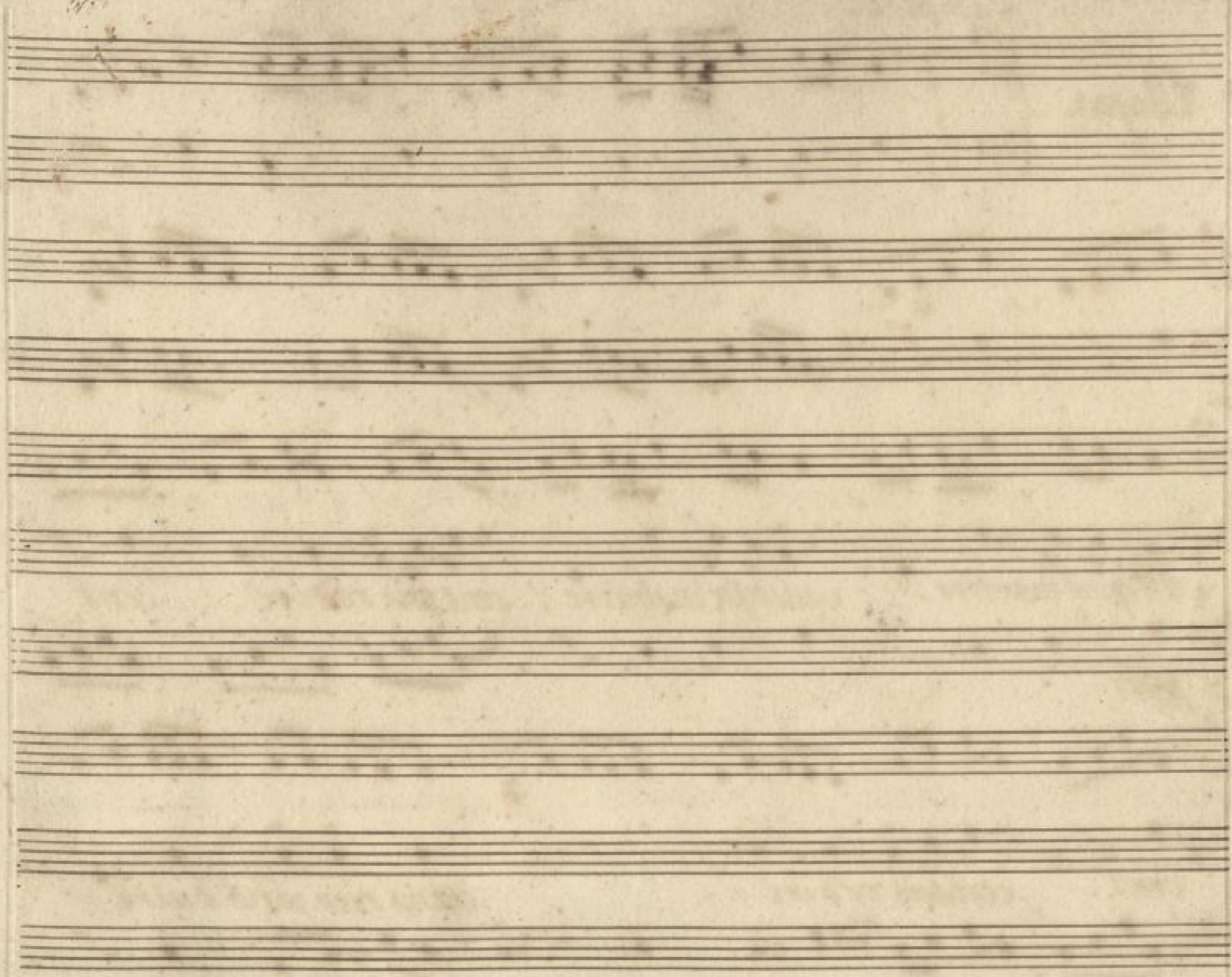


*Maître de Musique
Partision.*

Musica	
2	
F	525



Mus. 2-F-525



1

Doppola Sinfonia Subito l'Aria.

Air. 1. Lambert.

Allegro.

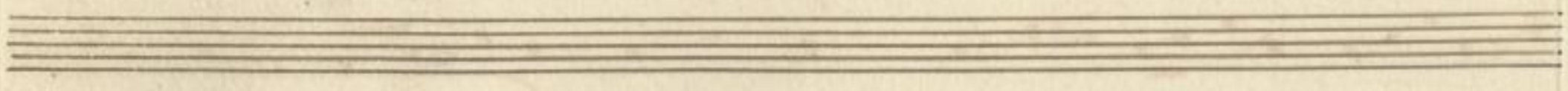
The musical score is written on ten staves. The first two staves are the treble and bass clefs, both in 2/4 time. The key signature has one sharp (F#). The score includes instrumental parts for the first five staves and a vocal line for the last five staves. The lyrics are written in French and are: "Ah quel martire! sans cesse instruire? cent fois redire cent cent cent fois redire sans rien produire,". The word "pia:" is written below the first vocal staff.

ans rien produire, c'est toujours pire, c'est toujours pire.

Eh laisse laisse moi laisse moi va laisse moi, va laisse

for: pia:

moi tais toi tais toi. Ah - quel martire, sans cesse instruire, ah



= quel martire sans cesse instruire, cent fois re-dire

cent cent fois redire sans rien produire

Sans rien produire, eh laissez laissez

for: p.^o f. p.^o f. p.^o
moi va, va, va laissez moi va laissez moi, tais

for:
toi, tais toi. Va laissez moi.
for: pia:

Air. 1.

Lambert.

Allegro.

for: p: f: p: f: p:
moi, va, va, va laisse moi va laisse

for: p: f: p: f: p:
moi, tais toi, tais toi, va laisse moi.
for: p: f: p: f: p:

Repl: Allons; il faut qu'un maître ait l'ame patiente. (l'air comence Lambert temoigne
No. 2. Repl: remplir nos Salles. Recomençons, qu'il n'est pas content par un gesto
d'impatience.)

Violini. *pia.* *for: pia.*

Viola

Sopr. *Allegretto.*

Basso *for: pia.* *for: pia.*

Mis. *Mis.*

8

pia: for: pia: for: pia: f. p. for:

Mit.

pia: for: pia:

Mit.

Col. B.

Più non si trovano fra mille a-

pia:

Silence da Capw.

f^e p^o for: pia: f^e
for: pia: f^e
Col. B^o

S manti sol due bell' anime che sian costanti, e tutti parlano

p^o f^e p^o p^o assai for: f^e

Col. B^o

par - - - lano di fedeltà e tutti par - - - - -

pe *for:* *pià:*
lano di fe - del:
for:
Stà e tutti parlano di fedeltà e tutti par - - - lano di

Col. B.

A handwritten musical score on aged paper, featuring multiple staves. The top two staves contain vocal lines with lyrics in Italian. The middle two staves are for a Cello and Bass (Col. B.), and the bottom two staves are for a Violin and Viola (Col. V.). The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, *piu*, and *piu*. The lyrics are written in a cursive hand.

f *ff* *piu* *piu*

ff *ff*

Col. B.

fedeltà - - - di fe = deltà.

Col. V.

p *piu*

piu

piu non si trovano fra mille amanti

piu

Handwritten musical notation for the first system, including vocal staves and a keyboard accompaniment staff. The notation is in a historical style with various note values and rests.

Sol: pia: tr

Finis: tr

Col B.

Sol: pia:

Sis

Sol: pia:

Finis: tr

Finis: tr

Col B.

Sol: pia:

Finis: tr

Finis: tr

Col B.

Sol: pia:

Finis: tr

Finis: tr

Col B.

Sol: pia:

Finis: tr

Finis: tr

Col B.

Sol due bell'anime che sian costanti e tutti parlano par-

Handwritten musical notation for the second system, including vocal staves and a keyboard accompaniment staff. The notation is in a historical style with various note values and rests.

lano di fe-del-tà, e tutti parlano di fe-deltà e tutti

lano di fe-del-tà, e tutti parlano di fe-deltà e tutti

pià: pianiss:

Col. B.

par = = = = =

fz. pià:

Col. B.

lano di fedeltà e tutti

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is arranged in two systems of staves. The first system consists of six staves: two vocal staves at the top with dynamic markings 'pià: pianiss:', followed by a bassoon staff labeled 'Col. B.', and three piano accompaniment staves. The second system also consists of six staves: a bassoon staff labeled 'Col. B.', followed by three piano accompaniment staves, and a vocal staff at the bottom with the lyrics 'lano di fedeltà e tutti'. The notation includes various note values, rests, and dynamic markings such as 'fz.' and 'pià:'. The paper shows signs of age, including foxing and some staining.

for: più:

Ces. Be.

Finis:

parlano di fedeltà più non si trovano sol due bell'anime che

for: più:

Finis:

Ces. Be.

sian costanti e tutti parlano di fedeltà e tutti par = = =

Musical score for voice and piano. The score is written in a single system with 12 staves. The top two staves are for the voice, with lyrics "fui: pia: fui: pia: fui:". The middle two staves are for the piano, with lyrics "lano di fedeltà di fedeltà". The bottom six staves are for the piano accompaniment, with dynamics like "pia:", "for:", "ffmo", and "fso". The score includes various musical notations such as notes, rests, and clefs.

