

Violinos^o
Forcier



1.

1^o Violon

LES
PARTIES
DU
SORCIER

Par
M^R PHILIDOR

*Gravées séparément pour la facilité
de l'exécution*

Prix 6^{ll}

À PARIS

Chez le Citoyen De la Chevance, rue du Roule à la Croix d'Or

Où se trouve sa Partition

CATALOGUE N.º I.

De Musique VOCALE Appartenant à M^{DE} LA CHEVARDIERE rue du Roule à la Croix d'Or 124R

Opéra Comiques en Partitions	Ariettes Périodiq. de Philidor et Trial.	Recueils d'Airs avec Accompagnement de Guitare.	Cantailles, de Lefebvre Org.	Ariettes à grand Orchestre.	Ariettes du Chevalier d'Herbain
Le Sorcier 16	Le portrait d'Idm. N.º 1 3	Albanese 4 ^e 3	La Saison des plais. 1 16	Ariette d'Épiphane 2 8	Le miracle de Thé. 1 1
Les parties séparées 5	Le triomphe de la J. 2. 3	Cardon 1 ^{er} 3	Le Bonheur imprévu 1 16	Le Bonheur incertain 1 16	La Déclaration d'A. 1 1
Tompones 16	La petite Anette 3 3	Destignaux 1 ^{er} 3	Liberté 1 16	L'Amour triomphant 1 16	La Leçon de Th. 1 1
Les parties séparées 6	Les rigueurs d'Herc. 2 3	Grati 1 ^{er} 3	Le Bouquet de l'Amour 1 16	L'Amant inquiet 1 16	Le Ropillon 1 1
Le Bucheron avec part 16	L'Amour au Village 5 3	Grati 2 ^e 3	Les Ragrets 1 16	La Distraction 1 16	L'Amour constant 1 1
Le Marechal part sep 16	Le Pere de Famille 8 3	Grati 3 ^e 3	La retraite de Borée 1 16	Ariette de Leonie 1 16	La vaine promesse 1 1
Le Jardinier part sep 16	Le tems des Fleurs 7 3	Clachant 1 ^{er} 3	Heureux buveur B. 1 16	Le Doux espoir 1 16	Les allarmes de Ut. 1 1
Sancho pança p. sep 16	Le retour du Print. 8 3	Bouleron 1 ^{er} 3	Les Bergeries de temp. 1 16	Les charmes de la lib. 1 16	L'inconstance 1 1
Le Jardinier de Siden p. 16	L'Amour de toutase 9 3	Hautier 1 ^{er} 3	Les Vaux mutables 1 16	L'Esprit flatteur 1 16	La Volage 1 1
L'Amant déguisé p. s. 16	Le Politique 10 3	Bouleron tri. 7 4	La Rose 1 16	Le Portrait de Chiu. 1 16	Le portrait d'Uro. 1 1
Blaise le Savetier 16	Les Oiseaux 11 3	L'Eloge de la Guitare 1 16	Delphire 1 16	Le Portrait de l'am. 1 4	Les Fleurs 1 1
Le Cadi dupé p. s. 16	L'Amie 12 3	Gougelet 1 ^{er} 6	Sapho 1 16	L'Heureux retour 1 16	Le triomphe de l'He. 3
Les Apôtres insincères 16	Les Soupirs 13 3	Gougelet 2 ^e 6	L'Amour protecteur 1 16	Leone aria 1 16	
Nanette et Lucas p. s. 16	La paix du Bocage 14 3	Delauze 1 ^{er} 6	Le rendez vous 1 16	Le Berton Duo 1 4	
Anette et Lubin p. s. 16	La Chaine des fleurs 15 3		Le Lever de l'Aurore 1 16	La Bergerie inquiète 1 16	
Isabelle et Gertrude p. 16	La Vie champ. 16 3		L'Amour dépit. 1 16	La Jalouse 1 16	
La Rôtisserie part. sep. 16	L'Amour absent 17 3		La Pensee 1 16	Eusebe N.º 1 1 16	
Nuette à la Cour 16	L'Image de la guerre 18 3		La raison satisfait. 1 16	Faustin N.º 2 1 16	
La Bohémienne 9	Le tems des Jeux 19 3		Prométhée 1 16	L'épreuve 1 16	
La Servante maîtresse 9	L'Indifférence 20 3		Andromède 1 16	La Saison des Bergers 1 16	
Le Maître de musique 9	Le matin 21 3		Alalante et Hypomene 1 16		
La Fille mal gardée 9	L'Amant malheureux 22 3		Les Amours villageoises 1 16		
Le Chinois 9	Les Plaisirs champ. 23 3		Thémire 1 16		
Berthold de la Ville 9	La Bergerie coquette 24 3		Les Vaux exultans 1 16		
Le Madon l'Amour 9			L'Amour dévoilé 1 16		
Bayoco ou le joueur 9			l'usage 1 16		
Le Jaloux corrigé 9			L'Aurore 1 16		
Erosme pastorale 9			Céron B. T. 3 12		
Le Guy de chêne p. s. 12			Le retour d'Egle 1 16		
Le Docteur Sangrado 12			Le Soupçon mal fondé 3		
Le Diable à 4 p. s. 12					
Les Amours de gendres 13					
Les Pêcheurs 16					
parties séparées 6					
Tomette 16					
L'aveugle de Palmire 16					
Le Navigateur 16					
Julie 21					
L'Erreur d'un moment 16					
Le Soldat magicien 16					
Le Serrurier 16					
Le Tonnelier 16					
Les Femmes vengées 16					
	Ariettes Détachées des Opéra Comiques	Recueils d'Airs avec Harpe	Musique Spirituelle	Méthodes pour la Voix	Journal d'Airs d'Opéra Com. avec Accompagnem.
	De Tomon et Tomette 1 16	Meyer 1 ^{er} 6	La Perouse avec parol. 7 4	David 7 4	1 ^{er} Volume 1764 12
	De L'aveugle de Palmire 1 16	Meyer 2 ^e 7 4	Cécilia me metet 2 8	Denis 7 4	2 ^e Volume 1765 12
	Du Serrurier 2 8	Roussel 1 ^{er} 7 4	Afferte Domino Id. 2 8	Dupont 3 12	3 ^e Volume 1766 12
	De Tompones 2 8	Meyer méthode 7 4	Quam bonus Id. 2 8	Dumas 6	4 ^e Volume 1767 12
	Du Bucheron 1 16	Hoebrucker 1 ^{er} 7 4	Céronate fléat Id. 2 8	Tartini traité 7 4	5 ^e Volume 1768 12
	Du Marechal 1 16	Brühner 6	Exultate Id. 2 8		6 ^e Volume 1769 12
	Du Jardinier 1 16	De Mignaux quatuor. 7 4	Miserere mei 2 8		7 ^e Volume 1770 12
	De Sancho 1 16	De Mignaux Idem. 7 4	Togue quo 2 8		8 ^e Volume 1771 12
	De Blaise 1 16		Regina cali 2 8		9 ^e Volume 1772 12
	D'Anette et Lubin 3 12		Que madmodum 2 8		10 ^e Volume 1773 12
	De la Rôtisserie 3		Nunc dimittis 2 8		11 ^e Volume 1774 12
	Du Cadi dupé 1 16		Cantate Domino 2 8		12 ^e Volume 1775 12
	Des Amours 1 16		O Sacrum 2 8		
	De Nanette et Lucas 2 8		Benedictus 2 8		
	Du Maître de musique 3		Laudate 2 8		
	De la Serv. maîtresse 3		Cantemus Domino 2 8		
	Du Docteur Sangrado 1 16		Venite exultemus 2 8		
	Des Précautions 1 16				
	Du Dormeur éveillé 1 16				
	Du Guy de Chêne 1 16				
	Des Amours de gend. 1 16				
	Du Bayoco 1 16				
	D'Isabelle et Gertrude 1 16				
	D'Erveine 1 16				
	Des Pêcheurs 1 16				
	Du Jardi. de Siden 2 8				
	De l'Amant déguisé 2 8				
	Parodies de Rocco et Id. 1 16				
	Parodies des Chasseurs 1 16				
	Parodies du Fermier 1 16				
	Du Navigateur 2 8				
	De Julie 2 8				
	De l'Erreur d'un m. 2 8				
	Du Soldat mag. 1 16				
	Du Serrurier 1 16				
	Du Tonnelier 1 16				
	Des Femmes vengées 1 16				
				Recueils d'Airs avec Accompagnement	
				Cinquanteanti 6	
				Recreations de Polan 3 12	
				Legat 1 ^{er} 6	
				Legat 2 ^e 6	
				Legat 3 ^e 6	
				Legat 4 ^e 6	
				Lefebvre Duo 1 ^{er} 3 12	
				Lefebvre Duo 2 ^e 3 12	
				Lefebvre Duo 3 ^e 3 12	
				Petite Air. 1 16	
				Albanese 4 ^e 9	
				Albanese 5 ^e 9	

de Musique *INSTRUMENTALE* Apartenant à *M. DE LA CHEVARDIERE* rue du Roule à la Croix d'Or

Sonates à Violoncel		Duo p ^r Flutes		Sinfonies périodiq		Sinfonies en Œuvre		Quatuors		Concerto de Clavecin	
S. Raphael	7 4	Treschi	6	Treschi oboe N ^o 1	2 8	11 Œuvres divers. à	9	Filtz 1 ^{er}	9	Vagnon 4 ^e conc.	17 8
Pugnani 3 ^e	7 4	Richter	6	Filtz oboe N ^o 2	2 8	Stamitz 7 ^e oboe	9	Vachon	9	Polegrino 4 ^e	9
Vachon 1 ^{er}	7 4	Dejardain	6	Holtzbar oboe N ^o 3	2 8	Stamitz 8 ^e oboe	9	Ferrari 2 ^e	9	Stamitz N ^o 1	4 4
Stamitz 6 ^e	7 4	De Lussé	6	Filtz oboe N ^o 4	2 8	Cannabich 1 ^{er} oboe	9	Denosse 1 ^{er}	9	Stamitz N ^o 2	4 4
Dehez	7 4	Mahaut 1 ^{er}	6	Cannabich oboe N ^o 5	2 8	Cannabich 4 ^e oboe	11	Treschi 2 ^e	9	3 Œuvres de Vagnon	3 8
Filtz 3 ^e	7 4	Mahaut 2 ^e	6	Filtz oboe N ^o 6	2 8	Treschi 1 ^{er}	9	Stumpff 5 ^e	9	Bach 7 ^e	12
Rambach	6	Granier 1 ^{er} airs d'opéra	6	Holtzbar N ^o 7	2 8	Treschi 3 ^e	12	Hayden 1 ^{er}	9	Fischer	4 4
L'abbé 7 ^e jolis airs	6	Granier 2 ^e	6	Filtz oboe N ^o 8	2 8	Filtz 2 ^e	9	Hayden 3 ^e	9	Abel concerto 2 ^e	12
Corbilli 3 ^e	7 4	Granier 3 ^e	6	Abel oboe N ^o 9	2 8	Fannalder 1 ^{er}	9	Hayden 4 ^e	9	De Mignaux 4 ^e à 4	7 4
Locatelli 6 ^e	7 4	Granier 4 ^e	6	Filtz oboe N ^o 10	2 8	Darène ouverture	9	Cannabich 2 ^e	9	De Mignaux 5 ^e	7 4
L'Art de l'Archet	2	Granier 5 ^e	6	Perceval N ^o 11	2 8	Arlette Ital. par Dar.	9	Kuffner 3 ^e	9		
Airs pour Mandoline	2 8	Granier 6 ^e	6	Stamitz N ^o 12	2 8	Gosse 4 ^e	9	Moslessec 3 ^e	9		
Grécianaire	7 4	Granier 7 ^e	6	Perceval N ^o 13	2 8	Ferrari 3 ^e	9	Le Bel 1 ^{er} airs d'op.	9		
Jolli 3 ^e	7 4	Granier 8 ^e	6	Abel oboe N ^o 14	2 8	Stumpff 6 ^e oboe	12	Le Bel 2 ^e	9		
Carden	7 4	Lapinelli	6	Abel N ^o 15	1 16	Beck 4 ^e oboe	12	Le Bel 3 ^e	9		
Carden pour airs	12	Ludwig	4 4	De Chambray N ^o 16	1 16	Rasser 5 ^e	12	Le Bel 4 ^e	9		
Jolli airs variés	3	Darène	6	Arlette ital. N ^o 17	1 16	Leemans 1 ^{er}	12	Gauman 3 ^e	9		
Fannalder 1 ^{er}	7 4	Darène 2 ^e	6	Arlette ital. N ^o 18	1 16	Zappa oboe	12	Bullant 2 ^e	9		
Stamitz 1 ^{er}	12	Darène 3 ^e	3 12	Arlette ital. N ^o 19	1 16	Schwer quintetti	12	Richter 4 ^e	9		
Stamitz 2 ^e	8	Darène 4 ^e	3 12	Arlette ital. N ^o 20	1 16	Hayden 13 ^e oboe	12	Le Bel 5 ^e	9		
Stamitz 3 ^e	8	Blavet 1 ^{er}	6	Arlette ital. N ^o 21	1 16	Stamitz lame 9 ^e oboe	12	Abel 3 ^e	9		
Stamitz 4 ^e	8	Blavet 2 ^e	6	Arlette ital. N ^o 22	1 16	Fritz 6 ^e	12	Beck 2 ^e	9		
Stamitz 5 ^e	8	Blavet 3 ^e	6	Arlette ital. N ^o 23	1 16	Abel 10 ^e	12	Hayden 2 ^e	9		
Dejardain 7 ^e	6	Fischer Duo	6	Fannalder N ^o 24	1 16	Bocherini 15 ^e sextuor	12	Demignaux 3 ^e	7 4		
Dejardain 8 ^e	6	Granier 9 ^e	6	Cannabich N ^o 25	2 8			Vinhal 21 ^e	9		
Dejardain 9 ^e	6	Granier 10 ^e	6	Treschi N ^o 26	2 8			Hayden 22 ^e quintett.	12		
Bocherini	7 4	Grönmann 1 ^{er}	3 12	Philidor N ^o 27	2 8			Bocherini 17 ^e quint.	12		
Fritzer mandoline	7 4	Grönmann 2 ^e	4 4	Cannabich N ^o 28	2 8			Airs des Femmes veng.	6		
Carden 2 ^e jolis airs	3 12	Paton 1 ^{er}	6	Stumpff N ^o 29	2 8			Airs de Julie 2 ^e	6		
Kammell 10 ^e	7 4	Paton 2 ^e	6	Holtzbar N ^o 30	2 8			Airs de la Rosière 3 ^e	6		
		Paton 3 ^e	6	Stumpff N ^o 31	2 8			Airs du Magnifique 4 ^e	6		
		Gosse Duo	4 4	Treschi N ^o 32	2 8			Airs d'Henry 4 ^e	6		
		Kruff	6	Cannabich N ^o 33	2 8			Airs de la Colombe quint	9		
		Vanderagen Clarinettes	6	Rasser N ^o 34	2 8			Airs de la Bonne Fille	6		
				Cannabich N ^o 35	2 8			Airs de la belle Arceue	6		
				Filtz N ^o 36	2 8			Breval 1 ^{er}	9		
				Pugnani N ^o 37	2 8			Bocherini 21 ^e quintetti	9		
				Gosse N ^o 38	2 8						
				Treschi N ^o 39	2 8						
				Filtz N ^o 40	2 8						
				Galuppi N ^o 41	1 16						
				Filtz N ^o 42	1 16						
				Lustren N ^o 43	1 16						
				Filtz N ^o 44	1 16						
				Gaulon N ^o 45	1 16						
				Kehaut N ^o 46	1 16						
				Galuppi N ^o 47	1 16						
				Gosse N ^o 48	1 16						
				Richter N ^o 49	1 16						
				Galari N ^o 50	1 16						
				Galuppi N ^o 51	1 16						
				Enderle N ^o 52	1 16						
				Galuppi N ^o 53	1 16						
				Enderle N ^o 54	1 16						
				Stamitz N ^o 55	1 16						
				Holtzbar N ^o 56	1 16						
				Tomehy N ^o 57	1 16						
				Treschi N ^o 58	2 8						
				Fannalder N ^o 59	2 8						
				Bambini N ^o 60	2 8						
				Richter N ^o 61	2 8						
				Treschi N ^o 62	2 8						
				Cannabich N ^o 63	2 8						
				Treschi N ^o 64	2 8						
				Gosse N ^o 65	2 8						
				Cannabich N ^o 66	2 8						
				Hayden N ^o 67	2 8						
				Bach N ^o 68 concert	3 12						
				Airs d'Harmonie pour les Régiments à 6 ^e							
				Recueil d'airs de la Colonie	6						
				2 ^e suite	6						
				3 ^e suite	6						
				4 ^e suite	6						

2

Violino Primo

Ouverture

Cron sculp:

et le plaisir *Violino Primo*

All^o *F*

Rin F *PP* *Rin P*

P *Cres* *F* *MF* *FF* *P*

Rin P *Rin F* *PP*

MF *Cres* *F* *P* *F*

P *F* *All^{to}* *P*

PP *Cres* *FF*

P *MF* *F* *P* *Cres*

F *FF*

F *P* *P*

Violino Primo

5

Musical score for Violino Primo, page 4. The score consists of 14 staves of music. The first 10 staves are for the Violino Primo part, and the last 4 staves are for the Violino Secondo part. The music is in 2/4 time and features various dynamic markings and articulations.

Dynamics and markings include: *F*, *P*, *PP*, *Cres*, *MF*, *FF*, *Rin P*, *PP*, *MF*, *Cres*, *FF*, *P*, *F*, *Compere Blaise*, *All.*, *P*, *F*, *P*, *Compere*, *mais moi*, *reussir's pas*, *Andantino*, *consordini*.

d'être Marier

Violino

Primo

All.^o

Violino Primo musical score, measures 1-10. The notation is in treble clef with a key signature of one flat (B-flat). The tempo is marked *All.^o*. Dynamics include *F* (forte) and *P* (piano). The music features a continuous eighth-note pattern with various rests and accents.

Rin

de la difference

Flauti musical score, measures 11-20. The notation is in treble clef with a key signature of one flat. The tempo is marked *All.^o*. Dynamics include *F* and *P*. The music features a continuous eighth-note pattern with various rests and accents.

Flauti

ame refusér

Flauti musical score, measures 21-24. The notation is in treble clef with a key signature of one flat. The tempo is marked *All.^o*. Dynamics include *F* and *P*. The music features a continuous eighth-note pattern with various rests and accents.

Ad. P. Corradini

Sicilino Primo

Violino I Violino II

mf *lien écoute* mf

pp *maestoso*

1

f p f p f p Cres p Cres f p

p Cres p Cres f ff p Cres f

p mf p Cres f p p Cres f p

p Cres p f *endimnuant* p f p f p

f p f p p f p f

mf f ff p f p f p

f p mf p mf f p f p

f p f p Cres f p Cres f p f p

Cres f p Cres f p Cres f p

Violino Primo

8

Violino Primo

P Cres F 2 P Cres F P P Cres FF

P F F endinuant P F P F P F P

F P F P Cres F P Cres F P P Cres F P

F P P Cres F FF P F P F P F P

F endi: P F P F P F P PP

P

2

P

2

J'en prenne

All^o F P MF MF P MF P

MF FF P

MF

Violino & Primo

Violino & Primo

F Maestri so

P

And^o

Maestros

All to

MI

qu'on en ait

F O P *Moderato*

P. Andante Concordini

Andante concordini

Violino Primo.

11

This page of a musical score for Violino Primo contains 15 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into several sections by double bar lines and includes tempo and performance instructions.

All. Sans Sourdine

Ada:

vous dis-je

Allegro

Ada: Pincé

The score features a variety of musical notations, including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), *cres* (crescendo), and *fp* (fortissimo piano). The key signature is B-flat major, and the time signature is 2/4. The page concludes with a double bar line and a final key signature change to B-flat major.

ne ressiendra plus *Violino Primo*

Amoroso Concordini

mais tenés

Cres *mf*

This is a handwritten musical score for the Violino Primo part. The score is written on 14 staves. The first staff begins with the instruction 'Amoroso Concordini' and the tempo marking '2/4'. The music is written in a key signature of one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Dynamics are indicated throughout, including 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Performance instructions like 'Cres' (crescendo) and 'mais tenés' are present. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Violino Primo

13

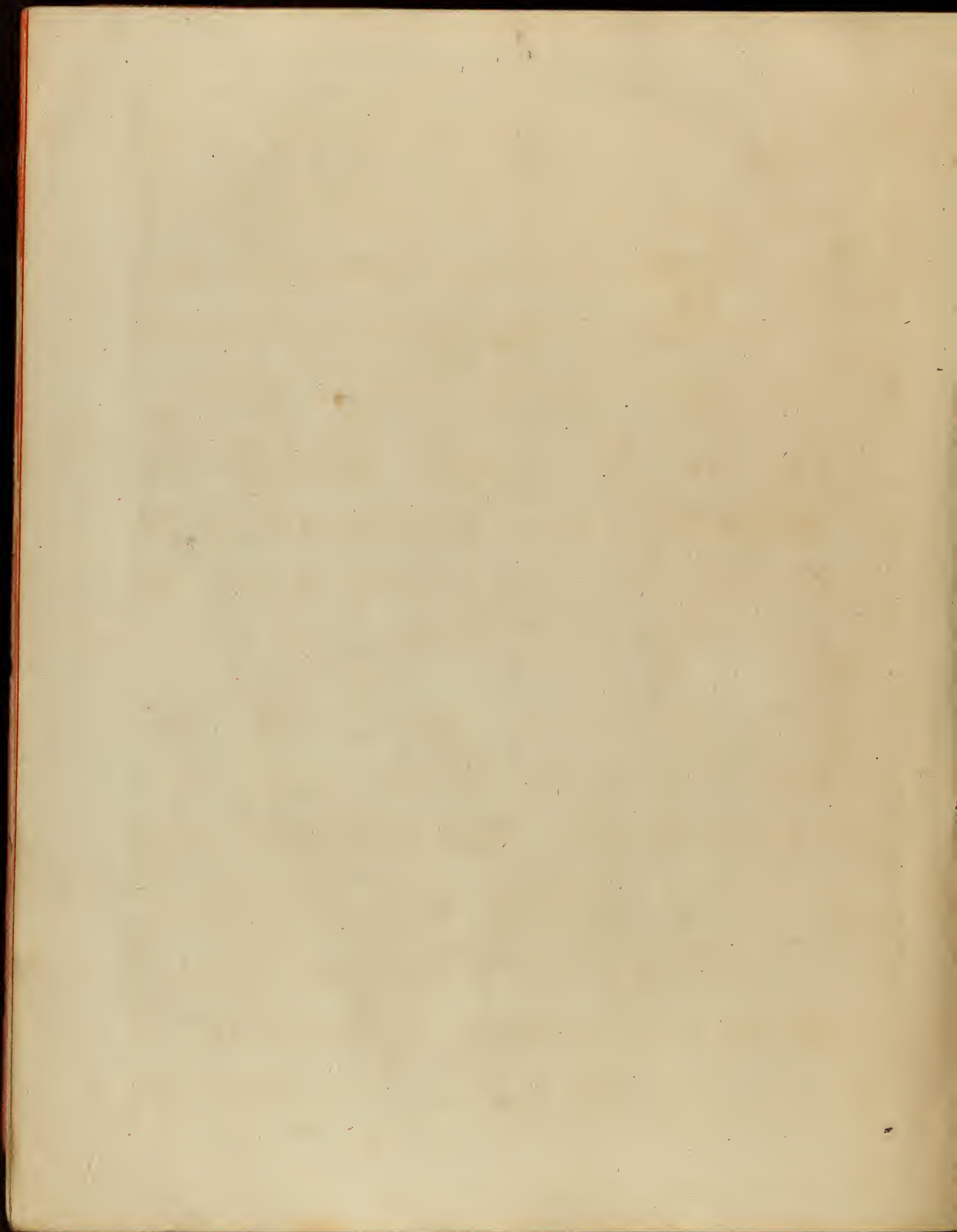
tous Julien

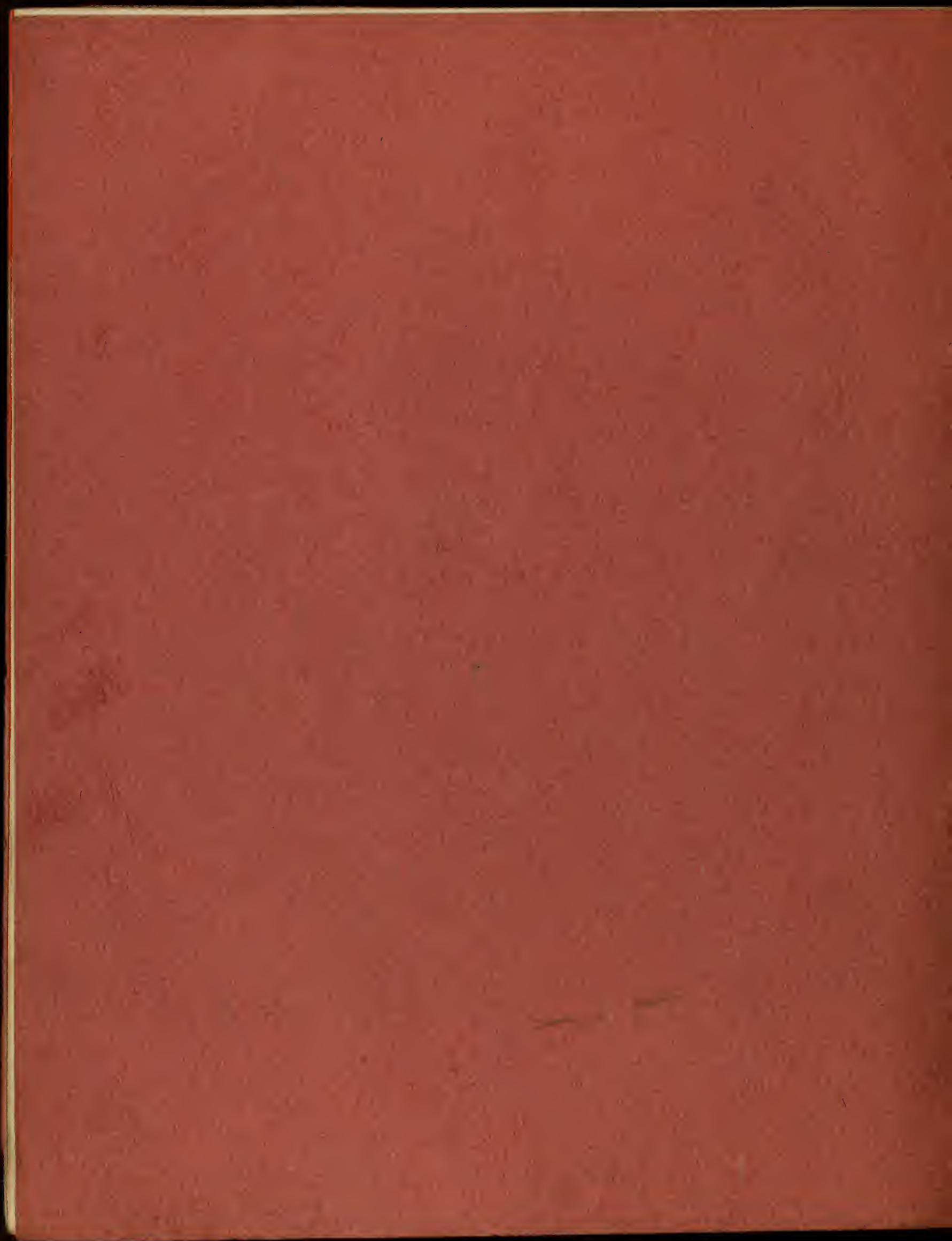
Vaudeville

Chœur

refrain

Fin.





Violon². Pre^{er}

LES
PARTIES
DU
SORCIER
Par
M^R PHILIDOR

*Gravées séparément pour la facilité
de l'Execution*

Prix 6th

8 parties

ap. Bini

A PARIS

Chez Monsieur De la Chevallerie rue du Roule à la Croix d'Or

Où se trouve sa Partition



Ouverture

Ceron sculp:

Andantino

Violino Primo

3

Handwritten musical score for Violino Primo, Andantino section. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked *Andantino*. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as *F* (forte), *P* (piano), *PP* (pianissimo), *R* (ritardando), and *Rin* (rinsendo) are present. The score includes a repeat sign with first and second endings. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Presto

4 et le plaisir

Violino Primo

Y All?

[illegible]

Violino Primo

5

Violino I Primo

Compere Blaise

All.

Compere mais moi

reussir's pas' Andantino consordini

Violino Primo

7

mf *maestoso* *ten ecoutz* mf

1

f p f p f p Cres p Cres f p

p Cres p Cres f ff p Cres f

p mf p Cres f p p Cres f p

p Cres p f *endimnuant* p f p f p

f p f p p f p f

mf f ff p f p p p

f p mf p mf f p f p

f p f p Cres f p Cres f p f

Cres f p Cres f p Cres f p

8

8

Violino Primo

P Cres F 2 P Cres F P P Cres FF

P F F endimnuant P F P F P P Cres

F P F P Cres F P Cres F P P Cres F P

F P P Cres F FF P F P F P F P

F endi: P F P P F P P F P

F P F P F P P PP

P

2

P

2

J'en prenne

All^o F P MF MF MF P

MF FF P

MF

Violino Primo

9

Handwritten musical score for Violino Primo, page 9. The score consists of 15 staves of music in G major (one sharp). It features various dynamics (P, MF, F, FF), articulation (accents, slurs), and performance instructions like "du plaisir", "Ando", "m'encoute", and "3 fois la rep.". The piece concludes with a double bar line.

10 coupable

Violino § Primo

This musical score for Violino § Primo consists of two parts. The first part, titled 'coupable', begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It starts with a forte (F) dynamic and a 'Maestoso' tempo marking. The music features rapid sixteenth-note passages and triplet figures. A section marked 'And.^o' (Andante) follows, with a 6/8 time signature and a piano (P) dynamic. This is followed by a 'Maestoso' section in 2/4 time with a mezzo-forte (MF) dynamic. The second part of the score is marked 'All.^{to}' (Allegretto) in 6/8 time with a piano (P) dynamic. It includes the vocal line 'qu'on en ait' and continues with intricate sixteenth-note patterns. The tempo then changes to 'Moderato' in 2/4 time, marked with a forte (F) dynamic. The final section is titled 'm'abandonne' and is marked 'Andante con ordini' in 2/4 time with a piano (P) dynamic. The score is filled with various musical notations including slurs, ties, and dynamic markings (F, P, MF).

Violino Primo

11

vous dis-je

Allegro

Ada:

All° Sans Sourdine

Ada: Pincé

Amoroso Consordini

This page contains a handwritten musical score for two parts: Violino Primo and Amoroso Consordini. The score is written on 14 staves. The first system (staves 1-4) is in 2/4 time and features a melodic line for the Violino Primo and a more rhythmic, accompanimental line for the Amoroso Consordini. The second system (staves 5-14) is in 2/2 time and continues the musical themes. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, Cres, mf, FF). A red 'P' is written in the left margin next to the first staff. The text 'ne reviendra plus' is written above the first staff, and 'mais tenés' is written above the fifth staff. The section title 'Amoroso Consordini' is written below the first staff.

Violino Primo

13

tous Julien

Vaudeville

Chœur

refrain

Fin.

*de Musique Vocale et Instrumentale que M. De LACHEZARDIERE Successeur de
M. Le Clerc rue du Roule à la Croix d'Or a fait graver depuis peu
et qu'il continue journellement*

Intermedes et Opera		Simfonies Periódiques		Simfonies		Cantatilles	
Nnette et Lucie	12	Enschon con Obse N° 1	1	Enschon 1 ^{re}	1	de M ^{re} le Ferre et autres	1
le Guy de Chêne	12	Fils con Obse N° 2	2	Toschi	2	la Ronson des Pluies	1
Blaise le Sarchier	1	Holzhaus con Obse N° 3	3	Bok 2 ^e	3	le Bencheur Impérial	1
Les Amis Indiscrets	1	Fils con Obse N° 4	4	Fils 1 ^{re}	4	l'Esence	1
Nnette a la Cour	12	Enschon con Obse N° 5	5	Fils 2 ^e	5	le Sangre de l'Amour	1
la Bohémienne	1	Fils con Obse N° 6	6	Durand	6	les Ruyres	1
le Chêne	1	Holzhaus con Obse N° 7	7	Durand	7	le Ruyres de Bercé	1
la Fille mal gardée	1	Fils con Obse N° 8	8	Fils	8	Monsieur Bureau, Bureau Tull	1
Reynolds a la Ville	1	Holzhaus con Obse N° 9	9	Enschon 2 ^e	9	les Descriptions Tempé	1
le Diable a 4 a l'entree	1	Fils con Obse N° 10	10	Fils 2 ^e	10	les Fines Imbilles	1
le Maître de Musique	1	Bosseville con Obse N° 11	11	Enschon 3 ^e	11	la Rose	1
le Maître de Musique	1	Enschon con Obse N° 12	12	Enschon 3 ^e con	12	Daphné	1
le Maître de Musique	1	Bosseville con Obse N° 13	13	Enschon 3 ^e con	13	Sapho	1
le Maître de Musique	1	Holzhaus con Obse N° 14	14	Enschon 3 ^e con	14	l'Amour protecteur	1
le Maître de Musique	1	Bok a 4 N° 15	15	Enschon 3 ^e con	15	le Ruyres de Bercé	1
le Maître de Musique	1	Enschon a 4 N° 16	16	Enschon 3 ^e con	16	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 17	17	Enschon 3 ^e con	17	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 18	18	Enschon 3 ^e con	18	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 19	19	Enschon 3 ^e con	19	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 20	20	Enschon 3 ^e con	20	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 21	21	Enschon 3 ^e con	21	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 22	22	Enschon 3 ^e con	22	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 23	23	Enschon 3 ^e con	23	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 24	24	Enschon 3 ^e con	24	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 25	25	Enschon 3 ^e con	25	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 26	26	Enschon 3 ^e con	26	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 27	27	Enschon 3 ^e con	27	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 28	28	Enschon 3 ^e con	28	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 29	29	Enschon 3 ^e con	29	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 30	30	Enschon 3 ^e con	30	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 31	31	Enschon 3 ^e con	31	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 32	32	Enschon 3 ^e con	32	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 33	33	Enschon 3 ^e con	33	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 34	34	Enschon 3 ^e con	34	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 35	35	Enschon 3 ^e con	35	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 36	36	Enschon 3 ^e con	36	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 37	37	Enschon 3 ^e con	37	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 38	38	Enschon 3 ^e con	38	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 39	39	Enschon 3 ^e con	39	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 40	40	Enschon 3 ^e con	40	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 41	41	Enschon 3 ^e con	41	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 42	42	Enschon 3 ^e con	42	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 43	43	Enschon 3 ^e con	43	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 44	44	Enschon 3 ^e con	44	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 45	45	Enschon 3 ^e con	45	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 46	46	Enschon 3 ^e con	46	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 47	47	Enschon 3 ^e con	47	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 48	48	Enschon 3 ^e con	48	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 49	49	Enschon 3 ^e con	49	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 50	50	Enschon 3 ^e con	50	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 51	51	Enschon 3 ^e con	51	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 52	52	Enschon 3 ^e con	52	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 53	53	Enschon 3 ^e con	53	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 54	54	Enschon 3 ^e con	54	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 55	55	Enschon 3 ^e con	55	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 56	56	Enschon 3 ^e con	56	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 57	57	Enschon 3 ^e con	57	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 58	58	Enschon 3 ^e con	58	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 59	59	Enschon 3 ^e con	59	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 60	60	Enschon 3 ^e con	60	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 61	61	Enschon 3 ^e con	61	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 62	62	Enschon 3 ^e con	62	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 63	63	Enschon 3 ^e con	63	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 64	64	Enschon 3 ^e con	64	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 65	65	Enschon 3 ^e con	65	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 66	66	Enschon 3 ^e con	66	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 67	67	Enschon 3 ^e con	67	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 68	68	Enschon 3 ^e con	68	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 69	69	Enschon 3 ^e con	69	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 70	70	Enschon 3 ^e con	70	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 71	71	Enschon 3 ^e con	71	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 72	72	Enschon 3 ^e con	72	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 73	73	Enschon 3 ^e con	73	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 74	74	Enschon 3 ^e con	74	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 75	75	Enschon 3 ^e con	75	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 76	76	Enschon 3 ^e con	76	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 77	77	Enschon 3 ^e con	77	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 78	78	Enschon 3 ^e con	78	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 79	79	Enschon 3 ^e con	79	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 80	80	Enschon 3 ^e con	80	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 81	81	Enschon 3 ^e con	81	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 82	82	Enschon 3 ^e con	82	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 83	83	Enschon 3 ^e con	83	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 84	84	Enschon 3 ^e con	84	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 85	85	Enschon 3 ^e con	85	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 86	86	Enschon 3 ^e con	86	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 87	87	Enschon 3 ^e con	87	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 88	88	Enschon 3 ^e con	88	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 89	89	Enschon 3 ^e con	89	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 90	90	Enschon 3 ^e con	90	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 91	91	Enschon 3 ^e con	91	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 92	92	Enschon 3 ^e con	92	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 93	93	Enschon 3 ^e con	93	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 94	94	Enschon 3 ^e con	94	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 95	95	Enschon 3 ^e con	95	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 96	96	Enschon 3 ^e con	96	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 97	97	Enschon 3 ^e con	97	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 98	98	Enschon 3 ^e con	98	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 99	99	Enschon 3 ^e con	99	la Ronson	1
le Maître de Musique	1	Enschon a 4 N° 100	100	Enschon 3 ^e con	100	la Ronson	1

TRATION DU SIEUR MARTIN,

ur la 8.^{me} Représentation de l'Abonnement,

RÉSENTATION DU

ASSEUR,

Desaugier, musique de M.^{rs} *Doche* et *Gavaux*.

OS fils, PHILIPPOT, BUSSY. — Mesdames KAUDELKA, ST.-VICTOR.
ASSEURS.

A TERMINÉ PAR

OISE,

A JOURNÉE,

sique de Daleyrac.

, ST.-VICTOR. — Mesdames DUHAULONDEL, KAUDELKA.

at au Spectacle.

ces que leurs Parens voudront leur faire occuper.

MONSIEUR LE MAIRE

PRÉSENTATION DU SIEUR MARTIN

en la 8. représentation de l'ouvrage

PRÉSENTATION DU

ASSUR

de l'ouvrage, composé de M. de la Roche et de M. de la Roche

et de M. de la Roche, par M. de la Roche

par M. de la Roche

et de M. de la Roche

EST

A JOURNÉE

de la Roche

et de M. de la Roche

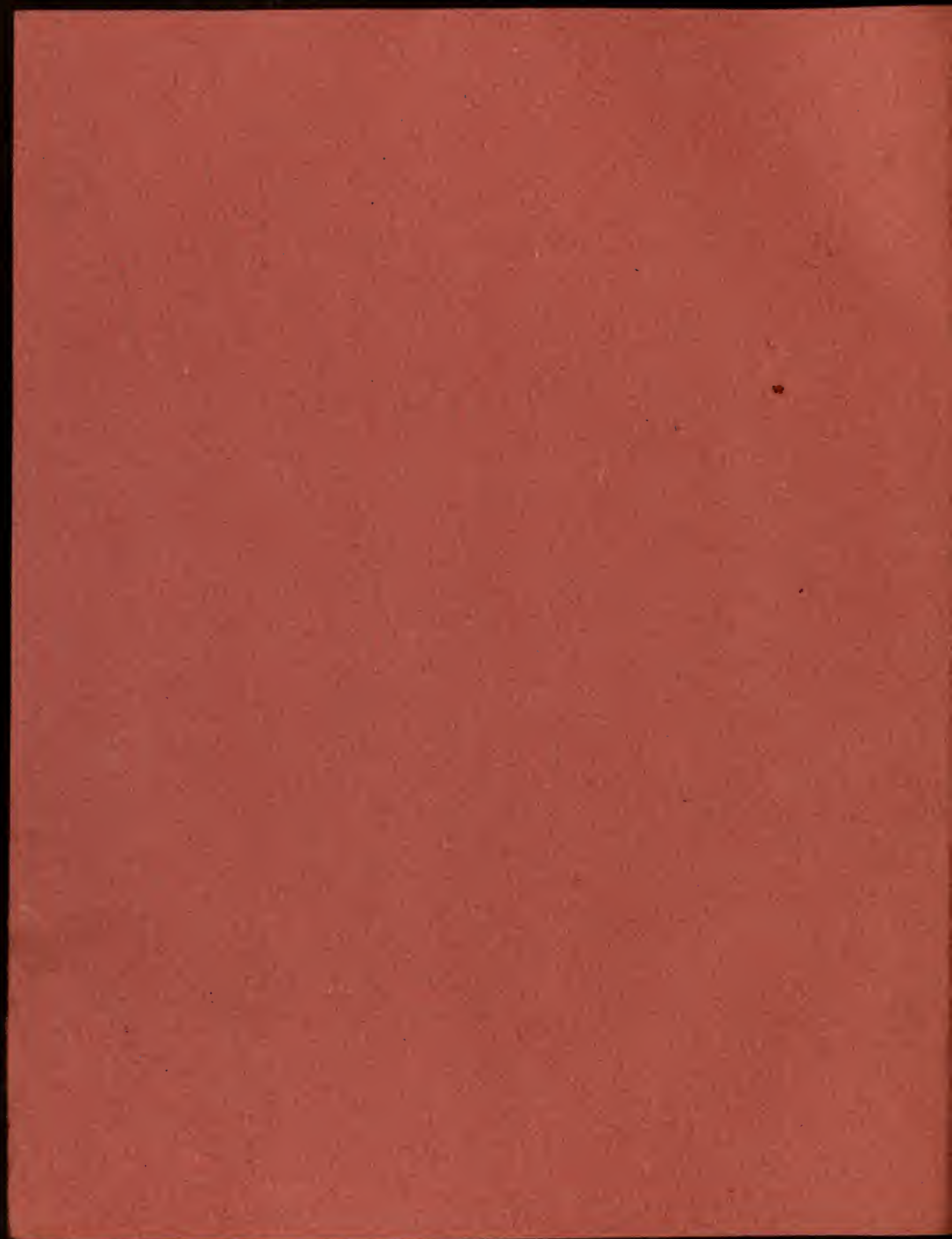
par M. de la Roche

et de M. de la Roche

et de M. de la Roche

et de M. de la Roche

Volunt 2^o
Porter



Le Forcier

1.

