

1<sup>o</sup> 7. 4

2<sup>o</sup> - 3

Tela 2

Clô 5

11

Prout

Fam. R. 10

Giraldia

Udam

Vio. 1







1<sup>re</sup> VIOLON

5

pp

pp

Allegro non troppo

pizz:

p

arco.

cresc.

*M*

De suite le N<sup>o</sup> 1.

1<sup>re</sup> VIOLON.

N<sup>o</sup> 1.  
INTRODUCTION.

All<sup>o</sup> non troppo.  
animé.

6/8

pp

8

cresc:

1

1

5

ff

p

fp

fp

ff

ff

ff divisés.

3 3 3

3 3 3

3 3 3

3 3 3

mis:

un poco riten:

p pizz:

allons venez ri-  
a tempo arco.

ff

ff > pp

> ff > pp

> ff > pp

1<sup>re</sup> VIOLEON .

The musical score for the first violin part consists of ten staves. The first staff begins with a dynamic marking of *> ff > pp* and includes the instruction *mf*. The second staff starts with *pp* and includes the instruction *me porter mal-*. The third staff features dynamics *ff*, *p*, *fp*, *fp*, *ff*, and *ff*, with a fermata over the first measure. The fourth staff is marked *ff divisés*. The fifth staff includes dynamics *ff*, *ff*, and *ff*, with a fermata over the first measure. The sixth staff includes dynamics *ff*, *ff*, and *ff*, with a fermata over the first measure. The seventh staff includes dynamics *ff*, *ff*, and *ff*, with a fermata over the first measure. The eighth staff includes dynamics *ff*, *ff*, and *ff*, with a fermata over the first measure. The ninth staff includes dynamics *ff*, *ff*, and *ff*, with a fermata over the first measure. The tenth staff includes dynamics *ff*, *ff*, and *pp*, with the instruction *suivez*.

il faut que je l'assomme y pensez-vous eh! oui vraiment ce sera d'aujourd'hui mon premier agri-





*Basses* *Castagnettes*  
*rallé* *Solo* *pp marcato* *Tymp.* *Cast*  
*Solo* *Tymp.*

*Violoncelle* *Triangle*

*Violoncelle* *Triangle*

*Violoncelle* *Triangle*

*Violoncelle* *Triangle*

*Violoncelle* *Triangle*

*Violoncelle* *Triangle*

*Violoncelle* *Triangle*

7

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes, rests, and the word *Castag* above the staff.

Musical staff with notes, rests, and the word *Solo* above the staff.

Musical staff with notes, rests, and a double bar line.

Musical staff with notes, rests, and a double bar line.

Musical staff with notes, rests, and a double bar line.

Musical staff with notes, rests, and the word *Castag* above the staff.

Musical staff with notes, rests, and a double bar line.

Musical staff with notes, rests, and a double bar line.

Musical staff with notes, rests, and the word *Triangle* above the staff.

Musical staff with notes and rests.

*Segue*

TAMBOUR et TRIANGLE.

The musical score consists of ten staves. The first staff is a treble clef with a melody. The second staff is a bass clef with a melody, starting with the tempo marking "Allegro non troppo." and the instrument name "Tambour." followed by the handwritten note "Suck out". Below this staff is the dynamic marking "pp". The third staff is a treble clef with rhythmic patterns, marked with numbers 1, 2, 3, and 4 above it. The fourth staff is a treble clef with rhythmic patterns, marked with numbers 5, 6, 7, 8, and 9 above it, and the dynamic marking "cresc." followed by "ff". The remaining staves (5-10) continue with rhythmic patterns and melodic lines.

N<sup>o</sup> 4. ~~Impetuoso~~ N<sup>o</sup> 4. ~~Impetuoso~~ **NOUVEAUX**

Qu'un baiser de la maîée.

And<sup>te</sup> maestoso.

Nos 4. 5. 6 7

N<sup>o</sup> 1:

Faint musical notation on the left side of the page, partially obscured by a yellowed area.

A large, rectangular area of the page that is heavily yellowed and faded, obscuring the original musical notation.



TAMBOUR et TRIANGLE

GIRALDA.

A. ADAM.

Opéra comique en 5 Actes.

All.<sup>o</sup> con fuoco.  
TRIANGLE.

OUVERTURE.

*ss*  
TAMBOUR.

*Solo*

*Solo*

*Solo*

*Solo*

*Over leaf  
manuscript*

Handwritten text in a script, possibly Indic, located in the upper portion of the page. The text is faint and difficult to decipher.

Handwritten text in a script, possibly Indic, located in the lower portion of the page. The text is faint and difficult to decipher.



1<sup>re</sup> VIOLON.

Dont je n'osais vous parler.

And<sup>te</sup> Moderato.

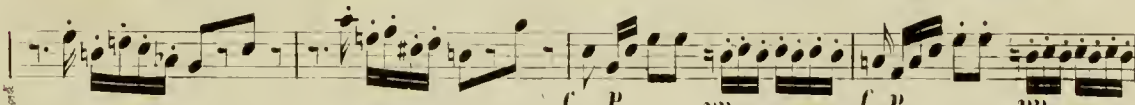
canto.

N<sup>o</sup> 2. 



c'est que je ne vous aime pas

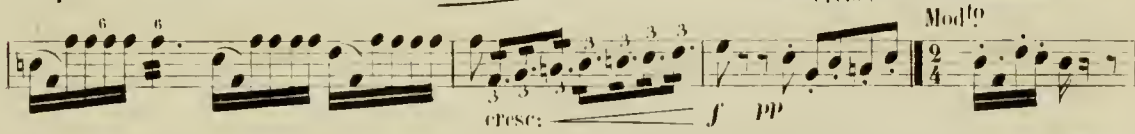




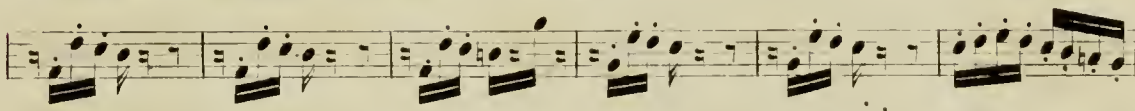
f p pp



f p pp animato poco a poco. pp

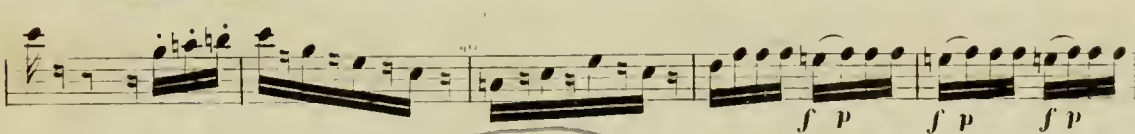


cresc. Mod<sup>to</sup>





cresc.



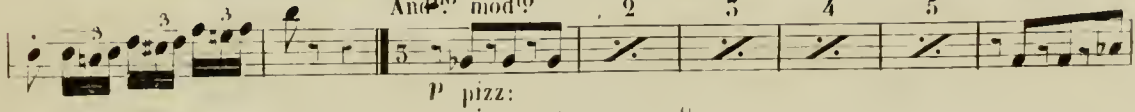
f p f p f p



f ff pp f p f p



f f p



And<sup>te</sup> mod<sup>to</sup> 2 5 4 5

p pizz:

B. 1. cie 5509



suivez. arco.

suffit au bonheur eh bien donc eh bien donc si l

rall: a tempo.

faut vous le un autre possede mon

*f p pp f p pp animato, poco a poco.*

*p* *crese:* *Modto*

*crese:* *f pp*

*f pp f p f p f p*

*f ff pp f p f p f p*

*f*

tremblez monsieur 3 3 3 tremblez hélas 3 3 tremblez mon

*Querc*

*pp* *stacc:*  
 sieur tremblez hélas  
*dim: e rall:*  
*rall:* *Allegro.*  
*pp*  
 avez mieux vous avez trois cents du - cats  
*f* *p* *f* *p*  
*cresc:* *f*  
*fpp*  
*cresc:* *ff*  
*ff*

The musical score is written for the first violin. It begins with a treble clef and a key signature of one flat (B-flat major or D minor). The tempo is initially slow, indicated by the 'rall:' marking. The first staff contains a melodic line with triplets and a 'staccato' articulation. The second staff continues the melody with a 'dim: e rall:' marking. The third staff marks the beginning of a new section with 'Allegro.' and 'pp' dynamics, and includes a time signature change to 6/8. The subsequent staves feature a rhythmic accompaniment with alternating 'f' and 'p' dynamics. The score concludes with a 'cresc:' marking and a final 'ff' dynamic.



1<sup>er</sup> VIOLON .

rall: a tempo.

jets pp pizz:

suivez.

Solo. rall: tout nous enchaîne pour ja p unis. *Fin* All<sup>to</sup> pizz: arco. *ffv*

1

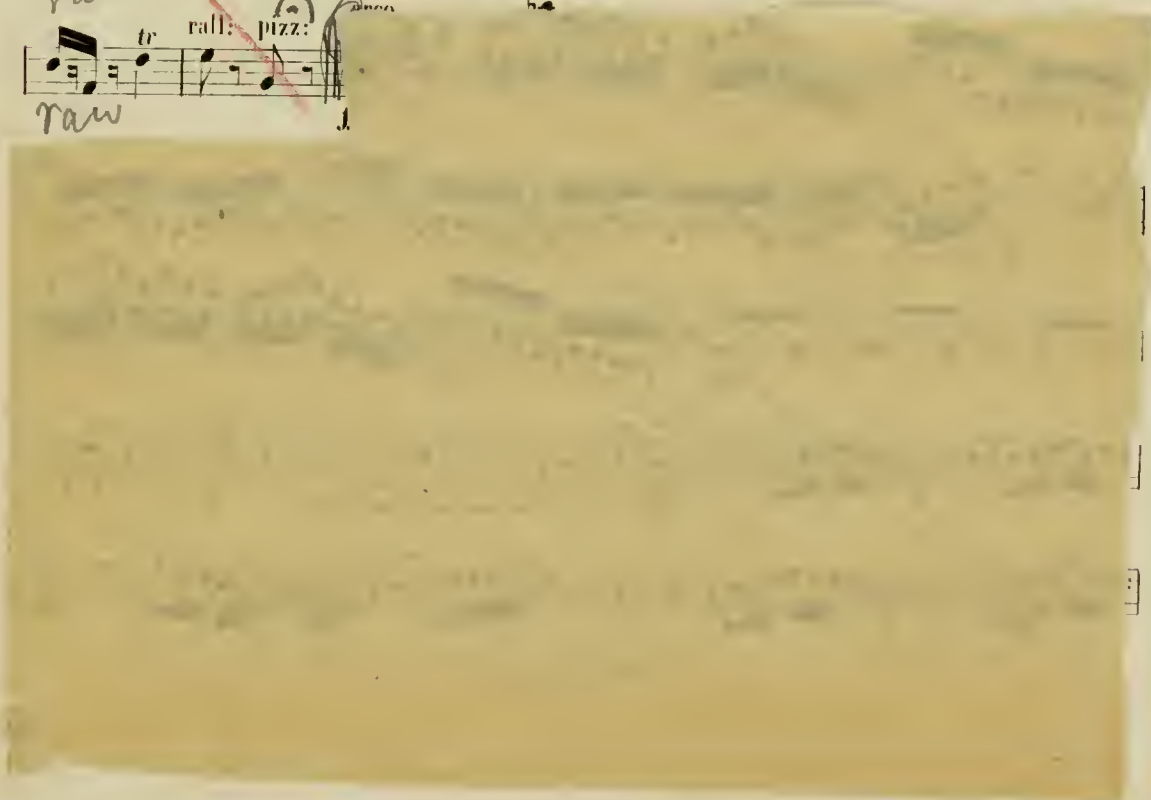
pp tr

rall: pizz: arco

*rau*

*rau*

The musical score is written for the first violin. It begins with a 'rall:' marking, followed by 'a tempo.' The first system includes dynamics 'jets' and 'pp', and an articulation 'pizz:'. The second system is marked 'suivez.'. The third system starts with 'Solo.' and 'rall:', followed by the lyrics 'tout nous enchaîne pour ja' and dynamics 'p' and 'unis.'. A handwritten 'Fin' is written above the staff. The tempo changes to 'All<sup>to</sup>' with 'pizz:' and 'arco.' markings. The dynamic 'ffv' is indicated. A first ending bracket labeled '1' spans the next two systems, which include 'pp' and 'tr' markings. The final system has 'rall: pizz: arco' markings and handwritten 'rau' annotations.



1er VIOLON.

a tempo.  
arco.

rall: pp

come

cresc: ff pp ff pp

cresc: ff

rall:

~~⊗~~

(4)

All<sup>o</sup> non troppo. Et nous verrons après.

1<sup>re</sup> VIOLON .

The musical score for the first violin part consists of several staves. The first staff begins with a treble clef and a key signature of two flats. The second staff is marked *cresc.* and contains a series of sixteenth-note patterns. The third staff features dynamic markings of *ff* and *pp* alternating. The fourth staff has a *p* marking and a long slur over the notes. The fifth staff includes fingering numbers 1, 2, 5, 4, 5 and a *rall.* marking. The sixth staff starts with a *ff* marking. The remaining staves are mostly obscured by a large, faint watermark or bleed-through from the reverse side of the page.

an  
pp  
ma-

dim:      rall:      All<sup>to</sup>

6      8      5

B. G. C. 5502

*Handwritten signature*

*pp*

*Handwritten signature*

1<sup>er</sup> VIOLON.

pizz: p arco.

pizz:

arco. pp

1 rall: a tempo. pizz:

2 arco.

All<sup>o</sup> sempre pp

sempre pp

cresc:

rall:

Maestoso mod<sup>o</sup> p

recit. p et pour l'attendre arrêtons nous arrêtons nous ici

*note lower*



1<sup>er</sup> VIOLON.

*cresc:* *tr* 2. *cresc:* *ff*

*pp*

*rall: un poco.* *ff* *désirs*

*animé.* *ff* *pp*

*cresc:* *dim:* *pp*

*pp* *concrant de fleurs*

*ff* *à nous* *pp*

*rall: un poco.* *ff* *désirs*

*pp*

*pp*

erese: *fp* *fp* *ff* par les a-

mours *ff* *fp* *ff* toujours par les amours toujours par les a-

mours *ff* *All<sup>o</sup> maestoso.*

5 *p* erese: *pp* *Larghetto.*

1 *f* *men*

5 *V<sup>o</sup> 1<sup>o</sup>* *ppp* *ff*

cœur ten - dres - - se dans mon cœur

*All<sup>o</sup> agitato.* Le mot d'ordre.

*N<sup>o</sup> 5.* *Alto.* *V<sup>o</sup> 1<sup>o</sup>* *pp* *pp* 6 3 3 3 3 3 3

*All<sup>o</sup>* 6 *pizz:*

*arco.* *pp*

1

*pizz:* *mais tout à*

arco.

*p* *ff*

il sera rentré

même mouv<sup>t</sup> un peu retenu

*pp* *ff*

*pp*

*tr*

*ff* *pp*

1 2 3 4

5 6 7

All<sup>o</sup> *pp*

notre compliment

*pp* *pp*

cresc. *ff*





# 2d Act

1<sup>re</sup> VIOLON.

ACTE II.

Entr'acte et Choeur.

All<sup>to</sup> un poco And<sup>no</sup>

N<sup>o</sup> 6.

ff arco. pizz: p

ff pp cresc: dim:

2 pp. heure mystéri - cu - se

pizz: pp arco.

1 1 1

heure mystéri - cu -

pizz: arco.

pizz: arco. ff

Pas ma faute n'est la sienne.

Allegro.

(avec le bois de l'archet)

N<sup>o</sup> 7.

1 (le bois)

1 (archet) (le bois) arco.

suivez. a tempo.

c'est une plus douce harmoni

a tempo. p f >p

1 2 (avec le bois de l'archet)

(le bois)

1 (archet) (le bois) arco.

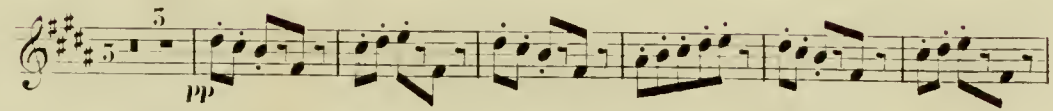
suivez. a tempo.

rall: 1 a tempo.

du reste me consolera oui me console - ra >p

>p >p >p f f

Et dès que vous m'appellerez.

All<sup>to</sup> and<sup>no</sup>  
 N<sup>o</sup> 8. 

*pp* *cresc.* *ff* *pp* *cresc.* *ff*

*pp* *f* *p*

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

suivez.

a tempo. *pp*

avec ma femme laissez moi

4 5 6 7 8 battu. 1 2 5 4 5 6 suivez.

1 2 3 4 pizz: *And<sup>te</sup>* 1 pizz: je des-

cends je descends je descends je descends

récit. *All<sup>to</sup>* *ff* arco. *All<sup>to</sup>* *ff* *And<sup>te</sup>* *p > pp* *f* saura m'arracher de vos

*ff* *And<sup>no</sup>* *pp* bras oui je l'ai dit et je le jure

*All<sup>to</sup>* *ff* *And<sup>te</sup>* *pp* mourir pour me garder à à ma voix sois calmée

*All<sup>to</sup>* non troppo. *ff*

à moi qui suis ton époux



1<sup>re</sup> VIOLON. a tempo.

suivez. *mf* *f*  
 nous a liés tous deux par un nœud solennel

*p* *Andte* *fp*  
 erese

*pp* *suivez.* *rall:* *a tempo.*  
 reconnaît reconnaît mon époux

d'or et ma foi c'était

moi *f* *pp*

*suivez.* *rall:* *un poco piu mosso.* *pp*  
 reconnaît reconnaît mon é - poux

*rall:* *pizz:* *And<sup>no</sup> al<sup>co</sup>.*  
 écoute moi a - mour et mystè - re a -

*pp*  
 mour et myste - rè pais a - près

*colla voce.* *All<sup>o</sup>* *pp*  
 non je ne peux je ne peux m'abu - ser

*1<sup>mo</sup>*

1 7

1<sup>re</sup> VIOLON.

*Tempo*

pp

All<sup>o</sup> non troppo. 1 2 5 4 5 6 7

And<sup>te</sup> a tempo. And<sup>te</sup> a tempo.

And<sup>te</sup> amour et mystère c'est bon après amour et mystère c'est bon et le reste le reste

accell. animé.

rall: suivez. suivez. All<sup>o</sup> pp

mai je ne le suis pas

*Allegro*

7

*Tempo*

All<sup>o</sup> non troppo

*Allegro*

*pizz*

*Sordida*

And<sup>no</sup> con sordini.

Observons et nous aussi.

N<sup>o</sup> 9.

*pp* *cresc.* *dim.*

*ppp* *rall.* *animé.*

*mon doux seigneur*

*pp* *arco.* *rall.*

*pizz:* *ppp* *à voir vos*

*a tempo.* *rall.* *a tempo.*

*traits* *meno*

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

*jure que si*

*rall: un poco.* 2

*f p f p f p f p f p f*

pp  
cresc:  
sf  
f bonheur pp  
pp  
ff  
pp  
pp  
pp  
à lui seul mon cœur obéi - ra cherchez monsieur à ce mot là mon cœur soudain obéi  
pp  
cresc.  
f mon bonheur oui voilà mon bonheur oui voilà mon bonheur  
pp  
ff  
f  
All:  
pp

ritenu. 1

All<sup>o</sup> pizz:

pp p> p> p> p> p> p>

tr

arco. cresc:

pp pizz:

arco. 3 6

3 3 6

3 3

2

2

ff b

3 5 2 3 3 3

# Suzanne

1<sup>re</sup> VIOLON.

C'est à elle de s'y reconnaître.

All<sup>o</sup> risoluto.

Final.  
N<sup>o</sup> 10.

The musical score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff contains a melodic line starting with a *pp* dynamic and a first ending bracket. The second staff continues the melody with a *ff* dynamic and a *pizz:* marking. The third staff is marked *arco.* and features a series of sixteenth-note patterns. The fourth staff includes a *recit.* marking and a *ff* dynamic. The fifth staff has an *All<sup>o</sup>* tempo marking and contains sixteenth-note runs with fingerings 6, 6, 6, 6, 6, 6. The sixth staff is marked *Mod<sup>to</sup>* and includes the lyrics "vous M<sup>lle</sup> soit parcouru" with a *pp* dynamic. The seventh staff has a *recit.* marking and an *All<sup>o</sup>* tempo marking, with fingerings 1, 2, 5. The eighth staff contains fingerings 4, 5, 6, 7, 8, 9, 10, 11, 12. The ninth staff has a *crise:* marking and an *And<sup>mo</sup>* tempo marking, with fingerings 6, 6, 6, 3, 3, 6, 3, 3, 6, 3, 3. The tenth staff includes the lyrics "qu'est-ce donc *pp* c'est bien lui que je vois *pp*" and an *All<sup>o</sup> non troppo.* tempo marking. The final staff is marked *pizz:* and ends with a double bar line.

*hall*

The musical score for the first violin part consists of 12 staves. The notation includes various dynamics such as *f*, *pp*, and *ff*. Performance instructions include *arco.*, *animato poco a poco.*, *And<sup>no</sup>*, *All<sup>o</sup> non troppo.*, *suivez.*, and *pizz:*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A section of the score is marked with numbers 1 through 7, likely indicating fingerings or specific technical exercises. The piece concludes with a *C* time signature.

la voi - ci - je suis avec moi Sire c'est elle - c'est elle oui  
 B. et Cie 5502

suivez. *pizz* **All<sup>o</sup>** arco. *pp*

dame par elle du danger mon front est préservé

*pp* **cresc.**

*ff*

*pp*

suivez. *pp* **All<sup>o</sup>** 7 *pp*

souriant à mon cœur à mon cœur

**cresc.** *ff*

6 6 12 6 6 12 12 12

8<sup>a</sup> 3 3 3 3 12 12

8<sup>a</sup> 12 12 1

1 *tr* 1 *tr* 1 *tr* 1 *tr*

*pp*

1 *tr*

*pizz:* *suivez.*

retour nous au vil-

**rall:** **a tempo.** arco.

que je dois mon bonheur c'est ce que nous verrons



*cresc.*  
*ff*  
*And<sup>te</sup>*  
*pp*  
*suivez.*  
*souriant à mon*  
*pp All<sup>o</sup>*  
*7*  
*pp*  
*cresc.*  
*ff*  
*cœur*  
*à mon cœur*  
*12 6 6*  
*6 6 12*  
*8<sup>a</sup>*  
*3 3 3*  
*12 12*  
*6 8*  
*And<sup>no</sup> non troppo.*  
*6 8*  
*pizz.*  
*p*  
*arco.*  
*cresc. animé.*  
*ff*

3d Act

1<sup>er</sup> VIOLON.

ACTE III.

Entr'acte.

Allegro.

N<sup>o</sup> 10 bis.

*ff*

*p* *pp*

*Pizz*

dim: et par son ordre exprès je dois l'attendre *p*

Andte 1 2

rall: dans cette pompeuse retraite l'éclat *pp* ban-

rall: nir ne peuvent bannir la terreur ne peuvent bannir la terreur

suivez. *ff*

All<sup>o</sup> non troppo. *p* *pp*

rall: a tempo. pizz: *p*

rall: a tempo. arco. *pp* *mf* *ff*

ah! rends moi le bonheur *pp* *mf* *ff*

*tr* *pp*

rall: 29 *mf* *ppp* *canto.* *ah!*

1<sup>o</sup> tempo.  
rall: *pp*  
suivez. *mf* *pp* *a tempo.* *pizz.*

*JJ arco*

And<sup>te</sup>  
Basse. *V<sup>o</sup> 1<sup>o</sup>*  
*pp*

Vous parler, vous consulter.

N<sup>o</sup> 11. *cor.* *5* *V<sup>o</sup> 1<sup>o</sup>*  
*p* *pp*  
ous un joug pesant  
rall: *pp* dans les pleurs et pour *pp* *a tempo.*  
*a tempo. 5*  
*pp* la rei - ne *pp*  
rall: *pp* *a tempo.* *pp* *pp* *pp* *pp*  
la rei - ne *pp* *pp* *pp* *pp*  
*ff*

1<sup>re</sup> VIOLON .

Qu'à tout prix je veux éclaircir .

N<sup>o</sup> 12 .

Allegro.

*ff* *pp* *ff* *ff* *pp* *ff*

*fp* *f* *fp* *fp*

Maestoso. recit. 2

*ff* *ff*

étrange et surprenant et sans y rien comprendre

je vais tout vous apprendre *ff* *pp*

lent. All<sup>o</sup>

*pizz.* 1 2 5

4 5 arco. *pp*

Ben Lubi

1 2 5  
4 5 6 1 2 5 4 5 6

arco. *rall:* a tempo. *And<sup>te</sup>* suivez. *p*

*ff* *All<sup>o</sup> 2* *legg:* *pp* *1*

cette aventure est singu- lière qu'en dites vous Si-

re qu'en pensez vous

*ff* plus lent. 2 3 4 5 6 7 *rall:* *p*

parlez l'affaire est elle donc si grave que de mes conseillers nul ne soit assez brave pour oser

en parler i-ci renez y gar - - de renez y gar - - de renez y garde

*tr* *tr* *All<sup>o</sup> con moto.* *pp*

*pp* *pizz:* *p*

*ff* *ff* *pp* *pizz:* *p*

*ff* *pp* *pizz:* *p*

*ff* *pp* *pizz:* *p*

arco. *And<sup>te</sup>*

nous connaissons plus tard toute la véri-

1<sup>er</sup> VIOLON.

*mf*      *rall:*      *All<sup>o</sup>*

te que cet homme à l'instant      donnez en l'ordre *pp*

*ff*      *pp*

*And<sup>te</sup> mod<sup>to</sup>*

*All<sup>o</sup>*      2

*pp*      1      2      5

*p* *crise:*      *ff* *rall*      *pp*      *ff*      *ff*

*pp*

*out out*

N<sup>o</sup> 15. *All<sup>o</sup> non troppo.* Est-ce vrai. *fl: v<sup>o</sup> 1<sup>re</sup>*

*pp* 6 3 3 3

2 *suivez. a tempo.*

la nuit cachait ses traits *p <*

*suivez. a tempo.*

impossible de s'y méprendre de s'y mépren - dre

*suivez. a tempo. 1*

c'est lui c'est lui c'est mon mari mon mari mon vrai mari *pp*

*pizz: rall: canto. rall: a tempo arco.*

c'est mon mari mon mari mon vrai mari

3 6 3 6 3 6 3 6

*ff*

3 3 3 3 3 3 1 2

*p*

*suivez. a tempo. 4*

à se dérober à mes yeux *p <*

*suivez.* peut-

a tempo. suivez.

être que j'ai jamais peut être c'est lui c'est lui

a tempo.

c'est mon mari mon mari mon vrai mari

rall: a tempo. arco.

c'est mon mari mon mari mon vrai mari

*ff*

*Note lower*

*! note lower*

Allegro. Et ne la quitterai pas.

N<sup>o</sup> 14. *stacc:*

*pizz:*

eh bien tu peudoi-

arco. rall: And<sup>no</sup>

mir lire et faire sans gêne comme si tu n'étais pas là oui fais comme si tu n'étais pas là

1 rall: And<sup>no</sup> pizz: 1 2 3 4

*pp* arco. *pp*

*pp* pizz: rall: *pp* arco.

ne les mérite pas ne les mérite pas non non ne les méri - te



All<sup>o</sup> *ff* *And<sup>no</sup>* *pp*

*And<sup>o</sup> 1<sup>o</sup> tempo.* *ppp* *pp*

*pp* *pp* *All<sup>o</sup>* *pp* *ff*

*pas ne les mérite pas non non ne les méri - te*

*And<sup>o</sup>* *pp* *rall.* *And<sup>o</sup>* *pp*

*All<sup>o</sup>* *mf*

*pp* *f p* *pp*

*pp*

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

*f p* *pp*

*pp* *f p* *pp*

*pp* *rall.*

*And<sup>no</sup>* *pp* *rall.* *rien qu'à*

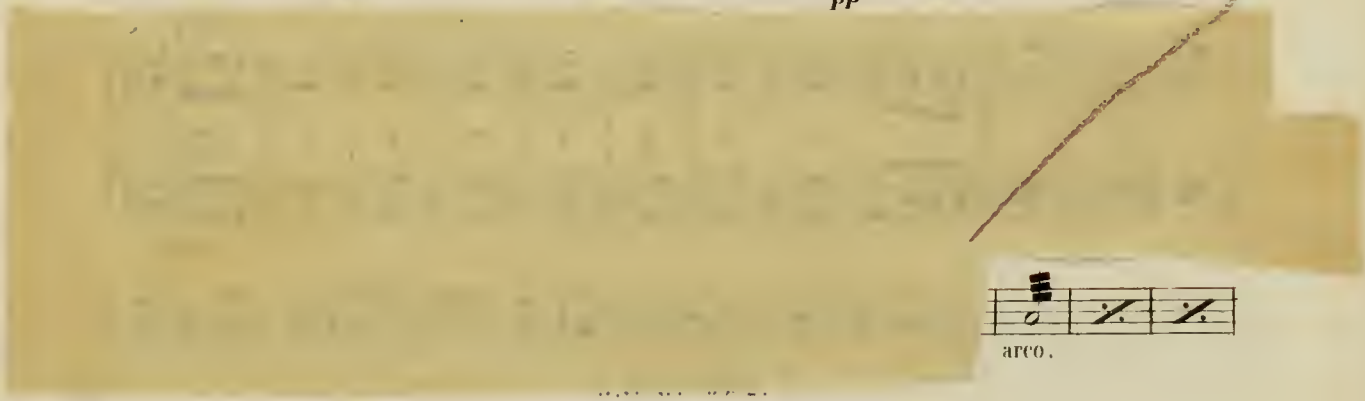


*pp* a tempo.

mourir avec toi

rall: un poco.

*pp*



arco.

*cresc.*

*ff*

*pp* *Andte*

il faut partir il faut partir hélas amour

*ff* *Allo*

veillez sur nous

N<sup>o</sup> 15. *Allegro.* *ff*

Qu'un baiser de la mariée. *Allo* *recit.* / *Allo* *recit.*

ô trahison nouvelle

*pp* *ff* *p* *ff* *pp* *ff*

comment a-

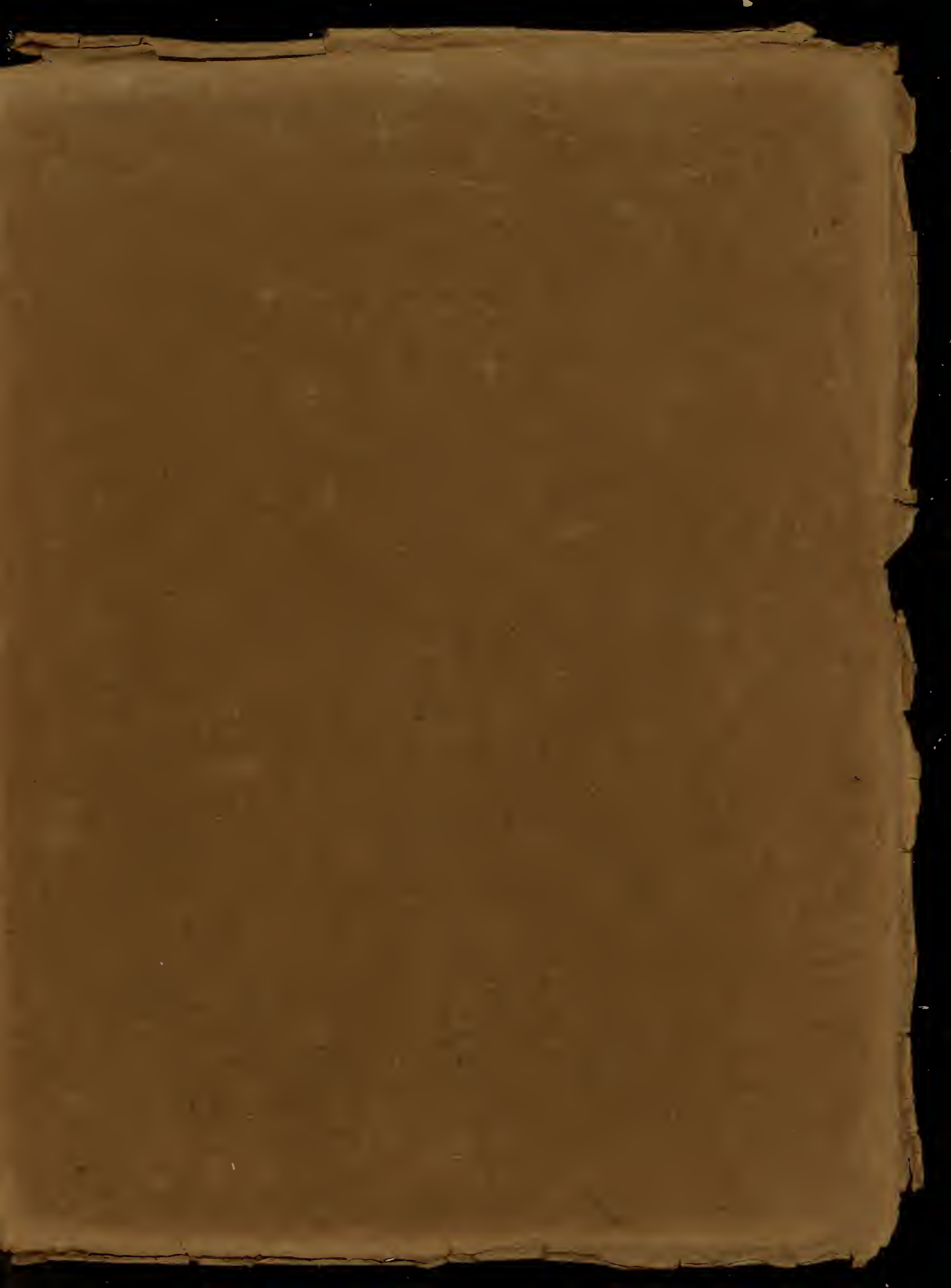
*pp* *ff* *ch*

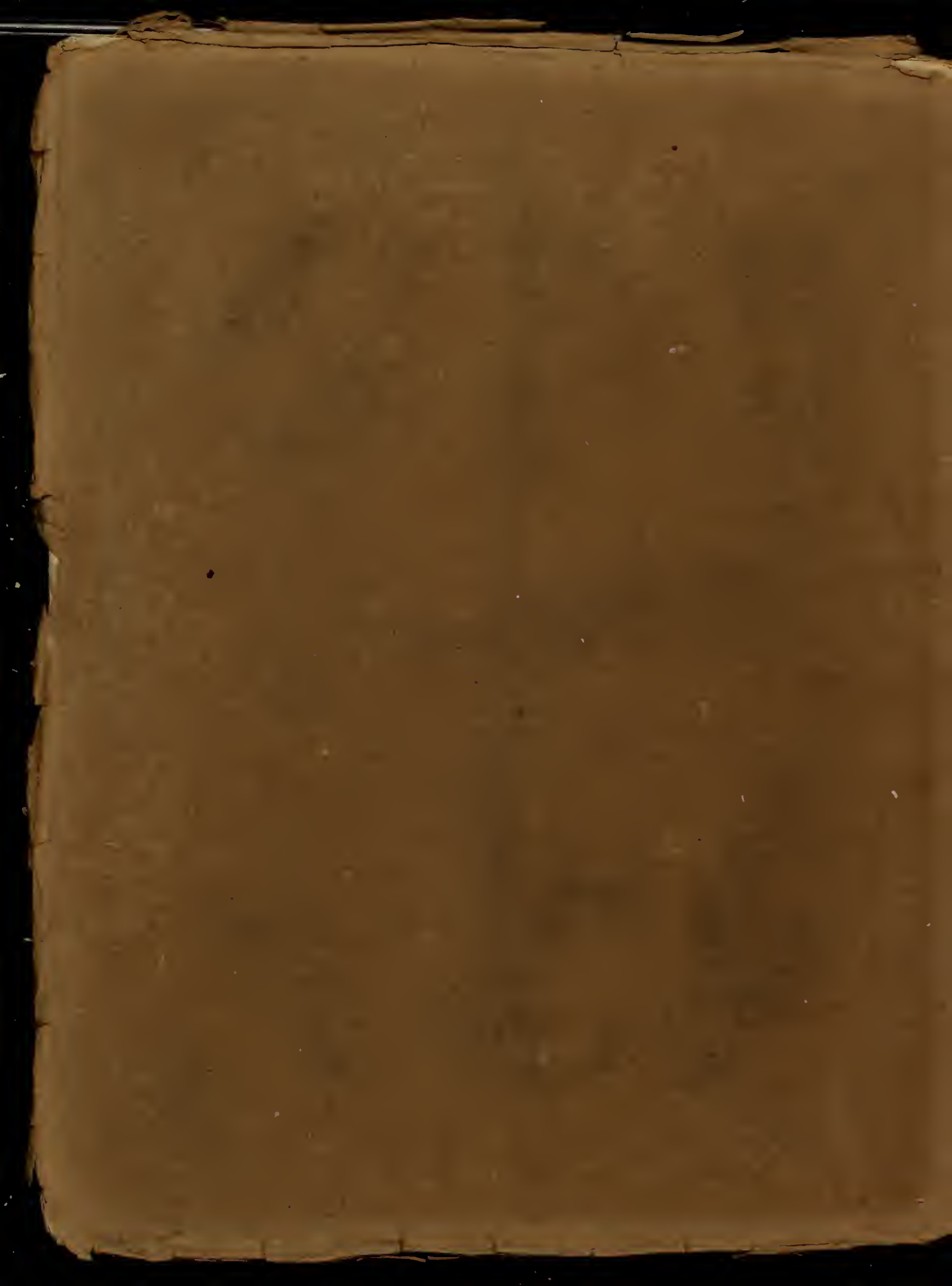
lors m'expliquer cette lettre

bien à Don Japhet *pp*

*B* *ff*







Girulata

Adam

Vic<sup>m</sup> 2





# GIRALDA

A. ADAM.

Opéra Comique en 5 Actes.

1<sup>re</sup> VIOLON.

All<sup>o</sup> con fuoco.

OUVERTURE.

The musical score is written for Violin I and consists of 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "All<sup>o</sup> con fuoco" and the dynamic is "ff". The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several trills and slurs throughout. A section of the score is marked "rall: un poco. Basse." and "All<sup>o</sup> marcato." with a dynamic of "pp". The score concludes with a double bar line and a repeat sign. The number "8" is written at the end of the final staff.



1<sup>re</sup> VIOLON

pp

pp

All<sup>o</sup> non troppo

pizz.

p

arco.

cresc.

ff

De suite le N<sup>o</sup> 4.

1<sup>re</sup> VIOLON.

N<sup>o</sup> 1.  
INTRODUCTION.

All<sup>o</sup> non troppo.  
animé.

pp

cresc:

ff

1

1

5

ff

p

fp

fp

ff

ff

ff divisés.

unis:

3 3 3

un poco riten:

p pizz:

allons venez vi-  
a tempo  
arco.

ff

ff > pp

ff > pp

ff > pp

ff > pp

> *ff* > *pp*      *mf*      *pp*      *mf*

*pp*      me porter mal-

*ff*   *p*      *fp*   *fp*      *ff*      *ff*

*ff* divises.

unis:  
//   //   //   //

un poco riten:    pizz:

a tempo arco:      *ff*

*ff*

*pp*

*ff*      *pp*      suivez.

il faut que p. l'assonne      v pensez-vous      ch' ont vraiment      ce sera d'aujourd'hui mon premier age



1<sup>er</sup> VIOLON .

que mourir de douleur

*pp*

*p* 5 rêve mon cœur *pp* 7

que mourir de douleur il vaut mieux tout lui dire ah il vaut mieux tout lui dire que mourir de douleur

*pp* pizz: *All<sup>o</sup>* 5 arco. *ff* *pp*

venez tous a la ferme ici vous rafraichir je voudrais bien seigneur vous parler o plai sir

*fp* *fp* *ff* *ff* *ff* divisés.

unis:

unis:

3 3 3

5 *pp*

1<sup>re</sup> VIOLON.

Dont je n'osais vous parler.

And<sup>to</sup> Moderato.

canto.

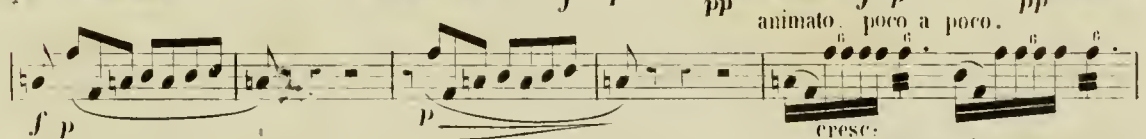
N<sup>o</sup> 2. 

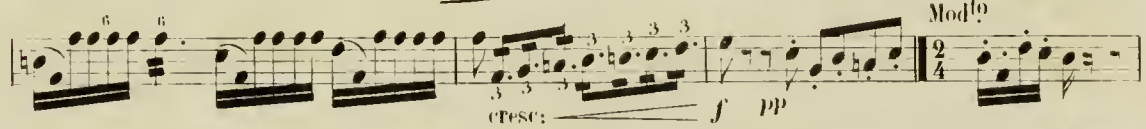


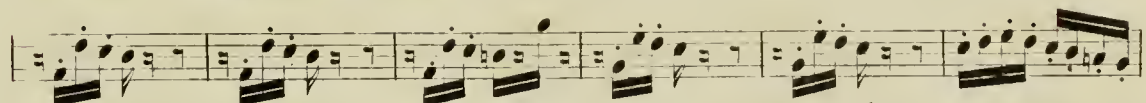
c'est que je ne vous aime pas









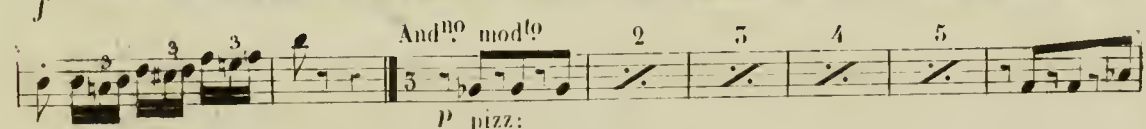












p pizz:



suivez. arco.

suffit au bonheur eh bien donc eh bien donc s'il

rall: a tempo.

faut vous le un autre possede mon

*f p pp f p pp f p*

animato, poco a poco.

*p*

cresce: Modto

cresce: *f pp*

*f pp f p f p f p*

*f ff pp f p f p f p*

*f*

tremblez monsieur

tremblez hélas

tremblez mon-

sieur  
tremblez hélas

*pp* *stacc:*

*dim: e rall:*

*rall:* *Allegro.*  
*pp*

avez mieux vous avez trois cents du - cats

*f* *p*

*f* *p*

*cresc:*

*fpp*

*cresc:* *ff*

Que je ne vous retienne pas.

Allegro.

récit.

No 5.

*ff* *p* *pp* *And<sup>no</sup>* *récit.* *Solo.*

quoi le roi passerait la nuit dans, cet asile et si ma Giral-

da vient s'offrir à ses yeux tremblons O roi connaisseur et séducteur habile

*pp*

*p* *accell:* *crese:*

*Larghetto.*

*pp* *dim: rall:* *pp* *rall:* *pizz:* *pp*

*arco.* *pp* *pizz:* *des amons discrets*

*suivez.* *a tempo.*

*pp* *arco.* *pp*

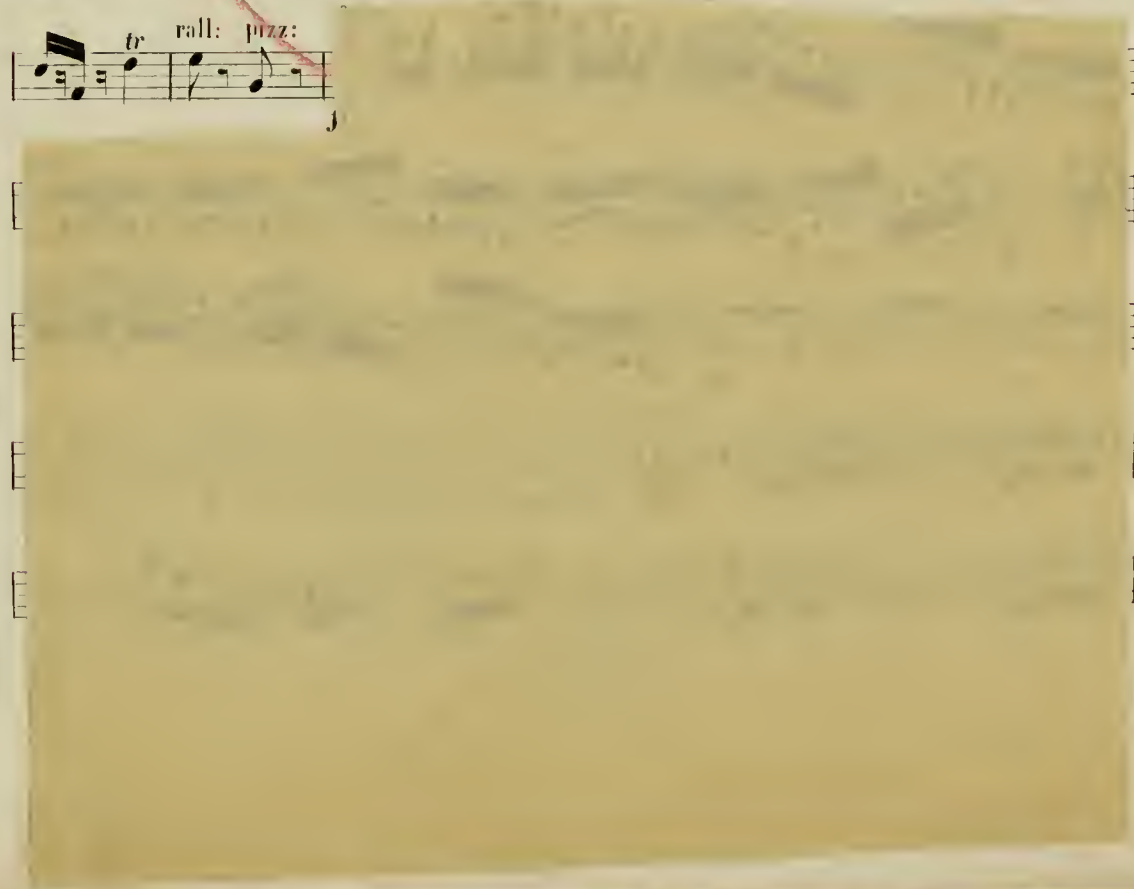
rall: a tempo.  
 jets pp pizz:

suivez.

Solo. rall: 3 Chords All<sup>to</sup> pizz: arco.  
 tout nous enchaîne pour ja p unis.

1 pp

tr rall: pizz:



CEL. VIOLON .

a tempo.  
arco.

rall: pp

animé.

cresc:

ff pp

ff pp

cresc:

ff

rall:

All? non troppo.

Et nous verrons après.

Nº 1.

ff

pp

tr

1<sup>re</sup> VIOLON .

*cresc:*

*ff pp ff pp ff pp*

*p*

1 2 5 4 5

*ff*

The upper portion of the page contains a musical score for the first violin. It consists of approximately ten staves of music. The notation is significantly faded, making it difficult to discern specific notes and rests. The staves are arranged in a standard musical format with a treble clef at the top left. Some faint markings, such as 'at' and 'p', are visible on the left side of the staves.

The bottom of the page features a clear musical notation for the first violin. It begins with a dynamic marking of *dim:* (diminuendo), followed by *pp* (pianissimo). The notation includes a series of notes with a slur over them, and a *rall:* (rallentando) marking. The piece concludes with a *ff* (fortissimo) marking and a section labeled *Alto*. The notation is in a treble clef and includes a double bar line with a repeat sign.

1<sup>re</sup> VIOLON.

pizz: p arco.

pizz: arco.

pp

1

rall. a tempo pizz:

2

arco.

All<sup>o</sup>

sempre pp

sempre pp

crise:

rall:

Maestoso mod<sup>to</sup>

p

est un mortel ennemi

recit.

p

All<sup>o</sup> pp

mais la reine que je precede est encor loin

et pour l'attendre arrêtons nous arrêtons nous ici

ff

*Handwritten initials*

*1/2 note lower*



*cresc:* *tr. 2.* *cresc:* *ff*

*pp* *3*

*3* *ff* *désirs* *rall: un poco.* *p* *1*

*1* *p*

*animé.* *ff* *pp* *1* *1* *1* *1*

*1* *cresc:* *dim:* *pp*

*ff* *couvrant de fleurs* *pp*

*ff* *a nous* *pp* *3* *3*

*3* *3* *ff* *désirs* *rall: un poco.* *p*

*1* *1* *1* *1*

*pp*

*pp* *2*

cresc: *fp* *fp* *ff* par les a-  
 mours *ff* *fp* *ff* toujours par les amours toujours par les a-  
 cresc: *ff* *All<sup>o</sup> maestoso.*

5 *p* cresc: *pp* *Larghetto.*  
 12 *f* mon  
 5 *V<sup>o</sup> 1<sup>o</sup>* *ppp* *ff*  
 cœur ten - dres - - se dans mon cœur

*As molto*

*All<sup>o</sup> agitato.* *Alto.* *V<sup>o</sup> 1<sup>o</sup>* Le mot d'ordre.  
*pp* *pp* *All<sup>o</sup>* *pizz:* 6  
 arco. *pp*  
 1  
*pizz:* 1  
 mais tout à

arco.  
*p* il sera centré  
même mouvt un peu retenu  
*pp* *ff*  
*pp*  
*tr*  
*ff* 1 2 3 4  
5 6 7  
All<sup>o</sup> *pp*  
notre compliment  
*b*  
*pp*  
*cresc*  
*cresc:* *ff*

The musical score is written for the first violin. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first staff starts with the instruction 'arco.' and a dynamic marking of 'p'. The lyrics 'il sera centré' are written below the staff. The second staff has the instruction 'même mouvt un peu retenu' and dynamic markings of 'pp' and 'ff'. The third staff has a dynamic marking of 'pp'. The fourth staff has a trill instruction 'tr'. The fifth staff has a dynamic marking of 'ff' and fingerings 1, 2, 3, 4. The sixth staff has fingerings 5, 6, 7. The seventh staff has a dynamic marking of 'pp' and the tempo instruction 'All<sup>o</sup>'. The eighth staff has the lyrics 'notre compliment' and a dynamic marking of 'pp'. The ninth staff has a dynamic marking of 'pp'. The tenth staff has a dynamic marking of 'pp'. The eleventh staff has a dynamic marking of 'pp' and the instruction 'cresc'. The twelfth staff has a dynamic marking of 'cresc:' and 'ff'. There are several red handwritten annotations: a 'b' above the eighth staff, another 'b' above the ninth staff, and 'cresc' written in red above the eleventh staff. The score ends with a double bar line and a fermata.

1<sup>re</sup> VIOLON.

The first system of the violin part consists of four staves. The top staff begins with a *pp* dynamic and features a melodic line with several trills (*tr*) in the latter half, marked with *ff* and accents. The second staff contains a rhythmic accompaniment with trills. The third and fourth staves show a steady eighth-note accompaniment. The system concludes with a double bar line.

The second system continues the violin part with four staves. It includes dynamic markings of *pp*, *ff*, and *arco.*. The bottom staff of this system contains fingerings for the first four notes: 1, 2, 5, 4. The system ends with a double bar line.

Allo

oui pour y rêver d'elle

dim e rall:

1<sup>o</sup> tempo.

The musical score consists of ten staves. The first staff begins with a treble clef and a key signature of two flats. The music is characterized by rapid sixteenth-note passages and frequent rests. Dynamic markings include *pp* (pianissimo) on the second and third staves, *cresc.* (crescendo) in red on the fourth staff, *ff* (fortissimo) on the fifth staff, and *pp* on the sixth staff. The fifth staff also features several trills marked *tr*. The sixth staff includes a section with repeated notes, possibly a tremolo or rapid sixteenth-note figure. The seventh and eighth staves continue with complex rhythmic patterns. The ninth staff marks the beginning of a new section with the tempo marking *All.<sup>o</sup> non troppo.*, a change to common time (C), and the instruction *pizz.* (pizzicato). The tenth staff features a section marked *arco* (arco) with a long, sweeping melodic line. A blue starburst is drawn over the first few notes of the tenth staff, and the word *ritard.* is written below it. The score concludes with a final double bar line.

1<sup>er</sup> VIOLON.

ACTE II.

Entr'acte et Choeur.

All<sup>to</sup> un poco And<sup>no</sup>

N<sup>o</sup> 6.

ff arco. pizz: p

ff pp

cresc: dim:

2 pp.

heure mystéri - cu - se

pizz: pp

1 1 arco.

1

heure mystéri - cu -

pizz: arco.

se


pizz: arco.

ff

Pas ma faute c'est la sienne.

Allegro.

(avec le bois de l'archet)

N<sup>o</sup> 7. 

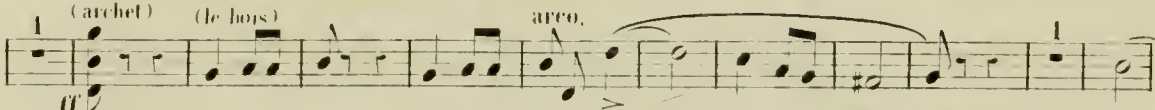
(le bois)



(archet)

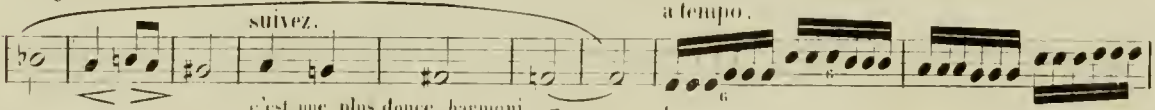
(le bois)

arco.



suivez.

a tempo.



c'est me plus douce harmoni

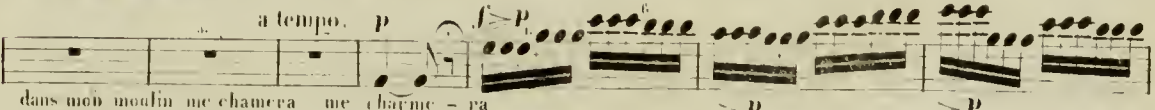


a tempo.

p

f

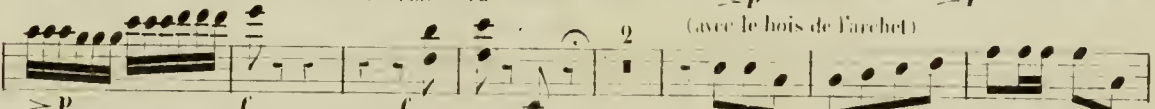
> p




dans mon moulin me charmera me charmera

> p

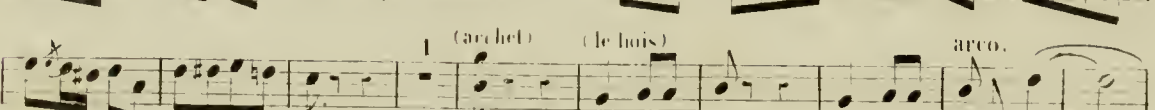
> p



(avec le bois de l'archet)



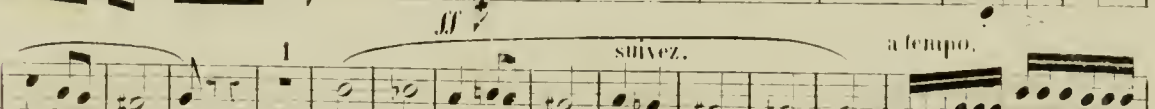
(le bois)



(archet)

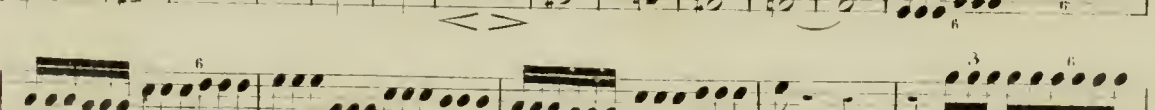
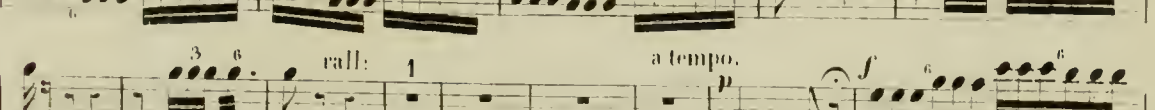
(le bois)

arco.



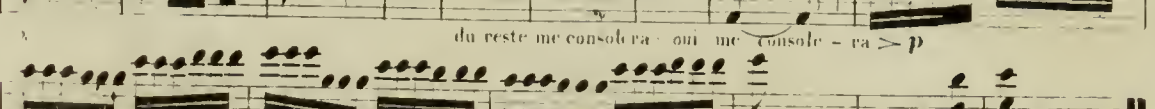
suivez.

a tempo.

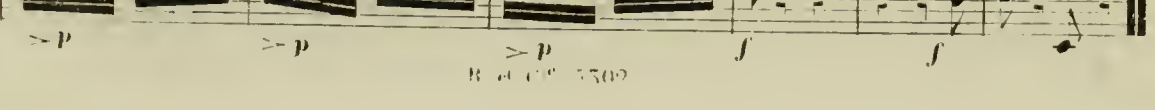



rall:

a tempo.



du reste me consolera oui me consolera



Et dès que vous m'appellerez

All<sup>to</sup> and<sup>no</sup>

N<sup>o</sup> 8.

*pp* *cresc.* *ff* *pp* *ff*

a tempo. 1

avec ma femme laissez moi

*pp*

4 5 6 7 8 battu. 1 2 3 4 5 6 suivez.

pizz: 1 And<sup>te</sup> 1 pizz:

ceends je descends je descends je descends

*p* *f*

ah! le désespoir me reste

And<sup>no</sup>

bras oui je l'ai dit et je le jure

*ff* *p*

nourir pour me garder à

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

à ma voix sois calmée

*ff*

à moi qui suis ton époux



1<sup>er</sup> VIOLON, a tempo.

*b* suivez. *mf* nous a liés tous deux par un nœud solennel *f*

*p* *Andte* *fp*  
cresc. *pp* suivez. *rall:* a tempo.  
reconnait reconnait mon époux

d'or et ma foi c'était

moi *sf-pp* suivez. *rall:* un poco piu mosso. *pp*  
reconnait reconnait mon é - poux

*rall: pizz:* *And<sup>no</sup> arco.*  
écoute moi a - mour et mystè - re a -

*pp*  
mour et mystè - re puis a - près

*colla voce* *All<sup>o</sup> pp*  
non je ne peux je ne peux m'abu - ser

*accell*

1 7

1<sup>re</sup> VIOLON

*Beethoven I.*

pp

All<sup>o</sup> non troppo. 1 2 5 4 5 6 7

And<sup>te</sup> a tempo. And<sup>te</sup> a tempo.

And<sup>te</sup> amour et mystère c'est bon après amour et mystère c'est bon et le reste le reste

accell: animé.

rall: suivez. suivez. All<sup>o</sup>

pp moi je ne le suis pas

*rall.*

pp

All<sup>o</sup>



Musical score for the first violin part, featuring various musical notations such as dynamics (*pp*, *f*, *ff*, *All.*), articulation (accents, slurs), and fingerings (1, 2, 3). The score includes a vocal line with French lyrics: "à lui seul mon cœur ohé - ra cherchez monsieur à ce mot là mon cœur soudain ohérra" and "mon bonheur oui voilà mon bonheur oui voilà mon bonheur". The score is marked with "cresc:" and "All.".

ritenu. 1

All<sup>o</sup> pizz: pp p> p> p> p> p> p>

tr

arco. cresc:

1 pp pizz: arco. 3 6

Senza Sordini

ff

All<sup>o</sup> risoluto.

C'est à elle de s'y reconnaître.

Final.  
N<sup>o</sup> 10

pp

ff

pizz:

arco.

recit.

ff

All<sup>o</sup>

que ce m'est-il par

Mod<sup>o</sup>

vous All<sup>o</sup> sont pareu

recit.

All<sup>o</sup>

1 2 3

4 5 6 7 8 9 10 11 12

cresc.

And<sup>te</sup>

1

ff

qu'est-ce d me

pp

c'est bien la que je

pp

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

2

7

pp

pizz:

*roll -*

The musical score for the first violin part consists of 14 staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff includes the instruction "arco." and dynamic markings *f* and *pp*. The second staff features triplet markings (3) and dynamic markings *f* and *pp*. The third staff continues with *pp*. The fourth staff has the instruction "animato poco a poco." and dynamic markings *f* and *pp*. The fifth staff includes "cresc:" and dynamic markings *ff* and *pp*. The sixth staff has "And<sup>no</sup>" and dynamic markings *pp*. The seventh staff includes "All<sup>o</sup> non troppo." and dynamic markings *pp*. The eighth staff has dynamic markings *pp*. The ninth staff includes fingerings 1 through 7. The tenth staff has dynamic markings *pp*. The eleventh staff has dynamic markings *pp*. The twelfth staff has dynamic markings *pp*. The thirteenth staff has dynamic markings *pp*. The fourteenth staff includes the instruction "pizz:" and dynamic markings *pp*. The score concludes with a double bar line and a common time signature (C).

la voi - ci : je suis sauvé oui Sire c'est elle c'est elle oui ma  
 B. et Cie 5502

suivez. *All<sup>o</sup> arco.*  
 dame par elle du danger mon front est préservé *pp*  
*cresc.*  
*ff*  
*And<sup>te</sup>*  
*pp*  
 suivez. *pp All<sup>o</sup>* 7 *pp*  
 souriait à mon cœur à mon cœur  
*cresc.* *ff*  
 6 6 12 6 6 12  
 8<sup>a</sup> 3 3 3 8<sup>a</sup> 12 12  
 12 12  
 1 tr 1 tr 1 tr 1 tr  
*pp*  
 1 tr  
 pizz: *suivez.*  
 retournons au vil-  
 rall: *a tempo.*  
 arco.  
 que je dois mon bonheur c'est ce que nous verrons





Allegro.

N<sup>o</sup> 10 bis.

ff

p

pp

dim:

And<sup>te</sup>

rall:

7

1

2

1

2

1

2

3

4

5

6

7

8

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10

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1<sup>er</sup> tempo.

rall: *pp*

suivez. *a tempo.*

*mf* *pp* *pizz.*

*ff*

And<sup>e</sup>  
Basse. N<sup>o</sup> 1<sup>er</sup>

*pp*

Vous parler, vous consulter.

Andante.

N<sup>o</sup> 11. *cor.* 5 N<sup>o</sup> 1<sup>er</sup>

*p* *pp*

sous un joug pesant *rall:* *a tempo.*

dans les pleurs et pour *pp* *pp*

la rei - ne *a tempo.* 5 *pp* *pp* *pp* *pp*

la rei - ne *pp* *pp* *pp* *pp* *pp*

*ff*

1<sup>er</sup> VIOLON.

Qu'à tout prix je veux éclaircir.

Nº 12.

Allegro.

*ff* *pp* *ff* *pp* *ff* *pp* *ff*

Maestoso. recit. 2

*ff* *pp*

étrange et surprenant et sans y rien comprendre

je vais tout vous apprendre

lent. All.?

arco. pizz. 2 5

*pp*

*meno.*

*ff* *All<sup>o</sup> 2* *legg:* *pp* cette aventure est singu- lière qu'en dites vous Si- re qu'en pensez vous

*ff* plus lent. *rall:* *p* parlez l'affaire est elle donc si grave que de mes conseillers nul ne soit assez brave pour oser

*tr* *tr* *All<sup>o</sup> con moto.* *pp* en parler i-ci renez y gar - - de renez y gar - - de renez y garde

*ff* *arco.* *And<sup>te</sup>* nous connaissons plus tard toute la véri-

*mf* *rall:* *All<sup>o</sup>*

te que cet homme à l'instant donnez en l'ordre *pp*

*ff* *And<sup>te</sup> mod<sup>to</sup>*

*All<sup>o</sup>* 2

*pp* 1 2 5

*p* *crese:* *ff* *rall* *pp* *ff* *ff*

*pp*

*out.* Est-ce vrai.

N<sup>o</sup> 15. *All<sup>o</sup> non troppo.* *pp* 6 3 3 3

*fl:* *v<sup>o</sup> 1<sup>o</sup>* *p*

*suivez.* *a tempo.* 4

la nuit cachait ses traits *p* <

*suivez.* *a tempo.* 4

impossible de s'y méprendre de s'y mépren - dre

*suivez.* *a tempo.* 1

c'est lui c'est lui c'est mon mari mon mari mon vrai mari *pp*

*pizz: rall: canto. rall: a tempo arco.* 3

c'est mon mari mon mari mon vrai mari

*ff* 3 6

*p* 3 3 3 3 3 3 1 2

*suivez.* *a tempo.* 4

a se dérober à mes yeux *p* < peut-

a tempo. suivez.

être que j'ai jamais peut être c'est lui c'est lui

a tempo.

c'est mon mari mon mari mon vrai mari

rall: a tempo.

c'est mon mari mon mari mon vrai mari

*pp* *arco.* *3* *6*

*ff*

*1 note lower*

*1 note lower*

Et ne la quitterai pas.

*stacc:*

*pp*

N<sup>o</sup> 14. *ff* *ff* *pp*

Allegro.

eh bien tu peudon-

mir lire et faire sans gêne comme si tu n'étais pas là oui fais comme si tu n'étais pas là *p*

*arco.* *rall:* *And<sup>no</sup>*

*1* *rall:* *And<sup>no</sup>* *pizz:* *1* *2* *3* *4*

*pp*

*pp* *arco.* *pp*

*pizz:* *pp* *arco.* *rall:* *pp* *arco.*

ne les mérite pas ne les mérite pas non non ne les méri - te



All<sup>o</sup> *ff* And<sup>no</sup> *pp*

And<sup>te</sup> 1<sup>o</sup> tempo. *ppp* *pp*

*pp* *pp* pas ne les mérite pas nonnon ne les méri - te *ff* All<sup>o</sup>

*pp* *pp* *rall.* *And<sup>te</sup>* *pp*

All<sup>o</sup> *mf*

*pp* *f p* *pp*

*pp*

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

*f p* *pp*

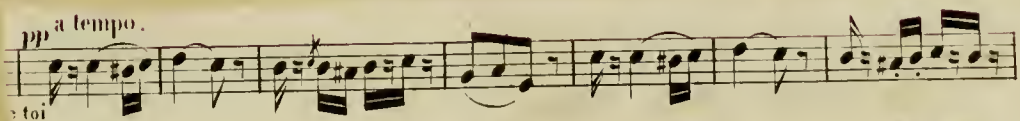
*pp* *f p* *pp*

*pp* *rall.*

And<sup>no</sup> *pp* *rall.* rien qu'à

*pp* a tempo.

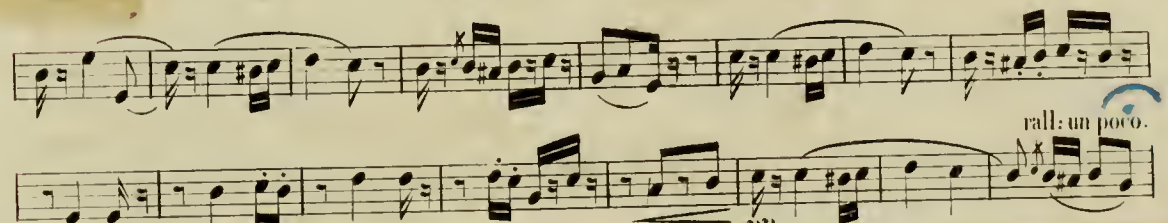
toi



nizz:

*pp*

rall: un poco.



arco.

*ritesc.*

*ff*

*pp* *And<sup>te</sup>*

il faut partir il faut partir hélas amour *ppp*

*All<sup>o</sup>* *ff*

veillez sur nous

*Allegro.* Qu'un baiser de la mariée. *All<sup>o</sup>* *recit.* *All<sup>o</sup>* *recit.*

N<sup>o</sup> 15. *ff*

ô trahison nouvelle

*pp*

*pp* *ff* *pp* *ff* *pp* *ff*

comment a-

*pp* *ff*

lors m'expliquer cette lettre *ff* eh

*pp* *pp*

bien à Don Japhet *pp*

*ff*

B. et C. 5502.

suivez.

*ff* *p* *pp* *ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp* *Andante.*

*ff* *pp* même je châtierai les criminels

*ff* *pp* un peu plus animé, *suivez.*

*ff* *pp* *And.<sup>te</sup> mod<sup>to</sup>*

*ff* *pp* *All.<sup>to</sup> mod<sup>to</sup>*

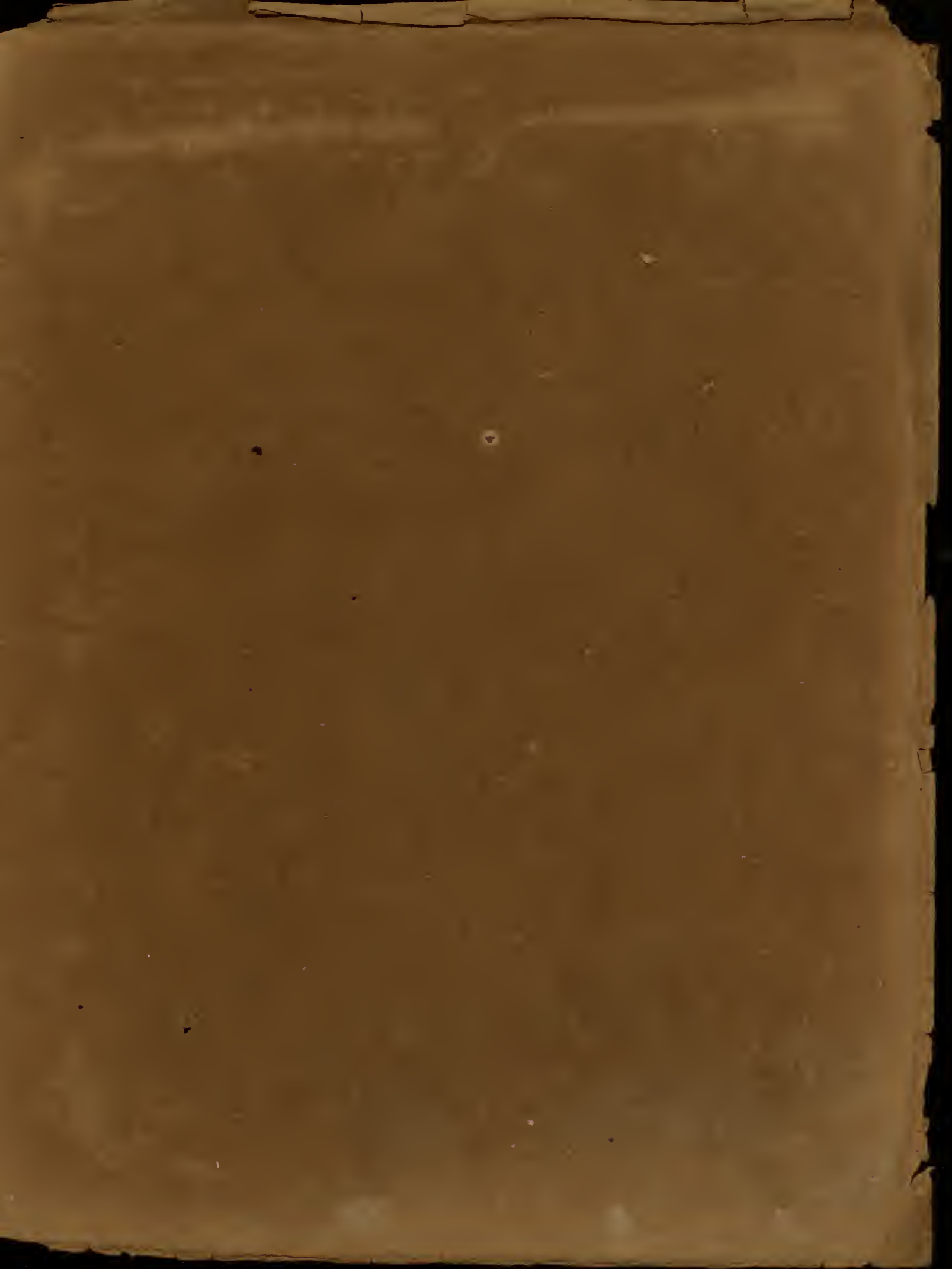
*ff* *pp* *rall:*

*ff* *pp* vient remplir mon cœur mon

*ff* *pp* *animé.*

*ff* *pp*

*tr* *tr* *tr* *tr*





Guatemala

Chetumal

Yucatan





# GIRALDA

A. ADAM.

Opéra Comique en 5 Actes.

1<sup>re</sup> VIOLON.

All<sup>o</sup> con fuoco.

OUVERTURE.

The musical score is written for Violin I and consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "All<sup>o</sup> con fuoco" and the dynamic is "ff". The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several trills and slurs throughout. A section of the score is marked "rall. un poco. Basse." and "All<sup>o</sup> marcato." with a dynamic of "pp". The score concludes with a double bar line and repeat signs. The number "8" is written at the end of the final staff.

VIOLON

This page of a musical score for Violin contains 18 staves of music. The notation includes various dynamic markings such as *ff*, *p*, *pp*, *dimin:*, and *cresc:*. It also features numerous fingering numbers (1-7) and slurs. The music is written in a treble clef with a key signature of two sharps (F# and C#). The score is densely packed with notes, including many sixteenth and thirty-second notes, and rests. There are some handwritten annotations in the upper right corner of the page.

1<sup>re</sup> VIOLON

The musical score for the first violin part consists of 13 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various ornaments and a dynamic marking of *pp*. The second staff continues the melodic line with a dynamic marking of *pp* and includes fingerings: 2, 5, 4, 5, 6, 7, and 4. The third staff features a *pizz:* section with a dynamic marking of *p*, followed by an *arco* section. The fourth through eighth staves are filled with dense, rapid sixteenth-note passages, with a dynamic marking of *ff* appearing in the fifth staff. The ninth through thirteenth staves continue with similar rapid passages, ending with a double bar line. The piece concludes with the text "De suite le N° 1."

1<sup>re</sup> VIOLON.

N<sup>o</sup> 1.  
INTRODUCTION.

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

8

pp

cresc:

1

1

5

ff

p

fp

fp

ff

ff

ff divisés.

unis:

un poco riten:

p pizz:

allons venez ri-  
a tempo  
arco.

ff

ff > pp

ff > pp

ff > pp

1er VIOLEON .

The musical score for the first violin part consists of several systems of staves. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo), with *mf* (mezzo-forte) also present. The second system includes the instruction *me porter mal-*. The third system features a *2* (second ending) and dynamics *ff*, *p*, *fp*, *ff*, and *ff*. The fourth system is marked *ff divisés*. The fifth system includes a *3* (triple) and the instruction *unis:* with double bar lines. The sixth system has *un poco riten:* and *pizz:*. The seventh system includes *allons venez riez*, *a tempo*, and *arco*. The eighth system has *ff*. The ninth system has *pp*. The tenth system has *pp* and the instruction *suivez.*

il faut que je l'assomme y pensez-vous eh! oui vraiment ce sera d'aujourd'hui mon premier agré-

ment *All<sup>o</sup> cres: pp ff pp*

*ff* mais oui vraiment *All<sup>o</sup> marcato. ff*

*pp ff pp p*

*pp* quand depuis ce matin j'en

vage *pp p pp* ô mon habit ô mon habit

suivez. *rall: All<sup>o</sup> pp p*

mon bel habit de maria - ge de maria - ge *ff*

*pp*

puissé-je un jour dans mon ména - *pp* ô mon habit

suivez. *rall: All<sup>o</sup> ff*

ô mon habit mon bel habit de maria - ge de maria - ge

*pp ff pp pp*

*rall: And<sup>te</sup>*

elle a l'air peu joy - eux

que mourir de douleur il vaut mieux tout lui dire

1<sup>er</sup> VIOLON .

que mourir de douleur

rêve mon cœur

que mourir de douleur il vaut mieux tout lui dire ah il vaut mieux tout lui dire que mourir de douleur

venez tous à la femme ici vous rafraichir je voudrais bien seigneur vous parler o plaisir

*fp* *fp* *ff* *ff* *ff* divisés.

ritenu.

*pp*

1<sup>re</sup> VIOLON.

Dont je n'osais vous parler.

And<sup>no</sup> Moderato.

canto.

N<sup>o</sup> 2.

pp

c'est que je ne vous aime pas

f p pp animato poco a poco pp

f p p cresc: Mod<sup>to</sup>

cresc: f pp

f p f p f p

f ff pp f p f p f p

f

And<sup>no</sup> mod<sup>to</sup> 2 5 4 5

p pizz:



suivez. arco.

suffit au honneur eh bien donc eh bien donc s'il

rall: a tempo.

faut vous ie un autre possede mon

*f p pp f p pp*

*p animato. poco a poco.*

*p cresc: Modto*

*cresc: f pp*

*f p f p f p*

*f ff pp f p f p f p*

*f*

*p*

tremblez monseur      tremblez hélas      tremblez mon-

sieur *pp* stacc: tremblez hélas

*dim: e rall:*

*rall:* *pp* Allegro. avec mieux vous avez trois cents du - cats

*p*

*f* *p*

*cresc:*

*fpp*

*cresc:* *ff*

Que je ne vous retienne pas.

Allegro.

récit.

N<sup>o</sup> 5.

quoï le roi passeroit la nuit dans cet asile et si ma Giral-

And<sup>no</sup>

récit.

Solo.

da vient s'offrir à ses yeux tremblans O roi connaisseur et séducteur habile

omis:

pp

accel: cresc:

Larghetto.

pp dim: rall: pp call:

pizz:

pp

arco.

pp

pizz:

des amours discrets

suivez.

a tempo.

pp arco.

pp

1<sup>er</sup> VIOLON.

rall: a tempo.

jets pp pizz:

suivez.

Solo. rall: tout nous enchainé pour ja p mis: arco. ff

1 pp

tr rall: pizz: arco.

p

1<sup>er</sup> VIOLON .

a tempo.  
arco.

pp

animé.

cresc:

ff

pp

rall:

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

Et nous verrons après.

No. 4.

ff

pp

2

ff

p

1<sup>re</sup> VIOLON .

The musical score for the first violin part consists of six staves. The first staff begins with a treble clef and a key signature of two flats. The second staff includes the marking "cresc:". The third staff features dynamic markings of *ff* and *pp* alternating. The fourth staff is marked with *p* and includes a long slur over the notes. The fifth staff contains fingering numbers 1, 2, 5, 4, and 5 above the notes. The sixth staff is marked with *ff*. The lower portion of the page shows the faint outlines of other staves, likely for the rest of the orchestra.

dim: *pp* *rall:* *ff* All<sup>to</sup> 5

6  
8

1er VIOLON.

pizz: p arco.

pizz: arco. 2 3 4 5 6 7

pp 1 rall: a tempo pizz:

2 arco.

Allo sempre pp

sempre pp

cresc:

rall:

*1/2 note lower*

Maestoso mod<sup>to</sup>

p

est un mortel ennemi

récit. p

mais la reine que je précède est encor loin

et pour l'attendre arrêtons nous arrêtons nous ici

Allo mp



1<sup>er</sup> VIOLON .

