

# TOREADOR

OU

## L'ACCORD PARFAIT

*Opéra Bouffon en deux Actes*

*Paroles de M. T. Sauvage*

*Musique de*

# ADOLPHE ADAM

*à Mon Ami le Baron Taylor.*

*Représenté pour la 1<sup>re</sup> fois sur le Théâtre de l'Opéra-Comique  
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**PARIS.**

*Chez BERNARD LATTE, Boulevard des Italiens, N<sup>o</sup> 2.*

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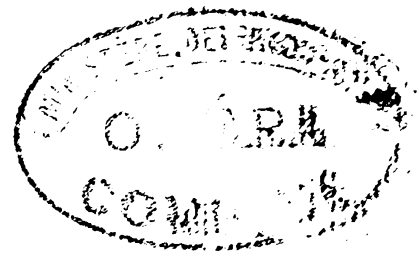
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# LE TORÉADOR

Opéra comique en trois actes

MUSIQUE de A. ADAM.

## OUVERTURE.



*Allegro.*

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes en Si b.

Pistons en Si b.

Cors en Mi b

Cors en Si b bas

Bassons.

Trombones.

Triangle.

Violons.

Alto.

Violoncelles.

Contre Basse.

*p*

*Pizz.*

avec la C. B.

*arco. p*

*Allegro.*

W  
vllle  
Pizz P arco >

This system contains the staves for the Violin (W) and Viola (vllle). The Violin part features a complex, fast-moving melodic line with many sixteenth notes. The Viola part provides harmonic support with chords and some melodic fragments. Performance markings include *Pizz P* (pizzicato) and *arco >* (arco).

Pte Flu.  
Gde Flu.  
Haut.  
Clar.  
Pistons.  
Cots  
Cots  
Bous  
Tromb.  
W  
vllle  
C. 16

avec la Pte Flu.  
avec le 1<sup>er</sup> Violon  
Basse

This system contains the staves for woodwinds and brass. It includes parts for Piccolo Flute (Pte Flu.), Grand Flute (Gde Flu.), Oboe (Haut.), Clarinet (Clar.), Trumpets (Pistons), Horns (Cots), Trombones (Tromb.), Violin (W), and Viola (vllle). The woodwinds and brass parts are characterized by rhythmic patterns and chords. The Violin and Viola parts continue their melodic and harmonic roles. Performance markings include *avec la Pte Flu.*, *avec le 1<sup>er</sup> Violon Basse*, and *ff* (fortissimo).

This page of musical notation consists of 14 staves. The top two staves are in treble clef, the next six are in bass clef, and the bottom six are in treble clef. The notation includes various notes, rests, and trills. The key signature is two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. The music is arranged in a complex, multi-staff format, likely for a large ensemble or orchestra. The notation includes various notes, rests, and trills. The trills are marked with 'tr' and are primarily located in the bass clef staves. The music is arranged in a complex, multi-staff format, likely for a large ensemble or orchestra.

This page of musical notation is arranged in 14 staves, organized into two systems of seven staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (staves 1-7) contains the following parts from top to bottom: Violin I (V), Violin II (V), Viola (V), Violoncello (V), Contrabasso (V), Violoncello (V), and Contrabasso (V). The second system (staves 8-14) contains: Violoncello (V), Contrabasso (V), Violoncello (V), Contrabasso (V), Violoncello (V), Contrabasso (V), and Violoncello (V). The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The page concludes with a double bar line and the instruction "avec le 1er violon" (with the first violin).



1<sup>re</sup> Fl<sup>te</sup>

G<sup>de</sup> Fl<sup>te</sup>.  
avec la 1<sup>re</sup> Fl<sup>te</sup>.

Haut.

Clar.

Pistons.

Cors

Cors

Bons

Tromb.

V.

Vlle et C.B.

Haut.

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

Cors Si 2<sup>o</sup> solo.

Bons Solo.

Vlle

C. B.

6<sup>de</sup> Flu. Solo.

Cors Si.

W

III

Vlle

C.B.

6<sup>de</sup> Flu.

Cors Si.

W

III

Vlle

C.B.

Cors Si.

W

III

Vlle

C.B.

*dim.*

*pp*

*p*

7

G<sup>de</sup> Flu.

Cors Sib

"

Vlle

C. Basse.

This system of a musical score includes five staves. The top staff is for the first flute (G<sup>de</sup> Flu.), followed by the first horn (Cors Sib), a double bar line, the violin (Vlle), and the bassoon (C. Basse.). The music is written in a key with two flats and a common time signature. The first flute part has a dynamic marking of *p*. The bassoon part has a dynamic marking of *p*. The violin part has a dynamic marking of *p*. The double bar line is placed after the first horn staff.

G<sup>de</sup> Flu.

Cors Mib

Cors Sib

Triau.

"

Vlle

C.B.

Avec le 1<sup>er</sup> 8<sup>me</sup>

*p*

*arco.*

*pizz.*

*pizz.*

This system of a musical score includes seven staves. The top staff is for the first flute (G<sup>de</sup> Flu.), followed by the second horn (Cors Mib), the first horn (Cors Sib), the triangle (Triau.), a double bar line, the violin (Vlle), and the bassoon (C.B.). The music is written in a key with two flats and a common time signature. The first horn part has a dynamic marking of *p*. The violin part has a dynamic marking of *pizz.*. The bassoon part has a dynamic marking of *pizz.*. The triangle part has a dynamic marking of *arco.*. The double bar line is placed after the triangle staff.

8

1<sup>re</sup> Fl.

Cors Mib

Cors Sib

Triangle.

W

Vln. et C.B.

1<sup>re</sup> Fl.

Clar.

Cors Mib

Cors Sib

BOSS

Trian.

W

Vln. et C.B.

*p*

*arco.*

3

Clar.

Cors Mi b

Cors Sib

Bons

Triangle.

W 3

Vlle et C.B.

This system of musical notation includes six staves. The top staff is for Clarinet (Clar.), followed by Horns in E-flat (Cors Mi b) and Horns in B-flat (Cors Sib). The fourth staff is for Bassoons (Bons). The fifth staff is for Triangle, showing rhythmic patterns with a '3' above the notes. The sixth staff is for Woodwinds (W 3). The bottom staff is for Violins, Celli, and Bass (Vlle et C.B.). The music is in a key with two flats and a 3/4 time signature.

Gde Flû.

Haut.

Clar.

Pistons.

Cors Mi b

Cors Sib

Tromb.

Trian. *pp*

W avec le 1. V. 8. B.

Vlle et C.B.

This system of musical notation includes nine staves. The top staff is for Grand Flute (Gde Flû.), followed by Oboe (Haut.). The third staff is for Clarinet (Clar.). The fourth staff is for Pistons. The fifth staff is for Horns in E-flat (Cors Mi b) and Horns in B-flat (Cors Sib). The sixth staff is for Trombones (Tromb.). The seventh staff is for Triangle (Trian.) with a *pp* dynamic marking. The eighth staff is for Woodwinds (W) with the instruction 'avec le 1. V. 8. B.'. The bottom staff is for Violins, Celli, and Bass (Vlle et C.B.). The music continues in the same key and time signature as the first system.

This musical score is for a multi-instrument ensemble, likely a chamber orchestra or a large instrumental group. It consists of 14 staves. The top two staves are for woodwinds (flutes and oboes), the next two for strings (violins and violas), the next two for strings (violons and violas), the next two for strings (cellos and double basses), the next two for strings (cellos and double basses), the next two for strings (cellos and double basses), and the bottom two for strings (cellos and double basses). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'cresc.' (crescendo) in multiple places. The score includes various musical notations such as notes, rests, and dynamic markings. The bottom two staves are marked 'avec le 1<sup>er</sup> Violon' and 'avec la C.B.' (with the first violin and double bass).

This page of musical score, numbered 11, contains 16 staves of music. The notation includes various rhythmic values, rests, and dynamic markings. The first staff has a *ff* marking. The second staff includes the instruction "avec la 1<sup>re</sup> Vn" and contains several double bar lines. The third staff has a *ff* marking. The fourth staff has a *ff* marking. The fifth staff has a *ff* marking. The sixth staff has a *ff* marking. The seventh staff has a *ff* marking. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff has a *ff* marking. The eleventh staff has a *ff* marking. The twelfth staff has a *ff* marking. The thirteenth staff has a *ff* marking. The fourteenth staff has a *ff* marking. The fifteenth staff has a *ff* marking. The sixteenth staff has a *ff* marking. The score is written in a key signature of two flats and a 4/4 time signature.





*Retenu.*

W. *pp*

*cresc.*

*pp*

*cresc.*

Vlle et C.B.

Detailed description: This system contains four staves. The top staff is for Woodwinds (W.) in a soprano clef, starting with a *pp* dynamic and a *cresc.* hairpin. The second staff is for Woodwinds in an alto clef, starting with a *pp* dynamic and a *cresc.* hairpin. The third and fourth staves are for Violins and Celli/Bass (Vlle et C.B.) in a bass clef, with a *pp* dynamic. The music is in a minor key and features a melodic line in the woodwinds and a more rhythmic accompaniment in the strings.

W. *dimin.*

*dimin.*

*pp*

*rall.*

Vlle et C.B.

Detailed description: This system contains four staves. The top staff is for Woodwinds (W.) in a soprano clef, with a *dimin.* dynamic and a *rall.* tempo marking. The second staff is for Woodwinds in an alto clef, also with a *dimin.* dynamic. The third and fourth staves are for Violins and Celli/Bass (Vlle et C.B.) in a bass clef, with a *pp* dynamic. The woodwind parts feature long, sustained notes with a *dimin.* dynamic, while the strings provide a steady accompaniment.

W. *a Tempo.*

*p*

*p*

Vlle *arco. bz*

*p pizzi.*

*p*

Detailed description: This system contains four staves. The top staff is for Woodwinds (W.) in a soprano clef, with a *a Tempo.* marking. The second and third staves are for Woodwinds in an alto clef, with a *p* dynamic. The fourth staff is for Violins (Vlle) in a bass clef, with a *p* dynamic and a *pizzi.* marking. The string parts are marked *arco. bz* and *p*. The music is in a minor key and features a melodic line in the woodwinds and a more rhythmic accompaniment in the strings.

W  
vllle  
Pizz P arco >

This system contains the staves for the Woodwind (W) and Violin (vllle) sections. The Woodwind part features a complex, rhythmic pattern of sixteenth notes. The Violin part consists of sustained chords. Performance markings include *Pizz P* (pizzicato) and *arco >* (arco).

Pte Flu.  
Gde Flu.  
Haut.  
Clar.  
Pistons.  
Cors  
Cors  
Bass  
Tr mb.  
W  
vllle  
C.B.

avec la Pte Flu.  
avec le 1<sup>er</sup> Violon

*ff*

This system contains the staves for the woodwind and string sections. The woodwinds include Piccolo Flute (Pte Flu.), Grand Flute (Gde Flu.), Oboe (Haut.), Clarinet (Clar.), and Bassoons (Pistons.). The strings include Horns (Cors), Bass (Bass), Trombones (Tr mb.), Violin (W), Violoncello (vllle), and Double Bass (C.B.). The Grand Flute and Violin parts include the instruction *avec la Pte Flu.* and *avec le 1<sup>er</sup> Violon* respectively, with double bar lines indicating they play with the respective parts. The dynamic marking *ff* (fortissimo) is present throughout the system.

This page of musical score is for a 12-part ensemble. The score is organized into 12 staves, each representing a different instrument. The notation includes various clefs (treble and bass), notes, rests, and performance markings such as trills (tr) and breath marks (V). The score is divided into measures by vertical bar lines. The first staff is marked with a treble clef and a key signature of two flats (B-flat and E-flat). The second staff is marked with a treble clef and the text 'avec la Pte' (with the part). The third staff is marked with a treble clef and a key signature of one flat (B-flat). The fourth staff is marked with a treble clef and a key signature of one flat (B-flat). The fifth staff is marked with a treble clef and a key signature of one flat (B-flat). The sixth staff is marked with a treble clef and a key signature of one flat (B-flat). The seventh staff is marked with a bass clef and a key signature of two flats (B-flat and E-flat). The eighth staff is marked with a bass clef and a key signature of two flats (B-flat and E-flat). The ninth staff is marked with a bass clef and a key signature of two flats (B-flat and E-flat). The tenth staff is marked with a bass clef and a key signature of two flats (B-flat and E-flat). The eleventh staff is marked with a bass clef and a key signature of two flats (B-flat and E-flat). The twelfth staff is marked with a bass clef and a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, trills (tr), and breath marks (V). The page number '15' is located in the top right corner.

This page of a musical score contains 13 staves. The top two staves are for vocal parts, with the second staff including a 'Solo.' section and a dynamic marking of *p*. The third staff is for a woodwind instrument, likely a clarinet, with a 'Solo.' section. The fourth staff is for a string instrument, possibly a violin. The fifth staff is for a string instrument, possibly a viola. The sixth staff is for a string instrument, possibly a cello. The seventh staff is for a string instrument, possibly a double bass. The eighth staff is for a string instrument, possibly a double bass. The ninth staff is for a string instrument, possibly a double bass. The tenth staff is for a string instrument, possibly a double bass. The eleventh staff is for a string instrument, possibly a double bass. The twelfth staff is for a string instrument, possibly a double bass. The thirteenth staff is for a string instrument, possibly a double bass. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is B-flat major, and the time signature is 4/4. The score is divided into measures by vertical bar lines.

Ed. H.G.

Haut.

Clar. 2<sup>e</sup> Solo. Solo. p

Cors. Mi b Soli. pp

Bass. Solo. p

Vclle et C.B.

Haut.

Clar.

Cors.

Bass.

Vclle et C.B.

Haut.

Clar.

W

vll<sup>e</sup> et C.B.

*cresc.* *dimin.*

*cresc.*

P<sup>re</sup>Fl<sup>u</sup>.

G<sup>ra</sup>de Fl<sup>u</sup>.

Haut.

Clar.

Cors Mi<sup>b</sup>.

Bassons.

W

vll<sup>e</sup>

*pp* *pp* *pp* *pp*

1<sup>re</sup> Flû. *p*

2<sup>e</sup> Flû. *p*

Haut. *p*

Clar. *p*

Cors *p*

Cors *p*

Bass. *p*

Trian. *p*

W. *pizz.* *pp*

Vclle *pizz.* *arco.*

C.B. *pizz.*

Cors

Cors

Trian.

W.

Vclle et C.B.

Clar.

Cors

Cors

Trian.

W

Vlle et C.B.

arco.

arco.

*p*

*p*



This musical score is for a multi-instrument ensemble. It features 15 staves. The top four staves are for woodwinds: Flute 1 (1<sup>re</sup> Fl.), Flute 2 (2<sup>e</sup> Fl.), Clarinet (Cl.), and Bassoon (B.). The bottom six staves are for strings: Violin 1 (Vn. I), Violin 2 (Vn. II), Viola (Vla.), Violoncello (Vcl.), Double Bass (Cb.), and Double Bass (Cb.). The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It begins with a series of chords in the lower strings and woodwinds. The woodwinds have melodic lines, with the Flutes and Clarinet/Bassoon parts marked with dynamics like *p* and *pp*. The string parts provide harmonic support with chords and moving lines. There are several double bar lines with repeat signs (//) throughout the score, indicating repeated sections. The notation includes various note values, rests, and articulation marks.

