

MARIE

Opéra comique en trois actes

Paroles de M^r. S. de Saintard

Membre de la Légion d'Honneur

Mis en musique par *Didie*

à Monsieur le Vicomte

DE LA ROCHEFOUCAULT

Stade de Camp du Roi

Chargé du Département des beaux-arts

PAR

F. HEROLD.



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J. M. 223.

L. L.

J. Meissonnier
AVE MARSEILLE 272



PERSONNAGES.

ACTEURS.

| | |
|--|----------------------------|
| LE BARON | M. HUET. |
| LA BARONNE | M ^{me} PAUL. |
| EMILIE, leur fille | M ^{me} RIGAUT. |
| MARIE | M ^{lle} PRÉVOST. |
| ADOLPHE, jeune Officier | M. LAFEUILLE. |
| HENRI, son frère, Officier du même corps | M. CHOLLET. |
| GEORGES, vieux soldat | M. GUIAUD. |
| LUBIN, meunier | M. FÉREOL. |
| SUZETTE, sa femme | M ^{me} BOULANGER. |
| Villageois, Villageoises, Domestiques. | |

La Scène se passe en Suisse, à la campagne du Baron.

MARIE

OP. 10

The image shows a page of musical notation for a piece titled "MARIE" (Op. 10). The score is arranged in a system of 12 staves. The notation is very faint and difficult to read due to the age and staining of the paper. The staves are organized into three groups of four staves each, likely representing different instruments or voices. The notation includes various musical symbols such as clefs, notes, rests, and bar lines, though they are not clearly legible.

Violin I
Violin II
Viola
Cello
Double Bass
Piano
Conductor

MARIE

OUVERTURE.



Allegro deciso. Mètr. $\text{♩} = 92$.

1^{re} Violon. *ff*

2^d Violon. *ff*

Alto. *ff* à 2. 8^{va} loco.

Flûte. *ff*

Petite Flûte. *ff*

Hautbois. *ff*

Clarinettes en LA. *ff*

Cors en RÉ. *ff*

Trompettes en RÉ. *ff*

Bassons. *ff*

Trombonne. *ff*

Timballes en RÉ. *ff*

Violoncelle. *ff* $\text{C}^{\text{me}} \text{A}^{\text{me}} \text{B}^{\text{me}}$ // // // // //

Contre-Basse. *ff*

All. deciso. M.J. 225.

Audante. ♩ = 65.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are for various instruments, likely strings and woodwinds. The music is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked 'Audante' with a quarter note equal to 65 beats per minute. Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo). The notation is dense with many sixteenth and thirty-second notes.

The second system continues the musical piece. It features five staves. The tempo changes from 'Audante' to 'rall.' (rallentando) and then back to 'tempo.' (tempo). Dynamic markings include *pp* (pianissimo). The notation is less dense than the first system, with more sustained notes and fewer rapid passages.

M.J. 225. rall: tempo. *ppp*

The first system of the musical score consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The third staff is in alto clef with a key signature of one sharp. The fourth staff is in treble clef with a key signature of one sharp, featuring a *cr* (crescendo) marking. The fifth staff is in bass clef with a key signature of one sharp, featuring a *p* (piano) marking. The bottom staff is in bass clef with a key signature of one sharp. The music is written in a common time signature and includes various rhythmic values, slurs, and dynamic markings.

The second system of the musical score consists of seven staves. The top two staves are in treble clef with a key signature of one sharp. The third staff is in alto clef with a key signature of one sharp. The fourth staff is in treble clef with a key signature of one sharp, featuring a *cl.* (clarinet) and *fp* (fortissimo) marking. The fifth staff is in treble clef with a key signature of one sharp, featuring a *cr* (crescendo) marking and a *rall.* (rallentando) marking. The sixth staff is in bass clef with a key signature of one sharp. The seventh staff is in bass clef with a key signature of one sharp. The system concludes with a double bar line and a *ad libitum* marking. On the right side of the system, there are vertical markings: *E*, *FP*, *E*, and *E*.

All Moderato. ♩ = 120.

Fl. et E^{te} Fl.
Ob.
C^{ra}
Tromp.
Timb.

pp

cres.

This system contains the first six staves of the score. The top staff is a woodwind part with a complex, multi-measure rest. The second staff is for Flute and E-flat Flute. The third staff is for Oboe. The fourth staff is for Clarinet in C. The fifth staff is for Trumpet. The sixth staff is for Timpani. Dynamics include *pp* and *cres.*

Fl.
Ob.
Cl.
C^{ra}
Tromp.
Timb.

pp

cres.

This system contains the next six staves of the score. The top staff is for Flute. The second staff is for Oboe. The third staff is for Clarinet in B-flat. The fourth staff is for Clarinet in C. The fifth staff is for Trumpet. The sixth staff is for Timpani. Dynamics include *pp* and *cres.*

Serrez un peu.

This musical score is a page from a manuscript, numbered 6. It features a multi-staff arrangement with 14 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Dynamic markings include 'cres.' (crescendo), 'p' (piano), 'f' (forte), and 'ff' (fortissimo). There are also markings for '8va' (octave up) and '8va' (octave down). The text 'Serrez un peu.' is written above the first staff. The page number '6' is in the top left corner. The manuscript shows signs of age, with some staining and discoloration.

This page of musical notation consists of 14 staves. The top five staves are in treble clef, and the bottom nine staves are in bass clef. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo) throughout. There are also markings for *8va* (octave up) and *loco.* (loco). The paper shows signs of age, with some staining and foxing.

Un peu retenu.

The musical score consists of four staves, likely for Violin I, Violin II, Viola, and Cello/Double Bass. The notation includes various dynamic markings such as *ppp*, *pp*, *p*, *mf*, *fz*, and *ff*. Performance instructions include *stacc.* (staccato) and *pizzic.* (pizzicato). The score is divided into measures by vertical bar lines, with some measures containing rests. The overall structure shows a progression of dynamics and articulation across the piece.

pizzic.
M.J. 225.

ff arco

Handwritten musical score for a string quartet, page 9. The score consists of 14 staves. The top staff is the first violin, followed by the second violin, the viola, the first and second violas (staves 4 and 5), the first and second cellos (staves 6 and 7), the first and second basses (staves 8 and 9), and the double bass (staves 10 and 11). The music is in G major and 3/4 time. It features various dynamics including *pp*, *p*, *mf*, and *arco*. The bottom staff includes performance instructions like *pizzic.* and *arco.*

A musical score for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The score is written in G major and 2/4 time. It features various dynamic markings such as *pp*, *fz*, *ff*, *p*, *mff*, *arco*, and *pizzic.*, along with performance instructions like *cres.* and *dim.*. The music includes intricate passages with triplets and slurs, particularly in the first and second violins. The Cello/Double Bass part includes *pizzic.* and *arco* markings. The score is divided into measures by vertical bar lines.

This musical score consists of 14 staves. The top staff is marked with *cres.* and *FF*, and includes the instruction *Serrez.* above it. The second staff also has *cres.* and *FF*. The third staff features *FF*. The fourth staff has *cres.* and *FF*. The fifth staff is marked with *FF*. The sixth staff has *FF*. The seventh staff has *cres.* and *FF*. The eighth staff has *FF*. The ninth staff has *FF*. The tenth staff has *FF*. The eleventh staff has *scempre P* and *PPP*. The twelfth staff has *cres.* and *FF*. The thirteenth staff has *cres.* and *FF*. The fourteenth staff has *cres.* and *FF*. The score concludes with the instruction *Fin la Cab.* and a double bar line.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

This page of musical notation is a score for a multi-instrument ensemble, likely a string quartet or similar. It consists of 14 staves. The notation includes various rhythmic patterns, such as sixteenth-note runs and eighth-note figures. Dynamic markings like *ff* (fortissimo) and *fp* (fortissimo piano) are used throughout. There are also performance instructions such as *tr* (trill) and *acc.* (accents). The score is divided into measures by vertical bar lines, with some measures containing repeat signs (*//*). The key signature is one sharp (F#), and the time signature is 4/4. The notation is written in a clear, professional hand.

Handwritten musical score for guitar, consisting of 12 staves. The score is written in a key signature of one sharp (F#) and a common time signature. The notation includes treble and bass clefs, various note values (including sixteenth notes and chords), and dynamic markings such as *ppp*, *p*, and *pizzic.*. The music features complex rhythmic patterns, including sixteenth-note runs and chords. There are also some performance instructions like *arco.* and *pizzic.*.

leggiere.
pp
pp
Fl.
P¹ Fl.
Cl. *leggiere.*
C¹
Tromp.
B¹ *a 2.*
Timb. *pp sempre. pp*
V¹le *pp*
C.B. *fz* *fz* *pp arco.*

Serrez.

The page contains 12 staves of musical notation. The top two staves are for Violins I and II, both marked *cresc:* and *ff*. The third staff is for the Viola, marked *ff*. The fourth staff is for the Violoncello (Cello), marked *ff*. The fifth staff is for the Contrabasso (Double Bass), marked *ff*. The sixth staff is for the first Flute, marked *cres.* and *ff*. The seventh staff is for the second Flute, marked *ff*. The eighth staff is for the Oboe, marked *ff*. The ninth staff is for the Clarinet in B-flat, marked *ff*. The tenth staff is for the Bassoon, marked *ff*. The eleventh staff is for the Horn in F, marked *ff*. The twelfth staff is for the Trombone, marked *ff*. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings.

Handwritten musical score for a multi-instrument ensemble, page 21. The score consists of 12 staves. The top four staves are for woodwinds (flutes, oboes, clarinets, bassoons), the middle two for strings (violins, violas), and the bottom four for the basso continuo (bassoon, cello, double bass). The music is in G major and 3/4 time. It features complex rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings include "ff" (fortissimo) and "F" (forte). A section labeled "ensemble" begins in the fourth measure. A first ending bracket labeled "8va" spans the final two measures of the page.

Serrez le mouvement.

This musical score is a page from a manuscript, numbered 22 and 24. It features a multi-staff arrangement with the following components:

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#), starting with a forte (*ff*) dynamic. It contains a series of chords.
- Staff 2:** Treble clef, key signature of one sharp, featuring a complex rhythmic pattern of sixteenth notes with slurs and accents.
- Staff 3:** Treble clef, key signature of one sharp, with a similar rhythmic pattern to Staff 2.
- Staff 4:** Treble clef, key signature of one sharp, with a rhythmic pattern of eighth notes and slurs.
- Staff 5:** Treble clef, key signature of one sharp, with a rhythmic pattern of eighth notes and slurs.
- Staff 6:** Treble clef, key signature of one sharp, with a rhythmic pattern of eighth notes and slurs.
- Staff 7:** Treble clef, key signature of one sharp, with a rhythmic pattern of eighth notes and slurs.
- Staff 8:** Treble clef, key signature of one sharp, with a rhythmic pattern of eighth notes and slurs.
- Staff 9:** Bass clef, key signature of one sharp, with a rhythmic pattern of eighth notes and slurs.
- Staff 10:** Bass clef, key signature of one sharp, with a rhythmic pattern of eighth notes and slurs.
- Staff 11:** Bass clef, key signature of one sharp, with a rhythmic pattern of eighth notes and slurs.
- Staff 12:** Bass clef, key signature of one sharp, with a rhythmic pattern of eighth notes and slurs.

The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *f*. The paper shows signs of age, including some staining and discoloration.

A handwritten musical score consisting of 12 staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various dynamic markings such as *ff*, *ff* >, and *ff* <. The score is divided into measures by vertical bar lines. The first staff begins with a melodic line of eighth notes. The second and third staves appear to be for a piano or similar instrument. The fourth and fifth staves have an *8^{va}* marking above them, indicating an octave transposition. The sixth staff has a *ff* marking. The seventh and eighth staves are for a different instrument, possibly a violin or flute. The ninth and tenth staves are for a bass instrument. The eleventh and twelfth staves are for a low-frequency instrument, possibly a double bass or tuba. The notation is dense and detailed, typical of a classical manuscript.

Serrez le mouvement.

The musical score consists of 12 staves. The first staff is a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#) and a common time signature. It begins with a forte dynamic marking (*ff*) and contains a series of chords. The second staff is a grand staff with a key signature of one sharp (F#) and a common time signature, featuring a series of sixteenth-note runs with slurs and accents. The third staff is a grand staff with a key signature of one sharp (F#) and a common time signature, featuring a series of sixteenth-note runs with slurs and accents. The fourth staff is a grand staff with a key signature of one sharp (F#) and a common time signature, featuring a series of sixteenth-note runs with slurs and accents. The fifth staff is a grand staff with a key signature of one sharp (F#) and a common time signature, featuring a series of sixteenth-note runs with slurs and accents. The sixth staff is a grand staff with a key signature of one sharp (F#) and a common time signature, featuring a series of sixteenth-note runs with slurs and accents. The seventh staff is a grand staff with a key signature of one sharp (F#) and a common time signature, featuring a series of sixteenth-note runs with slurs and accents. The eighth staff is a grand staff with a key signature of one sharp (F#) and a common time signature, featuring a series of sixteenth-note runs with slurs and accents. The ninth staff is a grand staff with a key signature of one sharp (F#) and a common time signature, featuring a series of sixteenth-note runs with slurs and accents. The tenth staff is a grand staff with a key signature of one sharp (F#) and a common time signature, featuring a series of sixteenth-note runs with slurs and accents. The eleventh staff is a grand staff with a key signature of one sharp (F#) and a common time signature, featuring a series of sixteenth-note runs with slurs and accents. The twelfth staff is a grand staff with a key signature of one sharp (F#) and a common time signature, featuring a series of sixteenth-note runs with slurs and accents.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into 12 staves, with the first six staves in the upper system and the last six in the lower system. The notation includes various clefs (treble and bass), key signatures (one sharp), and time signatures (4/4). The music features a variety of rhythmic patterns, including sixteenth-note runs and dotted rhythms. Dynamic markings such as *ff* (fortissimo) and *ff* > (fortissimo accent) are used throughout. Some staves include specific performance instructions like *8^{va}* (octave up) and *8^{va}* (octave down). The notation is dense and characteristic of 18th or 19th-century manuscript notation.

MARIE.

ACTE PREMIER.

N° 1.

INTRODUCTION:

QUINTETTO et CAVATINE.



Allegro deciso. Metr. $\text{♩} = 100$.

1^{er} Violon.

2^e Violon.

Alto.

Flûtes.

Haut-bois.

Clarinettes
en SI b.

Cor^s en FA.

Bassons.

EMILIE.

La BARONNE.

HENRI.

ADOLPHE.

Le BARON.

Violoncelle et
Contre-Basse.

The musical score consists of ten staves. The top four staves are for piano accompaniment, featuring various textures including chords, arpeggios, and melodic lines. The bottom four staves are for vocal parts. The lyrics are in French and are shared by three vocalists: Emil, la B^{me}, and le Bⁿ. The lyrics are: "C'est donc ce soir qu'il m'en engage deux cœurs épris d'entendre à-mour je / tu / tu". The score includes dynamic markings such as *p* (piano) and *p^o* (piano), and articulation marks like accents and slurs. A first ending bracket labeled "1^{re}" and a second ending bracket labeled "2^e" are present in the piano part.

Fl.

ob.

cl.

Cb

V. I.

V. II.

V.

Cb.

CB.

puis goûter le doux pré sage du vrai bon - heur en ce beau jour

peux goûter le doux pré sage du vrai bon - heur en ce beau jour machère en - fant

peux goûter le doux pré sage du vrai bon - heur en ce beau jour

C^{me} la C-B. //

Fl.
ob.
Cl.
C^{es}

La B^{onne}
quel jour de lè - te

Emil.
tout nous an - non - ce le bon - heur

le B^{on}
Oui - pour ta

B^{on}

Le B^{on}
no - ce

Emil.
tout sa - præ - te

Dès long - tems A - dolphe a mon

Musical score for voice and instruments. The score consists of 12 staves. The top staves are for various instruments, including strings and woodwinds. The bottom staves are for the voice and bass. The lyrics are:

cœur tout nous an - non - ce le bon - heur écoutez j'entends sa voi -
 tout nous annonce le bonheur ou le bonheur
 tout nous an - non - ce le bon - heur tout v' annonce le bonheur

Dynamic markings include *cresc:*, *pp*, and *tutti*. There is also a marking *8^{va}* for the third staff.

Fl. 8^{va}

ob.

cl.

cs.

Emil. *pp* $\frac{2}{4}$ *pp* $\frac{2}{4}$ *pp* $\frac{2}{4}$ *pp* $\frac{2}{4}$ *pp* $\frac{2}{4}$

tu - re que de cartons pour sa fu - tu - re qui est gen.

La B^{ene}

avec vi - tes - se il descend

Fl. 8^{va} *loco.*

cl.

cs.

Emil.

til qu'il est ga - lant Qui les voi là tous deux mon

Le B^{en}

et re - vient - il a - vec son frè - re

p *cres.* *cres.* *cres.*

The musical score is arranged in a standard orchestral format. At the top, there are two staves for the piano, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support. Below the piano are staves for strings (violin and viola), woodwinds (flute, oboe, clarinet, bassoon), and brass. The vocal parts are arranged in a choir-like fashion, with five individual lines. The lyrics are: Emil, la Bonne, Henri, Adel, le Bon. The lyrics for Emil, Henri, Adel, and le Bon are: "En fin vous voici de re-tour". The lyrics for la Bonne are: "En fin nous voici de re-tour". The score includes various dynamic markings such as *cresc.*, *pp*, *ff*, and *8va*. The piece concludes with a *ff* marking.

