

Vm 1034
B.

Vm⁵ 412

La
FORET DE SICILE.

OPÉRA EN DEUX ACTES.

Paroles de
GUILBERT PIXERÉCOURT.

Mises en Musique et Dédié,

A M.^e Dollfus

PAR

GRESNICK.

Prix. 21^{fr}

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V. m.
1054
B.

Vogt

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CATALOGUE

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			Nous n'avons pas	
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SONATES POUR VIOLON.
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Ouverture

Larghetto

Corni in Ré

Flauti 1^o

Flauti 2^o

Violino 1^o

Violino 2^o

Viola 1^a

Viola 2^a

Basso

(au lever de la toile l'ouverture commence pendant l'orage on voit les voleurs dans la foret)

PPP

uniss

PPP

PPP

PPP

PPP

PPP

uniss

PPP

ppp *Soli*



This system contains the first six staves of the musical score. The top staff is the vocal line, starting with a piano (*ppp*) dynamic and a *Soli* marking. The second and third staves are for the right hand of a keyboard instrument, featuring dense sixteenth-note passages. The fourth and fifth staves are for the left hand, with a more rhythmic accompaniment. The sixth staff is the bass line, providing a steady accompaniment.



This system contains the next six staves of the musical score. The vocal line continues with various melodic phrases. The keyboard parts continue with intricate textures, including some passages with double bar lines indicating repeated figures. The bass line remains active throughout the system.

The first system of the handwritten musical score consists of eight staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs, with the second staff containing a key signature of two sharps (F# and C#). The fourth staff is a treble clef with a key signature of two sharps. The fifth and sixth staves are bass clefs with a key signature of two sharps. The seventh and eighth staves are bass clefs with a key signature of one sharp. The notation includes various note values, slurs, and dynamic markings such as *diminuendo* and *diminuendo*.

The second system of the handwritten musical score consists of eight staves. The top staff is a treble clef with a key signature of one sharp. The second and third staves are also treble clefs, with the second staff containing a key signature of two sharps. The fourth staff is a treble clef with a key signature of two sharps. The fifth and sixth staves are bass clefs with a key signature of two sharps. The seventh and eighth staves are bass clefs with a key signature of one sharp. The notation includes various note values, slurs, and dynamic markings such as *diminuendo* and *diminuendo*.

Timpani en Ré

Corni en Ré

Oboë 1°

Oboë 2°

Clarinetto 1°

Clarinetto 2°

Flauti 1°

Flauti 2°

Fagotti 1°

Fagotti 2°

All. Vivace

PPP

PPP

PPP

All. Vivace

PPP

The musical score consists of 12 staves. The top 10 staves are mostly empty, with only a few notes visible in the first few measures. The bottom two staves contain the main musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features various note values, rests, and dynamic markings. The text "On apperçoit des éclairs" is written in the lower right corner of the score.

*On apperçoit
des éclairs*

Handwritten musical score on 12 staves. The top 8 staves are mostly empty, with the word "PPP" (pianissimo) written in the first three staves. The bottom 4 staves contain dense musical notation. The 9th staff is a treble clef with a melodic line of eighth notes. The 10th staff is a treble clef with chords and rests. The 11th staff is an alto clef with chords and rests. The 12th staff is a bass clef with a steady eighth-note accompaniment. The key signature has two sharps (F# and C#). The paper shows signs of age with some foxing.

This page of handwritten musical notation consists of 15 staves. The top five staves (1-5) feature treble clefs and contain various musical notations, including whole notes, half notes, and quarter notes, some with slurs. The sixth staff (6) contains rests. The seventh staff (7) contains rests and a double bar line. The eighth staff (8) contains rests and a double bar line. The ninth staff (9) contains rests and a double bar line. The tenth staff (10) contains rests and a double bar line. The eleventh staff (11) contains rests and a double bar line. The twelfth staff (12) contains rests and a double bar line. The thirteenth staff (13) contains a complex rhythmic pattern of sixteenth notes with the dynamic marking *crescendo* and *à poco à poco*. The fourteenth staff (14) contains rests and a double bar line. The fifteenth staff (15) contains rests and a double bar line.

This page of musical notation consists of 14 staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a bass clef and a key signature of one sharp. The ninth staff has a bass clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp. The eleventh staff has a treble clef and a key signature of one sharp. The twelfth staff has a treble clef and a key signature of one sharp. The thirteenth staff has a treble clef and a key signature of one sharp. The fourteenth staff has a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'F' and 'FF'. The page is numbered '8' in the top left corner.

This page contains a handwritten musical score consisting of 15 staves. The notation is as follows:

- Staff 1:** Treble clef, key signature of one sharp (F#). Contains a sequence of notes, including some beamed sixteenth notes.
- Staff 2:** Treble clef, key signature of one sharp. Contains a sequence of notes, including some beamed sixteenth notes.
- Staff 3:** Treble clef, key signature of one sharp. Contains a sequence of notes, including some beamed sixteenth notes.
- Staff 4:** Treble clef, key signature of one sharp. Contains a sequence of notes, including some beamed sixteenth notes.
- Staff 5:** Treble clef, key signature of one sharp. Contains rests (H) in the first two measures and notes in the last two measures.
- Staff 6:** Treble clef, key signature of one sharp. Contains rests (H) in the first two measures and notes in the last two measures.
- Staff 7:** Treble clef, key signature of one sharp. Contains rests (H) in the first two measures and notes in the last two measures.
- Staff 8:** Treble clef, key signature of one sharp. Contains rests (H) in the first two measures and notes in the last two measures.
- Staff 9:** Bass clef, key signature of one sharp. Contains rests (H) in the first two measures and notes in the last two measures.
- Staff 10:** Bass clef, key signature of one sharp. Contains rests (H) in the first two measures and notes in the last two measures.
- Staff 11:** Treble clef, key signature of one sharp. Contains a complex rhythmic pattern of beamed sixteenth notes.
- Staff 12:** Treble clef, key signature of one sharp. Contains rests (H) in the first two measures and notes in the last two measures.
- Staff 13:** Treble clef, key signature of one sharp. Contains notes in the first two measures and rests (H) in the last two measures.
- Staff 14:** Treble clef, key signature of one sharp. Contains notes in the first two measures and rests (H) in the last two measures.
- Staff 15:** Bass clef, key signature of one sharp. Contains notes in the first two measures and rests (H) in the last two measures. Includes triplets marked with a '3' and a '23'.

This page of handwritten musical notation, numbered 10, contains a complex score with 14 staves. The notation is organized into several systems. The top system consists of four staves: the first is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C); the second and third are grand staff staves (treble and bass clefs) with the same key signature; the fourth is a bass clef staff with the same key signature. The second system consists of six staves, each containing a single 'H' symbol, likely representing a specific rhythmic value or a placeholder. The third system consists of six staves: the first two contain complex rhythmic patterns with many sixteenth notes, while the last four contain 'H' symbols. The fourth system consists of six staves: the first two contain complex rhythmic patterns, and the last four contain 'H' symbols. The fifth system consists of six staves: the first two contain complex rhythmic patterns, and the last four contain 'H' symbols. The sixth system consists of six staves: the first two contain complex rhythmic patterns, and the last four contain 'H' symbols. The seventh system consists of six staves: the first two contain complex rhythmic patterns, and the last four contain 'H' symbols. The eighth system consists of six staves: the first two contain complex rhythmic patterns, and the last four contain 'H' symbols. The ninth system consists of six staves: the first two contain complex rhythmic patterns, and the last four contain 'H' symbols. The tenth system consists of six staves: the first two contain complex rhythmic patterns, and the last four contain 'H' symbols. The eleventh system consists of six staves: the first two contain complex rhythmic patterns, and the last four contain 'H' symbols. The twelfth system consists of six staves: the first two contain complex rhythmic patterns, and the last four contain 'H' symbols. The thirteenth system consists of six staves: the first two contain complex rhythmic patterns, and the last four contain 'H' symbols. The fourteenth system consists of six staves: the first two contain complex rhythmic patterns, and the last four contain 'H' symbols.

