

Partition.

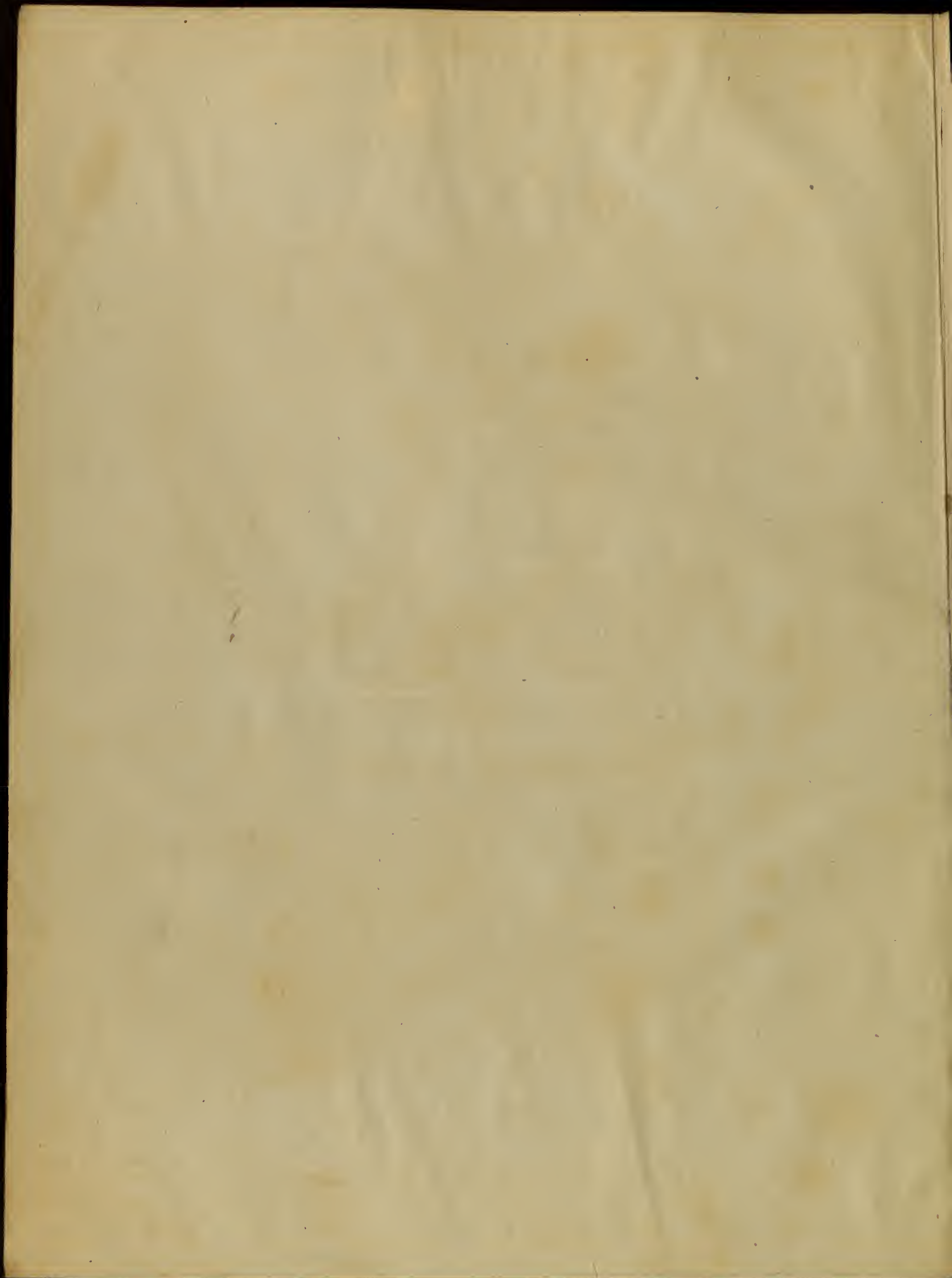
La double Echelle.

NOMENCLATURE DES PARTIES.

1	Partition.	Parties de Coulisse.
=	Répétiteur.	
/	Premiers Violons.	
3	Seconds Violons.	
2	Altots.	
5	Basses.	
/	Flûtes.	
/	Oboës.	
/	Clarinettes.	
2	Cors.	
=	Cornet à Piston.	
/	Bassons.	
/	Trompettes.	
=	Trombones.	
=	Ophicleïde.	
/	Timballes.	
=	Sonnettes.	
=	Tambour.	
=	Grosse Caisse.	
/	Triangle.	
	Cimballes.	
	Harpe.	

PARTIES.





LA
DOUBLE ÉCHELLE,

Opéra Comique

en un Acte,

Représenté

pour la 1^{re} fois
à Paris,

LE

23 AOÛT

1837

sur le théâtre

Royal de l'Opéra
Comique,

PAROLES DE M^r

E. DE PLANARD.

Musique de

AMBROISE THOMAS.

A. Vialon.

Partition 100^f

Parties sép^{tes} 100^f

PARIS,

Chez M^{rs} LEMOINE et C^{ie}, Éditeurs B^{is} du ROI, Succ^{rs} de Ch. Boieldieu et Ph. Petit

Bue Vivienne, 18.

L. et C^{ie} 1011.

Lemoine et C^{ie}
Paris
1837

THE UNIVERSITY OF CHICAGO

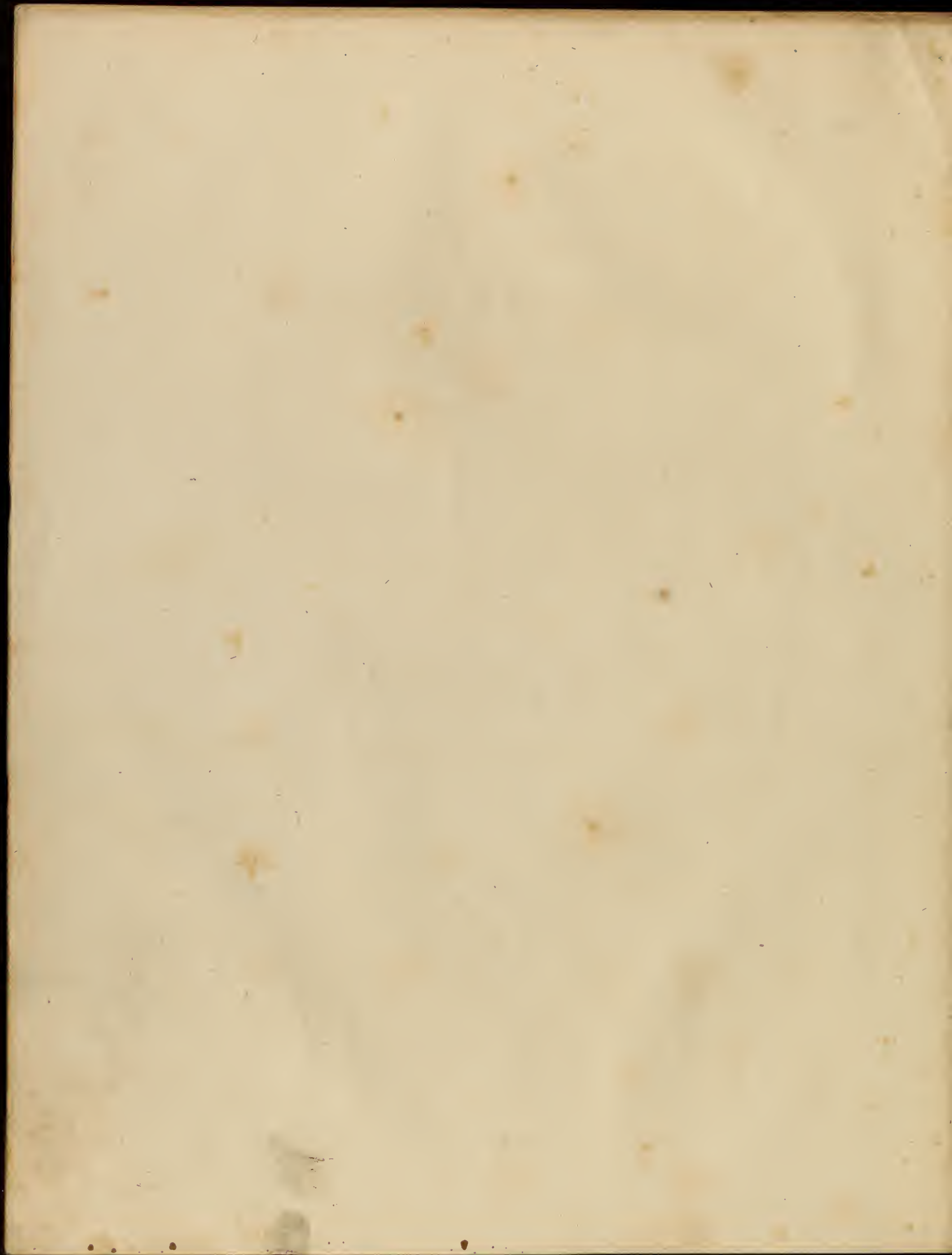
PHYSICS DEPARTMENT

PHYSICS 101

LECTURE NOTES

BY [Name]





LA

DOUBLE ÉCHELLE

	Acteurs
1 La Marquise	M ^{lle} Chénier
2 Le Sénéchal	M. Henry
3 Le Chevalier d'Orgeville	M. Condore
4 Lucas	M. Turquill
5 Suzanne	M ^{lle} Prevost
6 Une femme de Chambre	M ^{lle} Vestage

Catalogue des Morceaux

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L. I

L. et C^{ie} 1011

THE HISTORY OF THE

REVOLUTION

OF THE UNITED STATES

OF AMERICA

BY

WILLIAM BRADEN

ESQ.

OF THE BAR AT NEW-YORK

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VOLUME THE FIRST

NEW-YORK: PRINTED AND SOLD BY

W. BRADEN, AT THE SIGN OF THE

WINDMILL, IN NASSAU ST. 1807.

LA DOUBLE ÉCHELLE

OUVERTURE.

représentée le 1^{er} Jan. au Théâtre
Royal de Bruxelles le 15^{ème} 1842

All.^o moderato quasi andantino (♩ = 104)

1^{re} Flûte.

2^e Flûte.

Hautbois.

Clarinettes
en si^b.

Cors en si^b bas.

Cors en fa.

