

# AMBROISIE

ou

Voilà ma Journée  
*Comédie en un Acte en Prose*

Paroles du C.<sup>EN</sup> MONVEL.

*Représenté sur le Théâtre de l'Opéra Comique de la rue Favart.*

Mise en Musique

Par N. DALAYRAC.

Prix 2<sup>4</sup>/<sub>4</sub>.

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A PARIS

Chez FLEYEL, Rue Neuve des Petits Champs N.<sup>o</sup> 1286. vis-à-vis la Trésorerie Nationale.

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près la rue Favart N.<sup>o</sup> 340.*

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# OUVERTURE

*Andante quasi Largo*

*Oboe solo*  
*Clari. 1<sup>o</sup>*  
*Clari 2<sup>do</sup>*  
*Corno 1<sup>o</sup>*  
*Viol. 1<sup>o</sup>*  
*Viol. 2<sup>do</sup>*  
*Viola*  
*Fagotti*  
*Bassi*  
*Trombone*

*R* *P* *P* *P* *P* *P* *R* *R* *col b* *P*

9

This page of musical notation consists of two systems of staves. The first system contains seven staves, and the second system contains six staves. The notation is written in a historical style, featuring treble and bass clefs and a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings, specifically 'R' and 'P', which are placed below the notes. The paper is aged and shows some staining and wear, particularly along the left edge and in the lower right quadrant.

*ad libitum*

*Allegretto*

Musical score for measures 4-8. The score consists of seven staves. The top three staves are treble clefs, and the bottom four are bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegretto*. The music features a melody in the upper staves and a rhythmic accompaniment in the lower staves. A piano (*P*) dynamic marking is present in the fourth measure. The word *unis* is written above the fifth staff.

*col v 1.<sup>o</sup>*  
*une petite Flute*

Musical score for measures 9-13. The score consists of seven staves. The top three staves are treble clefs, and the bottom four are bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegretto*. The music features a melody in the upper staves and a rhythmic accompaniment in the lower staves. A piano (*P*) dynamic marking is present in the ninth measure. The word *col v 1.<sup>o</sup>* and *une petite Flute* are written above the first staff.

The image displays a page of handwritten musical notation, divided into two systems of staves. The top system consists of ten staves, and the bottom system also consists of ten staves. The notation is written in a key signature of one sharp (F#) and includes various musical symbols such as notes, rests, and dynamic markings like 'F' and 'FP'. The text 'col Flauto' and 'col b' is written in the second and seventh staves of the top system respectively. The page shows signs of age, including yellowing and some foxing.



Musical score system 1, consisting of seven staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a piano accompaniment with a treble clef, featuring a melodic line and the instruction *col Flauto* (with flute). The third and fourth staves are piano accompaniment with treble clefs, showing a complex texture with many sixteenth notes. The fifth and sixth staves are piano accompaniment with bass clefs, providing a harmonic foundation. The seventh staff is a bass line with a bass clef.



Musical score system 2, consisting of seven staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a piano accompaniment with a treble clef, featuring a melodic line and the instruction *PP*. The third and fourth staves are piano accompaniment with treble clefs, showing a complex texture with many sixteenth notes and the instruction *FP* (for the first two staves) and *F* (for the third staff). The fifth and sixth staves are piano accompaniment with bass clefs, providing a harmonic foundation and the instruction *PP*. The seventh staff is a bass line with a bass clef and the instruction *FP*. The number 9 is written at the end of the system.

Musical score for page 7, measures 1-8. The score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The seventh staff is a bass clef with a key signature of one sharp (F#). The eighth staff is a bass clef with a key signature of one sharp (F#). The ninth staff is a bass clef with a key signature of one sharp (F#). The tenth staff is a bass clef with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols 'F' and 'F#' are present above several notes. The word 'Violon' is written in the sixth staff, and 'Violon' is written in the seventh staff.

Musical score for page 9, measures 1-8. The score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The seventh staff is a bass clef with a key signature of one sharp (F#). The eighth staff is a bass clef with a key signature of one sharp (F#). The ninth staff is a bass clef with a key signature of one sharp (F#). The tenth staff is a bass clef with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking 'p' is present in the fifth staff.



Musical score for page 8, measures 1-8. The score is written for a grand staff with five systems. The key signature is two sharps (F# and C#). The first system (measures 1-2) features a treble clef with a melodic line and a piano (P) dynamic marking. The second system (measures 3-4) continues the melodic line with piano (P) dynamics. The third system (measures 5-6) shows a more active melodic line with piano (P) dynamics. The fourth system (measures 7-8) features a dense, sixteenth-note melodic texture with piano (P) dynamics. The bass clef part provides a steady accompaniment of quarter notes.

Musical score for page 8, measures 9-16. The score continues with five systems. The key signature remains two sharps. The first system (measures 9-10) features a treble clef with a melodic line and a forte (F) dynamic marking. The second system (measures 11-12) continues the melodic line with forte (F) dynamics. The third system (measures 13-14) shows a more active melodic line with forte (F) dynamics. The fourth system (measures 15-16) features a dense, sixteenth-note melodic texture with forte (F) dynamics. The bass clef part provides a steady accompaniment of quarter notes. A trill (tr) is marked in the final measure of the fourth system. The page number 9 is visible at the bottom center.

This page of musical notation features a complex arrangement of staves. The top section consists of ten staves, with the first four in treble clef and the last six in bass clef. The notation includes various rhythmic patterns, including sixteenth-note runs and triplet figures. A prominent trill (tr) is marked in the fourth staff. Dynamic markings of *ff* (fortissimo) are placed throughout the piece, particularly in the right-hand section. The bottom section of the page contains another set of ten staves, with the first two in treble clef and the remaining eight in bass clef. This section includes a *col b* (colla parte) marking, indicating a change in performance technique. The manuscript shows signs of age, with some staining and wear along the right edge.