This page of musical notation features a complex arrangement of staves. At the top, a single staff contains a melodic line with notes and rests. Below it, several pairs of staves are arranged in systems. Each system includes a treble clef staff and a bass clef staff. The notation includes various note values, rests, and dynamic markings, with 'ff' (fortissimo) appearing frequently. Some staves contain rhythmic patterns represented by 'H' characters. The bottom of the page features a large, dense block of notation, possibly representing a grand staff or a complex rhythmic pattern, with 'ff' markings below it.

This page of musical notation, numbered 12, contains a complex arrangement of staves. The notation is written in black ink on aged, slightly yellowed paper. The score is organized into several systems of staves. The top system includes a treble clef staff with rhythmic markings, followed by two staves with notes and rests, and two staves with dynamic markings 'FF' and notes. The middle section consists of two staves with rests, followed by two staves with notes and rests. The bottom section features a bass clef staff with notes and rests, followed by two staves with notes and rests, and two staves with dynamic markings 'FF' and notes. The notation includes various note values, rests, and dynamic markings such as 'FF' (fortissimo). The overall layout is dense and detailed, typical of a classical music manuscript.

This page of handwritten musical notation, numbered 14, contains a score for multiple instruments. The notation is organized into two systems of staves. The first system consists of ten staves, with the top staff containing a melodic line of eighth and sixteenth notes. The remaining staves in this system are mostly empty, with some rests. The second system also consists of ten staves. The top staff in this system contains a melodic line with dynamic markings 'pp' and 'ppp'. The second staff contains a similar melodic line with 'pp' markings. The third staff contains a series of chords, with 'pp' markings. The fourth staff contains a series of vertical bar lines. The fifth staff contains a series of notes with 'ppp' markings. The sixth staff contains a series of notes with 'ppp' markings. The seventh staff contains a series of notes with 'ppp' markings. The eighth staff contains a series of notes with 'ppp' markings. The ninth staff contains a series of notes with 'ppp' markings. The tenth staff contains a series of notes with 'ppp' markings.

This page contains a handwritten musical score on ten staves. The top nine staves are mostly empty, with only some faint markings and clefs visible. The bottom three staves contain musical notation. The first of these three staves is a treble clef staff with a key signature of two sharps (F# and C#) and a series of eighth notes with stems pointing down. The second staff is also a treble clef staff with the same key signature, containing eighth notes with stems pointing up. The third staff is a bass clef staff with the same key signature, containing eighth notes with stems pointing up. The fourth staff is a bass clef staff with the same key signature, containing a series of vertical bar lines. The fifth staff is a bass clef staff with the same key signature, containing a series of eighth notes with stems pointing up.

This page of musical notation consists of 14 staves. The top two staves are in treble clef, while the remaining 12 staves are in bass clef. The music is written in a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as **FF** (fortissimo) and **FFF** (fortississimo) are placed throughout the score. The paper shows signs of age, with some foxing and staining, particularly in the upper right quadrant.

This page of musical notation, numbered 17, contains a complex arrangement of staves. The notation is written in black ink on aged, yellowish paper. The score is organized into several systems of staves. The top system includes a grand staff with a treble clef and a bass clef, with a key signature of one sharp (F#). The middle section consists of several staves, some of which are filled with double bar lines, indicating rests or specific performance instructions. The bottom section features a grand staff with a treble clef and a bass clef, with a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings, with 'FFF' (fortissimo) appearing in several places. The overall style is characteristic of 18th or 19th-century manuscript notation.

This page of handwritten musical notation, numbered 19, contains a score for multiple instruments. The notation is arranged in a system of 14 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The score begins with a dynamic marking of *pp* (pianissimo). The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line and repeat signs in the lower staves.

This page of handwritten musical notation contains 15 staves. The top section consists of 10 staves, with the first staff containing a complex rhythmic pattern of eighth and sixteenth notes. The remaining nine staves in this section are mostly empty, with some rests and a few notes in the later measures. The bottom section consists of 5 staves. The first staff in this section contains a melodic line with various note values and rests. The second staff contains a rhythmic accompaniment with vertical strokes. The third staff contains a melodic line similar to the first. The fourth staff contains a rhythmic accompaniment with vertical strokes. The fifth staff contains a melodic line. Dynamic markings 'P' and 'FF' are present in the bottom section. The tempo marking '1.º Tempo' is located in the middle of the page.

LA FORÊT
DE SICILE
Comédie en deux Actes.
ACTE PREMIER.

21

Oboë ou Clarinette, *pp* Oboe 1^o Introduction.

Fagotto 1^o Oboe 2^{do}

Fagotto 2^{do}

ppp Staccato sempre Staccato

Violes

col. b.

Andantino

Roberto.

Que cette nuit soit remarquable pour nous ce tems est favo-ra

Pizzicato



Corno 1^o

Corno 2^{do}

Oboe ou Clar. PPP

Fagotto 1^o PPP

Fagotto 2^{do} PPP

Staccato

R R

R R

col b || || || || || || || 8

Chœur. PPP

ble

Roberto tutti

Sou-pissi:

arco

R R

6 6 6 6 6 6

8 8 8 8 8 8 10

vent le voya-geur cherche sous ces feuillages un Abri protec-teur contre les



Flauto Solo

Flauto Solo

vents et les o-rages partés amis sans tarder plus allés aux postes conveni allés al les aux postes conve

Detailed description: This block contains the Flauto Solo part and the vocal line. The Flauto Solo part is written on a single staff with a treble clef and a key signature of one flat. It features a complex melodic line with many sixteenth and thirty-second notes, including trills and slurs. The vocal line is written on a single staff with a bass clef and a key signature of one flat. It contains the lyrics: "vents et les o-rages partés amis sans tarder plus allés aux postes conveni allés al les aux postes conve".

Corni

Oboe

Clar.

Fag.

2 V. 8 B.

Détachés

Chœur. Par tons, par tons, aux postes convenus, ren-dons nous tous sans tar-der

mus

arco

Detailed description: This block contains the woodwind, string, and choir parts. The woodwind parts are for Corni, Oboe, Clarinet, and Bassoon, each on a separate staff. The string part is for two Violins and eight Cellos/Double Basses (2 V. 8 B.), written on a single staff. The choir part is written on a single staff with the lyrics: "Par tons, par tons, aux postes convenus, ren-dons nous tous sans tar-der". The word "mus" is written below the choir staff. The word "arco" is written at the bottom of the page.

FP *00000*

7^{re} unis

Fagotto 2^{do} unis.

FP 6 6

plus rendons nous sans tarder plus par tons par tons rendons nous sans tarder plus rendons nous sans tarder plus

rendons nous sans tarder plus rendons nous

F

Oboe soli

paix c'est notre lama-raide

(On entend deux coups de pistolets.)

paix c'est

paix c'est

Roberto

paix paix Basso.

Flauto solo

Roberto.
C'est peu être quelquefois de partés partés amis sans tarder plus al les aux postes conve

Fl

Cor

PP

unis-col oboe

unus

Chœur. Par-tons al-lons aux postes conve-nus ren-tutti

Roberto. par-tons

-nus al-lés al-lés aux postes conve-nus par-tons par-tons

-dons nous tous sans tar-der plus ren-dons nous tous ren-dons nous tous sans tar-der.

plus oui, oui, par- - tons oui, oui, par- - tons sans tar-der plus oui, oui, par- -

un peu plus pressé.

