

ACTE DEUXIEME

ENTR'ACTE - MENUET.

Flûtes.

Hautbois.

Clarinettes en Sib.

Bassons.

1^{er} Cor en SOL.

2^d Cor en UT.

Violons.

Altos.

Violoncelles.

Contrebasses.

All^o Moderato. (♩=76)

SOLI.

MENUET.

Tempo moderato. (♩=80)

SOLO.

SOLO.

SOLO.

arco.

pizz.

First system of musical notation. It includes staves for Horn (H^b), Clarinet (Cl.), Bassoon (Bⁿ), and Cor en SOL. The music features a melodic line in the Horn and Clarinet parts, with a woodwind entry in the Bassoon part. The Cor en SOL part has a few notes in the third measure. The system concludes with a fermata over the final notes.

Second system of musical notation. It continues the woodwind parts from the first system. The Bassoon part has a dynamic marking of *p*. The string parts (Violins I, Violins II, Violas, Cellos, and Double Basses) enter in the third measure with a *p* dynamic and a *staccato* articulation. The system concludes with a fermata over the final notes.

Third system of musical notation, primarily consisting of string parts. It features dense, rhythmic patterns in the Violins I and II, Violas, Cellos, and Double Basses. The system concludes with a fermata over the final notes.

Musical score for the first system, featuring Horns (Hb, Cl, Bb), Flutes, Clarinets, Bassoons, and Strings. The score is in 2/4 time and includes dynamic markings such as *p* and *f*. The Horns part includes a *trm* (trill) marking in the final measure.

Musical score for the second system, featuring Flutes, Clarinets, Bassoons, and Cello/Double Bass. The score includes dynamic markings such as *p*, *f*, *cresc.*, and *dim.*. The Cello/Double Bass part is marked *arco.* and includes a *Col C.B.* instruction. The system concludes with a double bar line and repeat signs.



Musical score system 1, featuring multiple staves with various musical notations. The system includes dynamic markings such as *cresc.*, *f*, *p*, and *dim.*, as well as performance instructions like *SOLO.* and *1^o SOLO.*. The notation includes complex rhythmic patterns and melodic lines.



Musical score system 2, continuing the musical composition. It features dynamic markings such as *p*, *ff*, and *arco.*, along with performance instructions like *Col C.B.*. The notation includes complex rhythmic patterns and melodic lines.

CHŒUR ET ROMANCE.

All^{to} marcato (♩=104)

Grande Flûte.
Petite Flûte.
Hautbois.
Clarinettes en LA.
Bassons.
Cours en MI.
Cours en RÉ.
Cornets à Pistons en LA.
Trombones.
Timbales MI, LA.
Grosse Caisse et Cymbales.
Triangle.

All^{to} marcato.

Violons.
Altos.
JAVOTTE.
P^{er} 2^e SOPRANOS.
TÉNORS.
BASSES.
Violoncelles.
Contrebasses.

ff *All^{to} marcato.*

ai - les de la fée - ri - e Je veux sui - vre ma folle rêve - ri - e, Dans ton i - vres - se,
ai - les de la fée - ri - e Je veux sui - vre ma folle rêve - ri - e, Dans ton i - vres - se,

-vresse, o soir d'é_té, Vi_vons de bruy_an_te gai_e_té. Dans ton i_vresse,
 o soir d'é_té, Ah! vi_vons de bruy_an_te gai_e_té. Dans ton i_vres_se, o soir d'é
 o soir d'é_té, Ah! vi_vons de bruy_an_te gai_e_té. Dans ton i_vres_se, o soir d'é

Div. Unis.

The musical score is written for voice and piano. It features a vocal line with lyrics in French and German, and a piano accompaniment with various dynamics and articulations. The score is divided into measures by vertical bar lines.

Vocal Lyrics:

- 1st voice: *Dominos ro-ses,*
- 2nd voice: *Parlez bas de vos amours.*
- 3rd voice: *Parlez bas de vos amours.*
- 4th voice: *Comme on se dit de douces choses*

Piano Accompaniment:

- Includes dynamics such as *p* (piano), *f* (forte), and *pp* (pianissimo).
- Includes articulations like *pizz.* (pizzicato).
- Includes first and second endings marked *1^o* and *2^o*.

The musical score consists of 18 staves. The top four staves are for the vocal line, with the first staff being the vocal melody and the next three providing harmonic support. The bottom four staves are for the piano accompaniment, with the first staff being the right hand and the next three being the left hand. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in French and are placed below the vocal line.

p
Comme on se dit de douces choses
p
Sous le masque de velours, Sous le masque de velours
p
Dominos bleus
p

The musical score consists of 12 staves. The top four staves (treble clef) contain the main melodic and harmonic lines. The bottom four staves (bass clef) contain the bass line and accompaniment. The score is in G major (one sharp) and 4/4 time. The lyrics are written in French and include:

- Dominos roses,* (with handwritten note: *vous avez joué*)
- Dominos bleus,* (with handwritten note: *vous avez joué*)
- Dominos roses,* (with handwritten note: *vous avez joué*)
- Parlez bas de vos amours,* (with handwritten note: *glorifier vos amours*)
- Parlez bas de vos amours.*

Dynamic markings include *p* (piano) and *f* (forte). A *pizz.* (pizzicato) marking is present at the bottom right.

The musical score is arranged in a system of staves. At the top, there are four staves for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. Below these are several empty staves. The vocal line is shown in a single staff with lyrics in French. The lyrics are: "Comme on se dit de douces choses Sous le masque de velours Comme on se dit de". There are handwritten annotations in cursive below the printed lyrics. The piano accompaniment includes a bass line and a treble line with various musical notations such as slurs, ties, and dynamic markings like "dim." and "mf".

The musical score is arranged in a standard orchestral format. At the top, there are several staves for woodwinds and strings. The vocal parts are labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The lyrics are written below the vocal staves. The instrumental parts include strings (arco.) and woodwinds. Dynamic markings like *f*, *p*, and *arco.* are used throughout the score. The lyrics are in French and include the words "douce", "masque", "de ve", "lours", "Dominos", "bleus", "roses", and "Comme on se".

The musical score consists of 14 staves. The top staves are for various instruments, including strings and woodwinds. The bottom staves are for vocal parts. The lyrics are in French and are written in a cursive hand. The score includes dynamic markings such as *f*, *ff*, and *col. C.B.*. There are also some handwritten annotations in red ink, including the name "Maurice Strakosky" and "Lille".

de douces choses sous le masque de ve-lours. Sur les ai-les de la fée
 de douces choses sous le masque de ve-lours. Sur les ai-les de la fée
 de douces choses sous le masque de ve-lours. Sur les ai-les de la fée
 dit Oui sous le masque de ve-lours. Sur les ai-les de la fée

Col. C.B. // // //

-ri - e Je veux sui - vre ma folle rêve - ri - e, Dans ton i - vres - se
Je veux suivre mon rêve de vin rouge
 -ri - e Je veux sui - vre ma folle rêve - ri - e, Dans ton i - vres - se
Je veux suivre mon rêve de vin rouge
 -ri - e Je veux sui - vre ma folle rêve - ri - e, Dans ton i - vres - se o soir d'é
Je veux suivre mon rêve de vin rouge
 -ri - e Je veux sui - vre ma folle rêve - ri - e, Dans ton i - vres - se o soir d'é
Je veux suivre mon rêve de vin rouge

o soir d'é - té, Vi - vons de bruy - an - te gaie - té Vi - vons d'i - vres - se et de gaie - té Vi -
 o soir d'é - té, Vi - vons de bruy - an - te gaie - té Vi - vons d'i - vres - se et de gaie - té Vi -
 té Ah! vi - vons de bruy - an - te gaie - té Vi - vons d'i - vres - se et de gaie - té Vi -
 té Ah! vi - vons de bruy - an - te gaie - té Vi - vons d'i - vres - se et de gaie - té Vi -

Hautb. SOLO. *p*

B^{us} *p*

Cors en RÉ. 2^o *p*

Timb. *p*

(Pacôme amène Javotte.)

SOLI.

pizz. pizz.

B. Domingos ro *p* ses... *pizz.*

Pacôme qui est Javotte parait!

a tempo.

G^{de} Fl. *p* SOLO.

Hautb. *p*

Cl. SOLI. *p*

B^{us} SOLO. *p*

a tempo.

(On parle) *p*

arco. *p*

pizz. *p*

pizz. *p*

G^{de} Fl.

Hautb.

Clar.

B^{us}

sempre pizz.

pparco.

G^{de} Fl.

