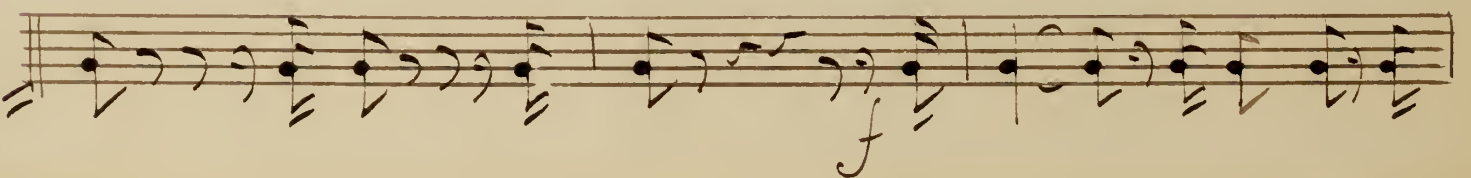
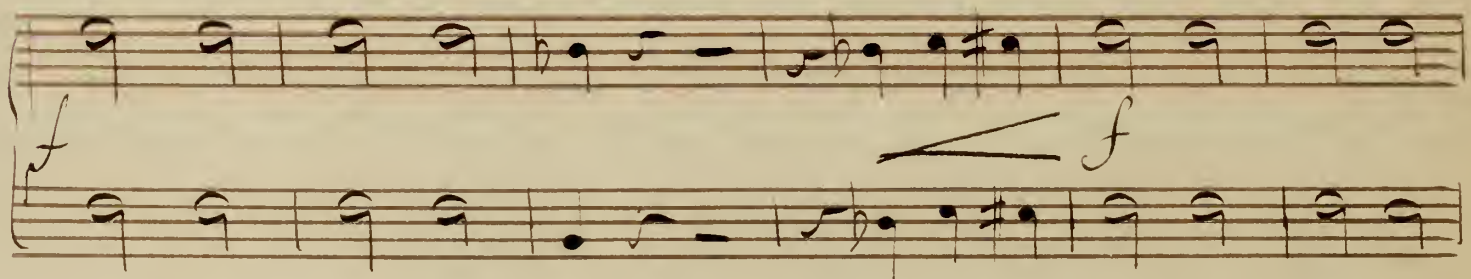
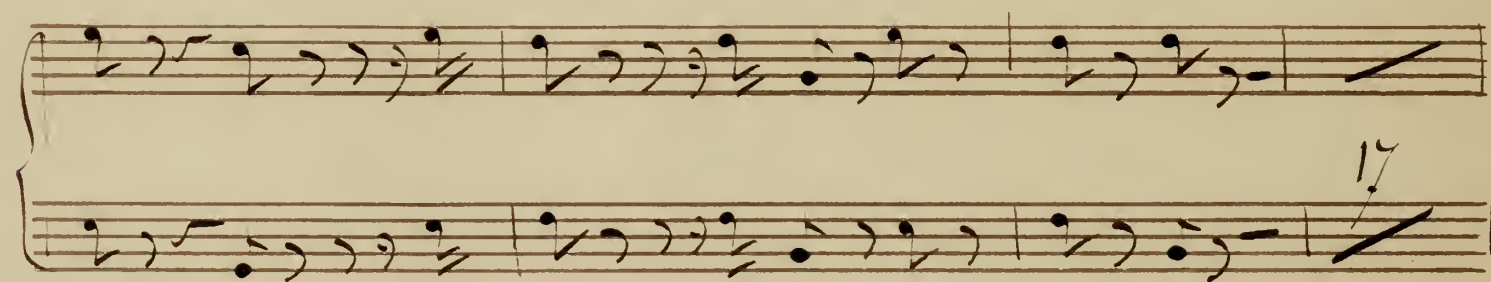
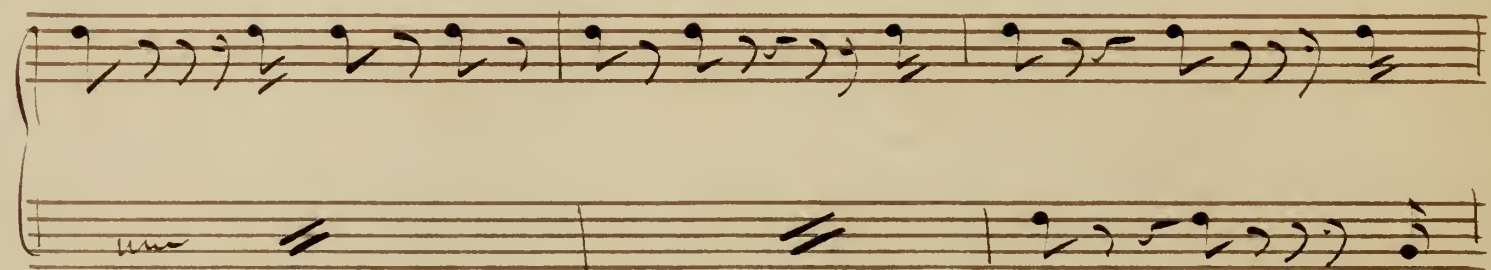
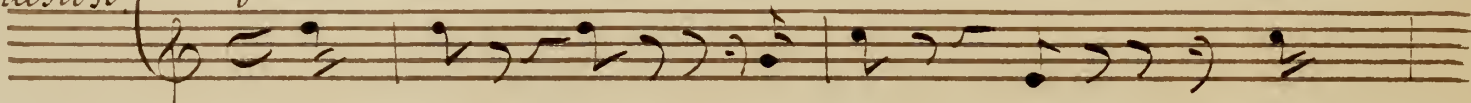
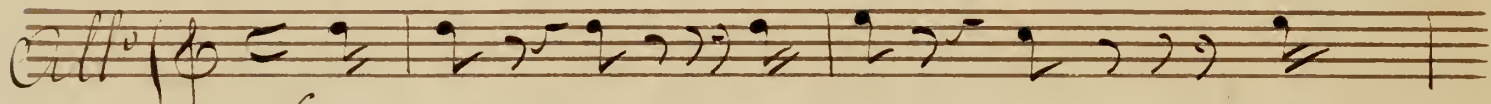


Overture

AUBER.

En ré

Molto *for*



all^o Contrappo Ludol

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. Both staves contain notes, rests, and dynamic markings. A handwritten '5' is above the first staff, and '49' is above the second staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. Both staves contain notes, rests, and dynamic markings. A handwritten 'f' is at the beginning of the first staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. Both staves contain notes, rests, and dynamic markings. A handwritten 'Lurè' is above the first staff, and '25 all^o f >' is above the second staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. Both staves contain notes, rests, and dynamic markings. A handwritten '>' is above the first staff, and '>' is above the second staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. Both staves contain notes, rests, and dynamic markings. A handwritten '>' is above the first staff, and '>' is above the second staff.

75.

Empty musical staves at the bottom of the page.

Handwritten musical score on a single page, numbered 4 in the top left corner. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

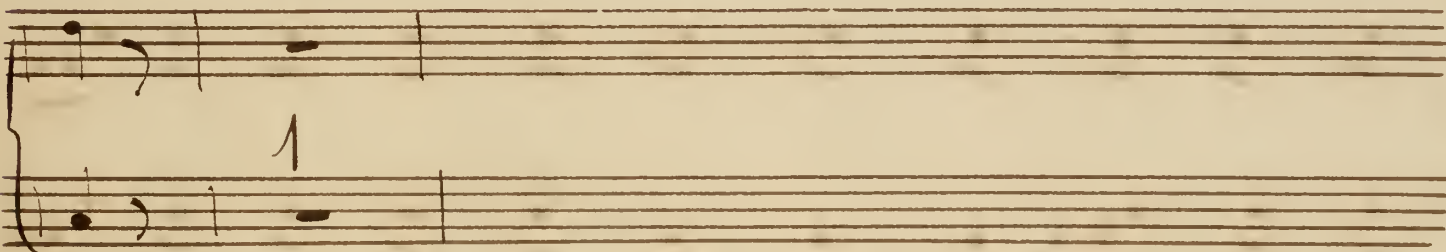
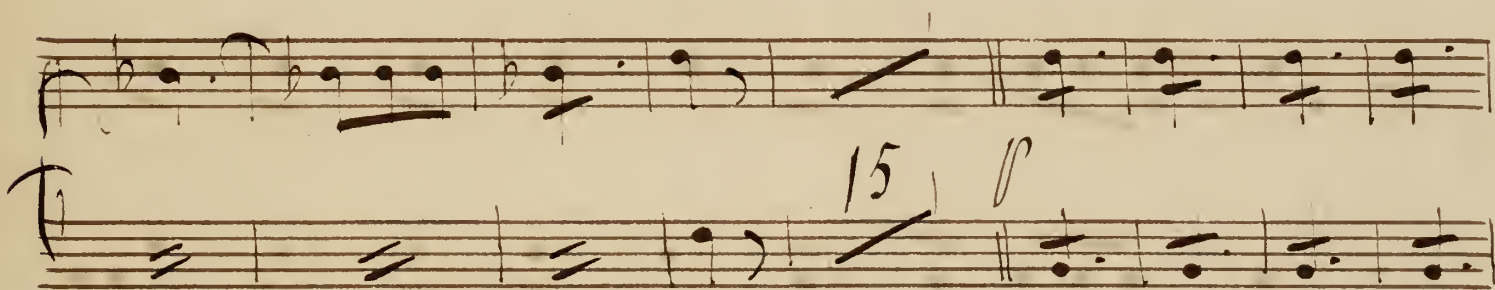
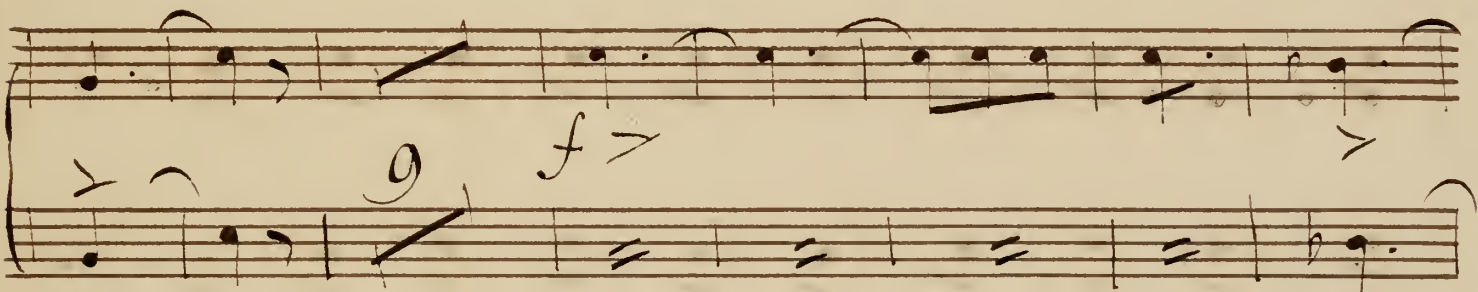
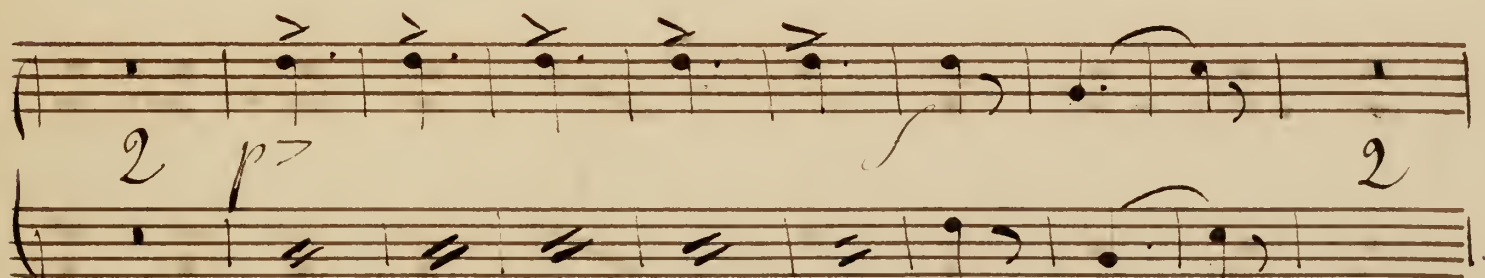
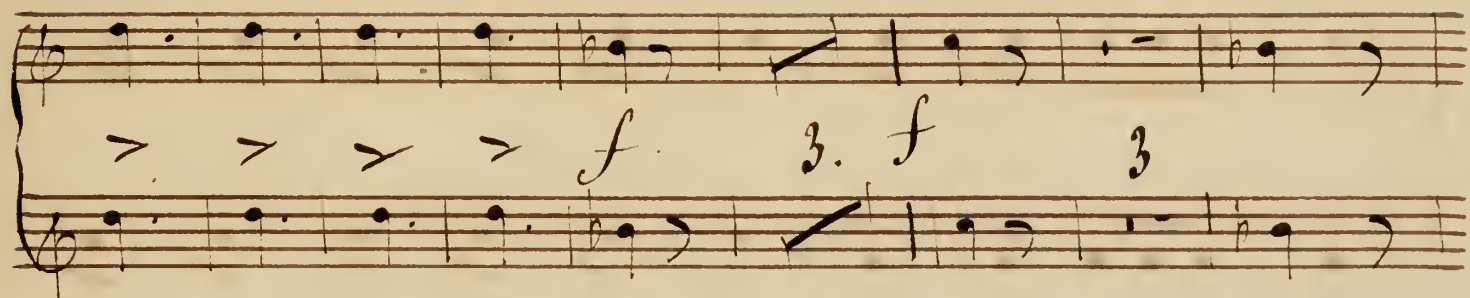
The first system (staves 1-2) begins with a treble clef and a common time signature (C). The first staff contains notes with dynamic markings *f* and *cors*, and fingerings 1, 2, 3, 4, 5, 6. The second staff contains notes with dynamic markings *f* and *for*, and fingerings 1, 2, 3, 4, 5, 6.

