

LES  
**CRIS DE PARIS**

**GRANDE SYMPHONIE HUMORISTIQUE**

**VOCALE ET INSTRUMENTALE**

**EN TROIS PARTIES**

(*Paris le matin. — Paris le jour. — Paris le soir*)

**PAROLES**

**D'ÉDOUARD THIERRY**

Musique de

**GEORGES KASTNER**

## **PERSONNAGES.**

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### **MUSIQUE VOCALE ET INSTRUMENTALE.**

#### *Solistes.*

TITANIA.  
LE DORMEUR.  
UNE VOIX.  
LE PROMENEUR SOLITAIRE.

#### *Chœurs.*

MARCHANDS ET ARTISANS DIVERS.  
CRIEURS DE JOURNAUX.  
MASQUES.  
LES SONGES.

### **MUSIQUE INSTRUMENTALE.**

#### *Personnages supposés.*

SOLDATS.  
DANSEURS.  
SONNEURS DE TROMPE.

LES  
GRIS DE PARIS.

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PREMIÈRE PARTIE.

LE MATIN.

TITANIA.

Entendez-vous le coq lointain ?  
Un air plus frais rase la terre.  
A l'horizon l'ombre s'altère,  
Songes légers, c'est le matin.

Déjà la nuit timide et pâle  
Chasse au couchant son char d'opale,  
Et le bord de son voile obscur,  
En s'éloignant montre l'azur.  
Quittez l'alcôve, où l'on s'éveille,  
Où vient le jour avec le bruit,  
Où le chevet parle à l'oreille ;  
Esprits du soir, suivez la nuit !

Entendez-vous le coq lointain ?  
Un air plus frais rase la terre.  
A l'horizon l'ombre s'altère,  
Songes légers, c'est le matin.

(Bruits divers. Les boutiques qui s'ouvrent, la trompette du laitier, le forgeron qui bat l'enclume, le chaudronnier qui frappe le cuivre, etc.)

LE DORMEUR.

Restez, restez, ô mes songes fidèles,  
Autour de moi je garde l'ombre encor ;  
Ne fuyez pas, laissez-moi mon trésor,  
Sous mes rideaux fermez vos blanches ailes !  
Songes divins, doux frères des amours,  
Entourez-moi, je veux rêver toujours !

VOIX DIVERSES.

— Des choux, des poireaux, d' la carotte !  
— Mes beaux oignons, six liards la botte !  
— A trois d' six blancs,  
— Les roug', les blancs !  
— V'là les pomm' de terre !  
— Les gâteaux d' Nanterre !  
— Artichauts, mes gros artichauts !  
— Mouron pour les petits oiseaux !

LE DORMEUR.

Restez, restez, ô mes songes fidèles !

UNE VOIX.

La noix ! la noix ! mangez la noix nouvelle.

LE DORMEUR.

Elle m'écoute ; elle semblait parler.....

UNE VOIX.

Couteaux, ciseaux, à repasser !

LE DORMEUR.

Vous voyez bien qu'elle va s'envoler.

## LES CRIS DE PARIS.

## UNE VOIX.

En avez-vous, du verr' cassé ?

## LE DORMEUR.

Si pour me fuir s'ouvrent vos blanches ailes.....

## UNE VOIX.

Raccommodez la vaisselle,  
La faïence et les verr's cassés !

## LE DORMEUR.

Songes divins, doux frères des amours.....

## UNE VOIX.

D'mandez les nouveaux calembours !

## LE DORMEUR.

Entourez-moi, je veux rêver toujours !

## UNE VOIX.

Un sou trois cent vingt calembours !

## LE DORMEUR.

Horrible tapage !  
Vacarme odieux !

J'en pleure de rage !  
Fermez donc les yeux !  
Des voix qui glapissent,  
Des voix qui mugissent ;  
Cent marteaux de fer,  
Les chiens qui s'ébattent,  
Les volets qui battent :  
Paris c'est l'enfer !

## VOIX CONFUSES.

- A deux liards les reinettes !
- Mes trois paquets d'allumettes !
- Chasselas de Fontainebleau !
- V'là l' maqu'reau frais ! v'là l' maqu'reau !
- Bon fromag' de Marolles !
- Étamez les cass'rôles !
- Carr'leur d' soulier !
- V'là l' vitrier !
- Marchand d' balais !
- A deux liards tous les Anglais !
- Cerneau ..... au !
- A l'eau ..... au !
- Poir' cuit' au four ! oh ! poir' cuit' !
- Mangez des huit' ! mangez des huit' !
- J'ai des souliers daim,  
Des souliers maroquin,  
Des panthèr' !
- Des chaussous pour chausser l'hiver !
- Achetez paillassons !
- V'là la marchand' de chiffons !

(On entend le rappel et la musique de la garde montante.)

## DEUXIÈME PARTIE.

## LE JOUR.

## LE DORMEUR ÉVEILLÉ.

Ma fenêtre est sous ma fenêtre,  
Si je ne la vois pas, j'entends au moins sa voix,  
Écoutons : j'ai cru reconnaître  
L'harmonieux clavier qui chante sous ses doigts.

(On entend préluder un piano.)

Prélude heureux, dis-moi tout bas  
Nos doux secrets qu'on n'entend pas.

(Des gammes exécutées sur un autre piano se croisent avec le prélude de la romance.)

Résignons-nous ; il le faut bien.  
Paris a tué le silence.  
Viens à mon aide, ô patience !  
Car le dépit ne sert à rien.

## UNE VOIX CHANTE.

*Le Mendiant d'amour.*

Chez Dona Flor, la bien nommée,  
Quand le rideau vient de s'ouvrir,  
On connaît l'heure accoutumée,  
Et tous ses pauvres d'accourir.