The musical score is written on 18 staves, organized into three systems of six staves each. The top two staves of each system are for a vocal line, with lyrics written below. The middle two staves are for a keyboard instrument, and the bottom two are for a string instrument. The score includes various musical notations such as notes, rests, and dynamic markings like 'F' (forte) and 'P' (piano). The lyrics are: *- tons ouï, ouï, par - tons sans tur - der plus ouï sans tur der plus ouï sans tur der*. The word *plus* is written on the first staff of the third system. The page number '27' is located in the top right corner.

N^o 2. Allons, Paix tes Clameurs me fatiguent.

Timpani en Sol. > Duo.

PP FF PP FF PP

Corno 1^o en Sol. FF

Corno 2^{do} FF

Oboë ou Clar. Oboë 1^o FF

Oboë 2^{do} FF

Flauti 1^o FF

Flauti 2^{do} FF

Fagotti 1^o FF

Fagotti 2^{do} FF

W FF

Viola 1^a P

Viola 2^{da} P

Antonia

Monstre FF monstre je Brave ta ra-ge dus

se je cent fois pé-ri-vas je saurai m'affran-chir de cet horrible escla-

Timpani **FFF**
 Cor **FFF**
 Oboe **FFF**
 Flauti **FFF**
 Fagotti **FFF**

Musical notation for woodwinds and strings, including dynamic markings **FF** and **PP**.
unis **H** **H** **H**

vage de cet horrible es-cla-vage
quand tes affreux transports
Roberto
Inu-tiles ef-forts **PP** *tu connois mieux*

Musical notation for woodwinds and strings.

mi tent toutes pe-rance *loir de moi la prudence* *je ne*
sance *si par ton imprudence* *tu compromets mon* *sort*

Vois que mon sort je ne vois que mon sort je brave la puissance
 tu compromets mon sort frémis de ma vengeance tu recevras la

Timpa F *cres*
 Cor FF
 Oboe
 Flau FF
 Fag FF
Andolto 2^{do} unis FF
 F *cres* FF
 F *cres* FF
 F *cres* FF
 F *cres* FF
 F *cres* FF
 F *cres* FF
 F *cres* FF
 F *cres* FF

et ne crains point la mort et ne crains point la mort et ne crains point la mort et ne crains point la mort
 mort frémis de ma vengeance tu recevras la mort tu recevras la mort ou

point et ne crains point la mort non et ne crains point la mort non et ne crains point la
 oua, oua, tu recevras la mort tu recevras tu recevras la mort tu recevras la

FF

Fagotto 1^o et 2^{do} col b.

monstre monstre je Brave ta rage Dussé je pé-

mort mort

F F P P

Cor
FF

#Obo
FF

Flau
FF

Fag
FF

#FF

rit *vas* *je sau-rai* *m'asfran chir* *de cette horrible esclavage de cette hor-*

rible esclavage *quand ses affreux transports* *motent l'onde pé-*
inuti-les ef-forts *tu connois ma puis-sance*

FF

P

P

P

P

P

FF

P

France
 loin de moi la prudence
 je ne vois que mon sort
 si par ton imprudence
 tu compromets mon sort
 fremis de ma ven-

Tim
 FF
 Co
 FF
 Ob
 P
 Flaut
 FF
 Fag
 FF
 mezf
 FF
 FF
 FF
 FF
 mezf
 FF
 FF
 FF
 FF
 je Brave ta pais- sance
 et ne crains point la mort
 - geance
 tu recevras la mort.
 l'ure- ce

Tim.
PPP

Cor
PPP

Oboe solo
PP

Oboe solo
PP

et ne crains point la mort et ne crains point la mort je Brave je
-uras la mort ou, tu re-cevras la mort frémis de ma vengeance

PP

cres a poco a poco

cres

cres a poco a poco

cres a poco a poco

cres a poco a poco

Brave la puis sance et ne crains point la mort
tu recevras la mort frémis de ma ven...

cres a poco a poco

F

FF

F

et ne crains point la mort et ne crains point la
 gean - - - ce tu re-ce-vas la mort tu re- ce-vas la
 mort et ne crains point et ne crains point la
 mort oia, oia, oia, oia, tu re- - ce - vas la

Musical notation includes:

- Staff 1: Treble clef, *FF* dynamic.
- Staff 2: Treble clef, *FF* dynamic.
- Staff 3: Treble clef, *FF* dynamic.
- Staff 4: Bass clef, *rag* marking, *FF* dynamic.
- Staff 5: Treble clef, *FF* dynamic.
- Staff 6: Treble clef, *FF* dynamic.
- Staff 7: Bass clef, *FF* dynamic.
- Staff 8: Treble clef, *FF* dynamic.
- Staff 9: Bass clef, *FF* dynamic.
- Staff 10: Treble clef, *FF* dynamic.
- Staff 11: Bass clef, *FF* dynamic.
- Staff 12: Treble clef, *FF* dynamic.
- Staff 13: Bass clef, *FF* dynamic.
- Staff 14: Treble clef, *FF* dynamic.
- Staff 15: Bass clef, *FF* dynamic.

36

PPP *cres* *a poco a poco*

PPP *cres* *a poco a poco*

PP *cres* *a poco a poco*

PP *cres* *a poco a poco*

PP *cres* *a poco a poco*

mort je Bra-ve je Bra-ve ta puis-san-ce et ne crain point la

mort frémis de ma ven-geance tu recevras la mort

PP *cres a poco a poco*

FF

FF *ff*

FF *ff*

FF *ff*

FF *ff*

FF *ff*

mort et ne crain point la mort et ne crain point la

frémis de ma ven-geance tu re-cevras la mort tu re-cevras la

F FF FF F FF

Mort et ne crains point et ne crains point la mort non et ne crains point la
 mort oui, oui, oui, tu re-cevras la mort tu re-cevras tu recevras la

Dynamics: *F*, *FF*, *FF*, *FF*, *FF*

Performance markings: *col b*, *||*

Mort non et ne crains point la mort,
 mort tu re-cevras tu recevras la mort.

Performance markings: *col b*, *||*

N.º 3. Prends pitié de l'horrible situation où je me trouve !
Romance.

Ritournelle pour le premier Couplet seulement, Flauto Solo. Cal Canto

W a mezza voce

Viola

Antonia

And.ºe Grazioso a mezza voce

Toi qui veilles sur nos des

tu tins qui prote-ges nos faibles - se détourne d'horribles des seins entends les vœux que

un peu plus pressé

un peu plus pressé

je t'adresse sauve moi des mains d'un Brigand ce n'est qu'entoi seul que j'es pe-re

Ralenties

Tempo 1^o

viens rendre un père à cet en-fant viens rendre un É-poux à sa mè-re

Tempo 1^o

viens rendre un É-poux à sa mè-re

Le Basson Accompagnera à l'unisson le Second Couplet.

2^e Couplet

La-mi-tié partageoit mes jours entre mes en-fans et leur pe-re
 je croy-ais voir du-rer toujours u-ne fé-li-ci-té si chè-re
 un monstre à dé-truit mon re-pos je ne connois plus que mi-
 se-re ah pour ap-pré-ci-er mes maux il su-fit d'être É-
 -pouse et mè-re il su-fit d'être É-pou-se et mè-re.

*N^o 4. Nous avons justement tout ce qu'il nous faut.
(Tout le Trio doit être chanté pianissimo en détachant toutes les syllabes.)*

Trio.

Corn en Mi
Oboë 1^o

Oboë 2^{do}

W

Viola

Allegretto.

a mezza voce

Scal b H H H H

Scal b H H H H

très détachés

Vincenti

Stephano

Habio a part

Si jepou-vois prendre cet or

Cachons si bien notre tré-sort

que per-

que per-

Musical score for the first system, featuring vocal lines and instrumental accompaniment. The score includes a vocal line with lyrics and several instrumental staves.

