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## **La fiancée**

**Auber, Daniel-François-Esprit**

**Paris, [1829]**

Violine I

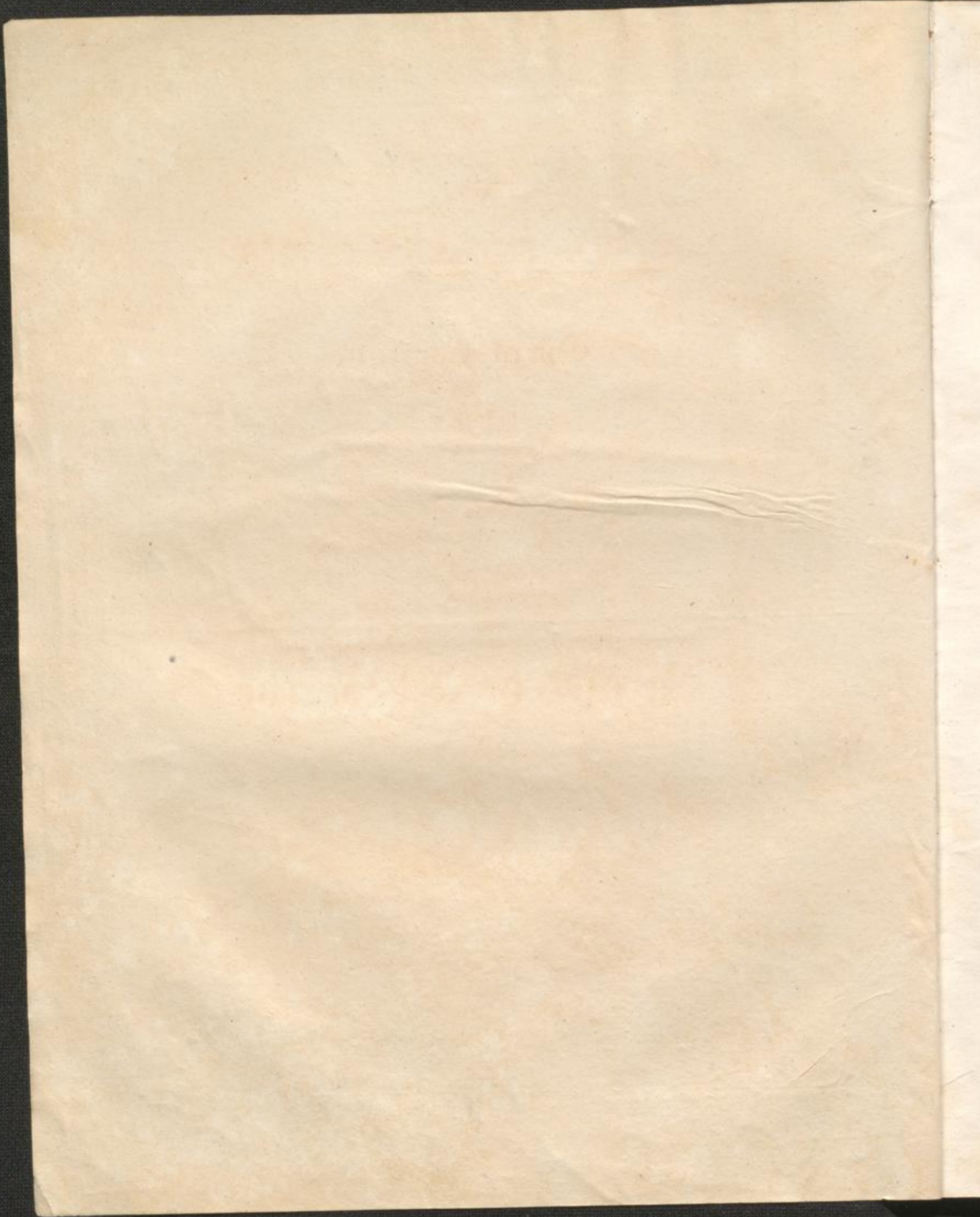
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*Violino. 1<sup>mo</sup>.*

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*Rank 1036*







# LA FIANCÉE

Opéra-Comique

en trois actes

*Représenté pour la 1<sup>re</sup> fois sur le Théâtre Royal*

de l'Opéra-Comique

*Le 10. Janvier 1829*

Paroles de M. Scribe

Musique de

D. F. E. AUBER

*Partition 125<sup>fr</sup>*

*Parties d'Orchestre 125<sup>fr</sup>*

À PARIS, chez E. TROUPENAS, Éditeur du Répertoire des Opéras français avec Act. de l'Académie Royale de Musique, Palais National.

1. 6.

*E. Troupenas*



LA PLATTE

Opus 100

Opus 100

Opus 100







VIOLINO I?  
1<sup>er</sup> ACTE.

LA FIANCÉE.  
OUVERTURE.

Musical score for Violino I, Act 1, Overture of "La Fiancée". The score includes parts for various instruments and a piano accompaniment.

**Instrumentation:** Tambour, N<sup>o</sup>, petite Fl<sup>ut</sup> Cl:, G<sup>d</sup>e Fl<sup>ut</sup> p<sup>te</sup> F<sup>ag</sup>, H.-b.: C<sup>♯</sup>, Cl:, Fag: #, C<sup>♯</sup>, Cl:, C<sup>♯</sup>, H.-b.: C<sup>♯</sup>, Cl:, C<sup>♯</sup>, 1<sup>er</sup> V:, B<sup>ss</sup>e Alto., H.-b.: C<sup>♯</sup>, 1<sup>er</sup> V:, B<sup>ss</sup>e Alto.

**Tempo and Dynamics:** The score features several tempo changes: *Andante* and *Allegro*. Dynamic markings include *p* (piano), *ff* (fortissimo), and *mf* (mezzo-forte).

**Structure:** The score is organized into systems. The first system includes the drum and piccolo flute. The second system includes the flute, horn, clarinet, and bassoon. The third system includes the violin and viola parts. The fourth system includes the horn, clarinet, and bassoon. The fifth system includes the first violin and piano accompaniment. The sixth system includes the horn, first violin, and piano accompaniment. The seventh system includes the piano accompaniment.

The page number 514 is visible at the bottom center of the score.



Handwritten musical score for Violino I, page 5. The score consists of 13 staves of music in G major. It features complex rhythmic patterns, including sixteenth-note runs and slurs. Performance markings include 'ff', 'p', 'fz', '2d V.', and 'ff'. The notation includes various note values, rests, and dynamic markings.



VIOLINO IV

2<sup>d</sup> V:  
*p*

*p*

*fz p*

*fz p*

*ff*

*ff*

2<sup>d</sup> V: *V.*  
*p*

514



VIOLINO I<sup>o</sup>

2<sup>d</sup> V. V<sup>o</sup>

*fp*

*p*

*ff*

*a. fis.*

514



All<sup>o</sup> moderato.

N<sup>o</sup> 1.

*ff*

*p*

*pizz:*

travaillons

*ff arco.*

*p*

*stacc:*

*Vo*

*pizz:*

travaillons

*arco.*

*ff*

*Vo*

*Vo*

*Vo*

*cres:*

ma-da-me n'est pas

*Vo* Andante con moto.