Pauvres plus humbles que Lazare,  
Pauvres ayant page et valets,  
Pauvres disant le chapelet,  
Pauvres chantant sur la guitare.

O Dona Flor, fleur de la cour,  
Donnez au mendiant d'amour !

## LE DORMEUR ÉVEILLÉ.

Fleur de beauté, songe à ton tour,  
Que je suis mendiant d'amour !

## UNE VOIX.

2<sup>e</sup> Couplet.

Par la foi sainte qui console,  
Par l'amour qui rêve à l'écart,  
Pieuses mains, rien qu'une obole !  
Beaux yeux voilés, rien qu'un regard !  
L'obole, Dona Flor, la donne,  
Prodigue aux bien-aimés des cieux ;  
Mais d'un regard de ses beaux yeux,  
Dona Flor ne fait pas l'aumône.

O Dona Flor, fleur de la cour,  
Donnez au mendiant d'amour !

## LE DORMEUR ÉVEILLÉ.

Fleur de beauté, songe à ton tour,  
Que je suis mendiant d'amour !

(Pendant le second couplet, nouvelles études sur la flûte, sur le violon et sur le cornet à pistons.)

## LES CRIS DE PARIS.

## LE DORMEUR ÉVEILLÉ.

Résignons-nous ; il le faut bien.  
Paris a tué le silence.  
Viens à mon aide, ô patience !  
Car le dépit ne sert à rien.

## UNE VOIX.

3<sup>e</sup> Couplet.

Hier pourtant, vint avec l'ombre  
Un suppliant timide et doux.  
Près du mur, dans son manteau sombre,  
Il inclina les deux genoux.  
Dona Flor tenait une rose,  
Duègne, une obole.— La voici.—  
La rose à terre tombe aussi.  
C'était méprise, je suppose.

Mais sous le balcon jusqu'au jour  
Veillait un mendiant d'amour !

## LE DORMEUR ÉVEILLÉ.

Fleur de beauté, songe à ton tour  
Que je suis mendiant d'amour !

(On entend la musique d'un régiment de cavalerie.)

## TROISIÈME PARTIE.

## LE SOIR.

(On entend les tambours battre la retraite.)

## LE PROMENEUR SOLITAIRE.

Nuit sombre,  
Ton ombre  
A ses clartés comme le jour ;  
Ta brume  
Itallume  
L'étoile au ciel, au cœur l'amour.  
  
Avec la nuit, dort la duègne morose ;

Avec la nuit, s'ouvre une porte close,  
Un rideau s'écarte sans bruit.  
Avec la nuit, doux et riant complice,  
Le même songe à deux chevets se glisse ;  
L'amant qu'on aime, aime la nuit.

Nuit sombre,  
Ton ombre  
Trompe le regard des jaloux,  
Et prête  
Discrète  
Son doux mystère aux rendez-vous.

## CRIEURS DE JOURNAUX.

Demandez le *Journal du soir*,  
 Le *Moniteur*, l'*Estafette*,  
 La *Democrati*, la *Gazette*,  
 La chambre et la séanc' complète,  
 Ça vient de paraître, il faut voir !

Le *Messager*, la *Patrie* !  
 Les nouvelles de l'Algérie,  
 La révolution de Milan.  
 V'là l'*Assemblé nationale* !  
 Vienne et l'armée impériale,  
 La Croatie et le Ban !

(A la porte d'un théâtre.)

Allons, monsieur, allons, madame,  
 Pour dix centimes le programme,  
 Un sou d'moins qu'à l'intérieur !  
 Demandez l'*Écho*, l'*Avant-scène*,  
 Le *Succès* et sa page pleine  
 Des costumes de chaque acteur !

## MARCHAND DE (CONTRE-MARQUES) BILLETS.

Allons, messieurs, qui veut une place ;  
 Une stalle avec son numéro,  
 Premièr' galerie ou log' de face,  
 Bien meilleur marché qu'au bureau.

## UN GAMIN.

Ma contremarq' cinquant' centimes !  
 Bourgeois, c'est un drame un peu beau.  
 Reste encore à commett'r trois crimes !  
 On n'en est qu'au douzièm' tableau.

(Dans la salle de l'Opéra.)

## CHOEUR DE MASQUES.

*Valse.*

Accourez, enfants des nuits folles !  
 L'Opéra s'illumine et vous donne le bal.  
 Formez le choeur autour des joyeuses idoles.  
 Vive la Vénus libre et le dieu Carnaval !

Accourez, beaux masques,  
 Figures fantasques !  
 Venez par bourrasques  
 Comme l'ouragan !  
 Qu'on se jette en foule,  
 Qu'on tombe et qu'on roule,  
 Que le plafond croule  
 Au dernier cancan !

Lutins des quadrilles,  
 Couleuvres gentilles,  
 Corps de jeunes filles,  
 Aimes de démons,  
 Selon vos usages  
 Rompez vos corsages  
 Et damnez les sages ;  
 Car nous vous aimons !

(L'orchestre joue une polka carnavalesque, puis on entend au loin une fanfare de trompes.)

## CHOEUR DES SONGES.

Tout s'est éteint, lumière et bruit ;  
 Tout est repos, tout est mystère.  
 A Dieu le ciel ! à nous la terre !  
 Songes légers, voici la nuit !

ÉDOUARD THIERRY.

# LES CRIS DE PARIS,

## Paroles

## Symphonie humoristique.

# Musique de Georges KASTNER.

## **1<sup>re</sup> PARTIE.**

LE MATIN.

## Petit Flageolet en UT.

Andante. (M.M. ♩ = 60.)