A handwritten musical score on aged paper, consisting of ten staves. The score includes various musical notations such as notes, rests, and dynamics. The lyrics are written in a cursive hand below the staves. The markings 'for:' and 'pia:' are used throughout the score to indicate dynamics. The text 'Cello.' is written on the sixth staff. The lyrics are: 'Eil reo costume tanto s'avanza tan-to s'a=' on the fourth staff, and 'vanza che la costanza di chi ben ama ormai si chùà - ma sem =' on the eighth staff.

for: *pia:* *for:* *pia:* *for:*

for:

pia:

for: *pia:*

for: *pia:*

Cello.

vanza che la costanza di chi ben ama ormai si chùà - ma sem =

for: *pia:*

Musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in a cursive hand and include:

...pli cità che la costanza di chi ben ama ormai si chiama semplici-
 ...tà ormai si chia = = = ma semplicità.

The score includes various musical notations such as notes, rests, and dynamic markings like *fot.* and *pia:*. The piece concludes with the signature *Nasape.*

177
Reph. Se fait d'un tel destin le plus charmant portrait,

Air Laurette.
No. 3.

Allegro.

The musical score is written on ten staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second and third staves are the piano accompaniment, with the second staff in treble clef and the third in bass clef. The tempo is marked 'Allegro.' The key signature is one sharp (F#). The score consists of several measures of music, including some trills and ornaments. The notation is in a clear, elegant hand.

pia:

Quel de-lice quel de-lice ne trouve point une actrice sur la Scè-

ne et dans la coulisse! l'on dans un doute de lire ad mi

re, et puis sou-pire. et puis-soupi-re, a l'autre on entend

unis.
Dire quel feu quelle chaleur elle m'inspire, fort bien, fort bien.

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are written in French.

tres bien quel plaisir est le mien! a peine je respire; et des pieds et des

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are written in French.

mais: mains dans son transport, il Claque, claque fort, ta ta ta ta ta ta ta ta ta ta ta ta ta ta

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "ta ta ta ta ta il cla = que claque fort." There are dynamic markings: *unis:* on the first vocal staff, *for:* on the second vocal staff, and *for:* on the bottom piano staff. Trills are marked with *tr* above notes in the piano part.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "Quel plaisir quel deli = ce. ne =". There are dynamic markings: *tr* above notes in the first vocal staff, *p^o* above notes in the second vocal staff, and *p^o* below notes in the bottom piano staff. The page number "23" is written at the bottom center of the page.

prouve point n'éprouve point l'actrice, l'un dans un doux delice, admire et puis sou-

pire, et puis soupi-re et puis soupire plus loin a l'autre on entend

Handwritten musical score for the first system. It consists of three staves: a vocal line in G major and 3/4 time, a piano accompaniment, and a basso continuo line. The lyrics are written below the vocal line.

dire a peine je respire a peine, je re- spire for bien tres bien, quel

Handwritten musical score for the second system. It consists of three staves: a vocal line, a piano accompaniment, and a basso continuo line. The lyrics are written below the vocal line. Performance markings 'for.' and 'ff.' are present.

Seu quelle chaleur elle m'inspire l'envie aura beau dire il faut claquer bien fort ta ta ta ta

for.
ff.
for.

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

Violin:

ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta, Claquer fort, claquer fort et

For:

Violin:

D'un com̄un effort claquer claquer fort.

For:

Replz. Ne me flatter vous point
Non je vous rends justice

No. 4.

Laurette

Andante.
moderato.

The musical score is written on ten staves. The first staff contains the vocal line with lyrics. The second and third staves are for the piano accompaniment. The fourth staff continues the vocal line with lyrics. The fifth staff continues the piano accompaniment. The sixth and seventh staves continue the vocal line with lyrics. The eighth and ninth staves continue the piano accompaniment. The tenth staff is empty.

Suis je bien pour une actrice, vrai: suis je bien?

Urai, suis je bien dites moi sans artifice, croyes vous qu'on applau-

dise mon maintien, suis je bien. Ah je n'ose, je n'ose, je n'ose, je

n'ose me flat- ter me flatte de rien.

for:

for.

pia:

Dites

moi, suis je bien sans artifice suis je bien croyés vous - qu'on m'applaudisse qu'en pu-
 blic je réussisse ? mais hélas! N'ai je pas l'air trop novice en pr. une ac-
 trice; he pr. la coulice, hé? je n'ose je n'ose je n'ose je n'ose me flatter me flatter de rien.

sons permanens fulminans roulemens passages tremblemens, toutes toutes me

doivent leurs ta - lens toutes toutes tous leurs talens.

Reph. Le Secret le plus sur d'attirer bien du monde.

Tracolin. No. 5.

Allegro moderato. *p:* *pia:* Je veux tout

bas tout bas tout bas tout bas te dire ou gitle, cas ou git le cas, pour faire un

fortis: *pia:*

unis.

grand fracas, un grand fracas. *ayons filles gen:*

for. *p.*

filles ne pensons qu'à cela; rien qu'à cela car tout dépend de la ne pensons

qu'a cela rien qu'à cela, cela, cela, cela, car tout dépend de

la, car tout dépend de la.

p.

p.

Je veux tout bas tout bas, tout bas tout bas.

for: pia: for:

f. p. for:

te dire où git le bas, ou git le bas, pour faire un grand un grand fra-

for: pia: for:

p. *for:* *uis:* *se.*

cas, *pour faire un grand un grand fracas,*

ayons filles gentilles ne pensons qu'a cela, rien qu'a cela; car tout de

For:

unis:

pend de là, filles gentilles, gentilles, gentilles, ne

unis:

pensons qu'a cela, car tout dépend de la tout dépend de

Handwritten musical score on page 38, featuring four staves of music. The first staff begins with the dynamic marking *for:*. The second staff contains the dynamic marking *ff*. The third staff begins with the vocal note *la.*. The fourth staff begins with the dynamic marking *for:*. The music is written in a historical style with various note values and rests.

finirez vous donc Monsieur Sachez sachez qu'on est fille d'honneur sa-

chez sachez qu'on a de la pudeur.

Repl. La plus charmante vie Enfin ma
Reine chaque jour sera la fête de l'amour.

Tracolin. No. 6.
Andante
Gratiosa.

Si d'une a me propice à ma flâme, tu deviens ma sème en born

bance, en magnificence, je feray dépense; mais surtout plein

for: pocf. f. pocf.

De complaisance de préve - nance, en Silence tout je verray:

for:

for:

for:

par prudence, je dormi - rai = = = = =

p.

f.

for:

Si l'on danse, je danse - rai: sans partage dans mon menage, ton suf -

p.

Frage sera toujours la loi, tou-jours la loi, sans di-re

For:
pour-quoi.

p^o
Si d'une ame propice à ma flâme tu deviens ma sème

en bom - bance, en magnificence je ferai des pense mais sur
 tout plein de complaisance de pre-venance en silence tout je ver-
 rai je dormirai, je dormirai je verrai me tairai sans par

For: pia: For:

tage, dans mon menage, ton suffrage fe ra toujours la loi, tou =

jours la loi sans di = re pour quoi ton suffrage fe ra la

for:

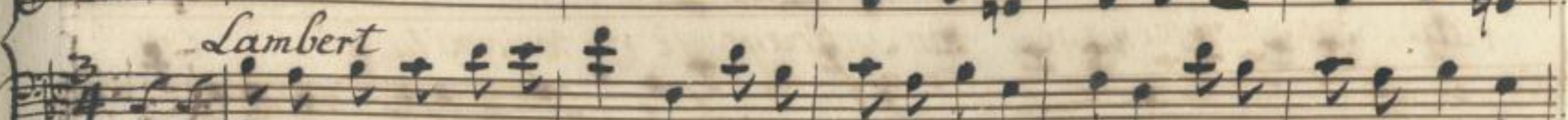
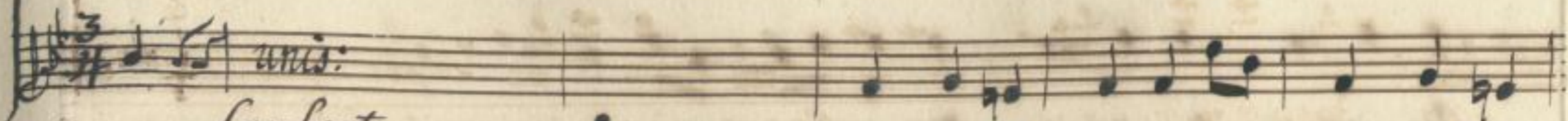
la.

for:

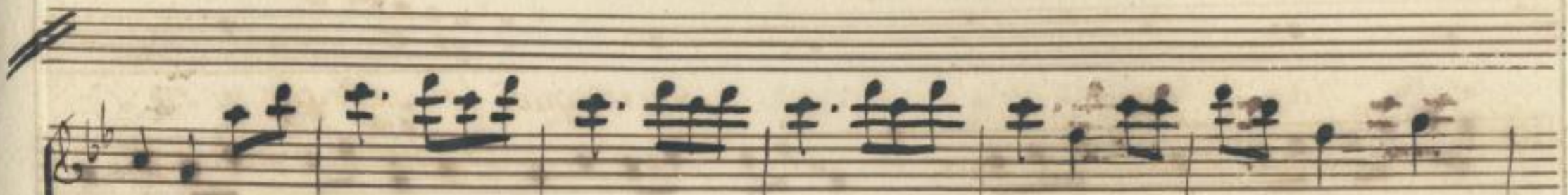
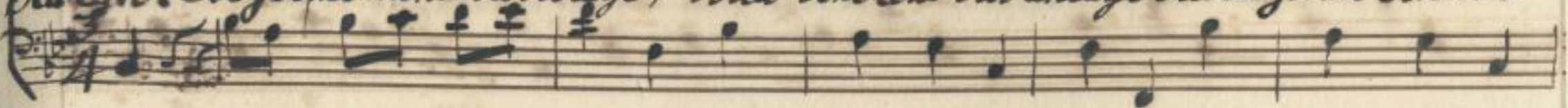
NB avant le trio suivant
l'orchestre donnera le ton
quand l'acteur aura fait
signe.