The musical score consists of 14 staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a dynamic marking of *cresc.*. The second staff is a treble clef with a key signature of two flats and the instruction "avec la Fl<sup>e</sup>". The third staff is a treble clef with a key signature of two flats and the instruction "avec la Pic<sup>le</sup>". The fourth staff is a treble clef with a key signature of one flat (B-flat) and a dynamic marking of *cresc.*. The fifth staff is a treble clef with a key signature of one flat and a dynamic marking of *cresc.*. The sixth staff is a treble clef with a key signature of one flat and a dynamic marking of *cresc.*. The seventh staff is a bass clef with a key signature of two flats and a dynamic marking of *cresc.*. The eighth staff is a bass clef with a key signature of two flats and a dynamic marking of *cresc.*. The ninth staff is a treble clef with a key signature of one flat and a dynamic marking of *cresc.*. The tenth staff is a treble clef with a key signature of two flats and a dynamic marking of *cresc.*. The eleventh staff is a bass clef with a key signature of two flats and the instruction "avec la C.B.". The twelfth staff is a bass clef with a key signature of two flats and a dynamic marking of *cresc.*. The thirteenth staff is a bass clef with a key signature of two flats and a dynamic marking of *cresc.*. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings and articulation symbols.



This page of musical notation contains 14 staves. The top seven staves are for the right hand, and the bottom seven are for the left hand. The notation is dense with chords and rhythmic patterns. Key features include:

- Staff 1 (RH):** Features a complex rhythmic pattern with many beamed notes and rests.
- Staff 2 (RH):** Continues the complex rhythmic pattern.
- Staff 3 (RH):** Shows a change in rhythm with more spaced-out notes.
- Staff 4 (RH):** Features a series of chords and rhythmic patterns.
- Staff 5 (RH):** Continues the chordal and rhythmic patterns.
- Staff 6 (RH):** Shows a change in rhythm with more spaced-out notes.
- Staff 7 (RH):** Continues the chordal and rhythmic patterns.
- Staff 8 (LH):** Features a complex rhythmic pattern with many beamed notes and rests.
- Staff 9 (LH):** Continues the complex rhythmic pattern.
- Staff 10 (LH):** Shows a change in rhythm with more spaced-out notes.
- Staff 11 (LH):** Features a series of chords and rhythmic patterns.
- Staff 12 (LH):** Continues the chordal and rhythmic patterns.
- Staff 13 (LH):** Shows a change in rhythm with more spaced-out notes.
- Staff 14 (LH):** Continues the chordal and rhythmic patterns.

Dynamic markings include **ff** (fortissimo) in the 11th staff. Performance instructions include **avec le 1<sup>er</sup> Violon** and **avec la C.B.** in the 12th and 13th staves, respectively. A **8<sup>a</sup>** marking is present in the 10th staff.

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

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

*ff* // // // //

This page contains a musical score with 14 staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a common time signature. The score is divided into measures by vertical bar lines. The lyrics are written below the second and third staves, with double bar lines indicating the end of phrases. The musical notation consists of various note values, rests, and articulation marks such as slurs and accents. The overall layout is a standard musical score for a multi-staff instrument or ensemble.

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

avec le 1<sup>er</sup> Viol<sup>on</sup> 8<sup>va</sup> Ba

avec le 1<sup>er</sup> Viol<sup>on</sup> 8<sup>va</sup> Ba

This page of musical notation, page 27, contains 14 staves of music. The notation is primarily in treble and bass clefs with a key signature of two flats (B-flat and E-flat). The first staff features a complex melodic line with many beamed notes. The second staff is marked "avec la Pleple" and contains a series of double bar lines. The remaining staves show a variety of musical textures, including chords, arpeggios, and melodic fragments. The notation is dense and detailed, typical of a classical piano score.

This page of musical notation consists of 15 staves. The first four staves are in treble clef, and the remaining eleven are in bass clef. The notation includes various note values, rests, and dynamic markings. The first four measures are marked with a double bar line and a fermata-like symbol. The fifth measure is marked with a double bar line and a fermata-like symbol. The sixth measure is marked with a double bar line and a fermata-like symbol. The seventh measure is marked with a double bar line and a fermata-like symbol. The eighth measure is marked with a double bar line and a fermata-like symbol. The ninth measure is marked with a double bar line and a fermata-like symbol. The tenth measure is marked with a double bar line and a fermata-like symbol. The eleventh measure is marked with a double bar line and a fermata-like symbol. The twelfth measure is marked with a double bar line and a fermata-like symbol. The thirteenth measure is marked with a double bar line and a fermata-like symbol. The fourteenth measure is marked with a double bar line and a fermata-like symbol. The fifteenth measure is marked with a double bar line and a fermata-like symbol.



INTRODUCTION.

Andantino.

Flutes.

Hautbois.

Clarinettes en Ut.

Violons.

Alto.

Violoncelle.

Contre Basse.

solo.

*p*

solo.

*pp*

solo.

*p*

*p*

*p*

*p*

Andantino.

avec la C. Basse.

*pp*



SCÈNE ET COUPLETS.

Flute sur le théâtre.

Vons

CORALINE.

Velle et C.B.

(Parlé.)  
 Semble former  
 un sens malin  
 résultat de ce  
 choix habile.

Andantino.

Flu. sur le théâtre.

Flutes.

Hautbois.

Clarinettes.  
en Si.

Pistons en Si b.

Cors en La b.

Cors en Mi b.

Bassons.

Trombones.

Timbales Lab Sib.

Violons.

Alto.

CORALINE.

Violoncelle.

Contre Basse.

Andantino.

Pizz. p

Pizz. p

(Parlé.) C'est de l'amant jaloux.

Tan-dis que tout sommeil - le dans l'ombre de la

Pizz. p

Pizz. p

avec le 1<sup>er</sup> Violon //

Andantino.

Pizz.

Flu. sur le théâtre.

un peu plus animé.

nuit l'amour qui me conduit l'amour qui toujours veille me dit tout bas

un peu plus animé.

Andantino.

Reveillez vous belle endormie reveillez vous voici le jour Charmante Ga-bri-

Andantino.

Andante.

(Parlé)  
 c'est comme s'il soufflait... bon! à présent, c'est le tableau parlant  
 Charmante Coraline, on comprend! le duo de Pierrot avec Colombine.  
 -el-le per-cé de mil-le dards.

Andante.

C'est une déclaration Tout cela très bien se devine!  
 délicieuse invention!

je bru-le - rai d'une ardeur é - ter - nel - le

*pp*

*Allegro.*

jus qu'au tom - beau je te se - rai fi - dé - le j'en at - tes - tes les Dieux.

*Battu.*

*Battu.*

*Battu.*

*Battu.*

Dans les gar des fran çai - ses j'avais un amou - reux frin - gant.

*Battu.*

*ff* (*dialogue*)

*ff*

(Réplique)  
 au fillet? de s'je  
 fire, ou ne mettre  
 en colère?

Andante appassionato.

COUPLETS.

*Andante appassionato*

avec le 1<sup>er</sup> V. onga

Flutes. *mf*

Haut. *p* 3 3 *cresce e accelerando.*

Clar. *p* 3 3 *cresce e accelerando.*

Pistons en Sib.

Cors Lab. *p* 3 3 *cresce e accelerando.*

Cors Mi b. *p* 3 3 *cresce e accelerando.*

Bassons. *p* 3 3 *cresce e accelerando.*

Tronb. *pp* *cresce e accelerando.*

Timb. *cresce e accelerando.*

V. *mf* *cresce e accelerando.*

V. *p* 3 3 *cresce e accelerando.*

V. *p* 3 3 *cresce e accelerando.*

CORA.

Vll. *mf* *cresce e accelerando.*

C. Basse. *p* 3 3 *cresce e accelerando.*

*cresce e accelerando.*

Andante appassionato.

a Tempo.



*f* *rall. molto.*

*f* *rall. molto.*

*f* *rall. molto.*

*f* *rall. molto.*

*f* *rall.*

*f* *rall.*

*f* *rall.*

*f* *rall. molto.* *pp*

*f* *rall.* *pp*

*f* *rall.* *pp*

**1<sup>er</sup> COUPLET. (avec emphase)**

**2<sup>d</sup> COUPLET.**

Je tremble et dou - te i-ci que dois-je

recevoir le rece-voir? deman - de té - mé

avec la C. Basse.

*f* *rall. molto.*

*f*

a Tempo.

The musical score is written for voice and piano. It features a grand staff with two vocal staves (1st and 2nd clefs) and four piano staves (two treble and two bass clefs). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The score is divided into four measures. The first measure shows the vocal entries with a forte (*ff*) dynamic. The second measure continues the vocal lines with *ff* dynamics. The third measure features a piano (*pp*) section with a long melisma in the vocal staves. The fourth measure concludes the vocal lines with a piano (*pp*) dynamic. The piano accompaniment consists of arpeggiated chords and rhythmic patterns in the right hand, and a steady bass line in the left hand.

1<sup>st</sup> cl.  
2<sup>d</sup> cl.  
fai - - re, amour de voir pour vous mettre d'accord que n'ai-je hélas un gui de qui m'éclairer mais je suis  
rai - - re de re-fu-ser je dois fai-re ef-fort mais c'est fo-li-e afin de se dis-trai-re mon cher é-





Flu.

Haut.

Clar.

Cors Mi b.

B<sup>ns</sup>

W.

CORA

Vlle et C.B.

*p*

*pp*

maristrompeurset ja loux d'un sort fatal presque tous si vous subissez les coups ne nous accusez pas nous

Cors Sib.

Cors Mi b.

W.

arco.

arco.

Vlle et C.B.

*p*

*rall.*

aimablestendres et doux soupirant à nos ge-noux soupirant à nos genoux toujours bons et loyaux époux

*rall.*

a' Tempo.

Flu. *pp*

Clar. *pp*

Cors. *pp*

Cors. *pp*

W. a' Tempo. *pp*

*Pizz.*

*Pizz.*

que ne restez vous chez vous, que ne restez vous chez vous, volages époux trompeurs ou jaloux volages é-

vile et C. B.

a' Tempo... *Pizz.*

*pp*

*pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

-poux du sort voulez vous éviter les coups vous lez vous éviter les coups que ne restez vous chez vous, que ne restez vous chez vous

*cresc.* *dim.* *pp*

Musical score for the first system, featuring multiple staves. The score includes dynamic markings such as *ff* (fortissimo) and *arco. ff* (arco fortissimo). The lyrics are: "chez vous chez vous chez vous ah! que ne restez vous chez vous."

Musical score for the second system, featuring multiple staves. The score includes dynamic markings such as *pp* (pianissimo) and *Pizz.* (Pizzicato).

W

ce n'est que l'air qui me met au bout de la ficelle.

Pour le 2<sup>d</sup> Couplet, allez  
ausigne  $\text{C}$  page 55.

Pour finir après le 2<sup>d</sup> Couplet.

Andante 1<sup>o</sup> Tempo. *ff*

Andante 1<sup>o</sup> Tempo. *ff*

*pp* 3 3 3 3

*pp* 3 3 3 3

*mp* 3 3 3 3

Andante 1<sup>o</sup> Tempo. *ff*

vous...

Allegro.

Flûtes.

Clarinettes.  
en Si b.

Violons.

Alto.

CORALINE.

Violoncelle.  
avec la C. Basse

Violoncelle.

Allegro. *pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*Pizz.*

*pp*

On parle.

Flûte sur le théâtre.

Flu.

v.

CORA.

arco.

*f*

*ff*

*ff*

*ff*

Réplique: il est à la réplique et mon billet s'élance.

*ff*

Je ne veux pas de mal à ce pauvre homme:

N<sup>o</sup> 2.

TRIO.

Maestoso allegro non troppo

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes.  
en Si.

Cornets.  
en Si.

Cors en Fa

Cors en Si bas

Bassons.

Trombones.

Triangle.

Violons.

Altos.

CORALINE.

TRACOLIN.

BELFLOR.

Violoncelle.

Contre Basse

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Petite Flûte, Grande Flûte, Hautbois, Clarinettes en Si, Cornets en Si, Cors en Fa, Cors en Si bas, Bassons, Trombones, Triangle) and strings (Violons, Altos, Violoncelle, Contre Basse). The bottom section features three vocal parts: CORALINE, TRACOLIN, and BELFLOR. The score is in common time (C) and begins with a key signature of one flat (B-flat). Dynamics range from *pp* to *ff*. Performance markings include *pizz.* (pizzicato) and *arco.* (arco). The vocal parts have lyrics in French. The score concludes with a *pp* dynamic marking.

Maestoso allegro non troppo.

*pp ff p*

Violin I: *Unis.* *ff* *pp*

Violin II: *ff* *pp*

Viola: *ff* *pp* *Soli.* *p*

Violoncello: *ff* *pp* *Solo.*

Vocal Soloist: *Unis*

Lyrics:  
 - là là  
 levoilà  
 quevent di - re ce - la quevent di - re ce - la  
 quel bonheur jesus là  
 (s'asseyant)  
 quel bon  
 m'y voi là ah! m'yvoilà  
 ah! je mesens mieux là.

Performance markings: *arco.*, *pizz.*, *ff*, *p*, *pp*.



This musical score page, numbered 45, contains a complex arrangement for string quartet and voice. The score is organized into systems of staves. The top system includes a vocal line with the instruction "Unis." and a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The vocal line features lyrics in French: "queveut dire cela", "heur je suis là", "jeme sens bien mieux là", "le voi - là là", "la voi - là là", "lavoi - là là", "m'yvoi - là là", and "m'yvoi - là là". The string quartet parts are marked with various dynamics including *ff* (fortissimo), *pp* (pianissimo), *arco.* (arco), and *pizz.* (pizzicato). The bottom system continues the string quartet parts, with the Cello/Double Bass part also marked with *Unis.* and *arco.*

Musical score for a piece, page 46. The score includes multiple staves for piano accompaniment and vocal lines. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The vocal lines include lyrics in French. Dynamics are marked as *pp* (pianissimo) throughout. The score is divided into measures by vertical bar lines.

Lyrics:

*pp* le voi - là là le voi - là le voi - là le voi - là  
*pp* la voi - là là la voi - là la voi - là la voi - là  
*pp* m'y voi - là là ah! moi je me sens bien mieux là moi je me sens bien mieux là je me sens bien mieux là je me sens bien m

Performance markings: *pizz.*, *arco.*

Musical score for a string quartet with vocal lines. The score includes piano (*pp*), pizzicato (*pizz.*), and arco (*arco.*) markings. The lyrics are in French.

The vocal lines (soprano, alto, tenor, and bass) contain the following lyrics:

Soprano: *là que vent di - re cela que vent di - re cela que vent di - re ce*  
 Alto: *là quel bonheur je sens là quel bon - heur je sens*  
 Tenor: *là je me sens bien mieux là je me sens bien mieux*  
 Bass: *Unis.*

The string parts (Violin I, Violin II, Viola, and Cello/Double Bass) feature complex rhythmic patterns and dynamics, including *pp*, *pizz.*, and *arco.*

a Tempo.

Musical score for a vocal and piano piece, page 48. The score features multiple staves for piano accompaniment and vocal lines with lyrics. Dynamics include *ff*, *pp*, *p*, and *cres.*. Performance markings include "a Tempo.", "rall.", and "cres.".

Lyrics:  
 la que veut di\_re ce - la que vent di - re ce - la le voi - la la - l'voi - la la  
 la quel bonheur je sens là quel bon - heur je sens là - la voi - la la - l'voi - la la  
 la je me sens bien mieux là je me sens bien mieux là - n'y voi - la la - m'y voi - la la  
 Unis.

*pp* *cres.* a Tempo.

P<sup>te</sup> et G<sup>de</sup> Flûte.

Hautb: *pp*

Clar: *pp*

Cors *pp*

Coraline:

Velle et C. B. *pp*

quel bruit viens - je d'en - ten - dre que s'est il donc pas - sé, ce cri qui l'a pou - sé ?

P<sup>te</sup> et G<sup>de</sup> Flûte

Hautb:

Clar:

Cors *pp*

Bassons. *pp*

Tracolin.

Belflor.

Velle et C. B. *pp*

chez vous rien de cas - sé.

l'homme que j'ai bles - sé il croyais me sur - prendre moi je l'ai terras - sé . légèrement frois

Musical score for page 50, featuring multiple staves with vocal lines and piano accompaniment. The score includes lyrics in French and dynamic markings like 'p'.

