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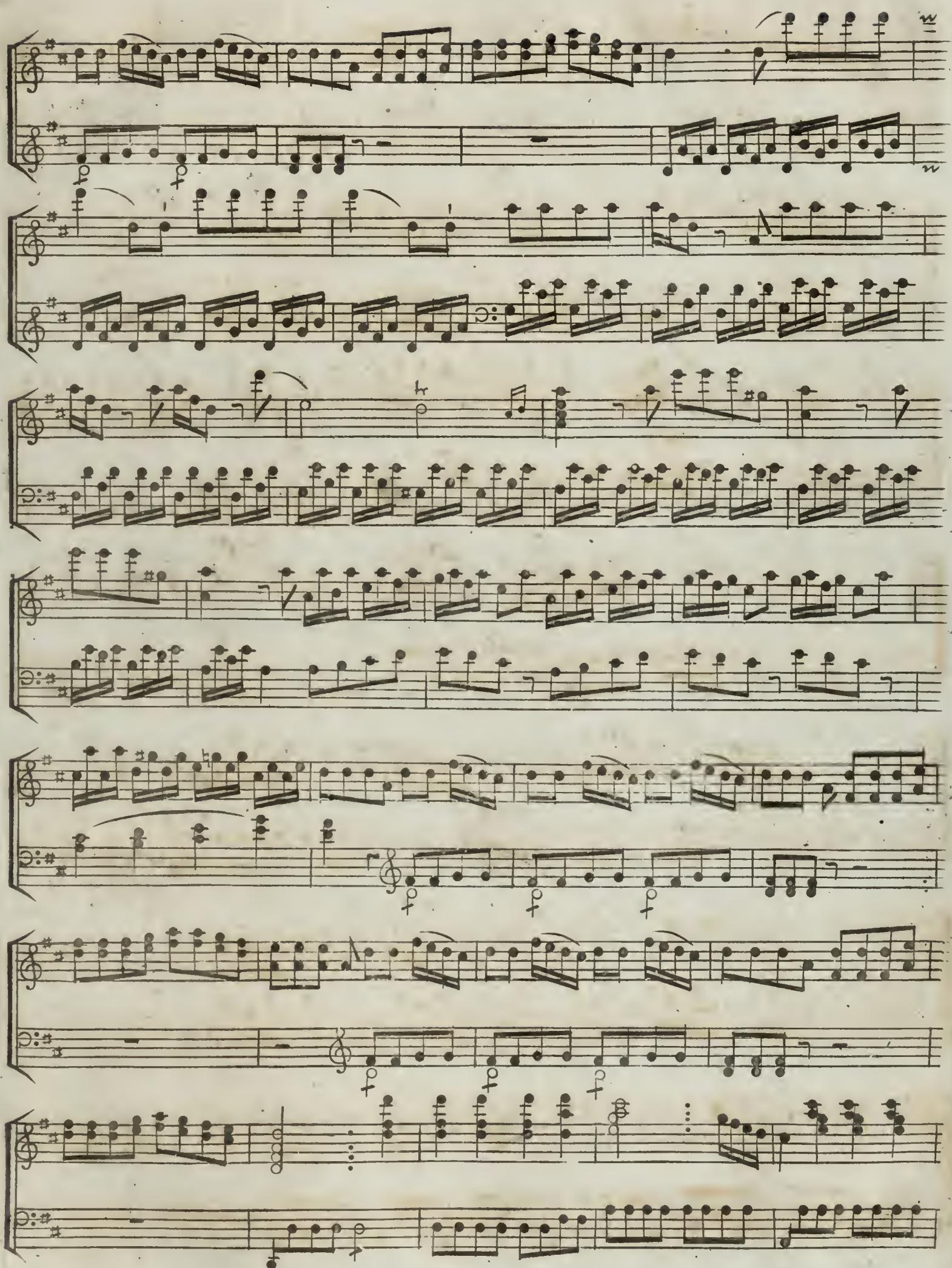
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STOCKHOLM

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*Ouverture de l'Opera le Calife de Bagdad par Boieldieu.**Andantino*

A handwritten musical score for the overture of 'Le Calife de Bagdad' by Boieldieu. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between common time and 6/8. The score includes dynamic markings such as *pp*, *sf*, *f*, *Lento ad libitum*, and *FP*. The first staff is labeled *Andantino*. The music begins with a section marked *legato* and *sf*, followed by a section marked *f*. The third staff features a prominent bassoon line. The fourth staff shows a transition with a dynamic *sf*. The fifth staff contains a section with sixteenth-note patterns. The sixth staff is marked *Lento ad libitum* and *FP*. The seventh staff concludes with a dynamic *sf*. The eighth staff begins with a dynamic *c* and ends with a tempo marking *Allegro*.



