

Réplique = Cet extrait si cher à mon cœur  
jeté la montagne d' = 66. La Vie N° 18 (finale).

Grande Flûte	$\text{G}^{\sharp}\text{C}$	-	-	-	-	-
Petite Flûte	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Hautbois	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Clarinette sib	$\text{G}^{\sharp}\text{C}$	-	-	-	-	-
Bassons	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Cordes en Fa	$\text{G}^{\flat}\text{C}$	-	-	-	$\text{f}$	$\text{f}$
Cors à Pistons en ré	$\text{G}^{\flat}\text{C}$	-	-	-	$\text{f}$	-
Pistons sib	$\text{G}^{\sharp}\text{C}$	<i>Brillante</i>	$\text{G}^{\flat}\text{C}$	$\text{G}^{\flat}\text{C}$	$\text{G}^{\flat}\text{C}$	$\text{G}^{\flat}\text{C}$
Trombones	$\text{G}^{\flat}\text{C}$	$f$	$1^{\circ}$	$\text{G}^{\flat}\text{C}$	$\text{G}^{\flat}\text{C}$	$\text{G}^{\flat}\text{C}$
Cimbales fa = do	$\text{G}^{\flat}\text{C}$	-	-	-	$\text{f}$	-
Grosse Caisse et Cymballes	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Violons	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Alto	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Paola	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Angelo	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Polpetto	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Le Duc	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Andrea	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Sopranos	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Tenors	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Basses	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Violoncelle	$\text{G}^{\flat}\text{C}$	-	-	-	-	-
Contrebasse	$\text{G}^{\flat}\text{C}$	-	-	-	$\text{f}$	-
Piano	$\text{G}^{\flat}\text{C}$	<i>Brillante</i>	$\text{G}^{\flat}\text{C}$	$\text{G}^{\flat}\text{C}$	$\text{G}^{\flat}\text{C}$	$\text{G}^{\flat}\text{C}$

Elèves de Galéotti sauls  
 Elèves de André-a Ga-lé-o-ti vi-re vi-re notre grand Maître bientôt cha-

Vive André-a Ga-lé-o-ti vi-re vi-re notre grand Maître bientôt cha-

209

610

*On parle*

A handwritten musical score for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. Dynamic markings such as *fp* (fortissimo), *ff* (fortississimo), and *p* (pianissimo) are placed above the staves. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes through them. Measures 1-4 show a pattern of eighth and sixteenth notes. Measures 5-8 feature sixteenth-note patterns. Measures 9-12 continue the sixteenth-note patterns. Measures 13-16 show eighth-note patterns. Measures 17-20 conclude with sixteenth-note patterns.

Très marqué

612

Très marqué

Enfin voi-ci le jour voi-ci le jour fa-meux  
Enfin voi-ci le jour voi-ci le jour fa-meux  
Enfin voi-ci le jour voi-ci le jour fa-meux  
ou dans la lut-te la  
ou dans la lut-te la  
ou dans la lut-te la

613

1<sup>o</sup> Solo *p.p.*

*Divisi* *p.p.*

*Cut-te du gé-nie nous allons voir l'œuvre choisie en-chanter nos coeurs et nos yeux en*

*Cut-te du gé-nie nous allons voir l'œuvre choisie en-chanter nos coeurs et nos yeux en*

*Cut-te du gé-nie nous allons voir l'œuvre choisie en-chanter nos coeurs et nos yeux en*

*p.p.*



11

*-lons voir nous  
voir nous allons  
voir nous allons*

*al-lons voir l'œuvre choi  
voir l'œuvre choi  
voir l'œuvre choi*

*- si - e  
- si - e  
- si - e*

*- en - chan- ter nos coeurs en  
- en - chan- ter nos coeurs en  
- enchanter nos coeurs en*



And<sup>te</sup> Sost<sup>o</sup> d. = 58.