*cresc:* *tr* *cresc:* *ff*

*pp* *3*

*rall: un poco.* *ff* *désirs* *1*

*animé.* *ff* *pp* *1* *1*

*cresc:* *dim:* *pp*

*pp* *couvrant de fleurs*

*ff* *à nous* *pp* *3* *3*

*rall: un poco.* *ff* *désirs* *1* *1*

*pp* *1* *1*

*pp* *1* *1*

*pp* *1* *1*

*pp* *1* *1*

cresc: *pp* *fp* *ff* par les a-  
 mours *ff* *fp* *ff* toujours par les amours toujours par les a-  
 mours *ff* All<sup>o</sup> maestoso.  
 5 *p* cresc: *pp* 12 *Larghetto.*  
 5 *sf* mon  
 cœur - ten - dres - - se dans mon cœur *ppp* *ff*

*co. written*

All<sup>o</sup> agitato. Le mot d'ordre.  
 No 5. *Alto.* V<sup>o</sup> 1<sup>o</sup>  
*pp* *pp* 6 3 3 3 3 3 3  
 All<sup>to</sup> 6 *pizz:*  
 arco. *pp*  
 1  
*pizz:*  
 mais tout à

arco.

*p* il sera rentré

*pp* même mouv! un peu retenu *ff*

*tr*

*ff* *pp*

1 2 3 4

5 6 7

All<sup>o</sup> *pp*

notre compliment

*pp*

*cresc.* *ff*

1<sup>re</sup> VIOLON.

The musical score for the first violin part consists of several staves. It begins with a dynamic marking of *pp* and features numerous trills (*tr*) and accents (*>*). The score includes a section marked *pizz.* (pizzicato) with a dynamic of *p*, followed by a section marked *arco.* (arco) with a dynamic of *ff*. There are also dynamic markings of *pp*, *ff*, and *pp* throughout. The score concludes with a section marked *All<sup>o</sup>* and *1<sup>o</sup> tempo.*, with a dynamic of *pp*. The bottom of the page contains the publisher's information: *B. G. C. 5509.*

oui pour y rêver, d'elle

*dim e rall:*

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

The musical score for the first violin part consists of several systems of staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *cresc.* (crescendo), *tr.* (trills), *pizz.* (pizzicato), and *arco.* (arco). A section marked *All.<sup>o</sup> non troppo.* includes a change in time signature from common time to 6/8. The score concludes with *animato cresc.* and *ff*.

B. et Cie 5502

Fine Act I

N<sup>o</sup> 6. *All<sup>o</sup> un poco And<sup>o</sup>* *ff* *arco.* *pp* *pizz:* *p*

*ff* *arco.* *pp* *pizz:* *p*

*cresc:* *dim:*

2 *pp.*  
heure mystéri - eu - se

*pizz:* *pp* *arco.*

1 *arco.* *pp* *arco.*

1 *arco.* *pp* *arco.*

*pizz* *arco.*

se *arco.* *pp* *arco.*

*pizz:* *arco.* *ff*

Pas ma faute c'est la sienne.

Allegro.

N<sup>o</sup> 7.

(avec le bois de l'archet)

(le bois)

(archet) (le bois) arco.

suivez. a tempo.

c'est une plus douce harmoni

a tempo. p f > p

1 3 6 3 6 1 rall: 1

2 (avec le bois de l'archet)

(le bois)

(archet) (le bois) arco.

suivez. a tempo.

3 6 3 6

1 3 6 3 6

rall: 1 a tempo.

du reste me consolera oui me console - ra

> p f > p

Et dès que vous m'appellerez.

Al<sup>to</sup> and<sup>no</sup>  
N<sup>o</sup> 8. *pp*

*cresc: ff pp cresc: ff*

*pp f > p*

*f > p*

*suivez.*

*a tempo. 1*

avec ma femme laissez moi *pp*

4 5 6 7 8 *hattu.* 1 2 5 4 5 6 *suivez.*

*pizz: 1 And<sup>te</sup> 1 pizz:*

cends je descends je descends je descends

*recit. All<sup>o</sup> arco. All<sup>o</sup> And<sup>te</sup>*

ah! le désespoir me reste *ff* *p > pp* saura m'arracher de vos

*ff* *And<sup>no</sup> pp*

bras oui je l'ai dit et je le jure *p*

*All<sup>o</sup> 3 6 3 6 And<sup>te</sup> pp*

mourir pour me garder à *ff* à ma voix sois calmée

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

à moi qui suis ton époux



1<sup>er</sup> VIOLON, a tempo.

suivez. *mf* *f*  
nous a liés tous deux par un nœud solennel

*p* *cresc* *Andte* *pp* *fp*  
suivez. *rall:* *a tempo.*  
reconnait reconnait mon époux

d'or et ma foi c'était  
moi *sf* *pp*  
suivez. *rall:* *un poco piu mosso.* *pp*  
reconnait reconnait mon é - poux

*rall:* *pizz:* *And<sup>no</sup>* *arco.*  
écoute moi a - mour et myste - re a -  
mour et myste - re puis a - près

*pp* *colla voce* *All<sup>o</sup>* *pp*  
non je ne peux je ne peux m'abu - ser

1 7

pp

All<sup>o</sup> non troppo. 1 2 3 4 5 6 7

And<sup>te</sup> a tempo. And<sup>te</sup> a tempo.

amour et mystère c'est bon après amour et mystère c'est bon et le reste le reste

And<sup>te</sup> accell: animé. rall: suivez. All<sup>o</sup> pp

moi je ne le suis pas

pp

All<sup>o</sup> non troppo

pp

arco.

cresc.

ff

Observons et nous aussi.

N<sup>o</sup> 9. *And<sup>no</sup> con sordini.*

pp > cresc: > dimc >

ppp > rall. > animé. > ff

a tempo. *And<sup>no</sup>* arco. > rall: >

pizz: > ppp > à voir vos

a tempo. 1 rall: a tempo.

traits

f. pp f. p

je ne que si

rall: un poco. 2

f p f p f p f p f p f

Musical score for the first violin part, featuring various dynamics, articulations, and a vocal line with French lyrics. The score includes:

- Staff 1: *pp*, *cresc:*, *f*, *f* bonheur *pp*
- Staff 2: *pp*, *ff*, *pp*
- Staff 3: *pp*, *ff*, *pp*
- Staff 4: *pp*, *ff*, *pp*
- Staff 5: *pp*
- Staff 6: *pp*
- Staff 7: *pp*, *pp*, *p*
- Staff 8: *f* mon bonheur oui voilà mon bonheur oui voilà mon bonheur
- Staff 9: *pp*, *ff*, *f*, *All<sup>o</sup>*
- Staff 10: *pp*

The score includes various articulations such as slurs, accents, and fingerings (1, 2, 3). There are also dynamic markings like *pp*, *f*, *ff*, and *cresc:*. A red box highlights a section of the score, and a red line is drawn across it. The lyrics are in French: "à lui seul mon cœur obé - ra cherchez monsieur à ce mot là mon cœur soudain obé - ra".



All<sup>o</sup> risoluto.

C'est à elle de s'y reconnaître.

Final.  
N<sup>o</sup> 10.

pp ff pizz: arco. recit. ff que ce moulin par Mod<sup>o</sup> vous M<sup>l</sup>e soit parcouru récit. All<sup>o</sup> ff f p 1 2 5 4 5 6 7 8 9 10 11 12 cresc: And<sup>no</sup> 1 pp All<sup>o</sup> non troppo. 7 pp pizz:

The musical score for the first violin part consists of 14 staves. It begins with a treble clef and a key signature of two sharps (F# and C#). The first staff includes the instruction "arco." and dynamic markings *f* and *pp*. The second staff features a triplet of eighth notes and dynamic markings *f pp*. The third staff has a dynamic marking of *pp*. The fourth staff contains a *Rit.* marking. The fifth staff is marked "animato poco a poco." and includes a *cresc.* instruction. The sixth staff is marked "And<sup>no</sup>" and includes a first ending bracket. The seventh staff is marked "All<sup>o</sup> non troppo." and includes a *pp* dynamic. The eighth staff has a first ending bracket with fingerings 1, 2, 3, 4, 5, 6, and 7. The ninth staff includes a *pizz.* instruction. The tenth staff includes the instruction "suivez." and a *pizz.* instruction. The eleventh staff includes the instruction "suivez." and a *pizz.* instruction. The twelfth staff includes the instruction "suivez." and a *pizz.* instruction. The thirteenth staff includes the instruction "suivez." and a *pizz.* instruction. The fourteenth staff includes the instruction "suivez." and a *pizz.* instruction.

la voi - ci - je suis sauve oui Sire c'est elle c'est elle oui ma  
 B. et Cie 5502

suivez.

*All<sup>o</sup>*  
arco.

dame par elle du danger mon front est préservé

*pp*  
cresc.

*ff*

*And<sup>te</sup>*  
*pp*

suivez. *pp* *All<sup>o</sup>* 7 *pp*

sortirait à mon cœur à mon cœur

*ff*  
cresc.

*pp*

*pizz:* *suivez.*

retournois au vil-

*rall:* *a tempo.*  
arco.

que je dois mon bonheur c'est ce que nous verrons



The musical score for the first violin part consists of several systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a *cresc.* marking and a *ff* dynamic. The second system includes an *And<sup>te</sup>* marking and a *pp* dynamic. The third system includes the instruction *suivez.* and the text *souriait à mon*. The fourth system includes *pp*, *All<sup>o</sup>*, a measure rest of 7, *pp*, *cresc.*, and the text *à mon cœur*. The fifth system includes *ff* and the text *à mon cœur*. The sixth system includes *8<sup>a</sup>*, *3*, *3*, *3*, *12*, *12*, and a measure rest of 6. The seventh system includes *And<sup>to</sup> non troppo.* and a measure rest of 8. The eighth system includes *pizz:* and a *p* dynamic. The ninth system includes *arco.* and *cresc: animé.*. The tenth system includes *ff*.

Allegro.

N<sup>o</sup> 10 bis.

1<sup>o</sup> tempo.  
rall: *pp*  
suivez. a tempo. *mf* *pp*  
pizz:

And<sup>te</sup>  
Basse. V<sup>o</sup> 1<sup>o</sup>  
*pp*

Vous parler, vous consulter.

N<sup>o</sup> 11. Andante. cor. 5 V<sup>o</sup> 1<sup>o</sup>  
*p* *pp*  
sous un joug pesant  
rall: a tempo. *pp*  
dans les pleurs et pour  
a tempo. 5  
la rei - ne *pp*  
rall: a tempo. *pp* *pp* *pp* *pp*  
la rei - ne *pp* *pp* *pp* *pp*

Qu'à tout prix je veux éclaircir .

N<sup>o</sup> 12 . *Allegro.*

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*Maestoso.* *recit. 2*

étrange et surprenant et sans y rien comprendre  
lent. *All?*

je vais tout vous apprendre

*pizz.* *arco.* *pp*

*Sento*

B et cie 5502



*mf*    *rall:*    *All<sup>o</sup>*

te que cet homme à l'instant    donnez en l'ordre    *pp*

*And<sup>te</sup> mod<sup>to</sup>*

*All<sup>o</sup>* 2

*pp*    *pp*    *pp*    *pp*

*p cresc:*    *ff* *Rit<sup>to</sup>*    *pp*    *ff*    *ff*

*pp*

*Out*

N<sup>o</sup> 15. All<sup>o</sup> non troppo. Est - ce vrai .

pp 6 3 3

fl: v<sup>o</sup> 1<sup>o</sup> p

suivez. a tempo.

la nuit cachait ses traits p <

suivez. a tempo.

impossible de s'y méprendre de s'y mépren - dre

suivez. a tempo. 1

c'est lui c'est lui c'est mon mari mon mari mon vrai mari pp

pizz: rall: canto. rall: a tempo arco. 3

c'est mon mari mon mari mon vrai mari

3 6

3 3 3 3 3 3

1 2

suivez. a tempo.

a se dérober à mes yeux p <

suivez. peut-

a tempo. suivez.

être que j'aimais peut être c'est lui c'est lui

a tempo.

c'est mon mari mon mari mon vrai mari

rall: a tempo.

c'est mon mari mon mari mon vrai mari

*1 Note Lower*

*1 Note Lower*

Allegro.

N<sup>o</sup> 14. *ff* *ff* *pp* *stacc:*

Et ne la quitterai pas.

*pizz:* ch bien tu peudoi-

*arco.* *rall:* *And<sup>no</sup>*

mir lire et faire sans gêne comme si tu n'étais pas là *p* oui fais comme si tu n'étais pas là *p*

*1* *rall: And<sup>no</sup>* *pizz: 1* *2* *5* *4*

*pp*

*pp* *arco.* *pp*

*pizz:* *pp* *pizz:* *rall:* *pp* *arco.*

*pp* *arco.* *pp* ne les mérite pas ne les mérite pas non non ne les méri - te



All<sup>o</sup> *ff* *And<sup>o</sup>* *pp*

And<sup>te</sup> 1<sup>o</sup> tempo. *ppp* *pp*

*pp* *pp* *And<sup>te</sup>* *ff* pas ne les mérite pas non non ne les méri - te

*As written* *pp* *All<sup>o</sup>* *mf*

*pp* *f p* *pp*

*pp* *f* *pp*

*f p* *pp*

*f p* *pp*

*pp* *f p* *pp*

*pp* *rall:*

*And<sup>o</sup>* *pp* *rall:* rien qu'à

*pp* a tempo.

c toi

pizz:

*pp*

rall: un poco.

arco.

*cresc*

*ff*

*pp* *And<sup>te</sup>*

il faut partir il faut partir hélas amour *ppp*

*All<sup>o</sup>* *ff*

veillez sur nous

N<sup>o</sup> 15. *Allegro.* *ff*

Qu'un baiser de la mariée. *All<sup>o</sup>* *recit.* *All<sup>o</sup>* *recit.*

ô trahison nouvelle

*pp*

*pp* *ff* *pp* *ff* *pp* *ff*

*p* *ff* comment a-

*pp* *ff* lors m'expliquer cette lettre eb

bien à Don Japhet *pp* *pp*

*ff*

1<sup>er</sup> VIOLON.

suivez. 1 2 3 4 5

*ff* *p* *pp* *ff* *pp*

*ff* *pp* *ff* *pp* *pp* *Andante.*

*ff* *pp* *And.<sup>te</sup> maestoso.* *recit.* même je châtierai les criminels

*ff* *pp* *cresc.* *ff* *pp* un peu plus animé, *suivez.*

*ff* *pp* *recit.* *And.<sup>te</sup> mod.<sup>to</sup>*

*ff* *pp* *All.<sup>ro</sup> mod.<sup>to</sup>*

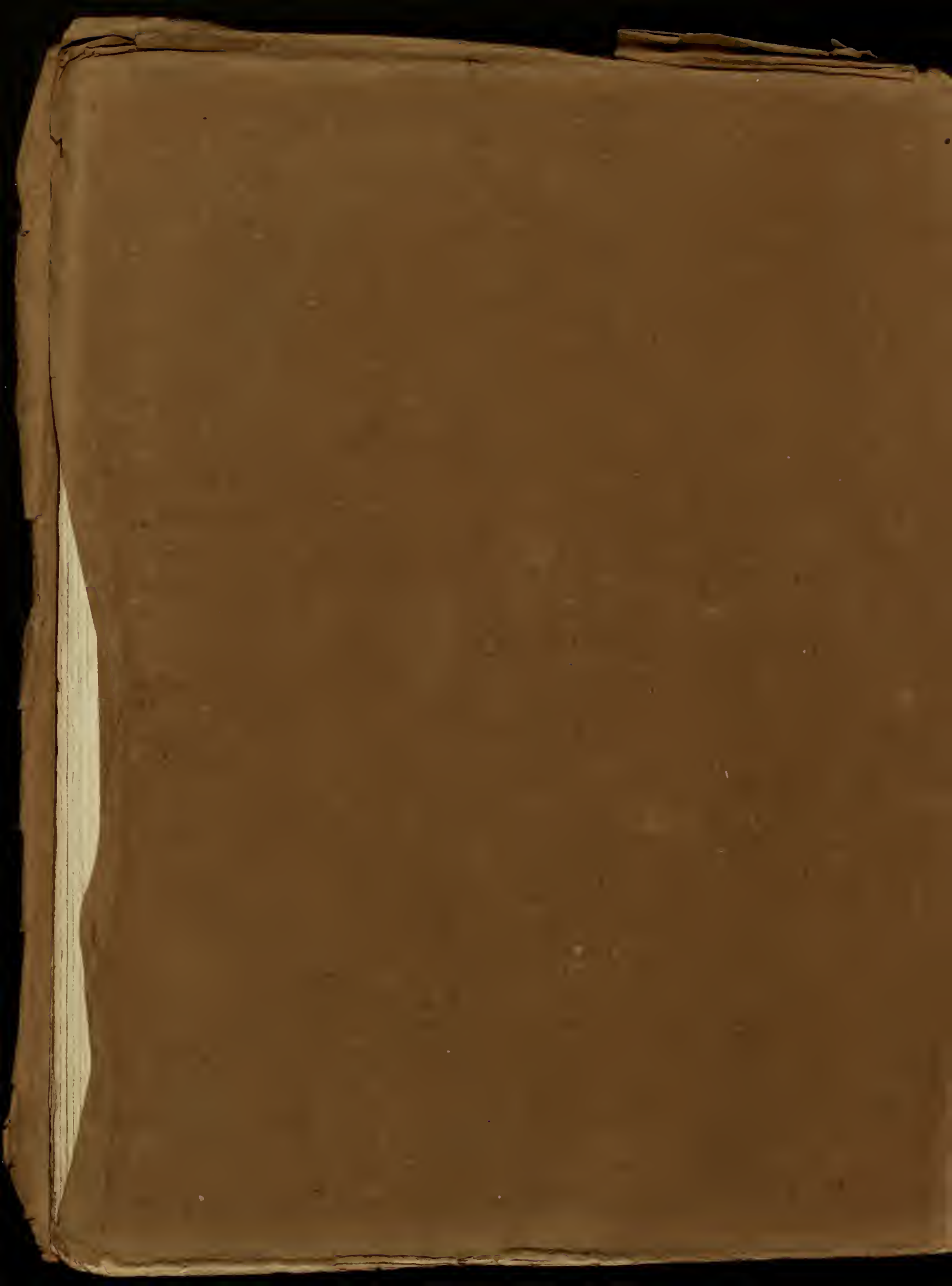
*ff* *pp* *rall:*

*a tempo.* *ff* *pp* *8<sup>a</sup>* vient remplir mon cœur mon

*cœur* *pizz.* *pp* *animé.* *ff*

*tr* *tr* *tr*

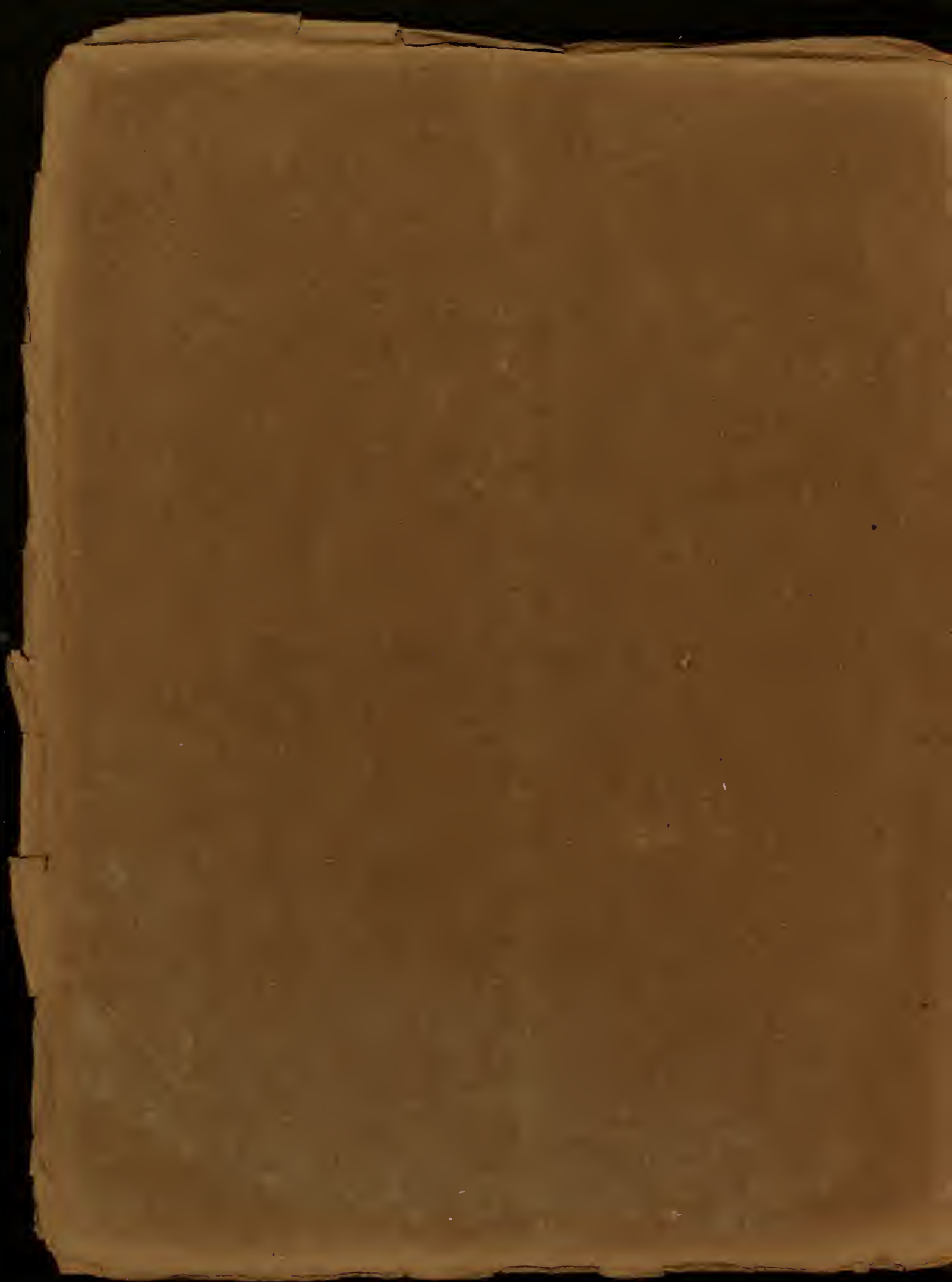




Geraldo

Alcarr

Vida 1





GIRALDA.

Opéra comique en 3 Actes

A. ADAM

ALTO. 1

OUVERTURE

All<sup>o</sup> con fuoco

*ff*

Rall. poco.

All<sup>o</sup> marcato

Alto

*pp*

5

11

oboe

Rall.

All<sup>o</sup> non troppo

Alto

*pp pizz.*

arco

*dim.*

*dim.*

arco

ALTO.

The musical score is arranged in several systems. The top system consists of two staves with dynamics *pizz.*, *p*, *arco.*, *ff*, and *pizz.*. The second system features a grand staff with *Uniss.* and *arco.* markings. The third system continues the grand staff with *ff* and *arco.* markings. The fourth system includes *pizz.*, *p*, and *Uniss.* markings. The fifth system has fingerings 1, 2, 3, and 4 indicated. The sixth system shows *cres.* markings. The seventh system includes *dim.*, *arco.*, *cres.*, and *divisi* markings. The eighth system features *ff* markings. The final system is a grand staff with various musical notations.

ALTO

The musical score is written for an Alto instrument. It consists of 12 staves. The first staff begins with a *pizz* (pizzicato) instruction. The second staff includes *pp* (pianissimo) and *Uniss.* (unison) markings. The third staff features *arco* (arco) and *pp* markings. The fourth staff contains *arco*, *pizz*, and performance instructions: *All. non troppo*, *Allo 4*, and *p pizz.*. The fifth staff has *arco* and *cres.* (crescendo) markings. The sixth staff is marked *ff* (fortissimo). The remaining staves (7-12) contain complex rhythmic patterns with various articulations and dynamics, including *ff* and *pizz*. The score concludes with a double bar line.

№. 1.  
INTRODUCTION.

All' non troppo.

8

*pp animé. cres. ff ff*

*fp fp fp fp*

*f fp fp fp*

*tr tr tr tr tr tr*

*un poco ritenuto. pizz. arco. ff a tempo.*

lons venez riez

*mf pp mf*

*fp fp fp*

*fp fp fp fp ff*

*tr tr tr*

*un poco ritenuto. p pizz. arco. ff a tempo.*

allons venez riez

*pp*

*pp*

il faut que je l'assomme y pensez-vous eh oui vrai-

*pp* *suivez.* **Allegro.**  
 ment ce sera d'aujourd'hui mon premier agré *q cresc*

*pp* *ff* *pp* *ff* *rall.*  
 mais oui vrai -

**All<sup>o</sup> marcato.**  
 ment *pp* *ff* *pp* *ff* *pp* **2**

*pp* quand depuis ce matin j'en -

*pp* *p* *pp* *suivez.*  
 ô mon habit ô mon habit mon bel habit de mari -

*rall* *ff* *pp* **2**  
 - a - - ge de mari - a - - ge

Puissé-je un jour dans mon nié - nage *pp*

*p* *pp* *suivez.*  
 ô mon habit ô mon habit mon bel habit de mari -

*rall* **All<sup>o</sup>** *ff* *pp* *ff* *pp*  
 - a - - ge de mari - a

**1** *p* *rall* **3**  
 elle a l'air peu joyeux

**Andante.**

que mourir de dou -

*pp*  
 - leur il vaut mieux tout lui dire que mourir de douleur

**3** **7**  
*p* rêve mon

que mourir de dou\_leur il vaut mieux tout lui  
 dire ah il vaut mieux tout lui dire que mourir de douleur A la ferme ici vous raffrai-  
 -chir vous parler ô plaisir

*pp* *arco* *All<sup>o</sup>* *ff* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

*pp* *pp* *retenu.* *Fl. 2. 2.* *Basses.* *Alto.* *pizz.* *pp*

Dont je n'osais vous parler.

And.<sup>no</sup> mod.<sup>o</sup>

rc. 2.

Gest que je ne vous aime pas

*p* *pizz.* *arco* *animato poco a poco.* *fp* *fp* *fp* *fp* *f* *pp*

*Moderato.* *ff* *ff* *ff* *f* *ff*

*pp* *fp* *fp* *fp* *f* *ff*  
 And.<sup>mo</sup> moderato.  
*pp pizz.*  
*suivez.* *arco.*  
 Suffit-il au bonheur eh bien  
*rall.* *a tempo*  
 donc s'il faut vous le dire un autre possède mon un autre possède mon  
*pizz* *arco*  
 cœur  
*animato poco*  
*f* *fp* *fp* *fp* *f* *pp* *cres.*  
*a poco.* *Moderato*  
*cres.* *f* *pp*  
*f* *fp* *fp* *f* *ff* *pp* *fp*  
*f* *fp* *f* *ff*  
*f* *pp*  
 tremblez Monsieur tremblez hélas  
 tremblez Monsieur tremblez hélas  
*dim. e rall.* *pp* *rall.*  
*suivez.* Vous avez trois cents du

Allegro.

pp cat- *f* *p*

*cres.*

*ff* *cres.* 2

*ff*

Que je ne vous retienne pas.

Allegro. Recitatif.

no. 3.

*ff*

Quoi le Roi passerait la nuit dans cet a\_sile et si ma Giral-

*p* *pp* *And.<sup>no</sup>* *And.<sup>no</sup>*

da vient s'offrir à ses yeux *pp* *v2 Solo.* *rall* *pp* *v2 Solo.*

tremblons Roi connaisseur et séducteur ha\_bile

*Larghetto.* *arco.* *pizz.* *pp*

des amours des amours dis-  
suivz. a tempo.

*pp* *pp*

P! jamais cest dans



ALTO.

*arco.* l'ombre de mes pro-jets *rall.* *pizz.*

*suivez.* Pour jamais tout n: rapproche et tout nous lie tout n: en-

*rall.* 1 *stop* *Allegretto* chaî - ne tout n: rapproche et tout n: li - e tout n: enchaîne pour jamais *pizz.*

*arco* *pp* *ff*

*rall. pizz.* contre un Roi

*arco.* *pp*

*animé* *cres.* *ff pp* *ff pp*

1 *cres.* *f* *rall.* même

contre un Roi

*Out*

Et nous verrons après.

All. non troppo. 8

no. 4.

The musical score consists of several staves. The top staff is the vocal line, starting with a double bar line and a repeat sign. It features various dynamics including *ff*, *p*, *pp*, and *sf*. There are also markings for *6*, *2*, and *1*. The piano accompaniment includes a section marked *Battu* with *pp* dynamics. The score concludes with a *ff pp* dynamic and a *moins vite.* marking. The bottom of the page shows the beginning of the next page with a *ff* dynamic and a *Battu* marking.

ALTO.

The image shows a page of handwritten musical notation for an Alto part. The top half of the page contains several staves of music that are very faint and difficult to read. Below this, the word "Begin" is written in large, cursive letters across the staves. The notation resumes with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo marking is "rall. Allegretto." with a "3" above it. The first measure is followed by a double bar line and a 6/8 time signature. The music includes various notes, rests, and dynamic markings such as "pizz." (pizzicato), "arco." (arco), and "pp" (pianissimo). A red diagonal line is drawn through the lower staves, starting from the middle of the first staff and extending down to the bottom of the page. The word "cres." is written above the first staff of the lower section. The number "5" is written above the fifth measure of the lower section, and the number "2" is written above the final measure.

*1/2 note  
crescendo*

*arco* *pp* *Allegro.*

*sempre pp* *cres* *Maestoso moderato.*

*rall.* *p*

1 *Recit.*

est un mortel ennui mais la Reine que je précède est encor loin et pe lat-

*ff* *And.<sup>te</sup>* *3* *1* *p cres* *f* *pp* *rall un poco.*

-tendre et pe l'attendre arrêtons-nous arrêtons-nous i - ci *ff* *de - sirs*

*animé* *fff* *pp* *cres*

les amours

2 *pp* *pp* *ff* *ce* *ff* *nous pp* *rall un poco*

*ff* *de pp* *sirs*

*pp* *les amours*

Par les amours toujours par les amours

*And.<sup>te</sup> maestoso.*

12 *Larghetto.*

*f* cœur ten - dres - se dans mon cœur *ff*

Le mot d'ordre.

*All.<sup>o</sup> agitato.*

**TC. 5.** *Allegretto.* *ppp*

*pizz.* *arco.* *pp*

*pizz.* *arco.* *p*

*ff* Mais tout à *p*

*ff* il sera rentré *ppp*

Que de monde

*B* *D*

*ppp* *ff*

ALTO.

pp

recevez recevez notre

Allegro.

compliment recevez recevez notre compli-

tr tr

pp

cres

ff

pp

pp

pp

*ff* *pp* *ff* *pp*

et mon ser - ment allons passer la

**Allegro.**

nuit dans la cha - pelle vs à la ferme où pour y rêver d'elle

*1º tempo.*  
*dim e rall* *pp*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *pp* *cres*

*ff* *pp* *ff*

**Allº non troppo.** *p* *pizz.*

2 3 4 5 6 7 *arco.*

**animato.** *p crescendo.* *ff*

ACTE II.

ENTR'ACTE ET CHŒUR.

no. 6. All.<sup>to</sup> un poco and.<sup>to</sup>

ff pizz. arco. pp

1 2 3 4 5 6 7 8 9

pp

cres. Dim. 2

3

heure mystérieuse pp

2

pizz. heure mystérieu -

pp

se pizz

arco.

1 3

pp

heure mystérieuse pizz.

arco.

pizz. ff arco.

Pas ma faute c'est la sienne.

no. 7. All.<sup>o</sup> Avec le bois de l'archet.

ff pp divisés.

ff pp



Archet.

Bois.

arco.

suiv. ez.

a tempo. avec le bois.

rall

atempo. arco.

oui ce bruit là ce doux bruit là dans mon moulin me charme-ra me char-me

f p

avec le bois.

divisés.

Archet.

Bois.

arco

a tempo. avec le bois.

rall.

atempo arco

oui ce bruit la ce doux bruit la du reste me consolera oui me consolera

f p

Et dès que vous m'appellerez.

All.<sup>mo</sup> andantino.

3

pp

cres. *ff* *pp* *ff* *pp*

ce-la me convient ain-si *p* *pp*

*f* *pp* *f* *pp* *suivez.*

avec ma femme avec ma femme laissez-  
moi *pp* *Soli.*

*a tempo* 7 *V.C.* *Alto.* *pp* *pizz.*

*suivez.* *pizz.* *And.<sup>te</sup>* *pizz.*

Je descends je descends je descends je descends

Recit. *All.<sup>te</sup> arco.*

Ah le désespoir me reste *ff* *And.<sup>te</sup>* *pp* De moi M<sup>e</sup> n'approchez

*All.<sup>te</sup>* *And.<sup>te</sup>* *ff* *And.<sup>te</sup>* *pp*

saura m'arracher de vos bras oui je l'ai dit et je le ju-re un

au-tre par moi fut choi-si et je saurai fidèle et pu-re mou-rir p<sup>r</sup>me garder à lui mou-

*All.<sup>te</sup>* *And.<sup>te</sup>* *pp*

-rir mou-rir p<sup>r</sup>me garder à lui à ma voix sois calmée ce Ginès est loin de n'c'est moi ma bien ai-

*All.<sup>te</sup> non troppo.* *pp* *suivez* *mf*

mée à moi qui suis ton é n: a liés tous deux par un nœud solen-

*a tempo.*

*ff Andte* *JP* *JP* *JP* *p* *suivez* *rall* *a tempo*

reconnait reconnait mon époux

*suivez* *ff pp* c'était moi *Un poco più mosso.*

*suivez* *rall.* reconnait reconnait mon é - poux *pp pizz*

*rall.* *Andantino. arco.*

éconte-moi a-mour et mys-tè-re a - mour et mys-

-tè-re puis a non je ne peux je ne peux m'abu.

*Allo* *pp* *pizz* *arco.*

3 4 5 6

7 8 *pizz.* *pp*

*All? non troppo. arco.* *pp*

*Andante.* *a tempo.* *Andte.* *a tempo.*

voyons donc a-mour et mys-tère c'est bon amour et mys-tère c'est bon et le reste le reste

And<sup>te</sup> *p* *animé cres.* *rall suivez.*  
 non pas car  
 suivez.  
 j'aperçois hélas que ta mémoire  
 mais moi Monsieur je ne le suis pas mais moi Mon-  
 sieur moi je ne le suis pas *pp*  
*pizz.* *All.*  
*arco.*  
 1 2 3 4  
 5 6 7 8 *pizz.* *pp*

*All.*  
*pizz.* *arco.* *pizz.*  
*arco.* *cres.*



The musical score is written for Alto voice and piano accompaniment. It begins with a *pizz.* (pizzicato) instruction for the piano. The vocal line includes the lyrics: "à lui seul mon cœur obéi -". A section of the score is circled in red, containing the lyrics: "ne cherchez M'a ce mot la mon cœur soudain obéi". This circled section features triplets in both the vocal and piano parts. The piano accompaniment includes dynamic markings such as *pp*, *p*, *f*, and *dim.*, as well as *Uniss.* (unison) markings. The tempo changes to *Allegro.* in the final section of the page, which includes *arco.* (arco) and *p pizz* markings.

Basse. Soli. Alto. All<sup>o</sup> pizz.

arco. cresc. pizz. 1 2 3 4

5 6 7 8 9

arco. ff

C'est à elle de s'y reconnaître.

All<sup>o</sup> Risoluto.

N<sup>o</sup> 10. FINAL.

pp ff

pizz. pp

arco.

Recit. ff All<sup>o</sup>

Mod<sup>o</sup> pp ff

All<sup>o</sup> ff

Que ce moulin par vs M<sup>rs</sup> soit parcouru  
savoir s'il est compable

Qu'est ce donc

*cres.*

*pp* C'est bien lui que je vois *pp*

*And<sup>mo</sup>*

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

*pizz.*

*arco.*

*pizz.*

*p*

*pizz.*

*p*

*arcu.* *animato poco a poco.*

*cres.* *ff*

*Andantino.*

*pp*



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

Musical staff with notes and *pizz.* marking.

Musical staff with notes and a fermata.

Musical staff with notes and *arco.* marking, including the text "la voici".

Musical staff with notes and markings *suivez.*, *pizz.*, and *suivez.*

je suis sauvé oui Sire c'est elle c'est elle oui ma dame par elle du danger mon front est préservé.

Musical staff with notes, *All<sup>o</sup>*, *pp*, and sixteenth-note patterns.

Musical staff with notes, *cres.*, and sixteenth-note patterns.

Piano accompaniment staff with notes, *Uniss:*, and *ff* markings.

Piano accompaniment staff with notes, *Andante*, and *pp* markings.

Musical staff with notes, *suivez.*, and the text "souriait à mon" with *pp* marking.

Musical staff with notes.

Musical staff with notes and a first ending bracket.

ALTO.

6 6 6 6 6 6 6 6 6 3

Uniss: *ff*

3 3 3 3 3 3 3 3 3 3 12 12

12 12 *pp* 1 2 3 4 5 6 7 8

comptez mon cher

*pizz:* *suivez. suivez.* *rall.*

Que je dois mon bonheur c'est ce que n'avez

*a tempo.*  
*arco.*

*cres.* Uniss: *ff*

*Andte*  
*pp*  
*pp*

*suivez. Allegro.*  
souriait à mon *pp*

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in a key with two sharps (D major or F# minor). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex texture in the left hand, including sixteenth-note runs and chords. The tempo is marked 'Allegro'.

*And<sup>te</sup> non troppo.*

The second system continues the vocal line and piano accompaniment. The tempo is marked 'And<sup>te</sup> non troppo'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand. The word 'Uniss.' is written below the piano part.

*divisés.*  
*p pizz. animé.*  
*arco. cres.*

The third system features a vocal line and piano accompaniment. The piano accompaniment is marked 'p pizz. animé.' and 'arco. cres.'. The piano part includes a series of chords in the right hand and a more active line in the left hand. The tempo is 'And<sup>te</sup> non troppo'.

ACTE III.

ENTR'ACTE.

Allegro.

RC. 40 bis *ff*

*p* *pp* *pizz.*

*dim.*

La Reine m'a t'on dit près de moi va se rendre et par son ordre exprès ici je dois l'at-

*arco.* *p*

-tendre A quels nouveaux malheurs doit encore m'exposer ce sort que je ne puis connaître ni

*Andante.* *rall.*

briser *pp* *p* bannir ne peuvent bannir la terreur ne peuvent bannir la ter-

-reur Pourquoi m'amener *pp* *pp* si-ci pompeuse re

*suivez.* *ff* *Allegro.* *dim.*

non non ne peuvent bannir la terreur *rall.*

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

*a tempo.* *pp* mes souhaits oh! viens et

*rall.* *a tempo.* *rall.*

*a tempo.* les bienfaits Ah! rends moi le bon-

*suivez All<sup>o</sup>* *mf* *ff* *pp*

*rall: rall:* *mf* *ppp* *rall:* *1<sup>o</sup> tempo.*

29 Ah!

*suivez. a tempo.*  
*mf* bonheur *pizz.*

*Bis*

Basse. Alto.  
*pp*

Vous parler vous consulter.

Andante.  
 Cor. 3 Alto.

rc. 11.

*rall.* *a tempo.*

*a tempo.* *pp* Dans les pleurs et pourtant

*rall.* *a tempo.*

*pp* être aimée et pourtant *pp* *cres* *ff*

Qu'à tout prix je veux éclaircir.

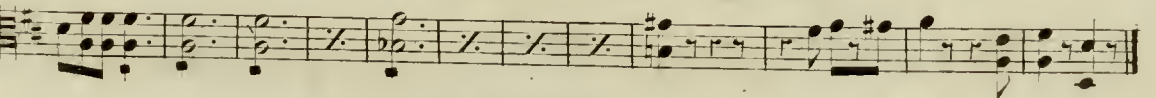
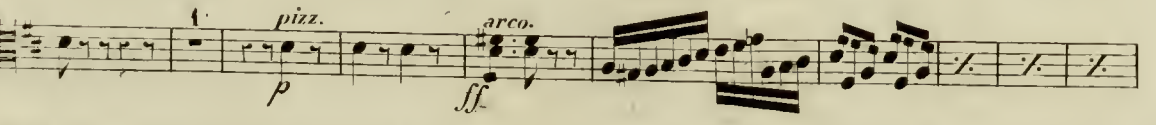
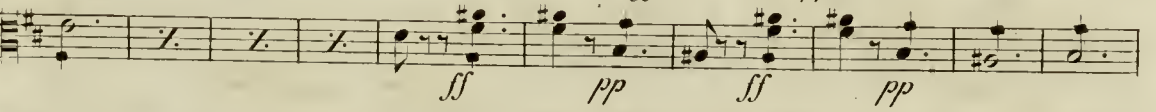
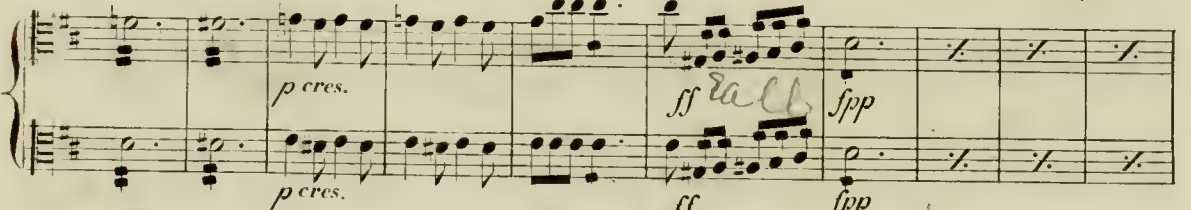
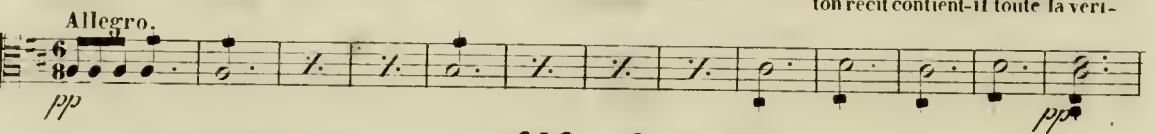
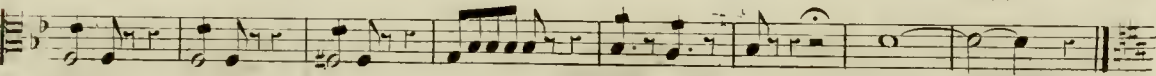
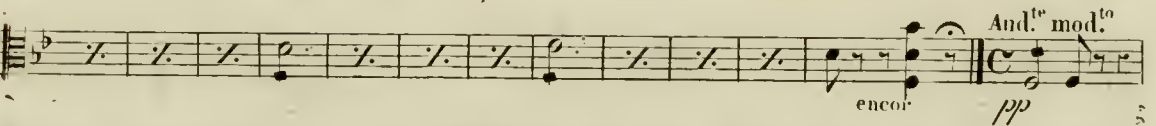
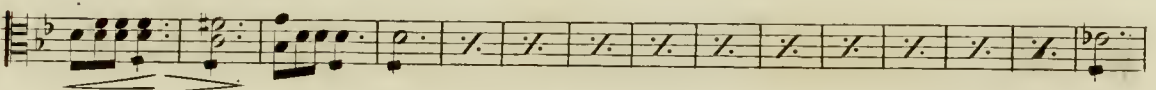
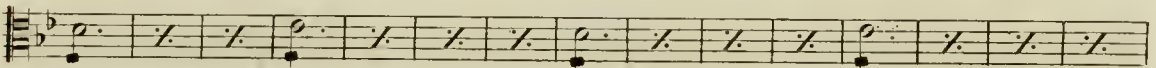
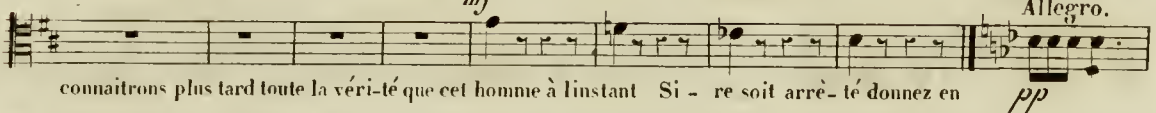
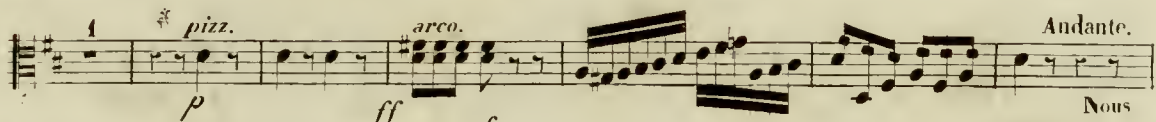
Allegro.

*ff* *pp* *ff* *pp* *ff* *fp*

rc. 12.

*fp* *fp* *f* *f-p* *f*

*Maestoso.*  
*ff* Ce récit est vrai-ment étrange et surpre-nant et sans y rien com-prendre je vais tout vous ap-  
 prendre *pp* le plus intéressant *All<sup>o</sup>*  
*pizz.*  
 4 2 3 4 5 6 7 8  
 9 10 11 12 13 14 15 16 17 *arco*  
*dim.* *pp*  
*pizz.* *p*  
*arco.* *rall.* *a tempo.*  
*ff* *divisi.* *All<sup>o</sup>*  
*Andante.*  
*suivez. pp*  
 Cette aventure est singu-lière qu'en dites-vous Si-re qu'en pensez-*pp*  
*Plus lent.* *pp*  
*ff* par-lez nul ne soit assez brave p<sup>r</sup> o-ser en parler i-ci prenez-y  
*All<sup>o</sup> con moto.*  
 gar-de prenez-y gar-de prenez-y *ppp* gar  
*ff* *pp* *ff* *pp*



ALTO.

Est - ce vrai?

All. non troppo.

Flute, 2 Alto.

rc. 13. *2* *p pizz.* *suivez.*

*Soli.* *arco.* *a tempo.* *rall.* *suivez.* *suivez.*

la nuit cachait ses

de s'y mé-prendre de s'y mepren - dre *c'est lui c'est lui c'est mon mari*

mon mari mon vrai mari *pizz* *rall* *c'est mon mari mon mari mon vrai ma-*

*a tempo* *arco* *2<sup>e</sup> Coup!* *p pizz.*

- ri *ff* *suivez* *Soli. arco.*

Dérober à mes yeux *rall*

*a tempo.* *p* *suivez.* Que j'ai jamais peut-être que j'ai jamais peut -

*a tempo.* *rall* *a tempo.* *c'est lui c'est lui c'est mon mari mon mari mon vrai ma-*

*pizz* *arco* *c'est mon mari mon mari mon vrai ma-ri*

*ff* *3* *3* *3* *3* *3*

*out*

*out*

*note. Lower* *ff notes lower*

Allegro.

rc. 14. *ff* *f* *pp*

Et ne la quitterez pas.

*pizz.*

bien tu peux dor-mir lire et faire sans

*arco* *rall.* *And<sup>mo</sup>*

gêne comme si tu n'étais pas là oui fais comme si tu n'étais pas là *p*

R. C. 5702



*rall* Andantino.  
1 *pizz.*

*pp* arco. *pizz.* *pp* arco. *pizz.* l'amour les grâces *rall*

comment hé *pp* *pp* ne les mérite pas *pp* ne le mérite pas ne les mérite pas non non ne

*pp* arco. *All<sup>o</sup>* Dans tous ses traits *dim* Andante.

*ppp* *pp* *pp* ne les mérite pas ne les mérite pas ne les mérite pas non non

ne les méri- *ff* *rall* *And.<sup>te</sup>* *Mol.* *Alto* 2

*Allegro.* *Allegro.* *mf*

*pp* *sp* *pp* *pp* *sp* *pp* *pp* *pp*

oui je le sais c'est lui c'est lui

*pp* *sp* *pp* *rall.*

Qu'ai-je enten-du mon se-cret m'est con-nu mon se-cret m'est con-nu ton ma-  
Andantino. *rall.* *atempo*

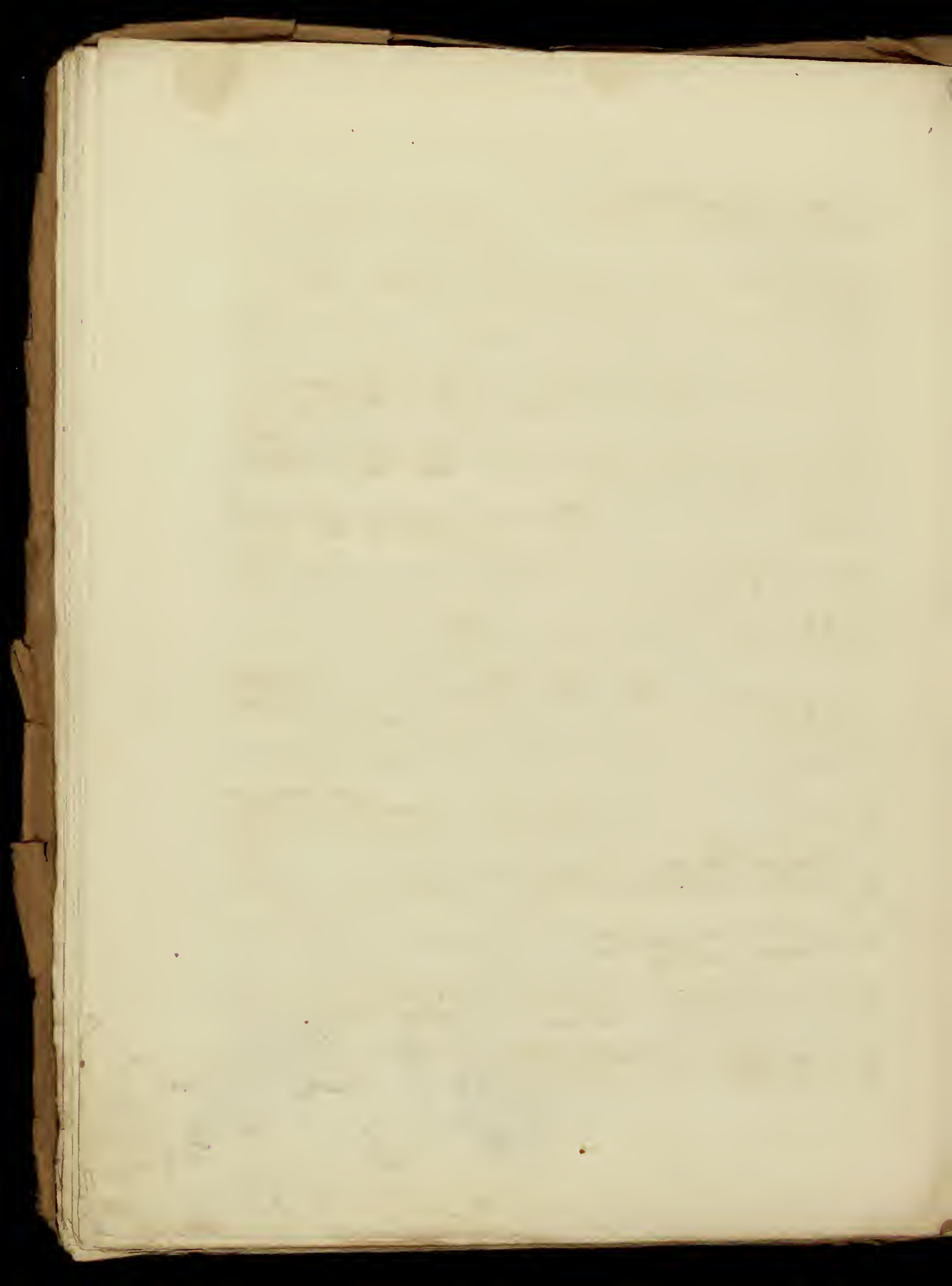
-ri s'est tra-li *pp* sont a toi rien qu'à

*w* *cres.* *mou-*  
*rall un poco*  
*arco.* *cres.* *pp* *ppp* *And.* *ff*  
 il faut par-tir il faut par-tir hé-las! a-mour  
 veillez sur nous  
*5* *5* *3*

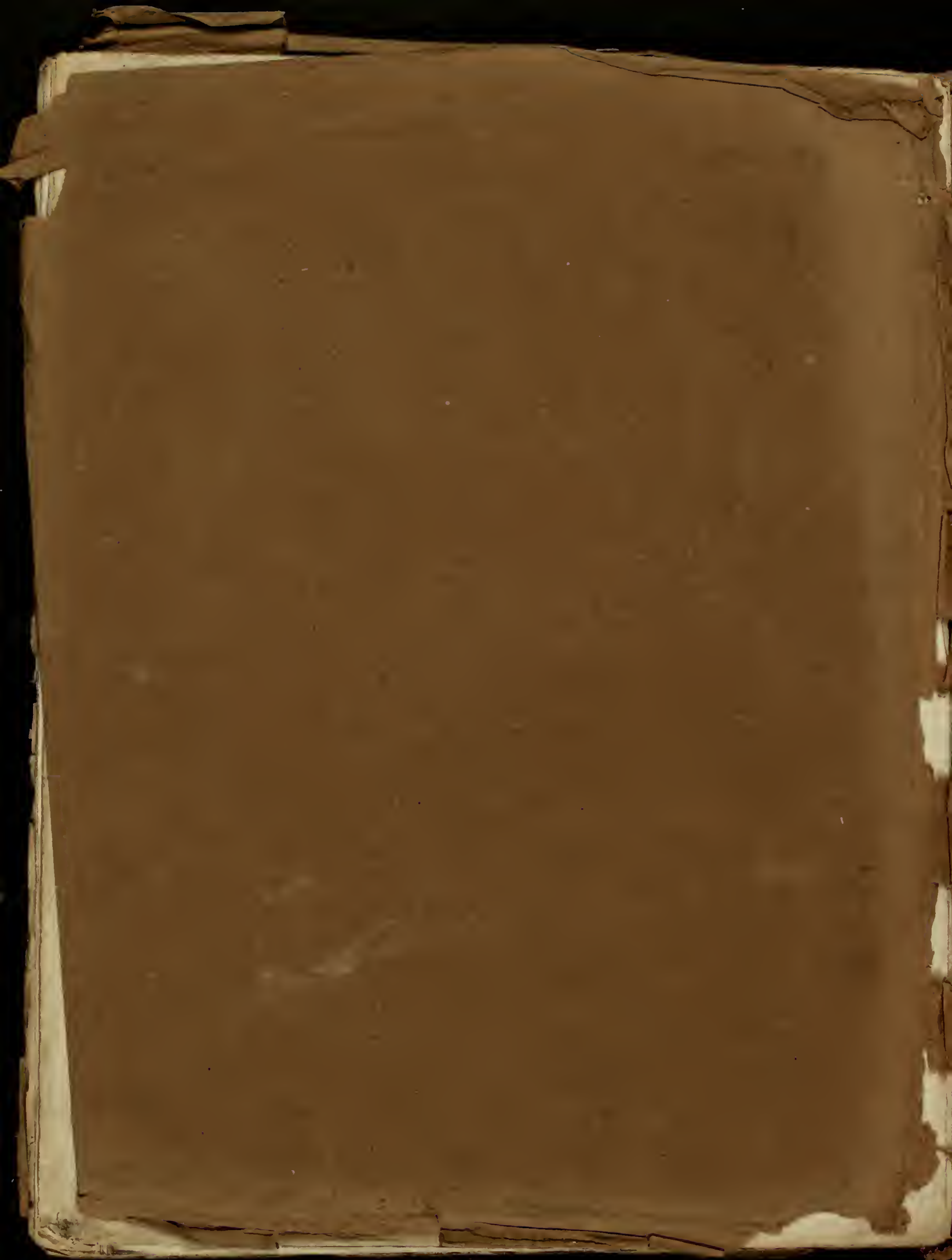
Qu'un baiser de la mariée  
 Allegro. Recit. All<sup>o</sup> Recit. All<sup>o</sup>  
 No. 15. *ff* *pp*  
 Dieu qu'ai-je vu la Reine o trahison nouvelle

et qu'ici je v: le dis pr eux  
je v'attends eh bien j'avais tantôt prescrit de v' remettre ce billet  
par leur mensonge même je chatierai les criminels  
ces liens soient bri-  
Oui la Reine le veut  
Par v' brille la Castille et soudain  
le nom si doux par  
animé.  
ff arco.

pp ff pp  
ff ff  
And<sup>te</sup> maestoso. Recit. Recit. Andante.  
And<sup>te</sup> moderato.  
All<sup>o</sup> moderato.  
rall  
pizz  
arco.  
pizz  
tr



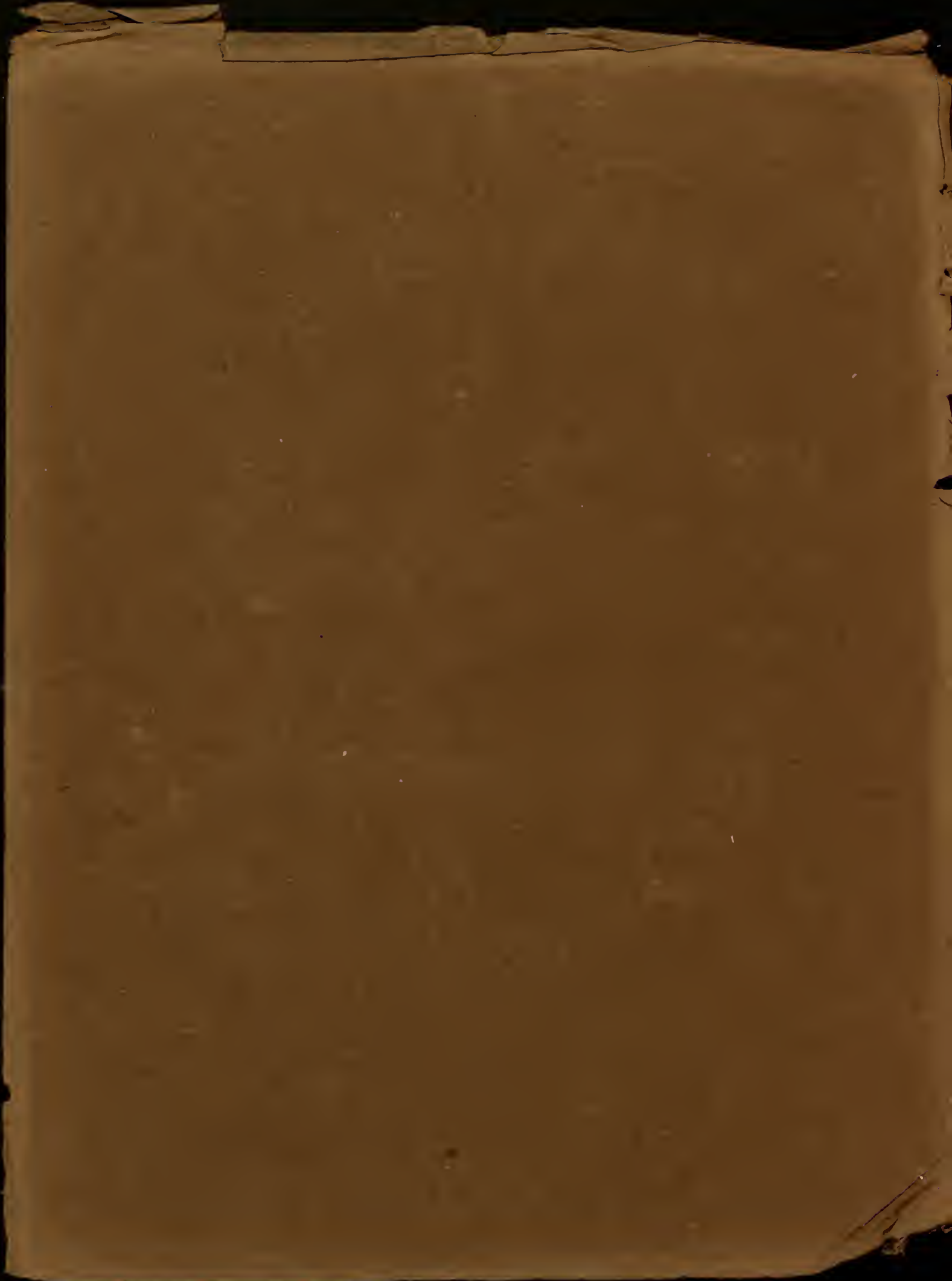




*Givata*

*Adam*

*Victa 2*





# GIRALDA.

Opera comique en 3 Actes.

A. ADAM.

ALTO.

OUVERTURE.

All<sup>o</sup> con fuoco.

*ff*

Rall poco.

All<sup>o</sup> marcato

Alto.

*pp*

3

5

3

44

Oboe.

Rall.

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

Alto.

*pp pizz.*

*arco.*

6

6

6

6

*pizz*

*dim.*

*dim.*

*arco.*

ALTO.

The musical score consists of two main parts: Alto and Piano. The Alto part is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). It begins with a *pizz.* marking and a dynamic of *p*. The tempo is marked *rall.* with a handwritten *o* above it. The Alto part includes *Soli* markings and dynamics of *ff* and *p*. The Piano part is written in two staves (treble and bass clefs) with a key signature of two sharps. It features *Uniss.* markings and dynamics of *ff* and *p*. The Piano part includes *arco.* markings and various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4). The score concludes with a *cres.* marking and a *dim.* marking.

*pizz.*  
*pp* Uniss.  
*arco*  
*pp*  
*pizz*  
Vcllo  
All? non troppo.  
Alto. 4  
*p pizz.*  
*arco.* *cres.*  
*ff*

♩. 4.  
INTRODUCTION.

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

*pp animé. cres. ff ff*

*f sp sp sp sp*

*tr tr tr tr tr tr*

*un poco ritenuto. pizz. p*

lons venez riez

*arco. ff a tempo.*

*h. alt. pp*

*mf pp mf*

*sp sp sp sp ff*

*tr tr tr*

*un poco ritenuto.*

allons venez riez *p pizz.*

*arco ff a tempo.*

*pp*

il faut que je l'assomme y pensez-vous eh oui vrai.

B et G<sup>e</sup> 5502.

*pp* *suivez.* **Allegro.** *cres*

ment ce sera d'aujourd'hui mon premier agré

*pp* *ff* *pp* *ff* *rall.* mais oui vrai -

**All<sup>o</sup> marcato** *pp* *ff* *pp* *ff* *pp* 2

ment

*pp* quand depuis ce matin j'en -

*pp* *p* *pp* *suivez* ô mon habit ô mon habit mon bel habit de mari -

*rall* *ff* *pp* 2

- a - - ge de mari - a - - ge

Puisse-je un jour dans mon mé-nage *pp*

*p* *pp* *suivez.* ô mon habit ô mon habit mon bel habit de mari -

*rall* **All<sup>o</sup>** *ff* *pp* *ff* *pp*

- a - - ge de mari - a

*p* *rall* 3

elle a l'air peu joyeux

**Audante**

que mourir de dou -

*pp* leur il vaut mieux tout lui dire que mourir de douleur

*p* 3 7

rève mon

que mourir de dou-leur il vaut mieux tout lui  
 dire ah il vaut mieux tout lui dire que mourir de douleur A la ferme ici vous raffrai-  
 -chir vous parler ô plaisir

*ppp* *arco* *All.<sup>o</sup>* *ff* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

*pp* *pizz.*

*ff* *ff* *ritenu.*

Fl. 2. 2. Basses. Alto. *pizz.* *pp*

Dont je n'osais vous parler.

And.<sup>no</sup> mod.<sup>to</sup>

№. 2. *p* *pizz.* *pp*

C'est que je ne vous aime pas

*arco* *animato poco a poco.* *fp* *fp* *fp* *fp* *f* *pp*

*f* *pp* *Moderato.* *fp* *fp* *fp* *f* *ff*

B. et. C.<sup>ie</sup> 5502.

*pp* *fp* *fp* *fp* *f* *ff*  
 And.<sup>no</sup> moderato.  
*pp pizz.*  
*suivcz.* *arco.*  
 Suffit-il au bonheur eh bien  
*rall.* *a tempo*  
 donc s'il faut vous le dire un autre possède mon un autre possède mon  
*pizz.* *arco.*  
*pp* cœur  
*animato poco*  
*f* *fp* *fp* *fp* *f* *pp* *cres.*  
*a poco.* *Moderato*  
*cres.* *f* *pp*  
*fp* *fp* *fp* *f* *ff* *pp* *fp*  
*fp* *fp* *f* *ff*  
*fp* *fp* *f* *pp*  
 tremblez Monsieur 3 3 3 tremblez hélas 3 3 3  
 4  
 tremblez Monsieur 3 3 3 tremblez hélas *pp*  
*dime rall.* *rall.*  
*suivcz.* Vous avez trois cents du...

Allegro.

*pp cats* *f* *p* *sf* *cres.* *pp* *2* *cres.*

Que je ne vous retienne pas.

Allegro. Recitatif.

**№. 3.** *ff* *pp* *And<sup>no</sup>* *And<sup>no</sup>* *pp* *ve Solo.*

da vient s'offrir à ses yeux tremblons Roi connaisseur et séducteur ha\_bile

*V<sup>o</sup> Solo.* *rall* *Alto* *pp* *pp*

Larghetto. *arco.* *pizz.* *pp*

des amours des amours dis-  
suiver. *a tempo.*

De jamais cest dans



ALTO.

*arco.*  
l'ombre de mes pro-jets

*rall.* *pizz.*  
suivés. Pour jamais tout n. rapproche et tout nous lie tout n. en-

*rall.* 1 *Allegretto*  
chaî - ne tout n. rapproche et tout n. li - e tout n. enchaîne pour jamais *pizz.*

*arco.*  
*ff* *pp*  
*rall. pizz.*  
contre un :

*arco.*  
*pp*

*animé*  
*cres.* *ff* *pp* *ff* *pp* *rall.*  
*cres.* *ff* même

contre un Roi

*4 in bar*

Et nous verrons après.

Allo non troppo. 8

no. 4.

*ff* *p*

*pp* *ff* *p*

Battu *pp*

*ff pp* *ff pp* *pp* *6* *6* *12* *12*

*mains vite.*

Battu.

*ff* *m*

The image shows a page of handwritten musical notation for the Alto part. The top half of the page contains several staves of music that are extremely faded and illegible. Below this, there is a large, hand-drawn circle with a crosshair inside, and a long, sweeping line that curves from the right side of the page towards the first legible staff. The legible section of the score consists of five staves of music. The first staff begins with the tempo marking *rall. Allegretto.* and a time signature of  $\frac{6}{8}$ . It contains a triplet of eighth notes followed by a series of eighth notes, with a *pizz.* marking below. The second staff starts with a first ending bracket and a *pizz.* marking. The third staff is marked *arco.* and *pp*, featuring a series of half notes. The fourth staff has a *pizz.* marking and a red scribble over it. The fifth staff ends with a second ending bracket and a *pizz.* marking. A red scribble also extends from the second staff down to the fourth staff.

*1/2 note  
lower*

*arco* *Allegro.*

*pp* *sempre pp* *cres* *Maestoso moderato.*

*rall.* *p*

1 *Recit.*

est un mortel ennui mais la Reine que je précède est encor loin et p<sup>r</sup> l'at-

*ff.* *All.<sup>o</sup> 4* *p cres* *f* *pp* *rall un poco.*

-tendre et p<sup>r</sup> l'attendre arrêtons-nous arrêtons-nous i - ci *ff* de - sirs

*animé* *ff* *pp*

les amours *cres*

2 *pp* *pp* *ff* *ce* *ff* *nous pp* *rall un poco*

*ff* de *pp* sirs

*pp* *les amours*

Par les amours *cres.* *3* *3* *3* *3*  
*sp* *sp* *ff* *And.<sup>te</sup> maestoso.*  
*sp* *sp* *ff* Par les amours toujours par les amours  
*p*  
 12 *Larghetto.*  
*pp*  
*f* *3* *Canto.* *Alto* *ppp*  
*ff*  
 cœur ten - dres - se dans mon cœur

Le mot d'ordre.

*All.<sup>o</sup> agitato.*  
 No. 5. *Allegretto.* *pp*  
*pizz.* *arco.* *pp*  
 5 *pizz.* *arco.*  
*ff* *Même mouvt un peu retenu.* *p*  
 il sera rentré *pp*  
*ff* *6*  
 Que de monde *B* *6*  
*pp* *ff*

recevez recevez notre

compli - ment rece - vez rece - vez notre compli -

Allegro.

tr tr

tr tr tr

pp cres ff pp

pp

pp

pp

pp

pp

pp

pp

*ff* *pp* *ff* *pp*

et mon ser - ment allons passer la

**Allegro.**

nuit dans la cha - pelle vs à la ferme oui pour y rêver d'elle

*1º tempo.*  
*dim e rall.* *pp*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *cres*

*ff* *pp* *ff*

**Allº non troppo.** *pizz.*

2 3 4 5 6 7 *arr.*

**animato.** *p crescendo.* *ff*

ACTE II.

ENTR'ACTE ET CHOEUR.

№. 6. *All.<sup>to</sup> un poco and.<sup>no</sup>*

*ff* *pizz.* *arco.* *pp* *ff*

1 2 3 4 5 6 7 8 9 8

*pp* *Dim* 2

3

heure mystérieuse *pp* *d* 2

*pizz* heure mystérieu -

*pp* *pizz* 4 4

*arco.*

1 *pizz.* 4 3

*pp* heure mystérieuse *pizz.*

*arco.*

*pizz.* *ff arco.*

Pas ma faute c'est la sienne.

№. 7. *All.<sup>o</sup> Avec le bois de l'archet.*

*ff* *pp* *divisés.*

*ff* *pp*



Bois. *arco.*  
*p*  
*suivés.* *a tempo. avec le bois.*

*rall.* *atempo. arco.*  
 oui ce bruit là ce doux bruit là dans mon moulin me charme - ra me char - me *f* *p*

*p* *p* *p* *f* *f*

*p* *p* *p* *f* *f*  
 avec le bois.  
 divisés.

Archet. Bois. *arco.*  
*p*  
*a tempo. avec le bois.*

*rall.* *atempo arco.*  
 oui ce bruit la ce doux bruit la du reste me consolera oui me consolera *f* *p*

*p* *p* *p* *f* *f*

Et dès que vous m'appellerez.

All<sup>o</sup> andantino.

no. 8.

*pp*

*cres.* *ff* *pp* *cres.* *ff* *pp*

ce-la me convient ain-si *p* *pp*

*f* *pp* *f* *pp* *suivez.*

avec ma femme avec ma femme laissez-

*a tempo* *7* *V<sup>o</sup>* *Alto.* *pp* *Soli.*

moi

*pizz.*

*suivez.* *pizz.* *And<sup>te</sup>* *pizz.*

Je descends je descends je descends je descends

Recit. *All<sup>o</sup> arco.*

Ah le désespoir me reste De moi M<sup>e</sup> n'approchez

*All<sup>o</sup>* *And<sup>te</sup>* *ff* *And<sup>no</sup>* *pp*

saura m'arracher de vos bras oui je l'ai dit et je le ju-re un

au-tre par moi fut choi-si et je saurai fidèle et pu- re mou-rir p<sup>e</sup> me garder à lui mou-

*All<sup>o</sup>* *And<sup>te</sup>* *pp*

-rir mou-rir p<sup>e</sup> me garder à lui à ma voix sois calmée ce Ginès est loin de n'c'est moi ma bien ai-

*All<sup>o</sup> non troppo.* *suivez* *mf*

mée à moi qui suis ton é n'a liés tous deux par un nœud solen-

*a tempo.*

*ff And<sup>te</sup> JP JP JP JP p cres*

*pp* reconnait reconnait mon époux

*suivez* d'était moi *ff pp*

*Un poco più mosso.*

*suivez rall.* reconnait reconnait mon é - poux *pp pizz*

*rall.* *Andantino.* *arco.*

écoute-moi a-mour et mys-tè-re a-mour et mys-

*pp* -tè-re puis a *suivez.* non je ne peux je ne peux m'abu-

*All<sup>o</sup>*

*Pizz* *pp*

*arco.*

*rall*

3 4 5 6

7 8 *pizz.* *pp*

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

*pp*

*Andante.* *a tempo.* *And<sup>te</sup>* *a tempo.*

voyons donc a-mour et mys-tère c'est bon amour et mys-tère c'est bon et le reste le re-te

ALTO.

And<sup>no</sup> *p* *animé cres.* *rall suivez.*  
 non pas ca  
 j'aperçois hélas que ta mémoire *pizz:* *All<sup>o</sup>* *pp* *suivez.*  
 mais moi Monsieur je ne le suis pas mais moi Mon-  
 sieur moi je ne le suis pas *pp* *arco.*

1 2 3 4  
 5 6 7 8 *pizz.* *pp*

6/8

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

*Louis Edelin*

*Pizz* *arco* *pizz*

*arco.* *cres.*

Observons et nous aussi.

Andantino 3/8 avec sourdines. 4  
 17c. 9. *pp* *cres.* *ppp* *dim.*

*rall.* *anime.*  
 mon doux Seigneur

*ff* *p pizz* *arco.* *ppp* *a tempo.* *rall.* *a tempo.*

avoir vos traits

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

jure que

*rall un poco* *pp* *pp*

*pp* *pp*

*Uniss.* *pp* *cres.* *f* *f* *a tempo.* *p dim.*

*pp* *pp*

*pp* *pp*

*pizz.*

*arco.*

*pp* à lui seul mon cœur obéi -

ra cherchez M<sup>e</sup> à ce mot la mon cœur soudain obéi *pp*

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

*p dim.*

*f* mon bonheur

*Uniss.*

*Uniss.*

*Allegro.*

*ff* *p pizz*

*arco.*

Basse. Soli. Alto. All<sup>o</sup> pizz.

pp p> p> p> p> p> p> p

arco. ppp 1 2 3 4

5 6 7 8 9

arco.

C'est à elle de s'y reconnaître.

Al<sup>o</sup> Risoluto.

pp ff

pizz. pp

arco.

Recit. ff All<sup>o</sup>

Mod<sup>o</sup> pp ff

All<sup>o</sup> pp

1 2

Que ce moulin parvs M<sup>l</sup> soit parcouru  
 savoir s'il est coupable

3 4 5 6 7 8 9 10

Qu'est ce donc

*pp* C'est bien lui que je vois *pp*

And<sup>ro</sup>

*cres.*

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

*pizz.*

*arco.*

*pizz.* *p* *arco.*

*pizz.* *p*

*arco.* *animato poco a poco.*

*cres.* *ff*

Andantino.

*pp*



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

Musical staff with notes and *pizz.* marking.

Musical staff with notes and rests.

Musical staff with notes and *arco.* marking, including the text "la voici".

Musical staff with notes and markings *suivez.*, *pizz.*, and *suivez.*

je suis sauvé oui Sire c'est elle c'est elle oui ma - dame par elle du danger mon front est présér -

Musical staff with notes, *All<sup>o</sup>* marking, and *pp* dynamic.

Musical staff with notes, *cres.* marking, and *pp* dynamic.

Piano accompaniment with *Uniss:* marking and *ff* dynamics.

Piano accompaniment with *Andante* marking and *pp* dynamic.

Musical staff with notes and *suivez.* marking, including the text "souriait à mon".

Musical staff with notes and *pp* dynamic.

Musical staff with notes and a first ending bracket labeled "1".

ALTO.

*ff*  
*Uniss:*

*pp*

comptez mon cher

*pizz:*      *suivez.*    *suivez.*      *rall.*

Que je dois mon bonheur    c'est ce que n'avez.

*a tempo.*  
*arco.*

*cres.*      *Uniss:*      *ff*

*Andte*  
*pp*  
*pp*

*suivez.* *Allegro.*  
souriait à mon *pp*

*ff*

*And<sup>no</sup> non troppo.*

Uniss:

*divisés.*

*p pizz.*  
*animé.*  
*arco. cres.* *ff*

ACTE III.

ENTR'ACTE.

Allegro.

TC. 10. bis. *ff*

*p* *pp* *pizz.*

*dim.* La Reine m'a l'on dit près de moi va se rendre et par son ordre exprès ici je dois l'at-

*arco.* *p* - tendre A quels nouveaux malheurs doit encore m'exposer ce sort que j'ene puisconnaitremi

4 *Andante.* *rall.* briser *pp* *p* bannir ne peuvent bannir la terreur ne peuvent bannir la ter-

-reur Pourquoi m'amener si-ci pompeuse re

*suivez.* *ff* *Allegro.* *dim.* non non ne peuvent bannir la terreur

All<sup>o</sup> non troppo. *rall.* mes souhaits oh! viens et

*a tempo.* *pp* *rall.* *a tempo.* *rall.* tes bienfaits Ah! rends moi le bon-

*a tempo.* *mf* *ff* *pp* *rall.* *1<sup>o</sup> tempo.* *pp*

*rall: rall:* 29 Ah!

No. 11

*Andantino* *pizz.*

*arco* *pizz* *arco* *pizz*

*pp* *pp* *rall* *arco* *pp*

*Allegro*

*Andantino*

*dim*

*Andante*

*pp*

This is a handwritten musical score on aged paper, consisting of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into several sections by tempo and dynamic changes.

- Staff 1-3:** Features a treble clef and a key signature of three sharps (F#, C#, G#). The first staff has a *pp* dynamic marking. The second staff also has a *pp* marking. The third staff is marked *allegro*.
- Staff 4:** Marked *rall* (rallentando) and *Andante*. It includes a *Viol:* marking and a large handwritten number '2'.
- Staff 5-6:** Continues the *Andante* section with various note values and rests.
- Staff 7:** Marked *Allegro* and  $\frac{6}{8}$ . It begins with a *mf* (mezzo-forte) dynamic.
- Staff 8-12:** This section is more rhythmic and includes several *pp* markings. It features complex rhythmic patterns and some slurs.

*Andantino*

This page contains a handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Staff 3:** A large *arco* marking with a curved line underneath, and a *rall. un poco* marking above the staff.
- Staff 4:** A *arco* marking with a curved line underneath.
- Staff 5:** A *f* dynamic marking above the staff.
- Staff 6:** A *Andante* tempo marking above the staff.
- Staff 7:** A *f* dynamic marking above the staff.
- Staff 8:** An *All.<sup>o</sup>* tempo marking above the staff.

Other markings include *pp<sup>o</sup>*, *pp<sup>o</sup>*, and *f* in various positions. There are also some numerical markings (1, 2, 3, 4) and a large '3' on the fourth staff. The score concludes with several empty staves at the bottom of the page.



No. 15 Allegro

Reit. *all.* Reit. *f.* *all.*

This is a handwritten musical score for a piece titled "No. 15 Allegro". The score is written on ten staves. The first staff contains the title and tempo marking "Allegro". The second staff includes performance instructions: "Reit." (likely "Rit." for Ritardando), "all." (Allegro), "Reit." (Ritardando), "f." (forte), and "all." (Allegro). The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *pp* (pianissimo) and *f* (forte) are used throughout. The score concludes with a double bar line and a sharp sign (#) on the final staff.

Handwritten musical score consisting of 11 staves. The notation includes various notes, rests, and dynamic markings such as 'f' and 'p'. The piece concludes with a double bar line and repeat dots on the final staff.

