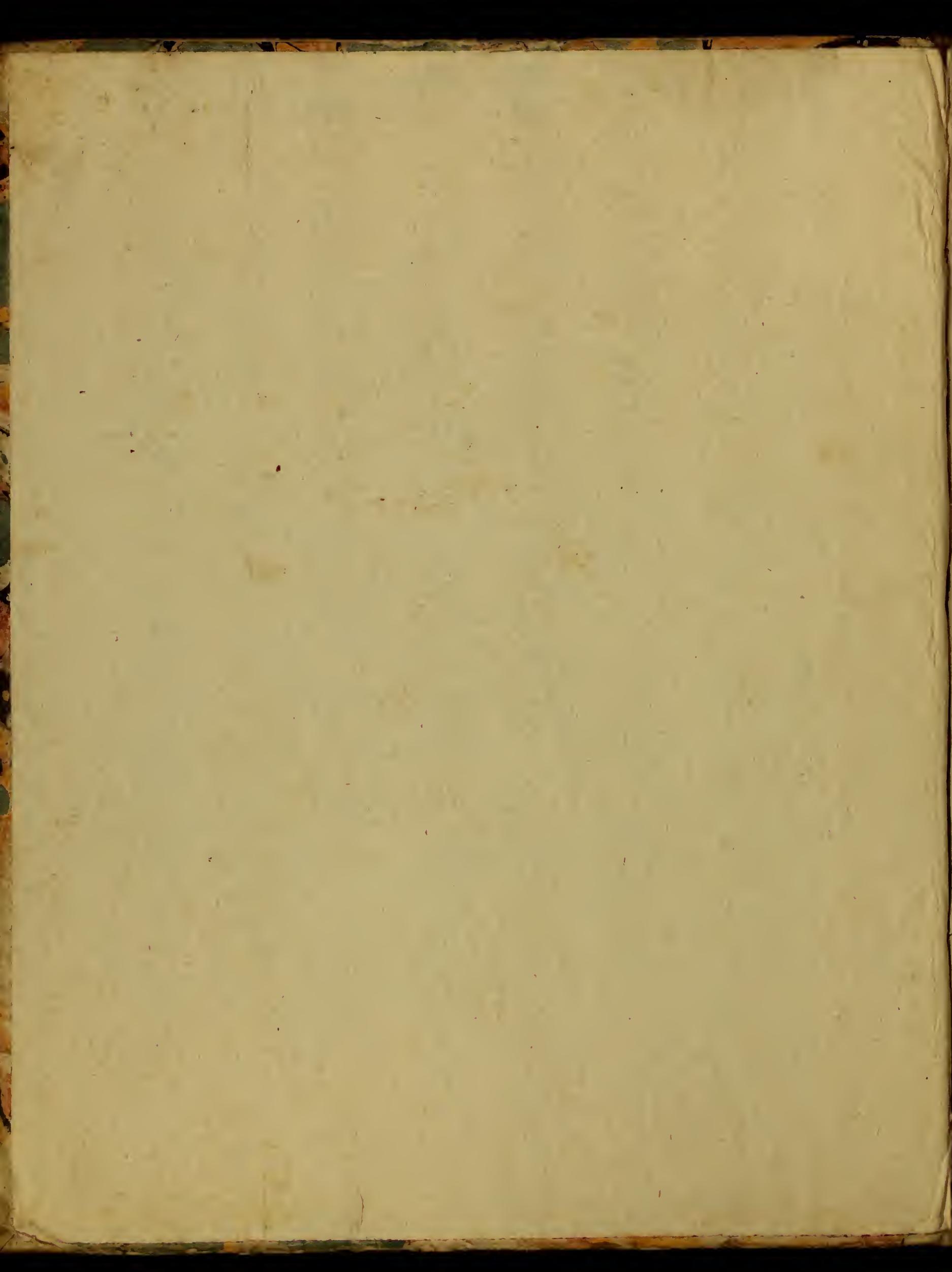
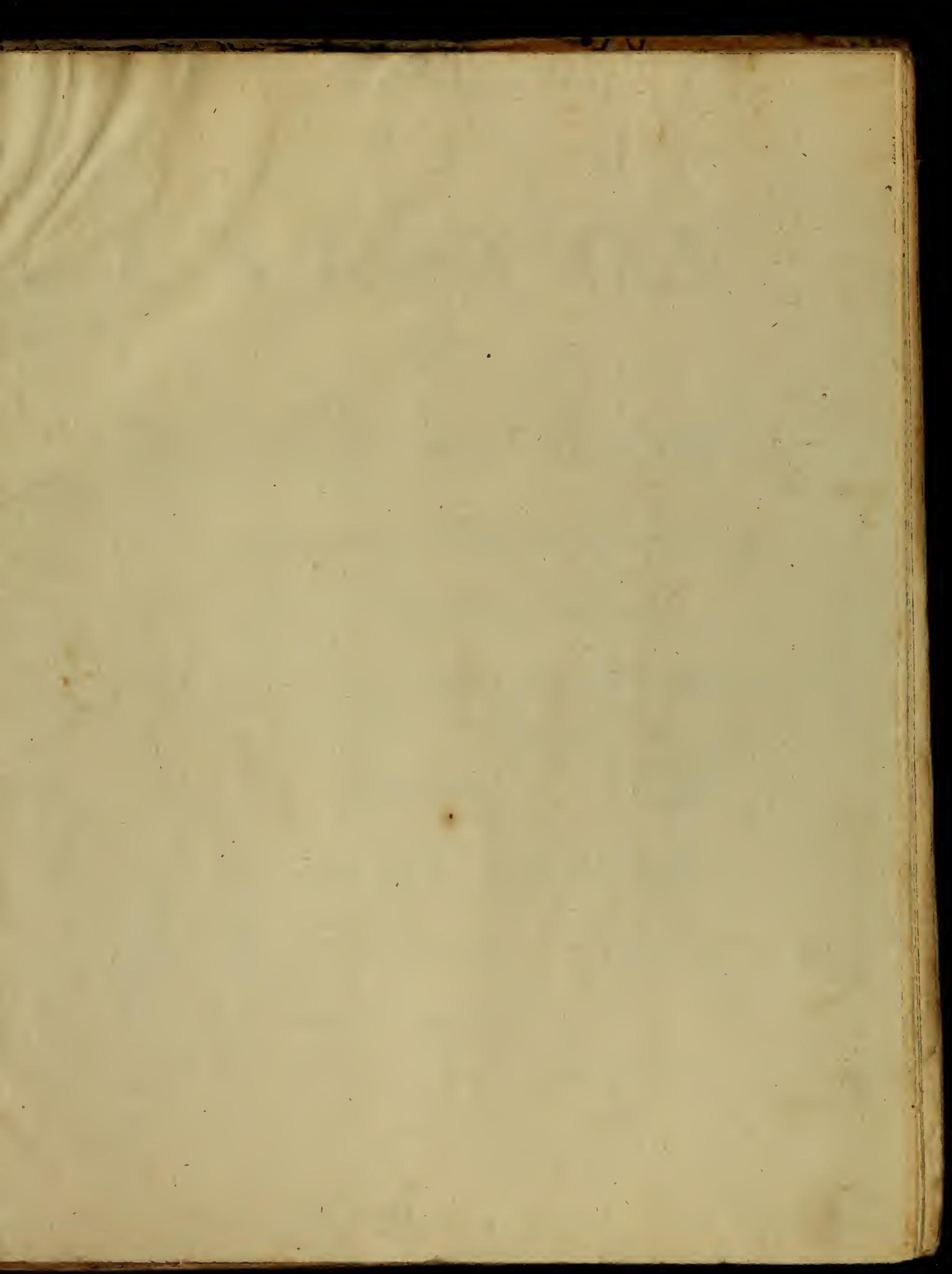
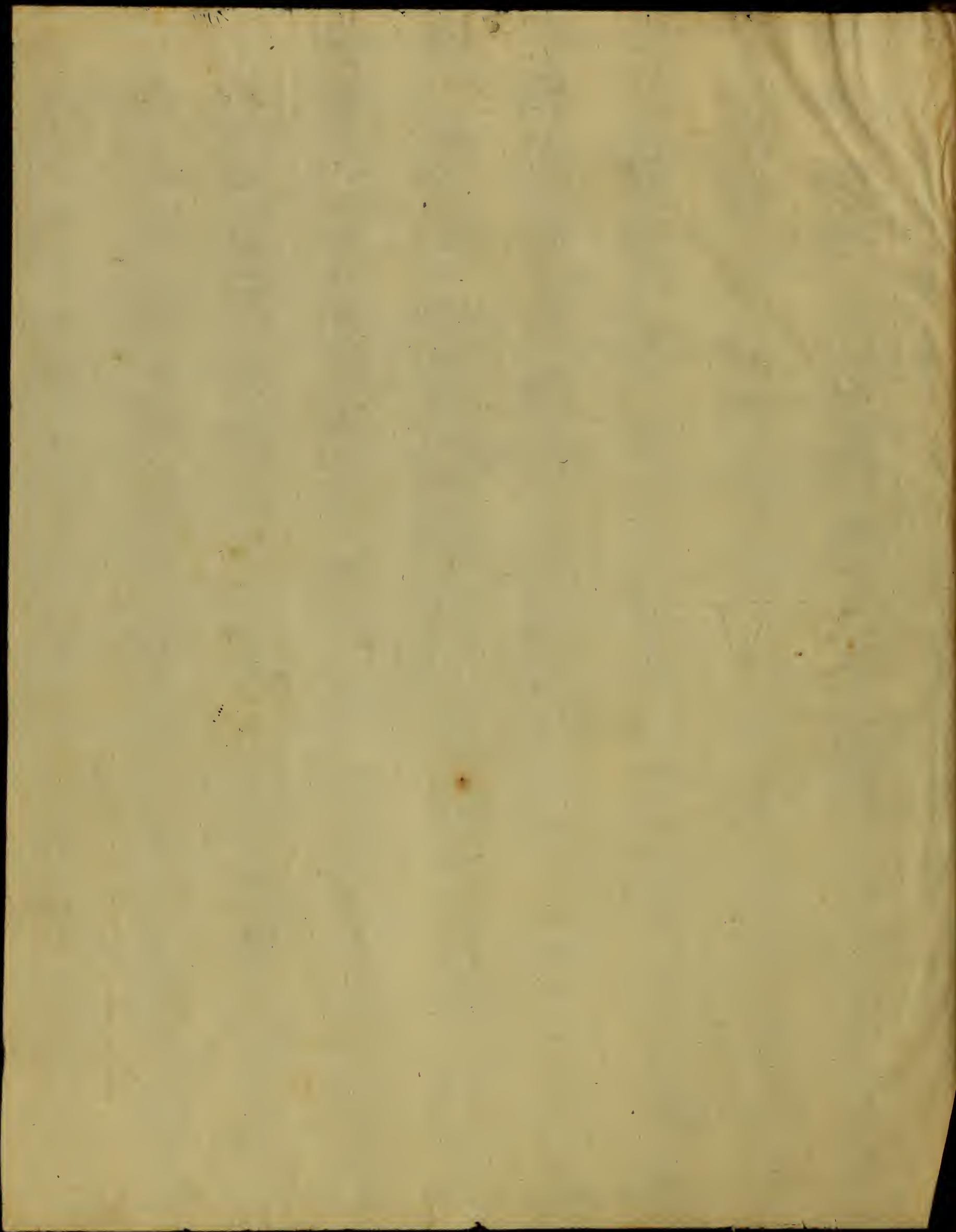


*La leche  
de la tata  
en la glace*







# LA HENCON

## la Tasse de Glaces

Comédie en un Acte en Prose

Paroles de B. Marfoulier

Représentée sur le Théâtre de la Rue Feydeau

le 6 Prairial An 5<sup>e</sup> (24 May 1797. V.S.)