No 7. Rép. Regarde dans mes yeux tu liras dans mon Coeur.

Trio. Lambert, Laurette, Tracolin.



Allegro. Le feu me monte au visage, voila donc tout l'avantage d'avoir formé son bras



gagé, quel outrage, quel outrage et mes yeux en sont témoins, en sont témoins, en sont té-

moins, j'avois fait un heureux voyage et sans crainte du naufrage, je bravois déjà l'o-

rage, quand le vent qui devient fort, qui devient fort, et qui fait rage, me repousse du ri-

vins:
vage quel dommage! quel dommage j'allois entrer dans le port, dans le port, dans le

Laurette

port. Je guettois d'un bocage un oiseau d'un beau plumage un chasseur sonant du

unis:

cor faisant tapage, l'effarouche l'effarouche et lui fait prendre l'essor, quel triste

for: Laurette
sort quel triste sort!
 Tracolin *Soins perdus! inutile effort! inutile effort! inutile ef-*
 Lambert *Soins perdus! inutile effort! inutile effort inutile ef-*
Soins perdus! inutile effort, inutile effort inutile ef-

fort. *fort.* *Trac* *j'avois tant son doux ra-*
fort. *j'avois fait un bon voyage.*
fort, j'avois formé son basage

mage. un chasseur sonant du cor sonant du
 Je touchois pres qu'au rivage, quel dommage!
 En voila tout l'avantage quel outrage! la vo:
 cor faisant tapage sonnant du cor, faisant t'apage, lui fait prendre son es:
 au rivage, quel dommage j'allois entrer dans le
 lage, quel outrage! meritois je un pareil

for: p.

sor.

port.

Je touchois presque au ri-

sort!

un autre aujourd'hui l'engage, la volage, la volage,

j'aimois tant son d. ramage son ramage, son ra-

vage quel dom mage quel dom̄age!

mage, son ramage, son ramage.
 quel dommage! au rivage!
 la volage! la vo:
 un chasseur sonant du cor faisant tapage sonant du cor faisant ta:
 quel dommage! quel dommage!
 lage! quel outrage! quel ou:

page, lui f^t prendre son es- sor.

j'allois entrer dans le port.

trage! m'cri- toi je un pareil sort! meritois je un pareil sort, un pareil

For: p^o

Moi j'al-

j'allois entrer d: le port, dans le port, dans le port.

sort, un pareil sort!

For:

lors le mettre en cage, il prend l'essor, quel triste sort, quel triste sort, quel triste sort.

Acte II^{eme.}

in F.

Violini

Viola

Tenore

Basso

Col Basso.

allegretto.

Andantino.

Col B.

pia: for:

unis: unis:

Col. Be.

Colla Parte

pia: unis:

Col. Be.

Amour comble mes desirs pour le prix de mes sou-

pia:

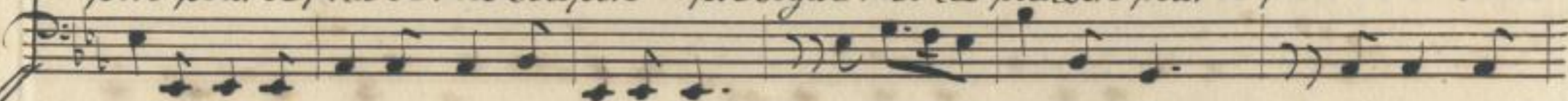
Contra Parte.



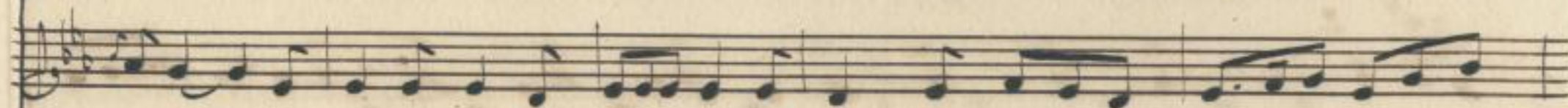
Col. B.



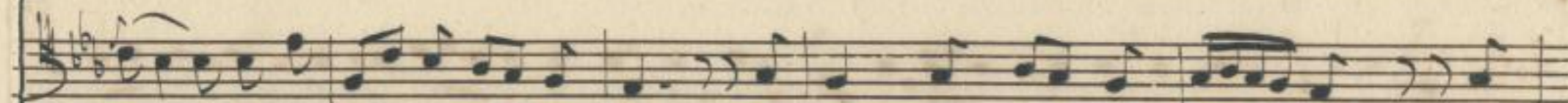
pirs pour le prix de mes soupirs prodigue moi tes plaisirs pour le prix de mes sou-



Contra Parte.



Col. B.



pirs pour le prix de mes soupirs ce n'est qu'aux amants par faits a



Col. A.
Musical notation on a five-line staff.

Musical notation on a five-line staff.

Col. B.
Musical notation on a five-line staff.

Musical notation on a five-line staff.

jouis de tes bien faits ta gloire augmentera quand ta main les couronne
Musical notation on a five-line staff.

Contra Alto
Musical notation on a five-line staff.

Musical notation on a five-line staff.

Col. B.
Musical notation on a five-line staff.

Musical notation on a five-line staff.

za ta gloire augmentera ta gloire augmentera ta gloire augmente.
Musical notation on a five-line staff.

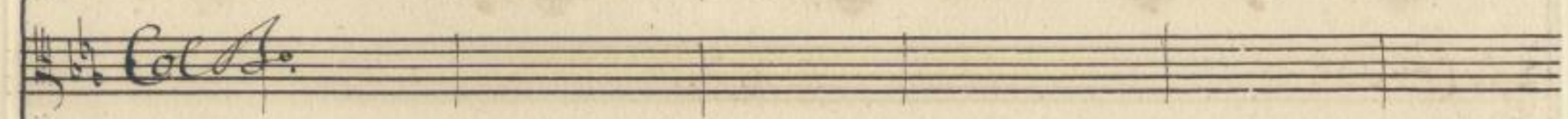
za, quand la main les couronneza quand la main les couronneza quame

for: pla: for:

Finis:

la main les couronneza la gloire augmenteza - - augmenteza - -

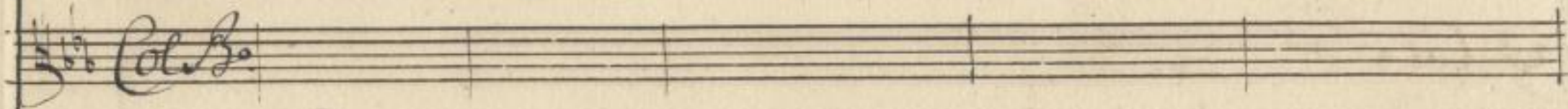
ffor: *pià:*
Col. Ba.
augmente re. *Amour comble mes desirs pour*
Amo
Col. Ba.
le prix de mes soupirs prodigue moi tes plaisirs pour le prix de mes soupirs ce n'est qu'au a =



mants par faits a jouis de tes bien faits ta gloire augmentera quand ta main les cour

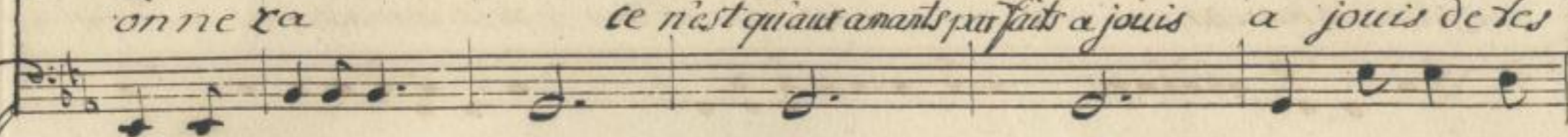


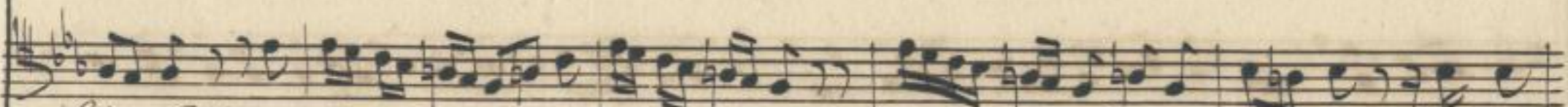
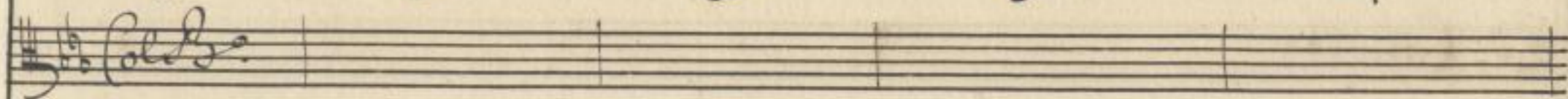
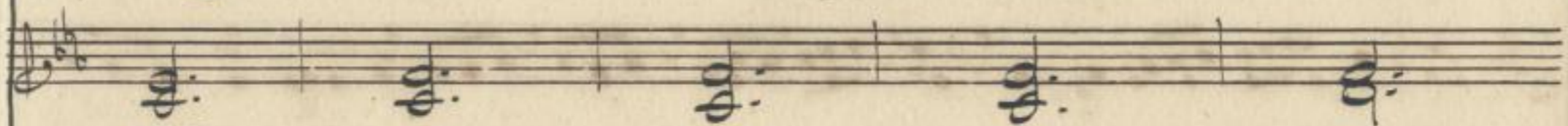
ten:



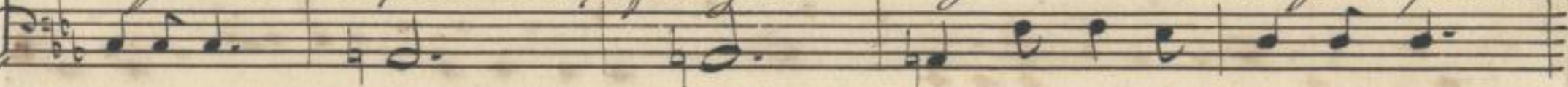
onne ra

ce n'est qu'aux amants par faits a jouis a jouis de tes

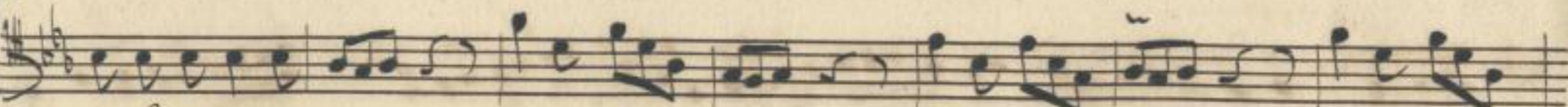
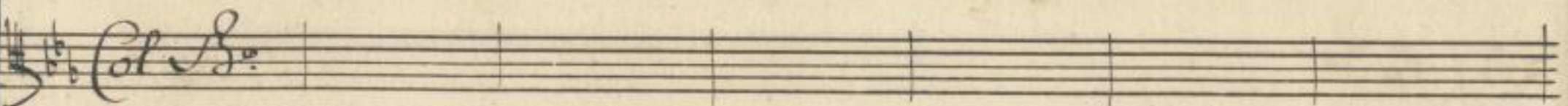
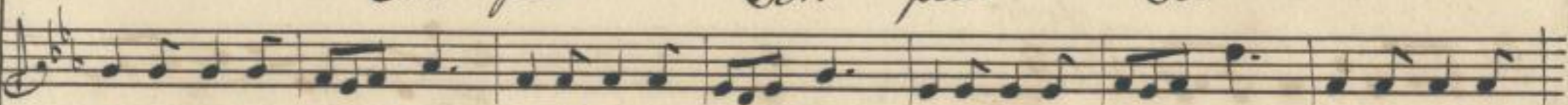




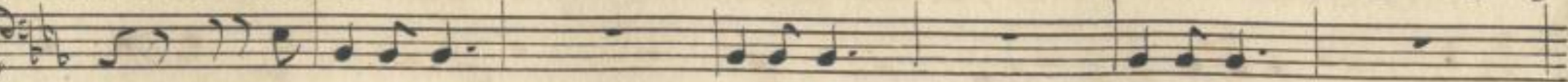
Bien faits ce n'est qu'aux amants parfaits a jous a jous de tes bien faits quand ta



for: pià: for: pià: for:



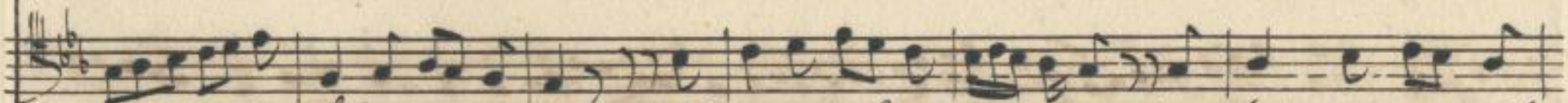
main les couronnera = = = = = = = = = =



Con la Parte



Col. B.

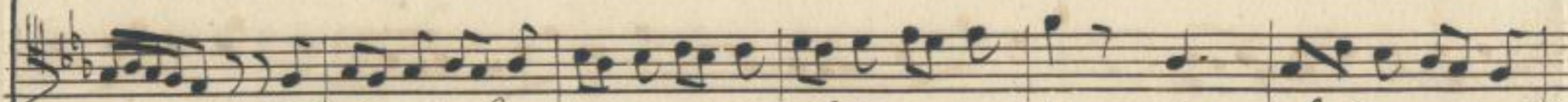


ta gloire augmentera quand ta main les couronnera ta gloire augmente-

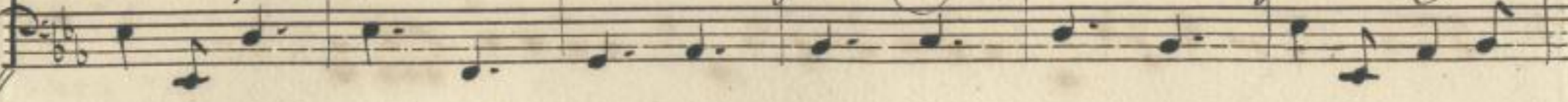


Fine

Col. B.



za - quand ta main les couronnera ta gloire augmentera ta gloire augmente-



pià: for: pià: for:

za - - augmentera - - augmentera - ta gloire augmentera - ta

Colo. B.

za - - augmentera - - augmentera - ta gloire augmentera - ta

pià: ffor: fuis: pià: pià:

Colo. B.

gloire augmentera. Sur les amants prom-

pià:

gloire augmentera. Sur les amants prom-

pià:

for: pia: for: pia: for: pia:

Col. Do.

peurs epuix t tes rigneurs epuix tes rigneurs tendre amour en ce jour je

for: pia: for: pia: for:

Col. Do.

prometr qu'a jamais tout a toi sous ta loi on ver - ra que ma foi,

pià:
Collo.
 tou-jours du-rera — — toujours durera — — toujours dure
pià:
for:
Finis.
Collo.
 ra. — — — — — toujours durera.
for:
Adagio.

Mus. de la Cour de Saxe

Rep: Que vous voudrez M^r. un instant M'écouter.

No: 9. Lambert.

Presto

Non je suis trop en co-
lere, me diras-tu le contraire, me diras-tu le contraire q' moi même j'ai

vu moi même, j'ai vu le temerai - re quand j'ai vu le temeraire qui te faisoit les yeux

for: Doux, pourquoi faire étoit il à tes genoux pourquoi faire étoit il à tes genoux.

Violino 2. pia: Non je suis trop en colere, non je suis trop en co-
p.



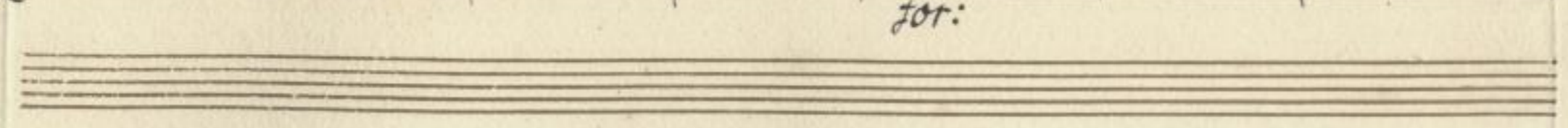
lere, peut tu dire le contraire! peut tu dire le contraire! quand j'ai vu quand j'ai vu le teme



raire quand j'ai vu le temeraire qui te faisoit les yeux d' pourquoi faire étoit



il a tes genoux! pourquoi faire étoit il a tes genoux.

