

Partition.

Rencontre en Voyage.

22.

NOMENCLATURE DES PARTIES.

RÉPÉTITEUR.

4	1. ^{re} Violons.
4	2. ^{de} Violons.
1	Alto.
4	Basses.
2	Flûtes.
2	Oboé.
2	Clarinettes.
2	Cors.
1	Bassons.
—	Trompettes.
—	Trombonne.
—	Timbales.
—	Grosse Caisse.
—	Triangle.
—	Cymbales.
22	Parties.

LA RENCONTRE
EN VOYAGE,

COMÉDIE EN UN ACTE, EN PROSE,

Par le C^{en} J. B. PUJOUXX.

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Mise en Musique:

PAR BRUNI.

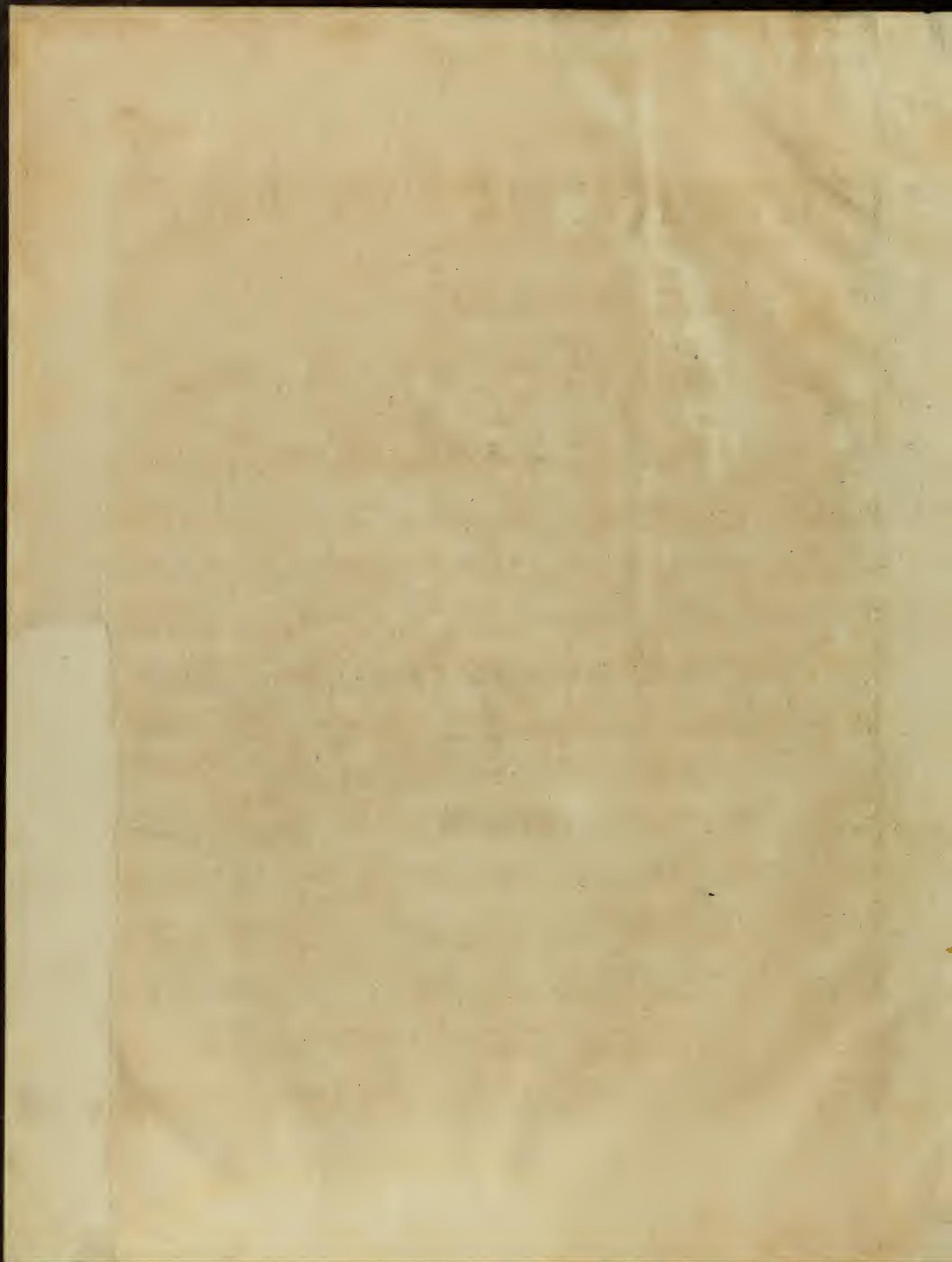
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Jubault



