi" (Basses). The score includes dynamic markings such as *p* and *pp*, and accents.

Violin I

Violin II

Viola

Violoncello

Double Bass

1<sup>re</sup> Dessus.

2<sup>de</sup> Dessus.

Basses.

nos fleurs les plus belles

nous

de nos brebis les toisons nouvelles

*p*, *pp*, *>pp*

Unis.

Trombones.

et nous venons à juste prix et nous venons à juste prix et nous venons à juste prix

d'excellens fruits et nous venons à juste prix et nous venons à juste prix

Unis.

Più Allegro.

pp

Più Allegro.

Gregorio *cant* *paysans.*

sotto voce.

ppp

Ah vous ne sa-vez pas vous y pren-dre pour mieux at-

villes

pp

Più Allegro.



tra-per les cha-lands il faut a-voir l'air mes en-fans de don-ner ce que l'on veut ven-

Clar.

Bassons.

Unis.

*pp* *p* *>p* *p*

-dre pour mieux at-tra-per les cha-lands il faut a-voir l'air mes en-fans de don-ner ce que l'on veut

*>p* *>p* *>p* *p* *p* *>p* *>p*

Musical score for the first system. It includes staves for Flute (Flûte), Oboe (Hautb.), Clarinet (Clar.), Horn (Corns ou Lt.), Bassoon (Bassons), and Unison (Unis.). The vocal line is written in the bass clef. Dynamics include *f* and *pp*. The lyrics are: "ven - dre voy - ez de vous s'ap - pro - cher à grands". A *(parlé)* marking is present above the vocal line.

Musical score for the second system. It includes staves for Clarinet (Clar.) and Bassoon (Bassons.). The vocal line continues with the lyrics: "pas cet é - pais et lourd major do - me le plus gour - mand des". Dynamics include *p*.

cardinaux de Rome lui comman - de son suc - cu - lent re - pas fai - tes pay -

er son e - mi - nen - ce pour a - jou - ter un saint aux saints de l'al - ma -

nach sa bour - se fe - ra pé - ni - ten - ce à dé - faut

Musical score for the first system, measures 1-8. The score includes staves for Flûte, Petite Flûte, Hautb., Clar., Cors en Ut, and Bass. The vocal line is at the bottom. Dynamics include *p* and *f*. The key signature has two sharps (F# and C#).

Flûte.  
Petite Flûte.  
Hautb.  
Clar.  
Cors en Ut.  
de son es - to - mac

Musical score for the second system, measures 9-16. The score includes staves for Flûte, Petite Flûte, Hautb., Clar., Cors en Ut, and Bass. The vocal line is at the bottom. Dynamics include *p* and *pp*. The key signature has two sharps (F# and C#).

si quel que fil - let - te en ca - chet - te veut ré - ga - ler son bon a

Unis.

Flute. *p*

Hautb. *p*

Bass. *p*

- mi qu'à de mi la pau-vret-te vous pay-e

Hautb.

Bassons. à 2.

son em-plet-te oui qu'à de mi la pau-vret-te la pau-vret-te vous

Unis. // // // //

Flute: *cres.*, *f*, *pp*  
 Clarinet: *f*, *pp*  
 Horn: *f*, *pp*  
 Trumpet: *f*  
 Bass: *f*

pay-e son em-plet, te mais sur-tout mes en-fans sur-tout mais sur-tout pour bien vous y

Flute: *>p*, *>p*, *>p*  
 Clarinet: *>p*, *>p*, *>p*  
 Horn: *>p*, *>p*, *>p*  
 Trumpet: *>p*, *>p*, *>p*  
 Bass: *>p*, *>p*, *>p*

pren-dre pour mieux at-tra-per les cha-lands il faut a-voir l'air mes en-fans de don-ner

ce que l'on veut ven - dre pour mieux at - tra-per les cha - lands il faut a - voir l'air mes en - fant de don -

Hautb.  
Clar.  
Corns en Ut.  
Violon.  
Violoncelle.  
Contrebasse.

ner ce que l'on veut ven - dre de don - ner de don - ner de don - ner de don - ner

(imitant les marchands qui offrent vivement leurs marchandises.)

ce que l'on veut ven - dre ce qu'on veut vendre de don - ner de don - ner de don - ner

*pizz.* *f arco.*

Flüte.  
Hautb.  
Clar.  
Corns en Ut.  
Bass

de donner ce que l'on veut ven - dre ce qu'on veut vendre qu'on veut ven - dre ce qu'on veut

*pizz.* *f arco.* *Unis.*



Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *f*, *p*, and *fp*. The lyrics are:

ven - dre ce qu'on veut ven - dre  
 pour le mar - ché son ge donc au dé - part

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *fp*. The lyrics are:

devant eux je n'ose  
 un bai - ser c'est vrai mais de peur qu'on en cau - se je vais les pri

Flute.

Petite Flute.

Hautb.

Clar.

Cors en Sol. *pp*

Cors en Ut. *pp*

Bassons.

Trombones.

Timbales. *p cresc.*

Francesca.

al lous prends vite

Ludovic (*traversant avec violence la table où il écrit*)

er de ta part den'en rien voir partira-t-on donc aujourd'hui

Gregorio.

qu'a-t - il que veut di - re ce - ci quel - le fu - reur su - bi - te

tous.

qu'a-t - il que veut di - re ce - ci

qu'a-t - il que veut di - re ce - ci

qu'a-t - il que veut di - re ce - ci

qu'a-t - il que veut di - re ce - ci

qu'a-t - il que veut di - re ce - ci

qu'a-t - il que veut di - re ce - ci

j'en suis tout pâ - - le  
 ex - pli - quez - vous d'où vient cet - te co - le - re

*Francesca.*

pour - quoi les re - tient - il la tous les bras croi - ses

*Ludovic.*

à ne rien fai - - re di - tes lui donc de se pres -

Musical score for the first system, featuring woodwinds and vocal lines. The instruments listed are Hautb., Clar., Cors en Sol., Cors en Ut., and Bassons. The vocal line includes the lyrics: "Gregorio (allant à Laodice qui lui tourne le dos.)" and "je crois qu'il vient de m'of-fen-ser maudit cor-se je te dé-tes-te". Dynamic markings include *sf* and *f* *dimin.*.

Musical score for the second system, continuing the woodwinds and vocal lines. The instruments listed are Bassons. The vocal line includes the lyrics: "lons pars a-vec eux ou res-te" and "Gregorio, je sus tout pret a m'empor-". Dynamic markings include *p*, *dimin.*, and *pp*.

Flûte.  
Petite Flûte.  
Hautb.  
Clar.  
Cor en Sol.  
Cor en Ut.  
Bassons.

rall.  
rall.  
rall.  
rall.  
rall.  
rall.  
rall.

1<sup>o</sup> tempo.  
1<sup>o</sup> tempo.  
1<sup>o</sup> tempo.

ter et je m'en vais pour ne pas écla ter  
Dé - ja l'au  
Dé - ja l'au  
Dé - ja l'au  
Dé - ja l'au  
Dé - ja l'au  
Dé - ja l'au

pizz.  
1<sup>o</sup> tempo.

Flute.

Petite Flute.

Hautb.

Clar.

Cors en Sol.

Cors en Ut.

Bassons.

- ro - re qui se co - lo - re pa - rait et do\_re nos co.teaux fleu - ris

- ro - re qui se co - lo - re pa - rait et do\_re nos co.teaux fleu - ris

- ro - re qui se co - lo - re pa - rait et do\_re nos co.teaux fleu - ris

- ro - re qui se co - lo - re pa - rait et do\_re nos co.teaux fleu - ris

- ro - re qui se co - lo - re pa - rait et do\_re nos co.teaux fleu - ris

The musical score consists of 14 staves. The top four staves are instrumental, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. The bottom four staves are vocal parts, each with a line of French lyrics underneath. The lyrics are: "d'un pas a - gi - le — portons en vil - le du sol fer - ti - le les — ri - ches pro - duits". The middle four staves are instrumental accompaniment, including a piano part with chords and a bass line with a steady eighth-note rhythm.



d'un pas a gi - le - por - tons en vil - le du sol fer - ti - le les - ri - ches pro - duits  
d'un pas a gi - le - por - tons en vil - le du sol fer - ti - le les - ri - ches pro - duits  
d'un pas a gi - le - por - tons en vil - le du sol fer - ti - le les - ri - ches pro - duits  
d'un pas a gi - le - por - tons en vil - le du sol fer - ti - le les - ri - ches pro - duits  
d'un pas a gi - le - por - tons en vil - le du sol fer - ti - le les - ri - ches pro - duits

Violin I: *p* *cres.* *f*

Violin II: *p* *cres.* *f*

Viola: *p* *cres.* *f*

Violoncello: *p* *cres.* *f*

Double Bass: *p* *cres.* *f*

Vocal Parts: *p* *cres.* *f*

Lyrics: dé - ja l'au - ro - re qui se co - lo - re pa - rait et do - re nos co - teaux fleu -

Bottom Staff: *p* *cres.* *f* arco. Unis.

Fl.

P. Fl.

Hautb.

Clar.

Cors en Sol.

Cors en Ut.

Bassons.

Tromb.

Timb.

Francesca.

al-lons al-lons par-tez pour la vil-le al-lons par-tez pour la vil-

Ludovic.

al-lons al-lons par-tons par-tons a-dieu a-dieu je pars pour la

Chœur.

ris al-lons al-lons portons a la vil-le d'un pays fer-ti-le les riches pro-

ris al-lons al-lons portons a la vil-le d'un pays fer-ti-le les riches pro-

ris al-lons al-lons portons a la vil-le d'un pays fer-ti-le les riches pro-

le par - tez par - tez pour la vil - le.  
 vil - le a - dieu a - dieu je pars je pars pour la vil - le.  
 duit d'un pa - ys fer - ti - le les ri - ches pro - duit.  
 duit d'un pa - ys fer - ti - le les ri - ches pro - duit.  
 duit d'un pa - ys fer - ti - le les ri - ches pro - duit.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is written on 15 staves, with the first 12 staves containing musical notation and the last three staves (13-15) being empty. The notation includes various rhythmic figures, such as sixteenth-note runs and dotted rhythms, and dynamic markings like 'v' (forte) and 'f' (fortissimo). The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 2/4. The manuscript is written in black ink on aged, slightly yellowed paper.

CHŒUR et MORCEAU D'ENSEMBLE.

Réplique: et je ne suis que cela pour vous.  
Allegro.

Violons

Alto.

G. Flûte.

P. Flûte.

Hautbois

Clarinettes.

Trompettes en Ut.

Cors en Ut.

Bassons.

Trombones

Timbales en Ut.

Francesca.

Ludovic.

Scipion.

CHŒUR de SOLDATS.

1<sup>er</sup> Tenor.

2<sup>e</sup> Tenor.

B. Taille.

Violoncelle

C. Basse.

Allegro.

M. S. 1426.

The musical score consists of several staves. At the top, there are two staves for vocal parts, with the first staff marked 'unis' and containing rests. Below these are five staves for string instruments, each marked with a forte dynamic 'ff'. The vocal parts enter with the lyrics: 'Quels cris là bas se font entendre?' for Ludovic and Scipion. The instrumental parts provide accompaniment, with some staves showing rhythmic patterns. At the bottom, there are three more vocal staves with the lyrics: 'Ou vrez ou vrez de par le \_vrez de par la loi.' and a staff for Viola C.B. marked 'ff'.

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations, including notes, rests, and dynamic markings such as *ff* and *p*. The instruments are not explicitly named but appear to be standard orchestral instruments.

Pape et moi.

Frappons sans ef - froi prêtons nous main for - te au nom de la loi enfonçons la

Frappons sans ef - froi prêtons nous main for - te au nom de la loi enfonçons la

Frappons sans ef - froi prêtons nous main for - te au nom de la loi enfonçons la

Frappons sans ef - froi prêtons nous main for - te au nom de la loi enfonçons la



Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings.

Scipion.

en trons sans ef\_froi au dia\_ble la por\_te res\_pect à la loi elle est la plus

por\_te en trons sans ef\_froi au dia\_ble la por\_te res\_pect à la loi elle est la plus

por\_te en trons sans ef\_froi au dia\_ble la por\_te res\_pect à la loi elle est la plus

por\_te en trons sans ef\_froi au dia\_ble la por\_te res\_pect à la loi elle est la plus

Musical score for the vocal part of Scipion, featuring lyrics in French. The score includes a vocal line with lyrics and a basso continuo line.

Musical score for a dramatic scene, featuring multiple staves for instruments and voices. The score includes dynamic markings like *ff* and *p*, and includes the French lyrics: "Un pas de plus c'est fait de toi car je suis plus fort que la loi."

The score is written for a large ensemble, including strings, woodwinds, and voices. The lyrics are in French and are sung by a character named Ludovic. The music is in a dramatic style, with strong contrasts between fortissimo (*ff*) and piano (*p*) dynamics.

The lyrics are:
   
Ludovic. (à Scipion lui arrachant son épée.)
   
Un pas de plus c'est fait de toi car je suis plus fort que la loi.
   
for te en trons. (Ils parviennent.)
   
for te en trons.
   
for te en trons.
   
for te en trons.

The score includes a section marked "col B" with double bar lines, indicating a change in the musical setting or a specific performance instruction.

The musical score consists of ten staves. The top three staves (treble clef) and the bottom two staves (bass clef) are for piano accompaniment, with a forte (ff) dynamic marking. The middle five staves are for vocal parts, each with a forte (ff) dynamic marking. The lyrics are written below the vocal staves and are:   
Leur lâche ar-ro-gan-ce tremble en sa pré-sen-ce re-dou-tez les coups d'un jus-te cour-   
craignez ma ven-gean-ce vo-tre lâche of-fen-se va fai-re sur vous tom-ber mon cour-   
crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-   
crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-   
crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-   
crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-   
crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-   
crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-   
crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-   
crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-   
The score includes various musical notations such as notes, rests, and dynamic markings.

leur lâche ar-ro-gan - - ce tremble en sa pré-sen - ce re-dou - tez les coups d'un

- roux craignez ma ven-gean - ce vo - tre lâche of-fen - se va fai - re sur vous tom

- roux crains notre ven-gean - - ce crains no - tre puis - san - ce re-dou - te les coups de

- roux crains notre ven-gean - - ce crains no - tre puis - san - ce re-dou - te les coups de

- roux crains notre ven-gean - ce crains no - tre puis - san - ce re-dou - te les coups de

- roux crains notre ven-gean - ce crains no - tre puis - san - ce re-dou - te les coups de

72

Col. 1<sup>o</sup> Violon

jus - te cour.roux oui re - dou - tez un jus - te cour.roux oui re - dou -  
 -ber mon cour.roux oui oui sur vous - tomber mon cour.roux oui oui sur  
 no - tre cour.roux oui oui re - dou - te no - tre cour - - roux oui oui re -  
 no - tre cour.roux oui oui re - dou - te no - tre cour - - roux oui oui re -  
 no - tre cour.roux oui oui re - dou - te no - tre cour - - roux oui oui re -  
 no - tre cour.roux oui oui re - dou - te no - tre cour - - roux oui oui re -

tez un jus - te cour - roux.  
vous tom - ber mon cour - roux.  
dou - te no - tre cour - roux.  
dou - te no - tre cour - roux.  
dou - te no - tre cour - roux.  
dou - te no - tre cour - roux.

*Un Paysan (arrivant.)*  
Vos pa - ysans s'ar - ment pour vous de - fen -

*Viol<sup>ln</sup>*  
*pp*

Cors.  
 Francesca (troublée)  
 A l'ardeur de nos gens ah je dois  
 (On entend un grand bruit au dehors.)  
 dire de-ja vous pouvez les en-tendre

Hautb.  
 Clar.  
 Cors.  
 Bassons  
 m'op-po-ser. Quel sup-  
 Ludovic. (frôlement à Francesca.)  
 D'un mot je vais les ap-pai-ser.

The first three staves of the score contain musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in bass clef. The notation consists of rhythmic patterns of eighth and sixteenth notes.

G. Flute. 2

The G. Flute part consists of a single staff with a treble clef. It contains a whole rest for the duration of the piece, with a dynamic marking of *ff* at the end.

P. Flute. *ff*

The P. Flute part consists of a single staff with a treble clef. It contains a whole rest for the duration of the piece, with a dynamic marking of *ff* at the end.

Hautb. *ff*

The Hautb. part consists of a single staff with a treble clef. It contains a whole rest for the duration of the piece, with a dynamic marking of *ff* at the end.

Clar. *ff*

The Clar. part consists of a single staff with a treble clef. It contains a whole rest for the duration of the piece, with a dynamic marking of *ff* at the end.

Tromp. *ff*

The Tromp. part consists of a single staff with a treble clef. It contains a whole rest for the duration of the piece, with a dynamic marking of *ff* at the end.

Cors. *ff*

The Cors. part consists of a single staff with a treble clef. It contains a whole rest for the duration of the piece, with a dynamic marking of *ff* at the end.

Bassons. *ff*

The Bassons. part consists of a single staff with a bass clef. It contains a whole rest for the duration of the piece, with a dynamic marking of *ff* at the end.

The Tromb. part consists of a single staff with a bass clef. It contains a whole rest for the duration of the piece, with a dynamic marking of *ff* at the end.

Tromb. *ff*

The Tromb. part consists of a single staff with a bass clef. It contains a whole rest for the duration of the piece, with a dynamic marking of *ff* at the end.

Timb. *ff*

The Timb. part consists of a single staff with a bass clef. It contains a whole rest for the duration of the piece, with a dynamic marking of *ff* at the end.

The vocal line consists of a single staff with a treble clef. It contains the lyrics: "pli - ce! en - - cor en - - cor lui de - voir un ser - vi - ce."

pli - ce! en - - cor en - - cor lui de - voir un ser - vi - ce.

The vocal line continues with musical notation for the lyrics.

The vocal line continues with musical notation for the lyrics.

The vocal line continues with musical notation for the lyrics.

The vocal line continues with musical notation for the lyrics.

The vocal line continues with musical notation for the lyrics.

The vocal line continues with musical notation for the lyrics.

The vocal line continues with musical notation for the lyrics.

The vocal line continues with musical notation for the lyrics.

The vocal line continues with musical notation for the lyrics.

The vocal line continues with musical notation for the lyrics.



