



FERNAND CORTEZ

ou  
La Conquête du Mexique  
Tragédie Lyrique en 3 Actes



DE MM. DE JOUY ET ESMENARD;

Mise en Musique et Dédicé

à Son Excellence

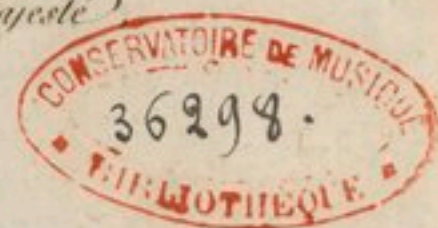
Monsieur le Comte de Pradel,

Directeur Général du Ministère de la Maison du Roi, &c. &c. &c.

PAR

G. SPONTINI,

Chevalier de l'Ordre Royal de la Légion d'Honneur,  
et de l'Ordre de la Maison de S.A.R. le Grand Duc d'Hesse-Darmstadt,  
Compositeur Dramatique ordinaire du Roi de France, Pensionné de Sa Majesté,  
Premier Maître de Chapelle Honoraire de S.M. le Roi de Prusse,  
Membre de l'Académie Royale de Musique de Suède, &c. &c. &c.



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X. 309

*F. Spontini*



FRANCOIS

DE LA REINE

DE FRANCE

ET DE NAVARRE

LE 10 MARS 1681

PAR

LE SEIGNEUR DE LA REINE

DE NAVARRE

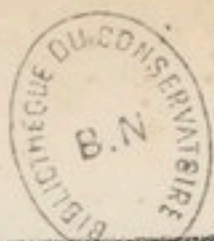
LE 10 MARS 1681

PAR

LE SEIGNEUR DE LA REINE

DE NAVARRE





Imp. Lithogr. de G. Engelmann

Acte II Scène VII  
Cortez

j'ai perdu mes soldats  
Chœur s'inclinant devant Cortez  
Ils sont à tes genoux





Handwritten text, likely bleed-through from the reverse side of the page. The text is faint and mostly illegible due to fading and the age of the paper. It appears to be organized into several paragraphs.

Handwritten text, likely bleed-through from the reverse side of the page. This section contains several lines of text, some of which are more legible than the ones above, though still difficult to read due to the same factors of fading and age.





A. Son Excellence  
Monsieur le Comte de Pradel,  
Directeur Général du Ministère de la Maison du Roi,  
ayant le Portefeuille &c. &c. &c.

À Monsieur le Comte,

En vous dédiant la nouvelle Partition de mon Opera de Fernand Cortez, je n'offre à Votre Excellence qu'un faible témoignage de toute la reconnaissance dont mon cœur est si vivement pénétré. C'est à votre puissante bienveillance, à cette haute protection, dont la persévérance m'a fait surmonter tous les obstacles, que je dois la régénération de mon ouvrage. Des changemens considérables, dont le goût éclairé de Votre Excellence m'avait donné les premières inspirations et dont j'ai reconnu la nécessité, en ont fait, pour ainsi dire, une création nouvelle.

Si un succès flatteur, si d'augustes suffrages ont récompensé mes efforts, croyez Monsieur le Comte, que le prix le plus doux que j'en recueille aujourd'hui est de pouvoir faire hommage à Votre Excellence d'un ouvrage, que des faveurs illustres ont rendu plus digne de lui être offert.

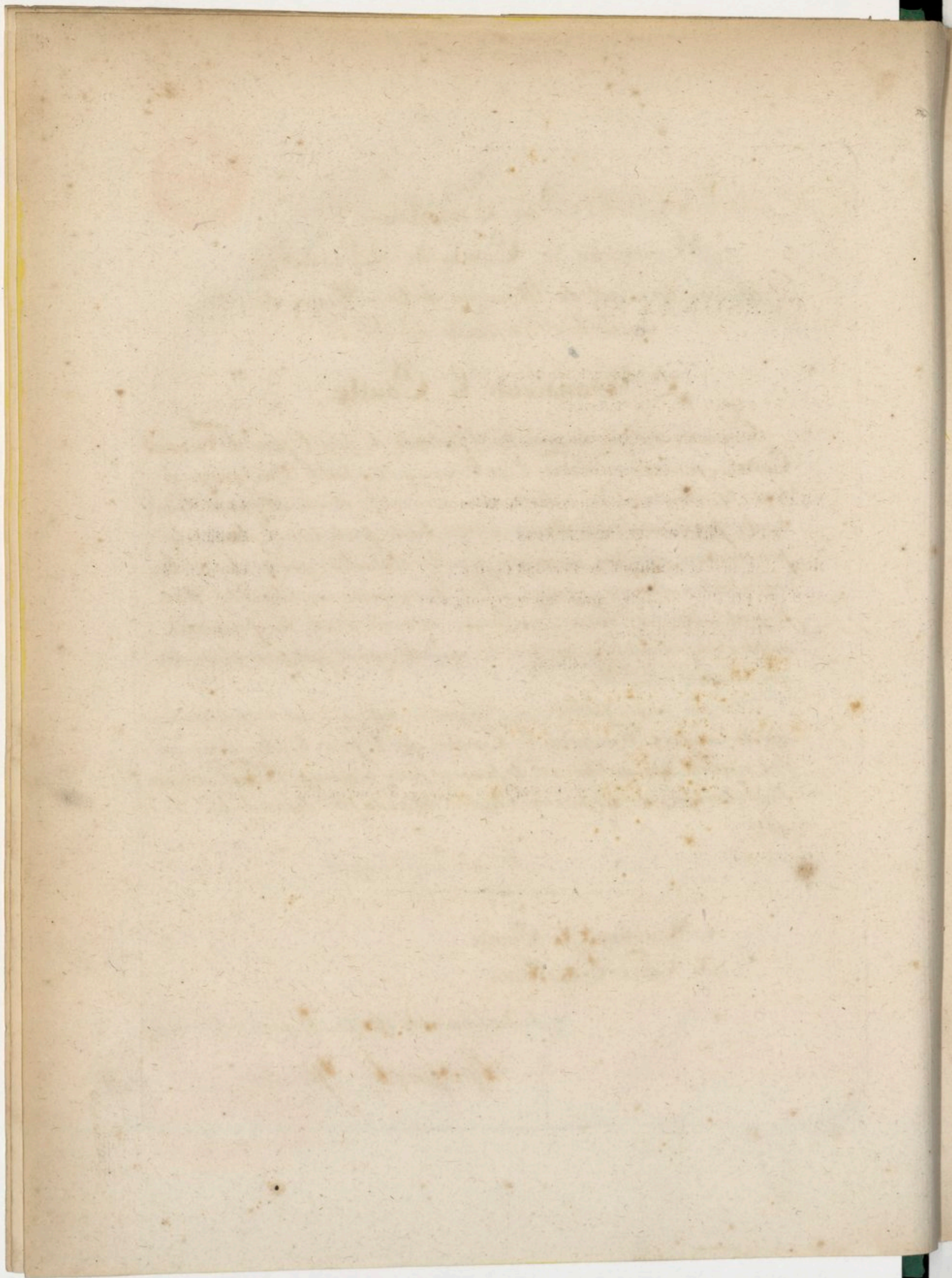
Je suis avec respect,

Monsieur le Comte  
De Votre Excellence,

Le très humble et très obéissant Serviteur

Gaspard Spontini.









## PERSONAGES.

FERNAND CORTEZ, Général des Espagnols.  
MONTÉZUMA, Roi du Mexique.  
TÉLASCO, Cacique des Ottomis, neveu de Montézuma.  
ALVAR, frère de Fernand Cortez.  
AMAZILY, princesse Mexicaine, sœur de Télasco.  
LE GRAND-PRÊTRE DES MEXICAINS.  
MORALES, ami et confident de Fernand Cortez.  
DEUX OFFICIERS Espagnols, prisonniers compagnons d'Alvar.  
UN OFFICIER MEXICAIN.  
SOLDATS ET MARINS ESPAGNOLS.  
SUIVANTES PRINCIPALES d'Amazily.  
PRÊTRES, DEVINS, MAGICIENS, JONGLEURS, PEUPLE et  
SOLDATS MEXICAINS.  
SUITE DE TÉLASCO ET DES CACIQUES envoyés à Cortez par  
Montézuma.  
CORIPHÉES.

---

## ACTEURS.

M<sup>r</sup>. LAVIGNE.  
M<sup>r</sup>. DÉRIVIS.  
M<sup>r</sup>. LAÏS.  
M<sup>r</sup>. ELOY.  
M<sup>me</sup>. ALBERT.  
M<sup>r</sup>. BONEL.  
M<sup>r</sup>. LE VASSEUR.  
M<sup>rs</sup>. { ALBERT.  
          { .....  
M<sup>r</sup>. MARTIN.  
  
M<sup>mes</sup>. { LEBRUN.  
          { REINE.  
  
M<sup>rs</sup>. { MARTIN.  
          { PICARD.





# OUVERTURE

Allegro vivace, Métronome de Maelzel 120 =  $\frac{1}{2}$

1<sup>er</sup> Violon.

2<sup>d</sup> Violon.

Petite Flute.

grandes  
Flutes.

Hautbois.

Clarinettes.

Cors en Re.

Cors en Re.

Trompettes  
en Re.

Bassons.

1<sup>re</sup> et 2<sup>e</sup>  
Trombones.

3<sup>e</sup> Trombone.

Timbales en Re

Altos.

Violoncelle.

Contre-Basse.

Allegro vivace.

The musical score is written for a full orchestra. The instruments listed on the left are: 1<sup>er</sup> Violon., 2<sup>d</sup> Violon., Petite Flute., grandes Flutes., Hautbois., Clarinettes., Cors en Re. (two parts), Trompettes en Re., Bassons., 1<sup>re</sup> et 2<sup>e</sup> Trombones., 3<sup>e</sup> Trombone., Timbales en Re., Altos., Violoncelle., and Contre-Basse. The score begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro vivace' and the metronome is set to 120 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings (FF, sf, pp). The 2<sup>d</sup> Violon. part has a section marked 'avec le 1<sup>er</sup> Violon' and 'unis.' followed by a double bar line. The Cors en Re. part has a section marked 'avec les tromp.' followed by a double bar line. The Timbales en Re. part has a section marked 'sole.' and 'pp' followed by a double bar line. The score ends with the tempo marking 'Allegro vivace.' and dynamic markings 'FF' and 'sf'.



Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is organized into systems, with some staves marked with double bar lines (//) indicating repeated sections.

Key markings and annotations include:

- sF* (Sforzando) and *sf* (sforzando) dynamic markings.
- avec le 1<sup>er</sup> vn* (with the 1st violin).
- unis* (unison).
- avec la p<sup>te</sup> flute* (with the first flute).
- solo* (solo).
- sol.* (solos).
- avec les tromp.* (with the trumpets).
- tutti* (tutti).
- pp* (pianissimo).
- sf* (sforzando).

The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The score is written in a system of staves, with some staves marked with double bar lines (//) indicating repeated sections. The paper shows signs of age, including discoloration and foxing.



4

This page of musical notation is a score for a symphony, likely in the key of D major (indicated by two sharps). It consists of 14 staves. The first five staves are for the woodwinds: Flute 1 (treble clef), Flute 2 (treble clef), Oboe (treble clef), Clarinet (treble clef), and Bassoon (treble clef). The next five staves are for the brass: Trumpets 1 & 2 (treble clef), Trumpets 3 & 4 (treble clef), Trombones 1 & 2 (treble clef), Trombones 3 & 4 (treble clef), and Tuba (treble clef). The final four staves are for the strings: Violins 1 & 2 (treble clef), Violas (treble clef), Cellos (treble clef), and Double Basses (treble clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are: **FF** (Fortissimo), **sF** (Sforzando), **p** (Piano), and **tutti**. The text annotations include: "avec le 1<sup>er</sup> v<sup>n</sup> unis." (with the 1st violin united), "avec la p<sup>te</sup> flute unis." (with the 1st flute united), "sol" (solo), "solo", and "tutti". The score is written in a clear, elegant hand, typical of 19th-century musical notation.

FF sF sF sF

avec le 1<sup>er</sup> v<sup>n</sup> unis. //

FF sF sF soli

avec la p<sup>te</sup> flute unis. //

FF solo

FF p

FF avec les tromp. //

FF tutti

FF p

FF sF sF sF

FF sF sF

FF sF sF



This is a handwritten musical score on aged, yellowed paper. The score consists of 14 staves, with the first 10 staves in treble clef and the last 4 in bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout, including *pp* (pianissimo), *p* (piano), *ff* (fortissimo), *sff* (sforzando), and *sf* (sforzando). There are also performance instructions in French: "avec le 1<sup>er</sup> v<sup>n</sup> unis:" and "avec les tromp.". The score is divided into measures by vertical bar lines, and some measures contain repeat signs (//). The handwriting is in dark ink, and the paper shows signs of age, including foxing and staining.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *pp*, *p*, *ff*, *sff*, and *sf*. The score includes performance instructions in French, such as "avec le 1<sup>er</sup> v<sup>n</sup> unis:" and "avec les tromp.". The notation is complex, with various clefs and key signatures.



[illegible]



This page of musical notation is written on aged, slightly discolored paper. It contains approximately 15 staves of music, organized into several systems. The notation includes various clefs (treble and bass), key signatures (one sharp, F#), and time signatures (mostly 2/4). The music is characterized by frequent use of the *sforzando* (sf) dynamic marking, indicating strong accents. The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and beams. Some staves feature specific performance instructions in French, such as "avec la p<sup>te</sup> flute" and "avec les 1<sup>rs</sup> cors." The paper shows signs of age, including foxing and some staining, particularly along the right edge.

avec la p<sup>te</sup> flute

avec les 1<sup>rs</sup> cors.



8

This page contains a handwritten musical score on aged, yellowed paper. The score is written in treble and bass clefs with a key signature of one sharp (F#). It consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by 'sf' (sforzando), 'p' (piano), 'pp' (pianissimo), and 'solo'. Performance instructions include 'sur la touche.' and 'pizzicato.'. The score is organized into systems, with some staves having repeat signs. The handwriting is in dark ink, and the paper shows signs of age, including foxing and staining.

sf p p sur la touche. pp solo p solo P deux unis avec Vlle P P pizzicato. P pizzicato. sf p



This is a handwritten musical score on aged, yellowed paper. The score is organized into two main systems, each containing multiple staves. The top system consists of 11 staves, all using treble clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and slurs. There are two instances of the word "solo" written above the staves, and a dynamic marking "p" (piano) is visible. The bottom system begins with the instruction "avec V. lles" (with Violins) and contains 10 staves. The first two staves of this system are in bass clef, while the remaining eight are in treble clef. The notation continues with notes and rests, maintaining the one-sharp key signature.



Handwritten musical score on page 10, featuring multiple staves with musical notation. The score includes treble and bass clefs, and various dynamic markings such as *cres* (crescendo) and *avec vlles* (with flutes). The notation includes notes, rests, and slurs, indicating a complex musical composition. The page is numbered 10 in the top left corner.



Sans presser.

PP très marqué.

solo p

solo p

pp

soli p

sf

pp

pp toujours P<sup>o</sup> très marqué.

pp toujours P<sup>o</sup> très marqué.

p

très marqué.

p

avec V<sup>l</sup>les tutti p

sf

soli pp

pp toujours P<sup>o</sup> très marqué.

pp

arco PP très marqué.

arco PP très marqué.

PP très marqué.



pp dolce.

pp

avec les hautb.

avec les 1<sup>ers</sup> cors

avec la c-b.



Handwritten musical score for "L'Esprit du Seigneur" by J. S. Bach. The score is on aged paper and features multiple staves. The top staff is a vocal line in G major (one sharp). Below it are staves for various instruments: a staff with a treble clef and a key signature change to D major (two sharps) for "avec les hauts."; a staff with a treble clef and a key signature change to D major for "avec les 1ers cors"; a staff with a treble clef and a key signature change to D major; a staff with a bass clef and a key signature change to D major; a staff with a bass clef and a key signature change to D major; a staff with a bass clef and a key signature change to D major; and a staff with a bass clef and a key signature change to D major for "avec la cb.". The score includes various musical notations such as notes, rests, and dynamic markings.



Handwritten musical score on page 14, featuring multiple staves with various musical notations, including treble and bass clefs, key signatures, and dynamic markings like 'p' and 'cres'.

The score includes the following staves and markings:

- Staff 1: Treble clef, key signature of one sharp (F#), starting with a fermata.
- Staff 2: Treble clef, key signature of one sharp (F#), with a crescendo marking 'cres'.
- Staff 3: Treble clef, key signature of one sharp (F#), with a fermata.
- Staff 4: Treble clef, key signature of one sharp (F#), with a piano marking 'p' and a crescendo marking 'cres'.
- Staff 5: Treble clef, key signature of one sharp (F#), with a crescendo marking 'cres'.
- Staff 6: Treble clef, key signature of one sharp (F#), with the instruction 'avec les hautb.' and a fermata.
- Staff 7: Treble clef, key signature of one sharp (F#), with the instruction 'avec les 1<sup>ers</sup> cors' and a crescendo marking 'cres'.
- Staff 8: Treble clef, key signature of one sharp (F#), with a fermata.
- Staff 9: Treble clef, key signature of one sharp (F#), with a crescendo marking 'cres'.
- Staff 10: Bass clef, key signature of one sharp (F#), with a fermata.
- Staff 11: Bass clef, key signature of one sharp (F#), with a crescendo marking 'cres'.
- Staff 12: Bass clef, key signature of one sharp (F#), with a crescendo marking 'cres'.
- Staff 13: Bass clef, key signature of one sharp (F#), with the instruction 'avec la c.b.' and a fermata.
- Staff 14: Bass clef, key signature of one sharp (F#), with a crescendo marking 'cres'.



Handwritten musical score for a symphony, page 15. The score is written on 15 staves, organized into five systems of three staves each. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked "avec feu." and the last system is marked "avec les hautb.". The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Dynamic markings include **FF** (Fortissimo) and **sf** (Sforzando). The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Instrumental parts are indicated by text above the staves: "avec la p<sup>te</sup> flute anis" (with the first flute in anis) and "avec les hautb." (with the woodwinds).



This page of a musical score, numbered 16, contains a complex arrangement of musical staves. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *sf*, *FF*, and *sfz*. The score is divided into several sections, with some parts marked "avec les 1ers cors" and others "avec la c.b.". The notation is dense, with many notes and rests, and the page shows signs of age and wear.



Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is organized into systems, with some staves marked "avec l'v. or." and others "avec la c. b.".

The notation includes various musical symbols such as treble and bass clefs, key signatures (sharps and flats), and dynamic markings like *sF* (sforzando) and *FF* (fortissimo). The score is written in a historical style, likely from the 18th or 19th century.

Key markings include:

- sF* (sforzando)
- FF* (fortissimo)
- avec l'v. or.* (with the violin or)
- avec la c. b.* (with the cello/bass)

The score is divided into measures by vertical bar lines, and the notation is dense, indicating a complex musical composition.



Handwritten musical score on page 18, featuring multiple staves with complex notation, including treble and bass clefs, key signatures, and dynamic markings like "FF" and "sf".

The score is written on 14 staves, organized into four systems of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings include:

- avec la p<sup>te</sup> flute* (with the first flute)
- avec les 1<sup>rs</sup> cors* (with the first horns)

Dynamic markings include:

- FF** (Fortissimo)
- sf** (Sforzando)

The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation is dense and complex, with many notes and rests.



con dolcezza.

P sf sur la touche. PP

P sf

solo P

sf sf PP

deux P sf sf deux soli P

avec la cont. b. P sf sf sf P sf sf PP PP

P sf sf sf P PP



Handwritten musical score on page 20, featuring multiple staves with musical notation. The score includes treble and bass clefs, key signatures (one sharp), and various musical notations such as notes, rests, and dynamic markings. Key markings include "solo", "p" (piano), "sf" (sforzando), and "condole" (condole). The notation is dense, with many notes and rests, and includes some specific performance instructions like "sur la touche".



Handwritten musical score on page 21, featuring multiple staves with treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- solo**: Marked above the 4th and 5th staves.
- deux soli.**: Marked above the 8th staff.
- p** (piano): Marked below the 8th staff.
- pp** (pianissimo): Marked below the 10th, 11th, and 12th staves.

The score is written in a historical style, with a key signature of two sharps (F# and C#) and a time signature of common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.



This page contains a handwritten musical score on aged paper. The score is organized into two systems of staves. The top system consists of 11 staves, and the bottom system consists of 10 staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and beams. Dynamic markings are present throughout, including *pp* (pianissimo), *p* (piano), and *ff* (fortissimo). The paper shows signs of age, including discoloration and some wear along the edges.



Handwritten musical score on page 23, featuring multiple staves with various musical notations, dynamics (FF, sf), and performance instructions (avec le 1er vn, avec la pte flute, avec les trompes). The score is written in a historical style, likely from the 18th or 19th century. The notation includes treble and bass clefs, key signatures (one sharp), and various note values (quarter, eighth, sixteenth notes). Dynamics such as *FF* (fortissimo) and *sf* (sforzando) are used throughout. Performance instructions like "avec le 1er vn", "avec la pte flute", and "avec les trompes" are written above specific staves. The score is organized into measures, with repeat signs (//) indicating sections. The paper is aged and shows some staining.







Handwritten musical score on 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in treble and bass clefs, with a key signature of one sharp (F#).

Dynamic markings include *sF* (sforzando), *p* (piano), and *sf* (sforzando). Performance instructions include *avec la p<sup>te</sup> flute*, *avec les 1<sup>rs</sup> cors*, *sur la touche*, *solo*, *deux. puis avec vlles*, *pizzicato*, and *l<sup>o</sup> pizzicato*.

The score is divided into measures by vertical bar lines. Some measures contain double bar lines, indicating a section break or a full measure rest.





This page contains a handwritten musical score on 18 staves. The notation is organized into several systems:

- Staff 1:** Treble clef, key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with accents.
- Staff 2:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 3:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 4:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 5:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 6:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 7:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 8:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 9:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 10:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 11:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 12:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 13:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 14:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 15:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 16:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 17:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.
- Staff 18:** Treble clef, key signature of two sharps. It contains a series of eighth notes, some with slurs, and a final measure with a slash.

Additional markings include dynamic markings such as *mf* and *f*, and a section labeled "is avec V. les" in the lower right area.



sans presser.

pp dolce.

PP très marqué.

PP très marqué.

avec les flutes.

pp

PP très marqué.

PP très marqué.

PP très marqué.

PP très marqué.

PP très marqué.

pp

arco

PP très marqué.

très marqué.

pp

arco

PP très marqué.



Handwritten musical score on page 28. The score is written on 15 staves, organized into three systems of five staves each. The key signature is one sharp (F#). The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. The first system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The second system includes a treble staff with a key signature change to one sharp and the text "avec les flutes", followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The third system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The fourth system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The fifth system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The sixth system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The seventh system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The eighth system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The ninth system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The tenth system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The eleventh system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The twelfth system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The thirteenth system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The fourteenth system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line. The fifteenth system includes a treble staff with a key signature change to one sharp, followed by two staves with notes, and a third staff with a key signature change to one sharp and a double bar line.



avec beaucoup de feu

cres

FF

avec la flute.

cres

FF

avec les 1<sup>ers</sup> cors.

cres

FF

cres

FF

cres

FF

cres

FF

cres

FF

cres

FF

avec la c-b.

cres

FF

FF

cres

FF



This page of a musical score, numbered 30, contains a complex arrangement of musical staves. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *sf*, *FF*, and *sfz*. The score features woodwind parts (flutes, oboes, bassoons) and string parts (violins, violas, cellos, double basses). The notation is dense, with many beamed notes and rests. The page is numbered 30 in the top left corner.

avec les tromp.

avec la c.b.

avec la c.b.



This page of musical notation, page 31, contains multiple staves with various musical symbols, dynamics, and performance instructions. The notation includes treble and bass clefs, key signatures (one sharp), and time signatures. Dynamics such as *sF* (sforzando), *FF* (fortissimo), *pp* (pianissimo), *p* (piano), and *pp soli.* are used throughout. Performance instructions include "avec les 1<sup>ers</sup> cors:" and "avec lach." (likely "avec l'arche"). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The page is numbered 31 in the top right corner.



Handwritten musical score on page 32, featuring multiple staves with musical notation. The score includes treble and bass clefs, and various musical symbols such as notes, rests, and dynamic markings. The notation is written in ink on aged paper.

Key features of the score include:

- Staff 5: Marked "avec les hautb." (with the oboes).
- Staff 10: Marked "PP arco" (Pianissimo arco).
- Staff 11: Marked "PP arco" (Pianissimo arco).

The score is organized into measures, with some measures containing multiple staves of music. The notation is dense and detailed, typical of a full orchestral score.



Handwritten musical score on page 33, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings.

Key markings and instructions include:

- p* (piano)
- avec les hautb.* (with the woodwinds)
- sourdine.* (muted)
- pp* (pianissimo)
- avec la c-b.* (with the c-bass)
- pizzic.* (pizzicato)

The score is written in a historical style, likely from the 18th or 19th century, and includes various musical symbols such as beams, slurs, and repeat signs.



Handwritten musical score on page 34, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings like "cres", "p", "arco", and "avec les hautb.".

The score is written on 18 staves, organized into three systems of six staves each. The key signature is one sharp (F#).

**System 1 (Staves 1-6):**

- Staff 1: Treble clef, melodic line with many sixteenth notes and slurs. Dynamic marking: *cres*.
- Staff 2: Treble clef, accompaniment with eighth and sixteenth notes.
- Staff 3: Treble clef, mostly rests.
- Staff 4: Treble clef, melodic line with eighth notes.
- Staff 5: Treble clef, accompaniment with eighth notes.
- Staff 6: Treble clef, mostly rests.

**System 2 (Staves 7-12):**

- Staff 7: Treble clef, melodic line. Dynamic marking: *avec les hautb.*
- Staff 8: Treble clef, accompaniment with eighth notes.
- Staff 9: Treble clef, mostly rests.
- Staff 10: Treble clef, accompaniment with eighth notes.
- Staff 11: Treble clef, mostly rests.
- Staff 12: Treble clef, accompaniment with eighth notes. Dynamic marking: *sola.*

**System 3 (Staves 13-18):**

- Staff 13: Bass clef, melodic line. Dynamic marking: *p*.
- Staff 14: Bass clef, accompaniment with eighth notes.
- Staff 15: Bass clef, mostly rests.
- Staff 16: Bass clef, accompaniment with eighth notes.
- Staff 17: Bass clef, melodic line. Dynamic marking: *avec la c.b.*
- Staff 18: Bass clef, accompaniment with eighth notes. Dynamic marking: *arco*.

Additional markings include *arco* on the bottom staff of the second system and *cres* on the bottom staff of the third system.



This page of a musical score, numbered 35, contains multiple staves of music. The notation includes treble and bass clefs, various note values, and rests. Dynamic markings are prominently featured throughout the score, including *cres* (crescendo), *rinf.* (rinfacciato), *F* (forte), *FF* (fortissimo), *sf* (sforzando), and *sfz* (sforzissimo). Performance instructions are written above and below the staves, such as "avec le 1<sup>er</sup> y. et 2<sup>e</sup> b." and "avec la p<sup>te</sup> flate." The score is arranged in a multi-measure format, with some measures containing multiple staves of music. The paper is aged and shows some staining.







This page of musical notation, numbered 37, contains a complex arrangement of staves. The notation is written in a historical style, likely from the 18th or 19th century. The staves are organized into systems, with some staves featuring clefs and key signatures (e.g., G major, indicated by one sharp). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "avec les hautb." (with the hautboys) and "avec les tromp." (with the trumpets), which are placed above specific staves. The notation is dense, with many notes and rests, and the paper shows signs of age, including discoloration and wear.



# FERNAND CORTEZ OU LA CONQUÊTE DU MEXIQUE.

## ACTE PREMIER.

(Le théâtre représente la première enceinte du grand temple de Mexico, éclairé par des feux pendant une nuit orageuse. L'idole de Talépouca (Dieu du mal), supportée par deux tigres d'or, est élevée au fond du parvis; on découvre les portes qui conduisent dans l'enceinte souterraine, où sont jetés les prisonniers de guerre destinés au sacrifice. Au lever du rideau, les prêtres et les magiciens se prosternent la face contre terre; le grand prêtre seul est debout auprès de l'idole, sur une estrade.)

### SCENE I.<sup>re</sup>

ALVAR ET LES PRISONNIERS ESPAGNOLS en dehors.

#### INTRODUCTION N<sup>o</sup> 1.

Andante maestoso, Métro nome de Maelzel 80 =  $\frac{1}{2}$

1<sup>re</sup> Violon.  
2<sup>de</sup> Violon.  
1<sup>re</sup> Flute.  
2<sup>de</sup> Flute.  
Hautbois.  
Clarinettes.  
Cors en Sol.  
Cors en Mi b.  
Trompettes en Mi b.  
Bassons.  
Trombones (1<sup>re</sup> et 2<sup>me</sup>, 3<sup>me</sup>).  
Timballes en Sol.  
Altos.  
Violoncelles et Contrebasse.



très Marqué

39

Sostenuto.

PPP

Avec le chant.

sF P dolce PP

Très marqué.

dolce

Avec le chant.

Alvar.

PPP ad libitum.

Sostenuto

Avec beaucoup  
d'expression

Champs de l'Ibéri... e ô dou... ce pa tri e

très Marqué

Vlles colla parte

HP c-b.

prisonniers Espagnols  
dans leur prison



I.<sup>o</sup> Tempo. Métronome 88=

[illegible]



dolce pa-trie a - dieu a - dieu pour tou-jours - adieu a - dieu pour tou-jours  
 douce pa-trie a - dieu a - dieu pour tou-jours - adieu a - dieu pour tou-jours  
 douce pa-trie a - dieu a - dieu pour tou-jours - adieu a - dieu pour tou-jours

*G<sup>d</sup> Prêtre des Mexicains.*  
 Des prisonniers chré-

*pp tutti*



**Taille**  
**B. Taille**  
**Chœur**  
**de Prêtres, Moines**  
**Magiciens**  
**et Sacrificateurs**

Qui

ChampsdelThe

**FF** tenuto, **ppp**



Handwritten musical score on page 43, featuring multiple staves with notes, rests, and lyrics in French. The score includes dynamic markings like 'sf' and 'f'.


Lyrics (French):

ri - e Champs de l'libe - ri - e o douce pa - tri - e a - dieux! tou-jours  
ri - e Champs de l'libe - ri - e o douce pa - tri - e a - dieux! tou-jours  
Champs de l'libe - ri - e de l'libe - ri - e o douce pa - tri - e a - dieux! tou-jours  
ils ont fait tous nos  
ils ont fait tous nos  
ils  
ils ont fait tous nos







Metronome 65 =   
Un poco sostenuto.

45



The musical score is written for a vocal part and piano accompaniment. The tempo is marked "Metronome 65" and "Un poco sostenuto." The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. The vocal part is written in a single line with lyrics underneath. The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clef) and a cello/bass line. The score includes various musical notations such as notes, rests, dynamics (pp, p, sf, f), articulation (accents, slurs), and performance instructions (solo, tréslé, toujours). The lyrics are in French and repeat the phrase "que tout fré-mis-se que tout gé-".

que tout fré-mis-se que tout gé-  
que tout fré-mis-se que tout gé-  
que tout fré-mis-se que tout gé-  
que tout fré-mis-se que tout gé-

Un poco sostenuto.



mis-se devant le Dieu ven - - - geur que sa jus-ti - - ce s'appesantis - se et  
 mis-se devant le Dieu ven - - - geur que sa jus-ti - - ce s'appesantis - se et  
 - mis-se devant le Dieu ven - - - geur que sa jus-ti - - ce s'appesantis - se et  
 - mis-se devant le Dieu ven - - - geur que sa jus-ti - - ce s'appesantis - se et



[illegible]



Musical score for voice and piano. The page contains 12 staves. The top 8 staves are for piano accompaniment, and the bottom 4 staves are for the voice. The lyrics are in French.

Performance markings include: *ppp*, *pp*, *solo.*, *pp dolce*, *dolce*, *pp*, *ppp*, and *pp*.

The lyrics are:

toi... re une mort sans gloi... re une mort sans gloi... re ter... mi... ne nos jours une  
 mort sans gloi... re une mort sans gloi... re ter... mi... ne nos jours  
 mort sans gloi... re une mort sans gloi... re ter... mi... ne nos jours  
 que tout gé...  
 que tout gé...  
 que tout gé...  
 que tout gé...

The piano part includes a section marked "Sottovoce, Concentré" in the lower right.



Musical score for a vocal and instrumental piece, page 49. The score features multiple staves with musical notation, including treble and bass clefs, and various dynamics and performance instructions.

Dynamics and performance instructions include:

- pp* (pianissimo)
- solo*
- solp* (solopiano)
- p<sup>2e</sup>* (piano 2<sup>e</sup>)
- dol* (dolente)
- avec une excessive expression*
- vll* (vibrato)

The lyrics are:

mort sans gloire ter. mi. ne nos jours  
 champs de l'Ibéri.e a dieu pour tou.  
 champs de l'Ibéri.e a dieu pour tou.  
 a dieu pour tou.  
 misse de vant le Dieu vengeur que tout gé misse  
 misse de vant le Dieu vengeur que tout gé misse  
 misse de vant le Dieu vengeur que tout gé misse  
 misse de vant le Dieu vengeur que tout gé misse

The score concludes with the instruction *c.b.* (coda) and a final musical flourish.



Animez sans changer le mouvement.

[illegible]



avec le 1<sup>r</sup> v<sup>on</sup>

avec le 1<sup>r</sup> hautb<sup>3</sup> & al<sup>ta</sup>

avec les hautb<sup>3</sup>

devant le Dieu veng<sup>q</sup>ues a justices a jus - ti - - ce s'appesan - tis - - se et frappe l'oppres -

mis se devant le Dieu veng<sup>q</sup>ues a jus - ti - - ce s'appesan - tis - - se et frappe l'oppres -

devant le Dieu veng<sup>q</sup>ues a justices a jus - ti - - ce s'appesan - tis - - se et frappe l'oppres -

mis - - se devant le Dieu veng<sup>q</sup>ues a jus - ti - - ce s'appesan - tis - - se et frappe l'oppres -



The musical score is written for a large ensemble, likely a symphony or opera orchestra. It consists of multiple staves, each with its own key signature and time signature. The notation is complex, featuring many chords, triplets, and dynamic markings. The lyrics are in French and are written below the staves. The score is divided into measures by vertical bar lines. The overall style is classical, with a focus on dramatic expression.

avec les haub. & alta

avec les haub:

tutti

tutti

seur que sa jus-ti-ce s'appesan-tisse et frappe l'oppress! et frappe et frap - pe l'op - - pres

seur que sa jus-ti-ce s'appesan-tisse et frappe l'oppress! et frappe et frap - pe l'op - - pres

seur que sa jus-ti-ce s'appesan-tisse et frappe l'oppress! et frappe et frap - pe l'op - - pres

seur que sa jus-ti-ce s'appesan-tisse et frappe l'oppress! et frappe et frap - pe l'op - - pres

Alle c.b.



unis.

avec le 1<sup>er</sup> violon

unis.

avec les flutes.

tutti

seur, et frappe l'opresseur et frappe l'oppre- seur

seur et frappe l'oppresseur et frappe l'oppre- seur

seur et frappe l'oppresseur et frappe l'oppre- seur

seur et frappe l'oppresseur et frappe l'oppre- seur

Tout de suite au Recit:



## Recit:

1<sup>r</sup>. Violon. *F tremolo* *P*

2<sup>d</sup>. Violon.

Altos. *F tremolo* *Lentement. ad libitum* *sF* *sF*

Grand Prêtre. Ven-geurs de nos au-tels et vous prê-tres fi-

Violoncelle et C<sup>o</sup> Basse *F tremolo* *sF* *sF*

*sF* *P* *sF*

- - de les qui gé mis - sez sur nos re vers il est temps d'effa- cer nos in-ju-res cru-

*sF* *sF*

Moderato. *sF P mesuré*

*sF P mesuré.* *sF* *sF*

- - - - - elles c'est à nous dé-sor-mais de ven-ger l'u-ni-

*sF P* *sF* *sF*

Moderato. mesuré

Il fait signe d'amener les prisonniers au supplice



(ALVAR et les prisonniers espagnols sont trainés dans le temple  
par des soldats mexicains, au bruit d'une musique guerrière et sauvage.  
le peuple qui arrive se livre aux transports d'une joie féroce.)

Métronome 144 =

CHŒUR ET DANSES BARBARES. N° 2.

Allegro feroce marcato.

1<sup>r</sup>. Violon. *F* *FF*

2<sup>d</sup>. Violon. *FF*

Pet. Flutes. *FF* avec les p<sup>tes</sup> flutes.

Hautbois. *FF*

Clarinettes. *FF*

Cors en Re. *FF*

Cors en Mi ♯. *FF*

Trompett<sup>e</sup> en re *FF*

Bassons. *FF*

Trombones *FF*

Timbales en si ♯ *FF*

Tamtam *FF*

Grosse Caisse *FF*  
derrière le théâtre  
ad libitum.

Tambourins. *FF*

Cimballes *FF*  
par les danseurs.

Tambour *FF*  
avec la corde lâche,  
derrière le théâtre  
ad libitum.

Altos. *F* *FF*

Chœur général. *FF*

Gr. Prêtre. *tutti* *FF*  
avec basse taille. *vers* *Dechi*

Violoncelle *FF*

C-Basse *FF*

*Allegro feroce marcato.*

Déchi rez frappez les vic.

Déchirons frappons frappons les vic.

Déchirons déchirons frappons les vic.

déchirez frappez les vic.



avec les ptes flutes.

avec les ptes flutes

avec les cors en re.

ti... mes répandez leurs sangodi eux dé - chi - rez frappez les vic

ti... mes répan.dons leurs sangodi eux dé - chi - rons frappons les vic

ti... mes répan.dons leurs sangodi eux dé - chi - rons frappons les vic

ti... mes répan.dons leurs sangodi eux dé - chi - rez frappez déchirez les vic

FF sf f



avec les hautb:

avec les hautb:

avec les cors en re

times répan-dez leursangodi-eux vos fu-reurs sont trop légi

times répan-dons leursangodi-eux nos fu-reurs sont trop légi

times répan-dons leursangodi-eux nos fu-reurs sont trop légi

timesrépandez leur sangrépandez leursangodi-eux nosfureurssont trop légi timesvousvengez l'em-



avec les hautbois.

avec les hautbois.

ti - mes vous ven-gez l'empire et les Dieux déchirez frappez les vic-

ti - mes nous ven-geons l'empire et les Dieux déchirons frappons les vic-

ti - mes nous ven-geons l'empire et les Dieux déchirons frappons les vic-

pire vengez l'empire et les Dieux vous vengez l'empire et les Dieux déchirez frappez déchir les vic-

geons nous geons rons pons rons







avec les ptes flutes.

avec les ptes flutes.

avec la c-b.

ti . . . mes vous ven. gez

ti . . . : mes nous ven. geons

ti . . . mes nous ven. geons

pire vengeons l'empire et les dieux nous vengeons l'empire et les dieux ouï nos fu reurs sont trop légi.

l'empire et les dieux ouï vos fu reurs sont trop légi.

l'empire et les dieux ouï nos fu reurs sont trop légi.

l'empire et les dieux ouï nos fu reurs sont trop légi.



avec les p<sup>tes</sup> flutes.

avec les p<sup>tes</sup> flutes.

avec les 1<sup>rs</sup> cors.

avec la cb.

ti... mes vos fureurs sont trop légi... ti... mes vous vengez l'empire et les dieux vengez l'em.

ti... mes nos fureurs sont trop légi... ti... mes nous vengs l'empire et les dieux vengs l'em.

ti... mes nos fureurs sont trop légi... ti... mes nous vengs l'empire et les dieux vengs l'em.

ti... mes nos fureurs sont trop légi... ti... mes nous vengs l'empire et les dieux vengs l'em.



Musical score for a dramatic work, page 62. The score includes multiple staves for instruments and voices. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The score includes dynamic markings such as **FF** (fortissimo) and **sec.** (secco). The lyrics are in French and describe a scene of vengeance.

Instrumental parts include:
 

- Flutes: *avec p<sup>tes</sup> flutes.*
- First Horns: *avec les 1<sup>er</sup> cors.*

The vocal parts (Soprano, Alto, Tenor, Bass) sing the following lyrics:

- *pire et les dieux*  
 - *frappez frappez repandez leur sang odieux*  
 - *frappez les vic*

The score concludes with a final **FF** marking.



avec les 1<sup>rs</sup> cors. en re

avec le 1<sup>er</sup> v<sup>o</sup>

avec le 1<sup>er</sup> v<sup>o</sup> b.

sf

sf

sf

times déchirez frappez déchirez frappez les victi- mes répandez leurs sang odieux oui répan-

times déchir<sup>es</sup> frapp<sup>s</sup> déchir<sup>es</sup> frapp<sup>s</sup> les victi- mes répandons leurs sang

times déchir<sup>es</sup> frapp<sup>s</sup> déchir<sup>es</sup> frapp<sup>s</sup> les victi- mes répandons leurs sang odieux oui répan-

times déchir<sup>es</sup> frapp<sup>s</sup> déchir<sup>es</sup> frapp<sup>s</sup> les victi- mes répandons leurs sang odieux oui répan-



Recit:

avec les 12 cors.

de leur sang odieux.

repand leur sang odieux.

dons leur sang odieux.

dons leur sang odieux.

Recit:

Alvar, s'adressant à ses compagnons

Soldats du grand Cor.

Recit:



W.  $\text{sf}$   $\text{P}$

Altos.

Alvar.  $\text{sf}$   $\text{P}$

tez en fans de l'i-be-ri-e le brave est au-des-sus des ca-

ville et C-b.

$\text{sf}$   $\text{P}$

Maestoso mosso. Métro: 420 =

$\text{sf}$   $\text{F}$   $\text{PP}$

$\text{F}$   $\text{PP}$  (noblement)

pri-ces du sort voi-ci notre der-nier effort de ce peu-ple bar-

$\text{F}$  maestoso mosso  $\text{P}$

W.  $\text{sf}$   $\text{PP}$  con dolcezza

Hautb.

Altos.

Alvar.  $\text{sf}$   $\text{PP}$  soli con dolcezza

ville-bare étonnons la fu-ri-e on re-nait immor-tel mou-rant pour la pa-

ville

C-b.  $\text{sf}$   $\text{PP}$  con dolcezza. tutti  $\text{P}$

$\text{sf}$   $\text{P}$



sF F P sF F P  
 hautb. F soli. p  
 cors. en RE F  
 cors. en MI F  
 bassons. soli. p  
 tri e soyons fiers — de notre mort soyons fiers — de notre mort on renaît i mor.  
 Deux espagnols  
 Noblement. on renaît i mor.  
 on renaît i mor.  
 quatre pp  
 sF F P sF F P sF F P



sf f p sf f  
 tel mourant pour la patrie soyons fiers de notre mort soyons fiers de notre  
 tel mourant pour la patrie soyons fiers de notre mort soyons fiers de notre  
 tel mourant pour la patrie soyons fiers de notre mort soyons fiers de notre  
 Chœur de mexicains. Déchi.  
 tutti avec la c.b.  
 p sf f p sf f



1<sup>o</sup> tempo.

W. **FF**

Petites flut. **FF**

hautb. **FF** avec les petites flut.

Clar. **FF**

Cors en re. **FF**

Cors en mi. **FF**

tromp. en re. **FF** avec les Cors en re

bassons. **FF**

tromb. **FF**

timb. en Si **FF**

tamtam. **FF**

grosse caisse.

tambourins.

cimballes **FF**

tambour.

altos. **FF**

Chœur de mexicains

mort **FF** Déchirez frapp. les vic ti. mes répandez leurs sangodi eux

mort **FF** Déchir. frappons frapp. les vic ti. mes repandons leurs sangodi eux

mort **FF** Déchirons déchir. frapp. les vic ti. mes repandons leurs sangodi eux

villes et c. b. rons déchir. frapp. les vic ti. mes repandons leurs sangodi eux Quand le

1<sup>o</sup> tempo **FF**

Recit:



Recit:

W. F sF P

Altos. F sF P

Gr. Prêtre. F sF P

Ciel a parlé les dé-lais sont des crimes sur le sommet du temple aux

Vlle et C-b. F sF P

F P F P

F P F P

F P F P

yeux de l'étran-ger qui s'arme en-vain pour les ven-ger que vos sanglantes

F P F P

F F sF P

F F sF P

F F sF P


Alvar à ses compagnons.

mains déchirent les vic-times Amis voici l'ins-tant d'un triomphe immor-

F F sF P

(Pendant les cérémonies des Mexicains les prisonniers Espagnols à zenour sur le devant de la scène chantent l'hymne suivant.)



Métronome 88 =   
Adagio.