The second system (staves 3-4) continues the melody with notes and dynamic markings *f* and *for*, and fingerings 1, 2, 3, 4, 5, 6.

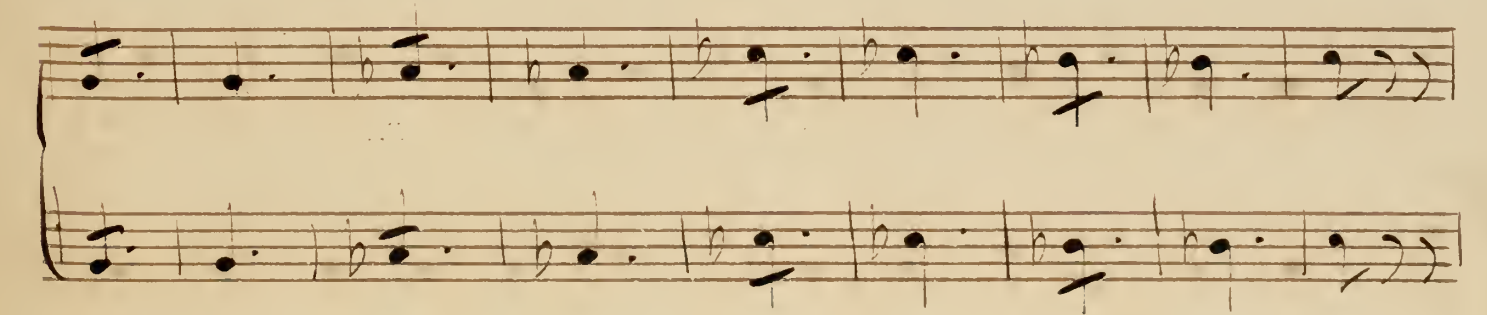
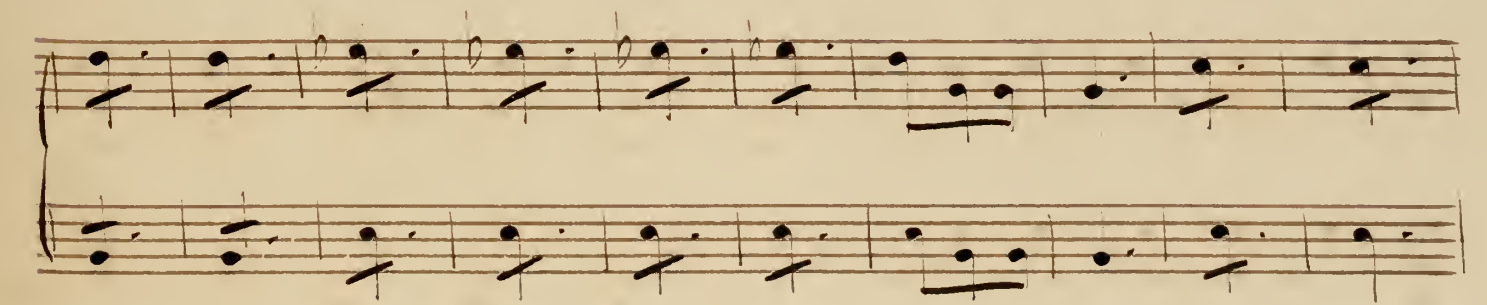
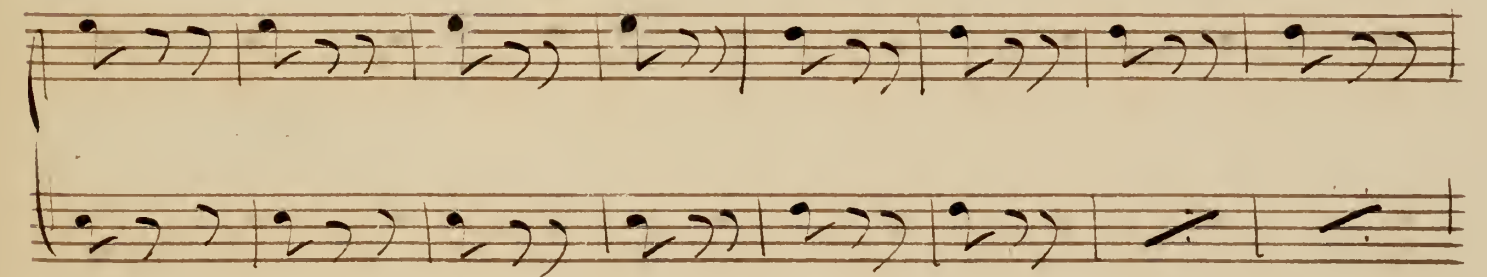
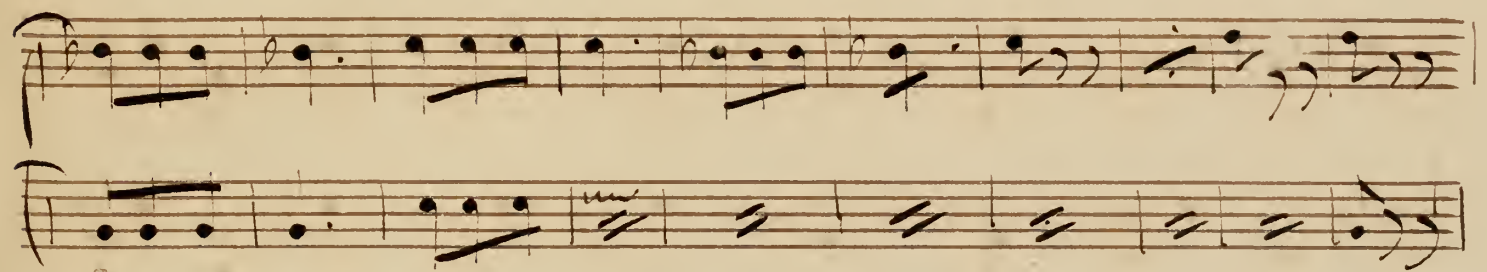
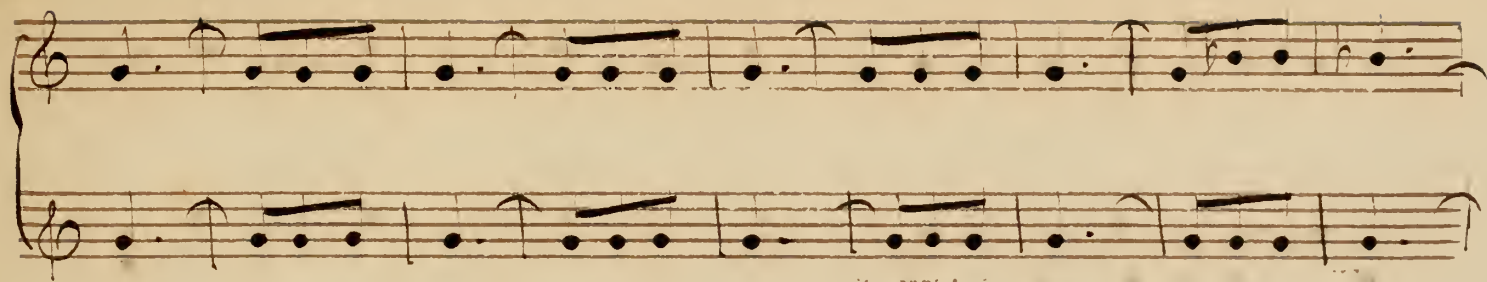
The third system (staves 5-6) continues the melody with notes and dynamic markings *f* and *for*, and fingerings 1, 2, 3, 4, 5, 6.

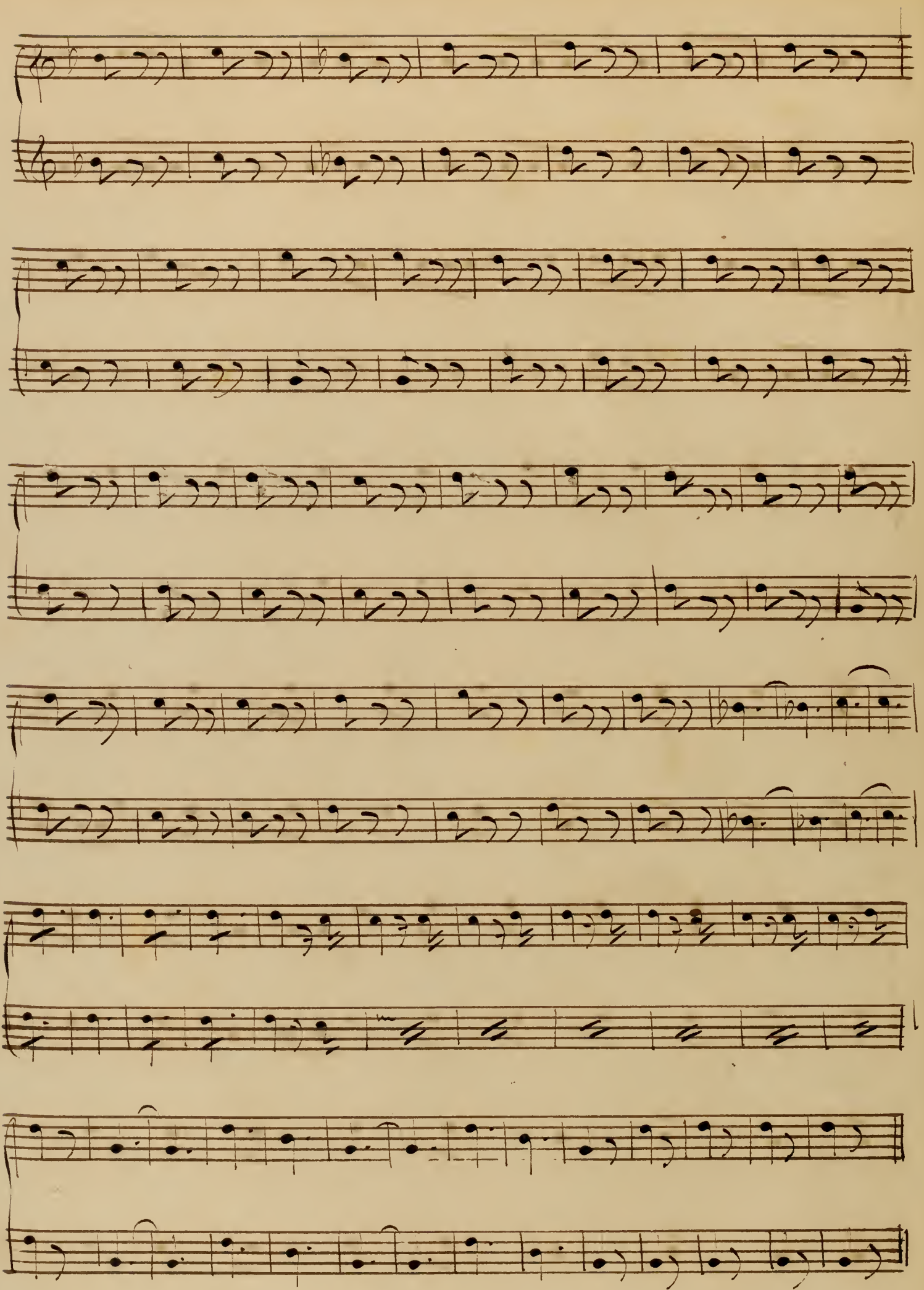
The fourth system (staves 7-8) continues the melody with notes and dynamic markings *f* and *for*, and fingerings 1, 2, 3, 4, 5, 6.