8^{va} loco. *f* *ff* *p* *p*

ff *ff* *p*

8^{va} loco. *p*

p

C'est donc ce soir qu'himen en

C'est donc ce soir qu'himen en

Oui nous voi ci de re.tour nous voi ci de re.tour

C'est donc ce soir que je n'en

C'est donc ce soir qu'himen en

ff *p*

- ga - ge deux cœurs é - - pris d'un tendre a - - mour je
 - ga - ge deux cœurs é - - pris d'un tendre a - - mour tu
 c'est donc ce soir qu'himen en gage deux cœurs épris d'un tendre amour deux cœurs épris d'un tendre a
 - ga - ge je vais la per - - dre sans re - - tour tout
 - ga - ge deux cœurs é - - pris d'un tendre a - - mour tu

8^{va} pizzic.

p

p

puis goûter le doux présa-ge du vrai bon - heur en ce beau jour

peux goûter le doux présa-ge du vrai bon - heur en ce beau jour

mour fut-il ja-mais plus doux présa-ge pour un hymen ah quel beau jour

leur parait d'heureux présa-ge hé-las pour moi quel tris-te jour hé-

peux goûter le doux présa-ge du vrai bon - heur en ce beau jour

tutti.

pizzic.

C.B.

(me l'c. l. v. m. a l'8. l. c.)

FP

8va

loco.

à 2.

Fz

Fz

Henri.

Adol.

Voyez vous toutes ces emplettes ah quel ma-

las j'en vois point Ma-rie aujourd'hui qu'elle souffri-ra!

FP

PP

arco.

PP

Emil.

Henri.

(avec grace)

(en riant)

Jes-pè-re qu'il se forme-ra

-Pi vous aurez là il n'entend rien aux toi-lettes c'est

PParco.

Andante: ♩ = 80.

Henri. *mezza voce:*
 Une robe lé - gè - re d'une entière blancheur un chapeau de bengè - re

de nos bois u - ne fleur ah telle est la pa - ru - re dont je suis en - chan.

à tempo.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (B^{ss}), and Cello/Double Bass (C^{el.}). The vocal line has lyrics: "té et toujours la nature embellit la beauté ou toujours la nature embel".

à tempo.

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (B^{ss}), and Cello/Double Bass (C^{el.}). The vocal line has lyrics: "lit embellit la beauté crois-tu donc que mon Emi. li. e puisse".

de - veur plus joli - e que ces plu - mes et ces li - joux cette cein - ture en bro - de

- ri - e cet - te belle écharpe d'A - si - e rendent ja - mais ses traits plus doux - non

Musical score for the first system, including vocal line and piano accompaniment. The score is in G major and 3/4 time. The vocal line begins with a rest, followed by the lyrics: "non c'est une chi mè - re c'est u - - - - ne chi mè - re non non non u - ne robe le - gè - re". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Performance markings include *laco.* and *mezza voce.*

Musical score for the second system, including vocal line and piano accompaniment. The score continues the melody from the first system. The vocal line includes the lyrics: "d'une entière blan - cheur un chapeau de ber - gè - re de nos bois une fleur". The piano accompaniment continues with a steady rhythmic accompaniment.

rall. à tempo.

ah telle est la pa.ru.re dont je suis enchan.té et toujours la na.ture embellit la beau.té

rall. à tempo.

oui toujours la na.ture embellit embellit la beauté

lento.

Allegro.

Voilà donc vos discours? Oui ma chère Emilie Eh bien ch bien ch bien plus de coquette.

Emilie. Recit. Adolphe. Emilie. Recit.

FF Suivez.

FF Suivez.

Tempo

Tempo

ri e mais seulement je vous en prie ah permettez-moi d'aller voir la robe qu'il me faut ce soir. Venez avec moi.

rit. Henri.

C.B. M.J. 225. P

4

Col Canto.

p

c'est donc ce soir qu'hymen en ga - ge deux cœurs é - - pris

allons al lons tout voir c'est donc ce soir qu'hymen en ga - ge deux cœurs é - - pris

ne vous al - lez tout voir c'est donc ce soir qu'hymen en ga - ge deux cœurs é - - pris

allons al lons tout voir c'est donc ce soir que je m'en ga - ge je vais la per

allez al lez tout voir c'est donc ce soir qu'hymen en ga - ge deux cœurs é - - pris

Col canto.

d'un tendre a - - mour je puis goûter le doux pré - sa - ge
 d'un tendre a - - mour tu peux goûter le doux pré - sa - ge
 pris d'un tendre a - - mour deux cœurs é - pris d'un tendre a - - mour fut-il ja -
 - dre sans re - - tour tout leur parait d'heureux pré - sa - ge
 d'un tendre a - - mour tu peux goûter le doux pré - sa - ge

8^{va}

V^{le}

C-B

The musical score consists of several staves. The top two staves are for the piano accompaniment, featuring a rhythmic pattern of eighth notes. The middle section contains vocal staves with lyrics. The lyrics are: "ah quel beau jour ah quel beau jour pour un hy - men ah quel beau", "quel tris - te jour quel tris - te jour hé - las pour moi quel tris - te", and "ah quel beau jour ah quel beau jour pour un hy - men ah quel beau". The piano accompaniment includes dynamic markings such as *FF* and *cres.* (crescendo). There are also markings for *8^{va}* and *loco*.

The musical score consists of ten staves. The top two staves are for a treble clef instrument, likely a flute or violin, featuring a complex, repetitive melodic line with many sixteenth notes. The third staff is for a piano, with a 'loco.' marking and a wavy line indicating a tremolo effect. The fourth staff is for a vocal line, with lyrics written below it. The fifth and sixth staves are for a bass clef instrument, likely a cello or bass, with a simpler harmonic accompaniment. The seventh and eighth staves are for a second vocal line, also with lyrics. The ninth and tenth staves are for a bass clef instrument, likely a double bass, with a simple harmonic accompaniment.

loco.

jour ah quel beau jour pour un hy - - men ah quel beau
 jour ah quel beau jour pour - un hy - - men ah quel beau
 jour ah quel beau jour pour un hy - - men ah quel beau
 jour quel tris - te jour hé - - las pour moi quel tris - te
 jour ah quel beau jour pour un hy - - men ah quel beau

ff

C^{mo} le 1^{re} à 18^{te} b.

les 2^{es} C^{mo} le 1^{re} V.

à 2.

8^{va}

jour.

jour.

jour.

jour.

jour.

jour.

jour.

F₂ *F₂* *F₂* *F₂*



N^o 2.
COUPLETS.

(Georges? Général? bonsoir. merci.) LUBIN et SUZETTE.

Moderato: Metri: ♩ = 84.

1^{er} Violon. *p*

2^e Violon. *p*

Alto. *p*

Flûte. *p* 8^{va} loco

Clarinette en LA. *p*

Cors en LA. *p*

Bassons. *pp*

Violoncelle et Contre Basse. *p*

pizzic.

pizzic.

à 2.

pizzic.

First system of a musical score. It features a vocal line and piano accompaniment. The piano part includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vla.), and Cello/Double Bass (Ceb.). The vocal line has the lyrics: "J'entends je crois la chansonnette et de Lu bin et de Li sette". The piano part includes dynamic markings such as *p* and *pp*.

Second system of the musical score, primarily piano accompaniment. It includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vla.), and Cello/Double Bass (Ceb.). Dynamic markings include *cres.*, *f*, *pp*, and *arco*. The system concludes with the number "M. J. 225" at the bottom.

The musical score consists of several staves. At the top, there are three staves for a string ensemble (Violins I, Violins II, and Violas) and a Bassoon (B[♩]). Below these are staves for Flute (Fl.), Clarinet (Cl.), and Cello (C[♯]). The vocal parts include Suzette (1st and 2nd couplets), Lubin, and Colin. The lyrics are in French and describe a scene where Suzette is in the wings, Lubin is about to marry, and Colin is the wisest.

Suzette 1^{er} Couplet dans la coulisse.
 Ba-te lier dit Li-set, te je vou-drais pas ser l'eau mais je suis bien pau-vret-te pour
Suzette 2^e Couplet. en scène.
 je m'en vais chez mon pè-re dit Li-sette à Co-lin eh bien eroistu ma chè-re qu'il
Suzette,
 3^e Couplet a 2.
 Tou-jours dans son ba-teau des
Lubin.
 A-près le ma-ri-a-ge Co-lin fut le plus sage

segue. tempo. *pp*

rall. tempo.

pp rall. *pp* >

Le bateau parait.

pay.er le ba.teau Co.lin dit à la bel . le ve.nez ve.nez tou.jours ve . nez ve .
rallent. tempo.

m'acorde ta main ah ré.pondit la bel . le o . sez o . sez tou.jours o . . sez o .

m.aris du ha . meau il ré . pé . ta tou.jours il ré . pé .

avec grace

rall. tempo.

rall. tempo.

pp

This is a handwritten musical score for a vocal piece, likely a French song. The score is written on ten staves. The top two staves are for the vocal line, with lyrics written below them. The bottom two staves are for the piano accompaniment. The middle six staves contain various instrumental parts, including a flute or violin line, a woodwind line, and a piano accompaniment line. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are:

- nez tou - - - jours et vo - gue la na - cel - le qui por - te mes a - mours et vo gue la na -
 - sez tou - - - jours et vo - gue la na - cel - le qui por - te mes a - mours et vo gue la na -
 - ta tou - - - jours et vo - gue la na - cel - le qui por - te mes a - mours et vo gue la na -
 et vo - - - gue et vo - gue la na - celle qui por - -

The score includes various musical markings such as *pp* (pianissimo), *p* (piano), *cres.* (crescendo), and *segue.* (segue). There are also some blue ink annotations on the top staff.

The musical score consists of ten staves. The top two staves are vocal lines. The middle staves (3-6) are piano accompaniment, including a section marked 'à 2.' (for two hands). The bottom two staves are piano accompaniment, with a section marked 'marque'. The lyrics are written below the vocal staves.

Segue.

cel - - le qui por.te mes a.mours et vo - gue la na - - cel - - le qui por - - - te

cel - - le qui por.te mes a.mours et vo - gue la na - - cel - - le qui por - - - te

cel - - le qui por.te mes a.mours et vo - gue qui por - - - te

cel - - le qui por.te mes a.mours et vo - gue la na - - cel - - le qui por - - te

Segue.

Serrez la ritournelle.

The musical score consists of the following parts and markings:

- Staff 1 (Violin I):** Starts with *FF* and *ff* markings, followed by *pp* at the end.
- Staff 2 (Violin II):** Starts with *f* and ends with *pizzic.*
- Staff 3 (Viola):** Starts with *f* and ends with *pizzic.*
- Staff 4 (Flute):** Marked *P^{te} Flûte* and *pp*.
- Staff 5 (Violin III):** Starts with *f* and ends with *pp*.
- Staff 6 (Violin IV):** Starts with *f* and ends with *pp*.
- Staff 7 (Bass):** Starts with *f*.
- Vocal Lines (Staves 8-11):** Each line contains the lyrics "mes a_mours." with a fermata over the final note.
- Staff 12 (Cello/Double Bass):** Marked *C^{mo} La C.B.* and contains four double bar lines.
- Staff 13 (Bass):** Marked *Serrez.* and *ff*, ending with *pizzic.*

1^{re} et 2^e fois. 3^e fois.

Violin I: *ff*

Violin II: *arco.* *ff*

Viola: *arco.* *ff*

Violoncello: *f*

Contrabasso: *f*

Vocal parts: *f*

2^e COUPLET.
Je

Lubin.
3^e COUPLET.
p

1^{re} et 2^e fois. 3^e fois.



N° 5.

ROMANCE.

(A moi M. le Comte? qu'avez vous à me dire?)

ADOLPHE.

Andante ♩ = 158.

1^{er} Violon.

2^e Violon.

Alto.

Flûte.

Clarinette en UT.

Cors en UT.

ADOLPHE.

Violoncelle et Contre-Basse.

1^{er}. Je pars de main il faut quitter Ma-ri-c loin de ces lieux m'é-xi-le mon des-tin ah di-tes

2^e. Je pars de main et comme en notre en-fance un seul ins-tant don-nez moi vo-tre main et qu'un a-

animez: *cres.* *pp*

marqué *cres.* *pp*

8^{va} *cres.* *pp* loco.

cresc. *cresc.* *cres.*

animez un peu: *cresc.* *pp* *fi*

moi mon cœur vous en sup.plic que vous se rez à ja.mais notre a mi e je pars de main je pars
 dieu de ten dre con.fi.ance vien e a.doucir les ennuis de l'ab sen ce je pars de main je pars

cres. *pp*

fi *f* *pp* *2. fois.*

C^{me} le 1^{er} Violon // // // // //

fi *ff* *pp*

C^{me} la Clarⁱⁿ l'8^{ve} haute // // // // //

f *pp*

2^e fois. *pp*

1^{re} fois. de main.
 de main.

fi *f* *pp* *2^e fois.*

N^o 4.

(Avec vos manières de politesse à la glace.) AIR.

ÉMILIE et à la fin MARIE et ADOLPHE.

Récitatif: Allegro. Métr: ♩ = 96.

1^{er} Violon

2^d Violon

Alto.

ÉMILIE

Violoncelle et Contre Basse.

f

f

f

ff

f

Récit.

A vos airs de froi

f

f

f

ff

f

deur je ne puis rien comprendre

ff

f

Clarinettes en Ut.

Cors en ré.

qui donc a pu trou- bler votre a- mi- tié si ten- dre

Plus lent.

p

p

Allegro Moderato. M^{tr}: ♩ = 112.

p

p

p

pp

Comme en no - tre jeune â - ge ay - ons un même

pizzic

pp

cœur et parlons le lan - ga - ge d'un frère et d'une

pp

pp

pp

pp

pp

pp

arco

p

sœur Comme en no - tre jeune âge ay - ons un même cœur

et parlons le lan - ga - - - - ge d'un frère et d'une sœur.

pizzic.

Detailed description: This block contains the vocal and piano accompaniment for the first system. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "et parlons le lan - ga - - - - ge d'un frère et d'une sœur." The piano accompaniment is in a bass clef with the same key signature and time signature. It features a steady eighth-note bass line and a more active treble line. The word "pizzic." is written below the first measure of the piano part.

FF

FF

Fl. 8^{va} loco.

F

Ob.

FF

FF

FF

C.B. FF

unis.

M.J. 225.

Detailed description: This block contains the orchestral score for the second system. It includes staves for Flute 8va, Oboe, Clarinet, Bassoon, and Cello/Double Bass. The Flute 8va part is marked "loco." and has a "2" above it. The Oboe part is marked "F". The Clarinet and Bassoon parts are marked "FF". The Cello/Double Bass part is marked "FF" and "C.B.". The word "unis." is written above the Cello/Double Bass staff. The music is in a key signature of one sharp and 2/4 time. The score is dense with rhythmic patterns, particularly in the woodwinds and strings.

Musical score for the first system, including vocal line and piano accompaniment. The vocal line begins with the lyrics "Quand loin de nous pour la pa-tri - - - e vous com bat." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *p* (piano) and *ff* (fortissimo).

Musical score for the second system, including vocal line and various woodwind instruments. The vocal line continues with the lyrics "tiez vous combat tiez a - - vec va leur ah combien la pauvre Ma ri - e priait le". The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). Dynamics range from *p* (piano) to *ff* (fortissimo).

Musical score for the first system. It includes staves for strings (Violins I and II, Violas, Cellos, and Basses), woodwinds (Oboe and Clarinet), and brass (Trumpets and Trombones). The vocal line is written in the bass clef. The lyrics are: "ciel a - vec ar - deur ah com - bien la pauvre Ma - ri - e pria it le ciel a - vec ar -".

Musical score for the second system. It continues the vocal line and instrumental accompaniment. The lyrics are: "deur pria it le ciel pria it le ciel avec ar - deur et quand une fiè - vre bru -".

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a right-hand part with a melodic line and a left-hand part with a bass line. The vocal line has lyrics: "lan - - te me-na-ca tes jours pré-ci-eux ah quel-le douleur ac-ca-".

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes a right-hand part with a melodic line and a left-hand part with a bass line. The vocal line has lyrics: "blan - te A - dol-phiem traita nos yeux ah quelle douleur ac-ca-blante A-".

tempo.

dimin. rall.

dimin. rall.

dimin. *pp* rall.

pp

_dol_phe montrait a nos yeux ô mes amis comē ennotre jeune à - ge

dimin. *ppp* *pp* pizzic.

ay_ons un même cœur et parlons le lan - ga - - - - ge d'un frère et d'une

Musical score for the first system. It features a vocal line with lyrics and instrumental parts for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), and Cello/Double Bass (C.). The vocal line includes the lyrics "sœur" and "stacc." followed by "ô mes a - mis je vous sup - pli - e". The instrumental parts include a flute part with a melodic line, a clarinet part with a similar melodic line, a bassoon part with a rhythmic accompaniment, and a cello/bass part with a rhythmic accompaniment. The score is in G major and 4/4 time.

Musical score for the second system. It continues the vocal line and instrumental parts from the first system. The vocal line includes the lyrics "soy - ons tou - jours tou - jours u - nis chérissons nous tou - jours de". The instrumental parts continue with the flute, clarinet, bassoon, and cello/bass parts. The score is in G major and 4/4 time.

Musical score for the first system, featuring vocal line and woodwinds. The vocal line is in the bottom staff, with lyrics: "mê-me aimez moi com-me je vous ai-me a-mi-tié dou-cc loi dou-cc loi". The woodwinds include Clarinet (Cl.), Cor Anglais (C^{ra}), and Bassoon (B^{sa}). Dynamics include *pp* and *cres.*

Musical score for the second system, featuring vocal line and woodwinds. The vocal line is in the bottom staff, with lyrics: "vo-tre main je vous prie et di-tes avec moi di-tes avec moi". The woodwinds include Oboe (Ob.), Clarinet (Cl.), Cor Anglais (C^{ra}), and Bassoon (B^{sa}). Dynamics include *dim.*, *pp*, and *ppp*.