The score consists of the following parts:

- Two vocal staves (Soprano and Alto/Tenor) with lyrics:
  - Soprano: *quelle paleur mortelle* / *vous tremblez* / *vous trem-*
  - Alto/Tenor: *vous tremblez* / *vous trem-*
- Two piano accompaniment staves (Right and Left Hand) with complex rhythmic patterns.
- A vocal line for *Coraline* with lyrics:
  - se.*
  - hein?*
  - moi jamais*
- A vocal line for *Unis* with double bar lines (//) indicating rests.

Dynamic markings include *p* (piano) in the upper staves.









rall: *suivez la voix.*

pp  
rall:

pp  
rall:

pp  
rall:

tôt du Kerès du Port où voilà ce qu'il faut du Kerès c'est plus chaud apportez au plus tôt du Kerès c'est plus

V<sup>lle</sup> et C. B.  
rall:

Allegro.

Cornets.

1<sup>rs</sup> Cors en Fa.  
pp

Bassons.  
pp

Trombus.  
pp

chaud

vi-ve la bou - teil - le vi-ve la bou - teil - le le vin fait mer - veil - le

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

Allegro.

Cornets.

1<sup>rs</sup> Cors en Fa.

Bassons.

Trombones.

Belflor.

il ra\_nimee veil\_le levin fait mer veil\_le il ra\_nimee veil\_le et du plus pol\_tron et du plus pol

Velle et C. B.

*col canto.*

*col canto.*

*col canto.*

*col canto.*

Triangle.

a Tempo.

Tracolin.

Belflor.

rall:

tron il fait un lat\_ ron

Velle et C. B.

vi\_ve la bou\_ teil\_ le vi\_ve la bou\_ teil\_ le

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*a Tempo.*

G<sup>de</sup> Flûte.

Soli.

Hautb: *pp*

Triangle: *pp*

Tracolin.

qui ra\_niméé veil - le et du plus grand pol - tron du plus grand pol - tron fait un fan - fa - ron du plus grand pol

Velle et C. B.

G<sup>de</sup> Flûte.

Hautb:

Clar: *pp*

Bassons.

Triangle: *pp*

Tracolin.

- tron fait un fan - fa - ron du plus grand pol - tron fait un fan - fa - ron du plus grand pol - tron fait un fan - fa - ron

Velle et C. B.

*pizz.*

*p pizz.*

*p*

*pizz.*

*p*

G<sup>de</sup> Flûte.

Hautb:

Clar:

Bass:

Triangle.

*pp*

*p*

Coraline..

oui c'est la bou - teil - le    oui c'est la bou - teil - le    le jus de la treil -

Velle et C.B.

Clar:

Bass:

Triangle.

Coraline.

le oui c'est la bou - teil - le    qui ra - nime é - veil - le    et du plus grand pol -

Velle et C.B.

*rall:* *rall:*

*rall:* *rall:*

*rall:* *rall:*

*rall:* *rall:*

*rall:* *rall:*

- tron fait un fan - fa - ron du plus grand pol - tron fait un fan fa - ron ah!

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

*rall:*

a Tempo.

Hautb.

Clar.

1<sup>rs</sup> Cors en Fa.

Triangle.

Coraline.

Tracolin.

donnez u - ne bou - teil - le le vin fait mer - veille - il fe - rait d'un pol - tron le plus grand fan - fa -

Belflor

donnez u - ne bou - teil - le le vin fait mer - veil - le son - dain d'un pol - tron il fait un franc la -

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

a Tempo.

The musical score consists of 15 staves. The top five staves are for the piano accompaniment, featuring various textures including chords, arpeggios, and melodic lines. The bottom five staves are for the vocal parts, with lyrics in French. The lyrics are: "ron il fe - rait d'un pel - tron le plus grand fan - fa - ron ô char - mante bon - teil - jus di - le - ron oui sou - dain d'un pel - tron il fait un fan - fa - ron ô char - man - te bon - teil - le jus di -". The score includes dynamic markings such as *p* (piano) and *arco* (arco), and articulation markings like *pizz.* (pizzicato). The bottom-most staff has a *Unis.* marking and several double bar lines.

This musical score consists of multiple staves. The top section includes a vocal line with lyrics: "vin de la treil le jus di vin de la treil". Below this are several piano accompaniment staves, including a grand staff (treble and bass clef) and a separate bass line. The score includes dynamic markings such as *pp* and *tr* (trills). The notation includes various rhythmic values, slurs, and articulation marks. The piece concludes on page 71.



The musical score consists of 15 staves. The top four staves are instrumental accompaniment for strings and woodwinds. The fifth and sixth staves are vocal lines with lyrics. The seventh and eighth staves are instrumental accompaniment. The ninth and tenth staves are vocal lines with lyrics. The eleventh and twelfth staves are instrumental accompaniment. The thirteenth and fourteenth staves are vocal lines with lyrics. The fifteenth staff is instrumental accompaniment.

*tr.* *tr.* *tr.*

*dim.*

*dim.*

le oui sou - dain d'un pol - tron il fait un fan - fa - ron oui sou - dain d'un pol -

le oui sou - dain d'un pol - tron il fait un fan - fa - ron oui sou - dain d'un pol -

Unis.

*dim.*

*pizz.*

oui le bon vin ce jus di vin ban\_nit le noir cha\_grin il nous mettous en  
 - tron il fait un fan - fa - ron le bon vin jus di - vin oui le bon vin ce jus di - vin  
 - tron il fait un fan - fa - ron le bon vin jus di - vin ban\_nit le noir cha - grin il nous mettous en

- train nous ré - veil - le oui le bon vin ce jus di - vin ban - nit le noir cha - grin il nous met tous en - train nous ré -  
 nous ré - veil - le le bon vin jus di - vin oui le bon vin ce jus di - vin nous ré -  
 - train nous ré - veil - le le bon vin jus di - vin ban - nit le noir cha - grin il nous met tous en - train nous ré -

veil - lenous ré - veil - lenous ré - veil - le nous ré - veil -  
 veil - lenous ré - veil - lenous ré - veil - le nous ré - veil -  
 veil - lenous ré - veil - lenous ré - veil - le nous ré - veil -  
 Unis.



Belflor.  
Velle et C.B.

tai - re                    oui le mys - tère est né - ces - sai - re    vous en - ten - dez    vous compre - nez

Tracolin.  
Velle

oui le mys tère est né - ces - sai - re    sur cette af - faire il faut se taire il faut se tai - re il faut se

*cres.*

Coraline.  
Tracolin.  
Velle

l'on en - tend    l'on com - prend    l'on en - tend    l'on en - tend, on com

tai - re    vous en - ten - dez    vous compre - nez    vous en - ten - dez    vous compre - nez    vous en - ten

*dim.*

a Tempo.

The musical score is arranged in 12 staves. The top seven staves are for instruments: Flute 1, Flute 2, Oboe, Clarinet, Bassoon, and String 1. The eighth staff is the vocal line with lyrics. The ninth and tenth staves are for the piano accompaniment. The score includes various musical markings such as 'rall.', 'pp', 'pizz.', and 'a Tempo.'.

*rall.*

*rall.*

a Tempo.

*rall.*

*ff pizz.*

*rall.*

*p pizz.*

*rall.*

*p*

prend

oui

l'on

com - prend

*rall.*

- dez vous com - pre nez vous en - ten - dez vous com - pre nez vous en - ten - dez en ten - dez compre nez

*rall.*

*rall.*

*ff pizz.*

*pp*

a Tempo.

G<sup>de</sup> Flûte.

Hautb:

Clar:

Bass:

Triangle.

Coraline..

oui c'est la bou - teil - le oui c'est la bou - teil - le le jus de la treil -

Velle et C.B.

Clar:

Bass:

Triangle.

Coraline.

le oui c'est la bou - teil - le qui ra - nime é - veil - le et du plus grand pol -

Velle et C.B.



*rall:* *rall:*

*rall:* *rall:*

*rall:* *rall:*

*rall:* *rall:*

*rall:* *rall:*

- tron fait un fan - fa - ron du plus grand pol - tron fait un fan fa - ron ah!

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

*rall:*

a Tempo.

Hautb.

Clar.

1<sup>rs</sup> Cors en Fa.

Triangle.

Coraline.

Tracolin.

donnez u - ne bou - teil - le le vin fait mer - veille - il fe - rait d'un pol - tron le plus grand fan - fa -

Belflor

donnez u - ne bou - teil - le le vin fait mer - veil - le sou - dain d'un pol - tron il fait un franc la -

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

a Tempo.

ron il fe - rait d'un pol - tron le plus grand fan - fa - ron      ô char - mante bon - teil -

ron oui sou - dain d'un pol - tron il fait un fan - fa - ron ô char - man - te bon - teil      - - - le jus di

Unis .

*arco.*

*pizz.*

vin de la treil le jus di vin de la treil le jus di vin de la treil

le jus di vin de la treil

vin de la treil le jus di vin de la treil

pp

tr

The musical score consists of 14 staves. The top three staves are for the vocal line, with lyrics: "le oui sou - dain d'un pol - tron il fait un fau - fa - ron oui sou - dain d'un pol -". The fourth staff is a piano accompaniment with a *dim.* marking. The fifth and sixth staves are for a second vocal line with lyrics: "le oui sou - dain d'un pol - tron il fait un fau - fa - ron oui sou - dain d'un pol -". The seventh staff is a piano accompaniment with a *dim.* marking. The eighth and ninth staves are for a third vocal line with lyrics: "Unis." followed by six double bar lines. The tenth and eleventh staves are for a fourth vocal line with lyrics: "le oui sou - dain d'un pol - tron il fait un fau - fa - ron oui sou - dain d'un pol -". The twelfth and thirteenth staves are for a piano accompaniment with a *dim.* marking. The final staff is a piano accompaniment with a *pizz.* marking.

*pizz.*

The musical score consists of 14 staves. The top five staves are for string instruments (Violin I, Violin II, Viola, Violoncello I, and Violoncello II). The bottom five staves are for voice and a basso continuo. The lyrics are written in French and are shared between the two vocal parts.

Performance instructions include *cres.* (crescendo) and *arco.* (arco). Specific markings include *arco<sub>3</sub> 6* and *arco.* with triplets.

Lyrics:  
 oui le bon vin ce jus di vin ban\_nit le noir cha\_grin il nous mettous en  
 - tron il fait un fan - fa - ron le bon vin jus di - vin oui le bon vin ce jus di - vin  
 - tron il fait un fan - fa - ron le bon vin jus di - vin ban\_nit le noir cha - grin il nous mettous en



This musical score is arranged in a system of 14 staves. The top five staves are vocal parts, each with a clef and a key signature of one flat. The lyrics are written below these staves. The bottom nine staves are instrumental accompaniment, including a piano part with a grand staff (treble and bass clefs) and a bass line. The score is divided into measures by vertical bar lines. Trills are indicated by 'tr' above notes. The lyrics are:

veil - lenous ré - veil - lenous ré - veil - le nous ré - veil -  
 veil - lenous ré - veil - lenous ré - veil - le nous ré - veil -  
 veil - lenous ré - veil - lenous ré - veil - le nous ré - veil -  
 Unis.

This page of a musical score contains 18 staves. The notation includes various musical symbols such as clefs, time signatures, and notes. Key annotations include:

- Staff 2:** Labeled "Unis." with double bar lines indicating a unison section.
- Staff 10:** Labeled "Col Flûte" with double bar lines.
- Staff 14:** Labeled "Unis." with double bar lines.
- Staff 15:** Labeled "le" with a dash, indicating a vocal line.

The score is densely packed with musical notation, including many beamed notes and rests, typical of a complex orchestral or chamber work.



N<sup>o</sup> 3.

AIR.

L'habit d'un franc mauvais sujet.

Allegro.

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

- Petite Flûte:** Treble clef, C major, 4/4 time. Features trills and slurs.
- Grande Flûte:** Treble clef, C major, 4/4 time. Includes the instruction "avec la 1<sup>re</sup> Flûte" and double bar lines.
- Hautbois:** Treble clef, C major, 4/4 time. Features trills and slurs.
- Clarinettes en Ut:** Treble clef, C major, 4/4 time. Includes the instruction "avec le Hautb" and double bar lines.
- Trompettes en Ut:** Treble clef, C major, 4/4 time.
- Cors en Ut:** Treble clef, C major, 4/4 time.
- Cors en Fa:** Treble clef, F major, 4/4 time.
- Bassons:** Bass clef, C major, 4/4 time.
- Trombones:** Bass clef, C major, 4/4 time.
- Violons:** Treble clef, C major, 4/4 time.
- Altos:** Treble clef, C major, 4/4 time.
- BELFLOR:** Bass clef, C major, 4/4 time. The vocal line.
- Violoncelles:** Bass clef, C major, 4/4 time. Includes the instruction "Unis" and double bar lines.
- Contre Basses:** Bass clef, C major, 4/4 time.

The score is marked with a tempo of **Allegro** and a dynamic of **ff** (fortissimo). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line (BELFLOR) is written in a bass clef and includes the tempo marking **Allegro**.

*p*

avec la 1<sup>re</sup> Flûte

avec la 1<sup>re</sup> Flûte

*pp*

avec le Hautb

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Où la vi - e, où la vi - e, où la vi - e n'est jo - li - e, n'est jo - li - e qu'embel

Unis

*pp*



Hautb. *pp*

Cors. *pp*

Bass. *pp*

Vous *pp*

Rel. *pp* *ral. ad lib.*

me est la flamme, est la flamme de nos beaux

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

P<sup>le</sup> et G<sup>le</sup> Fl.

Hautb. *pp*

Cla. *pp*

*a tempo.* *pp*

Cors. *pp*

Bass. *pp*

*a tempo.* *pp*

Vous *a tempo.* *pp*

Bel. *a tempo.* *pp*

jours, oui la fem - me, sur mon â - me, est la flamme des beaux jours oui la fem - me, sur mon â - me, est la

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

avec la 1<sup>re</sup> Flûte

*p*

*f* *ff* *pp*

flamme des beaux jours non, non, non, non la vi - e non la vi - e non la vi - e n'est po -

Unis

*arco.*

*f* *ff* *pp*





Cors.

Bas.

V<sup>ns</sup>

Bel.

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

pizz.

arco.

pizz.

teur si - tot que je sou - pi - - re à l'in - tant moi j'at - ti - re le regard ou, le regard et le

Hautb.

Cla.

Cors.

Bas.

V<sup>ns</sup>

Bel.

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

arco.

pizz.

arco.

cor - eur nul - le bel - le n'est re - bel - le, ma prin - cel - le é - tincel - le en sor - cel - le a - do - rable adora - ble van -



Cla.

Cors.

Bas.

Vns *cres.* *dim.*

Bel

Vl<sup>e</sup> et C-B. *dim.*

-rien, je suis un vrai magi-ci en je suis un vrai magi-ci en l'oeil ardent, la bouche fraîche, belles dents un teint de

Cla.

Cors en Ut.

Bas.

Vns *pizz.*

Bel.

Vl<sup>e</sup> et C-B. *pizz. arco.*

pêche d'ameret et coquet et muguet muguet et surtout fort discret et qui donc et qui donc me résis- te

Musical score for page 86, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings like "ff" and "arco.", and lyrics in French.

Lyrics:

\_rait et qui donc, et qui donc. et qui donc et qui donc me résisterait, et qui donc me résiste-rait.

Unis

arco.

arco.

arco.

avec le 1<sup>er</sup> Viol.

piz.