No 15

*Audante maestoso*

*Audacitate*

*pp*

*f*

*Audacitate*

*pp*

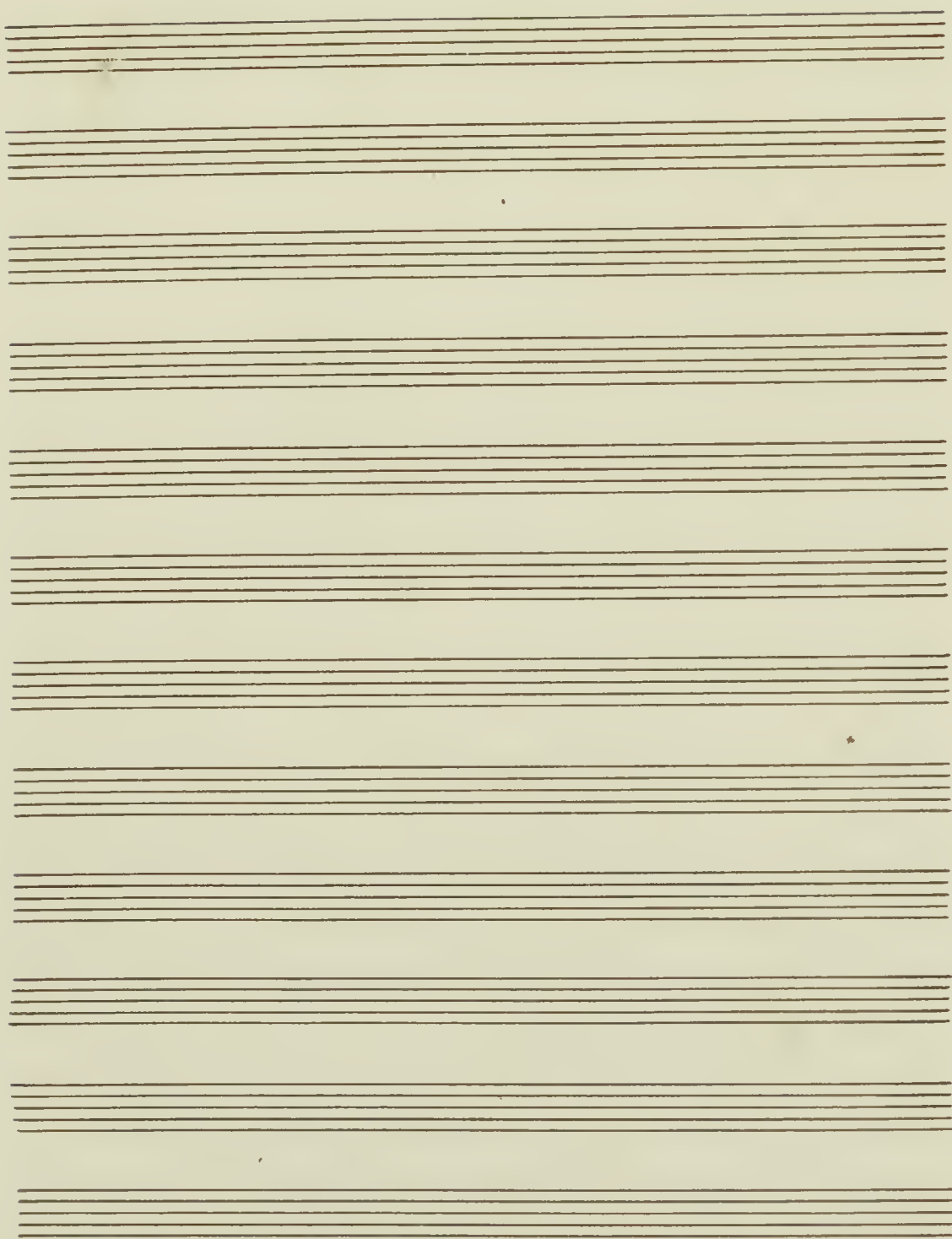
*All. Moderato*

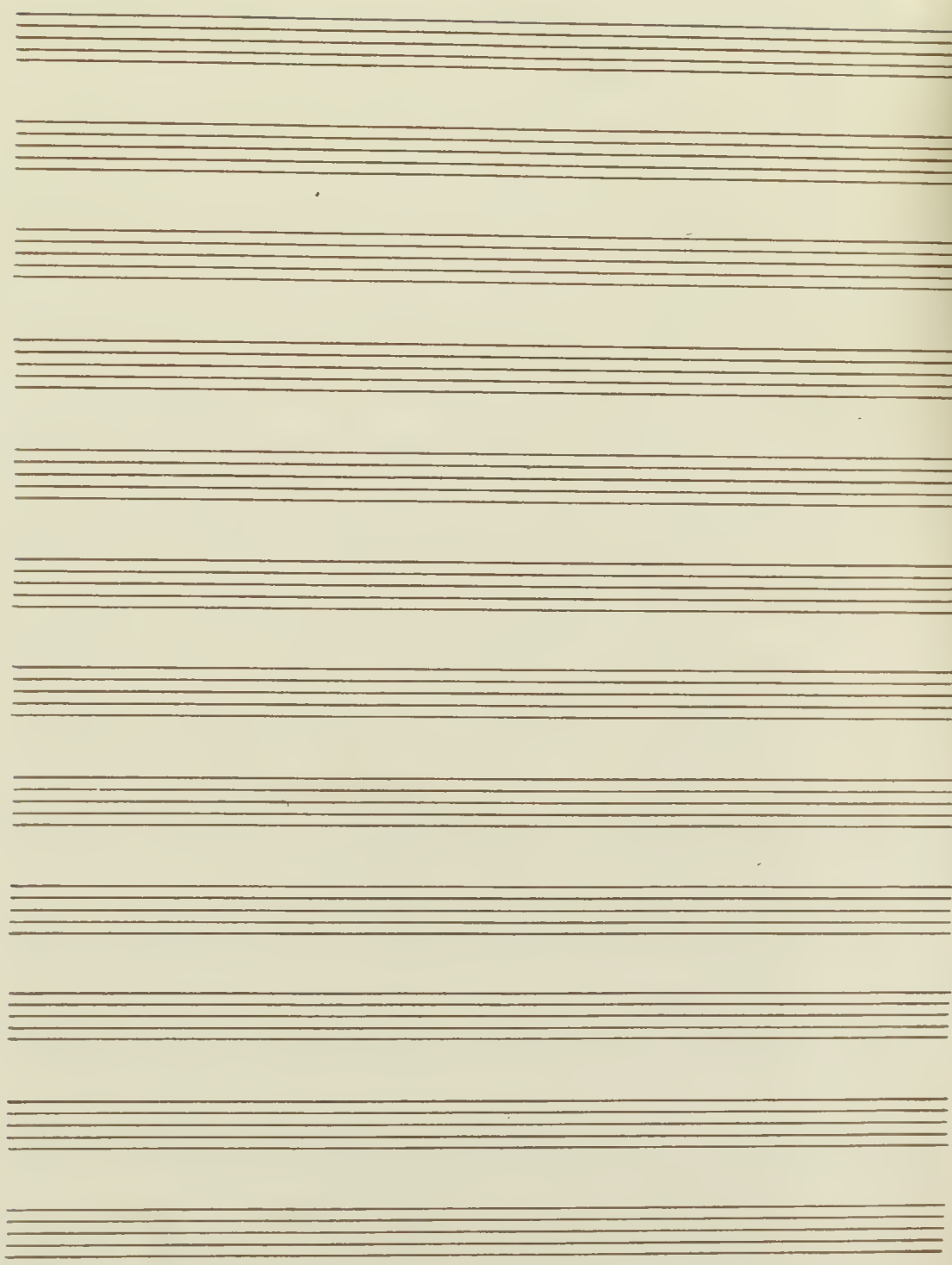
*pp*

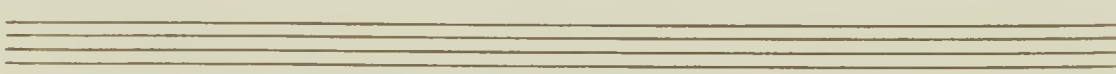
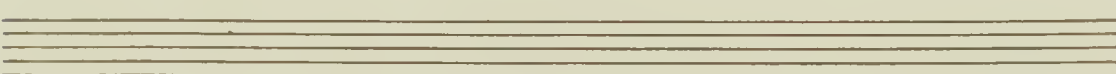
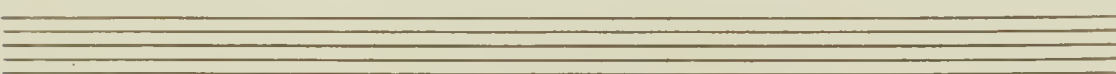
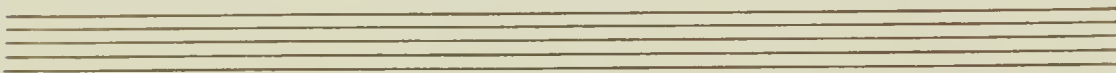
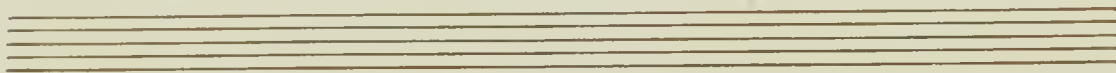
*rall*

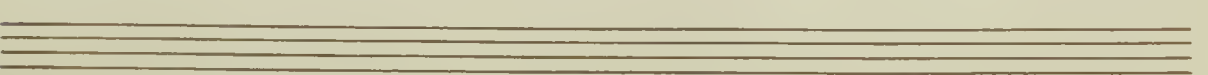
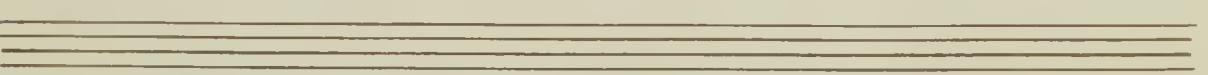
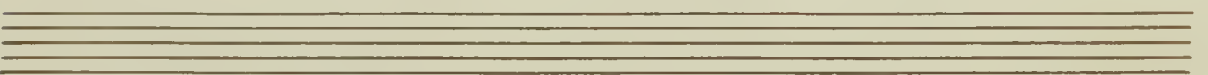
*f*

A handwritten musical score consisting of 12 staves. The notation includes various note values, rests, and slurs. Performance markings are written in cursive: "pizz" appears on the second and sixth staves; "arco" appears on the fifth and seventh staves; "tr" appears on the tenth and eleventh staves. A circled "a" is written at the end of the eighth staff. The score concludes with a double bar line on the twelfth staff.











*suivez. a tempo.*  
*mf* bonheur *pizz.*

*arco*  
*ff*

*Andante.*  
 Basse. Alto.  
*pp*

*bis*

Vous parler vous consulter.

*Audante.*  
 Cor. 3 Alto.

*no. 11.*

*rall.* *a tempo.*  
*pp* Dans les pleurs et pourtant

*rall.* *a tempo.*  
*pp* être aimée et pourtant *pp cres ff*

Qu'à tout prix je veux éclaircir.

*Allegro.*

*no. 12.*

*ff* *pp* *ff* *pp* *ff* *sp*

*sf* *p* *f*

*Maestoso.*

*ff* Ce récit est vrai-ment étrange et surpre-nant et sans y rien com-prendre je vais tout vous ap-  
*ff* prendre *pp* le plus intéressant *All<sup>o</sup>...*

*pizz*

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 *arco*  
*dim.* *pp*

*pizz.*  
*p*

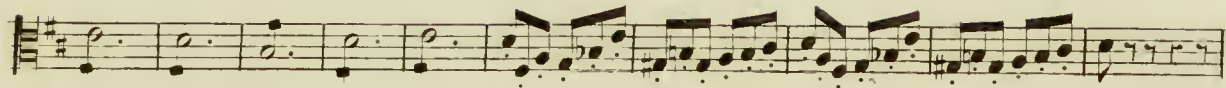
*arco.* *rall.* *a tempo.*  
*ff* *divisi.*

*Andante.*  
*suivez.* *pp* *All<sup>o</sup>*  
 Cette aventure est singu-lière qu'en dites-vous Si-re qu'en pensez *pp*

*Plus lent.*  
*ff* par-lez nul ne soit assez brave p<sup>t</sup> o-ser en parler i-ci prenez-y

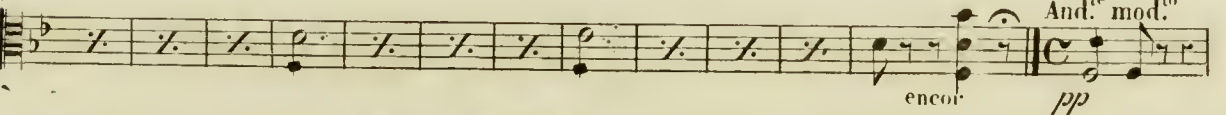
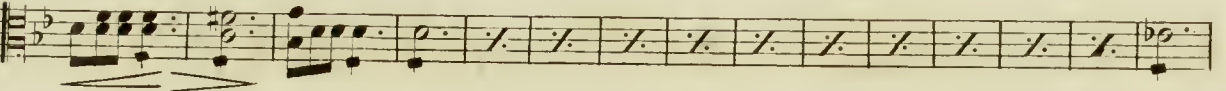
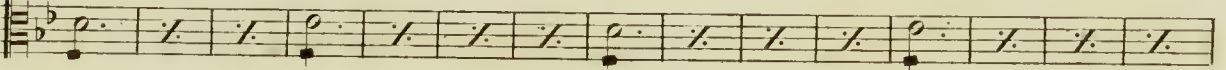
*All<sup>o</sup> con moto.*  
*pp* gar-de prenez-y gar-de prenez-y gar

*ff* *pp* *ff* *pp*

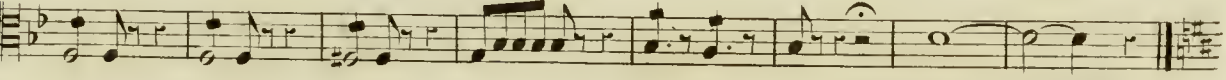


connaitrons plus tard toute la vé-ri-té que cet homme à l'instant Si - re soit arrê - té donnez en

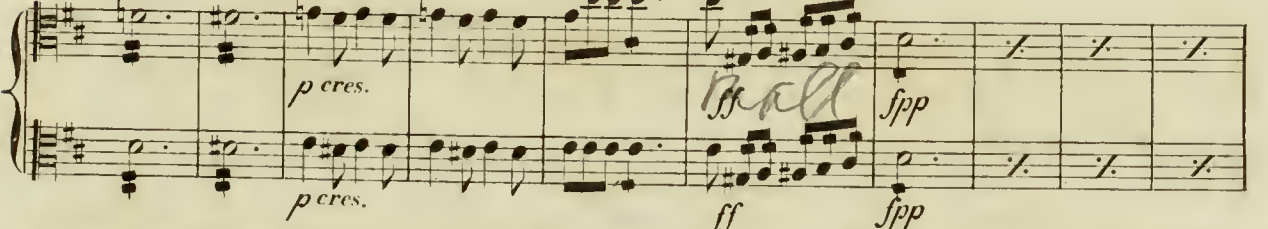
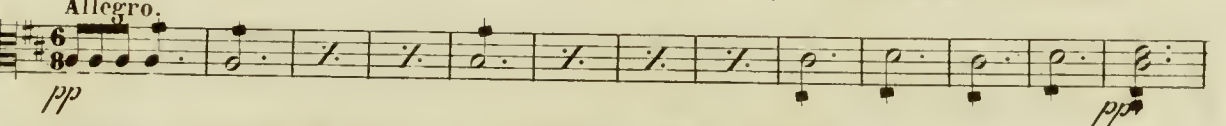
Allegro. pp



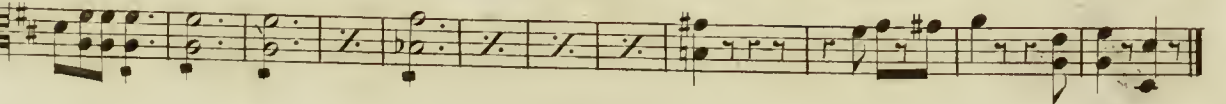
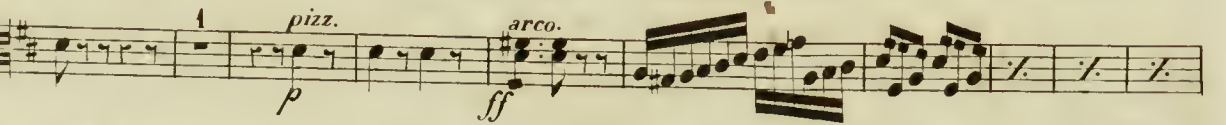
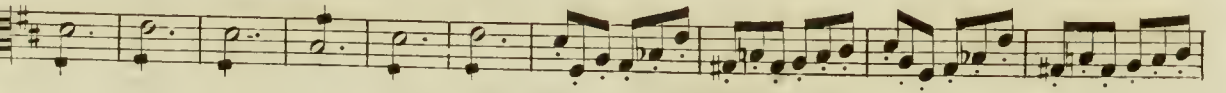
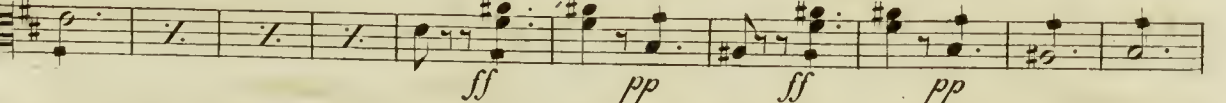
encor. pp



ton récit contient-il toute la vé-



*Ball*



Est - ce vrai?

*oui*

Allo non troppo. Flute. *p* Alto. *pizz.* *suivez.*

no. 13. *Soli.* *arco.* *a tempo.* *rall.* *suivez.* *suivez.*

la nuit cachait ses

de s'y mé-prendre de s'y mépren - dre c'est lui c'est lui c'est mon mari

mon mari mon vrai mari *pizz* *rall* c'est mon mari mon mari mon vrai ma-

*a tempo* *arco* *ff* *2<sup>e</sup> Coup!* *p pizz.*

- ri *suivez.* *Soli. arco.*

Dérober à mes yeux *rall*

*a tempo.* *p* *suivez.* Que j'ai jamais peut-être que j'ai jamais peut -

*a tempo.* *rall* c'est lui c'est lui c'est mon mari mon mari mon vrai ma-

*pizz* *arco* *ff* *a tempo.* c'est mon ma-ri mon mari mon vrai ma-ri

*Allegro.* *ff* *f* *pp* *note lower*

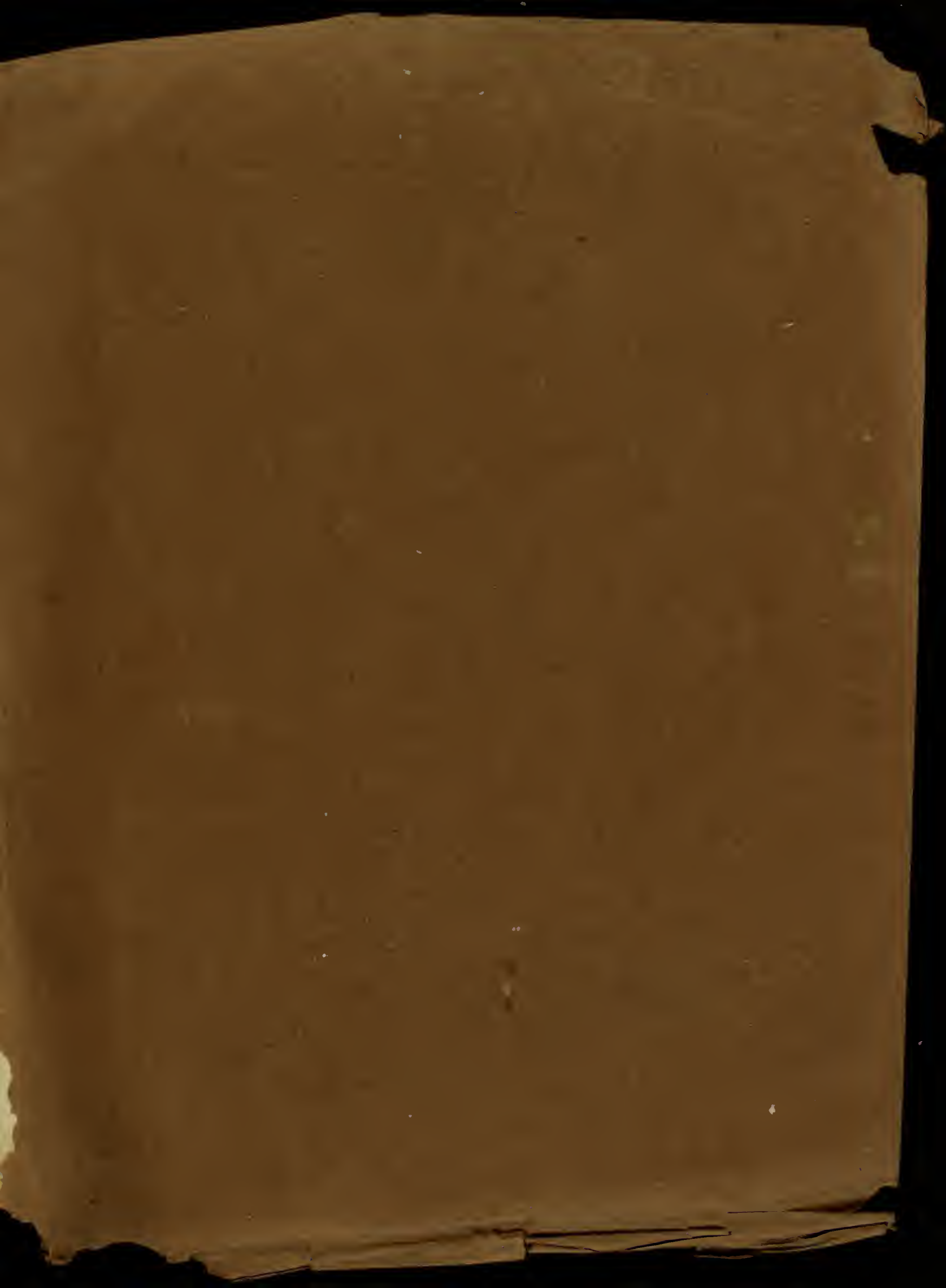
no. 14. *pp* *pizz.*

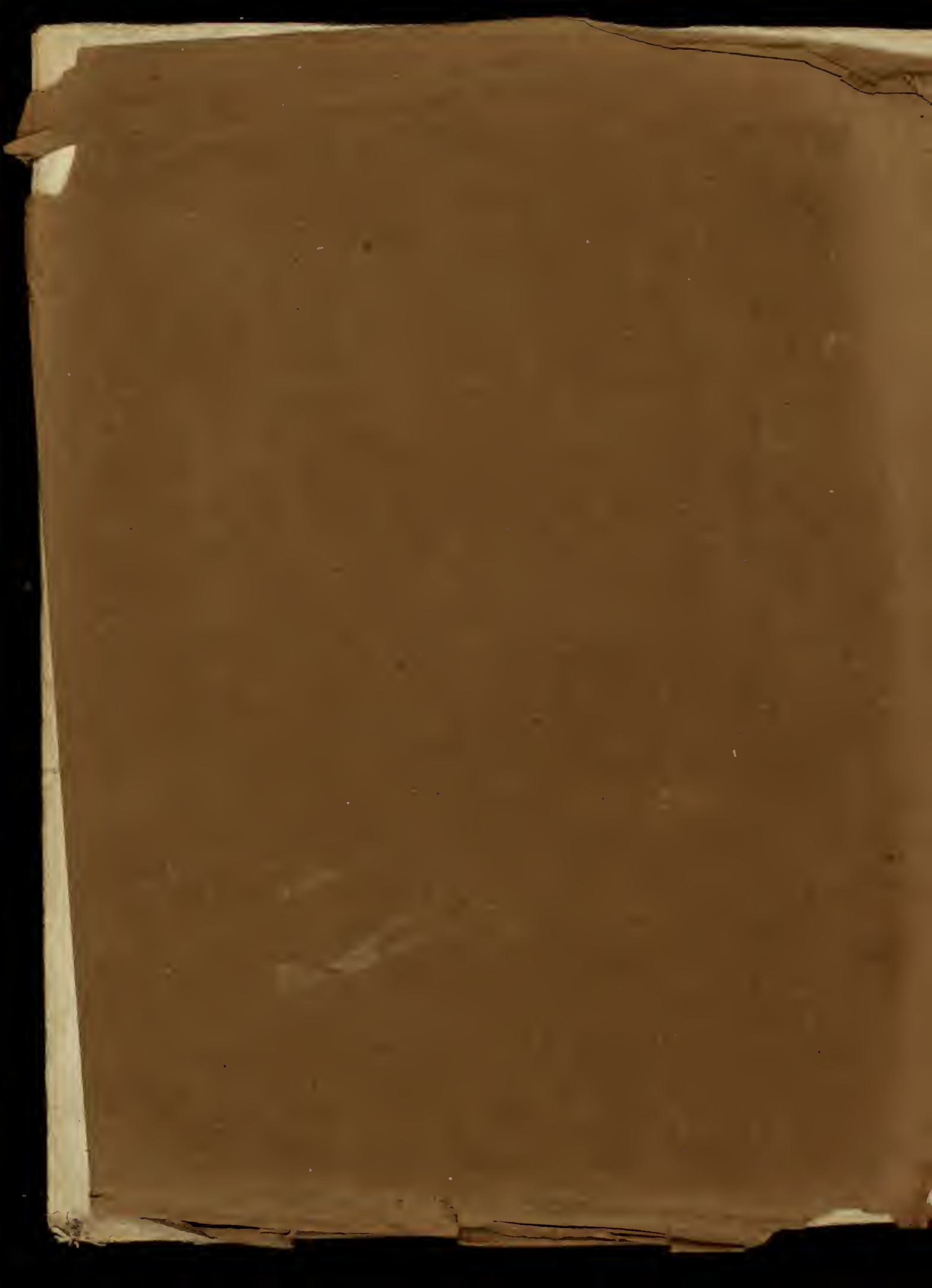
bien tu peux dor-mir lire et faire sans

*arco* *rall.* *And<sup>no</sup>* *1*

gène comme si tu n'étais pas là oui fais comme si tu n'étais pas là *p*

B. et G. 5302.

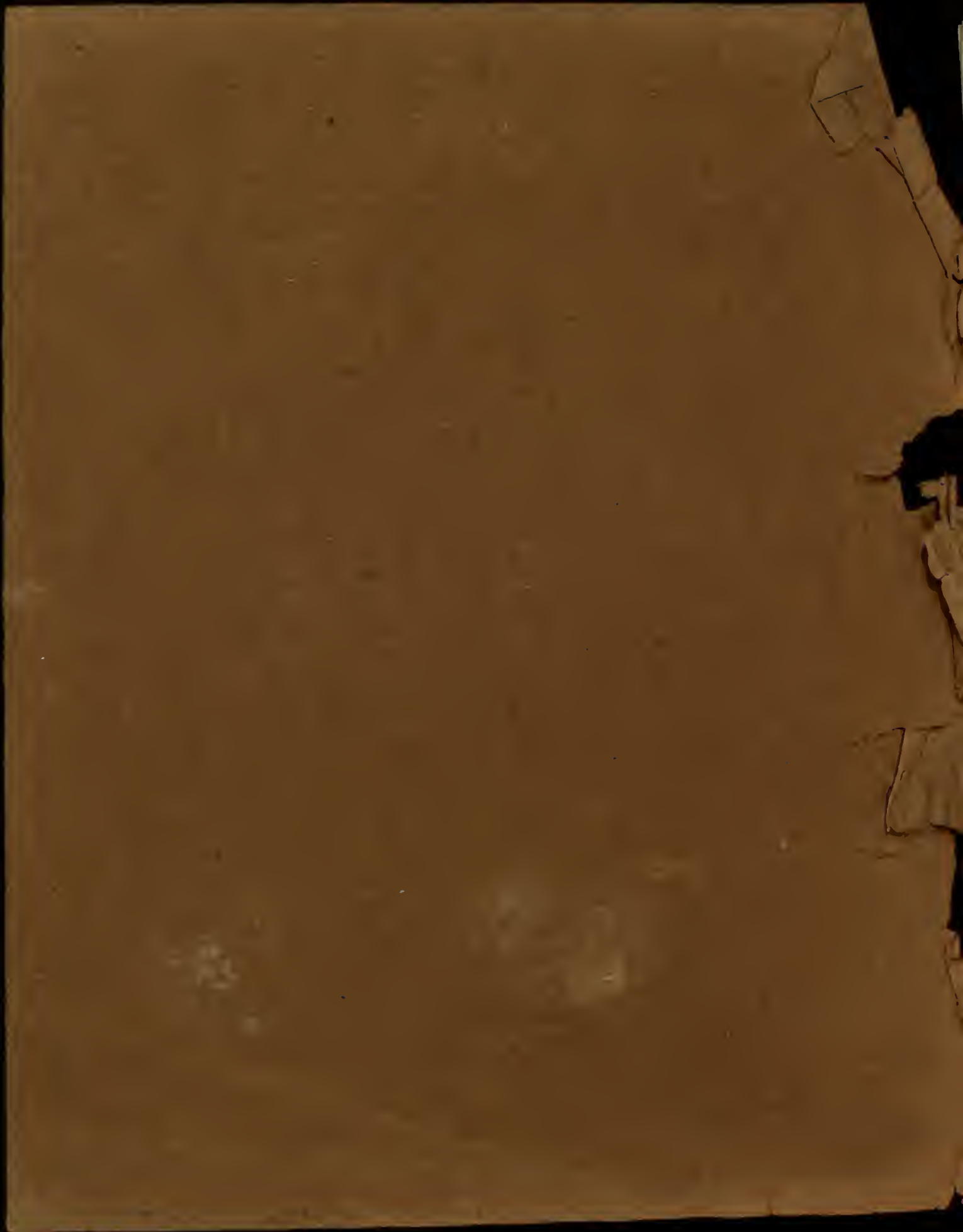




Giralda.

Violle & Bass

N<sup>o</sup> 1.





Giraldia

Cello e Bas. 10

Quverture

A. Adam

All' con fuoco

V. S.



*Allegro*  $\frac{2}{4}$   $\text{pizz}^c$

*Marcato*  $\frac{2}{4}$   $\text{pizz}^c$

*L*  $\frac{2}{4}$   $\text{pizz}^c$

*l's*

Oboe *All' non troppo*

*p*

*Unis*

*dim*

The first system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and some melodic fragments.

The second system continues the musical piece. It features a melodic line in the upper staff and a bass line in the lower staff. There are some rests and slurs in the upper staff.

The third system shows further development of the melody and bass line. The notation includes various note values and rests.

The fourth system includes dynamic markings. The word "arco" is written above the upper staff and below the lower staff. The dynamic *pp* (pianissimo) is written above the upper staff, and *pp* is written below the lower staff. The dynamic *ff* (fortissimo) is written above the upper staff and below the lower staff.

The fifth system continues with dynamic markings. *pp* is written above the upper staff, and *p* (piano) is written below the lower staff. The word "arco" is also present above the upper staff.

The sixth system concludes the page with a melodic line in the upper staff and a bass line in the lower staff. The notation includes a double bar line and a key signature change at the end.

First system of musical notation, consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one sharp (F#). The music consists of a sequence of eighth and sixteenth notes.

Second system of musical notation, consisting of two staves with treble and bass clefs. The music continues with eighth and sixteenth notes.

Third system of musical notation, consisting of two staves with treble and bass clefs. The music continues with eighth and sixteenth notes.

Fourth system of musical notation, consisting of two staves with treble and bass clefs. The music continues with eighth and sixteenth notes. Dynamic markings include *arco* above the top staff, *Harco* above the bottom staff, and *ff* below the bottom staff. Slanted lines indicate rests or specific articulation.

Fifth system of musical notation, consisting of two staves with treble and bass clefs. The music continues with eighth and sixteenth notes. Dynamic markings include *ff* below the bottom staff. Slanted lines indicate rests or specific articulation.

Sixth system of musical notation, consisting of two staves with treble and bass clefs. The music continues with eighth and sixteenth notes. Dynamic markings include *ff* below the bottom staff. Slanted lines indicate rests or specific articulation.

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The right hand plays a melody starting with a quarter note, followed by eighth notes, and then rests. The left hand plays a simple accompaniment of eighth notes. A dynamic marking *pizz* is written above the first measure of the right hand.

Handwritten musical notation for the second system, continuing the melody and accompaniment from the first system.

Handwritten musical notation for the third system, continuing the melody and accompaniment.

Handwritten musical notation for the fourth system, featuring a dynamic marking *pizzarco* written above the right hand's notes.

Handwritten musical notation for the fifth system, showing a melodic phrase in the right hand and its accompaniment in the left hand.

Handwritten musical notation for the sixth system, concluding the piece with a dynamic marking *pizz* written above the right hand's notes.

This image shows a page of handwritten musical notation, likely a score for a string quartet or similar ensemble. The page is organized into ten systems, each consisting of two staves. The notation includes various note values, rests, and dynamic markings. The markings are as follows:

- System 1: *cresc* (written on the upper staff)
- System 2: *cresc* (written on the lower staff)
- System 3: *dim* (written on the upper staff)
- System 4: *dim* (written on the lower staff)
- System 5: *ppp* (written on the lower staff)
- System 6: No markings
- System 7: *cresc* (written on the lower staff)
- System 8: *f* (written on the lower staff)
- System 9: *ff* (written on the lower staff)
- System 10: *ff* (written on the lower staff)

The handwriting is in a cursive style, and the paper shows signs of age, including some staining and a small mark on the right edge.



2 3 4 5 6

Musical notation for measures 2 through 6. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with rests. Measure numbers 2, 3, 4, 5, and 6 are written above the top staff.

7 8

*pass*

Musical notation for measures 7 and 8. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with rests. Measure numbers 7 and 8 are written above the top staff. The word "pass" is written in the middle of the system.

Musical notation for measures 9 through 13. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with rests.

Musical notation for measures 14 through 18. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with rests.

Musical notation for measures 19 through 23. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with rests.

Musical notation for measures 24 through 28. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with rests. The initials "L. S." are written in the middle of the system.

Two staves of musical notation, likely vocal or instrumental, with notes and rests.

Two staves of musical notation. A large '3' is written in the left margin. The tempo marking *All' non troppo* is written above the staff. The dynamic marking *p* is written below the staff. The word *And* is written below the staff.

A series of staves of musical notation. The first staff has a Roman numeral *I* above it. The second staff has numbers 1, 3, 4, and 5 above it. The third staff has numbers 6, 7, and 8 above it. The word *arco* is written below the third staff. The notation includes various notes, rests, and slurs.

Handwritten musical notation on two staves. The top staff features a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some beams connecting them. The bottom staff features a bass clef and contains fewer notes, primarily eighth notes.

Handwritten musical notation on two staves. The top staff continues with treble clef and one sharp. The bottom staff features a bass clef and contains the word "Andante" written in cursive, followed by a double bar line and a fermata symbol.

Handwritten musical notation on two staves. The top staff continues with treble clef and one sharp. The bottom staff features a bass clef and contains several measures of music, including a double bar line and a fermata symbol.

Handwritten musical notation on two staves. The top staff continues with treble clef and one sharp. The bottom staff features a bass clef and contains several measures of music, including a double bar line and a fermata symbol.

Handwritten musical notation on two staves. The top staff continues with treble clef and one sharp. The bottom staff features a bass clef and contains several measures of music, including a double bar line and a fermata symbol.

Two empty musical staves, consisting of five lines each, located at the bottom of the page.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and slurs. The word "Hinc" is written in the middle of the staff.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and slurs.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and slurs.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and slurs.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and slurs.

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N°1

Introduction

*Alllegro* *non stappo* *L* *pp* *Pizz* *Ums*

*arco*  
*pp* *anini*  
*arco*

*pp*

*I*  
*Ums*

*I* *U.S.*

Handwritten musical notation for the first system, consisting of two staves with notes and rests.

Handwritten musical notation for the second system, featuring dense sixteenth-note passages in the upper staff and dynamic markings *sp*.


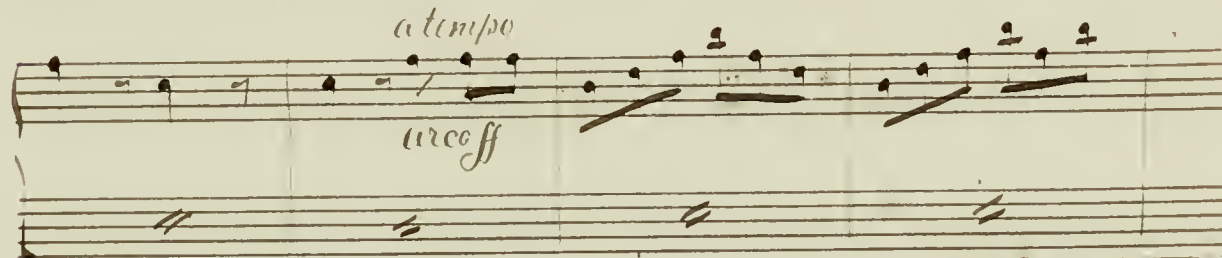
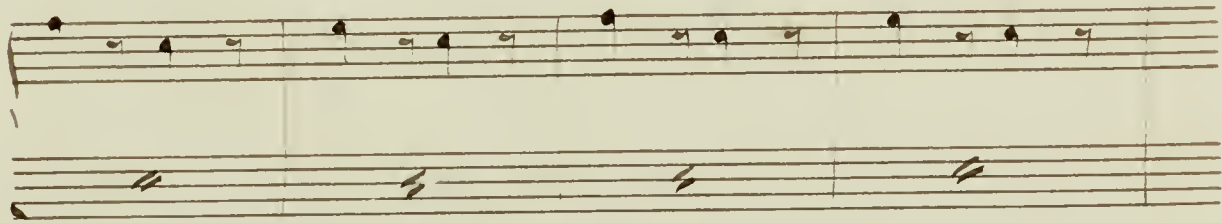
Handwritten musical notation for the third system, with dynamic markings *sp*, *sp*, and *ff*.

Handwritten musical notation for the fourth system, with dynamic markings *ff* and *sp*.

Handwritten musical notation for the fifth system, with dynamic markings *ff*.

Handwritten musical notation for the sixth system, consisting of two staves with notes and rests.

*All' poco ritenuto*



Musical notation system 1, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The word "Mus" is written in the bass staff.

Musical notation system 2, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamic markings include *mf* and *ff*.

Musical notation system 3, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamic markings include *mf* and *ff*.

Musical notation system 4, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line.

Musical notation system 5, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamic markings include *ff* and *sf*.

Musical notation system 6, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamic markings include *sf* and *f*.



*ff*

*poco rit.*

*p* *p* *rits*

*p* 25

a tempo  
arco

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs. A dynamic marking *ff* is present in the upper staff.

Second system of musical notation. The upper staff features a melodic line with multiple slurs. The lower staff contains a bass line with slurs.

Third system of musical notation. The upper staff features a melodic line with multiple slurs. The lower staff contains a bass line with slurs.

Fourth system of musical notation. The upper staff features a melodic line with slurs. The lower staff contains a bass line with slurs. Dynamic markings *pp* are present in both staves.

Fifth system of musical notation. The upper staff features a melodic line with slurs. The lower staff contains a bass line with slurs. A dynamic marking *mf* is present in the upper staff.

Sixth system of musical notation. The upper staff features a melodic line with slurs. The lower staff contains a bass line with slurs. Dynamic markings *pp* and *All* are present in the upper staff.

Handwritten musical notation on two staves. The upper staff contains a melodic line with a *pp* dynamic marking at the beginning and a *ff* marking followed by slanted lines. The lower staff contains rhythmic markings.

Handwritten musical notation on two staves. The upper staff features a melodic line with a *ff* dynamic marking and a *pp* marking. The lower staff contains rhythmic markings.

Handwritten musical notation on two staves. The upper staff is marked *Alllegro* and contains a melodic line with a *ff* dynamic marking and a *pp* marking. The lower staff is marked *Marcato* and contains rhythmic markings.

Handwritten musical notation on two staves. The upper staff contains a melodic line with a *pp* dynamic marking, a *p* marking, and a *pp* marking. The lower staff contains rhythmic markings.

Handwritten musical notation on two staves. The upper staff contains a melodic line. The lower staff contains rhythmic markings and the word *Unis*.

Handwritten musical notation on two staves. The upper staff contains a melodic line with a *pp* dynamic marking and a *ff* marking. The lower staff contains rhythmic markings and the word *U.S.*

*arco*

Handwritten musical notation for the first system. The treble clef staff contains a series of notes, some beamed together, with a long horizontal line underneath. The bass clef staff contains rests. Dynamics include *p* and *pp*.

Handwritten musical notation for the second system. The treble clef staff contains notes, some beamed together, with a long horizontal line underneath. The bass clef staff contains rests.

*rall*

Handwritten musical notation for the third system. The treble clef staff contains notes, some beamed together, with a long horizontal line underneath. The bass clef staff contains rests. Dynamics include *ff* and *p/p*.

*quasi Verse*

Handwritten musical notation for the fourth system. The treble clef staff contains notes, some beamed together, with a long horizontal line underneath. The bass clef staff contains notes and rests. Dynamics include *p*, *pp*, and *p/p*.

Handwritten musical notation for the fifth system. The treble clef staff contains notes, some beamed together, with a long horizontal line underneath. The bass clef staff contains rests.

Handwritten musical notation for the sixth system. The treble clef staff contains notes, some beamed together, with a long horizontal line underneath. The bass clef staff contains notes and rests. Dynamics include *p/33*, *p*, and *pp*.

*Allo*  
*rall* *ff*

*p/p* *ff* *p/p*

*p/p* *p/pizz*

*rall* *rall*  
*arco*

*(Andante)*

Handwritten musical score for a piece in 3/8 time, marked *(Andante)*. The score consists of six systems of two staves each. The first system includes a treble clef, a 3/8 time signature, and the tempo marking *(Andante)*. The music features a melodic line in the upper staff and a bass line in the lower staff. The second system has a *tr* marking above the first measure. The third system has a *D* marking above the first measure. The fourth system has a *tr* marking above the first measure and a *trios* marking above the fourth measure. The fifth system has a *tr* marking above the first measure. The sixth system has a *c/p* marking above the fourth measure. The notation includes various note values, rests, and slurs.

p55

arco

p55

p55

arco

P.S.

*arco*

Handwritten musical score for the first system. It consists of two staves. The upper staff contains a melodic line with various note values and rests, marked with a dynamic of *pp*. The lower staff contains a bass line with notes and rests. The system concludes with a double bar line.

Handwritten musical score for the second system. It consists of two staves. The upper staff contains a melodic line with notes and rests, marked with a dynamic of *pp*. The lower staff contains a bass line with notes and rests. The system concludes with a double bar line.

Handwritten musical score for the third system. It consists of two staves. The upper staff contains a melodic line with notes and rests, marked with a dynamic of *pp*. The lower staff contains a bass line with notes and rests. The system concludes with a double bar line.

Handwritten musical score for the fourth system. It consists of two staves. The upper staff contains a melodic line with notes and rests, marked with a dynamic of *pp*. The lower staff contains a bass line with notes and rests. The system concludes with a double bar line.



First system of handwritten musical notation, consisting of two staves with notes and rests.

Second system of handwritten musical notation, including a forte (*ff*) dynamic marking.

Third system of handwritten musical notation, featuring a *trist* marking and slanted lines.

Fourth system of handwritten musical notation, showing complex rhythmic patterns and slanted lines.

Fifth system of handwritten musical notation, with dense note clusters and slanted lines.

Sixth system of handwritten musical notation, including the initials *L.S.* in the center.

*ritenu* > > >

The first system consists of two staves. The upper staff is in treble clef and contains a series of notes with slurs and accents (>). The lower staff is in bass clef and contains a corresponding line of notes. The word "ritenu" is written in the first measure of the upper staff.

The second system consists of two staves. The upper staff is in treble clef and contains a series of notes with slurs and accents (>). The lower staff is in bass clef and contains a corresponding line of notes.

*Mute*

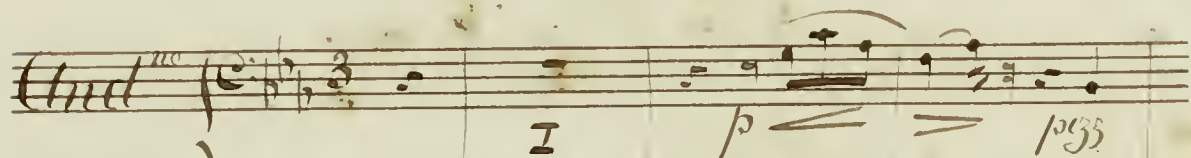
The third system consists of two staves. The upper staff is in treble clef and contains notes with slurs. The lower staff is in bass clef and contains notes with slurs. The word "Mute" is written in the first measure of the upper staff. The dynamic marking *pp* appears in the second measure of the lower staff.

*arco* *pp* *arco* *pp*

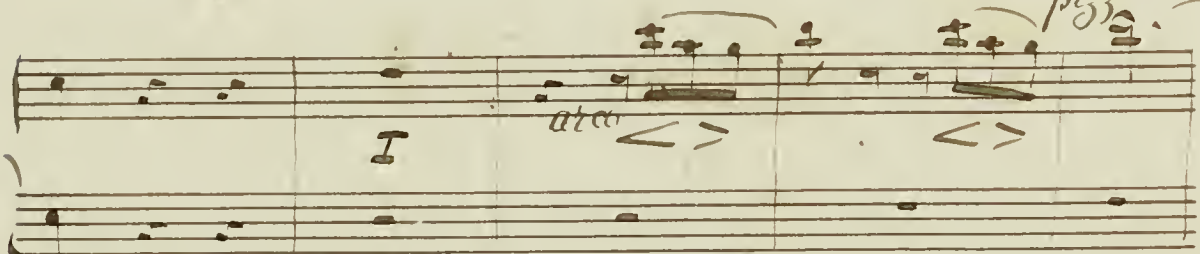
The fourth system consists of two staves. The upper staff is in treble clef and contains notes with slurs. The lower staff is in bass clef and contains notes with slurs. The word "arco" is written in the first measure of the upper staff. The dynamic marking *pp* appears in the first measure of both the upper and lower staves.

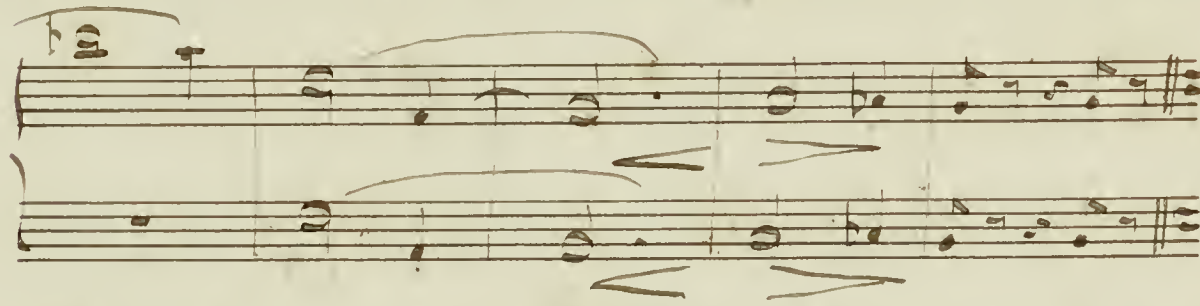
Four empty musical staves are located at the bottom of the page, arranged in two pairs of two staves each.

N.º 2

*And<sup>te</sup>* 

*Mod<sup>to</sup>* 

*arco* 



*p33* 

*arco* 

Handwritten musical notation for the first system, featuring two staves. The upper staff contains a melodic line with notes and rests, and the lower staff contains a bass line. Dynamic markings *f* and *p* are written below the notes. A large slur covers the entire system.

Handwritten musical notation for the second system. The upper staff is a vocal line with notes and rests. The lower staff is a piano accompaniment with notes and rests. Dynamic markings *p* and *animato* are present.

Handwritten musical notation for the third system. The upper staff is a vocal line with notes and rests, and the lower staff is a piano accompaniment. The lyrics "poco a poco creche" are written below the vocal line. Dynamic markings *f* and *p* are present. The system ends with a double bar line and a 2/4 time signature.

Handwritten musical notation for the fourth system. The upper staff is a vocal line with notes and rests. The lower staff is a piano accompaniment with notes and rests. Dynamic markings *p* and *p* are present. The system ends with a double bar line and a 2/4 time signature.

Handwritten musical notation for the fifth system. The upper staff is a vocal line with notes and rests. The lower staff is a piano accompaniment with notes and rests. The system ends with a double bar line and a 2/4 time signature.

Handwritten musical notation for the sixth system. The upper staff is a vocal line with notes and rests. The lower staff is a piano accompaniment with notes and rests. The system ends with a double bar line and a 2/4 time signature.

First system of musical notation, treble clef. It contains two staves. The upper staff has dynamic markings *f p* and *fp*. The lower staff has a few notes and rests.

Second system of musical notation, bass clef. It contains two staves. The upper staff has dynamic markings *f*, *ff*, *p/p*, and *f p*. The lower staff has a few notes and rests.

Third system of musical notation, bass clef. It contains two staves. The upper staff has dynamic markings *fp*, *f*, and *ff*. The lower staff has a few notes and rests.

Fourth system of musical notation, bass clef. It contains two staves. The upper staff has dynamic markings *p/p/p/p* and the instruction *And.<sup>te</sup> Mod.<sup>to</sup>*. The lower staff has rests and a 3/4 time signature.

Fifth system of musical notation, treble clef. It contains two staves with a series of notes and rests.

Sixth system of musical notation, treble clef. It contains two staves. The upper staff has dynamic markings *And. arco*. The lower staff has dynamic markings *And. ppp*.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes a melodic line with a *rall* marking.

Handwritten musical notation for the second system, featuring a bass clef and a key signature of one flat. The notation includes a melodic line with a *a tempo* marking and dynamic markings *pp* and *ppp*.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat. The notation includes a melodic line with a *arco* marking.

Handwritten musical notation for the fourth system, featuring a bass clef and a key signature of one flat. The notation includes a melodic line with a *f p f p* dynamic marking.

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of one flat. The notation includes a melodic line with a *ppp* marking and a *p* marking.

Handwritten musical notation for the sixth system, featuring a bass clef and a key signature of one flat. The notation includes a melodic line with a *animato poco a poco* marking and a *cras* marking.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains dynamic markings *f* and *pp*. The second staff contains the word *Alto* and a double bar line.

Handwritten musical notation on two staves. The first staff features a melodic line with slurs and dynamic markings *f* and *pp*. The second staff contains rhythmic markings, possibly slurs or repeat signs.

Handwritten musical notation on two staves. The first staff shows a melodic line with slurs. The second staff contains rhythmic markings, possibly slurs or repeat signs.

Handwritten musical notation on two staves. The first staff features a melodic line with slurs and dynamic markings *f* and *pp*. The second staff contains rhythmic markings, possibly slurs or repeat signs.

Handwritten musical notation on two staves. The first staff contains a complex passage with many notes, possibly a tremolo or rapid sixteenth-note run. The second staff contains a few notes and a double bar line.

Handwritten musical notation on two staves. The first staff contains a melodic line with slurs and dynamic markings *pp*, *f*, and *pp*. The second staff contains a few notes and dynamic markings *f* and *pp*.

Handwritten musical score for the first system, featuring a grand staff with piano dynamics (f, p) and a *ff* marking.

Handwritten musical score for the second system, including a *trcs* marking and a crossed-out section.

Handwritten musical score for the third system, consisting of two staves with rhythmic markings.

Handwritten musical score for the fourth system, labeled *Vio* and *I*, with a *pizz* marking.

Handwritten musical score for the fifth system, including *arco* and *dim rall* markings.

Handwritten musical score for the sixth system, featuring *rall:*, *All<sup>o</sup>*, and *trcs* markings.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various note values, rests, and dynamic markings. The word "eres" is written in a cursive hand on the left side of the lower section. Dynamic markings include "f" (forte) and "p" (piano). There are also some markings that appear to be "p/3" or "p/33". The paper shows signs of age, with some staining and a slightly uneven texture.

*f* *p*

*f* *p*

*eres*

*p/3*

*f*

*p/33*

2

*And*

Handwritten musical notation for the first system. It features a vocal line on a single staff with lyrics "areo eres" and "lius". Below it are two staves for piano accompaniment. The notation includes various note values, rests, and dynamic markings such as *ff*. A red scribble is present above the first staff, and a red mark is on the second staff.

Handwritten musical notation for the second system, consisting of two staves for piano accompaniment. The notation includes various note values and rests.

Handwritten musical notation for the third system, consisting of two staves for piano accompaniment. The notation includes various note values and rests.

Five sets of empty musical staves, each consisting of two staves, located in the lower half of the page.

N<sup>o</sup> 3.

Allegro *f* *Recit*

*And<sup>te</sup> p<sup>o</sup>* *Recit* *And<sup>te</sup>* *arco* *pp*

*Violini* *L.*

V.S.

Handwritten musical score for two staves. The top staff contains a melodic line with notes and rests, marked with *rall* in two places. The bottom staff contains a bass line with notes and rests, marked with *pp*.

Handwritten musical score for two staves. The top staff is marked *Larghetto* and contains a melodic line. The bottom staff is marked *pp/pizz* and contains a bass line with notes and rests.

Handwritten musical score for two staves. The top staff contains a melodic line with notes and rests, marked with *arco*. The bottom staff contains a bass line with notes and rests.

Handwritten musical score for two staves. The top staff is marked *Violin* and contains a melodic line. The bottom staff contains a bass line with notes and rests, marked with *ppizz* and *arco*.

Handwritten musical score for two staves. The top staff contains a melodic line with notes and rests, marked with *a tempo* and *ppizz*. The bottom staff contains a bass line with notes and rests, marked with *arco*, *suave*, and *ppizz*.

Stops

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes a melodic line with slurs and a lower line with rests. Performance markings include *arco*, *ff*, and the Roman numeral *I*.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one flat. The notation includes a melodic line with slurs and a lower line with rests. Performance markings include *pp* and *ppz*.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat. The notation includes a melodic line with slurs and a lower line with rests. Performance markings include *Andez*.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one flat. The notation includes a melodic line with slurs and a lower line with rests.

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of one flat. The notation includes a melodic line with slurs and a lower line with rests. Performance markings include *rall* and *Andez*.

Handwritten musical notation for the sixth system, featuring a treble clef and a key signature of one flat. The notation includes a melodic line with slurs and a lower line with rests. Performance markings include *l. 5*.

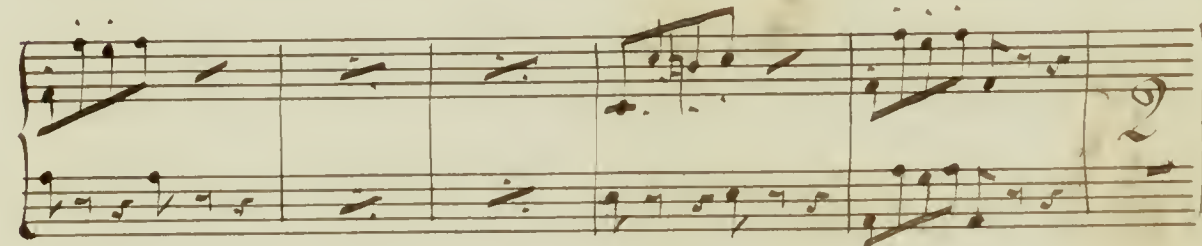
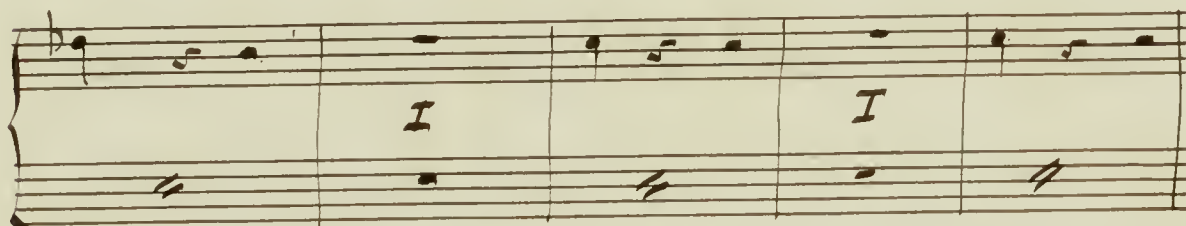
*animé*

Handwritten musical score for a piece titled "animé". The score consists of 11 staves. The first staff is a single line with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music, including a fermata. The second staff continues the melody. The third staff includes a dynamic marking "ff" and a "p/p" marking. The fourth staff has a "cresc" marking. The fifth staff has a "rall" marking. The sixth staff is a single line with a treble clef. The seventh staff is a grand staff (treble and bass clefs). The eighth staff is another grand staff. The ninth and tenth staves are grand staves. The eleventh staff is a grand staff. The score is written in a cursive, handwritten style.

N<sup>o</sup> 4

Go to 6<sup>a</sup>

All<sup>o</sup> non troppo 



Handwritten musical notation, first system. It consists of two staves. The left staff begins with a forte dynamic marking *ff*. The right staff contains a first ending bracket labeled *I* and a tempo marking *♩ = 120*.

Handwritten musical notation, second system. It consists of two staves. The right staff features a handwritten annotation *34* with a curved line above it.

Handwritten musical notation, third system. It consists of two staves. The left staff begins with a tempo marking *♩ = 123*.

Handwritten musical notation, fourth system. It consists of two staves. The left staff begins with a tempo marking *♩ = 123*.

Handwritten musical notation, fifth system. It consists of two staves.

Handwritten musical notation, sixth system. It consists of two staves.



This page contains a handwritten musical score for a string instrument, likely a violin or viola, consisting of six systems of staves. The notation includes various rhythmic values, slurs, and dynamic markings.

- System 1:** Two staves. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes with upward slurs.
- System 2:** Two staves. The upper staff contains a series of sixteenth notes with upward slurs. The lower staff has a similar rhythmic pattern. The instruction *Arco* is written above the upper staff, and *eres* is written below the lower staff.
- System 3:** Two staves. The music continues with eighth and sixteenth notes. The instruction *Arco* is written below the lower staff.
- System 4:** Two staves. The music features a series of eighth notes. The instruction *ff. p/p* is written above the upper staff.
- System 5:** Two staves. The upper staff features a series of quarter notes with upward slurs. The instruction *ff* is written below the lower staff.
- System 6:** Two staves. The upper staff features a series of quarter notes with upward slurs. The instruction *p* is written above the upper staff.
- System 7:** Two staves. The upper staff features a series of quarter notes with upward slurs. The instruction *133* is written below the lower staff.

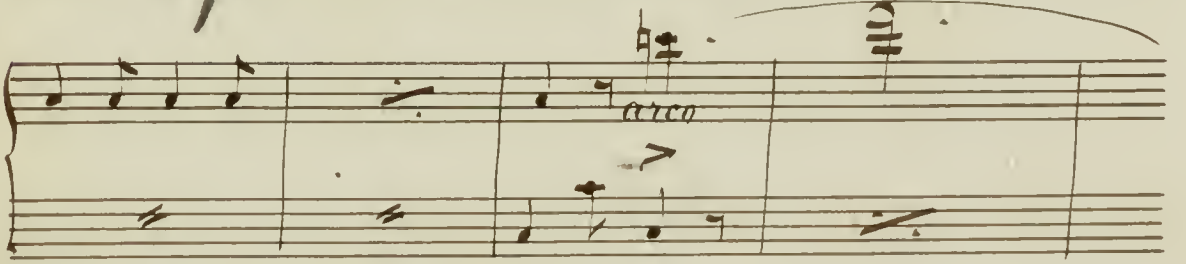
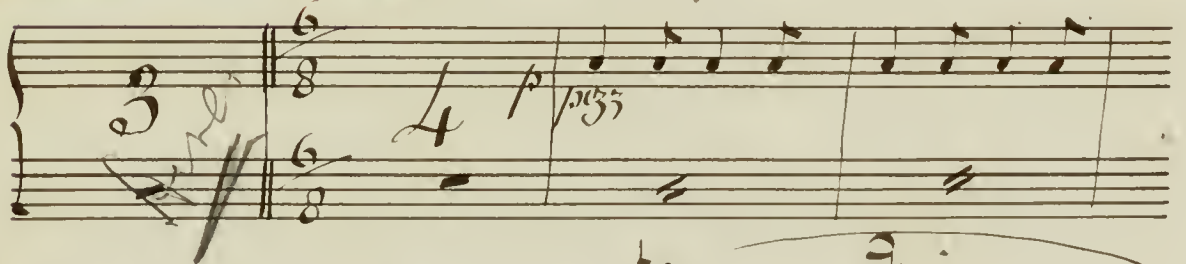
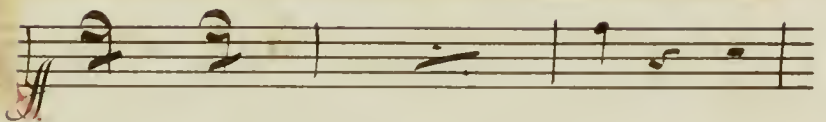
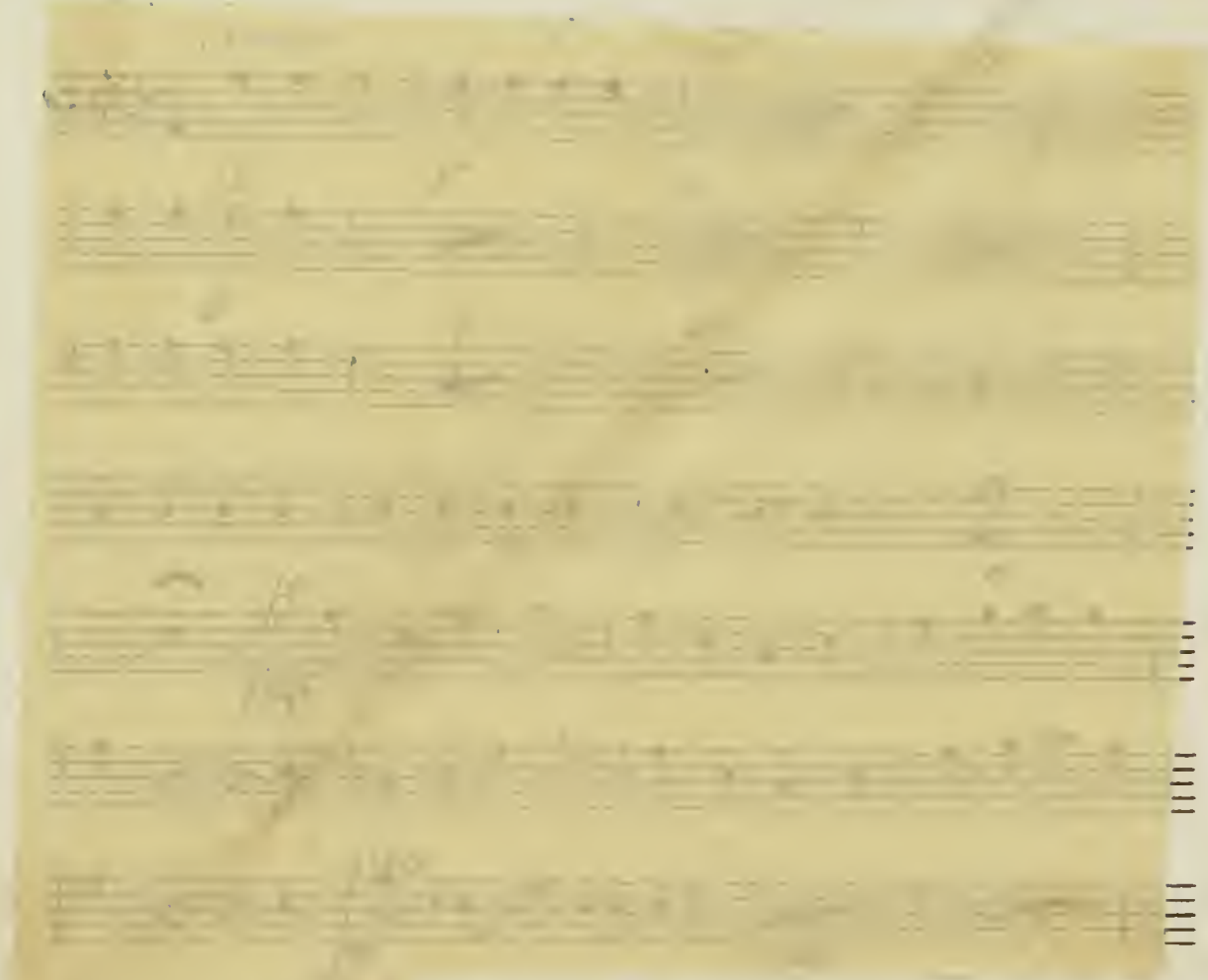
Handwritten musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes. The bottom staff has the word *arco* written below it.

Handwritten musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The bottom staff has the word *rits* written below it.

Handwritten musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music begins with a dynamic marking of *ff* (fortissimo).

A large, faded, and mostly illegible section of handwritten musical notation, likely representing a continuation of the piece. The notation is extremely light and difficult to discern.

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in approximately 15 horizontal staves, each consisting of five lines. The notes and clefs are very faint and difficult to discern, but they appear to be a form of musical score, possibly for a single instrument or voice. The paper shows signs of age, including some staining and discoloration. At the bottom of the page, there are several empty staves, suggesting the music continues on the following page.



Handwritten musical score on aged paper, consisting of seven systems of two staves each. The notation includes notes, rests, and dynamic markings.

Key features of the score:

- System 1:** Starts with a treble clef, a key signature of one flat (B-flat), and a tempo marking of *mp*. The first staff contains a melodic line with a slur over five notes. The second staff contains a bass line with several notes and rests.
- System 2:** Both staves contain melodic lines with slurs. The first staff has a dynamic marking of *pizz* (pizzicato).
- System 3:** Similar to System 2, with melodic lines and slurs. The first staff has a dynamic marking of *pizz*.
- System 4:** Continues the melodic and bass lines with slurs.
- System 5:** Continues the melodic and bass lines with slurs.
- System 6:** Continues the melodic and bass lines with slurs.
- System 7:** Continues the melodic and bass lines with slurs.

A prominent red diagonal line is drawn across the right side of the page, starting from the second system and extending down to the seventh system. In the upper right area, there is a handwritten note in red ink: "US 4R."

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is arranged in six systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A prominent feature is a large red 'X' drawn across the first two systems, with a vertical red line extending down through the third system. In the third system, the tempo markings 'rall' and 'a tempo' are written above the staff. Below the staff in the same system, the word 'Unis' is written, along with two 'pizz' (pizzicato) markings. The paper shows signs of age, including some staining and discoloration.

I

*All<sup>o</sup>*

*pp arco*

*1/2 moto cresc.*

*sempre pp*

*sempre pp*

*U.S*

*Maestoso Mod<sup>o</sup>*

*trus*

*trus*

*Recit*

*ff*

*All<sup>o</sup>*

*ff*

*trus*

*ff*

*rall un poco*

*p*

*pizz*



Handwritten musical notation for the first system, consisting of two staves. The upper staff contains a melodic line with various note values and rests, while the lower staff contains a bass line with fewer notes and rests.

Handwritten musical notation for the second system, consisting of two staves. The upper staff features a melodic line with slurs and accents, and the lower staff has a corresponding bass line.

Handwritten musical notation for the third system, consisting of two staves. The upper staff is marked "Animez" and "Arco", and the lower staff is marked "Vivis". A "p/p" marking is present in the upper staff.

Handwritten musical notation for the fourth system, consisting of two staves. The upper staff contains a melodic line with slurs, and the lower staff contains a bass line with rests.

Handwritten musical notation for the fifth system, consisting of two staves. The upper staff has dynamic markings "p" and "f" and the instruction "cresc". The lower staff has rests.

Handwritten musical notation for the sixth system, consisting of two staves. The upper staff has dynamic markings "dim" and "V.S.". The lower staff has rests.

*ba .*

*p* *ppz*

*Arco*

*p* *pp arco*

*p*

*ff* *pp*

*ff* *pp* *trus*

*3*

*p*

*rall un poco*

*ff* *p* *ppz*



*Arco*

*Arco*

*sp*

*sp*

*cresc*

*sp*

*cresc*

*sp*

*All: Maestoso*

*f*

*All: Maestoso*

*f*

*f*

*3*

*pp*

*pp*

*3*

*crede*

*Larghetto*

*12* *pizz*

*Arco*

*f* *Arco* *pizz*

*f* *Arco*

*Arco*

*f*

N<sup>o</sup> 5

*Allegro* *pp*

*Andato* *pp*

3 3 3 3 3 3 3

*Allo*

*piu*

*ppizz*

*travis*

Handwritten musical notation on two staves. The top staff features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter notes with stems pointing down, some beamed together. The bottom staff features a bass clef and contains a bass line with quarter notes and rests.

Handwritten musical notation on two staves. The top staff continues the melody with quarter notes and rests. The bottom staff continues the bass line with quarter notes and rests.

Handwritten musical notation on two staves. The top staff continues the melody with quarter notes and rests. The bottom staff continues the bass line with quarter notes and rests.

Handwritten musical notation on two staves. The top staff continues the melody with quarter notes and rests. The bottom staff continues the bass line with quarter notes and rests.

Handwritten musical notation on two staves. The top staff continues the melody with quarter notes and rests. The bottom staff contains a rest followed by the letter *I* in the first measure, and then continues with quarter notes and rests.

Handwritten musical notation on two staves. The top staff contains a few notes followed by a rest and the letters *V. S.* in the second measure. The bottom staff contains a rest.

*pizz*

*arco ff*

*1º Tempo un peu retenu*



Handwritten musical notation on two staves. The top staff contains a melodic line with various notes and rests, starting with a treble clef and a key signature of one flat. The bottom staff contains a bass line with fewer notes. A dynamic marking 'p' is visible in the first measure of the top staff.

Handwritten musical notation on two staves. The top staff continues the melodic line. The bottom staff contains a bass line. There are handwritten annotations: 'Piu' above the top staff and 'Bis' below it, both with double lines above and below them. The word 'Huis' is written in the middle of the bottom staff.

Handwritten musical notation on two staves. The top staff continues the melodic line. The bottom staff contains a bass line. There are handwritten annotations: 'ff' below the top staff and '4 2 2' above the bottom staff.

Handwritten musical notation on two staves. The top staff continues the melodic line. The bottom staff contains a bass line. There are handwritten annotations: 'pp' at the beginning of the bottom staff and '4 2 2' above the top staff.

Handwritten musical notation on two staves. The top staff continues the melodic line. The bottom staff contains a bass line. There are handwritten annotations: '1055' above the bottom staff.

Handwritten musical notation on two staves. The top staff contains a few notes. The bottom staff is mostly empty. There are handwritten annotations: 'U.S.' in the center of the bottom staff.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of several systems of staves. The top system features a single staff with a treble clef, containing a few notes and rests, with the word "arco" written below it. The second system has a single staff with a treble clef, a key signature change to two flats, and a time signature of 6/8, with the word "All<sup>o</sup>" written above it. The following three systems each consist of two staves, likely representing a piano accompaniment. The notation includes various note values, rests, and dynamic markings such as "pp" (pianissimo) and "p/p" (piano/piano). The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration.

pp

cresc

I pp cresc

trist

ff

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with slurs and accents. The lower staff contains the word "Vitis" followed by four double bar lines with repeat signs.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with slurs and accents. The lower staff contains four double bar lines with repeat signs.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with slurs and accents. The lower staff contains four double bar lines with repeat signs.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with slurs and accents, starting with a *p/p* dynamic marking. The lower staff contains a melodic line with slurs and accents, also starting with a *p/p* dynamic marking.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with slurs and accents. The lower staff contains a melodic line with slurs and accents.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with slurs and accents. The lower staff contains a melodic line with slurs and accents.

Handwritten musical notation on a grand staff with two staves. The notation includes various notes, rests, and slurs. The paper shows signs of age and wear.

Handwritten musical notation on a grand staff with two staves. The notation includes various notes, rests, and slurs. The paper shows signs of age and wear.

Handwritten musical notation on a grand staff with two staves. The notation includes various notes, rests, and slurs. The paper shows signs of age and wear.

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Handwritten musical notation on a grand staff with two staves. The notation includes various notes, rests, and slurs. The paper shows signs of age and wear.

Handwritten musical notation on a grand staff with two staves. The notation includes various notes, rests, and slurs. The paper shows signs of age and wear.

Unis

Musical notation for the first system, including a treble clef, a key signature of one flat, and dynamic markings 'pizz' and 'arco'.

Musical notation for the second system, showing a continuation of the melodic line.

Musical notation for the third system, featuring a 2/4 time signature and a fermata.

Musical notation for the fourth system, including a 6/8 time signature and the marking 'III.'.

Musical notation for the fifth system, showing a continuation of the melodic line.

Musical notation for the sixth system, including the markings 'dim e rall' and 'a tempo'.

Musical notation for the seventh system, showing a continuation of the melodic line.

Musical notation for the eighth system, showing a continuation of the melodic line.

Musical notation for the ninth system, showing a continuation of the melodic line.

Musical notation for the tenth system, showing a continuation of the melodic line.

Musical notation for the eleventh system, showing a continuation of the melodic line.

Handwritten musical notation on two staves. The top staff contains a series of rhythmic patterns, possibly eighth or sixteenth notes, with slurs and accents. The bottom staff contains similar rhythmic patterns, also with slurs and accents.

Handwritten musical notation on two staves. The top staff has a dynamic marking *p/p* and the number *10*. The bottom staff has a dynamic marking *p/p*. Both staves contain rhythmic patterns with slurs and accents.

Handwritten musical notation on two staves. Both staves contain rhythmic patterns with slurs and accents.

Handwritten musical notation on two staves. The top staff has a dynamic marking *eres*. The bottom staff has a dynamic marking *ff*. Both staves contain rhythmic patterns with slurs and accents.

Handwritten musical notation on two staves. The top staff has a large *I* marking. Both staves contain rhythmic patterns with slurs and accents.

Handwritten musical notation on two staves. The top staff has a large *5* marking. Both staves contain rhythmic patterns with slurs and accents.

Handwritten musical notation on two staves. The top staff features a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes quarter notes and rests. The bottom staff contains rhythmic markings, possibly slurs or ties, indicating the accompaniment.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with slurs and a dynamic marking of *ff* (fortissimo). The bottom staff shows rhythmic accompaniment with slurs.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat, featuring a melodic line with slurs and a dynamic marking of *ff*. The bottom staff contains rhythmic accompaniment with slurs.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat, with a melodic line and slurs. The bottom staff is labeled "Allegro" and contains rhythmic accompaniment with slurs.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat, with a melodic line and slurs. The bottom staff contains rhythmic accompaniment with slurs.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat, with a melodic line and slurs. The bottom staff contains rhythmic accompaniment with slurs.



*Alllegro*

*non troppo*

*6 P*  
*8 pizz*  
*6*  
*8*

*15*

*Adagio*

*Animato*

*Adagio* *cr*

*ff* *rit*

(Gialda)  
No. 6

(Cello & Basso)  
(Enti' Acte et Choeur)

Handwritten musical notation for the first system, featuring a treble and bass staff with a 3/4 time signature and various notes and rests.

Handwritten musical notation for the second system, including dynamic markings *pizz* and *arco*.

Handwritten musical notation for the third system, including dynamic markings *pp* and *pizz*.

Handwritten musical notation for the fourth system, including dynamic markings *pp* and a large *S* symbol.

Handwritten musical notation for the fifth system, showing complex rhythmic patterns and dynamic markings.

Handwritten musical notation for the sixth system, including dynamic markings *cres* and *dim*.

*pp pizz*

2

This page contains a handwritten musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The score features various musical elements such as notes, rests, slurs, and dynamic markings. The first system includes a *pp* marking. The second system includes a *pizz* marking. The third system includes a *pizz* marking. The fourth system includes a *pizz* marking. The fifth system includes a *pizz* marking. The sixth system includes a *pizz* marking and a *col* marking. The seventh system includes a *pizz* marking and a *col* marking. The score is written in a cursive, handwritten style.

arco

*p* *pizz*

*pizz*

arco

T.S.

No. 7 *All<sup>o</sup>* (Avec le bois de l'archet.)

*pizz*

*arco*      *avec le bois*      *arco*

*arco*      *Suivez*

*avec le bois) a tempo*      *pou*

*arco*      *rall*

*al tempo*

*arco*

*p*

*p*

*p*

*p*

*(au clef bois)*

*arco*

*f*

*(au clef bois)*

*pp*



*pizz*

*arco*  
*(avec le bois)*

*Suivez*

*allegro*  
*(avec le bois)*  
*pizz*

*arco*

*rall*

V.S.

*allegro*

*arco*

*f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p* *(avec le bois)* *arco*

The image shows a page of handwritten musical notation for a string quartet. The score is written in ink on aged paper. It begins with the tempo marking 'allegro'. The first system consists of two staves (violin and viola parts) with a piano introduction marked 'arco'. The dynamics range from piano (p) to forte (f). The second system continues the piano introduction with similar dynamics. The third system introduces the woodwinds, marked '(avec le bois)', and then returns to the strings marked 'arco'. The fourth system shows the beginning of the main piece, with a double bar line indicating the start of a new section. Below the fourth system are four empty staves, suggesting the rest of the page is a continuation of the score.

No. 8.

All. <sup>to</sup> And.<sup>no</sup>

Handwritten musical notation for the first system, featuring treble and bass staves. The time signature is 3/4, and the key signature has three sharps (F#, C#, G#). The notation includes a large initial note in the bass staff with dynamic markings *pp* and *pizz*.

Handwritten musical notation for the second system, showing treble and bass staves with rhythmic patterns.

Handwritten musical notation for the third system, including a *arco* marking.

Handwritten musical notation for the fourth system, featuring *pp* markings and double bar lines.

Handwritten musical notation for the fifth system, a single staff with rhythmic patterns.

V.S.

Handwritten musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The bass line includes the word "col" and several double bar lines.

Handwritten musical notation for the second system, including dynamic markings "f" and "p".

Handwritten musical notation for the third system, showing rhythmic patterns in both staves.

Handwritten musical notation for the fourth system, consisting of rhythmic patterns in both staves.

Handwritten musical notation for the fifth system, featuring tempo markings "rall. suivez" and "a tempo".

Handwritten musical notation for the sixth system, showing rhythmic patterns in both staves.

arco

Handwritten musical notation for the first system. The top staff is a violin part, marked "arco", with a long slur over the first four measures. The bottom staff is a piano accompaniment, starting with a double bar line and a dynamic marking of *pp*. The piano part consists of chords with slurs and accents.

Handwritten musical notation for the second system. The top staff continues the violin part with a slur. The bottom staff continues the piano accompaniment with chords and slurs.

*pizz*

Handwritten musical notation for the third system. The top staff features a violin part with a dynamic marking of *pizz* (pizzicato) and a slur. The bottom staff has a dynamic marking of *p* and contains mostly rests.

*suivrez*

*pizz unis*

Handwritten musical notation for the fourth system. The top staff has a dynamic marking of *suivrez* and a slur. The bottom staff has a dynamic marking of *pizz unis* and contains rests.

Handwritten musical notation for the fifth system. The top staff continues the violin part. The bottom staff continues the piano accompaniment with rests and slurs. The system concludes with a double bar line and the initials "f. S."

And<sup>te</sup>

pizz  
col

Pizz  
arco

And<sup>te</sup>

pp

pp  
col

Cello

pizz

pizz

arco

*And<sup>te</sup>*

*pp*

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

*pp*

*col*

*rit<sup>o</sup>*

*a tempo*

*m*

*p f p fp fp p*

*pp*

*Segue rall*

*F.S.*

*a tempo*

*pp*

*Seguez rall*      *un poco piu mosso*

*piu*



Handwritten musical notation for the first system, consisting of two staves. The top staff features a series of slurred notes with various accidentals (flats and sharps). The bottom staff contains a more rhythmic accompaniment with eighth and sixteenth notes.

Handwritten musical notation for the second system. It includes dynamic markings such as *rall* and *Ando*. Performance instructions like *arco* are written above the notes. The notation shows a transition in tempo and dynamics.