Emil.
comme en notre jeune à - ge ayons un même cœur come en notre jeune

Marie.
comme en notre jeune à - ge ay - ons un mê - me cœur

Adol.
comme en notre jeune à - ge ay - ons un mê - me

pizzic.

rall: tempo.
pp staccato.
pp
pp
pp
pp
pp
Emil.
à - ge ayons un même cœur ah ce lé - ger nu - a - - - ge

Marie.
comme en notre jeune à - ge un même cœur comme en no - tre jeune à - ge ay -

Adol.
cœur ayons un même cœur comme en no - tre jeune à - ge ay -

arco. rall: tempo.
staccato, M. J. 225.

ce lé - ger nu - a - - - ge ne se - ra qu'un pas -
 ons un mê - me cœur et par - lons le lan - gage et par - lons
 ons un mê - me cœur et par - lons le lan - gage et par - lons

sa - - - ge ne se - ra qu'un pas - sa - - -
 le lan - ga - ge d'un frère et d'u - ne sœur le lan -
 le lan - ga - ge d'un frère et d'u - ne sœur et parlons le lan -

Musical score for a piece, likely a vocal or instrumental work. The score consists of multiple staves, including piano and forte dynamics, and a vocal line with lyrics. The lyrics are in French and appear to be a dialogue or a list of questions and answers.

The score is written in G major (one sharp) and 2/4 time. The key signature is G major (one sharp). The time signature is 2/4. The score includes piano (*pp*) and forte (*ff*) dynamics, as well as accents (*acc.*) and a crescendo (*cres.*). The lyrics are in French and appear to be a dialogue or a list of questions and answers.

The lyrics are:

- ge et pour nous est un ga - - ge de joie et de bon -
 ga - ge d'un frère ou d'une sœur Oui d'un frère ou d'un - ne
 ga - ge d'un frère ou d'une sœur Oui d'un frère ou d'un - ne

- heur ah oui ce léger nu - - - - ge ce lé - ger nu -
 socur côm e en no - tre jeune a - ge côm e en no - tre jeune a - ge ay - ons un mê - me
 socur côm e en no - tre jeune a - ge côm e en no - tre jeune a - ge ay - ons un mê - me

a - - - ge ne sera qu'un pas. sa - - - ge ne se - ra qu'un pas.

ccœur et parlons le langage et par-lons le lan - ga.ge d'un frère et du - ne

ccœur et parlons le langage et par-lons le lan - ga.ge d'un frère et du - ne

sa - - - ge et pour nous est un ga - - - cres.
 cœur le lan - ga - ge d'un frè - re ou d'une seur
 cœur et parlons le lan - ga - ge d'un frè - re ou d'une seur

The musical score consists of 12 staves. The top three staves are for piano accompaniment: the first is the right hand (treble clef), the second is the left hand (treble clef), and the third is the left hand (bass clef). The bottom three staves are for the voice: the fourth is the soprano line (treble clef), the fifth is the alto line (treble clef), and the sixth is the tenor/bass line (bass clef). The lyrics are written below the voice staves. The score includes dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "de joie et de bon-heur ay - ons un mê-me cœur ay - ons un mê-me oui d'un frère ou d'u - ne sœur ay - ons un mê-me cœur ay - ons un mê-me".

This musical score is for a piano and voice piece. It features a grand staff with three piano parts (treble, middle, and bass clefs) and three vocal staves. The piano parts are heavily textured with chords and arpeggios, often marked with *ff* (fortissimo). The vocal parts have lyrics in French: "cœur ayons un même cœur." The score includes dynamic markings such as *ff* and *8^{va}* (octave up). The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time.



N. 5.

FINALE du 1^{er} ACTE.

Tous avec CHŒUR.

(Voici M. le Baron la montre à la main.)

All. moderato. Metr. ♩ = 126

1^{er} Violon.

2^d Violon.

Alto.

Flûte.

Petite flûte.

Haut-bois.

Clarinettes
en LA.

Cors en RÉ.

Trompettes
en RÉ.

Bassons.

Trombone.

Timballes
en RÉ.

Violoncelle et
Contre-Basse.

All. moderato.

The musical score consists of 12 staves. The first 11 staves are instrumental, featuring various rhythmic patterns and textures. The 12th staff contains the vocal line with lyrics. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "le B^m Ho.là mon paresseux trompette ho.là c'est l'instant du si. gnal ho.là ho."

là c'est l'instant du si - gnal

George.

Me voi-là mon gé-né-ral voyez voy- ez quel- le toi-

Violins I & II

Violas

Cellos

Double Basses

Tromb:

Timb:

ff

ff

ff

8^{va}

loco.

ff

f

f

ff

c'est l'instant du si- gnal allons, c'est l'instant du si- gnal

_lette

m'y voici mon général m'y voici

ff

Musical score for the first system. It includes piano accompaniment for the right hand (RH) and left hand (LH), and a vocal line for Marie. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line for Marie begins with the lyrics "Ah cachons bien mon trouble et ma douleur".

Marie.
 Ah cachons bien mon trouble et ma douleur

Musical score for the second system. It includes piano accompaniment for the right hand (RH) and left hand (LH), and vocal lines for Adolphe and Henri. The piano part continues with the same rhythmic pattern. The vocal line for Adolphe begins with the lyrics "On voulait donc contraindre votre cœur". The vocal line for Henri begins with the lyrics "Prends garde à toi de la pru.".

Adolphe.
 On voulait donc contraindre votre cœur

Henri.
 Prends garde à toi de la pru.

Henri.
- den - ce Si - lence pour tromper mon expé - ri - en - ce il faut

Adol.
ciel que veux tu di - re

C^{mo} le 1^{re} V^o

Henri.
- drait se déguiser mieux je crains tout de leur impru - den - ce et l'amour se peint dans leurs

8^{va}

Allegro. Metr: ♩ = 120.

37

Musical score for the first system, measures 1-5. The score includes staves for Flute (Fl.), Trumpets (Tromp.), Timpani (Timb.), and Bassoon (Suzette). The key signature is one sharp (F#) and the time signature is 6/8. Dynamics include *p* and *pp*. The word "Vois" is written at the end of the system.

Musical score for the second system, measures 6-10. The score includes staves for Flute and Oboe (Flûte et Ob.), Clarinet (Cl.), Trumpets (Tromp.), Timpani (Timb.), and Bassoon (Suzette). The key signature is one sharp (F#) and the time signature is 6/8. Dynamics include *p* and *pp*. The word "Lub." is written above the vocal line. The lyrics are: "tu vois-tu la bas sur la montagne Cha-que berger et sa com-pa-gne".

The musical score is arranged in ten staves. The top staff is the vocal line for Suzette, with lyrics: "ils dan.sent déjà de plaisir". The second staff is for Lubin, with lyrics: "Que nous al.lons n. di.ver.tir". The third staff is for Adol, with lyrics: "Mon trouble a-t-il". The remaining staves are for instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tromp.), Bassoon (B^{ss}), and Timpani (Timb.). The Flute and Oboe parts feature rapid sixteenth-note passages. The Clarinet and Trumpet parts play sustained chords. The Bassoon and Timpani parts provide harmonic support with sustained notes and rhythmic patterns.

Musical score for a scene, page 89. The score includes parts for Violins I and II, Trombones, and several vocalists: Marie, Emil, Suzette, La B^{me}, Henri, Adol., Le B^m, and George. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal parts have lyrics in French.

Instrumental parts: Violins I and II (C^{me} le 1^{er} Violon), Trombones (Tromb.), and a Bass line.

Vocal parts and lyrics:

- Marie: Je tremble hé - las de me tra - hir
- Emil: en cou - rant la fou - le sa - van - ce
- Suzette: je crains tout de leur impru - den - ce
- La B^{me}: pu me trahir
- Henri: pour quoi donc ma - ti - dit si - len - ce
- Adol.: en cou - rant la fou - le sa - van - ce
- Le B^m: en cou - rant la fou - le sa - van - ce
- George: en cou - rant la fou - le sa - van - ce

The musical score consists of the following parts and markings:

- Violin I:** Starts with a tremolo figure. Marking: *cres.*
- Violin II:** Similar tremolo figure. Marking: *cres.*
- Viola:** Marking: *8^{va}*
- Violoncello:** Marking: *8^{va}*
- Bassoon:** Marking: *8^{va}*
- Bass:** Marking: *cres.*
- Voice:** Lyrics: *je tremble je tremble hélas de me tra-hir*
- Chorus:** Lyrics: *le plaisir est dans tous les yeux oui le plaisir est dans tous les yeux*
et l'a-mour se peint dans leurs yeux oui déja l'a-mour se peint dans leurs yeux
que son air est mis-té-ri-eux oui que son air est mis-té-ri-eux
le plaisir est dans tous les yeux oui le plaisir est dans tous les yeux
le plaisir est dans tous les yeux oui le plaisir est dans tous les yeux

(Le premier tenor va sur la première note du Chœur, page suivante.)

The musical score consists of several staves. The top staves are for the orchestra, including strings and woodwinds. The bottom staves are for the choir, with lyrics written below the notes. The lyrics are: "nous ac cou rons bien vi - te nous accourons bien vi - te au si - gnal du plai - sir". The score includes dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4.

The musical score consists of 14 staves. The top three staves are for woodwinds (flute, oboe, and bassoon). The next three staves are for strings (violin I, violin II, and viola). The bottom two staves are for the cello and double bass. The vocal parts are on the bottom four staves, with lyrics in French. The lyrics are: "au si - gnal au si - gnal du plai - sir n' accourons bien vite au si - gnal du plai - sir au si - gnal du plai - sir". The score includes various musical notations such as notes, rests, and dynamic markings like *loco*, *f*, and *ff*.

Musical score for the first system. The score includes vocal lines and instrumental accompaniment for Flute (Fl.), Clarinet (Cl.), and Bassoon (B^{no}). The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with the lyrics: "Au mariage d'Emilie nous avons voulu vous voir tous". The instrumental parts include a piano (*p*) introduction and a pizzicato (*pizzic.*) section for the bassoon.

Musical score for the second system. The score continues the vocal lines and instrumental accompaniment for Flute (Fl.), Clarinet (Cl.), and Bassoon (B^{no}). The key signature remains one sharp (F#) and the time signature is common time (C). The vocal line continues with the lyrics: "Jusqu'à dix heures et demie vous resterez tous avec". The instrumental parts include a first flute (*1^{re} Fl.*) and oboe (*Ob.*) section.

Musical score for a vocal and instrumental ensemble. The score includes multiple staves for instruments and voices. The vocal parts have lyrics in French: "Vi - ve l'ai - mable E - mi - li - e vi - ve vi - ve son é - poux. Je" and "nous - Vi - ve l'ai - mable E - mi - li - e vi - ve vi - ve son é - poux. Je". Performance markings include "FF", "p", "loco.", "Adol.", and "Vib.". The page number "95" is in the top right corner.

Emil.
fais aus - si des vœux pour vous je fais aus - si des vœux pour

Adol.
fais aus - si des vœux pour vous je fais aus - si des vœux pour

p

Fl. 8^{va} loco

1^{re} Fl.

Ob.

Cl.

Emil. vous. Quel beau jour chère Marie. Ce mo -

Adol. vous. //

C-B. pizzic. //

p

P¹ Fl.
 Ob.
 Marie.
 -ment vous est bien doux à part ah re-trou-vez quel-que cou-

Cl.
 C¹
 Timp.
 Marie. Emil. Adel.
 -ra-ge Dans un instant mon ma-ri a - - - ge Dans un instant ma foi sen-
 arco.

Fl. *p*
 Ob. *p*
 Cl. *p*
 Bⁿ
 Timb. *pp*
 Suz. à Lubin. *f*
 Adol. *le Bⁿ*
 Ah le beau jour qu'ils sont heureux
 ga ge A mis venez tous au jardin voi ci le moment du fes.

ff

ff Ensemble.

ff 8^{va}

f

ff

ff

f

f Marie.

f le B^m

f fin Geor.

allons chanter le verre en main allons chanter le verre en main allons Pourquoi

1^{er} Dessus.

2^d Dessus.

1^{er} Tenor.

2^d Tenor.

Basse.

Marie.

Quoi tou-
Henri.

Je crains
Adol.

ff

Lento. M^{tr.}: ♩ = 80.

pp
pp
pp
- jours gé mir en si len ce ne pou voir s'en fuir de ces lieux com
tout de leur impru den ce et l'a mour se peint dans leurs yeux la
done ma-t-il dit si len ce que son air est mystè ri eux com
pp
Lento. cresc.

pp
pp
pp
- ment ca cher ma souf fran ce à tous les
- mour se peint dans leurs yeux se peint dans leurs
- ment ca cher ma souf france et trom per encor tous les
Lubin.
pp
ah le beau jour qu'ils sont lieu

Allegro

Cl. 1^{re} *ppp*

Tromp. *p*

Timb. *p*

Emil: *ppp*

Marie. Suz: *ppp*

yeux la B.^{ma} qu'à fins - tant la fê - te commen - ce et qu'i - ci cha -

Béni. Lub: *ppp*

yeux le B.ⁿ qu'à fins - tant la fê - te commen - ce et qu'i - ci cha -

Adol. le B.ⁿ

yeux Lubin Geor: *ppp*

reux qu'à fins - tant la fê - te commen - ce et qu'i - ci cha -

qu'à fins - tant la fê - te com.

CHOEUR. *ppp*

qu'à fins - tant la fê - te com.

qu'à fins - tant la fê - te com.

qu'à fins - tant la fê - te com.

pp

Fl.

P¹ Fl.

Ob. f.

Cl.

C¹

Tromp.

B¹

Timb.

- cum soit joyeux oui dans ce jour de douce es- pé- ran- ce le plai -

- cum soit joyeux oui dans ce jour de douce es- pé- ran- ce le plai -

- cum soit joyeux oui dans ce jour de douce es- pé- ran- ce le plai -

- cum soit joyeux oui qu'à l'ins- tant qu'à l'ins- tant la fê- te com-

- cum soit joyeux oui dans ce jour de douce es- pé- ran- ce le plai -

- mence et qui - - - ci cha- cum soit joyeux oui qu'à l'ins -

- mence et qui - - - ci cha- cum soit joyeux oui qu'à l'ins -

- mence et qui - - - ci cha- cum soit joyeux oui qu'à l'ins -

- mence et qui - - - ci cha- cum soit joyeux oui qu'à l'ins -

Fl.
 Ob.
 Cl.
 Tromp.
 Timb.
 Marie.
 Emili et Suzette. *Quoi ton jours* *g^e.*
 Labin. *est dans tous les yeux qui qu'à l'ins - tant la fê - te commen - ce*
 Adol. *Qu'à l'ins - tant la fê - te commen - ce*
 Le B. men (Geor.) *tant la fê - te commence oui qu'à l'ins - tant la fê - te commen - ce*
Quoi ton jours *g^e.*
 et qui - ci cha - cun soit joyeux oui
 et qui - ci cha - cun soit joyeux oui
 et qui - ci cha - cun soit joyeux oui
 et qui - ci cha - cun soit joyeux oui

Viol. I
Viol. II
Tromb.

1^{re} le 1^{er} Viol.
2^{me} le 1^{er} Viol.

Marie.
Emil.
Suzette avec le 1^{er}
Dessus du Choeur
Lubin avec les 2^{es}
Tenors du Choeur
Adol.
George avec les b^{es}
Tailles du Choeur

mir en si len - - - ce. Dans ce jour de douce es - pé ran - - ce le plai -
la B^{me}
Dans ce jour de douce es - pé ran - - ce le plai -
Henri
Dans ce jour de douce es - pé ran - - ce le plai -
Adol.
Marie. ah comment ca cher ma souf.
le B^{me}
Dans ce jour de douce es - pé ran - - ce le plai -

dans ce jour de douce es - pé ran - ce le plai - sir est dans tous les
dans ce jour de douce es - pé ran - ce le plai - sir est dans tous les
dans ce jour de douce es - pé ran - ce le plai - sir est dans tous les
dans ce jour de douce es - pé ran - ce le plai - sir est dans tous les

M. J. 225. Cres.

The musical score consists of 12 staves. The top two staves are for woodwinds (flutes and oboes), with the second staff containing rests. The next two staves are for strings (violins and violas). The bottom four staves are for voices (Soprano, Alto, Tenor, Bass). The lyrics are written below the vocal staves. The score includes dynamic markings such as *crec.* and *loco*, and performance instructions like *8^{va}*. The key signature has one sharp (F#) and the time signature is 4/4.

Lyrics:

...sir est dans tous les yeux le plaisir est dans tous les
 ...sir est dans tous les yeux le plaisir est dans tous les
 ...sir est dans tous les yeux le plaisir est dans tous les
 ...fran - ce et tromper en - cor tous les yeux en - cor tous les
 ...sir est dans tous les yeux le plaisir est dans tous les
 yeux oui dans ce jour de douce es - pé - ran - ce le plai - sir est dans tous les
 yeux oui dans ce jour de douce es - pé - ran - ce le plai - sir est dans tous les
 yeux oui dans ce jour de douce es - pé - ran - ce le plai - sir est dans tous les
 yeux oui dans ce jour de douce es - pé - ran - ce le plai - sir est dans tous les

main yeux
 main yeux
 main yeux
 main yeux
 main yeux

Suz.
 la B^{me}
 Henri.
 Lubin.
 le B^e
 George.

Allez gaim! chanter
 Allez gaim! chanter
 Allez gaim! chanter
 Allez gaim! chanter
 Allez gaim! chanter

chanter le verre en main
 chanter le verre en main
 chanter le verre en main
 chanter le verre en main
 chanter le verre en main

main yeux allons gaim! chanter
 yeux allons gaim! chanter
 main yeux allons gaim! chanter
 main yeux allons gaim! chanter

chanter le verre en main
 chanter le verre en main
 chanter le verre en main
 chanter le verre en main

allons gaim! chan-

ff *p* *cres.* *tr*

al - lez gai - ment chan - ter chan - ter le verre en
 al - lez gai - ment chan - ter chan - ter le verre en
 al - lez gai - ment chan - ter chan - ter le verre en
 al - lez gai - ment chan - ter chan - ter le verre en
 al - lez gai - ment chan - ter chan - ter le verre en
 al - lous gai - ment chan - ter chan - ter le verre en
 al - lous gai - ment chan - ter chan - ter le verre en
 al - lous gai - ment chan - ter chan - ter le verre en
 - ter chanter le verre en main gai - ment chan - ter chan - ter le verre en

Musical notation includes various dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The score is arranged in a multi-system format with multiple staves per system.