*ff*

là si lence écoutons bien

*Vo*

*pizz:*

*arco.*



VIOLINO Iº

et puis le dans ce tems la dans ce tems la

puis la semaine

314



VIOLINO I<sup>o</sup>

*V<sup>o</sup> arco.*  
 dans ce tems la dans ce tems

*V<sup>o</sup>*  
*ff*

*f piz:*

*V<sup>o</sup>*  
*ff*

*f*

*f*

*f*

*f*

*f*

*V<sup>o</sup>* *V<sup>o</sup>* *V<sup>o</sup>* *f piz:*  
 et dell'roi

*f V<sup>o</sup>*  
 dans ce tems

*V<sup>o</sup>*  
 dans ce tems la

*f*

*All<sup>o</sup> non troppo.*  
*ff arco.*

*fz*

*V<sup>o</sup>*

*fz*

314 *ff*







VIOLINO I<sup>o</sup>

*p* *V<sup>o</sup>* *V<sup>o</sup>* *V<sup>o</sup>*

*All: mod<sup>to</sup>*

514



M<sup>r</sup> Fritz que j'apperçois allons allons dépêchons, m'avez vous entendue

N<sup>o</sup> 2.  
Andante  
con moto

Fl: et Cl:  
Violon.

Fl: et Cl:  
Violon.

Fl: Cl: H:  
Violon.

2<sup>d</sup> V:  
Fag:

plus de  
plus d'allar - mes en fin  
- main je se - rai son é - -  
Canto.  
Fl: et H: b:  
Canto.  
Fl: et H: b:  
Canto.

que j'ai  
choisi - e d'un tel trésor d'un bien si doux comment ne pas être ja  
piz:

- lous d'un tel trésor d'un bien si doux comment ne pas  
être ja - lous Tutti.



VIOLINO 1º

Allegretto.

*p* *ff* *p* *Un f* *Vº* *pas . . . . . an* *ne linira*



Oui mademoiselle Henriette si vous saviez si je pouvais vous dire.

Allegretto.

Alto. V<sup>o</sup>

N<sup>o</sup> 3.

The musical score consists of 14 staves. The first staff is marked 'Alto. V<sup>o</sup>' and 'Allegretto.'. The second staff has a 'Canto.' marking. The third staff has a 'Canto.' marking and 'fp'. The fourth staff has 'V<sup>o</sup>' markings. The fifth staff has 'V<sup>o</sup>' markings. The sixth staff has 'V<sup>o</sup>' markings and 'Tambour. V<sup>o</sup>'. The seventh staff has 'V<sup>o</sup>' markings. The eighth staff has 'V<sup>o</sup>' markings. The ninth staff has 'V<sup>o</sup>' markings and 'Tambour. V<sup>o</sup>'. The tenth staff has 'V<sup>o</sup>' markings. The eleventh staff has 'V<sup>o</sup>' markings and 'Tambour. V<sup>o</sup>'. The twelfth staff has 'V<sup>o</sup>' markings and 'Tambour. V<sup>o</sup>'. The thirteenth staff has 'V<sup>o</sup>' markings and 'Tambour. V<sup>o</sup>'. The fourteenth staff has 'V<sup>o</sup>' markings and 'Tambour. V<sup>o</sup>'. The score includes various dynamic markings such as 'fp', 'f', 'cresc.', and 'm'y'. There are also some numerical markings like '1', '2', '3', '4', '5' above notes in the eleventh and twelfth staves.



*p* *tr*  
*ff* *p*  
*ff*  
*ff* *V<sup>o</sup>* *ff*  
*ff* *V<sup>o</sup>* *p* mais pour-tant ce beau  
*V<sup>o</sup> pizz.* *Alto*  
 mi-litaire s'il doit  
*V<sup>o</sup>* *V<sup>o</sup>* de l'om-brage des ce moment je m'en-  
*V<sup>o</sup>* *2<sup>d</sup> V.* *V<sup>o</sup> arco*  
 -ga - ge a ne plus le de-voir  
*Violon.*  
*ff* *tr*  
*ff* *cris.* *ff*  
 314 (N<sup>o</sup>4)



Handwritten musical score for Violino I, page 15. The score consists of 14 staves of music in G major (one sharp) and 2/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *ff*, and *tr*. The piece concludes with a double bar line.



Adieu madame Fritz à demain bonne nuit elle est charmante cette petite

N<sup>o</sup> 4. *All<sup>o</sup> risoluto.* *ff*

quel sou-rire en chan-teur  
quel sé-duisant re-gard ce Fritz est trop heu-

*Andante.*

-reux mais nous verrons plus tard de plai - re aux plus re-

*Andante.* *p* *f* *pizz.*

on

*V<sup>o</sup>*

moi je n'y crois moi je n'y crois

*arco.* *V<sup>o</sup>* *p*

leurs sa-

l'amour

*Allegretto.* *p* *petite Fl.*

nous les rendra

*G<sup>de</sup> Fl.*

*V<sup>o</sup>* *ff*



oui l'a-mour

oui l'a-mour



prenne connaissance des lettres de sa femme c'est plus prudent qu'en pensez vous

N<sup>o</sup> 5. *All<sup>o</sup> assai. Alto.* *2<sup>d</sup> V:* *V<sup>2</sup>*

c'est donc lui qui causa le malheur de ma vie

et toi que j'a-do-rai-rais toi qui me fut ra-vi-e comme moi tu gé-

-mis en proie à ta dou-leur ah depuis que je l'aime à ses devoirs fi-

-dèle ce gage est le premier qu'hélas j'ai re-çu d'elle li-sons je ne le

peux ma main tremble et les pleurs obscurissent mes yeux

(ou parle)



si vous m'avez jamais aimé si vous m'aimez encore fuyez moi

Allegro.

Majeur.



à demain monsieur Fritz: Bonsoir Henriette bonsoir

N<sup>o</sup> 6.

Allegretto. V<sup>o</sup>

The first section of the score is marked 'Allegretto. V<sup>o</sup>' and is written in 2/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a dynamic marking of *p*. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and accents. The piece concludes with a double bar line.

Audantino con moto.

The second section of the score is marked 'Audantino con moto.' and is written in 3/4 time with a key signature of one flat (F). It consists of nine staves of music. The first staff begins with a dynamic marking of *p*. The music is characterized by a steady eighth-note accompaniment in the lower register, with a more melodic line in the upper register. There are several dynamic markings throughout, including *pp*, *f*, and *pp*. The section ends with the instruction 'garde à vous' and a double bar line.



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VIOLINO I<sup>o</sup>

Violino I musical notation, first three staves. The first staff begins with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic. The third staff features triplets and continues with a forte (*f*) dynamic.

aux mortelles allarmes

Violino I musical notation, fourth staff. It features triplets and continues with a forte (*f*) dynamic.

c'est ma coupable ardeur

qui fait couler ses larmes

et

Violino I musical notation, fifth staff. It includes dynamic markings *ff*, *vo*, *ff*, and *2<sup>da</sup> vo*.

cause son malheur

je n'entends rien

personne

al-

Piano musical notation, sixth and seventh staves. The sixth staff includes lyrics and dynamic markings *f*. The seventh staff continues with dynamic markings *f*.

-lons quoi qu'il ar - ri - ve il sa - git a - vant tout de sau - ver son hon -

Andante.

Piano musical notation, eighth staff. It begins with the tempo marking *Andante.* and includes the lyric *-neur.*

Andante.

Violino I musical notation, ninth staff. It includes dynamic markings *ff* and *vo*.

Violino I musical notation, tenth staff.

Violino I musical notation, eleventh staff.

Violino I musical notation, twelfth staff. It includes dynamic markings *ff*.