Trompettes
en si^b.

Bassons.

1^{er} et 2^d
Trombones.

Trombone
basse.

Triangle.

Timbales
si^b fa.

Violons.

Altos.

Violoncelle.

Contre-Basse.

The musical score is written for a full orchestra. It consists of 14 staves. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'All.^o moderato quasi andantino' with a metronome marking of 104 quarter notes per minute. The score begins with a series of rests for the first five measures. In the sixth measure, the bassoon and timpani parts enter with a rhythmic pattern. The bassoon part is marked 'PP' and the timpani part is marked 'PPP'. The strings enter in the seventh measure. The first and second violins are marked 'P' and 'pizz.'. The viola part is marked 'P' and 'pizz.'. The cello and double bass parts are marked 'P' and 'pizz.'. The cello part is marked 'C^{me} la C-B' and the double bass part is marked 'C^{me} la C-B'. The score continues with various musical notations, including dynamics, articulation, and performance instructions.

Hautb.
Cl.
C^{tr}
B.^{ns}
Timb.
arco
arco
pizz.

FP
FP

pp

dim.
dim.
1^o
dim.
PR
P
pizz.
P
pizz.
P
arco
V^{cl} et C-B.

dim.

dim.

1^o

dim.

PR

P

pizz.

P

pizz.

P

arco

V^{cl} et C-B.

Cl

B.

Tymb.

arco pizz.

arco pizz.

1^o

P

cres.

P

cres.

FP

arco

cres.

cres.

cres.

pizz.

C^{me} la C-B.

cres.

This page of musical notation is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Violoncello). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various dynamics such as *FP* (Forzando Piano), *P* (Piano), *F* (Forte), *dim.* (diminuendo), and *PPP* (Pianissimo). Performance instructions include *arco* (arco) and *pizz.* (pizzicato). The score shows complex rhythmic patterns and melodic lines across the staves, with some measures featuring slurs and accents.

Hautb.
Cl.
2^e P.
B.[♭]
pizz.
arco
pizz.

This system contains the first five staves of the score. From top to bottom: 1. Horn (Hautb.) in G major, playing a melodic line with slurs. 2. Clarinet (Cl.) in G major, playing a similar melodic line. 3. Second Violin (2^e P.) in G major, playing a sustained chord. 4. Bassoon (B.[♭]) in G major, playing a sustained chord. 5. Violin (Vn.) in G major, playing a rhythmic pattern of eighth notes with slurs. The bottom two staves are for the Violoncello (Vcllo) and Double Bass (Cb.), both in G major, playing a rhythmic pattern of eighth notes. The Vcllo part includes markings for 'pizz.' (pizzicato) and 'arco' (arco).

Petite Flûte.
Grande Flûte.
Hautb.
Cl.
C[♮] en FA
B.[♭]
pizz.
pizz.

This system contains the next five staves of the score. From top to bottom: 1. Petite Flute (Petite Flûte) in G major, playing a melodic line with slurs. 2. Grande Flute (Grande Flûte) in G major, playing a melodic line with slurs. 3. Horn (Hautb.) in G major, playing a sustained chord. 4. Clarinet (Cl.) in G major, playing a melodic line with slurs. 5. Cor Anglais (C[♮] en FA) in G major, playing a sustained chord. The bottom two staves are for the Violoncello (Vcllo) and Double Bass (Cb.), both in G major, playing a rhythmic pattern of eighth notes. The Vcllo part includes markings for 'pizz.' (pizzicato).

Fl. H. 11

This system contains five staves. From top to bottom: Hautb. (Horn), Cl. (Clarinet), C. en FA (Cello), B. en FA (Bass), and strings (Violins I, Violins II, Violas, Cellos, Double Basses). The Hautb. staff has a first ending bracket. Dynamics include *P* and *PP*. The strings play *pizz.* (pizzicato) and *arco* (arco). There are triplets in the string parts.

This system contains seven staves. From top to bottom: Fl. (Flute), Hautb., Cl., C. (Cello), B. (Bass), Timb. (Timpani), and strings. The Fl. staff has a first ending bracket. Dynamics include *cres.* (crescendo), *F* (forte), *dim. rall.* (diminuendo and rallentando), and *PP* (pianissimo). The strings play *pizz.* and *arco*. There are triplets in the string parts.

F^7
C. C. 1011.

PP arco

Larghetto (♩ = 80)

The first system of the musical score consists of five staves. The top staff is marked with a piano (*P*) and pizzicato (*pizz.*) instruction. The second staff also has a piano (*P*) and pizzicato (*pizz.*) instruction. The third staff is marked with a piano (*P*) and pizzicato (*pizz.*) instruction. The fourth staff is marked with a piano (*P*) instruction. The bottom staff is marked with a piano (*P*) and pizzicato (*pizz.*) instruction. The music is in 6/8 time and features a variety of rhythmic patterns and articulations.

The second system of the musical score consists of six staves. The top staff is marked with a piano (*pp*) and a dynamic marking of *dim.*. The second staff is marked with a piano (*pp*) and a dynamic marking of *dim.*. The third staff is marked with a piano (*pp*) and a dynamic marking of *dim.*. The fourth staff is marked with a piano (*pp*) and a dynamic marking of *dim.*. The fifth staff is marked with a piano (*pp*) and a dynamic marking of *dim.*. The bottom staff is marked with a piano (*pp*) and a dynamic marking of *dim.*. The music is in 6/8 time and features a variety of rhythmic patterns and articulations.

Hautb.
Cl. en F^u
B^{as}
Fl.
Vcl.
Vcl.
Cb.

rit.
rall.
dim.
rall.
rall.
F P dim. smorz.
rall.

Cl.
Primo Tempo.

PP
P
pp
arco
pizz.
P
pizz.
P

This musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The score is divided into measures by vertical bar lines. Key performance instructions and dynamic markings include:

- Violin I and II:** Both parts feature a melodic line with a *cres.* (crescendo) marking in the second measure. The first measure of the first system is marked *P* (piano). The second system includes *F* (forte) and *FF* (fortissimo) markings.
- Viola:** The part begins with a *cres.* marking in the second measure. It features a melodic line with *F* and *FF* markings.
- Cello/Double Bass:** The part begins with a *P* marking. It features a bass line with *F* and *FF* markings. A *un poco crescendo* instruction is placed above the staff in the second measure.
- Violin II:** The part includes a *arco* (arco) instruction in the third measure, indicating that the instrument should play with the bow.

The score concludes with a *FF* marking in the final measure of the first system.

Allegro con moto (♩ = 132)

The musical score consists of 14 staves, likely representing different instruments or voices. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The score is divided into two systems by a vertical bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Dynamics range from *fff* (fortissimo) to *pp* (pianissimo). Articulations include accents and staccato. The bottom-most staff includes the instruction *pizz* (pizzicato) and a *p* dynamic marking. The score concludes with a double bar line in the final measure of the second system.

1. Fl.
Cl.
Cⁿ en FA
Bⁿ
Triangle.
V^{llo} et C-B.

P

P

This system contains the first eight measures of the piece. It features a multi-staff arrangement with Flute 1, Clarinet, Horns in C and B, Triangle, and Violoncello/Double Bass. The music is in a 3/4 time signature with a key signature of one flat. The first measure is marked with a forte 'f' dynamic, while the second measure is marked with a piano 'p' dynamic. The Triangle part consists of rhythmic patterns of eighth and sixteenth notes.

This system contains the next eight measures of the piece, measures 9 through 16. The instrumentation remains the same as in the first system. The musical notation continues with various rhythmic patterns and dynamics, including accents and slurs. The Triangle part continues with its characteristic rhythmic accompaniment.

This page of musical score is for a string quartet, consisting of four parts: Violin I, Violin II, Viola, and Violoncello. The score is written in a key signature of one flat (B-flat) and a 7/8 time signature. The dynamics range from fortissimo (FF) to piano (P). The Violoncello part is marked with 'arco' and 'FF' at the beginning. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The page number '14' is in the top left, and '27' is in the top right. The publisher's information 'L. a. C. 1011.' is at the bottom center.

This page of musical notation contains 15 staves. The notation includes various dynamics such as *F* (forte), *P* (piano), *cres.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). It also features articulations like *pizz.* (pizzicato) and *me la C-B*. The music is written in a key signature of one flat and a 2/4 time signature. The notation includes complex rhythmic patterns, particularly in the upper staves, and a variety of note values and rests.

This page of musical notation is for a string quartet, consisting of four violins and four violas. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is characterized by a dynamic crescendo, starting from a piano (*P*) and reaching fortissimo (*FF*) by the end of the page. The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and rests. Performance instructions like *cres.* (crescendo) and *arco.* (arco) are present. The bottom two staves (violas and violas) feature a double bar line with two slashes (*//*) in the lower register, indicating a specific performance technique. The page number '16.' is in the top left, and '23' is in the top right.

This page of musical score contains 17 staves of music. The notation is dense and rhythmic, characteristic of a piano concerto. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first 15 staves are arranged in pairs, with the upper staff of each pair in treble clef and the lower staff in bass clef. Each of these 15 staves begins with a dynamic marking of *ff* (fortissimo). The music consists of complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. There are several instances of slurs and accents throughout the score. The 16th staff is a single bass clef staff containing a series of double bar lines (//), indicating a section of the score that is not fully written out on this page. The 17th staff is a single bass clef staff with rhythmic notation. The page number '17' is located in the top right corner.

The image shows a page of musical notation, likely a score for a piano or organ. It consists of 15 staves. The notation is dense, featuring many beamed notes and rests. The key signature has one flat (B-flat). The dynamic marking 'FFF' is repeated at the end of each staff. The bottom staff contains double bar lines. The notation is arranged in a grid-like fashion, with each staff containing a series of notes and rests. The overall appearance is that of a complex, multi-measure piece of music.

Horns (H.) *P*
 Clarinet (Cl.) *P*
 Bassoon (C^{ts} en FA) *P*
 Trombones (B¹) *PP*
 Trumpets (I^{tr}) *PP*
 Double Bass (V^{ll} et C-B.) *P*
pizz

Horns (H.) *P*
 Clarinet (Cl.) *P*
 Bassoon (C^{ts} en FA) *P*
 Trombones (B¹) *PP*
 Trumpets (I^{tr}) *PP*
 Double Bass (V^{ll} et C-B.) *P*
arco *PP*
PP

Cl.
C^l en si b

1^o
PP

2^{do}
PP

PP

arco
P

C^{mc} la C-B // //

Fl.
P

Cl.
C^l en si b

B^{ns}

dim.