The musical score consists of several staves. At the top, there are two staves for woodwinds (flutes and oboes) and two for strings (violins and violas). Below these are four vocal staves, each with a different character's name: Suzette, la Baronne Henri, Lubin le Bègue, and George. Each vocal line begins with the lyrics "main yeux" and then "Allez gaim! chanter". The bottom two staves are for the chorus, with lyrics "yeux allons gaim! chanter" and "chanter le verre en main". The score includes various musical notations such as dynamics (ff, p), articulation marks (accents), and performance directions like "cres." and "p". The key signature is one sharp (F#), and the time signature is 2/4.

ff

The musical score consists of several staves. At the top, there are two staves for piano accompaniment, marked with *ff* (fortissimo). Below these are several vocal staves. The lyrics are: "al-lez gai-ment chan-ter chan-ter le verre en", "al-lez gai-ment chan-ter chan-ter le verre en", "al-lez gai-ment chan-ter chan-ter ie verre en", "al-lez gai-ment chan-ter chan-ter le verre en", "al-lez gai-ment chan-ter chan-ter le verre en", "al-lous gai-ment chan-ter chan-ter le verre en", "al-lous gai-ment chan-ter chan-ter le verre en", "al-lous gai-ment chan-ter chan-ter le verre en", and "ter chan-ter le verre en main gai-ment chan-ter chan-ter le verre en". The piano accompaniment includes dynamic markings such as *ff* and *ff* throughout. There are also some double bar lines and repeat signs in the piano part.

serrez:

1^{re} le 1^{er} V^o // // // //

Emilie avec les 1^{ers} Dessus jusqu'au $\frac{2}{4}$. // // // //

Suzette avec les 1^{ers} Dessus jusqu'au $\frac{2}{4}$. // // // //

La Baronne avec les 2^{es} Dessus jusqu'à la fin. // // // //

Henri avec les 1^{ers} Tenors jusqu'à la page 116. // // // //

Lubin avec les 1^{ers} Tenors jusqu'à la fin. // // // //

le Baron avec les 2^{es} Tenors jusqu'à la fin. // // // //

Georges avec les Basses Tailles jusqu'à la fin. // // // //

main pp al lons gai - ment chan - ter chan - ter le

main pp al lons gai - ment chan - ter chan - ter le

main pp al lons gai - ment chan - ter chan - ter le

main al lons gai - ment chan - ter chan - ter le

1^{re} la C. B^{te} //

FF

The musical score consists of 14 staves. The top two staves are for a piano accompaniment, with the second staff containing the instruction "Cantabile". The third staff is for a vocal line, marked "loco". The bottom six staves are for a vocal ensemble, with lyrics written below each staff. The lyrics are: "verre en main al - lons gai - ment chan - ter chan - ter le". The score includes various musical notations such as notes, rests, and dynamic markings like "ff" and "ffz". There are also repeat signs (//) and a "loco" marking.

Un peu retenu.

8^{va} loco.

Un peu retenu.

8^{va} loco.

8^{va} loco.

verre en main que la fête com. men. ce que

verre en main que la fête com. men. ce que

verre en main que la fête com. men. ce que

verre en main que la fête com. men. ce que

verre en main que la fête com. men. ce que

pizzic.
pizzic.
a 2
8^{va} pizzic. loco.
 Ob.
 Cl.
 Cr.
 Bⁿ.
 Timb.
 Emilie.
 la douce espé-rance vien-ne vien- - - - -
 la douce espé-rance vien-ne vien-ne em-bel-lir no-tre plai-sir vien-ne *ff* dir.
 la douce espé-rance vien-ne vien-ne em-bel-lir no-tre plai-sir vien-ne
 la douce espé-rance vien-ne vien-ne em-bel-lir no-tre plai-sir vien-ne
 la douce espé-rance vien-ne vien-ne em-bel-lir no-tre plai-sir vien-ne
pizzic.

Detailed description of the musical score: The page contains a full orchestral score with vocal parts. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cr.), Bassoon (Bⁿ), Timpani (Timb.), and a vocal soloist (Emilie). The score is in G major and 4/4 time. The vocal parts have lyrics in French. The instrumental parts include various textures, with some marked 'pizzic.' (pizzicato) and 'loco.' (loco). There are dynamic markings like 'ff' and 'dir.' (direction). The page number '115' is in the top right corner.

Musical score for a piece, likely a song or opera, featuring multiple staves. The score includes vocal lines and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is marked with various dynamics, including *ppp*, *pp*, *p*, and *cres.*. The lyrics are:

em - bel - lir no - tre plai - sir no - tre plai - sir que la fête com...
 em - bel - lir no - tre plai - sir no - tre plai - sir que la fête com...
 em - bel - lir no - tre plai - sir no - tre plai - sir que la fête com...
 em - bel - lir no - tre plai - sir no - tre plai - sir que la fête com...

The score also includes a section for a character named Suzette, with the name written below the staff. The music is marked with *dim.* and *pp* in this section.

Fl: pizzic.
 Ob: pizzic.
 Cl: a 2.
 Cr: pizzic.
 Bn: 8^{va} loco.
 Timb:
 Suz: *fff*
 - men. ce que la douce espé. rance vien ne vien - - -
 - men. ce que la douce espé. rance vien ne vien ne em. bel. lir no. - - tre plai -
 - men. ce que la douce espé. rance vien ne vien ne em. bel. lir no. - - tre plai -
 - men. ce que la douce espé. rance vien ne vien ne em. bel. lir no. - - tre plai -
 - men. ce que la douce espé. rance vien ne vien ne em. bel. lir no. - - tre plai -
 - men. ce que la douce espé. rance vien ne vien ne em. bel. lir no. - - tre plai -
 - men. ce que la douce espé. rance vien ne vien ne em. bel. lir no. - - tre plai -
 - men. ce que la douce espé. rance vien ne vien ne em. bel. lir no. - - tre plai -
 - men. ce que la douce espé. rance vien ne vien ne em. bel. lir no. - - tre plai -
 - men. ce que la douce espé. rance vien ne vien ne em. bel. lir no. - - tre plai -

The musical score consists of the following parts and markings:

- Violin I:** *ff* arco.
- Violin II:** *ff* arco.
- Viola:** *ff* arco.
- Violoncello:** *ff* arco.
- Contrabasso:** *ff* arco.
- Vocal Soloist:**
 - Lyrics: *Suz.* *dim.* *cres.* *f* *ff* *Emile Suz.* *ne oui vienne*
 - Lyrics: *ff* *dim.* *pp* *cres. p* *ff* *ff*
 - Lyrics: *pp* *dim.* *pp* *cres.* *ff* *ff*
 - Lyrics: *pp* *dim.* *pp* *cres.* *ff* *ff*
 - Lyrics: *pp* *dim.* *pp* *cres.* *ff* *ff*
 - Lyrics: *pp* *dim.* *pp* *cres.* *ff* *ff*

Suz et Emilie. *Fin*
 em. bel. lir no. tre plaisir no. tre plaisir ou vienne em. bel. lir no. tre plaisir
 Henri
 em. bel. lir no. tre plaisir no. tre plaisir ou vienne em. bel. lir no. tre plaisir
 em. bel. lir no. tre plaisir no. tre plaisir ou vienne em. bel. lir no. tre plaisir
 avec le 1^{er} D.^{uo} // // // // //
 em. bel. lir no. tre plaisir no. tre plaisir ou vienne em. bel. lir no. tre plaisir
 em. bel. lir no. tre plaisir no. tre plaisir ou vienne em. bel. lir no. tre plaisir

The musical score consists of 14 staves. The top six staves are instrumental, including a flute (8^{va}), two violins (V^{ln}), two violas (V^{la}), and a cello (Cb). The bottom six staves are vocal parts: Soprano (Suz.), Alto (Emil.), Tenor (T^{en}), Bass (B^{as}), and two Basses (B^{as}). The lyrics are in French and include the phrase "no - tre plai - sir vienne" and "em - bel - lir no - tre plai - sir vienne". The score concludes with a double bar line and repeat signs.

arco
ff
ff
 8^{va}
 arco
 C^{mo} le 1^{re} V^{on}
 // //
ff
ff
ff
ff
ff
ff
ff
ff
 // // //
 // // //
 - lir no - tre plai - sir.
 - lir no - tre plai - sir.
 - lir no - tre plai - sir.
 - lir no - tre plai - sir.
ff M. J. 297

This page of musical notation is for a string quartet, consisting of 12 staves. The top four staves are for the Violin I, Violin II, Viola, and Violoncello (Cello). The bottom four staves are for the Double Bass. The music is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The notation includes various rhythmic patterns, such as sixteenth-note runs and eighth-note figures, as well as rests and dynamic markings. A double bar line is present in the second measure of the Cello part, and an 8va marking is placed above the Cello staff in the fourth measure. The paper shows signs of age, including yellowing and foxing.

(Voyons, c'est moi qui veux vous choisir une femme.)

II^e ACTE.

N^o 6 DUO.

All^o deciso. $\text{♩} = 88$



Violons. *ff* *p*

Alto. *ff* *p*

Flûte. *f*

Petite Flûte. *f*

H-Bois. *f*

Clarinettes. en ut. *f*

Cors en mi. *f*

Bassons. *f*

Emilie.

Violoncelles. *ff* *p*

C-Basses. *ff* *p*

Flûte, Petite Flûte, H-Bois, Clar., Cors, Bas: comp.

Henri.

ons, ouvrez moi votre cœur. Voyons, je meurs d'impati- en- ce, al - moi vous faire une confi- den- ce, et sur

Flûte.

H-Bois.

Clar.

Cors.

Bas:

Flûtes H-Bois. Clar. Cors. Bas: comp!

Henri.

qui je n'ensais rien d'honneur

eh bien voyons cherchons en

sem-ble u-ne fem-me di-gne de vous, à mèn-ga ger hélas je

ah! vous parlerez s'il vous plait, je vous en prie, je vous en prie

cret non, non, non, non

Dim. Cres.

rall rall espressivo.

Fl. *f* *dim.* *p*

Cl. *f* *dim.* *p*

H.B. *f* *dim.* *p*

Cors. *f* *dim.* *p*

B. *f marcate* *p*

And^{no} $\text{♩} = 104$ *dim. rallent*

Fl. *p*

Cl. *p*

Cors. *p*

B. *p*

pp

Laissez moi li - re dans votre cœur le mien de - si - re vo - tre bon -

Cors. *1^o* *PP* *Cel 2^{do} V^o omis //*
 Bassons. *à deux.*
 Vlle
 heur laissez moi li - re dans votre cœur oui le mien de - si - re
 Vlle oui je de - si - re
marcato *PP tutti*

Cors. *1^o*
 Vlle
 vo - tre bon heur le mien de - si - re vo tre bon heur laissez moi. li - re
 Vlle donner mon cœur tendre de - li - re fait le bon heur oui je de - si - re
 C. B.

1^o a deux

Bassons

Col V. ^{1^o} 2. unis. // // // //

dans votre cœur oui le mien dé si re votre bon heur le mien dé
 donner mon cœur *tr.* tendre dé li re fait le bon heur tendre dé
tutti

segue a Tempo

Flûte. *F* *FF* *8* *PP*

Clar. *F* *F* *P dim* *PP*

si re vo tre bon heur le mien dé si re vo tre bon
 li re fait le bon heur ten dre de li re fait le bon
Vlle et C.B. a Tempo *PP*

segue. *FF* a Tempo. *PP*

Musical score for the first system, featuring piano and vocal parts. The piano part includes dynamics such as *ff*, *pp*, *f*, *dim*, and *ppp*, along with performance instructions like *cres rall:* and *rall:*. The vocal part includes the lyrics: "neur le miendé si re votre bon heur" and "neur tendre de li re fait le bon heur".

Musical score for the second system, primarily vocal with piano accompaniment. The vocal part includes the lyrics: "oui je dé - si - re votre bon" and "tendre de - li - re fait le bon". The piano part includes dynamics such as *pp* and *tr*.

All.^o deciso .

Flû: 8^a 1.
 1^{re} Flû:
 Col. V^{no} 1^o //
 II. Bois.
 F Clar.
 Cors. *FF* changez en Ut
 Bassons. *FF*
 FF
 FF

This system contains the musical notation for the woodwind and string sections. It includes staves for Flute (8th and 1st), Flute 1st, Violin I, Woodwinds II, Clarinet, Horns, and Bassoons. The woodwinds and strings are marked with *FF* (fortissimo) in the first measure and *P* (piano) in the second measure. The horns have a dynamic marking of *FF* and a performance instruction "changez en Ut".

- heur
 - heur
 cette é-pou - se aimable et jo - li - - - e c'est

Clar:
 Bas:
 Henri.
 moi qui veut vous la choi - sir
 oui l'hi - men serait mon en - vi - e mais c'est je

This system continues the musical score with woodwinds and vocal lines. It includes staves for Clarinet and Bassoon. The vocal lines are for Henri and the main character. The woodwinds have a dynamic marking of *FF*. The vocal lines have a dynamic marking of *P*.

crois un vain de-sir à qui faut-il qu'elle res-semble à qui faut-

Emilie . Henry .

il qu'elle res-semble pour char-mer son heureux é-poux allons voy

Flûte .
H. Bois .
Clar. .
Cors .
Bas .

f
p
p
p
p

f
FP
FP
FP
FP

en Ut .
Emilie .

f
FP
FP
FP

ons, cherchons en sem-ble,
 Eh bien, il faut qu'elle vous res-semble, et pour

FP *Cres.* *F* *F* *p*

segue

Grande flûte.
 petite flûte.
 Clar. *p*

ad libit.

moi l'hymen sera doux, ouipour moi l'hymen sera douxou l'hymen sera

colla parte.

PP

plus lent. met: ♩ = 152.

stacc.

8^a

H. B.

Cl.

Cors 3

Bas. *p*⁵

*p*⁵

Emilie.

doux oh tant de flatte - ri - e ne

Fz pizz. *Fz* *Fz*

8^a

saurait m'éblouir, vo - tre ga - lante - ri - e va me fai - re rou - gir, un

8^a

peu d'étour-de-ri - e et jamais un sou-pir, ja-mais de ja-lou-si - e, de

segue tempo.

animé.

Col 1^o V^o unisson

la plus douce humeur, est - ce près d'Emi-li - e un lan-ga - ge trop flat-teur

Musical score for a vocal and instrumental piece, page 156. The score includes vocal lines with lyrics and multiple instrumental parts. Dynamics include *FF*, *F*, and a section marked *a deux*.

Lyrics:

vous riez commemoi vous riez com - me
 veux qu'el-le vous res-semble non vrai-ment comme vous non vrai-ment comme

moi aiant de flatte-ri - en esaurait meblouir vo - tre ga-lante-
 vous non, non, non, non, non, non ce n'est point flatte-rie

ff
ff pizzi

Cel C. B. // // // // //

pp
8^a
 Col Fl: 8^a Basse. // // //
3
 ri - - evame fai-re rou-gir un peu de simpa-thi-e a cause votre erreur ah
 nonnonnon nonnonnon ah je veux oui je veux une autre E-mi-li-e
arco

segue.

F *P* *F* *P* *F* *P* *F* *P* *F* *P* *F* *P*

8^a *8^a* *P* *P*

Col Fl. 8^a Basse *P*

F *P* *F* *P* *F* *P* *F* *P* *F* *P* *F* *P*

3

cessez je vous pri - e un lan - ga - ge trop flatteur cest vraiment trop galant

dou - ce aimable et jo - li - e et cherchant le plai

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

pizzi

F *arco* *P* *pizzi*

The musical score consists of ten staves. The first three staves are instrumental accompaniment. The fourth staff is a vocal line starting with an 8va marking. The fifth staff is a grand staff with a treble clef and a double bar line. The sixth and seventh staves are another grand staff with a treble clef. The eighth staff is a vocal line with lyrics. The ninth staff is a grand staff with a bass clef and an 'arco' marking. The tenth staff is a grand staff with a bass clef.

8^{va}

c'est trop de latte-ri-e quoi vraiment vous voulez quoi vrai-ment vous vou-lez une

sir un peu de tourde-ri - et jamais un sou-pir ja-mais de jalou-si-e de

arco

pri - e un lan - ga - ge trop flatteur ah ces - sez je vous pri - e un lan - ga - ge trop flatteur ce lan -
 li - e un lan - ga - ge trop flatteur est ce près d'Emi - li - e un lan - ga - ge trop flatteur un lan -

ga - ge flat - teur ce lan - ga - ge flat - teur un lan - ga - - ge trop flat -
 ga - ge flat - teur un lan - ga - ge flat - teur un lan - ga - - ge trop flat -

FF

FF

FF

Col 1º V! // //

Colles 2 Col 1º V! unis. // // // //

teur.

teur.

FF *FF* *FF* *FF*



Met: ♩ = 152
Moderato.

N^o 7.

145

MORCEAU D'ENSEMBLE ET CHOEUR (Vite, mon petit air de dignité et de circonstance.)

Violons. *p* *tr*

Alto. *p* *tr*

Clarinettes en ut.

Cors en ut. *p*

Bassons. *p*

Vclles et C.B. *p*

sempre staccato.

Flûte.

Petite Flûte.

Clar.

Cors. *sempre staccato.*

Bas: *p*

le Baron.

Au pas au pas d'infanterie

sempre staccato.