Allegro Spiritoso

O UVERTURE

1

sotto voce
W

Violas sotto voce

sotto voce

mf *p* *mf* *tr* *>*

col b

mf *p* *mf* *1^{er} col v 2^o*

Flutes *tr* *tr* *col v 1^o* *Flauto 2^o* *col v 1^o*

Oboe *F*

Clarinettes *F*

Corni en Re *F*

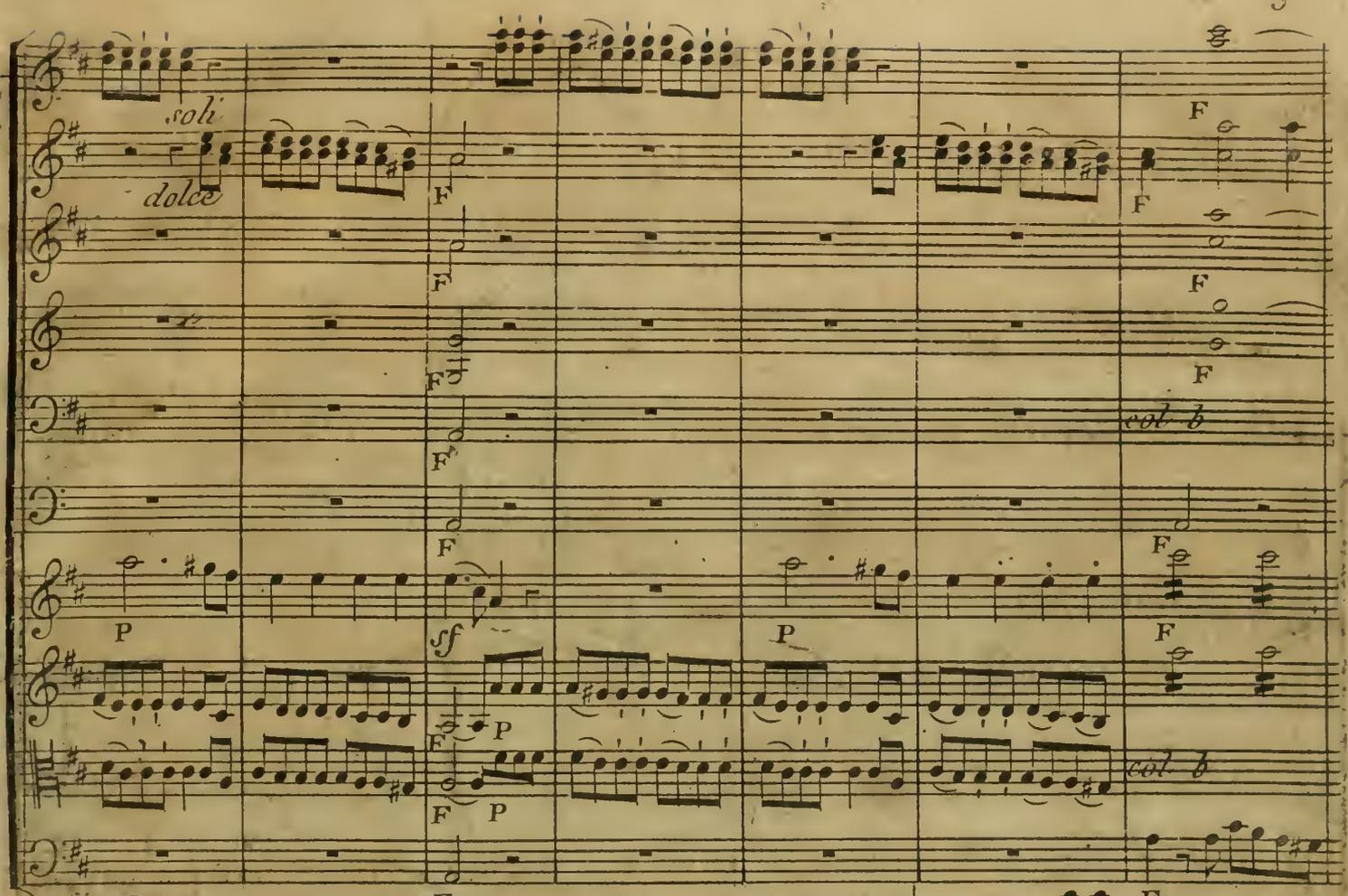
Fagotti *F* *tr* *tr*

Timballes *F*

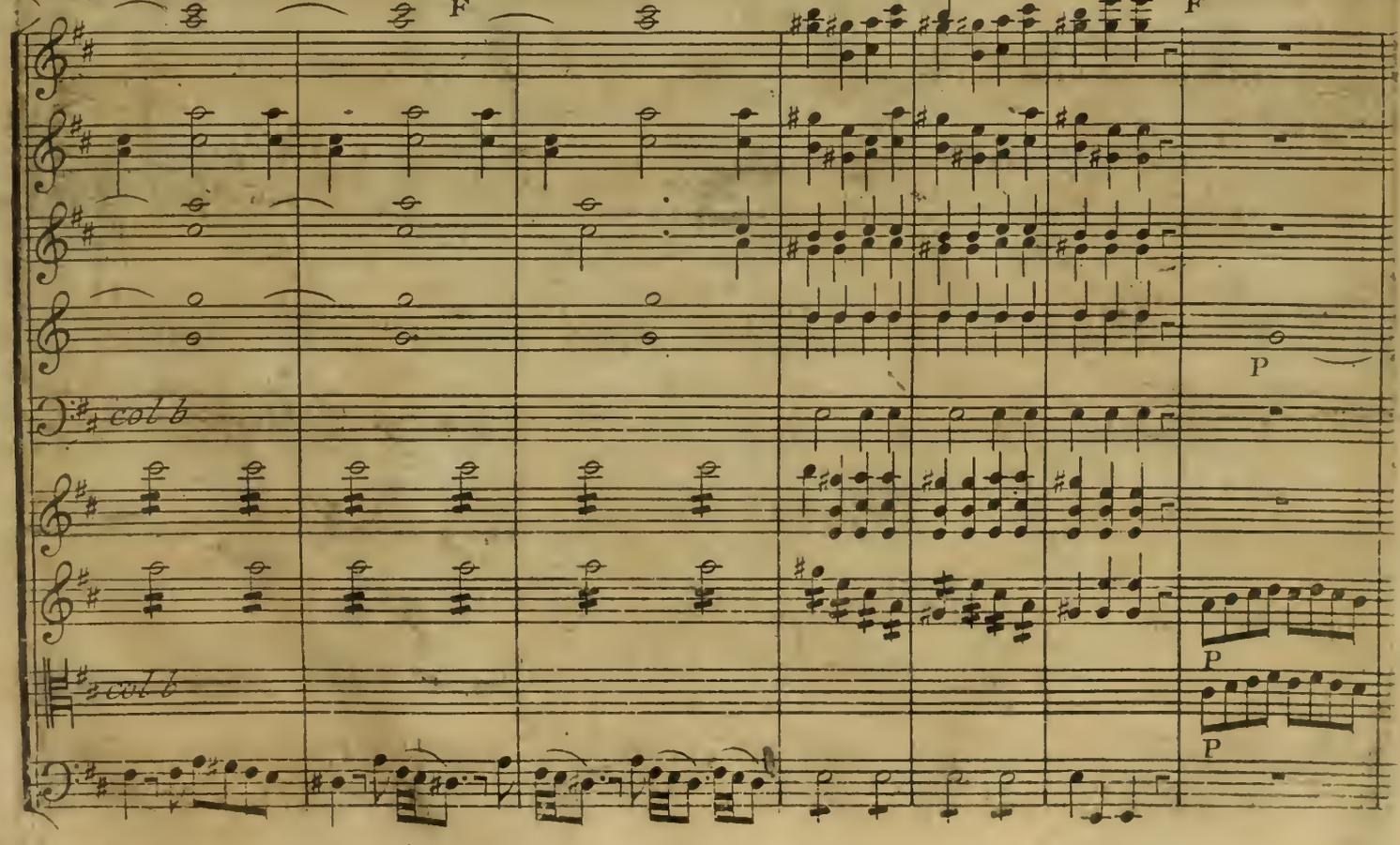
Fassan *F*

F

This page of musical notation is arranged in two systems of staves. The top system consists of five staves, and the bottom system consists of seven staves. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests. Performance markings such as *col. n.° uno*, *tr*, *col. b*, *soli*, and *dolce* are present. The bottom system includes a section labeled *2.º col. b* and several measures with the letter 'F' written below the staff. The manuscript shows signs of age, with some staining and wear on the paper.