Allegro. *pp*

V<sup>ns</sup>

Allegro. *pp*

Bel. Cet te charman te voi si ne à la mi ne si lu ti ne, à la mi ne si lu ti ne voi là que son cœur est

V et C-B *pp*

P<sup>1</sup> Fl *ff*

G<sup>1</sup> Fl. *ff*

Hautb. *ff*

Cla. *ff*

Tromp. *ff*

Cors. *ff*

Bas. *ff*

Tromb. *ff*

V<sup>ns</sup> *ff* *pp* *pp*

Bel. *ff* *pp* *pp*

pris je vins, je vis, je vain quis n'ê tes vous pas mon cher de mon a

V<sup>1</sup> et C-B. *pp*

Musical score for page 88, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *pp*, and *rall.*, and tempo markings like *a tempo.* The lyrics are: *vis non la vi - e, non la vi - e, non la vi - e n'est jo - li - e, n'est jo - li - e qu'embel li - e, embel -*

Suivez. *a tempo.*  
*f* *p* *cres.* *sf*  
*f* *p* *cres.* *sf*  
*f* *a tempo.* *cres.* *sf*  
*f* Suivez. *p* *a tempo.* *cres.* *sf*  
*f* Suivez. *p* *cres.* *sf*  
*f* *p* *a tempo.* *sf*  
*f* Suivez. *p* *a tempo.* *cres.* *sf*  
*f* Suivez. *p* *a tempo.* *cres.* *sf*  
*f* Suivez. *p* *a tempo.* *cres.* *sf*  
 - li - e par les a - mours oui la fem - me sur mon â - me, oui la fem - me sur mon â - - me est la  
 Unis // // // // // //  
 Suivez. *a tempo.* *cres.* *p*



COUPLETS.

et de son caractere

Andante.

P<sup>te</sup> Flûte.

G<sup>de</sup> Flûte.

Hautbois.

Clarinettes  
en Si.

Cors en Mi b.

Cors en La b.

Bassons.

Violons.

Altos.

TRACOLIN.

Violoncelles.

Contre-Basses.

The musical score is arranged in a standard orchestral format with ten staves. The instruments are listed on the left: P<sup>te</sup> Flûte, G<sup>de</sup> Flûte, Hautbois, Clarinettes en Si, Cors en Mi b., Cors en La b., Bassons, Violons, Altos, TRACOLIN (Harp), Violoncelles, and Contre-Basses. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The first staff (P<sup>te</sup> Flûte) is mostly silent. The second staff (G<sup>de</sup> Flûte) has a solo section starting in the second measure, marked 'Solo.' and 'p', with a 'rall.' marking in the third measure. The third staff (Hautbois) is silent. The fourth staff (Clarinettes en Si) is silent. The fifth staff (Cors en Mi b.) has a 'Soli.' section starting in the second measure, marked 'pp' and 'ral.'. The sixth staff (Cors en La b.) is silent. The seventh staff (Bassons) is silent. The eighth staff (Violons) has a 'pp' marking in the first measure and a 'pp' marking in the third measure. The ninth staff (Altos) has a 'pp' marking in the first measure. The tenth staff (TRACOLIN) is silent. The eleventh staff (Violoncelles) has a 'pp' marking in the first measure and a 'piz' marking in the third measure. The twelfth staff (Contre-Basses) is silent. The score ends with a double bar line in the third measure of the first system.

pizz.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a steady eighth-note bass line. The score is divided into five measures. The lyrics are: "Vous connaissez de ces femmes aimables dont l'esprit fin sait égayer, dont l'esprit fin sait égayer par mille L'éte par fois, pendant la nuit brûlante, vous avez rêvé, j'en suis sûr, vous avez rêvé, j'en suis sûr, ne beau".

Vous connaissez de ces femmes aimables dont l'esprit fin sait égayer, dont l'esprit fin sait égayer par mille  
L'éte par fois, pendant la nuit brûlante, vous avez rêvé, j'en suis sûr, vous avez rêvé, j'en suis sûr, ne beau





The musical score is written for voice and piano. It consists of 12 staves. The vocal line is on the 7th and 8th staves. The piano accompaniment is on the 1st through 6th and 10th through 12th staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four measures. The first measure is marked 'Solo.' and 'p'. The second measure is marked 'p'. The third measure is marked 'p' and 'pp'. The fourth measure is marked 'pp'. The lyrics are:   
 -a\_mu\_sant la pudeur à leur charme enchanteur, on cède avec dé\_li - ce, mais leur douce ma - li - ce ne bles - se -  
 dents du plus pur émail entr'ouvrant le co\_rail de lèvres demi clo - ses, en - - fin mille autres cho - ses dont je sup -  
 Unis //



All.  
pp

All.  
pp

All.  
pp

All.  
pp

All.  
pp

All.  
pp

All.  
pp

All.  
pp

All.  
pp

All.  
pp

All.  
pp

All.  
pp

All.  
pp

All.  
pp

arco.  
pp

All.  
Unis

All.  
Unis

la rien. Mais malgré ça, Carité a, j'en suis certain, vous charme ra oui, malgré ça, Carité.

The musical score consists of 14 staves. The top six staves are instrumental accompaniment. The seventh staff is a vocal line with lyrics: "- a, j'en suis certain, vous charme ra, Cari\_téa, Cari\_téa, Cari\_téa, Cari\_té a, j'en suis certain, vous char\_me". The eighth staff is another vocal line with the word "Unis" and a double bar line. The bottom two staves are instrumental accompaniment. Dynamic markings include *pp* and *arco.*. A section of the seventh staff features sixteenth-note patterns with the number '6' above them.

*pp*

1<sup>re</sup> Fois.  
And<sup>c</sup>.

ra,oui malgré ça,Carité,a,Carité a,j'en suis certain,vous char-me ra.

Unis

1<sup>re</sup> Fois.



N° 5.

TRIO.

Prélude.

Petite Flute .

Flûte à l'orchestre.

Grande Flute .

Hautbois .

Clarinette en Ut .

Pistons en Sol .

Cors en Sol .

Cors en Ré .

Bassons .

Trombones .

Violons .

Alto .

CORALINE .

TRACOLIN .

BELFLOR .

Violoncelle .

Contre Basse .

Prélude.

( Dialogue. )

Oh! la flûte! hé quel  
doux murmure c'est  
-moi-vous-écoutez  
bien. Vous êtes donc  
musicien? un peu.

Allegro.

Allegro.

( Réplique ) pour le trio

De continuer l'en-  
tretien profitons -  
-en ... oui, l'idée  
est bizarre .



TRIO.

Clar: Allegro moderato.

Solo.

Bops

Solo. pp

pizz: p

col VOI<sup>o</sup> // // // //

pizz: p

arco pp

CORALINE.

Allegro moderato.

pp

pizz:

Ah'vous dirai-je ma-man ce qui cause mon tour-ment depuis que j'ai vu Syl-

Haut:

Clar: pp

Cors.

Bops

CORA.

vandre me re-garder d'un air tendre mon cœur dit à chaque ins-tant peut-on vivre sans a-mant

BELFLOR.

c'est tres bien c'est char-

Haut:

Clar:

Cors.

bons

arco.

arco.

arco.

(à Tracolin) *pp*

ah! vous dirai - je ma -

je comprends parfai - te - ment

ma

- mant ce motif est char - mant oui cet air est ravi - sant

arco.

arco.

Coren Ré.

*pp*

*sf* *pp*

*pp*

- man ce qui cause mon tour - ment

mon cœur dit à chaque ins -

- man cri de l'âme de la femme c'est lui qui fait son tour - ment

-tant  
 je de-vine j'ima-gine  
 peut-on vivre sans a-mant  
 non non il faut un a-mant  
 ouicet air est char-mant je veux l'entendre sou-  
 col G-B.

Solo.  
 pp  
 Solo.  
 pp  
 Solo.  
 pp  
 Solo.  
 pp  
 pizz:  
 pizz:  
 pizz:  
 pizz:  
 pizz:

Musical score for page 104, featuring multiple staves with musical notation, lyrics, and performance instructions like "arco." and "pp".

The score includes the following elements:

- Staff 1: Melodic line with notes and rests.
- Staff 2: Rests with double bar lines.
- Staff 3: Chordal accompaniment, starting with a forte (*f*) dynamic.
- Staff 4: Chordal accompaniment, starting with a forte (*f*) dynamic.
- Staff 5: Chordal accompaniment, starting with a forte (*f*) dynamic.
- Staff 6: Chordal accompaniment, starting with a forte (*f*) dynamic.
- Staff 7: Chordal accompaniment, starting with a forte (*f*) dynamic.
- Staff 8: Chordal accompaniment, starting with a forte (*f*) dynamic.
- Staff 9: Chordal accompaniment, starting with a forte (*f*) dynamic, then transitioning to piano-piano (*pp*).
- Staff 10: Chordal accompaniment, starting with a forte (*f*) dynamic, then transitioning to piano-piano (*pp*).
- Staff 11: Chordal accompaniment, starting with a forte (*f*) dynamic, then transitioning to piano-piano (*pp*).
- Staff 12: Melodic line with lyrics: "vous trouvez?"
- Staff 13: Melodic line with lyrics: "oui cet air est char-mant oui cet"
- Staff 14: Bass line with lyrics: "-vent très souvent très sou-vent redis le moi ma chère-en-fant je veux l'entendre sou-vent"
- Staff 15: Rests with double bar lines.
- Staff 16: Chordal accompaniment, starting with a forte (*f*) dynamic, then transitioning to piano-piano (*pp*).

volontiers

air est charmant ou cet air est charmant son motif entraînant produit le sentiment le plus

redis le machère enfant

*dimin.* *ppp*

*dimin.* *ppp*

*dimin.* *pp*

-ten - dre j'ai - me son mou - vement vous ber - çant molle - ment j'ai - me son mouve - ment vous ber -

*dimin.* *pp*

*rall.*

*rall.*

*rall.*

- çant mollement il est é - galement expres - sif é - légant le cœur bat seulement à Pen - ten -

*rall.*

pp  
pizz: pp  
pizz: pp  
tr  
Ah! vous di - rai - je ma - man ce qui cau - se mon tour -  
-dre  
And<sup>te</sup> ritenuto.  
cri de l'ame  
pizz: pp

arco.  
arco.  
arco.  
-ment de - puis que j'ai vu Syl -  
c'est lui qui cause son tourment

6  
6  
6  
6  
6  
6  
6  
6  
van - dre me re - gar - der d'un air  
oui c'est moi qui suis Clitan - dre



Musical score for a piece on page 108. The score consists of multiple staves, including vocal lines and piano accompaniment. The key signature is one sharp (F#). The score includes dynamic markings such as *f*, *p*, *pp*, and *ff*. Performance instructions include *suivez.* and *walk*. The lyrics are in French: "pourquoi donc? plaire j'aime mieux j'aime mieux l'autre manière écoutez moi seulement écoutez moi seulement je vais vous chanter". The score is divided into measures by vertical bar lines.



Je le crois  
je le crois  
Pair sans aucun a-gré-ment  
ce se-ra tout simple-ment

*ff* *ff* *ff* *ff*

( il toussé . )

*Andante.* *Animé.*

*pp* *f*

*pp* *f*

( se moquant de lui. ) *f* *Animé:*

Ah! vous di-rai-je ma-man c'est fort

( se moquant de lui. )

*Andante.* ah! vous di-rai-je ma-man ce qui cause

ah! vous di-rai-je ma-man ce qui cau-se mon tour-ment c'est cela

The musical score consists of 13 staves. The top 12 staves are for instruments, and the bottom staff is for the vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with *mf* (mezzo-forte) and *cresc.* (crescendo) throughout. The final measure of the piece is marked *sf* (sforzando). The lyrics are in French and are written below the vocal line.

laid non vraiment, c'est affieux non vraiment c'est fatigant, c'est assom-mant, c'est fa-tigant, c'est assom mant

c'est charmant non vraiment c'est tres bien non c'est charmant, non c'est char mant il faut chanter plus simplement

pp  
pp  
pp  
pp

pour vous mettre d'accord un accommodement vous vous allez chanter d'abord tout simplement moi je me charge

(montrant sa flûte.)  
vous broderez

rai de l'accompagnement je broderai sur l'air, chacun sera content avec ce petit instru-

Allegro.  
Solo  
Fl: p  
Col 1<sup>re</sup> ff pp pizz: // // // // //  
pizz: p  
ff  
ment ah! vous di - rai - je ma - man ce qui  
(il accompagne avec la Flute.)  
Allegro.  
ff pizz.

Fl.

cau - - se mon tour - - ment de - - puis que j'ai

arco.

vu Syl - - - van - - - dre me re - - gar - - der d'un air

ten - - dre mon cœur dit à chaque ins - - tant

peut on vi - - vre sans a - - mant

*più mosso.*

*pizz.*  
*più mosso.*  
ah!  
hein! que di - tes vous de mon pe - tit ar - range - ment? chantez chan - tez a - vec nous deux complètez l'accompa - gne -

*Più mosso.*

Fl

*(il reprend sa Flute.)*

ment *(imitant la contre basse.)*  
pon pon pon pon pon pon pon pon pon pon pon pon pon pon

Fl:

Cors en Sol:

*p*

mais ou c'est charmant très bien très bien c'est à mer-veil - le vous prouvez

pon pon per pon pon pon pon.

## Cor. en Sol.

ment que vous ne manquez pas d'o-reil - le. ah! c'est ra-vis - sant quel charmant ac-compagne - ment pour le com-  
 ah! c'est ra-vis - sant quel charmant ac-compagne - ment pour le com-

This section contains the musical notation for the Horn in G. It features a staff with a treble clef and a key signature of one sharp (F#). The music consists of several measures of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are written below the staff.

## Fl:

ple - termain te - nant retournons à mon instru - ment  
 ple - termain te - nant retournons à mon instru - ment

pon pon pon pon pon pon pon pon pon pon pon pon

This section contains the musical notation for the Flute. It features a staff with a treble clef and a key signature of one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are written below the staff. A trill (tr) is indicated above a note in the later measures. The piece concludes with a piano (p) dynamic marking.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 2/4 time. It consists of six staves. The top three staves are for the vocal line, and the bottom three are for the piano accompaniment. The lyrics are: pon pon pon pon pon pon pon pon pon pon pon pon pon pon pon pa ta pon pon.

Musical score for the second system, featuring vocal lines and piano accompaniment. The score is in G major and 2/4 time. It consists of six staves. The top three staves are for the vocal line, and the bottom three are for the piano accompaniment. The lyrics are: pon patapon pon pon patapon pon pon patapon pon pon pata pon pon pon pon pon pon pon.









1<sup>re</sup> Fois.

2<sup>me</sup> Fois.

The musical score is arranged in a system of 14 staves. The first five staves are for instruments, and the last four are for the vocal line. The score is divided into two sections: '1<sup>re</sup> Fois.' (measures 1-5) and '2<sup>me</sup> Fois.' (measures 6-9). The key signature has one sharp (F#) and the time signature is common time (C). Dynamics include *ff*, *p*, *pp*, and *f*. The vocal line includes the lyrics: 'ah!', 'ment oui c'est char - - mant', and 'ah! vous ah!'. The instrumental parts feature various rhythmic patterns and articulation marks.

The musical score consists of the following parts:

- Violin I:** Treble clef, key signature of one sharp (F#).
- Violin II:** Treble clef, key signature of one sharp (F#), marked "avec la 1<sup>re</sup> Fl." (with the 1st Flute).
- Viola:** Treble clef, key signature of one sharp (F#), marked "avec le Haut." (with the Horn).
- Violoncelle (Cello):** Bass clef, key signature of one sharp (F#).
- Contrebasse (Double Bass):** Bass clef, key signature of one sharp (F#).
- Piano:** Treble clef, key signature of one sharp (F#), featuring arpeggiated figures.
- Clarinete (Clarinet):** Treble clef, key signature of one sharp (F#).
- Flûte (Flute):** Treble clef, key signature of one sharp (F#).
- Vocal:** Treble clef, key signature of one sharp (F#), with lyrics in French.
- Clarinete Bass (Bass Clarinet):** Bass clef, key signature of one sharp (F#).
- Contrebasse (Double Bass):** Bass clef, key signature of one sharp (F#).

