

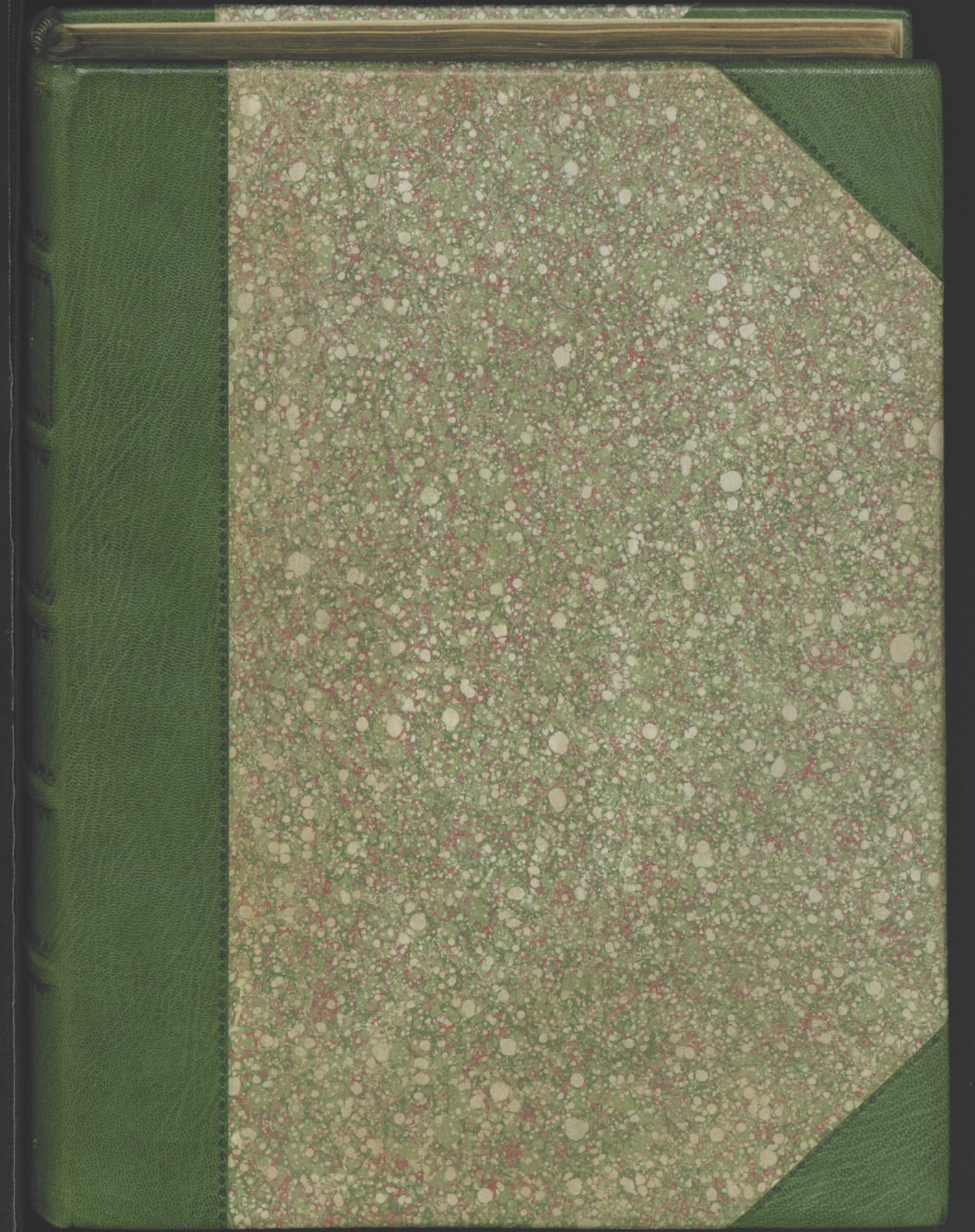
ROSSINI
—
LE COMTE
ORY

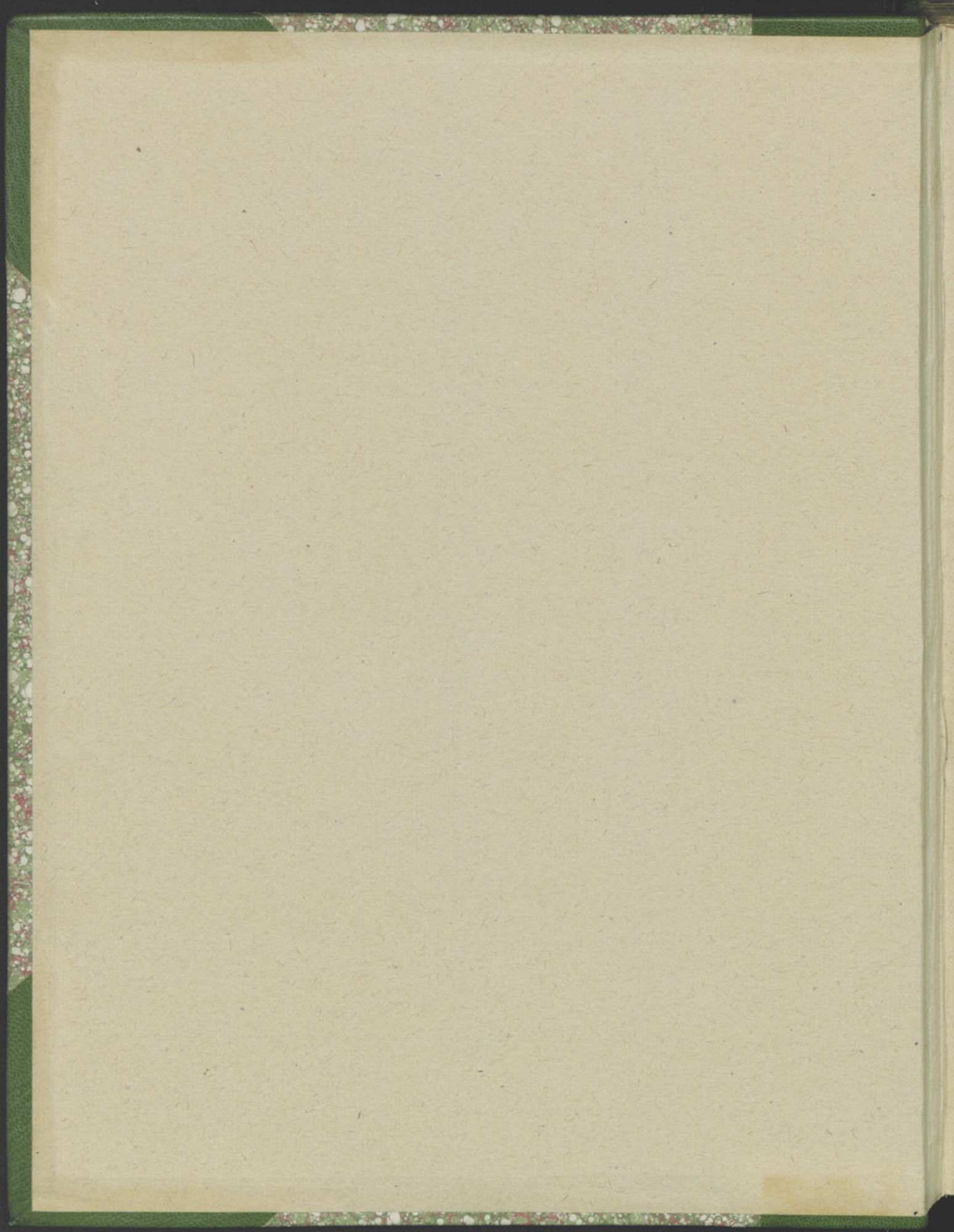

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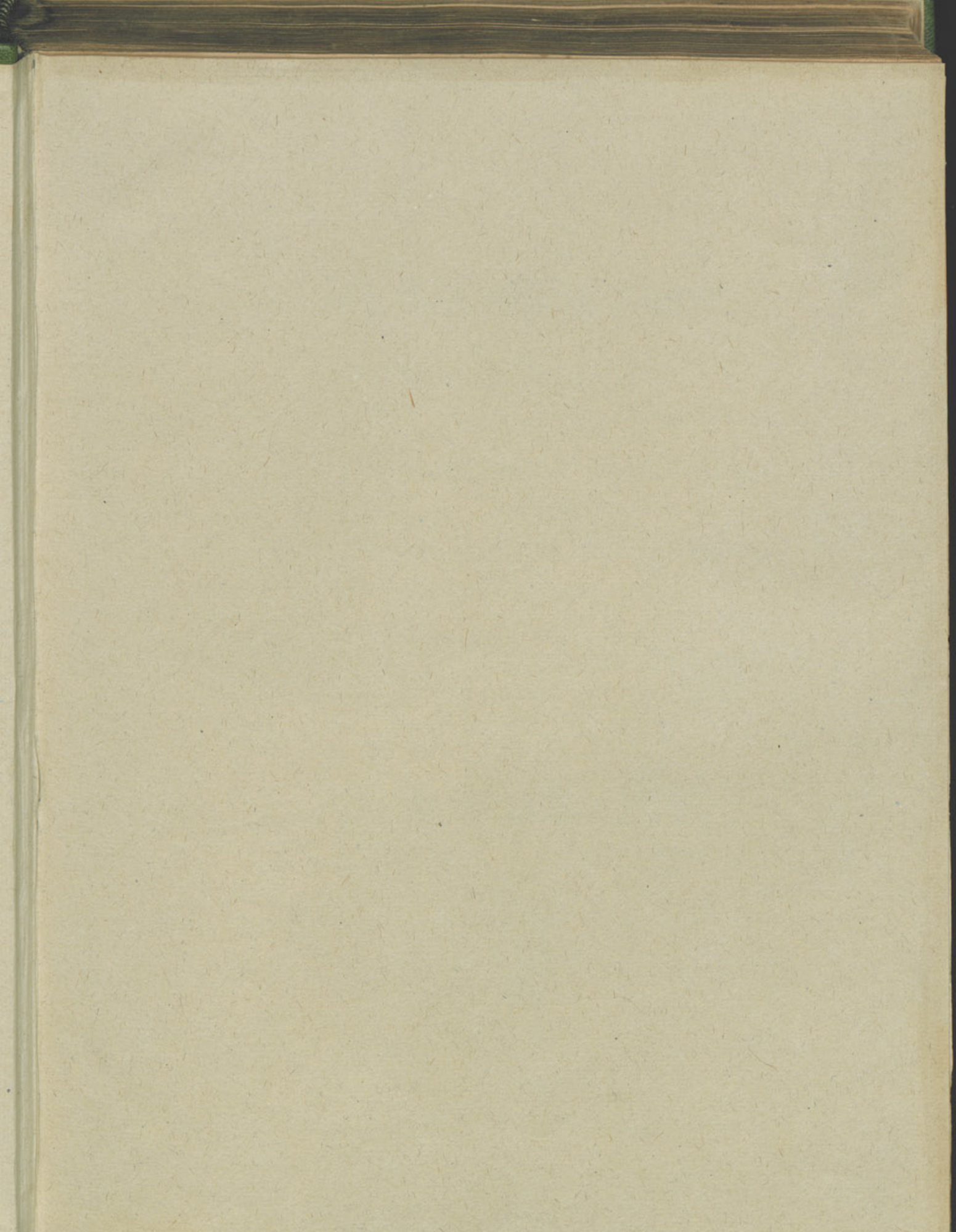
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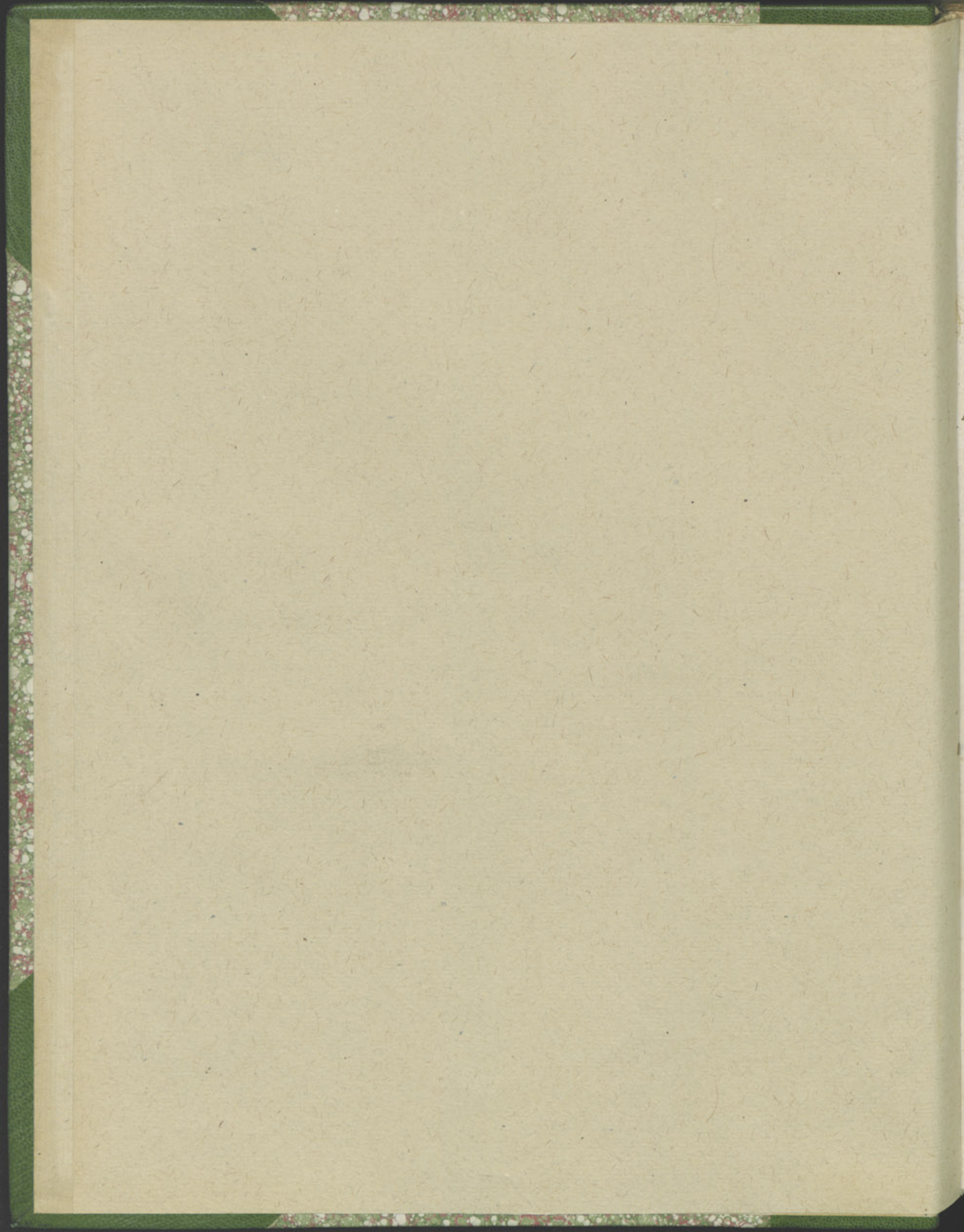
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LE COMTE ORY

Opéra en deux actes

Représenté pour la 1^{re} fois

sur le Théâtre de l'Académie Royale de Musique

le 20. Aout 1828.

Paroles de MM. Scribe & Delestre-Poirson

Mis en Musique et Dédie à

Monsieur Alexandre Brignone

Chevalier de l'Ordre de Charles III

PAR

G. ROSSINI.



Partition 125^l

Parties d'Orchestre 150^l

à Paris, chez E. Treppenas, Editeur du Répertoire des Opéras Français,
Rue St. Marc Feytaud N^o 23.
à Londres, chez Latour.