Musical score system 1, measures 1-4. The system consists of seven staves. The top two staves are for the vocal line, with the first staff marked *soli* and the second *dolce*. The bottom five staves are for the piano accompaniment. The piano part features a prominent sixteenth-note pattern in the right hand and a more active bass line. Dynamics include *P* (piano), *f* (forte), and *col b* (crescendo). The key signature has one sharp (F#).



Musical score system 2, measures 5-8. This system continues the piano accompaniment from the first system. It features a dense texture with many sixteenth-note passages in both hands. Dynamics include *P* (piano) and *col b* (crescendo). The key signature remains one sharp (F#).

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures with trills (tr) and a piano (P) dynamic marking. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs.

The second system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs and a piano (P) dynamic marking. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs and a piano (P) dynamic marking. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs and a piano (P) dynamic marking. The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs and a piano (P) dynamic marking. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs and a piano (P) dynamic marking. The sixth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs and a piano (P) dynamic marking. The seventh staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs and a piano (P) dynamic marking. The eighth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs and a piano (P) dynamic marking. The ninth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs and a piano (P) dynamic marking. The tenth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with slurs and a piano (P) dynamic marking. The system includes various dynamic markings such as *P*, *sf*, and *cres*, and performance instructions like *col v 1º* and *unis*.

This page of a handwritten musical score, page 5, features a complex arrangement of staves. The top system consists of four staves, likely for a string quartet, with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values and dynamic markings such as *rit* and *col v 1^o*. The middle system contains two staves, with the upper staff marked *oboe* and the lower staff marked *clarinet*. The bottom system also consists of two staves, with the upper staff marked *clarinet*. The score is densely written with notes, rests, and articulation marks, characteristic of a detailed musical manuscript.

Mineur

The musical score is organized into three systems of staves. The first system consists of five staves: a piano (P) part, a flute (Flute) part, a cor b (clarinet in B-flat) part, and two other staves. The second system also consists of five staves: a piano (P) part, a cor b (clarinet in B-flat) part, and three other staves. The third system consists of seven staves: two flutes (Flûtes), a cor Oboë (clarinet in B-flat), a cor b (clarinet in B-flat), and three other staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as piano (P) and forte (F) are indicated throughout the score.

This page of a handwritten musical score, numbered 7 in the top right corner, contains two systems of music. The first system consists of seven staves: the top two are for violins (labeled 'vln' and 'vln'), the third is for a flute (labeled 'col oboe'), the fourth is for a clarinet (labeled 'col b'), the fifth is for a violin (labeled 'vln'), the sixth is for a clarinet (labeled 'col b'), and the seventh is for a cello (labeled 'vcl'). The second system consists of four staves: the top two are for violins, the third is for a clarinet (labeled 'col b'), and the fourth is for a cello. The notation includes various note values, rests, and dynamic markings such as 'p' (piano). The paper is aged and shows some staining.

col v 1^o col v 2^o
unio flauto 2^o
col v 3^o
F F F F F
col b
tr tr

This system contains the first six staves of the score. The top two staves are for the first and second violins, with annotations 'col v 1^o' and 'col v 2^o' above them. The third staff is for the flute, with 'unio flauto 2^o' above it. The fourth and fifth staves are for the third and fourth violins, with 'col v 3^o' above the fourth staff. The sixth staff is for the bassoon, with 'col b' above it. The music is in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. There are also trill markings ('tr') on the bassoon staff.

col v 2^o
unio
Major
tr tr
col b

This system contains the next six staves of the score. The top two staves are for the first and second violins, with 'col v 2^o' above the second staff. The third staff is for the flute, with 'unio' above it. The fourth and fifth staves are for the third and fourth violins. The sixth staff is for the bassoon, with 'col b' above it. The music continues with similar rhythmic complexity. There are trill markings ('tr') on the bassoon staff. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests.

This page of handwritten musical notation contains two systems of staves. The first system consists of five staves: a vocal line starting with 'col b' and a piano line starting with 'col Flauti'. The second system consists of seven staves, including a piano line with 'p' markings and a section with 'tr' (trills) in the upper staves. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings.

Handwritten musical score for a string quartet, page 11. The score is organized into four systems of staves. The first system includes a woodwind part (col o 2.º g.º) and a string part with dynamics like *sf* and *F*. The second system features a woodwind part with dynamics *p*, *sf*, and *cres*, and a string part with dynamics *p*, *sf*, and *cres*. The third and fourth systems are primarily string parts with various rhythmic patterns and dynamics.

This page of musical notation is a score for a symphony, page 12. It features multiple staves for various instruments. The top section includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses) and woodwinds (Flutes and Bassoons). The bottom section includes staves for brass instruments (Trumpets and Trombones). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *sol* (solo), *col Flauto* (concerto flute), *col b* (concerto bassoon), and *uniss* (unison). Dynamic markings such as *F* (forte) and *p* (piano) are also present. The score is written in a major key with a 2/4 time signature.

The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The second staff is a piano accompaniment in treble clef, marked with a forte dynamic 'F' and the instruction 'col b'. The third staff is a piano accompaniment in bass clef, also marked with a forte dynamic 'F' and 'col b'. The fourth staff is a vocal line in bass clef, marked with a forte dynamic 'F'. The fifth staff is a piano accompaniment in treble clef, marked with a forte dynamic 'F'. The sixth staff is a piano accompaniment in bass clef, marked with a forte dynamic 'F' and 'col b'. The music features complex rhythmic patterns and dense chordal textures.

The second system of the musical score consists of six staves. The top staff is a vocal line in treble clef, marked with the tempo instruction 'Allegro'. The second staff is a piano accompaniment in treble clef, marked with a forte dynamic 'F'. The third staff is a piano accompaniment in bass clef, marked with a forte dynamic 'F' and 'col b'. The fourth staff is a vocal line in bass clef, marked with a forte dynamic 'F'. The fifth staff is a piano accompaniment in treble clef, marked with a forte dynamic 'F' and 'col b'. The sixth staff is a piano accompaniment in bass clef, marked with a forte dynamic 'F' and 'col b'. The music continues with complex rhythmic patterns and dense chordal textures.