4

This image shows a handwritten musical score consisting of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of one sharp (F#). The music is written in a cursive style with various note heads and stems. Measure 4 begins with a forte dynamic (ff) and consists of eighth-note patterns. Measures 5 and 6 continue the eighth-note patterns. Measures 7 and 8 show more complex rhythms, including sixteenth notes and eighth-note chords. Measures 9 and 10 feature sustained notes and eighth-note patterns. Measures 11 and 12 conclude the section with eighth-note patterns.

A handwritten musical score for two staves, page 5. The top staff uses a treble clef and common time, with a key signature of one sharp. The bottom staff uses a bass clef and common time, with a key signature of one sharp. The music consists of ten measures. Measures 1-4 feature eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measures 5-8 show eighth-note patterns in both staves. Measures 9-10 conclude with eighth-note patterns. Measure 10 includes a dynamic marking *mf*.

6

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and also has one sharp. Measure 6 starts with a forte dynamic (f) and consists of eighth-note chords. Measure 7 begins with a forte dynamic (f) and includes a sixteenth-note pattern. Measure 8 concludes with a melodic line in the bass staff. Measures 6-8 are written in common time.

A handwritten musical score consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of one sharp. The music is written in a dense, cursive style with various note heads and stems. Measure 1 consists of a series of eighth-note patterns. Measures 2 and 3 continue this pattern. Measure 4 begins with a single note followed by a sixteenth-note pattern. Measures 5 and 6 show a more complex rhythmic structure. Measure 7 starts with a single note followed by a sixteenth-note pattern. Measures 8 and 9 continue this pattern. Measure 10 concludes with a single note. Measure 11 begins with a single note followed by a sixteenth-note pattern. Measures 12 and 13 continue this pattern. Measure 14 concludes with a single note. Measure 15 begins with a single note followed by a sixteenth-note pattern. Measures 16 and 17 continue this pattern. Measure 18 concludes with a single note. Measure 19 begins with a single note followed by a sixteenth-note pattern. Measures 20 and 21 continue this pattern. Measure 22 concludes with a single note. Measure 23 begins with a single note followed by a sixteenth-note pattern. Measures 24 and 25 continue this pattern. Measure 26 concludes with a single note. Measure 27 begins with a single note followed by a sixteenth-note pattern. Measures 28 and 29 continue this pattern. Measure 30 concludes with a single note. Measure 31 begins with a single note followed by a sixteenth-note pattern. Measures 32 and 33 continue this pattern. Measure 34 concludes with a single note. Measure 35 begins with a single note followed by a sixteenth-note pattern. Measures 36 and 37 continue this pattern. Measure 38 concludes with a single note. Measure 39 begins with a single note followed by a sixteenth-note pattern. Measures 40 and 41 continue this pattern. Measure 42 concludes with a single note. Measure 43 begins with a single note followed by a sixteenth-note pattern. Measures 44 and 45 continue this pattern. Measure 46 concludes with a single note. Measure 47 begins with a single note followed by a sixteenth-note pattern. Measures 48 and 49 continue this pattern. Measure 50 concludes with a single note. Measure 51 begins with a single note followed by a sixteenth-note pattern. Measures 52 and 53 continue this pattern. Measure 54 concludes with a single note. Measure 55 begins with a single note followed by a sixteenth-note pattern. Measures 56 and 57 continue this pattern. Measure 58 concludes with a single note. Measure 59 begins with a single note followed by a sixteenth-note pattern. Measures 60 and 61 continue this pattern. Measure 62 concludes with a single note. Measure 63 begins with a single note followed by a sixteenth-note pattern. Measures 64 and 65 continue this pattern. Measure 66 concludes with a single note. Measure 67 begins with a single note followed by a sixteenth-note pattern. Measures 68 and 69 continue this pattern. Measure 70 concludes with a single note. Measure 71 begins with a single note followed by a sixteenth-note pattern. Measures 72 and 73 continue this pattern. Measure 74 concludes with a single note. Measure 75 begins with a single note followed by a sixteenth-note pattern. Measures 76 and 77 continue this pattern. Measure 78 concludes with a single note. Measure 79 begins with a single note followed by a sixteenth-note pattern. Measures 80 and 81 continue this pattern. Measure 82 concludes with a single note. Measure 83 begins with a single note followed by a sixteenth-note pattern. Measures 84 and 85 continue this pattern. Measure 86 concludes with a single note. Measure 87 begins with a single note followed by a sixteenth-note pattern. Measures 88 and 89 continue this pattern. Measure 90 concludes with a single note. Measure 91 begins with a single note followed by a sixteenth-note pattern. Measures 92 and 93 continue this pattern. Measure 94 concludes with a single note. Measure 95 begins with a single note followed by a sixteenth-note pattern. Measures 96 and 97 continue this pattern. Measure 98 concludes with a single note.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one sharp. Measure 8 begins with a series of eighth-note chords in the treble staff, followed by eighth-note patterns in the bass staff. Measure 9 continues with eighth-note chords in the treble staff and eighth-note patterns in the bass staff. Measure 10 concludes with eighth-note chords in the treble staff and eighth-note patterns in the bass staff.