THE COURT OF

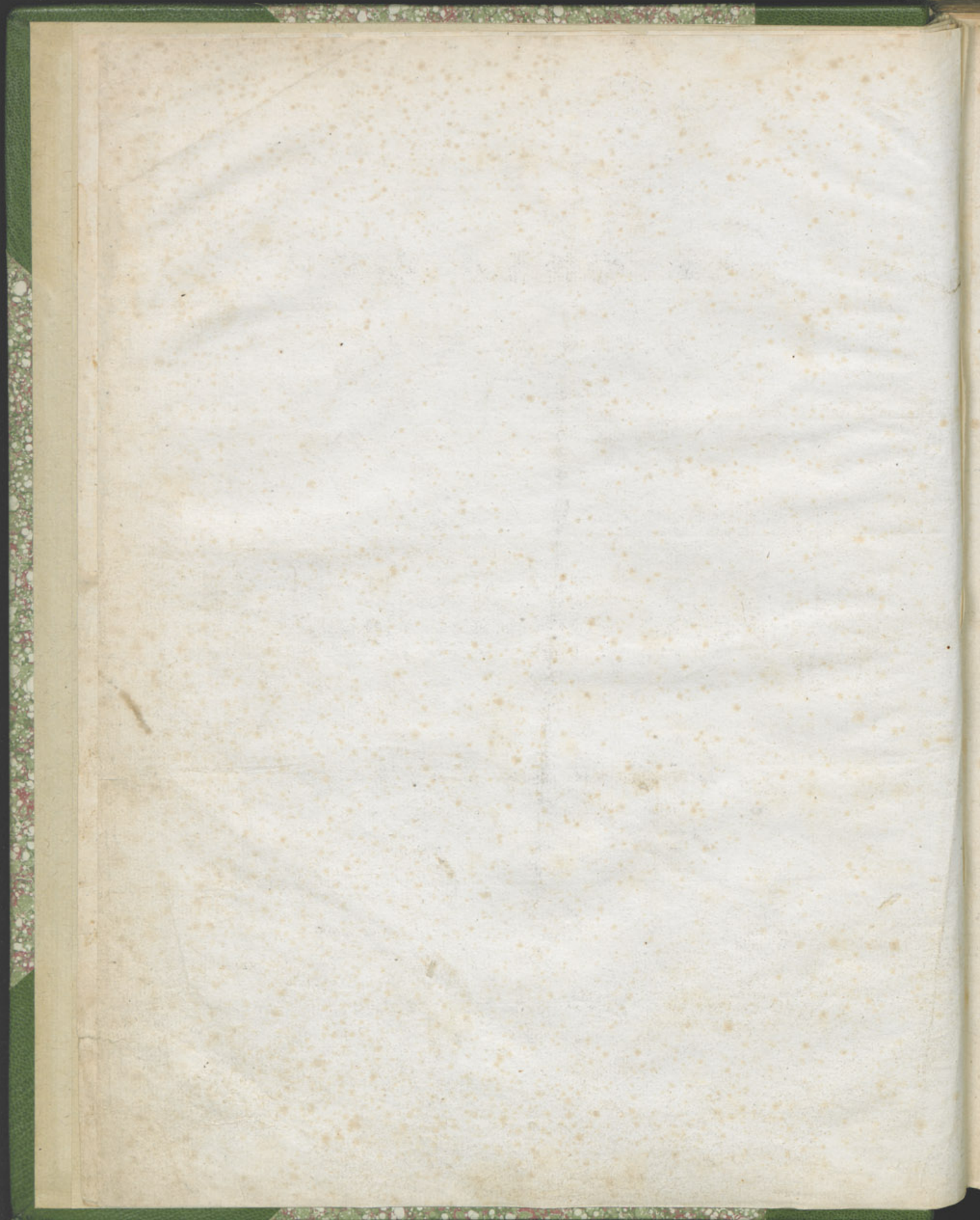
COMMONS

IN PARLIAMENT ASSEMBLED

SHANNON

1833

E. Compositus



LE COMTE ORY.

PERSONNAGES.

ACTEURS.

LE COMTE ORY, Seigneur châtelain.....	MM ^r AD. NOURRIT.
RAIMBAUD, Ami du Comte.....	DABADIE.
LE GOUVERNEUR du Comte.....	LEVASSEUR.
LA COMTESSE de Formoutiers.....	M ^{mes} CINTI-DAMOREAU.
RAGONDE, Tourière du chateau de Formoutiers.....	MORI.
ISOLIER, Page du Comte Ory.....	JAVURECK.
ALICE, jeune Paysanne.....	
Dames de la suite de la Comtesse.	
Chevaliers du Comte Ory.	
Paysans, Paysannes.	
Chevaliers croisés.	

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ACTE 1^{er}

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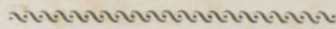
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TABLE OF CONTENTS

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LE COMTE ORY.

1



INTRODUCTION.

Allegro $\text{♩} = 120.$

The musical score is arranged in a system of staves. The instruments listed on the left are: Flûte, Petite-Flûte, Hautbois, Clarinettes en LA, Cors en SOL, Cors en RE, Trompettes en LA, Bassons, Trombones, Timballes en RE, Grosse-Caisse, Cymballes et Triangle, Violons, Altos, Violoncelle, and Contre-Basse. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a metronome marking of 120. The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. Dynamics include *F* (forte), *pp* (pianissimo), and *pizz.* (pizzicato). The woodwinds and brasses play sustained notes, while the strings play a rhythmic pattern. The percussion instruments play a steady accompaniment.

Allegro $\text{♩} = 120.$

Stringendo poco a poco.

Stringendo poco a poco.

Hautb.

Clar.

Crescendo.

rinforz.

Crescendo.

rinforz.

Hautb.

Clar.

Crescendo.

rinforz.

Crescendo.

rinforz.

Ritenedo fino al Tempo.

Moderato ♩ = 92.

The musical score consists of 14 staves. The first 10 staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses). The 11th staff is for a woodwind instrument (likely Flute or Clarinet). The 12th staff is for a woodwind instrument (likely Oboe or Bassoon). The 13th staff is for a woodwind instrument (likely Bassoon or Clarinet). The 14th staff is for a woodwind instrument (likely Bassoon or Clarinet). The score includes dynamic markings such as *FF* (fortissimo) and *F* (forte). Performance instructions include *Ritenedo* (ritardando) and *Moderato* (moderate tempo). The tempo is marked as $\text{♩} = 92$. The score concludes with the word *Finis.* and a double bar line.

Ritenedo fino al

Tempo. Moderato ♩ = 92.

This page of musical notation consists of 15 staves. The notation is written in a historical style with various clefs and time signatures. Key features include:

- Staff 1-4:** Treble clefs with complex rhythmic patterns, including sixteenth and thirty-second notes.
- Staff 5-6:** Treble clefs with simpler rhythmic patterns, featuring 'Solo' markings.
- Staff 7-8:** Bass clefs with rhythmic patterns, including a 'Solo' marking on the eighth staff.
- Staff 9-10:** Bass clefs with rhythmic patterns, including a 'tr.' (trill) marking on the ninth staff.
- Staff 11-13:** Treble clefs with rhythmic patterns.
- Staff 14:** Treble clef with rhythmic patterns.
- Staff 15:** Bass clef with rhythmic patterns.

Dynamic markings 'F' (Forte) are placed below several staves. A 'Unis.' (Unison) instruction is located on the fourteenth staff. The notation includes various note values, rests, and articulation marks.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The score is written in a major key with one sharp (F#) and a 3/4 time signature. It consists of 15 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings are present throughout, including 'F' (forte) and 'sf' (sforzando). The piece concludes with a double bar line and repeat signs in the lower staves.

This page of musical notation consists of 15 staves. The notation is organized into measures, with each measure containing multiple staves. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "F" is written below the first staff of each measure. The music is arranged in a system with multiple staves per measure.

Handwritten musical score on page 8, featuring 15 staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 'F', 'Solo.', and 'P'. The music is arranged in a multi-staff format, likely for a piano or similar instrument.

Emis. //

sF sF sF sF sF

The musical score consists of 14 staves. The first 10 staves are arranged in two systems of five staves each. The first system includes a vocal line (treble clef), two flutes (treble clef), a clarinet (treble clef), a bassoon (treble clef), and a cello/bass line (bass clef). The second system includes a violin I (treble clef), a violin II (treble clef), a viola (treble clef), a cello/bass line (bass clef), and a double bass line (bass clef). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *F* (forte) and *pp* (pianissimo). The score concludes with a *pizz.* (pizzicato) marking for the double bass line.

sF

The musical score consists of 15 staves. The notation is as follows:

- Staff 1: Treble clef, key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, and then a half note A4. A dynamic marking of **F** is placed below the second measure.
- Staff 2: Treble clef, key signature of two sharps. It begins with a whole rest, followed by a half note G4, and then a half note A4. A dynamic marking of **F** is placed below the second measure.
- Staff 3: Treble clef, key signature of two sharps. It begins with a whole rest, followed by a half note G4, and then a half note A4. Dynamic markings of **pp** are placed below the first and second measures.
- Staff 4: Bass clef, key signature of two sharps. It begins with a whole rest, followed by a half note G3, and then a half note A3. Dynamic markings of **pp** are placed below the first and second measures.
- Staff 5: Treble clef, key signature of two sharps. It begins with a whole rest, followed by a half note G4, and then a half note A4. A dynamic marking of **pp** is placed below the first measure. The word **Solo.** is written above the final measure.
- Staff 6: Treble clef, key signature of two sharps. It begins with a whole rest, followed by a half note G4, and then a half note A4. Dynamic markings of **pp** are placed below the first and second measures.
- Staff 7: Treble clef, key signature of two sharps. It begins with a whole rest, followed by a half note G4, and then a half note A4. A dynamic marking of **F** is placed below the second measure.
- Staff 8: Bass clef, key signature of two sharps. It begins with a whole rest, followed by a half note G3, and then a half note A3. Dynamic markings of **pp** are placed below the first and second measures.
- Staff 9: Bass clef, key signature of two sharps. It begins with a whole rest, followed by a half note G3, and then a half note A3. A dynamic marking of **F** is placed below the second measure.
- Staff 10: Bass clef, key signature of two sharps. It begins with a whole rest, followed by a half note G3, and then a half note A3. A dynamic marking of **F** is placed below the second measure.
- Staff 11: Treble clef, key signature of two sharps. It begins with a whole rest, followed by a half note G4, and then a half note A4. A dynamic marking of **F** is placed below the second measure.
- Staff 12: Treble clef, key signature of two sharps. It begins with a whole rest, followed by a half note G4, and then a half note A4. Dynamic markings of **pp** are placed below the third and fourth measures.
- Staff 13: Treble clef, key signature of two sharps. It begins with a whole rest, followed by a half note G4, and then a half note A4. Dynamic markings of **pp** are placed below the third and fourth measures.
- Staff 14: Bass clef, key signature of two sharps. It begins with a whole rest, followed by a half note G3, and then a half note A3. Dynamic markings of **F arco.** and **pizz.** are placed below the third and fourth measures, respectively.
- Staff 15: Bass clef, key signature of two sharps. It begins with a whole rest, followed by a half note G3, and then a half note A3. Dynamic markings of **F arco.** and **pizz.** are placed below the third and fourth measures, respectively.

Hautb.

Clar.

C¹ Sotto voce.

C² Sotto voce.

Tromp. Solo. Sotto voce.

B¹ Sotto voce.

Tromb. Sotto voce.

pizz.

pizz.

pizz.

arco.

F

arco.

F

arco.

F

arco.

F

pizz.

Scherzando.

Scherzando.

poco a poco. Smorzando

poco a poco. Smorzando

Ritardando poco a poco. P

Ritardando poco a poco. P

Ritardando poco a poco.

Moderato. pizz.

Moderato. pizz.

Moderato.

Allegro moderato. $\text{♩} = 69.$

Flûte.

Petite-Flûte.

Hautbois.

Clarinettes
en UT.

Cors en SOL.

Cors en UT.

Trompettes
en UT.

Bassons.

Trombones.

Timballes.
en SOL.

Violons.

Alto.

ALICE.
RAGONDE.

LE COMTE ORY.

ROBERT.

Dessus.

Ténors.

Basses.

CHŒUR.

Violoncelles.

Contre-Basse.

The musical score is arranged in a standard orchestral format. It features 18 staves. The top staves are for woodwinds and brass: Flute, Petite Flute, Oboe, Clarinets in C, Horns in F and C, Trumpets in C, and Bassoons. The middle section includes Timpani in F, Violins, Viola, and the Chorus (Soprano, Alto, Tenor, Bass). The bottom staves are for the string section: Violoncelles and Contre-Basse. The score includes dynamic markings such as *pp* (pianissimo) and *Sotto voce*. The tempo is marked *Allegro moderato* with a quarter note equal to 69 beats per minute. The key signature has one sharp (F#).

Allegro moderato. $\text{♩} = 69.$

Fl.
E^{te} Fl.
Hautb.
Cl.
C^{tr}
B^{as}
Timb.
FF
Sotto voce.
FF
FF

Detailed description: This page of a musical score contains ten staves. The top staff is for Flute (Fl.) in G major, with a dynamic marking of *FF* at the end. The second staff is for English Flute (E^{te} Fl.) in G major, also with a dynamic marking of *FF*. The third staff is for Horn (Hautb.) in G major, with a dynamic marking of *Sotto voce.* The fourth staff is for Clarinet (Cl.) in G major, with a dynamic marking of *Sotto voce.* The fifth staff is for Trumpet (C^{tr}) in G major, with a dynamic marking of *FF*. The sixth staff is for Bass (B^{as}) in G major, with a dynamic marking of *FF*. The seventh staff is for Timpani (Timb.) in G major, with a dynamic marking of *FF*. The eighth staff is for another instrument, possibly a second Flute or Clarinet, in G major, with a dynamic marking of *FF*. The ninth staff is for another instrument, possibly a second Horn or Trumpet, in G major, with a dynamic marking of *FF*. The tenth staff is for another instrument, possibly a second Bass, in G major, with a dynamic marking of *FF*. The score includes various musical notations such as rests, notes, and slurs.

Unis. // // //

FF

FF

FF

FF

FF

FF

FF

FF

8^{ve} b 8^{ve} // // //

FF

FF

Cl.
pp

C. en Sol.
pp

B.
pp

pp

Vlle et C-B.
Vlle
F

F

Detailed description: This system contains five staves. The top staff is for Clarinet (Cl.) with a treble clef and a key signature of one sharp (F#), marked *pp*. The second staff is for Cor Anglais (C. en Sol.) with a treble clef and a key signature of one sharp, marked *pp*. The third staff is for Bassoon (B.) with a bass clef and a key signature of one sharp, marked *pp*. The fourth staff is for Violin (Vlle) with a treble clef and a key signature of one sharp, marked *pp* and containing a rapid sixteenth-note passage. The fifth staff is for Viola and Cello (Vlle et C-B.) with a bass clef and a key signature of one sharp, marked *pp*. The system concludes with dynamic markings *F* for the strings.

C. en Sol.
pp

C. en UT.
pp

pp

P

Vlle
P

C-B.
P

pizz.

Detailed description: This system contains six staves. The top staff is for Cor Anglais (C. en Sol.) with a treble clef and a key signature of one sharp, marked *pp*. The second staff is for Cor Anglais (C. en UT.) with a treble clef and a key signature of one sharp, marked *pp*. The third staff is for Violin (Vlle) with a treble clef and a key signature of one sharp, marked *pp*. The fourth staff is for Violin (Vlle) with a treble clef and a key signature of one sharp, marked *P*. The fifth staff is for Viola (Vlle) with a bass clef and a key signature of one sharp, marked *P*. The sixth staff is for Cello (C-B.) with a bass clef and a key signature of one sharp, marked *P*. The system concludes with a *pizz.* (pizzicato) marking for the strings.

Fl. Solo. 17

P^{te} Fl. Unis. //

Hautb. Solo.

Cl. Solo.

Cy.

B^{ss}.

pp

Unis. //

Solo.

Fl.
P^{te} Fl.
Cl.
C^o
B^{as}
Tromb. Solo.
Timb.
V.^{le} et C-B.
arco.

This musical score is for a full orchestra. It features ten staves. The top two staves are for Flute (Fl.) and Piccolo Flute (P^{te} Fl.). The third staff is for Clarinet (Cl.). The fourth staff is for C^o (Cello). The fifth staff is for Bassoon (B^{as}). The sixth staff is for Trombone Solo (Tromb. Solo.). The seventh staff is for Timpani (Timb.). The eighth staff is for Violin (V.^{le} et C-B.). The ninth staff is for Violoncello (V.^{le} et C-B.). The tenth staff is for Double Bass (V.^{le} et C-B.). The score is in 2/4 time and G major. It contains various musical notations including notes, rests, and ornaments. There are some stains on the page, particularly a large brown one on the Bassoon staff.

Fl. *cres.* *FF*

P¹ Fl. *cres.* *Unis.* // // // //

Hautb. *cres.* *FF* *b3*

Cl. *cres.* *C¹ les Hautb.* // // // *#2*

C¹ *cres.* *FF*

C² *cres.* *FF*

Tromp. *FF*

B¹ *cres.* *C¹ la B¹sc* // //

Tromb. *cres.* *FF*

Timb. *cres.* *FF*

cres. *FF*

cres. *FF*

cres. *FF*

cres. *FF*

cres. *FF* *sF sF sF sF*

This page of handwritten musical notation contains 15 staves. The top two staves feature a complex, rapid rhythmic pattern in the first measure, followed by rests. The third staff contains a series of chords with accents. The fourth and fifth staves show a sequence of chords. The sixth staff has a melodic line with a forte (**F**) dynamic marking. The seventh staff continues with chords and a melodic line. The eighth staff is a bass line with a forte (**F**) dynamic marking. The ninth staff has a melodic line with a forte (**F**) dynamic marking. The tenth staff contains a complex rhythmic pattern. The eleventh and twelfth staves show a sequence of chords. The thirteenth staff is a bass line with a forte (**F**) dynamic marking. The fourteenth and fifteenth staves show a sequence of chords. Dynamic markings include **sF** (pizzicato forte) and **F** (forte). Repeat signs (//) are used in the second and eighth staves.

This musical score consists of 14 staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. The second staff contains rests. The third and fourth staves are for a keyboard instrument, with the left hand in G major and the right hand in F major. The fifth and sixth staves are for a string instrument, with the left hand in G major and the right hand in F major. The seventh and eighth staves are for a bass instrument, with the left hand in G major and the right hand in F major. The ninth and tenth staves are for a keyboard instrument, with the left hand in G major and the right hand in F major. The eleventh and twelfth staves are for a keyboard instrument, with the left hand in G major and the right hand in F major. The thirteenth and fourteenth staves are for a bass instrument, with the left hand in G major and the right hand in F major. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *F* and *p*. There are also repeat signs and a section labeled "Unis.".

Robert.

Jou - ven - celles ve - nez

C¹ en SOL.
C¹ en UT.

vi te écou tez le sage Er mi te il va paraître en ces lieux

V^{lle} et C-B.
pizz.