- - - *sonne ja-mais ne sache que c'est cet arbre qui le cache que c'est cet arbre*

Musical score for the second system, continuing the vocal and instrumental parts. The score includes a vocal line with lyrics and several instrumental staves.

qui le cache

Ah! ils sa-voient que j'ai tout

pizz. *arco* *pizz.*

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features dynamic markings *p* and *f*. The vocal line includes the lyrics: *ou par ma foi je serois per-du*.

Musical score for the second system, including woodwind and vocal parts. The woodwind section includes parts for *Cor* (Trumpet), *Oboe soli*, and *col B* (Clarinet in B). The vocal line includes the lyrics: *bien tres bien oh ca jurons confre-re qu'aucunde nous separement ne viendra*.

Fabio.
Pour des voleurs le beau serment
pres de cet argent avec projet de m'rien distraire (a part.)
prendre la

(a part)
prendre la somme toute en lie-re *ce n'est pas trahir mon ser-*
ment
ce n'est pas trahir mon ser-ment

ment de bon cœur je jure con frere je ju-re de n'en rien dis-trai-re
de bon cœur

de n'en rien dis-trai-re par-tons, par-tons, je crois qu'il est bien

oua je réponds qu'il est bien la
la *as-su-rement* *person-ne la* *as-su-re-*
il est bien la *ne le prendra as-su-re-*
il ne se-ras pas long-tem-la mais je sais bien qu'il pren-
-ment il est bien la person-ne la ne le prendra

unis *col-b*

Cor

dra il ne se-ra pas longtems la mais je sais bien qu'a
 assu-re-ment personne la assure-ment il est bien la personne
 il est bien la ne le prendra assu-rement il est bien la personne

le pren-dra mais je sais bien qu'a le pren-dra mais je sais bien qu'a le pren-dra mais je le
 la ne le pren-dra personne la ne le pren-dra personne la ne le pren-dra per-son-ne

FF

Musical score for vocal and instrumental parts. The vocal line includes the lyrics: *bien qui le pren-dra*, *la ne le pren-dra*, *la ne le pren-dra*. The instrumental parts include strings and woodwinds. Dynamics include *FF*.

n.º 5. Vous ne vous Eloignez pas, Seigneur? frappe le dis je!
Corni en Ré. Final du Premier Acte.

Musical score for instrumental and vocal parts. The instrumental parts include Clarinette ou Oboë, Fagotti 1º and 2º, and Violoncelles. The vocal parts include Fabio, Antonia, Ouvrant, Julia, and Lorenzo. Dynamics include *FF*, *P F*, and *W*. The tempo is marked *Commodo All.º*.

nous je vous en prie un a-si-le pour cette nuit accordés nous je vous en prie un a-si-le pour cette

Antonia (a part) FF P
 mat Un a-si-le pour cet-te nuit les malheureux c'est impos sible
 PPP PP FF P

Julia
 Non vous n'êtes point insensible voyez mes larmes ma douleur si vous rejettez ma prière - re j'ex-

Antonia, a part.
 -pire a vos pieds de frayeur j'ex-pire a vos pieds de frayeur
 Dois je par-

un a veu sin cere augmenter encor sa frayeur? non sans doute que dois je

Oboe soli.
Oboe soli.

FF
FP

Antonia. FP

Julia. fuyés fuyés promptement de ces

Lorenzo. faire. Et-le pas attendri j'es père et-le pas attendri j'es pe-re

elle s'ement tant mieux j'es pere, et le s'ement tant mieux j'es pe-re,

FP

sF PP

FP

FP

lieux partout ailleurs vous se-rés mieux

Julia. fuyés fuy

Lorenzo. Je vais ex-pi-rer a vos yeux je vais ex-pi-rer a vos Mon E-pouse expire a vos yeux mon E-pouse expire a vos

Fabio. l'ac-cueil est des plus graci-eux l'ac-cueil ouï, l'ac-

FP R R R R R R R R

Cor

Oboe soli

FF

es promptement de ces lieux
 yeux ah que ma douleur vous e-meuve que ma dou-leur vous e-
 -cuel est de plus gra-cie-eux
 sa sa sa

FF

Antonia

Vous m'inspires le plus vif in-terest et mon re-fus en est la preuve est mon re-
 meuve

PP

R

Musical score for the first system, including vocal line and piano accompaniment. The vocal line begins with the lyrics: *-fus en est la preu - - ve ouï, vous m'inspirez le plus inf in - te - rest et mon re - fus en est la*. The piano accompaniment features dynamic markings *F P*, *F P*, and *FF FF P*.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics: *preu - - ve en est la preu - ve Julia a mezza voce. Lorenzo Votre re - fus en est la preuve*. The piano accompaniment includes dynamic markings *FF tuti*, *F F*, *cres FF*, *PPP*, *cres*, and *PPP*.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line concludes with the lyrics: *-ment en douter en ef - fet vraiment la preuve est convaincante vraiment la preuve est con -*. The piano accompaniment features dynamic markings *F cres FF*, *PPP*, *R*, *P*, and *R*.

Antonia.
 Julia. *fuy*
 Lorenzo. *un peu plus pressé.*
 ah. ne trom-

vainc ah. que cet- te femme est méchante, oh. que cet- te femme est mé- chante.

es *fuyés* *romptement* de ces lieux par- tout partout ailleurs vous se- rés
pes pas notre at- tente ah. ne trom- pes pas mon at- tente

mieux *fuyés* *fuy*
 je vais expi- rer a vos yeux ah. ne trompés pas mon at-
 mon Epouse expire a vos yeux
 oh. que cet- te femme est méchante vraiment l'accueil est gracieux.

F P PSF PSF PSF PSF PSF PSF

es par-tout ail-leurs vous se-rés mieux partout ail-leurs partout ail-leurs se-rés
 je vais expi- rer avos yeux je vais expi- rer avos
 mon Epouse ex- pire avos yeux mon Epouse ex- - pire a vos
 l'accueil est des plus graci-

mieux
 yeux je vais expi- rer avos yeux ah ne trompés pas mon at- ten- te
 mon Epouse expire avos yeux
 eux où que cette femme est méchante vraiment l'accueil est graci- eux

F R
 tutti F R
 F cres
 F
 #Basso II II II II II II II
 tout ail-leurs vous se-rés mieux partout ailleurs partout ailleurs vous serés mieux
 je vais expi-rer avos yeux je vais expi-rer avos yeux je vais expi-
 mon Epouse ex-pire avos yeux mon Epouse ex-pire a vos yeux mon Epouse expi-
 l'accueil est des plus gra-ci-eux l'accueil est des

FF
 F O R
 F O R
 FF
 FF
 PP
 unis II
 F cres
 FF PP
 FF PP
 partout ailleurs partout ailleurs vous serés mieux partout ailleurs partout ail-
 ler a vos pieds a vos pieds je vais expi-rer avos pieds
 rer mon Epouse ex-pire avos pieds
 plus gracieux l'ac-cueil est des plus gracieux l'ac-

FF PP F cres FF PP

Ralentissés un peu.

marcato

leurs vous serés mieux partout ailleurs vous serés mieux partout ailleurs vous serés mieux
 a vos yeux a vos yeux a vos yeux pour qu'on rejet-
 -cueil est des plus graci-eux des plus graci-eux des plus graci-eux pour qu'on rejet-

marcato

Ralentissés un peu

Timpani en Re soli

PPP

PPP

PPP

PPP

Antonia *mezza voce ad libitum a tempo.* Apprenés donc on vient on vient que faire *All.^o ma moderato*

ter ma pri - e - - re

Roberto. que est ce bruit?