V^e 2^e

Ouverture

Ouverture

Violins II, Second

Andantino *Violino Secondo* 3

The musical score is written for the Violino Secondo part. It begins with the tempo marking *Andantino* and the instrument name *Violino Secondo*. The score is in 6/8 time. The first staff starts with a treble clef and a key signature of one flat. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Dynamic markings such as *F* (forte), *P* (piano), and *R* (ritardando) are used throughout. A *Rin* (ritardando) marking is also present. The score includes various musical notations such as notes, rests, and slurs. The tempo changes to *Presto* at the end of the page, indicated by a new time signature of 2/4.

et le plaisir

Violino Secondo

[illegible]

Comptre. S. Blaise

Handwritten musical score for 'Comptre. S. Blaise'. The score is written on four staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allo'. The music is written in a single system. The first staff contains a melodic line with many eighth and sixteenth notes. The second staff contains a bass line with many eighth and sixteenth notes. The third staff contains a melodic line with many eighth and sixteenth notes. The fourth staff contains a bass line with many eighth and sixteenth notes. The score is marked with 'P' (piano) and 'FF' (fortissimo) dynamics. The piece ends with a double bar line and a repeat sign.

n'y reussirés pas. Andantino Consordini

Handwritten musical score for 'L'Allegretto' by Beethoven. The score is written on four staves in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, often beamed together. Dynamic markings include 'P' (piano) at the beginning of the first staff and 'F' (forte) at the beginning of the fourth staff. The score concludes with a double bar line and a repeat sign.

6 d'être Mariée

Vol. Secondo

First system of musical notation (measures 1-16). The music is in 2/4 time, key of B-flat major. It features a melody in the upper voice and a bass line. Dynamics include *All^o*, *F*, *P*, and *Rin*. The melody is characterized by eighth and sixteenth note patterns.

de la difference

Second system of musical notation (measures 17-32). This section includes a repeat sign and first/second endings. Dynamics include *All^o*, *F*, and *P*. The notation includes various ornaments and trills.

a me refuser Adagio Consoordint

Third system of musical notation (measures 33-48). The tempo changes to *Adagio*. The music continues with a similar melodic style, featuring dynamics like *F* and *M.F*. The system concludes with a repeat sign and a final flourish.

Violino Secondo

7

lien écoute

Modera

pp

Cres

P

F

MF

FF

diminuissant

2

8

Violino Secondo

diminuendo

que j'en prenne

All.

p *f* *mf* *pp*

1 *2*

Violino Secondo

et bien du plaisir And.º

qu'il m'encoute

Moderato

10 *Suis, je, coupable*

Violino Secondo

8.

Maestoso

This musical score is for the Violino Secondo part of a piece titled "Suis, je, coupable" (I follow, I am guilty), page 10. The tempo is marked "Maestoso". The score is written in G major (one sharp) and 2/4 time. It consists of 15 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and triplets. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are several trills and slurs throughout the piece. The score concludes with a double bar line and a repeat sign. The page number "10" is in the top left corner, and the instrument name "Violino Secondo" and the measure number "8." are in the top right corner.

que julien m'abandonne *Violino Secondo* 11

And: P *Consordini*

Sans Soudi:

vous dis-je

All^o

Ada Pincé

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features 15 staves of music, organized into three systems of five staves each. The notation is complex, with many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano) are used throughout to indicate volume changes. There are also markings for *And: con sord.* (Andante with sostenuto pedal) and *Moderato*. The key signature is one sharp (F#), and the time signature is 2/4. The piece concludes with a double bar line on the final staff.

emb. des to 3^{es} Julien *Violino Secondo* 13

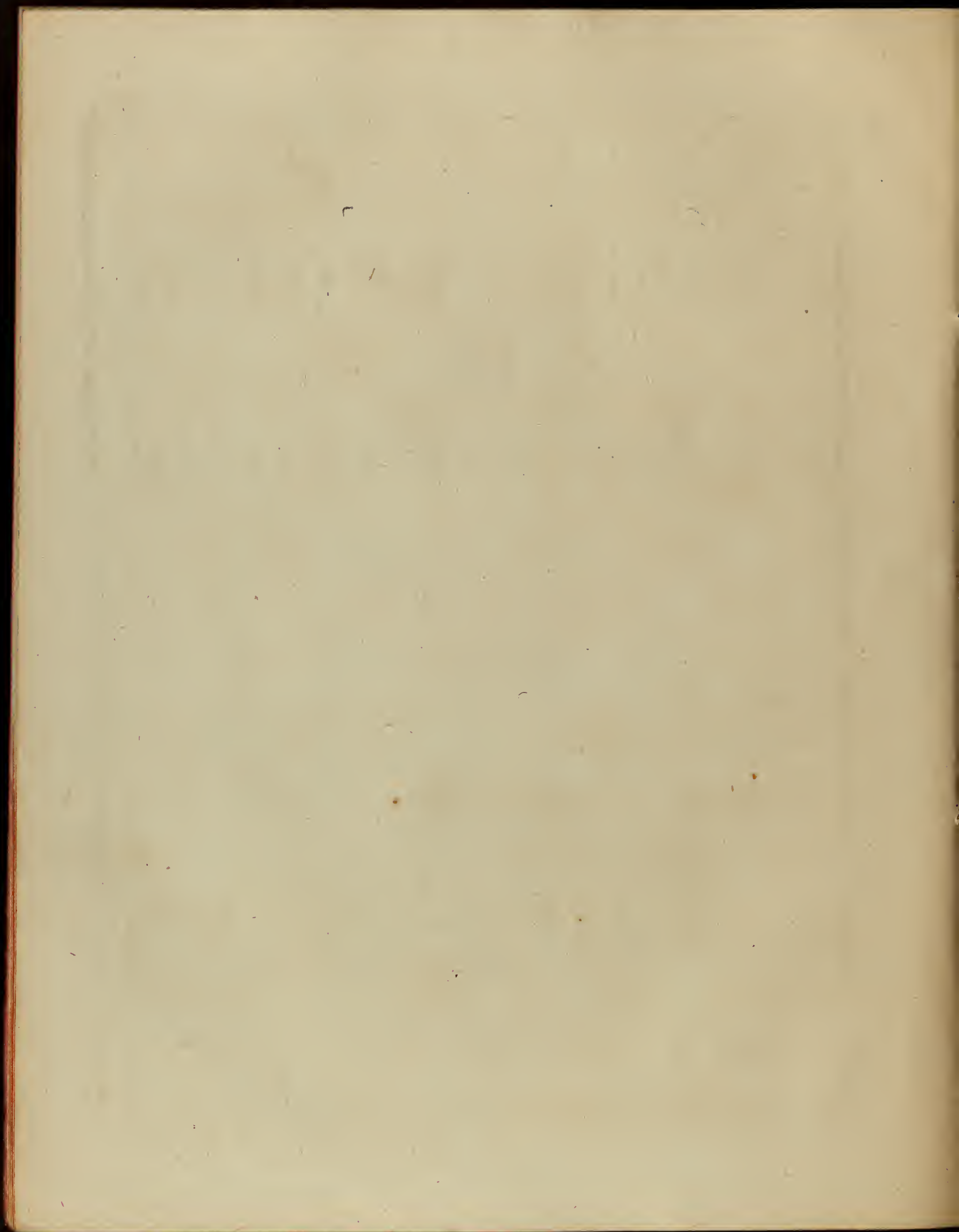
Vaudeville

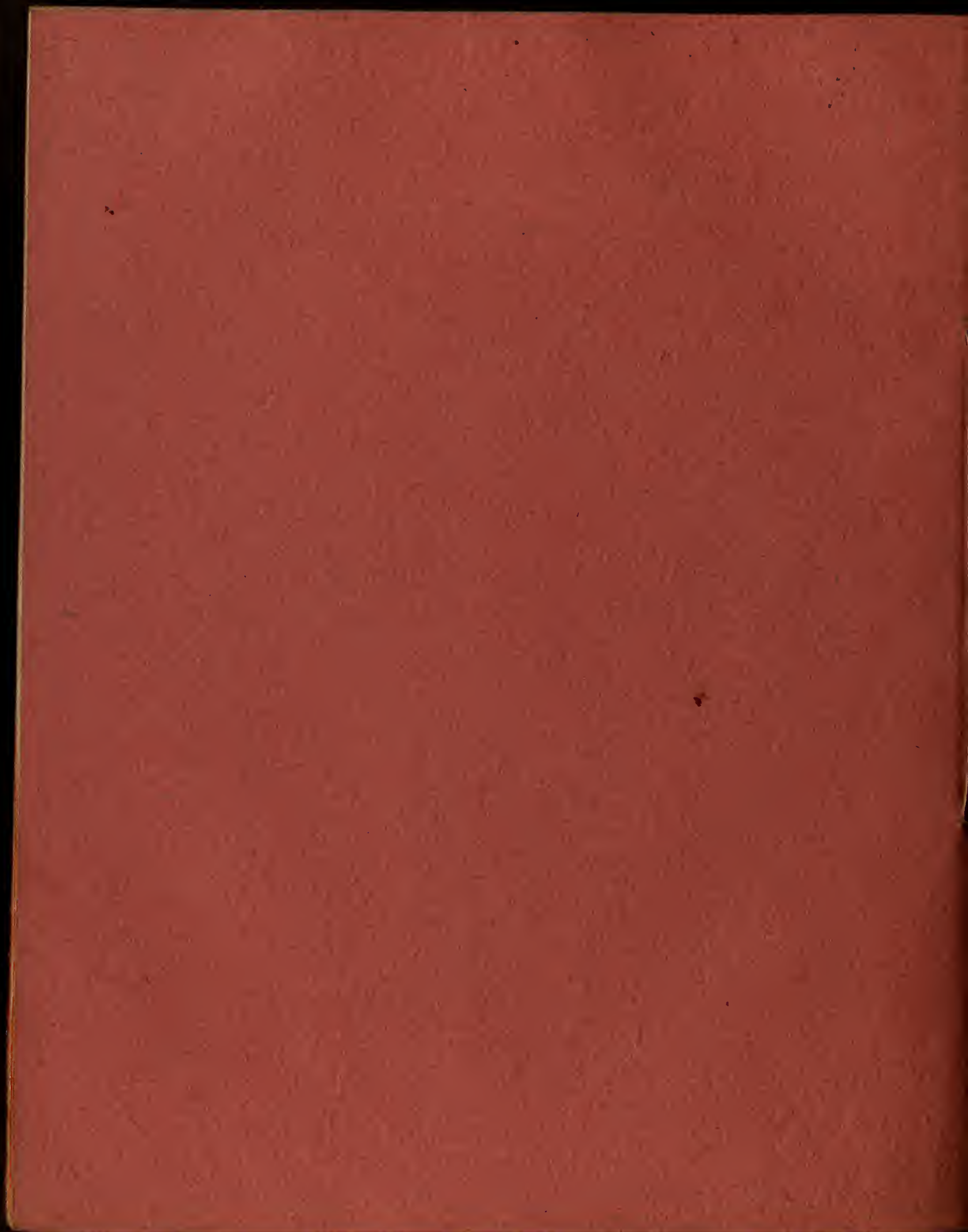
Chœur

refrain

Fin.

Detailed description: This is a page of a musical score for a Violino Secondo. The page is numbered 7 at the top. The score begins with a section titled 'emb. des to 3^{es} Julien' and 'Violino Secondo' with a measure number of 13. The music is written on ten staves. The first six staves contain a complex melodic and harmonic passage with various dynamics including piano (P), forte (F), and fortissimo (FF). The seventh staff is marked 'Vaudeville' and the eighth 'Chœur'. The ninth staff is marked 'refrain' and the tenth 'Fin.'. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are also some rests and longer note values interspersed throughout the piece.







Violon C^{es}.

LES
PARTIES
DU
SORCIER
Par
M^R PHILIDOR

*Gravées séparément pour la facilité
de l'Execution*

Prix 6th

ap M^{rs} Bini

8. parties

A PARIS

Chez Monsieur De la Chevardiniere rue du Roule a la Croix d'Or

Où se trouve sa Partition



Ouverture

Cer on sculp:

Andantino

Violino Secondo

3

This musical score is for the Violino Secondo part of a piece, marked *Andantino*. It consists of 15 staves of music. The key signature is one flat (B-flat), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a continuous, flowing style. Dynamic markings include *F* (forte), *P* (piano), *R* (ritardando), and *Rin* (rinsendo). There are also asterisks (*) above some staves, possibly indicating repeat signs or specific performance instructions. The score concludes with a double bar line.

et le plaisir *Violino Secondo*

All^o *F* *P* *F* *P* *Rin P*

Rin F P F P

P F P F P F P F P

Cres F FF

P FF MF F

FF P MF Cres F P F P

F FF

PP

FF P

Cres MF PP

F FF P

F P P

Violino Secondo

5

Violino Secondo musical score, measures 1-10. The music is in G major (one sharp) and 4/4 time. It features a complex, fast-moving melody with many sixteenth and thirty-second notes. Dynamic markings include *FP*, *F*, *P*, *FF*, *Cres*, and *MF*. There are also triplets marked with a '3'.

Violino Secondo musical score, measures 11-20. The music continues with similar fast-moving patterns. Dynamic markings include *Cres*, *F*, *P*, *FF*, and *MF*. A section marked with an asterisk (*) begins, labeled *Compere. S. Blaise*. The tempo marking *All.* (Allegretto) is present. The music ends with a double bar line and a repeat sign.

Violino Secondo musical score, measures 21-30. The music continues with similar fast-moving patterns. Dynamic markings include *P*, *FF*, and *F*. A section marked with an asterisk (*) begins, labeled *Compere* and *mais moi*. The tempo marking *Andantino* is present. The music ends with a double bar line and a repeat sign.

[illegible]

7

[illegible]

crescend. diminuante P F P F P F P

P F P F P F P F P F P F P

F P P F P P 2 F MF F

F P P F P F *crescend. diminuante* P F P F P F P

P F P F P P PP

P

P 1

1

1

que j'en prenne

All.º P P P MF

MF P

MF P

P MF

Violino Secondo

9

Measures 1-5 of the Violino Secondo part. The music is in G major, 4/4 time. It features a series of eighth-note patterns. Dynamic markings include *P* (piano) at measure 1, *MF* (mezzo-forte) at measure 2, and *FF* (fortissimo) at measure 5.

Measure 6 of the Violino Secondo part, continuing the eighth-note patterns.

Measures 7-8 of the Violino Secondo part. Measure 7 includes the text *et bien du plaisir And.^o* and a *2/4* time signature change. Dynamic markings include *F* (forte) at measure 7 and *P* (piano) at measure 8.

Measures 9-10 of the Violino Secondo part, continuing the eighth-note patterns.

Measures 11-12 of the Violino Secondo part. Measure 11 includes the text *qu'il m'encoute* and a *2/4* time signature change. Dynamic markings include *F* (forte) at measure 11 and *Modérato* at measure 12.

Measures 13-14 of the Violino Secondo part. Dynamic markings include *FF* (fortissimo) at measure 13, *P* (piano) at measure 14, and *F* (forte) at the end of measure 14.

Measures 15-16 of the Violino Secondo part. Dynamic markings include *P* (piano) at measure 15, *F* (forte) at measure 16, and *P* (piano) at the end of measure 16.

Measures 17-18 of the Violino Secondo part, continuing the eighth-note patterns.

Measures 19-20 of the Violino Secondo part. Dynamic markings include *F* (forte) at measure 19 and *F* (forte) at the end of measure 20.

Measures 21-22 of the Violino Secondo part. Dynamic markings include *FF* (fortissimo) at measure 21 and *P* (piano) at measure 22.

Measures 23-24 of the Violino Secondo part, continuing the eighth-note patterns.

Measures 25-26 of the Violino Secondo part. Dynamic markings include *FF* (fortissimo) at measure 25 and *FF* (fortissimo) at the end of measure 26.

10 *Suis je coupable*

Violino Secondo

Maestoso

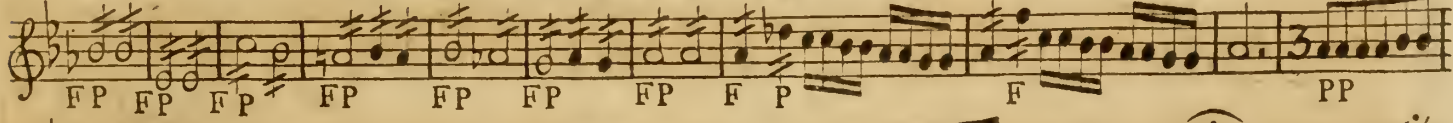
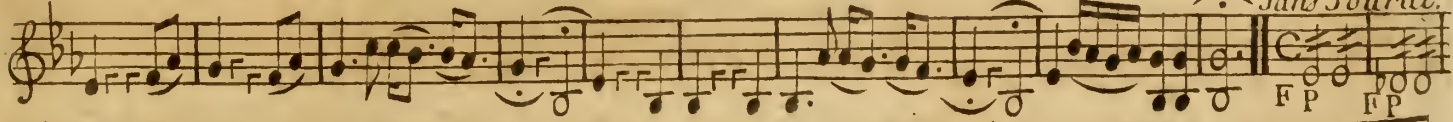
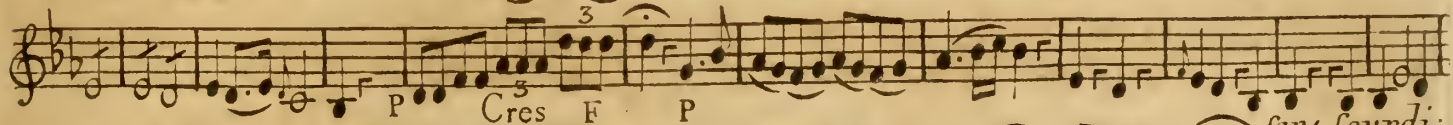
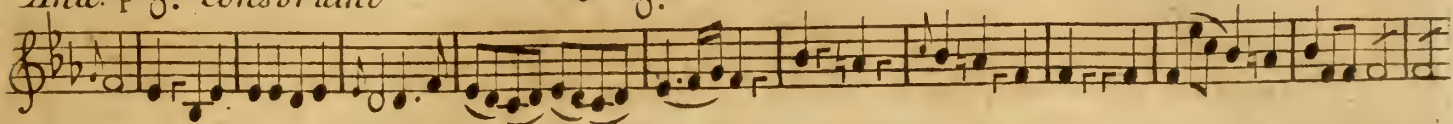
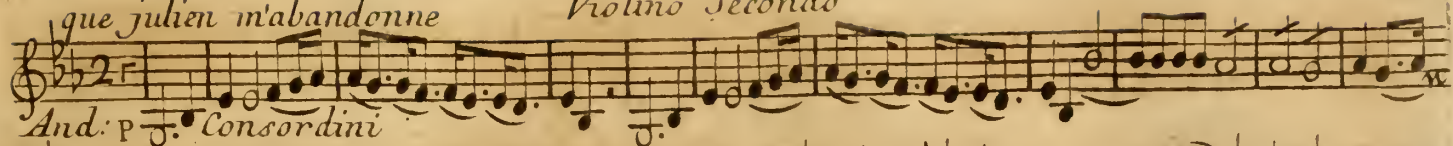
The musical score for Violino Secondo, page 10, is written in 2/4 time and B-flat major. It begins with a *Maestoso* tempo marking. The score consists of 15 staves of music. The first staff contains a treble clef, a key signature of one flat, and a 2/4 time signature. The music is composed of eighth and sixteenth notes, with some triplet markings. Dynamics include *p* (piano) and *f* (forte). The second staff continues the melodic line with similar notation. The third staff introduces a change in rhythm with more sixteenth notes. The fourth staff features a *mf* (mezzo-forte) dynamic. The fifth staff has a *p* dynamic. The sixth staff includes a *f* dynamic. The seventh staff has a *p* dynamic. The eighth staff includes a *f* dynamic. The ninth staff has a *p* dynamic. The tenth staff includes a *f* dynamic. The eleventh staff has a *p* dynamic. The twelfth staff includes a *f* dynamic. The thirteenth staff has a *p* dynamic. The fourteenth staff includes a *f* dynamic. The fifteenth staff has a *p* dynamic. The score concludes with a double bar line.

qu'on en ait

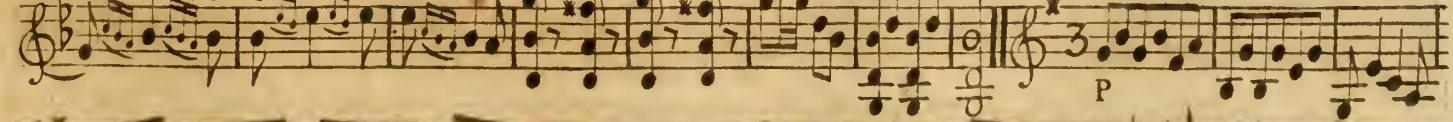
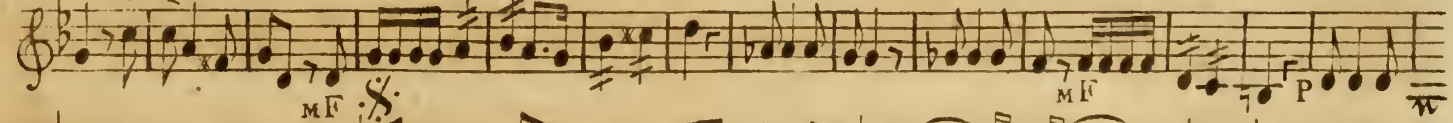
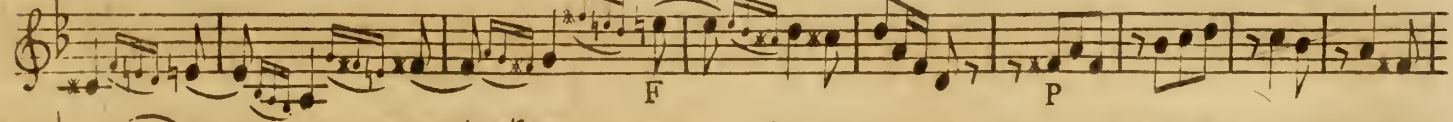
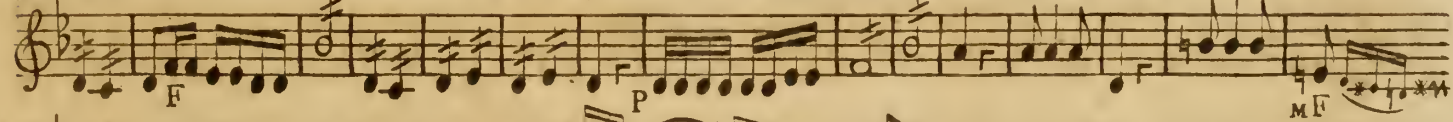
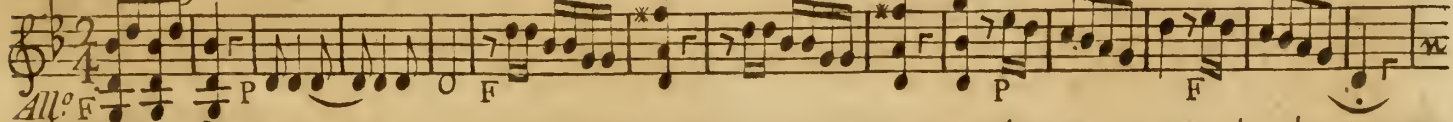
que julien m'abandonne

Violino Secondo

And. p Consordini



vous dis-je



Ada Pincé

[illegible]

embrassés to 3us Julien

Violino Secondo

1 13

Musical score for Violino Secondo, measures 1-13. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a variety of notes, rests, and dynamic markings including *F* (forte), *P* (piano), and *w* (whole note). The notation includes slurs, ties, and fingerings (e.g., 1, 2). The piece concludes with a double bar line at the end of the tenth staff.

Vaudeville

Musical score for Vaudeville, measures 14-27. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is characterized by a lively, rhythmic melody with many eighth and sixteenth notes. Dynamic markings include *F* (forte), *P* (piano), and *FF* (fortissimo). The piece includes a section labeled *Chœur* (Chorus) and a *refrain*. The score ends with a double bar line and the word *Fin.* below the final staff.

Handwritten musical notation on a single page. The notation is written in a cursive, historical style, likely from the 18th or 19th century. It consists of several staves, each beginning with a clef (likely a soprano or alto clef) and a key signature. The notes and rests are written in a fluid, connected manner, characteristic of early manuscript notation. The page is aged and shows signs of wear, including discoloration and some faint smudges.

Alto

LES
PARTIES
DU
SORCIER
Par
M^R PHILIDOR

*Gravées séparément pour la facilité
de l'Execution*

Prix 6th

ap. M. Binz

8. parties

A PARIS

Chez Monsieur De la Chevardiniere rue du Roule à la Croix du

Où se trouve sa Partition

Cat. 1781

2 Ouverture

Alto

This musical score is for the second movement of an overture, titled "2 Ouverture" and marked "Alto". The music is written for a single melodic line, likely for a violin or flute, as indicated by the "Alto" marking. The score consists of 15 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Alto". The music is characterized by rapid, flowing passages with many sixteenth and thirty-second notes. Dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte) are used throughout. There are also first ending brackets marked with "1". The tempo changes to "Andantino" at the bottom of the page, where the time signature changes to 6/8. The key signature remains one sharp. The music continues with a more relaxed, flowing character, still featuring many sixteenth notes. The score ends with a double bar line.

3

Alto

P. R. in P. R. P. R. P. P. R. P. R. P.

R. P. P. R. P. P. R. P. F

P. R. P. R. P. R. P.

P. R. P. R. P. R. P. P. R. P. P. R. P.

R. P. F F

PP

F P

F Presto FF

P

MF F P F P FF

et le Plaisir.

All.^o F P F P FF MF

P F P F

Alto

The musical score for the Alto voice part consists of 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *p* (piano), *mf* (mezzo-forte), and *cres* (crescendo). The score is written in a single system, with the music flowing across the staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a variety of musical textures, including melodic lines, harmonic support, and dynamic contrasts. The final staff concludes with a *p* (piano) marking and a fermata.

pp *Comperé* *Blaise*

All^o *p*

p *mais moi*

Alto

n'i reussirés pas

And: P Consordini

d'être Mariée

All^o

difference

All^o

a me refuser

Adagio P Consordini

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in multiple staves, each containing complex rhythmic patterns and dynamic markings. The dynamics include *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), *cres* (crescendo), *f* (forte), and *ff* (fortissimo). The notation includes various note values, rests, and articulation marks. The piece appears to be in a minor key, as indicated by the key signature. The overall style is characteristic of late 19th or early 20th-century musical notation. The page is numbered '1' in the top right corner. The bottom of the page features the text 'J'en Prenne' and 'All°' (Allegro), suggesting a change in tempo or mood. The notation is dense and intricate, with many slurs and ties connecting notes across measures. The paper is aged and slightly discolored, with some visible wear and tear. The ink is dark, and the notation is clearly legible. The page is a single leaf, likely from a larger manuscript or score. The overall impression is one of a highly technical and expressive musical work. The notation is written in a clear, professional hand, typical of a composer or arranger. The use of dynamic markings and articulation marks suggests a focus on the performance of the piece. The complex rhythmic patterns and the variety of note values indicate a challenging and engaging musical experience. The page is a testament to the skill and creativity of the composer or arranger. The overall quality of the notation is high, and the page is well-preserved. The image provides a detailed view of the musical notation, allowing for a close examination of the notation and the dynamics. The page is a valuable resource for musicians and music scholars alike. The notation is a clear and concise representation of the musical ideas, and the dynamics provide important information about the intended performance. The page is a beautiful example of musical notation, and it is a pleasure to look at. The notation is a work of art in itself, and it is a testament to the power of music. The page is a reminder of the beauty and complexity of music, and it is a source of inspiration for all who love music. The notation is a clear and concise representation of the musical ideas, and the dynamics provide important information about the intended performance. The page is a beautiful example of musical notation, and it is a pleasure to look at. The notation is a work of art in itself, and it is a testament to the power of music. The page is a reminder of the beauty and complexity of music, and it is a source of inspiration for all who love music.

Alto

p *mf* *p* *mf* *ff*

p *mf* *ff*

du plaisir

p *mf* *ff*

And *3 fois*

p *mf* *ff*

Mod *ff*

p *mf* *ff*

p *mf* *ff*

8

*coupable Moderato**Allo*

qu'on en ait

Moderato

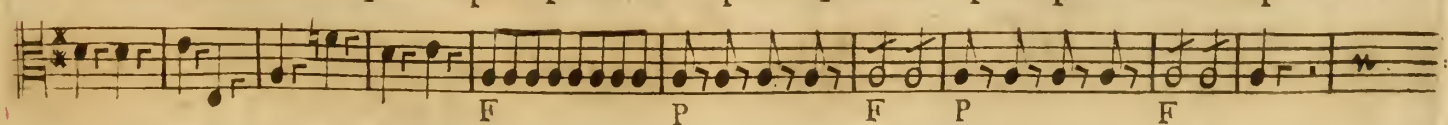
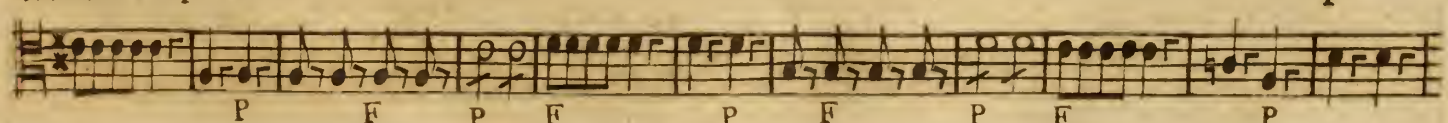
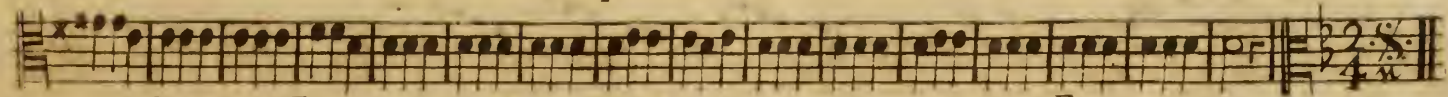
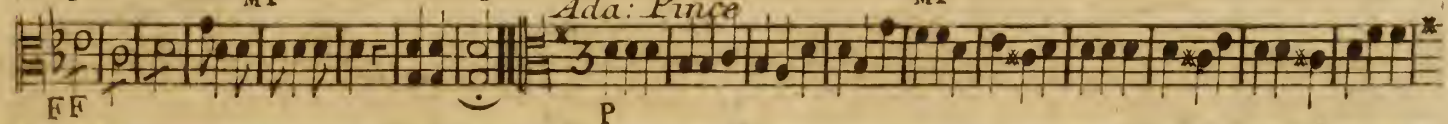
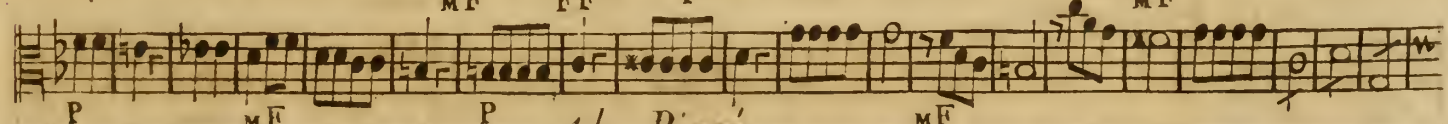
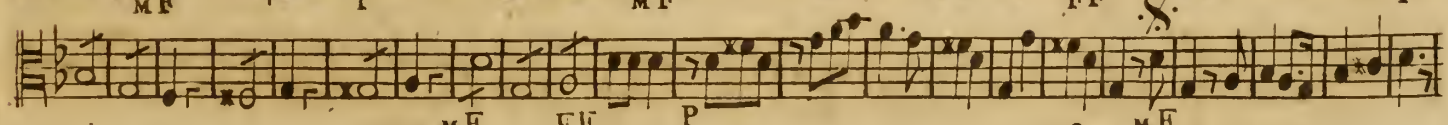
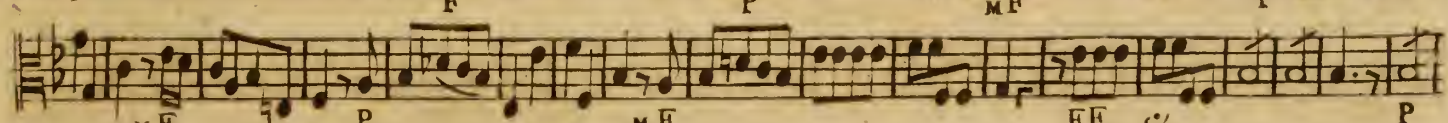
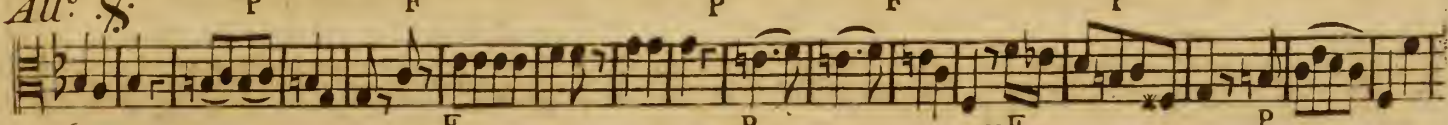
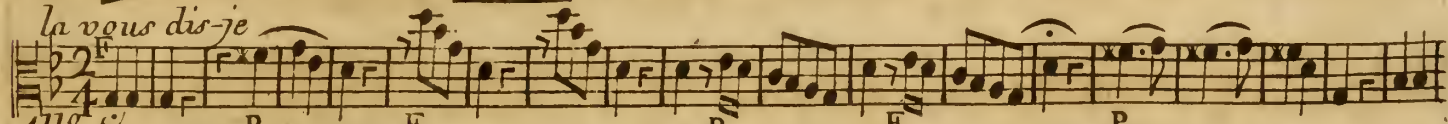
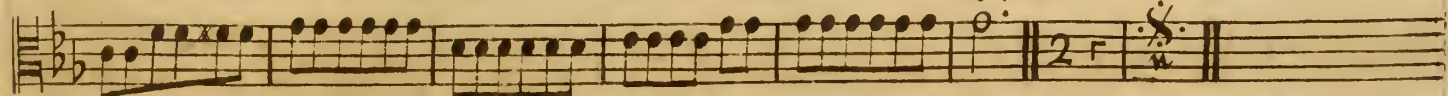
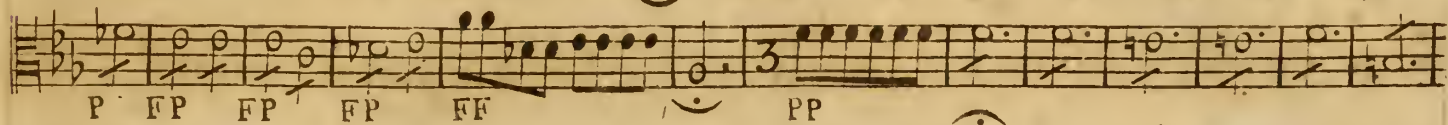
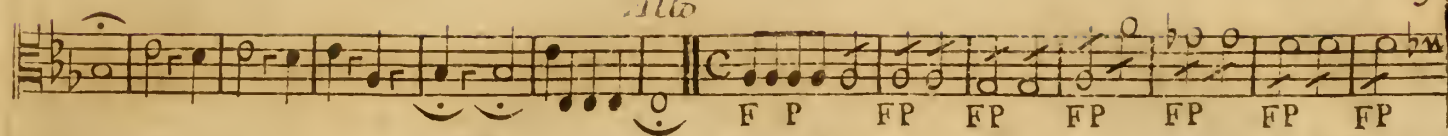
m'abandonne

And: P. Consordin

P Cres F P

Alto

9



Julien. 1

Vaudeville

Refrain FF Chœur.

Fin.

Ceron Sculptit

AVENUE

Opéra, mu

M. LEROUX

Acteurs : Messieurs Leroux, Rouss

Mademoiselle

Judi prochain LE PIED DE MOUTON, ou LES AVENTURES

et Marraiville. Cet Ouvrage sera orné de dix-neuf Changemens

Messieurs et Dames abonnés sont priés de montrer leur Quitances

Les Enfants au dessous de l'âge de 12 ans, entreront au Spectacle à mo

La Grille de Fer, à l'entrée du Cours, sera ouverte jusqu'après

L'Administration a l'honneur de prévenir MM. les Abonnés qu'elle vient d'em

plusieurs Pièces qui lui ont été demandées, telles que Stratonice, Zoraïne

PRIX DES PLACES : Premières Loges 2 francs; — Second

ON COMMENCERA





THESE ARE THE PRINCIPLES OF THE ART OF
WRITING IN THE HANDED MANNER
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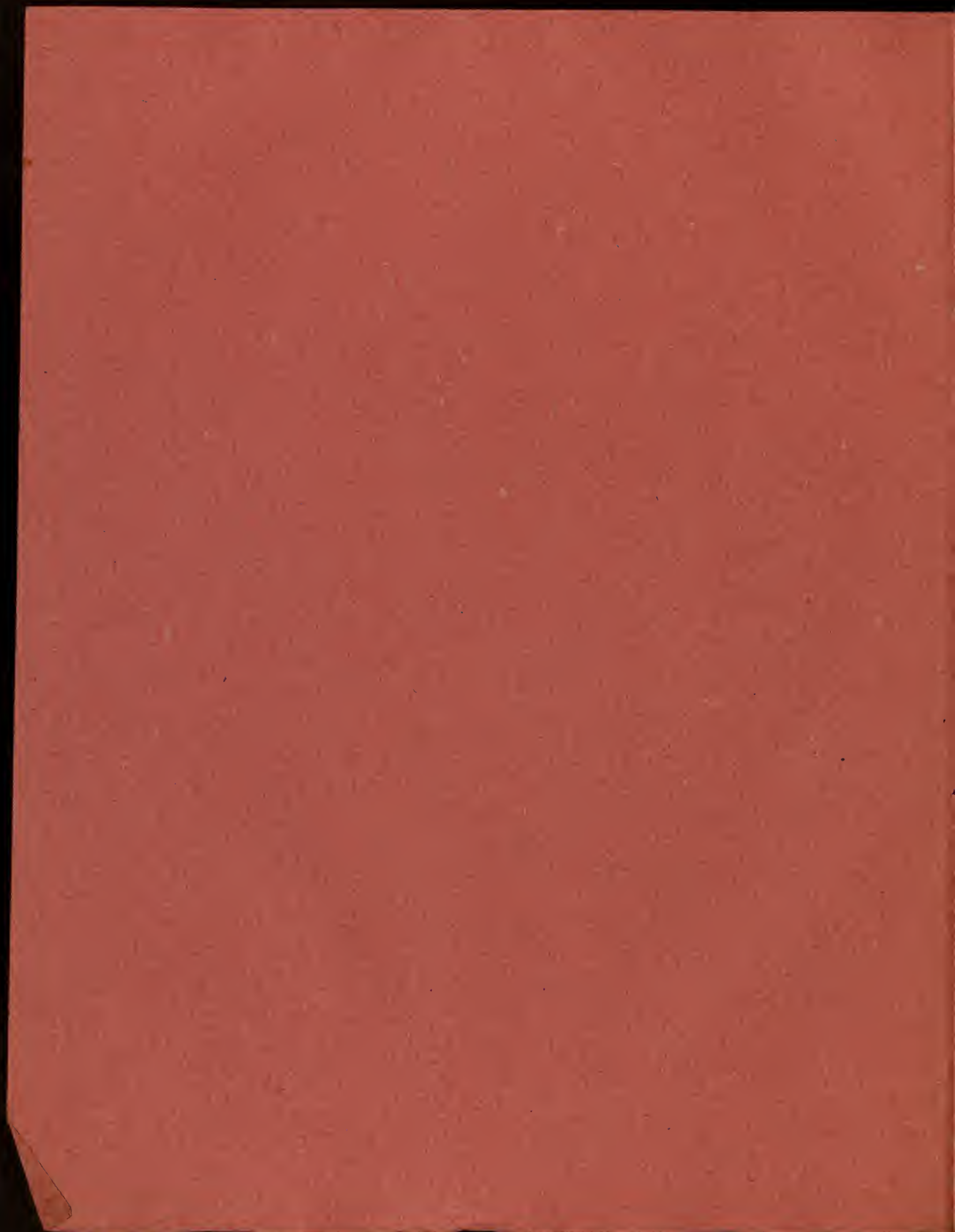
AND THE SEVERAL PARTS OF THE
ART OF WRITING IN THE HANDED MANNER

AND THE SEVERAL PARTS OF THE
ART OF WRITING IN THE HANDED MANNER

V A E

W V I

Bass
Corder



~~Sutton~~

9 e Tourant.