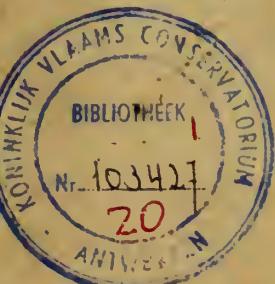
Musique



# de N. DALAYRAC.

Prix 24<sup>fr.</sup>

Gravé par Huguet Musicien



A PARIS Chez l'Auteur Rue Helvétius N<sup>o</sup> 59

# CATALOGUE

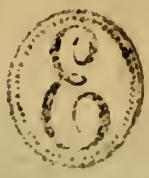
*Des Ouvrages du Citoyen DALAYRAC.*

*Qui se trouvent Chez lui Rue Helvétius, N° 591, près la Rue de Louvois.*

## *Partition.*

{	<i>Le Corsaire</i>	30 <sup>t</sup>
{	<i>Les Parties</i>	18.
{	<i>La Soirée Orageuse</i>	20.
{	<i>Les Parties</i>	22.
{	<i>Philippe et Georgette</i>	24.
{	<i>Les Parties</i>	16.
{	<i>Sargines</i>	30.
{	<i>Les Parties</i>	18.
{	<i>Camille ou le Souterrain</i>	30.
{	<i>Les Parties</i>	18.
{	<i>Les Deux Tuteurs</i>	24.
{	<i>Les Parties</i>	16.
{	<i>L'Amant Statue</i>	20.
{	<i>Les Parties</i>	22.
{	<i>La Dot</i>	30.
{	<i>Les Parties</i>	18.
{	<i>Alexias</i>	30.
{	<i>Les Parties</i>	18.
{	<i>Nina</i>	20.
{	<i>Les Parties</i>	22.
{	<i>Renaud d'Ast</i>	24.
{	<i>Les Parties</i>	16.
{	<i>Les petits Savoyards</i>	20.
{	<i>Les Parties</i>	22.
{	<i>Raoul</i>	30.
{	<i>Les Parties</i>	18.
{	<i>Adele et Dorsan</i>	30.
{	<i>Marianne</i>	24.
{	<i>La Maison Isolée ou le Vieillard des Vosges</i>	30.
{	<i>La Tasse de Glace ou la Leçon</i>	24.

Ouverture.



Larghetto

Grande Flûte F

Oboë F

Clarinettes F

Corni in Fa F

Fagotti F

WF

F cot. b

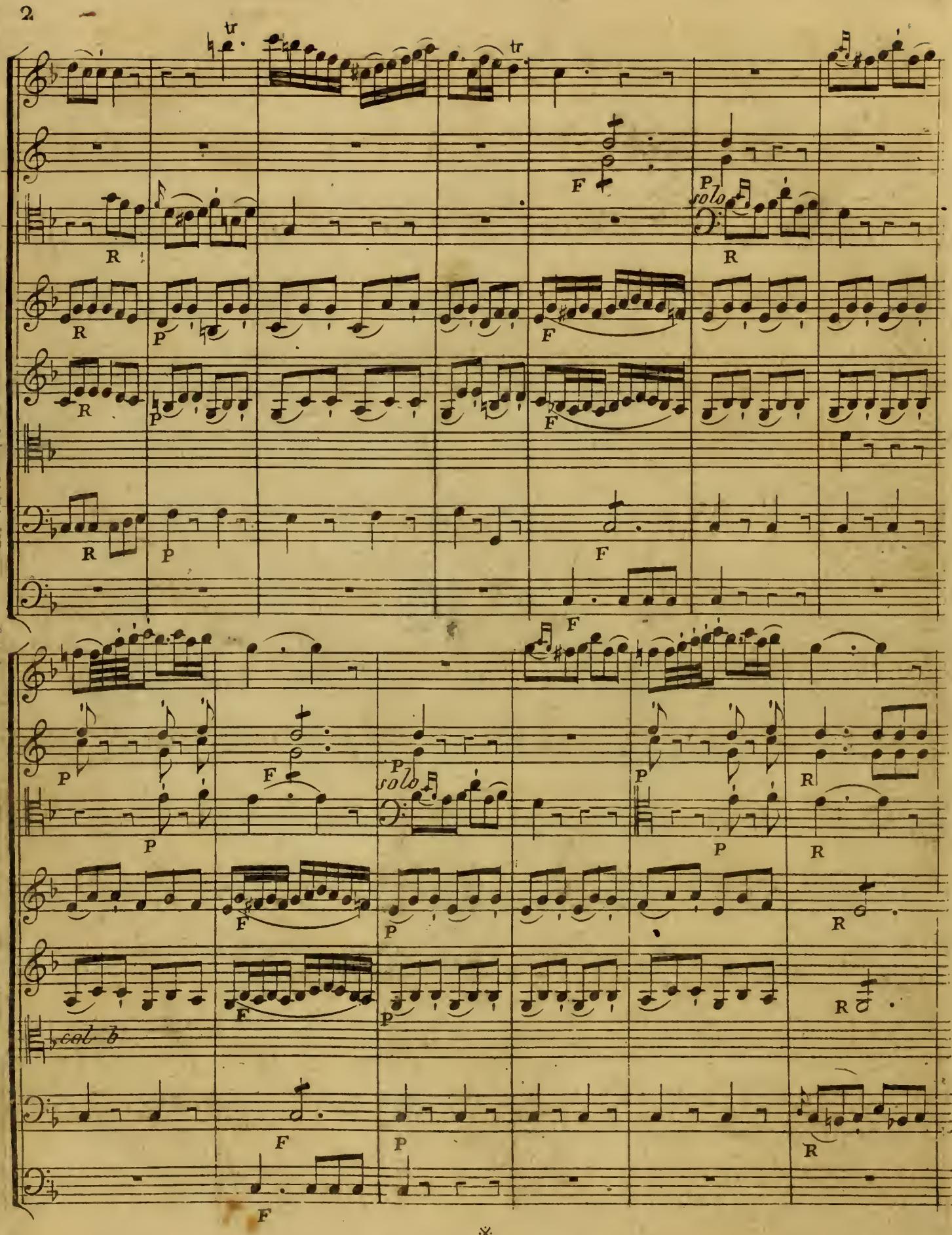
Basso. F

Trombone F F

z° solo

cot. b

Music score for orchestra, featuring multiple staves for various instruments. The score includes parts for Grande Flûte, Oboë, Clarinettes, Corni in Fa, Fagotti, Trombone, and Basso. The instrumentation changes over time, with some parts appearing later in the piece. Dynamics like F (fortissimo), P (pianissimo), and WF (fortissimo with woodwind effect) are indicated. The score is in common time, with measures separated by vertical bar lines. The vocal part 'Ouverture.' is at the top center, and a library stamp is at the top right.



The musical score consists of five staves of handwritten notation. The first staff begins with a melodic line featuring grace notes and a dynamic marking 'tr'. The second staff consists of sustained notes with a dynamic 'P'. The third staff is entirely composed of sustained notes. The fourth staff contains rhythmic patterns with 'F' and 'P' markings. The fifth staff shows sustained notes with 'F' markings. The notation is written in black ink on aged paper.

**4 Valse Allegretto**

Musical score page 10, measures 11-12. The score consists of ten staves. Measures 11 and 12 begin with a bassoon solo (Bassoon 1) in 3/8 time, dynamic pp. The strings provide harmonic support. Measure 12 includes dynamic markings F, col. b, and col. a. The score concludes with a repeat sign and the instruction F.