70

*ff*

Leur lâche ar-ro-gan-ce tremble en sa pré-sen-ce re-dou-tez les coups d'un jus-te cour-

raignez ma ven-gean-ce vo-tre lâche of-fen-se va-fai-re sur vous tom-ber mon cour-

crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-

crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-

crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-

crains no-tre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de no-tre cour-

*ff*

roux leur lâche ar-ro-gan-ce tremble en sa pré-sen-ce re-dou-tez les coups d'un  
roux craignez ma ven-gean-ce vo-tre lâche of-fen-se va fai-re sur vous tom  
roux crains notre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de  
roux crains notre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de  
roux crains notre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de  
roux crains notre ven-gean-ce crains no-tre puis-san-ce re-dou-te les coups de

72

Col. 1<sup>o</sup> Violon.

jus - te cour - roux oui re - dou - tez un jus - te cour - roux oui re - dou -  
 ber mon cour - roux oui oui sur vous - tomber mon cour - roux oui oui sur  
 no - tre cour - roux oui oui re - dou - te no - tre cour - - roux oui oui re -  
 no - tre cour - roux oui oui re - dou - te no - tre cour - - roux oui oui re -  
 no - tre cour - roux oui oui re - dou - te no - tre cour - - roux oui oui re -  
 no - tre cour - roux oui oui re - dou - te no - tre cour - - roux oui oui re -

The musical score consists of 12 staves. The top two staves are for the vocal line, with lyrics written below them. The remaining ten staves are for the instrumental accompaniment, including a keyboard part and a bass line. The music is in a common time signature and features a variety of rhythmic patterns and chordal textures. The lyrics are in French and are repeated across the bottom of the page.

tez un jus - te cour - roux oui re - dou - tez un jus - te cour -  
vous tom - ber mon cour - roux oui oui sur vous tom - ber mon cour -  
dou - te no - tre cour - roux oui oui re - dou - te no - tre cour -  
dou - te no - tre cour - roux oui oui re - dou - te no - tre cour -  
dou - te no - tre cour - roux oui oui re - dou - te no - tre cour -  
dou - te no - tre cour - roux oui oui re - dou - te no - tre cour -

This page of a musical score, numbered 80, contains a complex arrangement of instruments. The score is organized into several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a prominent left-hand bass line and a right-hand part with dense chordal textures and melodic runs. A section of the piano part is marked "Col 1º" with double bar lines, indicating a first ending or a specific performance instruction. Below the main piano accompaniment, there are several staves for other instruments, each labeled with the word "poux." (likely for "poux" or "poux"). The bottom of the page shows a continuation of the piano accompaniment. The notation includes various note values, rests, and dynamic markings.

COUPLETS avec CHOEUR.

Réplique: Donne à boire, à boire, à boire.

Allegro moderato e semplice.

The musical score is arranged in 14 staves. The instruments and parts are: Violons (Violins), Alto (Alto), Flutes (Flutes), Hautbois (Oboes), Clarinettes en Ut (Clarinets in C), Cors en Fa (F Horns), Bassons (Bassoons), Nice (Soprano), 1<sup>er</sup> Tenors (First Tenors), 2<sup>d</sup> Tenors (Second Tenors), Scipion et B. Tailles (Scipion and Basses/Tenors), Violoncelle (Cello), and C. Basse (Double Bass). The score begins with a dynamic marking of *f* (forte) for the strings and woodwinds. The Flute part includes a section marked "1<sup>o</sup> solo." The Oboe part is marked "Les Hautbois tacet" (The Oboes are silent). The Clarinet, Horn, and Bassoon parts have dynamic markings of *f* and *p* (piano). The vocal parts (Nice, Tenors, Scipion et B. Tailles) are currently silent. The score concludes with a dynamic marking of *f* and the tempo instruction "Allegro moderato e semplice."

Allegro moderato e semplice.

Fl. *pizz.*

Clar. *pizz.*

Cors. *arco.*

Basson *pp*

1<sup>er</sup> Couplet. Je vends des sca-pu-lai-res et de pi-eux ro-

2<sup>e</sup> Couplet. J'ai de sain-tes re-li-ques et de tou-chans can-

*pizz.*

*pizz.*

*pizz.*

Clar. *fz.*

Cors. *fz.*

Bas. *fz.*

*fz.*

-sai-res puis j'y joins des pri-ères pour l'a-me du cha-land et bra-vant le ma-né-ge

-ti-ques que ja-mais les pra-ti-ques ne peuvent chan-ter faux dès qu'on por-te sans hon-te

*pizz.* M.SI426. *arco.*

du dia-ble qui las-sie-ge il est sûr à l'instant que le ciel le pro-te-ge le pro-té-  
mes croix Dieu ne tient compte des péchés les plus gros au pa-radis fon monte oui l'on mon-

*Clar.*  
*Bassons*  
*Unis.*

*p* *p* *p* *p* *p*

*cres.*

-ge pour un é-cu comp-tant. Pour sauver du naufrige le pêcheur aux abois je viens de l'her-mi-  
te avec tous ses dé-fauts. Pour &

*Clar.*  
*Cors.*  
*Bassons*

*p* *pp* *p* *p* *p*



col canto. a tempo.  
rall: pp

col canto. a tempo.  
rall: pp

col canto. a tempo.  
rall: pp

Flutes.  
solo. pp

Hautb.  
rall:

Clars.  
solo. pp

Cors.  
rall: pp

Bassons.  
solo. pp

col Violoncello. //

ta - ge de l'her-mi-ta - ge des bois le pauvre pê-queur aux a-bois je

CHŒUR.  
Pour sau-ver du nau-fra-ge le pauvre pê-queur aux a-bois rien

Scipion avec les B. Tailles.  
Pour sau-ver du nau-fra-ge le pauvre pê-queur aux a-bois rien

col canto. a tempo.  
rall: pp

col canto. a tempo.  
rall: pp

This page contains a musical score for a voice and instrumental ensemble. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features several staves:

- Vocal Lines:** The vocal parts are written in treble and bass clefs. The lyrics are:
 

*viens de l'her-mi-ta-ge de l'hermi-ta-ge des bois J'ai*  
*ne vaut l'her-mi-ta-ge ouï l'hermi-ta-ge des bois.*  
*ne vaut l'her-mi-ta-ge ouï l'hermi-ta-ge des bois.*  
*ne vaut l'her-mi-ta-ge ouï l'hermi-ta-ge des bois.*
- Instrumental Lines:**
  - Violoncello:** The cello part is in the bass clef, starting with a double bar line and the instruction "col Violoncello." followed by a double bar line.
  - Other Instruments:** The upper staves contain complex rhythmic patterns, likely for strings or woodwinds, with dynamic markings such as *f* (forte) and *rall.* (rallentando).

The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo is marked as *rall.* (rallentando) in several places. The page concludes with a double bar line and a fermata.

Replique: Avant ce tems là.

Allegro assai.

Violons.

Alto.

Flûtes.

Hautbois.

Clarinettes en Ut.

Cors en La.

Cors en Ut.

Bassons.

Trombones.

Timbales en La Mi.

Francesca.

Nice.

Grégorio.

Violoncelle.

C. Basse.

Ah! bon dieu quelle nou - vel - le. quel le nou - vel - le triste et cru

Unis

Allegro assai.

M. S. 1426.

Musical score for a multi-instrument ensemble and voice. The score consists of 14 staves. The top five staves are for instruments: Treble 1, Treble 2, Treble 3, Treble 4, and Bass 1. The next five staves are for instruments: Treble 5, Treble 6, Bass 2, Bass 3, and Bass 4. The bottom four staves are for voice: Soprano, Alto, Tenor, and Bass. The music features complex rhythmic patterns with many sixteenth notes and rests. Dynamics include *sf*, *p*, *f*, and *mf*. The lyrics are: "el - le des de main je quit - te ce lieu au bon heur il faut dire a dieu." There are also some vocalizations "Cet te nou" and "Cet te nou" above the vocal staves.

The musical score consists of 14 staves. The top two staves are for a woodwind instrument (likely flute or oboe), featuring a complex melodic line with many sixteenth notes. The next two staves are for a string instrument (likely violin or viola), playing a rhythmic accompaniment of eighth notes. The following two staves are for a keyboard instrument (likely harpsichord or piano), providing harmonic support with chords and single notes. The bottom four staves are for vocal parts, with lyrics in French. The score includes dynamic markings such as *ff* (fortissimo), *dimin.* (diminuendo), and *p* (piano). A section marked *ff* *r. Solo.* is present in the woodwind part.

vel - le quelle est el - le ?  
 - vel - le quelle est el - le ?

au bon heur il faut dire a dieu.

Flutes *p*

Clar. *p*

Bassons *pp*

Violoncelle *pp*

Contrebasse *pp*

Grégorio.  
ce matin pour la vil - le tout gaïment je par - tais

Clar. *pp*

Cors en La. *pp*

Bassons *pp*

Violoncelle *pp*

Contrebasse *pp*

et comme un im - bé - ci - le en ri - ant je chan - tais: Vi - ve nos mon -

Unis. *p*

Segue. *pp*

Segue. *pp*

Col canto. *pp*

Segue. *pp*

poco rall: *pp*

Segue. *pp*

Clar.  
Corns en La.

-ta gnes nos près nos bois et nos campa-gnes au pa-ys Ro-main le ciel gade un doux len-de

Hautb.  
Clar.  
Corns en La.  
Bassons.  
Francesca.  
Nice.  
main

mais ta nou-vel-le quelle est el-le?  
mais ta nou-vel-le quelle est el-le?  
mon lende-main belle es-pe

ran - ce c'est d'a - voir le sac sur le dos de fai - re cinq ans de vail -

Bassons.

lan - ce et d'être ah! j'en frémis d'a van - ce au profit du Pa - pe un hé -



Flutes. *cres.* *f* *pp* Col. 2<sup>o</sup> //  
 Hautb. *cres.* *f* *pp*  
 Clar. *cres.* *f* *pp*  
 Cors en La. *f*  
 Cors en Ut. *cres.* *f* *pp*  
 Bassons. *f* *pp*  
 Tromb. *f*  
 Timb. *f* changez le Mi en Sol.  
 Francesca. *b*  
 Nice. *b*  
 POS. *cres.* *f* *pp* être sol.  
 unis // // // // //

Col. 12

Cors en Ut

Bassons

Timb.

-dat je meurs de peur enten-dez-vous l'appel qui son-ne et

crus:

crus:

crus:

crus:

(Parlé) *ff*

puis le canon qui ré-son-ne il faut ti-rer *ff* feu! j'en fris son-ne tu-er un

Flûtes.

Hautb.

Clar.

Cors en La.

Cors en Ut.

Bassons.

Tromb.,

Timb.

Francesca.

Nice.

Grégorio.

hom - me ! ah quelle hor - reur ! moi qui n'ai de ma vie é - gra - ti - gné per - son - ne

mais un an reste en -

mais un an reste en -

*mf* *ff* *f*

Musical score for a vocal and instrumental ensemble. The score includes staves for vocal line, piano accompaniment, and various instruments including two horns (labeled "cor"), two bassoons, and two basses. The vocal line has lyrics in French. The piano part features chords and melodic lines with dynamics like "p" and "pp". The horn parts have rests and some notes. The bassoon and bass parts have rests and some notes. The score is divided into five measures.

Lyrics: *c'est demain le ti- rage on l'a- van- ce d'un an il va falloir ser- vir car tous les garçons du vil-*

Musical score for a vocal and instrumental ensemble, page 96. The score features multiple staves for instruments and a vocal line with lyrics. Dynamics include *f*, *pp*, and *p*.

- la - ge dès de - main devront par - tir. *f* par - tir... *p* moi par - tie! *pp* moi qui chan

suivez.

pp très lié.

suivez.

pp très lié.

Clr.

pp très lié.

Cors en La.

segue.

-tais avec tant de plai-sir: Vi-ve nos mon-ta-gnes nos prés nos bois et

segue.

pp

pp

nos cam-pa-gnes au pa-ys Ro-main le ciel garde un doux len-de-

3

3

M. S. 1426.



Flûtes. *p*

Hautb. *poco f espres:*

Clar. *poco f espres:*

Cors en La *p*

Cors en Ut *pp*

Bassons. *p* *pp*

Francesca. *p*

Nice. *p*

main. *p*

Vi - ve nos mon - ta - gnes nos prés nos bois et nos campa - gnes au pa - ys Ro -  
 Vi - ve nos mon - ta - gnes nos prés nos bois et nos campa - gnes au pa - ys Ro -  
 main. Vi - - ve nos mon - - ta - - gnes le

Couplets. Andante.

*f* *p* *f* (longue pause.) *pp*

*f* *p* *f* *pp*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f* en Fa.

*f* *p* *f*

(longue pause.) (Francesca amène Grégorio sur l'avant scène.)  
(à demi voix)

main le ciel garde un doux len-de-main. l'Hy-men en t'u-nis-sant à

main le ciel garde un doux len-de-main. (longue pause.)

ciel garde un doux len-de-main.

*f* *p* *f* *pp*  
Andante.

*f* *p* *f* M.S. 1426.



Hautb.  
Cors en Fa. *pp* et très lié.

cel - le qui te plai - rait de ser - vir ce - lui qui t'ap - pel - le l'exem - ple - rait par mi les

*pp*

Hautb.  
Cors en Fa. *pp*

fil - les du vil - la - ge ne vois - tu rien qui t'ar - - rache a cet es - cla

*p*

*pressez avec la voix.*

*p e crescendo. pressez avec la voix.*

*f (longue pause.)*

*p e crescendo. pressez avec la voix.*

*f*

*(en pressant et donnant plus de force)*

*(longue pause.)*

vage ah cher.che bien ah cher.che bien ah ah cherche bien.

*p e crescendo. pressez avec la voix.*

*f*

*unis*

*pp*

*pp*

Hautb.

Cors en Es.

*pp très lié.*

2<sup>e</sup> Couplet.

La com pagnie de ton en fan - ce tu dis l'ai mer sa voix ses re - gards sa pré

*pp*

*pp*

*pp*

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features the lyrics: "sen - ce l'ont su char - mer son cœur en ce moment s'a - gi te ne sens - tu rien? pour". The piano accompaniment includes a grand staff with treble and bass clefs, and a single bass clef staff. Dynamics include *pp* and *p*.

(elle met la main de Grégoire sur son cœur.)

Musical score for the second system, including vocal line and piano accompaniment. The vocal line features the lyrics: "qui crois - tu qu'il bat plus vi - te? ah cherche bien ah cherche bien ah". The piano accompaniment includes a grand staff with treble and bass clefs, and a single bass clef staff. Dynamics include *pp*, *p e crescendo.*, and *unis*. Performance instructions include "pressez avec la voix." and "(pressez beaucoup avec entrainement.)".

1<sup>r</sup> Mouvement.

Musical score for the first system. It features a vocal line with lyrics: "ah cherche bien. Grégorio. Je la se-". Below the vocal line, there are instrumental parts for Hautb. (Horn) and Bassons (Bassoons). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include *f* (forte) and *f* (forte).

1<sup>r</sup> Mouvement.

Musical score for the second system. It features a vocal line with lyrics: "rai mon devoir le ré-cla-me et dès ce soir. dès ce soir. dès ce soir dès ce soir? je puis a-". Below the vocal line, there are instrumental parts for Hautb. (Horn) and Bassons (Bassoons). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include *p* (piano) and *p* (piano).

*f* *p*  
*f* *p*  
*f* *p*  
 Flûtes.  
*f*  
 Hautb.  
*f*  
 Clar.  
*f* *p*  
 Cors en La.  
*f* *dim.* *p*  
 Bassons.  
*f* *pp*  
 Tromb. *mf*  
*mf*  
 Francesca.  
 Nicc. Vi - ve nos cam - pa - gnes nos près nos bois et nos campa - gnes  
 Gregorio. Vi - ve nos cam - pa - gnes nos près nos bois et nos campa - gnes  
 - lors chanter tout plein d'espoir. Vi - ve nos cam - pa - gnes nos près nos bois et nos campa - gnes  
*f* *p*

au pa-ys Ro-main le ciel garde un doux lende-main vi-ve nos mon-ta-gnes nos  
au pa-ys Ro-main le ciel garde un doux len de-main vi-ve nos mon-ta-gnes nos  
au pa-ys Ro-main le ciel garde un doux len de-main vi-ve nos mon-ta-gnes nos

près nos bois et nos campa-gnes au pa-ys Ro-main le ciel garde un doux len-de-main le ciel au  
 près nos bois et nos campa-gnes au pa-ys Ro-main le ciel garde un doux len-de-main le ciel au  
 près nos bois et nos campa-gnes au pa-ys Ro-main le ciel garde un doux len-de-main le ciel au

beau pays Ro-main nous garde un bien doux len-de-main le ciel au beau pays Ro-main nous garde

beau pa-ys Ro-main nous garde un bien doux len-de-main le ciel au beau pa-ys Ro-main nous

beau pays Ro-main nous garde un bien doux len-de-main le ciel au beau pays Ro-main nous



A musical score for a piece, likely a song or opera, featuring multiple staves. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The music is arranged in a grand staff format, with vocal lines and instrumental accompaniment. The lyrics are: "un biendoux lende-main un biendoux len-de-main un biendoux len-de-main un biendoux lende-main un biendoux len-de-main un biendoux len-de-main". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "cres:" (crescendo). The piece concludes with a double bar line.

The musical score consists of 12 staves. The first 10 staves are for instruments: Violin I, Violin II, Viola, Violoncello, Contrabasso, Flute, Clarinet, Bassoon, and Double Bass. The last two staves are for vocal parts. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features dynamic markings of *f* (forte) and *ff* (fortissimo). The vocal parts have the lyrics: *-main un bien doux len.de main.*

N<sup>o</sup> 5.  
QUATUOR.

Réplique — Si ce n'est que je vais me marier.

Allegro.

Violons. *f* avec le chant. *f* avec le chant

Altos. *f* avec le chant. *f* avec le chant

Flûtes.

Hautbois. *f* avec le chant. *f* avec le chant.

Clarinettes en La. *f* avec le chant. *f* avec le chant.

Cors en La. *f* avec le chant. *f* avec le chant.

Cors en Re. *f* avec le chant. *f* avec le chant.

Bassons. *f* avec le chant. *f* avec le chant.

Trombones. *f* avec le chant. *f* avec le chant.

Timbales en Re. *mf* *f*

Francesca.

Nice.

Ludovic. *a volonté.*  
te mari-er l'aije bien enten du te mari-er qui donc e pouses

Gregorio.

Violoncelles. *f* avec le chant. *f* avec le chant.

C. Basse. *Unis.* // // // //

Allegro.

plus lent. *p*  
 plus lent. *p*  
 plus lent.  
 ten. *p*  
 plus lent.  
 plus lent.  
 mon sang se glace  
 je meurs d'ef-froi  
 tu? répon.dras  
 mais quel air de me.na.ce  
 plus lent. *pp*

Andante espres.

Musical score for a piece in 2/4 time, marked "Andante espres.". The score features multiple staves for instruments and a vocal line with French lyrics. The music includes dynamic markings like "ff", "pizz.", "solo.", and "espres.", as well as performance instructions like "long silence." and "Andante espres.".

Lyrics:

toi!  
 c'est moi  
 tu quidonc? toi!  
 toi!  
 u.ne fu.reur su.bi.te de.ja de.

The musical score consists of 12 staves. The upper staves are for various string instruments and woodwinds. The lower staves include a vocal line with lyrics and a bass line. The lyrics are:

Dieu Dieu quelle fu reur su bi.te dé.jà dé.jà sempa.  
Dieu Dieu quelle fu reur su bi.te dé.jà dé.jà sempa.  
jà — sempa.rait — demes sens une fu reur su bi .te sempa.  
Dieu Dieu quelle fu reur su bi.te dé.jà dé.jà sempa.

- rait de ses sens mon cœur def froi def froi pal pi te com ment ca cher le  
 - rait de ses sens mon cœur def froi def froi pal pi te com ment ca cher le  
 - rait de ses sens mon cœur pal pi te quel  
 - rait de ses sens mon cœur pal pi te quel

*molto legato e sosten.*  
*molto legato e sostenuto.*  
*sfz p*

Musical score for piano accompaniment, featuring multiple staves with various musical notations including dynamics (sf, p, pp, f, ff), articulation (accents), and complex rhythmic patterns.

trou.ble de mes sens mon cœur mon cœur d'effroi pal - pi - te  
 trou.ble de mes sens mon cœur mon cœur d'effroi pal - pi - te  
 trouble dans mes sens  
 trouble dans mes sens  
 mais un mot a bien vi - teal - mé tous mes tour

Musical score for vocal lines, including lyrics and musical notation for the voice parts.