*rall; molto; a tempo.*

## Musique

de Georges KASTNER





*rallentando.*

*f > pp*      *pp*      *pp*      *pp*      *pp*

*f > pp*      *p*      *f*      *mf*      *p*

*f pp*      *p*      *f*      *mf*      *p*

*f*      *f*      *mf*      *p*

*f pp*      *mf f*      *mf*      *p*

*f pp*      *p*      *mf*      *p*

*f pp*      *pp*      *f*      *mf*      *p*

*2do*      *pp*      *pp*      *f*      *mf*      *p*

*f pp*      *pp*      *pp*      *f*      *mf*      *p*

*f pp*      *pp*      *pp*      *f*      *mf*      *p*

*f pp*      *pp*      *f*      *mf*      *p*

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

*rallentando.*

*pp*      *f*      *divisés.*      *mf*      *p*

*pp*      *pp*      *f*      *mf*      *p*

*pp*      *pp*      *f*      *mf*      *p*

*pp*      *pp*      *f*      *mf*      *p*

*coll'arco pp*      *pp pizz.*      *f coll'arco.*      *mf*      *p*

*rallentando.*

**Allegretto molto moderato.** ( $\text{♩} = 72$ .)

"Flute,"

**Allegretto molto moderato.**

suivez.      *pp pizz.*  
                  a tempo.

Entendez-vous le coq lointain?  
Un air plus frais rase la terre, un air plus

*suivez.*

*a tempo.*

6 1<sup>re</sup> Fl.  
2<sup>e</sup> Fl.  
Coran  
Clar.  
Bass.  
Horn en Ut.  
Trombone  
Tuba

frais rase la terre; Alho-ri-zon Tom-bre sal-te-re, aho-ri-zon Tom-bre sal-

rallentando.

Fl. pp  
Cor ang. pp  
Clar.  
Bass  
Cello  
Sopr.  
rallentando.

t - re, Sou - ges lé - gers, c'est le ma - tin, son - ges lé - gers, c'est le ma - tin, ah!

coll' arco.  
pp

## Allegretto. (MM. = 88.)

Pt Flage.

1<sup>e</sup> Fl:

2<sup>e</sup> Fl:

Haut:

Cor ang.:

Clar.:

B.ons:

Cors en Fl.:

Cors en Fa.:

*légèrement et détaché.*

*p* < > *pp* < > *p* < > *pp* < > *p* < > *pp*

*légèrement et détaché.*

*pp*

*pp*

*légèrement et détaché.*

*pp*

Dé-jà la nuit ti-mide et pâ - - le Chasse au cou chant son char d'o - pa - - le, Et le

*p pizz.*

*p pizz.*

Allegretto.

mf

divisés.

bord de son voile obscur, En sé - loignant, montre l'a - sur, Et le bord desonvoile obscur, En sé - loignant, montre l'a - sur, mon - tre l'a - sur,

coll' arco.

coll' arco.

a tempo.

rallent molto - suivez.

10

rallent molto - suivez.

Flute  
Oboe  
Clarinet  
Bassoon  
Horn  
Trumpet  
Trombone  
Tuba  
Bass Trombone  
Percussion

Soprano  
Alto  
Tenor  
Bass

*rallent molto. suivez.*

*mf* *f* *p* *pp* *divisés.*

*mf* *f* *p* *pp* *divisés.*

*divisés.* *f* *p* *pp*

*rallent ad libitum.*

*-vet parle à l'oreille; Esprits du soir, suivez la nuit! Où le chevet parle à l'oreille; Esprits du soir, suivez la nuit!*

*mf* *f* *p* *pp*

*rallent molto - suivez.*

cf. All. All. molto moderato. (d = 72)

suivez. a tempo.

Hauth.  
Clac.  
B<sup>n</sup>s  
1<sup>r</sup> Corseñ UT.  
Harpes  
pizz.  
pp pizz.  
Enfendez-vous le coqlointain?  
pp pizz.  
pp All. All. molto moderato. suivez. pp pizz. a tempo.

1<sup>r</sup> Fl. suivez.  
2<sup>d</sup> Fl.  
Hauth. 1<sup>r</sup> ad lib.  
Cor anglais.  
Clar. 1<sup>r</sup>  
B<sup>n</sup>s  
Corsen UT.  
a tempo.  
pp  
div. pp  
pp  
Lecoqlointain?  
Un air plus frais rase la terre; A l'horizon  
suivez. p pizz.

A musical score page from Debussy's *Saint-Saëns*. The top section shows staves for Flute (Fl.), Clarinet (Clar.), and Horn (Cor en UT.). The flute and clarinet play eighth-note patterns at *p*, while the horn plays sustained notes. The bottom section shows staves for Bassoon (B.oon), Double Bass (D.Bass), and Tuba (Tuba). The bassoon and double bass play eighth-note patterns at *pp*, while the tuba plays sustained notes. The vocal parts (Alphonse, L'ombre, and the Chorus) sing in French. The vocal parts (Alphonse, L'ombre, and the Chorus) sing in French.

Musical score for orchestra and choir, featuring multiple staves for various instruments and vocal parts. The score includes dynamic markings such as *pp*, *p*, *ppp*, *ppp*, *ppizz.*, and *rallent.*. The vocal parts include "Hautb.", "Cor angl:", "Clar.", "Corsen UT.", "divisés.", "gers c'est le ma-tin!", and "Enclume. en SOL.". The score is divided into measures by vertical bar lines.

## Allegro. (M.M. ♩ = 120)

Enclume en SOL.

Une Cymbale  
(Une baguette pour frapper  
la Cymbale)

Fouets et Grelots.

Timbales  
en UT, SOL.

Trompette en UT.