Violino I musical notation, thirteenth staff.



ff ff fp f f p f fp fp fz fz fz fz fz fz ff Maestoso.



qu'as tu donc  
fait  
c'est Fréderic tout est per-  
du par son mari me voi-la reconnu



VIOLINO I<sup>o</sup>

The musical score for Violino I on page 25 consists of 13 staves. The first staff begins with a treble clef and a key signature of one flat. The music features various dynamics including *p*, *f*, and *cresc.* There are also markings for *V<sup>o</sup>* and *Cl.*. The bottom staff includes the instruction *Maestoso. Fl:* and the number 514.



VIOLINO 1º

Violon.

Violon.

mais quand j'y pense

Allº assai. stacc.

cres:

1 2 3 4 5 6 7



VIOLINO I<sup>o</sup>

Handwritten musical score for Violino I, measures 8-12 and 13-17. The score is written on ten staves. The first staff (measures 8-12) features a series of chords with figured bass notation (8, 9, 10, 11, 12) and a 'Tamb:' section. The second staff (measures 13-17) is marked 'Cl:'. The third staff includes a 'V<sup>o</sup>' marking. The fourth staff has a 'p' dynamic marking. The fifth staff has an 'f' dynamic marking. The sixth staff has a 'p' dynamic marking. The seventh staff has an 'f' dynamic marking. The eighth staff has an 'f' dynamic marking. The ninth staff has an 'f' dynamic marking. The tenth staff has an 'f' dynamic marking. The eleventh staff (measures 13-17) features a series of chords with figured bass notation (1, 2, 3, 4) and a 'Tamb:' section. The twelfth staff (measures 13-17) is marked 'Cl:'. The page number 514 is printed at the bottom center.



Handwritten musical score for Violino I, page 28. The score consists of 14 staves of music in G major. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano), 'ff' (fortissimo), and 'V<sup>o</sup>' (Vivace) are present throughout. The notation includes slurs, accents, and phrasing marks. The bottom of the page contains the number '514'.



VIOLINO I<sup>o</sup>



Allegretto.

N<sup>o</sup> 7.

ff

p

ff on lève la toile.

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff



stacc.

mais monsieur Fritz

eh bien chan-







5.<sup>me</sup> Coup: *p*

*mp*

*f*

*V<sup>o</sup>*

*mp*

*f*

*V<sup>o</sup>*

*f*

*V<sup>o</sup>*

*All<sup>o</sup>*

*f*

*V<sup>o</sup>*

*V<sup>o</sup>*

*V<sup>o</sup>*

non vrai-

-ment ma-da-me ne veut pas in-terrompre la fête mais pour el - - -

- - le du-moins chantons plus doucement s'il est ain-

- si belle Henri - ette donnez l'ex-emple en ce mo-ment

514



Allegro.  $\text{\textcircled{S}}$

*f* piz:

même mouvement.

*arco.*

3<sup>me</sup> Coup: piz:

*p*



VIOLINO I<sup>o</sup>

*fine*

*a*

mais qui va la c'est monsieur

aussi

stacc:

514



Je vais en parler tout à l'heure à M<sup>r</sup> de Suldorff mais en attendant

N<sup>o</sup> 8. *Allegro non troppo.* *Violon* §

toujours ton a - mi

toujours ton a - mi

D.C. §

eh bien tu n'es pas parti? si vraiment je m'en vais=je m'en vais écouter

N<sup>o</sup> 9. *Andante.*

près d'entrer

le conseil en -

-tendre apprendre ce près de

-tend sui - -

- vra marie



V<sup>o</sup> 3

cres:

All<sup>o</sup>  
f p

Ô Ciel! et ses re-

-gards discours mais de lui a quel

ne devait quelle a toujours amours mais quoyque

Cl:  
prude allons

V<sup>o</sup> pizz:  
p

ff arco.

p

f

f

f



VIOLINO I<sup>o</sup>

1<sup>o</sup> Tempo.

Coupure. (allez au signe page 59.) j'ai souvent

de votre

femme oui d'un autre elle même dans un ménage

en l'acceptant en l'acceptant de son ma

All<sup>o</sup>

ri

eres:

H. b: ~~~~~

et ses regards ses discours mais de lui

ne dirait quelle a toujours fui les amours mais quoi qu'en

prude allons allons

Fl:

piz:

*f*

*ff* arco. *p*

514



514



VIOLINO I<sup>o</sup>

*f* *V<sup>o</sup>* *f* *V<sup>o</sup>* *ff* *V<sup>o</sup>*

*divisi.*  
*Allegretto.*

*ff* *unis.* *Allegro.*

514 on me trahi est-ce possible on me trompait y pense



tu je sais tout tromper un cœur tendre et sensible je sais qu'un jeune

homme un amant est sorti cette nuit de son appartement grands Dieux!

Allegro molto.  
quel in - di - gne lan -

Vº  
- ga - ge d'un soupçon stacc.



Allegretto.

*pp*

Dieu .que de monde Ô

Ciel et son époux ah quelle audace extrême c'est a-

-mant ce rival quelle aime il est devant vos yeux le voi - la

*V<sup>o</sup>* *V<sup>o</sup>* *vo<sup>o</sup>*

Allegro molto.

que dit - il

ar - rê - tez il l'a



dit je le ju - - - re c'est une er-reur oui

de chez qui répon-dez juste Ciel

quelui di-re

de quel ap-par-te-ment

c'était du sien

même mouvement.

V<sup>o</sup> 2<sup>d</sup> V.

pp



mezo. f

V<sup>o</sup>

stacc.

cres.

ff

1 2 5 4 5 6 7

V<sup>o</sup>

cres.



VIOLINO I<sup>o</sup>



All<sup>o</sup> non troppo.

ENTR'ACTE

The musical score is written for Violino I and Piano. It consists of seven systems of music. The Violino I part is written in a single staff with a treble clef and a common time signature (C). The Piano accompaniment is written in two staves (treble and bass clefs) with a common time signature (C). The score begins with a dynamic marking of *p* (piano) and includes various musical notations such as slurs, accents, and fingerings. The tempo is marked *All<sup>o</sup> non troppo.* The word *ENTR'ACTE* is written at the beginning of the first system. The page number 514 is printed at the bottom center of the page.



Violino I musical score for Act 3, measures 312-314. The score consists of five staves. The first staff is the Violino I part, featuring a complex rhythmic pattern with many sixteenth notes. The second staff is the Violino II part, with a similar rhythmic pattern. The third staff is the Viola part, with a more melodic line. The fourth and fifth staves are the Violoncello and Contrabasso parts, providing a harmonic foundation with sustained notes and some rhythmic accompaniment.

3<sup>me</sup> ACTE.

mais enfin si vous étiez à ma place que feriez vous? = ce que je ferais

Andante con moto.

N<sup>o</sup> 10.

Musical score for N° 10, measures 315-316. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "bannis-sant la ten-". The piano accompaniment is in a 3/4 time signature and includes dynamic markings like *f* and *p*.

Musical score for N° 10, measures 317-318. The vocal line continues with lyrics: "-dres-se bannis-sant les re-grets j'oublierais maten-". The piano accompaniment continues with similar rhythmic patterns and dynamic markings.

Musical score for N° 10, measures 319-320. The vocal line continues with lyrics: "-dresse et gai-ment j'en ri-rai vous voyez". The piano accompaniment continues with similar rhythmic patterns and dynamic markings.