117



29

Je garde sa foi  
 Son cœur qui l'en gage  
 est toujours à moi son cœur qui l'en

el-le devant eux rou-gir  
 o peine cru el le

p

690

*Rit* à tempo

*Rit* à tempo

*le Duc*

*Rit* à tempo

*p*

gage est toujours à moi la palme immor tel - le que j'ai pu cueil lir que j'ai pu cueil -

et c'est bien je faiblir malgré

—

1. *Paola*  
 Dans mon doux poré sage  
 Puis sans regret pour elle j'la vois me suivre al-  
 crois le meilleur ouvrage qui fixa mon choix  
 moi et dans mon ouvrage à peine j'ai foi

2. *Paola*  
 Paola  
 Dans mon doux poré sage  
 Puis sans regret pour elle j'la vois me suivre al-  
 crois le meilleur ouvrage qui fixa mon choix  
 moi et dans mon ouvrage à peine j'ai foi

3. *Paola*  
 Paola  
 Dans mon doux poré sage  
 Puis sans regret pour elle j'la vois me suivre al-  
 crois le meilleur ouvrage qui fixa mon choix  
 moi et dans mon ouvrage à peine j'ai foi

4. *Paola*  
 Paola  
 Dans mon doux poré sage  
 Puis sans regret pour elle j'la vois me suivre al-  
 crois le meilleur ouvrage qui fixa mon choix  
 moi et dans mon ouvrage à peine j'ai foi

C

Rit. marquez chaque note

f

a - dois - je avoir

rit. marquez chaque note

a - dois - je avoir

rit. marquez chaque note

a - dois - je avoir

rit. marquez chaque note

a - dois - je avoir

rit. marquez chaque note

a - dois - je avoir

rit. marquez chaque note

a - dois - je avoir

rit. marquez chaque note

a - dois - je avoir

rit. marquez chaque note

a - dois - je avoir

rit. marquez chaque note

a - dois - je avoir

rit. marquez chaque note

a - dois - je avoir

rit. marquez chaque note

a - dois - je avoir



694

fuir la palme immor- tel-le saura la dou- cir ouï saura la dou- cir  
 lin sans regret pour el-le je la vois me fuir je la vois me fuir  
 gîr est on donc mo dé-le pour faire fré- mir alo  
 nir au plus digne d'el-le ma main va l'offrir ouï  
 gîr o pei-ne cru- el-le mieux vaudrait monrir ie  
 plus di- gne el-le doit ap- par-te-mir sur cha- que vi-  
 plus di- gne el-le doit ap- par-te-mir sur cha- que vi-  
 plus di- gne el-le doit ap- par-te-mir sur cha- que vi-







à tempo  
 fin 698.

à tempo fpp  
 changer en forte

descendre le reb au doh

à tempo  
 la papaline immortelle

fuit sans regret pour elle

est on donc modèle pour faire fré

au plus digne d'elle

o peine cruelle ma main va l'op

au plus digne d'elle doit apparte

au plus digne d'elle doit apparte

au plus digne d'elle doit apparte

à tempo

pp

A handwritten musical score for voice and piano. The score consists of two systems of music. The left system is for the piano, featuring a treble clef, a key signature of one sharp, and common time. It includes dynamic markings such as  $p$ ,  $p\#$ ,  $p$ ,  $p/10$ , and  $ppp$ . The right system is for the voice, also in treble clef, one sharp key signature, and common time. The vocal line includes lyrics in German: "fair mir fair mir mir mir mir mir mir". The vocal part has several dynamic markings:  $p$ ,  $p$ ,  $p$ ,  $p/10$ ,  $ppp$ , and  $pizz.$ . The piano part has dynamic markings  $p$  and  $p\#$ .

fin 698.