N^o 2
 Air et Rondeau de l'Opéra "Une Folie par Mr. Méhul.
 (Mälaren och Modellerna.)

9

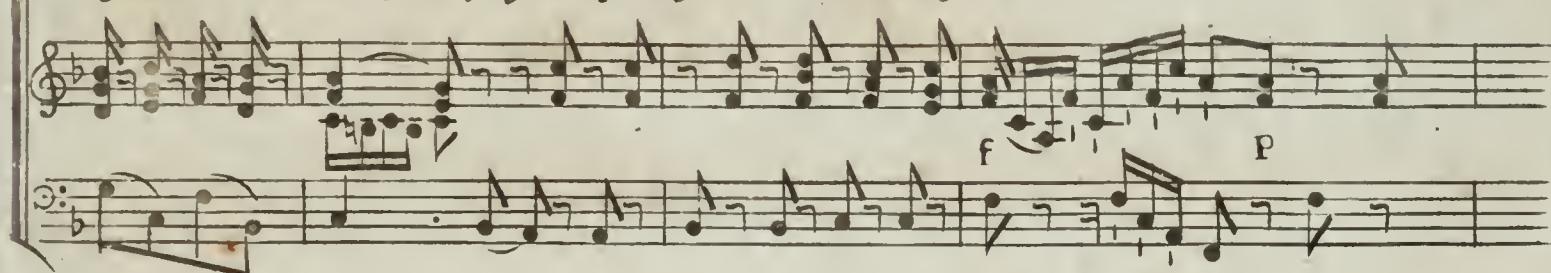
Adagio.



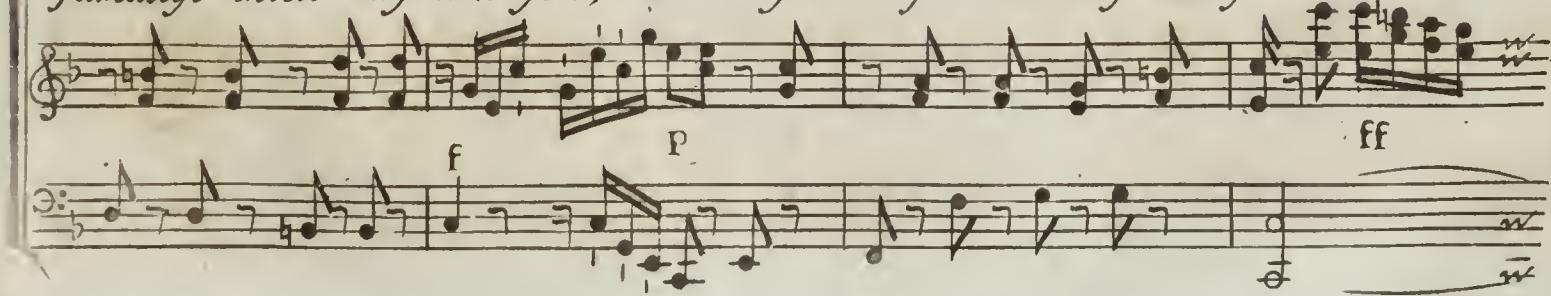
Sans te con-naître objet charmant sous tes loix sous tes
 Tjusande Flic-ka jag dig ej sett men är din s!af och af