The score includes dynamic markings such as *pp* (pianissimo) and rests indicated by double bar lines. The vocal line includes the following lyrics:

char - - mant oui c'est char - - mant ah! vous di-rai-je ma-man c'est un air  
char - - mant oui c'est char - - mant ah! vous di-rai-je ma-man c'est un air  
n'est il pas

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

vrai que c'est charmant n'est-il pas vrai que c'est charmant oui c'est charmant oui c'est char-

vraiment ra-vis-sant ah! vous dirai-je maman c'est un air vraiment ra-vis-sant oui c'est char-mant oui c'est charmant oui c'est char-

vraiment ra-vis-sant ah! vous dirai-je maman c'est un air vraiment ra-vis-sant oui c'est char-mant oui c'est charmant oui c'est char-

*avec la C.B.*

*cresc.*

The musical score is arranged in a system of 15 staves. The top staff is the vocal line, followed by a piano accompaniment section consisting of 10 staves. The piano part includes a grand staff (treble and bass clefs) and two additional staves for the right and left hands. The score features a variety of musical notations, including treble and bass clefs, a key signature of one sharp (F#), and a time signature of 4/4. The dynamic marking *ff* (fortissimo) is prominently displayed in several measures. The vocal line includes the lyrics: *-mant oui c'est charmant — c'est charmant . . .*. The piano accompaniment includes the instruction *avec la Pte Ple* and *avec la C.B.* (C.B. likely stands for Cymbale Basse). The score concludes with a final *ff* marking and a fermata over the final notes.

« Eh bien! voyons, cette veste, donnez. »

N<sup>o</sup> 6.

D U O .

Allegro.

Petite Flute.

Graude Flute.

Hautbois.

Clarinettes  
en Si.

Cors en Mi b.

Cors en Si bas.

Bassons.

Trombones.

Violons.

Altos.

CORALINE.

BLEEFLOU.

Violoncelles.

Contre-Basses.

The musical score is arranged in a standard orchestral format. The vocal parts for Coraline and Bleeflou are written in treble and bass clefs respectively. The instrumental parts include woodwinds (flutes, oboes, clarinets, bassoons, trombones), brass (trumpets in C and B-flat), and strings (violins, violas, cellos, and double basses). The score is marked with dynamic levels such as *ff* (fortissimo) and *pp* (pianissimo). The tempo is indicated as *Allegro*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: Coraline: "Qu'est ce la? c'est u-ne"; Bleeflou: "N'y touchez pas c' ce n'est rien avec la C-B.".

Allegro.

*pp*



Fl:

let-tre de quel-que fem-me peut-ê-tre ô

que l'on vient de me re-met-tre ne le pen-sez pas

Fl:

Haut: *p cresc:* *f* *pp*

Clar: *p cresc:* *f* *pp*

Cors. *p cresc:* *f* *pp*

Bassons *p cresc:* *f* *pp*

*6* *cresc:* *f* *pp*

*cresc:* *f* *pp*

*cresc:* *f* *pp*

traï-tre j'en suis sûr à votre embar-ras vous ne l'aurez pas

*cresc:* *f* *pp*

-tu me la ren-



Haut: un peu animé.

Clar:

Cors en Si.

Bons

un peu animé.

un peu animé.

un peu animé.

l'instant de la vengeance - ce serait-il donc venu serait-il donc ena ve - nu  
 lu me voi - ci con - fon - du ah! je sens mon cœur dévoré de fu-

Gde Fl:

Haut:

Clar:

Cors en Sib.

Bons

ah! je sens mon cœur transporté de bon-heur  
 - reur dévoré de fureur je sens mon cœur dé - vo - ré de fu-

G<sup>de</sup> Fl:

Haut:

Clar:

Cors.

B<sup>ons</sup>

*rall:*

*rall:*

*rall:*

*haute*

je sens mon cœur mon cœur inondé de bon heur.

-reur

*rall:*

ma mi - guo - ne toi si

*retenu.*

*retenu.*

*retenu.*

*retenu. pp*

*pizz:*

Cors en Mi

B<sup>ons</sup>

*tr*

bon - ne a - ban - donne abandonne un vain soup - çon ma mi - gnon - ne toi si bon - ne a - ban -

The musical score is arranged in a system of 14 staves. The top five staves are for various instruments, likely strings and woodwinds. The sixth staff is the vocal line, with lyrics in French. The seventh staff is the bass line. The eighth staff is a double bass line, marked *arco.* The bottom two staves are for a cello and double bass. The score is divided into three measures. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). The lyrics are: "oui je suis bonne je suis bonne je suis bonne je suis bonne je suis bonne je suis bonne je suis". The first line of the vocal part is "oui je suis" and the second line is "bonne je suis bonne je suis bonne je suis bonne je suis". The first line of the bass part is "donne abandonne un vain soup-çon."

Cors.

Bons

bon - - ne mais jamais on ne pardonne mais jamais on ne pardonne mais jamais on ne pardonne une semblable trahi

Detailed description: This system contains the first three measures of the score. It features five staves: Cors. (Horn), Bons (Trumpets), a second staff for Cors., a third staff for Bons, and a vocal line. The vocal line includes the lyrics 'bon - - ne mais jamais on ne pardonne mais jamais on ne pardonne mais jamais on ne pardonne une semblable trahi'. The music is in a key with two flats and a 2/4 time signature.

rall:

rall:

rall:

1<sup>o</sup> tempo.

1<sup>o</sup> tempo.

1<sup>o</sup> tempo.

1<sup>o</sup> tempo.

-son.

rall:

ma priè - re je l'espè - re saura calmer ta co - lère saura calmer ta colère allons donne ma pouponne ce billet sans inte

avec la C-B.

Detailed description: This system contains the next five measures of the score. It features five staves: two vocal lines, two accompaniment staves, and a bass line. The vocal lines include the lyrics 'ma priè - re je l'espè - re saura calmer ta co - lère saura calmer ta colère allons donne ma pouponne ce billet sans inte' and 'avec la C-B.'. The music includes tempo markings 'rall:' and '1<sup>o</sup> tempo.' and dynamic markings like '>'. The key signature remains two flats.

Fl: *p* *crese:* *mmis.* // // //

Haut: *crese:*

Clar: *p* *crese:*

Cors. *p* *crese:*

Bons *pp* *crese:*

*pp* *crese:* *suivez.* *ff* *ff* *ff*

*crese:* *crese:* *crese:* *ff* *ff* *ff*

Jen'ai garde je le garde et que le ciel soit bé-ni cette preuve me rend veuve entre nous tout est fi-ni entre nous tout est fi-rall.

-rèt donne donie *suivez.* *avec la C-B.*

*crese:* *f*

Cor en Mi b. *a tempo.*

Bons *pp*

*rall: molto.* *a tempo.* *pp* *tr*

*rall: molto.* *a tempo.* *pp*

*rall: molto.* *pp*

*rall: molto.* *pp*

-ni entre nous tout est fi-ni *tr*

*rall: molto.* *pizz:* Ma mi - gno - ne toi si bon - ne a - ban - donne aban - donne un vain soup

*pp*

non non non non non non non personne ne par-don - - - ne ne par-  
 -çon ma mi - gno - ne toi si bon-ne a - ban-donne abandonne un vain soup-çon un vain soupçon

arco

-donne

pp

u - ne sembla - ble tra - hi - son u - ne sem - bla - ble tra - hi  
 mais a - bandonne un vain soup-çon mais a - ban - donne un vain soup-



The first system of the musical score consists of ten staves. The top two staves are for woodwinds, with the first staff marked *ff* and containing a complex melodic line. The next four staves are for strings, with the first two marked *ff* and the last two marked *ff*. The bottom two staves are for the vocal line, with lyrics in French: "-son", "allons laissez moi li-re", "ôciel", and "ôciel". The vocal line is marked *ff* and includes a fermata over the word "arretez".

The second system of the musical score consists of seven staves. The top two staves are for woodwinds: Flute (Fl:) and Clarinet (Clar:). The Flute part is marked *pp* and includes a "Solo.." section. The Clarinet part is marked *pizz:* and *p*. The next two staves are for strings, with the first marked *pizz:* and *p*, and the second marked *arco.* and *pp*. The bottom two staves are for the vocal line, with lyrics in French: "qu ai-je vu ma lettre.", "je suis per-du", and "que va-t-elle di-re oui tout est per-du". The vocal line is marked *pizz:* and *p*. The system includes various musical notations such as *pp*, *pizz:*, *arco.*, *tr*, and *3*.



Cors en Si

Bons *p* Solo. *p* arco. arco. arco.

foi mon ex-cu-se ma ver-tu et ma flamme non ja-mais  
 tout m'ac-cu-se j'aurais cru et mon à-me désor-mais je l'as

Flûte dans la Coulisse.

Allegro. Solo. *p* battu. battu. battu. avec la C-B. Allegro.

animez beaucoup.  
 je le ju-re non ja-mais ja-mais.  
 -su-re désor-mais ja-mais.

Fl:

c'est le signal

c'est le si-gnal qui m'ap-pelle à ma pro-mes - se fi - dè - le courons aux pieds de ma

Fl:

Haut:

Clar:

pp Cors: en Mi b.

pp

pp Flûtes à l'orchestre.

Cet-te fan - fa - - re nou - vel-le c'est Tra - co -

belle humble vain - queur offrir mon cœur

lin qui m'appelle oui c'est sa flû - te fi - dèle ah! pour mon cœur c'est enchan - teur oui pour mon  
 al - lons en vain

*pp*

*pp*

Musical score for the first system, featuring multiple staves for instruments and a vocal line with lyrics. The score includes dynamic markings such as *cres.*, *f*, and *pp*. The lyrics are:

cœur est en chan - teur est en - chan - teur  
 - queur of - frir mon cœur of - frir mon cœur

(Parlé) et ma lettre

Musical score for the second system, including parts for Cors, Bons, and a vocal line with lyrics. The score includes dynamic markings such as *p*, *pp*, and *pizz.*. The lyrics are:

(Parlé) il s'en va)

Allons ma belle cède à ma voix plus de que-rel-le si tu m'en

Fl: *p*

Haut: *p*

*pp*

*p*

*p*

*p*

est-il pos-si-ble est-ce sa voix lui si ter-ri-ble cède je crois  
 crois en bons époux

*pp*

Gde Fl: *p*

Haut: *p*

Clar: *p*

Cors.

Bons

Andantino.

rall:

Andantino.

*pp* retenu.

*pp*

que dites vous comme il est doux *rall.* Comme il est  
 embrassons nous faisons la paix en bons é - poux retenu.  
*rall:* *pp*

Fl:

Clar: *p*

Cors. *p*

*doux* *comme il est doux* *plus de courroux moi je m'étonne qu'il par-* *don - ne comme il est doux plus de cour-*

*al - - lons embrassons*

Fl:

Haut:

Clar: *rall:* *pp*

Cors. *pp*

Bons *pp*

*-roux plus de courroux faisons la paix en bons é-* *poux* *je n'en reviens pas*

*nous al-lons en bons é -oux* *ne le veux tu pas* *embrassons*

*rall:* *pizz:* *arco.* *arco.* *arco.* *arco.*

*3 3*

*pizz:* *arco.*



Soli.

Cors. *p* *rall:*

*a tempo.*

*pp*

*pp*

*rall.*

en bons é - poux comme il est doux comme il est

nous en bons é - poux

*rall:* *rall:*

*arco. pp*

Fl:

Clar: *p*

*p*

doux plus de courroux moi je m'étonne qu'il par - don - ne comme il est doux comme il est doux plus de cour

al - - lous embras - sons nous allons en

Fl. All<sup>o</sup> con moto.

Haut: rall:

Clar: rall:

Cors. rall:

Bons

*p*

All<sup>o</sup> con moto.

rall: lent *tr* All<sup>o</sup> con moto.

-roux embrassons nous en bons é-poux plus de courroux embrassons nous en bons é-poux plus de tra-

bons é - poux plus de courroux embrassons nous en bons é-poux plus de tra-

rall: pp

All<sup>o</sup> con moto.

Haut: Soli

Bons

-cas plus d'embar-ras que de tout nos dé-bats la trace s'ef-fa-ce plus de cour-roux plus de cour-roux allons faisons la

-cas plus d'embar-ras que de tout nos dé-bats la trace s'ef-fa-ce plus de cour-roux plus de cour-roux allons faisons la

ville

The musical score is written for voice and piano. It consists of 14 staves. The top two staves are for the voice, with lyrics written below them. The bottom two staves are for the piano accompaniment. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music is marked *pp* (pianissimo) in several places. The lyrics are: "paix et pardonnons nous qu'il est doux qu'il est, doux moi qui craignais son cour-"; "paix et pardonnons nous moi je cours moi je cours je cours à mon rendez-vous"; and "avec la C-B." followed by two double bar lines. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

paix et pardonnons nous

qu'il est doux qu'il est, doux moi qui craignais son cour-

paix et pardonnons nous moi je cours moi je cours je cours à mon rendez-vous

avec la C-B.

*pp*

Allegro.

The musical score consists of 14 staves. The top two staves are vocal parts, with the first staff marked "colla voce." and the second staff marked "unis". The remaining staves are instrumental parts. The score includes various dynamic markings such as *f* and *ff*, and performance instructions like "Allegro." and "rall:". The lyrics are: "-roux em-brassons nous en bons é-poux". There are also some handwritten annotations and a large ink smudge at the top of the page.

colla voce.

unis

colla voce.

Allegro.

rall:

-roux em-brassons nous en bons é-poux

rall:

-roux em-brassons nous en bons é-poux

colla voce.

Allegro.

This page of musical notation consists of 14 staves. The first two staves are vocal lines in treble clef. The second staff includes the word "unis" above it, followed by four double bar lines with repeat dots, indicating a unison section. The remaining staves are instrumental accompaniment, including piano and cello parts, with various rhythmic patterns and triplets. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation is arranged in a standard score format with a system of staves.

ENTR'ACTE.

Allegro.

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes  
en Si b.

Cors à Pistons.  
en Si b.

Cors en Mi b.

Cors en Si b bas.

Bassons.

Trombones.

Violons.

Alto.

Violoncelles  
et Contre basse

Musical score for the first system of instruments. It includes staves for Petite Flûte, Grande Flûte, Hautbois, Clarinettes en Si b., Cors à Pistons en Si b., Cors en Mi b., Cors en Si b bas., Bassons, Trombones, Violons, Alto, and Violoncelles et Contre basse. The score is marked with *ff* (fortissimo) and includes dynamic markings such as *Solo.*, *pp* (pianissimo), and *pp Solo.* The tempo is *Allegro.*

Musical score for the second system of instruments. It includes staves for Hautb., Clar., Cors en Mi., Bous, W., and Vlle et C. B. The score continues the musical notation from the first system.

Haut.

Clar.

W

Vlle et C.B.

*cresc.* *dimin.*

*cresc.*

1<sup>re</sup> Flû.

G<sup>de</sup> Flû.

Haut.

Clar.

Cors Mi b.

Bassons.

W

Vlle.

*pp* *pp* *pp* *pp*





*Handwritten signature*

N° 8.

AIR.

Ça n'est pas naturel vous dis-je.

Allegro con moto.

Petite Flûte. *ff*

Grande Flûte. *ff* Col P<sup>te</sup> Fl.

Hautbois. *ff*

Clarinettes en Si. *ff*

Pistons en Si. *ff*

Cors en la b. *ff*

Cors en mi b. *ff*

Bassons. *ff*

Trombones. *ff*

Timbre en la b mi b.

Violons. *ff*

Altos. *ff*

CORALINE. *ff* Récitatif. Avec son petit air de ne toucher à

Violoncelles. *ff*

Contre-Basses. *ff*

rien ce scélérat qui m'ensorcelle  
serait-il un magicien  
ah! ma foi je le voudrais bien l'aven-  
Comme la C.B.

