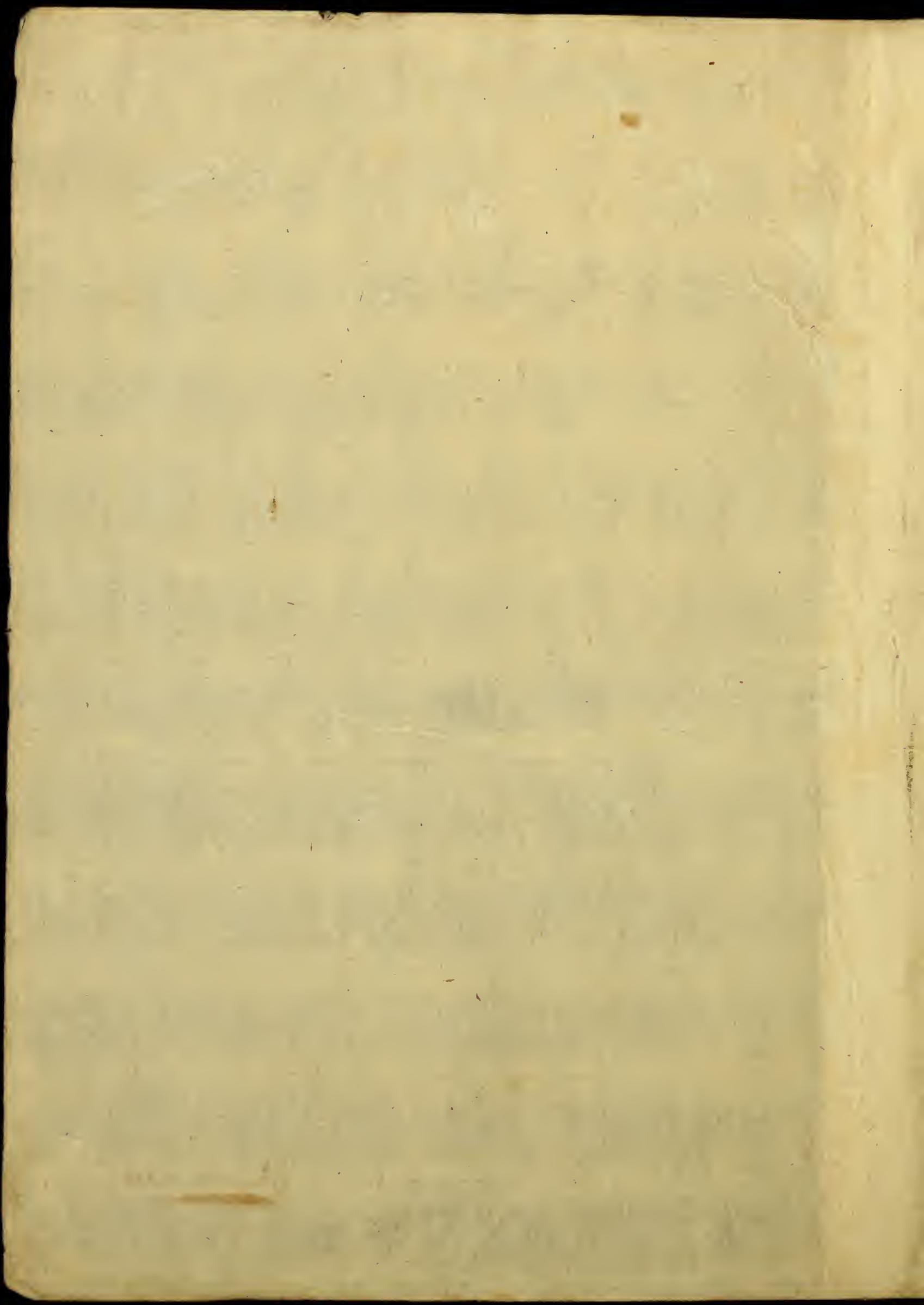


Comjones
par Philidor
12 Parties 28⁰30.
Violino primo.



avril 824

TOM JONES COMEDIE LYRIQUE EN TROIS ACTES.

Représentée par les Comediens Italiens du Roy, pour la prem.^e fois
Le 27 Fevrier 1765. Et remise avec des changements Le 30. Janvier 1766.

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A. S. A. S. MONSEIGNEUR
LE DUC REGNANT DES DEUX PONTS
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Mis en Musique
PAR A. D. PHILIDOR.

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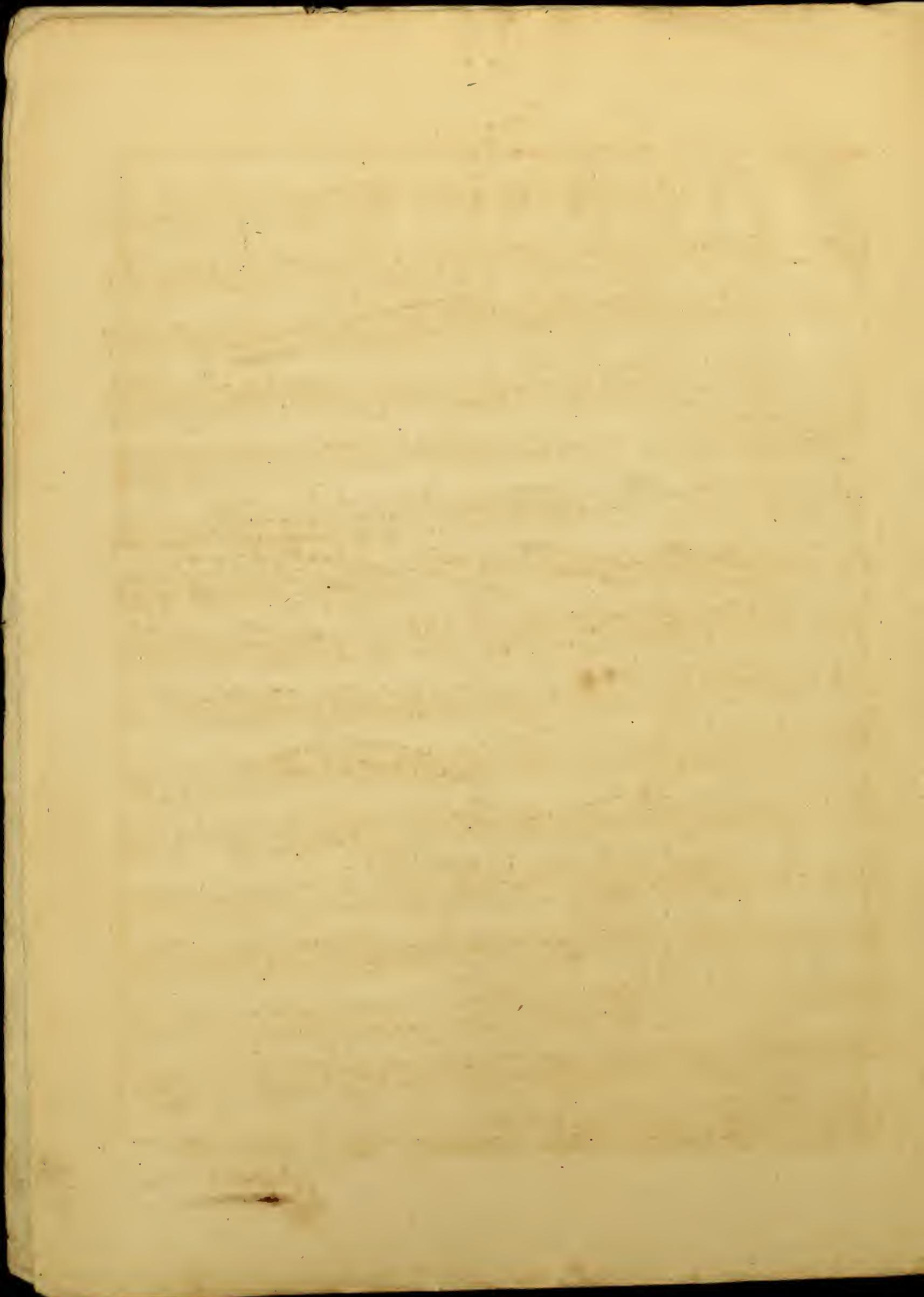
Chez { *M^r de la Chevardière m^a de musique du Roi, rue du roule à la croix d'or*
& aux adresses ordinaires de Musique..

Imprimée par

Avec Privilege Du R^{oy}:

Le S^r Bernard

Gregoire, Clincé.



Violino Primo

OVERTURA

Allegro

Handwritten musical score for Violin I of an Overture. The score consists of 12 staves of music. The tempo is marked *Allegro*. The key signature changes frequently, indicated by 'F' (flat) and 'P' (sharp). The dynamics include *pianissimo* (p), *f* (forte), and *ff* (double forte). The score features various musical techniques such as sixteenth-note patterns, eighth-note chords, and grace notes. The vocal parts are marked with 'I' above the staff. The lyrics 'Segue piano' and 'Segue' appear at several points. The score concludes with a dynamic marking 'Graves per II Tendone'.

2 *Moderato*

Violino Primo

The musical score is for Violin I (Primo) and is written in 2/4 time. The tempo is indicated as "Moderato". The score is composed of 18 staves of music, each staff starting with a treble clef. The music features various dynamics, including forte (F), piano (P), and accents. The notation includes sixteenth-note patterns, eighth-note pairs, and quarter notes. The score is handwritten in black ink on aged paper.

Violino Primo

F avai ion Sordini
II que je ne puis vous le repéter Andantino pianissimo

P minore

D. C. al Segno

III ne le croies pas Andante P poco F P
poco F P F P F P
F asai P
F P
D. C. al Segno

This image shows a page from a handwritten musical score for violin. The top staff is labeled "Violino Primo". The music consists of two staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features sixteenth-note patterns and includes lyrics in French ("F avai que je ne puis vous le repéter") and Italian ("ion Sordini"). The second staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#). It also features sixteenth-note patterns and includes lyrics in French ("III ne le croies pas") and Italian ("Andante"). The score includes dynamic markings like "P" (piano), "F" (forte), and "poco F", as well as performance instructions like "asai" and "D. C. al Segno". The paper is aged and yellowed.

Violino Primo

4.

N. IV de nous avoir *Majestuoso*

pas Suivi, tenés

F *mezz F*

F assai *P* *p. et F*

creo

F assai *F* *P* *p. et F*

creo

F assai *F* *P* *p. et F*

Allegretto

F assai *creo* *F assai* *P*

Allegretto

All?

F *F*

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

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

creo *F assai* *P*

Sono harmonique *F*

Sono harmonique *P*

Violino Primo

5

J'embrace ma fille

F Poco F P

Violino Primo

VI achevés... je *Moderato* *pianissimo*

ne le puis *poco rinf.*

F *Fasai* *poco rinf.* *Fasai*

F *poco rinf.* *Fasai*

Andante

n. d. c. ad *Signo*

VII pour quoi *Allegro*

le perdre F P

F P

F

poco F *Fasai*

pianissimo

F P F P

Violino Primo

7

pianiss.

F

pianiss.

fort assai

Cresc.

F

P

F assai

On reprend
l'ouverture
Pour
l'entre Acte

Acte. II^eme

N^oVIII. jamais je n'eu

L'ame Si triste Molto Andante P

P

F

P

fortiss.

Cresc.

F

P

fortiss.

F

P

F

P

l'utti

F haubois

haubois

l'utti

P

P

P

P

S.

S.

Violino Primo

IX *Comme moi
ce qui en est,
allez* *All,* *F*

X *que tu me vois
mon Camarad* *Moderato* *F*

XI *de l'union de
nos sortunies* *Allegretto* *F*

*Jones honora
du mépris ! Allez ne craignez rien*

poco f *F* *P* *poco f*
F *P* *poco f*
F *P* *poco f* *3* *3*
F *P* *poco f* *P* *F* *P*
F *P* *F* *P*

D.C. al 8

poco f *P* *F* *P*

Violino Primo

Musical score for Violino Primo, continuing from measure 9. Measure 10 starts with a dynamic piano (p). Measure 11 begins with a dynamic forte (F). Measure 12 concludes with a dynamic piano (p).

XII Achévé

Largo

Musical score for Violino Primo, continuing from measure 12. Measure 13 starts with a dynamic piano (p). Measure 14 concludes with a dynamic piano (p).

Musical score for Violino Primo, continuing from measure 14. Measure 15 starts with a dynamic piano (p). Measure 16 concludes with a dynamic piano (p).

Faisai

P

Musical score for Violino Primo, continuing from measure 16. Measure 17 starts with a dynamic piano (p). Measure 18 concludes with a dynamic piano (p).

Musical score for Violino Primo, continuing from measure 18. Measure 19 starts with a dynamic piano (p). Measure 20 concludes with a dynamic piano (p).

Musical score for Violino Primo, continuing from measure 20. Measure 21 starts with a dynamic piano (p). Measure 22 concludes with a dynamic piano (p).

Presto

P

Musical score for Violino Primo, continuing from measure 22. Measure 23 starts with a dynamic piano (p). Measure 24 concludes with a dynamic piano (p).

Musical score for Violino Primo, continuing from measure 24. Measure 25 starts with a dynamic piano (p). Measure 26 concludes with a dynamic piano (p).

Musical score for Violino Primo, continuing from measure 26. Measure 27 starts with a dynamic piano (p). Measure 28 concludes with a dynamic piano (p).

Violino Prime

XIII *Voila du nouveau pour moi* *All' 3* *P* *F* *poco F*
pianissimo *F* *P* *F* *I* *poco F*

pianissimo *F* *P* *F* *P* *F* *pianissimo* *F* *cresc.* *F* *pianissimo* *F* *cresc.* *F*
P *F* *accord* *Andante* *tutti*

XIV *Oubliez moi je vous en prie* *Pianiss.* *hautbois Solo* *tutti* *poco F*
F *hautbois* *tutti* *poco F*
F *hautbois* *tutti* *poco F*
F *hautbois* *minore* *poco F*
F *Pianiss.* *avec la Voix*
majore *cresc.* *F* *P*
Imitez *D C al Segno*

XV J'ai promis
de ne plus
vous revoir

Allegro

Violino Primo

II

F ass. ii

mezzo F P)

crese

P

fortissimo

cre

fort assai

P

F

assai

F

Fin du 2^e Acte

12 Entre acte
XVI

Violino Primo

Pianiss.

The musical score consists of 12 staves of handwritten notation for violin. The key signature changes frequently, indicated by 'F' (flat) and 'P' (sharp). Dynamics include *pianiss.*, *assai*, *poco F*, *pianiss.*, *assai*, *pianiss.*, *cresc.*, *fortissimo*, *P*, *Grav.*, *fortiss.*, *F*, *assai*, *pianiss.*, *P*, *poco F*, *pianiss.*, *assai*, *assai*, *P*, *poco F*, *pianiss.*, *I*, *assai*, *assai*, *P*.

Con S'ordini *Violin Primo* 13
 Le perfide XVII. *Andante P.* *mezzo F* *P* *Allegro rinf.* *rinf.*
poco F *P 3 3* *3 3*
Andante
D.C.
 XVIII *andante* *credo* *P* *Al Segno* *eras*
 Je reviens tout a l'heure *P* *F P* *F*
P *F* *P* *Andante* *P* *Allegro* *F* *P*
Recitatif *P* *eras* *F*
 me voila Sans temoins *andante* *Soulage-toi mon cœur*
P *P* *F* *P*
 Ou Suis je qu'auje fait quelle nuit quelle horreur mon pere
P allegro credo *F* *P Andante*
 quelle est la tristesse *Violino 2°* *je n'entends plus de cris on Se*
pianiss. *smorz* *Volti Subite*
 tait le bruit cesse *Mais ce profond si*

This page contains a handwritten musical score for orchestra and violin solo. The score is divided into two sections, labeled XVII and XVIII. Section XVII begins with a section for 'Violin Primo' in common time, marked 'Con S'ordini'. It includes dynamic markings like 'mezzo F' and 'P', and tempo changes such as 'Allegro rinf.' and 'rinf.'. Section XVIII starts with 'andante' and 'credo' markings, followed by 'Al Segno' and 'eras'. The vocal parts include lyrics in French: 'me voila Sans temoins', 'Soulage-toi mon cœur', 'Ou Suis je qu'auje fait quelle nuit quelle horreur mon pere', 'quelle est la tristesse', 'je n'entends plus de cris on Se', 'tait le bruit cesse', and 'Mais ce profond si'. The score uses multiple staves, including staves for strings, woodwinds, and brass, along with a separate violin staff. Various dynamics like 'pianiss.', 'smorz', and 'Volti Subite' are indicated throughout the piece.

14

Sostenute

Violino Primo

meuré

pianiss.

lence augmente en cor ma peur tout ce que je vois m'épouvanter

cette lu = eur pa le et trem blante dans mon

P F P Recitatif

Sein por - te la frangeur, et ce pendant j'éprouve une dou

P Andante Sostenute Allegro F

ceur Adagio le Sentiment qui m'anime et m'enchant malgré

P Segne L'aria

moi charme ma douleur.

Lento Aria Pianiss.

All. P eras F P F avrai

Corno Solo Violino

F or avrai P F P F P F p'coo F F avrai

Violino Primo

15

assai *pianiss.* *rinf.*

Fassai Segue pianis *Fassai Segue* *cornos d'olo P Violini*

cres *Fassai* *P*

cres *F* *P* *F* *P*

F *P* *F* *F* *assai*

Andante Mel.

XIX

Ah Jones

poco F *P*

3

poco F *P*

F *poco F* *P*

poco F *P*

3 *3*

poco F *F*

F *poco F* *P*

poco F *P*

P

F *poco F* *P*

poco F *P*

F *P*

F *poco F* *P*

F *poco F* *P*

F *assai*

36/ Auderville

Violine Prime

Ma récompense
et dans mon cœur

Moderato

F.

P.

8.

refrain

D.C.

All'assai

Chorus

P.

F.

F.

2.

Oboe

Violino

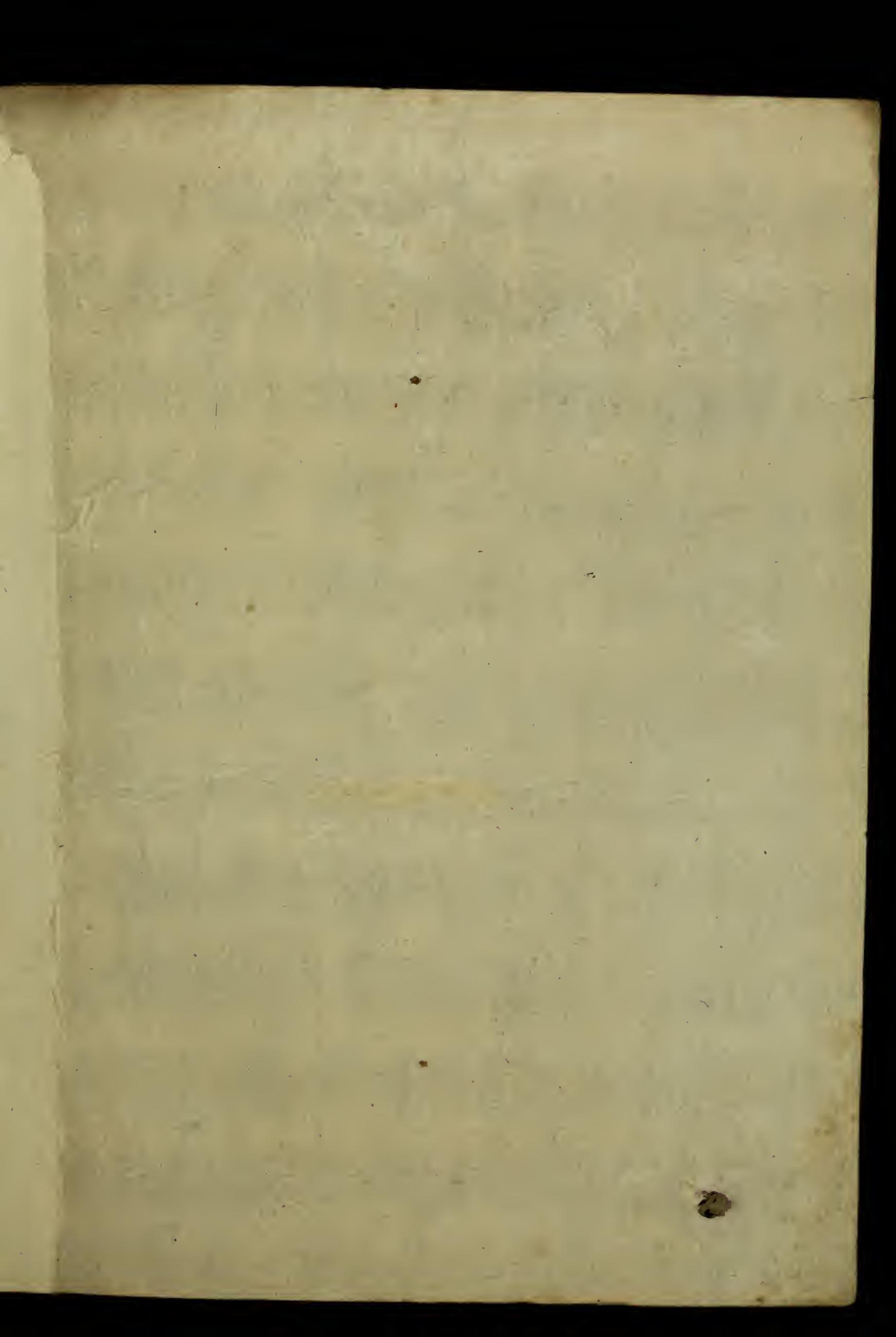
Fagot

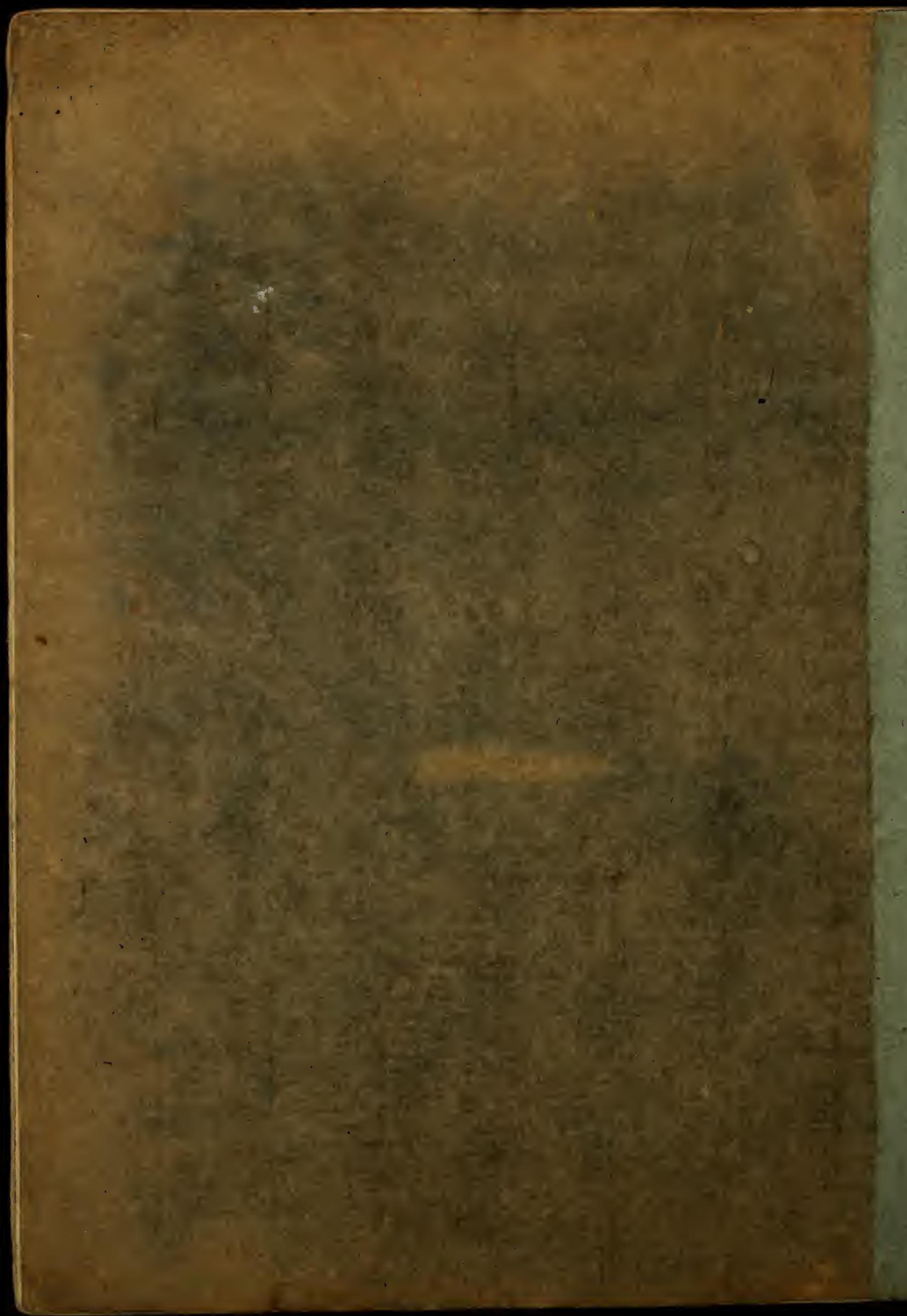
2.

fortissimo

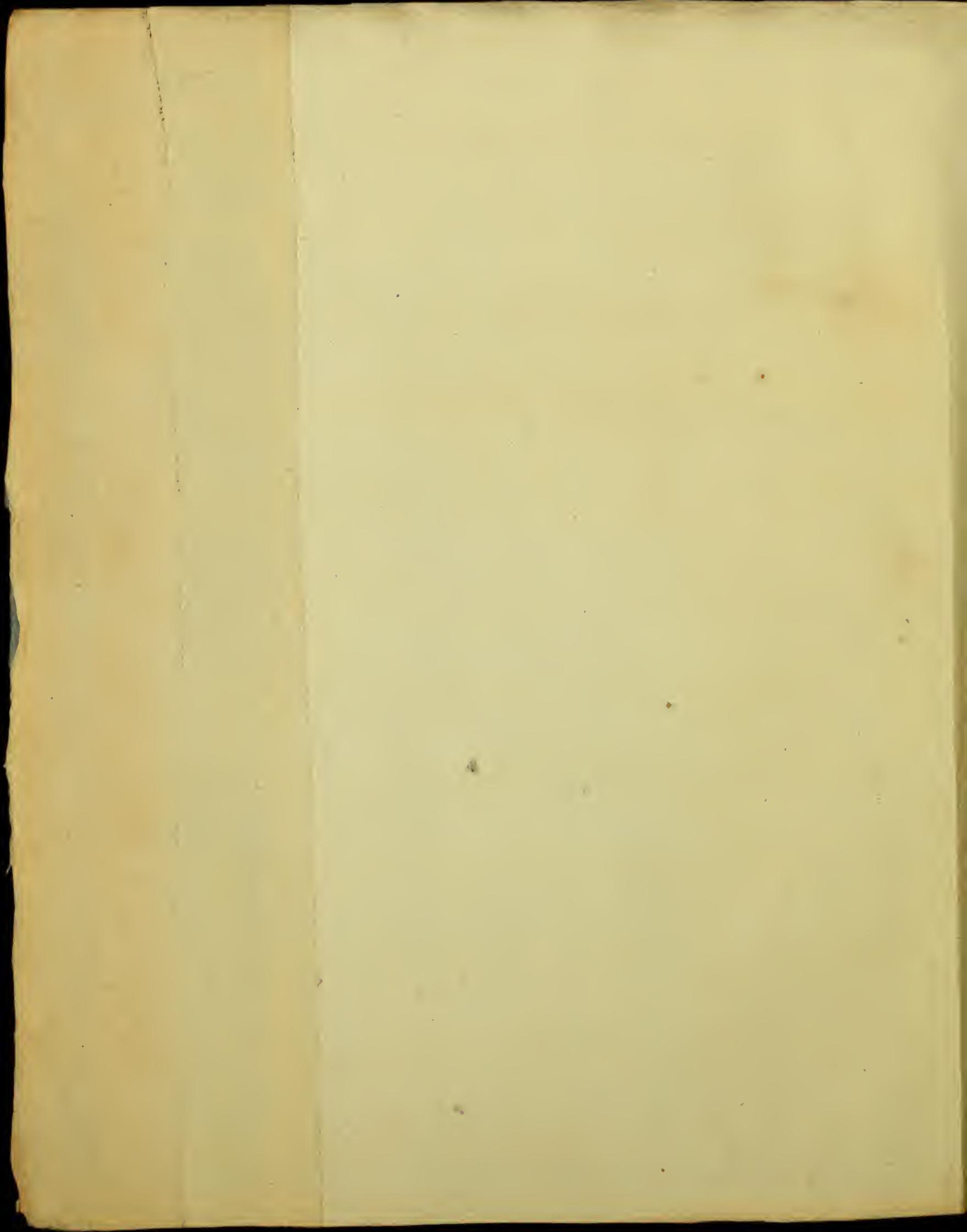
FINE

This is a handwritten musical score for orchestra and choir, page 36. The score includes parts for Violin I (Violine Prime), Violin II (Violino), Oboe (Oboe), and Bassoon (Fagot). The vocal part is for Chorus. The score features various dynamics like F., P., and 8., and performance instructions like 'Moderato', 'All'assai', and 'refrain'. The vocal line includes lyrics in French: 'Ma récompense et dans mon cœur'.



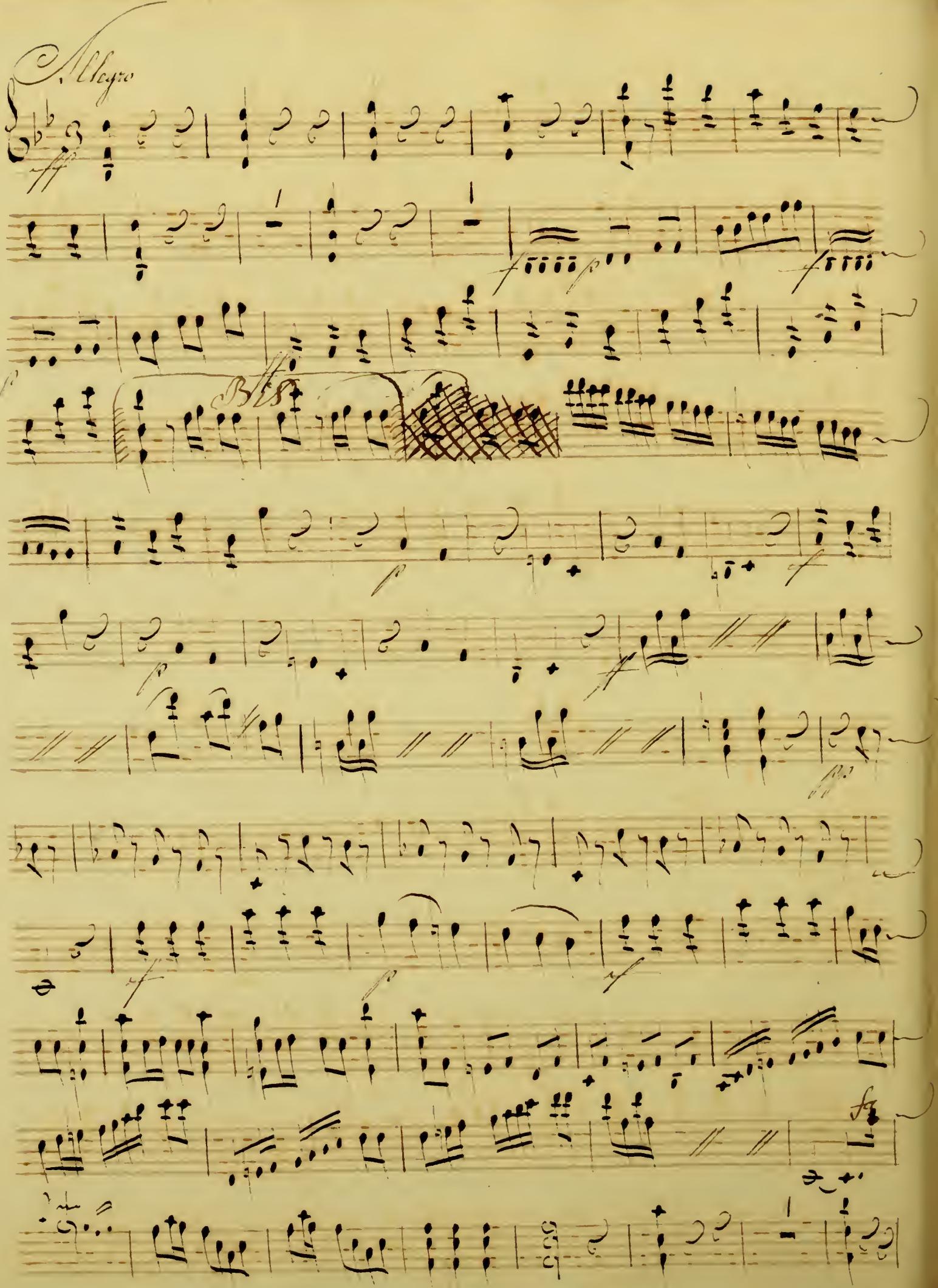


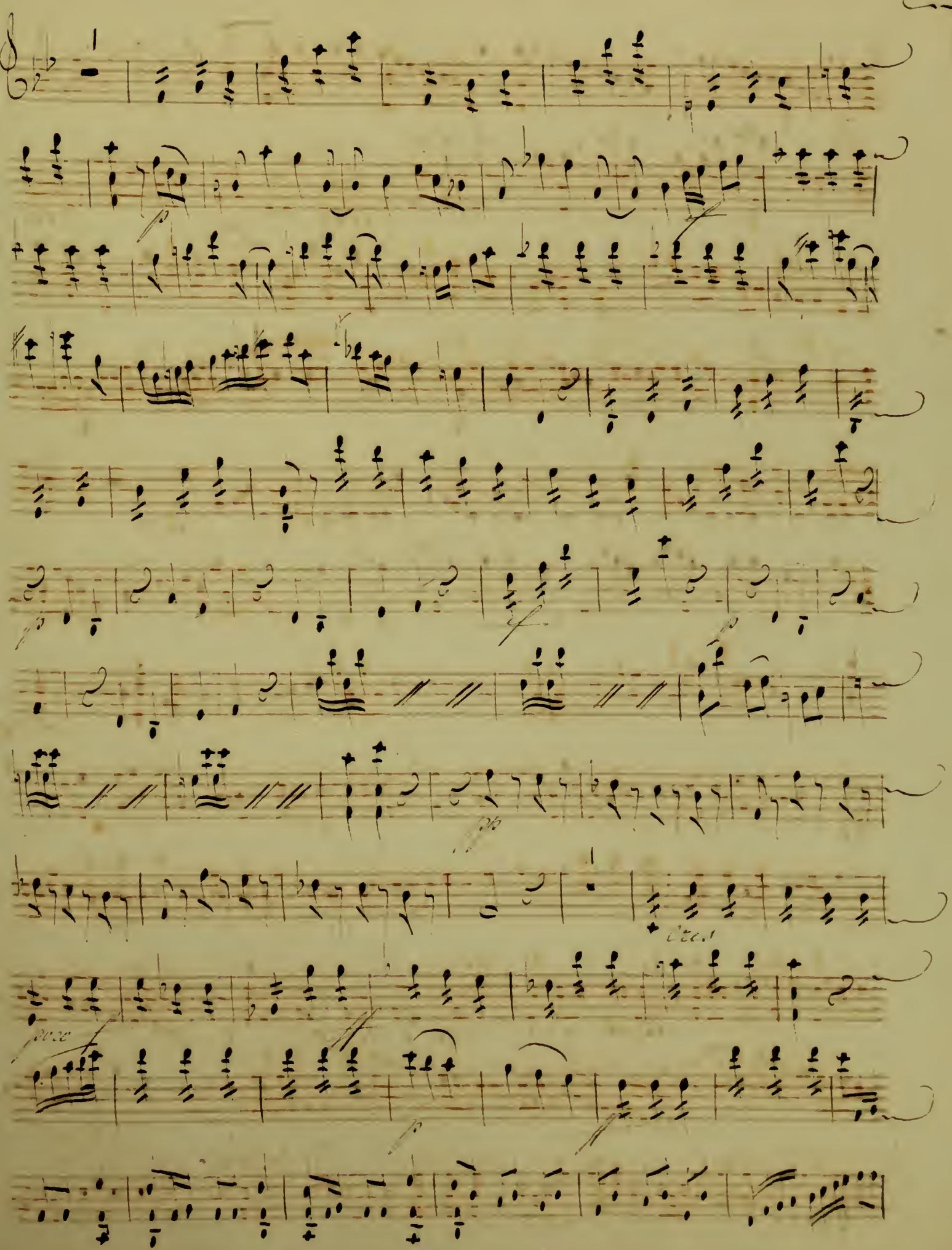
Comjones
Violino Primo
Nº 30



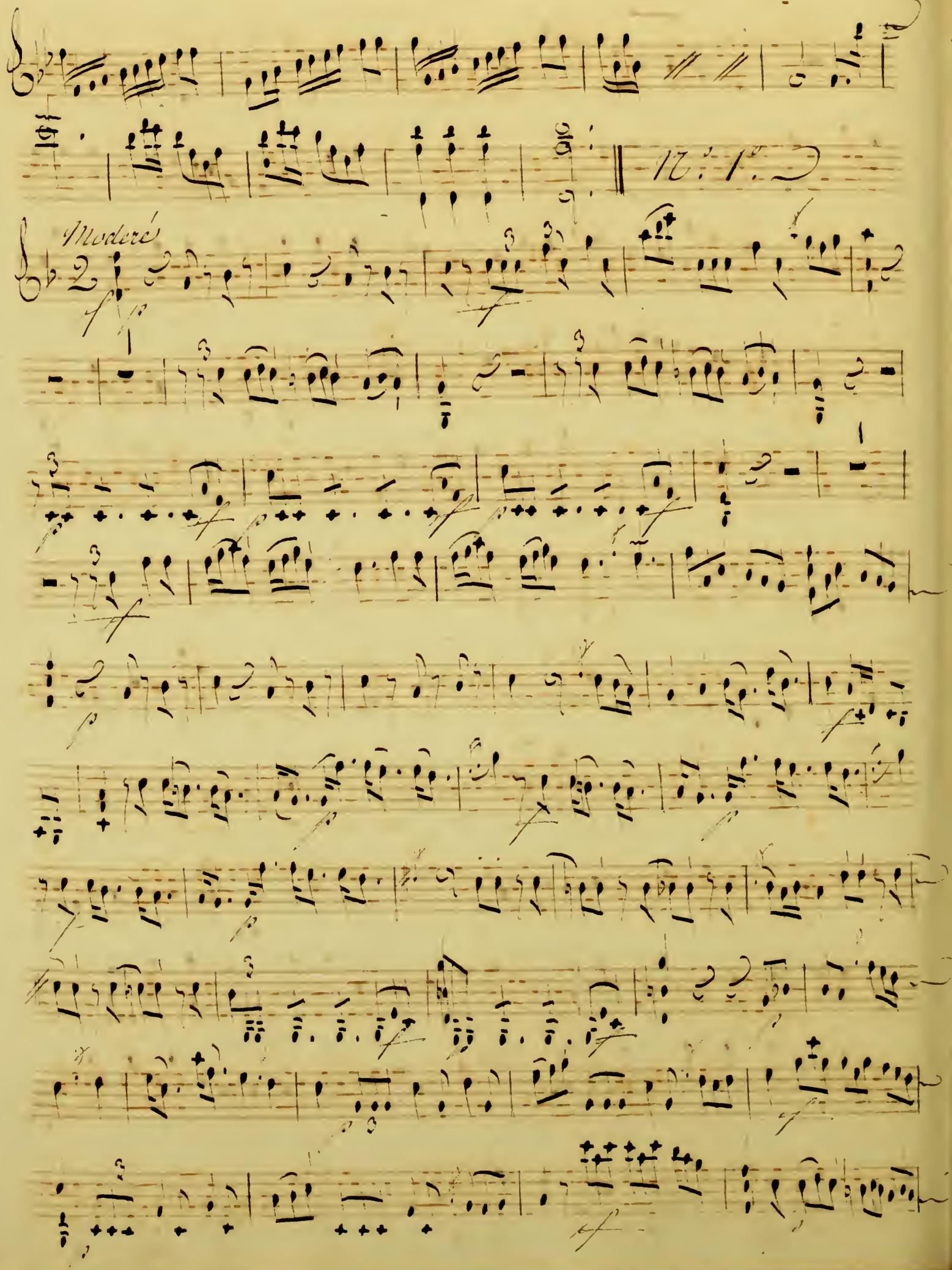
Tom Jones opera
premier violon

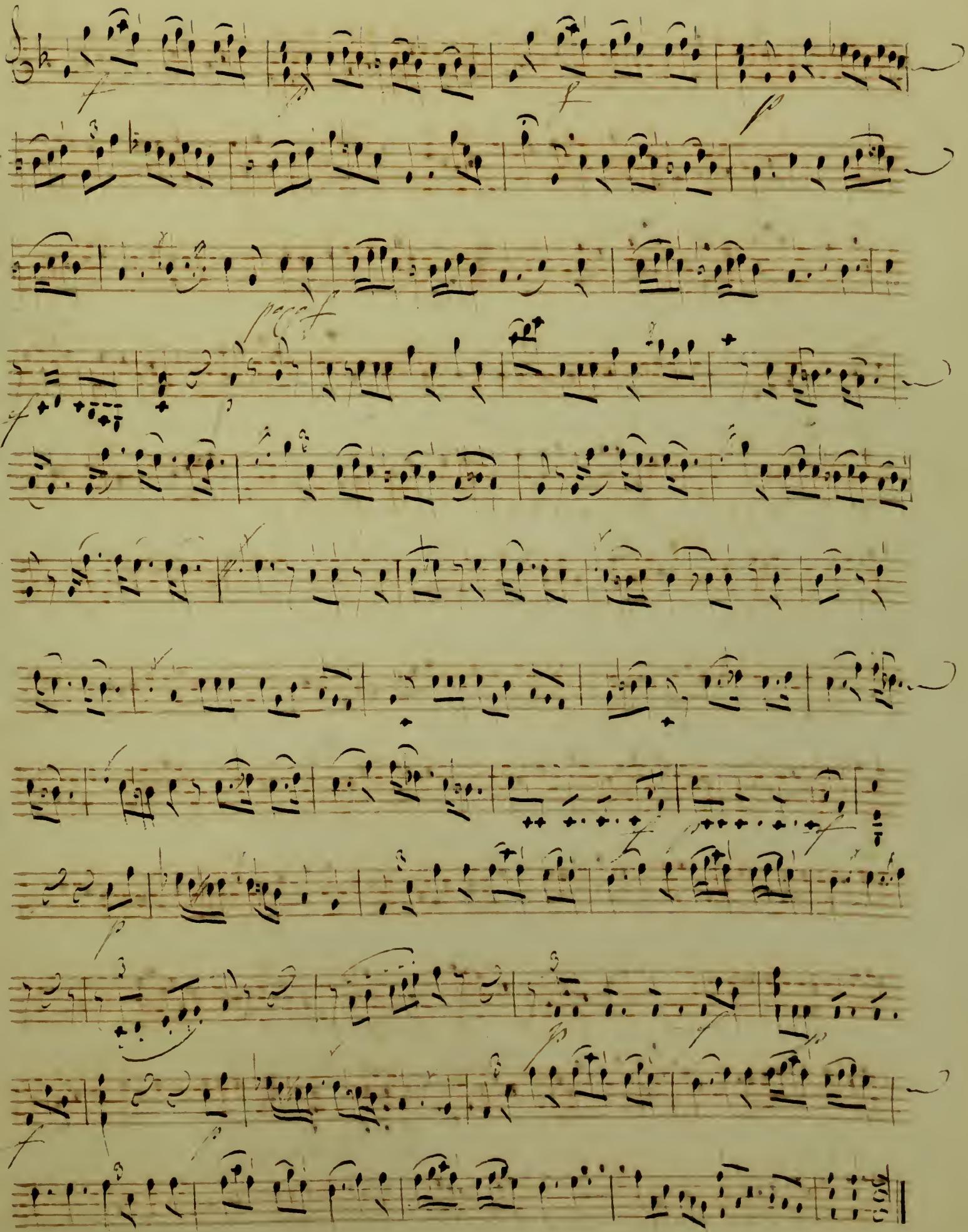
1.



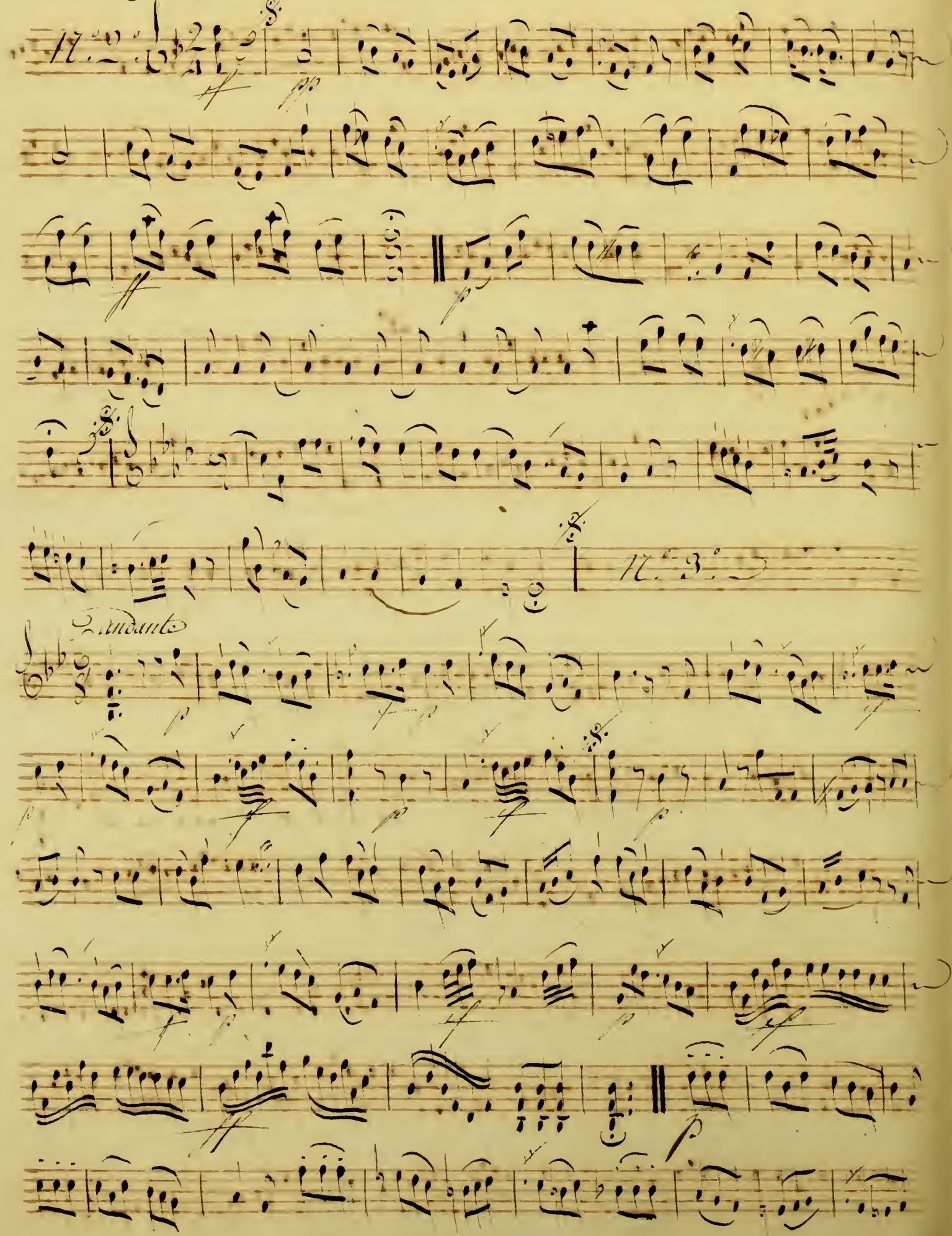


3.