The fifth system (staves 9-10) concludes the piece with notes and dynamic markings *f* and *for*, and fingerings 1, 2, 3, 4, 5, 6.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of two staves joined by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system at the top features a treble clef on the left staff. The second system includes a measure with a diagonal line and the number '15' written above it, followed by a measure with a diagonal line and the letter 'p' (piano) written above it. The third system begins with a measure containing a '1' and a 'f' (forte) marking. The notation continues with various note values and rests throughout the page. The paper shows signs of age, including slight discoloration and some minor staining.





5. a 4. CORB.

En LA. N^o 2.

En RÉ.
All°.

Cors.

hé - las mon fils ne vient *p*

unis.

Cors.
Piu mosso.

12 hé - las mon fils ne vient pas mon fils *fz fz fz fz fz* unis.

All^o.

1^e E

Cors.

atten - dez le voi - là le voi - là *p* *f* 18 toi seule dont l'ab - sen - ce occupe ma pen -

Cors.

F 8 sé - e Pas d'au - tres non vraiment *f* par - lez

N^o 3.

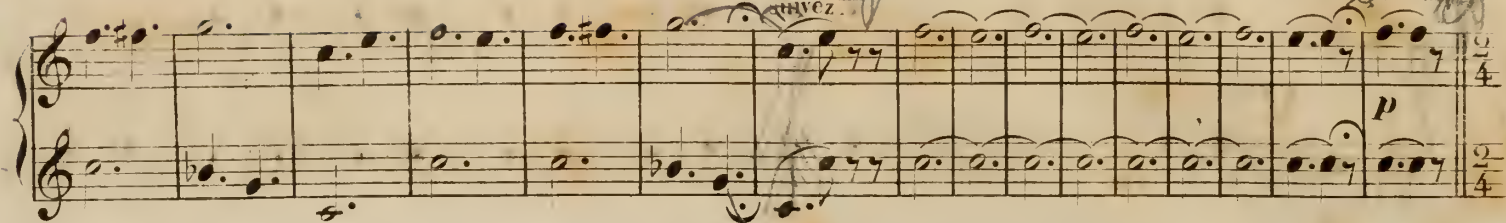
All^o En UT. 4 *f* 2 *p*

And^{te}

f *f* 4 *p*

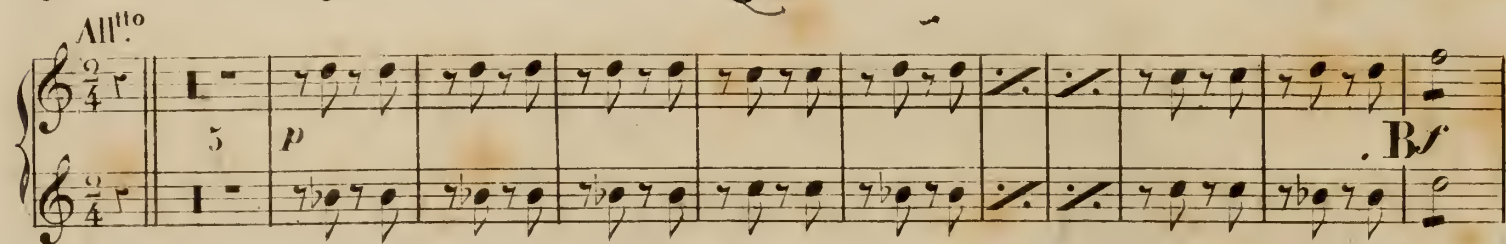
1 *p* *f* *f* A 4

Attirez



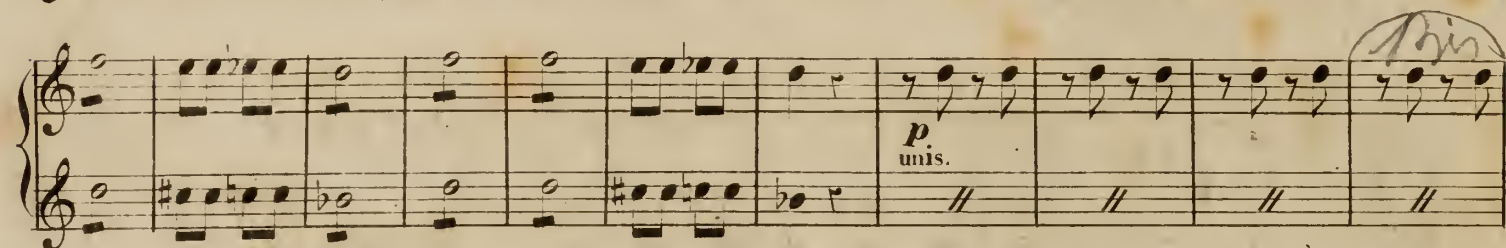
p

All^{to}

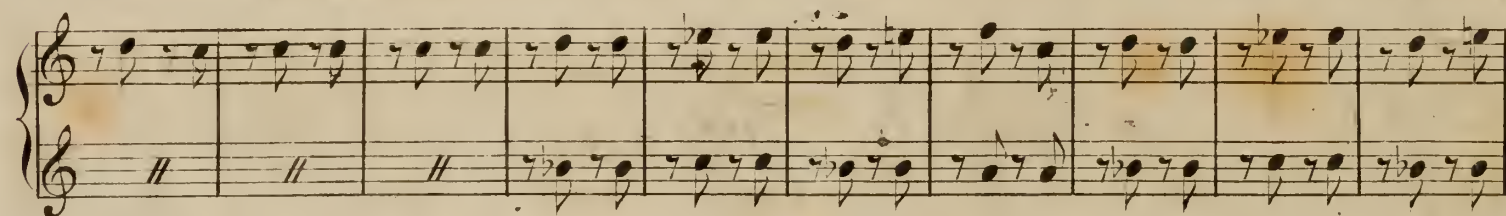


5 *p* *B*

p unis.

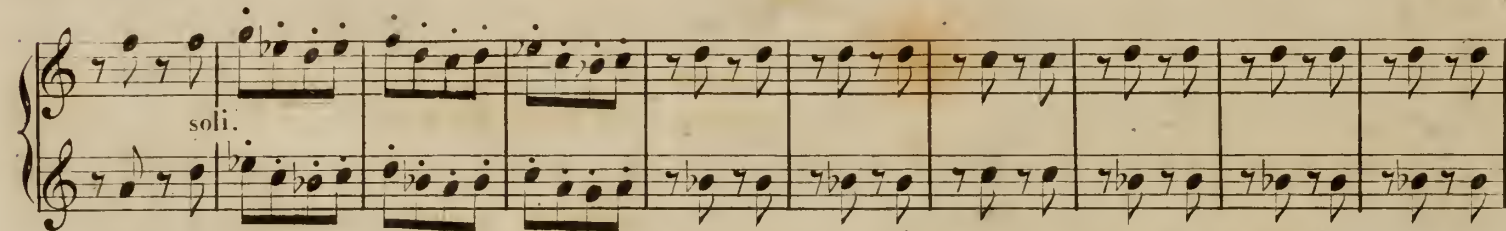


p unis.



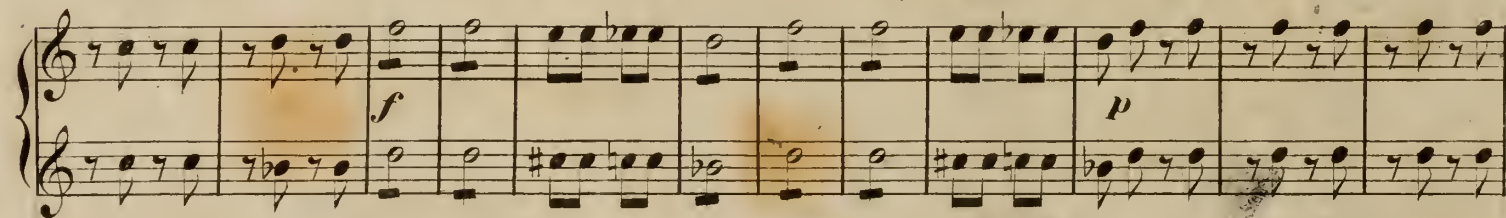
p

soli.

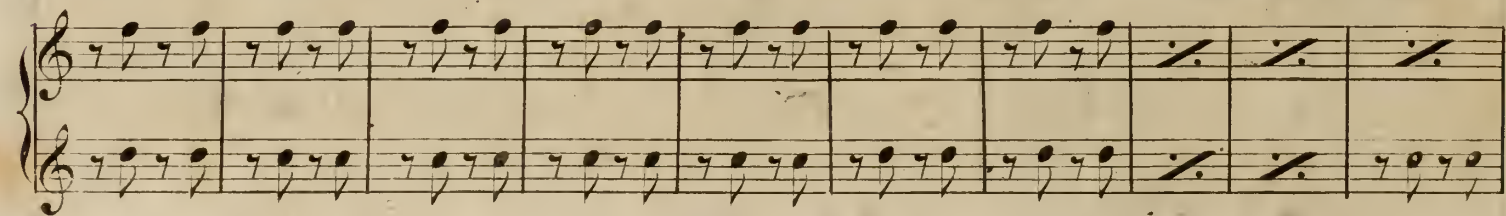


soli.

f *p*

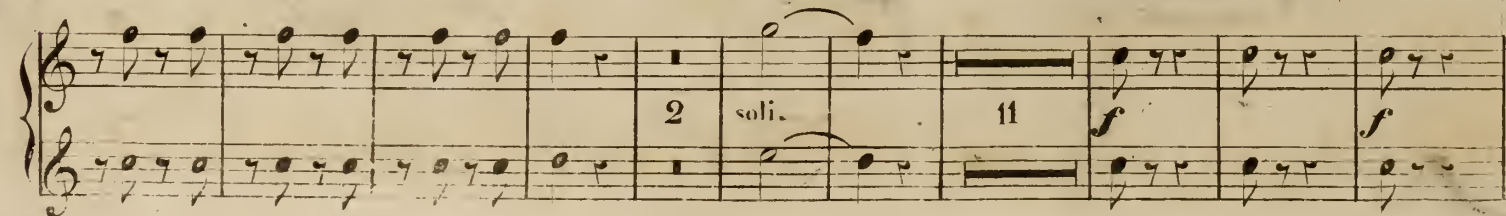


f *p*



f

2 soli. 11 *f* *f*



2 soli. 11 *f* *f*

5 **D^p**

2 11 **f** unis

5 **F** cres. 1 **f**

Récit. 6 implerent les é-pis **p** Cors

All^o mod^{to} Cors et mes chameaux fi-dè-les lui porteront les fruits de nos plaines fer-ti-les douce.

2 Cors. allez dormez en paix sur nous veil-le le ciel **p**

Cors. 15 ah tu veux voir Mem-phis

N^o 4.

1 *f* 5 *f* 2 tout à l'heure mes yeux suivaient tes yeux

f *Af* 1 *p*

5 *f* *f*

Changez en Mi^b.

25 C 2 *p* 5 *p*

Plus vite

1 5 D 15 E 45 mon pè-

Corn en SI^b.

-re mon pè-re mon pè-re *f* 2

En SI^b.

Andante.

N^o 5.