A handwritten musical score consisting of 14 staves. The notation is in a single system, with a key signature of one sharp (F#) and a common time signature (C). The score is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves use various clefs: staves 2-6 are treble clefs, staves 7-8 are bass clefs, and staves 9-14 are a mix of treble and bass clefs. The music features a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The notation is dense and fills most of the page.

LA RENCONTRE EN VOYAGE.

Comedie en un Acte.

Allegretto N^o 1. ce chere Defunt.

Clarinetti *P* *tr*

Violins *P* *tr*

Violas *P* *tr*

Marcelio *P* *Il etoit doux je suis le même je previen drai tous ses desirs je previen*

Flutes *tr* *F* *FF*

Corni en Fa *tr* *F* *FF* *P*

mais cel B.

-drai je previen drai tous ses de - sirs. oh. ouï moi pour celle que j'aime j'invente

F *FF* *P*

Violoncelle I *P*

Violoncelle II *P*

Violoncelle III *P*

Viola *col b*

- -rai j'inventerai mille plaisirs je la caresserai sans cesse quel bonheur quel bon-

solo

F *P*

- -heur quel bonheur pourrait é-galer elle est si bel-le notre ho-

P

Detailed description: This is a page of a musical score, page 16. It features a vocal line and a Viola part. The vocal line includes the lyrics: "-rai j'inventerai mille plaisirs je la caresserai sans cesse quel bonheur quel bon-". The Viola part is marked "Viola col b" and includes a "solo" section. The score is written in a key with one flat (B-flat) and a 7/8 time signature. Dynamics include piano (P), forte (F), and accents. The page contains 12 staves of music.

FP

F P

tes - se comme je vais comme je vais la conso - ler elle est si bel - le notre ho - tes - - se

solo

solo

F P

F P

comme je vais comme je vais la conso - ler comme je vais la conso - ler - - comme je

f

The first system of the musical score consists of seven staves. The top staff is the vocal line, with lyrics underneath: "vais la conso-ler comme je vais la conso-ler comme je vais la conso-ler". The piano accompaniment includes a grand staff (treble and bass clefs) and two single staves. Dynamics markings include *F* (forte) and *FF* (fortissimo) throughout the system.

The second system of the musical score consists of seven staves, continuing the piano accompaniment from the first system. It features various rhythmic patterns and dynamic markings, including *F* and *FF*. The system concludes with a double bar line and a repeat sign.

D.C. al segno

2^{me} Couplet

Oh! je lui plais oia mais l'u-sage veut que le pleure encore un
 mois oia mais l'u-sage veut que le pleure encore un mois au bout de ceterms j'eluy
 - - gage tout douce-ment tous doucement a faire un choix si nous nous marions je
 - - gage que je sau-rai que je sau-rai que je sau-rai si bien par- - ler
 que des le jour du ma-ri- a - - ge ah! j'aurai su ah! j'aurai su la con-so-
 - - ler que des le jour du ma-ri- a - - ge ah! j'aurai su ah! j'aurai su la conso-
 - - ler ah! j'aurai su la con-so- - ler ah! j'aurai su la con- - so - -
 - - ler ah! j'aurai su la con-so-ler ah! j'aurai su la conso-ler.

N^o 2. Que je ferai le tour du monde ,
 Rondo .

solo

Clarinetti

Corni in Si

W P F

Violes P F

Allegro P F

The first system of the musical score consists of six staves. The top staff is a treble clef with a complex melodic line. The second staff is a treble clef with a simpler melodic line. The third staff is a treble clef with a melodic line and dynamic markings 'P' and 'F'. The fourth staff is a treble clef with a melodic line and dynamic markings 'P' and 'F'. The fifth staff is a bass clef with a melodic line and dynamic markings 'P' and 'F'. The sixth staff is a bass clef with a melodic line and dynamic markings 'F'.

The second system of the musical score consists of six staves. The top staff is a treble clef with a melodic line and dynamic markings 'P' and 'F'. The second staff is a treble clef with a melodic line and dynamic markings 'P' and 'F'. The third staff is a treble clef with a melodic line and dynamic markings 'P' and 'F'. The fourth staff is a treble clef with a melodic line and dynamic markings 'P' and 'F'. The fifth staff is a bass clef with a melodic line and dynamic markings 'P' and 'F'. The sixth staff is a bass clef with a melodic line and dynamic markings 'P' and 'F'. The instruction *Francoal.* is written above the fifth staff. The French lyrics *On eprouve en voy-a-ge toujours nouveau de-sir ce gout donne a tout age tou-* are written below the fifth staff.

solo

tr

jour nouveau plaisir *toujour nouveau desir* *ce goudonne a tout*

Detailed description: This system contains the first system of music. It features a vocal line in the middle with lyrics in French. Above the vocal line, there are two staves of piano accompaniment. The first staff has a melodic line with a 'solo' marking. The second staff has a bass line. The lyrics are: 'jour nouveau plaisir' followed by 'toujour nouveau desir' and 'ce goudonne a tout'. There is a trill marking 'tr' above the first staff.

tr *solo*

col b

à ge toujour nouveau plaisir *na-ture bonne et sage variant les a-tours for-*

Detailed description: This system contains the second system of music. It continues the vocal and piano parts from the first system. The vocal line has lyrics: 'à ge toujour nouveau plaisir' followed by 'na-ture bonne et sage variant les a-tours for-'. Above the vocal line, there are two staves of piano accompaniment. The first staff has a melodic line with 'tr' and 'solo' markings. The second staff has a bass line. There is a 'col b' marking above the second staff.