PP

PP

PP

This page of musical notation is for a string quartet, consisting of 16 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used include *ff* (fortissimo), *f* (forte), *P* (piano), and *pp* (pianissimo). There are also performance instructions like *tr* (trill), *acc* (accents), and *pizz.* (pizzicato). The notation is arranged in two systems of eight staves each. The first system includes a double bar line and a repeat sign. The second system includes a *tr* marking and a *pizz.* marking. The notation is written in a cursive hand, typical of 18th or 19th-century manuscripts.

Fl.
Cl.
C^o en Fa
B^{as}
Triangle.
V^l et C-B.

The first system of the musical score consists of seven staves. From top to bottom, they are: Flute (Fl.), Clarinet (Cl.), Bassoon (B^{as}), Triangle, Violin and Cello (V^l et C-B.), Bassoon (B^{as}), and Bass (B.). The Flute, Clarinet, and Bassoon parts feature melodic lines with various ornaments and dynamics. The Triangle part has a rhythmic pattern of eighth notes. The Violin and Cello part provides harmonic support with sustained notes. The bottom two staves (Bassoon and Bass) play a steady eighth-note accompaniment. A dynamic marking 'P' (piano) is present at the beginning of the second measure.

The second system of the musical score continues the instrumental parts from the first system. It consists of seven staves, maintaining the same instrumentation: Flute, Clarinet, Bassoon, Triangle, Violin and Cello, Bassoon, and Bass. The musical notation continues with similar melodic and rhythmic patterns, including various ornaments and dynamics. The overall texture remains consistent with the first system, featuring a mix of melodic lines and harmonic accompaniment.

This page of musical score contains 14 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *ff*, *f*, and *p*. The score is divided into measures by vertical bar lines. The bottom staff includes the instruction *arco* and dynamic markings *ff*. The music is written in a key signature of one flat and a 2/4 time signature.

This musical score is arranged in a system of 14 staves. The notation includes various dynamics such as *F* (forte), *P* (piano), *cres.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). The score features complex rhythmic patterns, including sixteenth-note runs and chords. A first ending bracket is present in the upper right section. The bottom right corner includes the publisher's information: *C^{mo} la C. B.*

This page of musical notation is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key signature of one flat (B-flat major or F minor) and a 4/4 time signature. The notation includes various dynamics such as *P* (piano), *cres.* (crescendo), *F* (forte), and *FF* (fortissimo). There are also articulation marks like accents and slurs. The bottom staff (Cello/Double Bass) has a section marked *arco.* (arco) and contains several double bar lines. The overall texture is dense and dynamic, with many notes and slurs.

This musical score is arranged in a grand staff format with 14 staves. The top two staves are for the piano, with the right hand on the upper staff and the left hand on the lower staff. The remaining 12 staves are for string instruments, organized in pairs (violin I and II, violin III and IV, viola I and II, and cello and double bass). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The dynamics are consistently marked as *ff* (fortissimo) throughout. The piano part features a complex, rhythmic melody with many sixteenth and thirty-second notes. The string parts provide a harmonic and rhythmic accompaniment, with some parts featuring sustained notes and others playing rhythmic patterns. The bottom-most staff contains double bar lines, indicating a section where the instrument is silent.

This page of musical notation consists of 15 staves. The notation is arranged in a system with various clefs and key signatures. The top staves (1-4) are in treble clef with a key signature of two flats. The middle staves (5-10) are in bass clef with a key signature of two flats. The bottom staves (11-15) are in bass clef with a key signature of two flats. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dim.', 'P', and 'F'. The page is numbered '27' in the top right corner.

The musical score consists of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'P', 'F', and 'cres.'. The music is arranged in a multi-staff format, likely for a piano or similar instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'P', 'F', and 'cres.'. The music is arranged in a multi-staff format, likely for a piano or similar instrument.

This page of musical score is for a piano concerto, likely in G minor, Op. 1011. It features a complex arrangement of instruments including two pianos (pianos), two flutes, two clarinets, two bassoons, two trumpets, two trombones, a timpani, and a string ensemble. The score is written in 3/4 time and begins with a forte (ff) dynamic. The piano parts are highly active, with rapid sixteenth-note passages and dense chordal textures. The woodwinds and brass provide harmonic support and melodic lines. The timpani part consists of a steady rhythmic pattern. The string ensemble provides a rich, textured accompaniment. The score is divided into measures by vertical bar lines, and the dynamics are consistently marked as forte (ff).

This page of musical notation is a score for a multi-instrument ensemble, likely a string quartet or a similar chamber group. It consists of 14 staves, each with a different clef and key signature. The notation is dense and includes various musical symbols such as notes, rests, slurs, and dynamics. The first staff is in the treble clef with a key signature of one flat. The second staff is in the alto clef with a key signature of one flat. The third staff is in the bass clef with a key signature of one flat. The fourth staff is in the treble clef with a key signature of one flat. The fifth staff is in the alto clef with a key signature of one flat. The sixth staff is in the bass clef with a key signature of one flat. The seventh staff is in the treble clef with a key signature of one flat. The eighth staff is in the bass clef with a key signature of one flat. The ninth staff is in the treble clef with a key signature of one flat. The tenth staff is in the bass clef with a key signature of one flat. The eleventh staff is in the treble clef with a key signature of one flat. The twelfth staff is in the bass clef with a key signature of one flat. The thirteenth staff is in the treble clef with a key signature of one flat. The fourteenth staff is in the bass clef with a key signature of one flat. The notation is written in a clear, legible hand, and the page is numbered 50 in the top left corner.

TRIO INTRODUCTION.

All.^o moderato. (♩ = 46.)

Flutes .

Hautbois .

Clarinettes
en SI ♭

Cors en FA.

Bassons .

Violons .

Altos .

LA MARQUISE.

LE SÉNÉCHAL.

LUCAS.

Violoncelles.

Contre-Basses

1. et Solo.

The musical score is arranged in two systems. The first system includes staves for Flutes, Hautbois, Clarinettes en SI ♭, Cors en FA, Bassons, Violons, Altos, LA MARQUISE, LE SÉNÉCHAL, LUCAS, Violoncelles, and Contre-Basses. The second system features a Cello Solo part and a Bassoon part. The score is in 3/4 time with a key signature of one flat (B-flat). It includes various musical notations such as dynamics (pp, p, P, cres., sf, dim.), articulation (accents), and phrasing slurs. The tempo is marked 'All.^o moderato' with a quarter note equal to 46 beats per minute.

1. et 2. tutti.

C^{es} 1^o

B^{es}

LA MARQUISE.

(a mezza voce.)

Discret docile et sa - ge partez soyez pru - dent là bas sous le feuil

pp

Detailed description: This system contains the first five measures of the piece. It includes a vocal line for 'LA MARQUISE' and piano accompaniment for C^{es} and B^{es}. The vocal line begins with a dynamic marking of 'pp' and a tempo/character marking of '(a mezza voce.)'. The lyrics are 'Discret docile et sa - ge partez soyez pru - dent là bas sous le feuil'. The piano accompaniment features arpeggiated chords in the right hand and a steady bass line in the left hand.

la - ge glissez vous dou - ce - ment dis -cret do -cile et sa - ge partez soy - ez pru

pp

Detailed description: This system contains the next five measures of the piece. The vocal line continues with the lyrics 'la - ge glissez vous dou - ce - ment dis -cret do -cile et sa - ge partez soy - ez pru'. The piano accompaniment continues with similar arpeggiated patterns and a consistent bass line. A dynamic marking of 'pp' is present in the second measure of this system.

Clar. 1^o

Cry. *PP*

PP

P

PP

PP pizz.

PP pizz.

dent là bas sous le feuil la - ge par_tez par_tez soy ez pru - dent
LUCAS (a mezza voce)
dans un pe_tit mo_

PP pizz.

P

arco.

P

arco.

LE SÉNÉCHAL (sopirant)

Par - tie ah quel dom -

ment je tiendrai le ga_lant dans un pe_tit mo_ ment je tiendrai le ga_lant

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

parco.

pp
pp
pp
cres.
1^o
sf
cres.
p
cres.
p
cres.
p
oui oui je le veux ain si
mage en ai je le cou ra ge hé las
ce pauvre cher a mi
arco.
P
P

The musical score consists of ten staves. The top two staves are for a first and second vocal part, with first and second endings marked '1°' and '2°'. The next two staves are for a piano accompaniment. The fifth staff is the vocal line with lyrics. The sixth and seventh staves are for a second vocal part. The eighth and ninth staves are for a piano accompaniment. The bottom staff is a bass line with the text 'C^{me} La C. B.' and repeat signs.

dis-cret do-cile et sa- - - ge par-tez soyez pru-dent là-bas sous le feuil
 par-tir ah quel dom-ma-ge par-tir ah quel dom-ma-ge
 dans un pe-tit mo-ment je tiendrai le ga-lant

C^{me} La C. B. // // // //

la - - - ge glissez vous douce - ment partez partez toujours hé
 en - ai je le cou - ra - ge hé - las ! hé - las ! hé - las ! hé - las !
 dans un petit mo - ment je tiendrai le ga - lant dans un mo - ment je tien -

P
P
pizz.

- las hé - las partez partez toujours toujours hé - las hé -
 l'amour retient mes pas hé - las hé - las l'a - - mour re - tient mes pas hé - las ! (riant)
 drai le ga - lant dans un mo - ment je tien - drai le ga - lant hé -

arco.

arco.

C^{1^{ra}} *pp*

B^{1^{ra}} *pp*

LE SÉNÉCHAL.

pa-gue que vo-tre sort serait doux a mon cœur la nuit le jour près de votre com-pa-gue vous soupi-

Clar. 1^o *col canto.*

C^{2^o} *pp col canto.*

B^{2^o} *pp col canto.*

P arco. *pp col canto*

P arco. *pizz. col canto.*

P arco. *col canto.*

LA MARQUISE. *(riant)*

cres. dim. a piacere. *dim.* Ab! pour un grâ-ve sé-né-chal bon dieu quel ton sentimen-

-rez vous soupi rez vous chantez le bon-heur

P arco. *pizz.*

P arco. *col canto.*

pizz.