Soli. 1 2 3 4 5 6 7 8 9 10 11 *p*

p *cresc* 1 *p* 1 2 3 4 5 6 7 8 9 10

Récit

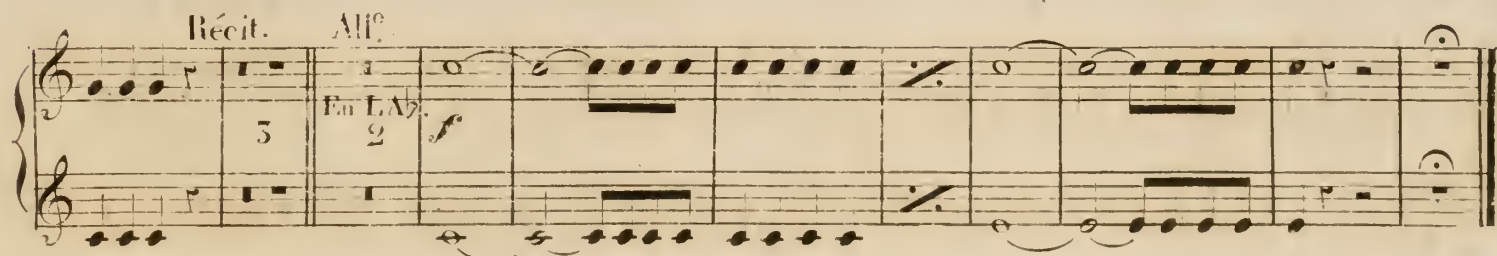
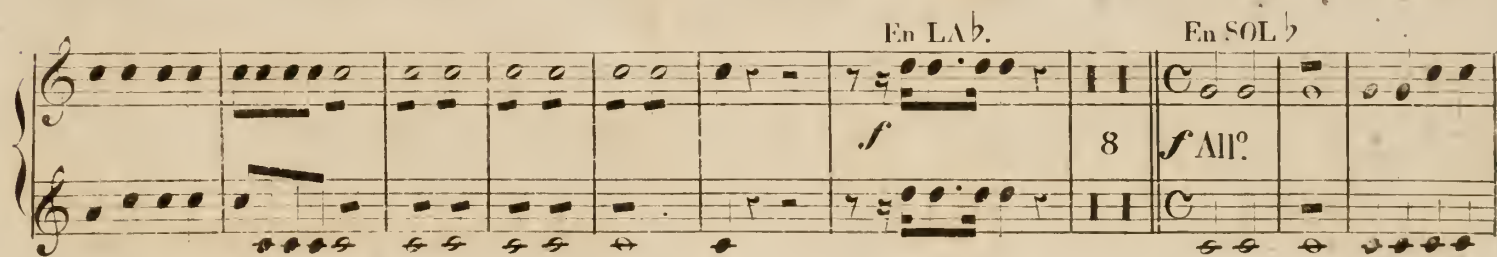
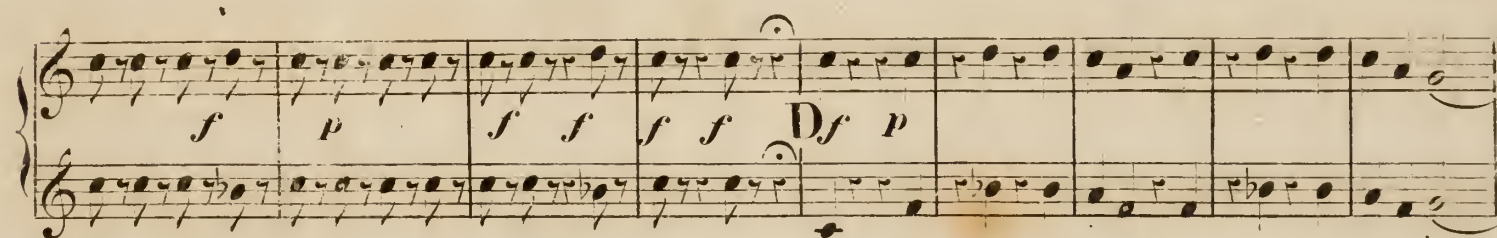
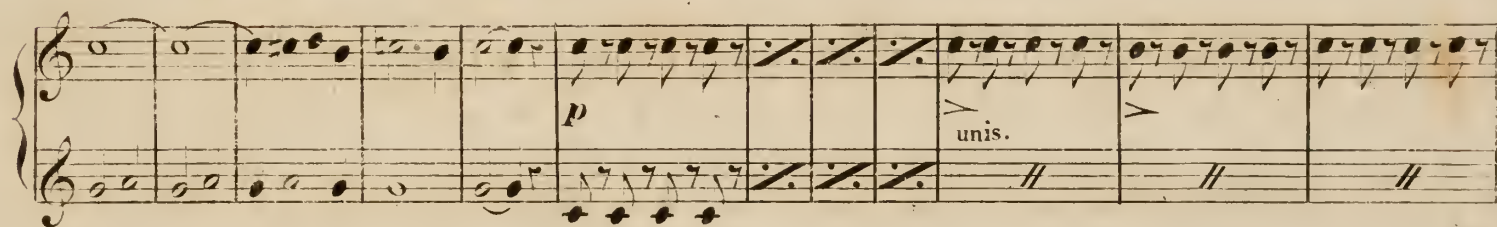
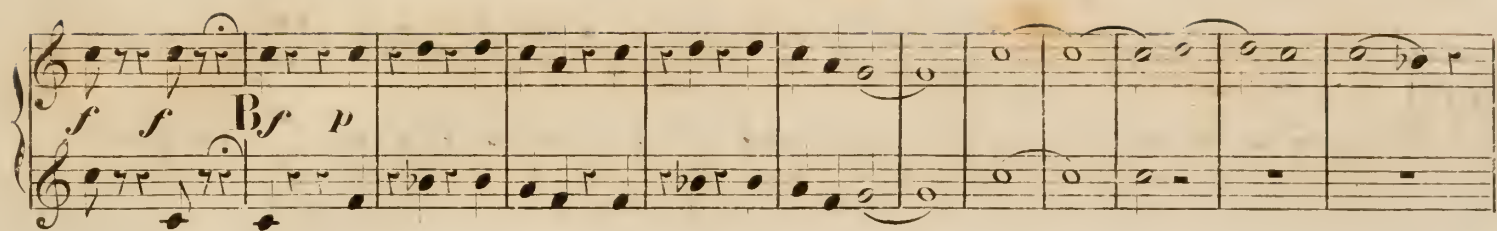
En LA.

N^o 6.

FINAL.

N^o 7.All^o

The musical score is written for woodwinds (3^e and 4^e Corn) and strings. It consists of eight systems of staves. The first system shows the woodwinds with a forte (*f*) dynamic. The subsequent systems show the strings with various dynamics including piano (*p*), crescendo (*cresc.*), forte (*f*), and accents (*>*). The score includes a variety of musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The final system includes a section marked 'unis.' (unison) for the strings, followed by a section with alternating forte (*f*) and piano (*p*) dynamics.



En LA b. All^o mod^{to}N^o 8.

5^e et 4^e CORN.

N^o 8.

En LA b. All^o mod^{to}

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Flûtes - Fra. Diavolo au n^o 1 page 18

3^e et 4^e - CORS.

15

unis.

3

unis.

5

En Ut. Andte

N° 9.

3

2

5

unis.

A

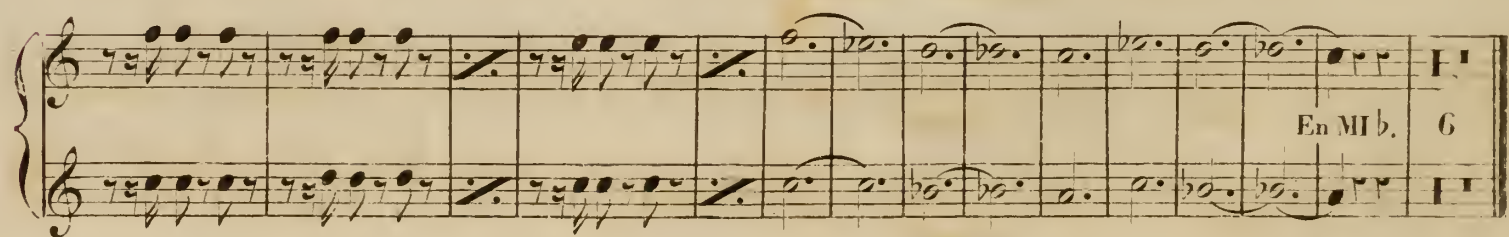
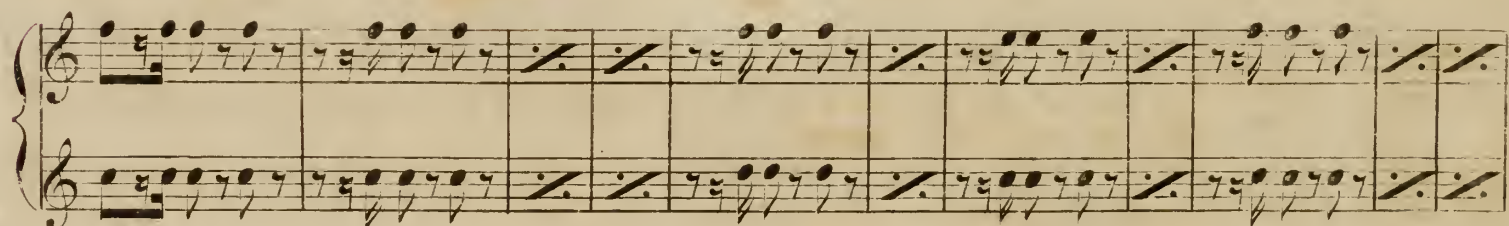
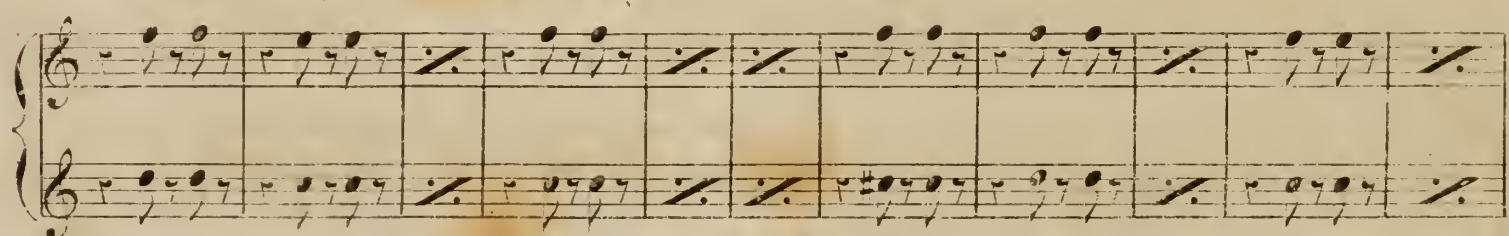
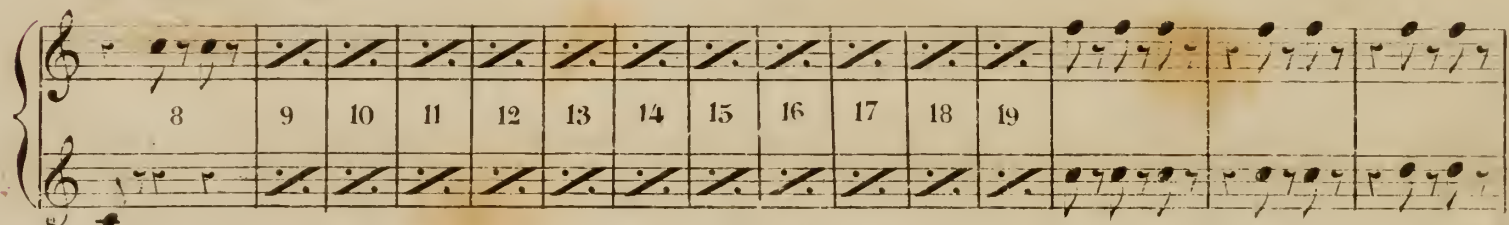
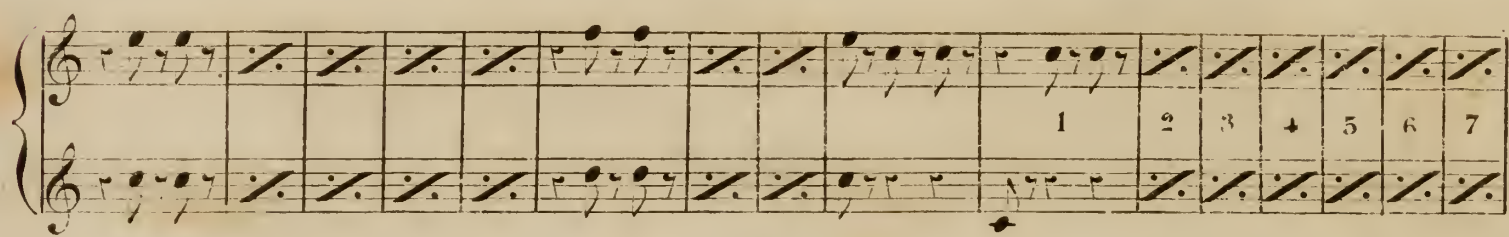
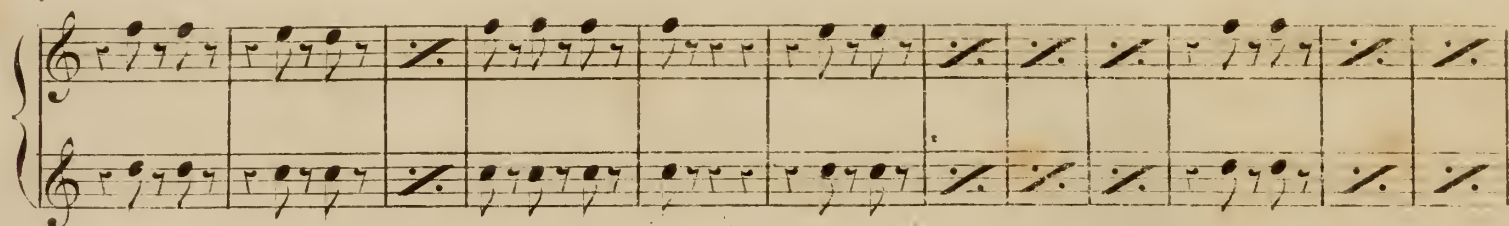
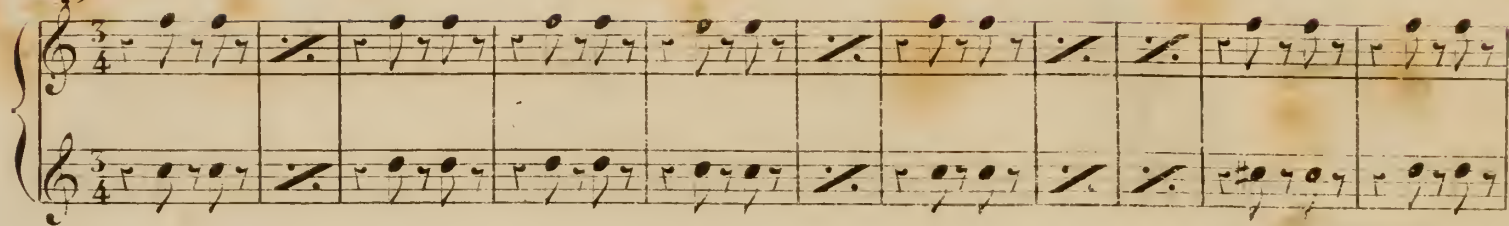
Récit. All° modto. All° En Si b bas.