Handwritten musical score for page 116. The score consists of 14 staves. The top 10 staves are instrumental, with various clefs and dynamics. The bottom 4 staves contain the vocal line with French lyrics. The lyrics are: "mens un mot a bien vi - te cal me' tous mes tour mens d'ef, froy mon coeur pal pi te d'ou vient ce que j'en". The score includes various musical notations such as notes, rests, and ornaments, along with dynamic markings like *pp* and *ppp*.

The musical score consists of 14 staves. The top two staves are for the vocal line, and the remaining 12 staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp* and *p*. The lyrics are in French and are written below the vocal line.

mon cœur encor pal - pi - te à  
 tout mon cœur mon cœur palpite à  
 oui de - froi mon  
 - tends de Ni - ce la con - dui - te à trou - blé tous mes sens tout mon cœur mon

ses sombres ac - cens mais un mot a bien vi - te cal - mé tous ses tour - mens mon  
 ses ac - - cens mais un mot a bien vi - te cal - mé tous ses tour - mens mon  
 cœur en cor encor pal - pi - te cal - mé tous mes tour - mens un  
 cœur pal - pi - te ah ce mot va cau - ser tous mes tour - mens mon

*pp*  
*p sostenuto.*

The musical score consists of several staves. The top staves are for the piano accompaniment, and the bottom staves are for the vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'pp', and 'f'. It also includes performance instructions like 'rall.', 'rallentissez.', and 'détaché.'.

*détaché.*

cœur encor pal - pi.te mon cœur en.cor pal - pi.te a ses som - bres ac - cens

cœur encor pal - pi.te mon cœur en.cor pal - pi.te a ses som - bres ac - cens

seul mot à bien vi.te un seul mot à bien vi.te a pai - sé mes tour - mens

cœur encor pal - pi.te mon cœur en.cor pal - pi.te a ses som - bres tour - mens

Allegro.

Cors en Ré.  
Bassons.  
Timb.  
Francesca.

*(a Nice.)*  
mer - ci

*(bis à Gregorio.)*  
si - lence il faut te tai - re car si tu la dé - mens

mais que dit elle

Allegro. pizz. p arco.

Clar.  
Bassons.

je ne t'épouse pas

*(bis à Francesca.)*  
tachez que Lu do

re - ce vez tous les deux mon compliment sin - ce - re

Allegro. pizz. p

Cors en Ut.

pp

Francesca.

mais com

- vic au loin - porte ses pas ou redou - tons re dou - tons sa vi - o - len - ce

pizz.

pizz.

Detailed description: This system contains the first six staves of the musical score. The top two staves are vocal lines. The third staff is for the Horn (Cors en Ut), marked *pp*. The fourth staff is for the Violin, with the name 'Francesca.' written above it. The fifth staff is for the Viola, with the name 'mais com' written above it. The sixth staff is for the Bass, with 'pizz.' written below it. The lyrics are: '- vic au loin - porte ses pas ou redou - tons re dou - tons sa vi - o - len - ce'. The music is in G major and 3/4 time.

pp

- ment l'éloi - gner quellei dé - e oui j'y

Luis.

Detailed description: This system contains the second six staves of the musical score. The top two staves are vocal lines. The third staff is for the Horn, marked *pp*. The fourth staff is for the Violin. The fifth staff is for the Viola. The sixth staff is for the Bass, with 'Luis.' written above it. The lyrics are: '- ment l'éloi - gner quellei dé - e oui j'y'. The music continues in G major and 3/4 time.

Hautb.  
 Cors en Re.  
 Bassons.  
 (à Ludovic.)  
 pen - se sur votre o - bé - is - sance je puis comp - ter  
 Unis.  
 ou sans que je ba - lan - ce

Col. Violone.  
 pizz.  
 et vous pouvez tout m'ordon - ner  
 je vais a - voir un ordre à vous don - ner

en rallentissant.

All<sup>to</sup> mod<sup>to</sup> e grazioso.

*p pizz.*  
*p pizz.*  
*pp pizz.*  
 Flûtes.  
 Hautb.  
 Clar.  
*ppp*  
 Cors.  
 Cors en Ré.  
*p*  
*en rall.*  
 Bassons.  
*ppp*  
 at\_ten\_dez moi  
 Non non plus d'a - lar\_mes  
 Non non plus d'a - lar\_mes  
 Non non plus d'a - lar\_mes  
 pourquoi tant d'a - lar\_mes  
*arco.*  
*rall.*  
*p pizz.*  
*pizz.*  
 All<sup>to</sup> mod<sup>to</sup> e grazioso.



désormais plus de larmes ô jour plein de charmes tout sourit a mes vœux le ciel tu té  
 désormais plus de larmes ô jour plein de charmes tout sourit a mes vœux le ciel tu té  
 désormais plus de larmes ô jour plein de charmes tout sourit a mes vœux le ciel tu té  
 quand un sort plein de charmes un sort plein de charmes va combler tous mes vœux le ciel tu té

*cres.*  
*cres.*  
*cres.*  
*cres.*  
*avec*  
*pp*

The musical score consists of 13 staves. The top five staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and three individual staves. The bottom five staves are for the vocal line, with lyrics written below the notes. The lyrics are in French and describe a prayer for relief from suffering.

*pp*

*pizz.*

- lai - re a cal - mé sa co - lè - re un jour plus pros, pè - re oui bientôt bien - tôt  
 - lai - re a cal - mé sa co - lè - re un jour plus pros, pè - re oui bientôt bien - tôt  
 - lai - re a cal - mé sa co - lè - re un jour plus pros, pè - re oui bientôt bien - tôt  
 - lai - re exauçant ma pri - è - re un jour plus pros, pè - re oui bientôt bien - tôt

The musical score is arranged in a system of 13 staves. The top four staves (1-4) are for instruments, likely strings and woodwinds. The fifth staff (5) is a grand staff (treble and bass clefs). The sixth staff (6) is a grand staff with a *pp* dynamic marking. The seventh staff (7) is a grand staff with a *pp* dynamic marking. The eighth staff (8) is a grand staff with a *pp* dynamic marking. The ninth staff (9) is a grand staff with a *pp* dynamic marking. The tenth staff (10) is a grand staff with a *pp* dynamic marking. The eleventh staff (11) is a grand staff with a *pp* dynamic marking. The twelfth staff (12) is a grand staff with a *pp* dynamic marking. The thirteenth staff (13) is a grand staff with a *pp* dynamic marking.

Lyrics (French):  
 va briller en ces lieux non non plus d'a - lar - mes tout sou - rit tout sou - rit à mes vœux  
 va briller en ces lieux non non plus d'a - lar - mes tout sou - rit tout sou - rit à mes vœux  
 va briller en ces lieux non non plus d'a - lar - mes tout sou - rit tout sou - rit à mes vœux  
 va briller en ces lieux non non plus d'a - lar - mes tout sou - rit tout sou - rit à mes vœux

Dynamics and Performance Instructions:  
 - *cres.* (crescendo)  
 - *pp* (pianissimo)  
 - *(très doux.)* (very soft)  
 - *(doux)* (soft)  
 - *poco cres.* (poco crescendo)

Musical score for the first system, including vocal lines and instrumental parts for Harp, Clarinet, and Bass. The score is in G major and 3/4 time. The vocal lines are for Soprano (Sopr.), Alto (Alto), Tenor (Tenor), and Bass (Bass). The instrumental parts are for Harp (Harp.), Clarinet (Clar.), and Bass (Bass). The lyrics are:

non non plus d'a - lar - mes tout sou - rit tout sourit à mes vœux  
 non non plus d' - lar mes tout sou - rit tout sourit à mes vœux  
 non non plus d'a - lar mes tout sou - rit tout sourit à mes vœux *à Francesca.*  
 non non plus d'a - lar mes tout sou - rit tout sourit à mes vœux *comptez comptez sur mon o.bé.is*  
 non non plus d'a - lar mes tout sou - rit tout sourit à mes vœux  
 Unis.

Musical score for the second system, including vocal lines and instrumental parts for Harp. The score continues from the first system. The vocal lines are for Soprano (Sopr.), Alto (Alto), Tenor (Tenor), and Bass (Bass). The instrumental parts are for Harp (Harp.). The lyrics are:

- san - ce comptez comptez sur mon o.bé.is  
 demain de - main que je vais être heureux

Cresc. *pp* *pp pizz.*  
 Cresc. *pp* *pp pizz.*  
 Col. Violone. *f* *pizz.* *pp pizz.*  
 Flutes *cresc.* *f*  
 Hautb. *cresc.* *f*  
 Clar. *cresc.* *f* *pp*  
 Cors  
 Bass. *cresc.* *f* *pp*  
*très pp*  
 il va par-tir douces pé-ran-ce ah désor-mais non plus d'a-larmes  
 pauvre gar-çon quelle souf-france non non plus d'a-larmes  
 - - san - - ce non non plus d'a-larmes  
 non non plus d'a-larmes  
*f* *pizz.* *p*

The musical score consists of ten staves. The top two staves are for the vocal line, with lyrics underneath. The next four staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two single staves. The lyrics are: "désormais plus de larmes ô jour plein de charmes tout sourit a mes vœux le ciel tu t'é". The bottom two staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two single staves. The lyrics are: "désormais plus de larmes ô jour plein de charmes tout sourit a mes vœux le ciel tu t'é". The bottom two staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two single staves. The lyrics are: "désormais plus de larmes ô jour plein de charmes tout sourit a mes vœux le ciel tu t'é". The bottom two staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two single staves. The lyrics are: "désormais plus de larmes ô jour plein de charmes tout sourit a mes vœux le ciel tu t'é".

- lai - re a ca - l - mé sa co - le - re un jour plus pros - pé - re oui bientôt bien - tôt  
 - lai - re a ca - l - mé sa co - le - re un jour plus pros - pé - re oui bientôt bien - tôt  
 - lai - re a ca - l - mé sa co - le - re un jour plus pros - pé - re oui bientôt bien - tôt  
 - lai - re é - xau - çant ma pri - è - re un jour plus pros - pé - re oui bientôt bien - tôt

*pp*  
*pizz.*

The musical score is arranged in a system of staves. The top three staves (treble clef) and the bottom two staves (bass clef) are for instruments. The middle staves are for voices. The lyrics are in French and are repeated for four different vocal parts. The score includes various musical notations such as notes, rests, and dynamic markings.

**Lyrics:**  
 va briller en ces lieux non non plus d'a lar - mes tout sou - rit tout sourit à mes vœux  
 va briller en ces lieux non non plus d'a lar - mes tout sou - rit tout sourit à mes vœux  
 va briller en ces lieux non non plus d'a lar - mes tout sou - rit tout sourit à mes vœux  
 va briller en ces lieux non non plus d'a lar - mes tout sou - rit tout sourit à mes vœux

**Dynamics and Performance Instructions:**  
 - *poco cres.* (poco crescendo)  
 - *cres.* (crescendo)  
 - *très doux.* (très doux)  
 - *pp* (pianissimo)  
 - *(doux.)* (doux)



animez.

*f* arco.

arco.

*f* arco.

*f*

Flûtes.

*f*

Hautb.

*f*

Clar.

*f*

cres.

Cors:

*f*

Cors en Ré.

*f*

Bassons.

*f*

Trombones.

*f*

animez.

non non plus d'a lar mes tout sourit à mes vœux tout sou rit à mes vœux tout sou

non non plus d'a lar mes tout sourit à mes vœux tout sou rit à mes vœux tout sou

non non plus d'a lar mes tout sourit à mes vœux tout sou rit à mes vœux tout sou

non non plus d'a lar mes tout sourit à mes vœux tout sou rit à mes vœux tout sou

Unis.

animez.

*f* arco.

The image shows a page of a musical score, page 133. It features a complex arrangement of staves. At the top, there are several staves of instrumental music, including a treble clef staff with a melodic line and several piano accompaniment staves. Below these are five vocal staves, each with a vocal line and lyrics underneath. The lyrics are:   
- rit à nos vœux tout sou - - rit à nos vœux  
- rit à nos vœux tout sou - - rit à nos vœux  
- rit à nos vœux tout sou - - rit à nos vœux  
- rit à nos vœux tout sou - - rit à nos vœux  
The bottom-most staff is a bass clef staff, likely for a basso continuo or a low voice part. The music is written in a key with three sharps (F#, C#, G#) and a common time signature. The notation includes various rhythmic values, slurs, and dynamic markings.

HEROLD jusqu'au signe \*

FINAL.

Réplique: Hola, Pietro, mon manteau et mes armes.

Allegro

Violons.

Alto.

G. Flûte.

P. Flûte.

Hautbois.

Clarinettes en Ut.

Trompettes en Ré.

Cors en La.

Cors en Re.

Bassons.

Trombones.

Timbales. Ré La.

CHOEUR.

Violoncelle.

C. Basse.

The musical score is arranged in a standard orchestral format. It includes parts for Violins (Violons), Alto, G. Flute (G. Flûte), P. Flute (P. Flûte), Oboes (Hautbois), Clarinets in C (Clarinettes en Ut), Trumpets in D (Trompettes en Ré), Horns in F (Cors en La), Horns in C (Cors en Re), Bassoons (Bassons), Trombones, Timpani (Timbales) in C and F, a Chorus (CHOEUR), Violoncello (Violoncelle), and Double Bass (C. Basse). The tempo is marked 'Allegro'. The key signature has two sharps (F# and C#). The score includes dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The C. Basse part has a 'ff unis' marking and double bar lines indicating rests.

Allegro.

M. S. 1426.

This musical score is for a symphony, likely from the opera 'Scipion' by Jean-Baptiste Lully. It features a complex orchestration with multiple staves for strings, woodwinds, and brass. The score includes a vocal soloist part (Scipion) and a choral part (CHOEUR). The music is in a major key with a 3/4 time signature. The score is divided into measures, with some measures containing rests for certain instruments. The vocal parts enter in the final measures of the page, with the lyrics 'c'est en' repeated for both the soloist and the choir. The score is written in a clear, elegant hand, typical of 18th-century musical notation.

Viol et C. B.

Scipion.  
 c'est en  
 CHOEUR.  
 c'est en  
 c'est en

- vain — que le vin de notre ai-mable hô-tes - se charme nos es- prits amis ne soyez donc pas sur-  
- vain — que le vin de notre ai-mable hô-tes - se charme nos es- prits amis ne soyez donc pas sur-  
- vain — que le vin de notre ai-mable hô-tes - se charme nos es- prits amis ne soyez donc pas sur-

A complex musical score for instruments, featuring multiple staves with various rhythmic patterns and melodic lines. The notation includes treble and bass clefs, key signatures, and various note values and rests.

- pris pas surpris de nous voir du de voir su bir par sa ges - se la pé ni ble loi pour un  
 - pris pas surpris de nous voir du de voir su bir par sa ges - se la pé ni ble loi pour un  
 - pris pas surpris de nous voir du de voir su bir par sa ges - se la pé ni ble loi pour un

Three vocal staves with lyrics in French. The lyrics are: "- pris pas surpris de nous voir du de voir su bir par sa ges - se la pé ni ble loi pour un". The notes are aligned with the syllables of the text.

The musical score is written for a scene from 'Ludovic' by Halévy. It features several vocal parts and piano accompaniment. The lyrics are in French and discuss employment and taxes.

**Vocal Parts:**

- Ludovic:** (Tenor) - "Ro - me je le por - te"
- Scipion (à Francesca):** (Bass) - "l'impôt. ch"
- Chorus:** (Soprano, Alto, Tenor, Bass) - "emploi pour un emploi de bon a loi."

**Piano Accompaniment:**

- Violins I and II: *p*
- Violas: *p*
- Celli: *p*
- Bassi: *p*
- Woodwinds: *p*
- Harpsichord/Continuo: *unis.*

**Other markings:**

- pizz.* (pizzicato) for strings.
- M.S. 1426.* (Manuscript number)

bien vous fe rez le che min a vec moi tie de ma co hor - - te je vous con duis un  
 arco.  
 pizzi.

Ludovic. (*mettant son manteau et placent ses pistolets dans sa ceinture.*)  
 Par tons.  
 peu puis je re viens sou dain.  
 Nice. (*bas à Francesca*)  
 Est -



pp

Francesca.

Ce - te let - tre à Gugliel - mi en ren - ferme une au - tre pour  
ce pour toujours qu'il te quit - te

pizz.

Cors en Ré.

acco. pp

acco. pp

lui il ap - prendra de - main qu'i - ci tout est fi - ni.

pizz.

pizz.

G. Flûte.

P. Flûte.

Hautbois.

Clar.

Tromp.

Cors en La.

Cors en Re.

Bassons.

Tromb.

Timb.

Ludovic (*aux soldats.*) (*à Francesca et à Nice.*) *Scipion.*

partons vite a dieu. c'est en c'est en c'est en

CHOEUR.

arco. p. cres. f.

M.S. 1426.

The musical score consists of 14 staves. The top five staves are instrumental, likely for strings or woodwinds, featuring rhythmic patterns and melodic lines. The bottom five staves are vocal parts, with lyrics written below the notes. The lyrics are in French and repeat across the vocal staves. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "vain que le vin de notre ai-mable hô-tes - se charme nos es- prits amis ne soyez donc pas sur-".

The musical score consists of 14 staves. The top two staves are vocal parts (Soprano and Alto). The next two staves are vocal parts (Tenor and Bass). The remaining ten staves are instrumental accompaniment, including strings and woodwinds. The music is in a major key with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the vocal staves.

- pris pas surpris de nous voir du de voir  
- pris pas surpris de nous voir du de voir  
- pris pas surpris de nous voir du de voir

su bir par sa ges - se la pé ni ble loi pour un  
su bir par sa ges - se la pé ni ble loi pour un  
su bir par sa ges - se la pé ni ble loi pour un

HÉROLD jusqu'au Signe.\*

Movement de marche.

*p*

*pp*

*p*

*p*

Movement de marche.

(Scipion et les soldats sortent.)

emploi pour un emploi de bon a loi.

emploi pour un emploi de bon a loi.

emploi pour un emploi de bon a loi.

*mis* //

*les Pisyans entrent en scène mystérieusement*

Hautb:  
 Clar:  
 Tromp:  
 Cors en La.  
 Cors en Ré  
 Bas:  
 Timb:

This system contains the first seven staves of a musical score. The instruments listed are Hautbois (oboe), Clarinette (clarinet), Trompette (trumpet), Cors en La (French horn in C), Cors en Ré (French horn in F), Basson (bassoon), and Timbale (snare drum). The music is written in a key with two sharps (D major) and a 3/4 time signature. The first staff (Hautb) has a melodic line with some triplets. The second staff (Clar) has a similar melodic line. The third staff (Tromp) has a rhythmic accompaniment. The fourth and fifth staves (Corns) have a rhythmic accompaniment with some triplets. The sixth staff (Bas) has a rhythmic accompaniment. The seventh staff (Timb) has a rhythmic accompaniment. There are dynamic markings like 'p' (piano) and 'pp' (pianissimo) throughout the system.

\* HALÉVY.