Hautb. Clar: 1^o C^o B^o arco. tal LUCAS. Ah c'est monsieur le Sé-né-chal le ju-ge du pré-si-di-al

dim. dim. dim. dim. pizz. (imitant le Sénéchal) oui des oi-

pizz. dim. pizz.

Fl: 1^o Clar: p arco. LA MARQUISE. -seaux de-jà dans la cam-pa-gne le doux ré-veil affli-geant vo-tre cœur vous dit qu'il

tr tr tr

1^o
P

1^o
P

1^o
P

2^o
P

col canto.
PP

col canto.
arco.
PP

arco.
PP

(a piacere)

faut loin de votre com pa - - gne beau tourte - reau fuir hé - las le bon - heur toujours hé -
hélas hélas

col canto.
PP
arco.

col canto.
PP
arco.

P
pizz.

Musical score for a vocal and piano piece, page 42. The score is written in a minor key and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes various dynamics such as *ff*, *f*, *F*, *P*, *pp*, and *pizz.*, along with performance instructions like *arco* and *dim.*. The vocal line includes lyrics in French, with some parts marked *(se moquant.)*.

Dynamics and performance instructions in the piano part include: *ff*, *f*, *F*, *P*, *pp*, *pizz.*, *arco*, and *dim.*.

Lyrics in the vocal line:

 (se moquant.)

 las ! hélas !

 hélas ! l'amour retient mes pas

 (se moquant.)

 hélas ! hélas ! hé las !

 hélas ! hé las !

 douce.

 oui des oi -

 douce.

 hé las ! pe - tits oi -

 douce.

 oi - seau ga -

seux dé-jà dans la cam pa - gue le doux ré - veil affligeant vo - tre cœur vous dit qu'il
seux jouant dans la cam pa - gue que vo - tre sort serait doux à mon cœur la nuit le
- laut tu vas fuir ta com - pa - gue il faut par - tir et je vois ta dou - leur dès le ma -

1^o P
sf P
sf P
pp
arco
pizz.
P
arco.

col canto.

faut loin de votre com- pa - gne beau tour- te - reau fuir hé - las le bon- heur il faut fuir le bon-
 jour près de vo- tre com- pa - gne vous sou- pi - rez vous chantez le bon - heur vous chan -
 tin j'ai tenu la cam- pa - gne pour te guet - ter en habile oi- se - leur oui je

F P dim. P riten. P rit. P riten. P dim. dim. dim. F dim. riten. riten. F dim. riten. riten. arco. P dim. P dim.

All^o. con moto. (♩ = 66)

This system contains the first part of the musical score. It features a vocal line with lyrics: "heur le bon heur", "tez ah vous chantez le bon heur", and "vois ta dou leur". The piano accompaniment includes parts for the right and left hands, with dynamic markings such as *p* and *f*. A red circle with a diagonal slash is drawn over the top of the piano part.

This system contains the second part of the musical score. It begins with the instruction "Clar:". The piano accompaniment includes parts for the right and left hands, with dynamic markings such as *cres.*, *p*, and *arco.*. The vocal line continues with lyrics: "LA MAR.", "par", and "tez ou plus de ren dez". A red circle with a diagonal slash is drawn over the top of the piano part.

Fl. 1^o *P*

Hautb.

Clar. *P*

C^{es} *P*

B^{es} *P*

vous puis

oh ciel oh ciel point de courroux

Detailed description: This system contains the first six staves of music. The top staff is for Flute (Fl.), followed by Horn (Hautb.), Clarinet (Clar.), Corno (C^{es}), and Bassoon (B^{es}). The bottom two staves are for the vocal line. The woodwinds play a rhythmic pattern of eighth notes. The vocal line begins with the lyrics 'vous puis' and 'oh ciel oh ciel point de courroux'. Dynamics include *P* (piano) and *1^o* (first ending).

Fl.

vous éloignerez l'échelle partez pas-

a - dieu a - dieu ma - mour a dieu cru - el - le

Detailed description: This system continues the musical score with six staves. The woodwind parts (Flute, Horn, Clarinet, Corno, Bassoon) continue their rhythmic accompaniment. The vocal line continues with the lyrics 'vous éloignerez l'échelle partez pas-' and 'a - dieu a - dieu ma - mour a dieu cru - el - le'. The notation includes various note values and rests.

Clar. *pp* *dim.*

C¹ *pp* *dim.*

B¹ *pp*

LA MARQUISE.
sez par le petit sen_tier évitez bien le jardi_nier

LE SÉNÉCHAL.
évitez bien le jardi_nier

LUCAS.
a_dieu ma_mour

P
je

pp *dim.* *smorz.*

LE SÉNÉCHAL.

LUCAS.
suis trop fin dans mon mé_tier

C^{me} La C. B. *dim.* *pizz.*

pizz.

Clar. All.^o vivace. (♩ = 80)

1^o

Cr.^o

pp

pp

pp

pp

a mezza voce.

Dis-cret docile et

a mezza voce.

pars je pars ah! quel mé- tier je

a mezza voce.

an

arco.

All.^o vivace.

pizz.

Fl.

Clar.

1^o

p

sa-ge par-tez soyez pru-dent là-bas sous le feuil-la-ge glis-sez vous douce-ment dis-

suis do-cile et sa-ge ain-si qu'un jeune a-mant je vais sous le feuil-la-ge me glisser douce-

tour de ce feuil-la-ge glis-sous nous douce-ment pour guetter au pas-sa-ge mon-sieur le pré-si-

Fl.

Cl.

evet docile et sa - ge par - tez soy - ez pru - dent là bas sous le feuil - la - ge glis - sez vous douce -
 ment je suis docile et sa - ge ain - si qu'un jeune a - mant je vais sous le feuil - la - ge me
 dent au - tour de ce feuil - la - ge glis - sons nous dou - ce - ment pour guetter au pas - sa - ge mon -

Fl.

Hautb.

Clar.

Crs.

B^{us}

ment do - - cile et sa - ge par - tez soy - ez pru - dent sous le feuil -
 glis - sez douce - ment je suis do - cile et sage ain - si qu'un jeune a - mant je vais sous
 sieur le prési - dent glis - sons nous sous ce feuil - la - ge - douce - ment pour guet -

arco
L. et cie tutti.

Fl
Cl *P*
Crs
B^{us} *pp*

la - - ge glis - sez vous douce - ment partez partez - - soy - ez pru - dent partez
le tenil-la - ge glisser douce - ment je vais ain - si qu'un jeune a - mant glis -
ter oui pour gnet ter le pré - si - dent glis - sons glis - sons tout dou - ce - ment gnet

Cl
Crs
B^{us} *1^o* *P*

pp
pp
pp
p
p

partez soy - ez soy - ez pru - - dent par - tez soy -
ser glis - ser tout dou - ce - - ment ain - si qu'un
tons gnet tons le pré - - si - - dent gnet tons le

pp

Cr.^s ritén. smorz. P

PP

ritén. PPP

ritén. pp PPP

pp (Parlé) PPP

dim. (Parlé) a - dieu

ez pru - dent

jeune a - mant

pre - si - dent

ritén. PP

pp PPP

Finis. H H H H

Fl.

Hautb.

Clar.

Cr.^s

ppizz.

smorz.

smorz.

smorz.

FF

FF

FF

FF

FF

FF

FF

FF arco.

FF arco.

tutti. P pizz. FF arco.

Et on ne n'appellera madame la sénéchalé que dans
vingt jours trois heures et quelques minutes.

N.º 2.

Passé.

D U O.

Allegro moderato. (♩=120)

1.^{re} G.^{de} Flûte. *FF* *F* *P*

2.^{de} G.^{de} Flûte. *FF* *FF*

Hautbois. *FF* *FF*

Clarinettes en LA. *FF* *F* *P* *FF*

Cors en mi.[♯] *FF* *PP* *FF*

Cors en sol. *FF* *FF*

Trompettes en mi.[♯] *FF* *FF*

Bassons. *FF* *PP* *FF*

Timbales en MI SI. *FF* *F*

Violons. *FF* *P* *FF* *P* *arco*

Altos. *FF* *pizz.* *P* *FF* *arco*

La MARQUISE. *FF*

Le SENEHAL. *FF*

Violoncelle. *C.^{mo} in C-B.* // // // // //

Contre-Basse. *FF* *pizz.* *P* *FF* *arco*

G^{re} Fl.

Cl.

C^{on} en mi^{di}

B^{as} *pp*

pp

P pizz.

P pizz.

P

la Marq.

Le mystè - re est né - ces - sai - re

pizz.

P

dim.

et sait plaire au dieu d'amour • anouret - te ar - deur discret - te en ca - chet - te fuit le jour

34

Fl. 1
Fl. 2
Hautb.
Cl.
B.
O.
Le mys_tè - re est né_ces_sai - re et sait plai - re

G^{de} Fl.
Cl.
C^{en mi}
B^{en}
O.
et sait plai - re au dieu d'a - mour
Le mys_tè - re est au con

1^o Tempo
1^o Tempo
1^o Tempo
1^o Tempo

ah ah toujours toujours tou jours le bonheur devrait se tai re et je vois dans le mys
jour

pizz.
arco

G⁴ Fl.
Cl.
C² en mi b.
B²
C¹ la C-B.

pp
pp
pp
pp
pp

cres
col Canto
col Canto
col Canto
cres
col Canto

- tè re tout le char me des a mours
tout le char me des a mours
oui le mys tè re fait le char me des a mours

// // // //

-mours je le veux vous êtes trop heureux
 cependant
 C.^{mc} la C-B. // // // // //

Dynamics: *FF*, *FP*, *P*, *dim.*, *pizz.*

Andante, (♩ = 66)

Hautb.

Cl.

La Marq.

1. solo.

rall.

dim.

p

pp

pp

pp

Quand l'aurore en si - len - ce vous ve

Hautb.

B^b

nez en ces lieux vo - tre cœur d'espé - ran - ce est tou - jours toujours plus joy

G^{de} Fl. 1^o
Hautb.
Cl. 1^o
C^s en SOL
B^{ns}

eu - a - mant tendre et fi - de - le au lieu d'être un e -
a - mant tendre et fi - de - le oui j'a - cours pres de

p

p *p^s* *cres.* *col Canto.*
cres. *col Canto*
cres. *pp*
cres. *pp*
p *cres.* *pp* *dim.*
cres. *F* *dim.*
pp

-poux chaque soir vous rap - pel - le vous rap - pel - le le premier rendez
vous cha - que soir me rap - pel - le le premier le premier rendez

ah quelle dif- fé- ren- ce quand vous aurez i- ci en

C^{de} Fl.