8 1 5 B2

En Ut.

All° modto

1 15 C 18



En Mi b.

And^{te}N^o 10.

All^o mod^{to}

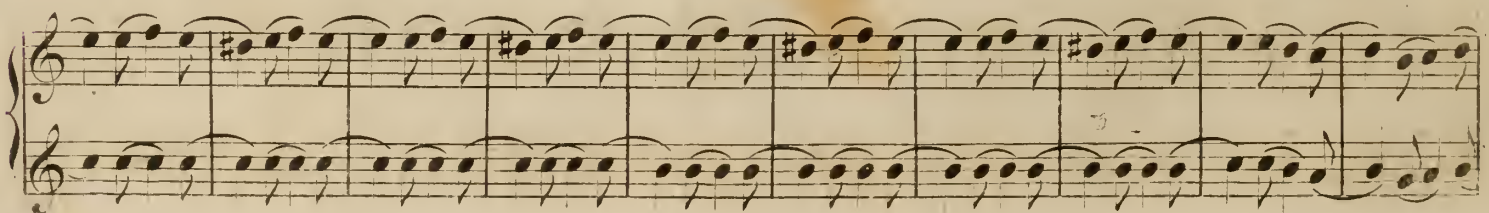
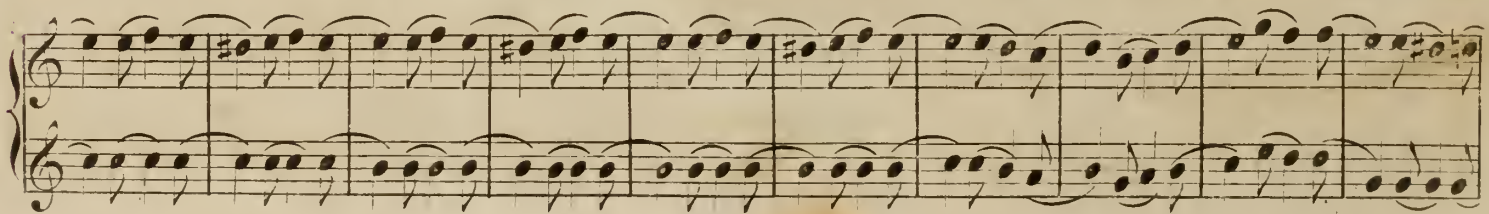
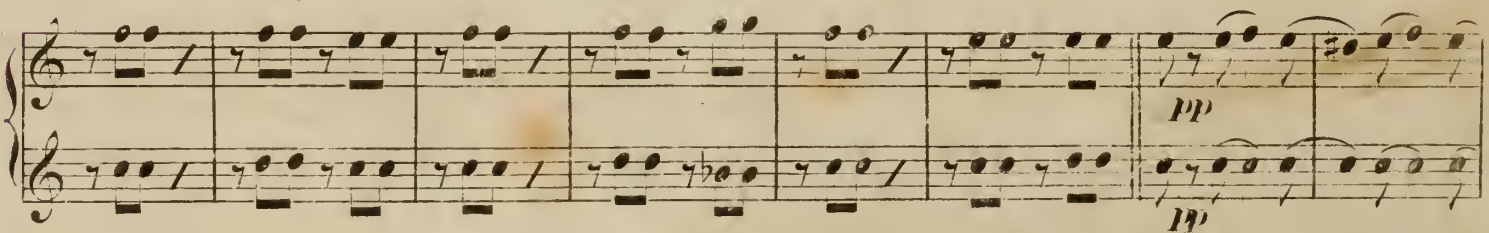
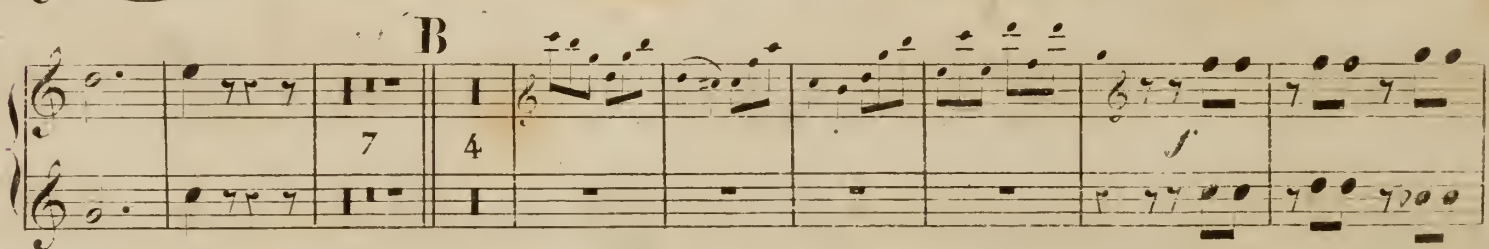
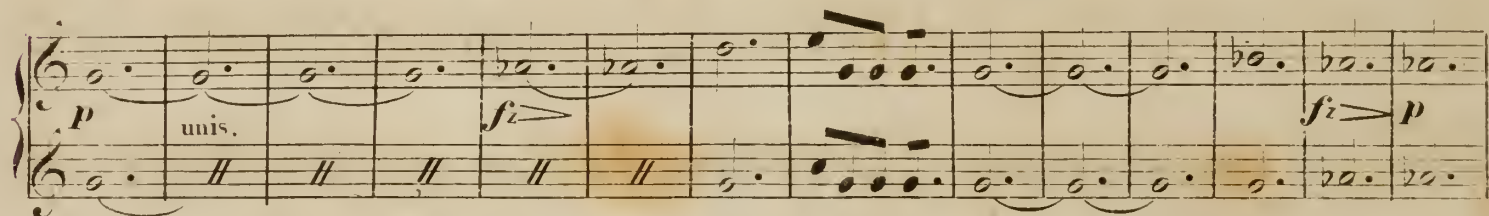
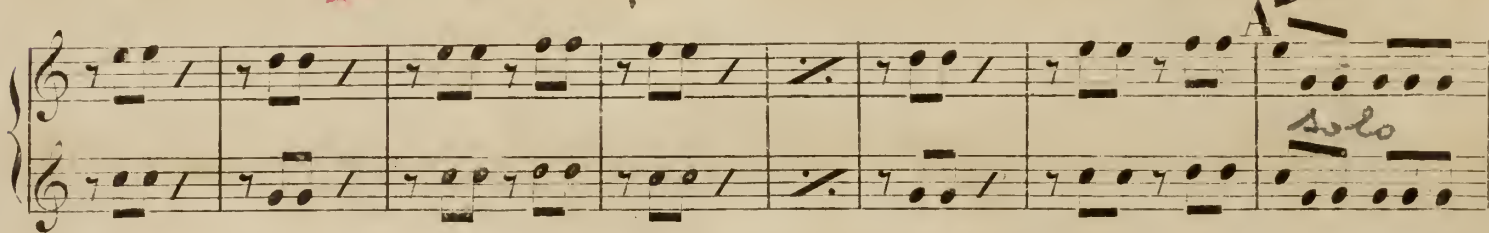
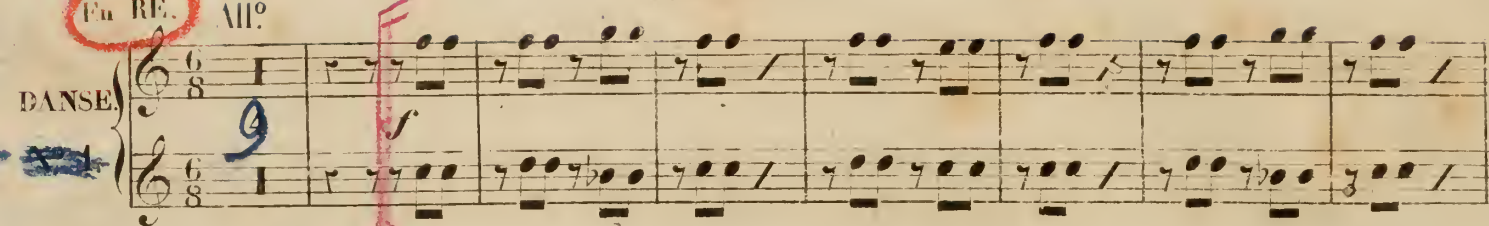
All^o

1^{re} V²ⁿ

En RÉ

All^o

DANSE.



C

f

p

7

un peu plus animé.

tempo 1^o

3 *f* *p*

un peu plus animé.

5

18 en mi 4

En MI. All^{ro}

5^e et 4^e COR.

no 4

DANSE.

Handwritten red "17" and "14" in the first two staves.

Handwritten red "3" in the first staff.

au no 5
page 1

no 1

En RE.

All^{ro}

DANSE.

En UT.

All^{ro}

DANSE.

Handwritten red "17" and "14" in the first two staves.

5^e et 4^e CORS.

49

rall.

p *f* *p* 1^o tempo.

4 *f*

En RÉ.

All^o non troppo.

Cors.

soli.

31

cresc. - - - *fz* - *p* cresc. *fz* *p* cresc.

3 fois cette reprise

12

p unis.

8 *p* 28

B. et C^{te} 8731.

3 fois cette reprise.

Cors.

au n^o 4
page 1

1. 1^a All^o Cors. All^{to}

N. 14.

Cors. A

f unis. suivez. *f* 1 *f* 5

B

f 10 en SI bas. 55 toi je me ven-ge rai de toi

avec MI b.

3^e et 4^e CORN.All^o

En Mi b. And^{no}

B All^o

2 5 s'il me voit je n'ai plus qu'a mou-

p Cors.

Animez.

4 plus mon fils je l'ai per- Cors.