*pp*  
*pizz.*  
*pp*  
*pizz.*  
*pp*  
*pizz.*  
*pp*  
*pizz.*

Andantino.

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

- tu - - - re l'aventuresera it trop belle magici - en magici - en ah! je le voudras

Andantino.

2<sup>de</sup> Fl. Andante. Soli. *pp*

Clar. Solo. *pp*

Timbre la<sup>2</sup> mib. 2<sup>de</sup> Solo. *p*

Con Sordini. *ppp*

bien tems heu - reux de la fée - ri - e beau pays de Sylphi - ri - - e er - rante chevale -

Con Sordini. *pp pizz.*

Andante.



The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef, with a key signature of three flats and a common time signature. The third staff is a piano accompaniment line in treble clef, featuring a *pp* dynamic marking and several sixteenth-note chords with a '6' fingering. The fourth staff is a piano accompaniment line in bass clef, marked *pizz.*. The fifth and sixth staves are empty. The seventh staff is a vocal line in treble clef with the lyrics: *-ri-e beau pays de Syl-phi-ri - - e er - rante chevale-ri - - e que n'existe vous n'existe vous en*. The bottom two staves are empty.

The second system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef, with a key signature of three flats and a common time signature. The third staff is a piano accompaniment line in treble clef, marked *p*. The fourth staff is a piano accompaniment line in treble clef, featuring a melodic line with triplet markings. The fifth staff is a vocal line in treble clef with the lyrics: *cor que n'existe vous n'existe vous en cor que n'existe*. The sixth staff is a piano accompaniment line in bass clef, marked *p arco.*. The seventh staff is a piano accompaniment line in bass clef.

1<sup>re</sup> Fl.

2<sup>de</sup> Fl.

H<sup>b</sup>

Clar.

Pistons.

Cors

Cors

B.

Tromb.

Timbre.

ôtez les sourdines.

vous — ah! que n'existez vous en — cor.

Comme la C. B.

Récit.

Mais aujour — d'hui quel triste sort et la magie et la féerie esprit ont

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

Detailed description: This is a page of a musical score, page 154. It contains 14 staves. The top 10 staves are for the orchestra: 1<sup>re</sup> Fl., 2<sup>de</sup> Fl., H<sup>b</sup>, Clar., Pistons., Cors (two staves), B., Tromb., and Timbre. The bottom 4 staves are for the vocalists. The first vocal staff has lyrics: "vous — ah! que n'existez vous en — cor." The second vocal staff has lyrics: "Comme la C. B." The third vocal staff is marked "Récit." and has lyrics: "Mais aujour — d'hui quel triste sort et la magie et la féerie esprit ont". The bottom staff is a bass line. Dynamics include *ff* and *pp*. There are also markings for "ôtez les sourdines." and "Comme la C. B.".

All<sup>o</sup>

pte Fl:

G<sup>de</sup> Fl:

The musical score consists of 14 staves. The top two staves are for flutes (1st and 2nd parts). The next six staves are for woodwinds (oboes, clarinets, bassoons, and basses). The next three staves are for strings (violins, violas, cellos, and double basses). The bottom two staves are for the vocal line and a basso continuo line. The vocal line includes the lyrics: "- ni - e tout est mort tout est mort tout est mort non non non non non non". The score is in a key with two flats (B-flat major or D minor) and a common time signature. Dynamics include *ff* and *All<sup>o</sup>*. The tempo is marked *All<sup>o</sup>* at the top and bottom of the page.







1<sup>re</sup> Fl.

Musical score for page 158, featuring various instruments including Flutes, Clarinet, Piccolo, Horns, Trombones, and Basses. The score includes dynamic markings such as *ff*, *pp*, and *p*, and includes the lyrics "- vers à ses gra - ces à ses".

The score is arranged in a system of staves. The instruments and their parts are:

- 1<sup>re</sup> Fl. (First Flute): *ff*
- G<sup>de</sup> Fl. (Second Flute): *ff*
- Col. Pic. Fl. (Piccolo): *ff*
- H<sup>b</sup> (Horn): *ff*
- Clar. (Clarinet): *ff*
- Pistous. (Piccolo): *ff*
- Cors (Horn): *ff*
- Cors (Horn): *ff*
- B<sup>s</sup> (Bass): *pp*
- Tromb. (Trombone): *ff*
- Bass (bottom): *ff*

The score includes dynamic markings such as *ff*, *pp*, and *p*. The lyrics are: "- vers à ses gra - ces à ses".

Cors en mi b.

Musical score for Horn in B-flat. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "charmes son sou-ri-re ou ses lar mes il faut ren-dre les ar-mes et re-ce-". The music is written in a key with two flats and a common time signature.

Clar.

Cors, en mi b.

Musical score for Clarinet and Horn in B-flat. The score includes piano accompaniment and a vocal line with lyrics. The lyrics are: "-voir et rece-voir ses fers notre sorcelle-ri - - e c'est la coquette-ri - - e au regard tendre et". The music is written in a key with two flats and a common time signature. Performance markings include *pp* (pianissimo) and *pizz.* (pizzicato).



Fl:

Cors.

B<sup>s</sup>

ces - - se par la ruse ou l'a - dres - - se se - - ra l'enchan-

Cl<sup>b</sup>

pp

Clar.

Cors

Cors

B<sup>s</sup>

- res - - se Rei - ne de l'u - ni - vers Reine de l'u - ni -

*ff* arco.

1<sup>re</sup> Fl:

G<sup>de</sup> Fl: *pp*  
Clar. *pp*  
Cors en mi<sup>b</sup>. *pp*  
*pp*  
*pp*  
*pp*  
- vers  
*pp*

devant ses grâ - - - ces et ses char - - mes son doux sou - rire - - - ou bien ses

1<sup>re</sup> Fl.

Fl.

H<sup>b</sup>

Clar.  
Cres.

Pistons.

Cors. la, ♭

Cors. mi ♭

*pp*

B<sup>s</sup>

Tromb.

*pp* Cres.

Cres.

Cres.

Cres.

lar-mes cédez cé-dez — rendez les armes ren-dez les ar-

Cres.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*pizz.*

*pp*

*pizz.*

The musical score is arranged in a system of staves. From top to bottom, the staves are: 1<sup>re</sup> Fl. (empty), Fl. (melodic line), H<sup>b</sup> (melodic line), Clar. (melodic line with Cresc. marking), Pistons. (melodic line), Cors. la, ♭ (melodic line), Cors. mi ♭ (melodic line with *pp* marking), B<sup>s</sup> (melodic line), Tromb. (melodic line with *pp* Cresc. marking), a pair of staves for woodwinds (Cresc. markings), a vocal line with lyrics, and a pair of staves for strings (Cresc. marking and *pizz.* marking). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

pp

pp

pp

pp

pp

arco.

mes devant ses grâces et ses  
Comme la C. B.





This musical score page, numbered 166, contains 14 staves of music. The notation is as follows:

- Staff 1:** Treble clef, key signature of two flats (B-flat, E-flat). It features a melodic line with a long slur spanning across the first three measures.
- Staff 2:** Treble clef, key signature of two flats. It contains a sustained chord marked *pp* (pianissimo).
- Staff 3:** Treble clef, key signature of two flats. It contains a sustained chord marked *pp*.
- Staff 4:** Treble clef, key signature of two flats. It contains a rhythmic pattern of eighth notes marked *pp*.
- Staff 5:** Treble clef, key signature of two flats. It contains a rhythmic pattern of eighth notes marked *pp*.
- Staff 6:** Treble clef, key signature of two flats. It contains a rhythmic pattern of eighth notes marked *pp*.
- Staff 7:** Bass clef, key signature of two flats. It contains a rhythmic pattern of eighth notes marked *pp*.
- Staff 8:** Bass clef, key signature of two flats. It contains a rhythmic pattern of eighth notes marked *pp*.
- Staff 9:** Bass clef, key signature of two flats. It contains a rhythmic pattern of eighth notes marked *pp*.
- Staff 10:** Treble clef, key signature of two flats. It features a complex, fast-moving melodic line marked *pp*.
- Staff 11:** Bass clef, key signature of two flats. It features a complex, fast-moving melodic line marked *pp*, with the instruction *ar pizz.* (arco pizzicato).
- Staff 12:** Bass clef, key signature of two flats. It features a complex, fast-moving melodic line marked *pp*, with the instruction *pizz.* (pizzicato).
- Staff 13:** Bass clef, key signature of two flats. It contains a rhythmic pattern of eighth notes marked *pp*.

This musical score page, numbered 167, contains 14 staves of music. The notation is primarily in treble clef, with some bass clef staves at the bottom. The key signature consists of two flats (B-flat and E-flat). The score is divided into two main sections by a double bar line. The first section, starting at the top, includes a woodwind part for the first flute, labeled "Col P. 1<sup>e</sup> Fl.", which is silent. The main melodic line begins with a dynamic marking of *pp* (pianissimo) and features a series of sixteenth-note runs. The second section begins with a *ff* (fortissimo) dynamic and continues with similar melodic patterns. Dynamic markings throughout the score include *pp*, *ff*, *p*, and *Cres.* (crescendo). The bottom two staves are marked "arco." and "Comme la C.B.", indicating a specific performance technique. The page concludes with a final melodic flourish in the top staff.

This musical score page, numbered 168, contains 14 staves of music. The notation includes various dynamic markings and performance instructions:

- Staff 1:** *P Cres.*
- Staff 2:** *P Cres.*
- Staff 3:** *PP Cres.*
- Staff 4:** *PP Cres.*
- Staff 5:** *Cres.*
- Staff 6:** *PP Cres.*
- Staff 7:** *PP Cres.*
- Staff 8:** *P Cres.*
- Staff 9:** *ff*
- Staff 10:** *Cres*
- Staff 11:** *Cres*
- Staff 12:** *P Cres*
- Staff 13:** *pp Cres.*
- Staff 14:** *P Cres.*

Dynamic markings *ff* and *mf* are used throughout the score. The instruction "rendez les ar" is written above the final staff. The music features complex rhythmic patterns, including triplets and sixteenth-note runs.

This page of musical score, numbered 169, contains a complex arrangement for orchestra and voices. The score is organized into several systems of staves:

- Top Staff:** Features a melodic line with a dynamic marking of *ff*.
- Second Staff:** Labeled "Col P<sup>te</sup> Fl.", it contains a series of double bar lines, indicating that the flute part is silent for this section.
- Third Staff:** A woodwind part with a dynamic marking of *ff*.
- Fourth Staff:** Another woodwind part with a dynamic marking of *ff*.
- Fifth Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixth Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventh Staff:** A woodwind part with a dynamic marking of *ff*.
- Eighth Staff:** A woodwind part with a dynamic marking of *ff*.
- Ninth Staff:** A woodwind part with a dynamic marking of *ff*.
- Tenth Staff:** A woodwind part with a dynamic marking of *ff*.
- Eleventh Staff:** A woodwind part with a dynamic marking of *ff*.
- Twelfth Staff:** A woodwind part with a dynamic marking of *ff*.
- Thirteenth Staff:** A woodwind part with a dynamic marking of *ff*.
- Fourteenth Staff:** A woodwind part with a dynamic marking of *ff*.
- Fifteenth Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixteenth Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventeenth Staff:** A woodwind part with a dynamic marking of *ff*.
- Eighteenth Staff:** A woodwind part with a dynamic marking of *ff*.
- Nineteenth Staff:** A woodwind part with a dynamic marking of *ff*.
- Twentieth Staff:** A woodwind part with a dynamic marking of *ff*.
- Twenty-first Staff:** A woodwind part with a dynamic marking of *ff*.
- Twenty-second Staff:** A woodwind part with a dynamic marking of *ff*.
- Twenty-third Staff:** A woodwind part with a dynamic marking of *ff*.
- Twenty-fourth Staff:** A woodwind part with a dynamic marking of *ff*.
- Twenty-fifth Staff:** A woodwind part with a dynamic marking of *ff*.
- Twenty-sixth Staff:** A woodwind part with a dynamic marking of *ff*.
- Twenty-seventh Staff:** A woodwind part with a dynamic marking of *ff*.
- Twenty-eighth Staff:** A woodwind part with a dynamic marking of *ff*.
- Twenty-ninth Staff:** A woodwind part with a dynamic marking of *ff*.
- Thirtieth Staff:** A woodwind part with a dynamic marking of *ff*.
- Thirty-first Staff:** A woodwind part with a dynamic marking of *ff*.
- Thirty-second Staff:** A woodwind part with a dynamic marking of *ff*.
- Thirty-third Staff:** A woodwind part with a dynamic marking of *ff*.
- Thirty-fourth Staff:** A woodwind part with a dynamic marking of *ff*.
- Thirty-fifth Staff:** A woodwind part with a dynamic marking of *ff*.
- Thirty-sixth Staff:** A woodwind part with a dynamic marking of *ff*.
- Thirty-seventh Staff:** A woodwind part with a dynamic marking of *ff*.
- Thirty-eighth Staff:** A woodwind part with a dynamic marking of *ff*.
- Thirty-ninth Staff:** A woodwind part with a dynamic marking of *ff*.
- Fortieth Staff:** A woodwind part with a dynamic marking of *ff*.
- Forty-first Staff:** A woodwind part with a dynamic marking of *ff*.
- Forty-second Staff:** A woodwind part with a dynamic marking of *ff*.
- Forty-third Staff:** A woodwind part with a dynamic marking of *ff*.
- Forty-fourth Staff:** A woodwind part with a dynamic marking of *ff*.
- Forty-fifth Staff:** A woodwind part with a dynamic marking of *ff*.
- Forty-sixth Staff:** A woodwind part with a dynamic marking of *ff*.
- Forty-seventh Staff:** A woodwind part with a dynamic marking of *ff*.
- Forty-eighth Staff:** A woodwind part with a dynamic marking of *ff*.
- Forty-ninth Staff:** A woodwind part with a dynamic marking of *ff*.
- Fiftieth Staff:** A woodwind part with a dynamic marking of *ff*.
- Fifty-first Staff:** A woodwind part with a dynamic marking of *ff*.
- Fifty-second Staff:** A woodwind part with a dynamic marking of *ff*.
- Fifty-third Staff:** A woodwind part with a dynamic marking of *ff*.
- Fifty-fourth Staff:** A woodwind part with a dynamic marking of *ff*.
- Fifty-fifth Staff:** A woodwind part with a dynamic marking of *ff*.
- Fifty-sixth Staff:** A woodwind part with a dynamic marking of *ff*.
- Fifty-seventh Staff:** A woodwind part with a dynamic marking of *ff*.
- Fifty-eighth Staff:** A woodwind part with a dynamic marking of *ff*.
- Fifty-ninth Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixtieth Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixty-first Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixty-second Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixty-third Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixty-fourth Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixty-fifth Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixty-sixth Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixty-seventh Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixty-eighth Staff:** A woodwind part with a dynamic marking of *ff*.
- Sixty-ninth Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventieth Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventy-first Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventy-second Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventy-third Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventy-fourth Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventy-fifth Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventy-sixth Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventy-seventh Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventy-eighth Staff:** A woodwind part with a dynamic marking of *ff*.
- Seventy-ninth Staff:** A woodwind part with a dynamic marking of *ff*.
- Eightieth Staff:** A woodwind part with a dynamic marking of *ff*.
- Eighty-first Staff:** A woodwind part with a dynamic marking of *ff*.
- Eighty-second Staff:** A woodwind part with a dynamic marking of *ff*.
- Eighty-third Staff:** A woodwind part with a dynamic marking of *ff*.
- Eighty-fourth Staff:** A woodwind part with a dynamic marking of *ff*.
- Eighty-fifth Staff:** A woodwind part with a dynamic marking of *ff*.
- Eighty-sixth Staff:** A woodwind part with a dynamic marking of *ff*.
- Eighty-seventh Staff:** A woodwind part with a dynamic marking of *ff*.
- Eighty-eighth Staff:** A woodwind part with a dynamic marking of *ff*.
- Eighty-ninth Staff:** A woodwind part with a dynamic marking of *ff*.
- Ninetieth Staff:** A woodwind part with a dynamic marking of *ff*.
- Ninety-first Staff:** A woodwind part with a dynamic marking of *ff*.
- Ninety-second Staff:** A woodwind part with a dynamic marking of *ff*.
- Ninety-third Staff:** A woodwind part with a dynamic marking of *ff*.
- Ninety-fourth Staff:** A woodwind part with a dynamic marking of *ff*.
- Ninety-fifth Staff:** A woodwind part with a dynamic marking of *ff*.
- Ninety-sixth Staff:** A woodwind part with a dynamic marking of *ff*.
- Ninety-seventh Staff:** A woodwind part with a dynamic marking of *ff*.
- Ninety-eighth Staff:** A woodwind part with a dynamic marking of *ff*.
- Ninety-ninth Staff:** A woodwind part with a dynamic marking of *ff*.
- One hundred Staff:** A woodwind part with a dynamic marking of *ff*.