à tempo

*à tempo*

*à tempo fpp*

*à tempo*

*descendre le reb au doh*

*à tempo*

*à tempo*

*à tempo*

*la palme immortelle*

*fuir sans regret pour elle*

*- min est on donc modèle pour faire fré*

*- frir au plus digne d'elle*

*- nir o peine cruelle mieux vaudrait me*

*- nir au plus digne d'elle doit apparte*

*- nir au plus digne d'elle doit apparte*

*à tempo*

*pp*

*changer en fait*

*descendre*

*sau*

*sans regret pour elle je la vois me*

*est on donc modèle pour faire fré*

*au plus digne d'elle ma main va l'ap*

*o peine cruelle mieux vaudrait me*

*au plus digne d'elle doit apparte*

*au plus digne d'elle doit apparte*

*au plus digne d'elle doit apparte -*

fairy

105d<sup>r</sup>

All:  $\text{J} = 66$

630

A handwritten musical score for two staves. The left staff has a bass clef and a key signature of four sharps. The right staff has a treble clef and a key signature of one sharp. The music consists of 16 measures. Measures 1-15 are identical for both staves, featuring eighth-note patterns with grace notes and slurs. Measure 16 begins with a bass note followed by a treble note, continuing the eighth-note pattern. The score includes several fermatas and a dynamic marking of  $\text{ff}$ . A red mark with a circle and a question mark is placed over the first measure of the left staff.

Measures 1-15:

- Left Staff: Bass clef, 4 sharps. Measures 1-15:  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ .
- Right Staff: Treble clef, 1 sharp. Measures 1-15:  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ .

Measure 16:

- Left Staff: Bass clef, 4 sharps.  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ .
- Right Staff: Treble clef, 1 sharp.  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ ,  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G} \text{B}$ .

Largo



f 9: b9

b9

Largo

f 9: b9

b9

mi b = si b

9: b9

b9

Largo

noblement

Ar-tis-tes fameux que con-

Largo

f 9: b9

b9

gabardine

A handwritten musical score on ten staves. The key signature varies across the staves, including B-flat major, G major, and F major. The time signature is mostly common time. The score consists of ten measures. Measures 1-4 are mostly rests. Measure 5 starts with a bass note followed by a rest. Measure 6 has a bass note with a fermata. Measure 7 has a bass note with a dynamic instruction "f". Measure 8 has a bass note with a dynamic "ff". Measure 9 has a bass note with a dynamic "pp". Measure 10 has a bass note with a dynamic "pp". The lyrics are written below the staff in measure 7: "temple avec orgueil i-ci mon coeur pour tous ne sourre pas le temple ou s'ins -". The score ends with a bass note in measure 11.

And  $\text{Sost}^{\text{re}}$  J. = 50

*Suivez*

*crit le nom du vainqueur mais tous vos grands noms à l'his-toire fils des*

*arts sont déjà promis et faire éclater votre gloire est la gloire de Moïse*

*-cis oui tous vos grands noms à l'his-toi-re fils des arts sont déjà pro-mis et*

*Faire éclater votre gloire est la gloire de Médi-*

A handwritten musical score for orchestra and piano. 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 divided into measures by vertical bar lines. The first nine staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The tenth staff is for the piano, which provides harmonic support throughout the piece. The lyrics, written in French, are placed below the first nine staves. The lyrics are repeated three times, with each repetition starting on a new line. The lyrics are:

- mais le nom le nom de Médi-cis vive le nom de Médi-cis vive le nom de Médi-cis  
- mais le nom le nom de Médi-cis vi-ve le nom de Médi-cis vive le nom de Médi-cis  
- mais le nom le nom de Médi-cis vi-ve le nom de Médi-cis vive le nom de Médi-cis

The score is written on aged paper with some foxing and staining. The handwriting is clear and legible, though there are some minor errors or variations in the musical notation.

ici *Largo* 637

98

98

98

*Noblement*

nous Duc de Medi- cis nous proclamons i- ci le vainqueur du con-

*Largo*

*Largo*

All:

Rit.