5

solo

soli

p

F

F

F

F

solo

F

F

F

F

\*

6

P > FP F solo F

P > F P > F F

FP FP F F col b

P > F > F F F

P FP F F F

P F F F F

P F F F F

F ad libitum > > F F F

PP PP P

col b col b

Violoncello solo PP

A page of musical notation for orchestra and piano, featuring ten staves. The top six staves are for the orchestra (two flutes, two oboes, bassoon, cello, double bass) and the bottom four are for the piano (two hands). The music includes dynamic markings like 'F' (fortissimo), 'PP' (pianissimo), and 'de la pointe' (on the tip). The piano part features complex rhythmic patterns and grace notes.

col. 2x

de la pointe

FF

FF

FF

FF

FF

FF

Fet sec

1  
2  
3  
4  
5  
6  
7  
8  
9

ff

ff

ff

ff

ff

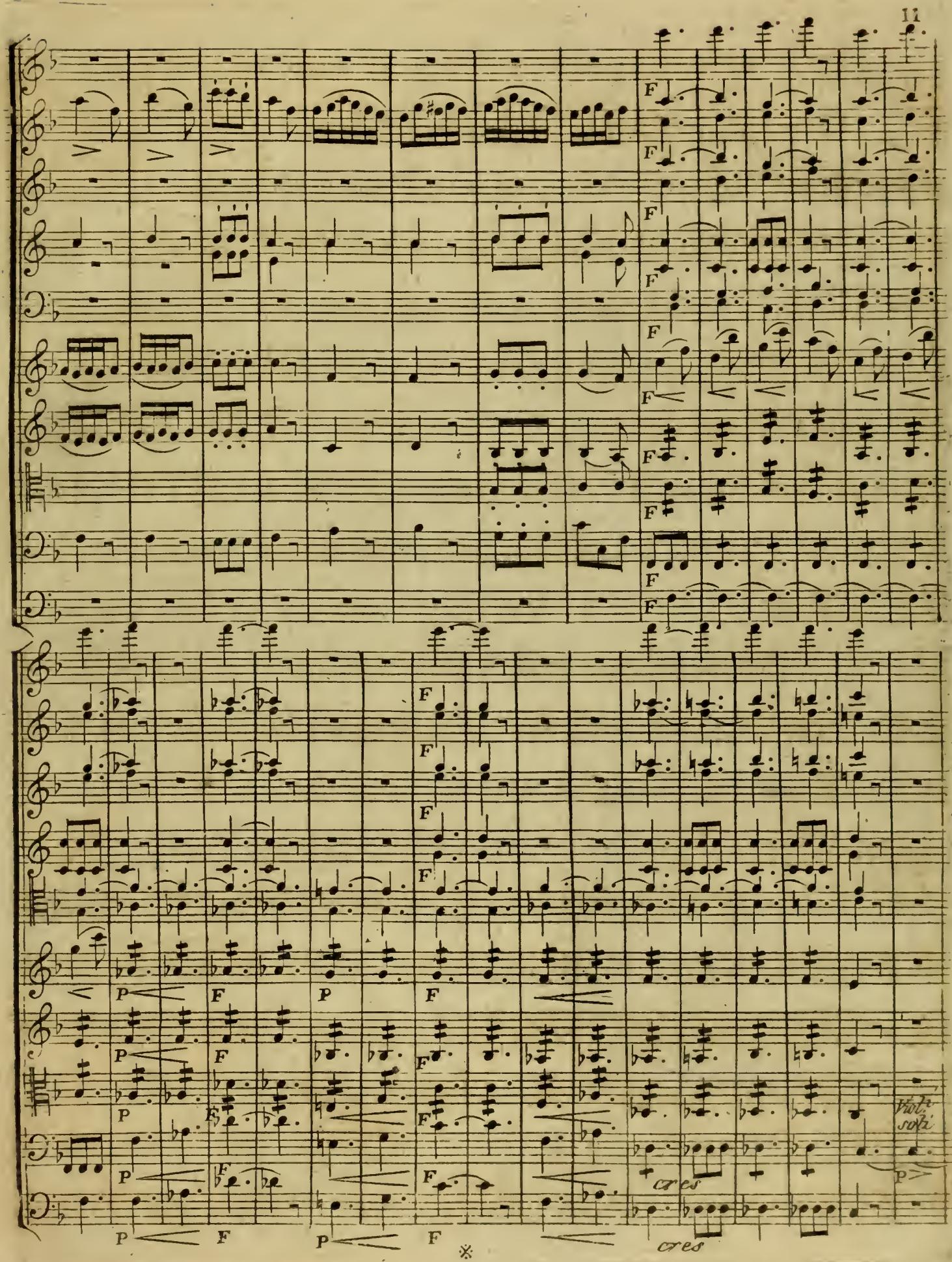
ff

ff

ff

\*

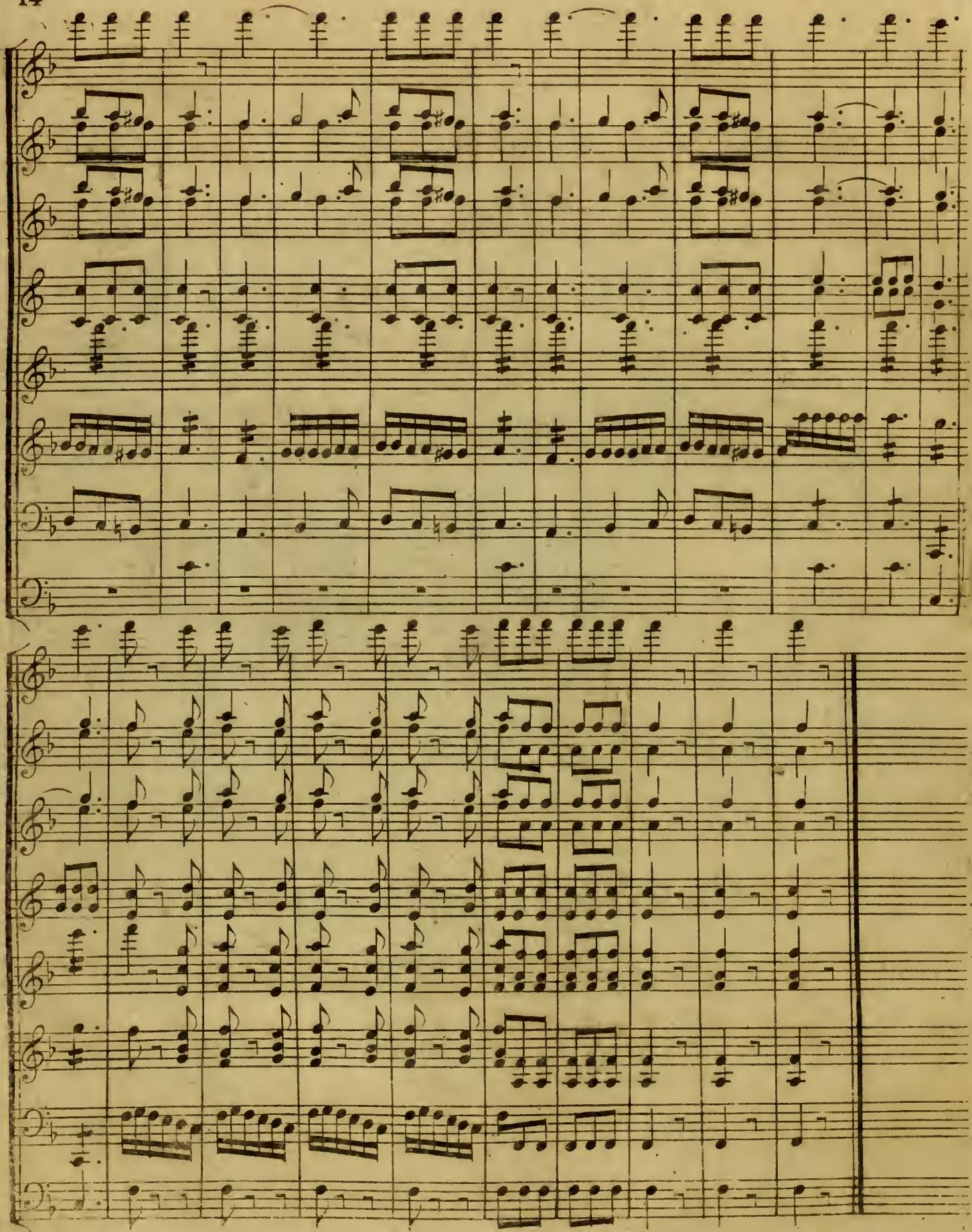
Musical score for orchestra, page 10. The score consists of ten staves, each with a different instrument's part. The instruments include strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Drum). The music is in common time, with various dynamics indicated by letters above the notes: P (pianissimo), F (fortissimo), and FP (fortepianissimo). The score includes several performance instructions: "solosolo" (solo) over a dynamic F, "col b" (color basso) over a dynamic F, "col b" over a dynamic P, and "Violoncello solo" over a dynamic PP. The tempo markings "lent" and "ad Libitum" appear above the staves. The score concludes with a sharp symbol (\*) at the bottom.







14



\*

*LA LECON*  
*Ou la Tasse de Glaces.*

*n° 2. N'est il pas temps que je le recompence de sa fidélité.*

*Larghetto*

Oboë 1<sup>o</sup>

Oboë 2<sup>o</sup>

Corm in Ut

Trombones W

Bassoon F

Violas

Emilie

F

P

Il faut enfin cesser d'être ne-re, et cemo' ment peut encor nous charmer pour nob're or

F

P

Il faut s'asseoir pour nous charmer pour nob're or

gens il s'est flatter de plaire pour notre cœur il est plus doux daigner pour notre cœur il

col b

\*

F

Fest plus doux d'amour il est encor encor plus doux d'amour je suis qu'un peu de ressuis  
 F P P

tim ce augmente les feux de l'amour mais trop de rieur peut un jour produire caus  
 F P P \*

*si l'indifferen- se reproduire aus si l'indif-feren- cel'indifferen- ce il finuten*  
  
*sin cesser d'être se-vé - re et ce mo-ment peut le cor nous charmer pour notre or-*

gens il est flatteur de plai-re pour notre cœur il est plus doux d'amer pour no-tré

cœur il est plus doux d'amer il ro-te n-cor en cor plus doux d'amer né-ma-don

plus un vaincu price la liberté selon moi n'a de prix que pour en faire aux acri-

F F<sup>#</sup>

Foot b

il faut ces - ser d'être se-

20

A handwritten musical score for five voices and basso continuo. The score consists of six systems of music, each with five staves. The voices are in soprano, alto, tenor, bass, and basso continuo. The basso continuo part includes a bass staff and a separate continuo staff with a cello-like bowing line. The vocal parts have lyrics in French. Measure 20 starts with a forte dynamic. The lyrics are:

vere et ce moment peut nous charmer s'il est flatteur pour nous de- plaire il est en-

cor plus doux d'aimer il est flatteur pour nous de- plaire il est en- cor plus doux d'ai-

mer n'écoulons plus une un caprice il n'est plus doux il est en- cor - - - plus

The basso continuo staff features a bass staff with a bass clef and a continuo staff below it with a cello-like bowing line. The continuo staff has three '3' over bracketed groups of notes, indicating a three-to-one ratio. The bass staff has three 'F' above it, indicating a basso continuo part.