N<sup>o</sup> 9.  
AIR.

Andante.

Petite Flute .

Grande Flute .

Hautbois .

Clarinettes .  
En Si b

Cors en Mi b .

Cors en La b .

Bassons .

Trombones .

Violons :  
*pp*

Alto .  
*pp*

TRACOLIN .

Violoncelle .  
*pp*

Contre Basse .

Solo.

*p*

Dans vos regards cherchant à li-re vos ca-den - ces de rossi-gnol. je lescompromet-

Andante.

Allegro.

-tais par mon fa-tal dé-lire oubliant le bé-care assassin du bé-mol, quand vous chantiez en La moi

*pp*

Allegro.

Andante.

Clar. Soli. *p* *rall.* Allegro.

Cors. en Mi b. Solo. *pp* *rall.* *dim.*

Cors. en La b. Solo. *pp* *rall.* *dim.*

Bons. Soli. *p* *rall.* *dim.*

Vv. *p* *pp*

je soufflais en Sol. Dans une sympho-ni-e pour la bonne harmo-ni-e dans u-

Andante. *rall.* Allegro.

*Pizz.*

Andante. Allegro.

Cors. en Mi b.

Bons.

Vv.

-ne sym-pho-ni-e com-bien est dange-reux com-bien est dange-reux pour la

Cors en Mi b.

*rall.*

Bons *rall.*

*rall.*

*rall.*

bonne harmo - ni - e un flû - tiste amou - reux, un flû - tiste amou - reux, un flû - tiste amou -

*arco. rall.*

*rall.*

*rall.*

*rall.*

*rall.*

- reux, un flû - tiste a - moureux; c'est un é - tre bien dan - ge - reux c'est un é - tre bien dan - ge -

*rall.*

*pp* *rall.*





la tri - ple cro - che é - tait trop len - te au gré de ma bouillan - te ardeur.

*p* *Pizz* *ff* *arco* *pp*

*pp* *Pizz* *ff* *arco*

Cors. en Mi b. *pp*

*pp*

le chef, en - vain de Par - chef de la - tête et de la voix me dit.

*pp*

Musical score for a vocal and instrumental ensemble, page 175. The score includes vocal lines with lyrics and multiple instrumental staves. Dynamics range from *pp* to *ff*. The key signature has three flats (B-flat, E-flat, A-flat).

The score features several staves:

- Staff 1 (Top):** Instrumental line with *ff* dynamics.
- Staff 2:** Instrumental line with *avec la 1<sup>re</sup> Fl.* and a double bar line.
- Staff 3:** Instrumental line with *pp* and *cresc.* dynamics.
- Staff 4:** Instrumental line with *ff* dynamics.
- Staff 5:** Bass line with *cresc.* dynamics.
- Staff 6:** Instrumental line with *cresc.* dynamics.
- Staff 7:** Bass line with *P cresc.* dynamics.
- Staff 8:** Instrumental line with *ff* dynamics.
- Staff 9:** Instrumental line with *ff* dynamics.
- Staff 10:** Instrumental line with *cresc.* dynamics.
- Staff 11:** Instrumental line with *cresc.* dynamics.
- Staff 12:** Instrumental line with *cresc.* dynamics.
- Staff 13:** Vocal line with lyrics: *a - da - gi - o je vais tou - jours rien ne mar - rê - - - te jou - ant pres -*
- Staff 14:** Bass line with *cresc.* dynamics.
- Staff 15:** Bass line with *cresc.* dynamics.

avec la 2<sup>e</sup> Flûte

to, pres - to, pres - to, pres - tis - - si - mo; jou - ant pres - to, pres - to,

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

pres - tis - si - mo jouant presto prestis-si - mo jou - ant pres - to prestis - si - mo prestoprestissi -

avec la C. B. // // //

Detailed description: This page of a musical score, numbered 177, contains 15 staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a complex melodic line with many sixteenth notes. The second staff is a treble clef with the same key signature and time signature, containing the instruction 'avec la P<sup>te</sup> Flu.' followed by four double bar lines. The third staff is a treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature, containing a melodic line. The fourth staff is a treble clef with a key signature of two flats and a common time signature, containing a melodic line. The fifth staff is a treble clef with a key signature of two flats and a common time signature, containing a melodic line. The sixth staff is a bass clef with a key signature of two flats and a common time signature, containing a melodic line. The seventh staff is a bass clef with a key signature of two flats and a common time signature, containing a melodic line. The eighth staff is a bass clef with a key signature of two flats and a common time signature, containing a melodic line. The ninth staff is a bass clef with a key signature of two flats and a common time signature, containing a melodic line. The tenth staff is a bass clef with a key signature of two flats and a common time signature, containing a melodic line. The eleventh staff is a bass clef with a key signature of two flats and a common time signature, containing a melodic line. The twelfth staff is a bass clef with a key signature of two flats and a common time signature, containing a melodic line. The thirteenth staff is a bass clef with a key signature of two flats and a common time signature, containing a melodic line. The fourteenth staff is a bass clef with a key signature of two flats and a common time signature, containing the lyrics 'pres - tis - si - mo jouant presto prestis-si - mo jou - ant pres - to prestis - si - mo prestoprestissi -'. The fifteenth staff is a bass clef with a key signature of two flats and a common time signature, containing the instruction 'avec la C. B.' followed by three double bar lines.

Haut.

Clar. *pp*

Cors. Mi b *pp*

Bons *pp*

W *pp*

*p pizzi.*

- mo presto prestissi - mo .  
 ville

quel trouble fê - - - te .

*pp pizzi.*

Haut.

Clar. *rall.*

Cors. *pp* *rall.*

Bons *pp* *rall.*

W *pp* *rall.*

ville

je déran-geais tous les mor-ceaux tant c'était faux, tant c'était faux, tant c'était faux.

*rall.*

Haut. 1<sup>o</sup> Tempo.

Cors.

Bons

1<sup>o</sup> Tempo.

W.

1<sup>o</sup> Tempo.

ville dans u - ne sympho - ni - e com - bien est dange - reux, com - bien est dange - reux

pizz.

C.B. pizz.

1<sup>o</sup> Tempo.

Cors Mi b.

rall. a Tempo.

Bons

rall. a Tempo.

W

rall. a Tempo.

pparco.

pparco.

pour la bonne harmo - ni - e un flu - tiste un flutiste - amou - reux ce n'est pas

rall. a Tempo.

pparco.

Haut.

Clar.

Cors Mi b.

BOIS

W.

Vll<sup>e</sup> et C.B.

tout au-tre mé-sa-ven-tu - - re de gros sou-pirs qui n'é-taient pas no - tés s'en - gouf -

Cors Mi b

-frant dans mon embou - chu - - re chan-geant les pia - nos en for - - té fal-lait-



Gde Flu.

Clar.

Cors Mi b.

Bons

W

ville et C.B.

- il chan - ter le mur - mu - - - re du zé - phi - - - re ou du ruis - seau

Gde Flu. tr

Haut.

Clar. mp

Cors Mi b.

Bons

W

ville et C.B.

pia - no, - pia - no, pia - no, pia - no, pia - nis - si - mo, pia - no, pia - no, pia - no, pia - no,

avec la 1<sup>re</sup> Flûte

avec le 1<sup>er</sup> Violon

(il imite la Flûte)

pia - no brrr brrr c'est le tor - rent c'est l'oura -

ff pp pp pp pp pp

The musical score on page 185 consists of the following parts and markings:

- Violins I:** *ff* (fortissimo), playing a rhythmic pattern of eighth notes.
- Violins II:** *avec la P<sup>te</sup> Flûte* (with the first flute), marked with double bar lines.
- Violas:** *cresc.* (crescendo), *ff* (fortissimo), playing a rhythmic pattern of eighth notes.
- Violas II:** *cresc.* (crescendo), *ff* (fortissimo), playing a rhythmic pattern of eighth notes.
- Celli:** *cresc.* (crescendo), *ff* (fortissimo), playing a rhythmic pattern of eighth notes.
- Double Basses:** *cresc.* (crescendo), *ff* (fortissimo), playing a rhythmic pattern of eighth notes.
- Woodwinds (Flutes, Clarinets, Bassoons):** *ff* (fortissimo), playing a rhythmic pattern of eighth notes.
- Woodwinds (Oboes, Bassoons):** *ff* (fortissimo), playing a rhythmic pattern of eighth notes.
- Woodwinds (Saxophones):** *ff* (fortissimo), playing a rhythmic pattern of eighth notes.
- Woodwinds (Trumpets, Trombones):** *ff* (fortissimo), playing a rhythmic pattern of eighth notes.
- Vocal Line:** Lyrics in French: "gan c'est le tor-rent, le tor-rent, l'ou-ra-gan c'est le tor-rent".
- Conductor's Part:** *ff* (fortissimo), *arco.* (arco).

avec la 1<sup>re</sup> Flûte

avec la C. B.

le grin-ce-ment le sil-fle-ment

Clarinet

Bassoon

Retenu. Solo. pp

rall. dim.

pp rall. dim.

Retenu.

le trem-ble-ment con-ve-nez en là fran-che-ment con-ve-nez en

Clay. *rall.* Tempo 1<sup>o</sup>

Solo.

Cors. *P* *rall.* Tempo 1<sup>o</sup>

Bons *p*

*rall.* Tempo 1<sup>o</sup>

*pp*

Tempo 1<sup>o</sup>

*rall.*

convenez - en dans u - - ne sympho - ni - - e rien n'est plus dange-reux

*pp pizz.*

Tempo 1<sup>o</sup>

Cors Mi b.

Bons

rien n'est plus dan ge-reux pour la bonne harmo-ni - - e un flu-tiste un flutiste amou-

Musical score for voice and piano. The score is written in B-flat major and 3/4 time. It consists of 12 staves. The top staff is the vocal line, starting with a piano (*pp*) dynamic. The second staff is the first flute part, marked *avec la 1<sup>re</sup> Flute*. The third staff is the second flute part, also marked *pp*. The fourth and fifth staves are the piano accompaniment, with the fourth staff marked *pp*. The sixth and seventh staves are the piano accompaniment, with the sixth staff marked *pp*. The eighth and ninth staves are the piano accompaniment, with the eighth staff marked *pp*. The tenth and eleventh staves are the piano accompaniment, with the tenth staff marked *pp*. The twelfth staff is the bass line. The lyrics are: reux. un flûtiste amoureux un flûtiste amoureux c'est un être.

1<sup>a</sup> 2<sup>a</sup>

*ff*

*ff*

*ff*

*ff*

*ff*

*fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

*f*

*fp* *fp* *fp* *fp* *ff* *ff* *ff*

*fp* *fp* *fp* *fp* *fp* *fp* *ff*

*fp* *fp* *fp* *fp* *fp* *fp* *ff*

bien dan-ge-reux - reux un flu-tiste a-mou-reux c'est un è - -

*fp arco.* *fp* *fp* *fp* *fp* *fp* *ff*

*f arco.* *ff*

1<sup>a</sup> 2<sup>a</sup>

----- tre bien dange-reux.

avec la C. B.

Detailed description: This is a page of a musical score, numbered 188. It features a complex arrangement of staves. The top staff is a vocal line in B-flat major, with lyrics "tre bien dange-reux." The second staff is a piano accompaniment line, mostly consisting of rests. The third and fourth staves are vocal lines. The fifth and sixth staves are piano accompaniment lines. The seventh and eighth staves are vocal lines. The ninth and tenth staves are piano accompaniment lines. The eleventh and twelfth staves are vocal lines. The thirteenth and fourteenth staves are piano accompaniment lines. The fifteenth and sixteenth staves are vocal lines. The seventeenth and eighteenth staves are piano accompaniment lines. The nineteenth and twentieth staves are vocal lines. The twenty-first and twenty-second staves are piano accompaniment lines. The score is written in a style typical of 19th-century musical notation, with various note values, rests, and dynamic markings.



FINAL

Allegro.

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes  
en U $\flat$ .

Pistons en Si  $\flat$ .

Cors en Ut.

Cors en Fa.

Bassons.

Trombones.

Violons.

Altos.

CORALINE.

TRACOLIN.

BELFLORE.

Violoncelles.

Contre-Basses.

The musical score is arranged in a grand staff format with multiple staves. The instruments listed on the left are: Petite Flûte, Grande Flûte, Hautbois, Clarinettes en U $\flat$ , Pistons en Si  $\flat$ , Cors en Ut, Cors en Fa, Bassons, Trombones, Violons, Altos, Violoncelles, and Contre-Basses. The vocalists listed are CORALINE, TRACOLIN, and BELFLORE. The score includes dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The tempo is marked as *Allegro*. The key signature has one flat (B $\flat$ ), and the time signature is common time (C). The vocal line for CORALINE includes the lyrics: "Ah! tremblez ah! tremblez tremblez tremblez d'un mot je puis vous confondre en vain vous dissimu-".

Allegro.

*pp*

Col. P<sup>te</sup> Fl.

Col. Hb

Unis.

Ab! par - - lez ah! parlez par-lez par-

-lez vous n'aurez rien à ré - pondre tremblez trem - blez

-lez l'on sau-ra bien vous ré - pon-dre di-tes ce que vous vou- lez d'un mot je puis vous con-

pt<sup>e</sup> Fl:

1<sup>re</sup> Fl: *ff*

Hb *ff*

Clar: *ff* *pp*

Pistons *ff* *pp*

Corns en Mi *ff* *pp*

Corns en Fa *ff* *pp*

Bs *ff* *pp*

Tromb: *ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

je lis au fond de votre âme bientôt vous allez pa-lir

- fondre parlez par-lez, de pareils soupçons Ma-dame, vous devriez en rou-

Comme la C.B.

*ff* *pp*



1<sup>re</sup> Fl: Solo. *p*

2<sup>de</sup> Fl: *p*

Clar: *pp*

4<sup>te</sup> Corde. *f*

4<sup>me</sup> Corde. *f*

Unis. - vous ce mot si ter-ri-ble et qui m'acca-ble-ra *pp* *f*

Clar: Solo. *p*

B<sup>s</sup>: Solo. *pp*

Tres lent et appuy. a Tempo.

Ca-ri-te - - a fi-gu-rante a l'O-pe-

Cari-te - a

Comme la C. B.

ff!

Clar

Cors en Ut.

Cors en Fa.

BS

pizz:

pizz:

- ra ah! vous pa-lis - sez dé - ja

fi - gu - rante à l'O - pé - ra que veut dire mais que

pizz:

Gde Fl:

ff!

Clar:

Cors en Ut

Cors en Fa.

