

*Partition*  

---

*Le Farfadet*

47

- 1 Partition
- 1<sup>re</sup> Violons
- 3 2<sup>de</sup> Violons
- 2 Altos
- 6 Basses
- 1 Flute
- 1 Oboe
- 1 Clarinette
- 1 Basson
- 2 Cors
- 1 Fagots
- 2 Trombones
- 1 Timbales

---

25

No 76





LE

# FARFADET

*Opéra Comique*

en Un Acte

Paroles de M. de Planard

*Musique*

DE

## ADOLPHE ADAM

MEMBRE DE L'INSTITUT.

*Représenté pour la 1<sup>ère</sup> fois à Paris sur le Théâtre de l'Opéra Comique.  
Le 19. Mars 1852.*

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THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PHYSICS 309

LECTURE NOTES

BY

PROFESSOR

# LE FARFADET.

— ★ —

## PERSONNAGES.

LE BAILLI.....	(M <sup>r</sup> LEMAIRE).....	BASSE.
MARCELIN.....	(M <sup>r</sup> BUSSINE).....	BARYTON.
BASTIEN.....	(M <sup>r</sup> JOURDAN).....	TENOR.
LAURETTE.....	(M <sup>lle</sup> TALMON.....)	} SOPRANI.
BABET.....	(M <sup>lle</sup> LEMERCIER.)	

La Scène se passe dans un moulin .

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PHYSICS DEPARTMENT



Le Fourfadet

Partitions pupilles  
10 pour - - - 4

2 - - - - 3

Alto - - - 2

Basses - - 6

H. 1 No. 1 Clar. 1 Basson

2 Cors 1 3<sup>e</sup> Cor 1 Trombe 1

Trombe 2 timb. 1

Harmonica

quor  $\frac{15}{25}$  pupilles



# LE FARFADET.

## OUVERTURE.

All<sup>o</sup> con fuoco (108 = ♩).

The musical score is arranged in a grand staff format with 14 individual staves. The instruments listed on the left are: Petite Flûte, Grande Flûte, Hautbois, Clarinettes en LA, Cornets à Pistons en LA (à 2), Cors en LA, Cors en MI, Bassons, Trombones, Triangle, Timbales en LA MI, Violons, Altos, Violoncelles, and Contre-Basses. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score begins with a forte (ff) dynamic marking. The Violoncelles part includes a first ending bracket labeled 'C<sup>me</sup> les C-B' with double bar lines. The bottom of the page features the tempo instruction 'All<sup>o</sup> con fuoco (108 = ♩)' and the publisher's information 'B. & C. 8965'.

This page of musical notation consists of 14 staves. The first 12 staves are filled with musical notation, including treble and bass clefs, a key signature of two sharps (F# and C#), and various rhythmic values. The notation is organized into measures by vertical bar lines. Some staves have 'à 2' markings above them. The bottom two staves are mostly empty, with double bar lines indicating a section break.

And<sup>te</sup> non troppo.

(69 = ♩).

*And<sup>te</sup> = 69 = ♩*

*[Handwritten signature]*

And<sup>te</sup> non troppo.

(69 = ♩).

4

Hautb.  
a piacere.

Clar.  
f. solo.  
pp a piacere.

V. lles et C. B.

1<sup>o</sup> solo.  
p

1<sup>o</sup> solo  
pp

rall. molto.

All<sup>o</sup> non troppo. (92 = ♩).

Clar. *pp*

C<sup>o</sup> en LA. *pp*

Trian. *pp*

*Mod<sup>to</sup>*

92 = ♩

All<sup>o</sup> non troppo. (92 = ♩).

*pp*

Clar.

C<sup>o</sup> en LA.

C<sup>o</sup> en MI. *pp*

Trian.

*pp*

*pizz.*

*pizz. pp*

*pizz.*

*sol.*

Clar.

C<sup>2</sup> en LA.

C<sup>2</sup> en MI.

Tran.

pp

pp

pp

arco.

pp



Clar.

C<sup>es</sup> en LA.

B<sup>us</sup> soli.

Tran.

pizz. p

pizz. p

pizz.

G<sup>de</sup> Fl.

Hautb. 1<sup>o</sup> solo. pp animando poco a poco.

Clar. pp

C<sup>es</sup> en LA pp

C<sup>es</sup> en MI pp

B<sup>us</sup>

Tran. p

arco. pp

arco. pp

arco. pp

animando poco a poco.

B. & C. 8965.

Fl. *cres.*

Hautb. à 2 *cres.*

Clar. à 2 *cres.*

C. nets *pp*

C. r. *cres.*

B. *cres.*

Tromb. *p* *cres.*

Trian. *p* *cres.*

Timb. *pp* *cres.*

*ff*

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*



This musical score is arranged in a system of 14 staves. The top two staves are for the first violin and second violin, both in treble clef with a key signature of two sharps (F# and C#). The next two staves are for the first and second violas, also in treble clef with two sharps. The fifth and sixth staves are for the first and second cellos, in treble clef with two sharps. The seventh and eighth staves are for the first and second basses, in bass clef with two sharps. The bottom four staves are for the piano, with the first two in treble clef and the last two in bass clef, all with two sharps. The score contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'dim.' (diminuendo) and '10 solo.' (tenth solo). The piano part features complex textures with triplets and sixteenth-note patterns.

Hautb.

Cl.

Cl<sup>e</sup> en MI.

1<sup>o</sup> solo

*pp*

*pp*

*p dim.*

*pp*

*pp*

*pizz.*

*pp*

Hautb.

Cl.

Cl<sup>e</sup>

B<sup>us</sup>

soli. à 2

*p*

*solo*



Clar.

C<sup>s</sup> en LA.

C<sup>s</sup> en MI.

Trian.

dim.

dim.

pp

pp

pp

arco.

pp

Clar.  
C<sup>o</sup> en LA.  
B<sup>ns</sup>  
Trian.  
pizz. *p*  
pizz. *p*  
pizz.

This system contains five staves of music. The top staff is for Clarinet (Clar.), the second for C<sup>o</sup> en LA, the third for Bassoon (B<sup>ns</sup>), the fourth for Trumpet (Trian.), and the fifth for Piano. The piano part includes markings for *pizz.* and *p*. The Bassoon part has a *soli.* marking.

G<sup>de</sup> Fl.  
Hautb. 1<sup>o</sup> solb.  
Clar.  
C<sup>o</sup> en LA  
C<sup>o</sup> en MI  
B<sup>ns</sup>  
Trian.  
arco. *pp*  
arco. *pp*  
arco.  
animando poco a poco.

This system contains nine staves of music. The top staff is for Flute (G<sup>de</sup> Fl.), the second for Oboe (Hautb. 1<sup>o</sup> solb.), the third for Clarinet (Clar.), the fourth for C<sup>o</sup> en LA, the fifth for C<sup>o</sup> en MI, the sixth for Bassoon (B<sup>ns</sup>), the seventh for Trumpet (Trian.), the eighth for Violin/Viola (arco. *pp*), and the ninth for another Violin/Viola part (arco. *pp*). The Flute part includes markings for *pp* and *animando poco a poco.* The bottom staff also includes *animando poco a poco.*





Un poco più mosso. (112 = ♩).



*poco più mosso*

Un poco più mosso.

C<sup>mo</sup> les C=B.

Un poco più mosso. (112 = ♩).

This page of musical notation consists of 16 staves. The top four staves are in treble clef, and the bottom four are in bass clef. The key signature is two sharps (F# and C#). The notation is dense, featuring many sixteenth and eighth notes. There are several 'à 2' markings above the staves, indicating a second ending or a specific performance instruction. The music is organized into measures by vertical bar lines.

This page of musical notation consists of 14 staves. The top four staves are in treble clef, and the bottom four are in bass clef. The middle six staves are mostly empty, with some sparse notes in the second and third staves. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often grouped with slurs. There are several dynamic markings, including accents (>) and a 'p' (piano) marking. A '2' is written above a note in the fourth staff. In the eighth staff, there are markings '1', '3', and '4' above a group of notes. The key signature is two sharps (F# and C#), and the time signature is not explicitly shown but appears to be 2/4 or 3/4 based on the note values.

This page of musical notation is arranged in 15 horizontal staves. The top two staves are for woodwinds, likely flutes and oboes, with treble clefs and a key signature of two sharps (F# and C#). The next two staves are for strings, with treble clefs. The fifth staff is for a string instrument, possibly a violin or viola, with a treble clef. The sixth staff is for a string instrument, possibly a cello or double bass, with a bass clef. The seventh staff is for a string instrument, possibly a cello or double bass, with a bass clef. The eighth staff is for a string instrument, possibly a cello or double bass, with a bass clef. The ninth staff is for a string instrument, possibly a cello or double bass, with a bass clef. The tenth staff is for a string instrument, possibly a cello or double bass, with a bass clef. The eleventh staff is for a string instrument, possibly a cello or double bass, with a bass clef. The twelfth staff is for a string instrument, possibly a cello or double bass, with a bass clef. The thirteenth staff is for a string instrument, possibly a cello or double bass, with a bass clef. The fourteenth staff is for a string instrument, possibly a cello or double bass, with a bass clef. The fifteenth staff is for a string instrument, possibly a cello or double bass, with a bass clef. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also performance markings such as 'à 2' (two parts), '2<sup>o</sup>' (second part), and '3<sup>o</sup>' (third part). The page is numbered '19' in the top right corner.

This page of musical notation is a score for a multi-instrument ensemble, likely a string quartet or a similar chamber group. It consists of 14 staves, arranged in two systems of seven staves each. The notation is handwritten and includes various musical symbols such as clefs (treble and bass), key signatures (two sharps), time signatures, and dynamic markings (e.g., *mf*, *ff*, *2<sup>o</sup>*). The music is organized into measures, with some measures containing complex rhythmic patterns and others featuring rests or specific articulation marks. The overall style is characteristic of 18th or 19th-century manuscript notation.

This page contains a full score for a 12-part ensemble. The notation is arranged in 12 staves, with the top two staves likely representing vocal parts and the remaining ten representing various instruments. The music is written in a common time signature and a key signature of two sharps (F# and C#). The notation includes a variety of note values, rests, and dynamic markings. Two staves in the upper section are marked with 'à 2', indicating a second ending or a specific performance instruction. The manuscript shows signs of age, with some staining and a handwritten signature 'Enclaving' in the lower right corner.

introduction

N<sup>o</sup> 1.

Allegro. (116 =  $\frac{1}{3}$ )

QUATUOR et COUPLETS.