Clarinettes en UT.

Cors en UT.

Violons.

Altos.

Violoncelles.

C-Basses

(Bruits divers. Les boutiques qui s'ouvrent, la trompette  
du laitier, le forgeron qui bat l'enclume, le chaudronnier  
qui frappe le cuivre etc, etc)

Trompette du laitier. (authentique)

C

C

pp solo.

1st solo.

mf

C

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C

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### **Enclume.**

Musical score for orchestra and piano, page 112, measures 3-6. The score includes parts for Timb., Tromp., Clar., Cors., and Piano. The piano part features a melodic line with dynamic markings such as *pp*, *ppp*, and *fff*. The orchestra parts show various rhythmic patterns and dynamics, including *p*, *f*, and *mf*. The vocal part "La trompette du laitier" is indicated in measure 6.

### Allegro moderato.

**Reg**  
Timb.

*(Faites vibrer et chargez un peu)*

Tromp. (bien lié.)

Clar. pp

Corals

Bassoon p

Double Bass ppp

**Allegro moderato.**

**Enclume.**

Musical score for orchestra, page 10, measures 1-6. The score includes parts for Timpani, Trombones, Clarinet, Horns, Bassoon, and Double Bass. The music features various rhythmic patterns and dynamics, including *p*, *ppp*, and *mf*. Measure 1: Timpani (Timp.) plays eighth-note patterns. Trombones play eighth-note patterns. Clarinet (Clar.) and Bassoon (Cors.) play eighth-note patterns. Measure 2: Trombones play eighth-note patterns. Clarinet and Bassoon play eighth-note patterns. Measure 3: Trombones play eighth-note patterns. Clarinet and Bassoon play eighth-note patterns. Measure 4: Trombones play eighth-note patterns. Clarinet and Bassoon play eighth-note patterns. Measure 5: Trombones play eighth-note patterns. Clarinet and Bassoon play eighth-note patterns. Measure 6: Trombones play eighth-note patterns. Clarinet and Bassoon play eighth-note patterns.

*Allegro.*  
Enclume.

Musical score for orchestra and piano, page 16, measures 1-3. The score includes parts for Cymbals, Clarinet, Horns, and Piano. The piano part features sixteenth-note patterns with dynamic markings *f*, *mf*, *p*, *pp*, and *ppp*. The strings play eighth-note chords. The woodwinds provide harmonic support. The piece concludes with a forte dynamic *f*.

*Allegro.*

Musical score for orchestra and piano, page 16, measures 4-6. The instrumentation remains the same. The piano part continues its sixteenth-note pattern with dynamics *p*, *pp*, *ppp*, *pppp*, and *ppppp*. The strings and woodwinds maintain their harmonic roles. The section ends with a dynamic marking *rallent molto*.

Andante sostenuto. (M.  $\frac{1}{4}$  = 144)

17

2. Flûtes	
Hautbois.	
Clarinettes. en SI b.	
Saxophone Alto en MI b.	
Bassons.	
Cors en LA b	
Cors en FA.	
Trompettes à Cylindres en UT.	
Timbales en FA, UT, SI b.	
Violons.	
Altos.	
LE DORMEUR.	
1 SOPRANO.	
1 ALTO.	
1 TÉNOR.	
1 BASSE.	
Violoncelles.	
C.—Basses.	

Fl.

Saxophone alto.

*p*

*pp* *ppp* *p*

divisés. unis. divisés. unis.

*pp* *ppp* *p* *pp*

LE DORMEUR.

*coll'arco. pp* *pp* *p* *pp* pizz.

Res-tez, res-tez, ô mes son-ses fi-

*p* *pp* pizz.

Clar.

Saxophone alto.

*p* *pf* *p* *pp* *p* *pp*

Cors en LA b.

*pp* *ppp* *p* *pp* *pp*

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

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

divisés.

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

dé-les, Au-tour de moi je gar-de l'ombre en eor,

*coll'arco. pp* *ppp* *p* *pp* *pizz.*

Ne fuyez pas, ne fuyez pas,

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

19

Fl. *p*  
Clar. *pp*  
Saxophone alto.  
Bassons. *pp*  
Cors en LA b. *pp*  
2<sup>e</sup> *pp*  
pp  
pp *pp*  
*pp* *pp*  
*pp* *pp*  
*p* *pp*  
lais-sez-moi mon trésor!  
coll' arco.  
Son mes riedaux  
mf  
fermez vos blanches ailes,  
Son - ges di-  
pp  
coll' arco.  
mf  
pp  
mf  
pp pizz.  
mf  
pp pizz.

Bassons. suivez.

a tempo

*p*

*pp*

*ppp* *pp*

*ppp*

divisés.

*ppp* *pp*

ad lib:

Je veux rêver — tou — jours!

*pp*

*ppp coll'arco.*

*pp coll'arco*

a tempo.



les 2 à 8<sup>e</sup>

les 2 à 1<sup>e</sup> 3<sup>me</sup>

23

The musical score on page 23 features eight staves of music for orchestra and choir. The dynamics are indicated by 'f' (fortissimo), 'p' (pianissimo), and 'pp' (pianississimo). Performance instructions include 'pizz.' (pizzicato) and 'coll'arco.' (double bow). French lyrics are integrated into the music, such as 'blanches les rouges les blanches!', 'Les gâteaux d'Nant ter - re!', 'Artichauds mes gros arti-chauds!', 'V'là les pomme de ter - re!', and 'V'là les pomme de ter - re!'. The score is divided into measures by vertical bar lines.

8—

*f*                   *f*                   *ff*                   *f*

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

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

divise.

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

*f parlando.*

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

*Voix de tête.*

*p*

ter-re!