Handwritten musical notation for the third system. It features slurred notes and dynamic markings such as *pparco*. The notation continues the melodic and harmonic development.

Handwritten musical notation for the fourth system, showing complex rhythmic patterns and slurs. The notation is dense with notes and rests.

Handwritten musical notation for the fifth system, including the instruction *arco suivex*. The notation concludes with a large, stylized flourish or signature.

Four empty musical staves at the bottom of the page, indicating the end of the written music on this page.

All<sup>o</sup>

Handwritten musical score for piano, marked *All<sup>o</sup>* and *pp pizz*. The score is written in 3/8 time and consists of eight systems of two staves each. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The upper staff contains slurs over groups of notes, with some notes marked with accents. The lower staff contains a steady rhythmic accompaniment of eighth notes. The piece concludes with a double bar line and repeat dots in the final measure of the eighth system.

Handwritten musical notation for the first system, consisting of two staves. The upper staff contains several slurred notes, some with accents. The lower staff contains a series of eighth notes.

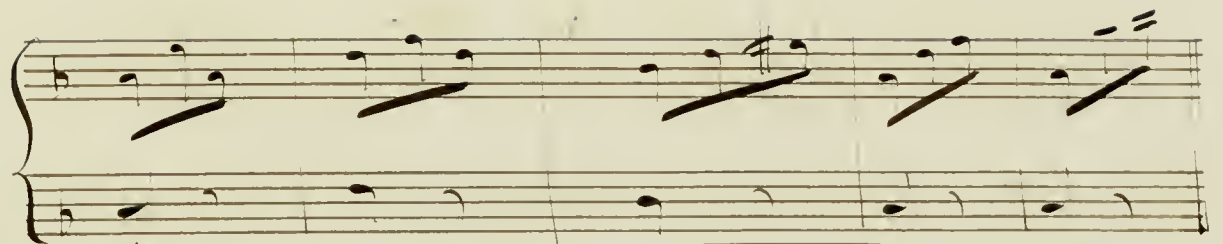
Handwritten musical notation for the second system, consisting of two staves. The upper staff contains several slurred notes, some with accents. The lower staff contains a series of eighth notes.

Handwritten musical notation for the third system, consisting of two staves. The upper staff contains several slurred notes, some with accents. The lower staff contains a series of eighth notes with fingerings 1, 2, 3, 4, and 5 indicated below the notes.

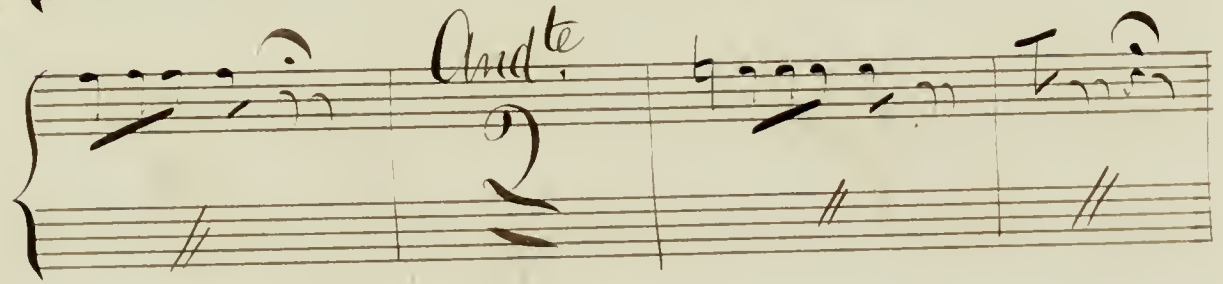
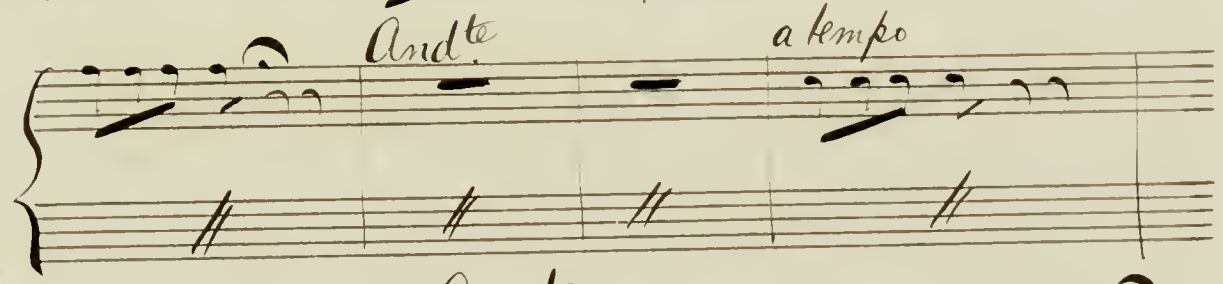
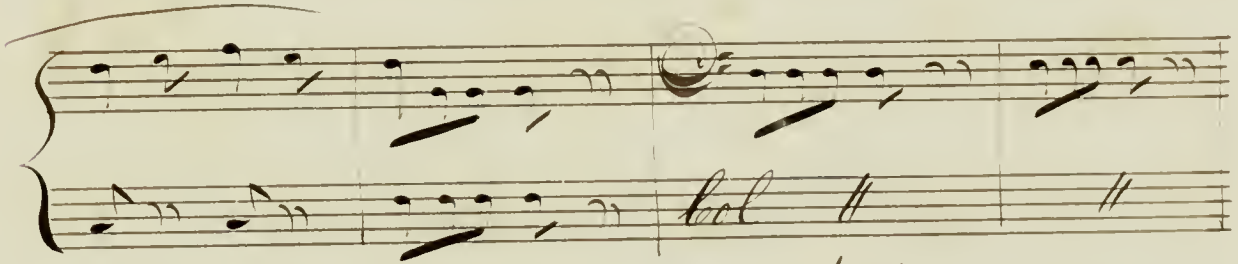
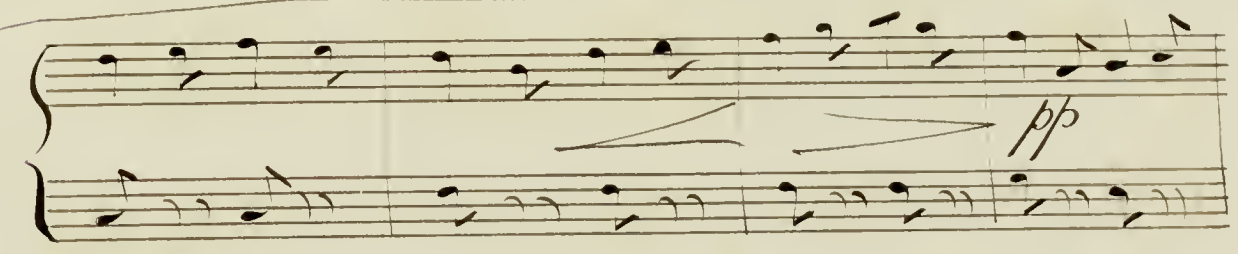
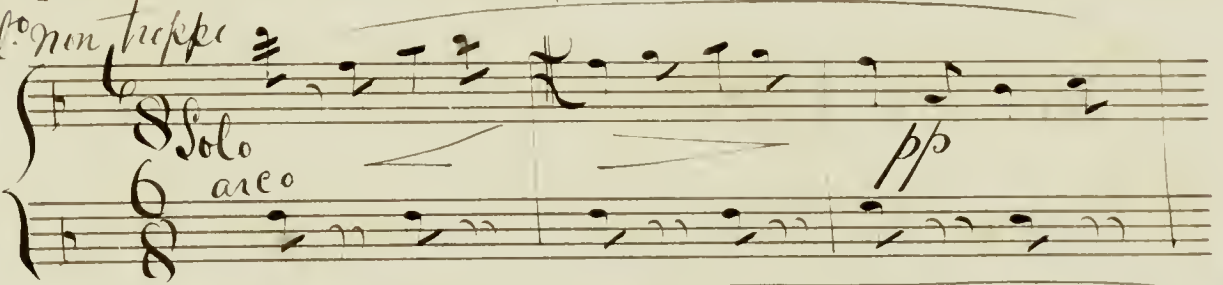
Handwritten musical notation for the fourth system, consisting of two staves. The upper staff contains several slurred notes, some with accents. The lower staff contains a series of eighth notes with fingerings 9, 10, and 11 indicated below the notes.

Handwritten musical notation for the fifth system, consisting of two staves. The upper staff contains several slurred notes, some with accents. The lower staff contains a series of eighth notes. A dynamic marking of *pp* is written at the beginning of the system.

Handwritten musical notation for the sixth system, consisting of two staves. The upper staff contains several slurred notes, some with accents. The lower staff contains a series of eighth notes.



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



*Andte*

*p* *accel*

*cres*  
*Animo!*

*rall*  
*pp*

*pizz*  
*divorz*

*F.S.*

*pizz*  
*pp*  
*pp pizz*

This image shows a page of handwritten musical notation for piano. The score is written on seven systems of staves, each consisting of a grand staff (treble and bass clefs). The music is in 3/8 time and features a melodic line in the right hand and a supporting bass line in the left hand. The notation includes slurs, accents, and dynamic markings such as *pizz* (pizzicato) and *pp* (pianissimo). A prominent red diagonal line is drawn across the entire page, crossing through the musical staves. The paper is aged and shows some wear at the edges.

~~Handwritten musical score, crossed out with a large red X. The score consists of six systems of two staves each. The notation includes notes, rests, and dynamic markings such as *col* and *pp*.~~

○ *pp* Handwritten musical score, consisting of two staves with notes and rests.

~~here~~

V.S.

Handwritten musical notation for the first system, consisting of two staves. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with notes and rests.

Handwritten musical notation for the second system, consisting of two staves. The upper staff continues the melodic line with slurs and accents, and the lower staff continues the accompaniment.

Handwritten musical notation for the third system, including the tempo marking *All. non troppo*. The system consists of two staves with notes and slurs.

Handwritten musical notation for the fourth system, consisting of two staves. Both staves contain double bar lines, indicating a section break or a full measure rest.

Handwritten musical notation for the fifth system, including the dynamic marking *cres*. The system consists of two staves with notes and slurs.

Handwritten musical notation for the sixth system, including the dynamic marking *cres*. The system consists of two staves with notes and slurs, ending with a double bar line.



*Adversis et nos aures*

*no. 9. And*

*con sordini*

*pp*

*cresc*

*dim*

*ppp*

The image shows a handwritten musical score for piano, consisting of five systems of staves. The first system includes a treble and bass clef, a 6/8 time signature, and a 'con sordini' marking. The second system features a 'cresc' marking. The third system has a 'dim' marking. The fourth system begins with a 'ppp' marking. The music consists of flowing sixteenth-note passages in both hands, with various dynamic markings and articulation marks throughout.

*Anime*

*cres*

*arco*

*ppizz*

*ppp*

*a tempo*

*p*

*rall*

*rall arco*

*ppizz*

*pp*

*p*

The image shows a page of handwritten musical notation for a string quartet. It consists of six systems of staves. The first system includes the tempo marking 'Anime' and dynamic markings 'cres' and 'arco'. The second system features 'ppizz' and 'ppp'. The third system has 'ppp'. The fourth system is mostly blank. The fifth system includes 'a tempo', 'p', and 'rall'. The sixth system includes 'rall arco', 'ppizz', 'pp', and 'p'. There are also some scribbled-out notes and markings throughout the score.

*a tempo*

First system of musical notation. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains piano (p) and forte (f) markings.

Second system of musical notation. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains piano (p) and forte (f) markings.

Third system of musical notation. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains piano (p) and forte (f) markings.

*arco*

Fourth system of musical notation. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains piano (p) and forte (f) markings. The word *arco* is written above the first measure.

*rall un poco*

Fifth system of musical notation. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains piano (p) and forte (f) markings. The marking *rall un poco* is written above the first measure.

*F. S.*

Two empty musical staves at the bottom of the page.

*pp pizz*

*arco > pp.*

*sf > pp > p > p cres > p sf > f*

*col // // //*

*a tempo*

*pizz*

Handwritten musical notation for the first system, consisting of two staves. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment.

Handwritten musical notation for the second system. The instruction "Arco" is written in the left margin. A triplet of eighth notes is marked with a "3" above it. The lower staff continues with a steady accompaniment.

Handwritten musical notation for the third system. A triplet of eighth notes is marked with a "3" above it. The dynamic marking "pp" (pianissimo) is written in the right margin. The notation includes slurs and accents.

Handwritten musical notation for the fourth system. A triplet of eighth notes is marked with a "3" above it. The instruction "Arco" is written in the right margin. The lower staff continues with a steady accompaniment.

Handwritten musical notation for the fifth system. The instruction "pp pizz" (pianissimo pizzicato) is written in the left margin. The upper staff features a melodic line with slurs and accents.

Handwritten musical notation for the sixth system, continuing the piece. It consists of two staves with various notes and slurs, maintaining the piece's texture.

This page contains a handwritten musical score for guitar and piano. The score is organized into four systems, each consisting of two staves. The top staff of each system is for the guitar, and the bottom staff is for the piano. The music is written in a single system with a common time signature. The guitar part features melodic lines with various note values, including eighth and sixteenth notes, and rests. The piano part provides harmonic accompaniment, often using chords and arpeggiated figures. The word "pizz" is written above the piano staff in several places, indicating pizzicato. The notation is clear and legible, with some corrections and markings visible.

*pizz*

*pizz*

*arco* 3

*pp*

*col* //

3

*pp cres* //

*pp* //

V.S.

*p*  
*pizz* *pp*

The first system of handwritten musical notation consists of two staves. The top staff begins with a dynamic marking of *p*. The bottom staff has *pizz* and *pp* markings. A red circle is drawn around a note in the top staff, and a vertical red line extends downwards from it. A diagonal red line is drawn across both staves, crossing the red circle and line.

The second system of handwritten musical notation consists of two staves with various notes and rests.

*arco*

The third system of handwritten musical notation consists of two staves. The word *arco* is written in the right-hand staff. The notation includes notes with stems and beams.

2 3

The fourth system of handwritten musical notation consists of two staves. It features triplet markings with the numbers 2 and 3 above groups of notes.

*pp* 2 3 *arco*

The fifth system of handwritten musical notation consists of two staves. It features a dynamic marking of *pp*, triplet markings with the numbers 2 and 3, and the word *arco* written in the right-hand staff.

Two sets of empty musical staves, each consisting of five lines, are located at the bottom of the page.



Alto.  
p  
pizz

Viol //

Juste *allegro*

*Juste*  
*allegro*  
F.S.

*retenu*

*pp sempre pizz*

*col*

This system contains two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents. The word "retenu" is written above the first measure of the upper staff. The dynamic marking "pp sempre pizz" is written above the first measure of the lower staff, and "col" is written below the first measure of the lower staff.

This system contains two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents.

*All<sup>o</sup>*

*pp*

*pizz*

This system contains two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents. The tempo marking "All<sup>o</sup>" is written to the left of the first measure of the upper staff. The dynamic marking "pp" is written above the first measure of the lower staff, and "pizz" is written above the last measure of the lower staff.

*col*

This system contains two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents. The word "col" is written below the first measure of the lower staff.

This system contains two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents.

This system contains one staff in treble clef with a melodic line and slurs. Below this staff are three empty staves.





No. 10. Finale

All<sup>o</sup> risoluto

pp

p pizz pizz

arco

Handwritten musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The treble staff contains a melodic line with slurs and a *pizz* marking. The bass staff contains a simple accompaniment line.

Handwritten musical notation for the second system, featuring a treble and bass clef. The treble staff contains a melodic line with slurs. The bass staff contains a simple accompaniment line with a *pizz* marking.

Handwritten musical notation for the third system, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and an *arco* marking. The bass staff contains a simple accompaniment line.

Handwritten musical notation for the fourth system, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and an *arco* marking. The bass staff contains a simple accompaniment line. The bottom half of the page is obscured by a large, light-colored stain.

*All<sup>o</sup>*

Handwritten musical score for the first system, featuring two grand staves with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and contains several sixteenth-note passages with slurs and accents. The tempo marking "All<sup>o</sup>" is written at the top left.

*Mod<sup>to</sup>*

Handwritten musical score for the second system, featuring two grand staves. The music is in a key with one sharp (F#) and contains several eighth-note passages with slurs. The tempo marking "Mod<sup>to</sup>" is written at the top left.

*All<sup>o</sup>*

Handwritten musical score for the third system, featuring two grand staves. The music is in a key with one sharp (F#) and contains several eighth-note passages with slurs. The tempo marking "All<sup>o</sup>" is written at the top left.

Handwritten musical score for the fourth system, featuring two grand staves. The music is in a key with one sharp (F#) and contains several eighth-note passages with slurs. The dynamic marking "p" is visible.

Handwritten musical score for the fifth system, featuring two grand staves. The music is in a key with one sharp (F#) and contains several eighth-note passages with slurs. The dynamic marking "p" is visible.





*And.<sup>o</sup>*

Handwritten musical notation for the first system. It consists of two staves. The top staff is in treble clef and the bottom in bass clef. The time signature is 3/5 and the key signature has one sharp (F#). The music begins with a piano (*p*) dynamic and includes a *pizz* (pizzicato) marking. The notation includes sixteenth notes and rests, with some notes beamed together.

Handwritten musical notation for the second system. The top staff continues the treble clef melody with sixteenth notes and rests. The bottom staff provides a rhythmic accompaniment with eighth notes and rests. A '6' is written below the first measure of the treble staff.

Handwritten musical notation for the third system. The notation continues with similar patterns of sixteenth notes in the treble and eighth notes in the bass. A '6' is written below the first measure of the treble staff.

Handwritten musical notation for the fourth system. The tempo changes to *All<sup>o</sup> non troppo*. The notation includes a *pizz* marking. The treble staff has a sixteenth-note melody, and the bass staff has a rhythmic accompaniment. A '6' is written below the first measure of the treble staff.

Handwritten musical notation for the fifth system. The notation continues with similar patterns of sixteenth notes in the treble and eighth notes in the bass. The bass staff features double bar lines in several measures.

Handwritten musical notation for the sixth system. The notation concludes the piece with similar patterns of sixteenth notes in the treble and eighth notes in the bass. The bass staff features double bar lines in several measures.

Handwritten musical notation for the first system, consisting of two staves. The top staff contains a melodic line with eighth and sixteenth notes, ending with two measures of rests. The bottom staff contains a bass line with eighth notes and rests, marked with a double bar line and repeat sign.

Handwritten musical notation for the second system, consisting of two staves. The top staff contains a melodic line with eighth notes and rests. The bottom staff contains a bass line with rests, marked with a double bar line and repeat sign.

Handwritten musical notation for the third system, consisting of two staves. The top staff contains a melodic line with eighth notes and rests, ending with a key signature change to three sharps. The bottom staff contains a bass line with rests, marked with a double bar line and repeat sign.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff contains a melodic line with eighth notes and rests. The bottom staff contains a bass line with rests, marked with a double bar line and repeat sign.

Handwritten musical notation for the fifth system, consisting of two staves. The top staff contains a melodic line with eighth notes and rests, marked with "arco" and "pizz" above it. The bottom staff contains a bass line with rests, marked with a double bar line and repeat sign.

Handwritten musical notation for the sixth system, consisting of two staves. The top staff contains a melodic line with eighth notes and rests, marked with "arco" and "pizz" above it. The bottom staff contains a bass line with rests, marked with a double bar line and repeat sign.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with double bar lines indicating rests.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various note values and rests, and the lower staff continues with double bar lines.

Third system of musical notation, consisting of two staves. The upper staff features a series of sixteenth-note patterns, with the word *arco* written above the first measure, *animato* above the second, and *piu a poco* above the third. The lower staff contains double bar lines.

Fourth system of musical notation, consisting of two staves. The upper staff continues with sixteenth-note patterns, and the lower staff contains double bar lines.

Fifth system of musical notation, consisting of two staves. The upper staff continues with sixteenth-note patterns, and the lower staff contains double bar lines. The word *Cres* is written above the upper staff in the fourth measure, and *pp* is written below the lower staff in the fifth measure.

A set of empty musical staves at the bottom of the page.

*Aud<sup>no</sup>*

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth-note runs and rests, with a '6' (finger number) written below. The lower staff is in bass clef and contains a bass line with slurs and rests, marked with *pizz* (pizzicato).

Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth-note runs and rests, with a '6' (finger number) written below. The lower staff is in bass clef and contains a bass line with slurs and rests, marked with *pizz* (pizzicato).

Third system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth-note runs and rests, with a '6' (finger number) written below. The lower staff is in bass clef and contains a bass line with slurs and rests, marked with *pizz* (pizzicato).

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth-note runs and rests, with a '6' (finger number) written below. The lower staff is in bass clef and contains a bass line with slurs and rests, marked with *pizz* (pizzicato). The tempo marking *All<sup>o</sup> non troppo* is written above the staff.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth-note runs and rests. The lower staff is in bass clef and contains a bass line with slurs and rests, marked with *pizz* (pizzicato).

Sixth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth-note runs and rests. The lower staff is in bass clef and contains a bass line with slurs and rests, marked with *pizz* (pizzicato).

Handwritten musical notation for the first system, consisting of two staves. The notation includes various notes, rests, and accidentals.

Handwritten musical notation for the second system, consisting of two staves. The notation includes various notes, rests, and accidentals.

Handwritten musical notation for the third system, consisting of two staves. The notation includes various notes, rests, and accidentals.

Handwritten musical notation for the fourth system, consisting of two staves. The notation includes various notes, rests, and accidentals.

Handwritten musical notation for the fifth system, consisting of two staves. The notation includes various notes, rests, and accidentals.

V.S.

Two empty musical staves at the bottom of the page.

arco pizz arco

All<sup>o</sup> arco pp

cres

arco pp

V.S.

This block contains the main body of the manuscript, which consists of approximately 10-12 staves of music. The handwriting is very light and difficult to discern, but it appears to be a complex piece of music with various notes, rests, and possibly some clefs or accidentals. The overall appearance is that of a working draft or a very light pencil sketch.

V.S.

*All<sup>o</sup>*

Handwritten musical notation for the first system. The treble clef is on the left. The key signature consists of two sharps (F# and C#). The music is written on a single staff with a piano (*pp*) dynamic marking. The notation includes eighth and sixteenth notes, with some notes beamed together. There are two double slashes (//) on the staff, indicating repeat or continuation points.

Handwritten musical notation for the second system. The treble clef is on the left. The music is written on a single staff. The notation includes eighth and sixteenth notes, with some notes beamed together. There are two double slashes (//) on the staff.

Handwritten musical notation for the third system. The treble clef is on the left. The music is written on a single staff. The notation includes eighth and sixteenth notes, with some notes beamed together. There are two double slashes (//) on the staff.

Handwritten musical notation for the fourth system. The treble clef is on the left. The music is written on a single staff. The notation includes eighth and sixteenth notes, with some notes beamed together. There are two double slashes (//) on the staff.

Handwritten musical notation for the fifth system. The treble clef is on the left. The music is written on a single staff. The notation includes eighth and sixteenth notes, with some notes beamed together. There are two double slashes (//) on the staff.

Handwritten musical notation for the sixth system. The treble clef is on the left. The music is written on a single staff. The notation includes eighth and sixteenth notes, with some notes beamed together. There are two double slashes (//) on the staff.



Handwritten musical notation for the first system, featuring a treble clef and a grand staff with slurs and accidentals.

Handwritten musical notation for the second system, featuring a treble clef and a grand staff with slurs and accidentals.

Handwritten musical notation for the third system, featuring a treble clef and a grand staff with slurs and accidentals.

Handwritten musical notation for the fourth system, featuring a treble clef and a grand staff with slurs and accidentals.

Handwritten musical notation for the fifth system, featuring a treble clef and a grand staff with slurs and accidentals.

Handwritten musical notation for the sixth system, featuring a treble clef and a grand staff with slurs and accidentals.

75.

*rall a tempo*

*pparco*

*cres*

*pp*

*All<sup>o</sup>*

Handwritten musical notation for the first system. The treble clef is on the left. The key signature has one sharp (F#). The music consists of a single melodic line with eighth and sixteenth notes. A dynamic marking of *pp* is written above the staff. The bottom staff contains two double slashes (//) in each measure, indicating it is a continuation from the previous page.

Handwritten musical notation for the second system, continuing the melodic line from the first system. The bottom staff contains two double slashes (//) in each measure.

Handwritten musical notation for the third system, continuing the melodic line. The bottom staff contains two double slashes (//) in each measure.

Handwritten musical notation for the fourth system, continuing the melodic line. The bottom staff contains two double slashes (//) in each measure.

Handwritten musical notation for the fifth system. The melodic line includes a triplet of eighth notes. The bottom staff contains two double slashes (//) in each measure.

Handwritten musical notation for the sixth system, continuing the melodic line. The bottom staff contains two double slashes (//) in each measure.

*And<sup>te</sup> non troppo*

The image shows a page of handwritten musical notation for piano. It consists of six systems of staves, each with a grand staff (treble and bass clefs). The tempo is marked *And<sup>te</sup> non troppo*. The notation includes various note values, rests, and dynamic markings such as *pp* and *pizz*. The first system has a treble clef and a common time signature. The second system has a treble clef and a common time signature. The third system has a treble clef and a common time signature. The fourth system has a treble clef and a common time signature. The fifth system has a treble clef and a common time signature. The sixth system has a treble clef and a common time signature. The notation is dense and includes many slurs and accents.

Anime  
arco

Handwritten musical notation for the first system. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with rests. The marking "Cres." is written below the first measure, and "arco" is written above the second measure of the lower staff.

Handwritten musical notation for the second system. The upper staff continues the melodic line with slurs and accents. The lower staff contains a bass line with double bar lines indicating a section break.

Handwritten musical notation for the third system. The upper staff shows a partial measure with a double bar line. The lower staff contains a double bar line.

Seven sets of empty musical staves, each consisting of a treble and bass clef staff joined by a brace.

N<sup>o</sup> (10. bis) Entrée Acte.

All<sup>o</sup>

The first system of musical notation consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including some triplets. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with similar notation on two staves, showing further development of the melodic and harmonic themes.

The third system of notation maintains the two-staff structure, with the upper staff continuing the melodic progression and the lower staff providing accompaniment.

The fourth system includes the word *unis* written above the first staff. The notation continues on two staves, with some dynamic markings and phrasing slurs.

The fifth and final system on the page shows the concluding part of the piece, with the word *unis* appearing again above the second staff. The notation ends with double bar lines and repeat signs.

Handwritten musical notation for the first system, featuring a treble clef and a grand staff with various notes and rests.

Handwritten musical notation for the second system, including a piano (*pp*) dynamic marking and a fermata over a note.

Handwritten musical notation for the third system, with *poco* and *dim* markings.

Handwritten musical notation for the fourth system, showing a grand staff with notes and rests.

Handwritten musical notation for the fifth system, with *p arco* marking and a treble clef.

Handwritten musical notation for the sixth system, featuring a large '3' and a signature.

Wind

*pizz* *rall* *And.<sup>te</sup>*

Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs. The music includes notes, rests, and slurs. A 'pizz' marking is present in the bass staff.

Handwritten musical notation for the second system, featuring a grand staff with treble and bass clefs. The music includes notes, rests, and slurs.

Handwritten musical notation for the third system, featuring a grand staff with treble and bass clefs. The music includes notes, rests, and slurs.

Handwritten musical notation for the fourth system, featuring a grand staff with treble and bass clefs. The music includes notes, rests, and slurs. A 'rall' marking is present in the treble staff, and an 'arco' marking is present in the bass staff.

Handwritten musical notation for the fifth system, featuring a grand staff with treble and bass clefs. The music includes notes, rests, and slurs.

Handwritten musical notation for the sixth system, featuring a grand staff with treble and bass clefs. The music includes notes, rests, and slurs. A 'pizz' marking is present in the bass staff.



Handwritten musical notation for the first system, featuring a treble and bass staff with notes and a *dim* dynamic marking.

Handwritten musical notation for the second system, including a treble and bass staff with notes, rests, and the instruction *Allo arco*.

Handwritten musical notation for the third system, showing a treble and bass staff with notes, rests, and dynamic markings *p* and *p pizz*.

Handwritten musical notation for the fourth system, consisting of a treble and bass staff with notes and rests.

Handwritten musical notation for the fifth system, featuring a treble and bass staff with notes and the instruction *rall a tempo*.

Handwritten musical notation for the sixth system, showing a treble and bass staff with notes and rests, and the instruction *rall a tempo*.

*All.*

*mi*

*pp* *rall* 29

*Canto*

*ppp* *1° tempo* *rall* *arco*

*pp pizz*

*mf*

*Andante*

Handwritten musical notation for the first system. It consists of three staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *pp*. The notation includes various note values and rests, with some notes marked with a diagonal slash.

Three empty musical staves, likely for other instruments or parts.

*No. 11.*

*And.<sup>te</sup>*

Handwritten musical notation for the second system. It consists of four staves. The top staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *pp*. Above the staff, the word *Cor* is written above the first measure, and *Basse* is written above the third measure. A 3/4 time signature is present. The notation includes various note values and rests, with some notes marked with a diagonal slash. The word *rall* is written above the staff, and *pp a tempo* is written above the final measure. The bottom two staves contain bass clef notation.

*al tempo*

*pp*

// // // //

*al tempo*

*pp*

*Chod 6/4*

*p*

No 2 All<sup>o</sup>

*pizz*

*arco*

Handwritten musical score for No. 2, All. The score consists of seven systems of staves. The first system has two staves with notes and rests, marked 'pizz'. The second system has two staves, with the upper staff containing a complex rhythmic pattern and the lower staff containing rests, marked 'arco' and 'fp'. The third system has two staves with complex rhythmic patterns, marked 'fp' and 'p'. The fourth system has two staves with notes and rests. The fifth system has two staves with notes and rests. The sixth system has two staves with notes and rests. The seventh system has two staves with notes and rests, marked with a double bar line and a blue bracket.

*Maestoso*

*Recit*

Musical notation for the first system, including a treble clef, key signature of two sharps, and a 7/4 time signature. It features a vocal line and a piano accompaniment with a double bar line and repeat signs.

*All<sup>o</sup>*

Musical notation for the second system, starting with a piano (*pp*) dynamic marking and a 3/8 time signature. It includes a vocal line and piano accompaniment with repeat signs.

Musical notation for the third system, showing piano accompaniment with a double bar line and repeat signs.

Musical notation for the fourth system, showing piano accompaniment with a double bar line and repeat signs.

*pizz*

Musical notation for the fifth system, featuring a piano (*pizz*) dynamic marking and a 3/8 time signature. It includes a vocal line and piano accompaniment with a double bar line and repeat signs.

*pizz*

Musical notation for the sixth system, showing piano accompaniment with a double bar line and repeat signs.

*arco*

Handwritten musical notation for the first system. The upper staff (treble clef) contains a sequence of notes and rests. The lower staff (bass clef) contains several double slash marks (//) indicating rests.

Handwritten musical notation for the second system. The upper staff (treble clef) contains a sequence of notes and rests. The lower staff (bass clef) contains several double slash marks (//) indicating rests.

Handwritten musical notation for the third system. Both the upper (treble) and lower (bass) staves contain several double slash marks (//) indicating rests.

Handwritten musical notation for the fourth system. Both the upper (treble) and lower (bass) staves contain several double slash marks (//) indicating rests.

Handwritten musical notation for the fifth system. The upper staff (treble clef) contains notes and rests, with a '16' above the first measure and a '17' above the second measure. The lower staff (bass clef) contains several double slash marks (//) indicating rests. A 'dim' marking is present in the first measure of the upper staff, and a 'pp' marking is present in the second measure of the upper staff.

Handwritten musical notation for the sixth system. Both the upper (treble) and lower (bass) staves contain several double slash marks (//) indicating rests.

V.S.

Handwritten musical score for the first system. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a melodic line with slurs and a *pp* dynamic marking. The bottom staff is in bass clef with a key signature of three sharps and contains a bass line with slurs, a *pp* dynamic marking, and the instruction *arco*.

Handwritten musical score for the second system, consisting of two staves. Both staves contain rhythmic markings, specifically double slashes (//), indicating rests or specific rhythmic patterns.

Handwritten musical score for the third system, consisting of two staves. Both staves contain rhythmic markings, specifically double slashes (//), indicating rests or specific rhythmic patterns.

Handwritten musical score for the fourth system. The top staff is in treble clef with a key signature of three sharps and contains a melodic line with slurs, a *f* dynamic marking, and the instruction *arco*. The bottom staff is in bass clef with a key signature of three sharps and contains a bass line with slurs and a *f* dynamic marking. The instruction *rall a tempo* is written above the top staff, and *And<sup>te</sup>* is written above the bottom staff.

Handwritten musical score for the fifth system. The top staff is in treble clef with a key signature of three sharps and contains a melodic line with slurs, a *p* dynamic marking, and the instruction *All<sup>o</sup>*. The bottom staff is in bass clef with a key signature of three sharps and contains a bass line with slurs, a *pp* dynamic marking, and the instruction *arco*. The instruction *arco* is also written below the bottom staff.



Handwritten musical notation for the first system. The upper staff (treble clef) contains a sequence of notes with slurs and accents. The lower staff (grand staff) contains several double slash marks indicating rests.

Handwritten musical notation for the second system. The upper staff (treble clef) contains a sequence of notes with slurs and accents. The lower staff (grand staff) contains several double slash marks indicating rests.

Handwritten musical notation for the third system. The upper staff (treble clef) contains a sequence of notes with slurs and accents. A box labeled "bis" is drawn above the notes in the final measure. The lower staff (grand staff) contains several double slash marks indicating rests.

Handwritten musical notation for the fourth system. The upper staff (treble clef) contains a sequence of notes with slurs and accents. The lower staff (grand staff) contains several double slash marks indicating rests.

Handwritten musical notation for the fifth system. The upper staff (treble clef) contains notes with slurs and accents. The text "plus lent" is written above the notes. The lower staff (grand staff) contains several double slash marks indicating rests.

Handwritten musical notation for the sixth system. The upper staff (treble clef) contains notes with slurs and accents. The text "rall" is written above the notes. The lower staff (grand staff) contains several double slash marks indicating rests. The text "V.S." is written below the grand staff.

*arco*

*All. con moto* *pizz*

*pp*

*col*

*pp*



arco

*p pizz*

*mf*

*rall*

*All<sup>o</sup>*

*pp*

*And<sup>te</sup> Mod<sup>to</sup>*

Handwritten musical score consisting of multiple staves. The notation includes various notes, rests, and dynamic markings. Key markings include *pp* (pianissimo) at the beginning of the first staff, *All<sup>o</sup>* (Allegro) in the third staff, *ff* (fortissimo) and *rall* (rallentando) in the fifth staff, and *cres* (crescendo) in the sixth staff. The score is written in a cursive style on aged paper.

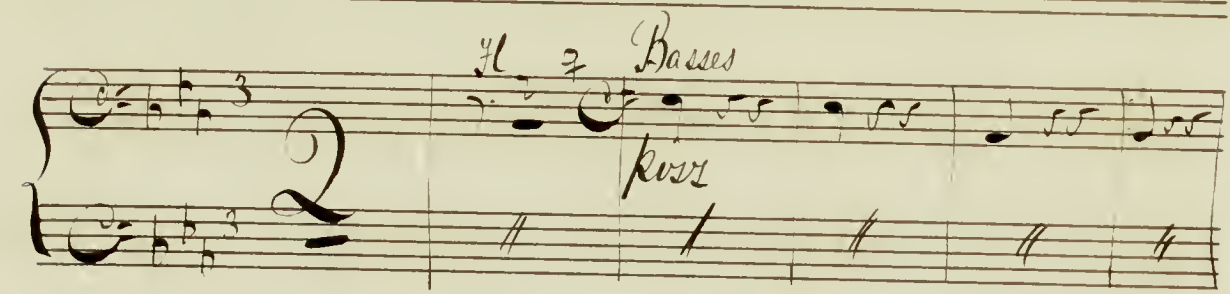


*p pizz* *arco*

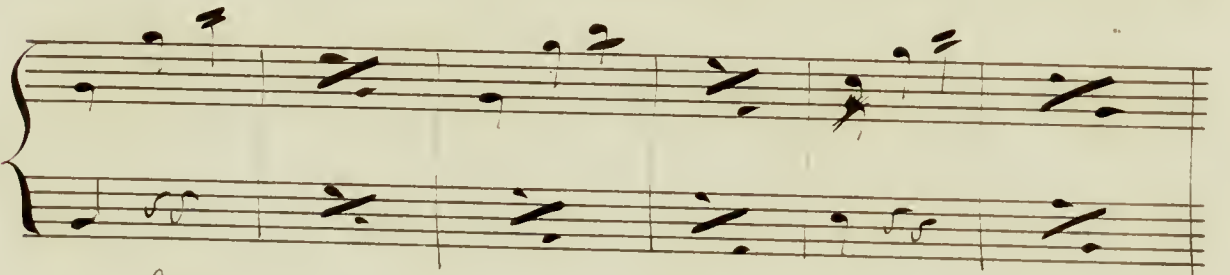
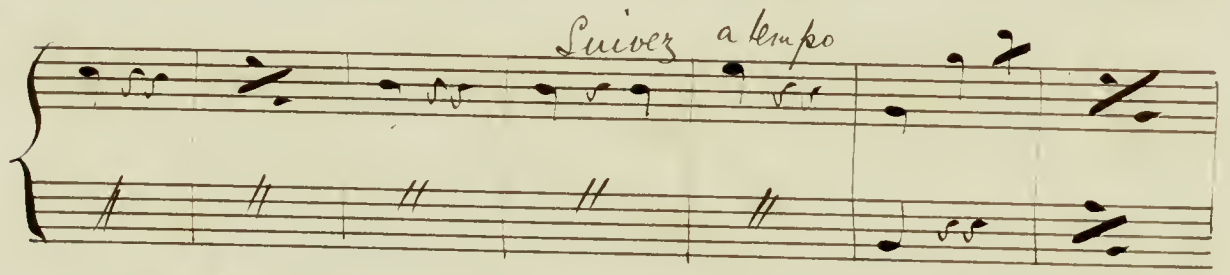
*D. W.*

*No 13* *Allo non troppo*

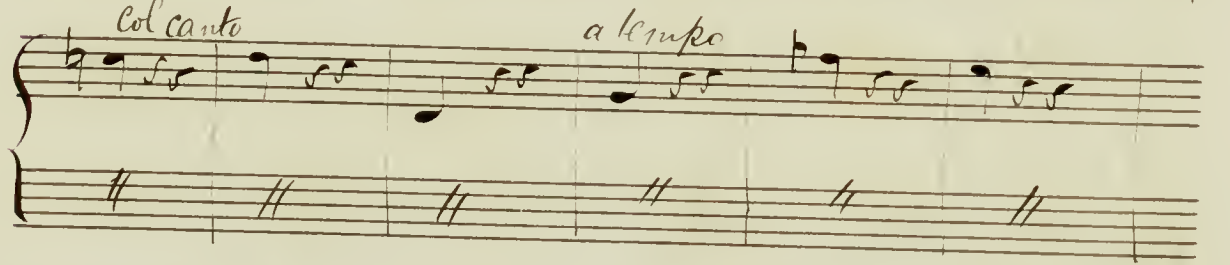
*Il 7 Basso*  
*ross*



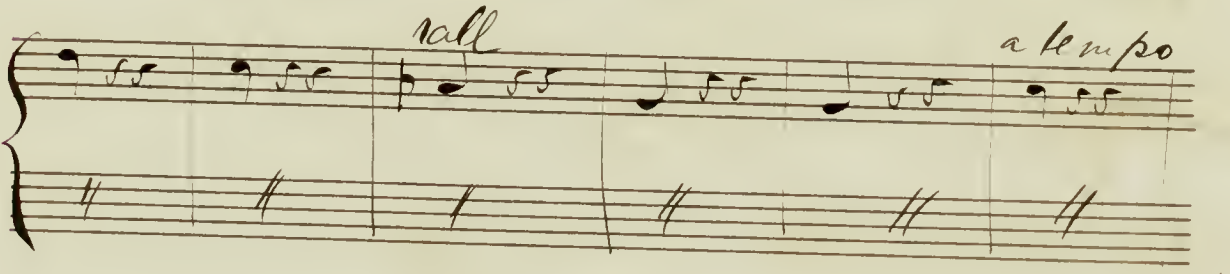
*Suivez a tempo*



*col canto* *a tempo*



*rall* *a tempo*



*F.S.*

*rall*

*rall a tempo arco*

*2 Couplet pizz*

*Suarez a tempo*

*Suarez a tempo*



*rall*

*al tempo* *rall*

*rall* *al tempo* *arco*

No. 14.

*Alto* 1 Note Lower *f* *Re*

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lower staff is in bass clef and contains three whole rests, each marked with a double slash (//).

The second system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lower staff is in bass clef and contains three whole rests, each marked with a double slash (//).

The third system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lower staff is in bass clef and contains three whole rests, each marked with a double slash (//).

The fourth system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lower staff is in bass clef and contains three whole rests, each marked with a double slash (//).

The fifth system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lower staff is in bass clef and contains three whole rests, each marked with a double slash (//).

Handwritten musical notation, first system. Treble clef. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains rests, indicated by double slashes (//).

Handwritten musical notation, second system. Treble clef. The upper staff contains a melodic line with eighth notes and slurs. The lower staff contains rests, indicated by double slashes (//).

Handwritten musical notation, third system. Treble clef. The upper staff contains a melodic line with eighth notes and slurs. The lower staff contains rests, indicated by double slashes (//).

Handwritten musical notation, fourth system. Treble clef. The upper staff contains a melodic line with eighth notes and slurs. The lower staff contains rests, indicated by double slashes (//). The word *poss* is written in the middle of the system.

Handwritten musical notation, fifth system. Treble clef. The upper staff contains a melodic line with eighth notes and slurs. The lower staff contains rests, indicated by double slashes (//). The word *arco* is written in the lower left. The word *rall* is written above the first measure, and *And<sup>te</sup>* is written above the second measure.

Handwritten musical notation, sixth system. Treble clef. The upper staff contains a melodic line with eighth notes and slurs. The lower staff contains rests, indicated by double slashes (//). The word *rall* is written above the first measure.

*Aud<sup>o</sup>*

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with a 3/4 time signature and a *pizz* marking. The lower staff contains a bass line with a 3/4 time signature and several double bar lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff contains a bass line with several double bar lines.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with *arco* markings and slurs. The lower staff contains a bass line with *pp* and *pizz* markings.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with *arco* and *All<sup>o</sup>* markings. The lower staff contains a bass line with *pp* markings.

Fifth system of musical notation, consisting of two staves. The upper staff begins with a key signature change to three sharps (F#, C#, G#) and a *Aud<sup>o</sup>* marking. The lower staff contains a bass line with *pp* markings.

Sixth system of musical notation, consisting of two staves. The upper staff contains a bass line with *pp* markings. The lower staff contains a bass line with *pp* markings and a long diagonal line indicating a fade-out or end of section.

*And<sup>e</sup>*

*pp* *pizz* *pizz*

*pp* *arco* *pizz* *pparco* *pizz*

*arco*

*V.S.*

All<sup>o</sup>

As written  
rall And<sup>te</sup>

As written plus lent

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains chords. Dynamics include *f* and *pp*.

Handwritten musical notation for the second system, continuing the melodic and harmonic development.

Handwritten musical notation for the third system, featuring a *Bis* marking and a 2/4 time signature.

Handwritten musical notation for the fourth system, including a key signature change to three sharps and a *rall* marking.

Handwritten musical notation for the fifth system, marked *pizz a tempo*.

Handwritten musical notation for the sixth system, continuing the piece.

J.S.

Cello



Handwritten musical notation on a grand staff. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamics include *pp* and *pizz pp*. There are double bar lines and repeat signs.

Handwritten musical notation on a grand staff. The right hand continues the melodic line. The left hand has a bass line with slurs and accents. A dynamic marking *pp* is present. There are double bar lines and repeat signs.

Handwritten musical notation on a grand staff. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. A dynamic marking *pp* is present. The instruction *All' arco* is written above the right hand. There are double bar lines and repeat signs.

Handwritten musical notation on a grand staff. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. There are double bar lines and repeat signs.

Four sets of empty musical staves, each consisting of a treble and bass clef staff.

No. 15.

*Recit* *All<sup>o</sup>* *Recit*

*All<sup>o</sup>*

*pizz* *p >*

The image shows a handwritten musical score for a piece titled "No. 15." The score is written on five systems of grand staff notation (treble and bass clefs). The first system includes markings for "Recit" (Recitativo) and "All<sup>o</sup>" (Allegro). The second system is marked "All<sup>o</sup>" and includes a "pp" (pianissimo) marking. The third system contains a section that is completely crossed out with a dense grid of diagonal lines. The fourth system is a standard piano accompaniment. The fifth system includes markings for "pizz" (pizzicato) and "p >" (piano with an accent). The paper is aged and yellowed, and the handwriting is in dark ink.

This page contains a handwritten musical score for a string quartet, organized into seven systems. Each system consists of two staves (violin and viola parts). The notation includes various rhythmic values, accidentals, and dynamic markings. Performance instructions such as *arco* and *pizz* are present. The score concludes with a double bar line and the initials "V.S." in the bottom right corner.

**System 1:** *arco*, *ff*, *p*

**System 2:** *p*, *pizz*

**System 3:** *arco*, *pp*, *ff*

**System 4:** *pp*

**System 5:** *pp*

**System 6:** *pp*

**System 7:** V.S.



arco pp  
ff ppizz

arco pizz

arco pp And. te maestoso  
pizz arco

Recit Recit  
2

*Aud<sup>te</sup>*

Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and rests. The bass clef has markings '12/p', '3', and '4'.

Handwritten musical notation for the second system, including a 'cresc' marking above the treble clef.

Handwritten musical notation for the third system, starting with a forte 'f' dynamic marking.

Handwritten musical notation for the fourth system, including a 'Suivz' marking above the treble clef.

Handwritten musical notation for the fifth system, including a 'Recit' marking above the treble clef and a 'pp' dynamic marking.

Handwritten musical notation for the sixth system, including an 'And<sup>te</sup> med<sup>o</sup>' marking above the treble clef and a 'pizz' dynamic marking.

*arco*

*All. mod. to*  
*rit.*

*rall* *al tempo*

*arco*

V.S.

*pizz*

Handwritten musical notation for the first system, featuring a treble and bass clef with notes and rests.

*pp*

Handwritten musical notation for the second system, featuring a treble and bass clef with notes and rests.

Handwritten musical notation for the third system, featuring a treble and bass clef with notes and rests.

*animo  
arco*

Handwritten musical notation for the fourth system, featuring a treble and bass clef with notes and rests.

Handwritten musical notation for the fifth system, featuring a treble and bass clef with notes and rests.

Handwritten musical notation for the sixth system, featuring a treble and bass clef with notes and rests.



Handwritten musical notation on a grand staff. The upper staff contains a melodic line with several measures of music, including a triplet of eighth notes. The lower staff contains rests, indicated by double slashes (//).

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with several measures of music, including a half note. The lower staff contains rests, indicated by double slashes (//).

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

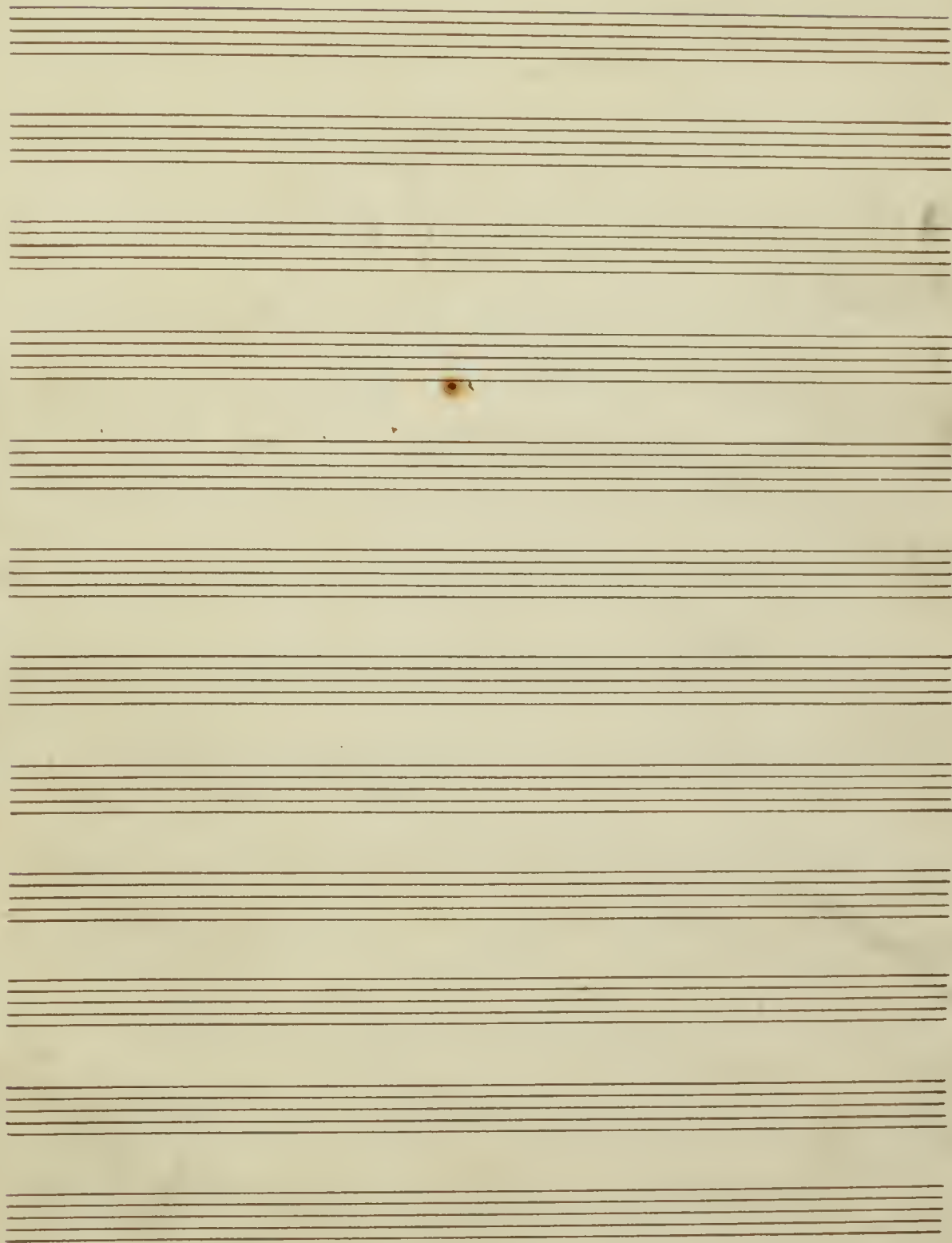
Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.







Geralda

Adami

cello & Basso

2

-



GIRALDA.

A. ADAMI.

OPERA EN CINQUE ACTES

LES BASSES

All<sup>o</sup> con fuoco.

OUVERTURE.

The musical score is written for Bass and Piano. It begins with the tempo marking "All<sup>o</sup> con fuoco." and the word "OUVERTURE." in the bass line. The score consists of several systems of staves. The piano part features complex textures with many sixteenth and thirty-second notes, often beamed together. Dynamics include *f* (forte), *uniss.* (unison), *rall un poco.* (rallentando un poco), *All<sup>o</sup> m. reato.* (Allegro moderato), and *pizz.* (pizzicato). There are several double bar lines indicating section breaks. The score concludes with a double bar line and the number "10" written in the right margin.

10.

Ob.

V. CL. BASSI.

All. non troppo

Vlle

The musical score is written for Oboe (Ob.), Bass Clarinet (V. CL. BASSI.), and Piano. The tempo is marked "All. non troppo" and the mood is "Vlle". The score consists of several systems of staves. The Oboe part begins with a "rall." marking. The Bass Clarinet part includes a "pizz." marking. The piano accompaniment features various dynamics such as "dim.", "ff", "p", and "pizz.", along with articulation marks like "arco." and "uniss.". The score concludes with a "pizz." marking in the Bass Clarinet part.



V. di C. BASSE.

arco. *dim.*  
COSC.  
COSC.  
*dim.*

*arco.*  
pizz.

*arco.*  
COSC.  
alco.  
*ff*  
*ff*

2 3 4 5 6  
pizz.  
*ff*

*ff*  
*ff*

*Vivace*  
*Allegro non troppo.*  
6

V. C. C. BASSL.

pizz.

*p*

2 3 4 5 6 8 arco. CACC.

*ff*

uniss.

V<sup>lle</sup> et C. BASSE.

INTRODUCTION.

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

N<sup>o</sup> 1.

4 pizz. arco. bis. cresc. bis.

ff ff

ff ff ff ff ff

ff ff

un poco ritenuto. pizz. allons venez riez. pizz. p

a tempo. arco. ff

bis. pizz. p mas par pizz. p

Bass



*ff*  
il faut que l'assomine y pensez vous

*pp* *All<sup>o</sup>* *pp* *ff*  
suivez. ce sera d'aujourd'hui mon premier agrément

*pp* *ff* *pp* *All<sup>o</sup> marcato.* *pp* *ff* *pp*

*p* *pp*

*pizz.* *arco.* *pp* *p* *ff*  
ô mon habit ô mon habit mon bel habit de mari

*ff* *p*  
ge de maria ge

*pp* *p*

*p* *pp* *All<sup>o</sup>* *rall.* *pp*  
ô mon habit mon bel habit de mariage de mariage

*ff* *pp* *p* *rall.* *pp*

And<sup>te</sup>

V<sup>lle</sup> et C. BASSE.

il vaut mieux tout lui dire que mourir de douleur

V<sup>o</sup> de C. BASSE.

ff ff ff ff ff ff

ff miss. // // // // //

retenu. > > > > >

Flute. pp pizz. arco. ppp arco. ppp

Vlle et C. BASSE.

And.<sup>no</sup> mod.<sup>to</sup>

N<sup>o</sup> 2.

dont je n'osais vous parler

1 *p* *pizz.* 1 *arco*

*pizz.* *arco.*

c'est que je ne vous aime pas

*pizz.* *arco.*

*f p f p f p f p f p*

*ff p f p f* *pizz.* *p*

*arco.* *crese.* *f ff*

andato poco a poco.

*f p ff f ff ff ff*

And.<sup>no</sup> mod.<sup>to</sup>

*pizz.* *p*

B. C<sup>o</sup> 5702.

*pizz.*



suivez. arco. rall. a tempo. pizz.

suffit au bonheur  
suivez. arco. unis

un autre possedemo

*pp* *pizz.*

arco. arco. unis

*f p* *f p*

*f p* *f p* *f p* pizz. *p* animato poco a poco

cresc. *f* *pp* unis

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

*f p* *f p* *f* *ff* *ff*

*pp* tremblez monsieur tremblez hélas

pizz. arco. rall: ppp

All.<sup>o</sup> f p

cresc. piz. ff

pizz. ff p

Alle arco. cresc. ff arco. ff

Handwritten numbers '4' and '6' at the bottom right of the page.

Que je ne vous retienne pas.

All.<sup>o</sup> Récitatif.

N<sup>o</sup> 5. *ff* Quoi! le Roi passerait la nuit dans cet azile et si ma

And.<sup>no</sup> Récit. And.<sup>no</sup> arco. Violon solo

Giralda vient s'offrir a ses yeux tremblons *pp*

*mis*

rall. rall. *pp*

Larghetto.

*p* pizz. arco. pizz.

*mis*

arco. suivez. a tempo. pizz. rall. a tempo.

arco. suivez. pizz.

All.<sup>to</sup> rall. pizz. arco. pizz.

*mis* tout nous enchaîne pour jamais *ff* 1 *pp*

suivez.

rall.  
unis

p0. arco.

animé.  
ff  
pp  
rall.  
cresc.  
f  
même contre un Roi

V<sup>lle</sup> et C. BASSE.

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

et nous venons après.

N<sup>o</sup> 4.

The musical score is written for Violin and Cello. It begins with a dynamic marking of *ff* and a *pizz.* instruction. The first system shows the violin part with a *arco.* marking. The second system features a *pizz.* marking. The third system is a grand staff with *arco.* markings in both parts. The fourth system includes a *ff* marking and a first ending bracket. The fifth system starts with *pp* and includes a *pizz.* marking. The sixth system continues with *pp* dynamics. The seventh system features a *ff* dynamic. The eighth system includes a *arco.* marking and a *cresc.* instruction. The piece ends with a repeat sign.

ff  
ff pp  
pp  
ff  
p  
pizz.

ff  
arco.  
mis

ff

Faded musical notation for the upper staves, including treble and bass clefs, and various musical symbols.

Allegro  
rall. 5 6 4 pizz.  
8

arco. pizz. *vs*

unis. arco.

1

rall. a tempo, pizz.

ah ce sera ma mort

pizz.

1

All<sup>o</sup> arco.

pp

*1/2 note (m)*

*Play C9*

sempre. pp

sempre. pp

bis.

cresc.

bis.

rall.

maestoso mod<sup>o</sup>

p

Récit. p ff

et pour l'attendre arrêtons nous arrêtons nous ici

All<sup>o</sup> 5 ff

ff

ff

5



*p*

Vlle et C. BASSE.

pp arco.  
unis.  
pizz.  
pizz.

arco.  
arco.

ff ff f cresc. ff ff ff

All<sup>o</sup> maestoso.

ff  
unis.

Larghetto.

pp cresc. pizz.  
pp cresc. pp

arco.  
f mon coeur  
arco.  
piz. f

arco.  
ff  
pizz. ff

All<sup>o</sup> agitato.      approchez.... le mot d'ordre.

N<sup>o</sup> 5.

All<sup>to</sup>

arco.

1

mais tout à

arco.

ff

Même mou! un peu retenu.

pp

pp

mus. // // // // *ff* *p*

*ff* *p* mus. // // //

*ff* *pp*

*pizz.*

*arco.* *ff* *pp* *All<sup>o</sup>* 6/8

recevez recevez notre compliment

mus. // // //

*pp* *pp* mus. // // //

The musical score is arranged in seven systems. The first system is a single bass staff with dynamics *pp*, *cresc.*, and *ff*. The second system is a grand staff with dynamics *pp*, *cresc.*, and *ff*. The third system is a grand staff. The fourth system is a single bass staff. The fifth system is a grand staff with dynamics *pp* and *pp*. The sixth and seventh systems are grand staves.



ff  
ff

All<sup>o</sup> non troppo. *p*  
8  
pizz.

animato  
cresc.

arco. ff  
ff

She has 9

ENTR' ACTE ET CHOEUR.

N<sup>o</sup> 6. *All<sup>to</sup> un poco and<sup>no</sup>*

*ff* *pizz.* *ff arco.*

*pp* 8

*pp* *cresc.* *dim.* *pp pizz.*

2 heure mystérieuse

*pp* *pizz.*

*pp* *pizz.*

*pizz.* 2 *pizz.*

*pizz.* 1 1 *arco.*



Musical score for the first system, consisting of two staves. The upper staff contains a melodic line with various rhythmic patterns and dynamic markings including *p* and *pizz.*. The lower staff provides a bass accompaniment, starting with a *4* and *pizz.* marking. The system concludes with *arco.* and *ff* markings on both staves.

Pas ma faute c'est la sienne.

All<sup>o</sup> (Avec le bois de l'archeta)

Musical score for the second system, including vocal lines and piano accompaniment. The system is marked *N<sup>o</sup> 7.* and begins with a *f* dynamic. The piano part features a *fff* dynamic and includes instructions such as *avec le bois.*, *pizz.*, *arco.*, and *suivez*. The vocal line includes the lyrics: "c'est une plus douce harmonie" and "dans mon moulin me chamera". The system concludes with *a tempo.* and *rall.* markings.

a tempo.

1 arco. *f* *p*

(avec le bois.) arco. *f* *ff* *pp*

*f* pizz.

arco. (avec le bois.) arco.

souvez. a tempo. L'amour s'enfuit il est volage (avec le bois.) pizz. arco.

rall. a tempo. oui me charmera 1 arco. *f* *p*

(avec le bois.) arco. *f*

3

et des que vous m'appelerez.

N<sup>o</sup> 8. *All<sup>to</sup> And.<sup>to</sup>* *pp*

*a tempo.* *pizz.*

ma femme laissez moi

*arco.* *mis.* *ppp*

*pizz.* *p*

suivez.

*p* je descends je descends je descends je descends  
pizz.

And<sup>te</sup> Récit. All<sup>o</sup> arco.

b And<sup>te</sup> ff Vlle ff And<sup>te</sup> ah! le desespoir me reste de moi M<sup>r</sup> n'approchez pas ou ce poignard je vous l'atteste saura m'arracher de vos bras oui je l'ai dit et je le jure un autre par moi

fut choisi et je saurai fidèle et pure mourir pour me garder a lui

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

suivez. a tempo.

*mf f p f p ff fp p cresc.*

suivez. rall.

a tempo.

suivez. rall. un poco più mosso.

ppp pizz.

rall. And<sup>o</sup> pizz. arco.

écoute moi amour et mystère après

ppp arco.

arco, suivez. All<sup>o</sup> ppp pizz.

3 4 5 6 7 8 9 fo ti *ffp*  
*pp*

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

solo. *ffp*  
arco.

And<sup>te</sup> a tempo.

*ffp* voyons donc voyons donc amour et mystère c'est bon  
mis.

And<sup>te</sup> 2 And<sup>te</sup> *crese.*

après. *p* *accelerando.* animé.  
*crese.*

rall.<sup>s.</sup> *pp* *pizz.* *arco.*

suivez. *pizz.* *arco.*

*suvez.* *pizz.* *pp* *pizz.* *pp*

1	2	3	4	5	6

*Allº non troppo.*  
*arco*

116  
117

arco.  
cresc.

And.<sup>mo</sup> con sordini. Observons! et nous aussi cresc.

N<sup>o</sup> 9.

dim.  
pppp

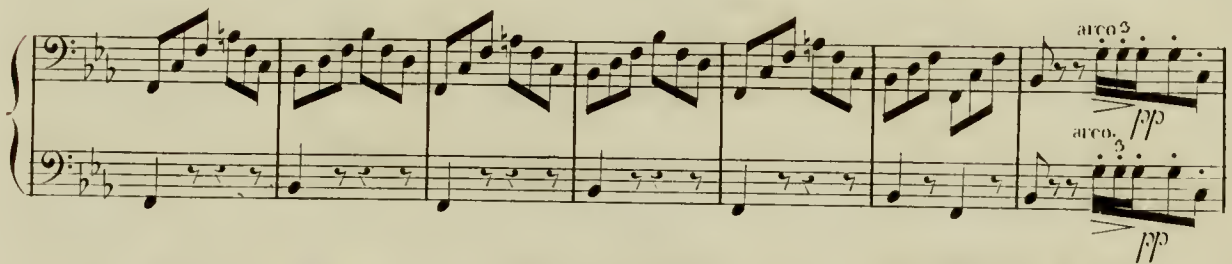
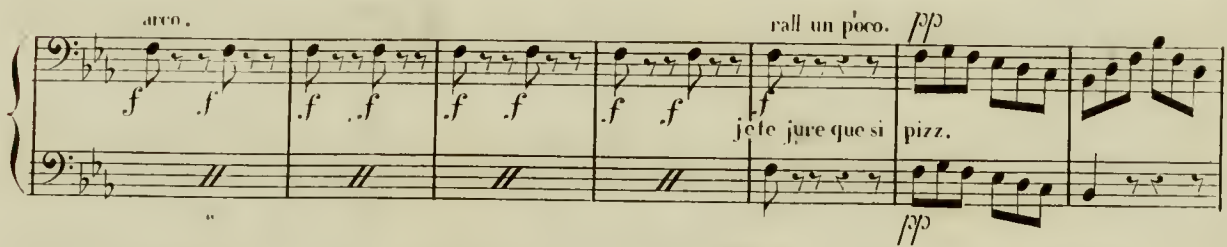
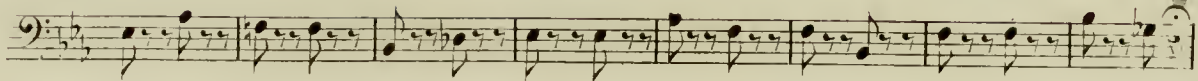
animé.  
cresc.  
ff  
pp  
ff  
colla corda  
pizz.

arco.  
pppp

a tempo. p rall. a tempo.  
rall. a voir vos traits pizz.  
arco.  
pp  
p



VII. C. BASSE.



Vlle. et G. BASSE

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains several measures with notes and rests, some marked with a fermata. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece with similar notation to the first system.

Third system of musical notation. The bass staff begins with a measure marked '7 pizz.' (pizzicato). The treble staff continues with notes and rests.

Fourth system of musical notation. The bass staff has several measures marked with a slash and a vertical line, indicating a specific performance instruction. The treble staff continues with notes and rests. A marking '4 non cœcu' is visible in the bass staff.

Fifth system of musical notation. The bass staff has a marking 'soudain obéira' (suddenly obeys) and a 'pizz.' marking. A red box highlights a section of the music in both staves, starting with a 'pizz.' marking and ending with an 'arco.' marking and a 'pp' dynamic.

Sixth system of musical notation. The bass staff has a marking 'cresc. f ff pizz. pp' (crescendo, fortissimo, fortissimo, pizzicato, pianissimo). A red box highlights a section of the music in both staves, starting with a 'pp' marking and ending with a 'pp' marking.

Seventh system of musical notation. The bass staff has a marking 'arco.' (arco). The treble staff continues with notes and rests.

ff arco. All° p

unis. pizz.

retenu.

sempre. pizz. All°

pizz. unis. cresc. pizz.

pizz.

pizz.

pizz.

pizz.

2/4

C'est a elle de sy reconnaître

N<sup>o</sup> 40. *All.<sup>o</sup> risoluto.*  
 FINALE. *pp* *ff*

*All.<sup>o</sup>* *ff* *Mod.<sup>to</sup>*

All<sup>o</sup>

ff p ff p

cresc.

qu'est-ce donc // c'est bien lui que je

And<sup>o</sup>

pizz. p

All<sup>o</sup> non troppo

pizz.

mis.

mis.

arco. pizz. arco. pizz.  
f f p f p  
arco. animato. poco a poco.  
cresc. ff pp

And<sup>no</sup>  
6  
pizz.

All.<sup>o</sup> non troppo.  
6  
pizz.

arco. *p* suivez. *f* pizz. arco. *f* *pp* *ppp*

cresc. *ff*

suivez. *pp*

suivez. All<sup>o</sup> *pp*

souriait a mon coeur *ff*

*pp*

pizz. *pp* comptez mon cher

suivez. suivez. rall. a tempo. *pp* arco. cresc.

*ff*

*pp*

*suvez. All.<sup>o</sup>*

*pp*

*ff*

*And.<sup>no</sup> non troppo.*

*6/8*

*pizz.*

*pp*

*animé, arco.*

*cresc.*

*ff arco.*

*ff*



Ville et C. BASSE.  
EXTRAIT ACTE.

N<sup>o</sup> 40<sup>bis</sup>

All<sup>o</sup>

*ff*

*unis*

*p*

*pp* *pizz.* *dim.*

*acco.* *p*

5 *pizz. rall. And<sup>te</sup>*

*naitte ni briser* *pizz.*

*rall. acco.*  
*ne peuvent ban- nir la terreur*

*pizz.*

V<sup>le</sup> et C. BASSE.

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

suivez. All<sup>o</sup> arco. *dim.* *ff* *dim* *p* *pp pizz.*

rall. a tempo.

rall. a tempo. *mf* *ff* *pp*

rall. *fff* *pp* *ppizz.* *1<sup>o</sup> tempo.*

arco. *mf* *pp* *pizz.*

*mon village.*

And<sup>te</sup>

*pp*

Vous parler, vous consulter

N<sup>o</sup> 11. *And<sup>te</sup>* Cor. 5 Basse. *pp*

rall. *pp* a tempo. *a tempo.*

dans les pleurs et pourtant je suis la Reine.

*pp*

a tempo. *pp* *p* *ff*

être aimée et pourtant je suis la Reine

N° 12.

*Allº*  
*ff* *ff* *pizz.* *arco.* *ff* *ffp*

*ffp* *ffp* *p*

*f* *ff* *ff* *ffp*  
*Maestoso. Récit.*

*Allº*

*5/8* *3/8*

*pizz.* *pizz.* *unis.*

*arco.*

*dim.* *ffp*

*ffp*

pp pizz.

arco. rall. a tempo. And<sup>te</sup> 6/8 2. All<sup>o</sup>

ff p pizz. sire qu'en pensez vous arco. pp

bis.

plus lent. rall. arco. p

ff que de mes conseillers nul ne soit assez brave pour oser en persuadez.

Alf. con moto.

ler ici

pizz. arco. pp

ff pp ff pp

And<sup>te</sup> p pizz.

arco. *rall.* All<sup>o</sup>

And<sup>te</sup> Mod<sup>to</sup>

All<sup>o</sup>

*rall molto*

*p* arco. *pizz.* *ff*

S

1-2

*Aut*

Alc. et C. BASSE.

Tout ce que je sais est-ce vrai?

All.<sup>o</sup> nontropo.

N<sup>o</sup> 15.

Fl. Basses.

suivez. a tempo.

pizz.

la nuit cachant ses traits

col canto.

Musical notation for the first system, including piano accompaniment and vocal line. The piano part features a bass line with pizzicato markings and a treble line with chords. The vocal line is in the bass clef.

a tempo.

rall.

a tempo.

Musical notation for the second system, including piano accompaniment and vocal line. The piano part continues with pizzicato markings. The vocal line includes the lyrics "c'est lui c'est lui c'est mon mari mon mari mon mari".

rall.

rall.

a tempo.

arco.

Musical notation for the third system, including piano accompaniment and vocal line. The piano part features a bass line with pizzicato markings and a treble line with chords. The vocal line includes the lyrics "mon vrai mari" and a forte (ff) dynamic marking.

mon vrai mari

ff

2<sup>e</sup> Complet.

suivez. a tempo.

pizz.

Musical notation for the fourth system, including piano accompaniment and vocal line. The piano part features a bass line with pizzicato markings and a treble line with chords. The vocal line includes the lyrics "c'est lui c'est lui" and a forte (ff) dynamic marking.

a tempo.

rall.

a tempo.

Musical notation for the fifth system, including piano accompaniment and vocal line. The piano part continues with pizzicato markings. The vocal line includes the lyrics "c'est lui c'est lui".

c'est lui c'est lui

rall.

rall.

a tempo.

Musical notation for the sixth system, including piano accompaniment and vocal line. The piano part features a bass line with pizzicato markings and a treble line with chords. The vocal line includes a forte (ff) dynamic marking.

arco.

ff

Musical notation for the seventh system, including piano accompaniment and vocal line. The piano part features a bass line with pizzicato markings and a treble line with chords. The vocal line includes a forte (ff) dynamic marking.

*1 note lower*  
V. et C. BASSE.

Et ne te quitterai pas

All<sup>o</sup>  
N<sup>o</sup> 14. *ff* *ff* *ff*

*pizz.* *rall.* *And<sup>o</sup>*

*rall.* *And<sup>o</sup>*  
*pizz.*

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

*arco.* *All<sup>o</sup>* *And<sup>o</sup>*  
*1* *arco.* *ff* *ff* *ff*

*And<sup>o</sup>*  
*pp* *pizz.* *pizz.*

## Vlle et C. BASSE.

arco. arco.  
 $pp$   $pp$  pizz.  $pp$   $pp$  pizz.  
 $pp$   $pp$  pizz.  $pp$   $pp$  pizz.

arco. **Allo** *As written* *pl. dim.* *rit.* **Ando**  
 1  $ff$   $pp$   
 $ff$  // // //

$pp$   $pp$  **Allo**  
 pizz.  $mf$   
 6/8 6/8

$ff$   $f$   $ff$   $ff$   
 arco. // // // // //

$f$   $ff$   $f$

$f$   $ff$   $ff$   $f$   $ff$

$ff$  *rall.*

**Vlle**  
 4  
 pizz. *rall.*  
 $pp$



This section contains several staves of musical notation that are extremely faded and illegible. The notation appears to be a multi-staff score, possibly for a piano or guitar, but the details are lost due to fading.

a tempo.

This system features a grand staff with two staves. The upper staff contains a series of eighth-note chords, with the instruction "pizz." (pizzicato) written at the beginning. The lower staff contains a bass line with some rests and a slash indicating a continuation of the line.

rall. un poco.

This system continues the grand staff notation. The upper staff shows a continuation of the eighth-note chords, with a dynamic marking of *ff* (fortissimo) appearing towards the end. The lower staff continues with a bass line, also featuring a *ff* dynamic marking and a slash.

This system contains faded musical notation, likely a continuation of the grand staff from the previous systems.

This system contains faded musical notation, likely a continuation of the grand staff from the previous systems.

A small, clear musical notation fragment consisting of two staves. The upper staff has a few notes, and the lower staff has a triplet of notes with the number "3" written below them.

52

Cello

Vll<sup>le</sup> et C. BASSE.

arco  
cresc.  
ff  
pizz pp  
All<sup>o</sup> arco.  
ff

il faut partir

Qu'un baiser de la marié

Récit. All<sup>o</sup> Récit. All<sup>o</sup>

N<sup>o</sup> 15.  
ff  
pizz  
p  
ff  
arco.  
ff  
pizz.  
p  
p  
arco.  
ff  
ff  
ff  
pizz.  
ff  
ff  
ff  
ch! bien  
ff  
ff  
ff serment

*ff* *ff* *ff* *ff* *ff pp*

*p pizz.*

*arco.* *ff* *pizz.* *arco.* *pizz.*

*ff* *p* *ff* *pp*

*And<sup>te</sup> maestoso.*

*arco.* *pizz.* *arco.* *ff*

*Récit.*

*Récit.* *And<sup>te</sup>*

*p*

*cresc.* *ff* *suivez.*

*ff* *miss.* *ppp* *Récit.*

*And<sup>e</sup> mod<sup>o</sup>* *pizz.*

*arco* *ff*

*All<sup>o</sup> mod<sup>o</sup>* *p<sup>o</sup> pizz.*

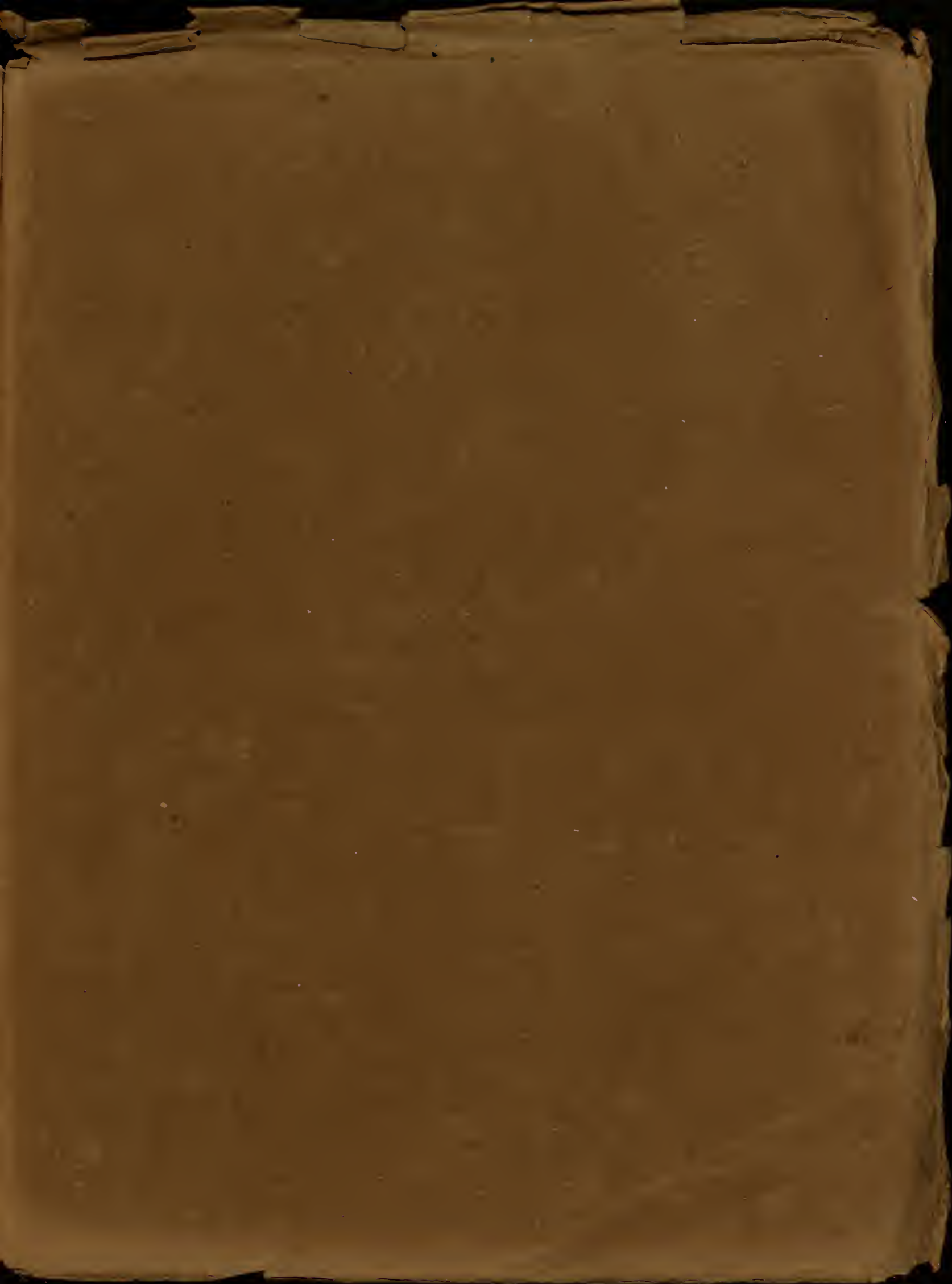
*rall. a tempo.* *le non si doux*

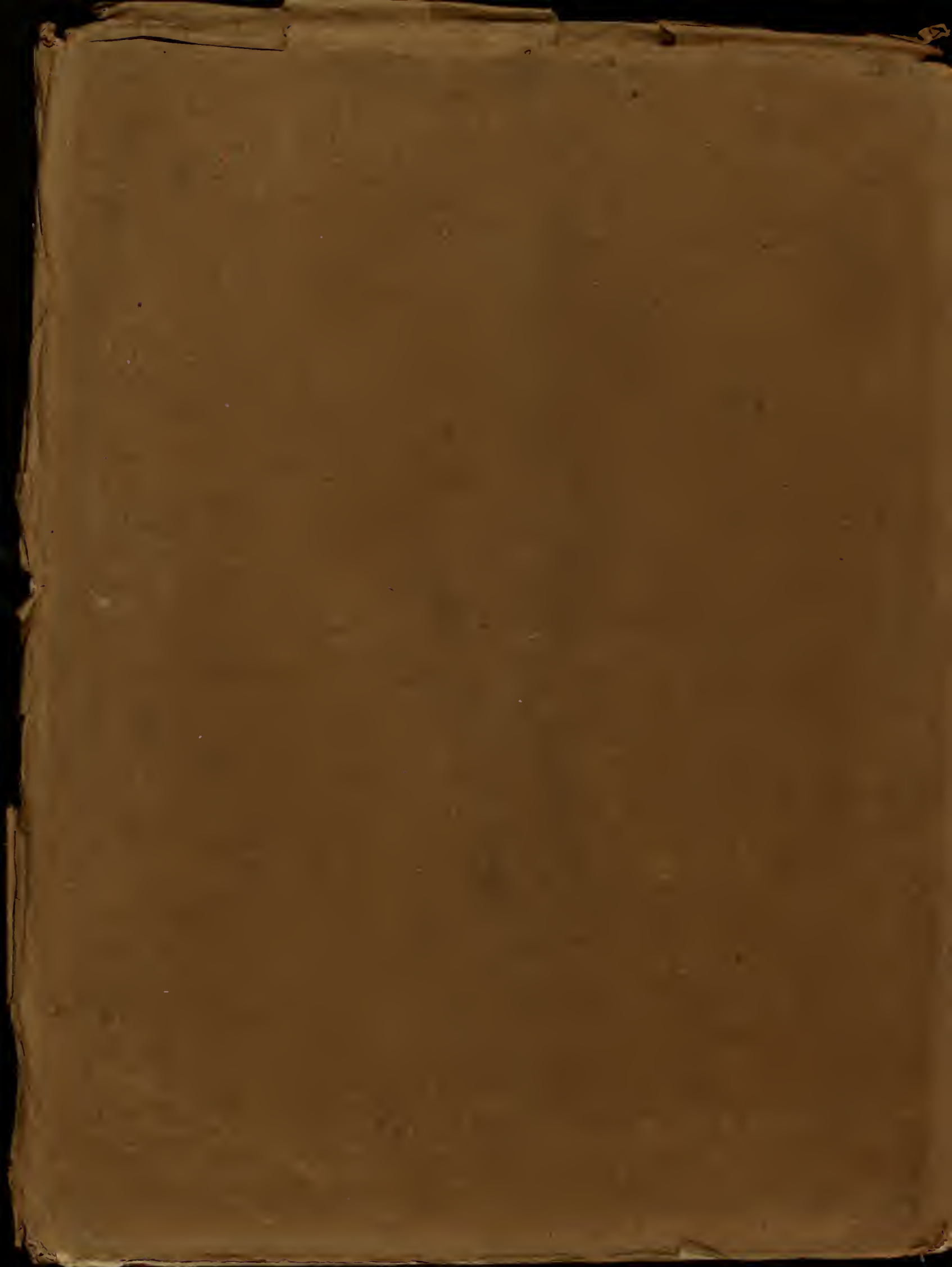
*arco.* *ff*

*ppp* *pizz.*

*animé.* *arco.* *ff* *mon cœur*

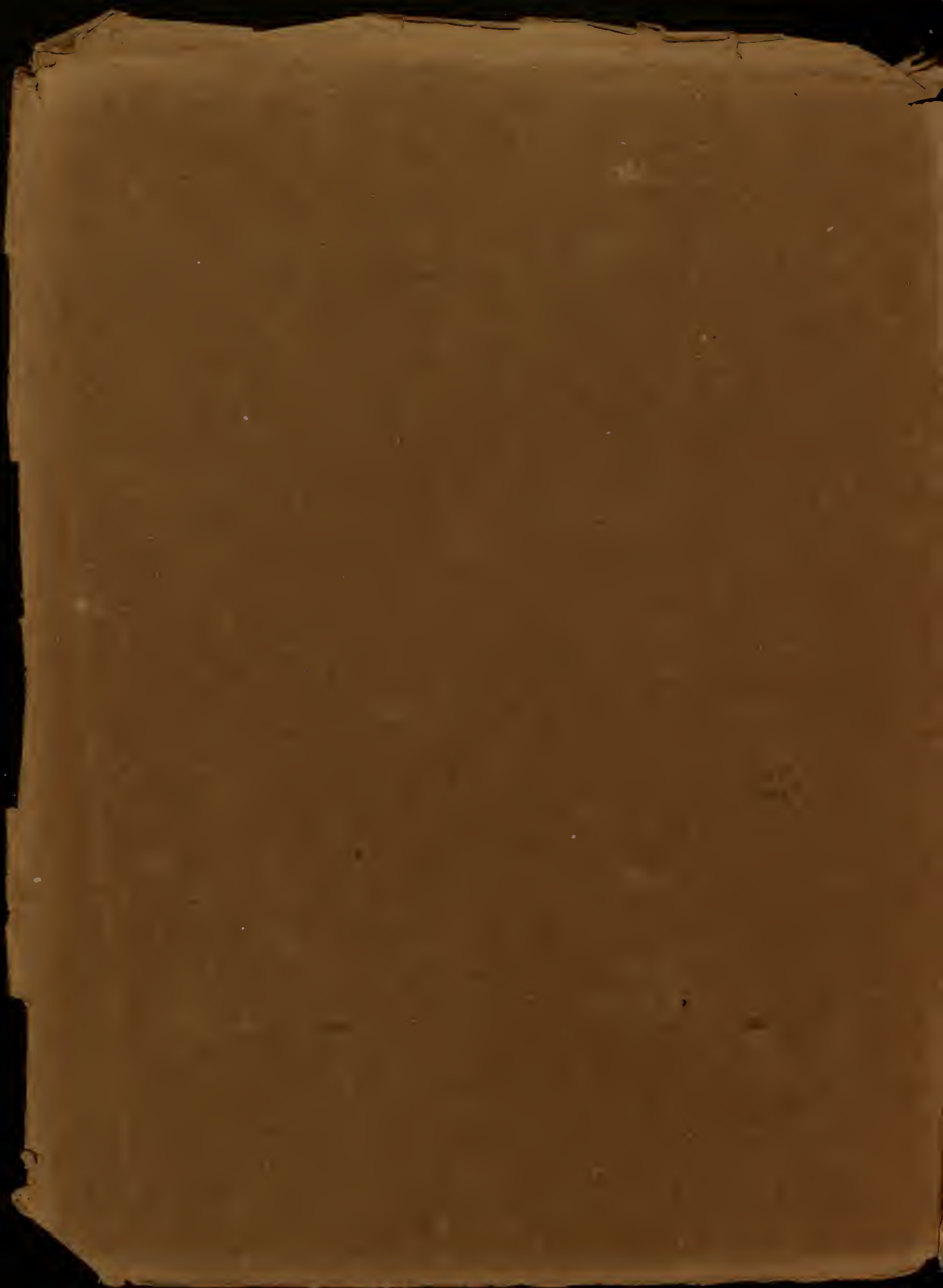
11





*Gerardota*

*1861*









HAUTBOIS.