## TRIO HYMNE N. 3.

1<sup>er</sup> Violon.  *sF* *PP con dolcezza.* *morendo.*

2<sup>d</sup> Violon.  *PP*

2 Bassons.  *PP*

Altos.  *sF* *HV*

Alvar.  *tel* *que nos derniers accens* *montent vers l'éternel !* *Crea.*

Prisonniers  
espagnols.  *(sempre sotto voce.)* *Crea.*

Violoncelle,  
et C-Basse.  *Adagio.* *PP*

(Si on veut on peut faire accompagner cet hymne de la manière suivante, les Altos en sourdines feront les parties de h-contre et tailles, on peut intercaler de tems à autre 2 Bassons, les V<sup>les</sup> en sourd. feront la b-taille et les C-b. des notes tenues autant que possible)

*teur* *de ce nou.veau mon. de qui mécon.nait en. cor tes lois*

*teur* *de ce nou.veau mon. de qui mécon.nait en. cor tes lois*

*Créateur de ce nou.veau mon. de qui mécon.nait en. cor en. cor tes*

*c-b.*



dieu sur qui notre espoir se fonde du haut des cieux entends du haut des cieux en.

lois sur qui notre espoir se fonde du haut des cieux dieu

toujours très lié et avec expression

tends nos voix sous le poignard de la vengeance a do.

— du haut des cieux entends nos voix sous le poignard de la vengeance —

adurant tes décrets divins nos cœurs implorent ta clé.

— adorant tes décrets divins nos cœurs implorent implorent ta clé.



men - ce pour nos fa - rou - ches assas - sins — dieu sur qui notre es -

men - ce pour nos fa - rou - ches assas - sins — dieu sur qui notre es -

men - ce implorent ta clé - mence en - tends nos voix

*forte.* *avec une religieuse expression.* *pp*

poir se fon - de du haut — des cieux entends du haut des cieux en - tends — nos

poir se fon - de du haut — des cieux entends du haut des cieux en - tends — nos

sur qui notre espoir se fon - de du haut des cieux entends nos voix entends nos

voix — en - tends — en - tends — nos voix .

voix du haut des cieux entends en - tends — nos voix .

voix du haut des cieux entends en - tends nos voix .

*pp* *morendo.* *tenuto molto.*

(Tout de suite le  
chœur général  
de Mexicains.)



## 73

Allegro marcato feroce.

1. Violon.  
2<sup>d</sup> Violon.  
Petites Flutes.  
Hautbois.  
Clarinettes.  
Cors en Re.  
Cors en Mi #.  
Trompettes en Re.  
Bassons.  
Trombones.  
Timbales en si #.  
Tamtam.  
gr. Caisse.  
Tambourins.  
Cimbales.  
Tambour  
avec la corde lâche.  
Alto.  
Chœur général  
de Mexicains.  
8<sup>d</sup> Prêtre  
avec b-tailles.  
Violoncelle  
et C-Basse.

Allegro marcato feroce.

Allegro marcato feroce



avec les ptes flutes.

ti . . mes répan dez leursangodi eux oui répan dez leursangodi eux.

ti . . mes répan dons leursangodi eux oui répan dons leursangodi eux.

ti . . mes répan dons leursangodi eux oui répan dons leursangodi eux.

ti . . mes répan dez dons leursangodi eux oui répan dez dons leursangodi eux.

Prisonniers. Ader

Λ

Λ

Λ

Λ



1<sup>o</sup> Tempo. Maestoso mosso.

W. PP

Altos. PP (noblement.)

mis par un der-nier effort de ce prêtre im-pos-teur étonnons la fu-

mis par un der-nier effort de ce prêtre im-pos-teur étonnons la fu-

mis par un der-nier effort de ce prêtre im-pos-teur étonnons la fu-

Maestoso mosso. e-b. PP

hautb. sf

bassons. sf

altos. PP

H<sup>te</sup>. et Tailles. PP

leur audace nous de-fie en cou-rant à la mort

Prêtre, et B-tailles. PP

avec l'orgue.

leur audace nous de-fie en cou-rant à la mort

rie on re-naît im-mortel mou-rant pour la pa-

rie on re-naît im-mortel mou-rant pour la pa-

rie on re-naît im-mortel mou-rant pour la pa-

4 viles

sf sf PP PP







1<sup>er</sup> tempo

W: FF

3/4

avec les p<sup>tes</sup> flutes.

clar: FF

cors. en Re. FF

cors. en Mi. FF

tromp. en Re. FF

bass: FF

tromb: FF

timb. en si. FF

tamtam. FF

gr. caisse. FF

tambourins. FF

cimb. FF

tambour. FF

altos. FF

Chœur de mexicains.

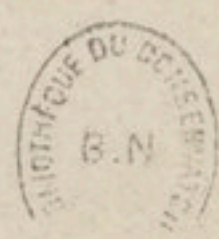
mort. Déchirez frappez les vic. ti. mes répan dez leur sang odi.

mort. Déchirons frappons frappons les vic. ti. mes répan dons leur sang odi.

mort. Déchirons déchir. frappons les vic. ti. mes répan dons leur sang odi.

rons (2<sup>d</sup> Pierre) (avec b-tailles) déchir. frappons les vic. ti. mes répan dons leur sang odi.

1<sup>er</sup> tempo.





The image shows a page from a musical score, likely for a symphony. It features multiple staves with musical notation, including notes, rests, and dynamic markings such as *sf* (sforzando) and *F* (forte). The score is in French, with lyrics visible at the bottom. The lyrics are: "eux déchi rez frappez les vic times ré pan dez leurs sang odi. eux dé chi rons frappons les vic times ré pan dons leur sang odi. eux dé chi rons frappons les vic times ré pan dons leur sang odi. eux dé chi r<sup>s</sup> frapp<sup>s</sup> déchir<sup>s</sup> les vic times répandons leur sang répand<sup>s</sup> leur sang odi." The score is written in a historical style, with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a stylized font, with some words in italics. The overall appearance is that of an old, handwritten musical manuscript.



79

avec les ptes flutes.

avec les ptes flutes.

cux vos fu- reurs sont trop légi- ti- mes vous ven- gez l'empire et les

eux nos fu- reurs sont trop légi- ti- mes nous ven- geons l'empire et les

- eux nos fu- reurs sont trop légi- ti- mes nous ven- geons l'empire et les

- eux nos fureurs sont trop légi- times n's vengs l'em- pire vengs l'empire et les dieux n's vengs l'empire et les



avec les p<sup>tes</sup> flutes

avec les p<sup>tes</sup> flutes

avec la c-b.

avec la v<sup>lle</sup>

dieux oui vos fu reurs sont trop légi ti. mes vos fu reurs sont trop légi ti. mes v<sup>s</sup> ven.

dieux oui nos fu reurs sont trop légi ti. mes nos fu reurs sont trop légi ti. mes n<sup>s</sup> ven.

dieux oui nos fu reurs sont trop légi ti. mes nos fu reurs sont trop légi ti. mes n<sup>s</sup> ven.

dieux oui nos fu reurs sont trop légi ti. mes nos fu reurs sont trop légi ti. mes n<sup>s</sup> ven.



Musical score for a large ensemble, featuring multiple staves for woodwinds, brass, and strings, with vocal parts at the bottom. The score includes dynamic markings like "FF" and "avec les cors".

The score is written for a large ensemble, including woodwinds, brass, and strings. The vocal parts at the bottom are in French.

The lyrics for the vocal parts are:

-gez l'empire et les dieux vengez l'em-pire et les dieux  
 -g: l'empire et les dieux veng: l'em-pire et les dieux  
 ---g: l'empire et les dieux veng: l'em-pire et les dieux  
 - -g: l'empire et les dieux veng: l'em-pire et les dieux

The score includes dynamic markings such as "FF" (fortissimo) and "avec les cors" (with horns).



Recit.

avec les p<sup>tes</sup> flutes.

avec les t<sup>tes</sup> cors.

peu repand. leurs sangodi - eux.

p<sup>te</sup> repand. leurs sangodi - eux.

p<sup>te</sup> repand. leurs sangodi - eux.


Grand Prêtre.

Sans lenteur.

Recit:

Montezuma parait aupres de lui avance le chef de nos guerriers ce Telas



Métron: 88 =  83  
All. maestoso.

First system of musical notation. It includes staves for Flute (Fl.), Alto (Alto), and Violoncello/Double Bass (Vcllo. Ch.). The lyrics "co dont la rare vail lance défend nos Dieux nos is et nos foy" are written below the bass staff. Dynamic markings include *F* and *FF*. The tempo marking *All. maestoso.* is present.

Second system of musical notation. It includes staves for Violoncello/Double Bass (Vcllo. Ch.), Flute (Fl.), Clarinet (Clar.), Horns (Corns en re, Cors en mi), Trombones (Tromp. avec les cors en re), Basses (Bassons), Trombones (Tromb.), Timpani (Timb.), Cymbals (Cimb.), and Violoncello/Double Bass (Vcllo. Ch.). The lyrics "co dont la rare vail lance défend nos Dieux nos is et nos foy" are written below the bass staff. Dynamic markings include *F*, *FF*, and *très marqué.*. The tempo marking *All. maestoso.* is present.







Les Mêmes, MONTEZUMA, TELASCO, Gardes de sa suite.

Recit: *sF P tremolo.*

Montezuma. *sF P tremolo.*

Du sanglant sacrifice suspendez à l'ins-

Recit: *sF P tremolo.*

*p tremolo*

- tant les funestes ap-prêts du ciel la terrible justice a mis entre nos mains le frère de Cor.

*F Allegro*



F F F F  
 Telasco.  
 l'un de vous est Alvar!  
 Alvar  
 En mourant il se fera con-  
 Montezuma.  
 tez.  
 qu'il consente à pa- raitre quel est-il?  
 F F F F

F sf P sf P  
 F sf P sf P  
 - naitre.  
 Montez:  
 C'est lui! nous esperions en vain suspendre de Con- tez l'audacieux des- sein ne perdons  
 sf P sf P

F sf P tremolo sf P tremolo  
 F sf P tremolo  
 Montez:  
 pas ce précieux o- tage  
 Telasco.  
 De nos braves guer- riers d'Amazily ma- sceur qu'à son char triom-  
 F



W. F. *All:* *Telasco.*

phal Cortez traine en vainqueur Alvar est aujourd'hui le gage.

Grand pretre. Que peut-elle attendre de

nous celle qui des- tant les Dieux de ses ancêtres parmi nos ennemis courut chercher des

P sans presser.

P

*Telasco.*

Où ma sœur a puse soustraire aux poign. des bour- <sup>ands</sup>

maîtres, Vous prépariez sa mort elle évit vos coups.....

F P sans presser.







SCENE 4<sup>me</sup> LES MEMES, AMAZILY. et quelques Suivantes.

89

tenuto. Recit:

W. IP avec le chant.

hautb. tenuto.

Clar. tenuto.

bassons. tenuto.

altos. tenuto.

Amazily. *lentement avec expression* *ad libitum* IP avec le chant.

Ô mon prince ô mon maître à tes genoux sa crés dai.

tenuto. Recit: Crb. IP

sF P tremolo

sF P tremolo

gne me reconnaître je vois tous les dangers qui m'attendent ici mais je sais les bra.

avec beaucoup de force

tutti sF P

F

F

F

F sF P

F au gr. Pretre

F

F

F sF P au Roi

ver je sais braver la haine et le péril de tous ces murs me ramene Cor-tez approchez de ces

F

F

F

F sF P



lieux sison frère périt dans ce jour odieux c'en est fait du Mexique sur les debris fu-

*avec rapidité.*

mans de cette ville antique l'Espagnol furieux au meurtre abandon né suivra l'exemple af-

freux que ce prêtre a donné grand Roi sauvez Alvar pour sau- ver pour sauver la pa-

*avec le chant.*



Presto.

tré - e . Nos bras de ce tor.rent suspendront la fu.rie. Quand vingt peuples u.

...nis sont prêts à l'acab.ler c'est pour Cortez qu'il faut trem.bler Je tremble pour mon Roi je tremble p<sup>r</sup> mon

Moderato.

Frere Cortez par le ciel même armé de son ton-nerre bienfaiteur des hu.mains soumis par ses exploits d'un



Presto

PPP avec le chant.

un peu lentement

Gr. Prêtre.

Dieu consolateur nous apportes la paix. Ô comble de souffrance! ô blasphème exécrable.

PPP C-b. tutti PPP

Presto

Amazily.

(avec force)

Telasco.

Où l'égarement d'une flamme coupable!....

J'en me défends pas et ce crime est le mien j'aime Cortez j'en suis sûr.

(moins vite.)

F F F sf P

Gr. Prêtre.

Unie Amazily par l'amour unie peut des deux nations devenir le lien Les Dieux sauront punir.

F



- nir ta flamme illégitime Je renonce a tes Dieux qui commandent le crime et le Dieu de Cor-

F > P F > P

Maestoso con moto.

Métro: 80 =  $\text{♩}$

très marqué

mesure

mesure

Gr. Prêtre

tez est désormais le mien. Prince il est tems que l'arrêt s'accomplisse qu'aumilieu destour.

F sf F sf F sf F


Maestoso con moto.

- mens l'infidèle périsse et nos Dieux satisfaits vont combattre pour nous.

sf F sf F sf F

Tout de suite Air.



Métronome 408 = 

AIR N° 5.

*Allegro agitato assai.*

1<sup>er</sup> Violon.

2<sup>d</sup> Violon.

Hautbois.

Clarinettes.

Cors en Re.

Trumpettes en Re

Bassons.

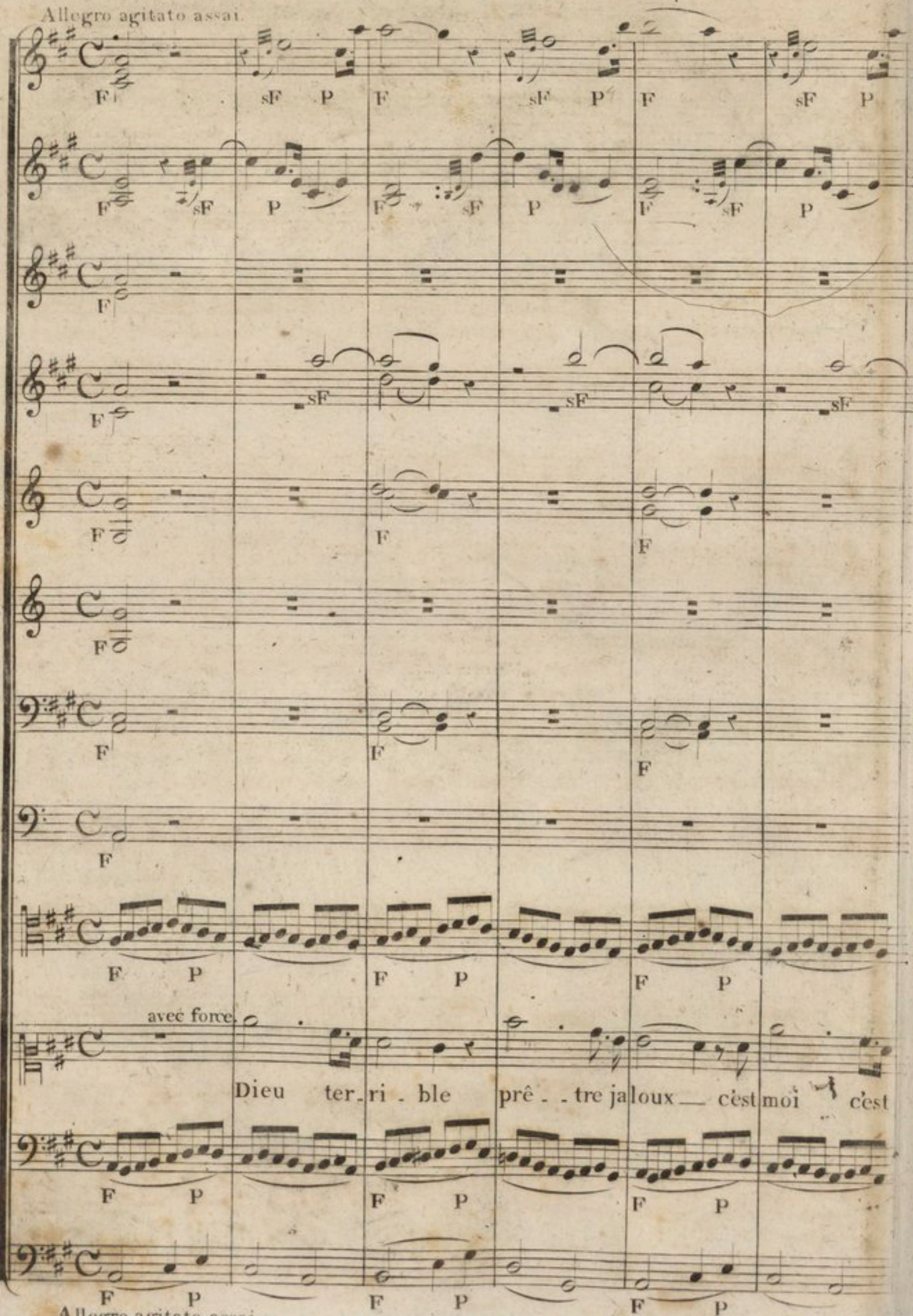
Timbales en La

Altos.

Amazily.

Violoncelle.

C - Basse.



*avec force.*

Dieu ter-ri-ble prê-tre jaloux - c'est moi c'est

*Allegro agitato assai.*



Handwritten musical score on 18 staves, organized into three systems of six staves each. The notation includes vocal lines with lyrics and piano accompaniment. The key signature is G major (two sharps) and the time signature is 4/4. Dynamics such as *F* (forte) and *P* (piano) are indicated. The lyrics are in French.

Lyrics: moi que la vengeance ap-pel-le oui c'est sur moi que ta main criminel-le veut ap-pesantir son cour-



[illegible]

Handwritten musical score for "L'air de la Noëlle" by J. B. Lully. The score is on aged paper and features five staves. The top two staves are for the vocal part, and the bottom three are for the basso continuo. The music is in 3/4 time and G major. The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings like "pp" and "ppp".



PPP sans presser le mouvement.

hautb:

clansolo

PPP

cors:

tromp:

bass:

PPP

PPP

forte.

pp avec tendresse

doux fi . delle au devoir qui m'opprime au devoir qui m'opprime mon cœur s'abandonne à tes coups fi .

PPP

PPP sans presser le mouvement.

ritenuto insensibilmente.

pp con dolcezza.

bass:

ritenuto.

P legato assai.

P legato assai.

delle au devoir au de . voir qui m'oppri . me mon cœur s'abandon . ne à tes

con dolcezza.

ritenuto insensibilmente.

PP legato assai.



[illegible]



*Ritenuato insensibilmente.*

*cresc.* *F* *PPP* *Con dolcezza.*

*cresc.* *F* *F* *F* *F*

*col basso.*

*cresc.* *F* *PPP* *Con dolcezza.*

*avec abandon.*

*omphe* *ac-ca-ble* *ac-ca-ble* *ta vic-time* *fi-de-le* *au de-voir* *au de-voir* *qui m'op*

*avec C-b.*

*c. b.* *F* *PPP* *con dolcezza.*

*Ritenuato insensibilmente.*

*sF* *con dolcezza.*

*IP* *sF* *IP*

*sF* *IP*

*prim mon cœur* *s'abandonne* *à tes coups mon cœur* *s'aban-donne*

*avec C-b.*

*PP* *PP* *sF* *PP*



W. F. HP.

hautb.

Clar. F

Cors. F

bassons. F

altos. F

Amazily F

Villes a tes coups s'aban- don- ne mon cœur s'aban-

c-b. F PP

W. F. FF

hautb. F

Clar. F FF

Cors. F FF

tromp. F FF

bassons. F FF

timb. F FF

altos. F

Amazily F

Villes- donne a tes coups oui prêtre infle- xible mon cœur s'aban- don-

c-b. F FF



ne s'aban donne à tes coups.  
Moutézuma.

Recit:  
Avec force et indignation.  
De cette infortu

avec C<sup>b</sup>. avec C<sup>b</sup>.



Recit:

F  
 p avec le chant  
 F  
 p avec le chant

née une funeste er-reur n'a point détruit les droits a sa dou-leur aban-don-

Recit:

F  
 F  
 F  
 F

née quelle reste en ces lieux sous la garde des lois Alvar et ses guer-riers dans leur prison pro-

p F

p  
 p  
 p  
 p

fonde attendront dans les fers mon ordre sou-ve-rain et nous au pied du

p P



Maestoso mosso.

Dieu qui gouverne le monde allons interroger l'oracle du destin. (il sort suivi des prêtres.)

Dynamic markings: *F* tremolo, *FF*, *F*.

Sostenuto.

W. *PP* tremolo. *sF* *sF* *P* *sF* *P* *sF* *morendo* tenuto.

Cors en re: *ff*

4 Bassons: *ff*

Altos: tremolo. *ff* *morendo*

Gr. Prêtre à part, d'un ton sinistre et menaçant. *sF* *sF* *P* *sF* *P* *sF* *P* *morendo* tenuto.

Il par - le - ra . . . . . ( On amène les Prisonniers. )  
( Tous sortent, excepté Amazily et Télasco qu'elle retient. )

*PP* tremolo. *sF* *sF* *P* *sF* *P* *sF* *P* *morendo* tenuto.

*PP* Sostenuto. *sF* *sF* *P* *sF* *P* *sF* *P* *morendo* tenuto.



SCÈNE 5<sup>e</sup>  
TELASCO, AMAZILY,

Recit:

W:

Altos.

Amazily. Recit.

Telasco.

Cher Telasco daigne m'en tendre... Esclave de Cortez que pourrais-tu m'ap-  
 velle et c-b.

F sF

F

F

F

- prendre?... loin de nos remparts glorieux nous poursuivions une race ennemie elle re-

F sF

F

F

F

F

F

F marcato.

F

F

F

- vient plus affermie détruire nos autels notre empire nos dieux, et c'est toi c'est ma

F

F

F marcato.



*All<sup>o</sup>*

*sF* *F*

*sF* *F*

Amazily.

sœur qui conduit leur fu . . ri . . e. As-tu donc oublié qu'au sein de ma patrie près de ma

*sF* *F*

*mesuré.*

*P* *cres* *sF* *P*

*P* *cres* *sF* *P*

*P* *cres* *sF* *P*

mère et presque sous tes yeux je tombais sous les coups d'un prêtre furieux un héros protégea ma

*P* *cres* *sF* *P*

*sF P* *F* *F* *F*

*sF P* *F* *F* *F*

*ad libitum.* *Télasco.* *Amazily.*

vie je suis ses pas victori- eux. C'est à l'amour que ton cœur sacri- fie. Télas

*sF P* *F* *F* *F*



co je m'en glorifie j'aime le plus grand des mortels de ce monde opprimé j'ai devancé l'hom.

*Telasco.*  
mage. D'un si vil esclavage tu peux chérir les liens criminels! vois ces murs où ja-

*Amazily.*  
dis tu reçus la naissance! Vois ce temple de la vengeance où ton dieu veille et me poursuit tou-



Télasco.

jours Je désarmerai sa colère je défendrai tes jours. Tu n'as pu défendre ma mère...

F PP

Presto.

ah songe aux périls que tu cours. Va les dangers sont pour tes maîtres! Un dieu puis-

F F F F

Télas: vite avec indignation. Amazily.

Télasco.

sant combat pour eux. Méconnais-tu celui de tes ancêtres? Il est couvert du sang des malheu-

F F F F P P

Amaz: lentem. avec effroi.



Larghetto sostenuto.

1<sup>re</sup> Violon. 2<sup>d</sup> Violon. Hautbois. Clarinettes. Cors en ut. Trompettes en ut. Bassons. Altos. Amazily. Télasco. Violoncelle. C-Basse.

Dieu du Mexi- que dieu ven- geur tu vois la  
hon- te qui ma ca- ble a ta jus- te fu- reur je li- vre je li- vre la coupa- ...

Larghetto sostenuto.



Musical score for page 109, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 3/4 time. It includes dynamic markings such as *pp* (pianissimo) and *sf* (sforzando). The lyrics are in French.

The first system of music includes the following lyrics:

Dieu de Cortez — vois ma douleur vois — ma douleur — désarme un frere inexo-  
 . . ble

The second system of music includes the following lyrics:

ra - ble toi qui lis dans mon cœur tu sais s'il est cou pa -  
 (concentré) dieu du Mexi - que tu vois la honte — tu vois la hon - te qui m'ac ca -  
 avec la c.b. // // //



Andante.



ble tu sais — s'il est cou-pa-ble

ble la hon- . . . te qui m'ac-ca-ble un a- . si- . . le te reste en- co- re aux

avec la c.b.

Andante.



champs des Ottomans je peux guider tes pas oui cet a si- . . le te reste en-

solo

Andante.



moi que je quit . te jamais le hé .  
 . . . co . . re é . coute un fre . re qui t'implo . . . re

condolcezza  
 soli  
 pp  
 ros que ja . do . . re ah ne l'espère pas ah non ne l'espère pas que je quit . te le héros que ja .  
 (avec expression)  
 cet a . si . le te reste en .



pp

do . . re que ja . . do . . re non ne l'espère ah ne l'espè . . re pas — avec chaleur

. . . co . . re te reste en . co . . re écoute un frere un frere qui t'im . plo . . re aux

condolcezza

clar.  
p

deux sons.  
p

pp

que je le quitte ah non n'espère pas moi que je quitte ja

champs des Ottomans je peux guider guider tes pas oui je p<sup>x</sup> guider je p<sup>x</sup> guider tes pas cet a


avec la c.b.



mais le héros que j'ado . re que j'a . do . re non ne l'espère ah ne l'espè . re pas moi .  
 . . . si le te reste en . co . re te reste en . co . re écoute un frere un frere qui t'im . plore aux

que je quit . te le hé . ros — que j'adore non ne l'espère ah ne l'espè . re pas  
 champs des Otto mis je peux guider guider tes pas é . coute un frere un frere qui t'im . plore



Métron: 400 = 

Allegro con forza:

W: **ff**

Hautb: **ff**

Clar: **ff**

Cors. soli **ff**

Tromp: sole **ff**

Bassons. tutti **ff**

Altos. **ff**

forte. dieu de Cortez vois madouleur désarme un

dieu du Mexique dieu vengeur à ta fu.

avec la c-b. // // // // //

**ff** **ff** **ff**

Allegro con forza.



FF sf sf sf sf  
 avec le 1<sup>er</sup> v. unis: // // //

P soli.  
 P soli.  
 P soli.  
 P

FF FF sf sf sf sf  
 frère i. nex. . o. ra. ble  
 reur je livre la coupa. ble  
 avec la c. b. // // //

(avec force concentrée.)  
 n'écou. te que là.  
 FF FF sf sf sf sf



Musical score for a vocal and piano piece, page 116. The score features multiple staves for piano accompaniment and a vocal line with French lyrics. The piano part includes arpeggiated chords and melodic lines. The vocal line has lyrics in French, with some words underlined. Performance markings like 'p' (piano) and 'Piano lié' are present.

(avec expres)  
 Piano  
 lié

permets à mon amour de sauver  
 -mour sacrifie en ce jour ton frere et ta patrie hon-teux de tes re-fus dans ma



en ce jour oui de sau-ver — mon frere — re mon frere et ma pa.tri.e

jus-te fu-ri.e je ne te connais plus non non hon-teux hon-



de — sau — ver mon frere mon frere et ma — pa — trie permets à mon a —  
teux de tes re — fus non non je ne te connais plus n'écoute que l'amour

sf sf sf  
cres  
cres  
cres  
cres  
cres  
cres  
P cres



sf sf sf  $\rceil$  sf sf sf  $\rceil$  FF sf  
 rinf.  
 rinf. sf FF sf  
 rinf. sf FF avec les hautb. //  
 rinf. sf FF .... sf ....  
 FF  
 rinf. sf FF sf  
 rinf. sf FF  
 forte.  
 forte.  
 rinf. sf FF ....  
 rinf. sf FF

mour desauver — en ce jour mon frere et ma patrie ah mal — gré mes re —  
 sacrifie en ce jour ton frere et ta — pa — trie dans ma jus — te fu —



Musical score for a piano piece, page 120. The score features multiple staves with complex musical notation, including dynamic markings like *sf*, *p*, and *sf p*, and performance instructions such as "sans presser" and "avec la c.b.". The bottom section includes French lyrics.

- fus ah — mon cœur dans ta furee recon- nait tes vertus reconnait — tes ver-  
 (con espresione sans presser.) concentre  
 - rie non — je ne te connais plus né-  
 avec la c.b. avec la c.b.

Musical score for a piano piece, page 120. The score features multiple staves with complex musical notation, including dynamic markings like *sf*, *p*, and *sf p*, and performance instructions such as "sans presser" and "avec la c.b.". The bottom section includes French lyrics.



1<sup>er</sup> mouvement.

tus

P.  
lié

con espresione.

permets à mon amour

- coute que l'amour sacrifie — en ce jour ton frere et ta pa tri - e honteux de tes ne.

1<sup>er</sup> mouvement.



de sauver en ce jour oui de sauver — mon frere — re mon frere et ma patrie

— fus dans ma jus-te fu-ri-e je ne te connais plus non non honteux hon-



de — sau — ver mon frere mon — frere et ma — pa — trie permets à mon a —  
- teux de tes re - fus non non je ne te connais plus n'écoute que l'amour

*sF cres sF sF*  
*cres*  
*cres*  
*cres*  
*cres*  
*cres*  
*cres*  
*P cres*



The musical score consists of ten staves. The first six staves are instrumental, while the last four contain French lyrics. The notation includes various dynamics such as *sf* (sforzando), *rinf.* (rinfacciato), and *FF* (fortissimo). There are also performance instructions like "avec les hautes" and "avec la c-b.". The lyrics are written in French and are part of a dramatic monologue or dialogue.

The lyrics are as follows:

mour desauver — en ce jour mon frere et ma patrie ah mal — grèmes re — fus ah mon  
 sacrifie en ce jour ton frere et ta — pa — trie dans ma jus — te fu — rie non je



cœur dans ta fu. ri. . e mon cœur re. con. nait tes ver. tus re. con. nait tes vertus mon  
 ne te con. nait plus dans ma jus. te fu. ri. . e je ne te con. nait plus je ne te con. nait plus je

Musical notation includes various dynamics such as *sF* (sforzando) and *FF* (fortissimo), and articulation marks like accents and slurs. The score is arranged in a multi-staff format, typical of 18th or 19th-century musical manuscripts.



The musical score is written on ten staves. The first seven staves are for instruments, likely strings and woodwinds, featuring complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The eighth and ninth staves are for vocal parts, with lyrics in French. The tenth staff is a bass line, possibly for a basso continuo or a large bass instrument. The music is in a minor key, indicated by the key signature of one flat. The tempo is not explicitly marked, but the notation suggests a lively, dance-like character. The lyrics are: "cœur re connaît tes vertus." and "ne te connais plus non non.".

cœur re connaît tes vertus.

ne te connais plus non non.

Suivez tout de suite.



SCENE 6.<sup>me</sup> Les memes, MONTEZUMA, Le G.<sup>o</sup> PRÊTRE, PRÊTRES,

PEUPLE dans la plus grande consternation.

(L'on entend ici un éclat de tonnerre en crescendo, la statue du Dieu du mal est ébranlée: des flammes s'élèvent autour du Dieu.)

Métro: 104 =  $\rho$ All.<sup>o</sup> vivace assai.

1<sup>re</sup> Violon. *FF*

2<sup>e</sup> Violon. *ff*

Hautbois. *FF*

Clarinettes. *FF*

Corseaut. *FF*

Bassons. *tutti* *FF*

1<sup>re</sup> & 2<sup>e</sup> Tromb. *FF*

3<sup>e</sup> Tromb. *FF*

Timb. en m. *FF*

Altos. *FF*

Montezuma.

Violoncell. *FF*

Contre-B. *FF* All.<sup>o</sup> vivace assai.



mus //

F

trois

PP soli avec le chant.

PP soli colla parte

Montez: dans la plus grande consternation.

F

ad libitum.

C'en est donc fait et le ciel en courroux annonce notre

F

F



All. vivace assai.

W. **FF** *unis* // *avec le chant.*

Bassons. **tutti** **FF** *P*

Trombones. **FF**

Altos. *avec le chant.*

Montez! **FF** *G<sup>d</sup> Prêtre* *ad libitum.*

per te et s'arme contre nous! Prince tu peux en

FF All. vivace assai.

**FF** *unis* // *P*

**FF**

**FF**

**FF** *P*

cor détourner ce pré-sage tu peux finir les

**FF**

**FF**



SCENE  
Les MÊMES, UN OFFICIER MEXICAIN.

The musical score is written for a scene featuring a Mexican officer. It consists of two systems of staves. The first system includes a vocal line and piano accompaniment. The vocal line has the lyrics: "maux qui nous menacent tous." The piano accompaniment features various musical notations, including "FF", "unis", and "L'officier mexicain." The second system continues the musical score with the lyrics: "gnols du lac franchissent le rivage Ils viennent chercher le tré-pas." The piano accompaniment includes notations such as "F", "sf", "Télasco.", and "FF".

maux qui nous menacent tous.

L'officier mexicain.

Les Espa.

gnols du lac franchissent le rivage Ils viennent chercher le tré-pas.

Télasco.



Cortez au déses-  
 poir fatigue ses sol-  
 dats et contrelui bien.

W. F.  
 F.  
 Altos.  
 F.  
 Amarily.  
 F.  
 Teleno.  
 Va l'aspect de ces murs enflamme leur cou-  
 rage dis un  
 tôt ils tourneront leur rage.  
 ville et c-b.  
 F.  
 F.  
 au Roi.



Amaz:  
mot j'arrête leurs pas je revole a Cor tez et j'obtiens une trêve  
G<sup>d</sup> Prêtre:  
Quele sacri fice s'a...

W. FF tenuto.  
Bassons  
FF tenuto.  
tromb: FF tenuto.  
FF Montez tenuto. à Amazily.  
chève. Non... retourne vers Cor tez où mes envoyés vont te suivre dis-  
FF tenuto. P

sF  
PP *condolcezza*  
Amazily avec express:  
-lui que son frère peut vivre que j'ai fait de sa mort suspendre les ap-prêts. o mon  
sF  
détachez ici le mouvement du quartetto.



M. tr. n. 120 = QUARTETTO, CHOEUR ET FINAL N. VII.

13.

All. espressivo agitato.

Violon. *pp*

Violon. *pp*

Corse Re. *pp*

Bassons

Altos *pp*

Amazilli

Roi o mon Roi compte sur mon zèle le j'arrêterai ces fiers guer.

Montezzi

Violoncelle *pp*

Contre-B. *pp*

*pp*

*pp*

*pp*

riers j'arrêterai ces fiers guerriers mais d'une fureur criminel le de-

avec les C-b.

*pp*



Handwritten musical score on page 134, featuring vocal and instrumental staves with lyrics in French. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a vocal line (soprano and alto), a piano accompaniment (treble and bass), and a cello/bass line. The second system continues the vocal and piano parts. The lyrics are: "fends tes nobles prisonniers défends tes nobles prisonniers o mon Roi o mon Roi défends tes nobles prisonniers défends tes nobles prisonniers défends tes". Dynamic markings include *sf* (sforzando), *F* (forte), and *pp* (pianissimo). The cello/bass line is marked "avec c-b." and contains double bar lines. The piano accompaniment features various musical notations, including slurs, accents, and dynamic markings.

fends tes nobles prisonniers défends tes nobles prisonniers o mon Roi o mon

avec c-b.

Roi défends tes nobles pri-sonniers défends tes nobles prisonniers défends tes

*pp* *sf* *F*



W. *pp* *dolce.*

Hautb.

Clar.

Corn. en re.

Tromp. en re. *ff* *p*

Bassons. *ff* *tutti* *deux soli.* *pp*

Tromb. *ff*

Altos. *ff* *pp*

Amaz. *pp*

no. bles pri. sen. niers *pp* o mon Roi o mon

Télasco. *avec noblesse* à Montéz: *Compte sur mon bras sur mon zèle j'arrêterai ces fiers guer.*

Montéz: *avec expression.* à Amaz: *Je compte en core sur ton zèle cours arrêter ces fiers guer.*

G<sup>d</sup> Prêtre *aux soldats avec fureur* Armés d'un ne fu. reur nouvel. le exterminerez exterminerez ces fiers guer.

villes *avec c-b.* *ff* *mf* *sf* *p*

c-b. *ff* *p* *sf* *p*



Musical score for a vocal and piano piece, page 136. The score features multiple staves with musical notation, including treble and bass clefs, and various dynamic markings such as *pp*, *ff*, *p*, *sF*, and *mf*. The lyrics are in French, starting with "Roi j'arrete ces fiers ces fiers guer-" and continuing with "riers en ce jour d'un sang in-fi-de-le puissions nous tein-dre nos lau-" and "riers ah puisse une paix frater-nel-le briser les fers des pri-son-" and "riers vengeons ou ven-geons notre inju-re cru-elle dans le sang dans le sang de leurs prison-".



F P dolce FF PP  
 PP HF PP  
 PP dolce FF PP  
 F F  
 F F PP  
 F FF  
 F  
 F P dolce FF PP  
 riers comp - te sur mon ze - - - le j'arrete - rai ces fiers ces  
 au Roi, noblement et avec feu.  
 riers comp - te sur mon ze - - - le j'arrete - rai ces fiers ces  
 avec sensibilité  
 niers je compte encore sur ton ze - - - le cours arreter ces  
 niers veng' notre inju - re cruel - le exterminiez....  
 F P FF P  
 P FF P



FF PP  
 FF PP  
 FF  
 sF P  
 FF  
 FF  
 FF PP  
 fiers guerriers mais o mon Roi défends défends tes no - bles pri - son - niers défends tes  
 fiers guerriers puissions n<sup>s</sup> teindre d'un sang in - fi - de - - le nos lau - riers puissions nous  
 fiers guerriers ah puisse une paix frater - nelle briser les  
 ces fiers guerriers veng<sup>n<sup>s</sup></sup> notre in - jure  
 FF PP  
 FF PP



Musical score for a dramatic scene, page 459. The score includes staves for various instruments and vocal parts with French lyrics.

**Instrumental Parts:**

- Flute (Fl):** *HP dolce*, *FF PP*
- Clarinet (Cl):** *dol*, *sol*, *P*, *FF*
- Violoncelle (Vcl):** *pp*, *sf*
- 1<sup>st</sup> Basson (B1):** *sol*, *P*, *FF*
- 2<sup>d</sup> Basson (B2):** *sol*, *P*, *FF*
- Tromb (T):** *FF*
- 1<sup>st</sup> Alto (Al1):** *pp*, *FF*, *pp*
- 2<sup>d</sup> Alto (Al2):** *unis.*, *pp*

**Vocal Parts (Lyrics):**

- nobles pri - son - niers
- teindrenos lau-riers
- fersdes pri - son - niers
- vengeons notre in - ju - re veng<sup>rs</sup> ven-geons
- comp-te sur mon ze - le j'arrete-rai ces fiers ces
- comp-te sur mon ze - le j'arrete-rai ces fiers ces
- je compte enc's ton ze - le cours arreter ces
- exterminerez....

**Dynamic Markings:** *pp*, *sf*, *FF*, *PP*, *sol*, *dol*, *unis.*, *c-b*.



FF 1P

FF PP

SF

FF PP dol

FF

F PP

FF P

fiers guerriers mais o mon Roi défends défends tes no - bles pri - son - niers défends

fiers guerriers puissions nous teindre d'un sang infi - de - le nos lauriers puissions nous

fiers guerriers ah puisse une paix frater - nelle briser les

ces fiers guerriers veng's notre in - jure

FF PP

FF PP



no. bles pri. son. niers j'arrete. rai ces fiers guerriers ces fiers guerriers j'arrete.  
 teindre nos lau. riers j'arrete. rai ces fiers guerriers ces fiers guerriers j'arrete.  
 fers des pri. son. niers Amazi. ly cours arre. ter ces fiers guerriers Amazi.  
 vengeons notre in. ju. re extermi. nez extermi. nez ces fiers guerriers extermi.

Bassons.  
 Altos.

sf F P      sf P      sf F P      sf F P      sf P      sf F P



The image shows a page from a musical score, likely for a French opera or dramatic work. The score is written in French and includes vocal parts and a choir. The lyrics are about warriors and a divine intervention.

The score is written in French and includes the following lyrics:

raï ces fiers guerriers ces fiers guerriers j'arrête-rai ces fiers guerriers  
 - - - raï ces fiers guerriers ces fiers guerriers j'arrête-rai ces fiers guerriers  
 - - - ly cours arre-ter ces fiers guerriers cours arre-ter ces fiers guerriers  
 - - - nez extermini-zez ces fiers guerriers extermini-zez ces fiers guerriers

The score is written in French and includes the following lyrics:

Chœur de femmes  
 en dehors.

avec C. & B.

Dieux!...







The musical score is for a choir and orchestra. It is written in G major (one sharp) and 3/4 time. The score includes multiple staves for voices and instruments. The lyrics are in French and German.

The lyrics for the French part are:

quels cris jusqu'à nous reten-tis-sent  
 quels cris jusqu'à nous reten-tis-sent  
 quels cris jusqu'à nous reten-tis-sent  
 quels cris jusqu'à nous reten-tis-sent

The lyrics for the German part are:

cris jusqu'à nous reten-tis-sent  
 cris jusqu'à nous reten-tis-sent  
 cris jusqu'à nous reten-tis-sent  
 cris jusqu'à nous reten-tis-sent

The lyrics for the English part are:

grands Dieux grands Dieux enten-  
 grands Dieux grands Dieux enten-  
 grands Dieux grands Dieux enten-  
 grands Dieux grands Dieux enten-

The score includes various musical notations such as notes, rests, and dynamic markings (p, sf, ff).



Ne pressez pas le mouvement.

opus //

FF PP

PP

solo p

solo P

deux p

solo p

PP sf sf

H<sup>c</sup> Dieux!...

H<sup>c</sup> Dieux!...

H<sup>c</sup> Dieux!...

H<sup>c</sup> Dieux!...

quels cris jusqu'à nous re\_ten\_tis\_sent grands

quels cris quels cris jusqu'à nous reten

quels cris reten\_tis\_sent grands

quels cris reten\_tis\_sent

quels cris reten\_tis\_sent

villes

PP sf sf

(Le Quartetto ne compte.)



10

Dieux enten-dez nos ac-cens quels cris quels cris re-ten-tis-sent enten-dez nos ac-cens grands Dieux enten-dez nos ac-cens grands Dieux quels cris retentissent tous vos en-fans périssent quels cris retentissent

mez F. staccato. mez: F



- tis - sent enten - dez nos ac - - cens grands Dieux tous vos en - fans périssent  
 - dez enten - - dez nos ac - - cens grands Dieux tous vos en - fans périssent  
 - dez nos ac - - cens grands Dieux grands Dieux  
 enten - dez nos accens tous vos en - fans  
 tous vos en - fans périssent Dieux enten - - dez nos tris - tes ac -  
 mez: F p



guerriers remplis sez vos ser mens guer riers remplis  
 guerriers remplis sez vos ser mens guer riers remplis  
 tous vos en fanstous vos en fans pé ris sent guer riers remplis sez remplis  
 pé ris sent vos en fans pé rissent  
 cens nos tris tes ac cens







Presto.