Hautb.

C^{en} mi

B^{es}

tris- te et vrai ma- ri- le droit de ré- si- den- ce ou mon- sieur
mais ma- bel- le cepen

1^o Tempo
 1^o Tempo
 1^o Tempo

ah toujours toujours tou jours — le bonheur de_vrait se tai - re et je vois dans le mys

pizz. arco

Detailed description: This system contains the first five measures of the piece. It features a vocal line and piano accompaniment. The piano part includes a treble clef staff with a 'p' dynamic marking and a bass clef staff with a 'pizz.' marking. The vocal line has lyrics: 'ah toujours toujours tou jours — le bonheur de_vrait se tai - re et je vois dans le mys'. The tempo is marked '1^o Tempo'.

C^{de} Fl
 Cl
 C^{en} MI $\frac{1}{2}$
 B^{us}
 PP
 PP

te - re tout le char - me des a - mours
 le Sen.

ouï le mys te - re fait
 Tout le char - me des a -

cres. P P P P P F

Detailed description: This system contains the next five measures. It includes parts for C^{de} Fl, Cl, C^{en} MI $\frac{1}{2}$, and B^{us}. The woodwinds have 'PP' dynamics. The vocal line continues with lyrics: 'te - re tout le char - me des a - mours le Sen. ouï le mys te - re fait Tout le char - me des a -'. The piano part has 'P' dynamics and a 'cres.' marking. The system ends with a 'F' dynamic marking.

G^{de} Fl. *legg.*

Cl. 1^o col Canto

Cl. en Mi^b

B^{no}

col Canto

col Canto

col Canto

le char-me des a-mours ah je veux qu'à sa femme un ma-ri soit sou-mis ce qu'i-ci je ré-

-mours je veux bien qu'à sa fem-me un ma-

col Canto

pizz. *P*

pizz. *P*

pizz. *P*

legg.

pizz. *P*

P pizz.

G^{de} Fl.

Hautb.

Cl.

C^{es}

B^{no}

arco.

arco.

-clame est la loi de Pa-ri-s oui je veux qu'à sa fem-me oui je veux qu'à sa femme un ma-

-ri soit sou-mis mais il doit de ma-

Musical score for a string quartet with vocal lines. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features dynamic markings such as *pp*, *arco*, and *pizz.* The lyrics are in French and describe a scene where a woman is asked to live in a house, but she insists on the law of Paris.

-ri soit soumis ce quici je récla - me est la loi de Pa ris ce quici je ré - cla -
 - dame habiter le lo - gis mais il doit ha - bi - ter le lo -

The musical score consists of 14 staves. The top two staves are vocal lines. The middle staves (3-10) are instrumental accompaniment, including piano and bass. The bottom two staves (11-12) are additional instrumental parts. The score includes dynamic markings such as *p*, *cres.*, *f*, *ff*, and *ff*. The lyrics are written in French and are positioned below the vocal staves.

Lyrics:
 - me ce qui-ci je ré clame est la loi de Pa ris oui c'est la loi la loi de Pa
 - gis mais il doit de ma dame ha-bi-ter le lo-gis mais il doit ha-bi-ter le lo

Conductor's part: C^{mo} la C-B. // // // //

This musical score page, numbered 67, features a piano accompaniment and two vocal parts. The piano part consists of several staves, with dynamics ranging from *P* (piano) to *FF* (fortissimo). The vocal parts include lyrics in French. The lyrics are:

- ris oui c'est la loi de Paris c'est la loi de Paris
 - gis mais il doit de ma dame ha-bi-ter le lo-gis

The score includes various musical notations such as notes, rests, and dynamic markings. The piano part includes a section marked "C^{me} la C-B." with double bar lines. The vocal parts are written in a style typical of 18th or 19th-century musical manuscripts.

1^o Je me suis marié, voyez si je vous adore, après la lettre
2^o le ton respectueux, le regard plein de grâce et la bouche en cœur.

1^o Le regard plein de grâce
et la bouche en cœur.

N^o 5.
TRIO.

En Fa

All^o vivace

P^{re} Flute.

G^{ra} Flute.

Hautbois.

Clarinettes
en LA.

Trompettes
en UT.

Cors en SOL.

Bassons.

Violons.

Alto.

La MARQUISE.

Le CHEVALIER.

Le SENECHAL.

Violoncelle.

Contre-Basse.

The musical score is for a Trio in F major, 5/4 time, marked 'All^o vivace'. It consists of 12 staves. The instruments and parts are: P^{re} Flute, G^{ra} Flute, Hautbois, Clarinettes en LA, Trompettes en UT, Cors en SOL, Bassons, Violons (two staves), Alto, La MARQUISE, Le CHEVALIER, Le SENECHAL, Violoncelle, and Contre-Basse. The score includes various dynamics such as *p*, *cres.*, and *f*. The Violoncelle part is marked 'C^{mo} La C-B.' and the Contre-Basse part is marked 'C^{mo} La C-B.'. The score is written in a clear, professional hand.

The musical score consists of ten staves. The first seven staves are for instruments, with dynamic markings of *F* and *FF*. The eighth staff is for a vocal part, marked *Récit.* and *F*. The ninth staff is for another vocal part, marked *P*. The tenth staff is for a basso continuo, marked *F* and *FF*. The tempo changes to *a Tempo e moderato.* in the eighth measure. The lyrics are: "Eh bon-jour Cheva-lier" and "Ah cousi-ne ché-ri-e livrez moi par pi-".

G^{de} Fl.

Hautb.

Cl.

Cors

la Marq.

Mais vous n'êtes pas seul

-tié cette main si jo- li - e

Non non ne craignez rien ma femme va ve-

Fl.

Cl.

le Sen.

Cela commence bien

riten.

All^o moderato.

(120)

P^{re} Fl.
 Fl.
 Hautb.
 Cl.
 Cors
 B^{nc}
 Violin I
 Violin II
 Viola
 Violoncelle
 Contrebasse

Solo.
 Ah voyez ma

toute belle si mon coeur vous est fidèle vos desirs sont nne loi vous re-gnez lon-jours

The musical score consists of ten staves. The first six staves are for string instruments (Violin I, Violin II, Viola, Violoncello, and Double Bass). The seventh staff is for the vocal line with lyrics. The eighth staff is for the Double Bass, with the instruction "C^{me} la C-B." and double bar lines. The ninth and tenth staves are for the Double Bass, with the instruction "Suivez. arco." and dynamic markings.

Lyrics: ce qui pourra mais m'y voilà oh m'y voilà ar_rive ra ce qui pour ra mais m'y voi la

Performance markings include: *leg.*, *P*, *arco.*, *Suivez.*, *riten.*, *dim.*, *a Tempo.*, *pizz.*, *pp*, *P*, *F*.

pas ces airs là je vois déjà qu'au Sénéchal il déplaira je vois déjà qu'au Sénéchal il dé-plai -
 Oui mon projet re-us-si-ra ar-ri-ve-ra ce qui pourra ar-ri-ve-ra ce qui pourra mais n'y voi -
 A ce ton là je vois déjà que ce cousin me déplaira je vois déjà que ce cousin me dé-plai -

-ra par ces aurs là je vois dé-jà qu'au Sénéchal il déplaira je vois déjà qu'au Sénéchal
 -la oui mon projet ré-us-si-ra ar-rive-ra ce qui pourra ar-rive-ra ce qui pourra
 -ra à ce ton là je vois dé-jà que ce cousin me déplaira je vois déjà que ce cousin

Violin I: *F*, *P*, *leg.*

Violin II: *F*, *P*, *leg.*

Viola: *F*, *P*, *leg.*

Violoncello: *F*, *P*, *leg.*

Contrabasso: *F*, *P*, *leg.*

Violin I (arco.): *F*, *P*, *pp*, *a Tempo.*, *P pizz.*

Violin II (arco.): *F*, *P*, *pp*, *a Tempo.*, *P pizz.*

Viola (arco.): *F*, *P*, *pp*, *a Tempo.*, *P pizz.*

Violoncello (arco.): *F*, *P*, *pp*, *a Tempo.*, *P pizz.*

Contrabasso (arco.): *F*, *P*, *pp*, *a Tempo.*, *P pizz.*

Vocal (le Chev.): *riten.*, *dim.*

Vocal (le Sen.): *riten.*, *dim.*

Lyrics: ce qui pourra mais m'y voilà oh m'y voilà ar_rive ra ce qui pourra mais m'y voi_là

String Part: *arco.*, *Suivez.*, *a Tempo.*, *pizz.*

eh quoi déjà ces douceurs là c'est bien cela et vous voilà c'est bien cela c'est bien cela et vous voi - là
 oui mon projet ré - us - si - ra ar - ri - ve - ra ce qui pourra ar - rive - ra ce qui pourra mais m'y voi - là
 eh quoi déjà ces douceurs là ce cou - sin là me déplaira ce cousin là ce cousin là me dé - plai - ra

The musical score consists of 14 staves. The top four staves are instrumental, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. The fifth staff is a vocal line with lyrics. The sixth and seventh staves are instrumental accompaniment. The eighth staff is another vocal line with lyrics. The ninth and tenth staves are instrumental accompaniment. The eleventh and twelfth staves are vocal lines with lyrics. The thirteenth and fourteenth staves are instrumental accompaniment. The lyrics are in French and appear to be a dialogue or a monologue about a project and its success.

eh quoi déjà ces douceurs là c'est bien cela et vous voilà c'est bien cela c'est bien cela et vous voi là
oui mon projet ré-us-si-ra ar-ri-ve-ra ce qui pourra ar-ri-ve-ra ce qui pourra mais n'y voi là
eh quoi déjà ces douceurs là ce cousin là me déplaira ce cousin là ce cousin là me dé-plai-ra

arco

arco

arco

arco

arco

1^{re} Un bouillon à son réveil, voilà tout ce qu'il faut.

2^e et dites-moi si jamais de plus belles roses dans toute la Normandie...

Oh!.. ah!..

« Si jamais de plus belles roses dans toute la Normandie... Oh!... là, là! »

N^o 4.

QUINTETTO.

All^o moderato. (♩ = 108)

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes en FA.

Cors en RE.

Cors en FA.

Trompettes en RE.

Bassons.

Trombones

Trombone Basse.