Cl.

Bon.

REP. On a beaucoup jase sur ton départ
Voilà trois jours - C'est bien -
- Oh! le joli regard!

JAVOTTE.
Ah! je n'a- vais qu'un cou- ra- ge Trom-

pizz.
pizz.

G^{de} Fl.

Hautb.

Cl.

Bons

suivez.

suivez.

pizz.

pizz.

pizz.

pizz.

- peur;

J'ai beau cacher mon xi- sa- ge, J'ai peur, J'ai

Parco.

Parco. suivez.

Allegro

ROMANCE.

Andante. (♩=100)

G^{de} Fl.

Hautb.

Cl.

B^{ns}

arco.

pp

mf

dim.

p

1^o

pp

1^o

pp

9^o

pp

pp

peur!

Div.

arco

pp

sempre pizz.

Cher! in l'absence d'Amour, n'attend pas le fruit

Libretto

Jesentais en moi re- naitre l'esper, Me disant: il va peut- être Me voir.

Andante.

G^{de} Fl.

Hautb.

Cl.

B^{ns}

Cors en RE^b.

arco.

mf

sfz

pp

p

1^o

p

1^o

p

sfz

sfz

sfz

sfz

sfz

très expressif.

Div.

Div.

unis.

J.

Dans la fou- le qui at- tire En roi, Jeviendrai tout bas lui dire: Cest moi. He las! je sens que je

en suis l'ami pour Laban: Quel inf.

en suis l'ami pour Laban: Quel inf.

Moi! moi! moi! moi!

arco.

pp

sfz

The musical score is written for voice and piano. It features a vocal line with French lyrics and a piano accompaniment. The score is divided into measures by vertical bar lines. The piano part includes various dynamics such as *sfz*, *p*, and *pp*, and includes markings for *Div.* (divisions) and *rall.* (rallentando). The lyrics are written in French and are partially obscured by handwritten annotations in cursive.

sfz *p* *sfz* *pp* *pp* *sfz* *pp* *sfz* *sfz* *rall.*

Div. *Div.*

p *p*

blando blando pin flou ifm les je marion ludo, allain unan foy et son p'it ifo blando. bl'is'lon no p'p'it. erf.

Parme Autant; Mon cœur se trompant lui-même L'attend, Hé-las! je sens que je l'aime Autant, Mon cœur, hé-

1^o tempo All^{to}

en accélérant.

The musical score consists of several systems of staves. The top system includes a piano part with a flute entry marked '1^o Flûte'. The middle system features a vocal line with lyrics: 'las! P'attend, P'attend, Mon cœur P'at - tend! - Ces ri - ches -'. The bottom system continues the piano accompaniment. Performance instructions include 'en accélérant.', 'cresc.', 'f', 'p', and 'pizz.'. The key signature is B-flat major (two flats) and the time signature is 2/4.

The musical score consists of multiple staves. The top section includes several staves of piano accompaniment with dynamic markings such as *f* and *p*. The bottom section features a vocal line with lyrics in French: "ses m'eblo- is- - sent, Ces fleurs - Me troublent, mes yeux s'em- plis-". The score includes various musical notations such as slurs, accents, and first endings (*1^o*). The tempo marking "poco rall." appears at the end of several sections.

Reprenez le ton de MI.

The musical score consists of 15 systems of staves. The first 14 systems are instrumental accompaniment for piano, featuring various textures and dynamics such as *ff* and *f*. The 15th system is the vocal entry, with parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Cello/Double Bass (Col. C.B.). The lyrics are: "Sur les ai - les de la fée - ri - e Je veux sui - vre ma fol - le rê - ve". The vocal parts are marked with *f* and *ff*. The Cello/Double Bass part is marked with *ff* and contains double bar lines. The score concludes with a *ff* dynamic marking.

Wm. M. 246

ri e, Dans ton i - vres - se, o soir d'é - té, Vi - vons de bruy.

ri e, Dans ton i - vres - se, o soir d'é - té, Ah! vi - vons de bruy.

ri e, Dans ton i - vres - se, o soir d'é - té, Ah! vi - vons de bruy.

ma Vie de l'Opéra de l'Opéra de l'Opéra

The musical score is arranged in two systems of staves. The first system contains the vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is written in a bass clef. The second system contains the vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is written in a bass clef. The lyrics are: an - te gaie - té Vi - vons d'i - vres - se et de gaie - té Vi - vons dans l'ex. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like *ff* and *f*, and articulation marks like *tr* and *acc*. The piano part features complex rhythmic patterns, including triplets and sixteenth notes.

The image shows a page of a musical score, page 264, featuring a piano accompaniment and a vocal line. The score is written in G major (one sharp) and 4/4 time. The piano part consists of multiple staves, including the right and left hands, with various textures and dynamics. The vocal line is in the lower part of the score, with lyrics in French: "ta se des soirs d'été". The lyrics are repeated on three lines. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *dim.* (diminuendo). There are also performance instructions like "Col. C. B." and repeat signs. The page number "264" is located at the top left.

This system of musical notation includes the following parts and markings:

- G¹e Fl.**: Solo passage starting in the third measure.
- P¹e Fl.**: Solo passage starting in the fifth measure.
- B^{as}**: Bass line with a long note in the first measure.
- Cors en RE**: Horn part with a long note in the first measure.
- Cornets**: Part with a long note in the first measure.
- Timb.**: Timpani part with a rhythmic pattern.
- Strings**: Violin and Viola parts with a melodic line, including a **SOLO** marking in the third measure.
- Violoncelle**: Cello part with a melodic line, including a **SOLO** marking in the third measure.
- Contrebasse**: Double Bass part with a melodic line, including a **SOLO** marking in the third measure.
- Dynamic markings**: *p*, *pp*, and *pizz.*

This system of musical notation includes the following parts and markings:

- G¹e Fl.**: Part with a melodic line.
- Hautb.**: Oboe part with a melodic line.
- Clar.**: Clarinet part with a melodic line.
- Cors en RE**: Horn part with a **1^o SOLO** marking in the second measure.
- Cornets**: Part with a long note in the first measure.
- Timb.**: Timpani part with a rhythmic pattern.
- Strings**: Violin and Viola parts with a melodic line.
- Violoncelle**: Cello part with a melodic line.
- Contrebasse**: Double Bass part with a melodic line.
- Dynamic markings**: *p*, *pp*, and *SOLO*.

1. Benoit le valet
2. Mij nigé wafé - af l'air de poulé

COUPLETS.

RÉP: (BENOIT) Tu ne m'apprendrais rien, Miton.

Andantino. (♩=66)

1^{re} Flûte.

2^e Flûte.

Hautbois.

Clarinets en LA

Bassons.

Cors en MI.

Cors en UT.

Andantino.

Violons.

Altos.

BENOIT.

Violoncelles.

Contrebasses.

Andantino.

1^{er} COUPLET. *Le valet Benoit, Sur qu'on l'a vu*
N'ai je pas l'impertinence Du marquis le plus ga
Zubinschwan

1^{re} Fl. poco rit. a tempo. 267

2^e Fl.

Hautb.

Clar.

Bass.

Cors en UT.

Liers?

Un peu plus lent.

Un petit air in-solent, Une fiere con-tenan- ce? Le head me- tier que voi-

poco rit. a tempo.

a tempo.

a tempo.

suivez. rall. suivez. Un peu plus lent. (♩ = 46)

suivez.

suivez.

suivez.

Cors en MI.

Cors en UT.

suivez.

suivez.

Un peu plus lent. arco. pp arco. pp arco. pp arco.

rall. Un peu plus lent.

Comme on s'apprend

vi-tel Croire a son mé-ri-te: tout est là, tout est là!

suivez. p arco.

p arco.

a tempo. suivez. suivez. Un peu plus lent. (♩ = 46)

Cors en MI.

Cors en UT.

a tempo. suivez Un peu plus lent. arco. pp

arco. pp

suivez. arco. pp

a tempo. rall Un peu plus lent.

- ce. Le beau métier que voi là. Comme on l'apprend vi - te! Croire à son mé - ri - te, tout est là, tout est

suivez P arco. p

P arco.

1^o tempo.

Musical score for a string quartet with vocal line. The score consists of 12 staves. The vocal line is on the 10th staff. The string parts are on the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 11th staves. The music is in 4/4 time and features various dynamics and articulations.

Dynamics and articulations include: *pizz.*, *p*, *mf*, *f*, *arco.*, and *pizz. f arco.*

The vocal line includes the lyrics: *la! croire à son mé-ri-te, Tout est la! oui, Tout est la!*

ms. Op. 968.