699

A handwritten musical score for orchestra and choir. The score consists of two systems of music. The top system is for the orchestra, featuring five staves: strings (two staves), woodwinds (two staves), and brass (one staff). The bottom system is for the choir, consisting of four parts: soprano, alto, tenor, and bass. The music is in common time, with various dynamics like *f*, *p*, and *r*. The vocal parts have lyrics in French. The first system starts with a forte dynamic and includes a ritardando instruction. The second system begins with a piano dynamic and includes a vocal solo section. The lyrics in the bottom system are as follows:

C'est Andréa Galeot - ti c'est Andréa Galeot -  
C'est Andréa Galeot - ti c'est Andréa Galeot -  
C'est Andréa Galeot - ti c'est Andréa Galeot -  
C'est Andréa Galeot - ti c'est Andréa Galeot -

cours ce vain-queur le voi- ci

The score also features several slurs and grace notes throughout the vocal parts.

This image shows the tenth page of a handwritten musical score. The score is arranged for four voices (SATB) and piano. The vocal parts are written on five-line staves, and the piano part is on a separate staff at the bottom. The music consists of two systems of measures. The first system ends with a repeat sign and a double bar line, indicating a repeat of the previous section. The second system begins with a new key signature of A major (one sharp). The lyrics are written below the vocal staves in French, with some words underlined. The score is written in ink on aged paper.

ti honneur à lui honneur à lui honneur au grand Ga-le-ot ti  
ti honneur à lui honneur à lui honneur au grand Ga-le-ot ti  
ti honneur à lui honneur à lui honneur au grand Ga-le-ot ti

ti honneur à lui honneur à lui honneur au grand Ga-le-ot ti  
ti honneur à lui honneur à lui honneur au grand Ga-le-ot ti  
ti honneur à lui honneur à lui honneur au grand Ga-le-ot ti

011  
Largo

A handwritten musical score for 'Largo'. The score consists of four systems of music. The first three systems feature vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests or short notes, while the piano part includes eighth-note patterns and dynamic markings like  $\text{f}$ ,  $\text{p}$ , and  $\text{f\#}$ . The fourth system begins with a vocal entry by 'Andrea' (Tenor) and 'Le Duc' (Bass), followed by a piano part with eighth-note chords. The vocal parts continue with lyrics in French: 'Ah monseigneur quel honneur quelle gloire' and 'découvez ce tableau'. The score is written on aged, yellowed paper.

All<sup>o</sup>

642

Rit.

1<sup>o</sup> solo

1<sup>o</sup> solo

Rit.

All<sup>o</sup>

c'est admi-  
rable

c'est à lui la victoi-  
re

~~c'est admi-  
rable~~

~~c'est admi-  
rable~~

~~c'est admi-  
rable~~

rage

10

643

min

p

f

p

f

p

p

min

f

p

ce tableau couronné mais il n'est incon-

644

Music score for orchestra and choir, page 644. The score consists of ten staves. The first three staves are for strings (Violin I, Violin II, Cello) and woodwind (Flute). The next three staves are for strings (Violin I, Violin II, Cello) and woodwind (Oboe). The following two staves are for strings (Violin I, Violin II, Cello) and woodwind (Clarinet). The last two staves are for strings (Violin I, Violin II, Cello) and woodwind (Bassoon). The score includes dynamic markings such as **ff**, **f**, and **ff/ff**. The vocal parts include lyrics in French:

*Ongelo*

Ce tableau c'est le mien à ter - reur sans égale la sien n'existe

The score concludes with a final dynamic marking of **ff**.

*Allegro* 64f

1<sup>o</sup> Solo

*p*

*Ritard*

*pp*

*Ritard*

plus mais quelle erreur fa - tale

*Ondrea*

ab je me sens mou -

*Ritard*

$\text{E Sust}^{\circ}$   $\text{d} = 50$

646.

A handwritten musical score for orchestra and choir. The score consists of ten staves, each with a key signature of  $\text{Bb}$  and a time signature of  $9/8$ . The music is divided into measures by vertical bar lines. The first measure contains a dynamic instruction  $\text{mf}$ . The vocal parts include lyrics in French: "la main qui te cou - ronne de - vance la poste - ri - te et". The score features various musical markings such as slurs, grace notes, and dynamic changes (e.g.,  $\text{f}$ ,  $\text{ff}$ ,  $\text{mf}$ ). The vocal parts are written in soprano, alto, tenor, and bass clefs. The score is numbered 646 at the top right.