Col V. 1^o unis: //

Col V. 1^o unis: //

Col F. 6^{to} 8^{va} B^a

Geor:
suivez suivez le mouvement vo-yez voyez votre ser-

1^o
le Baron.
gent vo-yez voyez votre ser-gent marchez en compagnie ainsi que mon

The musical score is arranged in a system of staves. At the top, there are several instrumental staves (likely for flute, violin, and piano) with various musical notations including trills (tr), dynamics (p, pp), and slurs. Below these are two empty staves. The vocal section begins with the title "vieux regiment" and the first vocal part "1^{er} Dessus." The lyrics are: "al-lons all^s au pas au pas au pas d'infanterie sui-vons sui-vons le mouve-". This is followed by parts for "2^e Dessus. pp", "1^{er} Tenor.", "2^e Tenor.", and "B. Taille.", all with the same lyrics. The bottom of the page features a double bass line and a final bass line.

The musical score is arranged in a system of 14 staves. The top staff is a melodic line with various ornaments and slurs. The second and third staves are accompaniment for the first and second violins, respectively. The fourth and fifth staves are for the first and second violas, both labeled "Col V. 1^o unis." The sixth and seventh staves are for the first and second flutes, both labeled "Col Flauto. 8^{va} B^a". The eighth and ninth staves are for the first and second clarinets, both labeled "Col Cl. 8^{va} B^a". The tenth and eleventh staves are vocal parts with lyrics. The twelfth and thirteenth staves are for the first and second basses. The fourteenth staff is a bass line.

The lyrics for the vocal parts are:

ment, marchons, march^s en compagnie ainsi que son vieux régim^t, march^s march^s en compagnie
 ment, marchons, march^s en compagnie ainsi que son vieux régim^t, march^s march^s en compagnie
 ment, marchons, march^s en compagnie ainsi que son vieux régim^t, march^s march^s en compagnie
 ment, marchons, march^s en compagnie ainsi que son vieux régim^t, march^s march^s en compagnie
 ment, marchons, march^s en compagnie ainsi que son vieux régim^t, march^s march^s en compagnie

Col V. 1^o unis: // // // //

Col V. 1^o unis: // // // //

Georges.

en a- vant en avant la compa- gnie sui- vez suivez le mou- vement

ainsi que son vieux re- giment allons au pas d'in- fanterie sui- vons sui- vons le mou- vement

ainsi que son vieux re- giment allons au pas d'in- fanterie sui- vons sui- vons le mou- vement

ainsi que son vieux re- giment allons au pas d'in- fanterie sui- vons sui- vons le mou- vement

ainsi que son vieux re- giment allons au pas d'in- fanterie sui- vons sui- vons le mou- vement

ainsi que son vieux re- giment allons au pas d'in- fanterie sui- vons sui- vons le mou- vement

p

The musical score is arranged in a system of 13 staves. The top staff is a complex woodwind part with many sixteenth notes. The second staff is a brass part with chords. The third and fourth staves are for two different parts of the 4th Cornet (Col V. 4^o cornis), with the first part playing a melodic line and the second playing a rhythmic accompaniment. The fifth staff is for the 3rd Bass Drum (Col F. 3^o B.), which has a melodic line. The sixth and seventh staves are for the first and second parts of the Snare Drum (1^o and 2^o), both playing a rhythmic pattern. The eighth through tenth staves are vocal parts for three voices, each with the lyrics: "marchons march^s en compagnie ainsi que son vieux regim^t". The eleventh staff is a bass line with a rhythmic pattern. The twelfth and thirteenth staves are additional parts, possibly for a second set of snare drums or a bass line.

Met: ♩ = 160

un peu plus anime.

pp

pp

pp

Clar:

Bass:

la Baronne.

e e - coute moi ma chère en - fant l'u - sage

P più mosso poco.

Cors.

1^o

p

veut que ta meilleure a - mi - e une fil - le sa - ge et jo

Flûte.

H-Bois.

Clar:

Cors:

1^o
F

li - e i - ci ta - dresse un compli - ment en tof -

Fl:

H-B.

Cors.

pp

pp Emilie avec expression.

frant ce bou - quet char - mant il faut donc fai - re choix de ma meilleure a -

p

Musical score for a symphony orchestra and vocal soloist. The score includes staves for Flute (Fl.), Woodwinds (II-Bois, Clarinet, Horns, Trumpets), Bassoon, and strings. The vocal soloist part has lyrics: "mi-e appe-lez appe-lez Ma-ri-e". The score features dynamic markings such as *mf*, *f*, *FP*, and crescendos (*cres.*), and performance instructions like "loco".

The musical score is arranged in two systems. The top system includes a vocal line for Marie and a bass line. Marie's part has lyrics: "Marie. me voi - ci" and "la Baronne. viens". The bass line has lyrics: "me voi - ci" and "la Baronne. viens". The bottom system includes a vocal line with lyrics: "près d'Emi - li - e pour offrir le bou - quet ma fille t'a choi - si - e". The instrumental parts include strings (pizzic., arco.), woodwinds (Corns.), and bass. The score features various musical notations such as dynamics (F, P), articulation (pizzic., arco.), and ornaments (trills, triplets).

Pet. Fl.

H-Bois.

Clar.

Cors.

Bass:

Georges.

al - lons cou - rage cou - rage mon en-

pp

vous é - tes sa meilleure a - mi - e

vous é - tes sa meilleure a - mi - e

vous é - tes sa meilleure a - mi - e

vous é - tes sa meilleure a - mi - e

vous é - tes sa meilleure a - mi - e

v^{lle} C. B.

a deux.

serrez le mouvement.

Henry. Adolphe.

fant avec effort elle s'avance pauvre Ma - ri - e

appro - chons appro - chons

appro - chons appro - chons

appro - chons appro - chons

appro - chons appro - chons

appro - chons appro - chons

appro - chons appro - chons

marqué.

cres. serrez le mouvement.

Violins I: *cres.*, *pizzic.*, *arco.*, *pizzic.*

Violins II: *pizzic.*, *arco.*, *pizzic.*

Viola: *pizzic.*, *arco.*, *pizzic.*

Celli: *loco.*, *pizzic.*, *arco.*, *pizzic.*

II-Bois: *p*

Cors.: *p*

Voice: *pp*, *cres.*, *f*

Lyrics: tants lebon-heur lebon-heur lebon-
 comme elle est atten-drie, à peine je l'en tends, à peine je l'en-tends
 comme elle est atten-drie, à peine je l'en tends, à peine je l'en-tends
 comme elle est atten-drie, à peine je l'en tends, à peine je l'en-tends
 comme elle est atten-drie, à peine je l'en tends, à peine je l'en-tends
 comme elle est atten-drie, à peine je l'en tends, à peine je l'en-tends

Violins I: *cres.*, *arco.*, *pizzic.*

Violins II: *cres.*, *arco.*, *pizzic.*

Celli: *cres.*, *arco.*, *pizzic.*

Basses: *cres.*, *arco.*, *pizzic.*

arco.
pp

arco.
pp

arco.
pp

8 loco

heur d'une amie nous rendra tous heureux et ces fleurs et ces fleurs
pp
que sa voix est trem-
que sa voix est trem-
que sa voix est trem-
que sa voix est trem-
que sa voix est trem-

arco.

Violin I: *pizzic.*, *arco.*, *pizzic.*, *arco.*, *pp*

Violin II: *pizzic.*, *arco.*, *pizzic.*, *arco.*, *pp*

Viola: *pizzic.*, *arco.*, *pizzic.*, *arco.*, *pp*

Cors.: *cres.*

Cel. C. B.: *cres.*, *arco.*, *pizzic.*

Lyrics: et ces fleurs sont l'em-blê-me de l'a-mour ver-tu-blante elle baisse les yeux elle baisse les yeux

The musical score is arranged in ten staves. The top three staves are for strings (Violins I, Violins II, and Violas). The fourth staff is for Horns (labeled 'Corns.'). The fifth staff is for Bass. The sixth staff is for a vocal soloist, with lyrics: 'eux qui va dès ce soir même couron-ner tous vos vœux'. The seventh through ninth staves are for a choir, with lyrics: 'et ces fleurs sont l'em-'. The tenth staff is for the Cello and Double Bass (labeled 'Cel. C. B. //'). The eleventh staff is for the double bass, with the instruction 'arco.'.

pp

pp

pp

Corns.

Bass:

pp

pp

à deux.

pp

eux qui va dès ce soir même couron-ner tous vos vœux

et ces fleurs sont l'em-

et ces fleurs sont l'em-

et ces fleurs sont l'em-

et ces fleurs sont l'em-

et ces fleurs sont l'em-

et ces fleurs sont l'em-

Cel. C. B. //

arco.

marque.
tremolo.

Cors.

Bass:

avec effort.

un a-

blème de l'a-mour vertu-eux qui va dès ce soir même couron-ner tous vos vœux

blème de l'a-mour vertu-eux qui va dès ce soir même couron-ner tous vos vœux

blème de l'a-mour vertu-eux qui va dès ce soir même couron-ner tous vos vœux

blème de l'a-mour vertu-eux qui va dès ce soir même couron-ner tous vos vœux

blème de l'a-mour vertu-eux qui va dès ce soir même couron-ner tous vos vœux

blème de l'a-mour vertu-eux qui va dès ce soir même couron-ner tous vos vœux

blème de l'a-mour vertu-eux qui va dès ce soir même couron-ner tous vos vœux

serrez peu à peu.

mant pour la vie vous pos-sè-de en ce jour et la seule Emi-li-e mé-ri-tait son a-

staccato.

plus vite.

FP *cres.*

FP *cres.*

FP *cres.*

II-Bois.

Clair:

Cors.

Bass:

Emilie.

viens sur mon cœur A-dolphe embrassons notre a-mie elle est gla-cée

mour ah quel voile sur mes yeux

Adolphe.

elle chan-

FP *cres.* *Fz* *Fz* *Fz*

FF *Fz* *Fz* *Fz* *Fz* *Fz* *Fz* *FF*
FF *FF* *a deux.* *Fz* *Fz*
FF Flû:
FF
p Flû:
F
FF
FF Tromp:
FF
FF Trombonne.
FF Timb: en sol.
FF
 Hen.
 le Bar:
 Chœur. le preuve était au dessus d'elle al- lons au château prompte-
 la Baronne. la pauvre en- fant la pauvre en- fant elle aime tant son Emi-
 Adolphe. o ciel o ciel la pauvre en- fant la pauvre en- fant elle aime tant son Emi-
 celle Marie la pauvre en- fant la pauvre en- fant elle aime tant son Emi-
 le Bar: quel acci- dent la pauvre en- fant la pauvre en- fant elle aime tant son Emi-
 Geor: Marie la pauvre en- fant la pauvre en- fant elle aime tant son Emi-
FF **FF** *Fz* *Fz* **FF**

Presto agitato. Met: ♩ = 132

Musical score for piano accompaniment. The score consists of several staves. The top staff is marked *PP* and *Col 1^o unis*. The second staff is marked *staccato* and *FF*. The third and fourth staves are marked *FF* and *1^o PP*. The fifth and sixth staves are marked *PP*. The seventh and eighth staves are marked *FF*. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes.

ment (à demie voix.)

Vocal score with lyrics. The lyrics are: "lie la pauvre enfant, la pauvre enfant, elle aimait tant son Emi-". The score is written for a voice part and includes a piano accompaniment. The lyrics are repeated across five lines of the vocal staff. The piano accompaniment is marked *PP* and *Presto, très détaché*.

Clar:

Bass:

pp

pp

li - e, ah j'ai bien vu qu'encemoment el - le se - rait trop atten - dri -

li - e, ah j'ai bien vu qu'encemoment el - le se - rait trop atten - dri -

li - e, ah j'ai bien vu qu'encemoment el - le se - rait trop atten - dri -

li - e, ah j'ai bien vu qu'encemoment el - le se - rait trop atten - dri -

li - e, ah j'ai bien vu qu'encemoment el - le se - rait trop atten - dri -

li - e, ah j'ai bien vu qu'encemoment el - le se - rait trop atten - dri -

v.elle col.B

Flûte.

II-Bois.

Clar:

Cors.

Bass:

Tim: *pp*

cres

cres

pp

ppp

cres

e, la pauvre en - fant, la pauvre en - fant, la pauvre en - fant,

e, la pauvre en - fant, la pauvre en - fant, la pauvre en - fant,

e, la pauvre en - fant, la pauvre en - fant, la pauvre en - fant,

e, la pauvre en - fant, la pauvre en - fant, la pauvre en - fant,

e, la pauvre en - fant, la pauvre en - fant, la pauvre en - fant,

hé - las! la pauvre en-fant, la pauvre en-fant, la pauvre en-fant, la
 hé - las! la pauvre en-fant, la pauvre en-fant, la pauvre en-fant, la
 hé - las! la pauvre en-fant, la pauvre en-fant, la pauvre en-fant, la
 hé - las! la pauvre en-fant, la pauvre en-fant, la pauvre en-fant, la
 hé - las! la pauvre en-fant, la pauvre en-fant, la pauvre en-fant, la

pp
pp



N^o 8. DUO.

et lui!... Adolphe!... Adolphe!.. Marie! ciel!
All^o assai agitato. $\text{♩} = 120$

Violons. *FP P*

Alto. *FP P*

1^{re} Flûte. *mezzo F*

2^e Flûte. *mezzo F*

H-Bois.

Clarinettes en ut. *1^o 2^o*

Cors en fa *Fz*

Trompettes en ut. *Fz*

Bassons. *Fz*

Trombones

Timbales à la fin en mi

Marie. *FP*

Adolphe. *FP*

V^{le} et C.B. *FP*

Mon sang se glace. Dieu quel moment. fuyez de

Rassurez-vous. écoutez-moi. mondéses poir

The musical score consists of the following parts and markings:

- Violins I & II:** Dynamics include *FP*, *P*, and *PP*.
- Violas:** Dynamics include *FP*, *P*, and *PP*.
- Celli & Basses:** Dynamics include *FP*, *P*, and *PP*.
- Vocal Soloist:** Markings include *mezzo*, *F*, and *cres*.
- Flutes:** Dynamics include *Fz*, *PP*, and *cres*.
- Clarinets:** Dynamics include *PP* and *cres*.
- Trumpets & Trombones:** Markings include *Trom: Tim: comp!*, *PP*, and *cres*.
- Timpani:** Markings include *Col CB* and *||*.
- Contra Bass:** Dynamics include *FP* and *PP*.

Lyrics:
 grâce affreux tourment ma honte égale ma douleur
 je ne le puis ah ton amour je le partage ah ton a-

The musical score consists of the following parts and markings:

- Violins I & II:** Marked with *F* and *dim*.
- Violas:** Marked with *F* and *dim*.
- Violoncelles & Double Basses:** Marked with *F* and *8^a*.
- Flutes:** Marked with *F* and *Col 1^o V. 8^a haute*.
- Oboes:** Marked with *Col Obois*.
- Clarinets:** Marked with *F* and *dim*.
- Bassoons:** Marked with *F* and *dim*.
- Trumpets:** Marked with *F* and *dim*.
- Trombones:** Marked with *F* and *dim*.
- Timpani:** Marked with *F* and *dim*.
- Vocal Soloist:** Lyrics include "ma honte égale ma douleur tu connais de Marie les funes - tes se - crèt sa", "mour je le par - ta - ge", "u - ne fois dans la vie pour metaire à ja - nmais". Dynamics include *cres.*, *FF*, and *p*.

F *dim* *p* *F*
F *dim* *p* *F*
F *dim* *p* *F*
FF *dim* *p* *F*
F *dim* *F*
 flâme s'est tra-hie mais elle aime à l'ex-cès mais elle aime à l'ex-cès mais el-le aime à l'ex-
 j'aurai dit à Ma-ri-e combien je l'ado-rai-com-bien je l'a-do-rai-com-bien je l'ado-
dim *p* *ces* *F*

cres *FP*
FP
cres *FP* *FP* *8^a*
à deux
PP *Fz* *Fz*
PP *Fz* *f^o*
 cès, mais elle aime à l'ex.cèsmais el - le aime à l'ex.cès, où me ca. cher ah laissez
 rais com - bien je là-do-rais combien je là-do-rais: .chère Ma-ri-e
FF *mF* *FF*
FP *FP*

Musical score for voice and piano. The score consists of 12 staves. The top two staves are for the piano accompaniment, and the bottom two are for the voice. The middle staves contain the vocal line and piano accompaniment. The lyrics are:

moi hélas à dieu, au nom du ciel, ah laissez moi
 fatal moment, quoi pour la vie, chère Marie chère Ma

Performance markings include *FP* (Forzato Piano), *Fz* (Forzato), *cres* (crescendo), and *FF* (Forzato Forte). The score also includes dynamic markings such as *col C.B.* and *à deux*.

The musical score consists of several staves. At the top, there are three staves for piano accompaniment (treble, alto, and bass clefs) with dynamic markings *FP* and *PP*. Below these are four staves for the voice, with lyrics written underneath. The lyrics are: "au nom du ciel, ah jure moi profond silence, ah jure ri-e affreux tourment, j'en puis jurer que l'amour." The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*, *p*, *fz*, and *ppp*. There are also performance instructions like "Col. C.B." and "sotto voce".

Violin I: *FF* *FF* *PP*

Violin II: *FF* *FF* *PP*

Viola: *FF* *FF* *PP*

Violoncello: *FF* *FF* *PP*

Tromb.: *FF* *FF* *PP*

Voice: *PP*

Lyrics:
 mais pour ja - mais tu connais de Ma - ri - e les fu - nes - tes se - crets sa
 mais quoi pour ja - mais u - ne fois dans la vi - e pour metaire à ja - mais

Col. C. B. *FF* *FF* *PP*

FF *FF* *PP*

pp *cres* *ff*
pp *ff*
cres *cres* *ff*
ff
ff
ff
les 2 Colob
pp *pp* *pp* *ff*
pp *ff*
ff
ff
 l'âme s'est trahi.e mais elle aime à l'ex.cès mais el-le aime à l'ex.cès mais el-le aime à l'ex.cès
 j'aurai dit à Ma-rie combien je l'a-do-rais com-bien je l'a-do-rais combien je l'a-do-rais
pp *cres* *ff*

dim *p*

a deux unis

Col 1^o. Vl.
8^{ta} haute.