Balle

2

Ouverture

Basso

Basson

Andantino

Basso è Fagotto

3

This musical score is for a Bassoon (Basso è Fagotto) and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used include *P* (Piano), *F* (Forte), *PP* (Pianissimo), *FF* (Fortissimo), *mf* (mezzo-forte), and *p* (piano). Articulation and phrasing are indicated by slurs, accents, and breath marks (marked with an asterisk *). The score includes a section marked *Presto* in 2/4 time, characterized by a faster tempo and more rhythmic patterns. The notation is written in a key with one flat (B-flat) and includes various musical notations such as slurs, accents, and breath marks. The score is divided into systems, with some systems containing multiple staves. The overall structure suggests a complex piece with varying dynamics and articulation.

† et le ~~ϕ~~ Plaisir

Basso

All.

This image shows a page of musical notation for a piano piece. The music is written on 12 staves, all in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters: *All.*, *F*, *P*, *mf*, *F*, *FF*, and *Cres*. There are also articulation marks like staccato dots and slurs. The piece concludes with a double bar line and repeat dots.

Comperre Blaise

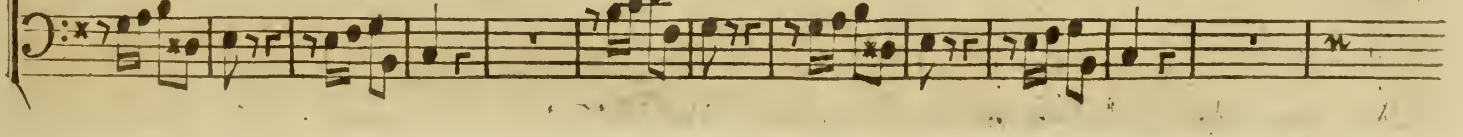
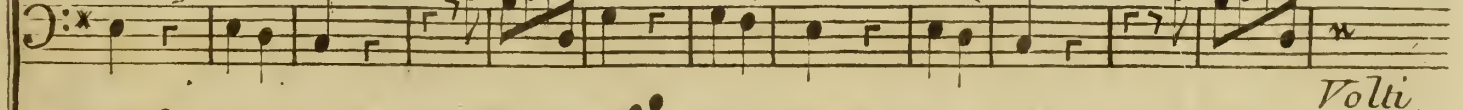
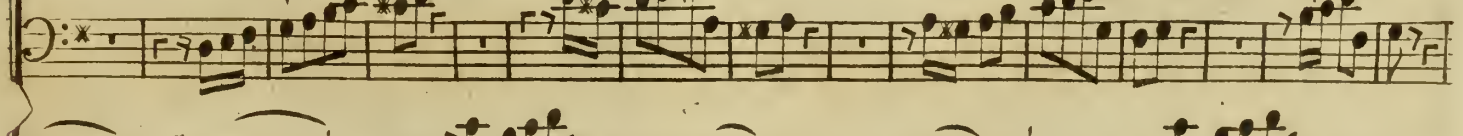
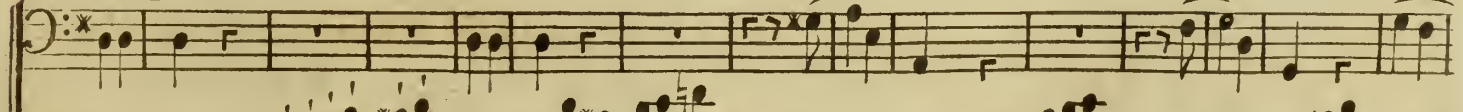
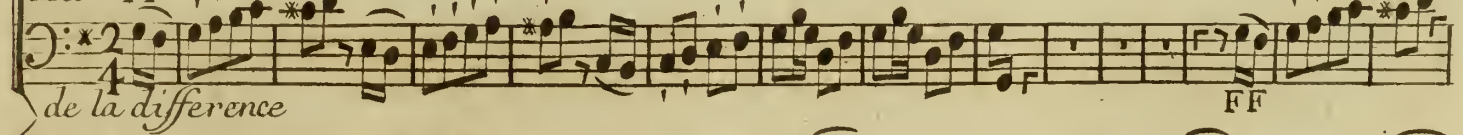
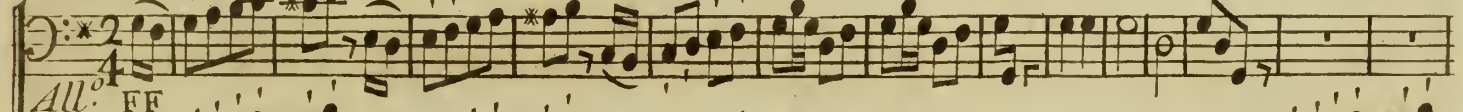
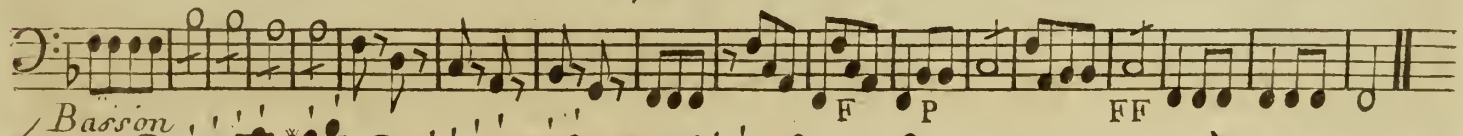
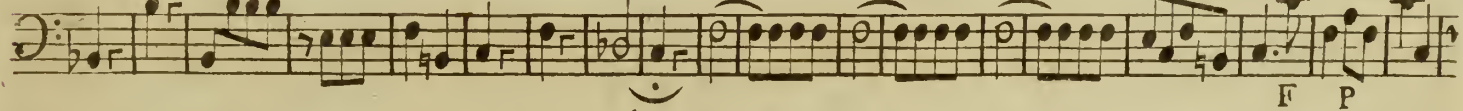
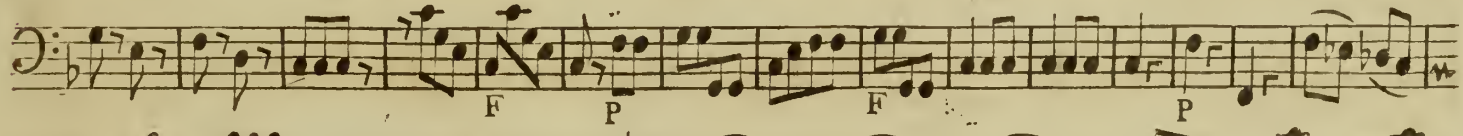
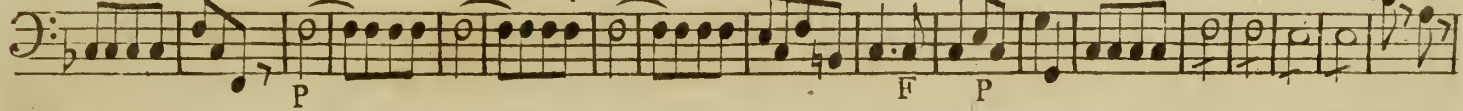
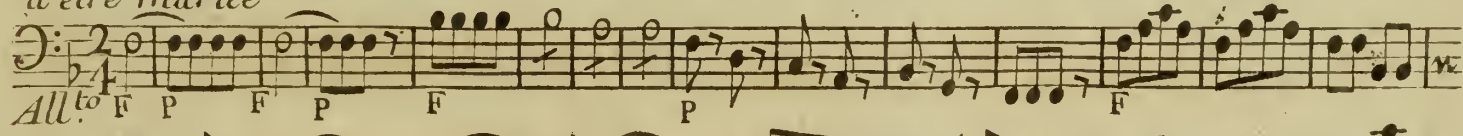
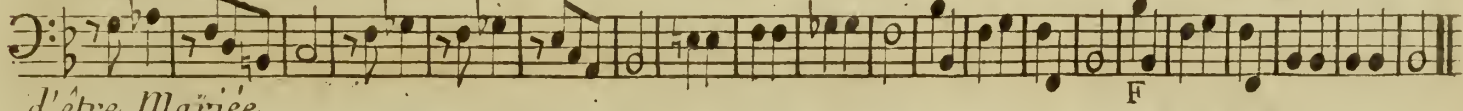
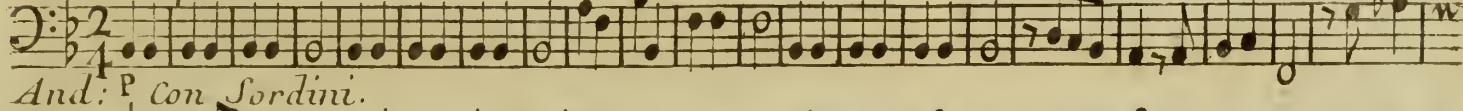
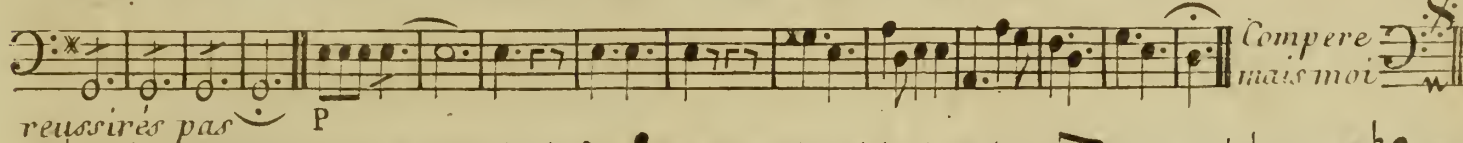
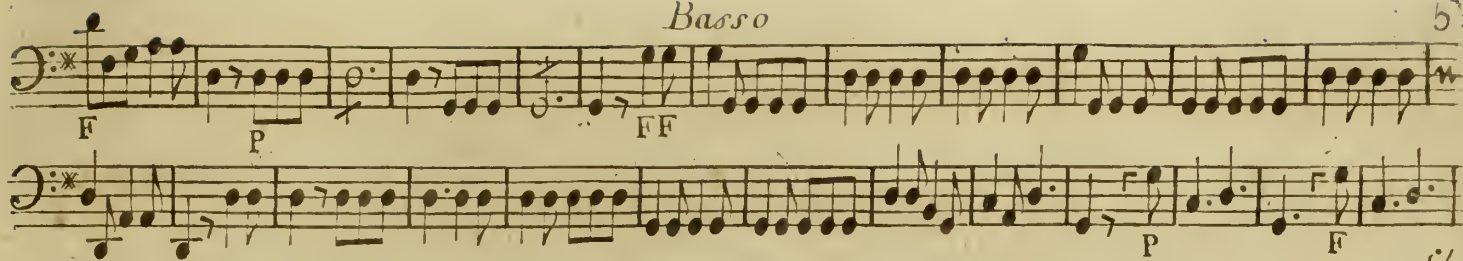
Comptre Dance

All: S. p



Basso

5



Volli

Basso è Fagotto

Ada:
a me refuser

Ada: Consordini

la 3^e Fois

lien écoute

Moderato

PP P Cres P Cres P Cres P Cres F P Cres F P

Basso è Fagotto

7

FF

M.F.

Cres F p F F *diminui*: P Cres

P Cres F P P Cres F P

P

FF P

F P F P F P F P

F P M.F. P M.F. P F P

P Cres F Cres F P F

P Cres F P P Cres F P

P Cres F P

diminuendo P Cres F

P Cres F P P Cres F P

Cres FF P F P

Volti Presto Per il Minore

8 Minore Basso e Fagotto

que J'en prenne

et bien du Plaisir.

m'en coute

Mode: FF

[illegible]

10 *m'abandonne* *Basso è Fagotto*

Andā. § te P

Consor P dinu

P Cres F P

sans sourdine Allegro

FF FP FP FP FP FP FP FP FF Ada. PP

la vous dis je. §

All^o F P F P F P F P

P MF P MF P MF P MF FF

MF reprise P MF P

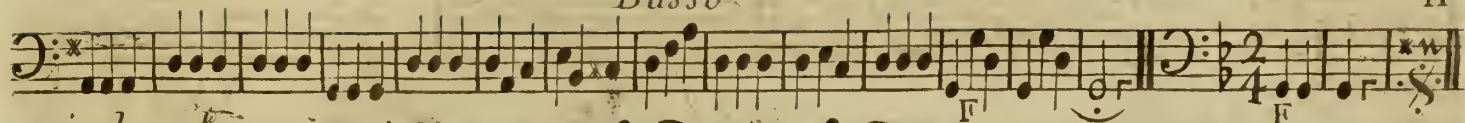
Pince MF FF

Adagio

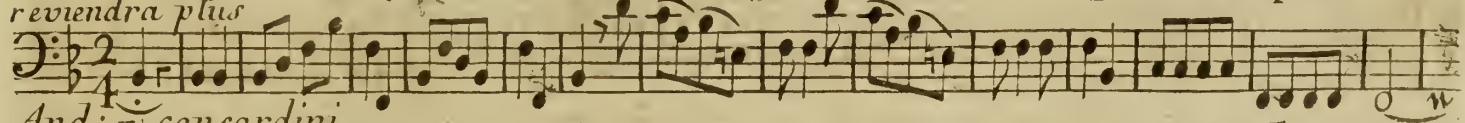
This musical score is for the Bassoon part of a piece. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andā' (Andante) with a section symbol (§). The first staff contains the melody for 'm'abandonne'. The second staff is for 'Consor P dinu'. The third staff has dynamics 'P Cres F P'. The fourth staff is for 'sans sourdine Allegro'. The fifth staff has dynamics 'FF FP FP FP FP FP FP FP FF Ada. PP'. The sixth staff is for 'la vous dis je. §' with a tempo change to 'All^o' (Allegro). The seventh staff has dynamics 'F P F P F P F P'. The eighth staff has dynamics 'P MF P MF P MF P MF FF'. The ninth staff has dynamics 'MF reprise P MF P'. The tenth staff has dynamics 'Pince MF FF'. The eleventh staff is for 'Adagio' with a 3/4 time signature. The score includes various musical notations such as slurs, ties, and articulation marks.

Basso

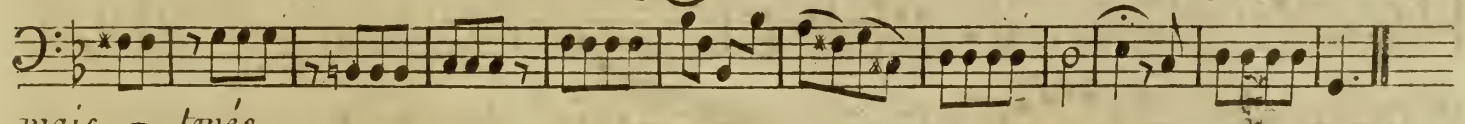
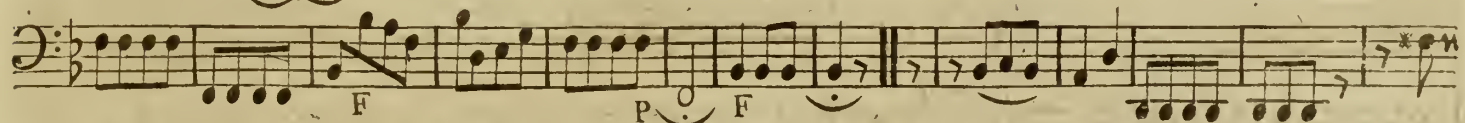
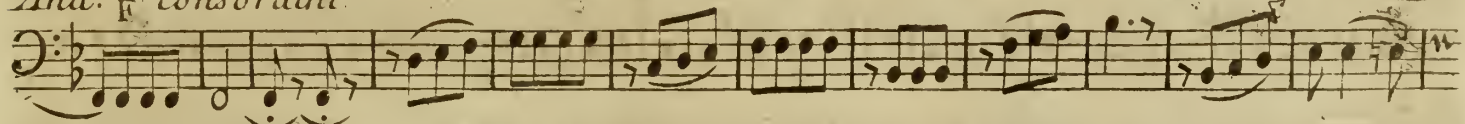
11



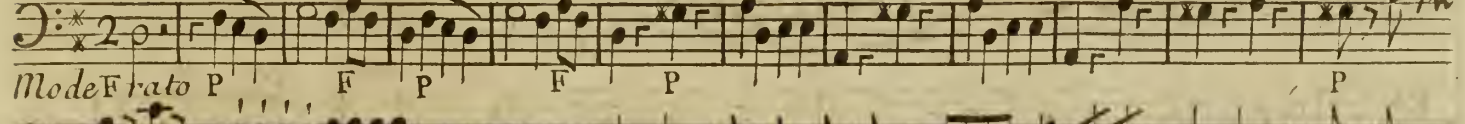
reviendra plus



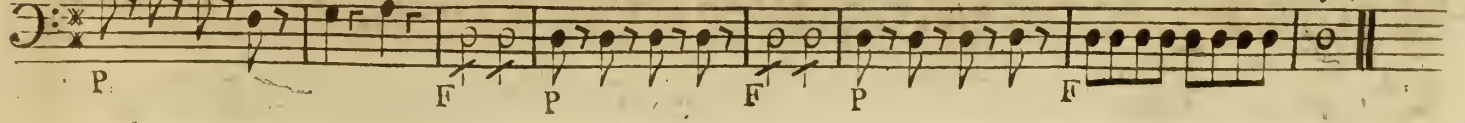
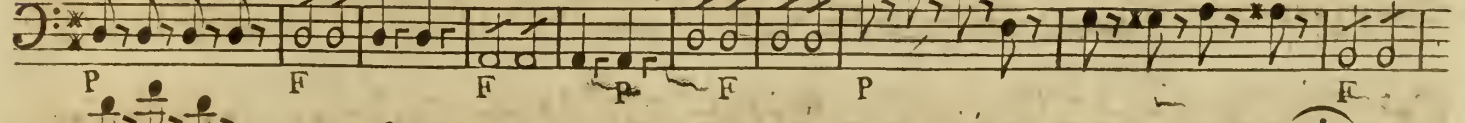
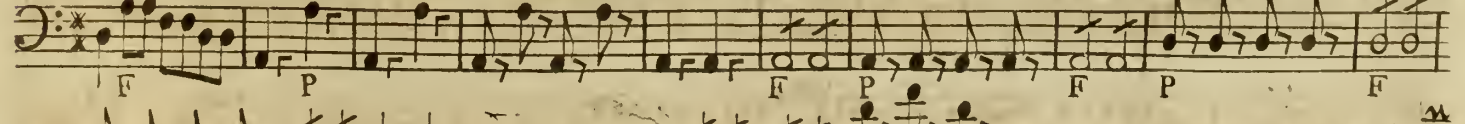
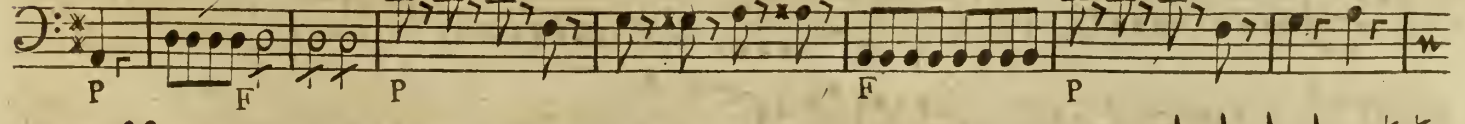
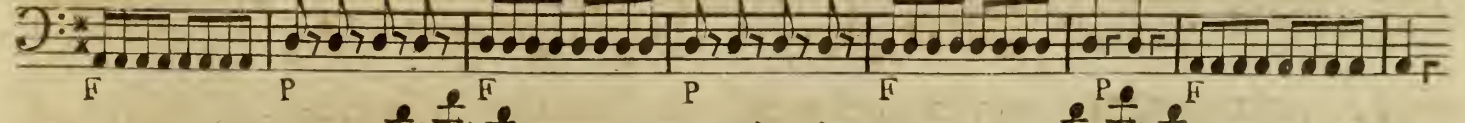
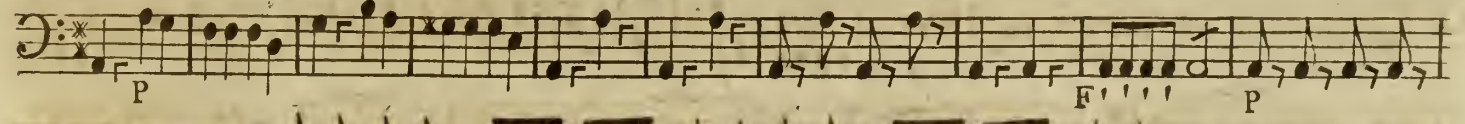
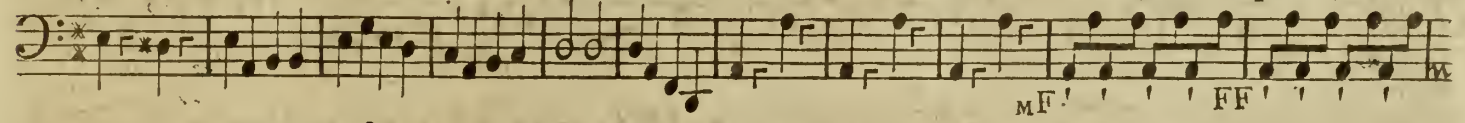
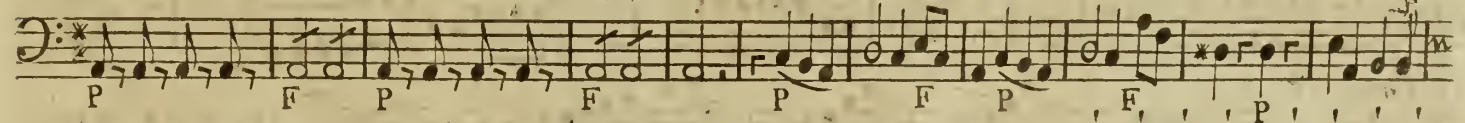
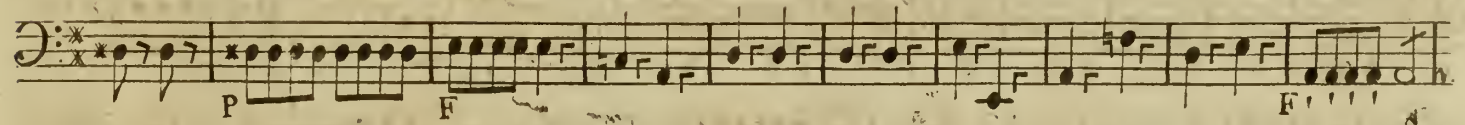
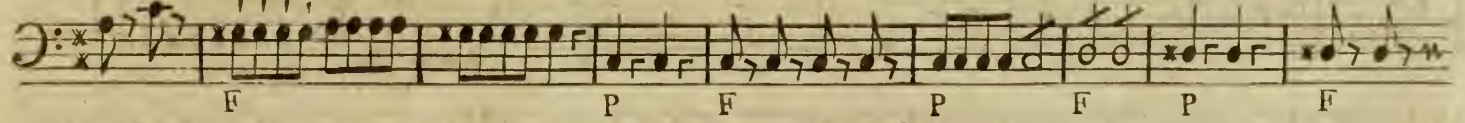
And: *F* consordini



mais *tenes*



Mode *F*rato



12 tous Julien 1

Basso

Presto F

P

F

P

FF

p

FF

p

F

P

P

F

F

F.

FF

Vaudeville

F

P

F

refrain

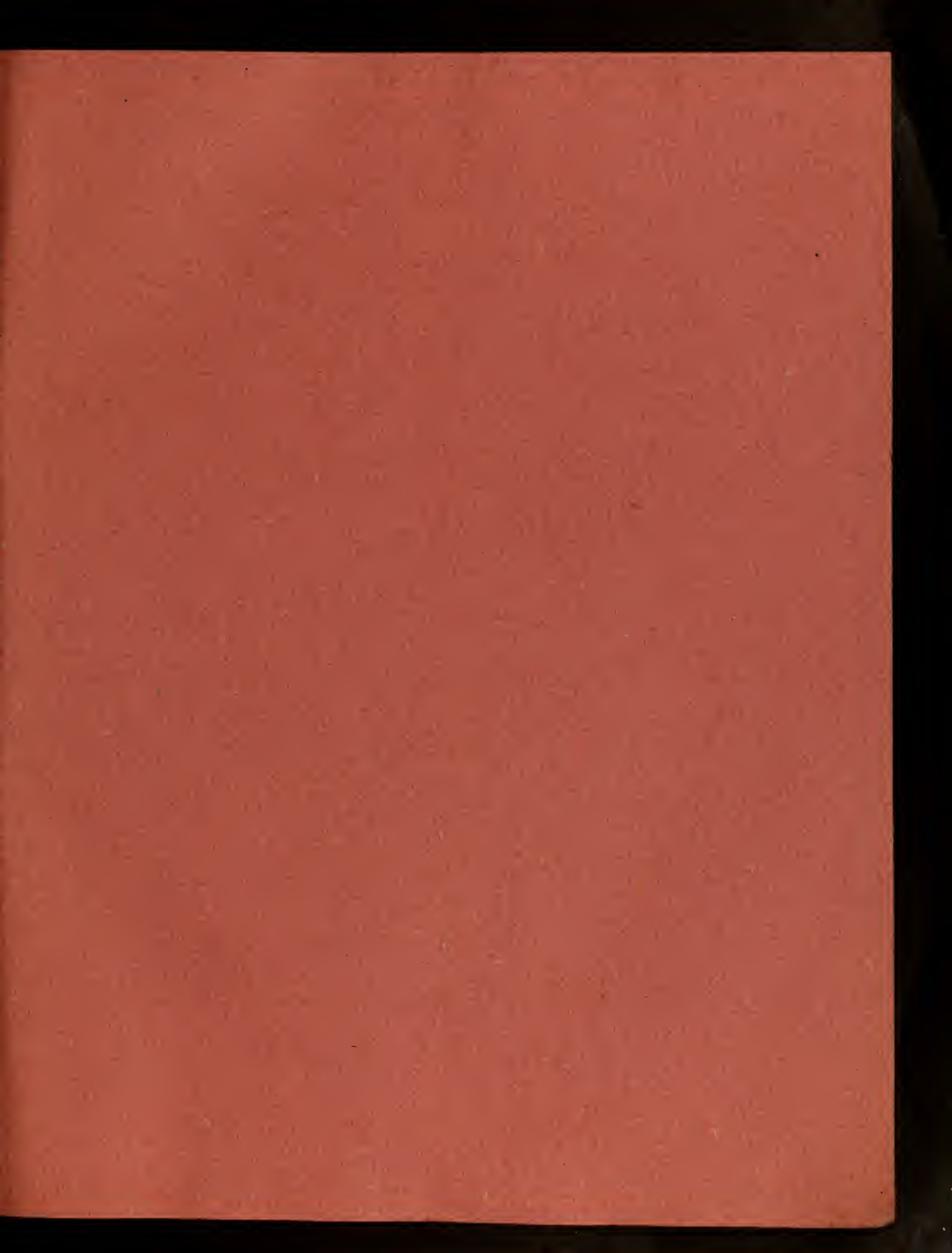
FF Chœur

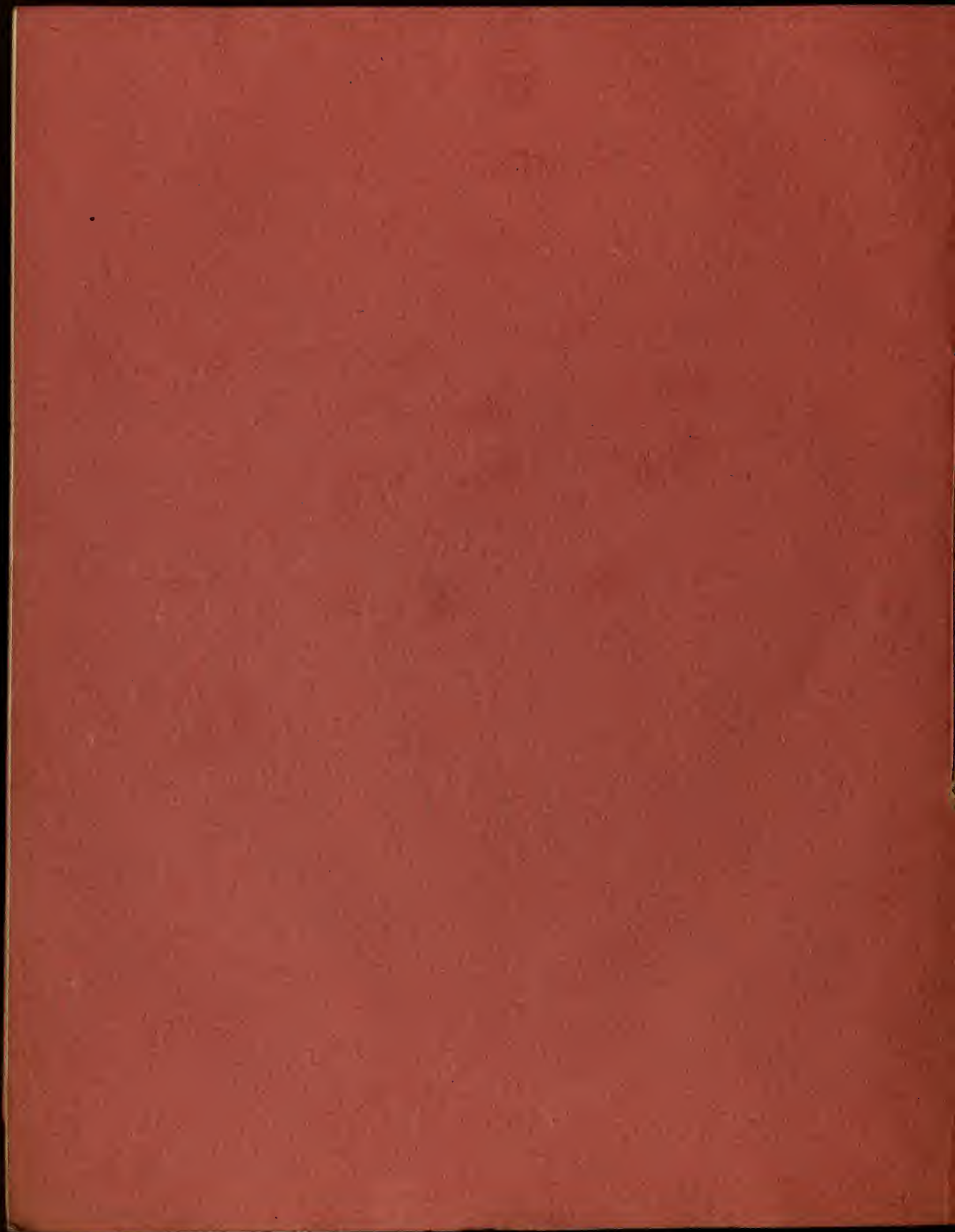
1

1

Fin.

Ceron sculp:





Basse

LES
PARTIES
DU
SORCIER
Par
M^R PHILIDOR

*Gravée séparément pour la facilité
de l'exécution*

Prix 6th

ap. ABini

8. parties

A PARIS

Chez Monsieur De la Chevandiere rue du Roule a la Croix d'Or

Où se trouve sa Partition

Cat. p. 10

Ouverture

Basso

2

Ouverture

Basso

1

2

1

2

1

1

FF

4

4

1

FF

1

2

1

2

1

P

F

P

F

P

F

P

F

2 2 2 2

2 2

[illegible]

Basso e Fagotto

3

Handwritten musical score for Bassoon and Bass. The score is written on 14 staves. The first staff is for the Bassoon (Basso) and the second for the Bass (Fagotto). The music is in 6/8 time and features various dynamics and articulations. The score includes a section marked 'Presto' and a section marked '1'.

Dynamics and markings include: *P*, *PP*, *PRin*, *P Rin P*, *P.R.P.*, *R.P.*, *FF*, *F*, *mf*, *1*, *2*.

4^e et le Paisir Basso

All.^o

Cres

Compere Blaise

All.^o

Basso

5

First system of musical notation for Bass.

Second system of musical notation for Bass.

Third system of musical notation for Bass.

Fourth system of musical notation for Bass.

Fifth system of musical notation for Bass.

Sixth system of musical notation for Bass.

Seventh system of musical notation for Bass.

Eighth system of musical notation for Bass.

Ninth system of musical notation for Bass.

Tenth system of musical notation for Bass.

Eleventh system of musical notation for Bass.

Twelfth system of musical notation for Bass.

Thirteenth system of musical notation for Bass.

Fourteenth system of musical notation for Bass.

Fifteenth system of musical notation for Bass.

Sixteenth system of musical notation for Bass.

Seventeenth system of musical notation for Bass.

Eighteenth system of musical notation for Bass.

Nineteenth system of musical notation for Bass.

Twentieth system of musical notation for Bass.

reussirés pas

And: *P* Con Sordini.

d'être Mariée

All^{to}

de la différence

Compere
mais moi

Volli

en
me
b

Basso è Fagotto

Handwritten musical score for Bassoon (Basso è Fagotto). The score is written on ten staves, with the first five staves containing instrumental music and the last five staves containing vocal music with lyrics. The key signature is one sharp (F#) and the time signature is 3/8. The score includes various musical notations such as notes, rests, triplets, and dynamic markings. The lyrics are in French and include the words "a me refuser", "la 3^e Fois", and "tien écoute". The tempo marking "Moderato" is present. The score is written in ink on aged paper.

6

Basso è Fagotto

Ada:
a me refuser

Ada: Consordini

la 3^e Fois

tien écoute

Moderato

PP

Cres

Cres

Cres

F

P

F

P

F

P

F

P

Cres

F

P

Cres

F

P

Basso e Fagotto

7

FF

Cres F P F F *dimini*: P Cres

P Cres F P P Cres F P

P

FF P FF F

F P F P F PF P

F P MF P MF P F P

P Cres F Cres F P F

P Cres P Cres F P P Cres F P

P Cres F P P Cres F P

diminuant P Cres F

F P F P F P F P F P

P Cres F P P Cres F P Cres FF P P F F P

Tolti Presto Per il Minore

F P F P F P F P FF P F

8 *Minore* *Basso è Fagotto*

P

que J'en prenne

All^o *F* *P* *MF*

P *P* *MF* *P* *F* *P* *MF*

P *P* *MF* *P* *F* *P* *MF*

F *FF*

et bien du Plaisir. *3 fois*

Andante *F* *P*

m'encoute!

Mode: FF *P* *FF*

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

[illegible]

m'abandonne *Basso è Fagotto*

Andā. §. te P

Consor P dini

P Cres F P

sans sourdine Allegro

FF FP FP FP FP FP FP FP FP FF Ada. PP

la vous dis-je. §.