9 adieu je vais t'at-tendre

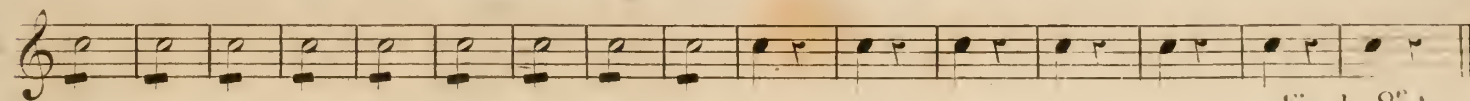
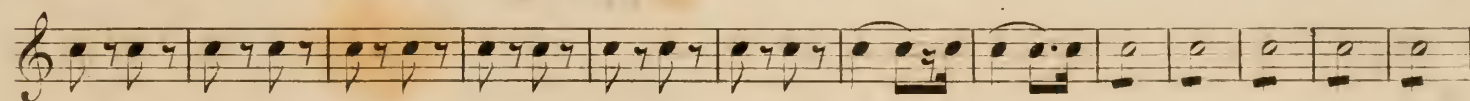
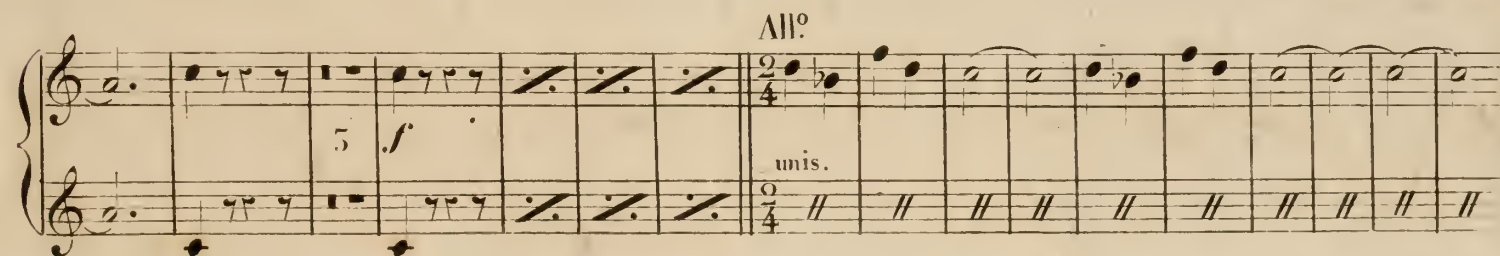
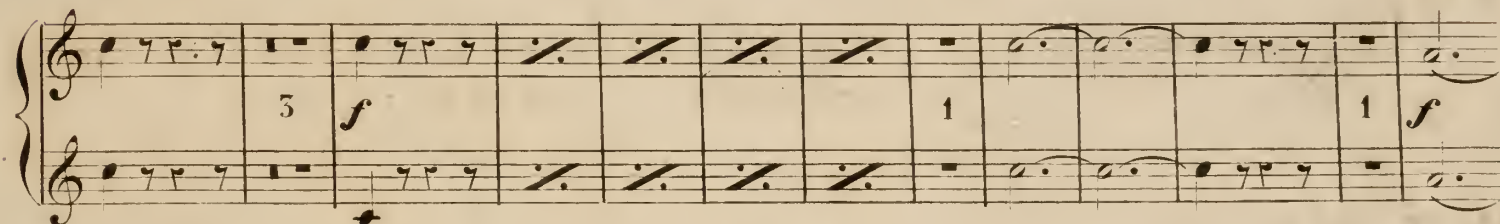
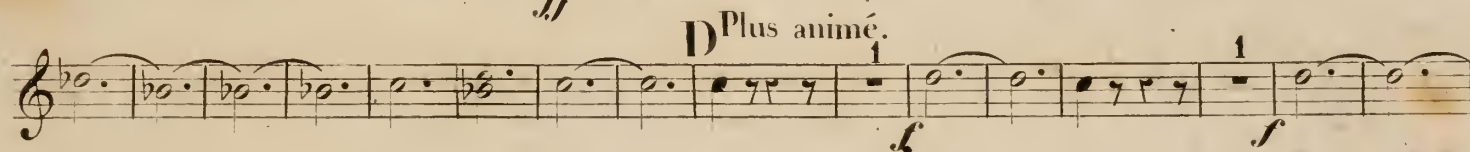
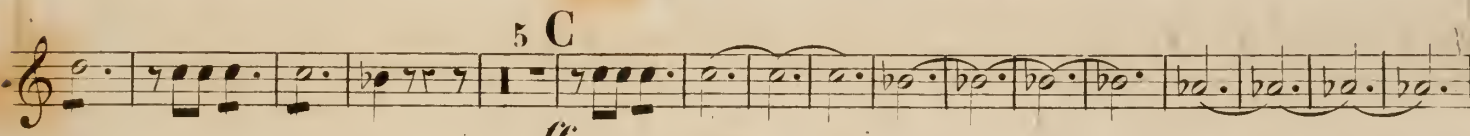
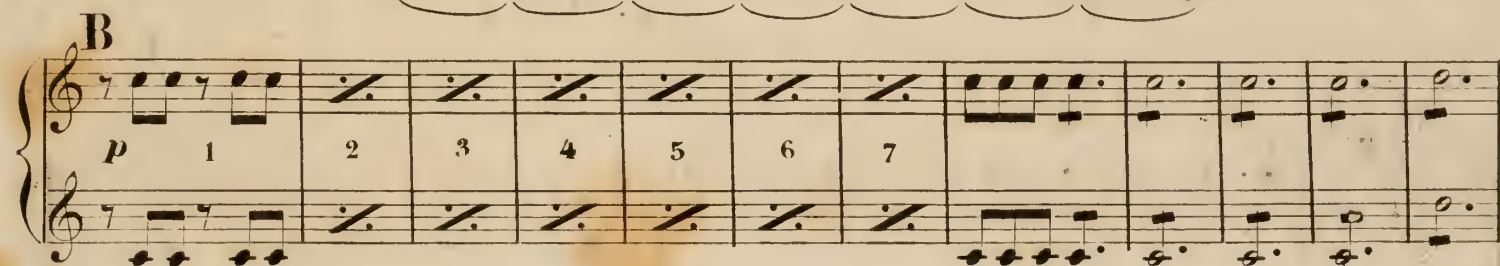
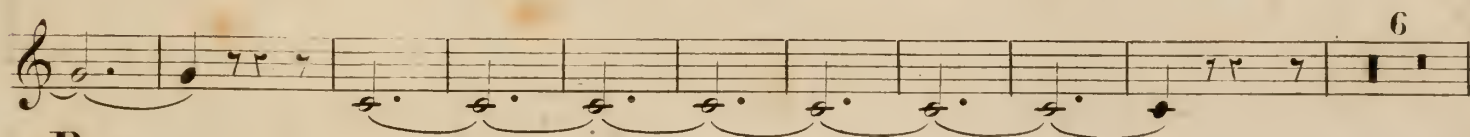
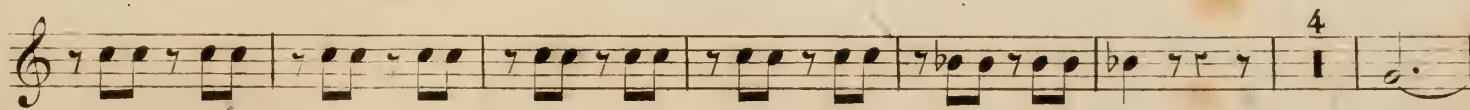
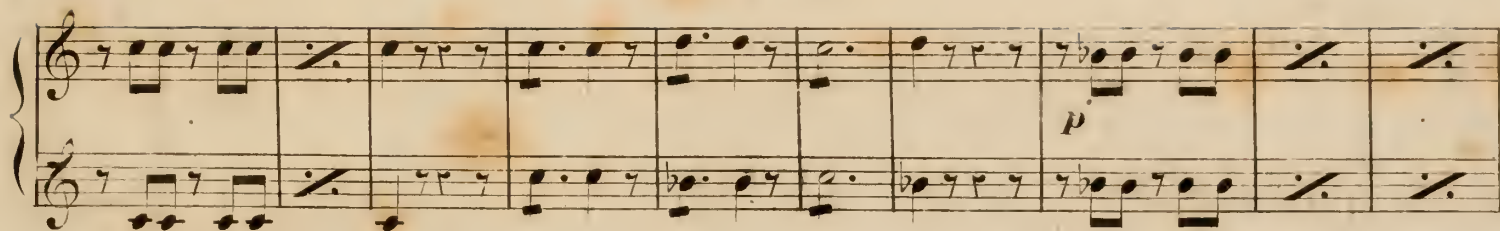
En LA. All^o V^o 1^o

N^o 13. 5 *f* *p*

1

A

6 *p*





ACTE III.

And.^e

N^o 14.

N^o 14. bis

A handwritten musical score for the song "The Rose Tree". The score is written on ten systems of staves. The first system consists of two staves, and the subsequent systems consist of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also section markers labeled A, B, C, D, E, and F. The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including yellowing and some staining.

13

11

9

change en Fa. 11

Fl.

Cors.

Cors.

f

unis.

All^o non troppo.

I

p solo.

p

3

unis.

J

A

7 2 3 1

Suivez.

2 *p* *B*
 man-geons man-geons le bœuf a en Fa.

1 55

N^o 15. *All^o* *A* *All^o* *All^o assai.*
 en Ut. 52 6 15 16 5 *f* 1 17 1 il faut le préparer 5
f

N^o 16. *All^o*
 en Ut. *f* *unis.* 1 *p* 1 *p*

solo.
 1 *p* *unis.*

1 *p* 1 *p* *f* *unis.* *f*

A
 1

A All^o

B **C**

E

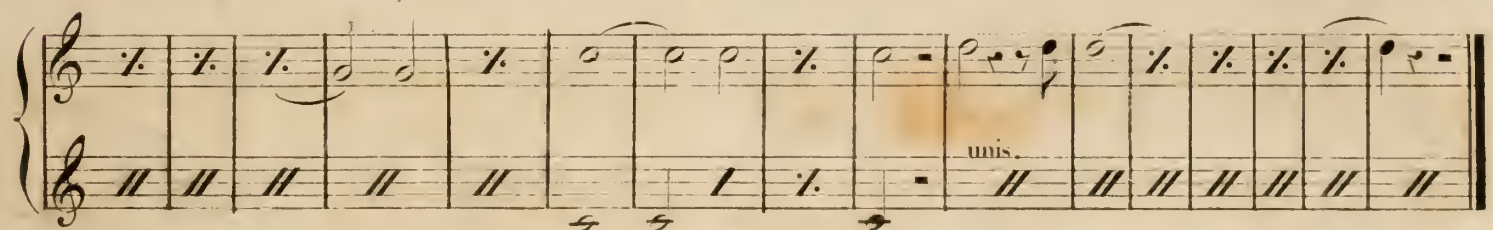
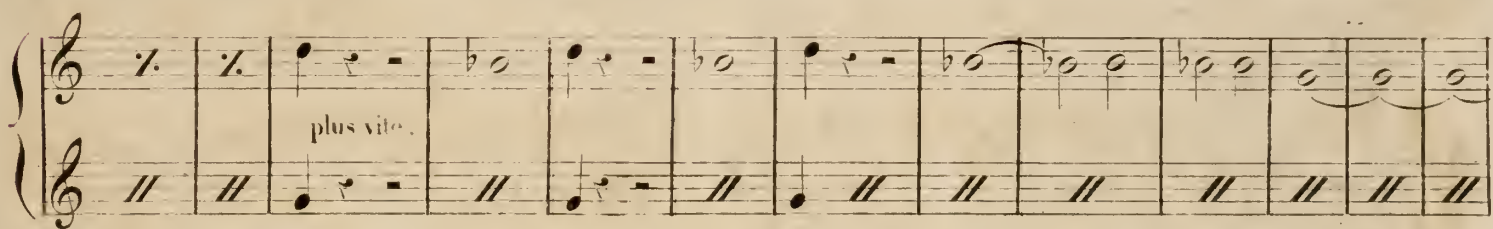
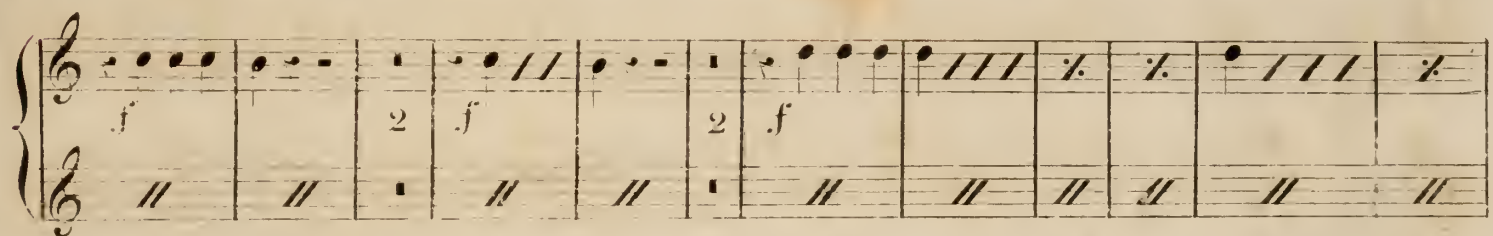
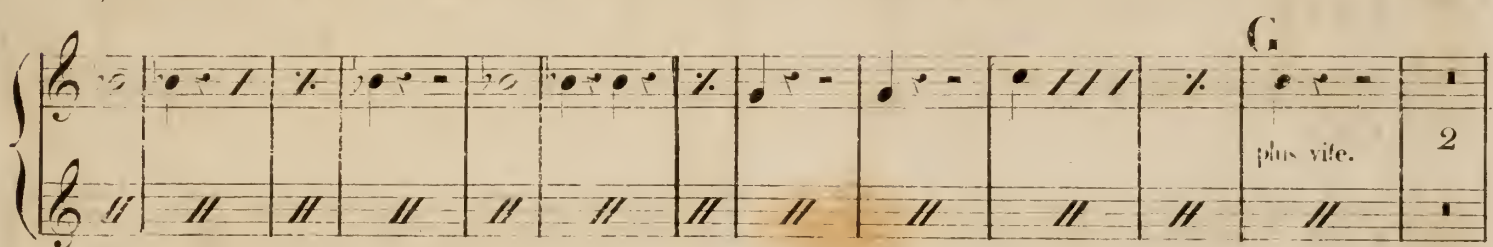
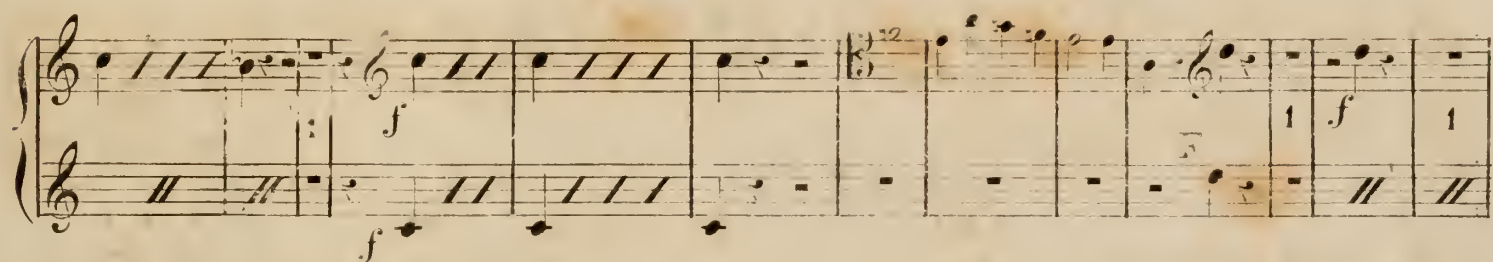
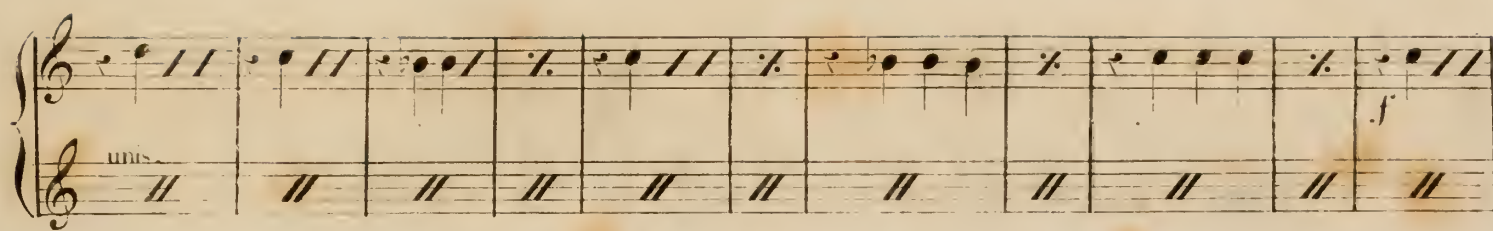
F