Petite Flûte.

Musical staff for Petite Flûte with notes and dynamics.

Grande Flûte.

Musical staff for Grande Flûte with notes and dynamics.

Hautbois.

Musical staff for Hautbois with notes and dynamics.

Clarinettes en La.

Musical staff for Clarinettes en La with notes and dynamics.

Cornets à Pistons en La.

Musical staff for Cornets à Pistons en La with notes and dynamics.

Cors en La.

Musical staff for Cors en La with notes and dynamics.

Cors en Ré.

Musical staff for Cors en Ré with notes and dynamics.

Bassons.

Musical staff for Bassons with notes and dynamics.

Trombones.

Musical staff for Trombones with notes and dynamics.

Violons.

Musical staff for Violons with notes and dynamics.

Altos.

Musical staff for Altos with notes and dynamics.

BABET.

Empty musical staff for Babet with handwritten notes.

LAURETTE.

Empty musical staff for Laurette with handwritten notes.

BASTIEN.

Empty musical staff for Bastien.

LE BAILLI.

Empty musical staff for Le Bailli.

Violoncelles.

Empty musical staff for Violoncelles.

Contre-Basses.

Empty musical staff for Contre-Basses.

Allegro. (116 =  $\frac{1}{3}$ )



This section contains the main musical score for strings and woodwinds. It consists of ten staves. The top two staves are for woodwinds (likely flutes and oboes), and the remaining eight are for strings. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *pp* (pianissimo) and *pizz.* (pizzicato). There are also some performance instructions like *pp pizz:* and *pp* scattered throughout the score.

Cors en ré.

This section contains the musical score for Horns in D. It includes parts for Bass Horn (B<sup>ns</sup>), Trombones (LE BAILLI.), and Horns. The music is primarily sustained notes with some rhythmic movement. Dynamic markings include *pp* and *arco.* (arco). There are also performance instructions like *pp arco.* and *arco.* The score concludes with the instruction *Pour finir gai* (To finish happily).

Musical score for piano and voice. The score consists of 14 staves. The top three staves are for the piano, with dynamics *p* and *1<sup>o</sup> Solo.* The next two staves are for the bassoon, with dynamics *pp* and *1<sup>o</sup> Solo.* The next two staves are for the cello and double bass, with dynamics *pp* and *1<sup>o</sup> Solo.* The next two staves are for the violin and viola. The bottom two staves are for the vocal line, with lyrics:

ment cesouper charmant, que chacun ré- pè- te une chanson- net- te, que chacun ré- pè- te un gentil re-

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings (*p*, *pp*, *pizz:*).

1<sup>o</sup> Solo.

*pp*

*pp*

*pp*

*p*

*p*

*p*

*p*

*pp*

*pp*

frain, une chanson - net - te; le verre à la main! pour finir gai - ment ce souper char -  
 avec la C-B.

1<sup>o</sup>

*p*

*p*

*p*

*p*

*pizz:*





Musical score for a vocal ensemble with piano accompaniment. The score consists of 14 staves. The top two staves are for the vocal parts, and the bottom two are for the piano. The middle staves are for various instruments. The music is in G major and 2/4 time. It features a crescendo and fortissimo (ff) dynamic. The lyrics are in French and include "net-te, u-ne chanson net-te, le verre à la main!" and "main, que chacun dise un gai re-frain et chante le verre à la main!".

Clar: *p*

B<sup>ns</sup> *p*

rain, à vos ordres mon par-rain, nous dirons la chanson - nette, nous dirons la chanson - nette, moi, Laurette et puis Ba-

ple et G<sup>de</sup> Fl:

Hautb: *ff*

Et chacun notre cou-plet!

Et chacun notre cou-plet!

bet, et chacun notre cou-plet!

Et chacun notre cou-plet!

Et chacun votre cou-plet!

*ff*

B. et C<sup>ie</sup> 8965

1<sup>re</sup> et 6<sup>e</sup> Fl:

Haut:

6<sup>e</sup> Fl: And<sup>no</sup> quasi all<sup>to</sup> (84 = ♩.)

Haut: 1<sup>o</sup> pp

Clar: pp

Cors en ré: pp

BABET.

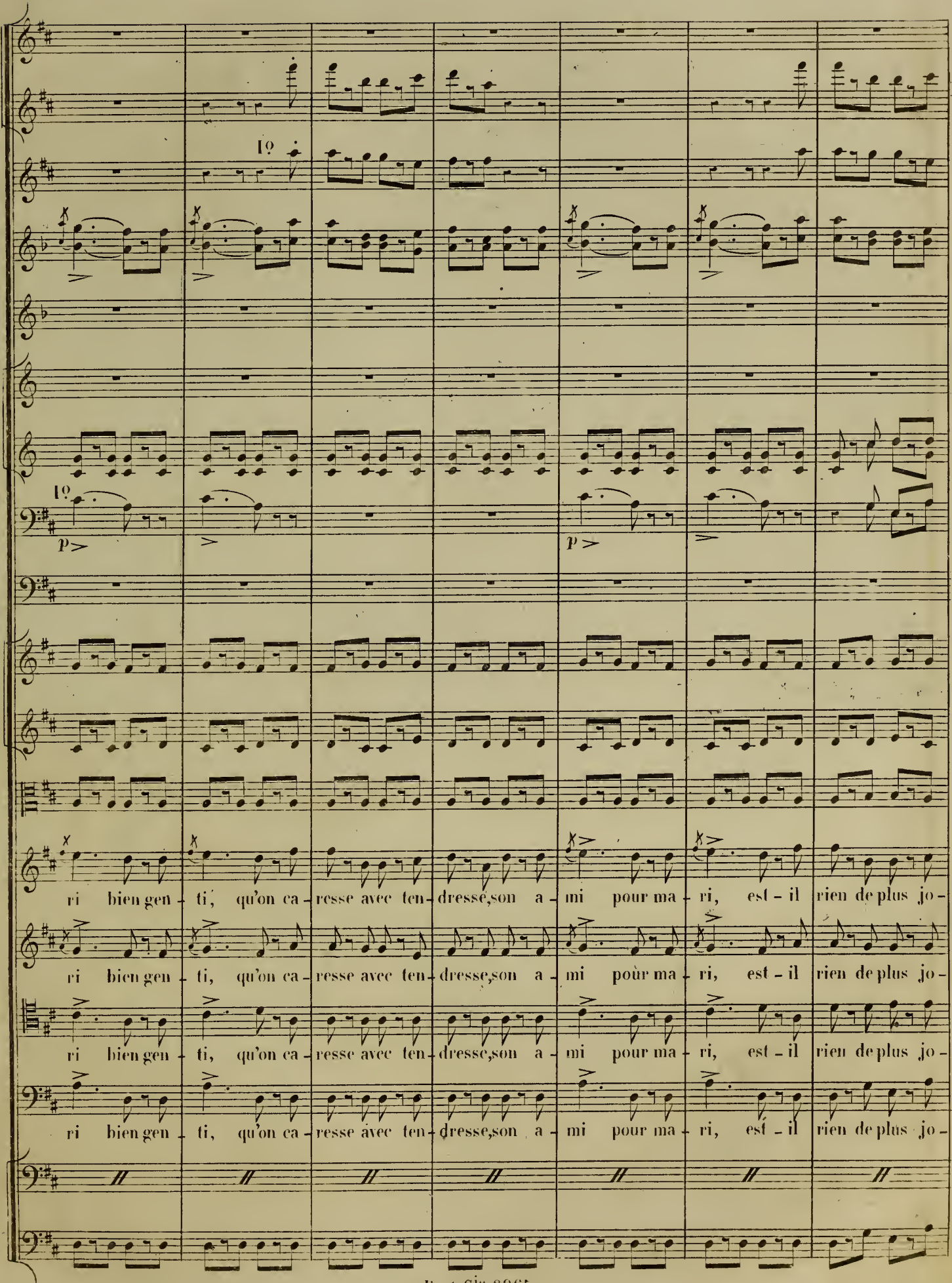
A la fête du vil-la-ge, voyez donc le vieux sorcier, ah! le malin personnage, comme il

pp And<sup>no</sup> quasi all<sup>to</sup> (84 = ♩.)









ri bien gen ti, qu'on ca resse avec ten dresse, son a mi pour ma ri, est - il rien de plus jo  
ri bien gen ti, qu'on ca resse avec ten dresse, son a mi pour ma ri, est - il rien de plus jo  
ri bien gen ti, qu'on ca resse avec ten dresse, son a mi pour ma ri, est - il rien de plus jo  
ri bien gen ti, qu'on ca resse avec ten dresse, son a mi pour ma ri, est - il rien de plus jo





Cors en ré.

LAURETTE.  
 blonde ar-rive a-vec son pa-pa, qui la tourmente et la gronde pour sa-voir quel mal elle a; nuit et jour elle sou-

Clar:

1<sup>o</sup> Solo.

Cors.  
 1<sup>o</sup> Solo.  
 1<sup>o</sup> Solo.  
 1<sup>o</sup> Solo.  
 pizz:  
 pizz:  
 pizz:  
 rall  
 pi-rect le bon papa pleurant à no-tre sorcier vint di-re que faut-il à cette enfant? Approchez, la  
 arco.  
 p

Clar:

Cors.

Bns

bel - - le, gente jouven - cel - - le, voyons votre main et votre chagrin, ah! mon Dieu, bien

rall: a tempo.

Cors

Bns rall: a tempo.

arco. cresc:

p arco. cresc:

p arco. cresc:

rall: *rall*

Pa tempo.

vi - te à cet - te pe - ti - te donnez le ma - ri que son cœur a choi - si, un ma - ri bien gen - ti, son a - mi pour ma - a tempo.

pizz: p cresc:

Cors en ré.

*p* a tempo. un poco rit:

1<sup>o</sup> Solo.

B<sup>us</sup> rall: un poco.

1<sup>o</sup> Solo.

dim: *pp*

dim: *pp*

dim: rall: un poco *pp* a tempo. un poco rit:

ri est-il rien plus jo-li est-il rien plus jo-li? un ma-ri bien ché-ri, qu'on ca-resse avec ten-dresse, son a-mi pour ma-velles et C-B.

dim: rall: un poco. *pp* a tempo. un poco rit:

*un poco ritato*

Haut:

Clar:

Cors en ré. rall: 1<sup>o</sup> tempo. *p*

B<sup>us</sup> rall: 1<sup>o</sup> tempo. *p*

rall: 1<sup>o</sup> tempo. *p*

rall: 1<sup>o</sup> tempo. *p*

rall: 1<sup>o</sup> tempo. *p*

ri est-il rien de plus jo-li? *Parlé (plus vite)*

BASTIEN. » Mais il faut chanter plus gaiement qu'en: à nous deux, Babet.»