All. F P F P F P F P

P MF P MF P MF P MF FF

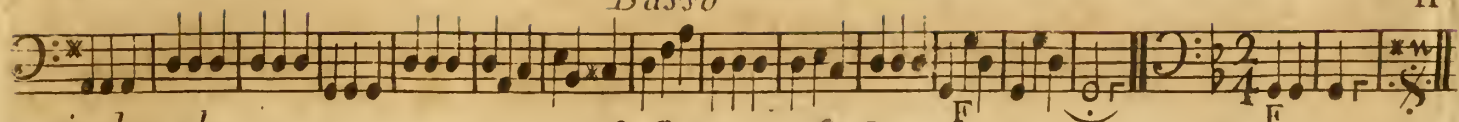
MF reprise P MF P

Pince MF FF

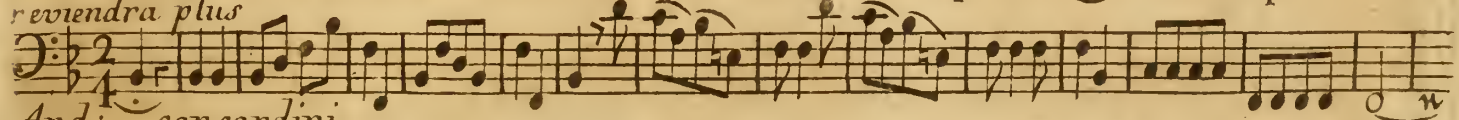
Adagio

Basso

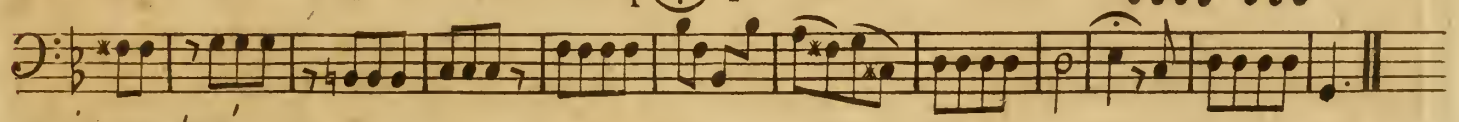
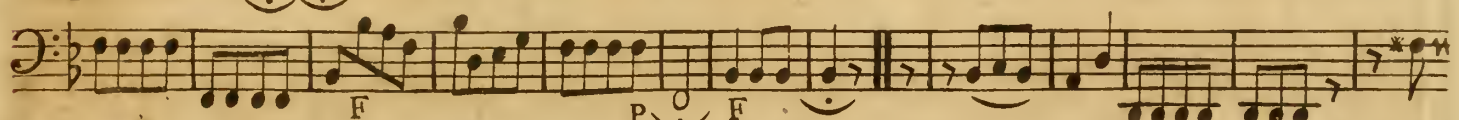
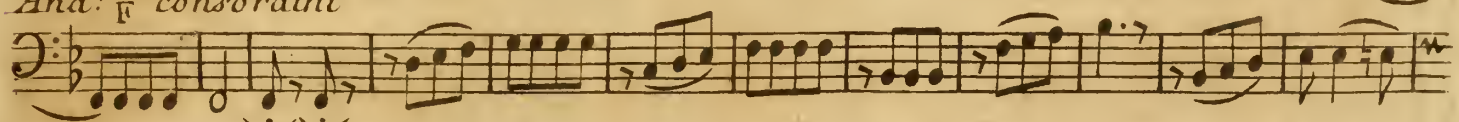
11



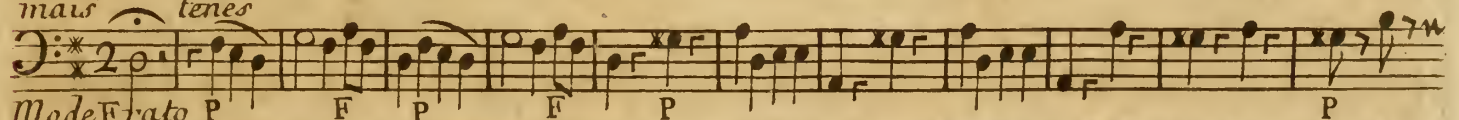
reviendra plus



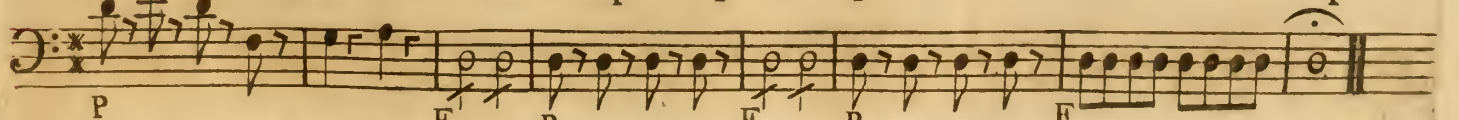
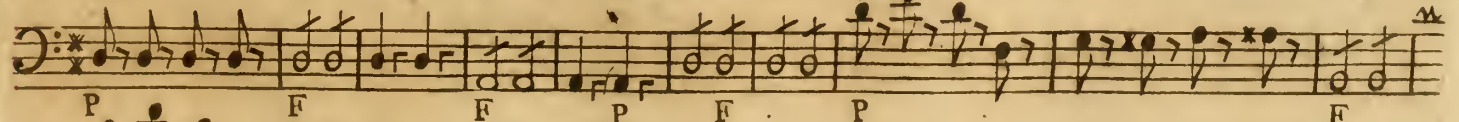
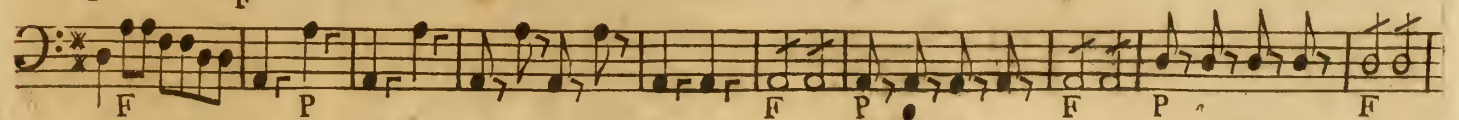
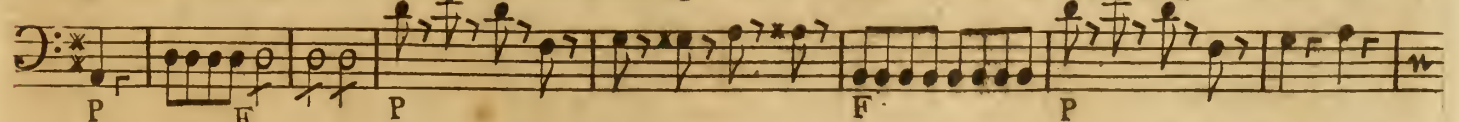
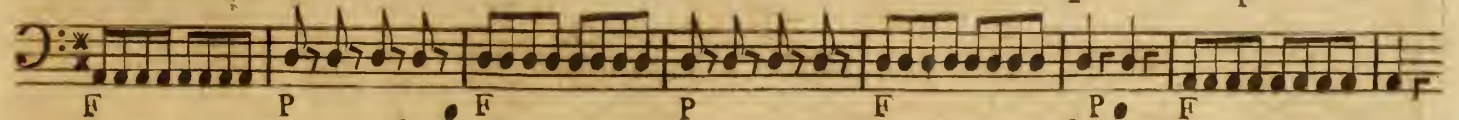
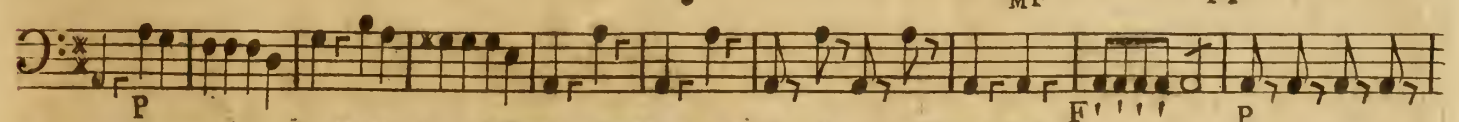
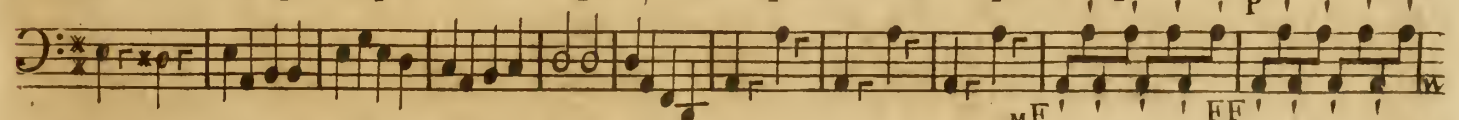
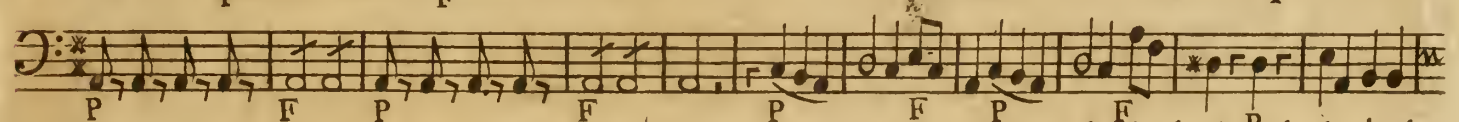
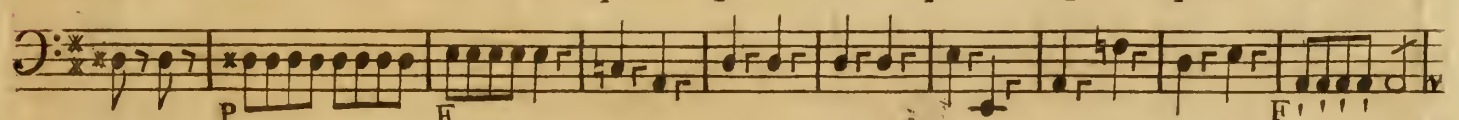
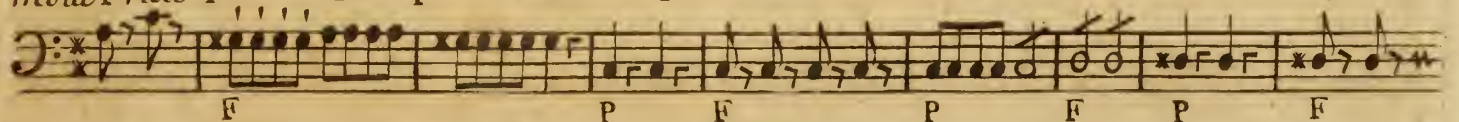
And: *F* consordini



mais tenes



Mode Frato



Basso

Presto F

P

F

P

1

F

p

F

三

P

P

F

F

F

Vaudeville

F

P

restrain

FF *Chœur.*

Fin.

Ceron sculp:

LES ARTISTES SOUS L'ADMINISTRATION

LA JEUNE

Comédie en 3 actes,

Acteurs : Messieurs COURTOIS, ST.-V.

Cette Pièce

CONCERT

Chanté par M. NOURIGAT, Artiste du

PROGRAMME

N.º 1. M. Nourigat fils chantera un air d'A.

N.º 2. M^{lle} Nourigat chantera un Cantabile.

N.º 3. M. Nourigat père chantera une Ariette.

Ce Concert sera terminé par une Scène et un

M. Nourigat père et fils.

Ce Spectacle sera terminé par

CHAUDRONNIER

Var

Acteurs : Messieurs CIZOS père, ST.-VIC.

Messieurs et Dames abonnés sont priés de montrer leur Quitance d'Abonnement

L'Administration a l'honneur de prévenir M. les Abonnés qu'elle vient d'employer les m

lui ont été demandées, telles que Stratonice, Zoraima et Zulnare.

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W. JONAS...
CO...
M. J. W. JONAS...
M. J. W. JONAS...
M. J. W. JONAS...

BOCHAMME

COISEB

EVRENN

LES VILLES SONT...
BEN BENMISSTION DE

Oboe *Pr^{mo}*

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Où se trouve sa Partition

Chap. 1^{er}

Oboe Primo

Ouverture

Andantino

et le plaisir

Ces on sculptoit

Oboe Primo

3

32 5 1 3 11

13

n'y réussirez pas

4

7 1

difference

15 5

3

ne refuser

16 16

19

lien écoute

8

6 1 6

1 7 25 9

Minore

This is a handwritten musical score for the Oboe Primo part. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). The score consists of 12 staves of music. It includes various musical notations such as notes, rests, and ornaments. There are several lyrics written in French: "n'y réussirez pas", "difference", "ne refuser", and "lien écoute". Fingerings are indicated by numbers 1 through 5 above the notes. There are also some performance markings like "32", "5", "1", "3", "11", "13", "4", "7", "1", "15", "5", "3", "16", "16", "19", "8", "6", "1", "6", "1", "7", "25", and "9". The score ends with a double bar line and a fermata. The word "Minore" is written at the bottom right.

+ j'en prenne 6 14 *Oboe Primo* 1 24 21

All^o

Choro 3 14 1

Capable 14 5 3 16 10

m'abandonne

ne reviendra plus

mais tenés 1 1 6 9 4 1

Andante 9

Chœur 3 1 1

SOUVENIR DRE,

de Dalayrac.

le rôle de *Dermont*.

Cizos père. Madame *Duhaulondel*,
ette St.-Victor.

MAN ET LÉONORA, Pièce féerie comique en 3 Actes, par M.^{rs} Ribié
s à vue, et de vingt-neuf Métamorphoses aussi neuves que piquantes.
ent en entrant au Spectacle.

Places que leurs parens voudront leur faire occuper.

e.

oyens assurés pour ajouter à son Répertoire et faire jouer d'une manière agréable,
e, Gulnare, Lina, Ma Tante Aurore, Françoise de Foix, etc. etc. etc.

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1850

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Oboe = 2^{do}

LES
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8. perches

cop. Albini

A PARIS

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Où se trouve sa Partition

~~Casse~~ fa

Ouverture

et le plaisir

de la difference

Oboe Secondo

15 5 3

23 7 8

11 11

7 20 1

24 21

j'en prenne

Choro

15 15

5 3 1 6

Capable 1 3 1 6 1 1 1 1 1 10 mais tenes 4 1

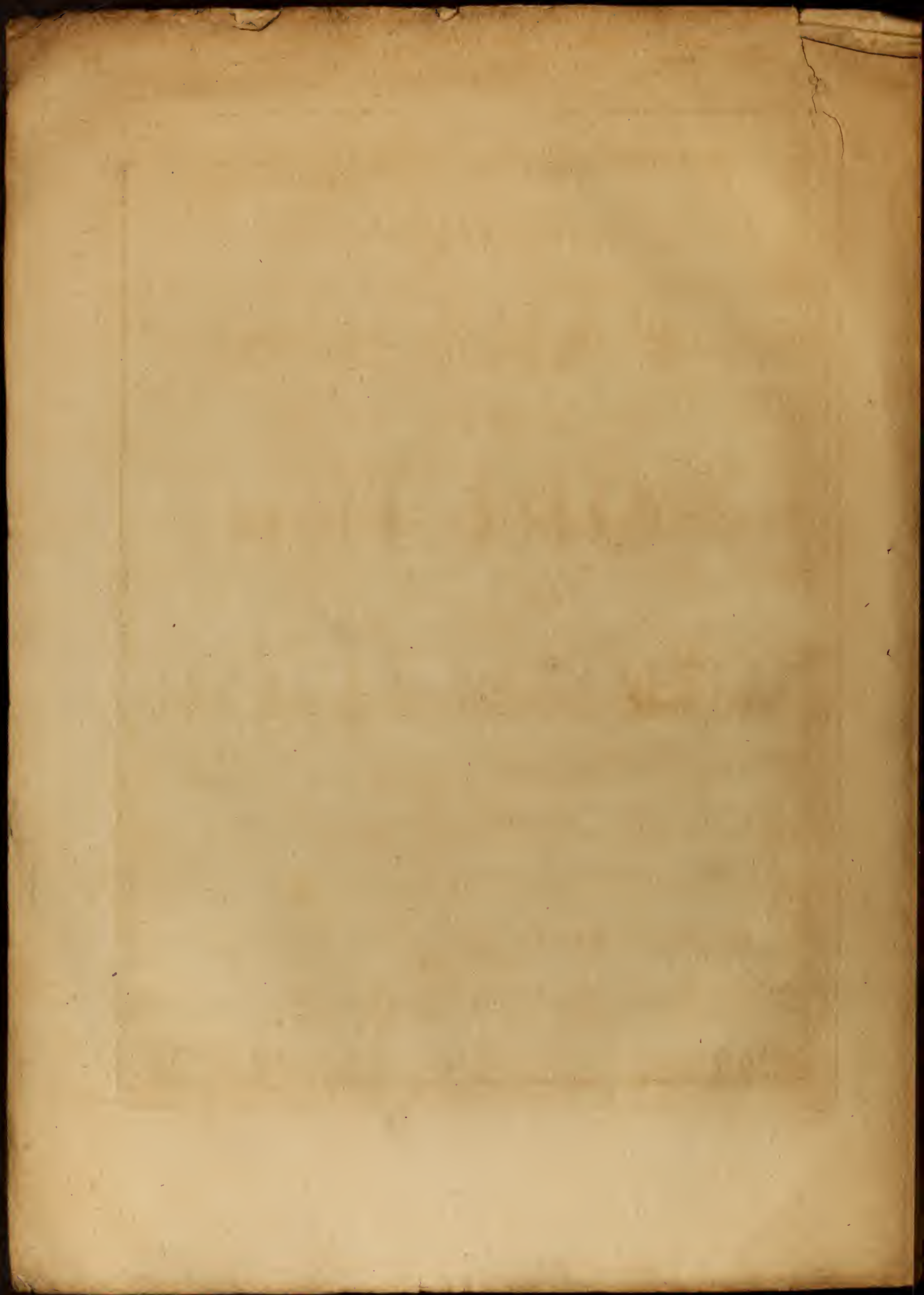
1 1 3 5 1 1

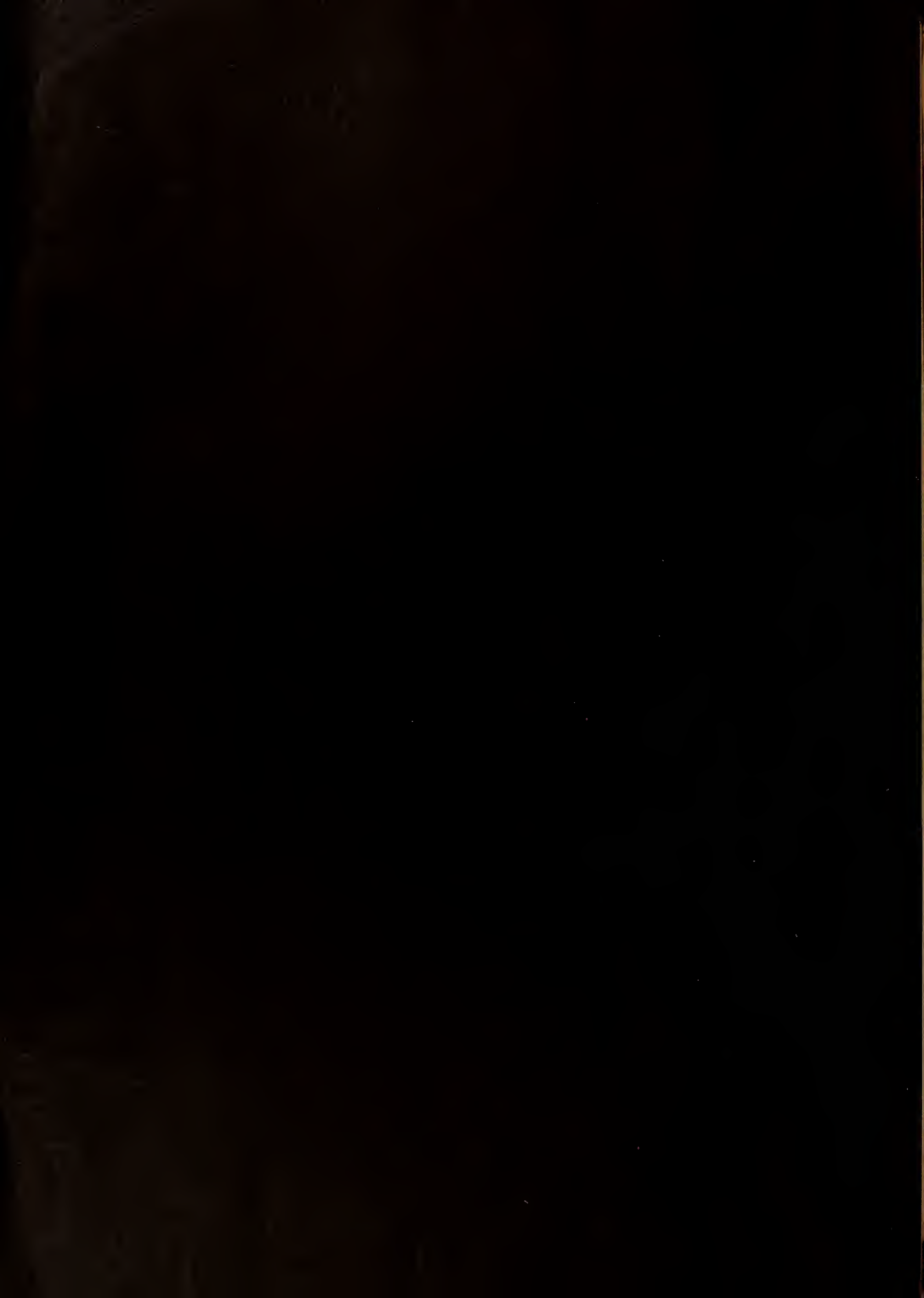
Andante 9

Chœur

2 6 8

3 1





Corno *P^{mo}*
Pr.

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de l'Execution*

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8. parties

op. M. Binj

A PARIS

Chez Monsieur De la Chevallerie rue du Roule à la Croix d'Or

Où se trouve sa Partition

Adesps

2 *Corno Primo*

Ouverture

et le plaisir

lien écoute

Minore

This is a handwritten musical score for the first horn (Corno Primo). The score is written on 18 staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff is marked with a '2' and the title 'Corno Primo'. The second staff is marked with 'Ouverture'. The third staff begins the vocal line with the lyrics 'et le plaisir'. The fourth staff continues the vocal line with the lyrics 'lien écoute'. The fifth staff is marked with 'Minore'. The score includes various musical notations such as notes, rests, and ornaments. There are also some markings that appear to be fingerings or breath marks, such as '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The score ends with a double bar line.

Corno Primo

3

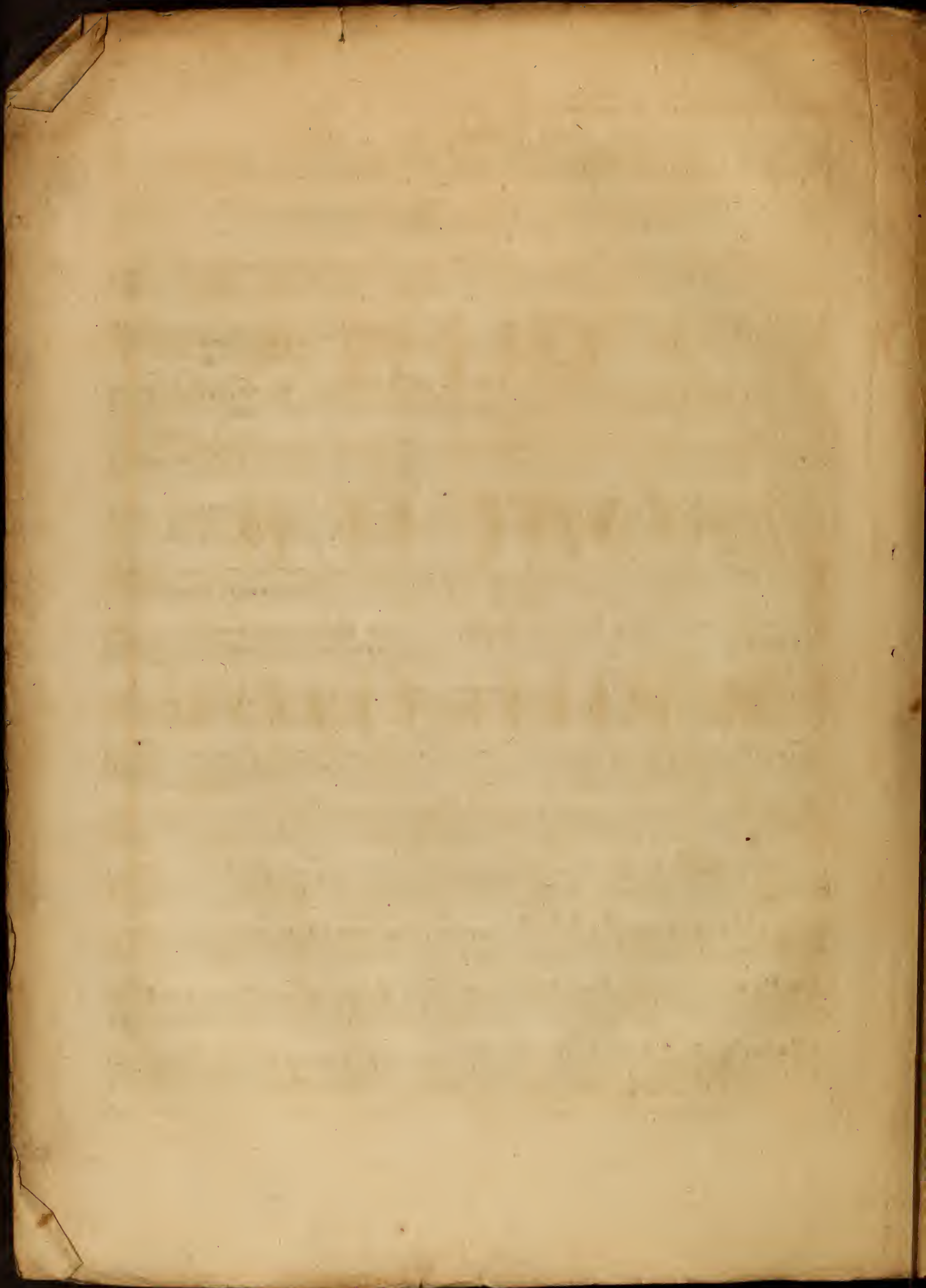
choro

Capable m'abandonne

mais tenés

Andante

Vaudeville refrain Chœur





Corno = 2^{do}

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M^R PHILIDOR

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8. 12011

PARIS

Chez Monsieur De la Chevallerie rue du Roule à la Croix d'Or

Où se trouve sa Partition

Autograph

Corno Secondo

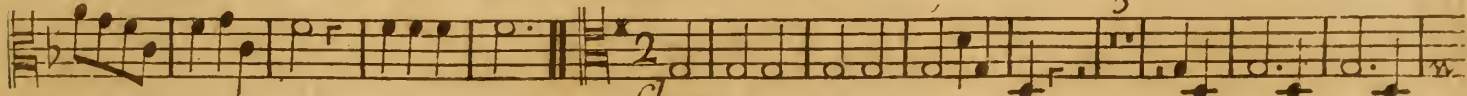
Overture

et le plaisir

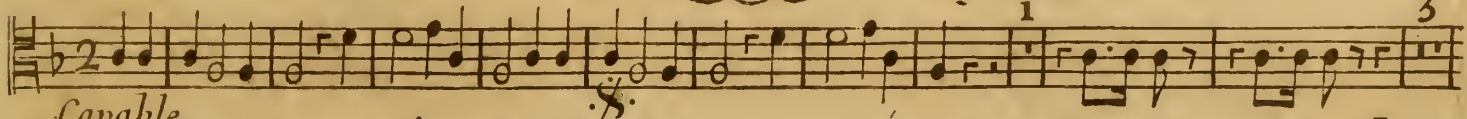
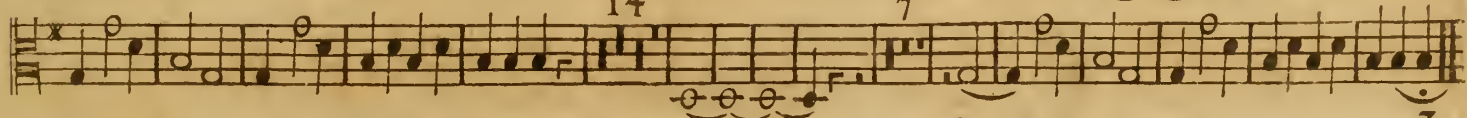
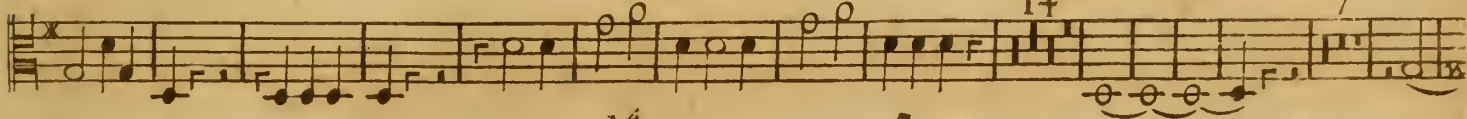
tien écoute

Illimore

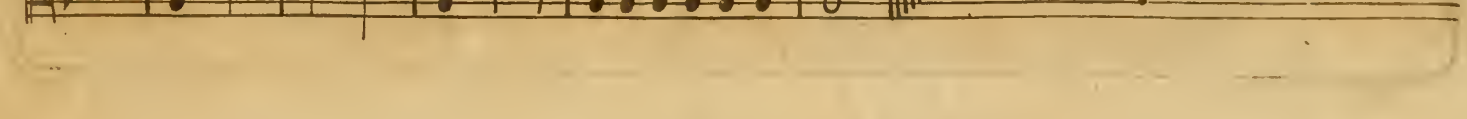
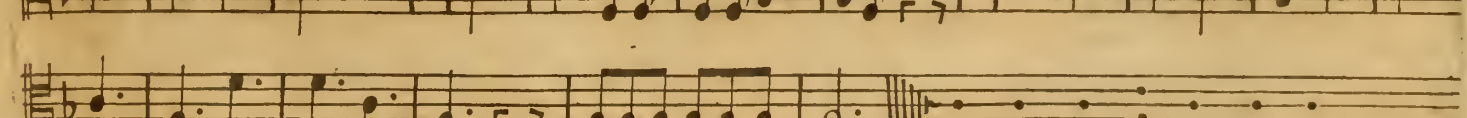
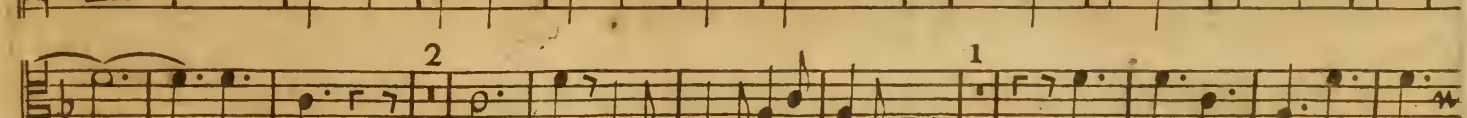
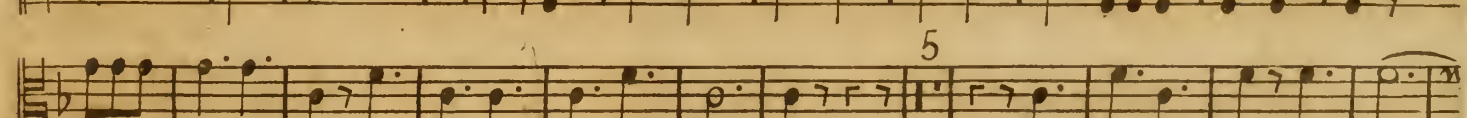
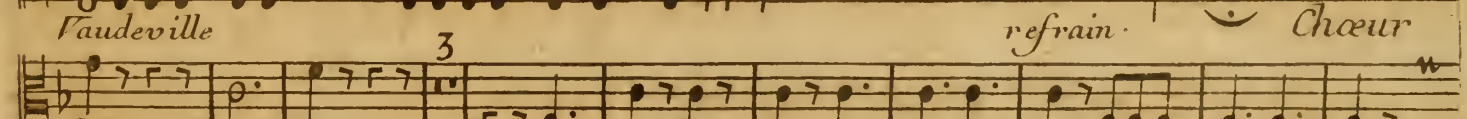
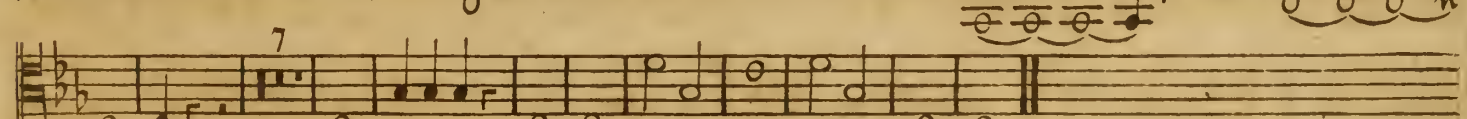
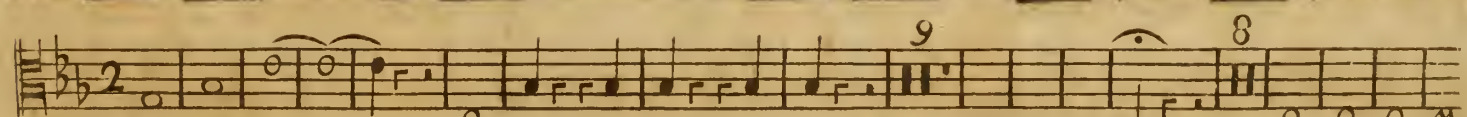
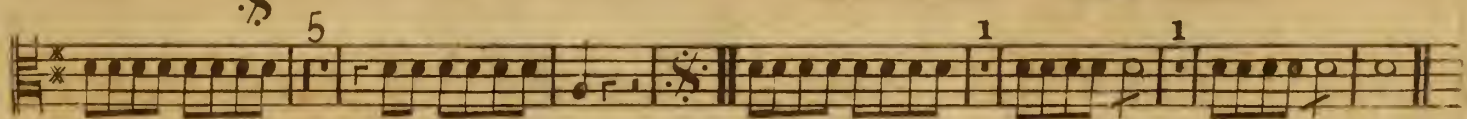
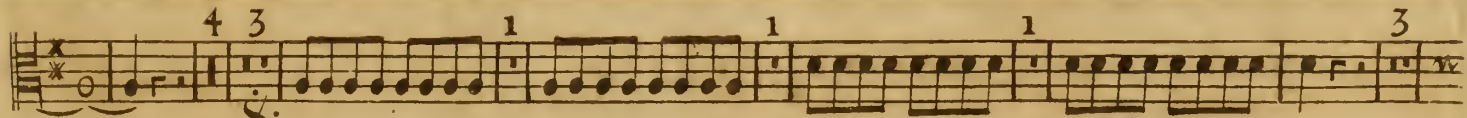
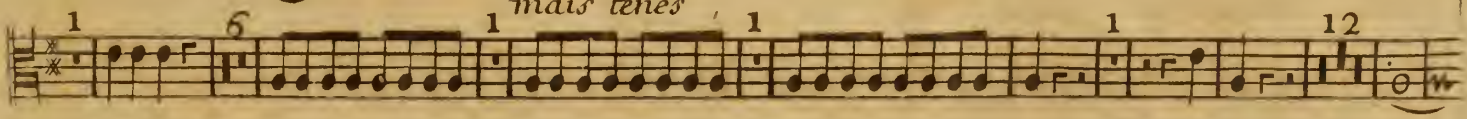
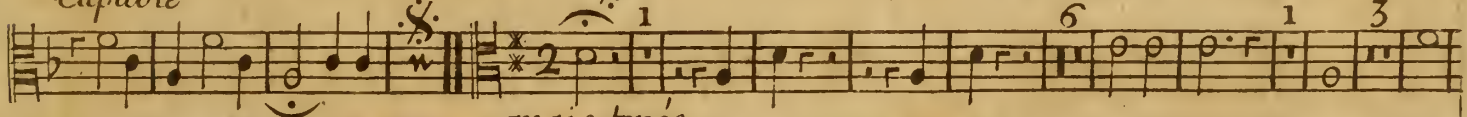
Corno Secondo



Choro



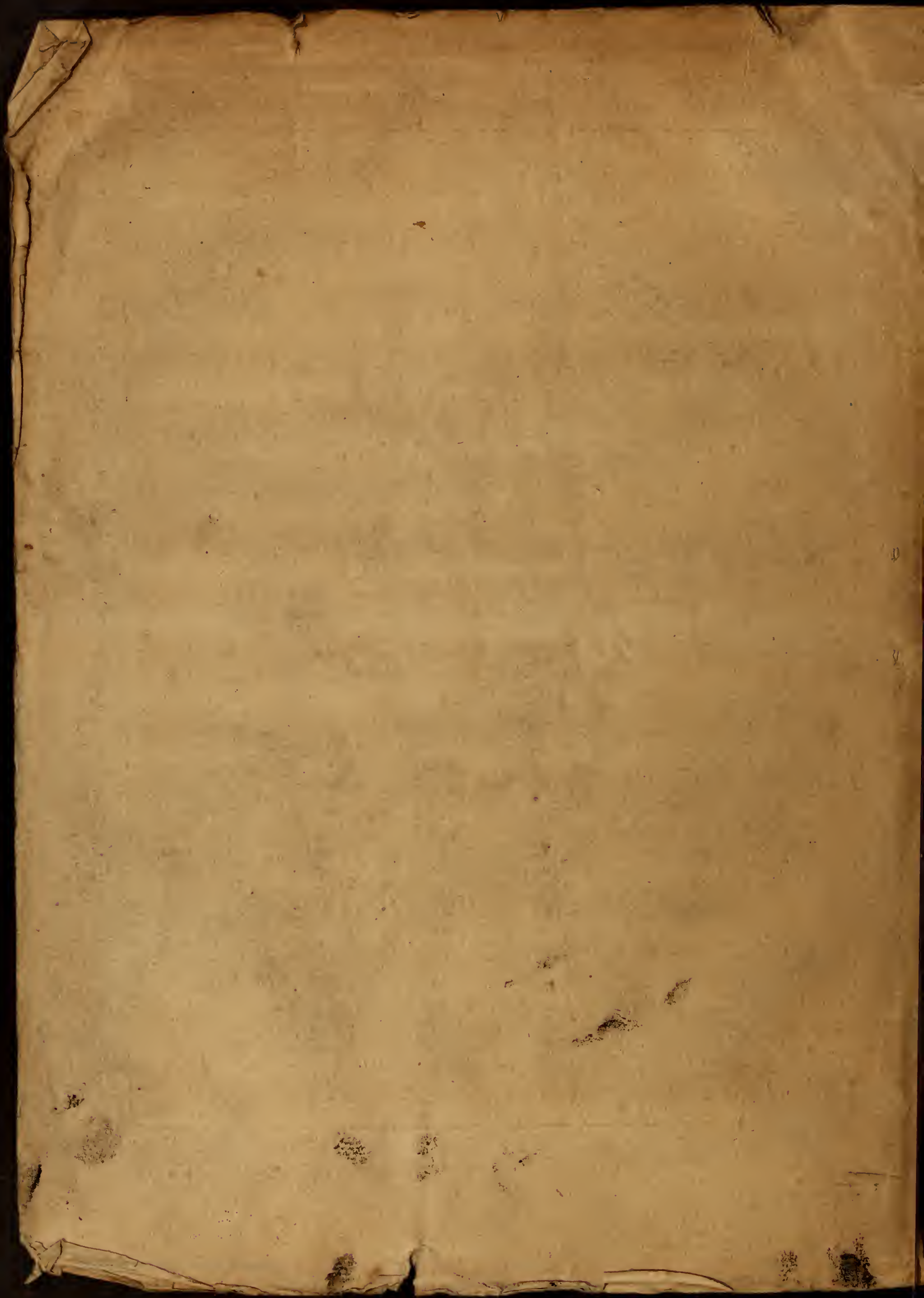
Capable



Faudeville

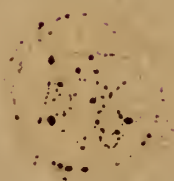
refrain

Chœur



Le. Sorcier
Violino Primo
Parties N^o. 29.





Violino primo

un 823

LES
PARTIES
DU
SORCIER
Par
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Où se trouve sa Partition

Violino Primo

Ouverture

This page contains a handwritten musical score for the first violin part of an overture. The score is written on 15 staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or eight. Dynamics are indicated by letters such as *P* (piano), *F* (forte), *FF* (fortissimo), *MF* (mezzo-forte), and *Cres* (crescendo). Articulation marks, including slurs and accents, are used throughout. The score concludes with the instruction "Cron. sculp." at the bottom left.

Andantino

Violino Primo

Handwritten musical score for Violino Primo, Andantino section. The score is written on 12 staves, organized into two systems of six staves each. The first system (staves 1-6) is in 6/8 time and features a melodic line with various dynamics (F, P, PP, R, Rin P, R, P) and articulation marks (*). The second system (staves 7-12) is in 4/4 time and includes a tempo change to *Presto* (marked on staff 7). Dynamics (F, P, MF) and articulation marks are present throughout. The notation includes many slurs, ties, and accidentals, indicating a complex and expressive piece.

et le plaisir

All^o

Rin F

P

F

P

Rin P

P

Cres

F

M.F.

F

P

Rin P

Rin F

PP

M.F.

Cres

F

P

F

All.^{to}

6/8

P

PP

Cres

FF

P

M.F.

F

P

Cres

F

FF

P

O

P

Violino Primo

5

Compere Blaise *All.*

Compere *mais moi*

reussirés pas *Andantino consordini*

S. delle Mura
Violino Primo
All.^o
de la difference
Flauti
ame refuser
Ido. P. Concordini

Violino Primo

This page of a musical score is for the Violino Primo part. It contains 14 staves of music. The notation includes various dynamics such as *P* (piano), *Cres* (crescendo), *F* (forte), *FF* (fortissimo), *endimnuant*, *endi:*, *pp* (pianissimo), *All^o* (Allegro), and *M^o* (Moderato). There are also articulations like *2* (second ending) and *7* (seventh). The score is written in a key with one flat (B-flat) and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and dynamic contrasts.

Molino Primo

Violino Primo

The score is written for a single violin and includes various dynamics, articulations, and performance instructions. The key signature is D major (two sharps). The time signature is 2/4. The score is divided into two main sections: the first movement, marked *And^{te}*, and the second movement, marked *Moderato*. The first movement is in 2/4 time and features a variety of musical textures, including rapid sixteenth-note passages and slower, more melodic lines. The second movement is in 2/4 time and is characterized by a more rhythmic, dance-like quality. The score includes numerous dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). It also includes articulations like slurs, accents, and staccato marks. Performance instructions such as *du plaisir.*, *m'enjouez,*, and *3 fois la rep.* are present. The score is written on a single system of five staves, with the first staff being the Violino Primo part.

10 *Coupable*

Violino & Primo

F Maestoso

And.o

Maestoso

All.to

qu'on en ait

F P Moderato

F FF

P

F P

F P

F P

F P

F P

F P

F m'abandonne

P Andante Consordini

11

Violino Primo

The image shows a page of handwritten musical notation for the Violino Primo part. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The notation includes various note values, rests, and dynamic markings such as *F* (forte), *P* (piano), *Cres* (crescendo), and *Adx* (ad libitum). A section marked *All. Sans Sourdine* (Allegretto without mutes) begins on the third staff, characterized by a change in dynamics and articulation. The tempo marking *Allegro* appears on the fifth staff. The score concludes with a double bar line and a final key signature change to one flat (F major or D minor). The handwriting is in dark ink on aged, slightly yellowed paper.

vous dis-je

Allegro

Adx: Pince'

presto

Si tu veux d'une pouse tendre fixer Seul l'amoureux de

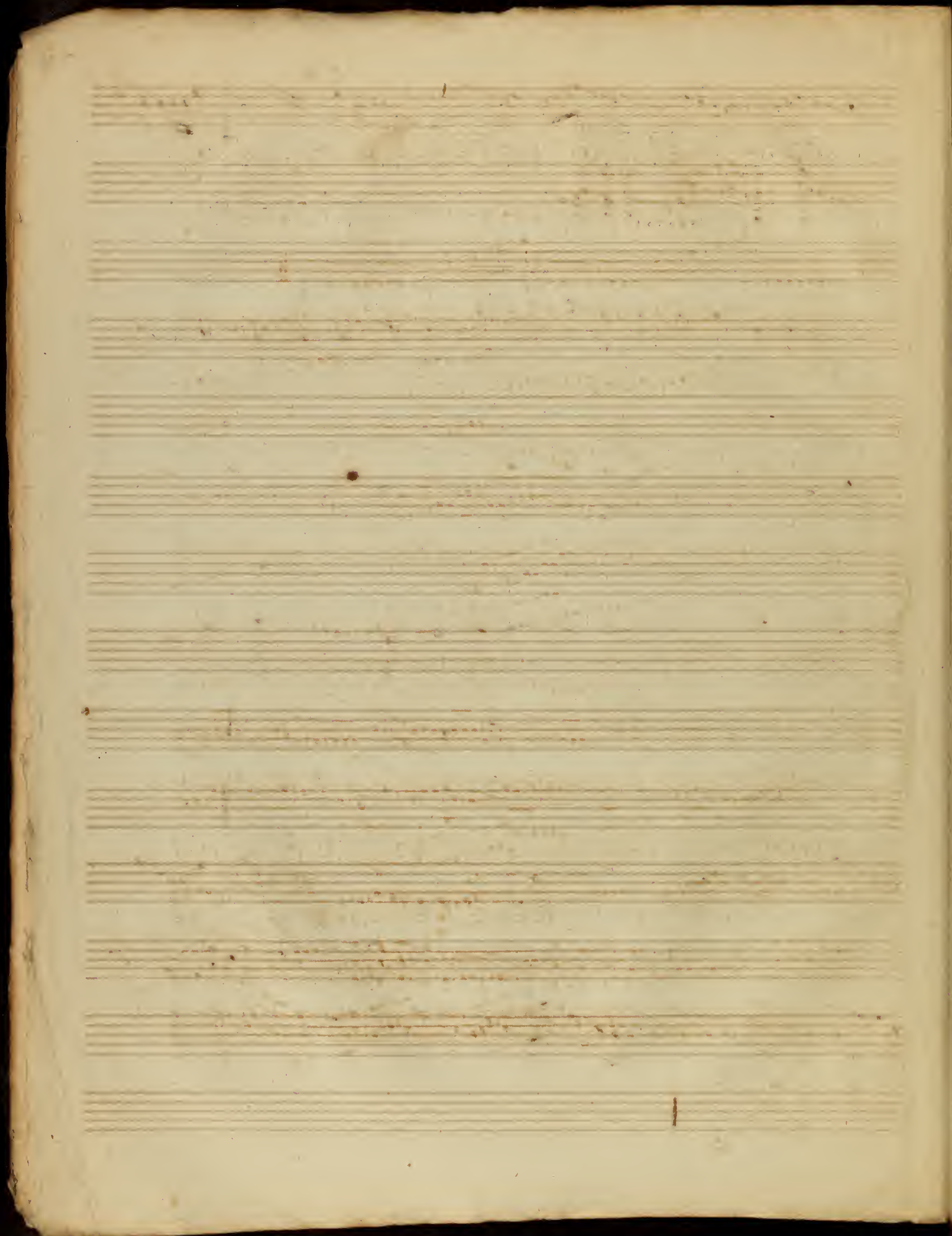
Sis ô Blaise pour y parvenir à Julien commence par

rendre sa Carrette et l'argent que tu lui veux ravir Tu dois m'entendre

Blaise
dire véritablement de métrahir Tu dois m'entendre

esto

poco f. *f. assai*



Violino Primo

13

This page contains the Violino Primo part of a musical score. It consists of 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (F, P, FF). The score is divided into several sections: a main section, a section labeled 'tous Julien', a section labeled 'Vaudéville', a section labeled 'Chœur', and a section labeled 'refrain'. The page concludes with the word 'Fin.'.