The vocal parts have lyrics in French:

le laurier qu'elle te donne est le lau- rier de l'immortalité

*Cutta-forza*

noble main qui te cou ron-ne dé-vance la poste'-ri-te et

noble main qui te cou ron-ne dé-vance la poste'-ri-te et

noble main qui te cou ron-ne dé-vance la poste'-ri-te et

noble main qui te cou ron-ne dé-vance la poste'-ri-te et

*Cutta-forza.*

619

le laurier qu'elle te donne est le laurier de l'immortalité

le laurier qu'elle te donne est le laurier de l'immortalité

le laurier qu'elle te donne est le laurier de l'immortalité

le laurier qu'elle te donne est le laurier de l'immortalité

le laurier qu'elle te donne est le laurier de l'immortalité

Andréa ou

le laurier qu'elle te donne est le laurier de l'immortalité

le laurier qu'elle te donne est le laurier de l'immortalité

le laurier qu'elle te donne est le laurier de l'immortalité

P

## 650 All: Nivace

650 All: Nivace

650 All: Nivace

10

pp

f

p

Suis-je alors peut être mes sens monta-bn - se non

681

non non non

de cette œuvre incon-

nu-e je ne suis pas l'au-

Andante

Allé con fuoco

612

Handwritten musical score page 612. The score consists of eight staves across four systems. The instruments include Bassoon (Bassoon part), Horn in F (Cors en Ré), Trombones (Trombones part), and Bass Trombone (Basse Trombone part). The score features dynamic markings such as **ff**, **f**, and **mf**. Performance instructions include "accorder - Ré et sol" and "Surprise imprévue". French lyrics are present in the vocal parts, such as "Con-fuoco" and "Poin de moi ces dons glori". The score is written on a grid of five-line music staves.

Accorder - Ré et sol

Surprise imprévue

Con-fuoco

Poin de moi ces dons glori

pipo

mf

183

bel

<sup>1° Sol</sup>

#50

eux et loin de moi cette cou - ronne en la touchant ma main fri

6

son - ne en la touchant ma main fri - son - ne 'carelle a grave sur mon

A handwritten musical score for orchestra and choir. The score consists of ten staves of music, each with a key signature and time signature. The first six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The seventh staff is for the choir, with lyrics in French. The eighth staff is for the orchestra. The ninth staff is for the choir, with lyrics in French. The tenth staff is for the orchestra. The score includes dynamic markings such as  $f$ ,  $ff$ , and  $pp$ . There are also performance instructions like "accorder Ré = la" and "arco". The lyrics in the choir parts are:

front la honte l'injure en l'air front  
carrelle a gravé sur mon front la honte vain

All°

A handwritten musical score for orchestra, page 11. The score consists of ten staves of music. The first six staves are in common time, 2/4, or 3/4, with various key signatures (e.g., B-flat major, E-flat major). The first six staves begin with dynamic markings such as *f*, *ff*, and *p*. The vocal parts include "arco" and "divisi". The lyrics "Angelo" and "et c'est ma main" are written above the vocal parts. The last four staves are in common time, 2/4, or 3/4, with various key signatures (e.g., A major, D major). The vocal parts include "lure et Piaf-front" and "arco". The score is written on aged paper.

arco

arco

arco

arco

arco

arco

Angelo  
et c'est ma main

Sort con

lure et Piaf-front

arco

arco





650

col gde flûte

*divisi*

col 80 altr

Sa gloire avi-li-e arrache à sa vie un jour de bonheur où arrache à sa vie un

Sa gloire avi-li-e arrache à sa vie un jour de bonheur où arrache à sa vie

Sa gloire avi-li-e arrache à sa vie un jour de bonheur où arrache à sa vie

Sa gloire avi-li-e arrache à sa vie un jour de bonheur où arrache à sa vie

Sa gloire avi-li-e arrache à sa vie un jour de bonheur où arrache à sa vie

Sa gloire avi-li-e arrache à sa vie un jour de bonheur où arrache à sa vie

p

10 Septembre 1914

*un jour de bonheur*  
*le Due*  
*écou-ter Andrea*  
*Andrea*  
*c'est assez Mons-*  
*Recut*