Musical score for N° 10, measures 321-322. The vocal line continues with lyrics: "je me dirais". The piano accompaniment continues with similar rhythmic patterns and dynamic markings.



Andante.

Allegro non troppo.

divisi:



bis:  
 cres:  
 stacc:  
 Andante cantabile  
 All<sup>o</sup> non troppo  
 ch bien tant mieux  
 l'occasion est belle  
 c'est le moyendi an  
 314 (N<sup>o</sup> 12.)



- blier l'infidelle pour la pu - nir je pré -  
 - tends devant elle vous épouser stacc:  
 unis *ff* divisi.  
 Tutti.  
 cres:  
*ff*

514 (N° 12)



les motifs de votre départ mon père mon père a t'elle dit

*Allegro non troppo.*

N<sup>o</sup> 11. 

de quels nouveaux mal-



-heurs vient on m'é-pou-van

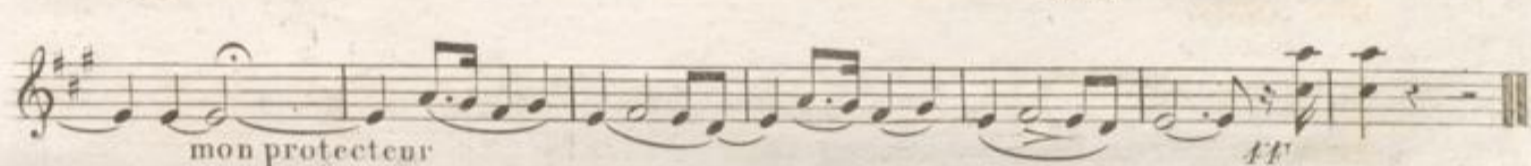


*Andante. V<sup>o</sup> arco.*

un 





mon protecteur 

refuserez vous une pauvre fille qui vous demande à genoux de lui rendre l'honneur.

*Allegro agitato.*

N<sup>o</sup> 12. 

















eres:

**Allegro.**  
*ff*

je n'y résiste

*ff* plus Ô justice suprême

s'il faut pour le sauver perdre tout ce que

*ff* j'aime *ff* ap-prends

done tu le veux ap-prends donc mon se-cret a-chevez

ah grands Dieux *p* Suldorf qu'allais-je faire *ff*

je ne puis ce secret n'est pas le mien *ff* mais je te sauverais

je te jure adieu je reviens





elle l'attendait plus de doute. . . malheureuse qu'ais-je fait. . . monsieur laissez moi

All<sup>o</sup> vivace.

N<sup>o</sup> 15.

que ce lâche cres.

je con\_nais dono en\_fin ce fu\_nes-te mys-

-tère je sais tout mon outrage et votre trahi\_son ah leur perte est ju-

j'a\_bandonne à ja\_mais une é\_pouse coupable ma bienfaitrice hé\_las déshono\_rée je

brise des nœux mais d'un affront semblable votre sang au\_jourd'hui doit me rendre raison je vous ar-

*Sio perandito Hat Violon. 2<sup>da</sup> V.*

*p* cres.



*p* *V<sup>o</sup>*

*V<sup>o</sup>* *fz*

*V<sup>o</sup>* *g* *V<sup>o</sup>* *sf*

*V<sup>o</sup>* *V<sup>o</sup>* *V<sup>o</sup>* *V<sup>o</sup>* *V<sup>o</sup>*

*V<sup>o</sup>* *fz*

*pp* *fz*

*V<sup>o</sup>* *V<sup>o</sup>*

ai commis

*fz*

*pp* *fz*

*V<sup>o</sup>* *V<sup>o</sup>*

de son forfait ah c'est indigne

*eres:*

*ppp* *V<sup>o</sup>* *V<sup>o</sup>*

ah c'est indigne

*f* *V<sup>o</sup>* *V<sup>o</sup>*



VIOLINO I?

*et*  
*V<sup>o</sup>* *V<sup>o</sup>*  
 c'est vous que j'épouse

*Presto.*  
*f* *f* *p* *p*

*V<sup>o</sup>*

*V<sup>o</sup>* *stacc.*

*divisi.*

*Tutti*  
*f* *p* *f* *p*

*f* *p* *f* *p*

*rinf.* *ff*

514



les refuserez vous de la main d'un époux

All<sup>o</sup> assai.

N<sup>o</sup> 14

ff

p

Vo

par

tons partons

Allegretto.