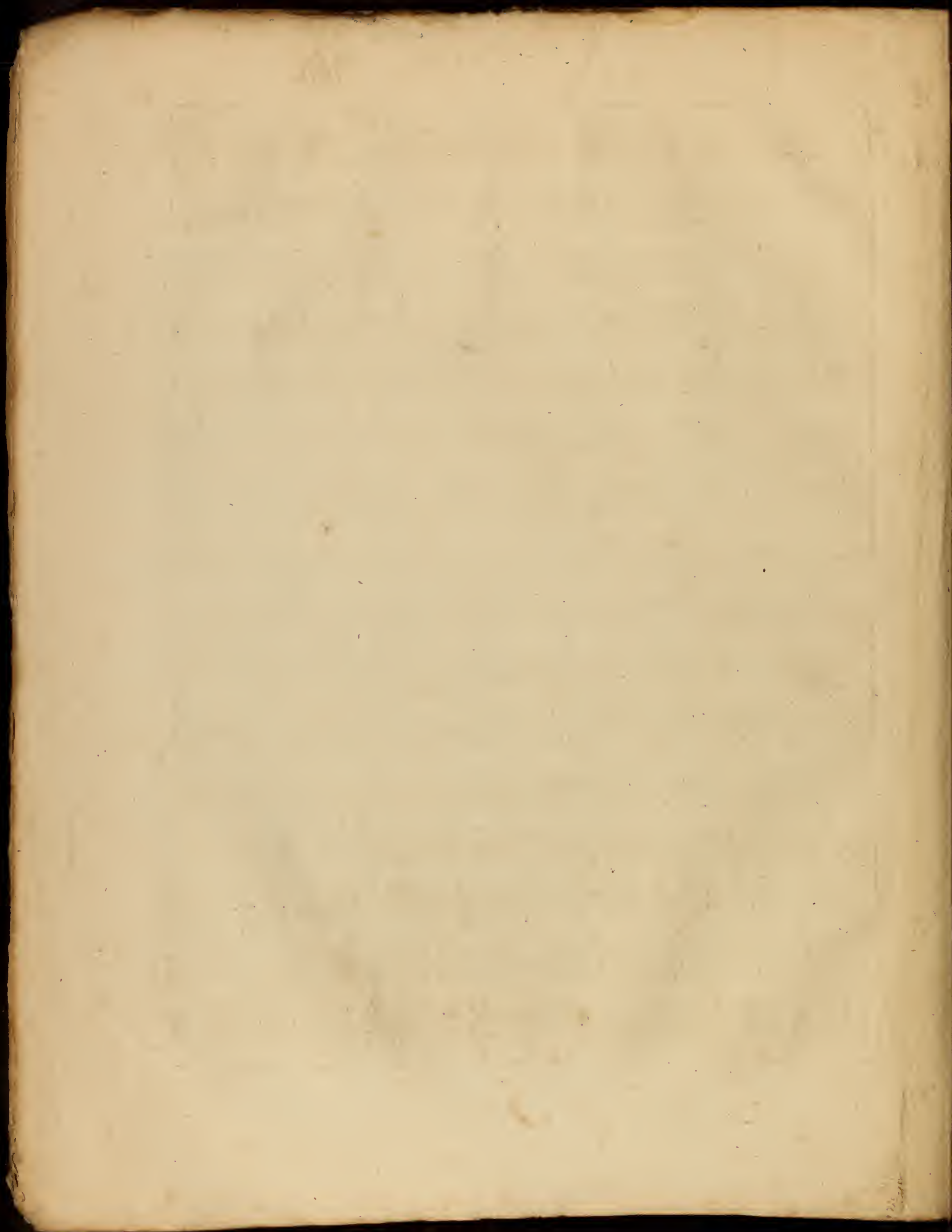
tous Julien

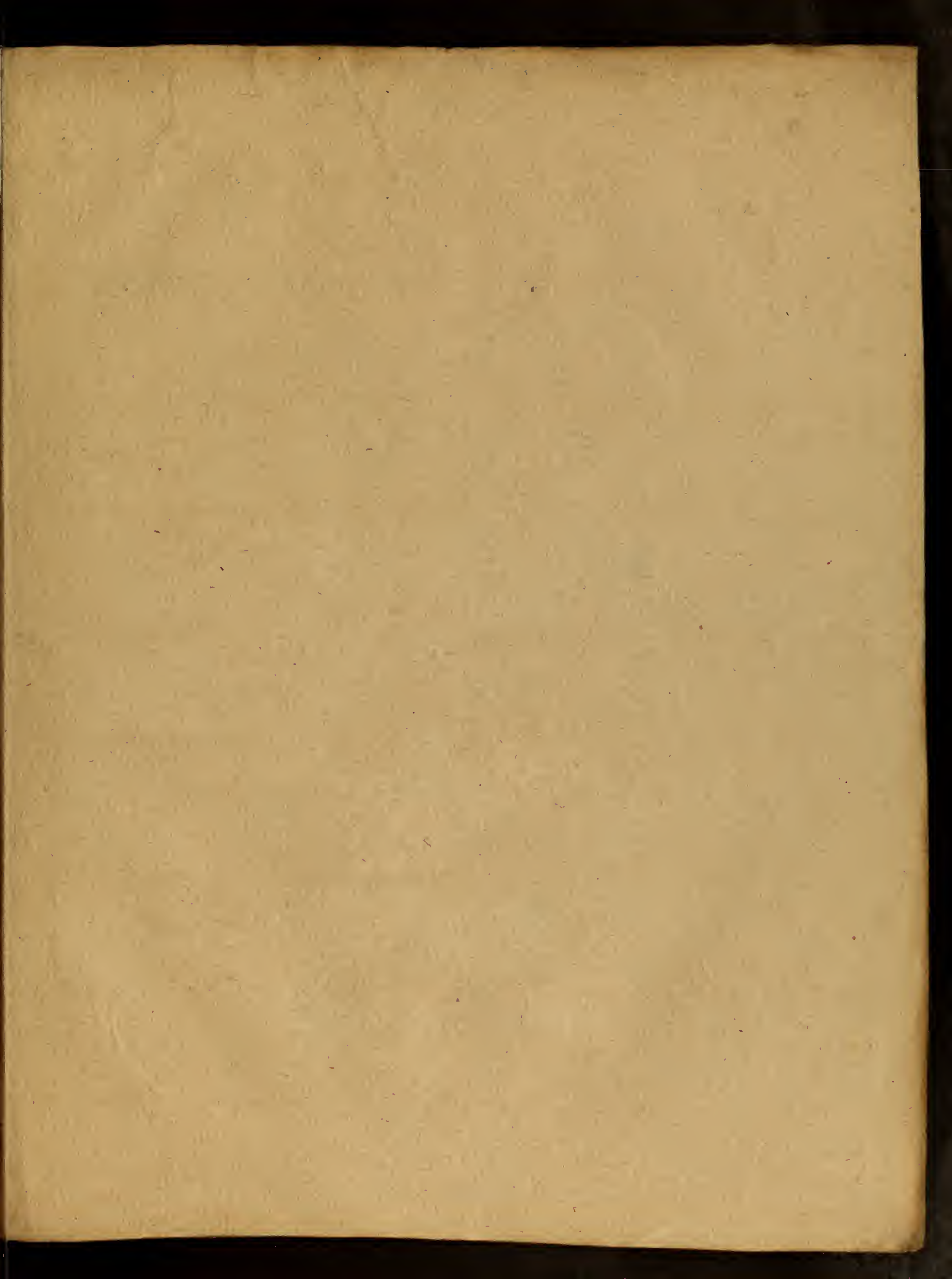
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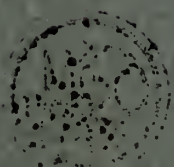
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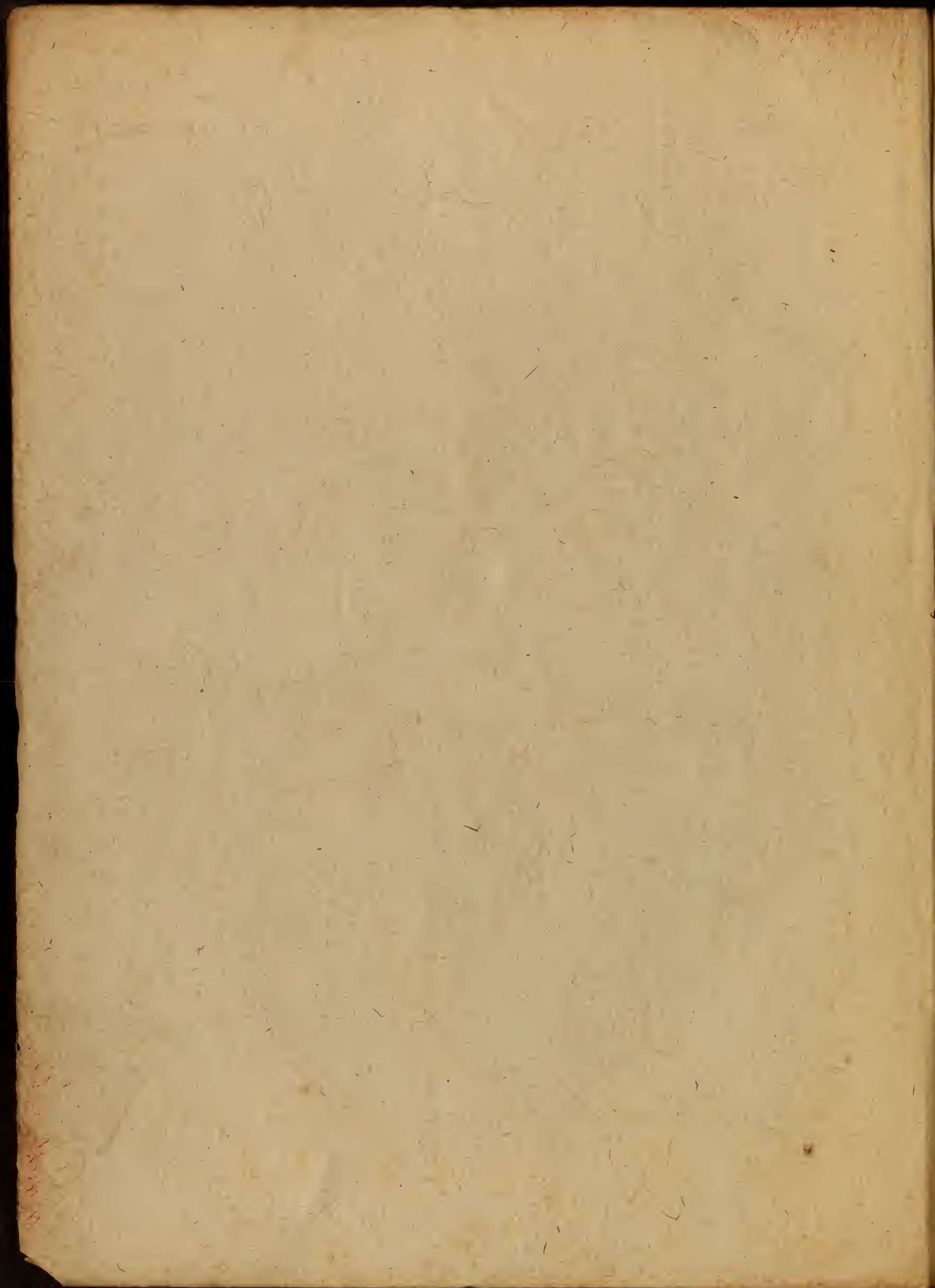






Regina Violon
C'est partie avec
La Sorcier
simphonie

8



LES
PARTIES
DU
SORCIER
Par
M^R PHILIDOR

*Gravées séparément pour la facilité
de l'Exécution
Prix 6th*

A PARIS

*Chez le Sieur De la Chevandière rue du Roule à la Croix d'Or
où se trouve sa Partition*

CATALOGUE N^o I.

de Musique POULE Appartenant a M^{de} LA CHEZARDIERE rue du Roule a la Croix d'Or A PARIS

Opéra Comiques en Partion	Ariettes Périodiq. de Philidor et Trial.	Recueils d'Airs avec Accompagnement de Guitare	Cantailles, de Lefebvre Org.	Ariettes a grand Orchestre.	Ariettes du Chevalier d'Herbain
Le Sorcier..... 16	Le portrait d'Em. 11. 3	Albanese 4 ^e 9	La Saison des plais. 1 16	Ariette d'Hypolite..... 2 8	Le miracle de The. 1 4
Les parties separees 17	Le triomphe de la J. 2. 3	Cardon 1 ^{er} 9	Le Bonheur imprévu. 1 16	Le Bonheur incertain. 1 16	La Declaration d'Am. 1 4
Tomyones..... 17	La petite Anette 3..... 3	Cardon 2 ^e 9	L'Innocence..... 1 16	L'Amour triomphant..... 1 16	La Legerete..... 1 4
Les parties separees 18	Les rivaux d'Hort 4 3	De Magnaux 1 ^{er} 6	Le Bouquet de L'Amour 1 16	L'Amant inquiet..... 1 16	Le Papillon..... 1 4
Le Bucheron avec part. 16	L'Amour au Village 5..... 3	Genti 1 ^{er} 6	Les Regrets..... 1 16	La Distraction..... 1 16	L'Amour constant 1 4
Le Marchal part. sep. 16	Le Pere de Famille 6 3	Genti 2 ^e 6	La retraite de Boree 1 16	Ariette de Leonie..... 1 16	La vaine prome. 1 4
Le Jardinier part. sep. 16	Le tems des Fleurs 7. 3	Chichant 1 ^{er} 6	L'Amour aux buveur B.C. 1 16	Le Doux espoir..... 1 16	Les allarmes de l'Am. 1 4
Le Jardinier de Siden p. 16	Le retour du Printe 8 3	Bouleron 1 ^{er} 6	Les Bergers de temp. 1 16	Les charmes de la lib. 1 16	L'inconstance..... 1 4
L'Amant d'usage p. s. 16	L'Amour de toutage 9. 3	Heurtier 1 ^{er} 6	Les Vœux mutiles..... 1 16	L'Esprit flatteur..... 1 16	La Volage..... 1 4
Blaise le Savetier..... 16	Le Politique 10..... 3	Bouleron tri. 7 4	La Rose..... 1 16	Le Portrait de l'Am. 1 16	Le portrait d'Her. 1 4
Le Cadi dupé p. s. 16	Les Oiseaux 11..... 3	L'Eloge de la Guitare. 1 16	Delphire..... 1 16	L'Heureux retour..... 1 16	Les Fleurs..... 1 4
Les deux indiscrets 16	L'Amie 12..... 3	Gougelet 1 ^{er} 6	Sapho..... 1 16	Leone aria..... 1 16	Le triomphe de l'Am. 3
Nanette et Lucas p. s. 16	Les Scrupes 13..... 3	Gougelet 2 ^e 6	L'Amour protecteur..... 1 16	Le Berton Duo..... 1 4	
Anette et Lubin p. s. 16	La pain du Boccage 14 3	De lauze 1 ^{er} 6	Le rendez vous..... 1 16	La Berceuse inquiète 1 16	
Isabelle et Gertrude p. 16	La Chaine des fleurs 15 3		Le Lever de l'Aurore..... 1 16	La Jalouse..... 1 16	
La Roseire part. sep. 16	La Vie champ 16..... 3		L'Amour de pit..... 1 16	Faisseau N ^o 1..... 1 16	
Ninotte a la Cour..... 16	L'Amour absent 17..... 3		La Pensée..... 1 16	Faisseau N ^o 2..... 1 16	
La Bohemienne..... 9	L'Image de la guerre 18 3		La Saison satifante..... 1 16	L'Espreuve..... 1 16	
La Servante maîtres..... 9	Le tems des Jeux 19..... 3		Promethée..... 1 16	La Saison des Bergers. 1 16	
Le Maître de musique 9	L'Indifference 20..... 3		Andromede..... 1 16		
La Fille mal gardee 9	Le malin 21..... 3		Alcandre et Hypomene 1 16		
Le Chinois..... 9	L'Amant malheure 22 3		Les Amours villageoises 1 16		
Bertholde a la Ville..... 9	Les Plaisirs champ 23 3		Thamire..... 1 16		
Le Malin d'Amour..... 9	La Bergere coquette 24 3		Les Vœux exaucés..... 1 16		
Bayoco ou le joueur..... 9			L'Amour dévoilé..... 1 16		
Le Jaloux corrigé..... 9			Epave..... 1 16		
Erosine pastorale..... 9			L'Aurore..... 1 16		
Le Guy de chene p. s. 12			Cromis B.T..... 3 12		
Le Docteur Saporado 12			Le retour d'Egle..... 1 16		
Le Diable a 4. p. s. 12			Le Soudoyen mal fende 3		
Les Amours de gonose 16					
Les Pecheurs..... 16					
parties separees..... 16					
Tomelte..... 16					
L'aveugle de Palmure 16					
Le Navigateur..... 16					
Julie..... 21					
L'Erreur d'un moment 16					
Le Soldat magicien 16					
Le Serrurier..... 16					
Le Tonnelier..... 16					
Les Femmes vengées 16					
	Ariettes Detachees des Opera Comiques	Recueils d'Airs avec Harpe	Musique Spirituelle.	Methodes pour la Voix.	Journal d'Airs d'Opera Com. avec Accompagnem.
	De Toin et bonette..... 1 16	Meyer 1 ^{er} 6	La Perouse avec part. 7 4	David..... 7 4	1 ^{er} Volume 1764..... 12
	De l'aveugle de Palmure 1 16	Meyer 2 ^e 7 4	Conservatoire me. motet. 2 8	Denis..... 7 4	2 ^e Volume 1765..... 12
	Du Soudoyen..... 2 8	Roussel 1 ^{er} 7 4	Afferte Domino Id. 2 8	Dupont..... 3 12	3 ^e Volume 1766..... 12
	De Tomyones..... 2 8	Meyer methode..... 7 4	Quam bonas Id. 2 8	Dinnac..... 3	4 ^e Volume 1767..... 12
	Du Bucheron..... 1 16	Hoebrucker 1 ^{er} 7 4	Cerone florès Id. 2 8	Turini traite..... 7 4	5 ^e Volume 1768..... 12
	Du Diable..... 1 16	Bruluer..... 6	Exultate Id. 2 8		6 ^e Volume 1769..... 12
	Du Soudoyen..... 1 16	De Magnaux quatuor. 7 4	Miserere mei..... 2 8		7 ^e Volume 1770..... 12
	De Soudoyen..... 1 16	De Magnaux Idem. 7 4	Croque quo..... 2 8		8 ^e Volume 1771..... 12
	De Blaise..... 1 16		Regina celi..... 2 8		9 ^e Volume 1772..... 12
	D'Anette et Lubin..... 3 12		Que madame d'Am..... 2 8		10 ^e Volume 1773..... 12
	De la Roseire..... 3		Nunc dimittis..... 2 8		11 ^e Volume 1774..... 12
	Du Cadi dupe..... 1 16		Cantate Domino..... 2 8		12 ^e Volume 1775..... 12
	Des Amours..... 1 16		O Sacram..... 2 8		
	De Nanette et Lucas..... 2 8		Benedictus..... 2 8		
	Du Maître de musique..... 3		Laudate..... 2 8		
	De la Serv. maîtres..... 3		Cantemus Domino..... 2 8		
	Du Docteur Saporado..... 1 16		Venite exultemus..... 2 8		
	Des Precautions..... 1 16				
	Du Dormeur éveillé..... 1 16				
	Du Guy de Chene..... 1 16				
	Des Amours de gon..... 1 16				
	Du Bayoco..... 1 16				
	D'Isabelle et Gertrude..... 1 16				
	D'Erosine..... 1 16				
	Des Pecheurs..... 1 16				
	Du Jardi. de Siden..... 2 8				
	De l'Amant de gonose..... 2 8				
	Parodie d. Rose et tel..... 1 16				
	Parodie des Chasseurs..... 1 16				
	Parodie du Fermier..... 1 16				
	Du Navigateur..... 2 8				
	De Julie..... 2 8				
	De l'Erreur d'un m..... 2 8				
	Du Soldat mag..... 1 16				
	Du Serrurier..... 1 16				
	Du Tonnelier..... 1 16				
	Des Femmes vengées..... 1 16				
				Recueils d'Airs avec Accompagnement	
				Campalanti..... 6	
				Recreation de Polme 3 12	
				Legat 1 ^{er} 6	
				Legat 2 ^e 6	
				Legat 3 ^e 6	
				Legat 4 ^e 6	
				Lefebvre Duo 1 ^{er} 3 12	
				Lefebvre Duo 2 ^e 3 12	
				Lefebvre Duo 3 ^e 3 12	
				Petite Auro..... 1 16	
				Albanese 4 ^e 9	
				Albanese 5 ^e 9	

M^{rs} les Libraires de Province et autres personnes qui font le commerce de Musique, pour ont en l'adresse a M^{de} LA CHEZARDIERE, il en est de même dans le Roye etrangers soit aux Marchands, soit aux Particuliers. Sa Demure est a Paris. Il en est de même pour les autres personnes qui ont en l'adresse a M^{de} LA CHEZARDIERE, il en est de même dans le Roye etrangers soit aux Marchands, soit aux Particuliers. Sa Demure est a Paris.

CATALOGUE N.^o II.

De Musique *INSTRUMENTALE* Appartenant à *M. DE LA CHEVARDIERE* rue du Roule à la Croix d'Or

Sonates à Violoncelle		Duo p ^r Flûtes		Sinfonies périodiq		Sinfonies en Orchestre		Quatuors		Concerto de Clavecin	
S. Raphael	7 4	Toeschi	6	Toeschi oboe N ^o 1	2 8	Il Eueres divers a	9	Filtz 1 ^{er}	9	Pagnonail 4 conc.	9
Pugnani 3 ^e	7 4	Rüther	6	Filtz oboe N ^o 2	2 3	Stamitz 7 ^e oboe	9	Vachon	9	Polegrino 4 ^e	12
Vachon 1 ^{er}	7 4	Dejardins	6	Holtzbaur oboe N ^o 3	2 3	Stamitz 8 ^e oboe	9	Ferrari 2 ^e	9	Stamitz N ^o 1	4 4
Stamitz 6 ^e	7 4	De Lusse	6	Filtz oboe N ^o 4	2 3	Cannabich 1 ^{er} oboe	9	Denooze 1 ^{er}	9	Stamitz N ^o 2	4 4
Dehee	7 4	Mahaut 1 ^{er}	6	Cannabich oboe N ^o 5	2 3	Cannabich 4 ^e oboe	12	Toeschi 2 ^e	9	3 Eueres de Sari	8 3
Filtz 3 ^e	7 4	Mahaut 2 ^e	6	Filtz oboe N ^o 6	2 3	Toeschi 1 ^{er}	9	Toeschi 3 ^e	9	Bach 7 ^e	12
Rambach	6	Granier 1 ^{er} airs d'opéra	6	Holtzbaur N ^o 7	2 3	Toeschi 3 ^e	12	Stamitz 5 ^e	9	Fischer	4 4
L'abbé 7 ^e jolis airs	6	Granier 2 ^e	6	Filtz oboe N ^o 8	2 3	Filtz 2 ^e	9	Hayden 1 ^{er}	9	Abel concerto 2 ^e	12
Corelli 5 ^e	9	Granier 3 ^e	6	Abel oboe N ^o 9	2 3	Fannalder 1 ^{er}	9	Hayden 3 ^e	9	De Magnaux 4 ^e à 4	7 4
Locatelli 6 ^e	9	Granier 4 ^e	6	Filtz oboe N ^o 10	2 3	Dayene ouverture	9	Hayden 4 ^e	9	De Magnaux 5 ^e	7 4
L'art de l'échec	3	Granier 5 ^e	6	Berccale N ^o 11	2 3	Arletto Ital. par Darr	9	Cannabich 2 ^e	3		
Airs pour Mandoline	2 8	Granier 6 ^e	6	Stamitz N ^o 12	2 3	Gosse 4 ^e	9	Kuffner 3 ^e	9		
Groneman œuvre 2 ^e	7 4	Granier 7 ^e	6	Berccale N ^o 13	2 3	Ferrari 3 ^e	9	Misliwec 3 ^e	9		
Lolli 3 ^e	7 4	Granier 8 ^e	6	Abel oboe N ^o 14	2 3	Stamitz 6 ^e oboe	12	Le Bel 1 ^{er} airs d'op.	9		
Cardon	7 4	Laganelli	6	Bach N ^o 15	1 10	Beck 4 ^e oboe	12	Le Bel 2 ^e	9		
Cardon mais airs	3 12	Ludwig	4 4	De Chambray N ^o 16	1 10	Raver 5 ^e	12	Le Bel 3 ^e	9		
Johs airs variés	3	Deveno 1 ^{er}	6	Beck N ^o 17	1 10	Leomano 1 ^{er}	12	Le Bel 4 ^e	9		
Fannalder 5 ^e	7 4	Davens 2 ^e	6	De Chambray N ^o 18	1 10	Zappa oboe	12	Gasmann 3 ^e	9		
Semali 1 ^{er}	6	Davens airs ital.	3 12	Arletto Ital. N ^o 19	1 10	Schwer quintetti	12	Bullanto 2 ^e	9		
Semali 2 ^e	3	Davens 3 ^e	3 12	Arletto N ^o 20	1 10	Hayden 13 ^e oboe	12	Riether 4 ^e	9		
Semali 3 ^e	8	Blavet 1 ^{er}	6	Arletto N ^o 21	1 10	Stamitz lame 9 ^e oboe	12	Le Bel 5 ^e	9		
Semali 4 ^e	3	Blavet 2 ^e	6	Arletto N ^o 22	1 10	Fritz 6 ^e	12	Abel 3 ^e	9		
Semali 5 ^e	3	Blavet 3 ^e	6	Arletto N ^o 23	1 10	Abel 10 ^e	12	Beck 2 ^e	9		
Dejardins 5 ^e	6	Fischer Duo	6	Philidor N ^o 24	1 10	Bocherini 15 ^e saxhorn	12	Hayden 2 ^e	9		
Dejardins 6 ^e	6	Granier 9 ^e	6	Cannabich N ^o 25	2 3			Ignorotti 3 ^e	9		
Dejardins 8 ^e	6	Granier 10 ^e	6	Toeschi N ^o 26	2 3			Demignaux 3 ^e	7 4		
Dejardins 9 ^e	6	Groneman 1 ^{er}	3 12	Philidor N ^o 27	2 3			Vanhal 21 ^e	9		
Bocherini	7 4	Groneman 2 ^e	4 4	Cannabich N ^o 28	2 3			Hayden 22 ^e quintett.	12		
Ferrari mandoline	7 4	Patoni 1 ^{er}	6	Stamitz N ^o 29	2 3			Bocherini 17 ^e quint.	12		
Cardon 2 ^e jolis airs	3 12	Patoni 2 ^e	6	Holtzbaur N ^o 30	2 3			Airs des Femmes veng.	6		
Kammell 10 ^e	7 4	Patoni 3 ^e	6	Stamitz N ^o 31	2 3			Airs de Julie 2 ^e	6		
		Gosse Duo	4 4	Toeschi N ^o 32	2 3			Airs de la Rosière 3 ^e	6		
		Kraff	6	Cannabich N ^o 33	2 3			Airs du Magnifique 4 ^e	6		
		Vanderagen Clarinettes	6	Raver N ^o 34	2 3			Airs d'Henry 4 ^e	6		
				Cannabich N ^o 35	2 3			Airs de la Colonne quint.	9		
				Filtz N ^o 35	2 3			Airs de la belle Arsene	6		
				Pugnani N ^o 37	2 3			Airs de la belle Arsene	6		
				Gosse N ^o 38	2 3			Breval 1 ^{er}	9		
				Toeschi N ^o 39	2 3			Bocherini 21 ^e quintetti	9		
				Filtz N ^o 40	2 3						
				Galuppi N ^o 41	1 10						
				Filtz N ^o 42	1 10						
				Lustre N ^o 43	1 10						
				Filtz N ^o 44	1 10						
				Gahut N ^o 45	1 10						
				Galuppi N ^o 46	1 10						
				Galuppi N ^o 47	1 10						
				Gosse N ^o 48	1 10						
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				Galuppi N ^o 147	1 10						

M^{rs} les Libraires de Province et autres provinces qui font le commerce de Librairie peuvent venir à Paris De la chambre de justice dans tout le Royaume et dans le Pays étrangers soit aux marchands, soit aux Particuliers. En Demandant au Juge, ou au Receveur du Bailliage de la Chambre de Paris.

Violino Primo

Ouverture

Violino Primo score for the Ouverture, measures 1 through 12. The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegro' and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings (P, F, FF, MF, Cres). The first measure is marked with a '1' and a 'P' (Piano). The second measure is marked with a '1' and a 'P'. The third measure is marked with a '1' and a 'P'. The fourth measure is marked with a '1' and a 'P'. The fifth measure is marked with a '1' and a 'P'. The sixth measure is marked with a '1' and a 'P'. The seventh measure is marked with a '1' and a 'P'. The eighth measure is marked with a '1' and a 'P'. The ninth measure is marked with a '1' and a 'P'. The tenth measure is marked with a '1' and a 'P'. The eleventh measure is marked with a '1' and a 'P'. The twelfth measure is marked with a '1' and a 'P'. The score concludes with a double bar line.

Ceron sculp.

Andante *Violino Primo* 3

The musical score is written for Violino Primo in 8/8 time, marked *Andante*. It consists of 15 staves. The first 10 staves are in 8/8 time, and the last 5 staves are in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings (F, P, PP, R, Rin, MF). The tempo is marked *Andante* and the instrument is *Violino Primo*. The score is numbered 3 in the top right corner.

type le plus in

Violino Primo

[illegible]

Violino Primo

5

p *p* *p* *p* *p* *f* *pp* *Cres* *MF*

f *f* *MF* *FF* *P*

Rin P *Rin P* *MF*

p *pp* *MF* *Cres* *FF* *P* *f*

P *f* *FF*

Compere Blaise *All.* *p*

P *f* *P*

Compere *mau moi* *f* *P*

reussirés pas! Andantino consordini

5 *de la Morice* *Violino* *Primo*

All.^o F *P* *Rin*

6 *de la difference* *Flauti*

All.^o F *P* *F* *Flauti*

7 *a me refuser* *A la P. Concordini*

F *P* *A la P. Concordini*

Violino Primo

7

This page of a musical score for Violino Primo contains 14 staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (3/4 and 4/4), and dynamic markings (pp, p, mf, f, ff, Cres, F, P). The music features complex rhythmic patterns, including triplets and sixteenth notes. There are also some performance instructions in French: "bien écoute" (listen well) and "maestoso" (majestic). The page is numbered 7 in the top right corner.

mf bien écoute p mf

pp maestoso

1

F P F P F P Cres P Cres F P

P Cres P Cres F FF P Cres F

P P

mf P Cres F P P Cres F P

P Cres P F endormissant P F P F P

F P F P P F P F

mf F FF P F P P P

F P mf P mf F P P F P P

F P F P Cres F P Cres F P F P

Cres F P Cres F P Cres F P

Violino Primo.

Violino Primo

3

P Cres F P

Cres F P

P

Cres FF

P F F

endimmiuante P

F P F P

Cres F P

Cres F P

P Cres F P

F P P

Cres F FF

P F P F

F P F P

endi: P F P P

F P F P P PP

2

2

2

2

J'en prenne

All^o F P MF MF P MF P

MF FF P

Nelmo Primo

٥

Andante

p *mf* *p* *f* *p* *mf* *p* *ff*

du plaisir.

Andante

m'enconte

3 fois la rep. *Moderate*

12

10 Coupable

Violino & Primo

13

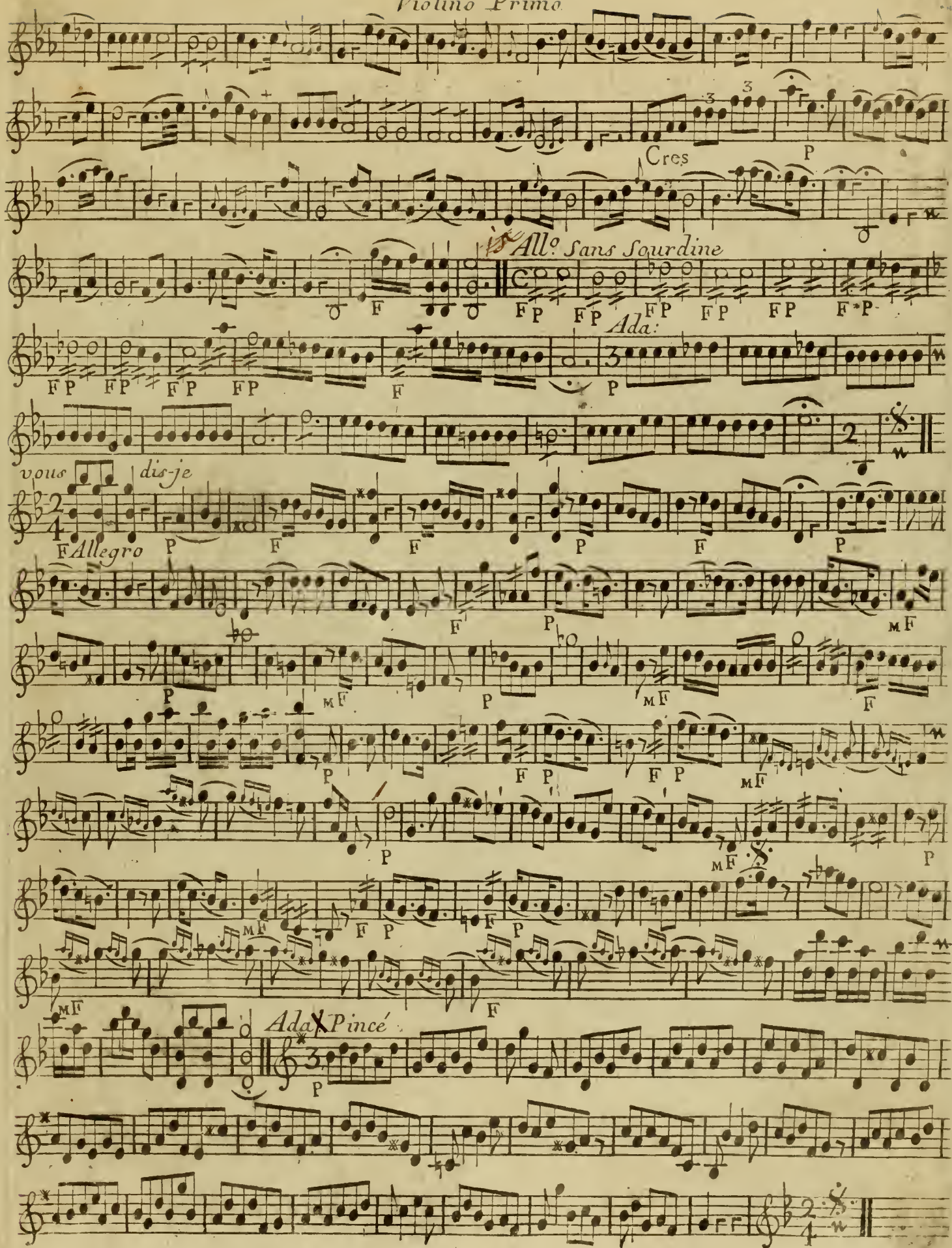
qu'on en ait

14

F m'abandonne

Violino Primo

11



15

All^o Sans Sourdine

Ada

vous dis-je

Allegro

Ada Pincé

The musical score is written for Violino Primo. It begins with a treble clef and a key signature of one flat (B-flat). The first system contains several measures of music. The second system includes a dynamic marking of *Cres* and a *P* (piano) marking. The third system features a *3* (triple) marking. The fourth system has a *3* (triple) marking and a *P* (piano) marking. The fifth system includes a *3* (triple) marking and a *P* (piano) marking. The sixth system has a *2* (second ending) marking. The seventh system includes a *vous dis-je* marking. The eighth system has a *Allegro* marking. The ninth system includes a *P* (piano) marking. The tenth system has a *P* (piano) marking. The eleventh system includes a *P* (piano) marking. The twelfth system has a *P* (piano) marking. The thirteenth system includes a *P* (piano) marking. The fourteenth system has a *P* (piano) marking. The fifteenth system includes a *P* (piano) marking. The sixteenth system has a *P* (piano) marking. The seventeenth system includes a *P* (piano) marking. The eighteenth system has a *P* (piano) marking. The nineteenth system includes a *P* (piano) marking. The twentieth system has a *P* (piano) marking. The twenty-first system includes a *P* (piano) marking. The twenty-second system has a *P* (piano) marking. The twenty-third system includes a *P* (piano) marking. The twenty-fourth system has a *P* (piano) marking. The twenty-fifth system includes a *P* (piano) marking. The twenty-sixth system has a *P* (piano) marking. The twenty-seventh system includes a *P* (piano) marking. The twenty-eighth system has a *P* (piano) marking. The twenty-ninth system includes a *P* (piano) marking. The thirtieth system has a *P* (piano) marking. The thirty-first system includes a *P* (piano) marking. The thirty-second system has a *P* (piano) marking. The thirty-third system includes a *P* (piano) marking. The thirty-fourth system has a *P* (piano) marking. The thirty-fifth system includes a *P* (piano) marking. The thirty-sixth system has a *P* (piano) marking. The thirty-seventh system includes a *P* (piano) marking. The thirty-eighth system has a *P* (piano) marking. The thirty-ninth system includes a *P* (piano) marking. The fortieth system has a *P* (piano) marking. The forty-first system includes a *P* (piano) marking. The forty-second system has a *P* (piano) marking. The forty-third system includes a *P* (piano) marking. The forty-fourth system has a *P* (piano) marking. The forty-fifth system includes a *P* (piano) marking. The forty-sixth system has a *P* (piano) marking. The forty-seventh system includes a *P* (piano) marking. The forty-eighth system has a *P* (piano) marking. The forty-ninth system includes a *P* (piano) marking. The fiftieth system has a *P* (piano) marking. The fifty-first system includes a *P* (piano) marking. The fifty-second system has a *P* (piano) marking. The fifty-third system includes a *P* (piano) marking. The fifty-fourth system has a *P* (piano) marking. The fifty-fifth system includes a *P* (piano) marking. The fifty-sixth system has a *P* (piano) marking. The fifty-seventh system includes a *P* (piano) marking. The fifty-eighth system has a *P* (piano) marking. The fifty-ninth system includes a *P* (piano) marking. The sixtieth system has a *P* (piano) marking. The sixty-first system includes a *P* (piano) marking. The sixty-second system has a *P* (piano) marking. The sixty-third system includes a *P* (piano) marking. The sixty-fourth system has a *P* (piano) marking. The sixty-fifth system includes a *P* (piano) marking. The sixty-sixth system has a *P* (piano) marking. The sixty-seventh system includes a *P* (piano) marking. The sixty-eighth system has a *P* (piano) marking. The sixty-ninth system includes a *P* (piano) marking. The seventieth system has a *P* (piano) marking. The seventy-first system includes a *P* (piano) marking. The seventy-second system has a *P* (piano) marking. The seventy-third system includes a *P* (piano) marking. The seventy-fourth system has a *P* (piano) marking. The seventy-fifth system includes a *P* (piano) marking. The seventy-sixth system has a *P* (piano) marking. The seventy-seventh system includes a *P* (piano) marking. The seventy-eighth system has a *P* (piano) marking. The seventy-ninth system includes a *P* (piano) marking. The eightieth system has a *P* (piano) marking. The eighty-first system includes a *P* (piano) marking. The eighty-second system has a *P* (piano) marking. The eighty-third system includes a *P* (piano) marking. The eighty-fourth system has a *P* (piano) marking. The eighty-fifth system includes a *P* (piano) marking. The eighty-sixth system has a *P* (piano) marking. The eighty-seventh system includes a *P* (piano) marking. The eighty-eighth system has a *P* (piano) marking. The eighty-ninth system includes a *P* (piano) marking. The ninetieth system has a *P* (piano) marking. The ninety-first system includes a *P* (piano) marking. The ninety-second system has a *P* (piano) marking. The ninety-third system includes a *P* (piano) marking. The ninety-fourth system has a *P* (piano) marking. The ninety-fifth system includes a *P* (piano) marking. The ninety-sixth system has a *P* (piano) marking. The ninety-seventh system includes a *P* (piano) marking. The ninety-eighth system has a *P* (piano) marking. The ninety-ninth system includes a *P* (piano) marking. The hundredth system has a *P* (piano) marking.