'dig är in - ta - gen jag af dig är inta - gen, O - emot -'



ständligt intill dig dra - gen, e - vi - ga bo - jor du mig har gett



Ge m'abandonne aux doux pre sa - ge qui seul me
Mig nu en ljuslig a-ning le - der och jag vill

p ff p

guide en ce moment qui seul me guide en ce moment qui seul me
folja dit den för, och jag vill gå dit den mig för, och jag vill

f p f p

guide en ce moment Oui je t'ai - me oui je t'a -
gå dit den mig för, Jag dig äl - skar å dig till -

ff p

dore oui je t'a dore et tout me dit qu'en te voy -
be - der, och dig till be - der och då en gång jag dig får

ant je t'aime rai je t'aimerai bien plus en co — re je t'aime-
se till — ber jag dig ännu väl tu sen gänger me — ra älskar jag

rai bien plus en co — re oui tout me dit qu'en te voyant je t'aime rai bien plus en-
dig ännu längt me — ra alt sä — ger att jag älskar dig ännu väl tu sen gänger

co — re je t'aimerai je t'aime rai bien plus en co — re bien
me — ra, alt sä — ger då att jag dig älskar ännu me — ra, ja.

cres.

Rondeau Allegro.

plus en — co — re.
ännu me — ra.

On ne sau — roit
Kvad detta lif är

Staccato.

trop embellir le court es-pa-ce de la vi-e On ne sau-
 sorgligt och kort! må det för-skönas ut af si-jet! Hvad det ta-

roit trop embellir le court es-pa-ce de la vi-e pour moi je
 lif är förgligt och kort! må det för-skönas utaf nö-jet! för min del

veux le par courir a-vec l'a-mour et la fo-li-e pour moi je
 vill jag le-ka det bort i sällskap med kärlek därskap å lö-jet för min del

veux le par courir a-vec l'a-mour et la fo-li-e avec l'a-
 vill jag le-ka det bort i sällskap med kärlek därskap å lö-jet med kärleken

mour et la foli-e avec l'amour et la foli-e.
därskä — pen å lö-jet med kärleken därskä — pen å lö-jet.

—
Du tems ra-
Ej nog att af

ri-de qui s'en-fuit rien n'échappe a la faulx cru el-le souvent elle
ti-dens grymma slag vår se-na sorgli-ga äl-derdom mördas den ros som sig

frappe et de truit jus qu'a la fieur la plus nou-
öpp-nat först i dag för-in-nan af ton of — ta

vel — le On ne sau — roit trop embellir le court es — pa ce de la
 Skör — das Hvad detta lif är förgligt å kort! må det för — skonas utaf

 vi — e On ne sau — roit trop embellir le court es — pa ce de la
 nö — jet! Hvad detta lif är förgligt å kort! må det för — skonas utaf

 vi — e pour moi je veux le parcourir a — vec l'a — mour
 nö — jet! för min del vill jag le — ka det bort i sällskap med kärlek

 et la foli — e pour moi je veux le parcourir a — vec l'a — mour
 därskap & lö — jet för min del vill jag le — ka det bort i sällskap med kärlek

et la folie avec l'amour et la folie avec l'amour et
 därskap å löjet med kärleken därskap — pen å löjet med kärleken därskap —
 la folie.
 — pen å löjet.

*Empres sans nous donc de jouir du charme heureux de
 ja, vår ungelom fram — flyte gladt, ja foljom blott nö-*
 la jeu nesse et menageons un souvenirs qui vient égayer la vieil-
 je nas la gar, af ljufva minnen samlom en skatt att gläda vår ålderdoms

les — se et mena — geons un souve-nir qui vient egay —
 da — gar af ljufva minnen samlom en skatt att glä — da vår

er la vieil — les — se. On ne sau — roit trop embellir le
 ål — der — doms da — gar. Hvad detta lif är sorgligt å kort! må

court es — pa ce de la vi — e On ne sau — roit trop em — bel —
 det för — skönas utaf nö — jet! Hvad detta lif är sorgligt å

lir le court es — pa ce de la vi — e pour moi je veux
 kort! må det för — skönas utaf nö — jet! för min del vill jag

le par courir a-vec l'a-mour et la fo-li-e pour moi je
 le-ka det bort i sällskap med kär-lek där-skap å lö-jet för min del

veux le par courir a-vec l'a-mour et la fo-li-e a-
 vill jag le-ka det bort i sällskap med kär-lek där-skap å lö-jet med

vec l'a-mour et la fo-li-e avec l'a-mour et la fo-
 kär-le-ken där-ska — pen å lö-jet med kär-le-ken där-ska — pen å

li-e a-vec l'a-mour et la fo-li-e.
 lö-jet med kär-le-ken där-skäpen å lö-jet.

The image shows a handwritten musical score on four staves. The top two staves are for soprano voices, the third is for alto, and the fourth is for bass. The music is in common time, mostly in G minor (indicated by a 'b' in the key signature). The vocal parts have lyrics in both French and Swedish. The piano part is represented by a staff at the bottom with chords indicated by Roman numerals. The score is written on aged paper.