Presto.

ri - bles oui de vos en ne mis ter ri - bles masupli an - te voix eteir.  
 ri - bles oui repe tez cesser mens ter ri - bles devantce dieu de sang de.  
 ri - bles oui que de nos en ne mis ter ri - bles tasupli an - te voix e.  
 ri - bles oui repe tez cesser mens ter ri - bles devantce dieu de sang de.  
 ri - bles oui repe tez cesser mens ter ri - bles devantce dieu de sang de.  
 ri - bles oui repe tez cesser mens ter ri - bles devantce dieu de sang de.  
 ri - bles oui repe tez cesser mens ter ri - bles devantce dieu de sang de.  
 ri - bles oui repe tez cesser mens ter ri - bles devantce dieu de sang de.



dra étein dra le courroux

oui ma voix étein dra

vant ce Dieu ju rons

jurons tous ju rons ju rons de

tei gne le courroux

oui ta voix ta voix étein dra

vant ce Dieu ju rez

jurez tous ju rez ju rez de

vant ce Dieu de sang Mexi cains ju rez tous ju rez ju rez de

vant ce Dieu de sang Mexi cains jurons tous ju rons ju rons de

vant ce Dieu de sang Mexi cains jurons tous ju rons ju rons de

vant ce Dieu de sang Mexi cains jurons tous ju rons ju rons de

FF



|Sostenuto come prima

avec les hauts :

Sostenuto come prima.

avec les hautb.

le courroux le courroux de vos ennemis terribles oui de  
nous venger jurons de nous venger d'être inflexibles de nous ven-  
le courroux le courroux de nos ennemis terribles oui de  
nous venger jurez de nous venger d'être inflexibles de nous ven-  
nous venger jurez de nous venger d'être inflexibles de nous ven-  
nous venger jurons de nous venger d'être inflexibles de nous ven-  
nous venger jurons de nous venger d'être inflexibles de nous ven-  
nous venger jurons de nous venger d'être inflexibles de nous ven-  
c-b //



vos en-ne-mis ter-ri-bles jar-re-te-rai jar-re-te-rai  
ger d'être in-fle-xi-bles les Espa-gnols les Es-pa-gnols  
nos en-ne-mis ter-ri-bles cours ar-re-ter cours ar-re-ter  
ger d'être in-fle-xi-bles les Espa-gnols les Es-pa-gnols  
ger d'être in-fle-xi-bles les Espa-gnols les Es-pa-gnols  
ger d'être in-fle-xi-bles les Espa-gnols les Es-pa-gnols  
ger d'être in-fle-xi-bles les Espa-gnols les Es-pa-gnols  
ger d'être in-fle-xi-bles les Espa-gnols les Es-pa-gnols

Presto assai.



avec les hautbois

avec les cors en re

leurs pas je suspen - drai leurs coups j'ar - re -

vont tom - ber vont tom - ber sous nos coups vont tom -

leurs pas va sus - pen dre leurs coups va sus -

vont tom - ber vont tom - ber sous vos coups vont tom -

vont tom - ber vont tom - ber sous vos coups vont tom -

vont tom - ber vont tom - ber sous nos coups vont tom -

vont tom - ber vont tom - ber sous nos coups vont tom -

vont tom - ber vont tom - ber sous nos coups vont tom -

FF



The musical score is written for a large ensemble, including woodwinds, strings, and voices. The notation is complex, with many notes and rests. The dynamic markings *sf* (sforzando), *F* (forte), and *HF* (fortissimo) are used throughout. The bottom section of the page contains the following French lyrics:

- te - rai leurs pas je sus - pendrai leurs coups j'é - tein - drai j'é - tein -  
 - ber sous nos coups vont tom - ber sous nos coups vont tom - ber vont tom -  
 - pen - dre leurs coups va sus - pen - dre leurs coups va sus - pen - dre va sus -  
 - ber sous vos coups vont tom - ber sous vos coups vont tom - ber vont tom -  
 - bersous vos coups vont tom - bersous vos coups vont tom - ber vont tom -  
 - bersous nos coups vont tom - bersous nos coups vont tom - ber vont tom -  
 - ber sous nos coups vont tom - bersous nos coups vont tom - ber vont tom -  
 - ber sous nos coups vont tom - bersous nos coups vont tom - ber vont tom -







ff

uniss

ff

ff

ff

avec les hautb.

ff

ff

avec les cors en re.

ff

1<sup>re</sup> et 2<sup>e</sup> Tromb.

3<sup>e</sup> Tromb.

ff

vllle et c-b.

ff

Fin du 1<sup>er</sup> Acte.



# FERNAND CORTEZ

## ou

# LA CONQUÊTE DU MEXIQUE.

## ACTE SECOND

(Le théâtre représente le pavillon impérial élevé dans le camp des Espagnols: par un des cotés entr'ouvert, on découvre le lac et quelques vaisseaux à l'ancre. A droite le trône de Charles V, surmonté du portrait de cet empereur, et recouvert d'une draperie.)

### SCENE I<sup>re</sup>

OFFICIERS, SOLDATS ET MARINS ESPAGNOLS,  
arrivant sur la scène en désordre, et de différens endroits.

Métronome 138 =  $\text{♩}$  **CHŒUR N<sup>o</sup> I.**

*Allegro molto con fiera.* 3 mesures de silence.

1<sup>re</sup> Violon. *mf* Staccato. *mf*

2<sup>d</sup> Violon. *mf* Staccato. *mf*

Altos. *mf* Staccato. *mf*

Violoncelle et C<sup>b</sup>. *mf* Staccato. *mf*

*Allegro molto con fiera.* 3 mesures.



Recit:

Même mouvement.

W. *sf* tremolo *p* *mf* *f*

Altos. tremolo *sf* *p* *mf* *f*

Officier. ad libit: *mf* *f*

lles Dans un piège fa-tal on a guidé nos pas! .. avec c-b.

c-b. *sf* tremolo *p* *mf* *f*

Recit: *sf* *p* *mf* *f*

*sf* *p* tremolo. *mf*

*sf* *p* tremolo. *mf*

ad libit: *mf*

affaiblis par tant de com-bats la victoire a ren-du notre perte certaine

*sf* *p* tremolo. *mf*

*sf* *p* *mf*

*sf* *p* *mf*

Quatre Officiers unis. *sf* *p*

avec c-b. Cortez imprudem-ment nous con-duit au trépas.

*sf* *p* *sf* *p* *f*







a tempo colla parte.

Toutes les b-tailles.

un officier.

toire. Cet univers nouveau s'arme de toutes parts. Attendrons nous qu'au pied de ces rem.

mesuré moderato.

1<sup>er</sup> mouvement.

tenue longtems.

tenue longtems.

mesuré tutti

nous immole à sa gloire!...

nous immole à sa gloire!...

nous immole à sa gloire!...

chœur.

parts l'inflexibleCortez nous im mole à sa gloire?

1<sup>er</sup> mouvement.

(Tout de suite chœur général des Espagnols.)



Métrologue 144 =  $\frac{3}{4}$   
1<sup>o</sup>. Tempo.

1<sup>re</sup>. Violon. *sF* *P* *Staccato*

2<sup>de</sup>. Violon. *sF* *P*

Hautbois.

Clarinettes.

Cors en Mi b. *sF* *P*

Tromp. en Mi b.

Bassons. *P*

1<sup>re</sup> et 2<sup>e</sup>. Tromb.

3<sup>e</sup>. Tromb.

Altos. *Staccato* *sF* *P*

H-Contres

Tailles. *sF* *P*

B-Tailles. *sF* *P*

Timb. en Mi b.

Violoncelles. *Staccato* *F* *sF* *P*

Contre-B. *Staccato* *sF* *P*

(d'un ton indigné et consterné.)

Quittons quit-tons ces bords

Quittons quit-

*Allegro molto* *sF* *P* *con fierezza.*

CHŒUR  
d'Officiers, soldats, et marins Espagnols



The musical score is written for a large ensemble, likely a symphony or concert band, with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, indicating the vocal parts.

Dynamics and performance instructions include:
 

- cres* (crescendo)
- sf* (sforzando)
- ff* (fortissimo)
- p* (piano)
- sf p* (sforzando piano)
- long silence pour écouter et observer* (long silence for listening and observing)

The lyrics are:
 

- quittons quittons ces bords quittons
- tons ces bords quit tons ces bords
- quit tons quit tons ces bords
- quittons quittons ces bords

The score also includes a section marked "avec la c.b." (with the cello/bass), which is indicated by a double bar line and the text "avec la c.b." below the staff.



sf > cres > FF p  
 P cres FF sf > PP *dolce*  
 cres FF sf > P P  
 cres FF sf > P *dolce*  
 FF sf > P  
 sf > cres FF sf > P  
 (d'un ton de regret  
 doux et noble.)  
 quittons quittons ces bords ces bords l'Es. pa. gne nous rap.  
 - tons ces bords - quit - tons ces bords l'Es. pa. gne nous rap.  
 quit - tons quit - tons ces bords l'Es. pa. gne nous rap.  
 avec la cb. FF sf P  
 sf > cres FF sf > P



The musical score on page 465 consists of several staves. The top section features a complex arrangement of staves with various musical notations, including notes, rests, and dynamic markings such as *F*, *sf*, and *F*. The middle section includes the lyrics:

pel . . le l'Es. pa. gne nous rap. pel. le nous rap. pel . . le la fortune in. fi. .  
 . . pel . . le l'Es. pa. gne nous rap. pel. le nous rap. pel . . le la fortune in. fi. .  
 . . pel . . le l'Es. pa. gne nous rap. pel. le nous rap. . pel . . le

The bottom section continues the musical notation with various notes and rests, including dynamic markings like *sf*.



This is a page from a musical score, likely for a symphony, featuring multiple staves with musical notation, dynamics, and lyrics in French. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are in French and appear to be from a dramatic or operatic work.

The visible lyrics are:

- delle
- repousse nos ef. forts
- la fortune in. fi. delle
- repousse

The musical notation includes various notes, rests, and dynamic markings such as *sf* (sforzando) and *F* (forte). There are also markings for "avec les hautb." (with the woodwinds) and "avec la c-b." (with the cello/bass).



The musical score is written for a large ensemble, likely a symphony orchestra and choir. It consists of 12 staves. The first six staves are for the upper strings and woodwinds, while the last six are for the lower strings and choir. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in French and are written below the choir staves.

**Dynamic markings:** *F* (Forte), *FF* (Fortissimo), *sf* (Sforzando).

**Lyrics:**

nos ef. forts re. pous. se re. pous. se nos ef. forts repousse  
nos ef. forts re. pous. se re. pous. se nos ef. forts repousse  
fortissimo. re. pousse nos ef. forts re. pous. se nos ef. forts



Musical score page 168, featuring multiple staves with complex notation, including slurs, ties, and dynamic markings (sf, ff, p). The bottom section includes French lyrics.

Dynamics: *sf* > *sf* > *ff*, *sf* > *sf* > *sf* *p*, *ff*, *sf* *f*, *ff*, *sf* *p*, *ff*, *sf* *f*, *ff*, *ff*, *sf* > *sf* > *ff*, *sf* > *sf* > *ff*, *sf* *p*, *ff*, *sf* > *p*, *sf* > *p*.

Lyrics:

nos ef. . . forts nos ef. forts repose nos ef. . . forts nos ef. forts  
 nos ef. . . forts nos ef. forts repose nos ef. . . forts nos ef. forts  
 la for. . tune in. . fi. delle re. pous. . se nos ef. forts quit. quit.



sf p sf> sf> p sf> sf>

sf p p> sf> sf> sf> p

p

p

(concentré.) quittons quittons ces bords quitt<sup>s</sup> ces bords la fortune

(concentré.) quittons quittons ces bords la fortune in - fi -

tons ces bords l'Espagne nous rap - pel - le

pp avec le bâton de sourdine.

avec la c-b.

sf> sf> sf>



Musical score for a symphony, page 470. The score is written for multiple staves, including woodwinds, strings, and a vocal line. The key signature is B-flat major (two flats). The time signature is 4/4.

The vocal line (soprano) has the following lyrics:

in... fi... del... le re-pousse  
 del... le re-pousse nos ef-forts re-pousse nos ef-forts  
 la fortune in... fi... del... le re-pous... se nos ef-forts oui nos ef-forts

Performance instructions and dynamics include:

- sf* (sforzando), *cres* (crescendo), *p* (piano), *FF* (fortissimo)
- avec la c.b.* (with the cello/bass)
- sans sourdine.* (without mute)



The musical score is written on ten staves. The top three staves are instrumental, with dynamic markings *sF* (sforzando) appearing on the second and third staves. The fourth staff is marked *avec les hauts* and contains rests. The fifth and sixth staves are vocal parts with the following lyrics:

forts l'Espagne nous rappel - le quittons ces bords quitt<sup>s</sup> ces bords l'Espagne nous rappel -  
 forts l'Espagne nous rappel - le quittons ces bords quitt<sup>s</sup> ces bords l'Espagne nous rappel -  
 forts l'Es- pagnenousrappelle l'Es- pagnenousrappelle quittonsquitt<sup>s</sup>ces

The seventh staff is marked *avec la c-b.* and contains rests. The eighth and ninth staves are instrumental, with dynamic markings *sF* appearing on the eighth staff.



le oui oui quitt<sup>s</sup> ces bords oui oui quitt<sup>s</sup> ces bords l'Espagne nous rappel.

le oui oui quitt<sup>s</sup> ces bords oui oui quitt<sup>s</sup> ces bords l'Espagne nous rappel.

bords oui oui quitt<sup>s</sup> ces bords oui oui quitt<sup>s</sup> ces bords l'Espagne nous rappel.

avec la c.b.



avec les hauts:

avec la c.b.

- - le quittons ces bords quittons quittons ces bords.

- - le quittons ces bords quittons quittons ces bords.

- - le quittons ces bords quittons quittons ces bords.

avec la c.b.



SCENE 2<sup>e</sup>

Recit.

Les PRECEDENS, CORTEZ, MORALEZ.

W. *sF* *P* tremolo. lent.

hautb. *sF*

clar. *sF*

bass. *sF*

1<sup>re</sup> et 2<sup>e</sup> tromb. *sF*

3<sup>e</sup> tromb. *sF*

Altos. *sF* *P* lent. *sF* *P* *sF* *P* *sF* *P*

Cortez, après avoir vu l'agitation  
qui règne sur la scène.

Compagnons de Cortez depuis quand sa présence vous fait elle éprouver ce trouble cet ef-

froï?... chefs et soldats vous gardez le si- lence?... les timides con-

il les et c-b. *F* *P*



seils se taisent devant moi mais quels vœux formez vous?... ces rives fortu...

nées se hérissent dit-on d'honorables dangers soldats avez-vous

cru que des travaux légers accompliraient vos nobles desti-

F F sF P Presto.



Métro-  
Presto.

CHŒUR N° 2.

1<sup>er</sup> Violon. *sF* *avec le 1<sup>er</sup> Violon.* *sF* *sF* *sF*

2<sup>d</sup> Violon. *//* *//* *//* *//*

Hautbois. *//* *//* *//* *//*

Clarinettes. *//* *//* *//* *//*

Cors en Mi #. *//* *//* *//* *//*

Trompettes en Mi #. *//* *//* *//* *//*

Bassons. *//* *//* *//* *//*

1<sup>re</sup> et 2<sup>e</sup> Trombones *//* *//* *//* *//*

3<sup>e</sup> Trombonne *//* *//* *//* *//*

Altos. *sF* *sF* *sF* *sF*

H-contras. *sF* *sF* *sF* *sF*

Tailles. *sF* *sF* *sF* *sF*

B-Tailles. *sF* *sF* *sF* *sF*

Violoncelle. *//* *//* *//* *//*

C. Basse. *sF* *sF* *sF* *sF*

*CHŒUR*

*voix concentrée.*

Nous redou-tons nous redou-tons le plus fu-nes-te sort

es? Nous redou-tons nous redou-tons le plus fu-nes-te sort nous redou-

Nous redou-tons nous redou-tons le plus fu-nes-te sort

*avec la c.b.*

Presto. *sF* *sF* *sF* *sF*



Musical score for page 477, featuring vocal and instrumental staves. The score includes lyrics in French, with dynamic markings such as *sF* (sforzando) and *tutti*. The lyrics are:

le plus fu . nes . . te sort les cruels Mexicains ferment tous les pas  
 . . . tons le plus fu . nes . . te sort les cruels Mexi . cains  
 nous redou . tons le plus fu . nes . . te sort les cruels Mexi . cains ferment tous les pas  
 avec la ch.

The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal staves, and the piano part is written on the bottom staves.







Sans presser.

Musical score for a vocal ensemble, page 179. The score is in G major (one sharp) and 4/4 time. It features multiple staves for voices and piano accompaniment. The lyrics are: "vages ne nous présentent plus ne nous présentent plus que les fers ou la mort". The score includes various dynamic markings such as *FF*, *sf*, *PP*, *PPP*, and *sfz*, as well as performance instructions like "Sans presser.", "très lié.", "avec les v. unis.", "très concentré.", and "avec terreur."

The score is divided into two systems. The first system includes staves for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The second system includes staves for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The lyrics are repeated for each voice part.

The lyrics are: "vages ne nous présentent plus ne nous présentent plus que les fers ou la mort". The score includes various dynamic markings such as *FF*, *sf*, *PP*, *PPP*, and *sfz*, as well as performance instructions like "Sans presser.", "très lié.", "avec les v. unis.", "très concentré.", and "avec terreur."



Musical score for a vocal and instrumental ensemble. The score is written for a vocal line (soprano/contralto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

The vocal line begins with the instruction "avec le r. vn" and "unisi //". The piano accompaniment features a prominent bass line with a "ppp" (pianissimo) dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings like "sf" (sforzando) and "pp" (pianissimo).

The lyrics are in French and are written below the vocal line. The lyrics are:

que les fers ou la mort que les fers  
 que les fers ou la mort que les fers  
 que les fers ou la mort les cruels Mexicains ferment tous les passages ces tristes ri-

The score concludes with a "pp" (pianissimo) dynamic marking.



sf morendo.   
 avec le 1<sup>er</sup> vn   
 unis: //

morendo.   
 second Cor.

morendo.   
 1<sup>re</sup>   
 2<sup>e</sup>

ou la mort ou la mort que les fers ou la mort que les   
 ou la mort ou la mort que les fers ou la mort que les   
 vages ne présent plus ne n<sup>s</sup> présent plus que les fers ou la m<sup>t</sup> que les fers ou la mort que les fers

morendo.



Presto.

Recit:

fers que les fers ou la mort.  
 fers que les fers ou la mort.  
 que les fers ou la mort.

(Ils sortent)

Morales.  
 Ta présence Cor- tez impose a leur au-

Presto. FF

Recit: F



*P*

*P*

*P*

da ce mais l'esprit de révolte et s'agite et s'étend déjà l'or mexicain circule dans ton

*c.-b.* //

*P*

*P*

*Cortez.*

*sF* *F* *Métr: 420=*

*sF* *F* *p.*

*sF* *F* *mesuré.*

camp.... Oui de tant d'ennemis dont le ciel nous menace cet or funeste est le plus grand.

*c.-b.* //

*sF* *F* *All.<sup>o</sup> marcato.*

*P* *sF* *P* *sF* *P* *sF* *P* *Presto.*

*sF* *P* *sF* *P* *sF* *P* *P* *tremolo*

*sF* *P* *sF* *P* *sF* *P* *P* *tremolo*

*Moralez.*

Vois quel nouveau malheur dans ces lieux nous attend

*sF* *P* *sF* *P* *sF* *P* *P* *tremolo*

les autres villes et c.-b.

*sF* *P* *sF* *P* *sF* *P* *P* *tremolo*

*Métr: 408=*



Handwritten musical score for a piece titled "le camp épouvantable". The score is written on aged, yellowed paper. It consists of several staves of music, with notes, rests, and dynamic markings (F for forte, P for piano) visible. The lyrics "le camp épouvantable" are written below the staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.







Même mouvem<sup>t</sup>.

de la révolte qui s'élève surveille les progrès et reviens près de moi. (Morales sort.)

Métron: 120 = ♩

F Métron: 120 =  $\text{♩}$

SCENE 4<sup>me</sup>.

CORTEZ, AMAZILY.

Musical score for 'CORTEZ, AMAZILY.' The score is written for five staves. The first three staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into five measures. The vocal parts feature a melody with various dynamics, including *sF* (sforzando) and *F* (forte). The piano accompaniment consists of a bass line with long notes and a treble line with chords. The word 'Amazily' is written below the first measure of the piano accompaniment.

**L'ÉPIQUE**  
L. Spontini

*tremolo jusqu'au chant.* **sf** *p* **pp**

*tremolo jusqu'au chant.* **sf** *p* **pp**

*Amazily, un peu vite et avec feu.* **sf** *p* **pp**

Ton frère vit en cor de l'homicide glaive j'ai suspendu les coups prêts à tomber sur

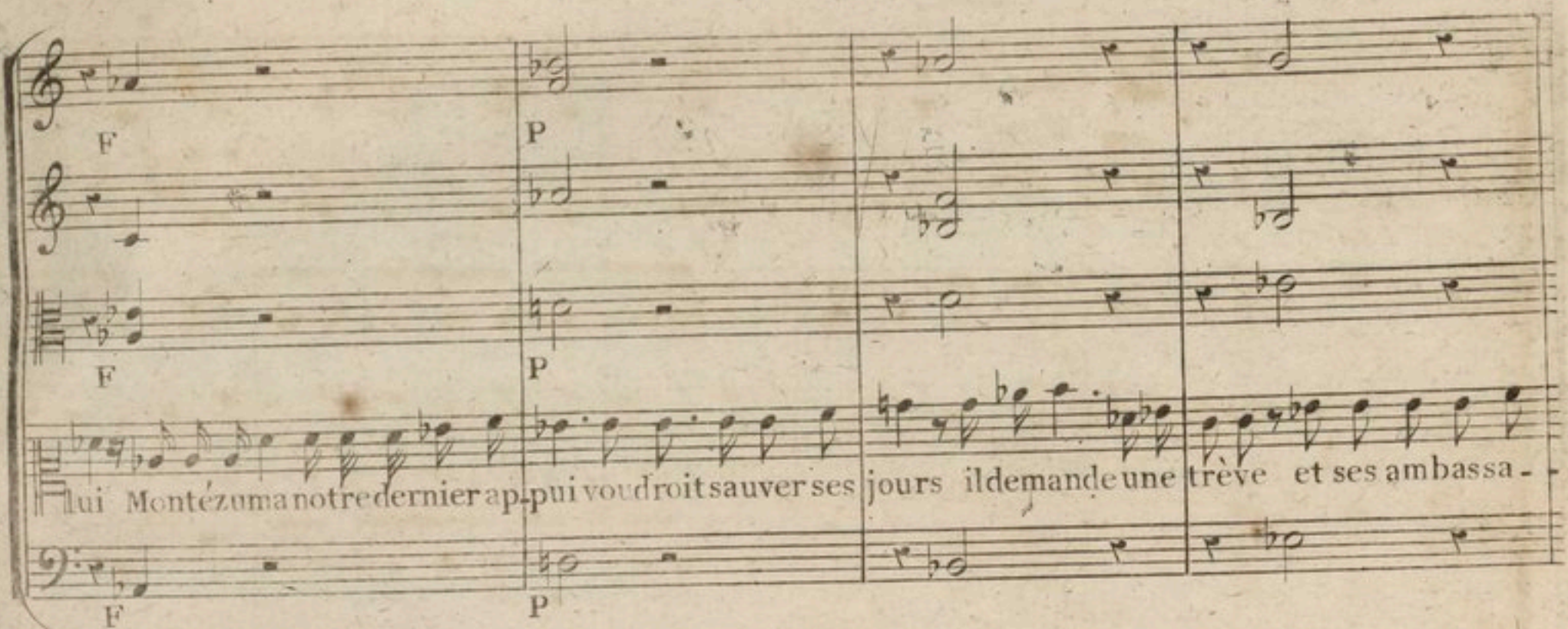
Amazily, un peu vite et avec feu.

Ton frère vit en cor de l'homicide glaive j'ai suspendu les coups prêts à tomber sur

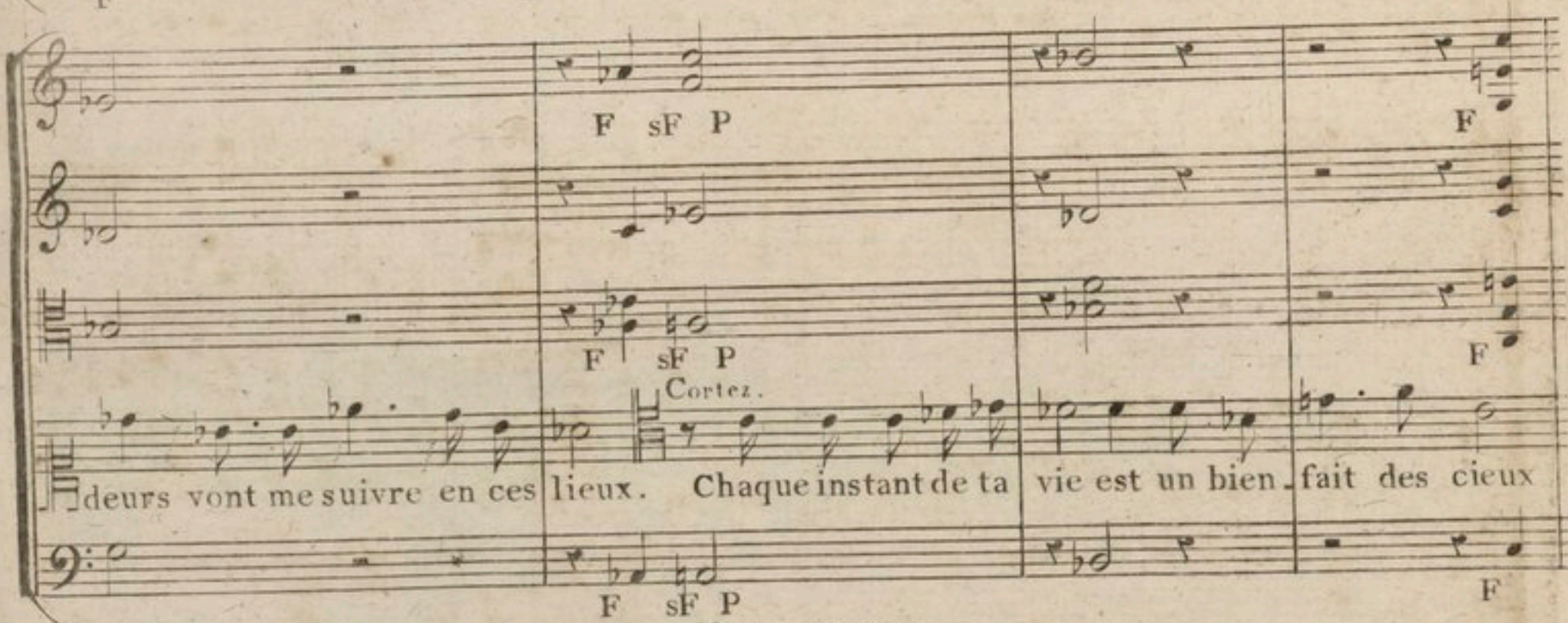
tremolo jusqu'au chant.

 $\geq \text{PP}$





First system of the musical score. It consists of five staves. The first four staves are for instruments (flute, violin, viola, and cello/bass). The fifth staff is for the vocal line. The lyrics are: "lui Montézuma notre dernier ap- pui voudroit sauver ses jours il demande une trêve et ses ambassa-". Dynamics include *F* and *P*.



Second system of the musical score. It consists of five staves. The lyrics are: "deurs vont me suivre en ces lieux. Chaque instant de ta vie est un bien fait des cieux". Dynamics include *F*, *sF*, and *P*. The word "Cortez." is written above the vocal line.



Third system of the musical score. It consists of five staves. The lyrics are: "Ah! je fré- mis d'une crainte nou- velle du dieu du mal implacables mi- nis- tres de-". Dynamics include *sF*, *P*, and *marcato*. The tempo/mood is marked "Maestoso con moto." and the metronome is set to 84. The word "Amazily." is written above the vocal line. The word "mesuré." is written below the vocal line.



ja des prêtres inhumains remplis..sent Mexi..co de présa..ges si..nis..tres si le  
 sang des captifs ne chan..ge les destins Montezuma frémit et redoute leur ra..  
 avec la c-b. // //

vite *sF* *P* F *sF* *P* F  
*sF* *P* F *sF* *P* F  
 Cortez, vite. Amazily  
 ge vite. Il pourrait ordonner ce sacrifice af..freux! au ciel il ferait cet outrage? Il est  
 vite. *sF* *P* F *sF* *P* F



faible il est malheureux il croit qu'un dieu vengeur le poursuit et l'assiège il l'a usurpé moi-même exercer son cour.

roux lorsque de ses autels bravant le privilège, fille des rois j'osai d'un temple sacrilège offenser les

prêtres jaloux. tu t'en souviens complice de ta gloire libre par tes premiers bien

Métronomie 80=



(ad libitum.)

faits je vins dans nos rem parts annoncer tes suc cès tes lois tes arts ton dieu le dieu de la vic.

(avec chaleur un peu vite.)

toire celui du mal trem bla pour son culte odi eux j'allais périr la mère la plus tendre aux dé.

pens de ses jours m'arra cha de ces lieux. Ah! je la venge rai n'ayant pu la défendre.



Andantino passionato.

1<sup>er</sup>. Violon.  
2<sup>d</sup>. Violon.  
Hautbois.  
Clarinettes.  
Cors en Mi b.  
Bassons.  
Altos.  
Amazily.  
Violoncelle.  
Contre-Basse.

Andantino passionato.

sf p  
dimin. pp  
sf sf p  
pp  
sf p  
pp  
sf p  
dimin. pp  
sf p  
dimin. pp

Hélas!... Elle n'est plus elle n'est



grets la douleur soli.taire toi seul ou toi seul as su charmer de

dol: pp

p solo dol:

Allegretto animato.

Métronome 123 =

tous p

mes re-grets la douleur soli.tai-re je n'ai plus qu'un desir c'est ce

Allegretto animato.



lentement.

lui de te plai. re non non non je n'ai plus qu'un be. so in c'est ce lui de t'ai.

avec la c.b.

//

sur la touche pendant cette ligne  
con dolcezza assai.

avec la main.  
solo  
pp

p

sur la touche pendant cette ligne

mer non je n'ai plus qu'un desir c'est ce lui de te plai. re oui c'est ce lui de te plai.

seules



solo  
 pp dol.  
 avec abandon.  
 re je n'ai plus je n'ai plus qu'un besoin c'est celui de t'aimer c'est ce lui de t'ai-  
 avec la c.b.  
 tous.  
 p  
 F sf  
 avec les hauts.  
 F  
 tous.  
 F  
 F sf  
 mer.  
 avec la c.b.  
 F sf staccato.  
 Animer un peu.



hélas!... au salut de ton frè... re que ne puis-je immoler mes jours j'ai pour voler à  
avec la eb.

Dynamic markings: *p*, *sf*, *pp*, *solo*, *p*.

son secours l'exemple et le vœu de ma mère elle n'est plus toi seul as su char

Dynamic markings: *pp*, *solo*, *tous.*, *pp*.



mer de mes regrets la douleur la douleur solitaire oui toi seul toi seul assu charmer de

mes regrets la douleur solitaire j'en ai plus qu'un desir c'est ce



lui de te plai re non non non je n'ai plus qu'un besoin c'est ce lui de tai

avec la c.b.

lente!

sur la touche pendant cette ligne  
con dolcezza assai.

avec la main.  
solo  
pp

sur la touche pendant cette ligne

très très con dolcezza.

mer non je n'ai plus qu'un de sir c'est ce lui de te plai re oui c'est ce lui de te plai

elles seules.



198

solo.  
pp dol.

avec abandon

re je n'ai plus je n'ai plus qu'un besoin c'est ce lui de t'aimer c'est ce

avec la C-b.

tous.

Un poco più mosso.

sF p sf p

sF P sf P

tutti

sF P sf P

sF P sf P

lui de t'ai mer non je n'ai plus qu'un de

avec la C-b.

Un poco più mosso.



Handwritten musical score on page 199, featuring multiple staves with notes, rests, and dynamic markings (sf, p, pp). The score includes lyrics in French: "sir c'est ce lui de te plai re non je nai plus qu'un be" and "soin c'est ce lui de tai mer c'est ce".

The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings (sf, p, pp). The lyrics are written below the staves, with some words appearing on multiple staves.

Lyrics visible on the page:

... sir c'est ce lui de te plai re non je nai plus qu'un be ...

... soin c'est ce lui de tai mer c'est ce ...



Handwritten musical score on page 200. The page contains two systems of music, each with multiple staves. The notation is complex, featuring many beamed notes, triplets, and dynamic markings such as *sf*, *p*, *f*, and *ff*. The first system includes a vocal line with the lyrics: "lui de t'aimer c'est celui de t'aimer oui de t'aimer." and a piano accompaniment. The second system continues the musical composition with intricate instrumental parts. The paper is aged and shows some staining.



Recit.

V.

Altos.

Cortez avec tendresse

Villes

C-B.

Recit.

Partage mes des-tins et ban-nis tes a-larmes Alvar vi-vra j'en crois ton a-

SCÈNE V.  
MÊMES, MORALES.



Moderato.

d'une trêve demande à trai-ter avec toi

ce chef est un guer-

F Moderato.

-rier la gloire du me-xique des Otto-mis l'intré-pi-de Ca-

F

Andante.

Mon frè-re!... Télas-co!... (Moralez sort.)

cique. Qu'il paraisse à mes yeux.

F PP

Detachez moi le mouve-



Métro-  
nomme 80 =

MARCHE DE MEXICAINS dans le lointain, et DUO sur le devant de la scène.  
And<sup>te</sup> di marcia. N<sup>o</sup> 4

1<sup>re</sup> Violon.2<sup>e</sup> Violon.

Flutes.

Hautbois.

Clarinettes.

Cors en Ut.

Bassons.

Triangle.

Cim-  
bales,  
et G-Caisse.

Timbales en Ut.

Altos.

Amazily.

Cortez.

Violoncelle.

C-Basse.

PP

avec le 1<sup>er</sup> v<sup>o</sup> unis.

pp

en sourdine.

p

pp

avec la c-b.

pp

And<sup>te</sup> di marcia.

solo

p

p

p

Cim-  
bales étouffées

grosse Caisse

pp



This page of musical notation, numbered 204, contains several staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *sf* (sforzando) and *p* (piano) are used throughout. A French instruction, "Avec le 1<sup>er</sup> v<sup>o</sup> unis:", is written above a double bar line on the second staff. The music is written in a style characteristic of 18th or 19th-century manuscripts, with some staves showing complex rhythmic patterns and others showing more melodic lines. The paper is aged and shows some staining.

*sf* *p*

Avec le 1<sup>er</sup> v<sup>o</sup> unis:

*sf* *pp* *p*



Avec le 1<sup>er</sup> V. mis: pp

(toujours a mezza voce.) Quels sons nouveaux frappent ces lieux c'est donc mort

Avec la c-b. pp



frè . . . re qui s'av . . . ce vient-il former les nœuds d'une éter . nelle al . li . an . ce vient-

oui c'est ton frère qui s'av . ce il vient former les nœuds d'une éter . nelle al . li . an . ce



Musical score for page 207, featuring piano and vocal parts. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

The piano part includes the following markings:
 

- solo* (above the staff)
- p* (piano)
- sF* (sforzando)
- pp* (pianissimo)
- Cimb. étouff.* (Cymbal, muffled)
- gn. Caisse* (grand timpani)
- pp* (pianissimo)

The vocal part includes the following lyrics:
 

- il former les nœuds d'une éternelle alliance pour toi seul
- il vient former les nœuds d'une éternelle alliance non non ja



pour toi seul mon cœur amoureux pour toi seul res-  
mais jamais mon cœur a...mou...reux ne trahi.



sent la crain-te la crain-te et l'espé-ran-ce à ces accens mé-lo-di-  
 -ra ne tra-hi-ra ton es-pé-ran-ce à ces accens...



deux de mon bonheur, l'instant sa van - ce ô ciel forme les nœuds d'une éter.  
mélo - di - eux oui c'est ton frère qui sa van - ce il vient for - mer les nœuds d'une



nel . . . le al . li . an . . ce   ô ciel propice   en . tends nos vœux de la plus heu . reuse al . li .  
é . ternelle al . li . an . . ce   ô ciel   en . tends nos vœux   ô ciel   en .



an . . . ce ô ciel propice entends nos vœux daigne en ce jour for . mer les nœuds  
 . . tends nos vœux ô ciel daigne en ce jour for . mer les nœuds ent . ds nos

Musical notation includes various staves with notes, rests, and dynamic markings such as  $<F> P$ .



Handwritten musical score on page 215. The score consists of 14 staves. The first two staves contain instrumental music with various notes and rests. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat. The eleventh staff has a treble clef and a key signature of one flat. The twelfth staff has a treble clef and a key signature of one flat. The thirteenth staff has a treble clef and a key signature of one flat. The fourteenth staff has a treble clef and a key signature of one flat. The lyrics are written below the staves.

ciel — en — tends nos vœux en — tends nos vœux ô ciel daigne en ce jour former les  
vœux daigne en ce jour former les nauds entends nos vœux ô ciel daigne en ce jour former les



Animez insensiblement.

nœuds en tends nos vœux ô ciel daigne en ce j<sup>r</sup>. former les n<sup>ds</sup> daigne en ce j<sup>r</sup>. former les nœuds for.  
 nœuds en tends nos vœux ô ciel daigne en ce j<sup>r</sup>. former les n<sup>ds</sup> daigne en ce j<sup>r</sup>. former les nœuds for.

Avec les hautb.  
 Avec la c.b.

Animez insensiblement.



Métron: 88 =

SCENE 6.

215

MARCHE ET CHŒUR GÉNÉRAL. N° 5.

W: **FF** *Maestoso.* **sF**

1<sup>re</sup> flute. **FF** avec le 1<sup>er</sup> hautb. **//** **//** **//**

fl. **FF** avec les hautb. **//** **//** **//**

hautb. **FF** **sF**

clar. avec les hautb. **//** **//** **//**

cors. **FF** avec les 1<sup>ers</sup> cors. **sF**

cors enut. **FF** avec les cors. **//** **//** **//**

tromp. enut. **FF** tutti avec la cb. **//** **//** **//**

bassons. **FF**

triangle **FF**

tambour de basque. **FF**

g. caisse, cimb. **FF**

tambourin. **FF**

timb. **FF**

Altos. **FF** **sF**

mer les nœuds (Amazily sort) **FF** **sF**

mer les nœuds. avec la cb. **//** **//** **//**

**FF** *Maestoso.* **sF**  
même mouvement.

Le rideau qui ferme le pavillon se relève; on découvre le camp tout entier; au centre, on a disposé pour une fête une enceinte formée par des faisceaux d'armes européennes et des enseignes où sont armoriées les treize royaumes d'Espagne. Le camp est assis sur le bord du lac; la flotte espagnole est à l'ancre. Le fond représente dans le lointain la ville de Mexico

(le chœur s'avance)



This page of musical notation, numbered 246, contains a complex arrangement of staves. The notation is written in a historical style, likely from the 18th or 19th century. The staves are organized into several systems. The first system includes staves with dynamic markings such as *sf* (sforzando) and *avec le 1<sup>er</sup> hautb.* (with the 1st oboe). The second system includes staves with dynamic markings such as *sf* and *avec les hautb.* (with the woodwinds). The third system includes staves with dynamic markings such as *sf* and *avec les hautb.* The notation is dense, with many notes and rests, and includes various musical symbols such as clefs, time signatures, and dynamic markings. The page is aged and shows signs of wear, including discoloration and some staining.



avec le 1<sup>er</sup> hautb. //

avec les hautb. //

avec les hautb. //

avec les 1<sup>ers</sup> cors. //

avec les 2<sup>es</sup> cors. //

tutti avec la c.b. //

FF

CHOEUR GÉNÉRAL  
(les hommes tous E - phraïms.)

tutti forte. Le repos de la gloire est le prix du cou rage mais il brave la

tutti forte. Le repos de la gloire est le prix du cou rage mais il brave la

tutti forte. Le repos de la gloire est le prix du cou rage mais il brave la

tutti forte. Le repos de la gloire est le prix du cou rage mais il brave la  
avec la c.b. //



avec le 1<sup>er</sup> hautb. //

avec les hautb. //

avec les hautb. //

mort et re... pousse les fers d'une paix sans affront que ce jour soit le ga-ge qu'elle unisse à ja.

mort et re... pousse les fers d'une paix sans affront que ce jour soit le ga-ge qu'elle unisse à ja.

mort et re... pousse les fers d'une paix sans affront que ce jour soit le ga-ge qu'elle unisse à ja.

mort et re... pousse les fers d'une paix sans affront que ce jour soit le ga-ge qu'elle unisse à ja.



avec le 1<sup>er</sup> hautb.  
//

avec les hautb.  
//

avec les hautb.  
//

mais l'un et l'autre uni vers — quelle unisse à ja mais l'un et l'autre uni vers — d'une paix sans af-

mais l'un et l'autre uni vers — quelle unisse à ja mais l'un et l'autre uni vers — d'une paix sans af-

mais l'un et l'autre uni vers — quelle unisse à ja mais l'un et l'autre uni vers — d'une paix sans af-

mais l'un et l'autre uni vers — quelle unisse à ja mais l'un et l'autre uni vers — d'une paix sans af-



avec le 1<sup>er</sup> hautb.

avec les hautb.

avec les hautb.

front que ce jour soit le ga - ge qu'elle unisse à ja mais l'un et l'autre uni - vers.

front que ce jour soit le ga - ge qu'elle unisse à ja mais l'un et l'autre uni - vers.

front que ce jour soit le ga - ge qu'elle unisse à ja mais l'un et l'autre uni - vers.

front que ce jour soit le ga - ge qu'elle unisse à ja mais l'un et l'autre uni - vers.



le re-pos  
(a mezza voce.)

de la gloire

est le prix du cou-ra-ge

le re-pos de la gloire le re-pos est le prix du cou-ra-ge

le re-pos de la gloire est le prix du cou-ra-ge



1<sup>re</sup> hautbavec le 1<sup>er</sup> v<sup>o</sup>

mais il brave il brave la mort et re-pous-se les fers fiers

mais il brave la mort et repousse les fers re-pous-se les fers PP fiers

mais il brave il brave la mort et re-pous-se les fers fiers

(a mezza voce) a ces guer-



riers vainqueurs des mers allons offrir un juste homma - ge rem - plissons les

Espagnols vainq<sup>rs</sup> des mers nous acceptons ce juste homa - ge

Espagnols vainq<sup>rs</sup> des mers nous acceptons ce juste homa - ge rem - plissons les

Espagnols vainq<sup>rs</sup> des mers nous acceptons ce juste homa - ge rem - plis -



airs de nos accens chers au cou-ra - ge rem - plissons les airs de nos ac -  
de nos accens chers au cou-ra - ge de nos ac -  
airs de nos accens chers au cou-ra - ge rem - plissons les airs de nos ac -  
sons les airs de nos accens chers au cou-ra - ge oui rem - plis - sons les airs de



This page of a musical score is for a grand opera, featuring vocal parts and orchestral accompaniment. The score is written in French and includes lyrics. The music is in 3/4 time and G major. The page shows measures 1 through 12. The vocal parts are for the Soprano, Alto, Tenor, and Bass. The orchestral parts include Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Cymbal. The score includes dynamic markings such as *ff*, *sf*, and *tutti*. The lyrics are: "cens chers au cou-ra-ge le repos de la gloire est le prix du cou-rage mais il brave la mort."







avec le C. hautb:

avec les hautb:

riers  
mais il bra...ve la  
mais il bra...ve la  
mais il bra...ve la

vainqueurs des  
mort  
mort  
mort

mers  
et re-pous-se les  
et re-pous-se les  
et re-pous-se les

rendons en-semble un juste hom-  
fers et re-pous-se les  
fers et re-pous-se les  
fers et re-pous-se les



avec le 1<sup>er</sup> hautb.

avec les hautb.

mage

fers d'une paix sans af front que ce jour soit le gage

remplissons les airs

quelle u nisse a ja

fers d'une paix sans af front que ce jour soit le gage

fers d'une paix sans af front que ce jour soit le gage

quelle u nisse a ja

quelle u nisse a ja



avec le 1<sup>er</sup> hautb.

avec les hautb.

solo

de nos ac - cens de nos ac - cens chers au cou - rage a ces guer -

mais lun et lautre u - ni - vers lun et lautre u - ni - vers. fiers

mais lun et lautre u - ni - vers lun et lautre u - ni - vers. fiers

mais lun et lautre u - ni - vers lun et lautre u - ni - vers. fiers



riers vainqueurs des mers rendons ensemble un juste homma - - ge rem. plissons les  
 Espagnols vainq<sup>rs</sup> des mers nous acceptons ce juste homa - ge  
 Espagnols vainq<sup>rs</sup> des mers nous acceptons ce juste homa - ge rem. plissons les  
 Espagnols vainq<sup>rs</sup> des mers nous acceptons ce juste homa - ge oui rem. plis -



airs de nos ac-cens chers au cou-ra-ge à ces guerriers vain-queurs des mers ren-

de nos ac-cens chers au cou-ra-ge oui fiers Espa-gnols nous accep-

airs de nos ac-cens chers au cou-ra-ge oui fiers Espa-gnols nous accep-

sons les airs de nos acc-cens chers au cou-ra-ge oui fiers Espa-gnols nous accep-



Handwritten musical score on aged paper, page 252. The score consists of multiple staves, including vocal parts and instrumental accompaniment. The lyrics are in French and are written below the vocal staves. The music is written in a historical style, with various note values, rests, and dynamic markings. The lyrics are:

dons un juste hom-ma - - - ge rem - - plis-sons les airs de nos ac-  
tons ce juste hom-ma - - - ge de nos ac-  
- tons ce juste hom-ma - - - ge rem - - plis-sons les airs de nos ac-  
- tons ce juste hom-ma - - - ge oui rem - - plis - - sons les airs de



cens chers au cou - ra - ge le repos de la gloire est le prix du cou rage mais il brave la  
 cens chers au cou - ra - ge le repos de la gloire est le prix du cou rage mais il brave la  
 cens chers au cou - ra - ge le repos de la gloire est le prix du cou rage mais il brave la  
 nos accens chers au cou - ra - ge le repos de la gloire est le prix du cou rage mais il brave la  
 c. - b. //



avec le 1<sup>er</sup> hautb: //

avec les hautb: //

avec les hautb: sf //

mort et re - pousse les fers d'une paix sans af front que ce jour s'le ga - ge quelle unisse à ja

mort et re - pousse les fers d'une paix sans af front que ce jour s'le ga - ge quelle unisse à ja

mort et re - pousse les fers d'une paix sans af front que ce jour s'le ga - ge quelle unisse à ja

mort et re - pousse les fers d'une paix sans af front que ce jour s'le ga - ge quelle unisse à ja

sf ff



avec le 1<sup>er</sup> hautb: //

avec les hautb: //

avec les hautb: //

avec les 2<sup>es</sup> cors: //

mais l'un et l'autre uni vers quelle unisse à ja mais l'un et l'autre uni vers quelle unisse à ja  
mais l'un et l'autre uni vers quelle unisse à ja mais l'un et l'autre uni vers quelle unisse à ja  
mais l'un et l'autre uni vers quelle unisse à ja mais l'un et l'autre uni vers quelle unisse à ja  
mais l'un et l'autre uni vers quelle unisse à ja mais l'un et l'autre uni vers quelle unisse à ja



avec le 3<sup>e</sup> hautb. //

avec les hautb. //

avec le 1<sup>er</sup> hautb. //

avec les hautb. //

mais l'un et l'autre uni vers d'une paix sans affront que ce jour s'le ga - ge quelle unise a ja

mais l'un et l'autre uni vers d'une paix sans affront que ce jour s'le ga - ge quelle unise a ja

mais l'un et l'autre uni vers d'une paix sans affront que ce jour s'le ga - ge quelle unise a ja

mais l'un et l'autre uni vers d'une paix sans affront que ce jour s'le ga - ge quelle unise a ja



avec le 1<sup>er</sup> hautb:

avec les hautb:

mais l'un et l'autre univers quelle unisse l'un et l'autre univers.

mais l'un et l'autre univers quelle unisse l'un et l'autre univers.

mais l'un et l'autre univers quelle unisse l'un et l'autre univers.

mais l'un et l'autre univers quelle unisse l'un et l'autre univers.