\*

*doux plus doux d'aimer n'écoutons plus un vain caprice il est plus doux il est en-*  
  
*cor plus doux plus doux d'aimer il est en-cor il est plus doux d'aimer plus*

*N° 2. (Tout servira à notre Plan.)*

ris Je ris de ton cou roux  
 une leçon est née ces saines Madame  
 orai j'en con

R

Laure

viens punir un fut est exemplaire n'est il pas vrai je le crois bien mais un bus a tions beaucoupl

solo

faire si nous voulions les punir tous

eh bien

començons par

P

*Lam*

*col b*

*F*

*milie*

*soit*

*soit mais alors l'entre prise est digne de*

*un*

nous l'entre-prise est digne de nous vengeons un sexequion of fen-cc fe  
 la stade vengeons un sexequion of

\*

+  
 F F  
 F F  
 F F  
 F F  
 F F

+  
 F P F P F P  
 F P F P F P  
 F P F P F P

son trembler les inconsuns et qu'on se appelle longtems cet - te memo

fense se son trembler les inconsuns

F P F P

rabler vengeance et qu'on se appelle longtemps cet temoin au ble vengeance sesons trem

F P

bler les inconsants pour punir le commun ou trage nous avons sumoyent tout

P X

A handwritten musical score for orchestra and choir. The score consists of ten staves. The top four staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom six staves are for the choir, with parts for soprano, alto, tenor, and bass. The music is in common time, with various key signatures and accidentals. The vocal parts include lyrics in French, such as "nous verrons s'il a du courage", "de peur qu'un monstre nous", and "vous verrez quel que duck quel de". The score is written on aged, yellowed paper.

cesser il faut se dire a chaque instant il faut se dire a chaque instant  
 vengeons-nous en nos qu... ou...

geons un sexe qu'on ou trage faire son trembler les inconstans et qui se rappelle long  
 - trage faire son trembler les inconstans

tems cet te memo rable vengeance ce et qu'on se rappelle long tems oct te memo rable vengeance

F \* P

Flute  
 Clarin F  
 Oboe  
 Forni  
 Fis  
 Cimis  
*Violes et Fagotti col b*  
 - ce non non non non plus de pi- tie plus de pi- tie plus de fai  
 rais unis  
 F

blesse il faut di re  
 non non non non plus de pi- tien n n n point de fin blesse quel plaisir silon nou  
 \*

chaque instant vengeons un sexe qu'on of fence faisons trembler les incons  
voit si l'on pouvait le prouver tous

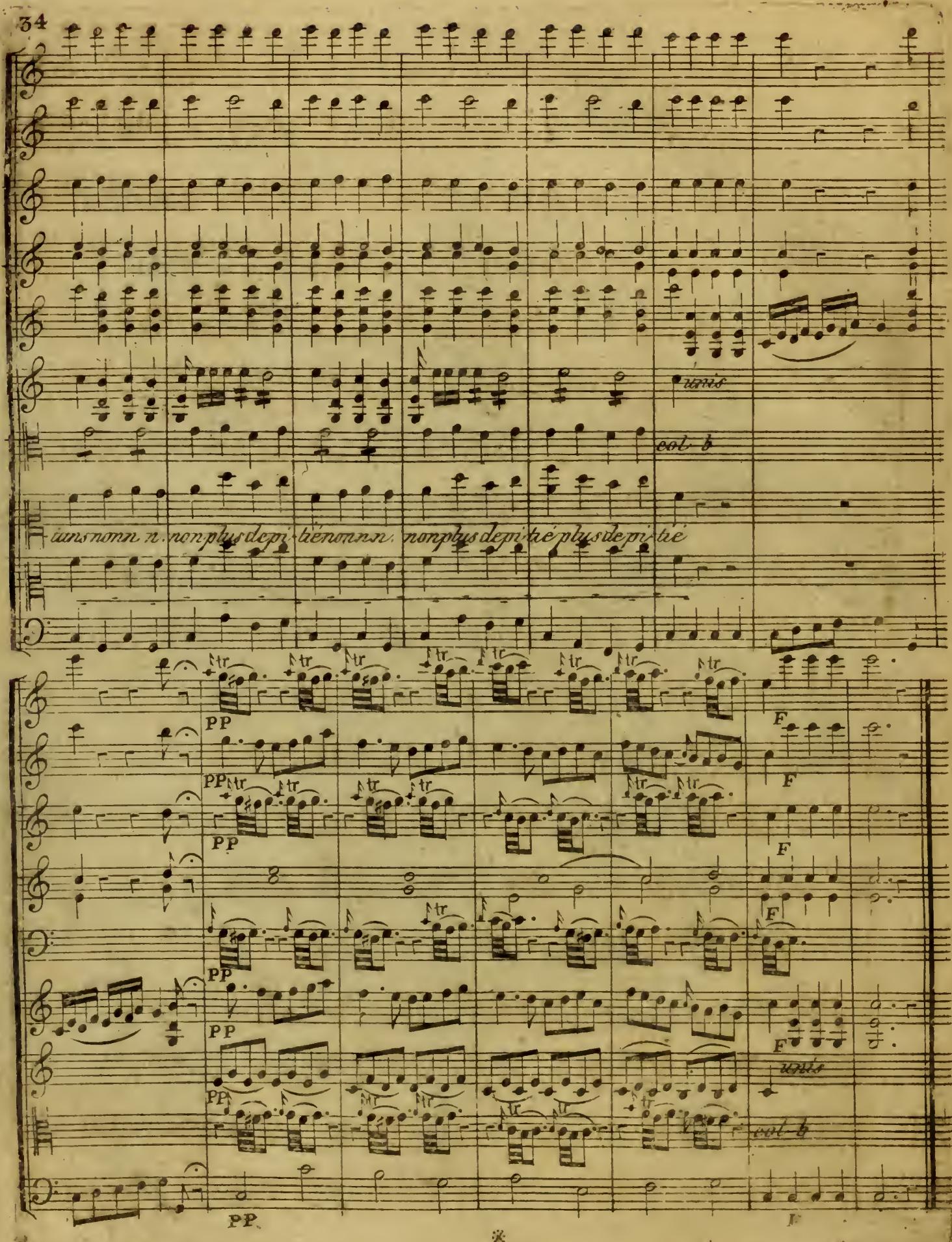
vol. b

tous fesonst trembler les incons il faut non n.n.n. potrtiepi tie point de ptiie point de fai

33

dire      chaque instant vengeons un sexe qui a  
 blesse ah quel plaisir silon pouvoit silon pourvoit les punir tous

sen ces sons trembler les inconsans fisons trembler les inconsans fisons trembler les incons



n° 3. Vous le savez je n'ai pas de vanité mais je dois le dire. 35

Objet F  
 F  
 Cornam Mi F  
 Fagotti F  
 F P  
 unis  
 col b  
*All. Maestoso*  
 Razille Je voul' Peutre exact tel si de ledes travers de chaque Pa yss dans ce

F  
 F  
 F  
 F  
 F  
 F  
 F P  
 unis  
 col b  
 genre bons aut que jex cet le el mon art plait tout Paris et mon art plait tout Paris son



sage jesus's fou jesus's sage le tout au même instant et le tout le tout du même ins...

*Allemande*

*Allegretto*

*Recit*

*Recit*

Recit

St. Daniel e - tre biencho

Recit

Recit

*li - e cholie un hauocoup granlement Sti Dam il e - tre bien cho - li - ocho*

A handwritten musical score for orchestra and choir, page 39. The score consists of two systems of music. The top system begins with a vocal line in French: "lie un beaucoup grande - ment sti Dam il e - tre bien cho - li - e". The bottom system continues with the same vocal line: "bien bien bien cho li - e sti Dam il e - tre bien cho - li - e cho -". The score includes multiple staves for various instruments, including strings, woodwinds, and brass, along with a basso continuo staff. The vocal parts are written in soprano, alto, tenor, and bass. The key signature changes from C major to F major in the second system. The page number 39 is at the top right, and the letter F appears several times as a rehearsal mark.



*Andante*

tendre heureux si l'on daigne men-tendre as- colta l'amante fe-de le as.  
 colta l'amante fe-de-le che va morir par te. — che va morir per  
 te  
 mourir pour si

*vocal part (Soprano)*  
*piano part (accompaniment)*

*-va che vù mo rir per-te che vù mo rir morir per-te che na che rà che vù mo -*  
*-rir mo - rir per-te mo - rir per-*

*Allegro*

*Recit.*

*Anglaise*

*fierement*

*L'english il m'ètre fort facile jessaïs le danse du Païjs*

*2 Bassons*

*il danse l'Anglaise*

*Moderato*

44

*Recit Rapide*

*et du nez elle le courrois m'herent plus les têtes plus à qui le*

*Recit*

F  
F  
F  
F  
F  
FP  
F P  
F P  
FP FP  
F P F P  
F P F P  
FP FP  
P  
X  
FP  
FP

A handwritten musical score for orchestra and choir, page 45. The score consists of ten staves. The first six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves are for the choir. The music is in common time, with a key signature of one sharp. Dynamic markings such as **F**, **FP**, and **P** are placed above the staves. The vocal line begins with "Kiemi pardon nel pardon - nel je fi -". The score is written on aged, yellowed paper.

*Allegro Molto.*

The musical score consists of six staves of handwritten notation on a single page. The key signature varies across the staves, with some showing a single sharp (F#) and others showing a single flat (B-). The time signature is consistently common time (indicated by 'C'). The music is divided into two systems by a vertical bar line. The lyrics are written in French and are placed below the bottom staff of each system. The first system's lyrics are: "mis je suis Peintre tres fi de le je chante je danse de tout un peu je me". The second system's lyrics are: "m'e et mon art plait a tout Paris j'i m'ite l'Allemand l'Itali-en l'An-". The notation includes various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

A handwritten musical score for a six-part composition, likely a choral or instrumental piece. The score is written on ten staves, each with a different clef (G, F, C, bass, bass, bass, bass, bass, bass, bass). The music consists of various note heads and stems, with some beams connecting notes. The lyrics are written in French, appearing in two sections. The first section starts with "glas de tout un peu je me mele et mon art plait a tout Paris et mon art". The second section starts with "plait a tout Paris a tout Paris a tout Paris". The score is numbered 47 at the top right.

glas de tout un peu je me mele et mon art plait a tout Paris et mon art

plait a tout Paris a tout Paris a tout Paris

48 n° 64 Emilie a son tour ne prétend pas demeurer en reste avec vous.

solo

Flute > > > >

Corni in sol

W P

Violes P

Andantino con Moto

P

P > >

PP

Toutes bonnes que nous sommes il n'est permis je crois toutes

PP \*

bonnes que nous sommes de nous moquer quel que fois un peu      un peu      un peu des