12 ne raviendra plus

Violino Primo

Amoroso Consordini

Violino Primo

Violino Primo musical score, measures 12-25. The notation is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'p' (piano) and 'f' (forte). There are also some handwritten annotations and a 'fin' marking near the end of the section.

mais tenés

mais tenés

Violino Primo musical score, measures 26-40. This section continues the musical piece with similar notation and dynamics. It includes markings for 'Cres' (crescendo), 'mf' (mezzo-forte), and 'ff' (fortissimo). The notation is dense with many sixteenth and thirty-second notes, indicating a fast and intricate passage.

Violino Primo

13

tous julien

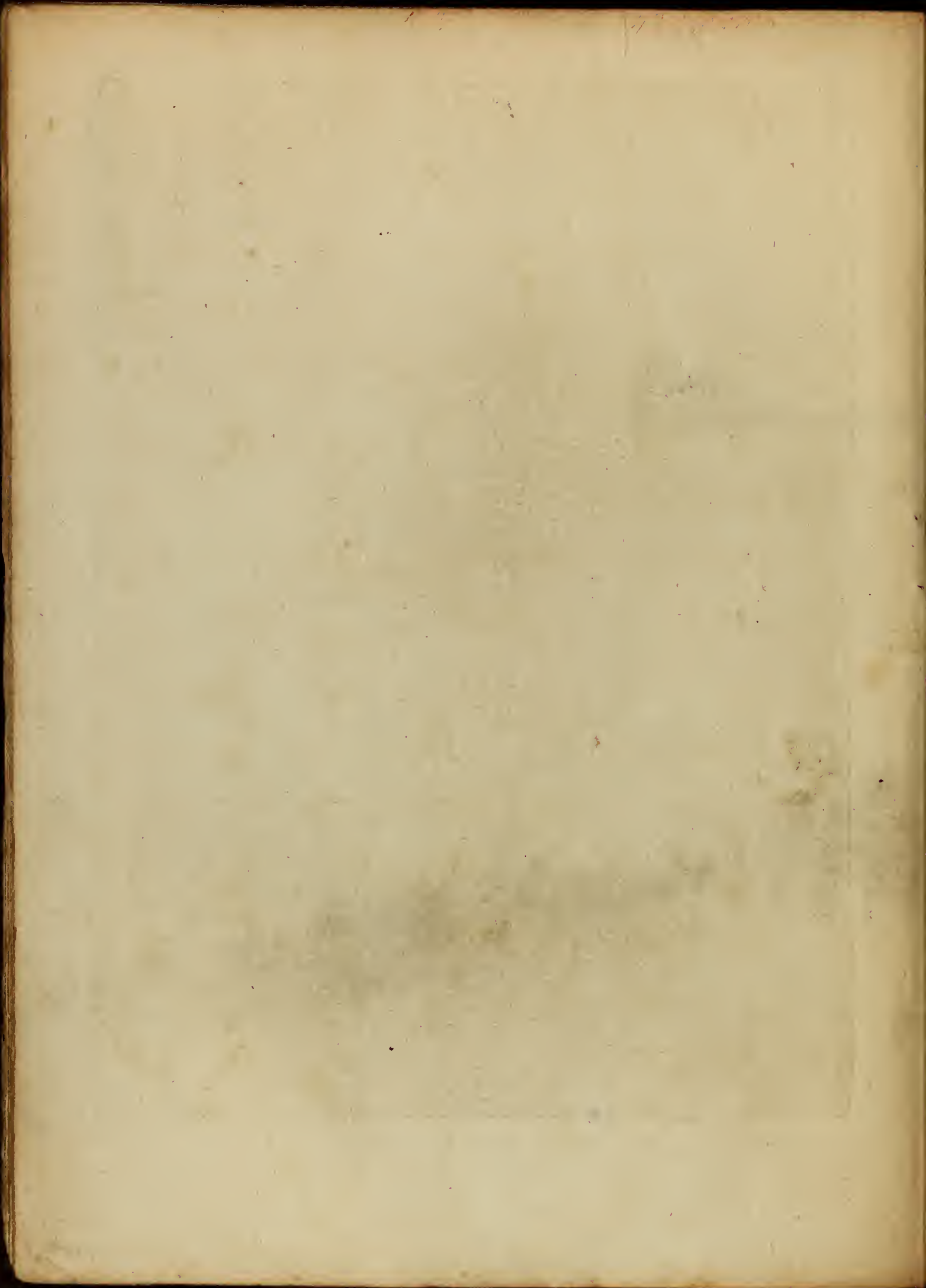
20 Vandeville

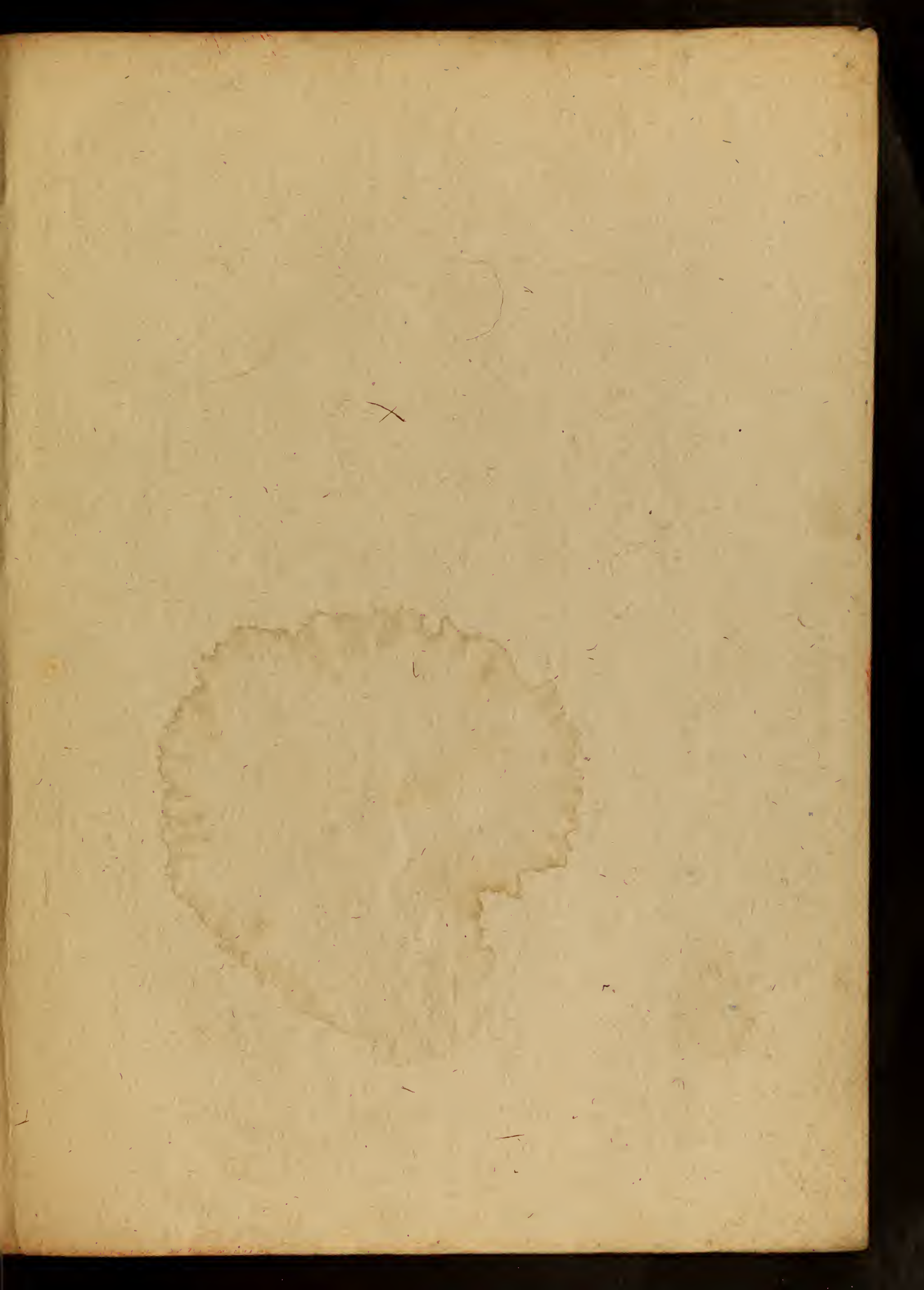
Chœur

refrain

FF

Fin.







Le Sorcier
Violino Secondo
Parties, N^o 29.







Ouverture

Ces on sculp:

Andantino

Violino Secondo

3

This musical score is for the Violino Secondo part of a piece, marked Andantino. It consists of 14 staves of music. The key signature is one flat (B-flat), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a continuous, flowing style. Dynamic markings include *F* (forte), *P* (piano), *R* (ritardando), *Rin* (rinsendo), and *P* (piano). There are also asterisks (*) and a 'C' marking. The score ends with a double bar line and a final note. The page number 3 is in the top right corner.

et le plaisir

Violino Secondo

Violino Secondo score, 16 staves. The music is in 4/4 time, key of B-flat major. Dynamics include *All.*, *F*, *P*, *Rin*, *Cres*, *FF*, *Mf*, and *pp*. The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a double bar line and a repeat sign.

Violino Secondo

5

Violino Secondo musical score, measures 1-10. The music is in G major (one sharp) and 2/4 time. It features a series of eighth and sixteenth notes, often beamed together. Dynamic markings include *FP*, *F*, *P*, *FF*, *Cres*, and *MF*. Measure 10 ends with a double bar line.

Violino Secondo musical score, measures 11-20. The music continues with similar rhythmic patterns. Dynamic markings include *Cres*, *F*, *P*, and *FF*. Measure 20 ends with a double bar line.

Violino Secondo musical score, measures 21-24. The music continues with similar rhythmic patterns. Dynamic markings include *P* and *FF*. Measure 24 ends with a double bar line.

Violino Secondo musical score, measures 25-34. The music continues with similar rhythmic patterns. Dynamic markings include *P* and *F*. Measure 34 ends with a double bar line.

[illegible]

7

[illegible]

Violino Secondo

Violino Secondo

endimmutant

que j'en preme

Allo

Violino Secondo

29

This page of a musical score for Violino Secondo (Violin II) contains 15 staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages and dynamic markings. The first section, starting at the top, includes dynamic markings *P*, *mf*, *P*, *mf*, and *ff*. A section of music is followed by the instruction *et bien du plaisir And.^o*. The next section begins with a 2/4 time signature and a *F* marking. This is followed by a section marked *qu'il m'encoute* and *Moderato*. The final section of the page includes dynamic markings *P*, *F*, *P*, *F*, *ff*, *P*, and *ff*. The page number 29 is located in the top right corner.

[illegible]

que Julien m'abandonne *Violino Secondo*

And. P Consordini

San Sordidi

vous dis-je

All. F

Ada Pincé

This is a handwritten musical score for the Violino Secondo part. The score is written on ten staves. The first staff begins with the tempo and dynamic marking 'And. P' and the instruction 'Consordini'. The second staff has a '3' above it, indicating a triplet. The third staff has 'Cres' and 'P' markings. The fourth staff has 'San Sordidi' written above it. The fifth staff has 'FP' and 'PP' markings. The sixth staff has 'vous dis-je' written above it. The seventh staff has 'All. F' written above it. The eighth staff has 'Mf' and 'P' markings. The ninth staff has 'Ada Pincé' written above it. The tenth staff has 'P' and 'F' markings. The score includes various musical notations such as notes, rests, and dynamic markings.

And: con sor.

maius tenes

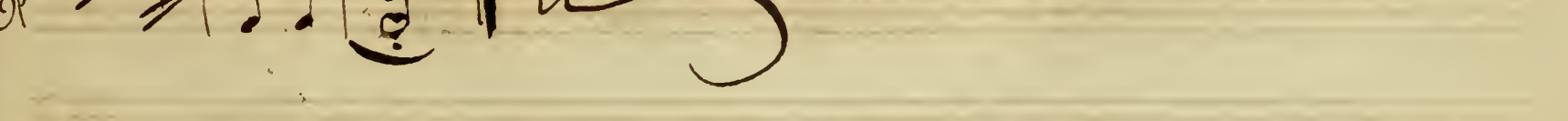
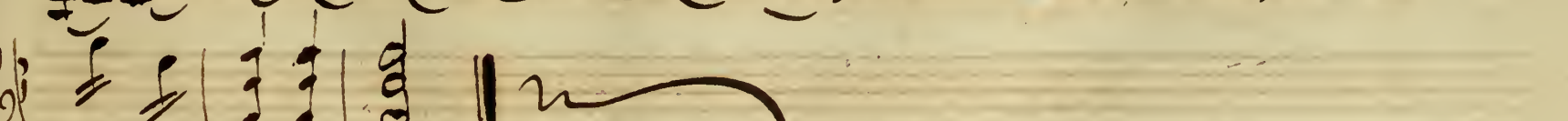
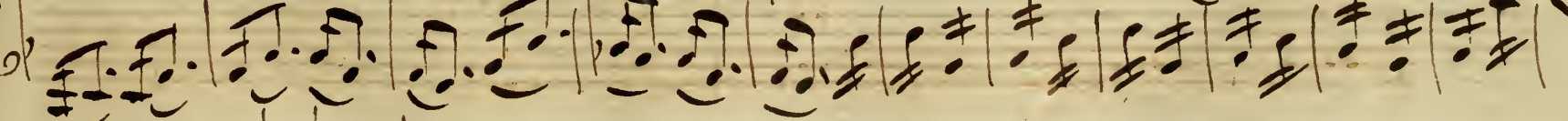
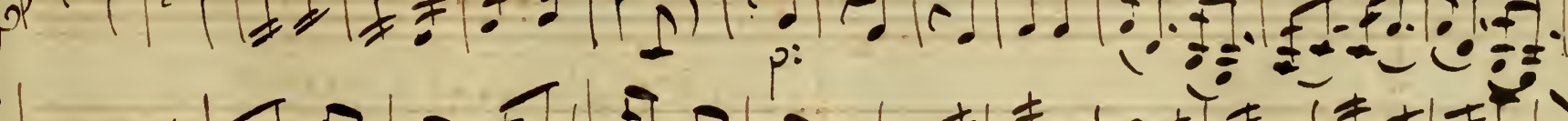
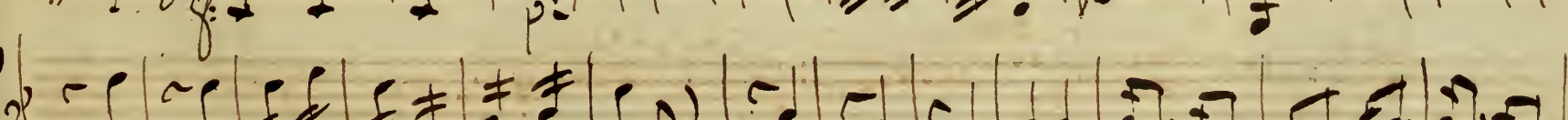
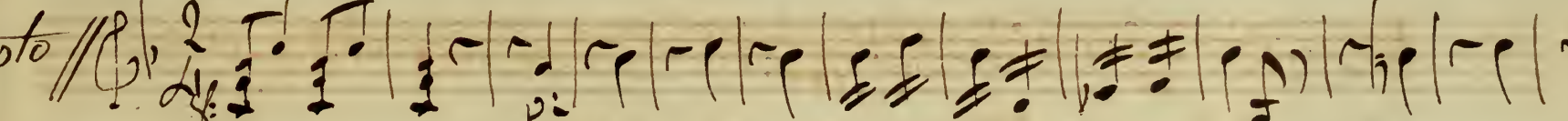
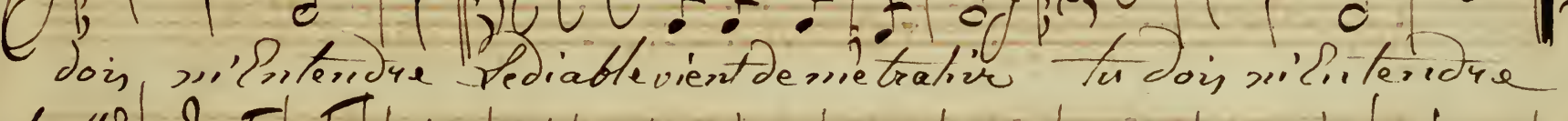
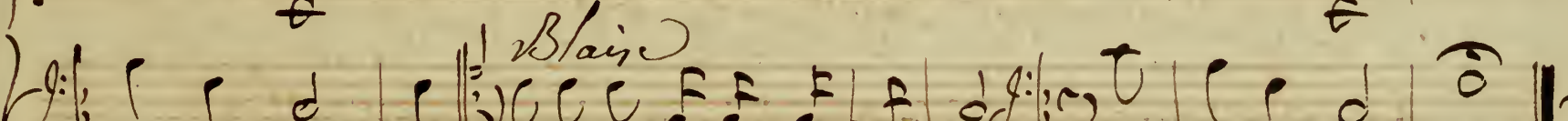
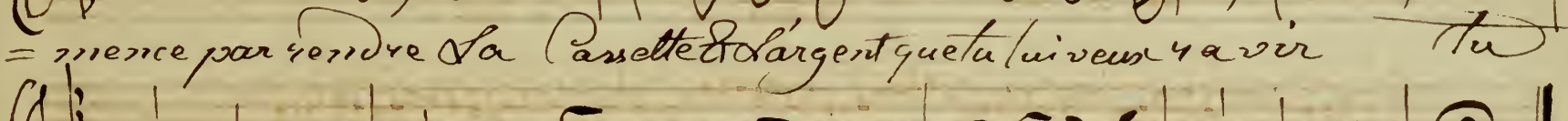
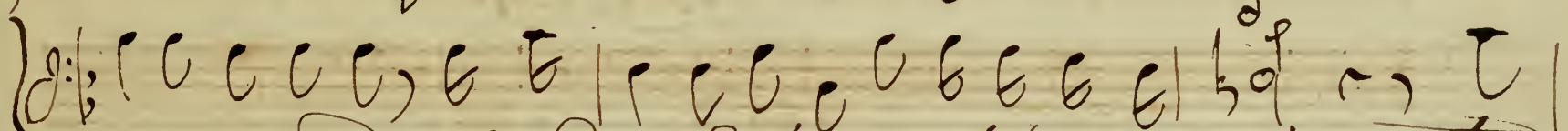
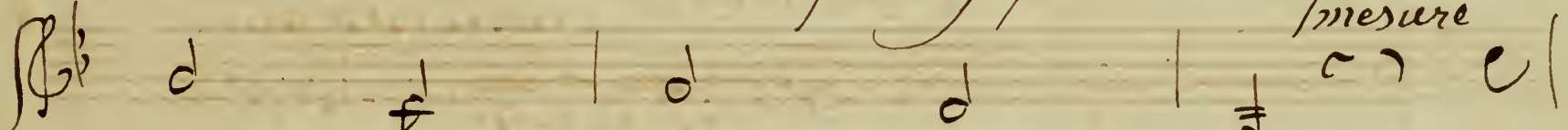
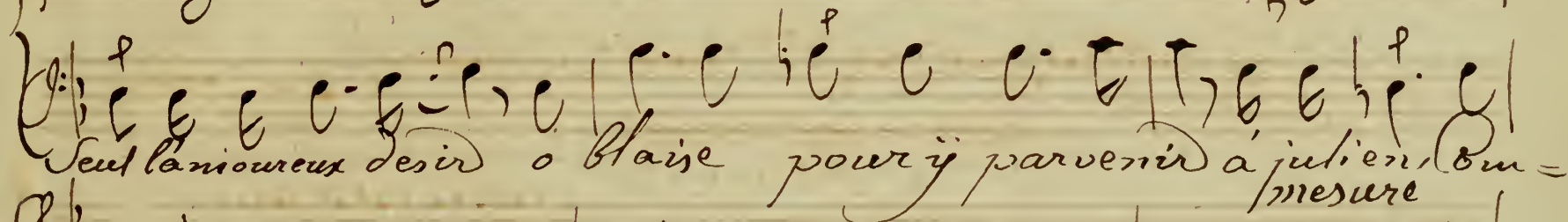
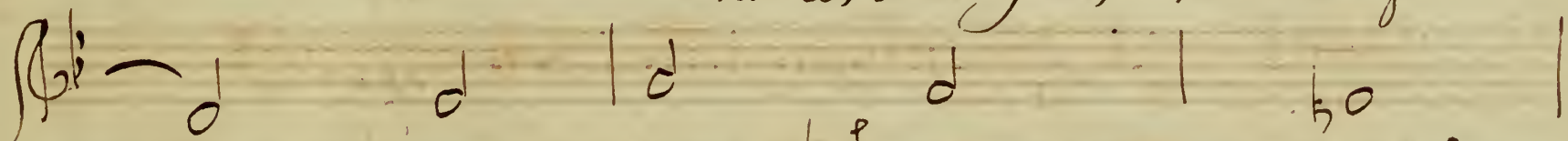
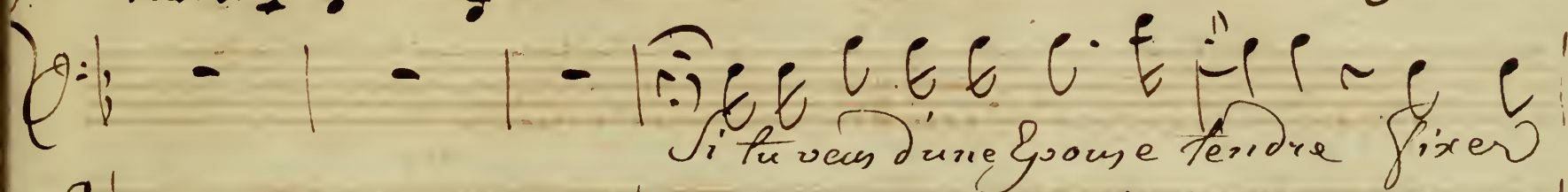
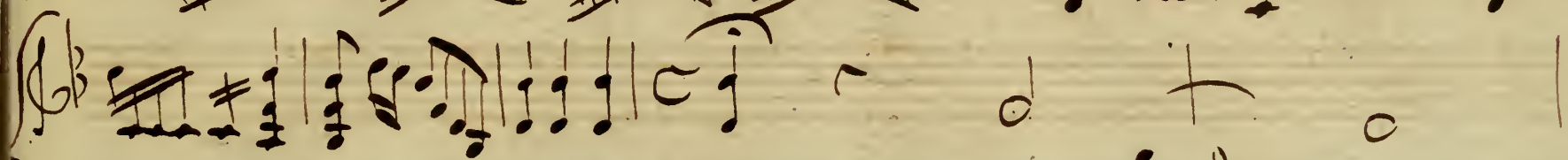
Moderato

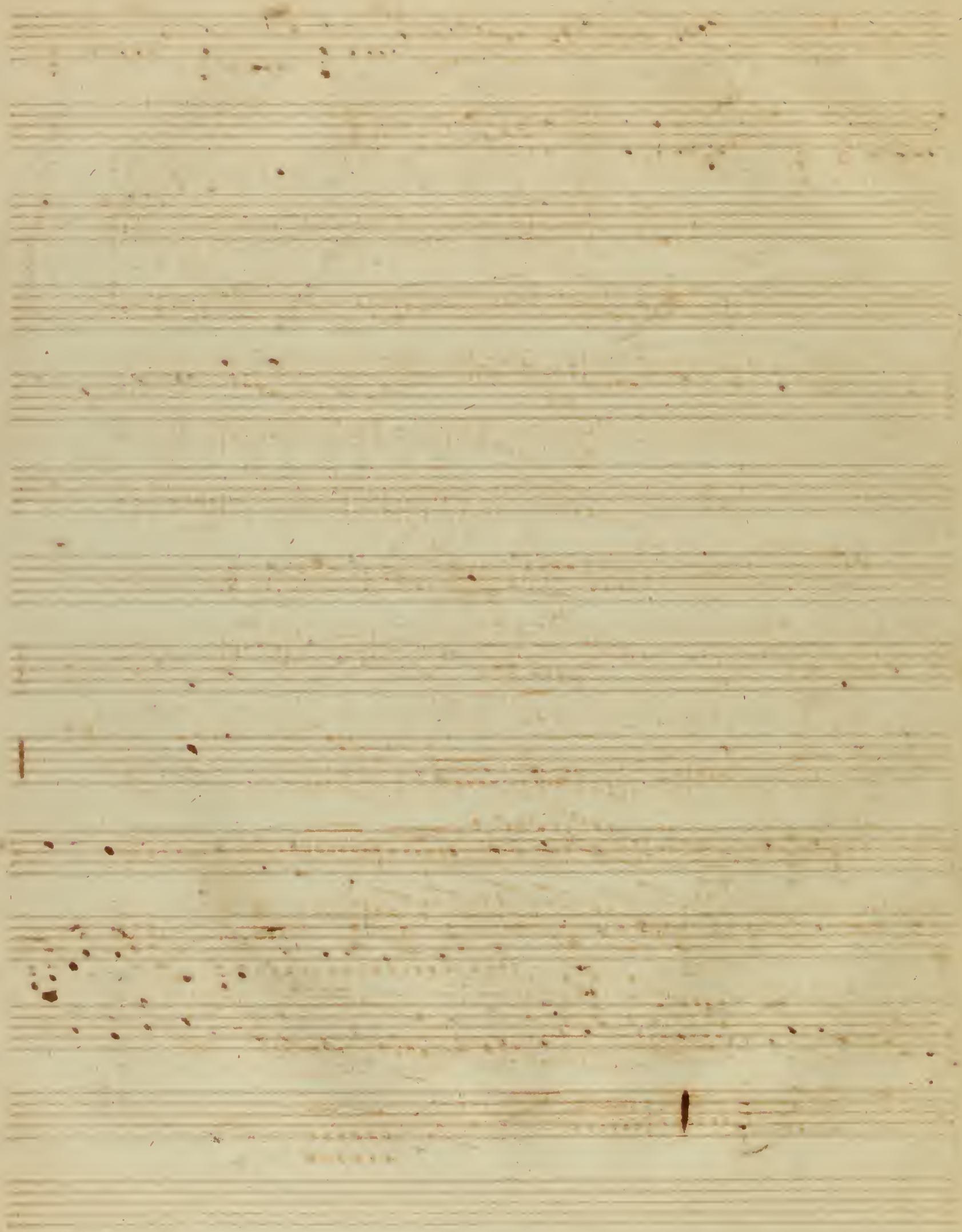
And: con sor.

The musical score for Violino Secondo, page 12, is written in 2/4 time. It begins with a key signature of one flat (B-flat). The tempo is marked 'And: con sor.' (Andante con sordina). The score consists of 12 staves. The first staff has a dynamic marking of 'pp' (pianissimo). The second staff has a dynamic marking of 'mf' (mezzo-forte). The third staff has a dynamic marking of 'p' (piano). The fourth staff has a dynamic marking of 'pp' (pianissimo). The fifth staff has a dynamic marking of 'mf' (mezzo-forte). The sixth staff has a dynamic marking of 'p' (piano). The seventh staff has a dynamic marking of 'p' (piano). The eighth staff has a dynamic marking of 'p' (piano). The ninth staff has a dynamic marking of 'p' (piano). The tenth staff has a dynamic marking of 'p' (piano). The eleventh staff has a dynamic marking of 'p' (piano). The twelfth staff has a dynamic marking of 'p' (piano). The score ends with a double bar line and repeat dots.

je vais commencer
presto

Violino Secondo





embrasses to 3us Julien

Violino Secondo

13

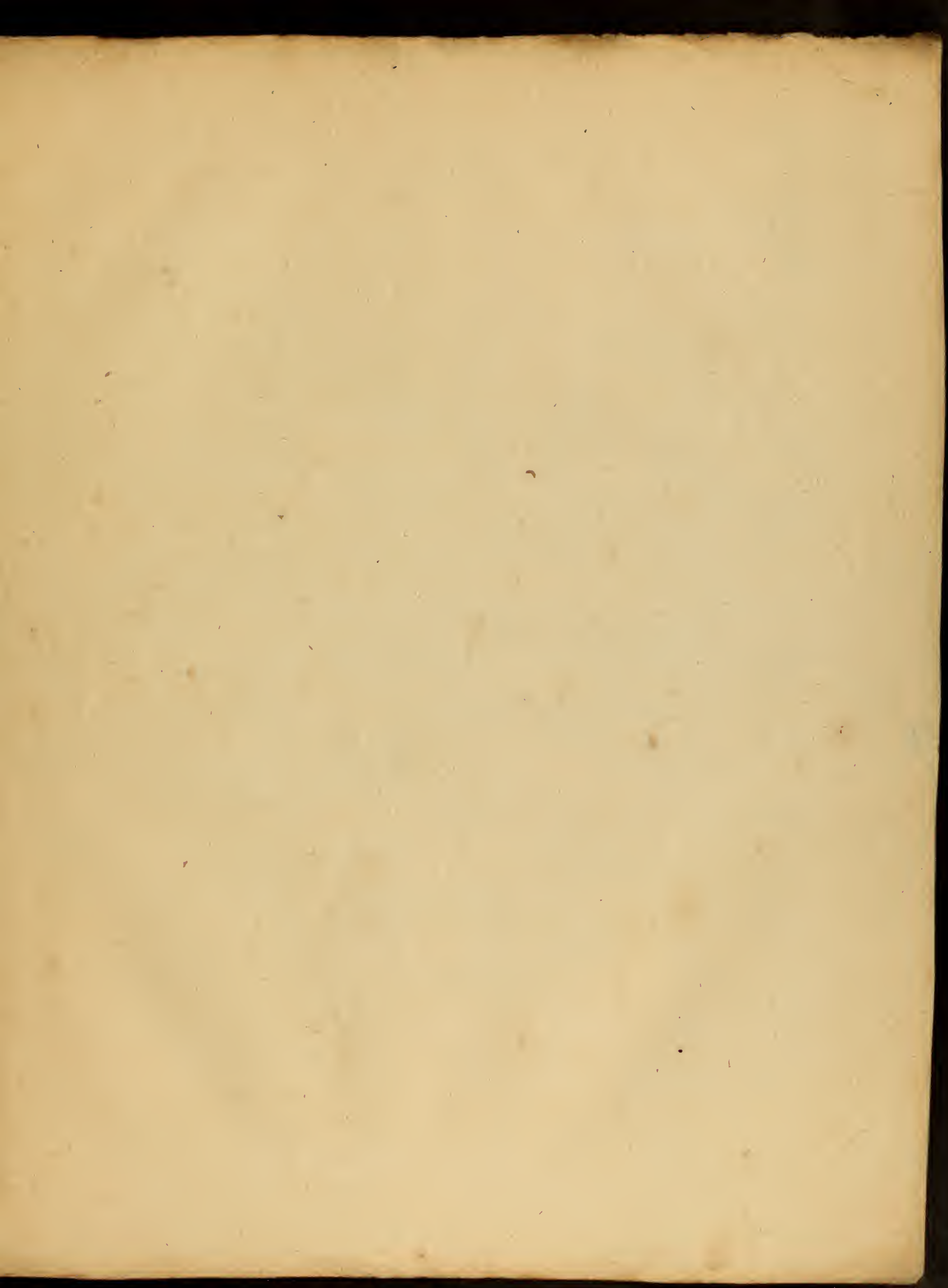
Musical score for Violino Secondo, measures 1-13. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings 'F' (forte) and 'P' (piano) are present throughout. The piece concludes with a double bar line at the end of the tenth staff.

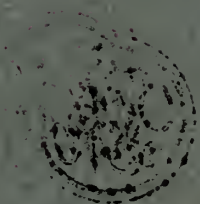
Vaudeville

Musical score for Vaudeville, measures 14-27. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is characterized by a lively, rhythmic pattern. Dynamic markings 'F' (forte) and 'P' (piano) are present. The piece concludes with a double bar line at the end of the tenth staff.

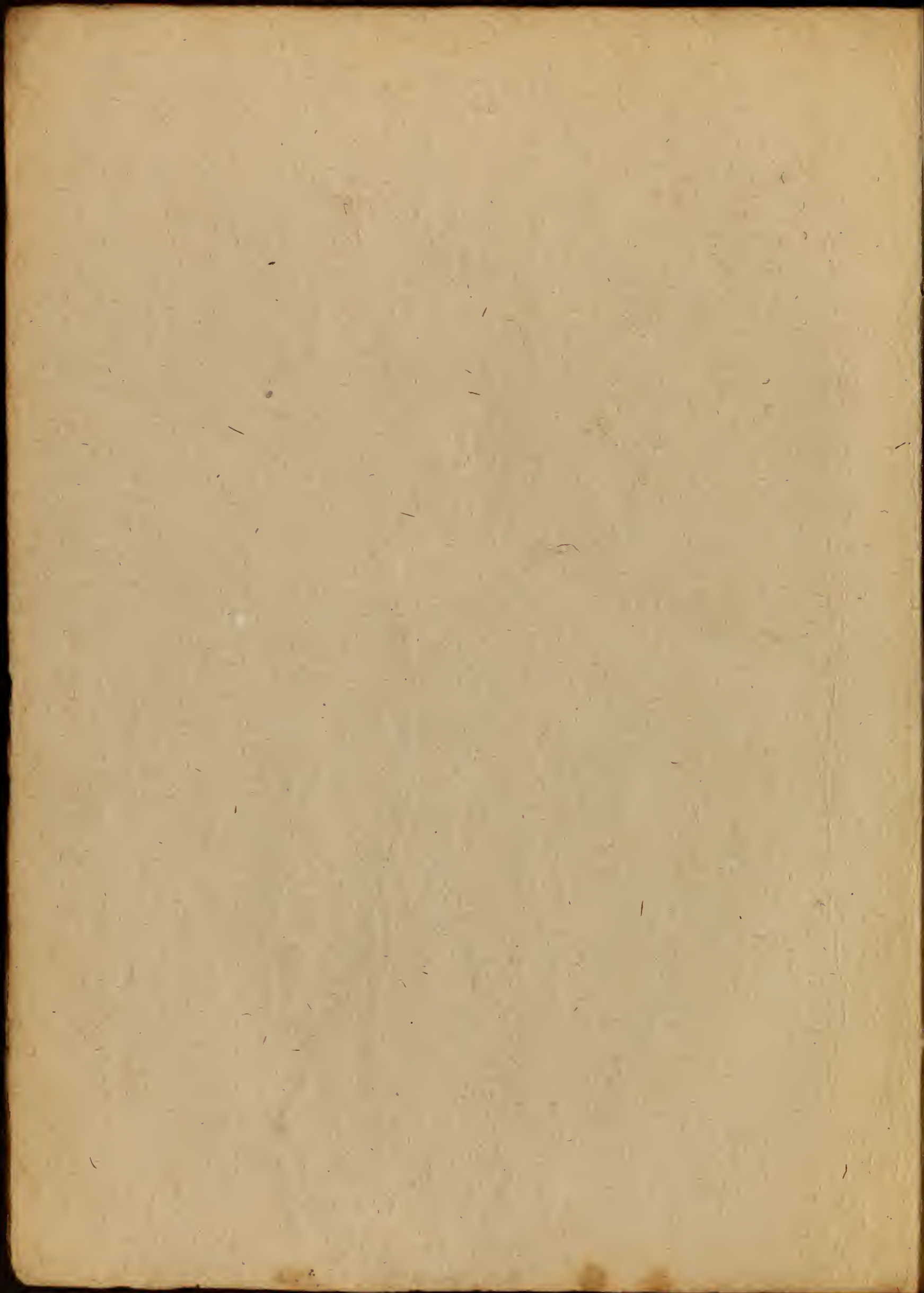
Chœur

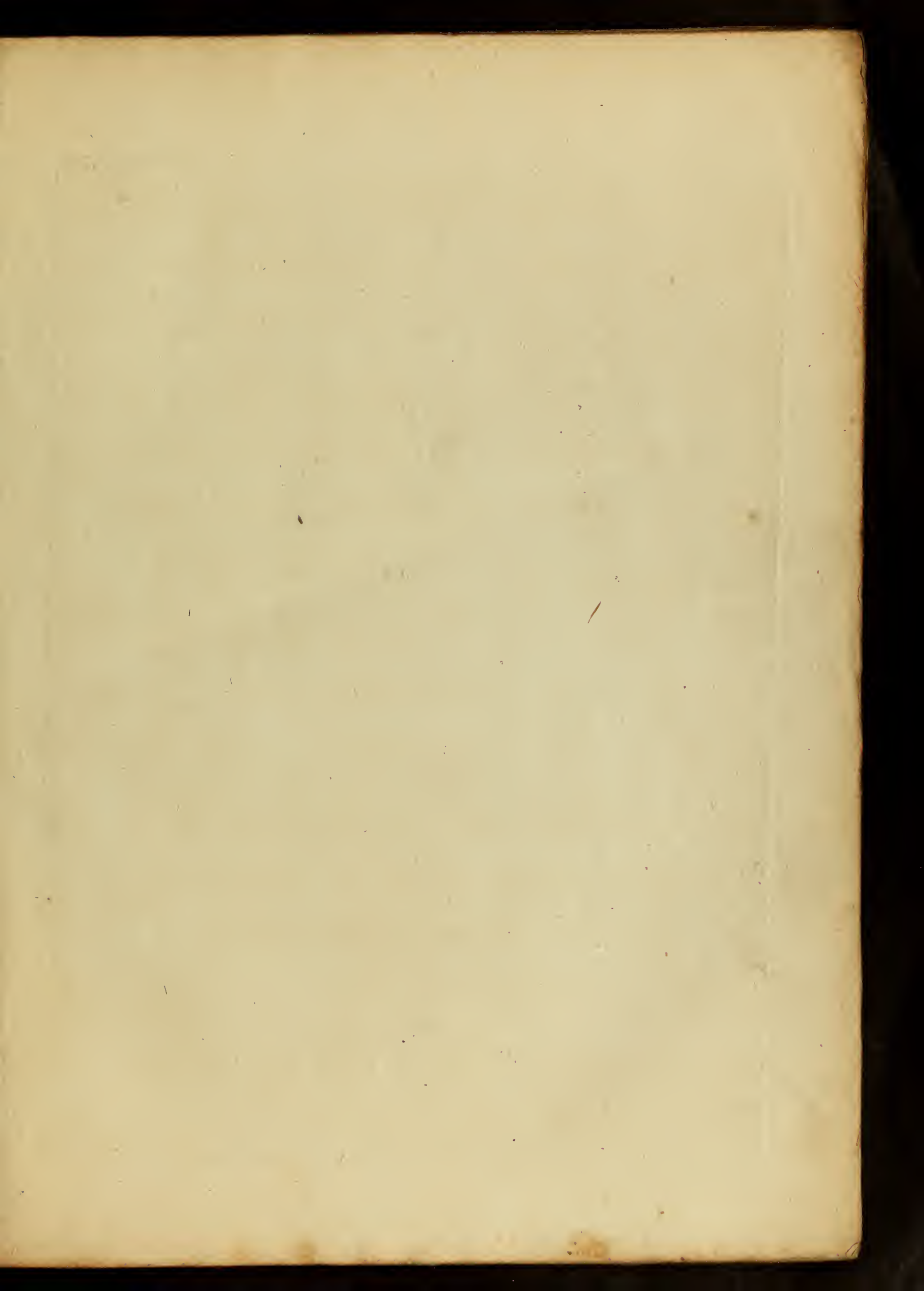
Fin.





Violino & Secondo
huit partie
and Violoncel
le Sorceur
8





Ouverture

Coron sculp

Andantino

Violino Secondo

5

This block contains the musical notation for the *Andantino* section of the *Violino Secondo* part. It consists of 15 staves of music. The notation is written in treble clef with a key signature of one flat (B-flat). The time signature is 6/8. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as *f* (forte), *p* (piano), *R* (ritardando), and *P* (piano) are used throughout. There are also asterisks (*) marking specific measures. The notation is dense and complex, with many beamed notes and slurs. The page number '5' is visible in the top right corner.