The musical score is written for a woodwind instrument, specifically the Hautbois (oboe). It consists of several systems of staves. The first system includes a grand staff with two staves and a single staff below. The second system has a grand staff and a single staff with fingerings (1, 2, 1, 1, 12) and dynamic markings 'Fl.' and 'Oboe.'. The third system has a grand staff and a single staff with fingerings (8, 5). The fourth system has a grand staff with dynamic markings 'cres.' and 'ff'. The fifth system has a grand staff and a single staff with fingerings (1, 2, 3, 4, 5, 6, 7, 2) and dynamic markings 'pp'. The sixth system has a grand staff with dynamic markings 'pp' and 'pp', and fingerings (2, 6). The score is filled with intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo).

All? non troppo.

HAUTBOIS.

6 *pp*

*ff*

CRES.

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

№. 1.

INTRODUCTION:

4 *p* *anime. cres.* *ff*

1 *unis.* 1 *3 ff p* *fp* *fp* *ff*

*ff* *unis.*

*tr s.* *tr s.* *tr s.* *tr s.*

*tr s.* *tr s.*

*solo. poco ritenuto.*

*pp* *al - lons venez ri - ez*  
*poco ritenuto.*

*tr s.* *tr s.* *tr s.* *tr s.*

*à Tempo.* *ff*

8 *mf unis.* *mf* 9

9 //

HAUTBOIS.

*fp* unis. *fp* *fp* *ff* *ff* unis.

tr *sf* tr *sf* tr *sf* tr *sf* tr *sf*

*pp* solo, poco ritenuto. al- lous venez ri- ez *ff* à tempo. tr *sf* tr *sf* tr *sf*

tr *sf* tr *sf*

*ff* suivre. All? que je l'as- semine y pensez. ce sera d'aujour d'hui mon premier agré- ment *cres.* *suivez.*

*ff* *ff* Solo rall. solo. mais oui vrai- ment

HAUTBOIS .

All<sup>o</sup> marcato.  
unis.

1<sup>er</sup> Couplet.

Musical staff with notes and dynamics *ff*.

Musical staff with lyrics: quand depuis ce matin j'en rage / O mon habit ô mon habit / de mari-âge de mari-a -

Musical staff with lyrics: puisse-je un jour dans mon ménage

Musical staff with lyrics: ô mon habit ô mon habit / de mari - âge de mari-a -

Musical staff with lyrics: elle a l'air peu joy - eux 15

Musical staff with lyrics: mourir de dou - leur / il vaut mieux tout lui dire / que mourir de dou -

Musical staff with lyrics: -leur / ah! je tremble et soupi - -

Musical staff with lyrics: de douleur / il vaut miex tout lui dire / que mourir de dou -

Musical staff with lyrics: venez tous à la ferme ici vous rafraî - chir je voudrais bien sei - gneur v: parler ô plai - sir

Allegro.

Solo

3511

Hautbois.

The first system of the flute part consists of four staves. The top staff contains the main melody with dynamic markings *ff*, *p*, *sp*, *sp*, *ff*, and *ff unis.*. The second staff includes trills marked *tr* and *tr*. The third staff features a *ritenu.* marking. The bottom staff has a *pp* marking and a final measure with a '4' time signature.

Dont je n'osais vous parler.

The second system includes vocal lyrics and piano accompaniment. The vocal line is marked *Andro Moderato.* and includes the lyrics "je ne vous aime pas". The piano accompaniment features markings such as *animato poco a poco*, *Andro Modro*, and *p solo.*. The system is divided into measures with counts like 12, 8, 1, 14, 2, 3, and 6. The bottom staff ends with a '6' and the word 'pes'.



HAUTBOIS.

suivez *rall:* à *Tempo.*

3 un autre possède mon cœur (à vous) Un autre possède mon cœur 8 *ff* *f*

*f* *f* *f* *p* *cres.*  
*animato poco a poco.*  
*cres.*

1 Mod<sup>o</sup> 14 *p* 2 *ff*

2 *ff* 14 *rall:* trois cents du-

*rall:* *solo, All<sup>o</sup>* 6 8 *pp*

-cats mais vous a-vez mais vous a-vez trois cents du - cats

*ffp*

*ffp*

*ffp*

11 *f*

HAUTBOIS.

Que je ne vous retienne pas.

Allegro. Récitatif. And<sup>te</sup>  
V<sup>o</sup> solo.

♩. 3. *ff* 5 roi comais - seur et séducteur ha - bile 12

Larghetto. Canto. Al<sup>to</sup>  
Hautb.

55 tout nous rapproche et tout n' li - e tout n' enchaîne pour ja - *pp* mais

*ff* *pp* 15 Contre un roi *rall:*

*animé.* Canto. Oboe;

8 5 contre un roi *p*

*ff* *cres.* même contre un roi *rall:*

*ff* *Olé!*

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

Et nous verrons après.

30. 4.

Musical notation for measures 19-22. The first staff is marked *ff* and the second *p*. Trills (*tr*) are present in measures 20 and 21.

Musical notation for measures 23-26. Trills (*tr*) are present in measures 23 and 24. Measure 26 is marked *ff*.

1<sup>o</sup> solo.

Musical notation for measure 27, marked *mp*. Trills (*tr*) are present in measures 27 and 28.

Musical notation for measures 29-32. Measure 29 is marked *p*. Crescendos (*cres.*) are indicated in measures 30 and 31.

Musical notation for measures 33-36. Crescendos (*cres.*) are indicated in measures 33 and 34. Measures 35 and 36 are marked *ff*.

Musical notation for measures 37-40. Measure 37 is marked *pp*. Measure 40 is marked *pp*.

Musical notation for measures 41-42, both marked *ff*.

The upper portion of the page contains a musical score for Hautbois, measures 1 through 8. The notation is extremely faded and illegible, appearing as light grey lines on the page. The score is written in a single system with a treble clef and a key signature of two flats.

The lower portion of the page contains musical notation for measures 9 through 12. The notation is clear and includes dynamic markings and performance instructions.

Measure 9: *ff* (fortissimo), *pp* (pianissimo), *rall.* (rallentando). The first staff has a *Viol<sup>no</sup>* marking. The second staff has a *p* marking and the instruction *Obœ.* (Oboe).

Measure 10: *All<sup>to</sup>* (Allegretto), *p* (piano), *Obœ.* (Oboe).

Measure 11: *Louré maestoso.* (Loure maestoso).

Measure 12: *Louré maestoso.*

At the bottom of the system, there is a red vertical line and a red 'X' over the notation. The number '9' is written above the first staff of measure 11.

Canto.

21 ce sera ma mort Vers la cha-

Louré Maestoso.

*p*  
-pelle Oboë.

solo.

Allegro.

*1/2 note lower*

sempre *pp*

*cres.*

Maestoso Mod<sup>to</sup>

Récit.

*rall:*

5 2 et pour l'a tendre et p. l'a-

All<sup>o</sup>

- tendre arrêtons n: arrêtons n: i

ei 5

*ff*

*pp*

2

2  
//

HAUTBOIS.

The musical score is written for Oboe (HAUTBOIS) and includes a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into systems, each with a vocal line and piano accompaniment. The vocal line includes lyrics in French. The piano accompaniment features various textures, including triplets and sixteenth-note patterns. Dynamics range from *pp* to *ff*. Performance markings include *canto.*, *rall.*, *solo.*, and *animé.*. The score concludes with a double bar line and a common time signature (C).

*pp* *ff* *canto.* *rall.* *Obœ* *p*  
1 des dé - sirs dou - ce desti - né - e

2 7 *animé.*

*solo.* *pp* 7 *pp* *pp* *pp*  
les couvrant de fleurs

*ff* *ff* 1 *pp*

*canto.* *rall.* *Obœ* 2 *p*  
1 dé - sirs dou - ce desti - né - e

7 *pp* 5

1 *ff pp* *f pp*

*f* pour les a - mours *eres.* *fp* *fp* *ff* pour les a - mours toujours par les a -

HAUTBOIS.

All<sup>o</sup>. Maestoso.

*ff*  
- mourr

*pp* *cres.* *pp* *cres.* *Larghetto.*

*solo.* *p* *ff*

Approchez le mot d'ordre.

*All<sup>o</sup> agitato. All<sup>o</sup>*  
*sf* *pp*

*Canto.* *Maestoso.*

*louré.* *p*

mais tout à l'heure il sera ren-

5

HAUTBOIS.

Même Mou! un peu retenu.

- tré *ff*

4 *ff*

9 *pp*

20 *Canto.* compli - ment rece -

- vez - rece - vez *rall:*

no - tre compli - ment *pp*

All<sup>o</sup> solo.

6/8

solo.

*pp* tr tr tr *pp* tr tr tr

*cres.* *f pp* *pp* *cres*

*ff*





*uis.*

*pp*

*solo.*

*ff*

*ff*

*pp*

*pp*

*pp*

*Allegro.* *Canto. dim e rall.* *solo. 1<sup>o</sup> Tempo.* *Oboë.*

*ff* *pp*

*résignons nous à mon bonheur résignons*



HAUTBOIS.

2<sup>e</sup> ACTE.

All<sup>to</sup> un poco Andantino.

SC. 6.  
ENTR'ACTE.  
et Chœur.

ff 5 ff

25 pp cres. dim. 18 d'un 4- pp

pp solo. 1 5

poux

7 oui l'u- pp

1 pp 1

10 pp 1 1 ff

HAUTBOIS.

Ce n'est pas ma faute c'est la sienne.

Allegro.

No. 7.

Musical notation for the first system, featuring a treble clef and a 2/4 time signature. It includes dynamic markings *ff* and *pp* and fingering numbers 5.

Musical notation for the second system, including piano accompaniment with dynamic markings *ff* and *pp* and fingering numbers 1 and 4. The vocal line includes the lyrics "c'est une plus douce harmo".

Musical notation for the third system, including piano accompaniment with dynamic markings *f* and *pp* and fingering numbers 1 and 6. The vocal line includes the lyrics "mi e char me ra".

Musical notation for the fourth system, featuring a treble clef and dynamic markings *pp* and *ff* with fingering numbers 5 and 1.

Musical notation for the fifth system, including piano accompaniment with dynamic markings *pp* and *ff* and fingering numbers 4 and 5. The vocal line includes the lyrics "l'amour Sen-fuit il est vo-la".

Musical notation for the sixth system, including piano accompaniment with dynamic markings *f* and *pp* and fingering numbers 5 and 1. The vocal line includes the lyrics "oui ce bruit la ce d' bruit la du reste me console".

Et dès que vous m'appellerez.

All<sup>o</sup> Andantino.

№. 8.

et je des-cends je des-cends je des-cends je des-cends je des-cends

Récit. All<sup>o</sup> And<sup>te</sup> And<sup>te</sup>

de moi monsieur n'approchez pas

moi qui suis tonc pour

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

suivez. Andante. suivez. rall:

n. a liés tous d! pour un nœud solenuel

à Tempo.

a Tempo. suivez. rall: Un poco più mosso. Andantino.

Écoute moi a - mour et mys - tère a - mour et mys -

ère puis a près non je ne peux je ne peux m'a - bu - ser

Allegro.

15

HAUTOIS.

solo.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes, dynamics, and tempo markings: 14 All<sup>o</sup> non troppo. 11 And<sup>te</sup> à Tempo

Musical staff with notes, dynamics, and tempo markings: And<sup>te</sup> accelerando. 5

Musical staff with notes, dynamics, and tempo markings: animato. 7 All<sup>o</sup>

Musical staff with notes, dynamics, and tempo markings: -pelle animato. 15

solo.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes, dynamics, and tempo markings: All<sup>o</sup> non troppo. 14

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes, dynamics, and tempo markings: 3 pp

Musical staff with notes, dynamics, and tempo markings: pp

plus vite

o

o

HAUTBOIS.

First system of musical notation for Hautbois. It consists of two staves. The upper staff contains the melody with various dynamics including *cres.* and *ff*. The lower staff provides harmonic accompaniment.

Observons et nous aussi.

Andantino. animé. à Tempo. à Tempo.

17 est il mon doux seigneur ne peut on sens se voir et causer  
animé. *ff* a Tempo. 7 et s'en-

Second system of musical notation. It includes the tempo marking *Andantino* and the instruction *animé*. The music is in 6/8 time. The upper staff has lyrics: "17 est il mon doux seigneur ne peut on sens se voir et causer". The lower staff has lyrics: "animé. ff a Tempo. 7 et s'en-".

tendre 5 jete jure que si *f f f f f f f* 8 *p pp*

Third system of musical notation. The upper staff has lyrics: "tendre 5 jete jure que si f f f f f f f 8 p pp". The lower staff continues the accompaniment.

mon bon heur dim. à Tempo.

Fourth system of musical notation. The upper staff has lyrics: "mon bon heur dim. à Tempo.". The lower staff continues the accompaniment.

Fifth system of musical notation. It consists of two staves of musical notation.

6 *pp* soli. 6

Sixth system of musical notation. The upper staff has lyrics: "6 pp soli. 6". The lower staff continues the accompaniment.

6

5 p

14 soudain obéira 7 pp pp pp pp pp pp

f > p f mon bonheur dim.

pp ff All<sup>o</sup>

solo. 2 pp 1 pp 2 pp 1

retenu. All<sup>o</sup> Canto. Obo<sup>e</sup>. 9 28 ouï c'est toi près de toi près de moi que le roi pp cres.

mis. solo. pp



C'est à elle de s'y reconnaître.

All<sup>o</sup> risoluto,

HAUTBOIS.

Andantino. *pp* solo. 7

c'est bien lui que

All<sup>o</sup> non troppo. *pp* 8 15 1 2

oui ma-dame *pp* solo.

8 *f* 2 10 *pp*

animato poco a poco. *p* *cres.* *ff* Andantino. *pp*

10 paraisse à nos

7

All<sup>o</sup> non troppo. *pp* solo.

15 ou donc? la voi - ci je suis sauvé ou suivez.

suivez. *pp* *ff*

suivez. me voila préservé 4 *p* *ff*

And<sup>o</sup> 6

suivez. All<sup>o</sup> 6

mon cœur *pp* 2 *p* *cres.* *ff*

*solo.*  
*pp*

15 *p* *suivez.* 1 *rall. à Tempo.*

est fort gen-tille mon bon-heur c'est ce que nous ver-ront

*p* *ff* *suivez.* *All<sup>o</sup>* 6

*Andr<sup>e</sup>* 6 souriant à mon cœur 6

*pp* 2 *p cres.* *ff*

*Andr<sup>o</sup> non troppo.* *solo.*

unis. 1 2 5 4 5 6 7 8 9 10 11 12 15 14 15 *p*

*animé.* 2 1 2 *ff animé.*

Allegro.

№. 10 Bis.  
ENTR'ACTE.  
et Air.

rall:

mf

ppp

HAUTBOIS.

Claud *a Tempo.* *ten.* *f* *ah!* *(Echo.)* *pp* *ah!* *ten.* *(Echo.)* *ppp* *1<sup>o</sup> Tempo.*

Hautb: *ten.* *a Tempo.* *mf* *cres.* *rall:* *rall:* *6* *6*

Je voulais vous parler vous consulter.

№. 11. *Andante.* *Cors.* *ohé solo.* *p* *suivez.* *pp* *6* *l'aban-don dans les pleurs* *suivez.* *pp* *6*

*à Tempo.* *pp* *reine je suis la* *pp* *suivez.* *à Tempo.* *Cors. 2<sup>e</sup> Couplet.* *pp*

*Ohé solo.* *6* *san-rai-é-é-é-é et pour-tant* *pp*

*solo.* *pp* *reine la reine* *p* *cres.* *ff*

HAUTBOIS.

Qu'à tout prix je veux éclaircir.

Allegro.

**SC. 12.** *ff* *ff* *ff* 7 *p*

*Récit.*  
ce récit est vraiment étrange et surprenant et sans y rien com-

*mesuré, lent.* *All<sup>o</sup>* *Canto.*  
-prendre je vais tout va prendre 2 1 15 if change à volon - té de for -

*Oboè solo.*  
-mes et de voix *pp* 14 1

*dim.* 19 il ne veut plus pay-er et re fuse l'ar-

*solo.* *pp* *rall.* *ff* intéres-sant *à Tempo.* *à Tempo.*

*Aud<sup>o</sup>* *All<sup>o</sup>* *solo.*  
4 *All<sup>o</sup>* 11 craignez vous de vous fâcher *pp* 11

B. et Cl<sup>o</sup> 5302.

HAUTOIS.

*ff* *Plus lent.* *solo.* Oboë. *suivez.* 2

l'af-faire est elle donc si grave prenez y gar -

- de prenez y gar-de prenez y garde 14 *All<sup>o</sup> con moto.* il faut que l'on parle tout haut *ff* *ff*

*Andante.* *rall: All<sup>o</sup>*

16 *ff* *pp* 2 12

sans doute ma chère amie en pareil cas l'é-

10 *pp*

9 *solo.* *All<sup>o</sup>* *solo.* *pp* > 6 8 3

peudu' encor ton récit contient il toute la véri-

*solo.* *p* > 6 *pp cres.* *rall* *rall* 7

*ff* *ff* 16 *ff*

HAUTBOIS.

Tout ce que je sais est-ce vrai.

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

Flûte. 2  
Obœ. Solo. 2  
suivez. à Tempo, suivez.

2c. 15.

à Tempo. suivez. rall: de s'y mé-

- prendre de s'y mé-prendre mon mari mon mari mon vrai

à Tempo. mari pp mon mari mon vrai mari 5 ff

rall: suivez. rall: suivez. rall:

solo. suivez. à Tempo. suivez.

2 3 p 2 1 9 que j'ai jamais peut être que

à Tempo. suivez.

j'ai jamais peut être mon mari mon mari mon mari pp

rall: suivez. rall: à tempo. 5

pp mon mari mon mari mon vrai mari 5 ff 2

rall: suivez.

Flûte. 6

All<sup>o</sup> Je ne la quitterai pas.

7 ab pp sent 17 PP And<sup>no</sup>

2c. 14.

solo Obœ. 6

rall: And<sup>no</sup> And<sup>te</sup> rall:

p 2 2 17 ne les mérite pas ne les mérite pas non non ne les mérite

*Handwritten notes and scribbles at the top of the page.*

*Note lower*

*Note lower*



Solo

HAUTBOIS.

And<sup>te</sup>

And<sup>te</sup>

solo.

ff tous *pp* traits 9 naïve et belle

hé - las *pp* non ne le mérite

*rall: And<sup>te</sup>* *pp* *Oboë solo.* *All<sup>o</sup>*

Honneur d'une *pp* 3 *f pp* oui je le suis c'est lui c'est lui

*f pp* 3 *f pp* 4 4

cou au ton ma ri s'est tra-

Andantino. solo. *rall:*

16 *pp* *p* *rall*

Clar: mou - rir avec toi qu'importe fo - rage à toi pr tou -

Oboë. *p* *cres.* *ff* 5 hé -

Cloche. > > > >

And<sup>te</sup> 15 *ff* *All<sup>o</sup>* 17

lax a dieu veil - lez veil - lez sur nous

HAUTBOIS.

Qu'un baiser de la mariée.

Allegro. *Récit.* *All<sup>o</sup>.*

**Œ. 15.** *ff* Dieu qu'ai je vu la reine! ô trahison nouvelle *All<sup>o</sup>.*

Final.

3 *pp* 5 *ff*

21 *ff* *pp* *pp* *pp*

4 ut en faisons ser-ment ut en faisons ser-ment

21

*solo.*

*pp* *pp* *pp* *ff* *pp* 10 *pp* 2

*ff* *ff*

*Audante maestoso.*

*Récit.* *Récit.* *Audante.*

les criminels 3 *pp* *p* *ff* soufbr

HAUTBOIS.

*suivent.*

2 vent que de Giral - da v<sup>e</sup> deveniez l'é - pour

*Récit.* *All<sup>o</sup> mol<sup>lo</sup>*

ouï grâce à vous ils sont heu - reux *p solo.*

*All<sup>o</sup> moderato.*

*pp* 2 5

*rall:* *a Tempo.*

le nom si doux le nom si d<sup>e</sup> 2 1 mon cœur mon

*ff*

11 5

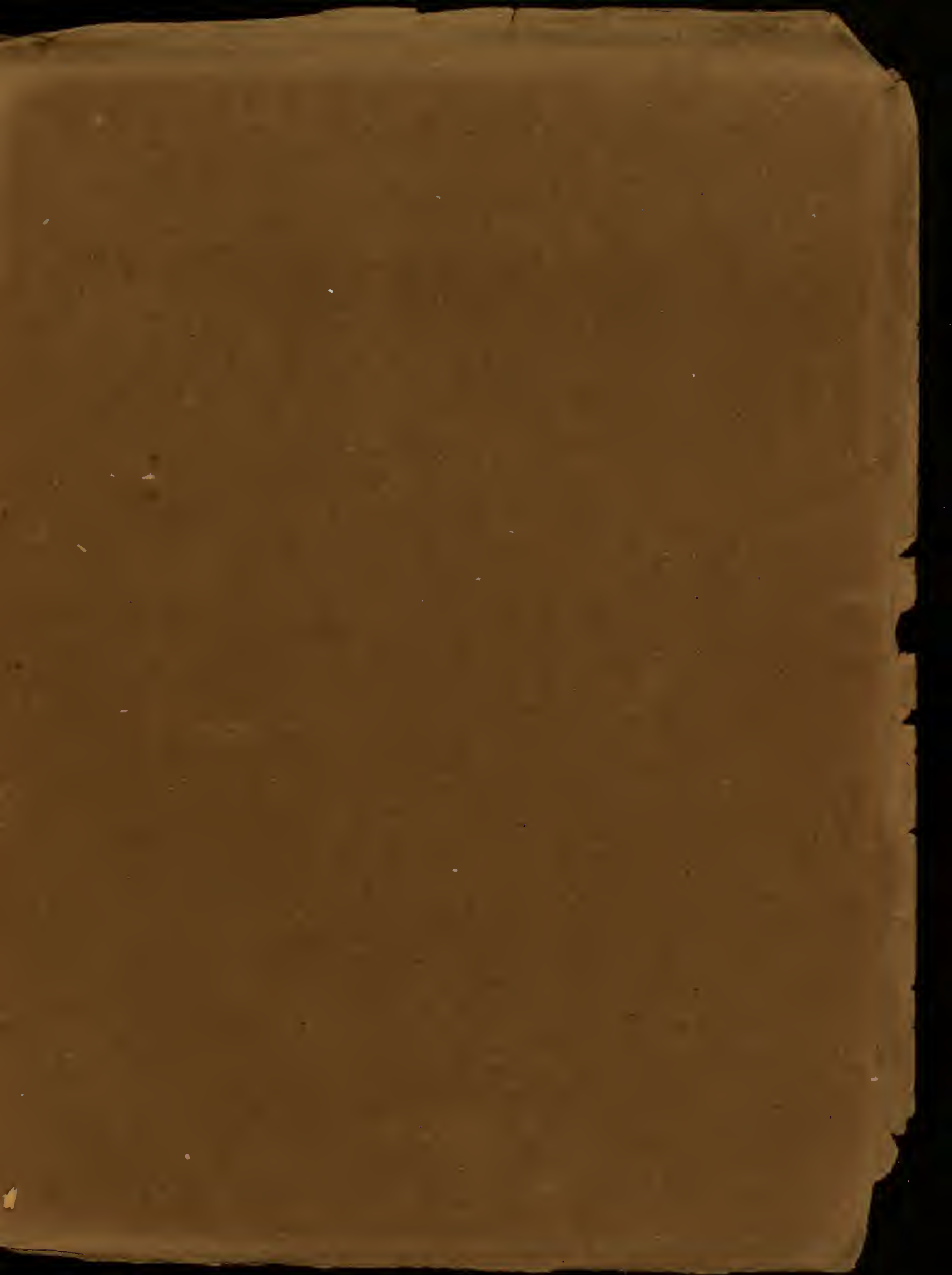
*animé.* *ff* cœur *tr tr*

*ff*

*tr*

1







Garofola

Clarinetto





GIRALDA

CLARINETTES.

A. ADAM.

OPERA COMIQUE EN 5 ACTES.

en LA.  
OUVERTURE.

All<sup>o</sup> con fuoco.

The musical score is written for two clarinets and piano accompaniment. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'All<sup>o</sup> con fuoco'. The score consists of several systems of music. The first system shows the piano accompaniment with a forte (f) dynamic. The second system continues the piano accompaniment. The third system includes a measure marked 'Lms' (Larghetto) and a fermata. The fourth system shows the piano accompaniment with a forte (f) dynamic. The fifth system includes a measure marked 'Rall un poco' (Ritardando) and a change in tempo to 'All<sup>o</sup> marcato'. The sixth system shows the piano accompaniment with a piano-piano (pp) dynamic. The seventh system shows the piano accompaniment with a piano-piano (pp) dynamic. The eighth system shows the piano accompaniment with a piano-piano (pp) dynamic. The score ends with a double bar line and a piano-piano (pp) dynamic marking.

CLARINETTES.

The musical score is arranged in several systems. The first system includes a Clarinet I staff with a *Solo* marking and a *p* dynamic, and a Clarinet II staff with a *pp* dynamic. The second system continues with both staves, featuring a *Solo* marking and a *p* dynamic. The third system shows a Clarinet I staff with *pp* dynamics and a *Dim.* instruction, and a Clarinet II staff with *pp* dynamics and a *Roll.* instruction. The fourth system features a Clarinet I staff with *All. non troppo* and *Viol.* markings, and a Clarinet II staff with *pp* dynamics. The fifth system shows both staves with *pp* dynamics. The sixth system continues with both staves and *pp* dynamics. The seventh system shows both staves with *pp* dynamics. The eighth system shows both staves with *pp* dynamics.

CLARINETTES.

CLARINETTES

The musical score is arranged in seven systems, each consisting of two staves (treble and bass clef). The key signature is one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system includes markings for *Cres.* and *Dim.*. The second system includes *Cres.*. The third system includes *ff*. The fourth system includes *pp* and *pp*. The fifth system includes *pp*. The sixth system includes *pp* and *All? non troppo.*. The seventh system includes *p*. The score concludes with a final system of two staves.

CLARINETTES.

The musical score is arranged in two systems. The first system consists of two staves: the top staff is for Clarinet 1 (labeled 'Cl. 1.'), and the bottom staff is for Clarinet 2 (labeled 'Cl. 2.'). The second system consists of four staves: the top two are for the Clarinet 1 and 2 parts, and the bottom two are for the Piano accompaniment. The piano part begins with a fortissimo (ff) dynamic marking. The score features complex rhythmic patterns, including sixteenth-note runs and chords. The key signature is one sharp (F#), and the time signature is 2/4. The piece concludes with a double bar line and repeat signs (//) in the final measures of both the clarinet and piano parts.

CLARINETTES

INTRODUCTION

*A Clar*  
No. 1  
op. 14.

*Allegro non troppo*  
Soli.  
*p*

*Allegro*  
Cres. *mf*

*ff*

*Poco riten.* Solo. *al lous venez ri ez* *ff*

*Tempo* *ff*  
*a tempo.*

CLARINETTES .

*ff > pp* *f > pp* *ff* *sf* *pp* *pp* *ff* *sf* *sf* *sf* *sf* *tr* *tr* *Poco riten.* *al-lons venez ri-er*

CLARINETTES.

Solo. *pp* *a tempo.* *ff* *a tempo.* *pp*

il faut que je t'asomme, *ff* y pensez vous est-il ouï vraiment mon premier agrément

mais ouï vraiment

depuis ce mariage

mon bel habit de mari

un jour dans mon ménage

mon bel habit de mari





CLARINETTES.

*B. Soler*  
n. 2.  
ou si b.

*And<sup>te</sup> Mod<sup>to</sup>*

Dont je n'osais vous parler

8  
c'est que je vous aime pas

CLARINETTES.

First system of musical notation for Clarinettes, featuring two staves with treble clefs. The music consists of eighth and sixteenth notes. Dynamics include *p* (piano) and *pp* (pianissimo). A fermata is placed over the final measure of the system.

Second system of musical notation for Clarinettes, featuring two staves with treble clefs. It includes dynamic markings *ff* (fortissimo) and *pp*. A *Rall.* (Ritardando) marking is present. The system concludes with a double bar line and repeat signs, with a first ending of 2 measures and a second ending of 2 measures. The measure numbers 6 and 8 are indicated at the end.

Third system of musical notation for Clarinettes, featuring two staves with treble clefs. The tempo is marked *Allegro.* Dynamic markings include *fp* (forzando piano) and *pp*. The music features a mix of eighth and sixteenth notes.

Fourth system of musical notation for Clarinettes, featuring two staves with treble clefs. It includes dynamic markings *fp* and *pp*. The notation continues with eighth and sixteenth notes.

Fifth system of musical notation for Clarinettes, featuring two staves with treble clefs. The music continues with eighth and sixteenth notes.

Sixth system of musical notation for Clarinettes, featuring two staves with treble clefs. It includes a *Cres.* (Crescendo) marking. The system ends with a double bar line and repeat signs.

Seventh system of musical notation for Clarinettes, featuring two staves with treble clefs. It includes dynamic markings *fp* and *ff*. A first ending of 2 measures and a second ending of 4 measures are indicated. The system concludes with a double bar line and repeat signs.

Eighth system of musical notation for Clarinettes, featuring two staves with treble clefs. The music continues with eighth and sixteenth notes.

B. Clar.

CLARINETTES.

Que je ne vous retienne pas.

No. 5  
en SI b.

*Allegro.* *ff* *Récitatif.* 5 *And<sup>mo</sup>* 9

Quoi le Roi passeraït et séducteur habile

*Viv Solo.* *ff*

*Larghetto.* *Clar.* *pp* *Rall.* *pp*

des amours

*à Tempo.* 7 *Soli* *Rall.* *à Tempo.*

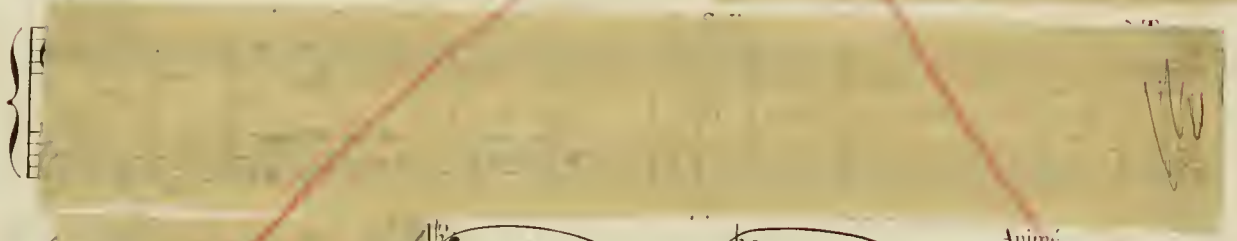
enchaîne pour jamais c'est dans

*pp* *Rall.* *à Tempo.*

*Suivez.* 2 2 *Alto* *pp* *pp*

non, lie tout nous enchaîne pour - mais

12 *Soli* *Rall.* *pp* *pp*



*Solo* *Animé.* 6 *p* *Cres.* *p*

sachons

CLARINETTES

First system of musical notation for Clarinettes. It consists of two staves. The upper staff contains a complex melodic line with many sixteenth notes and slurs. The lower staff provides a harmonic accompaniment. Dynamics include *ff* and *Cres.*. Performance markings include *Rall.* and *même contre un Rall.*. Fingerings 1, 5, 1, and 3 are indicated. A *Clar.* label is present.

*All? non troppo.* Et nous verrons après.

no. 4.  
en Si b.

Second system of musical notation. It features a single staff with a melodic line. Dynamics range from *ff* to *p*. Trills (*tr*) are marked. The time signature changes to 1/4. A *ff* dynamic is also present in the lower part of the system.

Third system of musical notation, continuing the melodic line from the previous system. It includes trills (*tr*) and dynamic markings of *ff* and *pp*.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material with dynamic markings of *p*.

Fifth system of musical notation, featuring a dense melodic texture with many sixteenth notes and slurs.

Sixth system of musical notation, concluding the piece with a *Cres.* marking and a final measure with a *1* fingering.

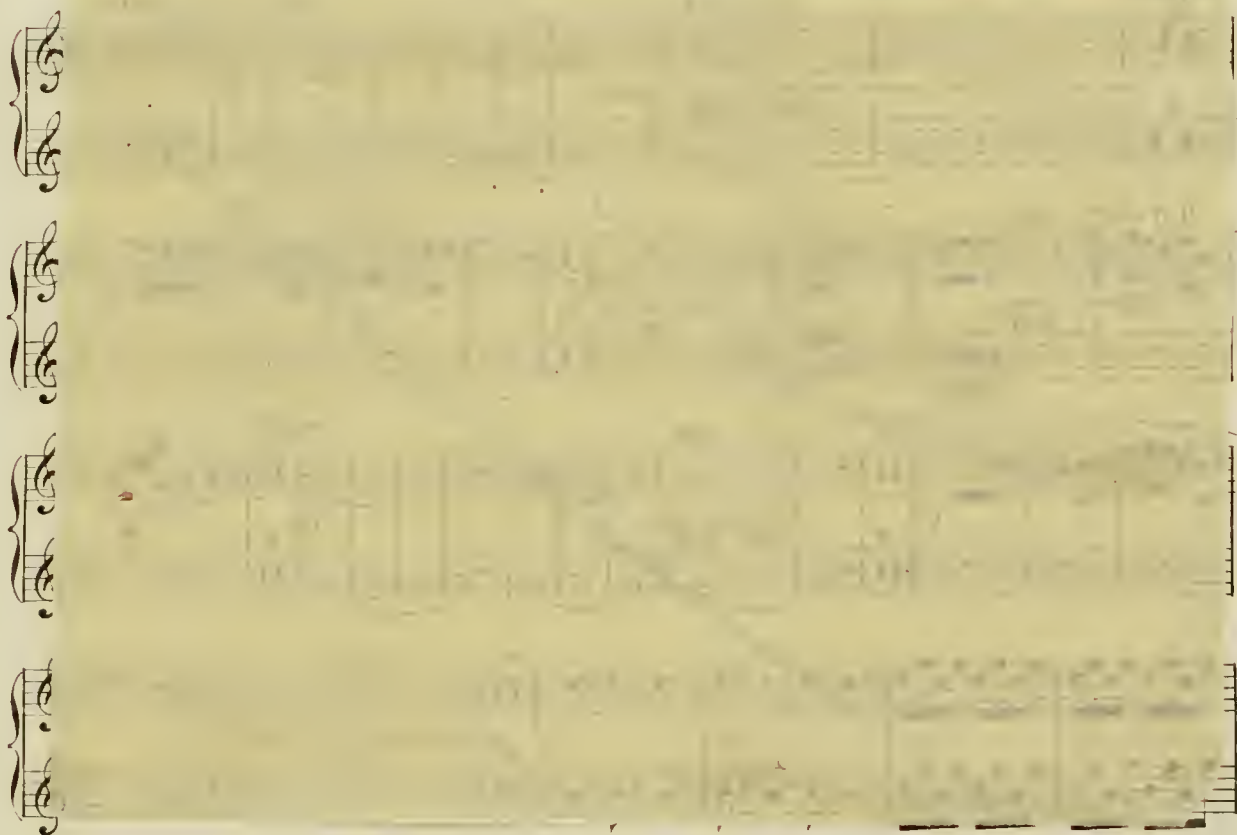
CLARINETTES

The first system of musical notation for Clarinettes, measures 1-4. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *ff*. The lower staff begins with a bass clef and a key signature of one flat. Both staves have a first finger fingering (1) indicated above the first two measures. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

The second system of musical notation for Clarinettes, measures 5-8. It consists of two staves. The upper staff continues the melodic line from the first system, with a dynamic marking of *p* in the fifth measure. The lower staff continues the bass line. The system concludes with a dynamic marking of *ff* in the eighth measure.

*ff*

A large section of the page containing faded musical notation for other instruments, likely a woodwind quintet. It consists of five systems, each with two staves. The notation is significantly less legible than the Clarinettes part, appearing as light grey lines and notes against the aged paper background.



3 *ritto*  $\frac{6}{8}$   $\frac{4}{8}$  *ff* *pp*

*Solo* *pp*

*Rall.* *à tempo.* 15 2 10

*a clt*

CLARINETTES.

*Allegro.*  
*ff*  
*Sempre, ff*  
*Cres.*  
*Moderato Mod<sup>to</sup>*  
*Rall.*  
*Solo*  
*en prince est*  
*précède est encor loin*  
*ff*  
*et pour l'attendre arêtons nous i*  
*ci*  
*ff*  
*ff*  
*Rall. un poco.*  
*du sein des de sus*  
*ff*  
*pp*  
*Animé.*  
*Solo.*  
*pp*  
*les couvrant de fleurs*



CLARINETTES.

Rall un poco.

Musical notation for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "nous du sein des désirs". Dynamics include *ff*, *p*, and *ff*. Fingerings 2 and 1 are indicated above the notes.

Musical notation for the second system, primarily piano accompaniment. Dynamics include *pp* and *fp*.

Musical notation for the third system, primarily piano accompaniment. Dynamics include *fp*. Fingerings 1 and 5 are indicated.

Musical notation for the fourth system, primarily piano accompaniment. Dynamics include *ff*. Fingerings 1 and 1 are indicated.

Musical notation for the fifth system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "par les amours toujours par les amours". Dynamics include *f*, *ff*, *fp*, and *ff*. Crescendos are marked above the piano accompaniment.

Musical notation for the sixth system, primarily piano accompaniment. Dynamics include *ff* and *p*. *Soli.* markings are present above the notes.

Musical notation for the seventh system, primarily piano accompaniment. Dynamics include *pp* and *fp*. Crescendos are marked above the piano accompaniment.

Musical notation for the eighth system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "tendresse dans mon coeur". Dynamics include *tr*, *Larghetto*, *Dim.*, and *ff*. Fingerings 8 and 6 are indicated.

CLARINETTES

*pp* *rit. to. Allegro* *rit.* *Approchez.... le mot d'ordre.* *Cl. Solo.*

*ff*

*il sera rentré. ff* *Solo.* *mais tout à l'heure* *même motif un peu retenu.* *ff*

*p* *ff* *ff*

*22* *recevez re- ce- vez* *Rit.* *no- tre compli* *Allegro.*

CLARINETTES.

The musical score is arranged in eight systems, each with two staves. The first system features dynamic markings: *pp*, *tr*, *Cres.*, *ff*, and *pp*. The final system includes fingering numbers (2, 9, 7) and a double bar line with repeat signs and a 2/4 time signature. The music is written in treble clef with a key signature of one sharp (F#).



First system of musical notation for Clarinettes, consisting of two staves with treble clefs and a key signature of one sharp (F#).

Second system of musical notation for Clarinettes, consisting of two staves with treble clefs and a key signature of one sharp (F#).

Third system of musical notation for Clarinettes, consisting of two staves with treble clefs and a key signature of one sharp (F#).

Fourth system of musical notation for Clarinettes, consisting of two staves with treble clefs and a key signature of one sharp (F#). Includes the instruction *All? non troppo.* with a handwritten '4' above it, and the word *Soli* written in the right-hand staff.

Fifth system of musical notation for Clarinettes, consisting of two staves with treble clefs and a key signature of one sharp (F#). Includes the instruction *Animato.* and dynamic markings *p* and *Cres.*. A handwritten '7' is visible below the staff.

Sixth system of musical notation for Clarinettes, consisting of two staves with treble clefs and a key signature of one sharp (F#). Includes the dynamic marking *ff*.

CLARINETTES

ENTR'ACTE ET CREUR

*Allegro*  
 6  
 in 1/4

27 49

48

8 1

*Allegro 2*  
 7  
 in 1/4

Ce n'est pas ma faute c'est la sienne.

*R Solo*

4 5

Suivez.

cest une plus douce harmoni

*Soli*

CLARINETTES.

5 Rall.  
ou ce bruit  
Rall.

à Tempo.  
La ce doux bruit la dous mon moulin me charmera *pp* me char- me-ra *f p*

*p* *f* *f* *p* *p*

5 4 5 Suivez.  
l'amour sen-

5  
bit il est vola- *pp*

Rall. à Tempo.  
ou ce bruit La ce doux bruit la du res-te me conso- le- ra *pp* ou me con- so- le-

*f* *p* *p* *f* *f*

CLARINETTES.

Et dès que vous m'appellerez.

*Allro. Andro*  
No. 8.  
en LA.  
ff ff p

f p f p f p f p f p

Suivez. Solo. a Tempo. Changez en Si b. Suivez.  
Avec ma femme Je descends, Je descends

Récit. Andante.  
Ah! le désespoir me reste de moi monsieur n'approchez pas ouï je l'ai dit mourir pour me garder à

*Allro*  
ff ai  
à ma voix sois calmée Gines aimée moi qui suis ton E

*Allro non troppo.* a Tempo.  
Suivez. f p f p f p  
poux Gies. ah! ah! ma crainte

Rall. a Tempo.  
p reconnaît reconnaît mon Epoux mon amant d'or ah! ah! ma crainte

*Handwritten signature or initials.*



CLARINETTES.

*Un poco più mosso*

*Rall.*

reconnait reconnait mon F pour

*Andantino.*

9 Suivez.

Ecoule moi a amour et mystère amour et mystère puis a près non je ne

*Allegro.*

15 Solo.

peux je ne peux m'abus

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

14 Solo.

voions donc amour et mystère c'est bon a près amour et mystère c'est bon et le reste le reste

*An lute. Ten.*

*à Tempo.*

*Andante. Ten.*

*à Tempo.*

*Andante.*

voions donc amour et mystère c'est bon a près amour et mystère c'est bon et le reste le reste

*Accelerando.*

*Anime.*

7 Suivez.

non pas car monsieur moi je ne le suis

CLARINETTES

*Allegro* ~~15~~ *Soli.*

*Allegro* *Soli.*

*Allegro non troppo.*

14

*Polo*

*pp*

*pp*

*pp*

*Cres.*

*ff*

CLARINETTES.

*Andantino.* *Anime.* *à Tempo.* *Solo*  
*à Tempo*

№. 9  
 en SI b.

est il mon doux seigneur  
 9  
 tiens tant à voir vos traits

*Rall:* 8

8 *ff*  
 je te jure que *f* *f* *f*

*Rall: un poco.* 8

*f* *f* *f* je le jure que si *p* *pp* mon bon

*à Tempo.* 2

2 *pp*

*f* *p* *ff*

*Solo.*

1 1 2 1 1 1

1 1 8 8 1

CLARINETTES

9

cherchez monsieur à ce mot Et mon cœur soudain obéira

*pp* *>pp* *>pp* *>pp* *>pp* *>pp* *p* *f* mon bonheur *pp*

*Allegro.* *p* *ff*

6

*pp* *pp*

4 Solo

8 *Allo.* 28

Reten. 8 28

de moi oui c'est toi près de toi près de moi que le roi *pp* Cres.

Clar.

5 Solo

*pp*

*All<sup>o</sup> risoluto.*  
 No. 10.  
 en LA.

C'est à elle de sy reconnaître.

*All<sup>o</sup>*

Récit.

*ff* moulin par vous M<sup>s</sup> soit parcouru

*Molto*

Récit

*ff* ah! je vais à l'instant savoir il est coupable

*All<sup>o</sup>*

*ff* telle de...

12

CLARINETTES.

12

pp maude

Cres. ff

quest-ce donc c'est bien lui que je vois  
dim depuis  
Allo non troppo.

15 4  
le mys-tère pp

f

s pp f f pp

Andante poco à poco.

qu'en s'adressant à moi entrez donc entrez

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

46 32

ff donc ou donc la voi-ci Je suis sauvé oui sire c'est elle c'est

f fp

Andante

4 4

ff elle oui madame par elle du danger me voilà préservé

p Cres.

Andante. 6 Suivez. Allegro.

pp souriant à mon cœur

6 1

CLARINETTES

Solo.

*pp* *pp* *p* *Cres.* *ff*

comptez mon cher

2 2 1 1

2 1

*p* retournons au vil.

*p*

Suivez.

6 6

Age allons messieurs partout et cette fois c'est au roi de Castille

*p* *Cres.* *ff*



Andante.

6 Suivez, *Allegro.*  
souriait à mon cœur *pp*  
Solo. *pp ff*

Cres. *ff*

*Allo non troppo.*  
6/8

Solo. *p*

Animé.  
1 2 *ff*  
1 2 *ff*

CLARINETTES.  
EXTRACIE ET AIR.

*Allegro.*  
 No. 10 Bis.  
 en SI b.

13 et par son ordre exprès ici je dois l'attendre *p* à quels nouveaux mal

3 *Rall. Andante.* Solo Solo.  
 dans cette pompeuse retraite *p* l'éclat

2 *Canto.* Clar. Solo. *Rall.*  
 inquiète ne peuvent banir ne peuvent banir la ter-

1<sup>re</sup> Violon Clar. Solo *pp*  
 pour

*V. Tempo.* Solo. *Canto.*  
 pourquoi m'amener ici retraite *p* l'éclat inquiète ne

Clar. Suivez. *Allegro.* *All<sup>o</sup> non troppo* *Rall.*  
 Suivez. *Dim* rends moi le bonheur ah rends moi le bon-

CLARINETTES.

*a Tempo.* Canto.  
*Allegro.*  
 Clar.  
 heur rends moi le bon- heur  
 Suivez.

*pp* pour éviter l'orage *pp* village nonvillage  
 Canto.  
 ah

*4<sup>e</sup> Tempo.*  
 Rall. rends moi le bon- heur *pp*  
 a Tempo. Clar.

*pp*

heur

*Andante.* Je voulais vous parler vous consulter.  
 Cor. *pp* Suivez. *a Tempo.*  
 N<sup>o</sup> 11. en SI b. 40 l'abandon dans les pléins et pour- tant *pp*

reine la reine (2<sup>e</sup> Complét.) ne saurais être aimée et pour- tant *pp*  
 Cor. *pp* Suivez. *a Tempo.*

reine je suis la reine Solo. Cres. *ff*

38  
A 4

~~Clarinet~~  
CLARINETTES

Qu'à tout prix je veux éclaircir.

*Allegro.*  
No. 14.  
en LA.

*Maestoso.* Récit.  
ce récit est vraiment étrange et surprenant et sans y rien comprendre

Mesuré : Lent. *Allegro* 3/4  
je vais toujours apprendre car c'est l'événement le plus intéressant

9 1  
pp Dim.

21 Soli  
re-luse l'argent pp Soli

CLARINETTES

Rall. à Tempo. *Andante.* *Suivez.* *Allegro.*

*ff* intéressant B. *pp* cette aventure est singulière

*pp* *f* *Plus lent.* *Suivez.*

parlez *f* parlez l'affaire est elle donc si grave que

*Rall.* *Ill? con moto.*

de mes conseil-lers nul ne soit assez brave pour o-ser prenez y garde tout me re-

garde *p* *pp*

*ff* *ff*

*pp* *pp*

*Andante.* *pp*

nous connaissons plus toul tou-te la vérité que cet

CLARINETTES.

*Allegro.* 36 Péd.

Cent pistoles nous disais tu les voi-ci mais si-tuice on sur le champ perdu! encor!

*All<sup>o</sup> moderato.* Clar. *Allegro Solo.*

ton récit contient-il toute la véri - - - tépp

3 p pp p Cres.

*Rall. marcato*

1 pp 1

*ff* *ff* 3 pp 2 pp

3 ff 3

No. 15.  
en Si b.

*Out*

Tout ce que je sais . . . . est ce vrai

*Allo non troppo.*  
*Flute*

*à Tempo. Solo.*

La nuit cachait ses traits

impossible de s'y méprendre de s'y mépren - dre

est lui est lui

est mon mari mon mari mon vrai mari

à se dire beau à mes yeux

et celui que j'amais peut être que j'amais peut être

est lui est lui est lui est lui mon vrai mari

CLARINETTES.

*Allegro.* Et ne la quitterai pas.

*ff pp* *ff* *pp*

14. *B $\flat$*

*pp* *ff* *Andantino.* *pp*

1. ch bien

*Rall.* *ff*

*Rall.* *Andantino.* *Andante.*

l'Amour les grâces

*pp* *pp* *pp*

qui peut les fuir ne les mérite pas ces doux appas non ne les mérite pas

*pp* *ff* *Andante*

bouheur loind'un époux

*pp* *pp* *pp*

10 6 6

hélas

*Allegro.* *Rall.* *And $\grave{a}$  9*

non non ne les mérite pas

*pp* *pp* *ff*

*Rall.* *And $\grave{a}$  9*

*Allegro.* *Vio* *Clar.*

*pp*

G Clar.



First system of musical notation for Clarinettes. It consists of two staves with treble clefs. The first staff has a dynamic marking of *f pp* at the beginning and *f pp* later in the system. The second staff has a dynamic marking of *pp* at the end of the system.

Second system of musical notation. The first staff contains the lyrics "c'est lui, c'est" and has dynamic markings *f* and *pp*. The second staff has dynamic markings *f* and *pp*.

Third system of musical notation. The first staff has dynamic markings *pp* and *f pp*. The second staff has dynamic markings *f* and *pp*. The system concludes with the lyrics "qu'ai je entendu" and "ton ma..." and a *Rit.* marking above the staff.

Fourth system of musical notation. The first staff has the lyrics "ri s'est ta" and "à toi rien qu'à". The second staff has the lyrics "à toi rien qu'à".

Seventh system of musical notation. The first staff has the lyrics "à toi pour to" and a *Tempo.* marking. The second staff has the lyrics "à toi pour to".

CLARINETTES.

moi *Bli* *p* *Cres.* *ff* 5

las a-dieu a- *pp* *Soli* 2 in bar *pp*

*1<sup>re</sup> in bar* *Andte.*

*Allegro.* *ff* veillez sur

Qu'un baiser de la Mariée.

Op. 15.

FINAL.

en UT.

*Allegro.* *ff* *Récit.*

Dieu! qu'ai je vu la reine ô trahison non

*Récit.*

*Allegro.* 5 *pp* 1 *ff* 1

1 3 24

et qu'ici je vous le dis pour eux nous en faisons serment 24

*ff* nous en faisons serment 22 *Bb* *Andte. m. restoso.* *Récit.* 5 *M* 5

en SI. *M* écoutez tous par leur mensonge

*Bb* *Cart*

*Andante.*  
ff

CLARINETTES.

Suivez.

en SI b.

même je châtierai les criminels autre chaîne, veut que de Giralda vous deveniez l'époux

Récit. *Andante moderato.* Solo. *ff*  
quoi cet ordre comble leurs vœux oui grâce à vous ils sont heureux *p*

*ff*

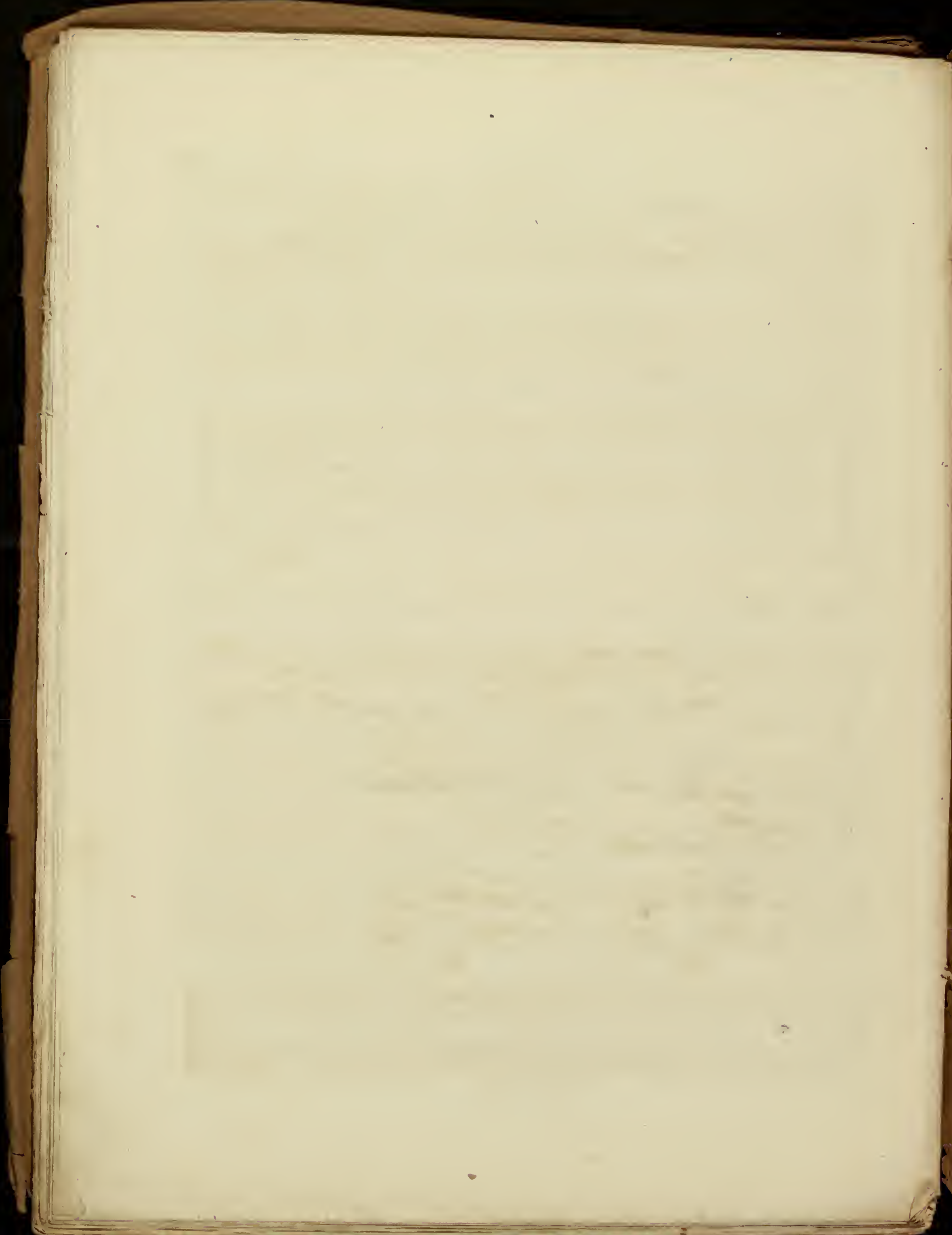
*Allo. Modto* *Rall.*  
porter le nom si doux le nom si doux qui vient remplir mon cœur mon

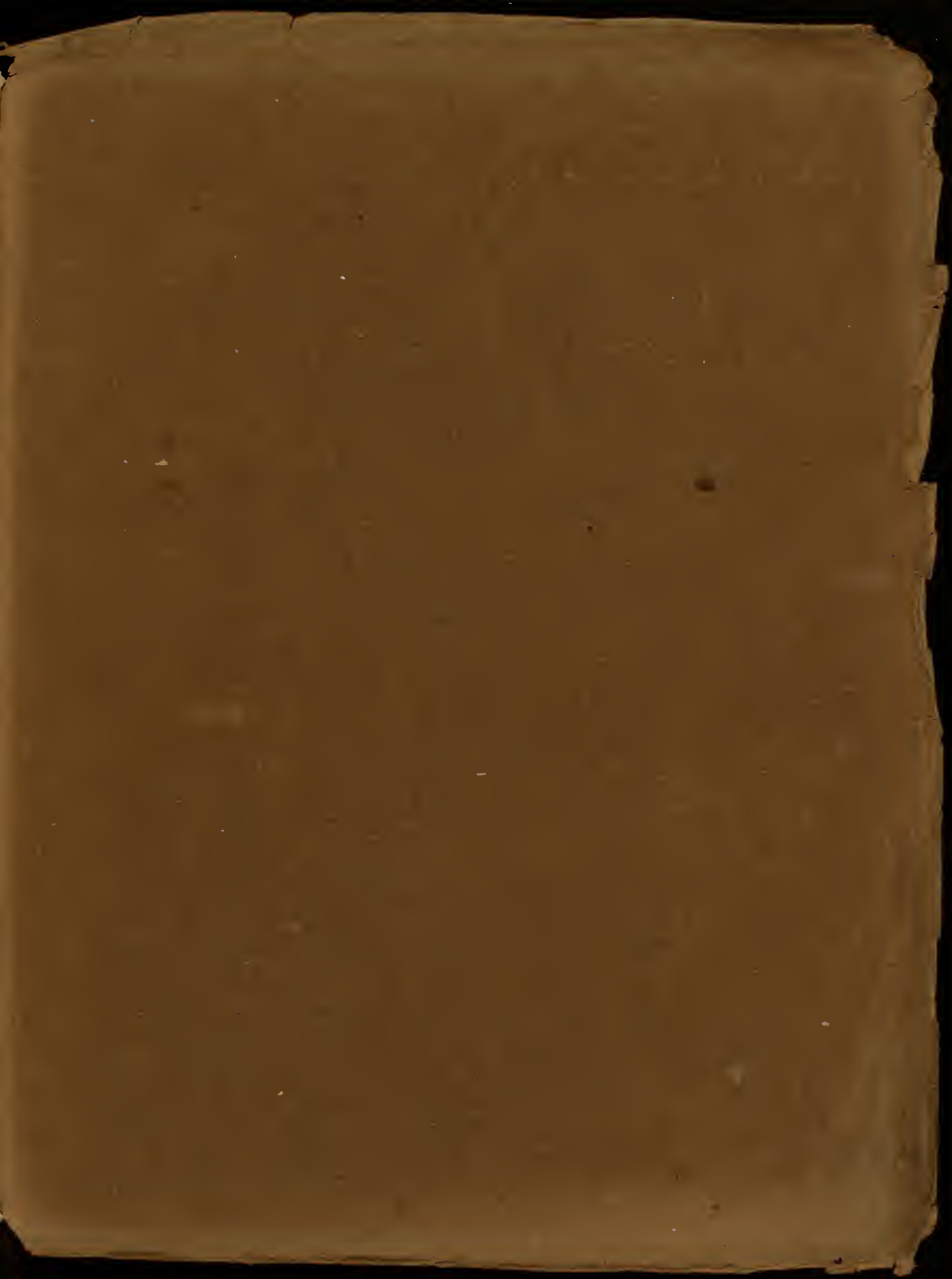
cœur *ff*

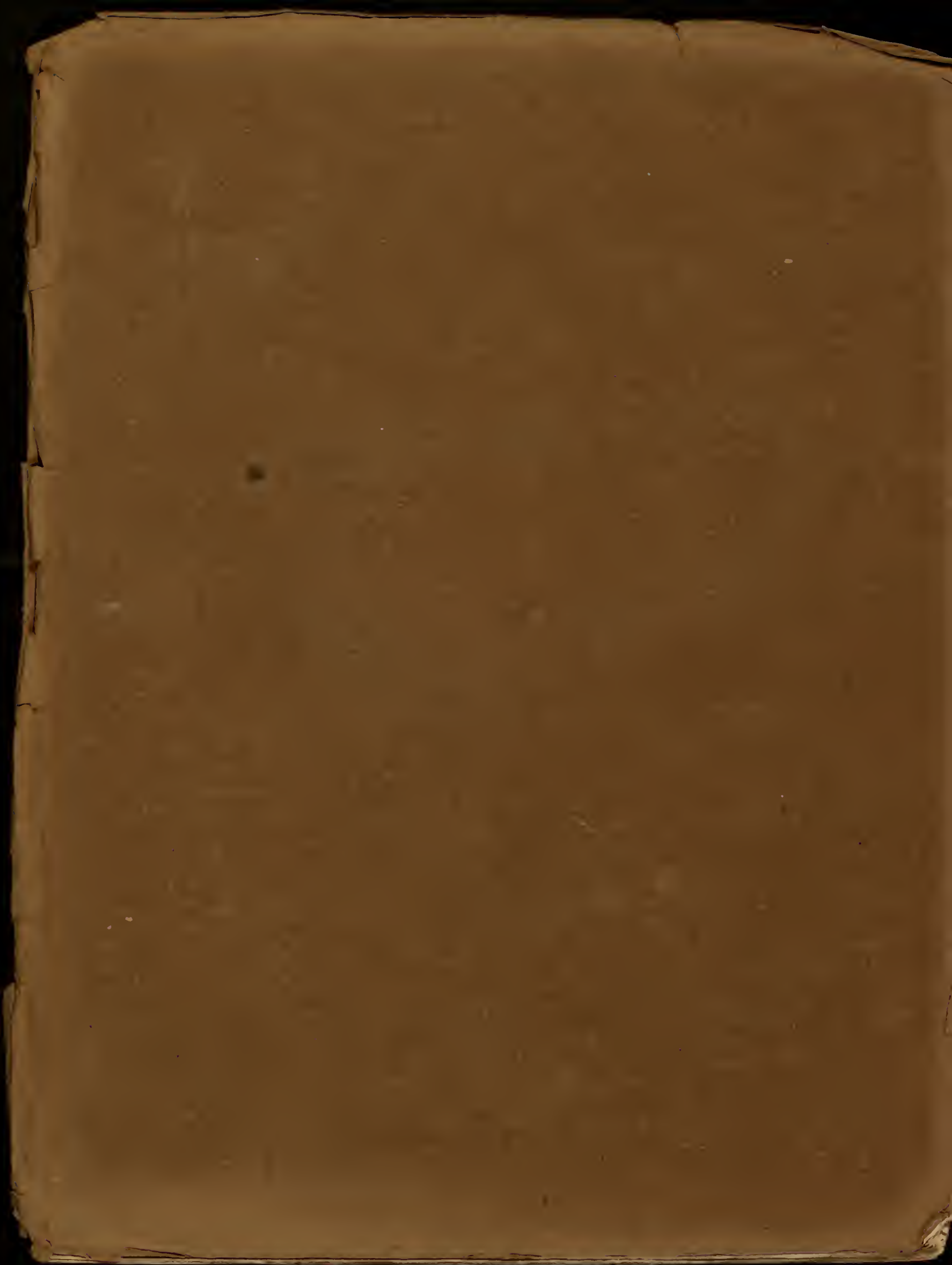
Solo. *p*

*Animé* *ff* *Animé* *ff*

*tr* *tr* *tr* *tr*

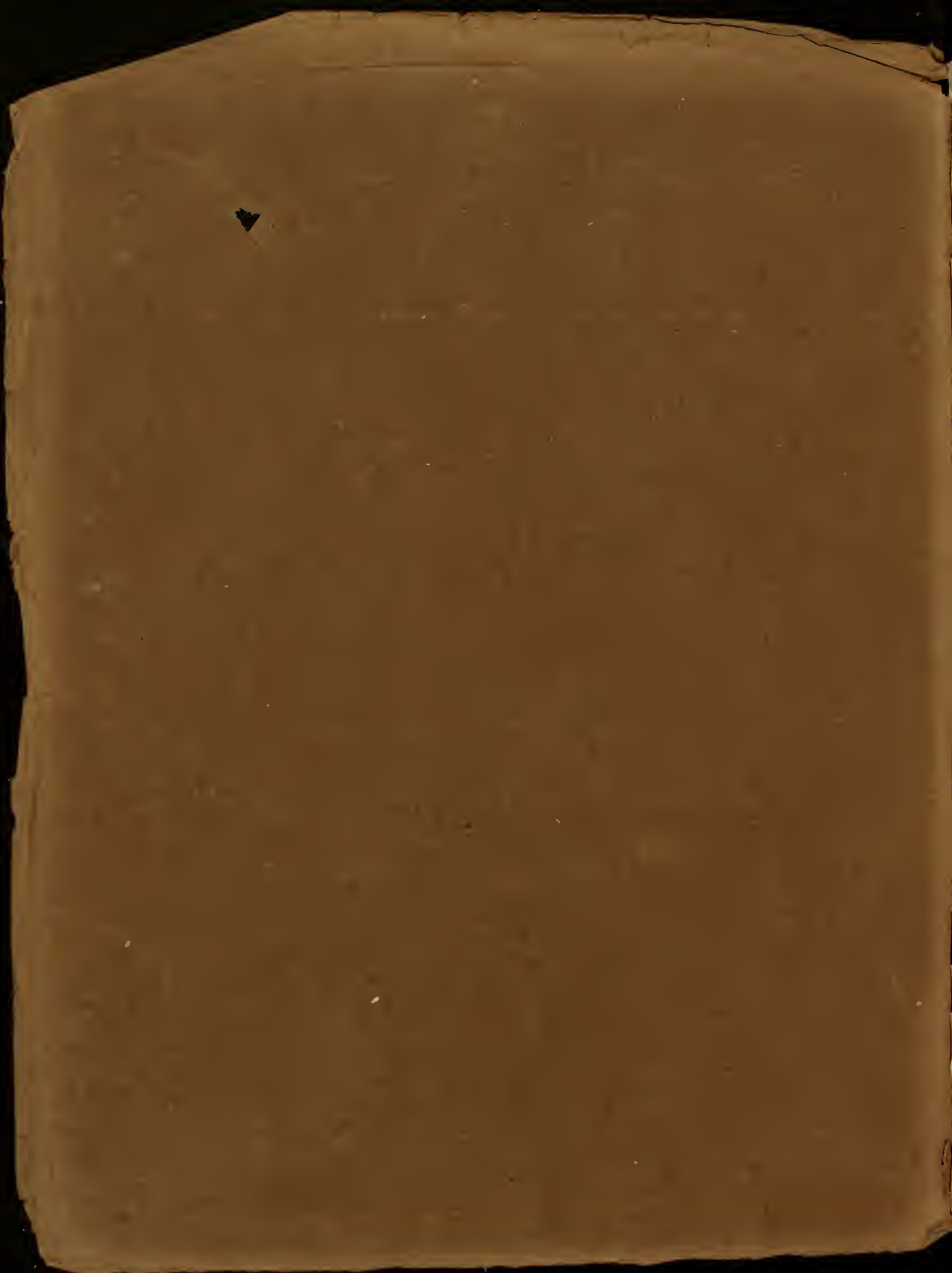






Giordano

Fagnoli





Fayotte

GIRALDA.

AD. ADAM.

opéra comique en 5 actes.

Allegro con fuoco.

OVERTURE.

The musical score is written for Bassoon (Basso) and consists of several systems of music. It begins with a dynamic marking of *ff* (fortissimo) and a tempo of *Allegro con fuoco*. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several measures marked with a '3' and a '7', likely indicating fingerings or specific articulation points. The score transitions to a section marked *All. marcato* (Allegro marcato) and *pp* (pianissimo). The final part of the score includes a *rall.* (rallentando) marking and features notes with *Haute* and *B<sup>mo</sup>* (Basso) markings, possibly indicating different playing techniques or register changes. The score concludes with a *dim.* (diminuendo) marking.

BASSONS.

pp<sup>s</sup> Hautb. Solo 1 2 3 4 5 6

All. non troppo. 7 pp

pp dim.

6 ✓ pp

ff pp ff pp

pp

pp

ff

ff

12

BASSONS.

The musical score is arranged in systems of two staves each. The first system includes fingerings (1, 2, 5, 4, 5, 6) and dynamics (pp). The second system includes dynamics (cres, dim) and a measure number (4). The third system includes dynamics (cres, ff) and a measure number (4). The fourth system includes fingerings (1, 2, 5, 4, 5, 6, 7, 8) and dynamics (pp). The fifth system includes a 'Solo' marking, fingerings (7, 1, 2, 3, 4, 5, 6, 7), and dynamics (pp). The sixth system includes dynamics (pp), a measure number (4), and a tempo change to 'All. non troppo' with a measure number (2, 5). The final two systems consist of rhythmic patterns with slurs and accents.

BASSONS.

The musical score is arranged in eight systems, each with two staves. The notation includes various rhythmic values, slurs, and dynamic markings. The first system features a *cresc.* marking. The second system includes a *ff* marking with accents. The third system has a *ff* marking. The fourth system contains a *ff* marking. The fifth system has a *ff* marking. The sixth system has a *ff* marking. The seventh system has a *ff* marking. The eighth system has a *ff* marking. The score concludes with a double bar line.

solo BASSONS.

N<sup>o</sup> 1.

INTRODUCTION.

All' non troppo

4 p animé p

cres ff

fp fp fp fp fp

fp ff

tr. tr. tr. tr. tr. tr. fp

poco ritenuto. a tempo

al lons venez ri ez pp ff

pp

8 mf 6 ma

The musical score is arranged in systems, each with a piano accompaniment and a vocal line. The piano parts consist of two staves (treble and bass clefs). The vocal line is in a single staff with lyrics in French. The score includes various musical notations such as dynamics (e.g., *fp*, *pp*, *ff*), trills (*tr.*), and tempo markings (*poco ritenuto.*, *a tempo.*, *All<sup>o</sup>*). The lyrics are: "heur", "ous venez ri ez 1", "que je l'as somme y pensez-", "vous eh! oui vrai ment ce sera d'aujourd'hui mon premier agrément", and "mais oui vrai ment".





4

BASSONS.

4 que mourir de dou

il vaut mieux tout lui dire ah il vaut mieux tout lui dire que mourir de dou leur

1 je voudrais bien sei gneur vous parler o plai

All°

*fp* *fp*

*fp* *fp* *fp* *fp* *fp* *ff*

*fp* *fp* *fp* *fp* *fp* *ff*

*ff*

*ff* retenu

Soli

*pp*

4

BASSONS.

And<sup>no</sup> moderato. dont je n'osais vous parler.

N<sup>o</sup> 2.

Mod<sup>lo</sup>

And<sup>no</sup> moderato.

Mod<sup>lo</sup>

*ff* 18

rall All°

mais vous avez trois cents du

4 *sp* 5 7 *pp*

cres

*ff* 2 oui mon cœur sans fra - yeur

*ff*

BASSONS

N<sup>o</sup> 3.

All<sup>o</sup> que je ne vous retienne pas.  
Bécitatif. Andantino.

And<sup>no</sup>

*ff* 5 Roi connais seur et séducteur ha bile 4.

12 7 des amours des amours dis crets

*rall.* suivez a tempo a tempo pour ja mais c'est dans l'ombre 6 se conde mes pro

a tempo. *pp* doux suivez pour ja mais tout nous en

~~All<sup>to</sup>~~ 2 tout nous enchaîne pour ja mais *pp* *ff* *pp*

Solo. 42 *pp* contre un roi

[Redacted]

[Redacted] tempo *pp*

stop

Animé.

et nous verrons après.

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

N<sup>o</sup> 4.

Handwritten scribbles and numbers, possibly "212" and "214".

BASSONS.

The musical score for Bassoons consists of seven systems of staves. Each system typically has two staves (treble and bass clef). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics include *ff* (fortissimo), *pp* (pianissimo), and *cres* (crescendo). There are also markings for articulation, such as accents and slurs. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

The image shows a page of handwritten musical notation for Bassoons. It consists of seven systems of staves. Each system has two staves, with a brace on the left side. The notation is in a cursive, handwritten style. The first system begins with a clef and a key signature. The music is written in a single system across the page, with some measures containing multiple notes and rests. The paper is aged and yellowed, and the handwriting is somewhat faded in places.

Musical notation for Bassoon, first system, showing a few notes in a bass clef.

Musical notation for Bassoon, second system, showing a few notes in a bass clef.

Musical notation for Violin, starting with a forte (ff) dynamic and a melodic line.

Musical notation for Bassoon, third system, including a 'rall.' marking and a 'p' dynamic. A blue 'W' is written above the staff.

Musical notation for Bassoon, fourth system, featuring a red box around the notes and a 'pp' dynamic. Includes the instruction 'Chœur' and the number '29'.

Musical notation for Bassoon, fifth system, continuing the melodic line with a 'pp' dynamic.

Musical notation for Bassoon, sixth system, including the instruction 'oui c'est bien' and the number '7'.

Musical notation for Bassoon, seventh system, starting with 'All.' and 'pp' dynamics. A blue vertical line is present, with the handwritten note 'is not lower' written across it.

Musical notation for Bassoon, eighth system, featuring a 'cres' (crescendo) marking and a complex rhythmic pattern.



*Récit.* *ff*

*rall* *maestoso mod<sup>to</sup>* 7 et pour l'at tendre et pour l'at tendre arretons-nous arretons-nous i

*All<sup>o</sup>* 5 *ff* *pp* 2

*rall. un poco*

1 *ff* 8 *pp* *pp*

*ff* animé. *pp*

4 *pp* les couvrant de

*pp* fleurs

*ff* à nous 2 *p* 4 *ff* de

*rall un poco*

sirs 8 *pp* 5

BASSONS.

First system of music for Bassoon. It consists of two staves. The upper staff begins with a dynamic marking of *mp*. The lower staff has a measure rest followed by a measure with a dynamic marking of *ff pp* and a measure with *pp*. A measure rest with the number '4' is also present.

Second system of music for Bassoon. The upper staff contains the lyrics "eres par les a-mours" and "par les a-". The lower staff contains the lyrics "f p", "f p", and "ff". Dynamic markings include *ff*, *f p*, and *pp*.

Third system of music for Bassoon. The upper staff contains the lyrics "-mours toujours par les a-mours" and "All<sup>o</sup> maestoso". The lower staff contains the lyrics "ff" and "ff". A tempo marking of *All<sup>o</sup> maestoso* is present.

Fourth system of music for Bassoon. The upper staff is marked "Soli" and contains the lyrics "pp" and "pp cres". The lower staff contains the lyrics "Tuis" and "pp". A measure rest with the number '4' is present.

Fifth system of music for Bassoon. It consists of two staves with complex rhythmic patterns and slurs.

Sixth system of music for Bassoon. The upper staff is marked "Larghetto." and contains the lyrics "dim" and "p". The lower staff contains the lyrics "6", "p", and "et la ten-". A measure rest with the number '4' is present.

Seventh system of music for Bassoon. The upper staff contains the lyrics "dresse dans mon coeur" and "4". The lower staff contains the lyrics "pp" and "ff".

BASSONS.  
approchez!... le mot d'ordre.