Nice (à Grégorio)  
 Ludovic est par-

This system contains the eighth to thirteenth staves of the musical score. The instruments listed are Hautbois (oboe), Clarinette (clarinet), Trompette (trumpet), Cors en La (French horn in C), Cors en Ré (French horn in F), Basson (bassoon), and Timbale (snare drum). The music is written in a key with two sharps (D major) and a 3/4 time signature. The first staff (Hautb) has a melodic line with some triplets. The second staff (Clar) has a similar melodic line. The third staff (Tromp) has a rhythmic accompaniment. The fourth and fifth staves (Corns) have a rhythmic accompaniment with some triplets. The sixth staff (Bas) has a rhythmic accompaniment. The seventh staff (Timb) has a rhythmic accompaniment. There are dynamic markings like 'pp' (pianissimo) and 'p' (piano) throughout the system. The system concludes with the vocal line 'Nice (à Grégorio)' and 'Ludovic est par-'.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds and brass, followed by strings. The bottom staves are for the vocal soloist (Gregorio) and the choir (Chœur de Paysans). The score is in G major and 3/4 time. Dynamics range from piano (p) to fortissimo (f). Crescendos (cres:) are marked in several places. The lyrics are in French and appear in the Gregorio and Chœur parts.

**Instrumental Parts:**  
 - Flute (G. Flute, P. Flute)  
 - Oboe (Hautb.)  
 - Clarinet (Clar.)  
 - Horns (Cors en La, Cors en Ré)  
 - Bassoons (Bassons)  
 - Gregorio (Vocal Soloist)  
 - Chœur de Paysans (Choir)  
 - Strings (piano, cres:)

**Lyrics:**  
 li. quel bon heur.  
 Aujourd'hui vous le pou sez aujourd'ui  
 Aujourd'hui vous le pou sez aujourd'ui  
 Aujourd'hui vous le pou sez aujourd'ui

This musical score is for a multi-instrument ensemble, likely a string quartet or similar, with three vocal parts. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments are arranged in two systems of four staves each. The vocal parts are in the lower system. The score is divided into three measures. The first measure shows the instruments playing a rhythmic pattern of eighth notes. The second measure shows a change in the instrumental texture, with some instruments playing sixteenth-note patterns. The third measure is marked with a forte dynamic (*ff*) and features a more complex instrumental texture with many sixteenth notes. The vocal parts enter in the third measure with the lyrics: "d'hui vous l'épou sez". The score is marked with *f* and *ff* dynamics throughout.



Allegretto. Sur la 3<sup>e</sup> corde en glissant.

pp

Clar.

Bassons.

pp

1<sup>er</sup> Complet. Gregorio.

Oui voi-là ma femme et dans peu de tems je veux sur mon

Allegretto.

pp

Clar.

p

a - me deux jo - lis en - fans et par ce - la mê - me j'aurai grace à toi trois fois ce que

pizz.

nnis.

pizz.

M. S. 1426.

This system includes the first three staves of the score. The top three staves are for strings (Violins I, Violins II, and Violas), each marked with *pizz.* (pizzicato) and *arco* (arco) with *pp* (pianissimo) dynamics. The fourth staff is for Clarinet (Clar.) and Horn in E-flat (Cors en La.), both marked with *pp*. The vocal line (soprano) is on the fifth staff, with lyrics: "j'ai - me fai - tes comme moi comme moi car je me ma - ri - e quel bon - heur pour". The bass line is on the sixth staff, marked with *arco* and *pp*.

This system includes the fourth through eighth staves. The fourth staff is for Horn in E-flat (Cors en La.), marked with *p*. The fifth staff is for Bassoons (Bassons), marked with *p*. The vocal line continues on the sixth staff with lyrics: "moi pour tou-te la vi - e je vais être a toi." The seventh staff is for the bass line, marked with *p*. The eighth staff is for the tenor/bass line, marked with *p*.

1<sup>re</sup> G. Fl.  
2<sup>e</sup> G. Flute.

Hautb.

Clar.

Cors en Fa.

Cors en Re.

Basson.

*Nice avec le chœur.*

CHOEUR.

Elle se ma - ri - e et dès au jour d'hui pour toute la vi - e elle doit être à lui.

Elle se ma - ri - e et dès au jour d'hui pour toute la vi - e elle doit être à lui.

Elle se ma - ri - e et dès au jour d'hui pour toute la vi - e elle doit être à lui.

Elle se ma - ri - e et dès au jour d'hui pour toute la vi - e elle doit être à lui.

Sar la 3<sup>e</sup> corde en glissant.

*pp*

*pp*

*pp*

2<sup>e</sup> Couplet.  
Francesca.

Bientôt je pa-ri - - e viendra vo - tre tour d'u-ne tendre a - mi - - e vous au - rez l'a -

Clar:

*p*

-mour d'un a-mant qu'on ai-me fai-re son é - -poux c'est le bien su - -pré - me

*pizz.*

*unis.*

*pizz.*

arco.  
pizz.  
pp  
arco.  
pp  
arco.  
pp  
Cors en La.  
pp

fa - tes comme nous comme nous car je me ma - ri - - e quel bon heur pour moi

Detailed description: This system contains the first six staves of the score. The top three staves are for strings (Violins I, Violins II, and Violas), each starting with a 'pizz.' (pizzicato) instruction and transitioning to 'arco.' (arco) with a 'pp' (pianissimo) dynamic. The fourth staff is for the Horn in E-flat, labeled 'Cors en La.' and 'pp'. The fifth staff is the vocal line with the lyrics 'fa - tes comme nous comme nous car je me ma - ri - - e quel bon heur pour moi'. The sixth staff is the bass line, starting with a double bar line and repeat sign.

Cors en La.  
Bassons.

pour tou - te la vi - - - e je vais être à toi.

Detailed description: This system contains the next six staves. The top three staves continue the string parts with 'p' (piano) dynamics. The fourth staff is the Horn in E-flat, labeled 'Cors en La.', with 'p' dynamics. The fifth staff is the Bassoon, labeled 'Bassons.', with 'p' dynamics. The sixth staff is the vocal line with the lyrics 'pour tou - te la vi - - - e je vais être à toi.', featuring a long melisma on the word 'vi'. The seventh staff is the bass line, with 'p' dynamics.

1<sup>re</sup> G. Fl.

2<sup>e</sup> G. Flute.

Hautb.

Clar.

Cors en La.

Cors en Re.

Bassons.

Nice avec le chœur.

CHŒUR.

Elle se ma - ri - e et dès au jour d'hui pour toute la vi - e elle doit être à lui.

Elle se ma - ri - e et dès au jour d'hui pour toute la vi - e elle doit être à lui.

Elle se ma - ri - e et dès au jour d'hui pour toute la vi - e elle doit être à lui.

Elle se ma - ri - e et dès au jour d'hui pour toute la vi - e elle doit être à lui.

Tutti

un peu animé.

pizzi.  
 p  
 Bassons.  
 1<sup>o</sup>  
 pp  
 Niece.  
 Gregorio.  
 Frances-ca doit ê-tre pa-ré-e par les fil-les de ce ha-meau. l'E-glise est de-  
 un peu animé. pizzi. p arco.

arco.  
 pp  
 Bassons.  
 p<sup>o</sup> solo.  
 pp  
 -jà prépa-ré-e j'ai mis en-train jusqu'au be-deau. mais ... mes bons a-mis mes chers a-  
 pp  
 pp  
 pp

1<sup>o</sup> Tempo.

- mis mes bons a - mis mes chers a - mis ah de la pru - den - ce sur cet hy - men oui  
 unis. // // //

Instruments: Bassons, G. Flute, Hautb., Cors en Re, Bassons.

Dynamics: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

1<sup>o</sup> Tempo.

gardez le si - len - ce jus - qu'à de - main.  
 CHŒUR.  
 Solo voce et très Lie.  
 Oui de la pru - den - ce sur cet hy - men a - mis amis si -  
 Oui de la pru - den - ce sur cet hy - men a - mis amis si -  
 Oui de la pru - den - ce sur cet hy - men a - mis amis si -

Instruments: G. Flute, Hautb., Cors en Re, Bassons.

Dynamics: *ppp*, *ppp*, *ppp*, *ppp*, *pp*, *pp*, *pp*, *pp*, *pp*, *ppp*.



Fl.  
 Clar.  
 Cors en Re.  
 Bassons.  
 Fratesca. (à Gregorio)  
 A l'église en se-cret cha-cun de-vra mar-cher. a huit heu-res son-  
 -len-ce jus-qu'à de-main.  
 -len-ce jus-qu'à de-main.  
 -len-ce jus-qu'à de-main.  
 -nant re- viens seul me cher-cher. Paix! l'on entend dé-jà les sol-dats s'ap-pro-  
 pizz. unis. // // // //  
 arco. p

Clar: 1<sup>o</sup> solo.  
 Cors en La.  
 Cors en Re.  
 Bassons.  
 Francesca et Nice.  
 Gregorio.  
 - cher.  
 mes a mis  
 mes chers a mis de la pru  
 mes a mis  
 mes chers a mis de la pru  
 ou de la pru  
 ou de la pru  
 ou de la pru  
 ou de la pru

Musical markings: *rall: colla voce.*, *pp*, *a Tempo.*, *a volonté.*, *rall.*, *Solto voce et très lié*.

den - ce sur cet hy - men a - mis, a - mis si len - ce jus - qu'à de - main a - mis de la pru - den -

den - ce sur cet hy - men a - mis, a - mis si len - ce jus - qu'à de - main a - mis de la pru - den -

den - ce sur cet hy - men a - mis, a - mis si len - ce jus - qu'à de - main a - mis de la pru - den -

den - ce sur cet hy - men a - mis, a - mis si len - ce jus - qu'à de - main a - mis de la pru - den -

den - ce sur cet hy - men a - mis, a - mis si len - ce jus - qu'à de - main a - mis de la pru - den -

den - ce sur cet hy - men a - mis, a - mis si len - ce jus - qu'à de - main a - mis de la pru - den -

The musical score consists of ten staves. The top three staves are for the piano accompaniment, marked *pp*. The fourth staff is for the voice, starting with a *pp solo* marking. The fifth and sixth staves are for the piano accompaniment, with a *p* marking. The seventh through ninth staves are for the voice, with lyrics: *- ce si len ce jus qu'à de main jus qu'à de main jus qu'à de main.* Each phrase is marked with a *Smorz.* (ritardando) and a triplet of eighth notes. The tenth staff is for the piano accompaniment, marked *pp*.

Hautb. 1º solo  
Cor en La.  
Cors en Re.  
Bassons.

*f*  
*f*  
*f*  
changez en Fa.

Flutes.

Hautb.

Clar.

Tromp.

Cors en Fa.

Cors en Ré.

Bassons.

Tromb.

Timb.

Scipion.

*Scipion entre en scène avec ses soldats.*

Nous ve - nons de mettre en che - min l'im - pôt et ce

*fp* M. S. 1426.

Hautb.  
 Bassons.

lui qui le por-te à la san-té de son es-corte allons boi-ve jus-qu'à de

Hautb.  
 Clar.  
 Bassons...  
 Gregorio.

é-vi-tions les c'est le maî-tre de cette fer-me où vous lo-gez  
 -main jus-qu'à de-main qui va-là?

Bassons.

Scipion.

Gregorio.

Mes -

il se pourrait quoi vous nous hébergez et ce-la sans a-voir l'hon-neur de vous con-naître

unis.

Haath:

Cors en Fa.

Bassons.

-sieurs mes - sieurs vous êtes bien po-lis. Scipion. j'en-

dés ce mo-ment des ce mo-ment nous sommes vos a-mis



The musical score is arranged in 13 staves. The first seven staves are for the orchestra: Flutes (Flûtes), Hautb. (Hautbois), Clar. (Clarinete), Tromp. (Trompe), Cors en Fa. (Corno in Fa), Bassons (Basson), and Tromb. (Trombone). The eighth staff is for the voice, with lyrics in French. The ninth staff is for the basso continuo. The score includes dynamic markings such as *cres.* (crescendo) and *f* (forte). The lyrics are:   
-ra - ge!  
et pour fé - ter notre a - mitié nou - vel - le pour fé - ter notre a - mitié nou - vel - le

Motif d'HEROLD jusqu'au signe \*

pp  
p  
Hautb.  
Bassons.  
p  
p  
nous boirons trinquerons vi-de-rons vos flacons nous boirons trinquerons vi-de-rons

mf  
mf  
Flûtes.  
Hautb.  
Clar.  
Bassons.  
mf  
mf  
nous boirons trinquerons vi-de-rons vos fla-cons nous boirons trinquerons  
vos flacons nous boirons trinquerons vi-de-rons vos fla-cons nous boirons trinquerons  
Vllo et C.B.  
mf

Flûtes. *f*  
 Hautb. *f*  
 Clar. *f*  
 Tromp. *f*  
 Cors en Fa. *f*  
 Cors en Si haut. *f*  
 Bassons. *f*  
 Trombones. *f*  
 Gregorio. *ff*  
 maudits sol-dats maudits sol-dats et je ne puis pas  
 vi-de-rons vos flacons sans que ja-mais notre a-mi-tié chan-celle nous trinque rons vi-de-  
 vi-de-rons vos flacons sans que ja-mais notre a-mi-tié chan-celle nous trinque rons vi-de-

*ff*

The musical score consists of 14 staves. The top 13 staves are instrumental, with various dynamics such as *ff*, *f*, and *p*. The 14th staff is a vocal line with lyrics in French. The lyrics are: "ser je ne puis pas ser al lons les gri-ser tous al lons les gri-ser tous le gri-ser tous rons vos fla - cons. rons vos fla - cons." The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for vocal soloist and piano accompaniment. The vocal line is in the bass clef with lyrics: "pour m'endebarras - ser. oui nous boi\_rons trinquerons vi\_de\_rons mes flacons". The piano accompaniment includes a treble clef with trills (tr) and a bass clef with a piano (p) dynamic marking.

Musical score for orchestra and choir. The orchestral parts include Flûtes, Hautb., Clar., Cors en Fa., Cors en Sibhaut, and Bassons. The choir part is labeled "CHOEUR" and includes the instruction "Scipion avec les Basses du Choeur." The lyrics for the choir are: "nous boi\_rons trinquerons vi\_de\_rons mes flacons." The score features various dynamics such as *f* (forte) and *p* (piano).

Flûtes.

Hautb.

Clar.

Cors en Fa.

Cors en Si haut.

Bassons.

Tromb.:

*Scipion avec les Basses du Chœur.*

vous flacons nous boirons trinquerons vi-de-rons vous flacons nous

vous flacons nous boirons trinquerons vi-de-rons vous flacons nous

unis.

*ff*

Gregorio.

nous trinquerons

nous vi-de-rons vos fla-cons oui nous boi-rons et nous vi-de-rons vos fla-cons

nous

nous vi-de-rons vos fla-cons oui nous boi-rons et nous vi-de-rons vos fla-cons

mis //

The musical score consists of 14 staves. The top two staves are vocal parts with lyrics. The middle staves are instrumental accompaniment. The bottom two staves are vocal parts with lyrics. The lyrics are: "boirons boi-rons trinquerons et nous vi-de-rons vos fla-cons oui nous boi-rons et nous trinquerons".



vous vi - de - rez tous mes fla - cons vous vi - de - rez tous mes fla - cons vous  
 nous vi - de - rons tous vos fla - cons nous vi - de - rons tous vos fla - cons nous  
 nous vi - de - rons vos fla - cons nous boi - rons trin - que - rons  
 nous vi - de - rons vos fla - cons nous boi - rons trin - que - rons

*Trompettes.*

vi - de - rez tous mes fla - cons tous mes fla - cons.

vi - de - rons tous vos fla - cons tous vos fla - cons. *(Ils sortent.)*

nous boi - rons nous vi - de - rons tous vos fla - cons.

nous boi - rons nous vi - de - rons tous vos fla - cons.

unis.

A handwritten musical score for orchestra and timpani. The score consists of 14 staves. The top 13 staves are for various instruments: strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones). The 14th staff is for Timpani. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo). The bottom staff contains the text: *Francesca, Née et les jeunes filles sortent de la ferme.*

retenez.

All<sup>o</sup> moderato.

The musical score is arranged in two systems. The first system consists of 12 staves. The top four staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses), with dynamics ranging from *pp* to *p*. The next four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons), with dynamics ranging from *pp* to *p*. The bottom four staves are for keyboard instruments (Harpsichord and Basso Continuo), with dynamics ranging from *pp* to *p*. The tempo is marked *All<sup>o</sup> moderato.* and there are several *retenez.* markings. The second system also consists of 12 staves. The top four staves are for string instruments. The fifth staff is a vocal line for Francesca, with the lyrics: *Pré cé dez nous à la cha pel le i ci j'at tendrai mon con.* The sixth staff is a basso continuo line with the marking *p anis.* The tempo is again marked *All<sup>o</sup> moderato.*

retenez.

All<sup>o</sup> moderato.

M S 1426

sm. je vais pri-er le ciel pour notre hy-men. Nise.  
Al-lons pri-er le ciel pour son hy-

Chœur de Paysannes.  
p Al-lons pri-er le ciel pour son hy  
p Al-lons pri-er le ciel pour son hy

cres: molto. *f*  
dimin: *p* *pp* smorz:  
cres: molto. *f*  
dimin: *p* *pp* smorz:  
cres: molto. *f*  
dimin: *p* *pp* smorz:  
Timb  
*p* cres: *f*  
dimin: *p* *pp* smorz:  
-men.  
-men.  
-men.  
*p* *pp* smorz:  
cres: molto. *f*  
dimin: *p* *pp* smorz:  
// // // // //

Tonnerre

en diminuant.

Andante moderato ed espressivo.

Fl: *rall.*  
 Clar: *p* *rall.*  
 Cors en Fa. *pp* *rall.*  
 Bassons. *pp* *rall.*  
 Timb. *pp* *rall.*

*p*

*Francesca.*  
 O mon pe - re veil - le sur moi que ma pri - è - re monte vers

*divisi*  
*p* *ma sostenuto ed espressivo.*

Andante moderato ed espressivo.

*plus vite.*  
*pp*

*pp*

*pp*

*plus vite.* toi ô mon pe - re ce chant me trouble

Soldats  
*dans la coulisse*  
 Nous boirons trinquerons vi - derons vos fla cons vi - derons vos fla cons

*plus vite.*  
*pp*  
*pp*

1<sup>o</sup> tempo.

Clar.

Cors en Fa.

Bassons.

1<sup>o</sup> tempo.

n'im- porte essay- ons pri- ons en- cor pri- ons en- cor a-vec fer- veur pri- ons.

1<sup>o</sup> tempo.

plus vite.

Clar.

O mon pe- re veil- le sur moi que ma pri- e- re mon- te vers toi. plus vite.

Soldats dans la coulisse.

divisi:

nous boi- rons trin- querons nous boi- rons trin- querons plus vite.

1<sup>o</sup> tempo.

pp

pp

pp

je me ma - ri - e com - me tu veux

vi - de - rons vos fla - cons nous boi - rons trin - que - rons vi - de - rons vos fla - cons

vi - de - rons vos fla - cons nous boi - rons trin - que - rons vi - de - rons vos fla - cons

pp

unis

1<sup>o</sup> tempo.

pp

pp

ah! pour la vie en - tends mes vœux ah! pour la vie en - tends mes



All<sup>o</sup>

*pizz.*

*pizz.*

*pizz.*

VOEUX.

Scipion (*dans la coulisse.*)

Gregorio (*dans la coulisse.*)

nous

nous boi-rons boi-rons trin-que-rons  
 et nous vi-de-rons vos fla-cons oui nous boi-rons

All<sup>o</sup>  
 Violoncello solo.  
*pizz.*

tutti.

Allegro.