1. *Hyacinthe fait un grand effort*
 2. *Mme. sub. l'élégance.*

N° 10.

TRIO.

RÉP. (BENOIT) où sont mes sœurs?
 (PACÔME) elles sont au couvent.

Allegro. (♩ = 116.)

1^{re} G^{de} Flûte.
 2^e G^{de} Flûte.
 Hautbois.
 Clarinettes en SI b.
 Bassons.
 Cors en MI b.
 Cors en RÉ.
 Cornets à Pistons en SI b.
 Trombones.
 Timbales en RÉ-SOL.
 Violons.
 Altos.
 CLARABEL.
 LA BLUETTE.
 BENOIT.
 Violoncelles.
 Contrebasses

Au couvent!
Un effort!
Au couvent!
Au couvent!
Un effort!

C'est affreux!
Un effort!
C'est horrible!
Au couvent!

Au couvent!
Quelle cruauté!
Au couvent!
Quelle cruauté!
Au couvent!

f Allegro.

Hautb.
Cl.
B^{ns}
Corns en MI b.
Fl.
I. B.
B.

suivez.
suivez.
suivez.
N'est-ce pas?
N'est-ce

à volonté.

Au couvent, on ne m'a pas consulté; C'est un manque de regards auxquels je suis sensible.

pizz.
pizz.
pizz.
pizz.
pizz.
pizz.

f
f
f
f
f
f

p
p
p
p
p
p

3
3
3
3
3
3

Handwritten notes: grand, à volonté, pas 3, 3, 3, 3, 3

Cl.
B^{ns}
Fl.
I. B.
B.

arco.
arco.
arco.
Et vous étiez prêt à parler pour elles?
Et vous étiez prêt à parler pour elles?
Eh! eh!
chers messieurs,

12

p
p
p
p

Handwritten notes: pas 3, 3, 3, 3, 3, 3

Fl. Cl. Bus Cors. 1. 2.

arco. pizz. p. p. p.

Je voulais!... vous le cacher. Dans vos yeux l'amour é-cla-te

le re-procher?

Andante

Fl. Hautb. Cl. Bus Cors. 1. 2.

arco. pizz. p. p. p. sfz

Eh! bien oui! jadore Aga - the LA BLUETTE. Si vous sa-viez comme je l'aime, Comment vous le repro-cher! Ah! je

Andante

The musical score consists of multiple staves. The top system includes a vocal line and piano accompaniment. The middle system features a vocal line with lyrics and piano accompaniment. The bottom system continues the vocal line with lyrics and piano accompaniment. Performance markings include 'rall.' (rallentando) and 'a tempo.' (return to tempo). Dynamic markings include 'p' (piano) and 'pizz.' (pizzicato). The lyrics are in French and include: 'tant je suis heu-reux!', 'veux qu'ils soient heu-reux! En fin mes sœurs vous sem-blent bel-les! Mais... mais vous aiment', and 'Je suis, Je suis sans doute'.

1^o tempo

pp

1^o tempo.

pizz.

pizz.

Fl.

Je crois bien...
G. Leubner

Je n'ose... le demander.
Je n'ose pas le demander.

1. *l'air* souyant.

Dites le moi tout de même.
Dites le moi tout de même.

pp

1^o tempo

*Je crois bien je crois qu'on m'aime,
 Garub' n' est pas un nid d'ouille*

*sur que l'on vous ai-me
 pas pour un moment l'air*

*Je crois qu'on m'ai-
 me me me me me me*

*Je crois qu'on m'ai-
 me me me me me me*

*Alors il faut vous cé-der...
 Dan' ça il faut que vous sachiez!*

*Je crois qu'on m'ai-
 me me me me me me*

*Je crois qu'on m'ai-
 me me me me me me*

Plus animé.

me!
me!

Que leur tendresse a de chance. Et comme ils sont amoureux; Leur jeunesse me désar-me, Je vais travailler pour eux

Мин ихъ любовь, passion, passion!

pizz. pizz.

Plus animé.

21

min. P. de L. H.

p

1^o

2^o

sfz

sfz

sfz p

sfz p

sfz p

sfz

p arco.

Soprano: Ce frère aimable me char-me, Il comprend les a-mou-reux; J'ai peur encor tout m'a-larme Et pour

Alto: Ce frère aimable me char-me, Il comprend les a-mou-reux; J'ai peur encor tout m'a-larme Et pour

Bass: Leur tendresse me char-me, Ah! comme ils sont a-mou-reux; Leur jeu-nes-se me dé-sar-me Et je

Handwritten signature: M. J. ...

The musical score consists of multiple staves. The vocal parts include:

- Fl.** (Flute): *tant je suis heu - reux.*
- L.** (Soprano): *tant je suis heu - reux.*
- B.** (Tenor): *tant je suis heu - reux.*
- B.** (Bass): *veux qu'ils soient heu - reux. Que leur ten - dresse a de charme. Leur jeunes - se me dé - sar - me, Je com -*

The piano accompaniment includes:

- Right Hand:** Features a melodic line with slurs and ornaments, and a bass line with a 1^{re} and 2^{de} ending.
- Left Hand:** Features a rhythmic accompaniment with sixteenth-note patterns.

Handwritten annotations in various colors (blue, red, black) are present throughout the score, including the name "Mlle. D'Artois" on the left margin and various performance markings like "pizzicato" and "rit.".

poco rall. a tempo.

mf

poco rall.

4^e

poco rall.

les 3^e et 4^e Cors changent en si b.

poco rall. a tempo.

p

suivez.

poco rall.

prends les amoureux; J'ai peur, pourtant je suis heu-reux, J'ai peur, pourtant ah! je suis heu-rall.

prends les amoureux; J'ai peur, pourtant je suis heu-reux, J'ai peur, pourtant ah! je suis heu-rall.

prends les amoureux; Je veux je veux qu'ils soient heu-reux, Je veux, je veux ah! qu'ils soient heu-rall.

pizz. p. arco.

suivez.

pizz.

a tempo.

Sie sind glücklich und glücklich mit Glück Sie sind glücklich und glücklich

Je suis heureux et je suis heureux

Ich bin glücklich und glücklich

The musical score consists of several staves. At the top, there are two empty treble clef staves. Below them are two treble clef staves and one bass clef staff, which form the piano accompaniment. The piano part features a melodic line with triplets and a bass line with chords and triplets. Dynamics include *p* (piano) and *mf* (mezzo-forte). A section of the piano part is marked **SOLI.** and *mf*.

The vocal parts include:

- Fl.** (Flute) with a melodic line.
- 1^a B.** (Soprano) with the lyrics: "En en dou tant on nous bles se on nous bles se." and a handwritten note: "Einziges und einziges Heil und Heil".
- B.** (Bass) with the lyrics: "En en dou tant on nous bles se on nous bles se." and a handwritten note: "Einziges und einziges Heil und Heil".
- B.** (Bass) with the lyrics: "bles se" and a handwritten note: "Einziges und einziges Heil und Heil".
- B.** (Bass) with the lyrics: "Remontez vous au moins au bon" and a handwritten note: "Wenden Sie sich zum wenigsten zum Guten".

The score includes various musical notations such as triplets, slurs, and dynamic markings.

The musical score consists of several staves. At the top, there are five staves for woodwinds (flutes, oboes, and bassoons) with dynamic markings of *mf* and *f*. Below these are two staves for strings. A staff for **Cornets** is marked with *mf* and *p*, and includes a **SOLI.** section. The vocal parts include a Soprano (S.), Alto (A.), and Bass (B.) line. The lyrics are in French: "Plus haut! si haut que l'on s'y perd!" and "Ah! l'on ne s'y perd pas tant que moi, je soup...". The score includes various musical notations such as triplets, slurs, and dynamic markings like *pizz.* (pizzicato).

The musical score consists of several staves. The top staves are for instrumental accompaniment, featuring a melody with a triplet and dynamics of *mf*. The middle staves include a section marked *SOLI.* with a *dim.* instruction. The bottom staves feature vocal lines with lyrics in French: "con - ne; Mais j'ai là me bon ne Et faire des heureux ma toujours semblé". The lyrics are accompanied by a handwritten transcription in a cursive script. The score includes various musical notations such as *cresc.*, *f*, *p*, and *arco*.

Récit.

p

p

p

p

p

f

f

f

f

f

Récit.

(à volonté)

doux Vous adorez mes sœurs? — Vous adorez mes sœurs? — Eh! bien! eh! bien! je vous les don —

f

Récit.

Allegro. (♩=152.)