*All.<sup>o</sup> agitato, All.<sup>to</sup> Hautb.* *Bassons*

N<sup>o</sup> 5

8

*pp*

Chœur *B<sup>ns</sup>*

22 *pp* vers la cha - pelle

mais tout à l'heure 4 il sera ren tré *ff*

*p* 2 *ff*

*pp* 7 *p*

*ff* 17 rece vez rece vez notre compli ment rece vez rece

*All.<sup>o</sup>*

*rall* 2 *pp* 4 1

The musical score is written for Bassoons and consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *pp* (pianissimo), *cres* (crescendo), *f* (forte), and *ff* (fortissimo). There are also performance instructions like *Ensemble* and *Fine*. The score is written in a key signature of one flat and a 3/4 time signature. The notation is dense, with many sixteenth and thirty-second notes, and some slurs. There are some handwritten annotations, including a large 'H' and 'F' at the bottom right of the page.

Unis. *h* *#*

*pp*

All. *ff* *rall.*

à mon bon heur résignons - nous à mon bon

a tempo. *pp*

heur résignons nous

à mon bon heur résignons - nous à mon bon

à mon bon heur résignons - nous à mon bon

à mon bon heur résignons - nous à mon bon

pp cres ff

ff

All. non troppo. 2

pp

6/8

p animato. cres

All.<sup>to</sup> un poco And.<sup>to</sup>

entr'acte et chœur.

N<sup>o</sup> 6.

The musical score consists of nine systems of staves. The first system is for Bassoons, marked with a 5/4 time signature and dynamics *ff*. The second system includes dynamics *p cres* and *dim.*. The third system includes dynamics *pp*. The fourth system includes dynamics *pp*. The fifth system includes dynamics *pp*. The sixth system includes the lyrics "14 heure mystéri-eu" and dynamics *pp*. The seventh system includes dynamics *pp*. The eighth system includes dynamics *pp*. The ninth system includes dynamics *pp* and *ff*.

pas, ma tante c'est la sienne,

N<sup>o</sup> 7. *Allegro.*  
*ff* *pp*

*Solo.*  
*ff* suivez

*Solo.* 1 *a tempo.* c'est une plus

douce harmo- ni *rall.* *e* *p* *a tempo.* *pp*

oui ce bruit la ce doux bruit la dans mon moulin me charme - ra me char - me

*Solo.* *pp*

*Solo.* 5 *ff* suivez

*a tempo.* *pp* l'amour s'enfuit il est ve-



rall. *p* a tempo. *pp*

oui ce bruit la ce doux bruit la du me conso - le - ra *pp* oui me console -

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

All<sup>to</sup> and<sup>no</sup> et dès que vous m'appellerez

N<sup>o</sup> 8. *pp*

*ff* 2 *ff*

1 *p* me convient ain - *f* *p*

*p*

*f* *p* *f* *p* *f* *p* *f* 15

*f* *p* *f* *p* *f* *p* *f*

suivez a tempo solo.

avec ma femme avec ma femme laissez moi 2 *p* And<sup>te</sup> solo

20 *p* 5

je descends je descends 4  
B. et C<sup>e</sup> 5502.



First system of musical notation for Bassoon, consisting of two staves (treble and bass clef) with a key signature of one flat and a 6/8 time signature. The music features a steady eighth-note accompaniment.

Second system of musical notation for Bassoon, including lyrics. The tempo changes from *All<sup>o</sup> non troppo.* to *And<sup>te</sup> accelerando, animé.* The lyrics are "je te le rap-pelle cres". Measure numbers 49 and 5 are indicated.

Third system of musical notation for Bassoon, including lyrics. The tempo changes to *All<sup>o</sup>*. The lyrics are "suivez" and "mais moi mon sieur, moi je ne le suis pas". The dynamic marking *pp* is present. Measure number 7 is indicated.

Fourth system of musical notation for Bassoon, continuing the accompaniment with eighth notes.

Fifth system of musical notation for Bassoon, including lyrics. The dynamic marking *pp* is present. Measure numbers 18 and 2 are indicated.

Sixth system of musical notation for Bassoon, including lyrics. The dynamic marking *pp* is present.

Seventh system of musical notation for Bassoon, including lyrics. The tempo changes to *All<sup>o</sup> non troppo.* Measure numbers 6, 8, 6, and 8 are indicated.

Eighth system of musical notation for Bassoon, consisting of two empty staves.

BASSONS.

41 *cres*

*ff* *And<sup>no</sup>* *ff* *a tempo*  
*and.* *animé.* *a tempo*

N<sup>o</sup> 9. *7* est il mon doux sei *eres* *9* à voir vos

*a tempo* *rall. a tempo.* *traits* *p* *9* *pp* *f* *f* *f*

*rall. un poco* *f* *f* *f* je te jure que si *4*

*a tempo.* *pp* *cres* *2* *pp*

*1* *pp*

*1* *pp* *ff*

21

12 à ce mot la mon cœur soudain obéira

pp > p > p > p cres > p f mon bon

leu 2 pp 1

pp 3 1 pp 3 ff

All<sup>o</sup> Solo 2 2 p 1 pp

retenu 9 9/4

28 de moi oui c'est toi après de toi après de moi que le roi

B<sup>ns</sup> cres 9

Solo

pp

All<sup>to</sup> risoluto.

c'est à elle de s'y reconnaître

N<sup>o</sup> 10.  
FINAL.

Récit.

All<sup>o</sup>

Mod<sup>o</sup>

2 que ce moulin par vous messieurs soit parcouru 5

ff

Récit. All<sup>o</sup>

ah je vais à l'instant savoir s'il est con

*ff* *p* *ff* *p* *p*

Solo

*p* *pp*

*cres*

1

And<sup>no</sup> 16 All<sup>o</sup> 8 Solo B<sup>us</sup>

*pp*

recueillé par le bruit d'un départ

*pp* 15 *fp*

Animato. animato poco a poco.

*fp* *fp* *fp* 48 s'annissant à moi

And<sup>no</sup> 16

*cres* *ff*

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

7 comment comment

la voi ci

oui sire c'est elle c'est elle oui ma dame par elle du dan ger me voila préser vé

cres

suivez

And<sup>te</sup> 6 souriant à mon cœur 4

5

3



Triplet patterns in both hands, starting with a bass clef and a key signature of two sharps (F# and C#).

8 comptez mon cher' *pp*

retournons au vil lage allons messieurs par

et cette fois c'est au roi de Cas tille que je dois mon bon heur c'est ce que nous verrons *pp*

*suivez* *rall.* *pp*

*cres* *ff*

*suivez*

And<sup>te</sup> 6 souriait à mon cœur 4 *pp* Solo 5

N<sup>o</sup> 10 bis

All<sup>o</sup> ENTR' ACTE.

la reine m'a l'on dit près de moi va se rendre et par son ordre ex près ici je dois l'at

BASSONS.

tendre ce sort que je ne puis connaître ni briser

And<sup>te</sup> dans cette pompeuse retraite Solo p 15

Solo dans cette pompeuse retraite 5 peuvent bannir la ter

All<sup>o</sup> ff reur dim. 1 12 All<sup>o</sup> non troppo rall. a tempo. moi le bonheur ah! rends moi le bonheur 2 rends

Chant moi le bon hon ff suivez

Chant 5 mon villa ge 50 ah! rall. f. tempo. viens 6 rends

rall. suivez a tempo. C moi le bon heur 6

heur 11

ff

N<sup>o</sup> 11. *Andante*  
*p* vous parler, vous consulter. *pp*

suivez. *a tempo Solo*  
*pp* l'aban don dans les pleurs et pourtant

*pp* rei - ne la reine *pp*

suivez *a tempo solo*  
 sui rais être aimée et pour

*pp* rei ne! je suis la reine *Cor* *p* eres *ff*

*All<sup>e</sup>* qu'à tout prix je veux éclaircir *ff*  
*ff ff ff pp* 15

*Récit*  
*ff* ce récit avait ment *ff* étrange et surprenant *ff* et sans rien com prendre *ff*

Lent. All<sup>o</sup>

je vais tout vous ap prendre *ff* 5 45 il change à volonté de formes et de voix

*p*

Solo. *pp* 4

Solo. 24

gent *pp* il ne veut plus payer et refuse l'ar-

*ff* rall. Andante. qu'en dites

All<sup>o</sup> vous si re qu'en pensez vous 5

pp

Plus lent. Soli

*ff* l'affaire est elle donc si grave que de me conseil ler nul ne soit assez

Soli

rall All: con mot: p.

brave 6 6 il faut que lon parle tout haut

pp

*ff* *ff* 5 pp 2

pp 5 *ff*

Andte nous conatrons plus tard toute la veri té

pp

4

All: 8 p

7 pp

son récit contient toute la véri

*pp* *ff* *All.º mod.º* *All.º* *pp* *cres.* *ff* *rit.* *pp* *pp* *5* *pp* *2* *pp* *5* *ff*

*And*

BASSONS

tout ce que je sais est vrai

N<sup>o</sup> 13. *All.<sup>o</sup> non troppo Flûte*

*rall. suivez a tempo.*

vain la nuit cachait ses traits, *pp* impos

*col canto.*

-sible de s'y méprendre de s'y mépren - dre *4* *p* *suivez* c'est lui c'est lui c'est mon mari

*p* *suivez*

*rall. a tempo*

mon mari mon vrai ma ri

*pp* *suivez* *rall. a tempo.*

c'est lui c'est lui c'est mon mari mon mari mon vrai ma ri *2* *ff*

*pp* *suivez* *ff*

*5* *p* *2*

*rall. suivez a tempo.*

se dire beau à mes yeux *pp*



*col canto.*

*p* suivez

4 c'est lui c'est lui c'est mon mari

*p*

*rall. a tempo.*

*pp* suivez

mon mari mon vrai ma ri *pp* c'est lui c'est lui

*pp*

*rall. a tempo.*

c'est mon mari mon vrai mari 2 *ff*

*Allegro.* Et ne la quitterai pas *note lower*

*ff* *pp* *ff* 15 *pp*

N: 14

*pp* *And<sup>no</sup>* *And<sup>no</sup>* *pp*

ch bien 2 5 9 l'amour les grâces *pp*

*pp*

*pp*

qui peut les fuir ne le mérite pas 2 non non

*pp*

All<sup>o</sup> And<sup>no</sup> And<sup>e</sup> All<sup>o</sup>

ne les mérite pas *ff* dans tous ses traits 10 19 ne les mérite pas *ff*

*ff* *ff*

rall. And<sup>e</sup>

1 *pp* *pp*

All<sup>o</sup>

2 *pp* 1 *pp*

*f* 1 *p* *f* *p*

*f* 1 *pp* *f*

a tempo riten

4 *f* 6 7 à toi rien qu'à

a tempo.

amour 6 *pp* 6 *pp*

rall. 4 à toi pour ton

Andte 5 hélas à dieu 45 veillez

All' *ff* sur nous

All' *ff* qu'un baiser de la mariée Récit. Dieu! qu'ai-je vu? la reine trahit son nom

All' 5

pp pp 1 ff

Solo 1 ff et qu'i ci je vous le dis pour eux pp

24 nous en faisons ser ment tremblez trem

blez ff à qui m'a buse d'un sup plice éter nel je puni

rai leur ff pp 14 And<sup>te</sup> maestoso. ff

Récit. écoutez tous

Récit. And<sup>te</sup>

par leur mensonge même je chatie rai les crimi nels 5 li ens *ff* soient bri

sés vous imposant une autre chaine, veut que de Giral da vous deveniez l'é

suivez

*ff* pour Récit.

quoi cet arret comble leurs

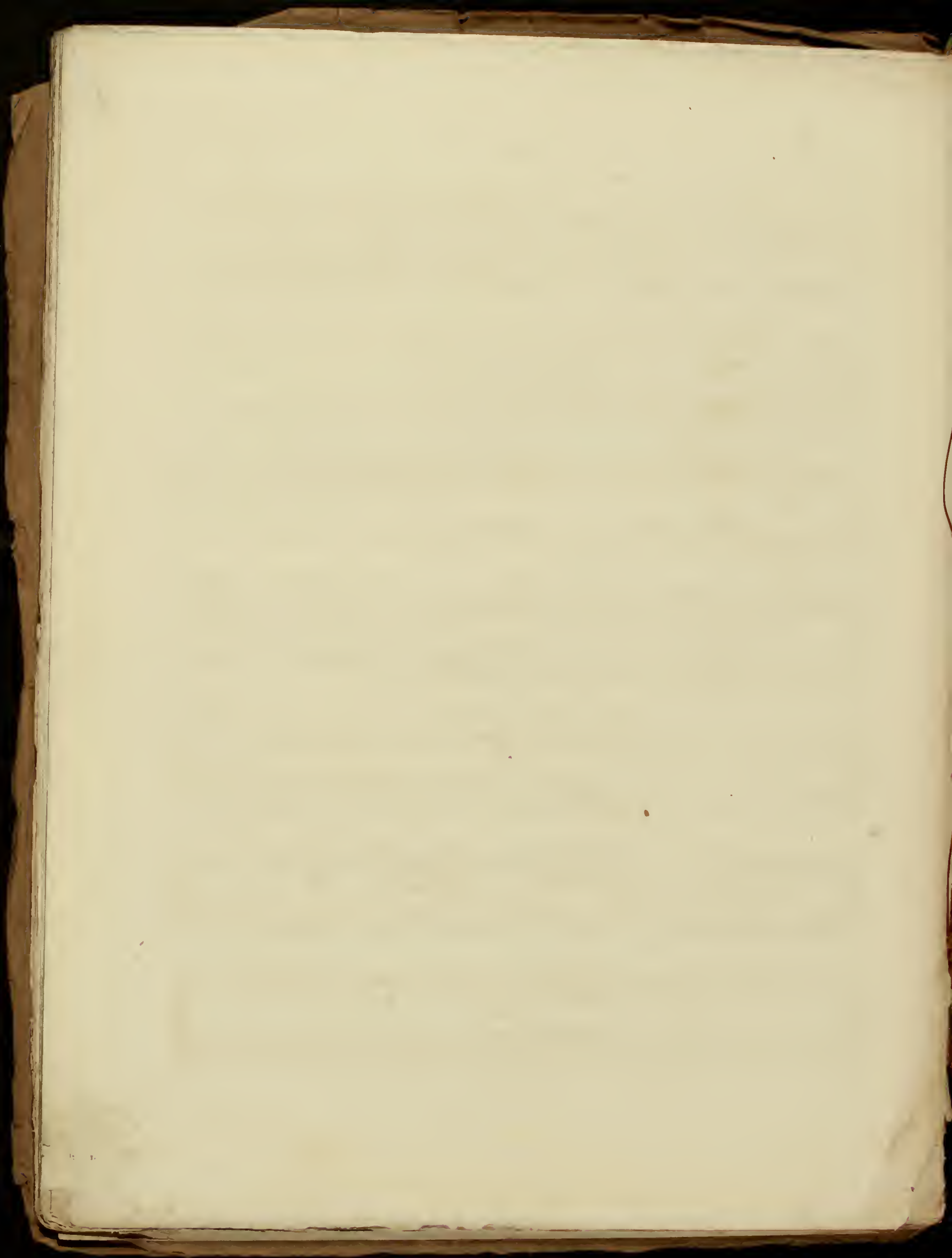
And<sup>te</sup> mod<sup>to</sup> All<sup>o</sup> mod<sup>to</sup> a tempo

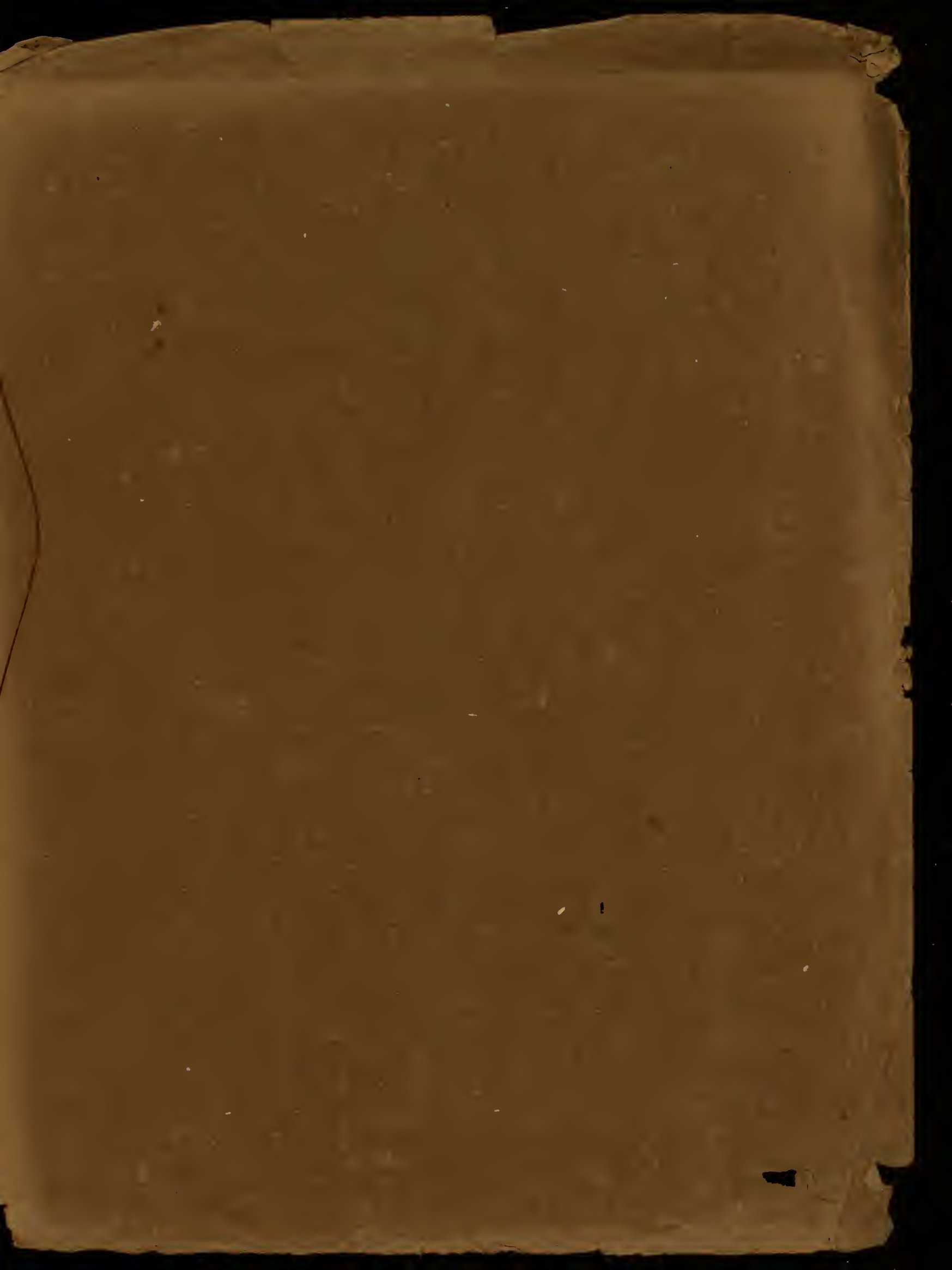
voux grâce à vous ils sont heureux 10 *ff* 12 le nom si doux 7

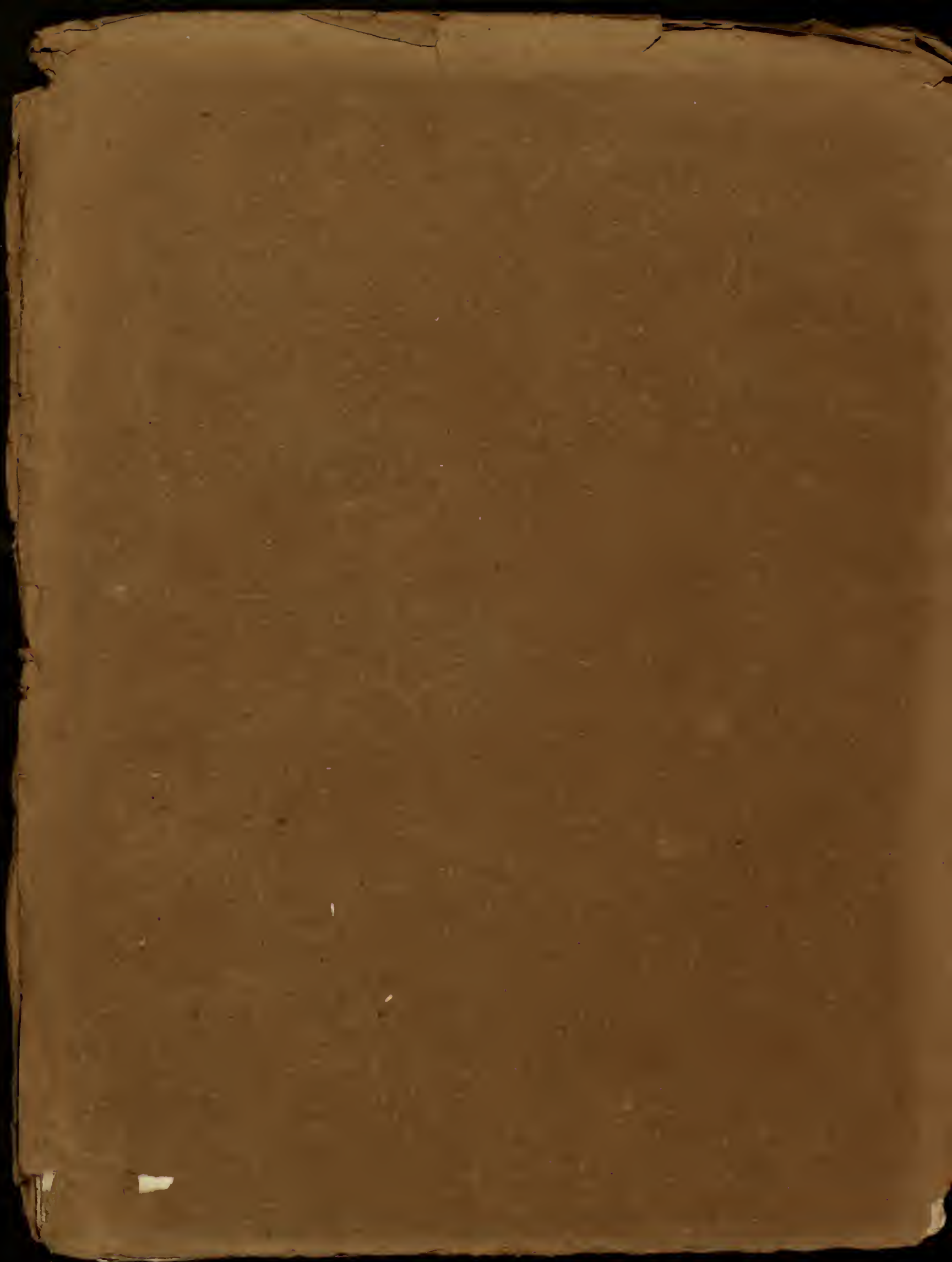
qui vient remplir mon cœur *ff*

anime.

11 5 *ff* Finis



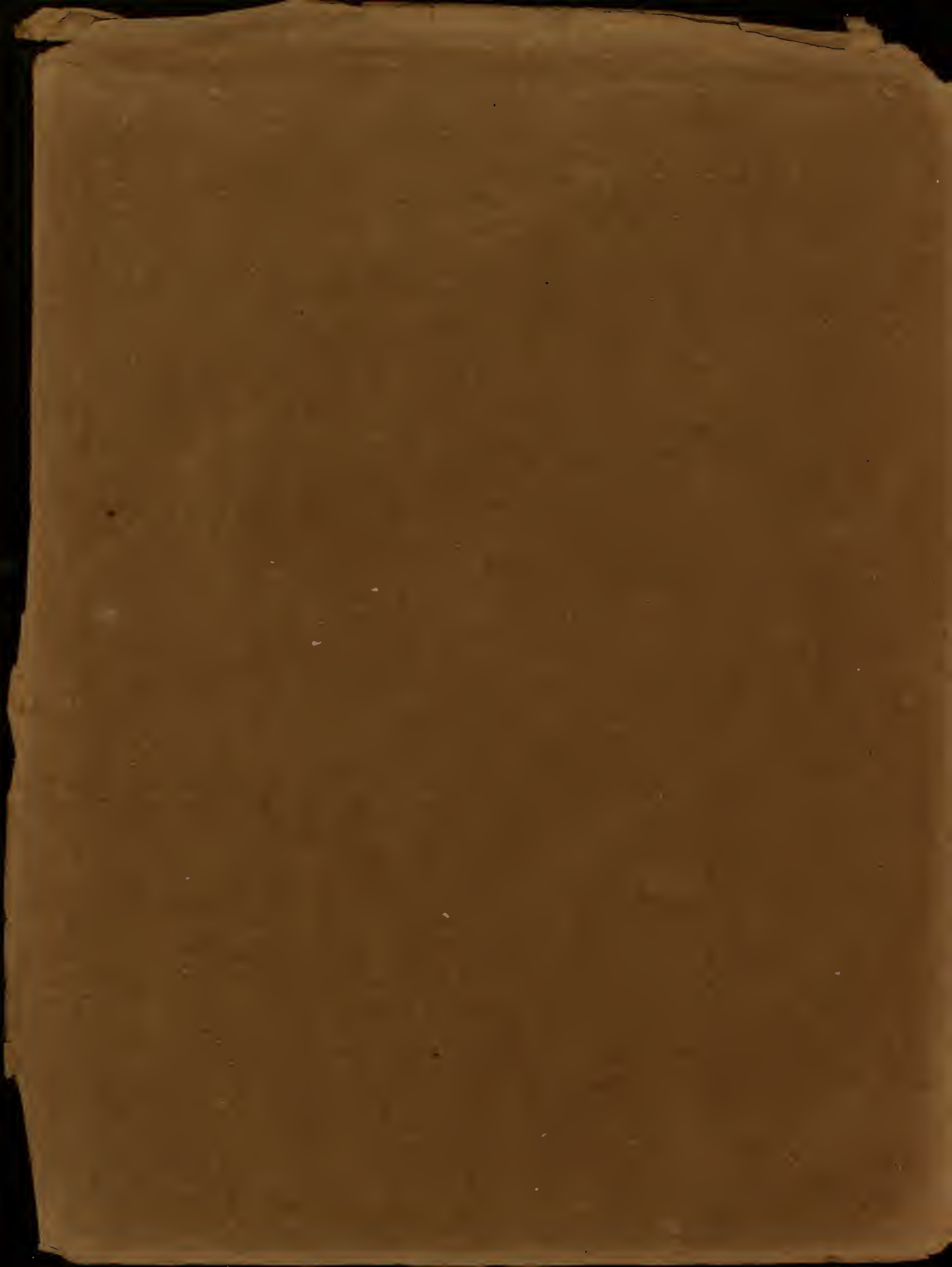






*Girolamo*

*Cornio 102*



# GIRALDA.

OPERA - COMIQUE en 5 ACTES

A. ADAM.

1<sup>er</sup> et 2<sup>e</sup> CORS.

En Mi  $\frac{7}{4}$  All<sup>o</sup> con fuoco

OUVERTURE

The musical score is written for two horns (1<sup>er</sup> et 2<sup>e</sup> CORS) and piano accompaniment. It begins with a dynamic marking of *ff* and a tempo of *All<sup>o</sup> con fuoco*. The score is divided into several systems, each with a grand staff (treble and bass clefs). The first system shows the horns playing a rhythmic pattern of eighth notes. The second system continues this pattern. The third system introduces a change in tempo and dynamics, marked *All<sup>o</sup> marcato* and *mp*. The fourth system features a solo for the horns, marked *Solo* and *mp*, with a dynamic of *pp* and a tempo of *All<sup>o</sup> non troppo*. The fifth system includes a section for the oboe, marked *Ob.* and *pp*, with a dynamic of *pp* and a tempo of *atempo*. The sixth system continues the piano accompaniment, marked *pp* and *ff*. The seventh system concludes the piece with a final dynamic of *pp*.

9

1<sup>re</sup> et 2<sup>e</sup> CORN

The first system consists of two staves. The upper staff contains a melodic line with many slurs and accents. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. A 'Cres.' marking is visible in the upper staff, indicating a crescendo. The notation includes various rhythmic values and articulation marks.

The third system features a 'ff' (fortissimo) dynamic marking in the upper staff. The music continues with complex rhythmic patterns and slurs.

The fourth system shows a continuation of the musical texture. The upper staff has several accents (>) above notes. The lower staff has a steady accompaniment.

The fifth system includes repeat signs (slashes with dots) in both staves, indicating repeated rhythmic figures. The notation is dense with notes and rests.

The sixth system continues with similar rhythmic patterns. The upper staff has a melodic line with slurs, while the lower staff provides a consistent accompaniment.

The seventh system concludes the page with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff. The system ends with a double bar line.

N<sup>o</sup> 1.  
INTRODUCTION

4 Solo *p* *p animé cres* *ff*

*sf* *ff*

*sf* *ff*

*sf* *ff*

Solo *pp*

Un poco ritenuto. 5 4 5 6 7 8 *A tempo*

Un poco ritenuto. *ff*

*sf* *pp*

2 3 4 5 6 7

2 *pp* 5 *sf* *sf*

fp fp fp fp fp

ff ff

Solo, un poco ritenuto.

pp un poco ritenuto. 1 2 5 4 5 6 7 8

à tempo.

ff

Solo

Changez en  $\text{E}^3$   $\text{All}^{\circ} 6$

pp ce sera d'aujourd'hui mon premier agrément mais oui vrai-

Changez en  $\text{F}^3$   $\text{All}^{\circ}$

ment  $\text{All}^{\circ}$  marcato.  $\text{ff}$  Solo.  $p$

1 Solo.  $mp$   $pp$   $p$   $1$   $rall.$   $\text{All}^{\circ}$   $1$   $rall.$   $\text{All}^{\circ}$   $p$  2<sup>e</sup> Couplet.

1 Solo.  $mp$   $pp$   $p$   $1$   $1$   $1$

1

1<sup>er</sup> et 2<sup>e</sup> CORN.

Musical score for the first system of horns, featuring treble and bass staves. The tempo is marked *rall.* *All<sup>o</sup>*. Dynamics include *ff* and *Andte*. The system concludes with a first ending bracket.

Musical score for the second system of horns, including lyrics "que mourir de douleur." and measures 4, 13, 14. Dynamics include *pp* and *p*.

Musical score for the third system of horns, including lyrics "je voudrais bien seigneur vous parler ô plaisir". It features tempo changes: *Changez vite en  $\frac{6}{8}$*  and *Changez vite en  $\frac{3}{4}$* . Dynamics include *ff*, *sp*, and *All<sup>o</sup>*.

Musical score for the fourth system of horns, consisting of rhythmic patterns with dynamics like *ff* and *sp*.

Musical score for the fifth system of horns, consisting of rhythmic patterns with dynamics like *ff*.

Musical score for the sixth system of horns, including the instruction "moins vite." and rhythmic patterns.

Musical score for the seventh system of horns, including the instruction "Solo" and a final measure with a "4".



86

En Mi. And<sup>no</sup> mod<sup>lo</sup>

dont je n'osais vous parler.

N<sup>o</sup> 2.

Handwritten: 2, *pp*, *pp*

Lyrics: c'est que je ne vous aime pas

Handwritten: 7, Mod<sup>lo</sup> 9

Lyrics: *f f f f*

Handwritten: 2, *ff*, *ff*

Handwritten: Solo, *pp*

Handwritten: 3, 2, *pp*

Lyrics: un autre possède mon cœur

Handwritten: 7, Mod<sup>lo</sup> 9

Lyrics: *f f f f f*

9

18 rall. rall.

mais vous avez trois cents du

Allegro.

mp sf

mp sf

sf

cres.

sf

3/4

sf

dialogue long

E♭

1<sup>re</sup> et 2<sup>e</sup> CORN.

Que je ne vous retienne pas.

En Mi b.

Allegro.

Recitatif. And<sup>no</sup>

And<sup>no</sup> 12

N<sup>o</sup> 5.

Roi connais-seur et séduc-teur ha-bile

Larghetto.

pp

suivez. à tempo.

se-conde mes pro-jets

pp rall. a tempo.

pp

tout nous enchaîne pour ja.

All<sup>to</sup>

pp

ff

contre un roi

rall.

STOP



16

10

1<sup>re</sup> et 2<sup>e</sup> CORNS.

a tempo. *pp* animé.

*cres.* *ff* *ff* *ff* *cres.*

*ff* *ff* *rall.* *rall.*

*f* *ff*

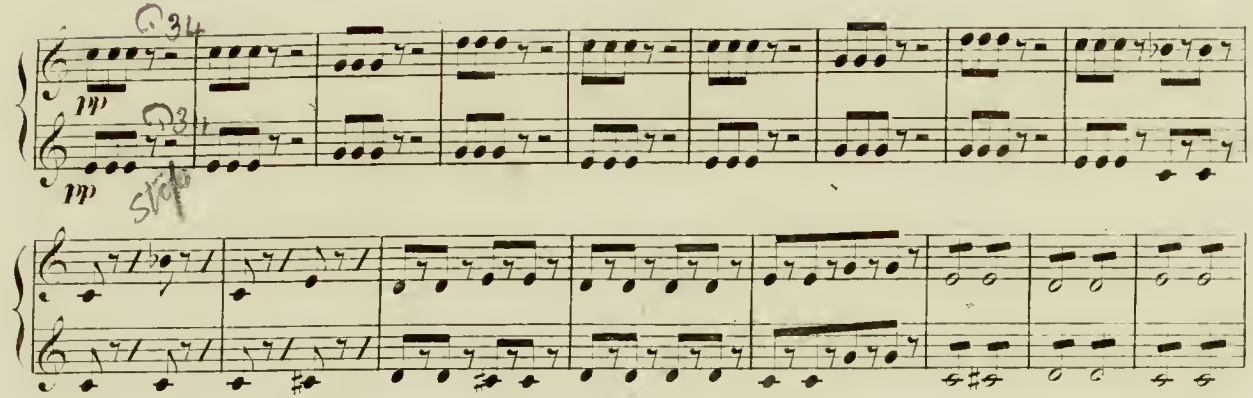
O  
Ab

Et nous verrons après.

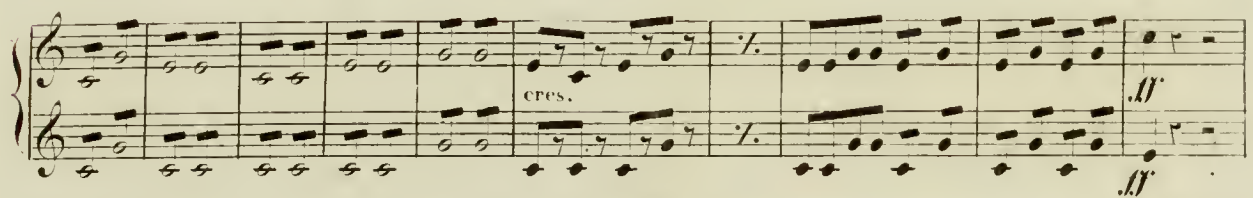
En Lab. All<sup>o</sup> non troppo. soli.

N<sup>o</sup> 4. *ff* *pp* soli. *pp*

Handwritten annotations: *Q 34* and *stop*



Handwritten annotation: *eres.*



Handwritten annotations: *1*, *1*, *17*, *17*, *5*

Lyrics: *mais enfin je le veut*



40

rall. *All<sup>o</sup>* 40

*ff* 3 40 5

j'en connais qui donneraient hélas la leur pour rien

ab

All<sup>o</sup> Cors.

*pp*

*note basse*

unis.

sempre. *pp*

unis.

cresc.

rall.

Maestoso mod<sup>o</sup> récit.

5 3 *ff*

All<sup>o</sup> Soli.

First system of musical notation for the 1st and 2nd Horns. It consists of two staves. The top staff has a treble clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. Dynamics include *pp*, *ff*, and *pp unis.*. There are first and second endings marked with '1' and '3' respectively. Fingerings '3' and '5' are indicated.

Second system of musical notation. The top staff continues the melody with dynamics *ff* and *ff animé.*. The bottom staff has dynamics *ff* and *ff animé.*. There are first and second endings marked with '116' and '16'. The text "en les courant de leur" is written below the bottom staff.

Third system of musical notation. The top staff has dynamics *pp* and *ff*. The bottom staff has dynamics *ff* and *ff*. There is a first ending marked with '2'.

Fourth system of musical notation. The top staff has dynamics *p* and *ff*. The bottom staff has dynamics *f* and *ff*. The text "charmantes destinées" is written below the bottom staff. There is a first ending marked with '1'.

Fifth system of musical notation. The top staff has dynamics *ff* and *f p*. The bottom staff has dynamics *f p* and *ff*. The text "par les amours" is written below the bottom staff. The tempo changes to "All<sup>o</sup> maestoso." and dynamics *ff unis.* are used.

Sixth system of musical notation. The top staff has dynamics *pp* and *p*. The bottom staff has dynamics *pp* and *cresc*. The text "solo." is written above the top staff. There is a first ending marked with '2'.

Seventh system of musical notation. The top staff has dynamics *p* and *p*. The bottom staff has dynamics *p* and *p*. The tempo changes to "Larghetto." There are first and second endings marked with '6' and '5' respectively.

Eighth system of musical notation. The top staff has dynamics *pp* and *ff*. The bottom staff has dynamics *pp* and *ff*.

m.c

1<sup>er</sup> 2<sup>e</sup> CORS  
Le mot d'ordre

All<sup>o</sup> agitato All<sup>o</sup> même mouvt

N<sup>o</sup> 5

en Ut 8

reçu

recevez recevez notre compliment

rall

All<sup>o</sup>

Cor

p

4

p

pp

pp

cresc

ff

pp

cresc

ff

Cor

ab! je crains qu'il n'arrive

f

f



2 *ff* 9 7 8 5 *p* 4

*pp* *ff* *pp* *cresc.* *ff* 1 *pp* *cresc.*

*ff*

*Allo*

*Allo non troppo.*

W

solo. *pp* solo. *pp*

3<sup>ad</sup>

All<sup>to</sup> un poco and<sup>to</sup> ENTR'ACTE EL CHOEUR.

N<sup>o</sup> 6. *ff* *ff*

hautbois. Cor. *Solo* *pp* *dim.* *pp*

*Solo* *pp*

*Solo* *pp*

*Solo* *pp*

in b

3<sup>nd</sup> *Andante* C'est la sienne.

All<sup>o</sup> *f* *pp* soli. *5* soli. *5*

N<sup>o</sup> 7. *f* *pp*

suivez. *pp* *atempo.* *pp* *atempo.*

*13* c'est une plus douce harmoni

a tempo.

rall. *p* *f* *p* *f* *p*

*f* *p* soli. *f* *pp* *f* soli.

5

suivez.

5 13 l'amour s'enlue il est volage

*pp* *a tempo.* *p* *ff* *rall.*

*p* *a tempo.* *f* *p* *f* *p* *f* *p* *f*

*ind*

All<sup>to</sup> And<sup>o</sup> *When you call* Et des que vous m'appellerez.

N<sup>o</sup> 8

*Solo* *pp* 2 3 4 5 6 7 8

7

*p* 1 *ff* *pp* *f* *pp* *f* *pp* *f* *pp*

suivez. a tempo. solo. *ff* *pp*

45 3 20 2 *pp* 1

*B*



1<sup>er</sup> et 2<sup>e</sup> CORS.

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

a tempo. And<sup>te</sup>

Musical notation for the first system, featuring a treble and bass staff with a series of rests and notes. A red line is drawn across the system.

accelerando *animé.*  
cresc.  
suivez.  
7  
1  
All<sup>o</sup>  
pp

15 pp

pp

All<sup>o</sup> non troppo.  
9 bars rest

cresc.

ff

3<sup>me</sup> Air

20

F<sup>b</sup>

Et a 2. CORS

Et nous aussi.

And<sup>mo</sup>

en Mi 7.

comme.

a tempo, And<sup>mo</sup> a tempo.

N<sup>o</sup> 9.

Musical staff with treble clef, 6/8 time signature, and various dynamics and markings.

Piano accompaniment staff with grand staff notation, including dynamics like *ff* and *pp*, and the marking *rall un poco*.

Piano accompaniment staff with grand staff notation, featuring triplets and dynamics such as *pp*, *cresc.*, *sf*, and *f*.

Piano accompaniment staff with grand staff notation, starting with *a tempo.* and *p*, followed by *dim.* and *pp*.

Piano accompaniment staff with grand staff notation, including triplets, dynamics like *pp*, *ff*, and *pp*, and the marking *solo.*

Piano accompaniment staff with grand staff notation, featuring dynamics like *pp* and *ff*, and a large handwritten number '9' in the middle.

Piano accompaniment staff with grand staff notation, including dynamics like *pp* and *pp*, and a red circle around a measure.

Piano accompaniment staff with grand staff notation, including triplets, dynamics like *pp*, *cresc.*, *sf*, *p*, *f*, and *dim.*, and the marking *a tempo.*

~~1<sup>re</sup> et 2<sup>e</sup> CORN.~~

solo

retenu. All<sup>o</sup>

C'est a elle de sy reconnaître.

*E4*

All<sup>o</sup> risoluto.  
 N<sup>o</sup> 10. *en Mi<sup>b</sup>.*  
*pp* *ff*

Récit.  
*pp* *ff* Que ce moulin M<sup>rs</sup> par vous soient parcouru

All<sup>o</sup> Mod<sup>o</sup> Récit. All<sup>o</sup>  
*ff* *ff* *pp*

And<sup>no</sup> 2 5 4 5 6 7 8 9 10 11 12 15 14 15 16  
*pp*

All<sup>o</sup> non troppo 6 2 *pp* 7

animato poco a poco  
*pp* 15 *f* *f* *pp* *f* 18 *p2*



3 Horns Solo in G

1<sup>re</sup> et 2<sup>e</sup> CORNS.

25

1 *ff*  
*ff*  
And<sup>te</sup>  
2 5 4 5 6 7 8 9 10

11 12 13 14 15 16  
All<sup>o</sup> non troppo  
15 *p* 2 *p*

suivez.  
*f* *pp*  
*f* *pp*

All<sup>o</sup>  
1 *pp*  
cresc. *ff*  
*ff*

And<sup>te</sup> 6

suivez. All<sup>o</sup>  
1 *pp* 1 3 *ff*  
*ff*

1

1

3<sup>re</sup> Horn Solo

ENTR'ACTE ET AIR.

60

N<sup>o</sup> 10. bis  
 en Mi 2.  
 All<sup>o</sup>  
 mus

hélas de mon âme inquiète  
 11 7 4  
 7 1 4  
 p  
 rall. And<sup>te</sup>  
 suiv. All<sup>o</sup> 1<sup>er</sup> Cor.  
 ff 2<sup>e</sup> Cor.

All<sup>o</sup> non troppo.  
 dim.  
 1 1  
 pp  
 rall. a tempo.

a tempo.  
 rall.  
 3 1 2 1  
 ff  
 suiv. All<sup>o</sup>

rall.  
 1 pp  
 pp  
 1 30  
 6/8  
 6/8  
 rall.

1<sup>er</sup> tempo.  
 suiv. a tempo.  
 pp  
 2 1 1  
 pp  
 pp

ff  
 And<sup>te</sup>  
 11

1<sup>er</sup> et 2<sup>e</sup> CORS.

*m Ab*

Je voulais vous parler vous consulter.

N<sup>o</sup> 11. *en Mi $\flat$ .* *en La $\flat$ .* *en La $\flat$ .* *en La $\flat$ .* *pp* *je suis la Beme* *suivez. a tempo.*

*pp* *en Mi $\flat$ .* *solo.* *en La $\flat$ .* *a tempo.*

N<sup>o</sup> 12. *All<sup>o</sup>* *en Re.* *ff* *ff* *ff* *pp*

Qu'a tout prix je veux éclaircir.

*ff* *Récit.* *Maestoso.* *ff*

*lent.*

*All<sup>o</sup>* *solo.* 2 5 4 5 6 7 8 9 10 11 12 13 14

32 5 *solo.* 1 2 5 4 5 6 7 8 9 10

*pp*

*m D*

Musical notation for the first system, featuring a treble clef and a 7-measure rest.

Musical notation for the second system with dynamic markings *f* and *And<sup>te</sup>*.

Musical notation for the third system with dynamic marking *pp* and a 3-measure rest.

Musical notation for the fourth system with dynamic markings *pp*, *ff*, and a 13-measure rest.

Musical notation for the fifth system with dynamic marking *pp* and *All con moto*.

Musical notation for the sixth system with dynamic markings *ff* and a 3-measure rest.

Musical notation for the seventh system with dynamic marking *ff* and a 3-measure rest.

Musical notation for the eighth system with dynamic markings *And<sup>te</sup>* and *Allo*.

Musical notation for the ninth system with dynamic markings *Allo mod* and *solo*.

2/28

1<sup>er</sup> et 2<sup>e</sup> CORNS.

All<sup>o</sup>

in Fb  
out

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

Tout ce que sais... est-ce vrai.

N<sup>o</sup> 15.

en Mi<sup>2</sup>

suivez. a tempo. 1 2 3 4 5 6 7 8

col canto. a tempo. suivez. a tempo.

4 *p* mon mari mon vrai mari *pp*

suivez. rall. a tempo.

*ff* *pp*

suivez.

a tempo. 1 2 3 4 5 6 7 8 col canto. a tempo.

4

suivez. *p* *pp* suivez.

rall. a tempo. *ff* *ff*

N<sup>o</sup> 14.

*All<sup>o</sup>*  
*mf* *ff* *ff* *pp*

*Soli*  
*pp*

*And<sup>te</sup>* *And<sup>te</sup>* *rall.*  
 5 5 *rall.* 4 18

*All<sup>o</sup>* *ff* *And<sup>te</sup>* *ff* *All<sup>o</sup>*  
 19 *And<sup>te</sup> tempo* 7

*And<sup>te</sup>* *rall.* *pp* *in C* *Cor.* *pp* *Soli.* *tenute* *All<sup>o</sup>* 2

*Fl.* *Cor.* *pp* *ff* *pp* *ff* *pp*

*ff* *pp* *ff* *pp*



And.<sup>no</sup>

Handwritten numbers: 4, 7

mpo

a tempo.

pp

Handwritten number: 15

ff

*Palais  
L'opéra  
28/11  
no 15*

And.<sup>te</sup> All.<sup>te</sup>

Handwritten number: 15

ff

Qu'un baiser de la mariée.

*m c*

N<sup>o</sup> 45.

Allegro      Récit.      Allegro

en Ut, *ff*      Dieu qu'ai-je vu!

*ff*

*ff*      *pp*      *pp*      *pp*      *pp*      *pp*

*ff*

*And.<sup>te</sup> maestoso.*

*pp*      *ff*      *pp*      *ff*      changez en Mi<sup>b</sup>.

Récit.

écoutez tous

And<sup>te</sup>

1 1 1 *pp* *pp*

*Solo*

*ff* *pp* *avec.* *ff*

Récit. *And<sup>te</sup> mod<sup>o</sup>* *All<sup>o</sup> mod<sup>o</sup>* *coll.* *a tempo.*

changez en mi<sup>7</sup>. *ff*

*m Eb*

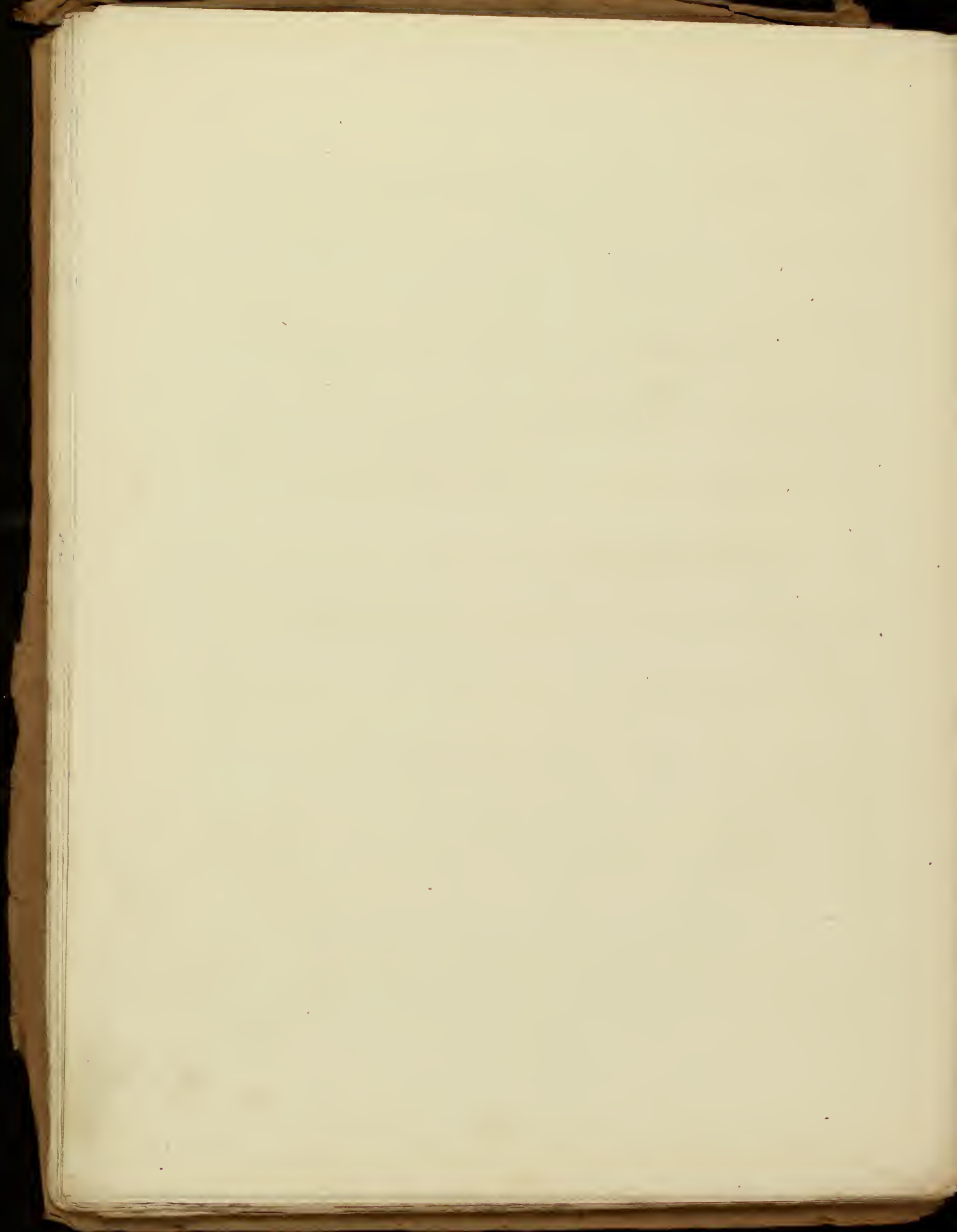
10 14 7 1

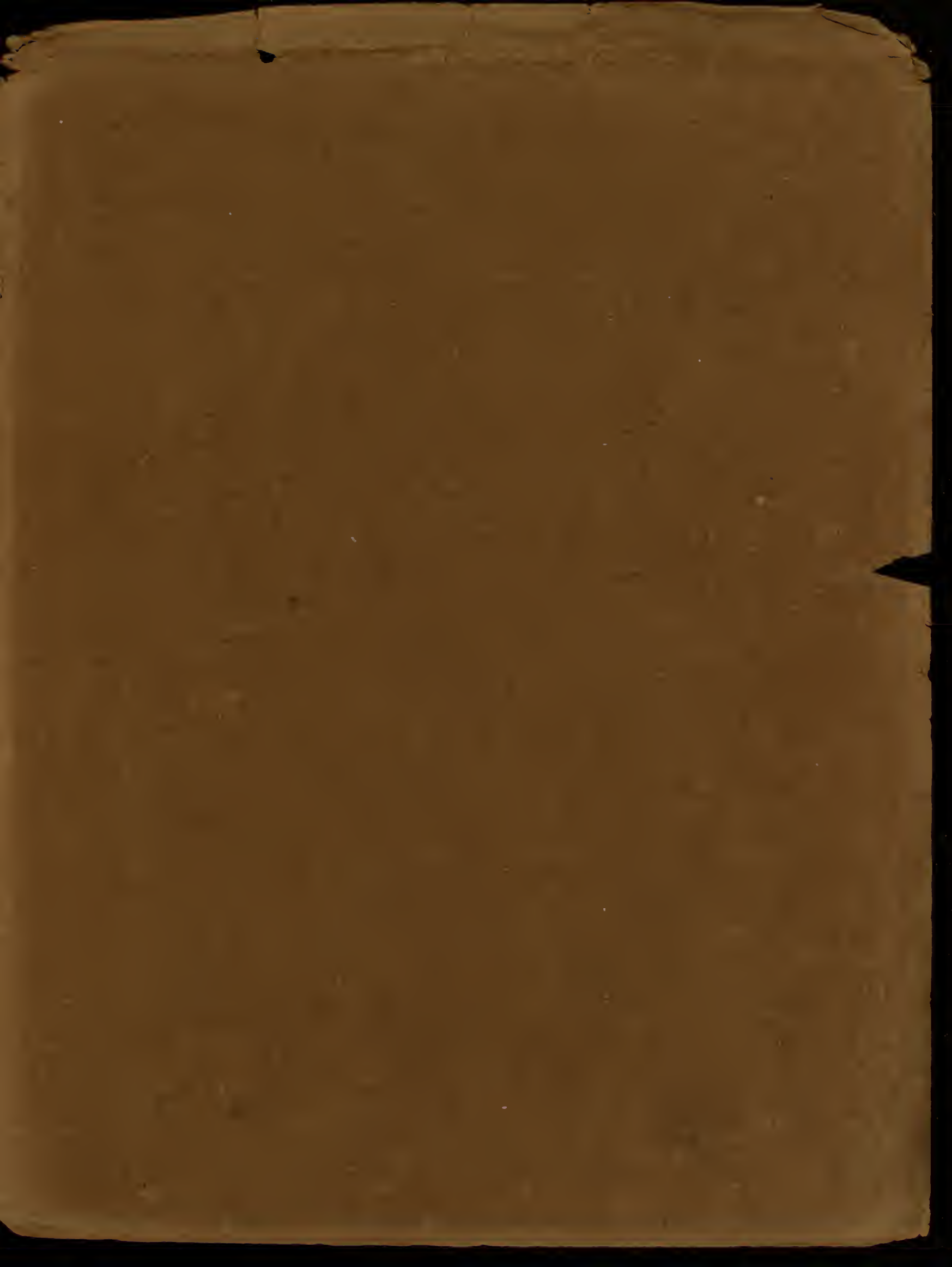
*ff* *miss.*

14 1 3

*ff* *anime.*

*ff*

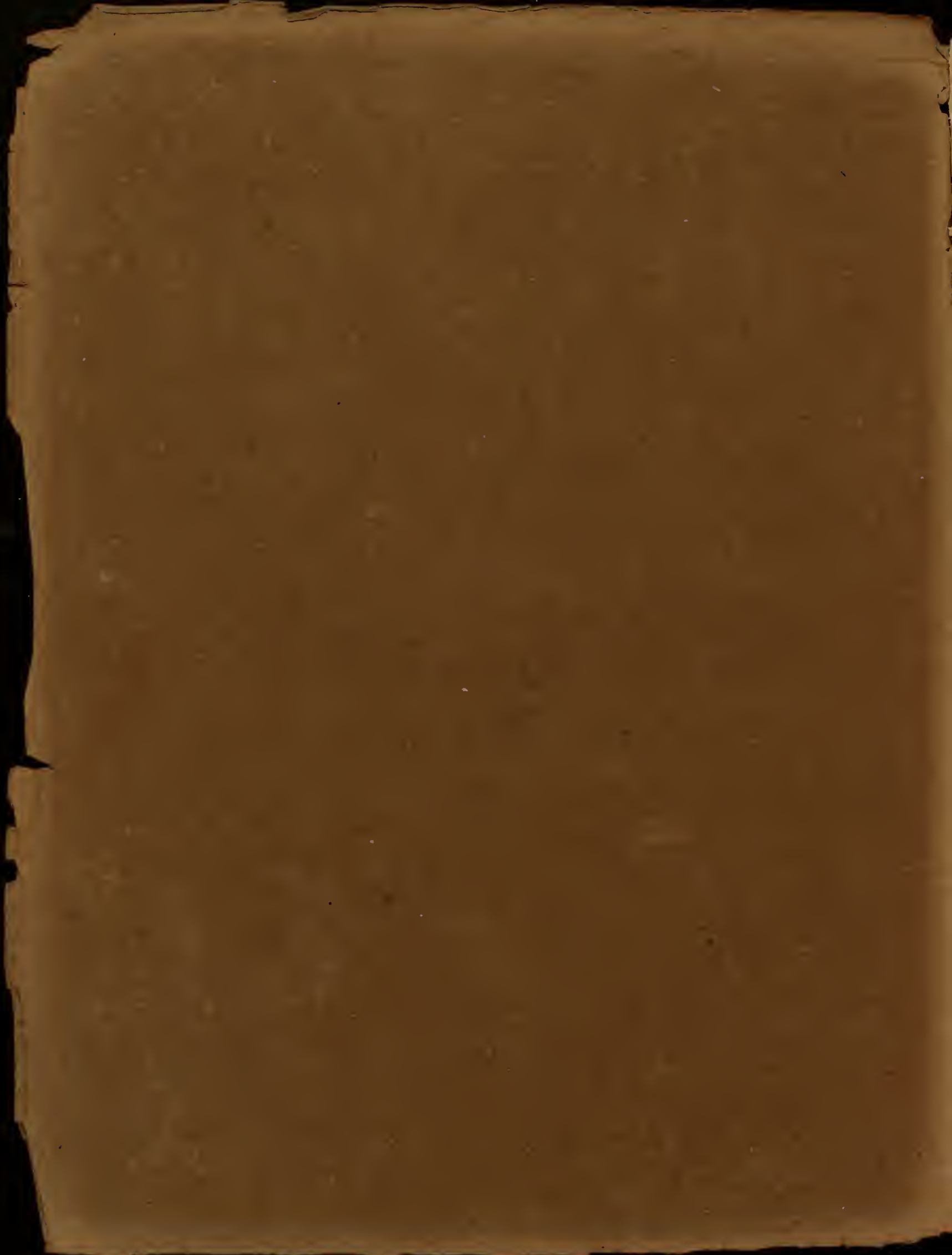






*Girardella*

Carroll 3/4





GIRALDA.

A. ADAM.

OPERA COMIQUE en 5 ACTES.

5<sup>e</sup> & 4<sup>e</sup> CORS en La  $\flat$   
All<sup>o</sup> con fuoco.  
OUVERTURE.

All<sup>o</sup> marcato.

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

V<sup>o</sup> 1<sup>o</sup>

5<sup>e</sup> et 4<sup>e</sup> CORNS.

2

7 Cors.

V<sup>o</sup> 1<sup>o</sup>

cresc.

Cors. 1 2 5 4 5 6 7

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

cresc.

ff

uniss.

uniss.

2 5 4 5 6

N<sup>o</sup> 1.  
INTRODUCTION.

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

en La<sup>b</sup>

*pp* *animo* *cresc.* *ff*

*pp* *ff*

*sp* *sp* *sp* *sp*

*sp* *sp* *sp* *sp*

*sp* *sp* *sp* *ff*

*sp* *sp* *sp* *ff*

*un poco ritenuto*

7 *à Tempo* *ff*

7 *à Tempo* *ff*

9 *pp*

9

5<sup>e</sup> et 4<sup>e</sup> CORNS.

6  
me porter mal *ffp* *fp* *fp* *fp* *fp* *fp*  
*ffp* *fp* *fp* *fp* *fp* *fp*

*fp* *ff*  
*fp* *ff*

2 7 *ff* *ff*  
à Tempo. *ff* *ff*  
un poco ritenuto. 7 à Tempo.

*pp* *ff* *pp* *ff* *pp* *ff*  
Solo *ff*  
suivez. *ff*

*pp* *ff* *pp* *ff* *pp* *ff*  
All.<sup>o</sup> mar.<sup>to</sup> 1<sup>o</sup> Coup! 2<sup>o</sup> Coup! 7 rall.  
4 20 22 7  
elle a l'air peu joy.

And.<sup>te</sup> 5.<sup>e</sup> et 4.<sup>e</sup> CORNS. All.<sup>o</sup>

20 15 18 2 2

je voudrais bien seigneur vous parlero plain *fp* sir.

*fp*

*fp* *fp* *fp* *fp* *fp* *ff*

*ff*

retenu.

Soli. 6

*pp* 6

N<sup>o</sup> 2. And.<sup>no</sup> mod.<sup>lo</sup> 12 Je n'osais vous parler. 5

en Si<sup>b</sup> bas. 12<sup>e</sup> est que je ne vous aime *pp* pas *f f*

5 animato poco a poco. Mod.<sup>lo</sup>

*p* 9 *p*

And.<sup>no</sup> mod.<sup>lo</sup> suivez. 4

*ff* 9 4

*a Tempo.*

un autre possede mon cœur

*pp* *f* *f* *f*

5 *animato poco a poco.* 1 *Mod<sup>o</sup>*

*p cresc.* 9 *p*

2 2 2 14 *rall:*

*ff* 14

3 *rall:* 2 *All<sup>o</sup>*

avez trois cents du cats *pp* *fp* *fp*

*fp* *fp*

*cresc.*

5 *ff*

*fp* frayeur *ff*

1 1

5<sup>e</sup> et 4<sup>e</sup> CORNS.

Que je ne vous retienne pas.

*Fin (D)*

N<sup>o</sup> 3.

All<sup>o</sup> en Fa<sup>b</sup> Recit. 7 And.<sup>no</sup> 12 55 Canto. li rall.

et seducteur habile

All<sup>o</sup> pp 1 15 rall.

et tout nous enchaîne pourda - mais contre un roi

*Stop*

8 6 cresc. 1 5

8 6 sa - chons p ff 1 5

rall. à Tempo, animé cresc. ff ff

ff rall. ff rall.

5 5

et nous verrons après.

2<sup>e</sup> cor a piston. All<sup>o</sup> non troppo.

Soli.

*Corn 1*

N<sup>o</sup> 4.

en mi<sup>7</sup> pp Soli.

B et C<sup>o</sup> 102



5<sup>e</sup> et 4<sup>e</sup> CORS.

First system of musical notation, consisting of two staves. The music features eighth and sixteenth notes with various rests.

Second system of musical notation, consisting of two staves. It includes dynamic markings *ff* and *pp*. A red handwritten number '9' is written above the first measure of the upper staff.

Third system of musical notation, consisting of two staves. It includes dynamic markings *pp* and *pp*. A red handwritten number '5' is written above the first measure of the upper staff.

Fourth system of musical notation, consisting of two staves. The music continues with rhythmic patterns.

Fifth system of musical notation, consisting of two staves. The music continues with rhythmic patterns.

Sixth system of musical notation, consisting of two staves. It includes dynamic markings *cresc.*, *ff*, and *ff*. Fingerings '1' are indicated above the notes.

Seventh system of musical notation, consisting of two staves. It includes dynamic markings *ff* and *pp*. Fingerings '1' are indicated above the notes.

Eighth system of musical notation, consisting of two staves. It includes dynamic markings *ff* and *pp*. A blue handwritten word 'Solo.' is written above the final measure of the upper staff.

3 | 25

Faint, illegible handwritten text, possibly lyrics or performance instructions, covering the upper half of the page.

Chant  
en *F*

Von 1.<sup>o</sup>  
pp  
ni fa. rall: *All.<sup>to</sup>*  
cor en fa. *p*  
cor en fa. *pp*

7  
7  
pp  
pp

Handwritten red markings, including a large 'X' and a signature-like mark.



5<sup>e</sup> et 4<sup>e</sup> CORS.

99 chœur Cors.  
pp vers la chapelle

8 All<sup>o</sup>  
8 changez en mi b uniss.  
pp  
sempre pp

*1/2 note lower 247*

cresc.  
uniss.

Maest.<sup>so</sup> mod<sup>to</sup> 5 Recit  
rall.  
precede est encor loin et pour l'attendre  
ff  
All<sup>o</sup> soli.  
pp  
pp

1 1 ff pp 2 2 p

rall. un poco.  
ff p 5 5 animé  
ff animé

10 10 subissons les rigueurs pp 5 5

1 3 rall: un poco.

5 9 Soli.

4 1 1 cresc. ff p f p ff

All<sup>o</sup> maesloso. toujours par les a mours uniss. ff

2 1 5 pp cresc. Soli.

cresc. larghetto. solo. p

2 p pp pp ff

All<sup>o</sup> agitato. 6 Cors en l'a. Le mot d'ordre. mf pp

5<sup>e</sup> et 4<sup>e</sup> CORS

22 *pp* *hour.* *pp* 4  
 vers la cha pelle 4 il se va ren-

*tré. ff* 2 *ff*  
 même mou! un peu retenu. 2

54 *pp* *rall.* *All.<sup>o</sup> 14 Canto.* 8  
 rece vez rece vez *rall.* no - tre compli ment 14 ici

*pp* *Cor. pp Solo.*  
 vous oui sou é - poux *pp*

*cres.* *miss.* *ff* *pp* *cres.:*

*miss.* *ff* *miss.*

*miss.*

30 *ff* 2 9  
 50<sup>th</sup>! je crains qu'il n'ar rive 2 *ff* 9

3<sup>e</sup> et 4<sup>e</sup> CORNS.

All.<sup>o</sup> 6 2 14 Canto. Cor. solo.

dim e rall. 2 14 1<sup>o</sup> Tempo. renon-ter à vous ou son é-poux

solo. pp

pp cresc. uniss. ff pp cresc.

uniss. ff

uniss.

uniss.

All.<sup>o</sup> non troppo. 8 15 animé. uniss. p cresc.

ff

Entr' acte et Chœur.

134

All.<sup>o</sup> un poco and.<sup>o</sup>

5<sup>e</sup> et 4<sup>e</sup> CORS

ff en Si z

pp

ff

25

18

p cresc.

dim.

d'un é

18

p

pp solo.

poux

7

1

pp

oui lu - sage

1

2

p

ff

ff

5<sup>e</sup> et 4<sup>e</sup> CORs.

C'est la sienne.

All<sup>o</sup>. Cors en Fa.

N<sup>o</sup> 7.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

*f* *p*

15 16 17 18 *ff* 15 *suivez.* c'est une plus douce harmoni 1 *pp* *a tempo.* *p*

3 *rall.* on ce bruit la ce doux bruit 3 *a tempo.* *f* *p* *p* *p*

*ff* 1 2 3 4 5 6 7 8 9 10 11 12 13 14

15 16 17 18 *ff* 15 *suivez.* mon serai il est vola 2-8<sup>o</sup> *pp* *a tempo.* *p* 3

*rall.* *a tempo.* on ce bruit la ce doux bruit 3 *f* *p* *p* *p* *ff* *f*

All<sup>to</sup> And<sup>no</sup> Cors en Fa. And<sup>te</sup> Et des que vous m'appellerez. All<sup>o</sup> Cors.

N<sup>o</sup> 8.

81 6 7 5

*ff*

And<sup>te</sup> All<sup>o</sup> non troppo *suivez.* *a tempo.*

2 6 nous alliés tons deux par un uœud solennel *f* *p. cres.*



And<sup>te</sup> *suivez* *rall:* *a tempo.* *suivez.* *un poco più mosso* And<sup>to</sup>

*f* 6 *rall:* 7 1 moi ah ah ma 6 *pp* 11 1

*suivez* All<sup>o</sup>

1 9 non je ne peux je ne peux mabu 12 *p*

15 *pp* 1 2 3 4 5 6 7 8 9 10 11 12

All<sup>o</sup> non troppo *And<sup>te</sup> accelerando.*

11 *p* *p* 11 5 3 3 tu vois bien qu'il faut

*animé cres.* *suivez.* *suivez.* All<sup>o</sup>

*rall:* 8 12 *p*

15 *pp* 1 2 3 4 5 6 7 8 9 10 11 12 11

All<sup>o</sup>

*p* *p*

6

pp *cres.*

*ff*

Cors en Lab *And<sup>mo</sup>* *animé à tempo.* Cors. solo.

N<sup>o</sup> 9. *a tempo.* *rall.*

pas bien avancée moi qui tient tant à voir vos

*a tempo.* *rall. un poco.* Cors

12 4 2 dans la nuit obscure jamais je le vu replus douce ayeu 2 *p = pp*

*a tempo.*

*p* *cres.* *f* 11 *pp*

1 *pp* *ff* 7 *pp*

18 ce n'est pas cela *pp* 2 soudain obéira

*a tempo.*

*pp* *p* *cres.* *sf* *p* *f* *pp*

9

3<sup>e</sup> et 4<sup>e</sup> CORNS.

1 *pp* 3 *pp* 16 9 *ritenu.*

All<sup>o</sup> 58 moi car c'est toi près de moi sort heureux sort jo-yeux car c'est toi près de *f* moi unis. // //

1

C'est a elle de s'y reconnaître.

N<sup>o</sup> 10. Cors en LA  $\sharp$  4 *ff* unis. // //

14 rien entendu *ff* recit. All<sup>o</sup> Mod<sup>to</sup> 3

recit. All<sup>o</sup> 2 14 6 roi du moins je l'ap-prehends qu'on bri-se cette porte 2

And<sup>no</sup> All<sup>o</sup> non troppo. *pp* solo.

1 16 8 par le bruit d'un de part

animato *p*: a *p*: 24 *f* 2 *f* *f* 18 11 entrons donc

*ff* *And.<sup>te</sup>* *All.<sup>o</sup> non troppo.*

15 la ra- son.

25 Où donc la voi- ci, *pp* *suivez.* elle oui Ma-

*suivez.* *All.<sup>o</sup>* me voilà préser- *pp* *cres.*

*ff* *And.<sup>te</sup>* 6

*suivez.* *All.<sup>o</sup>* Souriat à mon cœur. *pp* 6 5 *ff*

*uniss.* *ff*

*uniss.* 1 *pp* 1

*suivez.* *rall.* 1 15 retournons au Village allons M<sup>rs</sup> 3 ce que nous ven-

corn. *pp* *mf*

*miss.* *And<sup>te</sup>* *suivez.* 6 Souriat à mon.

*All<sup>o</sup>* *cour.* 6 *pp* 5 *ff* *miss*

*miss*

*miss.*

*And<sup>te</sup> non troppo.* *miss*

*miss.* *pp* 1 2 3 4 5 6 7 8 *animé.* 1

*ff* *miss*

106

N<sup>o</sup> 10<sup>bis</sup> *Allegro.*  
*ff*  
 uniss.

uniss.  
 7 *pp*

uniss. *pp*  
 la reine m'a-t-ou dit près de moi. ici je dois l'attendre Chant. nouveaux mal-  
 5 solo *pp* *rall. And<sup>te</sup>* 4 Cor. *rall.* 8  
 heurs doit eueor. *pp* Hélas de mon âme inquit te ne *pp* All<sup>o</sup> non troppo. 1.

ci Hélas à mon âme *pp* bannir la terreur *ff* dim. 1 4 entends mes  
 4 2

à Tempo. à Tempo. *rall.* à Tempo. *pp* *ff* *ff*  
 2 *pp* *rall* 5 ah! rends moi le bonheur

*rall.* Chant. *rall.* 1<sup>o</sup> Tempo. *pp* *pp*  
 5 mon villa- ge 50 rends moi le bonheur. 6

Cors en Mi<sup>b</sup>

Aud<sup>te</sup>

Vous consulter.

N<sup>o</sup> 11.

*Solo.*  
*p*

*suivez*  
*a tempo.*  
*pp*  
 l'abandon dans les pleurs

*Solo.*  
*p*  
*suivez*  
 sau-rais être aimée et pour

*a tempo.*  
*pp*  
*Solo.*  
*p*  
*cres.*  
*ff*

Cors en Sol

All<sup>o</sup>

Je veux éclaircir.

N<sup>o</sup> 12.

*ff* *ff* *ff* *pp*

*p* *maestoso.* *récit.*  
*unis: ff*

*lent.* *All<sup>o</sup>*  
 3 16 il change à volonté et de formes et de voix

*solo*  
*p*  
 1 2 3 4 5 6 7 8 9  
 10 11 12 13 14 15 53

Chant. Cors. *rall. a Tempo.*

Car le récit vraiment m'en semble intéressant car le récit vraiment.

And<sup>te</sup> All<sup>o</sup> *plus lent, suivez.*

vous parlez *ff* 3 6 ici prenez y garde prenez y garde.

All<sup>o</sup> uniss. con moto. *pp*

*pp* uniss. *ff* *pp* *And<sup>te</sup> Solo.* *pp*

15 *pp* *ff*

And<sup>te</sup> Mod<sup>to</sup> All<sup>o</sup>

6 17 *cres.* *ff* *pp* uniss. *ff*

uniss. *ff* *pp* *pp*

*ff* *pp* *pp* *ff*

uniss.

uniss.



13 Cors 3e et 4e / 14

3e et 4e CORS.

Cors en La b. All<sup>o</sup> nontrop<sup>o</sup>

CORS

est ce vrai?

N<sup>o</sup> 13.

2 solo. *pp*

rall. suivez. à Tempo. suivez. à Tempo. suivez. rall. à Tempo.

9 3 5 c'est lui c'est lui. *pp*

rall. suivez. rall. à Tempo.

3 *ff*

uniss. *pp*

rall. suivez. à Tempo. suivez.

9 Celui que j'ai jamais peut

à Tempo. suivez. rall. à Tempo.

2 5 *p* *pp* *pp*

rall. mon mari mon vrai mari.

à Tempo.

3 uniss. *ff*

Et ne les quitteras pas

Cors en Sol

N° 14.

*pp* *ff* 12 *pp*

je veux tenter l'épreuve

And<sup>no</sup> *rall.* And<sup>te</sup> *rall.* All<sup>o</sup>

5 4 1 2 18 ne les mérit pas non ne les mérit *ff*

And<sup>no</sup> And<sup>te</sup> All<sup>o</sup> Ch: en La

10 18 ne les merite pas non ne les merite *ff* *rall:*

And<sup>te</sup> All<sup>o</sup> 6

9 l'honneur dim e-pour *f* *mp* 5 *f* *pp*

6

*f* 4 *f* *mp* 3 *f* *pp*

*f* *mp* 4 2 6

*rall:* And<sup>no</sup> *rall:*

*rall poco a tempo più mosso.*

The first three systems of the score are heavily faded and difficult to read. They appear to be for the 5th and 4th horns, as indicated by the page header. The notation includes staves with clefs and some rhythmic markings, but the notes and dynamics are illegible.

The fourth system shows two staves of music. The first staff has a dynamic marking of *pp* and a marking '2'. The second staff has a dynamic marking of *pp* and a marking '6'. The third staff has a dynamic marking of *pp* and a marking '8'. The system concludes with a *rall poco anit* marking.

The fifth system features two staves. The first staff has a dynamic marking of *ff* and a marking '4'. The second staff has a dynamic marking of *ff* and a marking '5'. The lyrics 'hé las a dieu' are written below the second staff. The system ends with a *And<sup>te</sup>* marking.

The sixth system consists of two staves of music. The first staff has a dynamic marking of *pp*. The notation includes various note values and rests.

The seventh system features two staves. The first staff has a dynamic marking of *ff* and a marking 'All<sup>o</sup>'. The second staff has a dynamic marking of *ff*. The system concludes with a double bar line.

Qu'un baiser de la mariée

N<sup>o</sup> 15.

All<sup>o</sup> Cors en La<sup>b</sup> recit All<sup>o</sup>

1 2 21 21 22

même asi gné notre arret (la reine frappe sur un timbre)

And<sup>te</sup> maestoso.

recit.

ff

mais

And<sup>te</sup>

3 4

mais par la volenté du roi, mais par l'amienne

ff

suivrez.

recit.

ff

l'édit rendu par nous vous imposent une autre

2

All<sup>o</sup> mod<sup>te</sup>

1

ppp

rull.