PPP

Oboe soli

col B

Antonia

Il sont per-dus ils sont per-lus Julia

Lorenza

Nous fai-sions i-ci la pri-e-re d'être admis moyen

PPP

crezando

Julia

nants sa-laire Pour la nuit dans cette chau-mi-ère un rigou-reux re-fus

he-lien

F PP

sf P

Roberto

Pourquoi re-jet-ter les pri-ères accor-der l'hospita-li-té ne re-pous-ser ja-mais per-sonne

R

Allegro con Brio.

c'est un de - voir que nous or - donne la na - ture et l'hu - mani - - - - - té
 le scé - lé -

Allegro con Brio
Antonia

- rat. Julia. le scé - lé - rat le scé - lé - rat
 Antonio oh! la belle a - - - me oh! la belle a - - - me Roberto.
 Fabio. oh! la belle a - - - me oh! la belle a - - - me de tout mon cœur je vous re -

Brave hom - me Brave hom - - - me Roberto.
 - cois Fabio. oh! la mé - chan - te fem - me! oh! la mé - chan - te fem - me! vous passe - rez la nuit chés

Oboe soli

8 // 8

Brave homme

(a part) *Brave*

combien je maudis ma pru - den - - ce

moi vous passe - rés la nuit chés moi

ppp

Oboe soli

dont la Bienfai san - ce comble en ce mo - ment tous mes vœux tous mes vœux

homme dont la Bienfai san - ce comble en ce moment tous nos vœux

je fré mis pour ces malheureux sa - raons

Brave hom - me dont la Bienfai san - ce comble en ce moment tous mes vœux

Bon je les tiens en ma pas sance *mais cet e =*

de ce pro- ce de gé- né- reux
 les d'un péril af- freux
 de ce pro- ce de gé- né- reux
 - ve - nement heu- reux
 dusse je en cou- rir sa ven-
 dont le suc- ces n'est pas dou-

vous re- ce- vrez la re- com- pense
 geance
 vous re- ce- vrez la re- com- pense- ce
 - teux ex- i- - ge Beau- coup de pru- dence
 vous re- ce- vrez la recom-
 saurons les d'un péril af- freux dusse je en cou- rir sa ven-
 vous re- ce- vrez la recom-
 Beau- coup de pru- dence

vous re-ce-vrés vous re-ce-vrés la re-com-pen - - se *Brave*

je fré-mis pour ces malheureux je fré-mis je fré-mis pour ces malheureux les scé-lé-

vous rece-vrés vous re-ce-vrés la re-com-pen-ce *Brave*

ouais je les tiens en ma puis-sance je les tiens je les tiens en ma prou-den-ce mais cet e-venement heu-

sf p sf p sf sf sf pp

ff ff ff sf ff

ff ff ff ff

fp fp fp fp fp

très marqué

Musical score for piano accompaniment, measures 1-10. The score consists of five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *F*, *FFF*, *PPP*, *FP*, and *PP*. The music includes chords, arpeggios, and melodic lines.

Homme *Brave homme* *Brave homme* dont la Bienfaisance comble en ce moment tous nos

rat *le scélé-rat* *le scélé-rat* combien je maudis ma prudence je sémis pour ces malheu-

homme *Brave homme* *Brave homme* dont la Bienfaisance comble en ce moment tous nos

reux dont le succès n'a pas dû exiger beaucoup de prudence. Beaucoup de prudence ex-i-ge beaucoup de pru-

Musical score for piano accompaniment, measures 11-15. The score consists of five staves. Dynamics include *FP*, *FF*, *F*, and *FFF*. The music includes chords and melodic lines. The word *très marqué* appears above the score.

cres a P a P FF PP

très marqué

cres

The first section of the musical score consists of several staves. It begins with a vocal line in treble clef, followed by a piano accompaniment in treble clef. Below these are two bass lines, one in bass clef and one in treble clef. The music features complex rhythmic patterns and rests. There are markings such as 'col b' and 'x' on the bass lines.

Après la recom-pen- - - se la recompense la recompen-se
 -rir sa ven-gean- - - ce sa vengeance sa vengeance
 -vres la recom-pen- - - se la recompense la recompen-se
 Beaucoup de pru - - den- - - ce de pruden-ce de pruden-ce

This section contains the vocal parts with French lyrics. The lyrics are: "Après la recom-pen- - - se la recompense la recompen-se", "-rir sa ven-gean- - - ce sa vengeance sa vengeance", "-vres la recom-pen- - - se la recompense la recompen-se", and "Beaucoup de pru - - den- - - ce de pruden-ce de pruden-ce". The lyrics are written in a cursive hand and are aligned with the vocal staves.

The second section of the musical score continues with vocal and instrumental parts. It features a vocal line in bass clef and a piano accompaniment in bass clef. The music includes the word "unis" written in the vocal line. The score concludes with a final cadence.

ENTRE-ACTE

Cornu en Mi.

solo *1^o* *2^{do}* *pp* *pp* *Crescendo*

Viole pp Andante con moto

pp Basso

Clarinettes ou Oboe *R* *R* *R* *R* *P*

Fagotto Solo *R*

Piccicati

pizz.

col b *col b*

pizz.

ir *ir* *Cornu* *Stac.* *Oboe Solo* *Fagotto Solo*

69

corni^o

Colarco

unis

Colarco

Colarco

Colarco

soli

Cornu

Oboe 1^o

Oboe 2^o

Fagotto

Violon. Alto. Basse. 7 parties.

Handwritten musical score for a symphony orchestra, featuring parts for Oboe 1^o, Oboe 2^{do}, Fagotto, Clarineti, Viola, and Basso. The score includes dynamic markings such as *cres*, *FF*, and *col b*, and contains complex rhythmic patterns, including triplets and sixteenth-note passages.

The score is written on ten staves. The first two staves are for Oboe 1^o and Oboe 2^{do}, both in treble clef. The third staff is for Fagotto in bass clef. The fourth staff is for Clarineti in treble clef. The fifth staff is for Viola in treble clef. The sixth staff is for Basso in bass clef. The bottom four staves (seventh to tenth) are for the string section, with the first two in treble clef and the last two in bass clef. The score includes various dynamic markings: *cres* (crescendo) appears in the Oboe and Bassoon parts; *FF* (fortissimo) is used in the string parts; and *col b* (col legno battuto) is marked in the Viola part. The music features intricate rhythmic patterns, including sixteenth-note runs and triplet figures.

ACTE SECOND

71

N^o. 7. N'importe, je la Préfere encore à celle de tanto. (après le cri de Julie.)

Timpani. *cres* *F FF* *DUO*

Cor. *PP*

Oboe ou Clarinette. *PP*

Oboe 2^o uis. *R*

Cel. b. *H*

Bagotti

W. *P* *mezF*

Viole

Julia.

Basso Agitato. *mezF* *F* *Qui j'eu grand Dieu, ô monstrable mi-nable, quel Spectacle effroyable*

cres

FF *FF*

FF *FF*

cel. vi. *H*

cel. b. *H*

P *P* *F* *P* *F* *P* *cres mez* *FF*

F *P* *F* *P* *F* *P* *cres mez* *F*

FP *F* *P* *F* *P* *cres mez* *F*

declamé. *cres mez F*

Font de frapper mes yeux: le scélé-ra le scélé-rat quelle ra-ge l'an-me j'ai trou-

F P *F P* *F*

72

PPP PP *cres* F *Oboe Solo*
 PPP PP *cres* F *Ragotto solo*
 PPP P *cres a poco a p* F PP
 PPP P *cres a poco a p* F PP
 PPP P *cres a poco a p* F PP
a mezza voce
vé dans le lit... ce poignard sanglant
toi qui descend le
Lorenzo: quoi o Ciel! toi qui des
 PPP P *cres a poco a p* PP

R R
 P
cres
foible qu'on opprime verras tu consumer en--cor ce nouveau crine sans ecraser
--fend la foible qu'on opprime verras la consumer en--cor ce nouveau crine sans ecraser
 R R

FFF

FFF

mez F

F

mez F

gand sans ecraser sans ecraser un tel Brigand sans ecraser sans ecraser

gand sans ecraser sans ecraser un tel Brigand sans ecraser sans ecraser

mez F

FFF

mez F

F

mez F

un tel Brigand un tel Brigand

un tel

he

FFF

P

FP

FFF

P

cres

F

PP

P

P

cres

PP

las'encemoment sineste je n'aidautrespoir que la mort jour fa-tal

jour que je de-teste est il un plus horrible sort est il un plus horrible sort

jour fa-tal jour que je de-tes-te est
ras-sure toi reprends cou-ra-ge oua je le sens a

Musical score for vocal and piano parts. The vocal line includes the lyrics: "il un plus horri- - - ble sort est il un plus fines- - - te mon transport ou je le sens a mon trans- -". The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes.