This page of musical notation is for a brass ensemble. It consists of two systems of staves. The top system includes staves for Trumpets (labeled 'Trombe' in the original), Horns (labeled 'Corno'), and Trombones (labeled 'Trombone'). The bottom system includes staves for Horns (labeled 'Corno') and Trombones (labeled 'Trombone'). The notation is in a key with one sharp (F#) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'P' (piano) and 'F' (forte). The word 'Trombe' is written in the first system, and 'Corno' and 'Trombone' are written in the second system. The page number '10' is at the top left, and '9' is at the bottom center.



Musical score system 1, consisting of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is also a treble clef with a key signature of one sharp and contains the handwritten instruction *col Flauto*. The remaining five staves are a mix of treble and bass clefs, with a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.



Musical score system 2, consisting of seven staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp and contains the dynamic marking *pp*. The third staff is a treble clef with a key signature of one sharp and contains the dynamic marking *pp*. The fourth staff is a treble clef with a key signature of one sharp and contains dynamic markings *P*, *F P*, *F P*, *F*, and *pp*. The fifth staff is a treble clef with a key signature of one sharp and contains the dynamic marking *unio*. The sixth staff is a bass clef with a key signature of one sharp. The seventh staff is a bass clef with a key signature of one sharp and contains dynamic markings *P*, *F P*, *F P*, and *F*. The number 9 is written below the seventh staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

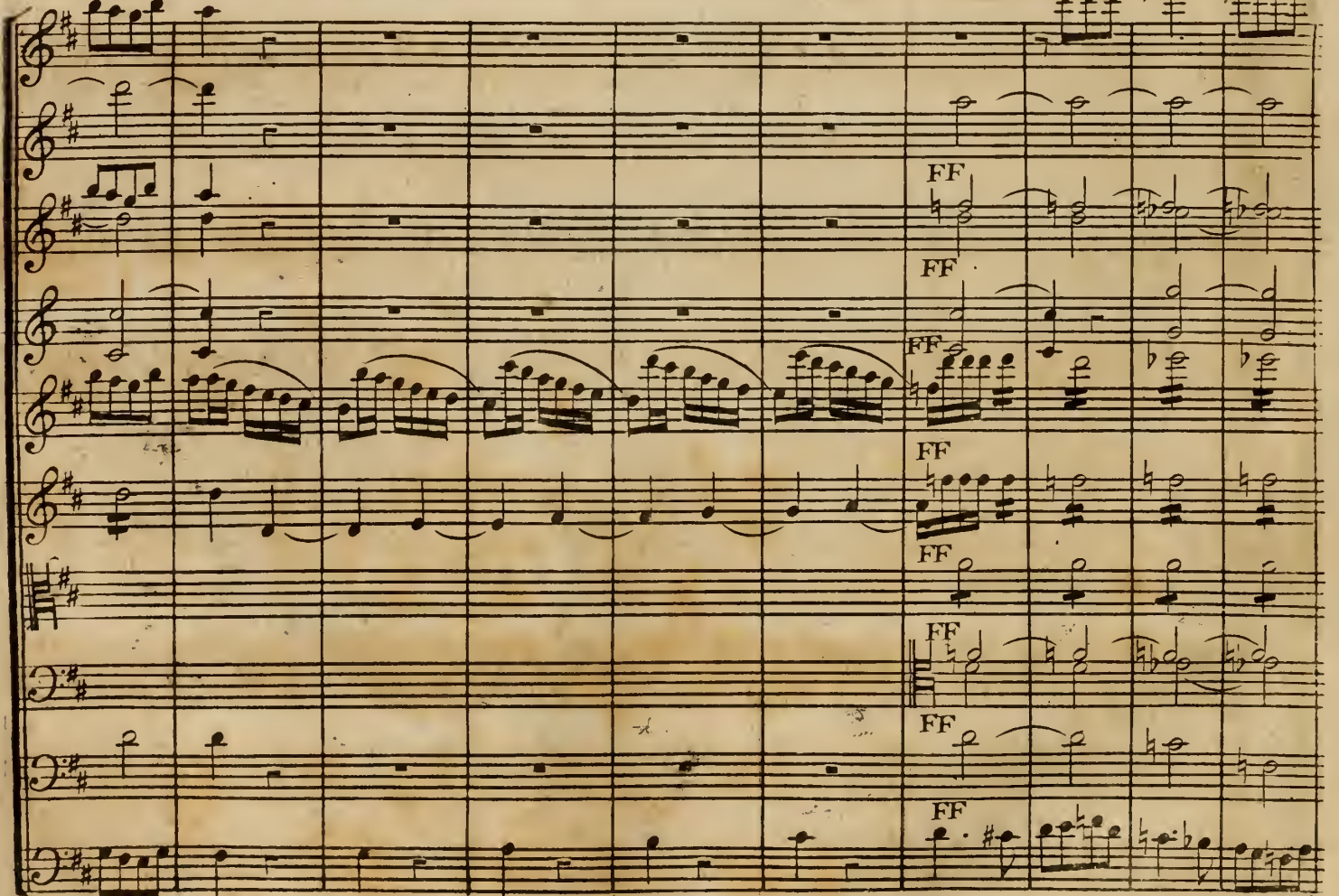
The image displays a page of handwritten musical notation, divided into two systems of staves. The first system consists of eight staves, and the second system also consists of eight staves. The notation is written in a historical style, featuring treble and bass clefs, a key signature of one sharp (F#), and various musical symbols including notes, rests, and dynamic markings such as 'F' and 'P'. The paper shows signs of age and wear, with some staining and discoloration. The first system includes several measures with dynamic markings 'F' and 'col b'. The second system includes several measures with dynamic markings 'P'.

The first system of music on page 13 consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves contain a complex texture with various rhythmic patterns. Dynamic markings include 'p' (piano) and '>' (accent) throughout the system. A 'col b' instruction is present in the fifth staff. The music is written in a key signature of one sharp (F#).