Mouron pour les petits oiseaux!

*f parlando.*

Ar-tichauds, mes gros artichauds!

Ar-tichauds, mes gros ar-ti-chauds!

Deschoux, des poireaux, d'la ea-

*arco. pizz.*

*arco. pizz.*

*arco. pizz.*

*arco. pizz.*

*v'là les pomme de ter-re!*

*f pp*

*f pp*

*pp ff*

*arco.*

*pizz.*

*f pp*

*f pp*

Sheet music for orchestra and choir, featuring ten staves of musical notation and corresponding lyrics in French. The music is divided into measures by vertical bar lines. The first six measures show eighth-note patterns with dynamics *mf*. Measures 7-12 show sixteenth-note patterns with dynamics *mf pp*, followed by a measure with *p partando.* Measures 13-18 show eighth-note patterns with dynamics *mf pp*, followed by a measure with *f* dynamic. The lyrics are as follows:

mes beaux oignons six liards la botte!  
Des choux des poireaux d'la carotte!

A trois d'six blanches les rong'les blanches!  
A trois d'six

*f parlando.*

areo. pizz.  
*mf pp*



rallentando

A page from a musical score featuring ten staves of music. The top five staves are for voices (Soprano, Alto, Tenor, Bass, and another Bass), with lyrics in French. The bottom five staves are for the orchestra, including strings, woodwinds, and brass. The vocal parts sing in unison at the beginning, then split into two groups: the first group (Soprano, Alto, and one Bass) sings "Mouron pour les petits oiseaux!", while the second group (Tenor, Bass, and another Bass) sings "Ar-ri-chands, mes gros, ar-tichauds!". The orchestra provides harmonic support with sustained notes and rhythmic patterns. Dynamic markings like *mf*, *pp*, and *rallentando* are used throughout.

**F.I.** Andante sostenuto.

**Andante sostenuto.**

*f partando.*

coll'arco.

Couteaux, ci-seaux à repasser!

pizz.

pp pizz.





Allegro molto agitato. (M.M.  $\frac{2}{8}$  = 100.)

Flûtes.

Hautbois.

Clarinettes en LA.

Bassons.

Cors en MI.

Cors en UT.

Trompettes  
à Cylindres en MI.

Timbales en MI, SI, LA.

3 Trombones.

1<sup>re</sup> Violons.

2<sup>ds</sup> Violons.

Altos.

**LE DORMEUR.**  
(TENOR SOLO.)

Violoncelles

et

C. Basses.

Allegro molto agitato.

Musical score page 32, featuring ten staves of music. The score includes various instruments and vocal parts, with dynamic markings such as *mf*, *f*, *p*, and *pizz.*. The lyrics "Va - carme - o\_di - eux!" and "J'en pleu - - re de ra - - ge!" are written below the vocal line, with "pizz." indicated at the end of the phrase.

32

*mf*

*mf*

*f* *mf* *p*

*f* *mf*

*mf*

*f* *mf* *p*

*mf* *mf* *p*

*f* *mf*

*f* *p*

Va - carme - o\_di - eux!

J'en pleu - - re de ra - - ge!

pizz.

pizz.

Fermez donc les yeux!  
J'en pleure de rage!  
Fermez donc les

34

detaché.

*p*

*mf* *p*

*detaché.*

*mf* *p*

*p*

*p*

*p*

*p*

*détaché.*

*p*

*détaché.*

*p*

*détaché.*

*p*

yeux! Des voix qui gla- pis- sent, Des voix qui mu- gis- sent. Des voix

*p détaché.*

*p pizz.*

*coll'arco.*

*pizz.*

Hautb.  
Bsns.  
Cors.  
Timb.  
qui gla-pis-sent, Des voix qui mu-gis-sent! Cent mar-teaux de fer,  
10  
11

Fl.

Hautb.

Clar.

Bns.

Cors en UT.

Timb.

1<sup>o</sup>

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739<sup>o</sup>

740<sup>o</sup>

741<sup>o</sup>

742<sup>o</sup>

743<sup>o</sup>

744<sup>o</sup>

745<sup>o</sup>

746<sup>o</sup>

747<sup>o</sup>

748<sup>o</sup>

749<sup>o</sup>

750<

Fl.

Hauth.

Bns.

Cors.

Timb.

8-

Pa - ris      c'est l'en - fer!      Pa - ris      c'est l'en - fer!      Pa -

Fl.

Hauth.

Clar.

Bns.

Cors.

Tromp.

Timb.

Tromb.

ris      c'est l'en - fer!      c'est l'en - fer!      c'est l'en - fer!      c'est l'en - fer!

A page of musical notation for orchestra and choir, page 37. The score consists of ten staves. The first six staves represent the orchestra, with parts for strings, woodwinds, brass, and percussion. The last four staves represent the choir. The music is in common time, with various key signatures (G major, F# major, C major, G major) indicated by sharp or double sharp symbols. Dynamics such as *f* (fortissimo), *s* (sforzando), and *mf* (mezzo-forte) are used throughout. The vocal line of the choir begins with the text "Hor - ri - - ble ta - pa - ge!" in a stylized, declaimed manner.

Va - carme - o-di - eux!  
 J'en pleu - re - de ra - ge!

*pizz.*  
*pizz.*

A page of musical notation for orchestra and choir, featuring ten staves of music. The music is in common time and includes vocal parts with lyrics in French. The dynamics include *mf*, *p*, and *f*. The vocal parts are labeled with letters A through J. The lyrics at the bottom of the page are:

Fer - mez donc les yeux! J'en plen z re de ra - ge! Fer - mez donc les

40

*p détaché.*

*p détaché.*

*p détaché.*

yeux! Des voix qui glapis-sent, Des voix qui mu-gis-sent, Des voix qui glapis-sent,

*p coll' arco.*

Fl.