F

hommes un peu      un peu      un peu des hommes

\*

F

50

oui Mes sieurs je le suis bien votre sexe a sur le mien maint et maint avan

*col b*

ta ge vous avez la force en par tage et la science et le courage et

51

**P**

*Ciel b*

*rinf ma poco*

F F *Tunis* F *col b* F

*le cou-ra-ge* aus - si je vous renshom-ma-ge je vous

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

**FP**

*Ciel b*

*rinf ma poco*

FP FP FP P

*rends hom-ma-ge* oui messieure je vous rends hom-mage je vous rendshom

F \*

ma - ge je vous rends hom - ma - ge mais quoique ci je vous ad  
 mire je veux aus - si je veux pour tant vous dire je veux vous di - re toutes

\*

A handwritten musical score for orchestra and choir, page 53. The score consists of ten staves. The first three staves are for strings (Violin I, Violin II, Cello), the next three for woodwinds (Flute, Clarinet, Bassoon), and the last four for brass (Trombone, Trombone, Trombone, Tuba). The vocal parts are written in soprano, alto, tenor, and bass. The music is in common time, with a key signature of one sharp. Measure 53 begins with a dynamic of **P**. The vocal line includes lyrics in French: "bonnes que nous sommes il nous est permis je crois toutes bonnes que nous sommes de nous". The score continues with a dynamic of **p** in measure 54, followed by a repeat sign and the beginning of a new section: "moquer quelque fois un peu un peu un peu des hom - mes un peu un peu". The score concludes with an asterisk (\*) at the end of the page.

un peu des hom - - mes      ne ju - gez pas se - vè - re - men - t le  
 ton le - ger que j'o - - se prendre car la plus es - piegle sou - vent      est sou - vent aus

si la plus tendre mais mais malgré tout ce la a vec moi il a plus tendredi  
 ru et le dira toutes bonnes que nous sortimes il nous est permis je crois toutes bonnes que  
 col b

A handwritten musical score for orchestra and choir, page 56. The score consists of ten staves. The first three staves are for woodwind instruments (Flute, Oboe, Clarinet). The next three staves are for brass instruments (Trumpet, Trombone, Bassoon). The last four staves are for strings (Violin I, Violin II, Cello, Double Bass). The vocal parts are written in French lyrics. Measure 56 starts with a dynamic > followed by a melodic line. The lyrics "sommes de nous moquer quelque fois un peu" appear at the beginning of measure 57. Measures 58-60 show a rhythmic pattern of eighth and sixteenth notes. Measures 61-63 feature sustained notes with dynamics F. Measures 64-66 show a rhythmic pattern of eighth and sixteenth notes. Measures 67-69 feature sustained notes with dynamics F. Measures 70-72 show a rhythmic pattern of eighth and sixteenth notes. Measures 73-75 feature sustained notes with dynamics F. Measures 76-78 show a rhythmic pattern of eighth and sixteenth notes. Measures 79-81 feature sustained notes with dynamics F. Measures 82-84 show a rhythmic pattern of eighth and sixteenth notes. Measures 85-87 feature sustained notes with dynamics F. Measures 88-90 show a rhythmic pattern of eighth and sixteenth notes. Measures 91-93 feature sustained notes with dynamics F. Measures 94-96 show a rhythmic pattern of eighth and sixteenth notes. Measures 97-99 feature sustained notes with dynamics F.

sommes de nous moquer quelque fois un peu un peu un peu des hom - mes un peu

un peu un peu des hom - mes il nous est per - mis je crois de

F nous moquer de nous moquer un peu des hom mes

## n° 5. Le plus fin n'y voit goutte.

Flauto PP  
IV PP  
PP  
Violon Picard PP  
On accueille nos jeunes gens de chercher à tromper les belles mais l'on  
Andantino con Moto \*

dit que de tems en tems ils sont au less si trompés par el- les je n'entends rien à ce-la

moi mais quand on est tendre sm-ce- re on ne de orgi tromper je crois person-ne

sur la ter- re on ne de orgi tromper je crois person-ne sur la ter- r e personne

*soprano*

*bass*

*cot b*

*du basso*

*mezzo-forte*

*mezzo-forte*

*mezzo-forte*

*cot b*

*mezzo-forte*

*mezzo-forte*

*soprano*

*bass*

A musical score page featuring five staves. The top three staves are for the orchestra, showing various instruments like strings, woodwinds, and brass. The bottom two staves are for the choir. The vocal part consists of two parts: a soprano part with lyrics "sur la ter - re" and a basso continuo part represented by a single bass staff. The music is in common time, and the vocal parts enter at measure 2.

J'ai rencontré plus d'une fois  
Il faut que je le confesse  
De bien doux bien jolis minois  
Qui me trompaint trompaint sans cesse  
Mais moi qui suis de bonne foi  
Dont le cœur est tendre et sincère  
Je n'ai jamais trompé, je croi  
Personne sur la terre.

(n° 6. L'on ~~s~~ aime... si one en à le tems...)

Comme on trompe en ce siècle ej.  
Les méchans parlent bienfaisance.  
Des fripons connus dieu merci  
Osent citer leur consience  
Messieurs soyons de bonne foi  
Il est bien tems d'être sincère  
Ah! ne trompons plus croyés moi  
Personne sur la terre.

*n° 6. L'on aime... si on en a le temps.*

*Flauto solo* F

Oboë

Corno in Mi

W F

F

Violes

Allegro Moderato

P

col b

P

\*

60

A handwritten musical score for orchestra and choir, page 60. The score consists of ten staves. The top six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom four staves are for the choir. The vocal parts are labeled with names: 'Florville' (bass), 'Heureux' (tenor), 'destin' (bass), and 'bon' (bass). The music includes dynamic markings such as 'col. a', 'col. b', 'F', 'P', and 'ff'. The score is written in common time, with a key signature of two sharps. The handwriting is in black ink on aged paper.