The second system of music on page 13 continues the composition with eight staves. It features similar notation to the first system, including treble and bass clefs, dynamic markings like 'p' and '>', and a 'col b' instruction. The music is written in a key signature of one sharp (F#).



Musical score system 1, featuring ten staves. The top staff contains a complex melodic line with trills (tr) and slurs. The second and third staves have a dynamic marking of *f*. The fourth staff includes a *f* marking and trills. The fifth staff has a *f* marking and a *Trombone* label. The sixth staff is the bass line, also marked *f*.



Musical score system 2, featuring ten staves. The top staff has a melodic line. The second staff has a dynamic marking of *ff*. The third staff has a *ff* marking. The fourth staff has a *ff* marking and a complex melodic line with slurs. The fifth staff has a *ff* marking. The sixth staff has a *ff* marking. The seventh staff has a *ff* marking. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff has a *ff* marking.

A handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The score features several passages of rapid sixteenth-note runs. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a bass clef and a key signature of one sharp, with the instruction "col b" written below it. The eighth staff has a bass clef and a key signature of one sharp, with the instruction "col b" written below it. The ninth staff has a bass clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp.



This page of musical notation consists of 14 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p', 'P', 'F', and 'col'. The page is numbered '16' at the top left and '9' at the bottom center.

Dynamic markings include *p*, *P*, and *F*. Performance instructions include *col v 1<sup>o</sup>*, *col b*, and *ritard*.

# AMBROISIE

## OU VOILA MA JOURNEE.

Comedie en un Acte.

*Violoncelle 2<sup>o</sup>*  
*Petite Flute*  
*Oboë 1<sup>o</sup> F*  
*Oboë 2<sup>do</sup> F*  
*Cornu in Sol*  
*WF*  
*F*  
*Violes F*  
*col b*  
*Fagotti* *Madame de Varonne travaille a du filet*  
*Suzane file au Rouet*  
*Trombonne* *François frappe sur un Chaudron qu'il raccommode*

*F*  
*Allegretto*

Musical score for the first system, featuring vocal line and piano accompaniment. The score is written in G major and 3/4 time. The vocal line is in the bass clef, and the piano accompaniment is in the treble clef. The lyrics are: *François Eh non non non eh non non non non ce n'est pas merveille si*. The piano part includes dynamic markings *P* (piano) and *F* (forte).

Musical score for the second system, continuing the vocal line and piano accompaniment. The score is written in G major and 3/4 time. The vocal line is in the bass clef, and the piano accompaniment is in the treble clef. The lyrics are: *brat qui frappe l'oreille ne fait que tourdir le tambour eh non non non eh non non non non*. The piano part includes dynamic markings *F* (forte).

ca n'est pas Merveille ce n'est qu'etour dir qu'etour dir le tim pan pan pan pan pan qu'etour

*P*  
*mais*  
*col b*  
 il va et vient dans la Boutique  
 Suzanne  
 - dir le tim pan pan pan pan pan qu'etour dir le tim pan *P*  
 ah! la fier-te'

ah ta cruauté macherette - le - ne belle inhumaine me fait languir me fait pe

rir me fait languir me fait pé - rir disait Co - lin de près dix ans mourant tou - jours de ses tour

mens mourant tou - jours de ses tour - mens à la lan - gueur à la douleur hor - rible sans

ces se quelle de resse pour en fu sur il faut mourir cest le plus sur mais le moy

en Colin se porte toujours bien Colin se porte toujours bien Colin se por te toujours

bien Colin se porte toujours bien ah la fierte la cruau- te trop che-re chere He-  
eh ouia ouie eh ouia ouie fem-me parlant sans

Flene belle in-humaine me fait languir me fait périr à la langueur à la douceur  
 cesse de s'avertir trop grosse ne vous frappe que le tampion eh ouia ouia ouia ouia ouia ouia

Frère l'ore sans cesse quelle de tres-se pour en finir  
 me parlants sans cesse ne fait qu'etour dir qu'etour dir le tampion pan pan pan pan pan pan qu'etour

*Chœur*

tr tr

*M<sup>me</sup> de Varonne*

faut mou - rir il faut mou - rir sou - ve - nir des plus

- dir le tim - pan pan pan pan pan qui tou - r - dir le tim - pan

P P P P

R P R P R P

- sirs pas - sés no - tre es - prit tout vous ra - me - ne mais vos de

R P



Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *R*, *FP*, and *P*. The lyrics are:

- la - ces re - tra - ces ne fait qu'irri - ter no - - - tre pei - ne ne  
 fait qu'irri - ter notre pei - - - ne ne fait qu'irri - ter notre pei - - -

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *P* and *col v 2<sup>o</sup>*. The lyrics are:

ne sou - - - ve nir des beaux jours pas - - sés vous n'e - - - - - tes  
 ah la fier - té la cru - au - té trop chère chère He - le - ne belle in - hu -  
 eh non non non eh non non non dan - ter ses coups de lance n'est point prou - ver sa vail -

plus qu'un om - bre vai - ne sou - - ve - nir vous ne - - tes  
 maine me fait languir me fait périr a la langueur a la douleur li - pré - tière sans  
 lance ce n'est que briser le timpan eh non non non eh non non non van - ter ses coups de

Handwritten musical score on aged paper, page 26. The score consists of ten staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The middle four staves are instrumental accompaniment, including a keyboard part with a treble clef and a bass part with a bass clef. The bottom two staves are for a drum part, indicated by a drum clef. The lyrics are written in a cursive hand below the vocal staves. There are trill ornaments ('tr') marked above the first two notes of the top vocal line. The music is in a common time signature.

plus qu'une om- - - - bre vai- - - ne hé-las qu'une om-bre vai- -  
 cesse quelle de-tresse pour en fi- - nir il faut mou-  
 lance ce n'est que bri-ser que bri-ser le timpan pan pan pan pan que bri-ser le tim-

tr tr

*solo*

**FF**

**FF**

ne hé-las qu'une om-bre vai- - - ne

rir - - - il faut mour-ir

pan pan pan pan que briser le ton-pan

ce n'est que briser le ton-

Musical score for voice and piano. The score consists of 12 staves. The top staff is the vocal line, featuring trills (tr) and dynamic markings (pp, p). The piano accompaniment includes a right-hand part with intricate sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. The lyrics are written in French and include the word "pan" repeated at the end of the line.