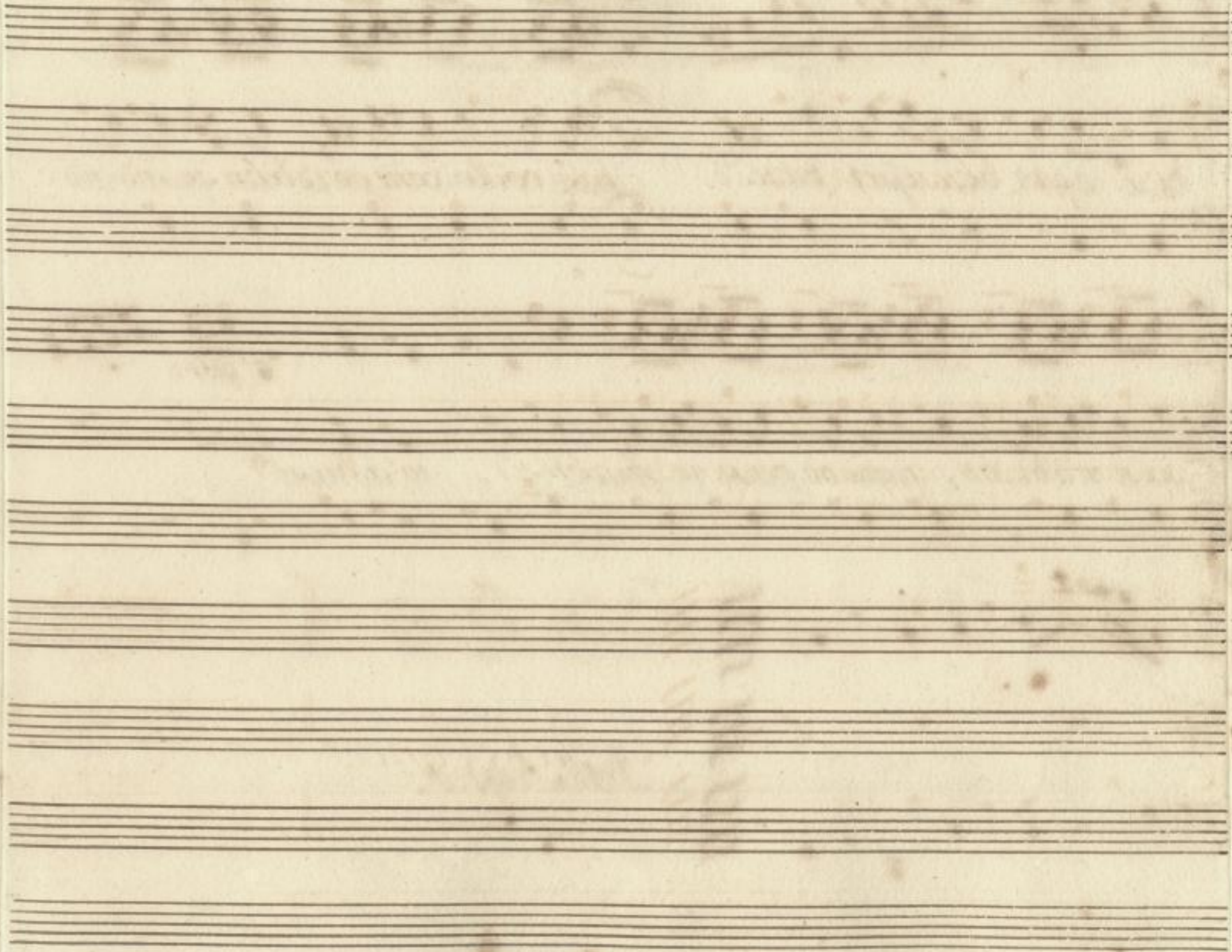


Fin. *pia:*

Vaine ruse! mauvaise excuse! vaine ruse! mauvaise ex-
cuse, me crois tu d'assez buse pr mien laisser amuser? me crois tu d'assez

triv.
buse assez buse assez buse, mais voila come on s'abuse quand on
for:
pense m'abuser, quand on pense m'abuser, m'abuser

Da! Segno.



72

[Seite 72 und S. 73 waren
zusammengeklebt.
Gelöst: 1979.]

buse assez buse assez buse mais voilà com̄ on s'abuse quand on

pense m'abuser, quand on pense m'abuser, m'abuser.

for:

Allegro.

The image shows a page of handwritten musical notation on aged, stained paper. It features three systems of staves. The first system has three staves with lyrics written below the middle staff. The second system also has three staves with lyrics below the middle staff and a 'for:' marking above the top staff. The third system has three staves, with the middle staff containing the instruction 'Allegro.' and a decorative flourish. The paper shows signs of wear, including water stains and foxing.

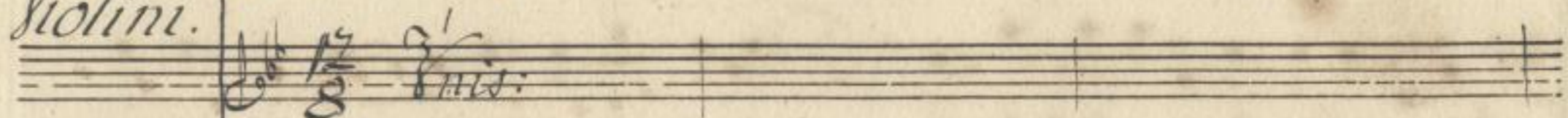
No: 10.

Replz. Et s'il prend une fois son effort par malheur,
Le rapeller, n'est pas chose facile.

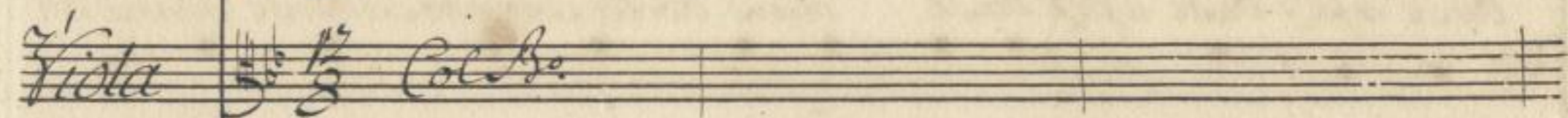
Violini. $\frac{12}{8}$



$\frac{12}{8}$ Finis:



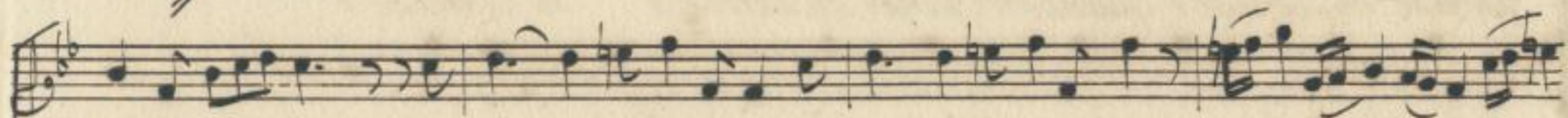
Viola $\frac{12}{8}$ Col. B.



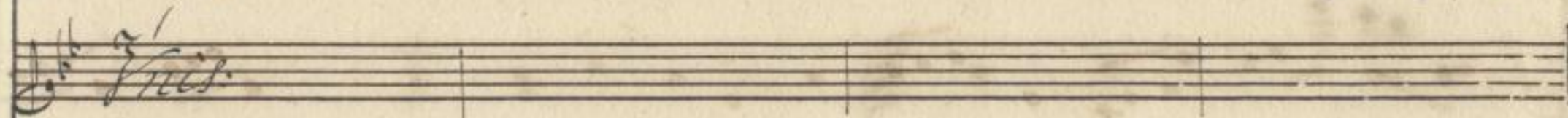
Soprano $\frac{12}{8}$ Allegro.



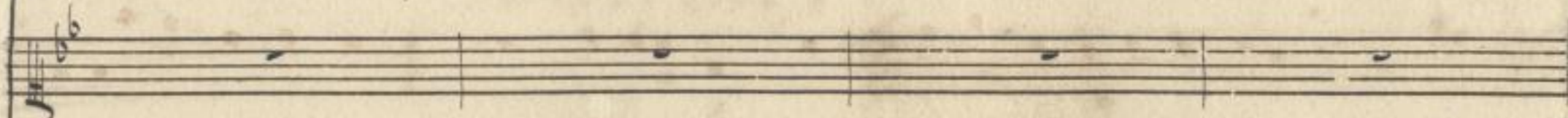
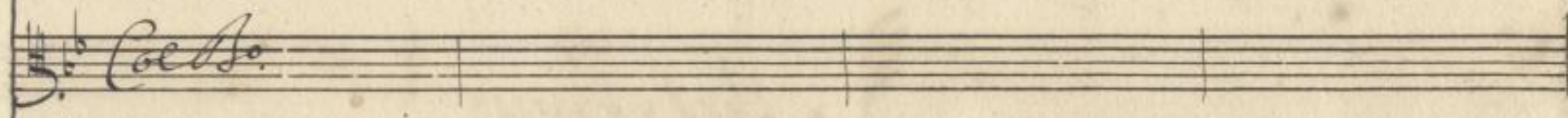
Basso $\frac{12}{8}$



$\frac{12}{8}$ Finis:



$\frac{12}{8}$ Col. B.



This system contains the first two staves of the musical score. The top staff is the vocal line, starting with the instruction "Con la voce." The second staff is the piano accompaniment, beginning with a dynamic marking of "pia:". The lyrics "L'espere un amant de son jaloux emporte" are written across the bottom of the system.

This system contains the next two staves of the musical score. The top staff is the vocal line, starting with the instruction "Con la voce." The second staff is the piano accompaniment. The lyrics "ment d'un plaisir charmant il se fait un cruel tourment, on lui pardonne s'il" are written across the bottom of the system.

Con la voce.

Finis.

Cello.

