

no. 7. Finale.

Audante

Corni 1^o
2^o

Clarinetti 1^o
2^o

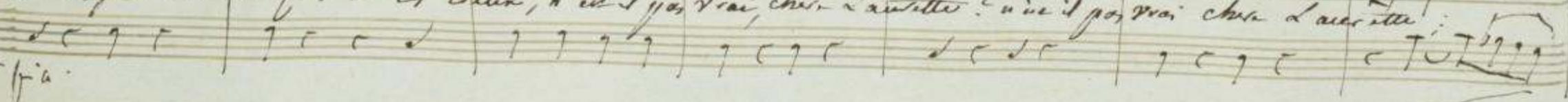
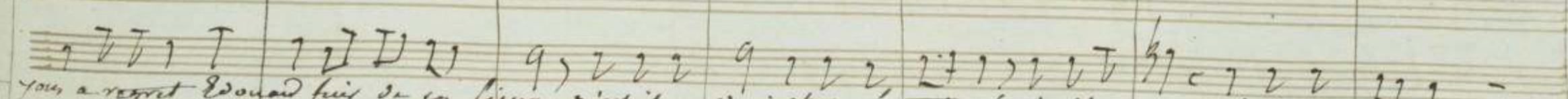
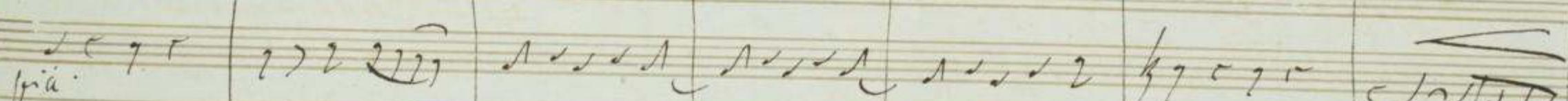
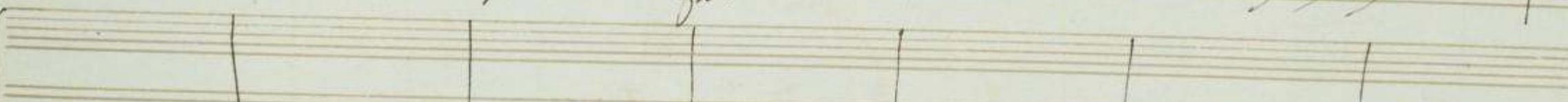
Sassofoni 1^o
2^o

Violini 1^o
2^o

Violas 1^o
2^o

Derbi

Basso



A

110

ne me chante qu'un rondeau
 ne me chante qu'un rondeau

ffuo
 cl. 1.^o
 ffuo
 cl. 1.^o
 ffuo

ffuo
 ffuo



5.

Le venturier
m. gérard

en. Caprice étrange. Milord le vent. L'h'mondien l'on se rend.
oui; v'ros chantez comme un

Adagio

Music score for voice and piano. The vocal part includes lyrics in French. The piano part features various rhythmic patterns and dynamics like 'f.' and 'ff.'. The score is divided into measures by vertical bar lines.

#f

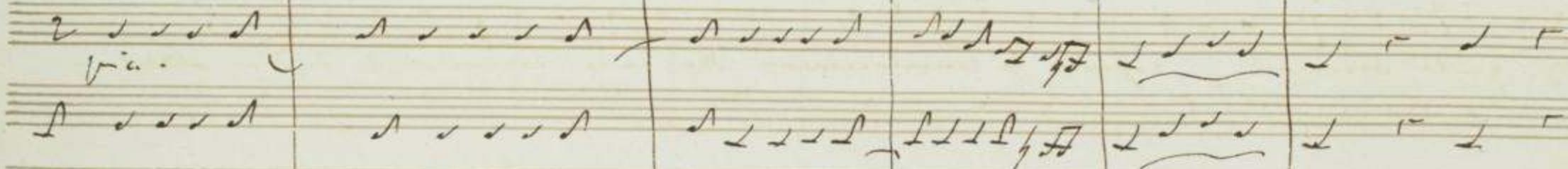
ange si l'on peut chanter en 12 temps si l'on peut chanter en 12 temps.

D. q. f. f.

Adagio

Music score for voice and piano. The vocal part includes lyrics in French. The piano part features various rhythmic patterns and dynamics like 'f.' and 'ff.'. The score is divided into measures by vertical bar lines.

६



Lavette

M. grand vous le devine - res sans pain quad vous sans la disounance.
Derbi mais sans pain quad vous sans la disounance.

mais sans pain quad vous sans la disounance.

fia.

Handwritten lyrics and rhythm patterns in a 2/4 time signature. The lyrics are in French, with some words written vertically or in a different script. The rhythm patterns are represented by vertical strokes of varying heights and positions on the staff, indicating different note values and beats.

114

puis qu'attend il, par le discoursun. *Dubi*
 pour un papier non aimable L'autre pris a pa-

f.p. =

9. 2 2 9 2 2 2 - c T U 7 U 7 U 7 U 2 2 1 2 2 2
 pris non aimable L'autre tu sais combien ta voix me plait, écoutons le dernier con-

1st part

2nd part

Lavoste

-

M. gerard

-

Douaud

-

Durbi

-

plus de tafraine chansonnelle

-

contre la depesche couple de taf.

-

Laurette

Le bon Siegneur a pété des deux Amees tout s'arrange, puis en

leur favor il change son amour en amitié nuptiale leur mariage et leur



da soys' heureux.

mais j'etas' bien amoureux. fui on le plus sage ou glorie par

c. g.

#9, , Col. 1. a. #9, , Col. 1. a.

l'age on fait un vain effort il faut qu'on s'engage l'autre et le plus fort au lais

pia.



16

Dubi.

bien. chermame le payage. puis, tu viens de dire je crois, il règle leur mariage. je l'ai han-

Dubi.

ti. Mais, je le gage tu ne l'auras pas comme moi. quel soapon! Est-il vrai? qui vole! Dubi.

Mus.

Pénéthahoo

15.

And.
for.
Col. I.
Laurette
Dante.
for.

Hé! ah! nous tombons à vos genoux.

Hé! ah! nous tombons à vos genoux.

Dubibis relevant.

il faut comprendre alors que l'on écoute en cet ins-

fin.

And.
Laurette
-
ah!
Wouï! ah! ah! quel bonheur extrême!

M. gérard

prairies ma surprise est extrême.

Dubibis -

Voi-

riaf. viu.

Ave.

0

#0

ci le classement simple

auvent

oh!

lejoli servis couple.

Durbi.

mes amis

mais

0

#0

pette j'veus invit pour vous dans le Seigneur date chassonnette et j'veus p'si j'veus h'w'



7

Reita.

Col. 1°

77 geran
at votre spleen ? Soys' sans crainte, pour ma sainte pour mon rai -

b. a. b.

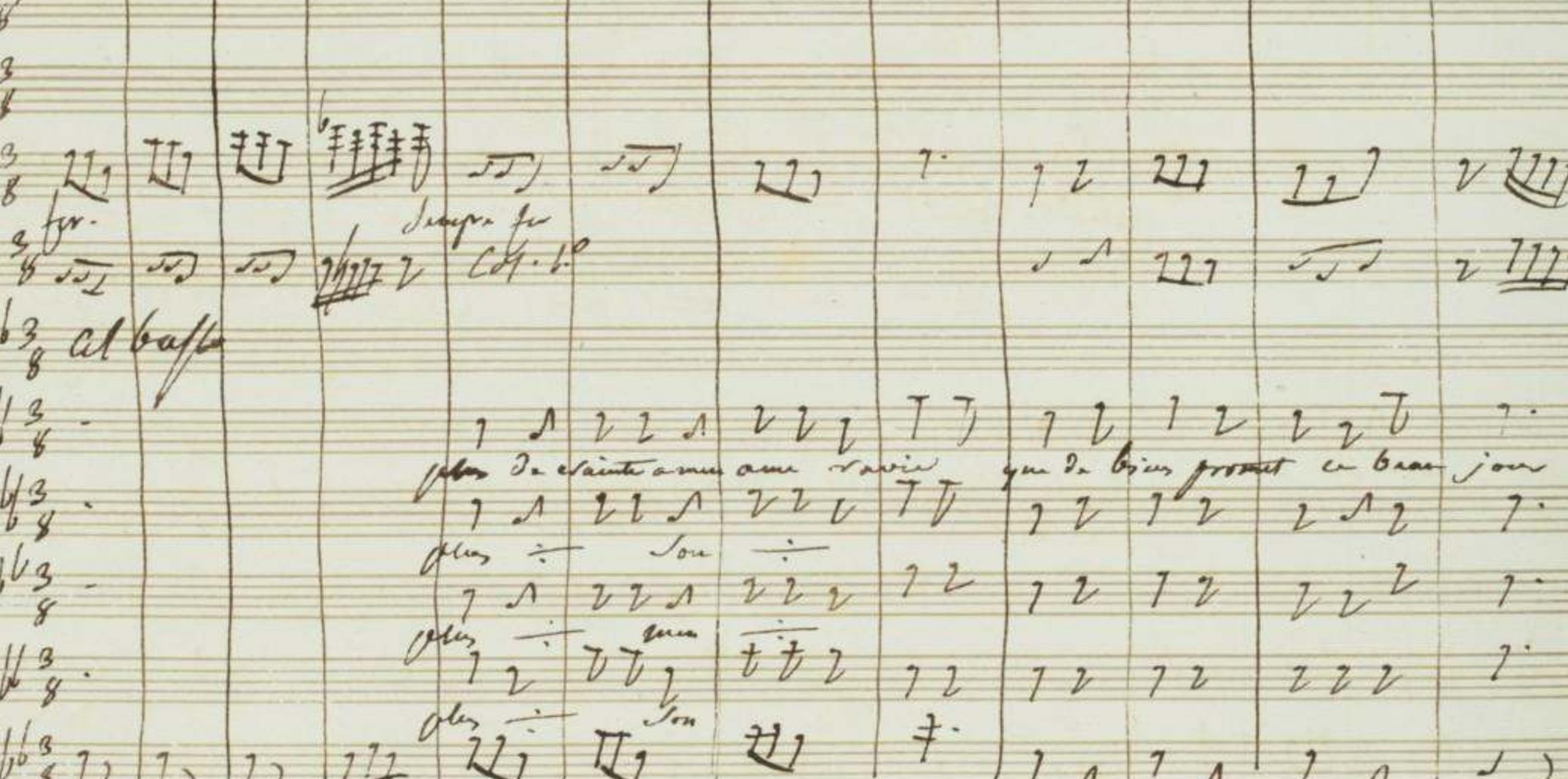
bo bo bo bo bo bo

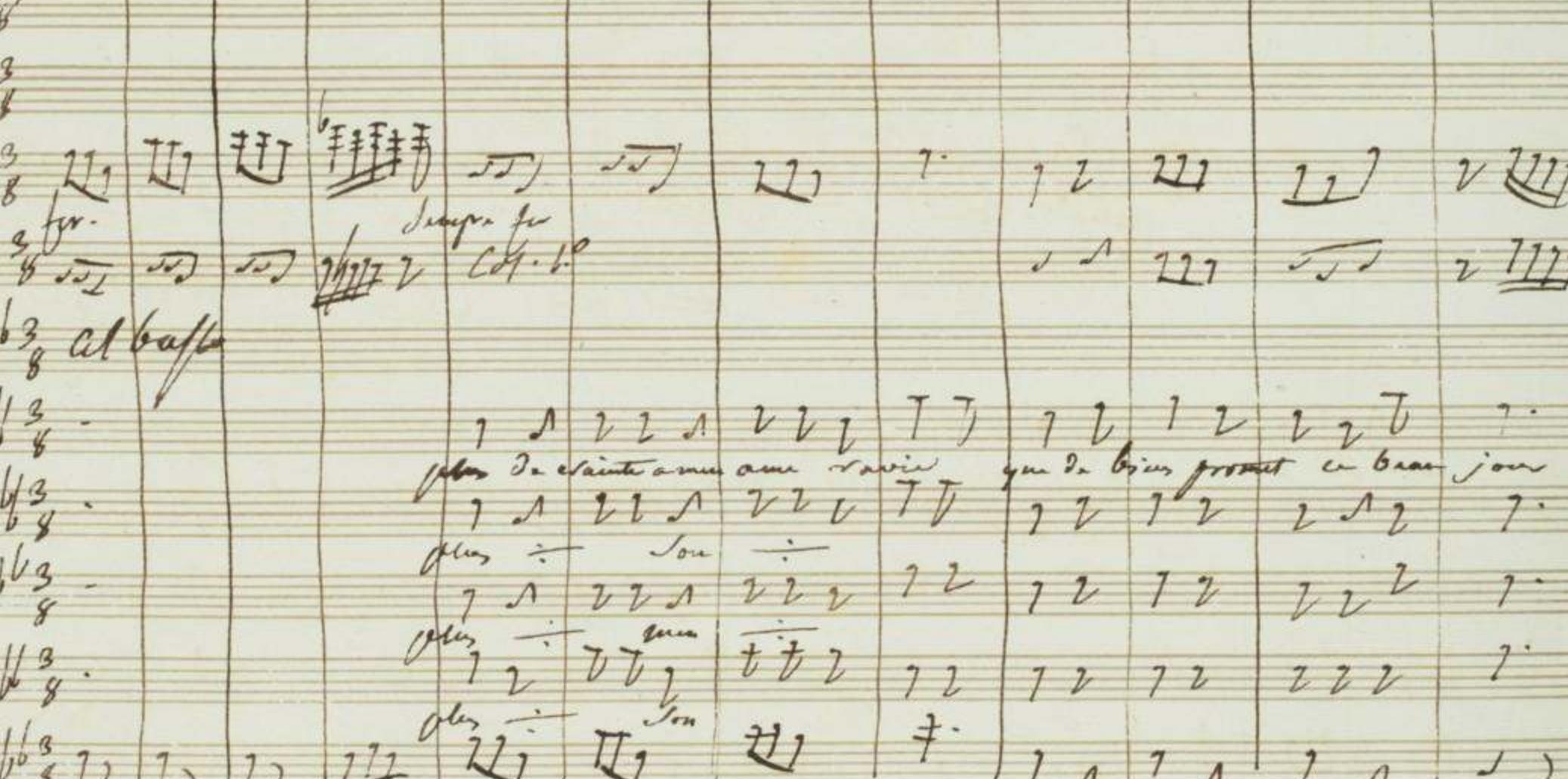
Volty

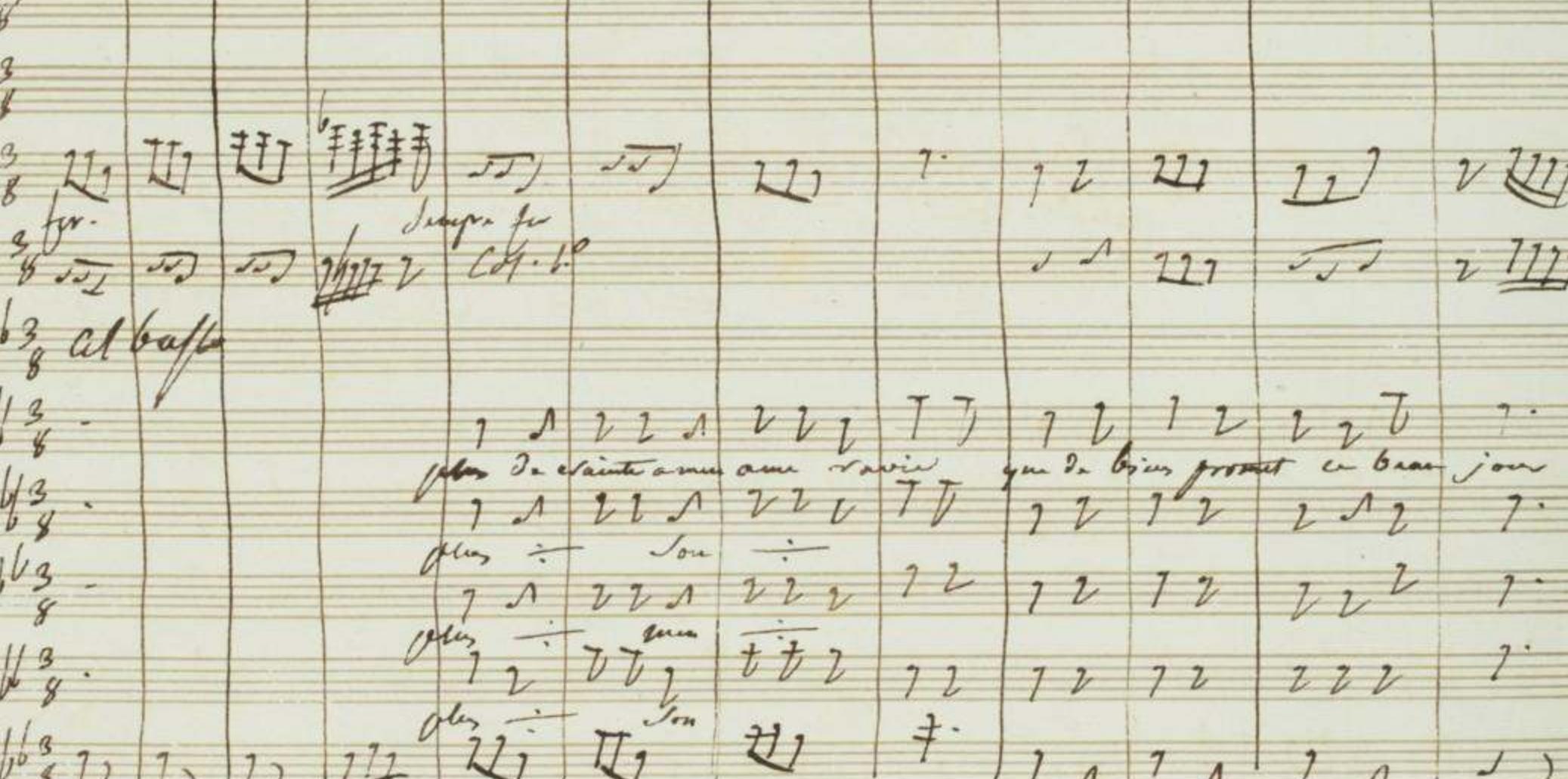
sous le spleen n'a de l'avoue je ne crois plus d'atteinte leur bonheur fait ma guérison

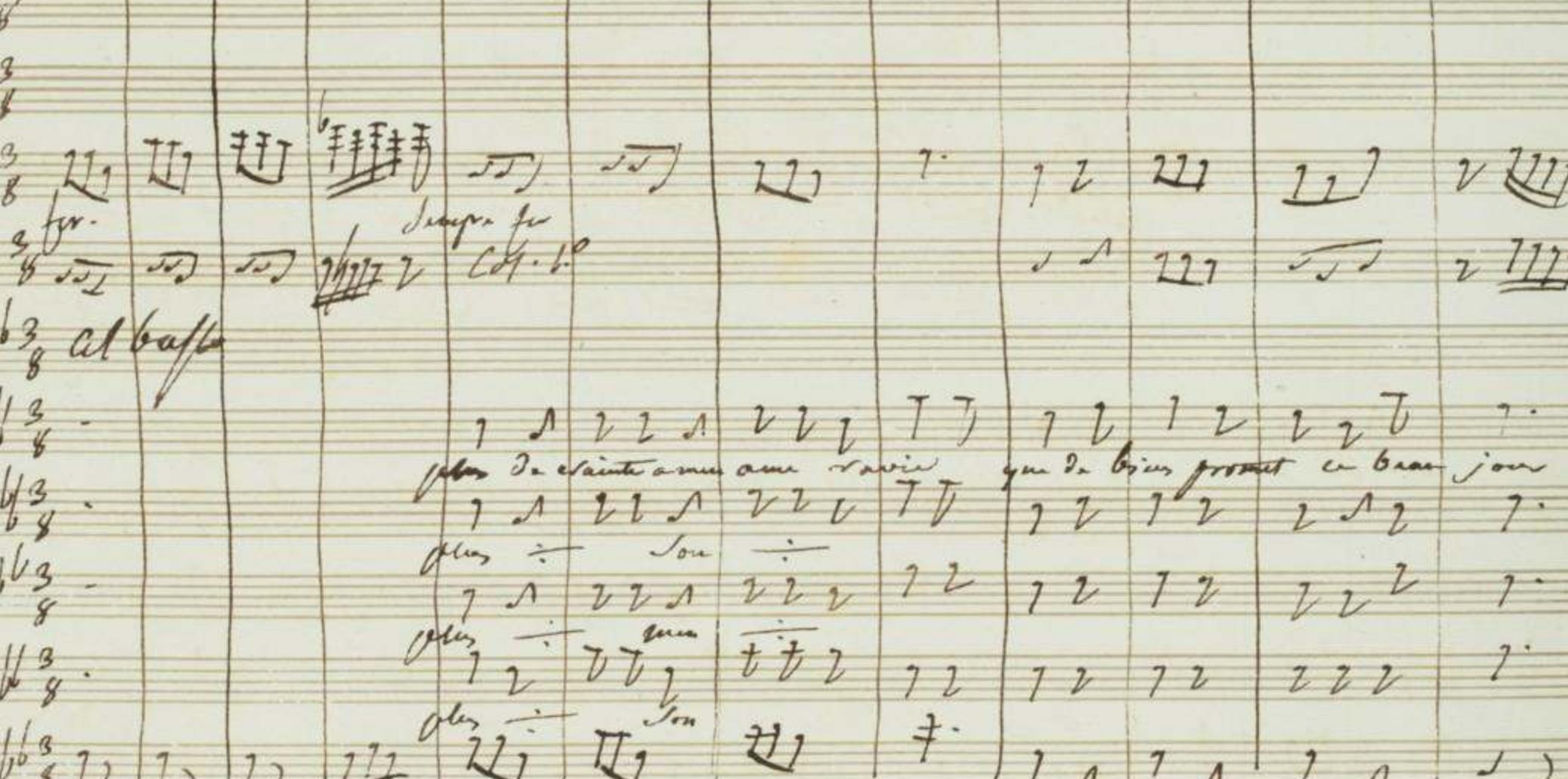
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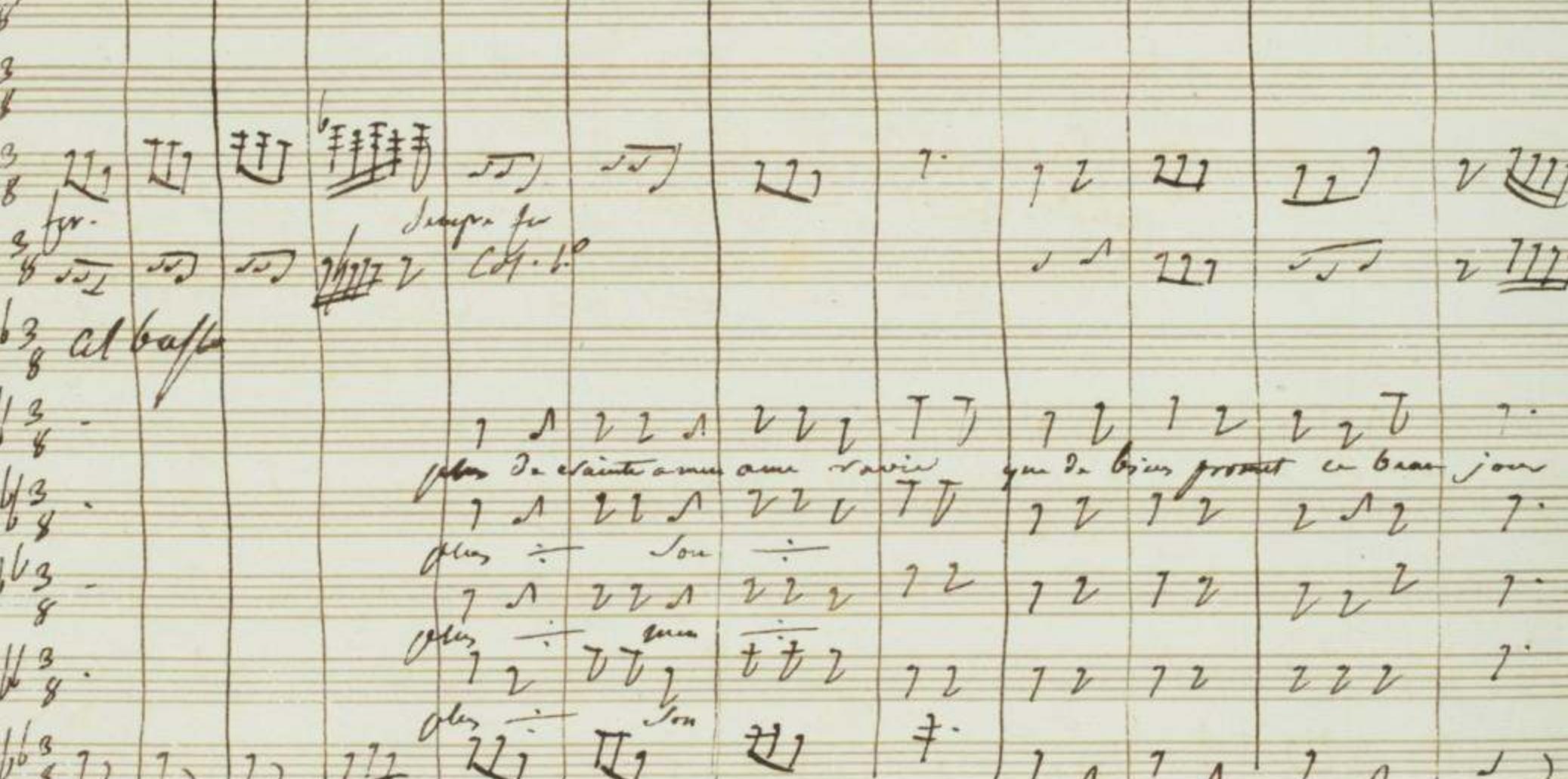
All⁶. resto.