Fl.
P^{te} Fl.
Hautb.
Cl.
C²
B¹

Unis. // //

Solo.

qu'en rentrant à l'er mi ta ge il reçoive à son pas sa ge nos offrandes et nos vœux.

pp

Detailed description of the musical score: The score is for a full orchestra and vocal soloists. It consists of 15 staves. The top two staves are for vocal soloists (C¹ in G and C¹ in C). The next four staves are for woodwinds: Flute (Fl.), Piccolo Flute (P^{te} Fl.), Oboe (Hautb.), and Clarinet (Cl.). The next three staves are for brass: Trumpet (C²), Trombone (B¹), and another Trumpet (C¹ in G). The bottom three staves are for strings: Violin I (V^{lle}), Violin II (V^{lle} et C-B.), and Cello/Double Bass (C-B.). The music is in 4/4 time with a key signature of one sharp (F#). The score includes various dynamics such as *p*, *f*, *pp*, and *pizz.* (pizzicato). There are also performance markings like *Unis.* (unison) and *Solo.* (solo). The lyrics are in French and describe the appearance of the 'Sage Ermitte' (hermit) in a certain place.

The musical score consists of ten staves. The top five staves are instrumental, featuring various melodic and harmonic lines. The bottom five staves are vocal parts. The lyrics are: "L'on respec.te sa sci.en.ce car il don.ne l'o-pu.lence le savoir et des é".

Unis. // //

Solo.

Alice.

CHŒUR.

L'on respec.te sa sci.en.ce car il don.ne l'o-pu.lence le savoir et des é

L'on respec.te sa sci.en.ce car il don.ne l'o-pu.lence le savoir et des é

L'on respec.te sa sci.en.ce car il don.ne l'o-pu.lence le savoir et des é

C.^{me} la B.^{sc}

Il faut craindre sa puis - san - ce ah ah ah ah ah quel plai -

vir. vous ri - ez?

Il faut craindre sa puis - san - ce ah ah ah ah ah quel plai -

Il faut craindre sa puis - san - ce ah ah ah ah ah quel plai -

tutti. ah ah ah ah ah quel plai -

F F F F

Musical score for a vocal ensemble and piano. The score is in G major and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are:

sir
 Quand on rit de ma puis- sance
 sir Robert ah calmez- vous
 c'est le ciel que l'on of- fense
 nous al- lons o- bé- ir

The score includes dynamic markings such as *F*, *stacc.*, *FP*, and *sF*. The piano part features a rhythmic accompaniment with chords and arpeggios. The vocal line is written in a single staff with lyrics underneath.

Musical score for a piece on page 27. The score consists of 14 staves. The first six staves are instrumental, with dynamic markings of *FF* (fortissimo) and *P* (piano). The seventh staff is a vocal line for Alice, starting with a dynamic marking of *F* (forte). The lyrics are: "tous mais appai sez vo tre cour roux mais appai sez vo tre cour roux." This line is repeated on the eighth, ninth, and tenth staves. The eleventh staff is a bass line with a dynamic marking of *F*. The twelfth staff is a bass line with a dynamic marking of *pizz.* (pizzicato). The thirteenth and fourteenth staves are bass lines with dynamic markings of *F* and *pizz.* respectively.

Fl.

P.^{re} Fl.

Hautb.

Cl.

C.^{ra}

B.^{ns}

Robert.

Placez la sous cet om brage et des fruits et du lai ta.ge

Ums. // //

Solo.

Solo.

PP

The musical score consists of the following parts from top to bottom:

- Staff 1: Treble clef, melodic line.
- Staff 2: Treble clef, rests, then *Enis.* with double bar lines.
- Staff 3: Treble clef, melodic line.
- Staff 4: Treble clef, melodic line with *Solo.* marking.
- Staff 5: Treble clef, accompaniment.
- Staff 6: Treble clef, accompaniment.
- Staff 7: Bass clef, accompaniment with *Solo.* marking.
- Staff 8: Treble clef, accompaniment.
- Staff 9: Treble clef, accompaniment.
- Staff 10: Bass clef, accompaniment.
- Staff 11: Bass clef, accompaniment.
- Staff 12: Bass clef, accompaniment.
- Staff 13: Bass clef, accompaniment.
- Staff 14: Bass clef, accompaniment.
- Staff 15: Bass clef, accompaniment.
- Staff 16: Bass clef, accompaniment.
- Staff 17: Bass clef, accompaniment.
- Staff 18: Bass clef, accompaniment.
- Staff 19: Bass clef, accompaniment.
- Staff 20: Bass clef, accompaniment.
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- Staff 22: Bass clef, accompaniment.
- Staff 23: Bass clef, accompaniment.
- Staff 24: Bass clef, accompaniment.
- Staff 25: Bass clef, accompaniment.
- Staff 26: Bass clef, accompaniment.
- Staff 27: Bass clef, accompaniment.
- Staff 28: Bass clef, accompaniment.
- Staff 29: Bass clef, accompaniment.
- Staff 30: Bass clef, accompaniment.
- Staff 31: Bass clef, accompaniment.
- Staff 32: Bass clef, accompaniment.
- Staff 33: Bass clef, accompaniment.
- Staff 34: Bass clef, accompaniment.
- Staff 35: Bass clef, accompaniment.
- Staff 36: Bass clef, accompaniment.
- Staff 37: Bass clef, accompaniment.
- Staff 38: Bass clef, accompaniment.
- Staff 39: Bass clef, accompaniment.
- Staff 40: Bass clef, accompaniment.
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- Staff 63: Bass clef, accompaniment.
- Staff 64: Bass clef, accompaniment.
- Staff 65: Bass clef, accompaniment.
- Staff 66: Bass clef, accompaniment.
- Staff 67: Bass clef, accompaniment.
- Staff 68: Bass clef, accompaniment.
- Staff 69: Bass clef, accompaniment.
- Staff 70: Bass clef, accompaniment.
- Staff 71: Bass clef, accompaniment.
- Staff 72: Bass clef, accompaniment.
- Staff 73: Bass clef, accompaniment.
- Staff 74: Bass clef, accompaniment.
- Staff 75: Bass clef, accompaniment.
- Staff 76: Bass clef, accompaniment.
- Staff 77: Bass clef, accompaniment.
- Staff 78: Bass clef, accompaniment.
- Staff 79: Bass clef, accompaniment.
- Staff 80: Bass clef, accompaniment.
- Staff 81: Bass clef, accompaniment.
- Staff 82: Bass clef, accompaniment.
- Staff 83: Bass clef, accompaniment.
- Staff 84: Bass clef, accompaniment.
- Staff 85: Bass clef, accompaniment.
- Staff 86: Bass clef, accompaniment.
- Staff 87: Bass clef, accompaniment.
- Staff 88: Bass clef, accompaniment.
- Staff 89: Bass clef, accompaniment.
- Staff 90: Bass clef, accompaniment.
- Staff 91: Bass clef, accompaniment.
- Staff 92: Bass clef, accompaniment.
- Staff 93: Bass clef, accompaniment.
- Staff 94: Bass clef, accompaniment.
- Staff 95: Bass clef, accompaniment.
- Staff 96: Bass clef, accompaniment.
- Staff 97: Bass clef, accompaniment.
- Staff 98: Bass clef, accompaniment.
- Staff 99: Bass clef, accompaniment.
- Staff 100: Bass clef, accompaniment.

Lyrics for the vocal parts (Staff 13-15):

Alice.
Al - lons vi - te à l'ou - vra - ge prépa - rons sous ce feuil - la - ge nos fruits les plus dé - li -

CHŒUR.
Al - lons vi - te à l'ou - vra - ge prépa - rons sous ce feuil - la - ge nos fruits les plus dé - li -

C H Œ U R.
Al - lons vi - te à l'ou - vra - ge prépa - rons sous ce feuil - la - ge nos fruits les plus dé - li -

Fl.

P^{te} Fl.

Cl.

C^o

B^{as}

Tromb. Solo.

P

Timb.

P

cats, pa - ti en - ce pa - ti

al - lons vi - te mais plus vi - te

cats, pa - ti en - ce pa - ti

cats, pa - ti en - ce pa - ti

cats, pa - ti en - ce pa - ti

arco.

Detailed description of the musical score: The score is for a full orchestra and vocal soloist. It consists of 14 staves. The top staves are for woodwinds: Flute (Fl.), Piccolo Flute (P^{te} Fl.), Clarinet (Cl.), Oboe (C^o), and Bassoon (B^{as}). Below these are the Trombone Soloist (Tromb. Solo.), Timpani (Timb.), and strings. The vocal soloist part is written in a single staff with lyrics. The lyrics are: 'cats, pa - ti en - ce pa - ti' (repeated), 'al - lons vi - te mais plus vi - te', 'cats, pa - ti en - ce pa - ti', 'cats, pa - ti en - ce pa - ti', and 'cats, pa - ti en - ce pa - ti'. The score includes various musical notations such as rests, notes, beams, and dynamic markings like 'P' (piano). There are also some performance instructions like 'arco.' at the bottom.

plaçons aussi sur la table quelques flacons de vin vieux car c'est un présent des cieux car c'est
 vieux oui quelques flacons de vin vieux car c'est un présent des cieux car c'est
 plaçons aussi sur la table quelques flacons de vin vieux car c'est un présent des cieux car c'est
 plaçons aussi sur la table quelques flacons de vin vieux car c'est un présent des cieux car c'est

This page of a musical score, numbered 55, features a complex arrangement for multiple instruments and voices. The score is organized into systems, with each system containing staves for different instruments and vocal parts.

Instrumentation and Dynamics:

- Violins I & II:** The top two staves show dense, rhythmic patterns. Dynamics include *F* (Fortissimo) and *FF* (Forzissimo).
- Violas:** The third staff continues the rhythmic texture with *FF* dynamics.
- Celli & Double Basses:** The bottom two staves of the first system provide a steady bass line, marked with *FF*.
- Woodwinds:** The middle staves (flutes, oboes, bassoons) feature melodic lines with various dynamics like *F* and *FF*.
- Brass:** The lower middle staves (trumpets, trombones) play harmonic support, with dynamics ranging from *F* to *FF*.
- Voices:** The bottom section of the page contains vocal staves with the lyrics: "un présent des cieux un présent des cieux un présent des cieux un présent des cieux." Dynamics for the voices include *sF* (sforzando) and *F*.

Performance Markings:

- Rehearsal marks (*//*) are placed at the beginning of several measures.
- Accents (*>*) are used to emphasize specific notes.
- Trills (*tr*) are indicated in the woodwind parts.
- Dynamic markings like *8^{ve} b.^{acc}* (octave below, *acc*) are present in the lower staves.

The score concludes with a final dynamic marking of *sF* at the bottom right.

A handwritten musical score on aged paper, page 54. The score is arranged in a system of 15 staves. The top two staves are treble clefs with a key signature of one sharp (F#). The next two staves are also treble clefs, with the second staff containing a double bar line and a fermata. The fifth and sixth staves are treble clefs with chords and melodic lines. The seventh and eighth staves are bass clefs with chords and melodic lines. The ninth staff is a bass clef with a trill marked 'tr'. The tenth staff is a treble clef with a complex melodic line and a 'pp' dynamic marking. The eleventh staff is a treble clef with a double bar line and a fermata. The twelfth staff is a bass clef with chords. The thirteenth and fourteenth staves are bass clefs with chords and melodic lines. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Cl.
 C.¹ en SOL.
 B.² Solo.
 PP
 PP
 PP
 F — P
 F — P

Cl.
 B.² Solo.
 P
 P
 Ragonde.
 Quand Ma da - - - me la Com tes - se est hé las dans
 pizz.

Clar:

Bⁿ

Bagonde.

la tris - tes - se pour - quoi donc ces chants d'al - le -

Clar:

solo

Cr:

solo

Bⁿ

Tromb:

sotto voce.

gre - se de la part de la part de ses vas - saux quand on

Clar. la Bⁿ // // //

Clar:

C⁷

B⁷

Tromb:

ai - me sa mai - tresse on s'affli - ge de ses maux on s'affli - ge de ses

arco.

C⁷

B⁷

maux on s'affli - ge de ses maux

pizz.

This page of musical notation is for a piece in G major, indicated by the key signature of one sharp (F#). The score is arranged in a system of 14 staves. The top two staves are for a pair of treble clef instruments, likely flutes or violins. The next two staves are for a pair of bass clef instruments, likely bassoons or cellos. The following two staves are for a pair of treble clef instruments, likely violas or flutes. The next two staves are for a pair of bass clef instruments, likely bassoons or cellos. The final two staves are for a pair of treble clef instruments, likely violas or flutes. The vocal line is written on a single staff with a treble clef. The lyrics are: "el le veut au bon her mi te dans ce jour rendre vi si te".

The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "solo." is written above the first staff in the first measure, above the third staff in the third measure, and above the fourth staff in the fourth measure. The dynamic marking "p" (piano) is written below the sixth staff in the third measure. The score is written in a clear, elegant hand, typical of 18th or 19th-century musical manuscripts.

Musical score for a piece, likely a symphony or concerto, featuring multiple staves. The score includes vocal lines and instrumental accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is marked with various dynamics, including *FF* (fortissimo) and *p* (piano). The vocal lines include the lyrics: "pourque dumalqui l'a gite", "il cherche à la de. li vrier", and "qu'el bon". The instrumental parts include a solo section for the violin. The score concludes with the word "CHŒUR" and the dynamic marking "acc. FF".

que sa sci - en. ce peut non - rendre le pé - rance

rien n'é - ga - le sa sci - en. ce mainte veuve grace à

Vlle

Handwritten musical score for a multi-instrument ensemble and voice. The score consists of 14 staves. The top two staves are for a pair of flutes, the next two for a pair of violins, the next two for a pair of violas, the next two for a pair of cellos, and the next two for a pair of double basses. The bottom two staves are for a vocal line and a basso continuo line. The music is in G major and 3/4 time. The vocal line includes the lyrics: "tendre pres de lui je veux me rendre s'il est vrai qu'un cœur trop tendre par lui puisse être gué." There are several "cres." markings throughout the score.

Lyrics: *tendre* pres de lui je veux me rendre s'il est vrai qu'un cœur trop tendre par lui puisse être gué.

Violins I: *ff*
Violins II: *ff*
Violas: *ff*
Cellos: *ff*
Double Basses: *ff*
Flutes: *ff*
Oboes: *ff*
Clarinet: *ff*
Bassoon: *ff*
Chorus: *ff*

Unis //

il pourrait bien plus en co-re il pourrait bien plus en co-re dans ces lieux chacun l'ho-norer rien n'é-ga-le son pou-
 ri ce saint homme que j'im-plo-re ce saint homme que j'im-plore à nos vœux rendra l'es-poir ou à nos vœux rendra l'es-
 il pourrait bien plus en co-re il pourrait bien plus en co-re dans ces lieux chacun l'ho-nore rien n'é-ga-le son pou-
 en ce lieu cha-cun l'ho-no-re rien n'é-ga-le son pou-
 en ce lieu cha-cun l'ho-no-re rien n'é-ga-le son pou-
 en ce lieu cha-cun l'ho-no-re rien n'é-ga-le son pou-

The musical score consists of 14 staves. The top two staves are vocal parts. The next six staves are for a string ensemble (Violins I, Violins II, Violas, Cellos, and Double Basses). The bottom four staves are for a keyboard instrument (likely a harpsichord or spinet). The music is in G major and 3/4 time. The lyrics are in French and are repeated across three measures. Dynamics include *FF* (fortissimo) and *sf sf* (sforzando).

Lyrics:
 voir non rien n'é - ga - le son pou - voir rien n'é - ga - le son pou - voir non rien n'é - ga - le son pou -
 voir ouï ce saint homme que j'im - ploie à nos vœux rendra les - voir ouï ce saint homme que j'im -
 -voir non rien n'é - ga - le son pou - voir rien n'é - ga - le son pou - voir non rien n'é - ga - le son pou -
 -voir son pou - voir
 -voir son pou - voir
 -voir son pou - voir.

This page of musical notation is for a choir and orchestra. It consists of several staves:

- Top Staff:** Treble clef, key signature of one sharp (F#), containing a melodic line with various note values.
- Second Staff:** Treble clef, key signature of one sharp, containing a melodic line.
- Third Staff:** Treble clef, key signature of one sharp, containing a melodic line.
- Fourth Staff:** Treble clef, key signature of one sharp, containing a melodic line.
- Fifth Staff:** Treble clef, key signature of one sharp, containing a melodic line.
- Sixth Staff:** Treble clef, key signature of one sharp, containing a melodic line.
- Seventh Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Eighth Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Ninth Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Tenth Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Eleventh Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Twelfth Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Thirteenth Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Fourteenth Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Fifteenth Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Sixteenth Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Seventeenth Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Eighteenth Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Nineteenth Staff:** Bass clef, key signature of one sharp, containing a melodic line.
- Twentieth Staff:** Bass clef, key signature of one sharp, containing a melodic line.

The lyrics are in French and are written on the lower staves:

- ga - le son pou - voir non rien n'è - ga - le rien n'è - ga - le son pou - voir
 vœux rendra l'es - poir rendra l'es - poir rendra l'es - poir rendra l'es - poir
 - ga - le rien n'è - ga - le son pou - voir non rien n'è - ga - le rien n'è - ga - le son pou - voir
 - ga - le son pou - voir non rien n'è - ga - le rien n'è - ga - le son pou - voir
 - ga - le son pou - voir non rien n'è - ga - le rien n'è - ga - le son pou - voir

Dynamic markings include *Unis*, *FF*, and *8^{me} H^{re}*. There are also various musical symbols such as clefs, notes, rests, and bar lines.