vous n'êtes plus qu'une ombre plus qu'une ombre  
 a la langueur ti-rée sans cesse a la langueur quel-le de  
 pan pan pan pan pan pan pan pan

tr

F

F

F

F

2º solo

FF

unis

col b

F

vai - - - ne qu'un ombre vaine

tres se il faut mourir il faut mourir

pan pan pan pan pan que briser le timpan

ce n'est que briser le timpan

F

FF

Musical score for voice and piano. The score consists of 12 staves. The top two staves are for the voice, and the remaining ten are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in French.

Lyrics:  
 vous n'êtes plus qu'une ombre plus qu'un ombre  
 à la douleur ti- -vre sans cesse à la douleur quel le de-  
 pan - - pan pan pan pan pan pan pan pan pan pan

Dynamics: *pp* (pianissimo), *p* (piano), *tr* (trill).

tr tr tr tr

F F F F F F F F F F

va - - - - ne - sou-ve-nir sou-ve-nir les beaux jours pas-  
 tresser il faut mourir il faut mourir il faut mourir mais Co-lin se porte  
 pan pan pan pan pan pan pan pan pan pan pan pan pan pan pan briser le tim-



*rés des beaux jours pas - - sés sou-ve - nir des beaux jours pas*  
*bien mais Co-lin se porte bien mais Co-lin Co-lin se por-te toujours*  
*pan bri-ser le tim - pan bri-ser le - - - - - tin*

Musical score for a vocal and instrumental ensemble. The score consists of ten staves. The top two staves are vocal lines. The remaining staves are for instruments: strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). The music is in a major key with a treble clef and a 2/4 time signature. The lyrics are:

- ses  
 bien  
 par

N<sup>o</sup> 2 *Écoutez donc je crois qu'il ne me hait pas.*

*Andante Staccato*

Musical score for an instrumental ensemble. The score consists of five staves. The instruments are: Flauto sol (Flute solo), Corni in Ré (Horn in E-flat), Violoncello (Cello), and Basson (Bassoon). The music is in a major key with a treble clef and a 2/4 time signature. The lyrics are:

Sans être belle on est aimable on a certain air d'gré

Dynamic markings: *W P*, *PP*, *P*, *9 pp*

Tr Tr Tr Tr Tr

A-ble des facons de la sance ~~int~~ propre a don-ner de l'a-mour

P tr P tr P

propre a don-ner de l'a-mour Ambroise a les yeux je les

FP FP F FP FP

per mes desirs je crois sont des siens si je l'aime je sais la plaire ah je le

F 9 FP

tiens oh je le tiens si je l'ai me je sais lui plaire oh je le tiens oh je le tiens

Detailed description: This system contains the first system of a musical score. It features five staves: a vocal line at the top, followed by two piano accompaniment staves, and a bass line at the bottom. The music is in a key with one sharp (F#) and a common time signature. The vocal line includes lyrics: "tiens oh je le tiens si je l'ai me je sais lui plaire oh je le tiens oh je le tiens". Dynamic markings include *R* (ritardando) and *P* (piano). The word *rits* is written above the second piano staff.

oh je le tiens oh je le tiens si je l'ai me je sais lui plaire oh je le tiens oh je le

Detailed description: This system contains the second system of the musical score. It features five staves: a vocal line at the top, followed by two piano accompaniment staves, and a bass line at the bottom. The music continues with lyrics: "oh je le tiens oh je le tiens si je l'ai me je sais lui plaire oh je le tiens oh je le". Dynamic markings include *P* (piano) and *cres* (crescendo).

tiens oh je le tiens oh je le tiens

Detailed description: This system contains the third system of the musical score. It features five staves: a vocal line at the top, followed by two piano accompaniment staves, and a bass line at the bottom. The music concludes with lyrics: "tiens oh je le tiens oh je le tiens". Dynamic markings include *F* (forte) and *P* (piano). A section number "9" is printed below the bass line.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a half note G4. The second staff is a vocal line in G major, starting with a half note G4. The third staff is a vocal line in G major, starting with a half note G4. The fourth staff is a vocal line in G major, starting with a half note G4. The fifth staff is a bass line in G major, starting with a half note G2. The system concludes with a double bar line and a repeat sign.

2<sup>e</sup> Couplet.

Si sa voix a de la rudesse  
 En son regard est la tendresse  
 Il me boude par ci par la

The second system of the musical score features a vocal line in G major, starting with a half note G4. The lyrics are: "Mais je me dis il reviendra mais je me dis il reviendra / Un petit coup d'œil le ramène, / Et ses pas vont suivant les miens / Ou que j'aïlle il faut qu'il y vienne / Oh! je le tiens oh! je le tiens." The system concludes with a double bar line.

3<sup>e</sup> Couplet.

Il n'a beaucoup d'eloquence  
 Il aime un peu dans le silence  
 Douce propos ce n'est pas son fait  
 Mais son aïal me dit ce qu'il aïal  
 A se cacher bien qu'il s'obstine  
 Il ne peut me tromper sur rien  
 Sans qu'il parle je le devine  
 Oh! je le tiens oh! je le tiens

The third system of the musical score features multiple instrumental and vocal parts. The parts are: Clarinetti (p), Corni in Mi (p), W P (p), Violes col b (p), Suzanne (p), and Andante Gratoso poco T.ento (p). The system concludes with a double bar line and a repeat sign. The number 9 is written at the bottom of the system.

First system of musical notation, including vocal line and piano accompaniment. The vocal line begins with the lyrics: "las que Suzan - - ne bon-ne simple et pauvre. Ray san - ne mais mon é -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *R* (ritardando) and *p* (piano).