4

cele plus vo-la-ge a l'adore, tou-jour on e-prouve en voy

a-ge tou-jours nouveau de-sir ce gout donne a tout a-ge tou-jours nouveau plai-

= = sir ce gout donne a tout age, tou-jours nouveau plai-sir ce gout donne a tout



F
 F
 F
 P
 FP
 col b
 à ge toujours nouveau plaisir toujours nouveau plaisir toujours nouveau plaisir
 P
 mezf
 FF
 F
 F

This page of musical notation consists of ten systems of staves. The first system includes a grand staff with a treble clef and a bass clef. The second system has a treble clef. The third system has a treble clef and includes dynamic markings 'mezf' and '7p'. The fourth system has a bass clef and includes 'col b'. The fifth system has a bass clef and includes 'FP'. The sixth system has a bass clef and includes 'P'. The seventh system has a bass clef and includes 'mezf'. The eighth system has a treble clef and includes 'FF'. The ninth system has a bass clef and includes 'F'. The tenth system has a bass clef and includes 'F'. The lyrics 'à ge toujours nouveau plaisir' are written across the fifth and sixth systems.

The musical score is written for voice and piano. It consists of several systems of staves. The vocal line is in French, and the piano accompaniment includes a right-hand part and a left-hand part. The score includes various musical notations such as notes, rests, and dynamic markings.

fin

P

col b

un si triste en maie on le quite a l'instat bien-tot mine jo

fin P solo

F P

= li-e vous arreter un moment i-ci verte prairie plus loin riant co-teau est

solo p

il plus douce vie sans cesse aspect nouveau est il plus douce vie sans cesse aspect nouveau

al scem

Andante

Pour les personnes que j'aime

Violins I: *W F P₃ F P*

Violins II: *F P F P*

Violas: *F P F P*

Bass: *F P F P*

Violins I: *F F F F*

Violins II: *F F F F*

Violas: *F F F F*

Bass: *F F F F*

Francval

Dans cet art qu'on ne peut ecrire on est eleve et maitre en soi seul

Flutes: *F F F*

Violins I: *F F F*

Violins II: *F F F F*

Violas: *F F F F*

Bass: *F F F*

P sostenuto

jour on est eleve et maitre en soi seul jour sur quelque objet charmant s'offre en soi seul

jour en m'observant en m'observant vous pourriez vous instru-i-re en m'observ

-vant en m'observant vous pourriez vous instru-i-re

Raphael

ah' vous piquez ma eu-ri-o-si

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

le je regrette en vé-ri-té oià je regrette en vé-ri-te que nous songons a la fin du voy-

a-ge en ob-ser-vant votre air votre lan-gage peut é-tre j'aurais peut é-tre j'ai-

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *pp*, *F*, and *P*. The vocal line includes the lyrics: "rais j'aurais profi-te d'abord il eut fallu quattant cet air se-ve-re prendre le".

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *P* and *Piccato*. The vocal line includes the lyrics: "ton d'amen-té les graces seu-les savent plaire et plaisent mieux ou a bien mieux que".

Musical score for the third system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *Piccato* and *tr*. The vocal line includes the lyrics: "la beau-té les graces seu-les savent plaire et plaisent mieux ou a bien mieux que la beau".

Musical score for Violoncelli and Contre Basses, page 29. The score includes vocal lines and instrumental parts for Violoncelli and Contre Basses. It features dynamic markings (F, P) and articulation (arco). The lyrics are in French: "en un instant aimer et plaire est un peu fort en vé-ri-té en un instant aimer et plus noble a-mour plus noble hommage paraît plaire c'est un peu fort en vé-ri-té".

The score is written for Violoncelli (Violoncelli) and Contre Basses (Contre Basses). The key signature is one sharp (F#). The score includes dynamic markings (F, P) and articulation (arco). The lyrics are in French: "en un instant aimer et plaire est un peu fort en vé-ri-té en un instant aimer et plus noble a-mour plus noble hommage paraît plaire c'est un peu fort en vé-ri-té".

The score is written for Violoncelli (Violoncelli) and Contre Basses (Contre Basses). The key signature is one sharp (F#). The score includes dynamic markings (F, P) and articulation (arco). The lyrics are in French: "en un instant aimer et plaire est un peu fort en vé-ri-té en un instant aimer et plus noble a-mour plus noble hommage paraît plaire c'est un peu fort en vé-ri-té".

Musical score for the first system, featuring vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The system includes a vocal line and four piano staves. The lyrics are: *prompt et non médi-te plus de la femme aimable et sage en secret le cœur est fla-te*. The piano part includes dynamic markings *FF* and *tutti*, and fingering numbers 3 and 6.

Musical score for the second system, featuring vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The system includes a vocal line and four piano staves. The lyrics are: *vous n'en croyez pas un long apprentis-sage in-terogez les femmes les femmes de tout*. The piano part includes a trill marking *tr*.

Musical score for the third system, featuring vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The system includes a vocal line and four piano staves. The lyrics are: *a-ge je men rapporte a leur since-ri-te si vous n'en croyez pas un long appren-tis*. The piano part includes dynamic markings *F* and *P*, and a triplet marking *3*.

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "sage interrogez les femmes les femmes de tout age je m'en rapporte a leur sin-ce-ri-". The piano part includes dynamic markings *F* and *P*, and articulation marks like *tr* and *3*.

Allegro

Musical score for the second system, marked *Allegro*. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "té ou j'vous dis la vé-ri-té c'est un peu fort en vé-ri-té c'est un peu fort en vé-ri-". The piano part includes dynamic markings *F* and *P*, and articulation marks like *tr*.

Allegro

oui je vous dis la vé-ri-té oui je vous dis la vé-ri-té a votre confi-
 -te c'est un peu fort en vé-ri-té

- an - ce j'ai des droits en honneur cet air naquit en France ah croyez en mon cœur a votre confi-
 malgré ma confiance et cet air séducteur je doute je ba

an-ce j'ai des droits en honneur cet art naquit en France ah croyez en mon cœur pour lui c'est une
-- lance ah! je doute en honneur je doute je balance ah! je doute en honneur non non c'est une
fable que ne peut il me voir près d'un objet ai-mable exercer mon pouvoir pour lui c'est une
fable que ne puis je vous voir près d'un objet ai-mable essayer ce pouvoir non non c'est une

crescendo

fa-ble que ne peut il me voir pres d'un objet ai-mable ex-er-cer ce pou-
 fa-ble que ne puis je vous voir pres d'un objet ai-mable ex-er-cer ce pou-

F P

P

voir a votre confi-an-ce j'ai des droits en honneur cet air naquit en France ah croyez en mon
 - voir malgre ma confi-an-ce et cet air seduc-

cœur a votre confi- an- ce j'ai des droits en hon- neur cet art na quit en France ah, croyez en mon
 - teur je doute je ba- lance ah je doute en honneur je doute je ba- lance ah, je doute en hon-

cœur pour lui c'est u- ne fable que ne peut il me voir pres d'un objet ai- mable ex er cer mon pou-
 - neur non non c'est u- ne fable que ne puis je voir pres d'un objet ai- mable es- sayer ce pou-

The musical score is written for a voice and piano. It consists of two systems of staves. The first system includes a vocal line with two parts and a piano accompaniment. The second system continues the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various dynamic markings such as *cres*, *F*, *PP*, and *P*.

voir pour lui c'est une fable que ne peut il me voir près d'un objet aimable exercer
voir non non c'est une fable que ne puis je vous voir

- cer ce pouvoir près d'un objet aimable exercer ce pouvoir près d'un objet aimable

ble exer-cer ce pou-voir exer-cer ce pou-voir exer-cer ce pou-voir

rit.