Sans a-voir d'autre re-

rall: arco. 1<sup>o</sup> tempo. *p*

*A nous deux, Babet*



*p*

avec la 1<sup>re</sup> Fl.

1<sup>o</sup>

1<sup>o</sup>

BABET.

Vit tom-ber dans sa po-chet-te piè-ce ronde et croix d'argent;

cet-te cha-que jour notre sa-vant

Car Na-

pp

pp

pp

pp

pp

pp

pp

BABET.

Margue-rite et puis Jen-ny, voulu- rent entendre aus- si:

tutti

Tempo

non, Rose et Lou- i- se, Et Mi- nette avec De- ni- se Allons, mes fil- pizz:

Fl: *pp*  
avec la P<sup>e</sup> Fl. // // // //

Clar:  
Corns en ré.

B<sup>ns</sup>

Allons, mes fil-let - - - tes, gentes berge - ret - - - tes, voici le de - vin, - - - montrez votre  
let - tes, gentes berge - ret - les, voici le de - vin, - - - montrez votre main!

main! tendres et fi - dé - les, de - vien - dra leur ma -  
je pré - dis aux bel - les que leur doux a - mi

arco: avec les C-B. // //

suivez. a tempo.

pp pp pp p

1o p 1o p>

suivez. a tempo.

rall: a tempo. pp

ri bien geu-ti, pour ma-ri, est-il rien plus jo-li? Un ma-ri bien gen-

LAURETTE.

Un ma-ri bien gen-

rall: a tempo. pp

un mari son ami est-il rien plus jo-li? Un ma-ri bien gen-

LE BAILLY.

Un ma-ri bien gen-

suivez. a tempo.

avec les C. B. // // // // //

ti, qu'on ca-resse avec ten-dres-se-son a-mi pour ma-ri, est-il rien de plus jo-li?  
 ti, qu'on ca-resse avec ten-dres-se-son a-mi pour ma-ri, est-il rien de plus jo-li?  
 ti, qu'on ca-resse avec ten-dres-se-son a-mi pour ma-ri, est-il rien de plus jo-li? biengen-  
 ti, qu'on ca-resse avec ten-dres-se-son a-mi pour ma-ri, est-il rien de plus jo-li? un mari

10  
 10  
 10  
 pizz:  
 pizz:  
 pizz:  
 pizz:  
 pizz:

The musical score consists of 14 staves. The top two staves are for the first and second violins, with the second violin part starting with a first ending bracket. The next two staves are for the first and second violas. The fifth and sixth staves are for the first and second cellos. The seventh and eighth staves are for the first and second basses. The ninth and tenth staves are for the first and second violas playing *arco.* The eleventh and twelfth staves are for the first and second cellos playing *arco.* The thirteenth and fourteenth staves are for the first and second basses playing *arco.*

Handwritten annotations include "1<sup>o</sup>" above the second violin staff, "à 2." above the second and third violin staves, and "Avant" written diagonally across the middle of the score. Dynamic markings include *ff* and *arco.* throughout the piece.

Vocal lyrics include: "comme les", "Pour ma - ri,", "Son ami", "Est-il rien plus jo - li?", "Un bon petit ma - ri, qu'est gen - ti!", "Un bon petit ma - ri, qu'est gen - ti!", "Qu'est gen - ti!", "Qu'est gen - ti!".

avec la P<sup>te</sup> Cl.

B. et Cie 8965

à 2.

avec les C.B.



*Le Bailly 1<sup>o</sup> Et quelle histoire, idiole ?*

N<sup>o</sup> 2.

QUATUOR.

«Je répète simplement ce que j'entends dire.»

Allegro. (138 = ♩)

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes  
en LA.

Cornets à Pistons  
en LA.

Cors en SOL.

Cors en RÉ.

Bassons.

Trombones.

Timbales  
SOL RÉ.

Violons.

Altos.

BABET.

LAURETTE.

BASTIEN.

Le BAILLI.

Violoncelles.

Contre-Basses.

The musical score is arranged in a standard orchestral format. It features 15 staves for the orchestra and 4 staves for vocal soloists. The woodwind section includes flutes, oboes, clarinets, and bassoons. The brass section includes trumpets and trombones. The percussion section includes timpani. The string section includes violins, violas, cellos, and double basses. The vocal soloists are Babet, Laurette, Bastien, and Le Bailly. The score is marked 'Allegro' and includes dynamic markings such as *ff* and *pp*. The vocal soloists enter with the lyrics 'Ce vieux moulin est fait ex-près pour les lutins les farfa-dets!'.

Allegro. (158 = ♩)

*Le ballet*  
*2<sup>o</sup> Ballet*

*Allegro*  
*138 = ♩*

*C*

*C<sup>me</sup> les C<sup>es</sup> B.*



The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a 'Point de dis' marking and 'arco.' instruction. The vocal line includes lyrics in French. The score is written in a key signature of one sharp (F#) and a common time signature (C).

**1<sup>o</sup> solo**  
**pp**

**1<sup>o</sup> solo**  
**pp**

**BAB:**  
 Ce vieux moulin est fait ex-près pour les lutins, les far-fa-dets!

**LALR..**  
 -quets de re-venants, de far-fa-dets?

**Le B.**

*Bailli*

**Point de dis -**  
**pp**  
**arco.**

The musical score consists of 15 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The next four staves are for a woodwind section (Flute, Oboe, Clarinet, and Bassoon). The bottom section contains vocal parts and a basso continuo line. The vocal parts are labeled 'BAB.' and 'Le B.'. The lyrics are in French and appear at the bottom of the page.

Lyrics:  
 - cours, c'est ri-di-cule; o-bé-is-moi: songe à ma mule!  
 Le B. Allons, ne prenez pas d'hu-

rall.

Un peu retenu. (120 = ♩).

a tempo.

rall.

a tempo.

Un peu retenu.

rall.

a tempo.

rall.

Un peu retenu.

dim.

pizz.

dim.

pizz.

dim.

pizz.

BAB. rall.

LALR.

BAST.

Le B.

dim.

rall.

Un peu retenu. (120 = ♩).

-fa\_dets; d'a\_près les bruits du voi - si - na - ge - i - ci sou - vent ils font ta - pa - ge, ah! ce moulin est fait ex -  
 -fa\_dets? Bastien n'a pas un grand cou - ra - ge, i - ci l'on est loin du vil - la - ge; mais pour quoi donc tous ces ca -  
 -fa\_dets; de faire peur, dans le vil - lage, ils ont tou - jours, tou - jours la ra - ge; au diantre soient tous ces ca -  
 -fa\_dets; de faire peur, dans le vil - lage, ils ont tou - jours, tou - jours la ra - ge; au diantre soient tous ces ca -

- près pour les lutins, les far-fa-dets; d'après les bruits du voi-si-nage, ils font i-ci ta-pa-ge; ce vieux mou-  
 - quets de revenants, de far-fa-dets? Bastien n'a pas un grand cou-rage et c'est loin du vil-la-ge; mais pourquoi  
 - quets de lutins et de far-fa-dets; de fai-re peur; dans le vil-lage, ils ont toujours la ra-ge; au diantre  
 - quets de lutins et de far-fa-dets; de fai-re peur; dans le vil-lage, ils ont toujours la ra-ge; au diantre





Fl. *p*

Hautb. 1<sup>o</sup>

Cl. *p*

C<sup>es</sup> *p*

B<sup>as</sup> *p*

Le B.

croise:  
Vclles et C-B.

dans le pays on est menteur,

et je vais vous dire une histoire

où l'on voulut me faire

Hautb. 1<sup>o</sup> solo

B<sup>as</sup> solo

Col 1<sup>o</sup> *ff*

J. A. R.

BAST.

Le B.

peur!

*p*

Ah! contez-nous votre frayeur! voyons!

Ah! contez-nous votre frayeur!

Voyons!

C<sup>es</sup> les C-B. *ff*

*p*

B. et C<sup>es</sup> 8965.



Fl.

Hautb.

Cl.

C<sup>es</sup> en RE.

B<sup>es</sup>

L.AUR.

BAST.

Le B.

et dans un bois sa-va-ge je vis sous le feuil-la-ge un vieux château tout noir;

Tout noir!

Tout noir!

*p* 1<sup>o</sup> solo

*p* 1<sup>o</sup> solo

*pp*

*pp*

*pp*

Le B.

Sou.dain la châ-te-lai-ne qui comptait la cen-ti-ne, vint pour me re-ce-



*p*

1<sup>o</sup> solo

*p*

1<sup>o</sup> solo

*p*

*pp*

*pp*

*pp*

Au manoir!

Au ma noir!

- men - se je commis l'impru - den - ce de coucher au ma - noir;

Sur la ta - pis - se -

arco.



G<sup>de</sup> Fl.

Hautb.

Cl.

C<sup>en</sup> SOL.

Le B.

peine, ma lampe éclairait mal, et le vent dans la plaine faisait son bacchanal; tout-à-coup à ma

Vclles et C. B.

1<sup>o</sup> solo

*p*

G<sup>de</sup> Fl.

Hautb.

Cl.

C<sup>en</sup> SOL.

BAB.

Le B.

vu le Sarrazin maudit et sa nime et remue, et je crois qu'il me dit....

*ff* Ah! ah!

*ff*

*Babet (chant)*

*Coulisses*

C'est les Vans // // // // //  
*Babel*  
 Ah! Ah!  
 Quelle peur l'transporte?  
 Quelle peur l'transporte?  
 Quelle peur l'transporte?



Je n'en puis plus et je suis morte!

Quelle peur la transporte? Qu'as tu donc pour nous

Quelle peur la transporte? Elle est morte? elle est morte?

Quelle peur la transporte? Qu'as tu donc pour nous

C<sup>me</sup> les C-B //



G<sup>de</sup> Fl.

C<sup>es</sup> en SOL.

C<sup>es</sup> en RÉ.

B<sup>us</sup>

BAB.

BASTIEN

LE BAILLI

tôt quel-que lu-tin!

Allons, si- lence, et lais-se moi tran- quille!

Mais si c'était quel-que lu-

Clar.

B<sup>us</sup>

tin!

Ca pou-rait bien être un lu- tin!