Les 3^e et 4^e Cors reprennent le ton de RÉ.

Allegro.

FLAUT.

Comment? LA BIUETTE.

Comment? *je n'ai pas peur!*

ne! elles sont à vous!

Répétez ce-la je vous prie! *Gut! wiederholen Sie sich!*

Répétez ce-la je vous prie!

Oh! ciel! *Oh! Gott!*

Je prétends qu'on vous ma... *Ich behaupte, dass Sie mich nicht fürchten!*

Allegro.

en élargissant.

Musical score for orchestra and voices. The score includes staves for strings, woodwinds, brass, and voices. Dynamics range from *f* (forte) to *mf* (mezzo-forte). Performance instructions include *rall.* (rallentando) and *en élargissant.* (rings out).

Les 1^{er} et 2^{es} Cors changent en sol.
 en RÉ.
 en élargissant.

ci!!
God!
 comment?
 comment?
 Vous me plaisez beaucoup.
 Vous me plaisez beaucoup.
 Vous me plai-

Permettez moi de vous sauter au cou, Permettez
 (avec expression.)
 Permettez moi de vous sauter au cou, Permettez
 Col C-B.

Quasi!!
Je, Die, sie gefallen mir!
Je, Die, sie gefallen mir!

Quasi!!
Je, Die, sie gefallen mir!

Quasi!!
Je, Die, sie gefallen mir!

Allegro vivo. (♩=76.)

suivez.

Allegro vivo.

dim. pizz.

dim. pizz.

dim. pizz.

pp. *Donnez-moi la bien-aimée qui souffre loin de moi*

S. moi de vous sauter au cou! Chère bien-aimée Qui souffres loin de moi

A. moi de vous sauter au cou! Chère bien-aimée Qui souffres loin de moi

T. - sez vous me plaisez beau - coup! A la bien-aimée On pense plus qu'à moi

B. *si vous m'aimiez, j'irais vous chercher moi-même*

suivez.

pizz.

Allegro vivo.

G^{de} Fl.

Hautb.

Cl.

B^{us}

Fl.

1^a

B.

B.

Mon à me charmée Voudrait voler vers toi Viens bénir toi même Ce frère char mant Dis lui que je

Mon à me charmée Voudrait voler vers toi Viens bénir toi même Ce frère char mant Dis lui que je

J'ai l'âme charmée En voyant leur é moi Mais surprise ex trême Se peut il vrai ment Qu'à la xille ion

Fl.

Hautb.

Cl.

B^{us}

Fl.

1^a

B.

B.

J'aime Mignonne en l'ai mant Chère bien ai mée Qui souffres loin de moi Mon à me charmée Voudrait voler vers

J'aime Mignonne en l'ai mant Chère bien ai mée Qui souffres loin de moi Mon à me charmée Voudrait voler vers

ai me Si na il ye ment A la bien ai mée On pen se plus qu'à moi J'ai l'âme charmée En voyant leur é

The musical score consists of several staves. At the top, there are three staves for piano accompaniment, with dynamic markings such as *crese.* and *p*. Below these are two empty staves. The vocal section includes a Flute (Fl.) line and two vocal parts: Soprano (S.) and Bass (B.). The lyrics are written below the vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, and *arco.*

Fl.
S.
B.
B.

moi Chère bien ai-mé-e Toi qui souffres qui souffres loin de moi Mon cœur voudrait voler vers
 toi Chère bien ai-mé-e Toi qui souffres qui souffres loin de moi Mon cœur voudrait voler vers
 moi A la bien ai-mé-e Comme on pen-se plus qu'à moi Mais j'ai le cœur le cœur ra-vi de leur é

The musical score consists of 14 staves. The top seven staves are for piano accompaniment, and the bottom seven are for vocal lines. The piano part includes a bass line and a treble line. The vocal part includes a soprano line and a bass line. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

très léger.
p

très léger.
p

très léger.
p

Quel plaisir il leur a fait de les voir si heureux et si contents, et de les voir si contents et si heureux.

du son de leur
pizz.

pizz.

Ah! je m'amuse de leur joi - e; Mais j'ai, si j'en crois leur a - mour; Des sœurs bel -

Musical score for voice and piano. The score consists of 12 staves. The top six staves are for the piano accompaniment, and the bottom six staves are for the voice. The music is in G major and 3/4 time. The score includes various dynamics such as *mf*, *p*, *f*, *f dim.*, and *pp*. There are also markings for *pizz.* (pizzicato) in the piano parts. The lyrics are in French and are written below the voice staves.

Lyrics:
 I. *f* Ah! *pp* Chère bien ai-mée Qui souffres loin de moi Mon âme char-mée Voudrait voler vers
 II. *f* Ah! *pp* Chère bien ai-mée Qui souffres loin de moi Mon âme char-mée Voudrait voler vers
 III. *f* Au cou-vent *pp* A la bien ai-mée Lon pense plus qu'à moi J'ai l'âme char-mée En voy-ant leur é-

ms. Mich. 2/4/41.

G^{de} Fl.
 Hautb.
 Cl.
 Bus.
 toi — Viens bénir toi même Ce frère charmant Dis lui que je t'aime Mignonne en t'ai mant Chère bien ai
 toi — Viens bénir toi même Ce frère charmant Dis lui que je t'aime Mignonne en t'ai mant Chère bien ai
 moi — Mais surprise extrême Se peut-il s'ai ment Qu'à la ville on aime Si ner — i ye ment A la bien ai

Fl.
 Hautb.
 Cl.
 Bus.
 mée Qui souffres loin de moi — Mon âme charmé e Voudrait voler vers toi Chère bien ai mée Toi qui
 mée Qui souffres loin de moi — Mon âme charmé e Voudrait voler vers toi Chère bien ai mée Toi qui
 mée On pen se plus qu'à moi — J'ai l'âme charmé e En voy ant leur é moi A la bien ai mée Comme on

The musical score consists of several staves. At the top, there are piano accompaniment staves with dynamic markings such as *cresc.*, *p*, and *pp*. Below these are the vocal staves for Soprano (S.), Alto (A.), and Bass (B.). The lyrics are in French and include:

souf_fres qui souffres loin de moi Mon cœur voudrait yo_ler vers toi Viens bénir ce frè_re charmant Et dis lui
souf_fres qui souffres loin de moi Mon cœur voudrait yo_ler vers toi Viens bénir ce frè_re charmant Et dis lui
pense plus qu'à moi Mais j'ai le cœur le cœur raxi de leur é_moi! Comment aus_si na_i_ve ment Est-ce tou.

There are also instrumental parts for violin and cello, with markings like *arco* and *p*. The score is written in a major key with a 4/4 time signature.

Musical score for orchestra and voices. The score includes parts for Flute (Fl.), Bassoon (B.), and Trombone (B.). The vocal parts have lyrics in French: "dis lui que je l'aime en t'ai mant!" and "jours ainsi qu'on aime C'est char mant!". The orchestral parts include woodwinds, brass, and strings. Dynamics include *f* and *ppicc.*.

This musical score is arranged in a grand staff format with 14 staves. The top four staves are vocal parts, with lyrics 'SOLI' and 'trw' written below the notes. The bottom ten staves are for instruments, including strings and woodwinds. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *f*. The music is written in a key with one sharp (F#) and a common time signature. The right side of the page shows the continuation of the music on the next page.

Clar.

pp
Basso

pp

à ton premier - amant, C'est qu'Adam était un pauvre homme!...

poco cresc.

poco cresc.

poco cresc.

dim

p

Benoit (la sabote)le suis noble

arco.

pp

arco.

pp

arco.

pp

Je t'en dis douze quartiers, et sans parler de ma figure, j'ai de l'esprit, de la tournure.

pizz

pizz

pizz

SCENE ET AIR.

N° 41.

Andante. (temps de menuet) (♩=72)

1^{re} Flûte.

2^{me} Flûte.

Hautbois.

Clarinettes en Sib.

Bassons.

Cors en SOL.

Cors en RÉ.

Cornets à pistons en Sib.

Trombones.

Timbales SOL. RÉ.

Triangle.

Tambourin.

Violons.

Altos.

JAVOTTE. Ah! le parjure!

BENOIT. (avec fatuité) Je vous aimerais volontiers.

JAVOTTE. Ah! quelle offense!

Violoncelles.

Contrebasse.

Andante.

L. E. 5320. (11)

pizz

1^{re} Fl.

Hautb.

B^{son}

Cor en SOL.