This system contains the vocal line and piano accompaniment for the first system. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "ble exer-cer ce pou-voir exer-cer ce pou-voir exer-cer ce pou-voir". The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some chords and rests. A dynamic marking of *rit.* (ritardando) is present above the vocal line.

This system continues the musical score with two systems of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some chords and rests.

This system continues the musical score with two systems of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some chords and rests. The system concludes with a double bar line.

Tempo di Minuetto

Oboë solo F P F P F F P F P

Corni in Re

Violins Pizzicato

Violas Pizzicato

Basses Pizzicato

Violins F P

Violas F P

Basses F P

Fagotti soli

Violins arco

Violas arco

Basses arco

Lyrics: Vous allez perir je vous jure d'avantage est de mon côté si vous te

--- nex a la ga-geure ah, je vous plains enve-ri- - té ah, je vous plains enve- - ri-
--- té si vous te- nex a la ga-geure ah, je vous plains enve- - ri- - té

arco tr tr tr tr tr
arco tr 3 FP
Francosoal j'irai

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line includes the lyrics:

Francval,
oui malgré votre
défiance j'aspère
vous prouver.

The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. A fermata is placed over the final note of the vocal line.

Musical score for the second system, continuing the vocal line and piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The vocal line includes the lyrics:

vez si peu de cru et les *mon art peut il être en def- fait* *a vous en*

The piano accompaniment continues with a right-hand part and a left-hand part featuring triplets. A fermata is placed over the final note of the vocal line.

D. Raphael

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the left hand. Dynamics include *F* and *P*.

belles paraître et plaire est un seul mot paraître et plaire est un seul mot paraître et

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the left hand. Dynamics include *sf*, *F*, and *FF*.

plaire est un seul mot paraître et plaire est un seul mot

Musical score for the first system, consisting of eight staves. The notation includes various piano and forte markings: *F P*, *P*, *sf P*, and *F P*. The system concludes with the instruction *D.C al segno*.

2^{me} Couplet.

La leçon com plette je se-rai votre confi-dent si vous a-vez un tète a

tète je veille -rai je suis pru-dent je veille -rai je suis pru-dent si vous a

= = vez un tète a tète je veille -rai je suis pru - - dent *Francval* seu - le - -

= = ment laissez moi fai-re obser-ver voi-là vo-tre lot.

que vous pou-vez en l'art de plaire paraître et vaincre ~~est~~ un seul mot que vous pou-
 = - vez en l'art de plaire paraître ~~est~~ vaincre est un seul mot paraître ~~est~~ vaincre est un seul
 mot paraître est vaincre est un seul mot paraître et vaincre est un seul mot

N° 5. Il n'est point de véritable amitié.

Flauti
Clarinetti
Corni in La
WP
Violes
Constance
Allegretto

dol *P* *P* *sf*

Cet-tes mi-tié cette a-ma-tié je la pré-

P

Flutes *tr* *tr*

-je-re je la pré-feré au sort de plus heureuse a-mans ou ma ten

musical score for the first system, including vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The vocal line includes the lyrics: *- dresse ma ten dresse pour mon Pe-re est le plus doux est le plus doux des sen-ti-*

musical score for the second system, including Flutes and vocal line. The key signature changes to three sharps (F#, C#, G#). The Flutes part is labeled "Flutes". The vocal line includes the lyrics: *mens e-loi-gnez de vaines al-larmes n'at-tribuez pas mon fai-ble*. Dynamics markings include *FP* and *F P*.

cœur si vous devez verser des lar-mes ce sont des larmes les

larmes de bon-heu-re Cette a-mi-tié cette a-mi-

---tie je la pré-fer- re je la pré-fer- re au sort des plus heureux a- mans

Detailed description: This system contains the first six staves of a musical score. The top two staves are for a vocal line, with the lyrics written below the notes. The bottom four staves are for piano accompaniment, including a treble clef staff, a bass clef staff, and a keyboard staff. The music is in a major key with two sharps (F# and C#) and a 3/4 time signature. The vocal line features a melodic phrase with a tie across a bar line.

oià maten dresse maten dresse pour mon Pe- re est le plus doux est le plus

Detailed description: This system contains the next six staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff. The piano accompaniment includes a treble clef staff, a bass clef staff, and a keyboard staff. The music maintains the same key signature and time signature. The vocal line continues with a similar melodic pattern.

†

Musical score for the first system. It features a piano accompaniment with a treble and bass clef, and a vocal line in a treble clef. The key signature has two sharps (F# and C#). The piano part includes dynamic markings 'F' (forte) and 'col b' (coll'arco). The vocal line has the lyrics: *doux des sen--ti-mens é-loi-gnez les vaines al-larmes n'attris-tez*.

Musical score for the second system. It continues the piano accompaniment and vocal line. The piano part includes dynamic markings 'pp' (pianissimo). The vocal line has the lyrics: *par mon fai-ble cœur si vous de-vez ver-ser des lar-mes si vous de-vez ver-ser des*.

solo ad libitum

larmes ce sont des lar - - - mes de bon

- - heur e - lo - gnez les vaines al larmes n'attrister pas mon foible cœur si vous de

F P F P > P > P > PP

solo ad libitum.