W. *sfp*

Altos. *sfp*

Telasco à Cortez.

Illes Guerrier que l'aveugle fortune à travers l'océan conduisit sur nos bords je l'avouerai tes desseins tes ef-

C-B. *sfp*

*sfp*

*f* *sfp*

*f* *sfp*

- forts ne sont point d'une ame commune le souverain qui nous dicte des lois honore ta rare vail.

*f* *sfp*

*f* *p*

*f* *p*

lance permets que ses bienfaits t'annoncent sa puissance avant que son courroux te parle par ma voix.

*f* *p*

(Les Mexicains offrent leurs  
présens aux Espagnols.)



Cortez à Telasco.

Je reçois les présents d'un Roi que je révère que les jeux suspendent la guerre.

P F F F

Telasco.

Mais avant tout Cortez tu dois connaître le dessein qui m'a mené et l'ordre de mon

sf P sf P sf P

Vite

maître ton frère est dans nos mains décide de son sort tu pars il est sauvé tu com-

sf P P F P F



F sf p F

..bats il est mort l'asile qui vous reste est le gouffre des eaux et cependant Montézuma m'or-

p f marque

..donne d'offrir un digne prix à vos nobles travaux emportez ces trésors qu'il prodigue au cou-

(Ici l'on voit les soldats de Cortez s'attrouper autour de Telsco, applaudir à ses offres, et se parler bas avec l'air de méditer quelque projet.)

p f sf

..rage cet or qui deviendra la source de vos maux mais partez dès ce jour montez sur vos vais-



*Presto.*

seaux et quittez pour ja-mais ce tranquille ri-vage. Est-ce à moi qu'on adresse

*F* *F* *sF* *P*

*F* *F* *sF* *P*

*F* *F* *Presto.* *sF* *P*

*F* *P*

*F* *P*

*F* *Télasco d'un ton moins impérieux.* *P*

un semblable lan-gage?.. Du grand Montézu-ma je t'ai transmis les vœux maintenant de nos

*F* *P*

*F* *Moralez bas à Cortez* *Cortez*

jeux dans l'espoir de la paix je dois t'offrir l'i-mage. Vois tes sol-dats... Veille sur

*F* (Les soldats de Cortez sortent emportant avec eux les présents des mexicains.)



(Entrée des femmes Mexicaines dansantes.)

Allegretto cantabile.

1<sup>er</sup> Violon.2<sup>d</sup> Violon.

Flutes.

Hautbois.

Clarinettes.

Cours en sol.

Trompettes  
en Ut.

Bassons.

Timbales en sol.

Altos.

Mexicaines.  
1<sup>re</sup> Dessus.2<sup>de</sup> Dessus.

H-Contres.

Tailles.

B-Tailles.

H-Contres.

Tailles.

B-Tailles.

Violoncelle.

C-Basse.

P &gt; Scherzando.

P &gt; (Femmes mexicaines dansantes.)

(Espagnols)

avec les hautb.

Cortez.

eux

Allegretto cantabile.



Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *p* (piano) and *F* (forte). The score includes vocal parts, indicated by the text "(Femmes)" and "avec les hautb." (with the hautboys). The notation is dense, with many notes and rests, suggesting a complex musical piece. The paper shows signs of age, including discoloration and some staining.



(Espagnols)

dimin: sf

sf

sf

dimin:

sf p

sf

sf

tacet jusqu'à la fin

sf dimin: sf

4 v<sup>tes</sup> les autres avec la ch.

sf dimin: sf

p

p



Handwritten musical score on page 24. The score consists of 14 staves. The first six staves are treble clef, and the last eight are bass clef. The music is written in a key with one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, starting with "En fans du dieu de la lu." and "En fans du dieu de".

pp

(a mezza voce  
con dolcezza)

En fans du dieu de la lu .

En fans du dieu de

tutti

p

p



miè . re qui parmi nous por . tez por . tez vos pas sur cette rive hos . pi . ta . liè . re  
la lu . miè . re qui parmi ns portez vos pas sur cette rive hos . pi . ta .

musical notation includes: treble and bass clefs, notes, rests, dynamic markings (sf, p, solo), and various musical symbols.



dé . po . sez déposez l'arme des combats  
 liè . re dé . posez l'arme des combats sur cette rive hospi . ta . liè . re dé . posez  
 l'astre écla . tant de la lu . miè . re a-t-il ja .  
 (a mezza voce) l'astre écla . tant de la lu . miè . re a-t-il ja .  
 l'astre écla . tant de la lu . miè . re a-t-il ja .



sur cette rive hos- pi- ta- liè- re dé- po-  
 l'ar- me des com- bats sur cet- te rive hos- pi- ta- liè- re  
 mais vu des cli- mats que cet- te rive hos- pi- ta- liè- re par  
 - mais vu des cli- mats que cette rive hos- pi- ta- liè- re par ses tre-  
 - mais vu des cli- mats que cette rive hos- pi- ta- liè- re par ses tre-  
 Sur cette rive hospita- lière dépo- sons dépo- sons l'ar- me des com-  
 (a mezza voce) Sur cette rive hospita- lière dépo- sons dépo- sons l'ar- me des com-  
 Sur cette rive hospita- lière dépo- sons dépo- sons l'ar- me des com-



sez déposez l'arme des combats la volupté la plus pure ha.

de posez l'arme des combats la volupté la plus pure ha.

ses trésors, neffa... ce pas

sors par ses trésors neffa... ce pas

sors par ses trésors neffa... ce pas la volupté la plus pure ha. bi.

bats déposez l'arme des combats

bats déposez l'arme des combats

bats déposez l'arme des combats



bi-te dans ceséjour la vo-lup-té la plus pu-re ha bite ha.

bi-te dans ceséjour la vo-lup-té la plus pu-re ha bi-te

(con dolcezza) la vo-lup-té la plus pure ha bite ha.

la vo-lup-té la plus pure ha bite ha.

te dans ceséjour la vo-lup-té la plus pure ha bite ha.



bi...te dans ce sé...jour tous les dons de la na...ture y sont le

te dans ce sé...jour tous les dons de la na...ture y sont

bi...te dans ce sé...jour tous les dons de la na...ture y sont le

bi...te dans ce sé...jour tous les dons de la na...ture y sont le

bi...te dans ce sé...jour tous les dons de la na...ture y sont le



Le score musical est écrit pour une œuvre à plusieurs voix ou instruments. Il comprend dix-neuf staves. Les notes sont principalement en sol majeur (un dièse). Les paroles sont en français et sont alignées sous les staves correspondants.

Le texte des paroles est le suivant :

Le prix le prix de la - mour  
le prix de la - mour sur cette rive hos - pi - ta - liè - re  
Le prix le prix de la - mour tous les dons de la na - tu - re y  
Le prix le prix de la - mour tous les dons de la na - tu - re y  
Le prix le prix de la - mour tous les dons de la na - tu - re y  
oui tous les dons tous les dons de la nature tous les  
oui tous les dons tous les dons de la nature tous les  
tous les dons de la nature y sont le prix de la amour



en - fans du dieu de la lu - miè - . . .

dé - po - sez l'ar - me des com - bats en - fans du dieu de la lu - . . . miè - .

sont le prix le prix de l'a - mour l'astre é - cla - tant de la lu -

sont le prix le prix de l'a - mour l'astre é - cla - tant de la lu -

sont le prix le prix de l'a - mour l'astre é - cla - tant de la lu -

dons de la na - tu - re y sont le prix de l'a - mour

dons de la na - tu - re y sont le prix de l'a - mour

tous les dons de la na - tu - re y sont le prix de l'a - mour



re dé - po - sez l'arme des com - bats la

re dé - po - sez l'arme des com - bats la

miè - re a - t-il ja - mais vu des cli - mats

miè - re a - t-il ja - mais vu des cli - mats

miè - re a - t-il ja - mais vu des cli - mats la

oui dépo - sons dépo - sons l'arme des combats

oui dépo - sons dépo - sons l'arme des combats

oui dépo - sons dépo - sons l'arme des combats

*p* *sf* *P*



volupté la plus pure ha-bi-te dans ce séjour

volupté la plus pure ha-bi-te dans ce séjour

la volupté

volupté la plus pure ha-bi-te dans ce séjour la volupté

la volupté

la volupté

Animez un peu le mouvement



la vo-lup-té la plus pu... re  
 té la plus pu... re ha-bite ha-bi... te dans ce sé...  
 té la vo-lup-té la plus pu... re la vo-lup-té pure ha... bi... te  
 (avec les Espagnols)  
 avec l'acch.



257

F

sf

sf

P

les 2 fl. avec le cor 1<sup>er</sup>

la plus pure ha- bi- te dans ce sé- jour

la plus pure ha- bi- te dans ce sé- jour

forte.

la plus pure ha- bi- te dans ce sé- jour

la plus pure ha- bi- te dans ce sé- jour

avec les Espagnols

avec la ch.

F

sf

sf

P

la vo- lup-

la

piano tous

piano tous

piano tous les



Handwritten musical score on page 255. The page contains multiple staves of music. The top section features a vocal melody with lyrics: "té la plus pu... re ha. bi... te dans ce sé. jour". Below this, there are several staves of accompaniment, including a piano part marked with a 'p' and a bass line. The lyrics continue: "vo... lup. té la plus pu... re ha. bi... te dans ce sé... jour". Further down, the lyrics are: "ouitous les dons de la na... tu... re y sont le prix le prix de la...". The bottom section of the page includes staves marked with double slashes (//) and the instruction "(avec les Espagnols.)". The final staff is marked with "avec la c.b.".







dimin:

P

PP

P

dimin:

dimin:

sont le prix de l'amour y sont le prix de l'amour en fans du dieu de la lu. miè . . .

sont le prix le pr de l'amour y sont le prix le pr de l'amour en fans du dieu de la lu. miè . . .

dimin:

(con dolcezza.)

l'astre écla. . . tant de la lu.

l'astre écla. . . tant de la lu.

l'astre écla. . . tant de la lu.

(con dolcezza.)

sur cette rive hos. pita.

sur cette rive hos. pita.

sur cette rive hos. pita.

dimin:

dimin:



re de - - po - - sez l'arme des com - bats

re de - - po - - sez l'arme des com - bats

mie - - re a - t-il ja - - mais vu des cli - mats

mie - - re a - t-il ja - - mais vu des cli - mats

mie - - re a - t-il ja - - mais vu des cli - mats

lie - - re oui dépo - sons dépo - sons l'arme des combats

lie - - re oui dépo - sons dépo - sons l'arme des combats

lie - - re oui dépo - sons dépo - sons l'arme des combats

The musical score is written for a vocal ensemble, likely a choir or a group of soloists. It consists of ten staves. The first five staves are for the vocal parts, and the last five are for the basso continuo. The music is in 4/4 time and features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The lyrics are in French and are written below the vocal staves. The score is divided into measures by vertical bar lines. The paper is aged and shows some staining.



sur cette rive hos-pi-ta-liè-re dé-po-sez l'ar-me  
 l'astre é-cla-tant de la lu-mière a-t-il ja-mais vu  
 l'astre é-cla-tant de la lu-mière a-t-il ja-mais vu  
 l'astre é-cla-tant de la lu-mière a-t-il ja-mais vu  
 oui la volupté habite dans ce séjour tous les dons de la natu-re y sont le  
 oui la volupté habite dans ce séjour tous les dons de la natu-re y sont le  
 la volupté la plus pure habi-te dans ce séjour tous les dons de la natu-re



des com-bats sur cet-te rive hos-pi-ta-  
des cli-mats que cet-te rive hos-  
des cli-mats que cet-te rive hos-pi-ta-  
des cli-mats que cet-te rive hos-pi-ta-  
prix de l'a-mour sur cet-te rive hospi-ta-liere de-po-  
prix de l'a-mour sur cet-te rive hospi-ta-liere de-po-  
y sont le prix de l'a-mour sur cet-te rive hospi-ta-liere de-po-



(Animez un peu le mouvement.)

p

lie-re de-po-sez de-po-sez lar-me des com-bats

pi-ta-lie-re de-posez lar-me des com-bats

pi-ta-lie-re par ses tre-sors nef-fa-ce pas (avec ivresse.)

lie-re par ses tre-sors par ses tre-sors nef-fa-ce pas la vo-lup-

lie-re par ses tre-sors par ses tre-sors nef-fa-ce pas la vo-lup-

sons deposons l'arme des com-bats deposons l'ar-me l'arme des com-bats (avec ivresse.)

sons deposons l'arme des com-bats deposons l'ar-me l'ar-me des com-bats la vo-lup-

sons deposons l'arme des com-bats deposons l'ar-me l'ar-me des com-bats la vo-lup-

Animez un peu le mouvement.



la vo-lup-té  
piano.

(avec ivresse.)

la vo-lup-té la plus pu-re la vo-lupté pure ha-bi-te

- té la plus pure ha-bi-te dans ce sé-jour tous les dons tous les dons de la na-

- té la plus pure ha-bi-te dans ce sé-jour tous les dons tous les dons de la na-

avec la c-b.

TUTTI



les 2 flus avec le 1<sup>er</sup> v.  
 la vo-lup-té la plus pu-re ha-bi-te dans ce sé-jour tous les  
 la vo-lup-té la plus pu-re ha-bi-te dans ce sé-jour tous les  
 dans ce sé-jour tous les dons de la na-tu-re les  
 -tu-re y sont le prix y sont le prix le prix de l'a-mour tous les  
 -tu-re y sont le prix y sont le prix le prix de l'a-m<sup>r</sup>.oui tous les  
 avec la cb.  
 F sf sf FF



les 2 fl. avec le 1<sup>er</sup> v<sup>o</sup>

unisa

dons de la na - tu - re y sont le prix le prix de l'a-mour y

dons de la na - tu - re y sont le prix le prix de l'a-mour y

dons de la na - tu - re y sont le prix le prix de l'a-mour y

dons de la na - tu - re y sont le prix le prix de l'a-mour y

dons de la na - tu - re y sont le prix le prix de l'a-mour y

avec la c-b.



1<sup>re</sup> fl. avec le 1<sup>er</sup> v<sup>o</sup>

sont le prix le prix de l'a.mour le prix de l'a.

sont le prix le prix de l'a.mour le prix de l'a.

sont le prix le prix de l'a.mour le prix de l'a.

sont le prix le prix de l'a.mour le prix de l'a.

sont le prix le prix de l'a.mour le prix de l'a.

sont le prix le prix de l'a.mour le prix de l'a.

avec la c.b.

// // // //

The musical score is written for a choir and a keyboard instrument. It consists of 11 staves. The top five staves are for the choir, with the first staff labeled '1<sup>re</sup> fl. avec le 1<sup>er</sup> v<sup>o</sup>'. The bottom six staves are for the keyboard instrument, with the first staff labeled 'avec la c.b.'. The music is in G major (one sharp) and 4/4 time. The lyrics are 'sont le prix le prix de l'a.mour le prix de l'a.' repeated across the staves. The score includes various musical notations such as notes, rests, and bar lines.



[illegible]



les 2 flu avec le rty

avec les hautb.

(Tout de suite Ballet et divertissement des Mexicains)



Ce pas est accompagné avec l'instrument appelle  
(Ajacatzily, que le danseur frappera ad libitum.)

N°7

274

Allegretto moderato.

1<sup>er</sup> Violon.

Métro: 142=

un silence pour  
attendre 3 coups  
d'Ajacatzily.

2<sup>d</sup> Violon.

Flutes.

Hautbois.

Clarinettes.

Cors en Mi.

Bassons.

Altos.

Violoncelle.

C-Basse.

Allegretto moderato.

The musical score is written for a full orchestra and includes a variety of musical notations. The top section shows the first system of staves, with the 1<sup>er</sup> Violon. staff starting with a treble clef and a key signature of one flat. The 2<sup>d</sup> Violon. staff also has a treble clef and one flat. The Flutes, Hautbois, and Clarinettes staves have a treble clef and one flat. The Cors en Mi. staff has a treble clef and one flat. The Bassons, Altos, Violoncelle, and C-Basse staves have a bass clef and one flat. The score includes dynamic markings such as *p* (piano) and *p>* (piano accent). There are also markings for *sol* (solo) and *ad libitum*. The tempo is marked as *Allegretto moderato*. The score is written in a 6/8 time signature. The bottom section of the page shows the continuation of the score, with the same instruments and markings. The score is written in a clear, legible hand, with notes and rests clearly defined. The paper is aged and shows some signs of wear, but the music is well-preserved.



Handwritten musical score on page 272, featuring multiple staves with musical notation. The score includes various musical elements such as notes, rests, and dynamic markings. The notation is written in a historical style, likely from the 18th or 19th century. The page is numbered 272 in the top left corner.

The score is organized into two main systems of staves. The first system consists of eight staves, and the second system consists of eight staves. The notation includes various musical symbols, including notes, rests, and dynamic markings such as *P* (piano) and *sf* (sforzando). The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- P* (piano) marking on the fourth staff of the first system.
- avec les hauts* (with the highs) marking on the third staff of the second system.
- avec les hauts* (with the highs) marking on the fourth staff of the second system.
- avec les bas* (with the lows) marking on the seventh staff of the second system.
- sf* (sforzando) markings throughout the score, indicating moments of increased volume or emphasis.



275

sf pizzic: F arco sf sf sf sf  
1<sup>re</sup> flut avec le 1<sup>er</sup> hautb: les 2 flut avec les hautb: F  
sf P soli: sf avec les hautb: sf sf sf  
sf P soli: E sf sf sf  
sf p sf sf sf sf  
sf pizzic: F arco sf sf sf  
sf avec la cb. sf sf sf  
sf sf sf sf

sf pizzic: P arco > > >  
1<sup>re</sup> flut avec le 1<sup>er</sup> hautb: // // //  
sf P sf sf sf sf  
sf P sf sf sf sf  
sf p sf sf sf sf  
sf pizzic: P arco  
sf p sf sf sf  
sf sf sf sf



274

animez insensiblement le mouvement.

FF sF sF

avec les hautb.

F sF sF

avec les hautb.

F sF sF

avec la c.b.

FF sF sF

animez insensiblement le mouvement.

1<sup>er</sup> mouvement.

sF sF sF sF sF sF P

avec les hautb.

1<sup>er</sup> flu. avec le 2<sup>e</sup> hautb. et alia.

2<sup>e</sup> flu. unis avec le 1<sup>er</sup> hautb.

sF sF sF sF sF sF

avec les hautb.

sF sF sF sF sF sF

avec la c.b.

sF sF sF sF sF sF P

1<sup>er</sup> mouvement.



unmez un peu. 275

Handwritten musical score for a piano piece, numbered 275. 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 like 'solo', 'p', and 'f'. The piece is in 3/4 time and G major. The page is numbered '275' in the top right corner.



## 1. mouvement.

This page of a musical score, likely for a symphony, contains ten staves of music. The notation is in 19th-century style, with various dynamics and performance markings.

- Staff 1:** Features a melodic line with dynamics *sf* (sforzando) and *p* (piano). It includes the instruction "1. mouvement." at the top.
- Staff 2:** Continues the melodic line with *sf* and *p* dynamics.
- Staff 3:** A staff with mostly rests, indicated by double bar lines (//).
- Staff 4:** Features a melodic line with *sf* dynamics and the instruction "avec les hautb." (with the oboes).
- Staff 5:** Continues the melodic line with *sf* dynamics and the instruction "avec la c.b." (with the cello/bass).
- Staff 6:** A staff with mostly rests, indicated by double bar lines (//).
- Staff 7:** Features a melodic line with *sf* dynamics and the instruction "avec le 2<sup>e</sup> v<sup>on</sup>" (with the 2nd violin).
- Staff 8:** Continues the melodic line with *sf* dynamics and the instruction "avec la c.b." (with the cello/bass).
- Staff 9:** A staff with mostly rests, indicated by double bar lines (//).
- Staff 10:** Features a melodic line with *sf* and *p* dynamics, and the instruction "1. mouvement." at the bottom.

The score includes various musical notations such as notes, rests, and dynamic markings (*sf*, *p*). Performance instructions like "avec les hautb.", "avec la c.b.", and "avec le 2<sup>e</sup> v<sup>on</sup>" are interspersed throughout the staves. The tempo marking "1. mouvement." appears at the top and bottom of the page.

I<sup>er</sup>. mouvement.

1

Sonata in G major for Violin and Piano, Op. 10, No. 3, by Frédéric Chopin

The page contains ten staves of musical notation. The first staff is for the Violin, and the remaining nine staves are for the Piano. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'p>'. The page is numbered '1' in the top left corner.



Handwritten musical score on page 277, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with various musical notations and dynamics.

Key markings and annotations include:

- Dynamic markings:** *F*, *sf*, *p*, *pizzic:*, *arco*, *p solo*.
- Performance instructions:** *avec les hautb.*, *avec la cb.*, *1<sup>er</sup> flu avec le 1<sup>er</sup> hautb.*
- Other markings:** *1<sup>er</sup> flu*, *arco*, *p*, *pizzic:*.

The notation includes various note values, rests, and articulation marks, typical of a detailed musical score.



Handwritten musical score on page 278, featuring multiple staves with musical notation, dynamics, and performance instructions.

The score is written in a system of staves, likely for a large ensemble or orchestra. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and instructions visible on the page include:

- 1<sup>re</sup> flûte avec le 1<sup>er</sup> cor** (1st flute with 1st horn)
- avec la c-b.** (with the c-b.)
- P** (Piano)
- Animé.** (Animated)
- FF** (Fortissimo)
- sF** (Sforzando)
- les 2 flûtes avec les hautb.** (the 2 flutes with the oboes)
- avec la c-b.** (with the c-b.)
- FF Animé.** (Fortissimo Animated)

The page shows signs of age, including some staining and wear on the paper.



This page of handwritten musical notation is for a symphony, likely from the 18th or 19th century. It features multiple staves for different instruments and voices. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* (sforzando). The text is written in French, with instructions like "avec les hautb." (with the oboes) and "avec le 1<sup>er</sup> v<sup>o</sup>ce" (with the first voice). The page is numbered 279 in the top right corner. The notation is dense and complex, typical of classical musical manuscripts.



280

1<sup>er</sup> flux avec le 1<sup>er</sup> violon

les 2 flus avec les hautb.

avec la c.b.

avec le 1<sup>er</sup> violon:

avec les hautb.:

avec la c.b.:

avec le 2<sup>e</sup> violon:

avec le 3<sup>e</sup> violon:



(Mexicaines.)

BALLETS.

281

Métron: 92 =

Andante grazioso.

N<sup>o</sup> 8.

1<sup>er</sup> Violon.

2<sup>d</sup> Violon.

Flutes.

Hautbois.

Clarinettes.

Cors en sol.

Bassons.

Aïtos.

Violoncelle.

C-Basse.

This page contains a musical score for a ballet. The title is "BALLETS. N° 8." and the subtitle is "(Mexicaines.)". The tempo is "Andante grazioso." and the metronome marking is "Métron: 92 =". The score is written for a full orchestra, including Violins I and II, Flutes, Oboes, Clarinets, Horns in F, Bassoons, Aïtos (likely Trombones), Violoncelles, and C-Basses. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two systems. The first system includes staves for Violins I and II, Flutes, Oboes, Clarinets, Horns in F, Bassoons, Aïtos, Violoncelles, and C-Basses. The second system includes staves for Violins I and II, Flutes, Oboes, Clarinets, Horns in F, Bassoons, Aïtos, Violoncelles, and C-Basses. The score features various musical notations, including notes, rests, and dynamic markings such as "p" (piano) and "pizzic!" (pizzicato). There are also markings for "solo" and "1<sup>re</sup> flu: avec le 1<sup>er</sup> v<sup>o</sup>".



The page contains two systems of musical notation. The first system consists of 10 staves, and the second system also consists of 10 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* (sforzando) and *p* (piano). There are also some text annotations in French, such as "avec les hautb." and "avec la cb.".

avec les hautb.

avec la cb.



Handwritten musical score on page 283, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with some staves containing rests and others containing active musical notation. Key markings include:

- 1. flu: avec le 1. v.** (First Flute with the first Violin)
- solo** (Solo)
- pizzic:** (Pizzicato)
- arco** (Arco)
- sol.** (Solo)
- Psoli.** (Pizzicato solo)
- p** (Piano)
- pizzic:** (Pizzicato)
- arco** (Arco)
- sol.** (Solo)
- Psoli.** (Pizzicato solo)

The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), and time signatures (4/4). The score is written in a system of staves, with some staves containing rests and others containing active musical notation. The handwriting is in ink on aged paper.



Handwritten musical score on page 284, featuring multiple staves with musical notation, including notes, rests, and dynamic markings like 'p' and 'arco'.

The score is written on 14 staves, organized into two systems of seven staves each. The key signature is one sharp (F#), and the time signature is 4/4.

**System 1 (Staves 1-7):**

- Staff 1: Treble clef, contains a melodic line with many beamed sixteenth notes.
- Staff 2: Treble clef, contains a whole rest and the instruction "avec le 1<sup>er</sup> v. 8<sup>er</sup> b." followed by a double bar line.
- Staff 3: Treble clef, contains a whole rest and the instruction "1<sup>re</sup> flu: avec le 1<sup>er</sup> v. 8<sup>er</sup> b." followed by a double bar line.
- Staff 4: Treble clef, contains a melodic line starting with a piano (*p*) marking.
- Staff 5: Treble clef, contains a whole rest.
- Staff 6: Bass clef, contains a complex rhythmic pattern with many beamed sixteenth notes.
- Staff 7: Bass clef, contains a melodic line.

**System 2 (Staves 8-14):**

- Staff 8: Treble clef, contains a melodic line with many beamed sixteenth notes.
- Staff 9: Treble clef, contains a whole rest.
- Staff 10: Treble clef, contains a melodic line starting with a piano (*p*) marking.
- Staff 11: Treble clef, contains a whole rest.
- Staff 12: Bass clef, contains a complex rhythmic pattern with many beamed sixteenth notes.
- Staff 13: Bass clef, contains a melodic line with the instruction "pizzic:" (pizzicato).
- Staff 14: Bass clef, contains a melodic line with the instruction "arco" (arco).

Dynamic markings include *p* (piano) and *arco* (arco).








Handwritten musical score on page 286, featuring multiple staves with musical notation, dynamics, and performance instructions. The score is written in treble and bass clefs, with a key signature of one sharp (F#). The notation includes various note values, rests, and articulation marks.

Key performance instructions and dynamics include:

- morendo* (diminuendo)
- pizzic:* (pizzicato)
- arco* (arco)
- solo*
- pp* (pianissimo)
- avec la c-b.* (with the c-b.)

The score is divided into two systems. The first system contains 10 staves, and the second system contains 10 staves. The notation is dense, with many notes and rests, indicating a complex piece of music. The page is numbered 286 in the top left corner.



Métron: 92 = 

N<sup>o</sup> 9.

257

Pas de trois, un Mexicain et deux Mexicaines.

Allegro marcato.

1<sup>er</sup> Violon. 

2<sup>d</sup> Violon. 

Petite Flute. 

Flutes. 

Hautbois. 

Clarinettes. 

Cors en ut. 

Trompettes en ut. 

Bassons. 

Timbales en ut. 

Cimbales à l'orchestre. 

Altos. 

Trombone basse. 

Violoncelle et C-Basse. 

Allegro marcato.



Animez 100 =

[illegible]



This page contains a handwritten musical score for a large ensemble. The notation is spread across 14 staves, organized into four systems of four staves each. The first system includes staves for woodwinds (flutes, oboes, and bassoons) and strings. The second system includes staves for woodwinds (clarinets and bassoons) and strings. The third system includes staves for woodwinds (flutes, oboes, and bassoons) and strings. The fourth system includes staves for woodwinds (clarinets and bassoons) and strings. The score features a variety of musical notations, including treble and bass clefs, notes, rests, and dynamic markings such as *sf* (sforzando) and *f* (forte). The manuscript is written in a clear, elegant hand, typical of 18th or 19th-century musical notation.

avec le 1<sup>er</sup> v<sup>on</sup>

avec le 1<sup>er</sup> v<sup>on</sup>

avec les hautb.

*sf*

*f*

*sf*

*f*

*sf*

*f*

*sf*

*f*

*sf*

*f*

*sf*

*f*



This image shows a page of handwritten musical notation, likely a score for a symphony or opera. The page contains 14 staves of music, arranged in two systems of seven staves each. The notation is in a historical style, with various note values, rests, and dynamic markings. The first system includes staves for vocal parts (labeled 'avec le 1er violon' and 'avec le 1er violon') and instrumental parts (labeled 'avec les hautb.'). The second system includes staves for various instruments, including strings and woodwinds. The notation is dense and detailed, with many notes and rests. The page is numbered '14' in the bottom right corner.



This page of musical notation is a score for a piano piece, likely from the 19th century. It consists of 12 staves, with the first 10 staves grouped by a brace on the left, indicating they are for the right hand. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *sF* (sforzando), *dimin:* (diminuendo), *FF* (fortissimo), and *F* (forte). There are also markings for *avec le rtyon* (with the rtyon) and *avec le rtyon* (with the rtyon). The notation is in a single system, with the staves arranged in a vertical column. The paper is aged and shows some wear, with some ink bleed-through from the reverse side.



Handwritten musical score on page 292, featuring multiple staves with musical notation, dynamic markings (*sf*), and rehearsal marks (*//*). The score includes parts for woodwinds (flute, oboe, clarinet, bassoon) and strings (violin, viola, cello, double bass).

Key markings and annotations include:

- avec le 1<sup>er</sup> violon* (with the 1st violin)
- avec le 1<sup>er</sup> violoncelle* (with the 1st cello)
- avec les hautbois* (with the oboes)
- sf* (sforzando) dynamic markings.

The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex orchestral arrangement.



This image shows a page of handwritten musical notation, likely a score for a 12-part setting of "Ave Maria" by Franz Schubert. The notation is written on 12 staves, organized into four systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "sf" (sforzando) and "p" (piano). The manuscript is on aged, slightly discolored paper.



W:

1<sup>er</sup> hautb. solo avec le 1<sup>er</sup> V<sup>on</sup>

Altos.

v<sup>lles</sup> et c-b.

p

1<sup>er</sup> Basson solo.

p

1<sup>er</sup> Clar. solo avec le 1<sup>er</sup> V<sup>on</sup>

1<sup>er</sup> hautb solo

p

haut. avec le 1<sup>er</sup> V<sup>on</sup>

Cors

pp

1<sup>er</sup> b. solo.

tutti



W: FF  
avec le 1<sup>er</sup> v. unis: sf sf

p<sup>te</sup> flute.

flutes.

hautb:

FF

clar:

FF

cors:

FF

tromp:

FF

b<sup>ass</sup> avec la c-b. //

timb:

F

cimb:

F

altos: avec la c-b. //

tromb:

FF

v<sup>iolon</sup> et c-b. FF sf sf



Handwritten musical score on page 296, featuring multiple staves with various musical notations, dynamics, and performance instructions. The score is written in a system of staves, with some staves containing rests and others containing active musical notation. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be common time (C).

Performance instructions and dynamics include:

- avec le 1<sup>er</sup> V<sup>o</sup> unis:* (with the 1st Violoncello unison)
- avec le 1<sup>er</sup> V<sup>o</sup>:* (with the 1st Violoncello)
- avec le 1<sup>er</sup> V<sup>o</sup>:* (with the 1st Violoncello)
- avec les hautb.* (with the oboes)
- avec la c.b.* (with the cello/bass)

Dynamics marked include *sf* (sforzando), *FF* (fortissimo), and *F* (forte).



This page of musical notation, numbered 297, contains 14 staves of music. The notation is written in a system with multiple staves, likely for a large ensemble or orchestra. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- sf** (sforzando) and **p** (piano) dynamic markings.
- avec le 1<sup>er</sup> violon** (with the first violin).
- avec les hautbois** (with the oboes).
- solc** (solo).
- pp** (pianissimo).

The notation is arranged in a system with multiple staves, likely for a large ensemble or orchestra. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.



This page of musical notation, numbered 298, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *FF* (fortissimo) are prominently featured in several measures across the staves. Performance instructions, including *avec le 1<sup>er</sup> violon* and *unis*, are written in French. The notation is organized into systems, with some staves showing multiple measures of music. The paper is aged and shows signs of wear, including discoloration and some staining.



This page of musical notation, page 299, contains 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in a system, with some staves containing multiple measures of music and others containing rests or specific instructions.

Key markings and instructions include:

- Dynamic markings:** *sF* (sforzando), *p* (piano), and *sf* (sforzando).
- Performance instructions:** *avec le 1<sup>er</sup> v<sup>o</sup> unis*, *avec le 1<sup>er</sup> v<sup>o</sup>*, *avec le 1<sup>er</sup> v<sup>o</sup>*, *avec les cors.*, and *avec la c-b.*
- Other markings:** *solo* and *p* (piano).

The notation is written in a standard musical staff format, with notes and rests clearly visible. The page is numbered 299 in the top right corner.



This page of handwritten musical notation is for a symphony, likely in B-flat major and 3/4 time. It features a variety of staves for different instruments and vocal parts. The notation includes complex rhythmic patterns, such as sixteenth-note runs in the top staff and woodwinds. Dynamics like *sF* (sforzando) and *p* (piano) are used throughout. Key markings include *avec le 1<sup>er</sup> V<sup>on</sup> 8<sup>5</sup> b.* and *1<sup>re</sup> flut: avec le 1<sup>er</sup> V<sup>on</sup>*. The bottom section includes a solo part for a voice or instrument, marked *sol.*, and a section for *avec les hautb.* (with the oboes). The notation is dense and characteristic of 18th or 19th-century manuscript notation.



Handwritten musical score on page 501, featuring multiple staves with musical notation, dynamics (sf, ff), and performance instructions (avec le 1<sup>er</sup> V<sup>o</sup> unis, //).

The score is organized into systems of staves. The top system includes staves with complex rhythmic patterns and dynamics like *sf* and *ff*. The middle section contains staves with rests and some melodic lines, accompanied by the instruction "avec le 1<sup>er</sup> V<sup>o</sup> unis //". The bottom system features staves with rhythmic patterns and dynamics like *sf* and *ff*.

Key musical elements include:

- Dynamics: *sf* (sforzando), *ff* (fortissimo).
- Performance instructions: "avec le 1<sup>er</sup> V<sup>o</sup> unis //".
- Notation: Treble and bass clefs, various note values, rests, and slurs.







This page of a musical score is arranged in a system of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *sf* (sforzando) are frequently used across the staves. Performance instructions are written in French: "avec le 1<sup>er</sup> violon" (with the first violin), "avec les hautb." (with the oboes), and "avec les cors." (with the horns). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation is dense, with many beamed notes and rests, indicating a complex and rhythmic piece of music.



This page of musical notation, numbered 504, is a score for a string quartet. It consists of 12 staves arranged in two systems of six staves each. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings, specifically *sF* (sforzando), are placed frequently throughout the score. The key signature is one flat (B-flat), and the time signature is 4/4. The first system includes a third staff with the instruction "avec le 1<sup>er</sup> violon" and a double bar line. The second system includes a third staff with the instruction "avec le 1<sup>er</sup> violon" and a double bar line. The notation is dense and intricate, typical of a classical string quartet score.



*p* *a punta d'arco. leggermente.*

*flu.*

*altos.*

*p* *violoncelle et c. b.*

*1<sup>re</sup> flu: solo avec le 1<sup>er</sup> v<sup>on</sup>*

*1<sup>re</sup> flu: solo avec le 1<sup>er</sup> v<sup>on</sup>*

*1<sup>re</sup> flu: avec le 1<sup>er</sup> v<sup>on</sup>*

*1<sup>er</sup> basson solo.*

*p*



Con foco.

W. FF sf sf

avec le 1<sup>er</sup> V<sup>cl</sup> 2<sup>8</sup>

pte flute. avec le 1<sup>er</sup> V<sup>cl</sup>

flutes. avec le 1<sup>er</sup> V<sup>cl</sup>

hautb.

clar. FF sf sf

avec les hautb.

cors.

tromp. FF sf

bas. FF sf

timb. FF sf

cimb. F

altos.

tromb. FF sf

vcl. et cb. FF sf

Con foco. FF sf



Handwritten musical score on page 307, featuring multiple staves with musical notation, dynamics (sf, p, sf pp), and performance instructions (avec le 1er violon, avec les hautbois).

The score is written in a system of 12 staves, organized into four groups of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key performance instructions and dynamics include:

- avec le 1<sup>er</sup> violon* (with the first violin)
- avec les hautbois* (with the oboes)
- sf* (sforzando)
- p* (piano)
- sf pp* (sforzando piano)

The score is written in a system of 12 staves, organized into four groups of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.



Handwritten musical score on page 508. The page contains 14 staves of music, organized into two systems of seven staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The first system (staves 1-7) begins with a treble clef staff containing a complex melodic line. The second staff of this system is marked "avec le r<sup>o</sup> unis;" and contains a double bar line. The third staff of the first system is empty. The fourth, fifth, and sixth staves of the first system are also empty. The seventh staff of the first system contains a few notes and a "cres" marking. The second system (staves 8-14) begins with a treble clef staff containing a complex melodic line. The eighth staff of the second system is empty. The ninth, tenth, and eleventh staves of the second system are also empty. The twelfth staff of the second system contains a few notes and a "F" marking. The thirteenth and fourteenth staves of the second system contain a few notes and a "F" marking.



This page of musical notation, page 509, contains 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in a system, with some staves containing multiple measures of music. The notation is written in a style typical of 19th-century musical manuscripts.

Dynamic markings and other annotations include:

- cres** (crescendo)
- sF** (sforzando)
- rinf** (rinfacciato)
- FF** (fortissimo)
- avec le 1<sup>er</sup> V<sup>on</sup>** (with the 1st Violon)
- avec les cors** (with the horns)
- P** (piano)
- F** (forte)
- ...** (trailing off)

The notation is written in a style typical of 19th-century musical manuscripts, with various musical symbols and dynamic markings.



avec le 1<sup>er</sup> V.

avec le 1<sup>er</sup> V.

avec les cors

sf

sf

sf



Handwritten musical score on page 541, featuring multiple staves with various musical notations and instrument labels. The score is written in a historical style, likely from the 18th or 19th century. The notation includes treble and bass clefs, key signatures (one flat), and various note values (quarter, eighth, and sixteenth notes). The score is divided into measures by vertical bar lines. The following labels are present on the staves:

- avec le 1<sup>er</sup> V.<sup>ob</sup> 8<sup>va</sup>
- avec le 1<sup>er</sup> V.<sup>ob</sup>
- avec la p<sup>te</sup> flu:
- avec les hautb:
- avec les cors:

The score concludes with a double bar line and repeat signs at the end of the final measure.



*metron. 120 =*

*Allegretto brillante.*

1<sup>er</sup>. Violon.  
2<sup>d</sup>. Violon.  
Flutes.  
Hautbois.  
Cors en Fa.  
Bassons.  
Altos.  
Violoncelle  
et C.-Basse.

*FF*  
*sF*  
*avec le 1<sup>er</sup> vn*  
*FF*  
*sF*  
*avec la c-b.*  
*FF tutti*  
*p*  
*solo*  
*avec le 1<sup>er</sup> vn*  
*p*  
*solo*  
*p*



This page of handwritten musical notation is for a string quartet, featuring multiple staves with various musical notations, dynamics, and articulations. The notation includes treble and bass clefs, notes, rests, and dynamic markings such as *FF*, *sf*, *p*, *cres*, and *F*. There are also articulation marks like *pizzic:* and *arco*. The manuscript is written on aged, slightly stained paper.



Handwritten musical score on page 514, featuring multiple staves with various musical notations, dynamics, and performance instructions.

The score is written on ten staves, organized into two systems of five staves each. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals.

Key performance instructions and dynamics include:

- p** (piano)
- pp** (pianissimo)
- pp arco** (pianissimo arco)
- pp pizzic:** (pianissimo pizzicato)
- solo** (solo)
- avec le 1<sup>er</sup> violon** (with the 1st violin)

The score includes several measures of music, some of which are marked with double bar lines and repeat signs, indicating repeated patterns or sections. The handwriting is in ink, and the paper shows signs of age and wear.



Handwritten musical score on two systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *FF*, *p*, and *pizzic:*. There are also performance instructions in French, such as *avec la c-b.* and *solo*. The paper shows signs of age, including yellowing and some staining.

**System 1:**

- Staff 1: Treble clef, contains a series of beamed sixteenth notes.
- Staff 2: Treble clef, contains a series of beamed sixteenth notes.
- Staff 3: Treble clef, contains a series of beamed sixteenth notes.
- Staff 4: Treble clef, contains a series of beamed sixteenth notes.
- Staff 5: Bass clef, contains a series of beamed sixteenth notes.
- Staff 6: Bass clef, contains a series of beamed sixteenth notes.

**System 2:**

- Staff 1: Treble clef, contains a series of beamed sixteenth notes.
- Staff 2: Treble clef, contains a series of beamed sixteenth notes.
- Staff 3: Treble clef, contains a series of beamed sixteenth notes.
- Staff 4: Treble clef, contains a series of beamed sixteenth notes.
- Staff 5: Bass clef, contains a series of beamed sixteenth notes.
- Staff 6: Bass clef, contains a series of beamed sixteenth notes.



Handwritten musical score on page 546, featuring multiple staves with musical notation, dynamics, and performance instructions.

The score is organized into two main systems of staves.

**Top System:**

- Staff 1 (Treble):** Contains rapid sixteenth-note passages. Dynamics include *p* and *p>* (piano with accent).
- Staff 2 (Treble):** Continues the melodic line with various note values and rests.
- Staff 3 (Treble):** Mostly rests, indicated by double bar lines.
- Staff 4 (Treble):** Mostly rests, indicated by double bar lines.
- Staff 5 (Treble):** Mostly rests, indicated by double bar lines.
- Staff 6 (Bass):** Features a melodic line starting with a *p* dynamic.
- Staff 7 (Bass):** Continues the bass line, with a *p arco* instruction.

**Bottom System:**

- Staff 8 (Treble):** Features rapid sixteenth-note passages. Dynamics include *ff* (fortissimo) and *sf* (sforzando).
- Staff 9 (Treble):** Contains *ff* dynamics and rests.
- Staff 10 (Treble):** Includes the instruction *avec le 1<sup>er</sup> Violon* and rests.
- Staff 11 (Treble):** Includes the instruction *avec le 1<sup>er</sup> Violon* and rests.
- Staff 12 (Treble):** Contains *ff* dynamics and rests.
- Staff 13 (Bass):** Contains *ff* dynamics and rests.
- Staff 14 (Bass):** Contains *ff* dynamics and rests.
- Staff 15 (Bass):** Contains *ff* dynamics and rests.
- Staff 16 (Bass):** Contains *ff* dynamics and rests.



*p*

*solo*

*avec le 1<sup>er</sup> violon*

*p*

*solo*

*p*

*p*

*pizzic.*

*FF*

*sF*

*avec le 1<sup>er</sup> violon*

*avec le 1<sup>er</sup> violon*

*FF*

*FF arco*



Handwritten musical score on page 518, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'pizzic:'.

The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Dynamic markings:** 'p' (piano) appears on the second staff of the first system, the fourth staff of the second system, and the sixth staff of the second system.
- Articulation:** A 'pizzic:' (pizzicato) marking is located at the bottom of the second system.
- Phrasing:** Slurs are used to group notes across measures, particularly in the lower staves of the second system.
- Repetition:** Some measures contain double bar lines, suggesting repeated patterns or sections.