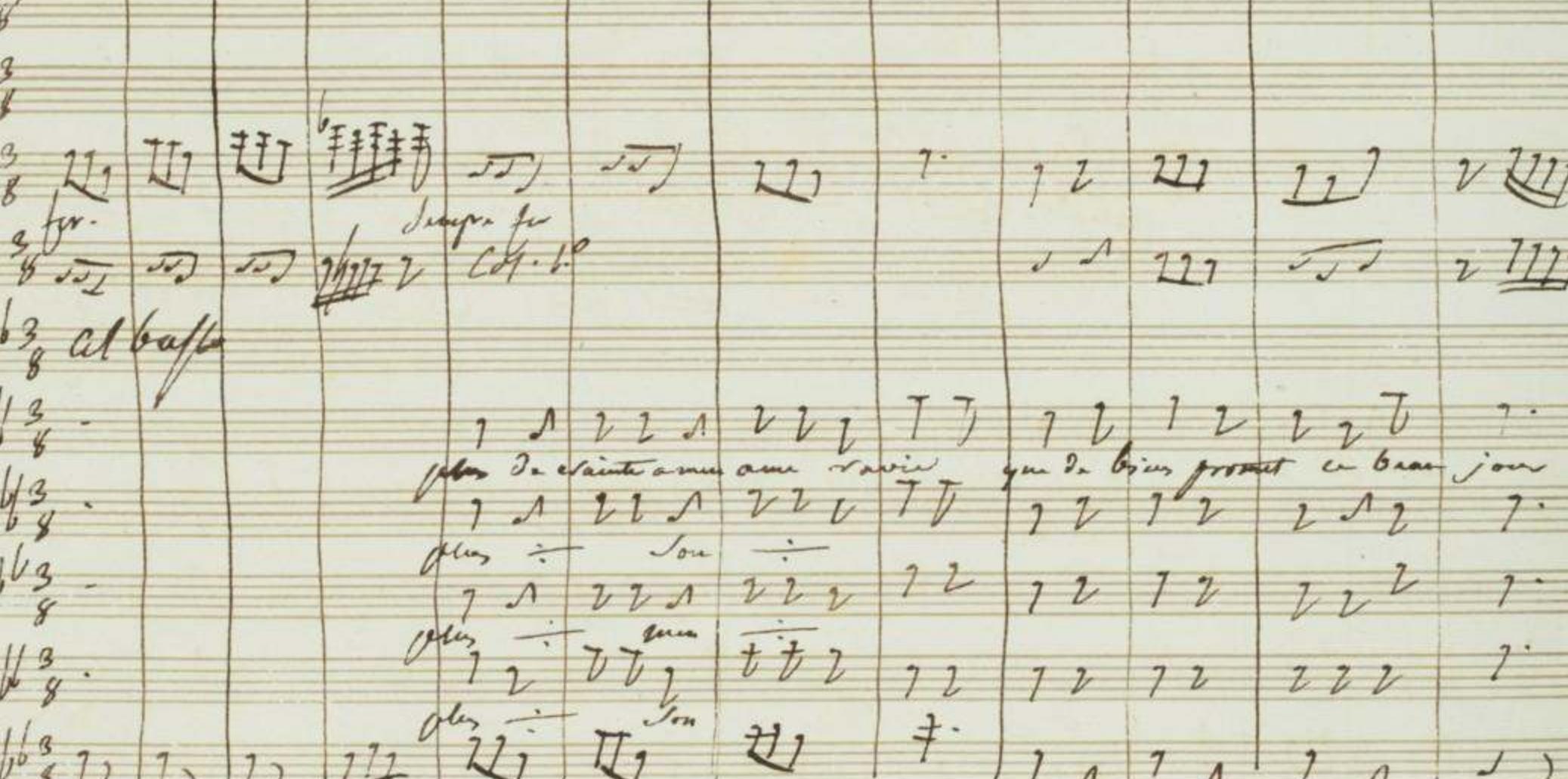
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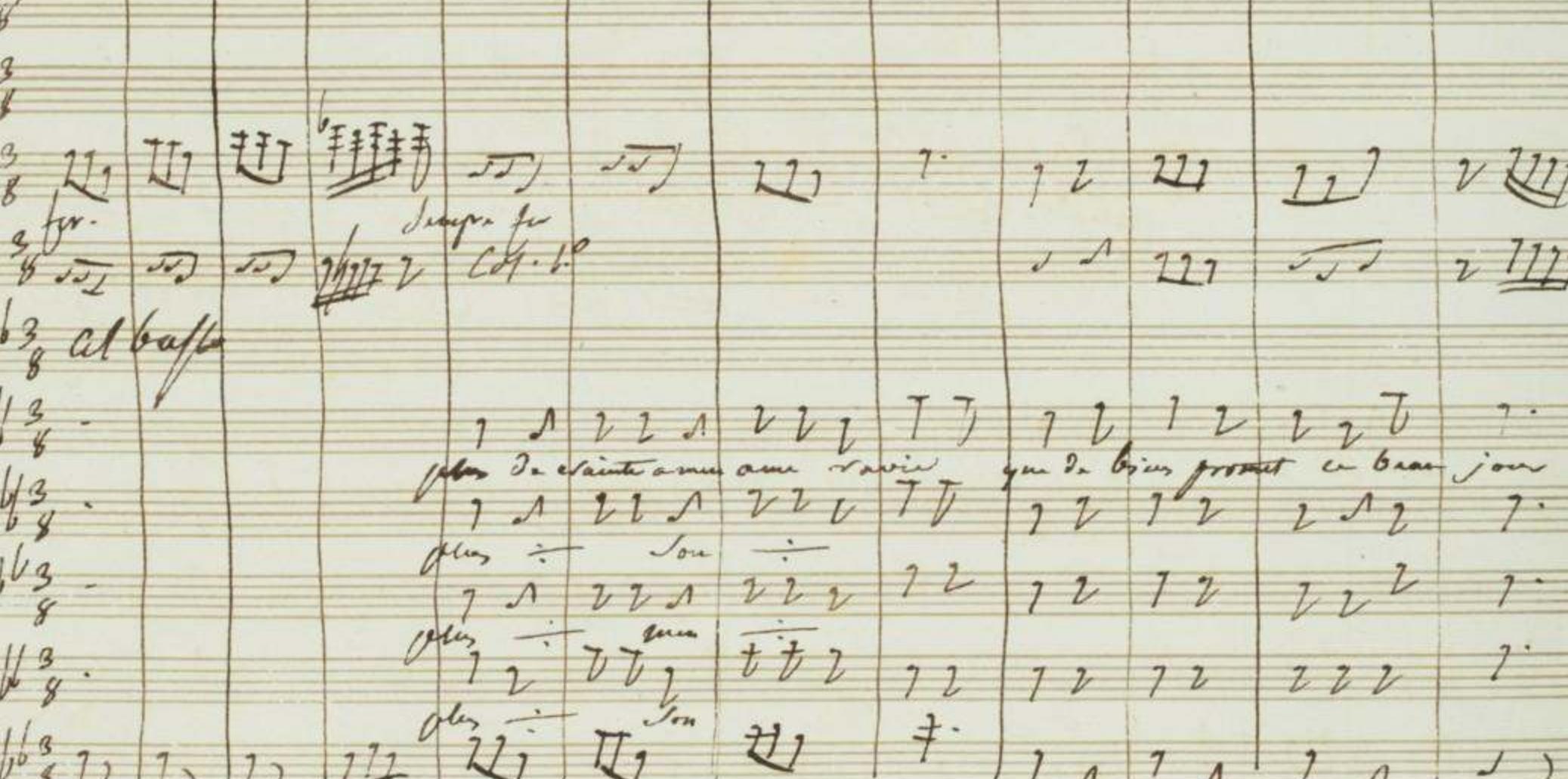
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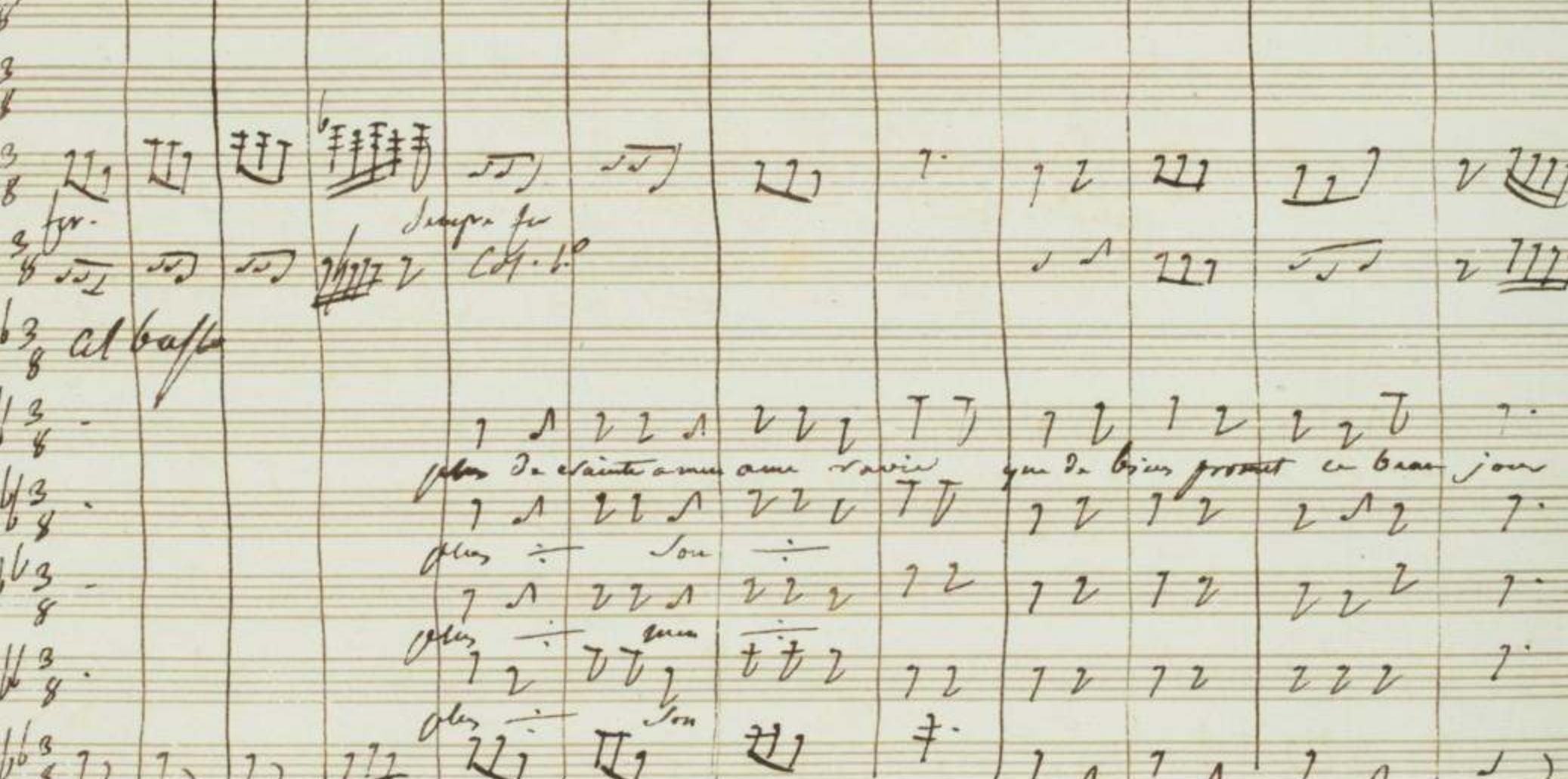
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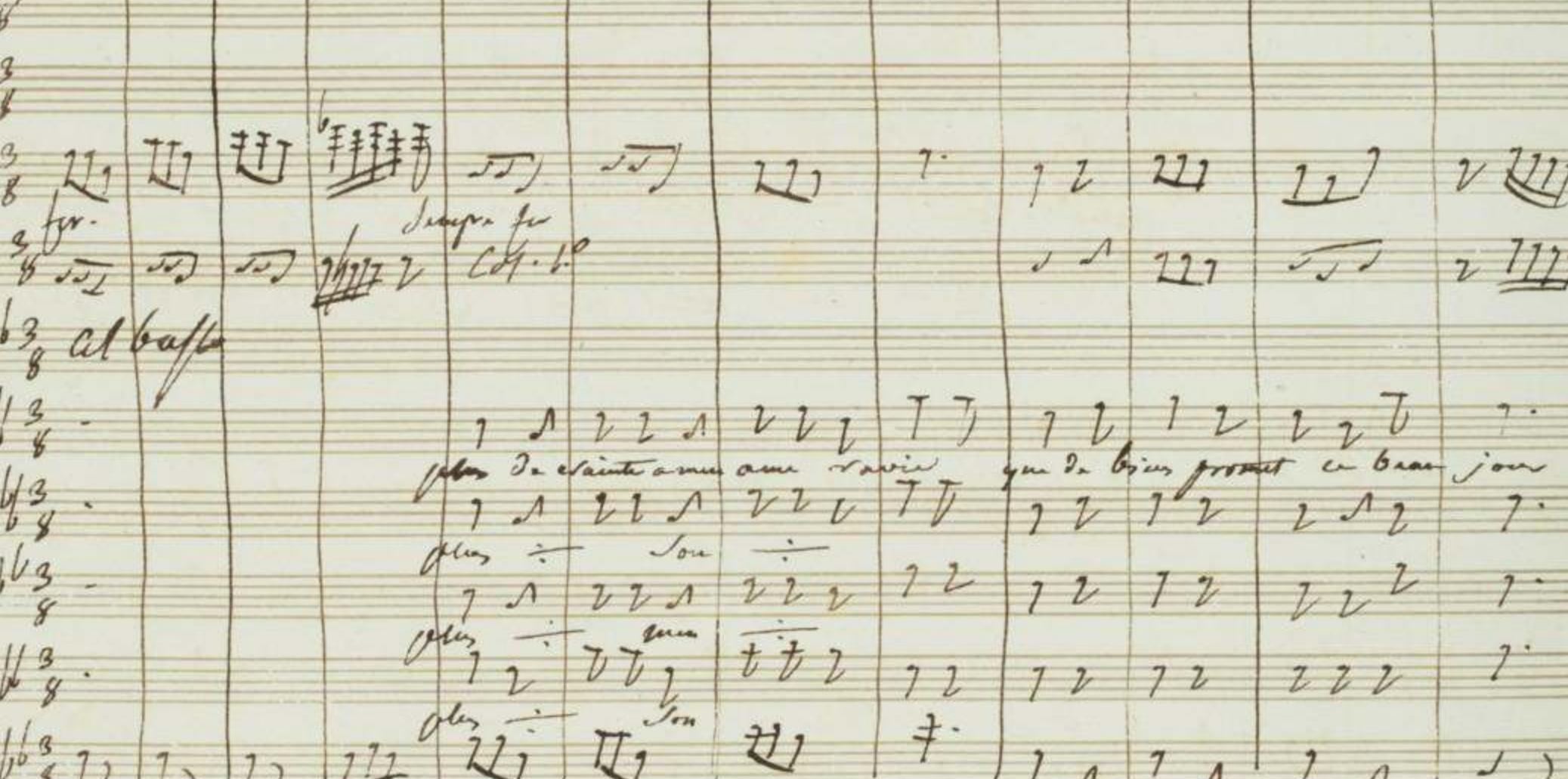
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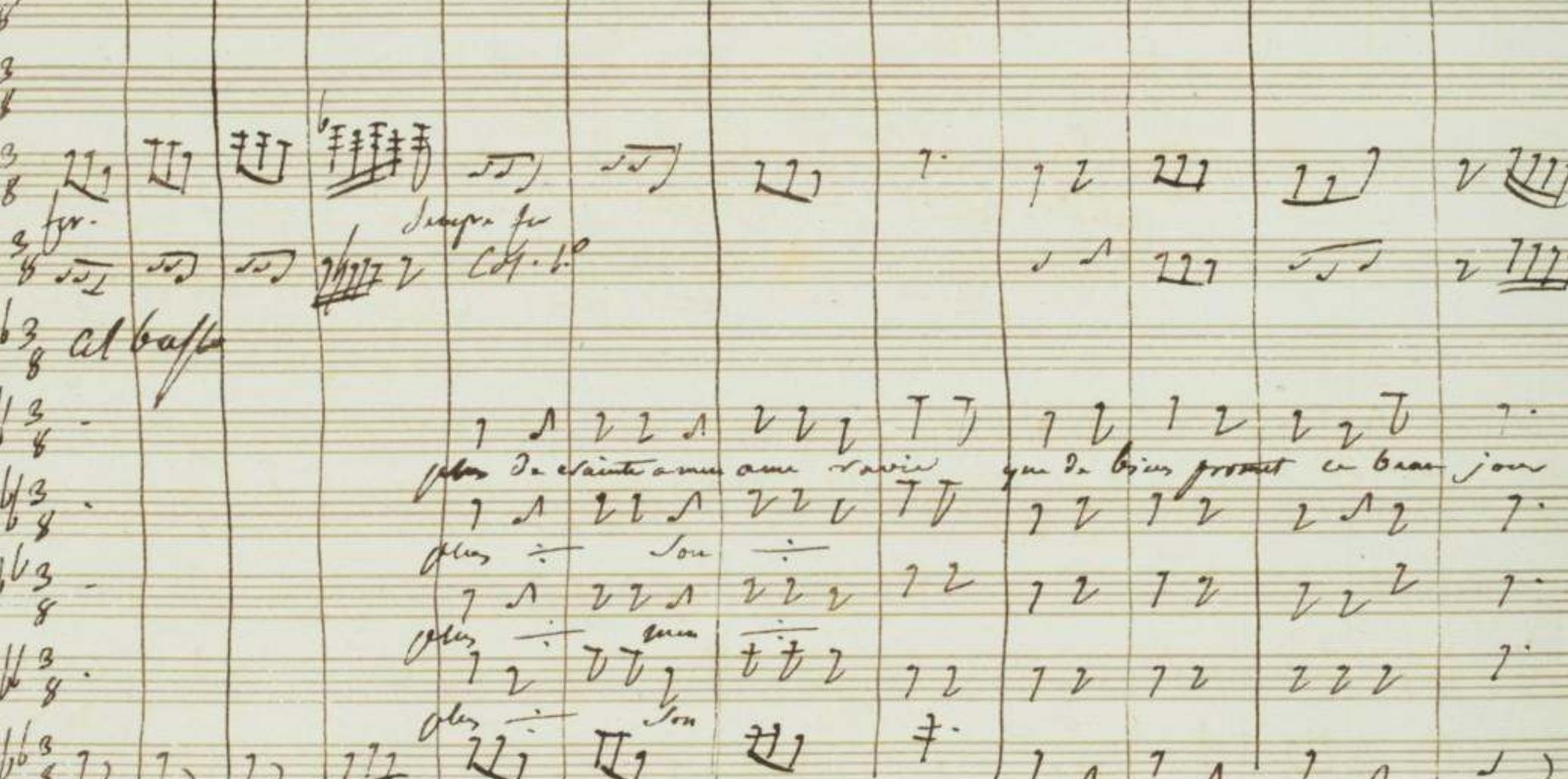
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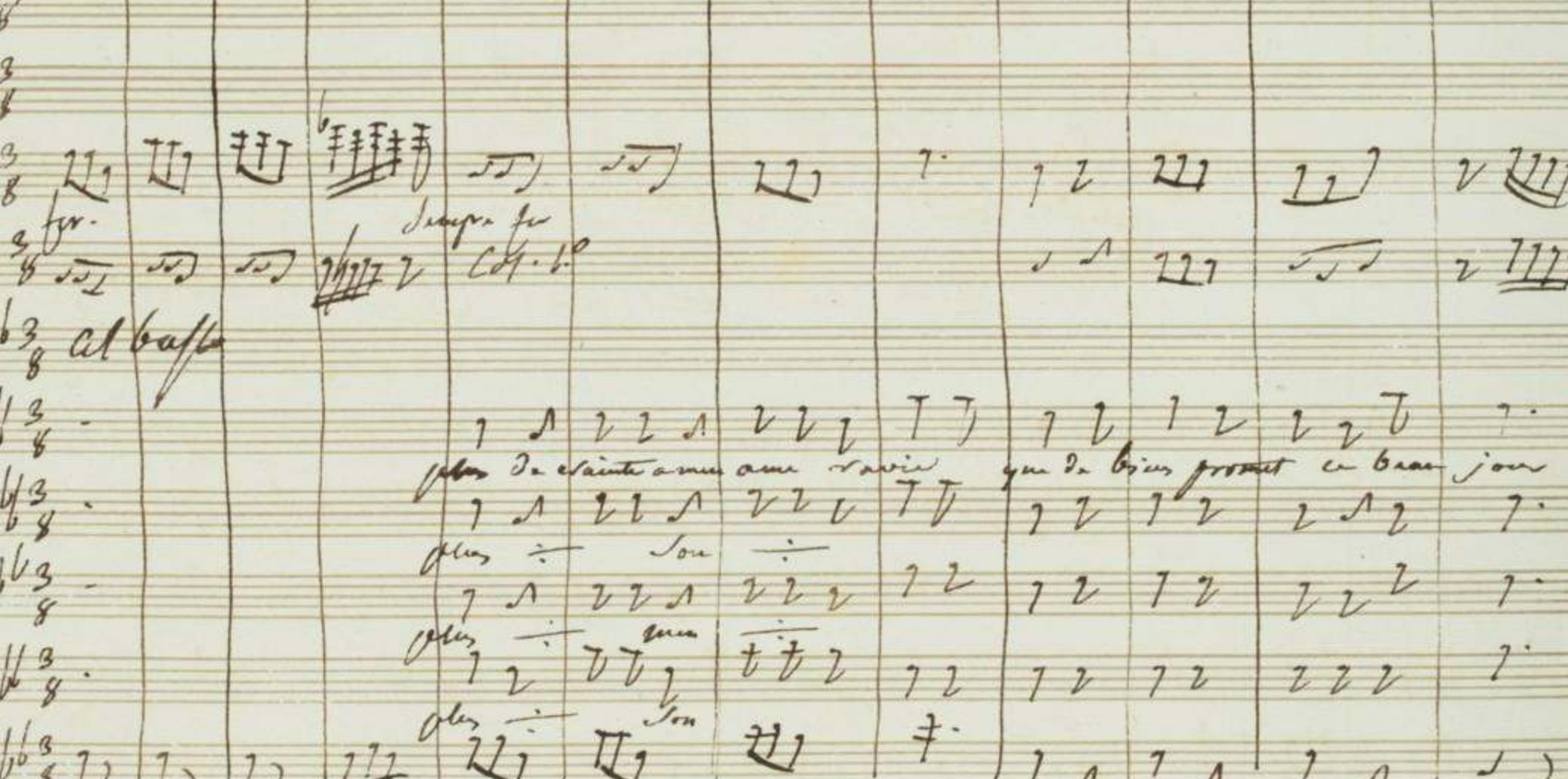
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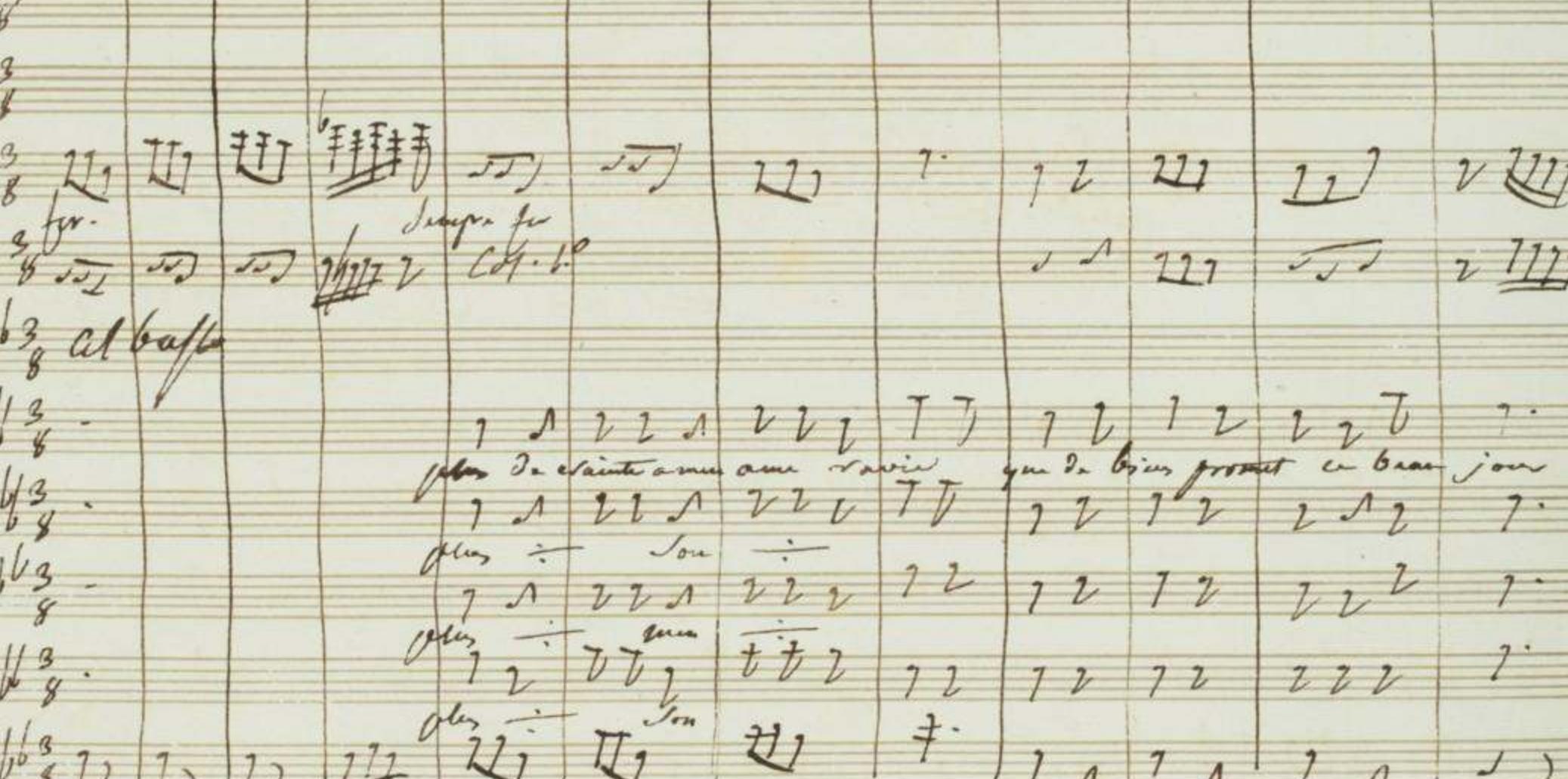
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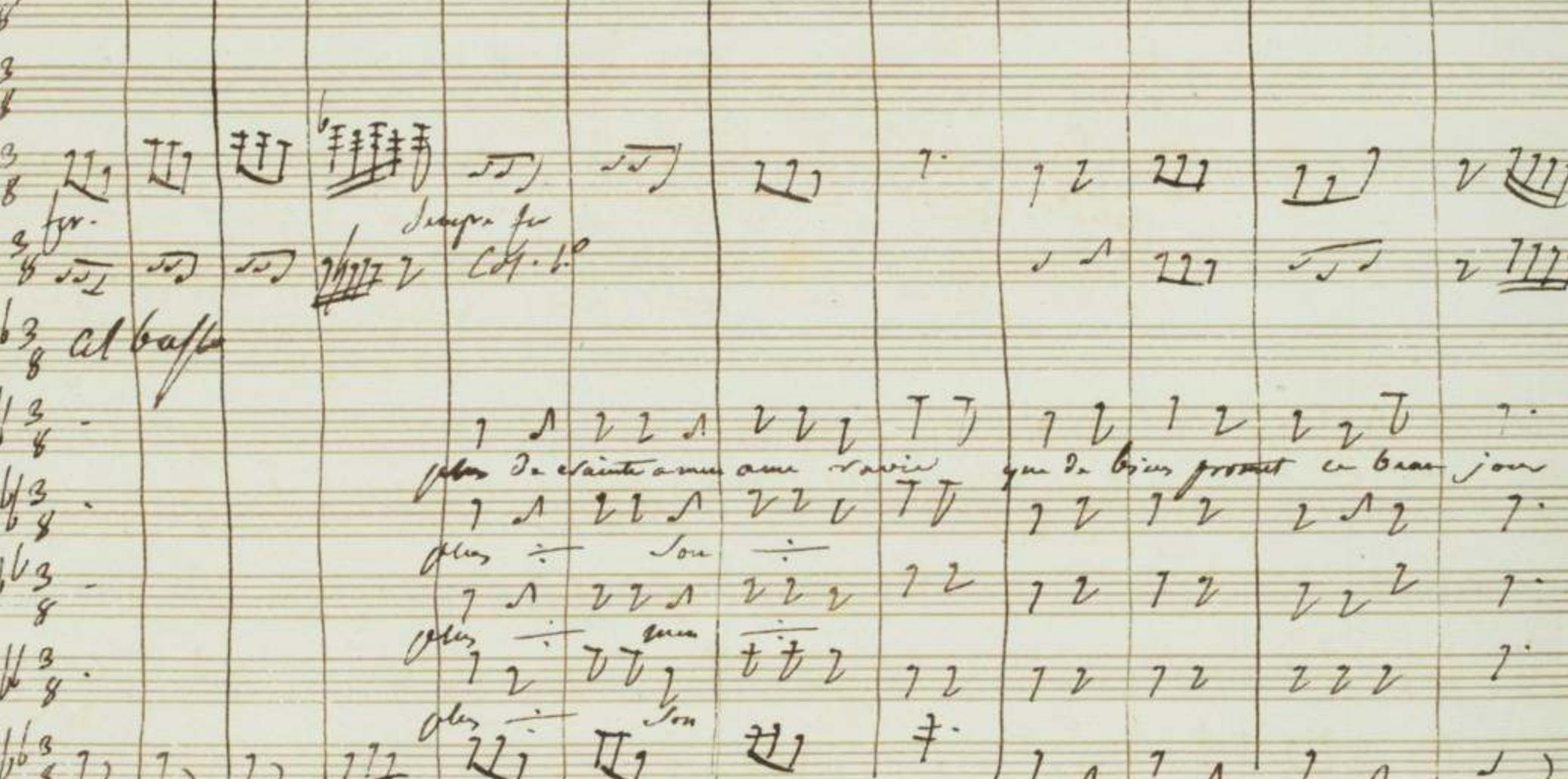
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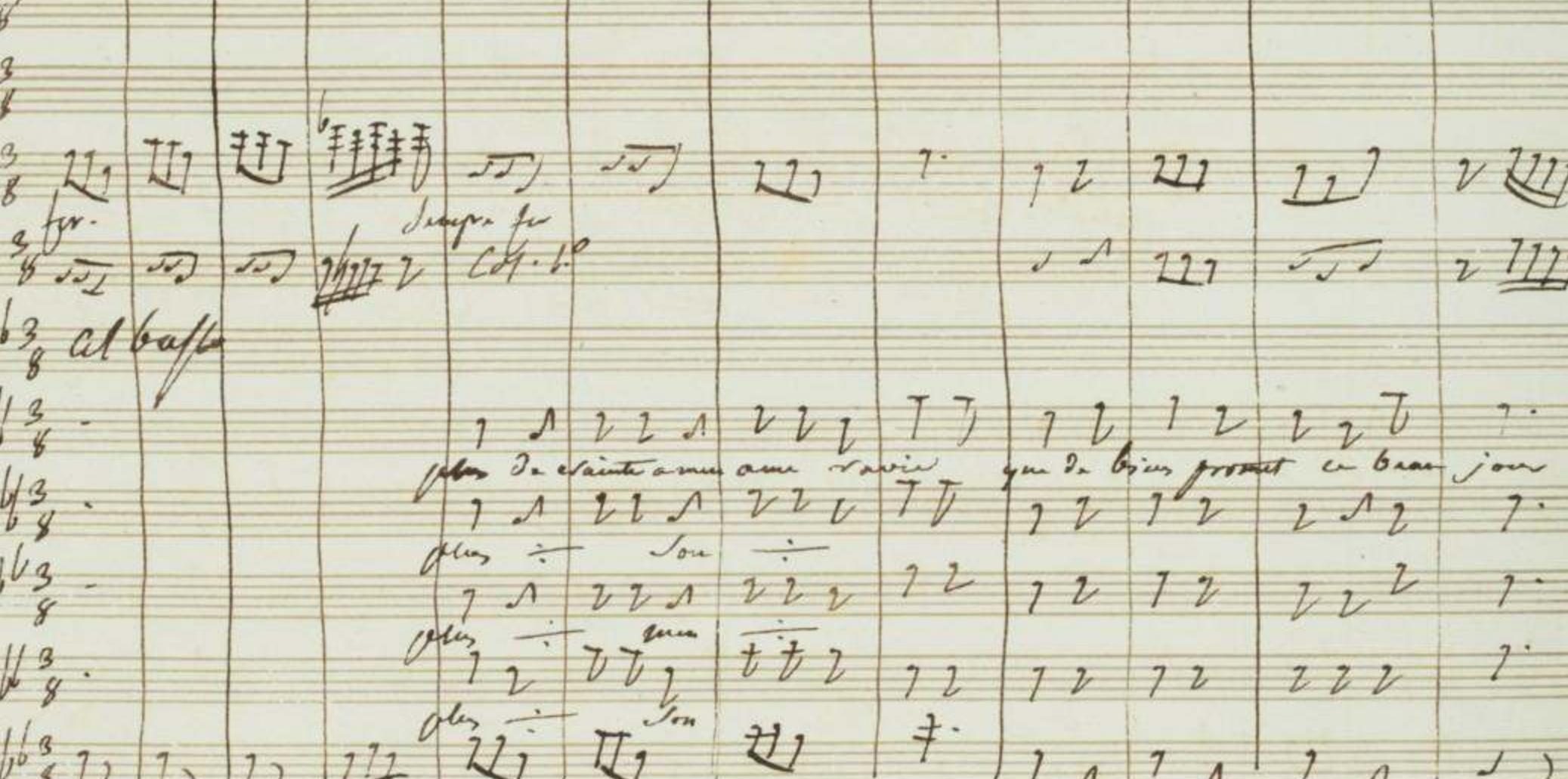
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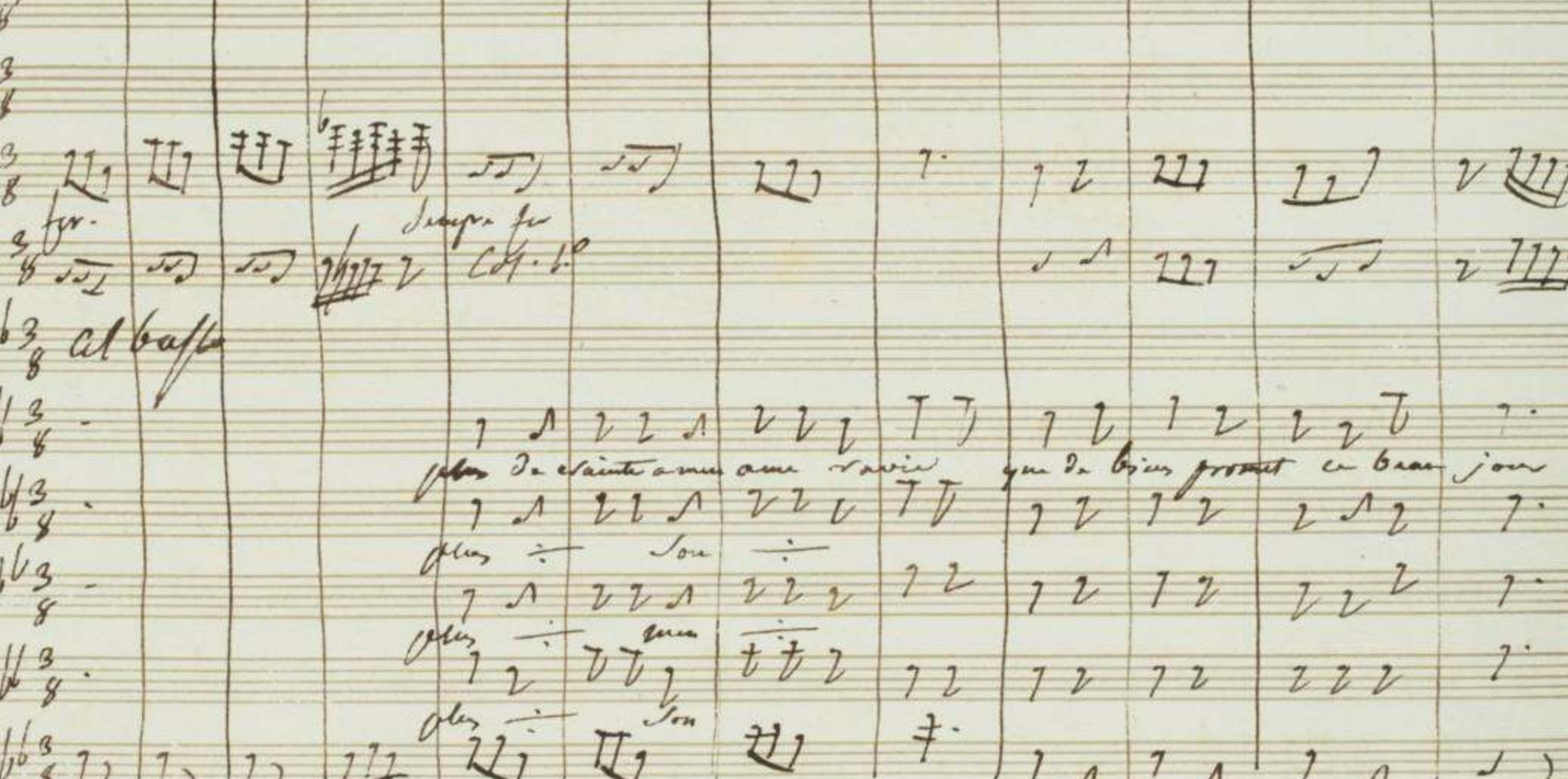
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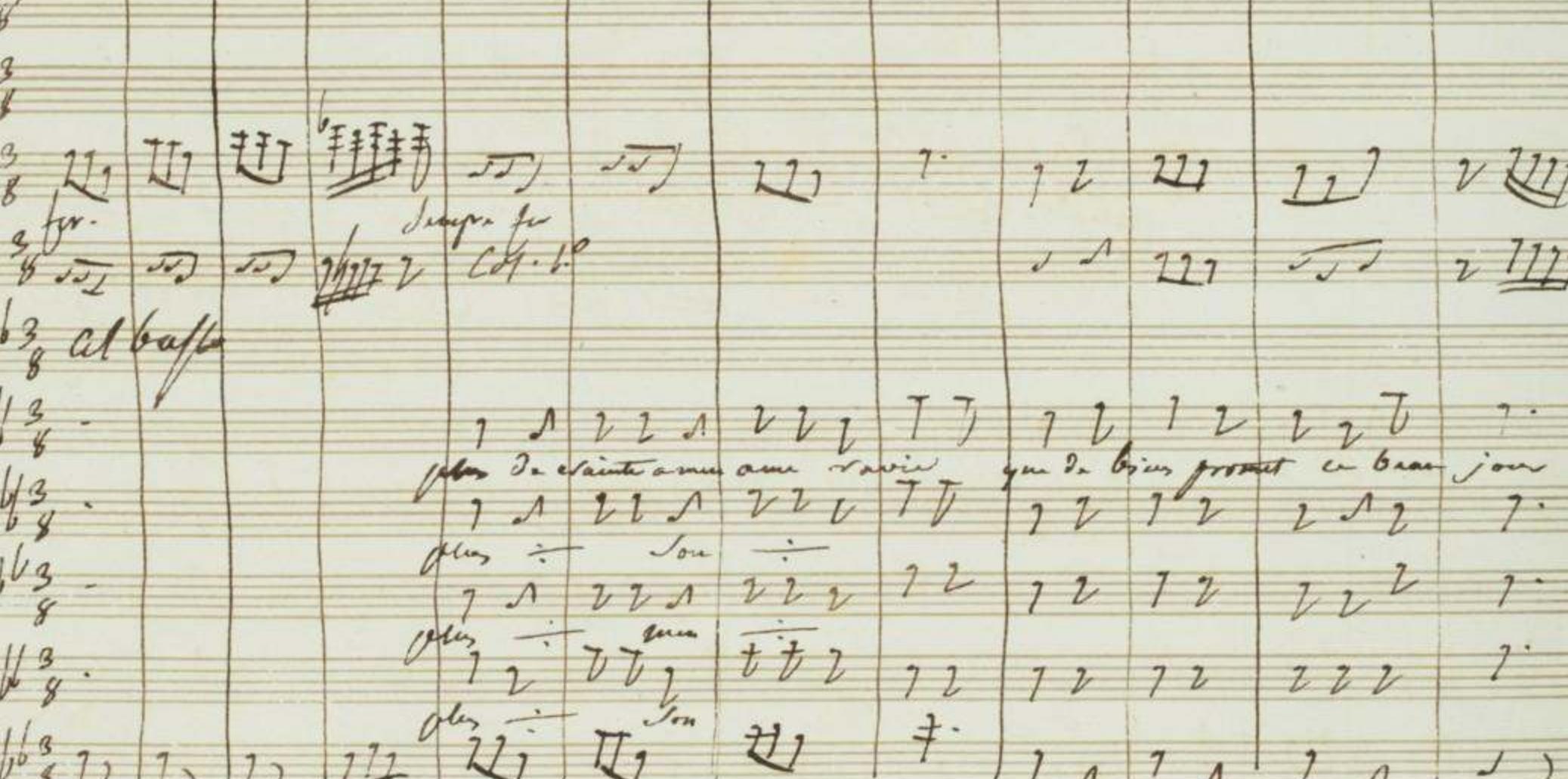
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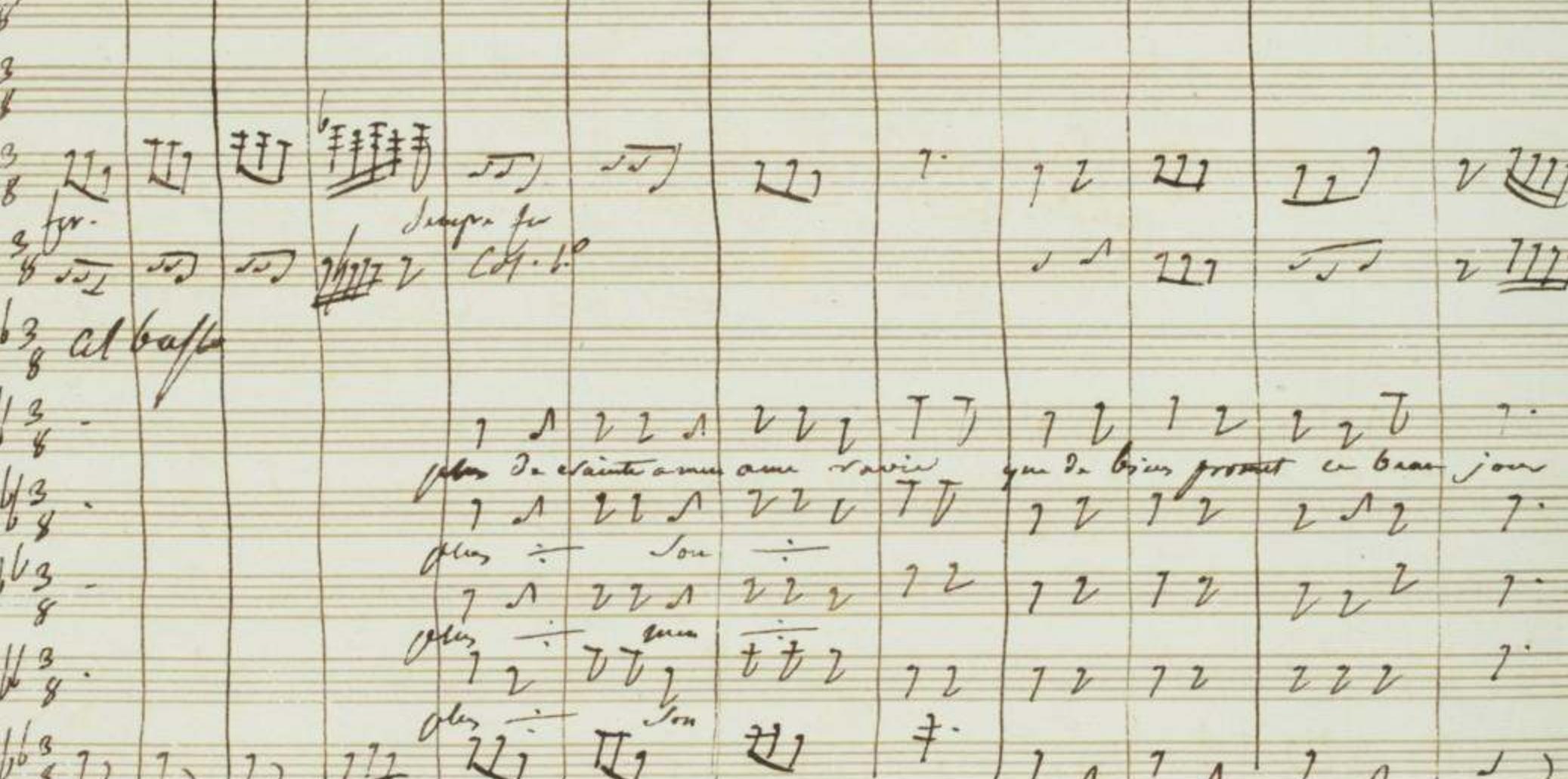
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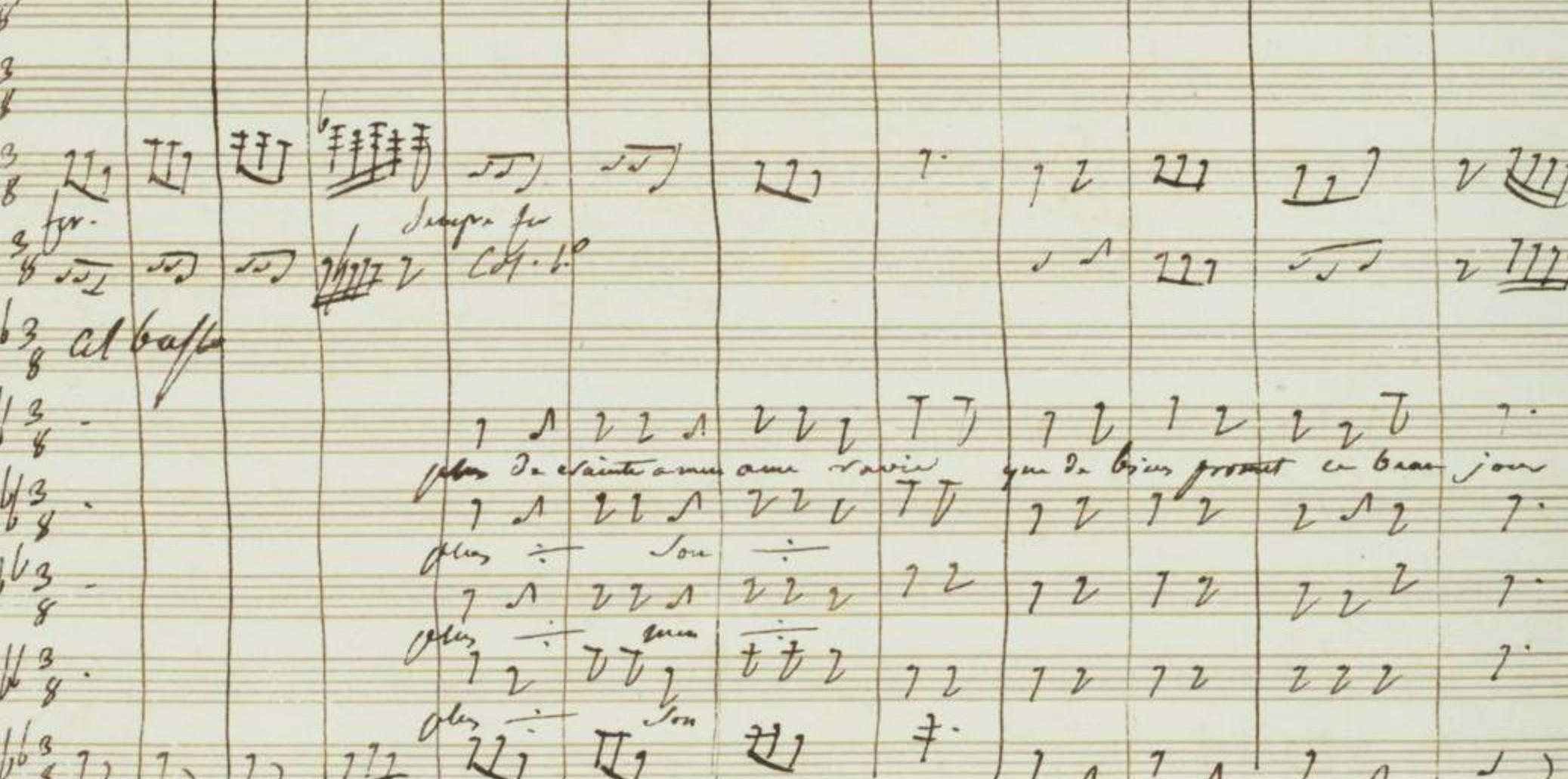
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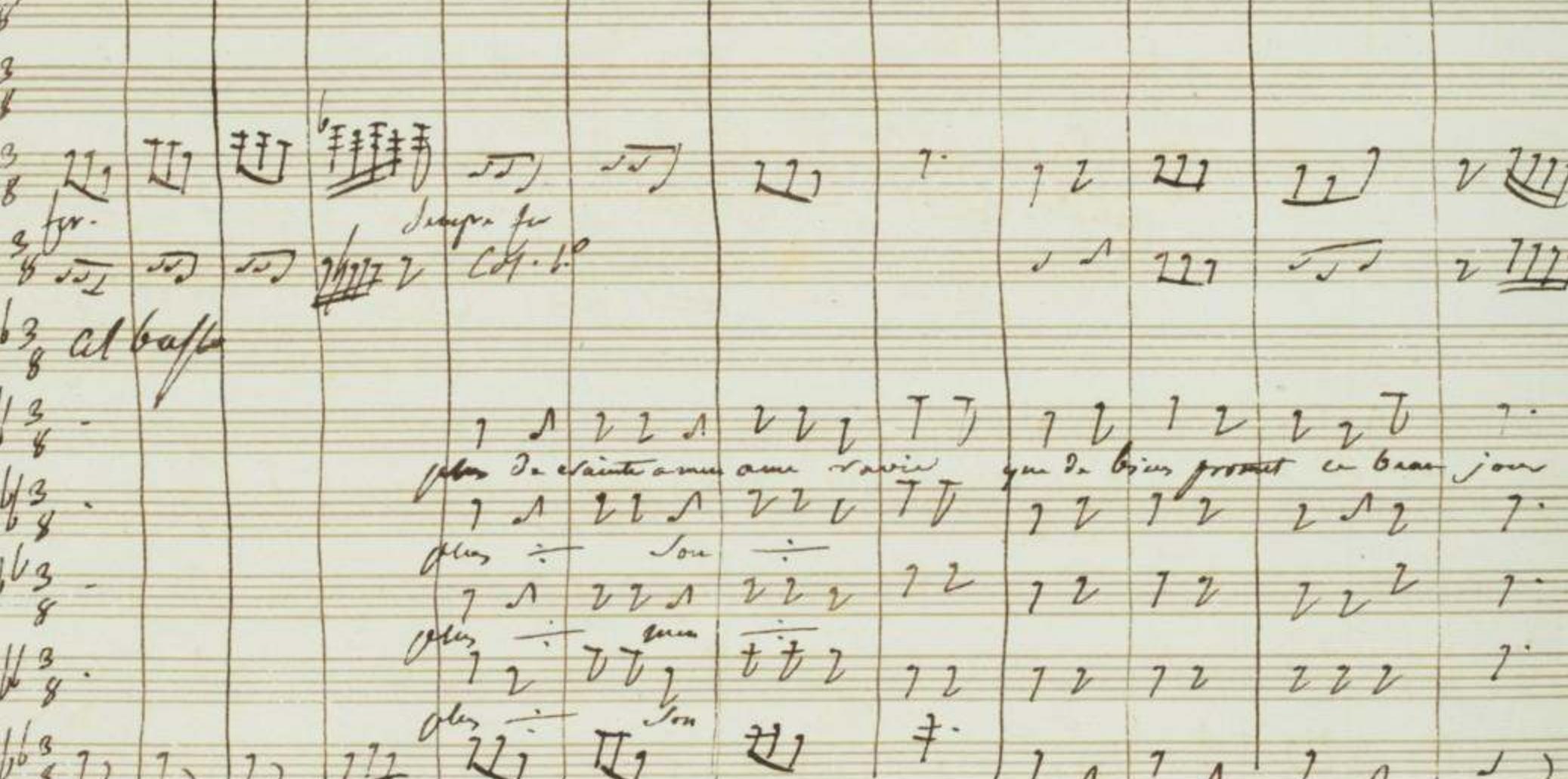
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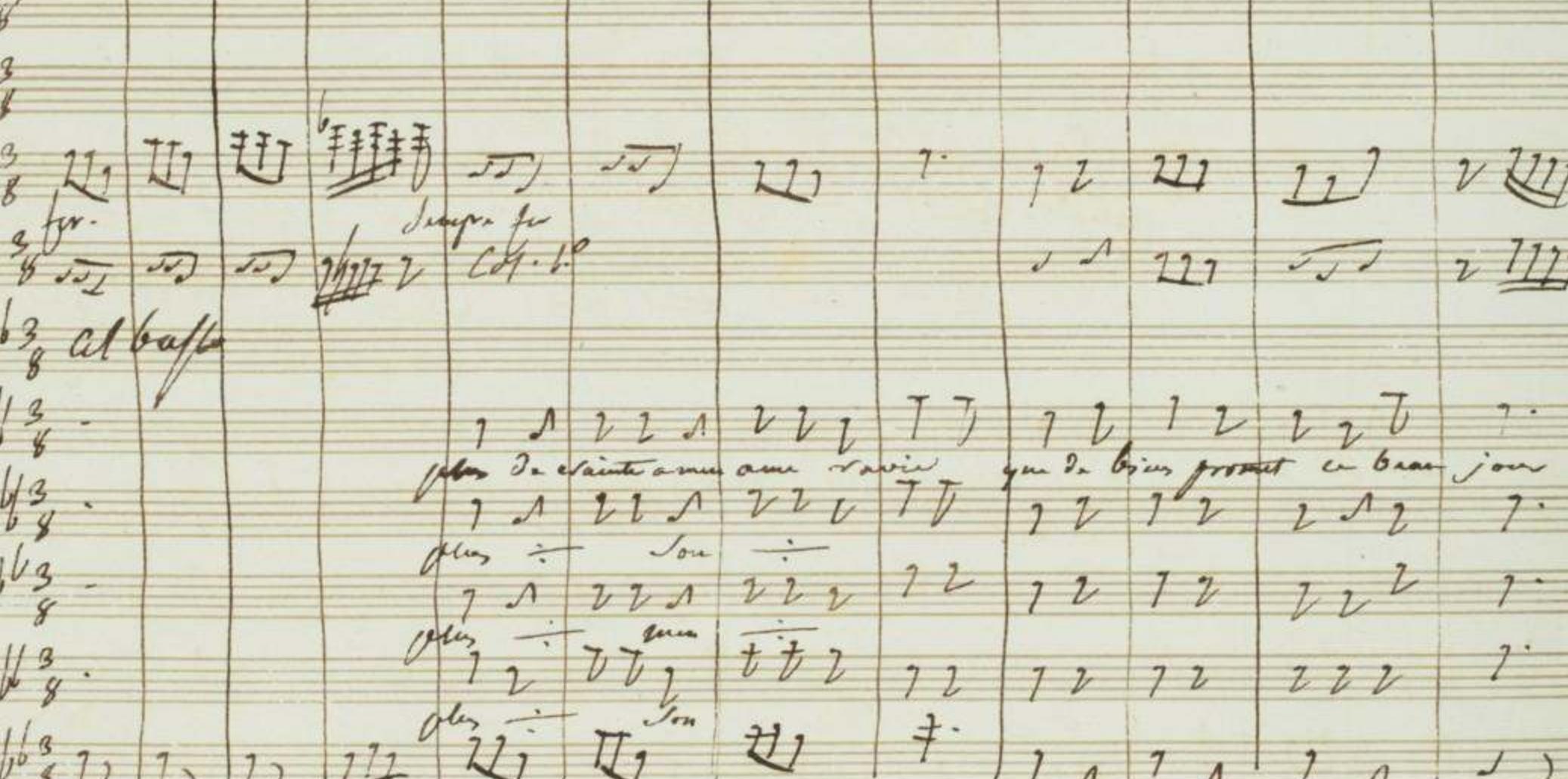
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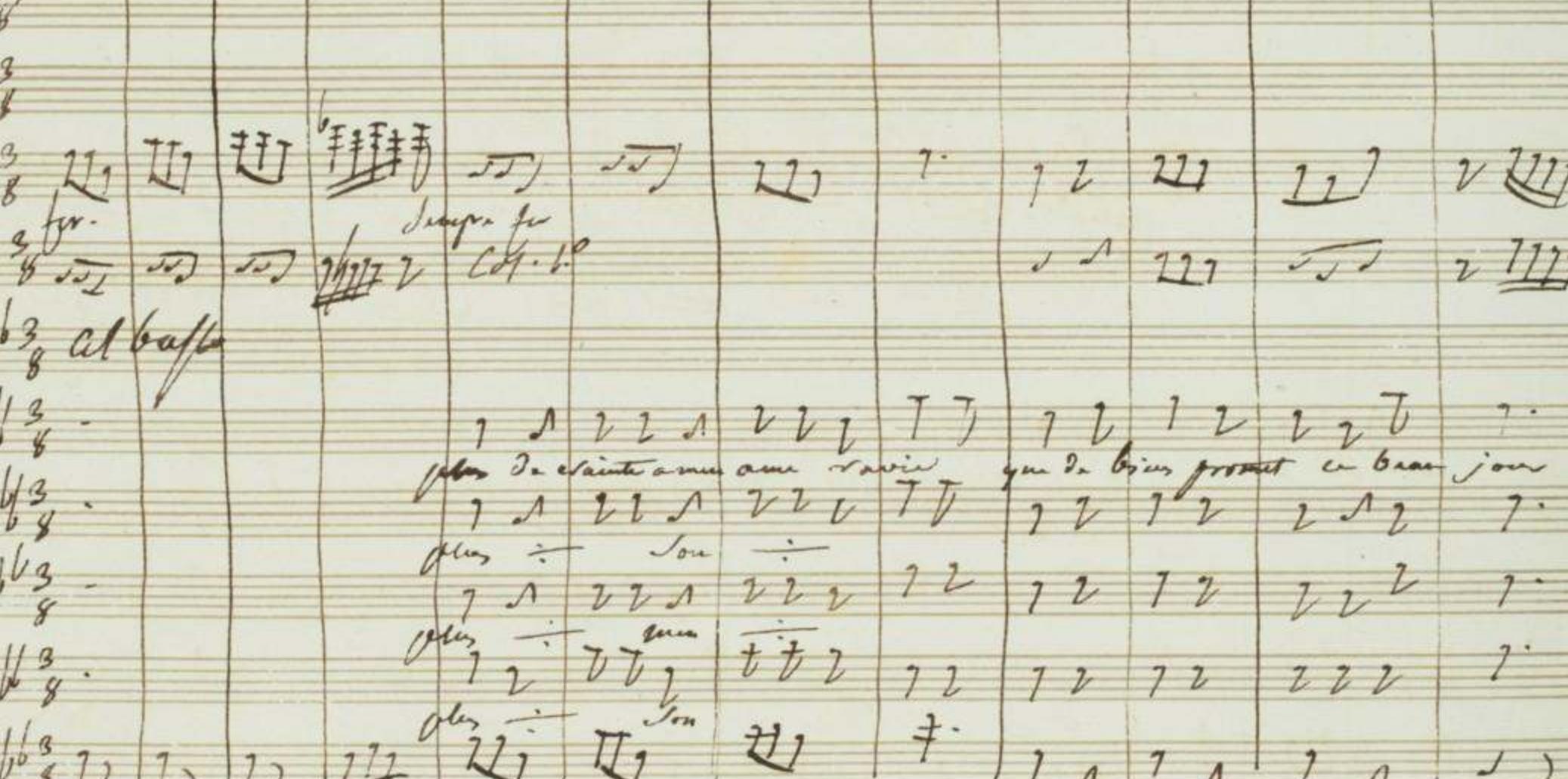
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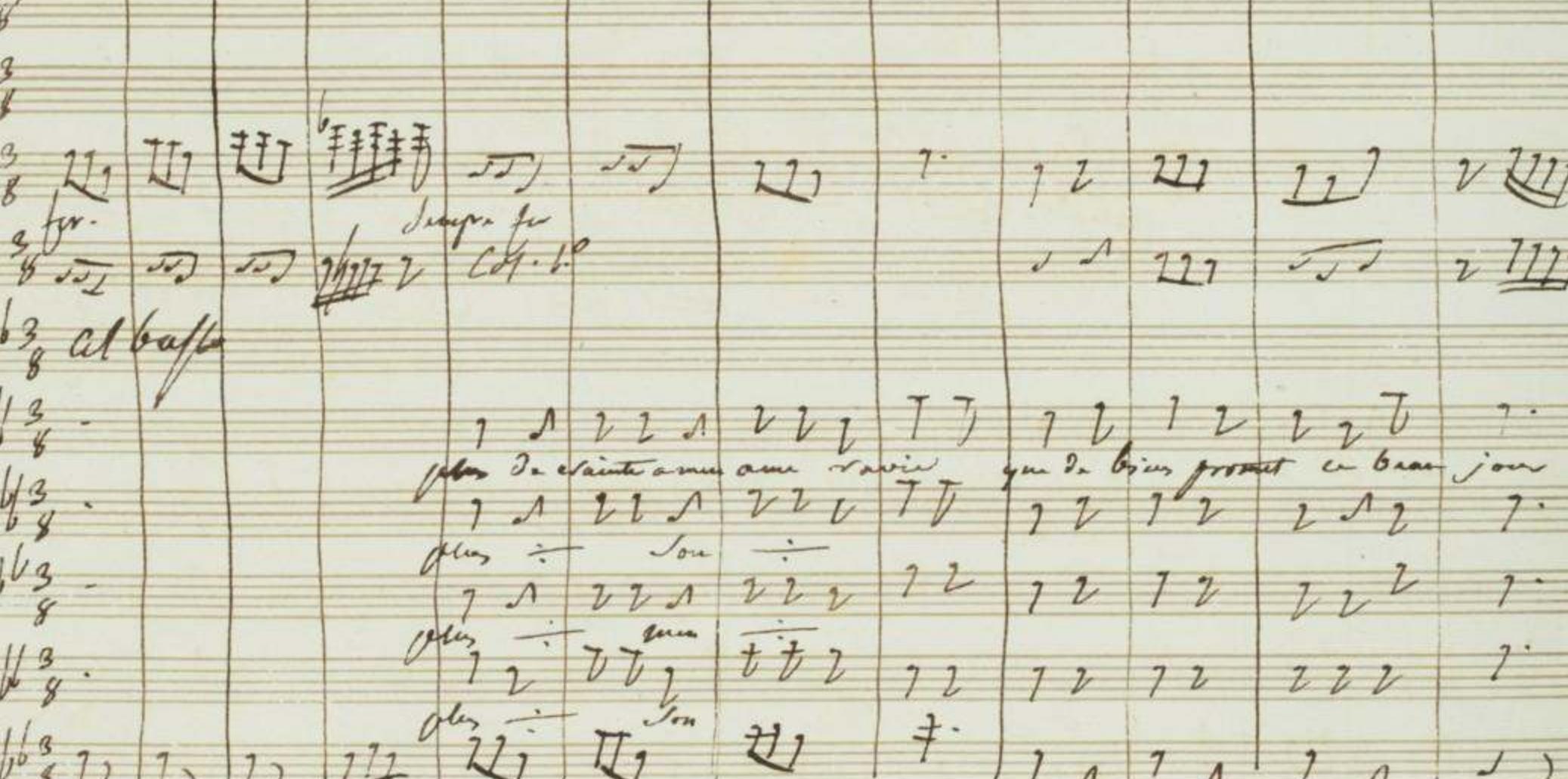
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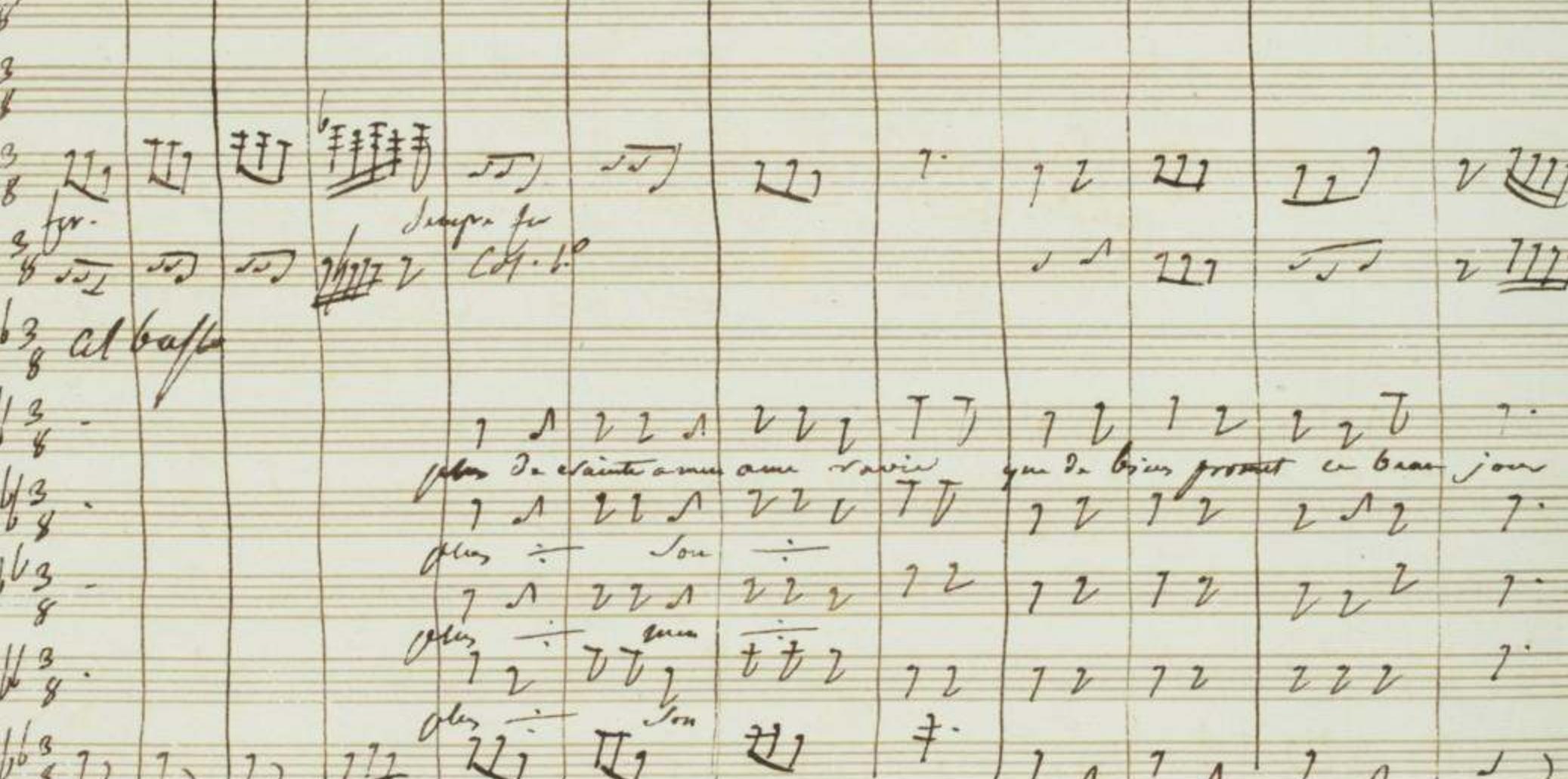
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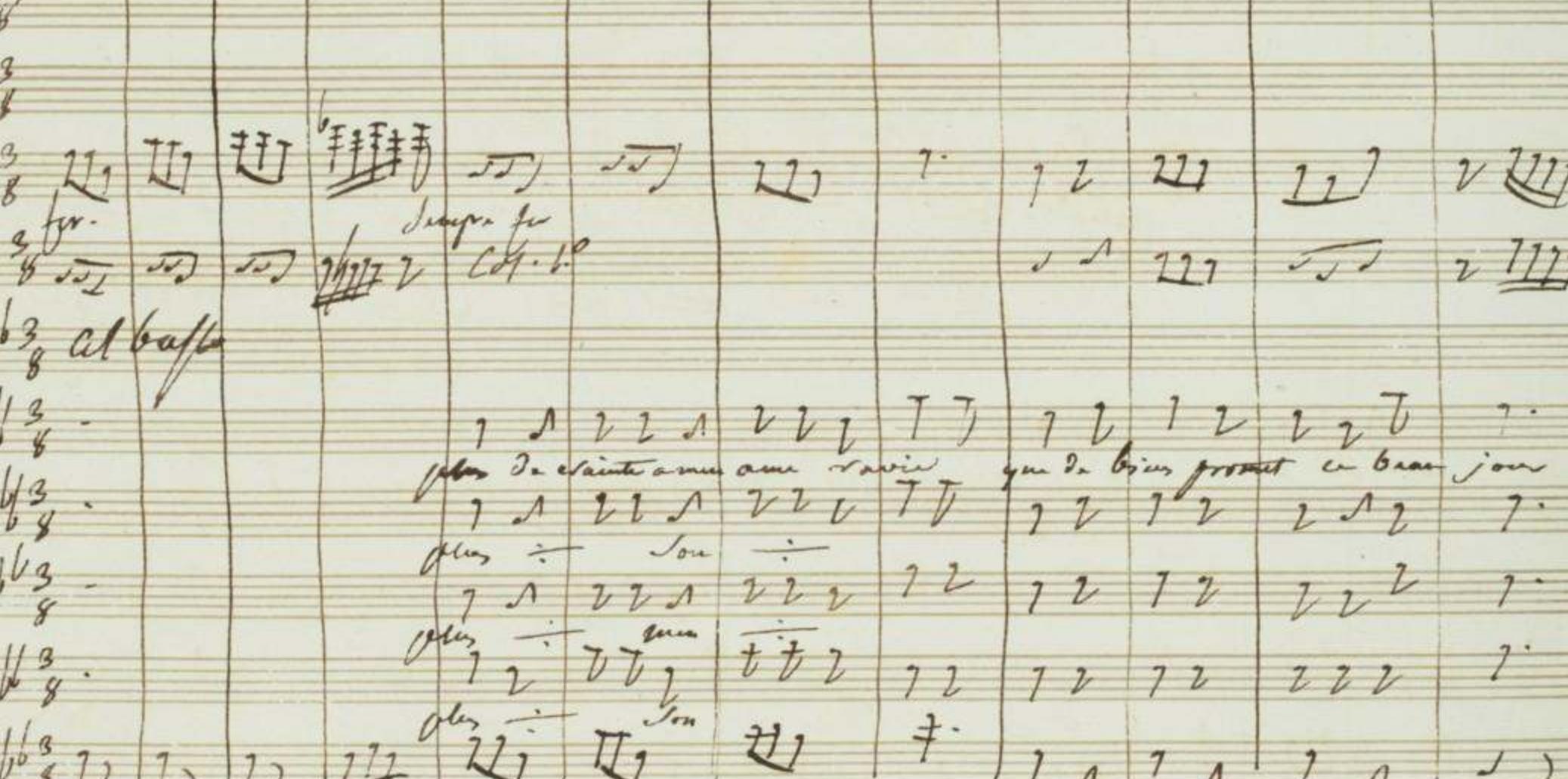
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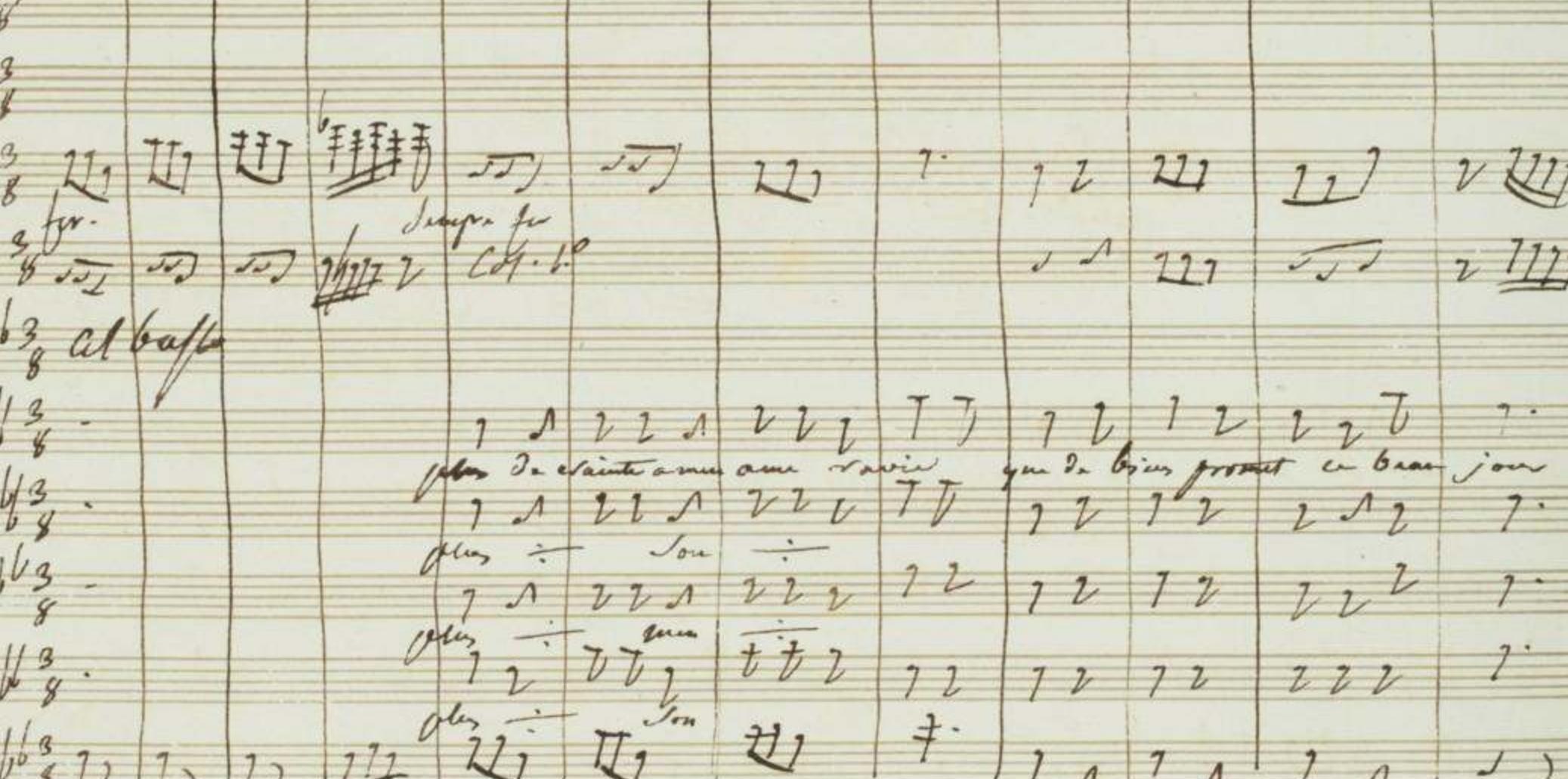
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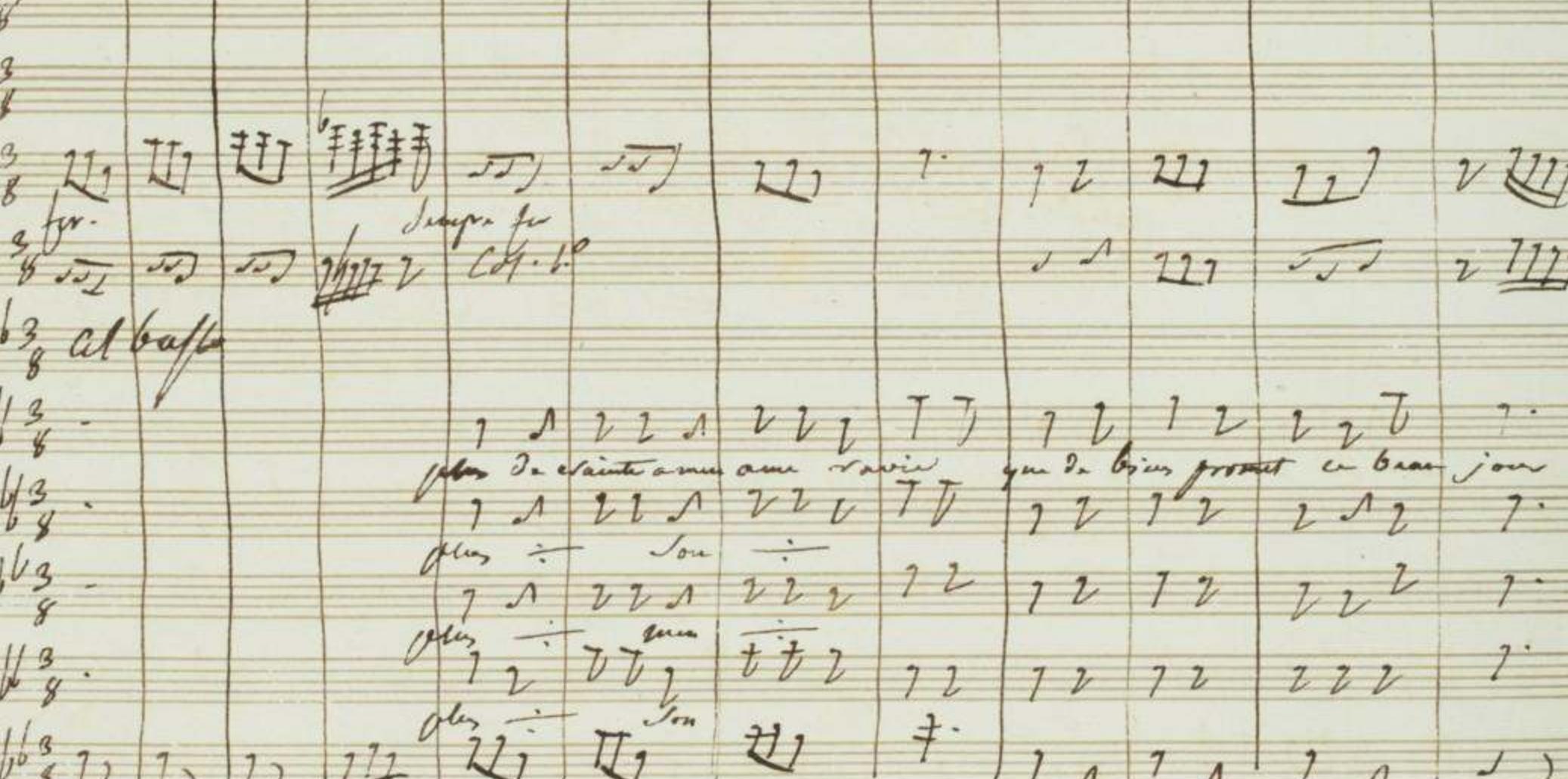
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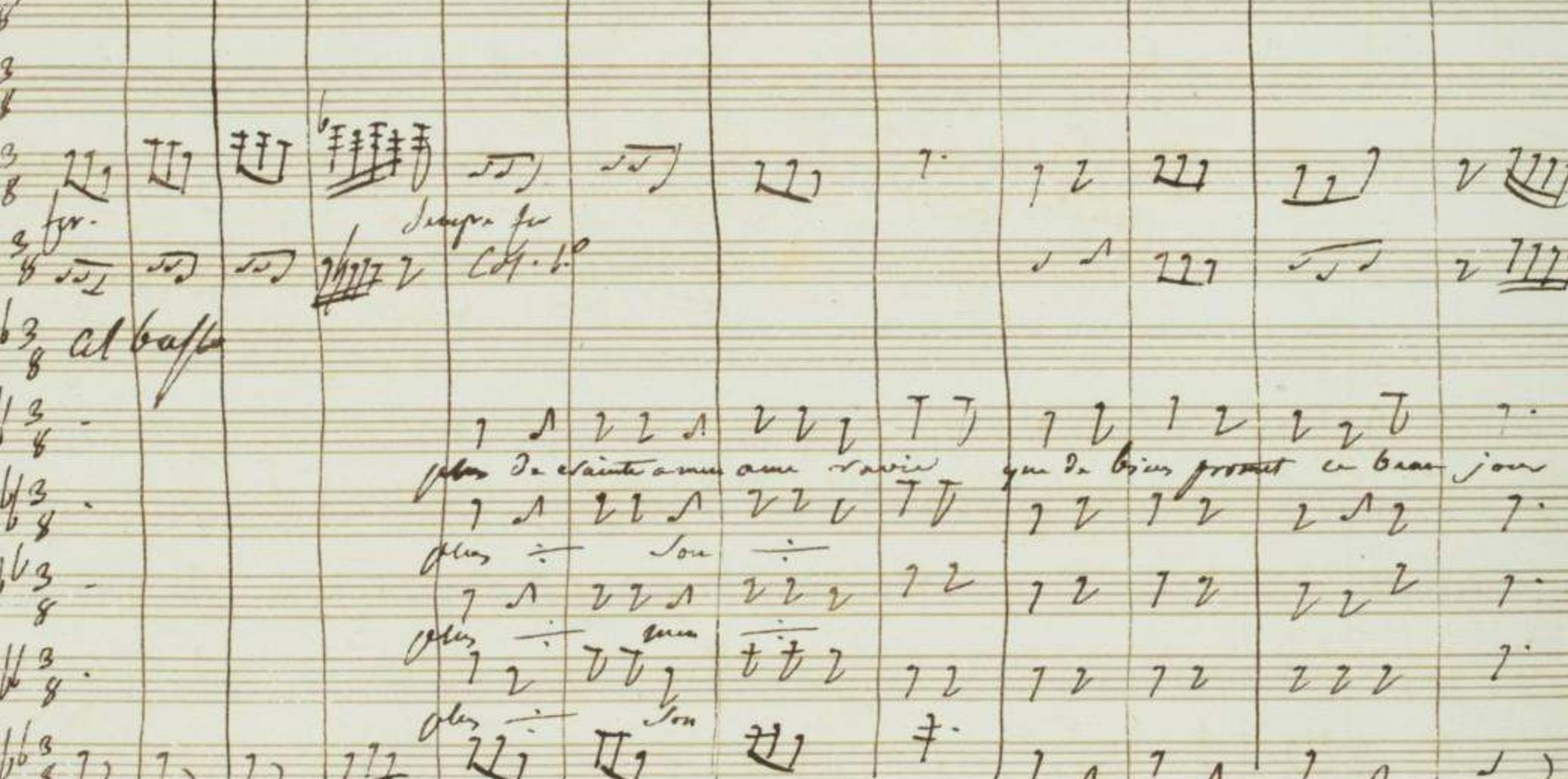
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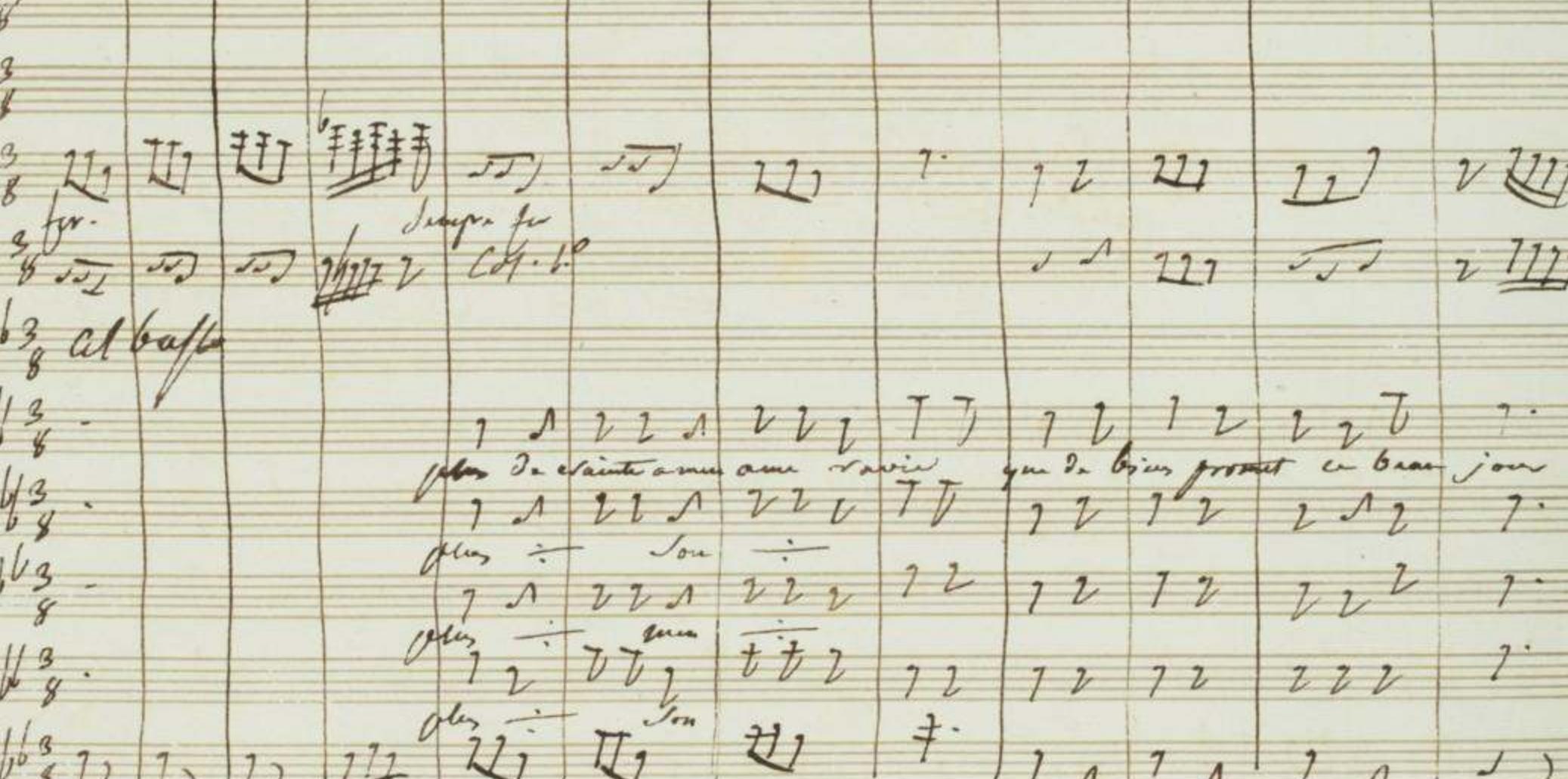
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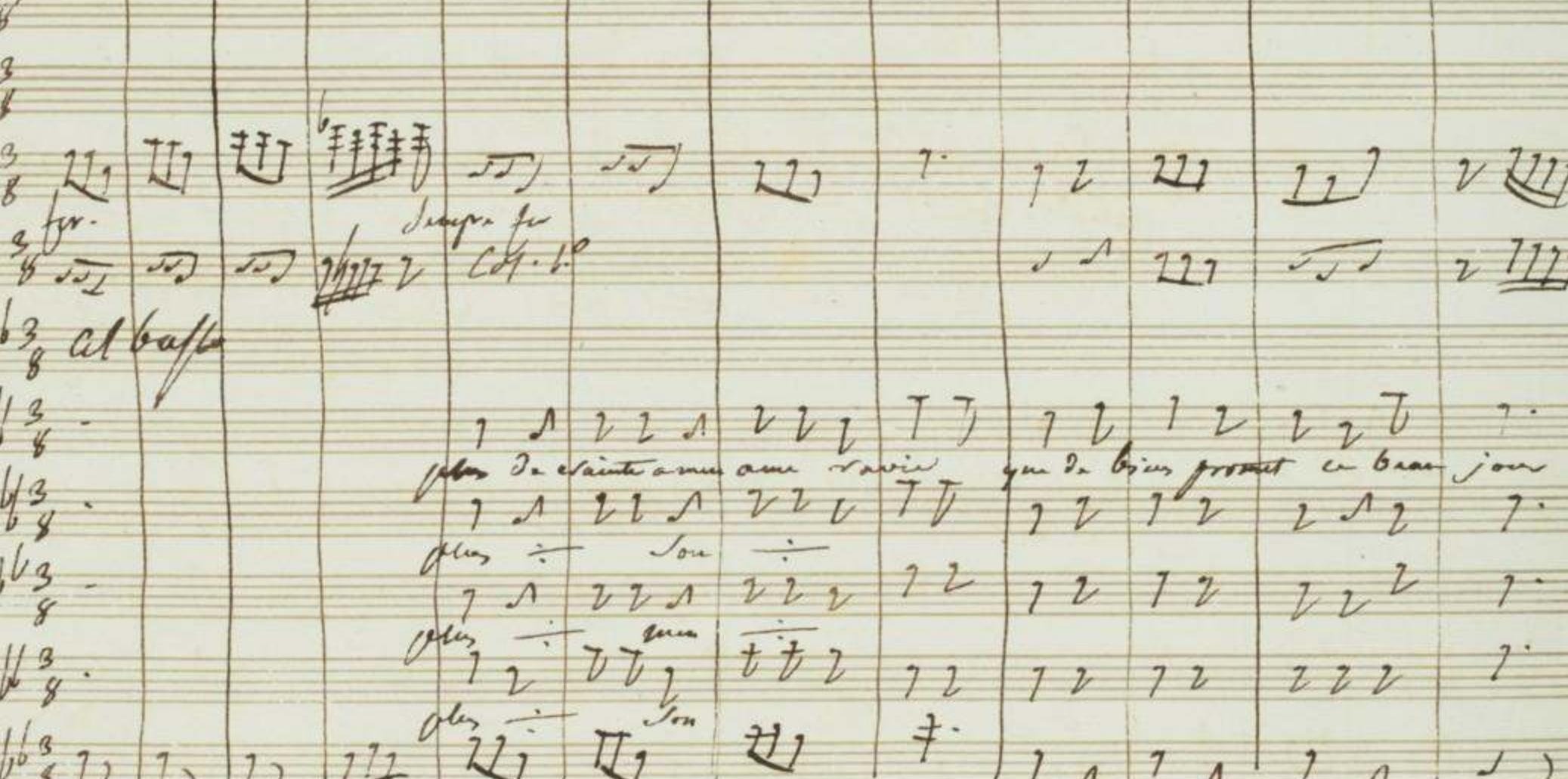
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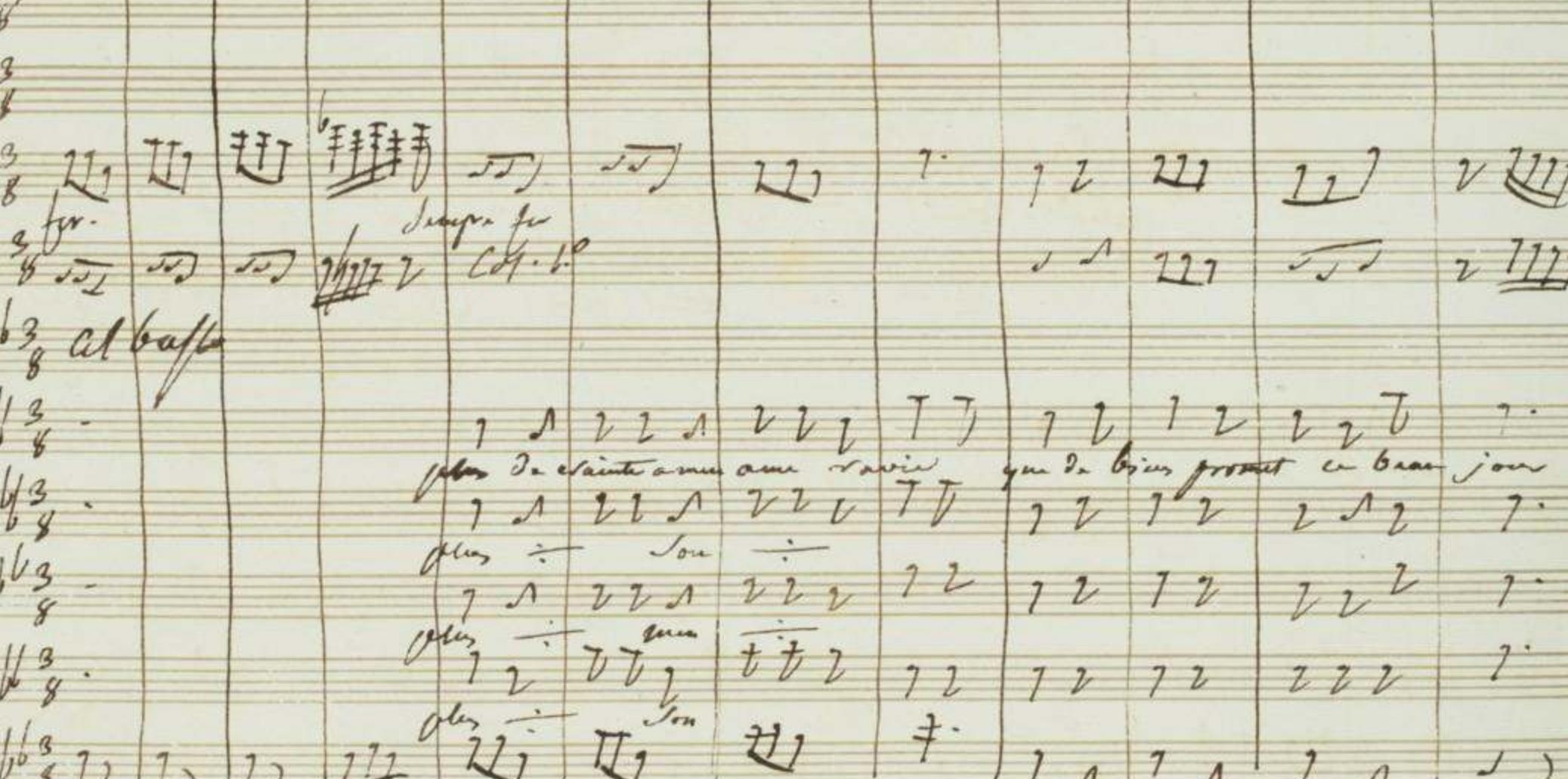
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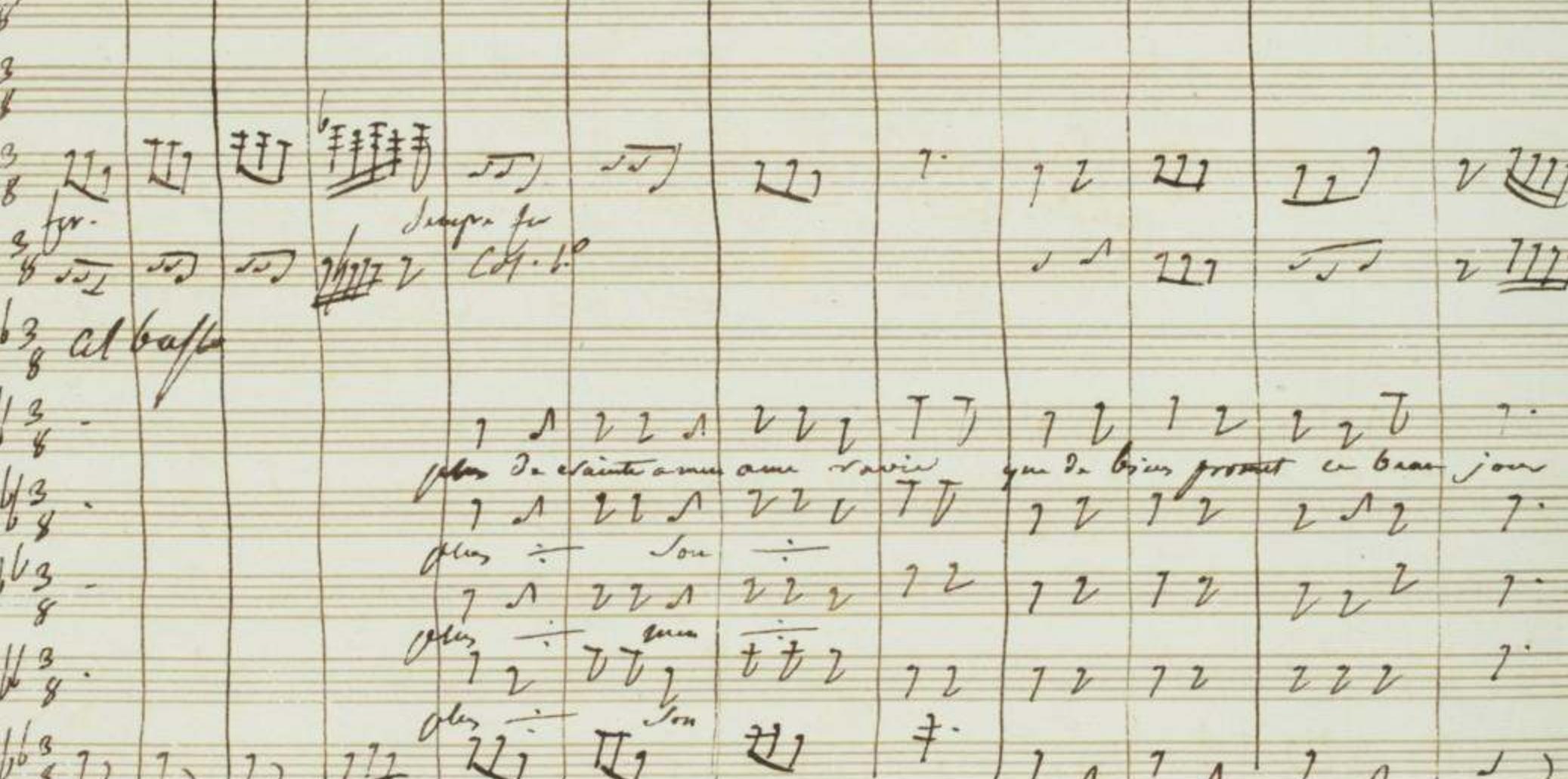
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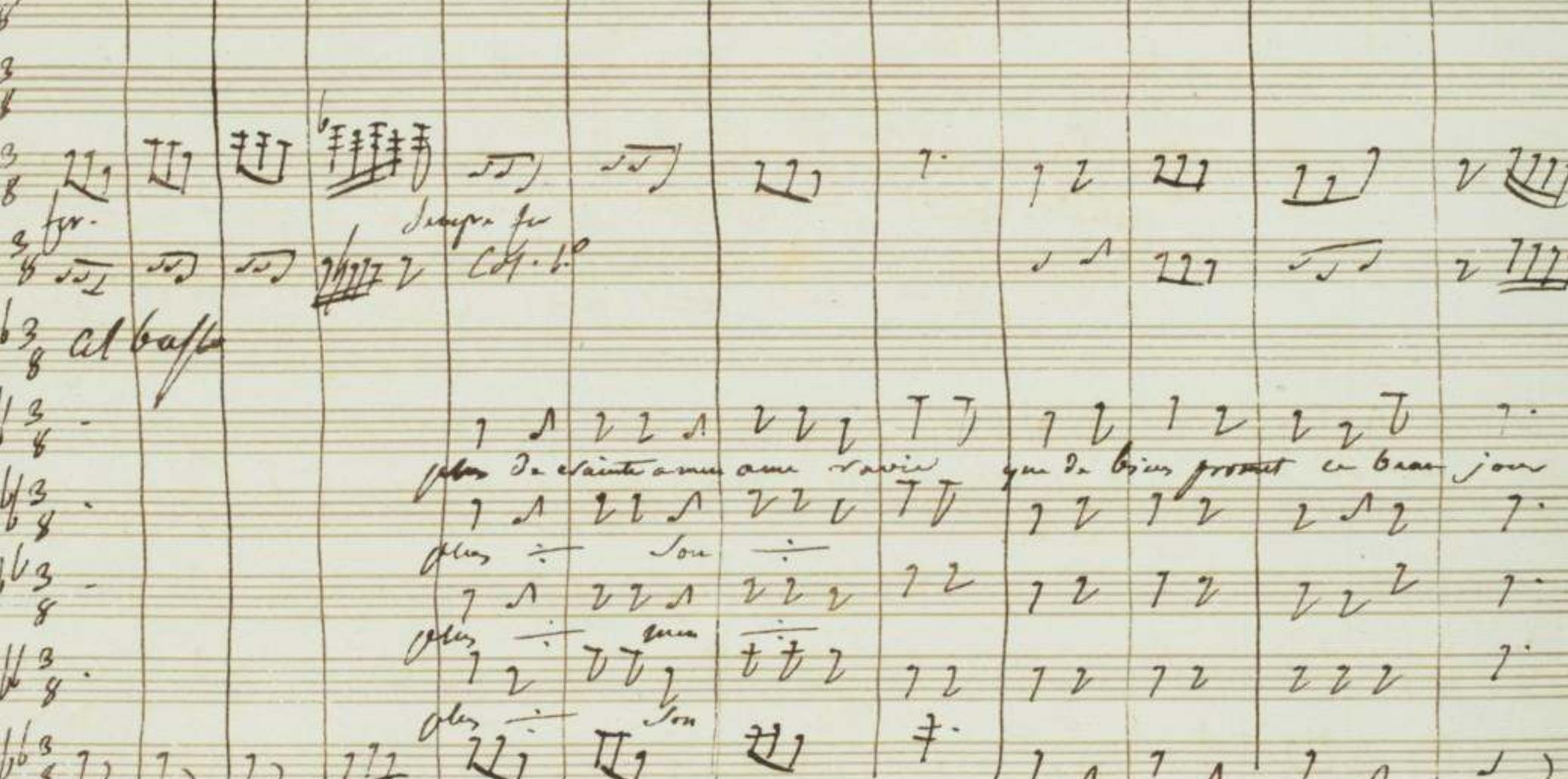
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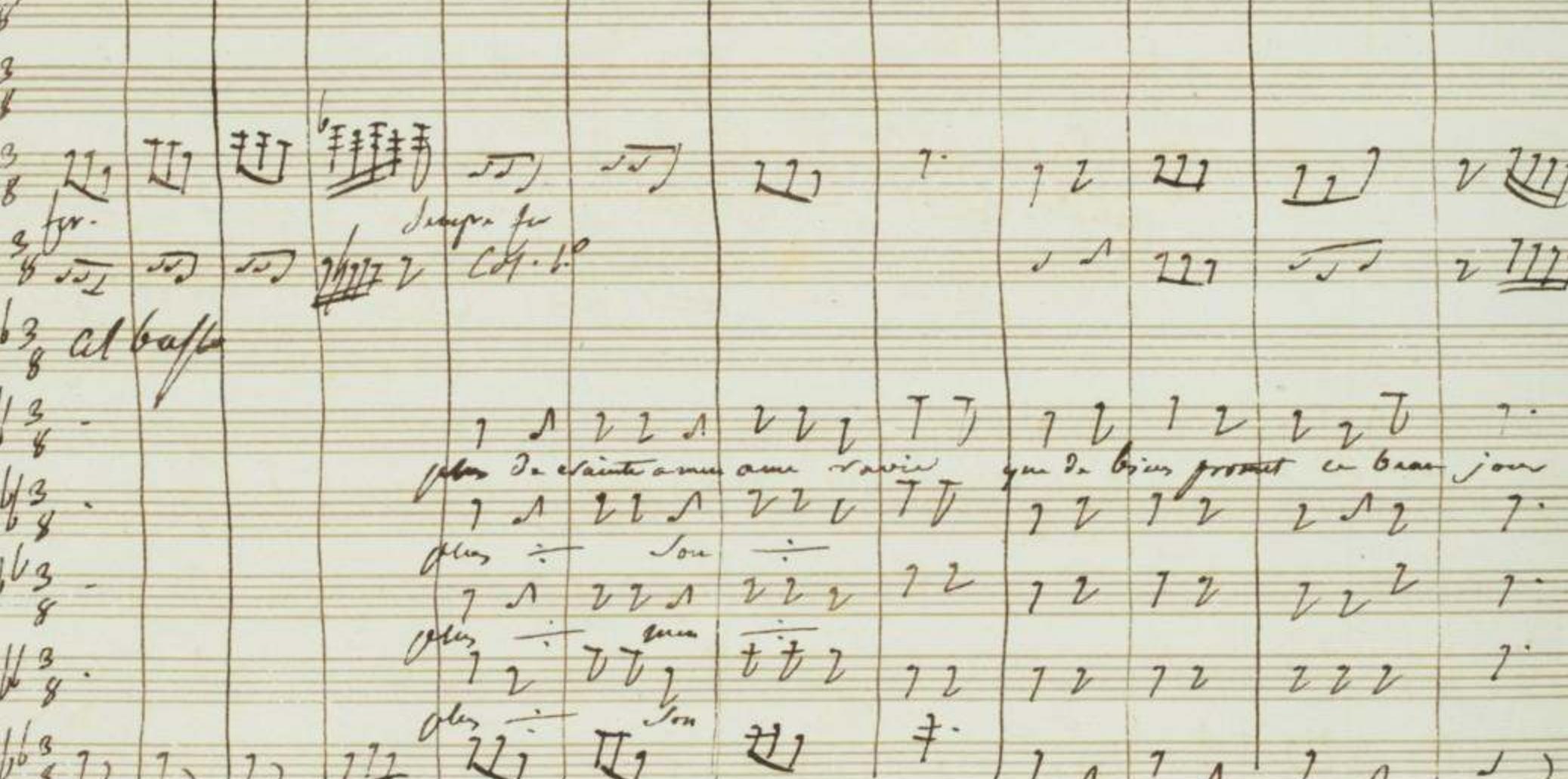
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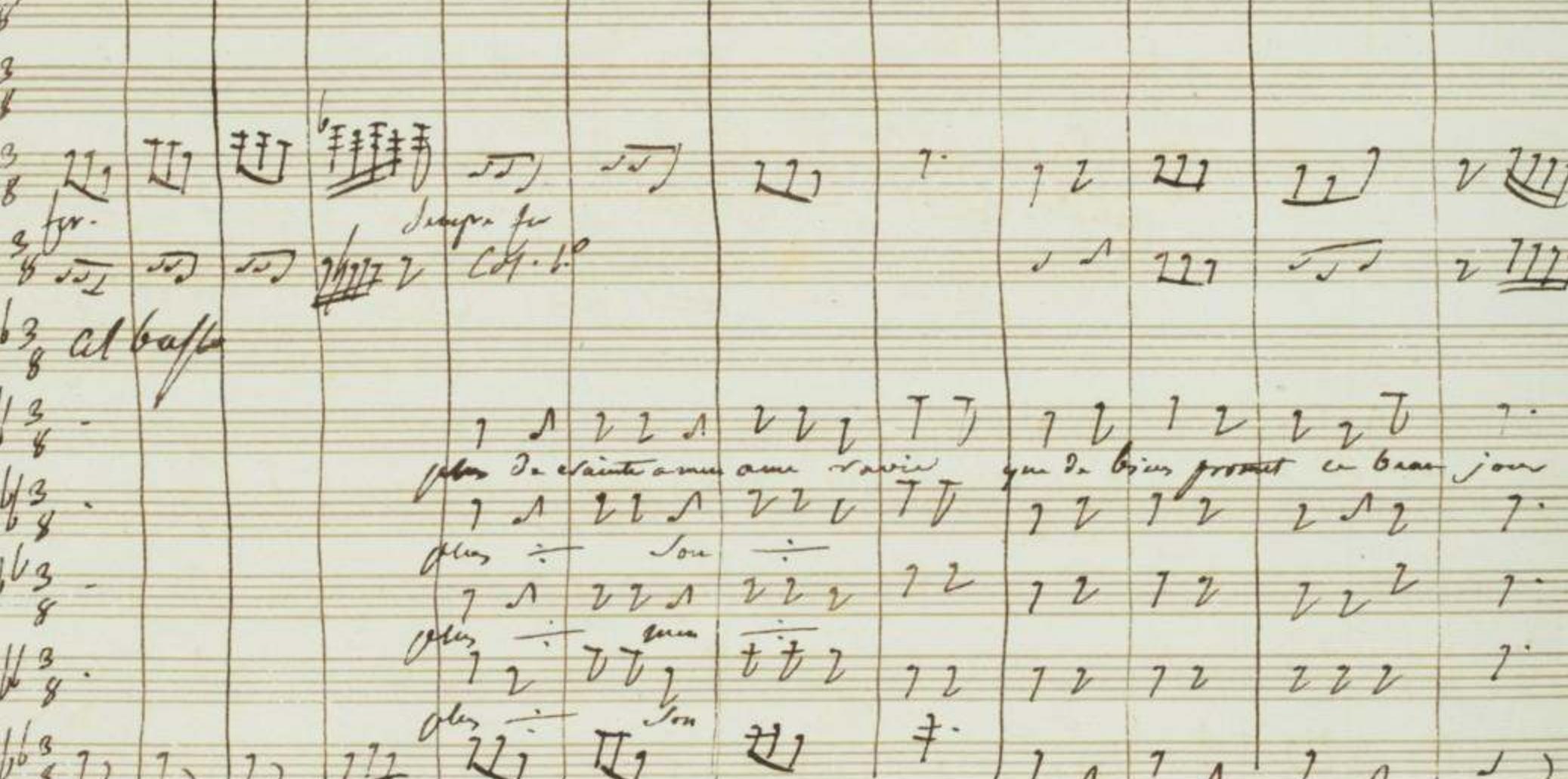
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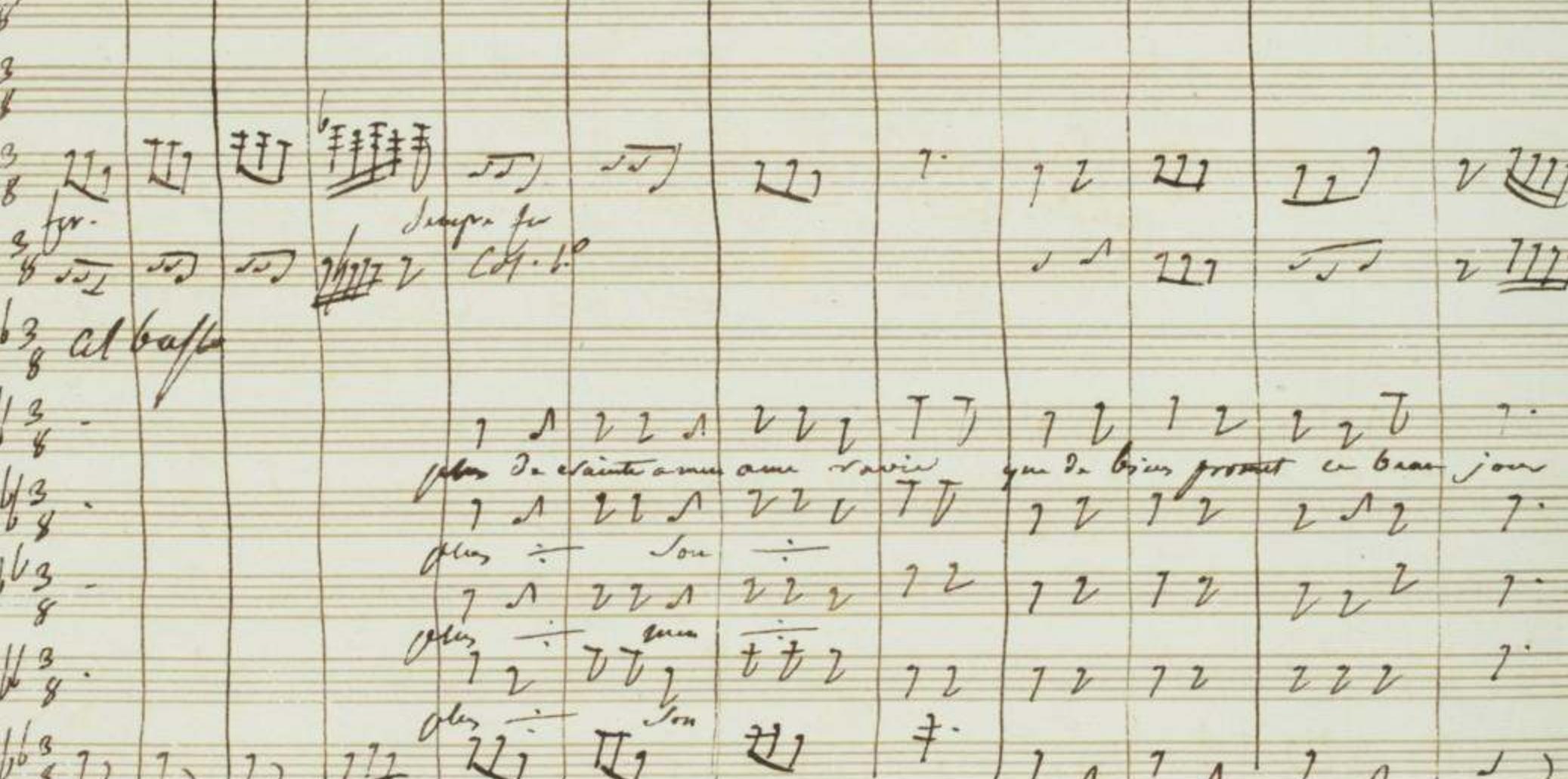