En ma presen-ce — O — ser par ler de votre a-mour im-men — se! Mais sans dé-

sub. (un) n'importe

grace pour l'homme amoureux qui s'exprime

de l'âme

arco pizz arco pizz arco pizz

Fl:

Hautb:

B^{son}

fen-se mon in-nocen-ce va chance-ler dé-jà mon cœur ba-lan — ce

sub. (un) n'importe

grace pour l'homme amoureux qui s'exprime

de l'âme

arco pizz arco pizz arco pizz

Hautb. 1^{re}
 Clar.
 B^{son}
 Cor en SOL.

arco

tre habit mon doré, so - tre per - ruque blonde, votre air votre air éva po - re

galt bu -
Styda Comb
two -
Glany, no
vous avez folie
de la Merne le grand / final

en SOL.
 en RÉ.

Vous vont le mieux le mieux du monde le mieux du mon - de. Mais bah! mais bah!

vous vont le mieux
de la Merne le grand / final
de la Merne le grand / final

rapide.
 arco

I^o tempo.

The musical score consists of several staves. The top staves are for strings, with markings for *poco rall* and *p*. The middle staves include woodwinds and percussion, with labels for *Triang.* and *Tamb.*. The bottom staves contain vocal lines with lyrics: "des chè - - vres, Pour m'avoir des lilas, pour m'avoir des li". There are also performance instructions such as *Plus lent.*, *suivez pp*, *(a volonté)*, *pizz.*, *Battu*, and *arco*. The score concludes with *I^o tempo.*

The musical score is arranged in a system of staves. At the top, there are two vocal staves (Soprano and Alto) with melodic lines and lyrics. Below them are several piano accompaniment staves, including a grand staff (treble and bass clefs) and individual staves for Triang. and Tamb. The piano part features complex textures with sixteenth-note runs and chords. The lyrics are: "las, j'aime mieux Nico-las, Ah! ah! ah!" and "j'aime mieux Nico-las, Ah! ah!". The score includes dynamic markings such as *p* and *mf*, and performance instructions like *af. af.* and *mf. mf.*. There are also some handwritten annotations in the lower vocal line.

The musical score consists of 14 staves. The top staves include a vocal line and several instrumental parts. The vocal line includes the lyrics: "ah! qui prend le chemin des chères pour ma voir des di". The score features various musical notations such as dynamics (f, ff, cresc.), articulation (trill), and performance instructions (1^o). The bottom staves include a timpani part labeled "Timb." and other instrumental parts.

1^o tempo (menuet)

Ser-ment fri-vo-le Et qui s'en-vo-le, Tom-bez da-bord Aux pieds de votre i-do
Swiftena ley fipawon, en gai bu fjo' am. Das sind die Luft aus einem felfjare Gv

pizz.

1^o Fl.

p
 Hautb. 1^o
 B^{on} 4^o suivez. suivez.
 Cor en SOL. 1^o
 pizz. arco. suivez. suivez.
 pizz. arco. suivez. suivez.
 pizz. suivez. suivez. arco
 Ah! je m'affo-le Vo-tre pa-ro-le Me trouble fort de ja mon coeur s'immo-
 pizz. arco. pizz. arco. pizz. arco.

Musical score for a string quartet and piano. The score is in G major and 3/4 time. It features a vocal line with lyrics and piano accompaniment.

Lyrics:
 sa cot - te - Sur un air berri - chon, sur un air berri - chon. Revenez à Fan -

Performance Instructions:
 - *poco rall.* (poco rallentando)
 - *Plus lent.* (Plus lentement)
 - *suivez* (follow)
 - *pp* (pianissimo)
 - *pizz* (pizzicato)
 - *Battu.* (Battuto)
 - *arco.* (arco)
 - *arco Battu.* (arco Battuto)
 - *Triang.* (Triangle)
 - *Tamb.* (Tambourine)

The score includes various musical notations such as triplets, slurs, and dynamic markings. The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

The musical score consists of 14 staves. The top five staves are for various instruments, including strings and woodwinds. The sixth staff is labeled 'Timb.' (Timpani). The seventh and eighth staves are for percussion, with 'cresc.' markings. The ninth and tenth staves are for the vocal line, with lyrics: 'ah! Qui gaiment se lève sa cot te, Re-ve-nez'. The eleventh and twelfth staves are for the piano accompaniment, with 'cresc.' markings. The thirteenth and fourteenth staves are for the bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is arranged in a system of 18 staves. The top two staves are for the first and second violins, with the second staff including the annotation "Col 1^o". The next two staves are for the first and second violas, with the second staff including the annotation "Ass". The following two staves are for the first and second cellos, with the second staff including the annotation "Ass". The next two staves are for the first and second double basses. The bottom two staves are for the first and second bassoons, with the second staff including the annotation "Fanchon! *no fermata*" and "Col C. B.". The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The key signature is one sharp (F#), and the time signature is 4/4.

1. Tarasme l'air
2. N'importe que la Marquise et le Marquis mis. (Benoit, 1874)

N° 12.

RONDE A DANSER.

RÉP. (BENOIT) J'affronte leur fureur.

CHOEUR.

All^o Mod^{to} (♩ = 108)

G^{de} Flûte.
P^{te} Flûte.
Hautbois.
Clarinettes en LA.
Bassons.
Corns en RÉ.
Corns en SI^b bas.
Cornets à Pistons en LA.
Trombones.
Timbales FA # SI.
Violons.
Altos.
1^{ers} SOPRANOS.
2^{ds} SOPRANOS.
TÉNORS.
BASSES.
Violoncelles.
Contrebasses.

poco f (Entrée du Marquis et de la Marquise) *Surabon mis*
All^o Mod^{to}
RÉP. Elle tombe en pâmoison
FLARAMBE et LA BLUETTE avec les 1^{ers} Sopranos.
Ah! ah ah ah ah ah ah ah ah ah!
Ah! ah ah ah ah ah ah ah ah ah ah!
Ah! ah ah ah ah ah ah ah ah ah ah!
Ah! ah ah ah ah ah ah ah ah ah ah!
Ah! ah ah ah ah ah ah ah ah ah ah!
Ah! ah ah ah ah ah ah ah ah ah ah!
Ah! ah ah ah ah ah ah ah ah ah ah!
Ah! ah ah ah ah ah ah ah ah ah ah!

All^o Mod^{to}

The musical score consists of 14 staves. The top two staves are vocal lines. The middle section includes piano accompaniment with various dynamics such as *p*, *f*, and *mf*. The bottom section features lyrics in French. The lyrics are: "Araminthe ré-clame", "Géronte est plein de flamme", and "Les". There are also some handwritten annotations in the score, such as "Araminthe ré-clame" and "Géronte est plein de flamme" written in a cursive hand.

The image shows a musical score for a song, likely a French folk song, with multiple staves. The score includes a vocal line with lyrics and several instrumental accompaniment staves. The lyrics are: "Les beaux jours sont pas_sés — tournez vi_rez vi_rez dansez — Les beaux jours sont pas_sés — vi_rez dan_". There are handwritten annotations in French, including "L'air est de l'air de la danse" and "L'air est de l'air de la danse". The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The musical score consists of 15 staves. The top four staves are for woodwinds (flutes, oboes, clarinets, and bassoons), featuring intricate patterns with frequent trills (tr) and dynamic markings such as *f* and *mf*. The fifth staff is for strings, with a melodic line marked *mf* and *1^o*. The sixth staff is for a second woodwind instrument, possibly a bassoon or clarinet, with a melodic line marked *f*. The seventh staff is for a third woodwind instrument, possibly a flute or oboe, with a melodic line marked *f*. The eighth staff is for a fourth woodwind instrument, possibly a bassoon or clarinet, with a melodic line marked *f*. The ninth staff is for a fifth woodwind instrument, possibly a bassoon or clarinet, with a melodic line marked *f*. The tenth staff is for a sixth woodwind instrument, possibly a bassoon or clarinet, with a melodic line marked *f*. The eleventh staff is for a seventh woodwind instrument, possibly a bassoon or clarinet, with a melodic line marked *f*. The twelfth staff is for a vocal line, with lyrics: *(Les dominos entraînent le Marquis et la Marquise dans une ronde effrénée)* and *-sez!*. The thirteenth staff is for a vocal line, with lyrics: *-sez!*. The fourteenth staff is for a vocal line, with lyrics: *-sez!*. The fifteenth staff is for a vocal line, with lyrics: *-sez!*. The score includes various musical notations such as *f*, *mf*, *tr*, *à 9*, and *1^o*.