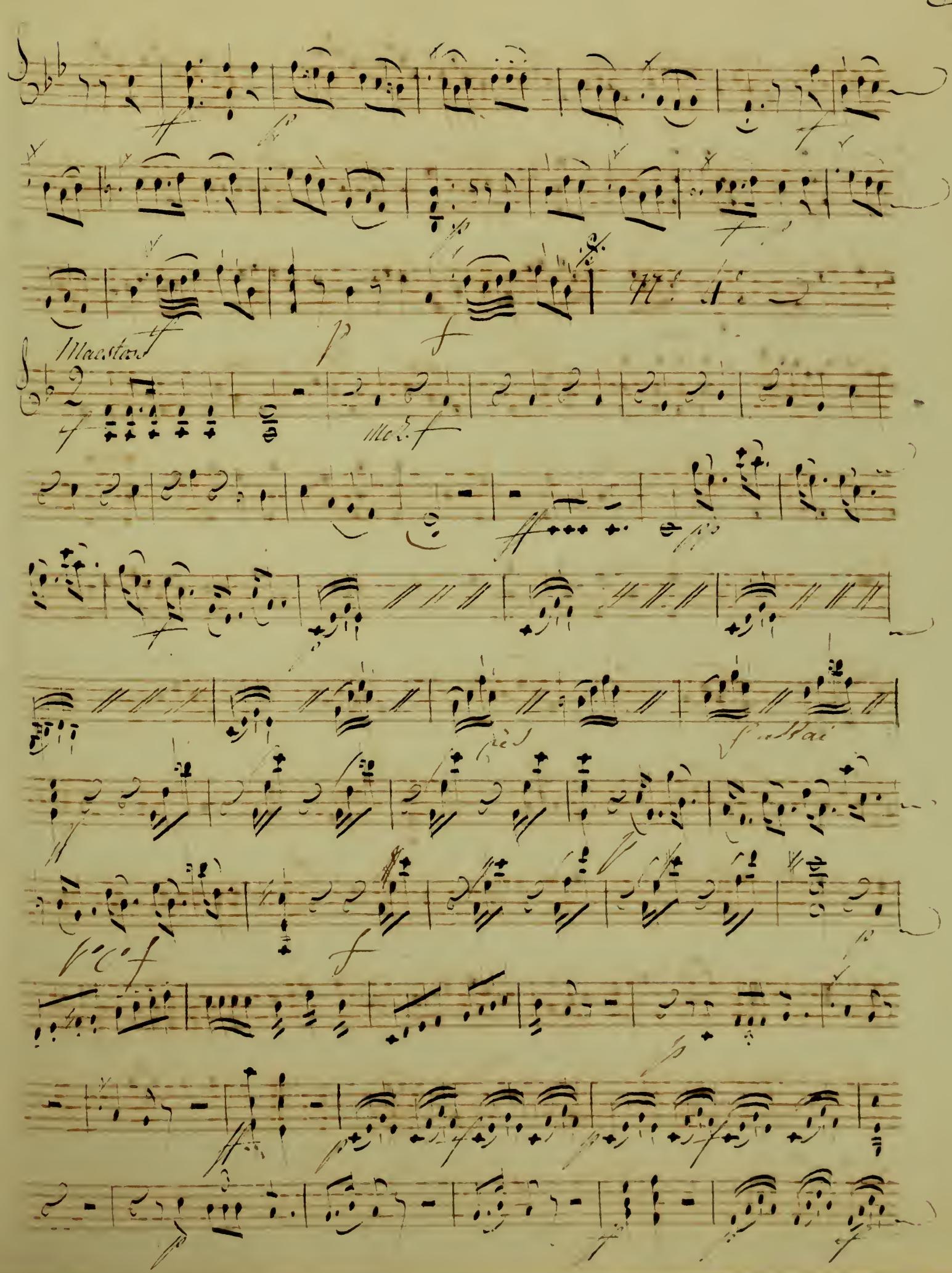




Piudantino



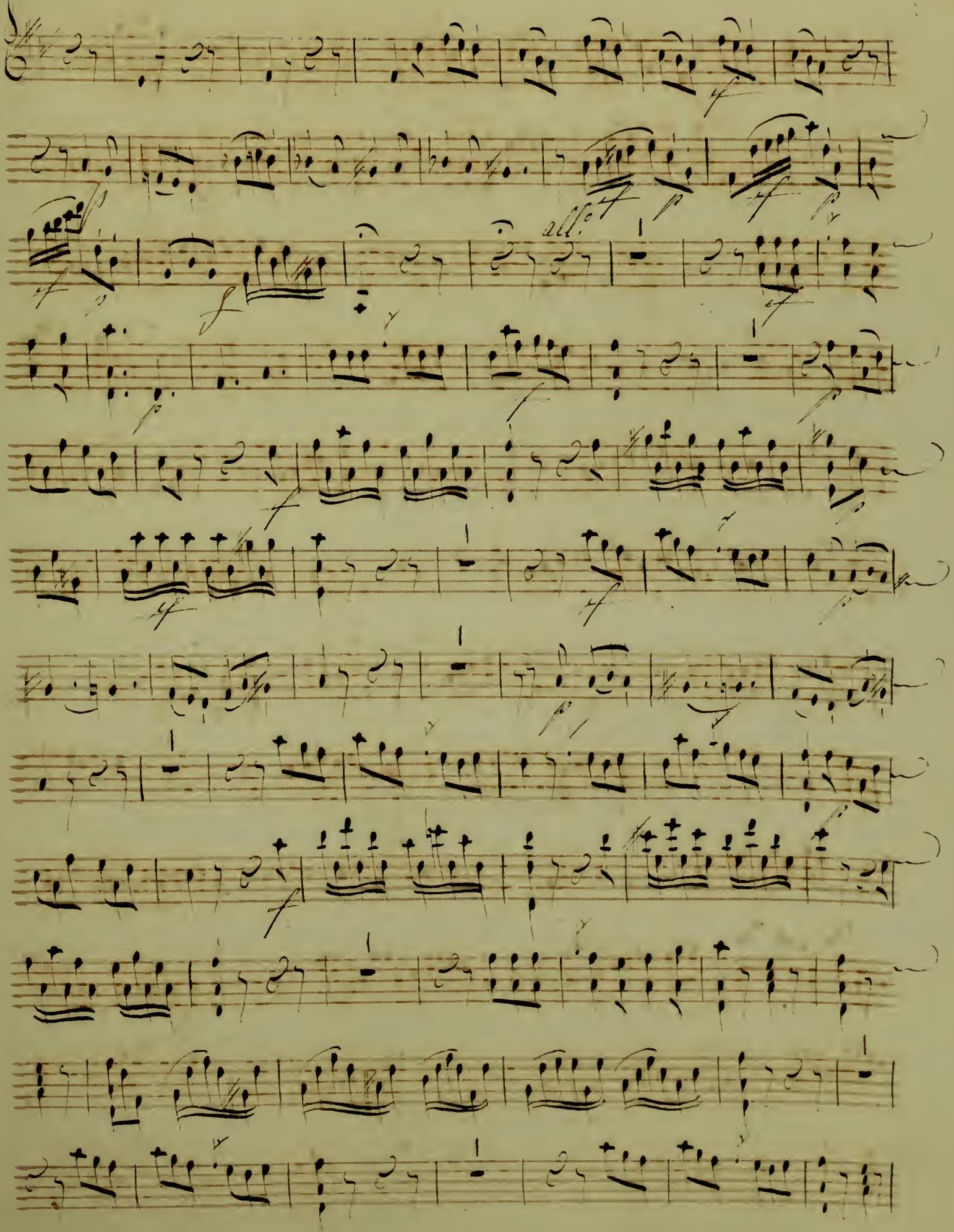
52



2

A handwritten musical score for piano, consisting of eight staves of music. The music is primarily in common time, with some measures in 6/8 indicated by a '6' above the staff. The key signature varies throughout the piece. The score includes dynamic markings such as *f* (fortissimo), *ff* (fortississimo), and *legg.* (leggendo). The tempo is marked as *allegretto*. There are several fermatas and grace notes. The bottom staff contains the instruction *sous harmonique*, and the last measure has a small '2' written below it.

8.



9.

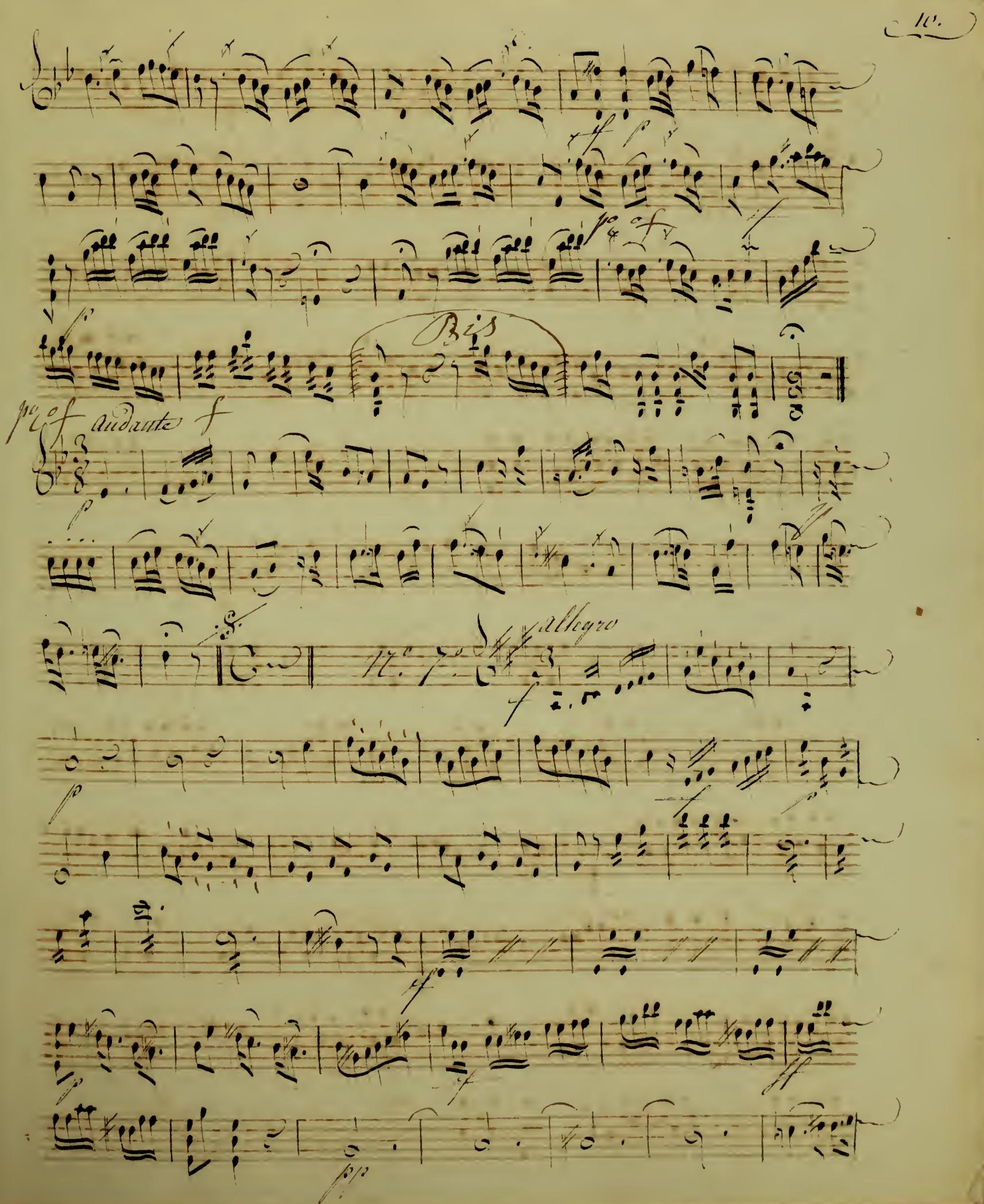
A handwritten musical score for piano, consisting of ten staves of music. The music is written in common time (indicated by 'C') and uses a key signature of one sharp (F#). The score includes dynamic markings such as 'f' (fortissimo), 'ff' (fortississimo), 'p' (pianissimo), and 'Moderato'. The tempo is marked as '140'. The music features various note heads, stems, and beams, typical of classical piano notation. The paper is aged and yellowed.

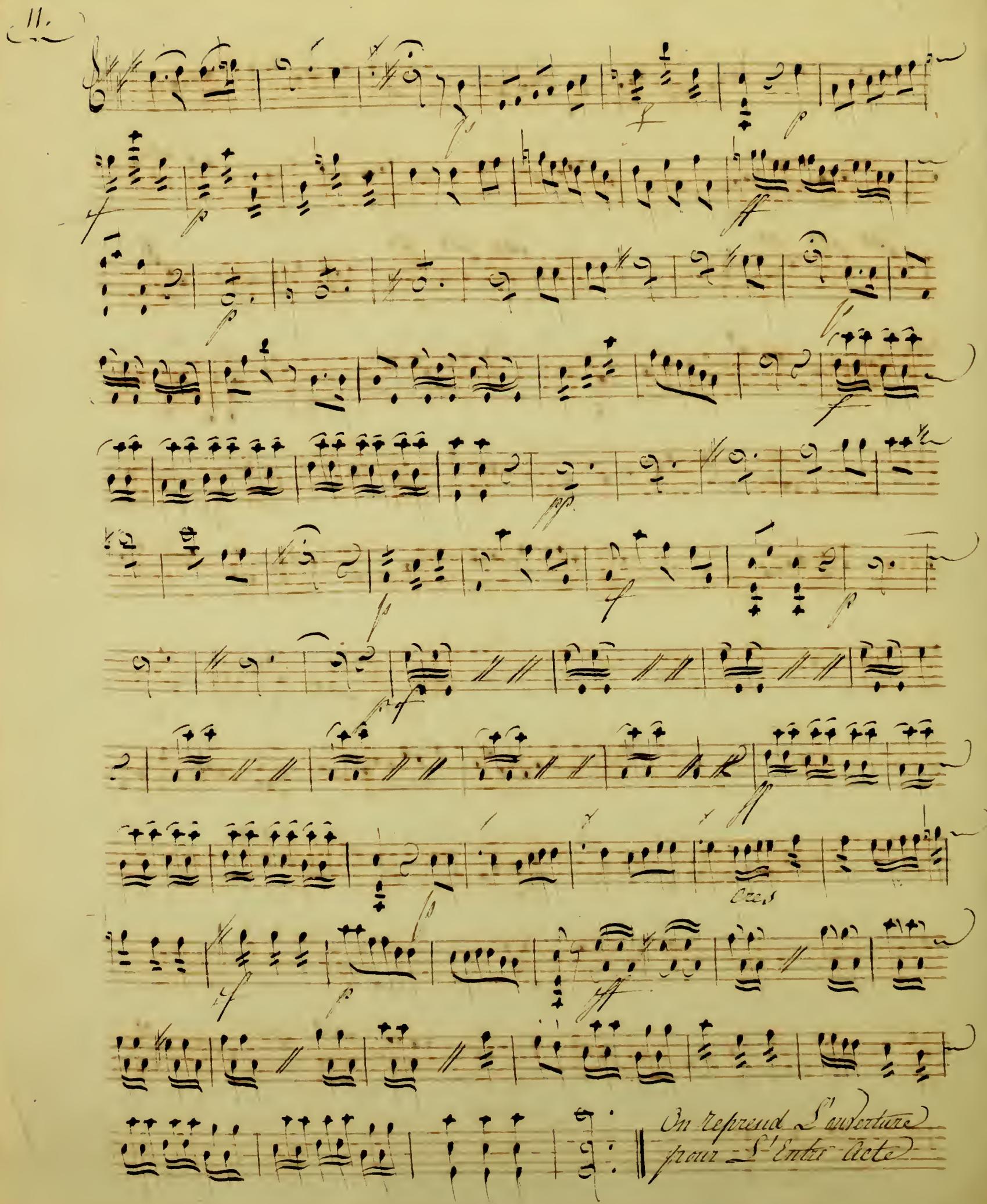
140

f ff p

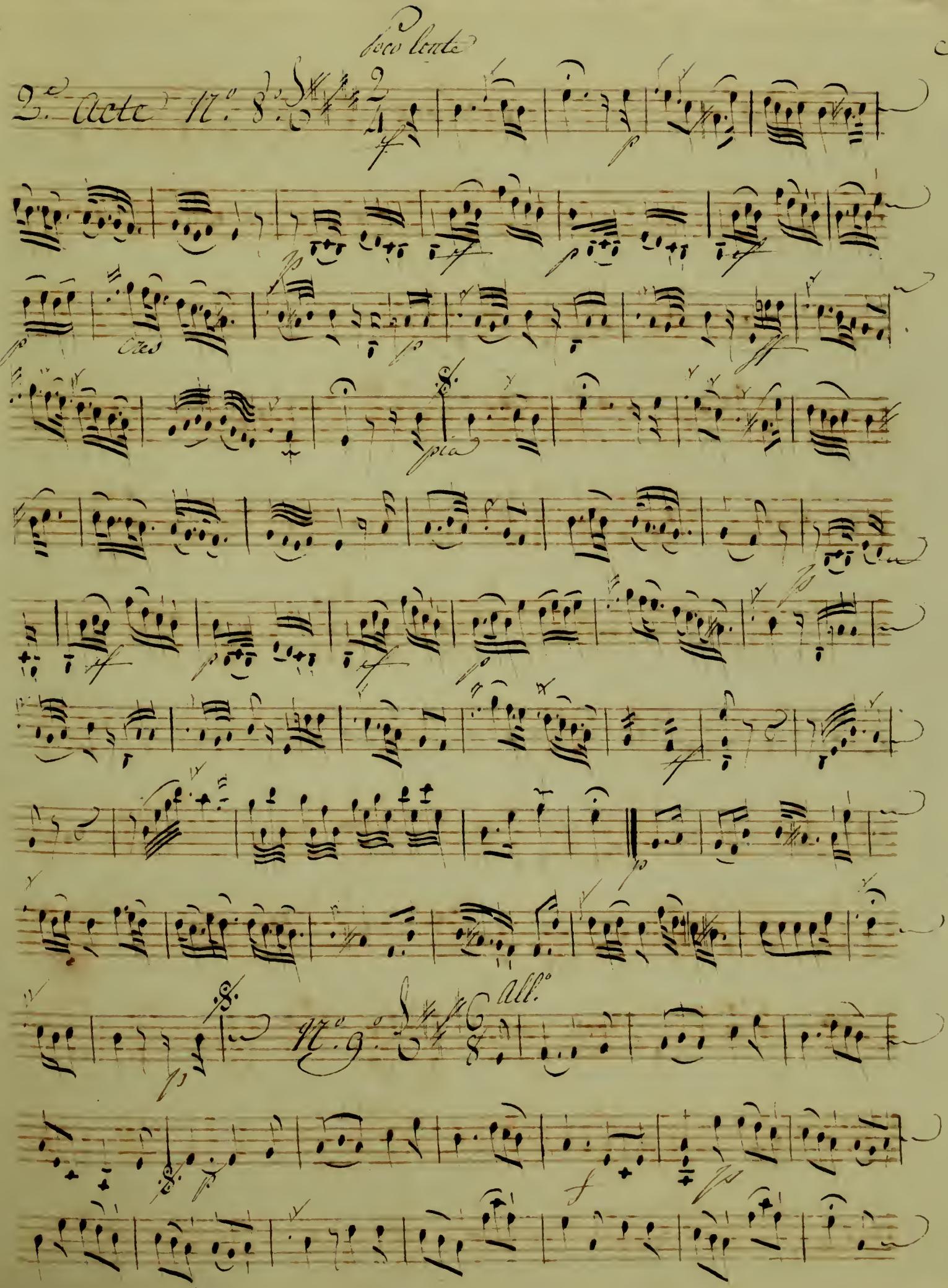
Moderato

H. C. G.

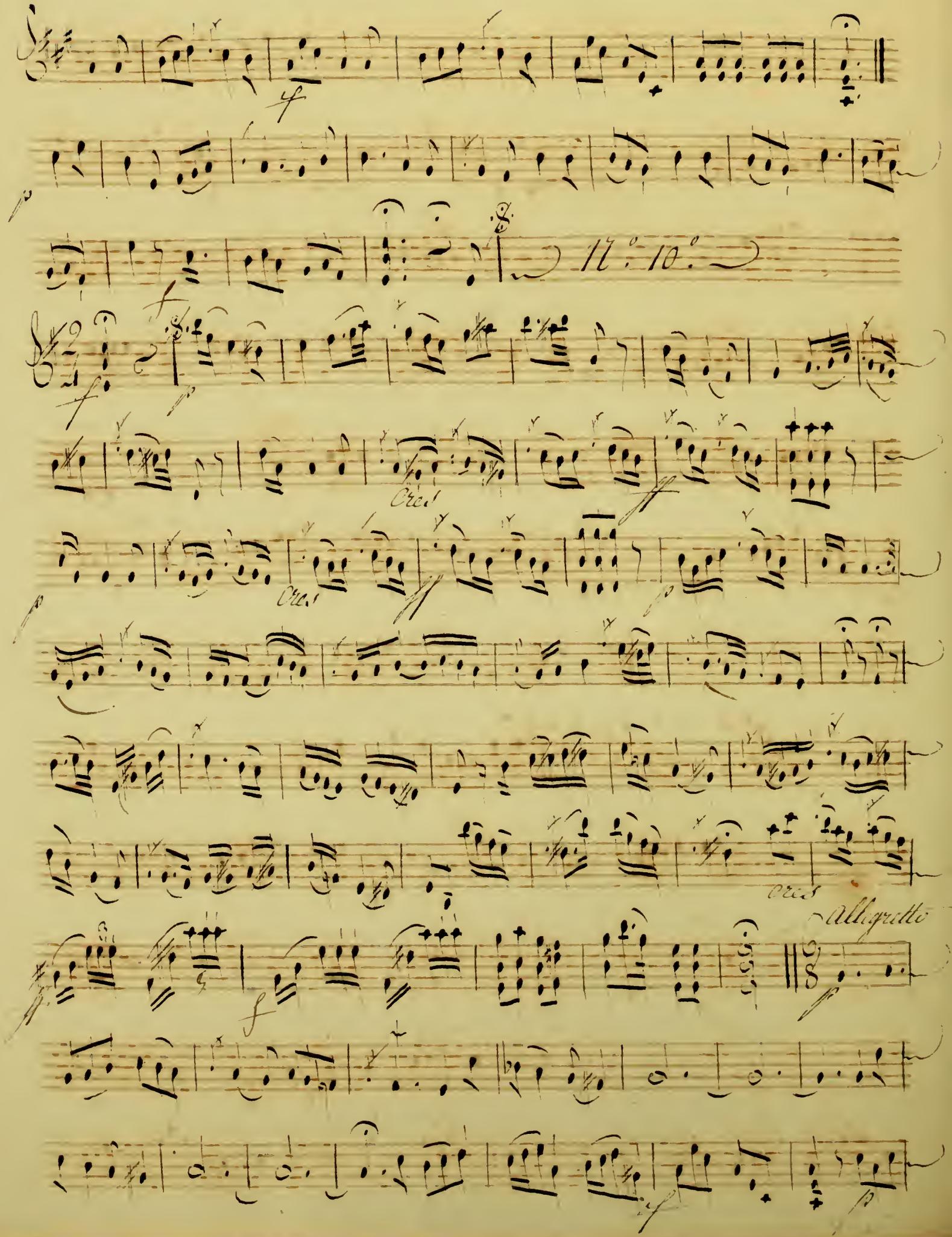




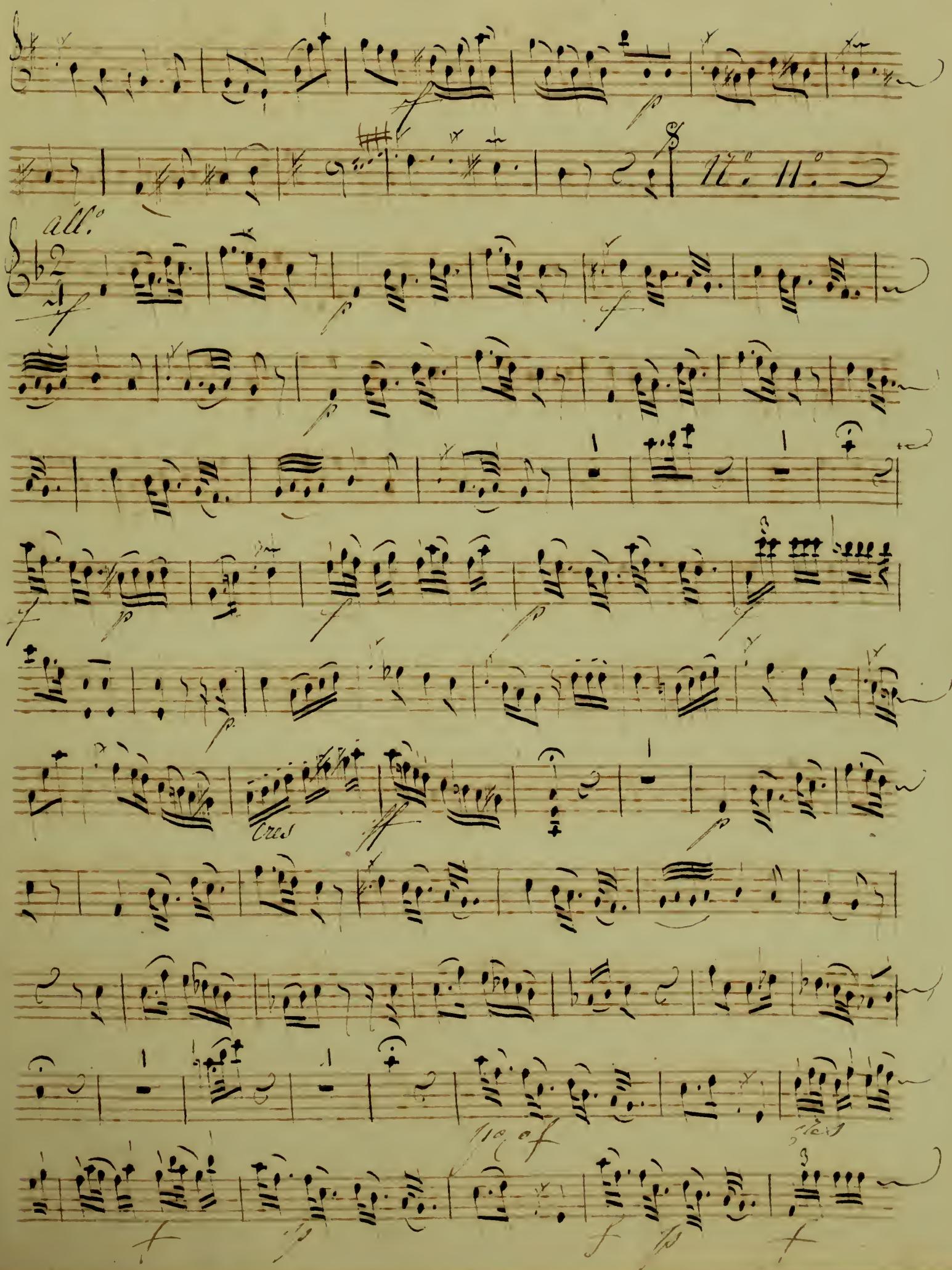
12

Lento

13.

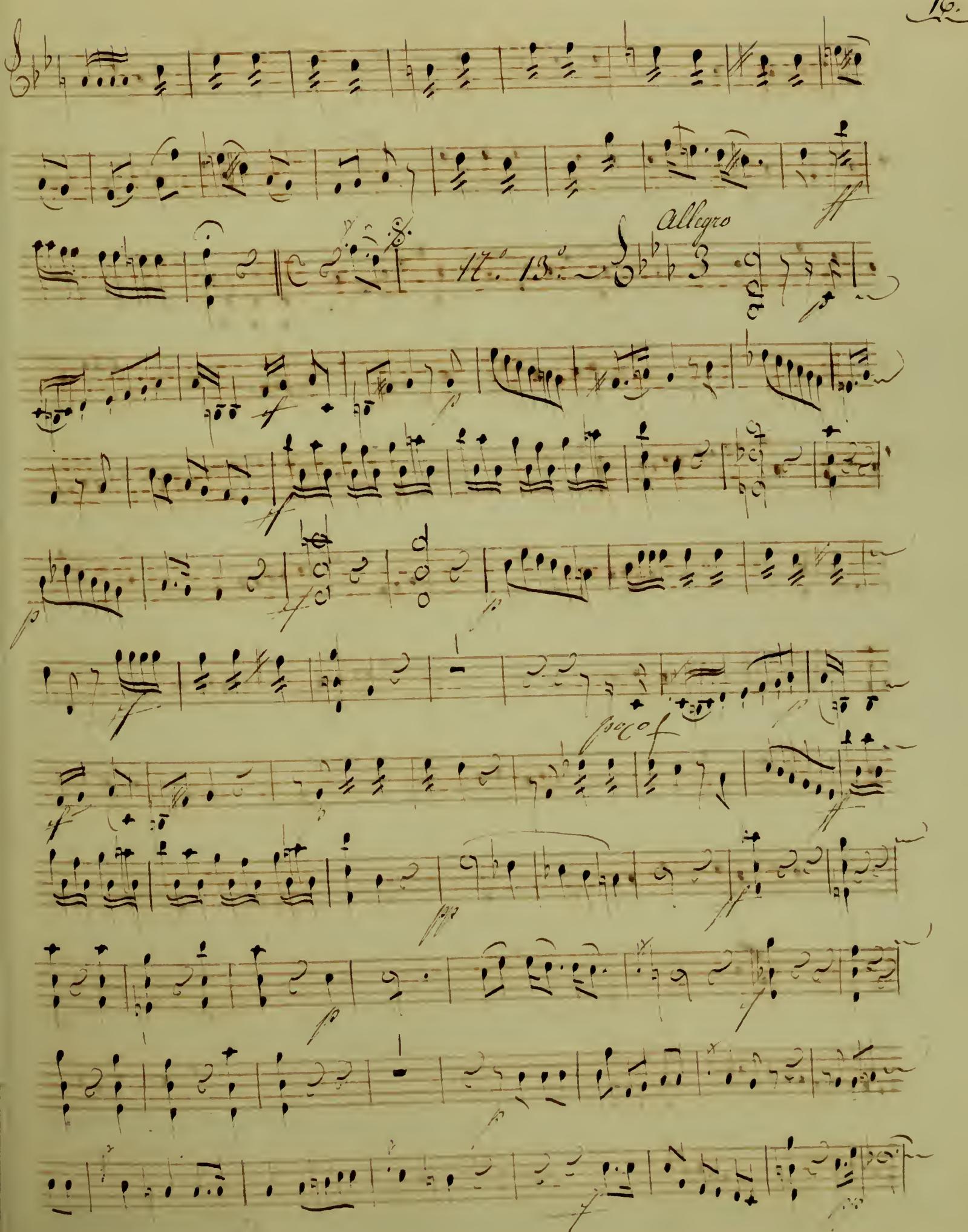


14.



15

A handwritten musical score for piano, consisting of six staves of music. The music is primarily in common time, with some measures in 12/8 indicated by a '12:12' marking. The key signature varies throughout the piece. The score includes dynamic markings such as *ff* (fortissimo), *p* (pianissimo), *cresc.*, and *dec.*. Performance instructions like 'large' and 'pizz.' are also present. The music features various note values including eighth and sixteenth notes, and rests. The handwriting is in black ink on aged paper.



12.

Cres.

cres.

andante

Mincz

Presto

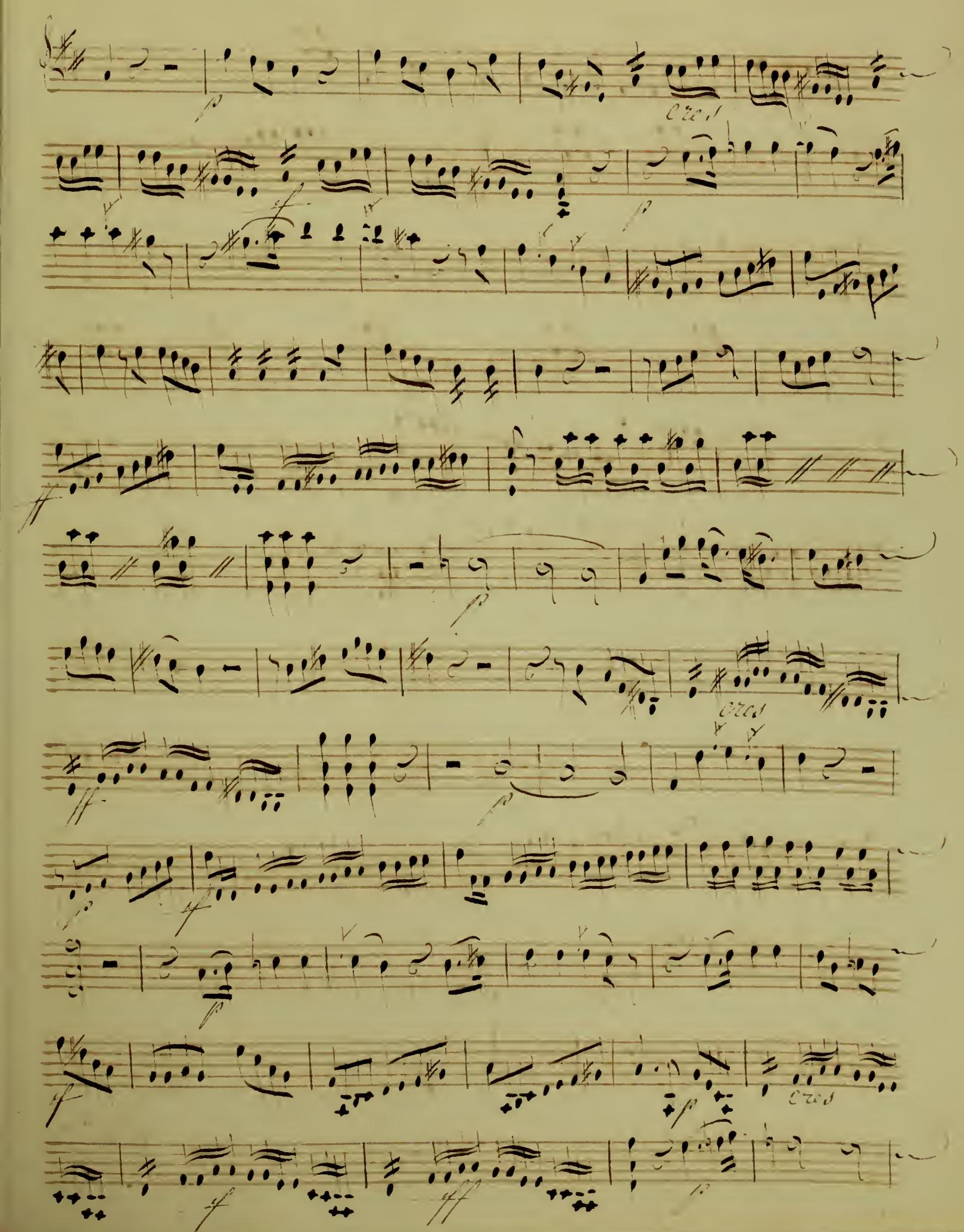
Vivace

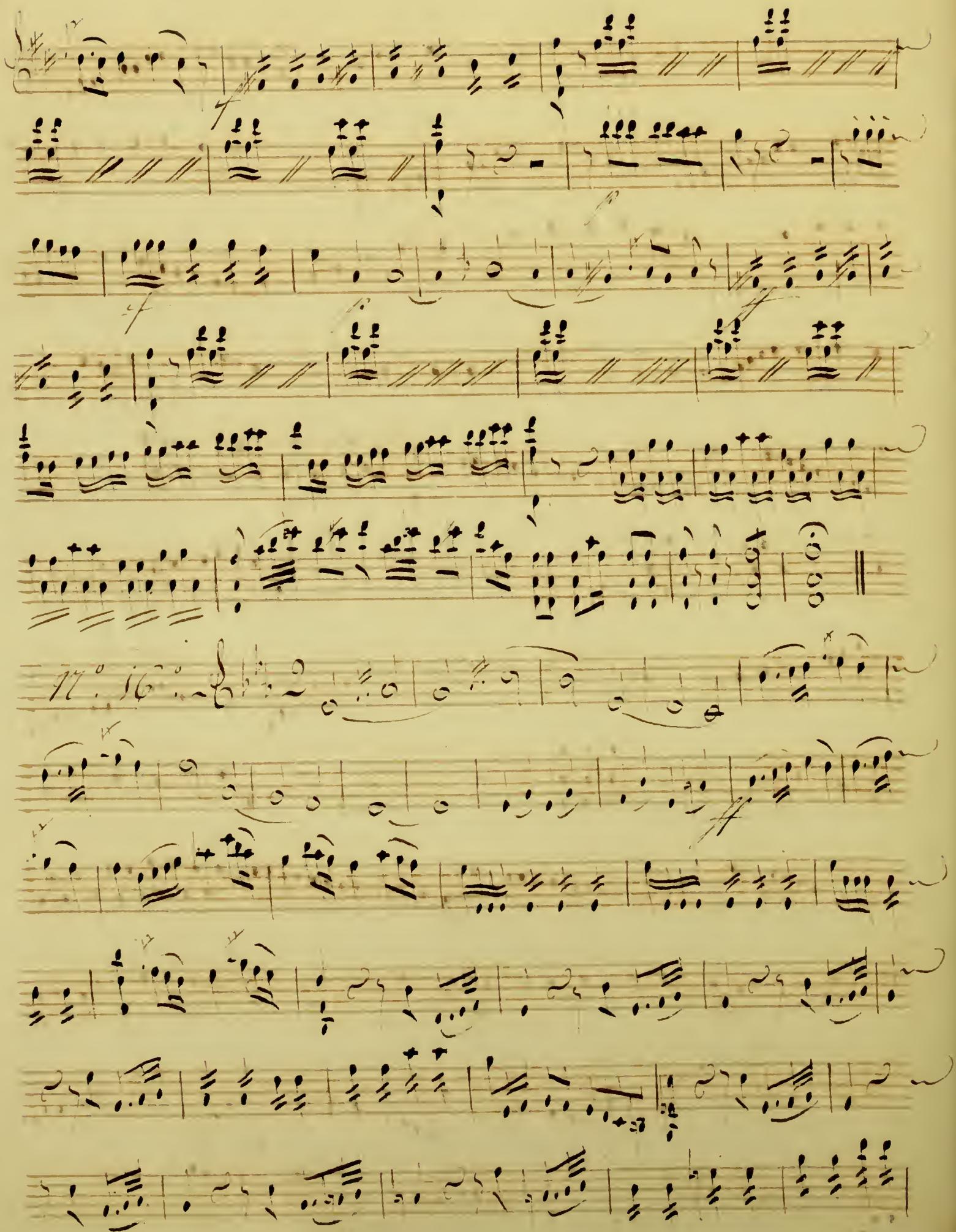
17-18.

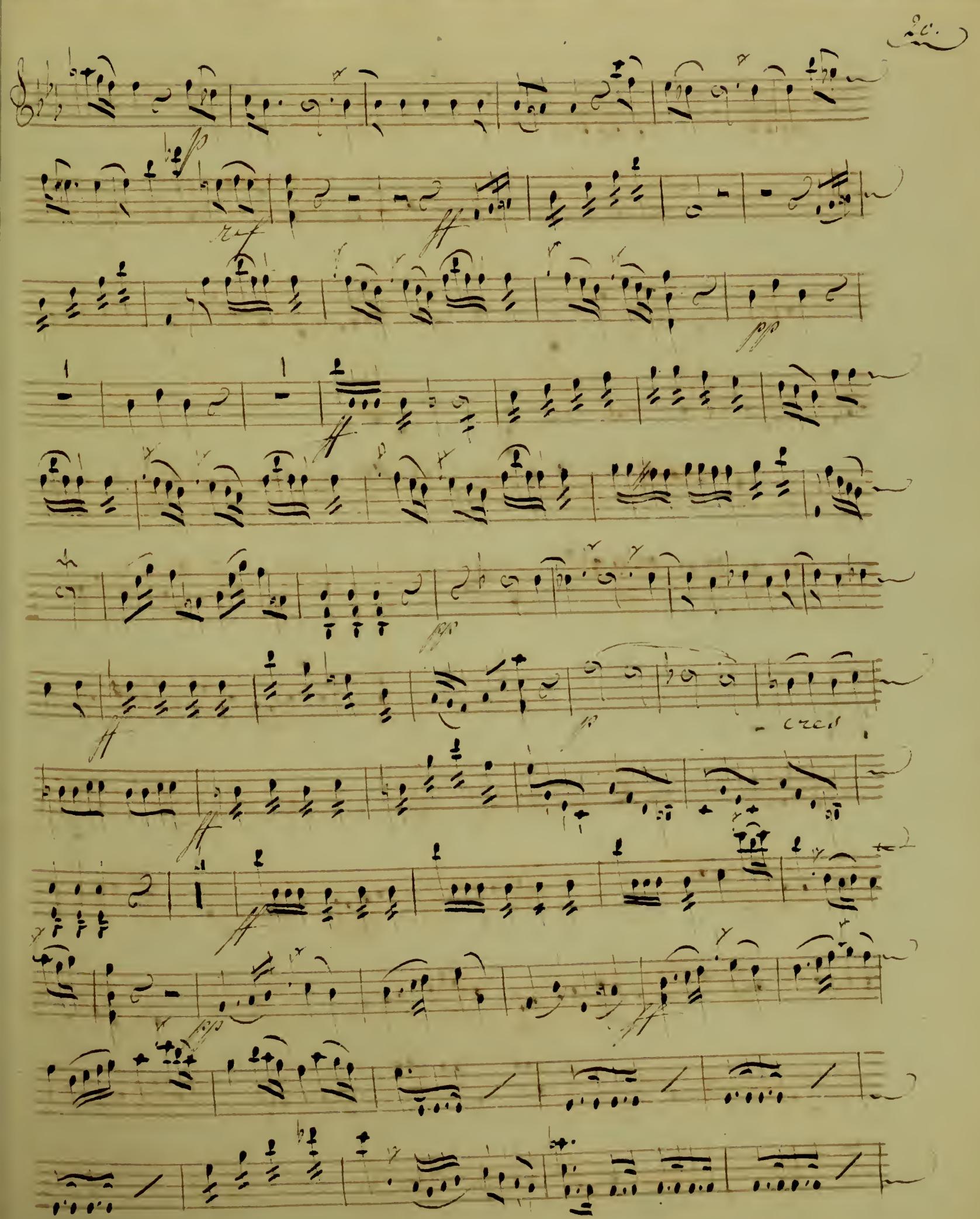
all.

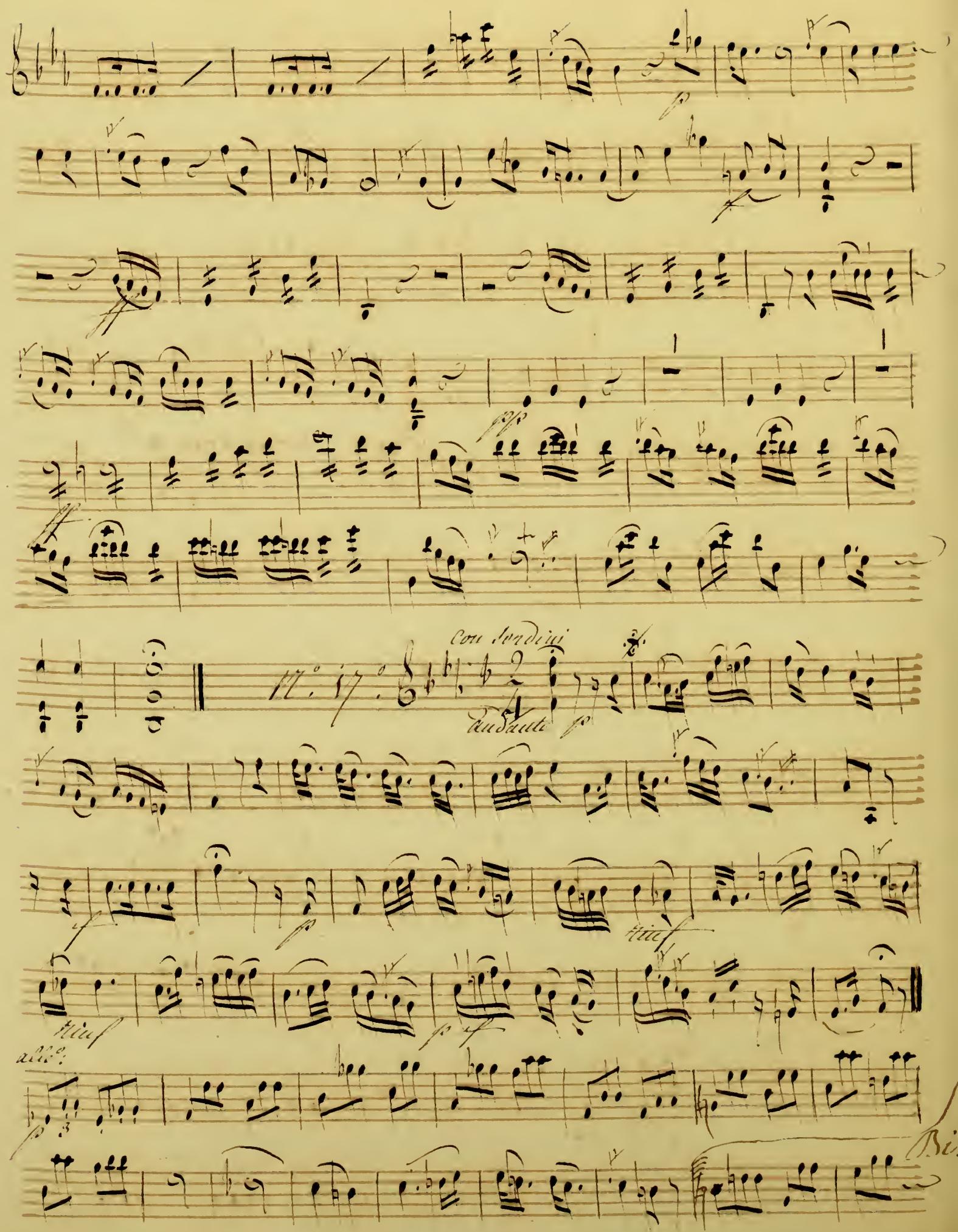
cres.

18.









Hé voilà sans tenir! *Demande-toi mon cœur.*
me suis je qui ai je fait *quelle suit quelle heure*
Mengere *quel est la biseule*

23



cesser mais la profondeur silence

Attentive

augmente au coq ma force mais que je vois mon épouvante

aud. p. M. M. M. M.

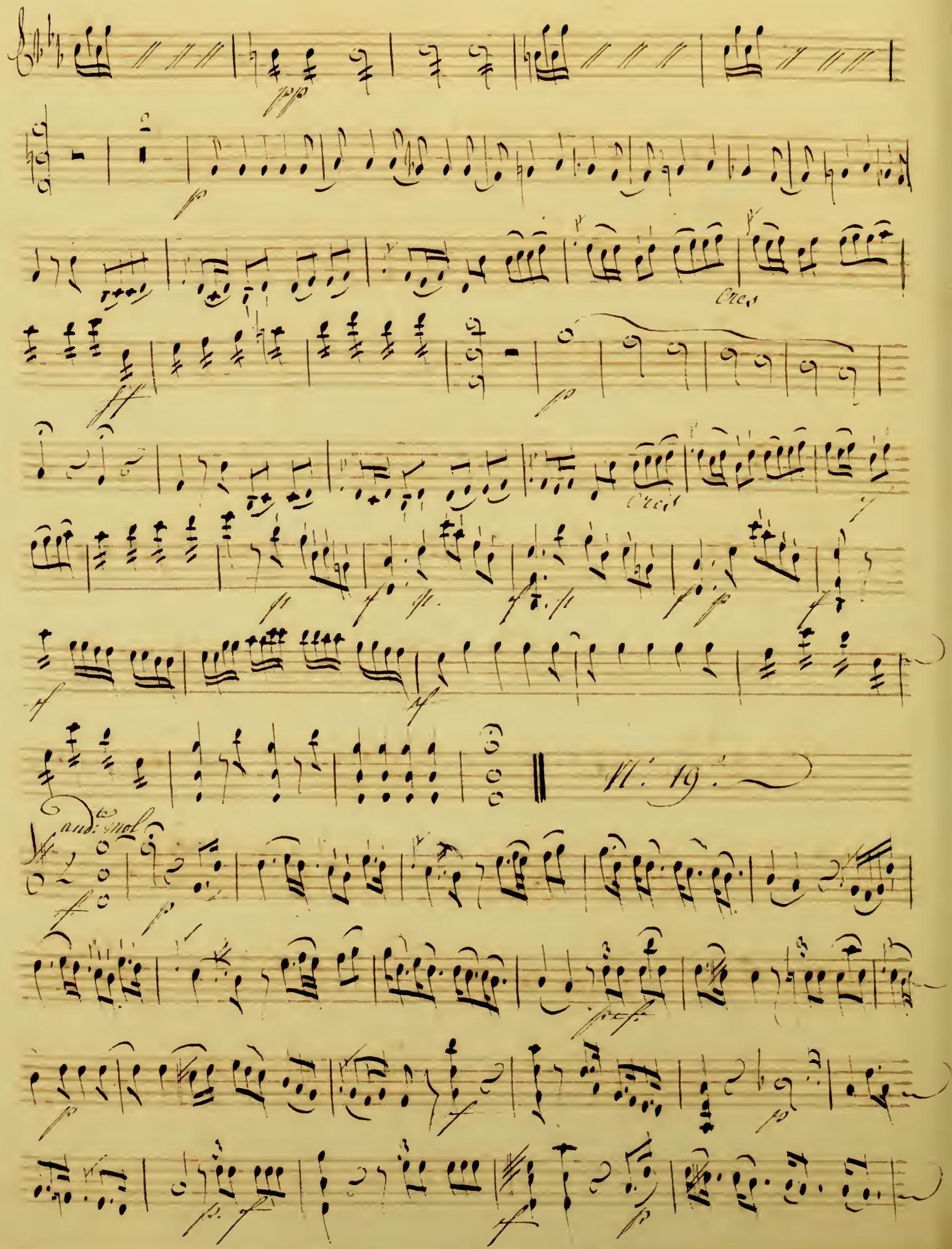
et le feu aux fers et l'eau à la

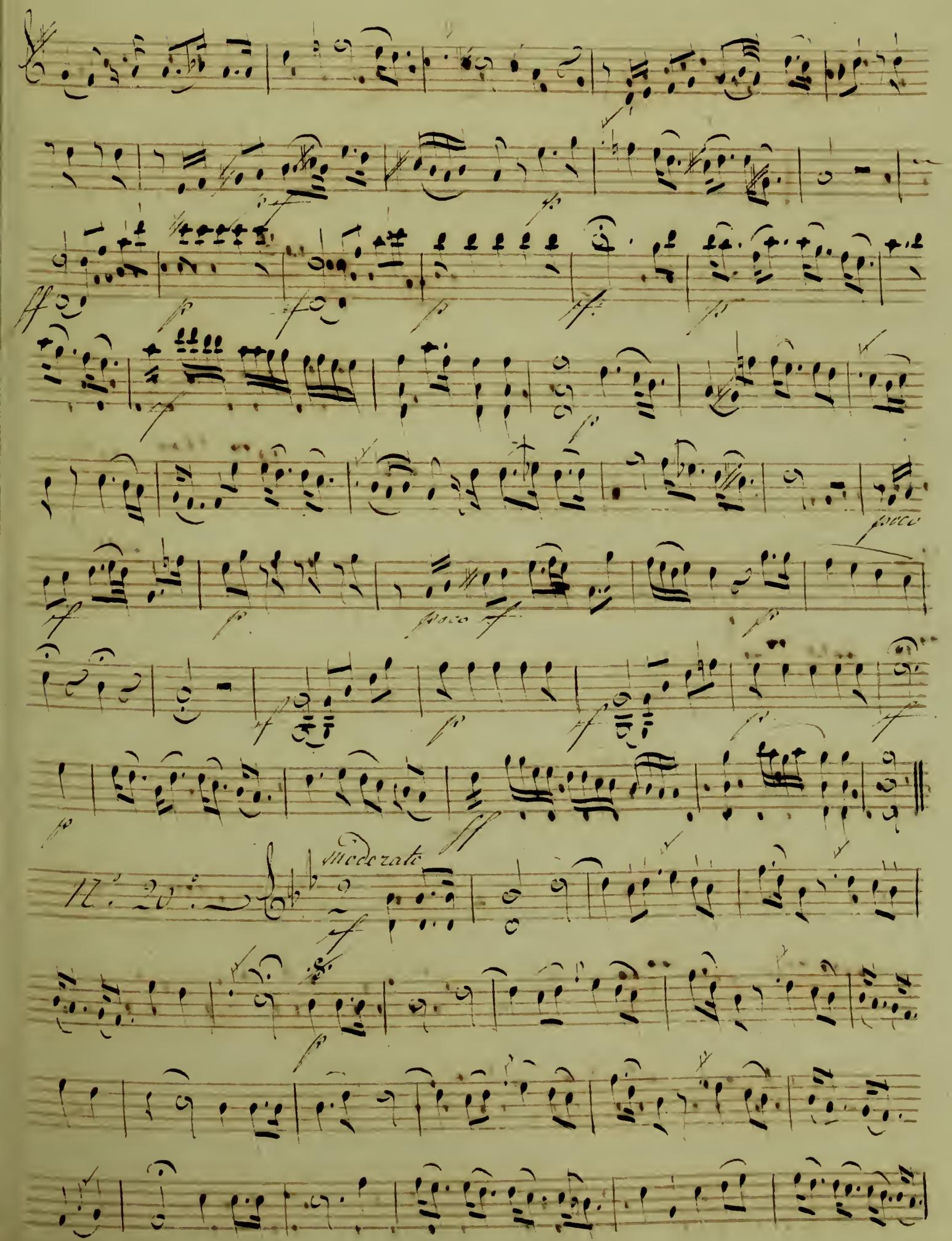
dans mon sein pour ton plaisir

et éprouvant l'épreuve une douceur

A handwritten musical score for voice and piano. The vocal part is in soprano C-clef, common time, with lyrics in French. The piano part is in bass F-clef, common time. The score consists of eight staves of music. The vocal line starts with a melodic line, followed by lyrics: "Le sentim'ent qui m'assure et qui enchaîne malgré moi". This is followed by a piano solo section with dynamic markings like *all.*, *Adagio*, *Lent*, and *pp*. The vocal line resumes with "Chas me ma douleur.". The piano accompaniment continues throughout, featuring sustained notes and rhythmic patterns. The score is written on aged, yellowed paper.