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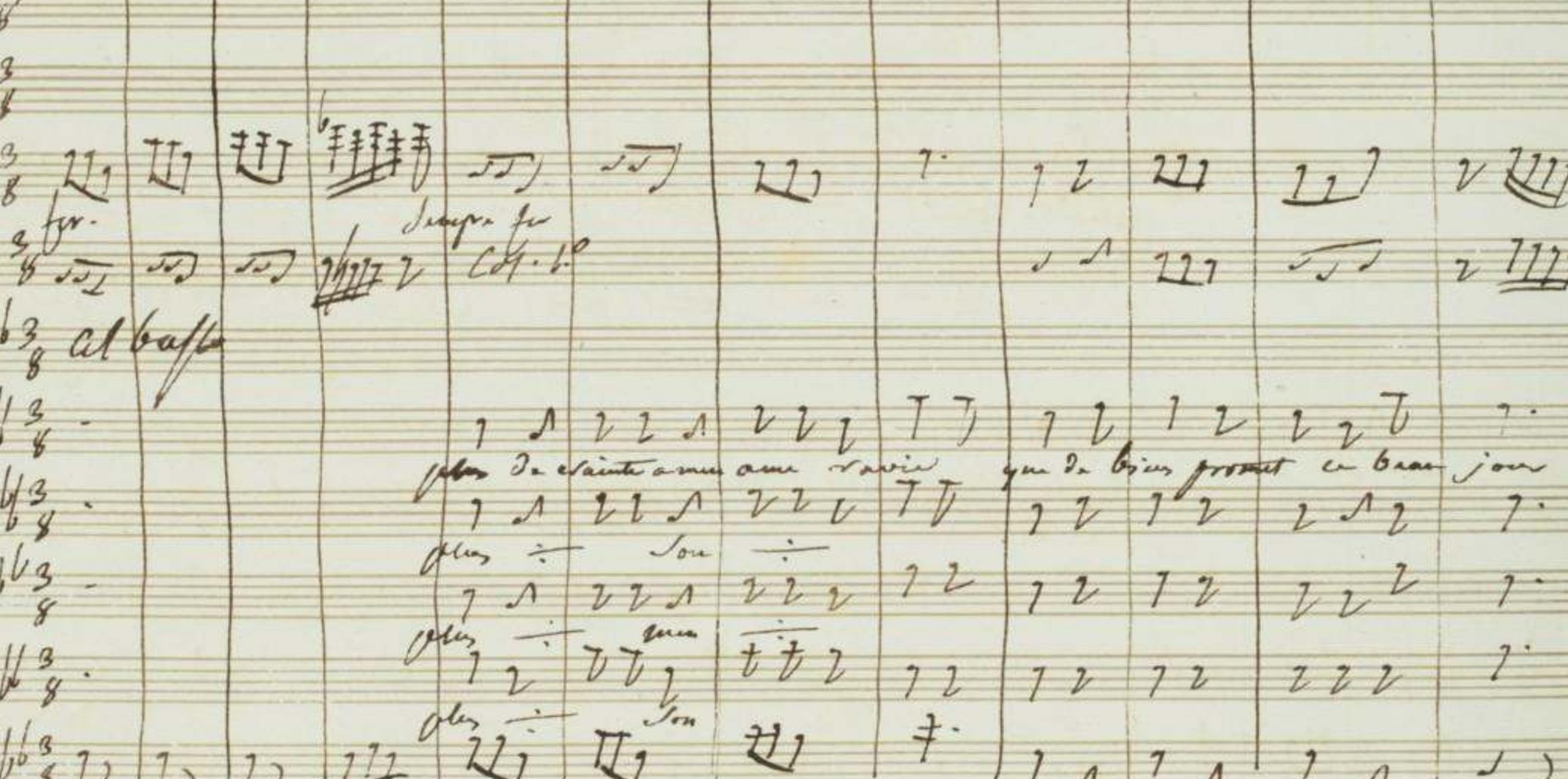
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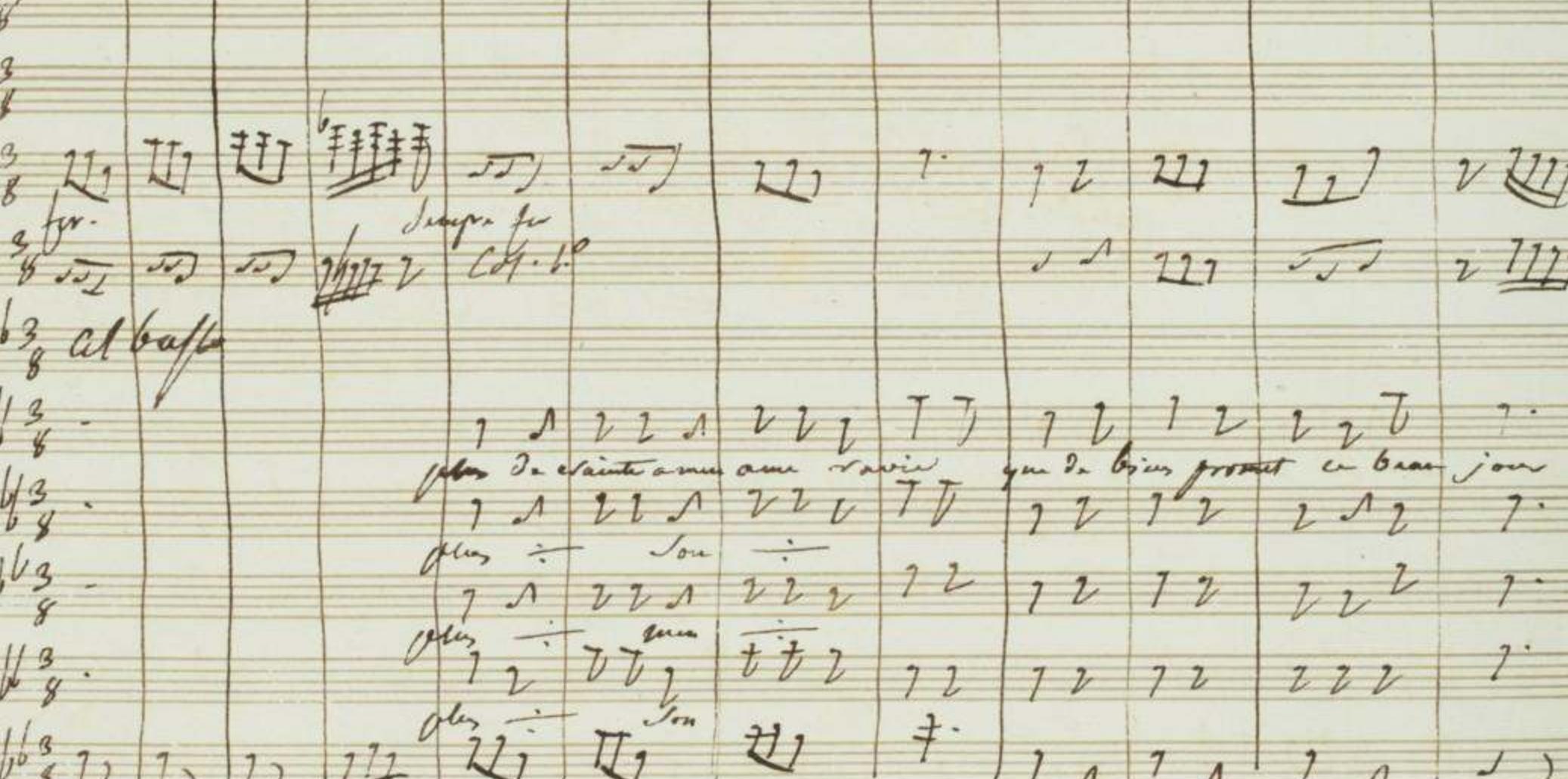
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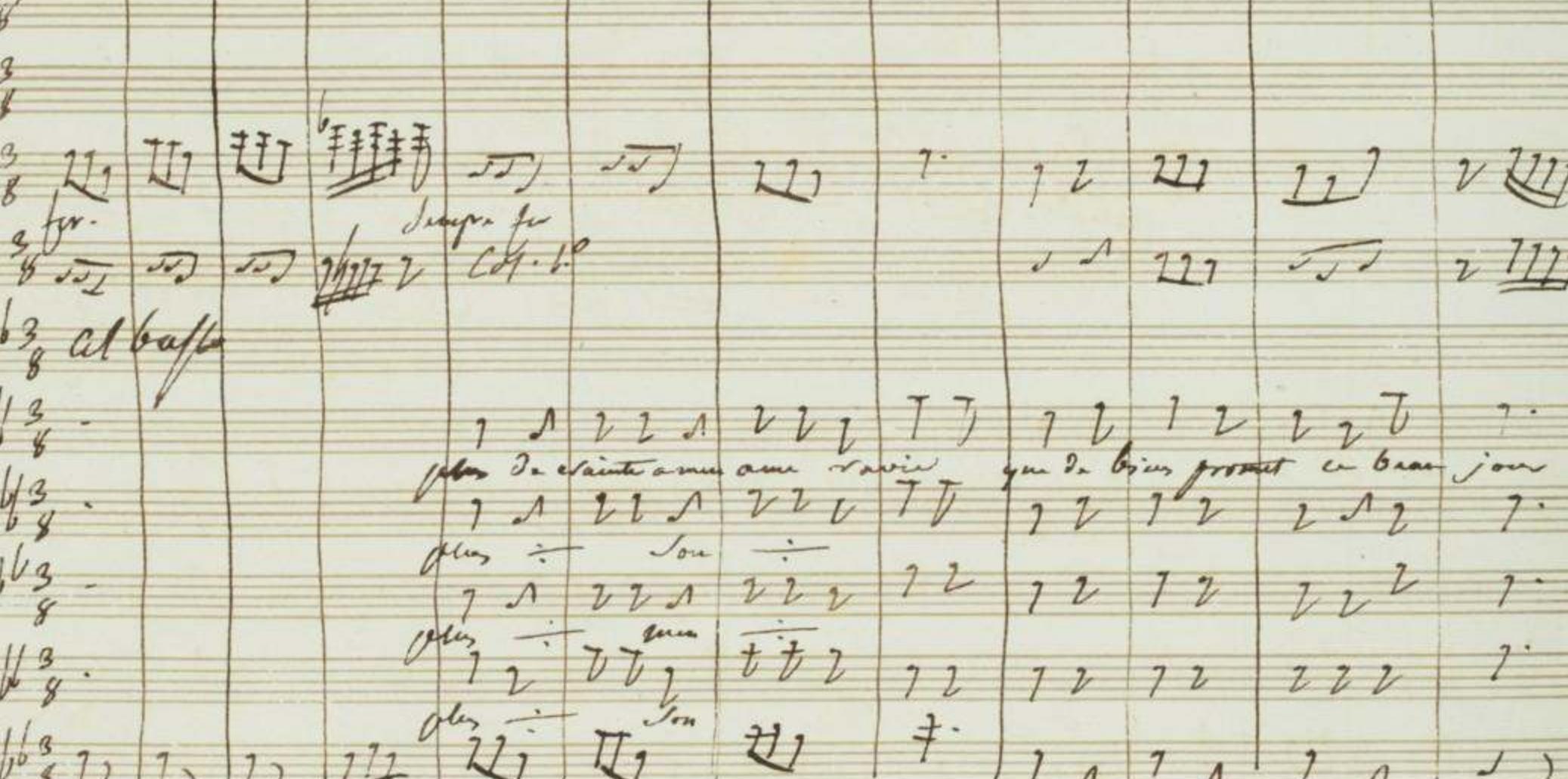
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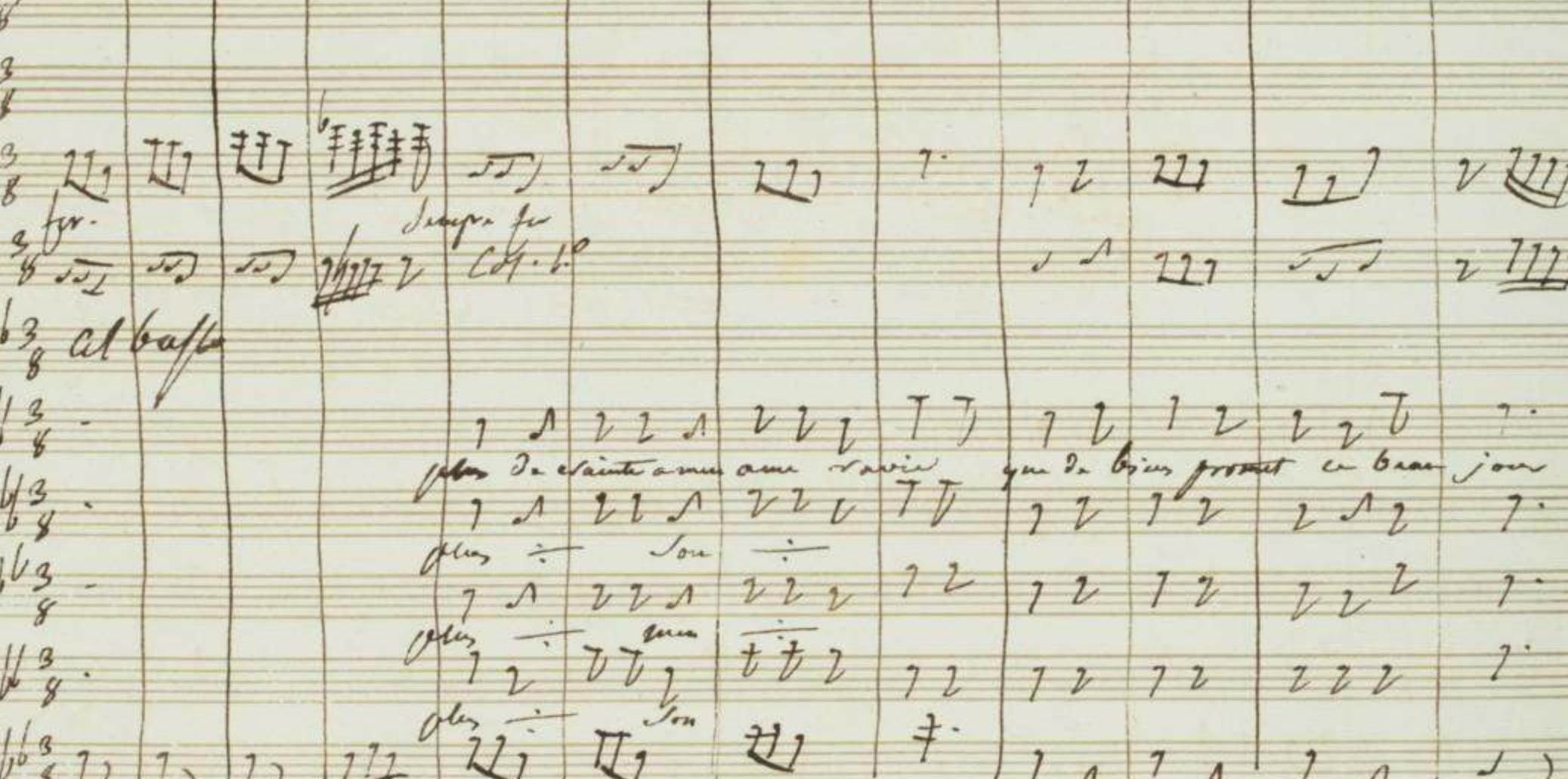
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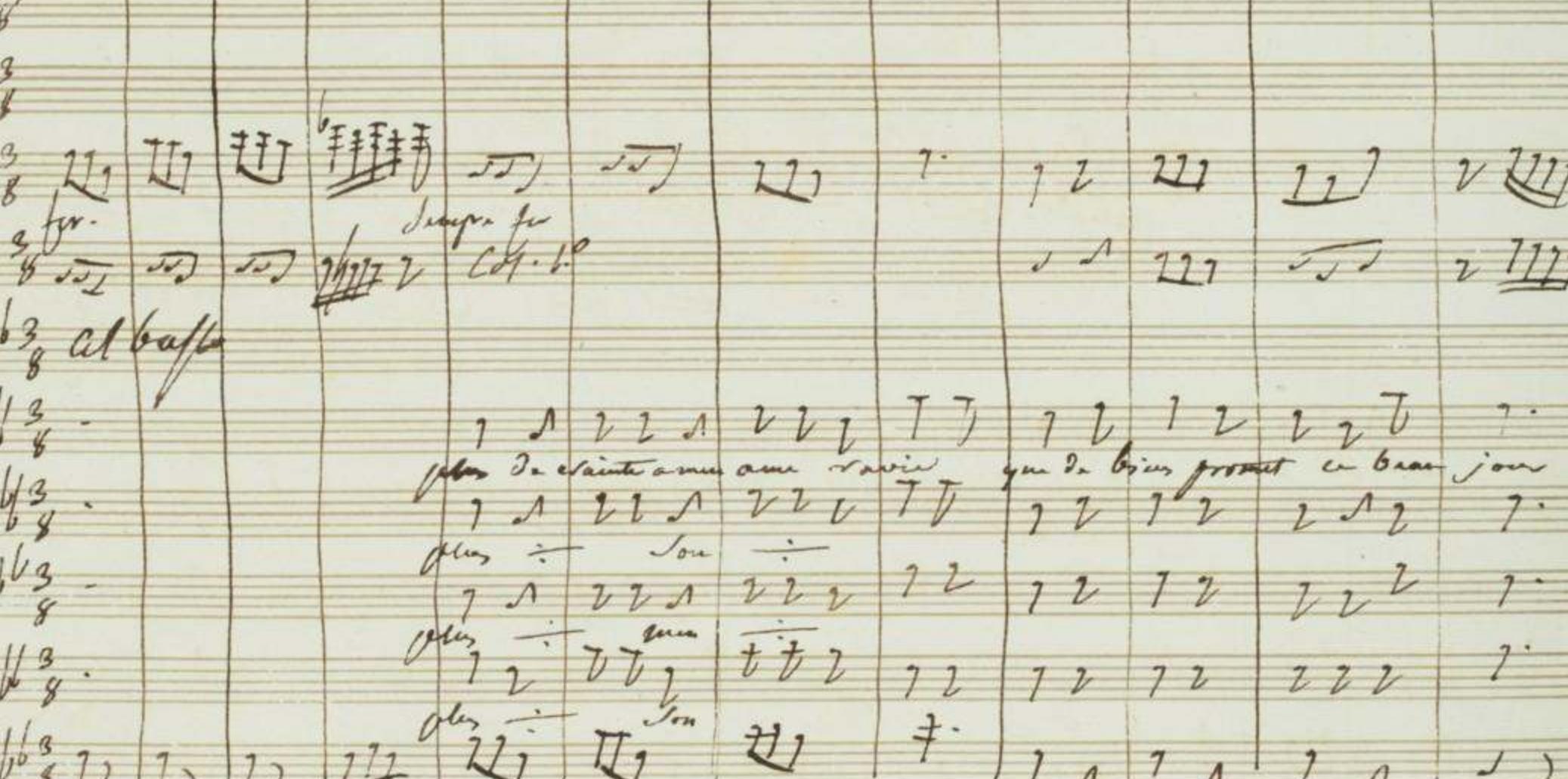
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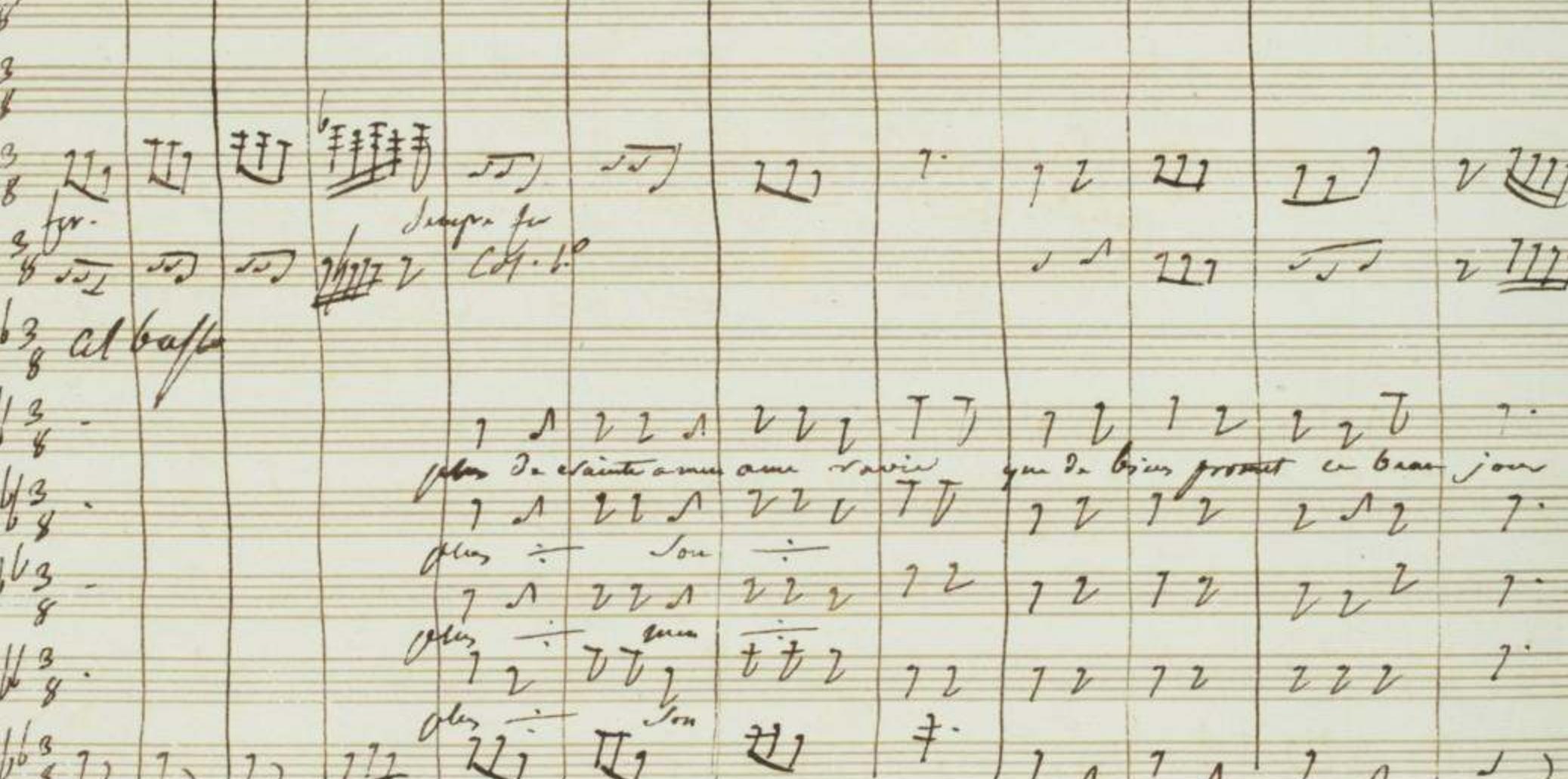
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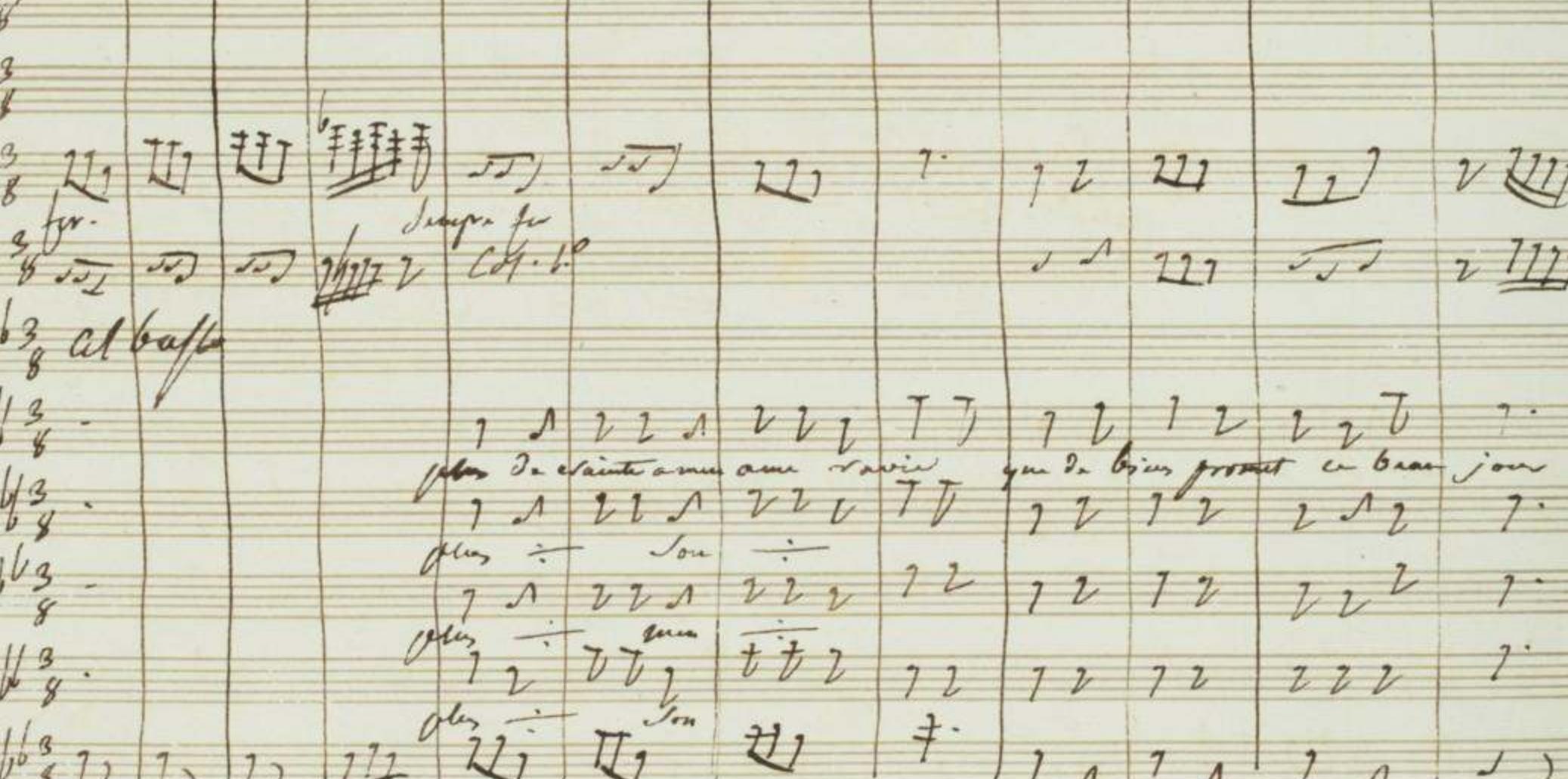
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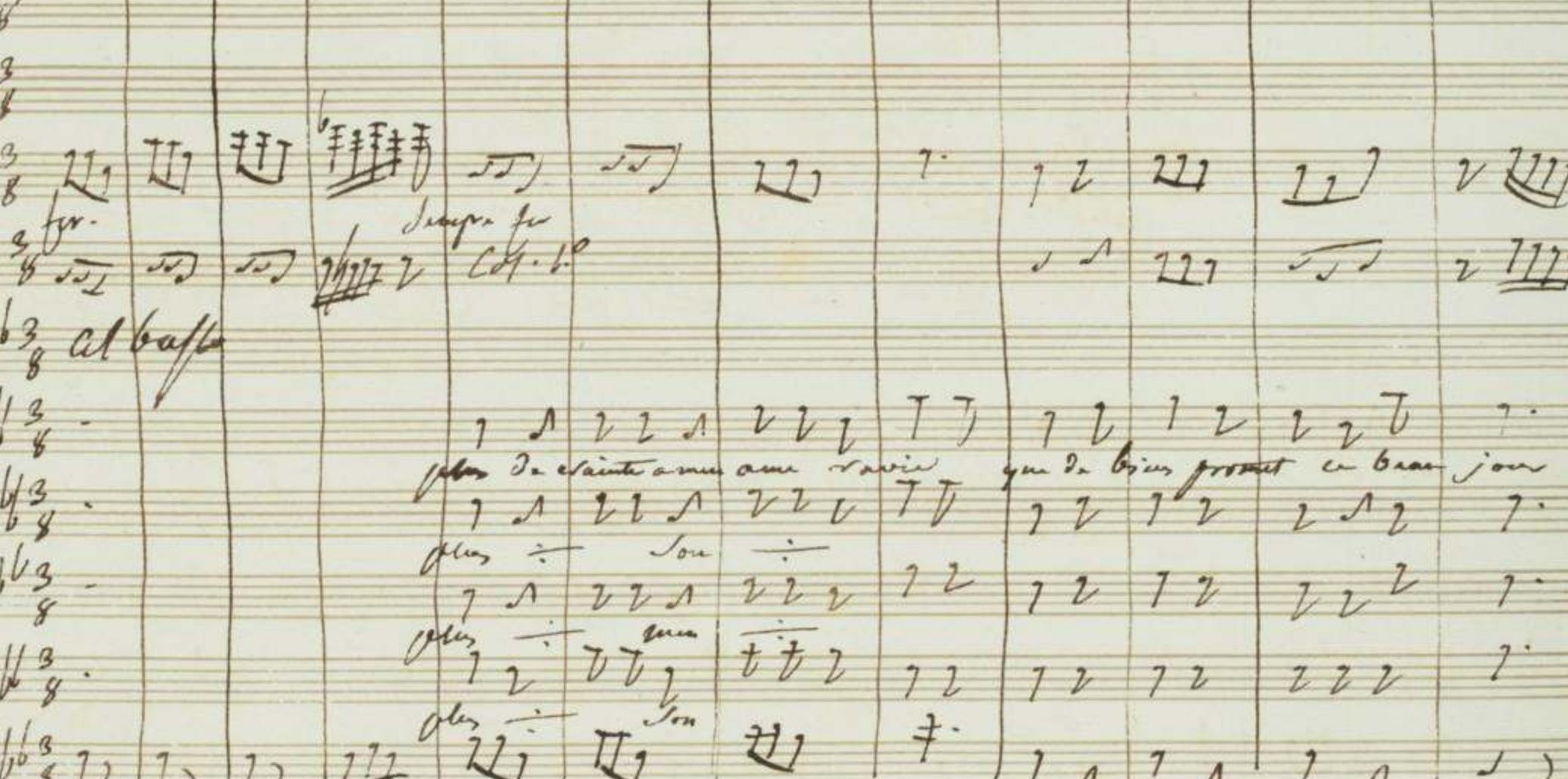
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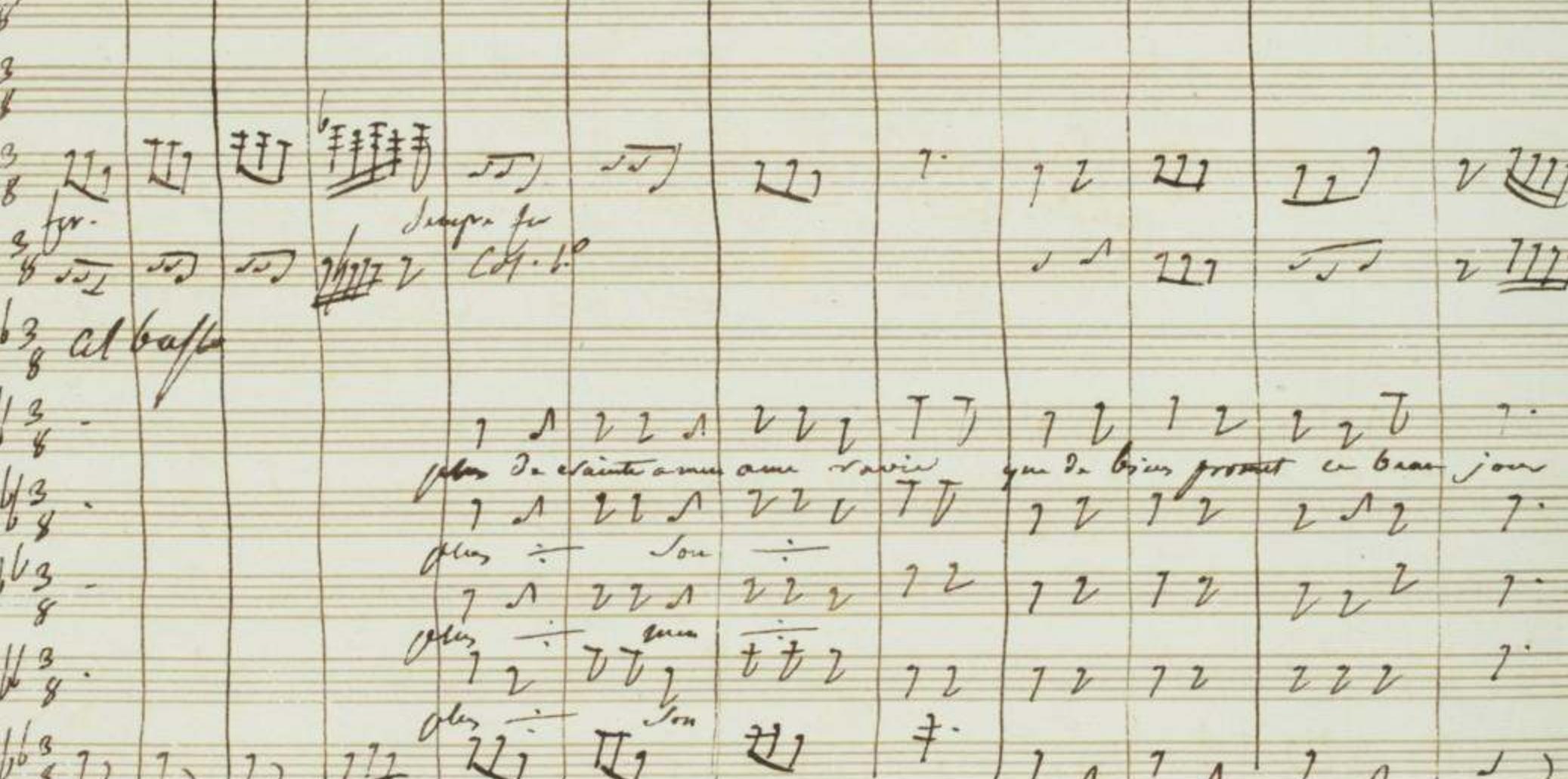
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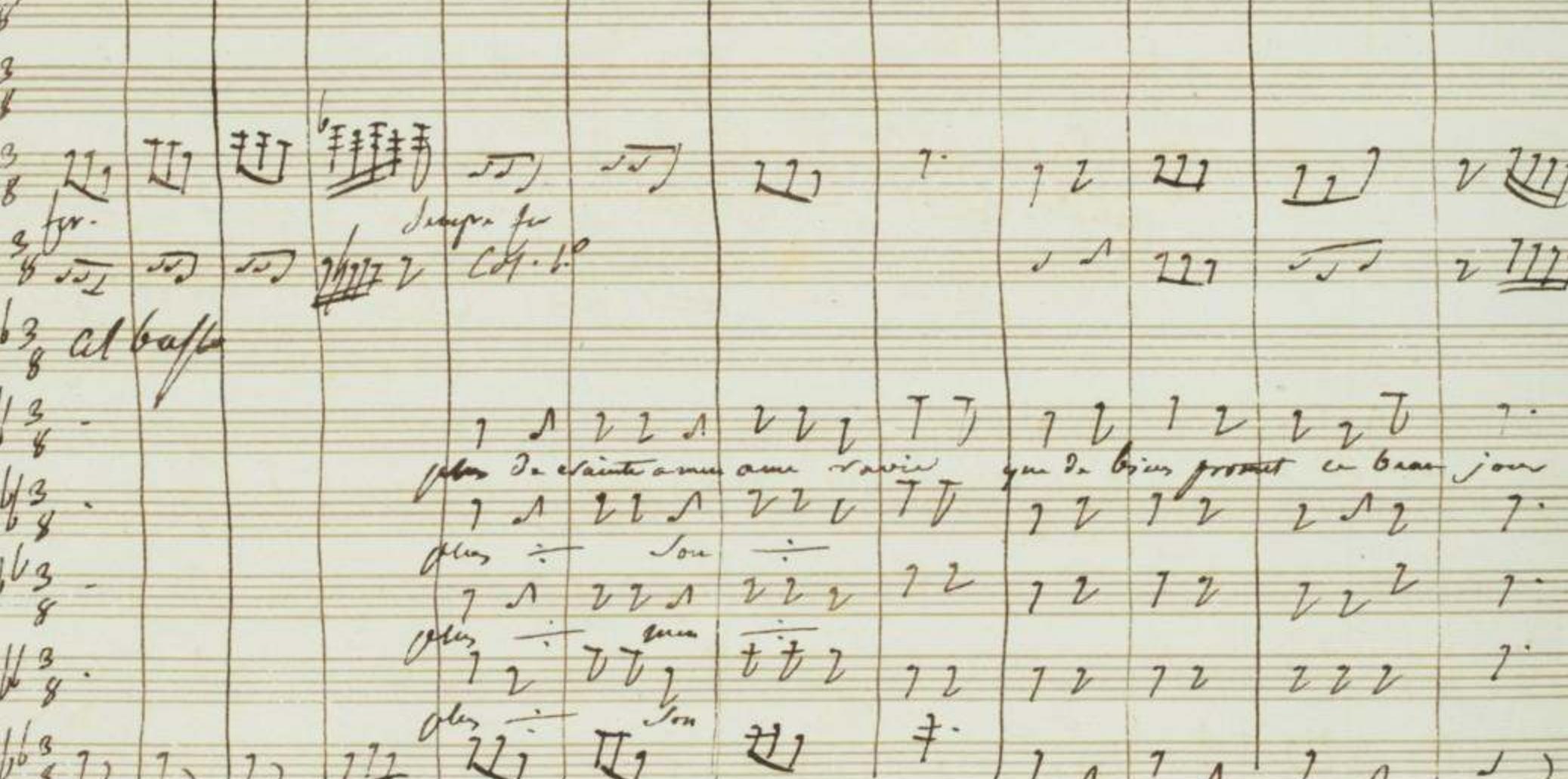
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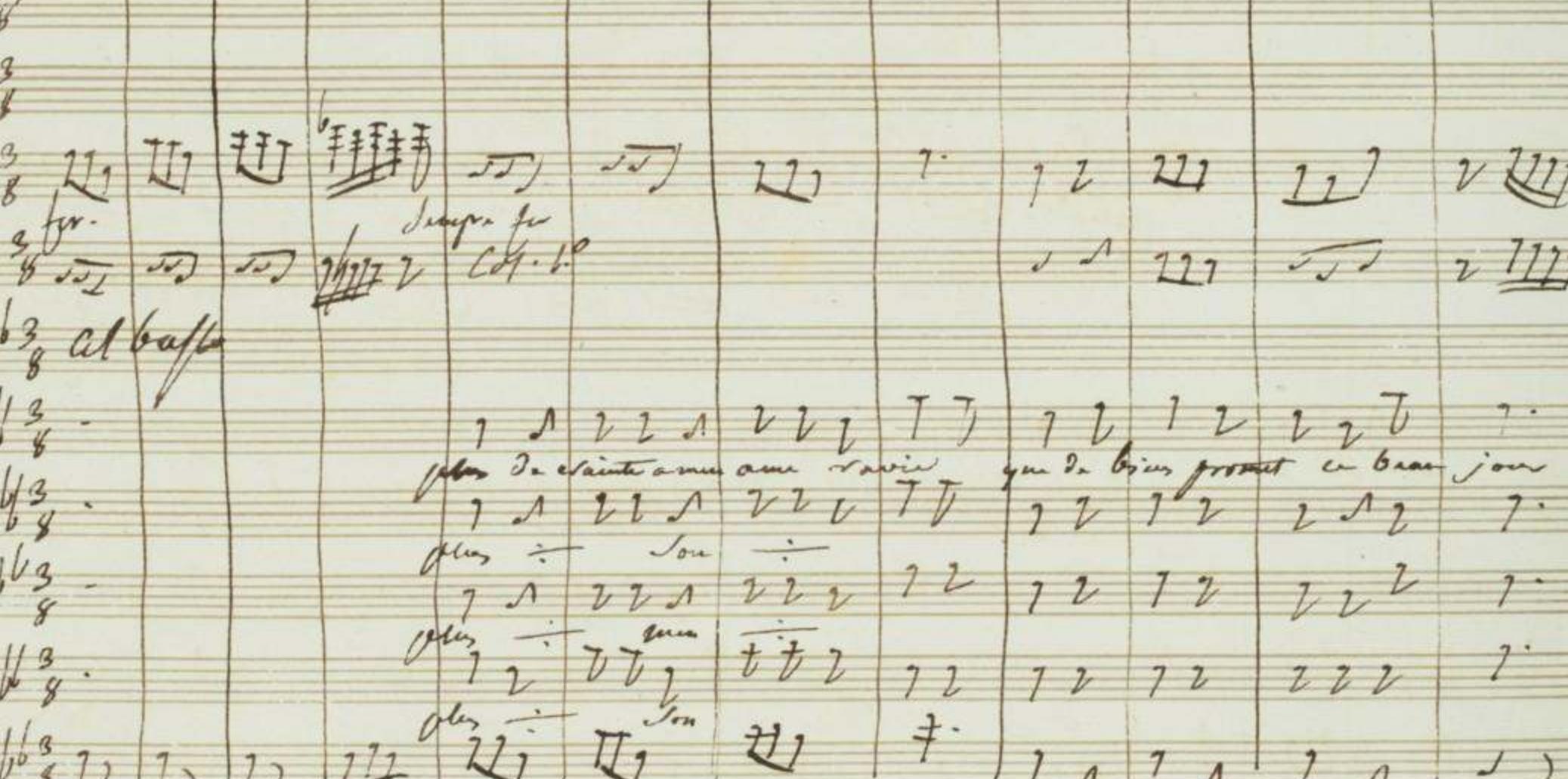
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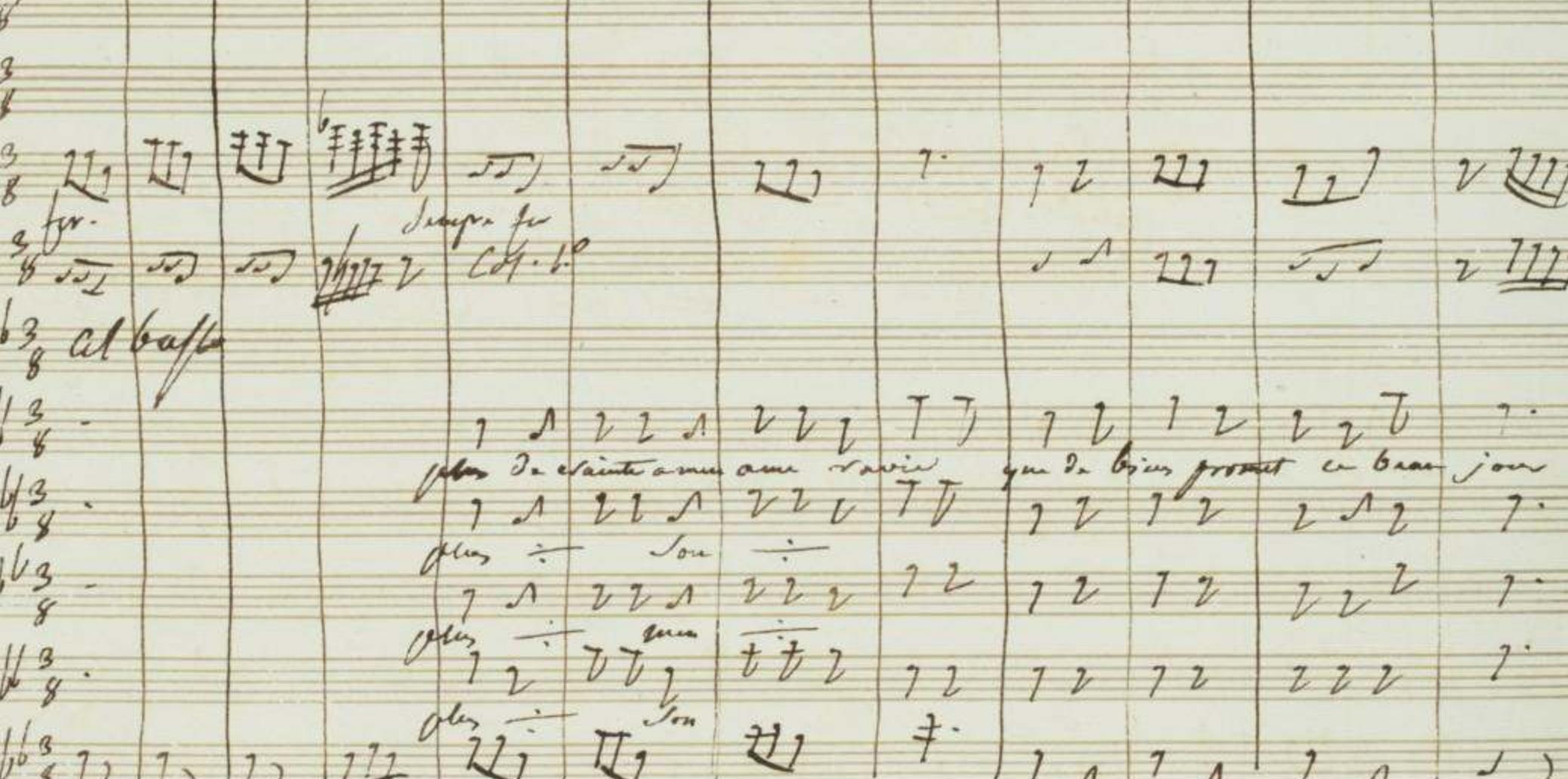
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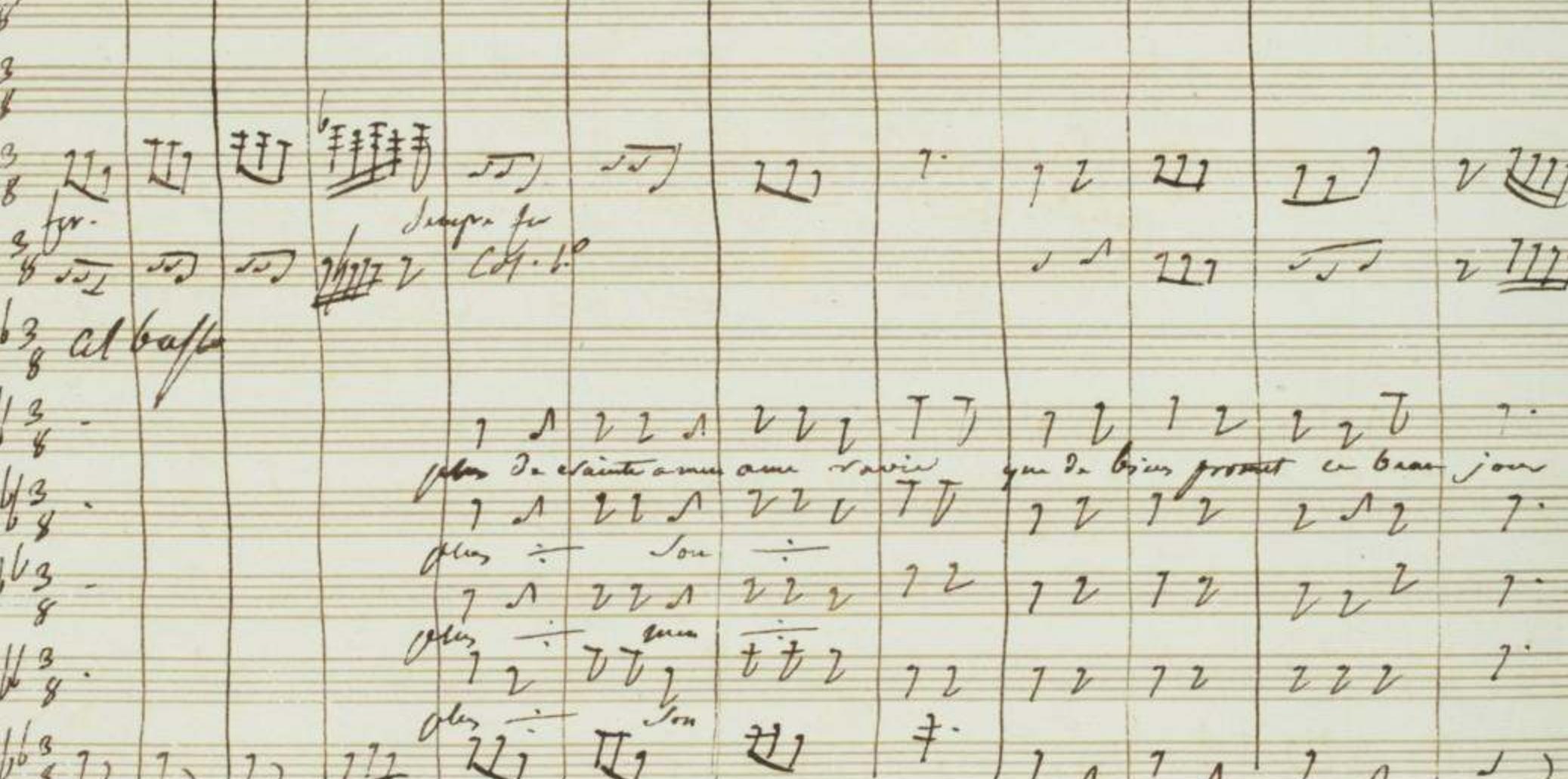
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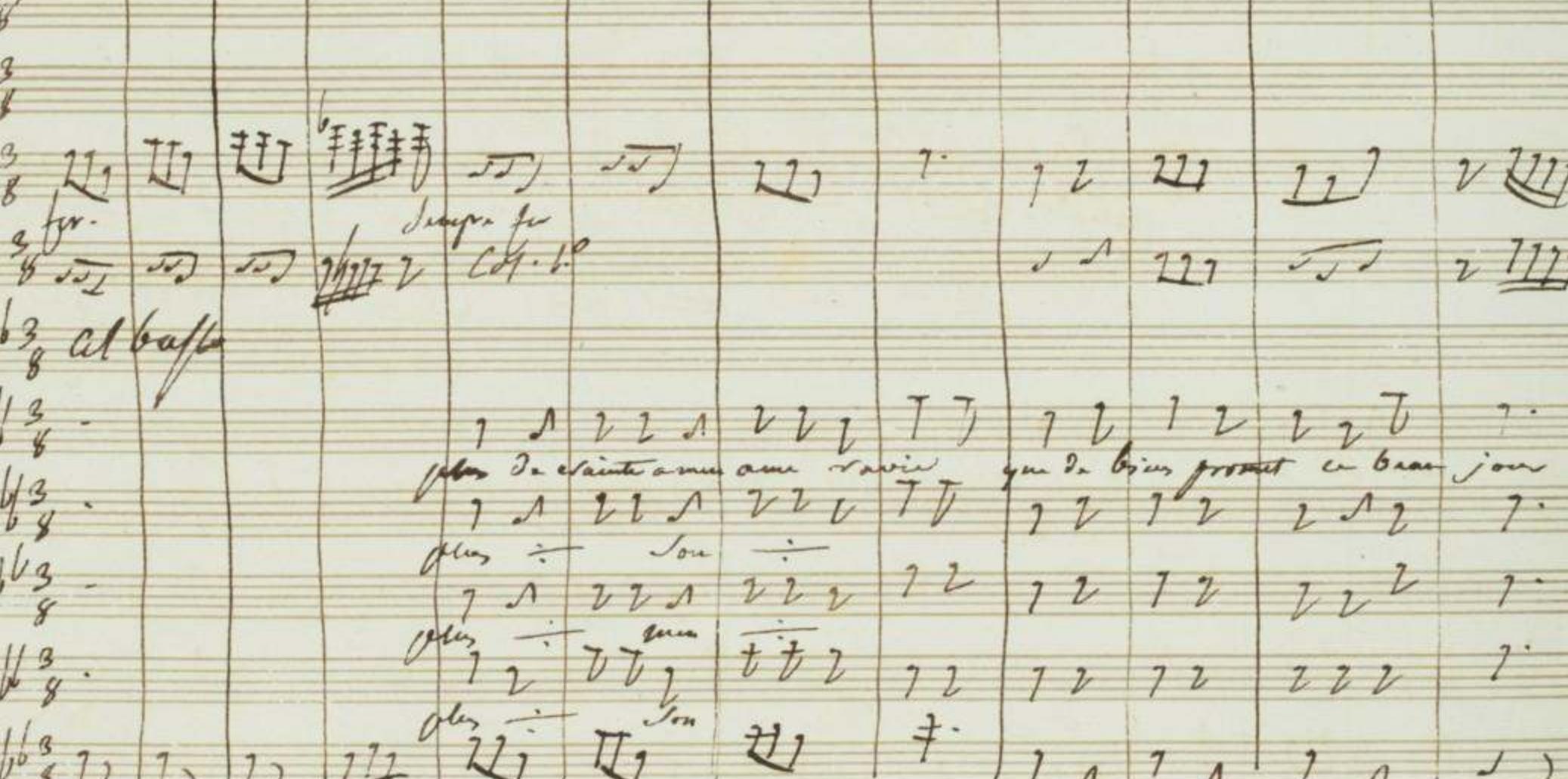
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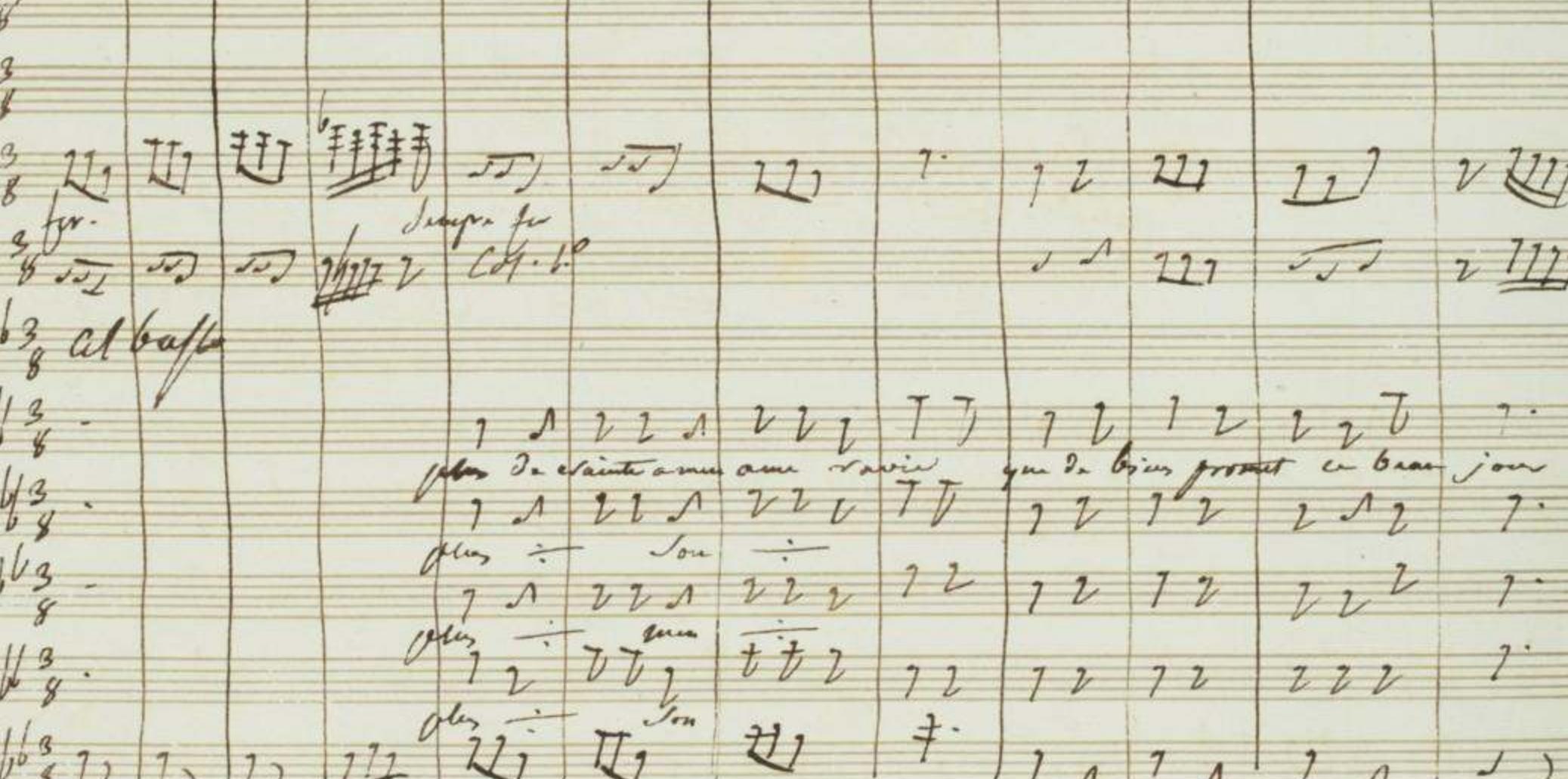
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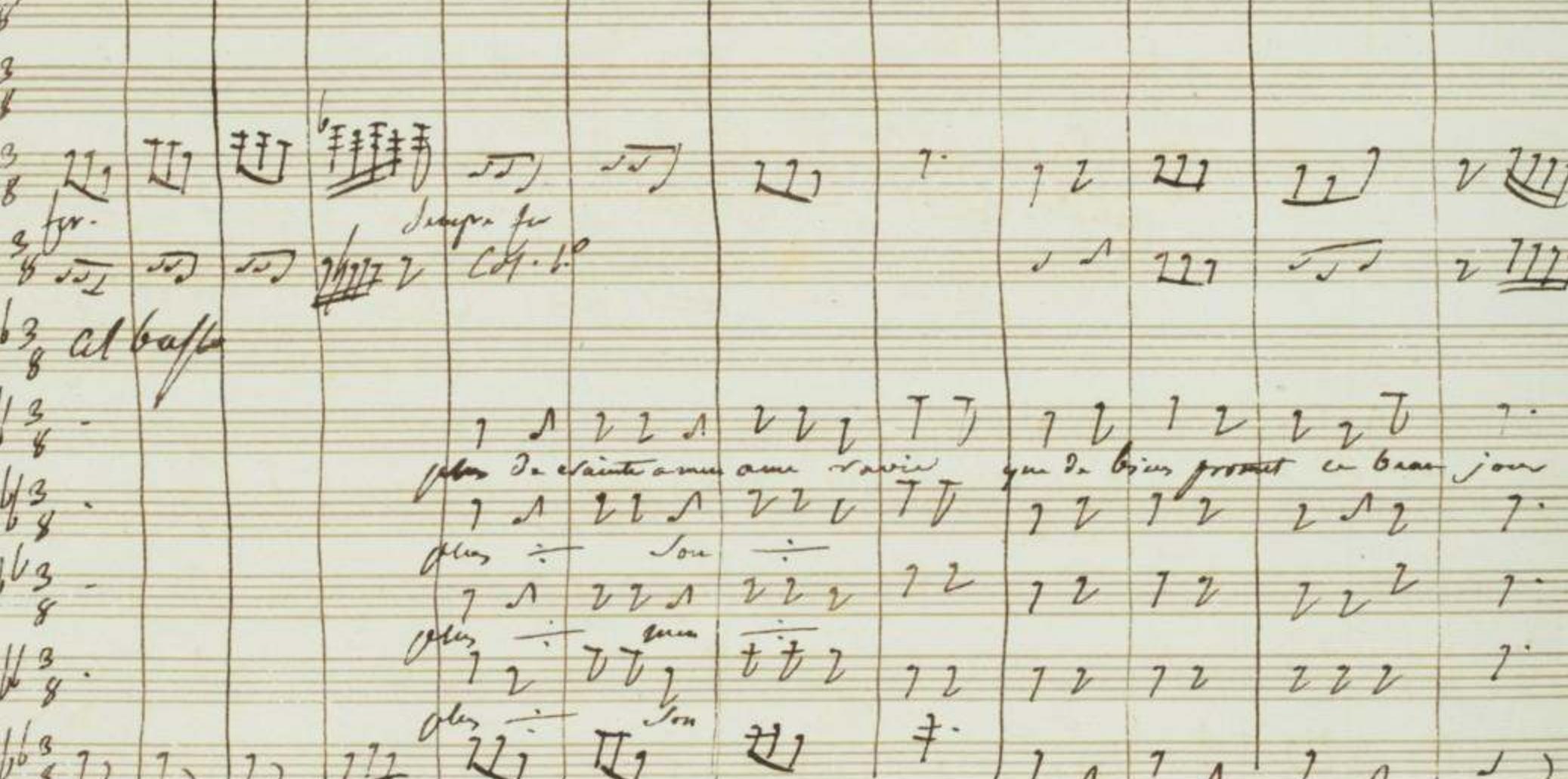
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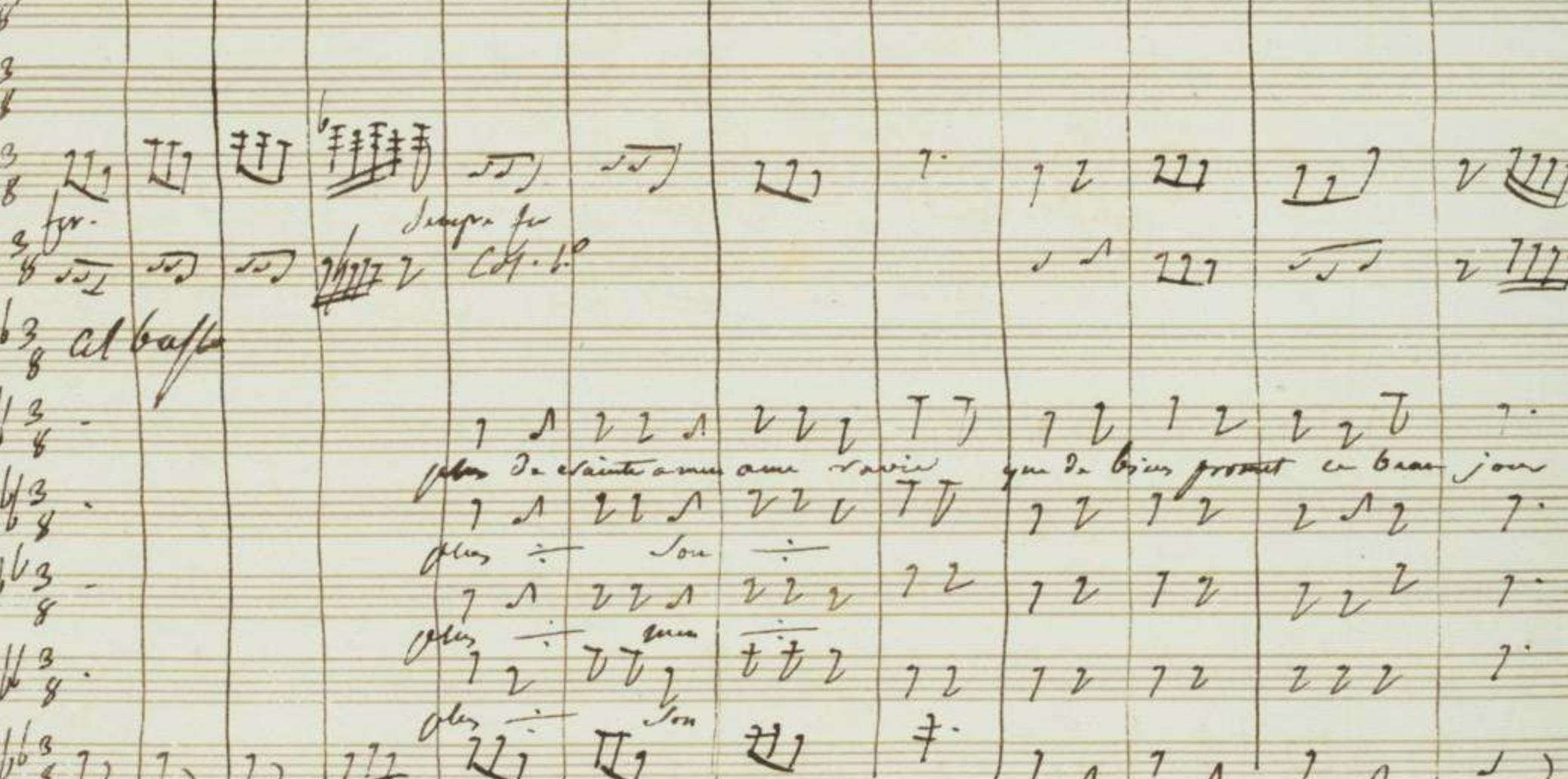
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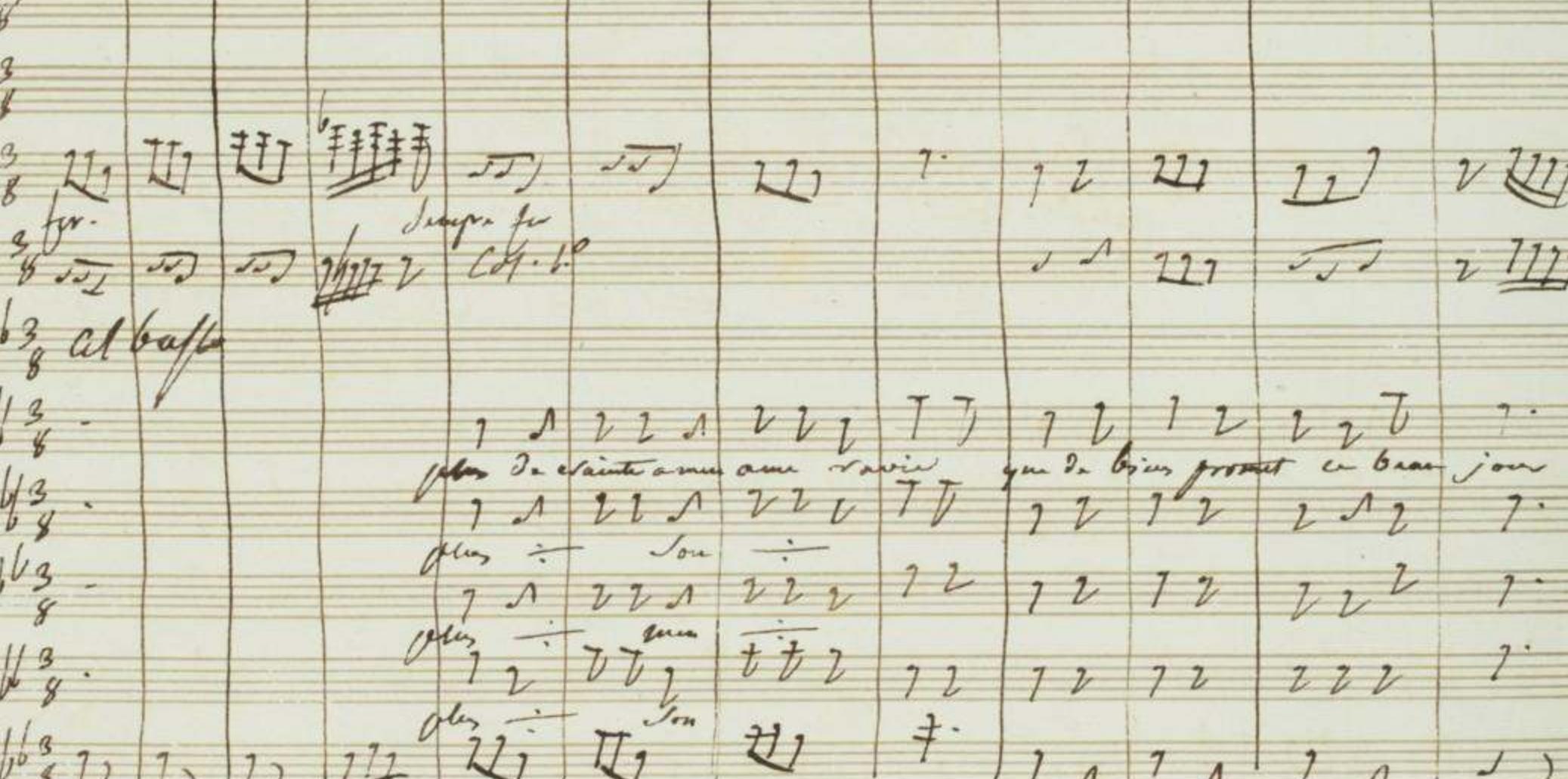
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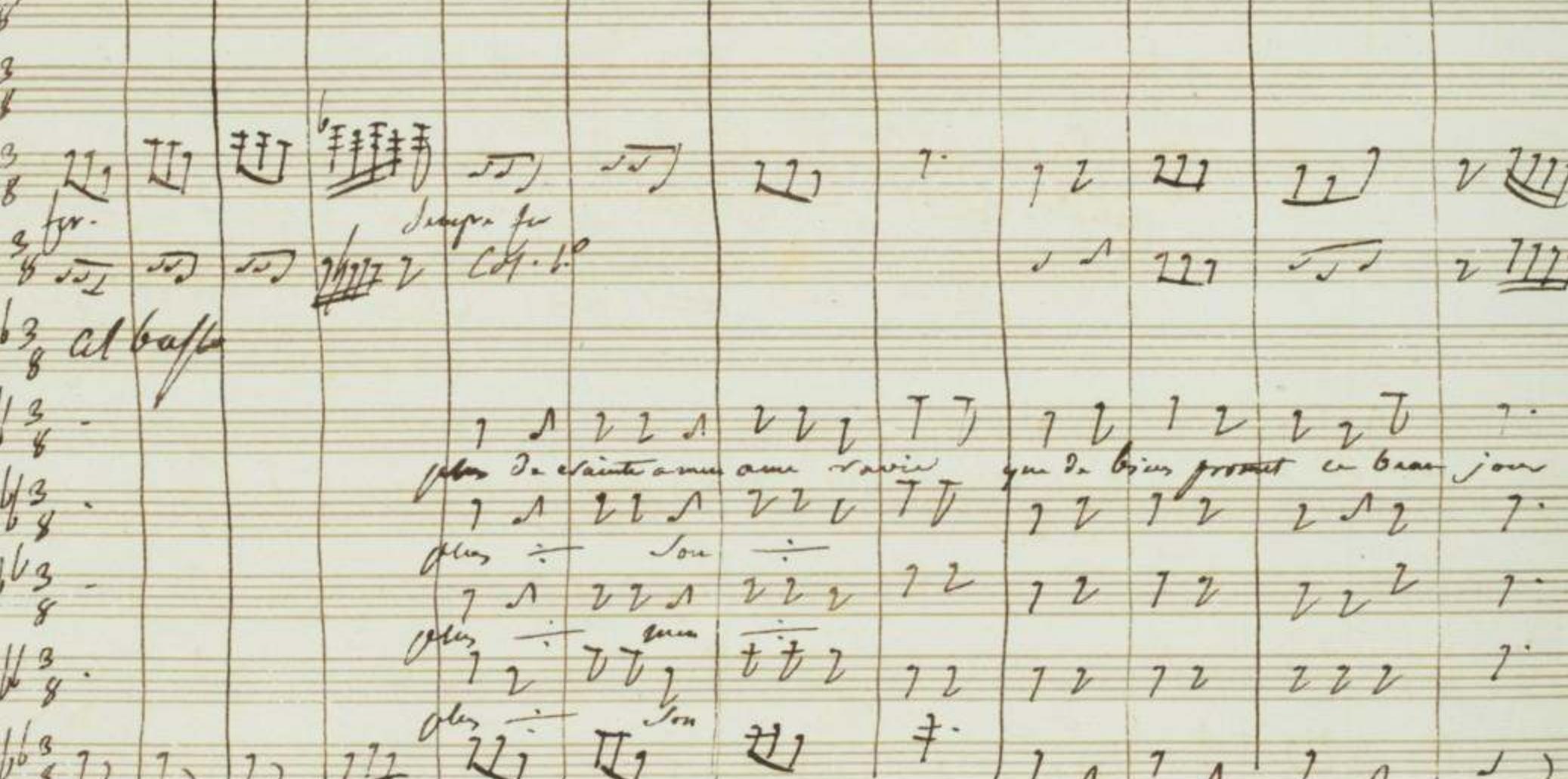
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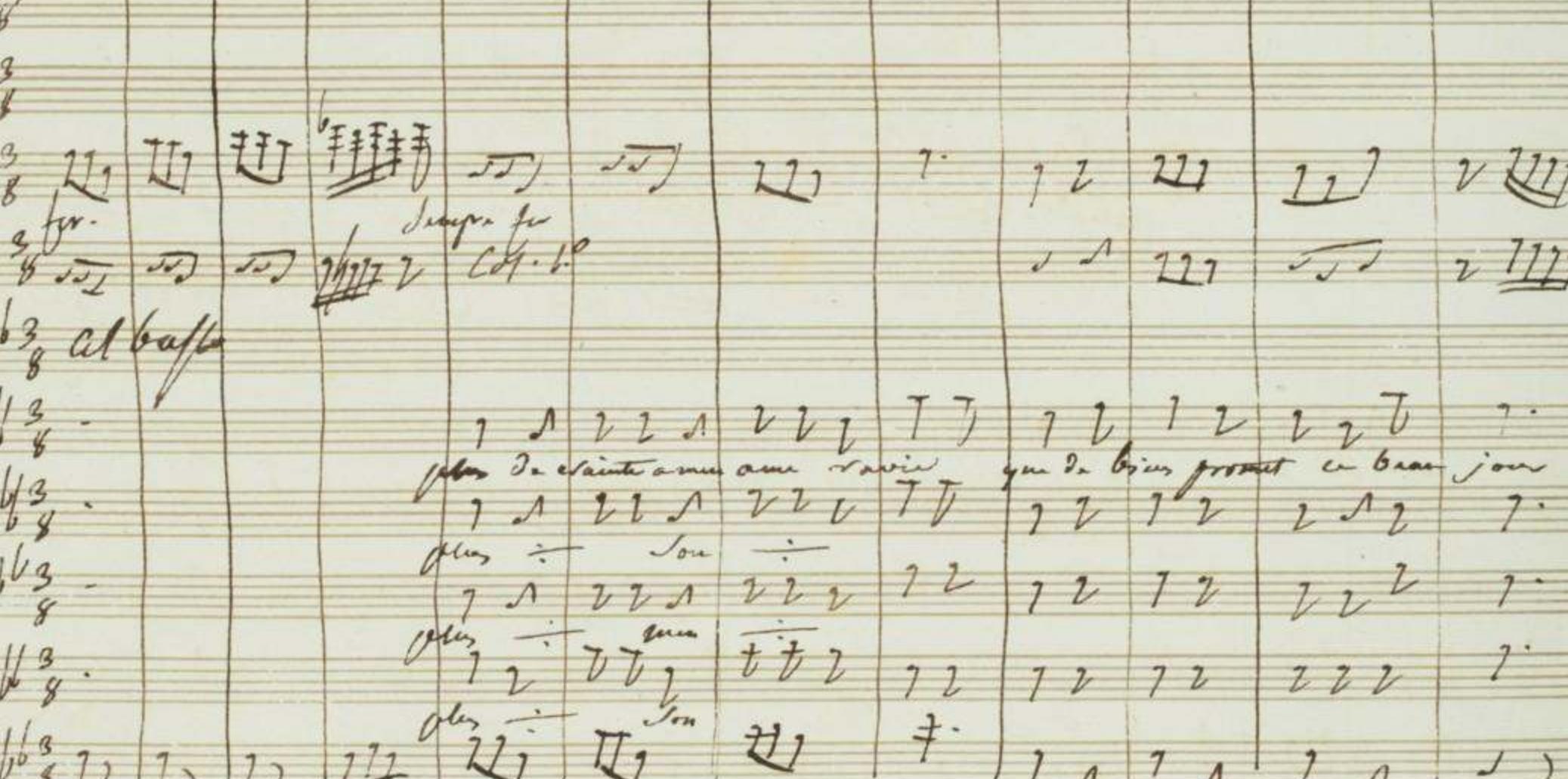
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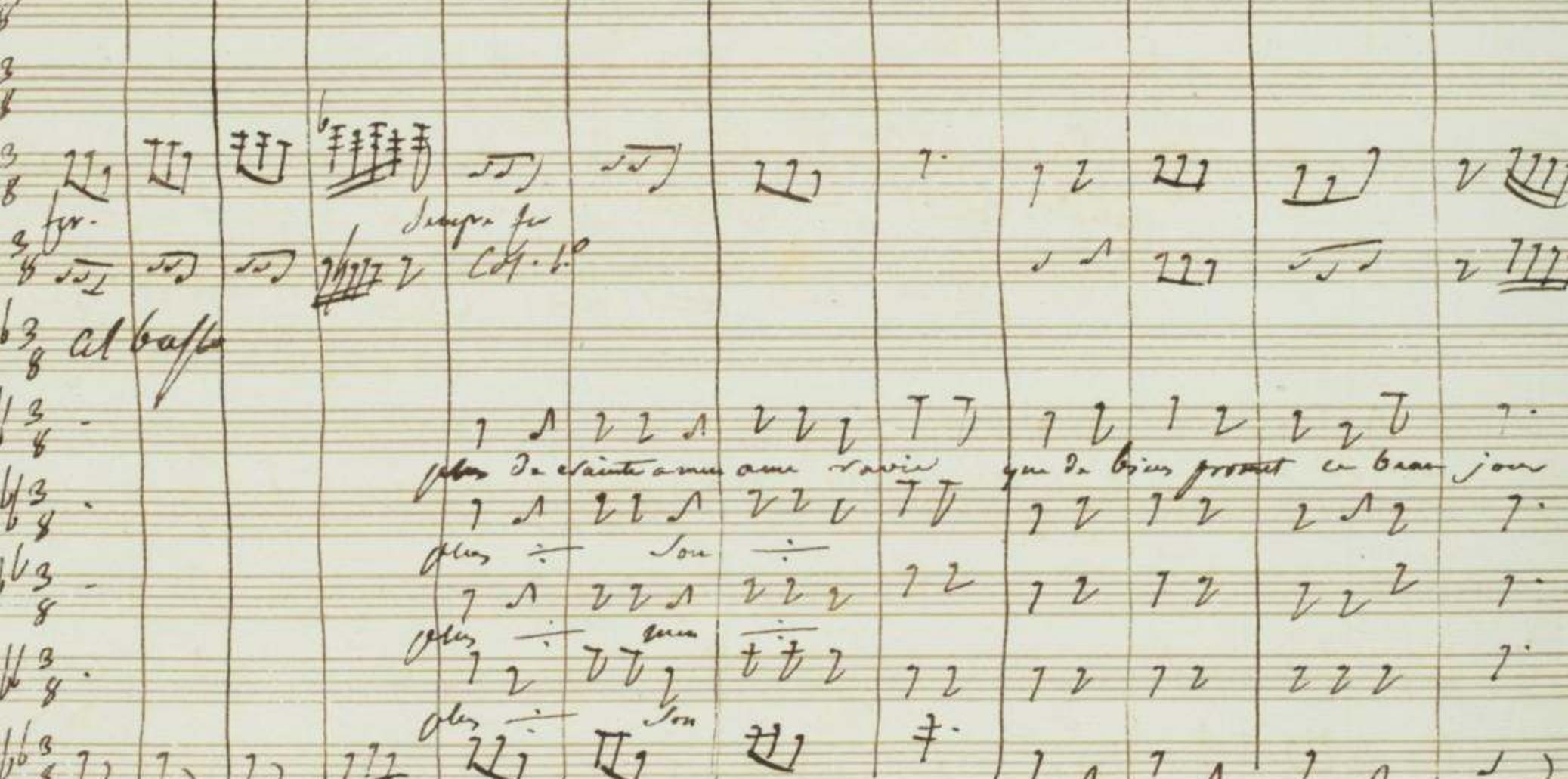
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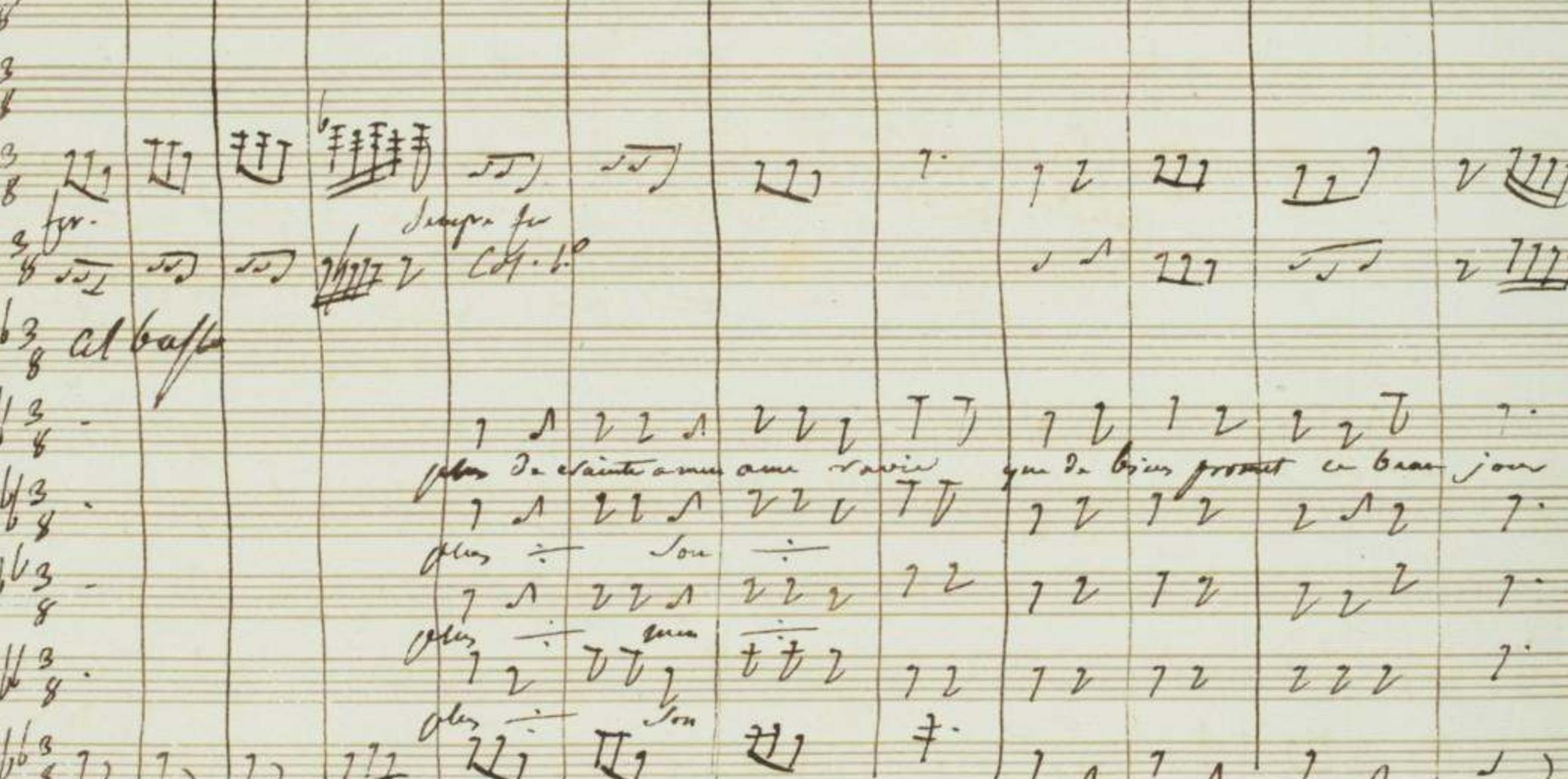
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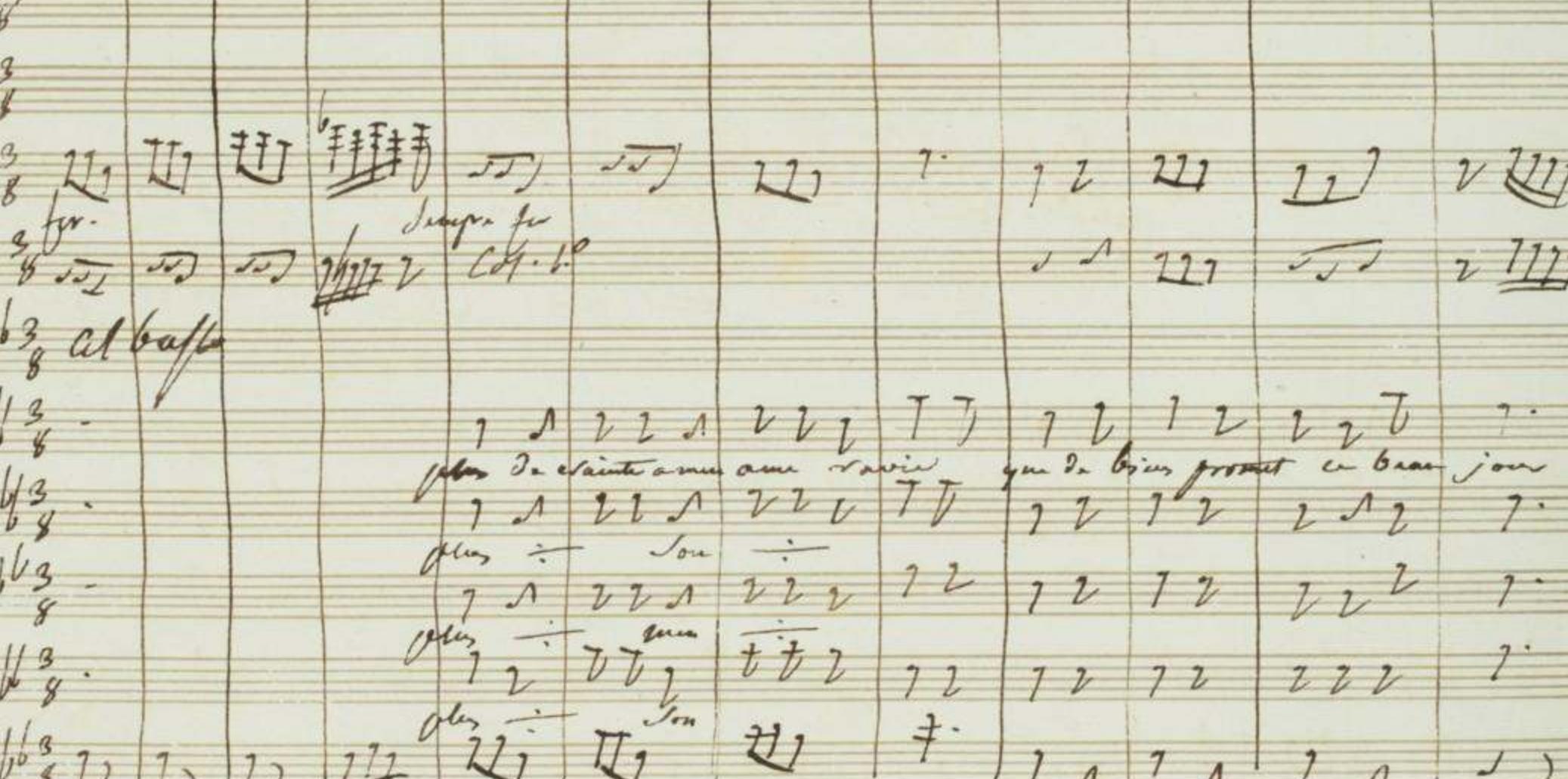
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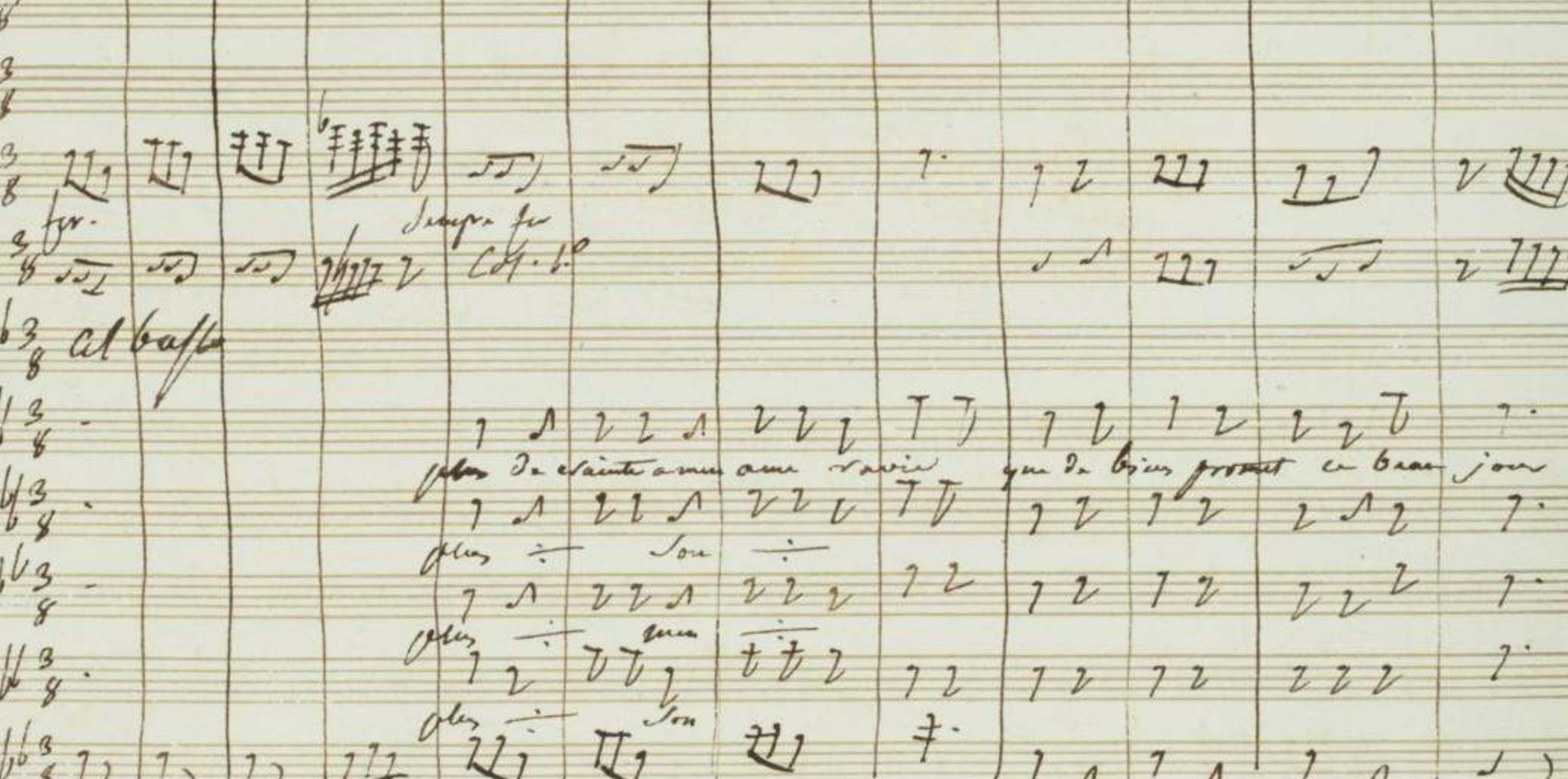
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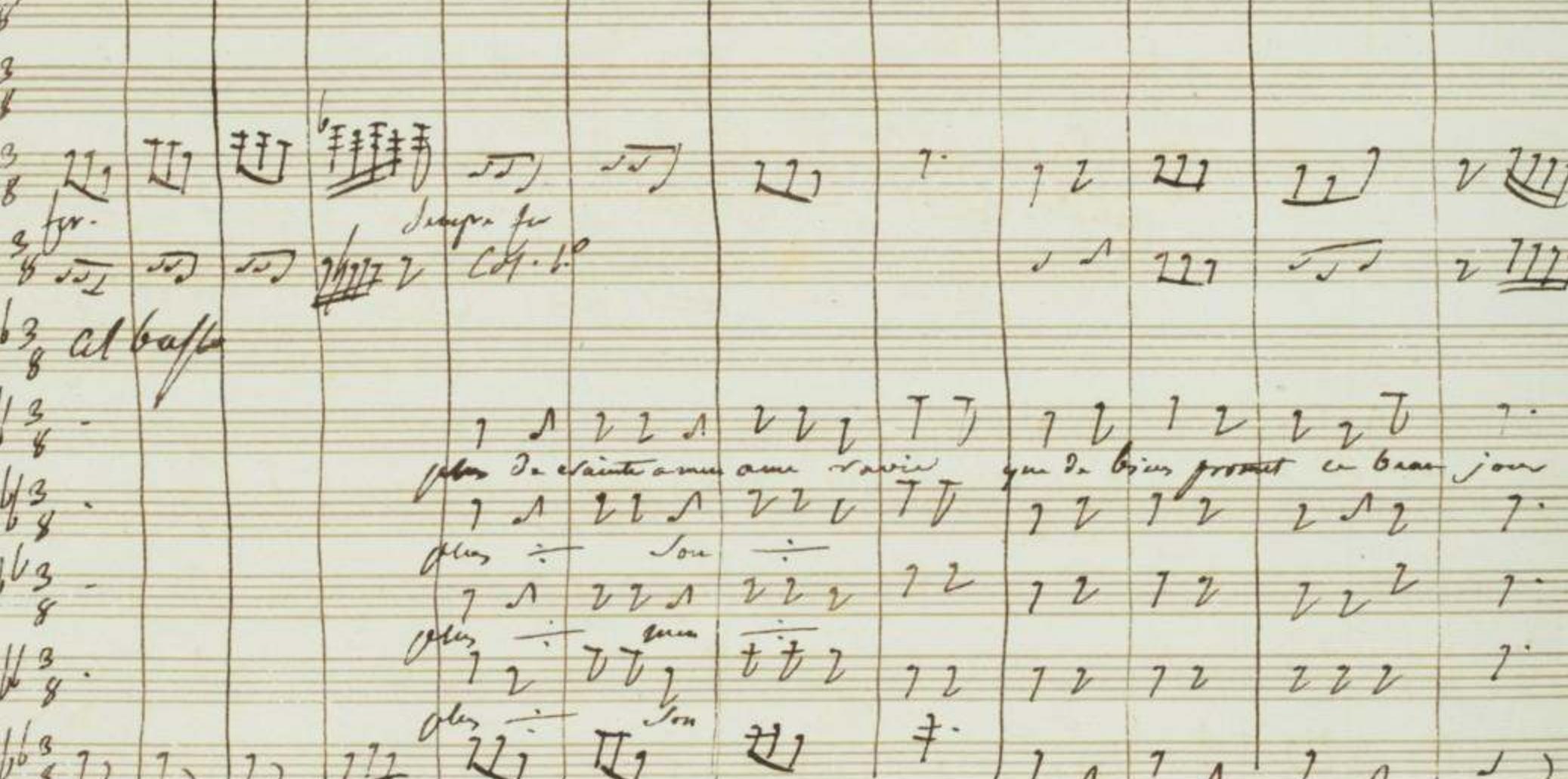
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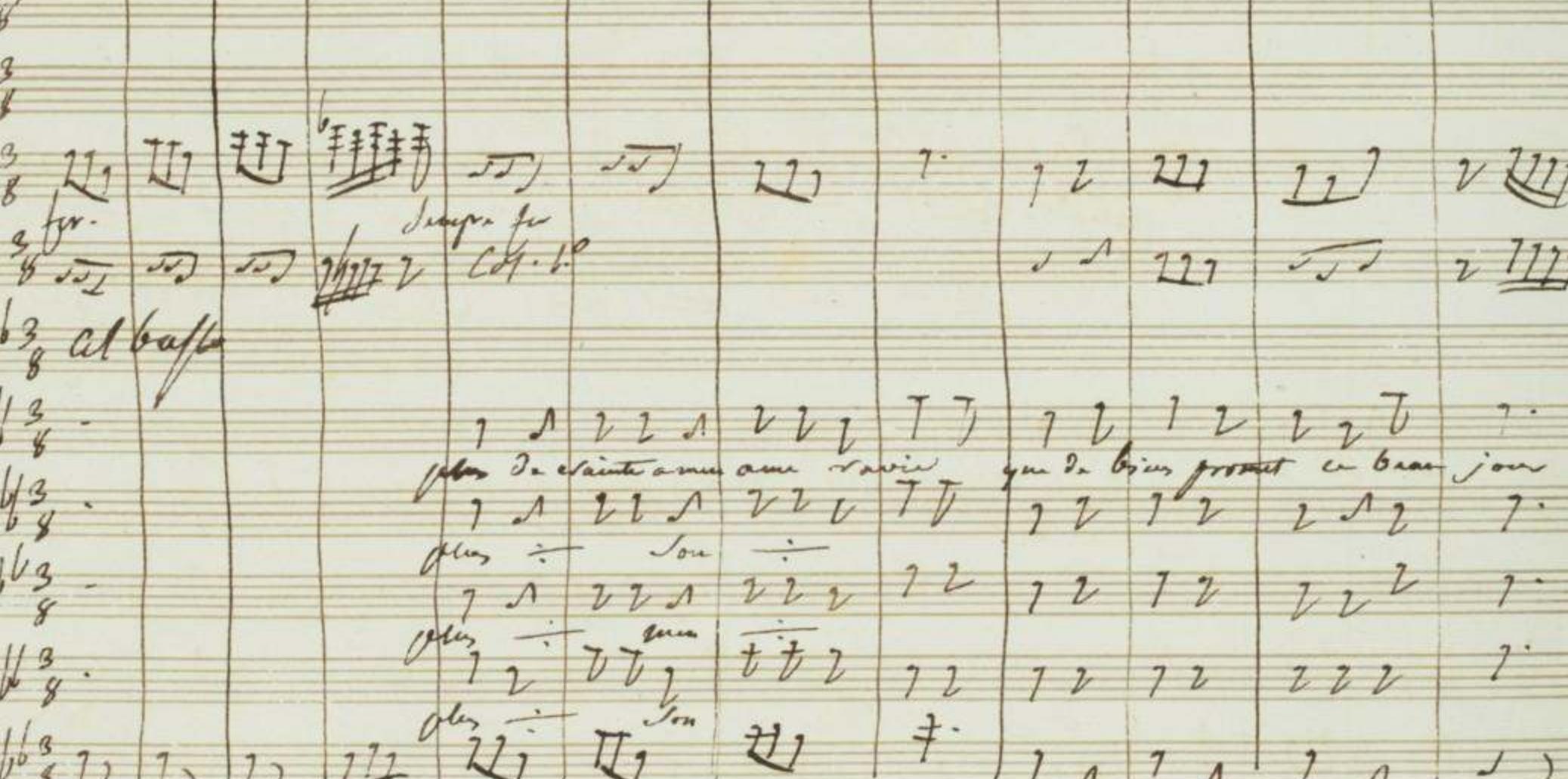
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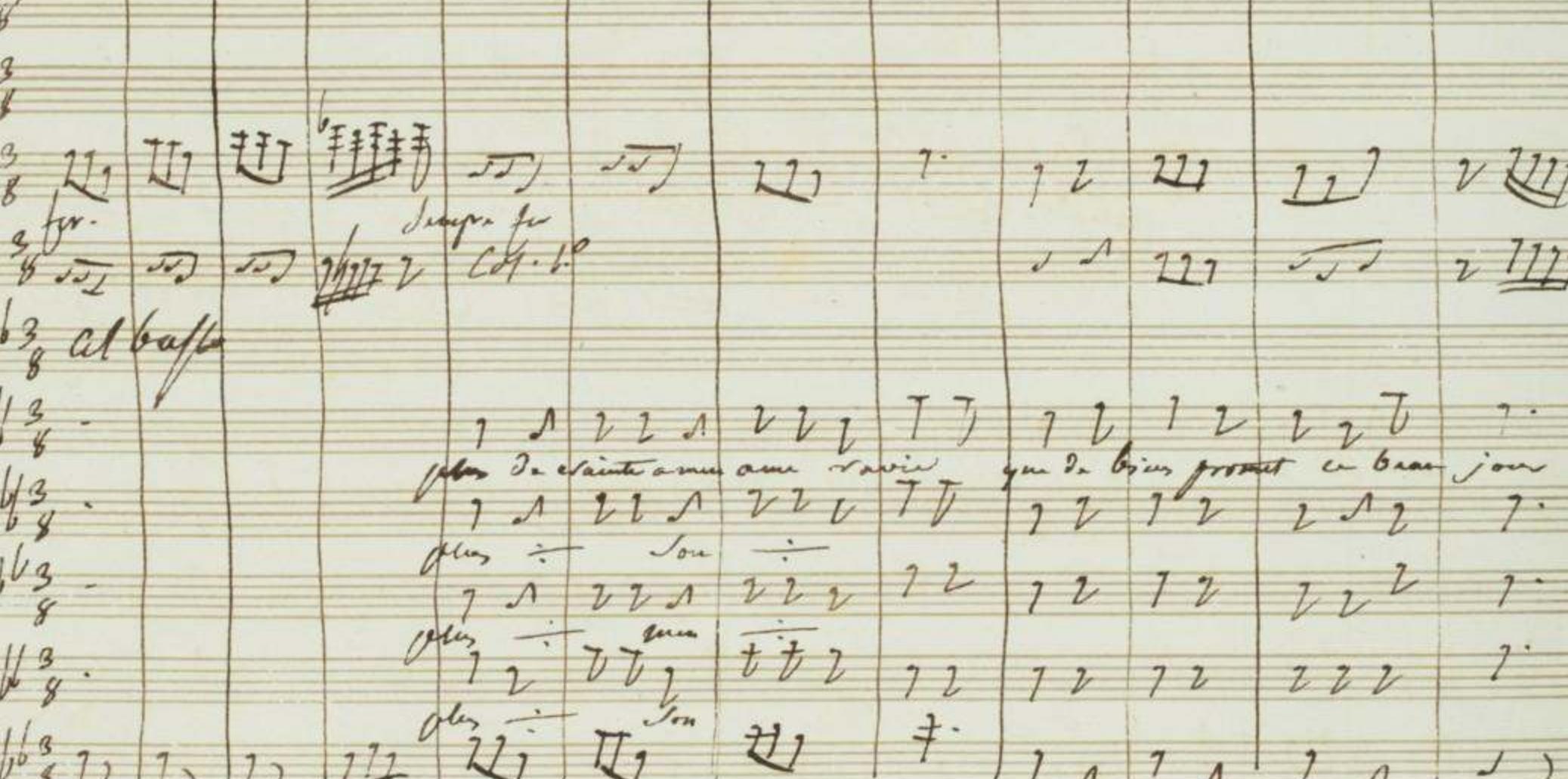
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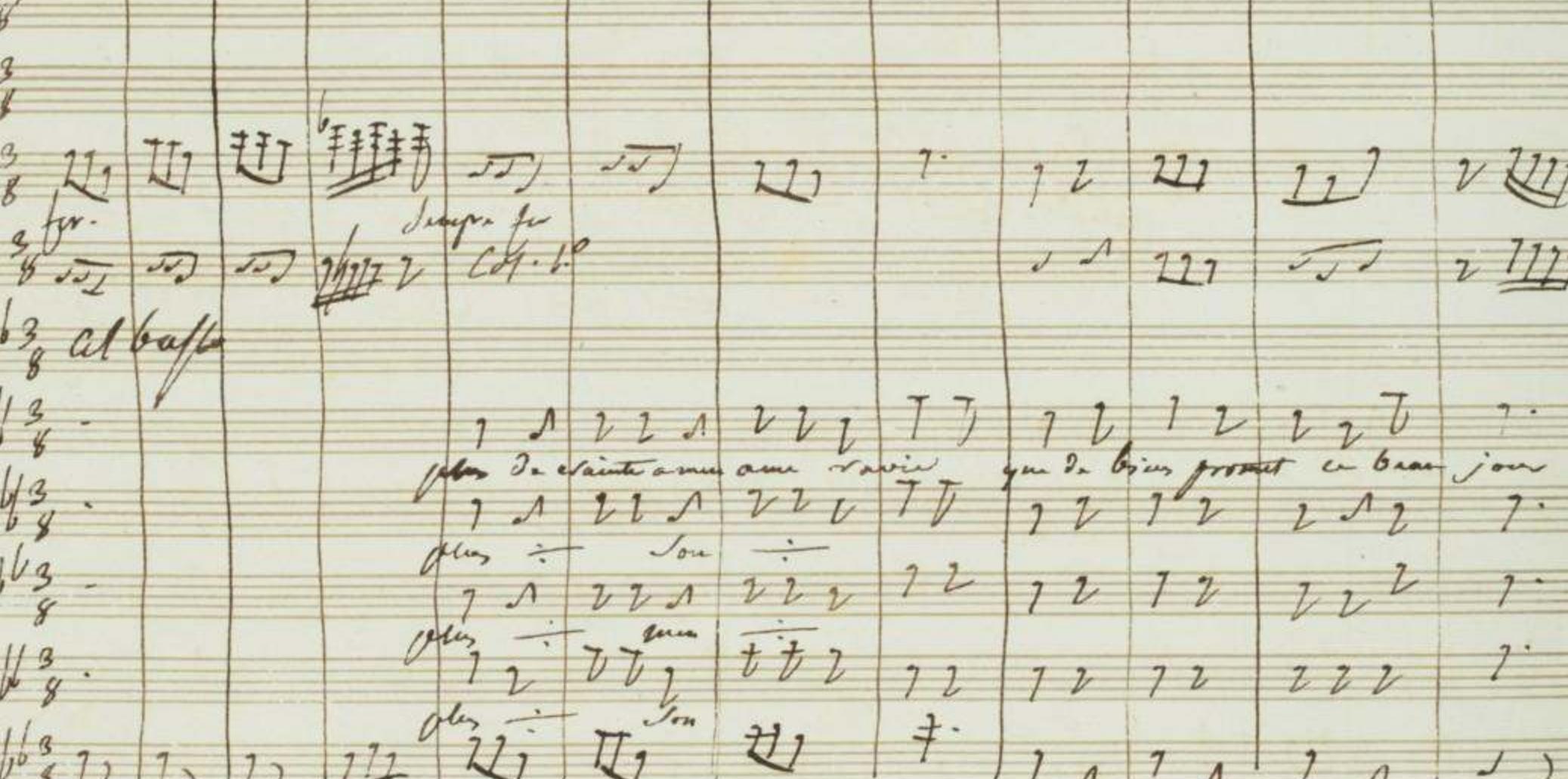
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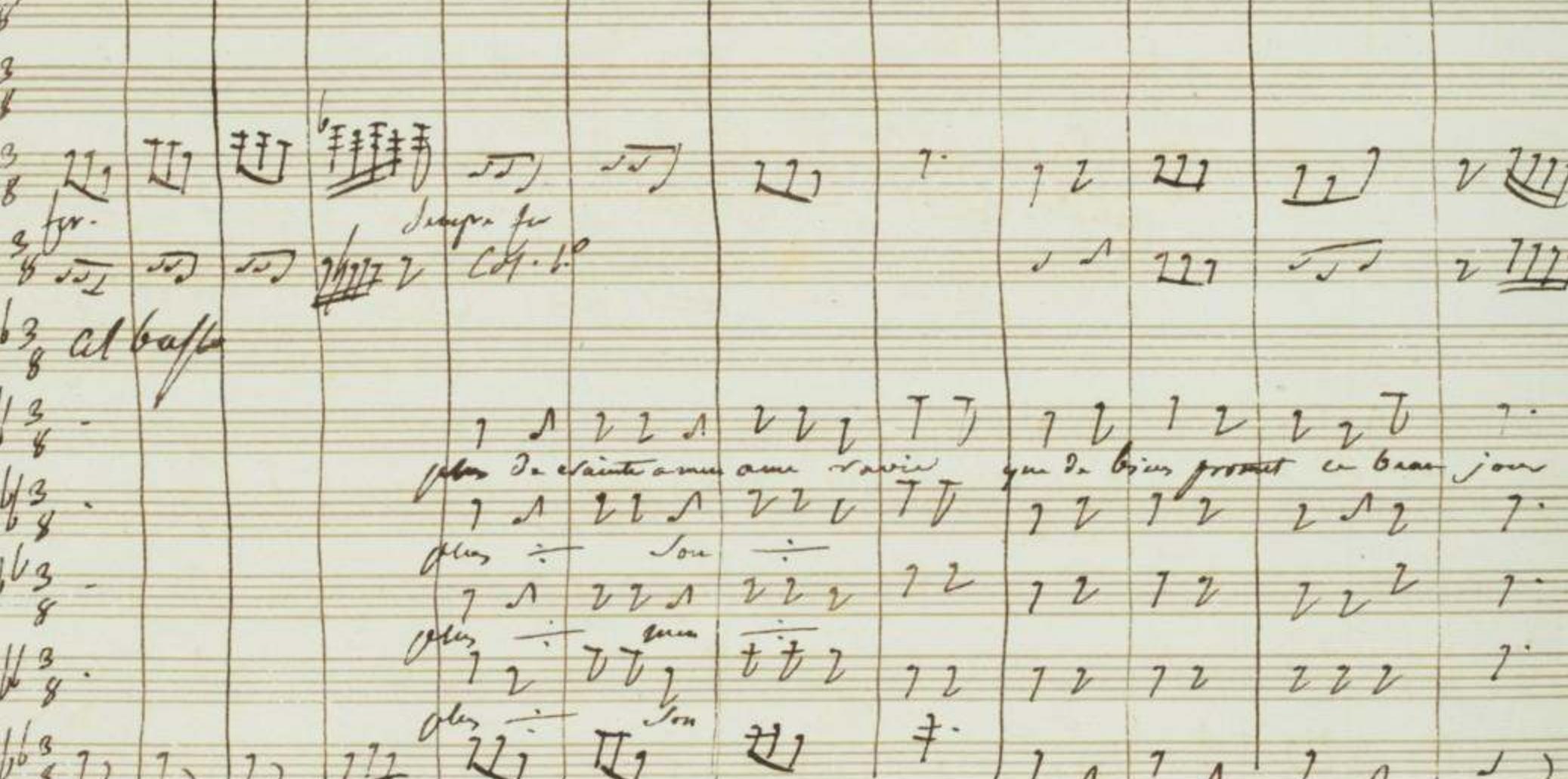