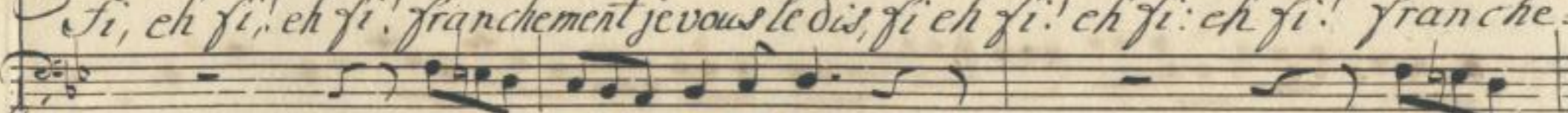
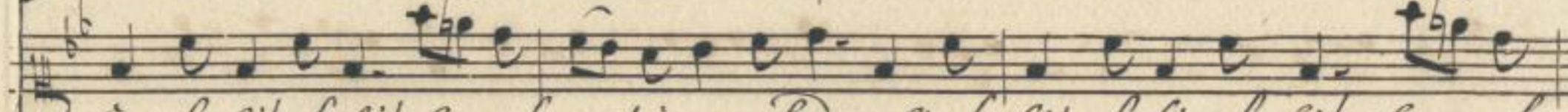
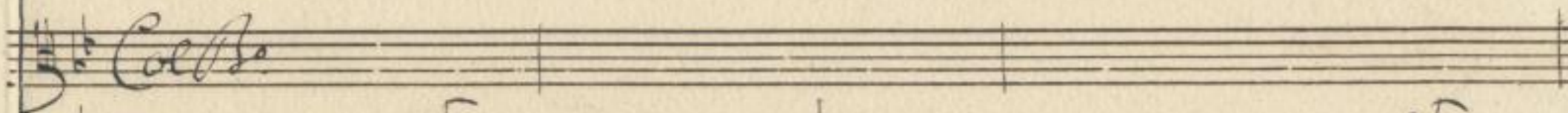
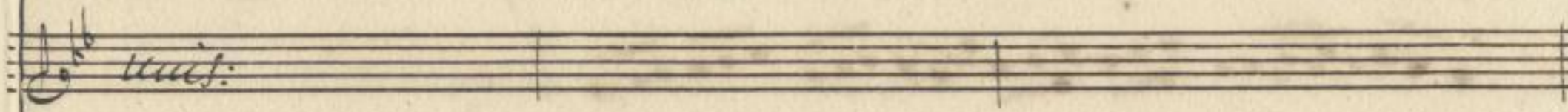
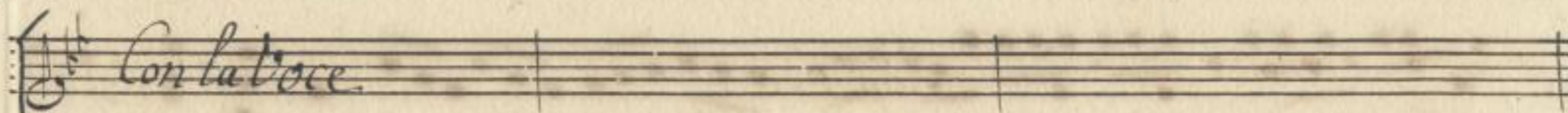
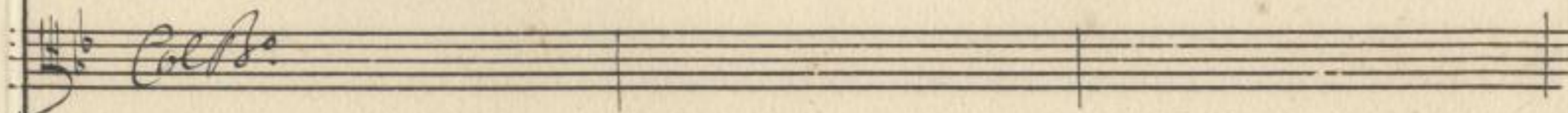
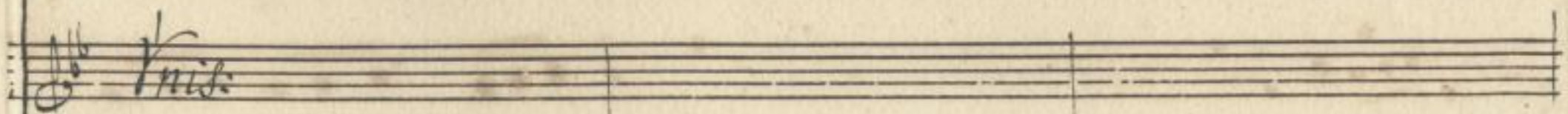
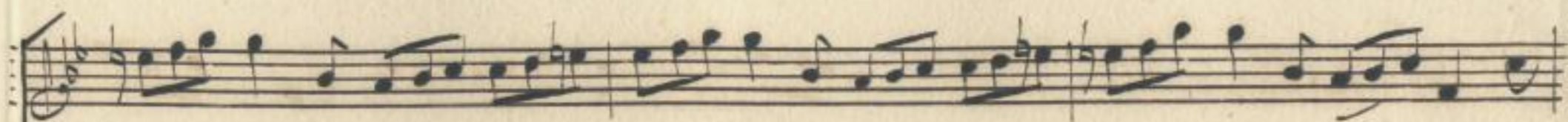
papillone de fleurs en fleurs pour vu que sans peine l'a-

Con la voce.

unis.

Cello.

mour le ramene le ramene sans peine a son premier vainqueur



Con la voce

*f*ris:

Collo.

ment je vous le dis, je vous le dis, je vous le dis franchement je vous le

*f*or:

*f*ris:

Collo.

dis.

*f*or:

Con la voce

pia:
Faci:

Col A.

Il faut en aimant être toujours content, prevenant, com -

pia:
Con la face.

Col B.

plaisant, accomodant, toujours amusant et s'il le faut chan -

Can la voce.

fot: p.^o

Collo.

tant, dansant, folatrant à tout moment

mais un sou-

fot: pia:

fot: pia:

Vuis:

Collo.

vage pour rien faisant tapage

qui prend om-

fot: pia:

fot: pià:

Tris:

Col Ad.

fot: pià:

prage du moindre badinage il n'est pas sage, je vous le

fot: pià:

Contavocce

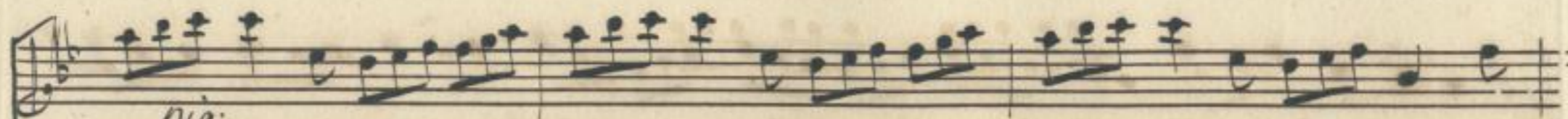
fot: Tris:

Col Ad.

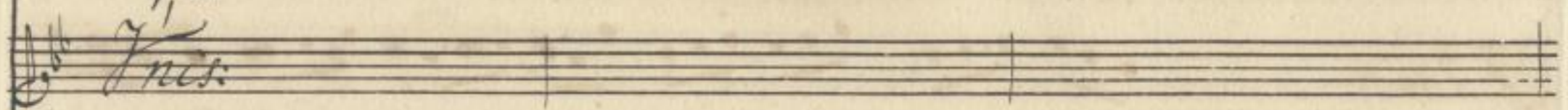
fot: pià:

dis, je vous le dis, vous le re dis et je vous le dis, fi,

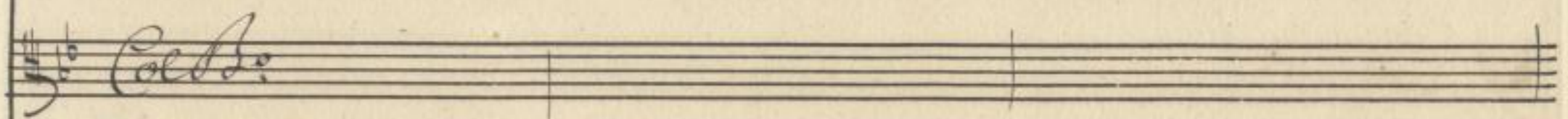
fot: pià:



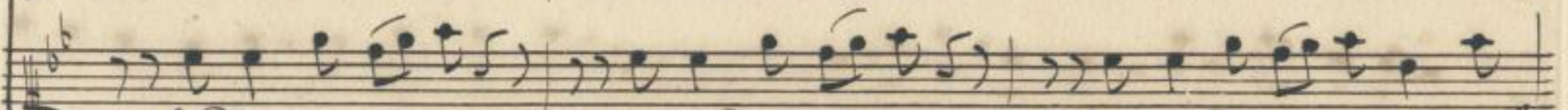
pia:



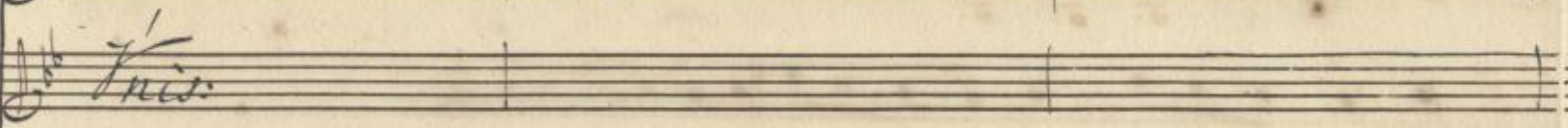
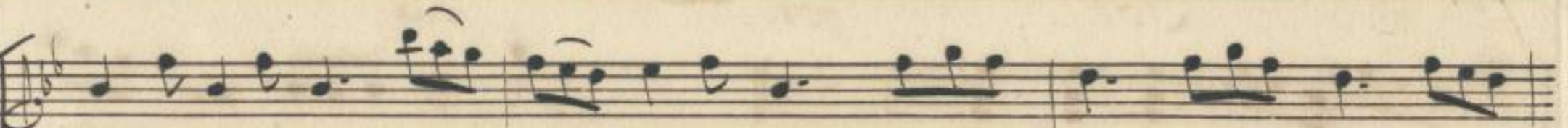
Fris:



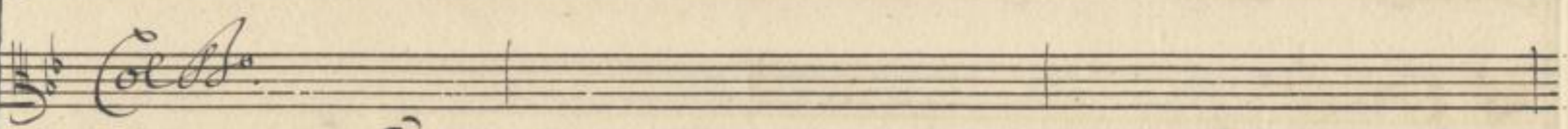
Collo.