This page of musical notation consists of 15 staves. The top staff features a complex, rapid sixteenth-note pattern. The second staff contains two double bar lines. The third and fourth staves show long, sweeping melodic lines with slurs. The fifth and sixth staves contain block chords. The seventh and eighth staves are bass staves with block chords. The ninth staff is a bass staff with a wavy line. The tenth staff continues the rapid sixteenth-note pattern. The eleventh staff has two double bar lines. The twelfth staff contains block chords. The thirteenth and fourteenth staves are bass staves with rhythmic patterns. The fifteenth staff is a bass staff with a rhythmic pattern. Dynamic markings 'pp' are present on the fourth and tenth staves.

This page of a musical score contains 14 staves. The top seven staves are in treble clef with a key signature of one sharp (F#). The bottom seven staves are in bass clef with the same key signature. The time signature is 3/4. The score is divided into four measures. The first two measures are mostly rests. The third measure begins with a series of notes, including a prominent 'F' dynamic marking. The fourth measure continues the melodic and harmonic development. A 'Solo.' section is indicated in the bass clef staves, starting in the third measure and continuing through the fourth. A 'pp' (pianissimo) marking is present in the fifth staff of the treble clef section. The bottom-most staff (the 14th) features a complex, rapid sixteenth-note passage in the first two measures, followed by a more melodic line in the third and fourth measures.

This page of musical notation contains ten staves of music. The notation includes various dynamics such as *FF* (fortissimo), *P* (piano), and *PP* (pianissimo). Performance markings include *Solo.*, *tr.* (trill), and *à 2.* (second ending). The music features complex textures with triplets and rapid passages.

The staves are arranged as follows:

- Staff 1: Treble clef, *FF* dynamic, followed by *P* and *Solo.* markings.
- Staff 2: Treble clef, *FF* dynamic, followed by *P* and *tr.* markings.
- Staff 3: Treble clef, *FF* dynamic, followed by *P* and triplet markings.
- Staff 4: Treble clef, *FF* dynamic, followed by *P* and *Solo.* markings.
- Staff 5: Treble clef, *FF* dynamic, followed by *P* and *Solo.* markings.
- Staff 6: Bass clef, *FF* dynamic, *à 2.* marking, followed by *Solo.*, *PP*, and triplet markings.
- Staff 7: Bass clef, *FF* dynamic.
- Staff 8: Treble clef, *FF* dynamic, followed by *P* and *PP* markings.
- Staff 9: Treble clef, *FF* dynamic, followed by *P* and *PP* markings.
- Staff 10: Bass clef, *FF* dynamic, followed by *PP* markings.

This page of musical notation consists of ten staves. The first nine staves are for string instruments (Violin I, Violin II, Violin III, Violin IV, Viola, and Cello/Double Bass). The tenth staff is for the vocal line.

Dynamics include *F* (Fortissimo) at the beginning of several staves, *p* (Piano) in the lower staves, and *pizz.* (pizzicato) in the lower staves.

Articulation includes *Solo.* above the Cello/Double Bass staff and *Unis.* (Unison) above the Violin III staff.

The lyrics for the vocal line are:

le Comte.
 Que les destins pros-pè-res ac-cueil-lent vos pri-

Musical score for a string quartet with vocal lines. The score includes staves for four strings and two vocal parts. Dynamics range from *pp* to *sf*. Performance instructions include *arco.* and *pizz.*. The lyrics are: "e - res la paix du ciel mes frè - res soit toujours a.vec vous oui. que".

Fl. Solo.

Hautb. Solo.

Cl. Solo. *P*

Col canto.

Col canto.

Col canto.

a Piacere.

les des-tins pros pe-res ac-cueil-lent vos pri-è-res

Col canto.

C^{ra}

B^{as}

pizz.

pizz.

pizz.

arco.

arco.

arco.

que les destins pros pe-res ac-cueil-lent vos pri-è-res la paix du ciel mes

arco.

-F -F -F

This system contains the vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment consists of three staves: the top two are for the right hand (treble clef) and the bottom one is for the left hand (bass clef). The piano part includes markings for *pizz.* (pizzicato) in the right hand and *pizz.* in the left hand.

Veu-ez ou demoi-selles dans vos peines cru-elles ve-nez à moi mes bel-les o-bli-ger est si

This system features woodwind and string parts. It includes staves for Flute (Fl.), Clarinet in G (Cl^{es} en SOL.), and Clarinet in C (Cl^{es} en UT.). The woodwind parts are marked with *Solo.* and *P* (piano). Below the woodwinds are staves for the string section, including a double bass line. The piano accompaniment continues with the same three-staff structure as in the first system.

doux jac-cor-de les fa-mil-les jac-cor-de les fa-mil-les et même aux jeunes filles je

Musical score for page 59, featuring multiple staves with dynamic markings (F, FF) and performance instructions (Col canto, arco). The score includes vocal lines and instrumental accompaniment.

Dynamics: *F*, *FF*

Performance instructions: *Col canto.*, *arco.*

Lyrics:

 paix du ciel mes frères

 soit tou jours toujours avec vous ve

Bass line dynamics: *sF*, *sF*, *sF*

This musical score is arranged in a system of 13 staves. The top staff is the vocal line, marked with *P* and *Solo.* The second staff contains a trill (*tr*) and is marked *P*. The third and fourth staves are for a keyboard instrument, with the third staff marked *P* and the fourth *FF*. The fifth and sixth staves are for a string instrument, with the fifth staff marked *P* and the sixth *FF*. The seventh and eighth staves are for a bass instrument, with the seventh staff marked *P* and the eighth *FF*. The ninth and tenth staves are for a woodwind instrument, with the ninth staff marked *P* and the tenth *FF*. The eleventh and twelfth staves are for a brass instrument, with the eleventh staff marked *P* and the twelfth *FF*. The thirteenth staff is the bass line, marked *PP*.

The lyrics are: *nez à moi mes bel les dans vos pei nes cru*.

poux oui des e. poux oui des e. poux je donne des e. poux.
 Rag: Récit.
 Je viens à

vous.
 le Comte.
 Parlez da-me trop res-pec-ta-ble vous aus-si mes en-fants à vos voeux la. vo.

ra - bles je puis tout ac - cor - der par - lez tous vos sou - haits se - ront com - blés.

All.
P

De gra - ce de gra - ce parlons

Ah quel saint person - na - ge c'est le bien - faiteur du vil - la - ge.

Ah quel saint person - na - ge c'est le bien - faiteur du vil - la - ge.

All.
P

Ah quel saint person - na - ge c'est le bien - faiteur du vil - la - ge.

V^{ll.}

le Comte.

tous l'un a - près l'au - tre Quel de - sir est le vo - tre que me de - man - dez

Hautb. solo.

Cl. solo.

Conte.

- cla-me pour que ma femme dans mon mé-na-ge soit toujours sa-ge

c'est bien

Alice.

Moi je vous pri-e j'ai tant d'en-vi-e qu'on me ma-ri-e au beau Ju-

c'est bien c'est bien c'est bien

solo.

lien

c'est bien c'est bien c'est bien c'est bien

Rag: Moi je de man_de fa_veur bien

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has a 'solo.' marking above it. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. The lyrics 'lien' and 'c'est bien' are written below the vocal line. A 'Rag:' marking is placed above the vocal line, followed by the lyrics 'Moi je de man_de fa_veur bien'.

P¹e Fl:

gran_de qu'au jour_d'hui même l'époux que j'aime i_ci re_vienne finir ma peine que je l'ob_tienne c'est mon seul

bien bon bon

Detailed description: This system features a first flute part (P¹e Fl:) and vocal lines. The flute part has a melodic line with some trills. The vocal lines have lyrics: 'gran_de qu'au jour_d'hui même l'époux que j'aime i_ci re_vienne finir ma peine que je l'ob_tienne c'est mon seul' and 'bien bon bon'. The piano accompaniment continues with chords and a bass line.

P^o Fl.
 solo.
P
 solo.
P
 bien
 bien qu'un bon er mi.te qu'on solli ci.te qu'un bon er mi.te à de mé ri.te qu'un bon er mi.te qu'on sol.li

ci.te qu'un bon er mi.te à de mé ri.te jeune fil let.te et bache let.te dans ma re traite viendra ce

Fl.

P^{re} Fl.

Hautb.

Cl. *C^{one} les Hautb.* // // // //

C^{or}

B^{asson}

Timb.

sul ponticello.

soir

Rob:

Il faut nous rendre à Ter mi ta - ge rendons hom ma - ge à son pou voir

CHOEUR.

Oui bon er - mi - te je sol - li - ci - te fa - veur bien

Oui bon er - mi - te je sol - li - ci - te fa - veur bien

Oui bon er - mi - te je sol - li - ci - te fa - veur bien

V^{cllo}

bonheur su - pre - me en ma re -

Fl. Hautb. *cres.*

cres. à poco à poco.

cres.

cres. solo.

cres.

cres. à poco à poco.

Alice. *cres. à poco à poco.*

Rag: oui hon er - mi - te je sol - li -

ouï hon er - mi - te je sol - li -

- trai - te jeune fil - let - te viendra ce soir

Il faut nous rendre à l'er - mi - ta - ge rendons hom - ma - ge à son pou -

gran - de et je de - man - de de la ten - dres - se de la jeu -

gran - de et je de - man - de de la ten - dres - se de la jeu -

gran - de et je de - man - de de la ten - dres - se de la jeu -

cres. 273 à poco à poco.

1^{re} Fl.

ci - te fa - veur bien gran - de et je de - man - de de la ten -
 ci - te fa - veur bien gran - de et je de - man - de de la ten -
 bonheur su - prême en ma re - traite jeune fil - let - te viendra ce soir bonheur su - prême en ma re -
 voir Il faut se ren - dre à l'ermi -
 nes - se de la ri - ches - se e - xau - cez nous tout le vil -
 nes - se de la ri - ches - se e - xau - cez nous tout le vil -
 nes - se de la ri - ches - se e - xau - cez nous tout le vil -

273

- dres - se de la jeu - nes - se de la ri - ches - se é - xau - cez
 - dres - se de la jeu - nes - se de la ri - ches - se é - xau - cez
 - trai - te jeune fil - let - te viendra ce soir bon - heur su - pré - me en ma re - trai - te jeune fil - let - te viendra ce
 - ta - ge rendons hom - ma - ge à son pou - voir il faut nous ren - dre à l'er - mi - ta - ge rendons hom - ma - ge à son pou - voir
 - la - ge vous rend hom - ma - ge à l'er - mi - ta - ge nous i - rons
 - la - ge vous rend hom - ma - ge à l'er - mi - ta - ge nous i - rons
 - la - ge vous rend hom - ma - ge à l'er - mi - ta - ge nous i - rons

nous tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge
 nous tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge
 soir tout le vil-la-ge me rend hom-ma-ge à l'er-mi-ta-ge
 voir tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge
 tous tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge
 tous tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge
 tous tout le vil-la-ge vous rend hom-ma-ge à l'er-mi-ta-ge

Musical score for a choir and orchestra, page 75. The score includes vocal parts with lyrics and instrumental parts with performance markings like "smorz." and "solo."

The lyrics for the vocal parts are:

- rons tous al - lons tous al - lons tous al - lons tous al - lons tous al - lons tous al - lons tous al - lons
 - rons tous al - lons tous al - lons tous al - lons tous al - lons tous al - lons tous al - lons tous al - lons
 - rez tous ve - nez tous ve - nez tous ve - nez tous ve - nez tous ve - nez tous ve - nez tous ve - nez
 - rons tous al - lons tous al - lons tous al - lons tous al - lons tous al - lons tous al - lons tous al - lons
 - rons tous nous i - rons tous nous i - rons tous nous i - rons tous nous i - rons tous nous
 - rons tous nous i - rons tous nous i - rons tous nous i - rons tous nous i - rons tous nous
 - rons tous nous i - rons tous nous i - rons tous nous i - rons tous nous i - rons tous nous

Performance markings include "smorz." (ritardando) and "solo." (solo). Dynamics include "P" (piano) and "FF" (fortissimo).

Hautb.

C^{tr}

B^{bn}

pp

pp

pp

tous al - lons tous

tous al - lons tous

tous ve - nez tous l'un après l'au - tre l'un après l'au - tre mes chers en - fants

tous al - lons tous

i - rons tous

i - rons tous

i - rons tous

Rob: Moi je re -

pp

C^{me} la B^{asse} //

solto voce.

Hautb. solo.

Cl. solo.

Comte.

cla-me pour que ma femme dans mon mé-na-ge soit toujours sa-ge

c'est bien

Alice.

Moi je vous pri-e j'ai tant d'en-vi-e qu'on me ma-ri-e au beau Ju-

c'est bien c'est bien c'est bien

78

67

solo.

lien

c'est bien c'est bien c'est bien c'est bien

Rag: Moi je de man. de fa. veur bien

79

68

P^{te} Fl.

gran. de qu'au jourd'hui même l'époux que j'aime i.ci re- vienne finir ma peine que je l'ob- tiens c'est mon seul

bien bon bon

musical score for page 68, featuring a vocal line and instrumental accompaniment. The vocal line includes the lyrics: "bien qu'un hon er mi.te qu'on solli ci .te qu'un bon er mi.te à de mé ri .te qu'un bon er mi.te qu'on sol.li."

musical score for page 79, featuring a vocal line and instrumental accompaniment. The vocal line includes the lyrics: "ci - te qu'un bon er mi.te à de mé ri - te jeune fil let.te et bache let.te dans ma re traite viendra ce"

Fl.

1^{re} Fl.

Hautb.

Cl.

C^{es} les Hautb. // // // //

C^{or}.

B^{asson}.

Timb.

sul ponticello.

soir

Rob:

Il faut nous rendre à l'er-mi-ta-ge rendons hom-ma-ge à son pou-voir

bonheur su-prê-me en ma re-

CHŒUR.

Oui bon er-mi-te je sol-li-ci-te fa-veur bien

Oui bon er-mi-te je sol-li-ci-te fa-veur bien

Oui bon er-mi-te je sol-li-ci-te fa-veur bien

V^{lle}.

Fl. *Hautb.* *cres.* *cres.* *à poco* *à poco.*

cres. *cres.* *solo.* *cres.* *cres.* *à poco* *à poco.*

Alice. *cres.* *à poco* *à poco.*

Rag: *cres.* *à poco* *à poco.*

- trai-te jeune fil- let-te viendra ce soir

Il faut nous rendre à l'er-mi-ta-ge rendons hom-ma-ge à son pou- gran-de et je de-man-de de la ten-dres-se de la jeu- gran-de et je de-man-de de la ten-dres-se de la jeu- gran-de et je de-man-de de la ten-dres-se de la jeu-

cres. 275 *à poco* *à poco.*

1^{re} Fl.

ci - te fa - veur bien gran - de et je de - man - de de la / ten -

ci - te fa - veur bien gran - de et je de - man - de de la ten -

bonheur su - prême en ma re - traî - te jeune fil - let - te viendra ce soir bonheur su - prême en ma re -

voir Il faut se ren - dre à l'ermi -

nes - se de la ri - ches - se e - xau - cez nous tout le vil -

nes - se de la ri - ches - se e - xau - cez nous tout le vil -

nes - se de la ri - ches - se e - xau - cez nous tout le vil -

273

- dres - se de la jeu - nes - se de la ri - ches - se é - xau - cez
 - dres - se de la jeu - nes - se de la ri - ches - se é - xau - cez
 - trai - te jeune fil - let - te viendra ce soir bon - heur su - prê - me en ma re - trai - te jeune fil - let - te viendra ce
 - ta - ge rendons hom - ma - ge à son pou - voir il faut nous ren - dre à l'er - mi - ta - ge rendons hom - ma - ge à son pou -
 - la - ge vous rend hom - ma - ge à l'er - mi - ta - ge nous i - rons
 - la - ge vous rend hom - ma - ge à l'er - mi - ta - ge nous i - rons
 - la - ge vous rend hom - ma - ge à l'er - mi - ta - ge nous i - rons

Musical score for a choir and orchestra, page 272. The score includes staves for strings, woodwinds, brass, and voices. The lyrics are:

tus vient rendre hom ma ge a vos ver
 tus vient rendre hom ma ge a vos ver
 tous a l'er mi ta ge ac cou rez
 tus vient ren dre hom ma ge a vos ver
 tus vient rendre hom ma ge a vos ver
 tus vient rendre hom ma ge a vos ver

Dynamics: *FF*, *F*, *F*, *F*, *FF*, *FF*

Page number: 272

- tus saint per-son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver -
 - tus saint per-son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver -
 tous tout le vil - la - ge me rend hom - ma - ge à l'er - mi - ta - ge ac - cou - rez
 - tus saint per-son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver -
 tus saint per-son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver -
 tus saint per-son - na - ge tout le vil - la - ge vient rendre hom - ma - ge à vos ver -

FF
 FF
 FF
 FF
 FF
 FF
 FF
 FF
 FF
 C^{me} la R^{asc}

273

This page of musical notation is for a choir and orchestra. It features 15 staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The next four staves are for woodwinds: Flute, Oboe, Clarinet, and Bassoon. The next four staves are for strings: Violin I, Violin II, Viola, and Violoncello. The bottom three staves are for the basso continuo and double bass. The music is in G major and 4/4 time. The lyrics are in French and appear on the lower staves. The page is numbered 275 at the bottom center.