Timbales

Violons.

Altos.

La MARQUISE.

SUZANNE.

Le CHEVALIER.

Le SÉNÉCHAL.

LUCAS.

Violoncelles.

Contre-Basses.

Mais qu'est-ce donc ? et que veut di-re cet air surpris, cet embarras ?
 Je sais je sais ce qu'il faut di-re pour terminer cet embar-
 Sur mon honneur il me fait ri-re le voi-là donc Monsieur Lu-
 Mais qu'est-ce donc ? et que veut di-re cet air surpris, cet embarras ?
 Suis-je éveillé ? suis-je en délire ? ce-la pour-tant ne se peut

The musical score consists of several staves. The top staves are for instruments, with dynamics marked 'FF' (fortissimo) and 'P' (piano). The vocal line is written in a single staff with French lyrics. The lyrics are:

Tout in-ter dit il me fait ri - re expliquez - vous Monsieur Lu -
 ras tachez point de ne pas ri - re écoutez-moi
 cas mais cependant qu'allons nous di - re ? quel contre-tems !
 Tout in-ter dit il me fait ri - re expliquez - vous Monsieur Lu -
 pas Ces beaux habits viennent me di - re vous radotez

The score ends with a double bar line and the dynamic 'FF'.

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

- First Voice (Soprano):**
 - cas
 - ne craignez pas
 - quel embarras!
 - cas
 - Monsieur Lucas
- Second Voice (Alto):**
 - cas
 - in-ter dit il me fait ri-re
 - ce-pen-dant qu'allons-nous di-re? ce-pen-dant qu'allons-nous
 - in-ter dit il me fait ri-re in-ter dit il me fait
- Third Voice (Tenor):**
 - cas
 - in-ter dit il me fait ri-re
 - ce-pen-dant qu'allons-nous di-re? ce-pen-dant qu'allons-nous
 - in-ter dit il me fait ri-re in-ter dit il me fait
- Fourth Voice (Bass):**
 - Monsieur Lucas
 - ces ha-bits viennent me di-re ces ha-bits viennent me

The piano accompaniment includes:

- Right Hand:** Features a first ending (1^o) with a piano (*P*) dynamic. It includes arpeggiated chords and melodic lines.
- Left Hand:** Features a first ending (1^o) with a piano (*P*) dynamic. It includes arpeggiated chords and melodic lines.
- Double Bass:** Features a first ending (1^o) with a piano (*P*) dynamic. It includes arpeggiated chords and melodic lines.
- Violin:** Features a first ending (1^o) with a piano (*P*) dynamic. It includes arpeggiated chords and melodic lines.
- Viola:** Features a first ending (1^o) with a piano (*P*) dynamic. It includes arpeggiated chords and melodic lines.
- Cello:** Features a first ending (1^o) with a piano (*P*) dynamic. It includes arpeggiated chords and melodic lines.
- Double Bass:** Features a first ending (1^o) with a piano (*P*) dynamic. It includes arpeggiated chords and melodic lines.

Performance markings include *dim.*, *pizz.*, *arco.*, and *P*.

ex- pli - quez - vous Mon - sieur Lu - cas ex - pli - quez - vous Mon - sieur Lu -
 ri - re e - cou - tez - moi ne crai - gnez pas é - cou - tez - moi ne crai - gnez pas
 di - re? pour ter - mi - ner cet em - bar - ras pour ter - mi - ner cet em - bar -
 ri - re ex - pli - quez - vous Mon - sieur Lu - cas ex - pli - quez - vous Mon - sieur Lu -
 di - re vous ra - do - tez Mon - sieur Lu - cas vous ra - do - tez Mon - sieur Lu -

The musical score is arranged in two systems. The first system consists of 11 staves: five for strings (Violin I, Violin II, Viola, Violoncello, and Contrabasso) and six for voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2). The second system consists of 11 staves: five for strings and six for voices. The vocal lines contain the following lyrics:

moi ne craignez pas
 quel contre-tems que l'embar-ras!
 Mon-sieur Lu-cas ex-
 ne se peut pas ce

Additional lyrics in the second system include:

mon-sieur Lu-cas ex-
 ne crai-gnez pas écou-
 quel em-bar-ras! quel
 Mon-sieur Lu-cas ex-
 ne se peut pas ce

Performance markings include *dim.* (diminuendo), *arco.* (arco), *pizz.* (pizzicato), *p* (piano), and *pp* (pianissimo).

arco.

pizz.

col canto.

col canto.

col canto.

pliez-vous Monsieur Lucas
 à piacère
 (examinant Lucas)
 Mais en effet cette figure
 tez moi ne craignez pas
 embarras quel embarras
 pliez-vous monsieur Lucas
 la pour-tant ne se peut pas

FF

Hautb. cres.

Clar. cres.

C² en FA cres.

B² cres.

p cres.

p arco. cres.

p arco. cres.

p arco. cres.

trouve enfin vous avez l'au- da- ce de me voir en fa- ce vous ê-tes i- ci lorsque mon Bail- li est à vous at- cres.

arco.

Fl.

Hautb.

Clar.

C² 1^o

B² P

F 1^o tempo.

ten- dre pour vous faire *F* peu - - - dre taisez- vous! taisez- vous! évi- tez mon courroux!

1^{re} Fl.

G^{re} Fl.

Hautb.

Clar.

CF

B^{es}

Suz.

Veuille laissez-vous ! laissez-vous ! évitez évitez mon courroux !

C-B.

1^{re} Fl.

G^{re} Fl.

Hautb.

Clar.

oui mon ma - ri oui ma cou - si - ne c'est un vas - sal de mon ch^â

pizz.

teau qui tour-a-tour trompe et lu-ti-ne toutes les filles du ha-

Detailed description: This system contains the first six measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with a melodic line and a bass clef with a bass line. The lyrics are: "teau qui tour-a-tour trompe et lu-ti-ne toutes les filles du ha-".

meau il a quit-té sa mé-na-gère qui de six mois ne l'a pas vu il a sé-duit u-ne ber-gère et du pa-

Detailed description: This system contains the next six measures. The piano accompaniment features a prominent texture of sixteenth-note chords in the right hand and a steady bass line in the left hand. The lyrics are: "meau il a quit-té sa mé-na-gère qui de six mois ne l'a pas vu il a sé-duit u-ne ber-gère et du pa-".

1^{re} Fl.
 2^{de} Fl.
 Hautb.
 Clar.
 C^{or} en B^{es}.
 C^{or} en F^a.
 Tromb.
 Tromb.
 Tromb.
 Timb.

la MARQ. (riant)
 voyez voyez son embar - ras
 mais qu'est-ce donc Monsieur Lu - cas ?

le CHEV. (riant)
 cas ! si - len - ce ! si -

le SEN. (riant)
 voyez voyez son embar - ras
 mais qu'est-ce donc Monsieur Lu - cas ?

LUCAS.
 voyez voyez son embar - ras
 mais qu'est-ce donc Monsieur Lu - cas ?

mais di - tes moi par chari - té
 peut-on sa - voir sans vous fa -

marcato
 pizz

Musical score for a vocal and instrumental ensemble. The score consists of multiple staves. The top section includes instrumental parts with various dynamics such as *cres.* and *p*. The bottom section features a vocal line with the following lyrics:

voyez voy - ez son embar - ras voy - - - ez voy - ez voy - ez son
 len - ce ! laissez-vous ! laissez-vous ! laissez-
 voyez voy - ez son embar - ras voy - - - ez voy - ez voyez son em -
 voyez voy - ez son embar - ras voy - - - ez voy - ez voy - ez son
 cher non non ce - la ne se peut pas non non ce - la ne se

em - - bar - ras
 len - ce! tai - sez-vous! é - vitez mon courroux! Ah! c'est vous! taisez-vous! taisez vous!
 ad libitum
 vous si len - - - - - ce! ah! c'est
 barras
 em - - bar - ras.
 peut pas.
 arco.

Hautb.

Clar. *P*

C¹ *P*
1^o

B¹ *P*
1^o

P
pizz.

P
pizz.

P
pizz.

vous faquin ! on vous trouve enfin vous avez l'au da - ce de me voir en fa - ce ! vous é - tes i -

P
pizz.

Fl.

Hautb. *P*

crs.

P

crs.

crs.

arco.

arco.

le MARQ. *arco.*

Qu'est - ce donc mon sieur Lu - cas ? *crs.*

ci lorsque mon Bail - li est à vous at - tendre pour vous faire *crs.* pen - dre ! taisez - vous ! taisez - vous ! é - vi -

le CHE.

le SENEÇ. Qu'est - ce donc mon sieur Lu - cas ? *crs.*

Qu'est - ce donc mon sieur Lu - cas ? *crs.*

arco.

F

P

P

P

pp

pp

cas? voyez voyez son embar-ras

mais qu'est-ce donc monsieur Lu-cas? voyez voyez son embar-ras

mais qu'est-ce donc monsieur Lu-cas? voyez voyez son embar-ras

mais di-tes-

C^{es} en RE. *1^o PP*
PP
p
 (Espéchant Lucas de Hout)

vous a-vez vu que ma pré - sen - ce
 l'a mis dans un grand embar -
 moi par chari - té
 peut on sa - voir sans vous fa - cher

The musical score is written on 18 staves. The top four staves are for the vocal line, with lyrics in French. The middle four staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The bottom four staves are for the basso continuo or another vocal part. The score includes various musical notations such as clefs, time signatures, dynamics (pp, p), and lyrics. The lyrics are in French and appear to be a religious or dramatic text.

en EA

Cinc le 4^{re}

ah! voyez FF ah! voyez son em - bar-

ras ah! voyez FF ah! voyez son em - bar-

ah! voyez FF ah! voyez son em - bar-

ah! voyez FF ah! voyez son em - bar-

non ce-la non cela ne se peut

Cinc la C-B.

This page of a musical score, numbered 102, contains a complex arrangement for piano and orchestra. The score is organized into several systems of staves. The upper systems feature dense piano accompaniment with frequent dynamic markings of *ff* (fortissimo) and a *dim* (diminuendo) instruction. The lower systems include staves for the first and second violins, violas, and cellos/double basses, with performance directions such as *pas.* (passage) and *Molto*. The bottom-most staff shows a bass line with several double bar lines, indicating a section break or a specific rhythmic pattern. The notation includes various rhythmic values, accidentals, and articulation marks.