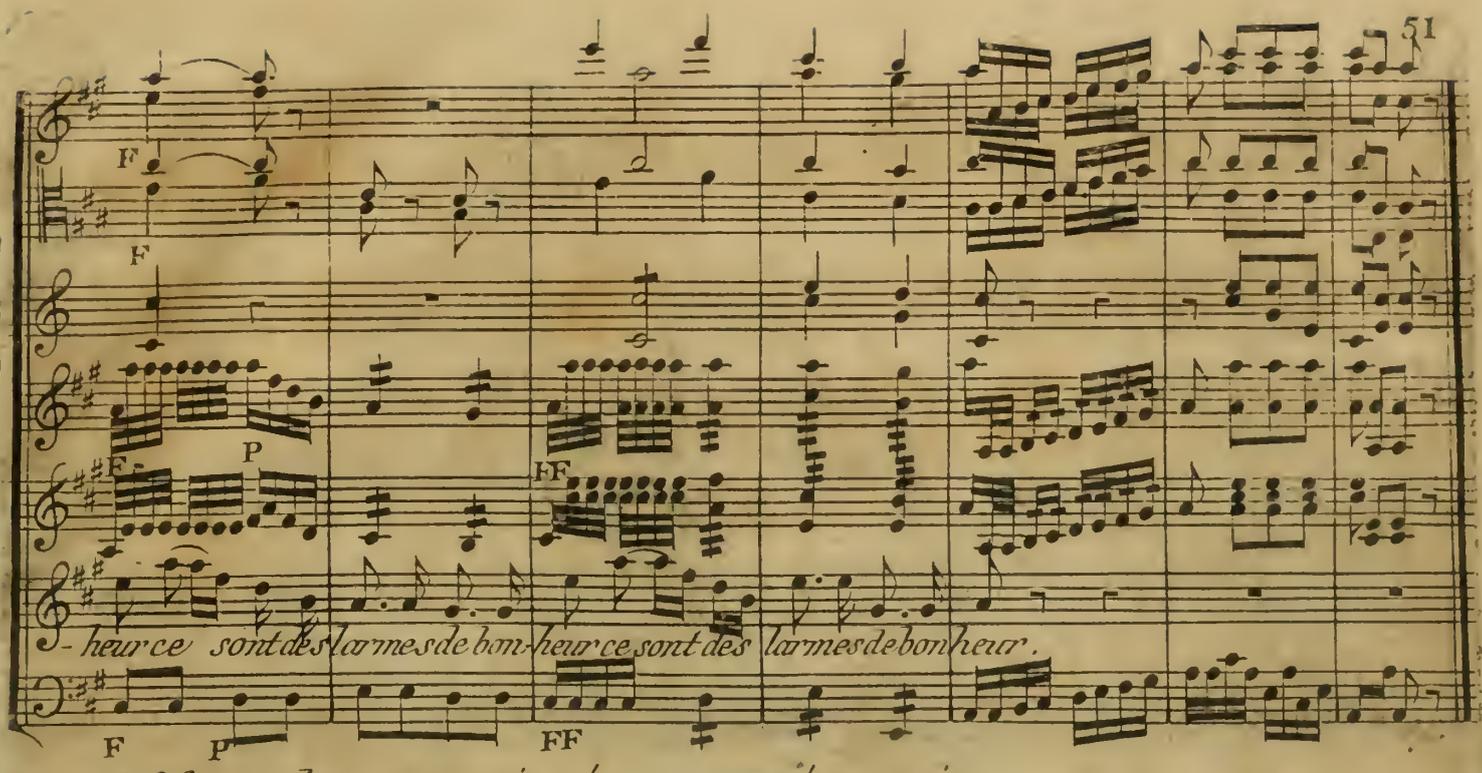
Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a section labeled "col b". The lyrics are:

- - vez verser des larmes si vous de-vez ver-ser des larmes ce sont des lar - -

Musical score for the second system. It features a vocal line and piano accompaniment. The lyrics are:

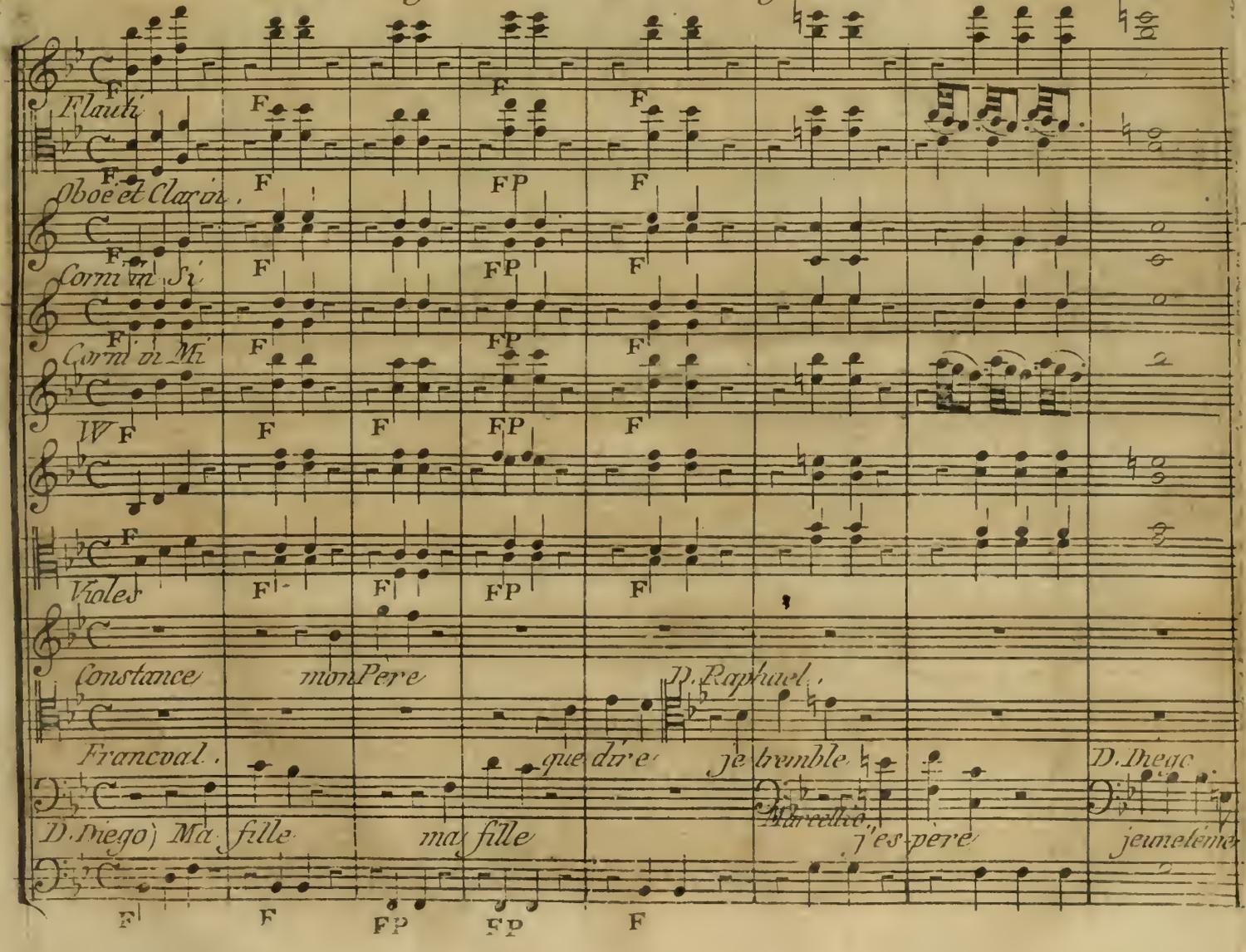
-mes de bon heur ce sont des larmes de bon