1 7

qu'il vient remplir mon cœur

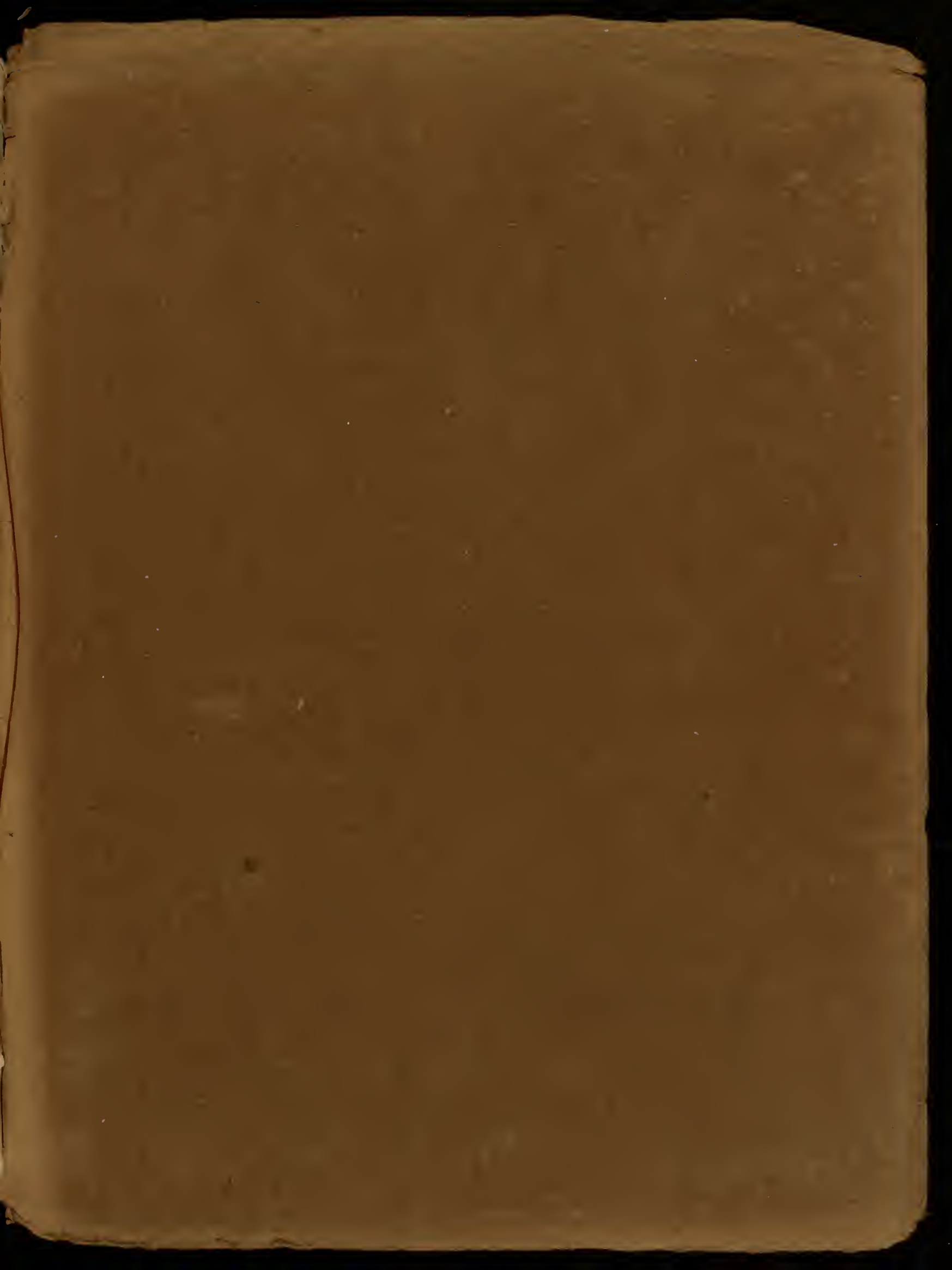
ff

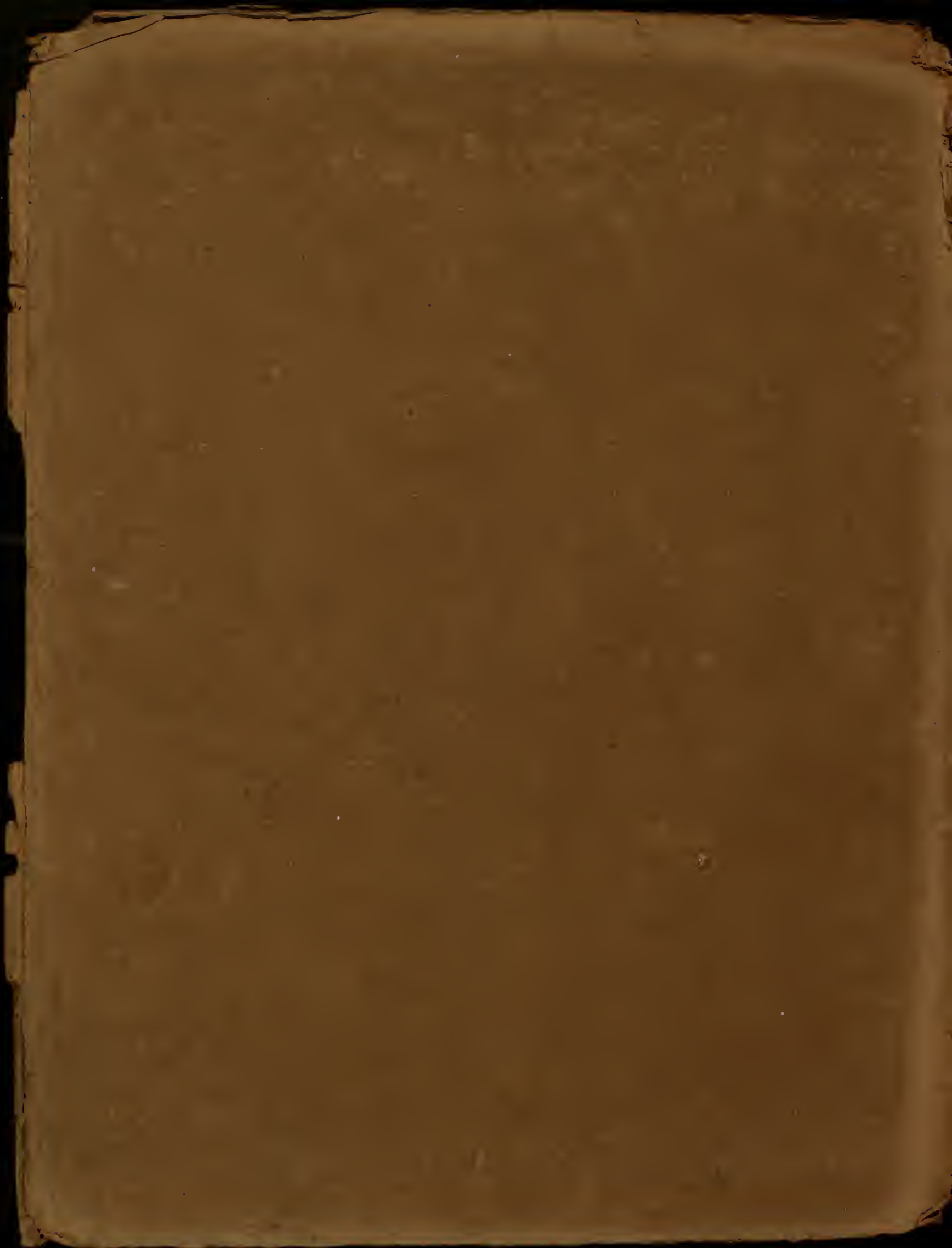
animé.

5

ff animé

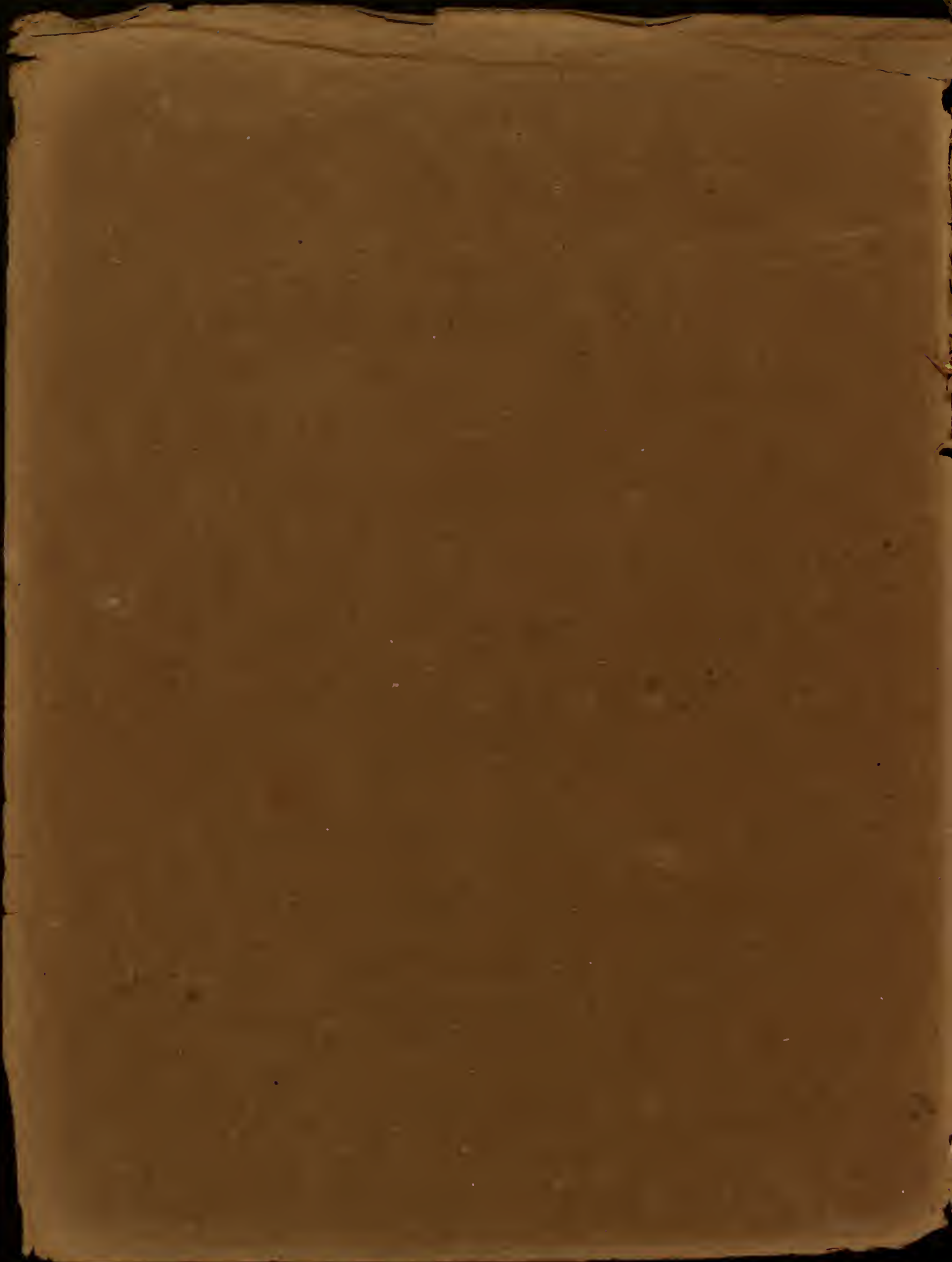
mis





Generalita

Facultate





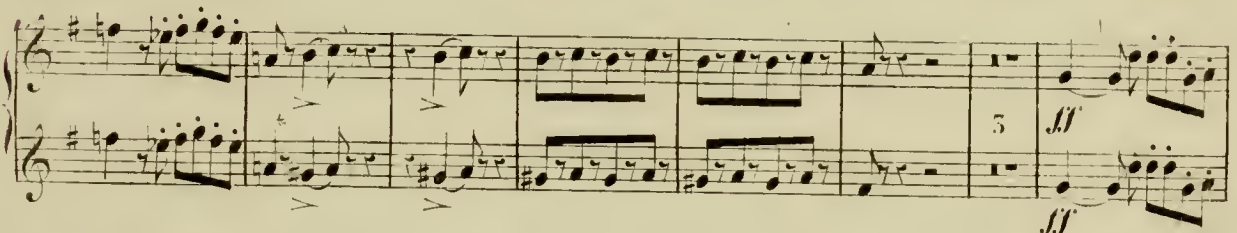
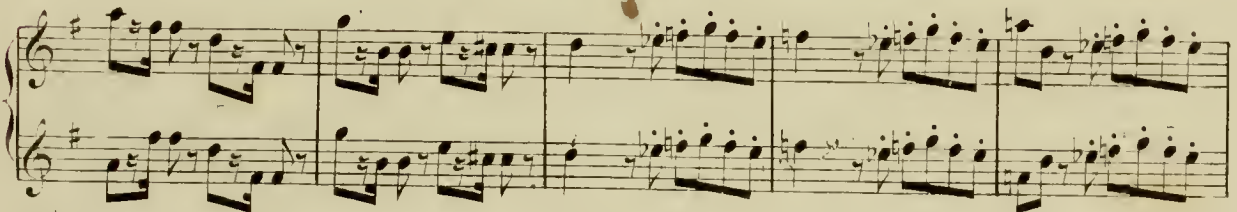
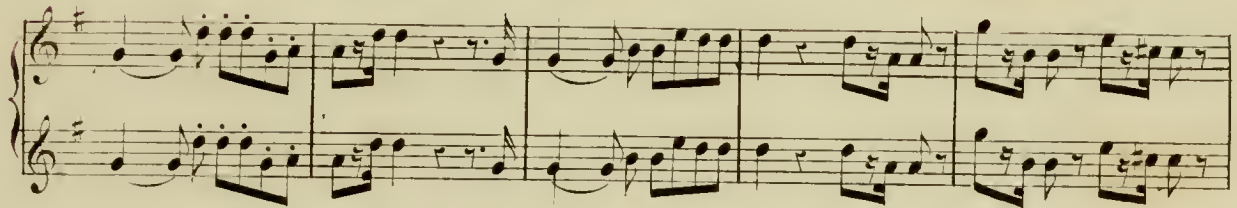
# GIRALDA.

OPERA COMIQUE en 5 ACTES.


A. ADAM

OUVERTURE.

All<sup>o</sup> con fuoco. PISTONS en LA $\sharp$



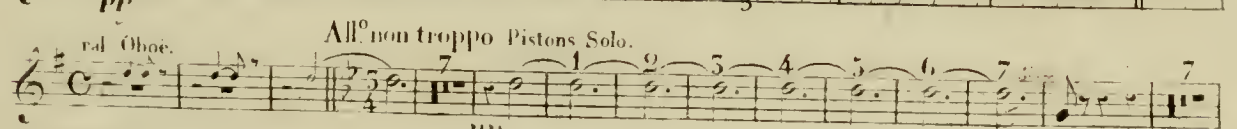
All<sup>o</sup> marcato Solo



pp Pistons Solo Solo.



ral Obœ. All<sup>o</sup> non troppo Pistons Solo.



PISTONS en LA7

V<sup>o</sup> 8<sup>a</sup> a tempo. Pistons  
 ral: un poco. 7 *pp*

*ff* *ff* *pp*

V<sup>o</sup> 1<sup>a</sup> 12 *ff* *ff*

Soli. *pp* 1 5 *pp* 1 *pp*

9 22 *ff* 1 2 5 4 5 6 7 8 9 *ff*

11 Solo. 1 2 5 4 5 6 7 11 *pp* All<sup>o</sup> non troppo. 6 2

PISTONS en LA $\sharp$

Soli

pp

1

cres.

ff

2<sup>a</sup>

3<sup>a</sup>

4<sup>a</sup>

1

All<sup>o</sup> non troppo. CORNET a PISTONS

N<sup>o</sup> 1.

INTRODUCTION.

14 Pistons en LA<sup>b</sup>.

CORNET à PISTONS

a tempo. Pistons.

ff a tempo.

Récit

5

Suivez All<sup>o</sup>

All<sup>o</sup> marcato 1<sup>er</sup> Couplet 2<sup>d</sup> Couplet

rall.

And<sup>te</sup>

2 6 1 4 20 22 7 1 And<sup>te</sup> 20 13

All<sup>o</sup> risoluto.

18 2 2 je voudrais bien Seigneur vous parler o plaisir fp

2 5 4 5 6 7 1 2 5

fp fp fp fp fp fp ff

4 5 6 7 8

ff

retenu

11 8

B. et C<sup>o</sup>

CORNET à PISTONS

And<sup>te</sup> mod<sup>te</sup> Mod<sup>te</sup> dont je n'osais vous parler Pistons.

N<sup>o</sup> 2 en Si<sup>b</sup> 15 18 17 pas son amour qui ne s'éteint pas ne voit hélas ne voit hélas *ff*

And<sup>te</sup> Mod<sup>te</sup> a tempo

2 *ff* 14 5

Mod<sup>te</sup> Pistons

18 17 pas son amour qui ne s'éteint pas ne voit hélas ne voit hélas *ff* 2 *ff*

rall. rall. All<sup>te</sup> 44 Pistons

14 4 vous avez trois cents ducats *ff* unis

All<sup>te</sup> que je ne vous retienne pas. Récitatif Larghetto

N<sup>o</sup> 3 en Si<sup>b</sup> 8 12 55 tout nous rapproche et tout nous

All<sup>te</sup> Pistons.

li - rall - e tout nous enchaîne pour jamais *pp* *ff* 1

Stop

CORNET à PISTONS

15 contre un roi  
rall

8 5 contre un roi *pp* *cres* *ff* 1 *ff* 5

animé Pistons

*ff* *ff* rall

5

All<sup>o</sup> non troppo. Canto Pistons  
N<sup>o</sup> 4 *ff* Lab 29 ducats six cents ducats par moi donne 28 plus non non crois moi n'hesite.

Pistons. *p* plus *cres* *ff* 1 *ff* 1 *ff* 16 pourtant je le veux mais en fin je le veux *ff*

*cres* Pistons

All<sup>o</sup> mod<sup>o</sup>

Ar

*Mere*

*50*

*1/2 All. Sonore*

Soprano

50  
40  
50

Al.<sup>o</sup> 40 All.<sup>o</sup>

CORNET à PISTONS

Pistons  
pp

4 j'aperçois des flambeaux on accourt on s'empresse

*1/2 note  
lower*

cres

Maesoso mod.<sup>o</sup> Récit *ff* All.<sup>o</sup>

rall 5 et pour l'attendre arrêtons nous ici 5 *ff*

pp 3 5 1 *ff* ral un poco. Animé. désirs 16 *ff* Animé.

pp 3 3 3 18 en les couvrant de fleurs.

*ff* *ff* 2 p 1

rall un poco. Pistons. ah calculons nos jours jamais *f* 1 *ff* 1



*f* 1 *f* *f* *ff* toujours par les amours

All<sup>o</sup>. maestoso.

*ff*

Larghetto.

5 *pp* *cres* 12 9 la tendresse dans mon cœur 6 *ff*

All<sup>o</sup>. agitato All<sup>o</sup>

N<sup>o</sup> 5 8 6 7 58 2 en Si b de son bouquet pa - ré à la ferme il se - ra ren -

Pistons

tré même mouvement un peu retenu. 4 *ff*

11 *ff* 24

All<sup>o</sup>.

Pistons.

votre compliment 20 Ah son œil sé - re - veillons sur mes droits *pp*

*pp*

*pp* *ff*

1 *pp* *cres* *ff*

Unis.

Unis.

Chant Pistons.  
50 je crains qu'il n'arrive *f*

Unis. *ff* *All.<sup>o</sup>* *1<sup>o</sup> Tempo.*

Unis. Pistons unis *pp*

*cres* 1 *pp* *cres*

Unis. *ff*

Unis.

6

CORNET & PISTONS Animato  
 All<sup>o</sup> non troppo. 1<sup>o</sup> Violon. Pistons.

2<sup>e</sup> AGTE. ...

N<sup>o</sup> 6 All<sup>o</sup> un poco and<sup>o</sup>  
 Entracte et chœur.  
 ff en La.

19 heure mystérieuse

Solo 25 Solo  
 heure mystérieuse pp

19 Fl. 2<sup>e</sup> V<sup>o</sup> Pistons, unis

N<sup>o</sup> 7 Tacet.  
 All<sup>o</sup> and<sup>o</sup> And<sup>o</sup> Récit. et des que vous m'appellerez. All<sup>o</sup> Pistons. And<sup>o</sup>

All<sup>o</sup> non troppo a tempo. Pistons, unis And<sup>o</sup>  
 par un nœud solennel p

un poco più mosso All<sup>o</sup> 58 All<sup>o</sup> non troppo a tempo. 3 18

All<sup>o</sup> All<sup>o</sup> non troppo Fl. & V<sup>o</sup> V<sup>o</sup> Pistons  
 ff

9 tacet

PISTONS en LA ♯

Pistons en LA ♯  
All<sup>o</sup> risoluto.

C'est a elle de s'y reconnaître.

N<sup>o</sup> 10.

Mod<sup>o</sup>

19 de mande pour rail o juste titre le soupçon ouicest laquest le Roi dumoins jel appre

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

lende

qu'est-ce donc c'est bien lui que je

16 31

Pistons.

6 mais ce mari cest toi oui da bord jen conviens

2

Animato poco a poco.

18 11 yeux entrons donc entrons donc

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

16 32 ou

ad lib.

All<sup>o</sup>

done lavoi ci jesuis sauve oui Sire cest elle cest elle ou ma dame parelle du duc ermevoilà preserve

Suivez.

PISTONS en LA.

Pistons.  
*pp* *cres.* *ff*

suivez. *All<sup>o</sup>* *ff* *ff*  
And<sup>te</sup> 6 souriait a mon cœur  
vous flûte. vous Pistons.

*unis.*

a Tempo. *rall.* 4 *ff* *ff*  
29 bonheur c'est ce que nous verrons  
Pistons *pp* *cres.*

6 *All<sup>o</sup>* *ff* *ff*  
suivez. 10 souriait a mon cœur  
vous 10 Pistons.

*unis.*

*And<sup>no</sup> non troppo.* *solo.*

7 *animé.* *ff*

PISTONS en SI b  
ENTR-ACTE ET AIR.

All<sup>o</sup>  
N<sup>o</sup> 10 *ff*

unis. *ff* 27 And<sup>te</sup> 16

6 *canto.*  
pourquoi m'amener ici ne peu veut non non ne peuvent bannir le ter

Pist. *ff* *dim* 15 2 *All. non troppo. canto* 15 2 *Pist. All<sup>o</sup>*  
rends moi le bonheur moi le hon heur *ff*  
suivez. unis.

All<sup>o</sup> Pist. *unis.* 5 *rall.* 30 *canto.* *rall.* 6 *a Tempo. canto.*  
mon vil - ge rends moi le bonheur

*11 tacet* Je veux l'claircir.

Pistons en La. *b* All<sup>o</sup>  
N<sup>o</sup> 12 *ff* *ff* *ff* 15 *Maestoso.* *recit*  
ce recit est vrai

3  
ment etrange et surprenant et sans y rien comprendre je vais tout vous apprendre 3

All<sup>o</sup> 88 *Pist.* *rall.* *a Tempo.*  
car le recit vraiment ensembles interressant car le recit vraiment interressant

6 6  
8 8

And.<sup>te</sup> All.<sup>o</sup> Plus lent. All.<sup>o</sup> con moto.

2 vous si ce qu'en pensez vous parler *ff* parler- 12 prenez y garde il faut que l'on par lez nous

26 6

Pistons.

*pp* *haut* *ff*

*ff* 16 *ff* Andante

All.<sup>o</sup> All.<sup>o</sup> Mod.<sup>o</sup> All.<sup>o</sup> Pistons.

8 42 perdu! encor 6 2 15 expliquez vous expliquez vous *cres*

*rall.<sup>te</sup>* *pp* *pp* *ff*

*rallé*

*ff* 16 *ff*

N°15 et 14 tacet. B. et C<sup>o</sup> 5502.

~~13~~ 14 *Tacet*

PISTONS en La<sup>b</sup>

Qu'un baiser de la mariée.

N<sup>o</sup> 15. *All<sup>o</sup>* *recit.* *All<sup>o</sup>* *ff* Dieu qui ai-je vu la Reine o trahi-son nouvelle *ff* et qui *ff* 12 qui nous ont vu le liv

21 *And<sup>te</sup> maestoso.* *ff* ci 4 nous en faisons serment nous en faisons serment 22 (la rene frappe sur un timbre)

*recit.* *And<sup>te</sup> soli.* *pp* *pp* écoutez tous par ler mensonge même je chatierai les criminels delé

*suvez.* *changez en La<sup>b</sup>* liens soient baises 2 vent que du Can d'avons deveniez l'époux quicet au et comble

*Ab*

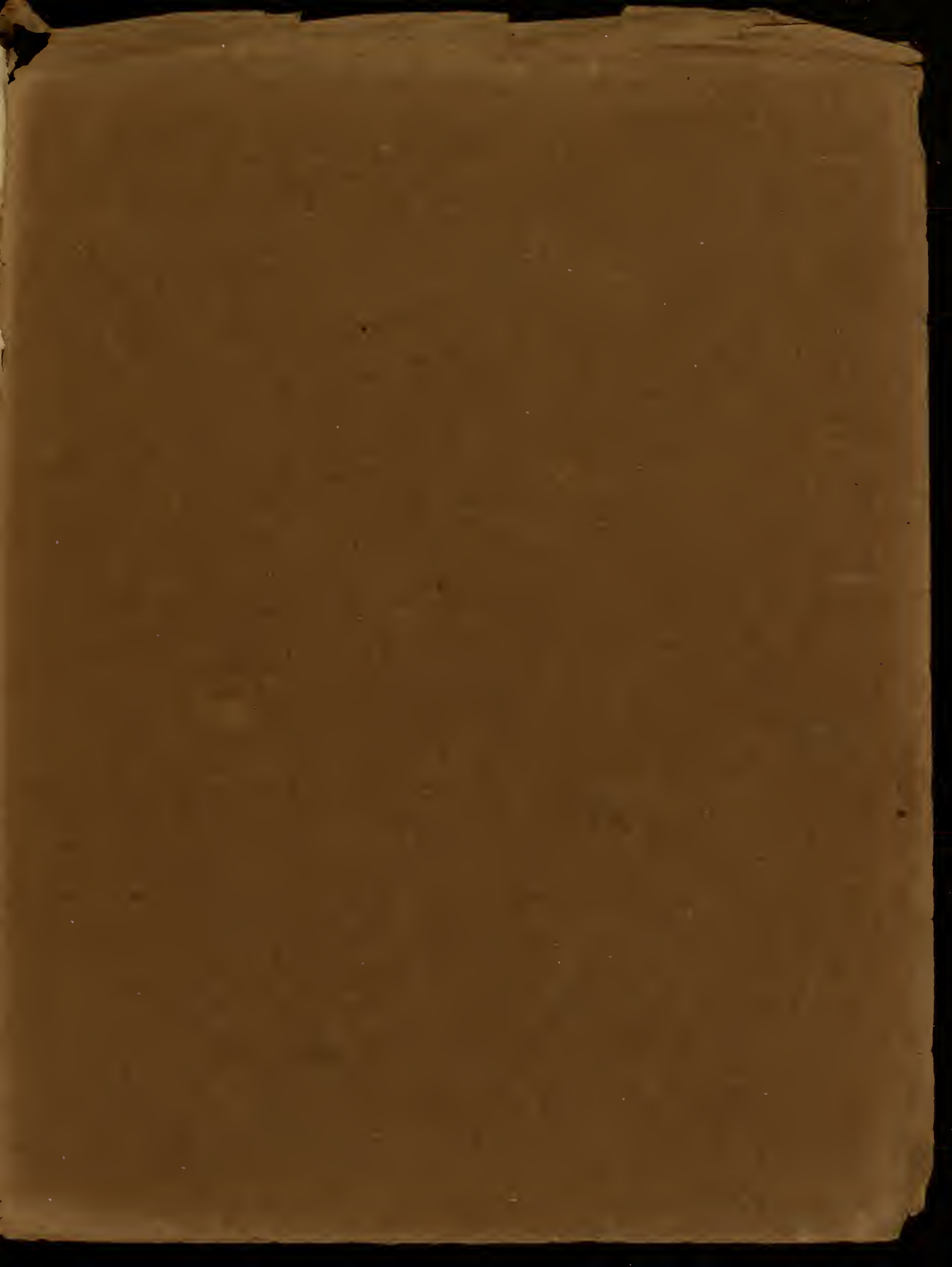
10 *All<sup>o</sup> mod<sup>lo</sup> rall.* *ff* leurs vœux ont rûe et vous ils sont heu eux 11 le non porter le non si doux le non si doux 7 *changez en La<sup>b</sup>*

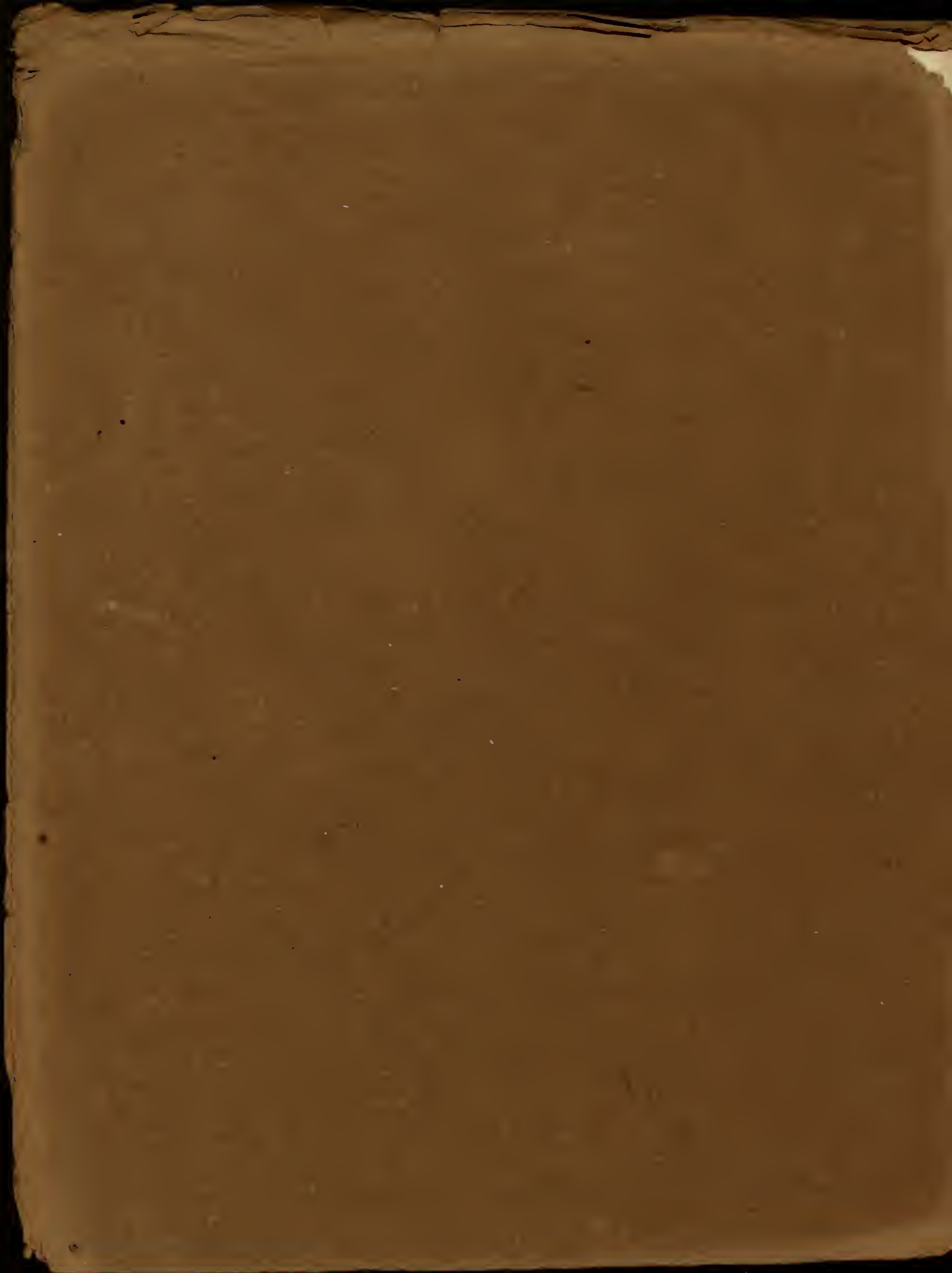
*ff* qui vient remplir mon cœur mou cœur 11

3 *ff*

3 et 5502

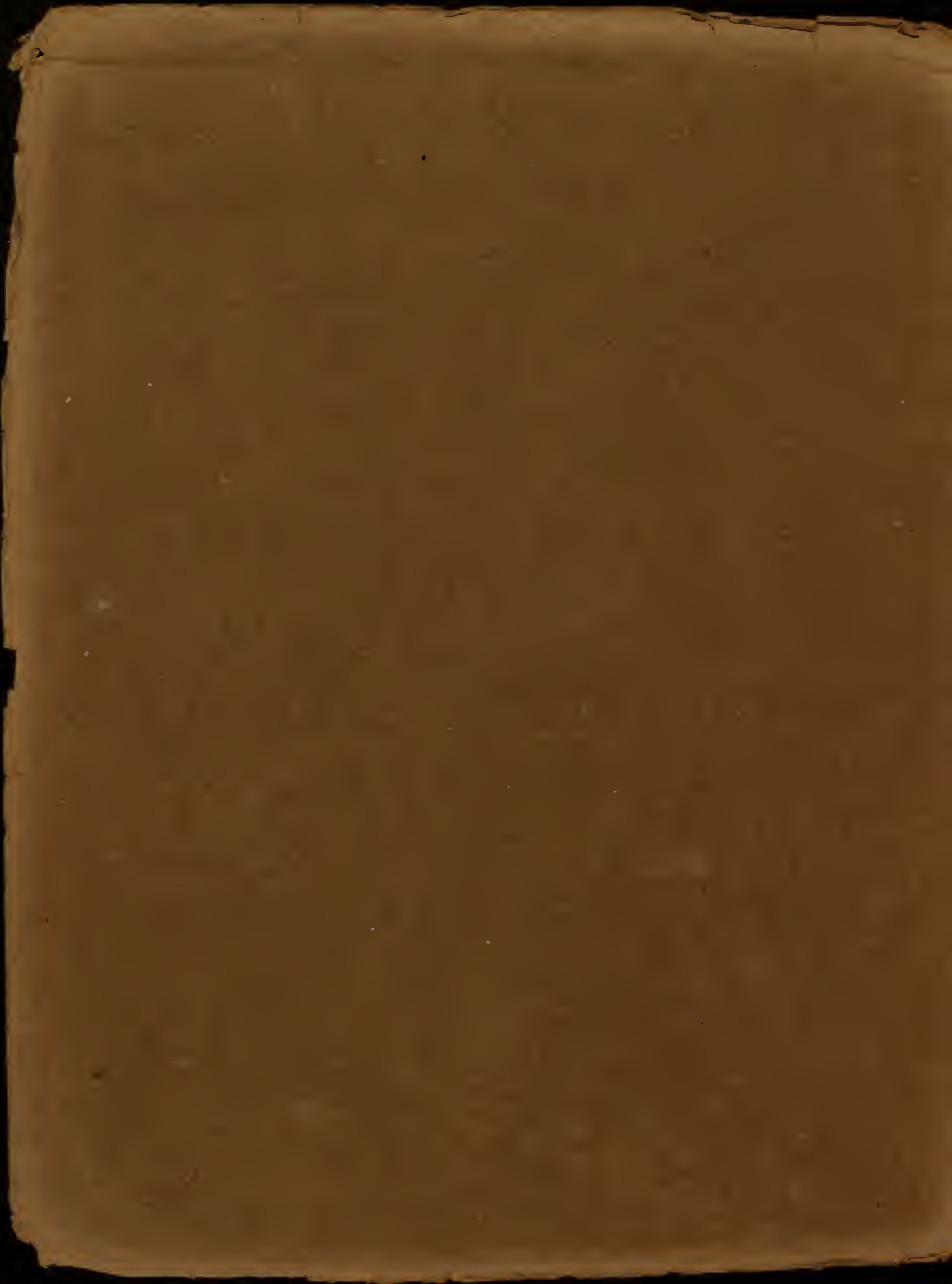






*Giraudet*

*Tramboni 1402*



# GIRALDA.

Opéra Comique en 5 Actes

All<sup>o</sup> con fuoco.

1<sup>re</sup> et 2<sup>me</sup> TROMBONES

A. S. MULL.

OUVERTURE.

ff

ff

Bass: sol. Tromb.  
ritun poco

pp

pp  
sol.

1<sup>re</sup> & 2<sup>me</sup> TROMBONES.  
All<sup>o</sup> non troppo.

Handb. Tromb.

8 pp

7

pp

f

pp

V<sup>o</sup> II 12

ff

V<sup>o</sup> III 40 pp Cresc.

ff 1 2 5 4 5 6 7 8 12 pp

11. c2. TROMBONES.

12 19

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

Tromb. 1 2 5 4 5 6

cresc.

**ff**

1

1<sup>re</sup> 2<sup>me</sup> TROMBONES.

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

N<sup>o</sup> 1.  
INTRODUCTION.

8  
pp animé cresc. ff

fp fp fp fp ff

un poco ritenuto. Tromb:

allons venez riez 7 à Tempo. ff

17 fp

celapcut me porter mal-hur 17 fp



fp fp fp fp fp ff

un poco ritente. rall.  
al-lons venez riez

ff  
2 il faut que je l'es-somme y pensez

All<sup>o</sup>  
vous eh! oui vraiment es-er adan pour d'humonp? agrement

All<sup>o</sup> marcato, 1<sup>er</sup> coup: 2<sup>e</sup> coup:  
mais oui vrai-ment elle à l'air peu joy-eux

1<sup>re</sup> et 2<sup>me</sup> TROMBONES.

Chant. 15 18 1 Tromb:

All<sup>o</sup>

And<sup>te</sup> Moderato. Dont je n'osais vous parler.

N<sup>o</sup> 2. *Chant.* *Mod<sup>te</sup>* *Chant.*

12 est que je ne vous aime pas 18 16 du - cats son amour qui ne s'éteint

*ff* Tromb.

pas son amour qui ne s'éteint pas ne voit hé-las que mes du - cats

*ff* *mod<sup>te</sup>* *à l'empo.* *mod<sup>te</sup>*

9 4 un autre 18 16 du

*Chant.*

cats son amour qui ne s'éteint pas son amour qui ne s'éteint pas ne voit hé-las que mes du - cats *ff*

*rall.* *rall.* *All<sup>o</sup>*

2 *ff* 14 4 2 72

*Chant.*

oui j'épouse il é - pouse oui j'épouse il é - pouse oui j'insiste il in - siste je persiste et son

*ff*

6 oui mon cœur sans fray - eur

*ff* *solo.*



1<sup>re</sup> et 2<sup>me</sup> TROMBONES.

Chant. Tromp.

1 *ff* 1 *ff* 16 pourtant je le veux mais en fin je le veux *ff*

27 Chant. Tromp.

Tromp.

All.<sup>to</sup> 49 All.<sup>to</sup> *pp*

5 et du retour en core *pp* 7 note lower

sempre. *pp*

cresc. rall.

maestoso mod.<sup>lo</sup> Récit. *ff* All.<sup>to</sup>

5 mais la Reine que je pré-cède est en cor loin et pour l'attendre et pour l'attendre arrêtons nous arrêtons nous ici 5



1<sup>re</sup> & 2<sup>me</sup> TROMBONES.

Tromb: *oli*

- dresse dans mon coeur

*ppp*

2 *ff*

Approchez... le mot d'ordre.

15 FINAL

All' agitato All<sup>to</sup>

Chant.

8 7 58

ve - nez mais tout à l'heure il était là c'est-à-dire de son bouquet pa-

Chœur.

*ff* Tromb:

- re à la ferm il s'en a u tré

même mouy! un peu retenu.

*ff*

4 *ff*

9 ou madame voi-ci le marié c'est

lui *ff*

25 rall.

All<sup>o</sup> Chant.

20 ah d'un oeil sé-

Tromb:

-vè-re veil-lons sur mes

*pp*

*pp*

cresc.

*ff*

1

pp cresc.

ff

2<sup>e</sup> et l'autre ah je

craus qu'il ne rive 2 ff

Alc. rall. à Tempo Com. pp Trembl.

pp cresc.

ff cresc.



N<sup>o</sup> 13. *animato cresc.* Tromb: *ff*

ACTE II.

All<sup>o</sup> Andantino.

Entr'acte et chœur.

N<sup>o</sup> 6. *ff* 5 *ff*

Hautb: *pp cresc.* Tromb: *pp cresc. dim.* 19 *pp* 19 *hème*

mysteri - eu - se 22 *pp*

22

*pp*

heure mystérieuse

*pp*

Tromb:

*ff*

*ff*

All<sup>o</sup> Andantino. And<sup>te</sup> Et dès que vous m'appellerez.

N<sup>o</sup> 8. 81 6 7

Récit. Chant. *pp*

oui je l'ai dit et je saurai fidèle et

N<sup>o</sup> 7. Tacet.

Tromb:

*ff*

pure mourir pour me garder à lui mourir mourir pour me garder à lui All<sup>o</sup>

All<sup>o</sup> non troppo. suivez. à Tempo. *ff* Tromb:

2 6 nous ahés tous deux par un noûd solennel *p* cresce. *p*

And<sup>te</sup> 15 un poco più mosso.

*f* ah! ah! ma crainte ah! ah! ma crainte 11 écoute moi a-mour et mys-tère a-

21 All<sup>o</sup> All<sup>o</sup> non troppo à Tempo.

31 58 11 voyons donc a-mour et mys-tère c'est bon après a-

*clart*

And<sup>te</sup> Chant. All<sup>o</sup> All<sup>o</sup> non troppo

17 mais moi mon-sieur moi je ne le suis

15 14

15 14

Flet V<sup>on</sup> Tromb:

17

Andantino. Tromb: à Tempo. And<sup>mo</sup> à Tempo.

N<sup>o</sup> 9. 17 mon doux se-neur animé. 9 a voir vos traits je te jure que

rall un poco. à Tempo. Chant.

si 4 je te jure que si 31 voilà mon bon-heur craignons une er-reur croire sur pa-ro-le se-rait une é-

Tromb:

- co - le et pp 1 pp ff

à Tempo. à Tempo. Chant.

49 10 ~~mon bon-heur~~ 6 craignons une er-reur croire sur pa-ro-le se-rait une é-

Tromb: All<sup>o</sup>

- co - le pp 1 pp ff

Retenu. All<sup>o</sup>

21 9 38 moi car c'est toi près de moi sort heu-reux sort ja-neux car c'est toi près de

Tromb:

moi car c'est f 1 f

1<sup>re</sup> et 2<sup>me</sup> TROMBONES.

All<sup>o</sup> risoluto.

C'est à elle de s'y reconnaître.

N<sup>o</sup> 10. FINAL. 4 *ff*

15 *ff* Récit.  
enten - du que ce moulin par

All<sup>o</sup> *ff* Récit. *ff*  
vous messieurs soit parcou - ru Mod<sup>o</sup> 5 ah je vais à fins tant savoir s'il est cou -

All<sup>o</sup> *ff* Chant.  
- pable *ff* 12 de - mande qu'on bri - se cette porte avec

Tromb. All<sup>o</sup> non troppo. Chant.  
*ff* 16 31 ah voilà le

Tromb. And<sup>o</sup> All<sup>o</sup> non troppo.  
ent - ons donc en - tons *ff* de au 16 32

5. All<sup>o</sup> Tromb.  
- c'est ma Ma - dame par el - le du den - ger me voilà preser - vé 4 *pp* cresc.

*ff*

And<sup>te</sup> suivez. All<sup>o</sup> 10 V<sup>o</sup> Tromb: *ff*

6 souriait à mon coeur 10

Chant. rall:

27 C'est au Roi de Castille que je dois mon bonheur c'est ce que nous ve

à Tempo. Tromb: *pp* cresc: *ff*

sons 4

And<sup>te</sup> suivez. All<sup>o</sup> 10 V<sup>o</sup>

6 souriait à mon coeur 10

Tromb: *ff*

And<sup>to</sup> troppo.

6 8

7

animé.

2 *ff*

ACTE III.

ENTR' ACTE.

Nº 10bis

Allegro.

*ff*

rall. Andte rall.

27

8 ban-oir la terreur bannir la ter-reur pourquoi m'amenez ici

Chant.

peu vent non non ne peu vent bannir la ter

Alleg. Tromb: *ff*

Alleg. non dim.

Alleg. non troppo. rall. Chant.

1 12 5 rends moi le bon-heur

suivez.

Alleg. Tromb: *ff*

rall. Chant. rall. à Tempo.

5 mon villa ge 50 ah!

6 rends

Chant.

Tromb:

And<sup>te</sup>

N<sup>o</sup> 11. Tacet.

Allegro.

Qu'a tout prix je veux éclaircir.

Maestoso.

Récit.

Lent.

All<sup>o</sup>

And<sup>te</sup>

All<sup>o</sup>

plus lent.

All<sup>o</sup> con moto Chant.

tromb:

And<sup>te</sup>

rall<sup>o</sup>

All<sup>o</sup>

All<sup>o</sup> Mod<sup>o</sup>

All<sup>o</sup>

Tromb:

Chant.

tromb:

*Rall*

16

Musical notation for the first system, consisting of two staves with notes and rests.

N<sup>o</sup> 14. *Allegro. all* *Et ne la quitterai pas.* *And<sup>te</sup>* *And<sup>te</sup>* *N<sup>o</sup> 15. Facet* *cut*

Musical notation for the second system, including lyrics and performance markings.

*All<sup>ro</sup> Tromb:* *And<sup>te</sup>* *And<sup>te</sup> loco*

Musical notation for the third system, including lyrics and performance markings.

*All<sup>ro</sup>* *And<sup>te</sup>* *Basses* *Tromb:*

Musical notation for the fourth system, including lyrics and performance markings.

*All<sup>ro</sup>* *ff* *ff*

Musical notation for the fifth system, including lyrics and performance markings.

*ff* *And<sup>te</sup>* *rall.* *ff* *ff*

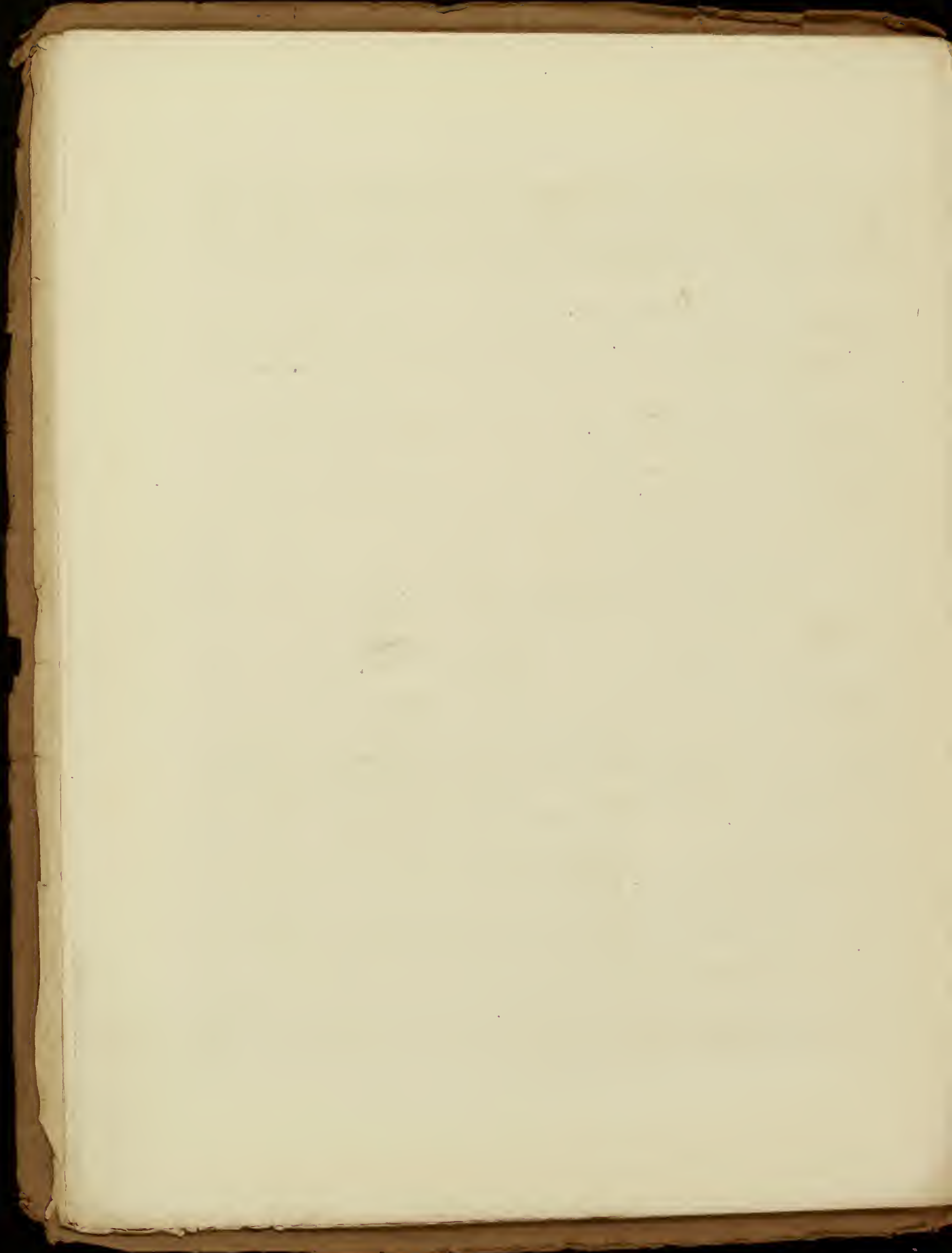
Musical notation for the sixth system, including lyrics and performance markings.

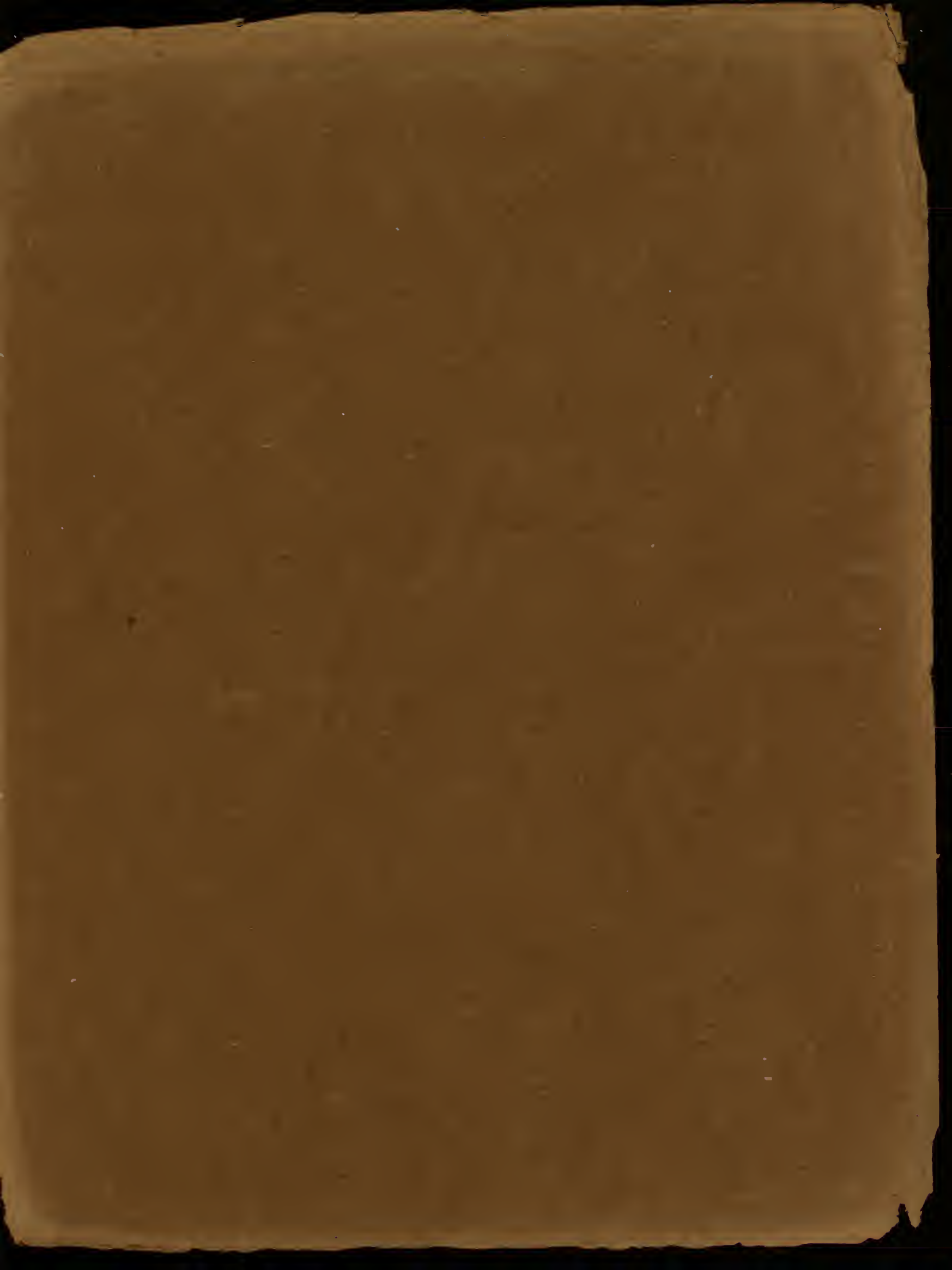
*Tromb:* *ff*

Musical notation for the seventh system, including lyrics and performance markings.





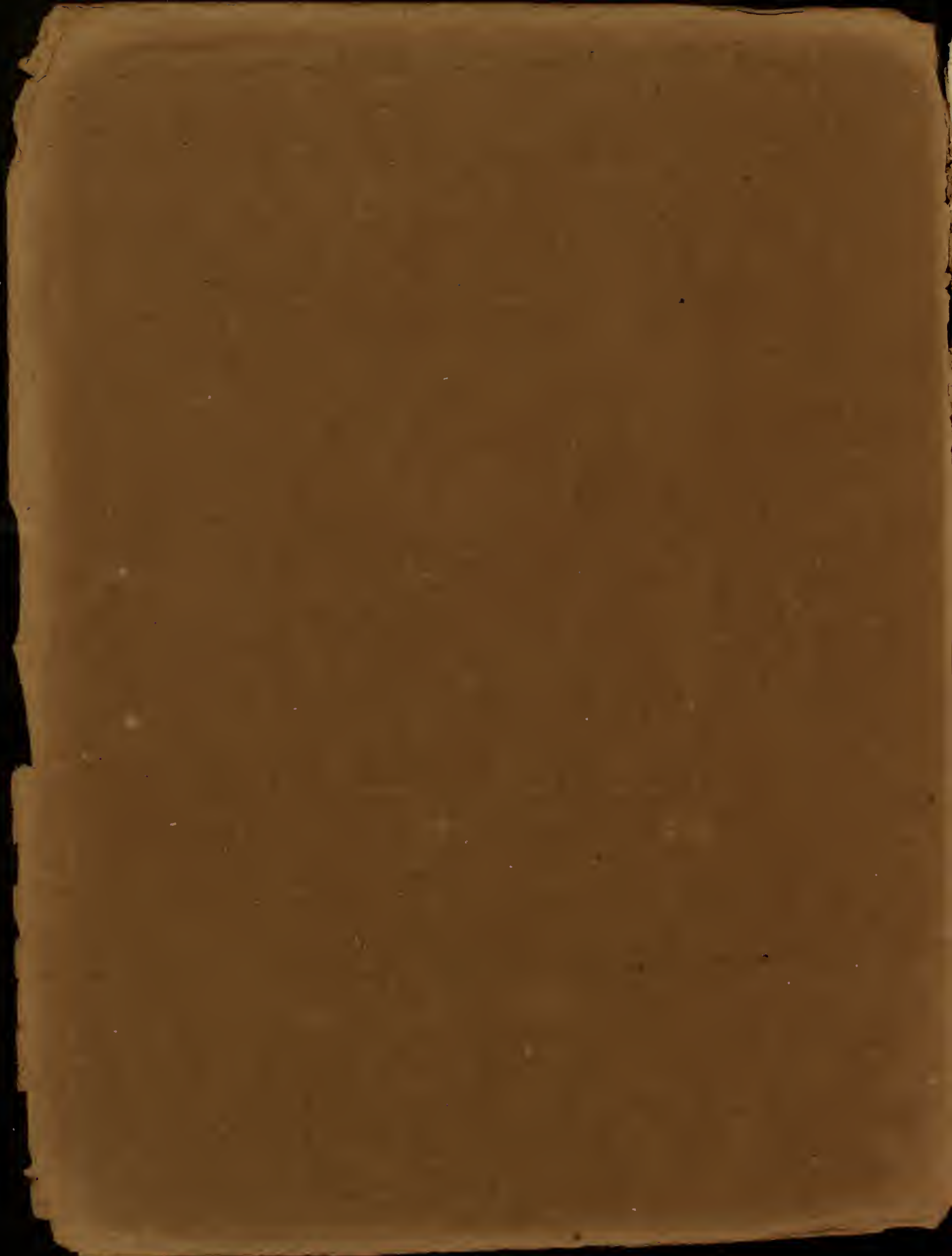


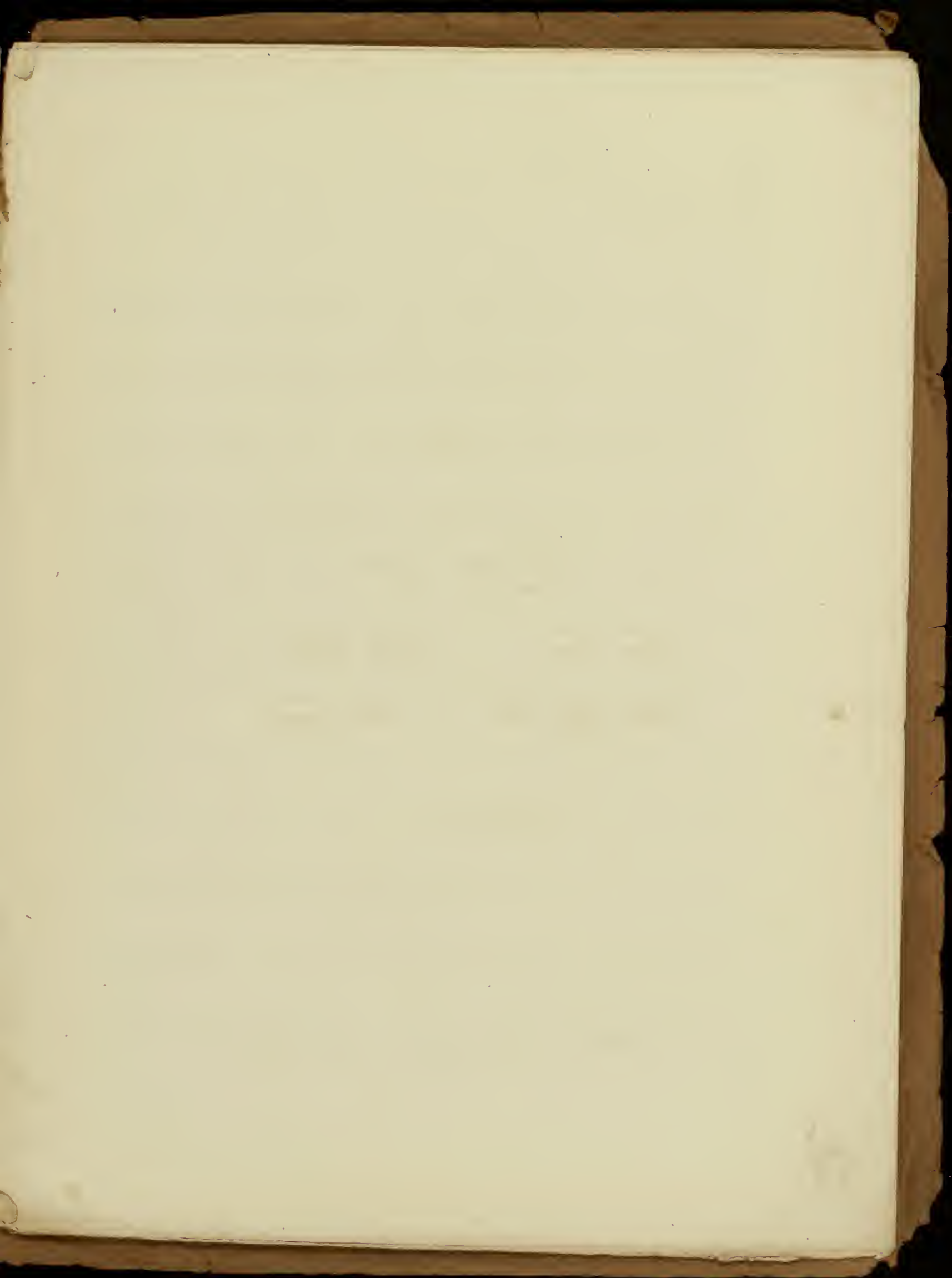




Giraldus

Itinerarium 3<sup>o</sup>





GIRALDA

AD. ADAM.

opéra comique en 5 actes

5. TROMBON

All' con fuoco

OUVERTURE.

Musical score for Trombone, measures 1-14. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (ff) dynamic. The music features a mix of eighth and sixteenth notes. At measure 11, there is a section marked 'Tromb. Soli' with a piano (pp) dynamic and the instruction 'coll' un poco'. At measure 14, there is a section marked 'Soli' with a piano (pp) dynamic. The score ends with a double bar line and a repeat sign.

All' non troppo. Tromb.

Musical score for Trombone, measures 15-24. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (pp) dynamic. The music features a mix of eighth and sixteenth notes. At measure 18, there is a section marked 'Tromb.' with a piano (pp) dynamic. At measure 21, there is a section marked 'V. 1°' with a forte (ff) dynamic. The score ends with a double bar line and a repeat sign.





5 TROMBONE

All<sup>o</sup> non troppo animé

N. 1 INTRODUCTION

8 pp cres. ff

6 Jp ff

un poco ritenuto

7 a tempo ff Allons venez riez

me porter malheur.

24 un poco ritenuto 7 Tromb. à tempo ff

allons venez riez

2 ff All<sup>o</sup>

ah! je le vois enfin il faut que je l'assomme y pensez vous eh oui vraiment

ff ff mais oui vraiment All<sup>o</sup> marcato 4 1<sup>o</sup> Couplet 20 2<sup>o</sup> Couplet 22

8 And.<sup>te</sup> 20 Canto. 15 Canto. 48 1 Tromb.

que mourir de douleur rêve que mourir de douleur

5 All. 6 Jp ff venez tous à la lettre

retenu.

dont je n'osais vous parler

And.<sup>mo</sup> mod.<sup>to</sup> 15 18 Mod.<sup>to</sup> 18 Tromb. 2

quines'étoientpasnevoitbelsquemesdu.cots

And.<sup>mo</sup> mod.<sup>to</sup> a tempo 14 18 Tromb. 2

quines'étoientpasnevoitbelsquemesdu.cots

il insiste jepersiste et sou...

ouimoncoeur sans tra... your

solo.

que je ne vous retienne pas

All.<sup>o</sup> 20 Largh.<sup>to</sup> 55

N<sup>o</sup> 5. All.<sup>o</sup> 4 Tromb. 1 15 rdl. Tromb. 6

o contre un roi

montrer au o contre un roi se chons *pi cres.*

meine contre un

roi

*stop*

5. TROMBONE

et nous verrons après

~~All.<sup>o</sup> non troppo~~ 28 Canto Tromb. 27

*ff* en or - cius six cent - ducats six cent - ducats par moi - dol - nes n'hé - site

Canto Tromb. 1

plus non non crois - moi n'hé - site plus non non crois - moi n'hé - site plus *ff*

1 16 Canto

*ff* pour - tant je le veux mais en - fin je le veux

48 ~~All.<sup>o</sup>~~ Tromb. *ff*

5 6 8 *pp* pour rien et du retour encore

*pp*

*not lower*

sempre *pp*

maestoso assai. 8 *ff*

*crs.* *rall.* et pour fat - tendre

All.<sup>o</sup> 5 *ff* *pp* *ff*

arrê - tons nous i - ci de -

*rall. un poco* 19 *ppp*

46 *ff* en les couvrant de fleurs

*ff* nous

2 51 Canto Tromb. *ff*

ad - ceu - lions nos jours ja - mais par - ler

5<sup>e</sup> TROMBONE

1 *f* par les a-mours toujours par les a-mours *f*  
 1 *f* toujours par les a-mours toujours par les a-mours *f*  
 12 *pp* 5 12  
 9 Canto Tromb. 2  
 et la tendresse dans mon *ppp* *ff*  
 approche... le mot d'ordre  
 8 7 58 2 Tromb. *ff*  
 son bouquet paré à la ferme il se sera rencontré  
 Même mou! un peu retenu  
 9 29 *ff*  
 oui madame voici le mari, c'est lui  
 2 29 Canto Tromb. *pp*  
 veil - lous sur mes droits  
*pp* *cres.* *ff*  
*pp* *cres.* *ff*  
 29

29

*ff*

Entre ah! je crains qu'il n'arrive

*ff* *2* *9* *7* *All.<sup>o</sup> 8 à tempo* *20*

ah d'im cil sé - vè - re veil - lus sur mes

Tromb. *pp*

*ff* *pp*

*ff*

*All. non troppo* *8* *19* Tromb. *ff*

*All.<sup>mo</sup> un poco And.<sup>mo</sup>* *5* *ff*

N<sup>o</sup> 6

Entr'acte et chœur

*25* Oboë *Tromb.* *pp* *cres.* *dim.*

*19* *pp*

heure mys - té - ri - eu - se

22 5. TROMBONE

22 *pp*

heu - re mys - tère - cu - se

15 *V<sup>on</sup>* Tromb. *ff* N<sup>o</sup> 7. Tacet

7 *Tacet*

N<sup>o</sup> 8. *All<sup>to</sup> andantino* 81 *And<sup>te</sup>* 45 Et dès que vous m'appelerez

*All<sup>o</sup>* Tromb. 5 *All. non troppo a tempo* Tromb. *And<sup>te</sup>*

15 7 un poco piu mosso Canto 1

crainte reconnaît mon é - poux Ecoute moi *All<sup>o</sup>* 58 *All. non troppo*

- mour et mys - tère puis a - près non je ne peux je ne - peux m'a - bu - ser voyons donne a -

- mour et mys - tère c'est bon a - près a - mour et mys - tère c'est bon et le reste le reste

Canto. *All<sup>o</sup> non troppo* 50 *Fl. et V<sup>on</sup>* *V<sup>on</sup>* Tromb. *ff*

mais moi monsieur moi j'en le suis pas

observons ! et nous aussi

N<sup>o</sup> 9. *And<sup>no</sup>* 17 animé 4 a tempo *And<sup>no</sup>* a tempo 14

mon doux sei - gneur *ff* a voir vos traits

jete jure que si jete jure que si - voila mon bonheur ! craignons une cri - e sur pa - ri ole ser - ait mie - e

44<sup>10</sup>

5<sup>e</sup>. TROMBONE

à tempo 40 à tempo Canto

mon - car - s'en - dan - obé - ra - mon - bon - heur - crai - gnons - u - ne - er - reur - croi - re - sur - po -

Tromb. 1

role - serait - une - é - cole - et - je - serais - *pp* *ff*

All.<sup>o</sup> 50 60 Tromb.

sort - joyeux - sort - joyeux - car - c'est - toi - près - de - moi - car - c'est - toi - près - de - moi

FINAL All.<sup>o</sup> risoluto 4

N<sup>o</sup> 10. *ff*

c'est - a - elle - de - s'y - reconnaître

14 *ff*

c'est - entendu - c'est - entendu - que - ce - mou - lin - pa -

*ff* All.<sup>o</sup> Mod.<sup>o</sup> 5 Récit

vous - mes - sieurs - soit - par - cou - ru - ah! - je - vais - à - l'in - stant - avoir - s'il - est - cou -

*ff* 12<sup>s</sup> 7 Canto

- pable *ff* du - moins - je - l'ap - pré - hen - de - qu'on - bri - se - et - te

Tromb. *ff* And.<sup>o</sup> 16

por - te - grâ - ce qu'est - ce - donc - c'est - bien - lui - que - je - vois

All.<sup>o</sup> non troppo 54 55 Animato poco a poco Tromb. *ff*

ah! - voi - là - le - mys - tère - entrons - donc - entrons - donc

And.<sup>o</sup> 16 All.<sup>o</sup> non troppo 4

oui - ma - da - me - par - c'est - le - dan - ger - me - voi - là - pré - ser - vé - *pp* *ff* cres.

All.<sup>o</sup> 4 Tromb. *pp*



77 TROMBONE

ff

And<sup>te</sup> 6 suivez All.<sup>o</sup> 40 V<sup>mo</sup> Tromb. *ff*

souriait à mon cœur

26 Canto

et ce te fois c'est au roi de cas

rall. a tempo 4 Tromb. *pp* *cres.*

til le que je dois mon bonheur c'est ce que nous ver rons

*ff*

And<sup>te</sup> 6 suivez All.<sup>o</sup> 40 V<sup>mo</sup>

souriait à mon cœur

Tromb. *ff*

And.<sup>no</sup> non troppo 1 2

5 4 5 6 7 8 9 10

11 12 15 14 15 7

animé 2 *ff*

3. CORNEMBOURNE

All. Entr'acte

N. 10. *ff*

27 *And.<sup>te</sup>* 47

7 Canto *All.<sup>o</sup> Tromb.* *All. nontr.* Canto *ff* *dim.* 45 moi le bon

*Tromb.* *ff* 6 52 *al tempo* 4 Canto *ah* *cres.*

41

N. 11. Tacet

qua tout prix je veux éclaircir

N. 12. *All.<sup>o</sup>* 45 *Maestoso* *Lent* *All.<sup>o</sup>* 98 *And.<sup>te</sup>* 5

*All.<sup>o</sup>* 27 *Plus lent* 45 *All.<sup>o</sup> con moto* *Tromb.* *ff*

16 *ff* *ff* *And.<sup>te</sup>* 8 *All.<sup>o</sup>* 42

*All.<sup>o</sup>* 6 *Mod.<sup>to</sup>* 2 *All.<sup>o</sup>* 15 *pp* *cres.* *Rall* devant la

*ff* *Tromb.* *ff* 16 *ff*

reine messieurs il faut que l'on parle tout haut je n'aime pas

N. 15. Tacet

*Op. 13 out*

*note lower*

5. TROMBONE.

et ne la quitterai pas

N<sup>o</sup> 14. *All<sup>o</sup>* 1 *ff* 27 *And<sup>to</sup>* 5 *rall.* *And<sup>to</sup>* 24 *All<sup>o</sup>* *And<sup>to</sup>*

ne les mérites pas

10 *And<sup>to</sup>* 48 *All<sup>o</sup>* *rall.* *And<sup>to</sup>* 5 *Basso*

ne les mérites pas non non ne les mérites pas

*Tr omb.* *pp* *All<sup>o</sup>* 5 *ff* 5 *ff* 4

et l'honneur d'un époux

je l'aurois je le suis

5 8 *And<sup>to</sup>* 7 *à tempo* 25 *ff*

lieu

5 *And<sup>to</sup>* 15 *ff* *All<sup>o</sup>*

lieu à dieu veillez sur nous

qu'un haïser de la mariée

N<sup>o</sup> 15. *All<sup>o</sup>* *Récit* *Récit* *All<sup>o</sup>* 15

Dieu qu'ai je vu' la reine ô trahison nouvelle

qu'ils n'osent vous le

*ff* 4 24 *ff* 29 *And<sup>to</sup> maestoso*

dire et qu'ici

nous en faisons serment

(la reine frappe sur un tambour)

*Récit* *Récit* *And<sup>to</sup>* 6

écoutez tous par leur mensonge même je châtierai les criminels l'ami me ces li-

*ff* 4 *ff*

- ens soient brisés

vous deveniez R<sup>e</sup>-poux

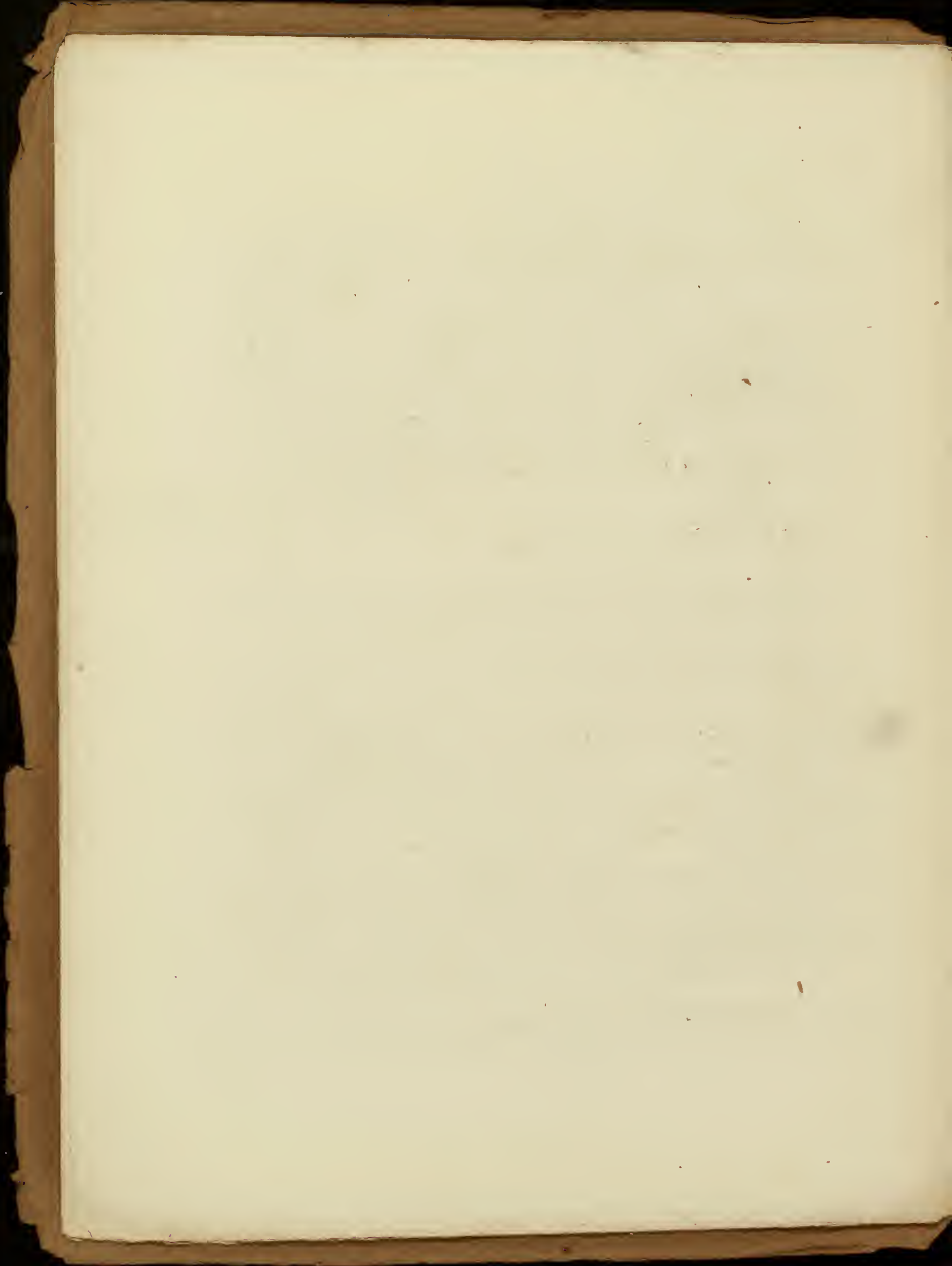
*Récit* *And<sup>to</sup> mod<sup>to</sup>* 40

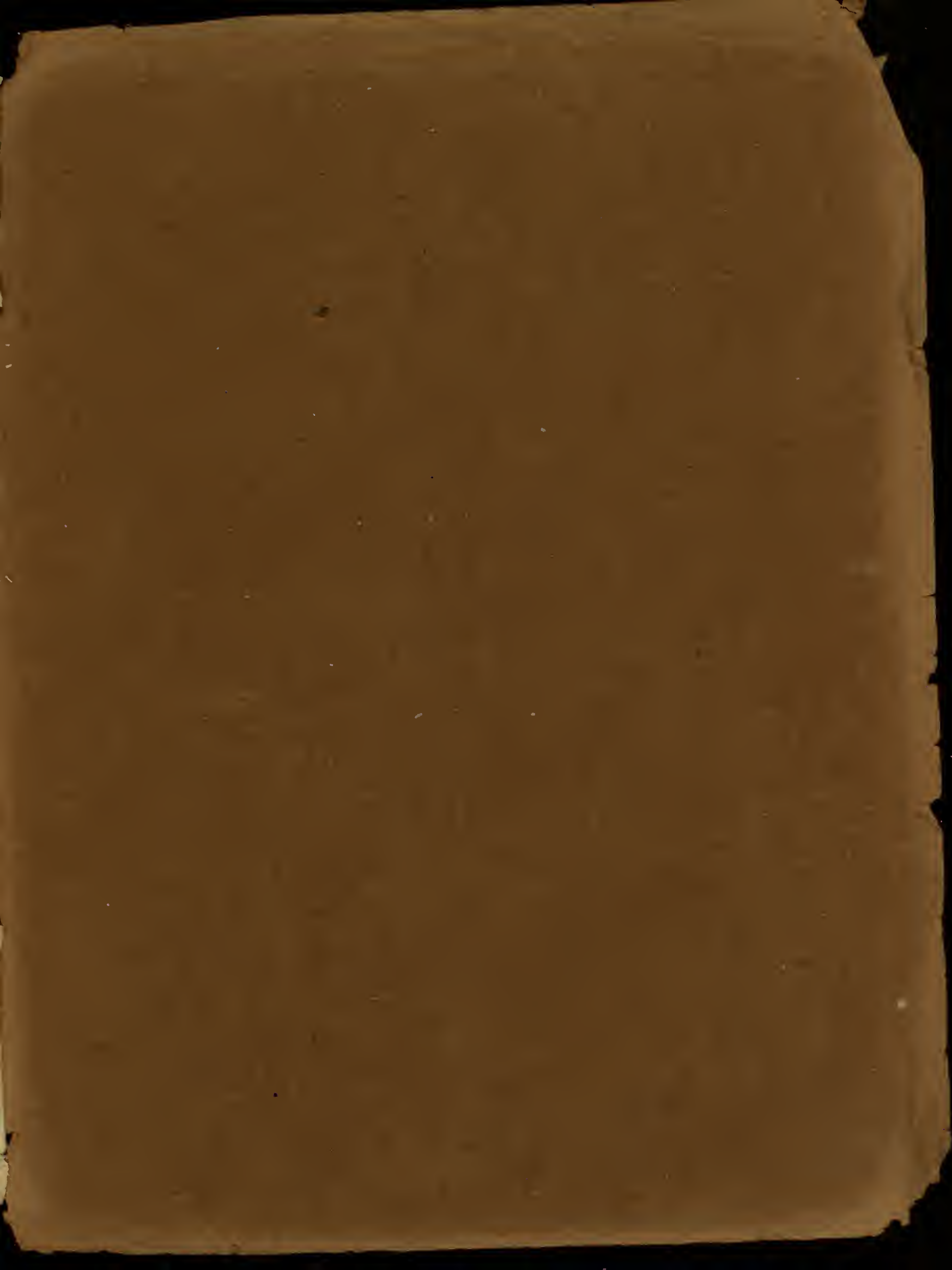
quoicet arrête comble leurs vœux qui grâce à vous ils sont heureux

*All<sup>o</sup> mod<sup>to</sup>* *ff* 11 3 *animé*

mon cœur

*ff*







Gumbel

G. Caspar & Gumbel





# GIRALDA

## G-CAISSE & CYMBALLES

A. ADAM.

OPERA COMIQUE EN TROIS ACTES

All<sup>o</sup> con fuoco.

OUVERTURE.

The score consists of 13 staves of music. The first staff is the bass line, marked *ff*. The second staff is the bass line, marked *ff*. The third staff is the bass line, marked *ff*. The fourth staff is the bass line, marked *ff*. The fifth staff is the bass line, marked *ff*. The sixth staff is the bass line, marked *ff*. The seventh staff is the bass line, marked *ff*. The eighth staff is the bass line, marked *ff*. The ninth staff is the bass line, marked *ff*. The tenth staff is the bass line, marked *ff*. The eleventh staff is the bass line, marked *ff*. The twelfth staff is the bass line, marked *ff*. The thirteenth staff is the bass line, marked *ff*.

7 41 Oboes 22 V<sup>o</sup> 45 basses. All<sup>o</sup> marcato. / 5  
rall. dim rall un poco a tempo. *ff*  
G.C. *ff*  
44 G.C. *ff*  
26 V<sup>o</sup> 18 All<sup>o</sup> non troppo.  
F<sup>te</sup> et Clar. G.C. *ff*  
G.C. *ff*  
I

G-CAISSE & CYMBALES  
INTRODUCTION

All<sup>o</sup> non troppo. *F<sup>le</sup>* *G.C. et Cymb.* un poco rit. *ff* allons venez r

N<sup>o</sup> 1. *29* *8 a Tempo.* *9* *ff*

*16* *6* *F<sup>le</sup>* *9* *G.C.* *ff*

cela peut me porter malheur  
un poco ritenuto. *8 a Tempo.*

allons venez riez *ff* *14* *All. marato 1<sup>er</sup> Coup! 2<sup>d</sup> Coup!* *20* *22*

je le vois en tin

*7* *And<sup>te</sup>* *20* *canto* *43* *18*

elle a l'air peu joyeux quemourir dedouleur reve ah il vaut mieux tout lui dire que mourir dedou-

*4* *All<sup>o</sup>* *6* *F<sup>le</sup>* *G.C.* *9* *ff* *8*

leur je voudrais bien seigneur vous parler d' plaisir retenu.

N<sup>o</sup> 2. et 5. Tacet.

All<sup>o</sup> non troppo. et nous verrons apres

N<sup>o</sup> 4. *93 bars rest* *All<sup>to</sup>* *All<sup>o</sup>* *3*

silence d'ici si doux de son mari mari le nous si doux de son mari *50*

j'appercois des flambeaux on accourt on s'empresse dansquelque coin fidele a promesse cachons nous et laissons la place a mon

second *G.C.* *rall. Maestoso Mod.<sup>to</sup>* *All<sup>o</sup>* *14* *rall 44*

arretons nous i ci du sein des desirs a

nous a nous du sein des desirs toujours par les a-mours toujours par les a-mours jamais par les an-nees tou-

jours toujours par les amours toujours par les a-mours

*6* *12* *Larghetto.* *3* *2*

*pp* tendresse d'un mon coeur tendres - - - sed. n. mon coeur *ff*

G-CAISSE et CYMBALLES.