*arco.*  
*pp*

*arco.*  
*pp*

*arco.*  
*pp*

trin-que-rons et nous vi-de-rons mes fla-cons  
 et nous vi-de-rons vos fla-cons  
 et nous vi-de-rons vos fla-cons  
 et nous vi-de-rons vos fla-cons

*uniss.*  
*arco.*

Clarinet  
Bassons. *pp*  
Trombes. *pp*

a-vec ces chant - comment me re - cueil - lir

unis

Tonnerre *p*

Clarinet  
Corns en Fa. *p*  
Trombes. *p*

en pressant.

mais mon cou - sin tarde bien a ve - nir en pressant.

Animez.

Animez.

Tonnerre *p* e cres.



retenez un peu le mouvement.

Clar.  
Cors. en Si b.  
Timb.

*ppp*

*smorz* *perdendosi.*

au sein de la nuit som-bre j'ai vu je crois quel qu'un venir dans

*tutti.*

retenez un peu le mouvement. Tonnerre très piano

Clar.  
Cors. en Si b.  
Timb.

*p* *poco f*

*pp*

l'ombre Grego-ri o Grego-ri o viens viens je meurs de peur. (Parlé.)  
Ludovic.  
Ce n'est pas

G Flute *ff*  
 P Flute *ff*  
 Hautb *ff*  
 Clar *ff*  
 Tromp *ff*  
 Cors en Fa *ff*  
 Cors en Si b *ff*  
 Bassons *ff*  
 Tromb *ff*  
 Timb *ff*  
 Francoisca *ff* (Parlé)  
 Ludovic *ff* o ter reur!  
 lui *ff*  
 Tonnerre *ppp*

*La scène de dialogue commence pendant cette ritournelle.*

Tonnerre très piano

DUO.

Replique

Oh! vous me faites horreur.

All.<sup>o</sup> appassionato.

Violons. *ppp e staccatissimo.*

Alto. *Unis.*

Francesca.

Ludovic. *(d'une voix étouffée.)*  
Par - donne à ma fu - reur le déses - poir m'ac - cable

Violoncelles. *ppp e staccatissimo.*

C. Basse. *All.<sup>o</sup> appassionato.*  
Tonnerre très piano.

le déses - poir m'ac - ca - ble une ar - deur impla - cable sem - pa - redemon

Flute.

Petite Flute.

Hautb.

Clar.

Trompettes en Ré.

Cors en La.

Cors en Ré.

Bassons.

Trombones.

Timballes.

cœur une ardeur implacable s'empare de mon cœur sa cru.

*fpp*

*f*

*p*

*fpp*

*f*

*pizz.*

W. S. 1426

Musical score for the first system. The vocal line (C.B.) is in the bottom staff, with lyrics: "le fu-reur m'epou-van-te et m'ac-ca-ble et son ar-deur cou-pable a-jou". The orchestral parts include Clarinet (Clar.), Horn in B-flat (Cors en Ré.), Bassoon (Bassons.), and Timpani (Timb.). Dynamics include *p*, *pp*, and *ff*. The word "Tonnerre tres piano." is written below the vocal line.

Musical score for the second system. The vocal line continues with lyrics: "te a mater-reur sacru-el le fu-reur m'epou-vante et m'ac-cable et". The orchestral parts continue with Clarinet, Bassoon, and Timpani. Dynamics include *p* and *ff*.



Musical score for the first system, including piano and woodwind parts. The piano part features a melodic line with dynamics *cres.*, *p*, and *pp*. The woodwind parts include Clarinet (Clar.), Cor Anglais (Cofs. en Ré.), and Timpani (Tymb.). The lyrics for the vocal part are:

son ar - deur cou - pable a - joute a - jou - te a ma ter - reur

Additional markings include *pp*, *pizz.*, and *e.coutez*.

Musical score for the second system, including piano and vocal parts. The piano part continues with dynamics *cres.*, *p*, and *pp*. The vocal part continues with the lyrics:

laissez moi fuir je me sens mou - rir  
 moi par pi - tie' mon cœur d'une horri - ble souff

Additional markings include *pp* and *Tonnerre pp*.

Musical score for the first system. It includes vocal lines and instrumental parts for Hautb., Clar., Cors en Ré, and Bass. The lyrics are: "france é - prou - ve le tour - ment le plus hor - rible est ta pré".

Musical score for the second system. It includes vocal lines and instrumental parts for Hautb., Clar., and Bass. The lyrics are: "sen - ce ta pré - sence - en ce mo - ment ja Frances ca daqezmin ten - dre".

Flute: *f*, *p*, *f*, *f*, *f*  
 Clarinet: *f*  
 Horns: *f*  
 Bassoon: *f*  
 Voice: *f*

mais ja - mais  
 de l'amour le plus tendre écoutez les re - grets eh

Flute: *p*, *poco cres.*, *cres.*  
 Clarinet: *cres.*  
 Horns: *poco cres.*, *cres.*  
 Bassoon: *p*  
 Voice: *cres.*

bien craignez tout de ma ra - ge pour vous mê - me ménagez moi -  
 il joint la me

Fl. *cres.* *f* *ff*  
 Petite Flûte. *cres.* *f* *ff*  
 Hautb. *f* *ff*  
 Clar. *f* *ff*  
 Tromp. *f* *ff*  
 Cors en La. *ff*  
 Cors en Ré. *f* *ff*  
 Bassons. *f* *ff*  
 Tromb. *ff*  
 Timb. *ff*  
 - nace a l'ou - tra - ge Dieu prend spi - tié demon ef - froi Dieu prend spi -  
 pour vous mé -  
*cres.* *ff* *ff* *ff* *ff* *ff*  
*Uis.*

Tonnerre *fff*-----

- tié demon ef - froi  
 - me mé.na.gez moi  
 Dieu prend spi - tié demon ef - froi  
 pour vous me - me mé.na.gez moi

Ed. 1<sup>o</sup>  
*pp* *sempre stacc.*

*pp* *p*

*pp* *pp* *pp* *pp* *pp*

1<sup>o</sup> *pp* 2<sup>o</sup> *pp* 1<sup>o</sup> *pp*

*fff* *fff*

sa cru - el - le fu - reur m'épou - vante et ma - ca - ble et son ar - deur cou -  
 par - don - ne a ma fu - reur

Musical score for a vocal and piano piece, page 194. The score includes a vocal line with lyrics and multiple piano accompaniment staves. The lyrics are: "pable a - joute à mater - reur sacru el - le fu - reur m'épou - vante et m'ac - le déses - poir m'ac - ca - ble une ar - deur impla". There are dynamic markings like "cres.", "p", "fp", and "ff". A performance instruction "changez le La en Sol." is present in the bass line.

Musical score for the first system, including vocal lines and instrumental parts for Trump, Cors en E, Cors en B, Bassons, and Tromb. The vocal lines are in French.

- ca - ble et son ar - deur cou - pable a - joute à ma ter - reur  
 - ca - ble s'em - pa - re de mon cœur par  
 villes

CB

Musical score for the second system, including vocal lines and instrumental parts. The vocal lines are in French.

sa cru el le fu reur  
 - donne a ma fu - reur le dé ses - poir ma c.



The musical score consists of 14 staves. The top three staves are for piano accompaniment, with dynamic markings of *f* and *p*. The next four staves are for a vocal line, with dynamic markings of *f* and *p*. The bottom three staves are for piano accompaniment, with dynamic markings of *f* and *p*. The lyrics are in French and are written below the vocal staves.

m'épou - vante et m'ac - ca - ble et son ar - deur cou - pa - ble a -  
ca - ble une ar - deur une ar - deur impla - ca - ble s'em - pa - re s'em -

- joute à ma ter - reur a - joute à ma ter - reur

- pa - re de mon cœur s'em - pa - re de mon cœur

(elle se jette à genoux.)  
pro-te-ge moi pro-te-ge moi mon pe-re et sauve

Tonnerre *pp*

A detailed musical score for a grand piano and voice. The score consists of 14 staves. The top two staves are for the right hand of the piano, with dynamic markings *ff* and *fff*. The next two staves are for the left hand, also with *ff* and *fff* markings. The fifth staff is for the vocal line, starting with a *p esp.* marking. The lyrics are: "moi pour l'é-poux de ton choix". The sixth and seventh staves are for the piano accompaniment. The eighth staff is for the piano accompaniment. The ninth and tenth staves are for the piano accompaniment. The eleventh staff is for the piano accompaniment, with a *f duma.* marking. The twelfth staff is for the piano accompaniment. The thirteenth staff is for the piano accompaniment, with a *pp* marking. The fourteenth staff is for the piano accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings.

*tres fort.*

M.S. 1426.

Musical score for the first system. It includes two vocal staves (Soprano and Alto) and piano accompaniment. The piano part features a prominent triplet pattern in the right hand. The lyrics are: "même est sourd à la voix il la cou - vre de son ton - ner - re".

Musical score for the second system. It includes woodwind parts for Clarinet (Clar.), Bassoons (Bassons.), and Timpani (Timb.), as well as string parts (Violins and Cellos/Double Basses). The lyrics are: "huit heures c'est le mo - ment je suis au - vé e écoute affreux tour - ment".

This page contains a musical score for page 201. It features a variety of instruments and a vocal line. The instruments listed are Flûte., Petite Flûte., Hautb., Clar., Tromp. en Ré., Cors en Fa., Cors en Ré., Bassons., Tromb., and Cloche. The vocal line includes the lyrics: "bien l'heure qui son.ne pres de toi ca.l.me mon ef - froy ah! de fu". The score includes dynamic markings such as *ff* and *ff*, and a section labeled "Tonnerre *ff*". The music is written in a key with one sharp (F#) and a 2/4 time signature.

*pp*  
*pp*  
*pp*  
 Cors en Fa.  
 Cors en Ré.  
 à l'au - tel del'hy - men oui je cours malgré  
 - reur mon cœur fin sonne

*pp*  
*pp*  
*pp*  
*pp*  
 toi  
 ch bien puisque ja - mais tu ne dois être a moi ne sois donc ja -  
 (a chanté.)

All<sup>o</sup> molto.

203

Col. 1<sup>o</sup>

Flûte.

Petite Flûte.

Hautb.

Clar.

Tromp en Re.

Cors en Fa.

Cors en Re.

Bassons.

Trombones.

Timballes.

mais à per - son - ne. (il lui tire un coup de pistolet elle tombe., tout le monde accourt.)

Unis.

All<sup>o</sup> molto.

*sf*

M.S. 1426.



This page contains a handwritten musical score for multiple instruments. The notation is arranged in a system of staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a complex melodic line featuring many sixteenth notes. The second staff is a treble clef with a key signature of one flat, containing double bar lines indicating rests. The third staff is an alto clef with a key signature of one flat, showing chords and some melodic movement. The fourth staff is a treble clef with a key signature of one flat, featuring a melodic line with many sixteenth notes and slurs. The fifth staff is a treble clef with a key signature of one flat, containing chords and some melodic movement. The sixth staff is a treble clef with a key signature of one flat, showing chords and some melodic movement. The seventh staff is a treble clef with a key signature of one flat, containing chords and some melodic movement. The eighth staff is a treble clef with a key signature of one flat, showing chords and some melodic movement. The ninth staff is a bass clef with a key signature of one flat, containing a melodic line with eighth notes. The tenth staff is a bass clef with a key signature of one flat, containing chords and some melodic movement. The eleventh staff is a bass clef with a key signature of one flat, containing chords and some melodic movement. The twelfth staff is a bass clef with a key signature of one flat, containing chords and some melodic movement. The thirteenth staff is a bass clef with a key signature of one flat, containing chords and some melodic movement. The fourteenth staff is a bass clef with a key signature of one flat, containing chords and some melodic movement. The fifteenth staff is a bass clef with a key signature of one flat, containing chords and some melodic movement. The sixteenth staff is a bass clef with a key signature of one flat, containing chords and some melodic movement. The seventeenth staff is a bass clef with a key signature of one flat, containing chords and some melodic movement. The eighteenth staff is a bass clef with a key signature of one flat, containing chords and some melodic movement. The nineteenth staff is a bass clef with a key signature of one flat, containing chords and some melodic movement. The twentieth staff is a bass clef with a key signature of one flat, containing chords and some melodic movement.

Violins I *ff*

Violins II *ff* *Unis.*

Viola *ff* *Col. V<sup>on</sup> 19*

Violoncello *ff*

Contrabasso *ff*

Soprano *ff*

Alto *ff*

Tenor *ff*

Bass *ff*

Nice et 1<sup>er</sup> dessus.

CHOEUR GÉNÉRAL.

Gregorio avec le 2<sup>e</sup> Tenor.

Siphon avec la Basse.

Cruel cour\_roux crime e\_xé - cra - ble cruel cour\_roux crime e\_xé - cri - ble

Cruel cour\_roux crime e\_xé - cra - ble cruel cour\_roux crime e\_xé - cri - ble

Cruel cour\_roux crime e\_xé - cra - ble cruel cour\_roux crime e\_xé - cri - ble

Cruel cour\_roux crime e\_xé - cra - ble cruel cour\_roux crime e\_xé - cri - ble

Tonnerre jusqu'à la fin.

C.1.<sup>ro</sup>  
C.1.V.<sup>no</sup> 1<sup>o</sup>

The musical score consists of multiple staves. At the top, there are two staves for woodwinds labeled 'C.1.<sup>ro</sup>' and 'C.1.V.<sup>no</sup> 1<sup>o</sup>'. These are followed by several staves for strings and other instruments, including a double bass line. The bottom half of the page contains vocal parts with lyrics in French: 'du mi sé - rable em parons nous du mi sé - rable em parons nous du mi sé - rable em parons nous du mi sé - rable em parons nous'. The music is written in various clefs and includes dynamic markings like 'p' and 'f'.

rable emparez vous du mi-se - rable empa-rez vous...  
 rable em-parons nous du mi-se - rable em-parons nous...  
 rable em-parons nous du mi-se - rable em-parons nous...  
 rable em-parons nous du mi-se - rable em-parons nous...

This musical score consists of 15 staves. The top two staves are vocal lines, both marked 'Unis.' with double bar lines. The third staff is a piano accompaniment line. The remaining staves (4-15) are for various instruments, including strings and woodwinds, with some staves showing rests. The score is written in a key with one sharp (F#) and a common time signature. It features complex rhythmic patterns, including sixteenth-note runs and chords. The notation includes various clefs (treble and bass), accidentals, and dynamic markings.

Toute la musique du 2<sup>e</sup> Acte  
est de M<sup>r</sup> HALEVY.

ENTR'ACTE.

And.<sup>te</sup> con moto.

Violons. *f* *pp*

Altos. *f* *pp* Col.B. // // //

Flûte. *f* *p*

Petite Flûte.

Hautbois. *f* *p* solo. *p* sempre et esp.

Clarinettes en Si b. *f* *p*

Cors en Fa. *f*

Cors en Mi b. *f*

Bassons. *f* *p*

Trombones. *f*

Timballes. *f*

Violoncelles. *pp*

C. Basse. *f* *pp* Unis. // // //

*f* And.<sup>te</sup> con moto.

Flute.  
Hautb.  
Clar.  
Cors en La.  
Bassons.  
Cello/Double Bass.

Dynamic markings: *cres.*, *pp*.

Fl.  
Hautb.  
Clar.  
Cors en Fa.  
Cors en mi b.  
Cello/Double Bass.

Dynamic markings: *cres.*, *p*, *pp*, *1<sup>o</sup>*, *2<sup>o</sup>*.

This page of a musical score, numbered 211, features a variety of instruments. The woodwind section includes Flutes (with a Piccolo Flute), Clarinet, Cor Anglais (Corns in F), Cor Anglais (Corns in B-flat), and Bassoons. The percussion section includes Trombones, Timpani, and a Bass Drum. The score is written in a key signature of two flats and a common time signature. It contains numerous dynamic markings such as *ff*, *pp*, *f*, *p*, and *sf*, along with articulation marks like accents and slurs. The notation includes complex rhythmic patterns, particularly in the woodwinds and strings, with some passages marked with a '7' indicating a septuplet. The overall texture is dense and dynamic.



Handwritten musical score for a string quartet with vocal lines. The score includes dynamic markings such as *pp*, *staccato*, *cres sempre*, *e molto.*, *ff*, and *p*. It features various musical notations including staccato, crescendo, and dynamic changes. The score is arranged in a system with multiple staves. The vocal lines are marked with *Unis.* and *stacc.*. The string parts include various rhythmic patterns and dynamic markings. The score is written in a historical style with a key signature of two flats and a common time signature.

Flüte.  
Hautb.  
Clar.  
Corns en Mi b.  
Bassons.

*p*

This system contains the first six measures of the score. It features a woodwind section with Flute, Clarinet, and Bassoon parts, and a brass section with Horns in E-flat and Trombones. The Flute and Clarinet parts have melodic lines, while the Bassoon and Horns provide harmonic support. The Trombone part is mostly rests. A dynamic marking of *p* (piano) is present at the beginning of the first measure.

Col. B.

*p*

This system contains measures 7 through 12. The woodwind and brass parts continue their respective parts. The Flute and Clarinet parts have more active melodic lines. The Bassoon part has a melodic line with some rests. The Horns and Trombones provide harmonic support. A dynamic marking of *p* (piano) is present at the beginning of the seventh measure. The section ends with a double bar line in measure 12.

Musical score for a symphony orchestra, page 214. The score is in B-flat major and 3/4 time. It features a variety of instruments including strings, woodwinds, brass, and percussion. The music is marked *ff* (fortissimo) and *animez.* (animate).

The score includes the following parts:

- Violins I and II (top two staves)
- Violas (third staff)
- Flute (Flûte.) (fourth staff)
- Petite Flute (Petite Flûte.) (fifth staff)
- Oboe (Hautb.) (sixth staff)
- Clarinet (Clar.) (seventh staff)
- Horn in C (Cors en La.) (eighth staff)
- Horn in F (Cors en mi b.) (ninth staff)
- Bassoon (Bassons.) (tenth staff)
- Trumpet (Tromb.) (eleventh staff)
- Tuba (Tomb.) (twelfth staff)
- Double Bass (bottom two staves)

The score is marked *ff* (fortissimo) and *animez.* (animate). There are several instances of *ff* throughout the score, indicating a strong dynamic. The music is characterized by a driving, rhythmic pattern in the strings and woodwinds, with a prominent use of sixteenth and thirty-second notes. The brass section provides a strong harmonic support, with the horns playing a prominent role. The percussion section, including the tuba, adds to the overall texture and intensity of the music.

Unis.

Unis.

roulez \*

\* roulez jusqu'à ce que le motif soit fini.

ACTE 2<sup>me</sup>  
N<sup>o</sup> 7.  
COUplet en DUO.

*Réplique.* C'est bon commence toujours.  
All<sup>o</sup> con grazia.

Violons. *p*

Alto. *pizz f*

Flûte.

Hautbois.

Clarinettes.

Cors.

Bassons.

Nice.

Gregorio.

Violoncelles. et C.Basse. *All<sup>o</sup> con grazia. pizz f*

*pizz p*

*p*

*p*

Gregorio.

Voi-ci le jour réveil-le toi ma bel-le au chant d'a

- mour de ton a - mant fi - de - le voi.ci le jour voi.ci le jour é.vai.lle.

toi ma hel - le au chant d'a - mour au chant d'a - mour de ton a - mant fi - de -

arco.

le

Pizz.

Nice.

hé - las un doux men - songe é - mi - vrait mon som - meil

*p*

poco rall. a tempo.

Clar.