Col 2^d. Vl.
8^{ta} haute.

dim

p *ff* *p*

dim

ff dim

ou les fumes tes secrets sa flamme s'est tra- lie mais elle aime à lex. ces mais elle aime à lex-
 oui pour metaire à ja- mais j'aurai dit à Ma-rie com-bien je l'a-do-rais com-bien je l'a-do-

dim *p* cres

The musical score is arranged in a standard orchestral format. It includes the following parts from top to bottom:

- Violins I:** Starts with *cres* and *FF*. Includes dynamic markings *FF* and *serrez* at the end.
- Violins II:** Starts with *F*. Includes dynamic markings *FF* and *serrez*.
- Violas:** Starts with *F*. Includes dynamic markings *FF* and *serrez*.
- Violas II:** Starts with *F*. Includes dynamic markings *FF* and *serrez*.
- Celli:** Starts with *F*. Includes dynamic markings *FF* and *serrez*.
- Double Basses:** Starts with *F*. Includes dynamic markings *FF* and *serrez*.
- Woodwinds:** Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon. Includes dynamic markings *FF* and *serrez*.
- Brass:** Trumpets, Trombones, and Tuba. Includes dynamic markings *FF* and *serrez*.
- Vocal Soloist:** Lyrics: "ces mais elle aime à l'ex-cès a-dieu pour ja-mais a-dieu pour ja-mais / rais combien je l'a-do-rais eh quoi pour ja-mais eh quoi pour ja-mais". Includes dynamic markings *FF* and *serrez*.
- Timpani:** Lyrics: "Tim: en mi". Includes dynamic markings *FF* and *serrez*.
- Contra Bass:** Includes dynamic markings *FF* and *serrez*.
- Double Basses (Bottom):** Includes dynamic markings *FF* and *serrez*.

At the bottom right, there is a marking: *FF presto*.

toujours plus vite

pour ja - mais pour ja - mais a - dieu pour ja - mais a - dieu pour ja - mais
 pour ja - mais pour ja - mais eh quoi pour ja - mais eh quoi pour ja - mais

Col C.B.

FF

FF arraché

FF stringendo

N^o 9. AIR et FINALE.

et moi je mourrai seul — mon père! — laisse moi — par pitié — je te l'ordonne,
garde toi de me suivre, je vais à la chapelle; ta présence y serait un outrage.

Violons. Recitatif. *pp*
Moderato ♩ = 120.

Alto.

Timbales. en Mi. *ppp*

Marie. *pp*
Recit: lent.
Je suis donc parve nue au comble du mal

V^{les} et C.B. *pp*

(Léger tonnerre éclairs.)

col V. I. unis //

heur mon père à celui d'Emilie va raconter mon deshon

ppp
tonnerre éclairs

FF

Col 1^o. V. 1^o unis. // *FF*

Flûte. *FF*

1^{re} Fl. *FF*

Oboi. *FF*

Clar en La. *FF*

Cors en Mi. *FF*

Trompettes en Mi. *FF*

Bas: *FF*

Tromb: *FF*

Timb: *FF*

neur
vile

chacun accuse- ra mon cœur de perfi- die

ah ma tete s'e.

lent. *vif.*

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

FF *FF*

Fl. *loco.*

Ob.

Clar.

Cors.

Bas.

Timb: les yeux; aperçoit la chapelle dans le fond et revient chanter cette prière.

pp

pp *divisés*

p

PPP *voilées.*

Clar.

Cors.

rallent

réunis.

Andante Met: ♩ = 69.

The musical score is arranged in a system of staves. At the top, it is marked 'Andante Met: ♩ = 69.' and '195'. The score includes several parts:

- Vocal Line:** The main vocal line with lyrics: "Mon dieu par-don - ne par-don - ne a ma souf - fran - ce he - un peu plus vite. las j'ai - lais j'ai - lais braver ta loi un - peu plus animé mais tu con -".
- Instrumental Parts:**
 - Cors. (Trumpets):** Includes markings like 'pizz.', 'pizz. marcate', and '1^o PP'.
 - Clar. (Clarinets):** Includes markings like '1^o PP'.
 - C.B. (Cello/Bass):** Includes markings like 'C. B. // arco.'.
- Dynamic Markings:** Various dynamics are used, including *pp*, *PPP*, *p*, and *f*.
- Performance Instructions:** 'un peu plus vite.' and 'un - peu plus animé' are written above the vocal line.

Musical score for the first system. It features a vocal line and instrumental parts for Oboe, Clarinet, and Horns. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics "nais mon in - no - cen - ce je vivrai je vivrai". The instrumental parts include a woodwind section with Oboe, Clarinet, and Horns. The Oboe part has a "cres." marking. The Clarinet part has a "P" marking. The Horns part has a "pp" marking. The bass line consists of a single bass staff with a double bar line.

Musical score for the second system. It continues the vocal line and instrumental parts. The vocal line lyrics are "prends pi - tié de moi je vivrai je vivrai prends pi - tié de". The instrumental parts include Oboe, Clarinet, and Horns. The Oboe part has a "rall." marking. The Clarinet part has a "cres." marking. The Horns part has a "pp" marking. The bass line consists of a single bass staff with a double bar line.

pp

All^o ♩ = 158.

pp

Cl. 1^o unis

pp

Clar.

Cors.

Timb.

pp

ppp

moi

déjà le ciel m'ins.

pp

cres.

cres.

Cl. 2^o

Cors.

Tromp.

Timb.

pp

pi - re

et calme mon de li - re

je puis selon mes

Musical score for orchestra and voice. The score includes parts for Flute (Fl.), Oboe (Oboi.), Clarinet (Clar.), Bassoon (Bass.), Trombone (Tromb.), and Voice. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score features various dynamics such as *cres.*, *F*, *dim.*, and *FF*. The voice part has the following lyrics:

vceux abandonner ces lieux je puis selon mes vceux abandonner ces marquées.

The score includes performance instructions such as "avec force et vibration" and "marquées." The bottom of the page contains the number "J. M. 223."

tempo

pp segue. *cres. f dim: p* *cres.*

p *cres.* *p* *cres.* *cres.*

p *cres.* *p* *cres.* *cres.*

pp *cres. fz* *fz* *p* *cres.*

Tromp: comp! *pp* *cres. fz*

ppp *so* *voce.* *cres. a tempo.*

lieux, au loincettenacel - leva por - termadouleur; ah cetes poir rapel - le la

p *cres.*

p *cres.*

C. B. // //

Musical score for a symphony or opera, page 198. The score is in G major (one sharp) and 2/4 time. It features multiple staves for strings, woodwinds, and brass. The vocal line is at the bottom with lyrics in French. Dynamics include *FF* (fortissimo) and *F* (forte).

for - ce dans mon cœur, la force dans mon cœur, je puis selon mes vœux a -

J. M. 225.

ban - donner ces lieux, je puis selon mes vœux a - bandonner ces lieux, au

suivez le chant.

cres. *F* dim: *P* cres. *FF*

cres. *P* cres. cres. *FF*

cres. *P* cres. *FF*
8^a

pp *F* *F*

F *P* cres. *FF*

pp cres. *F* *FF*

rallent tempo *FF*

ppp sotto voce

loin cette na cel - le va por - ter ma dou - leur, ah cet es - poir ra - pel - - le la for - ce

C.B. *H* *H* *H*

F *P* cres. *FF*

Musical score for a vocal and instrumental ensemble. The score includes staves for strings, woodwinds (Flute), brass (Trumpets and Trombones), and a vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features dynamic markings such as *FF*, *F*, *PP*, and *cres.*. The vocal line includes the lyrics: "dans mon coeur, la force dans mon coeur, ah! cet espoir ra-pel".

Musical score for voice and piano. The score consists of 14 staves. The top two staves are for the voice, and the remaining 12 staves are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are: "le la for - ce dans mon coeur, oui, cet espoir rapel -".

Dynamic markings include *ff* (fortissimo), *pp* (pianissimo), and *cres.* (crescendo). There are also markings for *Col V. 1.º* and *orage.* (storm).

The lyrics are: le la for - ce dans mon coeur, oui, cet espoir rapel -

Musical score for a piece, likely a vocal and piano work. The score consists of multiple staves. The top staves are for the piano accompaniment, and the bottom staves are for the vocal line. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics: *ff* (fortissimo) is marked in several places, including the piano accompaniment and the vocal line. An *8a* marking is present in the vocal line.

Lyrics: The vocal line contains the following lyrics:

 - le la for - ce dans mon coeur la for - ce dans mon coeur la

Performance instructions: The score includes a *Col. C. B.* instruction with double bar lines, likely indicating a change in the conductor's baton or a specific performance technique.

Musical score for a piece with multiple staves. The score includes vocal lines and instrumental accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score features various dynamics, including *FF* (fortissimo) and *F* (forte). The instruction *(Grand coup de tonnerre)* is present. The lyrics are:

for.ced mon cœur la force dans mon cœur la force dans mon cœur

The score includes staves for:

- Vocal line (top staff)
- Instrumental accompaniment (middle staves)
- Lyrics (bottom staff)
- Conductor's part (bottom-most staff)

The score is marked with *FF* and *F* dynamics. The instruction *(Grand coup de tonnerre)* is present. The lyrics are:

for.ced mon cœur la force dans mon cœur la force dans mon cœur

Flu:
P^{te} Flu:

Lubin.
non non non non il faut par tir par tir au moment du plai

Suzette.
par

Oboi.

Clar:

Flu:

Marie.
sir Dieu cachons nous vois tu lo ra - ge avant le

Lubin.

Petite Flu:

Bas:

choc de tous les vents Dieu veuille nous donner le tems de regagner notre ri

cres

cres

The musical score is arranged in a system of staves. At the top, there is a melodic line with a slur and a fermata. Below it are several staves for instruments, including a woodwind section (flutes and oboes) and a string section (violins and violas). The woodwind parts feature complex rhythmic patterns and slurs. The string parts provide harmonic support with sustained notes and dynamic markings. A vocal line is present at the bottom, with lyrics in French. The lyrics are: "à deux", "va-ge", "dépechons nous allons cou-ra-ge Suzette.", and "oh la mon". The score includes various dynamic markings such as *ff*, *mF*, and *F*. The key signature is one sharp (F#), and the time signature is 2/4.

Musical score for a symphony with vocal soloist. The score includes multiple staves for strings, woodwinds, brass, and a vocal line. The vocal line has French lyrics: "les vents com - mencent le ta - Dieu que c'est dom - mage mon Dieu que c'est domma - ge (Orage.)".

The musical score consists of 14 staves. The top five staves are for piano accompaniment, and the bottom five are for voice. The piano part features complex textures with multiple voices, including rapid sixteenth-note passages and sustained chords. The voice part is a single melodic line with lyrics. The score is marked with 'FF' (fortissimo) in several places. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: - pa - ge ramons tous deux cou - ra - ge al - lons cou - ra - ge al - lons cou - ra - ge.

The musical score consists of 12 staves. The top two staves are for the piano accompaniment, featuring complex rhythmic patterns and trills. The next two staves are for the vocal line, with lyrics written below. The bottom six staves are for the piano accompaniment, including a bass line and a grand staff. The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings like *p* (piano). The lyrics are: "chantons un peu car j'ai grand peur la nuit ce".

Musical score for a symphony with vocal soloist and choir. The score includes staves for strings, woodwinds, brass, and voice parts. The lyrics are: "la donne du cœur (Orage) entends tu oh jaigrand".

The score features various dynamics and performance instructions:

- Violins I & II:** *F* (Fortissimo)
- Violas:** *F* (Fortissimo)
- Celli & Basses:** *F* (Fortissimo)
- Woodwinds:** *FF* (Fortissimo) and *P. dim* (Piano Diminuendo)
- Brass:** *F* (Fortissimo)
- Voice Soloist:** *à deux* (duet), *FF* (Fortissimo)
- Choir:** *FF* (Fortissimo)

The lyrics are:

la donne du cœur (Orage) entends tu oh jaigrand

p

Col 1^o V^o //

Col 1^o V^o // //

p

1^o

ils partent dans leur bateau sans voir Marie qui s'est cachée sous la voile.

peur ve- nez venez la belle entrez entrez tous jours et voguez la na- cel - le qui

p

All^o

The musical score is arranged in a system of 14 staves. The top four staves are for the piano accompaniment, with dynamics *F_z* and *F_z*. The next four staves are for vocalists, with dynamics *F*, *FF*, and *FF*. The bottom four staves are for the basso continuo, with dynamics *F_z* and *P*. The lyrics are:

porte mes a - mours et vogue la na
 Emilie dans Mari - e Mari - e Mari e
 la coulisse .
 Adolphe dans Mari - e Mari - e Mari e
 la coulisse .

The score includes various musical notations such as clefs, time signatures (2/4 and 6/8), and dynamic markings. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal parts are simple, with long notes and rests. The basso continuo part provides a steady bass line.

cel - le qui porte mes a - mours et vogue la na - cel - le qui porte mes a -
 Suzette . et vogue la na - cel - le qui porte mes a -

Instrumental parts: Flute (Fl.), Clarinet in E-flat (Cl. 1^o V^o), Horn (Cors.), Bassoon (Bas.), and Bass (B.).

All^o

mours je veux la voir à la cha - pelle elle vien - dra Marie Mari - e
 Adolphe
 mours elle est souf frante elle était

Instrumental parts: Clarinet in B-flat (Clar.), Bassoon (Bas.), and Bass (B.).

Elle court à la porte de la cabane de Georges .
 ah son absence me tourmente Ma-rie elle ne répond pas
 là je ne sais quel sombre pré.

à deux .
 bien souvent le long du ri- vage, le soir elle porte ses pas, cherchons tous
 sa-ge

Fl.

Oboi .

Clar .

Bas .

Tromb .

parlé

deux chèreMa riemais que voisje sur cero seaumon a-mi, son cha peau.

chèreMa rie, Eh bien, grand dieu c'nestfait de Ma

Fz *Fz* *FF* *FF*

Fz *Fz* *FF*

Fz *Fz* *FF*

F *FF*

F *FF*

F *FF*

Fz *Fz* *Fz* *FF*

Fl. Col. 1^o. V^o // // // *p*
 Pct: Fl. Col. 1^o. V^o // // // *p*
 O ciel! au se-cours! ah je frémis pour elle
 ri - e je tremble pour sa vi - e, au se-cours, au se-cours. et voguela na
 de très loin
 Lubin
p

Musical score for the first system. It includes a vocal line with lyrics: "cel - le qui porte mes a - mours et vo - gue la na - cel - le qui porte mes a -".
 Instrumental parts include:
 - Cors. (Horn)
 - Bas. (Bass)
 - Suzette (Solo)
 - Cl. 1^o V^o (Clarinet 1st Violin)
 The score is in G major and 3/4 time.

Musical score for the second system. It includes two vocal lines:
 - Emilie: "mours, et vo - gue, et vo - gue" and "c'est la voix de Lu - bin, il est parti craignant l'o - rage."
 - Adolphe: "entendez - vous, sa barque était là ce ma - tin."
 Instrumental parts include:
 - Cl. 1^o V^o mis (Clarinet 1st Violin)
 - Cors. (Horn)
 - Bas. (Bass)
 The score continues in G major and 3/4 time. A dynamic marking of *pp* is present. The page number "J M 225" is at the bottom.

Musical score for the first system. It includes vocal lines for Adolphe and Emilie, and instrumental parts for Clarinet (Clar.) and Bass (Bas.). The key signature has one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes.

Dynamics: *cres* (crescendo), *pp* (pianissimo), *à deux* (duo).

Lyrics:

 Adolphe: dieu c'est un rayon d'es-poir rani-mons tout mon cou-ra-ge

 Emilie: Adolphe, Ô ciel ! ô deses-

Performance instruction: *staccato.*

Musical score for the second system, continuing the vocal and instrumental parts. The key signature changes to one flat (Bb) and the time signature remains 4/4.

Dynamics: *cres* (crescendo), *à deux* (duo), *cres* (crescendo).

Lyrics:

 Adolphe: poir ! au se-cours, au se-cours, je tremble pour sa

 Emilie: priez le ciel chère Emi-li-e

Adolphe s'élançe dans un bateau et part avec rapidité.

cres F

Fl: *FF*
 a deux
 Pet: Fl:
 Ohoi.
 Clar: *FF*
 Cors. *FF*
 Tromp. *FF*
 Bas:
 Tromb.
 vi - e, au se - cours, au se - cours.orage redouble
 le chœur entre agité il entoure Emilie. *FF* O ciel qui nous ap - pel - le pour.
FF O ciel qui nous ap - pel - le pour.
FF O ciel qui nous ap - pel - le pour.
FF O ciel qui nous ap - pel - le pour.
FF O ciel qui nous ap - pel - le pour.
FF O ciel qui nous ap - pel - le pour.

CHOEUR.