This page of musical notation, numbered 519, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions and dynamics are as follows:

- Top System:** The first staff begins with a piano (*p*) dynamic. The second staff includes a fortissimo (*FF*) marking and a *sF* (sforzando) marking. The third staff has a *FF* marking and the instruction "avec le 1<sup>er</sup> v<sup>on</sup>".
- Middle System:** The fourth staff features a piano (*p*) dynamic. The fifth staff includes a fortissimo (*FF*) marking and the instruction "tutti". The sixth staff has a fortissimo (*FF*) marking and the instruction "v<sup>les</sup> avec les bassons".
- Bottom System:** The seventh staff includes a fortissimo (*FF*) marking and the instruction "alco". The eighth staff has a fortissimo (*FF*) marking and the instruction "avec le 1<sup>er</sup> v<sup>on</sup>". The ninth staff includes a fortissimo (*FF*) marking and the instruction "avec la c-b.". The tenth staff has a fortissimo (*FF*) marking and the instruction "tutti".

The notation is written in a clear, professional hand, typical of 18th or 19th-century musical manuscripts.



pp >

pp

solo p

avec le 1<sup>er</sup> v<sup>o</sup>

p

p

FF

sF

sF

sF

avec le 1<sup>er</sup> v<sup>o</sup>

avec le 1<sup>er</sup> v<sup>o</sup>

avec la cb.

Timbales en Fa.

FF

FF

FF



Metron: 152 =  $\text{♩}$  (Interrompre le divertissement.)

(Entrée de la cavalerie, et de l'infanterie)  
de Cortez, en révolte.

All<sup>o</sup> prestissimo con furore.

1<sup>re</sup> Violon. *FF* *sF* *F* *sF* *FF* *sF*

2<sup>d</sup> Violon. *unis* *//* *//* *//* *//* *//*

Hautbois. *FF* *sF* *F* *sF* *FF* *sF*

Clarinettes. *avec les hautb.* *FF* *//* *//* *//* *//*

Cors en Mi b. *FF* *//* *//* *//* *FF* *//*

Tromp. en Mi b. *FF* *//* *//* *//* *FF* *//*

Bassons. *tutti* *FF* *sF* *FF* *sF* *FF*

1<sup>er</sup> et 2<sup>e</sup> Tromb. *FF* *//* *//* *//* *FF* *//*

3<sup>e</sup> Tromb. *FF* *//* *//* *//* *FF* *//*

Altos. *FF* *sF* *F* *sF* *FF* *sF*

Timb. en Mi b. *F* *//* *//* *//* *//* *//*

Violoncell. *FF* *sF* *F* *sF* *FF* *sF*

Contre-B. *FF* *sF* *F* *sF* *FF* *sF*

All<sup>o</sup> prestissimo con furore.



LES MÊMES, GUERRIERS ESPAGNOLS, MORALES, JEUNES FILLES MEXICAINES qui les animent.

(Ils arrivent jusqu'à Cortez au dernier degré de révolte.)

The musical score is written for a large ensemble, including vocalists and instrumentalists. It consists of 12 staves, organized into three systems of four staves each. The notation includes various musical symbols such as treble and bass clefs, time signatures, and dynamic markings. The dynamic markings 'F' (forte) and 'sf' (sforzando) are prominently displayed throughout the score, indicating moments of increased volume and intensity. The score is divided into measures by vertical bar lines, and some measures contain repeat signs (double slashes). The overall layout is typical of a 19th-century musical manuscript, with a focus on clear notation and dynamic contrast.

Dynamic markings: *F*, *sf*

Text annotations: *nuit.*, *avec les hautb.*



CHŒUR, N<sup>o</sup>. 11

Toujours prestissimo et fortissimo.

Toujours prestissimo et fortissimo.

CHŒUR officiers, soldats et marins espagnols.

Quittons quit tons ces bords



Musical score for a vocal and instrumental ensemble. The score is written in B-flat major (two flats) and 4/4 time. It features ten staves. The vocal parts (soprano, alto, tenor, and bass) enter in the middle of the page with the lyrics "quittions ces bords l'Es-pa-gne nous rap-". The instrumental parts (piano and strings) provide accompaniment. The score includes various dynamic markings such as *sf*, *f*, *ff*, *p*, and *pp*, as well as crescendos and decrescendos. The tempo/mood is marked "douce-ment" and "1er seul.".

Dynamics: *sf*, *f*, *ff*, *p*, *pp*, *cres*, *decres*.

Tempo/Mood: *douce-ment*, *1er seul.*

Lyrics:
   
quittions ces bords l'Es-pa-gne nous rap-
   
- - - tons ces bords - quit- - tons ces bords l'Es-pa-gne nous rap-
   
quit- - tons quit- - tons ces bords l'Es-pa-gne nous rap-

Additional markings: *avec la c-h.*, *(d'un ton de regret doux et noble.)*



The musical score is written on 18 staves. The first 10 staves are instrumental, featuring complex rhythmic patterns and dynamic markings. The 11th staff is a vocal line with the lyrics: "pel - le l'Es - pa - gne nous rap - pel - le nous rap - pel - le la fortune in - fi -". The 12th staff is another vocal line with the same lyrics. The 13th staff is a vocal line with the lyrics: "pel - le l'Es - pa - gne nous rap - pel - le nous rap - pel - le". The 14th staff is a vocal line with the lyrics: "pel - le l'Es - pa - gne nous rap - pel - le nous rap - pel - le". The 15th staff is a vocal line with the lyrics: "pel - le l'Es - pa - gne nous rap - pel - le nous rap - pel - le". The 16th staff is a vocal line with the lyrics: "pel - le l'Es - pa - gne nous rap - pel - le nous rap - pel - le". The 17th staff is a vocal line with the lyrics: "pel - le l'Es - pa - gne nous rap - pel - le nous rap - pel - le". The 18th staff is a vocal line with the lyrics: "pel - le l'Es - pa - gne nous rap - pel - le nous rap - pel - le".

Dynamic markings: **F**, **sF**, **F**, **forte**, **sF**.

Lyrics: pel - le l'Es - pa - gne nous rap - pel - le nous rap - pel - le la fortune in - fi -



10



The musical score is written on 18 staves. The first 10 staves are instrumental, featuring various rhythmic patterns and dynamic markings. The 11th staff begins the vocal entry with the lyrics: "nos efforts re-pous-se nos efforts". The 12th staff continues the vocal line. The 13th staff is a bass line with the lyrics: "re-pous-se nos efforts nos efforts". The 14th staff is a bass line with the lyrics: "nos efforts". The 15th staff is a bass line with the lyrics: "nos efforts". The 16th staff is a bass line with the lyrics: "nos efforts". The 17th staff is a bass line with the lyrics: "nos efforts". The 18th staff is a bass line with the lyrics: "nos efforts".

Dynamic markings: **F**, **FF**, *fortissimo*.

Lyrics: nos efforts re-pous-se nos efforts









gla... ce!... guerriers si fiers de vos premiers tra

And<sup>te</sup> con moto. F P



vaux... vous qui ne demandiez pour prix de votre au



da... ce que de nouveaux pe... rils sous des astres nou

Più di moto. F P



Presto.

veaux déja votre valeur se lasse! l'Eu rope a vait sur vous les

yeux un monde était votre conquête en core un pas vos noms victori.

eux du temple de la gloire al laient orner le faite.... Trahis.



Métro: 74 = *Maestoso e fiero.* AIR, DUO, et CHŒUR N° 12

1<sup>re</sup> Violon.2<sup>d</sup> Violon.

Hautbois.

Clarinettes.

Cors en Mi#.

Trompettes  
en Mi#.

Altos.

Cortez.

Violoncelle  
et C-Basse.

*Maestoso e fiero.*

sez un si beau destin... de l'honneur quittez le chemin n'écoutez plus sa

*Maestoso e fiero.*

voix qui vous ap- pel- le couverts d'une honte éter- nelle fuyez fuyez les armes à la



animando un poco il tempo.

main... couverts d'une honte éternelle d'une honte éternelle fuyez fuyez

animando un poco il tempo.

Bassons.

ez les armes à la main fuyez fuyez les armes à la main les armes à la



Metron: 88 =  $\frac{1}{2}$   
Un poco più mosso

333

W. *p* > > > > > >

Hautb.

Clar.

Cors.

Tromp. *p* > > > > > >

Bassons.

1<sup>re</sup> et 2<sup>e</sup>. Tromb.

3<sup>e</sup>. Tromb.

Timb: en Si #.

Altos. *p* > > > > > >

Cortez.

main.

Moralez.

h. Contres.

Tailles (concentré)

Qui nous tra-

b. Tailles (forcez et détachez les 1<sup>re</sup> notes.)

Qui nous trahir l'honneur qui nous ap- pelle qui

lles Qui nous trahir l'honneur qui nous appelle renoncer au plus beau destin re. non

C-B. *p* > > > > > >

Un poco più mosso.



renoncez — au plus beau des — tin

hir l'honn<sup>r</sup> qui n<sup>s</sup> appelle qui nous appel — le nous renon — cer au plus beaux

nous appel — le nous renon — cer au plus beau destin couverts d'une honte é — ter.

cer au pl. beau destin couverts du — ne honte é — ter. nelle re non — cer au pl. beau des.

cres

cres



de l'honneur — quittez le chemin couverts

tin de l'honneur — quittez le chemin

tin couverts du ne honte éternel, le du ne honte éternel, le qui nous

nel, le du ne honte éternel, le qui nous fuir fuir de ces lieux fuir de ces

tin qui nous fuir fuir de ces lieux fuir de ces lieux les armes à la main fuir

avec la c.b.

rin f. >



d'une honte éternel - - le fuy - ez de ces lieux les armes à la  
 fuy - ez fuy - ez de ces lieux les armes à la  
 fortissimo.  
 fuir les armes à la main fuir de ces lieux les armes à la main qui nous fuir les armes à la  
 lieux les armes à la main qui nous fuir fuir de ces lieux f. de ces lieux les armes à la  
 fortissimo.  
 fuir les armes à la main qui nous fuir fuir de ces lieux f. de ces lieux les armes à la  
 F sf sf FF staccato.



main fuyez fuyez de ces lieux de ces lieux couverts d'une honte éternelle.

main fuyez fuyez de ces lieux de ces lieux

main les armes à la main nous fuir les armes à la main

main les armes à la main nous fuir les armes à la main

main nous fuir les armes les armes à la main

avec la c.b.



The musical score is written for a choir and piano. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are in French and describe a scene of fleeing and dishonor. The score includes various musical notations such as notes, rests, and dynamic markings like 'cres', 'sf', 'f', and 'ff'.

The lyrics are:

... nelle d'une honte éternelle fuyez fuyez les armes à la main les  
 forte. fuyez fuyez les armes à la main les  
 trahir l'honneur nous fuir les armes à la main les armes les  
 forte. trahir l'honneur nous fuir les armes à la main les armes les  
 avec la ch. trahir l'honneur nous fuir les armes à la main les armes les

The score includes various musical notations such as notes, rests, and dynamic markings like 'cres', 'sf', 'f', and 'ff'.



The page contains a complex musical score with the following elements:

- Top Section:** Five staves of instrumental music. The first three staves use treble clefs, and the last two use bass clefs. The notation includes various note values, rests, and dynamic markings.
- Fourth Staff:** A staff with a treble clef containing the instruction "avec les hautb." followed by a series of double bar lines, indicating a section for woodwinds.
- Vocal Section:** A series of staves with lyrics in French. The lyrics are: "armes à la main les armes à la main les armes à la main". This section includes both treble and bass clef staves, with the lyrics written below the notes.
- Bottom Section:** A final staff with a bass clef, containing a melodic line with various note values.



Animando sempre il tempo.

The musical score is written for a vocal and instrumental ensemble. It consists of 14 staves. The first 10 staves are for instruments, and the last 4 staves are for a vocal soloist. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo marking "Animando sempre il tempo." appears at the top right and bottom right of the page. The lyrics are in French and are written below the vocal staff. The lyrics are: "je reste i - ci - dût cet a mi fi - del - le partager seul ma montrant Moratez." The vocal staff has a "soli." marking above it. The instrumental staves have various markings, including "F p", "F", "FP", and "sF".

soli. F

FP

Cortez.

je reste i - ci - dût cet a mi fi - del - le partager seul ma

montrant Moratez.

FP

Animando sempre il tempo.



sf *Volle* sf *avec le 1<sup>er</sup> yn* sf *cres* sf *F*

// *unis* //

gloire et mes revers

oui tu peux compter sur mon zèle j'ai juré de te suivre au bout del'uni

nous lui disputons tous le courage et le zèle le Cortez n<sup>ste</sup> suivrons au bout del'uni

nous lui disputons tous le courage et le zèle le Cortez n<sup>ste</sup> suivrons au bout del'uni

nous lui disputons tous le courage et le zèle le Cortez n<sup>ste</sup> suivrons au bout del'uni

avec la cb.

sf *cres* sf *F*



vous me l'aviez promis  
 vers et je le jure en core et je le jure en core  
 vers nous le jurons en core nous le jurons en core  
 vers nous le jurons en core nous le jurons en core  
 vers nous le jurons en core nous le jurons en core  
 avec la cb.

avec les clar.  
 avec la cb.

sf p  
 sf  
 sf p  
 pp  
 sf  
 soli  
 sf  
 p  
 pp  
 soli  
 sf  
 p  
 sf p  
 sf  
 1<sup>re</sup>  
 2<sup>de</sup>  
 sf  
 sf  
 p  
 sf  
 p  
 sf  
 p  
 pp  
 sf p  
 sf  
 pp  
 sf p



The musical score on page 343 consists of several staves. The top staves contain instrumental or vocal parts with various dynamic markings: *p*, *pp*, *sf*, and *P dol.*. The lower staves contain lyrics in French. The lyrics are:

- dats je devrais les punir je devrais les pu-  
 ils sont à tes ge.noux ils sont à tes ge.noux  
 ils sont à tes ge.noux ils sont à tes ge.noux  
 ils sont à tes ge.noux ils sont à tes ge.noux  
 ils sont à tes ge.noux ils sont à tes ge.noux  
 avec la c.b.

The score also includes various musical notations such as notes, rests, and dynamic markings like *sf*, *pp*, and *P dol.*.



nir  
 nul d'entreux ne tim plo.re nul d'entreux ne tim plo.re que pour sui.vre tes pas que pour  
 nul de nous ne tim plo.re nul de nous ne tim plo.re que pour sui.vre tes pas que pour  
 nul de nous ne tim plo.re nul de nous ne tim plo.re que pour sui.vre tes pas que pour  
 nul de nous ne tim plo.re nul de nous ne tim plo.re que pour sui.vre tes pas que pour  
 (noblent avec beaucoup de fierte.)  
 (avec la c.b.)  
 sf >      sf cres      sf rinf      F



Métr: 150 =  $\text{♩}$  345

Piu vivace

con più di loco

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

compa - gnons levez vous mon

sui... vre pour sui... vre tes pas

sui... vre pour sui... vre tes pas

sui... vre pour sui... vre tes pas

sui... vre pour sui... vre tes pas

FF

FF

Métr: 150 =  $\text{♩}$

Piu vivace e con più di loco



p

soli.

p

p

soli.

p

pp

p

(avec beaucoup de force.)

cœur vous reconnaît à ce no-ble lan-gage oui oui nous acheverons oui

(+ viles les autres avec la c.b.)

p

p

sF

F

P

sF

F



nous acheverons notre immortel ouvrage allez al- lez et défiant vos nombreux enne-

Ici l'on voit arriver par différens chemins d'autres troupes  
 composées de figurans qui se réunissent aux chœurs dans l'ac-  
 tion du serment.

quatre violons  
 les autres avec la cello



This page of musical notation is written on aged, yellowed paper. It contains ten staves of music. The first six staves are in treble clef, and the last four are in bass clef. The music is written in a key with three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, starting with "mis" and continuing with "sou-ve-nez vous que mon u-sa-ge est de ne les comp".

**Dynamic markings:** *pp*, *sf*, *p*, *sol.*, *stac.*

**Lyrics:** mis sou-ve-nez vous que mon u-sa-ge est de ne les comp

**Other markings:** *quatre*, *pp*, *sf*, *p*



Handwritten musical score on page 349. The score consists of multiple staves, including vocal parts and piano accompaniment. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics such as *sf* (sforzando), *f* (forte), and *p* (piano) are indicated throughout. The lyrics are in French and appear below the vocal staves.

Lyrics:

... ter que lorsqu'ils sont soumis est de ne les compter que lorsqu'ils s'y soumettent  
 son cœur vous recon-  
 (avec enthousiasme) nos cœurs sont en flam  
 (non molto forte) nos cœurs sont en flam  
 quatre. nos cœurs sont en flam



The musical score is written for a large ensemble, likely a symphony or concert band, with a vocal soloist. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system consists of 11 staves, and the second system consists of 11 staves. The vocal line is on the 10th staff of each system. The piano accompaniment is on the other staves. The score includes various dynamic markings such as *sf* (sforzando), *f* (forte), *p* (piano), and *sol.* (solo). The lyrics are in French and are written below the vocal line.

The lyrics for the vocal line are:

nait à ce no. ble lan- ga- ge oui oui nous acheve rons ou in<sup>s</sup> acheve.  
 mès par ce no. ble lan- ga- ge forte oui oui nous acheve rons ou in<sup>s</sup> acheve.  
 mès par ce no. ble lan- ga- ge forte oui oui nous acheve rons ou in<sup>s</sup> acheve.  
 mès par ce no. ble lan- ga- ge... oui... oui nous acheve rons ou in<sup>s</sup> acheve.  
 quatre.

The score includes various musical notations such as notes, rests, and accidentals. The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes. The vocal line is a melodic line with some ornamentation.



rons notre immortel ouvrage allez allez et défiant vos nombreux ennemis  
 rons notre immortel ouvrage allez allez et défiant vos nombreux ennemis  
 rons notre immortel ouvrage allons nos bras triompheront de tous nos ennemis  
 rons notre immortel ouvrage allons nos bras triompheront de tous nos ennemis  
 quatre  
 rons notre immortel ouvrage allons nos bras triompheront de tous nos ennemis



mis sou-ve-nez-vous sou-ve-nez-v's que mon u-sa-ge est de ne les com-  
 mis sou-ve-nez-vous sou-ve-nez-v's que son u-sa-ge est de ne les com-  
 mis nous le ju-rons nous le ju-rs par ton coura-ge et n's les compte  
 mis nous le ju-rons nous le ju-rs par ton coura-ge et n's les compte  
 quatre mis nous le ju-rons nous le ju-rs par ton coura-ge et n's les compte

Dynamics: p, sf, f, pp, staccato.  
 Performance instructions: moins fort avec énergie surtout les exécs.



avec les hautb.

ter que lorsqu'ils sont soumis est de ne les compter que lorsqu'ils sont soumis

rons lorsqu'ils se.ront soumis et n<sup>s</sup> les compterons lorsqu'ils seront soumis

rons lorsqu'ils se.ront soumis et n<sup>s</sup> les compterons lorsqu'ils seront soumis

rons lorsqu'ils se.ront soumis et n<sup>s</sup> les compterons lorsqu'ils seront soumis

quatre. toutes avec lach

*Dynamic markings: sf, FF*



mon cœur v's reconnaît à ce no-ble lan-ge

son cœur v's reconnaît à ce no-ble lan-ge

bras triom-pheront

bras triom-pheront

bras triompheront

trionpheront de nos en-ne-mis

trionpheront de nos en-ne-mis

trionphe- ront de nos ennemis

oui n's acheve

oui n's acheve



rons notre immortel ou vrage    allez al lez et défi ez    et défiez vos eñe.  
 rons notre immortel ou vrage    allez al lez et défi ez    et défiez vos eñe.  
 nous le ju rons    nous le ju rons    nous le ju rons    nos bras tri om - phe - ront  
 nous le ju rons    nous le ju rons    nous le ju rons    nos bras tri om - phe - ront  
 nous le ju rons    nous le ju rons    nous le ju rons    nos bras tri om - phe - ront

(avec force)  
 (piano avec énergie.)  
 (meno forte)

p  
 pp  
 sf  
 p  
 sf  
 sf  
 sf  
 pp  
 p  
 pp



The musical score is written for a large ensemble, including strings, woodwinds, and voices. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into several systems, each containing multiple staves. The lyrics are in French and are written below the vocal staves.

The lyrics are as follows:

mis souvenez vo<sup>us</sup> souvenez v<sup>s</sup> que mon u. sa. ge est de ne les comp  
 mis souvenez vo<sup>us</sup> souvenez v<sup>s</sup> que son u. sa. ge est de ne les comp  
 triompher! des ene. mis n<sup>s</sup> le jurons n<sup>s</sup> le jur<sup>s</sup> par ton cou ra. ge n<sup>s</sup> le ju. rons nous  
 triompher! des ene. mis n<sup>s</sup> le jurons n<sup>s</sup> le jur<sup>s</sup> par ton cou ra. ge n<sup>s</sup> le ju. rons nous  
 triompher! des ene. mis n<sup>s</sup> le jurons n<sup>s</sup> le jur<sup>s</sup> par ton cou ra. ge n<sup>s</sup> le ju. rons nous

The score includes various musical markings such as *cres* (crescendo), *sf* (sforzando), *f* (forte), and *staccato*. There are also dynamic markings like *avec les hautb.* (with the woodwinds) and *avec les hautb.* (with the woodwinds).



avec les hautb.

avec les cors.

ter que lorsqu'ils sont sou-mis oui est de ne les compter que lorsqu'ils

ter que lorsqu'ils sont sou-mis oui est de ne les compter que lorsqu'ils

le jurons par ton cou-ra-ge oui et nous les comptons lorsqu'ils se-

le jurons par ton cou-ra-ge oui et nous les comptons lorsqu'ils se-

le jurons par ton cou-ra-ge oui et nous les comptons lorsqu'ils se-

FF FF



sont sou - mis que lorsqu'ils sont ils sont soumis et triom - phiez de tous vos  
sont sou - mis que lorsqu'ils sont ils sont sou - mis et triom - phiez de tous vos  
ront sou - mis lorsqu'ils se - ront se - ront soumis n<sup>s</sup>. le ju - rons oui nous  
ront sou - mis lorsqu'ils se - ront se - ront sou - mis n<sup>s</sup>. le ju - rons oui nous  
ront sou - mis lorsqu'ils se - ront soumis lorsqu'ils seront soumis n<sup>s</sup>. le ju - rons oui nous



The musical score is written for a large ensemble, likely a choir and orchestra. It consists of 12 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), and the bottom eight staves are for instrumental parts (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, and Double Bass). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is marked with numerous *sf* (sforzando) dynamic markings. The vocal parts have lyrics in French. The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. A section of the score is marked with a double bar line and the instruction "avec les hauts" (with the high parts).

en . ne . mis al . lez al . lez .  
en . ne . mis al . lez al . lez .  
le ju . rons nous le ju . rons .  
le ju . rons nous le ju . rons .  
le ju . rons nous le ju . rons .



All.<sup>o</sup> marcato sostenuto

avec le 1<sup>er</sup> Vn unis.

avec les hautb.

avec les cors.

avec les vlles

avec les vlles

avec la c.b.

All.<sup>o</sup> marcato sostenuto

W. unis

sfw

sf p

p

altos

sfw

sf p

p

Cortez

A Morales.

vlles et c-b.

Près de Montezu ma va remplir mon mes sage va reclamer mon



frère et nos amis Télasco dans mon camp doit rester en otage toi cours à mes vais

*(Bax, à un officier.)*

*Allegro.*

seaux... tu m'en-tends obéis

*(moralisez et l'officier sortent)*

tu le vois Télas

*(montrant ses soldats)*

*f Allegro.*

co tu pensais les séduire cet or qu'à leurs yeux tu fais luire un mo



ment ébranla leur foi mais l'honneur parmi nous parle plus haut que toi je vois tous les dan-

-gers que ta bouche m'annonce Télasco voi-ci ma réponse cetteterre est à moi je ne la quitte

plus les conseils menaçants que ta fierté me donne pour m'éloigner sont des vœux super-



F (Ici l'officier envoyé par Cortez) P  
 reparaît auprès de lui.  
 flus... tu dis que la mort m'environne?... qu'à peine l'océan m'ouvre encor des chemins que cette

sf >  
 sf >  
 flotte est mon dernier asile? Telasco vois s'il est facile de m'arrêter par des obstacles

F  
 F  
 vains et si jamais Cortez renonce à ses desseins! regarde...  
 (La flotte espagnole s'embrase tout-à-coup, quelques vaisseaux font explosion, tous les autres sont engloutis.)



W: FF

pte flute.

hautb: FF

clar: FF

cors en re. FF

tromp: en re. FF

bassons. FF

1<sup>re</sup> et 2<sup>e</sup> tromb: FF

3<sup>e</sup> tromb: FF

timb: en re. FF

altos. FF

forte. O dieux ô spec - ta - cle terri - ble

CHOEUR. O ciel ô cou - rage invinci - ble

forte. O ciel ô cou - rage invinci - ble

ville O ciel ô cou - rage invinci - ble

C-B. FF

FF Presto.



Handwritten musical score on page 565. The score consists of multiple staves. The top section features complex musical notation with many beamed notes, possibly representing a vocal melody or a fast instrumental part. Below this, there are staves with simpler notation, including whole and half notes, some with accidentals. A staff labeled "avec les cors" (with horns) contains double bar lines, indicating a section where the horns play. The bottom section of the page contains lyrics written under the musical staves. The lyrics are: "la flam... me la flam... me vo... le sur". The notation includes various musical symbols such as clefs, key signatures (sharps), and time signatures (2/4 and 3/4).

avec les cors

la flam... me la flam... me vo... le sur

la flam... me la flam... me vo... le sur

la flam... me la flam... me vo... le sur

la flam... me la flam... me vo... le sur



avec le 1<sup>er</sup> Voz

avec les cors.

les eaux.

les eaux.

les eaux.

les eaux.

( Les Mexicains avec le ton de consternation et de peur s'éloignent. )

( Les Espagnols enflammés de courage et d'exaltation s'arrangent autour de Cortez. )



Recit:

W: sF P F

Altos. sF P F

Cortez Recit:

Compagnons devant vous est la ville des rois partout ailleurs c'est un trépas sans  
ville et C B.

Recit: sF P F

F sF F

F sF F

gloire la mort ou la victoire il n'est plus d'autre choix. Suivez

F sF F

(Après le signal du départ  
que donnera Cortez, tout de  
suite la marche suivante.)



Maestoso con brio.

1<sup>er</sup> Violon.2<sup>d</sup> Violon.

Petite Flute.

Hautbois.

Clarinettes.

Cors en Re.

Cors en Re.

Trompettes en Re.

Bassons.

Timbales en Re.

Triangle  
Grosse-Caisse  
et Cimbales.

Altos.

Cortez.

CHOEUR  
des Espagnols, et femmes  
de la suite d'Amazily.Violoncelle  
et C-Basse.

avec les hautb.

cimb. et gr. Caisse toujours ensemble.

moi Castillans marchez troupe invincible Cortez va vous conduire à dessus ces nou-

Maestoso con brio.



avec le 1<sup>er</sup> violon

avec le 1<sup>er</sup> hautb.

avec le 1<sup>er</sup> hautb.

veaux Cortez va v's conduir à des succès nou- v's suivez moi Castil- lans marchez troupe invin-

Mar- chez suivez les pas d'un guerrier in- vin.

Mar- chonssuiv- les pas d'un guerrier in- vin.

Mar- chonssuiv- les pas d'un guerrier in- vin.

Mar- chonssuiv- les pas d'un guerrier in- vin.

FF



ci. ble Cor. tez va vs. conduire à des succès nou - veaux Cor. tez va vs. conduire à des succès nou -  
ci. ble Cor. tez va vs. conduire à des succès nou - veaux Cor. tez va vs. conduire à des succès nou -  
ci. ble Cor. tez va n<sup>s</sup>. conduire à des succès nou - veaux Cor. tez va n<sup>s</sup>. conduire à des succès nou -  
ci. ble Cor. tez va n<sup>s</sup>. conduire à des succès nou - veaux Cor. tez va n<sup>s</sup>. conduire à des succès nou -  
ci. ble Cor. tez va n<sup>s</sup>. conduire à des succès nou - veaux Cor. tez va n<sup>s</sup>. conduire à des succès nou -



571

avec le 1<sup>er</sup> hautb.

avec les hautb.

avec les hautb.

veaux a la va leur il n'est rien d'impos si - ble et l'uni vers appar tient aux hé.

veaux a son gé nie il n'est rien d'impos si - ble et l'uni vers appar tient aux hé.

veaux a son gé nie il n'est rien d'impos si - ble et l'uni vers appar tient aux hé.

veaux a son gé nie il n'est rien d'impos si - ble et l'uni vers appar tient aux hé.

veaux a son gé nie il n'est rien d'impos si - ble et l'uni vers appar tient aux hé.



ros à la valeur il n'est rien d'impossi - ble et l'univers appartient aux héros  
meno forte.  
ros a songé nie il n'est rien d'impossi - ble et l'univers appartient aux héros  
ros a songé nie il n'est rien d'impossi - ble et l'univers appartient aux héros  
meno forte.  
ros a songé nie il n'est rien d'impossi - ble et l'univers appartient aux héros  
ros a songé nie il n'est rien d'impossi - ble et l'univers appartient aux héros







avec le 1<sup>er</sup> hautb.

avec les hautb.

tez va v<sup>s</sup> conduire à des succès nou-veaux Cor-tez va v<sup>s</sup> conduire à des succès nou-veaux.

tez va v<sup>s</sup> conduire à des succès nou-veaux Cor-tez va v<sup>s</sup> conduire à des succès nou-veaux.

tez va n<sup>s</sup> conduire à des succès nou-veaux Cor-tez va n<sup>s</sup> conduire à des succès nou-veaux.

tez va n<sup>s</sup> conduire à des succès nou-veaux Cor-tez va n<sup>s</sup> conduire à des succès nou-veaux.

tez va n<sup>s</sup> conduire à des succès nou-veaux Cor-tez va n<sup>s</sup> conduire à des succès nou-veaux.



This page of musical notation, numbered 375, contains ten staves of music. The notation is written in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The notation includes various note values, rests, and dynamic markings such as *sF* (sforzando) and *p* (piano). Performance instructions are written above certain staves: "avec le 1<sup>er</sup> hautb:" above the third staff, "avec les hautb:" above the fourth staff, "Vlles" above the ninth staff, and "C-B." above the tenth staff. The music is arranged in a complex, multi-staff format, with some staves containing dense, rapid passages of notes. The paper shows signs of age, including discoloration and some staining.



This page contains a handwritten musical score on aged, yellowed paper. The score is organized into two systems of staves. The first system consists of six staves, and the second system consists of six staves. The notation includes treble and bass clefs, key signatures (one sharp, F#), and various musical symbols such as notes, rests, and dynamic markings. A prominent 'p' (piano) marking is visible in the fifth staff of the first system. The paper shows signs of age, including foxing and staining.



W. pp

bassols. pp

timbales en sourdine pp

triangle. pp

gr-Caisse et cimb. pp

altos. pp

Vlle. avec la c-b. //

C-B. pp //

morendo. avec le 1<sup>er</sup> violon //

morendo. //

morendo. //

morendo. avec la c-b. //

morendo. //

(Fin du 2<sup>d</sup> Acte.)

(Fin du 2<sup>d</sup> Acte.)



# ACTE TROISIEME.

(Le théâtre représente l'entrée d'un vaste monument qui sert de sépulture aux Rois mexicains et à leur famille. Le tombeau de la mère d'Amazily est isolé sur le devant de la scène. A travers les piliers de cette vaste enceinte, qui sert de passage à une partie de l'armée de Cortez, on aperçoit les murs et les tours de la ville de Mexico.)

## SCENE PREMIERE.

Marche guerrière. Des pelotons de soldats espagnols traversent le fond du théâtre, et montent sur les rochers. On aperçoit ensuite les Indiens Tlascaltètes, auxiliaires des Espagnols. Télasco arrive vers la fin de la marche.

### CHOEUR DES ESPAGNOLS, pendant la marche.

Métronome 116 =

N<sup>o</sup> 1.

Tempo di marcia moderato.

1<sup>re</sup> Violon.

2<sup>d</sup> Violon.

Timbales en Re.

Altos.

Violoncelle.

Contre-Basse.

en sourdines.

P détaché

détaché.

P détaché.

P détaché.

Tempo di marcia moderato.

P staccato.



WV: P staccato.

1<sup>re</sup> flute.

hautb:

clar:

cors en re.

cors en re.

tromp: en re.

bassons.

timb:

triangle.

cimb: et gr. Caisse. p

altos.

UR. (avant d'entrer sur la scène.)

CH. (à demi-voix détaché, et avec énergie.)

ville.

C-B.

Pour enfla mer notre au da - ce guerrière c'est Mexico qui souffre à nos regards

Pour enfla mer notre au da - ce guerrière c'est Mexico qui souffre à nos regards

Pour enfla mer notre au da - ce guerrière c'est Mexico qui souffre à nos regards



*p détache*

sur ces rochers impuis, san.te barrière portons l'airain qui brise les remparts

sur ces rochers impuis, san.te barrière portons l'airain qui brise les remparts

sur ces rochers impuis, san.te barrière portons l'airain qui brise les remparts



This page contains a handwritten musical score on 15 staves. The notation is in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a single system, with the first staff starting with a treble clef and the last staff with a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The paper is aged and shows some staining.

The score is written on 15 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The paper is aged and shows some staining.



musical score page 382, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *cres*, *F*, *sF*, and *p*. The score includes performance instructions: *sans sourdine.*, *avec la c.b.*, and *les Tlascaltètes défilent sur la scène.* The notation is in G major (one sharp) and 2/4 time.



avec les 1<sup>ers</sup> v<sup>os</sup> unis.

*sF* *sF* *sF*

*mF* *mF* *p*

*p* *p* *p* *p* *mF*

*sF* *sF* *sF* *mF*

mezzo forte. Pour enflam

(Espagnols entrant sur la scène.) Pour enflam

mezzo forte. Pour enflam

avec la cb.

*sF* *sF* *sF* *mF*



mer notre auda - ce guerrière c'est Mexi co qui s'offre à nos re gards sur ces ro chers impuis.  
mer notre auda - ce guerrière c'est Mexi co qui s'offre à nos re gards sur ces ro chers impuis.  
mer notre auda - ce guerrière c'est Mexi co qui s'offre à nos re gards sur ces ro chers impuis.



san.te barriè.re portons l'airain qui brise les remparts portons l'airain qui brise les rem.  
san.te barriè.re portons l'airain qui brise les remparts portons l'airain qui brise les rem.  
san.te barriè.re portons l'airain qui brise les remparts portons l'airain qui brise les rem.

F  
avec les hautb.  
F  
F  
F  
F  
F  
F



parts Pour en flammer notre au da - ce guerrière c'est Mexi.co qui souffre a nos re.  
 parts Pour en flammer notre au da - ce guerrière c'est Mexi.co qui souffre a nos re.  
 parts Pour en flammer notre au da - ce guerrière c'est Mexi.co qui souffre a nos re.



avec le 1<sup>er</sup> hautb:

avec les hautb:

gards sur ces rochers impuis. san. te barrière portons l'ai. rain qui brise les rem.

gards sur ces rochers impuis. san. te barrière portons l'ai. rain qui brise les rem.

gards sur ces rochers impuis. san. te barrière portons l'ai. rain qui brise les rem.



- parts por- tons lai- rain qui brise les remparts.

avec la c-b.



avec le 1<sup>er</sup> V.<sup>on</sup> *sF* *F* *sF* *F* *sF*

*sF*

*sF* *F* *sF* *F* *sF*

Pour enflammer notre auda. ce guerriere c'est Mexi.co qui s'offre à nos re-gards

Pour enflammer notre auda. ce guerriere c'est Mexi.co qui s'offre à nos re-gards

Pour enflammer notre auda. ce guerriere c'est Mexi.co qui s'offre à nos re-gards

avec la C-b

*sF* *F* *sF* *F* *sF*



390 (Marche du 1<sup>er</sup> acte. A cet endroit on doit voir lever les tentes, toutes les troupes qui ont passé par differens pelotons et qui ont occupé les hauteurs disparaissent à mesure que la marche va à sa fin.)

FF Un peu plus majestueux. sf

avec le 1<sup>er</sup> hautb.

FF avec les hautb.

FF sf

FF sf

FF sf

FF sf

FF sf

FF

FF

FF

(Au milieu du théâtre, avec grande énergie.)

fort<sup>no</sup> sur ces rochers impuissans. te barrière portons l'airain qui brise les remparts por-

fort<sup>no</sup> sur ces rochers impuissans. te barrière portons l'airain qui brise les remparts por-

sur ces rochers impuissans. te barrière portons l'airain qui brise les remparts por-

avec la c.b.

FF

Un peu plus majestueux. sf



avec le 1<sup>er</sup> hautb.

avec les hautb.

avec les hautb.

tons l'ai - rain qui brise les rem - parts sur ces rochers impuissan - te barriè - re por -

- tons l'ai - rain qui brise les rem - parts sur ces rochers impuissan - te barriè - re por -

- tons l'ai - rain qui brise les rem - parts sur ces rochers impuissan - te barriè - re por -

avec la c.b.

*sf sf sf sf*



avec le r. hautb.

avec les hautb.

tons l'airain qui brise les remparts pour enflammer notre audace guerrière re

tons l'airain qui brise les remparts pour enflammer notre audace guerrière re

tons l'airain qui brise les remparts pour enflammer notre audace guerrière re

*meno forte.*

*meno forte.*



c'est Mexico qui s'offre à nos regards c'est Mexico qui s'offre à nos re-gards sur ces ro-

c'est Mexico qui s'offre à nos regards c'est Mexico qui s'offre à nos re-gards sur ces ro-

c'est Mexico qui s'offre à nos regards c'est Mexico qui s'offre à nos re-gards sur ces ro-



avec les hautb.

avec les hautb.

chers impuissan - te barrière portons l'ai - rain qui brise les rem - parts por - tons l'ai -

- chers impuissan - te barrière portons l'ai - rain qui brise les rem - parts por - tons l'ai -

- chers impuissan - te barrière portons l'ai - rain qui brise les rem - parts por - tons l'ai -

avec la c.b.



avec le 1<sup>er</sup> hautb.

avec les hautb.

rain qui brise les rem parts.

rain qui brise les rem parts.

rain qui brise les rem parts.

avec la cb.

Télasco, sur le devant de la scène.

(Tous disparaissent derrière les tentes et les rochers.)

O jour de nos re-vers



Handwritten musical score on page 596. The score is written on 18 staves, organized into three systems of six staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in French at the bottom of the page.

ô derniers coups du sort!... déjà sur le sommet des monts inaccessibles... si -



( En diminuant de force et de mouvement . )

pp

avec le 1<sup>er</sup> violon unis: //

en sourdine pp

pp

pp

pp

pp

pp

bles se lè vent a grand bruit ces machines ter ri bles qui vomissent au loin le pou.

avec lach

pp



(Le dernier peloton que l'on aperçoit doit être de Tlascaltèques.)

W. avec le 1<sup>er</sup> V<sup>on</sup> *morendo.*

bassons

timb:

triangle

cimb: et caisse

altos. *morendo.*

avec fureur

vante et la mort où courez-vous peu-ple de traitres Mexi-cains crimi-

avec la C-b.

*morendo.*

pizzicato

Recit:

W. *sF*

timb:

altos.

(à volonté.) *sF*

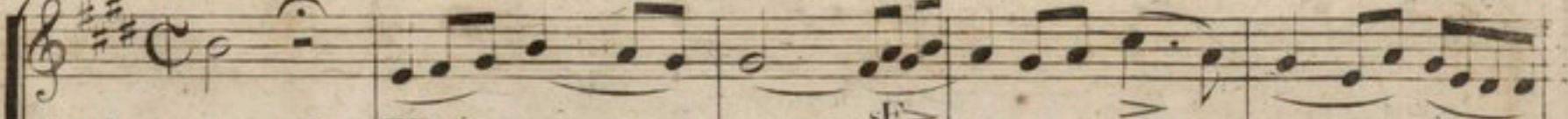
nels con-tre ces murs qu'ont ba-tis vos an-cêtres vous ar-mez vos bras fra-ter-

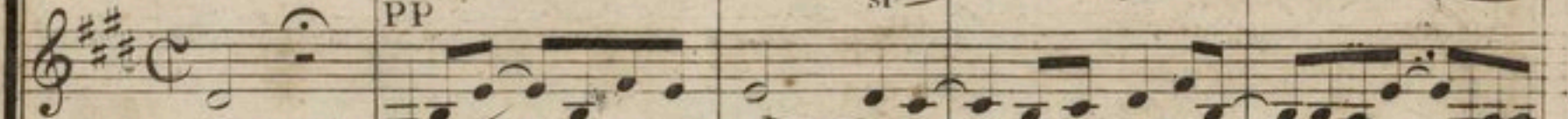
arco *sF*

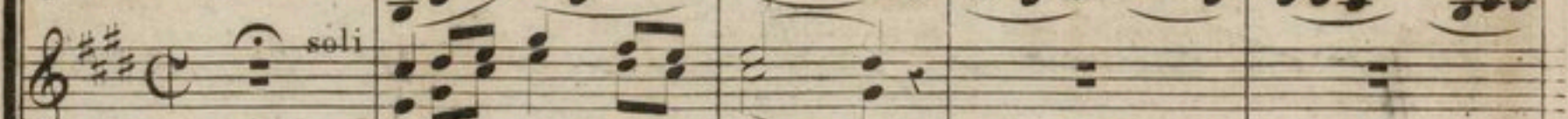
Recit: *sF*

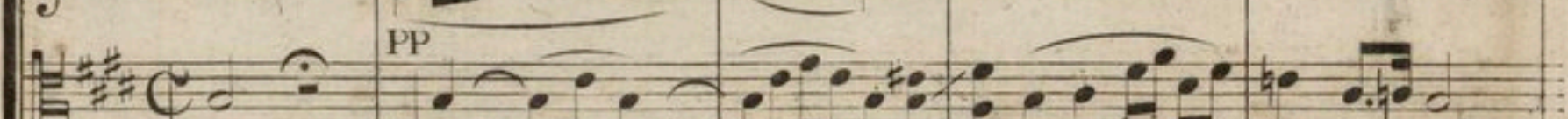


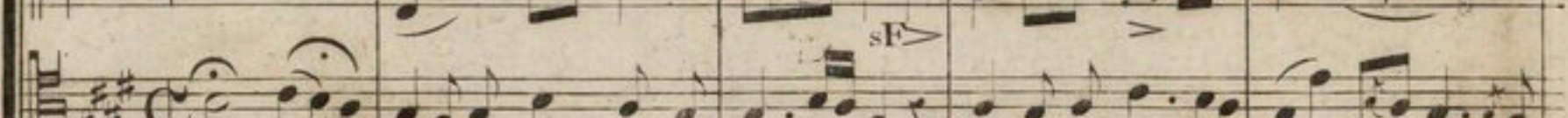
Larghetto sostenuto.

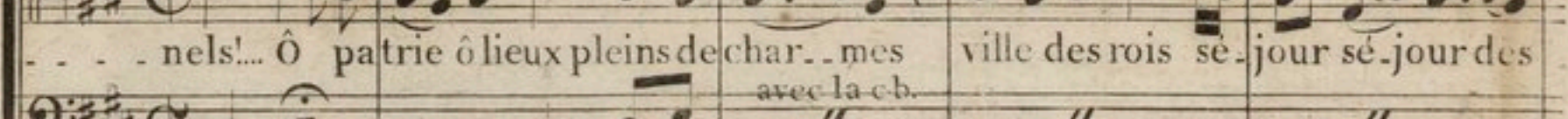
1<sup>er</sup> Violon. 

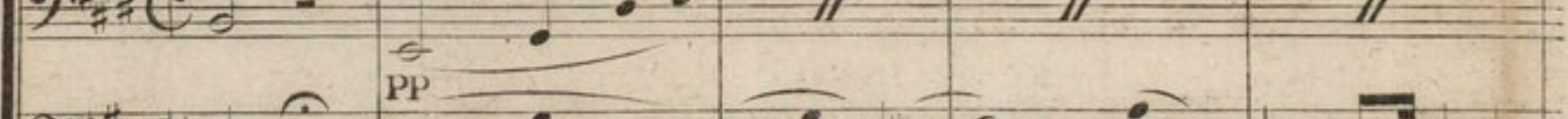
2<sup>d</sup> Violon. 

Cors en Mi #. 

Altos. 

Ténor. 

Violoncelle. 

C-Basse. 

... nels!... Ô patrie ô lieux pleins de charmes ville des rois séjour séjour des  
avec la cb. //

Larghetto sostenuto.

flutes. 

clar. 

cors. 

bassons. 

1<sup>er</sup> 

2<sup>d</sup> 

dieux faut-il que tes enfans te remplissent d'a larmes faudra-t-il accablés par leurs coupables

Métron: 400 = 

rit: 

rit: 



Musical score for the first system, featuring vocal parts and piano accompaniment in D major. The score includes dynamic markings such as *sf*, *pp*, and *p*. The lyrics are: "armes abandonner abandonner la terre où dorment où dorment nos ayeux faudra-t-il abandon."