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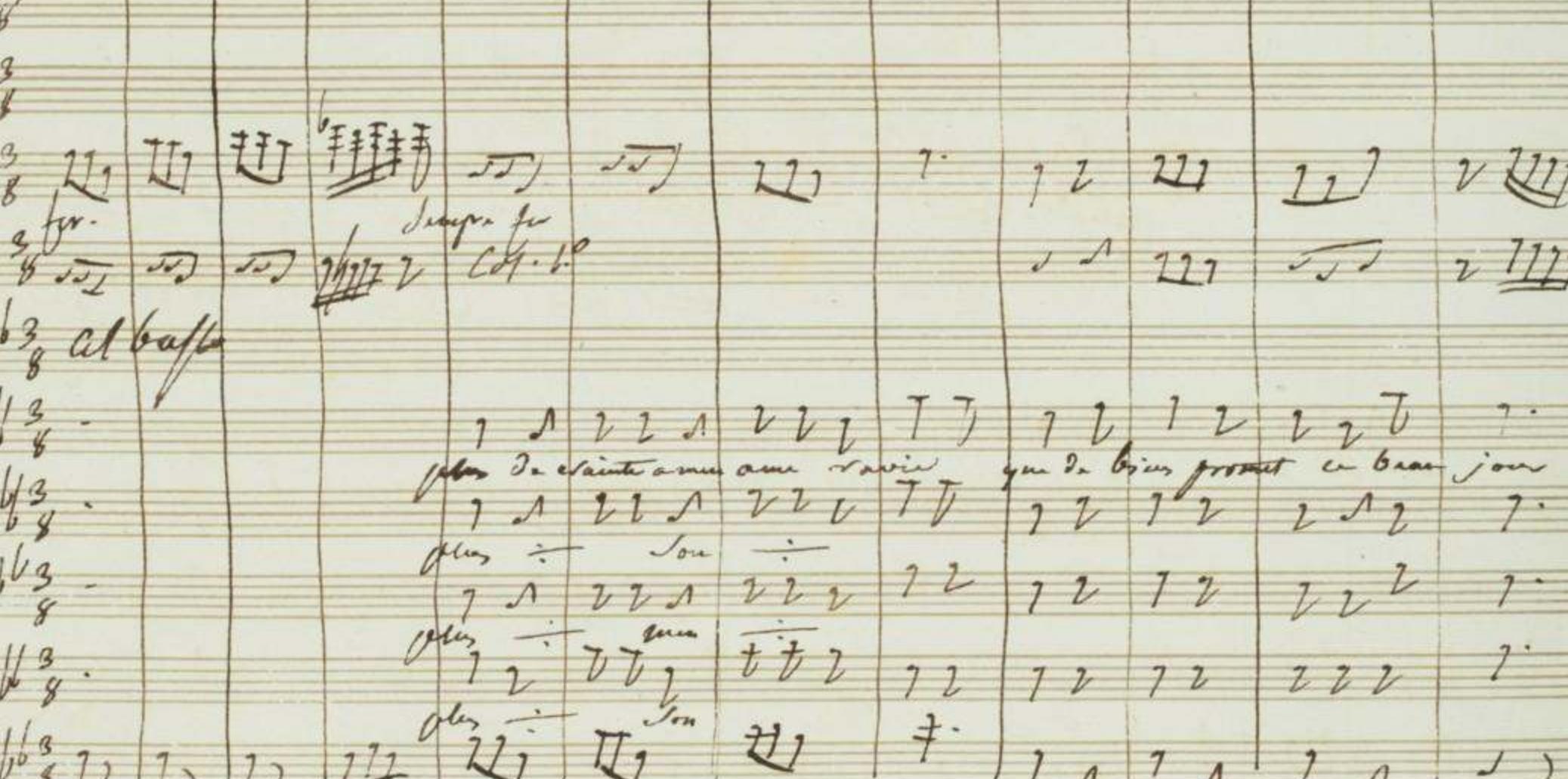
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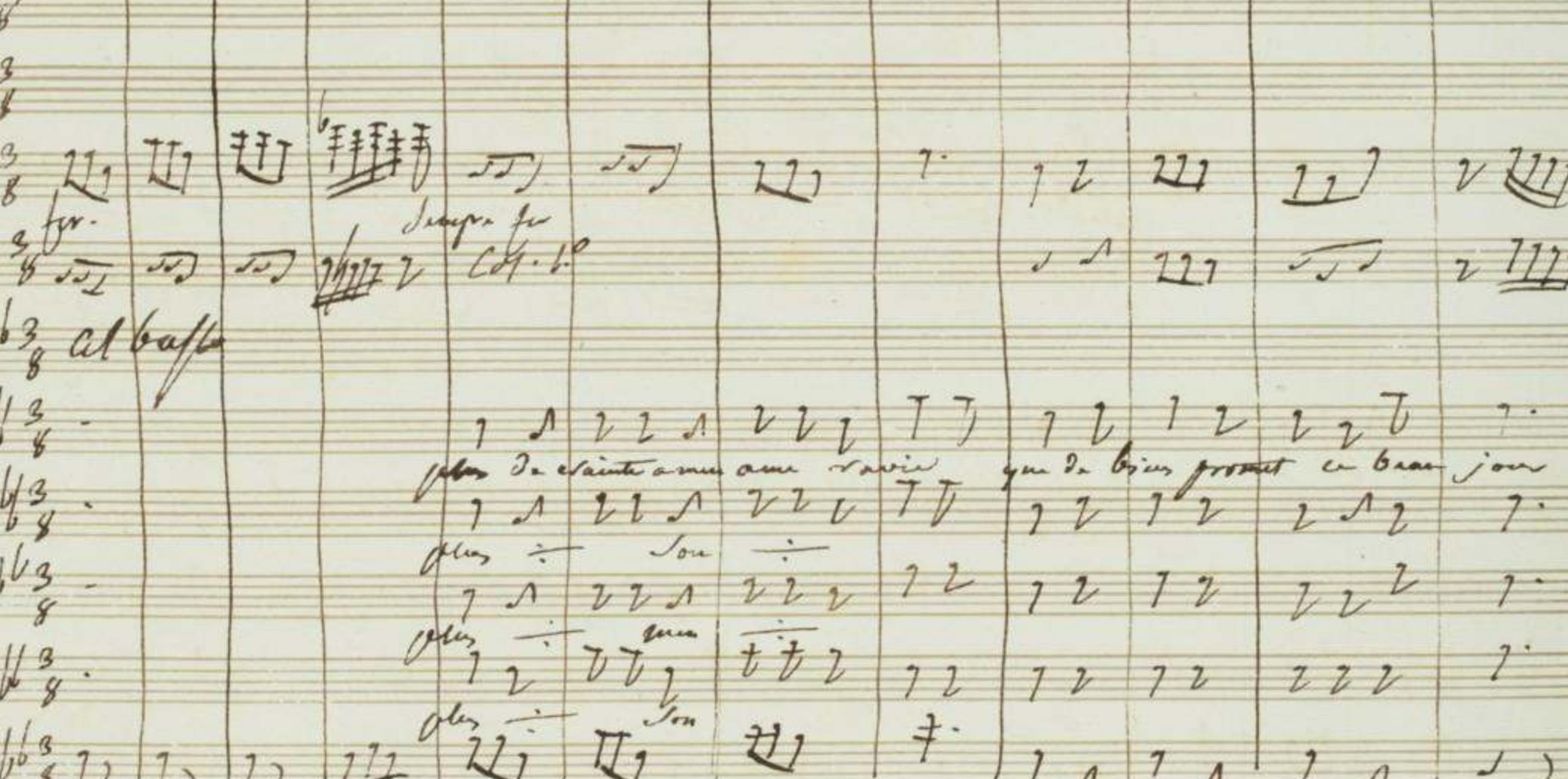
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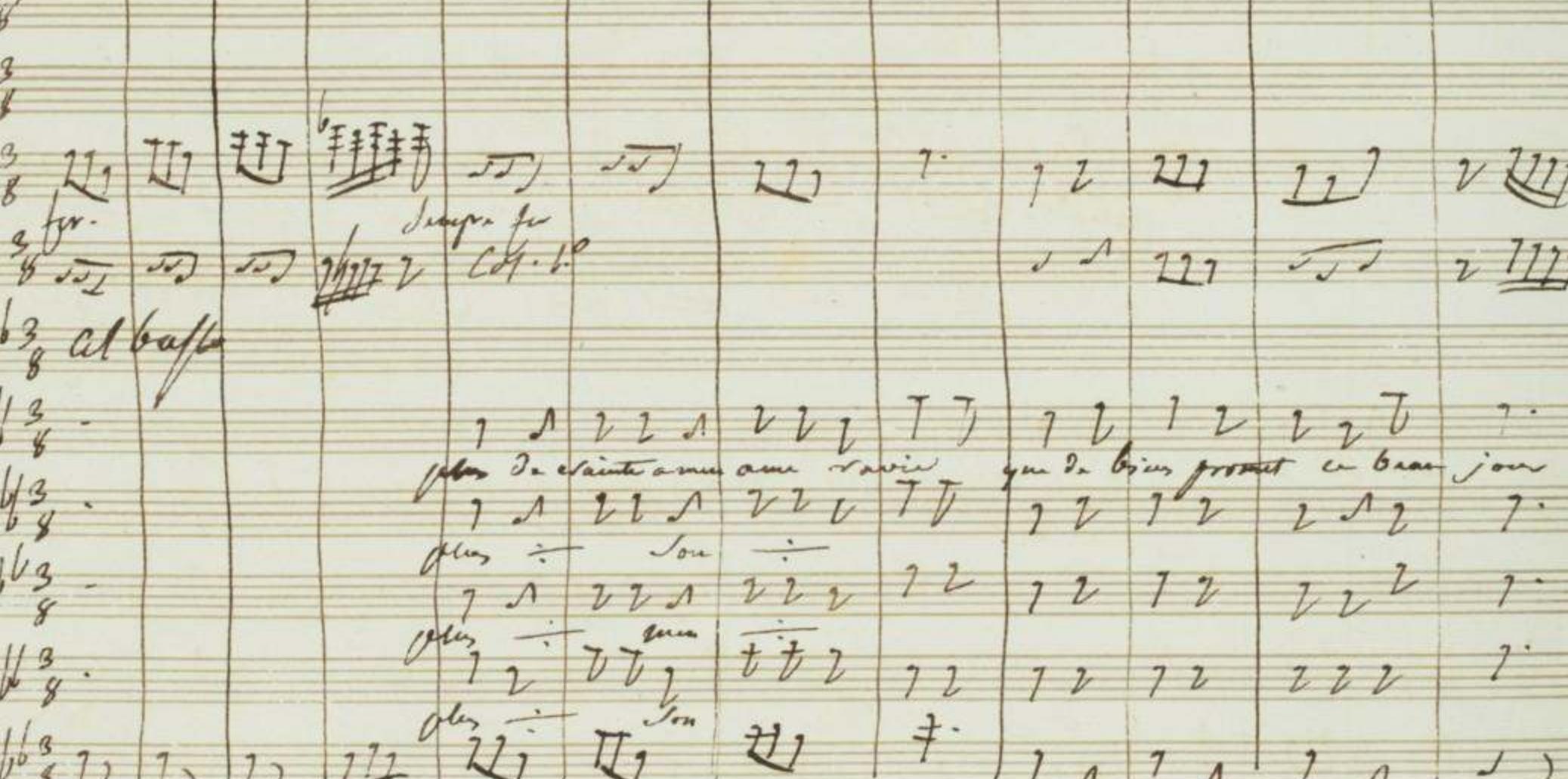
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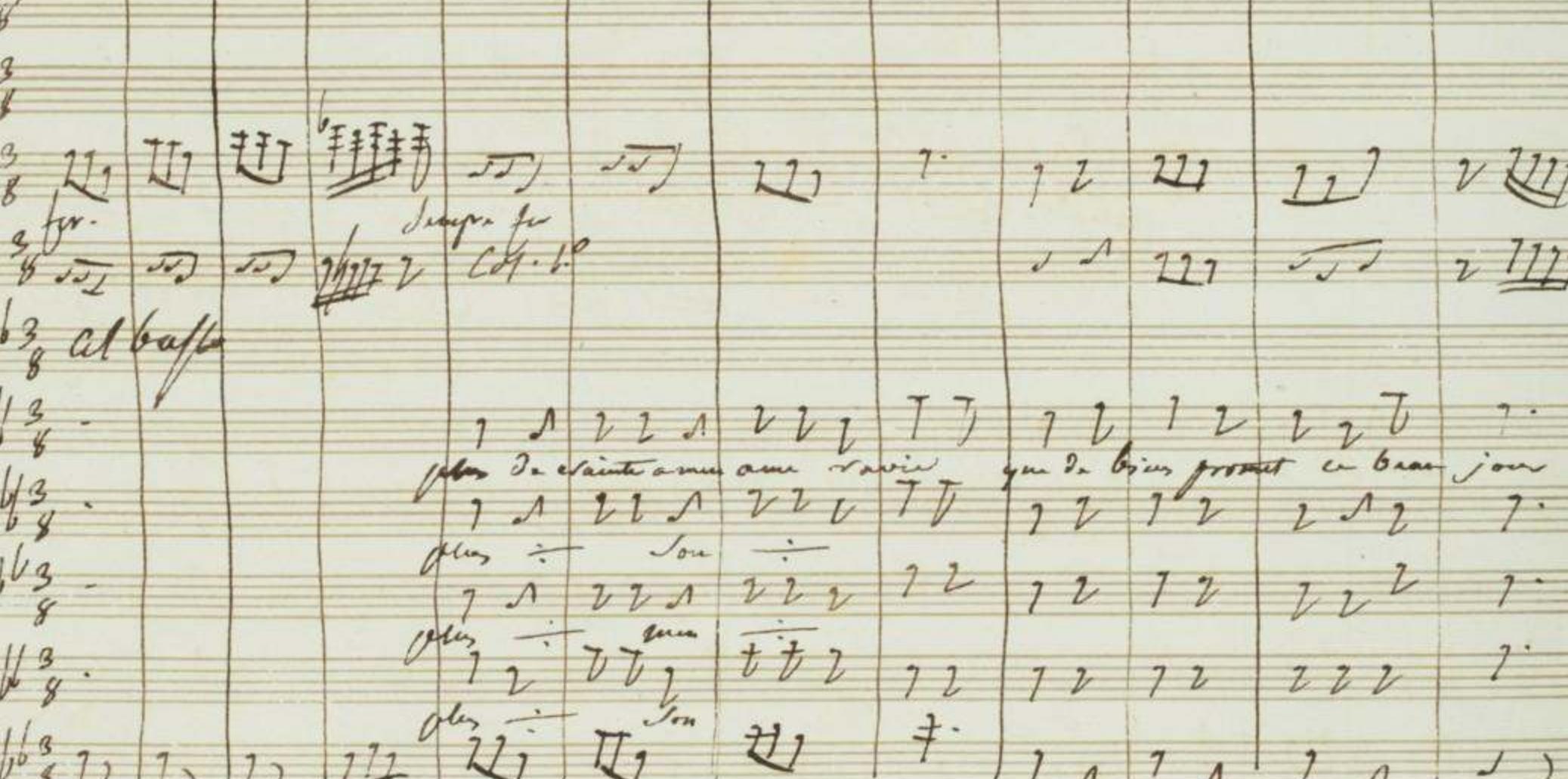
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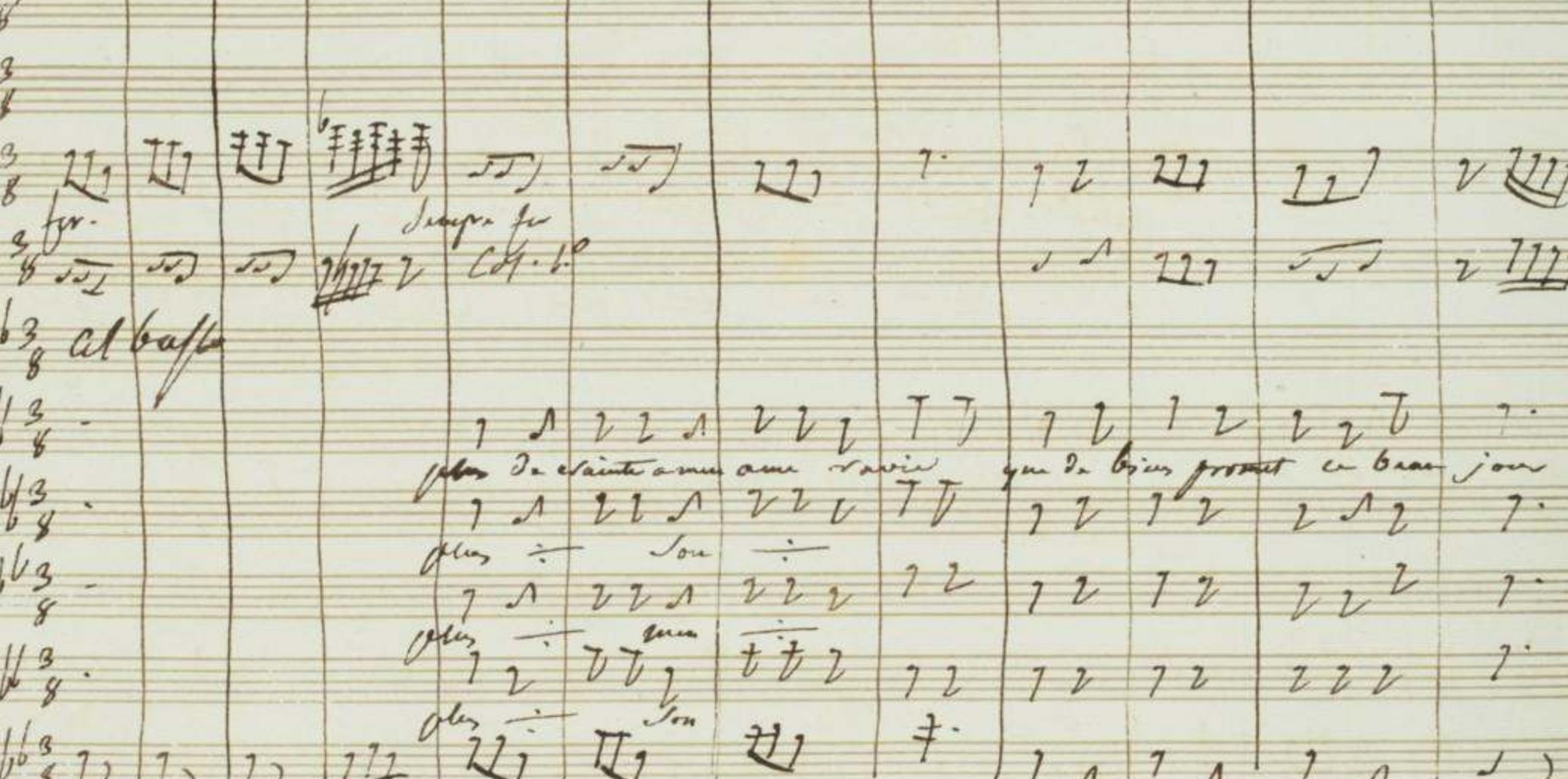
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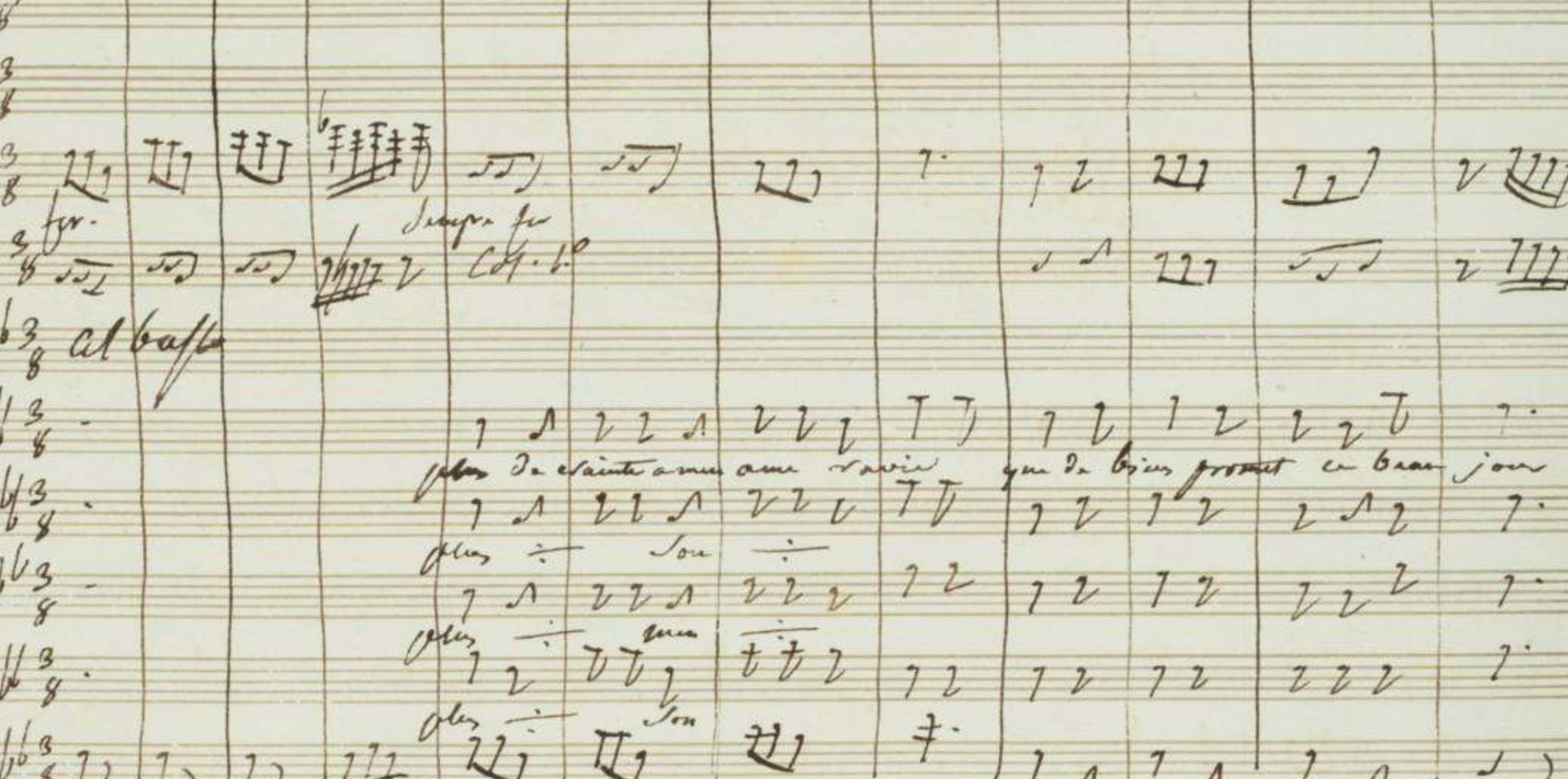
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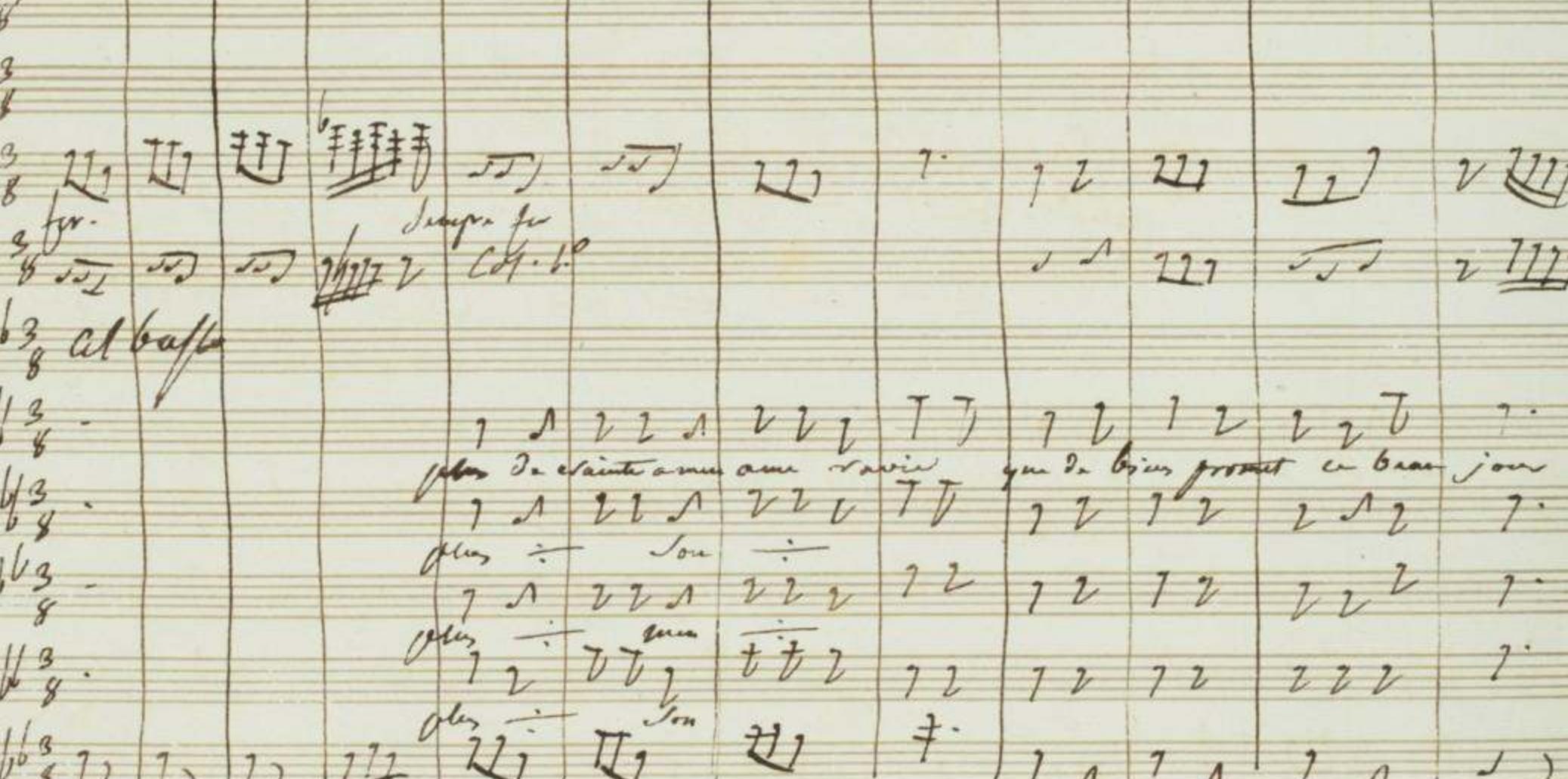
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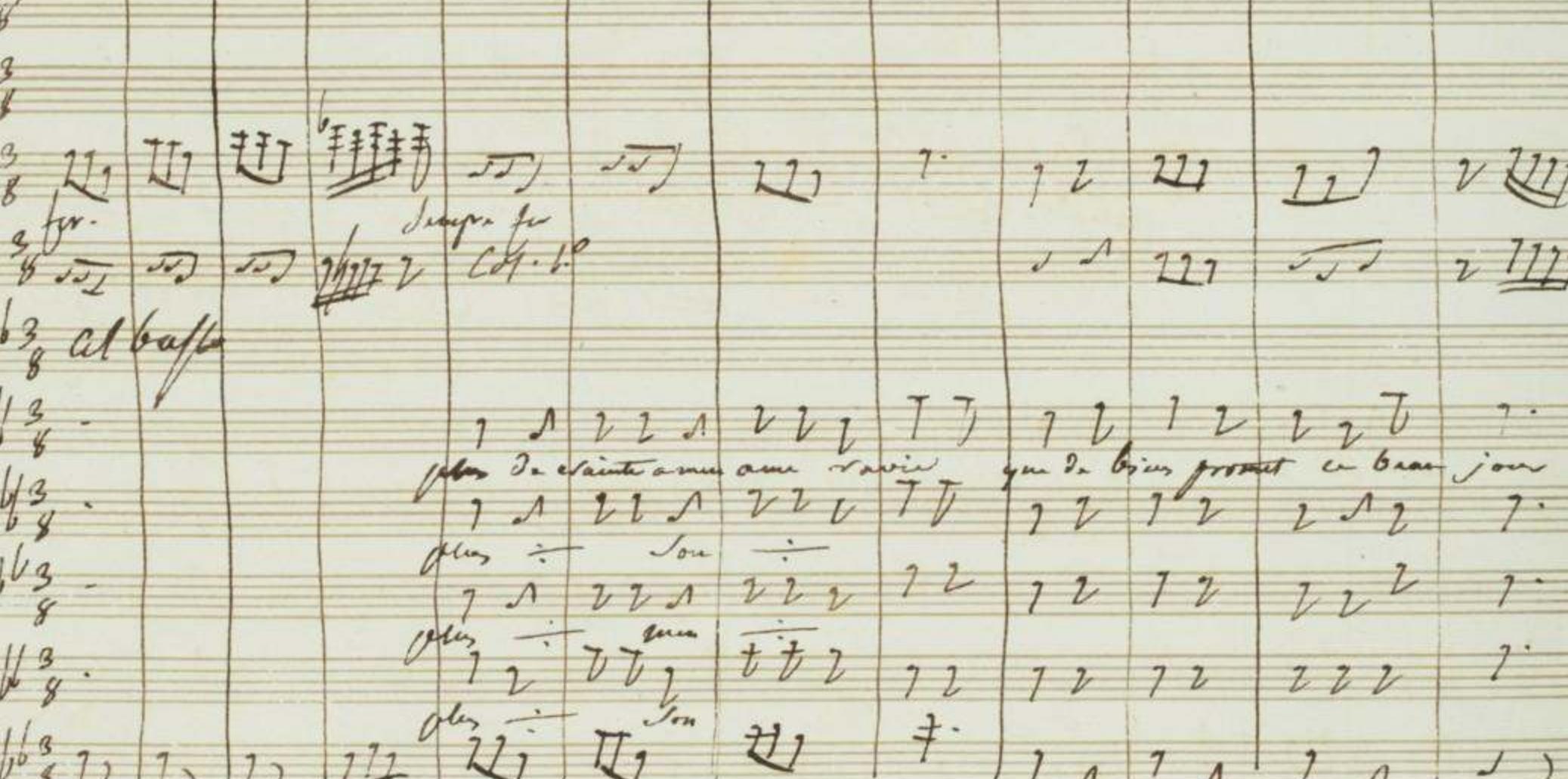
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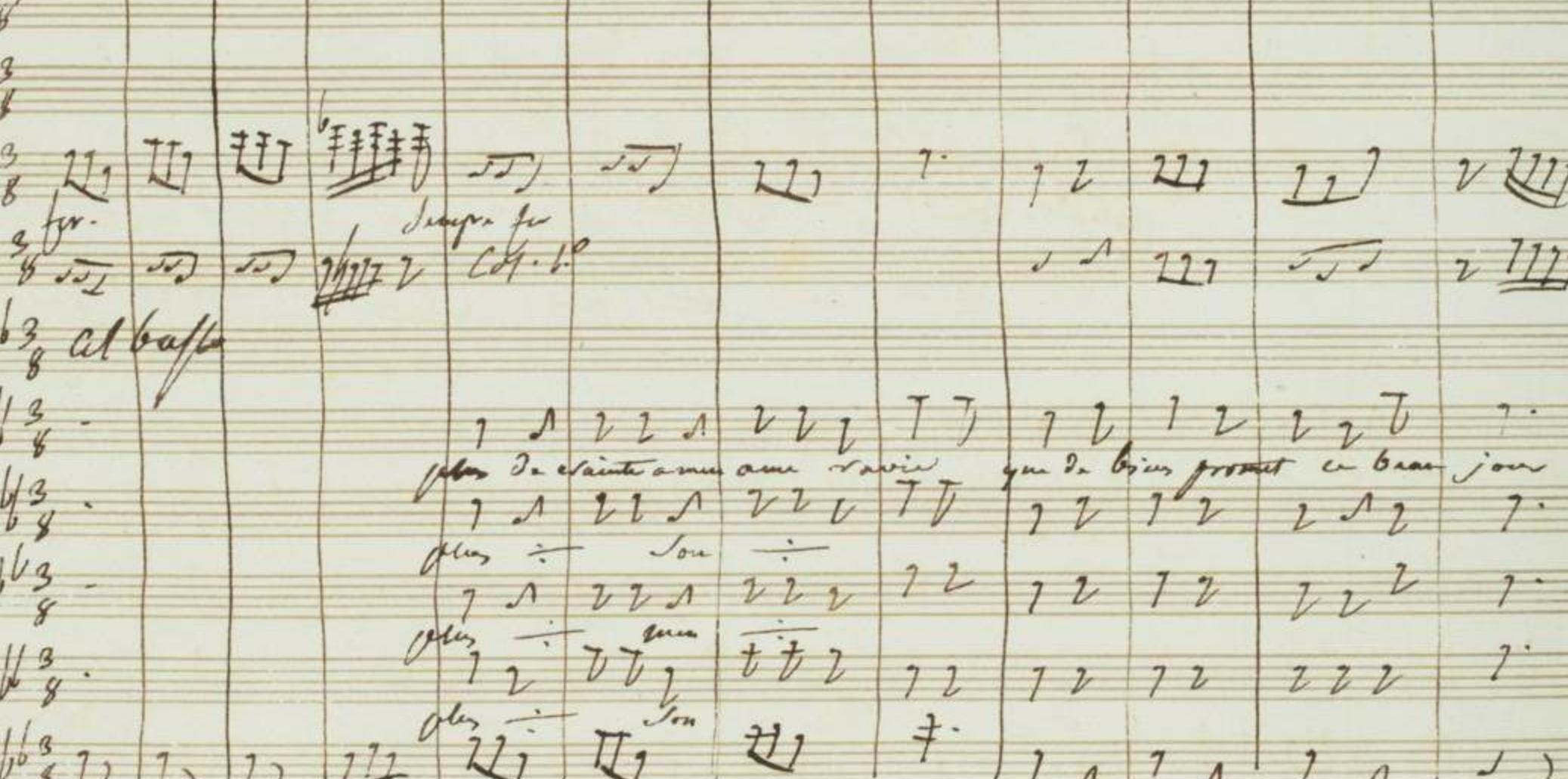
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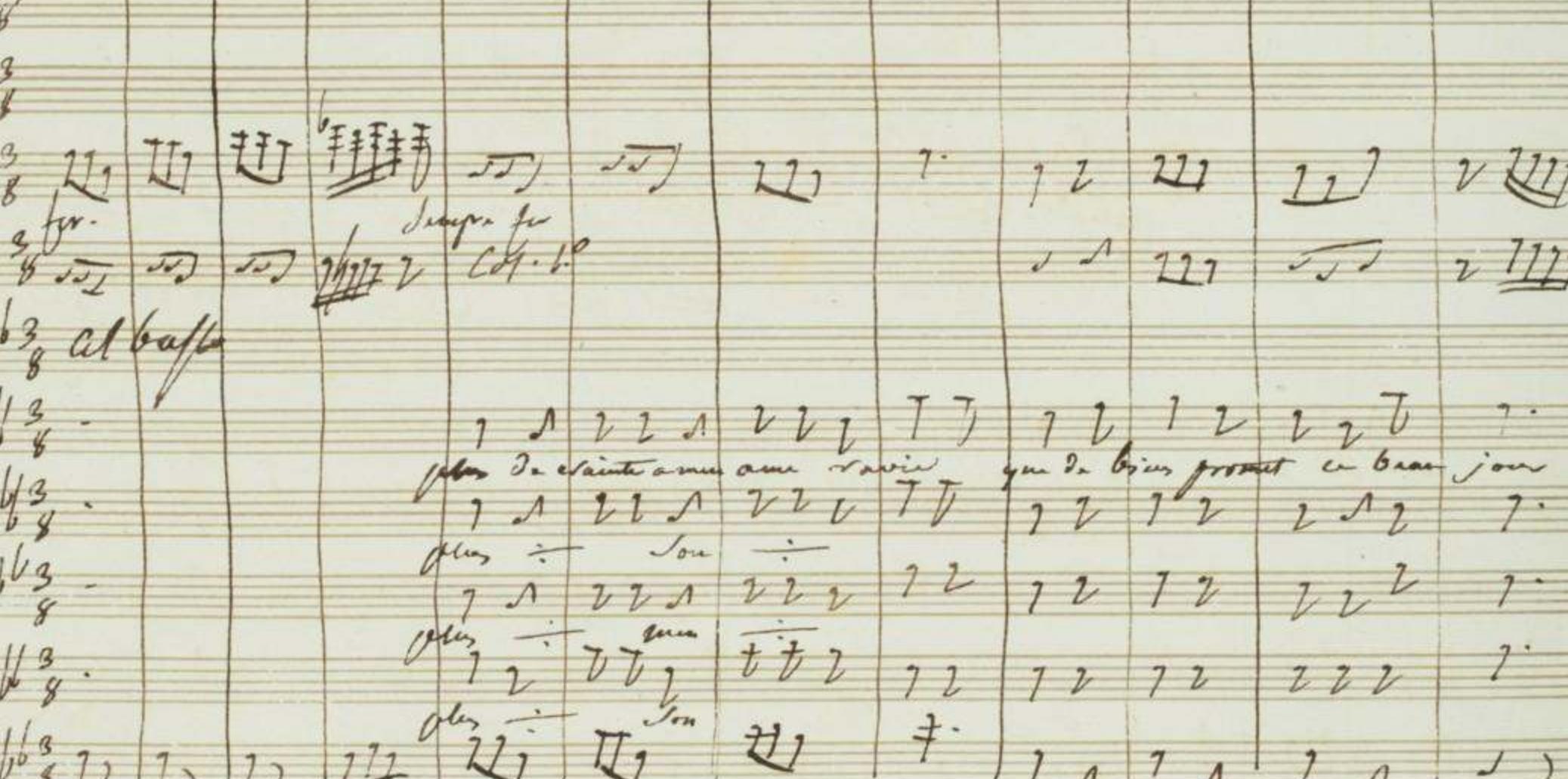
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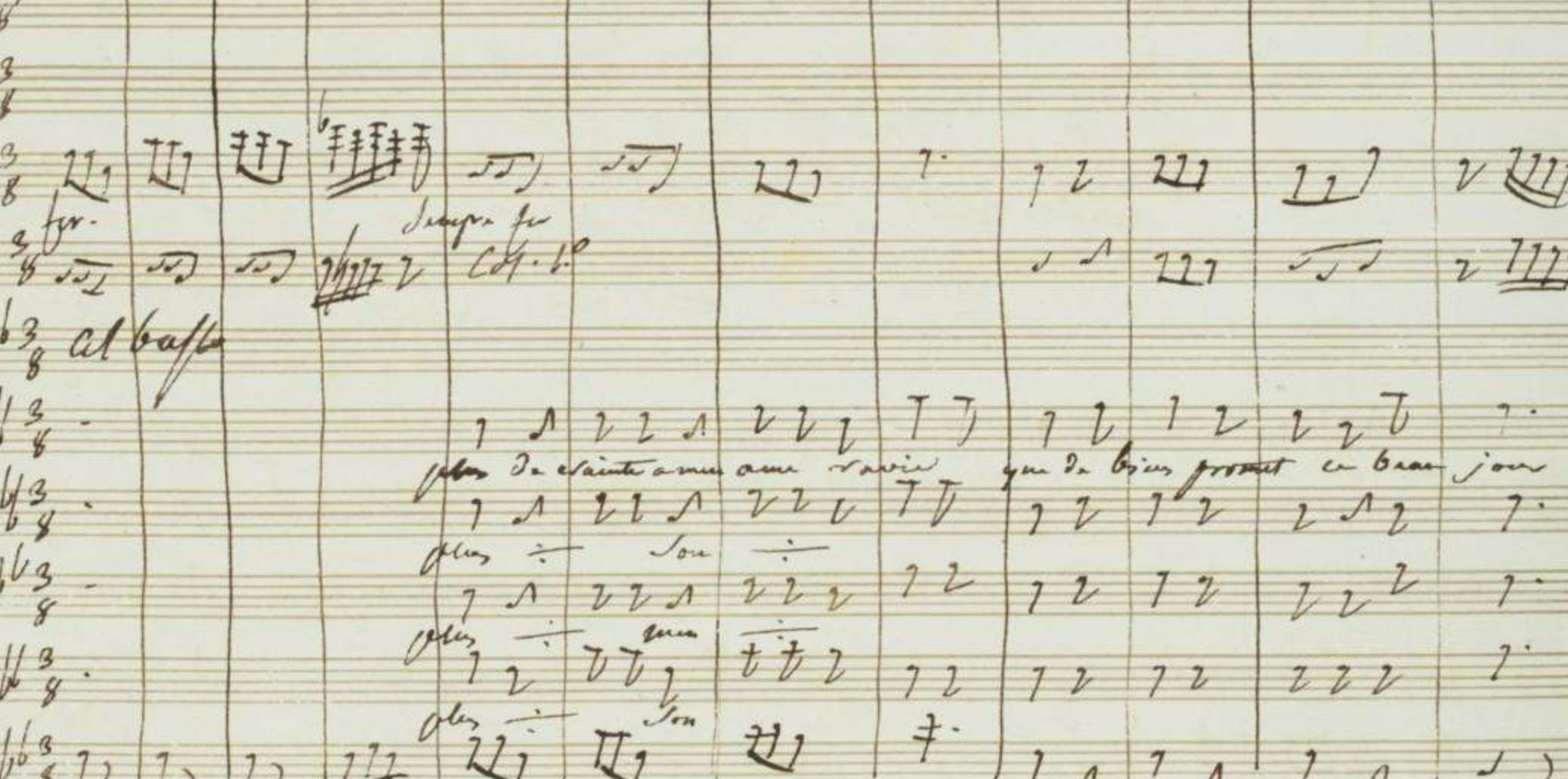
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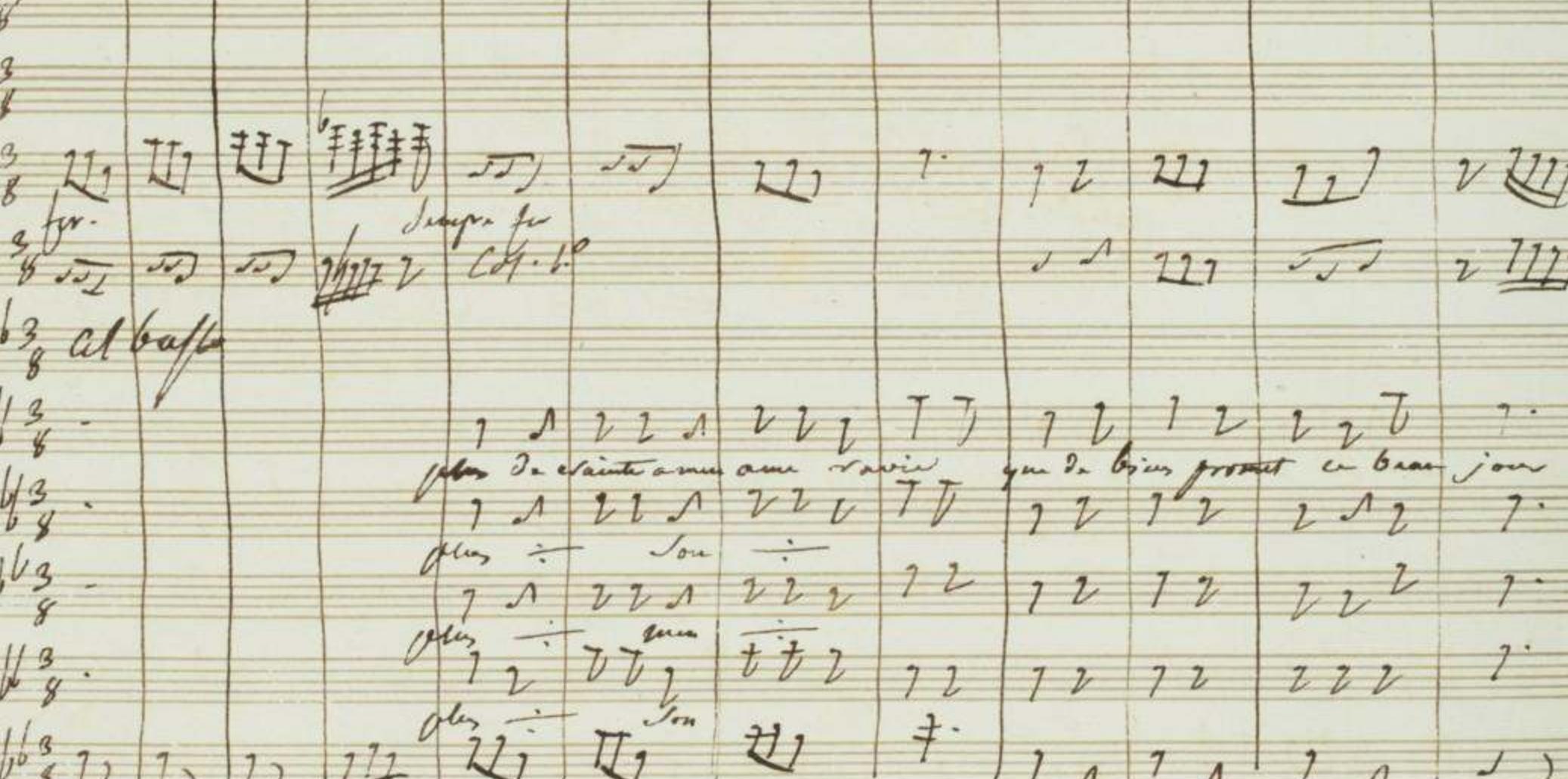
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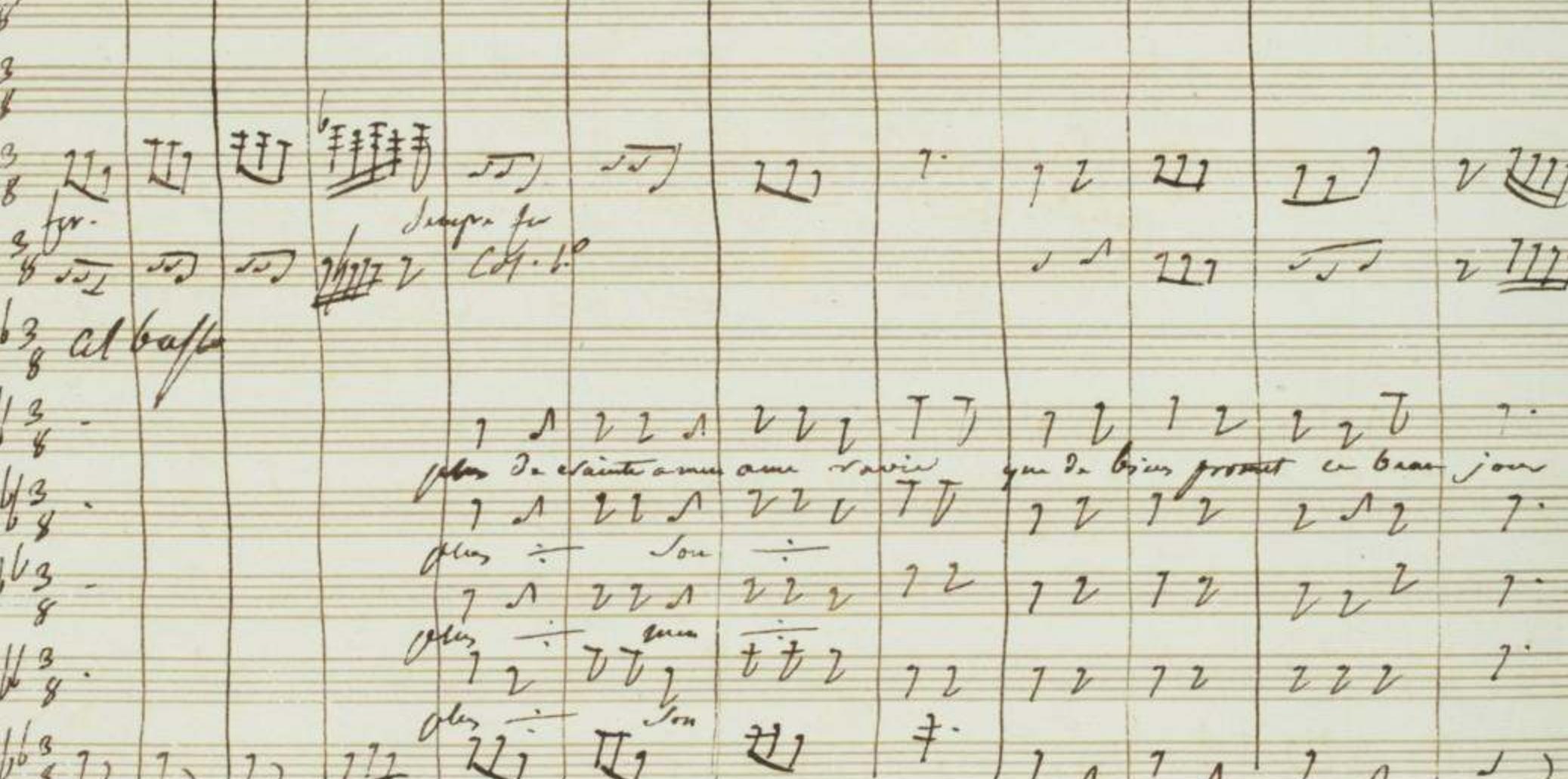
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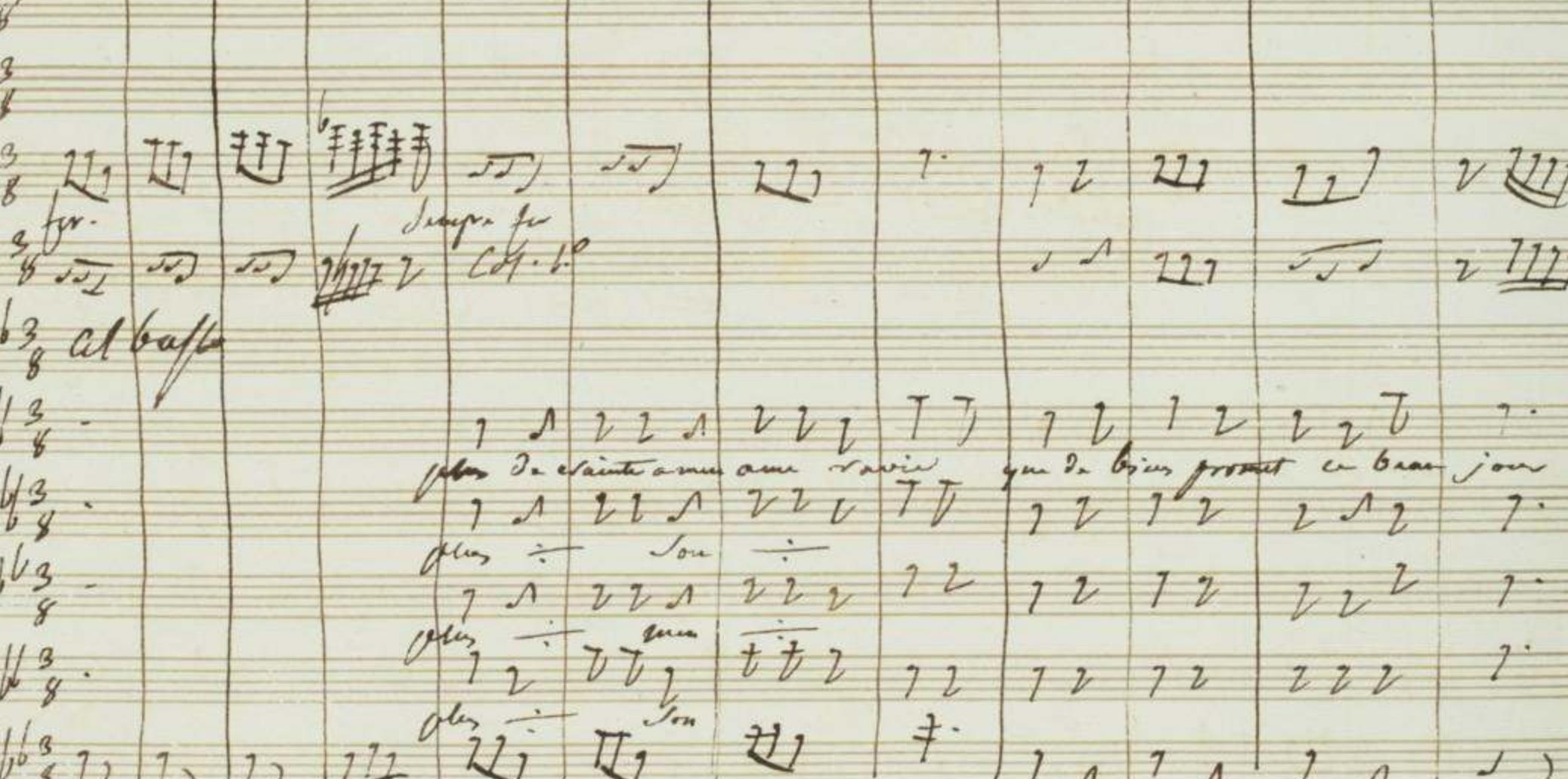
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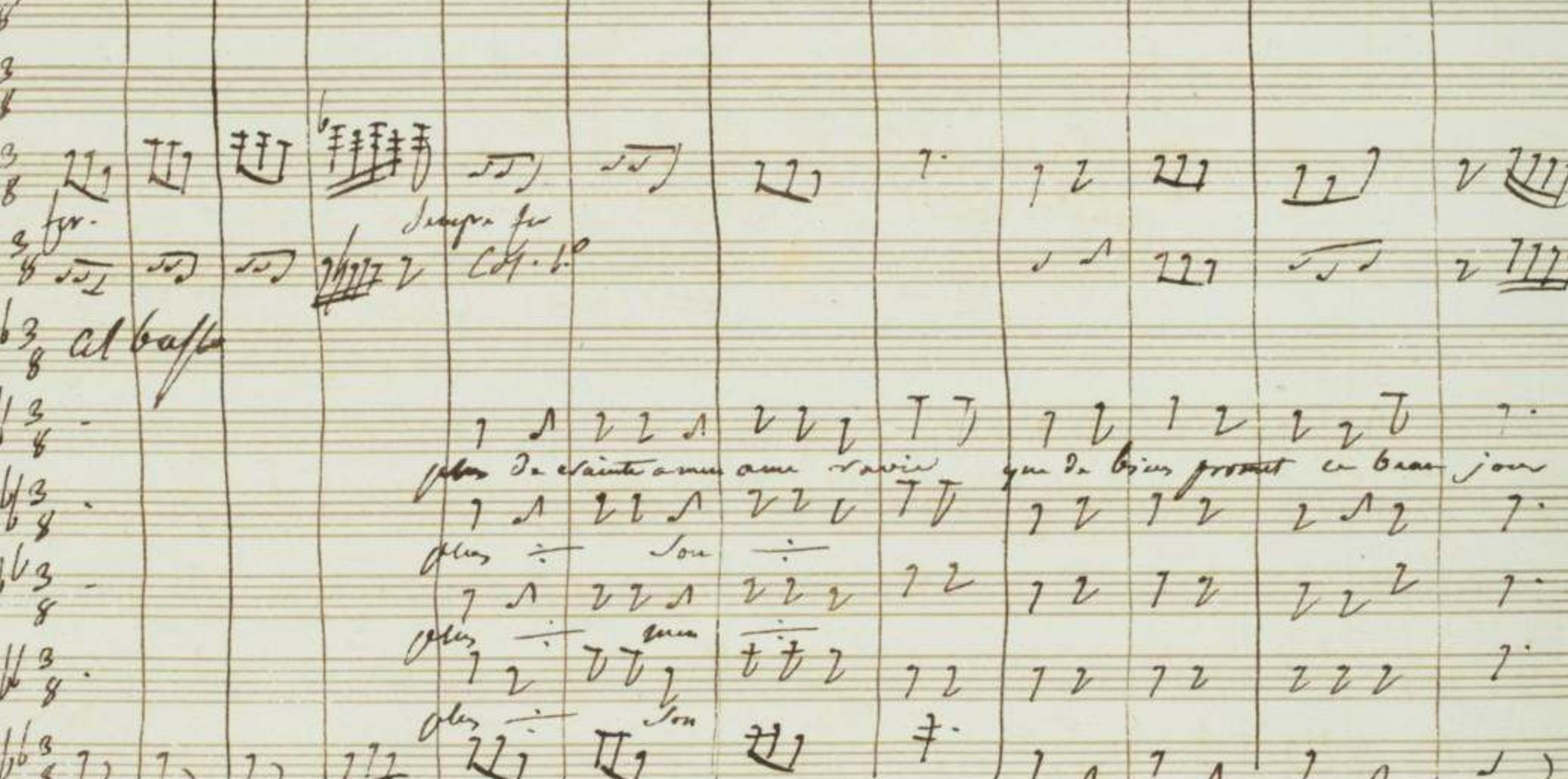
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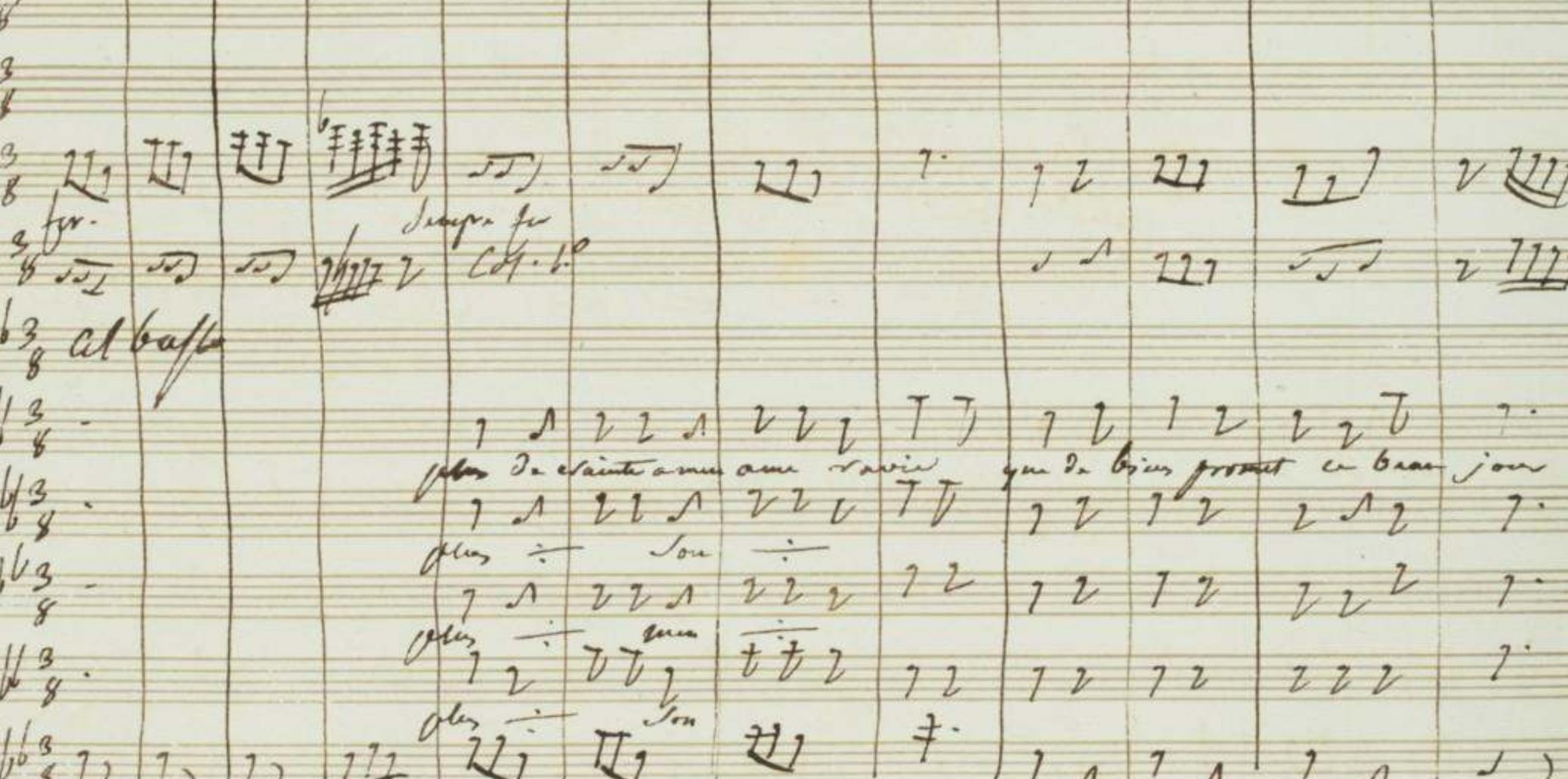
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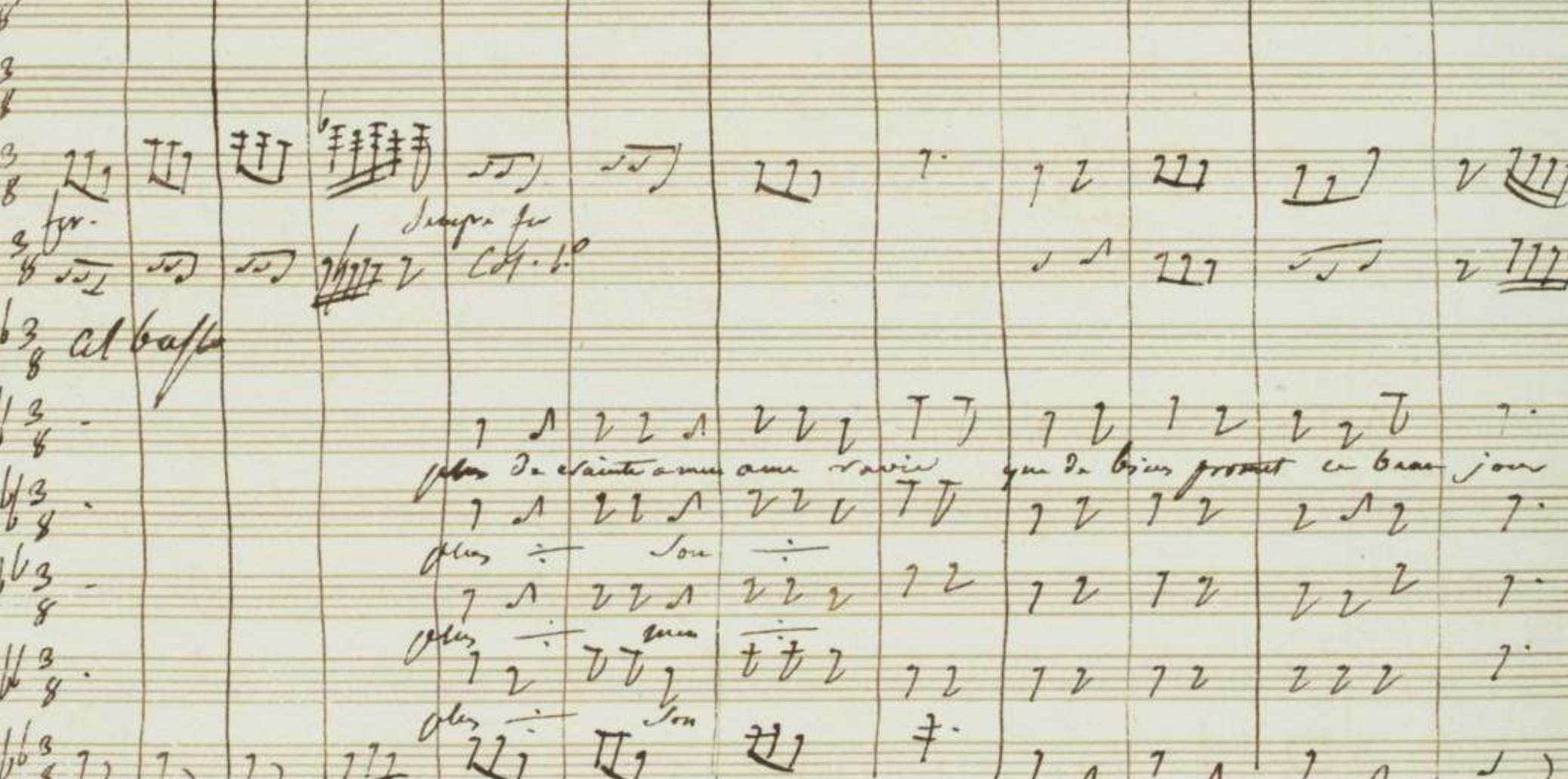
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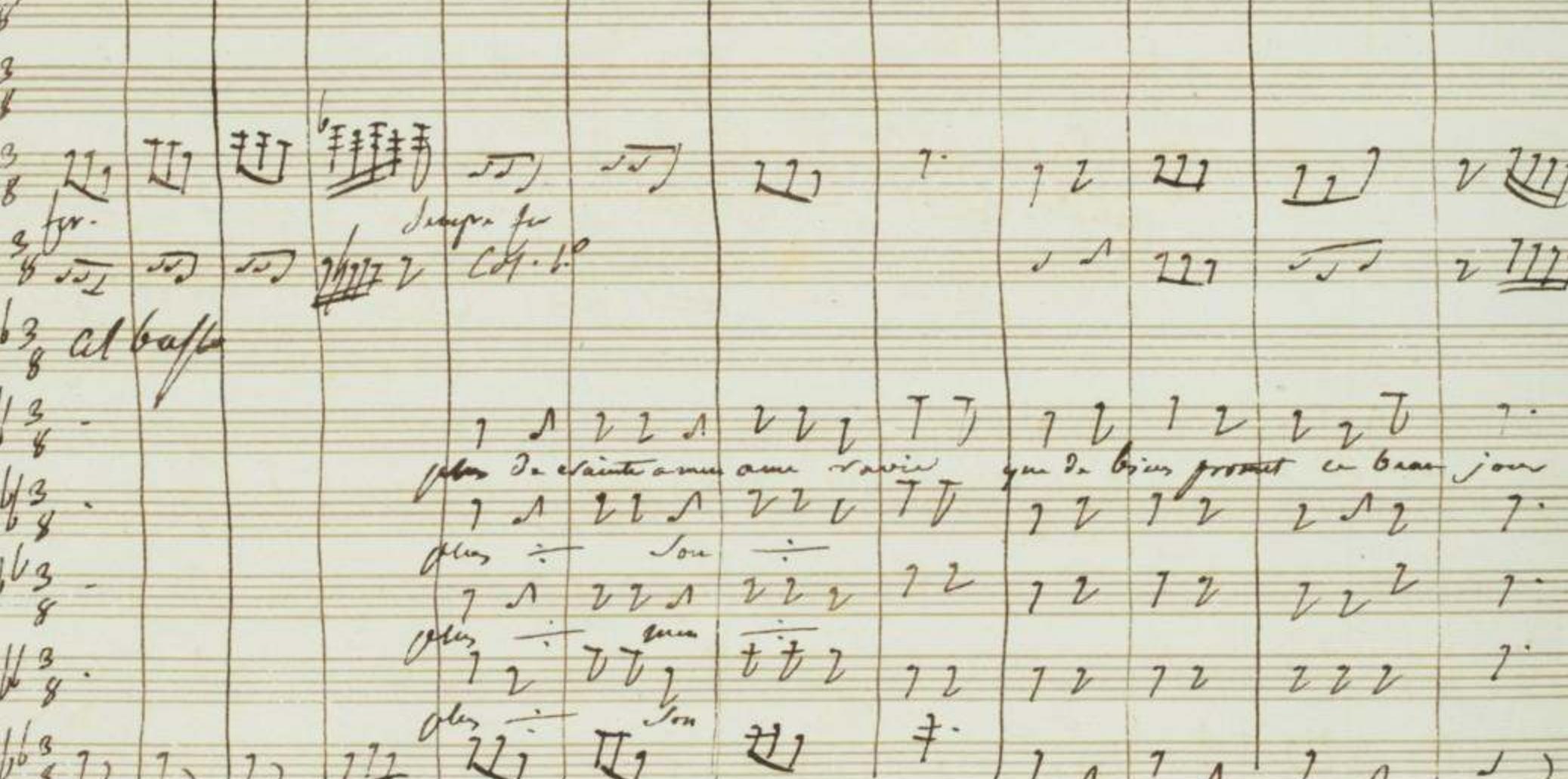
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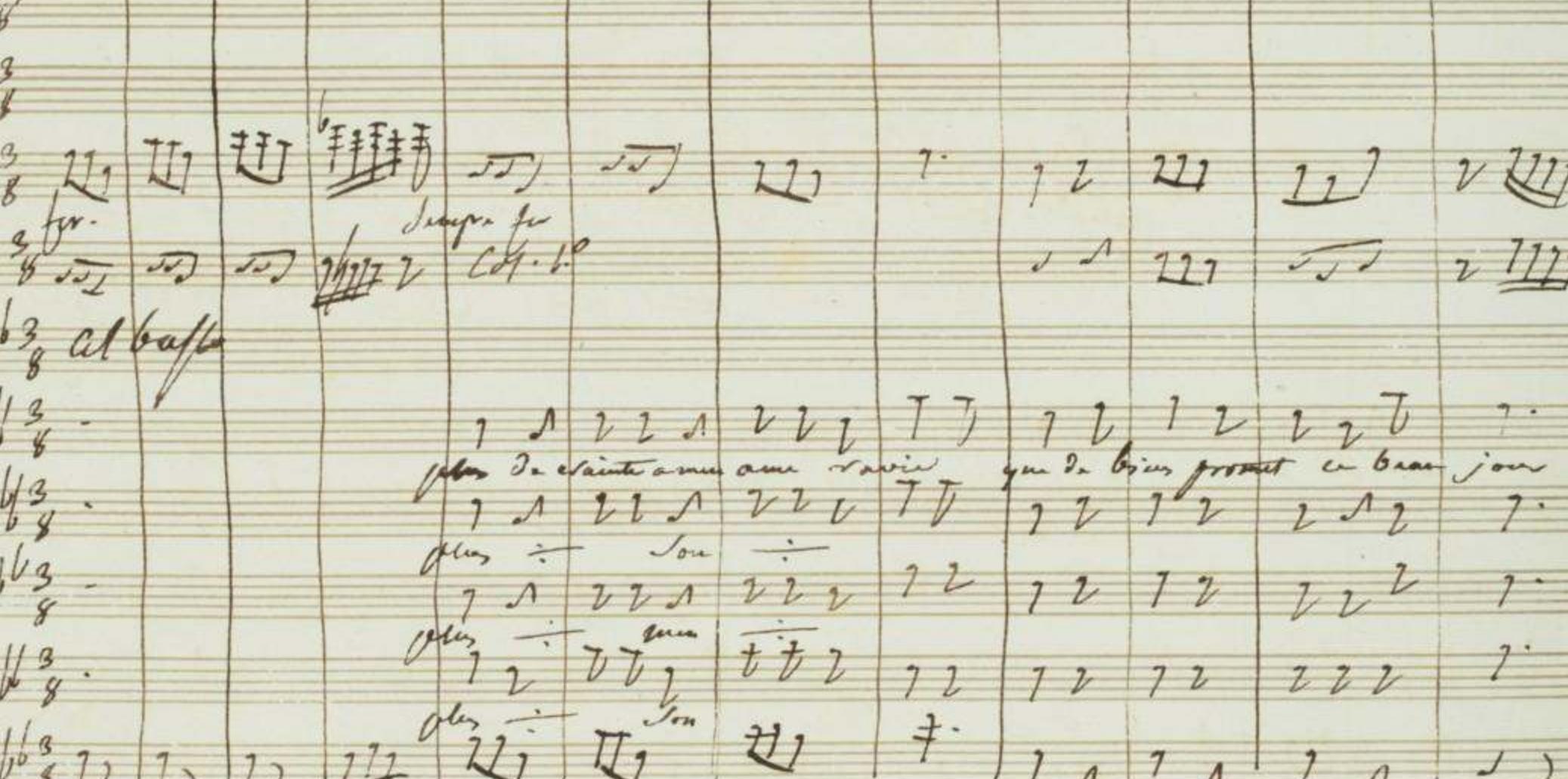
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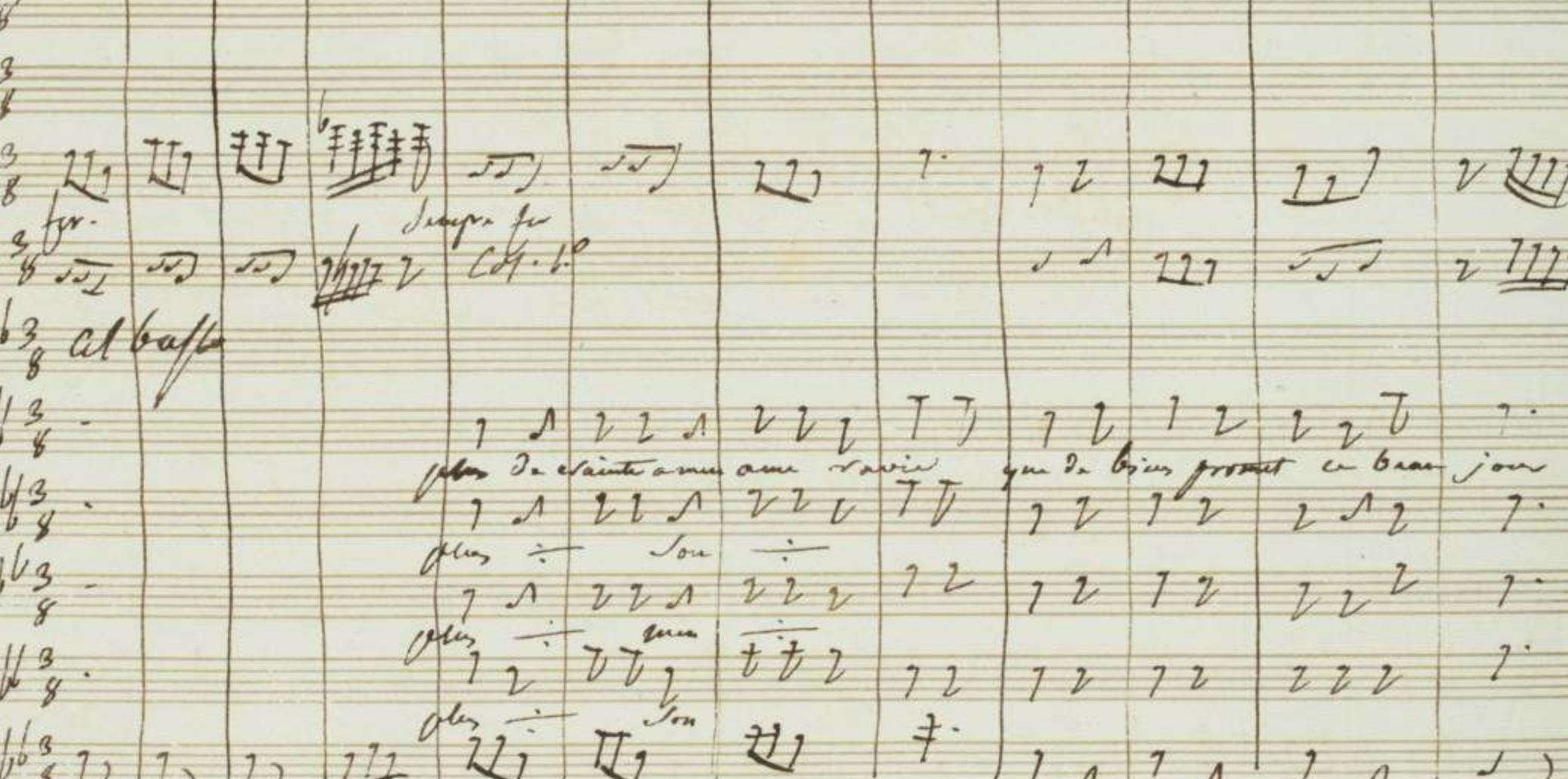
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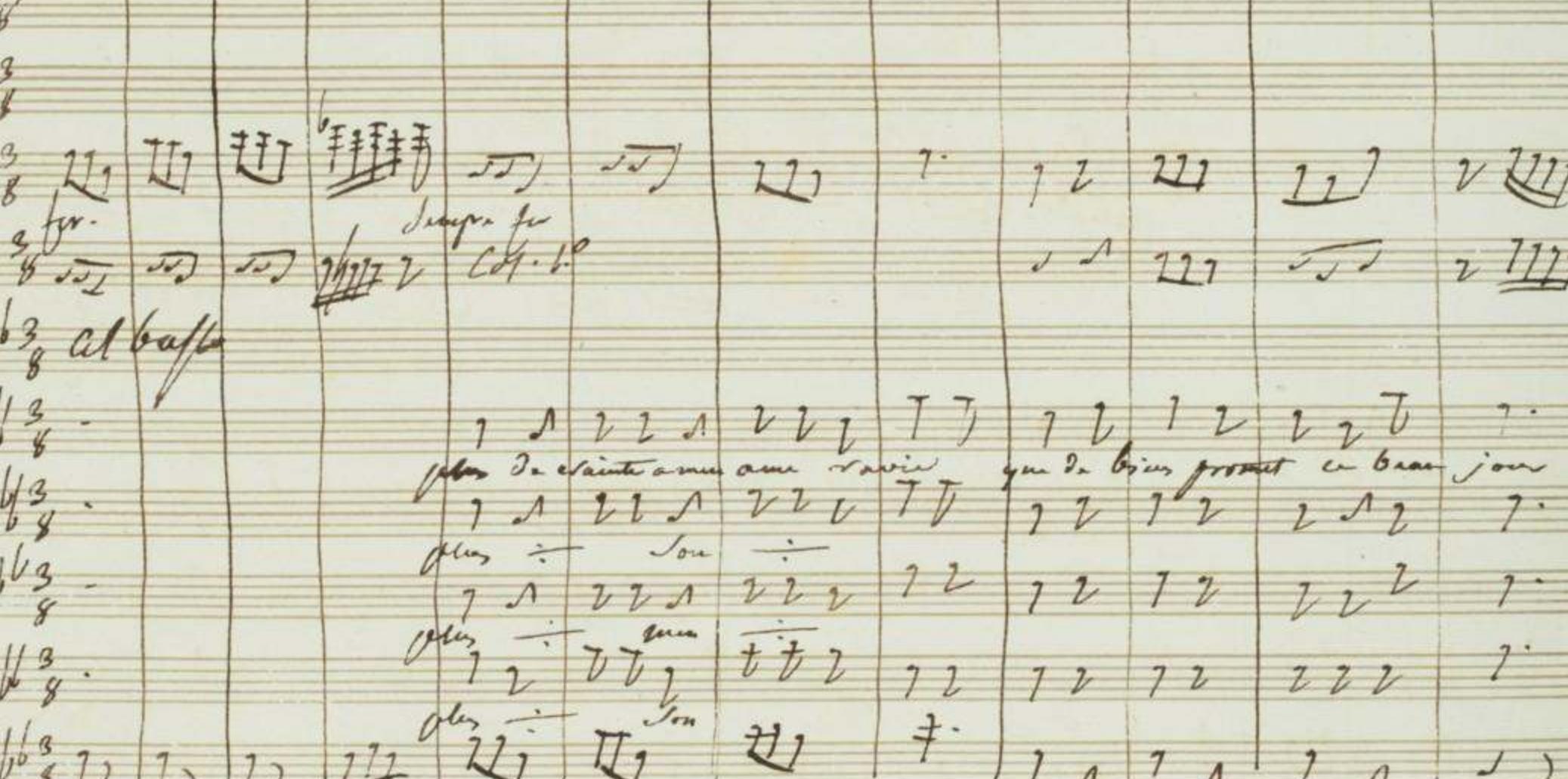
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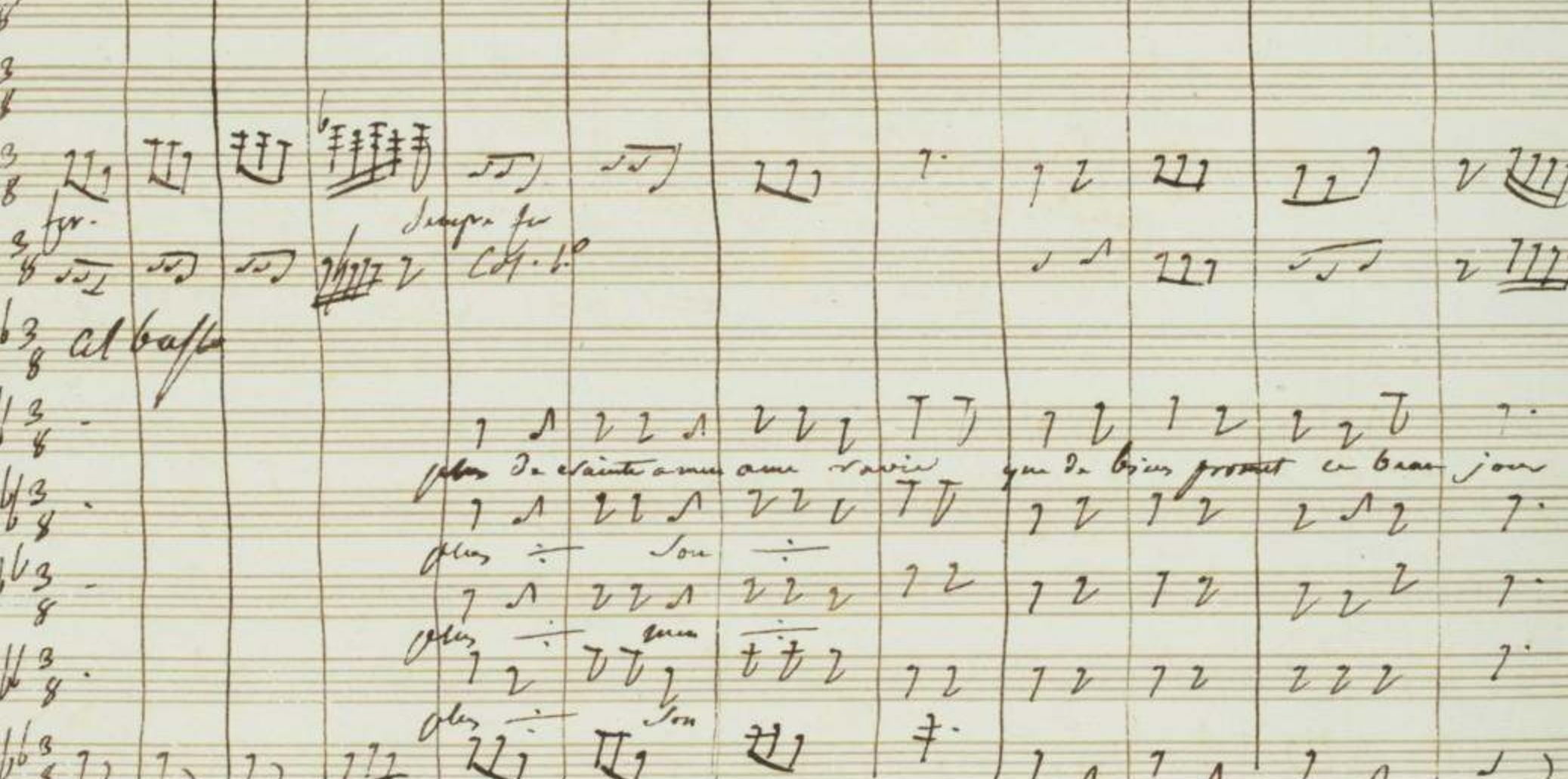
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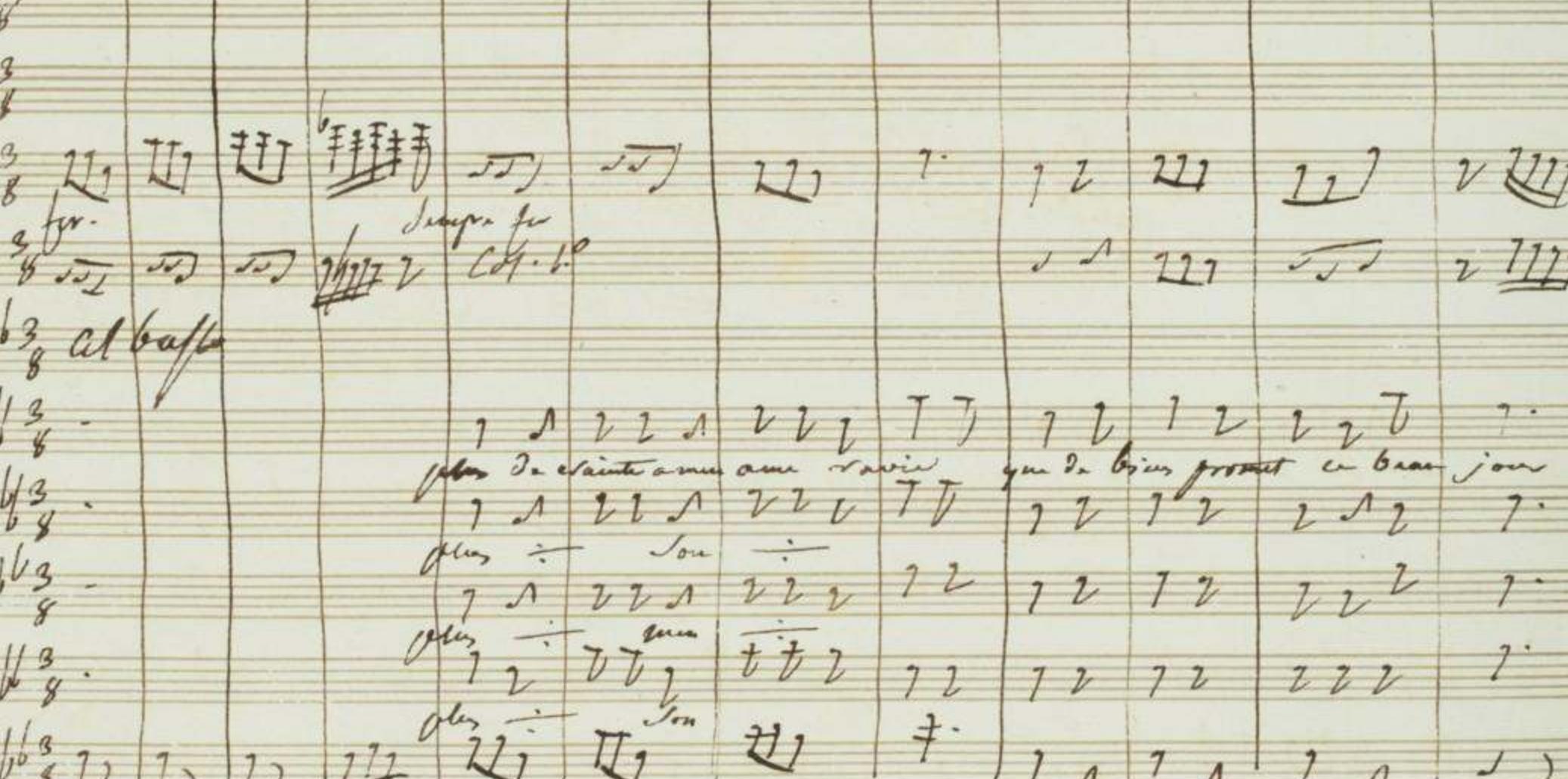
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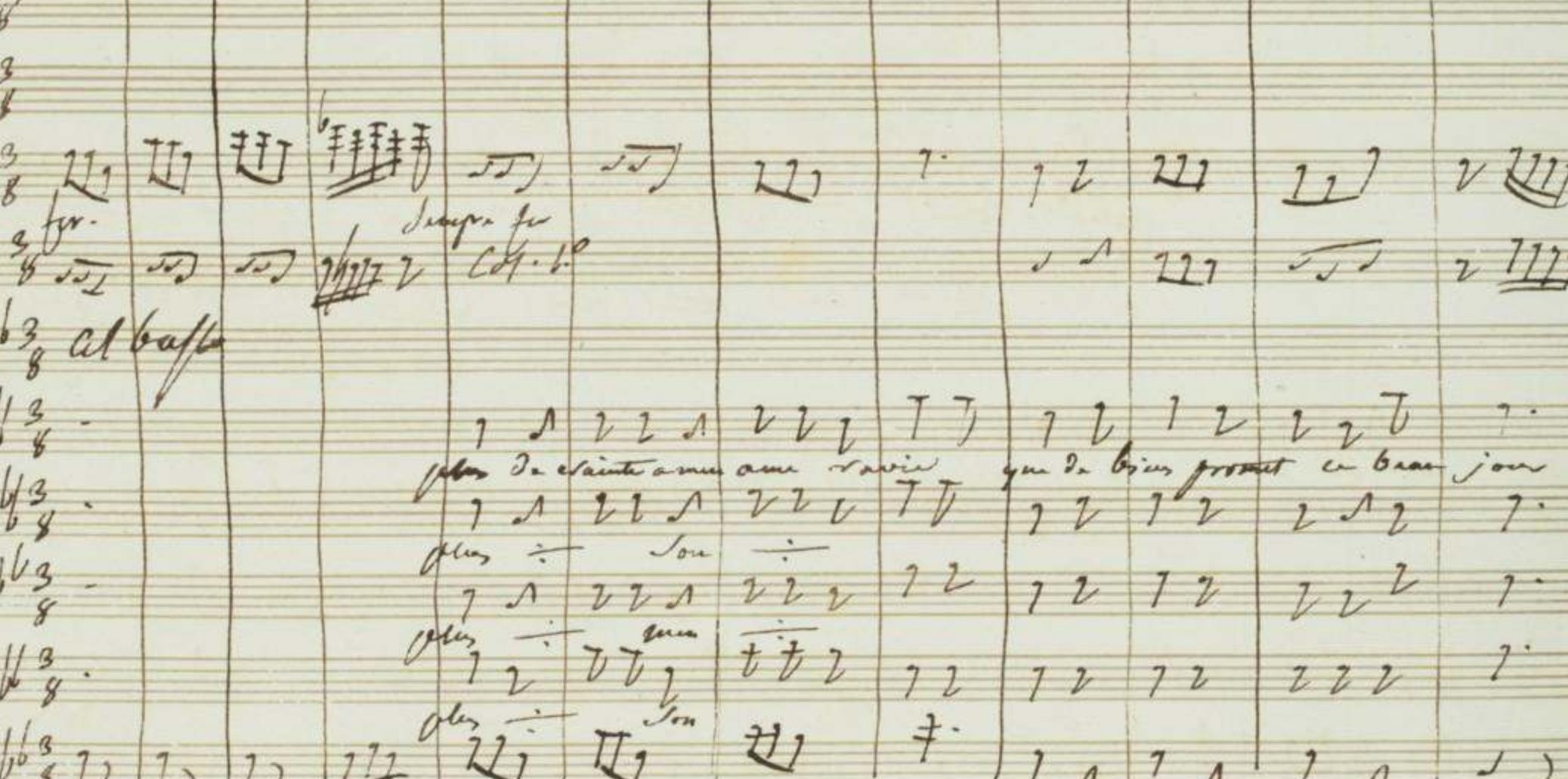
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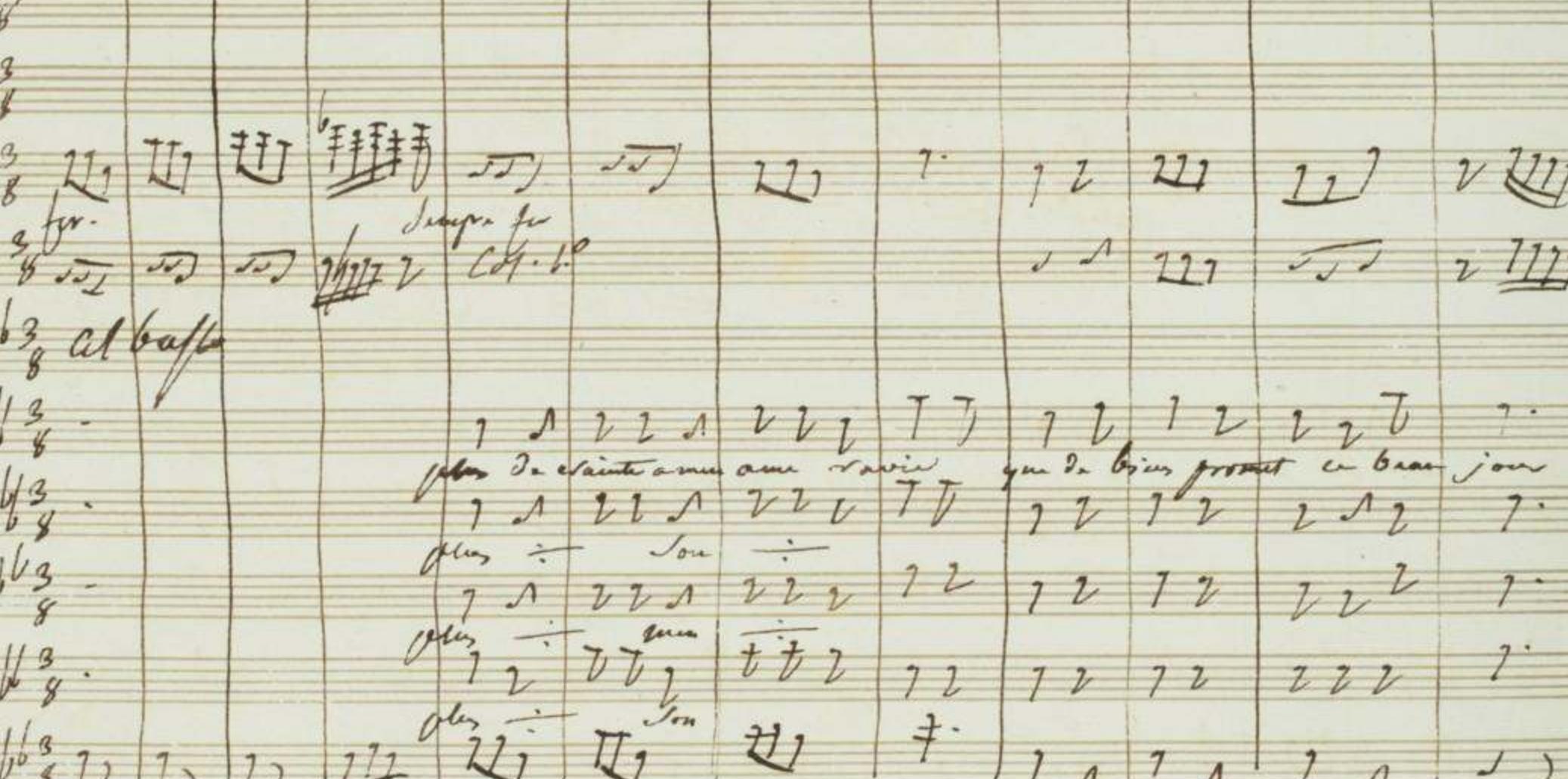
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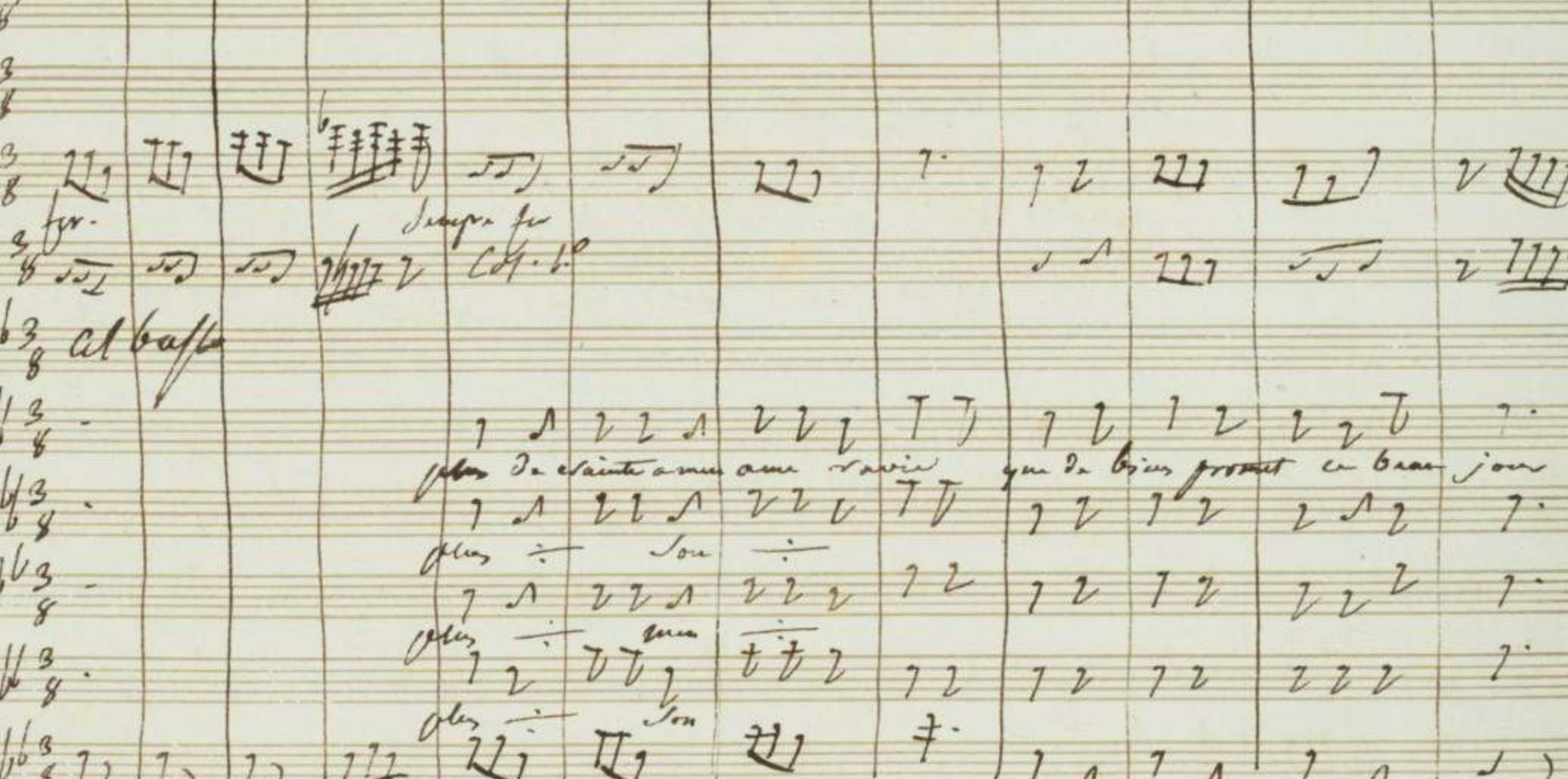
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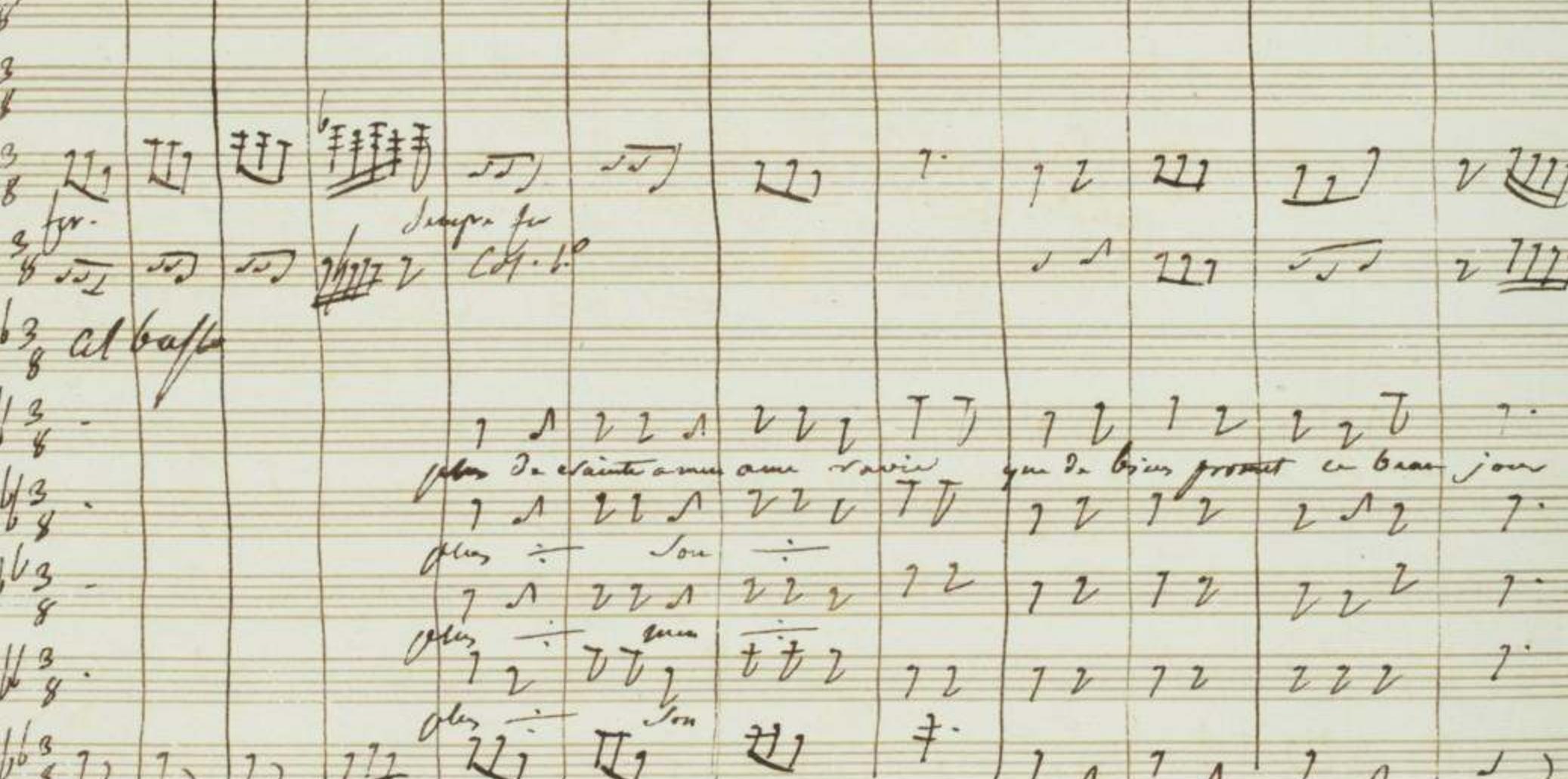
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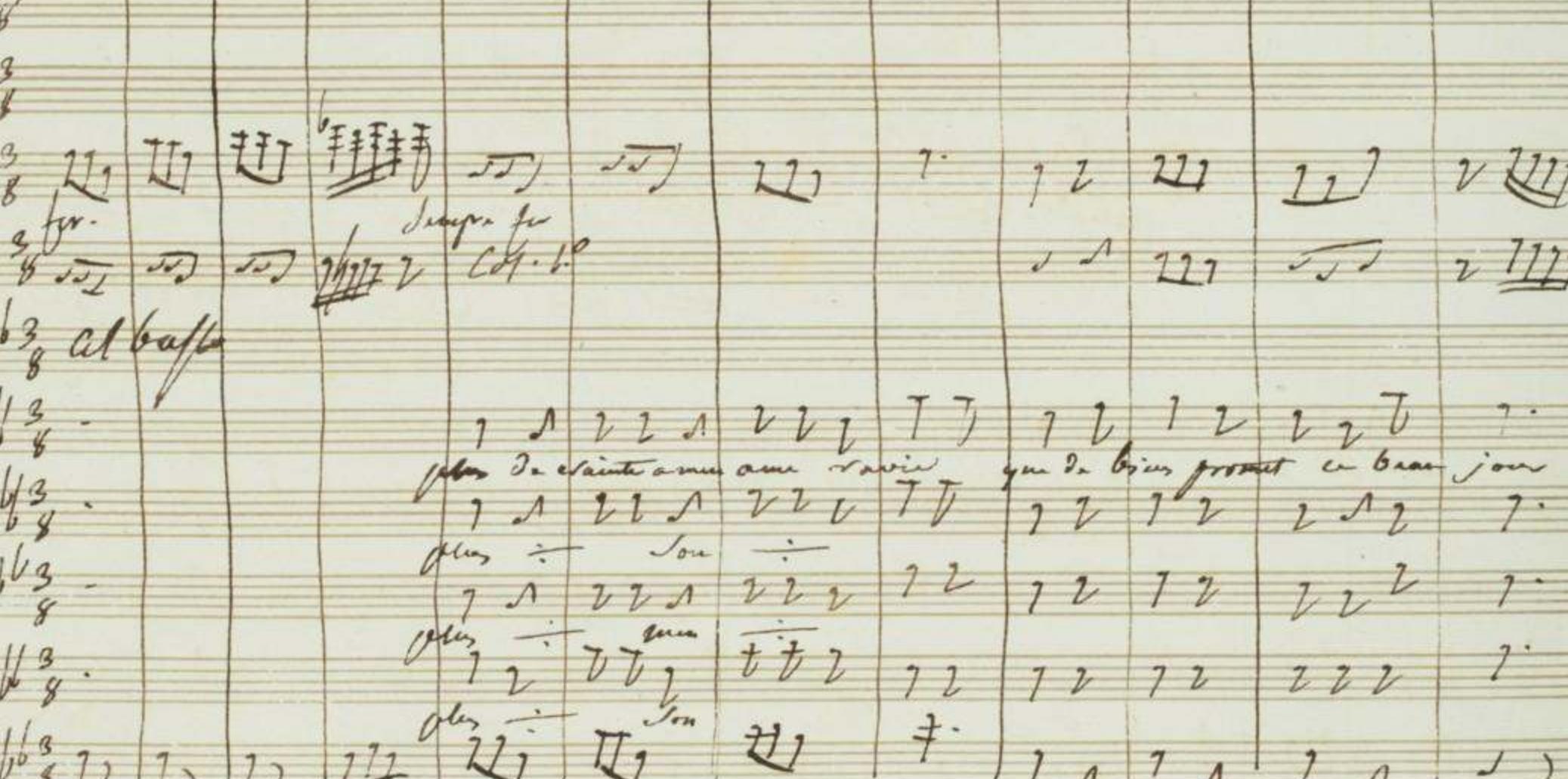
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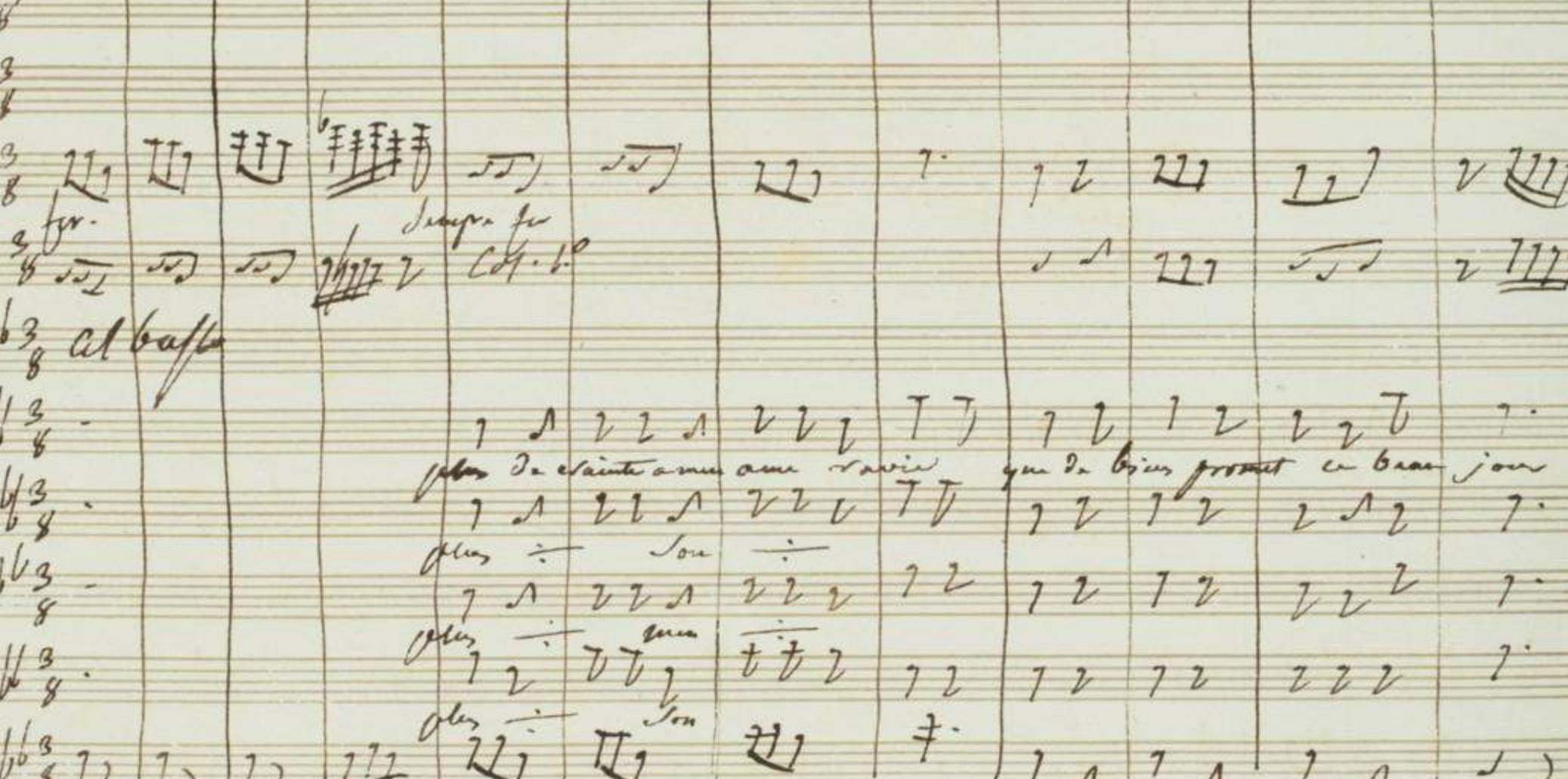