<img alt="Handwritten musical score for orchestra and choir, page 61. The score consists of six staves. The first three staves are for strings (Violin I, Violin II, Cello), the fourth for Bassoon, the fifth for Oboe, and the sixth for Clarinet. The key signature is A major (three sharps). Measure 1 starts with a dynamic F followed by P. Measure 2 starts with P. Measure 3 starts with col b. Measure 4 starts with F. Measure 5 starts with F'. Measure 6 starts with P. The vocal parts enter in measure 4 with lyrics in French. Measures 7-10 show more vocal entries with lyrics. Measures 11-14 show continuous vocal parts. Measures 15-18 show more vocal entries with lyrics. Measures 19-22 show continuous vocal parts. Measures 23-26 show more vocal entries with lyrics. Measures 27-30 show continuous vocal parts. Measures 31-34 show more vocal entries with lyrics. Measures 35-38 show continuous vocal parts. Measures 39-42 show more vocal entries with lyrics. Measures 43-46 show continuous vocal parts. Measures 47-50 show more vocal entries with lyrics. Measures 51-54 show continuous vocal parts. Measures 55-58 show more vocal entries with lyrics. Measures 59-62 show continuous vocal parts. Measures 63-66 show more vocal entries with lyrics. Measures 67-70 show continuous vocal parts. Measures 71-74 show more vocal entries with lyrics. Measures 75-78 show continuous vocal parts. Measures 79-82 show more vocal entries with lyrics. Measures 83-86 show continuous vocal parts. Measures 87-90 show more vocal entries with lyrics. Measures 91-94 show continuous vocal parts. Measures 95-98 show more vocal entries with lyrics. Measures 99-102 show continuous vocal parts. Measures 103-106 show more vocal entries with lyrics. Measures 107-110 show continuous vocal parts. Measures 111-114 show more vocal entries with lyrics. Measures 115-118 show continuous vocal parts. Measures 119-122 show more vocal entries with lyrics. Measures 123-126 show continuous vocal parts. Measures 127-130 show more vocal entries with lyrics. Measures 131-134 show continuous vocal parts. Measures 135-138 show more vocal entries with lyrics. Measures 139-142 show continuous vocal parts. Measures 143-146 show more vocal entries with lyrics. Measures 147-150 show continuous vocal parts. Measures 151-154 show more vocal entries with lyrics. Measures 155-158 show continuous vocal parts. Measures 159-162 show more vocal entries with lyrics. Measures 163-166 show continuous vocal parts. Measures 167-170 show more vocal entries with lyrics. Measures 171-174 show continuous vocal parts. Measures 175-178 show more vocal entries with lyrics. Measures 179-182 show continuous vocal parts. Measures 183-186 show more vocal entries with lyrics. Measures 187-190 show continuous vocal parts. Measures 191-194 show more vocal entries with lyrics. Measures 195-198 show continuous vocal parts. Measures 199-202 show more vocal entries with lyrics. Measures 203-206 show continuous vocal parts. Measures 207-210 show more vocal entries with lyrics. Measures 211-214 show continuous vocal parts. Measures 215-218 show more vocal entries with lyrics. Measures 219-222 show continuous vocal parts. Measures 223-226 show more vocal entries with lyrics. Measures 227-230 show continuous vocal parts. Measures 231-234 show more vocal entries with lyrics. Measures 235-238 show continuous vocal parts. Measures 239-242 show more vocal entries with lyrics. Measures 243-246 show continuous vocal parts. Measures 247-250 show more vocal entries with lyrics. Measures 251-254 show continuous vocal parts. Measures 255-258 show more vocal entries with lyrics. Measures 259-262 show continuous vocal parts. Measures 263-266 show more vocal entries with lyrics. Measures 267-270 show continuous vocal parts. Measures 271-274 show more vocal entries with lyrics. Measures 275-278 show continuous vocal parts. Measures 279-282 show more vocal entries with lyrics. Measures 283-286 show continuous vocal parts. Measures 287-290 show more vocal entries with lyrics. Measures 291-294 show continuous vocal parts. Measures 295-298 show more vocal entries with lyrics. Measures 299-302 show continuous vocal parts. Measures 303-306 show more vocal entries with lyrics. Measures 307-310 show continuous vocal parts. Measures 311-314 show more vocal entries with lyrics. Measures 315-318 show continuous vocal parts. Measures 319-322 show more vocal entries with lyrics. Measures 323-326 show continuous vocal parts. Measures 327-330 show more vocal entries with lyrics. Measures 331-334 show continuous vocal parts. Measures 335-338 show more vocal entries with lyrics. Measures 339-342 show continuous vocal parts. Measures 343-346 show more vocal entries with lyrics. Measures 347-350 show continuous vocal parts. Measures 351-354 show more vocal entries with lyrics. Measures 355-358 show continuous vocal parts. Measures 359-362 show more vocal entries with lyrics. Measures 363-366 show continuous vocal parts. Measures 367-370 show more vocal entries with lyrics. Measures 371-374 show continuous vocal parts. Measures 375-378 show more vocal entries with lyrics. Measures 379-382 show continuous vocal parts. Measures 383-386 show more vocal entries with lyrics. Measures 387-390 show continuous vocal parts. Measures 391-394 show more vocal entries with lyrics. Measures 395-398 show continuous vocal parts. Measures 399-402 show more vocal entries with lyrics. Measures 403-406 show continuous vocal parts. Measures 407-410 show more vocal entries with lyrics. Measures 411-414 show continuous vocal parts. Measures 415-418 show more vocal entries with lyrics. Measures 419-422 show continuous vocal parts. Measures 423-426 show more vocal entries with lyrics. Measures 427-430 show continuous vocal parts. Measures 431-434 show more vocal entries with lyrics. Measures 435-438 show continuous vocal parts. Measures 439-442 show more vocal entries with lyrics. Measures 443-446 show continuous vocal parts. Measures 447-450 show more vocal entries with lyrics. Measures 451-454 show continuous vocal parts. Measures 455-458 show more vocal entries with lyrics. Measures 459-462 show continuous vocal parts. Measures 463-466 show more vocal entries with lyrics. Measures 467-470 show continuous vocal parts. Measures 471-474 show more vocal entries with lyrics. Measures 475-478 show continuous vocal parts. Measures 479-482 show more vocal entries with lyrics. Measures 483-486 show continuous vocal parts. Measures 487-490 show more vocal entries with lyrics. Measures 491-494 show continuous vocal parts. Measures 495-498 show more vocal entries with lyrics. Measures 499-502 show continuous vocal parts. Measures 503-506 show more vocal entries with lyrics. Measures 507-510 show continuous vocal parts. Measures 511-514 show more vocal entries with lyrics. Measures 515-518 show continuous vocal parts. Measures 519-522 show more vocal entries with lyrics. Measures 523-526 show continuous vocal parts. Measures 527-530 show more vocal entries with lyrics. Measures 531-534 show continuous vocal parts. Measures 535-538 show more vocal entries with lyrics. Measures 539-542 show continuous vocal parts. Measures 543-546 show more vocal entries with lyrics. Measures 547-550 show continuous vocal parts. Measures 551-554 show more vocal entries with lyrics. Measures 555-558 show continuous vocal parts. Measures 559-562 show more vocal entries with lyrics. Measures 563-566 show continuous vocal parts. Measures 567-570 show more vocal entries with lyrics. Measures 571-574 show continuous vocal parts. Measures 575-578 show more vocal entries with lyrics. Measures 579-582 show continuous vocal parts. Measures 583-586 show more vocal entries with lyrics. Measures 587-590 show continuous vocal parts. Measures 591-594 show more vocal entries with lyrics. Measures 595-598 show continuous vocal parts. Measures 599-602 show more vocal entries with lyrics. Measures 603-606 show continuous vocal parts. Measures 607-610 show more vocal entries with lyrics. Measures 611-614 show continuous vocal parts. Measures 615-618 show more vocal entries with lyrics. Measures 619-622 show continuous vocal parts. Measures 623-626 show more vocal entries with lyrics. Measures 627-630 show continuous vocal parts. Measures 631-634 show more vocal entries with lyrics. Measures 635-638 show continuous vocal parts. Measures 639-642 show more vocal entries with lyrics. Measures 643-646 show continuous vocal parts. Measures 647-650 show more vocal entries with lyrics. Measures 651-654 show continuous vocal parts. Measures 655-658 show more vocal entries with lyrics. Measures 659-662 show continuous vocal parts. Measures 663-666 show more vocal entries with lyrics. Measures 667-670 show continuous vocal parts. Measures 671-674 show more vocal entries with lyrics. Measures 675-678 show continuous vocal parts. Measures 679-682 show more vocal entries with lyrics. Measures 683-686 show continuous vocal parts. Measures 687-690 show more vocal entries with lyrics. Measures 691-694 show continuous vocal parts. Measures 695-698 show more vocal entries with lyrics. Measures 699-702 show continuous vocal parts. Measures 703-706 show more vocal entries with lyrics. Measures 707-710 show continuous vocal parts. Measures 711-714 show more vocal entries with lyrics. Measures 715-718 show continuous vocal parts. Measures 719-722 show more vocal entries with lyrics. Measures 723-726 show continuous vocal parts. Measures 727-730 show more vocal entries with lyrics. Measures 731-734 show continuous vocal parts. Measures 735-738 show more vocal entries with lyrics. Measures 739-742 show continuous vocal parts. Measures 743-746 show more vocal entries with lyrics. Measures 747-750 show continuous vocal parts. Measures 751-754 show more vocal entries with lyrics. Measures 755-758 show continuous vocal parts. Measures 759-762 show more vocal entries with lyrics. Measures 763-766 show continuous vocal parts. Measures 767-770 show more vocal entries with lyrics. Measures 771-774 show continuous vocal parts. Measures 775-778 show more vocal entries with lyrics. Measures 779-782 show continuous vocal parts. Measures 783-786 show more vocal entries with lyrics. Measures 787-790 show continuous vocal parts. Measures 791-794 show more vocal entries with lyrics. Measures 795-798 show continuous vocal parts. Measures 799-802 show more vocal entries with lyrics. Measures 803-806 show continuous vocal parts. Measures 807-810 show more vocal entries with lyrics. Measures 811-814 show continuous vocal parts. Measures 815-818 show more vocal entries with lyrics. Measures 819-822 show continuous vocal parts. Measures 823-826 show more vocal entries with lyrics. Measures 827-830 show continuous vocal parts. Measures 831-834 show more vocal entries with lyrics. Measures 835-838 show continuous vocal parts. Measures 839-842 show more vocal entries with lyrics. Measures 843-846 show continuous vocal parts. Measures 847-850 show more vocal entries with lyrics. Measures 851-854 show continuous vocal parts. Measures 855-858 show more vocal entries with lyrics. Measures 859-862 show continuous vocal parts. Measures 863-866 show more vocal entries with lyrics. Measures 867-870 show continuous vocal parts. Measures 871-874 show more vocal entries with lyrics. Measures 875-878 show continuous vocal parts. Measures 879-882 show more vocal entries with lyrics. Measures 883-886 show continuous vocal parts. Measures 887-890 show more vocal entries with lyrics. Measures 891-894 show continuous vocal parts. Measures 895-898 show more vocal entries with lyrics. Measures 899-902 show continuous vocal parts. Measures 903-906 show more vocal entries with lyrics. Measures 907-910 show continuous vocal parts. Measures 911-914 show more vocal entries with lyrics. Measures 915-918 show continuous vocal parts. Measures 919-922 show more vocal entries with lyrics. Measures 923-926 show continuous vocal parts. Measures 927-930 show more vocal entries with lyrics. Measures 931-934 show continuous vocal parts. Measures 935-938 show more vocal entries with lyrics. Measures 939-942 show continuous vocal parts. Measures 943-946 show more vocal entries with lyrics. Measures 947-950 show continuous vocal parts. Measures 951-954 show more vocal entries with lyrics. Measures 955-958 show continuous vocal parts. Measures 959-962 show more vocal entries with lyrics. Measures 963-966 show continuous vocal parts. Measures 967-970 show more vocal entries with lyrics. Measures 971-974 show continuous vocal parts. Measures 975-978 show more vocal entries with lyrics. Measures 979-982 show continuous vocal parts. Measures 983-986 show more vocal entries with lyrics. Measures 987-990 show continuous vocal parts. Measures 991-994 show more vocal entries with lyrics. Measures 995-998 show continuous vocal parts. Measures 999-1002 show more vocal entries with lyrics. Measures 1003-1006 show continuous vocal parts. Measures 1007-1010 show more vocal entries with lyrics. Measures 1011-1014 show continuous vocal parts. Measures 1015-1018 show more vocal entries with lyrics. Measures 1019-1022 show continuous vocal parts. Measures 1023-1026 show more vocal entries with lyrics. Measures 1027-1030 show continuous vocal parts. Measures 1031-1034 show more vocal entries with lyrics. Measures 1035-1038 show continuous vocal parts. Measures 1039-1042 show more vocal entries with lyrics. Measures 1043-1046 show continuous vocal parts. Measures 1047-1050 show more vocal entries with lyrics. Measures 1051-1054 show continuous vocal parts. Measures 1055-1058 show more vocal entries with lyrics. Measures 1059-1062 show continuous vocal parts. Measures 1063-1066 show more vocal entries with lyrics. Measures 1067-1070 show continuous vocal parts. Measures 1071-1074 show more vocal entries with lyrics. Measures 1075-1078 show continuous vocal parts. Measures 1079-1082 show more vocal entries with lyrics. Measures 1083-1086 show continuous vocal parts. Measures 1087-1090 show more vocal entries with lyrics. Measures 1091-1094 show continuous vocal parts. Measures 1095-1098 show more vocal entries with lyrics. Measures 1099-1102 show continuous vocal parts. Measures 1103-1106 show more vocal entries with lyrics. Measures 1107-1110 show continuous vocal parts. Measures 1111-1114 show more vocal entries with lyrics. Measures 1115-1118 show continuous vocal parts. Measures 1119-1122 show more vocal entries with lyrics. Measures 1123-1126 show continuous vocal parts. Measures 1127-1130 show more vocal entries with lyrics. Measures 1131-1134 show continuous vocal parts. Measures 1135-1138 show more vocal entries with lyrics. Measures 1139-1142 show continuous vocal parts. Measures 1143-1146 show more vocal entries with lyrics. Measures 1147-1150 show continuous vocal parts. Measures 1151-1154 show more vocal entries with lyrics. Measures 1155-1158 show continuous vocal parts. Measures 1159-1162 show more vocal entries with lyrics. Measures 1163-1166 show continuous vocal parts. Measures 1167-1170 show more vocal entries with lyrics. Measures 1171-1174 show continuous vocal parts. Measures 1175-1178 show more vocal entries with lyrics. Measures 1179-1182 show continuous vocal parts. Measures 1183-1186 show more vocal entries with lyrics. Measures 1187-1190 show continuous vocal parts. Measures 1191-1194 show more vocal entries with lyrics. Measures 1195-1198 show continuous vocal parts. Measures 1199-1202 show more vocal entries with lyrics. Measures 1203-1206 show continuous vocal parts. Measures 1207-1210 show more vocal entries with lyrics. Measures 1211-1214 show continuous vocal parts. Measures 1215-1218 show more vocal entries with lyrics. Measures 1219-1222 show continuous vocal parts. Measures 1223-1226 show more vocal entries with lyrics. Measures 1227-1230 show continuous vocal parts. Measures 1231-1234 show more vocal entries with lyrics. Measures 1235-1238 show continuous vocal parts. Measures 1239-1242 show more vocal entries with lyrics. Measures 1243-1246 show continuous vocal parts. Measures 1247-1250 show more vocal entries with lyrics. Measures 1251-1254 show continuous vocal parts. Measures 1255-1258 show more vocal entries with lyrics. Measures 1259-1262 show continuous vocal parts. Measures 1263-1266 show more vocal entries with lyrics. Measures 1267-1270 show continuous vocal parts. Measures 1271-1274 show more vocal entries with lyrics. Measures 1275-1278 show continuous vocal parts. Measures 1279-1282 show more vocal entries with lyrics. Measures 1283-1286 show continuous vocal parts. Measures 1287-1290 show more vocal entries with lyrics. Measures 1291-1294 show continuous vocal parts. Measures 1295-1298 show more vocal entries with lyrics. Measures 1299-1302 show continuous vocal parts. Measures 1303-1306 show more vocal entries with lyrics. Measures 1307-1310 show continuous vocal parts. Measures 1311-1314 show more vocal entries with lyrics. Measures 1315-1318 show continuous vocal parts. Measures 1319-1322 show more vocal entries with lyrics. Measures 1323-1326 show continuous vocal parts. Measures 1327-1330 show more vocal entries with lyrics. Measures 1331-1334 show continuous vocal parts. Measures 1335-1338 show more vocal entries with lyrics. Measures 1339-1342 show continuous vocal parts. Measures 1343-1346 show more vocal entries with lyrics. Measures 1347-1350 show continuous vocal parts. Measures 1351-1354 show more vocal entries with lyrics. Measures 1355-1358 show continuous vocal parts. Measures 1359-1362 show more vocal entries with lyrics. Measures 1363-1366 show continuous vocal parts. Measures 1367-1370 show more vocal entries with lyrics. Measures 1371-1374 show continuous vocal parts. Measures 1375-1378 show more vocal entries with lyrics. Measures 1379-1382 show continuous vocal parts. Measures 1383-1386 show more vocal entries with lyrics. Measures 1387-1390 show continuous vocal parts. Measures 1391-1394 show more vocal entries with lyrics. Measures 1395-1398 show continuous vocal parts. Measures 1399-1402 show more vocal entries with lyrics. Measures 1403-1406 show continuous vocal parts. Measures 1407-1410 show more vocal entries with lyrics. Measures 1411-1414 show continuous vocal parts. Measures 1415-1418 show more vocal entries with lyrics. Measures 1419-1422 show continuous vocal parts. Measures 1423-1426 show more vocal entries with lyrics. Measures 1427-1430 show continuous vocal parts. Measures 1431-1434 show more vocal entries with lyrics. Measures 1435-1438 show continuous vocal parts. Measures 1439-1442 show more vocal entries with lyrics. Measures 1443-1446 show continuous vocal parts. Measures 1447-1450 show more vocal entries with lyrics. Measures 1448-1450 \*.
</p>