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-heur ce sont des larmes de bon-heur ce sont des larmes de bonheur.

n°6 Cachez votre jeu! comment! mon jeu.



Flauti

Oboe et Clarin.

Corn in Si

Corn in Mi

Vn

Violas

Constance mon Pere

Francoal. que dire je tremble

D. Diego

D. Diego) Ma fille ma fille j'es pere jeuneleme

Musical score for voice and piano. The score is in G minor (three flats) and 3/4 time. It features a vocal line and piano accompaniment. The lyrics are in French.

Dynamics: *P* (Piano), *F* (Forze), *a due*, *sotto voce*.

Lyrics:

ô Ciel appaise un Pè - re *ah tu lis dans mon cœur*
il prend un air sé - vè - re *et notre séduc - teur*
je saurais tout j'es - pé - re *je n'ai pas mauvais cœur*
- - raire *quoi sous les yeux d'un Pè - re* *ah! jeune sé - duc*

F P F P F - meuf
detourne sa co-le-re si tu veux mon bonheur mon cœur
malgré son art de plaire est confus en honneur leur cœur
et j'ai tout dit au Père pour hâter leur bonheur ah a part
teur re-doute ma co-le-re re-doutez ma fu-reur mon
F P F P meuf

The musical score is written for voice and piano. It features a piano accompaniment at the top and a vocal line below. The piano part includes a bass line and a treble line. The vocal line is in French and includes lyrics such as "doute balance amour fatal a-mour la crainte l'esperance m'a". The score includes dynamic markings like *mf*, *cres*, and *FF*, and performance instructions like *col. b* and *tr*. The lyrics are written in a cursive hand and are placed below the vocal line.

mf *cres* *FF* *tr* *FF* *FF* *FF* *FF*

col. b

doute ba-lance amour fa-tal a-mour la crainte l'espé-rance m'a-

doute ba-lance qui dé-jà de la-mour la crainte l'espé-rance les

je sens leur souf-france ce que cest que l'a-mour la

cœur sent leur souf-france vois ton pou-voir a-mour la les

- gitent tour a tour mon cœur doute balance amour fa - tal a
 balance quoi dé - ja de l'a
 troublent tour a tour leur cœur doute balance
 troublent tour a tour ah je sens leur souffrance ce que c'est que l'a
 troublent tour a tour mon cœur sent leur souffrance vois ton pouvoir la

P F P F P F mf

= mour la crainte l'esperance ma- gi- tent tour a tour la crainte l'esperance ma-
 - - mour et l'esperance ma-
 = = = = les troublent tour a tour = = = = les
 = mour
 = mour

Musical score for instruments including strings and woodwinds. The score consists of seven staves. The top two staves are for strings (Violins I and II), and the bottom five staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Basses). The music is written in a common time signature with a key signature of one flat (B-flat). The notation includes various rhythmic values and articulation marks.

Vocal score with lyrics in French. The lyrics are: *gitent m'a-gitent tour a tour m'a-gitent tour a tour m'a-gitent tour a* and *troublent les troublent tour a tour les troublent tour a tour les troublent tour a*. The score consists of two vocal staves (Soprano and Alto/Tenore/Bass) and a basso continuo line. The lyrics are written in a cursive hand below the vocal staves.

This page of musical notation consists of several systems of staves. The upper portion contains dense musical notation, likely for instruments or voices, with many notes and rests. The lower portion features lyrics in French:

tour m'a gitent tour a tour

tour les troublent tour a tour

The notation includes various clefs (treble and bass), time signatures, and musical symbols such as notes, rests, and accidentals. The paper shows signs of age, including some staining and wear at the corners.

Andantino

Flauti *P* *clarineti* *F*

Corni in *Fa* *P*

W^F bien *P* *marqué* *F*

Violoncello *col b*

D. Diego

Mal-gré moi je l'a voué l'on ma fait voya

= ger de nous le sort se joue il vient de tout chan ger hon-no-rez ma vieil

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are:

 -- les se ai mez vous bien tous deux et je dirais sans cesse c'est un voyage heu-

Musical score for the second system, continuing the vocal lines and piano accompaniment. The lyrics are:

 -- reux et je dirai sans cesse c'est un voyage heureux,

F
 D. Calaneo
 //
 petite...

D. Raphael.

2^e Couplet

Loin que je me dé-so-le de votre aimable tour la raison me con-
-so-le des pertes de l'a-mour j'al-lais ta-cher de plai--re on
brulait d'autre feux la ren-contre m'e-clai-re c'est un voy-age heu-
-reux la ren-contre m'e-clai-re c'est un voyage heureux.

Francois.

3^e Couplet

Quand je paru vo-la-ge, je cherchais le bonheur je but de main-t voy-
= = age fut de trouver ton cœur j'ai-lais sans es-pe--ran--ce faire
un voyage af-freux je vous vois pour Cons-tan-ce ah! quel voy-age heu-
= = reux je vous vois pour Cons-tan-ce ah! quel voyage heureux.

Marcellio.

4^e Couplet

J'ai vu craignant lo-ra-ge nos Auteurs près d'ici je leurs ai dit cou-
-rage et j'avais peur aus-si Au-teur Acteur tout trem--ble mais
se--condex nos vœux et nous dirons en sem-ble c'est un voy-age heu-
-reux et nous dirons en semble c'est un voyage heureux.

FIN