Musical score for orchestral instruments and vocal solo. The instruments listed are:

- Timpani**: *PPP*, *cres*, *a poco a p.*
- Corn en Sol**: *pp*, *rinforzando*
- Oboe ou Clarinette**: *pp*, *luti*, *rinforzando*
- Fagotti**: *pp*, *rinforzando*
- W** (Woodwinds): *pp*, *cres a poco a poco me F*
- Viola**: *pp*, *cres a poco a poco me F*
- Julia**: *pp*, *cres a poco a poco me F*

 The vocal solo part includes the lyrics: "sort he- las' en ce moment su- neste nous n'avons d'espoir que la mort nous n'a port du monstre je Brave la rage qu'il vienne il re- cevra la mort qu'il vienne il re- cevra la".

mus F PP FF P FF P FF FF *cres a poco a p.*
tristando.
cres mezf
cres mezf
cres appco a p.

mort nous n'avons des-poir que la mort nous n'avons d'es-poir que la mort nous n'avons d'es-poir que la
mort ou qu'il mème il re-cevra la mort il re-cevra la mort il re-cevra la

mus FF FP FF PP F
mus
cres
B
mort que la mort que la mort
mort il recevra la mort il recevra la mort

F FF FF FF P FF *cres*

Oboe solo

pons d'espoir que la mort jour fa-tal jour que je de-teste . est il un plus horri-ble
 meme il re-cevra la mort rassu-re toi reprends cou-rage ou je le sens a mon trans-

cres *diminuendo* *FF*

risonzando *dimin:* *FF*

cres *diminu:* *FF* *PPP*

cres *diminu:* *FF* *PPP*

sort helas'en ce moment fines te nous n'avons d'espoir que la mort nous n'avons d'espoir que la
 -port du monstre je brave la ra-ge qu'il vien il re-cevra la mort ou qu'il vien il re-cevra la

FF *PPP*

F FF PP
 nous despoir que la mort ou la mort
 mort il recevra la mort ou la mort
 jour fatal jour que je de-teste est
 rassie et reprends courage ou je le

F FF PP cresc diminuendo
 nous n'a
 sens a mon transport du monstre je Brave la ra-ge qu'il vien il re-cevra la mort ou a qu'il

N.º 9. Combien d'autres n'auront pas un sort si heureux,
Timpam en Ut. Chœur Final.

FF

Corn en Ut.

Oboe. soli

Fagotti

IV

Viole.

Julia.

Toronto. Le Ciel a sau- vé l'in- - no- cen- ce lou- ons sans ces- - se.

Basso.

FF PP

col v. 1^{re}

col v. 2^{de}

col b

V. 1^o

V. 2^o

Antonia avec les H. C.

les Bienfaits Fabio, avec les Tenore.

Chœur. Le Ciel a sau- vé l'in- - no- cen- ce lou- ons sans

FF

col. v. 1. o
col. v. 2. do
Fagotti, col. b.

Andante avec lesff. C.
s'il suspend souvent sa vengeance cest pour mieux punir les forfaits
Andante avec lesff. C.
s'il suspend souvent sa vengeance cest pour mieux punir les forfaits
ces - se les bienfaits
Julia
Lorenzo s'il sus

FF F

tutti *rit.*
tutti

pend souvent sa vengeance - ce cest pour mieux punir les forfaits s'il suspend souvent