Mais voy- ez donc cet im- bé- ci- le!

Vas- tu bien me lais- ser tran-

Un peu retenu.

The musical score is arranged in two systems. The first system includes staves for strings and woodwinds. The second system includes a vocal line with lyrics and accompaniment for strings and woodwinds. The tempo markings are *rall.* and *a tempo.* Dynamics include *pp* and *p*. The woodwind parts in the second system are marked *pizz. p* and *pizz. pp*. The vocal line has lyrics in French. The piece concludes with the instruction *Un peu retenu.*

Ce vieux moulin est fait ex près pour les lutins, les far fa -  
 dets! ce vieux moulin est fait ex près pour les lutins, les far -  
 Ah pour qu'on tous ces caquets de re - venants, de far -  
 Au dian - tre soient tous ces caquets de re - venants, de far -  
 Audian - tre soient tous ces caquets de re - venants, de far -  
 - quille!

fa dets; d'a-pres les bruits du voi-si-na-ge; i-ci sou-vent ils font ta-pa-ge, ah! ce moulin est fait ex-

fa dets? Bastien n'a pas un grand cou-ra-ge; i-ci l'on est loin du vil-la-ge; mais pourquoi donc tous ces ca-

fa dets; de faire peur, dans le vil-lage, ils ont tou-jours, tou-jours la ra-ge; au diantre soit tous ces ca-

fa dets; de faire peur, dans le vil-lage, ils ont tou-jours, tou-jours la ra-ge; au diantre soit tous ces ca-

- près pour les lutins, les far-fa-dets; d'après les bruits du voi-si-nage, ils font i-ci la-pa-ge; ce vieux mou-  
 - quets de revenants, de far-fa-dets? Bastien n'a pas un grand cou-rage et c'est loin du vil-la-ge; mais pourquoi  
 - quets de lutins et de far-fa-dets; de fai-re peur, dans le vil-lage, ils ont toujours la ra-ge; au diantre  
 - quets de lutins et de far-fa-dets; de fai-re peur, dans le vil-lage, ils ont toujours la ra-ge; au diantre

Timb. (voilées) SOL RE.

- lui est fait ex - près pour les lu - tins, les far - fa - dets!

done tous ces ca - quets de re - ve - nants, de far - fa - dets?

soient tous ces ca - quets de re - ve - nants, de far - fa - dets! (éclairs.)

soient tous ces ca - quets de re - ve - nants, de far - fa - dets!

soli

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

Clar. *soli.* *pp*

C<sup>en SOL</sup> *soli.* *p*

B<sup>ns</sup> *p*

Timb.

le B. *(éclairs.)*

Voici l'éclair qui nous in- vi- te

à dé- pê- cher no- tre vi- site;

*p*

*1<sup>o</sup> solo.* *p*

*(éclairs.)*

alions, Bastien, alions, voy- ons, cours- satte- les

*(éclairs.)*

et dé- pê- che- nous!



Clar.

Timb.

pp

pizz. p

pp

C<sup>ps</sup> en SOL

2<sup>o</sup> solo

ff

pp

pp

ff arco.

pp

BASTIEN.

Mon parrain!...

Il faut...

Sans vous j'en'ai pas le mo

LE BAILLI

Hein? Eh! bien?

arco.

ff

pp

arco.

ff

pp

pizz.

pizz.

G<sup>de</sup> Fl.

Clar.

C<sup>es</sup> en SOL

C<sup>es</sup> en RÉ

B<sup>us</sup>

en de faire obéir votre mu - le; elle est fan - tasque et ridi - cule, il faut toujours pour l'at -

arco

Detailed description: This system contains the first five staves of the score. From top to bottom: G<sup>de</sup> Flute, Clarinet, C<sup>es</sup> in SOL (Soprano Saxophone), C<sup>es</sup> in RÉ (Alto Saxophone), and Bassoon. The woodwinds have rests for the first three measures, then enter in the fourth measure with a melodic line. The strings (Violins I, Violins II, Violas, Cellos, and Double Basses) play a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present. A '4<sup>o</sup> solo' marking appears above the G<sup>de</sup> Flute staff in the final measure.

Timb.

4<sup>o</sup> solo,

ppp

ler quelle vous entende par - ler!  
LE GAULLE

Avec vous elle aime à par - ler!

Tais-toi, poltron, j'y vais al - ler!

Vlles et C.B.

Detailed description: This system contains the remaining staves of the score. From top to bottom: Timpani (Timb.), Violins I, Violins II, Violas, Cellos, and Double Basses (Vlles et C.B.). The percussion part has a rest for the first three measures, then enters in the fourth measure with a roll. The vocal parts (Soprano, Alto, Tenor, and Bass) have lyrics. The dynamic marking *ppp* (pianissimo) is present. A '4<sup>o</sup> solo,' marking appears above the Timpani staff in the final measure.



C<sup>2</sup> en SOL

- yen a - vec cette mu - le re - bel - le, est d'être tous - deux, tous deux auprès  
 ARCO.

G<sup>1</sup>e Fl.

Clar. *p* 1<sup>o</sup> solo.

C<sup>2</sup> en SOL.

C<sup>2</sup> en RÉ.

B<sup>1</sup>s

BASTIEN.

Mon pain, passez devant

d'elle, et tu vas venir avec moi, je ne puis la brider sans toi, je ne puis la brider sans toi!

Finis

V<sup>1</sup> et C.B.

Un peu retenu jusqu'à la fin du morceau.

The musical score is arranged in 14 staves. The first 10 staves are for the piano accompaniment, featuring complex sixteenth-note patterns and sixths. The last four staves (11-14) contain the vocal line with lyrics. The score includes dynamic markings such as 'ff' (fortissimo) and 'p' (piano).

(Coup de tonnerre très fort)

moi!

un peu retenu jusqu'à la fin du morceau.

c'est le tonnerre, ce me semble!

Allons, viens donc, allons en

Musical score for a piece with vocal parts and piano accompaniment. The score includes multiple staves for voices and piano, with lyrics in French. The music features triplets, trills, and dynamic markings such as *p*, *pp*, and *ppp*.

Lyrics (French):  
 Allez, allez, allez ensemble, allez, allez, allez en-semble!  
 Allez, allez, allez ensemble, allez, allez, allez ensemble!  
 Al-lons, al-lons, allons ensemble! al-lons, al-lons, allons ensemble!  
 Al-lons, al-lons ensemble! al-lons, al-lons, allons ensemble!

Performance markings include *1<sup>o</sup> solo*, *tr*, *arco*, and *pizz*.

The musical score is arranged in two systems of staves. The top system contains staves for various instruments, including strings and woodwinds. The bottom system contains staves for brass instruments and vocal parts. The vocal parts have lyrics: "sem - - - - - ble!". The score includes dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo). The notation includes complex rhythmic patterns, slurs, and articulation marks.

Handwritten musical score for orchestra and soloists. The score consists of 15 staves. The top staff has a melodic line with a forte (ff) dynamic. The middle staves are mostly rests. The bottom staves feature a piano (pp) section with the instruction '(belairs.)' and a first soloist (1<sup>er</sup> solo.) part. The score concludes with a final forte (ff) dynamic.

*premier  
corne  
de haut*



*Marcetin*

*1<sup>ère</sup> Le pauvre Marcetin! Quel gentil Babillard!*

N<sup>o</sup> 5.

*2<sup>e</sup>* « Comment, s'il me faisait la cour! »

COUPLETS en DUETTO.

Andantino (♩ = 126)

*2<sup>e</sup> Couplets*

Petite Flûte *ff* Solo *pp*

Grande Flûte. *ff* Solo. *pp*

Hautbois. *ff* 1<sup>o</sup> Solo. *pp*

Clarinettes en sib *ff*

Cors en FA. *pp*

Cors en sib bas. *pp*

Bassons. *pp*

Violons. *ff* *pp*

Altos. *ff* *pp* *pizz.*

1<sup>er</sup> COUPLET.

*Andantino*

2<sup>e</sup> COUPLET.

LAURETTE.

Violoncelles. *ff* *pp* *pizz.*

Contre-Basses. *ff* *pp* *pizz.*

Andantino (♩ = 126)

fil-le; il me déplai - sait et, foi de Ba - bet, je fus bien sur prise de me trouver pri - se, de me trouver pri -  
 - messe, nous avions au coeur espoir et bonheur; après sa mort même je sens que je l'ai nue, ou je sens que je l'ai

arco. suivez.  
 arco. suivez.  
*Suivez*  
 à volonté.  
 arco. suivez.  
 arco. suivez.  
 PP

a Tempo.

se, et pour vous voi - là qu'il me plante là, ah! ah! - l'amour nous cap - ti - ve, mais, hélas! voi -

me, et cet a - mour là partout me sui - vra, ah! ah! - hélas! si j'i - gnore comme il arri -

*poco rall.*

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*Soli*  
*pp*

*mp*

*pp*

*1<sup>st</sup> solo.*  
*pp*

*rall.*      *a Tempo.*

*pizz.*

*a Tempo.*

*pizz.*

*a Tempo.*

*pizz.*

*ben tranquillo*

*ensemble*

là comment il ar- rive et comme il s'en va. l'amour nous cap- ti- ve, mais, hélas! voi- là, voilà, voilà  
hé- las! elle i- gno- re comment il se- fit qu'il arri- va,

va, je sais moins en- core comme il s'en i- ra! l'amour nous cap- ti- ve, mais, hélas! voi- là, voi- là, voilà  
mais, hélas! i- gno- re comment il se- fit qu'il arri- va,

*rall.*      *a Tempo.*

*pizz.*

a Tempo.

ff

rall.

à 2.

rall.

rall.

rall.

rall.

rall.

rall.

rall.

rall.

rall.

rall.

arco. a Tempo.

ff arco.

ff arco.

ff arco.

ff

ff a Tempo.

ff

comment il ar ri - ve et comme il s'en va!  
 et sait moins en co - re com - ment il s'en i - ra!

comment il ar ri - ve et comme il s'en va!  
 je sais moins en co - re com - ment il s'en i - ra!

*2e fois*

*2e fois*



mesure And<sup>mo</sup> arco. Più mosso.

mesuré arco. pizz.

mesuré arco. pizz.

mesuré arco. Più mosso.

mesuré arco. pizz.

Viol. et C.B. arco. Più mosso.

And<sup>mo</sup> pizz.

tère! ah! vous me croyez mort, monseigneur le bail li, monseigneur le bail li! nous allons voir et me voi.