The lyrics on the page are:

tus vient rendre hom ma ge à vos ver
 tus vient rendre hom ma ge à vos ver
 tous à l'er mi ta ge ac cou rez
 tus vient ren dre hom ma ge à vos ver
 tus vient rendre hom ma ge à vos ver
 tus vient rendre hom ma ge à vos ver

The page is numbered 275 at the bottom center.

C^{me} le Hautb. //
 C^{me} le Hautb. //
 C^{me} le 1^{er} Violon 8^{ve} bas. // //
 vos ver-tus à vos ver-tus à vos ver-tus.
 vos ver-tus à vos ver-tus à vos ver-tus.
 cou-rez tous ac-cou-rez tous ac-cou-rez tous.
 vos ver-tus à vos ver-tus à vos ver-tus.
 vos ver-tus à vos ver-tus à vos ver-tus.
 vos ver-tus à vos ver-tus à vos ver-tus.
 vos ver-tus à vos ver-tus à vos ver-tus.

This musical score is arranged in a system of 14 staves. The top two staves are treble clefs with a key signature of one sharp (F#) and contain double bar lines. The third and fourth staves are treble clefs with a key signature of one sharp, featuring melodic lines with slurs and ties. The fifth and sixth staves are treble clefs with a key signature of one sharp, containing sustained chords with slurs. The seventh staff is a treble clef with a key signature of one sharp, containing a vocal line with the lyrics "Cantus in ut." and double bar lines. The eighth staff is a bass clef with a key signature of one sharp, containing sustained chords with slurs. The ninth and tenth staves are bass clefs with a key signature of one sharp, containing rhythmic accompaniment with eighth notes. The eleventh staff is a treble clef with a key signature of one sharp, containing melodic lines with slurs and ties. The twelfth staff is a treble clef with a key signature of one sharp, containing double bar lines and the marking "Finis." The thirteenth staff is a tenor clef with a key signature of one sharp, containing sustained chords with slurs. The fourteenth staff is a bass clef with a key signature of one sharp, containing rhythmic accompaniment with eighth notes.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into systems of staves. The instruments are as follows:

- Flute (Fl.)**: Two staves at the top, both in treble clef with a key signature of one sharp (F#).
- Clarinet (Cl.)**: One staff below the flutes, in treble clef with a key signature of one sharp (F#), labeled "Cl^{me} les Hautb.".
- Violin (Vn.)**: One staff in treble clef with a key signature of one sharp (F#).
- Viola (Va.)**: One staff in alto clef with a key signature of one sharp (F#).
- Cello (Vcl.)**: One staff in bass clef with a key signature of one sharp (F#).
- Bass (Cb.)**: One staff in bass clef with a key signature of one sharp (F#).
- Piano (P.)**: Two staves at the bottom, one in treble clef and one in bass clef, both with a key signature of one sharp (F#).

The score consists of 12 measures. The first four measures feature rests for the Flute, Clarinet, and Cello parts, while the Violin, Viola, and Bass parts play a rhythmic pattern of eighth notes. From the fifth measure onwards, all instruments are active. The Flute and Clarinet parts have melodic lines with some grace notes. The Violin, Viola, and Cello parts play sustained chords or moving lines. The Bass part provides a steady accompaniment. The Piano part consists of chords and arpeggiated figures.

Récit

De gra - ce en - cor un mot il sa - git de ma - dame tan - dis que nos preux cheva

liers que l'amour de la gloire en flamme dans les champs Musulmans moissonnent des lauriers leurs femmes et leurs sœurs

bien qu'a la fleur de l'âge ont ju - ré - comme moi de passer leur veuvage dans le cha - teau de formoutiers

Comte. Où tant d'attraits sont prison - niers c'est le chateau de la belle Com - tesse Dont le frere aux com

hats à survi; nos guerriers et cette noble chate- laine sur un mal incon nu qui cause no- tre

peine veut au- jourd'hui vous consul- ter Ah quel bonheur près de moi qu'elle vienne mon de-

voir est de l'assister j'es- père dans mon zèle lui rendre le repos retour- nez auprès d'elle al

lez à vos travaux je vais en atten- dant dans mon humble chaumière de ces jeunes beautés accueillir la pri- ère.

Fl. *FF*

FF *FF*

Ob. *FF*

Cl. *FF*

C^{or} *FF*

Tromp. *FF*

B^{on} *FF*

Tromb. *FF*

Timb. *FF*

FF

C^{on}ce la B^{on}

Alice.

Rago: saint per-son-na-ge tout le vil-la-ge vient rendre hom-ma-ge à vos ver-tus

Comte. saint per-son-na-ge tout le vil-la-ge vient rendre hom-ma-ge à vos ver-tus

Rob: tout le vil-la-ge me rend hom-ma-ge à l'er-mi-ta-ge ac-cou-rez tous

Dessus. saint per-son-na-ge tout le vil-la-ge vient rendre hom-ma-ge à vos ver-tus vient

Tenores. saint per-son-na-ge tout le vil-la-ge vient rendre hom-ma-ge à vos ver-tus

Basses. saint per-son-na-ge tout le vil-la-ge vient rendre hom-ma-ge à vos ver-tus

FF *FF*

The musical score on page 95 features a complex arrangement of vocal and instrumental parts. The vocal parts, including Soprano, Alto, Tenor, and Bass, are written in various clefs and contain the following lyrics: "vient rendre hom ma ge a vos ver tus a vos ver", "a fer mi ta ge ac cou rez tous ac cou rez", and "ren dre hom ma ge a vos ver tus a vos ver". The instrumental parts, likely for strings and woodwinds, are marked with "FF" (fortissimo) and include dynamic markings such as "P" (piano) and "F" (forte). The score is set in a key with one sharp (F#) and a time signature of 4/4. The page number "95" is located in the upper right corner, and the number "275" appears at the bottom center of the page.

The musical score is arranged in a system of 18 staves. The top seven staves are instrumental, featuring various rhythmic patterns and textures. The bottom seven staves are vocal parts, with lyrics written below the notes. The lyrics are: "tus à vos ver-tus à vos ver-tus" and "tous ac-cou-rez tous ac-cou-rez tous". The bottom-most staff contains the letters "F" and "F" at the beginning of the first and second measures respectively. The page number "273." is centered at the bottom.

Allegro.
sotto voce.

sotto voce.

V^{lle}
sotto voce.

FF

FF

FF

V^{lle}

C.B.

FF

le Gouverneur. Isolier.

Je ne puis plus long tems voyager de la sorte. Eh bien reposons nous sous ces ombrages frais.

Gouv: Isol.

Pourquoi m'a voir forcé de quitter notre escorte et m'ame ner i ci. J'avais bien mes projets

P

P

Vcllo
P

Voila donc le chateau de ma belle cousine

F

F

F

si je pouvais l'entre-voir quel bonheur mais loin de partager l'ardeur qui me domine

F

elle ferme a l'amour son castel et son coeur Eh bien Monsieur le gouverneur reprenez

Gouv.

vous un peu courage maudit emploi maudit message monseigneur no-tre prince auquel je suis sou-

mis n'ordonne de cher. cher le Comte O. ry son fils ce démon in. car. né mon é. lève et mon

maitre qui sans mon ordre hé. las loin de la cour s'est a. vi. sé de disparaître. *Isol.* pour jouer quelque nouveau

Gouv. tour. On le disait caché dans ce sé. jour comment le décou. vrir comment Ey recon. naître *Isol.* Vous devez tout sa.

voir d'être son gouver. neur n'a. vez vous pas l'hon. neur Ah! quel hon. neur?

N^o 2.

AIR.

Andantino. ♩ = 92.

Flûtes. *F* *Solo.* *P* *F*

Petite Flûte. *F* *Solo.* *F*

Hautbois. *F* *Solo.* *P* *F*

Clarinettes en UT. *F* *Solo.* *P* *F*

Cors en FA. *F* *Solo.* *P* *F*

Trompettes en SI b. *F* *F*

Bassons. *F* *F*

Violons. *F* *PP* *PP* *F*

Alto. *F* *PP* *F*

Le GOUVERNEUR

CHEUR de Femmes.

Violoncelle. *F* Unis. // //

Contre-Basse. *F* *F*

Andantino. ♩ = 92.

A musical score for multiple instruments and voice, consisting of 12 staves. The score is divided into four measures. The first three measures are instrumental, and the fourth measure contains the vocal line with lyrics. The instruments are indicated by clefs: Treble clef for the first six staves and Bass clef for the last six staves. The score includes various dynamic markings: *P* (Piano), *F* (Fortissimo), and *PP* (Pianissimo). The lyrics are "Veillersans cesse craindre tou." The score is written in a single system with a common time signature.

Musical score for a multi-instrument ensemble and voice. The score is spread across two pages, 102 and 107. It features seven staves of instruments (flute, oboe, violin I, violin II, viola, cello, and bass) and a vocal line. The music is in a minor key with a common time signature. Dynamics include forte (F), fortissimo (FF), piano (P), and pianissimo (PP). There are "Solo." markings above the flute and violin II staves. The vocal line includes the lyrics: "jours pour son altesse ou pour mes jours du gouverneur d'un grand seigneur voilà les profits et l'hon".

- neur quel honneur quel honneur d'être gouverneur ah quel honneur d'être gouverneur ah quel honneur d'être gouverneur. Unis. // //

Musical score for a multi-instrument ensemble with vocal line. The score consists of 12 staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon), the next two for strings (violin, viola), the next two for strings (cello, double bass), and the bottom two for vocal line and basso continuo. The music is in 3/4 time with a key signature of one flat. The vocal line includes lyrics: "neur. à la guerre comme à la chasse si quel que pérille me".

- nace il faut partout suivre ses pas il faut partout suivre ses pas dut-il vous mener au tre

- pas il faut partout suivres pas dut-il vous mener au tré pas veiller sans cesse trembler tou

- neur
 quel honneur quel honneur d'être gouverneur ah quel honneur d'être gouverneur ah quel honneur d'être gouverneur

Finis. // //

Solo.

- mons sur le danger des pas. si ons quand il est é. pris d'une bel - le il me faut cou.rir a - près

Musical score for a string quartet, page 111. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in a minor key (one flat) and 3/4 time. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from fortissimo (FF) to pianissimo (PP). The bottom staff contains French lyrics: "elle touten lui faisant des sermons sur le danger des pas si ons veillersans cesse craindre tou...". The score ends with a double bar line and the word "Unis." followed by a double bar line.

elle touten lui faisant des sermons sur le danger des pas si ons veillersans cesse craindre tou...

Unis. //

Solo.
F

Solo.
F

Solo.

F

FF

PP

FF

PP

FF

PP

F

F

FF

PP

F

jours pour son altes - se où pour mes jours du gouverneur d'un grand seigneur voilà les profits et l'hon

F

FF

PP

F

- neur quel honneur quel honneur d'être gouverneur ah quel honneur d'être gouverneur ah quel honneur d'être gouverneur

Unis. // //

F F F F F F F F F F F
 P FF P FF P FF P FF P F P F P FF P FF

neur ah quel honneur quel hon - neur d'è tre gouver - neur.

F P FF

Triang: Allegretto. 96.

This musical score is for a piece titled "Triang: Allegretto" (No. 96). It is written for a large ensemble of instruments. The score is organized into three systems of staves. The first system includes the Flute (Fl.), Piccolo Flute (P.^{te} Fl.), Oboe (Hautb.), and Triangle (Triang.). The second system includes Flute (Fl.), Piccolo Flute (P.^{te} Fl.), Oboe (Hautb.), Clarinet in A (Clar. en LA.), Cor Anglais (Cors. en MI.), Bassoon (B^{no}), and Triangle (Triang.). The third system includes Flute (Fl.), Piccolo Flute (P.^{te} Fl.), Oboe (Hautb.), Clarinet in A (Clar. en LA.), Cor Anglais (Cors. en MI.), Bassoon (B^{no}), and Triangle (Triang.). The music is in 3/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance instructions such as "sotto voce assai" and "solo" are present throughout the score. The page number 115 is located in the upper right corner, and the number 96 is in the upper left corner.

Fl: *solo.*

P^{te} Fl

Hautb: *solo.*

Triang:

CHŒUR

vous notre appui et notre ami bien grand merci mer ci j'irai toujours vous

vous notre appui et notre ami bien grand merci

Fl: *solo.*

P^{te} Fl.

Hautb: *solo.*

Triang:

voir j'irai toujours vous voir j'i rai toujours vous voir o bon er mi - te

vous toujours vous voir j'irai vous

The musical score is written on 15 staves. The top two staves are vocal parts. The next six staves are for keyboard accompaniment, with the right hand on staves 3-6 and the left hand on staves 7-10. The bottom three staves (11-13) are for a second vocal part. The lyrics are in French and are written below the bottom three staves.

voir toujours vous voir
j'i -rai vous voir
tou - jours vous voir

voir toujours vous voir
j'i -rai vous voir
tou - jours vous voir

Fl. solo.

Hautb.

Clav.

pp Cor.

pp Triang.

ô saint pro - phè - - te soy - ez bé - ni puissant pro - phè - - te

ô saint pro - phè - - te soy - ez bé - ni puissant pro - phè - - te

pizz. Fl.

Fl.

1^{re} Fl.

Hautb.

Clav.

Cor.

Triang.

soy - ez bé - ni jeu - ne fil - let - - te a gra - ce à

soy - ez bé - ni jeu - ne fil - let - - te a gra - ce à

Fl. 8^{va} *FF* *P* *FF*

P. Fl. *FF* *P* *FF*

FF *P* *FF*

FF *P* *FF*

FF *P* *FF*

FF *P* *FF*

FF *P* *FF*

FF *P* *FF*

FF *P* *FF*

FF *P* *FF*

8^{ve} b^{asc} // // *P* *FF* 8^{ve} b^{asc} //

lui for - tu - ne fai - te et bon ma - ri for - tu - ne

lui for - tu - ne fai - te et bon ma - ri for - tu - ne

arco *FF* *PP* *FF*

Musical score for page 122, featuring multiple staves of instrumental music and a vocal line with lyrics. The score is written in G major (one sharp) and 3/4 time. The instrumental parts include a flute (top staff), a violin (second staff), a viola (third staff), a cello (fourth staff), a double bass (fifth staff), and a keyboard (seventh staff). The vocal line is for a male voice (Gouverneur) and includes the lyrics:

Gouverneur.
 je vois pa-rai-tre mi-nois jo-li
 fai-te et bon ma-ri
 fai-te et bon ma-ri

The score includes dynamic markings such as *p* (piano) and *sol* (solo). The keyboard part includes a section marked "8^{ve} B^{3-c} //".

Fl:
 1^{re} Fl.
 Hautb: solo.
 B^{ass} dol.

let - tes de gra - ce dites moi depuis quel tems dans ce vil la - ge ce boner mi - te est il ve

Hautb: dol.
 B^{ass}

nu qui jecnten du voi là huit jours que notre mai - tre a dispa

voilà huit jours pas d'avan ta - ge

voilà huit jours pas d'avan ta - ge

P

Unis

Changez en UT.

Changez en FA.

Changez en SI b.

P

P

P

P

ru c'est bien huit jours c'est bien huit jours voilà huit jours que notre

oui c'est huit jours pas davan ta - ge

oui c'est huit jours pas davan ta - ge

All.^o $\text{♩} = 112.$

B.^{ns} *Solito voce.*

Solito voce.

Cette a - ven - tu - re fort singu - liè - re cache à mes yeux quelque mys

Solito voce.

All.^o $\text{♩} = 112.$

pizz.

- tè - re ce bon er - mi - te que l'on re - vè - re au fond de l'ame est il sin -

C^r
B.^{na} Sotto voce.

- cè - re lui qu'on a - do - re lui qu'on im - plo - re serait ce en - co - re le

comte O - ry - ruse a - no - di - ne je te de - vi - ne oui j'en suis

pizz. Suivez la voix. a Tempo.

pizz. Suivez la voix. a Tempo.

pizz. Unis. // // // //

pizz. Suivez la voix. a Tempo.