28





A handwritten musical score for orchestra and violin. The score consists of ten staves of music. The top staff is for the Violin (Violino), followed by staves for Oboe (Oboe), Clarinet (Clarinet), Bassoon (Bassoon), Trombone (Trombone), Drums (Drums), Double Bass (Double Bass), Cello (Cello), and Bassoon (Bassoon). The music includes various dynamics like forte, piano, and sforzando, and performance instructions like "allegro animato". The score concludes with a section for the Violin labeled "Violino".

refrain

Violino

Oboe

Clarinet

Bassoon

Trombone

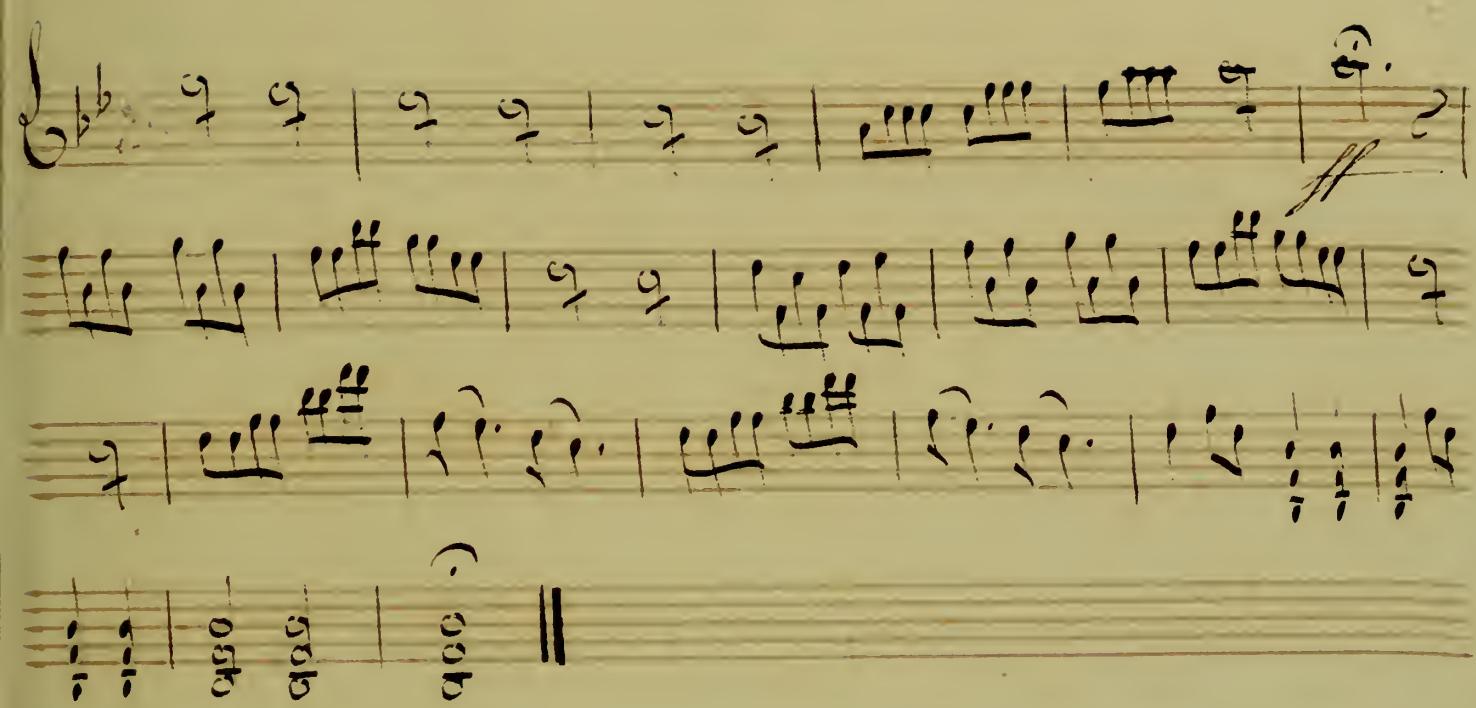
Drums

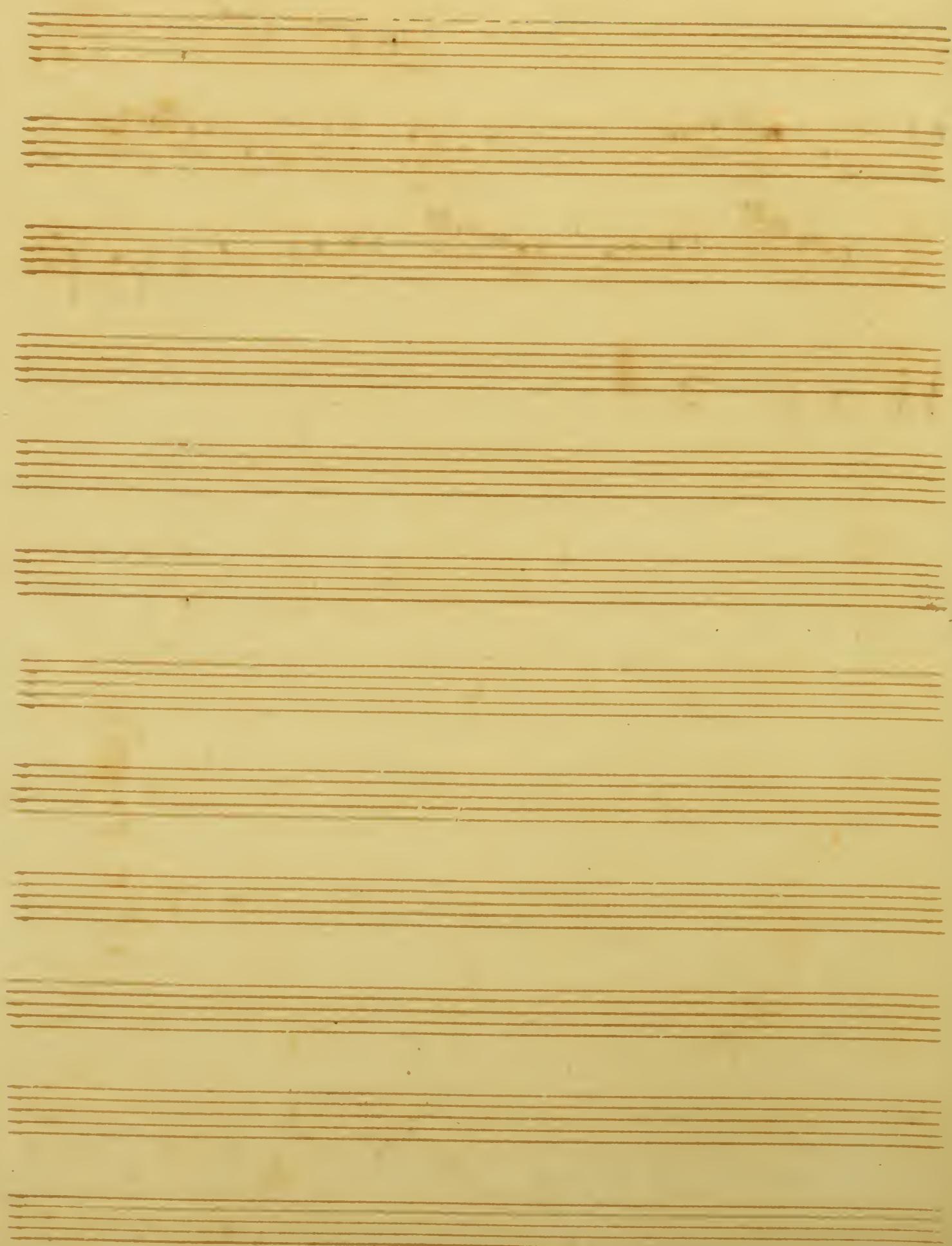
Double Bass

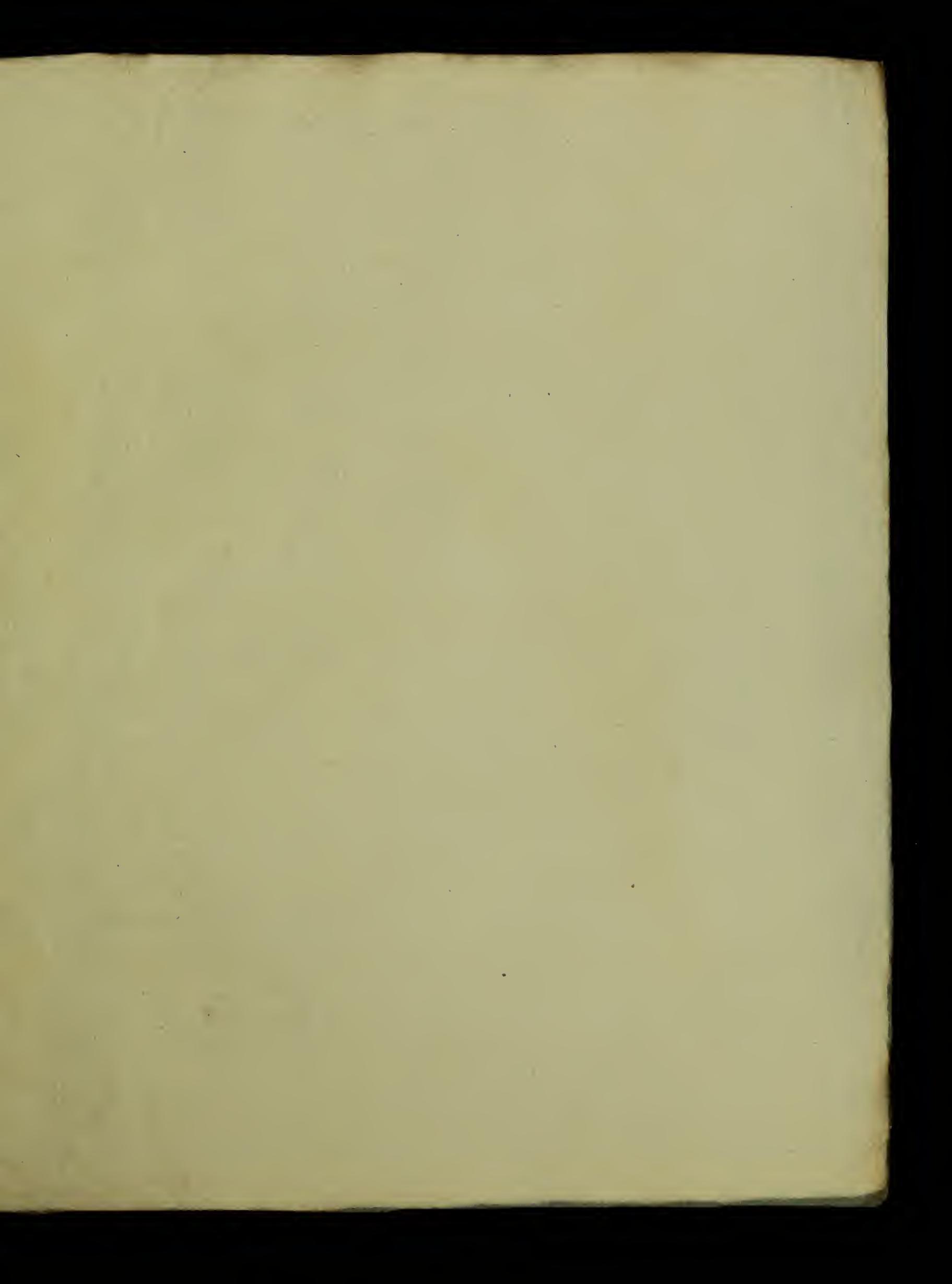
Cello

Bassoon

Violino



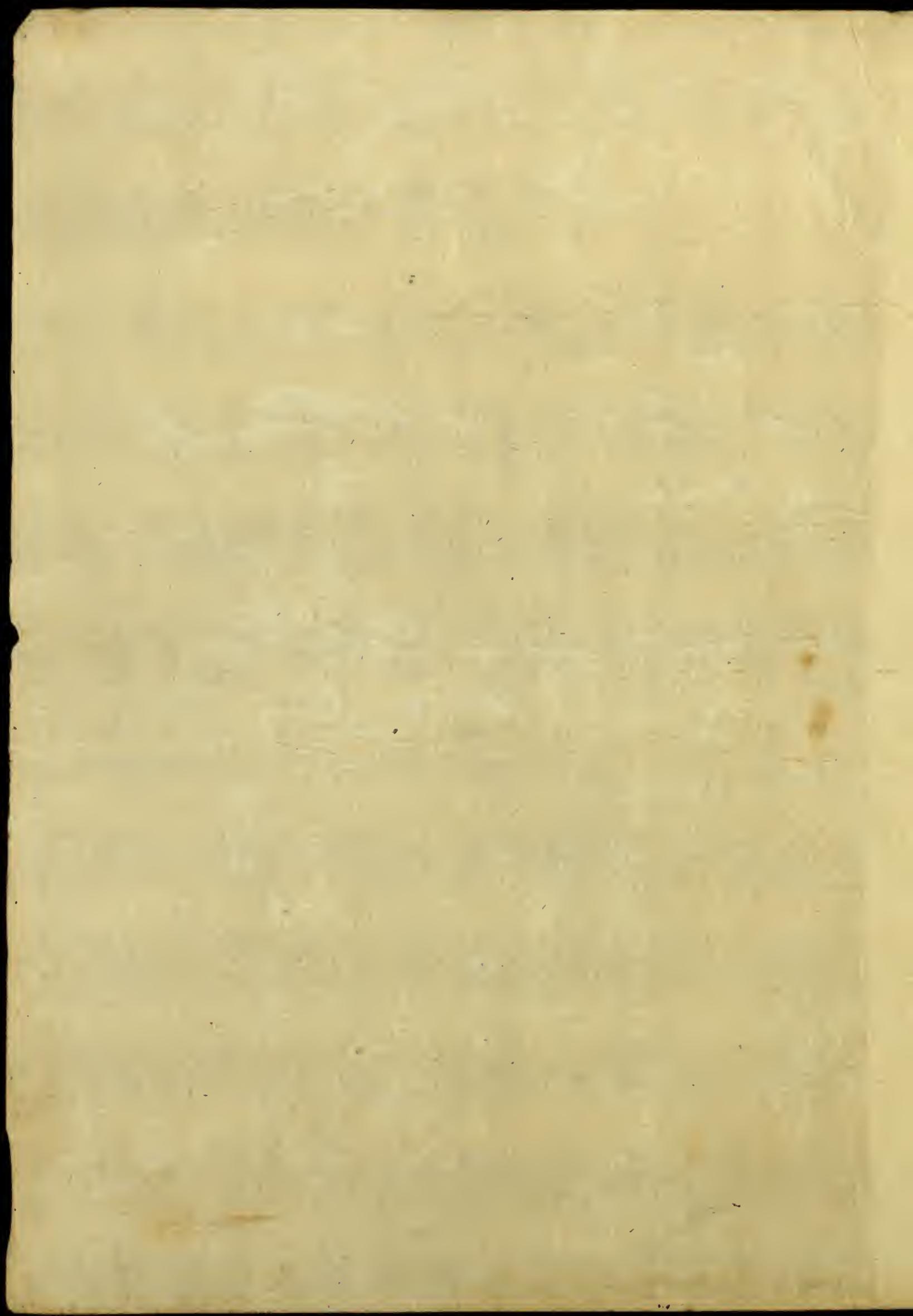




curie episcopalis

a Senectus

Conjones
par Philidor
~~12 Parties~~ 28⁰₃₀"
Violino Secondo.



Violino Secondo

Overture

The score consists of 17 staves of handwritten musical notation for Violin Secondo. The music is in common time and includes various dynamics such as *F*, *P*, and *F assai*. Other markings include *all' unisono*, *riten.*, *legg.*, *tempo I*, *tempo II*, *pianiss.*, *tempo I*, *tempo II*, *tempo III*, *tempo IV*, *tempo V*, *tempo VI*, *tempo VII*, *tempo VIII*, *tempo IX*, *tempo X*, *tempo XI*, *tempo XII*, *tempo XIII*, *tempo XIV*, *tempo XV*, *tempo XVI*, and *tempo XVII*. The score is written on five-line staves with some ledger lines and includes a final section labeled *Gregoire cliné*.

Gregoire cliné

2

*Violino Secondo*N^o. I.*Moderato*

The musical score is for Violin II (Secondo) and is written in 2/4 time. The tempo is indicated as *Moderato*. The score is divided into 18 measures. Measure 1 starts with a dynamic *F*, followed by *P*, and includes the instruction *assai*. Measures 2 through 18 follow a repeating pattern of *F*, *P*, *F*, *P*. Articulation marks consisting of three vertical strokes (3) are placed above the notes in measures 2, 4, 6, 8, 10, 12, 14, and 16. Measures 1, 3, 5, 7, 9, 11, 13, and 15 begin with a dynamic *F*. Measures 2, 4, 6, 8, 10, 12, 14, and 16 begin with a dynamic *P*. Measures 1, 3, 5, 7, 9, 11, 13, and 15 end with a dynamic *F*. Measures 2, 4, 6, 8, 10, 12, 14, and 16 end with a dynamic *P*. Measures 1, 3, 5, 7, 9, 11, 13, and 15 include the instruction *assai*. Measures 2, 4, 6, 8, 10, 12, 14, and 16 include the instruction *assai*. Measures 1, 3, 5, 7, 9, 11, 13, and 15 include the instruction *mezzo F*. Measures 2, 4, 6, 8, 10, 12, 14, and 16 include the instruction *mezzo F*.

Con Sordini

Violino Secondo

3.

II que je ne puis vous le repeter *Andantino* *p* *poco F* *F* *al Segno* *Minore* *majore* *D. C. al Segno*

III Ne le Croyes pas *Andantino* *poco F* *P* *poco F* *F* *P* *F* *P* *poco F* *P* *poco F* *F* *P* *poco F* *F* *P* *F* *P* *F* *P* *F* *P* *D. C. al Segno* *poco F* *P* *F* *P* *F* *P* *D. C. al Segno*

IV nous avoir p^{re}
Suivi, tenu^s foravai Maestres piano
F assai F mezzo F cresc
P F P F P F P F P F P F P F
F assai Allegretto
F
Allegretto
F
F or assai P
Allegro P
F P F P F P F P F P F
P F P
cres F assai P son harmoniques
F

Violino Secondo

Sen harmoniques

5

Musical score for Violino Secondo, featuring six staves of musical notation. The score includes dynamic markings such as **F** (fortissimo) and **P** (pianissimo). The music transitions from a lyrical section to an Allegro section.

V j'embrasse
ma fille.

2

F

P

pcoF

F

F

8

8

6
ache vés VI jene le pius

Moderato Violino Secondo

F P F P F

P poco rinf Fassai piano P

P F P F P P poco rinf

F P P poco rinf Fassai P

P F P poco F F

Andantino

P F P F

P F F

F C al Segno

VII Pourquoi le perdre

F allegro P F

P F F

P F F

pianis F P F

P F F

P F F

P

Violino Secondo

F pianissimo P

pianis poco F

For assai

cres F P *Fassai*

VIII. Acte II^e *poco Lento*

Jamais je n'eus
Lame Si triste

F P F

P F F P

pianis F F P

P

hautbois F tutti hautbois F tutti

D C al Segno

Violino Secondo

IX ce qui en est
alleés

Allegro

S.

IX ce qui en est
alleés

Jones honora
du mépris? alleés ne craignés, rien

D.C.
Segn

X tu me vois mon
Camarade

poco F

F assai

poco F

Allegretto

F

D.C.
al Segno

XI de l'union de
nos fortun^e.

Allegretto

F

P

F

P

F

P

Violino Secondo

3 3 3 3 F P

cres F P

P

poco F P cresc

F P poco F P 3 3 3 3 I

For assai

XII bonté mencion rage. Achève Largo F P

cres F P

F assai P P

Sostenute cres F P poco F P

P cres Fassai P

cres F P F P Fassai

Presto P

Largo P

D. C. al Signor

This page contains six staves of handwritten musical notation for Violin II. The music is written in common time, with various key signatures and dynamic markings such as *f*, *p*, *cres*, *poco*, and *assai*. The score includes several performance instructions, including 'For assai' and 'D. C. al Signor'. The handwriting is in black ink on aged paper.

10

III^e Violino Secondo

XIII *du nouveau pour moi :*

poco F

pianis *F e cres* *assai*

pianis *F e cres* *F assai* *P* *F assai*

je vous en prie

Indante Pianis *Corno Solo* *poco F*

F *Corno Solo* *poco F* *violinio*

Corno Solo *F violino* *P* *F*

Molto *pianis* *rinf* *Majore*

crece *smorz D C al Segno* *Molto*

Br. 1

Violino Secondo

XV *Jai promis de ne plus vous voir* *Allegro*

mezzo.

F P

cres F fortissi P

F P

cres F P

P

cres F P

P

F assai P

F assai P

F P

fortis

Sequé

II

This is a handwritten musical score for the second violin part of a piece. The score is in 2/4 time and Allegro tempo. It consists of 14 staves of music. The first staff begins with a dynamic instruction 'F' followed by 'P'. The second staff starts with 'cres' (crescendo), followed by 'F' and 'fortissi' (fortissimo). The third staff begins with 'F' followed by 'P'. The fourth staff starts with 'cres' followed by 'F'. The fifth staff begins with 'P'. The sixth staff starts with 'cres' followed by 'F'. The seventh staff begins with 'F' followed by 'assai' (assai forte). The eighth staff begins with 'P'. The ninth staff starts with 'F' followed by 'assai'. The tenth staff begins with 'P'. The eleventh staff starts with 'F' followed by 'P'. The twelfth staff starts with 'fortis'. The thirteenth staff begins with 'Sequé' (Sequenza). The fourteenth staff ends with a double bar line.

SINFONIA

pianiss.

F assai

P

poco F

F

pianiss

F assai

pianiss

cres

F assai

pianiss

cres

4

F

F assai

P

poco E

F

I

P

F assai

con Sordini

Violino Secondo

13

XVII Le perside *Andante* *P* *rinf.*

mezof. *P* *rinf.* *poco F.*

Allegro *D.C.*

XVIII *J'reviens tout a l'heure* *Andante* *P* *cres* *F P* *cres*

al Segn.

Bassons.

Andante *Allegro* *J'en ai plus de té*

moins *Soulage toi mon cœur* *P* *cres* *F* *P and.*

quelle nuit quelle horreur *and.* *P* *ou suis je quai je fait*

mon pere quelle est ta tristesse *F* *and.* *Alleg P cres*

jen entendis plus de cris on se tait le bruit cesse *P* *mais ce profond si*

14

Sostenuto Violino Secondo P
lence augmente encor ma peur tout ce que je vois m'épouvrante Mesure
Adante
-lence augmente encor ma peur tout ce que je vois m'épouvrante
cette lue eur pale et trem blan te
dans mon Sein por te la frayer et ce pen-
Violino I^e V 2^d P
dant j'éprouve une douceur le Sentiment qui m'anime et m'en-
Allegro Adag. pianis
chante malgré moi charme ma douleur
Aria Lento Sostenuto pianis
All^o P cres F P 2 P Pissai
F F P F P F P Poco F F F
cres

This page contains a handwritten musical score for orchestra and piano. The score is divided into several systems by vertical bar lines. The vocal line is present in some systems, while others focus on the instrumental parts. The vocal part includes French lyrics. The score uses standard musical notation with stems, clefs, and rests. Performance instructions such as 'Sostenuto', 'Adante', 'Allegro', 'Adag. pianis', and dynamic markings like 'P', 'cres', and 'F' are included. The piano part shows intricate harmonic progressions with many sharps and flats. The overall style is characteristic of 19th-century French opera or oratorio.

Vivlino Secondo

15

Vivlino Secondo

F Segue *P* *Fassai* Segue *P*

cres *Fassai*

pianiss

cres *F* *F P* *F P* *F P* *F P* *F P* *F*

XIX ha Jones? *Fassai*

Moderato Andante

poco F *F* *poco F* *F* *poco F* *F* *poco F* *F*

Fassai *F P* *F P* *Fassai*

Fassai *F P* *poco F* *P* *Fassai* *F P* *F*

Fassai *F P* *poco F* *P* *Fassai* *F P* *F*

16 *Vaudéville* *Moderato Violino Secondo*

ma récompense
est dans mon cœur

F *P*

Choré *Frerain* *D. C.*

Allegro assai

F assai *F*

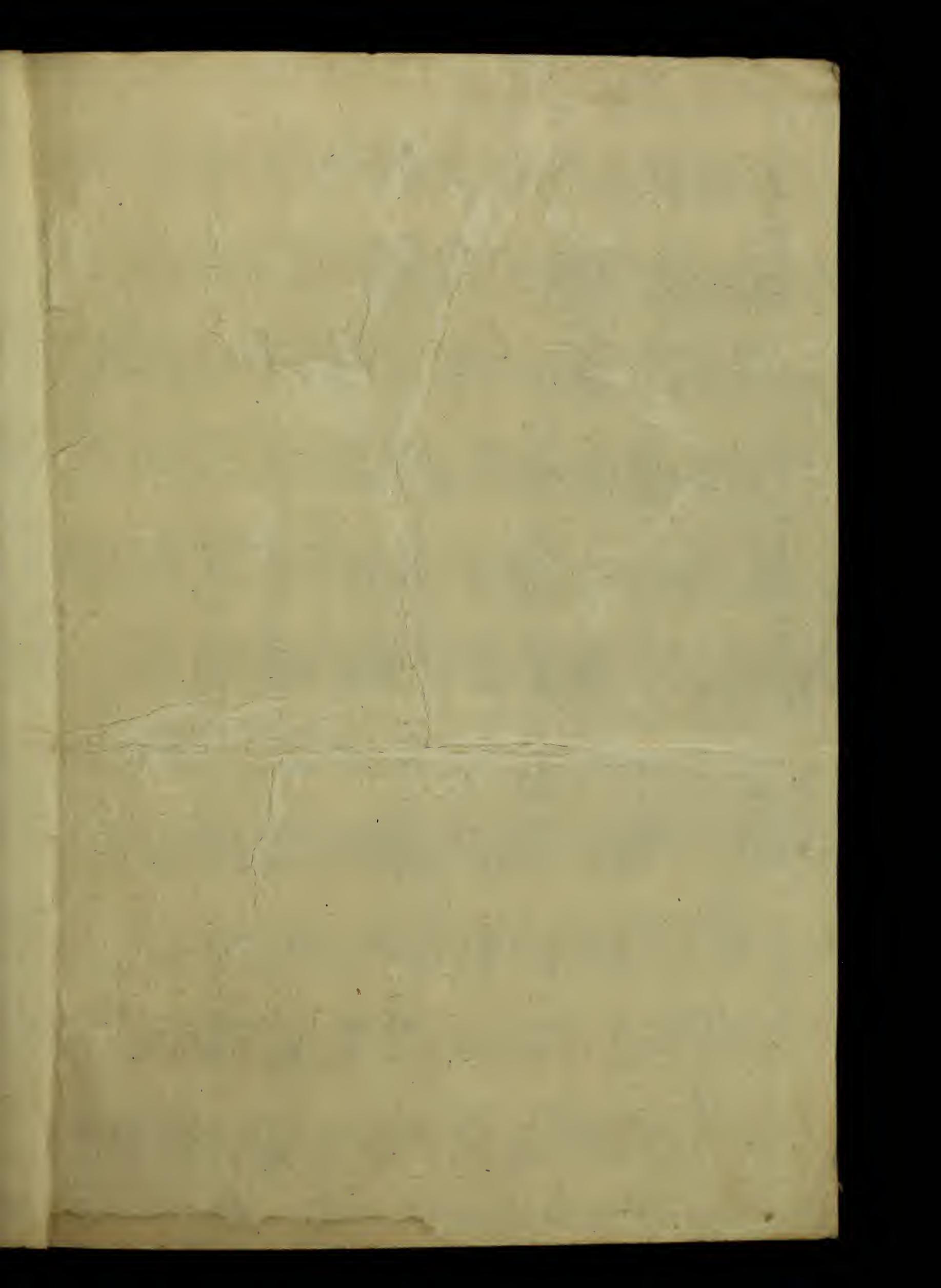
F assai

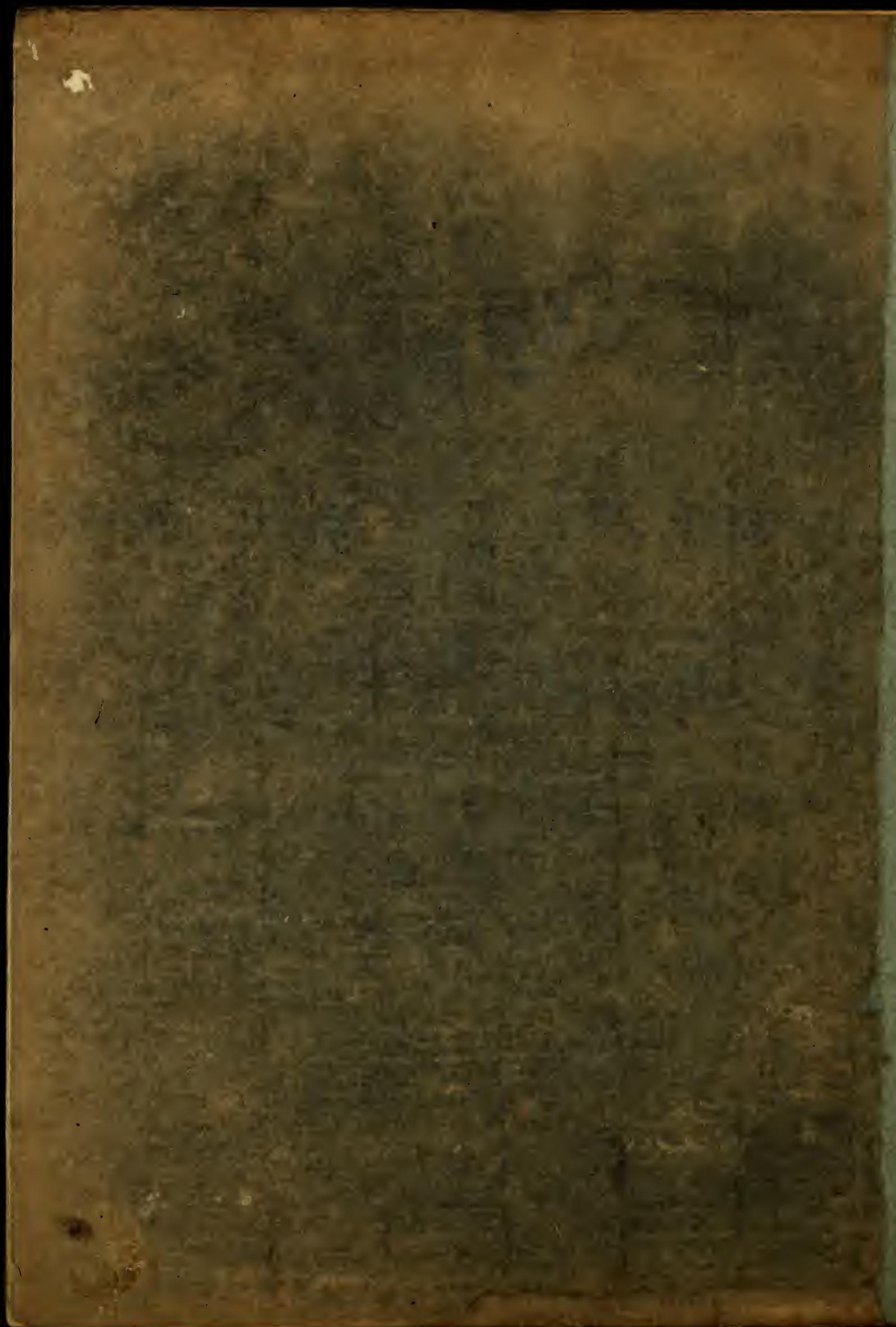
Aboë *Violino*

F assai

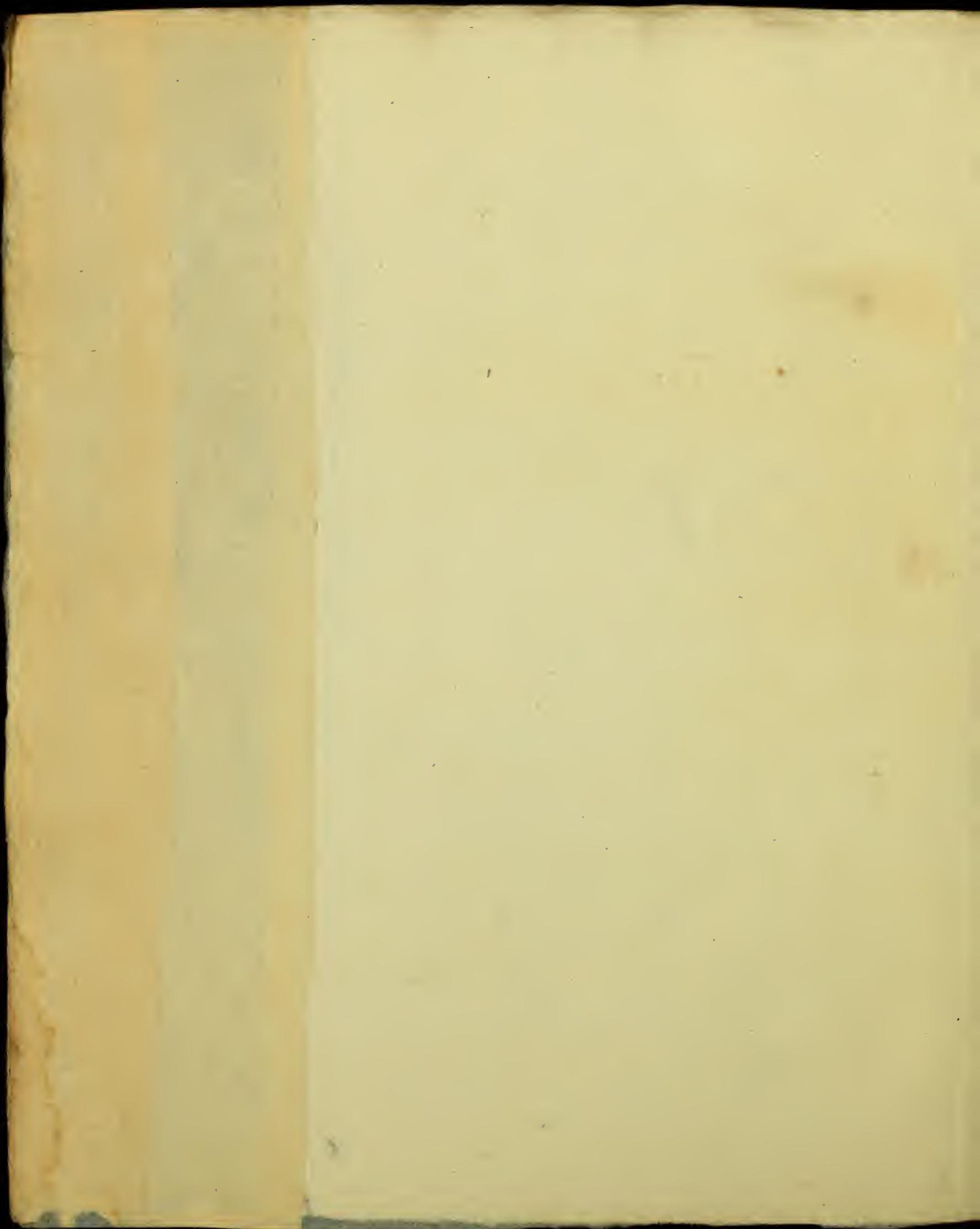
fortissi

FINE





Comjones
Violino Segundo
18^o 30

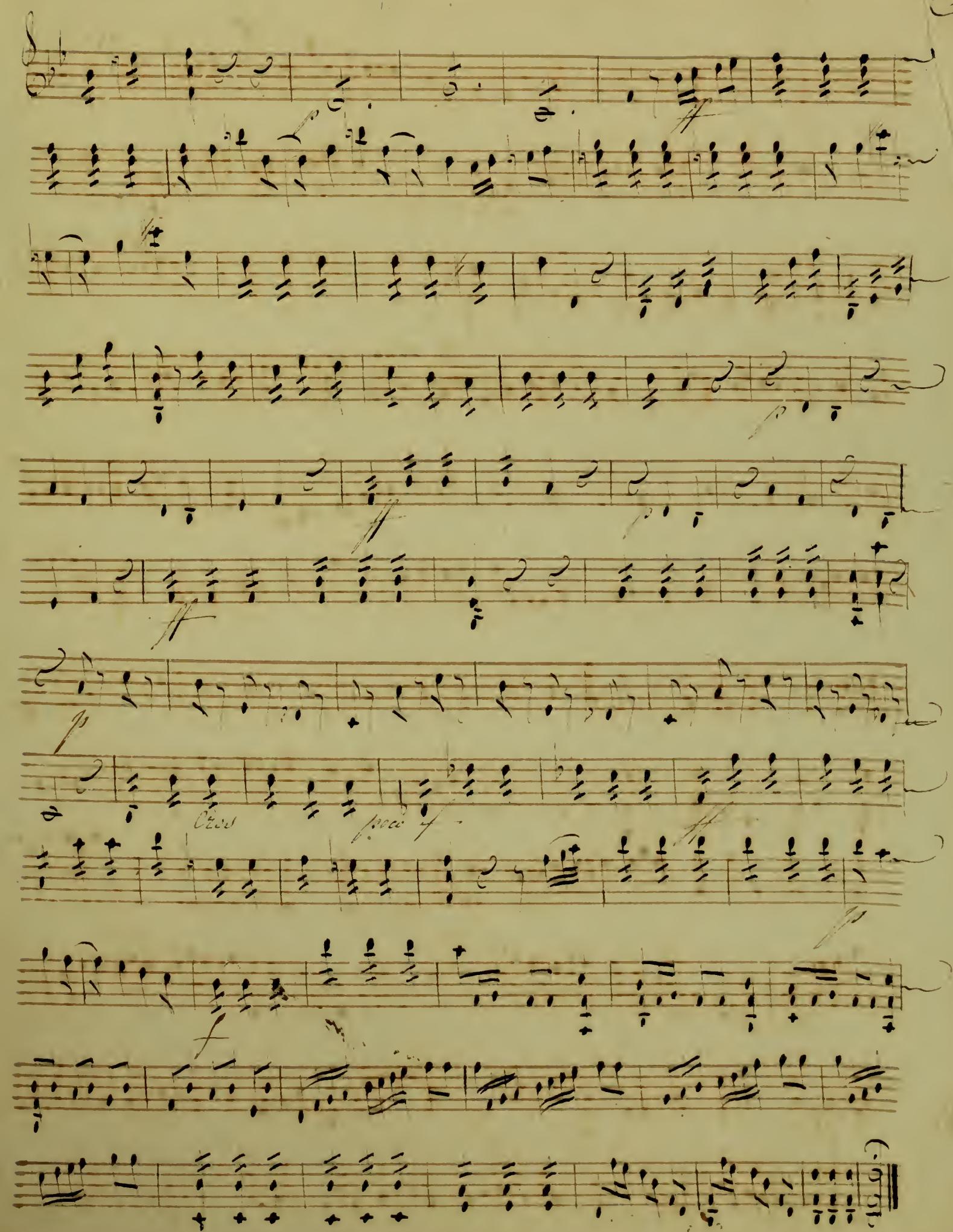


Tom Jones opera

Second violin

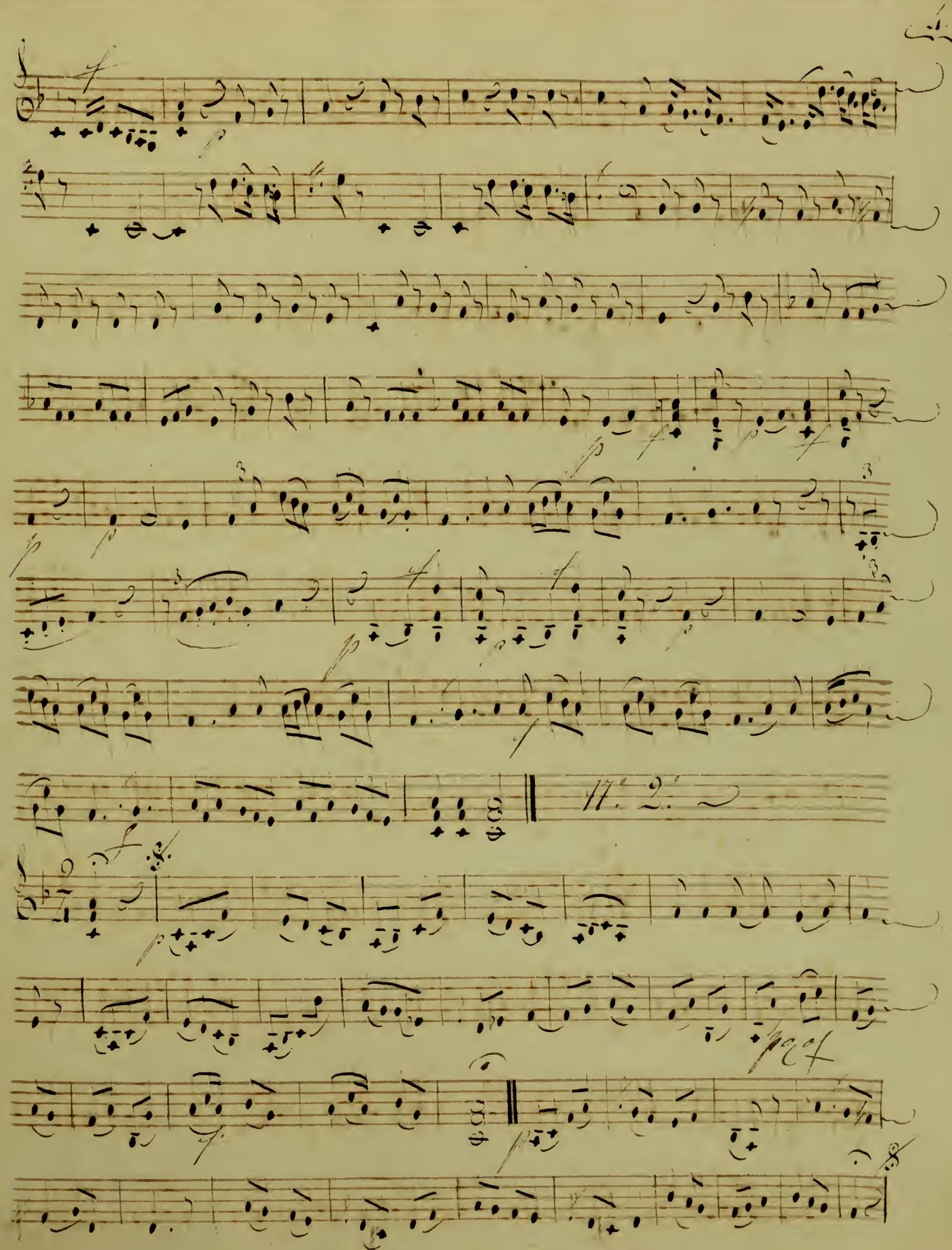
Allegro

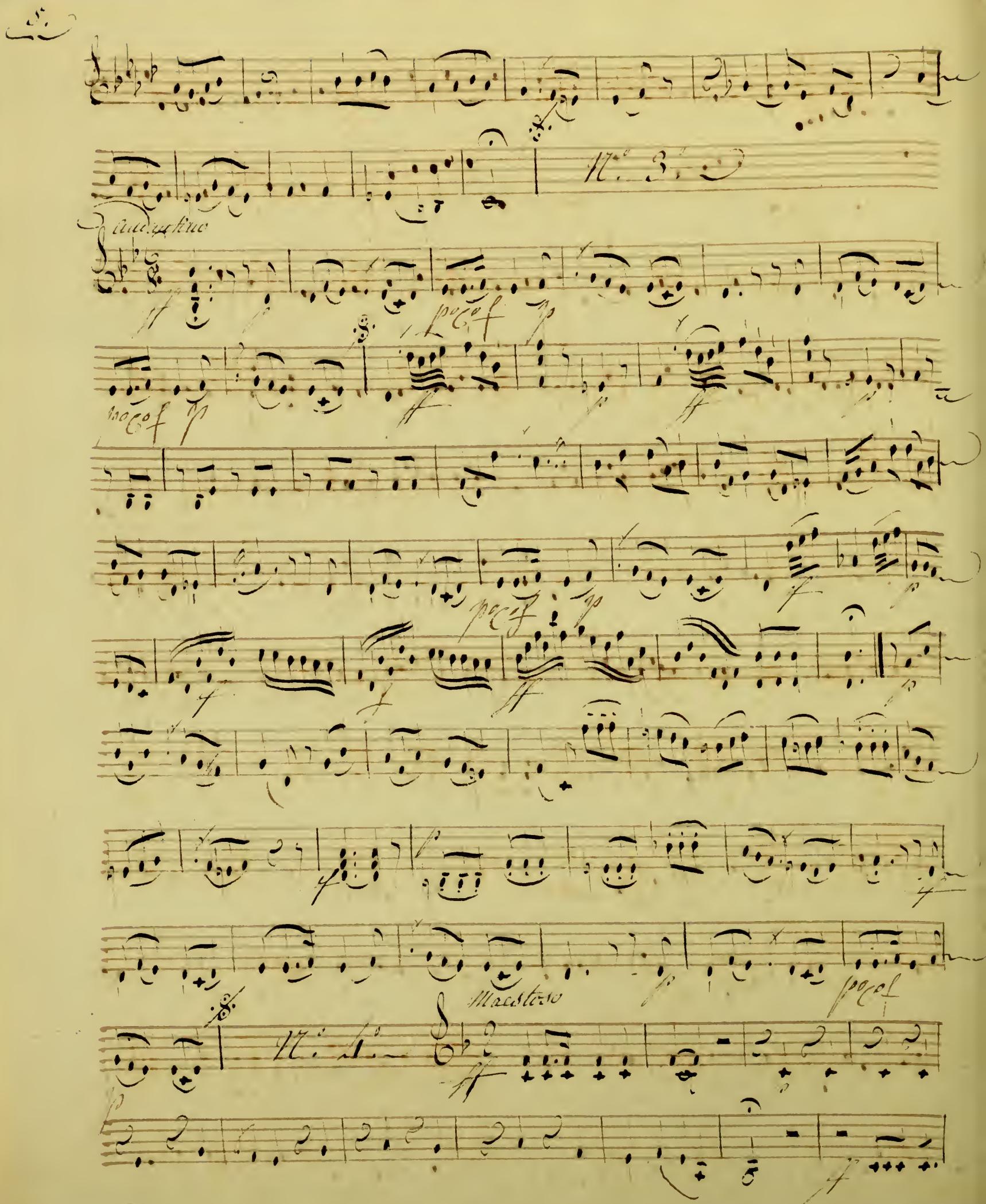
A handwritten musical score for a string quartet, consisting of four staves. The top staff begins with a treble clef, followed by a 'C' sharp sign, and '3'. The subsequent staves use a bass clef and 'C' sharp. The music is in 3/4 time. The score includes various musical markings such as 'fattai' (fatto) and dynamic instructions like 'p' (pianissimo). The handwriting is in brown ink on aged paper.



Chloris

A handwritten musical score for 'Chloris' in G major, 2/4 time. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp. The music is written in black ink on aged, yellowish paper. The first staff begins with a forte dynamic (f) and includes a bassoon part. The second staff starts with a piano dynamic (p). The third staff begins with a forte dynamic (f). The fourth staff starts with a piano dynamic (p). The fifth staff begins with a forte dynamic (f). The sixth staff starts with a piano dynamic (p). The seventh staff begins with a forte dynamic (f). The eighth staff starts with a piano dynamic (p). The ninth staff begins with a forte dynamic (f). The tenth staff concludes the piece.





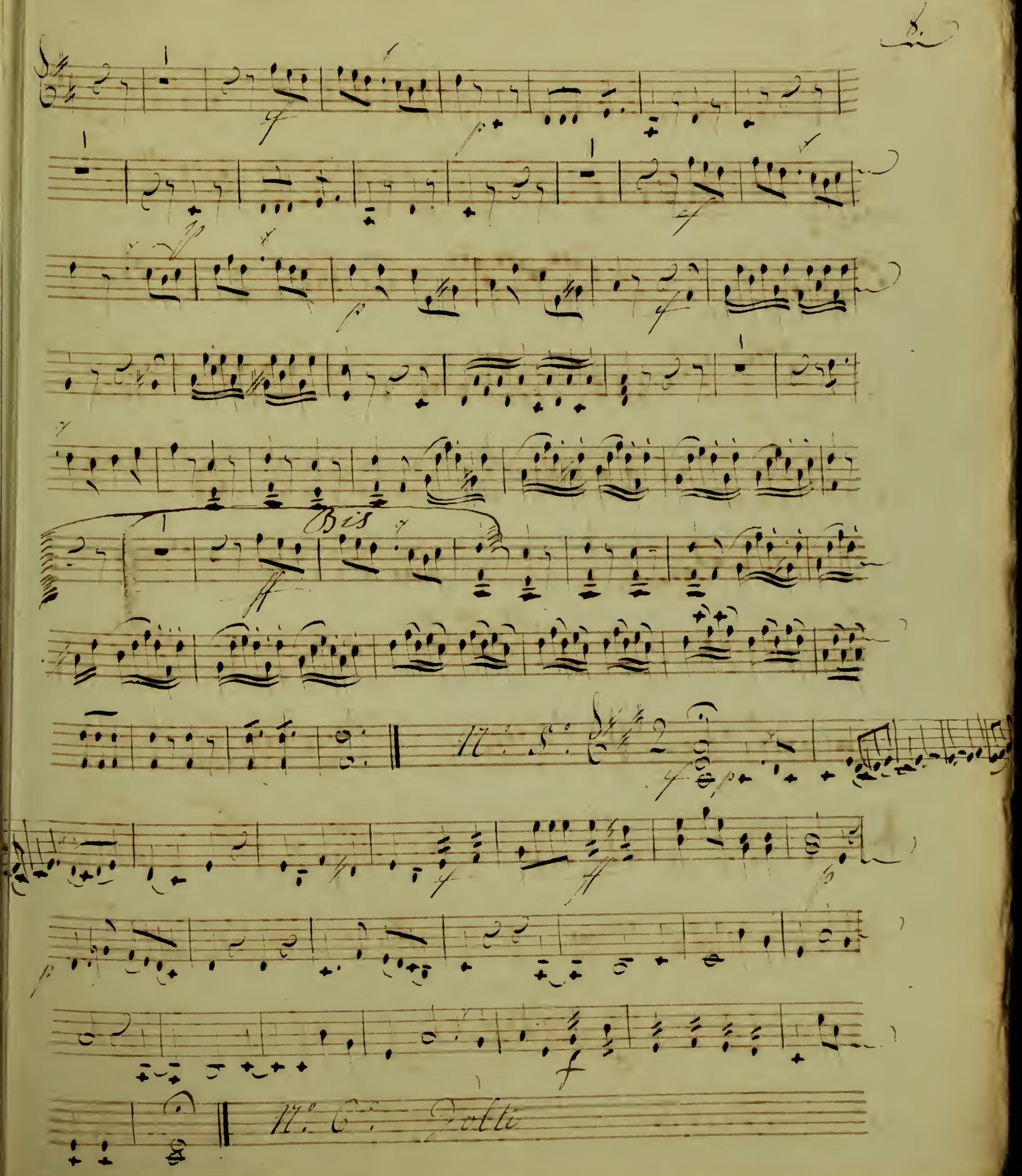
6.

A handwritten musical score for piano, consisting of six staves of music. The music is written in black ink on aged, yellowish paper. The score includes dynamic markings such as *mf*, *ff*, *ff*, *cresc.*, *dim.*, and *allegretto*. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. The score is divided into measures by vertical bar lines. The overall style is that of a classical or romantic era composition.

Le

Son Allegro

The musical score consists of two staves of handwritten notation for piano. The top staff begins with a dynamic of *f*, followed by a series of eighth-note chords. The bottom staff starts with a dynamic of *p*. The notation includes various note heads, stems, and bar lines. There are several performance instructions and markings: 'caz' (cazze) is written above the first measure of the bottom staff; 'Notes harmoniques' is written above the second measure of the bottom staff; 'all.' (allegro) is written above the third measure of the bottom staff; and 'f' (fortissimo) is written at the end of the bottom staff. Articulation marks like dots and dashes are scattered throughout the piece.