Si d'un sauvage, qui prend ombrage, d'un badinage, si, eh



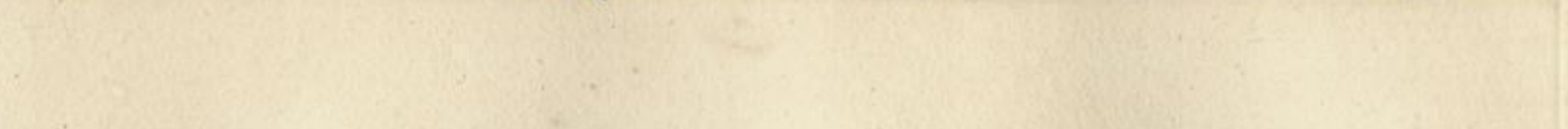
Fris:



Collo.



Si, eh si! eh si! franchement je vous le dis je vous le dis je vous le dis, Franche.



Handwritten musical score on page 83, featuring vocal lines and instrumental parts for Violin, Viola, and Cello/Double Bass. The score includes dynamic markings like "for:" and "frit:". The lyrics "ment, je vous le dis." are written in the vocal line.

Repl. Je te scaurai si bien banir de ma memoire
No. 11. qui le prendra pour son premier vainqueur

L'aurette

poco for. *for. assai.*
Finis

Allegro assai

poco for. *for. assai.*

Finis.

Musical staff with treble clef, containing a series of notes and rests. A handwritten 'p.' is visible at the end of the staff.

Musical staff with bass clef, containing notes and rests. The word 'unio:' is written at the beginning of the staff.

Musical staff with treble clef, containing notes and rests. The word 'Ingrat je' is written at the end of the staff.

Musical staff with bass clef, containing notes and rests. A handwritten 'p.' is visible at the end of the staff.

Musical staff with treble clef, containing notes and rests.

Musical staff with bass clef, containing notes and rests. The word 'unio:' is written at the beginning of the staff.

Musical staff with treble clef, containing notes and rests.

Musical staff with bass clef, containing notes and rests. The lyrics 'romps ma chaine je romps ma chaine, je te promets' are written below the staff.

toute ma haine, je te promets toute ma haine, pour ja-

mais, ingrat je te la promets hélas j'ai beau le

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are: "dire, mon coeur ne le pense pas: hélas! il soupire, il sou-". Dynamic markings *f.* and *p.* are present below the vocal line.

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are: "pire hélas! il soupire tout bas hélas! il soupire sou-". The word *unis.* is written above the piano accompaniment staff.

for:
unl:
pire tout bas.
for:

pia:
unl:
Ingrat je romps ma chaîne je te promets toute ma

Andante

haine *helas!* *j'ai beau le dire, mon coeur ne le pense*

Andante

pas: *Ingrat je romps ma chaîne je te promets toute ma*

haine, je te promets toutema haine, oui

je te la promets oui je te la promets he =

f. p.

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves, and a bottom staff for the lyrics. The lyrics are: "las! j'ai beau le dire, mon coeur ne le pense pas: helas!". Dynamic markings include *f.*, *p.*, and *For.*. The tempo marking is *All.*.

las! j'ai beau le dire, mon coeur ne le pense pas: helas!

Handwritten musical score for the second system. It consists of four staves. The top two staves are piano accompaniment, and the bottom two staves are the vocal line with lyrics. The lyrics are: "il soupire il soupire, he - las! il soupire, tout". Dynamic markings include *p.* and *All.*.

il soupire il soupire, he - las! il soupire, tout

For:
unio:
Stas *hélas! il soupi-re, soupire tout bas.*
For:

unio:

No 12 Ah, mon coeur soupire

Repl. Semble en vouloir surtout aux belles voix.

No: 12.

Clarinet.

Col Basso.

allegro con spirito.

Andantino.

Finis.

Col B.

The musical score is written on ten staves. The first two staves are for Clarinet (treble clef, 2/4 time). The third staff is for Col Basso (bass clef, 2/4 time). The fourth staff contains the tempo marking 'allegro con spirito.' and the fifth staff contains 'Andantino.'. The sixth and seventh staves continue the musical notation. The eighth staff is for Col B. (bass clef, 2/4 time). The ninth and tenth staves conclude the piece with the word 'Finis.' written above the notes.

pia:

Col. Ad.

Ah! ah! ah mon coeur soupire. ah! ah! ah! clo.

pia:

Col. Ad.

ris j'expire mais quand tu vois ce fier martire en dois tu

Handwritten musical score on aged paper, featuring a vocal line and instrumental accompaniment. The score is written in a cursive hand and includes the following elements:

- Vocal Line:** The lyrics are "rire rire ainsi sans en avoir aucun souci." and "Quand j'ex-".
- Instrumental Lines:** Two staves are marked "Col. B." (likely Clarinet B-flat).
- Performance Markings:** The score includes dynamic markings such as "For:" (Forzando), "Vnis." (Vivace), and "pià:" (piano).
- Staff Structure:** The score is organized into systems of staves. The vocal line is the central focus, with instrumental parts on either side.

for. 1 *pià:*

Col. B.

pire, dois tu rire? quand j'expire, dois tu

for. pià:
finis:

Col. B.

rire? en dois tu rire, en dois tu rire, en dois tu

for. pià:

Musical notation on a five-line staff.

Mus. Musical notation on a five-line staff.

Col. Be. Musical notation on a five-line staff.

Musical notation on a five-line staff.

rire rire ainsi sans en avoir aucun souci Musical notation on a five-line staff.

for: Musical notation on a five-line staff.

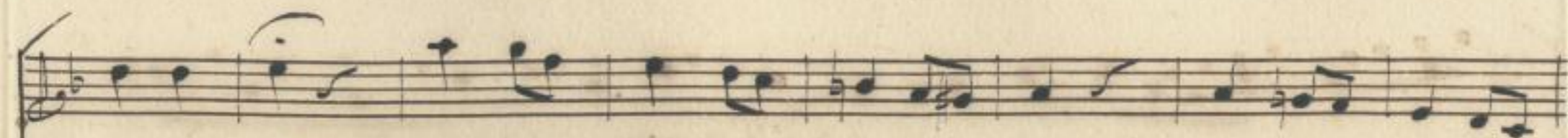
Mus. Musical notation on a five-line staff.

Musical notation on a five-line staff.

Musical notation on a five-line staff.

for: Musical notation on a five-line staff.

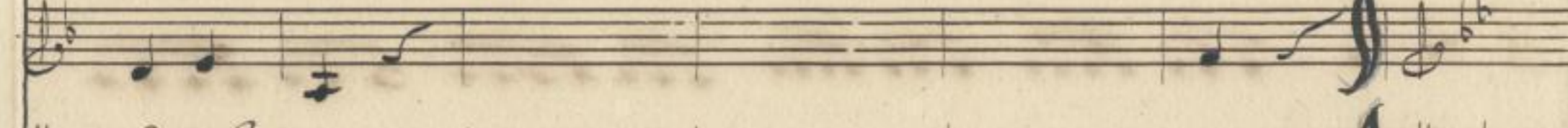
Handwritten musical score on page 98, featuring vocal lines and instrumental parts for Violin (Vnis.), Cello (Colo), and Bass (Ba.). The lyrics are in French: "De tourment j'ai la m'atteinte" and "mais hélas quelle contrainte gouite gouite gouite". The score includes dynamic markings such as *pia:* and *Colo Ba.*



Col. Be.

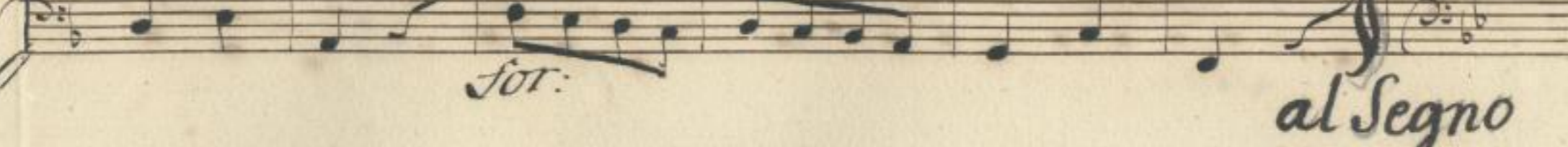


mon ennui de ma douleurs j'en plis un nuit de ma douleurs j'en



Col. Be.

plis un nuit.



pia:

Col Do

forte: Mais il faut enfin pren-

pia:

for:

Col Do

for: dre un parti

pia:
Finis:
Col. B.
Je renonce à l'inhu.
pia:
Finis.
Col. B.
maine Et d'une si rude chaine rude chaine rude.

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first two staves feature a complex rhythmic pattern of sixteenth notes. The third staff is a blank staff with the handwritten instruction 'Col. B.' written across it. The fourth staff contains a melodic line with the lyrics 'Je renonce à l'inhu.' written below it. The fifth staff continues the melodic line with the instruction 'pia:' below it. The sixth staff features a melodic line with the instruction 'Finis.' written at the beginning. The seventh staff is another blank staff with 'Col. B.' written across it. The eighth staff contains a melodic line with the lyrics 'maine Et d'une si rude chaine rude chaine rude.' written below it. The ninth and tenth staves continue the melodic line. The paper shows signs of age, including some staining and foxing.

chaine pour jamais en fin je suis sorti je renonce à l'inhu-

for: pia:

finis:

maine. Et d'une si rude chaine rude chaine rude

silence.

silence.