Violin I: *F*

Violin II: *F*

Viola: *F*

Cello: *F*

Double Bass: *F*

Vocal: *F* arco. *p*

Lyrics: sur oui j'en suis sur c'est encor lui oui j'en suis sur c'est en - cor lui Mais qu'a-t-il Mais qu'a-t-il

Dynamics: *F*, *p*, *F*

Fl. *pp* *f*

C. in C *pp* *f*

B. *pp* *f*

Ob. *pp* *f*

V. *pp* *f*

V. *pp* *f*

C. *pp* *f*

B. *pp* *f*

Fl. *pp* *f*

C. in C *pp* *f*

B. *pp* *f*

Ob. *pp* *f*

V. *pp* *f*

V. *pp* *f*

C. *pp* *f*

B. *pp* *f*

Vocals: Se - rail - ce en - co - re le comte O - ry se
 é - loigner aus - si sortons d'i - ci partons d'i - ci il faut nous é - loigner aus - si sortons d'i - ci partons d'i - ci sortons.
 é - loigner aus - si sortons d'i - ci partons d'i - ci il faut nous é - loigner aus - si sortons d'i - ci partons d'i - ci sortons.

rait-ce en-co-re le conte O-ry se-rait-ce en-co-re le conte O-ry c'est en-

partons sortons partons sortons partons sortons partons d'i-ci par-

partons sortons partons sortons partons sortons partons d'i-ci par-

Handwritten musical score for a multi-voice setting. The score consists of 15 staves. The top four staves are vocal parts. The fifth staff is a piano accompaniment. The sixth staff is a keyboard part with a 'p' dynamic marking. The seventh staff is a keyboard part with a 'p' dynamic marking and 'Sotto voce.' instruction. The eighth staff is a keyboard part with a 'p' dynamic marking. The ninth staff is a keyboard part with a 'p' dynamic marking. The tenth staff is a keyboard part with a 'p' dynamic marking. The eleventh staff is a keyboard part with a 'p' dynamic marking. The twelfth staff is a keyboard part with a 'p' dynamic marking. The thirteenth staff is a keyboard part with a 'p' dynamic marking. The fourteenth staff is a keyboard part with a 'p' dynamic marking. The fifteenth staff is a keyboard part with a 'p' dynamic marking. The lyrics are: 'cor lui c'est en - cor lui c'est en - cor lui celle a - ven - tons d'i - ci par - tons d'i - ci. tons d'i - ci par - tons d'i - ci.' Dynamics include 'sF', 'p', and 'pizz.'. The page number '275.' is at the bottom center.

Fl. Solo

Cl. Solo

B.^{ns}

tu - re fort sin - gu - liè - re cache à mes yeux quelque mys - tère

pizz.

ce bon er - mi - te que l'on re - vê - re au fond de l'a - me est il sin -

Fl.
Cl.
C^{ra}
B^{as}

- ce - re lui qu'on a - do - re lui qu'on im - plo - re serait-ce en - co - re le

comte O - ry ruse a - no - di - ne je te de - vi - ne oui j'en suis

Finis. // // // // //

pizz. pizz. pizz. pizz. pizz.

This musical score is for a string quartet and voice. It consists of 13 staves. The top six staves are for the string quartet (Violin I, Violin II, Violin III, Viola, Violoncello, and Contrabasso). The seventh staff is for the voice. The bottom five staves are for the string quartet again (Violin I, Violin II, Violin III, Viola, and Contrabasso). The score includes various dynamics such as *F*, *FF*, *P*, *sF*, and *arco*. The lyrics are: "sur oui j'en suis sur c'est encor lui oui j'en suis sur c'est en - cor lui sor.tons d'i - sor.tons d'i -". The music is in a minor key and 2/4 time.

oui j'en suis sur c'est en cor lui oui j'en suis sur oui j'en suis sur c'est en cor lui
 ci partons d'i ci sor tons d'i ci par tons d'i ci
 ci partons d'i ci sor tons d'i ci par tons d'i ci

Dynamics: *F*, *FP*, *sf*, *sfz*

Musical score for a choir and orchestra, page 139. The score includes vocal parts with lyrics and instrumental parts with dynamic markings like FP and F.

Lyrics:

c'est en cor lui c'est en cor lui c'est en cor
 sor tons d'i ci sor tons d'i ci par
 sor tons d'i ci sor tons d'i ci par

Dynamic markings: FP, F

en - cor lui cest en - cor lui.
 tons d'i - ci par - tons d'i - ci.
 tons d'i - ci par - tons d'i - ci.

Unis. // // // //

à 2.

273

Récit.

Violons.

Alto.

Le Gouverneur,
Alice,
Isolier.

Le Gouv.
F Alice.

Cet Ermite ma belle en-fant ou pourrai-je le voir? Ici même à l'instant il va ve-

Basses.

p *p* *p* *p* *F* *F* *F* *F*

Isolier. Alice.

... nir madame la Comtesse à désiré le consulter. Vraiment... Sur un mal inconnu qui l'ac-cable et l'opresse.

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

Le Gouv. Isolier. Le Gouv.

Merci ma belle enfant, il doit donc venir dans l'instant. Elle va ve-nir dans l'instant. Cette belle Comtesse au mi-

F *F* *F* *F* *F* *F* *F* *F*

nois séduisant ce-ci me semble encore une preuve plus forte attendez-moi je vais retrouver notre escorte puis en-

F

All^o

P *F* *F*

semble nous revie^ondrons, pour confir^omer ou bien dissiper mes soup^oçons.

P *F* *P*

Vlle
C.B. *P*

Rallent.

PP *PP* *PP* *PP*

Isolier.

Je vais re^ovoir la beau^ote qui n'est chere^o mais com^oment desar^omer cette vertu si

PP

F *P* *P* *P* *F*

fiere? comment en ma fa^oveur la tou^ocher aujour^od'hui? si cet er^omite, ce bon pere^o, vou^olait m'aider, oh non, ce se^orait trop hardi....

F *P* *F*

Mod^o *Andantino.*

F *pizz.* *pizz.* *pizz.*

al^olons, ne suis-je pas page du com^ote O^ory.

F *pizz.*

arco.

arco.

arco.

arco.

Isolier.

Le Comte.

Sa-lut ô vénérable er-mi-te! C'est mon page, sa- chons le des-sein qu'il medi-te.

p

F

F

F

F

Allegro.

Sotto voce.

Sotto voce.

Isolier.

Le Comte.

Qui vers moi vous a-mène, ô charmant I-so-lier? Il me con-nait. Tel est l'ef-

Sotto voce.

Isolier.

-fet de ma science. Un aussi grand savoir ne peut trop se pay-er, et cette of-frande, est bien fai-ble je

Le Comte.

pense. N'im-por-te, à moi vous pouvez vous fi-er; parlez, par-lez beau-pa-ge.

FF

FF

FF

FF

FF

N^o 3.

DUO.

All^o moderato. $\text{♩} = 60$.

Flûtes. Solo. *F*

Hautbois. Solo. *F*

Clarinettes en LA. *F*

Cors en MI. Solo. *P* *F*

Trompettes en LA. *F*

Bassons. *P* *F* Solo

Violons. *P* *F* *P* dol.

Alto. *P* *F*

ISOLIER. U. ne

Le COMTE.

Violoncelle. *arco.* *F*

Contre-Basse. *Pizz.* *arco.* *P*

All^o moderato. $\text{♩} = 60$.

The musical score on page 145 consists of ten staves. The top five staves are for instruments, and the bottom five are for a vocal line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score begins with a rest for the first five measures. At measure 6, the word "Solo" is written above the second staff. The vocal line enters at measure 6 with the lyrics: "da me de haut pa - ra - ge tient mon coeur en un doux ser - va - ge et je bru - le et je". The score includes various dynamic markings: *mF* (mezzo-forte) and *sF* (sforzando). The bottom two staves (bass clef) contain rhythmic accompaniment with double bar lines (//) in the first five measures.

This musical score is for a piece on page 146. It consists of ten staves. The first six staves are instrumental, with the first five in treble clef and the sixth in bass clef. The last four staves contain vocal lines with lyrics in French. The score includes various dynamic markings such as *F*, *sf*, and *P*, and performance instructions like *pizz.* and *Unis*. The lyrics are:

bru - le et je bru - le pourses at - traits et je bru - le pourses at traits
 Je n'y vois point de mal a
 Unis

Fl. Solo.

Hautb. Solo.

Cl. Solo. P

C^{ra} Solo.

B^{na} Solo.

arco.

arco.

arco.

Le Comte.

près a près

Vlle arco F P

dol.

Isolier.

Je croy

Hautb.

Cl.

C^{ra}

B^{na}

mF

mF

F

ais avoir su lui plai - re et pour tant son cœur trop sé - vé - re se dé

ro - be se dé ro - be se dé robe à mes pro - jets se dé ro - be à mes projets
 Je n'y vois point de

Fl. Solo. *P*

Hautb. Solo. *P*

Cl. Solo. *P*

C^{es} Solo. *P*

B^{es} Solo. *P*

pizz. arco.

pizz.

pizz.

pizz.

Et jus - qu'au re - tour de son

mal a - près a - près

pizz.

C^{es}

B^{es}

frè - re qui des croi - sés suit la ban - niè - re aucun a - mant aucun mor - tel ne peut en

C⁷
B^m

trer dans ce cas - tel Pour y péné - trer comment
Ce lui de la Com. tes - se ô ciel!

Solo. tutti. F sf

Solo. F sf

arco. arco. F sf sf

fa - re j'avais bien un moyen fort beau mais je le crois trop té. mé.rai - re
parlez par

arco F sf

Musical score for a piece in D major (two sharps). The score consists of 12 staves. The first six staves are instrumental, with a 'Solo.' marking in the second staff. The last six staves contain vocal lines with French lyrics. The music is in 4/4 time. Dynamics include *sF* (sforzando) and *mF* (mezzo-forte).

Solo.

sF

sF

sF

mF

sF

sF

sF

sF

sF

lais d'une pe - le - ri - ne prenant la cape et le man - teau n'introduire dans ce chateau

Bien bien le moy - en est nou

sF

sF

- veau oui le moyen est nou - veau le moyen est nou - veau (on peut s'en servir j'imagi - ne)

Musical score for a piece on page 153. The score consists of 12 staves. The first six staves are instrumental, and the last six staves include a vocal line with lyrics. The key signature is one sharp (F#) and the time signature is 4/4. Dynamic markings include *F*, *sF*, *P*, and *pp*. The vocal line includes the lyrics: "- veau oui le moyen est nou - veau le moyen est nou - veau (on peut s'en servir j'imagi - ne)". The score ends with a *pizz.* marking on the final staff.

The musical score is arranged in 12 staves. The top five staves are for instruments, likely strings and woodwinds, with dynamics such as *sF* and *P*. The sixth staff is the bass line, with dynamics *P* and *F*. The seventh and eighth staves are for woodwinds, also with *P* and *F* dynamics. The ninth staff is the vocal line, with lyrics in French: "A l'es-poir je me sens re-nâ-tre quel bon moy-en quel coup de maî-tre". The tenth staff is a piano accompaniment for the vocal line, with dynamics *sF* and *P*. The eleventh and twelfth staves are for the basso continuo, with dynamics *sF* and *P*.

voir me ser - vi - ra je letiens je letiens je letiens je letiens je vois dé - ja que son pouvoir que son pouvoir me ser - vi.
 deux l'em - por - te - ra je letiens je letiens je letiens je letiens et l'on ver - ra qui de nous deux qui de nous deux l'em - porte.

Unis // // //

Stringendo un poco.

C^{ra}
B^{as}

- bord ce projet ré-cla-me vos soins pour être exé-cu-té par cette no-ble

Comment?

Hautb.
Cl.

Solto voce.

da-me vous allez être con-sul-té Di-tes

c'est qu'il sait tout en ve-ri-té c'est qu'il sait tout en ve-ri-té

Solo. *p* *f*

Solo. *f*

Solo. *f*

Solo. *f*

p *f* *p* *dol.*

p *f*

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

pizz. *arco.* *P*

tends ce n'est pas mal ce n'est pas mal. Je lui di.

Solo.

mF

mF

pizz.

pizz.

pizz.

dites lui bien qu'il seul quelle ai - me

- rai qu'il faut qu'elle ai - me mais un au - tre que mon ri - val

pizz.

154
164

Cl.

C^{ra}

B^{na}

Solo.

Solo.

no - - ble pa - ge du comte O - ry se - rez un jour di - gne de lui se - rez un

jour di - - gne de lui voyez donc voyez donc le trai - - tre oser jou - ter con - tre son

stacc.

stacc.

arco.

stacc.

arco.

arco.

Unis. //

arco.

stacc.

arco.

The musical score consists of 12 staves. The top five staves are for instruments (likely strings or woodwinds), and the bottom five staves are for a vocal line and a basso continuo line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into five measures. Dynamics include *sF* (sforzando), *P* (piano), and *F* (forte). The vocal line includes the following lyrics: "A les_poir je mesens re - naî - tre quel bon moy_en quel coup de maî - tre", "maî - tre", and "mais je le".

voir me ser - vi - ra je letiens je letiens je letiens je letiens je vois de ja que son pouvoir que son pouvoir me ser.vi.
 deux l'em - por - te - ra je letiens je letiens je letiens je letiens et l'on ver.ra qui denous deux qui denous deux l'em - porte.
 Unis // // //

- ra je letiens je le tiens je letiens je le tiens je vois dé - jà que son pou voir je vois dé jà que son pou
 - ra je letiens je le tiens je letiens je le tiens et l'on ver - ra qui de nous deux et l'on ver ra qui de nous

sFsFsFsF sF sF P

voir me ser- vi - ra je le tiens je le tiens je le tiens je le tiens je vois dé - jà que son pou - voir je
 deux lem. por. te - ra je le tiens je le tiens je le tiens je le tiens et lon ver - ra qui de nous deux et

rF F FF
 rF F FF
 rF F FF
 FF
 FF
 FF
 rF F FF
 rF F FF
 rF F FF
 sFsFsFsF
 sFsFsFsF

Musical score for a vocal and instrumental piece, page 170. The score consists of 13 staves. The top six staves are for instruments, and the bottom seven are for a vocal line. The key signature is two sharps (F# and C#). The score is divided into two systems of four measures each. Dynamics include *p*, *pp*, *f*, *sf*, and *sF*. The vocal line has lyrics in French.

The lyrics are:

vois dé - ja que son pou - voir me ser - vi - ra oui je le tiens je vois dé - ja que son pouvoir me ser - vi -
 l'on ver - ra qui de nous deux l'em - por - te - ra mais je le tiens et l'on ver - ra qui de nous deux l'emporte -

Musical score for a multi-instrument ensemble with vocal lines. The score includes staves for various instruments and voices, with dynamic markings like *FF* and *sf*. The lyrics are in French and describe a power struggle.

ra oui je le tiens et vois de - ja que son pouvoir me ser - vi - ra me - ser - vi - ra me ser - vi - ra me ser - vi -

ra mais je le tiens et l'on ver - ra qui de nous deux l'emporte - ra l'em - por - te - ra l'em - por - te - ra l'em - por - te -

This page of musical notation, numbered 172, contains a complex arrangement of staves. The top section consists of ten staves of instrumental music, likely for a string ensemble or orchestra, featuring intricate rhythmic patterns and dense chordal textures. The notation includes various note values, rests, and dynamic markings. Below the instrumental staves, there are two vocal staves, each beginning with the syllable "- ra." and followed by a series of rests. The bottom section of the page includes a staff with the word "Unis." followed by a series of double bar lines, and another staff with a series of double bar lines. The paper shows signs of age, with some staining and discoloration.

MARCHE.

Moderato.

Bassons. *pp*

Trombones.

Violons. *solto voce*

Altos. *pizz:*

Violoncelles. *solto voce*

Contre Basses. *Moderato.* *pizz:*

B^{ns}

solto voce.

N^o 4. AIR.

Andante ♩ = 100.

Flûtes.

Hautbois.

Clarinettes
en si b.

Cors en mi b.

Cors en mi b.

Trompettes
en si b.

Bassons.

Trombones.

Violons.

Altos.

la COMTESSE.

ISOLIER.

le COMTE.

CHOEUR

de Paysans
et toutes les femmes
de la suite de la Comtesse.

Violoncelles

Contre-Basses.

The musical score is written for a full orchestra and vocal soloists. It begins with a tempo marking of 'Andante' and a metronome marking of 100. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into several systems. The woodwind section includes Flutes, Oboes, Clarinets in B-flat, Cor Anglais (Corns in B-flat), and Bassoons. The brass section includes Horns in B-flat and Trombones. The string section includes Violins, Violas, Violoncelles, and Contrebasses. The vocal parts include the Comtesse, Isolier, and the Comte. The Chorus consists of peasants and women from the Comtesse's entourage. The score includes various dynamics such as *ff* (fortissimo), *pp* (pianissimo), *f* (forte), and *p* (piano), as well as performance instructions like *solo*, *pizz.* (pizzicato), and *arco* (arco). The piece concludes with a double bar line and a *pp* dynamic marking.

Hautb. solo.

C^{ra}

B^{ns} solo.

la Comtesse.

En proie à la tris, tesse ne plus gouter di, vresse au

pizz:

pizz:

pizz:

pizz:

F

F

F

F

F

F

F

F

F

F

arco.

arco.

arco. F

sein de sa jeu nes se souf frir ge mir sans ces se voi.

sF

sF

sF

sF

sF

sF

273

Handwritten musical score for page 177, featuring multiple staves with complex rhythmic patterns and a vocal line with French lyrics. The score includes dynamic markings such as *pp*, *p*, *ff*, and *solo*.

Lyrics: - la quel est mon sort se flétrir se flétrir en si lence n'espérer n'espérer que la

Dynamic markings: *pp*, *p*, *ff*, *solo*

col Canto.