Musical score for the second system, continuing the vocal parts and piano accompaniment. The score includes dynamic markings such as *pp* and *soli*. The lyrics are: "ner abandonner la terre où dorment nos ayeux ô patrie ô lieux pleins de"



sf > con dolcezza.

con dolcezza.

char - mes ville des rois sé - jour sé - jour des dieux faudra-t-il abandonner a - abandonner la

avec la cb.

sf >

flutes.

pp

cors.

pp

ter - re où dorment où dor - m. nos a - yeux où dor - ment nos a -



Metron: 400 =  $\frac{0}{1}$   
 Allegro agitato assai.

FF

flutes.

hautb:

clar:

cors.

tromp: en mi $\sharp$ .

bassons.

avec la v<sup>lle</sup>

FF

(Avec une force extrême.)

yeux ah plutôt dans ces murs en cendre pé-rir pé-rir et venger montré.

FF

Allegro agitato assai.

FF

FF



pp

pp

pp

en ut de suite.

en ut de suite.

avec la vlle

sf pp

pas et venger monté pas sur quels bords i - rai - je des.cen.dre

sf p

sf p



Handwritten musical score on page 404. The score is written on 12 staves, organized into three systems of four staves each. The first system (staves 1-4) contains instrumental notation. The second system (staves 5-8) contains vocal notation with lyrics. The third system (staves 9-12) contains instrumental notation. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly written but appears to be common time (C). The lyrics are in French: "ex...i...lé de cesdoux cli...mats ex...i...lé de ces doux cli...". The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "pp".

ex...i...lé de cesdoux cli...mats ex...i...lé de ces doux cli...



mus  
di . rai - je aux ombres de nos pères  
le . vez vous sortez du tom .

FF PP > > > FF P > >

FF FF FF FF FF FF

1<sup>re</sup> et 2<sup>e</sup> tromb: FF 3<sup>e</sup> tromb: FF

FF PP > > > FF P

FF P FF P



beau levez vous sor.tez dutom.beau et sur des ri.ves é. .trangè. . . rescher.



The musical score on page 407 consists of several staves. The top staves are for instruments, likely strings, with various note values and dynamic markings such as *sf* (sforzando) and *p* (piano). The bottom staves include a vocal line with French lyrics and a bass line. The lyrics are: "chez un a. si. le nou. veau et sur des ri. . . ves é. . . trange. . . res cher. chez un a." The score also includes a *tacet* marking and a section marked "avec le v<sup>lle</sup>" (with the violin).



Handwritten musical score on page 408. The score is written on ten staves. The first seven staves are for instruments, and the last three are for the vocal line. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly written but appears to be 4/4. The music is in a dramatic style, with many fortissimo (FF) markings. The lyrics are in French and are written below the vocal line.

Lyrics: *si le nou-veau ah plu tôt dans ces murs en cendre périr pé-rir et ven-*

Dynamics: *FF* (Fortissimo) is marked frequently throughout the score.

Other markings: *avec la vllle* (with the violin) is written above the eighth staff.



Handwritten musical score on page 409. The score is written on ten staves, with the key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include *pp* (pianissimo) and *sol.* (solo).

Lyrics are present on the eighth staff: *ger montré pas et venger montré pas sur quels bords i - rai - je des cen...dre*

Other markings include *avec la v<sup>ne</sup>* (with the violin) and *dolce.* (dolce).



Très animé sans trop presser le mouvement.

sans presser

Flut.

Hautb.

Clav.

Cors.

Tromp.

Bassons.

Trombones.

sans presser.

e - xi - le de ces doux cli - mats exi - le de ces doux climats ah plu - tôt pé -

avec la ch.

sans presser.

Très animé sans trop presser le mouvement.



This page of musical notation, numbered 411, contains a complex arrangement of staves. The top section features several staves with melodic and harmonic lines, including dynamic markings such as *sf* (sforzando) and *F* (forte). A section of the music is marked with double bar lines and the instruction "avec les hautb:" (with the horns). Below this, there are more staves, some of which are marked with *sf* and *F*. The bottom section of the page includes a vocal line with the lyrics: "rir et ven - - ger mon tré - - pas ah plu tôt pé - - rir et ven ger mon tré". This section also includes dynamic markings and a section marked with double bar lines and the instruction "avec la C.-b." (with the C-bass).



sf sf sf sf ff  
 sf sf sf sf ff  
 avec les hauts:  
 sf sf sf sf ff  
 F  
 sf sf sf sf ff marqué.  
 F ff  
 sf sf sf sf ff  
 - - - pas et venger mon tré pas plu tôt pé rir et ven - ger mon tre  
 avec la c-b.  
 sf sf sf sf ff marqué.



[illegible]



Handwritten musical score on page 414, featuring multiple staves with musical notation, dynamics (ff, sf, p), and articulation marks. The score is written in a system of staves, likely for a large ensemble or orchestra. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The second staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The third staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The fourth staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The fifth staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The sixth staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The seventh staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The eighth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The ninth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The tenth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The eleventh staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The twelfth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The thirteenth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The fourteenth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The fifteenth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The sixteenth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The seventeenth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The eighteenth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The nineteenth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The twentieth staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The score includes various dynamics such as *ff* (fortissimo), *sf* (sforzando), and *p* (piano). It also includes articulation marks such as accents (>) and slurs. The word *uniss* is written above the second staff, and the word *sol* is written above the third staff. The score is written in a system of staves, likely for a large ensemble or orchestra.



TELASCO, AMAZILY, CORTEZ.

Recit:

W.  
Flutes.  
Basson.  
Altos.  
Cortez.

(s'adressant à Télasco.)

Morales a servima juste impatience il rend un  
avec la C-B.

Recit:

W.  
Altos

frère à mon amour Montézu ma qu'éclaire sa prudence de mes guerriers cap.

avec la C-B.

F P



tifs accorde le re-tour l'un d'eux libre de-ja m'en porte la nou-velle et je donne à la

paix le reste de ce jour sois libre Télasco ton maître te rap-pelle tu peux par-

*Allegro con forza.*

*p* *ff* *unis* *F* *F* *(Télasco avec fureur) Amaz*

tir si l'amitié fi-dèle ne t'arrête à son tour Adieu Ah

*p* *ff* *Allegro con forza.* *F*



Métronome 54 =

Andante espressivo.

sf P PP  
 sf P PP  
 sf P PP  
 v. les mon frère... quoi vainement ma tendresse t'implo - re tu pars et rien n'a  
 sf P PP  
 c-b. PP  
 sf P Andante espress:

pu désarmer ton courroux quovaine-ment ma tendresse t'im - plo - re et rien n'a  
 avec la c-b.

F sf P  
 F sf P Cortez ad libit:  
 v. le et c-b. pu désarmer ton courroux et rien n'a pu désarmer ton courroux Je retrouvemon  
 F sf P



Frère et deviens son époux partage mon bon heur il en est tems en core Non non ....

*(indiquant Amazily.)* *Télasco (toujours avec l'accent)*

*Presto.* *F* *F* *F* *Presto.*

*Un poco sostenuto.* *Allegro.*

Métron: 52 = *F* *sF P* *sF P* *ten:* Métr: 160 =

*hautb:* *F* *sF P* *sF P* *ten:*

*clar:* *F* *sF P* *sF P* *ten:*

*cors en mi b:* *F* *sF P* *sF P* *ten:* *sol.*

*tromp en mi b:* *F* *sF P* *sF P* *ten:* *FF*

*bassons:* *F* *sF P* *sF P* *ten:* *FF*

*Télasco (ad libit.)* *sF P* *sF P* *ten:* *mesuré*

d'Amazily tu peux tromper la foi tu peux la rendre criminelle à ma

*F* *sF P* *sF P* *ten:* *Allegro.*

*un poco sostenuto.*







SCENE 3<sup>me</sup>.

AMAZILY, CORTEZ.

Recit:

Cortez, un peu lentement

De l'ami... tie noble et tou...chant mo...dele etouffe les sou...


Recit:

...purs qu'elle coûte a ton cœur l'autel est prêt l'hymen t'appelle

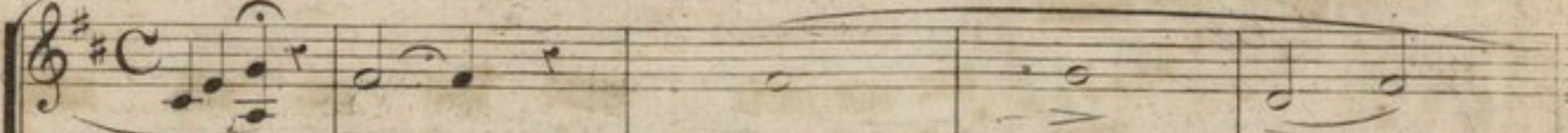
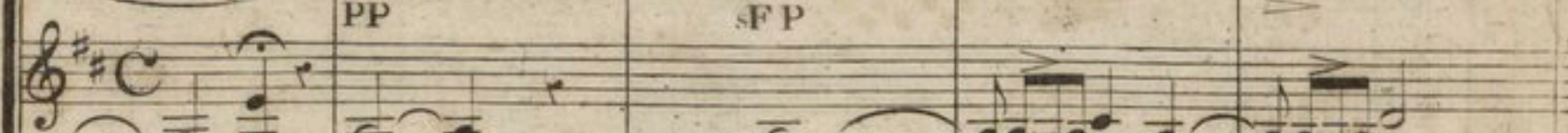
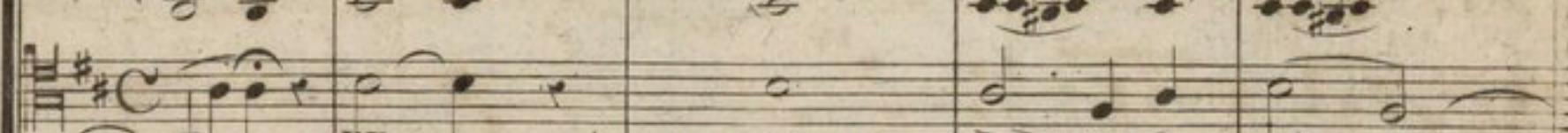
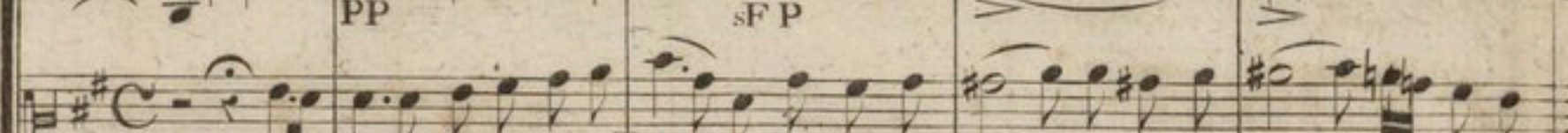
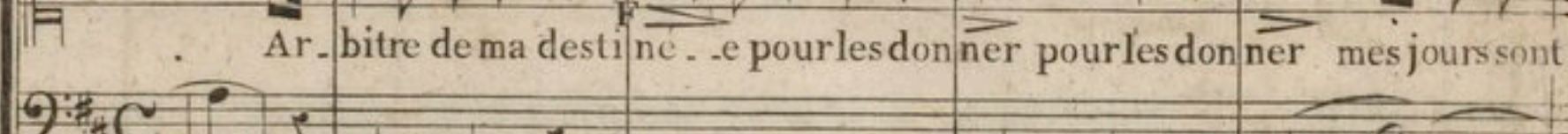
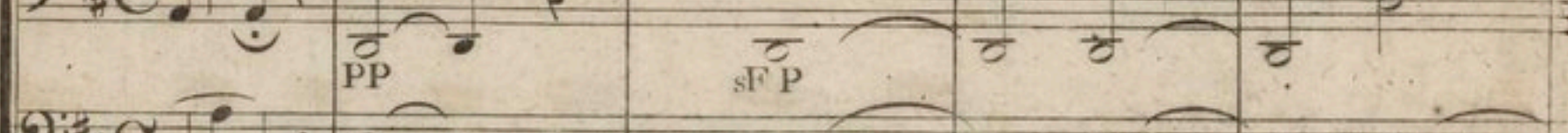
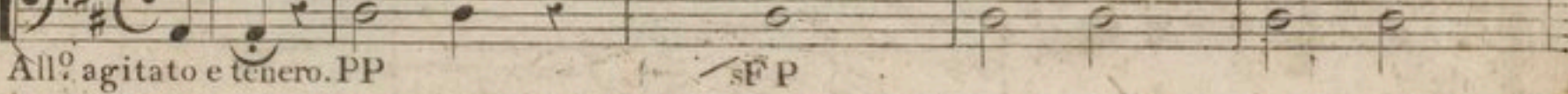
viens confie a l'a...mour le soin de ton bon...heur

(Tout de suite Air.)



Métron: 450 =   
 Allegro agitato e tenero.

AIR N. 5.

1<sup>re</sup> Violon.   
 2<sup>d</sup> Violon.   
 Altos.   
 Amazily.   
 Violoncelle.   
 C-Basse.   
 All<sup>o</sup> agitato e tenero. PP 

Ar. bitre de ma destine. e pour les donner pour les donner mes jours sont

hautbet clar:   
 cors en re.   
 bassons.   
 avec la c.b.   
 ils a moi pour les donner sont ils a moi mes jours sont ils sont ils a moi   
 avec la c.b.   
  
  
  




flutes. *sf* *pp* *condolcezza*

hautb. et clar. *pp*

cors. *sf*

bassons avec la c.b. *sf*

avec la c.b. *sf* *pp*

de tes bienfaits environné e Amazily ne vit plus que pour

*sf* *pp* *condolcezza*

flutes *pp*

toi pour les donner pour les donner mes jours sont ils sont ils à moi de tes bien

avec la c.b. *pp*



flutes.

faits environ. née Amazilly ne vit plus que pour toi A.ma.zi.ly ne vit plus que p<sup>r</sup> toi ar.

avec la c.b.

This system contains six staves. The top staff is for flutes, followed by woodwinds (oboes, clarinets, bassoons), and a vocal line. The vocal line includes the lyrics 'faits environ. née Amazilly ne vit plus que pour toi A.ma.zi.ly ne vit plus que p<sup>r</sup> toi ar.' and is accompanied by a basso continuo line labeled 'avec la c.b.'. The system concludes with a double bar line.

bassons.

sF P

bitre de ma desti né. e pour les do ñer pour les do ñer mes jours sont ils a moi pour les don.

avec la c.b.

sF P

sF P

This system contains six staves. The top staff is for bassoons, followed by woodwinds, and a vocal line. The vocal line includes the lyrics 'bitre de ma desti né. e pour les do ñer pour les do ñer mes jours sont ils a moi pour les don.' and is accompanied by a basso continuo line labeled 'avec la c.b.'. The system concludes with a double bar line. Dynamic markings 'sF P' are present on the woodwind and vocal staves.



flutes.

cors.

bass:

ner sont ils à moi mes jours sont ils sont ils à moi ces - sez de troubler mon i.

avec la cb.

pp leggeremente.

p

pp

pp

pp

flutes.

clar:

cors.

bass:

vresse présages vains funestes souve. nirs présages vains funestes souve. nirs du pré

avec la cb.

p

p

p

p

sf

sf

sf

sf



Musical score for the first system, featuring vocal parts and woodwinds. The score is written in G major (one sharp) and 4/4 time. The vocal parts (soprano, alto, tenor, and bass) are shown with lyrics. The woodwind parts (clarinet and bassoon) are also shown. The tempo is marked *sf* (sforzando).

Lyrics: *sent et de l'avenir l'amour répond à ma tendresse l'amour répond à ma ten-*

Musical score for the second system, featuring woodwinds and strings. The score is written in G major (one sharp) and 4/4 time. The woodwind parts (flutes, clarinet, and bassoon) are shown. The string parts (violin, viola, and cello/bass) are also shown. The tempo is marked *PP con dolcezza* (pianissimo with sweetness).

Lyrics: *dres se de tes bienfaits en vi-ron-né-e Amazi ly ne vit plus que pour toi A-ma-zi-*  
*avec la c-b.*



flutes.

cors.

bass:

ly ne vit plus que pour toi ar. bitre de ma desti. né. e pour les donner — pour les don.

*sf p*

*sf p*

*sf p*

*sf p*

flutes.

bass:

ner — mes jours sont ils à moi pour les donner sont ils à moi mes jours sont ils sont ils à

*p*

*sf p*

*sf p*

*sf p*

*sf p*

avec la c. b.



F P F P F P F pp  
 flutes  
 hautb. et clar.  
 cors.  
 bass:  
 F P F P F P F  
 avec la c. b.  
 moi FF cessez enfin de troubler mon ivresse - présages vains funestes souvenirs du pré-  
 avec la c. b.  
 stac:  
 F P F P F P F PP  
 sent et de l'a-ve nir l'amour ré-pond à ma ten-dresse Amazi-ly ne vit plus que pour  
 C-b //  
 F PP



sf p sf p sf p sf p F FF

flutes.

hautb.

clar.

cors.

bass. avec la c.b.

sF p avec la c.b.

toi ne vit plus que pour toi ne vit plus que pour toi non non que pour

alle et c.b.

sF p sf p sf p sf p F FF

toi



SCENE 4.<sup>me</sup>  
LES MÊMES MORALES.

Recit: Presto.

FP tremolo sf > sosten: F P

Cortez, courant au devant de Morales. sf > F P Amazily, à part.

Eh bien! Al var... et nos braves amis... sosten: D'où

Morales, n'avançant pas. (d'un air très sombre.) Nem'interroge pas.

Recit: F P Presto. P

F F F

Cortez.

vient que je fremis?... Je ne vois point mon frère!... Montézuma trahirait-il sa foi?

F F F

tremolo sf P sf P tremolo P ad libit:

Morales un peu lentement.

ville Jet'avais annon.cé que l'équité du Roi rendait Al var a ma pri.ère Télasco repa.

sf > P tremolo ff p tremolo

sf > P Presto. le chant ad libitum.



raît un peuple téméraire aux forfaits excité s'élance contre moi m'arrache les cap-

graduellement plus vite.

FF P

FF P tremolo

FF P

tifs et redoublant d'audace contre le Roi lui-même exhale la menace si vous n'êtes re-

à Amazily

FF P tremolo

FF P



Allegro mesure

... mise en leurs barbares mains votre sang doit en cor assouvir leur co... lè... re le monarque en ge...

... mit ~ des prê... tres inhu... mains dictent à son ef... froi cet ar... rêt sangui... naire

( Tout de suite )  
( Chœur et Trio )



Tous ces instrumens sur le théâtre. **Métro: 152 =** **Allegro giusto.** **TRIO CHŒUR ET DANSE N. 4**

(Dans le lointain, ou à l'orchestre avec sourdines.)

Flutes.

PP 2 seuls. > détaché.

Hautbois en sourdines.

en renfermant le bas de l'instrument dans une bourse de peau.

2 seuls.

PP > détaché.

Clarinettes en sourdines.

2 seuls

PP

Cors en Mi b en sourdines.

PP

Cors en Mi b en sourdines.

PP

Triangle.

pp

Cimbales étouffées et Gr-Caisse.

pp

Bassons.

p

Deſus 1<sup>er</sup> 2<sup>d</sup>

(a mezza voce)

(con dolcezza)

ô

(Noblement.)

H-Contres

ô doux mo. ment ô sort ô sort pros. père ô

(a mezza voce)

Tailles.

ô doux moment ô sort ô sort pros. père ô

(con dolcezza.)

B-Tailles.

ô doux moment ô sort ô sort pros. père ô

Timbales en sourdines.

PP

Allegro giusto.

CHŒUR des Espagnols dans le lointain.



doux mo-ment ô sort ô sort pros-père ô doux moment ô sort pros-père pré.  
 doux mo-ment ô sort ô sort pros-père ô d'x moment ô sort pros-père  
 doux mo-ment ô sort ô sort pros-père ô d'x moment ô sort prospère présage heu.  
 doux mo-ment ô sort prospère ô doux moment ô sort pros-père



de suite en Re

Moralez, avec force.

De

sage heureux pour ton amour pour couronner un si beau jour Cortez le ciel te rend un frere

présage heureux pour ton amour pour couronner un si beau jour Cortez le ciel te rend un frere

... reux pour ton am. p. couronner un si beau j. Cortez le ciel te rend un frere

présage heureux pour ton amour pour couronner un si beau jour Cortez le ciel te rend un frere



orchestre ordinaire

W: F sF > P pp

1<sup>re</sup> et 2<sup>e</sup> tromb: F sF > PP

3<sup>e</sup> tromb: F sF > PP

Altos. F sF > P PP

Amazily. à part. Tristes pressenti.

Cortez.

Moralez. quel bonheur — imaginaire s'enivrent encor tes soldats

V<sup>lle</sup> et cb. F sF > P PP

mens vous ne me trompiez pas — vous ne me trompiez pas — mon sort — est déci.



F battute.  
 avec le 1<sup>er</sup> v. unis. //

Bassons.

Cortez, avec force.

dé. Quel si-nis. . . tre lan-ga-ge crois-tu crois-tu que ton é.

avec le 1<sup>er</sup> v. unis. //

Amazily.

- - - - - poux per-met. . . te ton tré-pas? Du retour de ton frere hé.

avec le 1<sup>er</sup> v. unis. //

Cortez, avec indignation.

- - - - - las il est le ga-ge hélas il est le gage. Al-var s'indigne



*sf* avec le 1<sup>er</sup> v<sup>o</sup> unis: *sf* *sf* *pp*

rait d'un échan - - ge pareil. Al - var au le - ver du soleil

*FP* *F* *FP* *F* *FP* *PP*

avec le 1<sup>er</sup> v<sup>o</sup> unis: *pp*

va donc pé - rir dans ce tem - - ple fu - neste. Laisse - moi profi.

*pp* *pp* *pp* *pp*

ter du moment qui me res - te pour t'épar - gner des re - grets é - ter.

*pp*



flûtes 2 seules. *pp*

hautb: 2 seules. *pp*

clar: 2 seules. *pp*

Cors en re. *pp*

Cors en mi. *pp*

bassons. *pp*

triangle. *pp*

Cimb: et gr-Caisse. *pp*

Altos. avec la c-b. *pp*

Amazily.

nels. laissez-moi profiter du moment qui me

Cortez. qui moi... qui moi que je te livre à ces sanglans au-

Moralez.

CHŒUR. moins loin que la 1<sup>re</sup> fois.

(Piano.) ô doux ô doux moment ô sort ô sort pros.

con (dolcezza) ô doux ô doux moment ô sort ô sort pros.

(Piano.) ô doux ô doux moment ô sort ô sort pros.

vllle pizzic: ô doux ô doux moment ô sort ô sort pros.

c-b.



( Ici on commence à voir descendre et disparaître derrière les piliers les femmes de la suite d'Amazily en dansant, formant des groupes et des tableaux avec les guerriers Espagnols. )

ff marqué

p

sol.

p

Corns en mi b

Corns en re.

marqué

ff marqué

sol.

ff marqué

tout de suite en mi b.

avec la c-b.

Tuba

ff marqué

ff marqué

p

res - te du mo - ment qui me reste

- - tels a ces san - glants au - tels

Entends la voix entends la

pe - - re présage heu - reux pour ton a - mour

pe - - re présage heu - reux pour ton a - mour

pe - - re présage heu - reux pour ton a - mour

pe - - re présage heu - reux pour ton a - mour

arco.

ff marqué

ff marqué

p



The musical score is written for a symphony orchestra and voices. It consists of 12 staves. The top staves are for woodwinds (cors, bassons), followed by strings, and then vocal parts. The score includes dynamic markings such as *sf*, *p*, and *pp*. The lyrics are in French and include the following phrases:

je défendrai mes jours  
 j'écoute l'amour et l'honneur  
 voix de ton ar. mé. . . e  
 entends la voix de ton ar.

A note at the bottom of the page reads: (On danse toujours jusqu'à la fin du morceau) (mais à quelque distance des acteurs.)

The score is marked with "avec la c.b." and includes a double bar line.



sf P sf P sf PP > sf P sf P  
 P  
 1<sup>re</sup> et 2. tromb.  
 3<sup>e</sup> tromb.  
 bass:  
 sf P sf P sf PP sf P sf P  
 sf P sf P sf PP sf P sf P  
 je défendrai mes jours des Mexi - cains... je suis ai -  
 cou - te l'amour et l'honneur j'écoute l'amour j'écoute l'hon  
 me - e entends la voix de tonar - mé -  
 avec la c-b.  
 // //  
 FF marque sf > P FF sf > P  
 sf P sf P sf PP FF marque sf > P FF sf > P



sF P *pp* sF *pp*  
 hautb.  
 clar.  
 tromb. sF > p  
 F sF > p  
 Fl. sF p *pp* motif de l'air précéd. sF >  
 ... mée je défendrai mes jours et ton bonheur arbitre de ma destinée d'mesa  
 ... neur j'écoute l'amour *pp* j'écoute j'écoute l'amour  
 ... e entends la voix de ton armée écoute la gloire la gloire et l'honneur Alvare  
 le cœur s'avance le ciel...  
 pianissimo stacc. le ciel...  
 avec clacb // // // // le ciel...  
 Fl. sF P > *pp*



dieux dans mes adieux reçois en cor ma foi mes tristes jours sont ils à moi mes tristes  
 ô ciel!... j'écoute la  
 va donc périr... va donc périr dans ce temple funeste écoute la gloire et l'honneur écoute la  
 te rend... un frere pour couronner un si... beau jour un si...  
 te rend... un frere pour couronner un si... beau jour un si...  
 te rend... un frere pour couronner un si... beau jour un si...  
 quatre. avec la c.b. // // // //



Otez toutes les sourdines.

W: FF

flutes: FF

hautb: FF

clar: FF

cors: FF

cors: FF

tromp: FF

bass: tutti FF

tromb: FF

trian: FF

cimb: cais: FF

timb: FF

altos: FF

jours sont-ils à moi ô ciel funeste joi-e ô trop fatale er

mour je cou-te l'honneur ô ciel funeste joi-e ô trop fatale er

gloire et l'honneur ô ciel funeste joi-e ô trop fatale er

(au milieu du théâtre) pour couronner un si beau jour Cortez le ciel te rend un frere

beau jour pour couronner un si beau jour Cortez le ciel te rend un frere

beau jour pour couronner un si beau jour Cortez le ciel te rend un frere

beau jour pour couronner un si beau jour Cortez le ciel te rend un frere

ville

e-bas: FF staccato.



4

pp

solo

p

avec les hautb.

pp

solo

p

avec les hautb.

solo

p

avec les hautb.

ppp

p

ppp

p

à part.

reur contrain

reur cachons

reur le jour pa

ô doux moment

ô doux moment

ô doux moment

ô doux moment

l'autel est prêt hymen appelle

sort prospère

sort prospère

sort prospère

sort prospère

à sa tendres

se que je cours

que je

aux yeux du peuple et

vois ce qu'espèrent

c'est à la mour d'assurer

présage heureux pour

présage heureux pour

présage heureux pour

présage heureux pour



avec les hautb.

avec les Hautb: *allegro*.

unis avec les hautb.

cours au tré pas ca - chons que je cours que je cours au tré  
 des sol - dats ca - chons mon trouble aux yeux des sol  
 tes sol - dats vois ce qu'ils perent le peuple et les sol  
 ton bon - heur oui l'autel est prêt l'hy - men Cap -  
 ton a - mour Cortez le ciel te rend un  
 ton a - mour Cortez le ciel te rend un  
 ton a - mour Cortez le ciel te rend un

Animez un peu le mouvem.



447

nnis

avec les Hautb: 8<sup>va</sup>

avec les hautb:

avec les hautb:

pas ca - chons que je cours au tré pas cachons à sa ten - dresse que je

dats ca - chons mon troubleaux yeux des soldats cachons le trouble qui me presse aux

dats vois ce qu'es - pèrent le peuple et les soldats le jour pâlit vois ce qu'es -

pelle c'est à l'a - mour d'assurer ton bonheur Cortez le ciel te rend un

fre - re pour couron - ner un si beau jour Cortez le ciel te rend un

fre - re pour couron - ner un si beau jour Cortez le ciel te rend un

fre - re pour couron - ner un si beau jour Cortez le ciel te rend un



27

avec les hautb.

cours que je cours au tre pas ca chons que je cours que je cours au tre

peux du peuple et des soldats aux yeux du peuple et des sol

pé - rent tes sol dats vois ce ques - pèrent tes soldats vois

fre - re pour couronner un si beau jour ô sort pros - père ô doux mo -

fre - re pour couronner un si beau jour ô sort pros - père ô doux mo -

fre - re pour couronner un si beau jour ô sort pros - père ô doux mo -



avec les hautb.

avec les cors.

avec les cors.

pas que je cours autrè pas.

Recit: Guerriers! l'on vous a

ce qu'espèrent les sol dats.

(Ici la danse est interrompue par Cortez.)

ment ô doux mo ment.

ment ô doux mo ment.

ment ô doux mo ment.

ment ô doux mo ment.



Recit:

W.

Alto

fait un recit infidèle nos compagnons ne nous sont point rendus c'est teni trop long tems nos glaives suspen-

ville et C-b.

Recit:

sF F sf F F

(a morales.) (aux soldats.)

- dus frappons cette ra- ce cruelle tu connais mes des- seins guerriers suivez ses

sF F sf F F

F F F F

F F F F

pas et que la trompette éclatante enflammant nos hardis soldats dans ces murs frappés de poutante portelater

F F F F



SCÈNE 5<sup>me</sup>  
CORTEZ, AMAZILY.

First system of the musical score. It consists of six staves. The first four staves are for instruments (flute, violin, viola, and cello/bass). The fifth staff is for the vocal part of Amazily, and the sixth staff is for the vocal part of Cortez. The music is in 2/4 time. The key signature has one sharp (F#). The lyrics for Amazily are: "Amazily j'y cours à ce temple homicide ils me verront ces prêtres inhu-". The lyrics for Cortez are: "reurs des combats". There are dynamic markings: *sF P* (sforzando piano) and *tremolo* (tremolo) in the instrumental parts.

Second system of the musical score. It consists of six staves. The first four staves are for instruments. The fifth staff is for the vocal part of Amazily, and the sixth staff is for the vocal part of Cortez. The music continues from the first system. The lyrics for Amazily are: "mains va ne crains rien du transport qui me guide et la gloire et l'amour veillent sur nos destins". The lyrics for Cortez are: "mains va ne crains rien du transport qui me guide et la gloire et l'amour veillent sur nos destins". There are dynamic markings: *sF P* (sforzando piano) and *F* (forte) in the instrumental parts. The system ends with the instruction: (Tout de suite Duo.)



Allegro animato, assar.

1<sup>er</sup> Violon.  
2<sup>d</sup> Violon.  
Cors en Mi #.  
Altos.  
Amazily.  
Cortez.  
Violoncelle.  
C-Basse.

Allegro animato. assai.

F P staccato. rinf. F sF P  
F P rinf. staccato. F sF  
F P staccato. rinf. F sF P  
F P staccato. rinf. F sF P  
F P staccato. rinf. F sF P  
F P staccato. rinf. F sF P  
F P staccato. rinf. F sF P  
F P staccato. rinf. F sF P

(agitato.)  
a mezza voce

Un espoir me  
Un instant nous

res. . te ô ciel que j'at. tes. . te d'un adieu fu. nes. . te dis. si. . pe l'ef.

res. . te ô ciel que j'at. tes. . te d'un adieu fu. nes. . te dis. si. . pe l'ef.



cors.

trompettes en mi  $\sharp$  à l'orchestre. *sole.*

trompettes en mi  $\sharp$  dans le lointain. *F sf tenuto*

timbales en mi  $\sharp$ . *F sf tenuto*

en sourdine. *pp*

froi

froi

tout mon cœur frissonne grand

l'air au loin résonne de.

cors.

bassons.

*sf p*

*sf p*

*pp*

dieu l'ai-rain son-ne et sa voix m'ordonne de mourir pour toi...

ja l'ai-rain son-ne et sa voix m'ordon-ne de vaincre pour toi...



sf

pp

hautb.

clar.

sf

cors.

en sourdine.

pp

tromp.

à l'orchestre.

pp

tromp.

bass.

pp

timb.

sf

et savoix m'ordonne de mourir — pour toi la gloi-re...

et savoix m'ordon-ne de vaincre pourtoi la gloi-re... m'ap-

sf

sf



This page contains a handwritten musical score for a piece in D major (two sharps). The score is written on 15 staves. The first four staves are for a keyboard instrument, with the right hand playing a complex, rapid melody and the left hand providing a steady bass line. The next four staves are for a vocal part, with the melody written in a soprano or alto clef. The final seven staves are for a second vocal part, with the melody written in a bass clef. The lyrics are in French and are written below the vocal staves. The music is in a 3/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The paper is aged and shows some staining.

t'ap-pel-le t'ap-pelle suis sa voix sa voix cruel-le  
pel-le la gloi-re m'ap-pel-le l'amour fi-delle l'amour fi-



de l'abandon dans le mouvement.

de l'a-mour fi-delle de l'amour fi-delle je suivrai la  
 ... delle bien-tôt avec el-le va tu-nir à moi bien.

de l'abandon dans le mouvement.



1<sup>er</sup> mouvement.

loi je sui-vrai la loi — ah tout mon cœur frisson . ne grand dieu l'airain  
 — tot a . -vec elle va t'unir à moi — oui l'air au loin réson . ne déjà l'airain

1<sup>er</sup> mouvement.



son ne et sa voix m'ordonne de mourir pour toi et sa voix m'or.

son ne et sa voix m'ordonne de vaincre pour toi et sa voix m'or.



Animando poco a poco.

dans le lointain.  
 donne de mourir pour toi la gloire la gloire t'appelle va.  
 don. ne de vain cre pour toi oui la gloire m'appelle la gloire m'ap-  
 avec la cb. // // // //

Animando poco a poco. cresc.



[illegible]



Handwritten musical score on page 461, featuring multiple staves with musical notation and French lyrics. The score includes dynamic markings such as "PP dol: morendo", "2 seuls.", "PP dol:", "PP morendo", "PP sotto voce.", and "morendo".

The lyrics are:

delle jesuivrai la loi d'un a dieu funeste ô ciel que j'at tes te dis si pe l'ef froy dis  
 delle va t'unir à moi d'un a dieu funeste ô ciel que j'at tes te dis si pe l'ef froy dis



rallentando insensibilmente. 1<sup>o</sup> tempo. Presto.

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system begins with the tempo marking "rallentando insensibilmente. 1<sup>o</sup> tempo. Presto." and continues with a vocal line and piano accompaniment. The vocal line includes the lyrics "dans le lointain" and "soli". The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The second system begins with the tempo marking "rallentando insensibilmente. 1<sup>o</sup> tempo." and continues with the vocal line and piano accompaniment. The vocal line includes the lyrics "sipe l'ef froi ô ciel dis. sipe l'ef. froi" and "cette voix m'ordonne de mourir pour". The piano accompaniment continues with the same melody and bass line. The score concludes with the tempo marking "rallentando insensibilmente. 1<sup>o</sup> tempo. Presto." and a final chord.

Musical notation includes treble and bass staves, clefs, key signatures, time signatures, and various musical symbols such as notes, rests, and dynamic markings (sf, f, p).

Lyrics:
   
 dans le lointain
   
 sipe l'ef froi ô ciel dis. sipe l'ef. froi
   
 cette voix m'ordonne de mourir pour
   
 cette voix m'ordonne de vaincre pour



avec les hautb.

avec les cors.

soles.

toi cet te voix m'ordonne de mourir pour toi de mourir de mou-


toi cet te voix m'ordon ne de vain cre pour toi oui de vain cre de



This is a page from a musical score, likely for a large ensemble or orchestra. The score is written on multiple staves, each with a key signature of three sharps (F#, C#, G#) and a time signature of 2/4. The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of dynamic markings such as *sf* (sforzando) and *sF* (sforzando forte). The score includes several systems of staves, with some staves containing vocal lines and lyrics in French. The lyrics are: "rir — pour toi.", "vain — cre pour toi.", and "(Cortez sort.)". There is also a section marked "avec les hautb." (with the hautbois). The notation is dense and detailed, with many notes and rests visible across the staves.

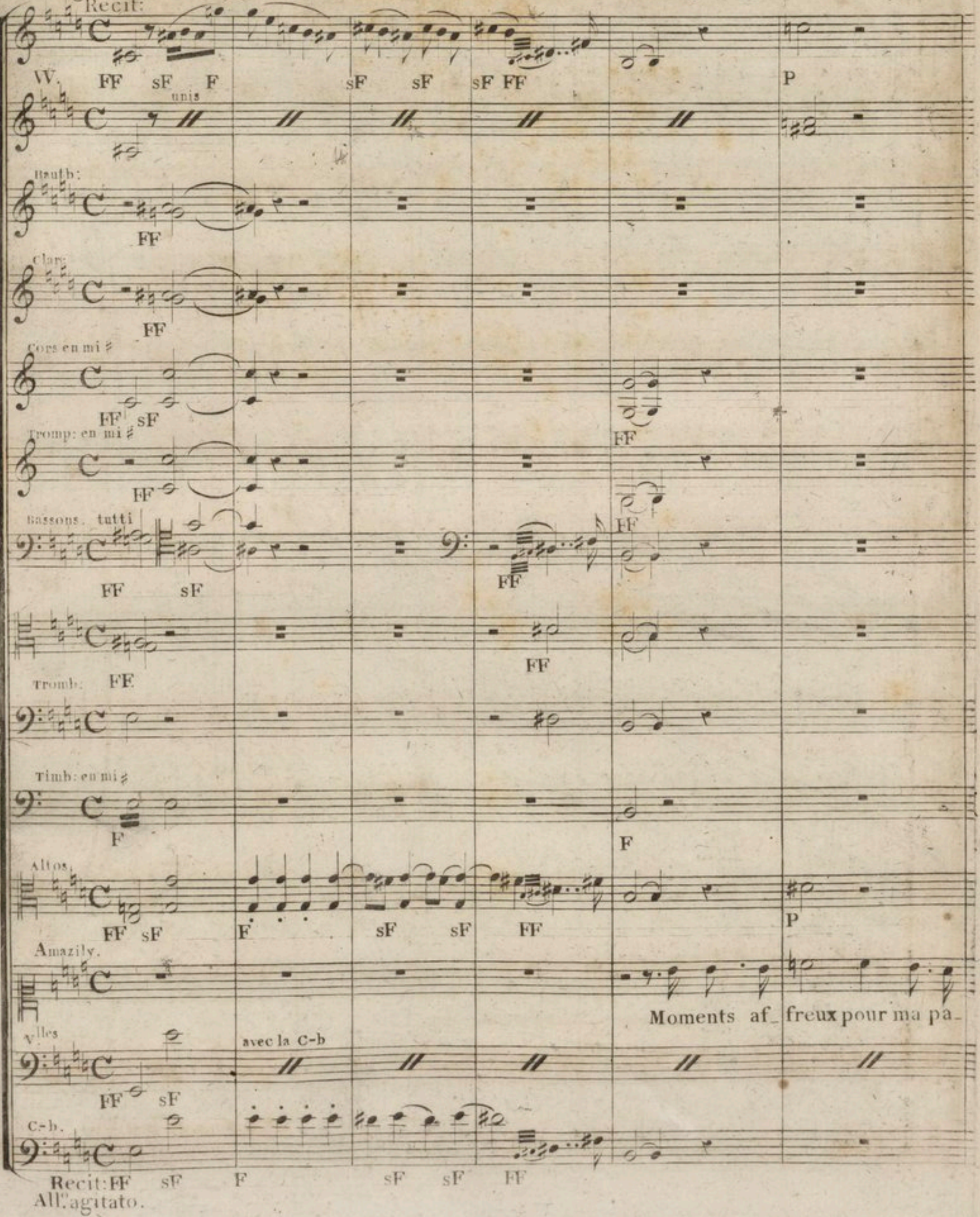


SCENE 10

Metronome 100 = 

AMAZILY, FEMMES DE SA SUITE, ET UN  
DETACHEMENT D'ESPAGNOLS formant sa garde.

All'agitato.  
Recit:



W. FF sF <sup>unis</sup> F sF sF sF FF P

hautb: FF

clar: FF

cors en mi: FF sF

tromp: en mi: FF

bassons. tutti FF sF

tromb: FF

timb: en mi: F

Altos: FF sF F sF sF FF P

Amazily: FF sF F sF sF FF P

Alles avec la C-b

C-b. FF sF

Recit: FF sF F sF sF FF

All'agitato.

Moments affreux pour ma pa-



## Primo tempo.

Handwritten musical score, marked *Primo tempo.* The score is written on 14 staves, organized into four systems of four staves each. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings (F, P, FF, sF). The lyrics "tri.e pour.rai-je la soustraire à son funestesort" are written below the vocal line in the third system. The score concludes with a final melodic flourish and dynamics in the fourth system.



Métronome 72 =

Andantino.

mesure.

tremolo PPP

PPP tremolo

FF tout de suite en re.

FF tout de suite en re.

F tout de suite en re.

mesure

tremolo PPP

se prosternant devant le tombeau.

mesure.

o ma mè - re ta voix ché - ri - e se lève jusqu'à moi du sé - jour de la mort

avec la C-b

tremolo. PPP

tremolo PPP mesure

Andantino.



Ici l'on entend le bruit de guerre et du canon.

1<sup>o</sup> tempo.

Musical score for a symphony, page 468. The score is in G major and 2/4 time. It features a variety of instruments including strings, woodwinds, brass, and percussion. The music is marked with dynamic levels such as *ff*, *sf*, *f*, and *p*. The score includes a section with the text "à travers ces tombeaux tu m'ouvres une route".

The score is written for the following instruments:

- Violins I and II (marked *ff*, *sf*, *f*, *sf*, *sf*, *sf*, *ff*, *p*)
- Violas (marked *ff*)
- Cellos (marked *ff*)
- Double Basses (marked *ff*)
- Flutes (marked *ff*)
- Oboes (marked *ff*)
- Clarinets (marked *ff*)
- Bassoons (marked *ff*)
- Trumpets (marked *ff*)
- Trombones (marked *ff*)
- Timpani (marked *ff*)
- Percussion (marked *ff*)

The score includes a section with the text "à travers ces tombeaux tu m'ouvres une route".

The score is marked with the following dynamics:

- ff* (fortissimo)
- sf* (sforzando)
- f* (forte)
- p* (piano)

The score is marked with the following tempo:

- 1<sup>o</sup> tempo.



P **FF** *sF* **F** *sF* *sF* *sF* P  
*unis*  
**FF** **FF** *sF* **FF** *sF* **F**  
 pour merendre au pres de mon Roi *avec la c-b* portons nos passés cette sombre  
 P **FF** *sF* **F** *sF* *sF* **F** P  
**FF** *sF* **F** *sF* *sF* **F**



Metronome 116 =  $\text{♩}$   
 Presto con impeto.

Violin I:  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

Violin II:  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

Flute:  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

Oboe:  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

Clarinet:  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

Horn:  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

Trumpet:  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

Bassoon:  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

Trombone:  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

Timpani:  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

Voice:  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

Voûte avec la C-b.  $\text{FF}$   $\text{sf}$   $\text{sf}$   $\text{F}$   $\text{F}$   $\text{FF}$   $\text{sf}$

par ces chemins secrets mes amis suivez-moi

(Elle entre avec les femmes et les soldats dans le monument. Le théâtre change.)

Metronome 116 =  $\text{♩}$



SCENE 7<sup>me</sup>

( Le théâtre représente le vestibule du palais de Montezuma, dans le fond la grande place de Mexico. )

MONTEZUMA, ALVAR, PRISONNIERS ESPAGNOLS, GARDES, MEXICAINS, SOLDATS armés de flambeaux.

( Ici l'on entend successivement des cris, le bruit de guerre et du canon. )

The musical score is written for a large ensemble, including vocal soloists and a full orchestra. It consists of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *F* (forte), *sf* (sforzando), and *ff* (fortissimo). Performance instructions are provided for several parts: *unis* (unison) for the vocal soloists, *avec le 1<sup>er</sup> violon* (with the first violin) for the violin part, and *avec les hautbois* (with the oboes) for the woodwind part. The score is set in a key with one sharp (F#) and a common time signature (C). The music features a mix of melodic lines and rhythmic patterns, with some parts marked with slurs and accents. The overall mood is dramatic and intense, reflecting the scene's setting in a palace vestibule during a battle.







This page of musical notation, numbered 475, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions are written in French: "avec le 1<sup>r</sup>. V<sup>on</sup>" (with the 1st Violon), "avec les Hautb." (with the Hautbois), and "avec la C<sup>b</sup>. b." (with the C<sup>b</sup>. b.). The dynamics "FF" (fortissimo) and "sF" (sforzando) are prominently displayed throughout the score. The notation is written in a clear, elegant hand, typical of 18th or 19th-century musical manuscripts.