Presto

This block contains the musical notation for the *Presto* section of the *Violino Secondo* part. It consists of 6 staves of music. The notation is written in treble clef with a key signature of one flat (B-flat). The time signature is 4/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as *f* (forte), *p* (piano), *Mf* (mezzo-forte), and *P* (piano) are used throughout. There are also asterisks (*) marking specific measures. The notation is dense and complex, with many beamed notes and slurs. The page number '5' is visible in the top right corner.

+ et le plaisir

Polino Secondo

et le plaisir

Violino Secondo

All° F P F P Rin P

Rin F P F P

P P F P F P F P

Cres F FF

P MF F

FF P MF

P MF Cres F P F P

F FF

6/8 PP

FF P

Cres MF PP

F FF P

F P

Violino Secondo

5

Measures 1-12 of the Violino Secondo part. Dynamics include *f*, *p*, *mf*, and *Cres*. The notation includes eighth and sixteenth notes, often beamed together.

Compere Blaise

Measures 13-24. Dynamics include *p*, *f*, and *ff*. The tempo is marked *All.* (Allegretto).

Compere mais moi

ni y reussir pas. Andantino Concordini

Measures 25-32. The time signature changes to 2/4 and the tempo is marked *Andantino*. Dynamics include *p* and *f*.

Vol: Secondo

all to

Rin

de la difference

Alt^o

à me refuser Adagio - - - Concordant

MF

Violino Secondo

7

lien écoute

Modera

endimissant

1

2

8

Violino Secondo

endimnuant P F P F P F P

F P F P F P F P F F P

F P F P F P F P MF F F

F P F P F P F P F P F P

P F P F P F P F P F P w

P F P F P P PP w

7 4 w

P' 1

1

que j'en preime

All.^o F P P P MF

MF P

MF P FF FF w

MF P

P MF

Mf P Mf

Violine Seconde

9

P *F* *MF* *P* *MF* *FF*

et bien du plaisir And.

F *P*

qu'il m'encoute

Moderato

FF *P* *F* *P* *F* *FF*

Maestoso

qu'on en ait

11.

que julien m'abandonne

Violino Secondo

And: p Consordini

3

Cres F P

3

San Sordidi:

FP FP FP FP FP FP FP F PP

2 F

vous dis-je

All.

P *M.F.*

Ada Pincé

P

Ada Pincé

12 ne reviendra plus

Violino Secondo

And: con sor:

Handwritten musical score for Violino Secondo, measures 12-16. The music is in 2/4 time, key of D major. It features a melodic line with various dynamics including *pp*, *mf*, *p*, and *ppp*. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of measure 16.

17 mais tenes

Moderato

Handwritten musical score for Violino Secondo, measures 17-31. The music is in 2/4 time, key of D major. It features a melodic line with various dynamics including *f*, *p*, *mf*, and *pp*. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of measure 31.

embrassés to 3^{us} Julien

Violino Secondo

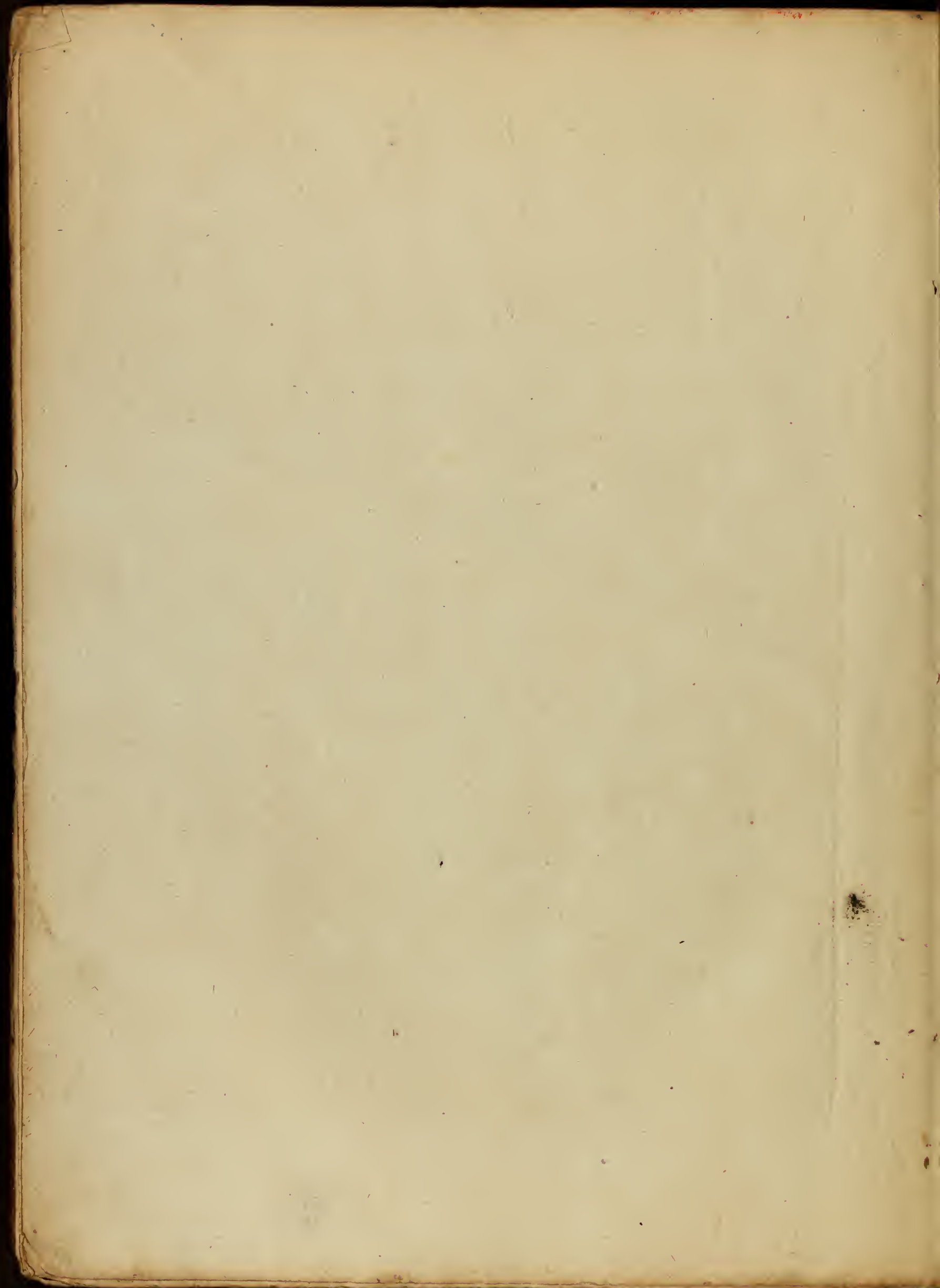
13

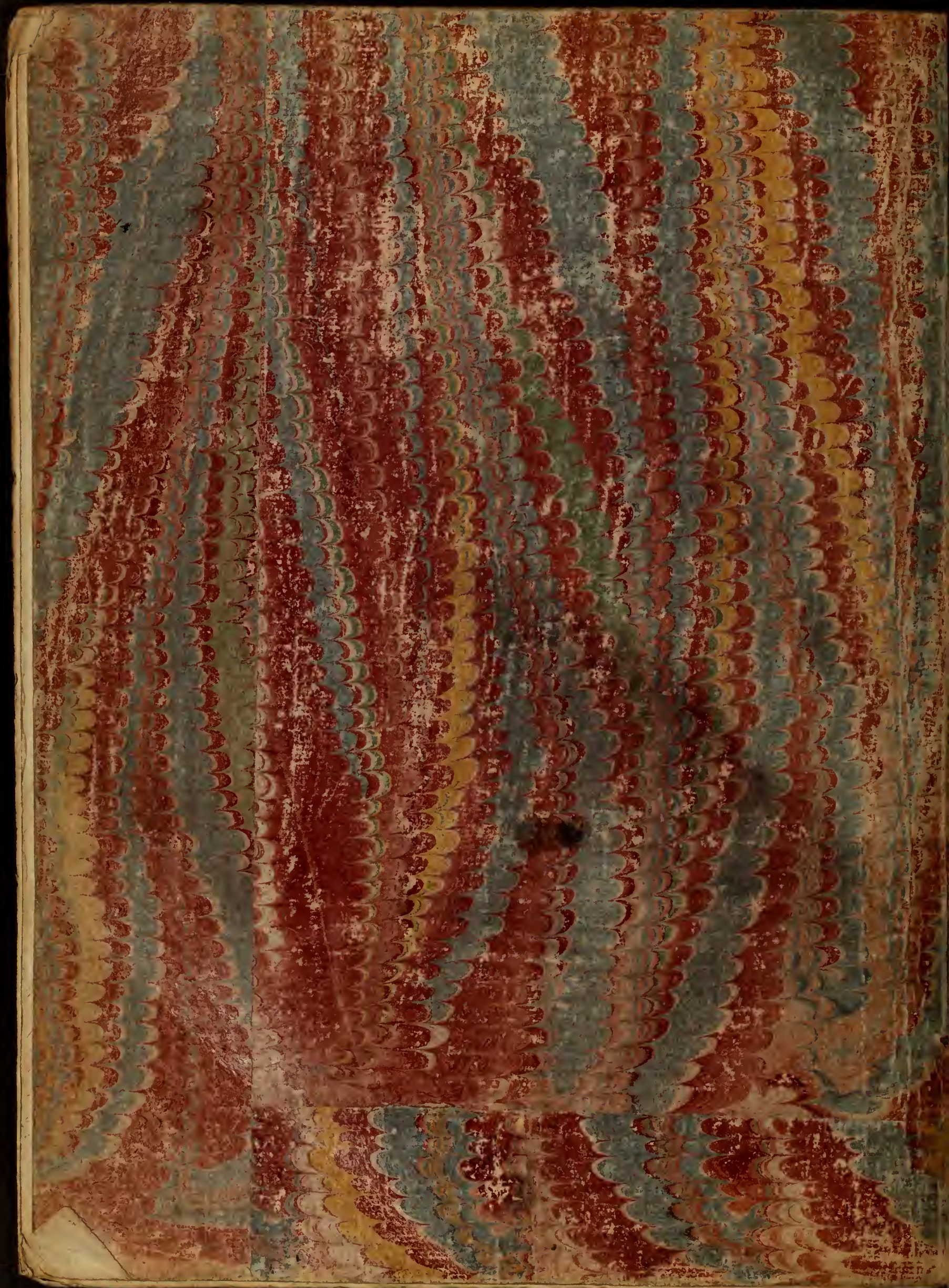
Musical score for Violino Secondo, measures 1-13. The score is written on ten staves. The first staff begins with a treble clef and a 2/4 time signature. The music features various dynamics including *F* (forte) and *P* (piano), and articulation marks such as accents and slurs. The notation includes eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line at the end of the tenth staff.

Vaudeville

Musical score for Vaudeville, measures 14-27. The score is written on ten staves. The first staff begins with a treble clef and a 6/8 time signature. The music is characterized by a lively, rhythmic pattern. Dynamics include *F* (forte) and *P* (piano). A section labeled *Chœur* begins at measure 18. The piece concludes with a double bar line at the end of the tenth staff.

Fin.





Le Sorcier.

Alto

Parties n^o. 29.





Le Sorcier

Alto



2 Ouverture *Alto* 1

Andantino

Alto

P. R. in P. R. P. R. P. P. R. P. R. P.

R. P. P. R. P. P. R. P. F

P

P. R. P. R. P. R. P.

P. R. P. R. P. R. P. P. R. P. P. R. P.

R. P. F F F

PP

F P

F

Presto FF

P

mf F P F P FF

et le Plaisir.

All.º

P F P FF MF

P F P

Alto

Handwritten musical score for the Alto part, consisting of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are: *F*, *P*, *mf*, *Cres*, and *FF*. The score is written in a single system across the staves.

Compère Blaise

Handwritten musical score for the *Compère Blaise* part, consisting of 4 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are: *P*, *F*, and *FF*. The score is written in a single system across the staves.

P mais moi

n'i reussirés pas. *Alto*

And: P Consordini

d'être Mariée

All^o F P F P F P FF

difference

3 *1* *F* *All^o* *1* *1* *1* *1*

1 *1* *3* *3* *3* *3* *13* *3* *3*

P *FF* *a me refuser* *P* *F*

Adagio P Consordini

P *P* *P*

6 *lien écoute Moderato*

Alto

The musical score is written for an Alto voice part in a Moderato tempo. It consists of 18 staves of music. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Dynamic markings such as *pp*, *mf*, *p*, *f*, *ff*, *cres*, and *dim* are used throughout to indicate volume changes. Articulation marks, including slurs and accents, are present to guide the performer's phrasing. The score is divided into sections by measure numbers 1, 2, and 3. The final section begins with the instruction *J'en Prende* and a tempo change to *All^o*. The manuscript shows signs of age, with some ink bleed-through from the reverse side and a few small stains.

Alto

P

Muv P

du plaisir

And F

conte

Mod FF

3 fois

M F

FF

M F

FF

8 coupable Moderato *Alto*

qu'on en ait

Moderato

m'abandonne

And. P. S. Consordinu

P Cres F p

Alto. senza cordini

Alto Viola

3

For. Ad Sai

Accitativ.

Si tu veux d'une épouse tendre fixer

Seul l'Amoureux desir, O Blaise pour y parve-nir a Julien com-

=mence par rendre la Ca-s sette et l'argent que tu lui veux ra-ir, tu

mesure

Dois m'enten-dre le Diable vient de me tra-hir! tu dois m'enten-dre

For. Pia.

Pia.

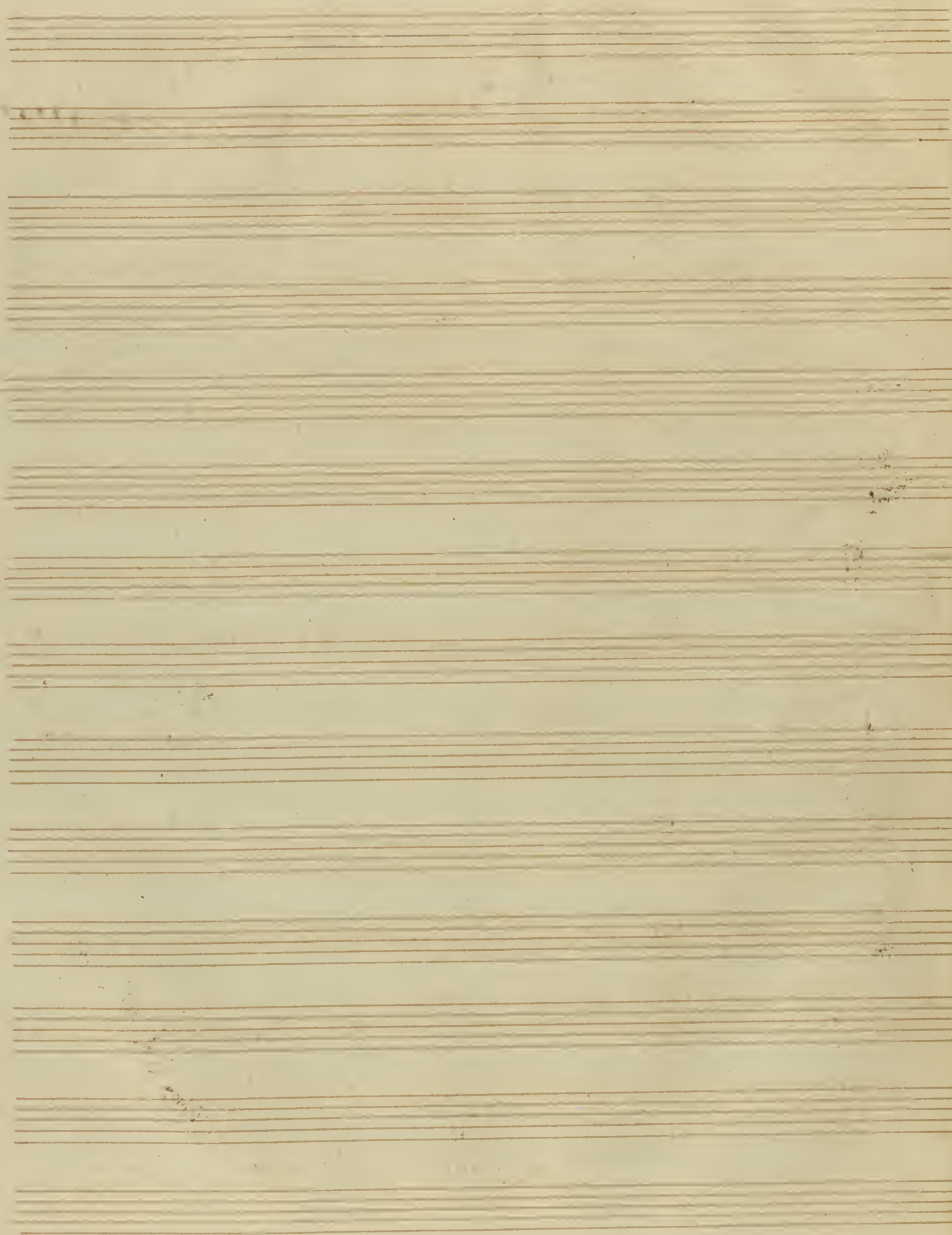
poco. for.

pia.

poco. for.

For. Ad Sai

39.



Alto

9

F P FP FP FP FP FP FP

P FP FP FP FF PP

la vous dis-je

Allo: § P F P F P

F P MF P

MF P MF FF P

P MF P MF P

Ada: Pincá

FF P P

F P F P

P F P

P F P

mais tenes

Mo: F P F

P F P F P F P F P

F P F P F

The musical score is written for an Alto voice part. It consists of 15 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *P* (piano), *F* (forte), *MF* (mezzo-forte), and *FF* (fortissimo). The score is divided into several sections: a main body of music, a section titled "julien. 1", a section titled "Vaudeville" with a repeat sign, and a section titled "Refrain FF Chœur." with a repeat sign. The score concludes with the word "Fin." and the signature "Geron Sculpteur".

Fin.

Geron Sculpteur



Le Sorcier

Bapo

Parties. N^o. 29.





Le Sorcier

Basso



2

Ouverture

Basso

Andantino

Basson

P Rin P Rin P Rin P Rin P Rin P Rin P

This page contains a handwritten musical score. The top section, titled 'Ouverture', consists of ten staves of music in G major (one sharp) and common time. The first staff is marked 'Basso' and features a melodic line with various ornaments and slurs. The subsequent staves provide harmonic support with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as 'FF' (fortissimo) and 'P' (piano) are used throughout. The bottom section, titled 'Andantino', begins with a key signature change to B minor (two flats) and a time signature change to 6/8. It includes staves for 'Basson' and continues the melodic and harmonic themes. The piece concludes with a series of 'P Rin P' (piano, repeat) markings across the final staves.

Basso e Ragazzo

Presto

†. et le ~~⊖~~ Plaisir

Basso

All:

Cres

Comperre Blaise

All

Compère mais moi

réussirai pas

And: P con Sordini.

d'être Mariée

All.

Basson

All.

de la différence

Voli

Passo e Fagotto

Handwritten musical score for Bassoon and Fagotto. The score is written on ten staves, with the first five staves for Bassoon and the last five for Fagotto. The music is in 3/4 time and features various musical notations including notes, rests, and dynamic markings. The score includes several sections with specific instructions:

- Section 1 (Staves 1-5):** Features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *FF*, *P*, and *F*.
- Section 2 (Staves 6-7):** Labeled *Ada:* and *a me refuser*. It features a more melodic line with eighth notes. Dynamic markings include *S* and *P*.
- Section 3 (Staves 8-9):** Labeled *Ada: Consordini*. It continues the melodic line with eighth notes.
- Section 4 (Staves 10-11):** Labeled *la 3^e Fois*. It features a melodic line with eighth notes.
- Section 5 (Staves 12-13):** Labeled *lien écoute*. It features a melodic line with eighth notes.
- Section 6 (Staves 14-15):** Labeled *Moderato*. It features a melodic line with eighth notes.
- Section 7 (Staves 16-17):** Labeled *pp* and *Cres*. It features a melodic line with eighth notes.

7

Saxo e Fagotto

FF MF

Cres F P F F *endimi*: P Cres

P Cres F P P Cres F P

P

FF P FF F

F P MF P MF P F P

P Cres F Cres F P F

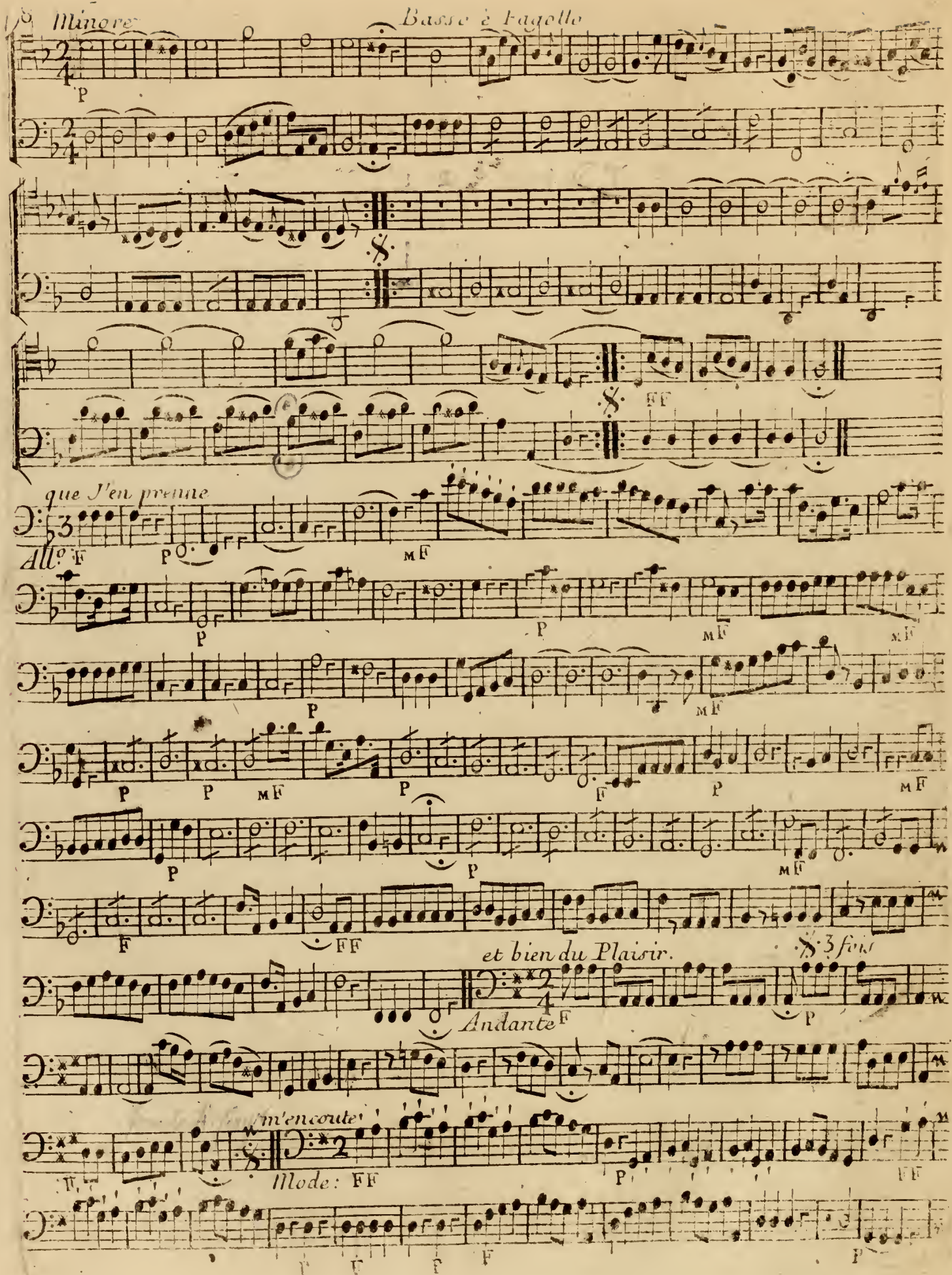
P Cres F P P Cres F P

endimiant P Cres F

P Cres F P Cres FF P F

Tolti Presto Per il Minore

Basso e Fagotto



Presto Senza Sordini.

Basso.

For. dell'air.
Recitatif.
Si tu veux d'une Epouse tendre fixer
seul l'amoureux Desir? O Blaise pour y parve-nir, a Julien com-
mence par rendre la Cas-sette et l'argent que tu lui veux ra-pir, tu
me l'as.
Dois m'enten-dre le Diable vient de me tra-hir tu dois m'enten-
dre
Presto.
De tout mon cœur Respec-tez son
ordre su-preme Dans l'in-stant même
pia. *soo. for.*
pia. *Molto Subito.*

Respectez son ordre su=prême dans le mo=ment il

poco for. *pia.*

il con=sent il il con=sent dans le mo=ment dans le mo=

ment, ah! quel tour=ment, ah! quel tour=ment.

poco for. *for. à la fin*

39.

Handwritten musical score for a piano piece, featuring 14 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is divided into several sections with tempo and mood changes indicated by text above the staves: *coupable* (marked *MF*), *Maest* (marked *FF*), *Andantino* (marked *P*), *Allegretto* (marked *F* and *P*), and *P Maestoso* (marked *P*). The score concludes with a double bar line and repeat dots. The handwriting is in dark ink on aged, slightly yellowed paper.

m'abandonne *Basso è Fagotto*

Andā. 8. te P

Consor P' diu

P Cres F P

F P

sans sourdine Allegro

FP FP FP FP FP FP FP FP FP FF Ada PP

la vous dis-je.

All^o F P F P F P

P MF

P MF FF

P MF FF P

MF reprise P MF P

Pince MF FF

Adagio

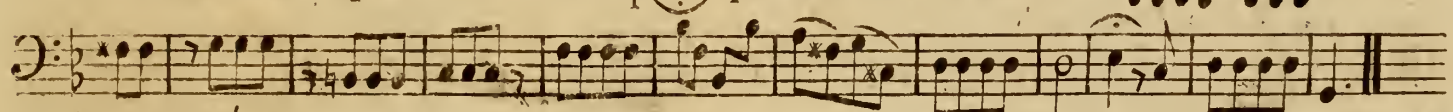
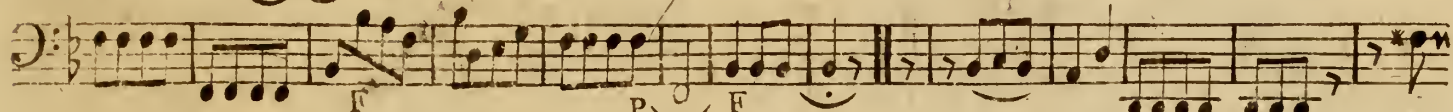
Basso



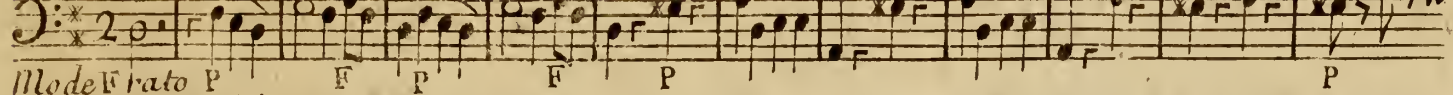
reviendra plus



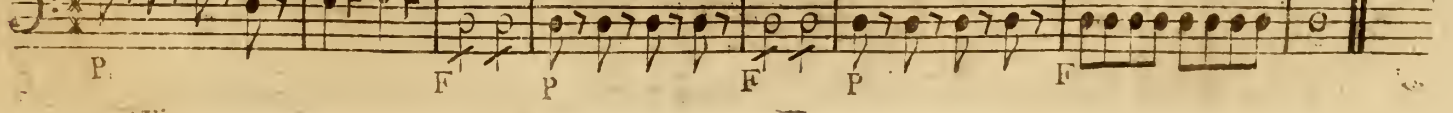
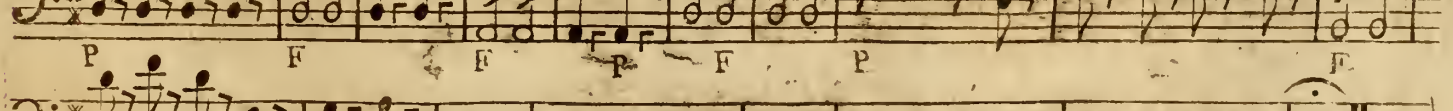
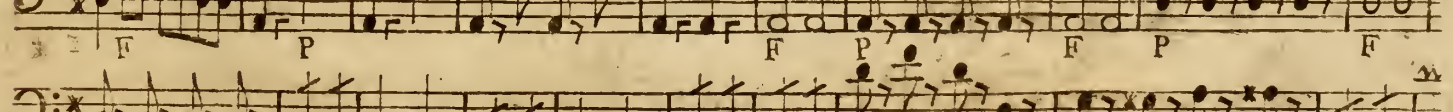
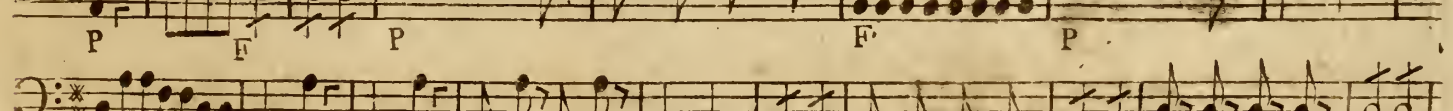
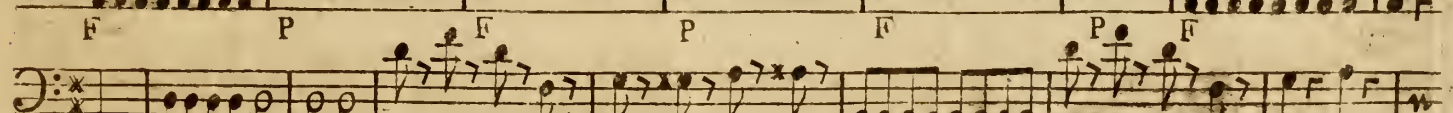
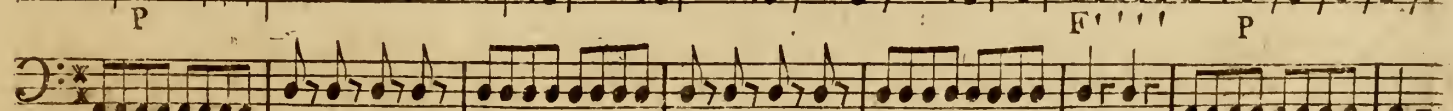
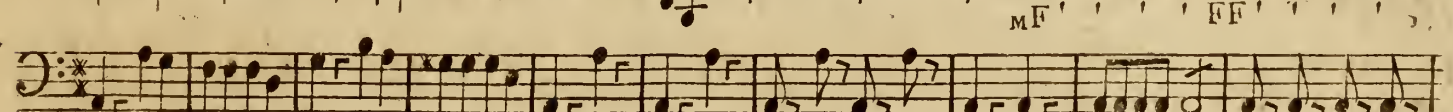
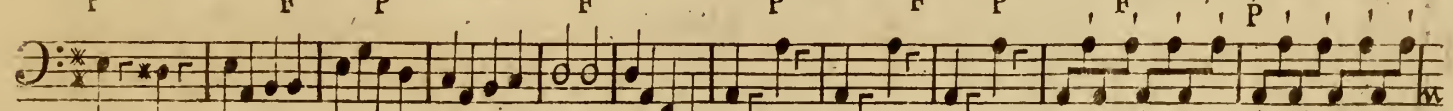
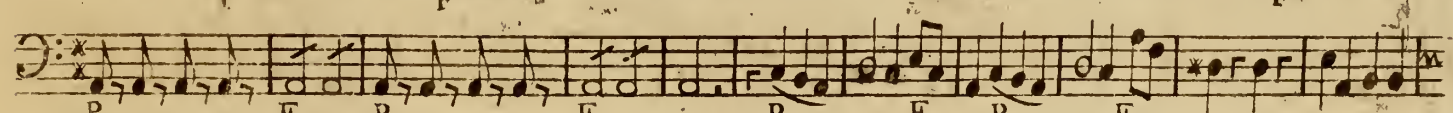
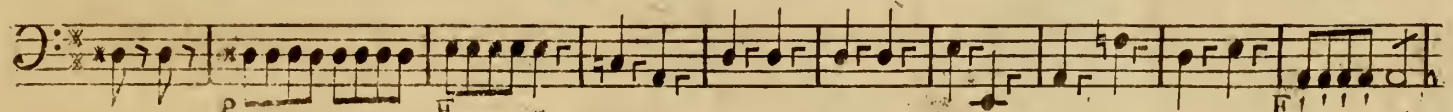
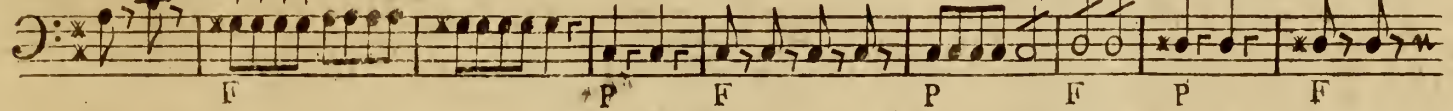
And: *consordini*



mais *l'nez*



Mod: *rato*



Esso

Presto F

P

F

P

FF

P

FF

P

F

P

P

F

F

F

FF

Vaudeville

F

P

F

refrain

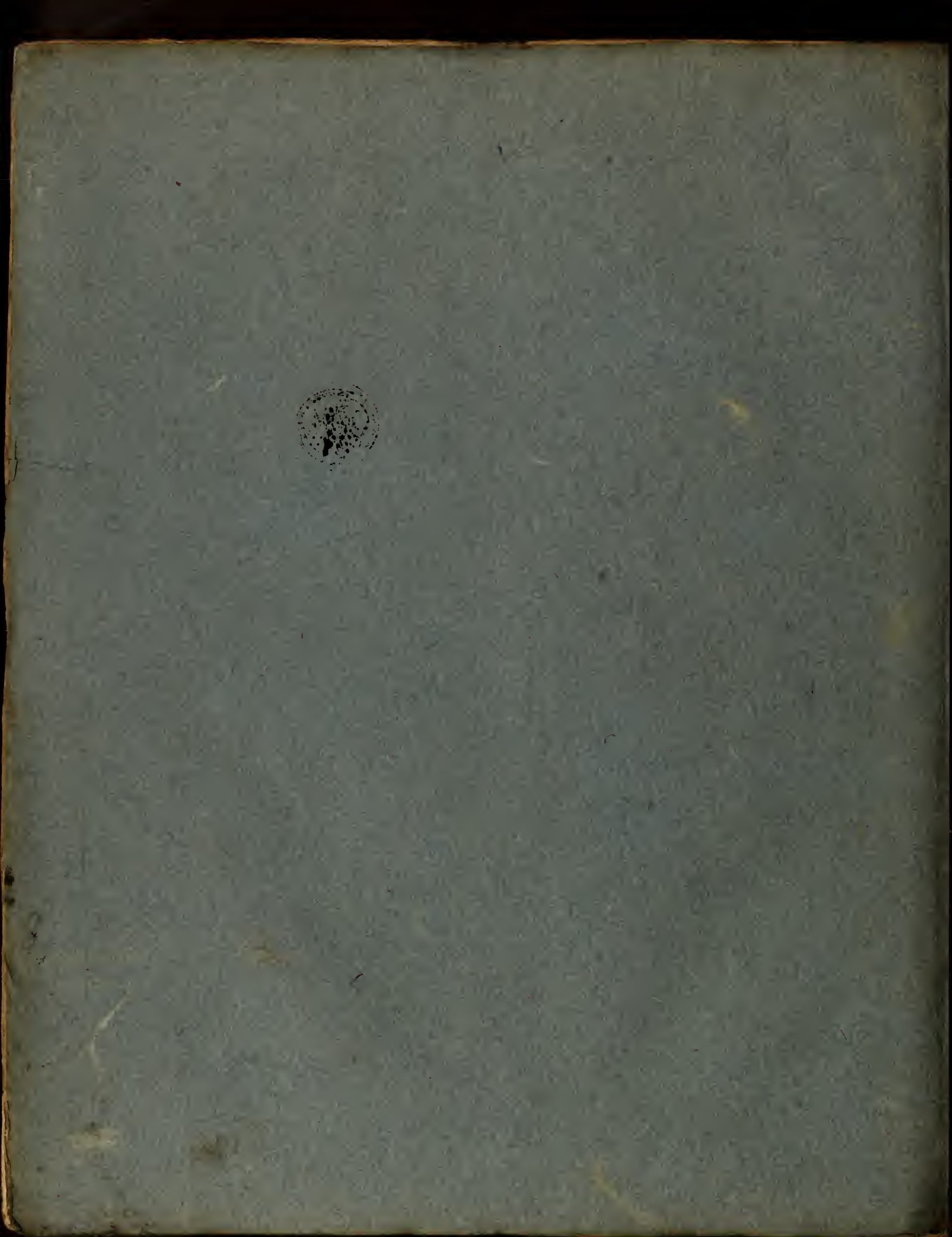
FF *Chœur.*

1

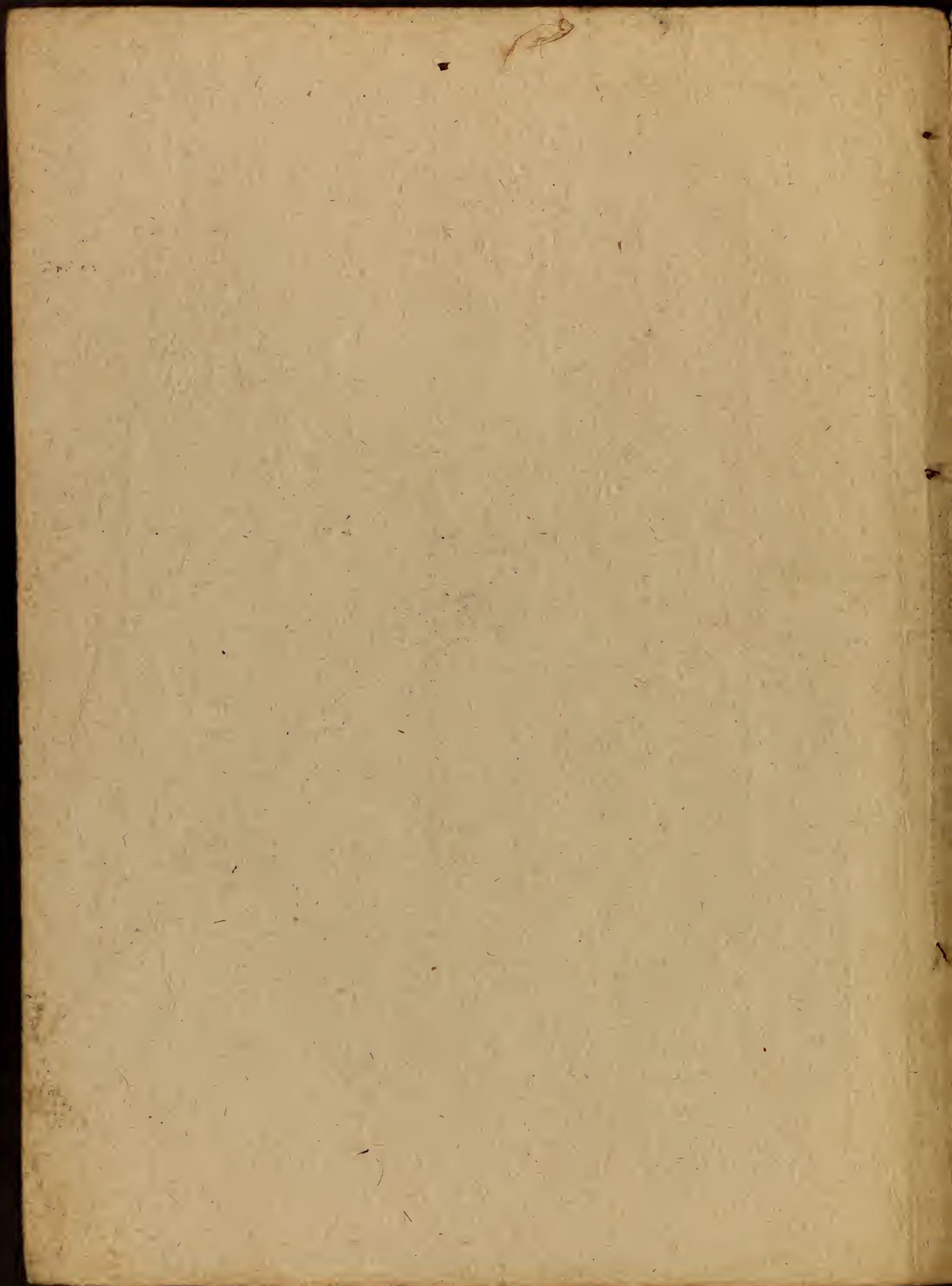
1

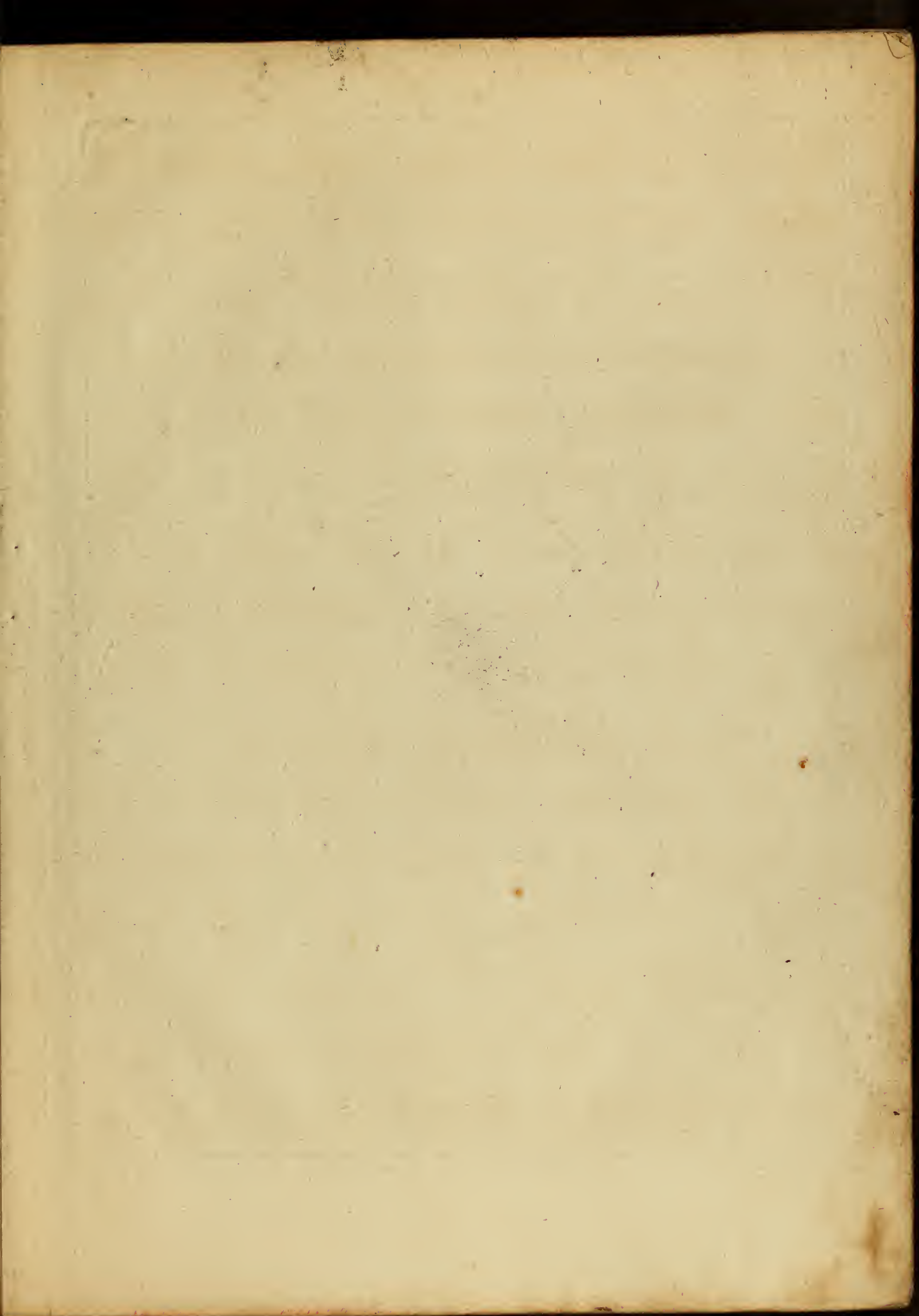
Fin.

deron sent



huit parties
and Simonnet
Basso
le Sorcier
8





2

Ouverture

Basso

2

Ouverture

Basso

1

2

1

2

1

1

FF

4

4

1

FF

1

2

1

2

1

P

F

P

F

P

F

2 2 2 2

2 2

F Basson

Andantino

The image shows a page from a musical score, likely for a concert band or orchestra. It features two staves: the top staff is for the Bassoon (F Basson) and the bottom staff is for the Cello/Double Bass (Cello/Bass). The music is in 6/8 time and F major. The tempo is marked 'Andantino'. The score includes various musical notations such as notes, rests, and dynamic markings (F, P, Rin). The page number '22' is visible in the top right corner.