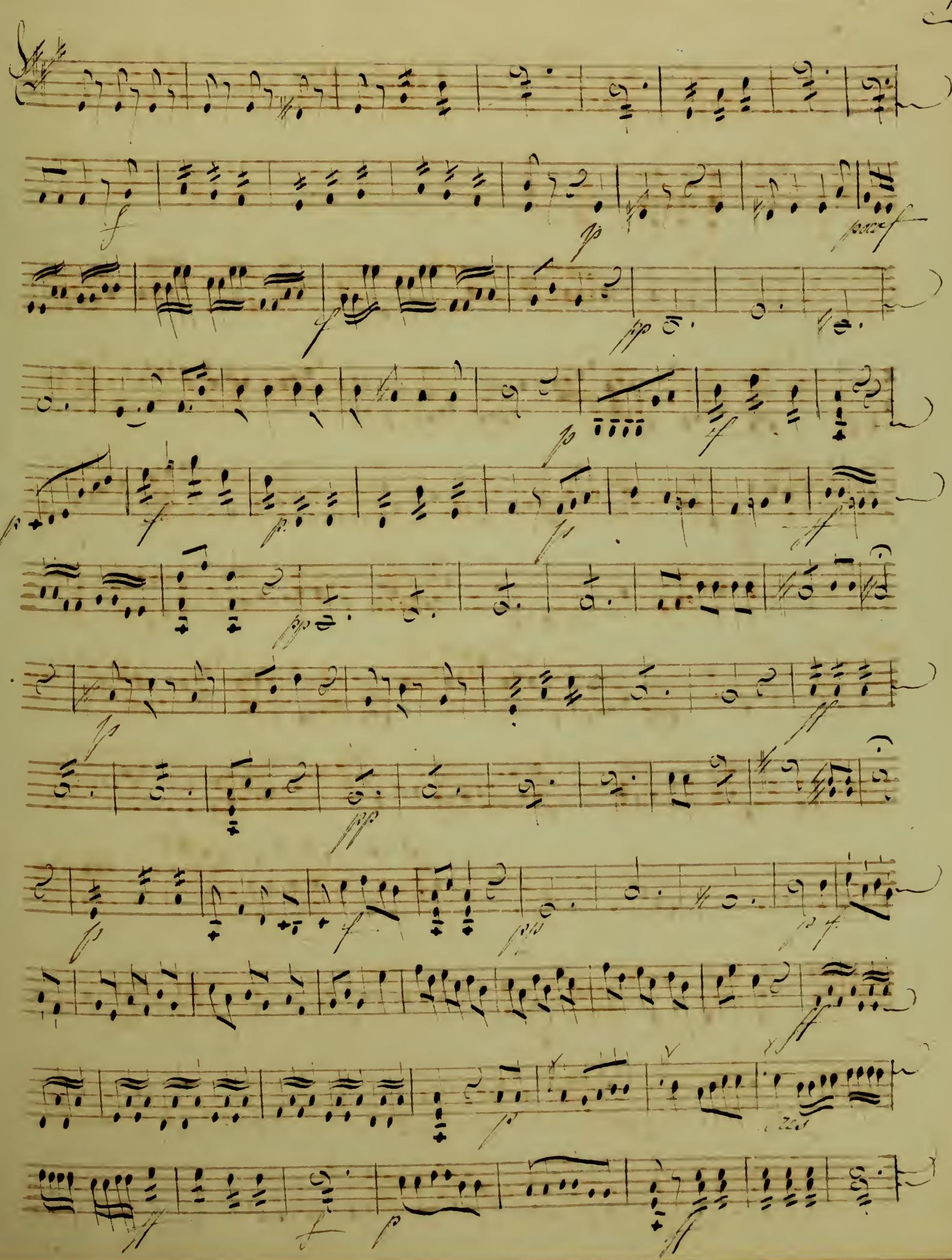
2

Moderato

A handwritten musical score for piano, consisting of six staves of music. The music is written in common time, with various dynamics and performance instructions.

- Staff 1:** Starts with a forte dynamic (F). The music consists of eighth-note patterns and sixteenth-note chords.
- Staff 2:** Features eighth-note chords and sixteenth-note patterns.
- Staff 3:** Contains eighth-note chords and sixteenth-note patterns.
- Staff 4:** Shows eighth-note chords and sixteenth-note patterns, with a dynamic instruction *pianissimo*.
- Staff 5:** Features eighth-note chords and sixteenth-note patterns, with a dynamic instruction *fortissimo*.
- Staff 6:** Shows eighth-note chords and sixteenth-note patterns, with a dynamic instruction *pianissimo*.

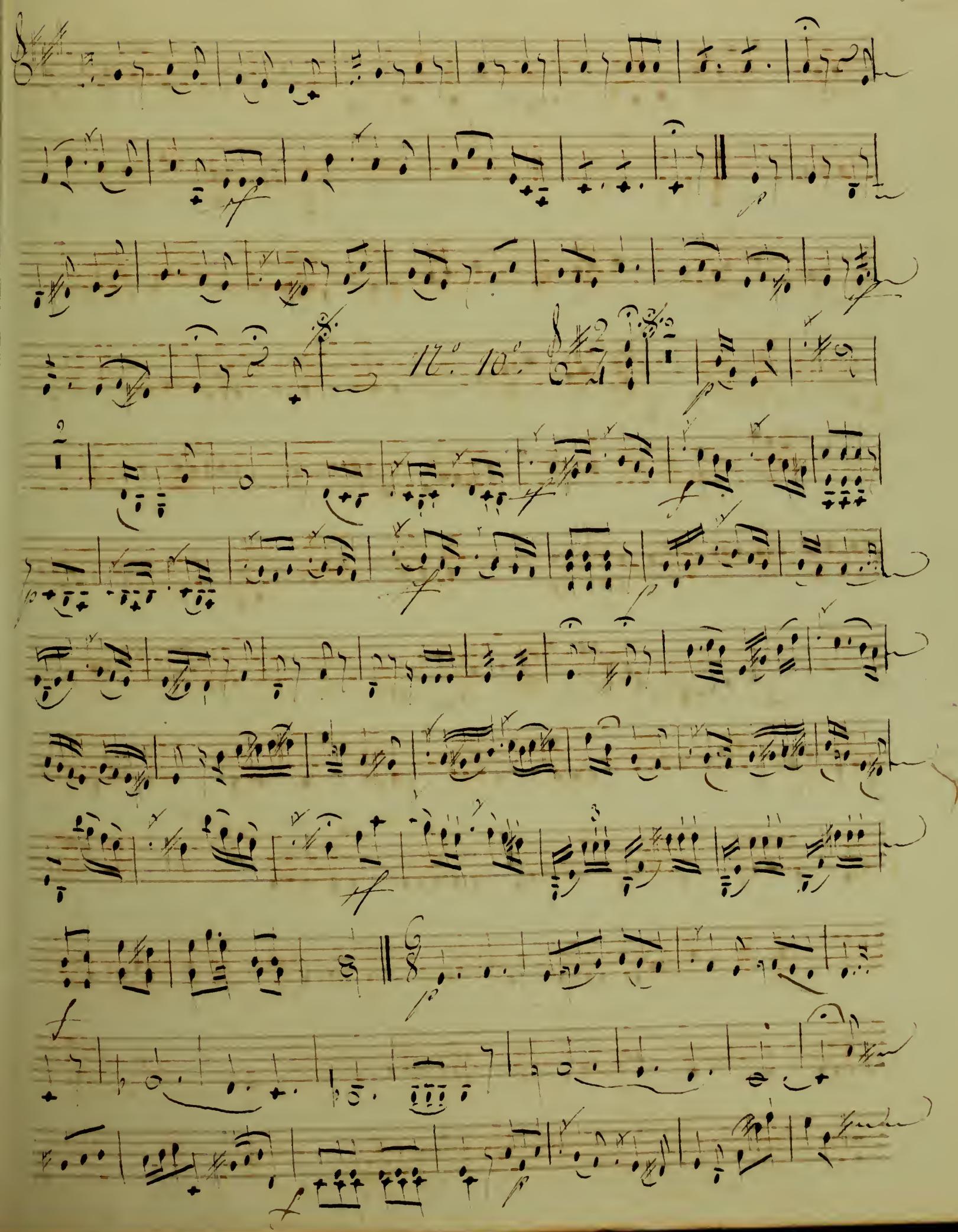
The score concludes with a final dynamic instruction *pianissimo*.



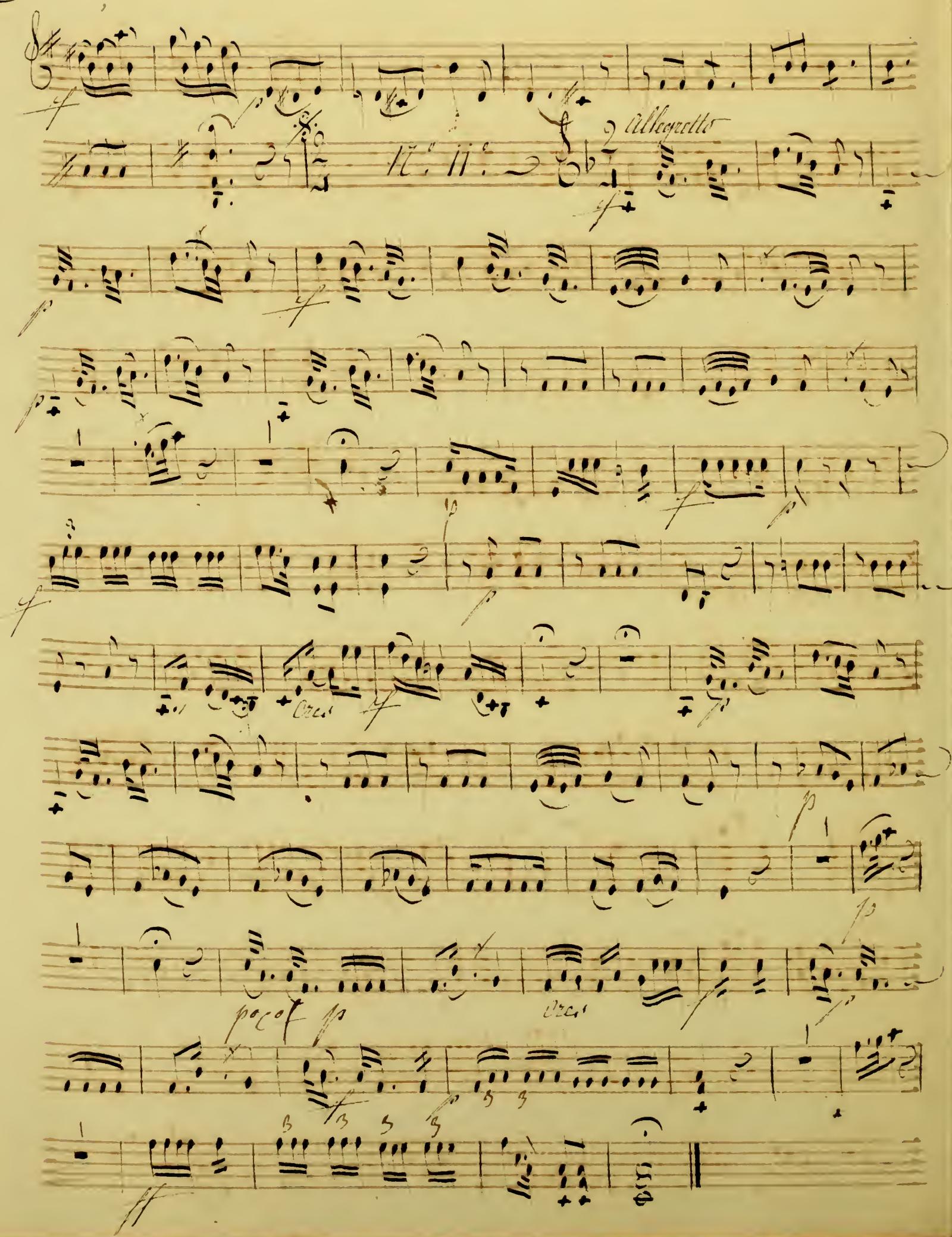
*En Reprise de l'ouverture
pour l'entrée victorieuse*

Allegro

11.



13.



142

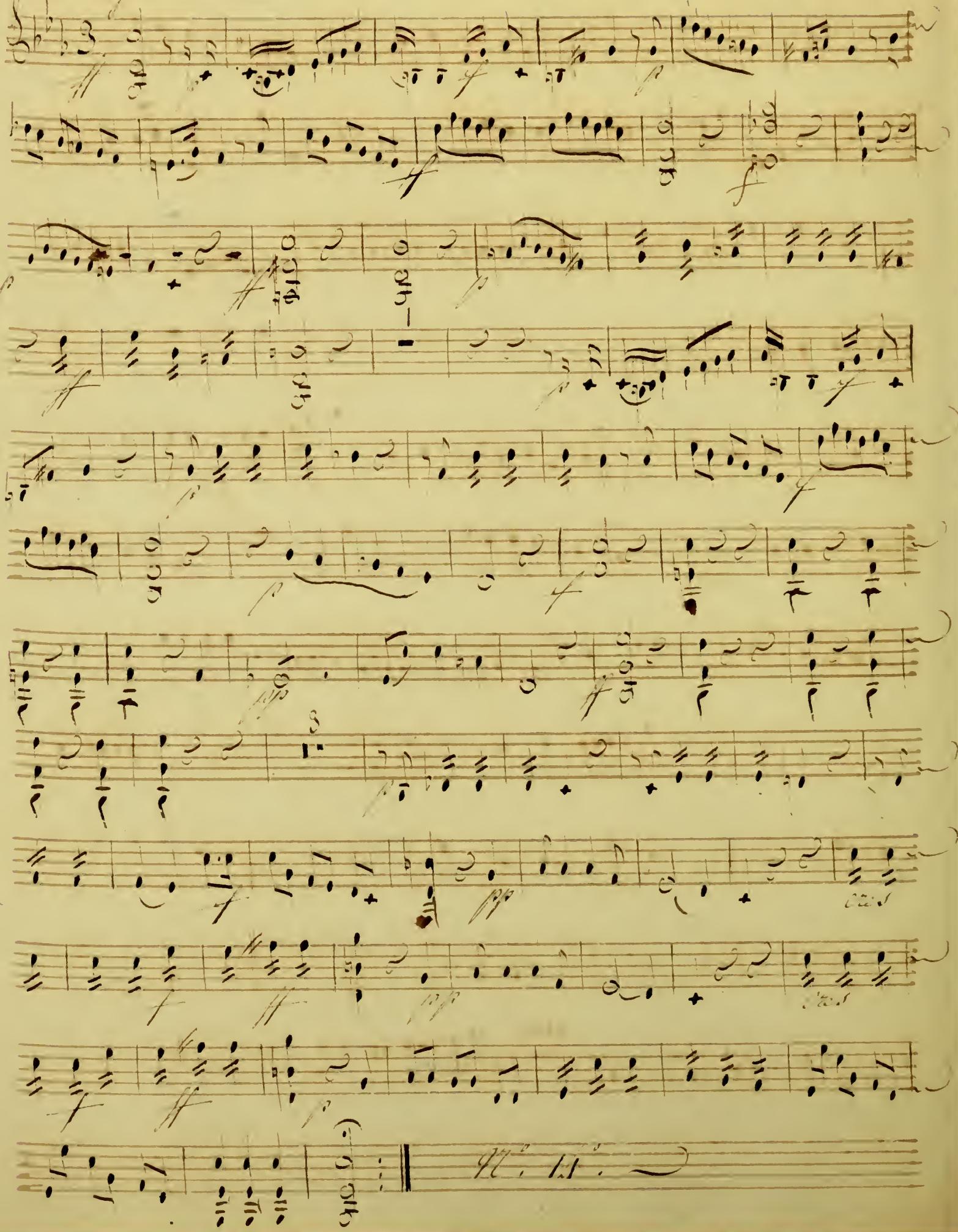
12. 12. *Argo*

Bis

Sostenuto *cresc.* *poco f.* *prato*

12. 13. *Tutti*

11

Allegro

16.

Furioso

100

120

Pianissimo

110

all.

Agitato

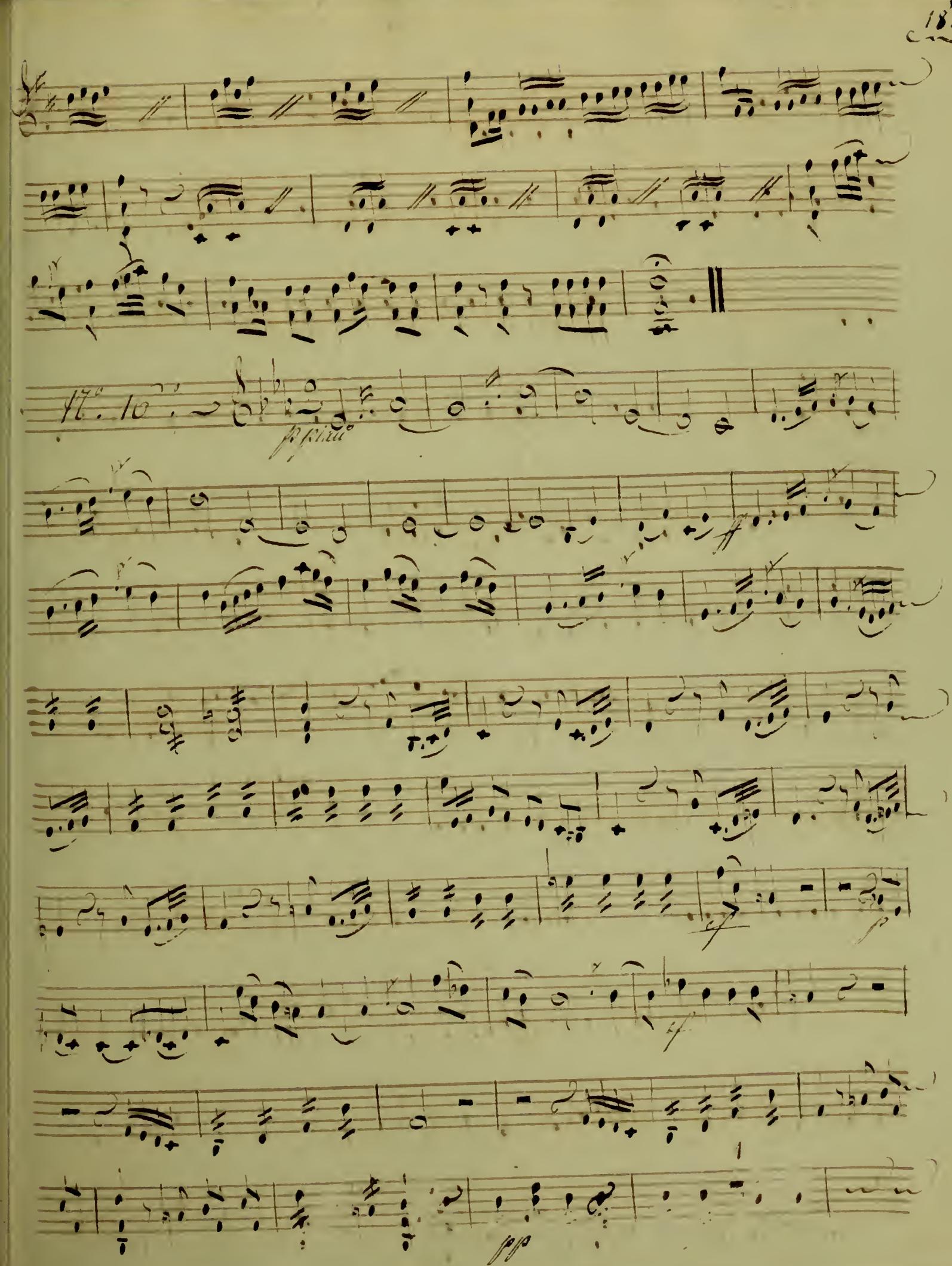
Bass

Cresc.

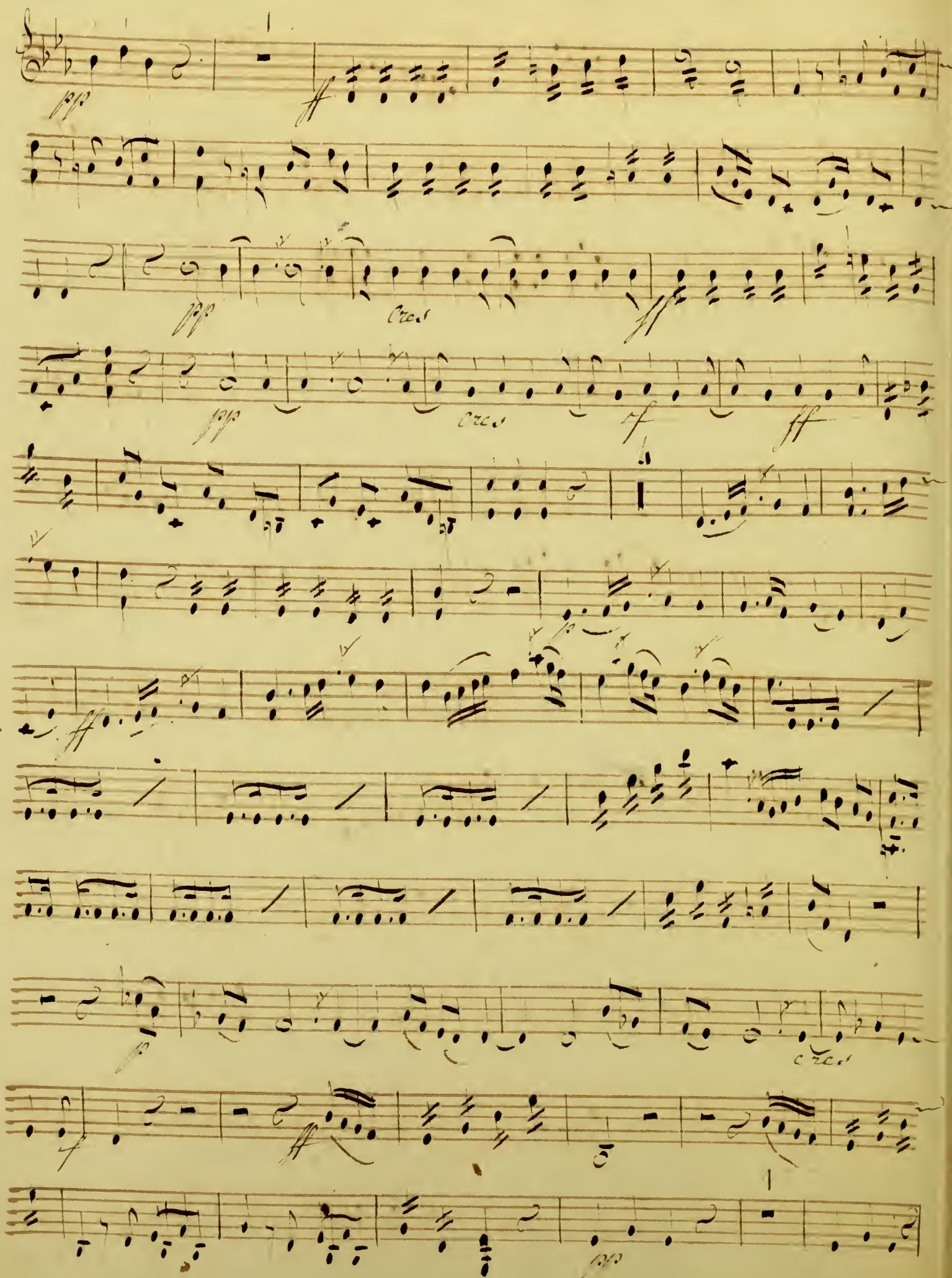
This page contains six staves of handwritten musical notation. The first three staves are in common time, indicated by a 'C' at the beginning of each. The first staff has a dynamic of '100', the second '120', and the third 'Pianissimo'. The fourth staff begins with 'Agitato' and a dynamic of '110'. The fifth staff starts with 'all.' (all) and a dynamic of '110'. The sixth staff is labeled 'Bass'. The notation consists of various note heads, stems, and bar lines, typical of a multi-instrumental score.

17.

A handwritten musical score for piano, consisting of ten staves of music. The music is written in common time and includes various dynamics such as *f*, *p*, *mf*, and *ff*. The score features two melodic lines, one for the right hand and one for the left hand, with frequent harmonic changes indicated by key signatures. The manuscript is written in black ink on aged, yellowish paper. There are several fermatas and grace notes throughout the piece. A bracket labeled "Bis" is positioned above the third staff, and another bracket labeled "credi" is located below the fourth staff. The score concludes with a final dynamic marking of *f*.



19.



A page from a handwritten musical score, numbered 20. The score consists of ten staves of music for three voices (Soprano, Alto, Bass) and piano. The music is written in common time, with various key signatures and dynamic markings. The vocal parts are in soprano, alto, and bass clef, with stems pointing up, down, and up respectively. The piano part is in bass clef, with stems pointing down. The score includes several measures of music, with some sections labeled with rehearsal numbers (e.g., 17, 18, 19). The vocal parts have lyrics in French. The piano part includes dynamic markings like *p*, *f*, and *mf*. The score concludes with a section labeled *D.C.* (Da Capo).

Rehearsal number 17 starts with a forte dynamic (*f*) and a piano dynamic (*p*). The vocal parts sing "Audacieux" and "Qui". The piano part has a sustained note. The vocal parts continue with "Qui" and "Qui". The piano part has a dynamic marking *mf*.

Rehearsal number 18 begins with a dynamic *p*. The vocal parts sing "Qui" and "Qui". The piano part has a dynamic marking *f*.

Rehearsal number 19 begins with a dynamic *p*. The vocal parts sing "Qui" and "Qui". The piano part has a dynamic marking *f*.

The score ends with a section labeled *D.C.* (Da Capo), which includes a dynamic marking *f*.

21

Je suis je qui ai je fait quelle nuit quel hui
audaud. *ric*
 neur *un pere* qu'ell est de bretes
aud.
 Je m'entend plus de cris ou de fait le bruit
bollement
espece mais de grand silence *augmente*
meilleur
 mon mepris tout ce que je devais m'espere a la
 cette la - - eure pale et triste place le

A handwritten musical score for voice and piano. The vocal line is in French, with lyrics appearing below the notes. The piano part includes dynamic markings like *f*, *p*, *ff*, and *pp*. The score consists of six staves of music.

22

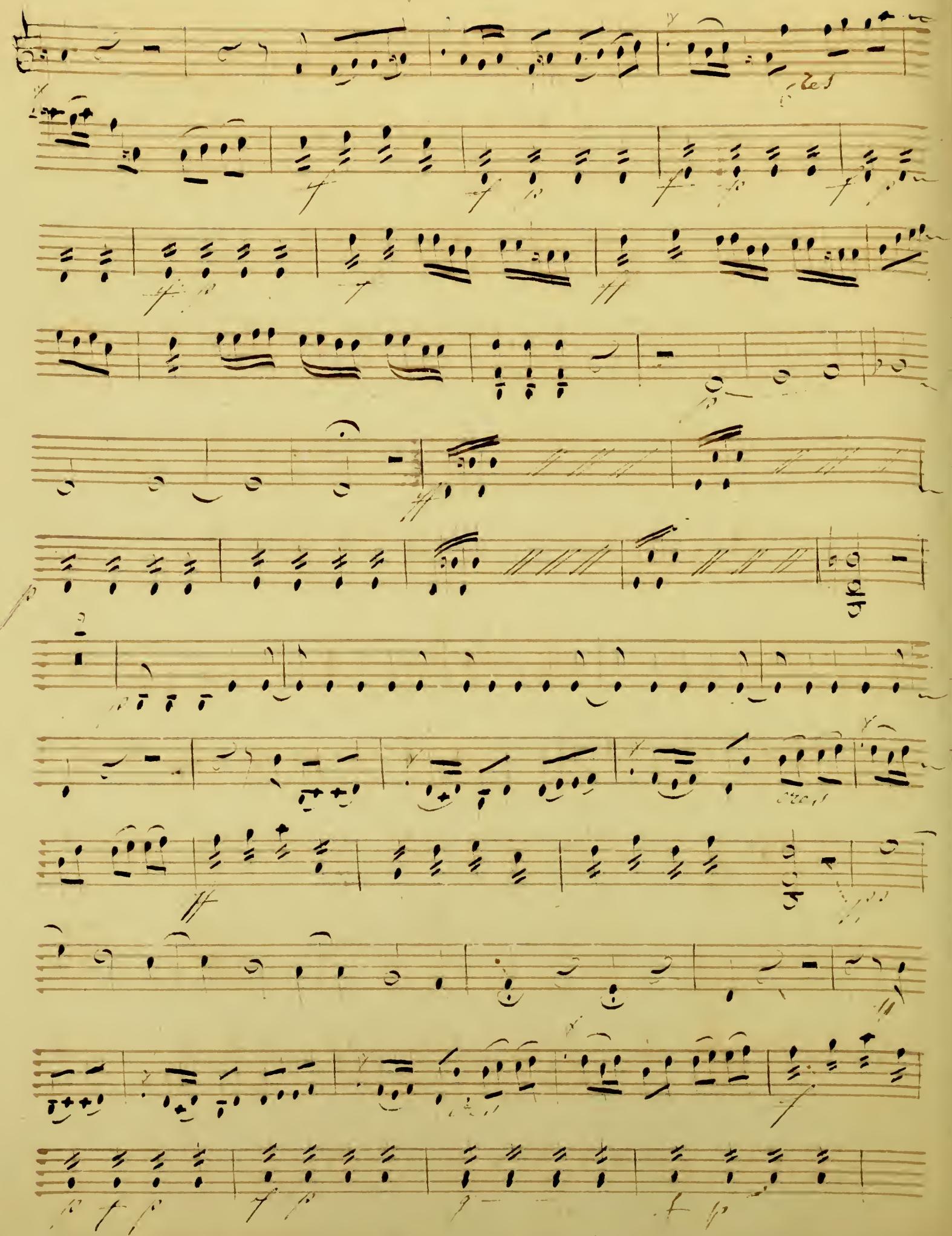
Venez mon sein pur de la piaiseur *f*

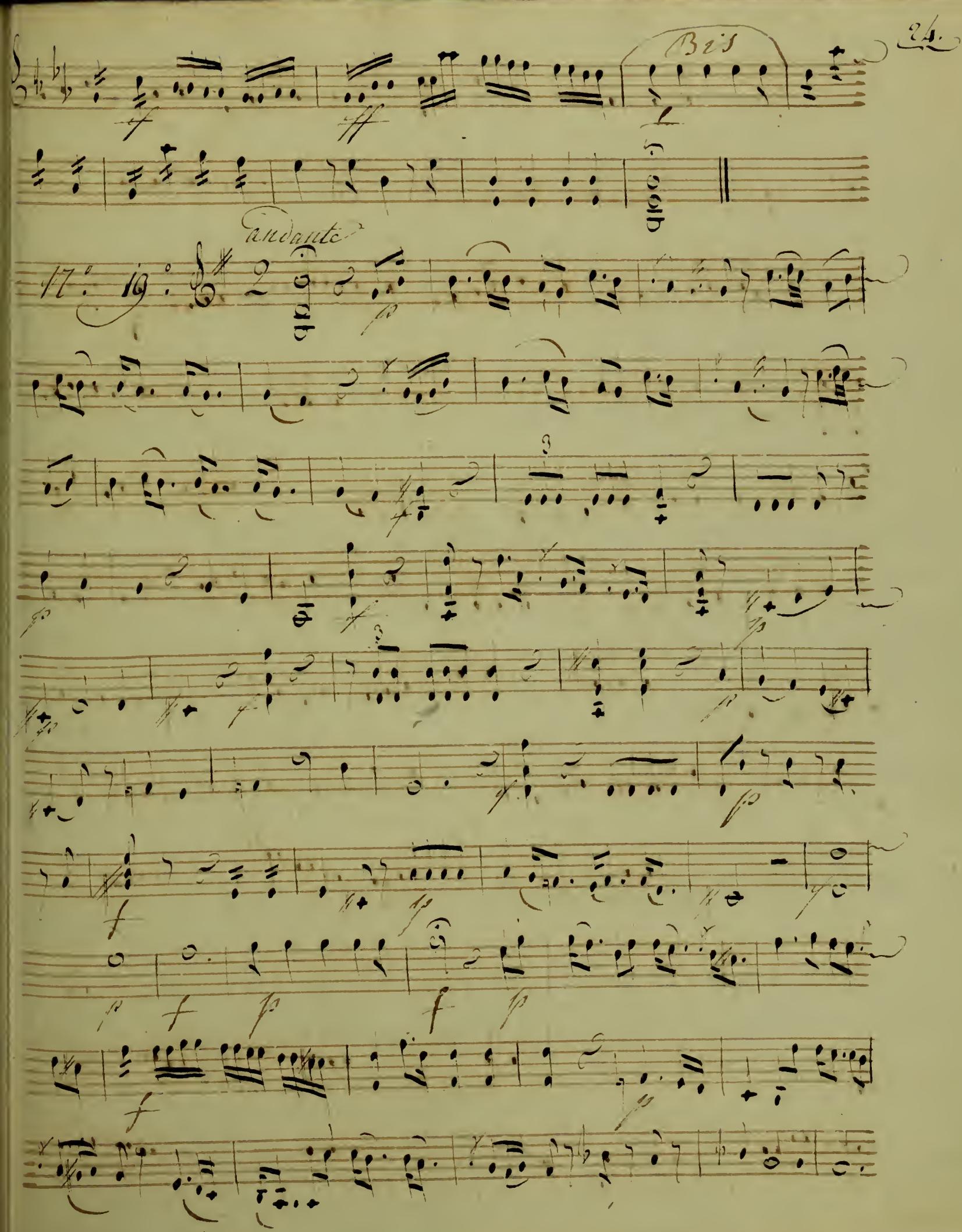
tant j'esprouve au douceur le triste qui m'aime

et m'enchanté malgré moi charme ma douleur

all. *f* adagio *p* *ff* *pp*

23





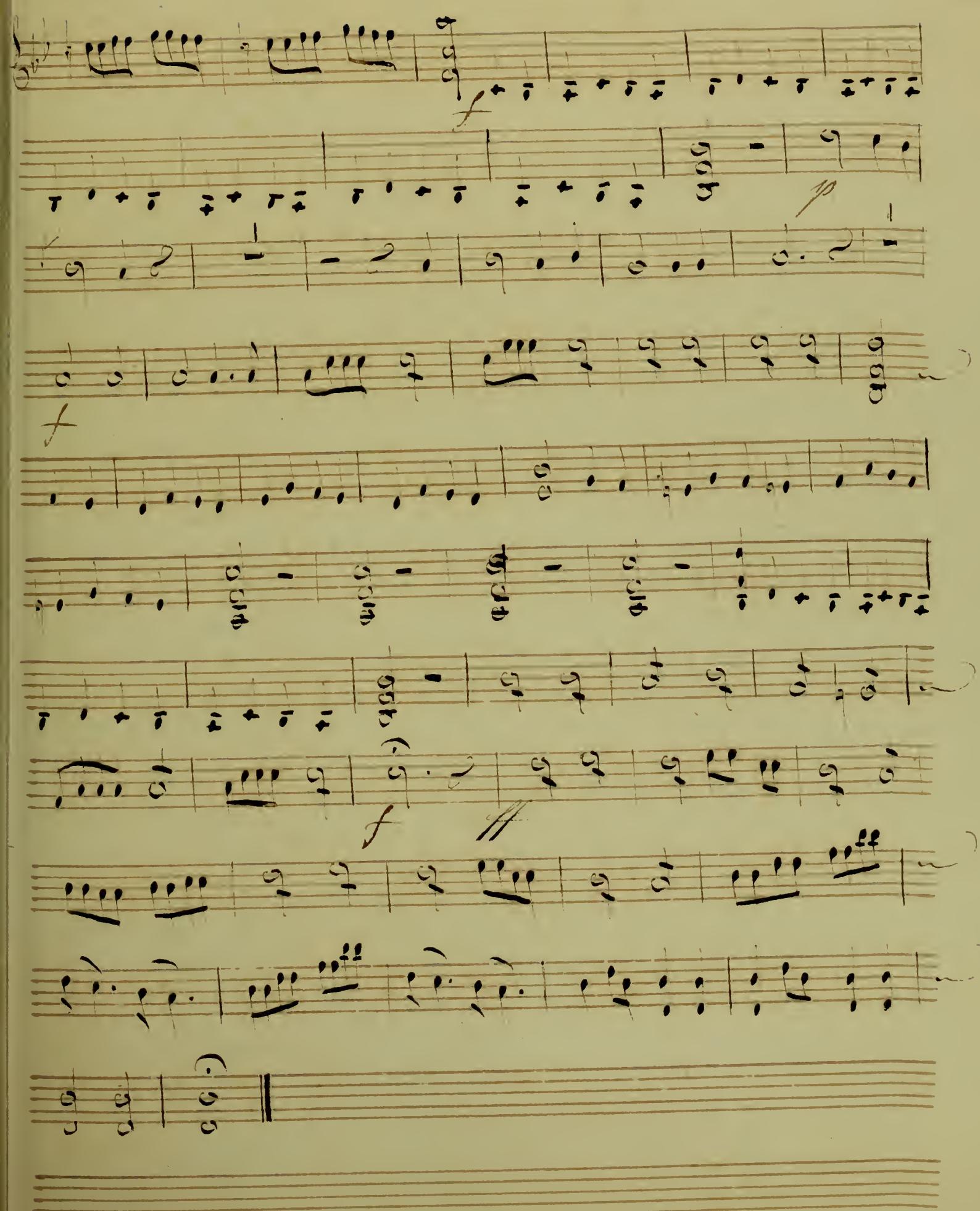
22

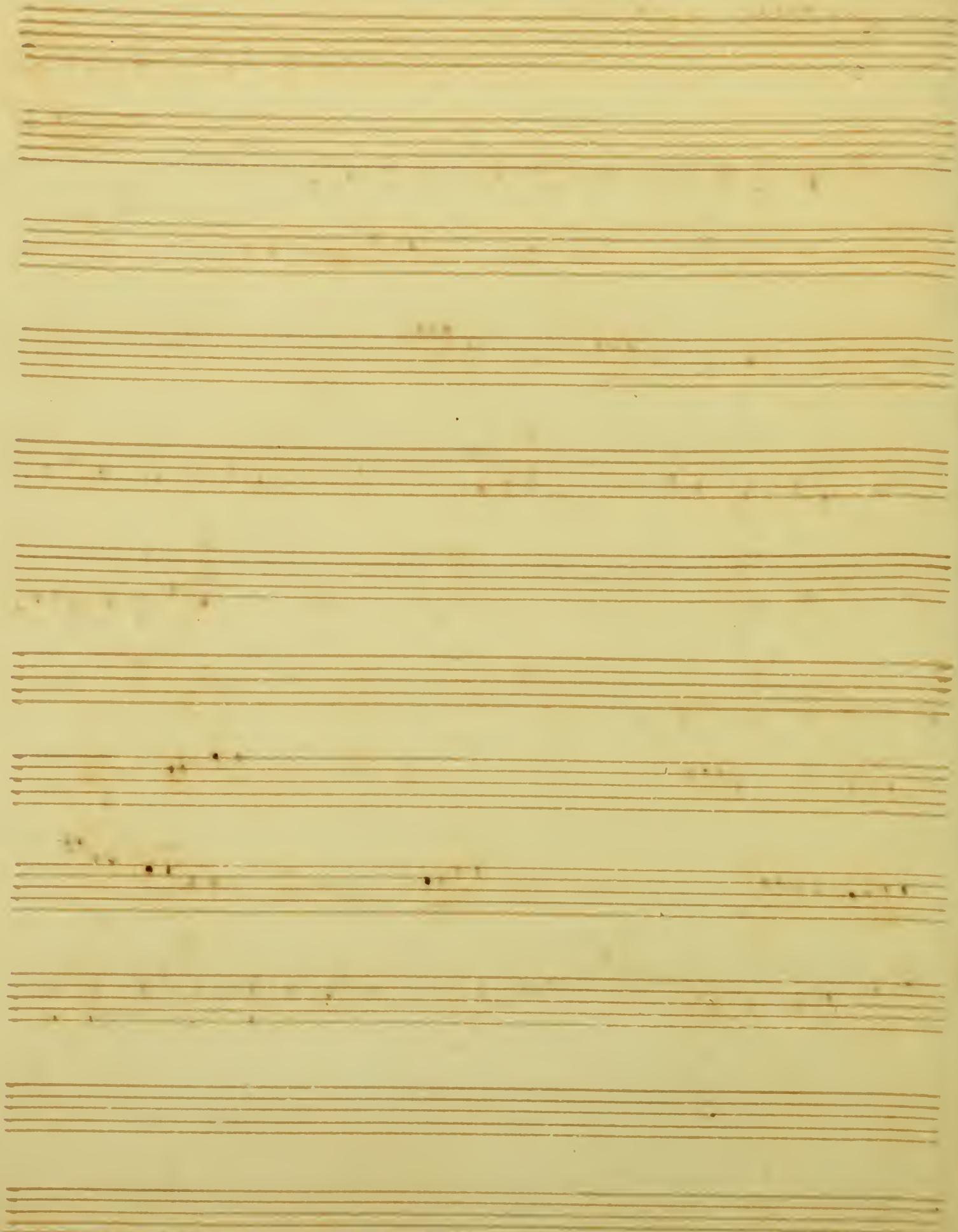
op.

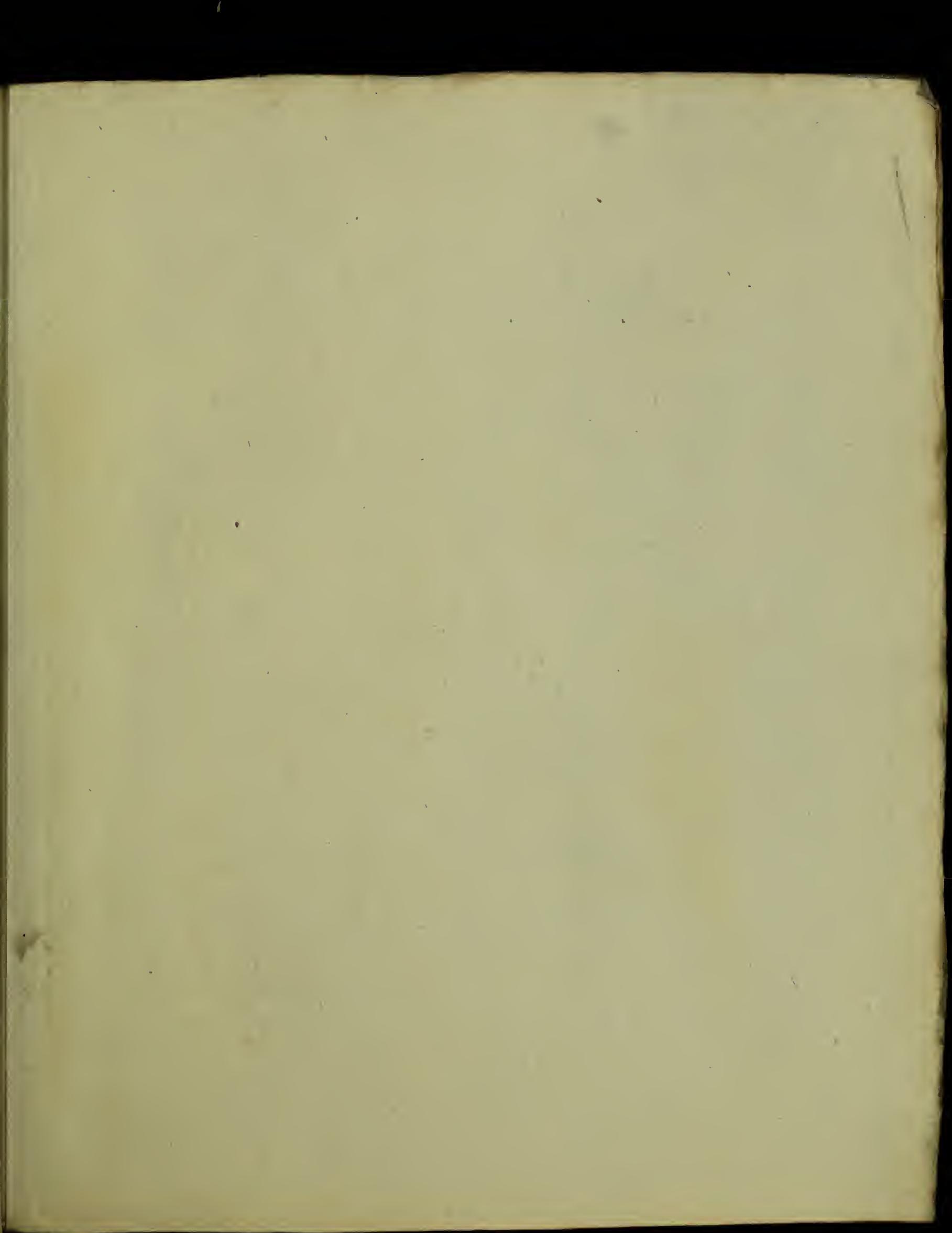
all.

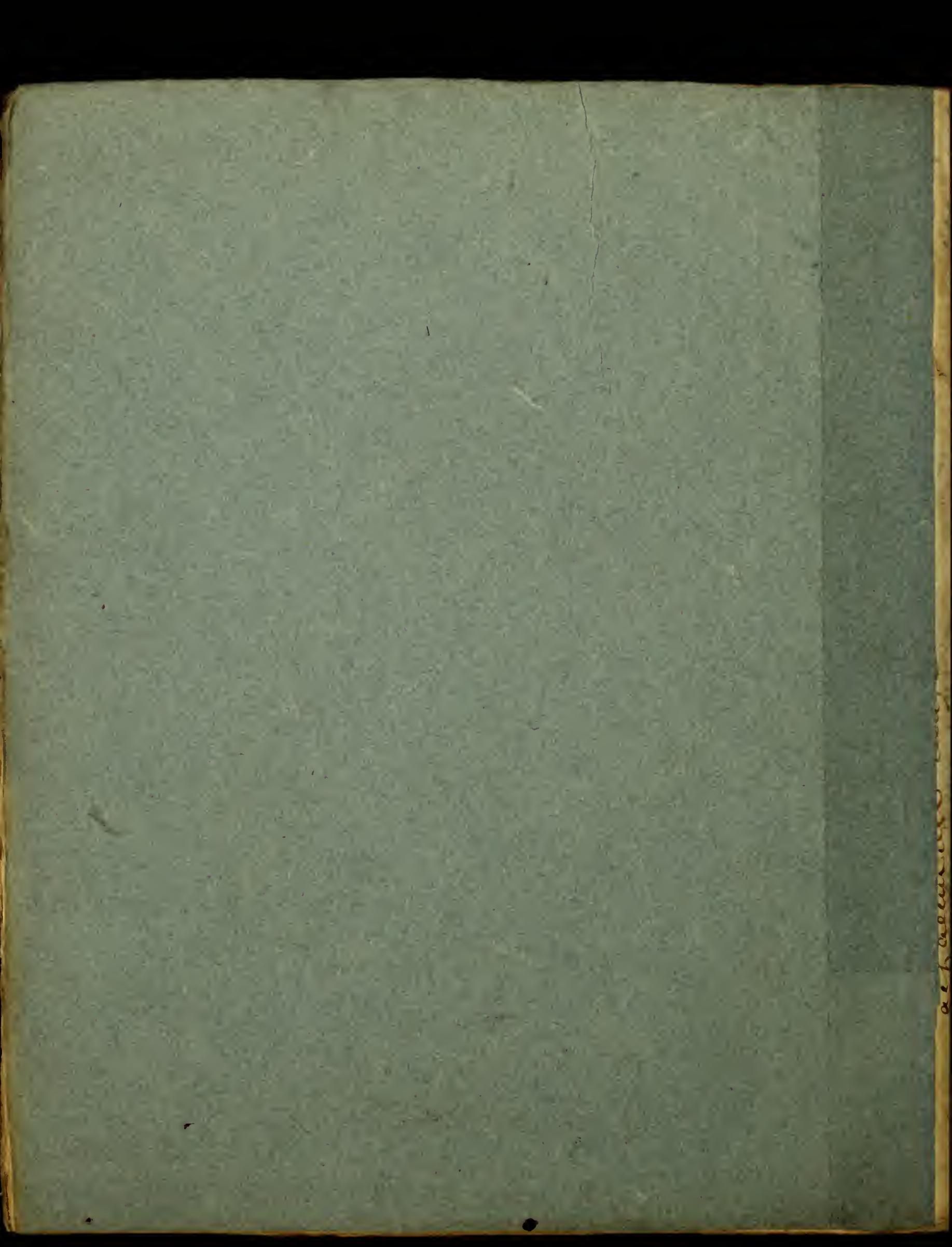
Chorus

f

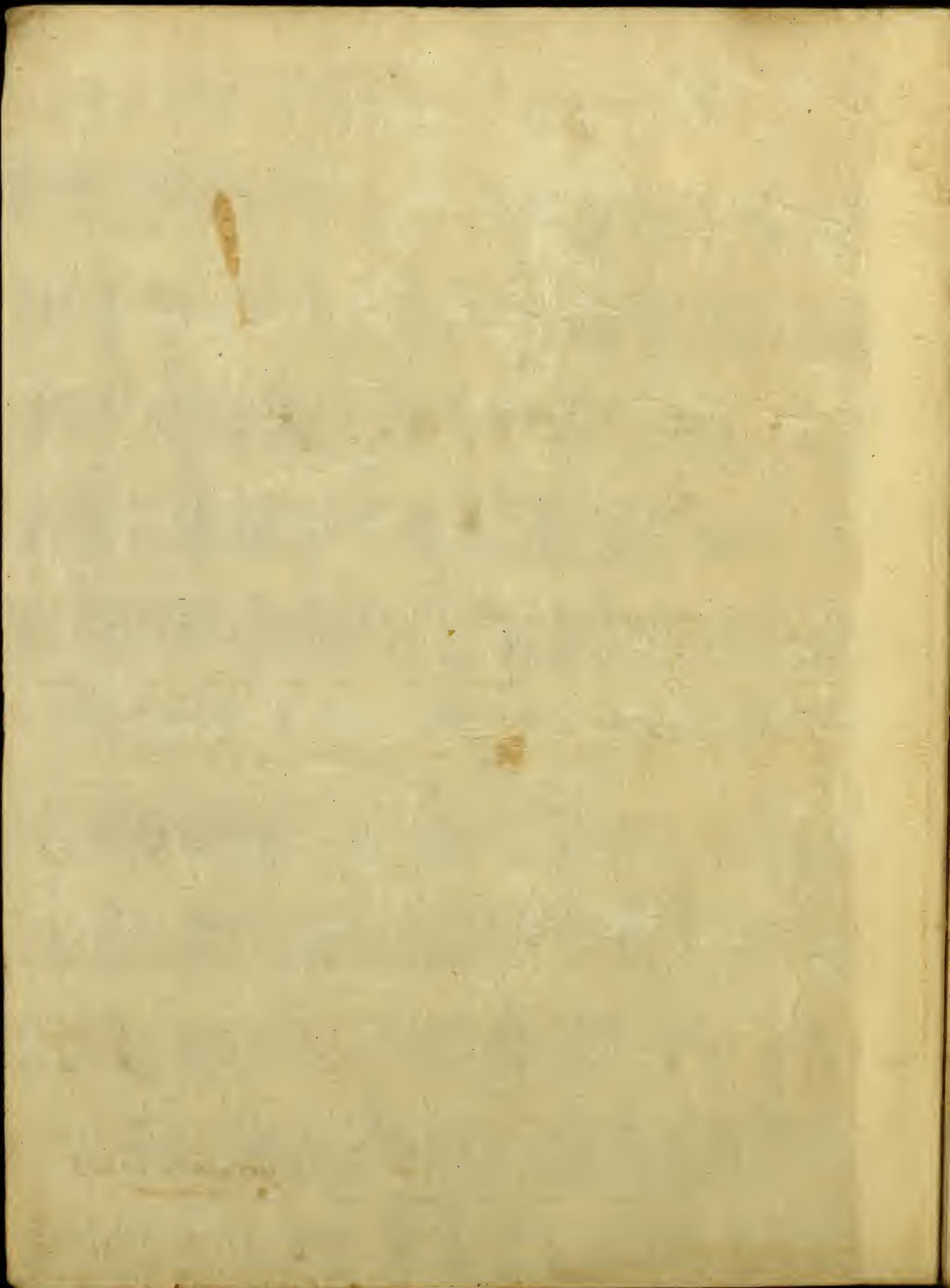








Comjones
par Philidor
12 Parties 98°, 30,
Alto Viola



Alto Viola

OVERTURA

All' F

Fassi

P *F* *P*

pianiss

F

F P P F

P

Fassi

P *F* *P*

pianiss

Fassi

P cres *F* *Fassi* *F* *FPP* *F*

Moderato

N° I.