Allegro. (♩. = 104)

P
 P
 P
 la MARQ
 Quoi des berge- ret - tes sé-ducteur Lu - cas pour conter fleu - ret - tes vous sui
 P
 pizz

G^{de} Fl.
 Hautb.
 Clar.
 C^{es} en RE.
 B^{ns}
 1^o 4^o cres.
 P
 P
 P
 SUZAN.
 vez vous suivez les pas. Qui des berge- ret - tes il poursuit les pas.

1^{re} Fl.

G^{de} Fl.

Hautb.

Clar.

Crs.

Tromp.

B^{re} Tromb.

Tromb. basse

Timb.

la MARQ.

STZ.

le CHEVALIER

le SENEC

LUCAS

arco

Animez *P*

P

P

P

pp

P

Animez

P

pp

pp

P

pp

P

pp

Animez

de con - ter l'heu rettesil ne ces - se pas

Quoi des berge - ret - tes séducteur Lu

Quoi des berge - ret - tes séducteur Lu

J'en perdrai la t^e - te

Animez

cas pour conter fleu - ret - tes vous suivez les pas ah! voyez
cas pour conter fleu - ret - tes vous suivez les pas quoi
je n'en reviens pas sous cette toi - lette Madame Lu - cas ah!

The musical score consists of 14 staves. The top 10 staves are instrumental accompaniment for various instruments, including strings and woodwinds. The bottom 4 staves are vocal parts. The lyrics are in French and are written below the vocal staves. The score includes dynamic markings such as *P* (piano) and *ff* (fortissimo). The lyrics are as follows:

quoy des berge - rettes séducteur Lu - cas
 voyez voyez son em - barras ah! voyez voyez voyez son
 voyez voyez son em - barras ah! voyez voyez voyez son
 quoy des berge - rettes séducteur Lu - cas
 j'en perdrai la tête je n'en reviens pas

pour conter fleurettes vous suivez les pas voyez son embarras

em-barras il en perdra la tête il en perdra la tête

em-barras il en perdra la tête il en perdra la tête

pour conter fleurettes vous suivez les pas voyez son embarras

sous cette toilette madame Lucas! cela ne se peut pas

C^{te} la C-B. // FF

voyez son embar - ras voy - - ez voy - - ez son em - bar - -
 te - - - te voy - - ez voy - - ez son em - bar - -
 te - - - te voy - - ez voy - - ez son em - bar - -
 voyez son embar - ras voy - - ez voy - - ez son em - bar - -
 ce-la ne se peut pas non non ce - - la ne se peut

This musical score consists of approximately 15 staves. The top staves are for piano accompaniment, featuring complex rhythmic patterns and chords. The lower staves include vocal lines with lyrics in French. The score is marked with a forte dynamic (*ff*) throughout most of the piece, with some instances of *dim.* (diminuendo) in the lower vocal parts. The lyrics are:

ras voyez voyez voyez voyez son embar - ras
 ras voyez voyez voyez voyez son embar - ras
 ras voyez voyez voyez voyez son embar - ras
 j'en perdrai la tête je n'en reviens pas

The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings. There are also some performance instructions like *tr* (trill) and *dim.* (diminuendo).

G¹ Fl. FP

Clar. FP

C¹ FP

B¹

FP P cres. FP FP P

ter fleu - ret - tes il ne ces - se pas de con - ter fleu - ret - tes

FP P FP FP P

P¹ Fl. FP

G² Fl. F

Clar. F

C² F

B²

FP FP FP FP

cres. cres. sf sf sf

la MARQ. se - ducteur Lu cas pour con - ter fleu - ret - tes vous sui - vez les

SUZAN. il ne ces - se pas de con - ter fleu - rettes il ne ces - - se

cres. sf

ez son em-bar-ras son em-bar-ras ah! voy-ez ah voy-ez quel est son embar-

voyez son em - - - barras ah! voyez quel est son embar-ras voyez

ras voyez voy-ez son em-bar-ras ah! voy-ez ah! voy-ez quel est son embar-

se peut pas ce-la ne se peut pas! non non non non non ce-la ne se peut

arco.

ras voy - ez voy - ez son em - bar - ras son em - - -
 ez voy - - ez son em - bar - ras son em - - -
 ez voy - ez voy - ez son em - bar - ras son em - - -
 ras voy - - ez son em - bar - ras son em - - -
 pas non non ce - la ne se peut pas se peut se

Più moto.

Più moto.

FF

FF

P *F* *P* *cres*

Più moto.

FF

FF

FF

FF

bar - - - ras il en perdra la tê - - - te il en perdra la tê - - - te voyez son embar -

bar - - - ras il en perdra la tê - - - te il en perdra la tê - - - te voyez son embar -

bar - - - ras il en perdra la tê - - - te il en perdra la tê - - - te voyez son embar -

bar - - - ras il en perdra la tê - - - te il en perdra la tê - - - te voyez son embar -

peut pas! ah! j'en perdrai la tê - - - tel ah! j'en perdrai la tê - - - te non je n'en reviens

Più moto.

The musical score consists of 14 staves. The top two staves are for vocal parts with lyrics. The middle staves are for instrumental accompaniment, including a cello/bass line with dynamics like 'cres' and 'F'. The bottom staves are for other instruments, possibly piano and strings. The lyrics are: 'ras voyez son embar - ras voyez son embar - ras voy - ez voyez voy - ez son em - bar - ras voyez son ras voyez son embar - ras voyez son embar - ras voy - ez voyez voy - ez son em - bar - ras voyez son ras voyez son embar - ras voyez son embar - ras voy - ez voyez voy - ez son em - bar - ras voyez son pas non je n en reviens pas non je n en reviens pas non non ce - la ne se peut pas ce - la ne

em - bar - ras.

em - bar - ras.

em - bar - ras.

em - bar - ras.

se peut pas.

1^{re} Sa femme pendant quelques jours. V'la un drôle de bail à ferme.

2^e Oh! pardi!... ca m'est venu tout de suite.

113 Oh! pardi!...ca m'est venu tout de suite.

N^o 5.

COUPLETS.

All^o moderato (♩ = 112)

Orchestral score for the first section. Instruments listed on the left: Petite Flûte en mi^b, Grande Flûte, Hautbois, Clarinettes en si^b, Cors en mi^b, Bassons, Violons, Alto, SUZANNE, Violoncelle, Contre-Basse. The score is in 2/4 time with a key signature of two flats. Dynamics include *f*, *p*, and *ff*. The Violoncelle part is marked with *C^{me} la C-B.* and double bar lines. The Contre-Basse part includes *pizz.* and *arco* markings.

Meno mosso

Vocal and piano accompaniment for the couplets. The vocal line is in 2/4 time with a key signature of two flats. Dynamics include *p* and *f*. The piano accompaniment includes *pizz.* markings. The lyrics are: 1^{er} Couplet. 2^d Couplet. Quand on est dans sa voi_tu_re erac on prend au même instant va_ni_té no_ble tournu_re Près de no_ble de_moi_selle un ga_lant s'en vient tout bas lui ju_rer dè_tre fi_dè_le

G^{de} Fl.

col Canto.

PP

col Canto.

PP

un poco rit.

et regard im-peri- nent oh j'ai fait sans flat-te- ri- e grand hon-

un poco rit.

de mourir pour ses ap- pas quand el- le ne fait que di- re el- le

arco.

col Canto.

PP

arco.

PP

G^{de} Fl.

Cl.

P

-neur au che-va- lier on di-rait que de ma- vi- e

n'a pour tout tra- vai qu'à lui faire un doux sou- ri- re

G. 11.

Hautb.

Cl.

C.

B.

riten.

je n'ai fait d'au_tre mé_tier ah ah

en ou_vrant son e_van_tail ah ah

é_tre da_mie de la vil_le

é_tre da_mie de la vil_le

1^o Tempo.

2^o Tempo.

3^o Tempo.

ppizz.

Hautb.

Cl.

C.

col Canto.

col Canto.

col Canto.

riten.

quand on a mi_nois gen_til ah mon Dieu que c'est fa_ci_le ah mon Dieu que c'est fa_ci_le

quand on a mi_nois gen_til ah mon Dieu que c'est fa_ci_le ah mon Dieu que c'est fa_ci_le

col Canto.

col Canto.

col Canto

col Canto.

a piacere.

ah mon Dieu que c'est jo - li ah mon Dieu que c'est fa - ci - - le ah mon Dieu que c'est jo -

a piacere.

ah mon Dieu que c'est jo - li ah mon Dieu que c'est fa - ci - - le ah mon Dieu que c'est jo -

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

col Canto.

The musical score consists of ten staves. The first seven staves are for melodic instruments (likely flutes or violins), the eighth and ninth are for woodwinds (likely clarinets or saxophones), and the tenth is for the bass line. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. Dynamic markings include *f*, *p*, and *ff*. There are also markings for *Tempo* and *Al CO*. The bass line includes a *pizz.* marking and a double bar line in the first system.

1^o Si, si, elle est solide, et à double montants.

2^o Entre vite. = Bonsoir! = Serviteur, bonne nuit!

N^o 6.

123

FINALE.

»serviteur bonne nuit!»

Flûtes. All^o moderato. 1^o Récit.

Hautbois.

Clarinettes en Si b.

Cors en Si b bas FP

Cors en FA.

Trompettes en Si b.

Bassons.

Trombones.

Timbales Ré La.

Violons. All^o moderato. F pizz: arco. P Récit.

Alto. F pizz: P

LE CHEVALIER Le Chevalier.

Violoncelles. All^o moderato. F pizz: C^{me} la C.B. arco. # Récit.

C. Basse. F pizz: P

etmaintenant lanuiten tière enberger

Fl:
Cl:
C¹³ en Si b.

ten - dre et langou - reux il faut ré - ver -

pp

cres. piz:

pp cresc. piz:

à ma ber - gè - re pour m'a mu - ser si je le peux

pp piz:

piz:

Cl:

1^o

p

cres. *arco.*

et le man - teau d'un es - pa - guol pour at - ten - drir un cœur bar - ba - re

Hautb:

Cl: *b*

F

C^{1st} en Si *b*

C^{1st} en Fa.