1<sup>o</sup> tempo.

avec le 1<sup>er</sup> violon

avec les hauts

...queurs livrez la ville en cendre allez

1<sup>o</sup> tempo.



Handwritten musical score on page 176. The score consists of multiple staves, likely for a choir or orchestra. The notation includes various notes, rests, and dynamic markings such as *sf* (sforzando) and *F* (forte). The music is written in a system with multiple staves, and the lyrics are visible at the bottom of the page.

Lyrics: vous des captifs brisez les chaines par des vengeance inhu.



W F PP

Alto.

Montez: F PP

- maines je ne changerais pas mon sort Castil. lans rejoignez vos freres et dites-

ville et C. b. F PP

- leur qu'au trône de ses pères Montézuma sans crainte attend la mort tu n'as plus qu'un mo-

Presto.

F F sF P

F F sF P (avec feu.)

Alvar.

ment fuis Alvar Non je reste Monté - zu - ma tu veillas sur nos

Presto. F sF P



W sF P sF P sF P

Altos.

Alvar. sF P sF P sF P

jours les tiens sont menacés encemoment funeste Alvar et ses amis te doivent leurs se-  
Moutez:

Vlle avec la C-b.

C-b.

sF P sF P sF P

F F F

F F F

- cours Nous obtiendrons du moins d'illustres funé-

Vous péri-rez sous ces mu-railles

avec la C-b.

F F F



Les MEMES, TÉLASCO ACCOMPAGNE DE QUELQUES CHEFS.

1<sup>o</sup> tempo. ( Ici le bruit de guerre et du canon redouble, le palais paraît ébranlé.)

W. FF unis. sF F sF F sF F sF F

Flûte. avec le hautb: //

Hautb: sF F sF F sF F sF F

Clar: avec le hautb: sF F sF F sF F sF F

Cors: sF sF sF sF

Tromp: sF sF sF sF

Bassons: sF F sF F sF F sF F

Tromb: sF sF sF sF

Timb: //

Altos: sF F sF F sF F sF F

Alvar: sF F sF F sF F sF F

raïlles. télasco //

Fort:  $\text{mo}$  Gra - - - ce gra - - - ce Dieux tout puis - sants en - - ten -

ville sF F sF F sF F sF F

1<sup>o</sup> tempo. sF F sF F sF F sF F











pas du fruit de vos fu-reurs Vous tomberez vain-cus et nous mourrons vain-

1<sup>o</sup> tempo. Canon. Recit: sostenuto.

unis ten: tremolo. colla parte.

FF

Flute.

FF

Hautb.

FF

Clar. avec les hautb.

FF

Cors.

FF

Tromp.

FF

Bassons.

FF

Tromb.

FF

Timb.

Alto.

FF

Alvar.

Montezuma.

(montant sur le trône)

queurs.

C'est l'heure d'être Roi sous les débris du trône Montezu.

avec la C-b.

Recit: sostenuto.

FF

PP

tremolo. colla parte.

PP

sostenuto.

FF

PP

1<sup>o</sup> tempo.



Montez.

ma prêt à périr n'a plus à lui que l'exemple qu'il donne ce lui de bien mourir

FF

SCENE 9<sup>me</sup>  
LES MÊMES, AMAZILY GUERRIERS TLASCALTETTES.

Amazily.

Non vous ne mourrez pas dissipez vos larmes âmes pleurs se laissant fléchir Cortez adépo

sF

P

se ses triomphantes armes et déjà de la paix sa présence en ces lieux annonce les bien faits

CHOEUR GÉNÉRAL.

CHOEUR D'ESPAGNOLS  
et de MEXICAINES  
accourant au milieu de la scène.

Tri.

(noblement avec force) Tri.

Tri.

Tri.

F

mesure







gloi... re ce monde est à vous en fans de la gloi... re ce  
gloi... re ce monde est à vous en fans de la gloi... re ce  
gloi... re ce monde est à nous en fans de la gloi... re ce  
gloi... re ce monde est à nous en fans de la gloi... re ce  
gloi... re ce monde est à nous en fans de la gloi... re ce  
gloi... re ce monde est à nous en fans de la gloi... re ce  
avec la c.b.  
// // //



monde est à vous —

monde est à vous — dans sa course in . fi . ni . e qui peut arrêter

monde est à nous — dans sa course in . fi . ni . e qui peut arrêter

monde est à nous — dans sa course in . fi . ni . e qui peut arrêter

monde est à nous — dans sa course in . fi . ni . e qui peut arrêter

avec la c.b.

pizzic:



avec les hautb.

le vain-queur qui peut ré-sis-ter au gé-ni. e quand il commande à la va-leur tri-

le vain-queur qui peut ré-sis-ter au gé-ni. e quand il commande à la va-leur tri-

le vain-queur qui peut ré-sis-ter au gé-ni. e quand il commande à la va-leur tri-

le vain-queur qui peut ré-sis-ter au gé-ni. e quand il commande à la va-leur tri-

avec la c-b.

arco ff



om - phe victoi - re Mexi - co tombe sous vos coups en - fans de la

om - phe victoi - re Mexi - co tombe sous vos coups en - fans de la

om - phe victoi - re Mexi - co tombe sous nos coups en - fans de la

om - phe victoi - re Mexi - co tombe sous nos coups en - fans de la

om - phe victoi - re Mexi - co tombe sous nos coups en - fans de la

FF arco



gloi . re ce monde est à vous enfans de la gloi . re ce  
gloi . re ce monde est à vous enfans de la gloi . re ce  
gloi . re ce monde est à nous enfans de la gloi . re ce  
gloi . re ce monde est à nous enfans de la gloi . re ce  
gloi . re ce monde est à nous enfans de la gloi . re ce



avec les hautb.

monde est à vous.

monde est à vous.

monde est à nous.

monde est à nous.

monde est à nous.

Recit.

sF  $\rightarrow$  P

Recit.

sF  $\rightarrow$  P

ad libit.


Montezuma pardonne-moi ma

Recit. (avec noblesse)

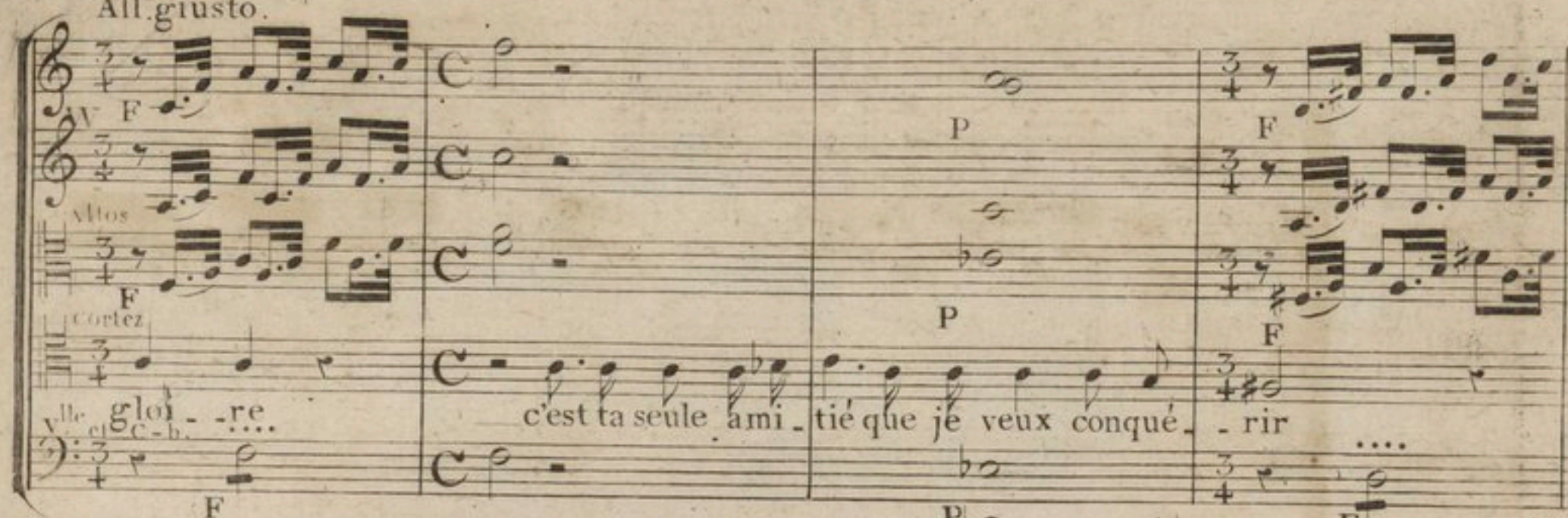
Recit.

sF  $\rightarrow$  P



Metron: 420 =   
All<sup>o</sup> giusto.

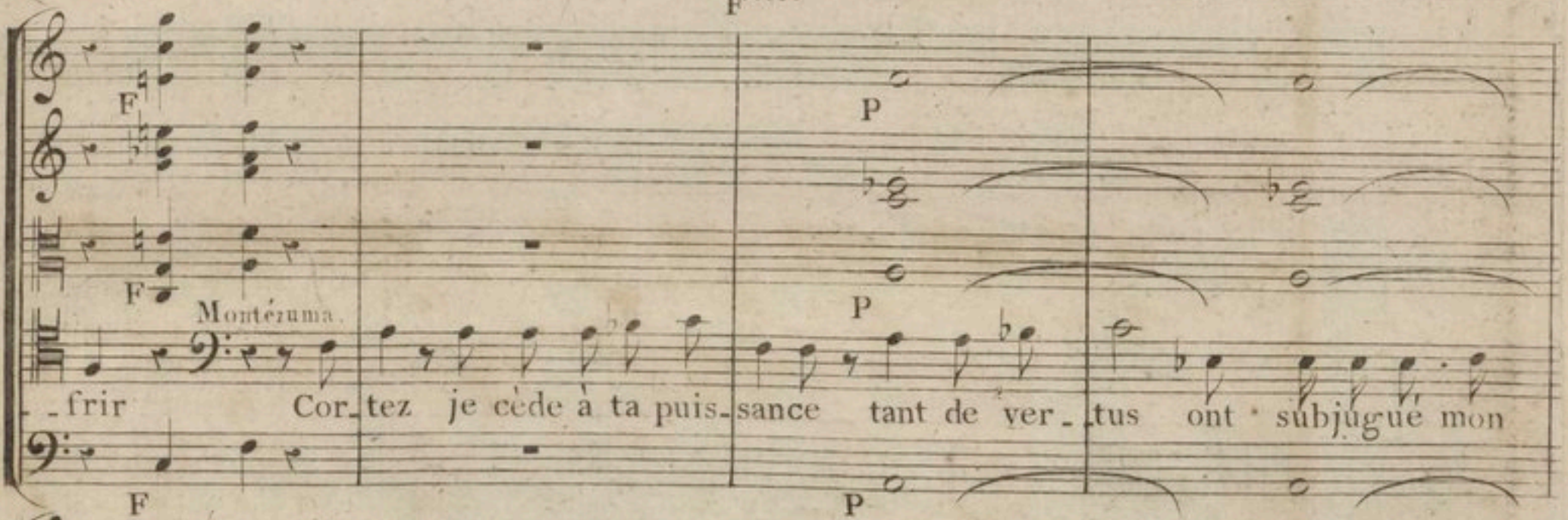
491



lle gloi-re... c'est ta seule ami-tié que je veux conqué-rir ....



le plus beau prix de ma vic-toi-re est la paix que je viens t'of-frir



frir Cor-tez je cède à ta puis-sance tant de ver-tus ont subjugué mon



cœur Amazily le prix de la vail-lance doit en ce jour désar-mer le vain-







sol.  
p

tout est chan.ge — dans ces rem - parts et le tem - ple —  
tout est chan.ge — dans ces rem - parts et le tem - ple de  
tout est chan.ge dans ces remparts et le tem - ple de  
tout est chan.ge dans ces remparts et le tem - ple de  
tout est chan.ge dans ces remparts et le tem - ple de



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de la ven-geance re-çoit les plaisirs les plaisirs et les arts re-  
la ven-geance re-çoit les plaisirs et les arts re-  
la ven-geance re-çoit les plaisirs et les arts re-  
la ven-geance re-çoit les plaisirs et les arts re-  
la ven-geance reçoit les plaisirs et les arts reçoit



This musical score is for a choir and instruments. It consists of 12 staves. The top 8 staves are for instruments, and the bottom 4 staves are for voices. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in French and are repeated across the four vocal parts.

coit les plaisirs les plaisirs et les arts forte. ô jour de gloire  
coit les plaisirs et les arts ô jour de gloire  
coit les plaisirs et les arts forte. ô jour de gloire  
coit les plaisirs et les arts ô jour de gloire  
coit les plaisirs et les arts forte. ô jour de gloire  
coit les plaisirs et les arts ô jour de gloire



et d'es-pé-ran-ce tout est changé dans ces rem-parts  
et d'es-pé-ran-ce tout est changé dans ces rem-parts  
et d'es-pé-ran-ce tout est changé dans ces rem-parts  
et d'es-pé-ran-ce tout est changé dans ces rem-parts  
et d'es-pé-ran-ce tout est changé dans ces rem-parts



et le tem-ple de la ven-geance re-çoit les plaisirs les plai-  
et le tem-ple de la ven-geance re-çoit les plai-  
et le tem-ple de la ven-geance re-çoit les plai-  
et le tem-ple de la ven-geance re-çoit les plai-  
et le tem-ple de la ven-geance re-çoit les plai-  
et le tem-ple de la ven-geance re-çoit les plai-



Animez un peu. *sf*  
 avec les flutes. *sf*  
 tutti. *f*  
 sirs et les arts re-çoit les plaisirs les plaisirs et les arts et le tem-  
 sirs et les arts re-çoit les plaisirs les plaisirs et les arts et le tem-  
 sirs et les arts re-çoit les plaisirs les plaisirs et les arts et le  
 sirs et les arts re-çoit les plaisirs les plaisirs et les arts et le tem-  
 sirs et les arts re-çoit les plaisirs les plaisirs et les arts oui le  
 alle<sup>es</sup> avec la c-b. *f*  
 c-b. *f*  
 Animez un peu. *sf*

The musical score is written on 14 staves. The top 10 staves are for instrumental parts, including woodwinds and strings. The bottom 4 staves are for vocal parts. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in French and describe the relationship between arts, pleasures, and time.



avec les flutes

ple de la vengeance . . . ce reçoit les plaisirs reçoit les plai . sirs les plaisirs et les

ple de la vengeance . . . ce reçoit les plai . sirs reçoit les plai . sirs les plaisirs et les

temple de la vengeance . . . ce re . çoit re . çoit les plaisirs et les

ple de la vengeance . . . ce reçoit les plai . sirs reçoit les plai . sirs les plaisirs et les

temple le tem . ple de la vengeance re . çoit les plaisirs et les



avec les flutes.

arts et le tem - ple de la vengean - ce reçoit les plaisirs reçoit les plai -

arts et le tem - ple de la vengean - ce reçoit les plai - sirs reçoit les plai -

arts et le temple de la vengean - ce reçoit re -

arts et le tem - ple de la vengean - ce reçoit les plai - sirs reçoit les plai -

arts oui le tem - ple le tem - ple de la ven - gean - ce re -



The musical score on page 504 consists of multiple staves. The top section features a complex arrangement of staves with various musical notations, including treble and bass clefs, time signatures, and dynamic markings such as *ff* (fortissimo). The lyrics are written in French and are repeated across several staves. The lyrics are: *sirs les plaisirs et les arts re . . . çoit les plaisirs les plai*. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *ff* (fortissimo). The lyrics are repeated across several staves.



avec les flutes.

sirs et les arts.

sirs et les arts.

sirs et les arts.

sirs et les arts.

sirs et les arts.



The musical score is arranged in a system of staves. The top section includes staves for woodwinds (flutes, oboes, bassoons) and strings. The bottom section includes staves for piano and possibly other instruments. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is characterized by rapid, sixteenth-note passages, often with slurs and accents. Dynamic markings such as *sf* (sforzando) and *f* (forte) are used throughout. There are also articulation marks like slurs and accents. The score is divided into measures by vertical bar lines. The title "Ballets" is written in the bottom right corner.



Métron: 444 =

N<sup>o</sup>. 8.

Marche.

## EVOLUTION

Allegro marziale.

[illegible]



Fine

This page of musical notation consists of ten staves, organized into five systems of two staves each. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first staff of the first system begins with a treble clef and a key signature of one flat. The notation includes dynamic markings such as *sF* (sforzando) and *F* (forte). The second staff of the first system is marked with a double bar line and the instruction "avec le 1<sup>er</sup> hautb." (with the 1st oboe). The third staff of the first system is marked with a double bar line and the instruction "avec le hautb." (with the oboe). The fourth staff of the first system is marked with a double bar line and the instruction "avec le hautb." (with the oboe). The fifth staff of the first system is marked with a double bar line and the instruction "avec le hautb." (with the oboe). The sixth staff of the first system is marked with a double bar line and the instruction "avec le hautb." (with the oboe). The seventh staff of the first system is marked with a double bar line and the instruction "avec le hautb." (with the oboe). The eighth staff of the first system is marked with a double bar line and the instruction "avec le hautb." (with the oboe). The ninth staff of the first system is marked with a double bar line and the instruction "avec le hautb." (with the oboe). The tenth staff of the first system is marked with a double bar line and the instruction "avec le hautb." (with the oboe). The notation concludes with the word "Fine" at the end of the first staff of the first system.



Handwritten musical score for "L'Espresso" by Luigi Boccherini, Op. 34, No. 1. The score is for a string quartet, featuring four staves of violins, two of violas, and two of cellos. The music is in G major and 3/4 time. The first system shows the beginning of the piece with various dynamic markings like *sf* and *f*. The second system includes a section marked "avec la c-b." (with the cello/bass). The score concludes with a "D.C. Sino al fine." instruction.



Bis.

F sF sF sF sF sF sF sF sF sF

avec le 1<sup>er</sup> V<sup>on</sup> unis:

avec le 2<sup>e</sup> hautb:

sF sF sF sF sF

avec les hautb:

F F F F F

avec le 1<sup>er</sup> V<sup>on</sup>:

sF sF sF sF sF

F Bis. sF sF sF sF sF sF sF sF sF

D.C. Sino al fine.



Bis.

F sf sf

avec le 1<sup>er</sup> hautb:

F sf

avec les hautb:

F sf

F sf

F sf

F sf

F sf

F Bis. sf sf

The musical score is written on 14 staves. The first staff is a treble clef with a key signature of one flat (B-flat). It begins with a 'Bis.' instruction and contains a series of sixteenth-note runs. The second staff is a treble clef with a key signature of one flat, featuring a series of eighth-note chords. The third staff is a treble clef with a key signature of one flat, containing a series of eighth-note chords. The fourth staff is a treble clef with a key signature of one flat, featuring a series of eighth-note chords. The fifth staff is a treble clef with a key signature of one flat, containing a series of eighth-note chords. The sixth staff is a treble clef with a key signature of one flat, featuring a series of eighth-note chords. The seventh staff is a treble clef with a key signature of one flat, containing a series of eighth-note chords. The eighth staff is a treble clef with a key signature of one flat, featuring a series of eighth-note chords. The ninth staff is a treble clef with a key signature of one flat, containing a series of eighth-note chords. The tenth staff is a treble clef with a key signature of one flat, featuring a series of eighth-note chords. The eleventh staff is a treble clef with a key signature of one flat, containing a series of eighth-note chords. The twelfth staff is a treble clef with a key signature of one flat, featuring a series of eighth-note chords. The thirteenth staff is a treble clef with a key signature of one flat, containing a series of eighth-note chords. The fourteenth staff is a treble clef with a key signature of one flat, featuring a series of eighth-note chords.



Bis.

The musical score is written for a concert band. It includes staves for the following instruments: Flute (F), Oboe (sF), Clarinet (sF), Bassoon (sF), Trumpet (sF), Trombone (sF), Euphonium (sF), Tuba (sF), Percussion (F), and Bass (F). The score is divided into two main sections. The first section, marked 'Bis.', features a melody in the Flute and Oboe parts, with the Clarinet and Bassoon parts playing a rhythmic pattern. The second section, marked 'avec le 1<sup>er</sup> v<sup>o</sup>unis', features a melody in the Flute and Oboe parts, with the Clarinet and Bassoon parts playing a rhythmic pattern. The score concludes with a 'D.C. Sino al fine.' instruction.

F sF sF sF sF sF sF sF

avec le 1<sup>er</sup> v<sup>o</sup>unis:

avec le 1<sup>er</sup> hautb:

sF sF sF sF sF

avec les hautb:

F F F F F

F F F F F

avec le 1<sup>er</sup> v<sup>o</sup>unis:

F sF sF sF sF sF sF sF

Bis

D.C. Sino al fine.



Metron: 458 =

Metron: 158 = Allegro giusto, Pas de danse des guerriers Espagnols.

Metron. 150 — Allegro giusto. Pas de danse des guerriers Espagnols.

1<sup>r</sup>. Violon. *p* détaché et marqué toujours. à mezza voce.

2<sup>d</sup>. Violon. *p*

Cors en sol. *p*

Bassons. *p*

Timbales en sol. *p* détaché et marqué toujours. à mezza voce.

Altos. *p*

Violoncelle. *p* détaché et marqué toujours. à mezza voce.

C-Basse. *p*

Allegro giusto.

*dimin:*

*F* *p* *sF* *F* *p* *sF* *F* *p* *sF*



This page contains a handwritten musical score, likely for a multi-instrument ensemble. The notation is dense and spans 18 staves, organized into three systems of six staves each. The first system (staves 1-6) begins with a treble clef and a key signature of one sharp (F#). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'f' (forte) and 'p' (piano). The second system (staves 7-12) continues the composition with similar rhythmic complexity and includes a bass clef staff. The third system (staves 13-18) concludes the page with further intricate notation. The manuscript is written on aged, slightly discolored paper, and the ink is dark and clear.



This page contains a handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is organized into two systems of staves. The first system consists of six staves, and the second system consists of seven staves. The notation is dense, featuring a variety of note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The first system includes dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando). The second system also includes *sf* markings. The notation includes many slurs, ties, and accents, indicating a complex and expressive piece of music. The paper is aged and shows some staining, particularly in the lower right corner.



1<sup>te</sup> flûte.

avec le 1<sup>er</sup> v<sup>on</sup>

hautb.

avec les hautb.

clar.

cors.

tromp. en ut.

bassons.

FF

sF

sF

FF

sF

sF

FF

sF

sF

FF

sF

sF

FF

sF

sF

FF

sF

sF



This image shows a page of handwritten musical notation, likely a score for a symphony. The notation is arranged in ten horizontal staves. The first staff is a treble clef with a key signature of one sharp (F#). The subsequent staves are a mix of treble and bass clefs. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'sF' (sforzando) and 'F' (forte), placed below the notes. Some staves have rests or are marked with double slashes '//'. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is characteristic of 18th or 19th-century musical manuscripts.



Handwritten musical score for a woodwind ensemble, page 515. The score is written on ten staves, organized into two systems of five staves each. The key signature is D major (two sharps). The first system includes staves for Flute (fl.), Clarinet (cl.), Cor Anglais (cors.), Bassoon (bassons.), and Bass Clarinet (b.c.). The second system includes staves for Oboe (ob.), Clarinet (cl.), Bassoon (bassons.), Bass Clarinet (b.c.), and Bassoon (bassons.). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated. The score is written in a clear, professional hand.



This page contains two systems of handwritten musical notation, each consisting of six staves. The music is written in a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure. The first system spans the top half of the page, and the second system spans the bottom half. The paper shows signs of age, including discoloration and some staining.



FF F F

avec le 1<sup>er</sup> v. unisi

1<sup>re</sup> flute. avec le 1<sup>er</sup> hautb.

FF FF sF sF

hautb.

clar. avec les hautb.

FF

cors.

FF

tromp.

FF

bassons. avec la cb.

FF

timb.

F

altos.

FF sF sF

FF sF sF

FF sF sF



This page of musical notation, numbered 518, contains ten staves of music. The notation is arranged in five systems of two staves each. The first staff of each system is in treble clef, and the second is in bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff of the first system is marked with *sf* (sforzando) and has the instruction "avec le 1<sup>er</sup> v<sup>o</sup> unis:" below it. The second staff of the first system is marked with *sf* and has the instruction "avec le 1<sup>er</sup> hautb:" below it. The third staff of the first system is marked with *sf* and has the instruction "avec les hautb:" below it. The fourth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The fifth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The sixth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The seventh staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The eighth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The ninth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The tenth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff of the first system is marked with *sf* (sforzando) and has the instruction "avec le 1<sup>er</sup> v<sup>o</sup> unis:" below it. The second staff of the first system is marked with *sf* and has the instruction "avec le 1<sup>er</sup> hautb:" below it. The third staff of the first system is marked with *sf* and has the instruction "avec les hautb:" below it. The fourth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The fifth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The sixth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The seventh staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The eighth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The ninth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The tenth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff of the first system is marked with *sf* (sforzando) and has the instruction "avec le 1<sup>er</sup> v<sup>o</sup> unis:" below it. The second staff of the first system is marked with *sf* and has the instruction "avec le 1<sup>er</sup> hautb:" below it. The third staff of the first system is marked with *sf* and has the instruction "avec les hautb:" below it. The fourth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The fifth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The sixth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The seventh staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The eighth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The ninth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it. The tenth staff of the first system is marked with *sf* and has the instruction "avec la c-b." below it.



Handwritten musical score on page 519, featuring multiple staves with complex rhythmic patterns, dynamic markings (sf, p), and articulation symbols (>). The score includes instructions like "avec le 1<sup>er</sup> hautb:" and "avec les hautb:". The notation is dense, with many sixteenth and thirty-second notes, and various slurs and ties. The key signature is one sharp (F#).

Staves 1-3: First system, featuring complex rhythmic patterns with slurs and ties. Dynamic markings include *sf* and *p*. Articulation symbols (>) are present.

Staves 4-6: Second system, featuring complex rhythmic patterns with slurs and ties. Dynamic markings include *sf* and *p*. Articulation symbols (>) are present.

Staves 7-9: Third system, featuring complex rhythmic patterns with slurs and ties. Dynamic markings include *sf* and *p*. Articulation symbols (>) are present.

Staves 10-12: Fourth system, featuring complex rhythmic patterns with slurs and ties. Dynamic markings include *sf* and *p*. Articulation symbols (>) are present.

Staves 13-15: Fifth system, featuring complex rhythmic patterns with slurs and ties. Dynamic markings include *sf* and *p*. Articulation symbols (>) are present.

Staves 16-18: Sixth system, featuring complex rhythmic patterns with slurs and ties. Dynamic markings include *sf* and *p*. Articulation symbols (>) are present.

Staves 19-21: Seventh system, featuring complex rhythmic patterns with slurs and ties. Dynamic markings include *sf* and *p*. Articulation symbols (>) are present.

Staves 22-24: Eighth system, featuring complex rhythmic patterns with slurs and ties. Dynamic markings include *sf* and *p*. Articulation symbols (>) are present.

Staves 25-27: Ninth system, featuring complex rhythmic patterns with slurs and ties. Dynamic markings include *sf* and *p*. Articulation symbols (>) are present.

Staves 28-30: Tenth system, featuring complex rhythmic patterns with slurs and ties. Dynamic markings include *sf* and *p*. Articulation symbols (>) are present.



This page contains a handwritten musical score on aged paper. The score is organized into two systems of staves. The first system consists of five staves, and the second system consists of five staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and dynamic markings (e.g., >). The paper shows signs of age, including discoloration and some staining.



This page of musical notation, numbered 524, contains ten staves of music. The notation is arranged in two systems of five staves each. The first system includes staves for strings (top), woodwinds (second), a section labeled 'avec le 1<sup>er</sup> v<sup>o</sup>' (third), strings (fourth), and a section labeled 'avec les hautb.' (fifth). The second system includes staves for strings (top), woodwinds (second), a section labeled 'avec le 1<sup>er</sup> v<sup>o</sup>' (third), a section labeled 'avec la cb.' (fourth), and strings (fifth). The music is written in G major (one sharp) and 4/4 time. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings, specifically 'sf' (sforzando), are placed below many of the notes. The paper is aged and shows some staining.



This page contains a handwritten musical score on aged paper. The score is organized into two systems of staves. The first system consists of seven staves, and the second system consists of five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and beams. Dynamic markings are present throughout, including 'p' (piano) and 'P soli.' (Piano solo). The manuscript shows signs of age, with some staining and wear visible on the paper.

Handwritten musical score on page 522, featuring multiple staves with treble and bass clefs, musical notation, and dynamic markings like 'p' and 'P soli.'



This page of musical notation, numbered 525, contains ten staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The key signature is one sharp (F#). The music is divided into measures by vertical bar lines. Dynamic markings 'F' (forte) and 'P' (piano) are placed above or below the notes in several measures. Performance instructions are written in the lower staves: 'tutti' appears above a staff, and 'avec la cb.' (with the cello) appears above two staves, each followed by a double bar line. The notation includes various musical symbols such as treble and bass clefs, time signatures, and slurs. The paper is aged and shows some staining.



FF

p

F

p

FF

F

FF

F

FF

F

FF

F

FF

F

avec la c.b.

FF

F

FF

p

F

p

avec la c.b.

FF

p

F

p



Handwritten musical notation on ten staves, featuring treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The notation is dense, with many notes and rests. Dynamic markings 'F' and 'FF' are present throughout. The paper is aged and shows some staining.

Staff 1: Treble clef, F# key signature. Notes: F, FF.

Staff 2: Treble clef, F# key signature. Notes: F, FF.

Staff 3: Treble clef, F# key signature. Notes: F, FF.

Staff 4: Treble clef, F# key signature. Notes: F, FF.

Staff 5: Treble clef, F# key signature. Notes: F, FF.

Staff 6: Treble clef, F# key signature. Notes: F, FF.

Staff 7: Bass clef, F# key signature. Notes: F, FF.

Staff 8: Bass clef, F# key signature. Notes: F, FF.

Staff 9: Bass clef, F# key signature. Notes: F, FF. Text: *avec la c.b.*

Staff 10: Bass clef, F# key signature. Notes: F, FF.



Handwritten musical score on page 526. The page contains 12 staves of music, organized into three systems of four staves each. The notation is complex, featuring many beamed notes and rests. The first system (staves 1-4) is in treble clef with a key signature of one sharp (F#). The second system (staves 5-8) includes a staff with the instruction "avec les hautb." (with the hautbois) and a double bar line, followed by three staves in treble clef. The third system (staves 9-12) includes a staff in bass clef, followed by three staves in treble clef. The notation is dense and characteristic of 18th or 19th-century manuscript notation.



Métron: 84 = Allegretto grazioso. Pas de trois N. 10.

1<sup>er</sup> Violon. *p*

2<sup>d</sup> Violon.

Flûtes.

Hautbois.

Clarinettes.

Cors en ut.

Bassons. *p*

Altos. *p*

Violoncelles et C - Basse. *p*

*Allegretto grazioso.*

*sF* *p* *sF* *p*

*solo* *p* *sF* *p*

*solo* *p* *sF* *p*

*p* *sF* *p*

*avec les v<sup>es</sup> 8<sup>es</sup>*

*sF* *p* *sF* *p*



Handwritten musical score on two systems, featuring multiple staves with complex notation, including slurs, accents, and dynamic markings like *sf*, *p*, and *solo*.

The first system consists of 11 staves. The notation includes various rhythmic patterns, slurs, and accents. Dynamic markings *sf* and *p* are present. The second system also consists of 11 staves, continuing the musical notation. It includes markings such as *dimin.*, *avec le 1<sup>er</sup> v<sup>o</sup> 8<sup>ve</sup>*, *solo*, and *pizzic.*



The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are in various clefs, including alto and tenor. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are present. The system concludes with a double bar line.

Allegretto.

The second system of the musical score begins with a 3/4 time signature. The tempo marking "Allegretto." is written above the first staff. A metronome marking "Métro: 452=" is also present. The system includes a "solo" marking and a "1<sup>re</sup> flut. avec le 1<sup>er</sup> y<sup>on</sup>" instruction. The music continues with complex rhythmic patterns and rests. The system concludes with a double bar line.

Allegretto.



Handwritten musical score on page 50, featuring multiple staves with musical notation, including notes, rests, and dynamic markings like "solo" and "pizzicato".

The score is organized into two main systems, each containing six staves. The notation includes various musical symbols such as treble and bass clefs, time signatures, and dynamic markings.

Key markings and instructions visible in the score include:

- Staff 3 (Top System):** "solo" marking above the staff.
- Staff 4 (Top System):** "1<sup>re</sup> fl. avec le 1<sup>er</sup> v<sup>ce</sup>" marking above the staff.
- Staff 5 (Top System):** "avec le 1<sup>er</sup> v<sup>ce</sup>" marking above the staff.
- Staff 6 (Top System):** "un is:" marking above the staff.
- Staff 1 (Bottom System):** "1<sup>re</sup> fl. avec le 1<sup>er</sup> v<sup>ce</sup>" marking above the staff.
- Staff 2 (Bottom System):** "solo" marking above the staff.
- Staff 3 (Bottom System):** "avec le 1<sup>er</sup> v<sup>ce</sup> 87" marking above the staff.
- Staff 4 (Bottom System):** "pizzicato" marking above the staff.
- Staff 5 (Bottom System):** "1<sup>er</sup> mouvement" marking above the staff.



The first system of the musical score consists of nine staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are present. The system concludes with a repeat sign and a final measure marked with a forte *f* and a triplet of eighth notes.

Allegretto.

The second system of the musical score consists of nine staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *sF* (sforzando) and *f* (forte) are present. The system concludes with a repeat sign and a final measure marked with a forte *f* and a triplet of eighth notes.

flutes. Metron: 112 = .

hautboy clar.

cors.

bass.

altos.

vlle.

F arco

c-b.

F arco

Allegretto.



Handwritten musical score on page 532, featuring two systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

**First System:**

- Staff 1: Treble clef, starting with a *p* (piano) dynamic. It contains a series of eighth notes with accents (>) above them.
- Staff 2: Treble clef, continuing the melodic line with eighth notes.
- Staff 3: Treble clef, starting with a *solo* instruction and a *p* dynamic. It includes the instruction *refu avec le 1er vco* and double bar lines.
- Staff 4: Treble clef, mostly empty with some rests.
- Staff 5: Treble clef, starting with a *p* dynamic and containing a series of eighth notes.
- Staff 6: Bass clef, mostly empty with some rests.
- Staff 7: Bass clef, starting with a *p* dynamic and containing a series of eighth notes.
- Staff 8: Bass clef, starting with a *p* dynamic and containing a series of eighth notes.

**Second System:**

- Staff 9: Treble clef, starting with a *f* (forte) dynamic and containing a series of eighth notes.
- Staff 10: Treble clef, continuing the melodic line with eighth notes.
- Staff 11: Treble clef, starting with a *sf* (sforzando) dynamic and containing a series of eighth notes.
- Staff 12: Treble clef, continuing the melodic line with eighth notes.
- Staff 13: Treble clef, starting with a *sf* dynamic and containing a series of eighth notes.
- Staff 14: Treble clef, continuing the melodic line with eighth notes.
- Staff 15: Treble clef, starting with a *sf* dynamic and containing a series of eighth notes.
- Staff 16: Treble clef, continuing the melodic line with eighth notes.
- Staff 17: Bass clef, starting with a *f* dynamic and containing a series of eighth notes.
- Staff 18: Bass clef, continuing the melodic line with eighth notes.
- Staff 19: Bass clef, starting with a *sf* dynamic and containing a series of eighth notes.
- Staff 20: Bass clef, continuing the melodic line with eighth notes.
- Staff 21: Bass clef, starting with a *sf* dynamic and containing a series of eighth notes.
- Staff 22: Bass clef, continuing the melodic line with eighth notes.



moins vite.

*sF* *P* *avec le 1<sup>er</sup> violon* *dimin.* *rallentando.*

Allegretto con brio.

Métron: 416 =

*sF* *sF* *sF* *sF* *sF*

*avec la cb.*

Allegretto con brio.



Handwritten musical score, system 1. The system consists of eight staves. The top staff features a complex melodic line with many beamed sixteenth notes. The second staff has a melodic line with some rests. The third staff contains a melodic line with a "solo" marking and a triplet of eighth notes. The fourth staff has a melodic line with a "clar. solo" marking. The fifth staff is mostly empty with some rests. The sixth staff has a melodic line with a "P" (piano) marking. The seventh and eighth staves have melodic lines with various dynamics and articulations. The system concludes with a double bar line.

Handwritten musical score, system 2. The system consists of eight staves. The top staff has a melodic line with many beamed sixteenth notes. The second staff has a melodic line with many beamed sixteenth notes. The third staff has a melodic line with a "tutti" marking. The fourth staff has a melodic line with a "F" (forte) marking. The fifth staff has a melodic line with a "F" marking. The sixth staff has a melodic line with a "F" marking. The seventh staff has a melodic line with a "F" marking. The eighth staff has a melodic line with a "F" marking. The system concludes with a double bar line.



Handwritten musical score on page 555, featuring multiple staves with complex notation, including slurs, accidentals, and dynamic markings like *sf*, *pp*, and *solo*.

The score is organized into two main systems, each containing six staves. The first system includes a bass staff with the instruction "avec la c-b." (with the cello/bass).

Key markings and features include:

- Dynamic markings:** *sf* (sforzando) and *pp* (pianissimo) are used throughout the score.
- Accidentals:** Numerous sharps and flats are present, indicating a key signature of one sharp (F#).
- Notation:** The score includes complex rhythmic patterns, slurs, and various note values.
- Staff 5 (first system):** Features a *solo* marking and a *pp* dynamic.
- Staff 6 (first system):** Features a *pp* dynamic.
- Staff 7 (second system):** Features a *pp* dynamic.
- Staff 8 (second system):** Features a *pp* dynamic.



Musical score system 1, measures 1-8. The system consists of eight staves. The top staff features a complex melodic line with many beamed sixteenth notes. The second staff has a similar melodic line. The third staff contains a single note with the instruction "solo" above it. The fourth staff is empty. The fifth staff contains a single note with the instruction "pp" (pianissimo) above it. The sixth staff contains a single note. The seventh staff contains a single note. The eighth staff contains a single note.

Musical score system 2, measures 9-16. The system consists of eight staves. The top staff features a complex melodic line with many beamed sixteenth notes. The second staff has a similar melodic line. The third staff contains a single note with the instruction "1<sup>re</sup> hautb: solo" above it. The fourth staff is empty. The fifth staff contains a single note with the instruction "pp" (pianissimo) above it. The sixth staff contains a single note. The seventh staff contains a single note. The eighth staff contains a single note.



This page of musical notation, numbered 537, contains two systems of staves. The notation is complex, featuring various musical symbols including notes, rests, and dynamic markings such as *F*, *sf*, *p*, and *tutti*. The bottom system includes the instruction *avec la c.b.* (with the cello/bass). The notation is arranged in two systems, each with multiple staves. The first system has six staves, and the second system has six staves. The notation is written in a style typical of 19th-century musical manuscripts.





First system of a musical score. It consists of eight staves. The top staff has a melodic line with notes and rests, with dynamics *sF*, *P*, *sF*, *P*, *sF*, *P*, *sF*, *P*, and a crescendo leading to *dimin:*. Below the top staff, the first staff has a double bar line and the instruction "avec le rry<sup>no</sup> unisi:". The second staff has a double bar line. The third staff has a double bar line. The fourth staff has a double bar line. The fifth staff has a double bar line. The sixth staff has a double bar line. The seventh staff has a double bar line. The eighth staff has a double bar line. The word "solo" is written above the eighth staff.



Second system of a musical score. It consists of eight staves. The top staff has a melodic line with notes and rests, with dynamics *sF*, *FF*, *sF*, *P*. The second staff has a double bar line and the instruction "1<sup>re</sup> fluavec le rry<sup>no</sup>". The third staff has a double bar line and the instruction "les 2 fluavec le rry<sup>no</sup>". The fourth staff has a double bar line. The fifth staff has a double bar line. The sixth staff has a double bar line. The seventh staff has a double bar line. The eighth staff has a double bar line. The word "avec la c.b." is written below the seventh staff. The word "P" is written below the eighth staff. The word "sF" is written below the eighth staff. The word "FF" is written below the eighth staff. The word "sF" is written below the eighth staff.



First system of musical notation, measures 1-8. Includes staves for woodwinds and strings.

1<sup>re</sup> hautb. pp

pp

p avec la c. b.

p

dimin.

solo

1<sup>re</sup> clar. avec le 1<sup>er</sup> v<sup>o</sup>

pp

clar. solo

Second system of musical notation, measures 9-16. Includes staves for woodwinds and strings.

1<sup>re</sup> clar. avec le 1<sup>er</sup> v<sup>o</sup> morendo.

pp

morendo.

pp

dimin.

dimin.

dimin.

pp

solo

1<sup>re</sup> hautb. solo

avec le 1<sup>er</sup> v<sup>o</sup> morendo.


pp



This image shows a page of handwritten musical notation, likely a score for a piano. The notation is arranged in several staves. The top staff features a melodic line with various note values and rests. The second staff continues the melodic line, with a "morendo" marking. The third staff shows a melodic line with a "solo" marking and a "PP morendo." marking. The fourth staff is a bass line with a "PP" marking. The fifth staff is a bass line with a "PP" marking. The sixth staff is a bass line with a "PP" marking. The seventh staff is a bass line with a "PP" marking. The eighth staff is a bass line with a "PP" marking. The ninth staff is a bass line with a "PP" marking. The tenth staff is a bass line with a "PP" marking. The eleventh staff is a bass line with a "PP" marking. The twelfth staff is a bass line with a "PP" marking. The thirteenth staff is a bass line with a "PP" marking. The fourteenth staff is a bass line with a "PP" marking. The fifteenth staff is a bass line with a "PP" marking. The sixteenth staff is a bass line with a "PP" marking. The seventeenth staff is a bass line with a "PP" marking. The eighteenth staff is a bass line with a "PP" marking. The nineteenth staff is a bass line with a "PP" marking. The twentieth staff is a bass line with a "PP" marking. The notation is written in a cursive style, typical of 19th-century musical manuscripts. The paper is aged and shows some staining.

This image shows a page from a musical score, likely for a large ensemble or orchestra. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The page is divided into two main sections by a vertical line. The left section contains several staves with musical notation, including notes, rests, and dynamic markings like 'FF'. The right section is labeled 'animé. Bis.' and contains more complex musical notation, including notes, rests, and dynamic markings like 'FF'. The page is numbered '1' in the top right corner. The musical notation is in black ink on aged, slightly yellowed paper. The staves are arranged in a grid-like fashion, with some staves having a treble clef and others a bass clef. The notation includes various note values, rests, and dynamic markings such as 'FF' (fortissimo) and 'animé. Bis.' (animated, repeat). The overall layout is typical of a 19th-century musical score.



Métron: 50 = 

Andantino grazioso.

N<sup>o</sup> II

544

1<sup>re</sup> Violon.

2<sup>d</sup> Violon.

Flute.

Hautbois.

Clarinettes.

Cors en Mi b.

Bassons.

Altos.

Violoncelles  
et C-Basse.

Andantino grazioso.



Andantino grazioso.





First system of musical notation, measures 1-6. The score is written for a piano and includes staves for treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 2/4. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking *p* (piano) is present. The instruction "avec les hautbois" (with oboes) is written above the staff in measure 5, followed by repeat signs.

Second system of musical notation, measures 7-12. The score continues with the same instrumentation and key signature. The tempo is marked "Allegretto." at the beginning of the system. The time signature is 2/4. The notation includes various rhythmic figures and rests. A dynamic marking *p* (piano) is present. The instruction "Métro: 400 = ♩" (Metronome: 400 = quarter note) is written above the staff in measure 8. The instruction "Allegretto." is repeated at the bottom of the system in measure 12.



Handwritten musical score system 1, measures 1-8. The system consists of eight staves. The first staff has a treble clef and a key signature of two flats. It contains a complex melodic line with many beamed sixteenth notes. The second staff has a treble clef and a key signature of two flats, with a similar melodic line. The third staff has a treble clef and a key signature of two flats, with a melodic line starting with the annotation "solo" and "avec le 1<sup>er</sup> v<sup>o</sup>". The fourth staff has a treble clef and a key signature of two flats, with a melodic line starting with the annotation "1<sup>er</sup> hautb avec le 1<sup>er</sup> v<sup>o</sup>". The fifth staff has a treble clef and a key signature of two flats, with a melodic line starting with the annotation "solo". The sixth staff has a treble clef and a key signature of two flats, with a melodic line. The seventh staff has a bass clef and a key signature of two flats, with a melodic line. The eighth staff has a bass clef and a key signature of two flats, with a melodic line.