Entre Acte d'Une Folie.
(Mälaren och Modellerna.)

Adagio

Sotto voce.

pp

ff

dolce.

ff f ff

p

f

A handwritten musical score for piano, consisting of ten staves of music. The music is written in common time, with a key signature of one flat. The score includes dynamic markings such as **f**, **fp**, **pp**, and **ff**. The notation is typical of classical piano music, with various note heads, stems, and rests. The score is divided into measures by vertical bar lines.

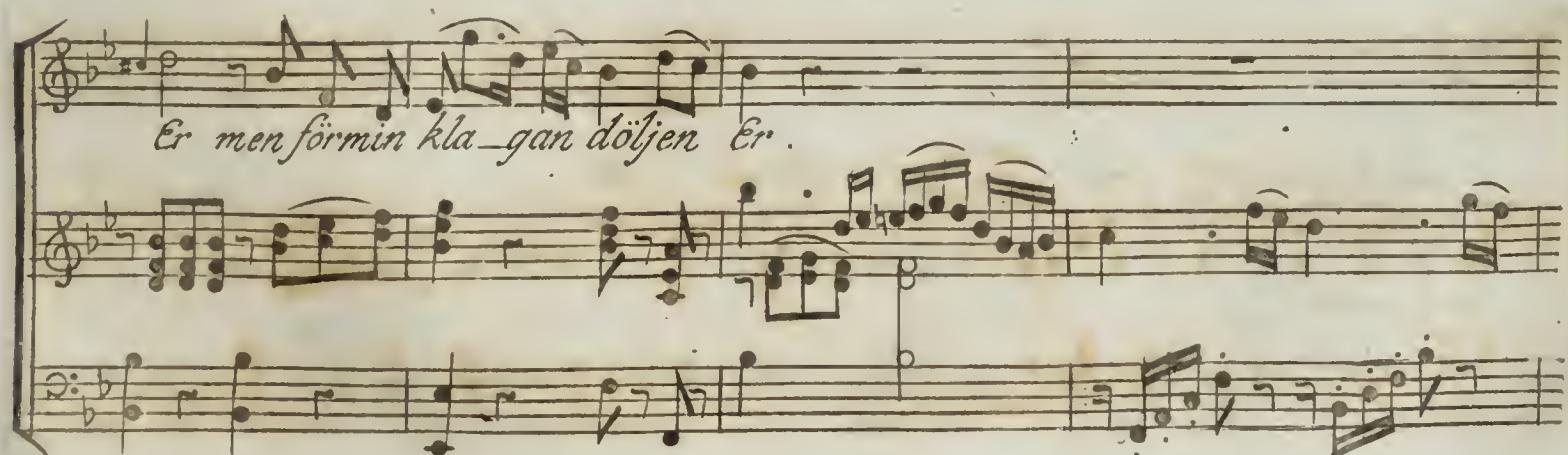
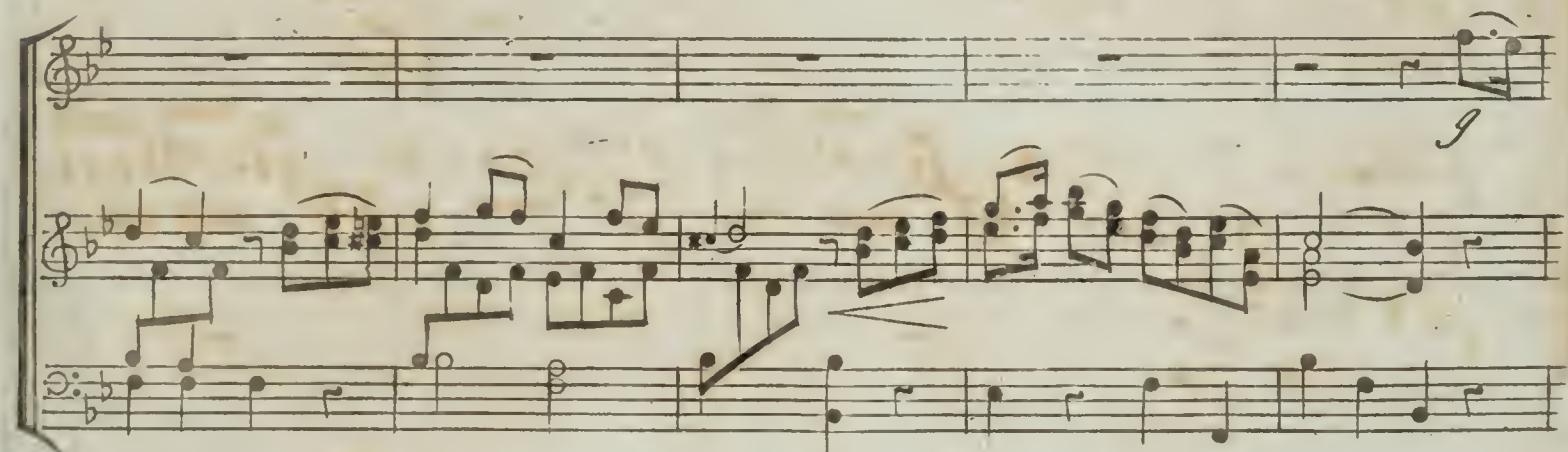
Gavotte de la Dansomanie.