p

f

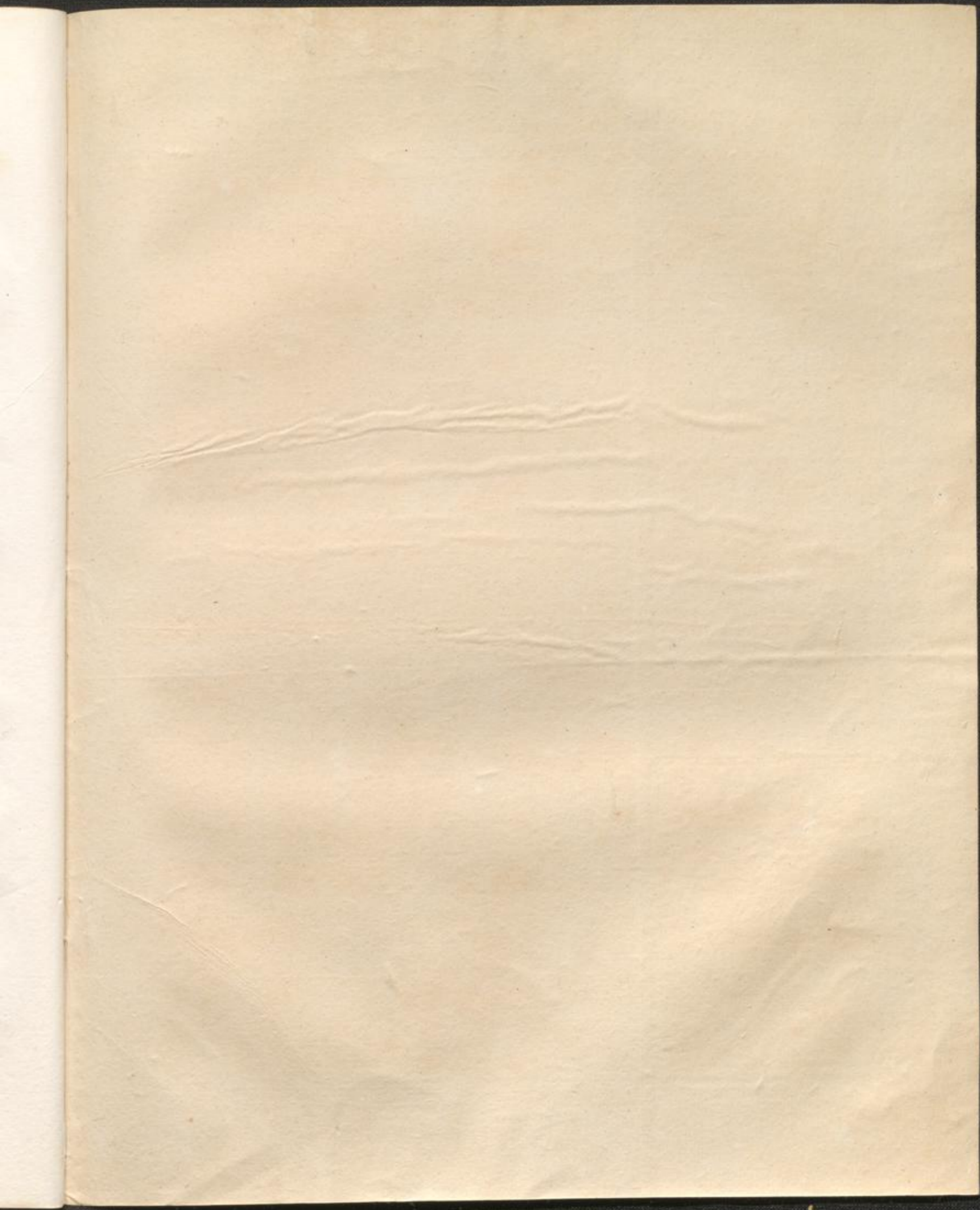
ff

514

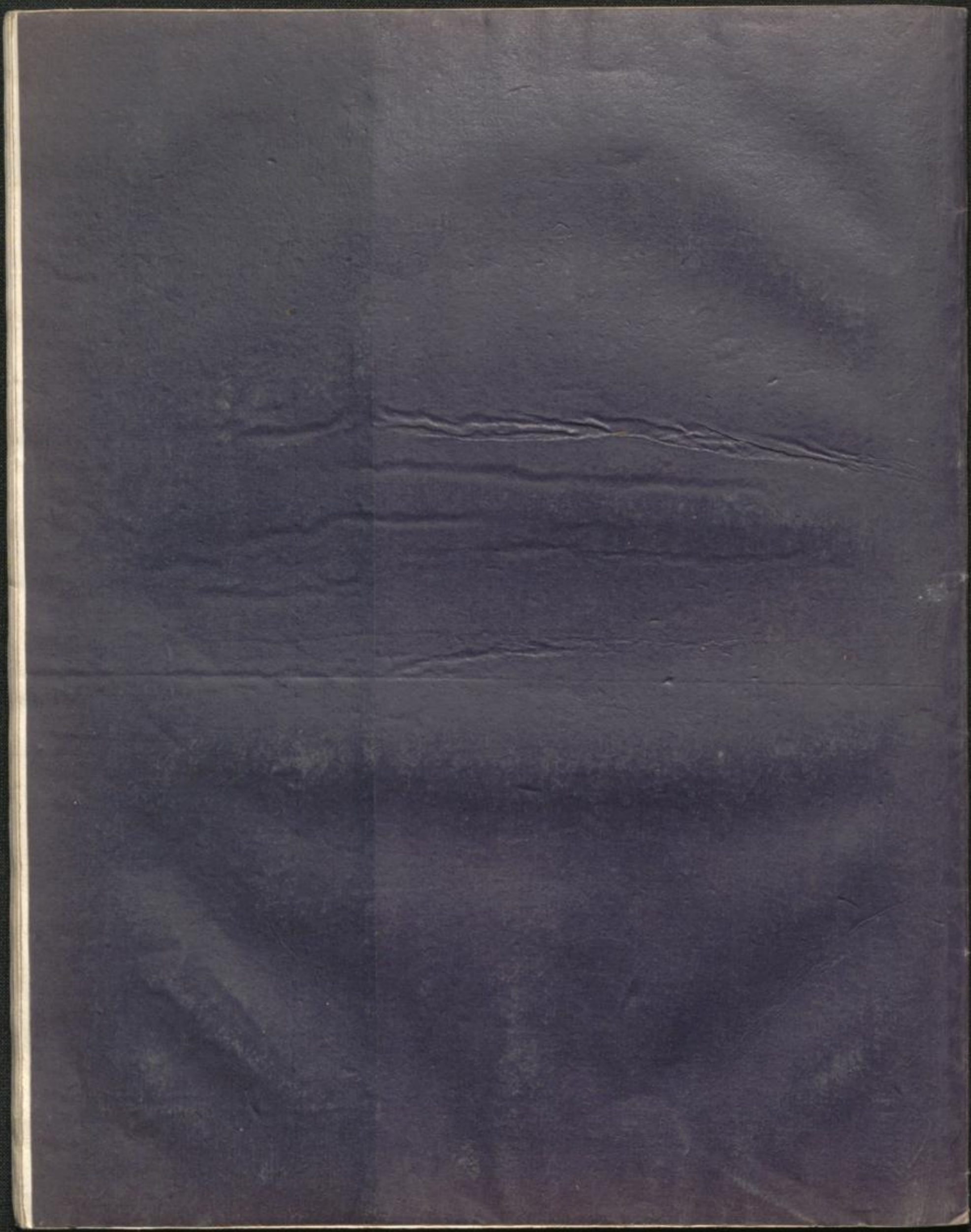














Paris 1836

*La Fiancée.*

Opéra in 3 Actes

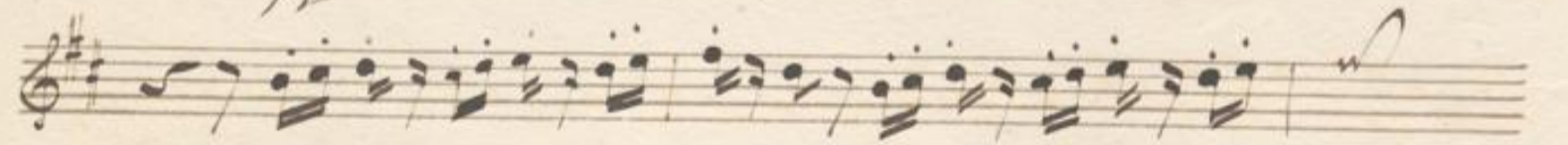
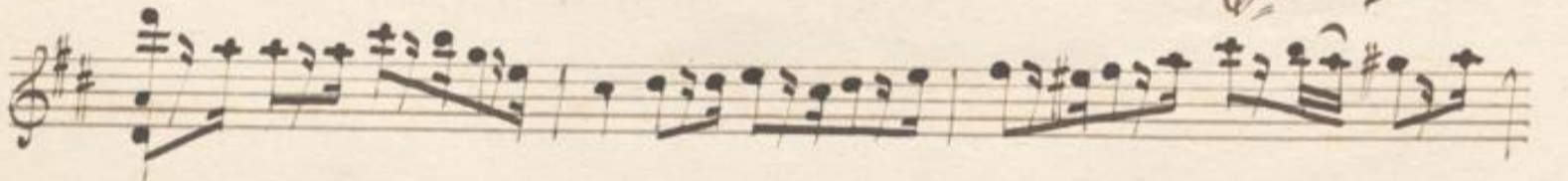
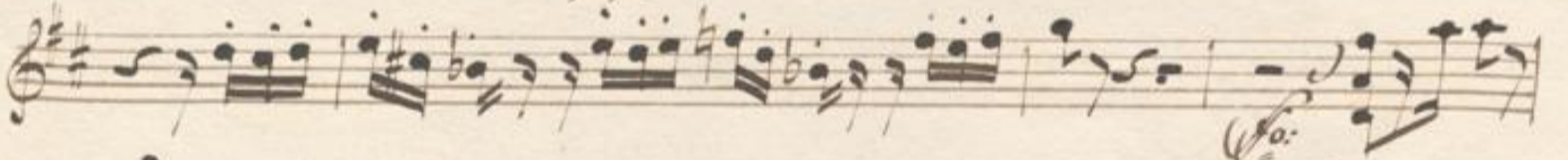
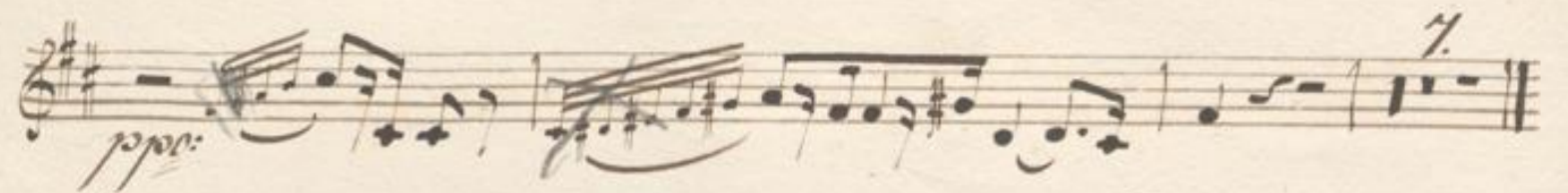
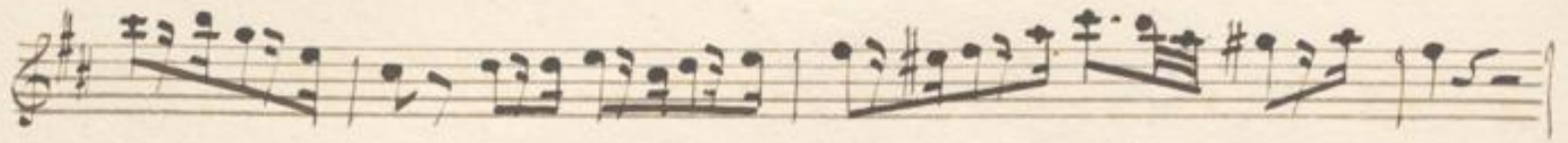
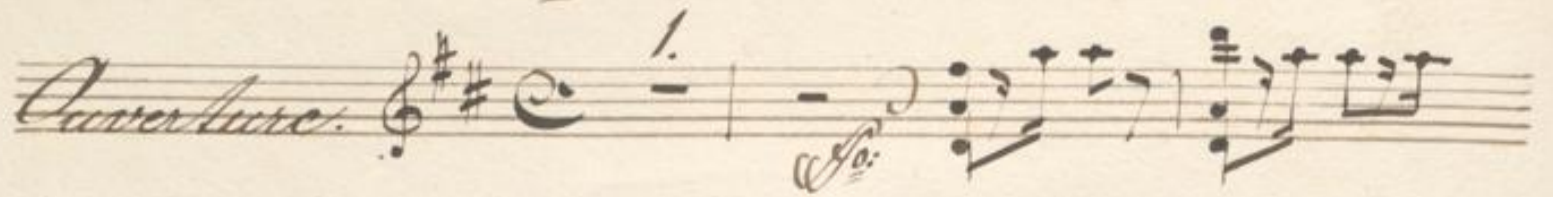
von