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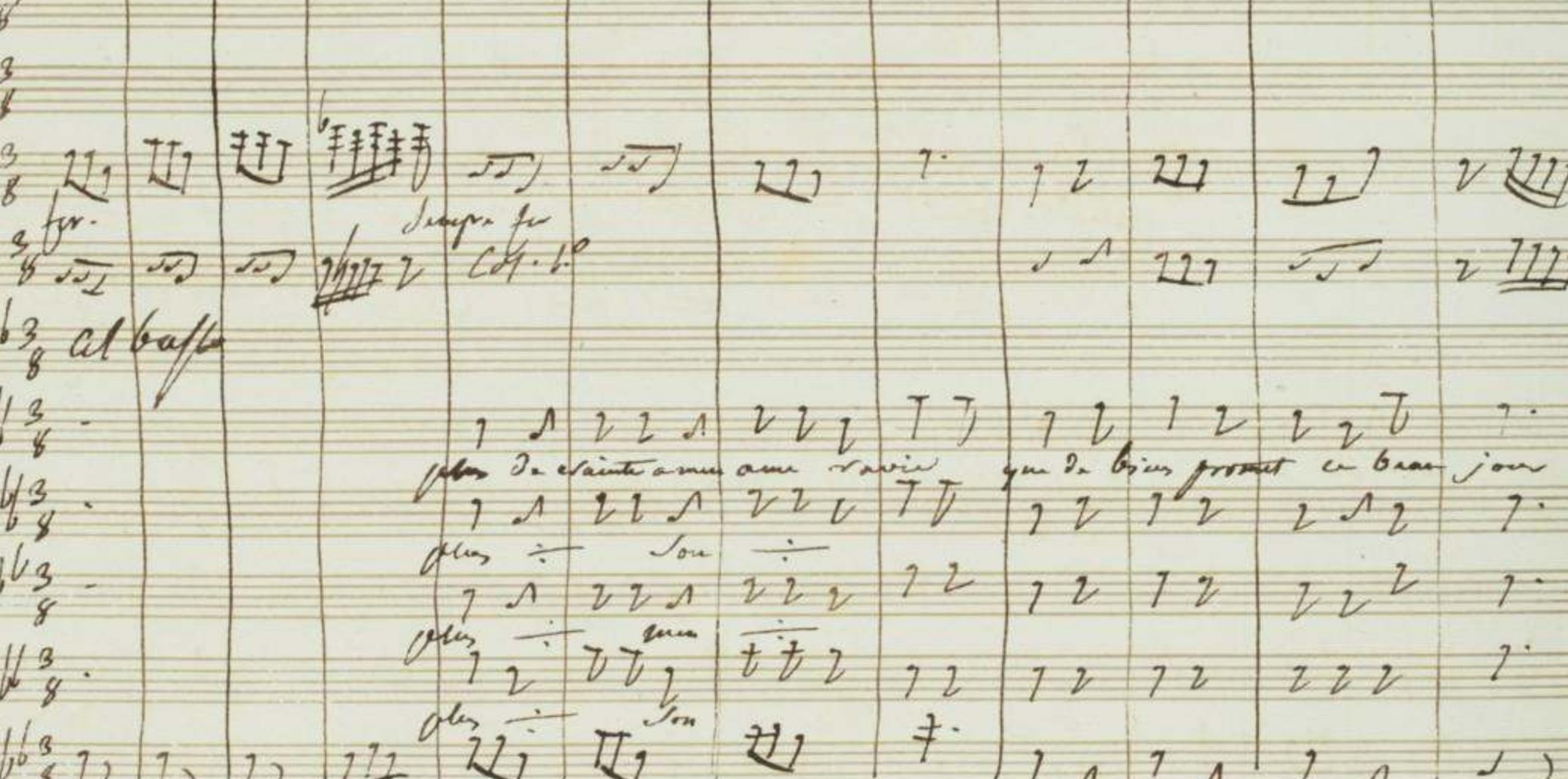
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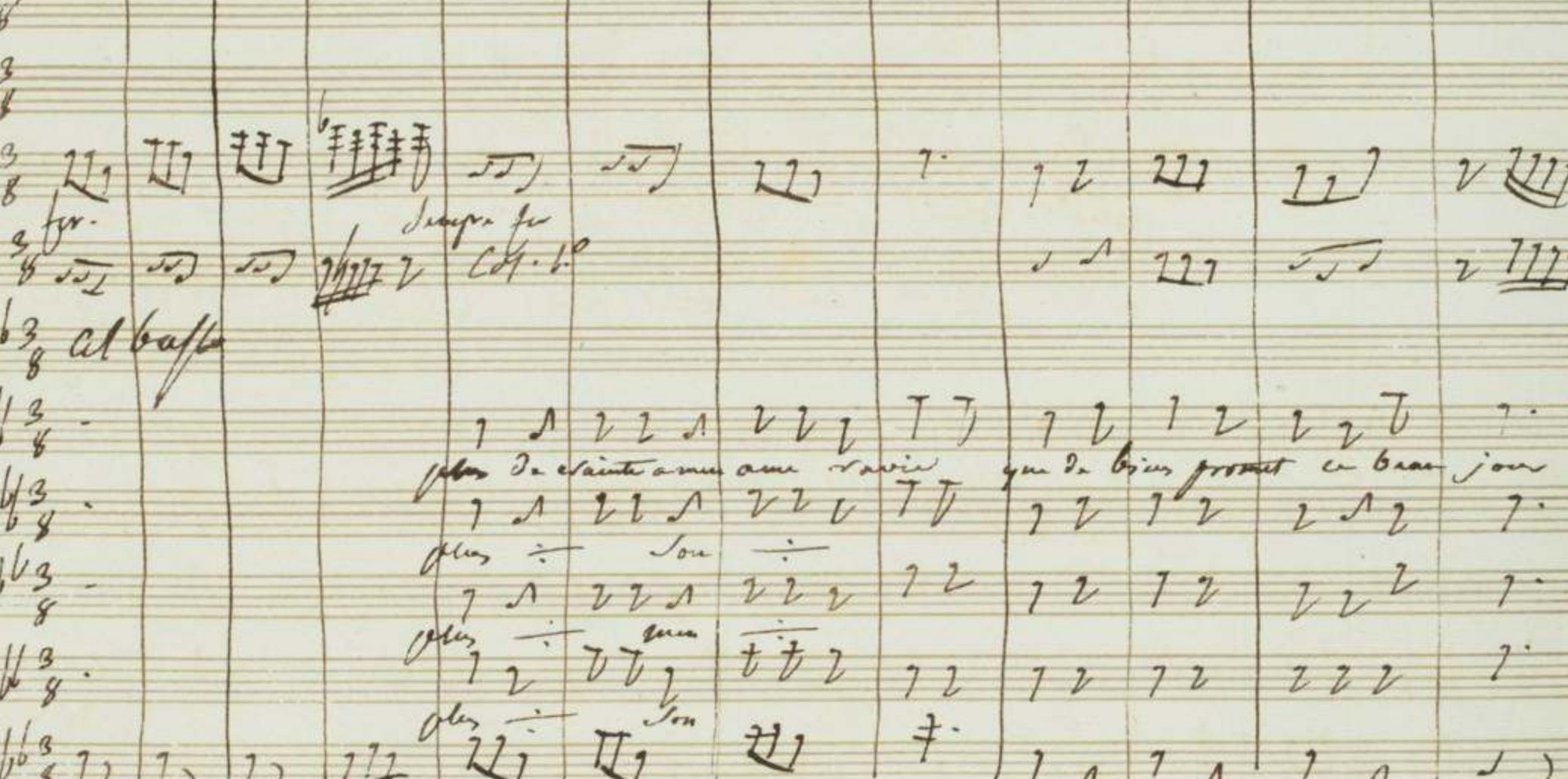
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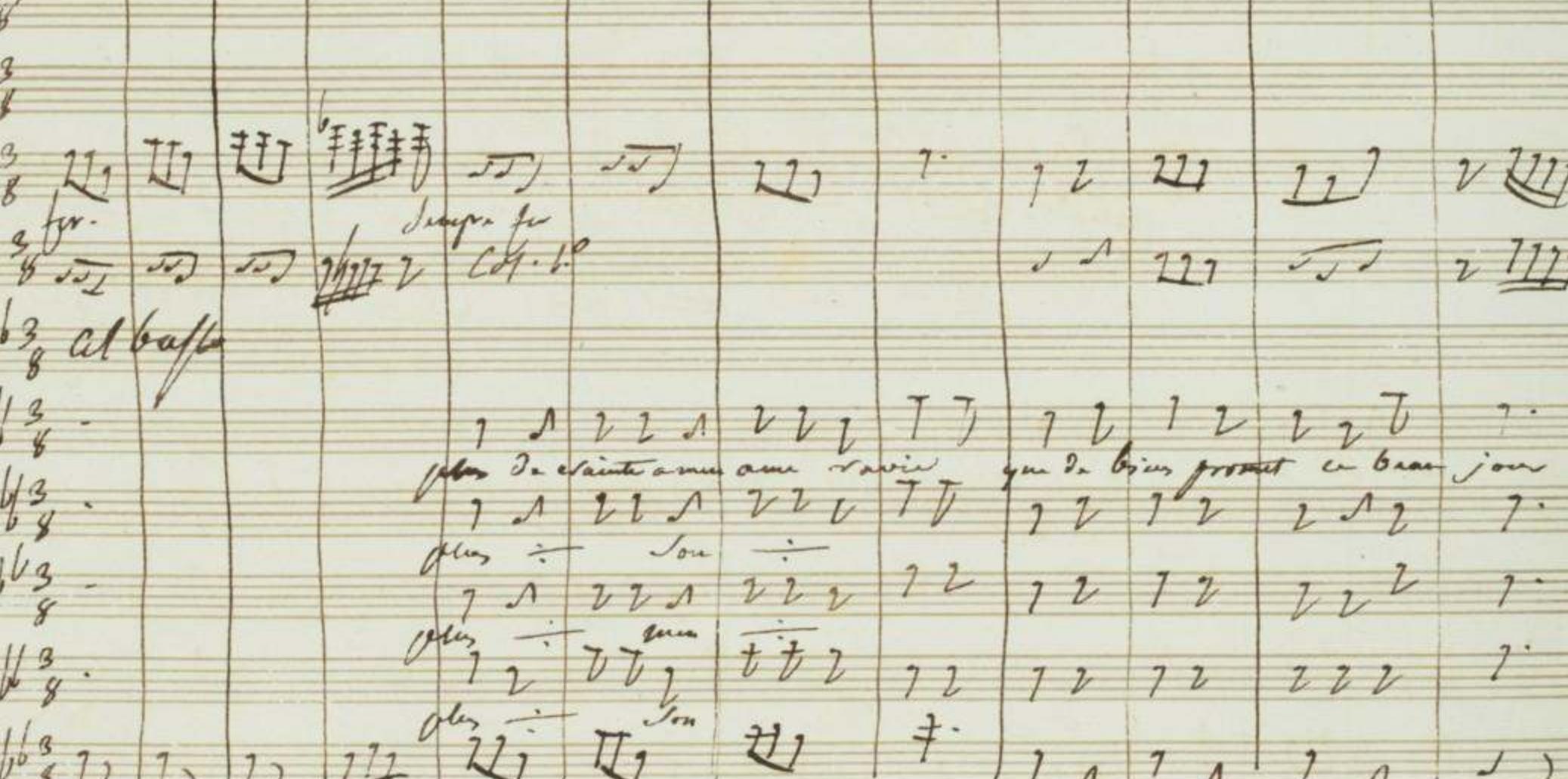
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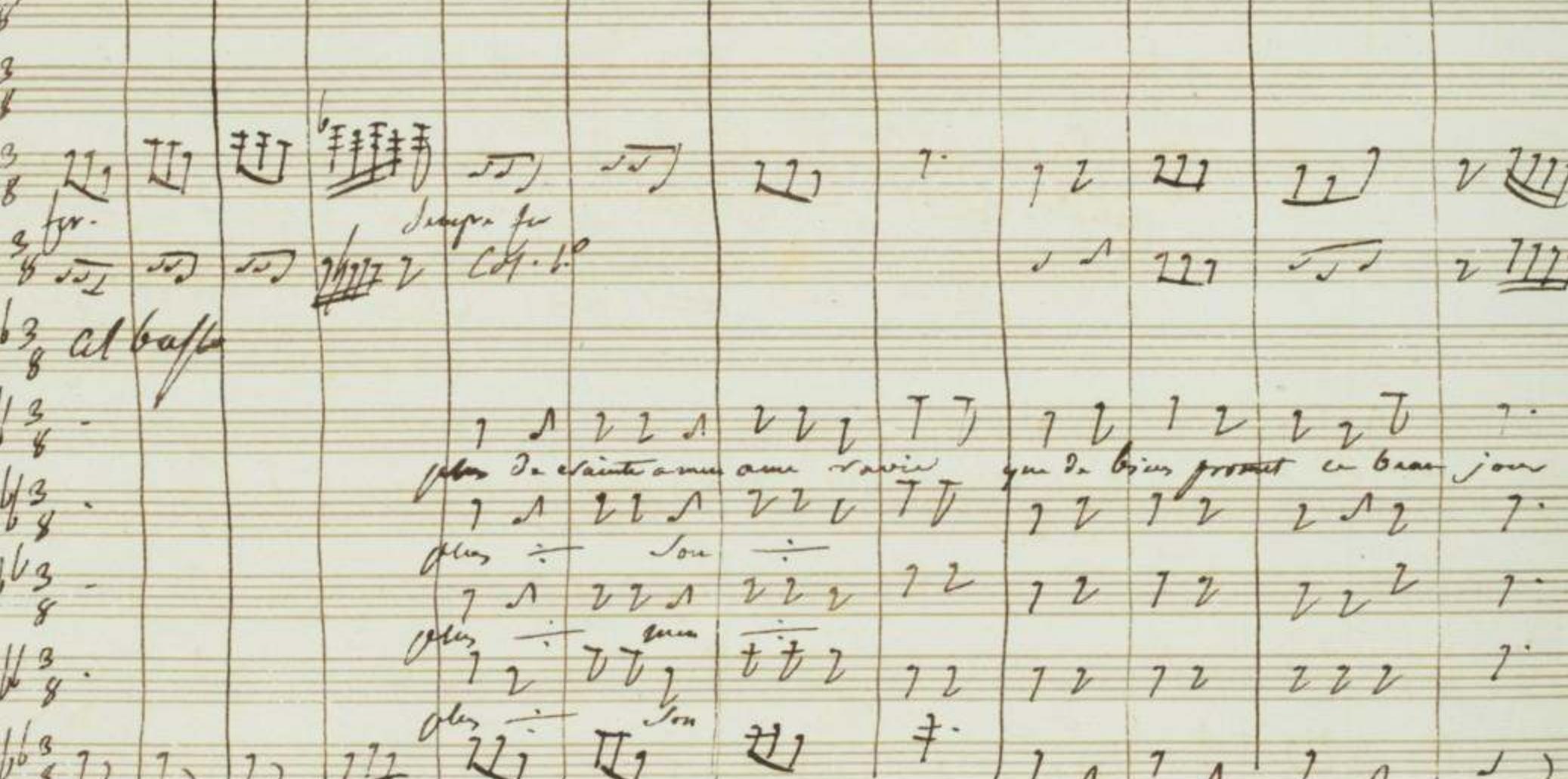
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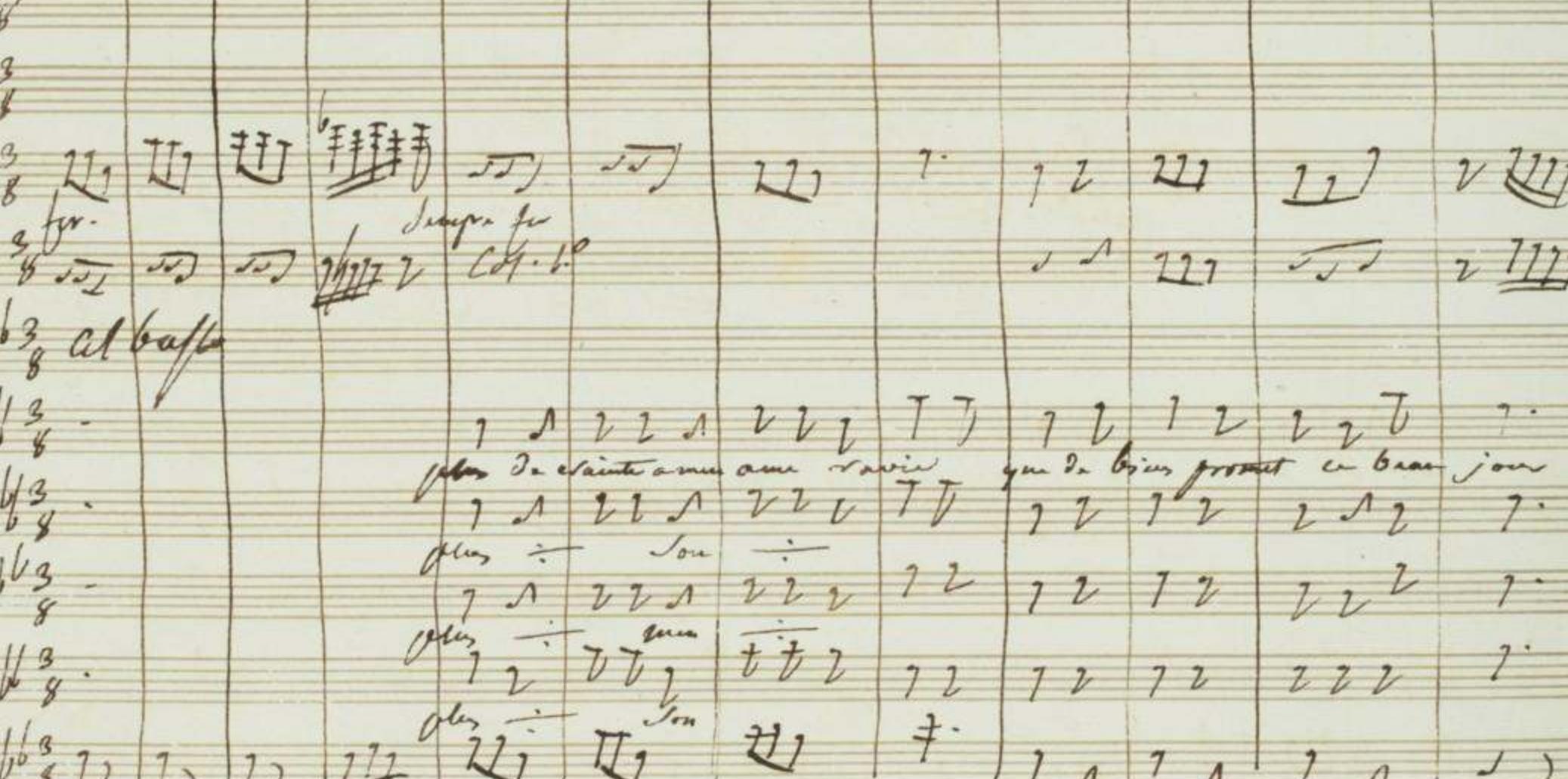
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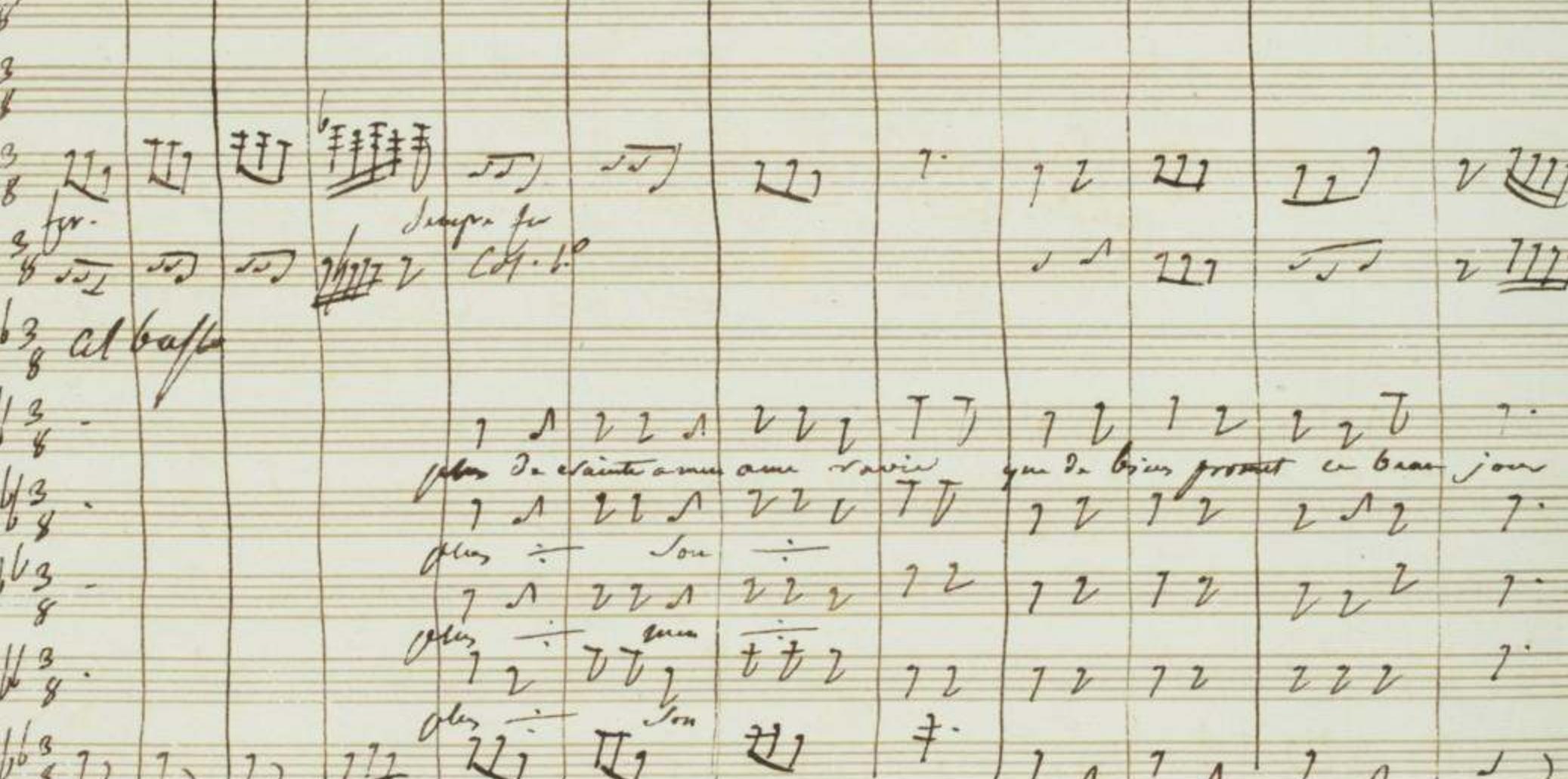
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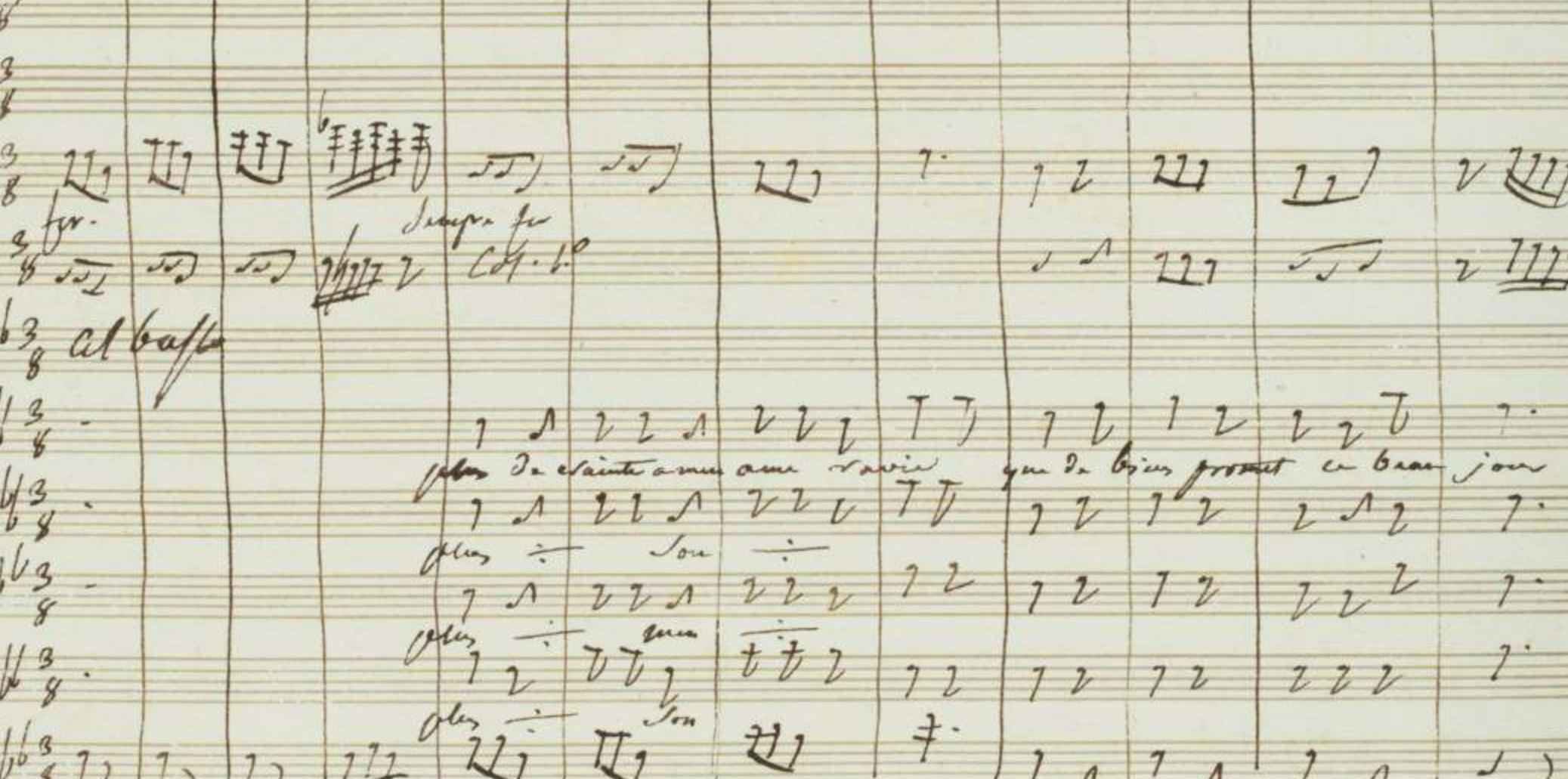
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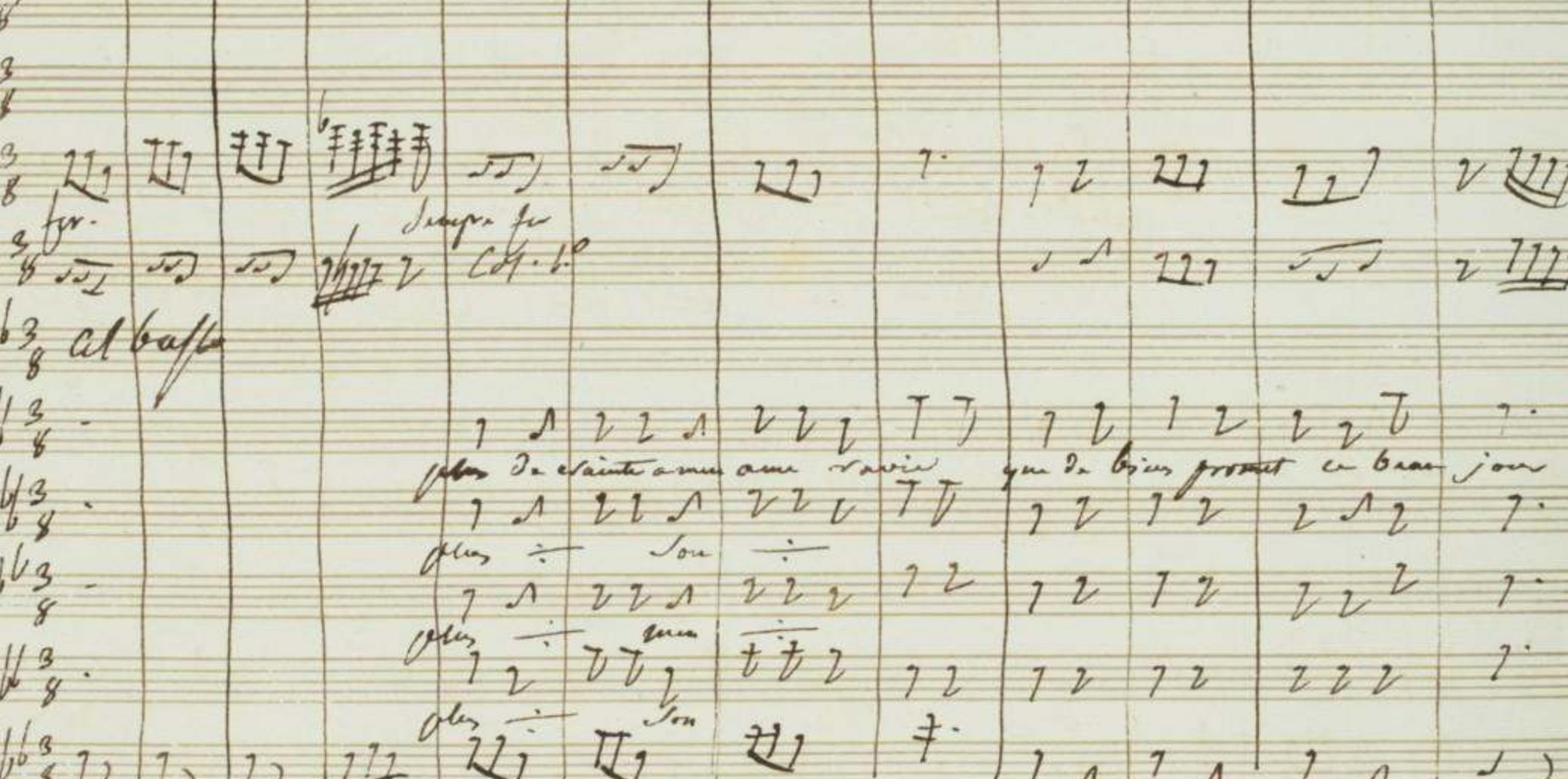
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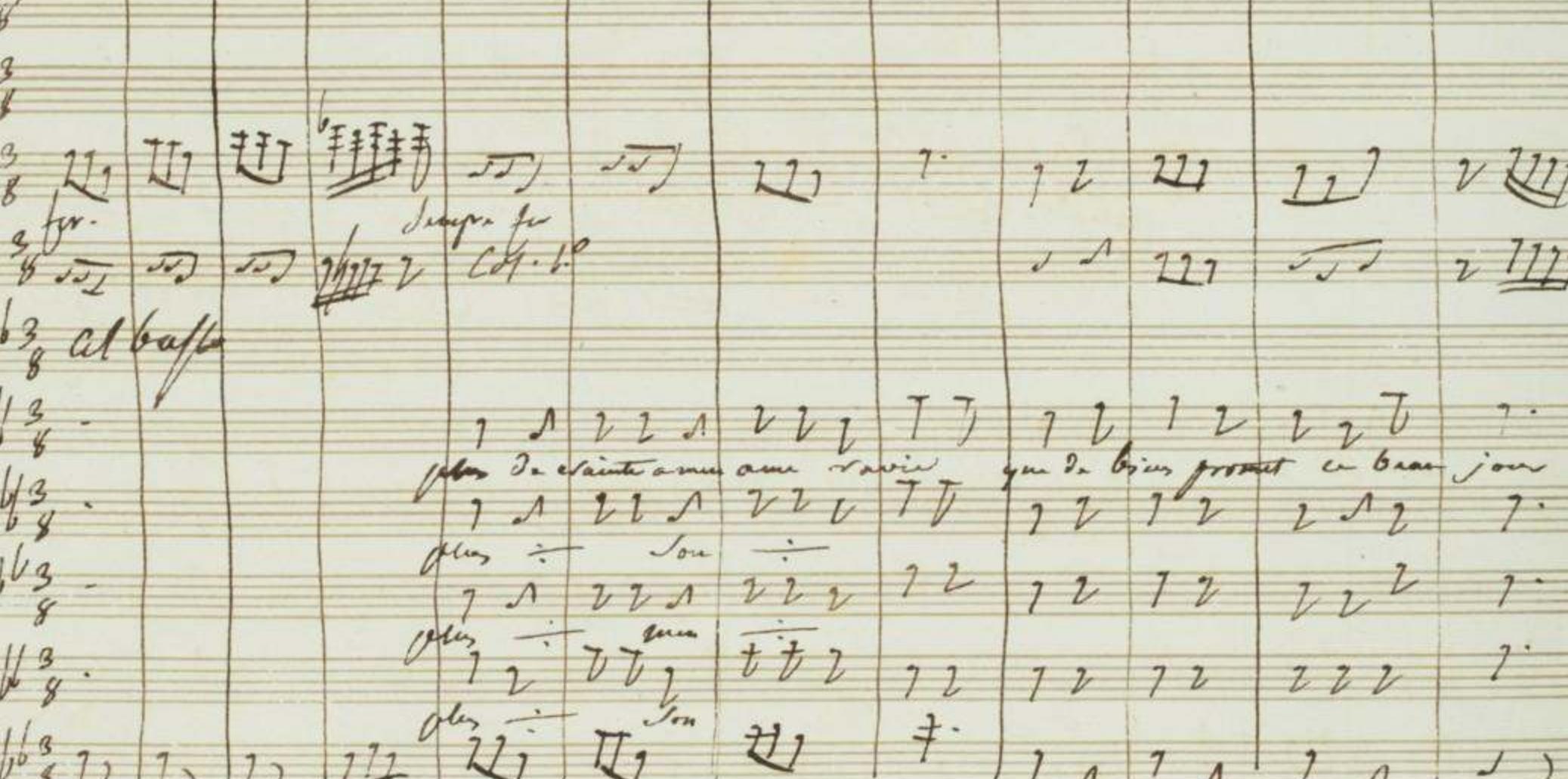
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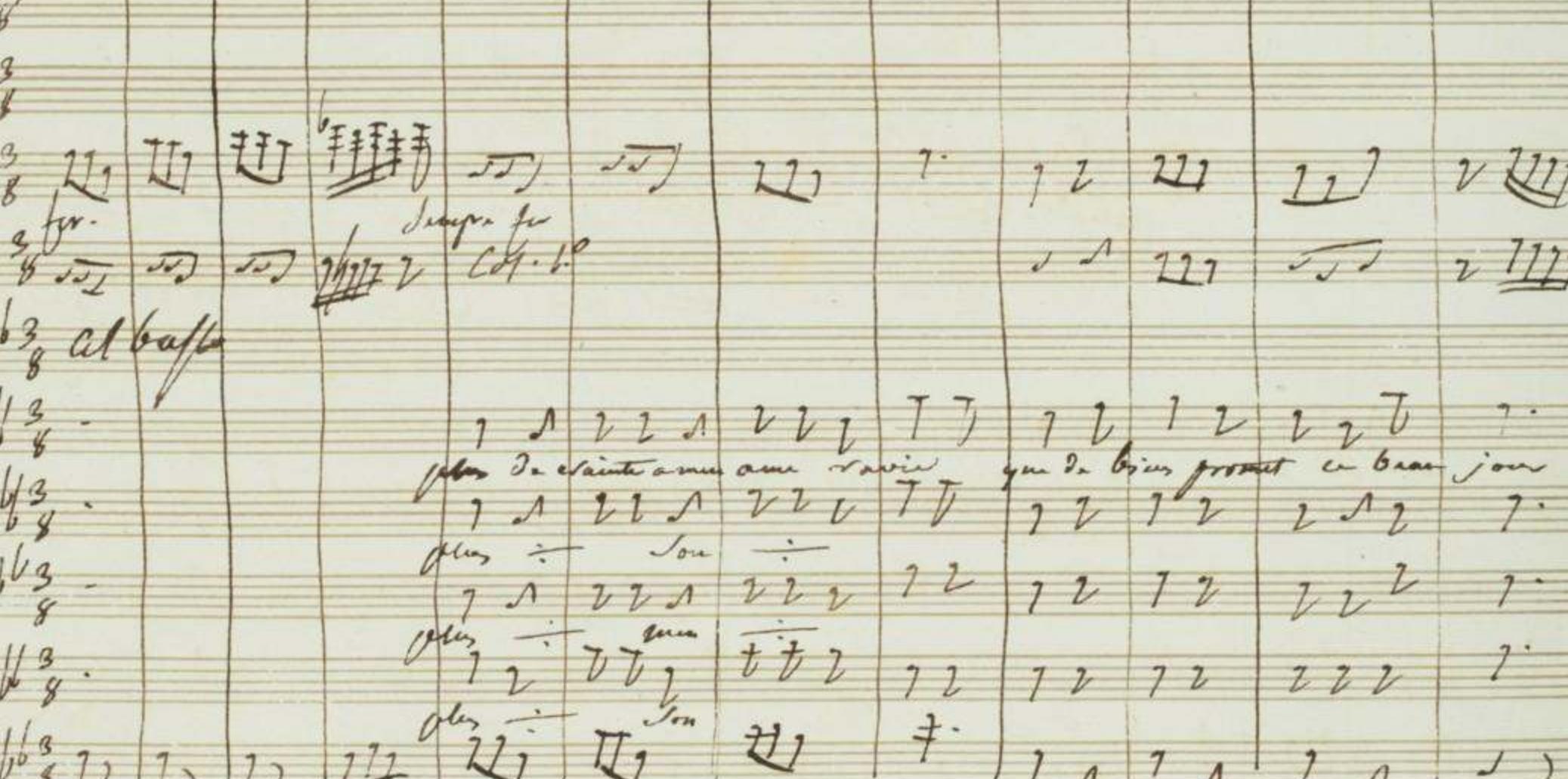
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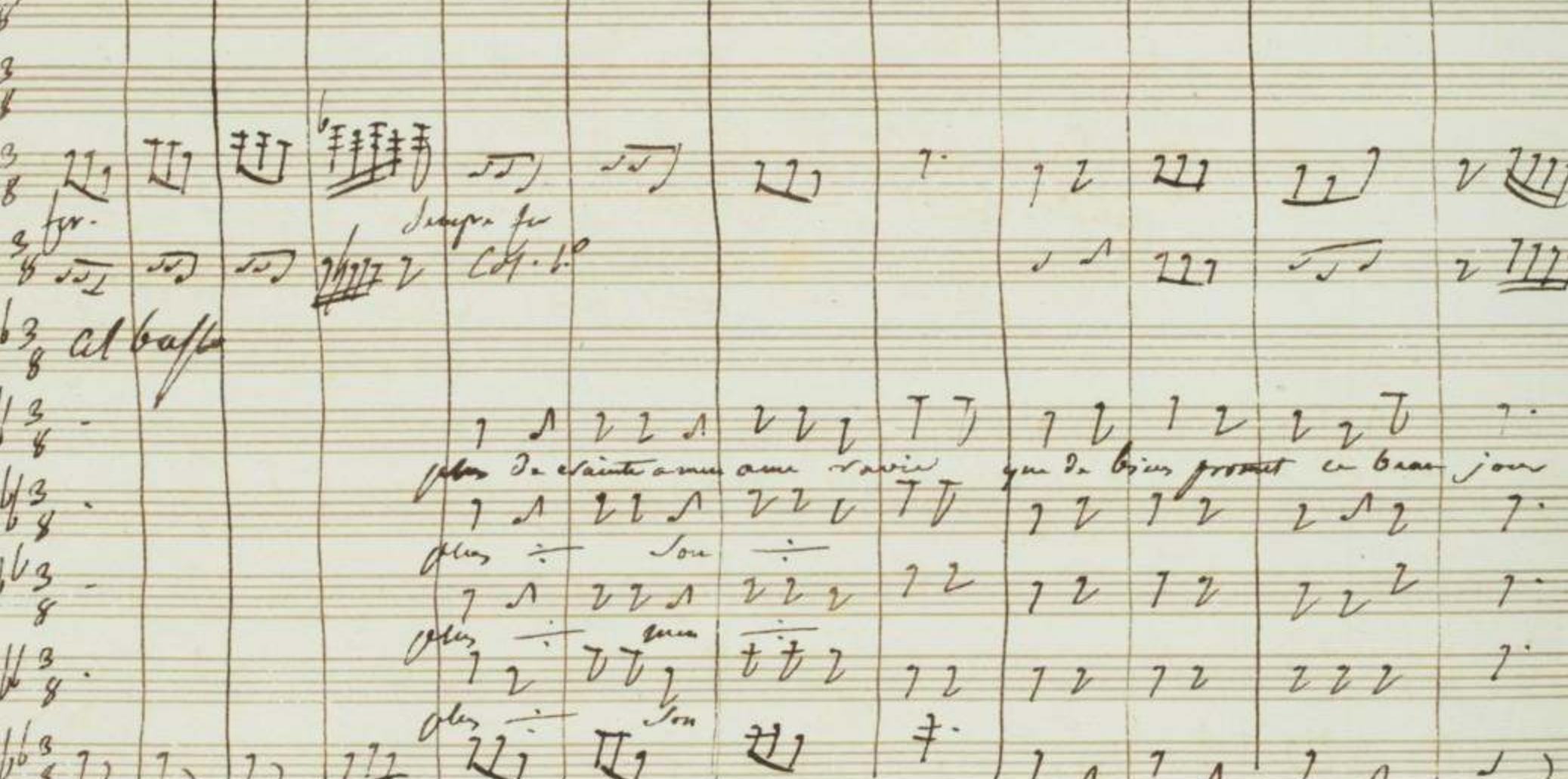
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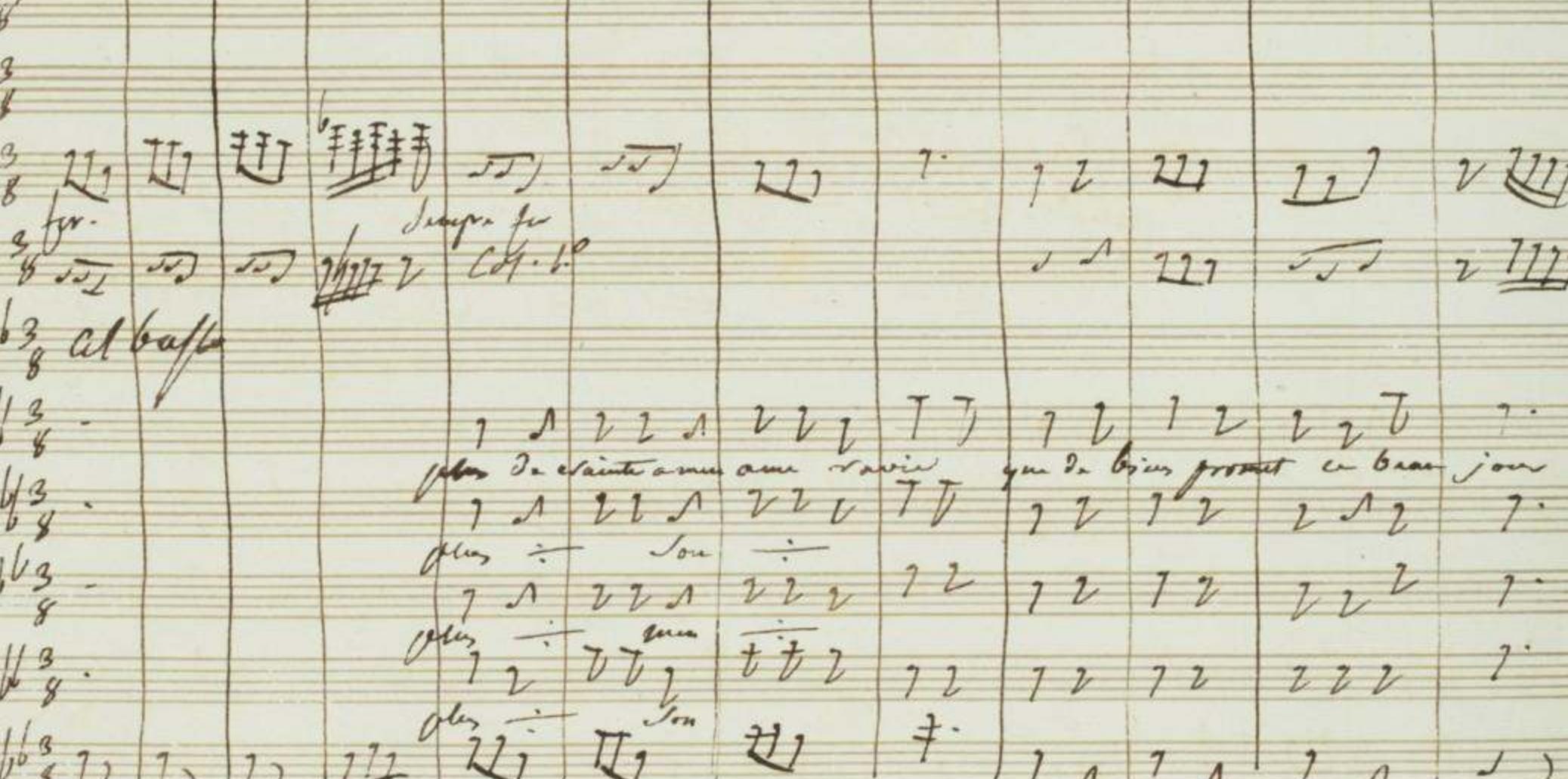
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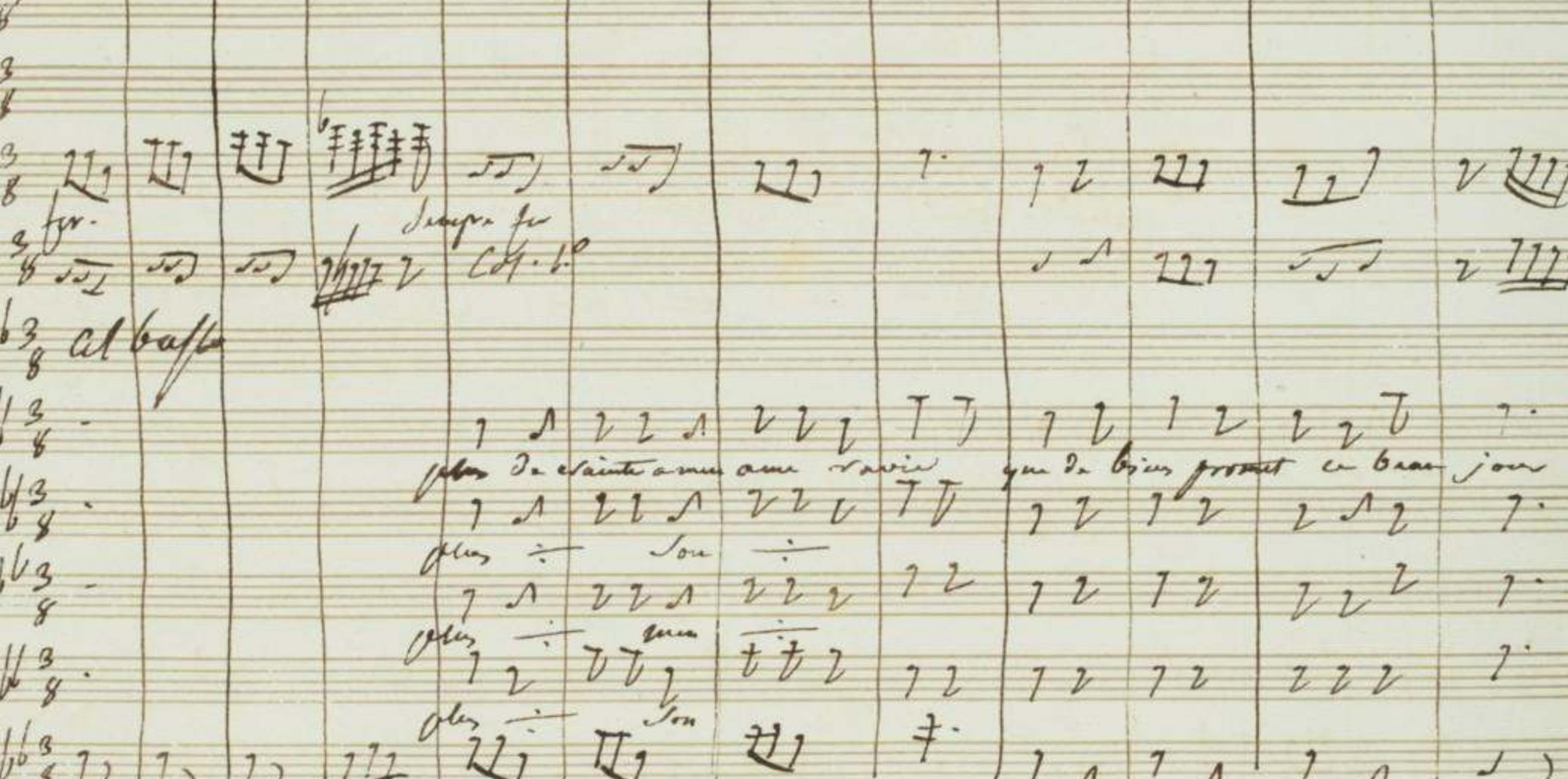
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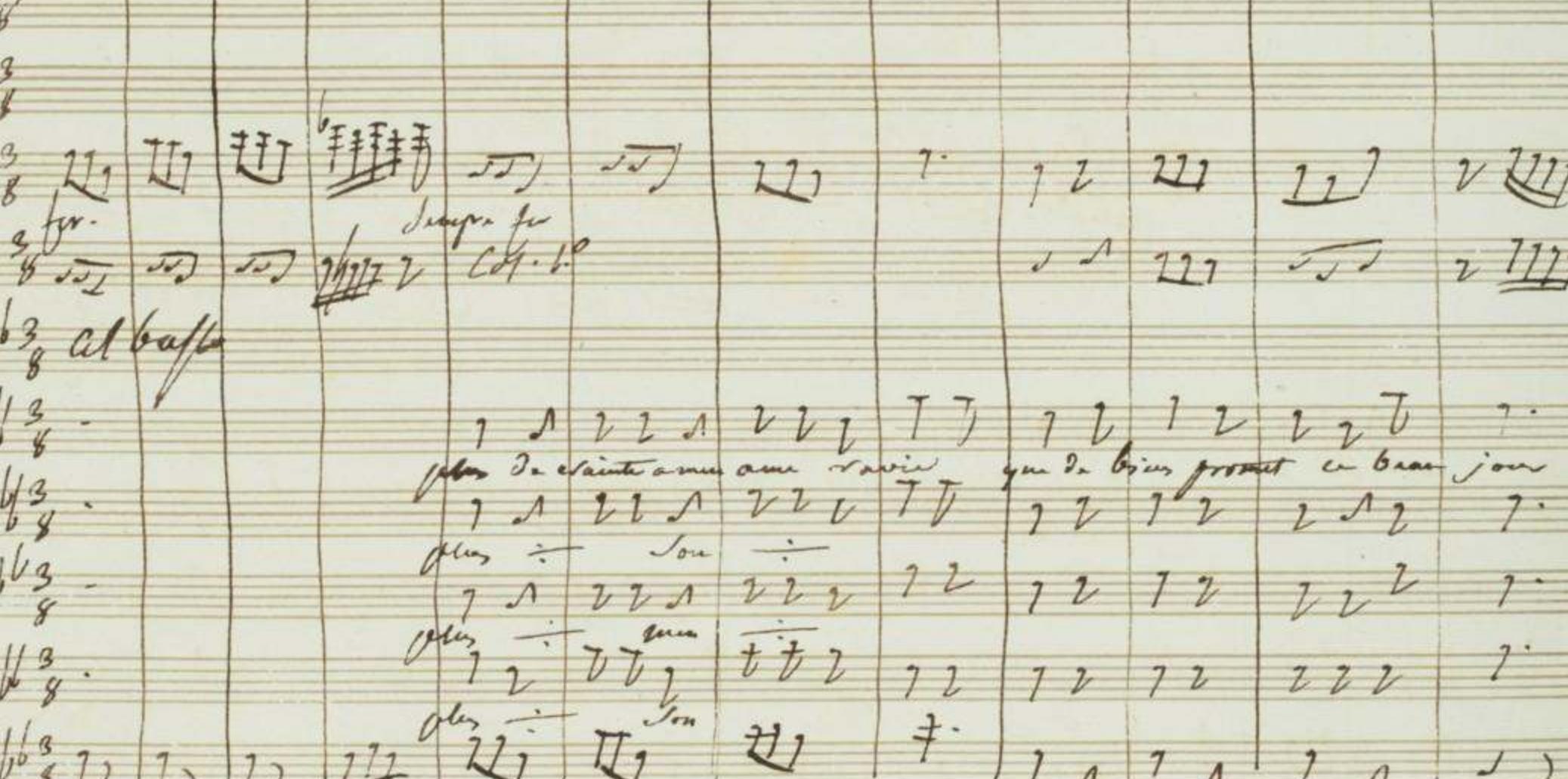
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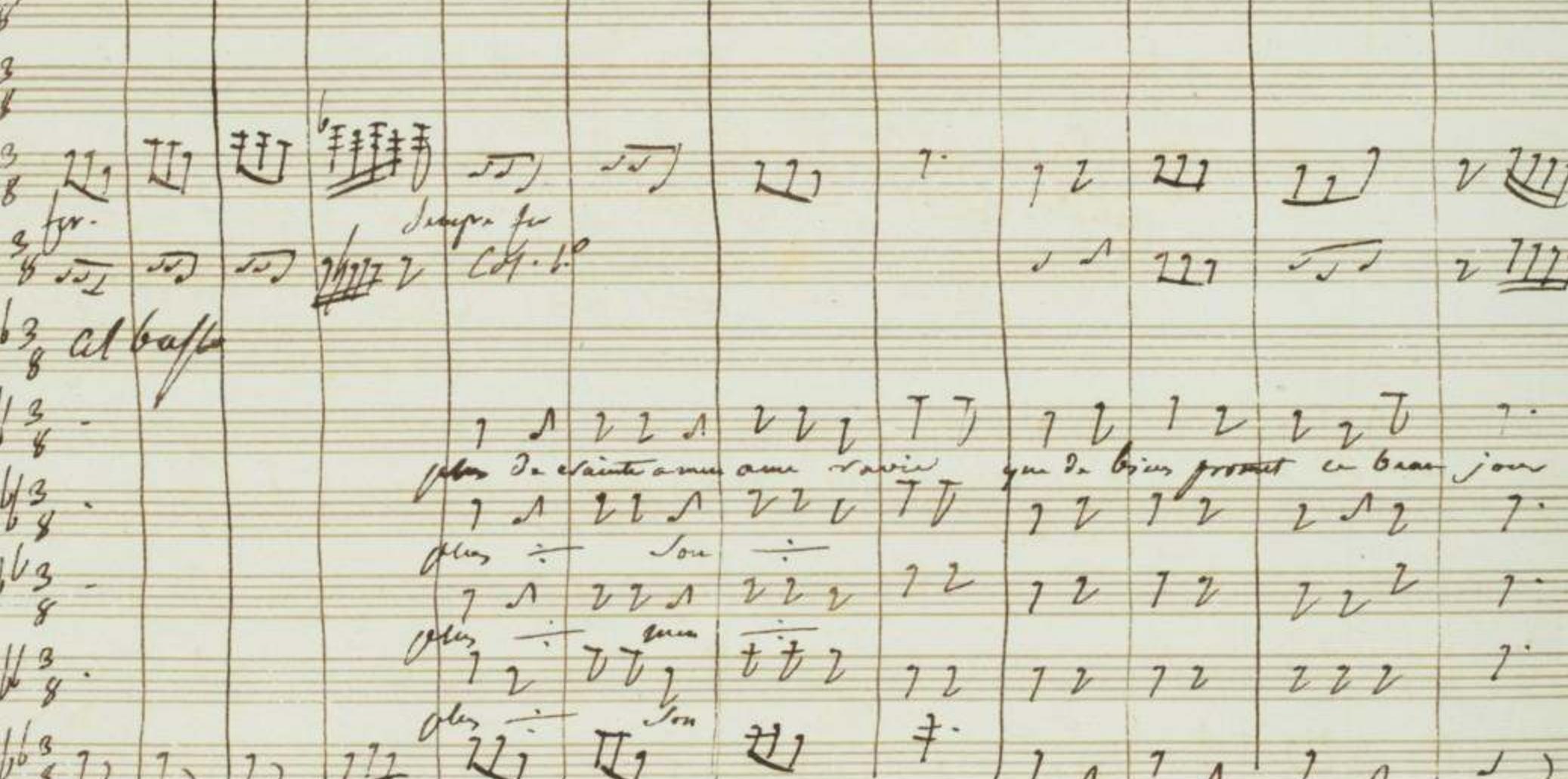
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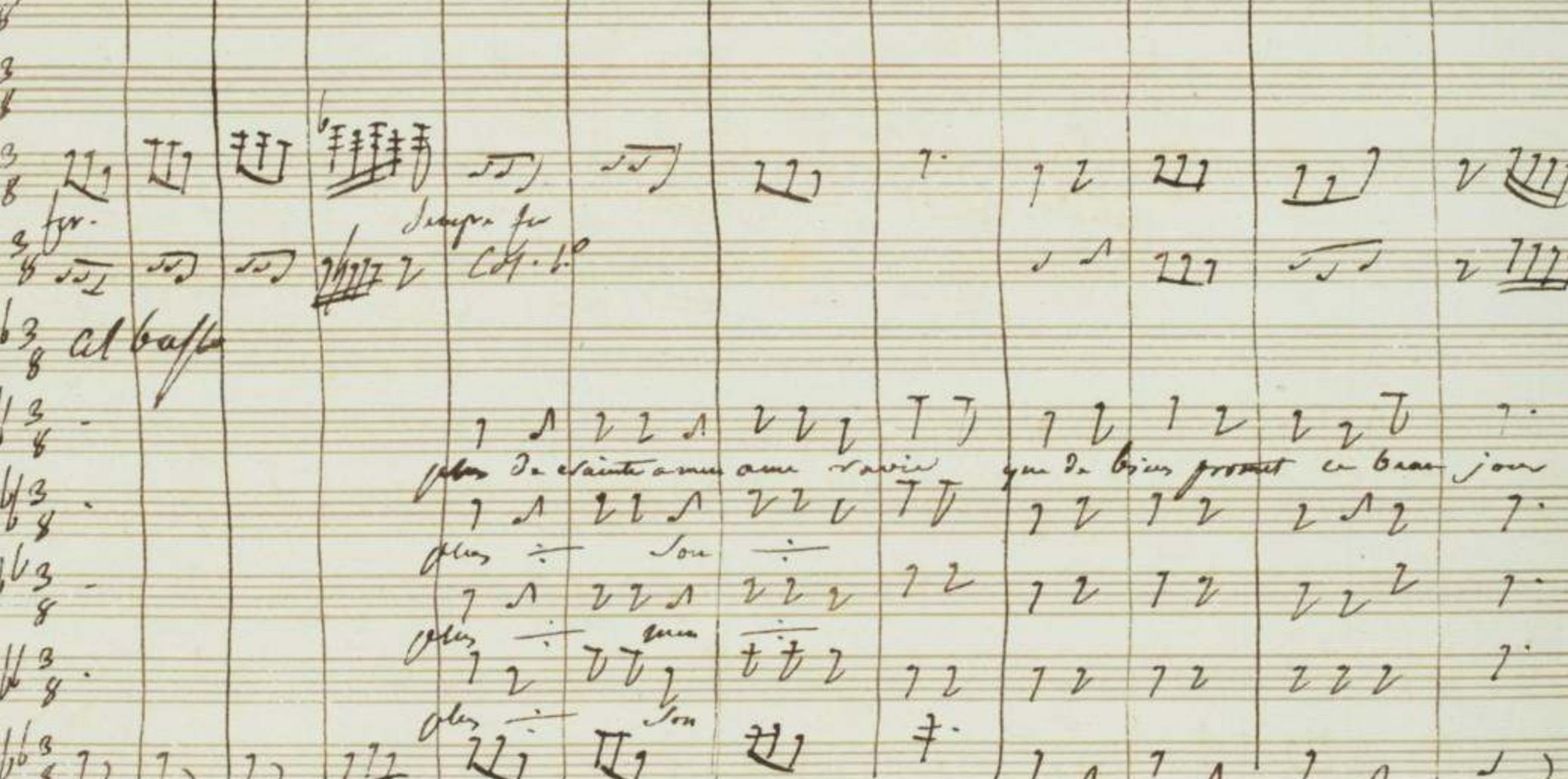
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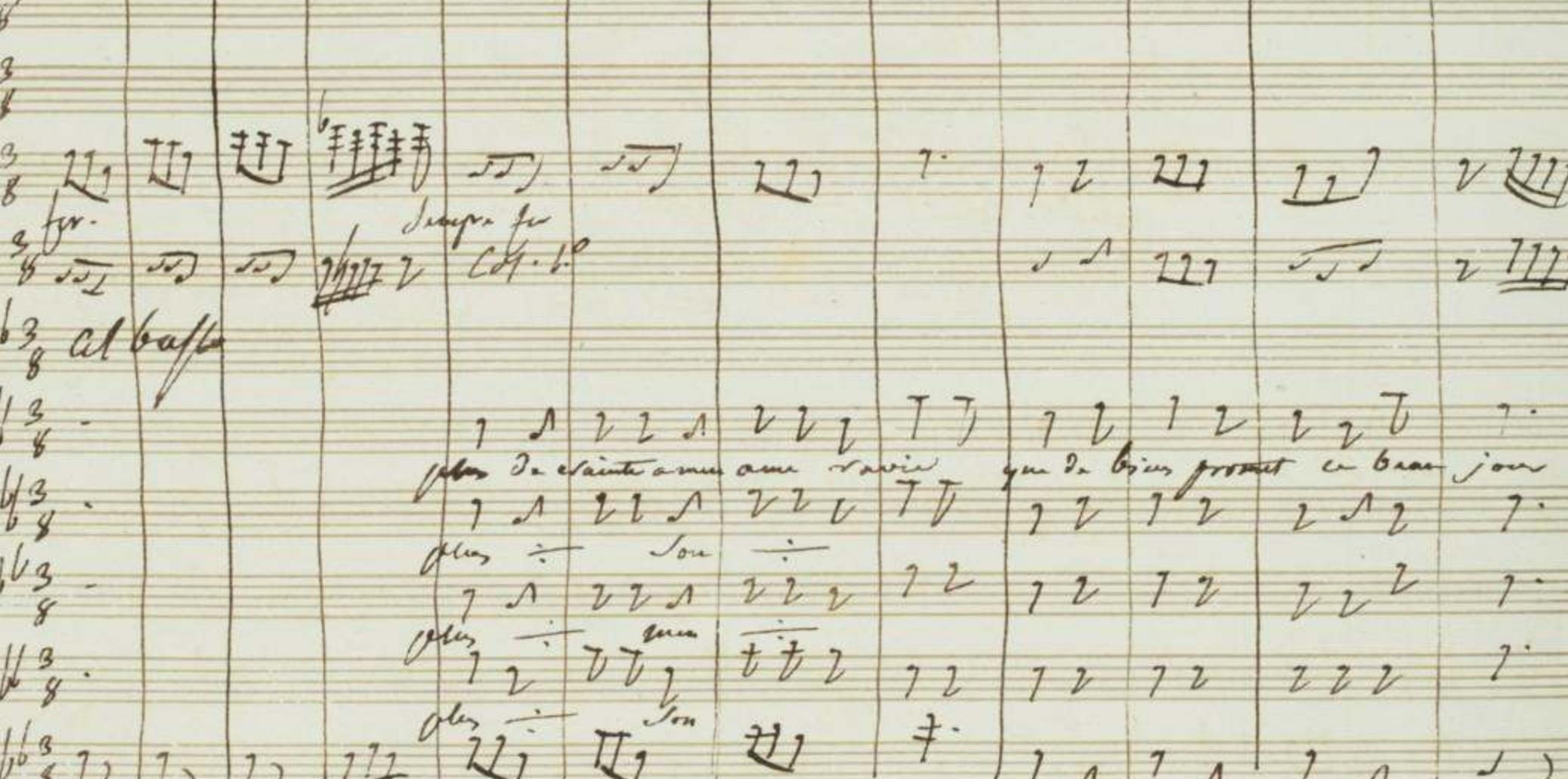
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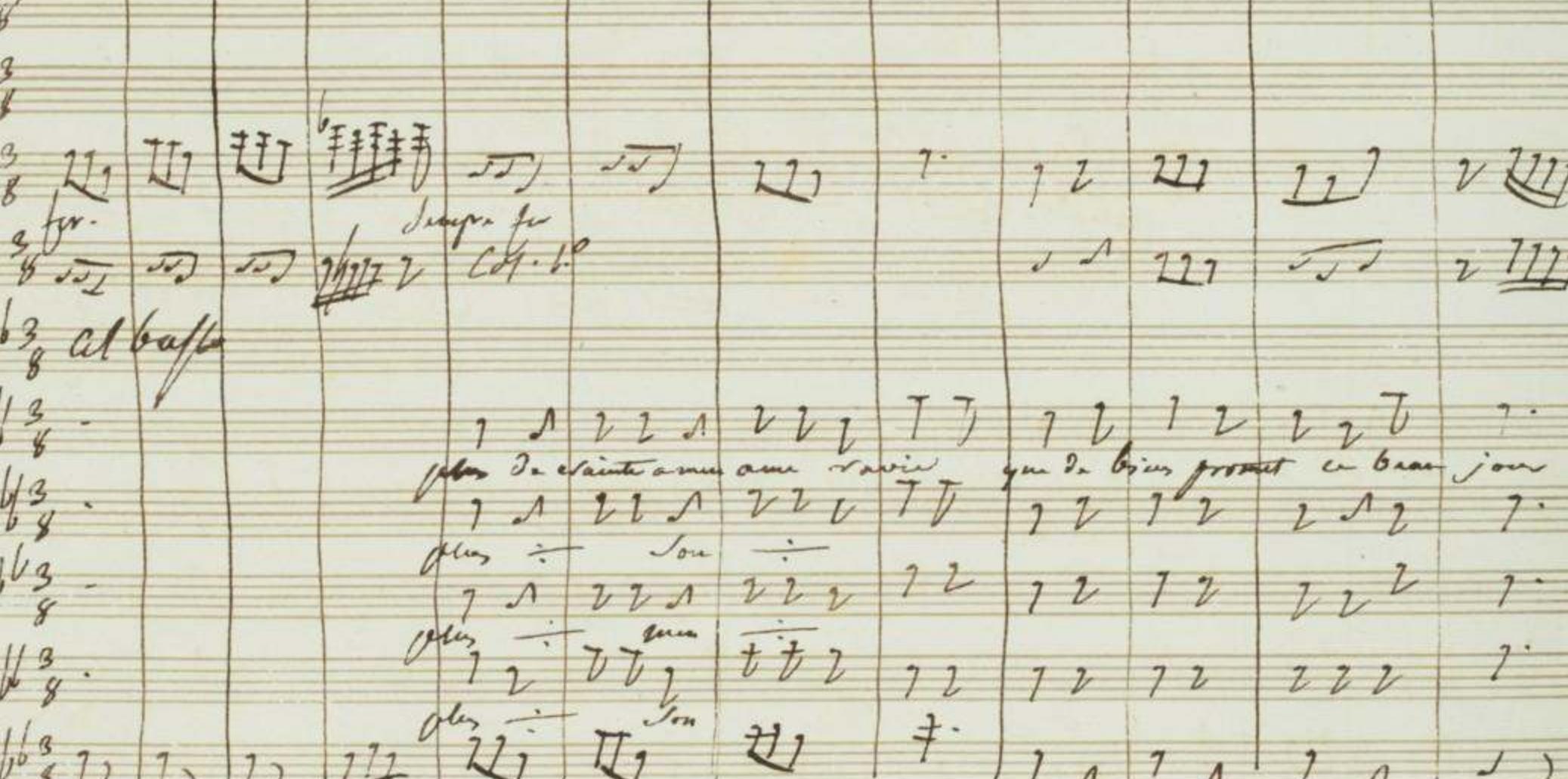
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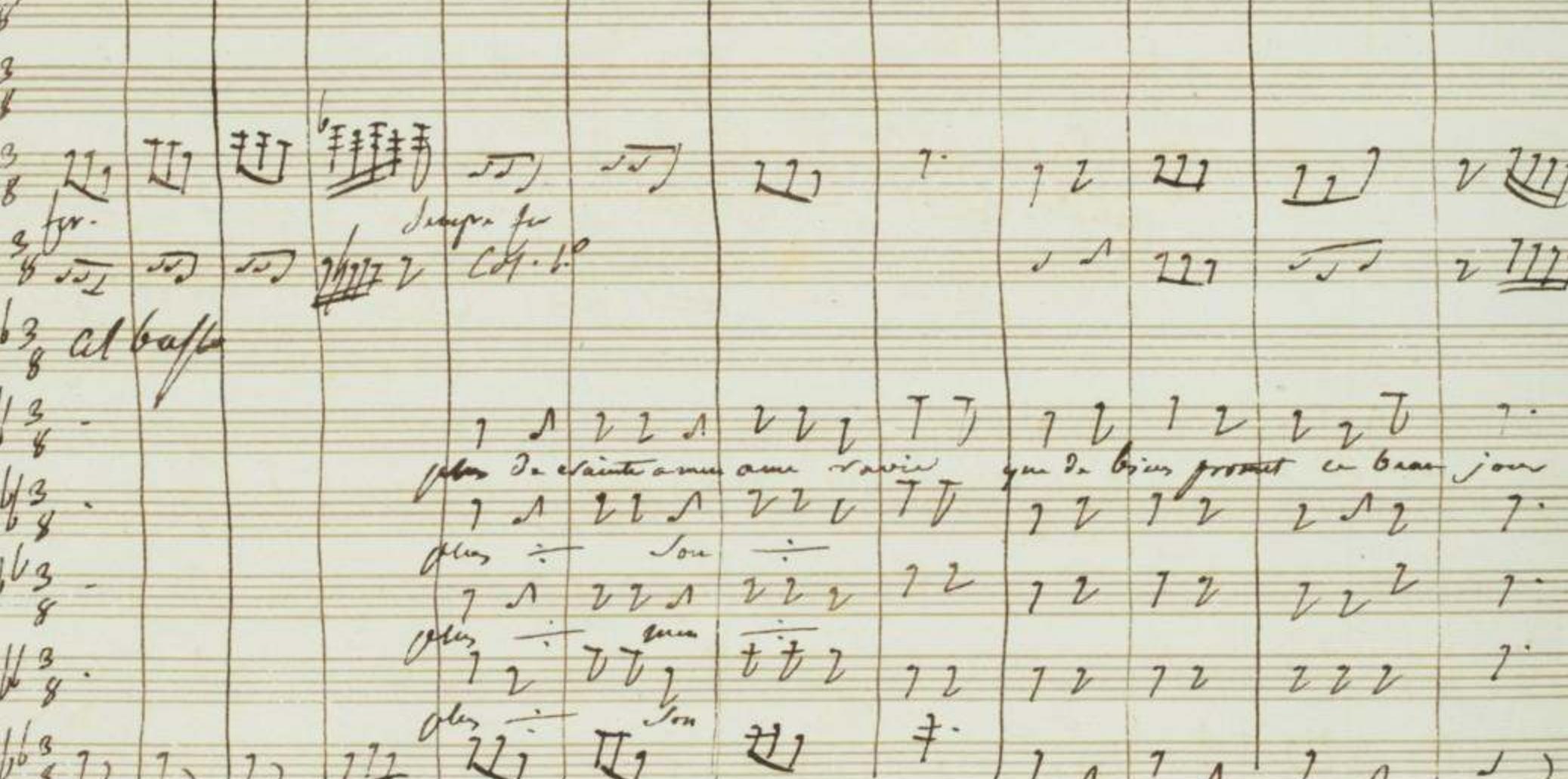
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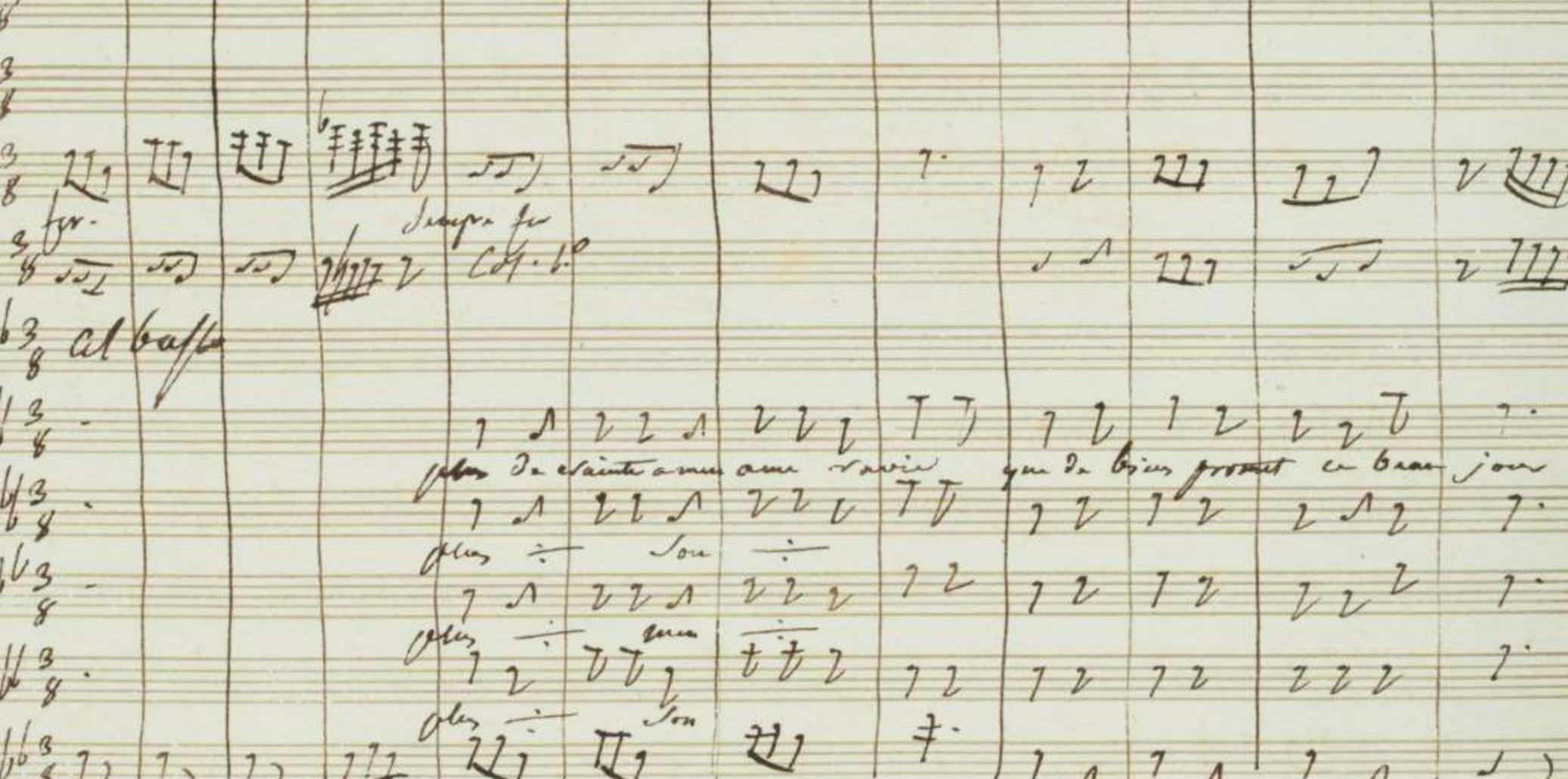
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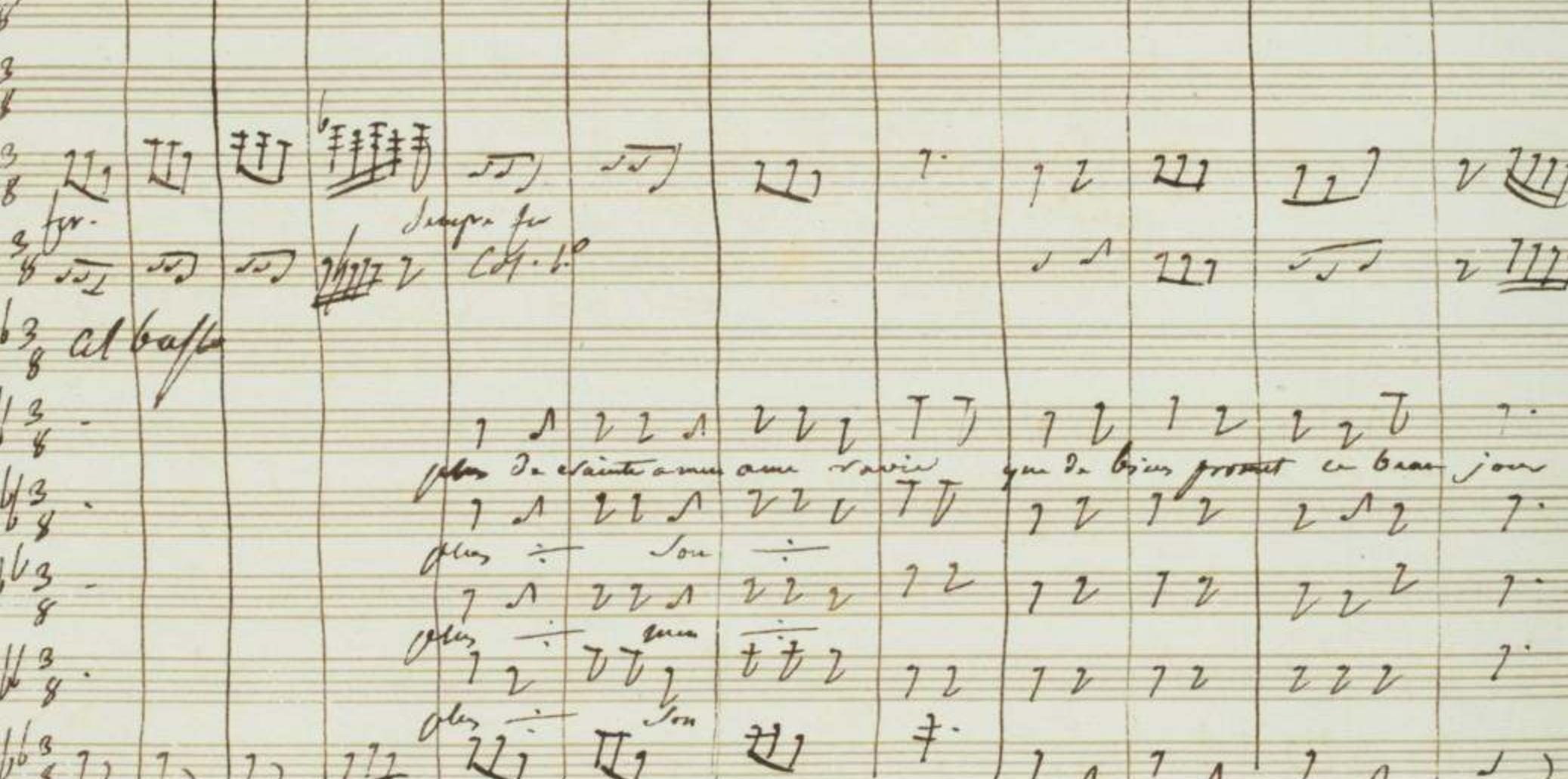
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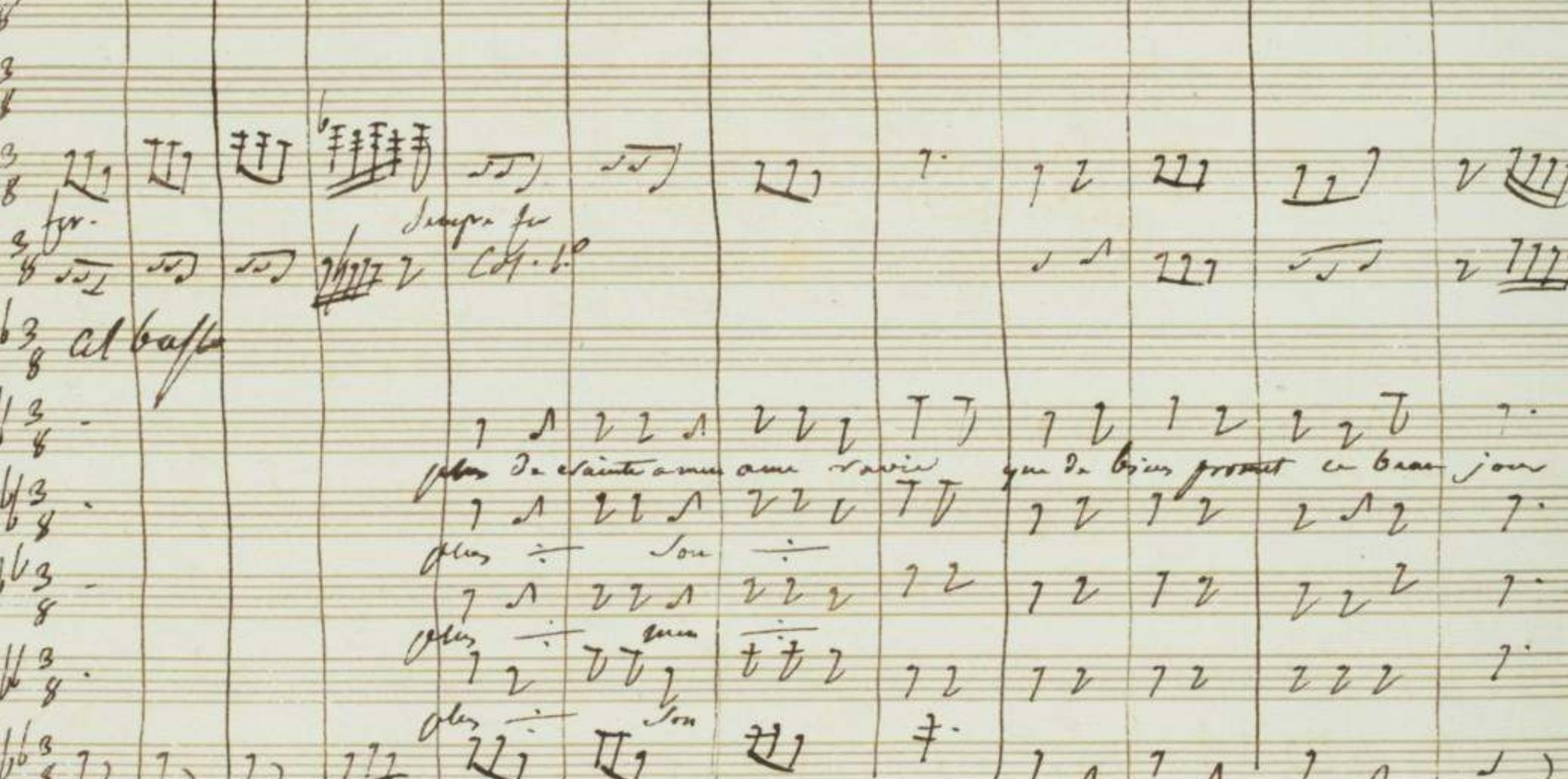
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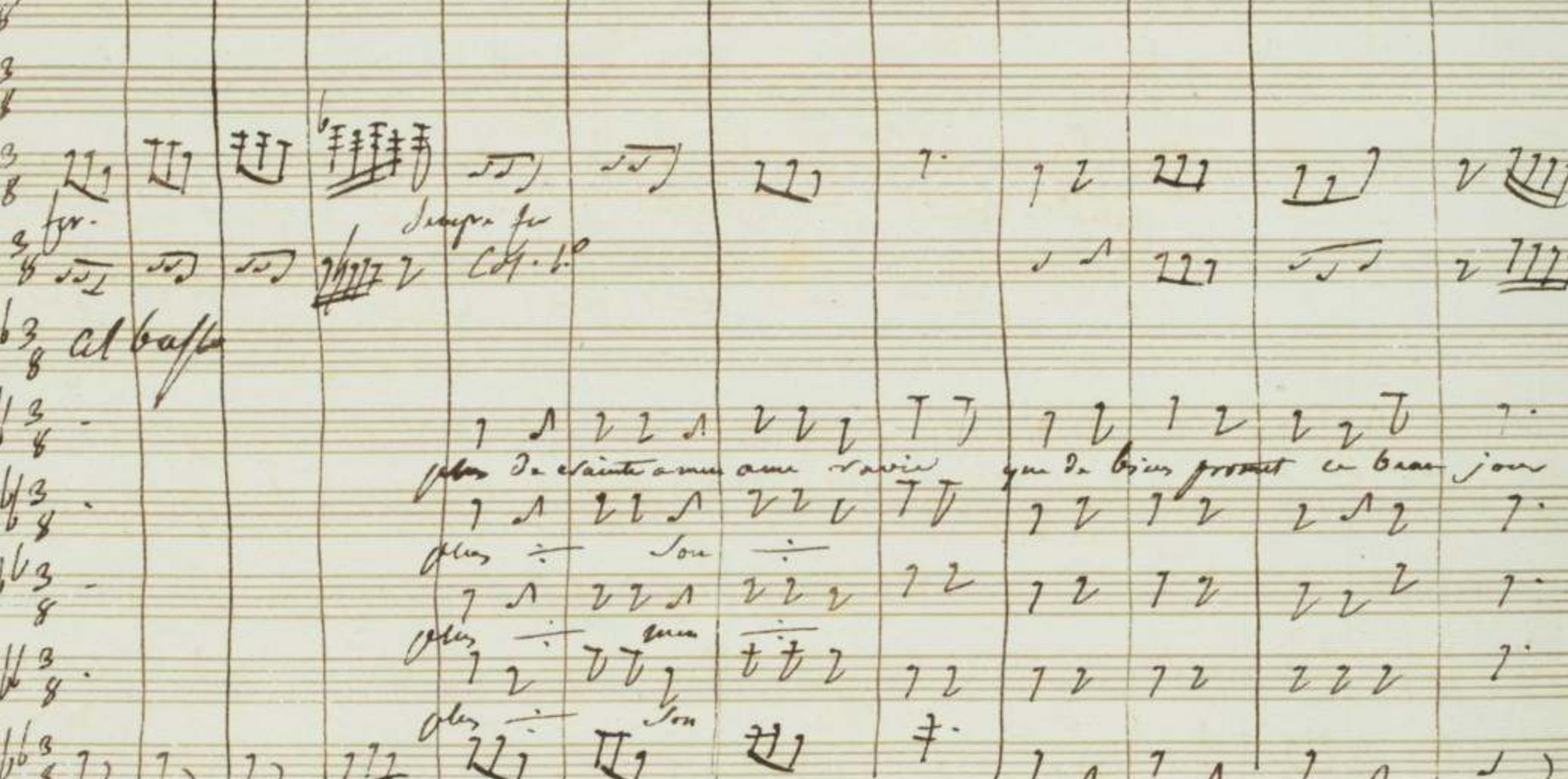
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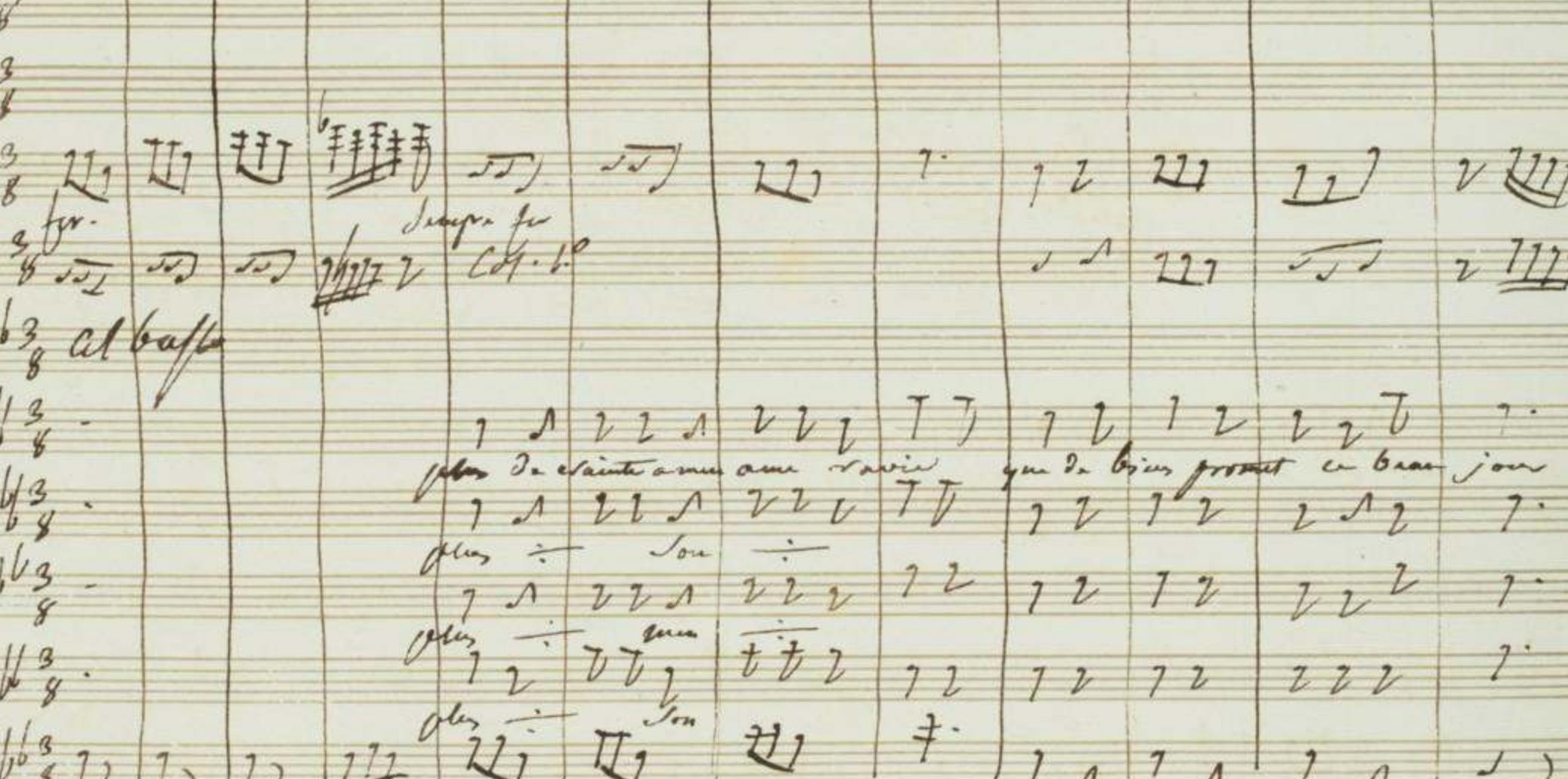
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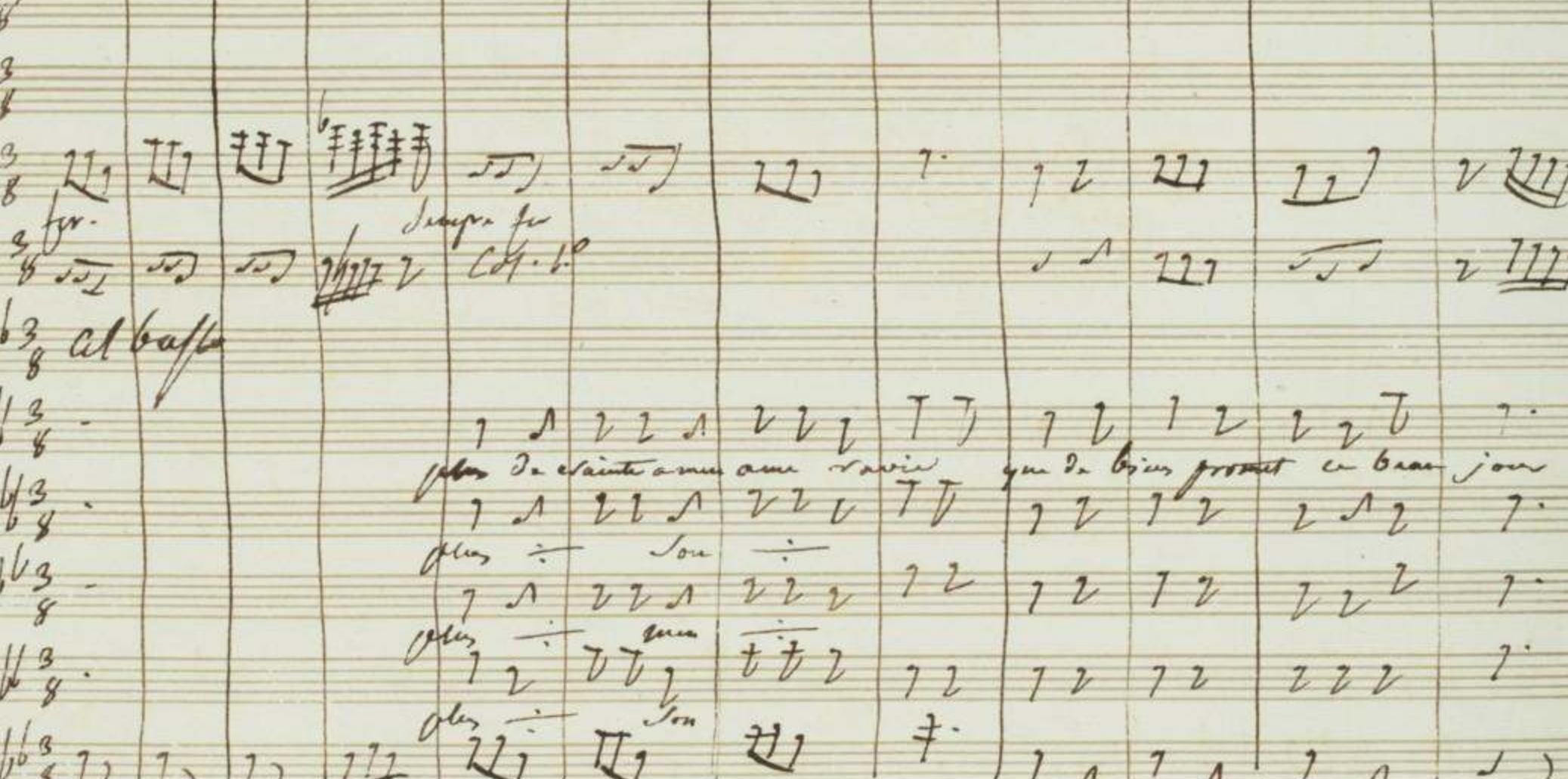
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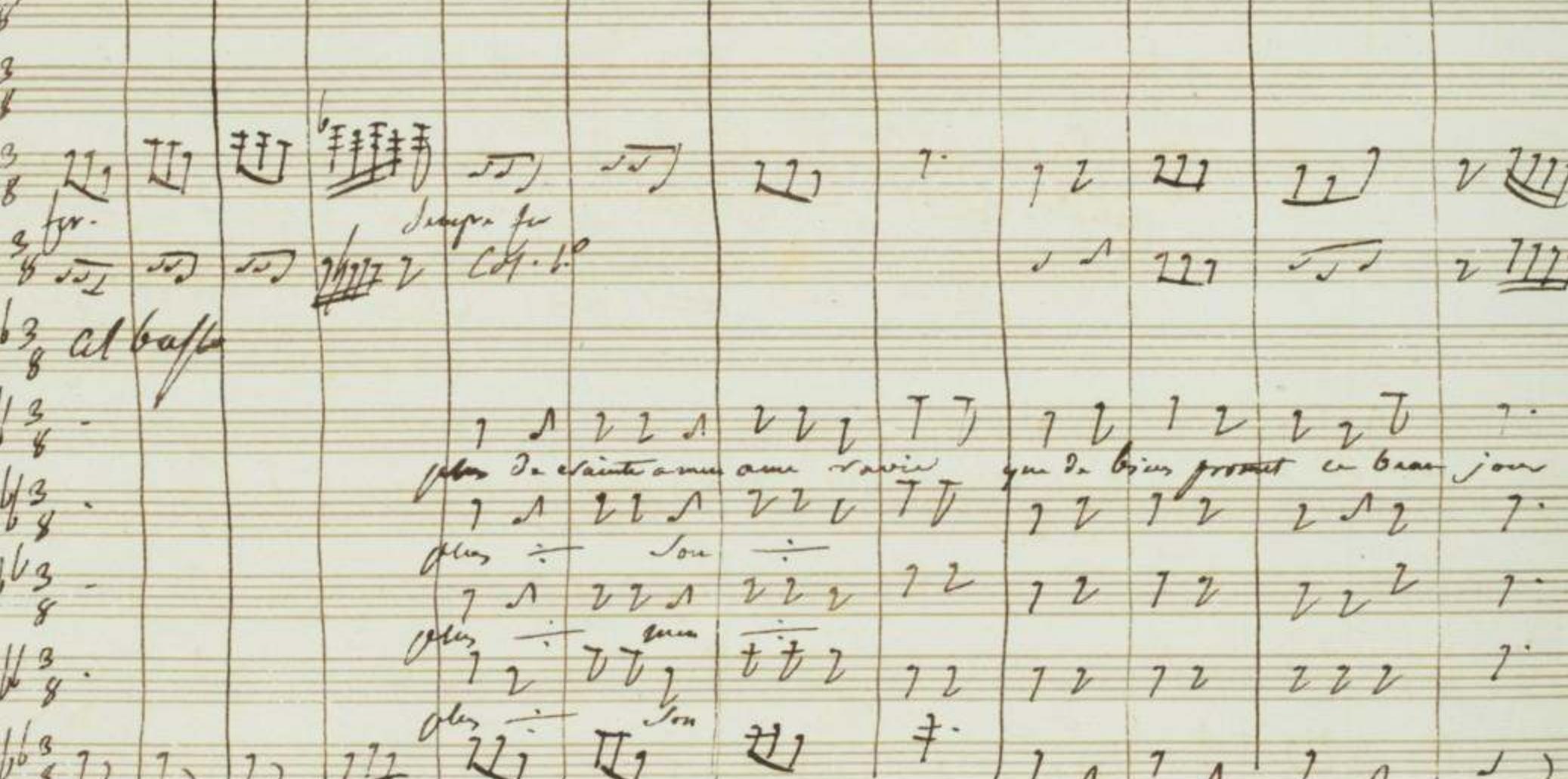
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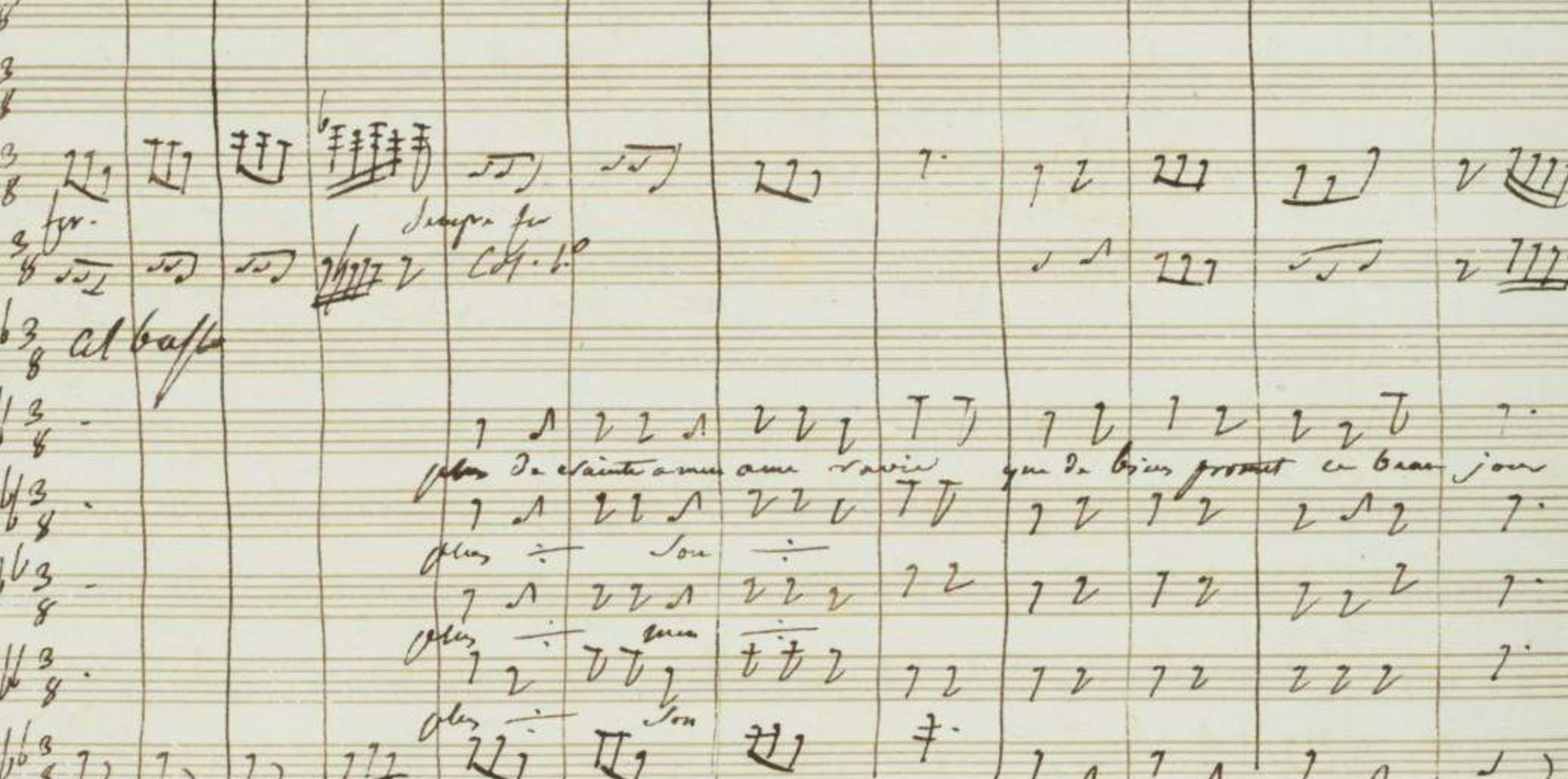
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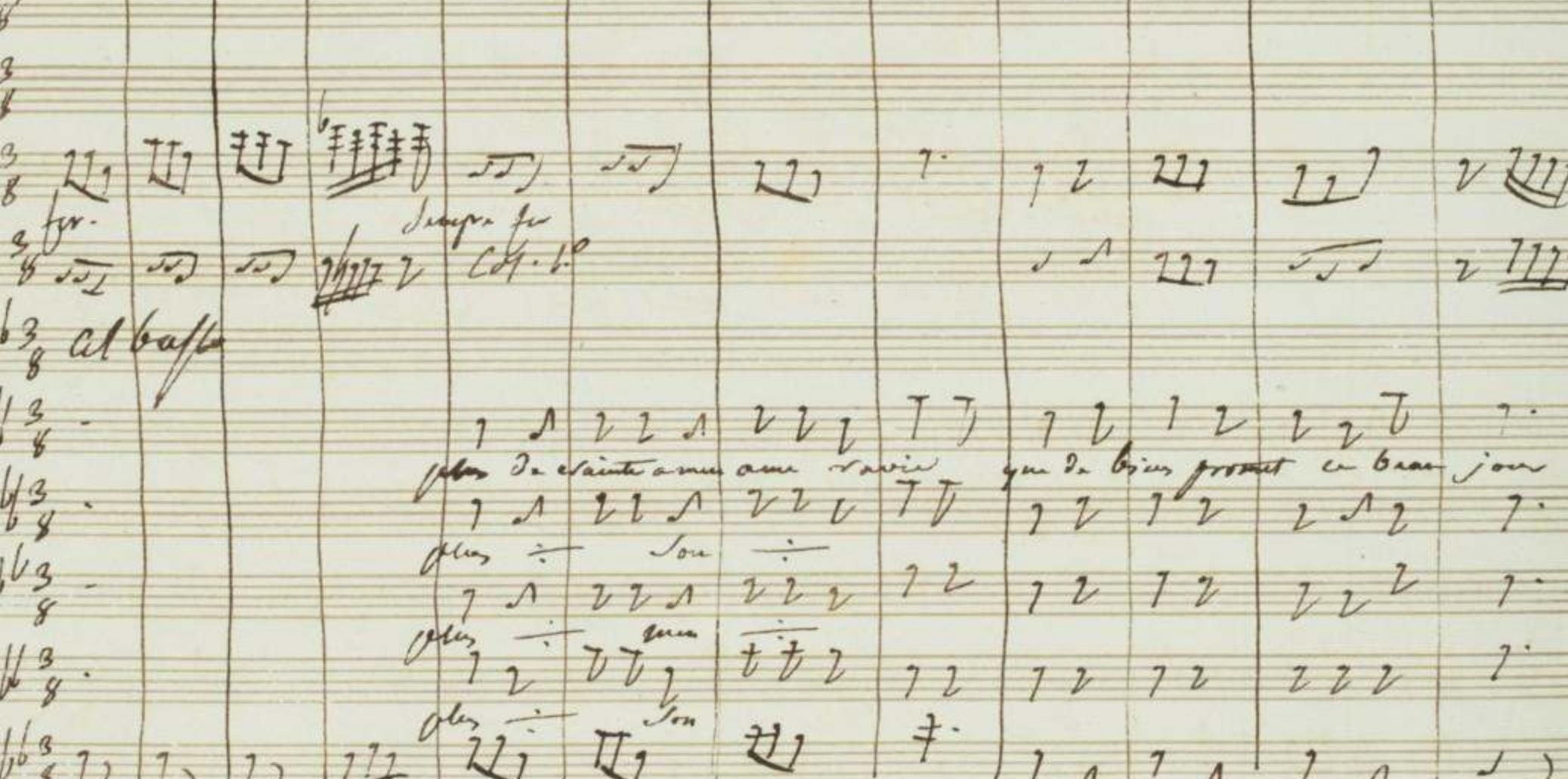
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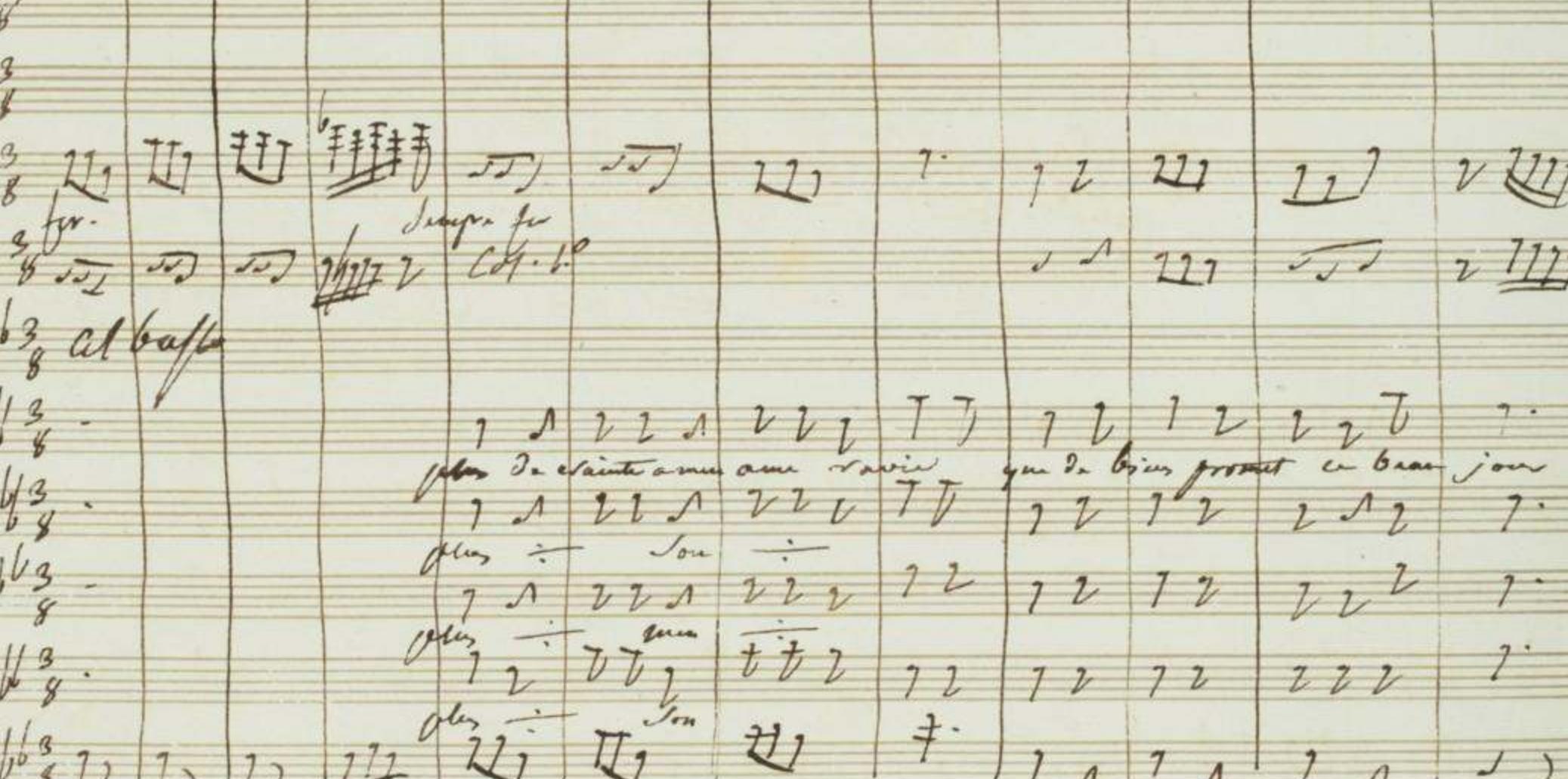
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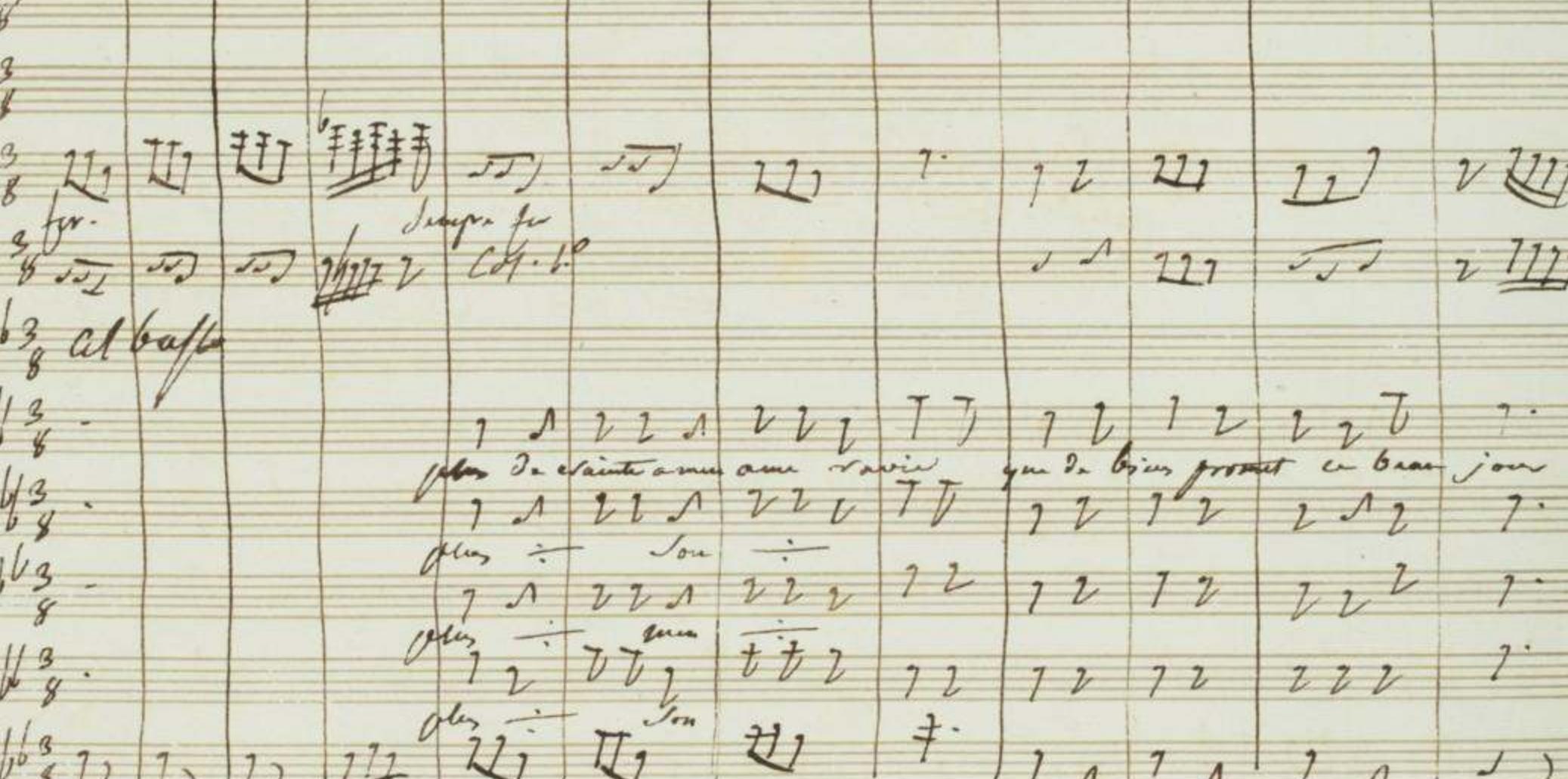