*Harpe
ou
Piano Forte.*

A handwritten musical score for Harpe ou Piano Forte. The score consists of ten staves of music, each with a treble clef and a key signature of one flat. The time signature varies between common time and 2/4. The first staff begins with a dynamic of *Forte*. The score includes several fermatas and a repeat sign with a '2' above it. The tenth staff concludes with a final cadence and the word 'Fin.'. The score is written on a single page with a large margin at the top.

Aria ur Operetten *Torparen*.
 Musiken af Kr. Doctor Struve, arrangerad för Forte Piano af Auctor.

Andante.



I ej ert e-git hjerta unnen

de ljussta känslor jorden ger de ljuf-sta känslor de

p

ljuf-sta känslor de ljuf-sta känslor jor — — — den

ger.

dolce

Jag tänkt på eder hand få gråta
på e - der hand få grå - ta blott tårar tirar af välsig nel -
se blott tårar tårar af välsig nel - se och er den himmel känna
lä - ta som vinnes i väl - gö - rande som vinnes i väl - gö - rande i väl -
gö - ran - de och er den himmel känna låta som vinnes i väl -

görande som vinnes i väl-gö-rande som vinnes i väl-gö — ran —
cres.
 de ack
 — I Brödersom mig rädda kun-nen som mig rädda kunnen I ej ert
 e-git hjerta unnen de ljussta hänslor jorden ger.
dolce
sf
sf

Romance de L'Opera Le Chateau de Montenero
par
Mr D'Alayrac.

Harpe
ou
Piano.



Oui je dois en cor es-pe-re_r! mon es-poir est dans la mort me-me oh' que
Ännu ej förtviflan mig fällt, ljufva död mig vinkar ditt skö-te. O'hvad

puis je he-las de-rirer que d'aller revoir ce que j'ai — me cher a-
sinnes väl me-ra fällt, än ga till älsklingens mö — te. Ljuf mig

mant qu'il m'eut é-te' doux de pou voir expirer ensemble! mais de main l'on dira de
va rit hos honom fa dödens suc kar lättade gjuta! men en dag, och grafven skall

nous le tom beau du moins les rassemble du moins
då våra bröst i-hop in-ne-slu-ta, i-hop in-ne-slu-ta, i-hop
les rassemble.
inne-slu-ta.

Coup. 2.

Vers le ciel j'cleve la voix
O des nuits paisible couriere !
Mais c'est pour la dernière fois,
Que mes yeux ont vu ta lumiere.
Dans des tems de sérénité
Tu nous vis nous étions ensemble,
Verse encor la douce clarté
Sur la tombe qui nous rassemble.

Coup. 3.

Quel que jour pres du monument
Dont on doit couvrir notre cendre,
Un époux, un fidèle amant
Viendra dire d'une voix tendre :
L'être sort est moins malheureux,
Puis qu'en fin la mort vous rassemble,
Vos deux coeurs sentant même feux
Vos deux coeurs reposent ensemble.

Vers. 2.

Stjernor till Er sväfvar min sång
Höjd i nattens fredliga timma,
Natt då efter ödenas gång
Sist för mig Ni leende glimma !
O! då här Ert hägnande ljus
Fordom såg oss hänryckte sälla
Blicken vänligt ned på det grus
Som oss snart förent på ett ställe.

Vers. 3.

Ofta vid den vänliga hamn
Där vårt trogna stoft måste dröja
Skall en flicka vid älskarns famn
Denna suck med hänryckning höja :
Död med evig förenig och trost,
Slöt du deras sorgliga öden.
Samma låga tärkt deras bröst
Samma graf förent dem i döden.

Barcarole
de L'Opera Michel Ange par Nicolo Isouard.