F *P* *Fassi* *F* *F* *P* *F* *F*

Volti

Gregoire d'ine'

2
Alto Viola canto
 F P
 F P F P
 P F P F P
 P F P F P
 P F F F P
mezzo F F P
 P F P F
 P F P
 P F P
 F Consordini F assai
 II 2/4 F P
 F P
 poco F F P
 piano Minore D. C. al Segno
 Allegretto D. C. Magare
 III 2/8 F P

This image shows a page from a handwritten musical score for Alto Viola. The score consists of three staves of music, each with its own unique set of dynamics and performance instructions.

- Staff 1:** Labeled "Alto Viola canto". It features a mix of eighth and sixteenth-note patterns. Dynamics include "F" (fortissimo), "P" (pianissimo), and "mezzo" (mezzo-forte). Measure numbers 2 through 12 are present.
- Staff 2:** Labeled "Consordini" and "assai". It includes a dynamic marking "poco F". Measure numbers 2 through 12 are present.
- Staff 3:** Labeled "Allegretto" and "D. C. Magare". It includes a dynamic marking "piano". Measure numbers 3 through 12 are present.

The music is written on five-line staves with vertical bar lines indicating measures. The first staff uses common time (indicated by a 'C'), while the second and third staves use 2/4 time (indicated by a '2/4'). The third staff also indicates a key change to "Minore" (minor key) and "D. C. al Segno" (Da Capo al Segno).

Alto Viola

3

Handwritten musical score for Alto Viola, page 3. The score is organized into 12 staves. The first staff begins with a dynamic of *P*, followed by a section of eighth-note patterns. The second staff starts with *F*, followed by *p*, *poco F*, and *F*. The third staff includes *F*, *p*, *Maestoso*, *mezzo I*, *F*, *p*, and *D.C.*. The fourth staff is labeled *N.^o* IV, *F*, *corni*, *F*, *Pianis*, *poco F*, *pianis*, *F cresc*, and *F*. The fifth staff features *pianis* and *poco F*. The sixth staff contains *F* and *F*. The seventh staff includes *F*, *F*, *F*, *F*, and *F*. The eighth staff is marked *F*. The ninth staff begins with *Allegro*, *F*, *P*, *F*, *F*, and *F*. The tenth staff includes *F*. The eleventh staff is marked *P*. The twelfth staff begins with *Allegretto*.

4 *Allegro*

Alto Viola

F F P F

P F P F P F P F P

P F eres for assai P

3 4 o o o o o o

F corni Sonsharmoni F

o o o P

P P F F corni F

P F P F F P F

P F I

I P F

I I

Chanson

V 2 F P Moderato pecc F F

O B

VI Andantino P F F F avai

Alto Viola

5

Handwritten musical score for Alto Viola, page 5. The score consists of 12 staves of music. The first staff begins with *rinf.*, *F*, *assai*, *P*. The second staff starts with *p*, *P*, *F*, *S*, *P*, *P*. The third staff begins with *rinf.*, *F*, *assai*, *P*. The fourth staff starts with *F*, *F*, *assai*, *F*. The fifth staff begins with *Andante*, *pianiss.* The sixth staff starts with *D.C.*. The seventh staff begins with *Allegro*, *poco F*, *P*. The eighth staff starts with *F*, *P*. The ninth staff begins with *F*, *pianiss.* The tenth staff starts with *P*, *P*, *F*, *P*. The eleventh staff begins with *P*, *F*. The twelfth staff begins with *pianiss.*, *P*, *F*, *pianiss.* The thirteenth staff begins with *pianiss.*, *F*. The fourteenth staff begins with *pianiss.*, *P*, *Cres.*, *F*, *assai*, *P*, *F*, *assai*. The score concludes with *Fin du 1^{re} Acte*.

Alto Viola

6 Alto Viola

2^e Acte VIII

F P F P F P F P

F F assai

poco F P F P F P

D.C.

IX Allegro

F P F P F P

F F assai Jones IIonora

F du m^{ie}pr^{ie} ! All^{ie} ne raigne rien

X Moderato

F P F F poco F F

poco F F

poco F F

Allegretto

F assai P

F P F P

D.C.

XI Allegro

F P F P F P

F P F P

F P

Alto Viola

XII

F P F P F *Fassai*

Largo

Sostenuto P Cres fortis P Cres F P *Fassai* Presto P *Largo*

XIII

F P F P F *Fassai*

F des. pianis F *Fassai* pianis

Alto Viola

XIV. *Andante Pianissimo* *poco F P F* *poco F*

XV. *Allegro* *F assai* *P* *poco F*

crescendo *F assai* *P*

poco F *P* *Cresc.* *F* *poco F* *F*

F assai *P* *Cresc.* *F* *P* *crescendo*

F assai *P* *F* *P* *F*

F assai

SINFONI

Allegro

Alto Viola

pianissimo

F assai

pianis

poco F

P F P F

P F assai

P cres

F P cres F assai

4 F assai

pianis

F

P

poco F P

F P F P

F

10

Alto Viola

XVII 2 4 F *s.* P *poco F* *mezzo F* P

Allegro

XVIII *cres F P cres F P*

F F F P

*Je n'ai plus de témoins Soulage ton men-
souffrance*

ou Suis je qu'au je suis quelle nuit quelle horreur Mon pere quelle est la triste

P P P

Je n'entends plus de cris on se tait le bruit

Pone F P P

carre partez avec la Basse Mais ce profond Silence augmente encor ma

Pianissimo Smorzato Andante Sostenute

*peur tout ce que je vois m'epouvante Mesuré cette lu-
eur*

P

Alto Viola

II

pâle et tremblante dans mon Sein por - te la frayeur
pianis P F

Et cependant j'e prouve une douleur partez avec la Bas.
pianis

le Sentiment qui m'anime et m'enchant le malgré moi charme ma douleur.

Aria Sostenute P Allegro Adagio

Lento

F Fassai P

Allegro P cresc F P F P F

Fassai P Fassai

P Cres F sp sp sp sp cresc f Fassai
pianis P Fassai P Fassai

I P cresc I P e cresc F sp FP FP

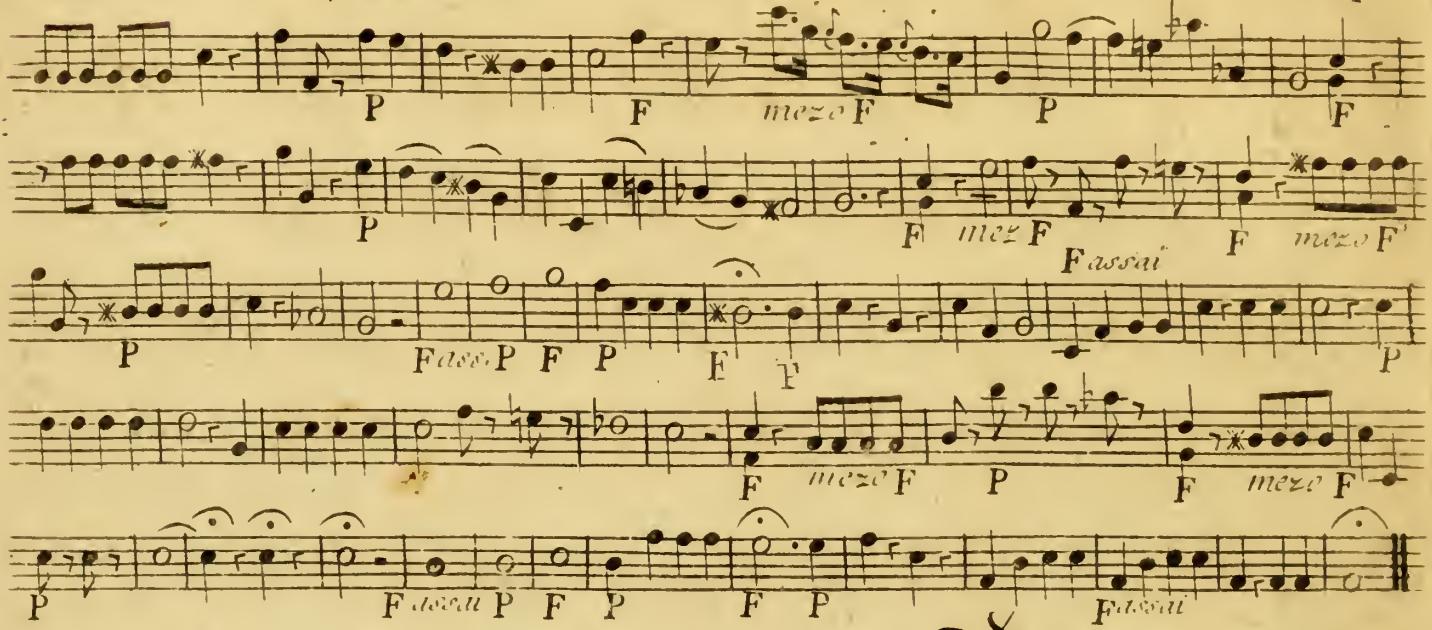
P P F Fassai F assai F assai

12

*Molto Andante**Alto Viola*

XIX

2

F piano

XXI

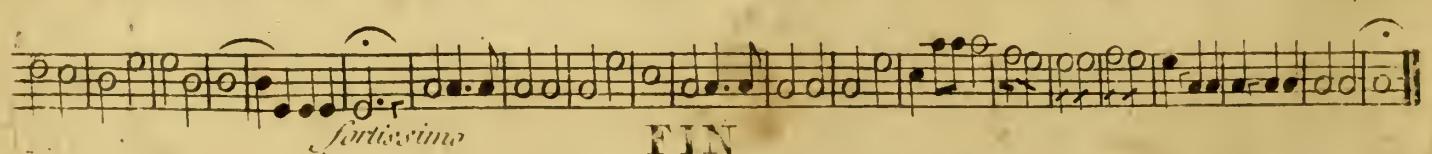
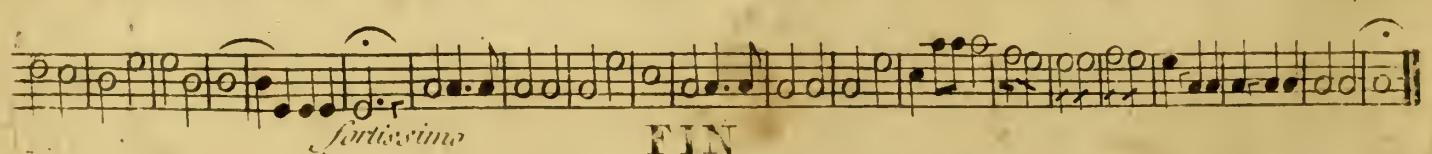
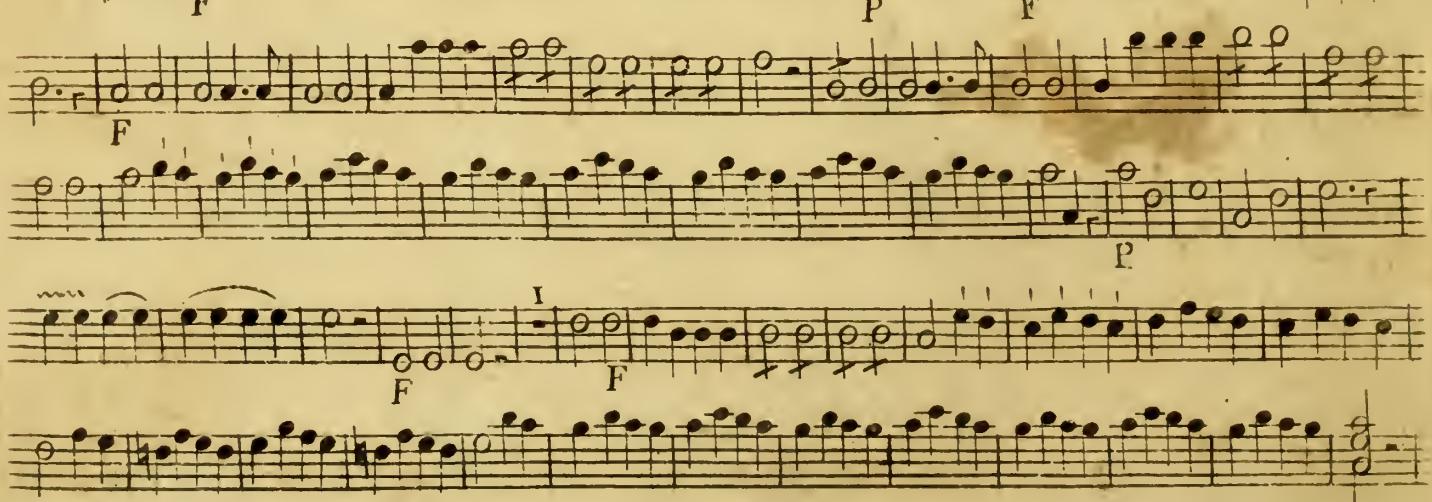
Vaud'ville

F

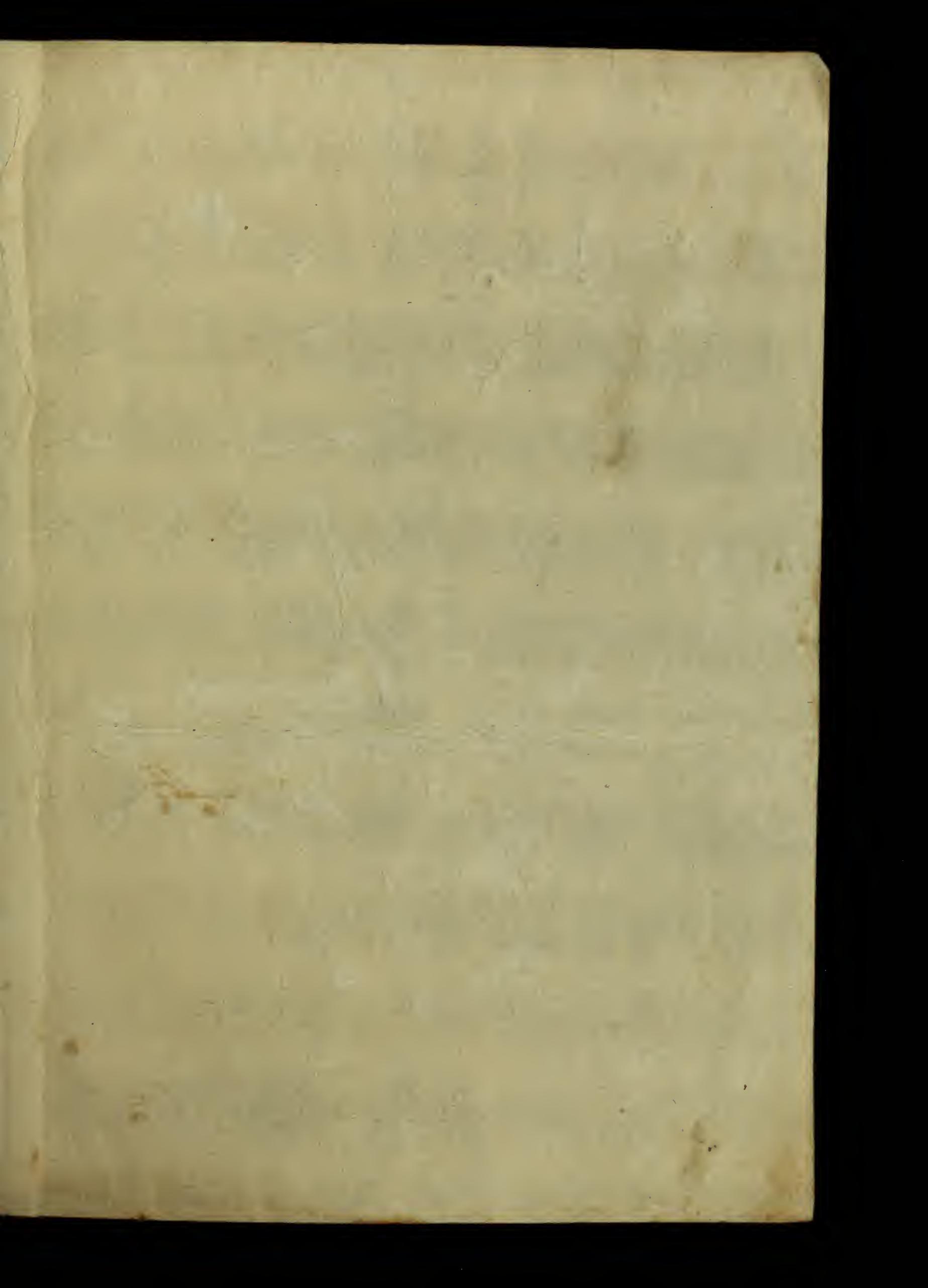
*Chorus**Allegro*

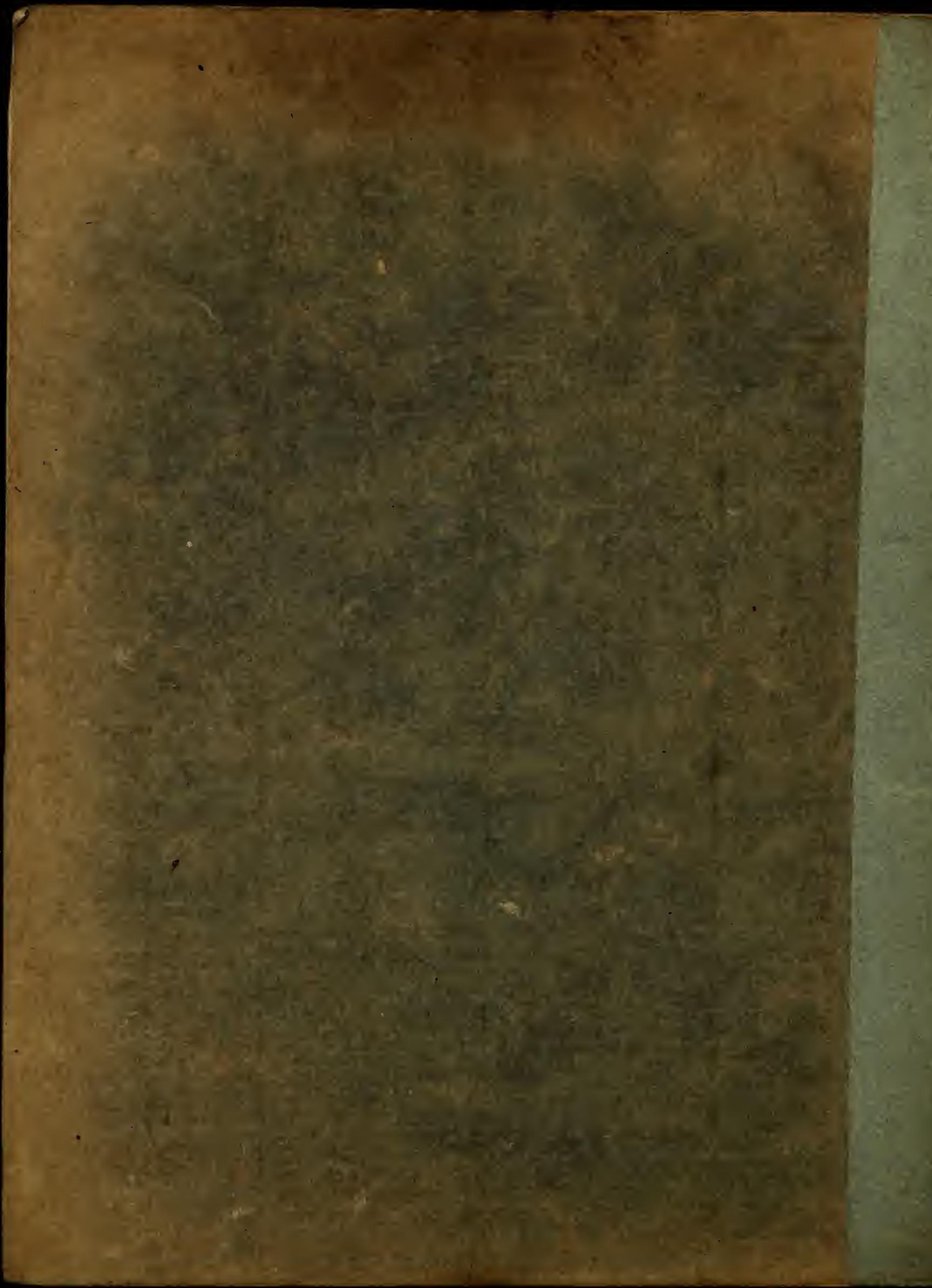
F

P

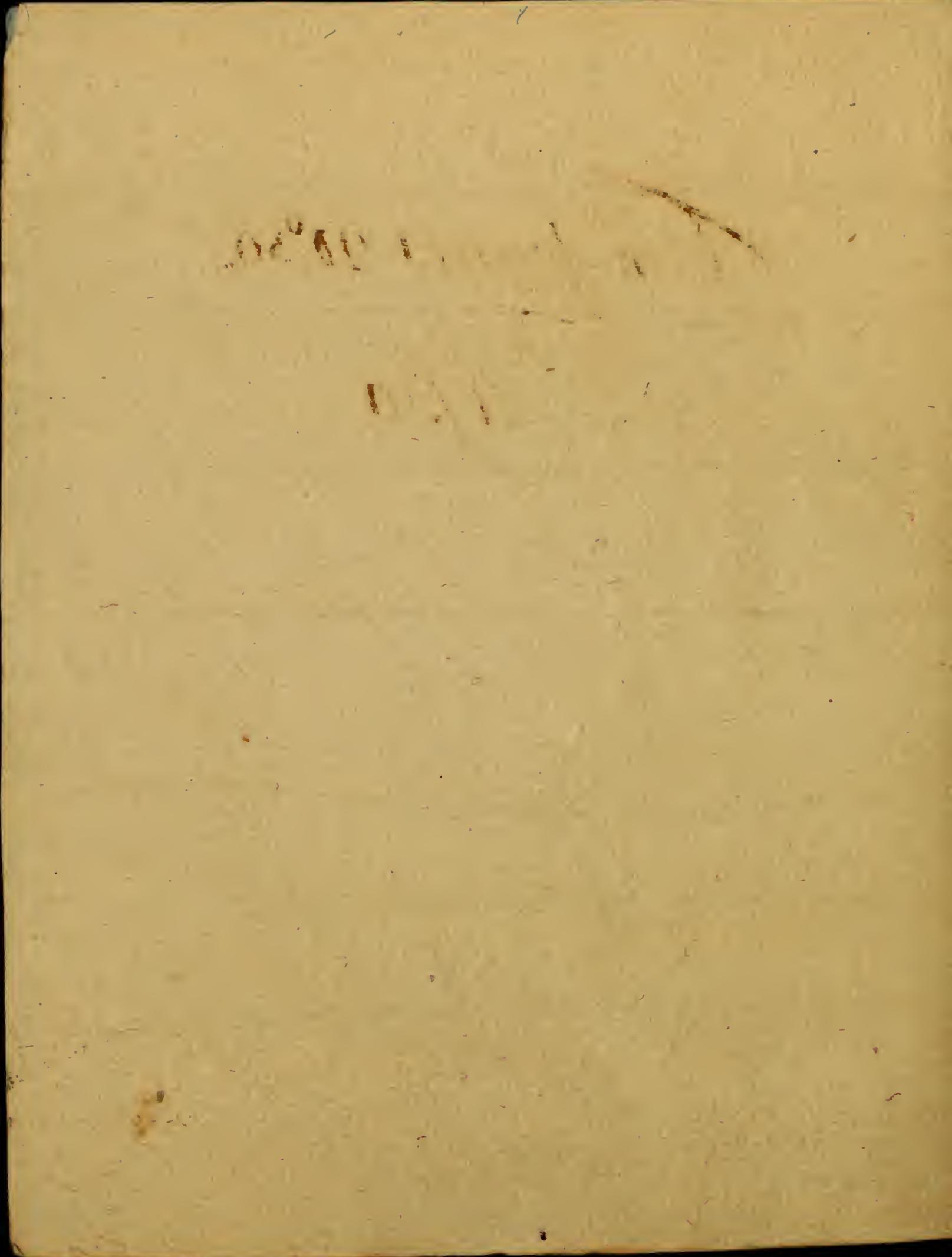
D. C. al Segno*fortissimo*

FIN





Tom Jones
Baſto
Parties, № 30.



Tom Jones No. 30.

Bass

ouverture

Handwritten musical score for orchestra, featuring ten staves of music. The score includes dynamic markings such as *allegro assai*, *forte*, *p*, *p* (pianissimo), *assai*, *poco*, *si*, *acc.*, and *f* (fortissimo). The music consists of various rhythmic patterns and harmonic progressions typical of an overture.

1101 *moderato*

aller au signet



consordini

n^o 2

que je ne suis pour le repeler.

poco

Dacapo al Segno

mineur

majeur Dacapo al Segno

andantino

n^o 3

ne le crois pas

poco

poco

faibl

Dacapo al Segno

poco

no 4 nous avoit pas suivi le couler

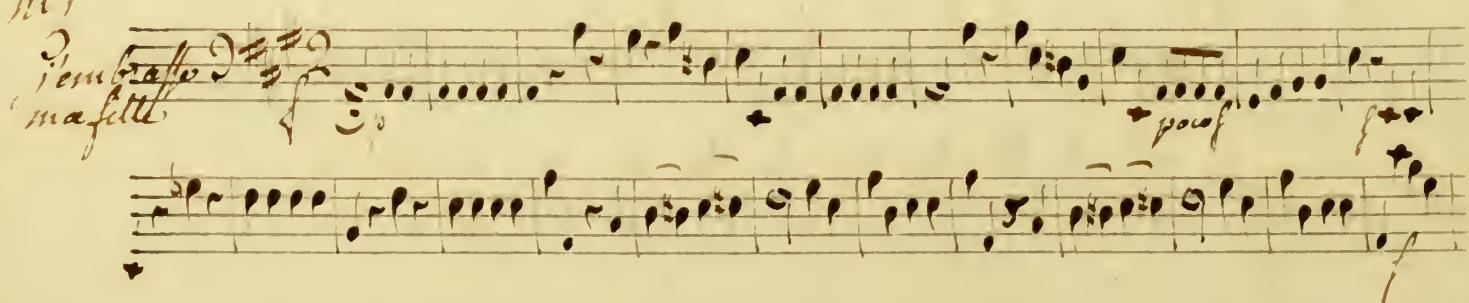
mais toso

A handwritten musical score for three staves. The top staff begins with a treble clef, a common time signature, and a dynamic marking of \mathfrak{f} . It consists of six measures of music. The middle staff begins with a bass clef, a common time signature, and a dynamic marking of \mathfrak{f} . It also consists of six measures. The bottom staff begins with a bass clef, a common time signature, and a dynamic marking of \mathfrak{f} . It consists of six measures. The score is divided into sections by tempo changes and dynamics. The first section is marked *mais toso* and *assai*. The second section is marked *assez* and *assez*. The third section is marked *allegretto* and *modérément*. The fourth section is marked *allegro* and *assez*.



No. 5

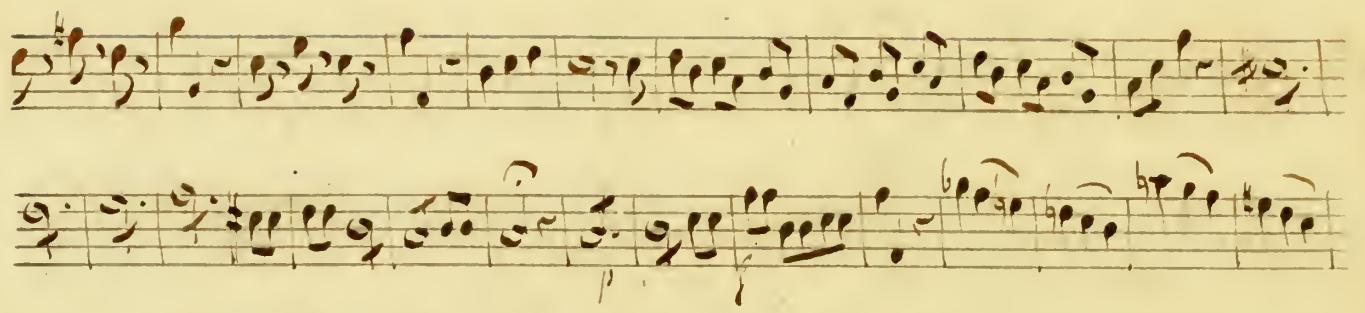
Moderato



andante

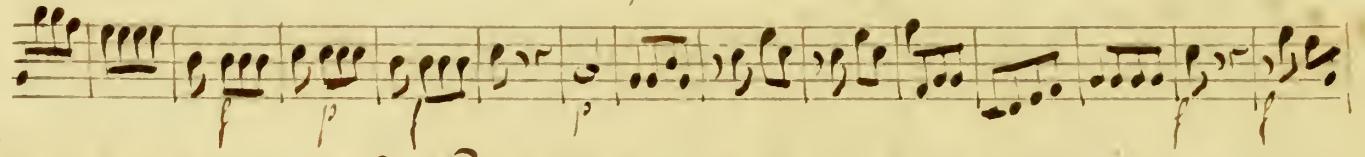


Handwritten musical score for two staves, page 107. The top staff consists of five systems of music, each starting with a treble clef and a common time signature. The first system ends with a fermata over the last note. The second system begins with a dynamic instruction "poco rinf". The third system starts with "andante". The fourth system begins with "rinf". The fifth system begins with "poco". The bottom staff begins with a bass clef and a common time signature. It contains six systems of music, each starting with a bass clef. The first system ends with a fermata over the last note. The second system begins with a dynamic instruction "rinf". The third system begins with "poco". The fourth system begins with "rinf". The fifth system begins with "poco". The sixth system begins with "rinf". The score includes lyrics in French: "Pourquoi de perdre", "allegro assai", "afon", and "volley cubito". The score is written on aged paper.



en deprend l'ouverture
pour entrer

acte 2^d poulente

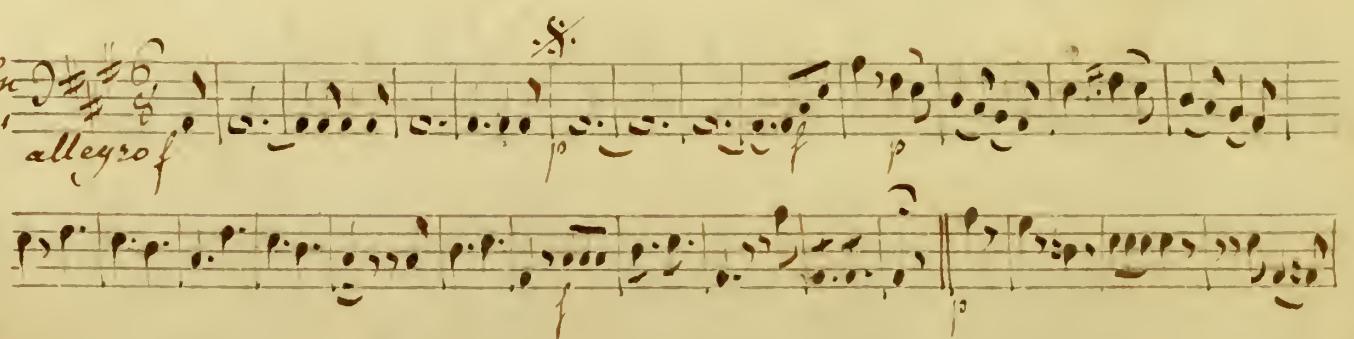


Dacapo al ceyno

No 9

a qui
est aller

allegro f



S. *Dacapo al degno*

n° 10 *ma rois mon camarade* *andantino* *p*

allegro *piano*

allegretto *p*

de la chance de nos fortune *p* *poco*

piano *fattai*

No 12 *Largo*

uchere

This section contains five staves of handwritten musical notation. The first four staves are in common time, featuring various note heads and stems. The fifth staff begins with a '2' indicating a change in time signature. The notation is dense and expressive, with many slurs and grace notes. The text 'Dacapo al Segno' appears above the final staff, with 'Largo' written below it.

No 13

du nouveau
pour mon

This section contains six staves of handwritten musical notation. The first two staves begin with 'du nouveau' and 'pour mon'. The notation consists of various note heads and stems, with some slurs and grace notes. The third staff features a prominent bassoon-like line. The fourth staff includes a dynamic marking 'poco p'. The fifth staff has a '2' indicating a change in time signature. The sixth staff concludes with a bassoon-like line.

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of eight staves of music, each with a vocal line and a piano accompaniment. The vocal parts are written in soprano and alto clefs. The piano part is written in common time, with a bass staff and a treble staff. The vocal parts are written in common time. The music is divided into sections by measures, with various dynamics and performance instructions. The lyrics are in French, and the score is signed "Jacques Offenbach".

1. *Assai* *Assai*

2. *poco p* *Da son real* *tutti* *Da son da*

3. *oublier moi je* *Da son real* *tutti* *Da son da*

4. *vous finriez* *tutti* *Son de son real* *tutti*

5. *poco* *assai* *poco*

6. *minore*

7. *cru* *Gacapo al segno*

8. *allegro*

9. *jai promis de ne* *poco* *poco* *poco*

10. *plus vous riez* *poco* *poco* *poco*

11. *cru* *Assai*

12. *Assai*

13. *cru*

14. *p*

Bass

assai

assai

fin du 2 acte

moderato

Inter acte

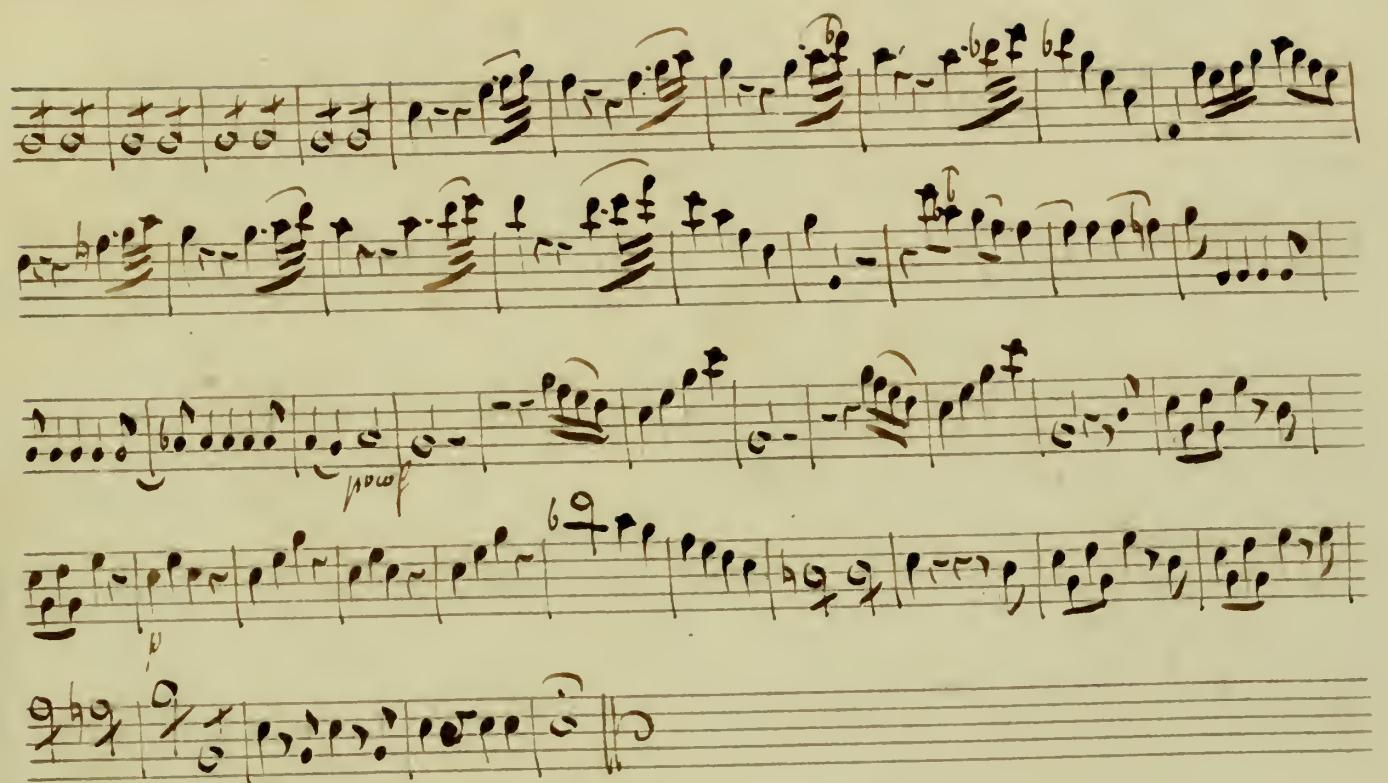
mod

crossed-out section

cresc

cresc

This is a page from a handwritten musical score. The music is written on five-line staves. The first section of music ends with a repeat sign and the instruction "fin du 2 acte". The second section begins with the tempo "moderato" and the instruction "Inter acte". A large portion of the music in this section is crossed out with dense brown ink. The final section begins with two "cresc" markings. The notation includes various note heads, stems, and rests, typical of early printed music notation.



1017 con cordini

se perfide

14

allegro

da capo al segno

A handwritten musical score for three staves. The top staff uses a soprano C-clef, the middle staff uses an alto F-clef, and the bottom staff uses a bass G-clef. All staves are in common time. The score includes dynamic markings like f (fortissimo) and p (pianissimo), and a tempo marking "allegro". The section ends with "da capo al segno".

me voila sans lemoins soula ge loi mon

A handwritten musical score for three staves. The top staff uses a soprano C-clef, the middle staff uses an alto F-clef, and the bottom staff uses a bass G-clef. All staves are in common time. The score includes dynamic markings like f (fortissimo) and p (pianissimo).

œur ou suis je quai je fait quelle nuit quelle hereur

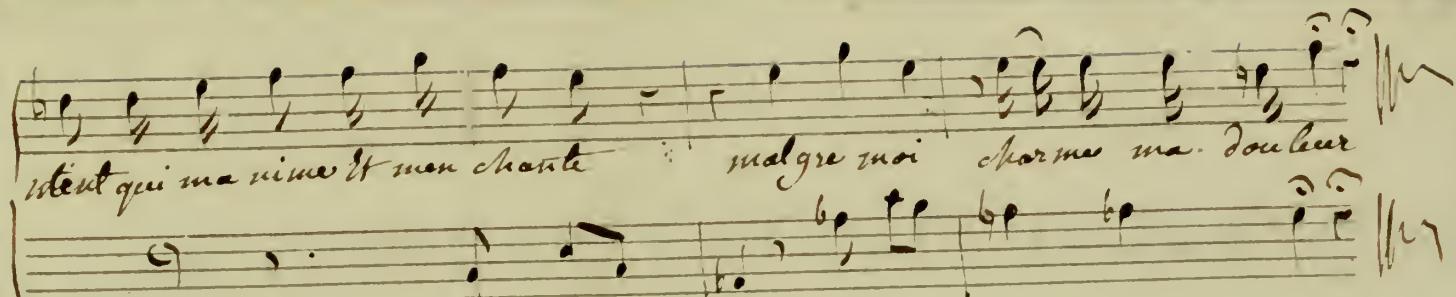
mon pere quelle est ta tres lassé , je n'entends plus de

crix ou se fait le bruit cesse mais a profond silence

augmente encor ma peur tout ce que je vois me paraînt

cette lueur pale et tremblante dans mon sein par le la frayeur

et ce pendant je prouve une douleur le gant



Lento

The second page of a handwritten musical score. It features a vocal line and piano accompaniment. The vocal line continues with lyrics in French. The piano accompaniment consists of two staves. The first staff uses a treble clef, and the second staff uses a bass clef. The music is written on five-line staves.

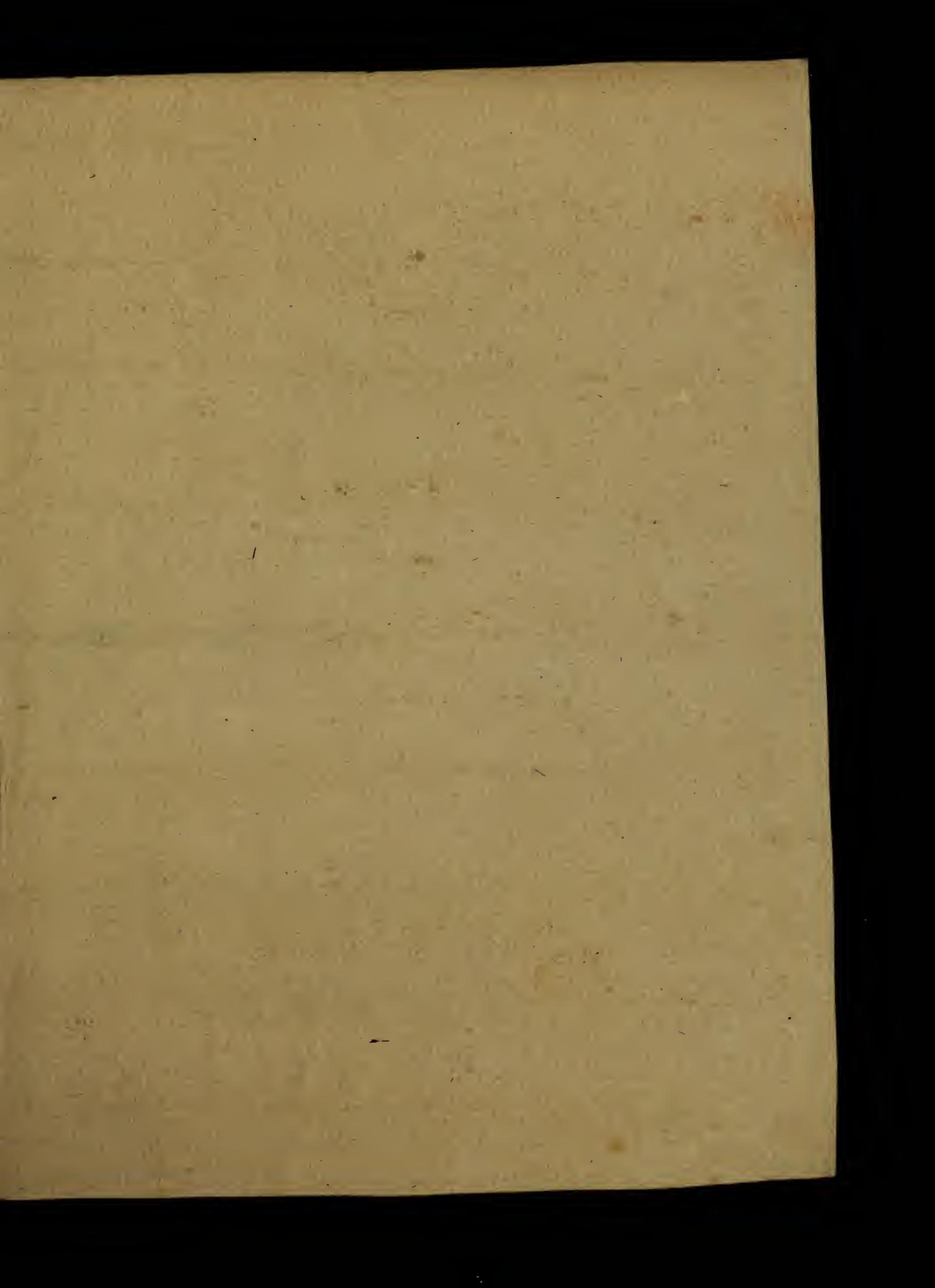
The third page of a handwritten musical score. It features a vocal line and piano accompaniment. The vocal line continues with lyrics in French. The piano accompaniment consists of two staves. The first staff uses a treble clef, and the second staff uses a bass clef. The music is written on five-line staves.

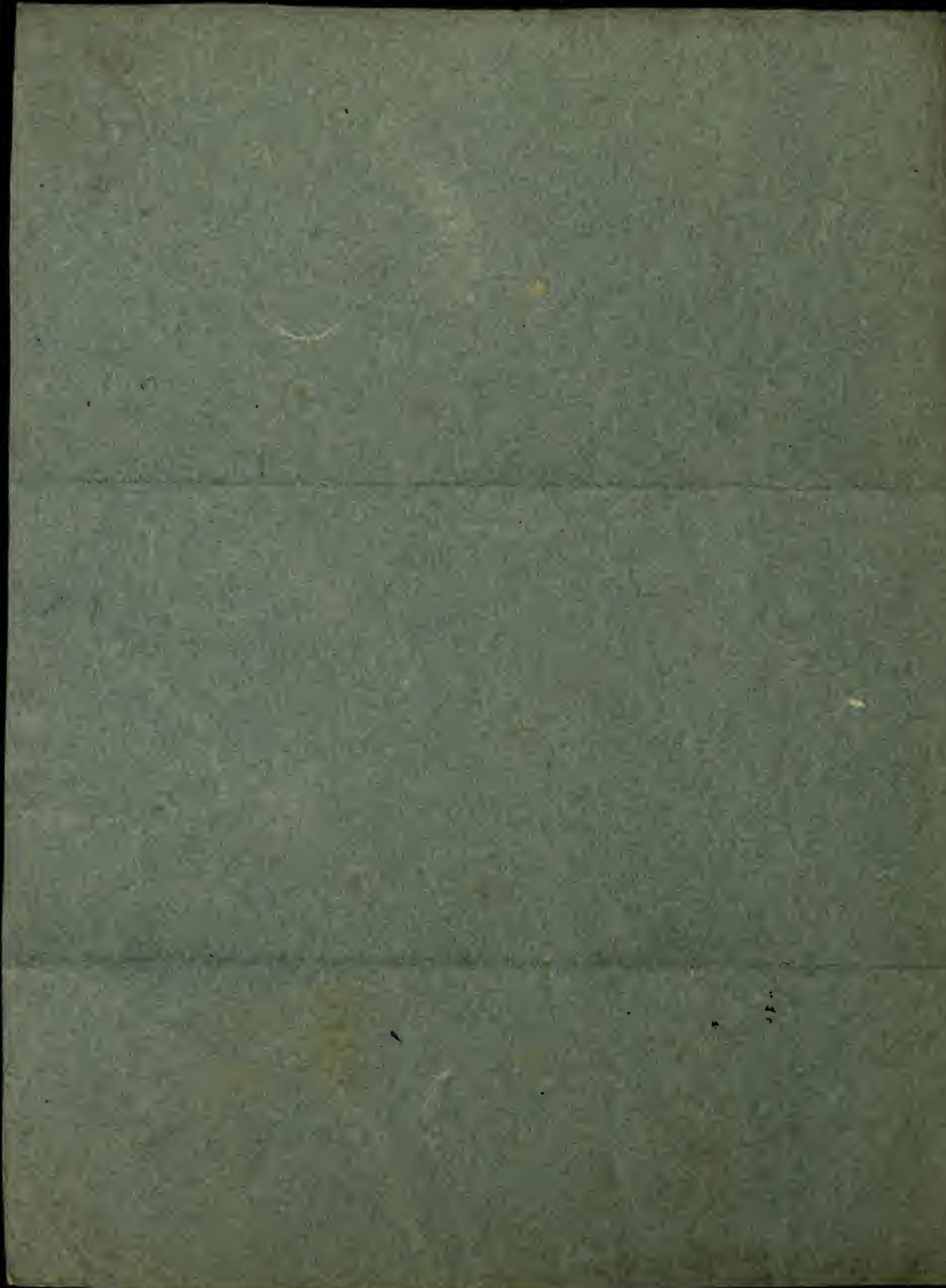
19

Nelle andante

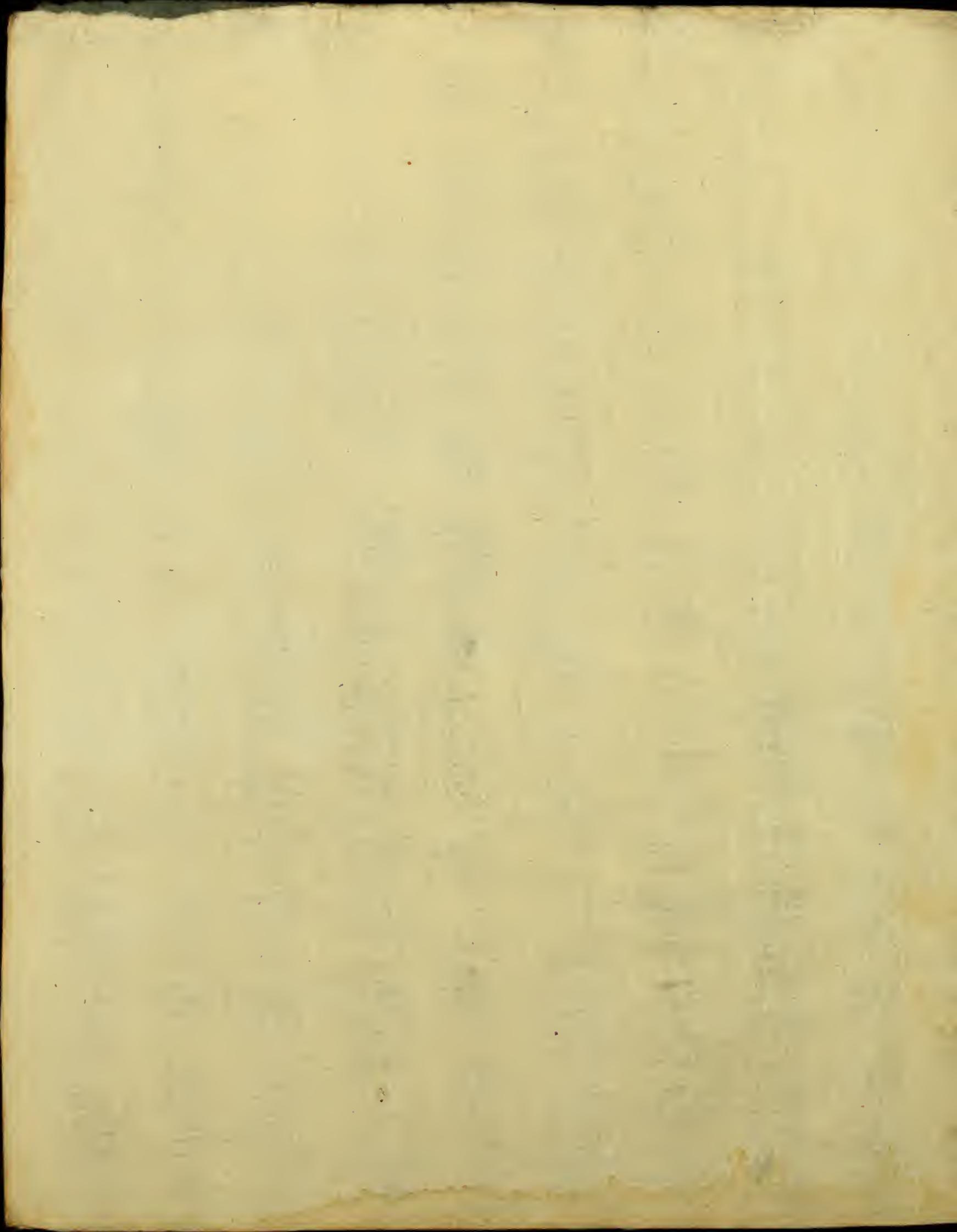
alley ro







Zem. Tonet
Daf^o
A = 30 -



Baſo

Tom Jones

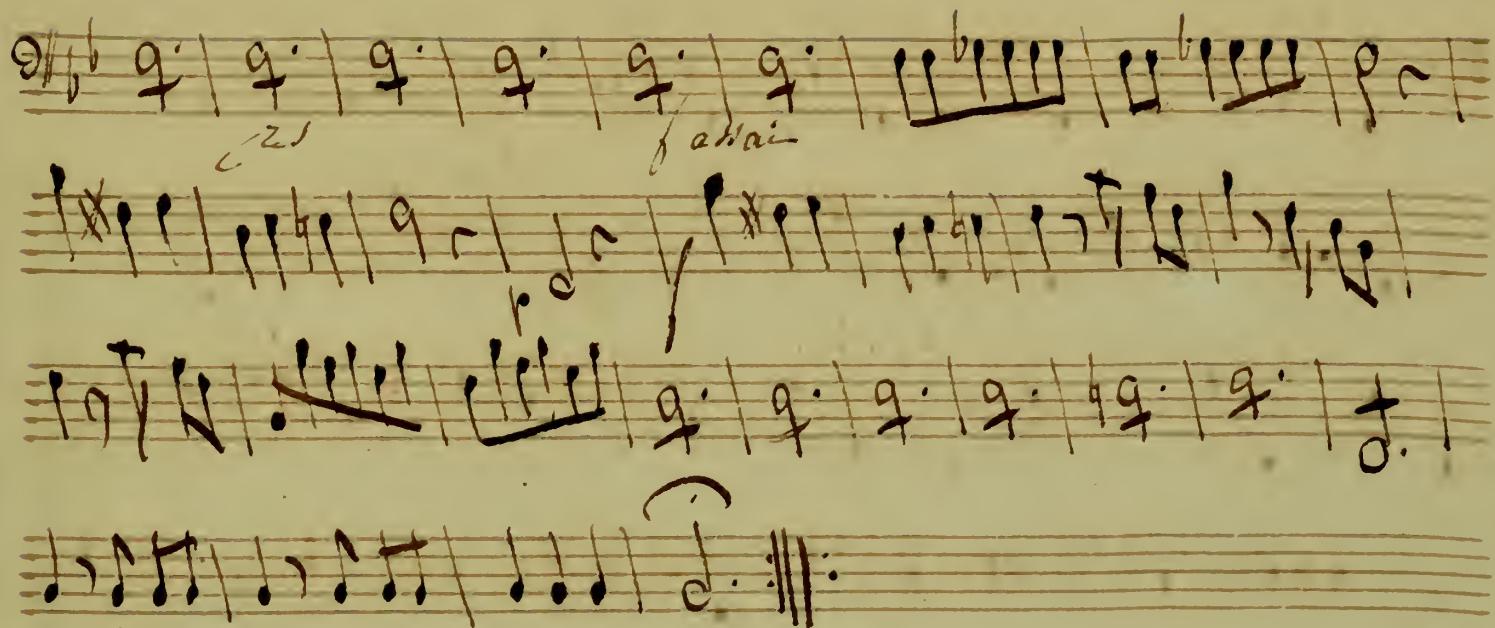
oeuvre en trois actes

Musique de Chilidor.