*après la parole*

(♩ = 60)

Clar.

Soli.

pp

pp

And<sup>te</sup> sostenuto. arco. tr

pp

*(And<sup>te</sup> Sostenuto)*

arco. pp

-ci! On di rait que tout son meil le au mur mu re du ruis

pizz.

pizz.

And<sup>te</sup> sostenuto. (♩ = 60)

Clar

Solo

pp

tr

- seau, aucun bruit à mon oreil - le que la brise au bord de

Hautb.

Clar.

Crs

p

p

pp

p

*Andante* *tempo*

l'eau; mais la nuit et le silence aux amants plaisent toujours, et j'ai là... douce espéran - ce pour mes

arco.

pizz.

arco.

pizz.

arco.



Clar. a Tempo.

2<sup>do</sup> solo  
pp  
suivez.  
pp

1<sup>o</sup> solo.  
pp  
suivez.  
a Tempo.  
p

*poco mosso*  
p  
rall.  
p

vœux et mes a mours, oui, pour mes vœux, pour mes vœux et mes a mours!  
suivez.  
a Tempo.  
pizz.

Fl. 1<sup>o</sup> Solo

Soli.  
Hautb.  
p  
Clar. 1<sup>o</sup> solo.  
C<sup>o</sup> en MI  
pp  
pp  
pp

En passant la riviè re, ah! j'étais si content de revoir ma chaudiè re et mon vallon charmant,



Fl. <sup>2</sup>

Hautb.

Clar.

B<sup>♭</sup>

ta - ge, le baillme l'enle - vait et que Bastien l'epou - sait; mais je veux voir

Vlle et C.B.

1<sup>o</sup> solo.

ma Laurette et lui di\_re: sois discrète, je t'a\_dore et je reviens pour rosser mon\_sieur Bastien!

*Collara*

*Tempo*

Clar.  
B<sup>♭</sup>

*Tempo*

Voy ons, faisons ma ron - de! à Ba

Detailed description: This system contains the first five measures of a musical score. It features a Clarinet (Clar.) and Bassoon (B<sup>♭</sup>) part at the top, and a vocal line at the bottom. The Clarinet and Bassoon parts have dynamic markings of *p* (piano). The vocal line includes the lyrics "Voy ons, faisons ma ron - de! à Ba". There are also some handwritten annotations in blue ink, including the word "Tempo" and some numbers like "12".

Fl. 1<sup>o</sup> solo.  
Hautb. 1<sup>o</sup> solo.  
Clar. 1<sup>o</sup> solo.  
C<sup>♯</sup> en MI 1<sup>o</sup> solo.  
B<sup>♭</sup>

bet jai fait grand peur et son cri de fray - eur a-t-il douc du meu liu fait par

Detailed description: This system contains the next five measures of the musical score. It features a Flute (Fl.), Oboe (Hautb.), Clarinet (Clar.), and Bassoon (B<sup>♭</sup>) part at the top, and a vocal line at the bottom. Each of the four woodwind parts has a "1<sup>o</sup> solo." marking. The vocal line includes the lyrics "bet jai fait grand peur et son cri de fray - eur a-t-il douc du meu liu fait par". There is a "pizz" marking in the bass line of the fifth measure.

C<sup>1</sup> en MI.

Musical score for C<sup>1</sup> in E major. The score includes vocal lines and piano accompaniment. The tempo is marked "rall. un poco." and dynamics include "dim." and "arco." The lyrics are: "tir tout le monde? voyons, soyons prudent; écou tons douce-".

C. B. tacet.

rall. un poco.

dim.

Clar.

And<sup>te</sup> sostenuto.

Soli.

Musical score for Clarinet. The score is divided into sections: "And<sup>te</sup> sostenuto." and "Soli." Dynamics include "pp" and "pizz." The lyrics are: "ment! On di rait que tout sommeil le au mur mu re du ruis".

Clar. Soli

- seau, aucun bruit à mon oreille que la brise au bord de

Hautb. Clar.

Hautb. Clar. p

C<sup>rs</sup> p

arco. pizz. arco.

l'eau; mais la nuit et le silence aux amants plaisent toujours et j'ai là douce espérance pour mes

*tall*  
*tall*  
*tempo*

C<sup>rs</sup> **pp** suivez.  
 B<sup>ns</sup> 1<sup>o</sup> solo. **pp**  
*poco molto* **p** suivez.  
**p** suivez.  
*poco molto* **p** *rall.* **pp**  
 vœux et mes a\_mours, oui, pour mes vœux, pour mes vœux et mes a\_mours, oui, pour mes

a Tempo. **ff** à 2  
**ff**  
 a Tempo. **ff**  
**ff**  
 a Tempo. **ff**  
**ff**  
**ff**  
 vœux et mes a\_mours! **ff**  
 a Tempo. **ff** arco

1. Il n'y a personne dans la maison

2<sup>e</sup> Marche  
Voyons, écoutons bien!

N. 5.

DUO.

Andante (100 = ♩)

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes  
en UT.

Cors en UT.

Cors en SOL.

Bassons.

Violons.

Altos.

BABET.

BASTIEN.

Violoncelles.

Contre-Basses.

The musical score is arranged in a grand staff format with multiple staves for different instruments. The instruments listed on the left are: Petite Flûte, Grande Flûte, Hautbois, Clarinettes en UT, Cors en UT, Cors en SOL, Bassons, Violons, Altos, BABEL, BASTIEN, Violoncelles, and Contre-Basses. The score begins with a tempo marking of 'Andante (100 = ♩)'. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'Solo'. A 'Marcato' marking is present in the lower staves. The score is divided into measures by vertical bar lines.

*C*

$\text{♩} = 100$

*Marcato*

Andante (100 = ♩)



G<sup>de</sup> II.

40

H<sup>bois</sup>

B<sup>ous</sup> 1<sup>o</sup> Solo.

BABET.

Que ta peur est im-bé-cil - le, cette por-te sans bou-ger, é-tail sage et bien tran-

V. llet GB.

G<sup>de</sup> III.

Clar:

Cors.

B<sup>ous</sup> 1<sup>o</sup> Solo.

qui le mais à quoi vas-tu donc son-ger? à quoi vas-tu donc son-ger? à quoi vas-tu donc son-ger?

BASTIEN.

Oui, vraiment ma tête est





Un poco più animato. (120 = ♩)

The musical score consists of 12 staves. The top 10 staves are for piano accompaniment, featuring various rhythmic patterns and dynamics such as *f* and *p*. The 11th staff contains the vocal line with the lyrics: "c'est le vent, c'est le vent, c'est le vent!" and "vent, c'est le vent, c'est le vent!". The 12th staff is a bass line. There are two large blue handwritten annotations: a stylized 'C' in the upper middle and another 'C' in the lower middle. A box around the tempo marking "Un poco più animato" is also present.

Un poco più animato, (120 = ♩)

G<sup>de</sup> Fl: et, P<sup>te</sup> Fl: G<sup>de</sup> Fl: seule

H<sup>bois</sup>  
Clar:  
Corseu<sup>U</sup>.  
B<sup>ous</sup>

*f* *p* *f* *p* *f* *p* *ff* *pp* *p*

G<sup>de</sup> Fl:

Clar:

*p* *p* *mp*

Horn

*Andantino. (69=♩.)*

*pp*

*pp*

*pp*

*pp*

BABET.

*Callto*

*G. les C-B.*

*pp*

*pp*

*pp*

*pp*

Pour-tant il me sem-ble

*Andantino. (69=♩.)*

*1<sup>o</sup> Solo.*

*pp*

qu'on est plus con-tent, quand on reste en-semble pour cau-ser gai-ment, et pour nous dis-

*v. les C-B.*

*rall.*

*rall.*

*rall.*

*rall.*

*Surron*

-traire, cau-sons en a-mis, vo-yons à nous fai-re des contes jo-

*rall.*

B. et Cie. 8963.

A tempo.

animé.  
(108=♩)

The musical score consists of several staves. The top two staves are for the piano accompaniment, marked *pp*. The next two staves are for the vocal line, marked *pp* and *animé.*. Below these are two more piano accompaniment staves, also marked *pp*. The bottom two staves are for the vocal line, with lyrics in French. The score includes various musical notations such as notes, rests, trills, and dynamic markings. The tempo is marked *A tempo.* and the character is *animé.*. The lyrics are: "lis! qu'on est plus content, pour causer gaiement, pour". The vocal line is marked *BASTIEN.* and the lyrics continue: "Vrai ment il me semble quand on reste ensemble quand on reste ensemble". The bottom two staves are for the vocal line, with lyrics in French. The score includes various musical notations such as notes, rests, trills, and dynamic markings. The tempo is marked *A tempo.* and the character is *animé.*. The lyrics are: "lis! qu'on est plus content, pour causer gaiement, pour". The vocal line is marked *BASTIEN.* and the lyrics continue: "Vrai ment il me semble quand on reste ensemble quand on reste ensemble".

A tempo.  
(108=♩)





*f*

Non, je suis trop bonne, tu n'es qu'un trompeur!  
pourquoi, ma mi-gnonne, cet accès d'hu-

Vlle et C-B.

G<sup>de</sup> Fl: *p* *cresc.*

H<sup>bois</sup> 1<sup>o</sup> Solo. *p*

Clar: *p* *cresc.* 1<sup>o</sup> Solo

Cors. *p*

B<sup>on</sup> *p*

*dim.*

*pp*

tu n'es qu'un trompeur!  
\_meur? pourquoi cette hu-meur?

va, bien-tôt Lau-ret-te sau-ra me ven-

G<sup>de</sup> Fl:

Clar:

Bons

ger!

tu la crois co - que - te?

tu vas en - ra - ger!

je vois ton a -

G<sup>de</sup> Fl:

Clar:

Cors en FA.

Bons

ges - se,

ton ja - lous cha - grin!

tu - te sa - ten - dres - se

est pour Mar - ce





1<sup>o</sup> Solo.

Clar. *pp*

*pp*

Sol. *p*

donc? rien! non, rien! c'est le vent qui gémit

BASTIEN. n'as-tu pas en-ten-du? écoute! es-tu sûre? et mur-

*pizz.* *arco.*

1<sup>o</sup> Tempo.

G<sup>de</sup> Fl.

Hbois *pp*

Clar. *pp*

Cors. *pp*

Bons *pp*

c'est le vent, c'est le vent, c'est le vent, c'est le vent, qui gémit c'est le vent,

-mure, sûre-ment, c'est le vent, c'est le vent, es-tu sûre? et mur-mure, sûre-

Vlle et C-B. B. et C. 8965.