BS

arco.

arco.

veut di - re e - la Seno - ra Seno - ra pour troubler mon mé - na - ge que l'un dans la maison s'est introduit je

ga-ge mais j'en aurai raison pour déjouer les traîtres il est des moyens sûrs on grille, les fe-nê-tres on éleve les

pt<sup>e</sup> Fl: *cres.*

Col Pt<sup>e</sup> Fl: **||** **||** **||** **||**

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

*pp*

*pp*

*pp*

*pp*

vous seul êtes le traître et j'ai des moyens sûrs de tout voir tout connaître si hauts que soient les murs

*cres.*

*pp*





Suivez.

sur croyez moi lent. je suis prise ma foi eh! bien que lui  
 u ne preuve et je crois eh! bien

di-re de-si-reuse de m'ins-truire de l'ob-jet qui vous at-ti-re à l'é-  
 eh! bien

Flûte sur le Théâtre.

- tu - de j'avais re - coups en - fin il vient à mon se -  
 en - fin

Récit.

pt<sup>e</sup> Fl: *ff*  
G<sup>d</sup>e Fl: *ff*  
Cl<sup>ar</sup>: *ff*  
Pistons *ff*  
Cors en Ut. *ff*  
B<sup>s</sup>: *ff*  
Tromb. *ff*  
- cours  
Unis. *ff*  
*Maestoso.*

car - - tes j'appris a li - - re pas - sé présent a-ve - nir  
quelle admirable sei

vous en vou - lez l'expé - ri -  
- ence quelle admira - ble sci - ence je suis curi - eux curieux d'en jou - ir

Allegro.

- en - ce vous al - lez vous al - lez fré - mit?

*Soli.*  
*ff*

Allegro.

Flûte sur le Théâtre.

*p*  
*p*  
*dimin:*  
*pp*  
*pizz:*  
*p*



B<sup>s</sup>

pp

*p*

femme qui vous en-flamme c'est cet-te dame de cœur a cet-te

*pizz:* j'ai presque peur

*pizz:*

*p*

*p*

*p*

Reine pour qu'on la mè-ne et la pro-mè-ne un servi-teur c'est vous c'est vous, oui le valet de

c'est moi!

rall:

rall:

rall:

cœur chevalier d'hon-neur vous voyez bien charmant vain-queur vous voyez bien quel est votre hon-

202 Flûte sur le Théâtre.  
8<sup>a</sup> ad libitum.

Allegro moderato.

heur  
Epis.  
pizz.

Mais la promenade est

fa - - de a - pres quelques tours sur le cours on va prendre u - ne li - mo -

Fl:

Clarinete en Sib

Clarinete en Sib

Pistons

Cors en Ut.

Cors en Fa.

Trombone

Violon

Viola

Violoncelle

Contrebasse

na - - de

Sa-tan vient - il à son se - cours cessez je vous pri-e cette jongle - ri-e

non pas jusqu'au

pp

pp

pp

pp

Flûte sur le Théâtre.

bout je vous dirai tout non pas jusqu'au bout je vous di-rai tout

p

pp

Flute part: *pp*

Horn (H<sup>b</sup>) part: *pp*

Bassoon (B<sup>s</sup>) part: *pp*

Vocal line: Dieu qu'ai-je

Other instruments: Clarinet, Violin, Viola, Cello, Double Bass

Flûte à l'Orchestre.

Flute part: *pp*

Horn (H<sup>b</sup>) part: *pp*

Bassoon (B<sup>s</sup>) part: *pp*

Vocal line: au l'in-fâ-me l'in-fâ-me vient a ses pieds de tra-hir ses sep-

Other instruments: Clarinet, Violin, Viola, Cello, Double Bass



Allegro.

1<sup>re</sup> Fl: *ff*

2<sup>de</sup> Fl: *ff*

Col 1<sup>re</sup> Fl:

H<sup>b</sup>

Clar: *ff*

Pistons *ff*

Cors en E<sup>t</sup>. *ff* *pp* *ff* *pp*

Cors en F<sup>a</sup>. *ff* *pp* *ff* *pp*

B<sup>s</sup> *ff* *pp* *ff* *pp*

Tromb. *ff* *pp* *ff* *pp*

ments

Ah! je suis per-du je suis perdu pardon ma femme pardon ma femme

Comme la C.B.

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

Allegro.





Musical score for a vocal and instrumental piece, page 208. The score includes multiple staves for instruments and a vocal line with French lyrics. Dynamics range from fortissimo (ff) to pianissimo (pp).

The score features several staves of instrumental accompaniment, including a piano (p), a violin (v), a viola (v), a cello (c), and a double bass (b). The vocal line is written in French.

The lyrics are:

je veux rompre des nœuds désormais détestables  
 - pa - de  
 bats moi plus tôt bats moi plus tôt mais conservons la dot

Dynamics include *ff*, *pp cres.*, and *dim:*.

pp  
Col P. El.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

c'est vraiment étonnant      il croit à monter lent      il y croit bonnement

c'est vraiment étonnant      un talent aussi grand      vous confond et surprend      tremblant et te pe-

Comme la C.B.

pp

The musical score consists of 14 staves. The top two staves are for the vocal line, with the first staff containing the melody and the second staff containing rests. The next five staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two single staves. The lyrics are written below the vocal staves. The piece concludes with a double bar line on the final staff.

il y croit bonnement      mais trop tard repentant      on s'incline à présent      mais trop tard repen-

-tant      je m'incline à pré-sent      tremblant et repentant      je m'incline à présent

- tant on s'incline à pré - sent trem - blant trop tard et re - pen - tant il s'in -  
 je m'incline à pré - sent trem - blant con - fus et re - pen - tant je m'in -  
 Comme la C. B.

Musical score for voice and piano. The score consists of 14 staves. The top two staves are for the piano accompaniment, and the bottom two are for the voice. The lyrics are in French. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The music is in a major key and 4/4 time. The piano part features a complex texture with many chords and arpeggiated figures. The voice part has a melodic line with some ornamentation.

The musical score is arranged in 14 staves. The top two staves are vocal parts with lyrics. The lyrics are:   
-cline à pré-sent   
-cline à pré-sent   
The score includes various instrumental parts, including strings, woodwinds, and brass. The key signature is B-flat major (two flats) and the time signature is common time (C). The score is written in a standard musical notation style with clefs, notes, rests, and dynamic markings. The bottom two staves are bass parts, likely for the double bass and bassoon. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staves. The instrumental parts are written in various clefs and include notes, rests, and dynamic markings. The score is a page from a larger musical work, as indicated by the page number 212.





This musical score is for a voice and piano piece. It consists of 13 staves. The top five staves are for the piano accompaniment, and the bottom eight staves are for the voice. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four measures. The first two measures are marked with a piano (*pp*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure contains the vocal entry with the lyrics: "ah! je le veux bien aus". The lyrics for the first two measures are: "mais qu'entends-je qu'en tends-je se querelle-t-on i ci deux epoux c'est e- trange". The piano part in the fourth measure has the lyrics: "vous aller juger ce ci". The score includes various musical notations such as notes, rests, and dynamic markings.

Violin I: *ff* col 4<sup>e</sup> Fl. *pp*

Violin II: *ff* *pp*

Viola: *ff* *pp*

Cello: *ff* *pp*

Double Bass: *f* *pp*

Vocal 1: *p* col V<sup>e</sup> Fl. *ff* *Pizz pp*

Vocal 2: *p* *ff* *Pizz pp*

Vocal 3: *p* *ff* *Pizz pp*

Vocal 4: *p* *ff* *Pizz pp*

Lyrics:  
 - si vous allez juger ce-ci c'est un infi-de-le  
 qui vous trouble donc i-ci eh qu'on saurait el-le?  
 vous allez juger ce-ci

Bottom of page: *ff* *Pizz p* *All' mosso.*

Gde Fl.  
 H. m. b.  
 C. br.  
 V. ons  
 C. gra.  
 T. m. b.  
 Bel.  
 V. le  
 C. B.

ah! ma foi tant pis  
 elle a tout ap - pris  
 pour toujours je quit - te

Pic Fl.  
 Gde Fl.  
 C. br.  
 V. ons  
 C. gra.  
 Bel.  
 V. le

sa maison mau - di - te  
 ma dot me sui - vra  
 ah! retenez la ah! retenez la ah! retenez

Cors *pp*

Bons *pp*

Vons *pp arco.*

Tra *pp*

Bel un peu d'in-dul-gen-ce pour son in-cons-tan-ce s'il fait pe-ni-ten-ce il faut par-don-

Vlle<sup>la</sup> et C B *pp* arco.

Fl

Haut *tr* col 1<sup>o</sup> 8<sup>a</sup> dessous

Cors

Bons

Vons *tr*

Tra *tr*

Bel - ner - un peu d'in-dul - gen-ce pour son in-cons- tan-ce s'il fait pe-ni - ten-ce il faut par-don-

Vlle<sup>la</sup> et C B un peu d'in-dul - gen-ce un peu de cie - men-ce a mon in-cons- tan-ce dai - gne par-don-

The musical score consists of 14 staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a second vocal line. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. The seventh staff is a piano accompaniment. The eighth staff is a piano accompaniment. The ninth staff is a piano accompaniment. The tenth staff is a piano accompaniment. The eleventh staff is a piano accompaniment. The twelfth staff is a piano accompaniment. The thirteenth staff is a piano accompaniment. The fourteenth staff is a piano accompaniment.

Lyrics:

non pas d'in-dul-gen-ce non pas de cle-mence a-près cette of-fen-se je dois m'è loi-gner j'è dois m'è loi-  
 -ner un peu d'in-dul-gen-ce pour son in-cons-tan-ce s'il fait pe-ni-ten-ce il faut pardon-ner si-  
 -ner un peu d'in-dul-gen-ce un peu de cle-mence à mon in-cons-tan-ce dai-gne pardon-ner daigne pardon-

Pic Fl.  
 Cde Fl.  
 Hautb.  
 Clar.  
 Pistons.  
 Cors.  
 Bons  
 Tromb.  
 V.  
 V.  
 Cora.  
 Tenor  
 Bel.  
 V. et C.B.

-guer je dois m'loi - guer je dois m'loi - guer je dois m'loi - guer ou je dois m' - loi - guer  
 len - - - ce si - len - - - ce si - len - - - ce si - len ce si - len  
 - ner daigne pardon - ner daigne pardon - ner daigne pardon - ner dai - gne me pardon - ner

*pp*  
*pp*  
*pp*  
*Pizz. pp*  
*Pizz. pp*

This system includes staves for Cors., Bons., V., Cora., Tra., Bel., and Vlle. et C.B. The vocal parts (Tra. and Bel.) have lyrics: "si - len ce si - len ce... la Reine vous lui faites vous le serment d'être désormais bien". The Vlle. et C.B. part includes the instruction "Pizz." and "All<sup>o</sup> moderato". Dynamic markings include *pp* and *ff arco*.

This system continues the woodwind and string parts. The vocal parts (Bel. and Vlle.) have lyrics: "sa - ge bon vous ac - ceptez vous le ser - ah! je promets par serment d'être désormais plus sa - ge". Dynamic markings include *pp* and *ff*.





Haut.  
Cors en Fa.

vous se-rez

nir moi je répons de tout je se-rai la sans ces-se rappelant sa pro-mes-se

il se-ra la sans

Haut.  
Clar.  
Pistons.  
Cors en Fa.  
Bon.  
Tromb.

animé.

pp cresc. cresc. cresc. p

pp cresc. cresc. cresc. pp

pp cresc. cresc. cresc. pp

pp cresc. cresc. cresc. pp

pp animé.

pp cresc. cresc. cresc. pp

pp cresc. cresc. cresc. pp

pp cresc. cresc. cresc. pp

pp animé.

là vous se-rez là

par cet-te main que je pres- se par cet-

ces-se rappelant ma pro-mes-se par cet-te main que je pres-

pp animé.

Andante

The musical score is written for a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked "Andante".

**Vocal Line:**

- Lyrics: *p* ah! ah! ah! ah! *Andte* ah! vous le vou- lez vous le vou- lez oui je pardonne- oyez comme je suis
- Lyrics: - te main que je presse cedez cedez a nos vœux *Andte*
- Lyrics: se céder céder a nos vœux

**Piano Accompaniment:**

- Features various dynamics: *cres*, *f*, *p*, *pp*, *ff*.
- Includes articulation marks: *Andte*.
- Includes performance instructions: *ff* *p*.

24 Fl.

Clar.

Cors en Ut

Bons

W

Coro.

Vlle. - bon - ne je veux i - ci comblar vos vœux re le-vez vous re le-vez vous so-yez heu

C.B.

*vall.*

Allegro.

W *ff* *pp* *ff* *pp*

Coro. *ff* *pp* *ff* *pp*

Tra. - reux

Ba. de rien de rien moi je ne veux que votre bien

mer-ci mer- ci a-gir ain-si c'est d'un a - mi de-sor

V<sup>le</sup> et C.B. *pp* *ff* *pp*

G. Fl. *p* *tr*

Haut. *p* *tr*

Clar. *p* *tr*

Bons *p* *tr*

mais dans no-tre mé-na-ge plus de guerre plus d'o-ra-ge jamais le moindre nu-a-ge en vien-

G. Fl. *pp*

Haut. *pp*

Clar. *pp*

Cors en Ut. *pp*

Bons *pp*

rall.

rall.

rall.

Col. 4<sup>to</sup> V<sup>o</sup>

grâce à lui tous les trois d'ac-cord nous pourrons donc redire en-cor cet air char-mant qui nous plait

dra troubler la paix

rall.

All<sup>o</sup> moderato.

rall. All<sup>o</sup> moderato.

pizz. p pizz.

tant rall. Ah! vous di-rai-je ma-man ce qui cau-se mon tour-ment moi j'y don-ne mon a-gré-ment et votre accom-pa-gne-

All<sup>o</sup> moderato.

Clar. solo. solo. pp p arco.

ment de-puis que j'ai vu Cli-ten-dre me re-garder d'un air ten-dre mon cœur dit à chaque ins-ment j'aime tous deux vous en-ten-dre me jou-er cet air si tendre c'est main-te-nant le mo-

Allegro.

G: Fl: 

Clar: 

Bous 

*p* 

Allegro. 

*p* 

*p* 

*p* 

-tant peut-on vi-vre sans a - mant .

-ment faisons l'accom-pagne - ment .

*p* 

*p* Allegro.

G: Fl: 











pon pon



Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in G major and 2/4 time. It consists of seven staves. The vocal line (soprano) has lyrics: "pon pon pon pon pon pon pon pon pon pon pon pon pon pon pon patapon pon". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Trills are marked in the piano part.

Musical score for the second system, continuing the vocal lines and piano accompaniment. The score is written in G major and 2/4 time. It consists of seven staves. The vocal line (soprano) has lyrics: "pon pata pon pon pon pata pon pon pon pata pon pon pon pon pon pon pon pon pon". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. A trill is marked in the piano part, and a "cresc." marking is present in the upper right corner of the system.



The musical score is arranged in a system of 14 staves. The top two staves are for woodwinds (flute and oboe), with dynamics *cresc:* and *mis.* appearing. The next two staves are for violins and violas, with dynamics *p* and *cresc:*. The fifth and sixth staves are for cellos and double basses, with dynamics *pp* and *cresc:*. The seventh and eighth staves are for the first and second violas, marked *arco.* and featuring triplets. The ninth and tenth staves are for the first and second cellos, also marked *arco.* and featuring triplets. The eleventh and twelfth staves are for the first and second double basses, with lyrics: "ponponpon pon ponponpon pon ponouic'est char-mantouic'estcharmantouic'estcharmantouic'estchar". The thirteenth and fourteenth staves are for the first and second bassoons, with dynamics *arco* and *cresc:*.

This musical score is arranged in 12 staves. The top five staves are for woodwinds: Flute (1), Clarinet (1), Clarinet (2), Bassoon (1), and Bassoon (2). The next five staves are for strings: Violin (1), Violin (2), Viola, Cello, and Double Bass. The bottom two staves are for vocal parts: Soprano and Bass. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*. The vocal parts have the word "maut" written below the staves. The piece concludes with a double bar line and repeat signs.