# Andante

四

*meante*

ah je frenis sou

- queurs je veux de ce tableau connaitre au moins l'auteur c'est man d'roit n'est ce pas

j'aurai du m'en douter signé le Florentin  
 le Florentin  
 le Florentin  
 le Florentin

quel est donc ce mystère  
 le Due sur votre

Dain

Gaola

603  
 10 Solo  
 tire  
 nom j'ai juré de me faire mais je  
 veux tout savoir  
 Angelo  
 vous sauvez

1<sup>o</sup> Solo   
 P —   
 pp

tout mais déjà je l'es- père oui déjà je l'es- prie vous comprenez vous comprenez monde ces

*Andante*

A handwritten musical score for orchestra and voice. The score consists of ten staves. The first six staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The seventh staff is for the voice, labeled "Andrea". The eighth staff is for piano or harpsichord, indicated by "piano" and "harpsichord" below it. The ninth staff is for another instrument, likely a cello or double bass, indicated by "cello" and "double bass" below it. The tenth staff is for another instrument, possibly a flute or oboe, indicated by "flute" and "oboe" below it. The vocal line for Andrea begins with a melodic line and lyrics in French: "Oui c'est du Flo-ren-tin c'est un bon tour je". The score is dated "1855" at the top right. The page number "115" is written at the bottom right.