Auber.

*Violino primo.*



*Allro.*





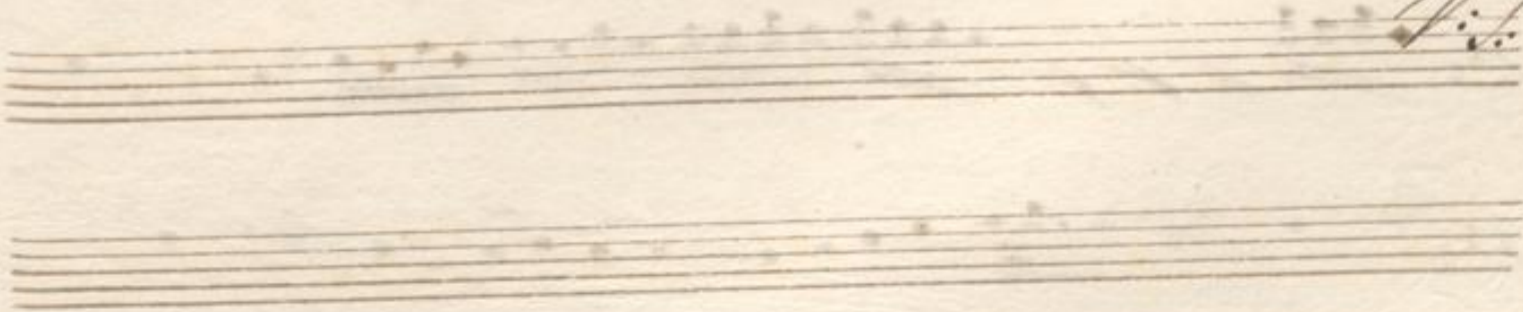
A handwritten musical score on 12 staves, likely for a single melodic instrument. The notation is in a single system, with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various note values, rests, and dynamic markings such as *f*, *pp*, and *ppp*. There are also some decorative flourishes and a small '1' above the first measure of the first staff. The paper is aged and shows some staining.



A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, all written in a single clef (treble clef) and a key signature of two sharps (F# and C#). The notation is dense and includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps. The second staff features a dynamic marking of *fmo.* (for *forzando*). The seventh staff has a dynamic marking of *ppp.* (for *pianissimo*). The eighth staff has a dynamic marking of *ppp.* (for *pianissimo*). The ninth staff has a dynamic marking of *ppp.* (for *pianissimo*). The tenth staff has a dynamic marking of *ppp.* (for *pianissimo*). The paper shows signs of age, including some staining and a slightly irregular edge.



A handwritten musical score on ten staves. The music is written in a single system with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece. A dynamic marking 'bis.' is present above the sixth staff. The manuscript shows signs of age, with some ink bleed-through and a slightly worn edge.





A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, all written in treble clef with a key signature of two sharps (F# and C#). The notation is dense and includes various musical elements such as notes, rests, beams, and slurs. Dynamic markings are present throughout, including *pp.* (pianissimo) and *mo.* (mezzo-forte). A triplet of eighth notes is marked with a '3' above it on the sixth staff. The paper shows signs of age, with some staining and a slightly irregular edge.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as slurs, accents, and dynamic markings like "ppp." and "Cmo.". The paper shows signs of age, including yellowing and some staining.



Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The first three staves feature complex, dense textures with many beamed notes and some rests. The fourth and fifth staves show more rhythmic variety, including some notes with stems pointing downwards. The sixth staff concludes with a double bar line and a fermata over the final note.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically below the first six staves.



3<sup>o</sup> Ad<sup>o</sup> 4:

Violino I<sup>mo</sup>

Durk 1036

1<sup>re</sup> Oct:  
S. F. E. Huber:

*Allarghetto:*  
Musical notation on a five-line staff with treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The piece begins with a dynamic marking of *ff*.

Musical notation on a five-line staff with treble clef, continuing the piece.

Musical notation on a five-line staff with treble clef, continuing the piece.

Musical notation on a five-line staff with treble clef, continuing the piece.

Musical notation on a five-line staff with treble clef, continuing the piece.

Musical notation on a five-line staff with treble clef, continuing the piece. Includes the instruction *con leve la toile.*

Musical notation on a five-line staff with treble clef, continuing the piece.

Musical notation on a five-line staff with treble clef, continuing the piece. Includes a dynamic marking of *ff*.

Musical notation on a five-line staff with treble clef, continuing the piece. Includes a dynamic marking of *ff*.

Musical notation on a five-line staff with treble clef, continuing the piece.

Musical notation on a five-line staff with treble clef, continuing the piece.