Overture

Tom Jones Basso



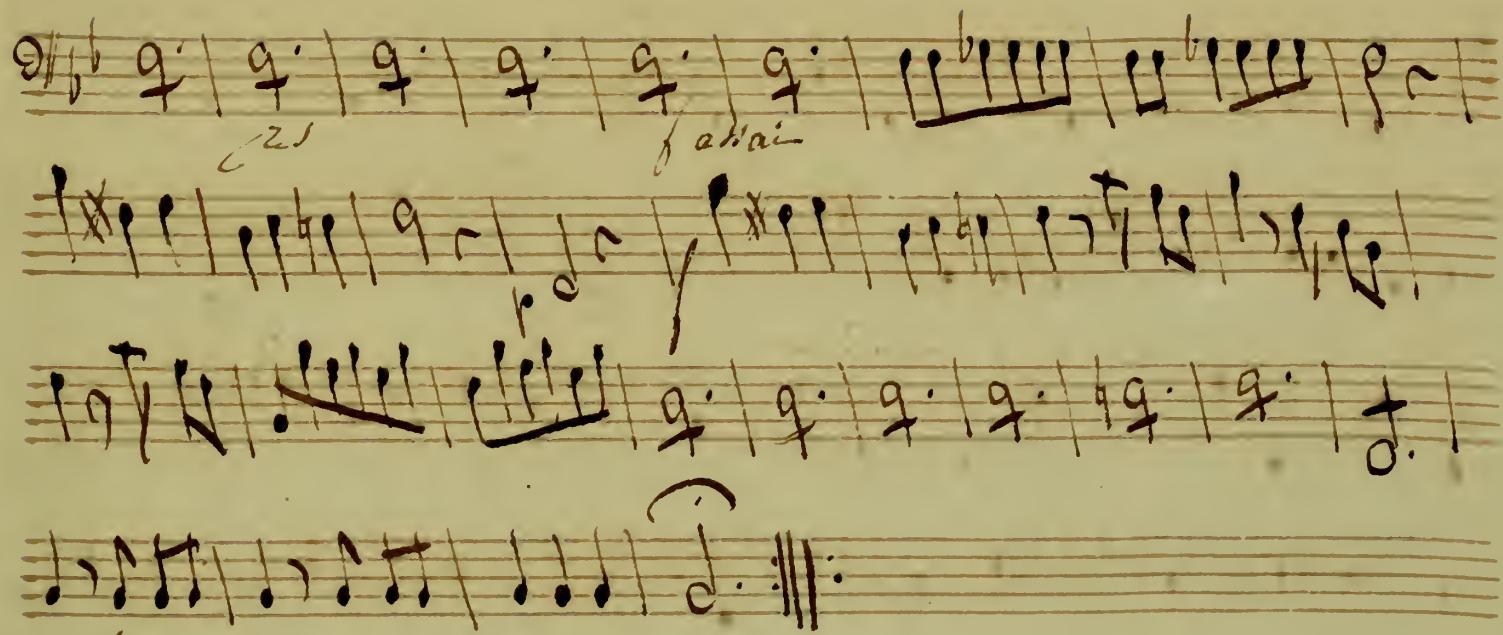


N.1 *Moderato*

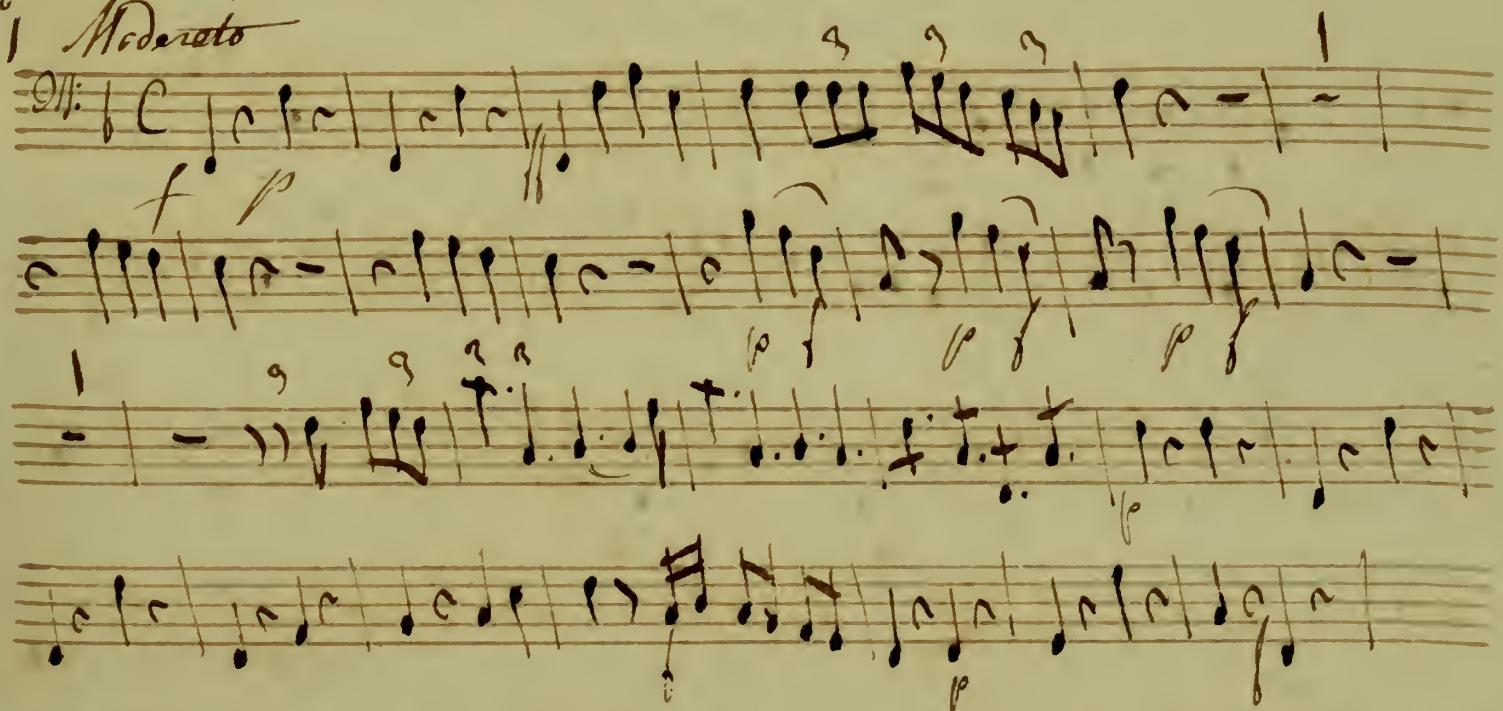
Overture)

Tom Jones Basso

A handwritten musical score for "Tom Jones Basso". The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in brown ink on light-colored paper. The first staff begins with a dynamic instruction "all assai" above the staff. The lyrics, written in Japanese hiragana, are placed below the vocal line. The vocal line features various note values including eighth and sixteenth notes, often grouped by vertical bar lines. The piano accompaniment is written in the lower staves, showing a mix of eighth and sixteenth-note patterns. The score concludes with a final dynamic instruction "assai" above the piano part.



1.1 Moderato



Kott.

10

mezzo f

2.

11

*Qui j'en suis venu le repeler
Gou soldini*

12

5

A handwritten musical score for two voices and piano. The score consists of eight staves of music. The top staff is for the soprano voice, indicated by a 'S.' at the beginning. The second staff is for the alto voice, indicated by an 'A.'. The third staff is for the piano, indicated by a 'P.'. The fourth staff is for the basso continuo, indicated by a 'B.C.'. The fifth staff is for the piano again. The sixth staff is for the soprano. The seventh staff is for the alto. The eighth staff is for the piano. The music includes various dynamics like 'p' (piano), 'f' (forte), and 'ff' (double forte). The tempo markings include 'minuetto', 'andantino', and 'cantabile'. The vocal parts have lyrics in Italian. The score is written on aged paper.

S. *Da capo al segno*

minuetto

S. *ma non troppo. Da capo al segno*

andantino

cantabile

piano

cantabile

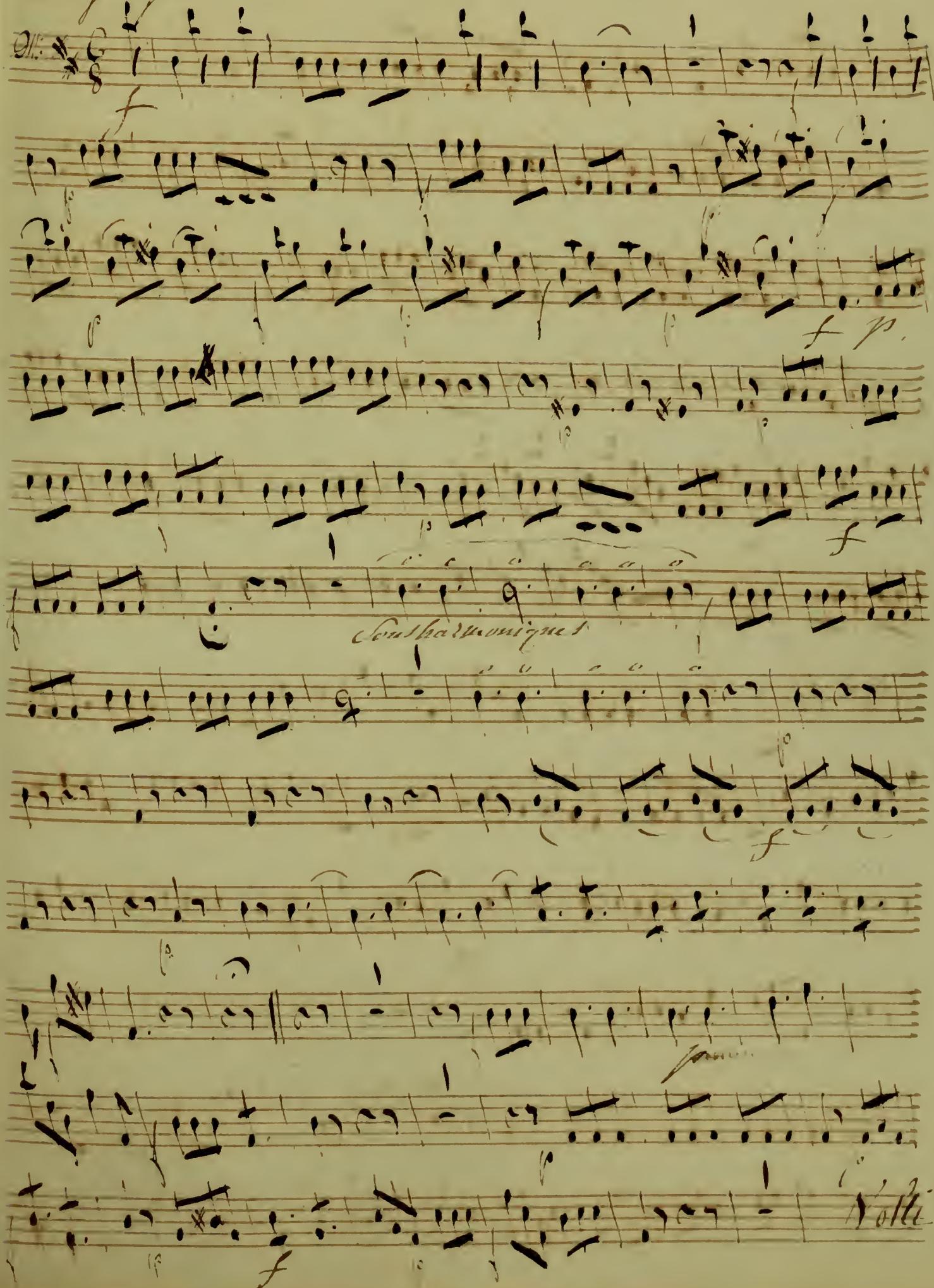
Da capo al segno

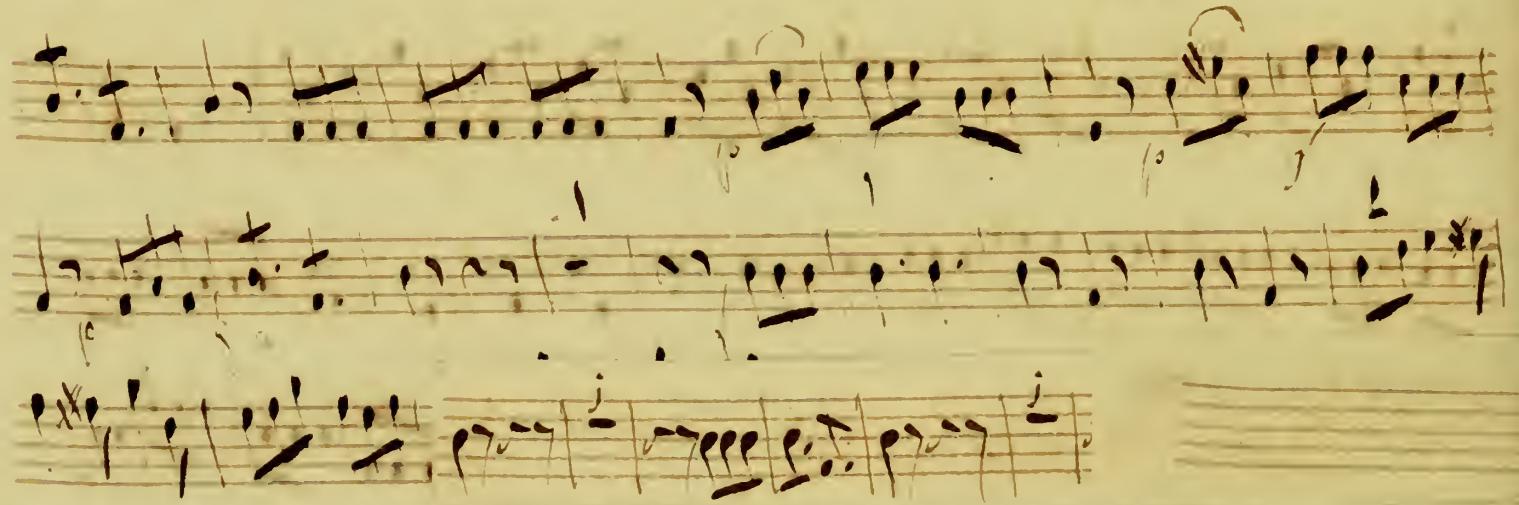
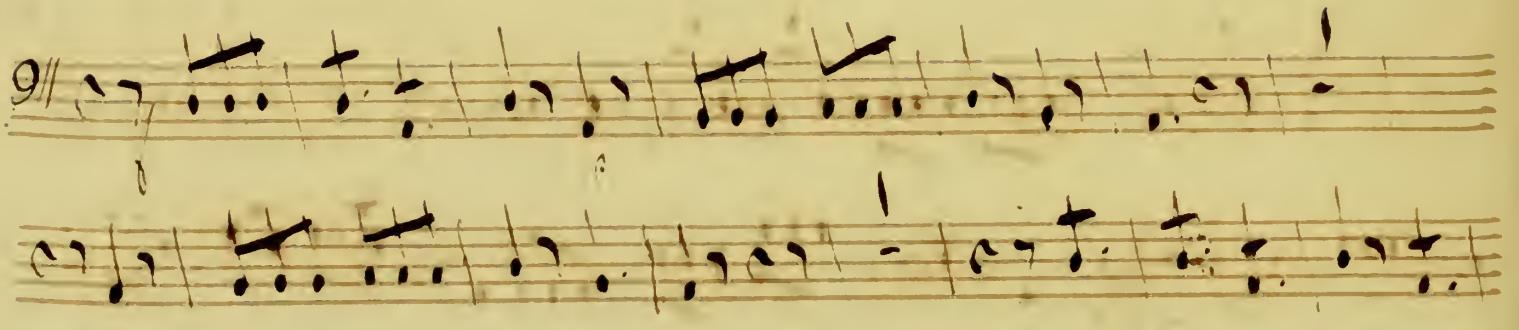
(de nous avoir pas finis. Roulé)

Allegato

A handwritten musical score for piano, consisting of six staves of music. The score begins with a tempo marking of *Allegato* and a dynamic of *f*. The first two staves feature complex rhythmic patterns with sixteenth-note figures. The third staff includes a dynamic of *p* and a tempo of *Gies*. The fourth staff contains a dynamic of *p* and a tempo of *10*. The fifth staff features a dynamic of *p* and a tempo of *mitai*. The sixth staff includes a dynamic of *p* and a tempo of *andante*. The score concludes with a final staff marked *allegretto* and *f*, followed by *andante*.

Allegro assai





Mod.
Si l'embrasse ma fille

N^o 5



Se me le pue

N^o 6



pop. 1st

Off.

N° 2 (Pourquoi le jocund)



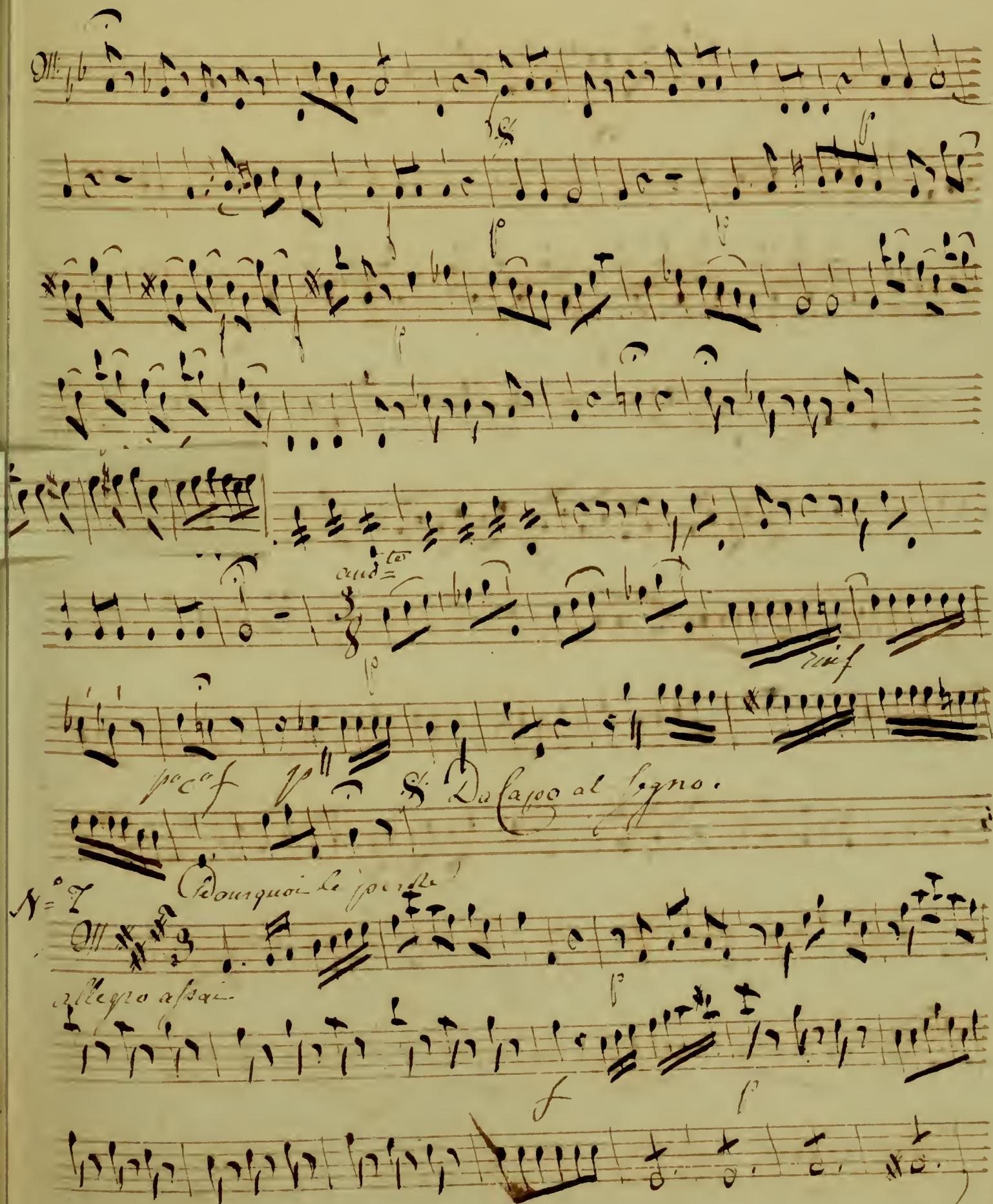
N. 5 Mod = 8 Il sembra ad una fille

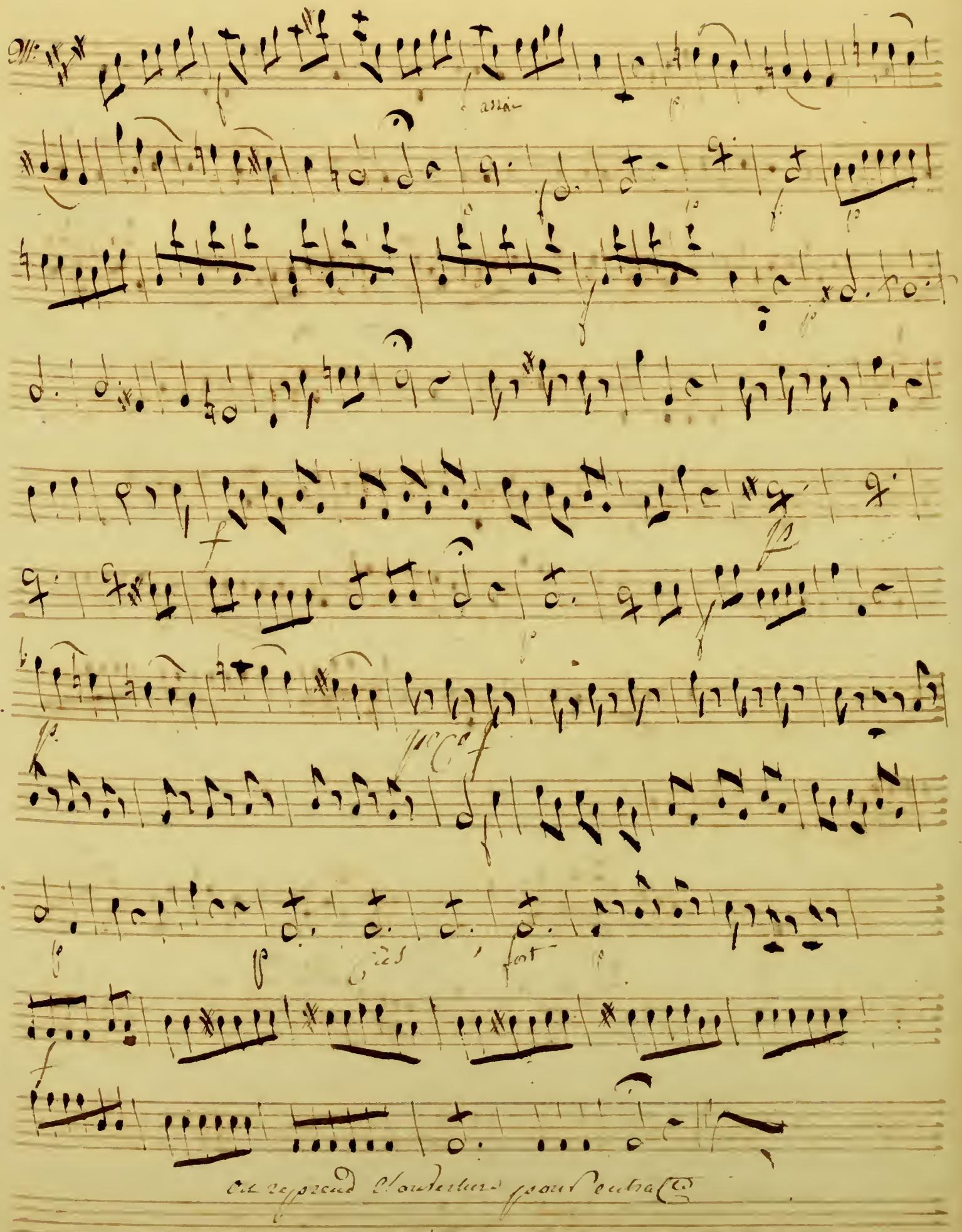


Le ore le spunt



Ho, l'aut





Acte second

N^o 8 a *Adagio*

Camais h'entend l'ame li triste.

Dalago al Segno

Qui en est allé

Adagio

N^o 10 *au claviers* *Si tu me vois mon Ch^{er} ami*

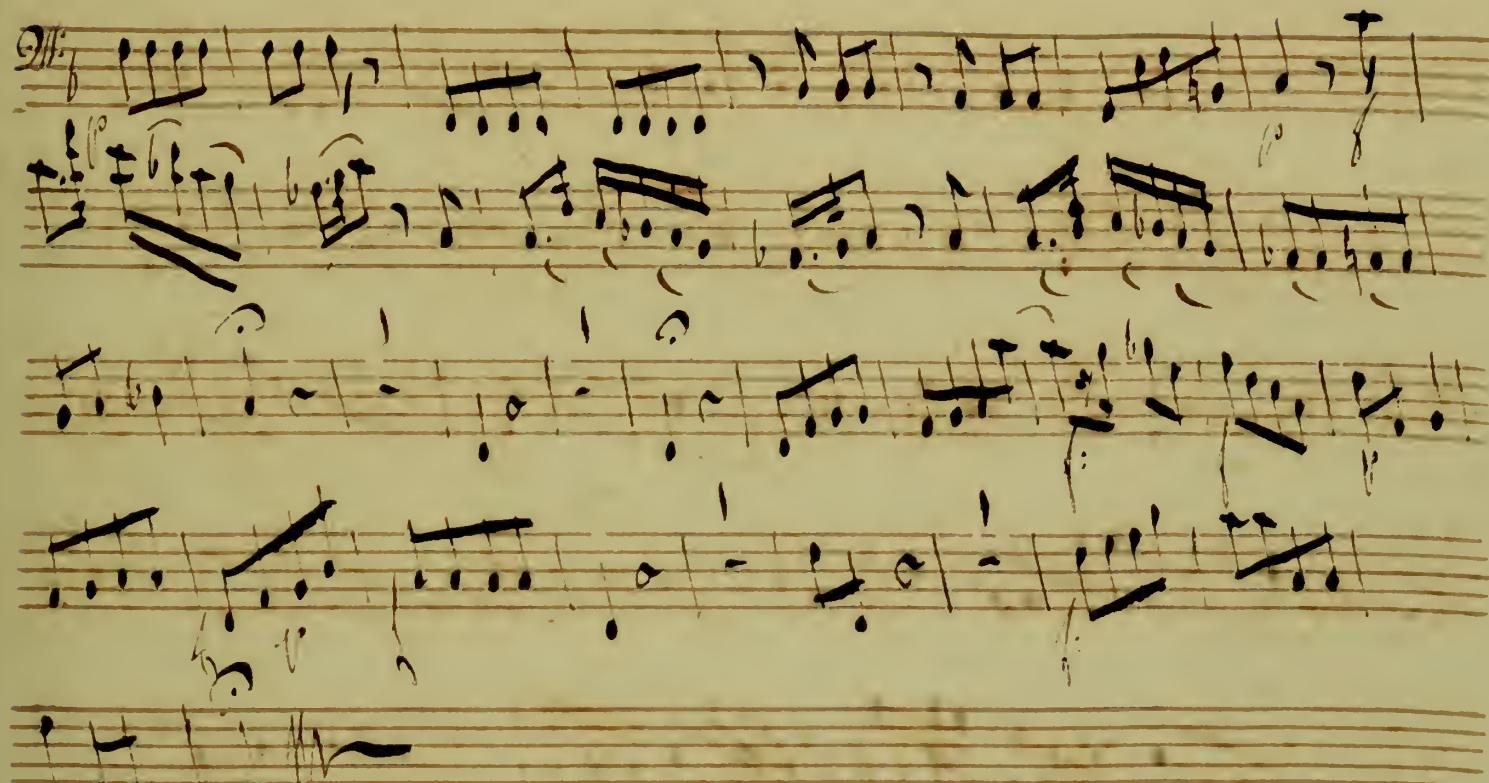
The musical score consists of six staves of handwritten notation for a keyboard instrument. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The first two staves begin with a treble clef, while the remaining four staves begin with a bass clef. Measure 1 starts with a forte dynamic. Measures 2 through 6 show a continuous pattern of eighth and sixteenth notes. Measure 7 begins with a forte dynamic. Measures 8 through 12 show a continuation of the rhythmic pattern. Measure 13 begins with a forte dynamic. Measures 14 through 18 show a continuation of the rhythmic pattern. Measure 19 begins with a forte dynamic. Measures 20 through 24 show a continuation of the rhythmic pattern. Measure 25 begins with a forte dynamic. Measures 26 through 30 show a continuation of the rhythmic pattern. Measure 31 begins with a forte dynamic. Measures 32 through 36 show a continuation of the rhythmic pattern. Measure 37 begins with a forte dynamic. Measures 38 through 42 show a continuation of the rhythmic pattern. Measure 43 begins with a forte dynamic. Measures 44 through 48 show a continuation of the rhythmic pattern. Measure 49 begins with a forte dynamic. Measures 50 through 54 show a continuation of the rhythmic pattern. Measure 55 begins with a forte dynamic. Measures 56 through 60 show a continuation of the rhythmic pattern. Measure 61 begins with a forte dynamic. Measures 62 through 66 show a continuation of the rhythmic pattern. Measure 67 begins with a forte dynamic. Measures 68 through 72 show a continuation of the rhythmic pattern. Measure 73 begins with a forte dynamic. Measures 74 through 78 show a continuation of the rhythmic pattern. Measure 79 begins with a forte dynamic. Measures 80 through 84 show a continuation of the rhythmic pattern. Measure 85 begins with a forte dynamic. Measures 86 through 90 show a continuation of the rhythmic pattern. Measure 91 begins with a forte dynamic. Measures 92 through 96 show a continuation of the rhythmic pattern. Measure 97 begins with a forte dynamic. Measures 98 through 102 show a continuation of the rhythmic pattern.

allegro

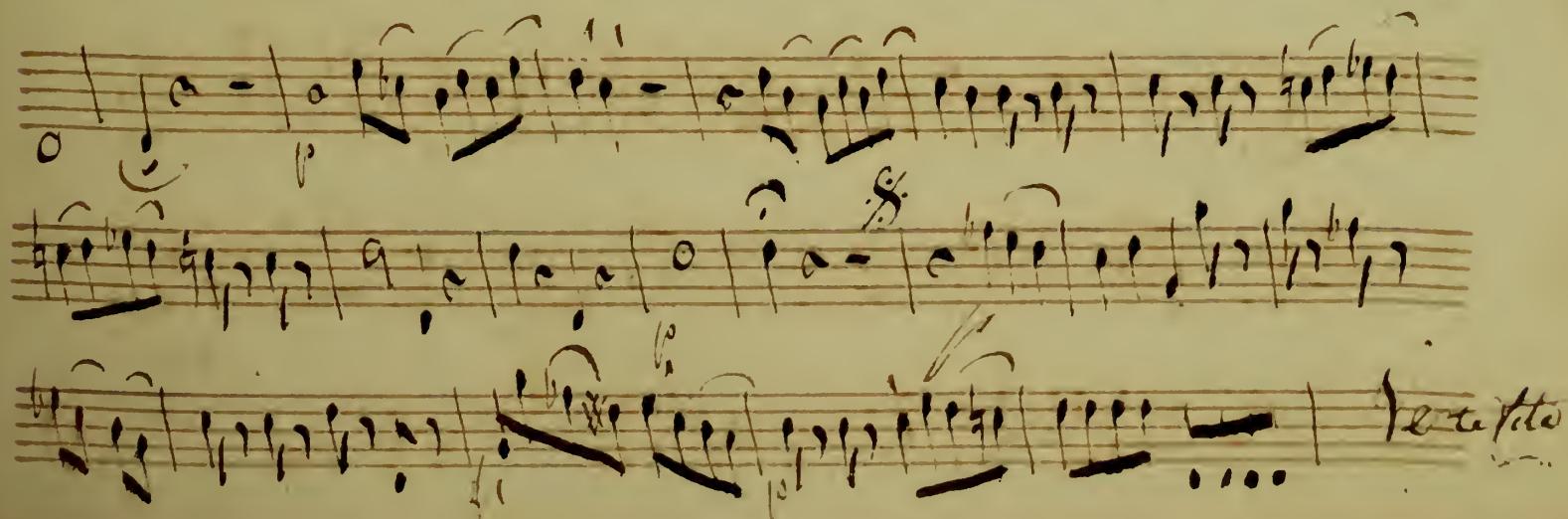
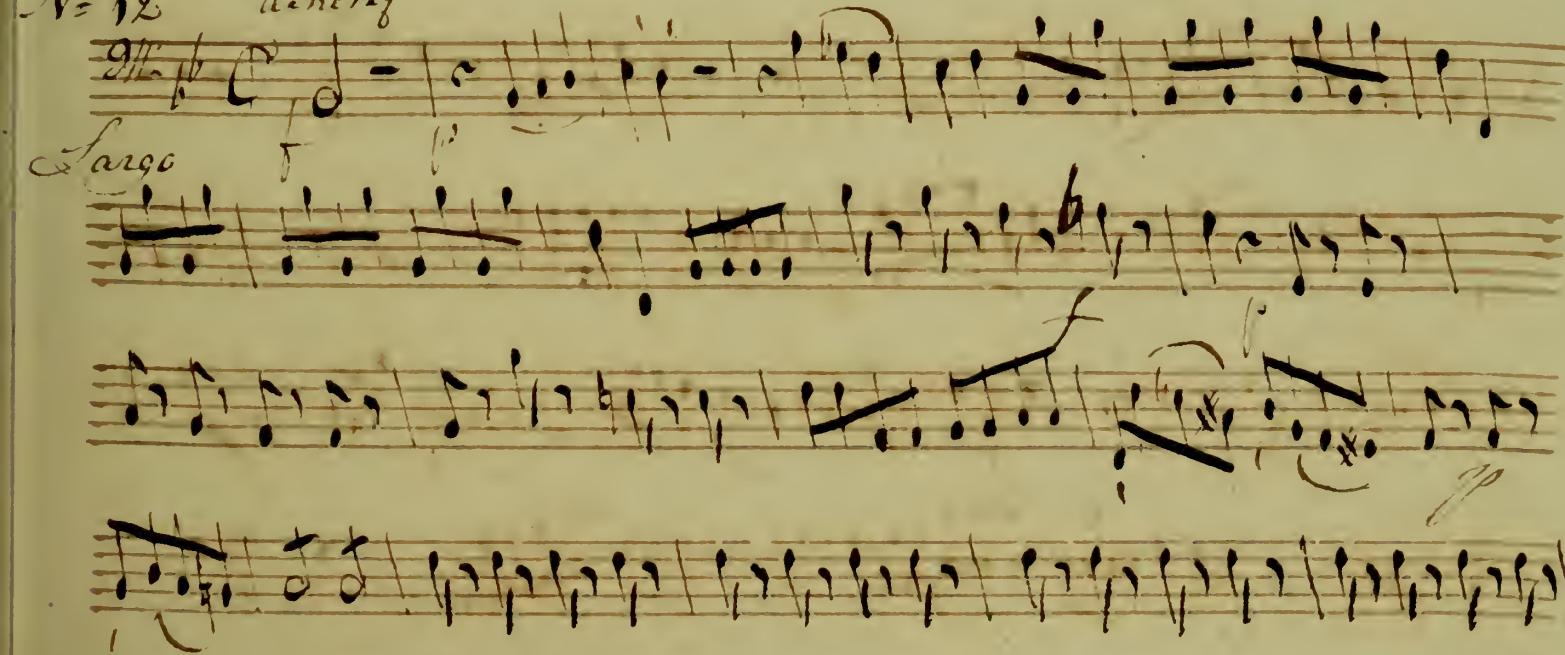
Ode à l'empereur de nos fortune

N^o 11

The musical score consists of six staves of handwritten notation for a keyboard instrument. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The first two staves begin with a treble clef, while the remaining four staves begin with a bass clef. Measure 1 starts with a forte dynamic. Measures 2 through 6 show a continuous pattern of eighth and sixteenth notes. Measure 7 begins with a forte dynamic. Measures 8 through 12 show a continuation of the rhythmic pattern. Measure 13 begins with a forte dynamic. Measures 14 through 18 show a continuation of the rhythmic pattern. Measure 19 begins with a forte dynamic. Measures 20 through 24 show a continuation of the rhythmic pattern. Measure 25 begins with a forte dynamic. Measures 26 through 30 show a continuation of the rhythmic pattern. Measure 31 begins with a forte dynamic. Measures 32 through 36 show a continuation of the rhythmic pattern. Measure 37 begins with a forte dynamic. Measures 38 through 42 show a continuation of the rhythmic pattern. Measure 43 begins with a forte dynamic. Measures 44 through 48 show a continuation of the rhythmic pattern. Measure 49 begins with a forte dynamic. Measures 50 through 54 show a continuation of the rhythmic pattern. Measure 55 begins with a forte dynamic. Measures 56 through 60 show a continuation of the rhythmic pattern. Measure 61 begins with a forte dynamic. Measures 62 through 66 show a continuation of the rhythmic pattern. Measure 67 begins with a forte dynamic. Measures 68 through 72 show a continuation of the rhythmic pattern. Measure 73 begins with a forte dynamic. Measures 74 through 78 show a continuation of the rhythmic pattern. Measure 79 begins with a forte dynamic. Measures 80 through 84 show a continuation of the rhythmic pattern. Measure 85 begins with a forte dynamic. Measures 86 through 90 show a continuation of the rhythmic pattern. Measure 91 begins with a forte dynamic. Measures 92 through 96 show a continuation of the rhythmic pattern. Measure 97 begins with a forte dynamic. Measures 98 through 102 show a continuation of the rhythmic pattern.



N° 12 *accordé*



A handwritten musical score for piano and voice, page 13. The score consists of ten staves of music. The first two staves are for the piano, featuring a bass staff and a treble staff. The bass staff has a dynamic marking of *p* (piano) and a tempo marking of *Adagio*. The treble staff has a dynamic marking of *p* (piano) and a tempo marking of *Adagio*. The third staff is for the voice, with lyrics in French: "Du regard au sourire". The fourth staff is for the piano, with a dynamic marking of *allegro*. The fifth staff is for the voice, continuing the lyrics. The sixth staff is for the piano. The seventh staff is for the voice, with a dynamic marking of *f* (forte). The eighth staff is for the piano. The ninth staff is for the voice, with a dynamic marking of *f* (forte). The tenth staff is for the piano.

Adagio

p

p

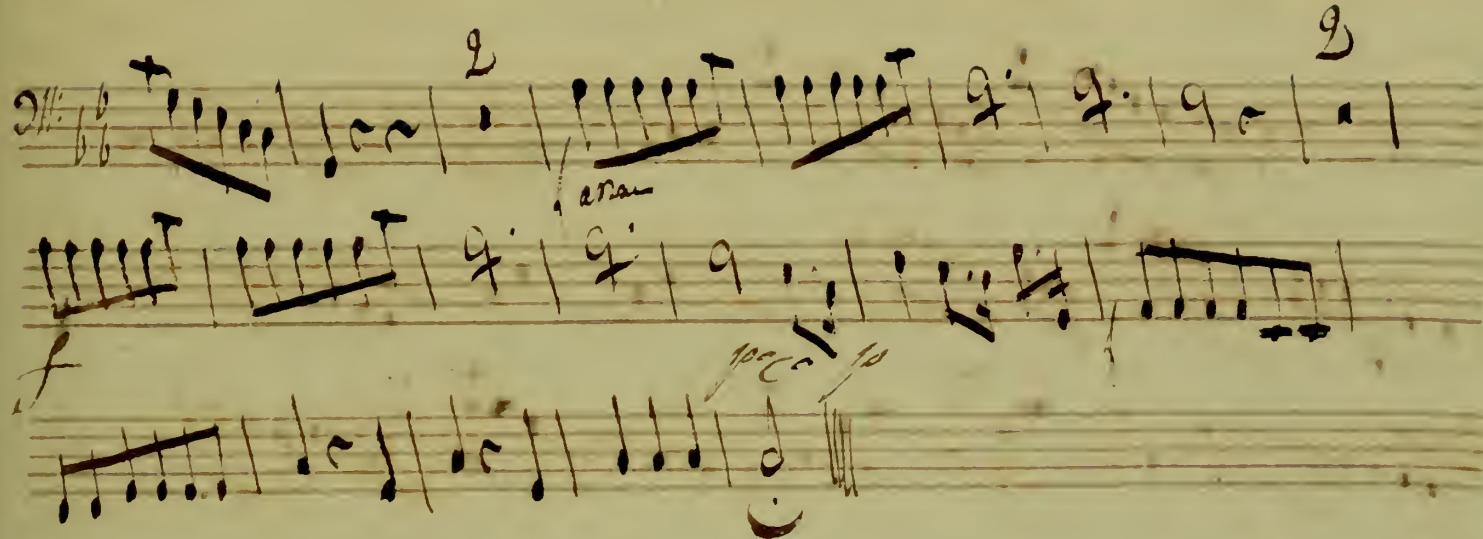
Adagio

p

Du regard au sourire

N° 13

allegro

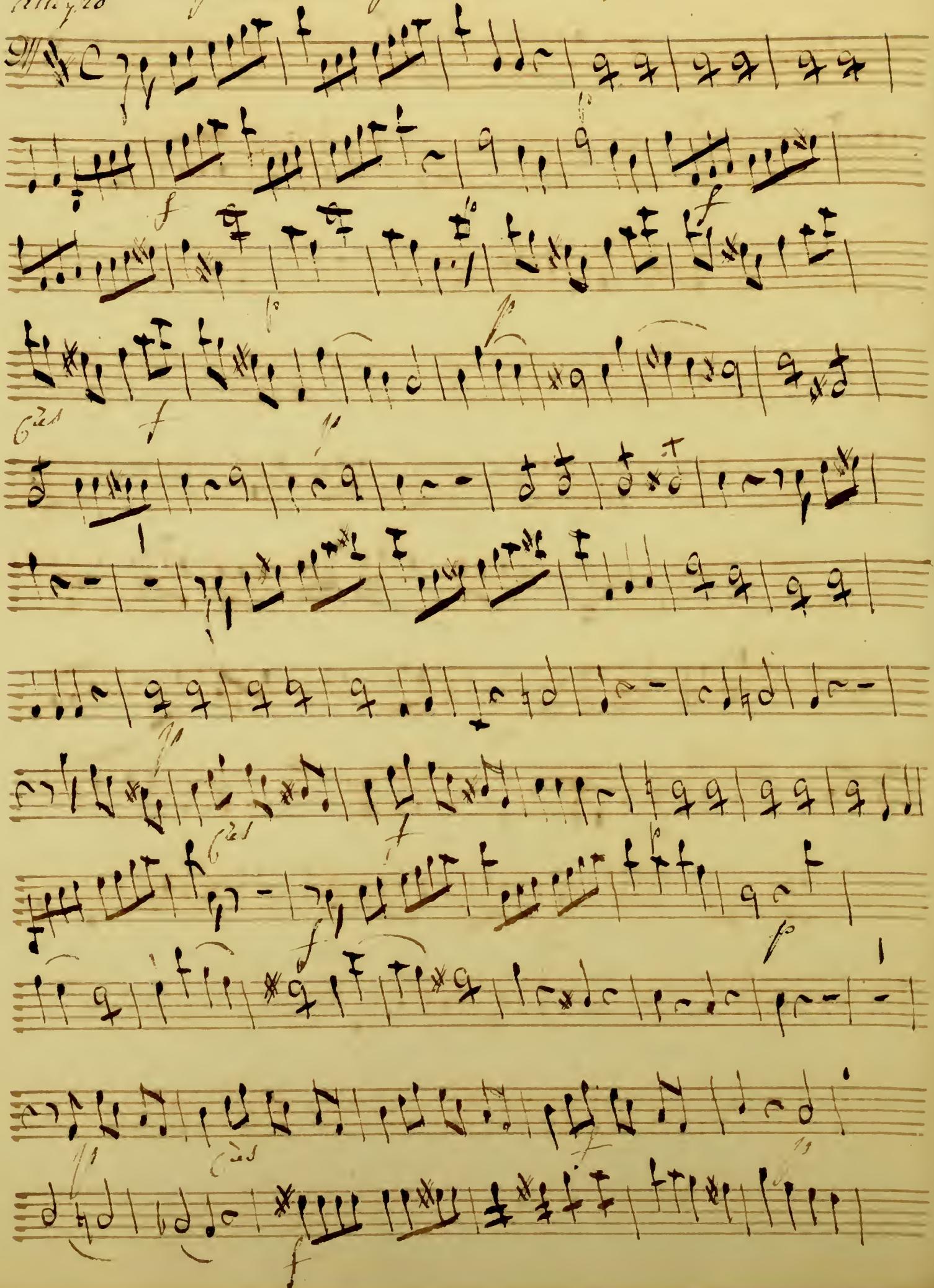


A handwritten musical score for three staves. The top staff uses a soprano C-clef and common time (indicated by a '2'). The middle staff uses an alto F-clef and common time (indicated by a '4'). The bottom staff uses a bass G-clef and common time (indicated by a '4'). The lyrics are written above the top staff: "oublier moi je vous envoie". The dynamics include *acc*, *poco*, *tutti*, *poco*, *slowne*, and *poco*. The tempo is marked as *allegro*.

N=16 oublier moi je vous envoie tutti
poco slowne poco
allegro

allegro Choromie de ne plus venir. (Viv.)

N° 15



A handwritten musical score for two staves. The top staff consists of five lines of music with various note heads and rests. The bottom staff also has five lines of music. Between the two staves, there is a section of lyrics written in a stylized, possibly Japanese or similar script. Below the lyrics, the word "Fin du Poème" is written. The score includes several dynamic markings such as *f*, *p*, *ff*, and *mf*. There are also tempo markings like "Moderato" and "Allegro". The manuscript is written in black ink on aged paper.