Hois

Andantino.

1<sup>o</sup> Solo.

rall:

pp

p

pp

pp

pp

C<sup>mo</sup> lo C-B.

Vrai - ment il me sem - ble

Andantino.

pp

qu'on est plus con - tent, quand on reste en - sem - ble pour causer gai - ment; oui, pour nous dis -

V<sup>le</sup> et C-B.

rall.

rall.

rall.

rall.

rall.

tra - re, cau - sons en a - mis, vo - yons a nous fai - re des con - tes jo -

rall.

*a tempo*

A tempo.  
animé.

The musical score consists of several staves. The top five staves are for the piano accompaniment, featuring complex chordal textures and rhythmic patterns. The sixth staff is for the vocal line, marked with *pp* and *animé.*, and includes trills. The seventh and eighth staves are for the piano accompaniment, with the eighth staff marked *p* and *animé.*. The ninth staff is the vocal line with lyrics: "vraiment il me semble quand on reste ensemble quand on reste ensemble". The tenth staff is the piano accompaniment with lyrics: "lis qu'on est plus content, pour causer gaiement, pour". The eleventh staff is for the piano accompaniment, marked *animé.*. The twelfth staff is the vocal line with lyrics: "Ces C. B. // // // // //".

A tempo.





Comment le baiser ne vient pas de soi

*Bastien*  
C'est ça, cela va se passer!

112

N° 6.

*Callandre qui s'est tombé sur terre*

"Oui, ça va se passer!"

MORCEAU D'ENSEMBLE.  
Allegro mosso. (76=d.)

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes en si b.

Cornets à Pistons en si b.

Cors en mi b.

Cors en si b bas.

Bassons.

Trombones.

Timbales en mi b si b.

Violons.

Altos.

BARRET.

LAURETTE.

MARCELIN.

BASTIEN.

Le BAILLI.

Violoncelles.

Contre-Basses.

The musical score is arranged in a standard orchestral format. The woodwind section includes parts for Petite Flûte, Grande Flûte, Hautbois, Clarinettes en si b., Cornets à Pistons en si b., Bassons, and Trombones. The brass section includes parts for Cors en mi b., Cors en si b bas., and Timbales en mi b si b. The string section includes parts for Violons, Altos, Violoncelles, and Contre-Basses. There are also parts for vocal soloists: BARRET, LAURETTE, MARCELIN, BASTIEN, and Le BAILLI. The score is marked with dynamics such as *ff* (fortissimo) and *pp* (pianissimo). The tempo is indicated as *Allegro mosso* with a metronome marking of 76 = d. There are handwritten annotations in blue ink, including the name *Bastien* and the tempo marking *All: Mosso*. The vocal line for Bastien includes the lyrics "Ab! c'est de la ma-gi-c".

Allegro mosso (76=d.)

Musical score for the first system, featuring woodwinds and vocal parts. The instruments include Flutes (Fl.), Clarinet (Clar.), Horns (Corns.), Bassoons (Bons.), and Basses (B.). The vocal parts are for Babet and Bastien. The lyrics are: "De la sorcel-le ri - e, de la ma - gi - e! de la ma - gi - e! D'où vient tout ce mi -".

Musical score for the second system, featuring Horns (Corns.) and vocal parts. The lyrics are: "bon-soir à no-tre sac qui nous fait cet-te ni-che! - mac? un lu - tin qui nous".



The musical score consists of 15 staves. The top 14 staves are for instruments, and the bottom staff is for voice. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is marked with various dynamics: *ff* (fortissimo) is used in the first 10 staves, *p* (piano) in the 11th and 12th staves, and *pp* (pianissimo) in the 13th and 14th staves. The voice part has lyrics in French: "- ru!" and "al - lons, c'est le ton - ner - re, il prend bien son mo - ment!". The bottom staff is marked *ff arco.* and *pp*.

Hbois  
 Clar:  
 Cors.  
 Bois  
 f p  
 f p  
 f pp  
 f pp  
 - sons no-tre pri - è - re, c'est ce - la jus - te - ment!  
 il prend bien son mo

Cors en Mi b.  
 nous y voi - là, vrai ment! c'est ce - la jus - te -  
 - ment! que dis - tu, mon en - fant?



The musical score is written for a vocal line and piano accompaniment. It consists of 14 staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal line has a melodic line with some grace notes and a final cadence. The score is divided into measures by vertical bar lines.

*pp*

*1<sup>o</sup> Solo.*

*pp*

*mp*

-dant un o - ra - ge que le premier lu - tin vint fai - re son ta - page et rô - der aumoulin, et sa

C<sup>o</sup> les C.B.



This musical score is for a voice and piano piece. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line includes the following lyrics:

voix me-na-çante et vraiment effra-yante, au meu-nier tout trem-blant vint dire en gé-mis-sant:  
 BASTIEN.  
 Au meu-

The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clefs) and a separate staff for the right hand. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation symbols throughout the score.

Clar.

Cors en mi b.

tremolo.

tremolo.

tremolo.

tremolo.

hou! hou! vo leur d'e

nier tout trem - blant vint dire en gé - mis - sant?...

pizz.

G<sup>de</sup> Fl:

H<sup>1</sup>bois

Clar.

Cors en mi b.

Bon.

BABET.

hou! hou! hou! hou! hou! hon! va pa - yer sans re - mise, ou je te tords le cou!

1<sup>re</sup> Solo.

tremolo.

tremolo.

tremolo.

1<sup>o</sup> Solo.  
pp

tremolo.  
pp tremolo.

pp tremolo.  
pp

BABET.

MARCELIN. *(Marcelin)* (caché.)

BASTIEN. Hou! hou! hou!hou!hou! hou!

hou! hou!ou je te tords le cou! ah!mon Dieu! entends

arco.  
pp

tremolo. pizz.

Hobois

Clar: *pp*

Bous: *p*

Tromb: *pp*

*pp* tremolo.

*pp* tremolo.

*pp*

fais si - len - ce!      on a gé - ni, je crois!

hou! hou! hou! hou! hou!

-tu?      non, c'est la peur, je pense!

*arco.* *pp* *pizz.*

*pp* tremolo.

*pp*

*pp*

*pp*

BABET.  
é - cou - tons!      tu crois, Bas -

BASTIEN.  
é - cou - tons!      non, tu vois bien, ou n'entend rien!

*pp*

- tien? et cin- quante ans plus tard autre sorcelle ri- e de la lu- ti- ne con- fré-  
 non ce n'est rien! *à temps*

G<sup>1</sup> Fl: Solo.  
 H<sup>1</sup> Bois: Solo.  
 Cors.  
 Bons  
 - rie! tou- jours! tou- jours!  
 en- cor? la nuit? vo- yons, a- che- ve ton dis- cours!  
 C<sup>1</sup> Alt

1<sup>re</sup> Solo.  
pp

pp

pp

a-près l'ou - vrage, au moulin tout dormait; son tic - tac, son ta - pa - ge jusqu'au jour se tai - sait, tout à

C<sup>me</sup> les C-B. // // // //

Detailed description: This is a page of a musical score, page 124. It features a piano accompaniment and a vocal line. The piano part consists of several staves: a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The vocal line is on a single staff with a treble clef and the same key signature and time signature. The lyrics are in French. The score includes dynamic markings such as 'pp' (pianissimo) and '1<sup>re</sup> Solo.'. There are also some performance instructions like 'C<sup>me</sup> les C-B.' with double bar lines. The music is written in a classic style with various note values, rests, and articulation marks.

coup la ma - gie en la - ma la par - tie, et ren - dit au mou - lin son tra - vail et son train!  
BASTIEN.  
Quoi, tout

Clar: *p*

Cors en sib. *p*

*p* tremolo.

*p* tremolo.

hou! hou! dit u-ne voix

seul le mou - lin o - bé - il au lu - tin?

*pizz.*

G<sup>de</sup> Fl:

Hbois *pp* 1<sup>o</sup> Solo.

Clar:

Cors en sib. *pp*

B<sup>u</sup> *pp* 1<sup>o</sup> Solo.

tremolo.

tremolo.

tremolo.

for - te, hou! hou! hou!hou! hou! il faut que je t'em - porte et te tor - de le cou!



pp

pp

Soli.

tremolo.

pp tremolo.

pp tremolo.

pp

BABET.

MARGELIN.

*Marché*  
(cache)

Hou! hou! hou!hou!hou! hou!

hou! hou! vous tordre le cou!

Entends-tu? voyons,

tremolo.

pizz.

Hbois

Clar. *pp*

Bons *pp*

Tromb. *mp* tremolo.

*pp* tremolo.

*mp* tremolo.

*mp* tremolo.

MARCELIN. hou! hou! hou! hou! hou!

faisons si - len.ce! voi - la que le bruit re - com - mence!

*pp* tremolo. *pizz.*

Clar. 1<sup>o</sup> Solo. *pp*

Cors. *mf*

BABET. E - cou - tons! vo - vous!

BASTIEN. é - cou - tons! vo - vous!

*mf* arco.

*♩ = 138*

*All<sup>o</sup>*

Cors. *mf*

Tic-tac, du moulin

*mf*

*mf*

Vlles et C.B.

Hois

Clar: *mf*

Cnets à pons *mf*

Cors. *mf*

Bons

Tictac.

*pp*

BABET.

BASTIEN.

Voi-ci bien une autre af-fai-re!

Voi-ci bien une autre af-fai-re! re-gar-

The musical score is arranged in 15 staves. The top two staves are for the vocal line, with a treble clef and a key signature of two flats. The next four staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The fifth staff is a percussion line with a snare drum, marked 'Tic-tac.' The sixth staff is a piano accompaniment line with a treble clef. The seventh staff is a piano accompaniment line with a bass clef. The eighth and ninth staves are for the vocal line, with a treble clef and a key signature of two flats. The lyrics are written below these staves. The tenth and eleventh staves are for the piano accompaniment, with a grand staff. The twelfth staff is a piano accompaniment line with a bass clef. The thirteenth and fourteenth staves are for the vocal line, with a treble clef and a key signature of two flats. The lyrics are written below these staves. The fifteenth staff is a piano accompaniment line with a bass clef.

Tic-tac.

qui fait son travail or-di - naire il fait son tra-vail or-di -  
de c'est le mou - lin et que l'en-fer a mis en train!