Basso ||| è Fagotto

3

Basso *Fagotto*

3

P

F

PRin PRin PRin P PP

P Rin P Rin P Rin P P.R.P. R.R PP P Rin P

P Rin P F

F

C 8

P

F

Presto

FF F P

F MF F P F

P F P 1

MF F P 2 2 2 2

2

† et le Plaisir

Basso

Handwritten musical score for Bassoon (Basso) in 2/4 time. The score consists of 15 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking "All." is written below the first staff. The score is marked with various dynamics including *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). A crescendo marking "Cres" appears on the eighth staff. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line on the fifteenth staff.

3

Compere Blaise

Handwritten musical score for Bassoon (Basso) in 2/4 time. The score consists of 1 staff. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking "All." is written below the first staff. The score is marked with the dynamic *p* (piano). The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line.

Basso

b.

4 X

reussirés par

Compere
mais moi

And: P Con Sordini.

5

d'être Mariée

All.^{to} F P F P F P F P

6

Basson

de la difference

All.^{to} FF FF FF FF FF FF

Volti.

Basso è Fagotto

Handwritten musical score for Bassoon (Basso è Fagotto). The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves use a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *FF* (fortissimo) and *P* (piano) are present. There are also markings for triplets (indicated by a '3' over a group of notes) and a section marked with a double bar line and a repeat sign.

Ada:

a me refuser

Ada: Consordini

Handwritten musical score for Bassoon (Basso è Fagotto). The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves use a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *P* (piano) and *FF* (fortissimo) are present. There are also markings for triplets (indicated by a '3' over a group of notes) and a section marked with a double bar line and a repeat sign.

la 3^e Fois

lien écoute

Moderato

Handwritten musical score for Bassoon (Basso è Fagotto). The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves use a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *PP* (pianissimo), *P* (piano), *Cres* (crescendo), and *MF* (mezzo-forte) are present. There are also markings for triplets (indicated by a '3' over a group of notes) and a section marked with a double bar line and a repeat sign.

Basso è Fagotto

This musical score is for the Bassoon part, titled "Basso è Fagotto". It consists of 12 staves of music. The notation includes various dynamics such as *FF* (fortissimo), *mf* (mezzo-forte), *Cres* (crescendo), *P* (piano), *F* (forte), *endimi: P* (diminuendo piano), *endiminuant* (diminuendo), and *PCres F* (piano crescendo forte). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The key signature is one flat (B-flat), and the time signature is 4/4. The score concludes with the instruction "Volti Presto Per il Minore" (Turn quickly to the Minor).

8 *Minore* *Basso e Fagotto*

que J'en prenne

All^o *F* *P* *FF* *M^F*

et bien du Plaisir. *3 fois*

Andante *F* *P*

m'encante! *Mode: FF* *P* *FF*

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

[illegible]

14

m'abandonne

Basso è Fagotto

Andā. 8. te P

Consorti

P Cres

F

P

sans sourdine Allegro

Ada. PP

15

la vous dis-je

All.^o

adagio

reprise

Pince'

Adagio

Basso

fin

11

16

reviendra plus

And: *consordini*

17

mais *tener*

Mode *Frato*

The musical score for the Bassoon part consists of two systems, measures 16 and 17. Measure 16 begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. Measure 17 continues the melody and includes a variety of musical notations, including slurs, ties, and dynamic markings. The dynamics *P* (piano) and *F* (forte) are used throughout. The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The score is written in a clear, legible hand, typical of 18th or 19th-century musical notation.

19

12 tous Julien 1

Basso

Presto *F* *P* *F* *P* *FF* *P* *F* *3* *FF* *FF*

20

Vaudeville

§

F *P* *F* *refrain* *FF Chœur.* *1* *1*

Fin.

Ceron sculp.



Le Sorcier

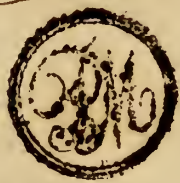
Oboe Primo

Parties N^o. 29.





Le Sorcier
oboë primo



2

Oboe Primo

Outverture

Andantino

et le plaisir

Céron sculptoit

The musical score is written for Oboe Primo. It begins with a key signature of one sharp (F#) and a common time signature (C). The first section is titled 'Outverture' and consists of ten staves of music. The notation includes various note values, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The second section is titled 'Andantino' and also consists of ten staves. This section features a change in tempo and includes a double bar line. The notation continues with similar musical elements, including fingerings and a final measure marked with a double bar line. The score concludes with the phrase 'Céron sculptoit' written below the final staff.

oboe 1 rimo

ny réussies par

tact

tact

difference

me refuser

lien écoute

Minore

This is a handwritten musical score for the first oboe part. The score is written on ten staves. The first staff is labeled 'oboe 1 rimo'. The music is in 2/4 time and features various musical notations, including notes, rests, and fingerings. There are several lyrics written in French: 'ny réussies par', 'me refuser', and 'lien écoute'. There are also performance instructions such as 'tact' and 'Minore'. The score includes many musical symbols, such as clefs, key signatures, and dynamic markings. The handwriting is in ink and appears to be from the 18th or 19th century.

j'en prenne 6 14 *Oboe Primo* 24 21

All^o

Choro 14 1 3

Capable 16 10

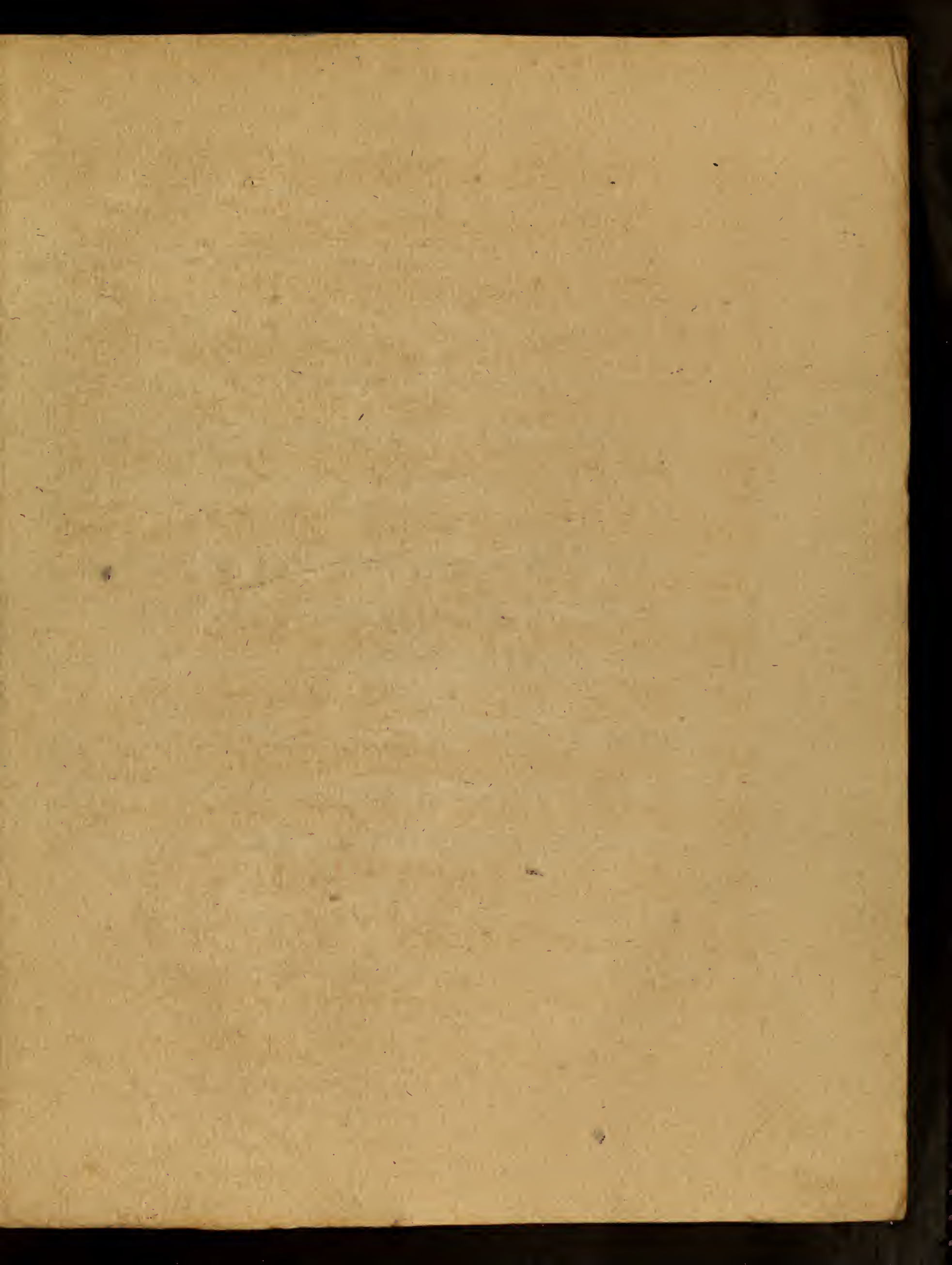
m'abandonne

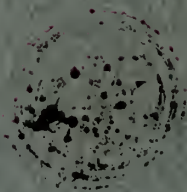
ne reviendra plus

mais tenés 9 4 1

Andante 9

Chœur 3 1



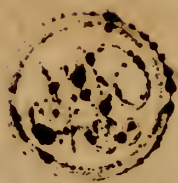


Le Sorcier

Oboe Secondo

Parties, N^o 29.





Le Sorcier
oboë Secundo



et le plaisir.

de la difference

Oboe Secondo

15

23

7

lien écoute

8

11

11

7

20

1

j'en prenne

24

21

Choro

15

15

5

3

1

6

Capable

1

3

1

6

1

1

1

1

10

4

1

1

1

1

2

6

8

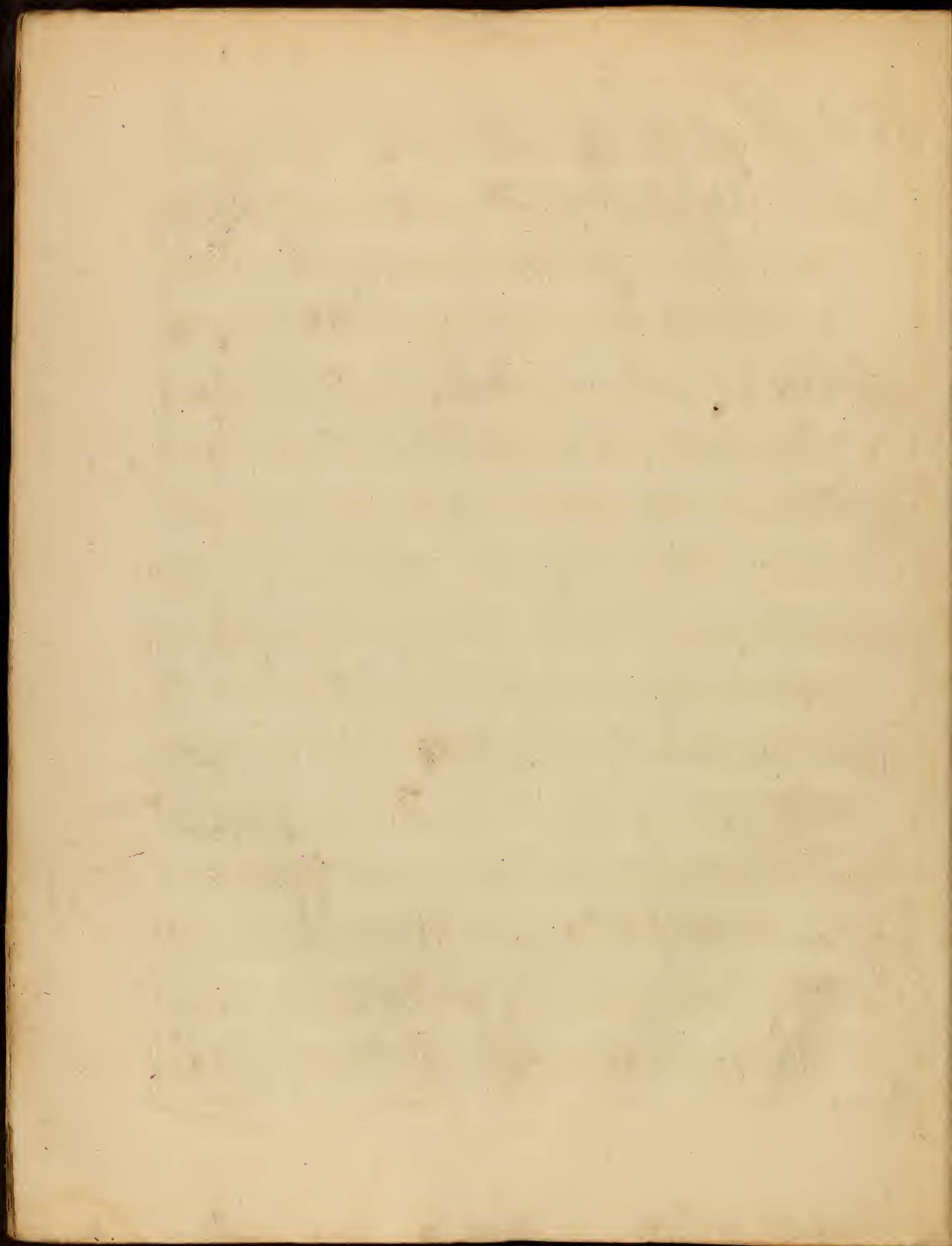
Andante

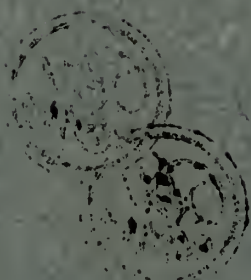
9

Chœur

3

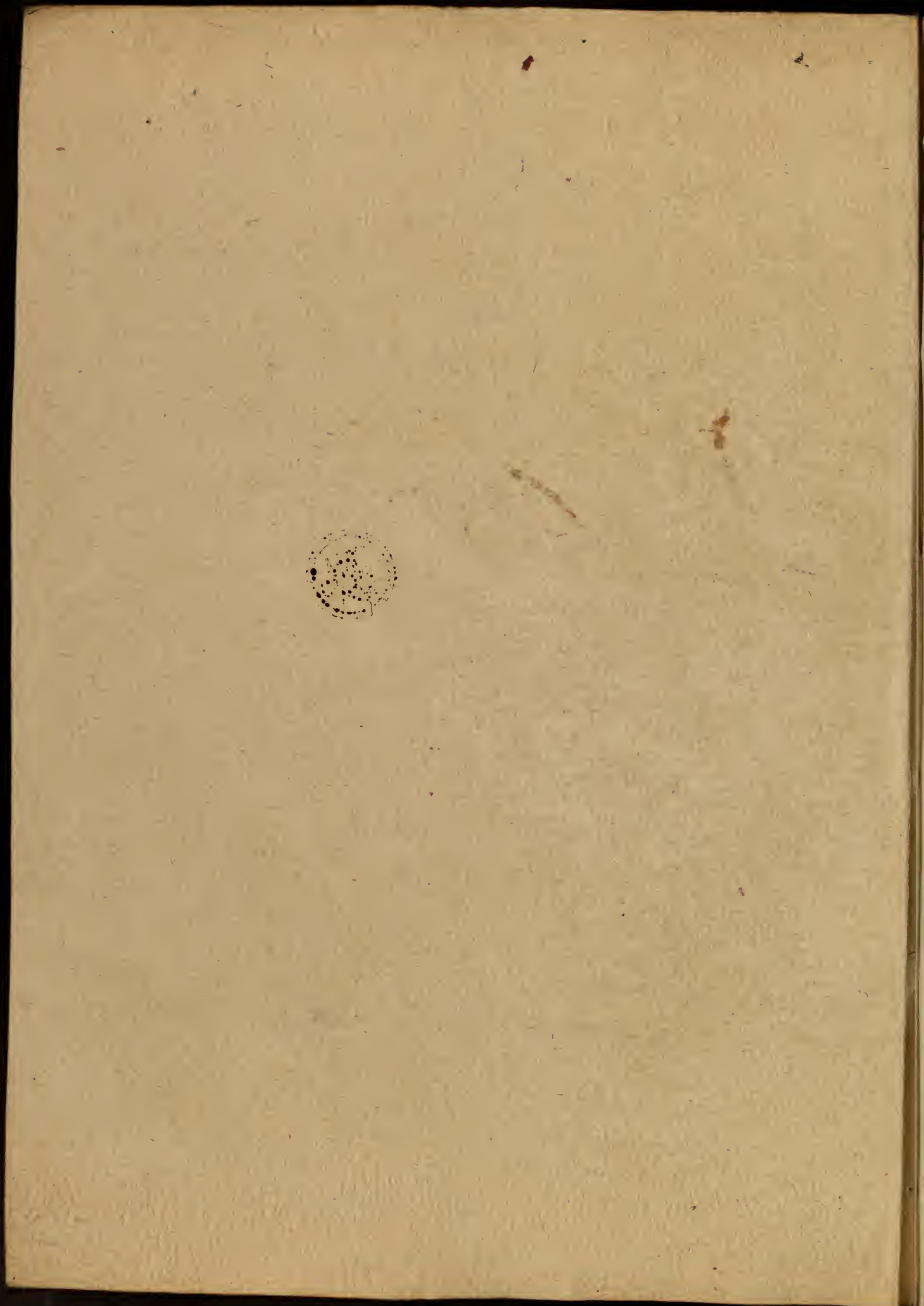
1





Le Porcier
Fagotti
Parties, N^o 29.





Fagotti

du



Forcier.

B

Fagotti.

Overture.

All. viv.

Solo. *tutti.*

Solo. *tutti.*

Solo.

tutti.

Agosti

The first system consists of four staves of musical notation. The first three staves contain a continuous melodic line with various rhythmic values and accidentals. The fourth staff concludes the system with a double bar line and the measure number 134.

The second system consists of ten staves of musical notation. It begins with the tempo marking *Andantino* and includes various performance instructions such as *Solo.*, *Majeur.*, *p.*, *Rinf. pia.*, *Rinf.*, *mineur.*, and *mineur.*. The system includes measure numbers 135, 136, 137, 138, 139, 140, 141, 142, 143, and 144. The notation features complex rhythmic patterns, including triplets and sixteenth notes, and changes in key signature.

And.

Fayotti.

N^o 4 2 & 3 *Tacet*

Repl: vous n'y rendez rien pas.

N^o 4 *Andante*
poco Lento. *Solo.* *p.*

poco for. *for.* 42.

N^o 5 *Tacet*

Repl: bien de la difference.

N^o 6 *Allegro.* *Solo.*

for.

Da Capo. 84.

Tragolli

Viol: tim, & contr.

Marcato. *poco Lento.* *for.* *poco for.*

37

p. f. p. f. p. f. p. cres. f. All: ma non troppo.

p. cres. f. p. p. cres. f. p.

f. for. p. f. p.

p.

p. cres. f. p. p. cres. f. p. p. cres.

f. p. p. cres.

p. cres. f. p. p. cres. f. p.

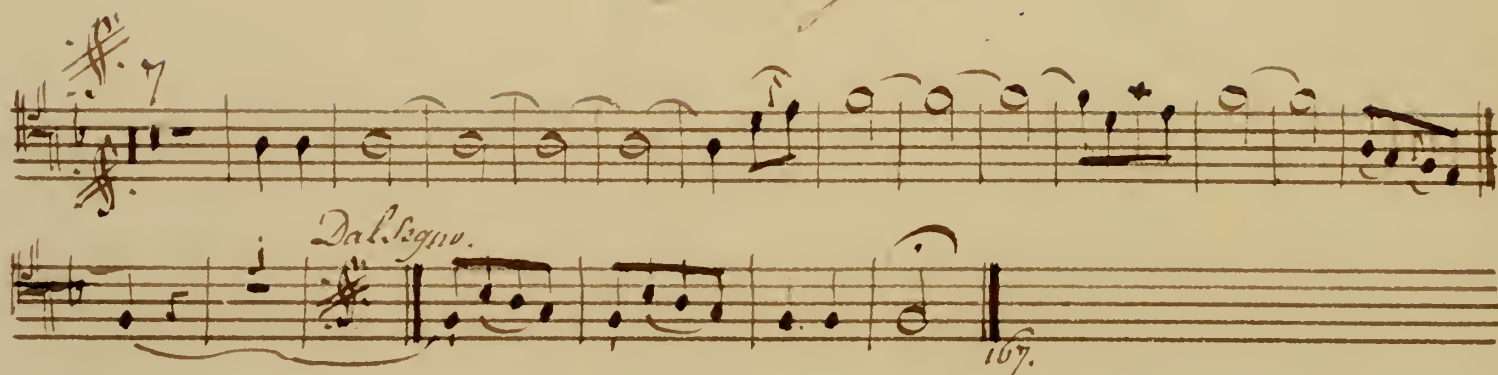
6

7 *Mineur.*

Andante Solo.

V.S.

Fagotti.



N^o 9 Tacet.

Acte, Second. N^{os} 10, 11, 12 & 13 Tacet.

Repl. que Julien m'abandonne

N^o 14. *Andante* poco Lento. Solo.

23. 30. 12. 13. 43. *Allégo. Adagio.* *Du cap.*

p. cresc.

N^{os} 15, 16 & 17 Tacet.

Repl. Je vais commencer.

N^o 18. *Moderato.*

Noirs habitants de la nuit éternelle

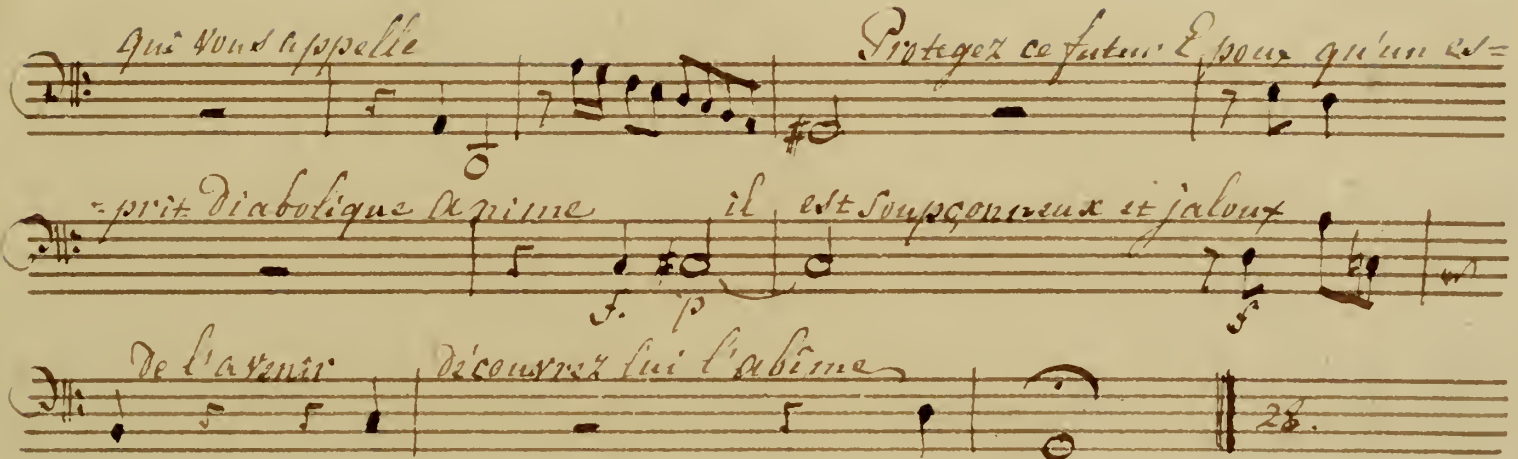
Recitatif.

Farfadets, Lutins, et Démons Qui veillent sur les Lépri-

ons & les Souvellistes, les fripons Reconnoissez ma Voie

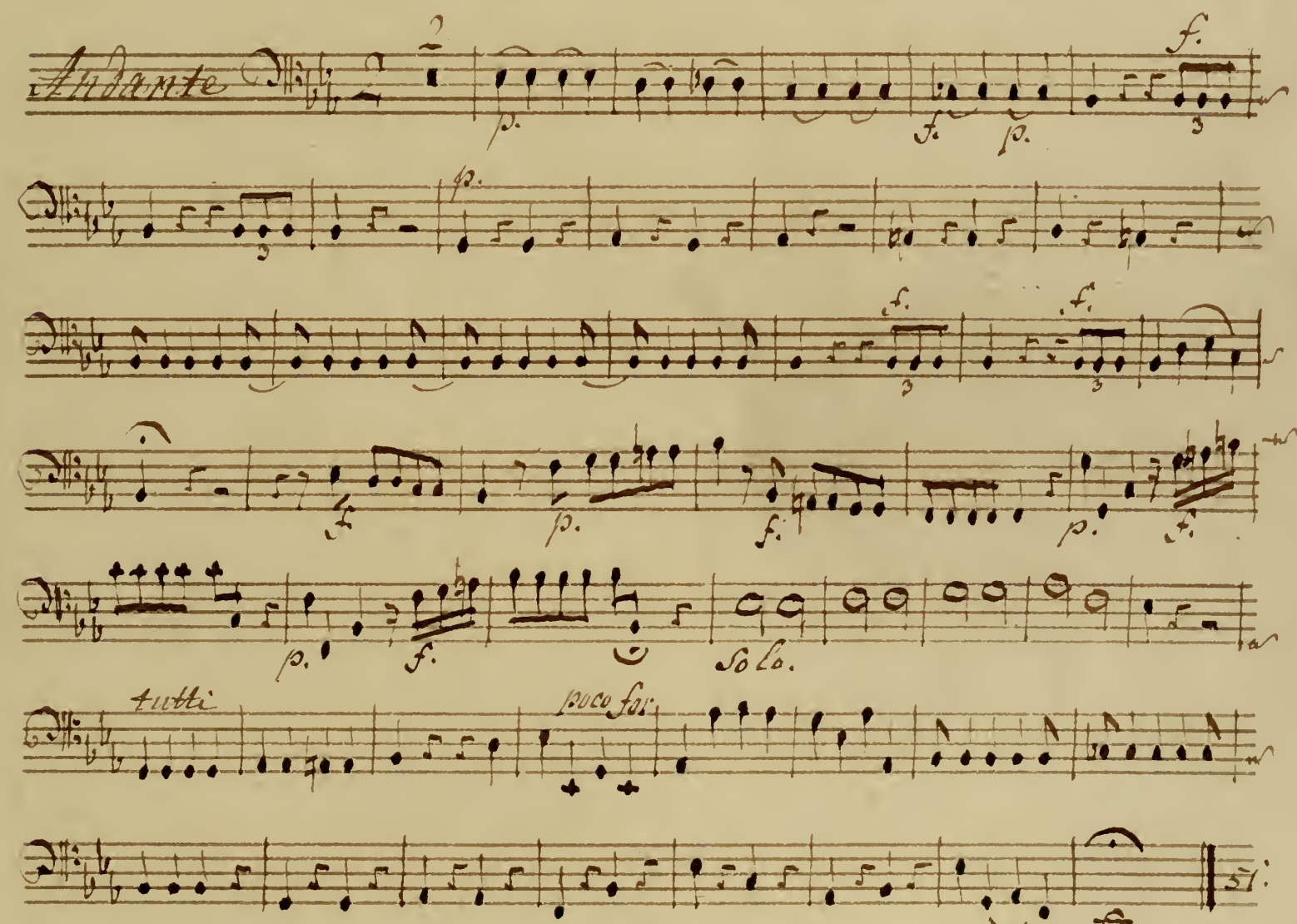
Tragotti

Qui vous appelle Protégez ce futur. Et pour qu'un es-
prit diabolique à prime il est soupçonneux et jaloux
de l'avenir découvrez lui l'abîme



28.

Andante



51.

Presto.



10 Recitativo.

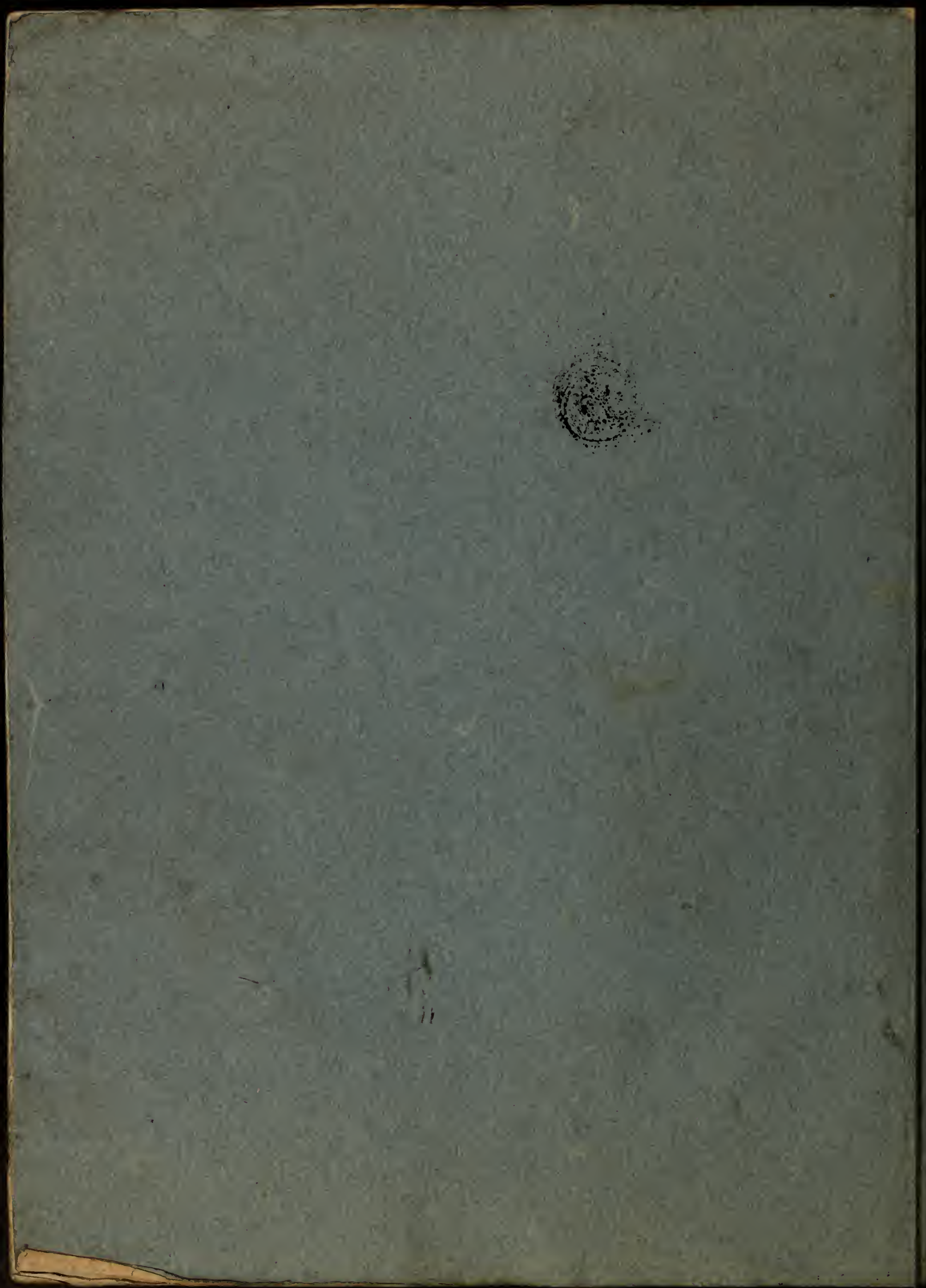
Volti subito.

Fagotti

Handwritten musical notation for three staves. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music with notes and rests. The second staff continues the melody. The third staff includes the instruction *For Adagio* and ends with a double bar line and the number 39.

N^o 19 & 20 Tacet

Handwritten musical notation for ten staves. The first staff begins with the word *Chorus* and a treble clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tenth staff ends with a double bar line and the number 48. Below the tenth staff, the word *Fin* is written in a decorative script.

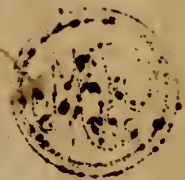


Le Sorcier

Corno Primo

Parties, N^o. 29.





Le Sorcier

Commo primo



2 *Corno Primo*

Ouverture

et le plaisir

lien écoute

Minore

non tacet
mi B

Corne Primo

Handwritten musical notation on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

Choro

14

3

1

Capable

Mabandonne

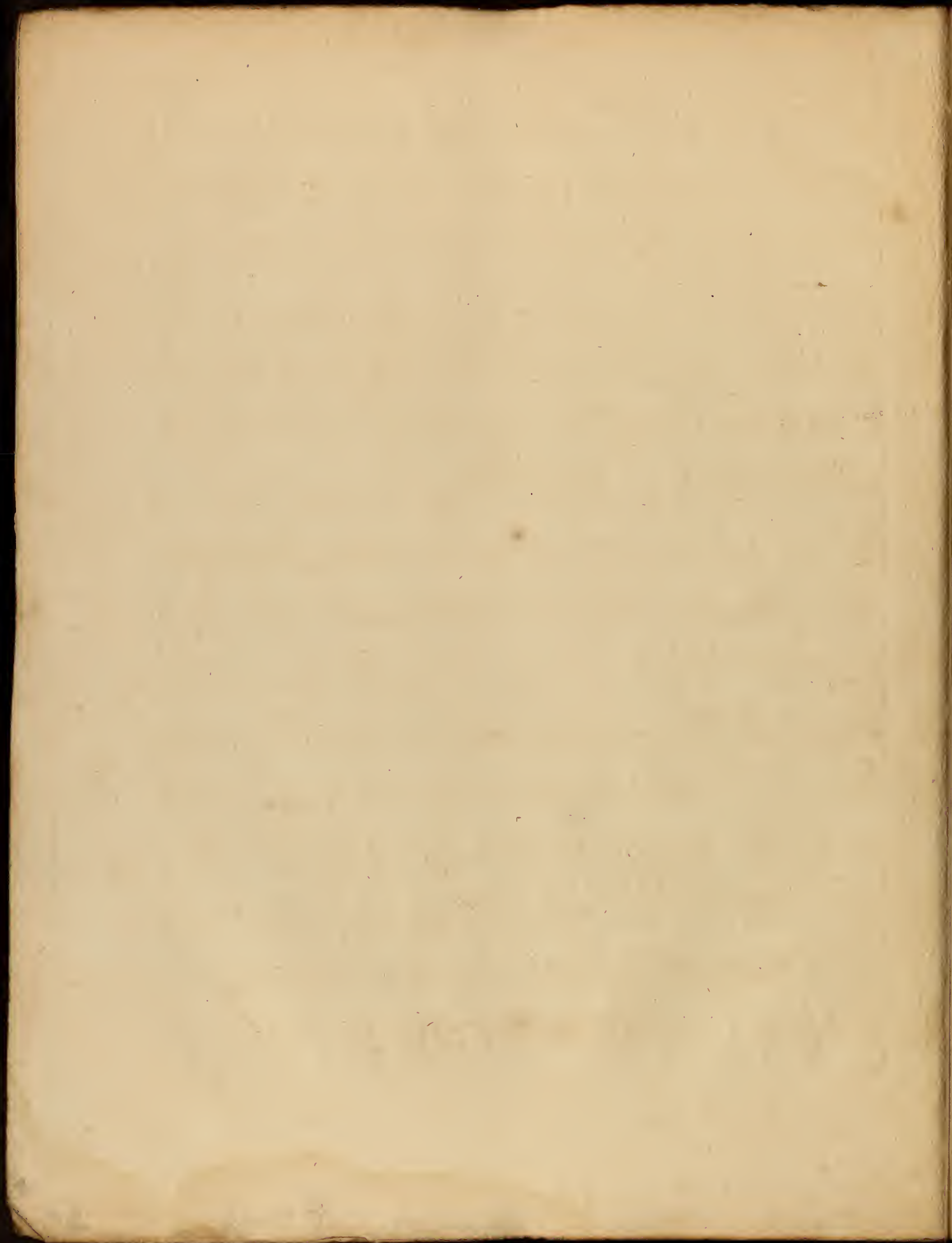
mais tenes

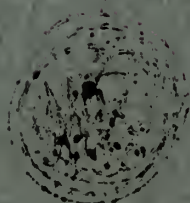
Andante

Vaudeville

refrain

Chœur





Le Sorcier
Corno Secondo
Parties, N^o. 29.





Le Sorcier
Cornio Secondo



2

[illegible]

Coro

Choro

Capable

mais tenes

Tauderville

refrain

Chœur