FF

A-dolphe bravant l'o-ra-ge
quoi ces cris, pour-quoi ces cris

pp Λ

pp Λ

pp Λ

pp Λ

pp Λ

pp Λ

Clar.
 Bas.

seul dans un decsba-teaux déjà
 dolphe bravant l'orage, seul dans un decsba-teaux.
 dolphe bravant l'orage, seul dans un decsba-teaux.
 dolphe bravant l'orage, seul dans un decsba-teaux.
 dolphe bravant l'orage, seul dans un decsba-teaux.
 dolphe bravant l'orage, seul dans un decsba-teaux.

loin de ce ri-va-ge va pé-rir au sein des flots

O dieux en-ten-dez vous en-

O dieux en-ten-dez vous en-

O dieux en-ten-dez vous en-

O dieux en-ten-dez vous en-

O dieux en-ten-dez vous en-

O dieux en-ten-dez vous en-

ten-dez-vous l'o-ra-ge, la fu-reur des vents et des

ten-dez-vous l'o-ra-ge, la fu-reur des vents et des

ten-dez-vous l'o-ra-ge, la fu-reur des vents et des

ten-dez-vous l'o-ra-ge, la fu-reur des vents et des

ten-dez-vous l'o-ra-ge, la fu-reur des vents et des

p *cres* *cres* *cres*
pp *RP*
p *cres* *F*

il es. pere que Ma ri. e est par tie avec Lu bin, mais nous trem blons pour sa vi. e, dieu
 flots Mari - e avec Lu - bin.
 flots Mari - e avec Lu - bin.
 flots Mari - e avec Lu - bin.
 flots Mari - e avec Lu - bin.
 flots Mari - e avec Lu - bin.

J. M. 225.

Recitatif.

The musical score consists of multiple staves. The top two staves are for the vocal line, with dynamic markings *FF* and *P*. The middle section is marked *8va* and contains several staves of accompaniment, all marked *FF*. The bottom section contains the vocal line with lyrics and accompaniment, also marked *FF*.

Lyrics: seul connaît son des- tin dieu seul con- nait son des- tin ciel que distude Ma- rie tout a- ciel v's trem-blez p^r sa vie v's trem-blez pour sa vie

La baronne entrant vivement Emilie

The musical score consists of 13 staves. The top 12 staves are for the piano accompaniment, and the 13th staff is for the vocal line. The score is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *cres.*, *FF*, and *8^a*. The vocal line includes the text: "L'heure au bord de l'eau, je viens de trouver son cha peau, ma fille est morte." and "La baronne". The score ends with a *FF* *presto* marking.

Corns .
pp

Henry .
ppp
a - mis, cou rons dans ces ba teaux, bra vons et lo.
mis - te - re

pp

unis.

The musical score consists of 12 staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass). The bottom four staves are for the piano accompaniment (Right Hand and Left Hand). The lyrics are written below the vocal staves. The score includes dynamic markings such as *P*, *FF*, and *PP*. The lyrics are: "ra - ge, cou - ra - ge, cou - ra - ge, il faut braver lo - ra - ge, hé - las leur sort me".

Les Comparses montent dans les bateaux avec des torches à la main grand mouvt pendant les forte du final .

The musical score is arranged in two systems, labeled 256 and 255. The top system (256) consists of 11 staves of instrumental music. The bottom system (255) consists of 11 staves, with the bottom five staves containing vocal parts. The lyrics for the vocal parts are: "fait frémir il faut les sauver ou périr he las leurs sort me fait frémir il faut les sauver ou périr he". The score includes various dynamic markings such as *battues*, *cres*, *FF*, and *PP*. The key signature is G major (one sharp) and the time signature is 2/4.

The musical score consists of multiple staves for instruments and voices. The instruments include strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). The vocal parts are for Soprano, Alto, Tenor, and Bass. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. Dynamic markings range from *ppp* to *fff*. Performance instructions include *cresc.*, *battu*, and *tutti*. The lyrics are in French and repeat across the vocal staves.

Lyrics: - las leur sort me fait frémir il faut les sauver ou pé-
rir il faut il faut les sau-
ver ou pé-
- las leur sort me fait frémir il faut lessauver ou pé-
rir il faut il faut les sau-
ver ou pé-
- las leur sort me fait frémir il faut les sauver ou pé-
rir il faut il faut les sau-
ver ou pé-
- las leur sort me fait frémir il faut lessauver ou pé-
rir il faut il faut les sau-
ver ou pé-
- las leur sort me fait frémir il faut les sauver ou pé-
rir il faut il faut les sau-
ver ou pé-

Sec

battu

Musical score for a symphony with vocal soloists and choir. The score includes staves for strings, woodwinds, brass, and voices. Dynamics range from fortissimo (ff) to pianissimo (pp). The lyrics are in French and repeat the phrase "rir coura-ge cou-ra-ge cou-ra-ge allons cou-ra-ge hé-las leurs sort me".

Col Corni unis:

ff Il en est le Bar

FF 9

Sec

PP

The image shows a musical score for a multi-measure rest exercise, spanning two pages: 256 and 253. The score is written for multiple staves, likely representing different instruments or voices. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with the first two measures on page 256 and the last two on page 253. The lyrics are in French and repeat across the measures: "fait frémir il faut les sauver ou périr he las leur sort me fait frémir il faut les sauver ou périr he". The score includes various dynamic markings such as *FF* (fortissimo), *PP* (pianissimo), *cres* (crescendo), *battues*, and *battu*. The notation includes notes, rests, and slurs, with some notes being beamed together. The overall structure is a rhythmic exercise where the melody is present but the accompaniment consists of multi-measure rests.

The musical score consists of multiple staves for various instruments and voices. The top section includes staves for strings and woodwinds, with dynamic markings such as *p*, *pp*, *f*, *ff*, and *fff*. Performance instructions like *battu* and *8* are present. The bottom section features vocal staves with the lyrics: "las leur sort me fait frémir il faut les sauver ou pé-rir il faut il faut les sau-ver ou pé-". The score concludes with a *fff* dynamic marking and the instruction "L'orage redouble jusqu'à la fin."

J.M. 225. *fff* L'orage redouble jusqu'à la fin.

8^a

rir, il faut les sau-ver, les sau-ver ou pé-rir, il faut les sau-ver, les sau-ver ou pé-
 rir, il faut les sau-ver, les sau-ver ou pé-rir, il faut les sau-ver, les sau-ver ou pé-
 rir, il faut les sau-ver, les sau-ver ou pé-rir, il faut les sau-ver, les sau-ver ou pé-
 rir, il faut les sau-ver, les sau-ver ou pé-rir, il faut les sau-ver, les sau-ver ou pé-
 rir, il faut les sau-ver, les sau-ver ou pé-rir, il faut les sau-ver, les sau-ver ou pé-
 rir, il faut les sau-ver, les sau-ver ou pé-rir, il faut les sau-ver, les sau-ver ou pé-
 rir, il faut les sau-ver, les sau-ver ou pé-rir, il faut les sau-ver, les sau-ver ou pé-

Musical score for a vocal ensemble with piano accompaniment. The score includes vocal staves with lyrics and piano staves with dynamic markings like "ff" and "fff".

Lyrics:

rir, il faut les sau-ver ou pé-rir.
 rir, il faut les sau-ver ou pé-rir.
 rir, il faut les sau-ver ou pé-rir.
 rir, il faut les sau-ver ou pé-rir.
 rir, il faut les sau-ver ou pé-rir.
 rir, il faut les sau-ver ou pé-rir.
 rir, il faut les sau-ver ou pé-rir.
 rir, il faut les sau-ver ou pé-rir.

Dynamic markings: *ff*, *fff*, *col V. 1.º*

This page of musical notation is for a symphony, likely in the key of D major (two sharps) and 4/4 time. It features a full orchestral score with the following parts and markings:

- Violins I:** Starts with a *ff* dynamic and a melodic line with a slur.
- Violins II:** Starts with a *ff* dynamic and a melodic line.
- Violas:** Provides harmonic support with chords and a melodic line.
- Violas II:** Similar to the first Viola part.
- Celli:** Provides a steady bass line with chords.
- Bassoons:** Similar to the Cello part.
- Double Basses:** Similar to the Cello part.
- Woodwinds:** Flutes, Oboes, and Clarinets are present, with some playing sustained notes and others playing rhythmic patterns.
- Brass:** Trumpets and Trombones are present, with some playing sustained notes and others playing rhythmic patterns.
- Timpani:** Provides a steady rhythmic pattern.
- Drum Major:** Provides a steady rhythmic pattern.
- Conductor:** Provides a steady rhythmic pattern.

The score includes various dynamics such as *ff* (fortissimo) and *col V. 1.º* (coll'arco). The notation is written in a clear, professional hand, with a large bracket on the left side grouping the string parts.



L'orchestre exécute trois fois ce morceau,
la première comme entr'acte ensuite les deux C^{ts}.

Couplets.

Allegro $\text{♩} = 96$.
louré.

On doit entendre le tic-tac du moulin.

1^{er} Violon

2^d Violon

Alto.

Flûtes

Haut-bois.

Clarinettes en Ut.

Cors en Ut

LUBIN.

1^{er} C: Sur la ri-vière com-me mon pè-re je suis meu-nier
2^d C: Quand u-ne fil-le fraiche et gen-til-le vient au mou-lin

Violoncelle et C^{re} Basse

6

C^{rs}

de mon mé-tier j'tra-vaile et chan-te l'â-me con-ten-te
por-ter son grain pen-dant l'ou-vra-ge j'ly rendshomma-ge

Musical score for the first system. It includes a vocal line and instrumental parts for Flute (Fl.), Clarinet (Cl.), and Bassoon (C^{bs}). The lyrics are:

ticquetie tac tie tac tie tac tie ticqu' tie tie tie tac tie ticqu' tie tie tie
 ticquetie tac tie tac tie tac tie ticqu' &

Musical score for the second system. It includes a vocal line and instrumental parts for Flute (Fl.), Horn (H.-b.), Clarinet (Cl.), and Bassoon (C^{bs}). The lyrics are:

tac tie tac tie tac tie ticquetieticqu' tie que tac que tie que tac ticqu'.



Sans permission? ça en a un peu l'air.

QUATUOR.

Allegro agitato e vivace assai. $\text{♩} = 152$.

1^{er} Violon.

2^d Violon.

Alto.

Flûtes

Haut-bois.

Clarinettes
en Ut.

Cors en Ut.

Bassons.

Timbales
en Ut.

MARIE.

SUZETTE.

ADOLFHE.

LUBIN.

V^{lle} et C^{tr}e B^{esse}.

The musical score consists of 15 staves. The first three staves (1^{er} Violon., 2^d Violon., and Alto.) contain musical notation with a dynamic marking of *fp* (fortissimo piano). The remaining staves (Flûtes, Haut-bois, Clarinettes en Ut., Cors en Ut., Bassons, Timbales en Ut., MARIE., SUZETTE., ADOLFHE., LUBIN., and V^{lle} et C^{tr}e B^{esse}.) are mostly empty, indicating that these instruments and vocalists are not active in this section of the piece. The bottom staff (V^{lle} et C^{tr}e B^{esse}) contains musical notation with a dynamic marking of *fp* and a *Fz* (forzando) marking.

Je trem-ble en

Musical score for the first system. It includes a vocal line with lyrics: "Quelle surpri-se", "ar-ri-vant i-ci", "ah mon ami réponds", "ah mon Dieu", "monsieur le Comte". Instrumental parts are labeled Cl, Cps, Suz, and Ad. The Ad part has a dynamic marking *p*.

Musical score for the second system. It continues the vocal line with lyrics: "qu'est-ce donc mon sei-", "quel moment", "pour mon cœur", "que", "que faut il que je di-se". The instrumental parts continue with various musical notations.

pp

pp

pp

Fl: 8^{va}
ppp

H.b:

Cl:
pp

Cts

-gn eur chez nous qui lât-ti-re quel est son es-poir que faut il lui

f vont ils me di--re *pp* que vais-je sa-voir un mot peut dé-trui--re

chez nous qui lât-ti-re quel est son es-poir que faut il lui

Vlle
pp

Ctre B:se

The musical score consists of ten staves. The top three staves are for the piano accompaniment, featuring treble and bass clefs. The fourth staff is for the voice, marked *loco.* The fifth and sixth staves are for the piano accompaniment. The seventh staff is for the voice, with lyrics: "di - re que veut il sa - voir". The eighth staff is for the piano accompaniment. The ninth staff is for the voice, with lyrics: "mon dernier es - poir répondez je vous suppli - e Ma - rie est - elle i -". The tenth staff is for the piano accompaniment, with lyrics: "di - re que veut il sa - voir". The score includes dynamic markings such as *F*, *Fz*, and *FP*, and performance instructions like *loco.* and *Cant. la Basse*.

Musical score for the first system. It includes vocal lines and instrumental parts for Flute (Fl.), Clarinet (Cl.), Bassoon (B^{is}), and Bass. The vocal lines contain the lyrics: "comment Seigneur", "ici que ferait donc Ma", "ci", "ah répondez", and "mais vraiment vous confondez". The instrumental parts feature various dynamics such as *FP* and *Fz*, and include markings for *cres:* (crescendo).

Musical score for the second system. It includes vocal lines and instrumental parts for Horn (H.b.), Clarinet (Cl.), Bassoon (B^{is}), and Bass. The vocal lines contain the lyrics: "ri - e", "que dites vous?", "Seigneur écoutez", "Dieux elle a donc perdu la vi - e", and "O dé - ses - poir". The instrumental parts feature dynamics such as *FF*, *F*, and *F*, and include markings for *cres:* (crescendo).

Récit. à tempo.

FF *PPP*

Fl: *FF* *ppp* *staccato loco*

H.b: *FF*

Cl: *me la H.b* *H H H H H*

C^{rs}

B^{ns} *FF*

Timb:

Marie. *pp* Récit très lent. à tempo.

Quelle voix? qui m'appelle?

nous qui vous pleurez sa mort

Ma-ri - e Mari - e Ma-ri - e

nous qui vous pleurez sa mort

Vlle

me la B^{sse} *H H H H H H H*

C^{tre B^{sse}}

F *FF* Récit. à tempo.

The musical score consists of 14 staves. The top six staves are for instruments, likely strings and woodwinds, with dynamic markings of *ff* and *FP dim:*. The seventh staff is the vocal line with lyrics: "A-dol-phe A-dol-phe dans ces lieux ah bon Dieu quel dé O Dieux! Ma - - ri - - e Ma - ri - e mon bon Dieu quel dé". The bottom two staves are for the basso continuo, with a *ff* marking. The score includes various performance instructions such as *grava loco.*, *FP dim:*, and *PP*.

vo - tre dé - li - - re fait mon désespoir que vont ils di - - re
 - li - re bon Dieu quel dé - li - re et quel désespoir je ne sais que
 cœur en dé - li - - re n'a - - vait plus désespoir mais el - le res - pi - - re
 - li - re bon Dieu quel dé - li - re et quel désespoir je ne sais que

J.M.225

pp
pp
pp
ppp
ppp
ppp
ppp
ppp
ppp
ppp
pp Sotto voce.
 ils vont tout savoir ah vo - - tre dé - lire ah vo - - tre dé - li - re fait
pp
 di - re si - lence il faut voir bon Dieu quel déli - re bon Dieu quel déli - re si -
pp
 je puis la re - voir mon cœur en dé - li - re mon cœur en dé - li - re n'a -
 di - re si - lence il faut voir bon Dieu quel déli - re bon Dieu quel déli - re si -
pp *divisés*
 ten ten: ten:
pp J.M.225

The musical score consists of ten staves. The top two staves are for the vocal line, with lyrics written below. The middle four staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two single staves. The bottom two staves are for the bass line. The score includes dynamic markings such as *ppp* and a measure number *19*. The lyrics are in French and describe a state of despair and hope.

mon déses-poir ah vo - - tre dé-li-re ah vo - - tre dé-li-re fait mon déses-
 -lence il faut voir bon Dieu quel déli - re bon Dieu quel déli - - re si - lence il faut
 -vrait plus d'espoir mon cœur en dé - li - re mon cœur en dé - li - re n'a - -vrait plus dés-
 -lence il faut voir bon Dieu quel déli - re bon Dieu quel dé - li - - re si - lence il faut

- poir ils vont tout sa-voir que vont ils di - - re
 voir bon Dieu quel déli - re et quel désespoir je ne sais que
 - poir mais el - le res - pi - re el - le res - pi - - re
 voir bon Dieu quel déli - re et quel désespoir je ne sais que

pp *pp*
p *p*
pp *pp*
p *p*
pp *pp*

me la Bsse // // //

Serrez le mouvement. cres:

The musical score consists of 14 staves. The first 10 staves are instrumental accompaniment. The 11th and 12th staves contain the vocal line with lyrics. The 13th staff is a bass line with repeat signs. The 14th staff is a final bass line.

Lyrics:

ils vont tout sa-voir hé-las ja-mais je ne dois je ne dois le
 di-re si-lence il faut voir bon Dieu quel dé-ses-poir si-len-ce
 je puis la re-voir el-le res-pire el-le res-pi-re et je puis la
 di-re si-lence il faut voir bon Dieu quel dé-ses-poir si-len-ce

Dynamic markings: *pp*, *ppp*, *F*, *cres:*, *dim:*, *P*.

At the bottom of the page: *pp* *cres:* 225 J.M.

re - voir non ja-mais je ne dois je ne dois le re - voir
 il faut voir bon Dieu quel dé-ses - poir si - lence il faut
 re - voir el-le respire el - le res - -pi-re et je puis la re - voir
 il faut voir bon Dieu quel dé-ses - poir si - lence il faut

musical notation details:
 - Treble clef, key signature of one sharp (F#), common time.
 - Dynamics: *pp*, *F*, *dim:*, *P*, *pp*.
 - Performance markings: *cres:*, *dim:*.
 - Bottom staff: *cres:*, *F*, *dim:*, *P*.
 - Page number: J.M. 225.

-voir ja-mais je ne dois ne dois le re-voir ne dois le re - voir.
 voir si - lence il faut voir si - lence il faut voir si - lence il faut voir.
 - voir mais el - le res - pi - re je puis la re - voir je puis la re - voir.
 voir si - lence il faut voir si - lence il faut voir si - lence il faut voir.