The musical score is arranged in a system of 15 staves. The top four staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses). The fifth and sixth staves are for woodwinds (Flutes and Clarinets). The seventh and eighth staves are for bassoons and Contrabassoons. The ninth staff is for the Trombones. The tenth staff is for the Trumpets. The eleventh staff is for the Timpani, marked "Tie-bc.". The twelfth and thirteenth staves are for the Horns. The four bottom staves are for vocal parts (Soprano, Alto, Tenor, and Bass). The lyrics are: "en ten - dez - vous ce ta - pa - - - ge, le ton - nerre et l'oura - gan?".

The musical score consists of 15 staves. The top four staves are for the piano accompaniment, featuring complex chordal textures and rhythmic patterns. The fifth and sixth staves are for the vocal line, with lyrics in French. The seventh staff is a drum part labeled 'Tic-tac.' The eighth and ninth staves are for the piano accompaniment, continuing the complex textures. The tenth and eleventh staves are for the vocal line, with lyrics. The twelfth and thirteenth staves are for the piano accompaniment. The four bottom staves are for the piano accompaniment, including a final section with a 'dim.' marking.

Tic-tac.

des re - venants c'est l'ou - vra - ge, en - ten - dez pan pan pan pan!

des re - venants c'est l'ou - vra - ge, en - ten - dez pan pan pan pan!

dim.

dim.

dim.

*Thurcelin*

G<sup>de</sup> Fl: *pp*

Clar: *pp*

Cors en Mib. 2<sup>o</sup> Solo. *pp*

Tic-tac. *pp*

*pp*

MARCELIN. *pp*

A - vec le bout d'une al - lu - met - te al - lons é -

*pp*

*pp*

Cors en Mib.

Tic-tac.

*mf p*

*mf p*

*mf p*

*mf p*

*mf p*

BABET.

c'est tou-jours la mê-me re - cet-te!

*cri - re*  
BASTIEN. mes bil - lets!

les mê-mes tours des far - fa -



The musical score is arranged in a system of 15 staves. The top two staves are for the vocal line, with lyrics in French. The remaining staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a percussion part labeled 'Tic-tac.'. Dynamics include *p*, *cresc.*, and *ff*. The lyrics are: 'les mê - mes tours, les mê - mes tours des far - fa - dets!'.

The musical score is arranged in a system of 15 staves. The top four staves are for woodwinds (flutes, oboes, clarinets, and bassoons), each with a treble clef and a key signature of two flats. The next four staves are for strings (violins I, violins II, violas, and cellos), each with a treble clef and a key signature of two flats. The fifth and sixth staves are for the double basses, with a bass clef and a key signature of two flats. The seventh staff is for the harpsichord, with a C-clef and a key signature of two flats. The eighth staff is for the timpani, with a C-clef and the instruction "Tic-tac." above it. The ninth and tenth staves are for the vocal parts, with a treble clef and a key signature of two flats. The lyrics are written below the vocal staves. The bottom four staves are for the basso continuo, with a bass clef and a key signature of two flats.

Tic-tac.

en-ten-dez-vous ce ta - pa - - - ge, le ton - nerre et l'oura - gan?

en-ten-dez-vous ce ta - pa - - - ge, le ton - nerre et l'oura - gan?

The musical score consists of 15 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The next four staves are for a piano accompaniment (Right and Left Hand). The fifth staff is a percussion part labeled 'Tic-tac.'. The sixth and seventh staves are for a vocal line (Soprano and Alto). The eighth and ninth staves are for another vocal line (Tenor and Bass). The bottom four staves are for a string quartet. The lyrics are: 'des re-venants c'est l'ou- vra - - ge, en-ten- dez-vous pan pan pan?'. The score includes various musical notations such as notes, rests, and dynamic markings.

**Tic-tac.**

**BABET.**

**LAURETTE.**

**BASTIEN.**

**Le BAILLY.**

Quel bon heur! c'est le mou

Quel est donc tout ce ta - page? qu'est-ce donc?

Ah! mon par - rain! c'est le mou -

Quel est donc tout ce ta - page? qu'est-ce donc?

*Quand*

The musical score consists of 18 staves. The top five staves are for piano accompaniment, featuring chords and melodic lines. The sixth staff is a drum part with the instruction "Tic-tac." and a simple rhythmic pattern. The seventh staff is a piano part with a *pp* dynamic marking, featuring a rapid sixteenth-note pattern. The eighth and ninth staves are vocal lines with lyrics in French. The tenth and eleventh staves are piano accompaniment for the vocal lines. The twelfth and thirteenth staves are piano accompaniment, with the twelfth staff featuring a dense sixteenth-note texture. The final two staves are piano accompaniment.

Tic-tac.

*pp*

-lin qui par l'en - fer est mis en train!  
a - vec moi viens fermer l'é - clu - se!  
-lin qui par l'en - fer est mis en train! des lu - tins c'est u - ne  
mais al - lez donc fermer l'é - clu - se!

Musical score for a piece, likely an opera or ballet, featuring multiple staves. The score includes vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked *Allegretto*. The score begins with a piano introduction marked *p cresc.* and *ff*. The vocal lines are for RASTIEN and LA FAMILLE. The lyrics are:

RASTIEN.  
 en - tendez - vous pan pan pan pan? en - ten -

LA FAMILLE.  
 ch! c'est le vent et fou - rou - rou!  
 finis donc ton bavardage!

The score includes various musical notations such as dynamics (*p*, *pp*, *ff*), articulation marks, and a "Tic-tac" section. The piano accompaniment features complex rhythmic patterns and chordal textures.

The musical score consists of 15 staves. The top four staves are for vocal parts, with lyrics in French. The middle section includes a piano accompaniment with a rhythmic pattern of eighth notes. The bottom section features a more complex instrumental accompaniment with sixteenth-note patterns. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

Tic-tac.

dez-vous ce ta - pa - ge? le ton - nerre et l'ou - ran? des re -

que me fait cet ou - ran? le mou - lin et son ta - pa - ge?

The musical score consists of 15 staves. The top four staves are for piano accompaniment, featuring chords and rhythmic patterns. The fifth and sixth staves are for vocal lines, with lyrics in French. The seventh staff is a percussion line labeled 'Tic-tac.' The eighth and ninth staves are for piano accompaniment, including a triplet in the eighth staff. The tenth and eleventh staves are for piano accompaniment. The twelfth and thirteenth staves are for vocal lines with lyrics. The four bottom staves are for piano accompaniment, ending with a 'dim.' marking.

Tic-tac.

-venants c'est l'ou-*vrage!* en-tendez - vous panpanpan pan pan pan pan pan pan pan pan?

que me font tous ces pan pan?

dim.



G<sup>r</sup> Fl:

H<sup>ois</sup> *pp* *Solo.*  
 Clar: *Soli.* *pp*  
 Cors en MI<sup>b</sup>. *pp* *Solo.*  
 Bons *pp*  
 L<sup>r</sup> BAILLI.  
 Vl<sup>es</sup> et C<sup>B</sup>. *pp* *pizz.*

*en retenant peu à peu*

Tu vois bien que tout s'a - pai -

LAURETTI.  
 BASTIEN.  
 Vous en parlez à vo - tre ai - se!  
 - se!  
 tu vois bien que tout s'a - pai - se!

*retenu.*

*Retenu*

*retenu.*

*B. fid.*

*Ben Moderato*

(92 = ♩)  
All<sup>to</sup> moderato.

BABET.  
LAURETTE.  
\_lait seule-ment fer-mer le ré-ser-voir! viens, al-lons nous con-cher!  
bien vo-lon-tiers, bon soir!

*Ben Moderato*

All<sup>to</sup> moderato.  
(92 = ♩)

Hbois 1<sup>o</sup> Solo.  
Clar: pp 1<sup>o</sup> Solo.  
Cors. mp 1<sup>o</sup> Solo.  
sotto voce.  
Tou-jours a-près l'o-ra-ge, sur les monts d'a-len-tour, un so-leil sans nu-a-ge nous  
BASTIEN. Tou-jours a-près l'o-ra-ge, sur les monts d'a-len-tour, un so-leil sans nu-a-ge nous  
Le BAILLY. Tou-jours a-près l'o-ra-ge, sur les monts d'a-len-tour, un so-leil sans nu-a-ge nous  
pp pizz.

pp pizz.

Cors en Mib.

ra - mène un beau jour! à cette heu-re tran- quil - le cha - cun dans son a - si - -  
 ra - mène un beau jour! se  
 ra - mène un beau jour! se  
 ra - mène un beau jour! se

arco. pizz. pizz. pizz.

le, en di - sant: bon - ne nuit!  
 re - ti - re sans bruit, bon - ne nuit! bon - ne nuit!  
 re - ti - re sans bruit, bon - ne nuit! bon - ne nuit!  
 re - ti - re sans bruit, bon - ne nuit! bon - ne nuit!

arco. pizz.

Musical score for the first system, featuring multiple staves for instruments and voices. The instruments include Flute (1. de Fl.), Horns (Corns en Mib.), and Trombones (Bons). The vocal parts have lyrics: "bon\_ne nuit! dans les airs plus de bruit; bon\_ne nuit! bon\_ne".

Musical score for the second system, featuring a Horn Solo (1<sup>o</sup> Solo) and vocal parts. The instruments include Horns (Corns en Mib.) and Trombones (Bons). The vocal parts have lyrics: "nuit! bon\_ne nuit! nuit! bon\_ne nuit! nuit! bon\_ne nuit! nuit! bon ne nuit!".

The musical score on page 147 consists of 14 staves. The top six staves are for woodwinds and brass, with the first five staves showing rests and the sixth staff containing a melodic line. The next four staves are for strings, with the first three staves showing rests and the fourth staff containing a rhythmic pattern. The bottom four staves are for other instruments, with the first three staves showing rests and the fourth staff containing a rhythmic pattern. The score is written in a key signature of two flats and includes dynamic markings such as *ff* (fortissimo) throughout. The notation includes treble and bass clefs, and the music is arranged in a multi-staff format.

Chapitre } R. 1<sup>er</sup> Vos ma tranquillité, mon courage  
 R. 2<sup>er</sup> Bastien, au Bailli.

N<sup>o</sup> 7  
**FINAL.**

All<sup>ro</sup> (126 = ♩).

2 Grandes Flûtes. *ff* 2. *f* solo.

Hautbois. *pp*

Clarinettes en F. *pp*

Cornets à Pistons en FA. *ff*

Cors en sib bas. *ff*

Cor en RE.

Bassons. *pp*

Trombones.

Timbales en RE LA.