Handwritten musical score system 2, measures 9-16. The system consists of eight staves. The first staff has a treble clef and a key signature of two flats, with a complex melodic line. The second staff has a treble clef and a key signature of two flats, with a similar melodic line. The third staff has a treble clef and a key signature of two flats, with a melodic line starting with the annotation "1<sup>er</sup> hautb avec le 1<sup>er</sup> v<sup>o</sup>". The fourth staff has a treble clef and a key signature of two flats, with a melodic line starting with the annotation "1<sup>er</sup> clar avec le 1<sup>er</sup> v<sup>o</sup>". The fifth staff has a treble clef and a key signature of two flats, with a melodic line. The sixth staff has a treble clef and a key signature of two flats, with a melodic line. The seventh staff has a bass clef and a key signature of two flats, with a melodic line. The eighth staff has a bass clef and a key signature of two flats, with a melodic line.



Handwritten musical score on page 544, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. Key markings include:

- pizzic:** (pizzicato) marking on the lower staves.
- solo** and **avec le 1<sup>er</sup> v<sup>o</sup> unis:** markings on the upper staves.
- p** (piano) and **F** (forte) dynamic markings.
- petite flu: avec le 1<sup>er</sup> v<sup>o</sup>** marking on the upper staves.
- cors et trompe in m<sup>is</sup>** marking on the lower staves.
- arco** markings on the lower staves.

The score is organized into two main systems, each containing eight staves. The notation is dense and detailed, with many notes and rests. The paper shows signs of age, including staining and discoloration.



First system of musical notation, measures 1 through 7. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is B-flat major (two flats). The first staff is for the first violin, the second for the second violin, the third for the viola, the fourth for the first violoncello, the fifth for the second violoncello, the sixth for the first bassoon, the seventh for the second bassoon, and the eighth for the double bass. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first three measures are marked with a double bar line and repeat sign. The fourth measure is marked with a double bar line and repeat sign. The fifth measure is marked with a double bar line and repeat sign. The sixth measure is marked with a double bar line and repeat sign. The seventh measure is marked with a double bar line and repeat sign. The dynamic markings *sf* (sforzando) are present in measures 4, 5, 6, and 7.

avec le 1<sup>er</sup> v<sup>ce</sup>

avec les hautb.

cors et tromp.

*sf*

Second system of musical notation, measures 8 through 14. The score continues from the first system. The key signature changes to D major (two sharps) in measure 9. The first staff is for the first violin, the second for the second violin, the third for the viola, the fourth for the first violoncello, the fifth for the second violoncello, the sixth for the first bassoon, the seventh for the second bassoon, and the eighth for the double bass. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first three measures are marked with a double bar line and repeat sign. The fourth measure is marked with a double bar line and repeat sign. The fifth measure is marked with a double bar line and repeat sign. The sixth measure is marked with a double bar line and repeat sign. The seventh measure is marked with a double bar line and repeat sign. The eighth measure is marked with a double bar line and repeat sign. The ninth measure is marked with a double bar line and repeat sign. The tenth measure is marked with a double bar line and repeat sign. The eleventh measure is marked with a double bar line and repeat sign. The twelfth measure is marked with a double bar line and repeat sign. The thirteenth measure is marked with a double bar line and repeat sign. The fourteenth measure is marked with a double bar line and repeat sign. The dynamic markings *p* (piano) and *sf* (sforzando) are present in measures 9, 10, 11, 12, 13, and 14.

en diminuant.

*p*

*sf*





Handwritten musical score system 1, featuring a grand staff with two systems of staves. The first system consists of a treble staff with a complex melodic line and a bass staff with a simple accompaniment. The second system consists of a treble staff with a simple accompaniment and a bass staff with a simple accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano).



Handwritten musical score system 2, continuing the piece. It features a grand staff with two systems of staves. The first system consists of a treble staff with a complex melodic line and a bass staff with a simple accompaniment. The second system consists of a treble staff with a simple accompaniment and a bass staff with a simple accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The system concludes with a double bar line and a 'c.b.' (coda) marking.



Handwritten musical score for a string quartet, page 547. The score consists of two systems of staves. The first system has six staves, and the second system has five staves. The music is in G major (one sharp) and 3/4 time. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'F' (forte), 'p' (piano), and 'pizzic.' (pizzicato). Performance instructions like 'avec le 1er v.' and 'avec les hautb.' are present. The notation includes various clefs (treble and bass) and key signatures.

Key markings and instructions visible in the score:

- First System:**
  - Staff 2: *petite flu: avec le 1<sup>er</sup> v.*
  - Staff 4: *avec les hautb.*
  - Staff 6: *pizzic.*
- Second System:**
  - Staff 1: *avec le 1<sup>er</sup> v.*
  - Staff 2: *avec les hautb.*
  - Staff 5: *pizzic.*





First system of musical notation. It consists of nine staves. The top two staves (treble clef) contain complex melodic lines with many sixteenth and thirty-second notes. The third staff (treble clef) is mostly empty, with a small melodic fragment in the fourth measure labeled "solo" and a dynamic marking "p". The fourth staff (treble clef) is empty. The fifth staff (treble clef) is empty. The sixth staff (bass clef) contains a simple melodic line. The seventh staff (bass clef) contains a simple harmonic line. The eighth staff (bass clef) contains a simple melodic line. The ninth staff (bass clef) contains a simple melodic line. There are double bar lines in the fourth and sixth measures of the third staff.



Second system of musical notation. It consists of nine staves. The top two staves (treble clef) contain complex melodic lines. The third staff (treble clef) is mostly empty, with a small melodic fragment in the fourth measure labeled "petite flute avec le 1<sup>er</sup> v<sup>on</sup>". The fourth staff (treble clef) is empty. The fifth staff (treble clef) is empty. The sixth staff (bass clef) contains a simple melodic line. The seventh staff (bass clef) contains a simple harmonic line. The eighth staff (bass clef) contains a simple melodic line. The ninth staff (bass clef) contains a simple melodic line. There are double bar lines in the fourth and sixth measures of the third staff. The word "arco" appears at the bottom right of the system.



Handwritten musical score for a symphony, page 549. The score is written on ten staves, with the first system containing six staves and the second system containing four staves. The music is in G major and 2/4 time. The first system features a complex texture with multiple melodic lines and dynamic markings such as *sf*, *sfz*, and *sf*. The second system includes a section marked *dimin:* and *Cors soli.* with a *p* (piano) dynamic. The score is written in a clear, elegant hand with various musical notations including notes, rests, and bar lines.

First system (staves 1-6):

- Staff 1: *sf*, *sfz*, *sf*, *sfz*, *sf*
- Staff 2: *avec le 1<sup>er</sup> violon*, *sf*, *sfz*, *sf*
- Staff 3: *avec le 1<sup>er</sup> hautb.*, *sf*, *sfz*, *sf*
- Staff 4: *avec les hautb.*, *sf*, *sfz*, *sf*
- Staff 5: *avec la c-b.*, *sf*, *sfz*, *sf*
- Staff 6: *sf*, *sfz*, *sf*

Second system (staves 7-10):

- Staff 7: *avec le 1<sup>er</sup> violon*, *dimin:*, *p*
- Staff 8: *dimin:*, *p*
- Staff 9: *Cors soli.*, *p*
- Staff 10: *dimin:*, *p*



sf  
 avec le 1<sup>er</sup> violon unis:

flûte solo:

p

avec le 1<sup>er</sup> violon unis:

sf

un peu animé.

avec le 1<sup>er</sup> violon unis:

petite flûte avec le 1<sup>er</sup> violon

soli

avec les hautbois

cors et trompes

avec la cb.

avec le 1<sup>er</sup> violon

un peu animé.  
 (Motif de l'ouverture)



avec le 1<sup>er</sup> hautb.

avec les hautb.

avec la cb.

Cors seuls.

pizzic.

arco



Handwritten musical score on page 552, featuring multiple staves with musical notation. The score includes various musical elements such as notes, rests, and dynamic markings. Key markings include "cres" (crescendo) and "rinf." (rinfacciato). The notation is written in a historical style, likely from the 18th or 19th century. The page shows signs of age, including discoloration and water stains.

The score is organized into two main systems of staves. The first system consists of eight staves, and the second system consists of seven staves. The notation includes various musical symbols, such as clefs, notes, rests, and dynamic markings. The page is numbered "552" in the top left corner.

Key markings and annotations include:

- "cres" (crescendo) appearing multiple times across the staves.
- "rinf." (rinfacciato) appearing in the lower staves of the second system.
- "avec le 1<sup>er</sup> hautb." (with the 1st oboe) appearing in the upper staves of the second system.
- "corset trompe" (corset trumpet) appearing in the lower staves of the second system.



avec le 1<sup>er</sup> hautb.

avec le 1<sup>er</sup> v<sup>o</sup>xy.

avec le 1<sup>er</sup> v<sup>o</sup>xy. unis.

avec le 1<sup>er</sup> v<sup>o</sup>xy.



Presto con forza.

## Pas de Mexicains.

1<sup>er</sup> Violon.  $\frac{3}{4}$  FF sf sf sf sf sf sf

2<sup>d</sup> Violon.  $\frac{3}{4}$  FF sf sf sf sf sf sf

Petite Flute.  $\frac{3}{4}$  FF

Hautbois.  $\frac{3}{4}$  FF

Clarinettes.  $\frac{3}{4}$  FF

Cors en Ut.  $\frac{3}{4}$  FF

Cors en Mi b.  $\frac{3}{4}$  FF

Trompettes en Ut.  $\frac{3}{4}$  FF

Bassons.  $\frac{3}{4}$  FF

Trombone basse.  $\frac{3}{4}$  FF

Timbales en ut.  $\frac{3}{4}$  F

Cimbales dans l'orchestre.  $\frac{3}{4}$  F

Altos.  $\frac{3}{4}$  FF sf sf sf sf sf sf

Violoncelle.  $\frac{3}{4}$  FF

C-Basse.  $\frac{3}{4}$  FF

Presto con forza.



This page of musical notation, numbered 555, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into several systems, with some staves containing multiple measures of music. The dynamic markings *sf* (sforzando) and *ff* (fortissimo) are prominently displayed throughout the score. The notation is written in a style typical of 18th or 19th-century musical manuscripts, with a focus on clarity and precision. The page is divided into two main sections, each with its own set of staves. The first section includes staves with the markings *avec le haut b.* and *avec les haut b.*, while the second section includes staves with the marking *avec la c. b.*. The overall layout is well-organized, with clear groupings of staves and measures.

*sf* *sf* *sf* *ff* *sf*

*avec le haut b.*

*sf* *sf* *sf* *ff* *sf*

*avec les haut b.*

*sf* *sf* *sf* *ff* *sf*

*avec la c. b.*

*sf* *sf* *sf* *ff* *sf*

*sf* *sf* *sf* *ff* *sf*

*avec la c. b.*

*sf* *sf* *sf* *ff* *sf*



This image shows a page of handwritten musical notation, likely a score for a symphony. The notation is written on multiple staves, with various musical symbols including notes, rests, and dynamic markings such as 'sf' (sforzando) and 'detache' (detached). The handwriting is in a cursive style, characteristic of 18th or 19th-century musical manuscripts. The page is aged and shows signs of wear, with some discoloration and faint markings. The notation is organized into systems, with each staff containing a line of music. The overall layout is typical of a musical score, with staves arranged vertically and measures of music separated by bar lines. The page is a single leaf from a larger manuscript, as indicated by the page number '1' in the bottom left corner. The notation is in a key signature of one flat (B-flat), and the time signature is not clearly visible but appears to be common time (C). The dynamic markings 'sf' are used frequently throughout the score, indicating moments of increased volume or emphasis. The word 'detache' is also present, suggesting a specific articulation for certain notes. The handwriting is elegant and clear, despite the age of the document. The page is a valuable historical artifact, providing insight into the compositional process and the notation of the period. The musical notation is a complex system of symbols that convey musical information, and this page is a prime example of that system in its historical context. The page is a testament to the art of musical notation and the skill of the composer and scribe. The notation is a visual representation of sound, and this page is a window into the world of 18th or 19th-century music. The page is a beautiful example of the art of musical notation, and it is a pleasure to study and appreciate it. The notation is a testament to the power of music and the ability of humans to create and communicate through it. The page is a reminder of the importance of music in our lives and the role of the composer and performer in bringing it to life. The notation is a beautiful example of the art of musical notation, and it is a pleasure to study and appreciate it. The page is a testament to the power of music and the ability of humans to create and communicate through it. The page is a reminder of the importance of music in our lives and the role of the composer and performer in bringing it to life.



This page of musical notation, numbered 557, contains several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* (sforzando). The staves are arranged in a complex, multi-measure format, with some staves containing rests indicated by double slashes (*//*). The notation is written in a style typical of 18th or 19th-century musical manuscripts.

Key markings and annotations include:

- sf* (sforzando) markings appearing frequently across the staves.
- Annotations such as "avec le 1<sup>er</sup> v<sup>ce</sup> unis." and "avec le 1<sup>er</sup> hautb." indicating specific instrumental or vocal parts.
- Annotations such as "avec les hautb." and "avec la c-b." indicating other instrumental parts.
- Double slashes (*//*) indicating rests or measure breaks.



This page of a musical score, numbered 558, contains 15 staves of music. The notation is primarily in treble and bass clefs, with a key signature of one flat (B-flat). The score is divided into several sections by double bar lines. Dynamics such as *sf* (sforzando) and *ff* (fortissimo) are frequently used. Performance instructions are written above certain staves, including "avec le 1<sup>er</sup> hautb.", "avec le 1<sup>er</sup> cors.", and "avec la c.b.". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The overall structure suggests a large-scale orchestral or chamber work.

Staves 1-3: Treble clef, *sf*, *sf*, *sf*, *ff*, *sf*, *sf*.  
Staff 4: Treble clef, "avec le 1<sup>er</sup> hautb.", *ff*, "avec le 1<sup>er</sup> cors.", *ff*.  
Staff 5: Treble clef, *sf*, *sf*, *sf*, *ff*, *sf*, *sf*.  
Staff 6: Treble clef, "avec les hautb.", *ff*, *sf*, *sf*.  
Staff 7: Treble clef, *ff*, *sf*, *sf*.  
Staff 8: Treble clef, *ff*, *sf*, *sf*.  
Staff 9: Treble clef, "avec les 1<sup>er</sup> cors.", *ff*, *sf*, *sf*.  
Staff 10: Bass clef, *sf*, *sf*, *sf*, *ff*, *sf*, *sf*.  
Staff 11: Bass clef, *ff*, *sf*, *sf*.  
Staff 12: Bass clef, *ff*, *ff*.  
Staff 13: Treble clef, *ff*.  
Staff 14: Bass clef, *sf*, *sf*, *sf*, *ff*, *sf*, *sf*.  
Staff 15: Bass clef, "avec la c.b.", *ff*, *sf*, *sf*.  
Staff 16: Bass clef, *sf*, *sf*, *sf*, *ff*, *sf*, *sf*.



This page of musical notation, numbered 559, contains a complex arrangement of staves. The notation includes various clefs (treble and bass), key signatures (one flat), and time signatures. Dynamic markings such as *sf* (sforzando) are frequently used throughout the score. Some staves include performance instructions in French, such as "avec le 1<sup>er</sup> vco" (with the first voice) and "avec le 1<sup>er</sup> hautb." (with the first horn). The notation features a variety of note values, including eighth and sixteenth notes, as well as rests and repeat signs. The paper shows signs of age, with some staining and wear visible.



This page of musical notation, numbered 560, is a score for a string quartet. It consists of 14 staves, organized into four systems of four staves each. The notation is written in treble and bass clefs, with a key signature of one flat (B-flat). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings, specifically *sf* (sforzando), are placed below many of the notes. Some staves include performance instructions: the third staff in the first system is marked "avec le 1<sup>er</sup> v<sup>ce</sup>" (with the first violin), and the eighth staff in the second system is marked "avec la c-b." (with the cello/bass). The notation includes various musical symbols such as slurs, ties, and repeat signs. The paper is aged and shows some staining.



W.

Hautb. soli.

Clar. soli.

Cors en m. soli.

B. solo.

Altos.

v. et c-b.

p

pizzic.

pizzic.

pizzic.



Metron: 108 =  $\text{♩}$   
Allegretto spiritoso.

W.  $p >$   $\text{arco}$

1<sup>re</sup> flute.  $\text{solo}$

bassons.  $\text{soli}$

tromb:

cimb:

Altos.  $\text{arco}$

$p >$

v<sup>l</sup> et c-b.  $\text{arco}$

All. spiritoso.

$\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$   $p >$   $\text{sF}$   $\text{sF}$   $\text{sF}$

avec le r<sup>ev</sup>on

$\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$

$\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$   $p >$   $\text{sF}$   $\text{sF}$   $\text{sF}$

$\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$   $\text{sF}$   $p >$   $\text{sF}$   $\text{sF}$   $\text{sF}$



This musical score page, numbered 563, contains two systems of staves. The first system includes staves for a *Petite Flute*, a *hautb.* (hautbois), and *Cors en mi b.* (horns in E-flat). The second system includes staves for a *pl. flute.* (piccolo flute), *hautb.*, and *Cors en mi b.*. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *F* (forte), *p* (piano), *sf* (sforzando), and *p>* (piano accent). Performance instructions like *solo* and *sol.* (solo) are also present. The notation is dense, with many notes and rests across the staves.



W: sf sf sf sf sf sf FF sf sf sf sf

avec le ruyau

pte flute.  
avec le 1<sup>er</sup> v. unis.

hautb:

Clar:

avec les hautb:

Cors en ut

Cors en mi b.

tromp:

bassons.

avec la v.

sf sf sf sf sf sf

tromb:

FF

timb:

FF

Cimb:

FF

Altos.

avec la v.

sf sf sf sf sf sf

v. 1<sup>er</sup> avec la cb.

sf

FF sf sf sf sf

cb

sf sf sf sf sf sf

FF sf sf sf sf



This page of handwritten musical notation is for a symphony, likely from the 18th or 19th century. It features a complex arrangement of staves for various instruments and voices. The notation includes dynamic markings such as *sf* (sforzando) and *avec le r<sup>o</sup> v<sup>o</sup>* (with the first voice). The music is written in a system of staves, with some staves containing rests and others containing active musical notation. The notation is in a historical style, with some staves using a different clef (likely bass clef) than others. The overall layout is dense and detailed, typical of a full orchestral score.



1<sup>o</sup>. Tempo.

The musical score is written on 14 staves, organized into two systems of seven staves each. The notation is in 3/4 time and includes various musical symbols such as notes, rests, and dynamic markings like *FF* (fortissimo) and *sf* (sforzando). The piece is marked "1<sup>o</sup>. Tempo." at the top and bottom. The notation is in 3/4 time and includes a section marked "avec les hautb." (with the woodwinds) indicated by double slashes. The score features a variety of note values, including eighth and sixteenth notes, and rests. The dynamic markings are placed throughout the score, indicating changes in volume. The notation is handwritten and shows signs of age, with some ink bleed-through and staining visible on the paper.



Handwritten musical score on page 567, featuring multiple staves with complex notation, including dynamics (sf, p, soli, solo) and articulation marks.

The score is written on 15 staves, organized into three systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- sf** (sforzando) markings appearing frequently across the first two systems.
- p** (piano) markings appearing in the third system.
- soli.** (solo) markings appearing in the third system.
- solo** marking appearing in the third system.
- avec les hautb.** (with the horns) marking appearing in the third system.

The notation is dense and complex, suggesting a highly technical or virtuosic piece.



Allegro spiritoso.

p

arco.

arco

p

arco

p

Allegro spiritoso.

Alleg<sup>to</sup> spiritoso.

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first staff uses a treble clef and contains a melody with various note values and rests. The second staff uses a treble clef and contains a melody with various note values and rests. The third staff uses a treble clef and contains a melody with various note values and rests. The fourth staff uses a bass clef and contains a melody with various note values and rests. The music is written in a single system with four staves. The notation is in a historical style, with various note values and rests. The paper is aged and yellowed. The ink is dark brown. The handwriting is clear and legible. The score is a single system with four staves. The notation is in a historical style, with various note values and rests. The paper is aged and yellowed. The ink is dark brown. The handwriting is clear and legible.



V. FF sf sf sf sf sf sf sf sf

avec le r. y. g.

p.te flute. FF sf sf sf sf sf sf sf sf

avec le r. y. g.

hautb. FF sf sf sf sf sf sf sf sf

avec les hautb.

clar. FF sf sf sf sf sf sf sf sf

Cors en ut. FF sf sf sf sf sf sf sf sf

Cors en mi. b. FF sf sf sf sf sf sf sf sf

tromp. FF sf sf sf sf sf sf sf sf

bassons. FF sf sf sf sf sf sf sf sf

avec la v.

tromb. FF sf sf sf sf sf sf sf sf

timb. FF sf sf sf sf sf sf sf sf

Cimb. FF sf sf sf sf sf sf sf sf

Altos. FF sf sf sf sf sf sf sf sf

avec la v.

Villes FF sf sf sf sf sf sf sf sf

C-B. FF sf sf sf sf sf sf sf sf



1º tempo.

sf

avec le 1º v. b.

sf

avec le 1º v. b.

sf

avec les hautb.

sf

avec la v. b.

sf

avec la c. b.

1º tempo.



This page of musical notation, numbered 571, contains 14 staves of music. The notation is arranged in two systems of seven staves each. The instruments and parts are indicated by the following text labels:

- avec le 1<sup>er</sup> violon** (with the 1st violin) - appears on the 3rd staff.
- avec les hautbois** (with the oboes) - appears on the 5th staff.
- avec les cors** (with the horns) - appears on the 7th staff.
- avec la c-b.** (with the cello) - appears on the 12th staff.

The dynamics and articulation markings are as follows:

- sf** (sforzando) - appears on the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, and 14th staves.
- FF** (fortissimo) - appears on the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, and 14th staves.
- F** (forte) - appears on the 11th and 12th staves.

The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex orchestral arrangement.



This page of musical notation, numbered 572, contains a complex arrangement of staves. The notation is written in a historical style, likely from the 18th or 19th century. The staves are organized into systems, with some staves containing multiple measures of music. Key features include:

- Dynamic Markings:** Numerous 'sf' (sforzando) markings are present throughout the score, indicating moments of increased volume or emphasis. A few 'f' (forte) markings are also visible.
- Instrumentation:** The score includes parts for various instruments, as indicated by the text 'avec le 1<sup>er</sup> v<sup>no</sup>' (with the first violin) and 'avec le 1<sup>er</sup> hautb.' (with the first horn) on the third staff, and 'avec la c-b.' (with the cello/bass) on the eighth and thirteenth staves.
- Notation:** The notation includes a variety of note values, rests, and bar lines. Some staves feature dense, rapid passages, while others have more sparse, sustained notes.
- Staff Layout:** The staves are arranged in a vertical column, with some staves having a double bar line to indicate a section break or a change in the musical material.



Handwritten musical score on page 575, featuring multiple staves with musical notation, including treble and bass clefs, and dynamic markings such as *sf* (sforzando) and *f* (forte). The score includes various musical notations, including notes, rests, and bar lines, and is organized into systems. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, with some markings like *sf* and *f* indicating dynamic levels. The page is numbered 575 in the top right corner. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, with some markings like *sf* and *f* indicating dynamic levels. The page is numbered 575 in the top right corner.

avec le 1<sup>er</sup> hautb.

avec le 1<sup>er</sup> violon

avec les hautb.

*sf*

*f*



This page of musical notation, numbered 574, is a complex score for multiple instruments or voices. It consists of 14 staves, organized into four systems of four staves each. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first system of four staves includes the following markings:   
 - Staff 1: *sf*   
 - Staff 2: *sf*   
 - Staff 3: *avec le 1<sup>er</sup> v.º*   
 - Staff 4: *sf*   
 The second system of four staves includes the following markings:   
 - Staff 1: *sf*   
 - Staff 2: *sf*   
 - Staff 3: *avec les hautb.*   
 - Staff 4: *sf*   
 The third system of four staves includes the following markings:   
 - Staff 1: *sf*   
 - Staff 2: *sf*   
 - Staff 3: *sf*   
 - Staff 4: *sf*   
 The fourth system of four staves includes the following markings:   
 - Staff 1: *sf*   
 - Staff 2: *sf*   
 - Staff 3: *sf*   
 - Staff 4: *sf*   
 The notation is written in a style typical of 18th or 19th-century musical manuscripts, with a focus on clarity and detail. The paper shows signs of age, including yellowing and some staining.



Métron: 116 =  $\frac{3}{4}$

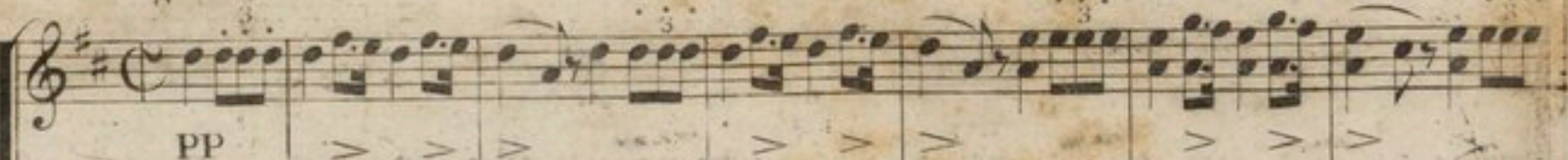
N. 13

575

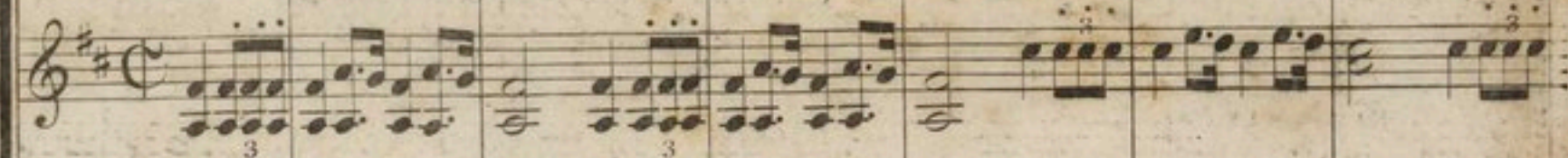
PAS DES GUERRIERS, ÉVOLUTION D'INFANTERIE ET CAVALERIE.

Allegro marcato con forza.

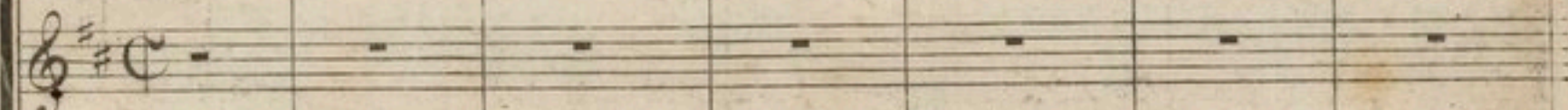
1<sup>er</sup> Violon.



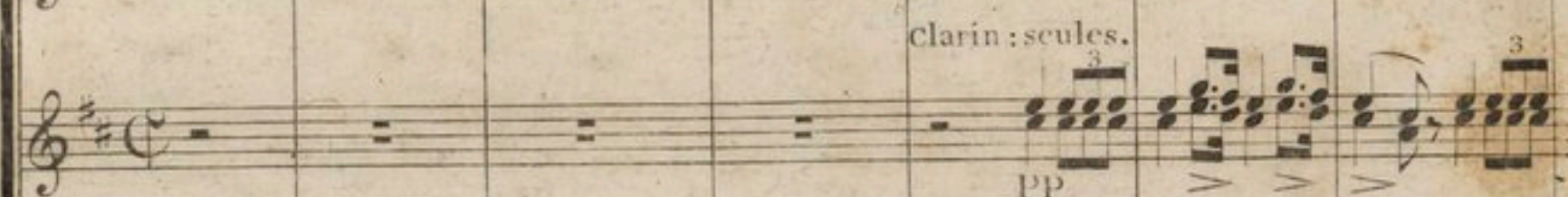
2<sup>d</sup> Violon.



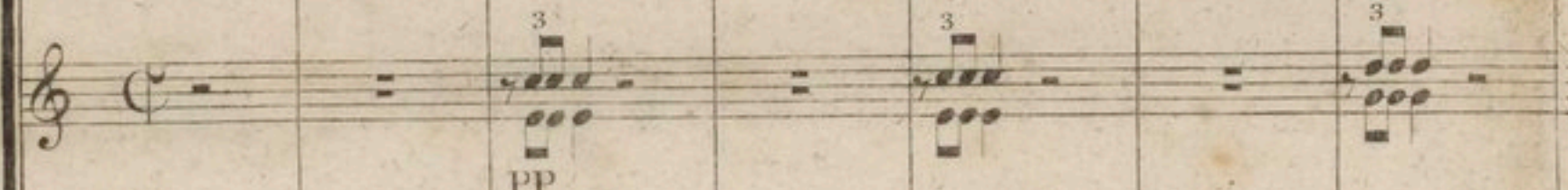
Petite Flute.



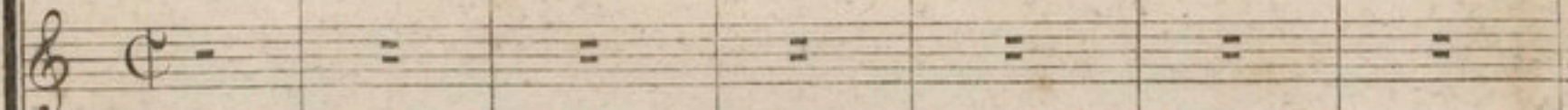
Hautbois et  
Clarinettes.



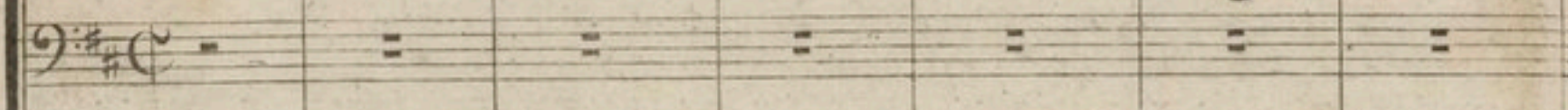
Cors en Re.



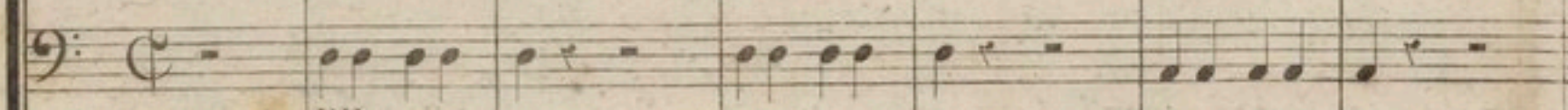
Trompettes  
en Re.



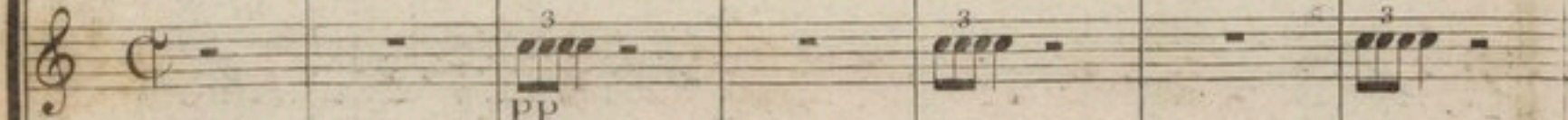
Bassons.



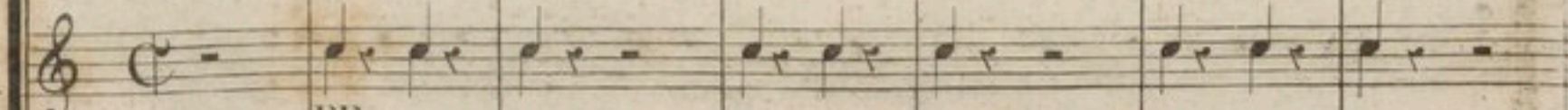
Timbales  
en Re.



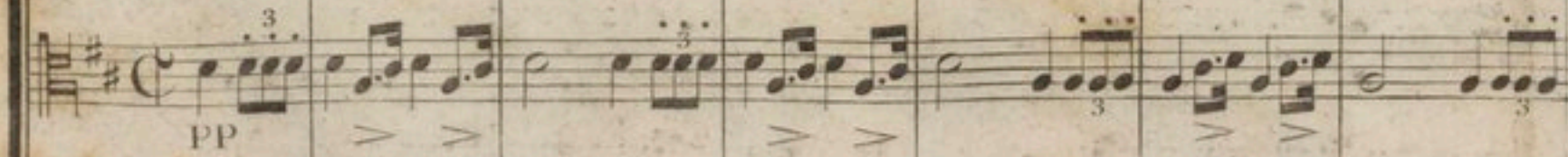
Triangle.



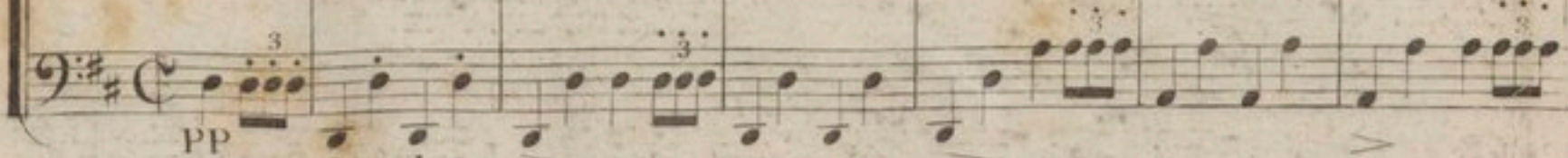
Cimbales et  
Grosse Caisse.



Altos.



Violoncelle  
et C-Basse.



Allegro marcato con forza.



Handwritten musical score for a woodwind ensemble, featuring multiple staves with complex rhythmic patterns, triplets, and dynamic markings. The score is written in G major (one sharp) and 2/4 time. The notation includes various woodwind parts, with some staves showing rests and others showing active melodic or rhythmic lines. Key markings include *cres* (crescendo), *F* (forte), and *FF* (fortissimo). A specific instruction *hautb. et clar:* is written above one of the staves. The score is organized into measures, with some measures containing triplets indicated by a '3' over the notes. The paper shows signs of age, including yellowing and some staining.



This page of musical notation, numbered 577, features ten staves of music arranged in five systems of two staves each. The notation is written in treble and bass clefs, with various musical symbols including notes, rests, and dynamic markings. The paper shows signs of age, including yellowing and foxing.

The notation includes several dynamic markings: *sF* (sforzando), *FF* (fortissimo), and *tr* (trill). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Specific markings include:

- sF* (sforzando) markings appearing frequently across the staves.
- FF* (fortissimo) markings appearing in the first, fourth, and tenth systems.
- tr* (trill) markings appearing in the third system.
- A marking *avec la c.b.* (with the cello/bass) appearing in the seventh system.



This page of musical notation, numbered 578, contains ten staves of music. The notation is complex, featuring numerous triplets, sixteenth notes, and slurs. Dynamic markings such as *sf* (sforzando), *FF* (fortissimo), and *F* (forte) are present throughout. Articulation marks, including accents and slurs, are used to indicate phrasing. The key signature is one sharp (F#). The notation is arranged in two systems of five staves each. The first system includes a bass staff with the instruction "avec la c.b." (with the cello/bass) and a double bar line. The second system includes a bass staff with a double bar line. The notation is dense and detailed, typical of a classical or romantic era manuscript.



Handwritten musical score on page 579, featuring multiple staves with complex notation, including sixteenth notes, rests, and dynamic markings like *sf*.

The score is organized into several systems of staves:

- The first system consists of five staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth notes and rests. Each staff has a *sf* marking below the first measure.
- The second system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#), and the bottom staff begins with a bass clef and a key signature of one sharp (F#). Both staves have a *sf* marking below the first measure.
- The third system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#), and the bottom staff begins with a bass clef and a key signature of one sharp (F#). Both staves have a *sf* marking below the first measure.
- The fourth system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#), and the bottom staff begins with a bass clef and a key signature of one sharp (F#). Both staves have a *sf* marking below the first measure.
- The fifth system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#), and the bottom staff begins with a bass clef and a key signature of one sharp (F#). Both staves have a *sf* marking below the first measure.
- The sixth system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#), and the bottom staff begins with a bass clef and a key signature of one sharp (F#). Both staves have a *sf* marking below the first measure.
- The seventh system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#), and the bottom staff begins with a bass clef and a key signature of one sharp (F#). Both staves have a *sf* marking below the first measure.
- The eighth system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#), and the bottom staff begins with a bass clef and a key signature of one sharp (F#). Both staves have a *sf* marking below the first measure.
- The ninth system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#), and the bottom staff begins with a bass clef and a key signature of one sharp (F#). Both staves have a *sf* marking below the first measure.
- The tenth system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#), and the bottom staff begins with a bass clef and a key signature of one sharp (F#). Both staves have a *sf* marking below the first measure.



Handwritten musical score for a woodwind ensemble, page 580. The score consists of 12 staves. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, triplets, and dynamic markings like "pp" (pianissimo) and ">" (accent). The fourth staff is labeled "Clarinet: seules." and includes a "pp" marking. The bottom two staves are in bass clef. The manuscript shows signs of age, including some staining and wear.



This image shows a page of handwritten musical notation, likely a score for a symphony. The notation is written on multiple staves, featuring complex rhythmic patterns, dynamic markings such as 'cres' (crescendo) and 'FF' (fortissimo), and a section labeled 'hautb. et clar:'. The notation includes various note values, rests, and articulation marks. The page is numbered '6' in the center. The handwriting is in ink on aged paper.



Handwritten musical score on 12 staves, organized into three systems of four staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like *sf* (sforzando) and *ff* (fortissimo). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The paper shows signs of age, including discoloration and some staining.

Dynamic markings visible include *sf* and *ff* across multiple staves.

Text annotation: *avec les cors:* followed by two double bar lines (//).



This page of musical notation, numbered 583, contains ten staves. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The staves are arranged in a system with various musical notations, including notes, rests, and dynamic markings.

The staves are organized as follows:

- Staff 1: Treble clef, contains a series of eighth and sixteenth notes with dynamic markings *sF* and *FF*.
- Staff 2: Treble clef, contains a series of eighth and sixteenth notes with dynamic markings *sF* and *FF*.
- Staff 3: Treble clef, contains a series of eighth and sixteenth notes with dynamic markings *sF* and *FF*.
- Staff 4: Treble clef, contains a series of eighth and sixteenth notes with dynamic markings *sF* and *FF*.
- Staff 5: Treble clef, contains a series of eighth and sixteenth notes with dynamic markings *sF* and *FF*.
- Staff 6: Treble clef, contains a series of eighth and sixteenth notes with dynamic markings *sF* and *FF*.
- Staff 7: Treble clef, contains a series of eighth and sixteenth notes with dynamic markings *sF* and *FF*.
- Staff 8: Treble clef, contains a series of eighth and sixteenth notes with dynamic markings *sF* and *FF*.
- Staff 9: Treble clef, contains a series of eighth and sixteenth notes with dynamic markings *sF* and *FF*.
- Staff 10: Treble clef, contains a series of eighth and sixteenth notes with dynamic markings *sF* and *FF*.

The dynamic markings *sF* (piano) and *FF* (fortissimo) are used throughout the piece. The notation is written in a clear, legible style, typical of 18th or 19th-century musical manuscripts.



This image shows a page from a musical score, likely for an orchestra and voices. The page contains 12 staves of music. The first staff is a treble clef with a key signature of one sharp (F#). It features a complex melodic line with many sixteenth notes and is marked with 'sF' (sforzando) at various points. The second staff is also a treble clef with the same key signature, featuring a similar melodic line with some triplets. The third staff is a treble clef with the same key signature, but it is mostly empty, with some notes appearing in the later measures. The fourth staff is a treble clef with the same key signature, featuring a melodic line with some rests. The fifth staff is a treble clef with the same key signature, featuring a melodic line with some rests. The sixth staff is a treble clef with the same key signature, featuring a melodic line with some rests. The seventh staff is a treble clef with the same key signature, featuring a melodic line with some rests. The eighth staff is a treble clef with the same key signature, featuring a melodic line with some rests. The ninth staff is a treble clef with the same key signature, featuring a melodic line with some rests. The tenth staff is a treble clef with the same key signature, featuring a melodic line with some rests. The eleventh staff is a treble clef with the same key signature, featuring a melodic line with some rests. The twelfth staff is a treble clef with the same key signature, featuring a melodic line with some rests. The page is marked with 'sF' (sforzando) at various points, indicating a strong emphasis on certain notes. The text 'avec les cors.' (with horns) is written above the sixth staff. The page is numbered '3' in the bottom right corner.



This page of musical notation, numbered 585, contains ten staves of music. The notation is handwritten and 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 sharp (F#). The music is written in a style typical of 18th or 19th-century manuscripts. Dynamics such as *sF* (sforzando) and *FF* (fortissimo) are used throughout. A section of the music is marked *avec les cors.* (with horns), indicated by a double bar line and the text. The notation includes various note values, including eighth and sixteenth notes, as well as rests. The paper shows signs of age, including discoloration and some staining.



Handwritten musical score on page 586. The page contains ten staves of music. The first four staves are in treble clef, and the last six are in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The seventh staff has a bass clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The ninth staff has a bass clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The seventh staff has a bass clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The ninth staff has a bass clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

avec les cors.

avec la c-b.



Handwritten musical score on page 587, featuring multiple staves with musical notation, including treble and bass clefs, and dynamic markings like "FF".

The score is written on 12 staves, organized into three systems of four staves each. The first system (staves 1-4) includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The second system (staves 5-8) includes a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The third system (staves 9-12) includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C).

Key markings and dynamics include:

- Staff 1: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.
- Staff 2: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.
- Staff 3: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.
- Staff 4: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.
- Staff 5: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.
- Staff 6: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.
- Staff 7: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.
- Staff 8: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.
- Staff 9: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.
- Staff 10: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.
- Staff 11: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.
- Staff 12: Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: **FF**.

Additional markings include:

- Staff 5: *avec les cors.*
- Staff 6: *avec la c.b.*



Handwritten musical score on page 558, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings like 'pp' and '>'. The score includes several staves with complex rhythmic patterns and some staves marked with double bar lines and the text 'avec les cors' and 'avec la c.b.'. The notation is in a historical style, likely from the 18th or 19th century.

Key features of the score include:

- Multiple staves with treble and bass clefs.
- Complex rhythmic patterns and notes.
- Dynamic markings: *pp* (pianissimo) and *>* (accent).
- Staves marked with double bar lines and the text *avec les cors* and *avec la c.b.*.
- Trills and triplets indicated by the number 3.



[illegible]



This page of musical notation, numbered 590, contains a complex arrangement of staves. The notation is written in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *sF* (sforzando) and *F* (forte) are used throughout. Performance instructions are provided for certain parts, including "avec les cors." (with horns) and "avec la c-b." (with the cello/bass). The notation includes many slurs, ties, and repeat signs, indicating a highly technical and expressive piece of music. The paper shows signs of age, with some staining and wear visible.

3  
sF sF sF sF sF sF sF sF sF sF  
3  
sF sF sF sF sF sF sF sF sF sF  
3  
sF sF sF sF sF sF sF sF sF sF  
3  
sF sF sF sF sF sF sF sF sF sF  
3  
sF sF sF sF sF sF sF sF sF sF  
avec les cors.  
sF  
avec la c-b.  
3 3  
3 3  
6 6 6 6 6 6 6 6  
sF sF sF sF sF sF sF sF sF sF  
sF sF F sF sF sF sF sF sF



This image shows a page of handwritten musical notation, likely a score for a symphony. The notation is written on multiple staves, each with a clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *sf* (sforzando), *pp* (pianissimo), and accents (*>*) are used throughout. There are also triplets indicated by a '3' over a group of notes. The handwriting is in dark ink on aged, slightly yellowed paper. The overall layout is organized into measures by vertical bar lines.



Handwritten musical score for a 12-staff ensemble. The notation includes various instruments, likely woodwinds and strings, with dynamic markings such as *cres* (crescendo) and *F* (forte). The score is written in a system of 12 staves, with some staves containing rests or specific rhythmic patterns. The notation is in a historical style, possibly from the 18th or 19th century.

Key markings and features include:

- cres* (crescendo) markings on multiple staves.
- F* (forte) markings on several staves.
- Triplet markings (3) on some staves.
- A specific instruction: *hautbct clar:* (Hautbois clarinette).
- Accents (*>*) on various notes.



Handwritten musical score on page 595, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score is written in treble and bass clefs, with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *FF* (fortissimo) and *sf* (sforzando). The score is organized into systems, with some staves containing specific instructions like "avec les cors." and "avec la c.b." (with the cello/bass). The page shows signs of age, including discoloration and foxing.

Dynamic markings and instructions visible in the score include:

- FF* (fortissimo)
- sf* (sforzando)
- avec les cors.* (with horns)
- avec la c.b.* (with the cello/bass)



Handwritten musical score on page 594. The score consists of 12 staves. The first five staves contain complex melodic and harmonic passages. The sixth staff is marked "avec les cors." and contains a series of rests. The seventh staff is marked "avec la c.b." and also contains a series of rests. The eighth staff contains a simple melodic line. The ninth staff contains a series of chords. The tenth staff contains a series of chords. The eleventh staff contains a series of chords. The twelfth staff contains a series of chords. The page ends with a double bar line and the word "FIN.".



FIN.