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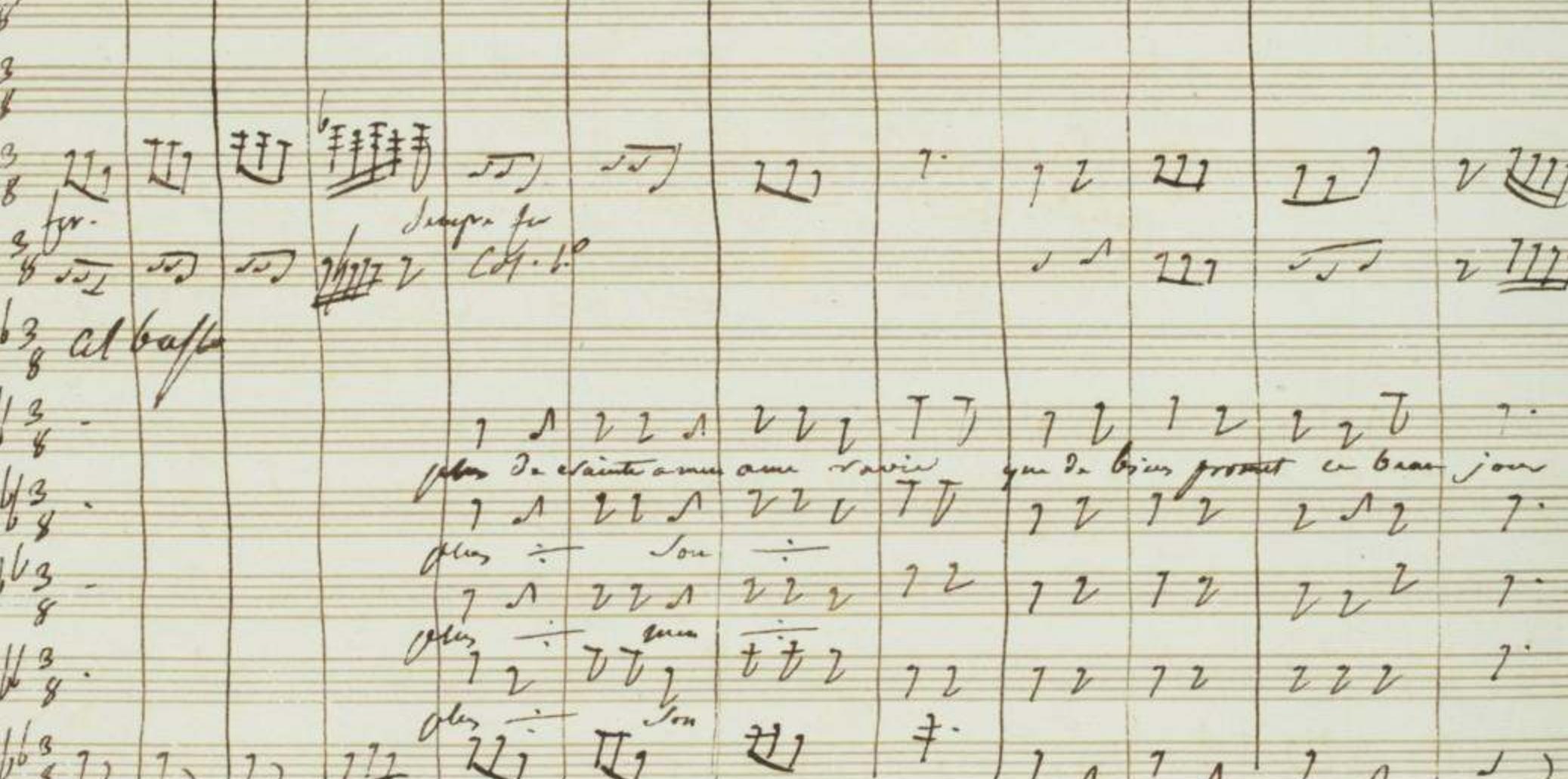
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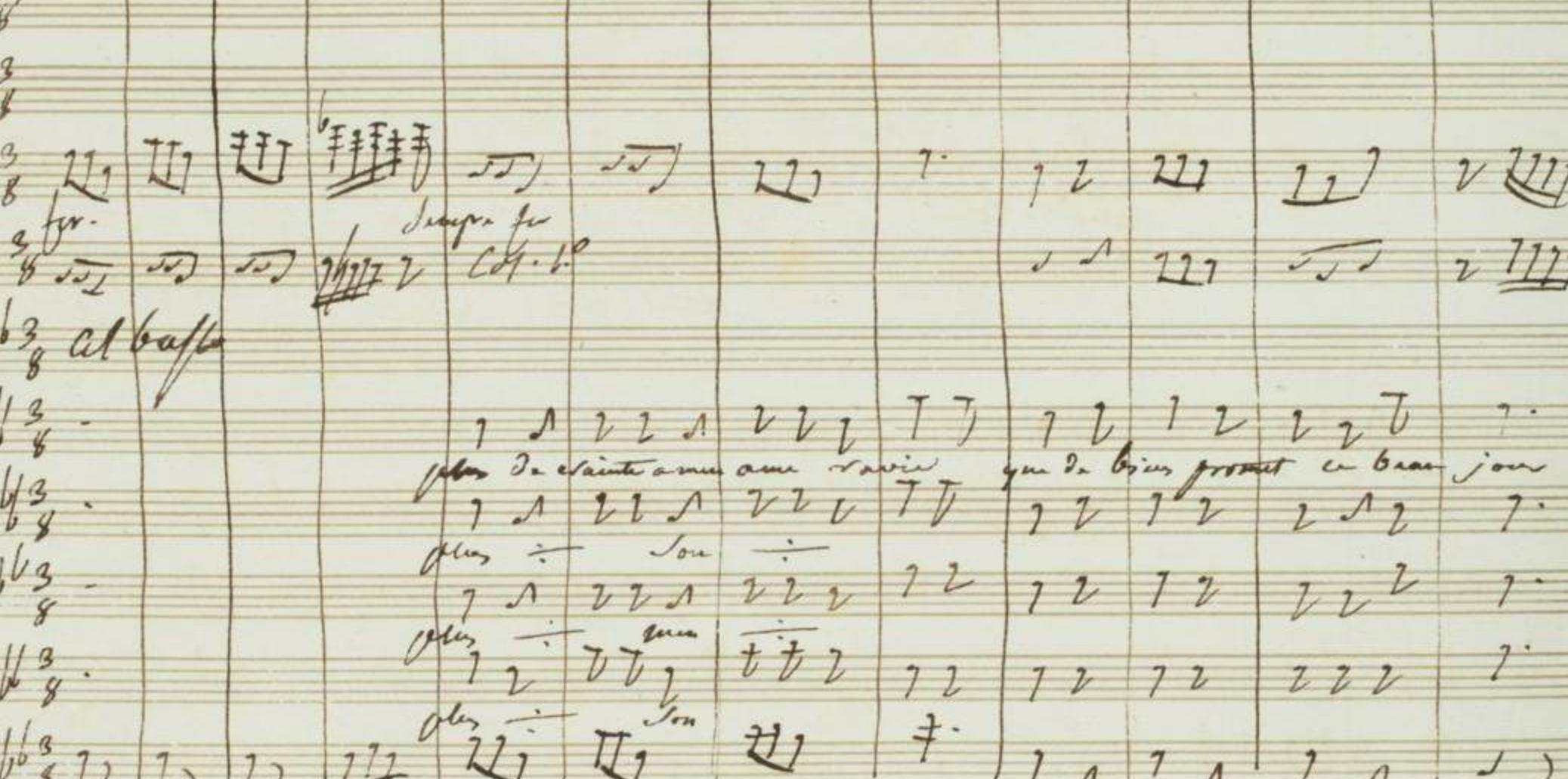
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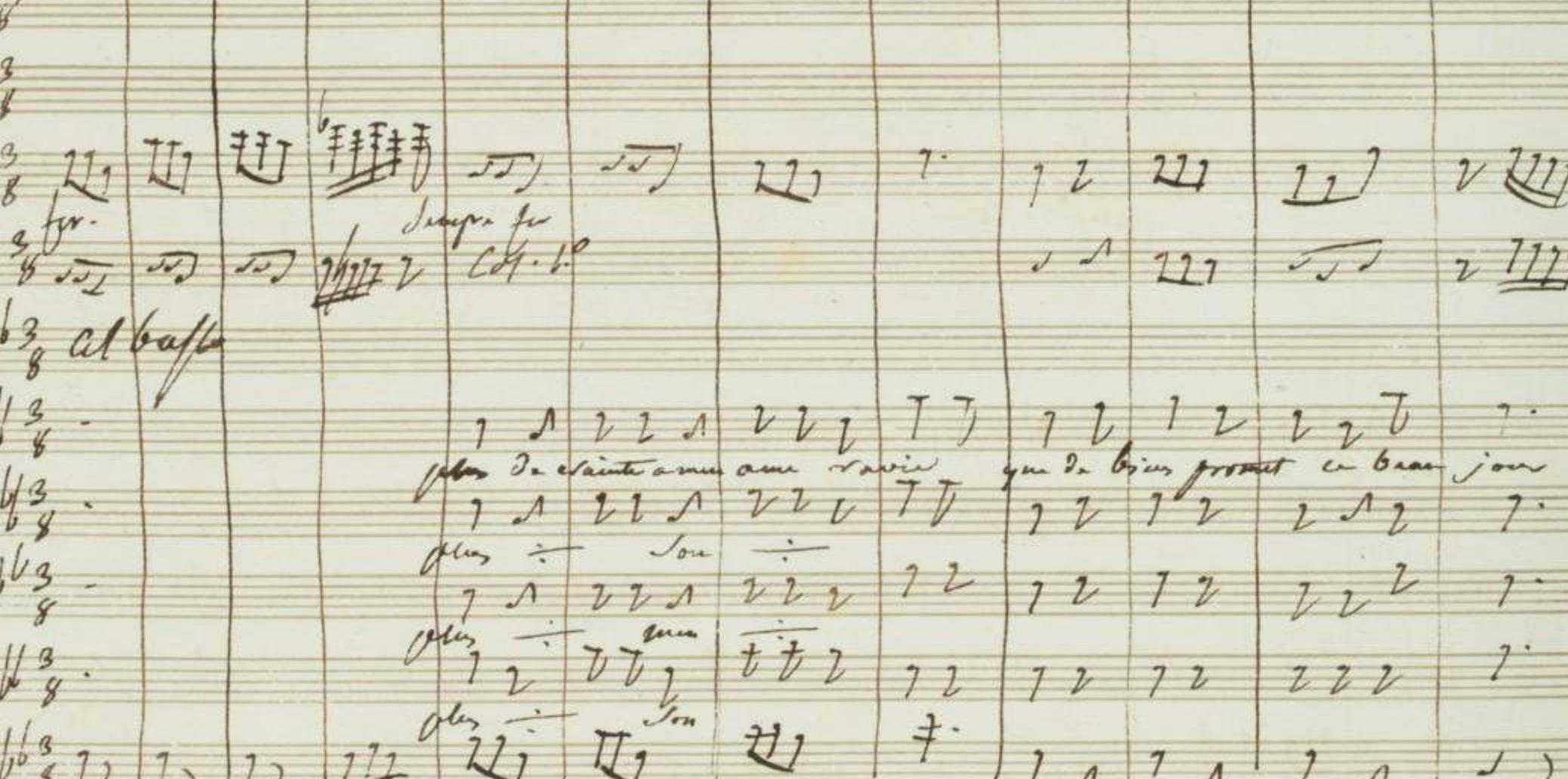
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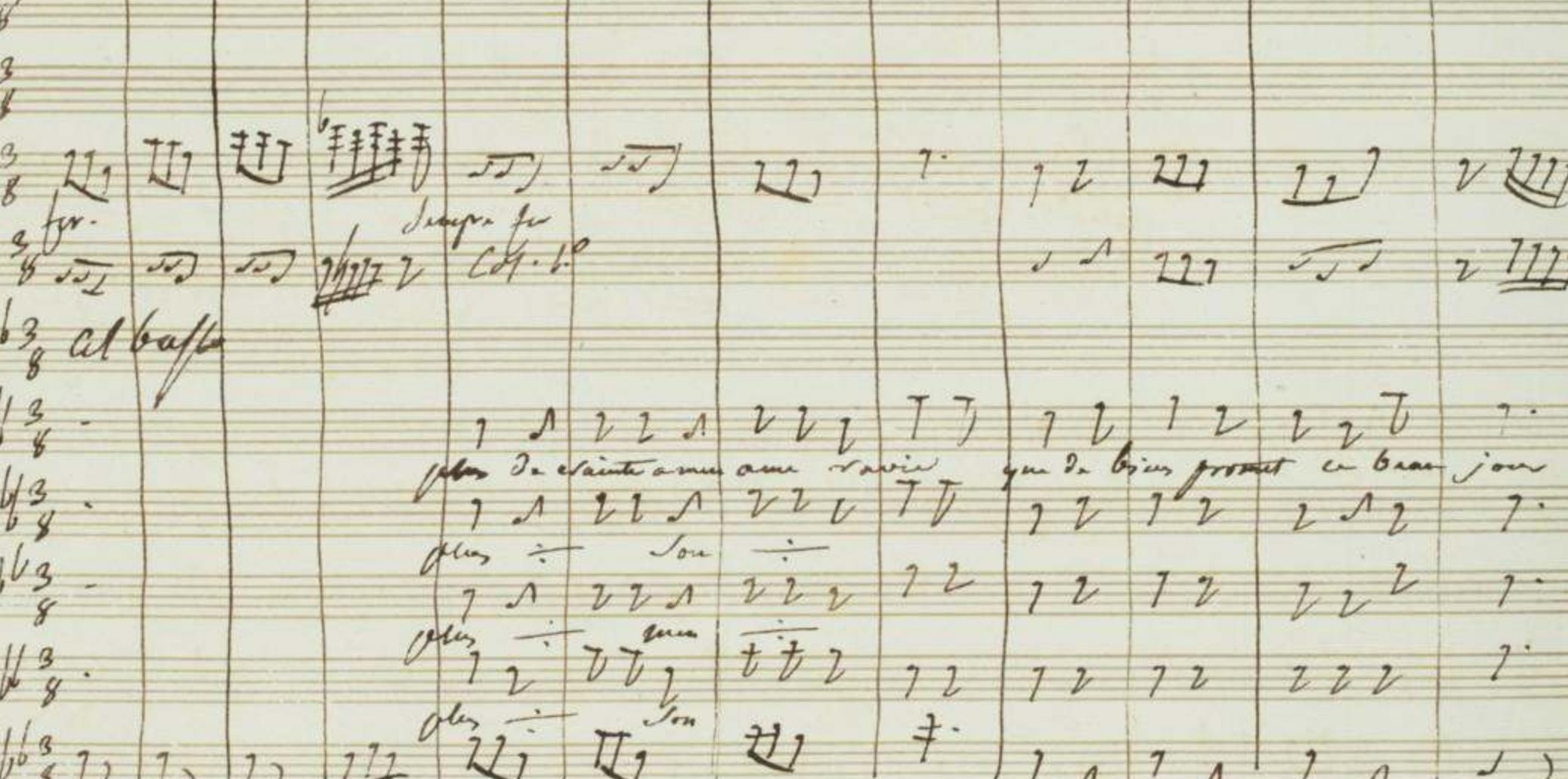
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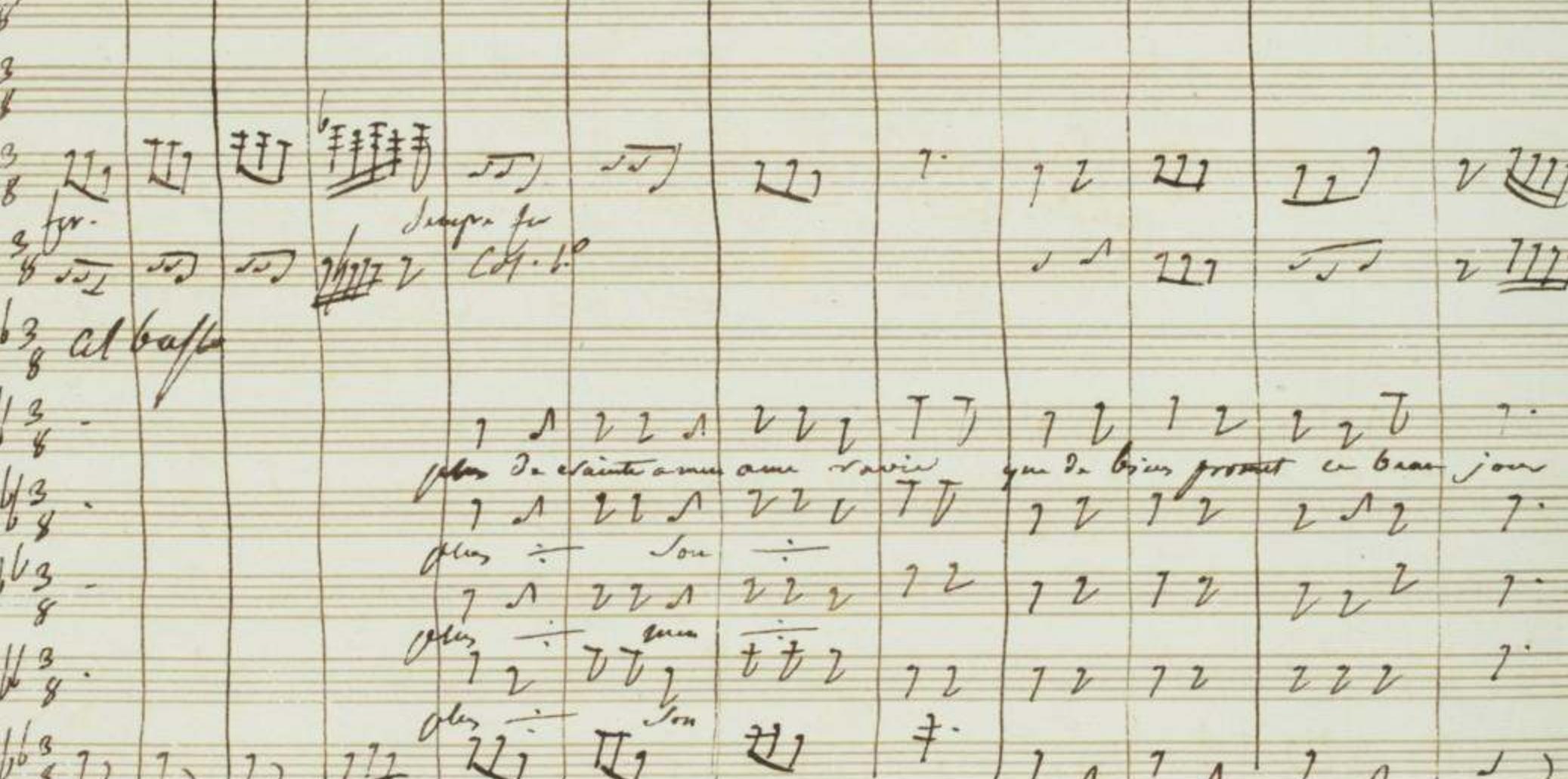
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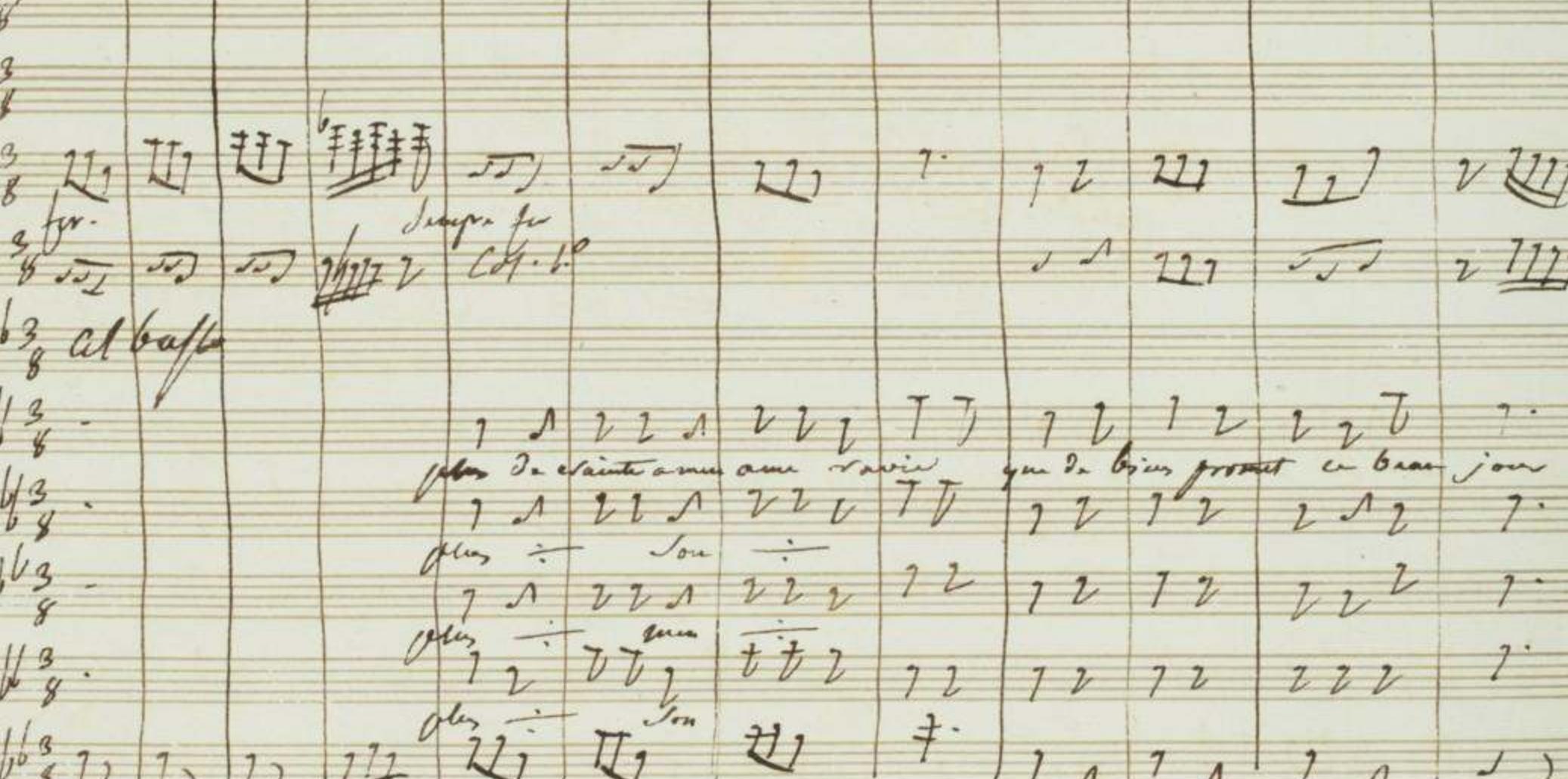
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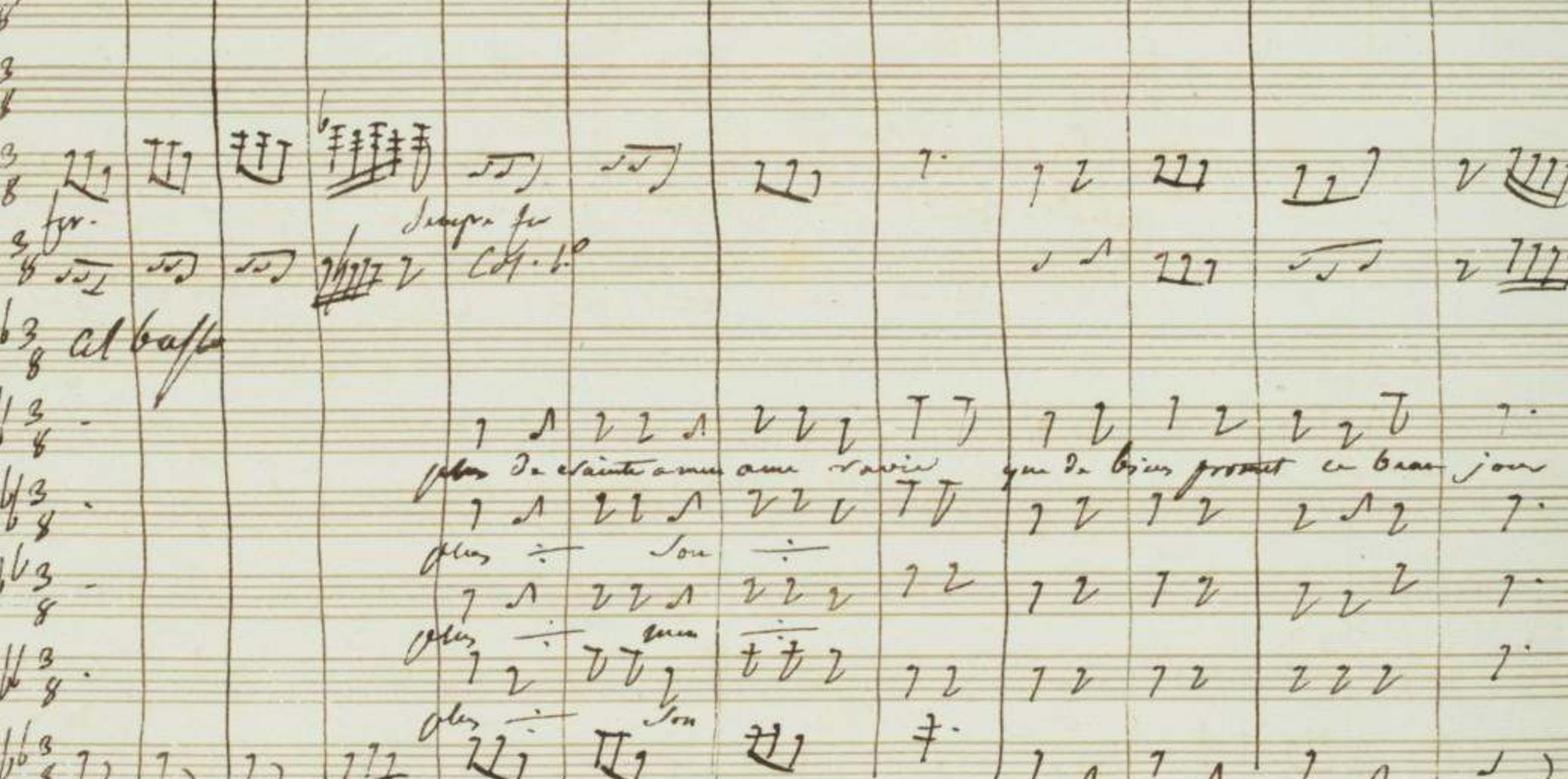
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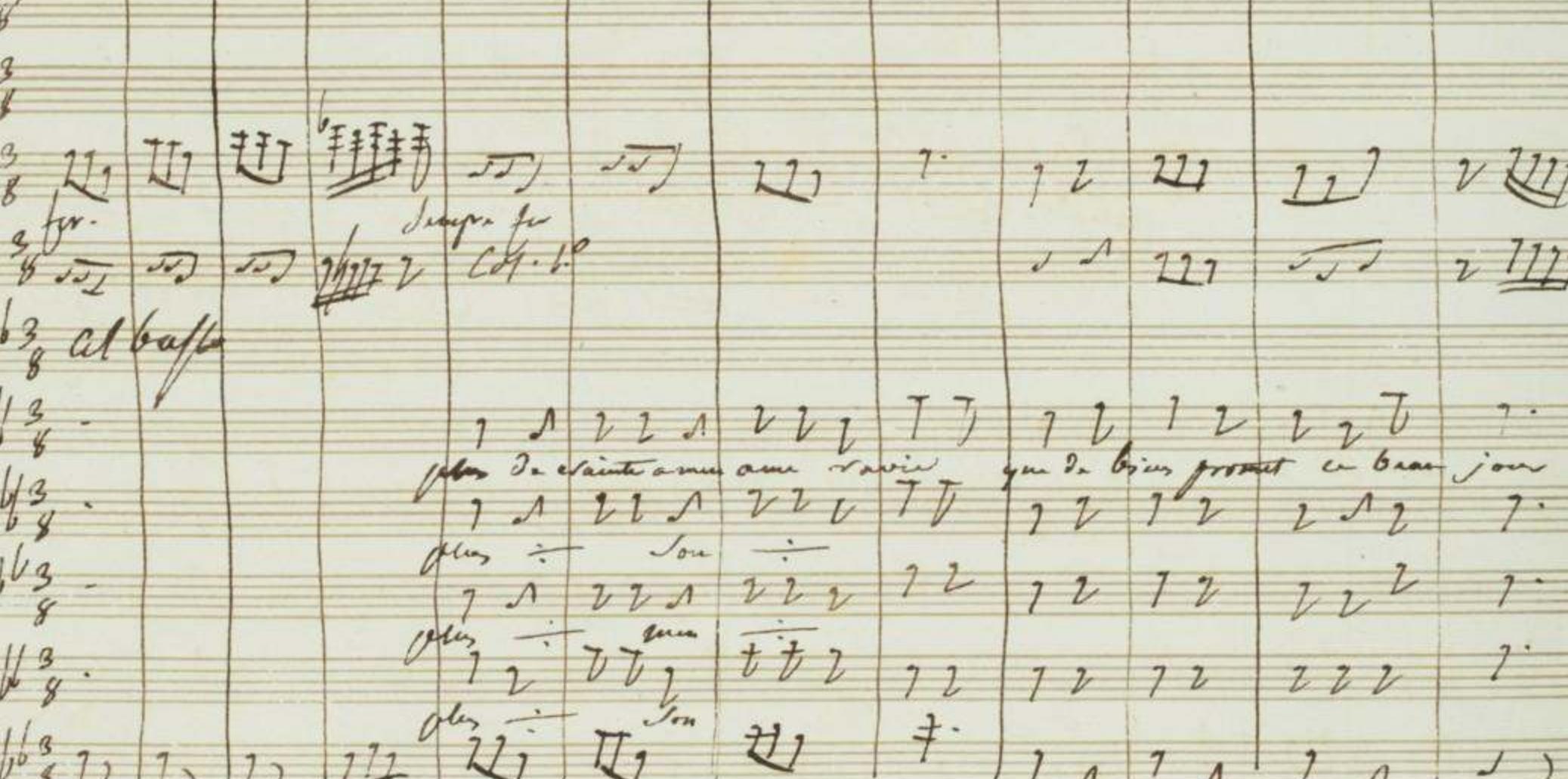
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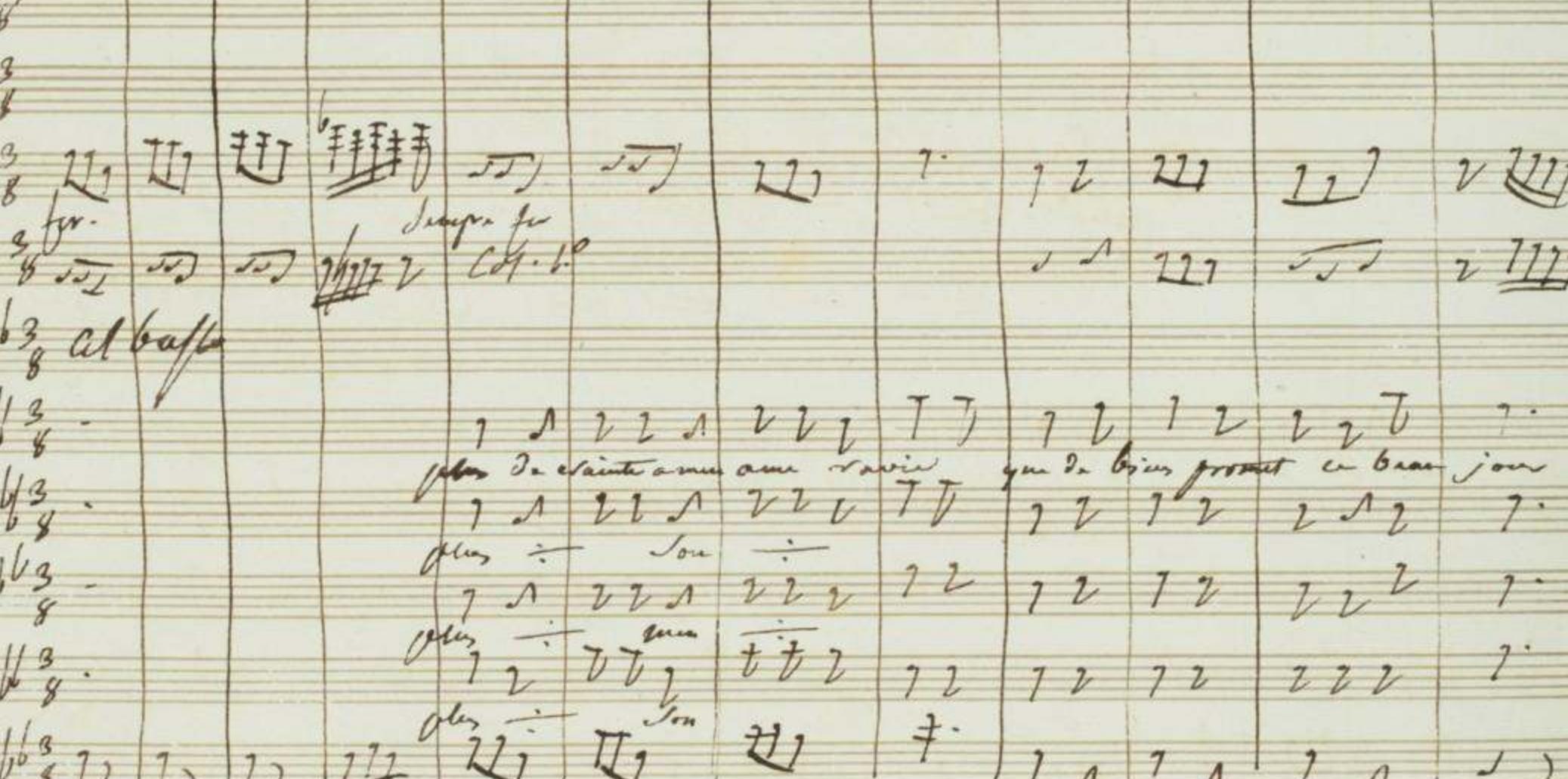
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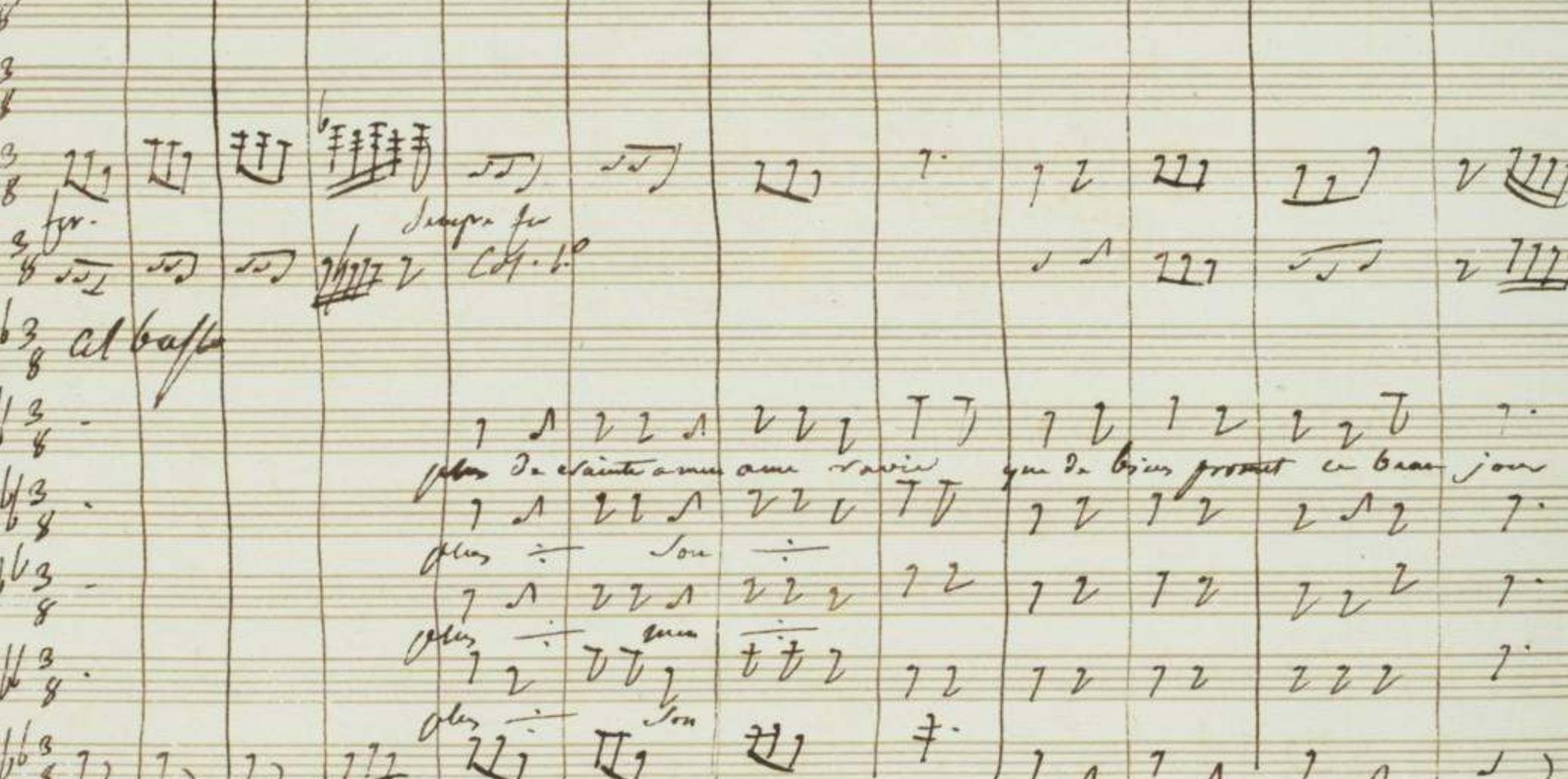
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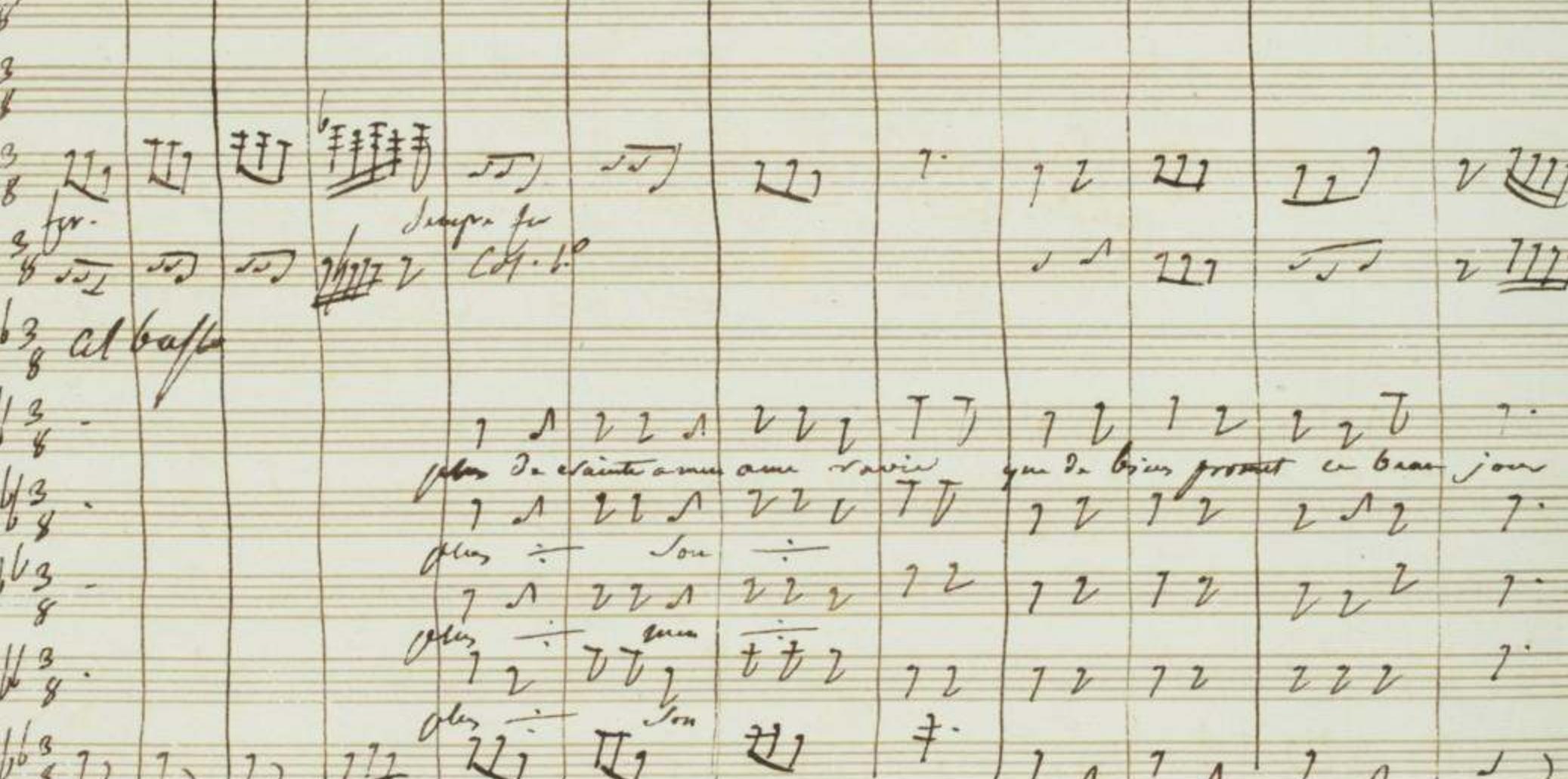
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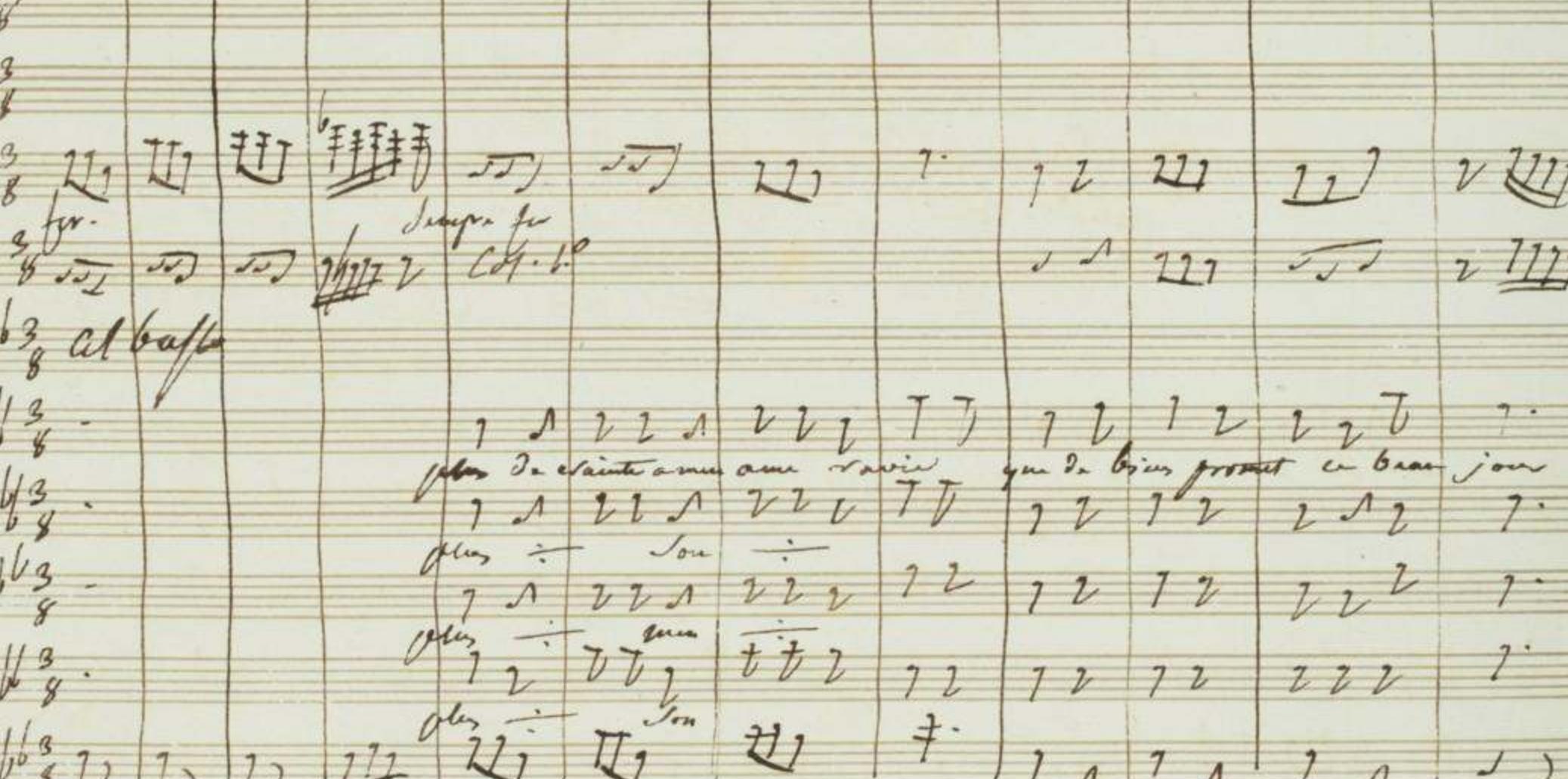
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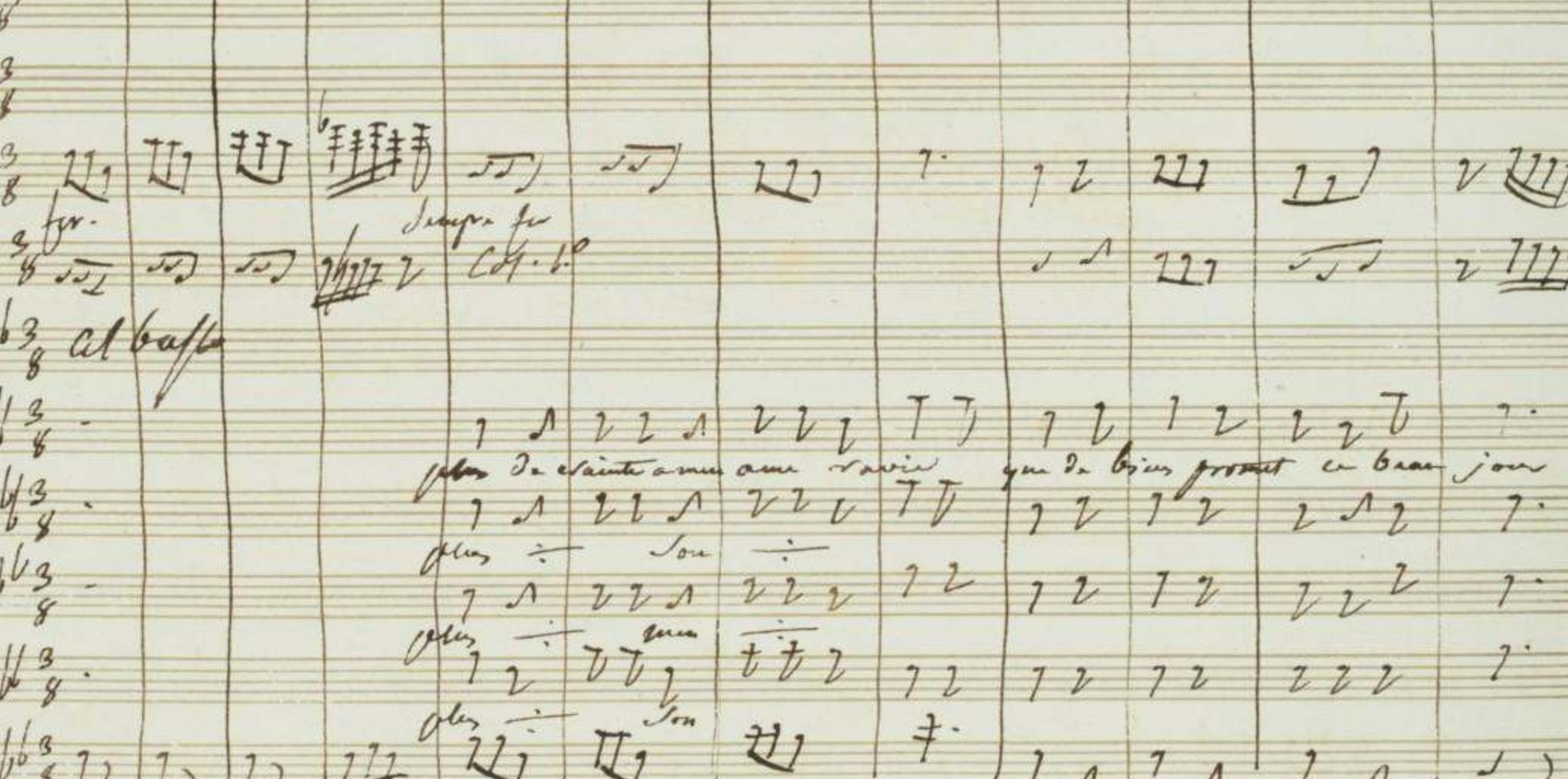
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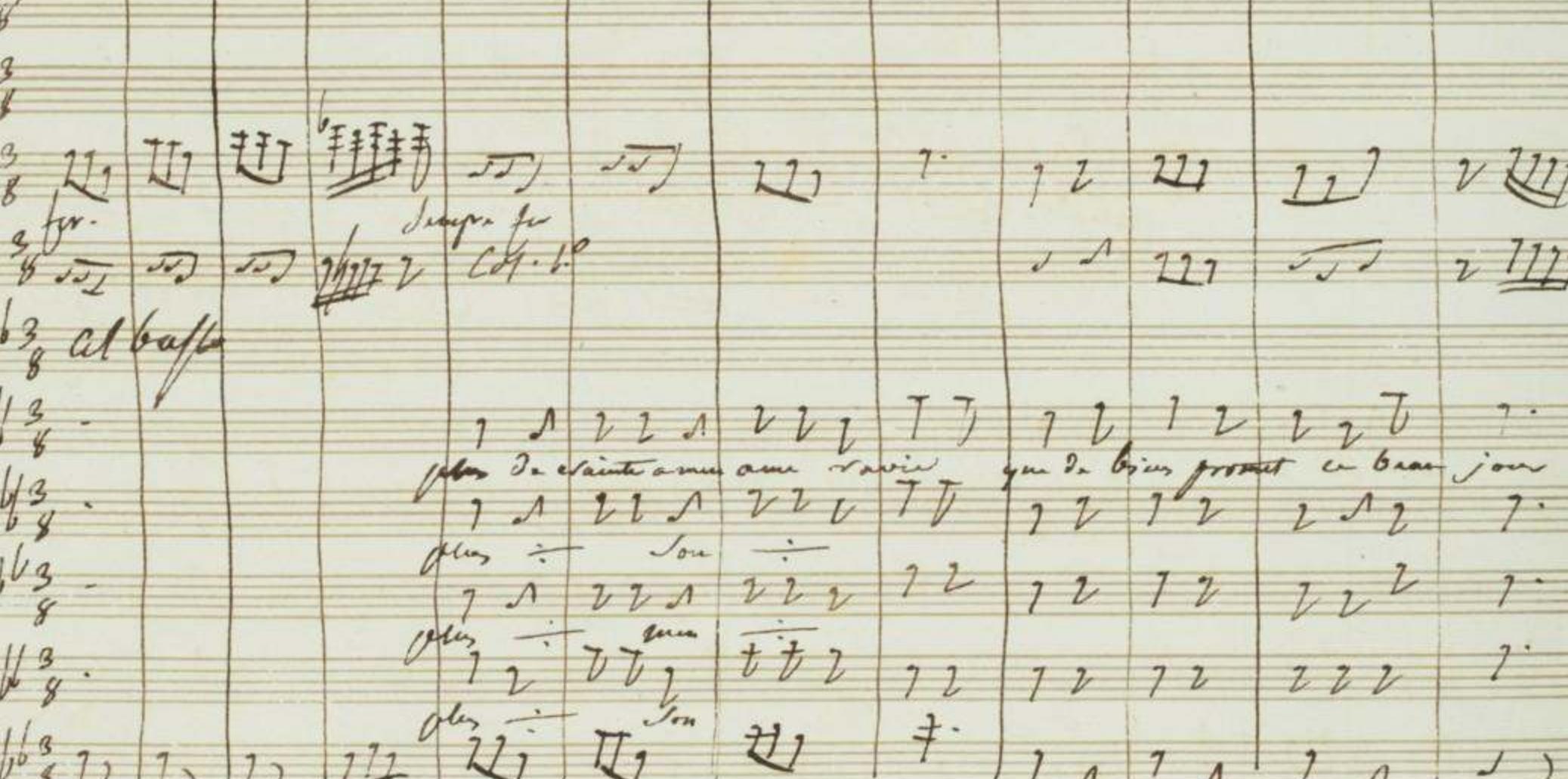
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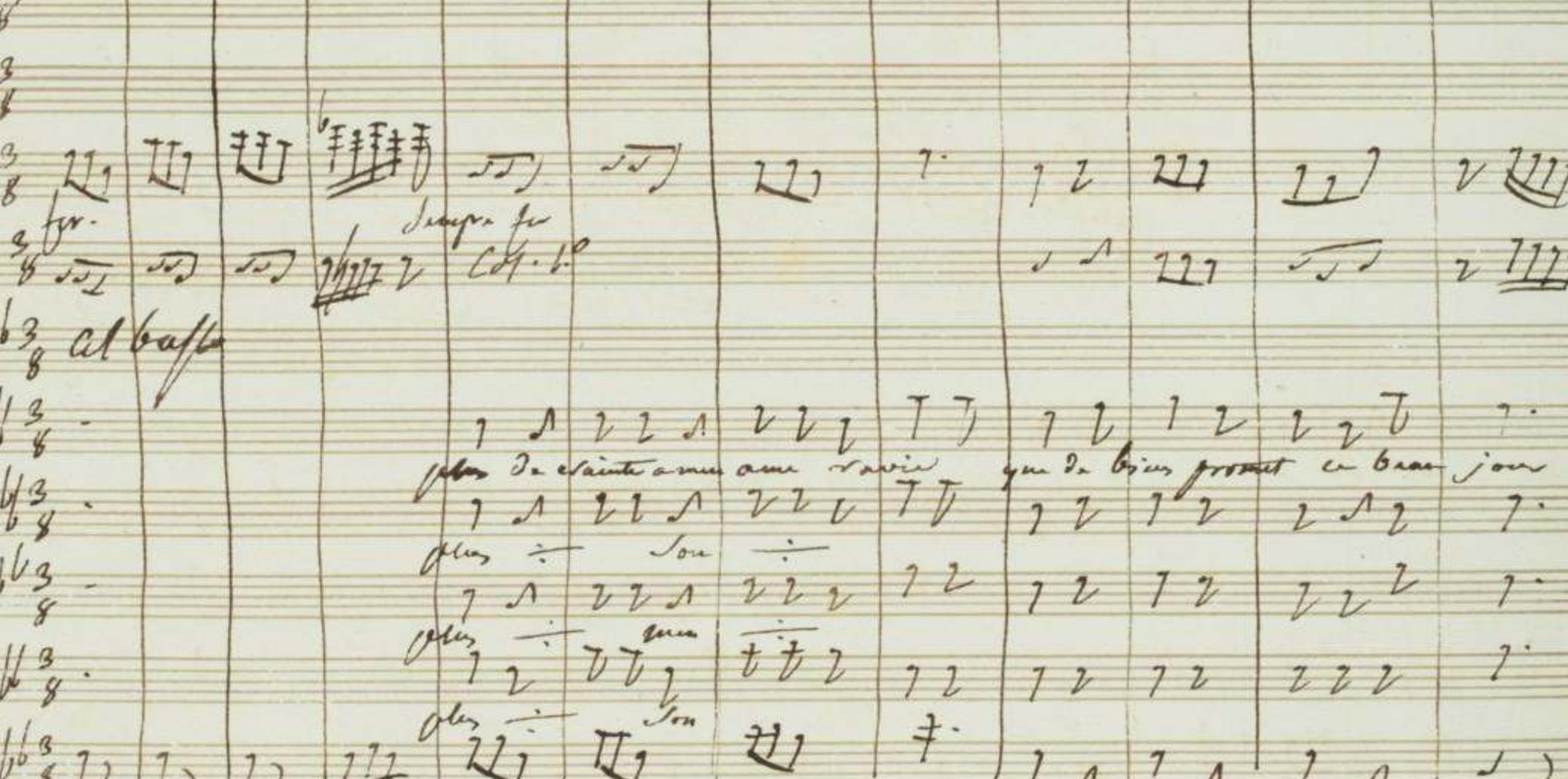
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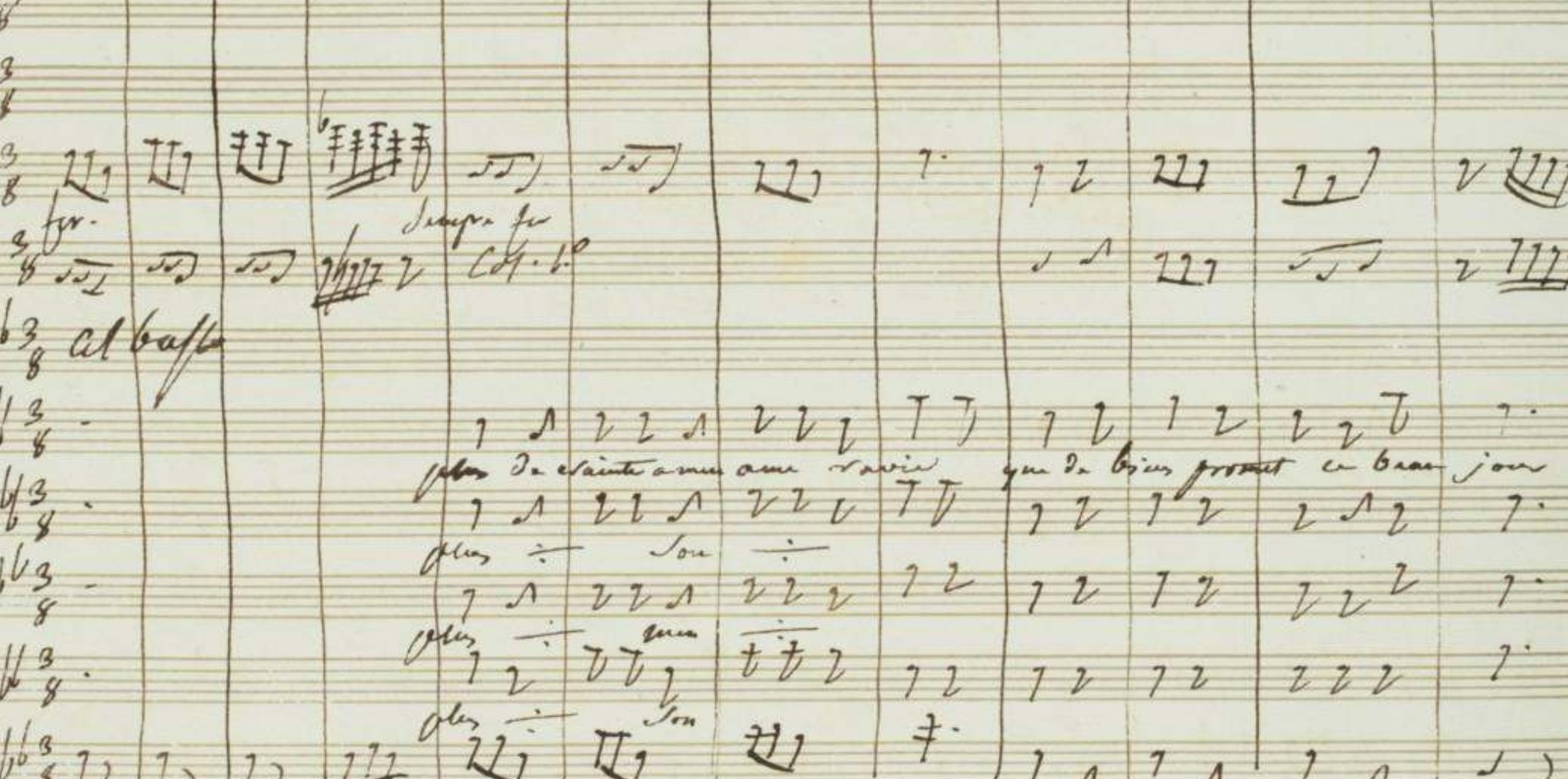
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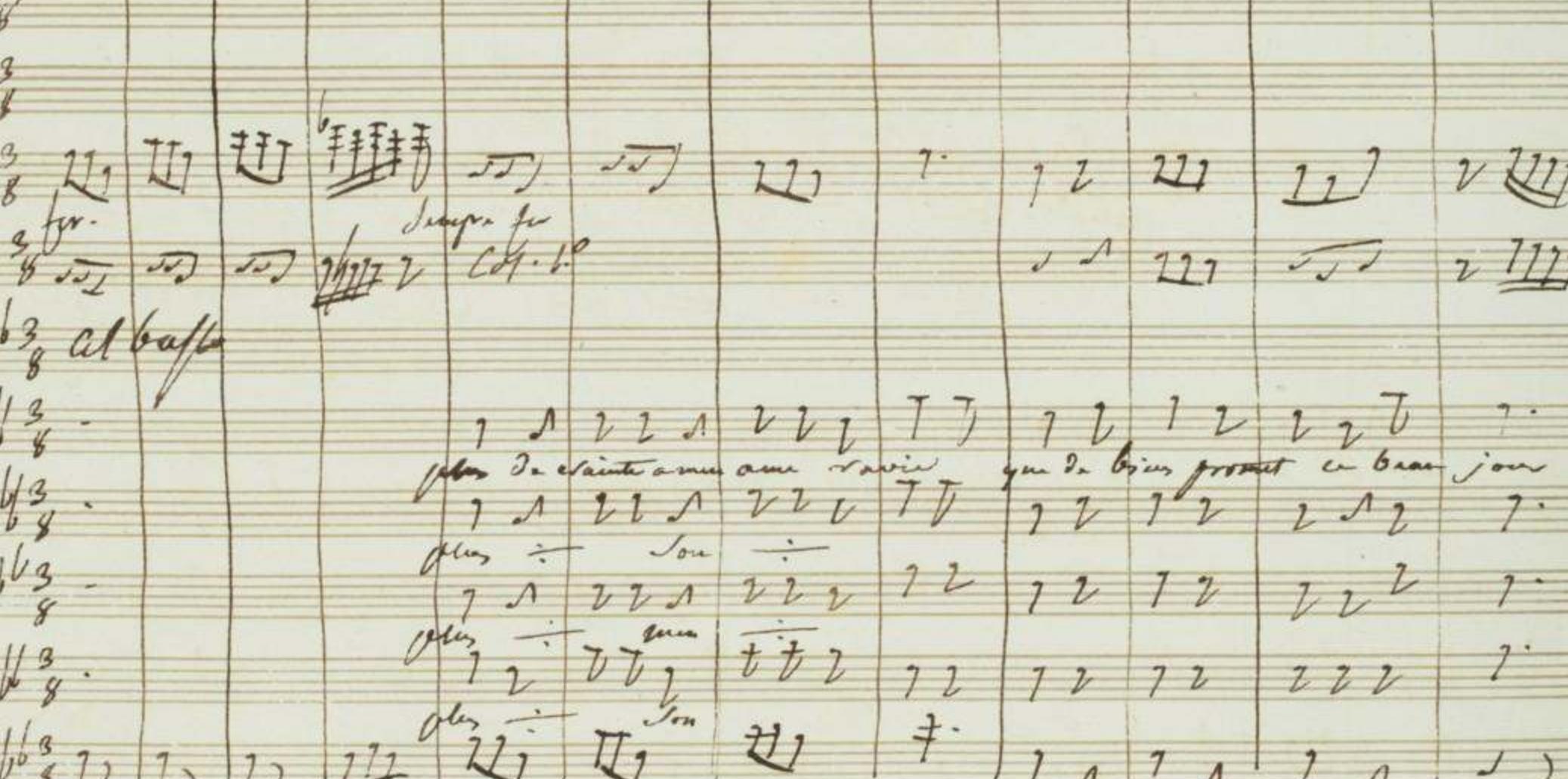
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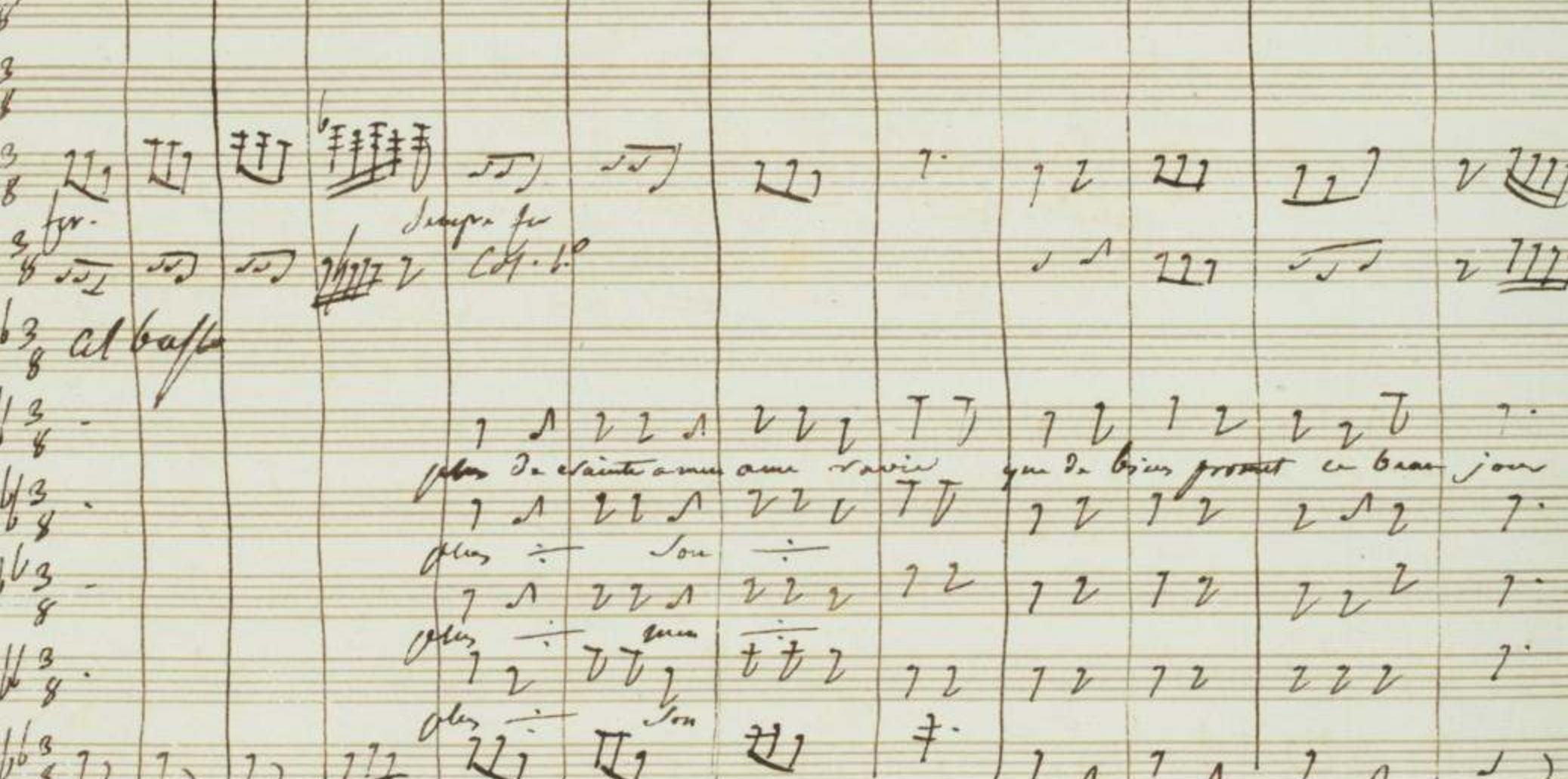
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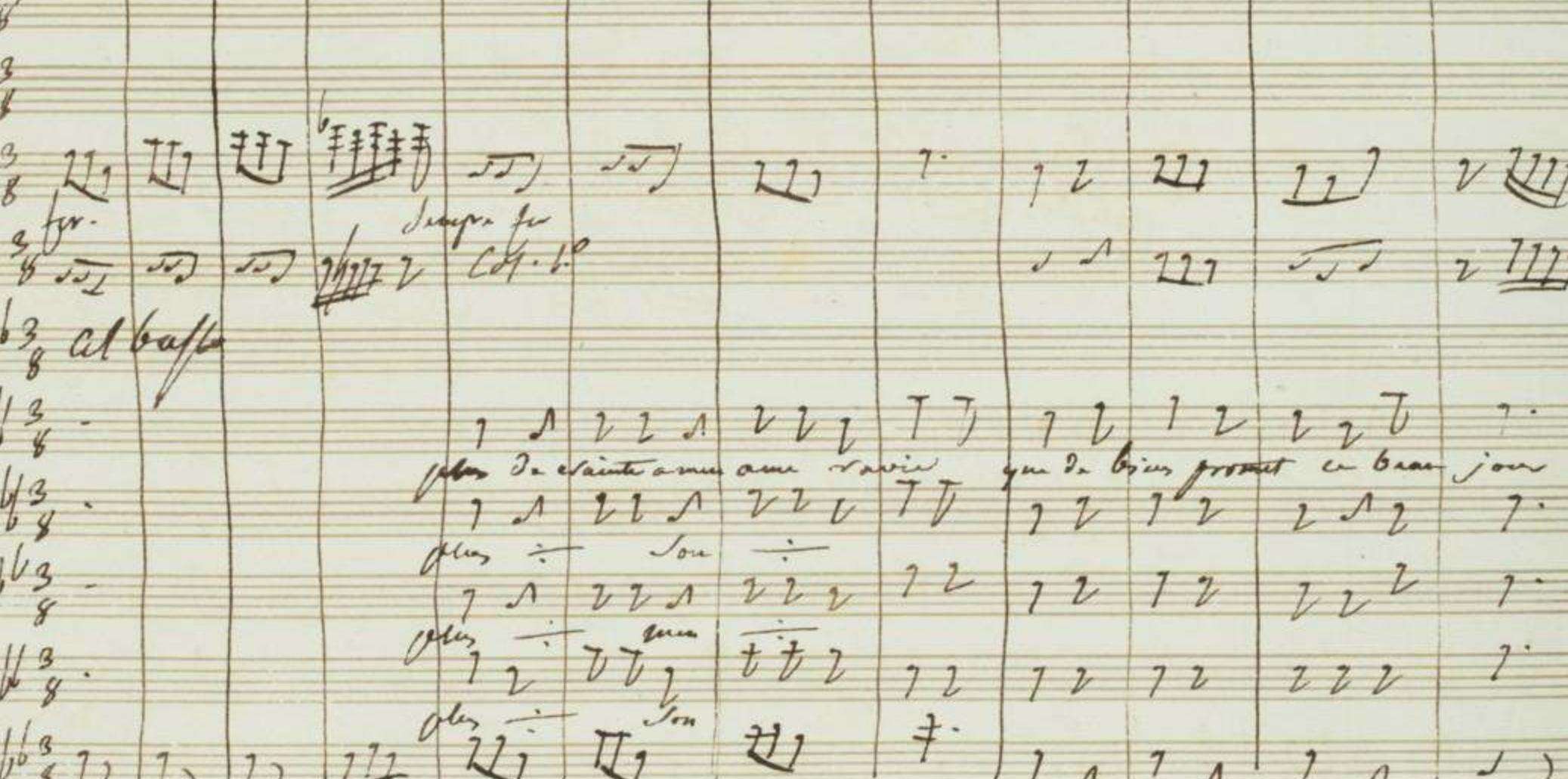
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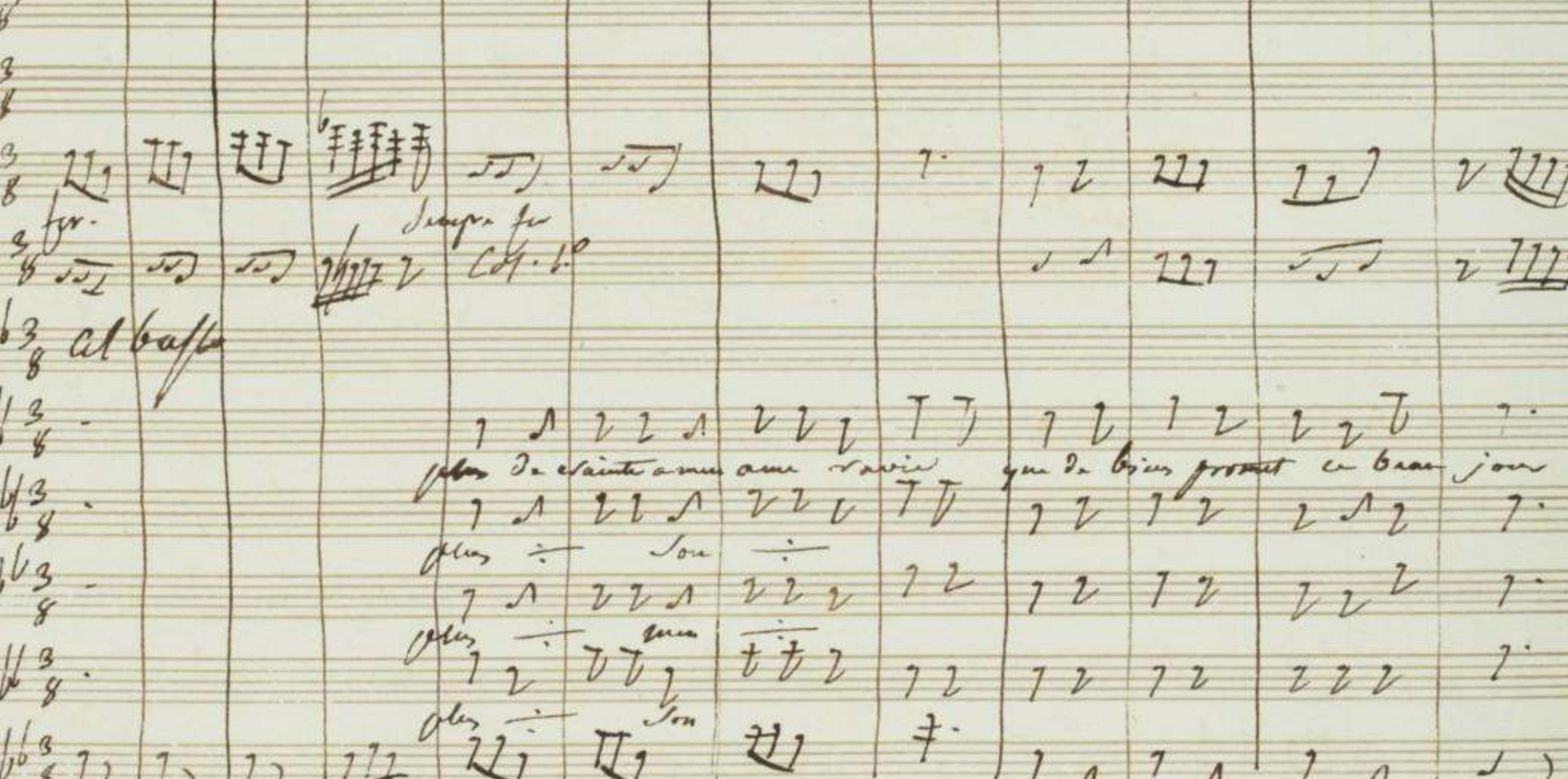
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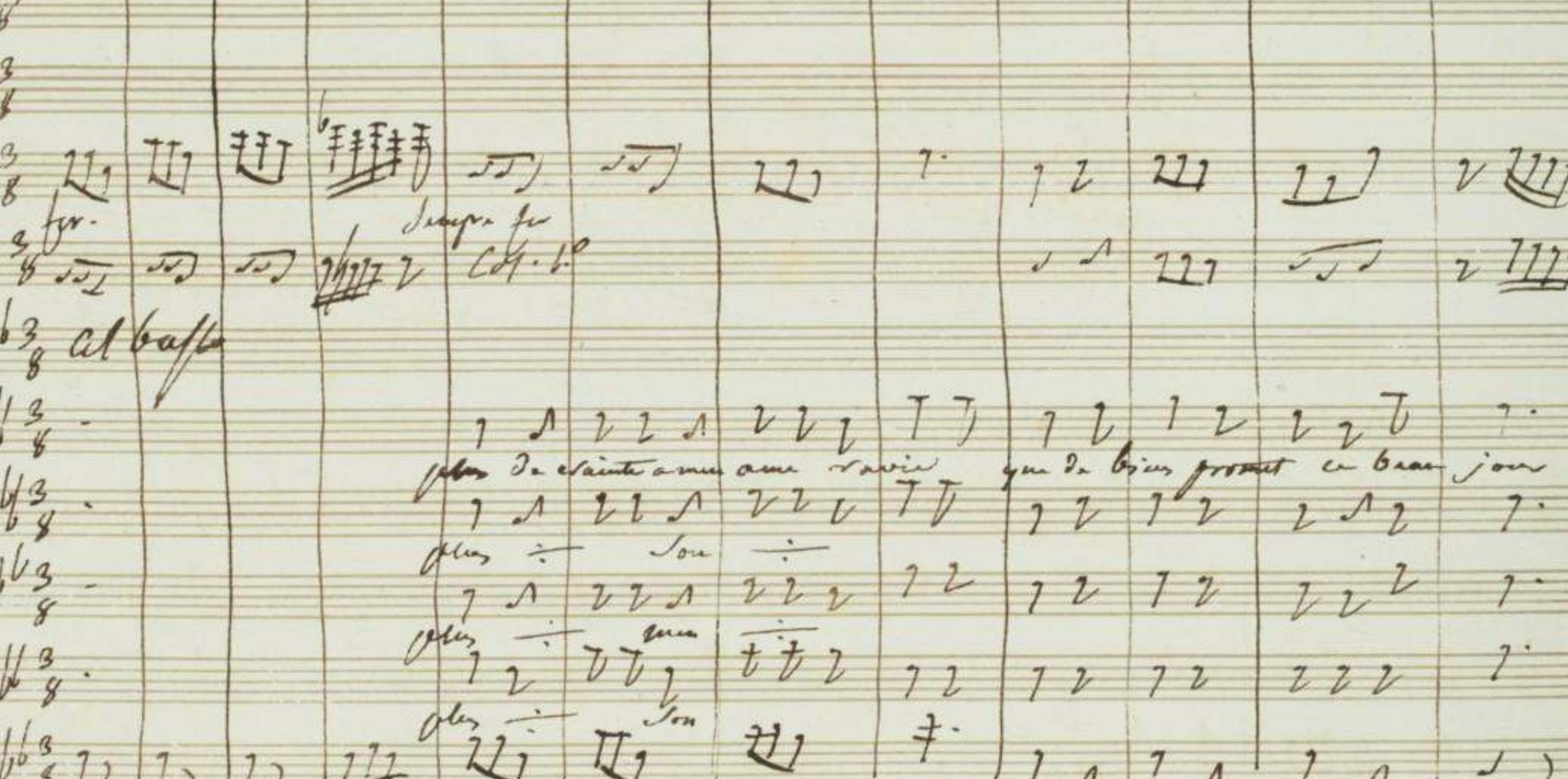
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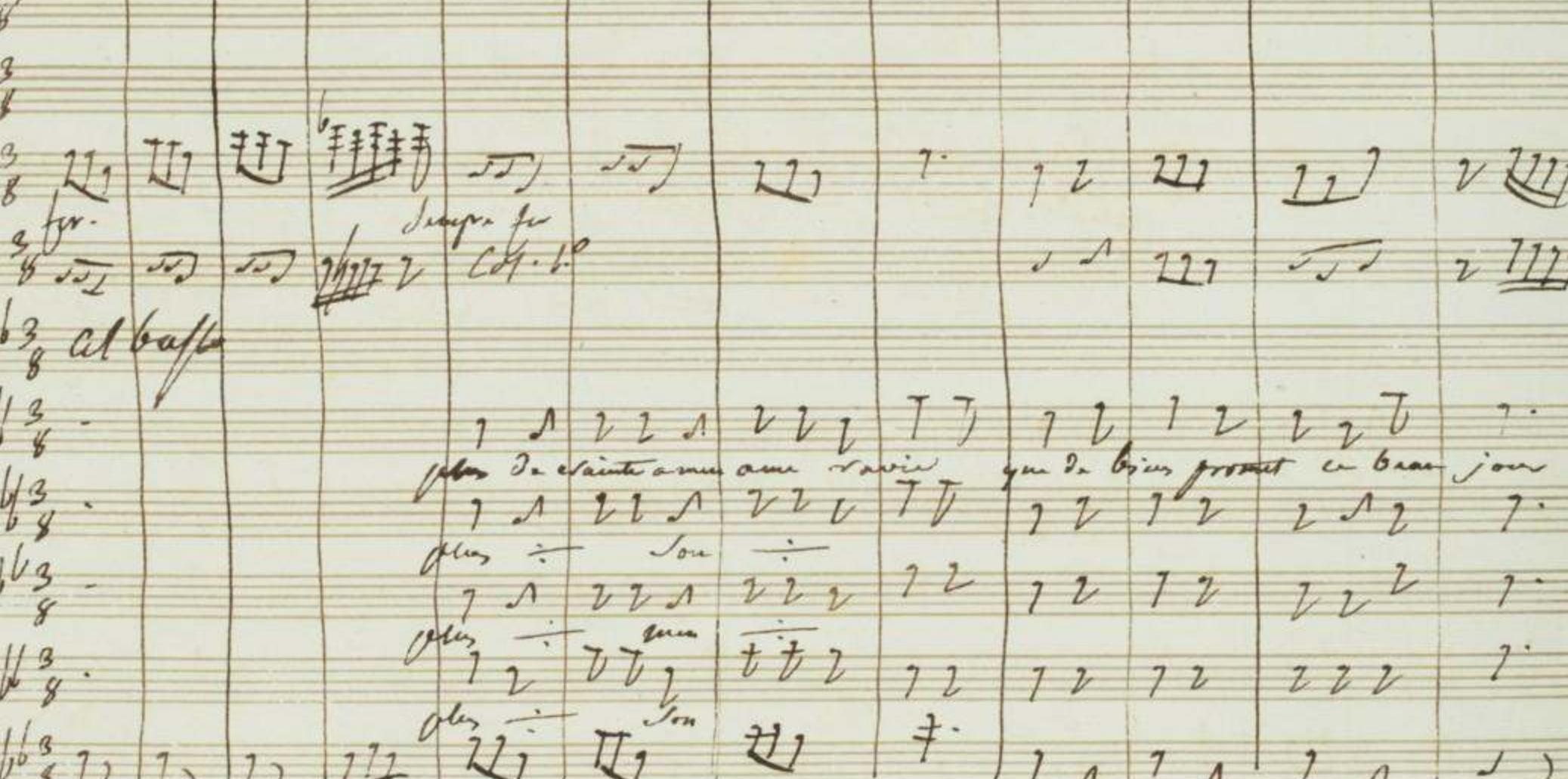
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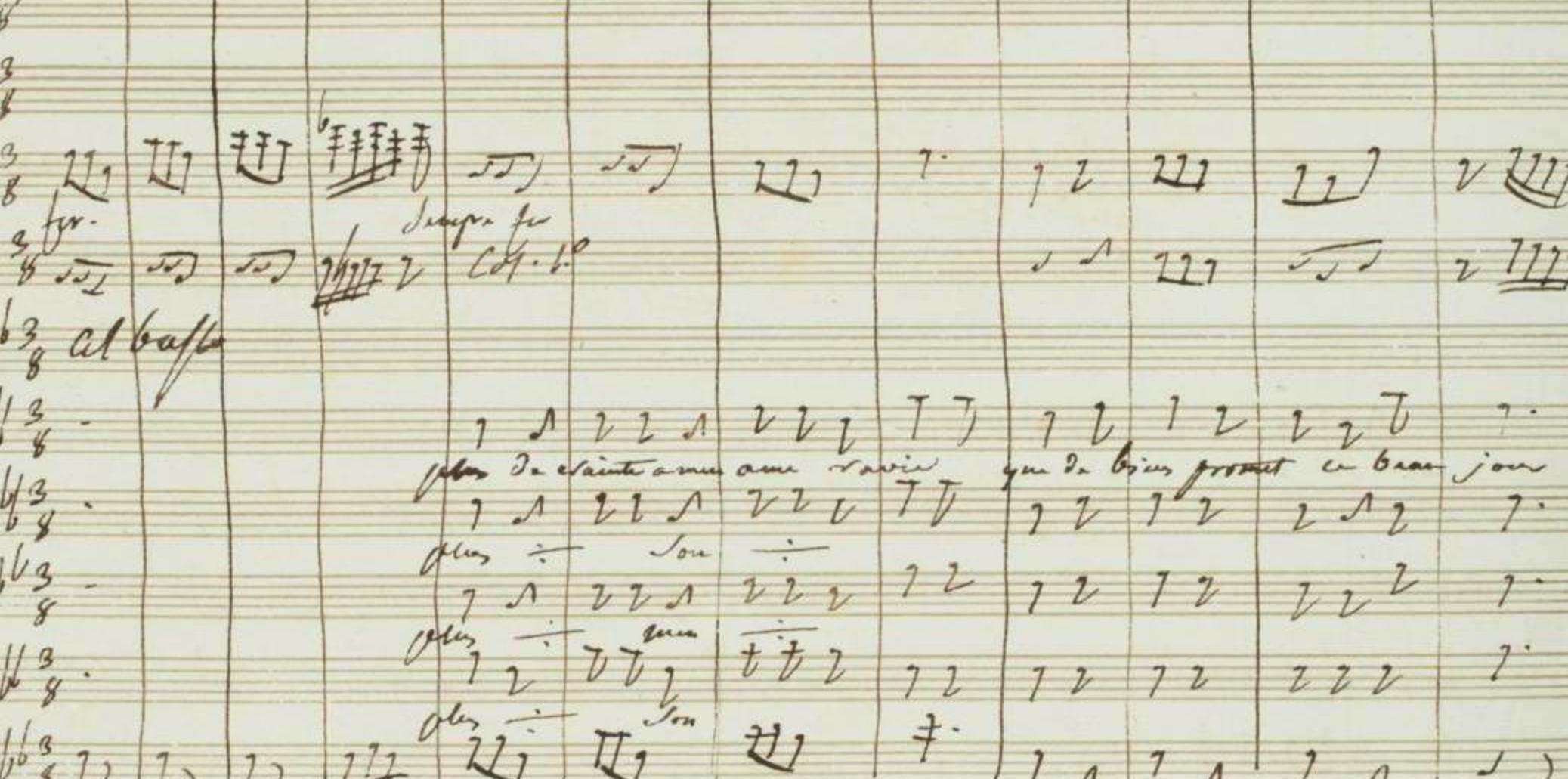
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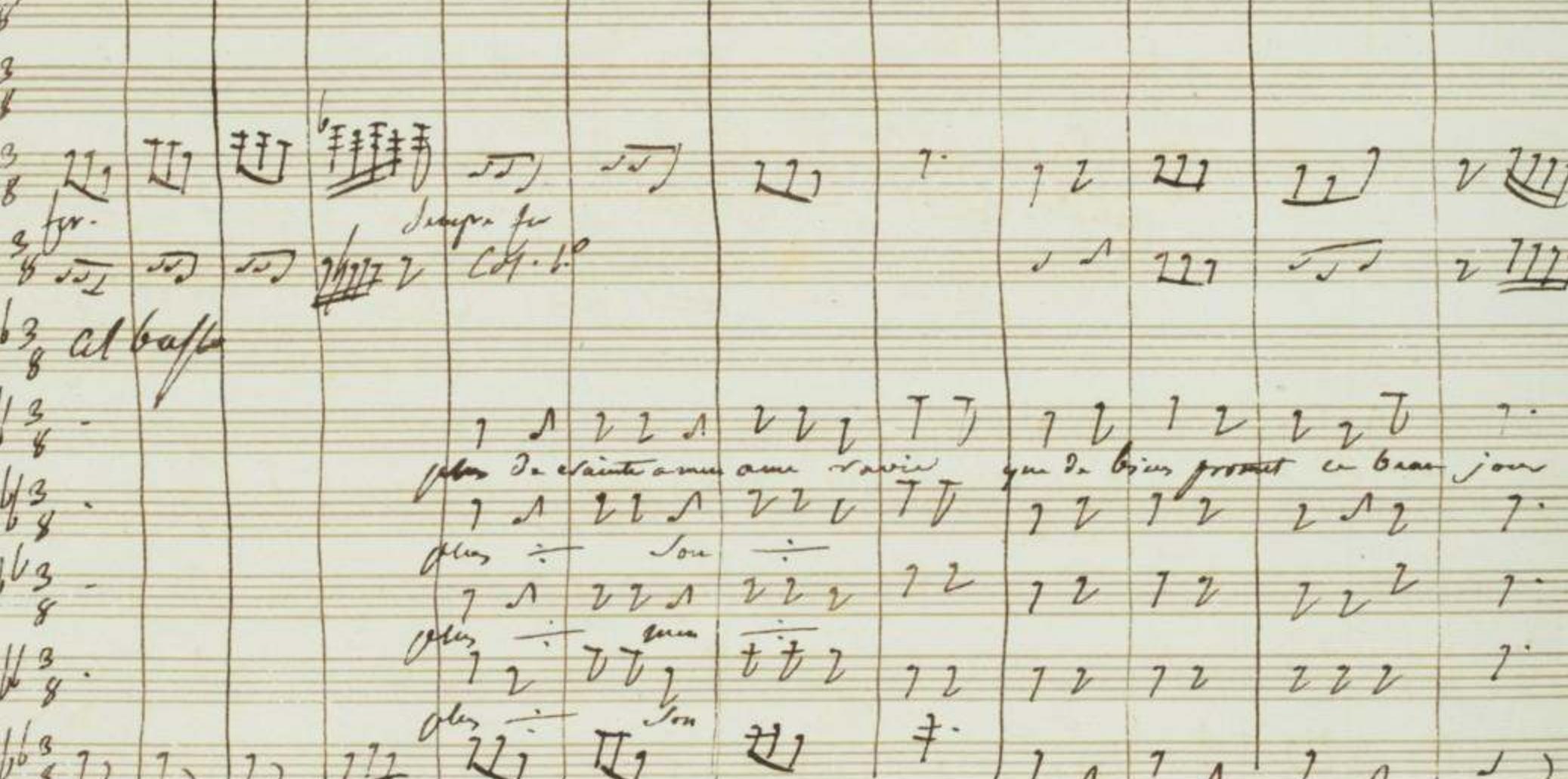
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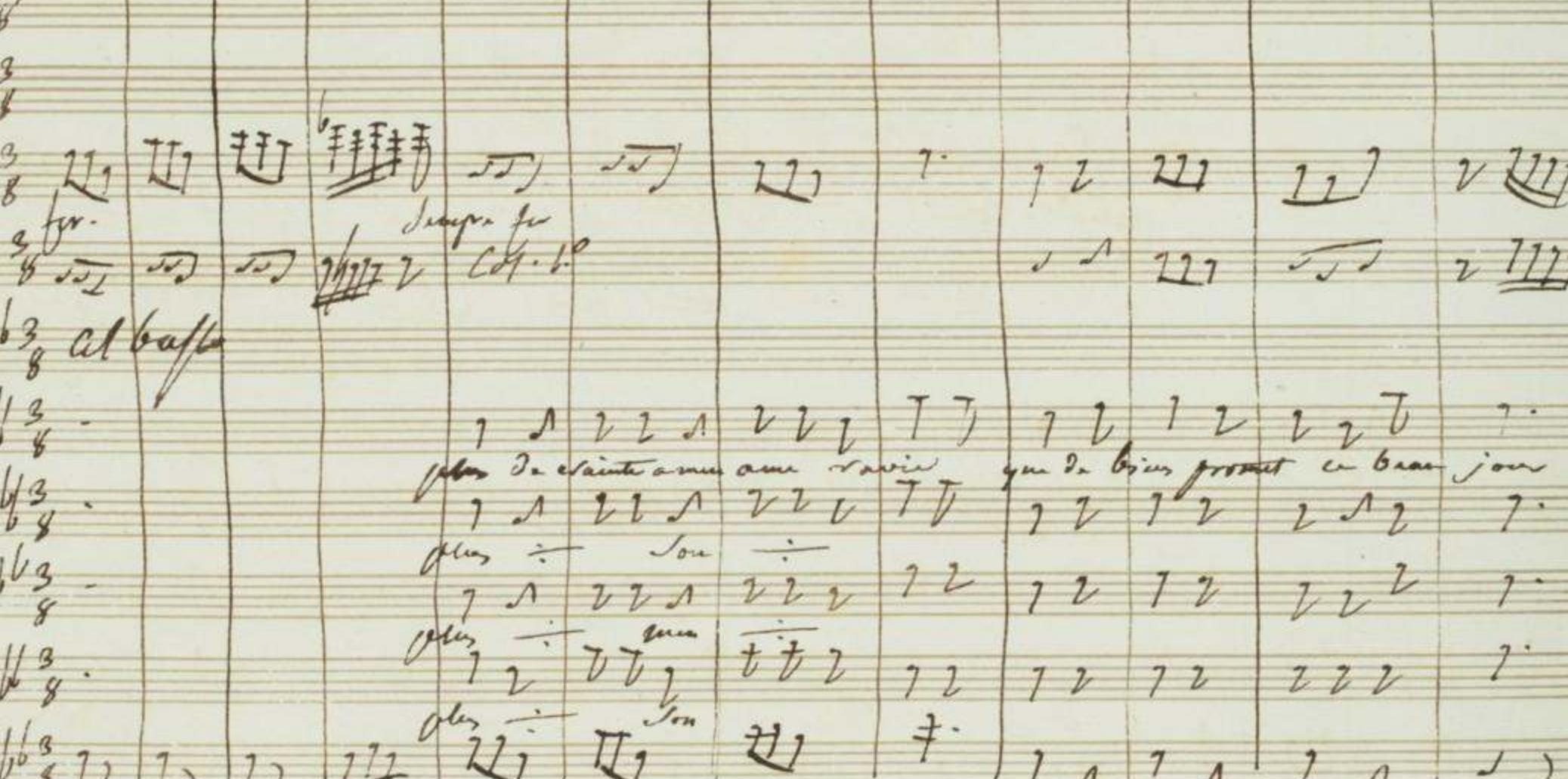
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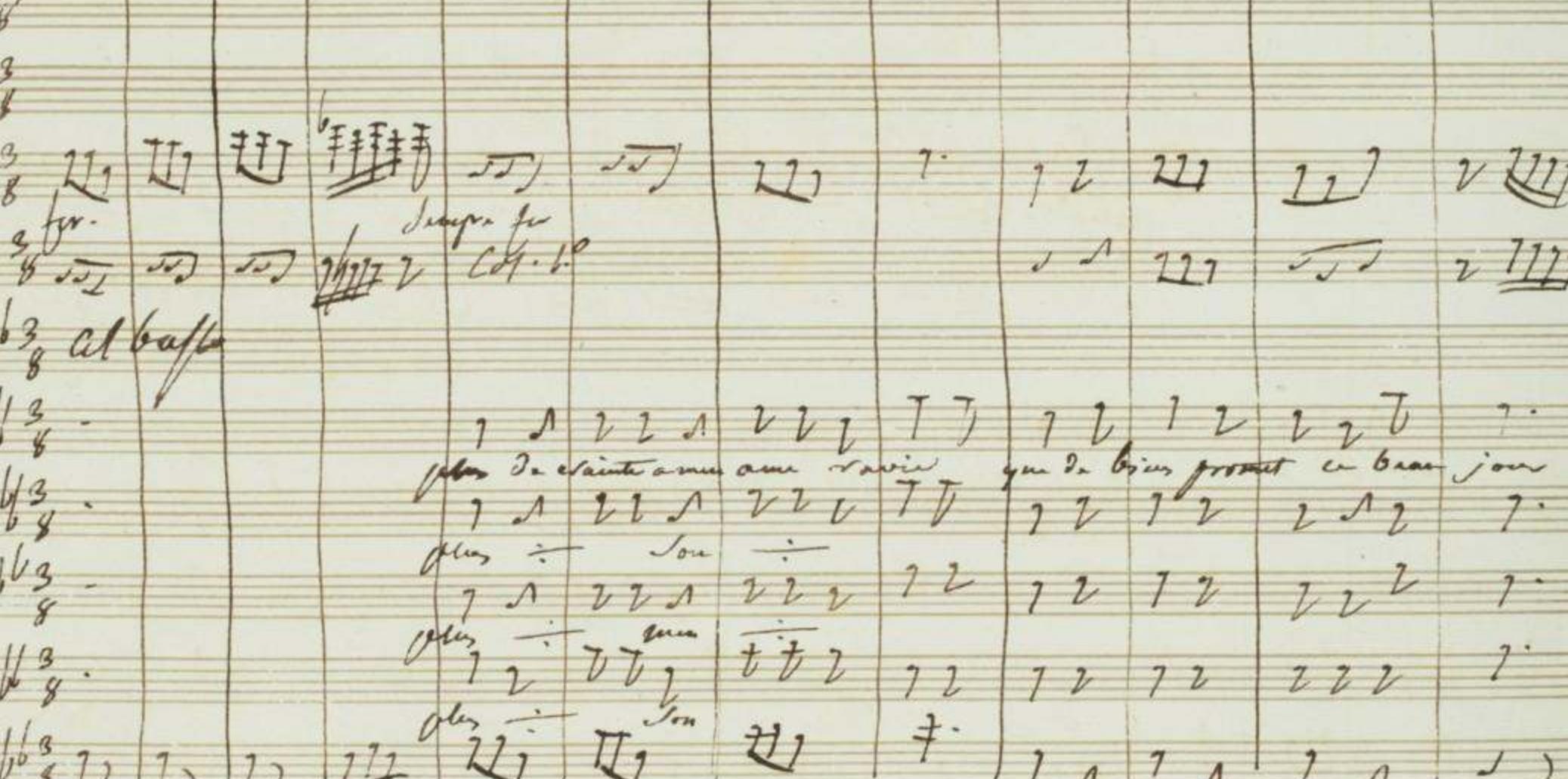
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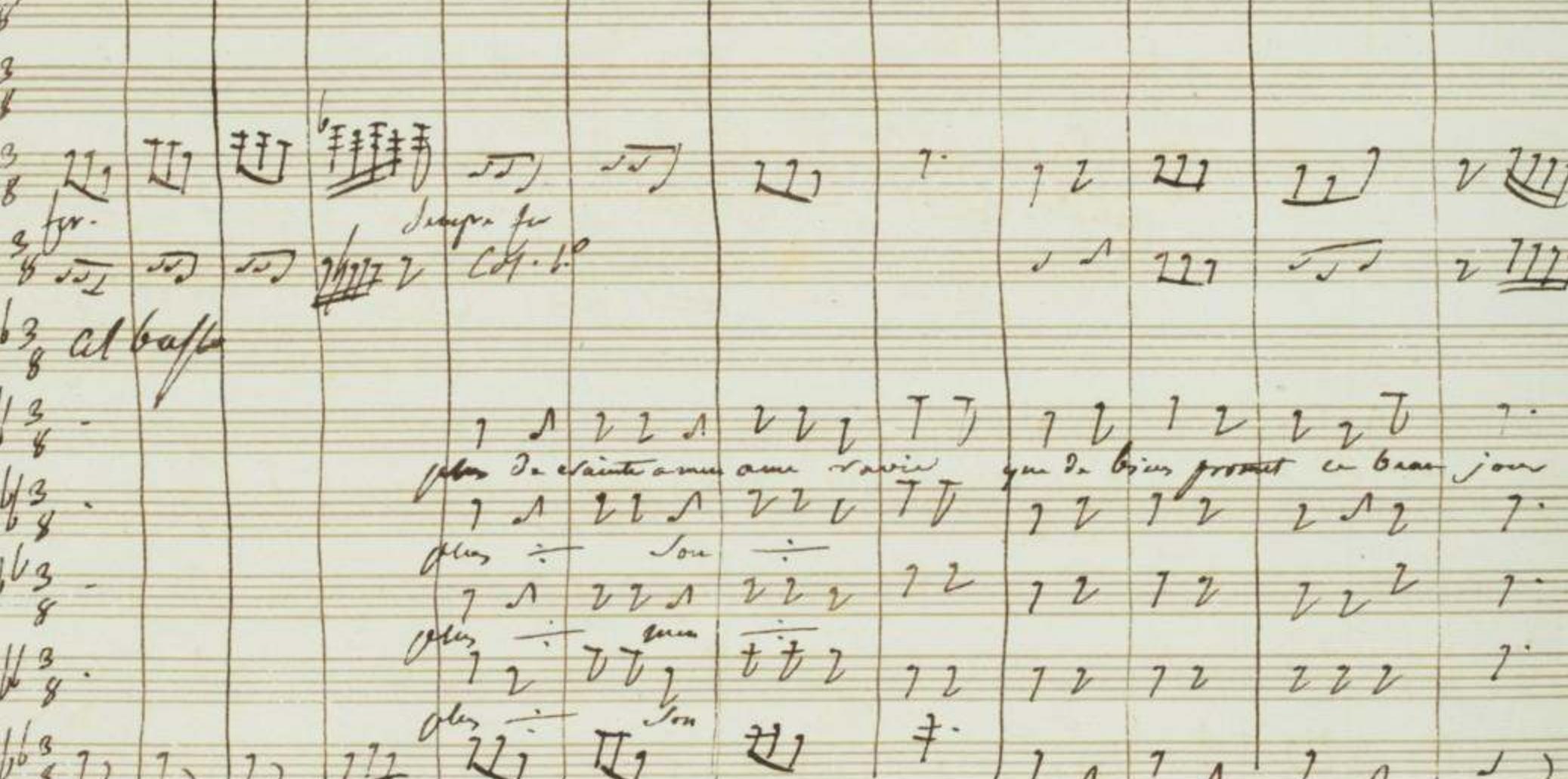
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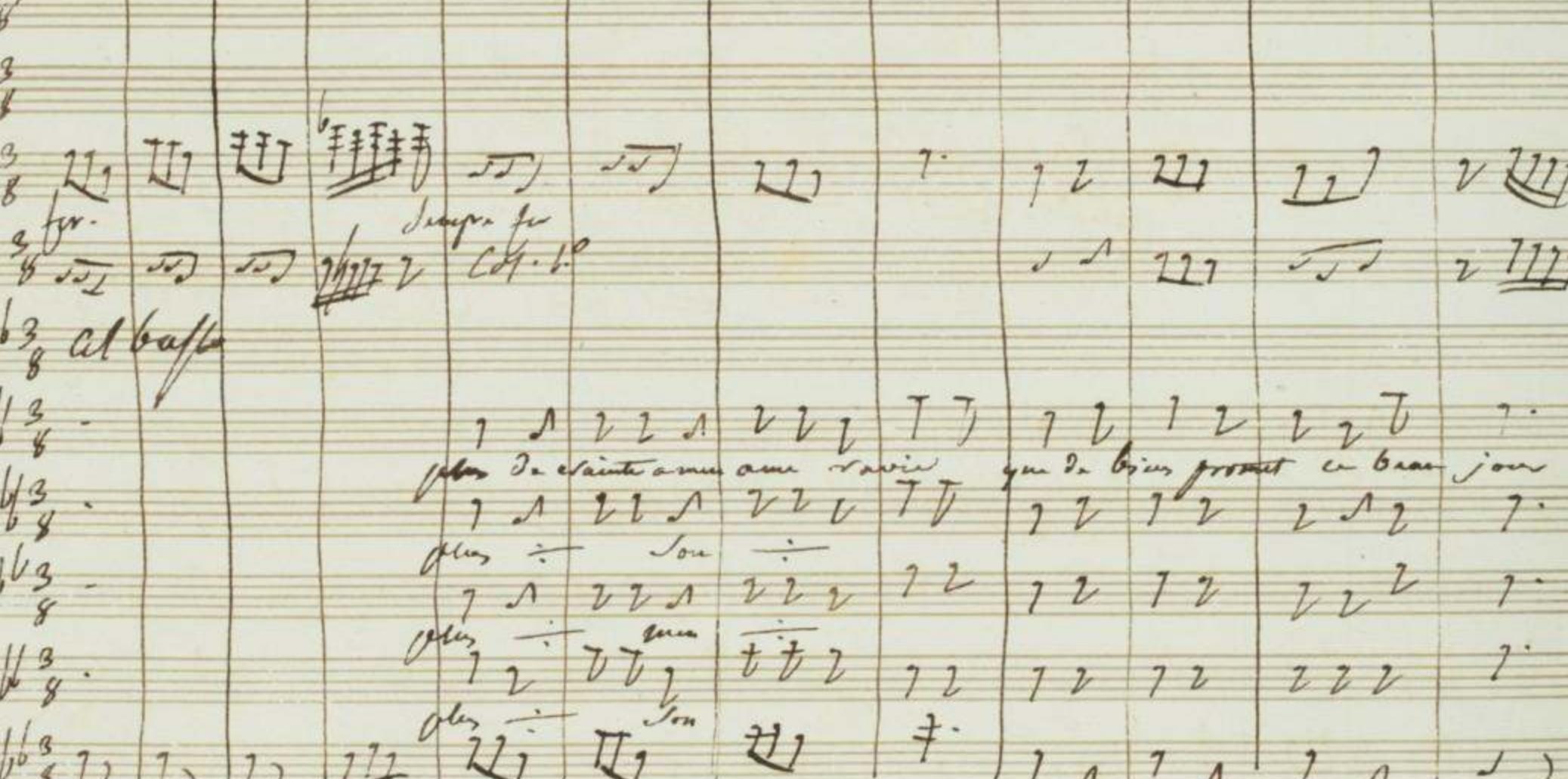
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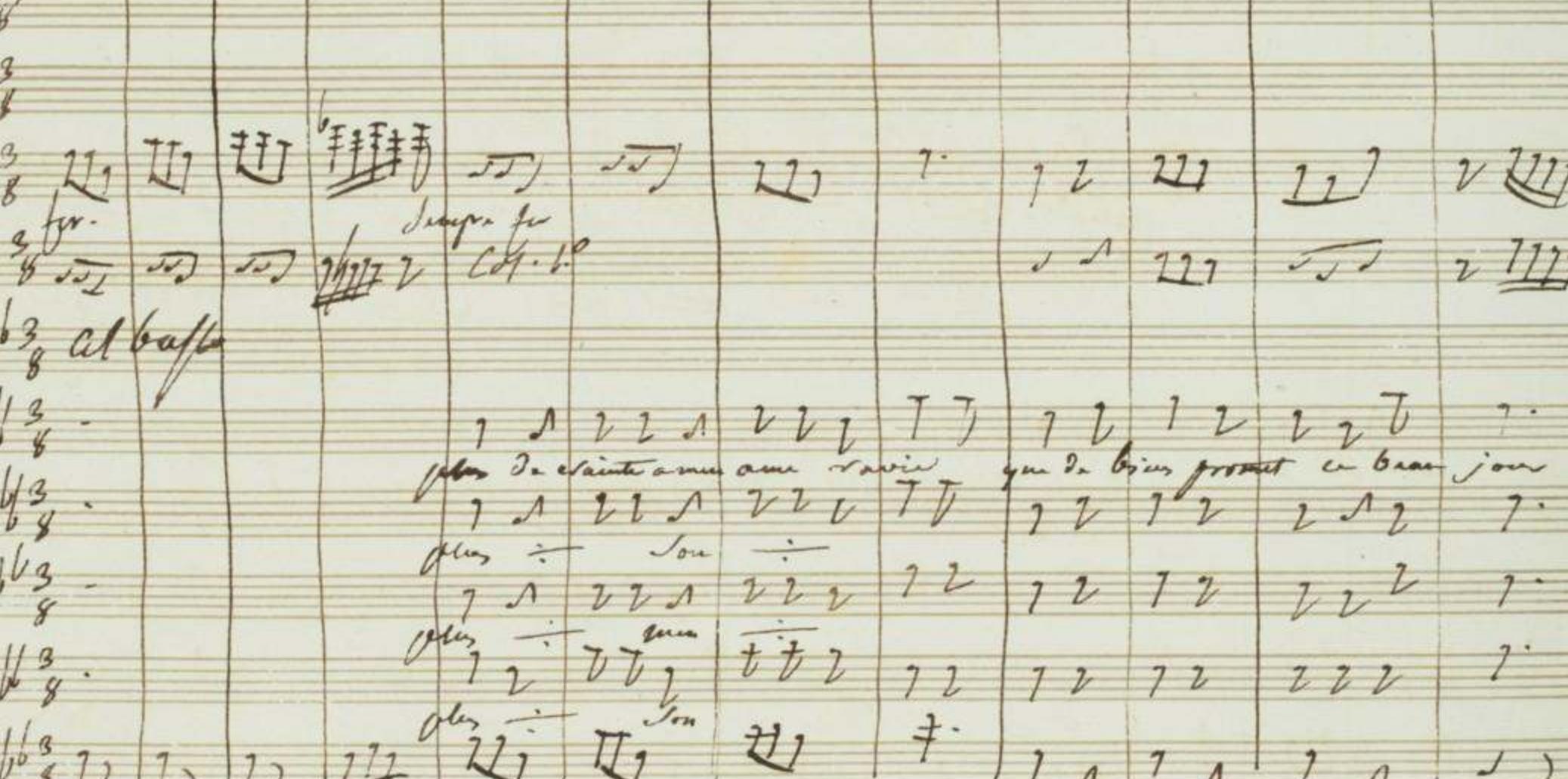