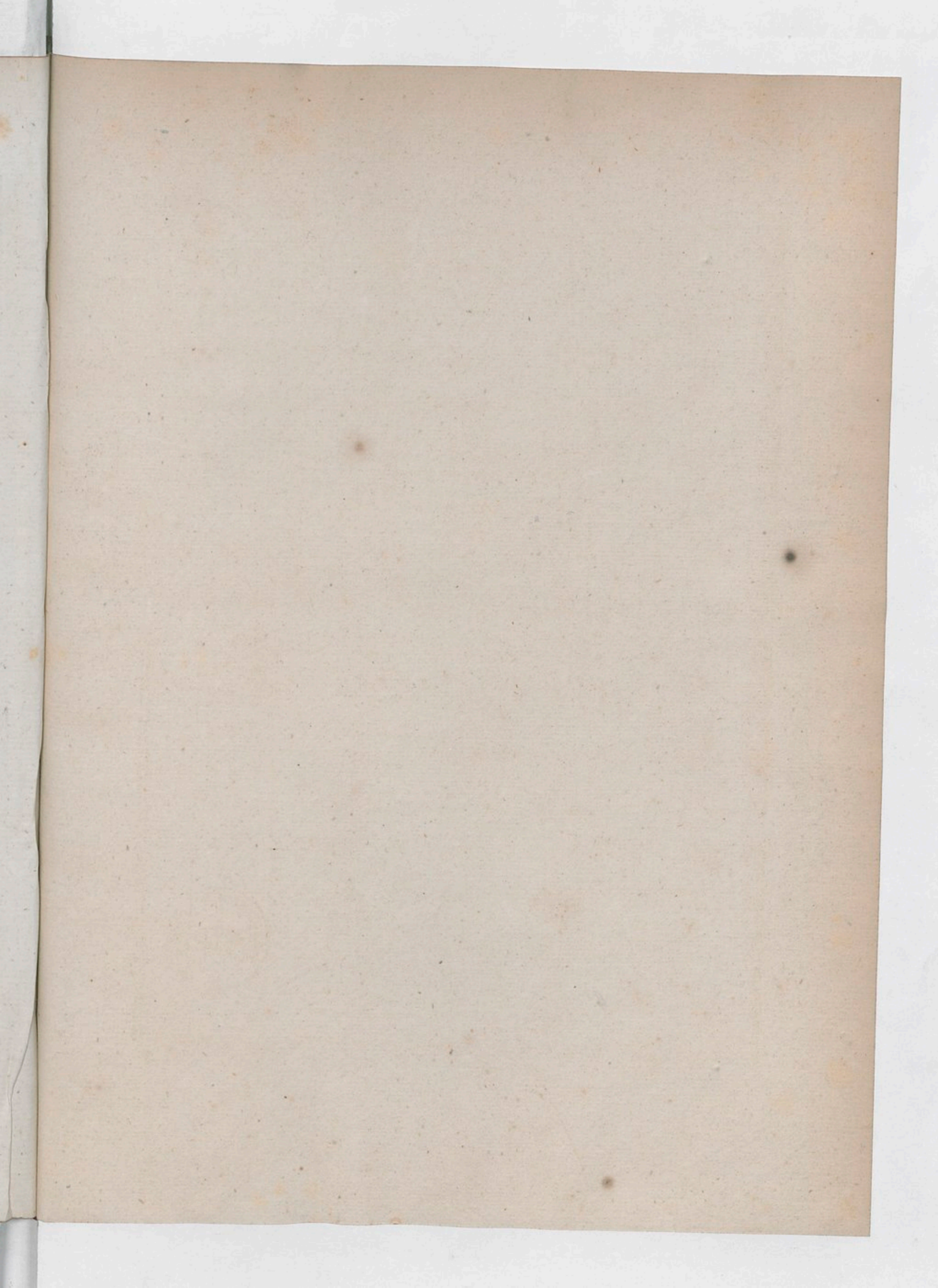
FF FF FF

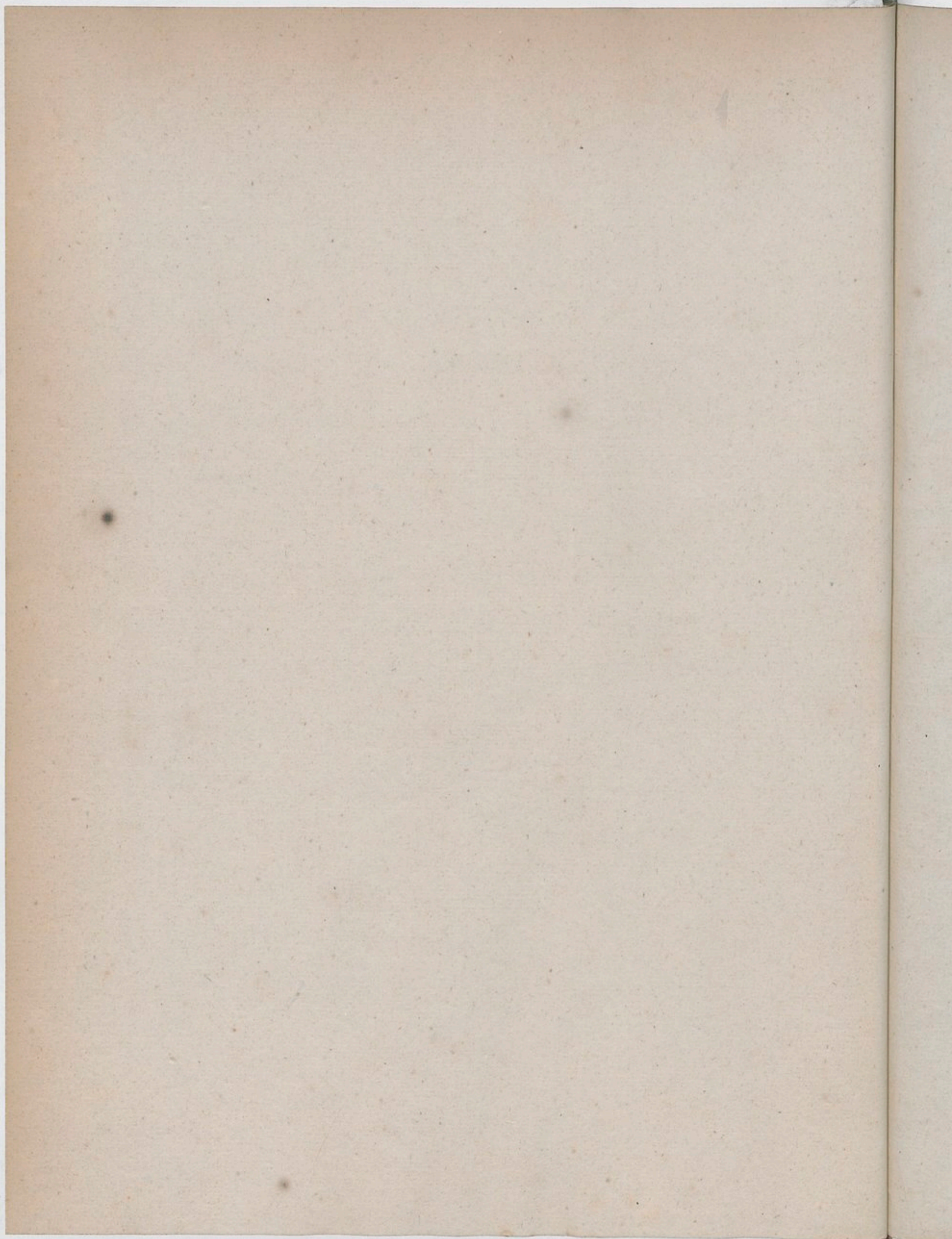
s'ilsuspend sa vengeance c'est pour mieux c'est pour mieux punir les forfaits c'est pour mieux

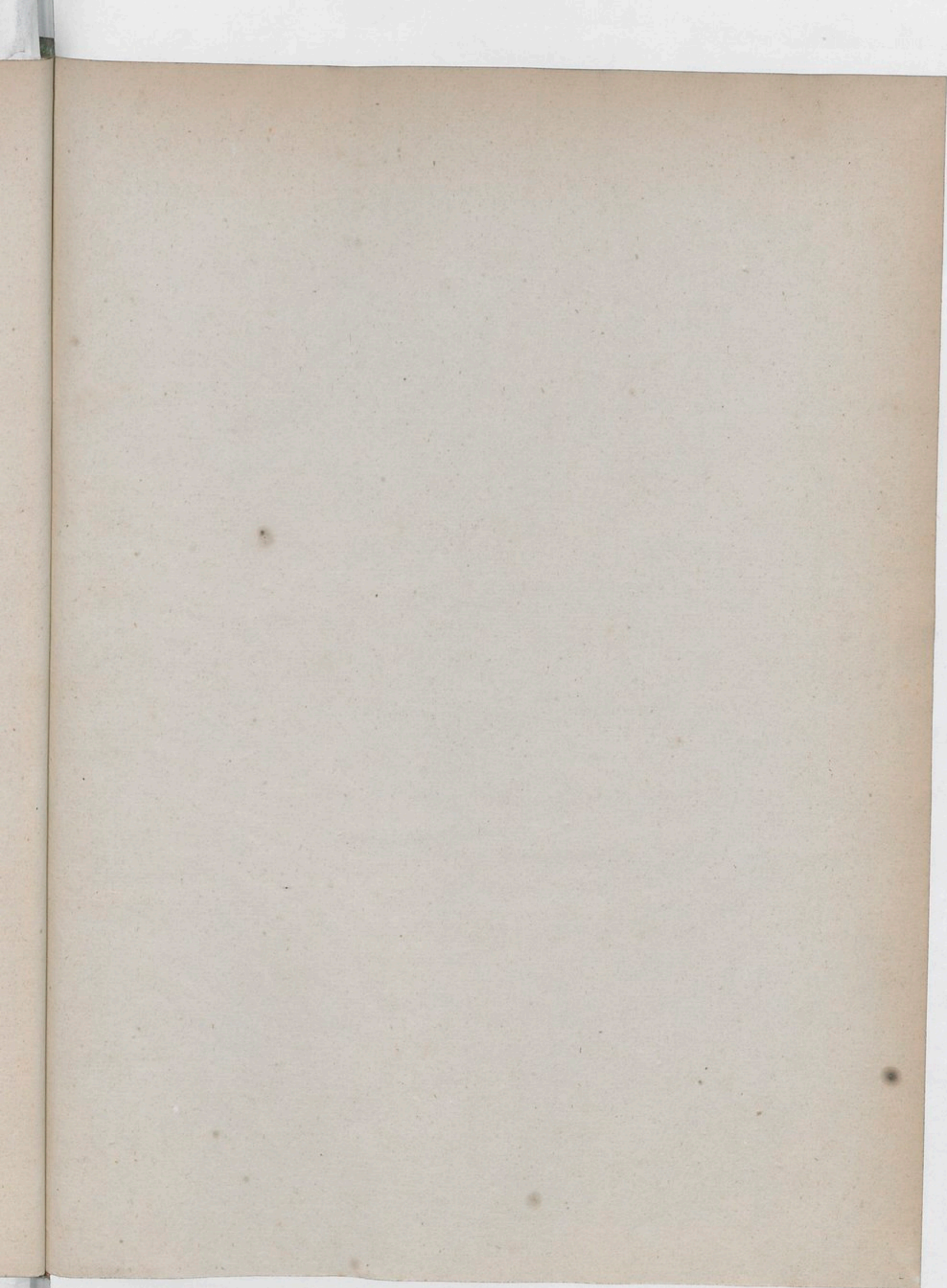
c'est pour mieux punir les forfaits punir les forfaits