*Fin*



A page of handwritten musical notation consisting of ten staves. The notation is in a single system, likely for a piano or similar instrument. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is characterized by dense, rapid passages, particularly in the first seven staves, which feature many beamed notes and complex rhythmic patterns. The eighth staff begins with a fermata and the instruction *Stacc:*. The final three staves show a change in texture, with more spaced-out notes and some rests. The paper is aged and shows some staining.





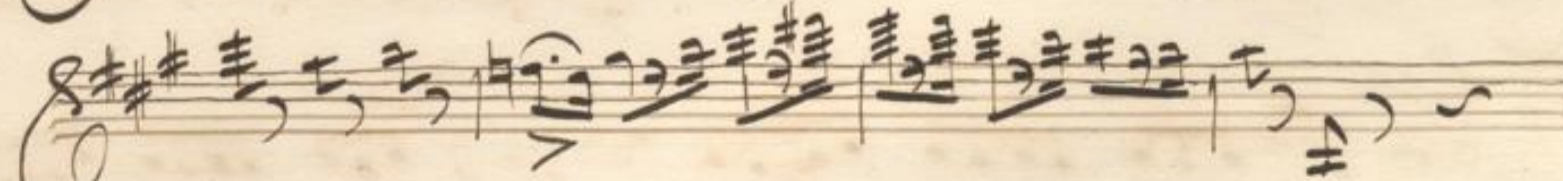
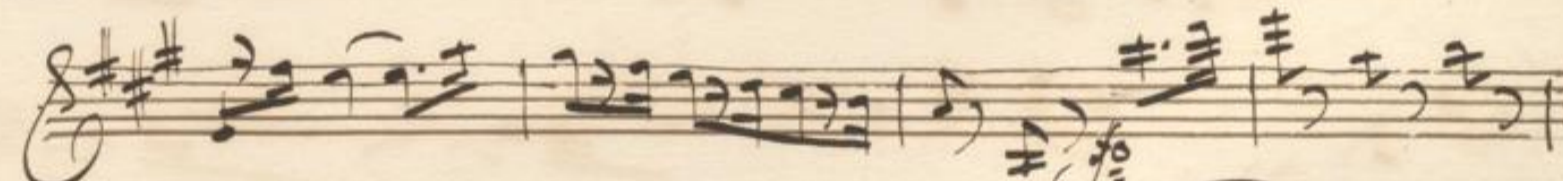
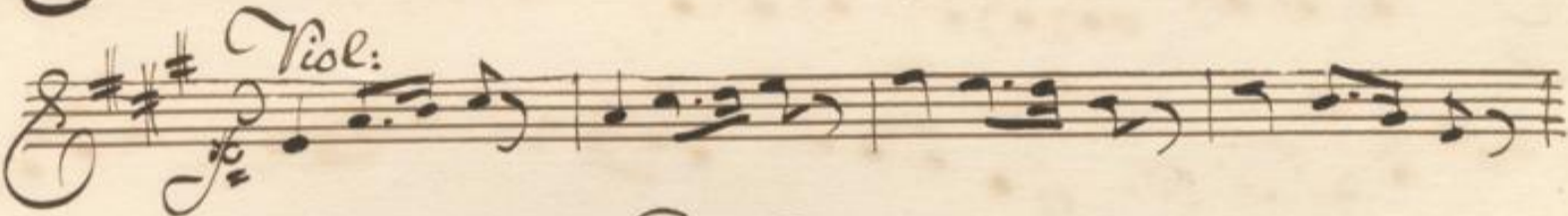
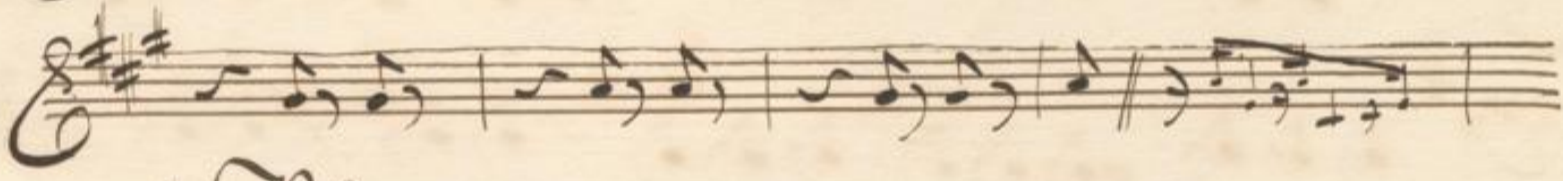
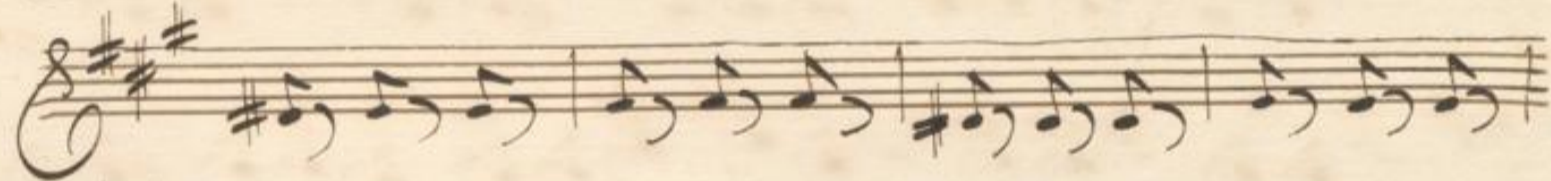
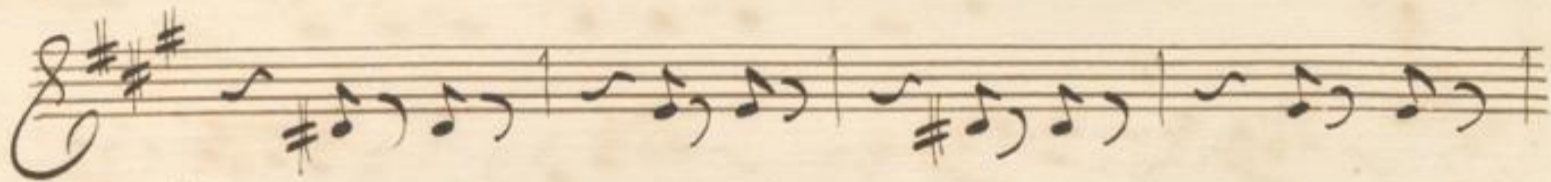
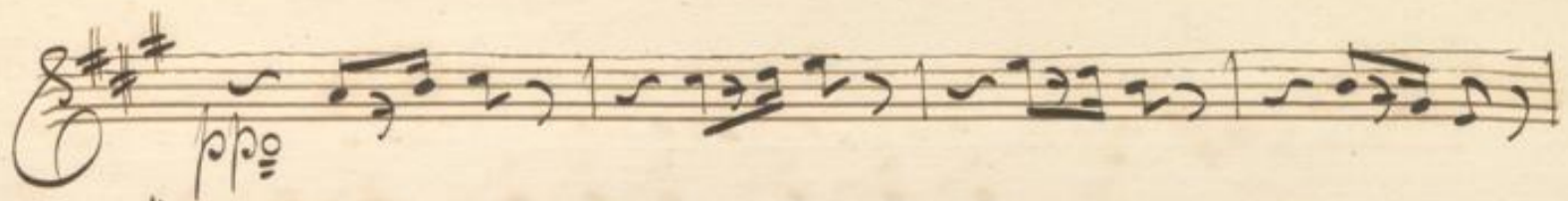


Handwritten musical score for voice and piano. The score consists of 12 staves. The first two staves are for the voice, and the remaining ten are for the piano accompaniment. The lyrics are in French. The piece is marked *Allegretto* and includes dynamic markings such as *sof*, *so*, and *soo*. The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "Oh bincan-ter nous-valserons je le veux bien ce-là de-là-se je vais vous dire un air de notre sol a-ne val-se du Ty-rol".