Violons. *ff* *pp*

Altos. *pp*

BABET.

LAURETTE.

BASTIEN. *All<sup>ro</sup> 126 = ♩* *Bastien*  
 Que peut-il nous e

MARCELIN.

LE BAILLI. *Bailli*  
 Voyons, tâchons de li-re!

Violoncelles. *ff* *pp*

Contre-Basses. *ff* *pp*

All<sup>ro</sup> (126 = ♩).

1. solo.

Fl.

Hautb.

Clar.

C<sup>2</sup> en sib

B<sup>3</sup>

LAUR.

BAST.

- cri-re?

LE B.

Vlles et C-B

*Laurette*

Ah! Monsieur le Bail li!

Eh! qui donc vient i -

pp

LAUR.

Sur mon lit u - ne let - - - tre ve - - - nant par la fe - - -

- ci?

pp

né - tre! U - ne let - tre, de qui donc peut - elle ê - tre?  
 BAST: En - core une!  
 LE BAILLI J'en perds l'es - prit, d'hon

C'est du mè - me fac - teur! Voyez, chacun la sienne!  
 C'est vraiment singu -  
 - neur Voyez voi - ci la mienne!





page que l'on tremble d'ouyrir! Coura-ge, cou-ra-ge!

page que l'on tremble d'ouyrir! Coura-ge, cou-ra-ge!

page que l'on tremble d'ouyrir! il faut voir ce mes-sa-ge, coura-ge, cou-ra-ge!

Fl. *1<sup>o</sup> solo* *tr*

Hautb. *pp*

Clar. *pp*

Cr<sup>s</sup> en sib. *pp*

BAB. *Babet*

LE B. Ah! Monsieur le Bail - li!

V<sup>lles</sup> et C-B. C'est Ba-bet, elle aus -

*pp*

Sur mon lit u - ne let - - - tre, ve - nant par la fe - -

- si!



The musical score consists of several staves. The top four staves are piano accompaniment, with dynamic markings *pp* and *à 2.* (pizzicato). The bottom four staves are vocal parts. The lyrics are:

Vous aus-si?      Tous les quatre un mes - sage, d'où peut-il nous ve - nir? tous les quatre u - ne  
 - ci      Nous aus - si! tous les quatre un mes - sage, d'où peut-il nous ve - nir? tous les quatre u - ne  
 - ci      Nous aus - si! tous les quatre un mes - sage, d'où peut-il nous ve - nir? tous les quatre u - ne  
 - ci      Nous aus - si! tous les quatre un mes - sage, d'où peut-il nous ve - nir? tous les quatre u - ne

page que l'on tremble d'ou vrir il faut voir ce mes sa ge coura ge cou ra - - - ge!

page que l'on tremble d'ou vrir il faut voir ce mes sa ge coura ge cou ra - - - ge!

page que l'on tremble d'ou vrir il faut voir ce mes sa ge coura ge cou ra - - - ge!

page que l'on tremble d'ou vrir il faut voir ce mes sa ge coura ge cou ra - - - ge! C'est signé Marce

Fl. *pp*

Hautb. *pp*

Clar. *pp*

C<sup>rs</sup> en Sib. *pp*

*pp*

*pp*

*pp* Plus lent.

Mon cou - sin! Mar - ce - lin!

Mar - ce - lin!

Le défun - t! Mar - ce - lin! Comment dans l'autre

- lin! Mar - ce - lin!

Velles et C.-B. *pp* Plus lent.

*ff* *mf* soli

BAST.

mon - de veut il qu'on lui ré - pon - de? *ff* *mf*

Le B. *ff*

*Lisons parca Messu*

Tous (partez) Lisons! (en tremblant)

«Monsieur le Bail - li, vous m'avez tra -

*ff*

*Laurette*  
 «Laurette, ma bel - le, restemoi fi - dè - le!»  
*Bastien*  
 «Mon ami Bas - tien, tu n'as pris mon bien!»  
 - hi!»  
*Babet*  
 «Babet, ma cou -

*p*

- si - ne, ne sois pas cha - gri - ne!»  
*Laurette*  
 «A moi son - e en -

LAURETTE  
 LE BAILLY  
 «Brûlez ce dé - dit, ce contrat mau - dit!»



Hautb. *1<sup>o</sup> solo*

Clar. *pp* *1<sup>o</sup> solo*

BABET

co - re, toujours je l'a - do - re!»

BASTIEN

«Laurette est à moi et prends garde à toi!»

«A Bastien, ma

Detailed description: This system contains the first four measures of the score. The woodwinds (Hautbois and Clarinette) have solo parts marked with *pp* and *1<sup>o</sup> solo*. The vocal parts for Babet and Bastien are shown with their respective lyrics. The bassoon part is also present but mostly rests.

Hautb.

Clar.

Bns *1<sup>o</sup> solo* *pp*

mi - e, moi je te ma - ri - es!» *Signé: Marche lin!*

LAURETTE

BASTIEN

LE BAILLI

*pp* *Signé: Marche lin!*

Detailed description: This system contains the next four measures. The woodwinds continue with their parts, with the Basson having a *1<sup>o</sup> solo* marked *pp*. The vocal parts for Laurette, Bastien, and Le Bailly are shown with their lyrics and the instruction *Signé: Marche lin!*. The bassoon part is also shown with its lyrics.





1<sup>o</sup> solo.

o

*p*

1<sup>o</sup> solo.

o

*p*

*p*

*p*

*p*

Voi - là le - sac qui se pro - mè - ne!

Voi - là le sac qui se pro - mè - ne!

- mè - ne!

Voi - là le sac qui se pro - mè - ne!

Voi - là le sac qui se pro - mè - ne!

Cl.  
Corn. 1<sup>o</sup> solo.  
C. en RÉ. pp  
B. 2<sup>o</sup> solo. pp  
Timb. pp  
MARC.  
Velles et C-B. -De me dés-o-bé-ir votre es-pé-rance est vai-ne; le con-trat, le dé-

Cl.  
C. en RÉ. p  
B. pp  
Timb. pp  
MARC.  
-dit!  
Le B. C'est bien! et par-mi vous la-mi-tié re-naî-  
Le voi-là! le voi-là!





Fl. *f* solo. *pp*

Hautb. *f* solo. *pp*

Cl. *f* solo. *pp*

Cl<sup>e</sup> en RE. *pp*

B<sup>b</sup>

MARC.

- mi, re - trouve i - ci et la chaumière et ta ber - gè - re? on m'a cru mort, on avait tort; je me ua -

Vclles et C. B.

vi - e avec ma mi - e, et que de - main, le verre en main, que chacu dan - se et que



Allegro.

Musical score for a string quartet and voices. The score is divided into two systems. The first system includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The second system includes parts for Violin I, Violin II, Viola, and Cello/Double Bass, along with vocal parts for LAUR. and MARC. The music is in 2/4 time and features dynamic markings such as *cres.*, *ff*, and *fp*. The tempo is marked *Allegro.*

The vocal parts have the following lyrics:

LAUR. *Allegro.*  
 Allque jesuis con-

MARC.  
 - den - ce chacun ré - pe - te mon re - frain: - vive Lau - rette - et Marce - lin!

The score includes various musical notations such as *à 2.*, *arco.*, and *ff*.

Hautb.

B.<sup>1</sup> *fp* *fp* *fp*  
 B.<sup>2</sup> *fp* *fp* *fp*  
 B.A.B. *fp* *fp* *fp*  
 L.A.R. *fp* *fp* *fp*  
 B.A.S.T. *fp* *fp* *fp*  
 M.A.R.C. *fp* *fp* *fp*  
 Vclles et C-B. *fp* *fp* *fp*

- ten - te  
 No - tre no - ce de - main!  
*Marcelin*  
 Et toujours plus char - man - te!  
*Bastien*  
 No - tre no - ce de -

Hautb. Retenu.

B.<sup>1</sup> *f* *f* *f* 1<sup>o</sup> solo. *pp*  
 B.<sup>2</sup> *f* *f* *f* *pp*  
 B.A.S.T. *f* *f* *f* *pp*  
 Vclles et C-B. *f* *f* *f* *pp*

- main! Retenu. bon - jour donc, bon - jour donc, mon cou - sin; mais plus de re - ve -

*un peu Bastien*

Fl. 1<sup>o</sup> solo.

Hautb. 1<sup>o</sup> solo. *pp*

2<sup>o</sup> solo. *pp*

C<sup>ts</sup> *pp*

B<sup>ns</sup>

BAST.  
\_ nants; tu m'as rendu ma - la - de!

MARC  
Tout est dit; sans ran - cune!

Le B.  
Allons, mon cama - ra - de, vous pouvez

Vclles et C-B

Hautb.

C<sup>ts</sup>

B<sup>ns</sup>

Le B.  
rire, et ri - re de bon cœur, car à Bastien, ma foi, vous a - vez fait grand



The musical score consists of several systems of staves. The top system includes a piano introduction with a '2' above it and a 'ff' dynamic marking. Below this are two systems of vocal parts. The first system of vocal parts includes lyrics for 'rien de plus jo-li? un ma-ri bien gen-ti qu'on ca-resse avec ten-dres-se, son a-mi pour ma-'. The second system of vocal parts includes lyrics for 'Un ma-ri bien gen-ti qu'on ca-resse avec ten-dres-se, son a-mi pour ma-'. The vocal parts are labeled 'LAUR.', 'BAST.', 'MARC.', 'L. B.', and 'C. me les C.-B.'. The piano accompaniment is shown in the bottom system, with a 'ff' dynamic marking.

Più animato.

Musical score for the first system, featuring piano accompaniment with multiple staves. The score includes various articulations such as *à 2.* and *à 3.* indicating triplets or other rhythmic patterns.

Più animato.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are: *-ri, est - il rien de plus jo - li? rien n'est aussi jo - li! rien n'est aussi jo -*

Più animato.

Musical score for the third system, primarily piano accompaniment.

The image shows a page of handwritten musical notation, likely a score for a piece of music. The page is numbered 175 in the top right corner. The notation is arranged in 17 horizontal staves. The top section contains several staves with complex musical notation, including treble and bass clefs, notes, rests, and dynamic markings. A large, blue ink stamp with the word "Rudeau" is prominently placed over the lower left portion of the score. Below this stamp, there are several staves with simpler notation, including rests and notes. At the bottom of the page, there are markings "C. les C-B." followed by double bar lines, indicating a section change or a specific instruction. The paper shows signs of age, with some staining and discoloration.