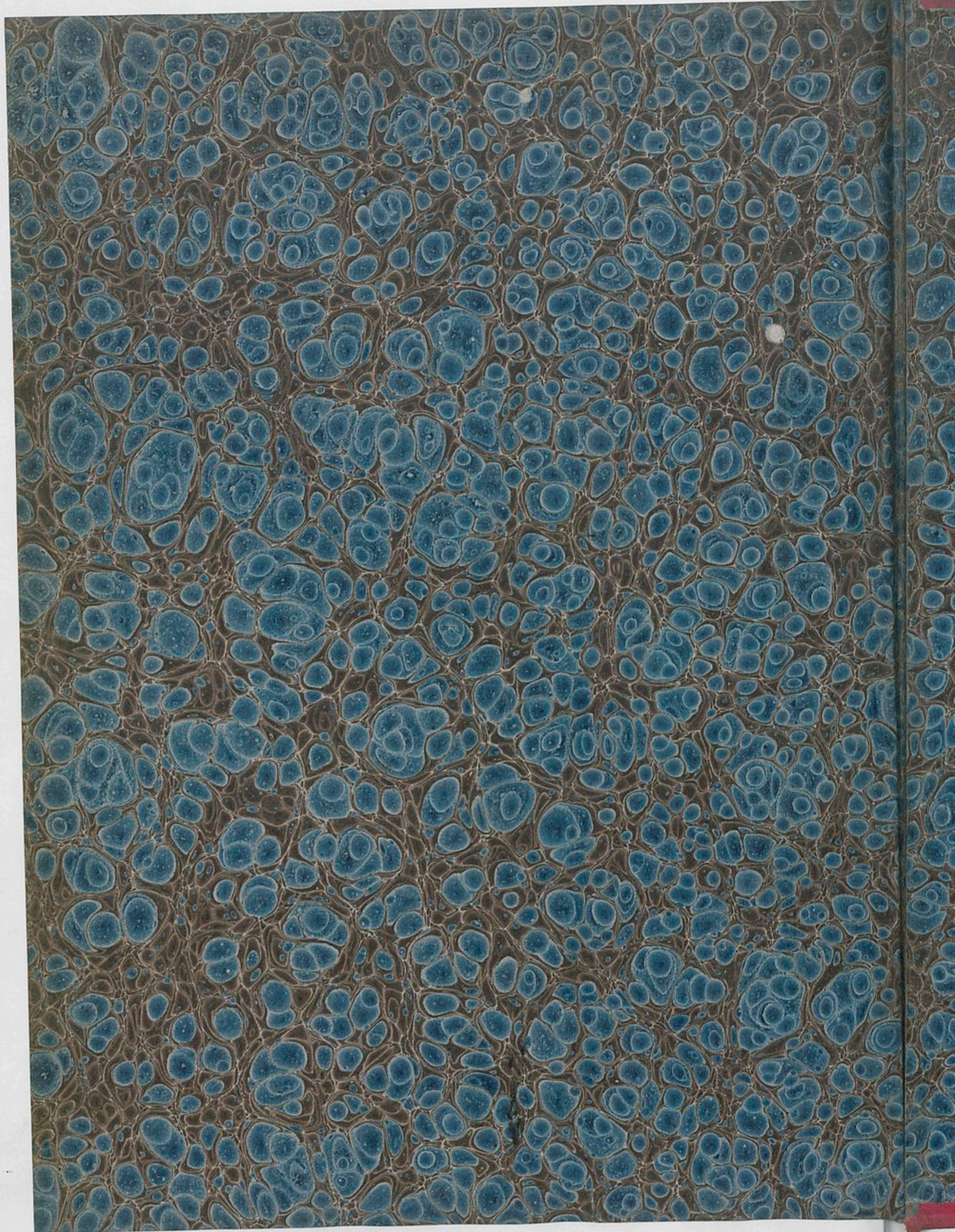
Fin.

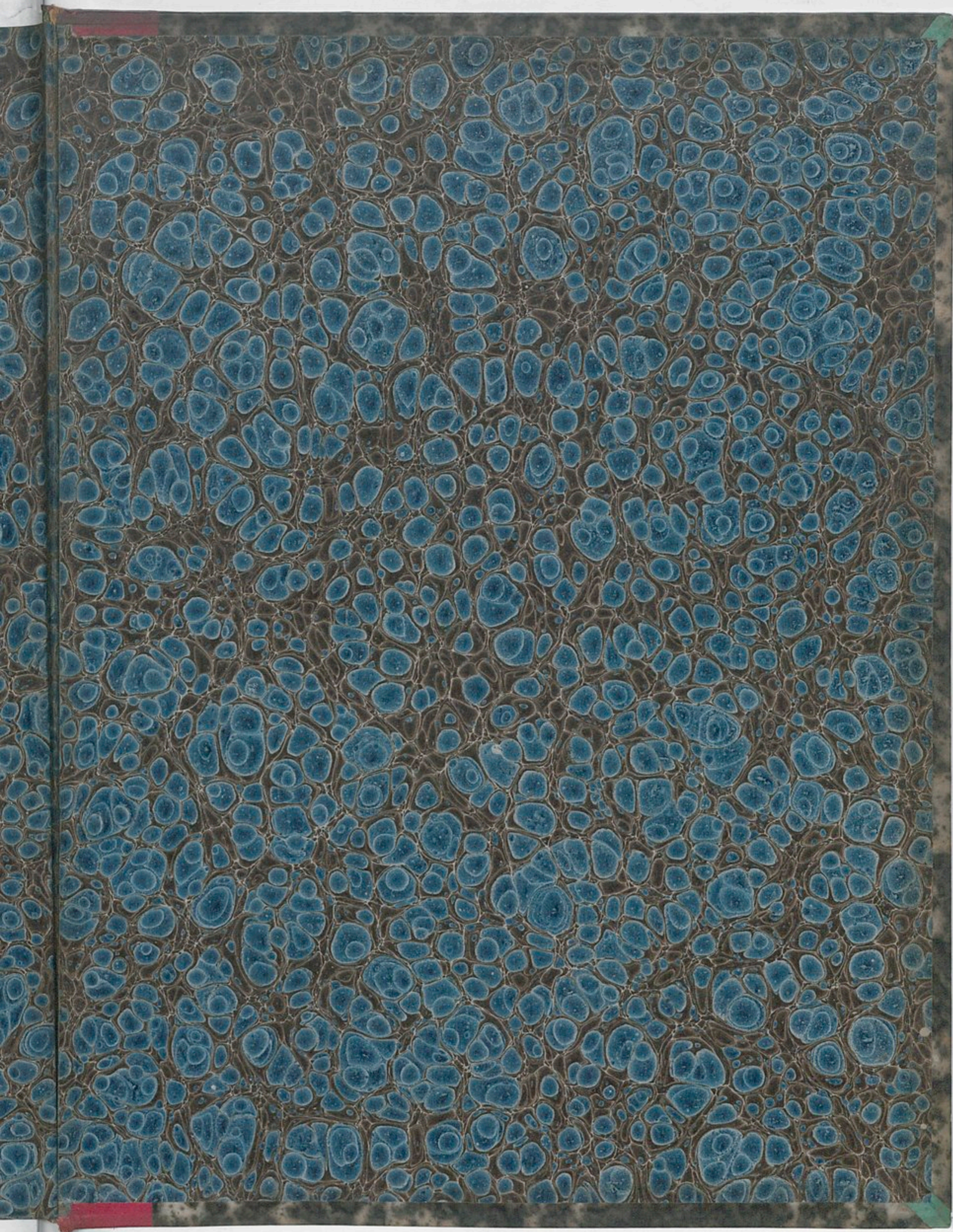














INVE
S
V