N^o 18. Récit.

en Réc. 3 4 preuve et de l'on de et du feu All^o mod^o

All^o 20 allons donc que l'épreuve commence 1

The image shows a page of a musical score, likely for a piano and voice. The score is divided into several sections, labeled A through E. The notation includes piano (p), forte (f), and crescendo (cres.) markings, as well as tempo changes to Andante (Ande) and Allegro (Allo). The lyrics "non par pi-tié fâis-sez moi" are visible in section C. The score is written for piano and voice, with the piano part on the left and the voice part on the right. The piano part includes various musical notations such as notes, rests, and dynamic markings. The voice part includes lyrics and musical notation. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.



N^o 19.

en Ut. 15

ô tourment *f*

1 *f*

A

5 *p*

B

15

C

12 8

16 4

3 *f*

p

p *sc* *sc*

Récit.

D 5

All^o

12 8

f

unis.

//

5 *f*

1 *f*

unis.

//

E

1 *p* solo.

//

unis.

7 1 *f* *f* *f*

G *p*

H *f*

même mouv!

12 8

12 8

ACTE. IV.

N^o 20. *Al^{to}* *2^{me} 4^{me}* *Ut. f* *unis* *solo* *pp*

Silence. *1* *8* *pp* *unis.* *8* *19^{te}*

p *cres* *f* *f*

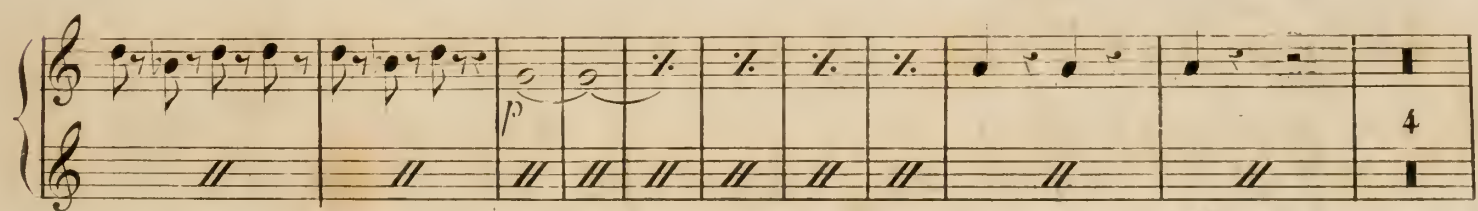
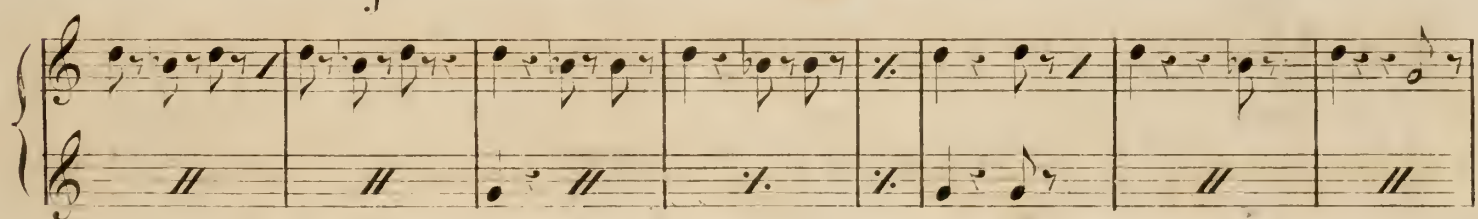
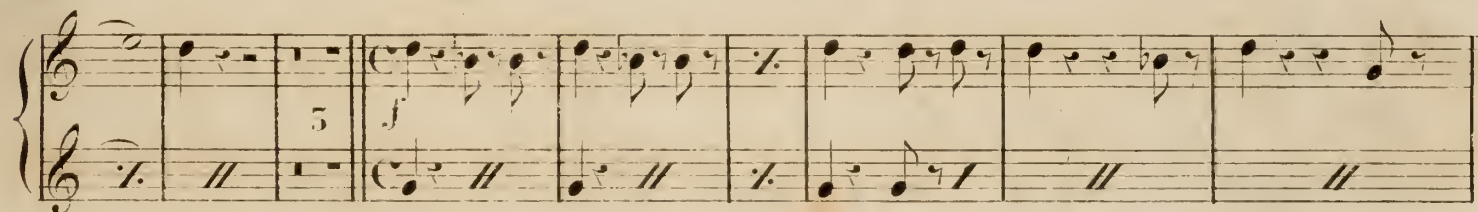
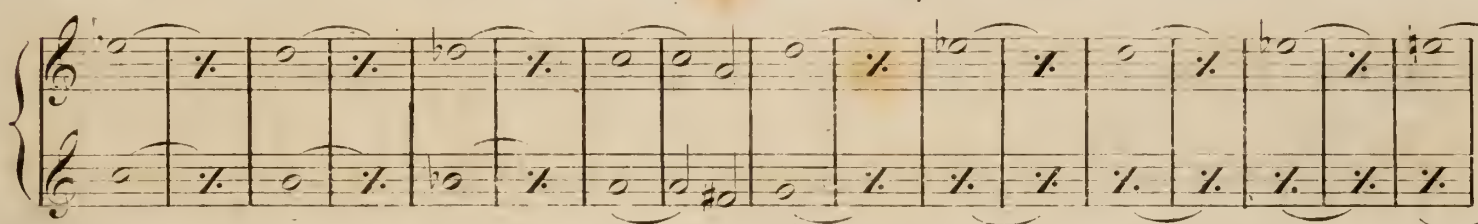
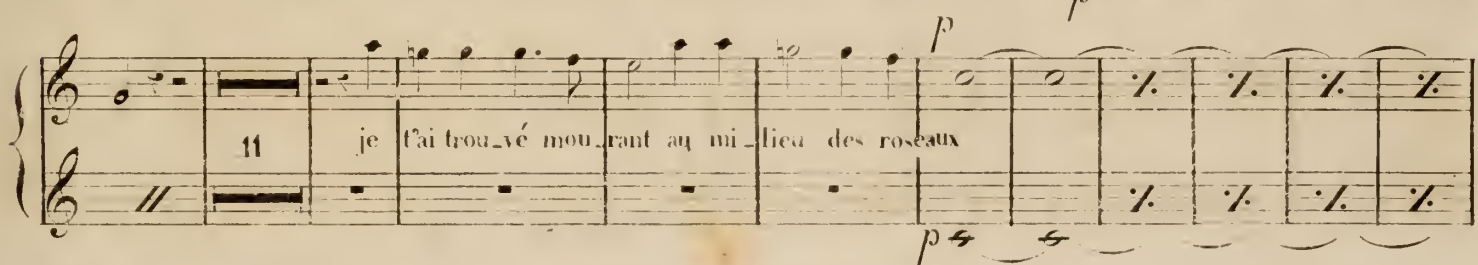
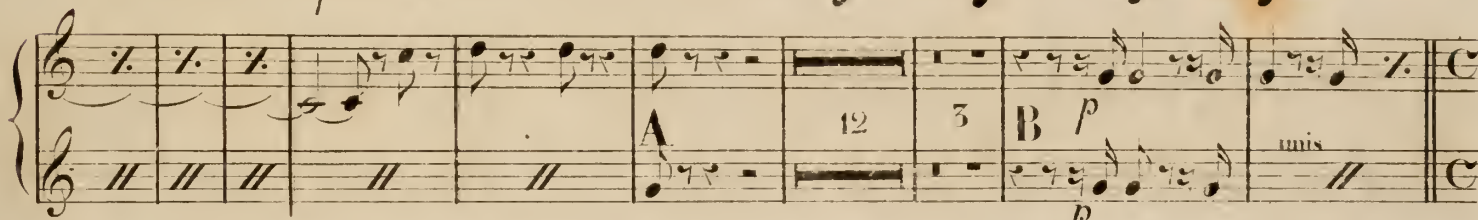
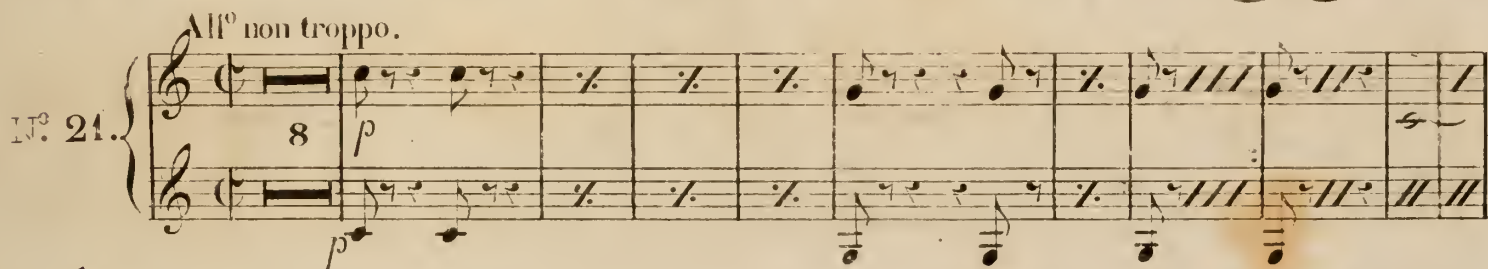
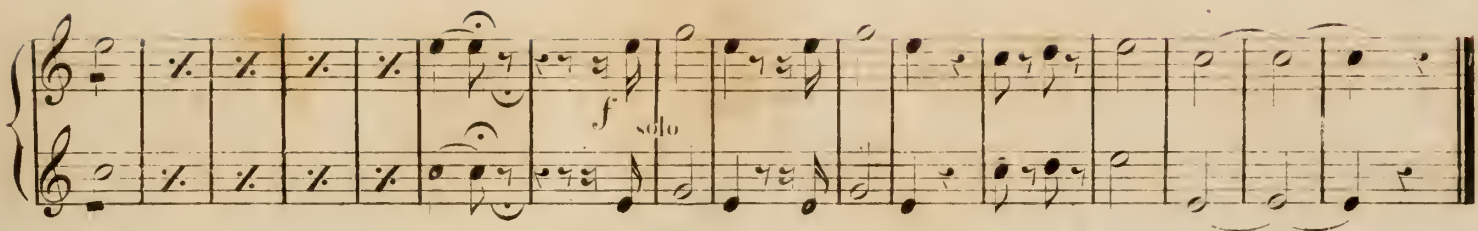
p *p*

1 *2* *A* *9* *p* *p*

2 *B* *1* *p*

D *9* *p* *2*

E *1* *p* *F*



unis

f

4

f

3

f

unis

unis

p

f

unis

Récit.