262 Ne vous fatiguez pas trop pourtant. AIR. N° 12.

Allegro. ♩ = 126

1^{er} Violon.
2^d Violon.
Alto.
Flûte.
Petite Flûte.
Haut-bois.
Clarinettes en Ut.
Cors en Ut.
Bassons.
SUZETTE.
Violoncelle et C^{tr}e Basse

rall:
à demie voix
Jctienslemystè - re
p

J.M. 225

je respire enfin mais il faut me tai - re voilà mon chagrin oui voilà mon cha.

Segue. Segue.

Tempo

-grin d'abord la pe - ti - te qui se trouve mal et qui prend la fui - te

J M 925

Musical score for the first system. The vocal line (soprano) is written in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "au moment du bal. puis comme u - ne bom - - be pour nous fai - re". The instrumental parts include:

- 1^{re} Fl: (First Flute) in treble clef, marked *FP*.
- H-lb: (Horn in B-flat) in treble clef, marked *FP*.
- Cl: (Clarinet) in treble clef, marked *FP*.
- C^{rs}: (Cornet) in treble clef, marked *FP*.
- B^{ns}: (Bassoon) in bass clef, marked *FP*.
- Violoncelle/Bass: (Cello/Bass) in bass clef, marked *FP*.

Musical score for the second system. The vocal line continues with the lyrics: "a deux. peur au moulin nous tombe un jeu - ne sei - gneur ah pauvre fil -". The instrumental parts include:

- Fl: (Flute) in treble clef.
- 1^{re} Fl: (First Flute) in treble clef.
- H-lb: (Horn in B-flat) in treble clef.
- Cl: (Clarinet) in treble clef.
- C^{rs}: (Cornet) in treble clef.
- B^{ns}: (Bassoon) in bass clef.
- Violoncelle/Bass: (Cello/Bass) in bass clef.

Musical score for the first system. It includes a vocal line and piano accompaniment. The piano part features octaves (8) in the right hand. The vocal line has lyrics: *let-te ah pauvre fil-le-te ah ah ah ah*. Dynamics include *pp*.

Musical score for the second system. It includes a vocal line and piano accompaniment. The piano part features octaves (8) in the right hand. The vocal line has lyrics: *tout bas c'est une a-mou-ret - te je m'connais à ça c'est une a-mou-ret - te*.

Musical score for the third system. It includes a vocal line and piano accompaniment. The piano part features octaves (8) in the right hand. The vocal line has lyrics: *ad lib: j'ai passé par là oui j'ai passé par là oui dim: j'ai pas-sé par*. Dynamics include *pp*, *F*, *dim:*, and *P*.

Musical score for the first system, featuring multiple instruments and a vocal line. The instruments include Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Trumpet (C^{tr}), Bassoon (B^{ss}), and Bass. The vocal line is in the bottom staff. Dynamics include *ff* (fortissimo) and *p* (piano). The lyrics are: "là. Quoi? dans la fa-".

Musical score for the second system, featuring multiple instruments and a vocal line. The instruments include Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Trumpet (C^{tr}), Bassoon (B^{ss}), and Bass. The vocal line is in the bottom staff. Dynamics include *ff* (fortissimo) and *p* (piano). The lyrics are: "-mil - le pas un n'a compris que la jeune fil - le a-vait le cœur".

Musical score for the first system. It features a vocal line and instrumental parts for Flute 1 (G^{de} Fl.) and Flute 2 (P^{te} Fl.). The vocal line includes the lyrics: "pris oh je suis plus fi - ne on n'a bu - se pas et d'abord je de-". The instrumental parts include a bass line with dynamics *F* and *pp*.

Musical score for the second system. It continues the vocal line and instrumental parts. The vocal line includes the lyrics: "- vi - ne et me dist tout bas ah pauvre fil - let - te ah pauvre fil - let - te ah". The instrumental parts include a bass line with dynamics *F* and *pp*.

pp
 ah ah ah *Sotto voce* c'est une amouret - te je m'connais à

pp
 ça c'est une amouret - te j'ai passé par là oui j'ai passé par
 pp ad lib PPP

F dim P PP
 F dim PP PP
 Fl: G^{de} Fl: pp p^{te} Fl
 Cl: PP
 C^{es}: PP
 B^{es}: p
 F 8 PP
 là oui j'ai passé par là je m'connais ça j'ai passé par là je m'connais ça j'ai passé par
 dim p PP 025 1 M

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features the lyrics: "là ah pauvre fillette ah pauvre fillette ah ah ah j'ai pas-sé". The piano accompaniment includes a Harp (Hb) part and various dynamic markings such as *FF* and *F*.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line features the lyrics: "par là". The piano accompaniment includes a Harp (Hb) part and various dynamic markings such as *FF*, *P*, and *F*. A performance instruction "Cme 1er V" is visible on the right side of the system.



MORCEAU D'ENSEMBLE.

Est ce que je le sais ce que ça veut dire.

N° 13.

Moderato. $\text{♩} = 126$. 6.

1^{er} Violon. *p* *ff*

2^d Violon. *p* *ff*

Alto. *p* *ff*

Flûte. *p* *ff* 8^{va} loco.

Petite Flûte.

Haut-bois.

Clarinettes en La. *p* *ff*

Cors en Mi. *pp* *ff*

Bassons. *pp* *ff*

EMILIE. *Sotto voce pp* *ff*

La Baronne. *pp* *ff*

HENRI. *pp* *ff*

ADOLPHE. *pp* *ff*


Le Baron. *pp* *ff*

GEORGES. *pp* *ff*

Violoncelle et C^{te} Basse. *p* *ff*

- grès à no - tre pré - sen - ce il faut accoutumerson cœur il faut sa -
- grès à no - tre pré - sen - ce il faut accoutumerson cœur il faut sa -
- grès à no - tre pré - sen - ce il faut accoutumer son cœur il faut sa -
- grès à no - tre pré - sen - ce il faut accoutumerson cœur il faut sa -
- grès à no - tre pré - sen - ce il faut accoutumer son cœur il faut sa -
- grès à no - tre pré - sen - ce il faut accoutumerson cœur il faut sa -
- grès à no - tre pré - sen - ce il faut accoutumer son cœur il faut sa -
- grès à no - tre pré - sen - ce il faut accoutumerson cœur il faut sa -
- grès à no - tre pré - sen - ce il faut accoutumerson cœur il faut sa -

Fz



The musical score consists of ten staves. The top staff is a treble clef with a complex melodic line. The second and third staves are piano accompaniment. The fourth and fifth staves are vocal lines with lyrics. The sixth and seventh staves are piano accompaniment. The eighth and ninth staves are vocal lines with lyrics. The tenth staff is a bass clef line. The lyrics are: - voir a-vec pruden - ce la préparer à son bonheur la préparer à son bon. There are dynamic markings 'pp' on the sixth and seventh staves.

-heur il faut sa-voir avec pru-den-ce la préparer à son bon
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon
 Tutti
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon

-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon-
-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon-
-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon-
-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon-
-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon-
-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon-

cres: cres: dim: pp cres: F cres:
dim: pp cres:
cres: dim: pp cres:
cres:
cres:
cres:
pp F
pp F
pp F
pp F
pp F
cres: 1 M 2 2 5 dim: ppp cres:

animez un peu

275

The musical score consists of 15 staves. The top two staves are for the vocal line, with dynamics *pp* (pianissimo) indicated. The piano accompaniment is spread across the remaining staves, with *pp* also indicated. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are in French and are placed below the vocal staves. The lyrics include: "-heur", "ah quellenou.", "-heur laissez moi voler auprès d'el - le", "-heur", "-heur", "-heur non, non, il faut vous contenir", "-heur ma pauvre enfant".

- vel - le
 Suz:
 c'est un mis - tè - re
 Henri à son frère.
 doux ave - nir
 quel changement.
 Lubin à sa femme.
 que disent ils
 Le Baron à Suzette.
 vas la chercher dis lui ma

pp

J. M. 225

Emilie. Sotto voce

La Baronne. quel moment pour elle et pour nous par de-

-lez? quel moment pour elle et pour nous par de-

Henri. quel moment pour elle et pour nous par de-

Adolphe. quel moment pour elle et pour nous par de-

Le Baron. éloignez vous quel moment pour elle et pour nous par de-

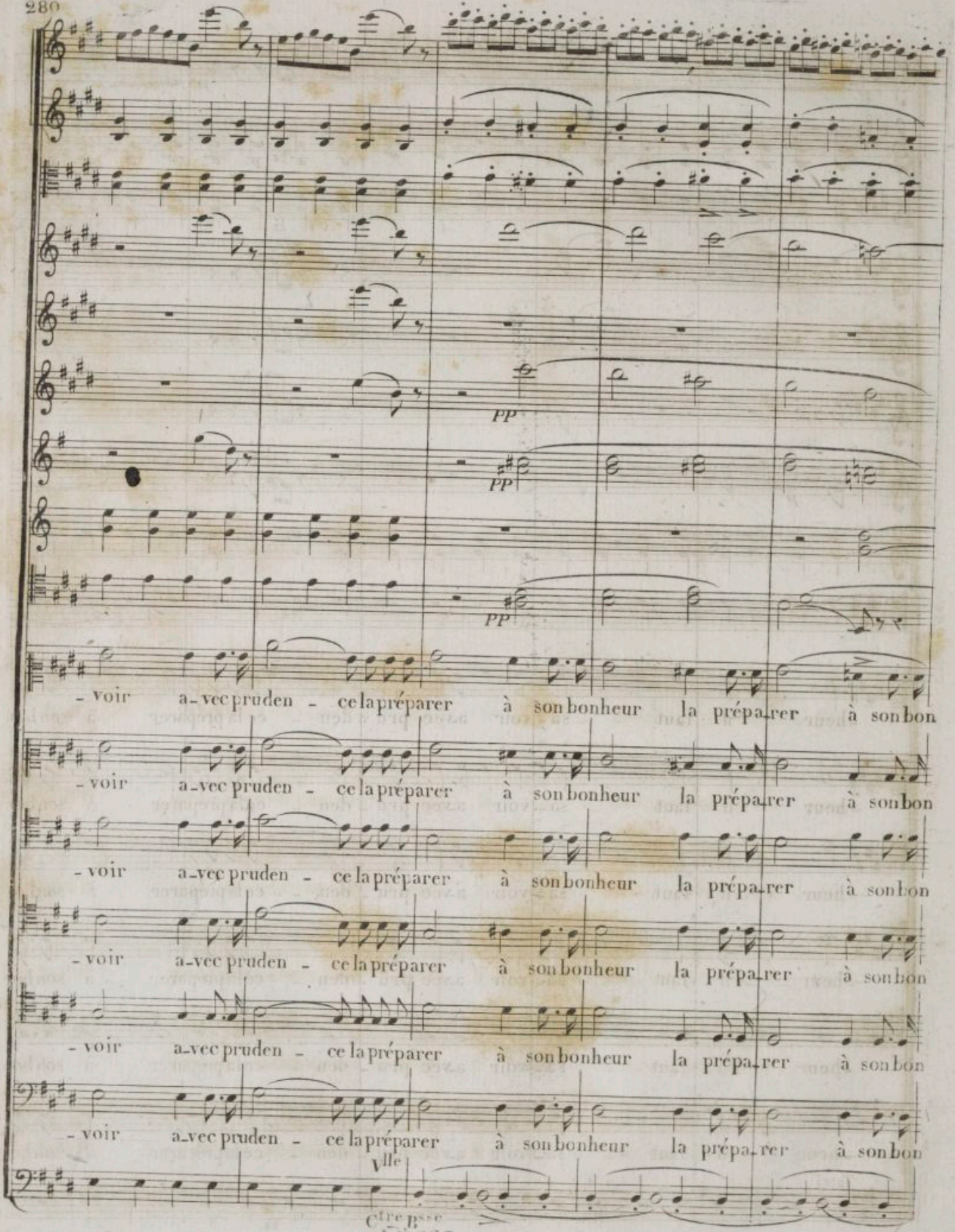
Lubin. dans cette chambre venez tous.

Georges. quel moment pour elle et pour nous par de-

The musical score is written for a piano and includes the following elements:

- Staff 1 (Right Hand):** Features a melodic line with sixteenth-note passages, marked with a piano (*p*) dynamic and a forte (*F*) dynamic.
- Staff 2 (Left Hand):** Provides harmonic accompaniment with chords and single notes.
- Staff 3 (Right Hand):** Contains a section marked *gravi loco* (slowly), with a piano (*p*) dynamic.
- Staff 4-7 (Right Hand):** Continuation of the melodic line with various dynamics.
- Staff 8-10 (Left Hand):** Continuation of the harmonic accompaniment.
- Vocal Lines (Staff 11-15):** Five staves of lyrics:

- grès à no - tre pré - sen - ce il faut accoutumer son cœur il faut sa -
- Staff 16 (Left Hand):** Continuation of the accompaniment.
- Staff 17 (Right Hand):** Continuation of the melodic line.
- Staff 18 (Left Hand):** Continuation of the accompaniment.



The musical score consists of ten staves. The top two staves are for the piano accompaniment, featuring a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The remaining eight staves are for the voice, with lyrics written below each line. The lyrics are: "- voir a-vec pruden - ce la préparer à son bonheur la préparer à son bon". The music is in a major key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *pp* (pianissimo) in several places. The score ends with a double bar line and a fermata over the final notes.

-heur il faut sa-voir avec pru-den-ce la préparer à son bon
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon
 Tutti
 -heur il faut sa-voir avec pru-den-ce la préparer à son bon

-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon
-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon
-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon
-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon
-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon
-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon
-heur à son bonheur la pré-pa-rer à son bonheur à son bonheur à son bon



Allegro. $\text{♩} = 104.$

I^{er} Violon. *FF*

2^d Violon. *FF*

Alto. *FF*

Flûtes. *FF*

Haut-bois. *F*

Clarinettes en la. *F*

Cors en Mi. *FF*

Trompettes en Mi. *F*

Bassons. *F*

Timbales en Mi *FF*

ÉMILIE SUZETTE *F*

La Baronne MARIE. *F*

HENRI ADOLPHE *F*

Le Baron LUBIN. *F*

GEORGES. *F*

Violoncelle et Contrebasse *FF*

Pendant le tutti le chœur chante avec les personnages.

Fille si chère fille si chère à notre amour ah pour ta

Fille si chère fille si chère à notre amour ah pour ta

Fille si chère fille si chère à notre amour ah pour ta

Fille si chère fille si chère à notre amour ah pour ta

Fille si chère fille si chère à notre amour ah pour ta

retenez un peu.

The musical score consists of ten staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef). Below these are four more staves, likely for a second vocal part or a different instrument. The lyrics are written below the bottom two staves. The score includes various musical notations such as clefs, key signatures (three sharps), time signatures, and dynamic markings like *p*, *dim.*, *pp*, *ppp*, *Ad.*, *Ad: à Mar.*, *Geor.*, and *moins vite.* There are also performance instructions like *8^{va}* and *à deux.*

mè-re ah pour ta mè-re quel beau jour

Marrâ Ad:

mè-re ah pour ta mè-re quel beau jour

à toi pour la vi.e

Ad: à Mar:

mè-re ah pour ta mè-re quel beau jour à toi pour la vi.e

mè-re ah pour ta mè-re quel beau jour

Geor:

mè-re ah pour ta mè-re quel beau jour

moi je n'ai plus d'en.

moins vite.

dim: pp

pp

ensemble.

à deux.

pp

pp

pp

à Geor:

tou_jours_votre_Ma-ri-e

Hen:

il faut avouer pourtant que je ne m'attendais guè-re à me

fant

pp

J. M. 225

Emil:
vous oului çamestégál

Hen:
voir sipromptement amoureux sinécessaire
grand merci ah qudlereconnais

vous vouliez ma ressemblance

comprendstu?

j'aime bien mieux l'original

oui ça commence

pp *mf* *cres:* *Suz: à Lub:* *Lub:*

J. M. 225

Allegro assai.

The musical score consists of several staves. The top three staves are instrumental accompaniment, marked *FF*. The fourth staff is the vocal line for Suz. Emi, marked *F* and starting with an *8^{va}* (octave up) marking. Below this are five more vocal staves for La B^e Mar, Ad: Hen, Le B^e Lub, Geor, and a final bass line, all marked *FF*. The lyrics are: "Fil-le si chè-re fille si chè-re à notre a-mour ah pour ta mè-re ah pour ta mè-re quel heureux". The score includes various musical notations such as notes, rests, and dynamic markings.

FF 1^o Tempo.

serrez

The musical score consists of the following parts:

- Piano Accompaniment:** Multiple staves at the top, including a grand staff (treble and bass clefs) and a separate bass line. It includes dynamic markings like *FF* and *serrez*.
- Vocal Parts:** Several staves for voices, with lyrics written below them. The lyrics are: "jour fil-le si chère à notre amour ah pour ta mè-re ah pour ta mè-re quel beau".
- Performance Instructions:** Includes a wavy line labeled "8^{va}" and a section labeled "les deux C^{me} la B^{se}" with a double bar line.
- Page Markers:** The page number "290" is at the top left, and "291" is at the top right.

serrez

va

les deux
Cantata B.

jour fil-le si chère à notre a-mour ah pour ta mè - re ah pour ta mè - re quel beau

jour fil-le si chère à notre a-mour ah pour ta mè - re ah pour ta mè - re quel beau

jour fil-le si chère à notre a-mour ah pour ta mè - re ah pour ta mè - re quel beau

jour fil-le si chère à notre a-mour ah pour ta mè - re ah pour ta mè - re quel beau

jour fil-le si chère à notre a-mour ah pour ta mè - re ah pour ta mè - re quel beau

J.M. 225

Fz Fz Fz Fz

The musical score consists of 12 staves. The top five staves are instrumental parts for strings and woodwinds. The bottom seven staves are vocal parts with lyrics. The lyrics are: "jourah quel beau jourah quel beau jourah quel beau jour." The score includes various musical notations such as notes, rests, and dynamic markings like "FF".