Cors en Fa.

Bassons.

poco rall. a tempo.

j'a - vais ton cœur en son - ge l'aurai - je au ré - veil ———— vo - ci le

a tempo.

*ff*

Musical score for the first system. It features a vocal line with lyrics and instrumental parts for Horn (Hautb.), Clarinet (Clar.), and Horn in E-flat (Cors en Fa.). The lyrics are: "jour", "éveil le toi ma bel - le", "au chant d'a - mour", and "de ton a - mant fi - de -".

Musical score for the second system. It continues the vocal line and instrumental parts. The lyrics are: "voici le jour", "le", "voici le jour", "éveil le toi ma bel - le", and "au chant d'a -".



arco.

- mour  
auchant d'a - mour de ton a - mant fi - de - le.

Pizz.

lais - se fuir  
lais - se fuir

poco rall.

la nuit sombre un doux rê-ve d'a-mour peut com-men-cer dans l'ombre et  
 la nuit sombre un doux rê-ve d'a-mour peut com-men-cer dans l'ombre et

a tempo.

Clar. *poco rall. col canto.*  
 Cors en Fa. *pp*  
 Bassons.  
*poco rall.* s'a-che-ver le jour et des l'au-be nou-vel  
*poco rall.* s'a-che-ver le jour voi-ci le jour  
*a tempo.*

le  
de mon a - mant fi - de - le dit c'est le jour dit c'est le  
le chant d'a - mour dit c'est le jour dit c'est le

jour éveil le toi ma bel - le voi ci le jour voi ci le jour éveil le  
jour éveil le toi ma bel - le voi ci le jour voi ci le jour éveil le

Musical score for the first system. It includes a vocal line with lyrics: "toi ma bel - le voi - ci le jour éveil - le". The piano accompaniment features a melody in the right hand and chords in the left hand. A dynamic marking of *p* is present.

Musical score for the second system. It continues the vocal line with lyrics: "col canto. toi ma bel - le voi - ci le jour é - veille toi". The piano accompaniment includes a dynamic marking of *pp* and a tempo marking of *lento a piacere.* There are also triplets indicated by the number '3'.

Unis.  
col canto.

é-veil - le toi ma bel - le é-veil - le toi ma bel -

é-veil - le toi ma bel - le é-veil - le toi ma bel -

Detailed description: This system contains the vocal soloist's part and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a 2/4 time signature. It begins with a double bar line and a 'Unis.' marking. The lyrics are 'é-veil - le toi ma bel - le é-veil - le toi ma bel -'. The piano accompaniment is in a bass clef, providing harmonic support with chords and moving lines.

animez.

arco. p cres. f

arco. p cres. f

Fl. arco. p cres. f

Hautb. p cres. f

Clar. p cres. f

Cory en Fa. p cres. f

Bassons. p cres. f

le voi-ci le jour voi-ci le jour voi-ci le jour le jour.

le voi-ci le jour voi-ci le jour voi-ci le jour le jour.

f arco. p cres. f

f p cres. f

M.S. 1426.

Detailed description: This system contains the orchestral and vocal parts. The orchestra includes strings (Violins and Violas), Flute, Oboe, Clarinet, Cor Anglais, and Bassoons. The strings are marked 'arco.' and have dynamics 'f', 'p', 'cres.', and 'f'. The woodwinds also have dynamics 'p', 'cres.', and 'f'. The vocal soloist part continues with the lyrics 'le voi-ci le jour voi-ci le jour voi-ci le jour le jour.' and 'le voi-ci le jour voi-ci le jour voi-ci le jour le jour.' The system concludes with the manuscript number 'M.S. 1426.' and a final dynamic marking 'f'.

N° 8.  
ROMANCE.

Réplique. Tu lui as pardonné.  
Andantino espres.

Violons. *fp*

Altos. *fp*

Flûte.

Clarinettes en Si b. *1<sup>o</sup>*

Cors en La b. *fp*

Bassons. *1<sup>o</sup>*

Francesca.

Violoncelles. *fp*

C. Basse. *ppp*

Andantino espres. *pizz.*

Mon cour.

*fp*

*fp*

*pp*

Bassons. *1<sup>o</sup>*

*p*

*pp*

*p*

*pp arco.*

- roux que son sort de sar - men'à plus de for - ce pour ha - ir et je trou - ve mê me du

Flûte.  
Clar.  
Cors.  
char - me à pri - er pour son re - pen - tir à pri - er - pour son re - pen - tir il

tres lié.  
tres lié.  
tres lié.  
Cors.  
Bassons.  
est en su - re - té j'es - pé - re mais que Dieu lui donne en ce jour

Clar.

Bassons.

un au\_tre ciel pour sa mi\_sère et pour son cœur un au\_tre amour

*p* *smorz*

Clar.

Cors.

Bassons.

un au\_tre ciel pour sa mi\_sère et pour son cœur un autre amour

*p*



é - loigne à jamais de ton â - me le.

fiel qui voudrait s'y glis - ser ce n'est pas dans un cœur de fem - me que la

*pp*  
*pp*  
*pp*  
*p*  
*pizz.*  
*arco.*  
*p*  
*p*

tres lié.  
tres lié.  
tres lié.

*fp*  
*fp*

*p*  
*p*

hai - ne doit se fi - xer que la hai - ne doit se fi - xer qu'aucou - pa - ble notre pri -

Bassons.

- è - re ob - tiens plutôt en ce jour un au - tre ciel pour sa mi - sère -

Unis.

Clar. *p* amors.

Bassons. *p*

et pour son cœur un autre amour un autre ciel pour sa mi\_sère et pour son cœur un

Flûte. *f*

Clar. *f*

Cors. *f*

*lento à piacere.*

autre amour.

*f*

N<sup>o</sup> 9.

DUO a TRIO.

Replique: Soutiens mon courage.

Allegro.

Violons.

Alto.

Flûte.

Hautbois.

Clarinettes.

Cors en Mi b.

Cors en Ut.

Bassons.

Trombones.

Timballes - Ut Sol.

Francesca.

Ludovic.

Violoncelle.

C. Basse.

*f* *p*

Ciel! Francesca!

*mf* // // // //

Allegro.

Musical score for the first system. It includes staves for piano (p), woodwinds (Clarinet, Horn in E-flat, Bassoons), and vocal lines. The piano part features a rhythmic pattern of eighth notes. The woodwinds provide harmonic support with chords and melodic fragments. The vocal line includes the text: "Ludovic (se jettant aux genoux de Francesca.) Grâ - - ce ! Ah !".

Musical score for the second system. It continues the piano, woodwinds, and vocal lines. The piano part continues with its rhythmic pattern. The woodwinds play chords and melodic lines. The vocal line includes the text: "grâ - - ce !.. C'est un re - gard que j'eviens implo - rer un seul re -".

Flûte.

Hautb.

Clar.

Cors en Ut. *p*

Bassons.

-gard un seul dans vo\_tre coeur que la pi\_tie rem-

*dimin.*

*cres:*

*dimin.*

*dimin.*

*cres:*

*dimin.*

*cres:*

*dimin.*

*p espres.*

Clar.

Cors en Mi b.

Bassons.

pla - - ce l'hor-reur que je dois ins pi rer l'hor-reur que je dois ins pi

*cres:*

*f*

*p*

*cres:*

*f*

*p*

*cres:*

*f*

*p*

*cres:*

*f*

*p*

*cres:*

*f*

*p*

The musical score is arranged in a system of staves. The top three staves are for the first, second, and third violins, each marked with *ff*. The next three staves are for the first, second, and third violas, each marked with *ff*. The Flute part is marked with *f*. The Horns (Hautb.), Clarinet (Clar.), Cor in B-flat (Cors en Mi b.), and Cor in C (Cors en Ut.) are all marked with *f*. The Bassoons (Bassons) and Trombones (Tromb.) are also marked with *f*. The dynamic markings *p* and *f* alternate throughout the instrumental parts. The vocal line, labeled "Francesca", has the lyrics: "Que lui répondre ô ciel! quel trouble vient me saisir". The vocal line is marked with *f* and *p*. The bottom two staves are for the double basses, marked with *ff* and *unis.*

Clarinet: *p*, *poco f*, *p*, *poco f*, *p*

Cors en Mi b. *p*, *p*

Bassons. *p*, *p*

Ludovic.

De re mords de douleur de douleur je suc

*p*, *p*

Clarinet: *f*, *ff*

Cors en Mi b. *p*, *p*

Bassons. *p*, *p*

- com - he à vos pieds laissez-moi mou - rir à vos pieds laissez-moi mou -

*f*



Flûte. *p cres smorz.*

Hautb. *p cres smorz.*

Clar. *p cres smorz.*

Cors en Mib. *p cres smorz.*

Bassons. *smorz.*

*p Solo p espres.*

-rir mais que j'em - por - te dans la tom - be un par - don pour mon repen-

*p*

Hautb. *p*

Cl. *p*

Cors en Mib. *p*

Bassons. *p*

*pp*

-tir que j'em por - te dans la tom - be un par - don pour mon re pen - tir oui un par.

*pp*

Flûte.

Hautb.

Clar.

Cors en Mi b.

Cors en Ut.

Bassons.

Trombones.

Francesca.

de Dieu la bonté nous l'or-

-don pour mon re pen-tir.

*f* *p* *espres:* *pizz.*

Musical score for woodwinds and vocal line. The woodwind parts include:

- Hautb. (Horn): *p* *espres:*
- Clar. (Clarinet)
- Cors en Mi b (Cor Anglais)
- Cors en Ut. (Trumpet)
- Bassons. (Bassoon): *p*

The vocal line includes the lyrics: *don - ne il faut plaindre les malheu - reux*. The bottom staff contains double bar lines.

Musical score for strings and vocal line. The string parts are marked *arco.* and *p*. The vocal line includes the lyrics: *oui Lu.do.vie Lu.do.vie je vous par.don - ne mais par grâ - ce quittez ces*. The bottom staff contains double bar lines.

The musical score is arranged in a standard orchestral format. It includes staves for the following instruments and voice:

- Flûte:** Flute part, starting with a forte (*f*) dynamic and transitioning to piano (*p*) later in the piece.
- Hautb.:** Oboe part, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Clar.:** Clarinet part, also playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Cors en Mi:** Horns in E-flat, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Cors en Ut:** Horns in C, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Bassons:** Bassoon part, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Violoncelles:** Cello part, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Contrebasses:** Double bass part, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Voice:** A vocal line with French lyrics, starting with the word "lieux" and continuing with "mon pardon mon pardon". The dynamics range from forte (*f*) to fortissimo (*ff*).

The score features various musical notations, including dynamic markings (*f*, *p*, *ff*), articulation marks, and a double bar line at the end of the piece.

lieux

mon pardon mon pardon mon pardon j'ai je bien enten-du à peine je res-

Flûte.

Clar.:

Les Cors en Mi changent en Fa.  
Corns en Ut.

Bassons.

Francesca.

mon â - - me se dé

- pi - re quel bonheur quel dé - li - re pour mon coeur é - per - du.

unis. //

Flûte.

Hautb.:

Bassons.

chi - re c'est moi qui l'ai per - du hé - las je n'o - se li - - re dans mon

sur le chevalet.

sur le chevalet.

Hautb:

Cors en Ut.

pp

p

pp

p

cœur dans mon cœur é-per-du comme un mot à l'instant mé-me

Ludovic.

O bon-heur ô joie ex-trê-me non plus de dou-

mal-me sa dou-leur que ne puis je hé-las de mé-me le rendre au bon-

-leur puis - - qu'en fin cel-le que j'ai-me a plaint mon mal-

M. S. 1426.

pp  
pp  
Fl.  
Clar.  
Corns. en Ut.  
Bassons.  
p

heur comme un mot a l'instant mê - me a cal - mé sa dou -  
 heur ô bon - heur ô joie ex - trê - me non non plus de dou -

leur que ne puis - je he - las de mê - me le ren - dre le rendre au bon -  
 leur puis qu'en - fin cel le que j'ai - me dai - gne plain - dre mon mal

1426

Jeu ordinaire.

Musical score for the first system. It includes a vocal line with lyrics: "heur. lesoldats en ces lieux sont a vo - tre pour sui - te".  
 Instrumental parts include:  
 - Clarinet: *poco.f* *p*  
 - Cors en Ut: *p*  
 - Bassons: *p*  
 The score features a variety of rhythmic patterns, including sixteenth-note runs and rests.

Musical score for the second system. It includes a vocal line with lyrics: "mais tout en ce mo - ment as - su - - re votre fui - te par -".  
 Instrumental parts include:  
 - Clarinet: *poco.f* *p*  
 - Cors en Ut: *p*  
 - Bassons: *p*  
 The score continues with similar rhythmic complexity and includes a double bar line at the end of the system.





The musical score is arranged in multiple staves. The instruments listed on the left are: Flûte, Hautb., Clar., Trompettes en Ut., Cors en Fa., Cors en Ut., Bassons, Tromb., and Timb. The vocal parts include a solo voice and a chorus labeled 'Gregorio'. The lyrics are in French and describe a scene of military preparation. The score features various musical notations including dynamics like *ff* and *p*, and a specific instruction '(a Gregorio)'. The bottom of the page includes the manuscript number 'M. S. 1426'.

eh bien eh bien i - ci ah nous sommes per - dus.

au nom du ciel tais

plus

Gregorio.

Le Cor. se! aux armes!..

Handwritten musical score for a vocal and instrumental piece. The score consists of 14 staves. The top 13 staves are for instruments, and the bottom staff is for a vocal line. The music is in a minor key with a 3/4 time signature. The vocal line includes lyrics in French: "toi ! écoute moi écoute moi ah prends pitié... de mes a- je veux crier je veux crier aux armes aux armes aux ar - mes". The score includes various musical notations such as notes, rests, and dynamic markings like "ff" and "sf".

The musical score is arranged in a system of 14 staves. The top three staves are for the vocal line, with lyrics written below. The remaining staves are for various instruments, including strings and woodwinds. The key signature is B-flat major (two flats). The time signature is 4/4. The score is marked with 'tutta forza' and 'ff' (fortissimo) throughout. The lyrics are: 'lar-mes vois mon effroi vois mon ef froi ah tu vois mes a larmes mais que dis-tu? quelle fo-li-e quoi! tu veux le sauver le sau'.

avec le chant.

avec le chant.

avec le chant.

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Ludovic. (à volonté.)

tu peux disposer de ma vi - e je ne la défends pas je te suis livre - moi.

ver?

1426. avec le chant.

This page of musical notation is a score for a large ensemble, likely an orchestra or chamber group. It consists of 18 staves. The top four staves are in treble clef, and the bottom four are in bass clef. The middle ten staves are in various clefs, including alto and tenor clefs. The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several measures with long, sweeping lines, possibly indicating a specific performance technique or a section of the piece. The score is divided into four measures by vertical bar lines. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C). The notation includes various ornaments and slurs. The overall style is that of a historical manuscript, with clear handwriting and a focus on rhythmic precision.

Francesca.

0

pizz. col. 1<sup>o</sup> Violon.  
pizzi

toi l'a-mi de mon en-fan- - - ce l'ai-se toi tou-cher par mes

Andantino.

unis.

Clar.:

pp

pleurs l'ai-se toi tou-cher par mes pleurs il est pros-cri-t pour-sui-vi sans dé-

unis.

Hautb.:

pp

Clar.:

pp

Bassons.:

pp

-fen-se d'un sort af-freux sau-ve lui les hor-reurs d'un sort af-freux sau-ve lui les hor-

M.S.14+26. pizzi.

unis. // // // //

Glar. *pp*

-reurs j'ai pardon-né moi pauvre femme moi qui de-vais dési- rer son tré.

arco.

arco.

arco.

*pp*

Cors en Fa. *pp*

Bassons.

- pas des long-tems je connais ton â-me comme moi tu pardon-ne-ras comme

sostenuto. *p*

unis. // // //



Flûte:  
*p*

Hautb:

Clar:  
*p*

Tromp:

Cors en Fa:  
*p*

Cors en Ut:

Bassons:

Timb:

Francesca  
moi comme moi oui comme moi tu pardonneras j'ai par-don-

Ludovic  
Eh quoi! mal gré mon crime in-fâme

Gregorio  
Eh quoi! mal gré son crime in-

-né moi pauvre fem - - me moi qui de vais dé - si - rer son tré -  
 el le vou - drait m'arra - cher au tré - pas  
 fême el le vou - drait Parra - cher au tré - pas.

*pp*  
*pp*  
*ppp*  
 Changez le Fa en Sol.  
*pizz.*

The musical score consists of ten staves. The top five staves are for piano accompaniment, and the bottom five are for the voice. The piano part features a complex texture with multiple voices, including a prominent melodic line in the right hand and a more active bass line. Dynamics such as *p* and *pp* are used throughout. The voice part is in French and includes the following lyrics:

- pas Ah! des longtems je con - nais ton â - - me des longtems je con -  
- puis que j'ai pu - - toucher son â - - me Grand Dieu! grand Dieu!  
sa pri - ère a tou - ché mon â - - me sa pri - ère a tou -

-nais je connais ton â - me oui oui com.me moi  
 tu me pardon - ne ras oui oui comme el - le  
 ché a tou - ché mon âme mais tenons bon ne cédon pas oui tenons bon ne cédon pas

pizzi.  
 pizzi.  
 pizzi.  
 smorz.  
 col canto.  
 smorz.  
 col canto.  
 smorz.  
 pp col canto.  
 f  
 tu pardon-ne-ras oui comme moi — ah! — tu pardonne - ras.  
 Dieu — grand Dieu tu me par-don - ne - ras — tu — pardonne - ras.  
 non — ne ce.dons pas ne ce.dons pas — non ne cedons pas.  
 smorz. pizzi  
 smorz. pizzi  
 arco.  
 f  
 arco.  
 f

Allegro.

257

Violin I: *f* *arco*

Violin II: *f* *arco*

Flûte.

Hautb.

Clar.

Bassons.

je n'écou - te plus rien

Dieu

livre moi donc

unis

Allegro.

Violin I: *p*

Violin II: *p*

Flûte.

Hautb.

Clar.

Bassons.

Francesca.

comment fai - re puis - qu'il se - pou - se ma pri è - re il ne me res - te qu'un mo -

M S 1426

Flutes: *f* *ppp*

Oboes: *f* *ppp*

Clarinets: *f* *ppp*

Bassons: *pp*

Hautb.: *pp*

Tromb.: *pp*

Timb.: *ppp*

Vocal: *f* *pp*

Lyrics:  
 -yen. demeu-rez. par ton enro-lement je suis  
 viens donc. quel mys-tè-re!  
 quel mys-tè-re!

Musical score for the first system. It includes vocal lines and instrumental parts for Trombone (Tromb.) and Timpani (Timb.). The vocal lines contain the lyrics: "li-bre je puis dis-poser de ma main eh bien é-coute sans dou-te eh bien?". The instrumental parts include dynamics such as *p* and *pp*.

Musical score for the second system. It includes vocal lines and instrumental parts for Violin (Viol.), Trombone (Tromb.), and Timpani (Timb.). The vocal lines contain the lyrics: "Francesca. si Ludovic pé-rit entre nous plus d'hy-men. Gré-gorio. Pour té pou-ser je sauverais le". The instrumental parts include dynamics such as *pizz.*, *arco.*, and *f*.

C. B.

pizz. M.S. 1426.

f arco. f



*p* *cres:* *f* *>p* *>p* *>p* *>p*

*p* *cres:* *f* *>p* *>p* *>p* *>p*

*p* *cres:* *f* *>p* *>p* *>p* *>p*

Par-tez il y con-sent. Ludovic.