Second system of musical notation. The vocal line continues with the lyrics: "tat a sa dou-ceur il m'a sùr Ambroise et son cœur eh que m'in". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *R*, *p*, and *pp* (pianissimo).

Third system of musical notation. The vocal line continues with the lyrics: "por-te la ri-ches-se que fe-rais je de la no-blesse que manque t'il a". The piano accompaniment features a more complex texture with sixteenth notes in the right hand. Dynamic markings include *cres* (crescendo), *F* (forte), and *pp*. A measure number *9* is indicated at the bottom of the system.

mon bonheur je possède Ambroise et son cœur je possède Am-

Detailed description: This system contains the first five staves of music. The vocal line (soprano) begins with a rest (R) followed by a piano (P) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include piano (P) and pianissimo (PP). The lyrics are written below the vocal line.

-broise et son cœur je possède Am-broise et son cœur

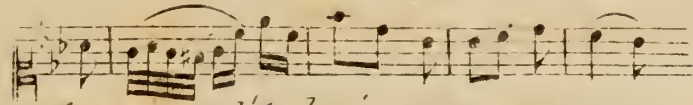
Detailed description: This system contains the next five staves of music. The vocal line continues with a crescendo (cres) leading to a forte (F) dynamic, then returns to piano (P). The piano accompaniment includes a rest (R) and continues with its rhythmic pattern. Dynamics include piano (P), forte (F), and piano (P). The lyrics are written below the vocal line.

9 P

Detailed description: This system contains the final five staves of music on the page. The piano accompaniment includes a rest (R) and continues with its rhythmic pattern. Dynamics include piano (P) and piano (P). The system concludes with repeat signs (double bar lines with dots) on the vocal and piano staves. The number '9' and a piano (P) dynamic are written below the bottom staff.

2<sup>e</sup> C.

Avec toi dans une Cabanne  
 Si contente serait Suzanne  
 Quel état n'a pas sa douceur  
 Auprès d'Ambroise avec son cœur



Au-pres d'Ambroise a-vec son cœur  
 Et le roi même et sa couronne  
 Et tout l'éclat qui l'environne  
 Ne feroient pas pour mon bonheur  
 Ce que font Ambroise et son cœur.

N<sup>o</sup> 4 Je compte assez sur mon art, pour oser me flatter que vos maux ne lui résisteront pas.  
 Andantino non troppo Presto

Oboë

Corni in Fa

WP

Violes

Fagotti

François



A mon é-tat soyez sen-sible ayez pi-tié de mon tourment je dors d'un sommeil si pai-

-sible qu'en honneur il est effrayant toujours quelque rene a-gré-

F 9 P

able de moi fait un homme impor- tant toujours quel que re ve agré- able de moi fait

un homme impor- tant - - - - - j'ai bon vin grand feu, bon- ne

tr

- table et le bien me vient en dor-mant j'ai bon vin grand feu bonne table et le bien

F

F

col b

col b

me vient en dor-mant

2<sup>e</sup>. Couplet

Oui c'est ain

Basse et Fagot

si quand je sommeille et cet é-tat est allar-mant c'est bien pis quand je me re-  
 -veille c'est un ap-petit dévo-rant vainement je veux le combattre il faut cé-  
 -der en en-ra-geant vainement je veux le com-batre il faut ce-der en en-ra-geant-  
 - - - - - hélas je mange comme quatre et la soif est à l'a-ve-  
 - - - - - hélas je mange comme quatre et la soif est à l'a-ve-  
 - - - - - nant

3<sup>e</sup> Couplet

Par quatre fois dans la journée arrive cet acces fa-tal vous qui plai-  
 -gnez ma desti-née offres un remede a mon mal ce mal que rien ne di--mi--  
 -nue agit Monsieur sur tous mes sens ce mal que rien ne dimi-nue agit Monsieur sur  
 tous mes sens - - - - - pour peu que cela conti-nue il faudra vivre au moins cent  
 ans pour peu que ce-la con-ti-nue il fau-dra vivre au moins cent



The first system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four are piano accompaniment. The music is in a minor key, indicated by a single flat in the key signature. The tempo is marked with a common time signature. The first vocal line begins with a *cres* (crescendo) marking. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *F* (forte), *P* (piano), and *molto* (molto). The lyrics "oua je vi-vrai" are written under the bottom vocal line.

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The piano accompaniment is characterized by a series of chords, many of which are marked with *FP* (forzando piano) or *FF* (forzando forte). The vocal lines continue with the lyrics "oua je vi-vrai cent ans je vi-vrai". The dynamic markings *F*, *P*, *FP*, and *FF* are used throughout to indicate changes in volume and emphasis. The system concludes with a *9* at the bottom, likely indicating the end of a measure or a section.

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of one flat. The fourth staff is piano accompaniment for the left hand, with a bass clef and a key signature of one flat. The fifth and sixth staves are vocal lines with a bass clef and a key signature of one flat. The lyrics "cent ans je vi-vrai" are written below the fifth staff, and "cent ans" is written below the sixth staff. The seventh staff is piano accompaniment for the left hand, with a bass clef and a key signature of one flat. The music includes various note values, rests, and trills (tr).

The second system of the musical score consists of seven staves. The top staff is piano accompaniment for the right hand, with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of one flat. The fourth staff is piano accompaniment for the right hand, with a treble clef and a key signature of one flat. The fifth staff is piano accompaniment for the left hand, with a bass clef and a key signature of one flat. The sixth and seventh staves are piano accompaniment for the left hand, with a bass clef and a key signature of one flat. The music includes various note values, rests, and dynamic markings (P).

*Past*

N<sup>o</sup> 5. Et vous avez le courage de lui dire ça vous?