Col C. B.

fron

The musical score consists of 15 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom four staves are for a vocal quartet (Soprano, Alto, Tenor, and Bass). The middle staves contain piano accompaniment and other instrumental parts. The score includes various musical notations such as dynamics (f, mf, p, cresc), articulation (accents, slurs), and performance instructions (SOLO, SOLI). The lyrics are in French and appear in the lower vocal staves.

Lyrics:
 LA MARQ: Othon! LE MARQ: Anais!...
 Et Géron_te s'ex - cu_se
 Et Géron_te s'ex - cu_se
 A_raminthe est con_fu_se
 A_raminthe est con_fu_se

Andante

Tournez virez vi - rez dansez - Les beaux jours sont pas - sés - - - tour - nez virez, vi - rez dansez !

- rez dansez Tournez virez vi - rez dansez - Les beaux jours sont pas - sés - - - tour - nez virez, vi - rez dansez !

Tournez virez vi - rez dansez - Les beaux jours sont pas - sés - - - tour - nez virez, vi - rez dansez !

Tournez virez vi - rez dansez - Les beaux jours sont pas - sés virez tour - nez virez, vi - rez dansez !

Les beaux jours sont pas_sés vi_rez dan_sez!

Les beaux jours sont pas_sés vi_rez dan_sez!

Les beaux jours sont pas_sés vi_rez dan_sez!

Les beaux jours sont pas_sés vi_rez dan_sez!

Col C.B.

I. E 5320 (12)

This musical score page, numbered 330, contains ten staves of music. The top two staves are for the right hand of a piano, featuring intricate sixteenth-note passages and trills. The next two staves are for the left hand, with similar rhythmic complexity. The remaining six staves represent an orchestral accompaniment, including woodwinds, strings, and a bass line. The score is marked with various dynamics such as *mf*, *f*, and *cresc*. Performance instructions like *tr* (trill) and *à 2.* (second ending) are present. The music concludes with a double bar line and repeat signs in the lower staves.

N° 13.

RONDEAU.

RÉP. le MARQ: Es-tu mort aux croisades?

Allegretto marcato. (♩ = 138)

G^{de} Flûte.

P^{te} Flûte.

Hautbois.

Clarinettes en LA.

Bassons.

Cors en RÉ.

Cors en UT.

Cornets à Pistons en LA.

Trombones.

Timbales RÉ.LA.

G^{ss}e C^{ss}e et Cymb.

Violons.

Altos.

LE MARQUIS.

Violoncelles.

Contrebasses.

Musical score for a piece, likely a symphony or concerto, featuring multiple staves. The score includes vocal lines and instrumental accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with various dynamics including *p*, *pp*, *sfz*, and *arco*. The vocal parts have French lyrics:

-saient de belles! Mais ils étaient bar des de fer. bar des de fer. Et ne portaient pas de dentel

The score includes a section for "Gsse Csse et Cymb." (Gong, Cymbals, and Cymbal) and various performance instructions such as "pizz." and "arco".

a tempo

The musical score consists of several systems of staves. The top system includes five staves with various musical notations, including notes, rests, and dynamic markings such as *f*, *mf*, and *p*. Performance instructions like *rall.* and *SOLI* are present. The middle system continues the musical notation with similar markings. The bottom system features a vocal line with lyrics: *les, Et ne portaient pas de dentel les!* and a bass line with the instruction *arco*. The score concludes with the name *Athalaric de Moncon* and the number *7200*.

The musical score consists of several staves. The top four staves are for the piano, with treble and bass clefs. The bottom two staves are for the voice, with a bass clef. The lyrics are written below the voice staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pizz' (pizzicato). There are also first and second endings marked with '1^o' and '2^o'.

le M

-tour ——— Qu'on avait surnommé le fau - ve, — Pendant ses deux hommes par jour, — Mais c'était sous Charles le
min n'ij pas pour Amalun, *long des lufan, j'osei Nunfjm mow,* *luf d'edress,* *emboularl d'ave*

pizz

Musical score for a vocal and instrumental piece, page 335. The score includes vocal lines with lyrics and various instrumental parts. Dynamics include *p*, *f*, and *cresc.* Performance instructions include "un peu soutenu" and "arco".

Lyrics:

 le M. *chau ve.* *Theodobert de Moncontour* *Mécontent de son ordi- nai- re, Jeta sa femme dans le four! Mais*

Dynamics: *p*, *f*, *cresc.*

Performance instructions: *un peu soutenu*, *arco*

Musical score for a symphony, page 337. The score includes multiple staves for strings, woodwinds, brass, and percussion, along with a vocal line. The score includes dynamic markings such as *p*, *f*, *mf*, *pp*, and *sfz*, and performance instructions like *pizz* and *arco*. The lyrics are in French: "Mes a - yeux en faisaient de belles, Mais ils étaient bar - dés de - fer - bar - dés de - fer, Et ne por'."

Fl.
Hautb.
Cl.
Bus.
Cors.
SOLI
Cornets.

Non Solo Capriccioso

le M.

Aujourd'hui tous les Moncontour
Se résument en ma persou - ne;
Mon fils doit suivre avec a - mour - Lebelex.

Non Solo Capriccioso

G^{de} Fl. suivez un peu plus lent.
2^{de} G^{de} Fl.
Hautb.
Bus.
rall. un peu plus lent.
le M.
rall. un peu plus lent.
arce
p rall. un peu plus lent.

empe qu'on lui don - ne. J'ai dans mes armes un mou - ton. Je ne prends pas un air fa - rou - che, Je suis

Non Solo Capriccioso

I^o tempo

suivez

pp

Reprenez la P^{te} Fl.

f

p

19

20

suivez

I^o tempo

pizz

arco

f

p

1^o M.

doux. Je m'appelle O. thon — Et ne tuerais pas une mou — che. Oui, pas sanguinienne et j'en suis fier,

mit dem

Handwritten notes in French and German

pizz

suivez

arco

f

p

Musical score for orchestra and voice, page 341. The score includes staves for strings, woodwinds, brass, percussion, and voice. The music is in G major and 2/4 time. The voice part has French lyrics: "Moi a - teux en fai - saient de belles, Mais ils étaient bar - dés de - fer bar - dés de - fer Et ne por -".

1. 2^e cont^e joué par Clément
2. Menu joué par Clément pour un jeu — all au Violon.

N° 14.

Allegro. (♩ = 152)

FINAL.

343

RÉP: (GAUTRU.) On vient d'ouvrir les portes
du couvent!

1^{re} G^{de} Flûte.

2^{me} G^{de} Flûte.

Hautbois.

Clarinettes en si b.

Bassons.

Cors en FA.

Cors en UT.

Cornets à Pistons en si b.

Trombones.

Timbales UT-FA.

Grosse Caisse et Cymbales.

Violons.

Altos.

PHILOMÈLE.
CHIMÈNE.

AGATHE.
ANGÉLIQUE.

FLARABEL.
LA BLUETTE.

LA MARQUISE.

BENOIT.

PACÔME.

MITON.

LE MARQUIS.

GAUTRU.
MERLUSSAC.

Violoncelles.

Contre Basses.

Allegro.

344 1^{re} G^{de} Fl:

Hautb:
Clar:
Bons *f*
Tromb:
Timb:
cel 1^o *f*

Clar. Soli. *mf*
Bons *mf*
Cors en FA. 1^o *mf*
PHIL: et CHIM: *mf*
AGATHE et ANG: *mf*

Om nous renvoie, Ah! quelle joie Et quel bonheur D'avoir eu peur! Ah! quelle joie Et quel bonheur D'avoir eu peur!

arco. *p*

Violin I: *p*

Violin II: *p*

Viola: *mf*

Cello: *1^o*

Double Bass: *p*

PH. CH. (Soprano):
 peur, Ah! quel bonheur D'avoir eu peur!
 Om nous renvoie, Ah! quelle joie Et quel bonheur D'avoir eu

AG. AN. (Alto):
 peur, Ah! quel bonheur D'avoir eu peur!
 Om nous renvoie, Ah! quelle joie Et quel bonheur D'avoir eu

Violin I: *cresc.*

Violin II: *cresc.*

Viola: *cresc.*

Double Bass: *arco.*

Double Bass: *pizz.*

Double Bass: *p*

Solo.
p *mf*

Divisi. **Unis.**
mf *mf*

PH. CH.
 peur! Ah! quelle joi - e On nous renvoi e, Ah! quel bonheur Ah! que l bonheur D'avoir eu

AG. AN.
 peur! Ah! quelle joi - e On nous renvoi e Ah! quel bonheur D'avoir eu

pizz. *arco.* *mf*

The musical score consists of several staves. The top five staves are for instrumental accompaniment, with various dynamics and markings such as *cresc.*, *f*, and *v*. The bottom two staves are for vocal parts, labeled PH. CH. and AG. AN. The lyrics are written below the vocal staves and include:

peur Ah! quelle joy e Ah! quel bonheur D'avoir eu peur!
 peur Ah! quelle joy e Quel bonheur D'avoir eu peur!
 Un beau jeune homme

Performance instructions include *arco.*, *très léger.*, *pizz.*, *f*, *p*, and *PHIL:*. The score also features various musical notations such as notes, rests, and dynamic markings.