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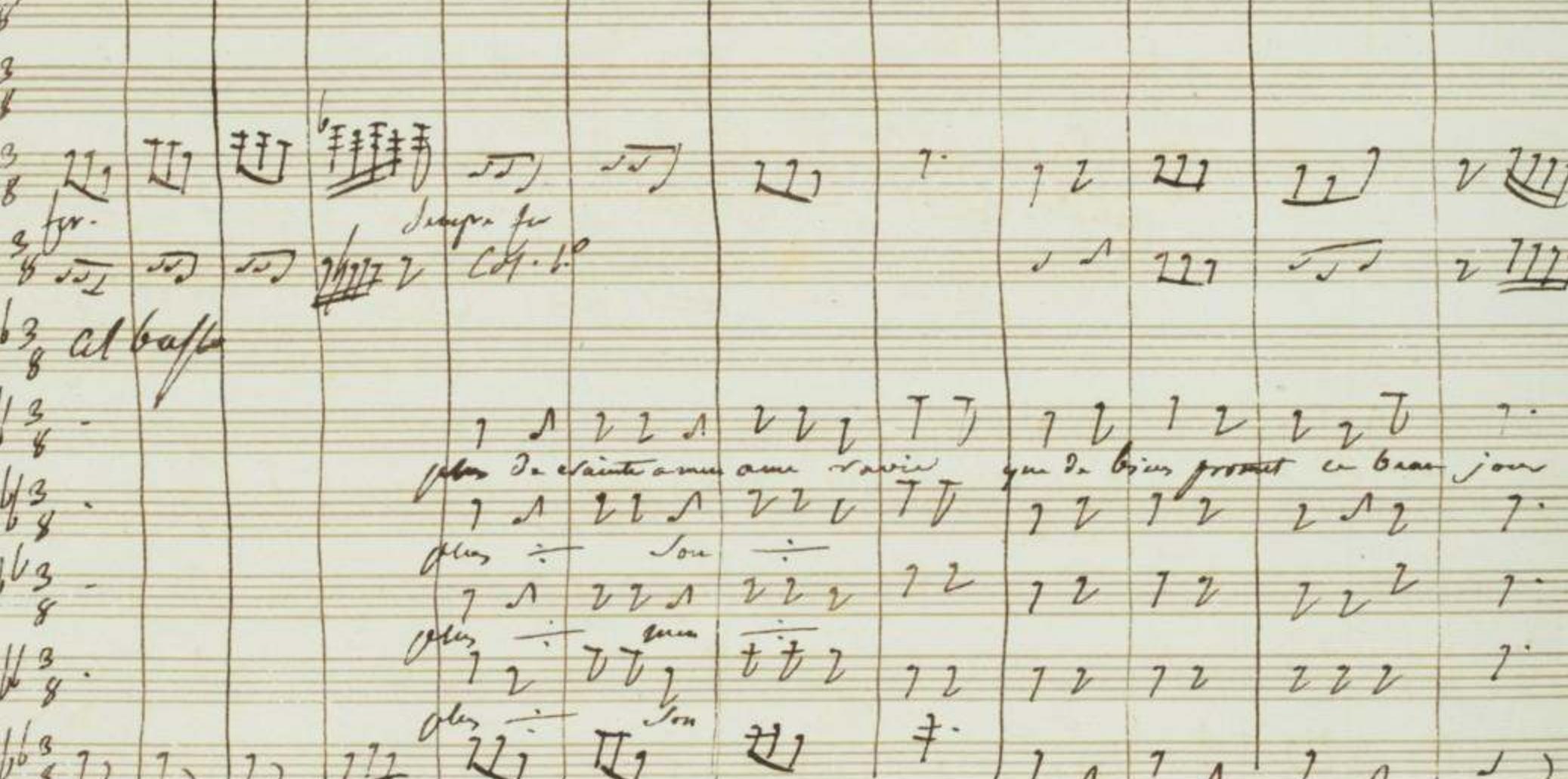
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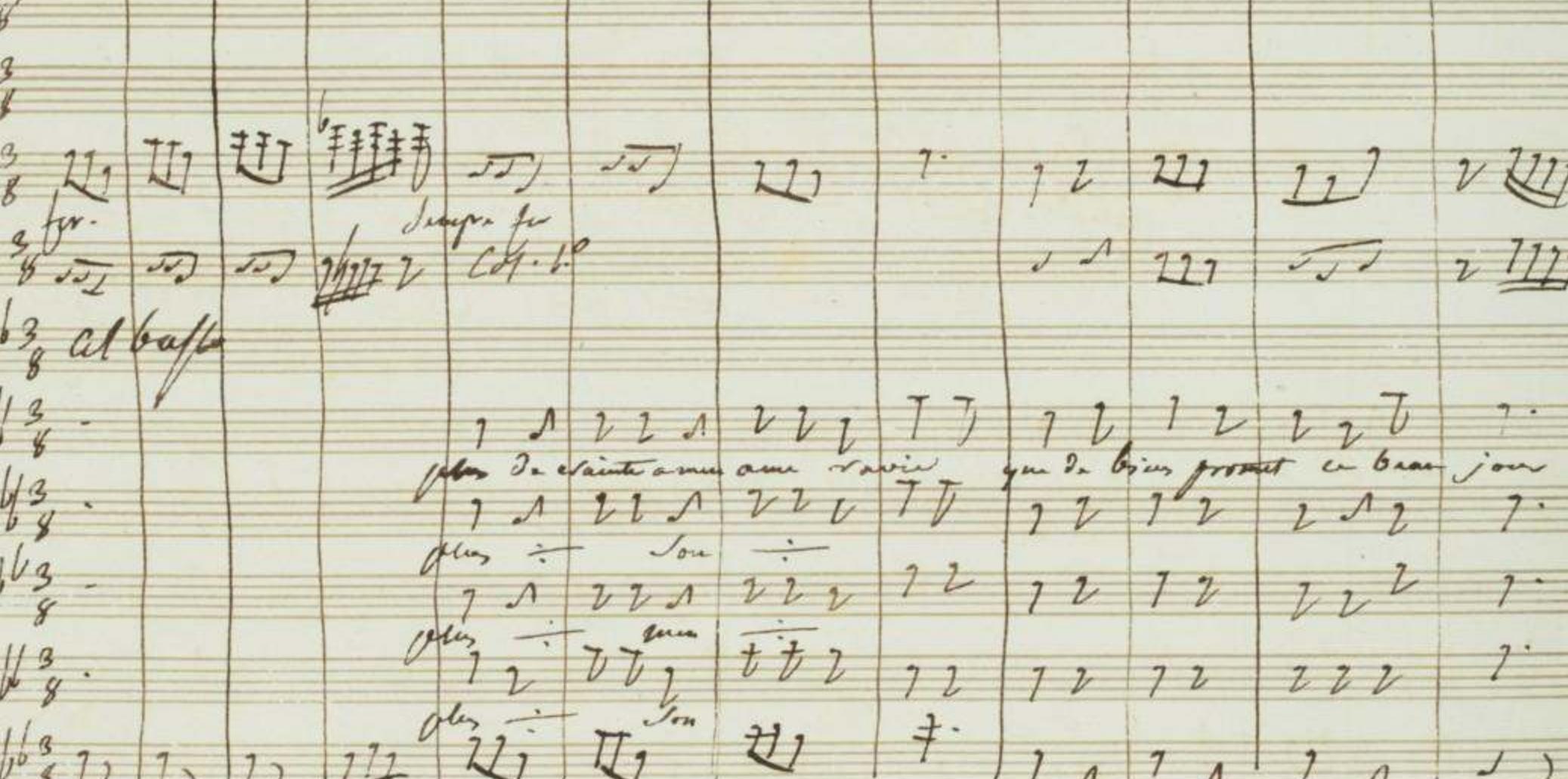
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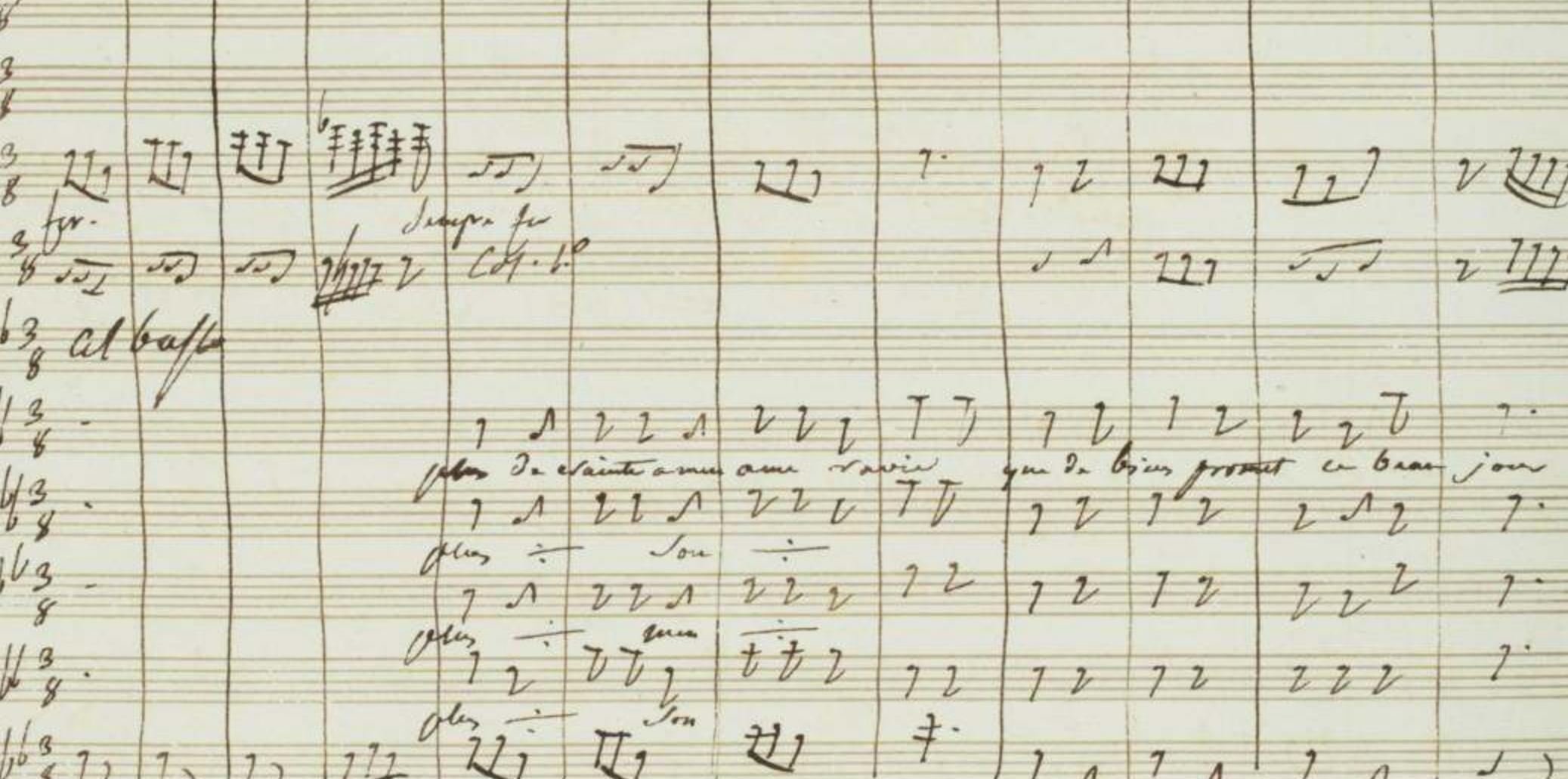
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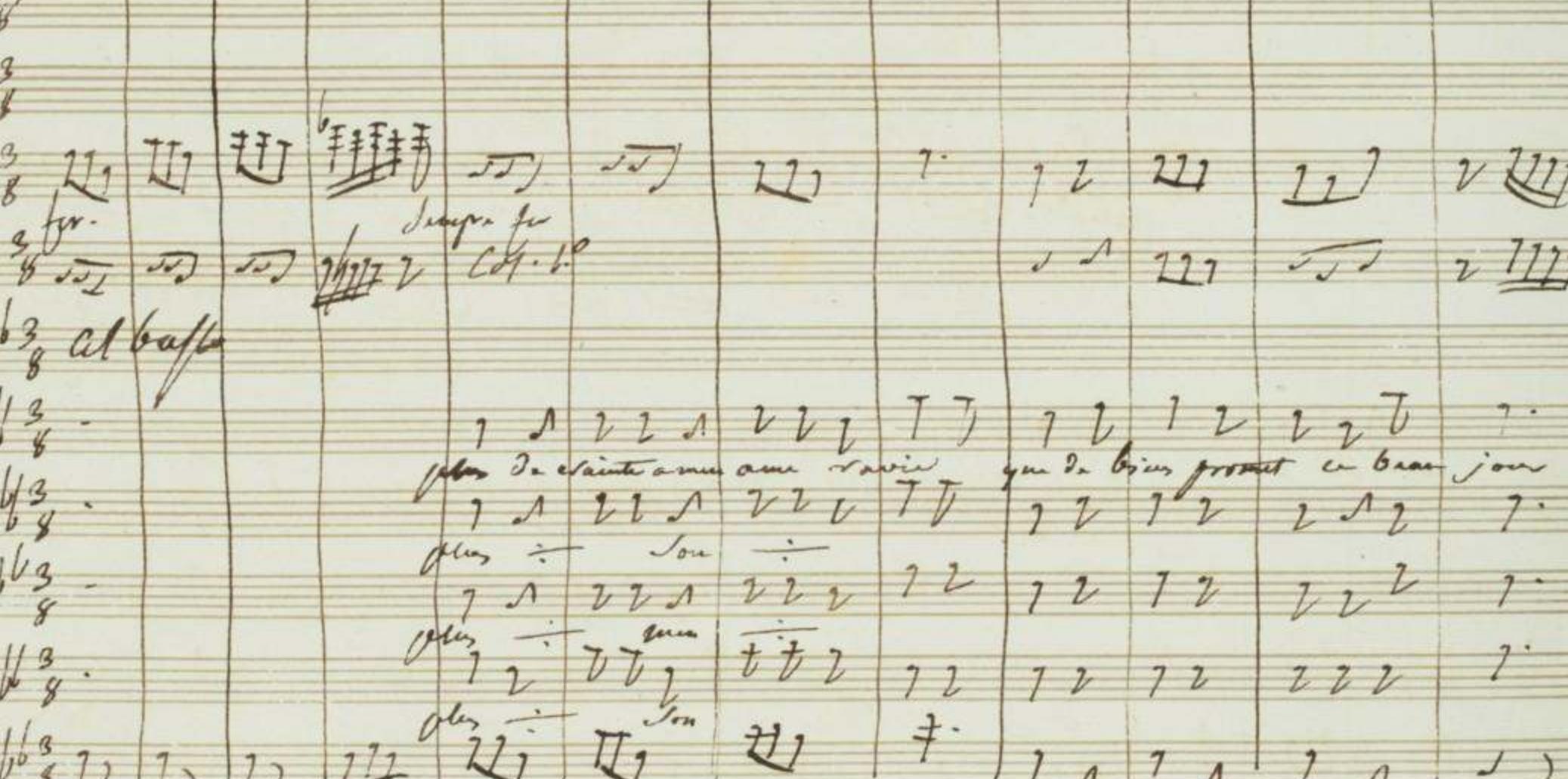
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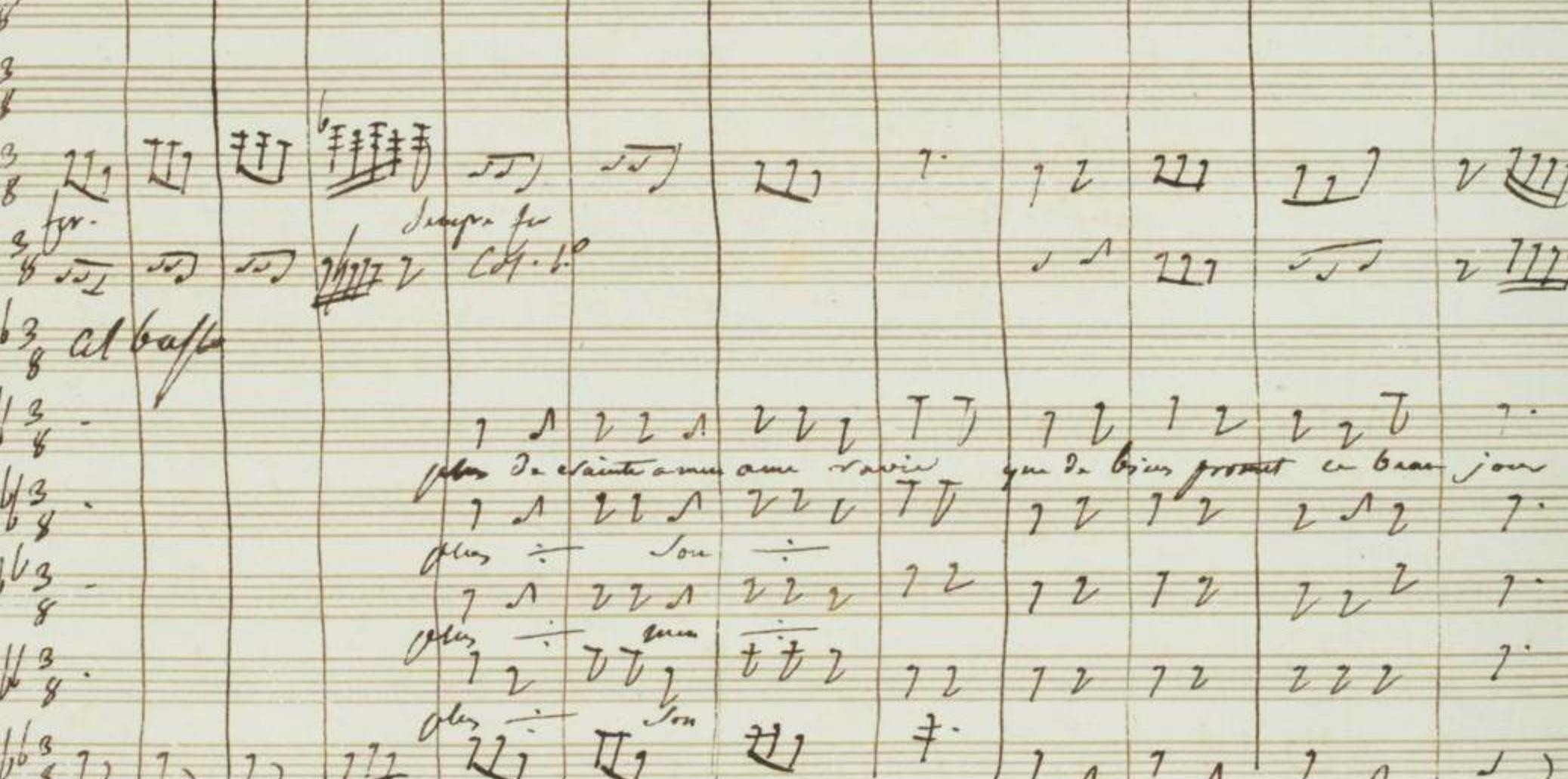
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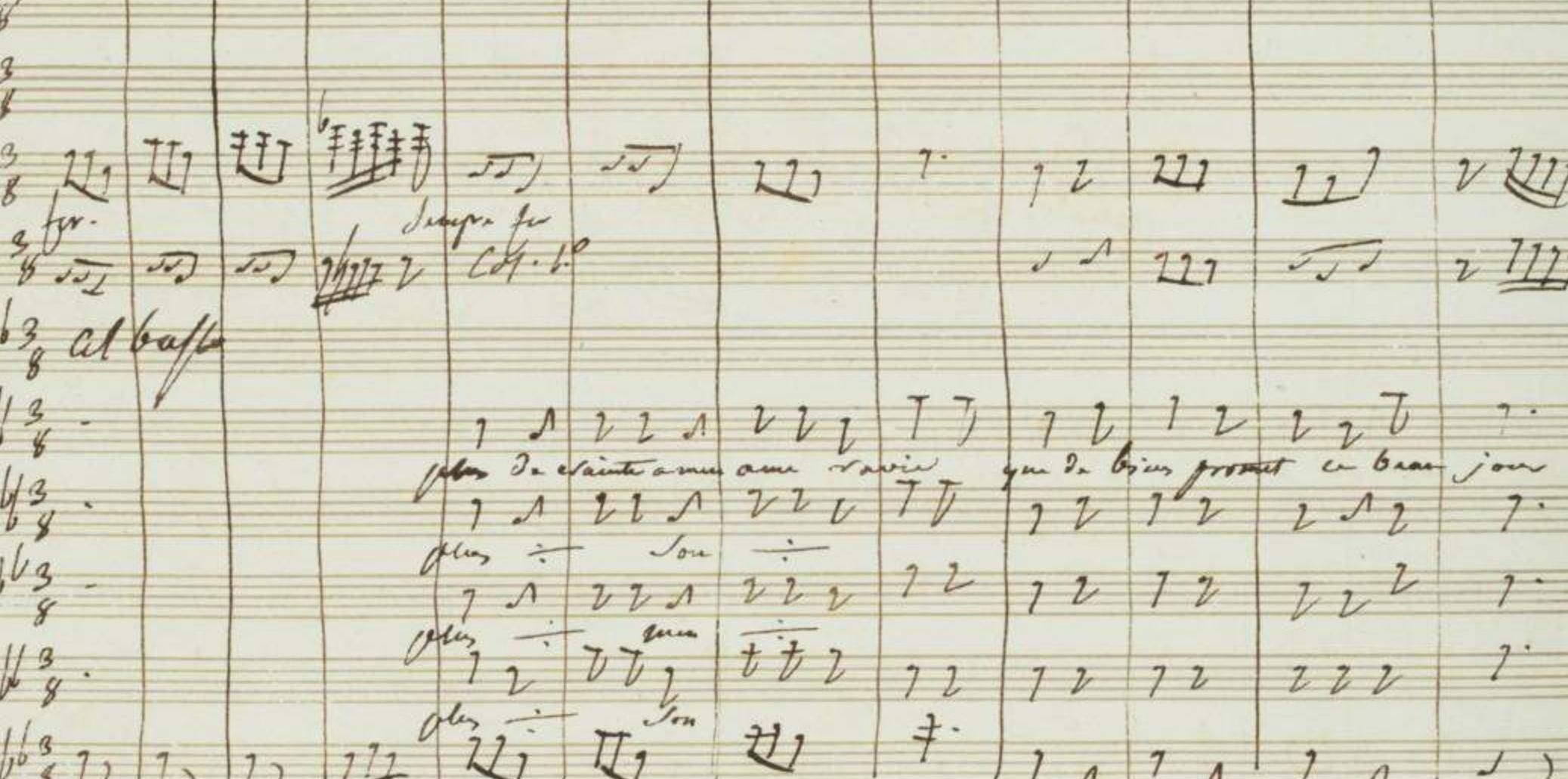
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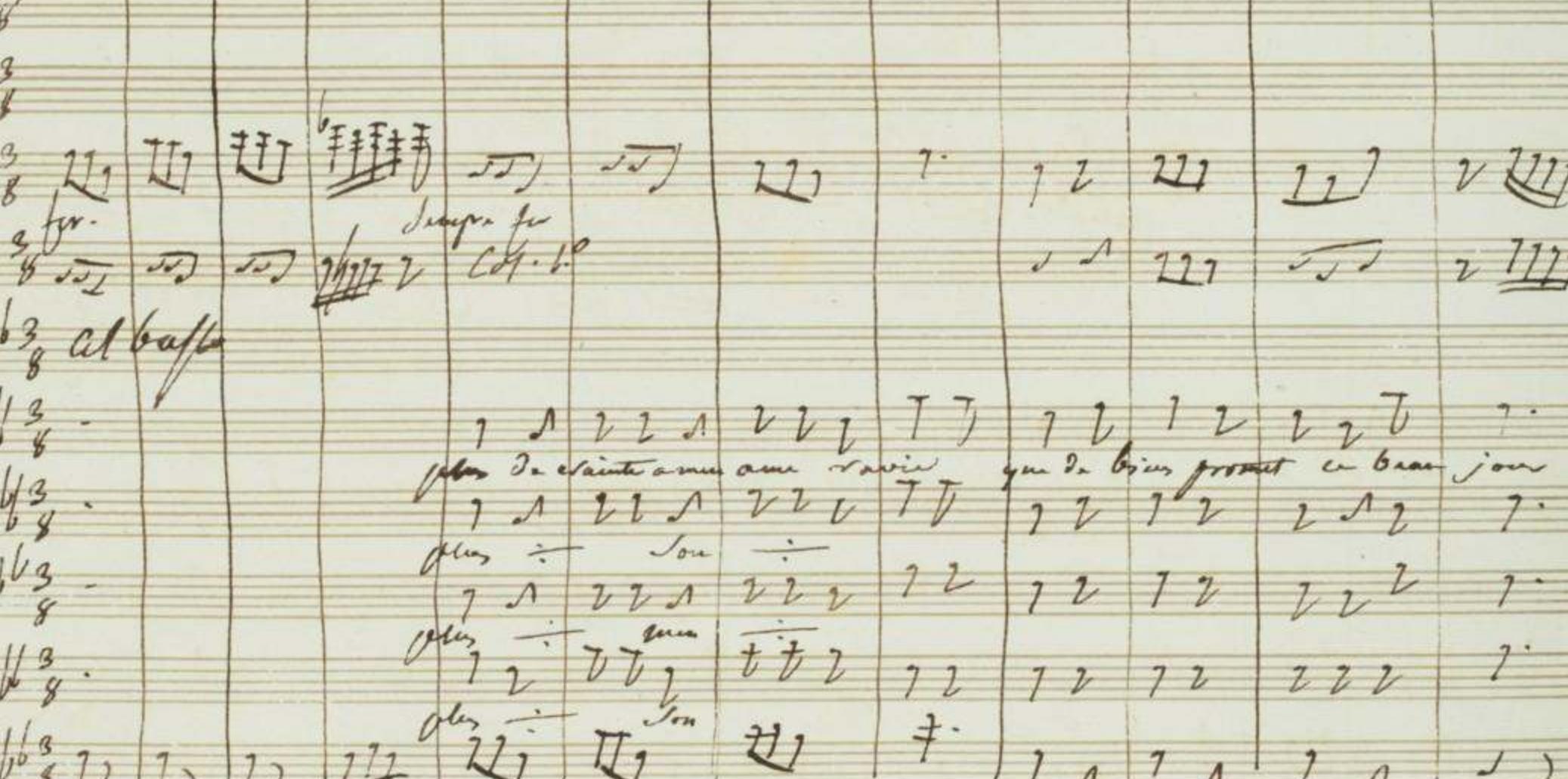
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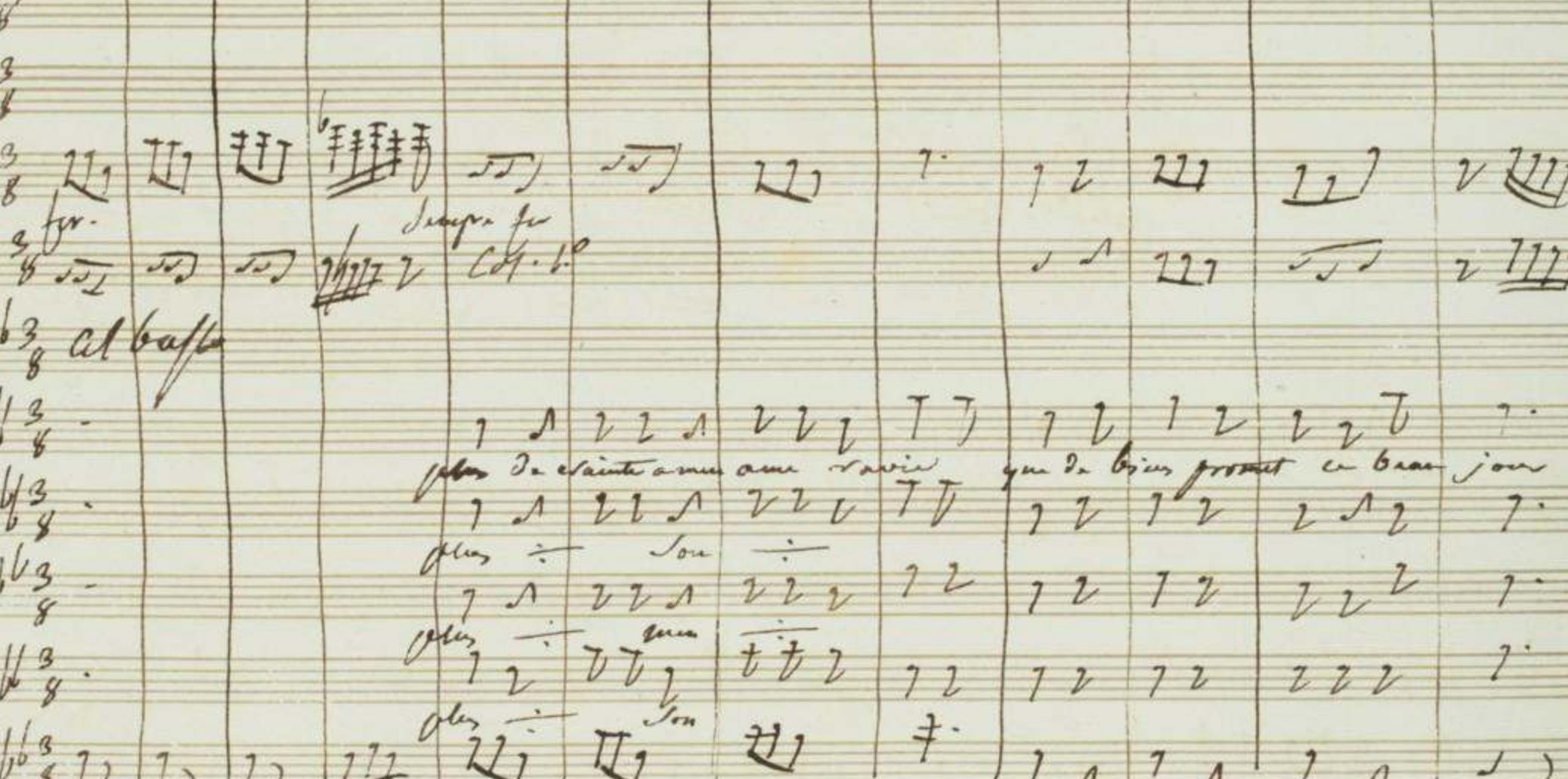
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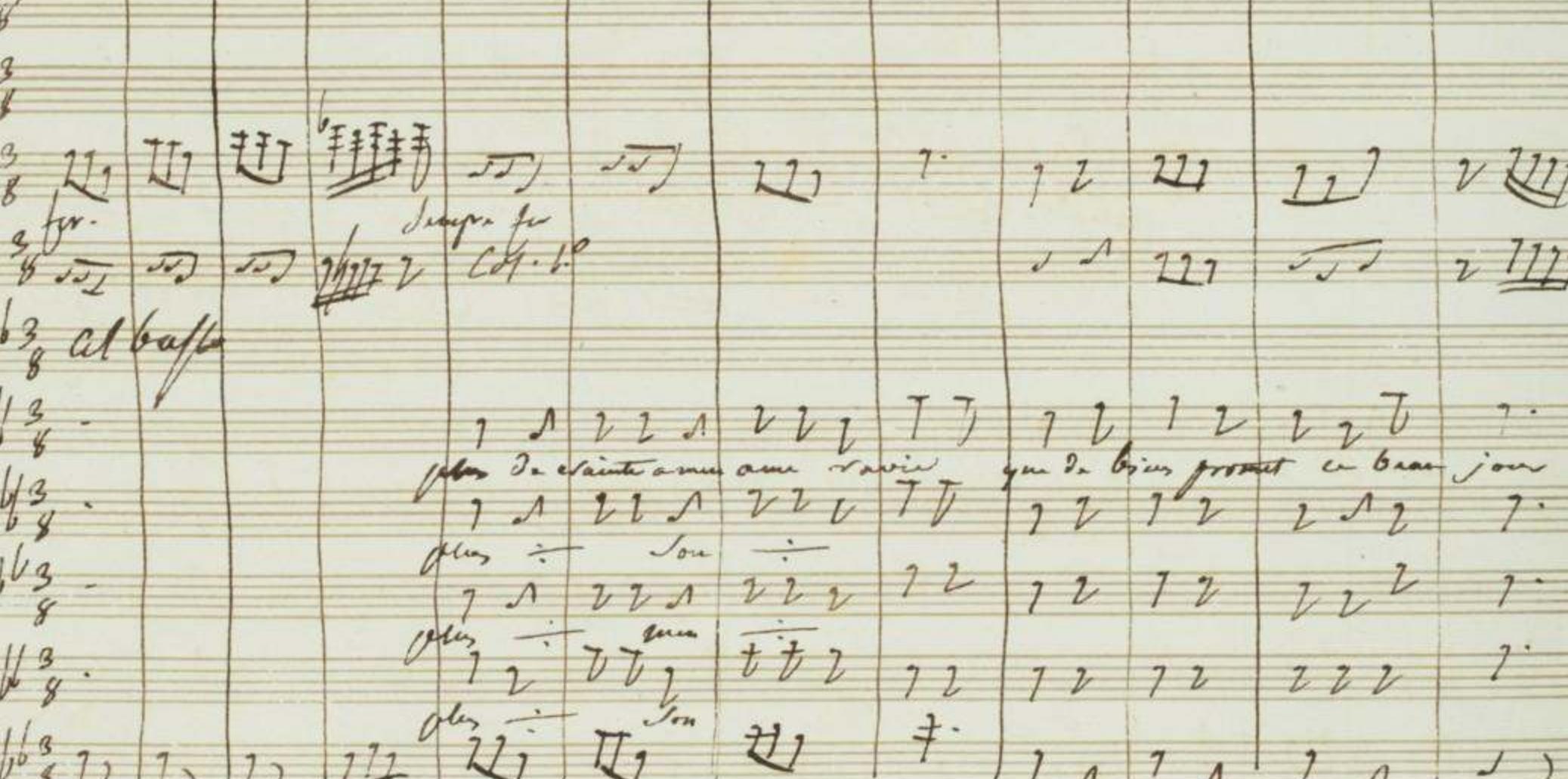
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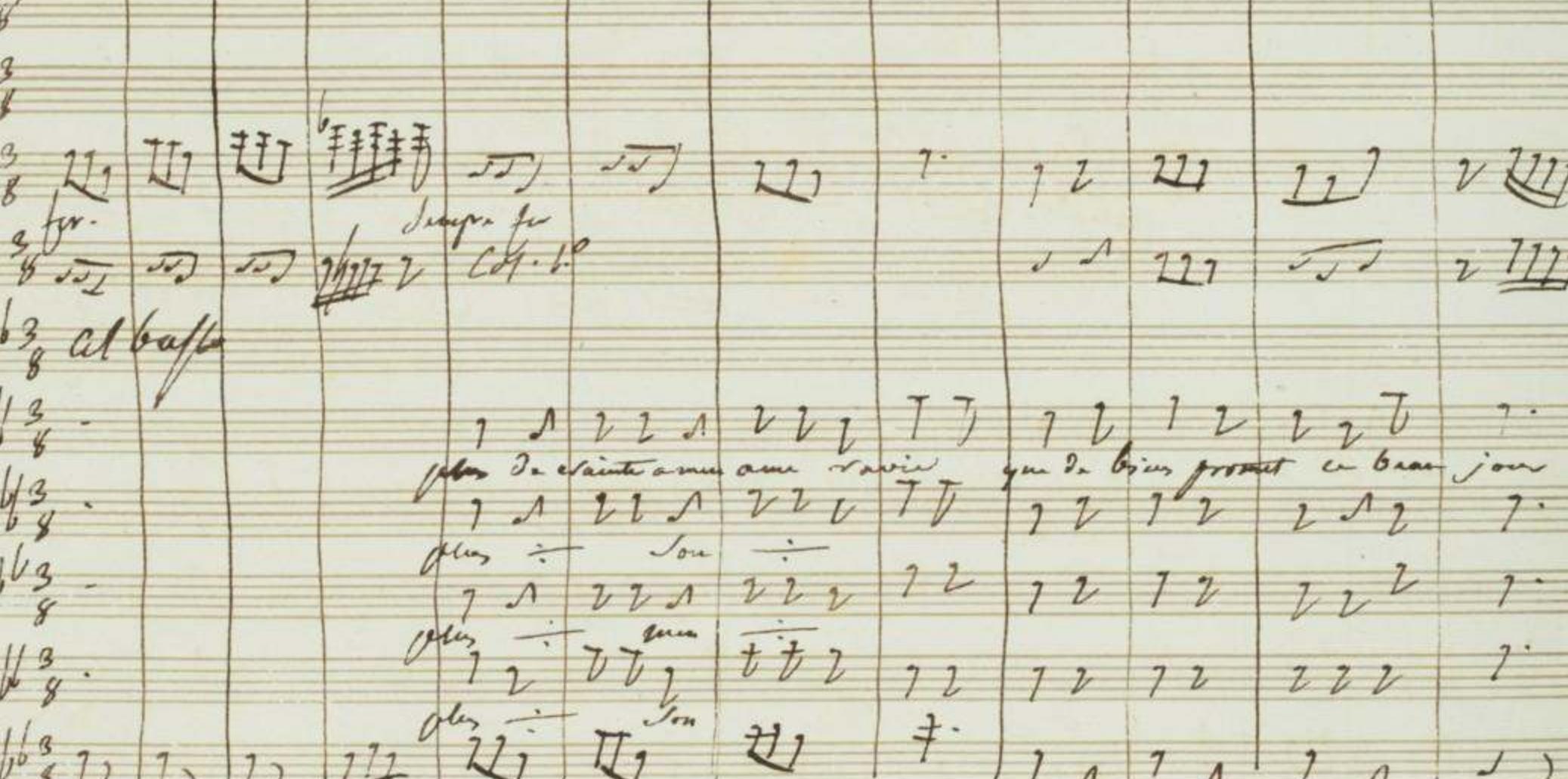
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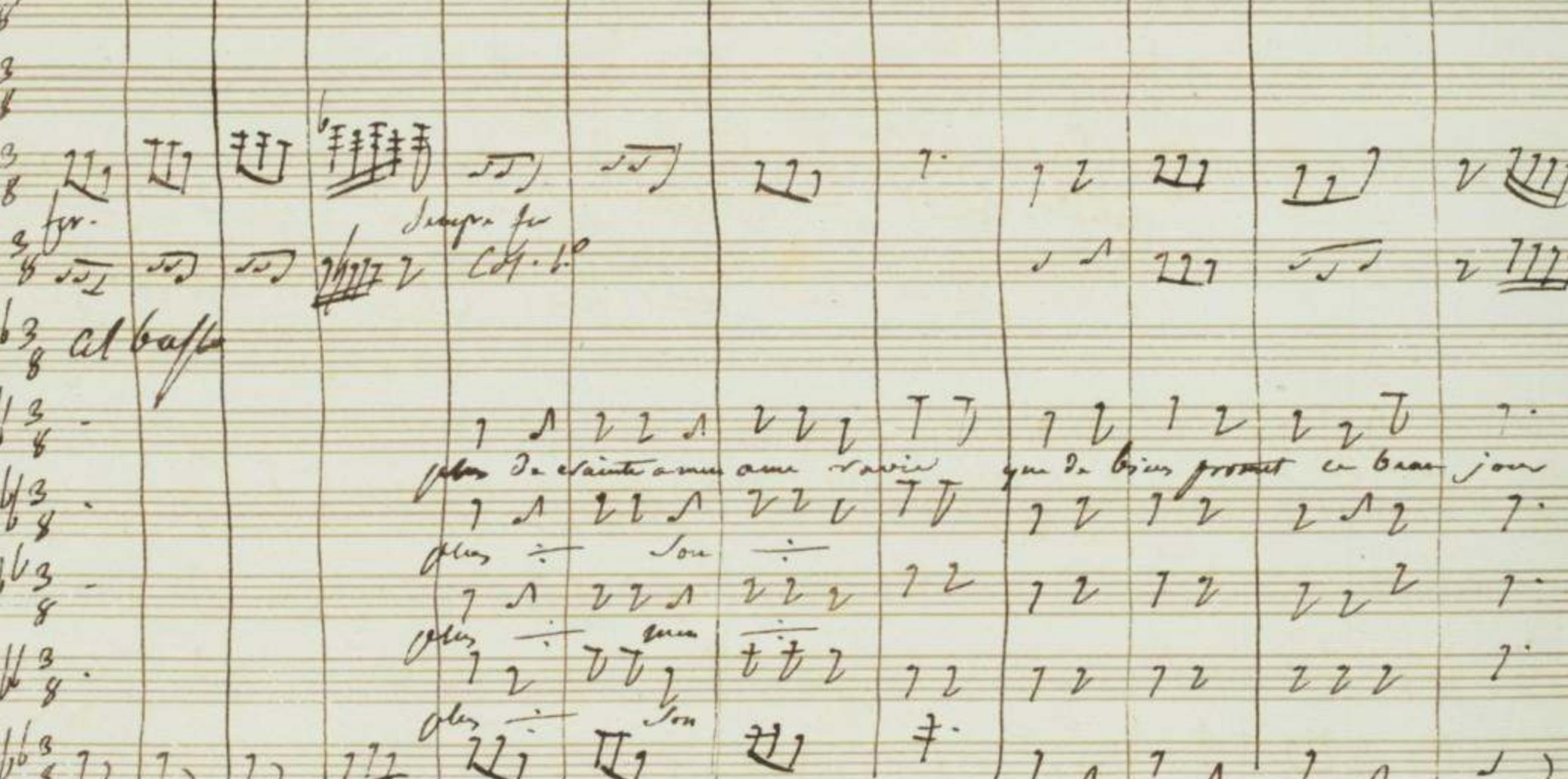
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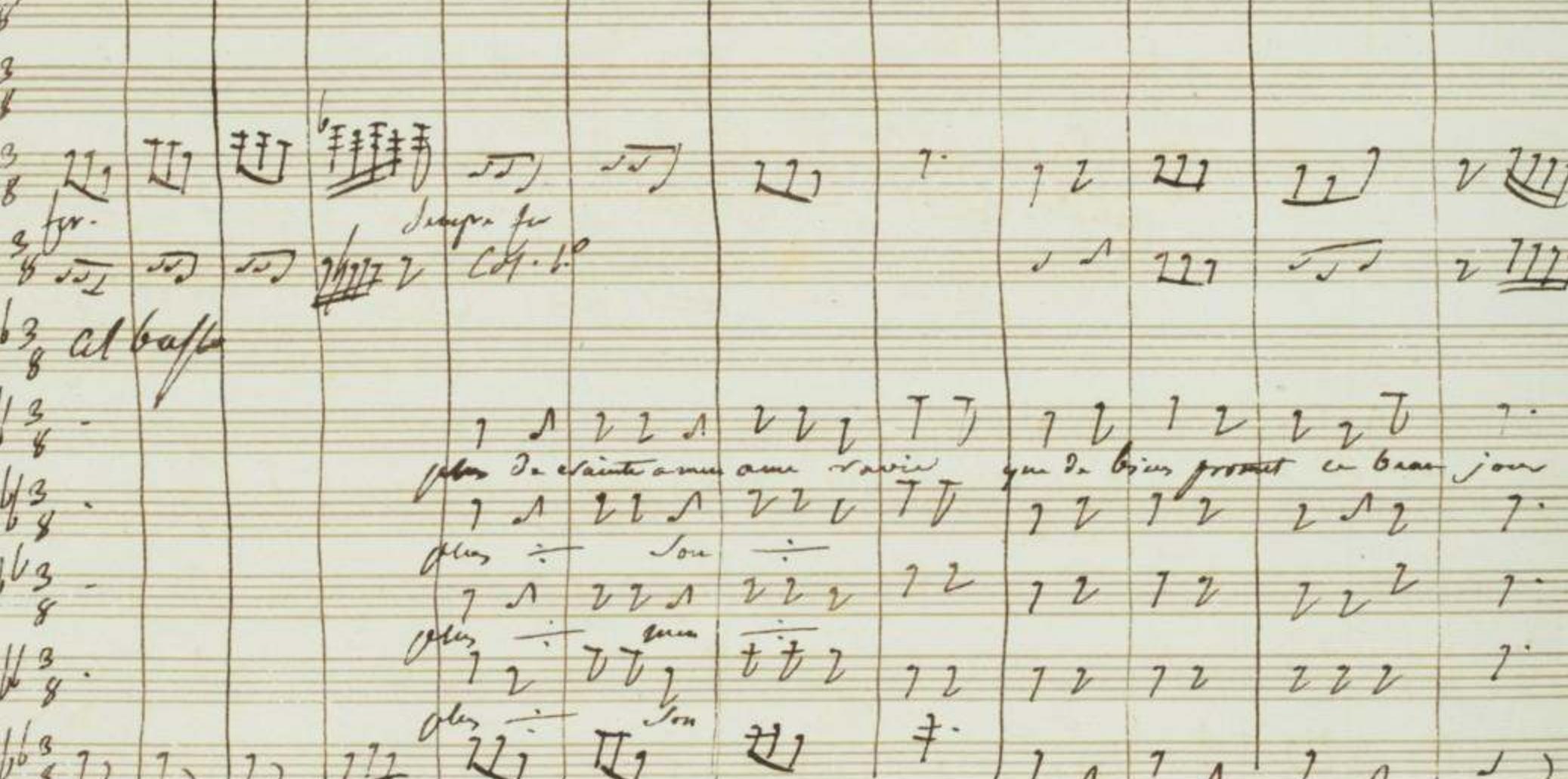
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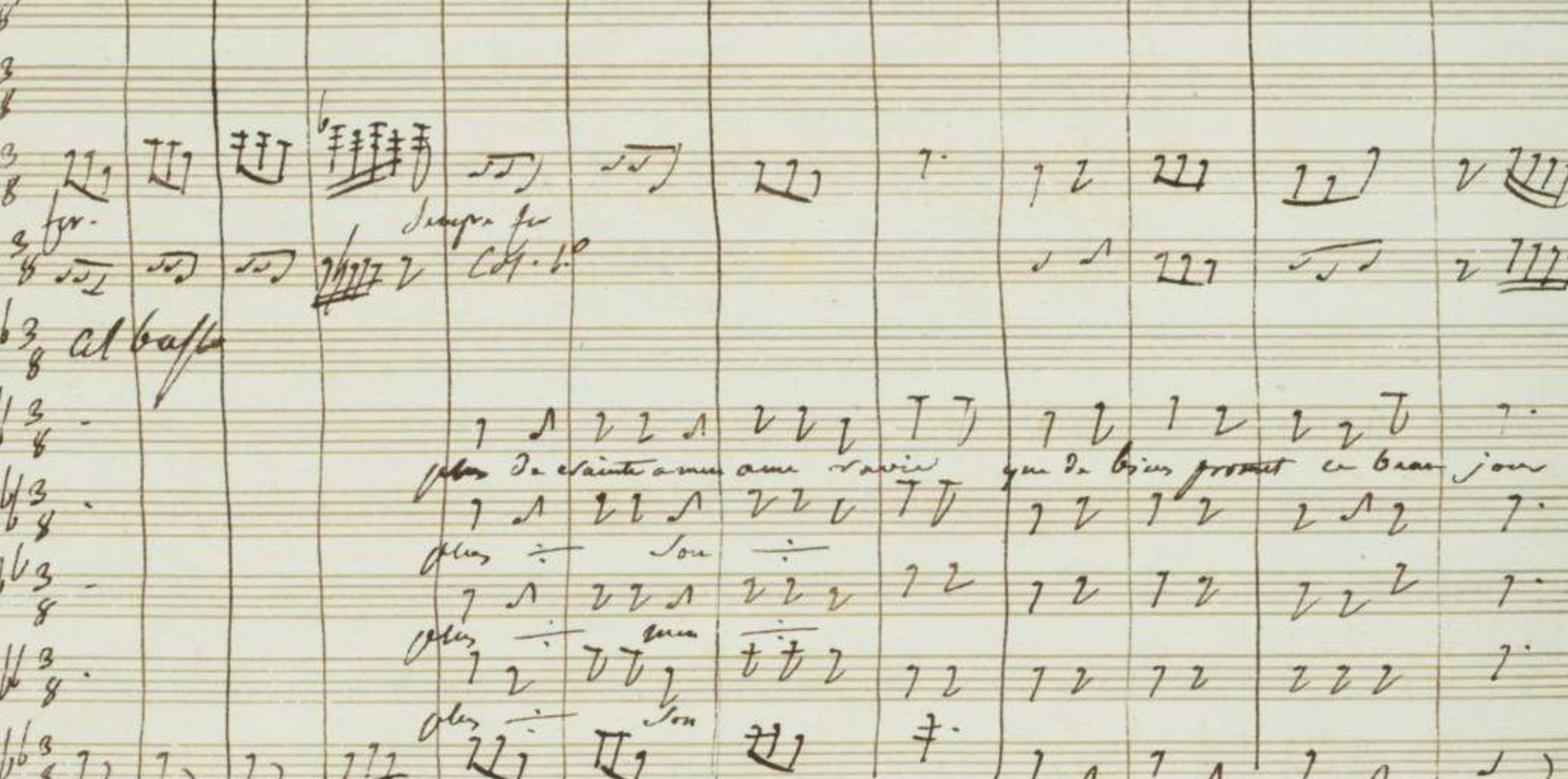
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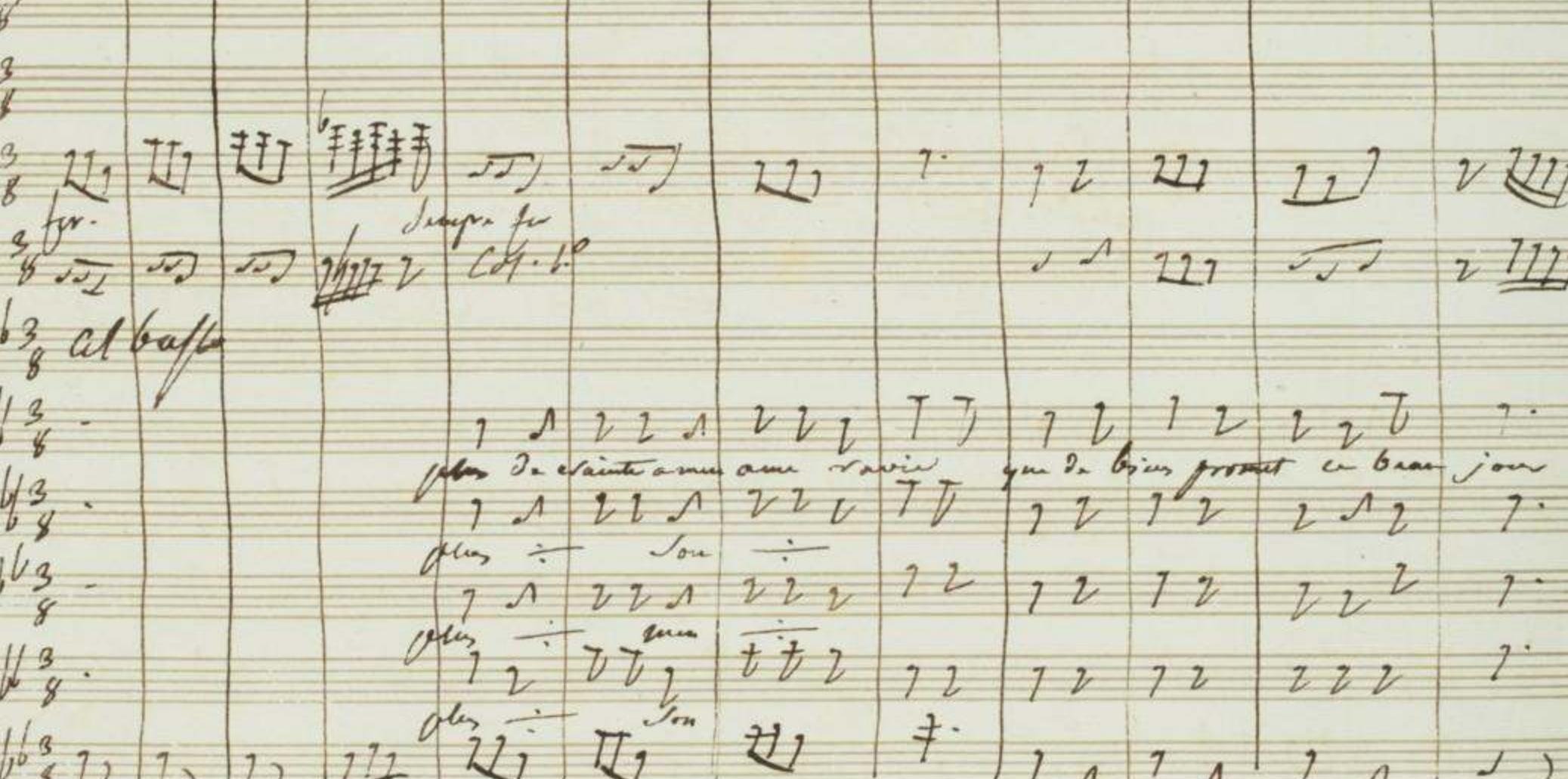
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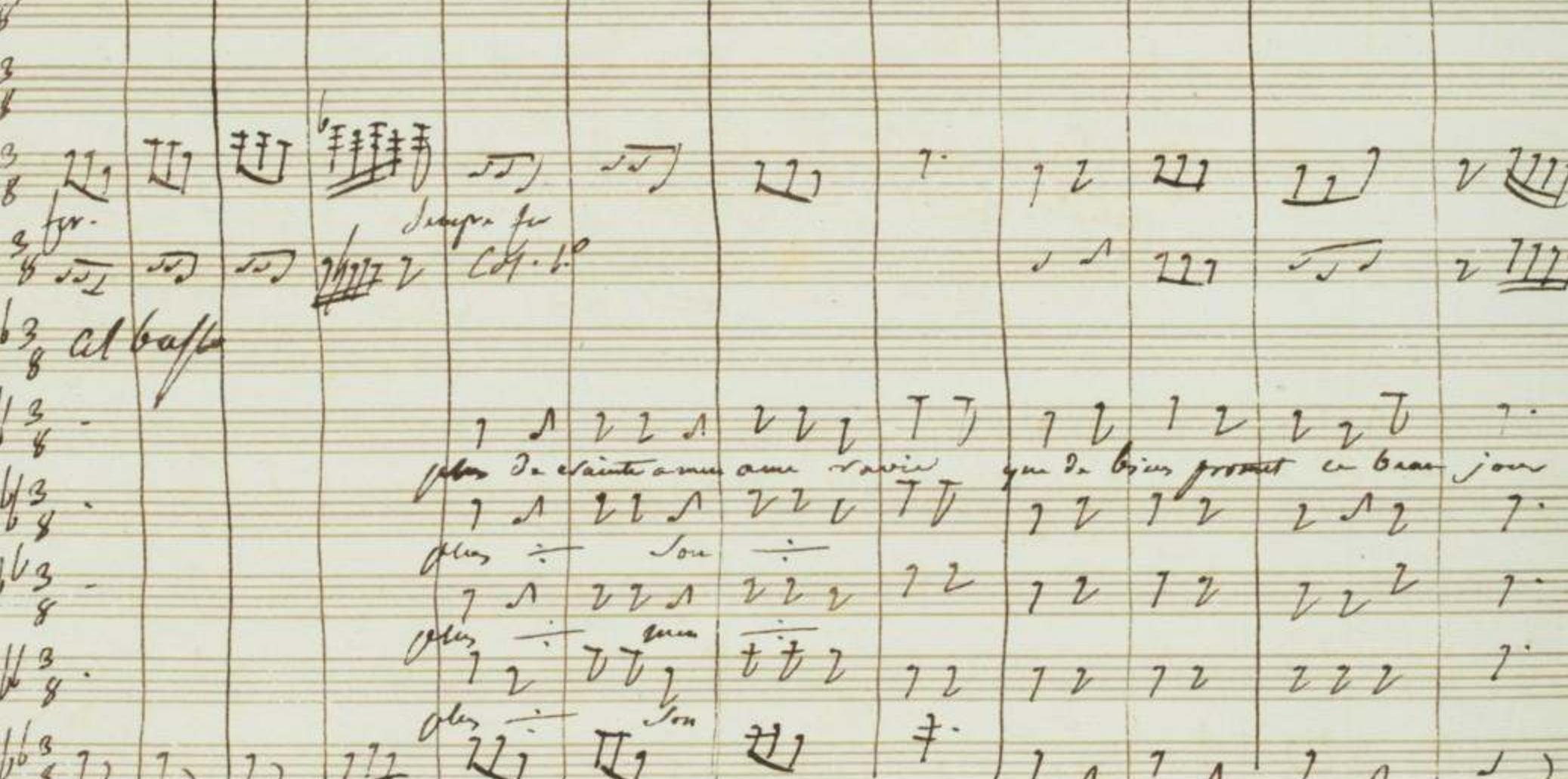
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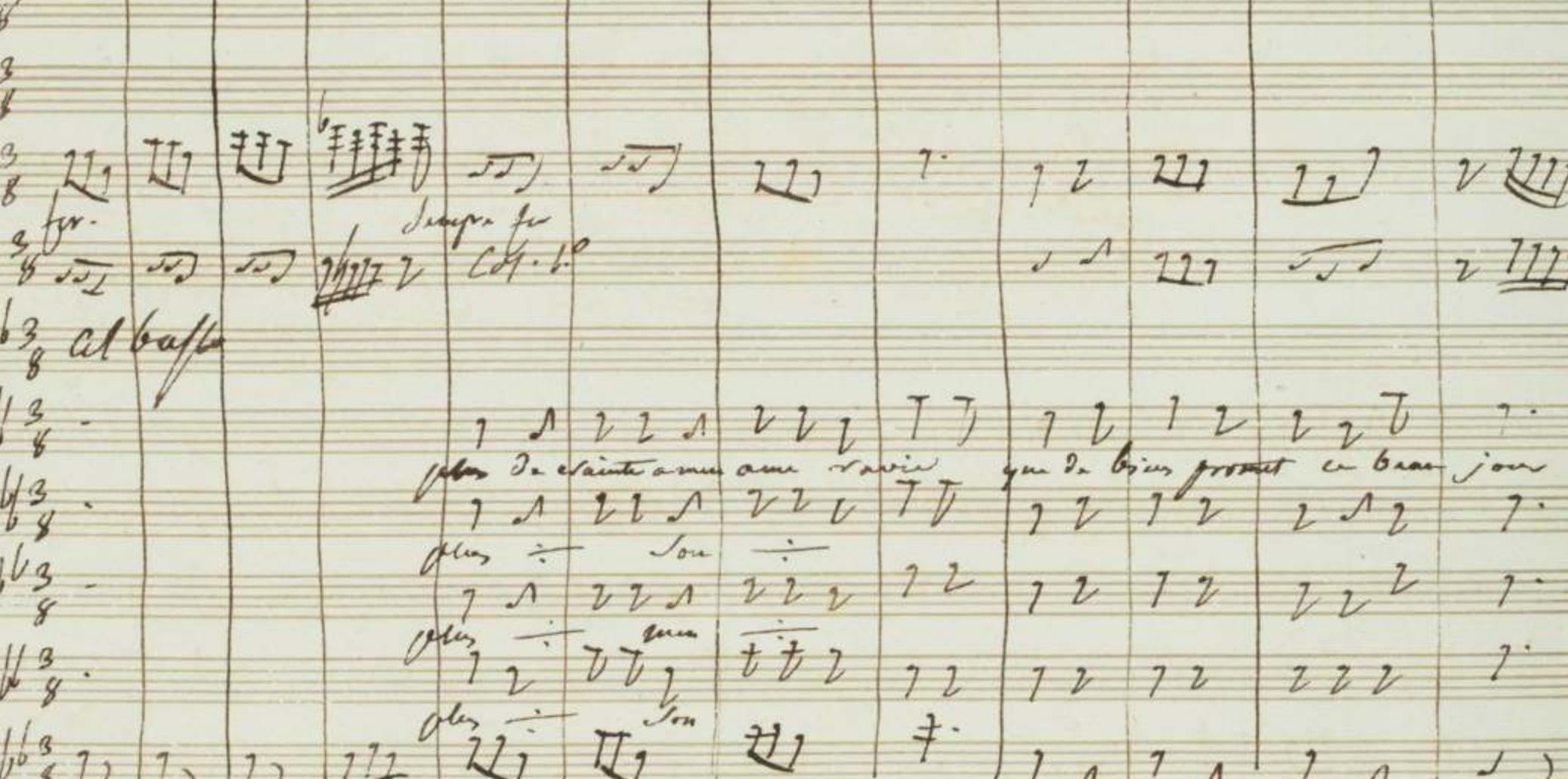
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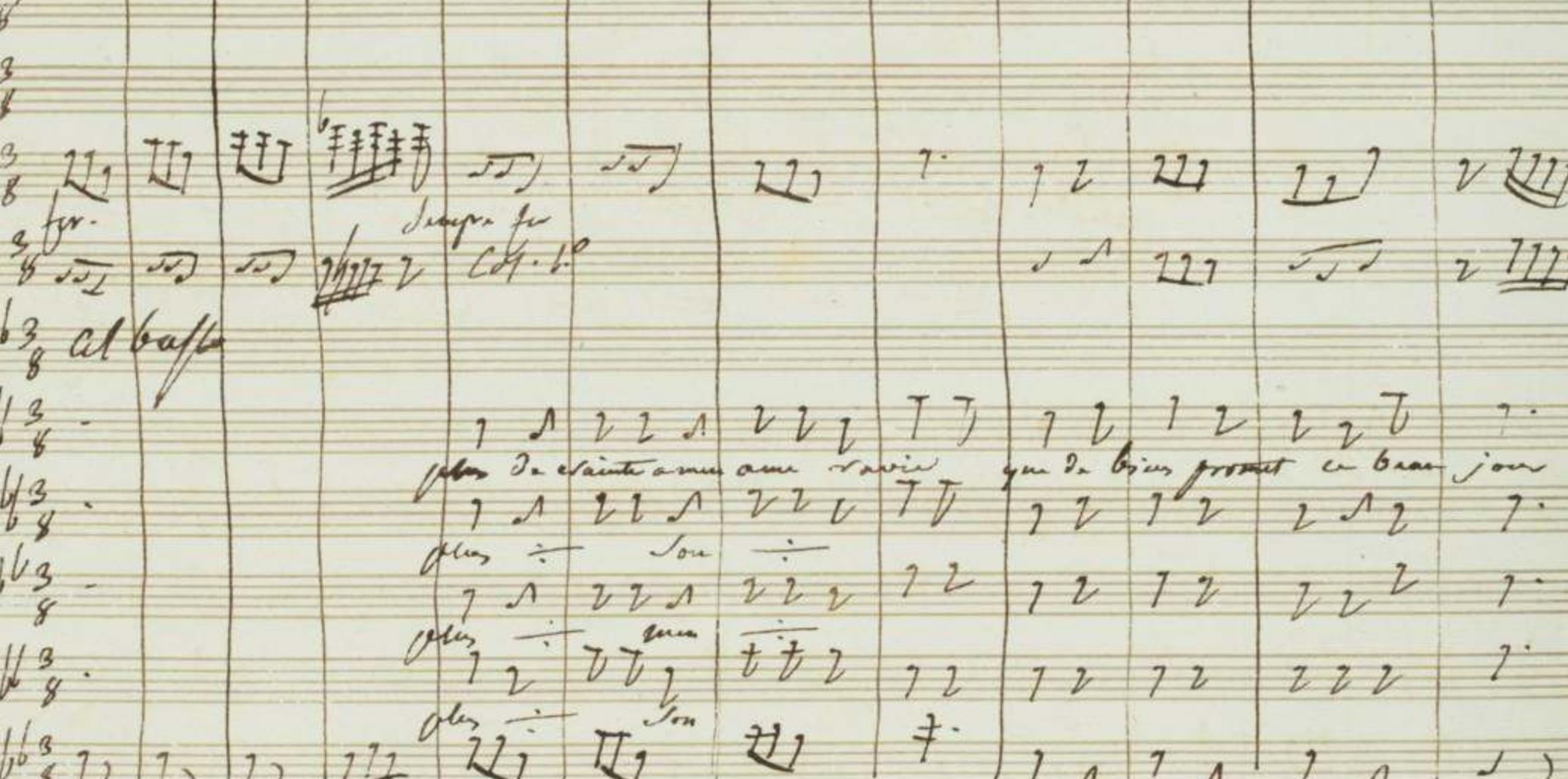
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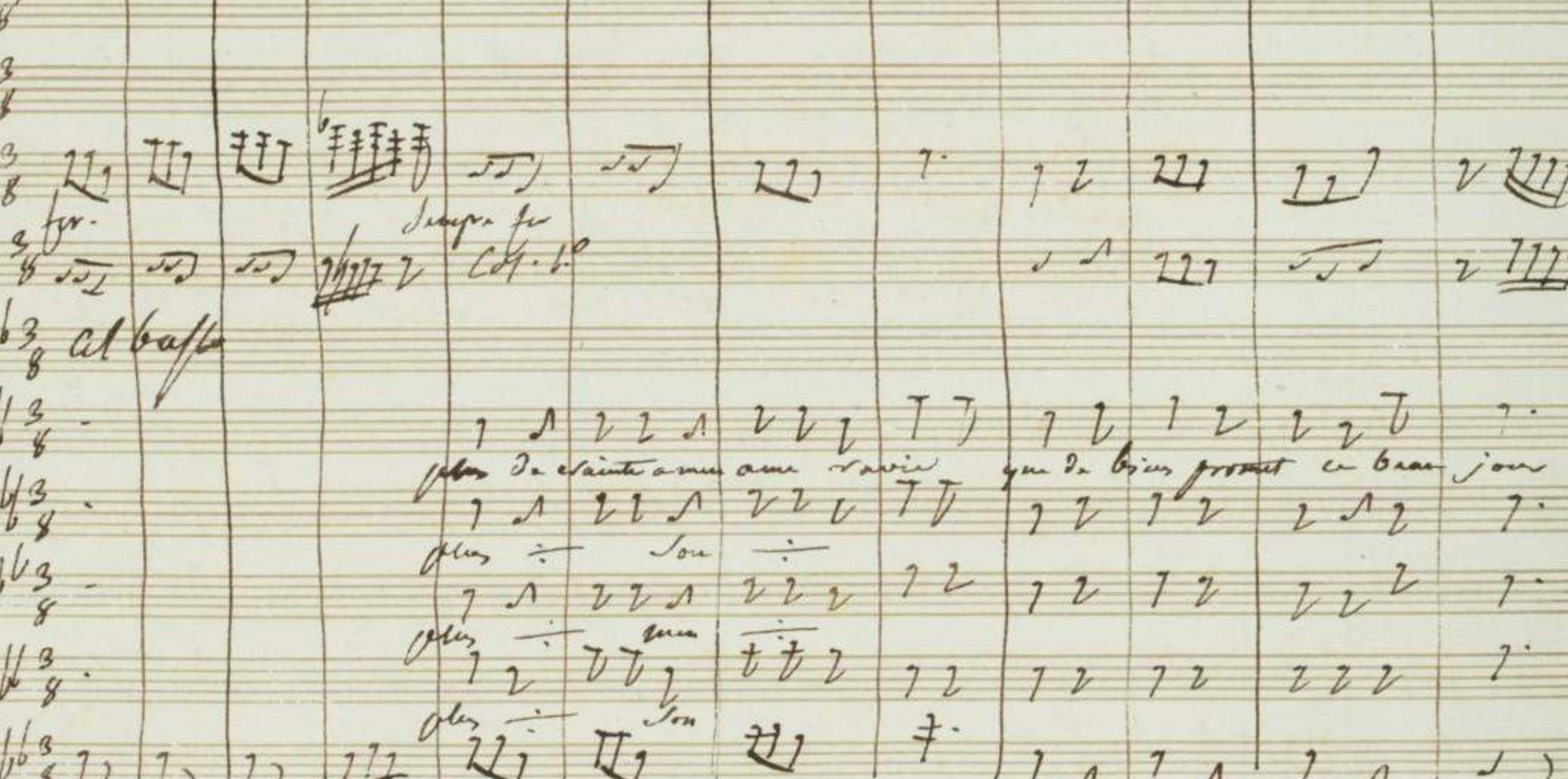
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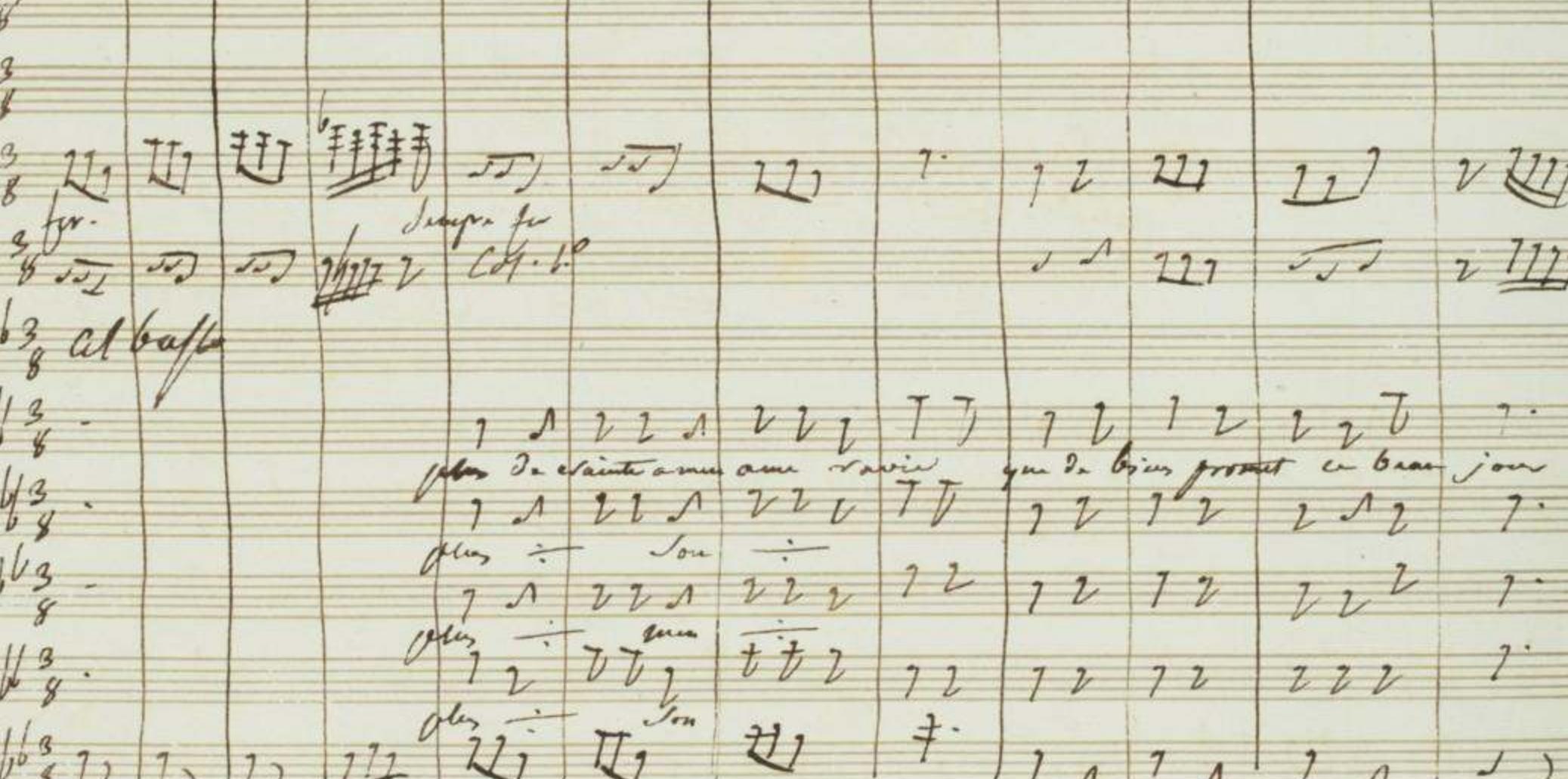
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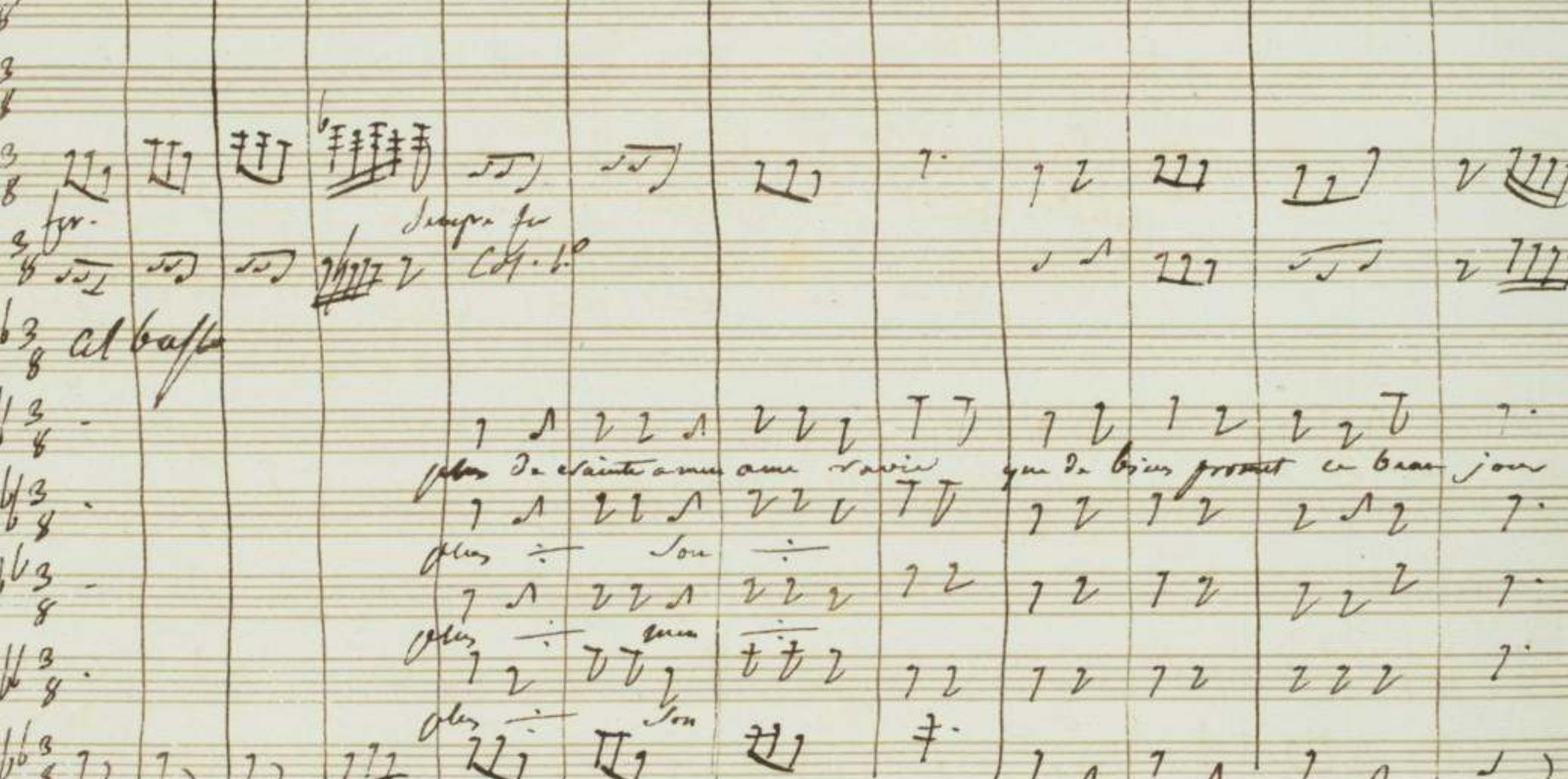
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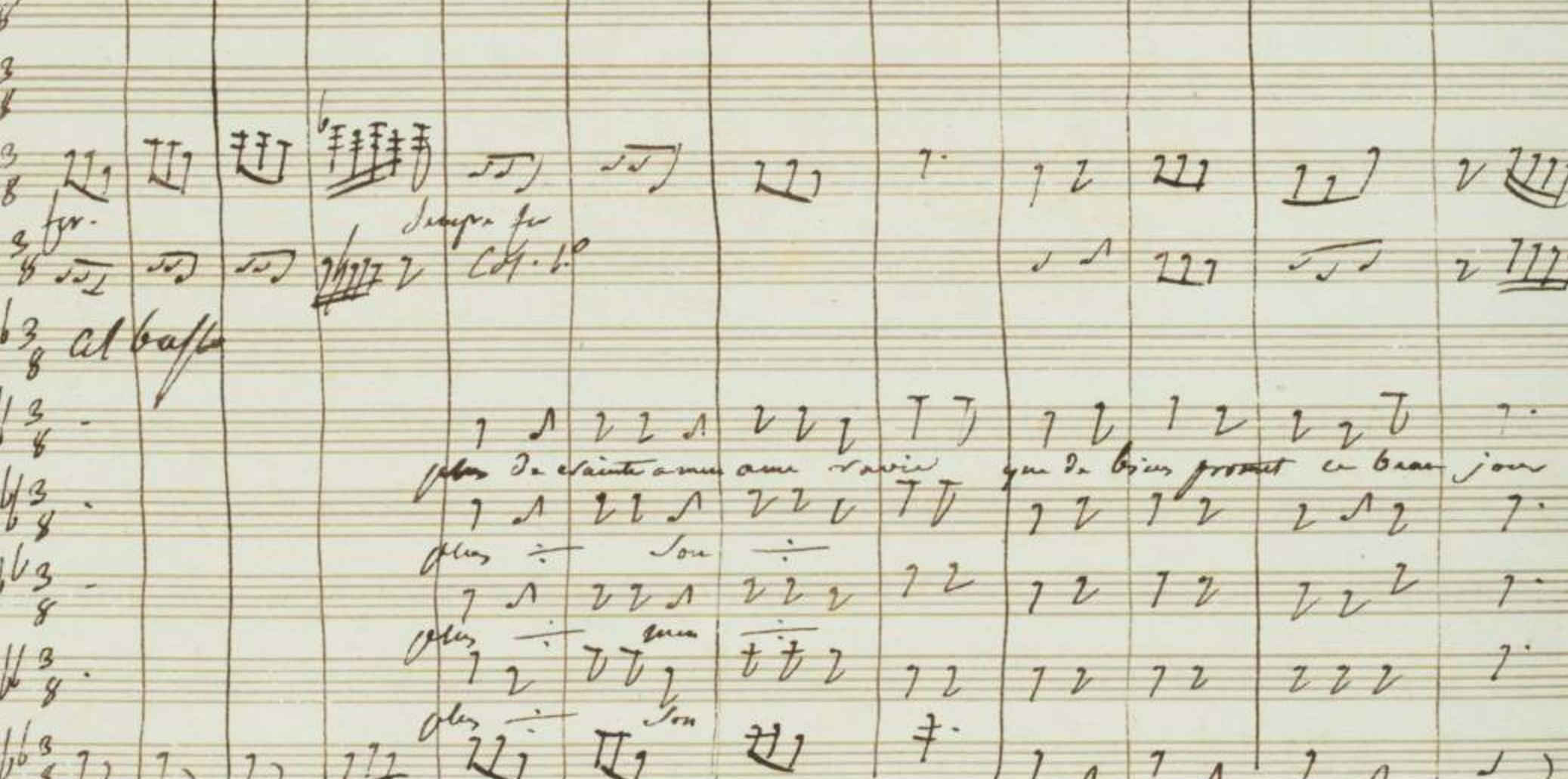
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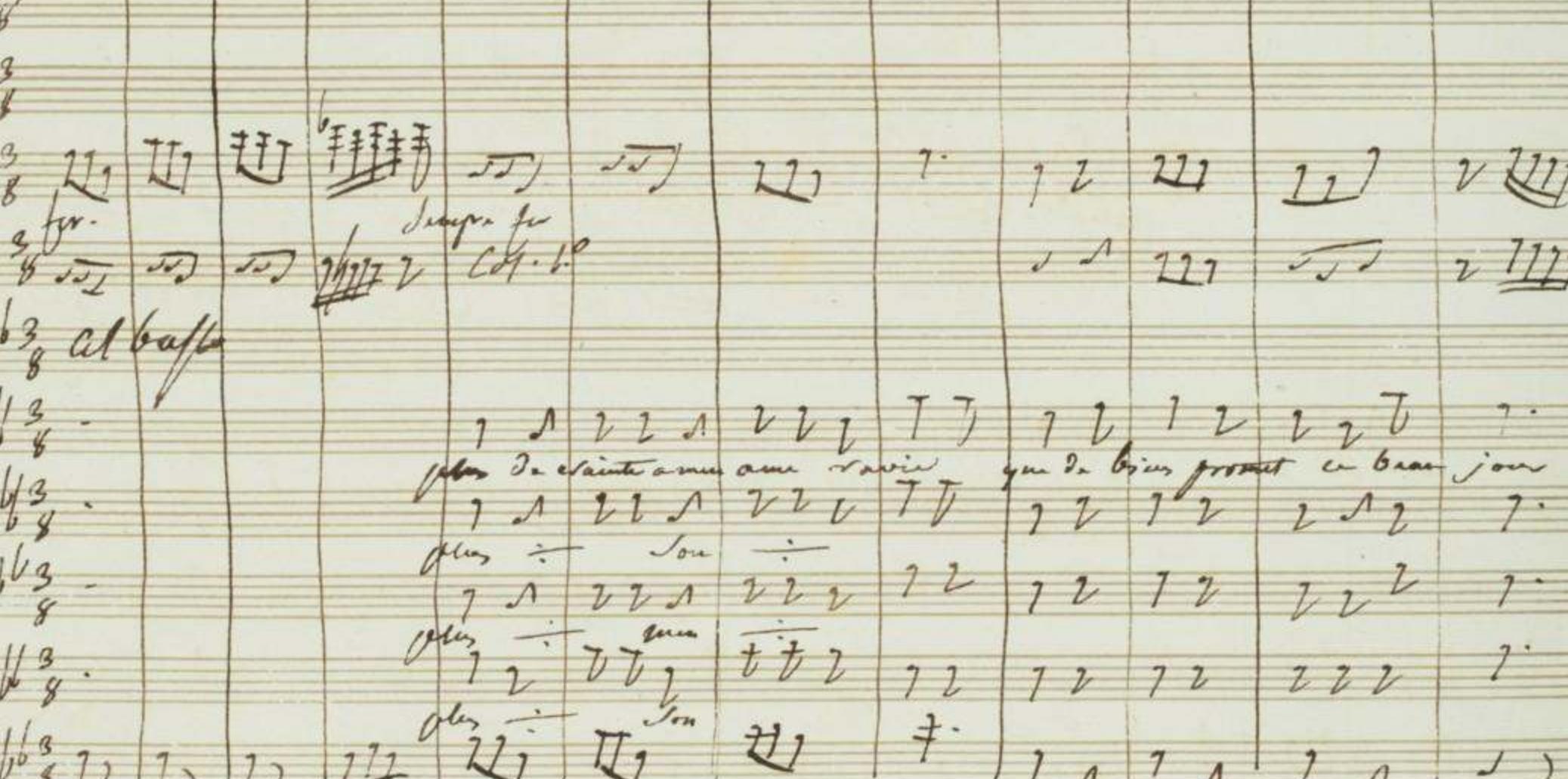
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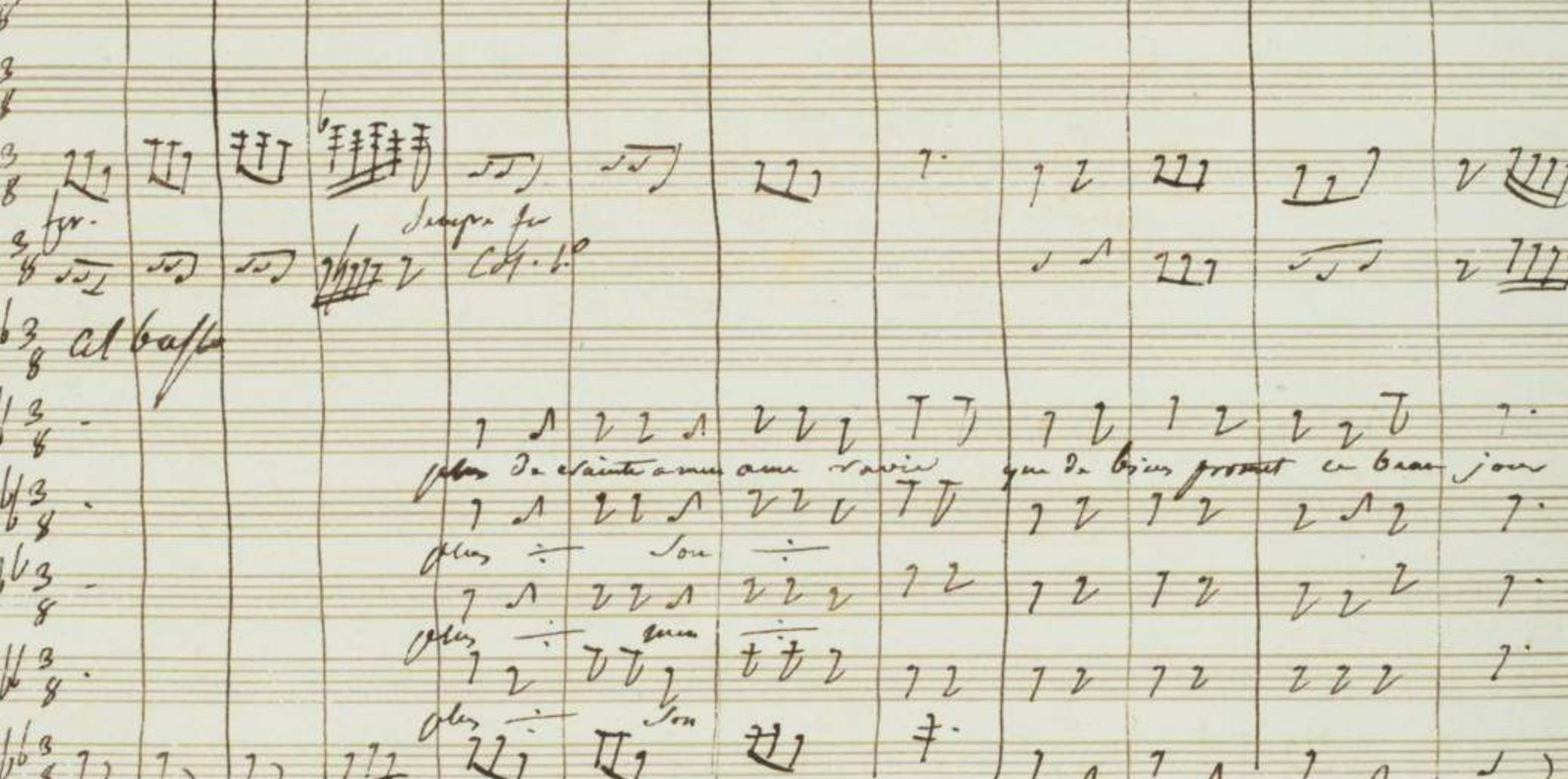
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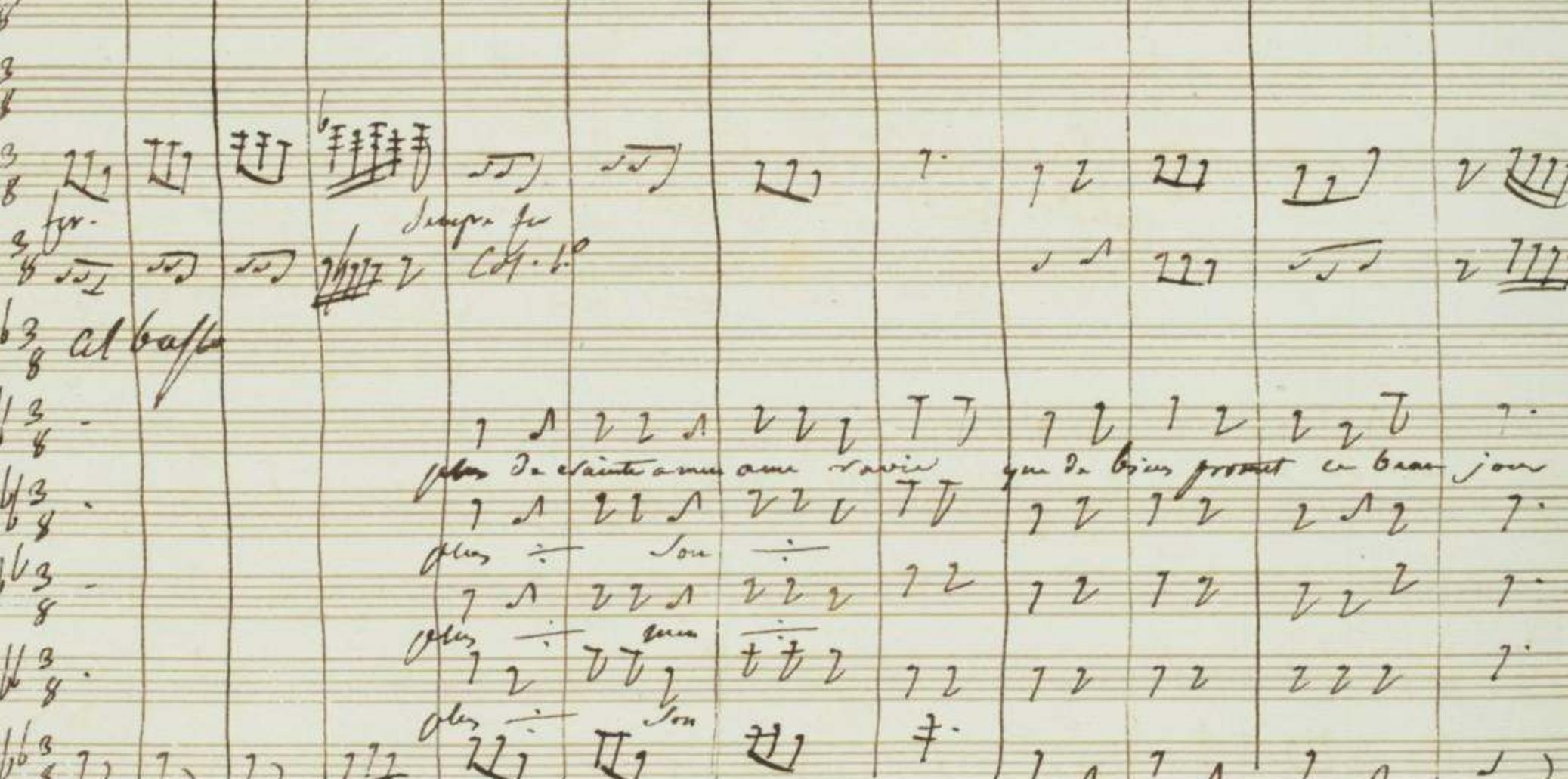
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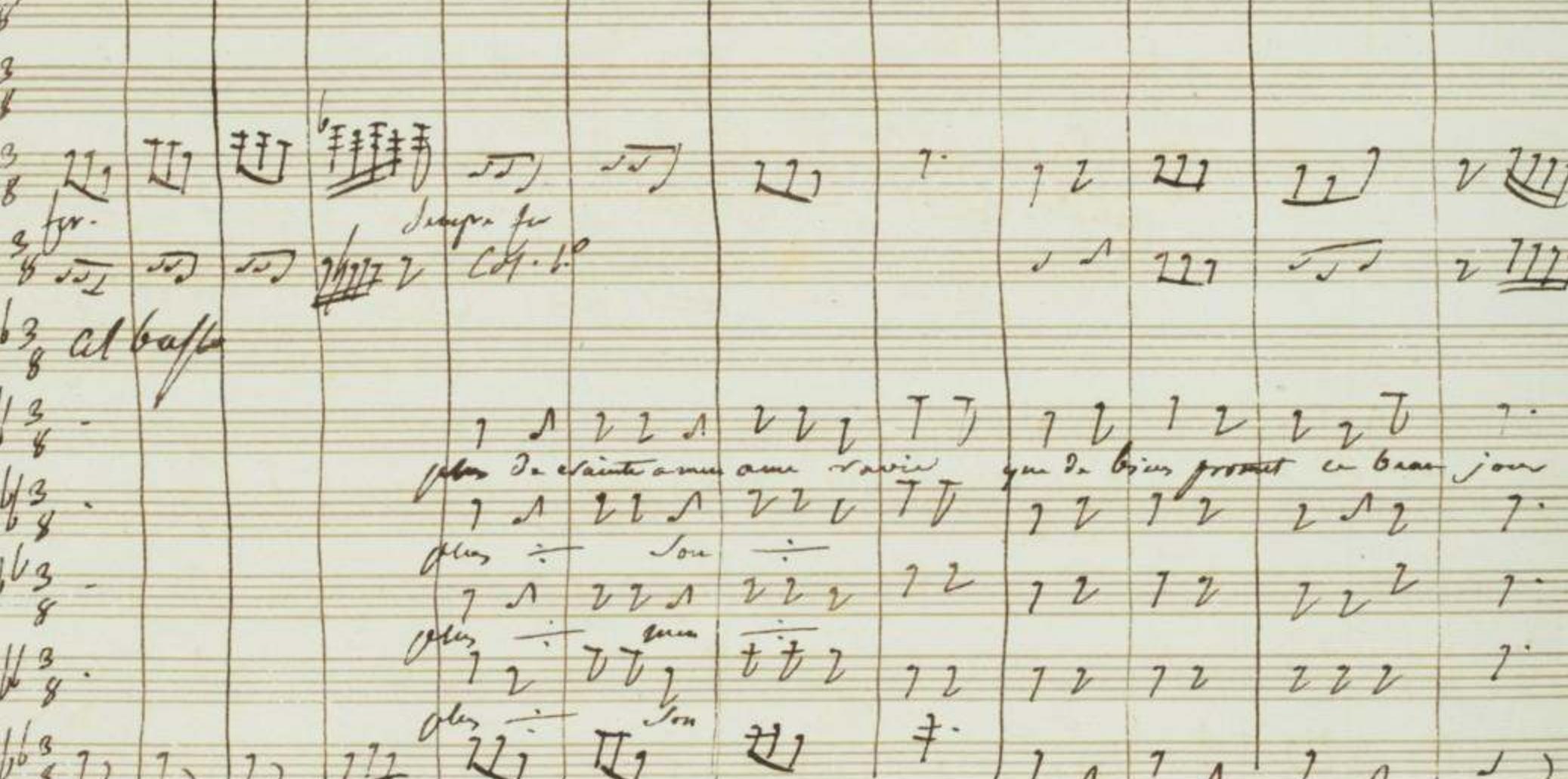
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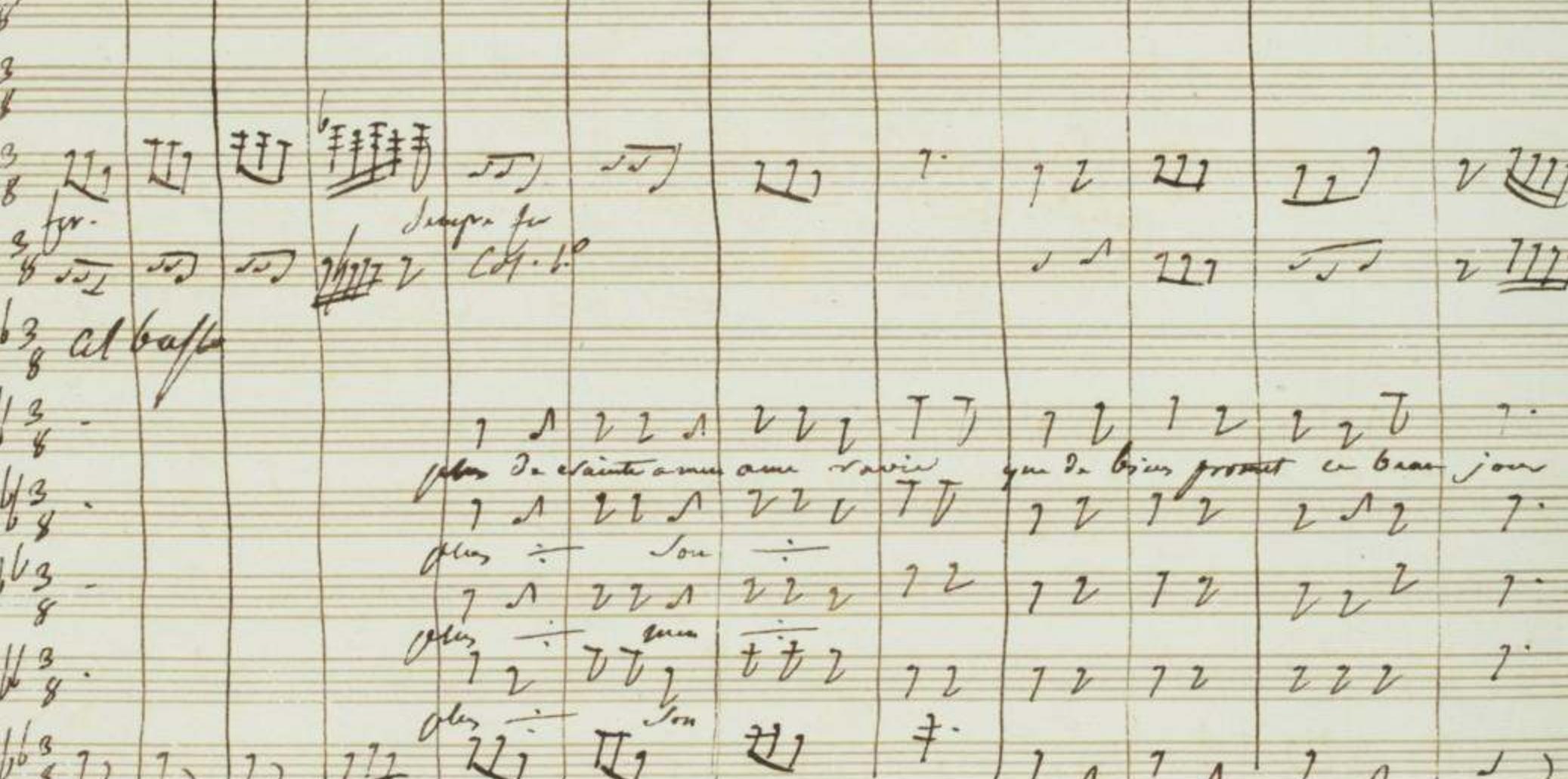
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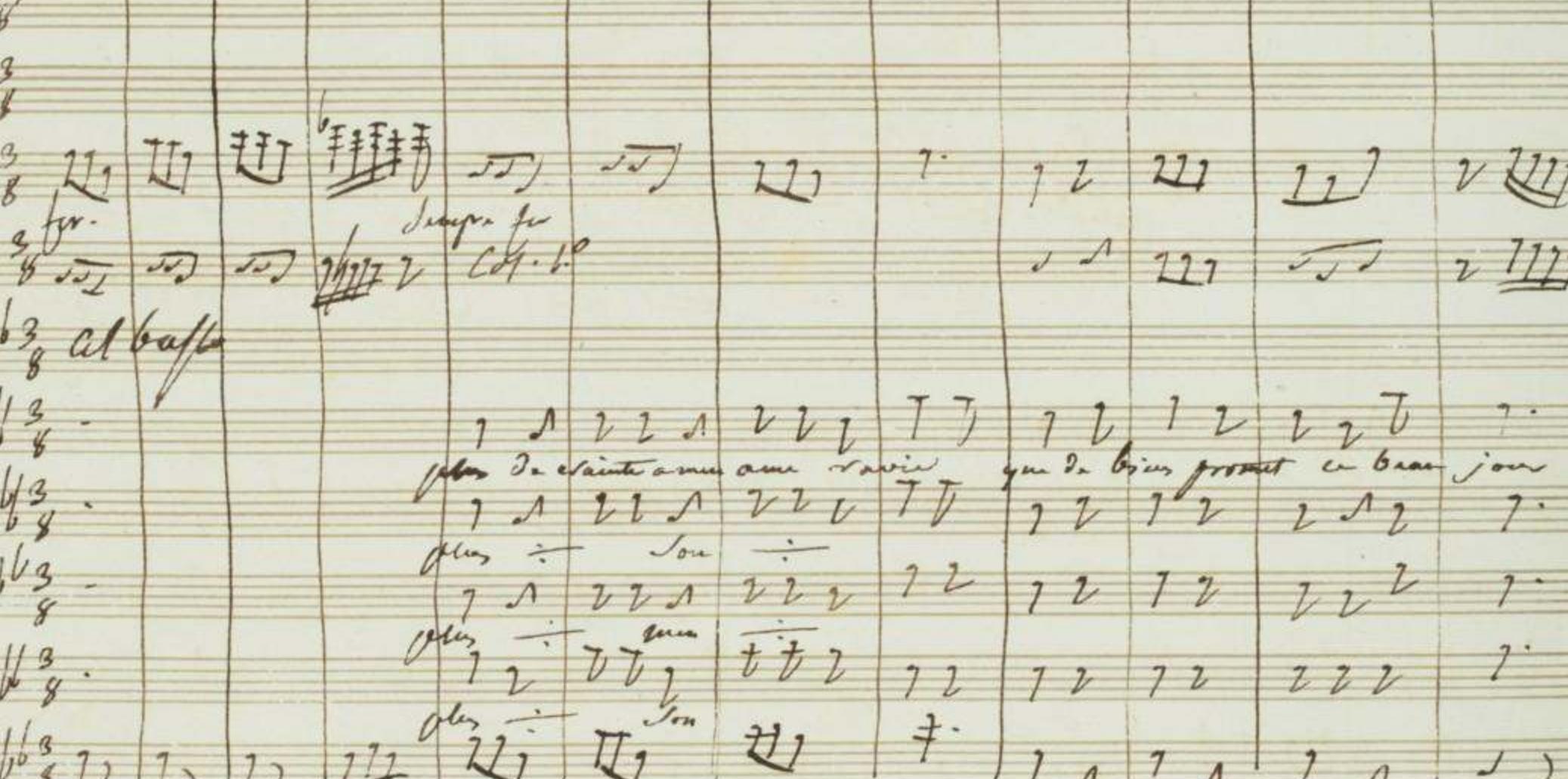
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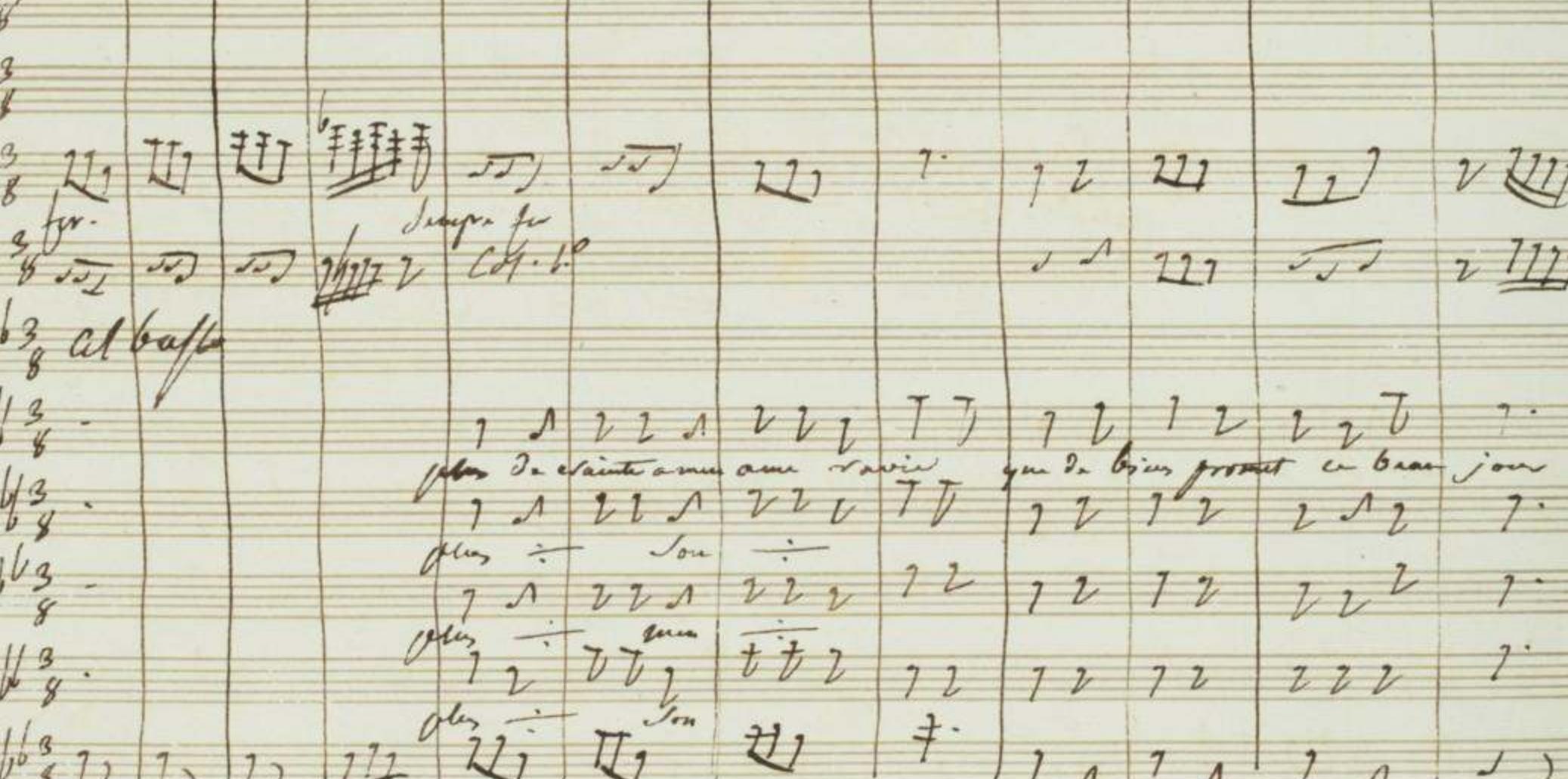
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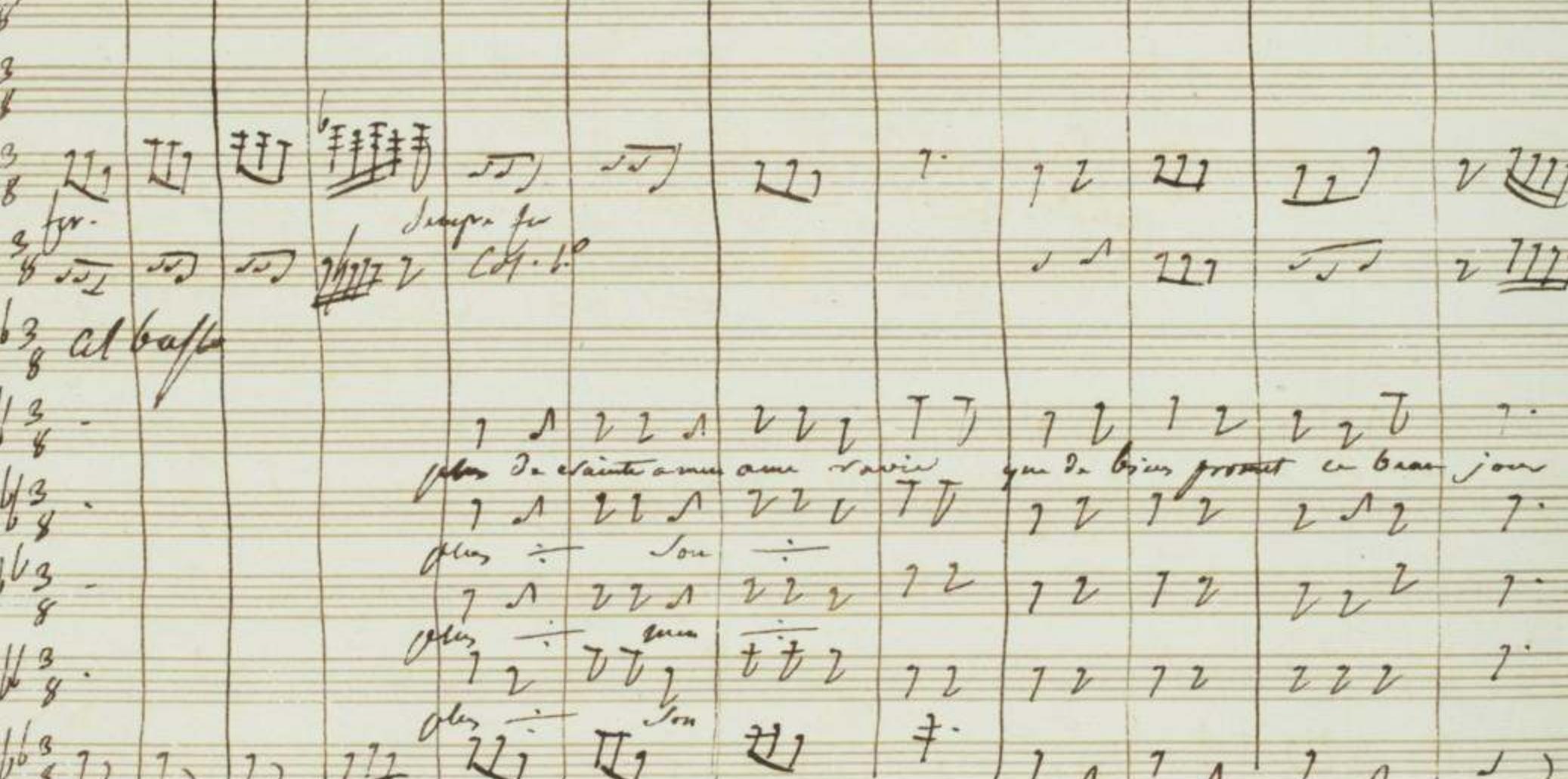
 Vibra. 173^o: 