*Allegro Molto*

Oboë

WF

Violoncelles

Violoncelles

Ambroise

Non non je ne vous aime plus non non je ne vous aime plus ja

Suzanne

helas' hélas pour quoi

mais ja- mais nous ne se-ret ma femme non non non



Musical score for the first system. It features a piano accompaniment with three staves (treble, middle, and bass clefs) and a vocal line. The piano part includes dynamic markings such as *FP*, *P*, and *F*. The vocal line includes the lyrics:

pour qu'on  
 non pour vous plus rien dans mon a - - - me ja - mais ja - mais vous ne se

Musical score for the second system. It continues the piano accompaniment and vocal lines. The piano part includes dynamic markings such as *P'*, *F*, *FP*, and *P*. The vocal line includes the lyrics:

- rai ta femme pour moi pour moi plus rien plus rien plus  
 - - re ma femme non non non non pour vous plus

rien dans notre a - - me plus rien dans votre a - -  
rien dans mon a - - me soins super flus pour vous plus riendans mon a - -

- me je n'ai point de ma-li-ce je suis sans ar-ti-fi-ce j'ai mal par-ler j'ai  
- me

bien mal dit voyez mes pleurs et ma douleur cest la faute de mon es-

*col b*

*prit ce n'est pas cel-le de mon cœur ce n'est pas cel-le de mon*

*cœur ah! c'est la faute de mon es - - prit ce n'est pas cel-le demon*

*soms superflus*

*col b*

*Bagotti sempre col b*

*cœur é-cou-ter moi par-donnez moi par-don-nez*

*tous ces dis-cours sont super-flus non non je ne vous aime plus non non non non*

F P P F  
 F P P F  
 F P P F  
 F P P F  
 F P P F  
 F P P F

moi par-don-nez moi é-cou-tez moi par-don-nez moi par-don-nez  
 non non non ja-mais non non non non non ja-mais non non ja-

un peu plus lent.  
 tout  
 col b  
 moi pardon-nez moi pardon-nez moi Am-broise Am-broise  
 mais non non ja mais non non ja mais  
 un peu plus lent

Mouven<sup>t</sup> plus lent

*P*

*col b*

je t'ai-mais je n'ai-mais que toi *Am-broise Am-broise*

*P*

Mouven<sup>t</sup>

*P*

*Suzanne* *Ambroise*

je t'ai-mais je n'ai-mais que toi *é-coutez moi je n'ai-mais que*

*Suzanne* *Ambroise*

toi *par-donnez moi je n'ai-mais que toi non non je ne vous aime*

*col b*

*P*

quoi ja-mais je ne se-rai ta  
 plus non non je ne vous aime plus ja-mais ja-mais vous ne se-rez ma

femme pour moi pour moi plus rien plus rien plus rien dans mon a--  
 femme non non non non pour vous plus rien dans mon a--

me plus rien dans votre a-- me e-coutez moi  
 me jamais ja-mais pour vous plus rien dans mon a-- me tous vos ef-

pardonnez moi  
 Ambroise Ambroise écoutez moi Ambroise An  
 -forte sont superflus

Dynamics: F, P, PP

-broise par don-néz moi hé-las hé-las hé-las son cœur  
 non non non ja-mais

Dynamics: P, F

son cœur ne m'aime plus hé-las son cœur ne m'aime  
 non je ne vous ai-me plus tous ces dis-cours sont super-flus non non je ne vous aime

plus Am-broise Am-broise é-cou-tez moi par-don-nez moi par-  
 plus non non non non non ja mais non non non non non non

don-nez moi Ambroise Ambroise é-cou-tez moi pardon-nez moi pardon-nez  
 non ja mais non non je ne vous ai-me plus non non je ne vous ai-me



moi par-don-nez moi par-don-nez moi par-don-nez moi  
plus non-lais-sez moi non-lais-sez moi non-lais-sez moi

*n° 6. Adieu Madame... votre Situation me penetre et je vais. (Juste ciel.)*

*Allegro Moderato et Marqué* *cres*

*WF*  
*Corno*  
*Violes col b* *1° Solo*  
*Fagotti F* *cres* *2° col b*  
*Trombone* *F*  
*Simon* *Saisissez saisissez la voile vo'*  
*F* *cres. 9*

la la per-sonne saisis-sez saisis-sez c'est cel-le qu'il faut ar-rê-ter saisis

*Trombonne*  
*M<sup>me</sup> de Varonne*

Ciel ô Ciel quoi tout m'aban-donne Ciel ô Ciel tout

*Suzanne*  
je n'en puis plus ah je fri-sonne que de ve-nir quand tout nous

*Ambroise*  
n'ayez pas peur rien ne m'e-tonne n'ayez pas peur rien non rien

-sez saisis-sez la ou la ou-la la per-sonne saisis-sez saisis-sez combien faut

*Recons*  
Saisissons la saisis-sons la venez ve-nez la jus-ti-

*Recons*

*Oboe 1.<sup>o</sup>*  
*Oboe 2.<sup>o</sup>*  
*Corni in Re*

*l'abandon - ne ah! c'est l'ar - - ret de - montre - - - pas ah! c'est l'ar -*  
*abandonne que de ve - - nir en ce mo - - ment ah! quel tour -*  
*ne m'ont - ne homme per - vers mis Scélé - - rats non non non*  
*il le répe - ter saisissez la saisissez la*  
*cel'ordon - ne saisissons la saisissons la*

- - - ret de mon tré pas à Ciel à Ciel  
 - - - ment ah! quel tour-ment que de ve - nir à Ciel à Ciel que  
 non vous ne l'entraî-ne-rez pas hommes per-vers vils Scélé-rats  
 c'est cel-le qu'il faut ar-re-ter ve- nez ve- nez dépechez nous dépechez nous ne  
 c'est cel-le qu'il faut ar-re-ter ve- nez ve- nez venez Ma-dame suivez nous ne

tout m'abandonne c'est l'arrêt de  
 de venir ah! je frissonne quel moment ah!  
 non non vous ne l'en-trai-nerez pas eh quoi la force m'abandonne ma fa-  
 -nez ve nez de-pe chez vous de-pechez vous ve- nez ve nez ve-  
 -nez ve nez la jus-ti- ce l'ordon- ne ve- nez ve nez ve-

mon tré pas  
 quel moment  
 - blesse trahit mon bras  
 - - nez ve nez  
 - - nez ve nez  
 François  
 Quel bruit en tend je? et quels ei-