Col. B.

silence.

chaine pour jamais enfin je suis sorti.

silence.

Detailed description: This system contains the first five staves of a handwritten musical score. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a bass clef and the marking 'Col. B.'. The fourth staff is a vocal line with a treble clef, containing the lyrics 'chaine pour jamais enfin je suis sorti.'. The fifth staff is a piano accompaniment line with a bass clef. The word 'silence.' is written above the first, second, and fifth staves.

fot.

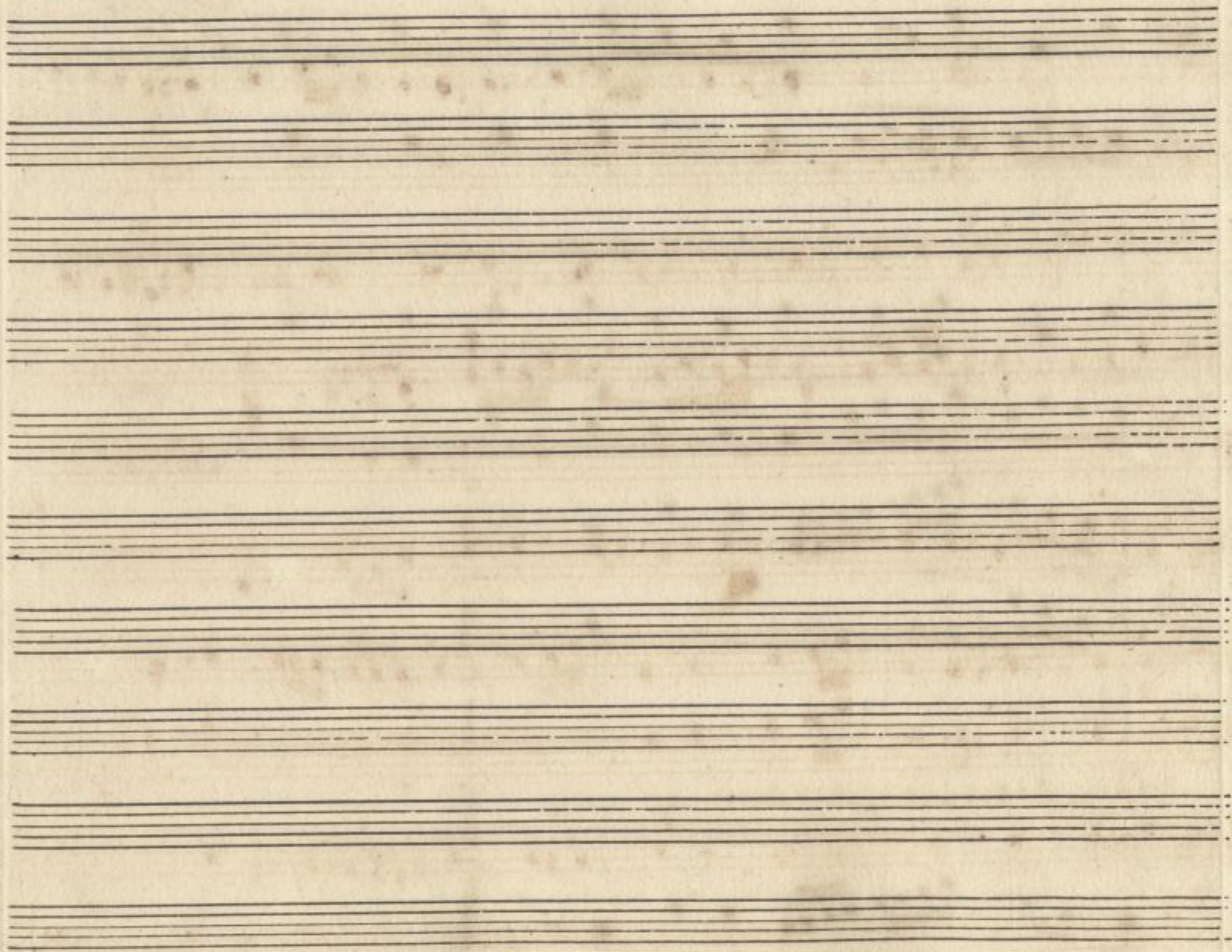
fuis:

Col. B.

fot.

fin.

Detailed description: This system contains the next five staves of the handwritten musical score. The sixth staff is a vocal line with a treble clef, starting with the marking 'fot.'. The seventh staff is a piano accompaniment line with a treble clef, starting with the marking 'fuis:'. The eighth staff is a piano accompaniment line with a bass clef and the marking 'Col. B.'. The ninth staff is a vocal line with a treble clef, starting with the marking 'fot.'. The tenth staff is a piano accompaniment line with a bass clef, ending with the marking 'fin.'. The word 'silence.' is not present in this system.



104

Repl. et du passé perdant le souvenir, ne regarde que l'avenir,
No: 13. il n'est plus tems il faut nous separer.

Lambert.

Allegretto.

p. *for:* *f.* *f.* *p.*

Grace grace sois plus traitable chari=

p. *for:* *p.*

for: p. for: p.
table, pi-toyable favo-rable au repentir
d'un coupable Montre lui quelque pi-tié quelque pi-tié quel-
que amitié. Sois plus traitable, grace!

pia: *for:*
grace! pour un coupable, grace! grace! pi - tié,

pitie' quelque ami - tié, quelque pitie', quelque pitie', quelque ami -

for: *Recit:*
tie'. C'est l'amour qui m'a nime sil ma f.^t trop écouter un cour =

roux que j'ai crié légi - time, l'amour qui fait le crime doit faire aussi l'ex -
 cuse d'un jaloux. Grace! grace! pour un cou - pable,
 montre lui quelque pitié, montre lui quelque pitié, quel -

r diw

For:
pia:
 que pi-tié quelque amitié. Sois plus trai:

For:
For:
 table, grace! grace! pour un coupable, grace!

pia:
 grace. pi-tié, pitié, quelque amitié, quel:

que pi - tié, quelque pitié, quelque amitié.

For:

No: 14. *Respz.* et de crainte qu'ici ma présence importune,
 je vais chercher les acteurs du concert.
Duo. je viens ici tous les ans, je serois plus heureux peut être avec
 Lambert, Laurette. Le tems

The musical score consists of ten staves. The first two staves are vocal lines, with the second staff starting with the word "Viv.". The next three staves are piano accompaniment, with the third staff marked "Allegro.". The final five staves continue the piano accompaniment, with the sixth staff marked "Viv.". The notation includes treble and bass clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and ornaments.

unis.
 d celle qui t'en ga - ge
 don - ne ta main pour gage, don - ne ta main p' gage,
 unis:
 fa

For: p^o
f. p^o
 De ta sin-cere ardeur De ta - sincere ardeur
 oui
pia:
 O du plus tendre homma - ge re - çois reçois p^r gage,
p^o

Handwritten musical score for voice and piano. The score consists of ten staves. The first five staves are for the voice, and the last five are for the piano accompaniment. The lyrics are in French and include "et ma main et mon coeur, et ma main et mon coeur: Je t'aime oui oui je t'aime, je t'aime oui, oui je".

cent fois plus que moi même, et nuit et
 t'aime cent fois plus que moi même, et nuit et

jour, je meurs d'a-mour, je meurs
 jour je meurs je meurs d'a-mour, je meurs

Handwritten musical score for a vocal piece. The score consists of ten staves. The first two staves are instrumental. The third and fourth staves contain the vocal line with lyrics: "D'a-mour, je meurs d'a-mour." The fifth and sixth staves are instrumental. The seventh and eighth staves contain the vocal line with lyrics: "oui je Je t'aime,". The ninth and tenth staves are instrumental. Performance markings include "for:", "pia:", and "rit:". The page number "116" is written at the bottom center.

for: pia: for: p:

taime cent fois plus que moi même.
Cent fois plus que moi même.

cent fois plus que moi même cent fois plus que moi même,
cent fois plus que moi même, cent fois plus que moi même,

a nuit a jour je meurs d'a =
 mour, a nuit a jour, je meurs d'a =
 mour, a nuit a jour, je meurs d'a =

mour, oui, je t'aime, oui, je t'ai-me, je meurs d'amour, je meurs d'a-
 mour, oui, je t'aime, oui je t'aime, je meurs d'amour, je meurs d'a-
 mour, cent fois plus que moi même.
 mour. Cent fois plus que moi même.

For:
Alls.

a nuit a jour, je meurs d'a-
a nuit a jour, je meurs je meurs d'a-

mour, oui je t'aime, oui je t'aime je meurs d'amour, je
mour, oui je t'aime, oui je t'aime je meurs d'amour, je

for:

rit:

meurs d'amour je meurs d'amour.

meurs d'amour je meurs d'amour.

The image shows a page of handwritten musical notation on aged, yellowed paper. There are ten horizontal staves. The top two staves contain faint, illegible text, possibly a title or composer's name, written in a cursive hand. The musical notation consists of scattered notes and stems, but no clear rhythmic or melodic lines are discernible. The rest of the page is mostly blank, with some faint smudges and discoloration.

marque
l'air de fort: de fonger
ah mon coeur soupir

124

Mus. 2-F-525

(Mus. 3005/F 7500)

(Mus. Opemarchiv 286 P.)