A handwritten musical score for three staves, page 62. The score consists of three staves, each with a treble clef and a key signature of two sharps. The music is written in common time. The vocal line (top staff) features several grace notes and a melodic line. The middle staff contains mostly eighth-note patterns. The bottom staff has sustained notes and some eighth-note patterns. The lyrics "l'an est moins le ger" are written below the middle staff. The score is written on five-line music paper.

\*

est moins léger est moins léger bien moins léger

*Andantino*

*p*

*p*

*jetri - omphe des plus cru - el - les je les sou -*

\* *Andantino*

mets et sans re-tour mais toujours fidèle aux amours je ne le suis jamais issue bel

les on doit pur de pareils torts je sais que mon audace est grande mais mis

foi je trompe toujours en attendant qu'on me le ren-de je suis que mon audace est

grand qu'on doit punir de par ils tous mais moi je trompe toujours en attendant

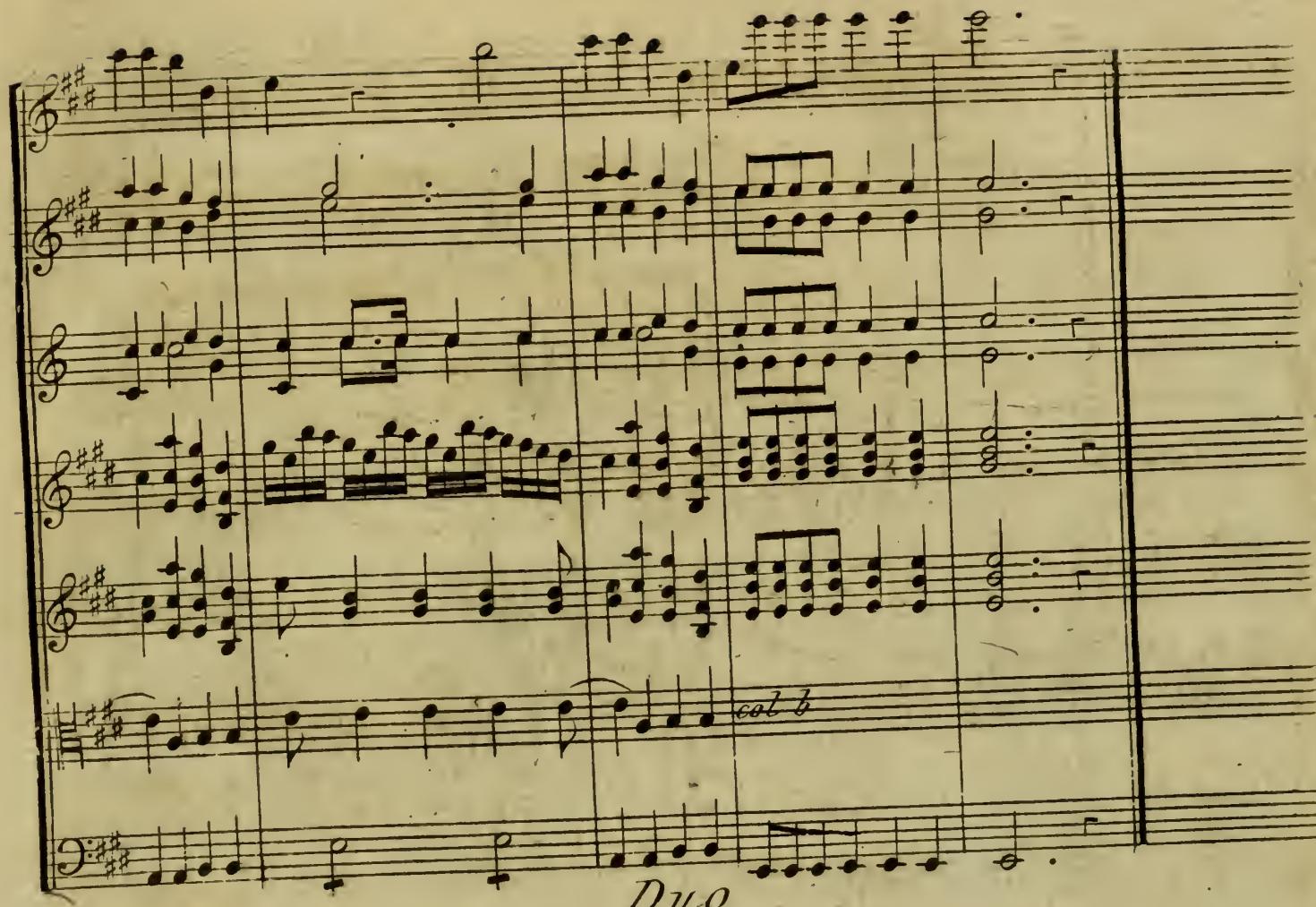
A handwritten musical score for orchestra and choir. The score consists of two systems of music. The top system, in common time and F major, includes vocal parts for 'C' (mezzo-soprano) and 'F' (soprano), and instrumental parts for 'R' (string section) and 'C' (woodwind section). The vocal parts sing 'qu'en me le ren-de en attendant qu'en me le ren-de'. The bottom system, also in common time and F major, includes instrumental parts for 'FF' (strings), 'EF' (wind), and 'FF' (percussion). The vocal part 'F' sings 'heu-reux des-tin bon-heur bonheur su-preme'. The score is annotated with dynamic markings like 'Allegro', 'ff', and 'ff', and includes lyrics in French.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six staves. The top two staves are for the voices, and the bottom four staves are for the piano. The music is in common time, with a key signature of two sharps. The vocal parts enter at measure 1, singing in unison. The piano part begins at measure 2. The vocal parts sing in three-part harmony. The piano part includes dynamic markings such as *p*, *F*, and *P*. French lyrics are written below the vocal parts. A small hole punch mark is visible near the bottom center of the page.

des qu'on me voit il faut il faut qu'on m'aime des qu'on m'aime on ne  
peut on ne peut chan ger

qui m'aime ne peut plus changer ne peut changer ne peut chan- - ger

\*



## Duo

Emilie et Florville.

n° 7. Vous m'écoutez ? il faut me croire .