Ambróise Suzanne Mme de Varonne

cel homme af freux ces s'ele rats || on veut en le voir ma ma tresse || ay - ex pri

clats

lie' Mon sieur Si mon roy - ez mes pleurs et ma detres - se

on veut la conuítire en pri

son

Ambróise

c'est ce co - quín de Si mon

on veut la conuítire en pri - son

c'est ce co - quín de Si mon c'est Mon

*Allegro assai*

*2 col. n. 1.*

*- sieur c'est Monsieur Mes - sieurs Mes - sieurs voulez vous bien de lo - ger de'campes*

*donc de'campes donc de'campes donc de'campes donc ou bien je*



col v 1<sup>o</sup>

FP FP FP

FP FP FP

P FP FP FP FP

FP FP FP FP

FP FP FP FP

F F F

Monsieur Simon Monsieur Simon

frappez frappez frappez frappez

nous allons voir Monsieur Si-mon

saisissez la saisissez la non non non

saisissons la saisissons la non non non

vous assom me d'écamppez donc d'écamppez donc

FP FP FP FP

9



Musical score for a vocal piece, page 65. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are:

Mon-sieur Si-mon Mon-  
 frappez frappez frappez frappez  
 nous vous te-nous Mon-  
 ce n'est pas un homme c'est un de-mon  
 attens at

Handwritten musical score for a vocal piece, page 66. The score consists of 12 staves. The top five staves are instrumental, featuring treble clefs and a key signature of one sharp (F#). The bottom seven staves are vocal, with lyrics in French. The lyrics include: '-sieur Si-mon', 'ce', 'bon bon', 'frappez frap', '-sieur Si-mon', 'nous', 'non non non ce n'est pas un homme c'est un dé-mon', and '-tens attens at-tens'. Trills (tr) are marked above several notes in the instrumental and vocal parts.

tr tr tr

mal - - -heur trouble ma rai - son hé - las! hé - las! ce mal - heur

-pez frappez frappez bon bon bon bon bon bon bon bon

vous te - nons nous vous te - nons Mes - sieurs Mes - sieurs via - de - pour ja

non non non non c'est un dé -

attens at - tens attens abtens Mes - sieurs Mes - sieurs via - de - pour ja



*trouble ma rai-son*  
*bon bon bon bon bon*  
*mais vi-vez la Mai-son*  
*mon cest un de-mon*  
*mais vi-vez la Mai-son*      *je vais les effrayer j'es pere appelle ap*  
*pelle ma Mai-son qui tu voudras le premier nom qui tu voudras le premier nom a*

*p*      *p*      *p >*      *F*      *F*      *F*

9

tr tr tr tr tr tr tr tr

P F P F P F P F P F P F P F P

F F F F F F F F

P F P F P F P F P F P F P F P

P F P F P F P F P F P F P

F F F F F F F F

moi Guil- lot, Hen- ri, la Pierre, a moi gros Jean, De- nis, An- dré,

mais

moi

P F P F P F P F P F P F P F P

Musical score for a multi-voice setting. The score includes vocal lines and piano accompaniment. The lyrics are:

*à moi gros Jean, Denis, André, hola hola hola hola*  
*il appelle ses garçons*  
*on parle.*  
*à moi gros Jean Denis, André, hola hola hola hola*  
*ici la fuite est nécessaire fuyons notre sort n'est pas assu-*  
*fuyons fuyons notre sort*

The piano accompaniment features dynamic markings such as *F* (forte), *P* (piano), and *tr* (trills). The score is written in a key with one sharp (F#) and a 2/4 time signature.

FP FP FP F

FP FP FP FP F

FP FP FP FP F

FP FP FP FP F

FP FP FP FP F

col b

col b

Monsieur Si-mon Monsieur Si-mon

frappez frappez frappez frappez

nous allons voir Monsieur Si-mon

qu'on vous frappe qu'on vous frappe non ce n'est pas un

re c'est le plus sage plions bagage non

de-campes donc de-campes donc

F P F P F P F P F



Handwritten musical score on page 72, featuring a multi-staff arrangement. The score includes vocal lines and instrumental accompaniment. The lyrics are written below the vocal staves.

Lyrics:

ah! l'é-tat af-freux ou nous  
 frappet frappet frappet frap-pet bon  
 nous vous te-nons Mon-sieur Si-  
 homme c'est un dé-mon  
 attens at-tens attens at-

Handwritten musical score on aged paper, page 73. The score consists of ten staves. The top two staves are for a keyboard instrument (likely harpsichord or spinet), with treble and bass clefs. The middle two staves are for a vocal line, with a treble clef and lyrics written below. The bottom four staves are for a second keyboard instrument (likely organ or harpsichord), with a bass clef. The lyrics are in French and include: "sommies", "de pi-tié soit tou-", "bon", "frappez frappez frappez frappez", "mon", "nous vous te-nons Mon-", "non non non ce n'est pas un homme c'est un de-mon", and "tens", "attens at-". There are several trills (tr) and fermatas (F) marked in the music. The paper shows signs of age, including foxing and some staining.

cher des hommes mais quel bon- - heur ô Ciel ah quel bon-  
 bon! bon! bon! bon! bon! bon!  
 - sieur Si mon sans plus tar-der décampez donc dé-pe-chez vous dé-pe-chez  
 c'est un dé- - mon c'est un dé- -  
 sans plus tar-der éloignons nous sans plus tar-der é-loignons  
 sans plus tar- - der é- - loi- - gnons  
 - tens attende - tens dé- - cam- pez donc dé- - cam- - pez