Oh bincan-ter nous-valserons je le veux bien  
ce-là de-là-se je vais vous dire un air de notre  
sol a-ne val-se du Ty-rol

*Allegretto*







*2<sup>me</sup> Coup:*

*pp*

*Viol:*

*pp*

*Viol:*

*pp*

*Allo:*

*Viol:*

*pp*







*même mouvement:*

Fl. *arco*

me): *pizz:*

Courp:

Viol:

Viol:



D. 1020

# Violino primo

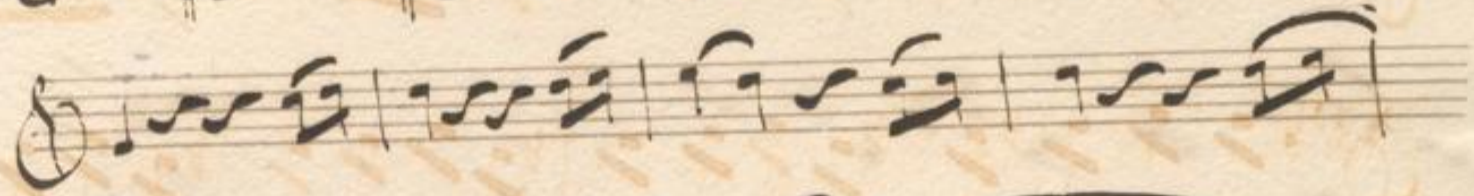
## Sa. Franccé. N.º 12.

*Allegro agitato*



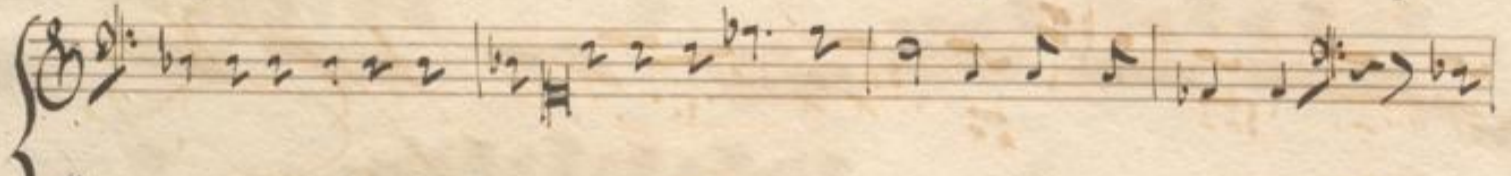
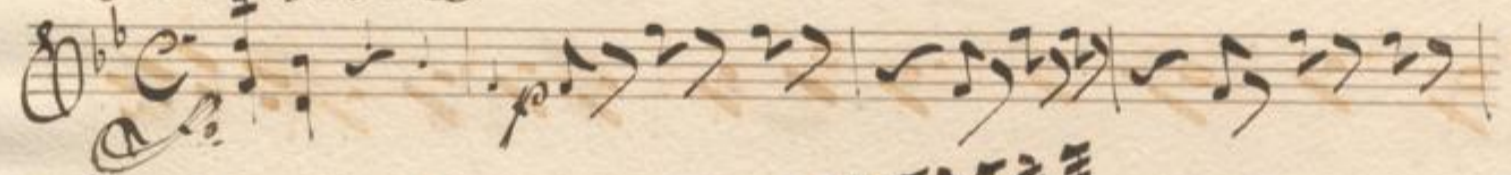
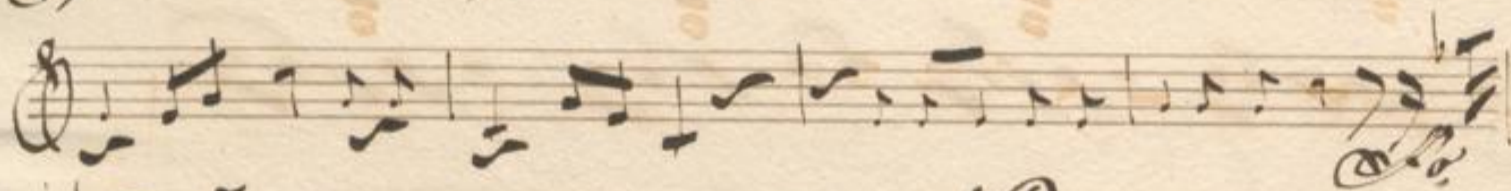
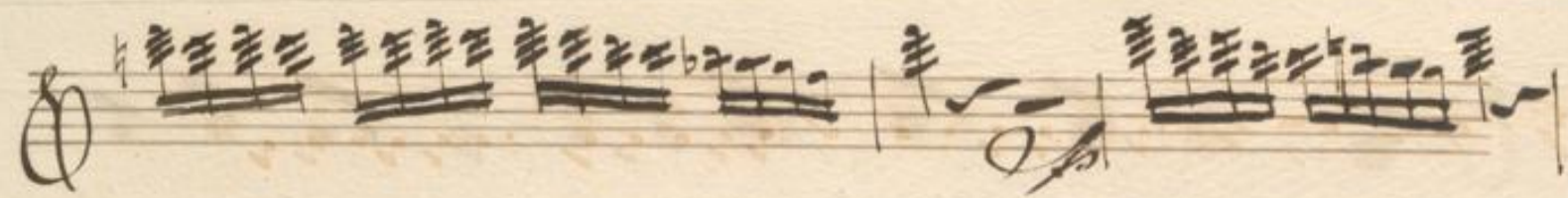
A page of handwritten musical notation on aged, yellowed paper. The score consists of 12 staves of music, arranged in two systems of six staves each. The notation is in a historical style, likely from the 17th or 18th century. Each staff begins with a treble clef and a key signature of one sharp (F#). The first two staves feature a melody with long, horizontal note heads and stems, characteristic of early manuscript notation. The subsequent staves show a more rhythmic and melodic development, with various note values and rests. The paper shows signs of age, including foxing and some staining, particularly in the lower half of the page.





*J. B. C.*





*Handwritten signature or name at the bottom right of the page.*



Handwritten musical score on aged paper, featuring 12 staves of music. The notation includes various note values, rests, and dynamic markings such as *piano* and *cres:*. The paper shows signs of foxing and staining.



A handwritten musical score on 12 staves, likely for a single melodic instrument. The notation is in a historical style, possibly from the 17th or 18th century. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *ff* (fortissimo) and *sfz* (sforzando). The paper shows signs of age, with some staining and foxing.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense and includes various rhythmic values, such as eighth and sixteenth notes, as well as rests. There are several instances of complex rhythmic patterns, particularly in the first few staves. A small number '100' is written above the first staff. The paper shows signs of age, including foxing and some staining. At the bottom right of the page, there is a large, stylized signature or flourish.



A handwritten musical score on ten staves. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The first five staves feature complex rhythmic patterns with many sixteenth and thirty-second notes, and some slurs. The sixth staff begins with the word "Tutti" written above the notes. The remaining staves show a transition to a more regular, rhythmic pattern, possibly a bass line or accompaniment. The paper is aged and shows some staining.