1855

115

Oui c'est du Flo-ren-tin c'est un bon tour je

600 *Allegro* *Andante*

A handwritten musical score page featuring four staves. The top three staves are for voices: the first is soprano (S), the second alto (A), and the third tenor (T). The fourth staff is for the piano. The music is in common time. Measure 1 starts with a piano dynamic (p) and a forte dynamic (f). Measures 2 and 3 show vocal entries with dynamics (p, f, ff). Measure 4 begins with a piano dynamic (p) and a forte dynamic (f). Measures 5 and 6 show vocal entries with dynamics (p, f, ff). Measure 7 begins with a piano dynamic (p) and a forte dynamic (f). Measures 8 and 9 show vocal entries with dynamics (p, f, ff). Measure 10 begins with a piano dynamic (p) and a forte dynamic (f). Measures 11 and 12 show vocal entries with dynamics (p, f, ff). Measure 13 begins with a piano dynamic (p) and a forte dynamic (f). Measures 14 and 15 show vocal entries with dynamics (p, f, ff). Measure 16 begins with a piano dynamic (p) and a forte dynamic (f). Measures 17 and 18 show vocal entries with dynamics (p, f, ff). Measure 19 begins with a piano dynamic (p) and a forte dynamic (f). Measures 20 and 21 show vocal entries with dynamics (p, f, ff). Measure 22 begins with a piano dynamic (p) and a forte dynamic (f). Measures 23 and 24 show vocal entries with dynamics (p, f, ff). Measure 25 begins with a piano dynamic (p) and a forte dynamic (f). Measures 26 and 27 show vocal entries with dynamics (p, f, ff). Measure 28 begins with a piano dynamic (p) and a forte dynamic (f). Measures 29 and 30 show vocal entries with dynamics (p, f, ff). Measure 31 begins with a piano dynamic (p) and a forte dynamic (f). Measures 32 and 33 show vocal entries with dynamics (p, f, ff). Measure 34 begins with a piano dynamic (p) and a forte dynamic (f). Measures 35 and 36 show vocal entries with dynamics (p, f, ff). Measure 37 begins with a piano dynamic (p) and a forte dynamic (f). Measures 38 and 39 show vocal entries with dynamics (p, f, ff). Measure 40 begins with a piano dynamic (p) and a forte dynamic (f). Measures 41 and 42 show vocal entries with dynamics (p, f, ff). Measure 43 begins with a piano dynamic (p) and a forte dynamic (f). Measures 44 and 45 show vocal entries with dynamics (p, f, ff). Measure 46 begins with a piano dynamic (p) and a forte dynamic (f). Measures 47 and 48 show vocal entries with dynamics (p, f, ff). Measure 49 begins with a piano dynamic (p) and a forte dynamic (f). Measures 50 and 51 show vocal entries with dynamics (p, f, ff). Measure 52 begins with a piano dynamic (p) and a forte dynamic (f). Measures 53 and 54 show vocal entries with dynamics (p, f, ff). Measure 55 begins with a piano dynamic (p) and a forte dynamic (f). Measures 56 and 57 show vocal entries with dynamics (p, f, ff). Measure 58 begins with a piano dynamic (p) and a forte dynamic (f). Measures 59 and 60 show vocal entries with dynamics (p, f, ff). Measure 61 begins with a piano dynamic (p) and a forte dynamic (f). Measures 62 and 63 show vocal entries with dynamics (p, f, ff). Measure 64 begins with a piano dynamic (p) and a forte dynamic (f). Measures 65 and 66 show vocal entries with dynamics (p, f, ff). Measure 67 begins with a piano dynamic (p) and a forte dynamic (f). Measures 68 and 69 show vocal entries with dynamics (p, f, ff). Measure 70 begins with a piano dynamic (p) and a forte dynamic (f). Measures 71 and 72 show vocal entries with dynamics (p, f, ff). Measure 73 begins with a piano dynamic (p) and a forte dynamic (f). Measures 74 and 75 show vocal entries with dynamics (p, f, ff). Measure 76 begins with a piano dynamic (p) and a forte dynamic (f). Measures 77 and 78 show vocal entries with dynamics (p, f, ff). Measure 79 begins with a piano dynamic (p) and a forte dynamic (f). Measures 80 and 81 show vocal entries with dynamics (p, f, ff). Measure 82 begins with a piano dynamic (p) and a forte dynamic (f). Measures 83 and 84 show vocal entries with dynamics (p, f, ff). Measure 85 begins with a piano dynamic (p) and a forte dynamic (f). Measures 86 and 87 show vocal entries with dynamics (p, f, ff). Measure 88 begins with a piano dynamic (p) and a forte dynamic (f). Measures 89 and 90 show vocal entries with dynamics (p, f, ff). Measure 91 begins with a piano dynamic (p) and a forte dynamic (f). Measures 92 and 93 show vocal entries with dynamics (p, f, ff). Measure 94 begins with a piano dynamic (p) and a forte dynamic (f). Measures 95 and 96 show vocal entries with dynamics (p, f, ff).

French lyrics:

pense chacun en doit i - ci bien ri-re sur ma foi  
Ses traits sont é-ga  
Ses traits sont é-ga  
Ses traits sont é-ga

607

603

# All

A handwritten musical score for a band or orchestra. The score consists of five systems of music, each with multiple staves. The instruments include woodwinds (oboe, bassoon, flute), brass (trumpet, tuba), and strings (violin, cello). The music features dynamic markings like *fp* (fortissimo) and *ff* (fortissimo), and various rhythmic patterns including sixteenth-note figures and sustained notes. The score is written on a light-colored page with dark ink.

1<sup>o</sup> Solo

Su du vieux Giale ot ti faire un joyeux bouffon i-ci

# *Andante*

670

10 Solo

f

p

f

p

p

d'ailleurs

il est

lou

c'est dommage

mag

All 671

All

fp

fp

fp

cres

====

cres

- il avait la peine d'être encore un bel ouvrage, mais des fous puisqu'il a l'hu-

fp

====

#cres  
====

fp

====

cres  
====

====

672

Allegro

*tutta forza*  
 - meur il fera ce que font les fous dans leur fureur il détruira

Moderato



non non respect à l'art c'est un chef -

*Scène*

075

Handwritten musical score for orchestra and choir, page 75. The score consists of ten staves of music. The first three staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The fourth staff is for the choir. The fifth staff is for the orchestra. The sixth staff is for the choir. The seventh staff is for the orchestra. The eighth staff is for the choir. The ninth staff is for the orchestra. The tenth staff is for the choir.