B^{1st}

pizz: *dim:*

p *dim:* *p*

1^o *p* *dim:* *p*

je chan - te - rais je chan - te - rais en doux bé - mol pour at - ten - drir un cœur bar - ba - re

C^{me} la C. B. *ff* *ff* *ff*

Andantino con moto (♩=80)

Fl: *p* *F* *dim:*

Hautb: *dim:*

Cl: *F* *dim:*

C.^{1s} en Fa. *2^o* *col canto.*

B.^{1s} *col canto.* *pp*

dim: *col canto.* *colla punta.*

dim: *col canto.* *colla punta.*

dim: *col canto.* *colla punta.*

dim: *col canto.* *dolce.*

ba - re je chan - te - rais je chante, rais ah i - sa -

dim: *col canto.* *pp pizz:*

C.^{1s} en Fa.

bel - le sois fi - de - le je t'ap - pel - le viens ma bel - le qu'il est doux ce ren - dez vous loin de nous sont les ja -

Cantabile.

pp
pp
pp
pp
pizz.
P pizz:
pizz.
P pizz:
pizz.
P pizz:
ah que la fleur fraiche et jo - li - - e qui sur ton

Cl: 1.^o

cres. arco.
cœur fut tout le jour passe à tra - vers ta ja - lou - si - - e



Andante.

belle ah viens au ren-dez-vous.

le chev: (parle) et mais ma se: renade a reussi peut être.

Fl: 1^o

oui, je vois un flambeau éclairer la fenêtre et l'ombre d'une femme à travers le rideau (vite) c'est la marquise! eh! oui, voilà bien sa tournure.

Fl:

ah brusquement elle s'en va. mais si sa chambre est près de là! oui, c'est coup du sort! je tente l'aventure.

pp

cres.

cres.

cres.

C^{is} en Fa.

1^o dim:

P

1^o P

pp

pp

P dim:

pp

pp

pp

le Sénéchal a mezza voce.

tout dort j'es. père main-te.

pp

le chev: (très bas)
 hein quelque bruits'est fait entendre vo-
 - nant
 approchons nous tout doucement

- yons vo-yons soyons prudent
 elle est sûrement à m'at_tendre
 cherchons l'échelle

(il la trouve.)
 eh là voi-ci
 ah c'est monsieur lu-cas dont j'ai pa-yé le

Cl: 1^o

Hautb:

1^o

Cl. en SI

Bⁿ

Cl. en FA

le Chevalier douce
Mon cœur bat et l'es-pé-rance doucement vient vient la-gi-ter

le Sénéchal douce
Cha-que soir le-sant si-len-ce quand là haut je vais mon-ter

pizz

Cl.

Cl. en SI

Cl. en FA

Bⁿ

pp arco

tant d'a-mour et de-cons-tan-ce en se-cret doit le flat-ter

mon cœur bat et l'es-pé-rance doucement vient la-gi-ter

C^o en SI

si j'allais de ma gageu - re dès ce soir voir le prix quel honneur cette a - ven - tu - re
 et j'ai l'air para - ven - tu - re d'un ga - lant des plus bar - dis qui lanuit obs - cu - re vole aux

pp arco

Fl.
Cl.
C^o en SI
C^o en FA
B^o

nie ferait daus tout pa - ris mon cœur bat et l'es - pé - ran - ce doucement vient l'a - giter oui
 pieds de sa Phi - lis mon cœur bat et l'es - pé - ran - ce doucement vient l'a - giter oui

pizz

C^o la C - B //

la nuit est belle le temps est doux comme on res- pi- re sa- douce o- deur
la fleur nouvelle est près de nous

Hautb.

C¹ en Fa

B¹

dim P

dim P

dim P

dim P

dim P

dim P

comme on res- pire a- vec bon- heur a- vec bon- heur
comme on sou- pi- re a- vec bon- heur comme on res- pire a- vec bon- heur a- vec bon- heur

C² en Fa C.B. // // // // // // //

dim P

col canto
col canto
col canto
cres
si - ne et vous venez en sédu - teur
riten
c'est la beauté qui me lu - ti - ne tout comme vous tout comme vous offrir mon
col canto

Cl.
P
PP
P pizz
PP
pizz
P
pizz
P
a - lors vous connaissez l'u - sa - ge fort bien monsieur et prompt
cœur oh oui j'entends un tel lan - ga - ge

Hautb

p

arco

pizz

ment

descendons

il faut nous voir flamberge au vent a-près vous vous êtes plus in-

Cl

p

Cornu

pp

pizz

pp

arco

arco

3 3 3

je vous tiendrai le chelle

- gam - be il m'a pris tout à coup une crampe à la jam - be e. audme

arco

pp

pizz

Hautb. 2
 Cl.
 Cl. en sol
 Cl. en Fa
 B.
 arco
 ci ah! que la nuit est bel le bonsoir ne apeuca mi
 arco
 une clef!

Mouv: de la Romance

Fl. 1^e
 Cl. 1^e
 Cl. en Fa
 pizz
 le Chev.
 pizz
 comment donc que vent di re ce ci

Mouv: de la Romance

C'en est

All.^o con moto

P

All.^o con moto

ce président tendre et ti - mi - de ablyengeons nous de la per -

P

P^o Fl.

P

cres

F

Fl.

P

cres

F

Hautb.

P

cres

F

Cl.

P

cres

F

B^o

P

cres

F

Timb.

P

cres

F

P

cres

F

F (criant)

cres

FFF

- fi - de holà Pi - card Francois Mar - ton ho - là quel qu'un eh! la mai -

P

cres

F

Fl.

Hautb.

Cl.

B^{ns}

- ri

Suz. *F* son ma - ri?

le Chev. *F* son ma - ri?

Lucas son ma - ri?

son ma - ri?

ch bien ma foi j'en dis de

Fl.

la Marq.

Suz. même plus de se - cret de stra - ta - ge - me vous me voy - ez près d'un ma - ri

le Sén. (chant) son ma - ri?

son ma - ri?

son ma -

P^{re} Fl.

Fl.

Hautb.

Cl.

B^{es}

Suz.

mon ma-ri monsieur le cheva- lier ne m'appelait sa fem- me que pour avoir ac-

- ri

- ri

P^{re} Fl.

Hautb.

Cl.

B^{es}

la Marq.

Suz.

cès au château de ma- da- me

le Sén. (riant)

ah le tour est o-ri-gi- nal le tour est o-ri-gi-

arco ah le tour est o-ri-gi- nal le tour est o-ri-gi-

FP FP et cie tou FP FP FP

et point d'hu - meur beau séduc - teur la nuit est belle le tems est doux la fleur nou - velle est près de vous

et point d'hu - meur beau séduc - teur la nuit est belle le tems est doux la fleur nou - velle est près de vous

oui servi - teur et sans humeur la nuit est belle le tems est doux sous la ton - nelle as - seyons nous

et point d'hu - meur beau séduc - teur la nuit est belle le tems est doux la fleur nou - velle est près de vous

et point d'hu - meur beau séduc - teur la nuit est belle le tems est doux la fleur nou - velle est près de vous

// // // // //

plus de ta pa - ge pour é - tour - dir un bon mé - na - ge qui veut dor -
 plus de ta pa - ge pour é - tour - dir un bon mé - na - ge qui veut dor -
 dans le feu - li - ge ce doux zé - phir bien-tôt je ga - ge va m'endor -
 plus de ta pa - ge pour é - tour - dir un bon mé - na - ge qui veut dor -
 plus de ta pa - ge pour é - tour - dir un bon mé - na - ge qui veut dor -

- mir un bon mé na - ge qui veut dor - mir qui veut dor - mir
 - mir un bon mé na - ge qui veut dor - mir qui veut dor - mir bonsoir monsieur de
 - mir ce doux zé - phir va m'endor - mir
 - mir un bon mé na - ge qui veut dor - mir qui veut dor - mir
 - mir un bon mé na - ge qui veut dor - mir qui veut dor - mir bonsoir monsieur de

Musical score for a piece with multiple staves. The score includes vocal parts and instruments like a bell (CLOCHE). The lyrics are in French and describe a scene where the sound of a bell is heard from the city at midnight.

Lyrics:
 de la vil_le j'en_tends son_ner mi_nuit cha_cun dans son a_zi_le doit s'en_fer_mer sans bruit
 de la vil_le j'en_tends son_ner mi_nuit cha_cun dans son a_zi_le doit s'en_fer_mer sans bruit
 de la vil_le j'en_tends son_ner mi_nuit cha_cun dans son a_zi_le doit s'en_fer_mer sans bruit
 de la vil_le j'en_tends son_ner mi_nuit cha_cun dans son a_zi_le doit s'en_fer_mer sans bruit

Instrumental parts:
 - **CLOCHE:** A bell part with a simple rhythmic pattern.
 - **Other instruments:** Various instrumental parts, some marked with dynamics like *p* (piano) and *p>* (piano accent).

The musical score consists of approximately 18 staves. The top staves feature piano accompaniment with various textures, including sixteenth-note runs and chords. The lower staves contain vocal lines with lyrics. The lyrics are: "bon - ne nuit" (first line), "bon - soir jus - qu'à demain" (second line), and "bon - -" (third line). The score includes dynamic markings such as *P*, *F*, *cres*, and *p*. The bottom two staves are marked with double slashes (//), indicating they are not to be played.

Musical score for a piece with multiple staves. The score includes vocal lines and piano accompaniment. Dynamic markings such as *dim*, *cres*, *p*, and *f* are present throughout. The lyrics are:

- soir bon - soir jus - qu'à de - main bon - soir bon - soir bon - soir jus - qu'à de -
 - soir bon - soir jus - qu'à de - main bon - soir bon - soir bon - soir jus - qu'à de -
 - soir bon - soir jus - qu'à de - main bon - soir jus - qu'à de -
 - soir bon - soir jus - qu'à de - main bon - soir bon - soir bon - soir jus - qu'à de -
 - soir bon - soir jus - qu'à de - main bon - soir bon - soir bon - soir jus - qu'à de -
 - soir bon - soir jus - qu'à de - main bon - soir bon - soir bon - soir jus - qu'à de -

The musical score consists of 15 staves. The top 14 staves are for instruments, and the bottom staff is for a vocal line. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score is characterized by frequent use of the dynamic marking **FF** (fortissimo) and the instruction **à 2** (allegretto), indicating a change in tempo or articulation. The vocal line includes the lyrics: "main jus - qu'à de - main jus - qu'à de - main". The bottom-most staff contains a double bar line followed by a key signature change to two flats (B-flat and E-flat) and a common time signature, with the dynamic marking **FF** below it.