Approchez... le mot d'ordre

All<sup>o</sup> agitato. All<sup>to</sup> Même mouvt! un peu retenu. All<sup>o</sup> 16

N<sup>o</sup> 5. 8 11 8 55 44 46 16

recevez recevez rall no - tre compli gentillemeuniere seduisant mi-  
nois oh d'un œuil se vere veillons sur mes drots

puisqu'ils le veulent tous a mon bonheur resignons nous a mon bon-  
heur resignons nous gentillemeuniere seduisant mi nois ah d'un œuil se vere veillons sur mes droits

animez. cres: FF

animez. cres: FF

C'est a elle de s'y reconnaître.

FINAL. All<sup>o</sup> risoluto. 15

N<sup>o</sup> 10 5 29 16 65 46

qui c'est la que st le roi dumoins je l'ap pre hende qu'on bri se cette porte grâce

qu'est ce donc c'est bien lui que je vois a moi il craignait le courroux et de vous et du Roi grâce pour

lui grâce je vous implore nous verrons et d'abord qu'il paraisse a nos yeux entrez donc entrez

And<sup>no</sup> 46 All<sup>o</sup> non troppo. 16 32 4

jesus sauve qui sire c'est elle c'est elle oüma dame par elle du danger me voila preser

16 | 32

4

G-CAISSE & CYMBALLES.

G.C. And.<sup>c</sup> 6

*pp* *cres.* *ff*

suivez. Viol.

*All.<sup>o</sup> 40*

souriait a mon ceur *ff* *ff*

et cette fois c'est au roi de Castille que je dois mon bonheur c'est en que nous ver-

*All.<sup>o</sup> a Tempo.* And.<sup>te</sup> 6 suivez. *All.<sup>o</sup> 40*

*G.C.* *ff* *ff* souriait a mon ceur

*G.C.* *ff* *ff*

*And.<sup>no</sup> non troppo* anime

*G.C.* *ff*

5<sup>e</sup> ACTE.

No 10 1/2

*All.<sup>o</sup> Entr'Acte.*

N<sup>o</sup> 10. *ff*

Qu'un baiser de la mariee.

*All.<sup>o</sup> 69* (larcine frappe sur un timbre) *And.<sup>te</sup> maestoso.*

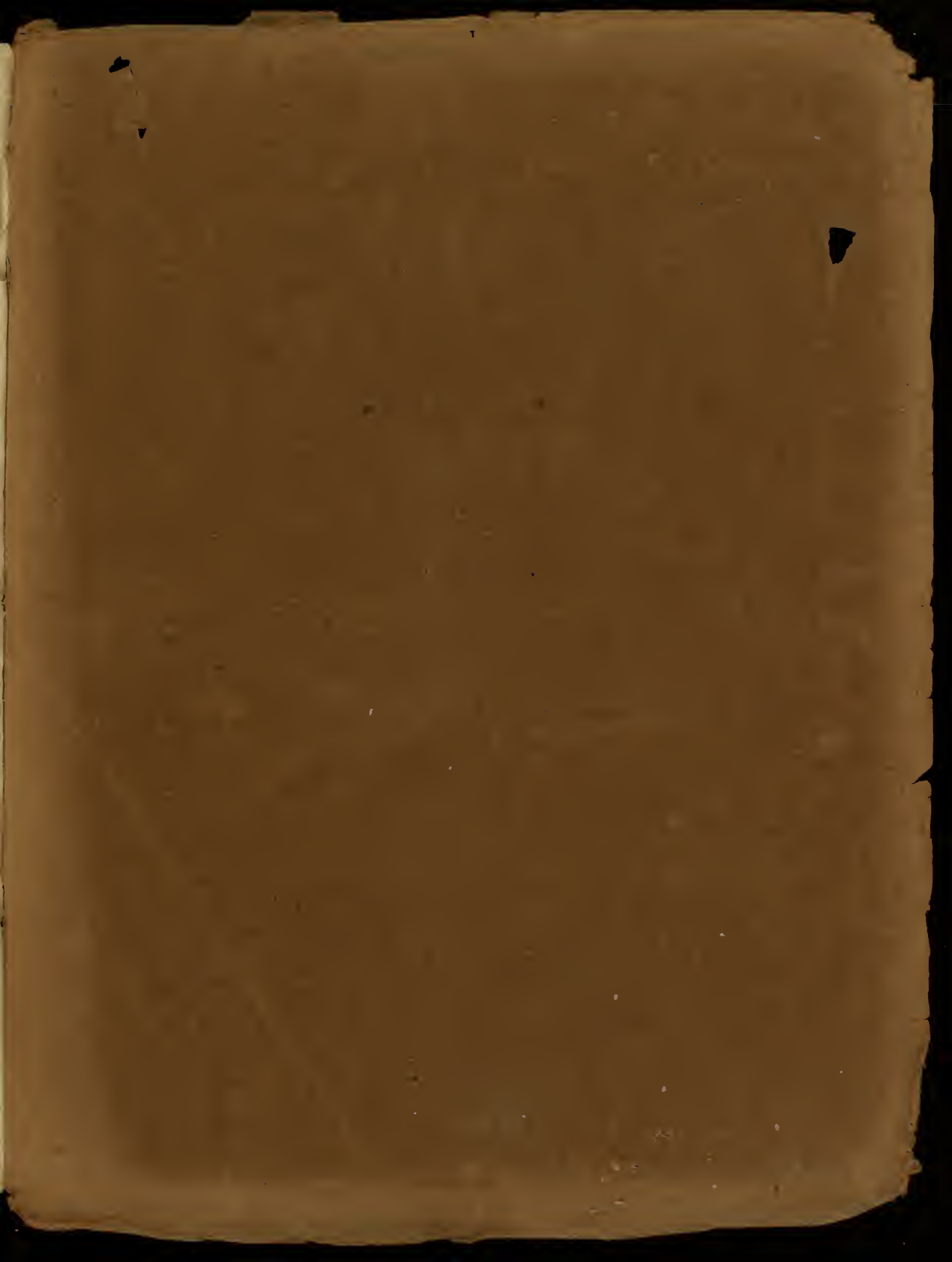
FINAL *G.C.*

lui m'entend assigne notre arret

18 *recit* And.<sup>te</sup> *Mod.<sup>to</sup>*

*All.<sup>o</sup> Mod.<sup>o</sup>*

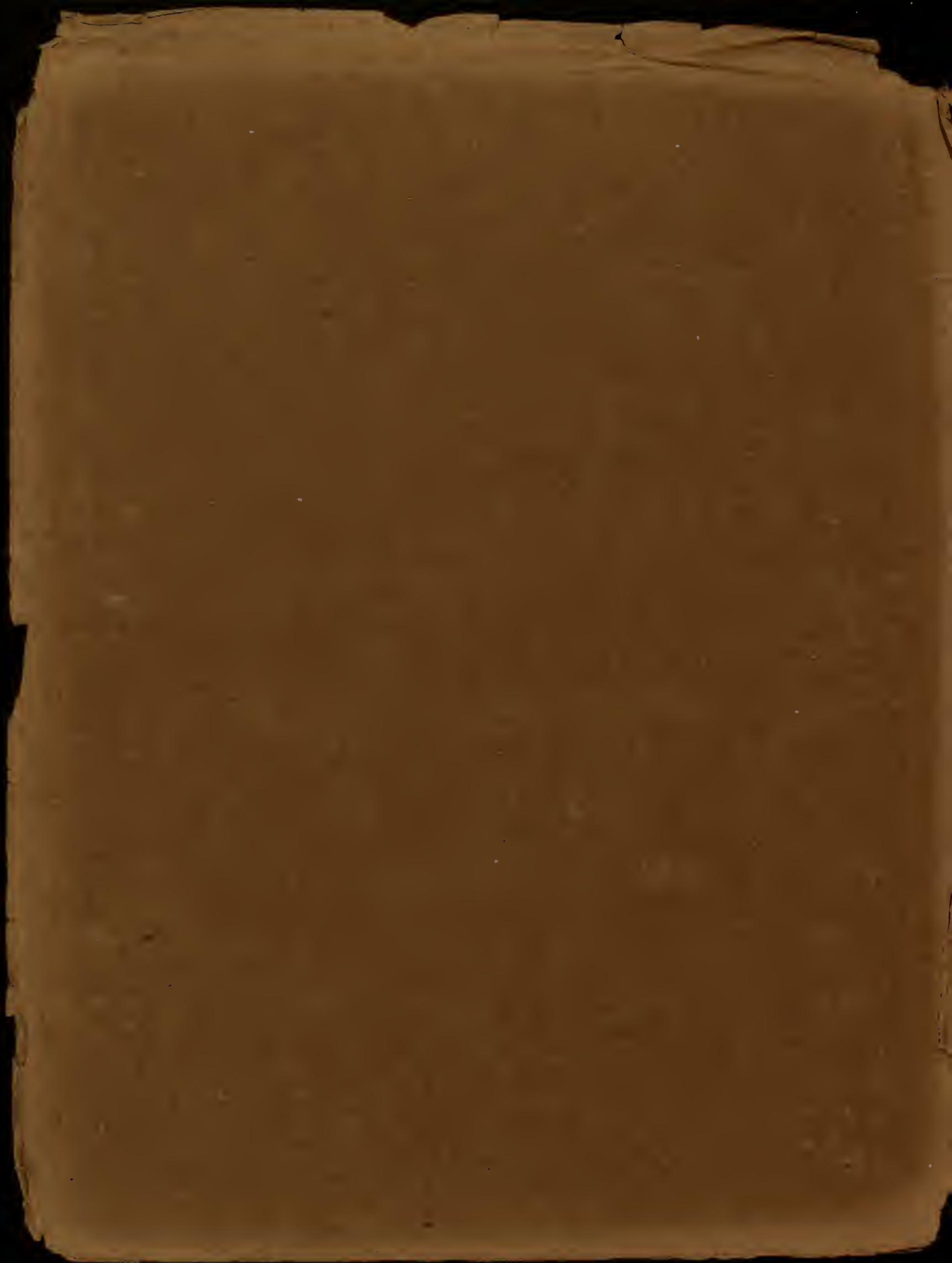
12 3





*Gura lita*

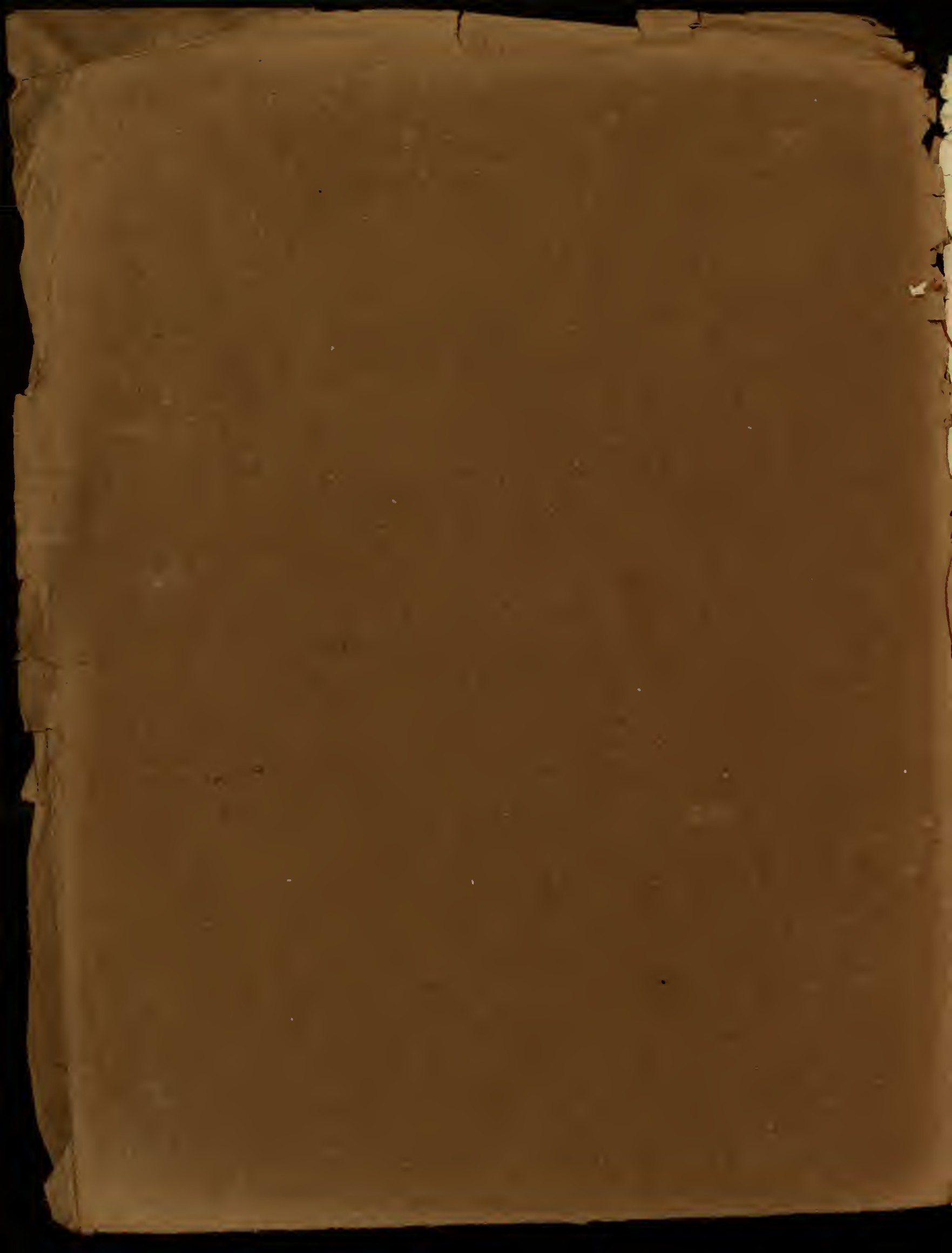
*Mauro*

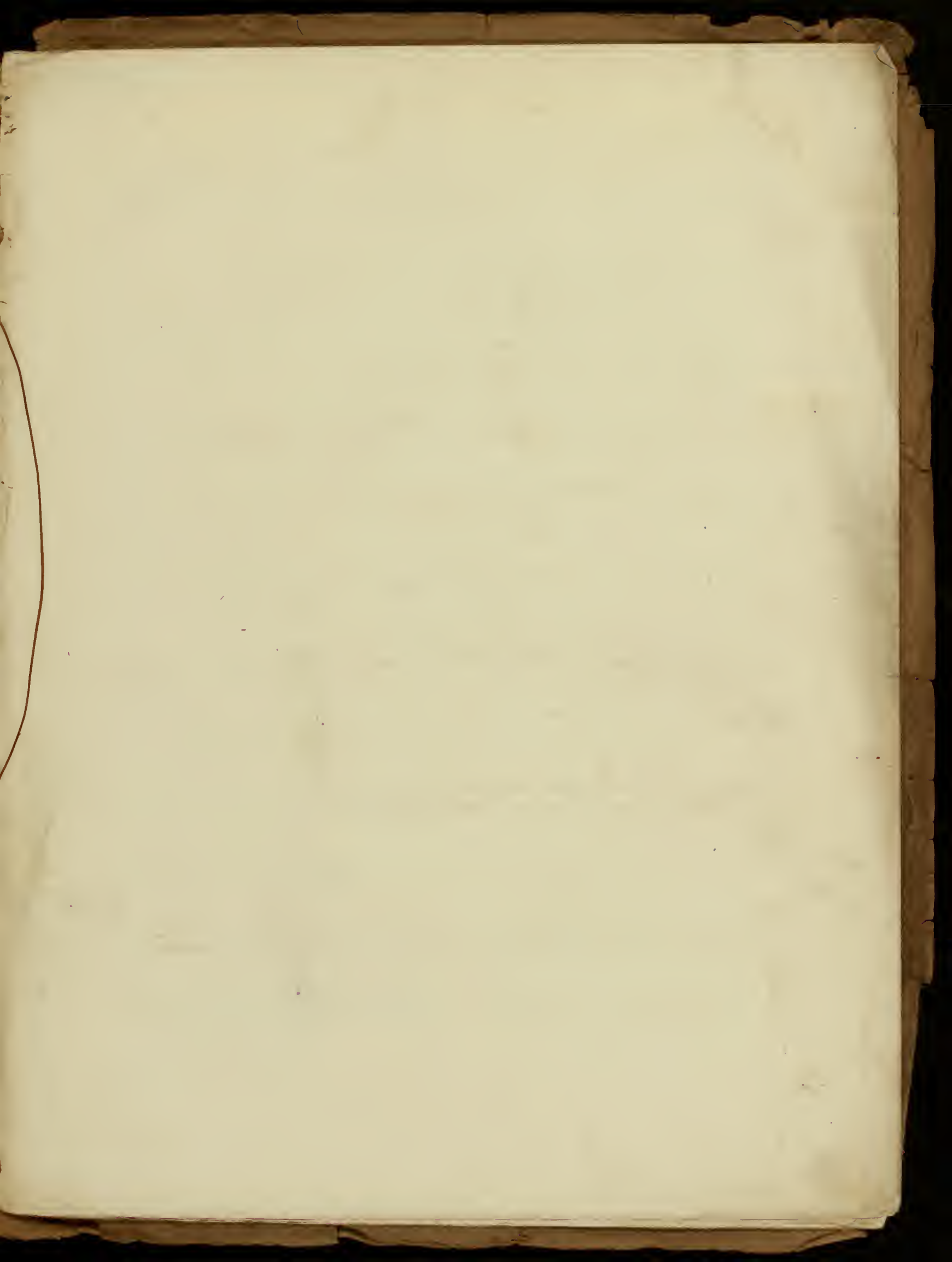




Giraldus

Itinerarium & bastunellus





TIMBALLE & CASTAGNETTES.

Opéra comique en 5 Actes.

GIRALDA.

A. ADAM.

Pour les Nos 4 5 8 le Triangl est avec les Timballes

All.<sup>o</sup> con Fuoco. Timbal: en M<sup>o</sup> et S<sup>o</sup>:

OUVERTURE

rall. un poco All.<sup>o</sup> Cast.

Basse *pp* marcato.

Timb:

oboi

*p* *pp* 9

All.<sup>o</sup> non troppo. V<sup>o</sup> 1<sup>o</sup>

25 rall: un poco. 46 *ff* 2 *ff* 22

TIMBALLE-CASTAGNETTES.

Cast: 1 2 3 4 5 6

*ff*

*ff*

Flu:

44

Cast:

*ff*

Timb: *ff*

1 2 3 4 5 6 7 8

Cast: Tacet. Pour le reste

27

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

6 8 1

*pp*

1 2 3 4 5 6 7 8 9 10 11

12 13 14 15 16

*cres.*

*ff*

1

TIMBALLE-CASTAGNETTES.

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

INTRODUCTION

En La: 5/8.

Timb:

TIMBALLE & CASTAGNETTES.

*a tempo.*

1 8 *ff*

1 2 5 4 14

All.<sup>o</sup> marcato.

15 18

1<sup>o</sup> Coup. 2<sup>o</sup> Coup. All.<sup>o</sup> Cast.

2 5 6 8 5 *fp* *fp*

1 2 3 4 5 6 7 8 *f* *ff*

*ff*

1 2 3 *riten.*

4 5 6 7 8

TIMBALLE et CATAGNETTES

Et non varions jamais.

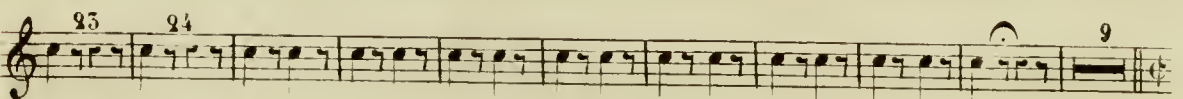
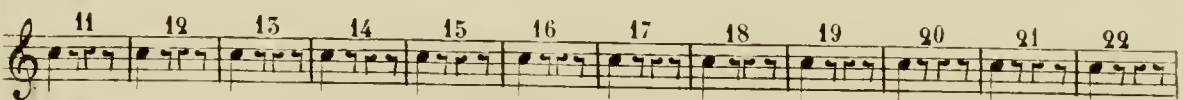
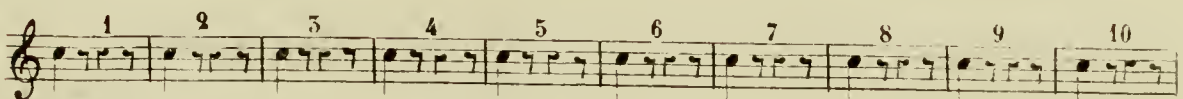
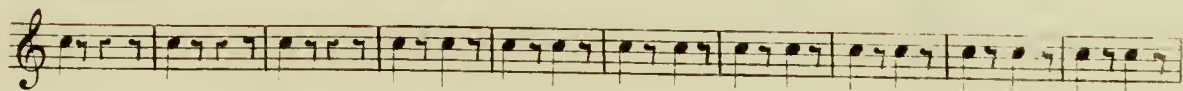
N° 2 et 3 Timb.

N° 4.

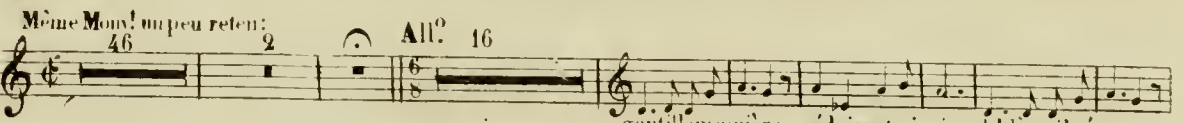
V. 1.



TIMBALLES et CATAGNETTES

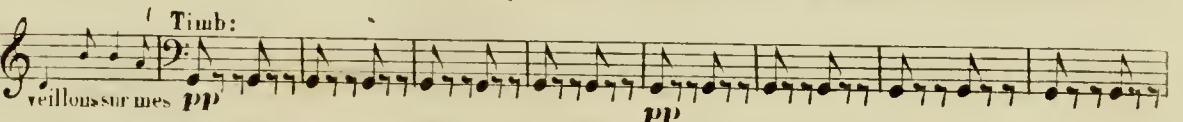


Même Mou! un peu reten: 46 2 All.<sup>o</sup> 16

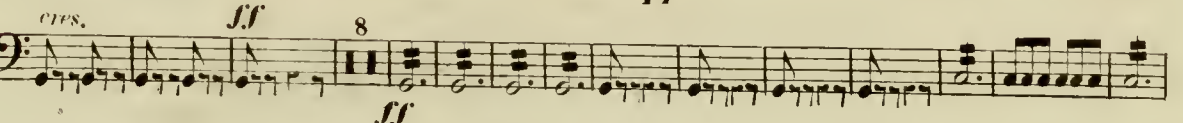


gentille manière séduisantinois ah! d'un œil sé-

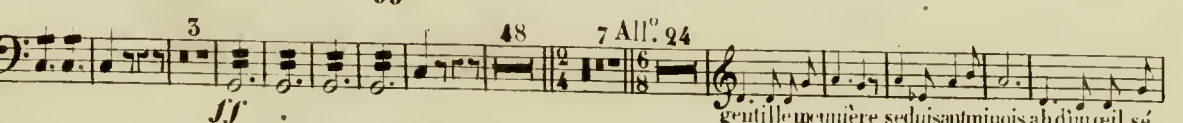
Timb:



cres. ff 8 ff

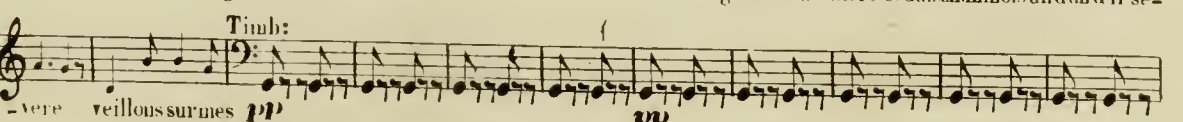


3 48 7 All.<sup>o</sup> 24

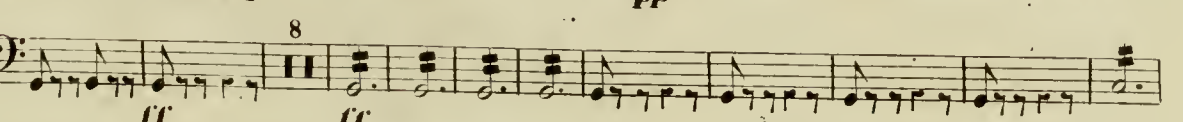


gentille manière séduisantinois ah! d'un œil sé-

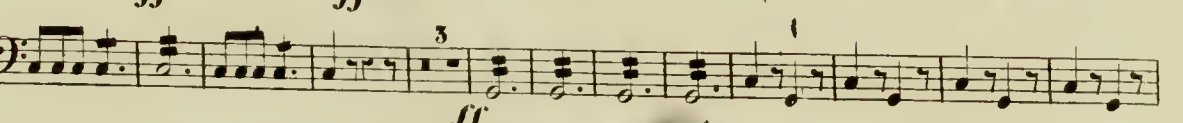
Timb:



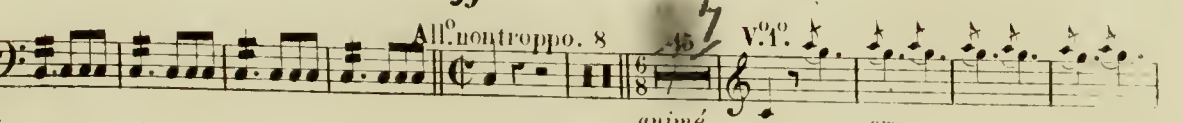
8 ff ff



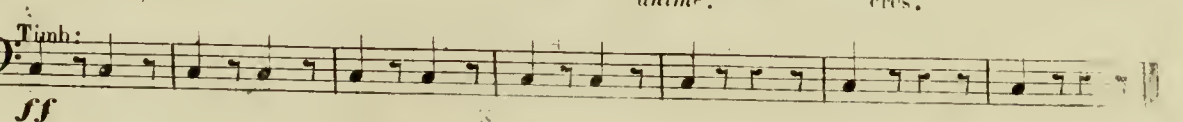
3 ff



All.<sup>o</sup> nontropo. 8 45 7 V.<sup>o</sup> 1. animé. cres.



Timb:



TIMBALLE et CATAGNETTES

All.<sup>to</sup> impoco And.<sup>to</sup>

ENTR'ACTE et CHŒUR

N<sup>o</sup> 6. 
  
 56 *V. 1<sup>o</sup>* *Trian.*  
 heu myste - ri - eu *pp*  
 1 14 5 8  
*pp* *ff*

N<sup>o</sup> 7. 
  
 All.<sup>o</sup> *Trian.*  
 16 1 Ce n'est pas ma faute c'est la sienne.  
 Tie tac tie tac tie tac *p*  
 5 suivez. 1 1 1 a tempo.  
 c'est une plus douce haruo - ni - e  
 rall. 1 1 1 a tempo. *f*  
 ou ce bruit la ce doux bruit la dans mon moulin me charme - *pp*  
 16 1 1  
 tie tac tie tac tie tac tie  
 3 suivez.  
 l'amour s'en -  
 1 1 1 a tempo. *rall.*  
 fuit il est vo - la - *1<sup>ge</sup>*  
 3 a tempo. *pp* *f* *p* *f*

N<sup>o</sup> 8. 
  
 All.<sup>to</sup> And.<sup>to</sup> *Trian.*  
 49 Canto. Et des que vous m'appelerez. a tempo.  
 le gevec ma femme avec ma femme laissez moi *p*  
 Tacet et le reste.

N<sup>o</sup> 9. TACET.  
 N<sup>o</sup> 10. All.<sup>o</sup> risoluto. 
  
 FINAL. *pp* *ff*  
 C'est elle de s'y reconnaître.  
 Timb: MacSic  
 B et C<sup>t</sup> 5509.

TIMBALLE et CATAGNETTES

15 15

1 1 All<sup>o</sup> Mod<sup>o</sup> 5 récit. 1 1

que ce moulin par vous M<sup>rs</sup> soit parcouru. *ff* ah! je vais a l'instant savoir s'il est

All<sup>o</sup> 19 1 2 Timb:

Roi du moins je l'apprehen- de qu'on brise cette *ff*

12 13 14 15 16 All<sup>o</sup> non troppo 64 *animata p: p:* 41 Timb:

entrez donc entrons *ff*

13 14 15 16 All<sup>o</sup> non troppo. 31 *pp* *cres:* 2 1

suivez. 2 1 C

elle oui ma

All<sup>o</sup> 4 Timb: *pp: cres:* *ff*

dame pareille du dan- ger me voila preser

And<sup>te</sup> 6 *ff* *ff* *ff* Timb:

suivez All<sup>o</sup> 40 V<sup>o</sup> 1.

1 24 1 *ff* *ff*

village allons M<sup>rs</sup> par -

rall: 4 *pp* *cres:*

tons et cette fois c'est au roi de cas- tille que je dois mon bon - *atmpo.*

And<sup>te</sup> 6 *ff* *ff* *ff* All<sup>o</sup> 10 V<sup>o</sup> 1.

1 6

And<sup>no</sup> non troppo 23 *ff* *ff* *ff* Timb:

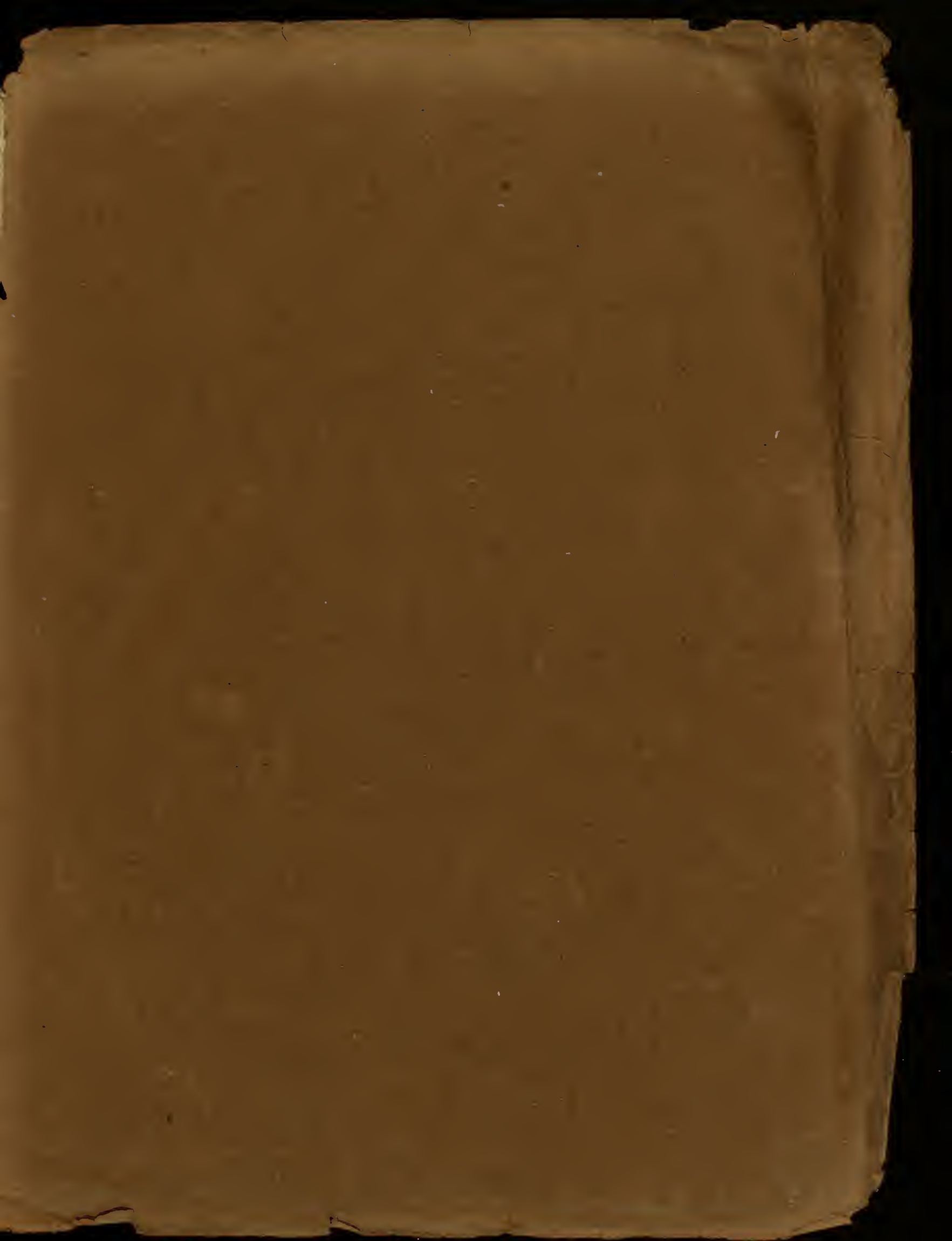
animé. 8 *ff*

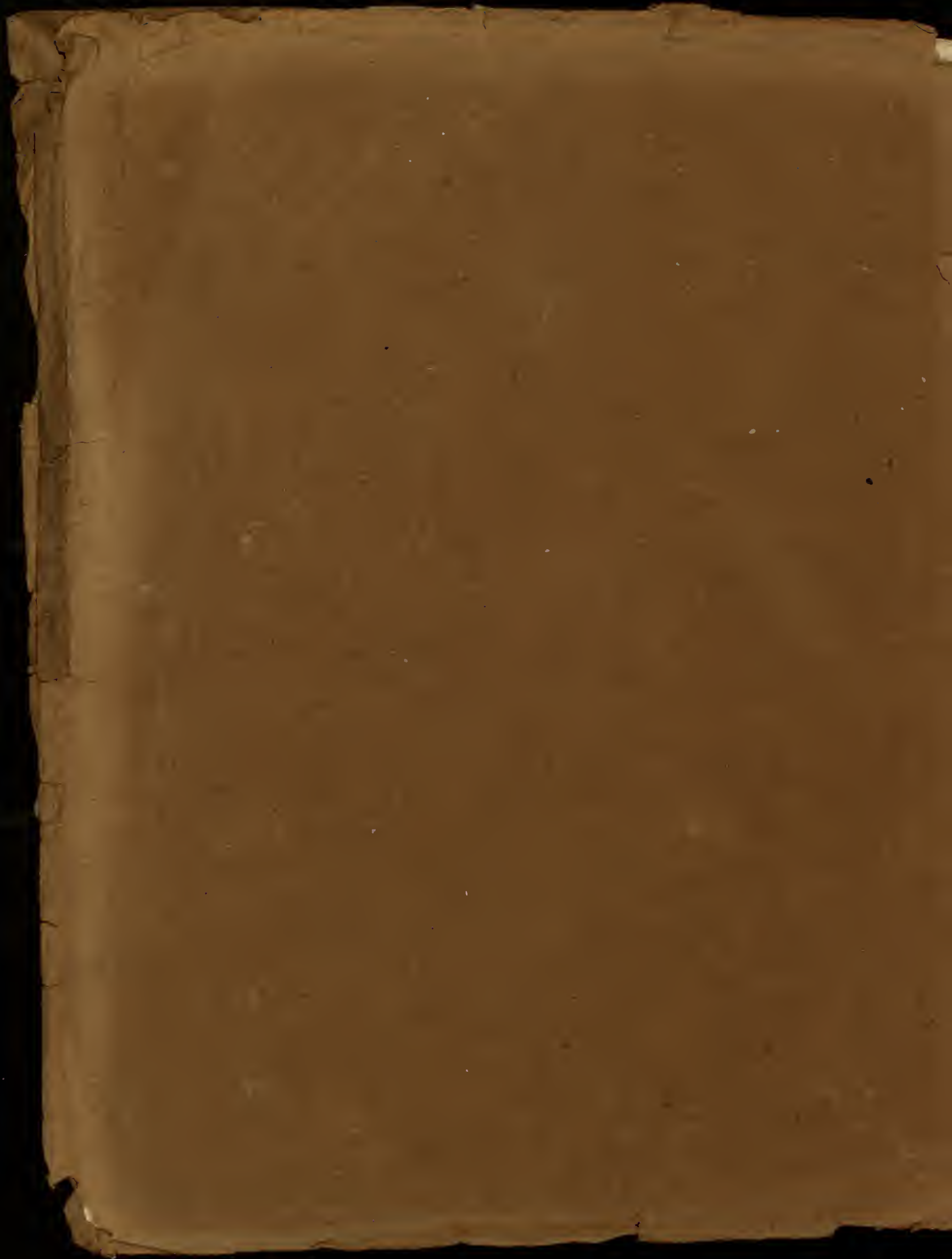
ENTR'ACTE et AIR.

Timbren Sib. All<sup>o</sup> *ff* Le reste Tacet

N<sup>os</sup> 12, 13, 14, et 15. TACET.

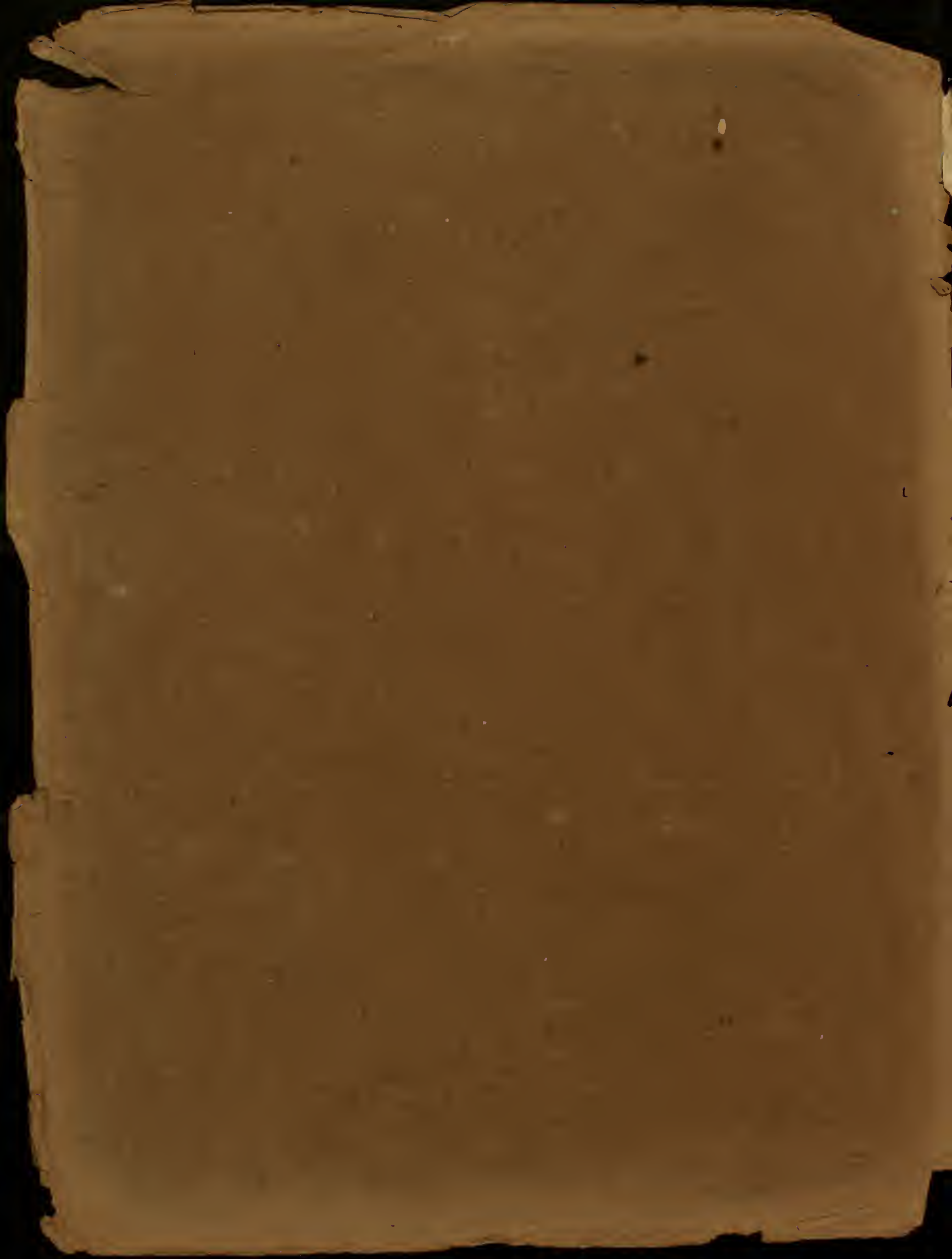
Thomas Bailey  
Prussian  
complete text  
Liverpool  
15.1.77





Geralda

Side View & Triangle





FLUTES.

Opéra comique en 3 Actes.

GIRALDA.

A. ADAM.

OUVERTURE.

All.<sup>o</sup> con fuoco.  
1<sup>re</sup> Fl<sup>u</sup>.

All.<sup>o</sup> marcato.

FLUTES.

The musical score consists of ten systems of staves. The first system is a single staff with a treble clef, marked *pp* and *unis.*. The second system is a grand staff with two staves, the upper one marked *p* and *solo.*, and the lower one marked *pp* and *unis.*. The third system is a grand staff with two staves, the upper one marked *p* and *solo.*, and the lower one marked *pp* and *unis.*. The fourth system is a single staff with a treble clef, marked *dim.*, *rall.*, and *All.<sup>o</sup> non trop.*. The fifth system is a single staff with a treble clef, marked *mp* and *unis.*. The sixth system is a single staff with a treble clef, marked *pp* and *unis.*. The seventh system is a single staff with a treble clef, marked *pp*. The eighth system is a grand staff with two staves, the upper one marked *ff* and *pp*, and the lower one marked *pp* and *unis.*. The ninth system is a single staff with a treble clef, marked *pp* and *unis.*. The tenth system is a single staff with a treble clef, marked *pp* and *unis.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

FLÛTES.

The musical score is written for two flutes. It consists of ten systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The music is characterized by dense, sixteenth-note passages. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). Performance instructions include *sol.* (solo) and *unis.* (unison). There are several double bar lines with repeat signs. The score includes various musical notations such as slurs, accents, and dynamic markings like *cres.* (crescendo) and *pp*. The piece concludes with a *pp* marking and the instruction *(An. Fl. seule.)*.







FLUTES.

And<sup>no</sup>. Mod<sup>to</sup> Dont je n'osais vous parler.

N<sup>o</sup> 2

9

FLÛTES.

*suivez* 5 *a tempo.* 1

un autre possède mon cœur un autre possède mon *p*

*p* 2

*animez peu à peu.* *f* *Mod<sup>to</sup>* 3 9

*p*

*rall.<sup>1</sup>* 9 *ff* 14 avez mais vous. 1

*ff*

3 *rall.:* *All<sup>o</sup>* 6 8

vez trois cents ducats mais vous avez mais vous avez trois cents du. *pp*

*fp* *p* unis. // //

*fp*



FLUTES.

First system of musical notation for flutes, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff is mostly empty.

Second system of musical notation for flutes, consisting of two staves. The upper staff continues the melodic line with some accidentals (flats and naturals). The lower staff has some faint markings.

Third system of musical notation for flutes, consisting of two staves. The upper staff has a dynamic marking *p* and a *tr* (trill) marking. The lower staff has a *unis* (unison) marking and several double bar lines.

Fourth system of musical notation for flutes, consisting of two staves. The upper staff has a *pp* (pianissimo) marking and a diagonal slash. The lower staff has a *ff* (fortissimo) marking.

A fifth system of musical notation that is heavily blurred and illegible.

Sixth system of musical notation for flutes, consisting of two staves. The upper staff has a *1* marking. The lower staff has a *1* marking and some rhythmic notation.

FLUTES.

Que je ne vous retienne pas

All<sup>o</sup> *ff* V<sup>o</sup> solo. Largetto

N<sup>o</sup> 3. *ff* 8 12 35 *châi* 1 *ne tout nous rapproche*

9 G<sup>des</sup> Flû:

All<sup>to</sup> *pp*

*rall:* *li - et tout nous enchainé pour ja -*

*ff* *pp* *rall.*

15 *centre un roi*

*rall:*

*animé* *Flû.* *5* *contre un roi p cres.* *f.* *1 ff* *5*

Gr: Fl:

*ff* *rall:* *unis*

*5*

Et nous verrons après

All<sup>o</sup> non troppo

N<sup>o</sup> 4.

*ff* *p* 14 *p*

*ff unis.* *pp*

*p* *tr*

*cres.*

*ff* 1 *ff* 1 *ff* 1 *pp*

*unis.* *p* *tr* *tr*

1 *ff* *tr*

FLUTES.

The musical score is arranged in several systems. The top system shows the piano accompaniment with a *cres.* marking. The second system includes the vocal line with lyrics: "l'Amour m'est interdit." and "sidoux de son mari". The third system continues the vocal line with lyrics: "suivez si vous celibataire je n'ai plus de souci" and "marile nous sidoux de son mari". The fourth system shows the piano accompaniment with a *cres.* marking and a *ff* dynamic. The fifth system includes the vocal line with lyrics: "And.<sup>te</sup> non troppo." and "par une loi severe". The sixth system shows the piano accompaniment with a *rall.* marking and a *pp* dynamic. The seventh system shows the piano accompaniment with a *rall.* marking and a *pp* dynamic. The eighth system shows the piano accompaniment with a *rall.* marking and a *pp* dynamic. The ninth system shows the piano accompaniment with a *rall.* marking and a *pp* dynamic.

110

8 *pp* *solo*

*1/4 note  
lower*

15 *p* 9 10 *pp* *unis.* *All<sup>o</sup>*

*sempre pp* *unis.*

*cres.*

*Maestoso mod<sup>to</sup>* *p* *solo.*

*All<sup>o</sup>* *rall.* *Canto*

*rall.* *sem des dé sirs*

*Flû:* *p* *Flû*

*pp* *unis.* *Flû*

*animé* *ff* *Flû*

*ff* *pp* *Flû*

*rall:* *Flû*

*p* *douce destinée*

2

FLUTES.

mus *pp* *pp* 1

5 *p* 1 *p*

5 *cres:* *f* *ff*

*ff* *ff* *ff* *ff* *ff* *ff*

amis

amours toujours parles

*ff* *ff* *ff* *ff* *ff* *ff*

amis

16 *p* *cres:* *dim:* 8 6 *ff* 1

*Larghetto.*

Approchez... le mot d'ordre.

N<sup>o</sup> 5. *All<sup>o</sup> agitato. All<sup>o</sup>* *Obor:* *solo*

8 7 *pp*

7 4 1

Mémor. un peu rete:

ff 4 ff

9 oui M<sup>me</sup> voici le marié c'est ff unis 21 mont recevez rece vez

All<sup>o</sup> 6 8 mp

pp unis.

tr. tr. tr. cres. f mp *Ched* mp unis.

ff

7

FLUTES

First system of musical notation for the flute part, consisting of two staves. The notation includes various notes, rests, and dynamic markings.

Second system of musical notation, including a vocal line with lyrics and a piano accompaniment. The lyrics are: "elle y consent unison pour puis".

Third system of musical notation, featuring a piano accompaniment with a "1<sup>o</sup> tempo." marking. The notation includes various notes and rests.

Fourth system of musical notation, including a piano accompaniment with trills and a "pp" dynamic marking. The notation includes various notes and rests.

Fifth system of musical notation, including a piano accompaniment with trills and a "cres." marking. The notation includes various notes and rests.

Sixth system of musical notation, including a piano accompaniment with trills and a "ff" dynamic marking. The notation includes various notes and rests.







A dès que vous m'appelerez.

N<sup>o</sup> 8. *All<sup>to</sup> And<sup>no</sup>*

*pp*

10 la me convient ain-si *p* *f p* *f p* *f p*

15 suivez. *2 a tempo. 20* 1 solo *pp*

1 suivez. *And<sup>te</sup>* 2 solo *And<sup>te</sup>* 4 *All<sup>o</sup>* 3

And<sup>no</sup> *All<sup>o</sup>* *And<sup>te</sup>*

oui je lai dit 9 mourir pour me garder à lui *ff*

*All<sup>o</sup> non toppo. suivez* *f* *And<sup>te</sup>*

6 nous aliétons deux par un nœud solennel *a tempo.* *p* *très* *f*

1 *p* *suivez rall* 11 ab ma crainte est cal-mé-e *p*

*a tempo* *Un poco piu mosso And<sup>no</sup>* *rall.*

3 11 écoute moi a mourir et mystère *pp* 9

*pp*

9

FLUTES.

2 All<sup>o</sup> 17

And<sup>te</sup> ten. a tempo. And<sup>te</sup> ten.

14 11 voyon donc *pp* cest bon a près

*pp*

a tempo And<sup>te</sup> accel. animé *pp* suivez.

1 5 2 8

7

All<sup>o</sup> 1.

14

11 *cres.* *ff* unis

FLUTES.  
Observons! et nous aussi.

N<sup>o</sup> 9.

And.<sup>uo</sup> animé And.<sup>uo</sup> a tempo. a tempo. rall.

17 18 19 20 21

Canto.

dans la nuit obscure jamais je le jure plus douce aventure

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

2<sup>e</sup> Flû.

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18



FLUTES.

pp

p

cres.

ff

unis.

1

C'est à elle de s'y reconnaître.

N° 10.

All<sup>o</sup> risoluto.

4

ff

12

bus se j'en ai rien vu rien entenda rien enten. *ff* par vous M<sup>rs</sup> soit par ca. *ff*

recit

All<sup>o</sup>

unis.

unis: Mod<sup>lo</sup> 3 recit. All<sup>o</sup> unis: 12

12

FLUTES.

Tacet *pp*

*CFES.*

*ff* unis: 1 1 15 9

*pp*

*ff mp ff mp pp p f mp f pp*

*pp* 8 8 animato *p: a poco* unis: 1 *And.<sup>mo</sup>*

All.<sup>o</sup> non trop: 15 9 *pp* *G. Flû: seule*

15 5 1 1





FLUTES.

4

*p* *cres.* *cen* *do.*

*ff*

*And.<sup>te</sup> suiv. All.<sup>o</sup>*

6 1 8 *moncour.* *pp* *p*

*p* *cres.* *ff*

*And.<sup>o</sup> non troppo.*

*p* *animé* *ff*

FLÛTES.  
ENTR' ACTE.

N<sup>o</sup> 10 bis *All<sup>o</sup>* *ff*

50 *And<sup>te</sup>* *pp* *p* *5 rall.*

jeu puis connaître ni briser

V<sup>o</sup> 1<sup>o</sup> Cl. G<sup>de</sup> Fl. *pp*

*a tempo* *pp* *2 solo* *3*

pourquoi m'ameneciez dans ne pouvons

*All<sup>o</sup>* *ff* *dim.* *1 All<sup>o</sup> non troppo.* *8* *2 rall.*

oh, venez et

*atempo.* *6 rall.* *a tempo.* *All<sup>o</sup>* *ff* *unis.*

suivez

*rall.* *6* *50 canto* *1<sup>o</sup> tempo* *pp*

*4* *suivez.* *a tempo.* *pp*

*unis.* *11*

N<sup>o</sup> 11. *And<sup>te</sup>* *cor* 10 *rall* *Fl. solo.* *cor*

l'abandon dans les pleurs et pourtant je suis la reine je suis la reine

*1<sup>o</sup> Coup: suivez.* *a tempo.* *solo.* *solo.* *p* *p* *cres.* *ff*

10 jamais être animée et pourtant je suis la reine

FLUTES  
Qu'a tout prix je veux éclaircir.

N<sup>o</sup> 12. *All<sup>o</sup>*  
*ff ff ff* 10 *p* 3

*Maestoso. Recit. lent. All<sup>o</sup>* Fl: *pp*  
 1 12 15 il change avon te de formes et de voix.

9 1 *pp* 19 *solo pp*  
*dim:* il ne veut plus payer et refuse la

*p*

*rall: a tempo.*

*And<sup>te</sup>* *soli.* *All<sup>o</sup>* *soli.* 5 *soli.*  
 6 8 *pp* *pp* *pp* *pp*  
 3 *soli.* 1

*plus lent.*

unis

7 *ff*

faire est elle douce si grace que

10 *All<sup>o</sup> con motto.*

1

1

*mp*

*pp* *ff* 5 *mp*

3 unis: *ff*

And<sup>te</sup> 8 *rall.* *All<sup>o</sup>* 19

il voudrait mieux interroger seule

1 2 Fl. *p*

6 *And<sup>te</sup> mod<sup>to</sup>* *rall.* *All<sup>o</sup> solo.* 3

ton recit content il tante la veri

6 *pp* *cres* *ff* *Rall<sup>o</sup>* 1 *p*

1 *mp* *ff* 3

FLÛTES.

Ca

Musical score for Flutes, measures 1-16. The score is in G major and 2/4 time. It features two staves for the flute. The first staff begins with a piano (*pp*) dynamic and contains a melodic line with eighth-note patterns. The second staff provides accompaniment, starting with a fortissimo (*ff*) dynamic and a triplet of eighth notes. The piece concludes with a *unis.* (unison) marking and a double bar line.

Tout ce que je sais... est-ce vrai?

*Brut* *All.<sup>o</sup> non troppo, solo.* *suivez a tempo suivez*

N<sup>o</sup>. 15. *p* *2 p* *2 1 9 1*

Musical score for Flutes, measures 17-24. The score is in G major and 2/4 time. It features two staves. The first staff begins with a piano (*p*) dynamic and contains a melodic line with eighth-note patterns. The second staff provides accompaniment, starting with a piano (*pp*) dynamic and a triplet of eighth notes. The piece concludes with a *2 1 9 1* fingering sequence.

*a tempo.* *pp* *3 suivez* *pp* *a tempo* *rall:* *3 a tempo.* *ff*

Musical score for Flutes, measures 25-32. The score is in G major and 2/4 time. It features two staves. The first staff begins with a piano (*pp*) dynamic and contains a melodic line with eighth-note patterns. The second staff provides accompaniment, starting with a piano (*p*) dynamic and a triplet of eighth notes. The piece concludes with a *3 p* marking.

*suivéz a tempo.*

FLUTES.

*a tempo.*

2 4 9 lui que jamais peut etre que jamais peut **pp**

*suivéz. a tempo.*  
c'est lui c'est lui **pp**

*rall. suivéz. a tempo.*  
c'est lui c'est lui **ff**

All<sup>o</sup> Et ne la quitterai pas. *Note lower* And<sup>no</sup>  
N<sup>o</sup> 14 **ff** **ff** 25 pas la ou l'ais comme si tu n'etais pas **pp** 6

And<sup>no</sup> 3 20 *rall.* All<sup>o</sup> And<sup>no</sup> 8  
merite pas ne les merite pas non non ne les merite **ff**

And<sup>te</sup> 2 **pp** 6 **pp**  
couteil tessaille o bouheur o bon

**pp** **pp** 1 **ff** All<sup>o</sup> *rall.* 9

9

FLUTES.

*mf* All<sup>o</sup> Fl.

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

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

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

4 *rall:* 1 *And.<sup>mo</sup> rall:* 6

*tempo.* 19 *rall:* 1

*p* *pp*

4

voici l'heure fatale il faut par-tir a *ff*

*And.<sup>te</sup>* 15 *All.<sup>o</sup>* *ff* *unis.*

N.º 15. FINAL.

Qu'un baiser de la mariée *All.<sup>o</sup>* *recit.* *recit.* *All.<sup>o</sup>*

*ff* *unis.* 3



12 21

nous en faisons serment *ff*

99 la reine frappe sur un timbre *And.<sup>te</sup> maestoso.*

Andante.

Récit. même je chati. *ff*

suivez. *ff*

5 Giralda vous deveniez le poux *ff* Récit 1

*And.<sup>te</sup> mod.<sup>to</sup>* 8 2 *Unis.* *All.<sup>o</sup> mod.<sup>to</sup>* *1<sup>re</sup> Fl.* 2

la reine le veut oui la reine le *ff*

5 *rall.* *a tempo.* 2

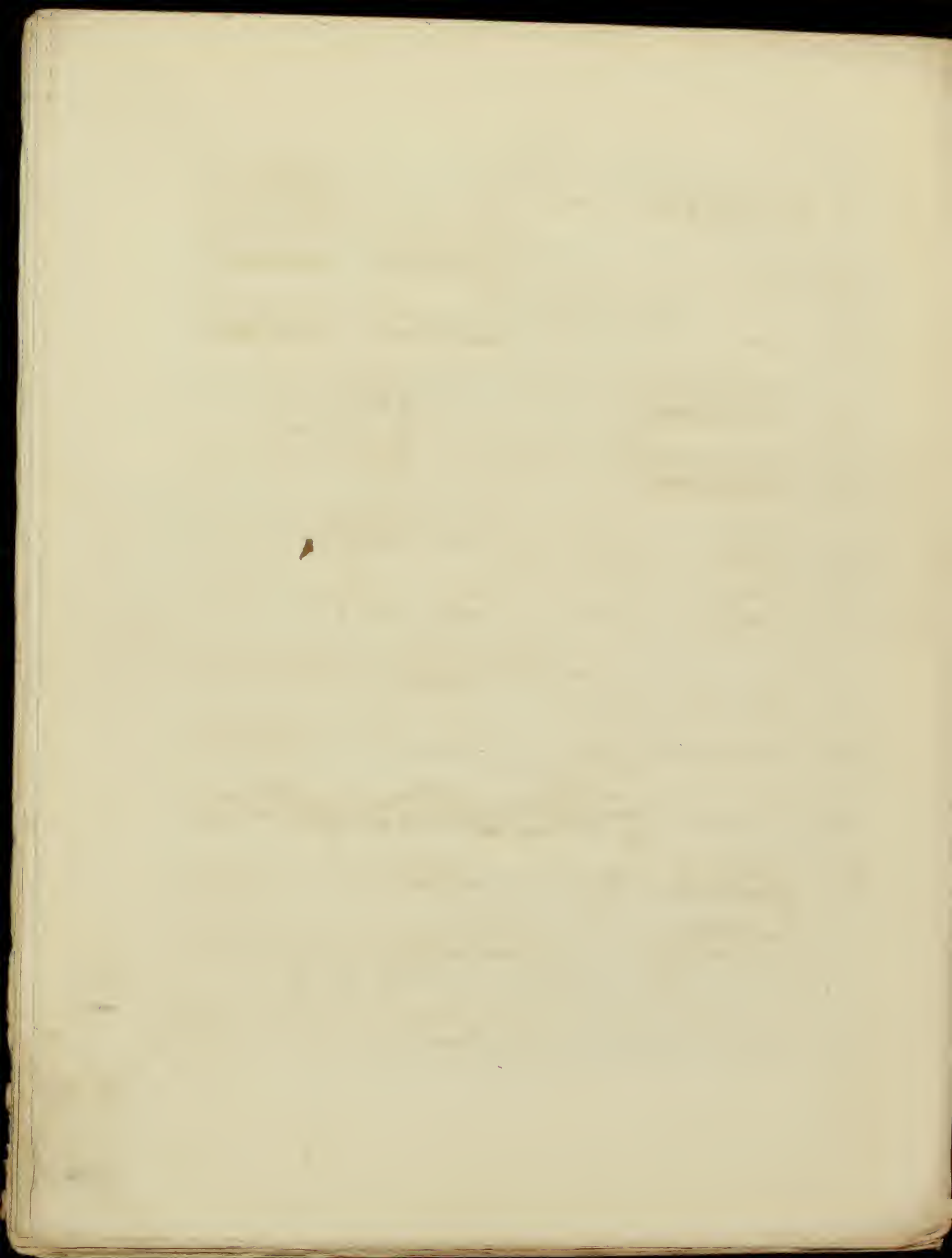
le nom porter le nom si doux le nom si doux

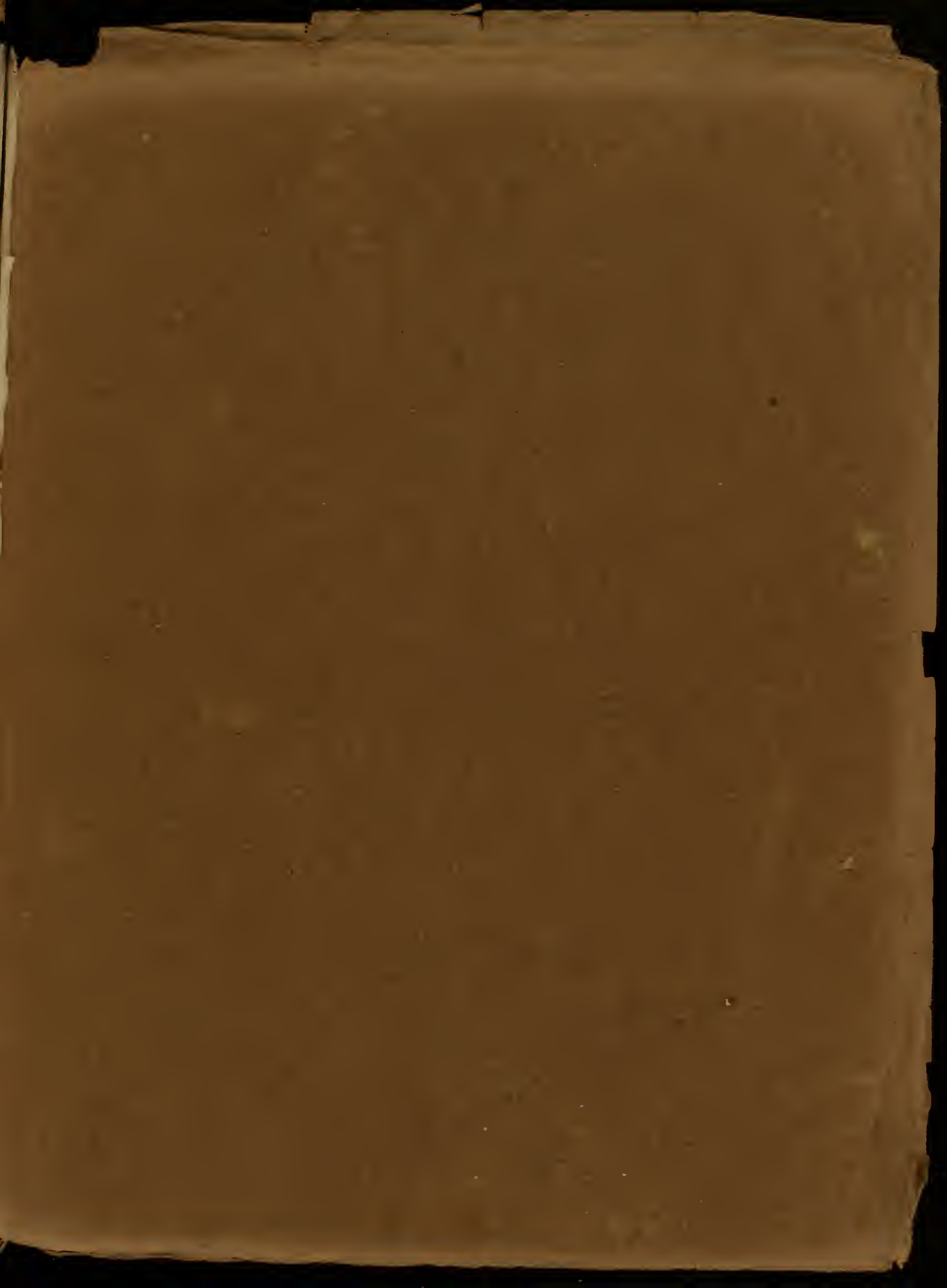
1 1

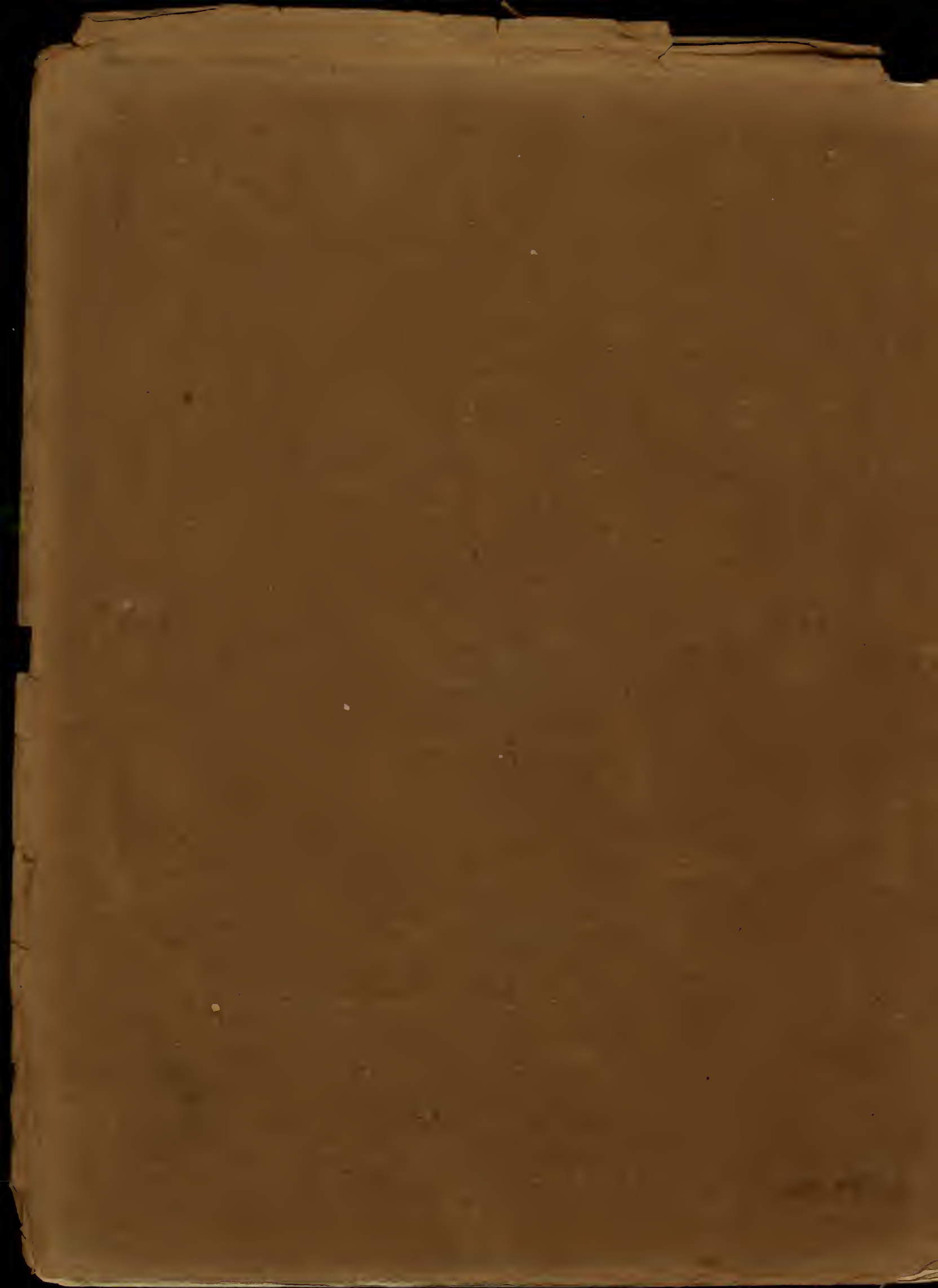
*ff*

anime. *ff*

*tr.* *tr.* *tr.* *tr.* 1







No 1

Castagnettes.

All non troppo *Allegro non troppo* *Tympani*

*Castagnettes*  
*fp Solo*

10

17

*Castas*

Handwritten musical score for the first system. It consists of six staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The music includes various rhythmic patterns, slurs, and rests. The word "Castas" is written above the first staff.

*Castas*

Handwritten musical score for the second system, continuing the piece. It consists of four staves. The word "Castas" is written above the second staff. The key signature changes to one flat (Bb) in the final staff of this system.

*Allegro Marcato*

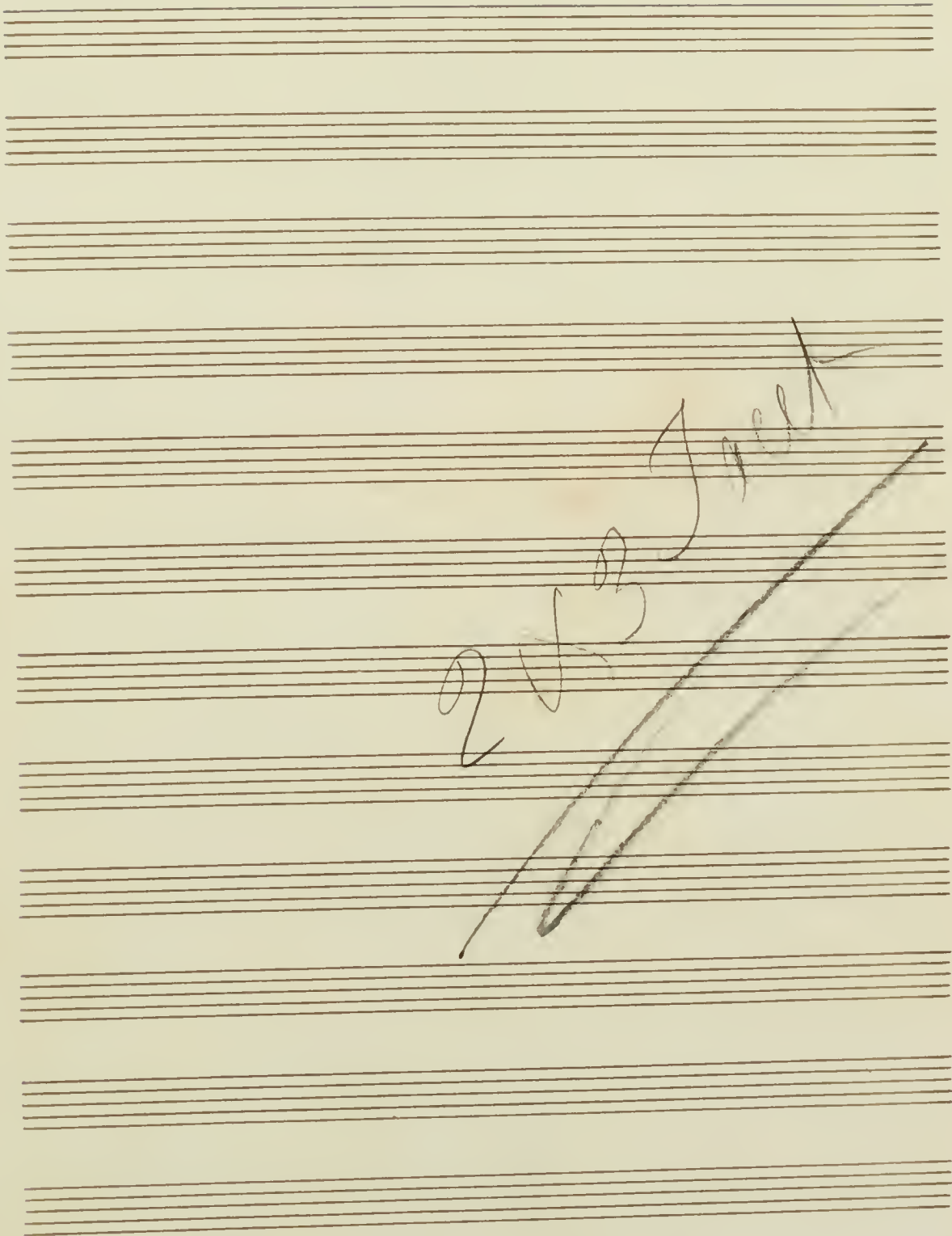
*Facet*

Handwritten musical score for the third system. It consists of four staves. The first staff is in 3/4 time and begins with the tempo marking "Allegro Marcato". The second staff has a large "20" written above it. The third staff has "Facet" written above it and a large "13" written above it. The fourth staff has a large "18" written above it and a large "2" written above it. The system concludes with a double bar line.

Castagn.  
Sp

Allo

The image shows a handwritten musical score for Castagnettes. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. Above the first staff, the tempo is marked "Allo". The first two staves contain rhythmic patterns with slurs and dynamic markings. The third staff has a "Sp" (Sforzando) marking. The fourth staff has a "p" (piano) marking. The fifth staff has a "c" (crescendo) marking. The sixth staff has an "8" marking. The seventh staff has a "p" marking. The eighth staff has a "p" marking. The ninth staff has a "p" marking. The tenth staff has a "p" marking. The score ends with a double bar line and a fermata.





No. 4

Triangle

89

oboe

1 14 2 3 4 5 6 7 8 9

24

2 3 4 5 6

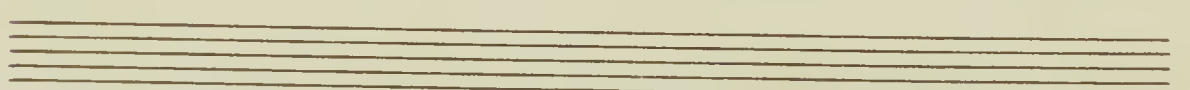
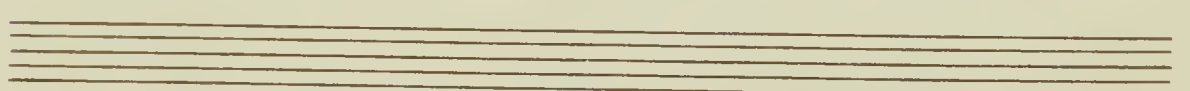
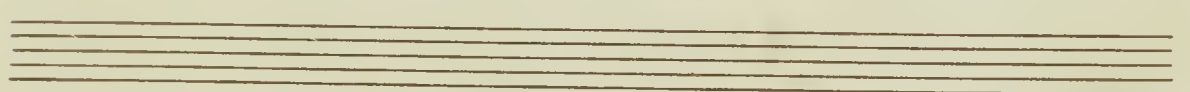
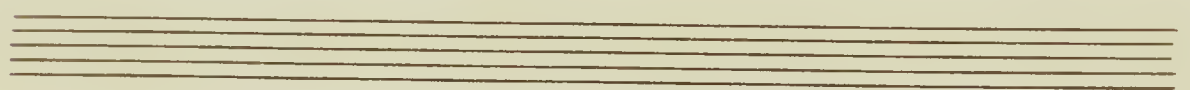
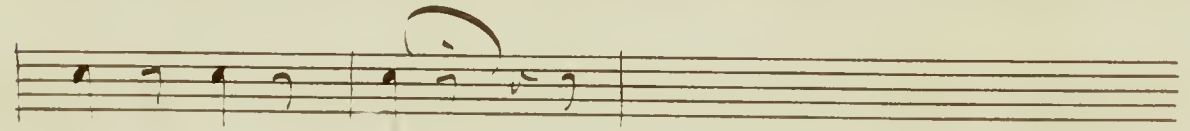
7 8 9 10 11 12

13 14 15 16 17 18 19

20 21 22 23 24

Handwritten musical score for the first system, consisting of five staves. The first two staves contain a melodic line with eighth and sixteenth notes. The third and fourth staves contain a bass line with notes and rests, some marked with a 'z' symbol. The fifth staff is a double bar line with the word "Tacet" written above it.

Handwritten musical score for the second system, consisting of seven staves. The first staff is marked "Allegro digitato" and contains a melodic line. The second staff contains a bass line with notes and rests, some marked with "Tym", "Allegro", and "Triangolo" above it. The third through seventh staves contain a bass line with notes and rests, some marked with a "z" symbol. The number "24" is written above the sixth staff.



# No 6

Molto poco andte

56 *alco 10*

*aloe*

Triangle

*pp* 65

*pp*

e

N<sup>o</sup> 7 *all<sup>o</sup>*

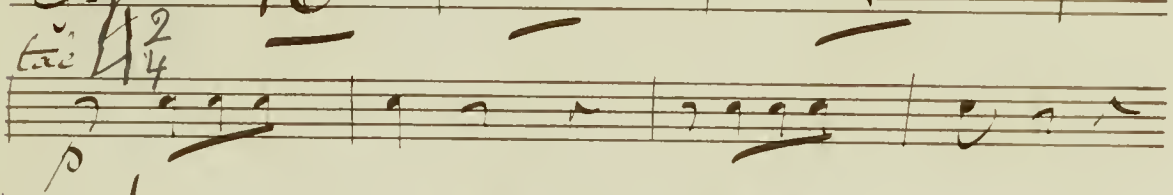
Triangle

*tic tac tic tac tic tac tic*

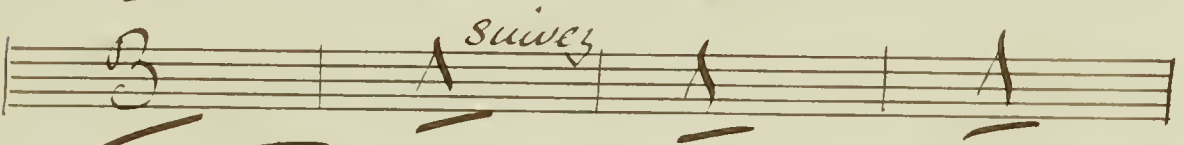
16



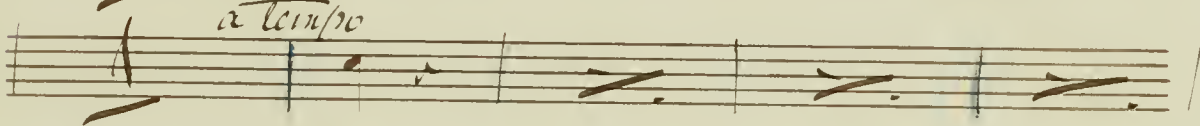
*tic*  $\frac{2}{4}$



*suivez*



*a tempo*



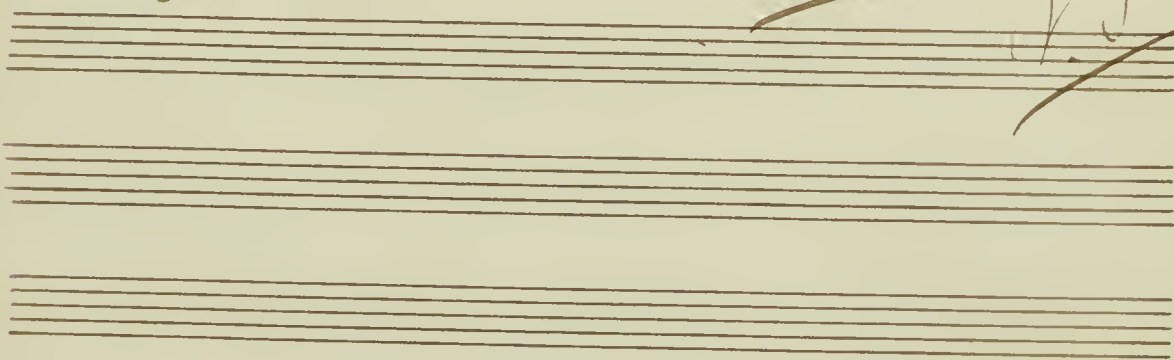
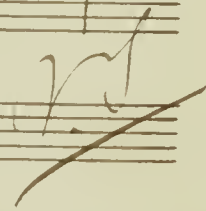
*a tempo*



16



*rit.*



tié tac tié tac pié tas tié tac

16

Handwritten musical score consisting of ten staves. The first two staves contain vocal lines with lyrics "tié tac tié tac pié tas tié tac". The third staff has a "3" time signature and the word "suivez". The fourth staff has "a tempo" and a "p" dynamic marking. The fifth staff has "rallé" and "a tempo" markings. The sixth staff has "pp" marking. The remaining staves are empty.

Four empty musical staves at the bottom of the page.

No 8

*Alto Rud* no

*Triangle*

Turn back to No 5 Side Drum

No 15

Claret

~~1/4~~

9-10-11-12