Piano ou Harpe

A Ve-nise jeune fil-lette jeune fillet-te jeune fil-

let te aimait ja-dis un gondo-lier aimait ja-

dis un gondo-lier Son argus son argus qui la guet — te est sans

cise à l'e-pier

Pour être plus sur de sa bel-le il l'enfer me dans son reduit

dans son re_duit malgre verroux et sen_tinelle l'amour partout entre sans
 bruit sans bruit sans bruit l'amour partout entre sansbruit l'amour par-
 tout entre sans bruit.

Le Gondolier sur sa nacelle
 Las de redire la chanson,
 Desirant voir sa belle
 Se glisse dans sa maison;
 Il est heureux près d'elle
 Il la voit l'amour le conduit,
 Malgré' verroux et sentinelle
 L'amour partout entre sans bruit.

Ouverture
 P' Opera ^{de} Le Delire
 M^r. Berthon.

Lento.

Allegretto.

30

Lento.

ff

pp

p

ff

ff

ff

ff

Presto.

Allegro assai.

Musical score for two staves, page 31. 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. Articulation marks include 'fp' (fortissimo) and 'm' (mezzo-forte). The notation is dense and technical, typical of classical piano music.

A handwritten musical score for piano, consisting of ten staves of music. The score is written in black ink on white paper. The staves are arranged in two columns of five. The top staff in each column begins with a treble clef, followed by a key signature of one sharp (F#), and a common time signature. The bottom staff in each column begins with a bass clef, followed by a key signature of one flat (B-flat), and a common time signature. The music includes various note heads, stems, and rests, with some notes having vertical lines extending above or below them. There are also several fermatas (dots over notes) and a few grace notes indicated by small vertical strokes before certain notes. The score is divided into measures by vertical bar lines.

Air
de l'Opéra *Le Château de Montenero*
par Mr Dalayrac

*Allegro
Moderato*

Se m'u-nis à ce que j'ai -

me est il un de-stin plus doux. Ô plaisir ô bien su-pré me vous se -

rez tou-jours le même et tou-jours nouveau pour moi toujours nouveau pour

A handwritten musical score for voice and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the voice (soprano) and the bottom staff is for the piano. The music is in common time, with a key signature of one sharp (F#). The vocal line includes lyrics in French, which are repeated in each system. The piano part features various harmonic progressions and bass lines. The score is written in black ink on white paper.

moi oui tou-jours nouveau pour moi toujours nouveau pour moi oui tou-

jours nouveau pour moi toujours nouveau pour moi. Ô doux i-vresse vive alle-

gresse quel moment pour un a-mant mo-ment char-mant pour

un a-mant mo-ment char-mant pour un a-

mant qui s'unit à ce qu'il ai-me il n'est point de bien plus doux. Ô plai-

sir ô bien su - pré me vous serez toujours le même et tou - jours nouveau pour
 moi toujours nouveau pour moi oui tou - jours nouveau pour moi toujours nou -
 veau pour moi. Quel — le brillante au - ro —
 re vient éclairer les eaux là na -
 ture a mes yeux pa - rait plus belle en - core

36

A handwritten musical score for voice and piano. The score consists of five systems of music, each with two staves: treble clef for the vocal line and bass clef for the piano accompaniment. The key signature is G major (one sharp). The tempo is indicated as $\frac{4}{4}$.

The lyrics are written in French, appearing below the vocal line in each system:

- System 1: *pa - rait plus belle en co - re tout s'a - ni - me*
- System 2: *dans ces lieux pour rendre hom - mage à Lau -*
- System 3: *re tout s'a - ni - me dans ces lieux pour*
- System 4: *rendre hom - mage à Lau — — re pour rendre hom -*
- System 5: *mage à Lau — — re o doux y -*

Pedal points are marked with vertical dashes below the bass staff in Systems 2, 3, 4, and 5. Measure numbers 36, 37, 38, 39, and 40 are written above the first, second, third, fourth, and fifth systems respectively.

A handwritten musical score for voice and piano. The score consists of six staves of music. The top two staves are for the voice, with lyrics in French. The bottom four staves are for the piano. The key signature is A major (two sharps). The time signature varies between common time and 6/8. The lyrics are as follows:

vresse vive alle gressé quel mo - ment pour un a - mant. Je m'unis à
ce que j'ai - me est il un des - tin plus doux ô plai - sir ô
bien su - pre - me vous se - rez tou - jours le même et tou - jours nouveau pour
moi tou - jours nouveau pour moi oui tou - jours nouveau pour toujours nou -
veau pour moi toujours tou - jours toujours nouveau pour

A handwritten musical score for voice and piano. The score consists of five systems of music, each with two staves: treble clef for the vocal line and bass clef for the piano accompaniment. The key signature is one sharp (F#). The vocal line features lyrics in French: "moi tou-jours tou-jours tou-jours nou-veau pour moi tou-jours nou-veau pour moi tou-jours nou-veau pour moi". The piano accompaniment includes various chords, sixteenth-note patterns, and rests. The score is written on a single page with some horizontal lines separating the systems.