Fin du Poème

Allegro

Moderato

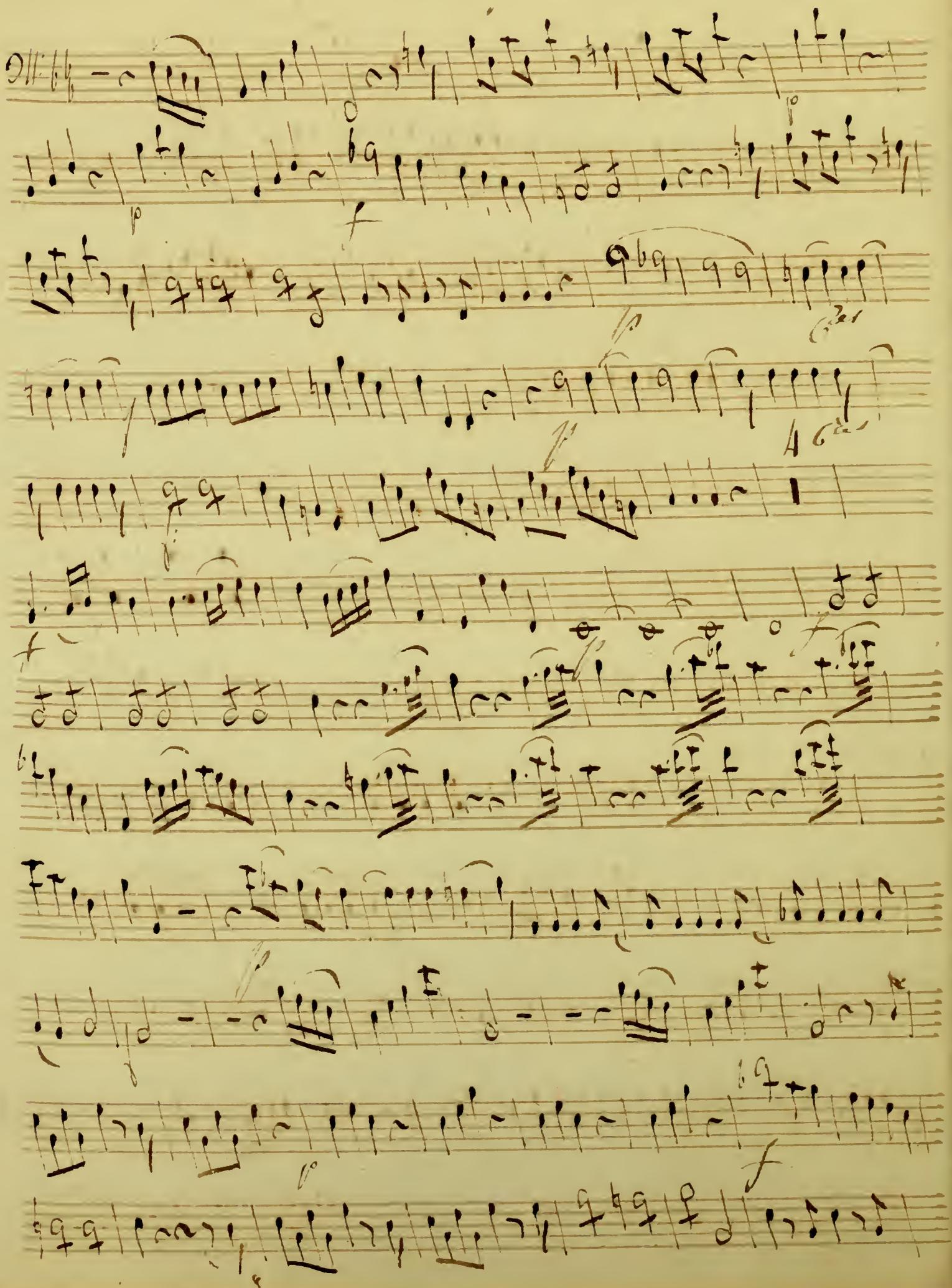
f

p

ff

mf

Notti fto



$\text{F} \# \text{B} \flat$

$\text{N}^{\circ} 17$ *S. le poësie*

$\text{D} \# \text{B} \flat$

poco adagio

$\text{N}^{\circ} 18$ *Recitativ*

Allegro

f

s. D'algo allegro

$\text{D} \# \text{B} \flat$

andante

me voi

ma chanson

sous agi la mon cœur

ma chanson

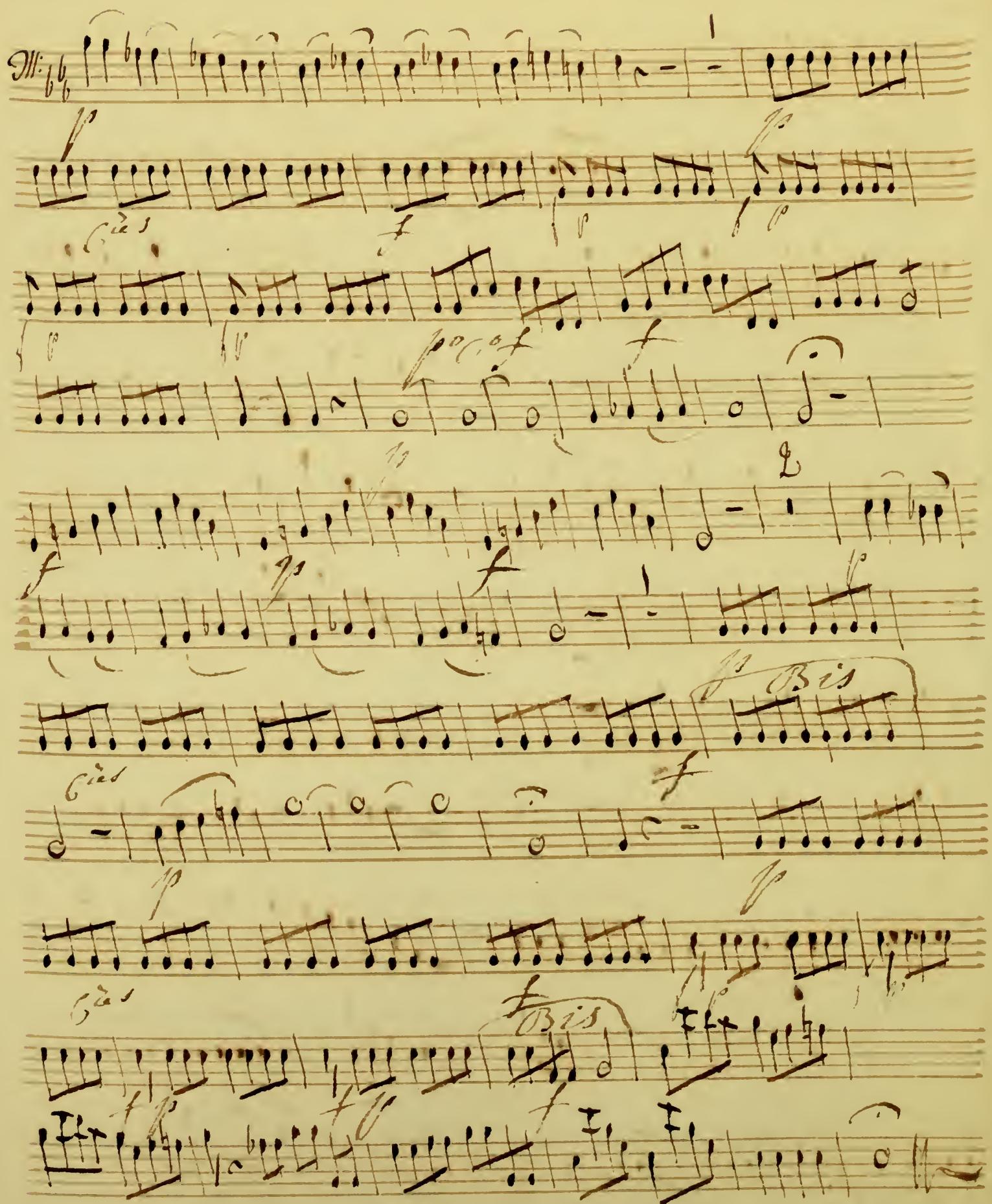
vite

A handwritten musical score for voice and piano. The score consists of six staves of music, each with a vocal line and a piano accompaniment. The lyrics are written in French and are placed between the vocal and piano parts of each staff. The musical style includes various dynamics (e.g., *f*, *p*, *adagio*, *allegro*) and performance instructions (e.g., *ouïs-tu?*, *je suis*, *je sens*, *je ne sais pas*, *je n'entends plus de cris*, *mais ce second silence*, *augmente l'isolement*, *cette lueur*). The score is written on aged, yellowish paper.

ouïs-tu? je suis fait adagio que je m'aime qu'elles tiennent
mon poème qu'il est la triste fois
allegro *p* César
je n'entends plus de cris on se fait le bruit ceste
audacieux
mais ce second silence
augmente l'isolement tout ce que je vois on l'explante
cette lueur pale et tremblante dans mon espoir

A handwritten musical score for voice and piano. The score consists of five staves of music, each with a vocal line and a piano accompaniment. The lyrics are written in French and are as follows:

to la douceur.
et l'épan
dant j'esprouve une douceur
Le conte =
ment qui m'anime et m'enchantes malgré moi
allegro f. adagio ff.
charme ma douleur
Lento
Allegro
f
Vite (lo)



Nig and
ah! Jones

A handwritten musical score for a band or orchestra, consisting of eight staves of music. The music is written in common time and includes various dynamics such as forte (f), piano (p), and mezzo-forte (mf). The instrumentation is indicated by the first two staves: "Nig and" (likely a woodwind part) and "ah! Jones" (likely a brass or percussion part). The subsequent staves represent other parts of the ensemble. The score is written on five-line staff paper.

N^o 20

est d'accor mon (auj')

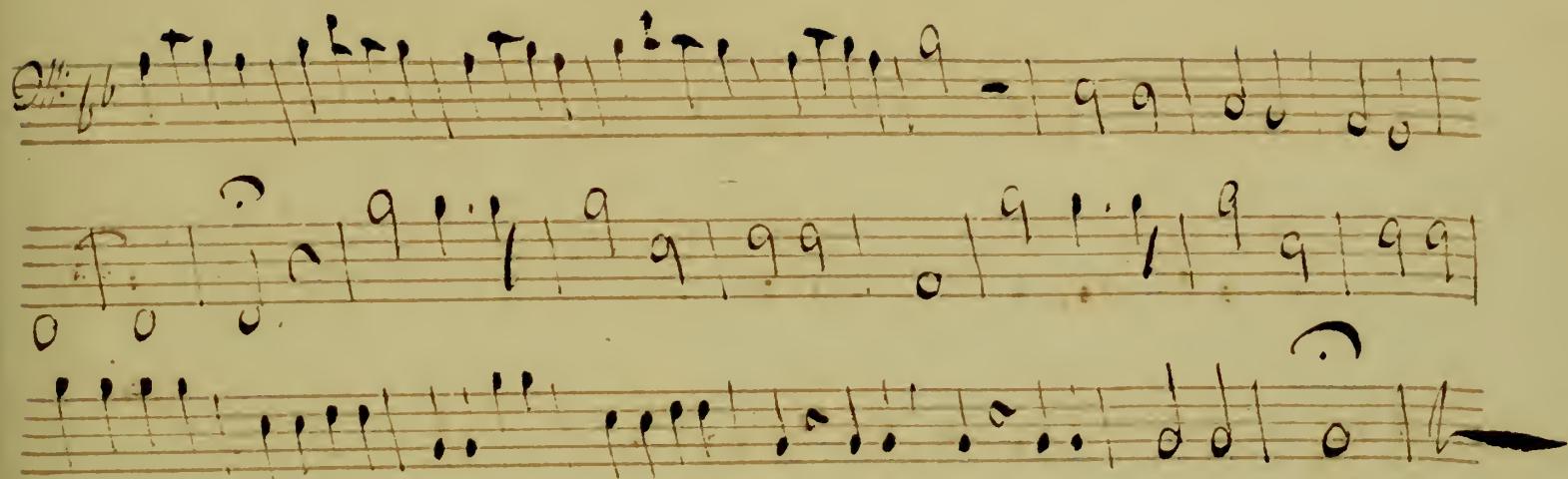
Piano

Da capo al segno

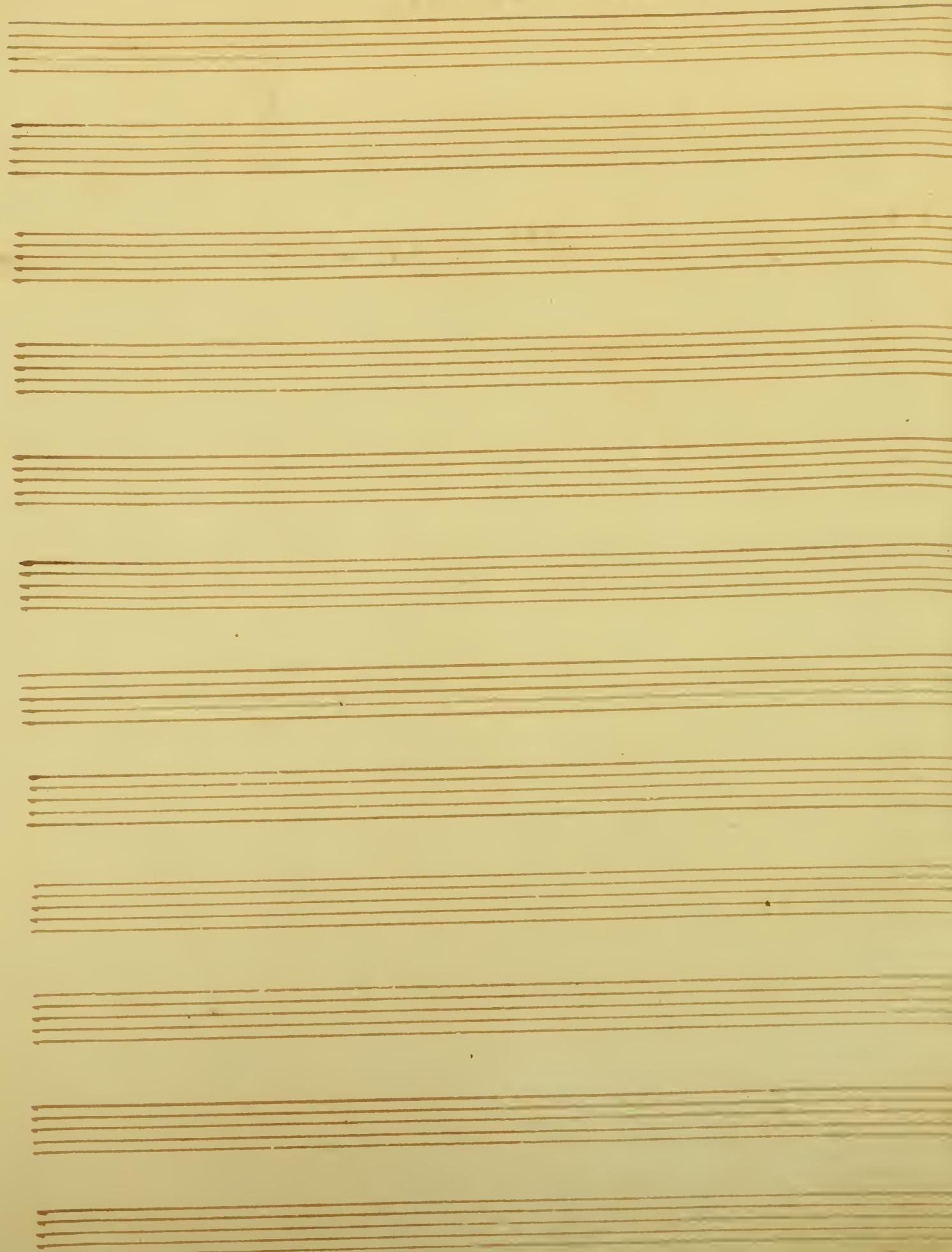
allegro

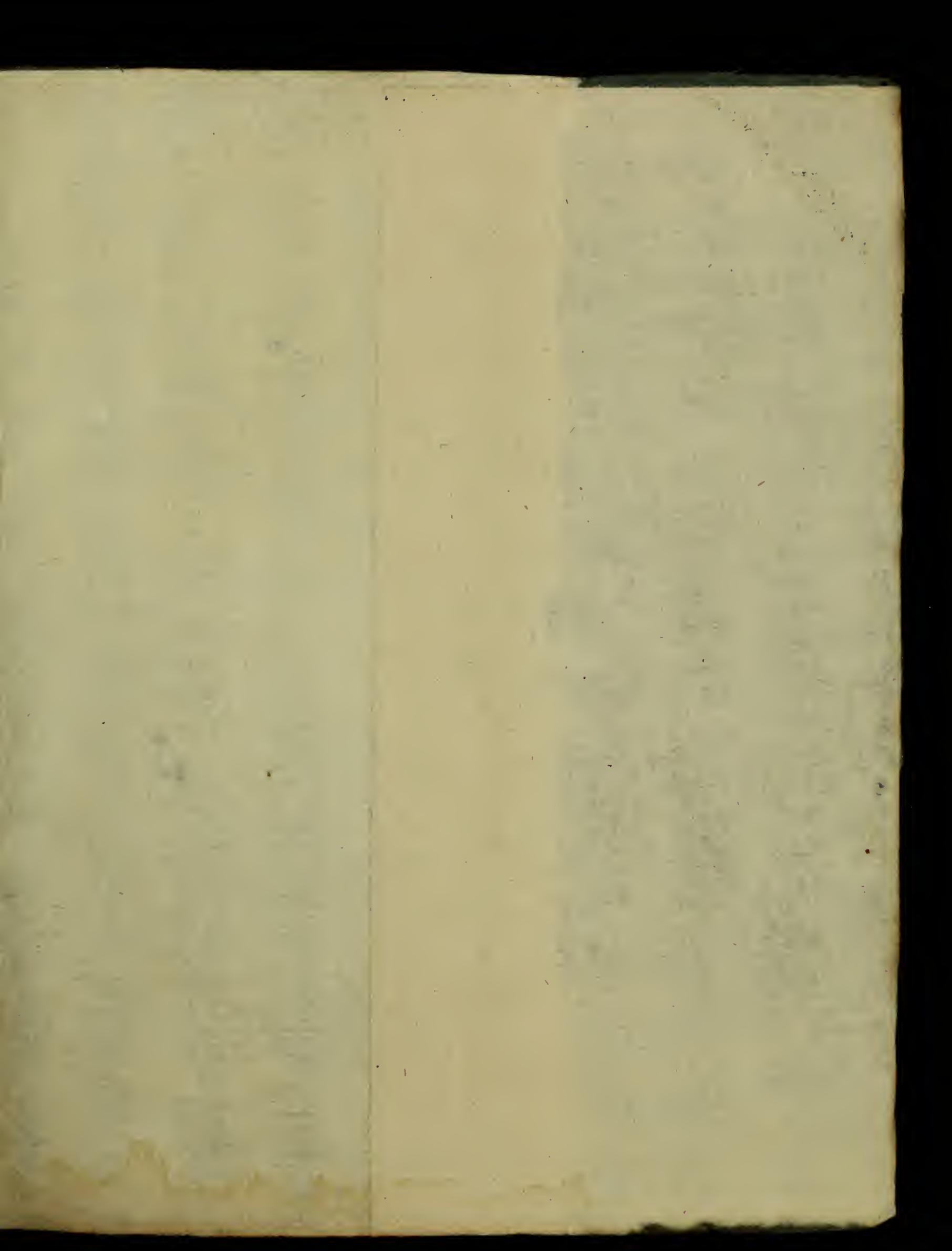
Cœurs

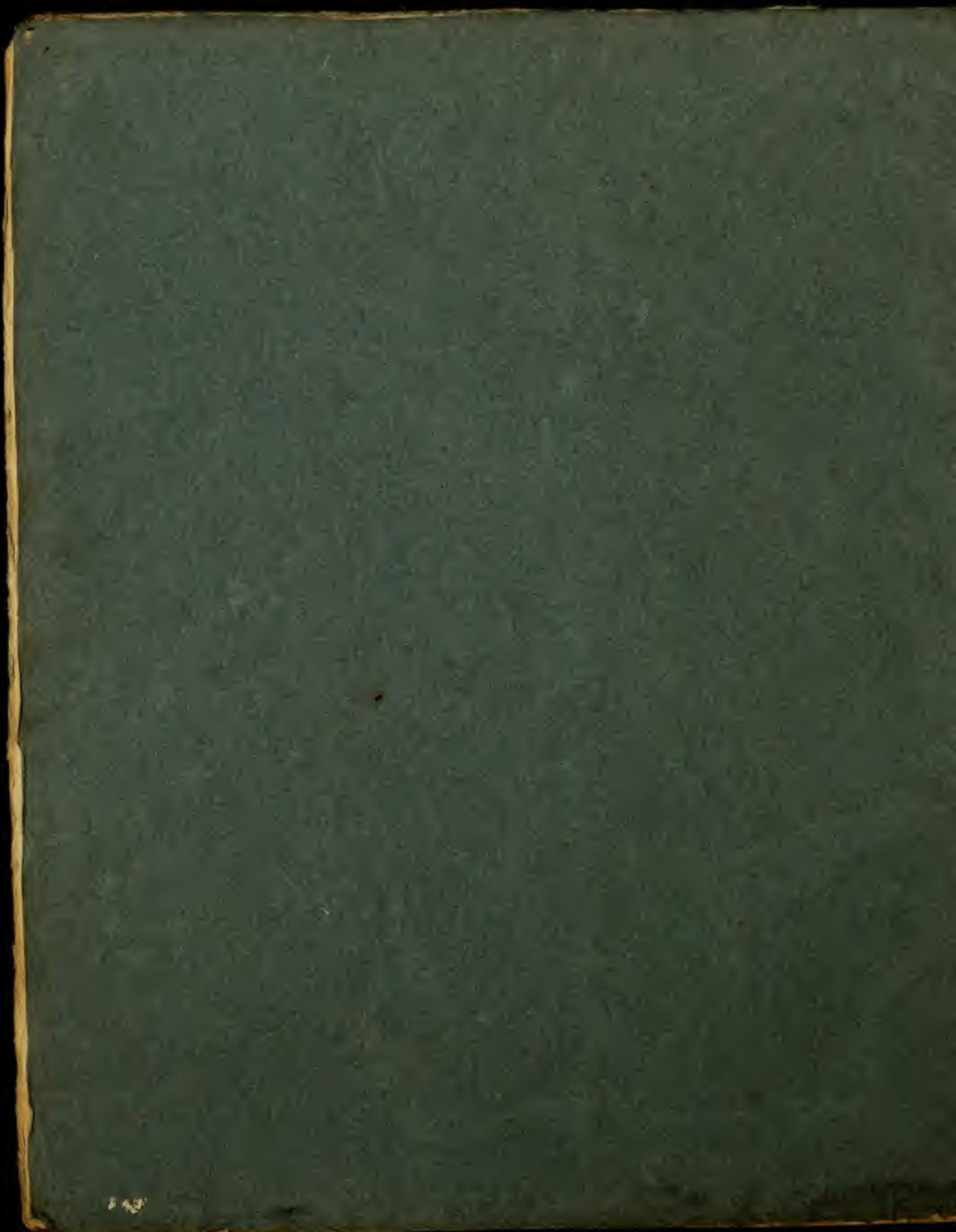
1



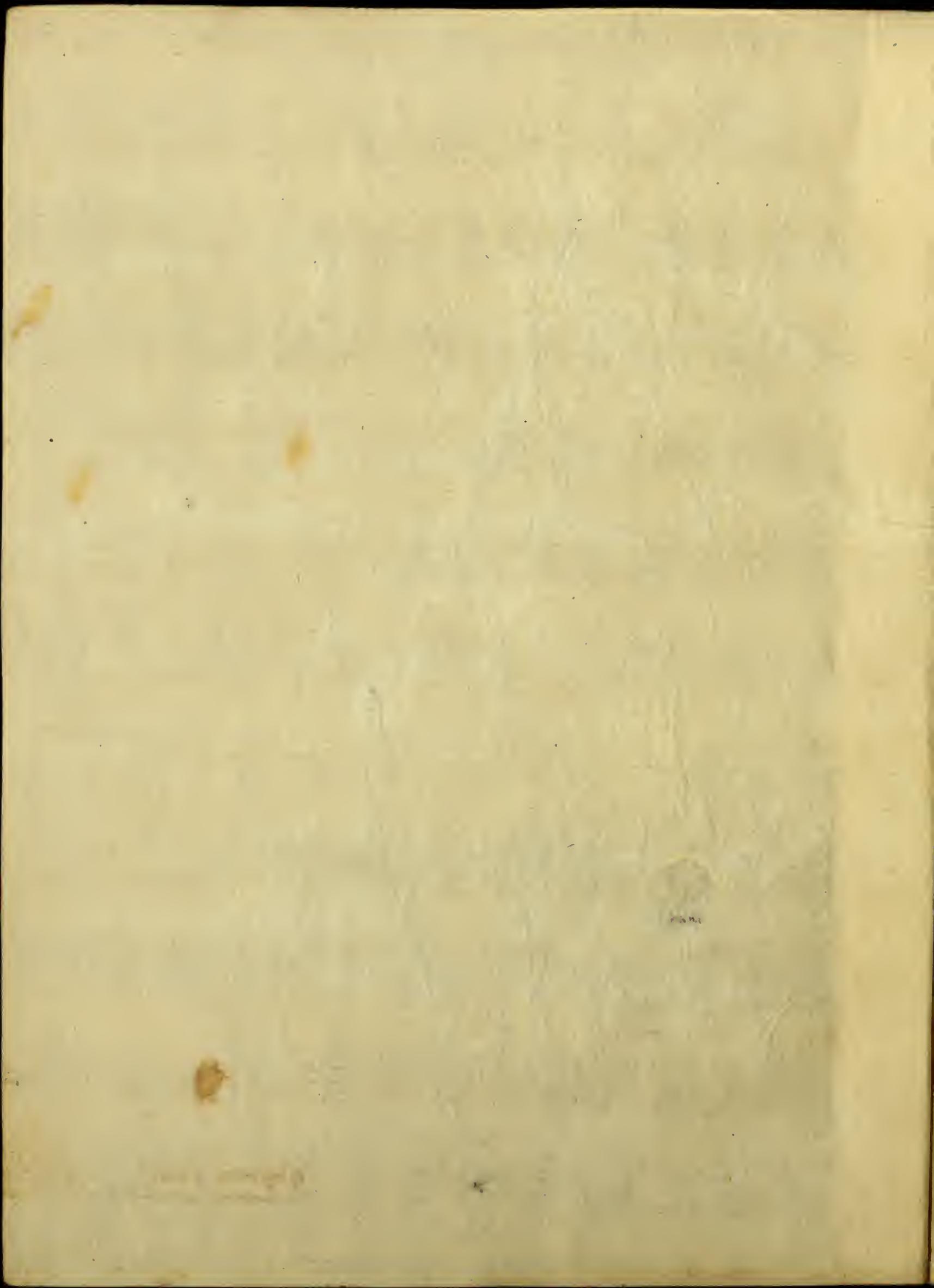
Fin







Comjones
par Philidor.
Parties 18^o30
Oboë pruno.



OVERTURA *Oboe Primo* *F*
Allegro

The score consists of two staves of handwritten musical notation. The top staff begins with a dynamic of *poco f*, followed by *F*, *I*, *I*, *4*, *Poco F*, *F*, *Soli tulli*, *Soli tulli*, *poco for*, *F*, *I*, *Moderato Soli*, *Soli*, *F*, *Soli*, *F*, *I*, *3*, *Soli*, *3*, *F*, *P*, *F*, *2*, *I*, *3*, *6*, *3*, *mezof*, *F*, *F*, *Il' 2 Tacet*.

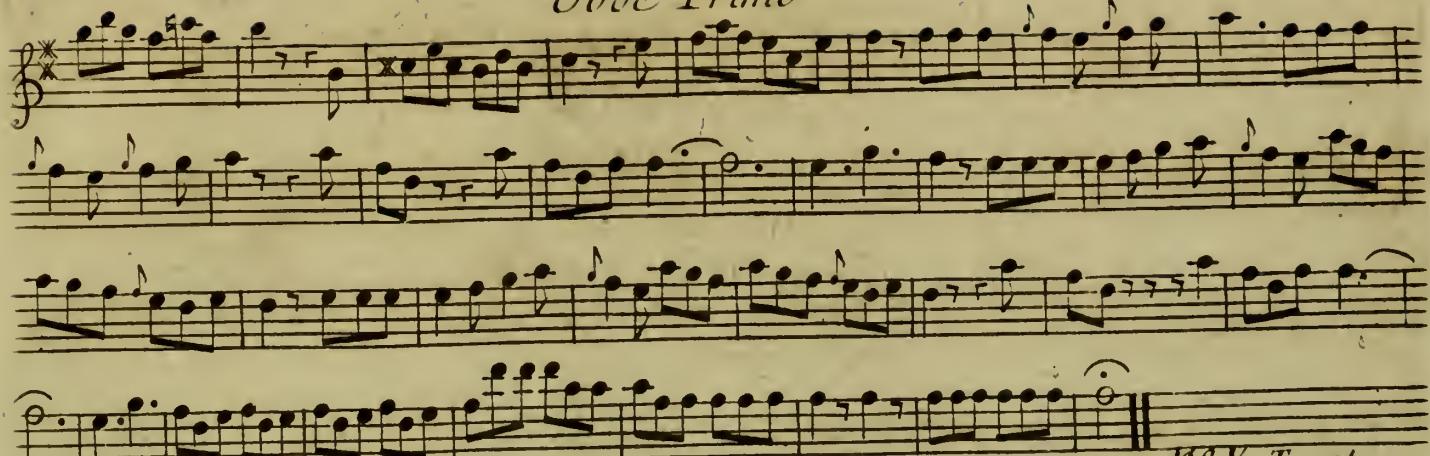
Gregoire Clément

2. Flauto 3. Obèce Primo II. Obèce Secondo
III Ne le croîs pas Allegretto P
voir pas Suivie obœa Maestoso 7. 3 3 3 3 2. 0 0 0
IV voir pas Suivie F 3 F avan pianis
cres 3. mez F mez F F
mez F 3 3 3 3 3 3 3 3 F II 3 8
Allegro Illegretto Andante
P Fasori Soli
tutti I'hatali 2
F Soli tutti
I 2
2

This page contains a handwritten musical score for orchestra, likely for a wind ensemble. It features six staves of music, each with a different instrument's name above it. The instruments include Flauto, Obèce Primo, Obèce Secondo, obœa Maestoso, Fasori, and Soli. The score is divided into sections labeled III and IV, with specific dynamics like 'cres' (crescendo), 'mez' (mezzo-forte), and 'F' (fortissimo) indicated. The music includes various performance instructions such as 'Allegretto', 'Andante', 'Fasori', 'Soli', 'I'hatali', and 'tutti'. The score is written on a grid of five-line staves, with some staves having six or seven lines. The handwriting is in black ink on aged paper.

Oboe Primo

*3

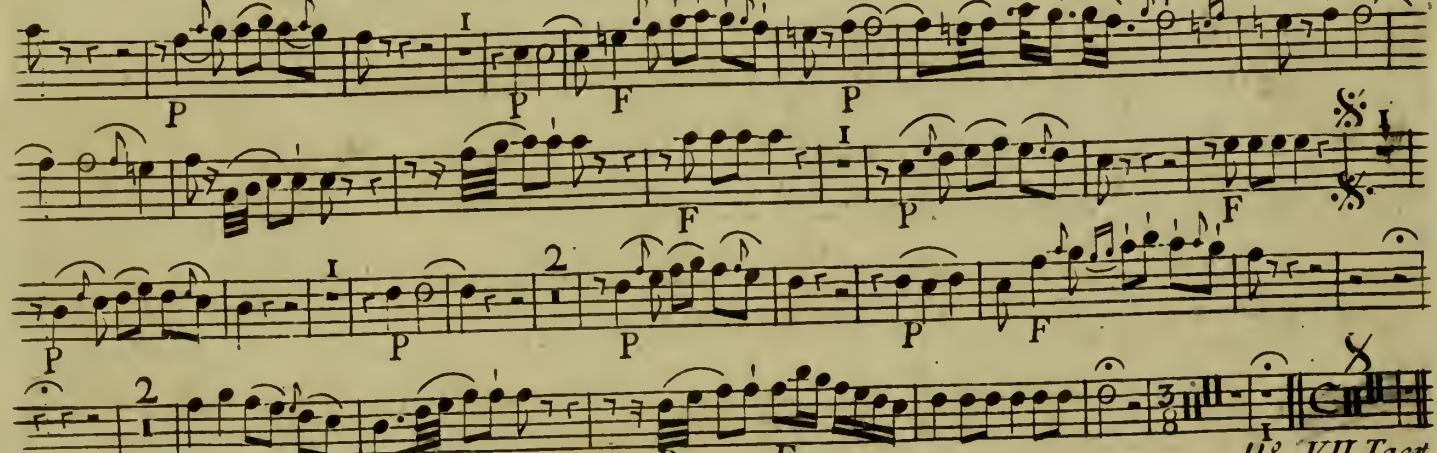


Andantino

VI
Je ne le puis

Oboe Solo

N^o V. Tacet



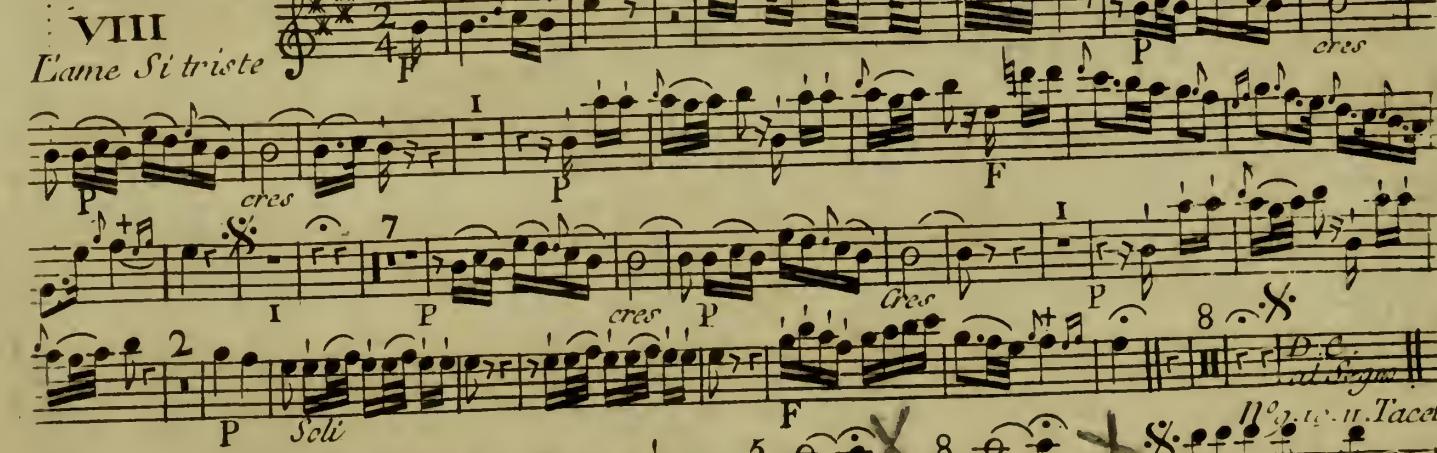
2^e. Acte

VIII

Lame Si triste

Lento

N^o VII. Tacet



P. Soli

XII. Achève

Largo

13

F

pianis Fortis pianis Fortis

24

F

N^o XII. Tacet

Allegro

2

F

4

F

Largo 4 *D.C. al Segno*

F

XIII *Molto* *Oboe Primo*

du Nouveau p'moi *Oboe* *mezzo F* *F*

Oboe Solo *pianissimo*

Fascani

XIV *Andante*

Je vous en prie *Oboe Solo* *pianissimo*

poco F *F* *P* *F*

D.C. al segno

XV *denepius v'rvivoir*

II *F* *P* *F* *P*

cresc. *F* *F* *P*

5

III^{eme} Acte **Opée Princ^e** **8**
XVI Entr^e Acte **Allegro**

Oboe Solo **N^o XLI** **Tacet**

XVIII
Je reviens tout à l'heure

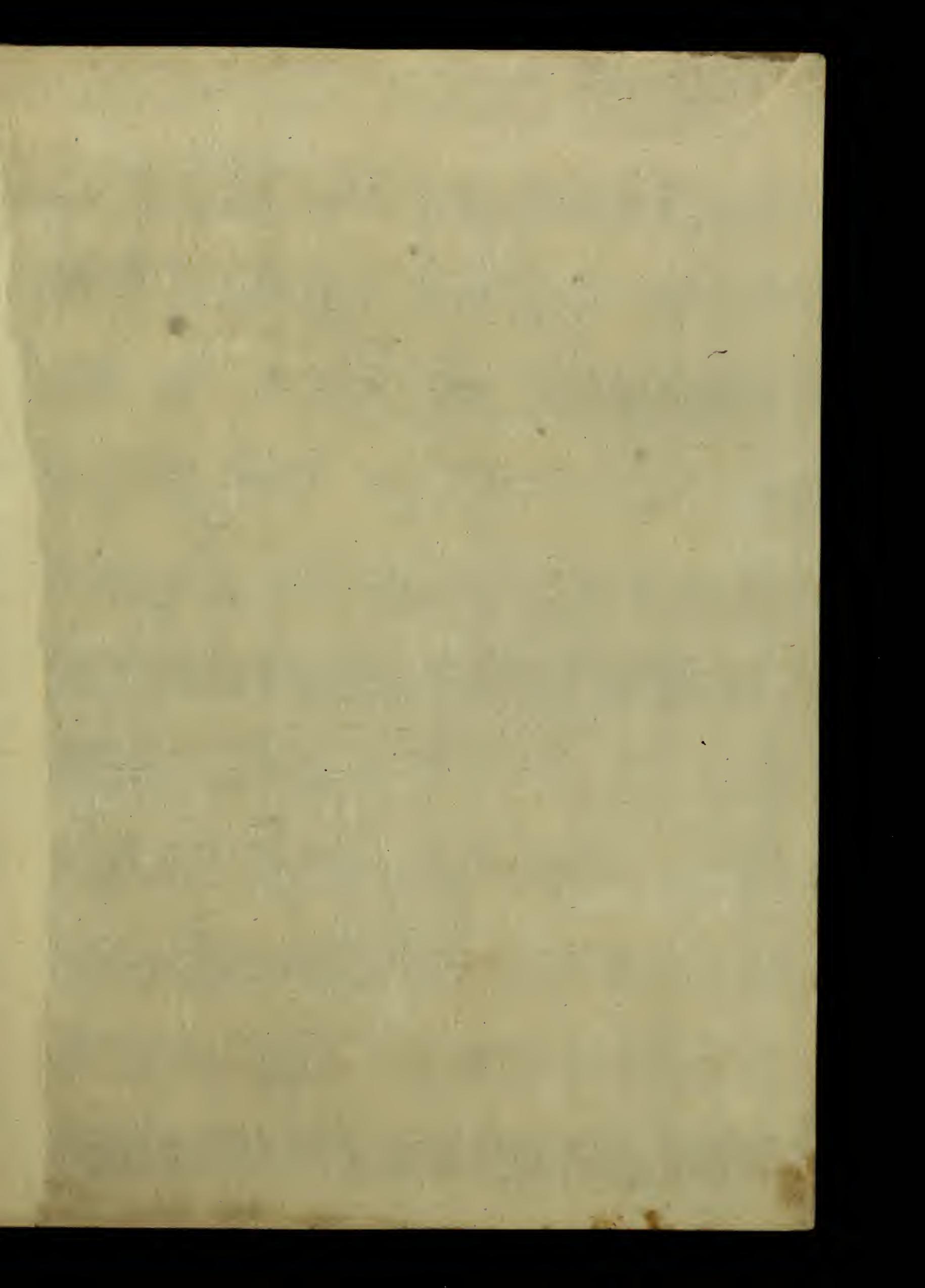
Andante

mot d'usage
Recitatif **Tout ce que je**
Tacet

voix m'épouvanle
Mesuré **P**
Indante

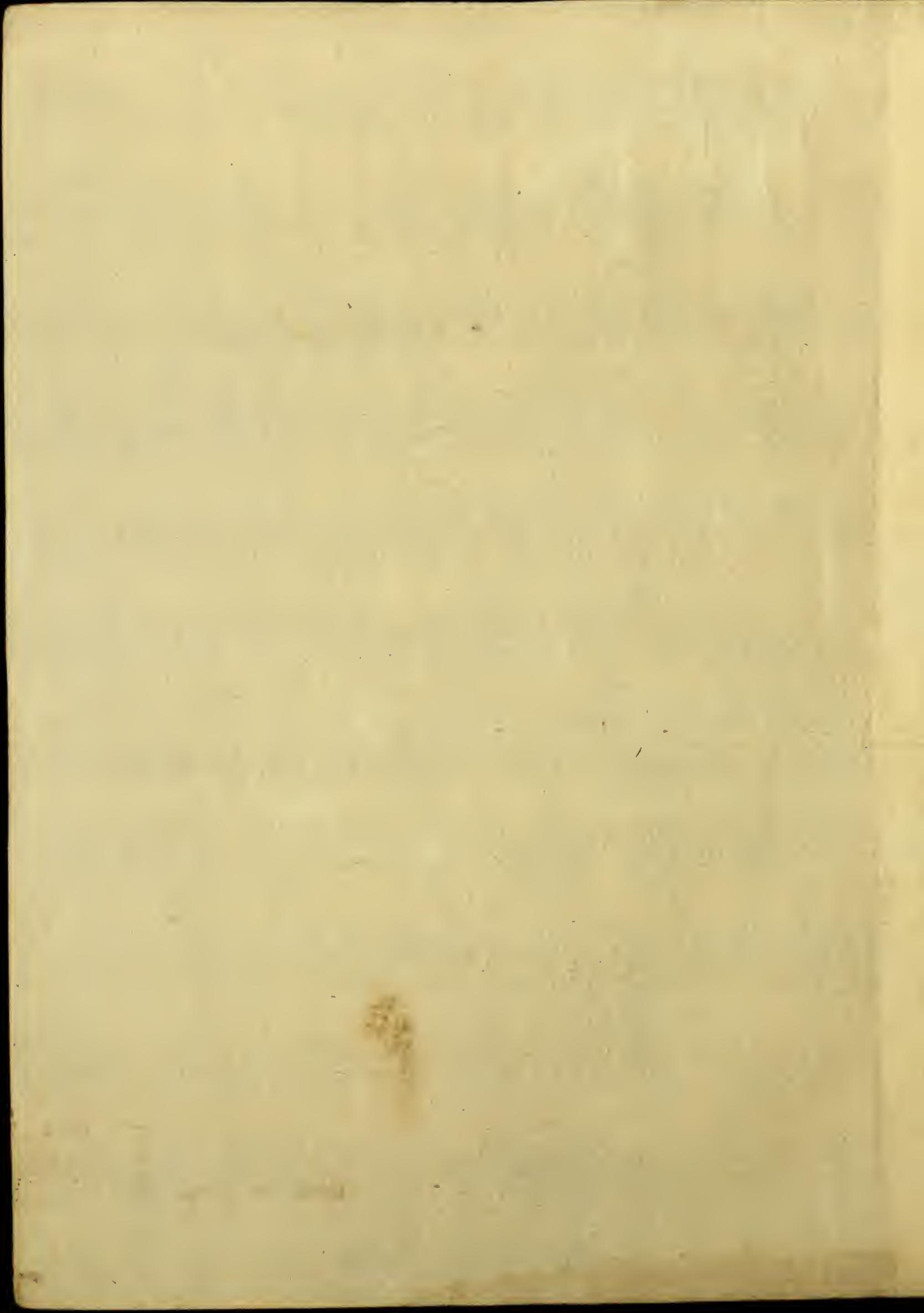
Recitatif
Tacet
Totti per l'aria

6 Iria *Oboe Primo*
Lento *Allegro*
 F
 F
 F pianis
 F
 F
 P
 F
 XI Ah jones *Andante*
 28 F P F P F F
 12 F P F P F F
 XX est dans mons
 cœur *Moderato*
 8 9 8 *refrain* D. C. al Segno
 Vaudeville
 Choro *Allegro*
 3 2 7 4 4 4 4
 6 5 6 5 6 5 6
 7 8 9 10 11





Comjones
par Philidor
11 Parties 18⁰30,
Oboë Secondo.



OVERTURA *Allegro*

1

Oboe Seconda

F P I I
F P 4 4
P F I
I
F P 4 3
soli
F P cresc F
I
N. I. *Moderato*

soli
F Soli
F Soli
F F I
F F
2 I 3 3
mezzo F 19 F
F F
F F

666 Gregoire crine' 71

2 *X*
 III *flauto* *Oboe Secundo* *flauto* *Oboe Secundo*
Ne le crois pas *P* *P*
Allegro *p*
Oboe
Avoir pas *pianiss* *eres*
Suivie tenés *Maestoso* *F* *F*
mez F
F *F* *mez F*
F assai
Indante *F Allegro*
P *4* *8* *4*
F *8* *7* *I halalî* *F*
2 *1* *2* *1*
2 *2* *2*
D.C. al Segno

Oboe Secondo

3

2^e Acte Lento Tacet

VIII Je n'eus l'ame si triste F F

achève Largo F cres fortis F. res al Segno Tacet

XII d'un nouveau p'moi Allegro F F P 24 F 4.8. al Segno

XIII F 3 P F 5 F P F 3 F 6 F 3 F

*F 3 F 6 F 3 F

4
 XIV. Tacet *Allegro* Objet Secondo 5 2 4
 XV. F P P
 II I 4
 F F P
 P F P F
 2 3
 Soli P F P F
 2 4 4
 P F P
 2 6 2
 Solo P F P F
 2 6 2
 Solo F P
 N° XVII . Tacet