Larghetto

Oboe solo

W

col b

Violoncelles

Violes

\*

70

*ad libitum*

Dissipe ce sombre nuage qui vient obscurcir nos beaux  
yeux qui viennent obscurcir nos beaux yeux qui viennent obscurcir nos beaux yeux qui viennent  
de qu'amoivo la ge ah le soupcon est trop odieux je la seduis par le langage ah ces soup-

F R F  
FP R F  
FP R F  
col. b F  
F P F  
P F P  
P a part. a Emile  
P \*

71

R  
 R  
 R  
 R  
 P  
 FP  
 FP  
 a part  
 a R. Mme  
 con ce soupcon est b-d-e ence oü ma foi je dors l'abuser ah! ce soupcon ce soupcon est o-di-  
 P  
 F  
 F  
 F  
 F  
 col b  
 Emilie  
 eux malgré moi ce triste mu-a-ge un moment obscurcit mes  
 F  
 Violes  
 oboe  
 R  
 F P  
 yeux un moment obscurcir mes yeux un mo-ment obscurcir mes  
 F P R  
 \*

yeux qui vous per- si - de que vous vo - la - ge ah ce soupcon est trop o - di -

eux quel ton moqueur quel per si flage ah ce soupcon ce soupcon est o - di - eux croire il pourra men - yo

ser ah ce <sup>a florville</sup> Florville

\*

73

mu - - e vous ne voulez plus me voir voyés l'ex - ces de mon de ses  
 ah que mon ame est e - mu-e com bien mon ame est e - mu-e he -  
F

P  
P  
*a part*  
 - pour ma fñesse et mon artifice ont triomphe de ses rñgours  
 - las

\*

oui je veux je veux qu'il tremble qu'il pa -

P

*a part*  
*oh je la tiens d'aigne terminer terminer mon sup-place cessez cessez de m'éprou-*  
*bis' et il faut efrayer les trompeurs*

*Allegro F*  
*p*  
*F*  
*p*  
*Recit*  
*l'in-grat fait-il qu'il matten-dris-se oui je*

*Allegro F*  
*p*  
*Recit*  
*p*



76  
 P P  
 F P F P  
 - dresse ma ten-dresse sait l'emon-voir  
 flat-te il se flatte d'un vain es-poir c'est u-ne flam-  
 F P F P  
 P PP  
 PP  
 PP  
 ame sa douce flamme sa dou-ce flam-  
 me c'est u-ne flamme qui dans mon arre  
 le fourbe le  
 % PP

*s'il faut respirer*  
*me*  
*sa douce flamme rem*  
*traître*  
*le fourbe*  
*le traître*  
*oria cette flamme rem*  
*plit mon cœur*  
*sa douce flamme rem plit mon cœur*  
*sa douce*  
*plit mon cœur c'est u-ne flam*  
*me*  
*c'est u-ne*

78  
 flammes à dou - ce flam -   
 flamme qui dans mon une le fourbe le traître le  
 col b  
 me sa douce flammerem plit mon cœur ah dans ce  
 fourbe le traître où cette flammerem plit mon cœur où dans ce  
 F

A handwritten musical score for orchestra and choir, page 79. The score consists of two systems of music. The top system starts with a treble clef, two sharps, and common time. It features five staves: strings (two staves), woodwind (one staff), brass (one staff), and bassoon (one staff). The vocal parts are written below the instrumental staves. The lyrics are in French, repeated twice: "jour ah dans ce jour vous faites voir combien l'amour a de pouvoir com-", "jour ora dans ce jour a savoir combien l'amour a de pouvoir". Dynamic markings include **PP**, **F**, and **pp Violoncelles soli**. The bottom system continues with the same instrumentation and key signature. The vocal parts are identical to the top system. Dynamic markings include **F**, **PP**, **F**, **PP**, **col b**, **F**, and **tutti**. The vocal parts are identical to the top system.

jour ah dans ce jour vous faites voir combien l'amour a de pouvoir com-

jour ora dans ce jour a savoir combien l'amour a de pouvoir

PP Violoncelles soli

F

F

PP

F

PP

col b

F

bien l'amour a de pouvoir combien l'amour a de pouvoir com-

combien l'amour a de pouvoir com-

tutti

Violoncelles soli

\*

bien la mour a de pouvoir      ah' cou-ron-nez ma flum-  
 je vais com bler un jus-  
*F tutti* FF  
 me com bler com bler un juste es-  
 te un jue te es-poir je vais com bler un juste es-poir un juste es-

\*

Musical score page 81 featuring six staves of music. The top staff uses a treble clef, the second a bass clef, the third a treble clef, the fourth a bass clef, the fifth a treble clef, and the bottom a bass clef. The key signature is A major (two sharps). The music consists of measures of quarter notes and eighth-note patterns. The first three staves have fermatas at the end of the measure. The fourth staff has a dynamic marking 'col b'. The fifth staff has a dynamic marking '-poir'. The sixth staff has a dynamic marking 'p'.

(n.<sup>o</sup> 8. Ah ciel! tout le monde m'abandonne .)

Continuation of the musical score. The instrumentation includes Oboe, Cornet in Mi., Trombones (W), Violas, and Flute (Florville). The dynamics are marked with 'p' (piano) and 'F' (forte). The violins play eighth-note patterns. The flute has a lyrical line: "Que deve nir ahquelqaphe quelle fureur quelle injustice a qui faut". The flute part ends with a dynamic marking 'mf' (mezzo-forte). The violins play eighth-note patterns. The flute has a dynamic marking 'assai'.

il avoir re-cours on ne vient point a mon secours ah c'en est fait ah c'en est  
 fit je perds la mi-e ah c'est la rage la jalouze  
 fit je perds la mi-e ah c'est la rage la jalouze

8

ora c'est la ra - ge la jalou - si - e qui mar - rachent i -

F

col b

R F

R F

col b

R F

je meurs je meurs de froi je meurs je meurs de froi

F P

dans ma de - tres - se on me dé - luis - se qui donc au - ra qui donc au

V \*

F P

- ra pitié de moi qui donc au rapitié de moi qui donc au rapitié de moi je  
 2 -  
 P F P  
 F P  
 F P  
 F P  
 unis  
 meurs d'ef froi je meurs d'ef froi qui donc au rapitié de moi je meurs d'ef  
 F P  
 unis  
 - froi je meurs d'ef froi ah! je meurs d'ef froi

en-vain j'appelle en-vain j'appelle cha-cun me

F F P F P F solo >  
Fagotto R

fait dou-leur mor-telle ma voix gé-mit ma

\*

86

voix gé---mit les poir l'amour un feu bru

F

F

col b

F

F P

col b

F P

- lant tout me tourmente en ce mo - ment que de ve - nir ah quel org

F P

apl-ce quelle fureur quelle injus-tice a qui faut il avoir re-cours son ne-vient point amonse

soli

cours ah c'en est fait

ah c'en est fait je perds la vi-e

ouic'est la

8

ra-ge la jalou-si-e qui m'arrachent i-ci la vi-e je

meurs je meurs de froi je meurs je meurs de froi dans ma dé-tré-se

A handwritten musical score for orchestra and choir, page 89. The score consists of six staves of music. The first three staves are for the orchestra, featuring violins (Violas), cellos (C. b.), and bassoon (B. b.). The fourth staff is for the choir. The fifth and sixth staves are for the orchestra again. The vocal part (fourth staff) has lyrics in French:

on mede-lais-se qui donc aura pri-té de moi dans ma de  
- tres-se on mede-lais-se qui nous aura pri-té de moi qui donc au  
- ra pitié de moi qui donc au-ra pitié de moi je meurs de froid je meurs de froid qui donc au

Accompanying dynamics include *col. b.*, *Cordi*, *F P*, *P*, and *F*. The score is written in common time, with various clefs (G, F, C) and key signatures (one flat). The manuscript is on aged paper with some foxing.

A handwritten musical score for orchestra and choir, page 90. The score consists of two systems of music. The top system starts with a forte dynamic (F) and includes vocal parts with lyrics: "rapitié de moi je meurs déf-froi je meurs déf-froi". The bottom system begins with a piano dynamic (P) and concludes with a forte dynamic (F). The lyrics "ah! je meurs déf-froi" are written at the end of the second system. The score is written on multiple staves, including treble, bass, and alto clefs, with various dynamics and performance instructions.

# la Nitouche

n° 9 Ne vous l'avois pas bien dit.

31

A handwritten musical score for orchestra, page 31, section 9. The score consists of ten staves of music. The instruments listed are Clarinetti (pp), Corn in Re, IV P, Violes col b., Trombone, and Bassoon. The music includes dynamic markings such as crescendo (cres), forte (F), piano (P), and a crossed-out dynamic. The vocal line begins with "L'amour les rend heu-". The score is written on ten staves, with some staves for bassoon and bass drum.

reux il va serrer leurs nœuds ora c'est un si qu'il recom pense et le res  
 pect et la constance on c'est un si qu'il recom pense et le respect et la constance

**F.** annis de 1901 et de milles Vaudeville.

August 12 1917

A handwritten musical score for orchestra and choir. The score consists of ten staves. The top two staves are for Flutes, followed by a staff for Horn in F (marked 'tr' for trill), then three staves for Violins (marked 'W' for violins), and finally a staff for Violas. The bottom five staves are for the choir: first 'Emilie' in soprano, then 'Andantino' in basso, followed by 'Violoncelles' and 'Double Basses' (both in basso), and finally 'Je vous lois envoi un ange de l'of' in soprano. The score includes dynamic markings such as *p*, *F*, and *ff*, and performance instructions like 'tr' and 'ff'. The manuscript is written in ink on aged paper.

ferroé d'un jeune cœur presom-tu-eux garder ma main pour re-compense n'a-mant  
 tendre et ge-ne-reux un sen-ment jaloux l'u-ni-te et lui fait perdre la raison

A page from a musical score featuring ten staves of music for voices and piano. The top section includes lyrics in French. The bottom section shows a continuation of the musical score.

son mon cœur tout bas s'en fé- li- ci- te s'il pro- fi- te de la le- con s'il pro-

P R R R R

R R R R R

R R R R R

R col b

tr

P

F

P F

P F

P F

X pr les 2<sup>e</sup>

P F

P F

P F

- si- te de la le- con

P F

\*

Florville  
 2<sup>me</sup> Couplet

Nous aurions grand tort de nous plaindre nous merri - tions d'ê - tre pu -  
 nis j'ai pu changer mon i - ri - mi feindre avec un de mes bons amis vous pardon  
 Naïlle.

Florville à Eulalie

nez je nous i - mite le jour nous renda la rai son chacun n'a que ce qu'il mé -  
 re le bonheur nous lui le - con vous le bonheur nous la le -  
 - con

Florville  
 au Public

Le Thé - utre est u - ne carrière ou l'on ne marche qu'en trem -  
 blant si ce faible ouvrage peut plaire c'est par la gay - tei sen - le -  
 ment dai - gnez Messieurs rassu - rer mi le l'heure crainfit a - - - veerati -  
 son et qu'en ce jour il en soit quitte pour la peur d'u - ne le -  
 en pour la peur d'u - ne le - con

FIN

\*