15 3

All° risoluto

1 en Fa

A

B

1 1 4 13 5

p

f

1

p

37

C D

N° 22.

All° vivace. Récit. All°

en Fa. en Sol.

1 2 3 17 3 2

f p f

A B C

1 32 2 6 cres. f

25 6 f 52

3.^{me} et 4.^{me} CORS.

D

E

F

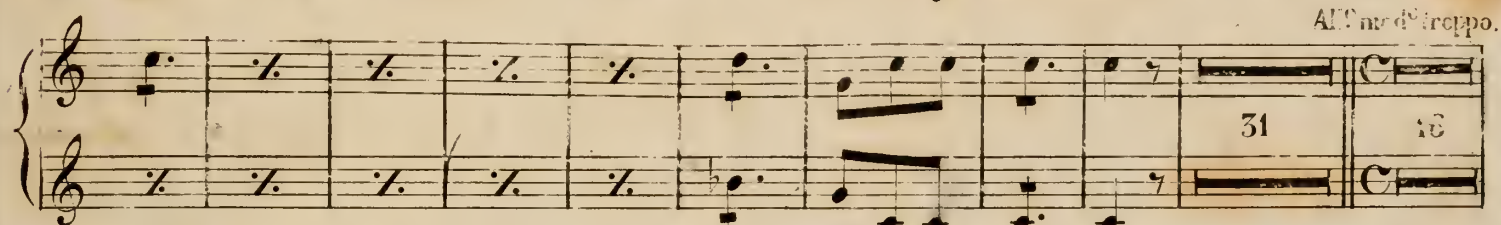
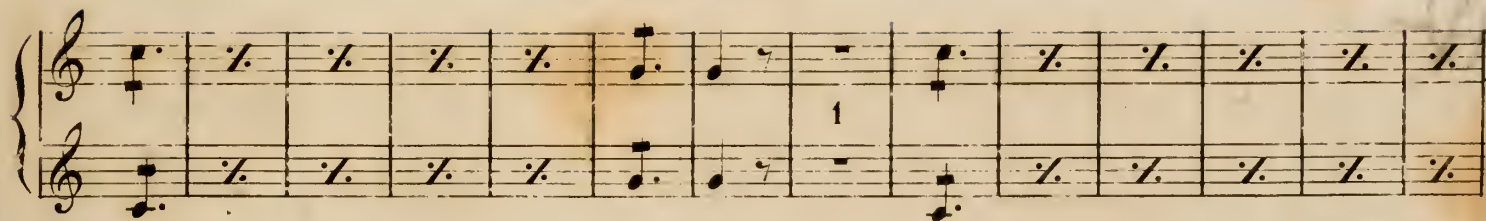
G

A

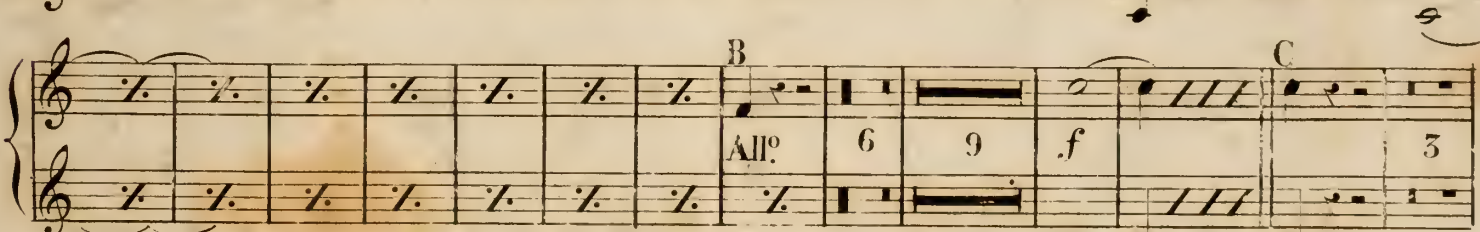
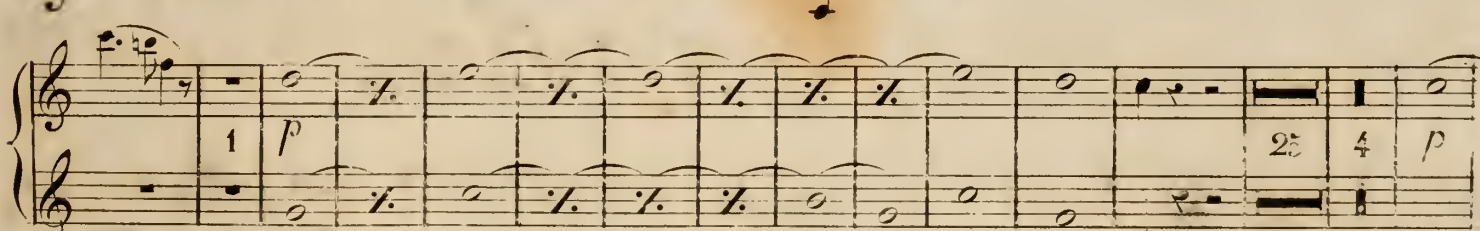
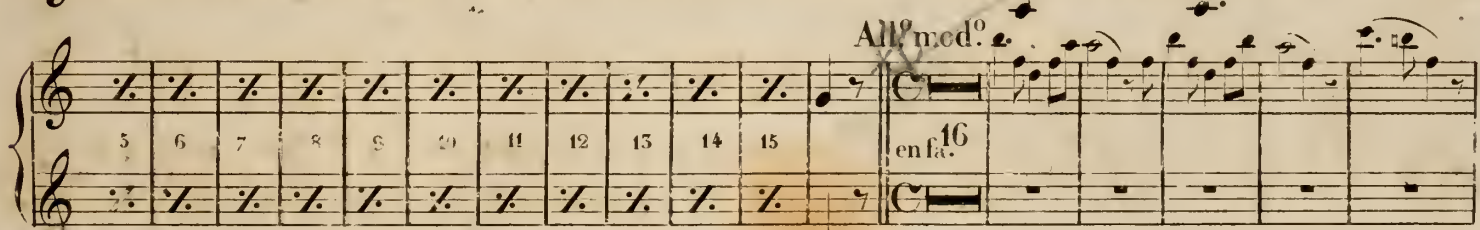
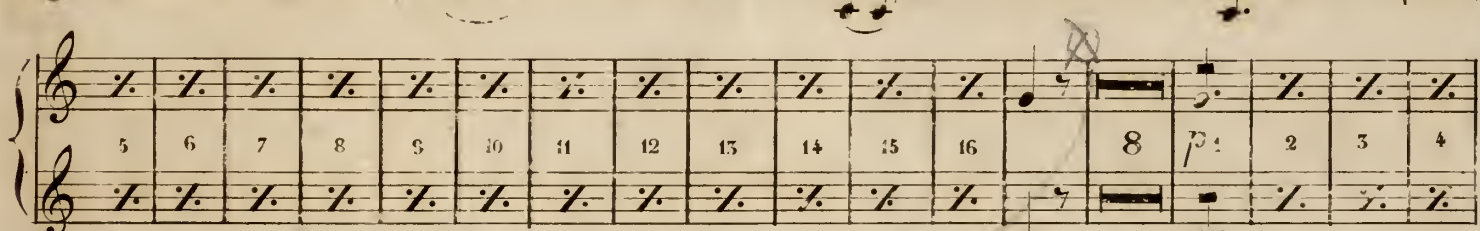
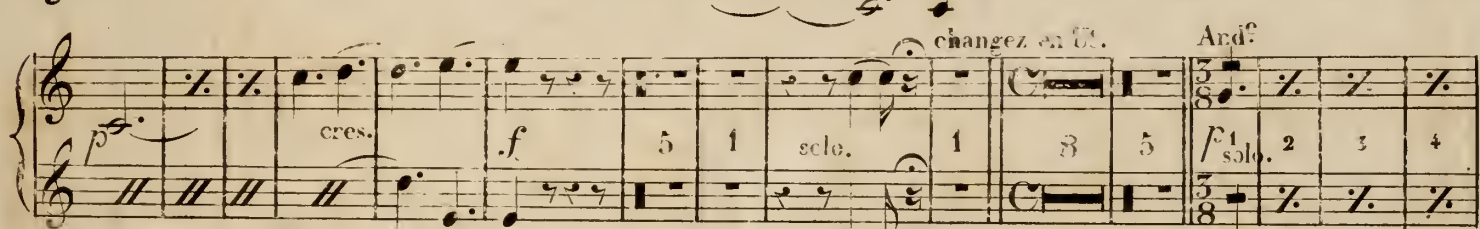
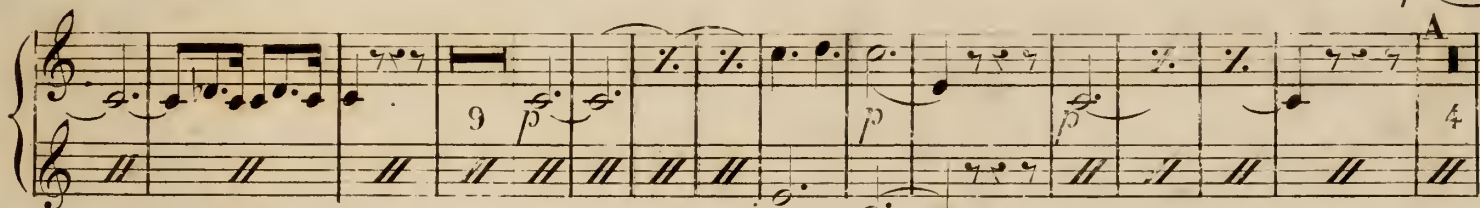
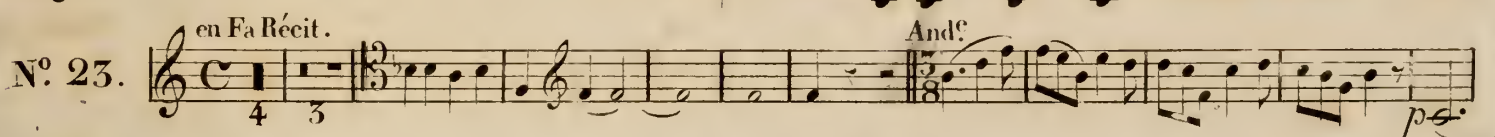
B

5.^e Cors. unis.
4.^e Cors.

C



Al. mod. troppo.



1^{er} Tempo.

Fin du 4^e Acte.

En FA. All^o Soli.
N^o 24.

ACTE V.

A Unis.

First system of musical notation, measures 1-12. The upper staff is marked 'Unis' and contains a series of eighth notes. The lower staff contains a series of eighth notes. Measures 1-12 are numbered 1 through 12.

Second system of musical notation, measures 13-15. The upper staff contains a series of eighth notes. The lower staff contains a series of eighth notes. Measures 13-15 are numbered 13 through 15.

Third system of musical notation, measures 16-21. The upper staff is marked 'B' and contains a series of eighth notes. The lower staff contains a series of eighth notes. Measures 16-21 are numbered 1 through 5.

Fourth system of musical notation, measures 22-29. The upper staff is marked 'C' and contains a series of eighth notes. The lower staff contains a series of eighth notes. Measures 22-29 are numbered 1 through 8.

Fifth system of musical notation, measures 30-37. The upper staff is marked 'D' and contains a series of eighth notes. The lower staff contains a series of eighth notes. Measures 30-37 are numbered 1 through 8.

Sixth system of musical notation, measures 38-45. The upper staff is marked 'E' and contains a series of eighth notes. The lower staff contains a series of eighth notes. Measures 38-45 are numbered 1 through 8.

Seventh system of musical notation, measures 46-53. The upper staff contains a series of eighth notes. The lower staff contains a series of eighth notes. Measures 46-53 are numbered 1 through 8.

Eighth system of musical notation, measures 54-61. The upper staff is marked 'p' and contains a series of eighth notes. The lower staff contains a series of eighth notes. Measures 54-61 are numbered 1 through 8.

Recit And^{te} con moto. And^{ro}

N^o 25 38 8 n'attendons pas qu'il demande offrons lui *p* Siblas.

Recit B All^o mod^{to} Cors. C

Changez en FA 10 12 les yeux ce trouble cette voix Azadl m'sieur En FA

And^{te} Cors.

4 *p* 14 et mon pè-re mon pè-re *p*

All^o Cors. All^o animé

N^o 26 50 en LA a vos pieds mon fils mon fils *p*

5 17 et je l'ai re-trou-vé et je *f* Cors.

f

N^o 27. All.^o mod^{to} *f* *mf*

f *fp* *f* *fp* *p* *p* rall même mouvt. rall cres.

f unis. //