Romance
L'Opera Michel Ange
Nicolo^{par} Isouard.

Andante.

Harpe ou Piano.

En me ju - rant détre fi - del - le détre fi - del - le, mon bien ai -

mé m'abbandonna il n'est donc plus, ô mort cru -

40

el - le ô mort cru - el le! plus de bon - heur
plus de bon - heur pour Fio - ri - na.

Toujours présent à ma pen -
sé - e, par son i - ma - ge cares - sé - e, je trouve un char - me à
ma dou - leur, je trouve un char - me à ma - dou -

A handwritten musical score for voice and piano. The score consists of five systems of music, each with a vocal line and a piano accompaniment. The vocal parts are in soprano clef, and the piano parts are in bass clef. The music is in common time, with various key changes indicated by sharps and flats. The lyrics are written in French and are as follows:

leur. ah! ah! ah! pour moi plus de bon-
heur. cru - el chagrin peine éter-
nel - le peine éter - nel - le ah!
plus de bonheur plus de bonheur

A handwritten musical score for voice and piano. The score consists of six staves. The top two staves are for the voice, with lyrics in French: "pour Fiori-na plus de bonheur, pour Fiori-", followed by a repeat sign and "na plus de bonheur pour Fiori-na". The third staff is for the piano basso. The fourth staff is for the piano treble. The fifth staff is for the piano basso. The sixth staff is for the piano treble, ending with a forte dynamic (f).

pour Fiori-na plus de bonheur, pour Fiori-

na plus de bonheur pour Fiori-na

plus de bonheur.

Air
de l'Opéra L'Irato par Méhul

Allegretto

J'ai de la raison, j'ai-
me la sa-gesse; et dans la saison d'une douce i-vres-se je sais bien qu'il
faut resi-ster sans ces-se car une foi-blesse arri-ve si-tôt.
Dans le préci-pi-ce, ouvert sous ses pas, la pauvrette glis-se et n'en revient
a tempo.

pas et — n'en revient pas et — n'en revient pas.
 Je crains de me ren — dre, je crains de me ren — dre ;
 mais avec un coeur, qu'a mourfit si ten — dre contre sé — duc — teur,
 qui sait bien s'y pren — dre ah'mon cher docteur ! Comment se dé — fen — dre
 c'est un grand tourment. Vous de vez m'en ten — — dre. Et pour —

tant jai de la rai-son, jai — me la sa-ges - se, et dans la sai-
 PP
 PP
 son d'une douce i-vres - se je sais bien qu'il faut re-si - ster sans
 ad libitum. a tempo.
 ces se; car u-ne foi - bles - se ar-ri - ve si-tôt. Dans le pré-ci-pi - ce ou -
 collaparic.
 à tempo.
 vert scus ses pas, la pauvrette glis - se et n'en revient pas, et n'en revient
 pas, et n'en revient pas.

Recit.

Recit.

Adagio.

J'a dore les plaisirs je suis tous mes de - sirs Je ché -

fp Recit.

Allegro.

fpp

Adagio.

ris la scene iy - ri - que, je chan - te, je chan - te la nuit et le

Recit.

à Tempo

jour.

Et quand je ne fais pas la mour, je fais au moins de la Mu -

si - que, Tan - tot dans un jour de gai - té

d'un pied lé -

f. allegro.

get je marque la ca - dence.

Tempo Primo.

fp

fp

*Recit.**Rien ne sied mieux, a —**fP fZ P
fP**— la bau-te', que les mouve-mens de la dan — se.**pp
fP**Tempo primo.**J'ai de la rai-son, j'ai — me la sa-ges-se,**f**et dans la sai-son d'une douce i-vres-se je sais bien qu'il faut re-si-**ad libitum. a Tempo.**ster sans ces-se; car u-ne foi-bles-se ar-ri-ve si-tôt. Dans le preci-**colla' parte.**a Tempo.*

pi-ce ou-vert sous ses pas la pauvreste gis-se et n'en revient
 pas et — n'en revient pas et — n'en revient pas la pauvrete
 gis-se et n'en revient pas et — n'en revient pas et —
 n'en revient pas .