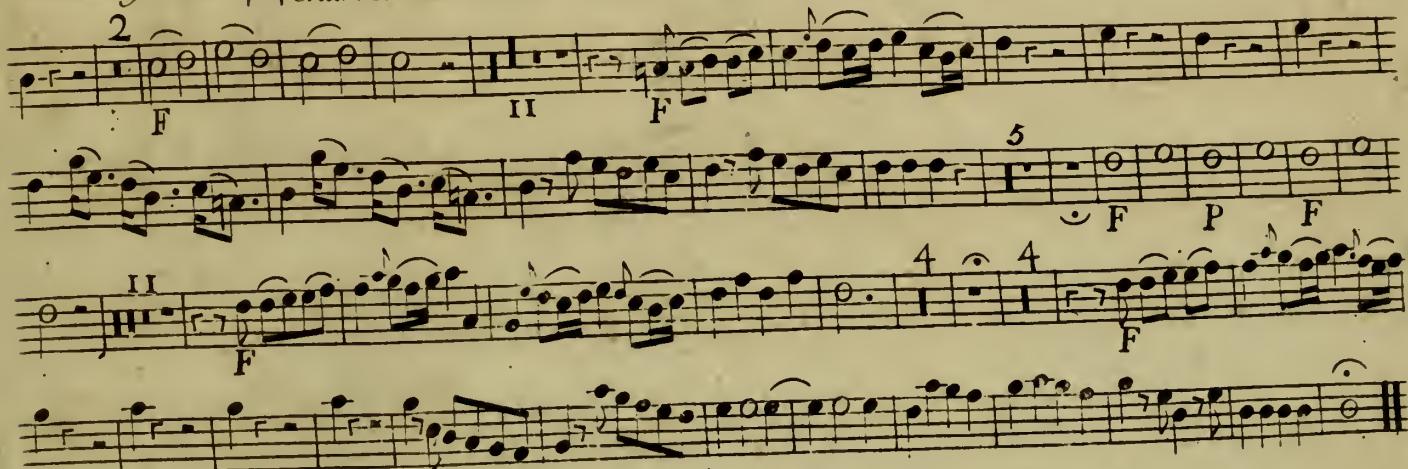
mot du guet Oboe Secondo Allegro

XVIII

Recitatif Tacet charme m'a douleur Lento

12 F

5

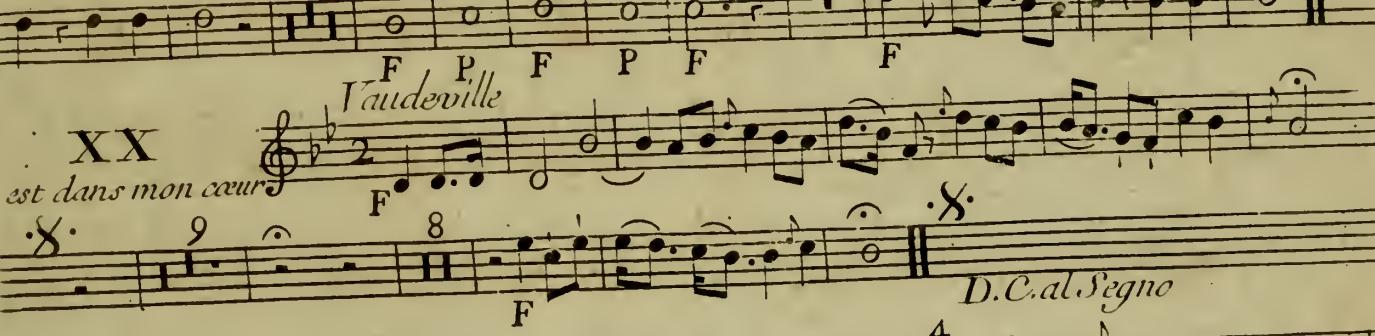


Andante

28

XIX Ah Jones

12 F

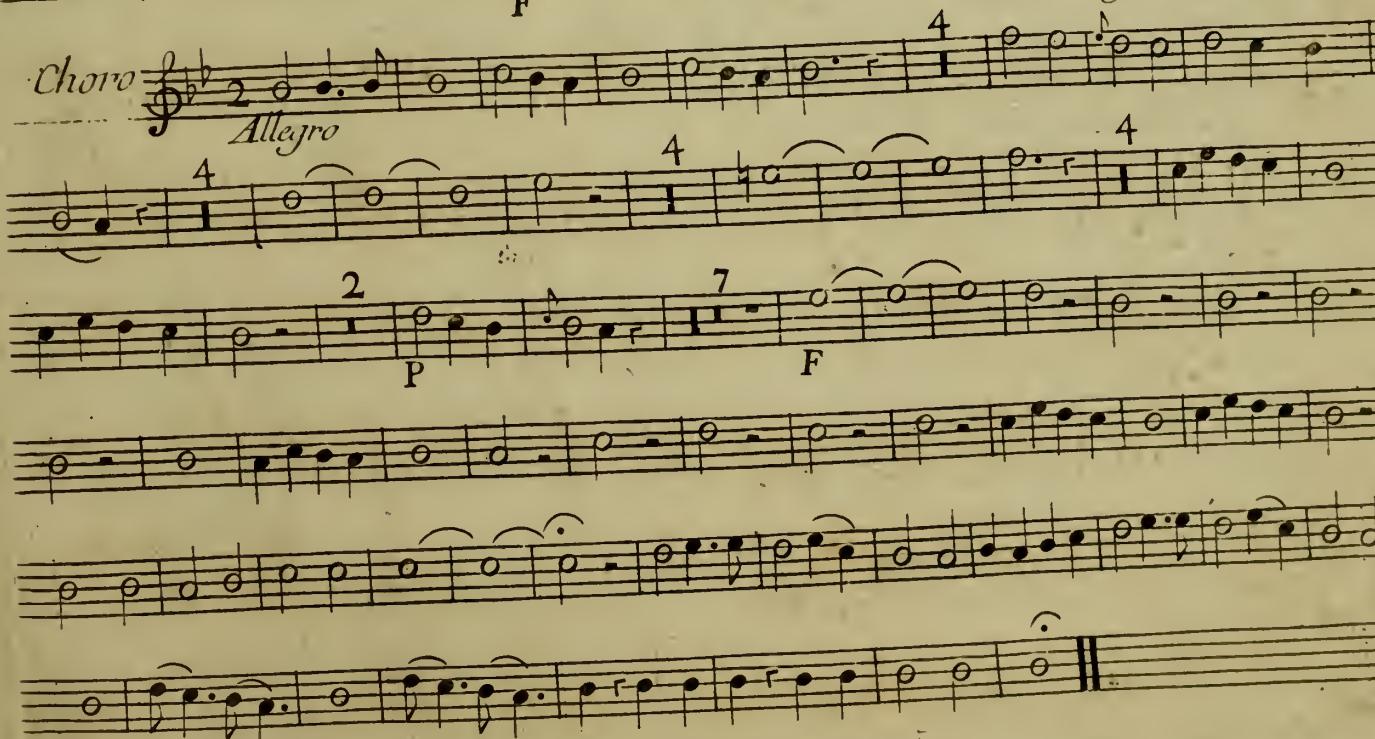


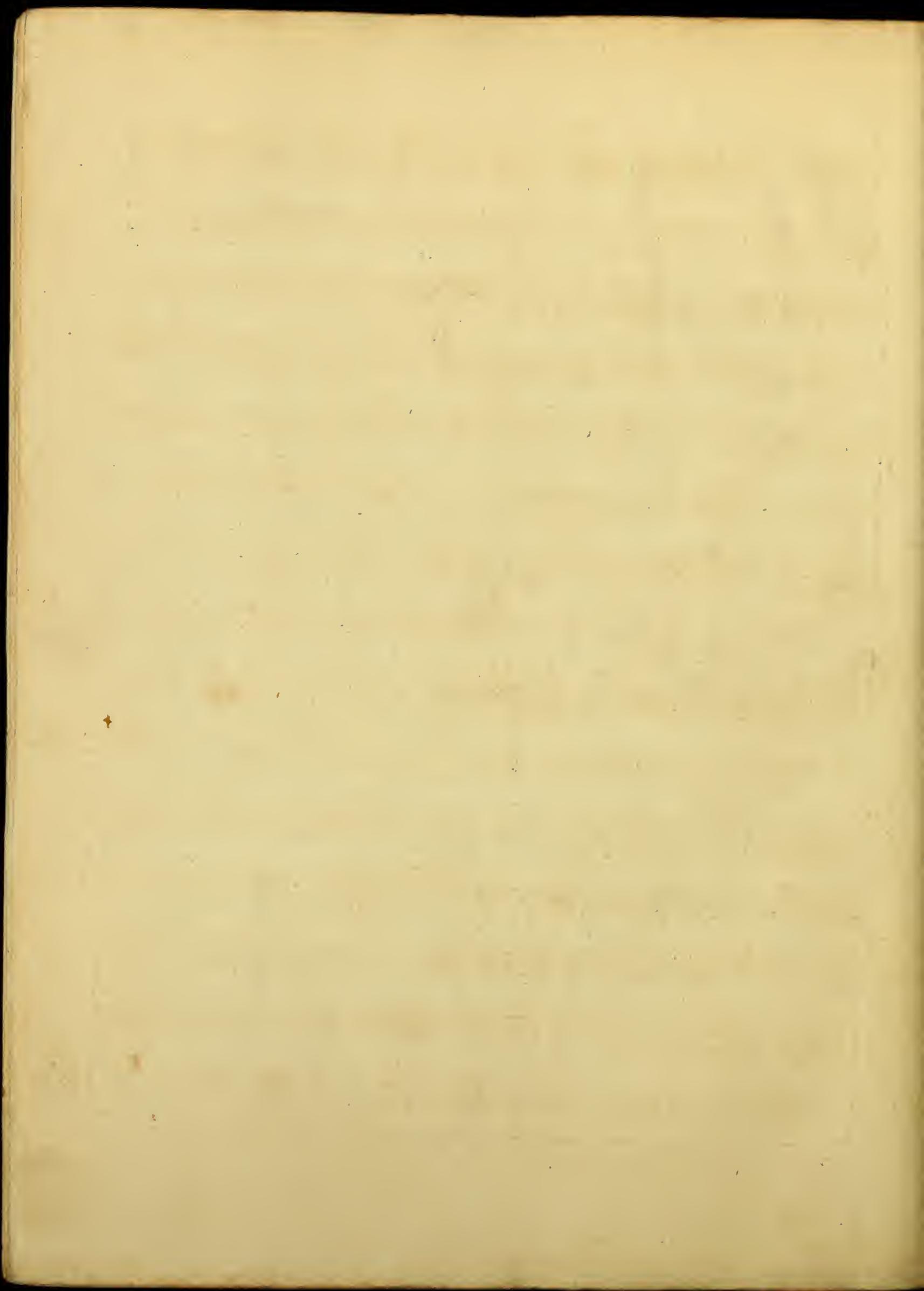
Vaudeville

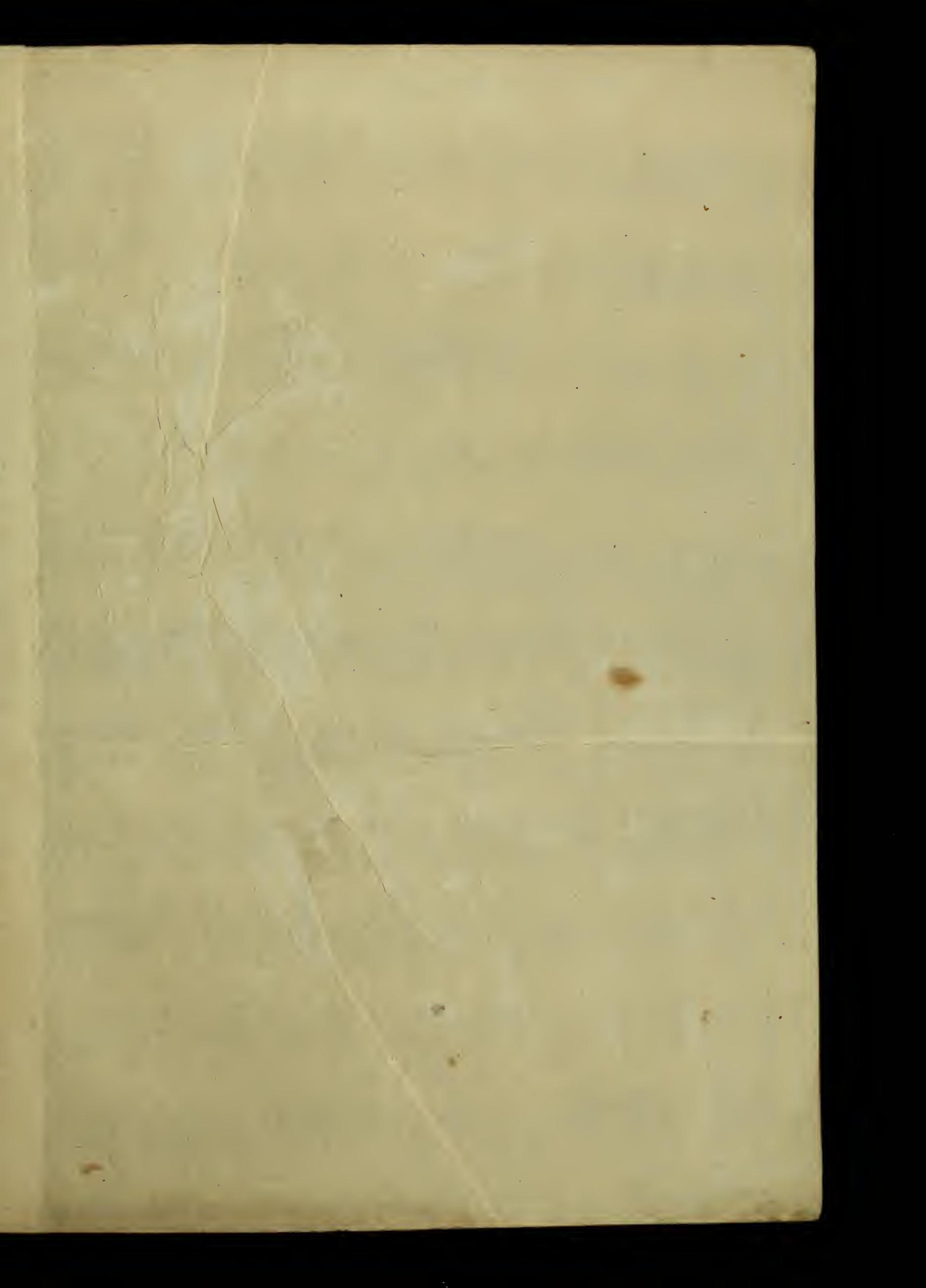
XX est dans mon cœur

F

D.C. al Segno

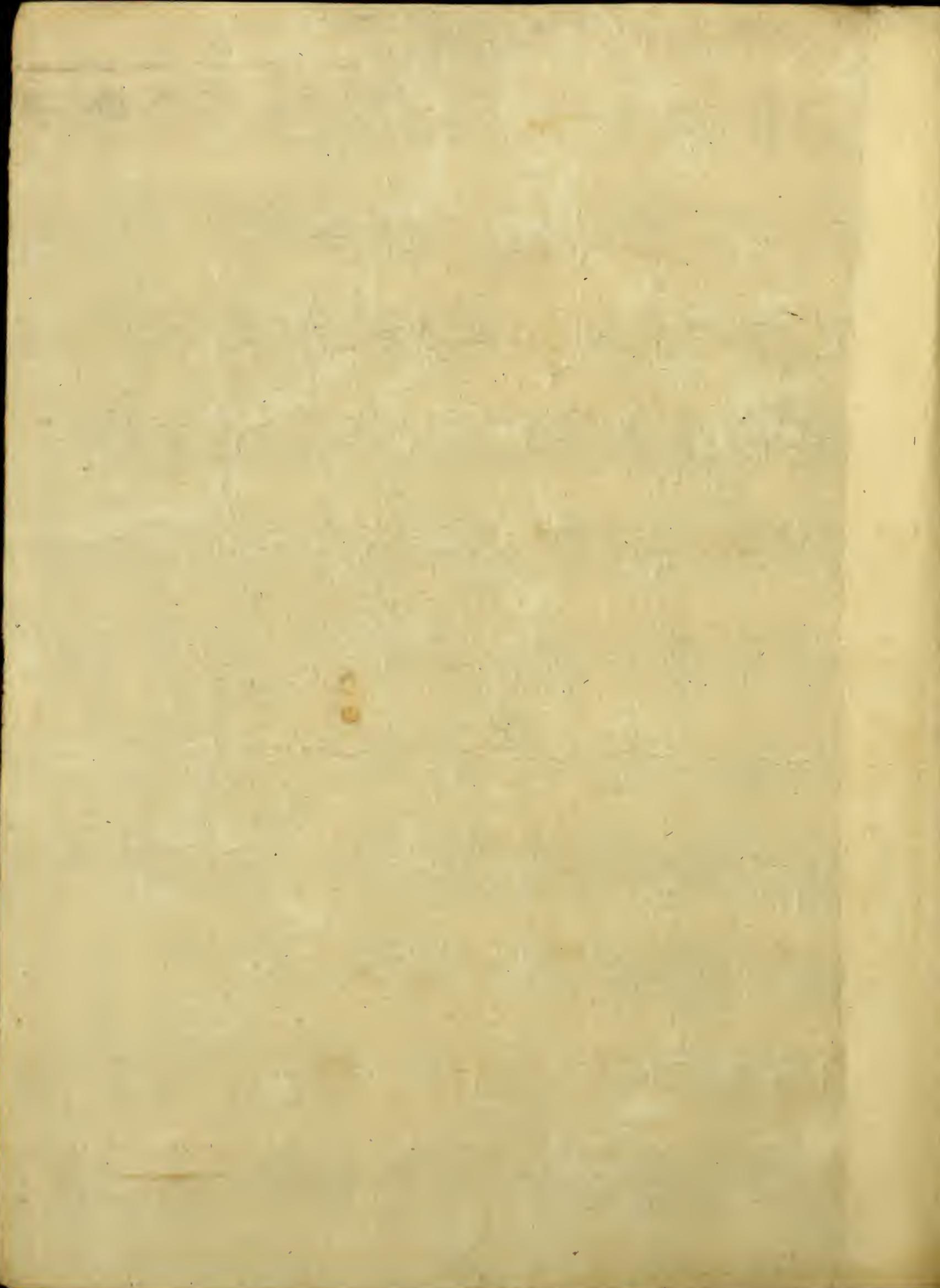








Comjones
Par Philidov
12 Septembris 1830,
Basso.
Fagotto



Violoncello e Fagotto Obligato

OVERTURA *Allegro assai*

Fagotto Fortissimo

Violoncello

P F P F

P F P F

Fassai

P F P F

P F P F

Fassai

F P

Fagotto

P F P

Violoncello

poco F

poco F

cres Fassai

P F

Volti Subito

This image shows a page from a handwritten musical score for an overture. The title 'OVERTURA' is at the top, followed by 'Violoncello e Fagotto Obligato'. The key signature is B-flat major (two flats). The tempo is 'Allegro assai'. The score consists of two staves. The top staff is for 'Fagotto' (oboe) and the bottom staff is for 'Violoncello'. The music begins with a forte dynamic (F) for the oboe, followed by eighth-note patterns for both instruments. The oboe part includes dynamics P, F, P, F, and markings like 'Fassai' (faisceau). The cello part includes dynamics P, F, P, F, and markings like 'Fassai'. The oboe part ends with a forte dynamic (F) and a piano dynamic (P). The cello part ends with 'poco F' (poco fortissimo). The score concludes with a dynamic marking 'cres' (crescendo) and 'Fassai'. The final instruction is 'Volti Subito' (turn the page suddenly). The page is numbered '3' at the bottom.

Gregoire, émigré.

Violoncello et Fagotto Obligato

2

Fagotto P

Nº 2 *Moderato* *Passau*

Violoncello *assai*

Violoncello et Fagotto Obligato

2

Fagotto P

Nº 2 *Moderato* *Passau*

Violoncello *assai*

P F P F P F P

F

P F P F P F P

F

P F P F P F P

poco F

F

P F P F P F P

P F P F P F P

mez. F

F

P F P F P F P

F

Fagotto *F P F P*

P F P

Violoncello

P F P F P

poco F

F

Saxofon Solo Violoncello et Fagotto Obligato

N° II que je ne puis vous le repeler

Allegretto P

Violoncello

Con Sordini P

poco F *F*

poco F *F*

D.C. al Segno

Minore *Maj.D.C. al Segno*

Andantino

III *ne le croies pas*

F *P*

P *P*

F *F assai* *P*

F *P* *F*

P *D.C. al Segno*

4

Violoncello e Fagotto Obligato

IV

*Nous avoir pas
Suivis Ecoutes*

*Fagotto**Violoncello*

P

P

*pianiss**cres F**cres F**F Bis*

F

F

F

Bis

P

P

Faisrai

F

P

F

*assai**Allegretto*

P

Andantino

F

P

All' Fasceau

F

P

F

*Fagotto**Violoncello*

P

F

P

F

P

F

P

Violoncello e Fagotto Obligato

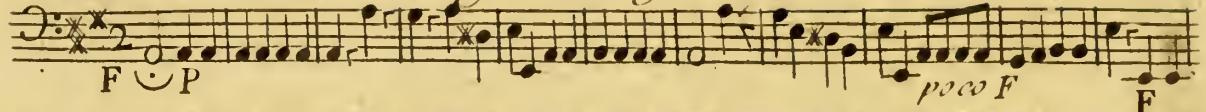
5.

A page of musical notation for strings and woodwind instruments, specifically Violoncello and Bassoon. The music is divided into measures by vertical bar lines. The notation includes various dynamics such as *P* (piano), *F* (forte), *cres.* (crescendo), *assai*, *Sons harmoniques*, *L'halali*, *I* (ritardando), *tutti*, and *fag.* (Bassoon). The parts are as follows:

- Violoncello:** The first two staves from the top, primarily playing eighth-note patterns.
- Bassoon:** The third staff from the top, primarily playing eighth-note patterns.
- Other Instruments:** The remaining staves, which include *Fanfare*, *Fassai*, *Sons harmoniques*, *L'halali*, *Fagotto*, *Violoncello*, and *Fagotto* again at the bottom.

The score is written on ten staves in common time. Measure numbers are present at the beginning of each measure, and the page number 5 is located in the top right corner.

6

*Moderato Violoncelle e Fagotto Obligato*V. Jembrace
ma fille

VI

Je ne puis

Fagotto
Andante

Violoncello



P

P cres

P

Legato

poco rinf

F

P

P

P

F

P

P

P cres

P

poco rinf

F

P

P

P

P

F

poco rinf

F

F

poco F

P

P

F

poco F

F

F

Andante

piano

rinf

poco F

pia

D.C. al Seg

VII. *Violoncelle e Fagotto Obligato*

Pourquoi le perdre *All. assai*

F P

F pianis P F

P F P F piano F piano

pianis poco for F P P eres fertis P

F assai Poco lento F P F P F

VIII Jamais je n'eus l'Ame Sistriote F P F P F piano

P F P F P F F P F D.C. al Segn.

Violoncello & Bassoon Obligato

8. *Ce qui en est allé* *All. F* *P* *F* *P*

X me vois mon Camarade *Andantino P*

poco F *F* *poco F* *F* *poco F* *F assai* *P*

Allegro *poco F* *F* *F assai* *P*

D.C. *al Segno* *F* *P*

Allegretto *XI de L'union des fortune* *F* *P* *F* *P*

poco F *P* *I* *I* *P*

F *P* *F* *P*

poco F *P*

poco F *F assai* *P*

F *P* *F* *P*

XII. achève *Largo* *Violoncelle e Fagotto obligato* 9
F piano

F P *Fagotto obligato* F P
P cres forte
Violoncelle cres Fagotto
Violoncelle P
F Violoncello forte Fagotto
F Violoncello
Presto pianis

Elegie *Largo D.C. al Segno*

XIII. du nouveau pour moi *Allegro* P F P
Violoncelle P F P
F F P F P
F P F P
F P F P
F P F P
F P F P
F P F P
F P F P
pianis F poco P I I P tutti
F assai 2 F assai 2
poco P F F assai

10

XIV

Oublié moi je
vous en prie

Violoncello e Fagotto Obligato

Flauto

P

A

ntante

P

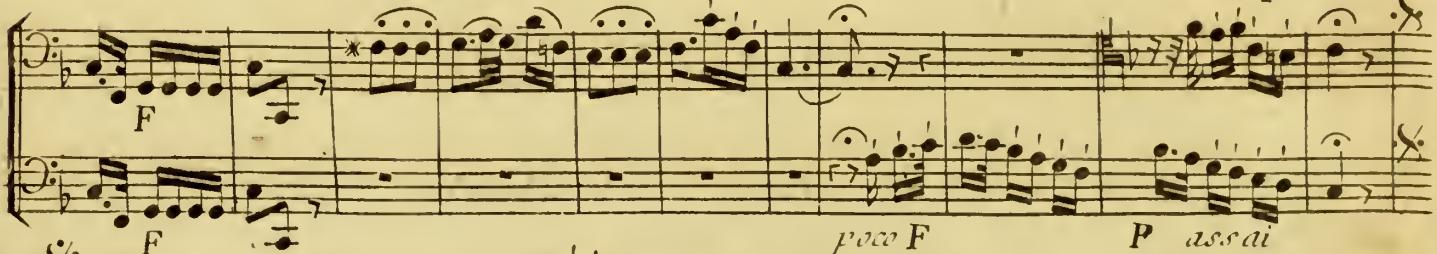
Poco

F

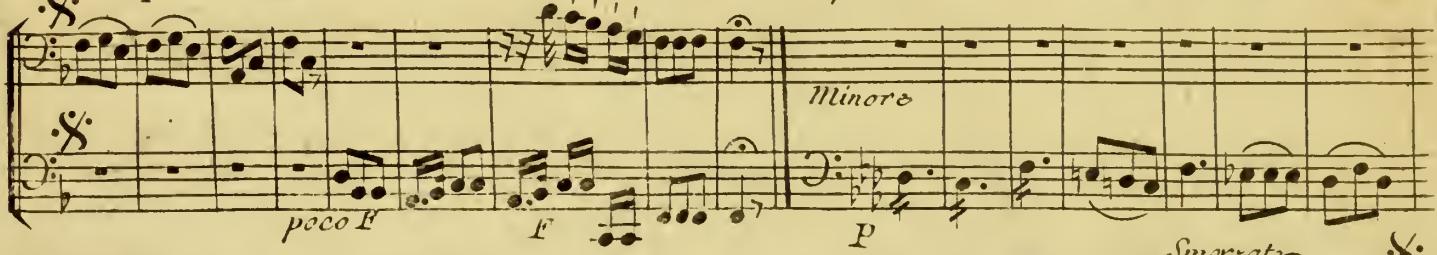
Violoncello Pianis

Poco

F



Minore



Allegro

Sforzando

cres F P D.C.

al segn

XV

J'ai promis de
ne plus v^eoir

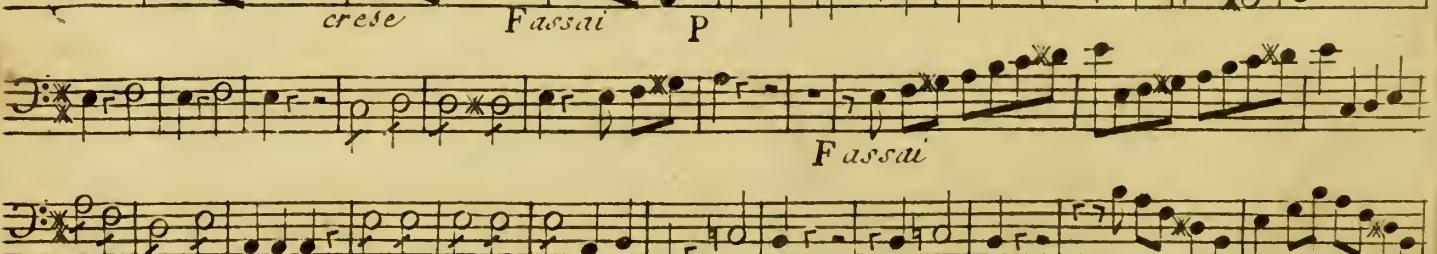
F

P

poco F



Fassai



F

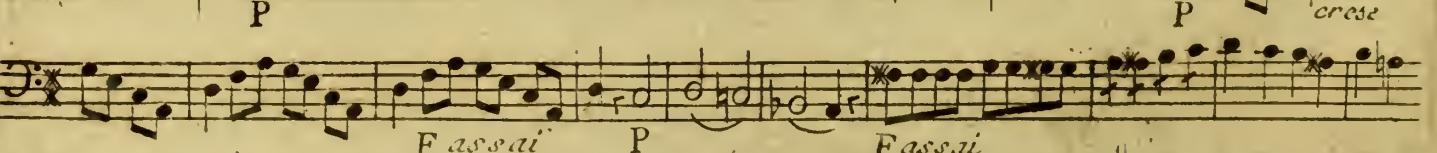
P

F



P

crese



P

Fassai

P

Fassai

Violoncello e Fagotto Obligato

II

P F P F assai

Fin du 2^e Acte

Entre Acte Moderato piano F

Fortissimo

poco F Fassai

P fagotto luli Fagotto F assai tutti

P cres Fassai fagotto tutti

P cres piano Fassai forassai P F

tutti poco F P fagotto

tutti fagotto Fassai

Con Sordini *Violoncello e Fagotto Obligato*

XVII *Le per side* *2* *F* *P* *Allo* *poco F* *P*

poco F *P* *D. Cal*

Fagotto obligato

XVIII *J'reviens* *tout a l'heure* *C* *P* *cres* *F* *P* *cres* *F* *Recitatif*

Me voila Sans témoins... *andante* *P*

Soulage-toi mon cœur *Allo* *P* *cres* *F* *Ou suis je quai je fait quelle nuit quelle ho* *Andante*

reur *Mon pere...* *quelle est ta tristesse* *J'en entends plus de* *Allegro cres* *F*

cri *On Setait le bruit cesse* *mais ce profond Silence* *pianissimo* *pianissimo*

Andante *P* *pianissimo* *Andante*

Augmente encor ma peur tout ce que je vois m'épouvrante *Mesuré* *Cette lueur* *pianissimo*

Sostenuto *Fagotto solo* *P*

Violoncello e Fagotto Obligato

13

A handwritten musical score for Violoncello and Bassoon. The score consists of ten staves of music. The first two staves are for Violoncello (C-clef) and Bassoon (F-clef). The third staff is for Bassoon (F-clef), with the instruction "pianissimo". The fourth staff is for Violoncello (C-clef). The fifth staff is for Bassoon (F-clef), with the instruction "Allegro". The sixth staff is for Violoncello (C-clef), with the instruction "Adagio". The seventh staff is for Bassoon (F-clef), with the instruction "Lento". The eighth staff is for Violoncello (C-clef), with the instruction "pianissimo". The ninth staff is for Bassoon (F-clef), with the instruction "All'e". The tenth staff is for Violoncello (C-clef). The score includes lyrics in French: "pâle et tremblante dans mon Sein por te la frayeur", "et cependant j'éprouve une douceur", "le Sentiment qui manime et men chante malgré moi", and "Charme ma douleur". Dynamic markings include *p*, *F*, *cres*, *assai*, *fp*, *pp*, *pois*, and *assai*. Measure numbers 1 through 10 are present above the staves.

14 Ah jones Molto Andante Violoncello e Fagotto obbligato

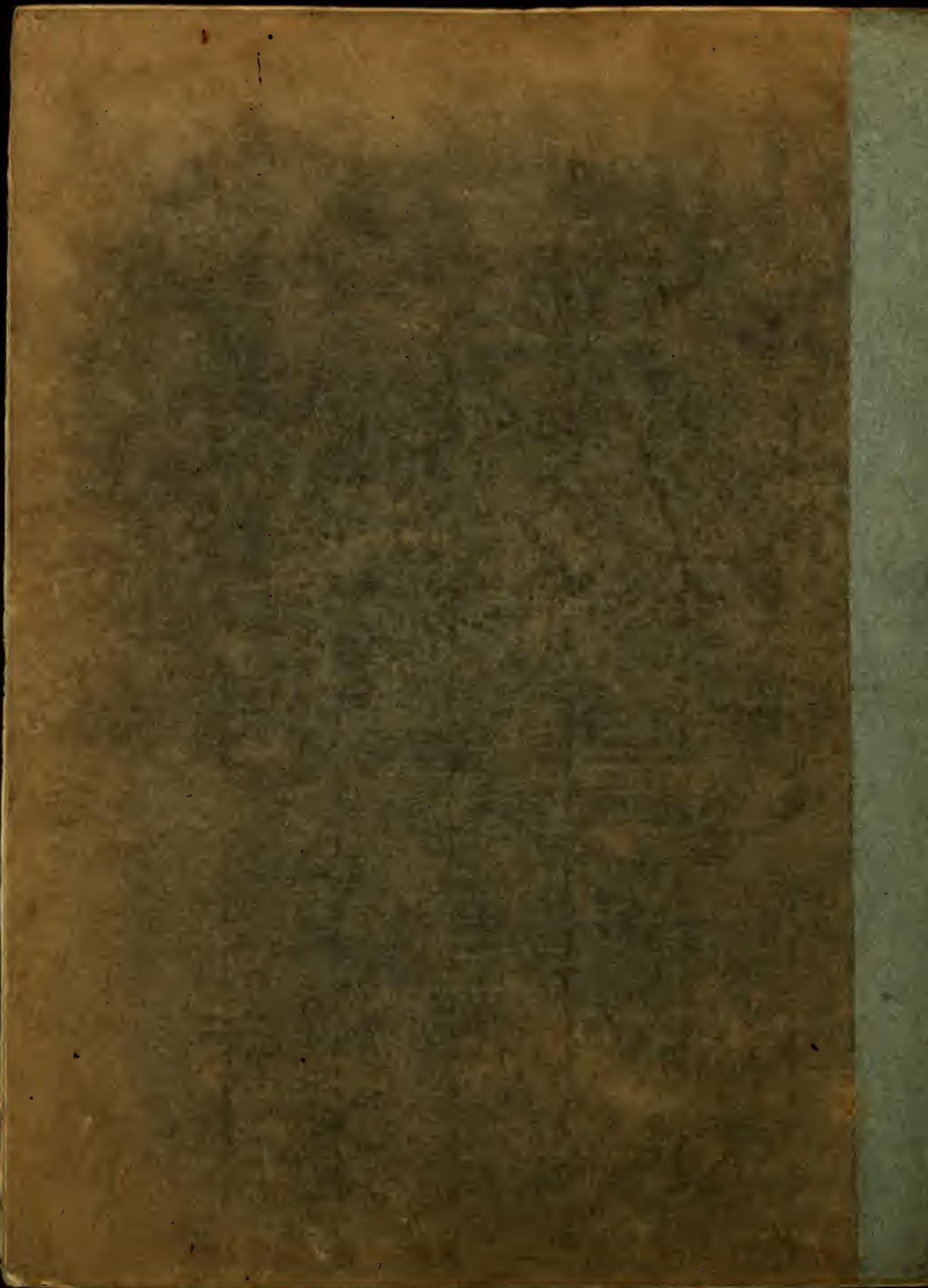
XIX

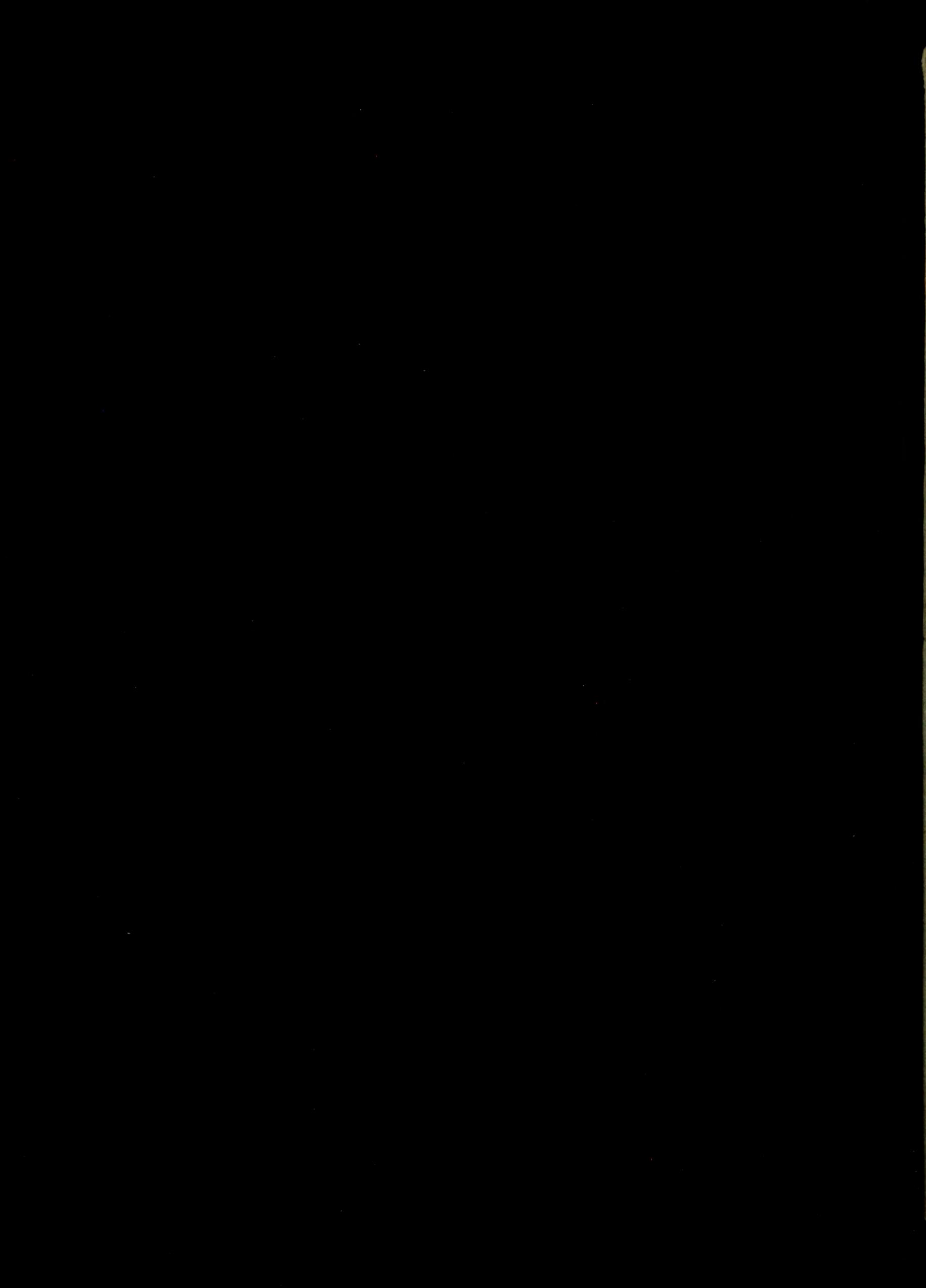
Handwritten musical score for strings and bassoon. The score consists of six staves of music. Measure 14 starts with a bassoon part (Violoncello e Fagotto obbligato) in 2/4 time, followed by string parts. Measures 15-19 continue with various dynamics (pianissimo, piano, forte, mezzo-forte, etc.) and articulations (pizzicato, slurs). The bassoon part is present in most measures, and the strings provide harmonic support.

XX est dans mon Coeur.

Handwritten musical score for strings and bassoon. The score continues with six staves of music. Measures 20-25 feature a mix of bassoon and string parts. Measure 20 includes lyrics "est dans mon Coeur". Measure 21 begins with a dynamic instruction "F". Measures 22-25 show the bassoon taking a prominent role, with dynamic changes and performance instructions like "Allegra" and "F Relrain D.C. al Segno". The score concludes with a final dynamic instruction "FINE".

opéra approximatif
partout le Rostrev
l'opposé contre toutes





Comjones
par Philidor
Parties N° 30.
Corno primo.



OVERTURA *F Ut Fa* *Corno Primo*
Allegro *Soli*

F. Ut Fa *N. I.* *Moderato* *F*

E. Si Mi *B. mol* *N. III* *pianiss*

D.C. al Segno

GREGOIRE, RINÉ
 à Paris
 chez J. B. LAMBERT

2

IV

E U T F.

F
Maestoso

Cornu Primo

Forhis

9 3 3

F

2 3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

D. Lare

Soli

Allegro

Andante mezzo

II

I

Allegro

3 3

P

Oras

F

fånsfare

1

15

F

Lhalali

P

F assau

fånsfare

3

Soli

2

2

1

3

3

3

Soli

Soli

I

1

1

1

T. Turek

E.Si.mi.Bmolti Andante VI. Corno Primo
 F P P F P
 F I P F S. pianis P
 F I 2 F S. P F P F
 Lento I 7 F S. VII Tacet
E.Si.mi.Dizze Andantino 2 VIII. al Segno On reprend l'ouverture
 Lento F S. I P F P F
 P F I P F 2 P P
 F P 8 D.C. al Segno IX. X. Tacet
 F F Ut fa.
 Allegretto XI. 2 10 9
 F
 2
 F
 E.Si.mi.Bémol. XII. 13 5 8
 S.Largo F P eras sortis P
 fortis S. I P poco eres F
 fortis S. 25 2 Largo D.C. al Segno XIII. Tacet
 Allegro
 Fassai

4 XIV. *F* Ut Fa *Corno Primo*
 Andante P

 D: la: re XV. *Allegro*
 Allegro P eres F F

 E. Simi bémol 8
 3^e Acte
 XVI. *Allegro* P F

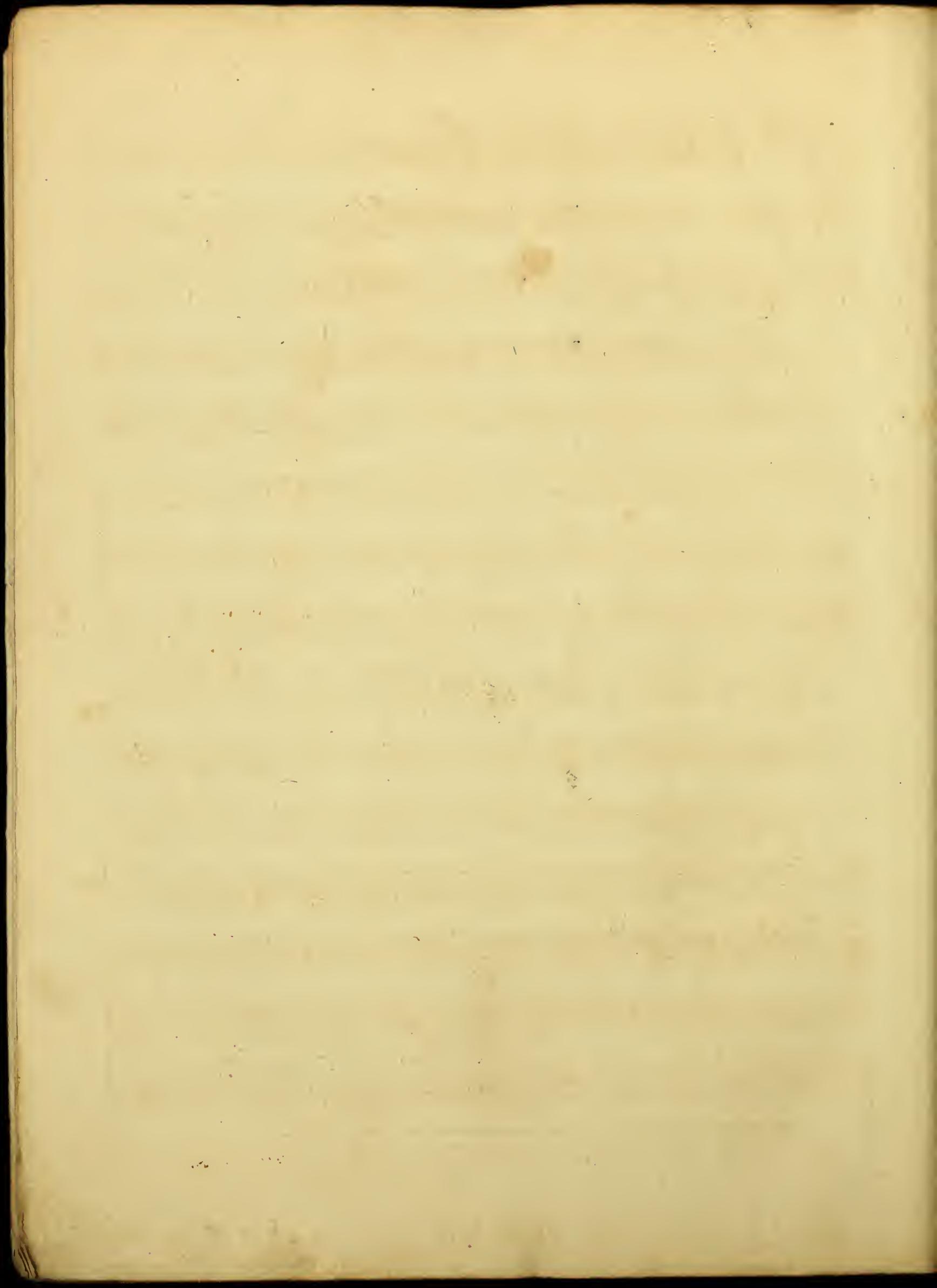
 4

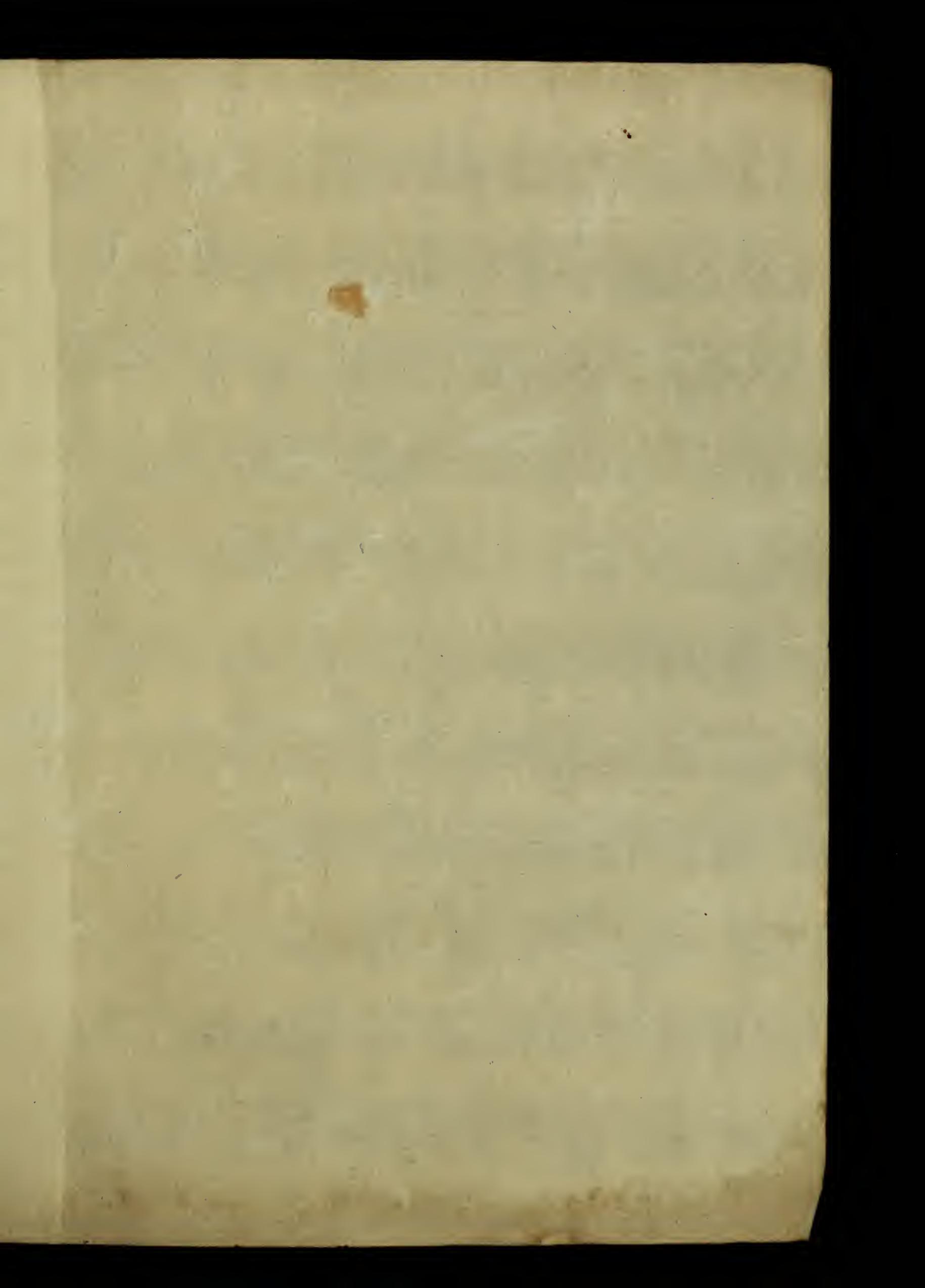
 3 P Cres F 3 P Cres F 2 pianis F

 1 Solfi

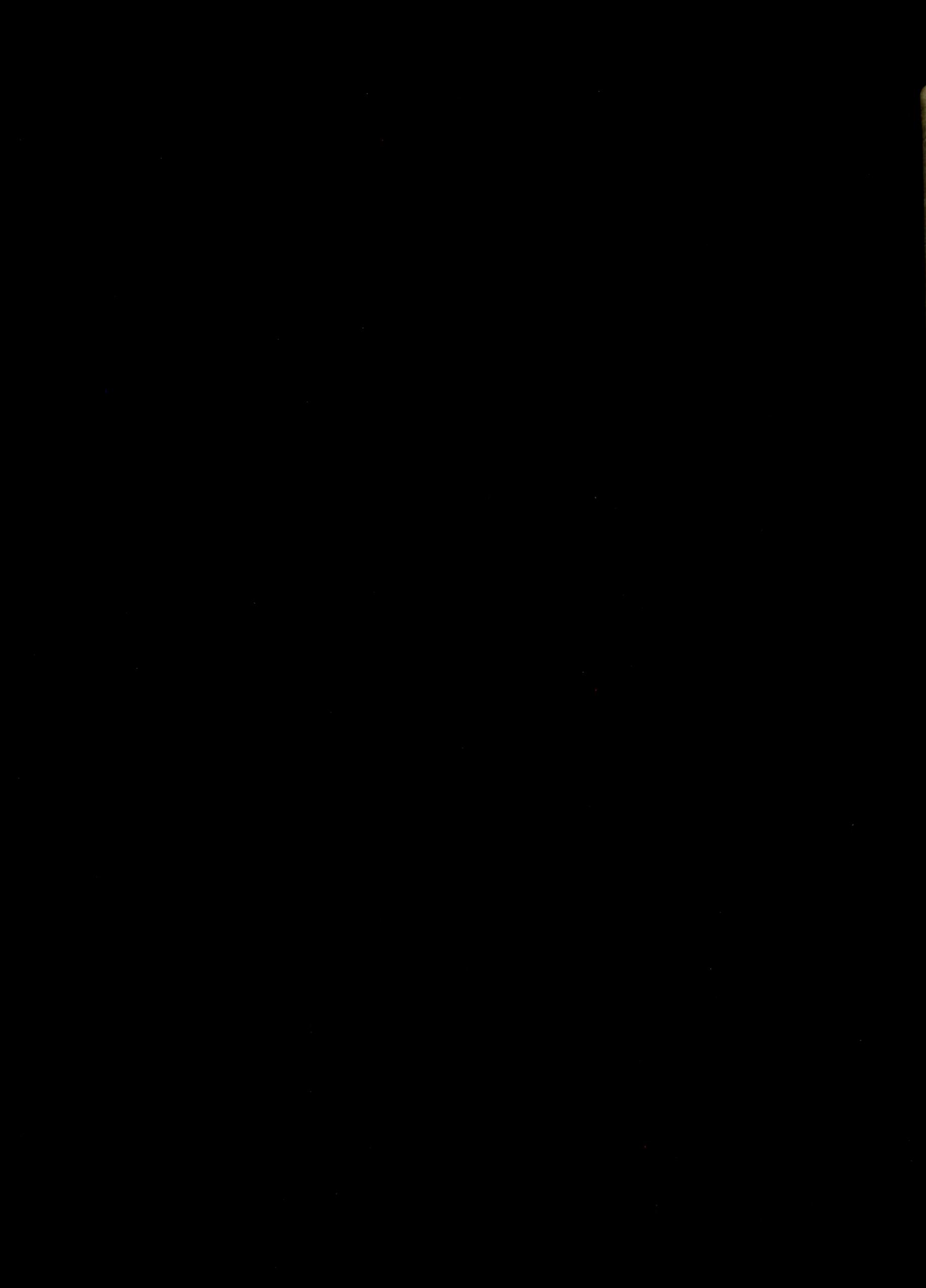
 XVII Tacet

XVIII *mot duquel* E ^{Corno} *Primo* 10 5
Charme ma douleur) Lento Sotto voce
All' Solo 4 P P
Sotto voce piano Cres fortis 3
P F Solo 4
F piano F *Sotto voce* 4
piano Cres F *assai* 4
piano Cres F *assai* 4
Vaudeville XIX Tacet
E Simi bemol 2 8
D.C. al Segno
 Choro 4 4 4 4
Allegro
 4 3 3 P
 4 4
 fortis
 Fine

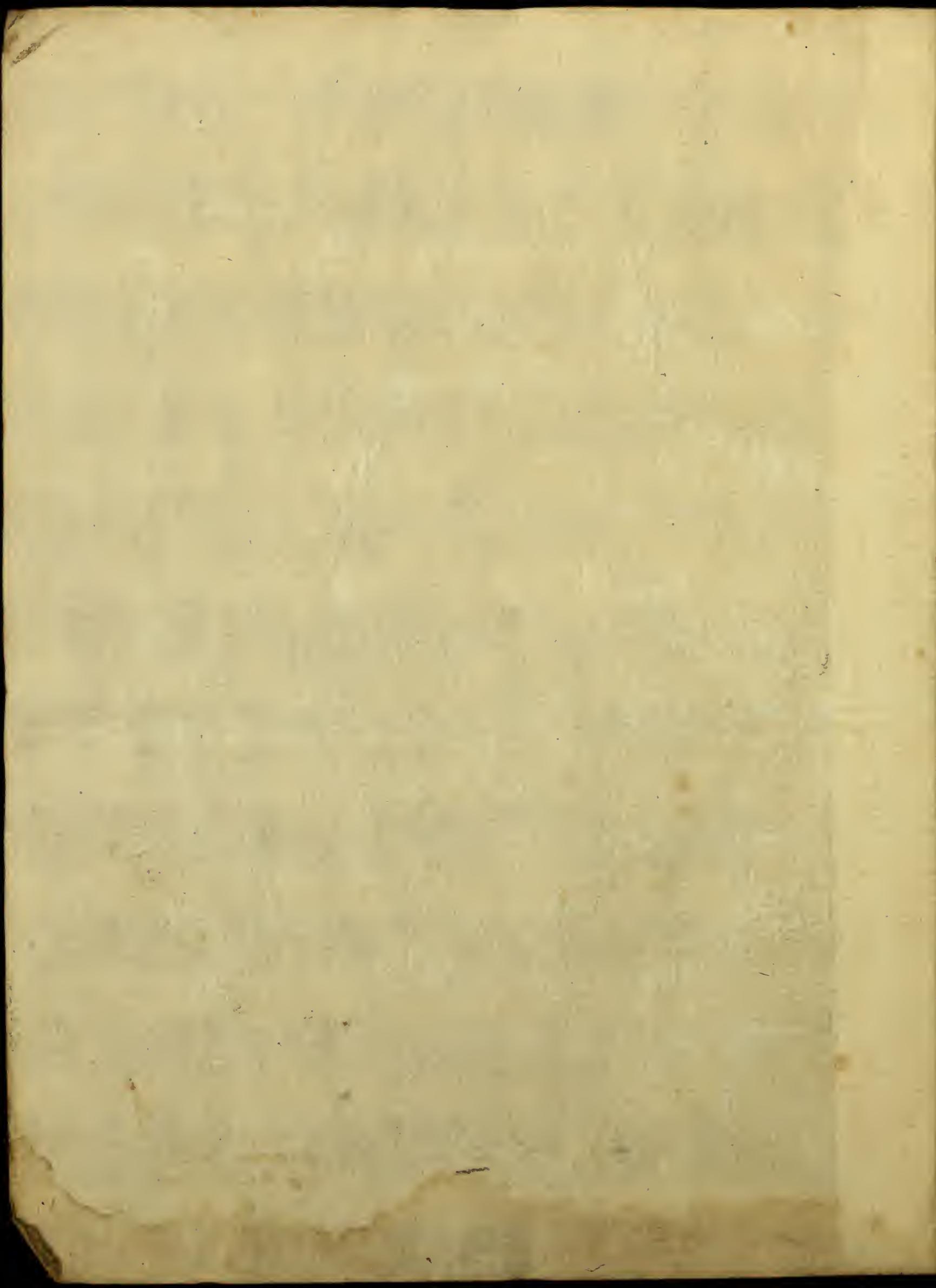








Comjones
par Philidor
Partie N^o 30.
Corno Secondo.



OVERTU. *F Ut Fa* *Corno Secondo*
All. *Soli* *F assai*
Soli *F* *pianiss* *F*
F *F* *F* *F* *F* *F* *F* *F*
F *pianiss* *2 P cres* *F* *16*
F *F* *F* *F* *F* *F* *F* *F*
F Ut Fa *2 F* *F* *F* *P F P P F* *P F P P F*
N° I *Moder* *I* *15* *P F P F* *I poc F* *I F*
F *F* *F* *F* *F* *F* *F* *F*
F *F* *F* *F* *F* *F* *F* *F*
P F *P F* *P F* *P F* *6* *3* *F* *19* *P F*
P F *P F* *P F* *P F* *4 pianiss* *12.8 pianiss* *1*
E Simi *B. mol* *N° III* *Allegretto* *D. C. al Segno*
16.8. *D. C. al Segno*

Gregoire Clincé

2. *Fu Fa Martes* *Corno Secondo*

IV *F* *Fassai* *Fassai*

F *F* *F*

D. Lare *Allegretto* *Allegretto*

Allegro *Fassai* *Soli* *Fansare*

tutti

Soli *Soli* *Lhalali*

mezo F *Fassai* *Fansare*

3 *2* *2*

This page contains five staves of handwritten musical notation. The notation is in common time. Various dynamics and performance instructions are written above the staves, such as 'Fu Fa Martes', 'Corno Secondo', 'Fassai', 'D. Lare', 'Allegretto', 'Allegro', 'Fassai', 'Soli', 'Fansare', 'tutti', 'Lhalali', and 'mezo F'. The manuscript uses a mix of standard musical symbols and unique characters like '3' and '2' over notes.

VI. *Moderato* I *pianis* *Corno Secondo*
E Si mi *B. mol* *F* *P* *F* *pianis* *P* *P*
F *4.8.6.5.4.3.2.1.* *pianis* *P* *F* *F assai*
VII. Andante *D Cal Segn*
2^e Acte *Andante*
E Si mi ** F* *F assai* *S. VII. Tacet*
P *F* *F* *P* *F* *P* *F*
P *F* *F* *P* *F assai* *D.C. IX. X. Tacet*
Moderato *P* *F* *P* *F* *F assai*
E Ut Fa *2* *F* *soli*
XI *F* *10* *9* *pianis* *2* *F*
I *Soli* *2* *F* *solo* *Largo* *13* *cres* *F* *5* *cres* *pianis* *F assai*
E Si mi B mol *XII* *F* *poco F* *cres* *F* *4* *cres* *pianis* *F assai*
P *cres* *F* *25* *poco F* *Largo* *4* *cres* *F assai*
Presto *Canto* *poco F*
3 *F assai* *XIII* *XVI Tacet*

D. la re

XV. *Corno Secondo*

All. 14 *très F* 14 *Fassi*

pianiss 8 *F* 5 *Fassi*

F 9 *Fassi* 2 *Fassi*

3 2 *Fassi*

E Si' nū B mol 8 *F* 4 *F*

XVI. 2 *F* 8 *F*

pianiss 4 *F*

8 *F*

4 *F*

3 *cresc* *F* 3 *cresc* *F*

2 *pianiss* *F* 2 *F* 1 *pianiss* *F*

F assai 6 *F* 2 *F* 3 *F*

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

P *F*

XVII Facet

mot du Gue Corno Secondo E Simi B mol 10 Allegro 5
XVIII *Charme madouleur!* Lento F
 2 2, F assai pianis cres
 F assai poco F Fortis
 5 F assai pianis F assai
 7 pianis cres forzau
 4 pianis cresc assai
 E Si mi B mol
XX

8. 9. 8. D. C.
Choro
 All. F 4 4 4 3
 F assai 3 4 4 3
 4 4 4 3 pianis
 F assai 3 4 4 3
 F Fortis FIN