F P F P F P

The musical score consists of several staves. The top four staves are for instrumental accompaniment, likely a keyboard instrument, with treble clefs and a key signature of one sharp (F#). The fifth staff is a bass line with a bass clef and a key signature of one sharp. The sixth staff is a vocal line with a treble clef and a key signature of one sharp, containing the lyrics: "heur ils vont sor-tir de la mai-son ras-su-rons nous mais bon cour age Ambroise allons a-mis la vic-toire est a nous nous allons a-mis allons a-mis la vic-toire est a nous sans plus tar-mon al-lons mes a-mis il le faut sauons nous c'est nous allons a-mis allons a-mis sauons nous sauons nous sans plus tar-nous al-lons mes a-mis sauons nous sauons nous sans donc vi-dez pour ja-mais pour ja-mais la mai-son de-". The bottom two staves are a bass line with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and ornaments.

quel bon-heur ó Cielah' quel bon-heur ils vont sor-tir de la mai-son ras-  
 bon bon bon courage Am broise allons a-mis la vic-  
 der d'campes donc d'péchez vous d'péchez vous allons a-mis allons a-mis la vic-  
 un dé-mon, c'est un dé-mon al-lons mes a-mis il le-  
 der éloignons nous d'péchez vous d'péchez vous allons a-mis allons a-mis sauons  
 plus tar- der é- loi-gnons nous al-lons mes a-mis sauons  
 - - cam-pez donc dé- cam-pez donc vi- dez pour ja mais pour ja-

F P F P F P F  
 9

col v. 1<sup>o</sup>

su - rons nous le Ciel le Ciel prend pi - tié de nous le Ciel le  
- toire est a nous mes a - mis mes a - mis la vic - toire est a nous mes a - mis mes a -  
faut sauons nous mes a - mis mes a - mis il le faut sauons nous mes a - mis mes a -  
nous sauons nous mes a - mis mes a - mis sauons nous sauons nous mes a - mis mes a -  
mais la mai - son mes a - mis mes a - mis la vic - toire est a nous mes a - mis mes a -

FF

col. v. 1.<sup>o</sup>

Ciel prend pitié de nous prend pitié de nous prend pitié de nous

- mis la victoire est a nous la victoire est a nous la victoire est a nous

- - mis il le fait sauvons nous il le fait sauvons nous il le fait sauvons nous

- - mis sauvons nous sauvons nous sauvons nous sauvons nous sauvons nous sauvons nous

- - mis la victoire est a nous la victoire est a nous la victoire est a nous

FP FP F

col b

N.º 7. Nous avons de quoi recevoir.

*Allegro Molto*

Petite Flute

Oboë

WF

Violon

Trombone

M.º de Varonnie

Suzanne

Ambroise

le Médecin

François

Bannis sous la plainte impor-tu-ne le

Allegro Molto



P F P F P FP FP  
 P F P F FP FP  
 P F P F FP FP  
 F F FP FP  
 P F P F P FP FP  
 P F P F P FP FP  
 F F FP FP  
 Ciel remplit tous nos desirs bannis sons bannis sons la plainte le Ciel remplit tous  
 P F P F P FP FP



FP FP F

FP FP F

FP FP F

FP FP F

FP FP F

FP FP F

FP FP F

FP FP F

FP FP F

*nos de-sirs tous nos de-sirs tous nos de-sirs tous nos de-sirs nous fixons en*

FP FP F

103

103

+

P FP  
 P F P  
 P FP  
 F  
 FP  
 FP  
 FP  
 F  
 F  
 FP FP

fin la for-tune li-vrons nos cœurs aux doux plaisirs li-vrons nos cœurs li-

P FP

The musical score consists of ten staves. The top staff is a vocal line with lyrics. The remaining nine staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. Dynamics include *FP* (Forzando Piano) and *P* (Piano). A red circled 'B' is written above the first staff. The lyrics are: *vrans nos cœurs li-vrons nos cœurs aux doux plai-sirs ten-dres a-mans a-mis fu-*

A musical score for a multi-instrument ensemble, likely a string quartet or similar, with vocal lines. The score is written on 14 staves. The top six staves are for instruments (likely strings), and the bottom eight staves are for voices. The music is in a key with one sharp (F#) and a common time signature. The vocal lines contain the lyrics: "deles ou blions que le tems que le tems a des ailes pour en jou-ir en chainons le en". The score includes various musical notations such as notes, rests, and dynamic markings like 'F'.

A musical score for a multi-instrument ensemble, likely a string quartet or similar, with a vocal line. The score is written on 14 staves. The top five staves are for string instruments (Violin I, Violin II, Viola, Violoncello, and Contrabasso), each with a treble clef and a key signature of one sharp (F#). The bottom five staves are for woodwinds (Flute, Oboe, Clarinet, Bassoon, and Contrabasso), each with a bass clef and a key signature of one sharp. The vocal line is on the sixth staff from the top, with lyrics in French. The music is in a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The word 'chainons' is repeated in the lyrics. The page number '85' is in the top right corner. There are some stains and a blue pencil mark at the top left of the page.

FP FP FP FP FP FP FP FP F

FP FP FP FP FP FP FP FP F

FP FP FP FP FP FP FP FP F

FP FP FP FP FP FP FP FP F

FP FP FP FP FP FP FP FP F

col b

F F F F F F F F F

plai-sir pour en jou-ir en chainons le en chainons le par le plai-sir en

FP FP FP FP FP FP FP FP F

2

9

+

*col. v. 1<sup>o</sup>*

*chamons le par le plai-sir par le plai-sir*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a melodic line of eighth notes. The bottom staff is a piano accompaniment in bass clef, starting with a series of chords. The lyrics 'chamons le par le plai-sir par le plai-sir' are written below the vocal staff, with the words 'le plai-sir' appearing twice.

Detailed description: This system contains the next two staves of music. The vocal line continues with a melodic line of eighth notes. The piano accompaniment continues with chords and some melodic fragments. The system concludes with a double bar line.