(Prenez la P^{te} Flûte.)

CHIM:
Etait entré;
Vous savez comme Tout est muré.

ANGÉLIQUE.
On le met à la

AGATHE.
porte, Le voilà qui s'em-

Divisi.
Unis.

Musical score for page 350, featuring multiple staves with musical notation, lyrics, and performance instructions. The score includes dynamic markings such as *f*, *p*, and *poco cresc.*, and performance directions like *Solo.* and *pizz.*. The lyrics are in French and include the following text:

CHIM: *Qui nous prend.*
 PHIL: *Quel moi! quelle alerte!*
 AN: *Qu'on ride au brûlé.*
La porte s'est ouverte. Et

The score is written in 4/4 time and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The lyrics are written below the vocal staves, with some handwritten annotations in red ink.

The musical score consists of several staves. The top section includes five staves of woodwinds (flutes, oboes, clarinets, bassoons) and two staves of strings (violins, violas). The bottom section includes two staves of strings (cellos, double basses), a piano part with 'pizz.' and 'arco.' markings, and a vocal part with lyrics. The lyrics are in French and include the name 'RENOIT' and the phrase 'Je suis ravi d'avoir pu vous distraire.' There are also handwritten annotations in French, such as '(se présentant fierement.)' and 'C'est lui!'.

PH.
CH.
AG.
AN.

peur!
peur!
RENOIT.

se présentant fierement.

Je suis ravi d'avoir pu vous distraire.

C'est lui!
C'est lui!

2^o Solo.

Divisi.

Divisi.

(le saluant)

PH. CH. *C'est lui!*

AG. AN. *(le saluant)*

B. *c'est lui!*

Vous méri - tez par - bleu! Vous méri - tez des dé - fen -

Musical score for a scene, page 355. The score is written for multiple voices and instruments. The vocal parts include:

- Phil. et Chim. (étonnés.)**: "Nous avons un frère?"
- Ag. et Ang. (étonnés.)**: "Nous avons un frère?"
- La MARQUISE.**: "Ciel!"
- Le MARQUIS.**: "seurs; Pa-pa présentez-moi mes seurs."

The score features various musical notations such as dynamics (mf, f, p), articulation (accents), and performance directions (Soli.). The piano accompaniment includes chords and melodic lines in both hands.

The musical score consists of the following parts:

- Violin I (Vn I)
- Violin II (Vn II)
- Viola (Vla)
- Cello (Vcl)
- Double Bass (Cb)
- Piano (P)
- Chorus (PH. CH.)
- Agony (AG. AN.)
- Male 1st (1a M.)
- Male 2nd (1b M.)

Lyrics for the vocal parts:

- PH. CH.: Ah! nous voulons l'embrasser, Ah! nous voulons l'embrasser
- AG. AN.: Ah! nous voulons l'embrasser, Ah! nous voulons l'embrasser
- 1a M.: Ah! mon Dieu!
- 1b M.: Non! non!

Handwritten annotations in the score include:

- gr. f.* (forte) above the first vocal line.
- And. mos. con sord.* (Andante, moving with mutes) above the second vocal line.
- gr. f.* (forte) above the third vocal line.
- gr. f.* (forte) above the fourth vocal line.
- gr. f.* (forte) above the fifth vocal line.
- gr. f.* (forte) above the sixth vocal line.
- gr. f.* (forte) above the seventh vocal line.
- gr. f.* (forte) above the eighth vocal line.
- gr. f.* (forte) above the ninth vocal line.
- gr. f.* (forte) above the tenth vocal line.
- gr. f.* (forte) above the eleventh vocal line.
- gr. f.* (forte) above the twelfth vocal line.
- gr. f.* (forte) above the thirteenth vocal line.
- gr. f.* (forte) above the fourteenth vocal line.
- gr. f.* (forte) above the fifteenth vocal line.
- gr. f.* (forte) above the sixteenth vocal line.
- gr. f.* (forte) above the seventeenth vocal line.
- gr. f.* (forte) above the eighteenth vocal line.
- gr. f.* (forte) above the nineteenth vocal line.
- gr. f.* (forte) above the twentieth vocal line.
- gr. f.* (forte) above the twenty-first vocal line.
- gr. f.* (forte) above the twenty-second vocal line.
- gr. f.* (forte) above the twenty-third vocal line.
- gr. f.* (forte) above the twenty-fourth vocal line.
- gr. f.* (forte) above the twenty-fifth vocal line.
- gr. f.* (forte) above the twenty-sixth vocal line.
- gr. f.* (forte) above the twenty-seventh vocal line.
- gr. f.* (forte) above the twenty-eighth vocal line.
- gr. f.* (forte) above the twenty-ninth vocal line.
- gr. f.* (forte) above the thirtieth vocal line.

PH.
CH.

AG.
AN.

1.
M.

1.
M.

non!

Ab mes fil - les!
BENOÏT.

Elles sont vraiment gen - til
Qui sont nosse filles benoïtées =

les. Elles sont vraiment gen. til
Qui sont nosse filles benoïtées =

non mes fil - les!

Non mes

rall. a tempo. Moderato. (♩ = 76)

The musical score is arranged in a system of staves. From top to bottom, the staves are: Violin I, Violin II, Viola, Violoncello, Double Bass, and a vocal soloist. The score is divided into two main sections. The first section begins with a 'rall.' tempo marking, followed by 'a tempo.' and then 'Moderato. (♩ = 76)'. The second section begins with 'cantando.' and 'Moderato.'.

The vocal soloist part includes the following lyrics:

PHIL: Ah! qu'il est doux D'avoir un frè - re Pas trop sé - vè - re, Pas trop sé -

CHIM: Pas trop sé -

Violin I: fil - les! rall.

Violin II: les y vraiment gen - til

The score includes various musical notations such as dynamics (p, p^{izz.}), articulation (pizz., Divisi.), and performance instructions (1^o Solo.).

The musical score consists of several staves. At the top, there are five staves for piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. Below these are five more staves, including a grand staff and three additional staves. The bottom section contains three vocal staves: CH. (Chorus), AG. AN. (Soprano/Alto), and a Bass line. The lyrics are in French and include:
 -vè-re! Ah! qu'il est doux D'avoir un frè - re, Embrassons-nous, Embrassons-nous!
 -vè-re! Embrassons-nous!
 Ah! qu'il est doux D'avoir un frè -

Handwritten annotations include "Dina" above the CH. staff and "FLARAMEL" above the Bass line. Musical markings include "p" (piano), "pizz." (pizzicato), and "arco." (arco).

The musical score consists of several systems of staves. The top system includes a vocal line with a melodic line and a bass line. The middle system contains a piano accompaniment with a treble and bass line. The bottom system features a double bass line and a vocal line with lyrics. The lyrics are: "Je suis leur frè - re / La chose est clai - re; Mon sort est doux, Embrassons-nous." There are also performance instructions such as "arco.", "p", and "Unis." written in the score.

The musical score consists of several systems of staves. The top system includes a vocal line with a melodic line and a piano accompaniment. The middle system contains several empty staves for other instruments. The bottom system features vocal parts for PHIL: et CHIM:, AGATHE et ANG:, La MARQUISE., and Le MARQUIS., along with a piano accompaniment. The lyrics are in French and include phrases like "Embrassons-nous," "On se modère," and "Mon sort est doux."

PHIL: et CHIM:
 AGATHE et ANG: Embrassons-nous, Embrassons-nous,
 La MARQUISE. Embrassons-nous, Embrassons-nous,
 On se modère, Arrêtez-vous! Ah! de-vant nous!
 Le MARQUIS. Mon sort est doux.
 On se modère, Pour un grand frère. Mode-rez-vous! Mo-de-rez-

arco.
 p

Retenu. a tempo.

PH. CH.
AG. AN.
FL. La
M.
B.
P.
M.
le M.
G. M.