Hautb.

Clar.

Bass.

Cors en F.

Timb.

Tromb.

Des voix qui mu-gis-sent, Cent mar-teaux de fer! Les chiens qui s'é-battent,

*coll' arco.*

Les volets qui bat - tent, Les chiens qui s'é - battent, Pa - ris c'est l'en - fer!

A page of musical notation for orchestra and choir, featuring ten staves of music. The music is in common time and consists of two systems. The first system ends with a repeat sign and a double bar line, with the instruction "divisés." above the vocal parts. The second system begins with a dynamic of *f*. The vocal parts include "Paris c'est l'en- fer!" and "Paris". Various dynamics are indicated throughout, such as *f*, *ff*, and *p*.

A page of musical notation for orchestra and choir, featuring ten staves of music with lyrics in French. The music is in common time, with a key signature of one sharp. The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are as follows:

c'est l'en- fer, — c'est — l'en- fer! — Paris c'est l'en- fer, — c'est —

*suivez. a tempo.*

Musical score page 44, featuring a dense arrangement of musical staves. The top section consists of ten staves, each with a different clef (G, F, C, bass, etc.) and key signature. The music is primarily composed of eighth-note patterns. In the middle of the page, there is a vocal line with lyrics: "l'en fer, c'est l'en fer! suivez. a tempo." The bottom section of the page contains a single staff for Flute (Fl.), followed by a list of instruments: Hautbois, Clar., Bns, Cors en MI, Tromp., Timb., Tromb., and a final section for Bassoon (Bsn). The bassoon section includes dynamics such as *p*, *pp*, *mf*, *f*, *ppp*, *pizz.*, and *pizz. pp*.

*rallent.**rallent.*

Continuation of the musical score from page 44. The top part of the page shows the bassoon section with dynamic markings: *mf*, *f*, *pp*, *p*, *pizz.*, *pizz. pp*, *pizz.*, *pp*, *pizz.*, and *pp*. The bottom part of the page shows the bassoon section again with dynamic markings: *mfp*, *p*, *pizz.*, *pizz. pp*, *pizz.*, *pp*, *pizz.*, *pizz. pp*, and *rallent.* The bassoon section concludes with *mfp*, *p*, *pizz.*, *pizz. pp*, *pizz.*, *pp*, *pizz.*, and *pizz. pp*.

Allegro moderato. M.L. = 92)

Flûtes.

Hautbois.

Clarinettes en UT.

Bassons.

Cors en UT.

Trompettes à Cylindres en UT.

Timbales UT, SOL, FA.

1<sup>ers</sup> Violons.

2<sup>ds</sup> Violons.

Altos.

1 SOPRANO.

1 ALTO.

1 TÉNOR.

1 BASSE.

Violoncelles.

C. Basses.

*détaché.*

*parlando.*

*Mes trois pa quets d'allu*

*A deux liards les rei net tes!*

*VOCAL CONFESSES.*

Allegro moderato.

Haut.

Clar.

Cors.

*parlando.*

*- met - tes!*

*Bon fro mag'de Marolles!*

*Bon fro - mag'de Ma -*

*v'la l'maq'reau frais,*

*v'la l'maq'reau!*

*v'la l'maq'reau frais,*

*v'la l'maq'reau!*

*parlando.*

*Chas se las de Fontaine bleau!*

*E tamez les cass'rol\_les*

*Carr'leur d'son lier.*

Viol. et C.B.

Haut.

Clar.

Bassons.

Cors.

*rolles!*

Adeux liards tons les An glais!

J'ai des

Cer. neau - Voix de tête. au! Mangez des huit!

V'la l'vi tri er!

A l'eau - Voix de tête. au!

défaché. Marchand d'balais!

Poir' eut' au four! Oh! poir'eut!

*défaché.*

son liers daim, Des sou liers ma - ro quin, Des pau theur! Des chaus sons pour chauffer l'i ver!

Mangez des huit!

Mangez des huit!

Mangez des huit!

A l'eau - au!

Poir' eut' au four! Oh! poir'eut!

Carr' leur' d'seu lier!

sons pour chauffer l'hi-ver!  
 J'ai des souliers daim, Des sonliers maroquin, Des panther! Des chaus-  
 sons pour chauffer l'hi-ver!  
 V'là la mar-chand' de chif-fons!  
 A- che-tez paillasse-sons!  
 A l'eau- Voix de tête,  
 au!  
 chand' d' balais!  
 Poir'euit' au four!  
 Oh! poir'euit?  
 coll'arco.  
 pizz.  
 coll'arco.  
 pizz.  
 mfp  
 coll'sec.

Bon fromage de Marolles!  
 A deux liards tous les Anglais!  
 Mes trois pa...  
 Vox de tête.  
 Gerneau au!  
 Mangez des baï!  
 Mangez des  
 er!  
 Vox de tête.  
 A l'eau au!  
 Vox de tête.  
 A l'eau au!  
 Carrleur d'soulier!  
 coll' arco, pp

Clar.  
 Bass  
 Cops.  
*divisés.*  
 mag'de Marolles!

A deux liards tons les Au glais!  
 V'là l'maqu'reau frais! V'là l'maquereau!  
 Chas\_se\_ - ias de Fontaine\_ bleau:  
 eut' au four! Oh! poir' eut'!

Carr'leur'd'soulier!

Cer.  
 Voix de tete.  
 A l'eau au!

Haut.  
Clar.  
Bass.  
Cors.  
Fl.  
Violon et C. B. unis.