Text below the music:

*de sa juste rage un cruel ou - tra - ge*  
*de sa juste rage un cruel ou - tra - ge*  
*de sa juste rage un cruel ou - tra - ge*  
*de sa juste rage un cruel ou - tra - ge*  
*d'œuvre*  
*de sa juste rage un cruel ou - tra - ge*  
*de sa juste rage un cruel ou - tra - ge*  
*de sa juste rage un cruel ou - tra - ge*  
*fp* *mf* *f*  
*fp* *mf* *f*

Another dark.

*L. strobilum* - Linne. 25' Ave. Santa Cruz

9'. (late 18<sup>th</sup> c.)

Circle 888

Haw... 8/18

*Clarissib* *Spag*  
*la la*

Ban. 9:48

Concord 89

Cors  
en ré

aperson  
is very la ~~g~~ g

grouches G

Bimbley

Symbol  $\oplus$

89<sup>(th)</sup>

*Vivian* 50  
8#4c

~~Calculus~~ = ~~Calculus~~

Caw  
ang

-base

578  
7-154

۱۰۹

10 18  
Mon. 9:45

D. N. ①

10188

Glauv { g 18  
    { 20. 9

Col 1<sup>o</sup> Violin

A handwritten musical score for orchestra, specifically the Violin part. The score consists of six staves of music. The first two staves begin with a treble clef, a key signature of one sharp, and common time. The third staff begins with a bass clef and common time. The fourth staff begins with a treble clef and common time. The fifth staff begins with a bass clef and common time. The sixth staff begins with a treble clef and common time. The music includes various note heads, stems, and rests.

A handwritten musical score for orchestra, continuing from the previous page. It features three staves of music. The first staff begins with a treble clef and common time. The second staff begins with a bass clef and common time. The third staff begins with a treble clef and common time. The music includes various note heads, stems, and rests. A red ink mark "FFS" is placed above the second staff.

A handwritten musical score for orchestra, page 2, featuring a vocal part. The vocal line consists of three staves of music. The first staff begins with a bass clef and common time. The second staff begins with a bass clef and common time. The third staff begins with a bass clef and common time. The lyrics are written below the vocal line:

Donne ar le laurier de l'immortalité  
la noblesse au cœur ou de vanité

A handwritten musical score for orchestra, page 2, continuing from the previous page. It features three staves of music. The first staff begins with a treble clef and common time. The second staff begins with a bass clef and common time. The third staff begins with a bass clef and common time. The music includes various note heads, stems, and rests.

A handwritten musical score for two voices and piano. The score consists of ten staves of music. The top three staves are for the soprano voice, the middle three for the alto voice, and the bottom four for the piano. The music is written in common time. The vocal parts are in soprano C major, while the piano part is in F major. The vocal parts begin with a melodic line, followed by lyrics in French. The piano part features harmonic chords and bass notes. The score is written on light-colored paper.

Clarinet sib Transpose la partie

Cors en sa Transpose la partie

Guitars si b Transpose la partie

Basses

Drums

A continuation of the handwritten musical score from the previous page. This page contains five staves of music. The top two staves are for the soprano voice, the middle two for the alto voice, and the bottom one for the piano. The vocal parts continue with their melodic lines and lyrics. The piano part provides harmonic support with its bass line. The score is written on light-colored paper.

Le dernier quile lui donne est le laun des de l'aimera le ro

677



# Adagio molto Sostenuto

Qargo-

f

f

۷۰

۱۷

一

-

2-4

6

Der

57

۸۷

2

१८

८२

5

2

三

三