Pros-crit et mi-se-rable que m'impor-te la vie il faut subir mon

dia-ble.

*p* *f* *>p* *>p* *>p* *>p*

*cres:* *f* *>p* *>p* *>p* *>p*

*cres:* *f* *>p* *>p* *>p* *>p*

*cres:* *f* *>p* *>p* *>p* *>p*

Flûte.

Clar.

Cors en Ut.

Bassons.

*f* *f* *f*

fuyez fuy-ez si ce n'est pour vous

sort vous m'avez pardon-né je ne crains plus la mort.

*f* *>p* *>p*

Allegro.

suivez. *p* avec le chant. *f* en mesure. *f* *pp* sempre.

suivez. *p* avec le chant. *f* en mesure. *f* *pp* sempre.

suivez. *p* avec le chant. *f* en mesure. *f* *pp* sempre.

Flûte.

Hautb: avec le chant. *f* en mesure.

Clar: *f*

Tromp: avec le chant. *f* en mesure.

Cors en Fa.

Cors en Ut. avec le chant. *f* en mesure.

Bassons. *f*

Tromb: avec le chant. en mesure.

Timb: avec le chant. en mesure.

mé-me Ludo-vic que ce soit pour moi. Ludovic. Pour vous! eh bien puis quelle ordonne

suivez. *p* avec le chant. *f* en mesure. *f* *pizz.* *unis.* *Allegro.*

que je quit te ces lieux à toi je m'a-bandon-ne re-ce-vez mes a-dieux.

amis.

Francesca.

al-lez la

Pro-vi-den-ce ne vous tra-hi-ra pas par-tez que l'es-pé-ran-ce accom-pa-gne vos pas.

Gregorio.

nous al

Cor II en Ut.

pp

lons en si-lence écha-pant à leurs yeux fran-chir avec pruden-ce ces ro-

arco.

pizz:

Hautb:  
 Clar: *pp*  
 Cors en Ut. *pp*  
 Ludovic. *pp*  
 s'il al-  
 mais que est ce mys te re il devient aujourd'hui  
 chers pé ril leux mais quel est ce mys te re comment suis je au jour d'hui son sou-

- lait le tra - hir tout mon cœur a fré - mi  
 mon sauveur tu té lai re mon sauveur mon appui mais il faut  
 - veur tu té lai re son guide son ap - pui  
 M. S. 1426 *p*

arco  
p Clar.  
Corns en Ut.  
Bassons.  
p  
pp  
pp  
Francisca.  
Dieu voudra lui permet - - tre de fuir ce lieu fa - tal.  
me soumet - - tre et fuir ce lieu fa - tal.

Flûte.  
Clar.  
Corns en Ut.  
Bassons.  
Grégorio.  
mais il faut me soumet - - tre voyez quel sort fa - tal je vais me compromettre pour sau - ver

pp

Flûte.

Hautb.

Clar.

Tromp.

Cors en Fa.

Cors en Ut.

Bassons.

pizz.

f

f

Dieu vou - dra lui per - mettre de

il a pu le pro - met - tre il sau - ve son ri - val il sau -

mon ri - val me compro - met - tre me compro - met - tre je vais me com - pro - met - tre

pp legato.

unis.

pizz.

Musical score for a symphony with vocal soloist and choir. The score includes staves for strings, woodwinds, brass, percussion, and voices. The vocal parts have French lyrics. The music features dynamic markings like 'ff' and 'arco.'

**Lyrics:**  
 fuir ce lieu fa-tal.  
 - ve son ri-val. mais quel est ce mys-  
 pour sau- ver mon ri- val mais quel est ce mys- té- re mais quel est ce mys- té- re.





The musical score consists of 14 staves. The first three staves are for piano accompaniment, each marked "pizzi.". The fourth and fifth staves are for piano accompaniment, marked "p". The sixth through tenth staves are for piano accompaniment, marked with equals signs. The eleventh and twelfth staves are for piano accompaniment, marked with equals signs. The thirteenth and fourteenth staves are for vocal lines, with lyrics in French. The lyrics are: "tu veille ras sur lui mais je crains sa co - le - re s'il al lait au jour - d'hui le trahir comment - te - re? mais quel est ce mys - tè - re il devient au jour - d'hui mon sau veur tu - te - mais quel est ce mys - tè - re pourquoi suis je au jour - d'hui son sau veur tu - te -". The score ends with a double bar line and repeat signs on the bottom two staves.

Violin I: arco.

Violin II: arco.

Viola: pp

Cello/Double Bass: pp

Lyrics:

fa - re tout mon cœur a fré - mi tout mon cœur a fré - mi  
 - lai - re mon gui - de mon ap - pui il devient aujourd'hui mon sau - veur mon appui - mais il faut  
 - lai - re son sau - veur son ap - pui son sau - veur et son ap - pui

unis.

arco.

accu  
p Clar.  
Cors en Ut.  
Bassons.  
p  
pp  
pp  
Franco.  
Dieu voudra lui permet - - tre de fuir ce lieu fa-tal.  
me soumet - - tre et fuir ce lieu fa-tal.

Flûte.  
Clar.  
Cors en Ut.  
Bassons.  
Gregorio.  
mais il faut me soumet - - tre voyez quel sort fa - tal je vais me compromettre pour sau-ver

Flûte.

Hautb: *pp*

Clar: *pp*

Tromp:

Cors en Fa.

Cors en Ut.

Bassons. *pp*

Tromb:

Timb:

Francesca.

Ludovic. Dieuvoudra lui per-mettre *f* de

il a pu le pro-met-tre il sau-ve son ri-val il sau-

mon ri-val me compro-met-tre me compro-met-tre je vais me com-pro-met-tre

*p legato. unis.*

*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*  
*f* *p* *cres:* *f*

fuir ce lieu fa- tal mon a- mi mon a- mi mon frè-  
 - ve son ri- val oui son cœur oui son cœur est sin- ce-  
 pour sauver mon ri- val oui mon cœur oui mon cœur est sin- ce-

M. S. 1426.

The musical score consists of 14 staves. The top 10 staves are for instruments, and the bottom 4 staves are for voices. The lyrics are in French and are repeated for three different vocal parts. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *dim.*

Lyrics:

re tu tiendras ton ser-ment tu sauras le sous-traire à la mort qui l'at-tend tu sau-ras  
 re il tiendra son ser-ment il sau-ra me sous-traire à la mort qui l'at-tend il sau-ra  
 re je tiendrai mon ser-ment je sau-rai le sous-traire à la mort qui l'at-tend je sau-rai

*p* *sfz* *dim:* *p* *p* *cres:* *f*  
*p* *dim:* *p* *p* *cres:* *f*  
*sfz* *dim:* *p* *p* *cres:* *f*  
*f* *p* *f*  
*pp* *f* *p* *pp* *p* *cres:* *f*  
*pp* *f* *pp* *p* *cres:* *f*  
*f* *dim.* *pp* *p* *cres:* *f*  
*pp* *f* *dim.* *f*  
*p* *pp* *pp*  
 le sous traire à la mort à la mort qui l'at-tend mon a-mi mon a-mi mon fiè-  
 me sous traire à la mort à la mort qui m'at-tend oui son cœur oui son cœur est sin-ce  
 le sous traire à la mort à la mort qui l'at-tend oui mon cœur oui mon cœur est sin-ce  
*p unis.* *sfz* *dim:* *p* *p* *cres:* *f*  
*p* *p* *cres.* *f*

re tu tiendras ton ser-ment tu sau-ras le sous-traire à la mort qui l'at-tend tu sau-ras  
 re il tiendra son ser-ment il sau-ra me sous-traire à la mort qui l'at-tend il sau-ra  
 re je tiendrai mon ser-ment je sau-rai le sous-traire à la mort qui l'at-tend je sau-rai



le soustrai-re à la mort à la mort qui l'at-tend. Par-tez suivez ses pas  
 me soustrai-re à la mort à la mort qui m'at-tend.  
 le soustrai-re à la mort à la mort qui l'at-tend. Al

Musical score for voice and piano. The score includes vocal lines and piano accompaniment. Dynamics include *p*, *sfz*, *dim:*, *f*, *pp*, and *cres:*. The piano part features complex textures with many sixteenth notes. The vocal part has lyrics in French.

oui partez partez suivez suivez ses pas  
 oui partons partons je suis je suis les pas partons je suis les pas  
 - tons suivez mes pas partons partons sui vez suivez mes pas allons partons suivez mes

ff

- - vez - - sui-vez ses pas a - - dieu a - - dieu a -  
 pas je suis je suis tes pas a - dieu a - dieu a -  
 pas sui-vez mes pas par-tons allons partons ne tardons pas allons partons ne tardons pas sui-vez mes

The musical score consists of 14 staves. The top five staves are instrumental parts for strings and woodwinds. The next five staves are vocal parts for voices and a bass line. The bottom two staves are a double bass line with repeat signs. The lyrics are written under the vocal staves.

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

- dieu sui\_vez ses pas.  
- dieu je suis tes pas.  
pas al\_lons ne tardons pas.

# N° IO. DUETTINO.

*Replique.*

Adieu pour jamais.

All.<sup>o</sup> non troppo.

Violons. *pp*

Unis. //

Altos. *pp*

Unis. //

Flute. - - - -

Clarinettes en Si b. = = = =

Cors en La b. = = = =

Cors en Mi b. = = = =

Bassons. = = = =

Timbales en La b Mi b. - - - -

Francesca. *parlé.*  
En fin il est par ti!..

Nice. - - - -

Violoncelles. *pp pizz.* *arco. pp*

C. Basse. Unis. // // //

All.<sup>o</sup> non troppo.

musical score for the first system, featuring vocal lines and piano accompaniment. The score includes the following lyrics: *Unis.*, *pizz.*, *p.*, *pizz.*, *il serait*, *et sa fuite*, *mais ce n'est pas sans peine*, *loin d'ici*.

musical score for the second system, featuring vocal lines and piano accompaniment. The score includes the following lyrics: *les dangers*, *tous mes vœux*, *est-il vrai*, *pour son sort*, *est certaine*, *sont passés*, *évanoués*, *plus de plaintes*.

arco.

*p*

Flûte.

Clar.

Cors en Fa  $\flat$ .

*pp*

Cors en Mi  $\flat$ .

*pp*

Bassons.

*pp*

Timb.

*ppp*

ô mon dieu — ô mon dieu ta clé- mence aujourd'hui donnera l'espe- rance au banni  
plus de craintes — ô mon dieu ta clé-

Musical score for a piece with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings like "poco rall.", "a tempo.", "cres.", "dim.", and "pp". The vocal lines include the lyrics: "ô mon dieu !.. donnera l'espérance au ban ni ma ti" and "mence aujourd'hui donnera l'espérance au banni donnera l'espérance au ban ni ma ti".



Col. 12 //

Col. B. //

Clar. //

Cors en La b. //

mi de pri è re flè chi ra ta colè re ne sois pa plus sé vè re que mon cœur l'est pour lui ne sois pas plus sé

mi de pri è re flè chi ra ta colè re ne sois pa plus sé vè re que mon cœur l'est pour lui ne sois pas plus sé

suivez.

suivez.

suivez.

suivez.

Col. B. //

re

vè re que mon cœur que mon cœur l'est pour lui ah ne sois pas plus sé vè re que mon cœur que mon cœur l'est pour

vè re que mon cœur que mon cœur l'est pour lui ah ne sois pas plus sé vè re que mon cœur que mon cœur l'est pour

a piacere.

r. ll.

suivez.

Musical score for orchestra and voice. The score includes staves for Flute 1 (Fl. 1<sup>re</sup>), Clarinet 1 (Clar. 1<sup>re</sup>), Horns (Cors en La b. and Cors en Mi b.), Bassoon 1 (Bass. 1<sup>re</sup>), and Cello/Double Bass. The key signature is three flats (B-flat major or D-flat minor). The time signature is 3/4. The score features several triplet markings (3) and dynamic markings such as *pp* and *pizz.*. The vocal line includes the lyrics: "lui", "lui sais tu bien qu'il faut du cou-ra-ge pour plandre au tant un en ne mi l'amour ne pourrait".

arco.  
p

arco.  
p

arco.

arco sostenuto.

arco.

l'amour non non mais j'en t'onne i ci d'avoir en si long tems tant de haine pour  
pas en faire davantage

Flûte.  
Clar.  
lui mais j'y pen-se je par-lais d'es pé-  
quelqu'un vient qu'as tu donc ce ma-tin

arco. > p  
arco. > p  
Flûte. arco. > p  
Clar.  
Cors en La 2.  
Cors en Mi b.  
ran-ce Dieu! si tu m'é-xau-çais Dieu! si tu m'é-xau-çais ô mon Dieu ta clé  
despé-ran-ce

M.S. 1426.

Flûte.

Clar.

Cors en La b.

Cors en Mi b.

1<sup>re</sup> Bassons.

Timb.

Pizza

mence aujourd'hui donnera l'espe'rance au banni ô mon dieu!... donnera

ô mon dieu ta clé mence aujourd'hui donnera l'espe'rance au banni donnera

poco rall. a tempo.

arco.

arco.

poco rall.

cres.

arco.

pp

pp

pp

dim. dim.

Poco rall.

dim. dim.

a tempo.

— l'espérance au ban\_ni — ma ti\_midepriè\_re flé\_chi\_ra ta colè\_re ne sois pas plus sé\_vè\_re.

— l'espérance au ban\_ni — ma ti\_midepriè\_re flé\_chi\_ra ta colè\_re ne sois pas plus sé\_vè\_re.

a tempo.

poco rall.

Flute.

Clar.

Cors en La b.

que mon cœur l'est pour lui ne sois pas plus sé - vè - re que mon cœur que mon cœur l'est pour lui ah

que mon cœur l'est pour lui ne sois pas plus sé - vè - re que mon cœur que mon cœur l'est pour lui ah

col canto.

col canto.

col canto.

Clar.

ne sois pas plus sé - vè - re que mon cœur que mon cœur l'est pour

ne sois pas plus sé - vè - re que mon cœur que mon cœur l'est pour

arco p

Flûte.  
cres.

Clar.  
f cres.

Cors en La b.  
f cres.

Cors en Mi b.  
f cres.

Bassons.  
f

Timballes.  
f mf

lui quemoncœur l'estpour lui quemoncœur l'est pour lui

lui quemoncœur l'estpour lui quemoncœur l'est pour lui



N<sup>o</sup> II.  
FINAL.

*Réplique* Adieu pour jamais.  
Allegro.

Violons. *f* *Unis.*

Altos. *f* *Unis.*

Flûte. *f*

Petite Flûte. *f*

Hautbois. *f*

Clarinettes en Ut. *f*

Trompètes en Fa. *f*

Cors en La. *f* *Allegro.*

Cors en Ut. *f*

Bassons. *f* *a2*

Trombones. *f*

Timballes. *f*

Francesca. Nice. *f*

Gregorio. Ludovic. *f*

Scipion. *f* A.

Chœur de Soldats. *f*

Violoncelles et C.Basses. *f* *Allegro.*

- mis dis.tinguez - vous      la vic.toire est cer - tai - ne  
 nous voi - ci nous voi ci ca - pi - tai.ne et vous pou  
 nous voi - ci nous voi ci ca - pi - tai.ne et vous pou

stacc.

*pp*

Col. 1º

stacc.

C.V.º

stacc.

*pp*

stacc.

pour nous sol-dats ah quel bonheur! quel - le bel-le con - quê - - te al -

- vez comp - ter sur nous

- vez comp - ter sur nous

Fin.

*pp*

- lons a - mis mon - trons du cœur no - tre for - tune est fai - te nous ver - rons les honneurs les sé -  
 v<sup>lle</sup> Unis.

Hautb.  
 Clar.  
 Cors en Fa.  
 Bassons.  
 C.B.

quins et les croix pleuvoir sur no - tre tête et nos noms nos pré-noms nos ver - tus nos exploits

*f* *fp* *pp*  
 Unis. // // // // //  
*f* *fp* *pp*  
 Flûte. // // // // //  
 Petite Flûte. // // // // //  
 Hautb. // // // // //  
 Clar. // // // // //  
 Tromp. // // // // //  
 Cors en Fa. // // // // //  
*f* *fp* *pp* *tr* *a 2* *pp*  
 Bassons. // // // // //  
 Tromb. // // // // //  
 Timb. // // // // //  
 Scipion. *pp*  
 se-ront dans la ga-zette dans la ga-zette quel le belle con-  
 Choeur. pour nous a-mis ah! quel honneur quel le belle con-  
 pour nous a-mis ah! quel honneur quel le belle con-  
*f* *fp* *pp* // // // // //

Fl.

Ptite Flûte.

Hautb.

Clar.

Tromp en Fa.

Cors en Fa.

Cors en Ut.

Bass.

Tromb.

Timb.

Unis.

- que - - te al - lons a - mis mon - trez du cœur vô - tre for - tu.ne est fai - te

- que - - te al - lons a - mis mon - trons du cœur no - tre for - tune est fai - te pour nous a.mis ah

- que - - te al - lons a - mis mon - trons du cœur no - tre for - tune est fai - te pour nous a.mis ah

The musical score consists of 14 staves. The top two staves are vocal parts. The third staff is a piano accompaniment. The fourth staff is marked "Unis." and contains rests. The fifth staff is another vocal part. The sixth staff is a piano accompaniment. The seventh and eighth staves are vocal parts. The ninth and tenth staves are piano accompaniment. The eleventh and twelfth staves are vocal parts. The thirteenth and fourteenth staves are piano accompaniment. The lyrics are written below the bottom two staves.

Unis.

quel honneur quel le bel.le con què.te al lons al\_lons mon\_trons du cœur no tre for.tune est fai\_te

quel honneur quel le bel.le con què.te al lons al\_lons mon\_trons du cœur no tre for.tune est fai\_te

Cors en Fa. *pizz.* *pp.*  
 Francesca. *arco.* *p cres.*  
 Scipion. *pp.*  
 il va ve - nir il va ve - nir ah! laissez  
 voi-ci l'heu-re de la pri - è - re  
*pizz.* *arco p e cres.*  
*pizz.* *arco p e cres.*

changez en Mi #.  
 moi laissez moi  
 du tout du tout vous i - rez l'a - ver - tir!...  
*f* *pp*



Musical score for the first system. It features a vocal line with lyrics: "c'est son heu-re der-niè-re faut-il mon Dieu qu'il ex-pire à mes restez i-ci". The piano accompaniment includes a grand staff with treble and bass clefs. Dynamics include *f* and *pp*. A section marked "Unis." is indicated by a double bar line.

Musical score for the second system. It includes vocal lines with lyrics: "yeux ils vont pri-er pri-ons comme eux". Instrumental parts are provided for Clarinet in A (Clar. en La.) and Horn in E-flat (Corns en Ut b2), both marked *pp*. A Bassoon part (Bass. a 2) is also present, marked *pp*. The piano accompaniment continues with dynamics *f* and *p*.

(1) Ce chœur peut se chanter sans Accompagnement, et c'est ainsi qu'on l'exécute au théâtre de l'opéra comique. 301  
And<sup>no</sup> con moto.