A deux liards tous les Anglais!  
Mes trois paquets d'allumettes!  
neau - au!  
V'là la marchand' de chif fons!  
A l'eau - au!  
Voix-de-tête.  
Carr'leur d'sou lier!  
Marchand d'ba lais! Marchand d'ba lais!  
A l'eau - au!

Haut.  
Clar.  
Bass.  
Cors.  
Fl.  
Violon et C. B. unis.

A deux liards tous les Anglais!  
V'là l'maq'reau frais!  
V'là l'maq'reau!  
V'là la marchand de chif fons!  
E'tamez les cass'r cl - les!  
V'là l'i - tri - er!  
A l'eau - au!  
Mar - chand d'ha bits!

Fl.

Haut.

Clar.

Bass.

pizz.

voix de tête.

V'là la mar chaud' de chif'fous!

au!

chand d'balais!

2<sup>o</sup>

mf coll'arco.

Cerneau

Voix de tête.

Etamez les cass les!

coll'arco.

coll'arco.

1<sup>o</sup>

p

mf

mf

5

This musical score page 5 features a complex arrangement of instruments and voices. The top section includes parts for Flute (Fl.), Haut., Clarinet (Clar.), Bassoon (Bass.), and Cello/Bass (Cerneau). The vocal parts are labeled 'voix de tête.' and 'Cerneau'. The vocal lines include lyrics such as 'V'là la mar chaud' de chif'fous!', 'au!', 'chand d'balais!', 'Etamez les cass les!', and 'Carr'leur d'sou...'. The score uses various dynamics like p, mf, and pp, and performance techniques like pizzicato (pizz.) and col legno (coll'arco). Measure numbers 1<sup>o</sup> and 2<sup>o</sup> are indicated above the staff. The page number 5 is in the bottom right corner.

Fl.

Haut.

Clar. I.

Bass.

Cors.

V'la l'maq'reau frais,  
V'la l'maq'reau!

J'ai des souliers daim, Des souliers ma-ro-quin! Des pa-ni-ther! Des chaus-

Etamez les cass'rol-les!

A l'eau - au!

Voix de tête.

Bon fro mag'de Marolles!  
 J'ai des  
 fous!  
 V'là la mar chand' de chif fous!  
 A deux liards les rei -  
 roli - les!  
 A l'eau au  
 Voix de tels au!  
 A che - tez  
 Poir'euit' au four!  
 Oh! poir'euit!

Fl.

Haut.

Clar.

Bass.

Cors.

Fl.

souliers daim, Des souliers ma-ro-quin, Des pan-ther, Des chaussons pour chauffer l'hi-ver!

A deux liards

- uet - tes!

A deux liards les rei - net - tes!

Cerneau - au!

Voix de telle - au!

Paillas - sons!

A l'eau -

Col C.B.

Carr'leur d'sou - lier!

Carr'leur d'sou -

Fl.

Haut.

Inf.

Clar.

Bass.

Fl.

tous les An - glais!

A deux liards tous les An - glais!

Mangez des huit!

Mangez des huit!

Mangez des

v'là l'vi - tri - er!

Chasse - las de Fontai - uebleau!

tier! Col C.B.

Marchand d'ba lais!

Marchand d'ba lais!

Marchand d'ba lais!

Fl.

Haut.

Clar.

Bass.

Cors.

Tromp.

Timb.

A deux liards tous les Anglais!

J'ai des souliers daim, Des souliers maro-

huit!

Mangez des huit!

V'là la marchand' de chiffons!

Chasselas de Fontainebleau!

Chasselas de Fontainebleau!

A cheitez paillassons!

Poir'euit' au four!

Col C.B.

la 1<sup>re</sup> à 18<sup>ve</sup>

*unis.*

*ff*

*unis.*

*ff*

*unis.*

*ff*

*ff*

*mf*

*divisés.*

*ff*

*ff*

*divisés.*

*ff*

*unis.*

quin, Des pan - ther, Des chaus - sons pour chaus - ser l'hi - ver!

V'là la mar - chand' de chif - fons! V'là la mar - chand' de chif - fons!

A che - tez pail - lessons! A l'eau - - - - au!

Voix de tête

Oh! poir'cuit! Carr'leur d'scu - lier! Carr'leur d'sou - lier!

*ff*

*ff*

8 -

Mes trois paquet d'allumettes!

A deux liards les reinettes!

V'là la mar...

Chasse las de Fontaine...

Carr'leur d'son...

A musical score page featuring ten staves of music. The vocal parts include 'A deux liards tous les Au\_glaist' and 'chand' de chif fous!'. The orchestra parts include 'bleau!', 'Chas\_se tas de Foutai\_ne bleau!', and 'lier! Carr'leur d'sou lier!'. The score is marked with 'sec.' (second ending) multiple times.

(D'un côté on entend le rappel, de l'autre côté un pas redoublé, et enfin la musique de la Garde montante.)

**LE RAPPEL.**

(DU CÔTÉ DROIT.)

roulement.

2 Tambours.

Musical score for the 'Rappel' section, featuring two drum parts. The first part consists of eighth-note patterns, and the second part consists of sixteenth-note patterns. The dynamic is marked as *f*.

Silence.

**PAS REDOUBLE.**

(DU CÔTÉ GAUCHE.)

2 Tambours.

Musical score for the 'Pas Redouble' section, featuring two drum parts. The first part consists of eighth-note patterns, and the second part consists of sixteenth-note patterns. The dynamic is marked as *pp*.

Triangle  
Cymbales et G. C. sse

Musical score for the 'Garde montante' section, featuring three staves. The first staff is for the triangle and cymbals. The second staff is for the bassoon. The third staff is for the drums. The dynamic is marked as *ppp*.