- nous, Embrassons-nous Embrassons-nous Embrassons-nous Embrassons-nous, Embrassons-nous! (Les 4 jeunes filles embrassent Benoit)

- nous, Embrassons-nous Embrassons-nous Embrassons-nous Embrassons-nous, Embrassons-nous!

Embras-sez-vous Embras-sez-vous Embras-sez-vous Embras-sez-vous, Embras-sez-vous!

- vous, Mo. de rez-vous Mo. de rez-vous Mo. de rez-vous, Mo. de rez-vous!

- nous, Embrassons-nous Embrassons-nous Embrassons-nous Embrassons-nous, Embrassons-nous!

- vous, Embras-sez-vous Embras-sez-vous Embras-sez-vous Embras-sez-vous, Embras-sez-vous!

- vous, Embras-sez-vous Embras-sez-vous Embras-sez-vous Embras-sez-vous, Embras-sez-vous!

- vous, Mo. de rez-vous Mo. de rez-vous Mo. de rez-vous, Mo. de rez-vous!

Ah! vengeons-nous, Contre ce frère U-nis-sons-nous, U-nis-sons-nous!

Retenu. a tempo.

eres - - - cen - - - do.

eres - - - cen - - - do.

col. 1^o // // // //

eres - - - cen - - - do.

ré - ve? /

ré - ve? /

Non! Je vous u - nis!

Il nous les en - lè - ve!

eres - - - cen - - - do.

Ah! ce trait n'a ché - ve. Ah!

Ah! Ah! Ah!

PH. CH. *Oh! quel air divin*
 AG. AN. *c'est comme un rê-ve!*
 FL. LaB. *c'est comme un rê-ve!*
 la M. *c'est comme un rê-ve!*
 B. *ce trait m'a ché-ve!*
 le M. *Où je vous bé-nis, Et je vous bé-nis, je vous bé-nis*
 G. M. *ce trait m'a ché-ve!*
 nous les en-lè-ve!

p Solo.
Solo
p Solo
sfr dim.
dim.
pizz.

Solo.

pizz.

arco.

mf

FLAR:

LA EL:

les 2

On se mo-dè-re, Pour

Mon sort est doux Je suis leur frè-re, Vrai-ment la

Ah! qu'il est doux D'avoir un frè-re, Vrai-ment c'est

Ah! qu'il est doux D'avoir un frè-re, C'est

Mes fil-les on se mo-dè-re, Pour

U-nissons-nous

Destin jaloux Ah! vengeous-nous de ce frè-re! U-nissons

arco.

mf

arco.

p

The musical score consists of 15 staves. The top four staves are for piano accompaniment, with 'cresc.' markings. The next four staves are for vocal parts: PH. CH., AG. AN., FL. L.B., and la M. The bottom seven staves are for vocal parts: B., P., M., le M., G. M., and a final vocal line. The lyrics are in French and include phrases like 're Pas trop sé-vè', 'Embrassons-nous', 'Mo-dé-rez-vous', 'Embras-sez-vous', 'Al-lons', 'Yen-geons-nous U-nis-sous-nous', and 'Ah! vengeons-nous'. There are various musical notations such as 'p', 'f', 'cresc.', and 'dim.' throughout the score.

Retenu. ⁵⁰

All^o vivace. (♩ = 168)

(Prenez la 1^{re} Flûte.)

PH. CH. - nous, Em-brassons-nous Em-brassons-nous, Em-bras-sons nous! No - tre frère

AG. AN. - nous, Em-brassons-nous Em-brassons-nous, Em-bras-sons nous! No - tre frère

FL. La B. Em-brassons-nous Em-brassons-nous, Em-bras-sons nous! *f* Oui le frère

1a M. - vous, Mo-dé-rez-vous Mo-dé-rez-vous, Mo-dé-rez vous! Je com

B. - vous, Em-brassez-vous Em-brassez-vous, Em-bras-sez vous! Mor - bleu oui

P. - vous, Em-brassez-vous Em-brassez-vous, Em-bras-sez vous! Oui mon maître

M. - vous, Em-brassez-vous Em-brassez-vous, Em-bras-sez vous! Mon-sei

le M. - vous, Mo-dé-rez-vous Mo-dé-rez-vous, Mo-dé-rez vous! Je com

G. M. (Con-tre ce frère U-nis-sons-nous, U-nis-sons nous! Af - lous Mar - quis il faut

cel C-B

P^{te} Flûte.

G^{SSO} C^{SSO} et Cymb.

PH. CH.

AG. AN.

FL. La B.

La M.

B.

P.

M.

Le M.

G. M.

col C-B.

col 4^o

a rai - son No - tre frère a rai - son, Ah! que sa - ten

a rai - son No - tre frère a rai - son, Ah! que sa - ten

rai - son Oui le frère a rai - son, Ah! que sa - ten

mande en ma mai - son Je commande en ma mai - son! O! je -

J'ai rai - son Mor - bleu j'ai rai - son! Leur ten -

a rai - son Oui mon maître a rai - son. Leur ten -

gneur a rai - son Monseigneur a rai - son. Leur ten -

mande en ma mai - son Je commande en ma mai - son! O! je -

nous rendre rai - son! Al - vous Mar - quis il faut nous rendre rai - son! De cet te -

PH. CH. dresse A nous s'intéresse Il a rai son. No tre frère a rai son No

AG. AN. dresse A nous s'intéresse Il a rai son. No tre frère a rai son No

FL. la B. dresse A nous s'intéresse Il a rai son. Oui le frère a rai son Oui

la M. nes se O je nes se sans rai son. Je com mande en ma mai son

B. dres se M in té resse Et j'ai rai son. Mor bleu oui j'ai rai son Mor

P. dres se L'in té resse Il a rai son. Oui mon maître a rai son Oui

M. dres se L'in té resse Il a rai son. Mon sei gneur a rai son

le M. nes se O je nes se sans rai son. Je com mande en ma mai son

G. M. es se Ah! vous nous rendrez rai son. Al lons Mar quis il faut nous rendre rai son Al

col 4^e // // // //

col C-B. // // // //

PH. CH.

AG. AN.

FL. la B.

La M.

B.

P.

M.

Le M.

G. M.

col 4°

col C-B.

tre frere a rai son, Ah! que sa ten dresse A nous s'inte

tre frere a rai son, Ah! que sa ten dresse A nous s'inte

le frere a rai son, Ah! que sa ten dresse A nous s'inte

Je com mande en ma mai son! jeu nes se ô jeu

bleu oui j'ai rai son! Leur ten dres se M'in te

mon maitre a rai son, Leur ten dres se L'in te

Monsei gneur a rai son, Leur ten dres se L'in te

Je com mande en ma mai son! jeu nes se ô jeu

Tous Mar quis il faut nous rendre rai son! De cet te prou es se Ah! vous

8-
 S.
 A.
 T.
 B.
 Fl.
 Cl.
 Bs.
 Tr.
 Tbn.
 P.
 M.
 M.
 G.
 M.

resse il a rai-son. Oui ce bon frere a bien rai-son, Oui ce bon frere a
 resse il a rai-son. Oui ce bon frere a bien rai-son, Oui ce bon frere a
 resse il a rai-son. Oui ce bon frere a bien rai-son, Oui ce bon frere a
 nes se sans rai-son. Al-lous ren-trez a la mai-son, Al-lous ren-trez a
 resse il a rai-son. L'a-mour au-ra tou-jours rai-son, L'a-mour au-ra tou-
 resse il a rai-son. L'a-mour au-ra tou-jours rai-son, L'a-mour au-ra tou-
 nes se sans rai-son. Al-lous ren-trez a la mai-son, Al-lous ren-trez a
 nous rendrez rai-son. De-main vous nous ren-drez rai-son, De-main vous nous ren-
 nous rendrez rai-son. De-main vous nous ren-drez rai-son, De-main vous nous ren-
 nous rendrez rai-son. De-main vous nous ren-drez rai-son, De-main vous nous ren-

col G-B

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into two systems of staves. The first system consists of ten staves, and the second system consists of five staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *f* (forte) and *pp* (pianissimo). There are also some performance instructions like *rit.* (ritardando) and *tr.* (trill). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

This page of musical notation consists of 18 staves. The first four staves are grouped together, with the first two in treble clef and the last two in bass clef. The fifth through eighth staves are also grouped, with the first two in treble clef and the last two in bass clef. The ninth through twelfth staves are grouped, with the first two in treble clef and the last two in bass clef. The thirteenth through sixteenth staves are grouped, with the first two in treble clef and the last two in bass clef. The seventeenth and eighteenth staves are in bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'i 2.'. The page is numbered '381' in the top right corner.