 Vibra. 174^o: 

 Vibra. 175^o: 

 Vibra. 176^o: 

 Vibra. 177^o: 

 Vibra. 178^o: 

 Vibra.



Cd. 1°

j'avais pour embellir ma vie la reconnaissance et l'amour la reconnaissance et l'amour

—

Handwritten musical score for a single melodic line, likely for a harp or similar instrument. The score consists of two systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. It features various rhythmic patterns including eighth-note pairs, sixteenth-note groups, and eighth-note triplets. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It also includes eighth-note pairs, sixteenth-note groups, and eighth-note triplets. The lyrics "j'avais pour embellir ma vie la reconnaissance et l'amour la reconnaissance et l'amour" are written above the notes in both systems.

Decorative Vase

A handwritten musical score for 'Wu Shan' on five-line staff paper. The score consists of two systems of music. The first system begins with a melodic line of vertical strokes and horizontal dashes, followed by a series of 'Wu' characters. The second system begins with a melodic line of vertical strokes and horizontal dashes, followed by 'Wu' characters, then 'Shan', and finally 'Wu' characters again.

A handwritten musical score for a string quartet. The score consists of five systems of music. The first system shows two measures of eighth-note patterns in 2/4 time. The second system shows two measures of eighth-note patterns in 2/4 time. The third system shows two measures of eighth-note patterns in 2/4 time. The fourth system shows two measures of eighth-note patterns in 2/4 time. The fifth system starts with a measure of eighth-note patterns followed by a measure of sixteenth-note patterns. The score is written on five-line staff paper.

at 1st answer or 1st answer.

A blank five-line staff for musical notation, consisting of five horizontal lines and four spaces.