The musical score on page 178 consists of ten staves. The top five staves are vocal parts, and the bottom five are instrumental parts. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts are marked with dynamics *FF* and *PP*. The instrumental parts include piano accompaniment with dynamics *F*, *FF*, and *PP*. The lyrics are written below the bottom staff, with the vocal line above them. The lyrics are: "mort hélas hé las quel - le souf. fran - ce o peine horrible vous que l'on dit sen -". The score ends with a *pizz:* marking on the bottom staff.

col Canto.

col Canto.

mort hélas hé las quel - le souf. fran - ce o peine horrible vous que l'on dit sen -

col Canto.

pizz:

si ble dai - guez daignez sil est pos - si - ble gué - rir le mal ter - ri - ble ah dont je nie sens mou.

rit soula ger ma dou leur ren dez moi le bon heur ah ren dez moi ren dez moi le bon heur sou - la - gez ma dou

Dynamic markings: *solto voce.*, *pizz.*, *arco.*, *FF*, *FFarco.*

sotto voce.
 sotto voce.
 C^r
 faut-il mourir de ma souffrance
 hélas hé
 France calmez tant de douleur
 et que votre science lui rende le bon heur
 France calmez tant de douleur
 et que votre science lui rende le bon heur
 France calmez tant de douleur
 et que votre science lui rende le bon heur

las plus des pé- rance Ciel Ciel o peine hor- ri- ble
 cal-mez tant de dou- leur cal-mez tant de dou- leur
 cal-mez tant de dou- leur cal-mez tant de dou- leur
 cal-mez tant de dou- leur cal-mez tant de dou- leur

arco.

vous que l'on dit sen - si - ble dai - gnez dai - gnez s'il - est pos - si - ble gué - rir le mal ter - ri - ble ah

pizz:

Fl:

Clar: sotto voce.

Cors: sotto voce.

Violons

arco.

pizz:

pizz:

pizz:

dont je me sens mou - rir soulagez ma douleur rendez moi le bonheur ah rendez moi le bon -

ah cal - mez ah cal - mez

ah cal - mez ah cal - mez

ah cal - mez ah cal - mez

pizz:

Musical score for page 187, featuring multiple staves with musical notation and lyrics. The score includes various instruments and a vocal line. The lyrics are: "puis en con-ci en-ce gué-rir vo-tre dou-leur du mal qui vous dé-".

The score consists of 14 staves. The first seven staves are for instruments, and the last seven are for a vocal line and bass accompaniment. The lyrics are written under the vocal line.

Lyrics: puis en con-ci en-ce gué-rir vo-tre dou-leur du mal qui vous dé-

Musical score for page 188, featuring multiple staves of instrumental and vocal music. The score includes dynamic markings such as *F* (forte) and *P* (piano). The lyrics are:

..vo .. re la sour .. ce est dans le cœur ai .. mez aimez en co .. re pour re

Flute 1: *F*
 Oboe: *F*
 Clarinet: *F*
 Bassoon: *F*
 Trumpet: *F*
 Trombone: *F*
 Horn: *F*
 Violin I: *F*
 Violin II: *F*
 Viola: *F*
 Cello/Double Bass: *F*
 Voice: *P*

la Comtesse.
 D'un éternel veu - va - ge un ser - ment fut le
 - naitre au bon - heur

Musical score for a multi-instrument ensemble and voice. The score consists of 14 staves. The top five staves are for instruments (likely strings and woodwinds), the next two for bass instruments, and the bottom three for voice and bass. The music is in a minor key with a common time signature. Dynamics include forte (F) and piano (P). The lyrics are in French:

ga - ge et j'i - rais le tra - hir plu - tôt plutôt mou - rir et j'i.

rais le trahir plu-tôt plutôt mou-ir plu-tôt mou-

Musical score for a vocal and instrumental ensemble. The score consists of 13 staves. The top six staves are for instruments (likely strings and woodwinds), and the bottom seven staves are for voice and basso continuo. The music is in a minor key and features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings such as *ff*, *fp*, *sf*, and *leggiero* are used throughout. The lyrics are:

...rir plu - tôt mou - rir plutôt mou - rir plutôt mou - rir plu - tôt mou - rir.

The score concludes with the vocal line marked *V^{lle}* and the basso continuo line marked *FP*.

musical score with multiple staves. The top staves are mostly empty, with some notes and dynamics like *solo.* and *FF*. The bottom staves contain a vocal line with lyrics and piano accompaniment. The lyrics are: *mi - te votre me - ri - te en mes beaux jours vi - vra tou - jours*. There are also markings for *Isolier.* and *le Comte.* and dynamics like *P* and *solo.*

All.^o $\text{♩} = 66.$

Musical score for page 196, measures 1-5. The score includes staves for Clarinet (Cl.), Cello (C.), Bassoon (B.), and Violin (V.). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'All.^o $\text{♩} = 66.$ '. The music features a melodic line in the Clarinet and Cello, and a rhythmic accompaniment in the Bassoon and Violin. Dynamics include *p* and *pp*. The lyrics are: 'jours votre mé-ri-te à mon se-cours vien-dra tou-jours I-so-lier que ta pré-'

All.^o $\text{♩} = 66.$

Musical score for page 196, measures 6-9. The score includes staves for Clarinet (Cl.), Cello (C.), Bassoon (B.), and Violin (V.). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'All.^o $\text{♩} = 66.$ '. The music continues with the same instruments and dynamics. The lyrics are: '- sen-ce I-so-lier que ta pré-sen-ce me fait naî-tre un doux é-'

Musical score for a multi-instrument ensemble and voice. The score consists of 13 staves. The first 11 staves are for instruments: Flute 1, Flute 2, Clarinet in Bb, Bassoon, Oboe, Bassoon, Trombone, Trumpet, and Percussion. The 12th staff is for the vocal line. The 13th staff is for the basso continuo. The music is in 3/4 time with a key signature of two flats. Dynamics range from fortissimo (FF) to piano (P). The vocal line includes the lyrics: "n'ai mer n'aimer que toi déja je sens les feux hru on voit que sa pa ro le parait la ra ni mer le mal qui la dé'."

Handwritten musical score for a multi-measure rest section. The score consists of 14 staves. The first staff is a treble clef with a melodic line. The second and third staves are treble clefs with block chords. The fourth and fifth staves are treble clefs with block chords. The sixth and seventh staves are bass clefs with block chords. The eighth staff is a treble clef with a melodic line. The ninth staff is a bass clef with a melodic line. The tenth staff is a treble clef with a melodic line. The eleventh staff is a bass clef with a melodic line. The twelfth staff is a treble clef with a melodic line. The thirteenth and fourteenth staves are bass clefs with block chords. The score is divided into four measures by vertical bar lines. Dynamics include 'rF' and 'F'. The text "C. me. le. I. V. ton. 8. bas." is written in the tenth staff. The lyrics are: "dres - - se se ral.lu mer par la ten dres - - se se ral.lu mer se ral.lu on voit que sa pa ro.le pa - rait la ra_ni mer le mal qui la dé - so.le commença se cal_mer on voit que sa pa ro.le pa - rait la ra_ni mer le mal qui la dé".

Fl.
Cl.
C^{es}

pp solo

pp solo

pp solo

pp solo

pp solo

O bon er mi - te votre mé ri - te en mes beaux jours vi - vra tou - jours tou - jours tou - jours

Come prima.

pizz.

pizz.

pizz.

F

F

F

F

arco.

arco.

- jours votre mé ri - te a mon se - cour vien - dra tou - jours I. so - lier que ta pré -

Musical score for page 203, featuring vocal lines and instrumental accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments include Trompe (Trumpet) and Corno (Horn). The vocal lines are in French.

The lyrics are:

- sen - ce I - so - lier que ta pré - sen - ce me fait naî - tre un doux é -
 le mal qui la dé - so - le oui com - mence à se cal -
 le mal qui la dé - so - le oui com - mence à se cal -
 le mal qui la dé - so - le oui com - mence à se cal -

Musical score for page 204, featuring piano accompaniment and vocal lines. The score is written in B-flat major and 4/4 time. The piano part consists of six staves, with dynamics marked *FF* (fortissimo) in the first five staves and *F* (forte) in the sixth. The vocal part consists of five staves, with dynamics marked *P* (piano) and *F* (forte), and includes the instruction *col Canto.* (with Cantata). The lyrics are:

- moi cher I - so - lier cher I - so - lier je veux l'ai - mer je veux n'ai - mer que
 - mer
 - mer
 - mer

The score concludes with a *V^{lle}* (Vollendung) marking and a *col Canto.* instruction.

This page contains a musical score with 15 staves. The top seven staves are for instruments, each marked with a forte (FF) dynamic. The bottom seven staves are for voices, with lyrics written below the notes. The lyrics are:

toi non n'ai - - - mer n'aimer que
 oui com - - mence à se cal -
 oui com - - mence à se cal -
 oui com - - mence à se cal -
 tutti:

The score includes various musical notations such as clefs, key signatures (two flats), time signatures, and dynamic markings (P, FF). There are also some performance instructions like 'tutti:'.

Musical score for page 207, featuring multiple staves with musical notation and French lyrics. The score includes a vocal line and several instrumental parts. The lyrics are:

se - ral - lu - mer - cija je sens les feux brulants de la jeunes -
 mal com - mence à se cal - mer commence commence commence à se cal - mer commence com -
 mal com - mence à se cal - mer commence commence commence à se cal - mer commence com -
 mal com - mence à se cal - mer commence commence commence à se cal - mer commence com -

The score includes dynamic markings such as *P* (piano) and *C.^{me} le 1.^{er} V.^o 8^{me} h.^{me}*. The bottom of the page features a *B.^{se}* (Basso Continuo) part with a *V.^{lo}* (Violone) part.

se se ral.lu_mer se ral.lu_mer se ral - - lu - mer se
 _mence commence à se cal_mer le mal com - - mence à se cal_mer à
 _mence commence à se cal_mer le mal com - - mence à se cal_mer à
 _mence commence à se cal_mer le mal com - - mence à se cal_mer à
 unis.

ral - lu - mer se ral - lu - mer se ral - lu - mer se ral - lu - mer se ral - lu - mer se
 cal - mer à se cal - mer à se cal - mer à se cal - mer à se cal - mer à se cal -
 se cal - mer à se cal - mer à se cal - mer à se cal - mer à se cal - mer à se cal -
 se cal - mer à se cal - mer à se cal - mer à se cal - mer à se cal - mer à se cal -

FP FP FP FP FP FP F
 FP FP FP FP FP FP F
 FP FP FP FP FP FP F

F P F P F P F P

G. me. Je. r. v. long. a. b. // // //

-mer

-mer

-mer

-mer

Récit.

Isol. Comte.

C'est bien je suis content encore un mot de grace d'un grand pé ril qui vous me.na.ce je

Comtesse. Comte.

dois vous prévenir il faut vous défier De qui De ce jeune I. so. lier O Ciel C'est le fi. dè. le

All^o
PP

pa.ge de ce terrible comte O. ry dont les galants ex. ploits mais i. ci de.vant lui je n'oserai en dire d'avan

Comtesse. Mod.^{to}

-ta.ge entrons dans ce cas. tel Mon cœur en a fré. mi o mon sau. veur o mon unique ap. pui venez ve

All.^o

arco.

pizz:

arco.

cres.

cres.

nez

Gouverneur

Nous saurons bien le recon. naïtre nous saurons

CHOEUR des Chevaliers

Nous saurons bien le recon. naïtre nous saurons

Nous saurons bien le recon. naïtre nous saurons

Nous saurons bien le recon. naïtre nous saurons

cine la B.^{sc}

All.^o

arco.

cres.

Récit.

F

FF

FF

FF

bien le recon. naïtre avan. çons avan. çons

qu'ai je vu c'est Raimboud le confident lami de notre

bien le recon. naïtre avan. çons avan. çons

bien le recon. naïtre avan. çons avan. çons

bien le recon. naïtre avan. çons avan. çons

Récit.

FF

All^o

Rimb:
Taisez vous donc ne dites mot.

Mi sé. rable crains ma co. le. re

maitre
plus de doute plus de mistère c'est monsei gneur c'est lui.

FF

Comte.
Eh bien oui le voi. ci.

Gouv:
c'est le conte O - ry

toutes les femmes.
le conte O - ry le conte O - ry

c'est le conte O - ry

c'est le conte O - ry

c'est le conte O - ry

FF

CHOEUR

- sit mon cœur ô ter - reur ô peine ex - trê - me mon cœur bat d'effroi d'horreur
 - sit mon cœur ô ter - reur ô peine ex - trê - me mon cœur bat d'effroi d'horreur quel ef -
 ô ter - reur ô peine ex - trê - me mon cœur bat d'effroi d'horreur quel ef -
 ô ter - reur ô peine ex - trê - me mon cœur bat d'effroi d'horreur quel ef -
 plus des - poir ô peine ex - trê - me tout s'op - pose à mon bon - heur
 plus des - poir ô peine ex - trê - me tout s'op - pose à son bon - heur ah! quel mal -
 ô plai - sir ô joie ex - trê - me tout s'op - pose à son bon - heur
 - ô bon - heur ô joie ex - trê - me tout s'op - pose à son ar - deur
 ô bon - heur
 plus des - poir ô peine ex - trê - me tout s'op - pose à son bon - heur
 ô bon - heur
 plus des - poir ô peine ex - trê - me tout s'op - pose à son bon - heur

ah! quel ef - - froi hé - - las
 - froi
 - froi
 - froi
 - froi
 plus des - poir
 - heur plus des - poir
 pour moi quel bon - heur
 ah! quel ef - - froi hé - - las
 hé - - las sai - - sit mon
 ah! quel ef - -
 hé - - las hé - -
 - - - - -
 - - - - -

sem - pa re de mon cœur
 - las. saisit mon cœur quel ef -
 cœur sai - sit mon cœur quel ef -
 - froi sai - sit mon cœur quel ef -
 - las l'es - poir fuit de mon cœur
 l'es - poir fuit de son cœur fuit de son cœur ah quel mal -
 l'es - poir fuit de son cœur
 bon - heur
 bon - heur
 dou - leur
 bon - heur
 dou - leur

ah! quel ef - froi hé - las sem pa -
 - froi ah quel ef - froi hé - las
 - froi hé - las sai - sit mon cœur
 - froi quel ef - froi hé - las ah! quel ef - froi
 plus d'es - poir hé - las hé - las l'es - poir fuit
 - heur plus d'es - poir l'es - poir fuit
 leur moi quel bon - heur l'es - poir fuit

re de mon cœur *FF* sem pare de mon cœur sempa re de mon
 sai sit mon cœur *FF* s'empare de mon cœur
 sai sit mon cœur *FF* s'empa re de mon cœur
 de mon cœur *FF* la rage est dans son cœur *PP* la ra ge la fu
 de son cœur fuit de son cœur *FF* la rage est dans son cœur *PP* la ra ge la fu
 de son cœur la rage est dans son cœur la rage est dans son
 bon heur la rage est dans son cœur
 bon heur la rage est dans son cœur
 bon heur dou leur *FF* la rage est dans son cœur
 bon heur dou leur la rage est dans son cœur

cœur oui l'ef - froi vient a - gi - ter *FF* mon cœur
 sai sit mon cœur
 sai sit mon cœur
 sa - reur vient a - gi - ter *FF* mon cœur
 sa - reur vient a - gi - ter *FF* son cœur
 cœur est dans son cœur est dans son cœur *FF*
 son cœur
 son cœur
 son cœur
 son cœur

Allegro vivace. ♩ = 120.

The musical score consists of 15 staves, arranged in two systems of seven staves each, with the final staff of the second system being a bass line. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Allegro vivace' with a quarter note equal to 120 beats per minute. The score begins with a forte (FF) dynamic. The first system contains 10 measures of music, primarily consisting of chords and simple rhythmic patterns. The second system contains 10 measures, featuring more complex textures with sixteenth-note runs and tremolos. Dynamics in the second system include piano (PP) and forte (FF) markings. The score concludes with a double bar line and the dynamic marking 'sF sF'.

Allegro vivace. ♩ = 120.

Solo.

Fl

Hautb

cl

Rag.

Cet é.crit no.ble châ.te

pp

- lai - ne vous vient de loin,tains pa - ys il ap - por - te j'en suis cer

Musical score for the first system, featuring multiple staves with treble and bass clefs. The score includes dynamic markings such as *F* (forte) and *P* (piano). The notation includes notes, rests, and slurs, indicating a complex melodic and harmonic structure.

C^o en mi. *Sob.*

Musical score for the second system, including vocal lines and piano accompaniment. The score features lyrics in French and dynamic markings such as *F* (forte).

La Cont.
 Madame et son cherie la croisade est finie et dans notre patrie nous retournons en

Musical score for a piece on page 225. The score includes multiple staves for strings and woodwinds. Dynamic markings such as *F* (forte) and *pizz.* (pizzicato) are present. A section is marked *Solo.* with a *P* (piano) dynamic. The bottom section features vocal lines with the following lyrics:

On nous a vus sans crainte purger la terre sainte et notre épée est teinte du sang du Sarra-
 - tal des-tin.
 - tal des-tin.

Clar: *solo*

C^o

B^{is}

F

F

F

F

zin

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra-zin

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra-zin

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra-zin

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra-zin

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra-zin fa -

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra-zin fa -

on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra-zin

On on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra-zin

On on les a vus sans crainte purger la terre sainte et leur épée est teinte du sang du sarra-zin

parco.

Solo.

FF P F

FF

FF

FF

FF

FF

FF

FF

FF

FF

P

P

P

pizz.

F

nous partons pour la france et nous suivrons je pense à deux jours de distance ce mes - sa - ge cer - tal des - tin.

- tal des - tin.

- tal des - tin.

+

Fl. *F*

P^{re} Fl. *F*

Tromp: Solo. *P*

F

F

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

tain

Telle est notre espérance ils suivent vers la France à deux jours de distance ce message certain

Telle est notre espérance ils suivent vers la France à deux jours de distance ce message certain

Telle est notre espérance ils suivent vers la France à deux jours de distance ce message certain

he las plus d'espérance ils suivent vers la France à deux jours de distance ce message certain

he las plus d'espérance ils suivent vers la France à deux jours de distance ce message certain

Pour lui plus d'espérance ils suivent vers la France à deux jours de distance ce message certain

Telle est notre espérance ils suivent vers la France à deux jours de distance ce message certain

Telle est notre espérance
He las plus d'espérance ils suivent vers la France à deux jours de distance ce message certain

Telle est notre espérance
He las plus d'espérance ils suivent vers la France à deux jours de distance ce message certain *arco.*

Plus lent.