CHŒUR GÉNÉRAL

*ppp* (1)  
Vuis.  
Clar.  
Bass.  
*pp*  
*pp* et très lie.  
Nous voi-ci tous Vier-ge Ma-ri-e nous voi-ci tous a vos genoux de tout pé-ché dans  
*pp* et très lie.  
Nous voi-ci tous Vier-ge Ma-ri-e nous voi-ci tous a vos genoux de tout pé-ché dans  
Gregorio avec le 2<sup>e</sup> Tenor.  
Scipion avec la Basse.  
Vuis.  
*pp* And<sup>no</sup> con moto.

Flûte.  
Clar.  
Bass.  
cet-te vi-e de tout pé-ché pré-ser-vez nous nous voi-ci tous Vier-ge Ma  
cet-te vi-e de tout pé-ché pré-ser-vez nous nous voi-ci tous Vier-ge Ma  
nous voi-ci tous Vier-ge Ma

avec le chant.

pizz. (1)

avec le chant.

pizz.

(1) l'orchestre reprend ici.

avec le chant.

Francesca colla parte.

J'ai prié Dieu je suis tranquille mes

ri e nous voi ci tous à vos ge nous

- ri e nous voi ci tous à vos ge nous.

- ri e nous voi ci tous à vos ge nous.

pizz.

voux sont éxau cés plus de craintes i nu ti le quand ils le frap pe

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the staves: Flutes (Flûtes), Piccolo Flute (Petite Flûte), Clarinet (Clar.), Trumpet in D (Tromp. en Mi#), Horn in B (Cors en Re), Horn in C (Cors en Ut), Bassoons (Bassons), Trombones (Tromb.), and Timpani (Timb.). The choir parts are at the bottom, with lyrics in French. The score includes various dynamic markings such as *f* (forte), *pp* (pianissimo), and *fp* (fortissimo). There are also performance instructions like *arco.* and *a tempo.* A double bar line is present at the end of the piece.

(1) Sans accompagnement jusqu'au  
 roulement de timbales qui prend sur  
 La dernière mesure du chœur au signe.

Unis. // // // // //

Col. V<sup>o</sup> 1<sup>o</sup> // //

Clar. // // // // //

Bass. // // // // //

par vous es-père un sort plus doux de tout malheur sur cet-te ter-re de tout malheur pré-

par vous es-père un sort plus doux de tout malheur sur cet-te ter-re de tout malheur pré-

Flûte. // // // // //

Clar. *pp* // // // // //

Bass. // // // // //

servez nous nous voi-ci tous Vier-ge Ma-ri-e nous voi-ci tous à vos ge-noux -

servez nous nous voi-ci tous Vier-ge Ma-ri-e nous voi-ci tous à vos ge-noux -

nous voi-ci tous Vier-ge Ma-ri-e nous voi-ci tous à vos ge-noux -

FRANCESCA.  
Le voilà le voilà  
SCIPION.  
En joue  
GREGORIO.  
Si tu commandes feu  
je te tue  
FRANCESCA.  
Sauve ta vie je  
suis à toi.

Nico. (accourant.)  
il a sa gra - ce il est sau - vé

CHOEUR.  
Il a sa  
Il a sa  
Il a sa

ff M.S.1426. ff

Unis.

Gregorio.

vous m'envoulez

il a sa

grace il est sau - ve' il a sa gra - ce il a sa grace il est sau - ve'

grace il est sau - ve' il a sa gra - ce il a sa grace il est sau - ve'

grace il est sau - ve' il a sa gra - ce il a sa grace il est sau - ve'

The musical score consists of 15 staves. The first 12 staves are for instruments, including strings and woodwinds. The 13th staff is for the vocal soloist Scipio. The 14th staff is for the vocal ensemble, with lyrics in French. The 15th staff is for the basso continuo. Dynamics include *f* (forte) and *p* (piano). The score is in French and includes the names of the characters: Scipio, Ludovic, Francesca, and Gregorio.

Scip.

Ludovic.

Frances - ca chère Frances - ca Gregorio.

gra - ce d'un mal - heur tu m'as préser - vé

allons al - lons plus de tristesse pen -



Allegretto mod<sup>to</sup> grazioso.

Flûte.

Petite Flûte.

Hautb.

Clar.

Tromp.

Cors en Mi  $\sharp$

Cors en Ut.

Bassons.

Francesca.

Nice.

Ludovic.

Gregorio.

- sé - e ton a - mour gué - ri - ra tout le mal qu'il a fait non non plus d'a -

Clap.  
Bassons.  
Franc.  
Nice.  
Lud.  
Grég.

lar - mes dé.sormais plus de lar - mes ô jour plein de char - mes tout sou.rit à mes  
lar - me dé.sormais plus de lar - mes ô jour plein de char - mes tout sou.rit à mes  
lar - me dé.sormais plus de lar - mes ô jour plein de char - mes tout sou.rit à mes  
lar - me dé.sormais plus de lar - mes ô jour plein de char - mes tout sou.rit à mes.

VOEUX  
VOEUX  
VOEUX  
VOEUX

le ciel tu.té - lai - re à cal.mé sa co - le - re  
le ciel tu.té - lai - re à cal.mé sa co - le - re.  
le ciel tu.té - lai - re à cal.mé sa co - le - re  
le ciel tu.té - lai - re à cal.mé sa co - le - re

Clar.  
Corns en Ut.  
Bass.

un jour plus pros pé - re  
un jour plus pros pé - re  
un jour plus pros pé - re  
un jour plus pros pé - re

oui bientôt bien tôt  
oui bientôt bien tôt  
oui bientôt bien tôt  
oui bientôt bien tôt

vabriller en ces lieux  
vabriller en ces lieux  
vabriller en ces lieux  
va briller en ces lieux

non non plus d'a  
non non plus d'a  
non non plus d'a  
non non plus d'a

*crus.*  
*tres doux.*

Clar.  
Bass.

lar mes tout sou rit tout sourit à mes  
lar mes tout sou rit tout sourit à mes  
lar mes tout sou rit tout sourit à mes  
lar mes tout sou rit tout sourit à mes

vœux non non plus d'a lar  
vœux non non plus d'a lar  
vœux non non plus d'a lar  
vœux non non plus d'a lar mes

*poco cres.*

Animez.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flûte., Petite Flûte., Hautb., Clar., Tromp., Cors en Mi., Cors en Ré., Bass., Tromb., and Timbal. The vocal parts include: France., Nice., Loud., Grez., and a CHOEUR. The lyrics are in French and repeat across the vocal staves. The score includes dynamic markings such as *f* and *f* Animez. at the beginning and end of the section.

*f* Animez.

France.  
mes tout sourit à nos vœux tout sou rit à nos vœux tout sou rit à nos vœux tout sou rit à nos vœux tout sou

Nice.  
mes tout sourit à nos vœux tout sou rit à nos vœux tout sou rit à nos vœux tout sou rit à nos vœux tout sou

Loud.  
tout sourit à nos vœux tout sou rit à nos vœux tout sou rit à nos vœux tout sou rit à nos vœux tout sou

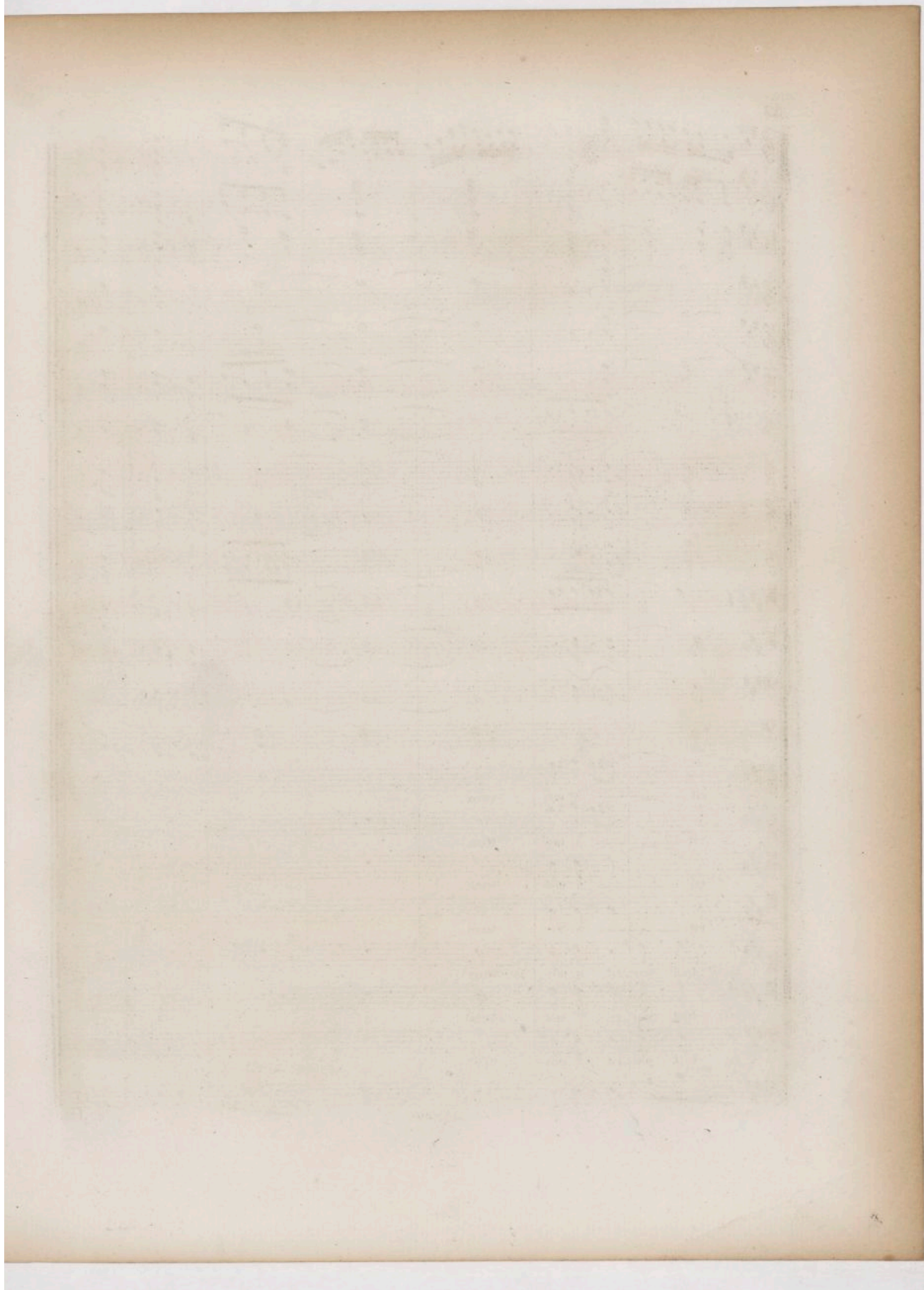
Grez.  
tout sourit à nos vœux tout sou rit à nos vœux tout sou rit à nos vœux tout sou rit à nos vœux tout sou

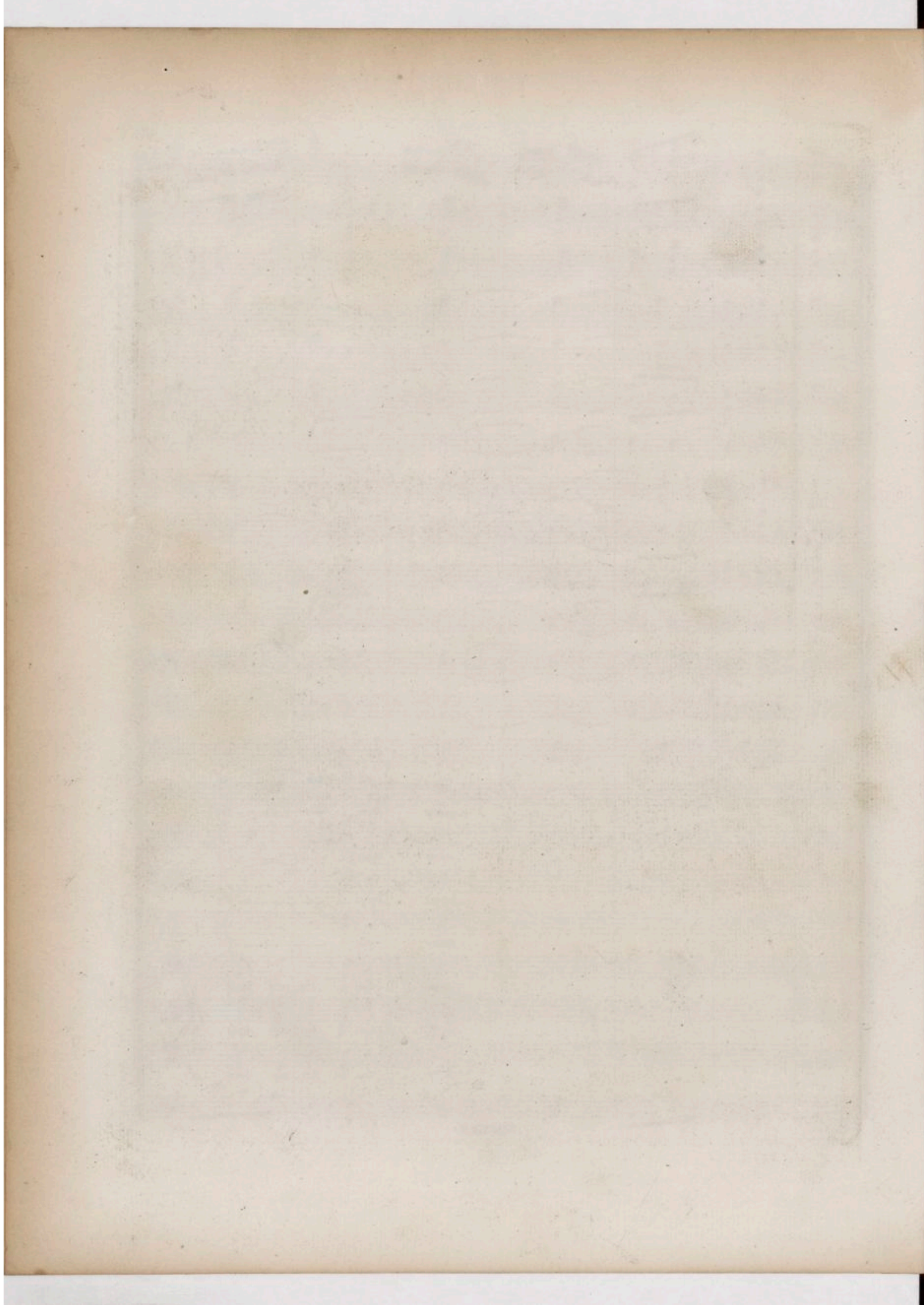
CHOEUR.  
oui tout sou rit à nos vœux tout sou rit à nos vœux tout sou rit à nos vœux tout sou

oui tout sou rit à nos vœux tout sou rit à nos vœux tout sou rit à nos vœux tout sou

oui tout sou rit à nos vœux tout sou rit à nos vœux tout sou rit à nos vœux tout sou

The musical score is arranged in a system of 15 staves. The top four staves are for the orchestra, including strings and woodwinds. The next six staves are for the vocal ensemble, with lyrics written below the notes. The bottom five staves are for the basso continuo and other bass instruments. The lyrics for the vocal parts are: "rit à nos vœux.", "rit à nos vœux.", "rit à nos vœux.", "rit à nos vœux.", "rit tout sou rit à nos vœux.", "rit tout sou rit à nos vœux.", and "rit tout sou rit à nos vœux." The score concludes with a double bar line and the word "fin." at the bottom right.





Replique. Je ne suis que cela pour vous... je vais chercher mes comptes, mademoiselle, et vous les apporter. (il rentre dans la maison.)

SCENE: FRANCESCA seule.

N<sup>o</sup> I bis AIR ajouté à LUDOVIC Musique d'HALEVY.

Andante grazioso.

Flute.

Hautbois.

Clarinettes en Sib.

Cors en Mi<sup>2</sup>

Bassons

Violons.

Alto.

Francesca.

Violoncelle et C. B.

cœur renait à l'es-pé-ran - - ce plus de tourmens plus de re-grets la paix le calme et l'inno-

M.S. 1426.



cen - ce vont régner i-ci désor-mais la paix, le calme et l'inno-cen - ce vont ré-

arco.

arco.

arco.

Clar. *con grazia.*

Cors. *p*

- gner i-ci dé-sor-mais, la paix, le calme et l'inno-cence





Clar.

Bassons.

m'offre le bon-heur toujours sans en - vi - e longtems sans a-mour mon heu-reu - se

*très lié*

colla voce.

colla voce.

*rall:*

vi - e fuit comme un beau jour mon heu-reu - se vi - e fuit comme un beau

arco.

colla voce.

Clar.

Bassons.

*pp*

*pp*

*pp*

*pp*

jour oui mon heu-reu - se vi - e fuit comme un beau jour oui mon heu-reu - se

*pp*

M.S. 1426.

6

Fl.

Hautb.

Clar.

Cors.

Bassons:

*f*

*pp*

*pp e staccato.*

*pizz.*

*pizz.*

*ad lib.*

vi - e fuit comme un beau jour.

*f*

*poco f*

*pizz.*

mais quand vient le prin.tems quand l'oi.

Fl.

Clar.

Cors.

- seau sous l'om - bra - - ge con - fie à nos é - chos son a - mour dans son

Fl.

Hautb.

Clar.

ben marcato.

pp

arco.

pp

arco.

pp

pp arco.

chant ma voix es - saye en vain d'i - mi - ter d'i - mi - ter son lan - ga - - ge pour

Hautb.

Cors.

chan-ter aus-si bien il faut ai-mer au-tant pour chan-

Detailed description: This system contains the first five staves of the score. The top staff is for Hautbois (Hautb.), the second for Cors (Trumpets), and the third for another instrument. The fourth staff is the vocal line with the lyrics 'chan-ter aus-si bien il faut ai-mer au-tant pour chan-'. The fifth staff is the bass line. The music is in a key with two flats and a common time signature.

Clar.

Cors.

Bassons.

poco f

poco f

esp. sostenuto.

-ter aus-si bien il faut ai-mer au-tant et je re-pète a-lors en l'écou-

Detailed description: This system contains the next five staves of the score. The top staff is for Clarinet (Clar.), the second for Cors (Trumpets), and the third for Bassons (Bassoons). The fourth staff is the vocal line with the lyrics '-ter aus-si bien il faut ai-mer au-tant et je re-pète a-lors en l'écou-'. The fifth staff is the bass line. The music continues from the previous system.

Hautb.

Clar.

Cors.

Bass.

poco *f*

*p* dimin.

*p* dimin.

*p* dimin.

*p* dimin.

- tant et je ré - pète a - lors en l'é - cou - tant ah!.....

*p*

*pizzicato.*

Ce val - lon tran - quil - le plait seul à mon cœur ce mo - deste a - zi - le



Clar.

Bassons

m'offre le bon-heur toujours sans en-vi-e longtems sans a-mour mon heu-reu-se

vi-e fuit comme un beau jour mon heu-reu-se vi-e fuit comme un beau

colla voce.

colla voce.

rall:

arco.

colla voce.

Clar.

Bassons.

pp

pp

pp

pp

jour oui mon heu-reu-se vi-e fuit comme un beau jour oui mon heu-reu-se

pp

pp

pp

pp

arco.



Col. B.

me un beau jour comme un beau jour.

Col. V. 10.

SCENE: LUDOVIC: (rentant un registre à la main) LUDOVIC. Mademoiselle, voici mes livres...FRANCESCA(froidement) C'est bien (écoutant) mais quel bruit entends-je?... SCENE: morceau d'ensemble etc. comme dans la pièce.