Musical score for the first system, featuring vocal lines and instrumental parts. The tempo is marked "Plus lent." The key signature has two sharps (F# and C#). The vocal lines include the lyrics: "Vous viendrez o seigneur com - te par.ta - ger par.ta - ger nos transports." The instrumental parts include a "Rag:" section.

Plus lent.

Solo.

1^o Tempo.

Musical score for the second system, featuring vocal lines and instrumental parts. The tempo is marked "1^o Tempo." The key signature has two sharps (F# and C#). The vocal lines include the lyrics: "Par.ta - gez par.ta - gez nos transports" and "Je par.ta - ge vos transports". The instrumental parts include "Cr." (Corno), "Tromp." (Trompe), and "B.^{ns}" (Basson). The score includes dynamic markings like "P" and "F".

1^o Tempo.

The musical score consists of 14 staves. The top seven staves are instrumental, including a flute, two violins, a viola, and a cello. The bottom seven staves are vocal parts for three characters: Le Comte, Raimb., and Le Govv. The lyrics are in French. The score includes various musical notations such as clefs, key signatures (two sharps), time signatures, and dynamic markings like 'à 2.'. The vocal parts have lyrics written below them, with some words split across lines.

Le Comte,
 jour me reste en co - re qu'il serve à mes pro - jets

Raimb:
 - - - - -

Le Govv:
 - - - - -

allons par -
 allons par -

Musical score for voice and piano, page 272. The score includes multiple staves for piano accompaniment and vocal lines with French lyrics. Dynamics include "FF" (fortissimo).

Lyrics:

Quand mon cœur tremble en core de ses af freux pro jets
 Quand mon cœur tremble en core de ses af freux pro jets
 Quand mon cœur tremble en core de ses af freux pro jets
 Quand mon cœur tremble en core de ses af freux pro jets
 Un jour me reste en core qu'il serve à mes pro jets
 - tons allons par tons allons par tons allons par tons allons par
 - tons allons par tons allons par tons allons par tons allons par
 hé las je tremble en core de ses af freux pro jets
 hé Un jour nous reste en core qu'il serve à nos pro jets
 hé Un jour nous reste en core qu'il serve à nos pro jets

ce lui que seul j'a-dore va me ren-dre la paix va
 le fre-re qu'elle a-dore va lui ren-dre la paix va
 le fre-re qu'elle a-dore va lui ren-dre la paix va
 l'é-poux que seul j'a-dore va me ren-dre la paix va
 un jour me reste en-core qu'il serve à mes pro-jets qu'il
 -tons allons par tons allons par tons allons par tons sur
 -tons allons par tons allons par tons allons par tons sur
 he-las je tremble en-core de ses af-freux pro-jets de
 he-las un jour me reste en-core qu'il serve à mes pro-jets qu'il
 he-las un jour me reste en-core qu'il serve à mes pro-jets qu'il

me ren - dre la paix va me ren - - dre la paix.

lui ren - dre la paix va lui ren - - dre la paix.

lui ren - dre la paix va lui ren - - dre la paix.

me ren - dre la paix va me ren - - dre la paix.

serve à mes pro - jets qu'il serve à mes pro - - jets

veil - lons ses pro - jets sur - veil - - lons ses pro - - jets

veil - lons ses pro - jets sur - veil - - lons ses pro - - jets

ses af - freux pro - jets de ses af - - freux pro - - jets

ses serve à nos pro - jets qu'il serve à nos pro - - jets

ses serve à nos pro - jets qu'il serve à nos pro - - jets

et: Allegro spiritoso. $\text{♩} = 120$.

soffo voce.

P.

F. *PP.*

F. *P.*

F. *P.*

F. *P.*

soffo voce.

F. *P.*

Le Comte.

Ve - nez a - mis re - ti - rons nous et dans no .tre re - traite as - su - rons ma con -

Fl.

solo.

Cl.

solo.

Isolier.

Le Comte.

à tout ce qu'il pro - jette a - vec a - dresse op - po - sons

- quête et du des - tin bravons les coups

La nuit sans

nous a tout ce qu'il pro-jette a-vec a-dresse op-
bruit sa-chons en de-pit des ja-loux

-po-sons nous sa-chons pa-rer ses coups pa-rer ses coups pa-rer ses
du sort bravons les coups bra-vons les coups bra-vons les

Clar:

La Comtesse.
Dé - ja le sort dans sa rigueur n'a plus rien qui m'al. larme un es - poir plein de

Isol:
coups.
Le Comte.
coups.

sotto voce..

F *PP*
F *P*
F *F* *P*
F *P*

Fl:

Solo.

Cl:

Solo.

charme a dé - ja fait battre mon cœur de - - ja l'es

Rag:
Ce - lui qui sut tou - cher mon cœur va me rendre au bon.

-poir les - poir fait pal - pi - ter mon cœur
-_heur Je sens battre mon cœur je sens de - ja bat -

fait pal - pi - ter mon cœur de joie de joie et de bon - heur et de bon -
_tre mon cœur d'a - mour et de bon - heu et de bon - heur et de bon -

Fl
P

C^{ra} en RE.
P

B^{ns}
P

Timb:
P

La Comtesse,
-heur.

Rag:
-heur.

Raimb:
Al - lons ser - tons al - lons ser - tons al - lons

Le Gouv:
Repartons en si - lence il faut avec pru - dence e - vi - ter la ven - gean - ce du seigneur chate - lain je

P

Fl: *I*

P.^{te} Fl: *cres.*

Clar: *P.cres.*

C.^{ra} *P.cres.*

B.^{as} *cres.*

Timb: *cres.*

cres a poco a poco.

al - lons ren -

al - lons ren -

al - lons ren - trons

al - lons ren trons

al - lons sor - tons

sortons al - lons al - lons sor - tons allons avec pru - den - ce mé - di - ter en si -

crains le sei - gneur cha - te - lain re - par - tons en si - len - ce il faut avec pru -

cres a poco a poco.

Fl.

1^{re} Fl.

Clar:

C^{ra}

B^{as}

Timb:

- trons al - lons ren - trons al - lons ren - trons al -

- trons al - lons ren - trons al - lons ren - trons al -

al - lons ren - trons al - lons ren - trons al - lons

al - lons ren - trons al - lons ren - trons al - lons

al - lons sor - tons al - lons sor - tons al - lons

- len - ce et de notre ven - gean - ce le succès est cer - tain bra - vons le sei - gneur

- den - ce é - vi - ter la ven - gean - ce du seigneur chaté - lain je crains le sei - gneur

This musical score is a multi-voice setting, likely for a church service. It consists of 18 staves. The top two staves are vocal parts, with the first staff starting with a *rf* (ritardando) marking. The next six staves are keyboard accompaniment, with the first staff of this section also marked *rf*. The bottom six staves are vocal parts with lyrics in French. The lyrics are:

- lons ren - trons al - lons ren - trons al -
 - lons ren - trons al - lons ren - trons al -
 ren - trons al - lons ren - trons al - lons
 al - lons ren - trons al - lons ren - trons al - lons
 sor - tons sor - tons sor - tons al - lons
 cha - te - - lain al - lons a - vec pru - den - ce mé - di - ter en si - len - ce et de no - tre ven -
 cha - te - - lain re - par - tons en si - len - ce il faut a - vec pru - den - ce é - vi - ter la ven -

The score includes various musical notations such as clefs, key signatures (three sharps), time signatures, and dynamic markings like *rf*. The paper shows signs of age, including foxing and staining.

- lons ren - trons al - lons ren - trons al - lons ren -
 - lons ren - trons al - lons ren - trons al - lons ren -
 ren - trons al - lons ren - trons al - lons al - lons ren -
 ren - trons al - lons ren - trons al - lons al - lons ren -
 sor - tons al - lons sor - tons al - lons al - lons par -
 - gean - ce le succes est cer - tain bra - yons le sci - gneur cha - te -
 - gean - ce du seigneur chate - lain je crains le sci - gneur cha - te -

gloire et les brillants exploits aux chants de la victoire allons mêler nos
 gloire et les brillants exploits aux chants de la victoire allons mêler nos
 gloire et les brillants exploits aux chants de la victoire allons mêler nos
 gloire et les brillants exploits aux chants de la victoire allons mêler nos
 gloire dans nos galants exploits sachons par la victoire les soumettre à nos
 gloire dans nos galants exploits sachons par la victoire les soumettre à nos
 gloire dans nos galants exploits sachons par la victoire les soumettre à nos
 gloire et les brillants exploits aux chants de la victoire allons mêler nos
 gloire dans les galants exploits sachons par la victoire les soumettre à nos
 gloire dans les galants exploits sachons par la victoire les soumettre à nos

The musical score is arranged in a system of 15 staves. The top five staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass). The bottom five staves are for piano accompaniment (Right Hand and Left Hand). The lyrics are written below the vocal staves. The piano parts include dynamic markings such as *F* (forte) and *FF* (fortissimo).

Lyrics (from top to bottom vocal parts):

- chantons chantons tous leursex ploits
- chantons chantons tous leursex ploits
- tons chan - tons chan - tons chantons chantons tous leursex ploits
- tous chan - tons chan - tons chantons chantons tous leursex ploits
- tons par - tons par - tons partons par - tons on par le - ra de nos ex ploits
- tons par - tons par - tons allons par - tons partons par - tons on par le - ra de nos ex ploits
- tons par - tons par - tons allons par - tons partons par - tons on par le - ra de nos ex ploits
- tons chan - tons chan - tons tous leursex ploits
- lons al - lons par - tons tous nouveaux ex ploits
- lons al - lons par - tons tous nouveaux ex ploits

Cl: Allegro spiritoso. $\text{♩} = 120$.

sozzo voce.

P

F *PP*

P *F* *P*

F *P*

Le Comte.
Ve - nez a - mis re - ti - rons nous et dans no - tre re - traite as - su - rons ma con -

sozzo voce.

F *P*

Fl: solo.

Cl: solo.

Isolier.

Le Comte.
à tout ce qu'il pro - jette a - vec a - dresse op - po - sons
- quête et du des - tin bravons les coups La nuit sans

nous à tout ce qu'il pro-jette a-vec a-dresse op-
 bruit sa-chons en dé-pit des ja-loux

-po-sons nous sa-chons pa-rer ses coups pa-rer ses coups pa-rer ses
 du sort bravons les coups bra-vous les coups bra-vous les coups bra-vous les

Clar:

La Comtesse.

Isol:

coups.

Le Comte.

coups.

sotto voce.

Dé - ja le sort dans sa rigueur n'a plus rien qui m'al - larme un es - poir plein de

Fl:

Ci:

Solo.

Solo.

charme a dé - ja fait battre mon cœur de - - - ja l'es

Rag:

Ce - lui qui sut tou - cher mon cœur va me rendre au bon.

-poir
 les - poir fait pal - pi - ter mon cœur
 -heur
 Je sens battre mon cœur je sens de - ja bat -

fait pal - pi.ter mon cœur de joie de joie et de bon - heur et de bon -
 -tre mon cœur da - mour et de bon - heu et de bon - heur et de bon -

F

Fl
P

C^{ra} en RE.
P

B^{as}
P

Timb:
P

La Comtesse.
- heur.

Rag:
- heur.

Raimb:
Al - lons scr - tons al - lons sor - tons al - lons

Le Gouv:
Repartons en si - lence il faut avec pru - dence e - vi - ter la ven - geance du seigneur chat - lain je

P

quintes

Fl: *cres.*

P.^e Fl: *cres.*

Clar:

C.^{ra} *P.cres.*

B.^{na} *cres.*

Timb: *cres.*

cres a poco a poco.

al - lons ren -

al - lons ren -

al - lons ren - trons

al - lons ren trons

al - lons sor - tons

sortons al - lons al - lons sor - tons allons avec pru - den - ce mé - di - ter en si -

crains le sci - gueur cha - te - lain re - par - tons en si - len - ce il faut avec pru -

cres a poco a poco.

lons ren - trons al - lons ren - trons al - lons ren - trons al - lons

sor - tons al - lons

cha - te - lain al - lons a - vec pru - den - ce mé - di - ter en si - len - ce et de no - tre ven -

cha - te - lain re - partons en si - len - ce il faut a - vec pru - den - ce é - vi - ter la ven -

- lons ren - trons al - lons ren - trons al - lons ren -
 - lons ren - trons al - lons ren - trons al - lons ren -
 ren - trons al - lons ren - trons al - lons al - lons ren -
 ren - trons al - lons ren - trons al - lons al - lons ren -
 sor - tons al - lons sor - tons al - lons al - lons par -
 - gean - ce le succes est cer - tain bra - vons le sei - gneur cha - te -
 - gean - ce du seigneur chate - lain je crains le sei - gneur cha - te -

The musical score consists of 15 staves. The top three staves are vocal parts. The remaining staves are for instruments, including a string section (violin I, violin II, viola, cello, double bass) and woodwinds (flute, oboe, bassoon). The score is in the key of D major and 4/4 time. It features dynamic markings such as *P* (piano) and *cres.* (crescendo). The lyrics are in French and are distributed across the vocal staves.

trons chan-tons chantons tous les exploits chan-tons tous les ex-

trons chantons chan-tons tous les ex-ploits chantons chan-tons tous les ex-

trons

-tons al-lons chan-tons al-lons chan-tons

-tons al-lons par-tons al-lons par-tons par-tons par-tons l'a-mour

trons al-lons par-tons al-lons par-tons al-lons par-tons al-lons par-tons l'amour sou-

trons al-lons par-tons al-lons par-tons al-lons par-

8^{va}

cres. **FF**

plaits chant^{ns} chant^{ns} tous leurs ex- ploits tous leurs ex- ploits tous leurs ex- ploits chan- tons chan- tons tous leurs ex-
 ploits chant^{ns} chant^{ns} tous leurs ex- ploits tous leurs ex- ploits tous leurs ex- ploits chan- tons chan- tons tous leurs ex-
 tous leurs ex- ploits tous leurs ex- ploits tous leurs ex- ploits chan- tons chan- tons tous leurs ex-
 tous leurs ex- ploits tous leurs ex- ploits tous leurs ex- ploits chan- tons chan- tons tous leurs ex-
 sourit à nos ex- ploits à nos ex- ploits à nos ex- ploits la- mour sou- rit à nos ex-
 rit à nos ex- ploits à nos ex- ploits à nos ex- ploits la- mour sou- rit à nos ex-
 - tons plus d' amoureux ex- ploits tous leurs ex- ploits tous leurs ex- ploits tous leurs ex-
 tous leurs ex- ploits tous leurs ex- ploits tous leurs ex- ploits tous leurs ex-
 l' amour sou- rit à nos ex- ploits à nos ex- ploits à nos ex- ploits à nos ex-
 l' amour sou- rit à nos ex- ploits à nos ex- ploits à nos ex- ploits à nos ex-

F>F> F>F>

273.

Unis. //

plaits tous leurs ex ploits tous leurs ex
 ploits tous leurs ex ploits tous leurs ex
 ploits tous leurs ex ploits tous leurs ex
 ploits tous leurs ex ploits tous leurs ex
 ploits à nos ex ploits à nos ex
 ploits à nos ex ploits à nos ex
 ploits tous leurs ex ploits tous leurs ex
 ploits ploits à nos ex ploits à nos ex
 ploits ploits à nos ex ploits à nos ex

F > F > F > F 273. F > F > F > F >

- ploits chan - tons chan - tons tous leurs ex - ploits chan - tons chan - tons tous leurs ex - ploits
 - ploits chan - tons chan - tons tous leurs ex - ploits chan - tons tous leurs ex - ploits
 - ploits chan - tons chan - tons tous leurs ex - ploits chan - tons tous leurs ex - ploits
 - ploits chan - tons chan - tons tous leurs ex - ploits chan - tons tous leurs ex - ploits
 - ploits l'a - mour sou - rit à nos ex - ploits l'a - mour sou - rit à nos ex - ploits
 - ploits l'a - mour sou - rit à nos ex - ploits sou - rit à nos ex - ploits
 - ploits l'a - mour sou - rit à nos ex - ploits sou - rit à nos ex - ploits
 - ploits chan - tons chan - tons tous leurs ex - ploits chan - tons tous leurs ex - ploits
 - ploits l'a - mour sou - rit à nos ex - ploits sou - rit à nos ex - ploits
 - ploits l'a - mour sou - rit à nos ex - ploits sou - rit à nos ex - ploits

This page of musical notation, numbered 263, contains a complex arrangement of staves. The notation is written in a historical style, likely from the 18th or 19th century. The key signature is three sharps (F#, C#, G#). The notation includes various clefs (treble and bass), notes, rests, and dynamic markings. A prominent feature is a large, diagonal cross drawn across the entire page, which appears to be a correction or a mark of cancellation. The paper shows signs of age, including yellowing and foxing. The word "Ums" is written on the second staff, and there are several double bar lines throughout the score.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The score is written in a major key with two sharps (F# and C#) and a 3/4 time signature. It consists of 14 staves. The top two staves feature a complex, rapid melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including foxing and staining.

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