Attaquez le Pas redouble!

**PAS REDOUBLE****MUSIQUE D'INFANTERIE** (au loin et se rapprochant peu à peu)(M.  $\text{d} = 104$ )

Petite Flûte en Ré b.

Flûte en Mi b.

Hautbois.

Petite Clarinette  
en Mi b.

Clarinette Solo en Si b.

1<sup>re</sup> Clarinette en Si b.2<sup>me</sup> et 3<sup>me</sup> Clarinettes  
en Si b.2 Clarinettes Basses-Sax  
en Si b.

Bassons-Sax.

Saxophones Sopranos  
en Si b.Saxophones Altos  
en Mi b.Saxophones Ténors  
en Si b.Saxophones Barytons  
en Mi b.

Petit Saxhorn en Mi b.

2 Saxhorns Sopranos  
en Si b.

2 Sax-Trombas en Mi b.

Cors à Cylindres  
en Mi b.

Cors à Cylindres en Fa.

Cornets à Cylindres  
en Si b.Trompettes à Cylindres  
en Mi b.

Trombones.

Saxhorns Barytons  
en Si b.Saxhorns Basses  
en Si b.Saxhorns C. Basses  
en Mi b.Saxhorns C. Basses  
en Si b.

Triangle.

Tambour.

Cymbales  
et Grosse Caisse.

The musical score consists of two staves of music. The left staff begins with the Petite Flûte, Flûte, Hautbois, and Petite Clarinette. The right staff begins with the Clarinette Solo, 1<sup>re</sup> Clarinette, 2<sup>me</sup> et 3<sup>me</sup> Clarinettes, and Clarinettes Basses-Sax. Both staves continue with Bassons-Sax, Saxophones Sopranos, Saxophones Altos, Saxophones Ténors, and Saxophones Barytons. The left staff then adds Petit Saxhorn, 2 Saxhorns Sopranos, and 2 Sax-Trombas. The right staff adds Cors à Cylindres, Cors à Cylindres en Fa., Cornets à Cylindres, and Trompettes à Cylindres. Both staves then add Trombones, followed by the remaining instruments: Saxhorns Barytons, Saxhorns Basses, and Saxhorns C. Basses. The score concludes with Cymbales et Grosse Caisse. The music is in 2/4 time, dynamic ppp, and tempo M. d = 104. The score shows the instruments playing in the distance at first, then gradually approaching closer over the course of the piece.

la 2<sup>e</sup> fois pp

la 2<sup>e</sup> fois pp

*1<sup>re</sup> fois.*

Musical score page 60, featuring two systems of music. The left system, labeled "1<sup>re</sup> fois.", consists of 12 staves of music for various instruments, primarily woodwind and brass, with dynamics such as *pp*, *p*, *mf*, and *f*. The right system, labeled "2<sup>e</sup> fois.", continues the musical line with similar instrumentation and dynamics, including a prominent bassoon line in the lower staves. The score is written in common time with various key signatures.

*2<sup>e</sup> fois.*

Musical score page 60, continuing from the previous section. The right system, labeled "2<sup>e</sup> fois.", shows the continuation of the musical piece. It includes dynamic markings like *p*, *pp*, and *p*, and features sustained notes and chords, particularly in the bassoon and brass sections. The score maintains its 12-staff format and common time throughout.

A page of musical notation for orchestra, page 61. The score consists of 12 staves, each with a unique key signature and time signature. The instruments include two flutes, two oboes, two bassoons, two horns, two trumpets, one tuba, three violins, one viola, and one cello. The music features various dynamics such as *mf*, *p*, and *pV*. The notation includes eighth and sixteenth note patterns, slurs, and grace notes. The page is filled with dense musical markings, with some sections having more activity than others.

A page of musical notation for orchestra, featuring ten staves of music across five systems. The music includes various dynamics like *ff*, *f*, *ffz*, and *p*, and performance instructions like *tr.* The instrumentation includes strings, woodwinds, and brass.

The music is divided into five systems, each consisting of two measures. The instrumentation includes:

- Violin I (top staff)
- Violin II
- Cello
- Bassoon
- Horn
- Trombone
- Tuba
- Percussion (timpani)
- Double Bass (bottom staff)

Dynamics and performance instructions include:

- ff* (fortissimo)
- f* (moderately forte)
- ffz* (fortississimo)
- p* (pianissimo)
- tr.* (trill)

63

*1<sup>e</sup> fois.*

*2<sup>e</sup> fois.*

p  
mf  
pp

*1<sup>e</sup> solo.*

*2<sup>e</sup> solo.*

ppp

A page of musical notation for orchestra, page 64. The score consists of ten staves, each with a different instrument's part. The instruments include woodwind (oboe, bassoon), brass (trumpet, tuba), strings (violin, viola, cello, double bass), and piano. The music is in common time, with a key signature of one sharp. The notation includes various dynamic markings such as *mf*, *p*, *pp*, and *mf*. The piano part features complex chords and arpeggiated patterns. The strings provide harmonic support with sustained notes and rhythmic patterns. The woodwinds and brass contribute melodic lines and harmonic textures. The overall texture is rich and polyphonic.

A page of musical notation for orchestra, page 65. The score consists of 12 staves, each with a different instrument's part. The instruments include: 1st Violin, 2nd Violin, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, Trumpet, Horn, and Timpani. The music is in common time, with a key signature of one sharp (F#). The notation includes various note heads, stems, beams, and rests. Measure numbers are present at the beginning of each staff. Dynamics such as *p*, *f*, and *mf* are indicated throughout the page.

A page of musical notation for orchestra, featuring 12 staves of music. The staves include various instruments such as strings, woodwinds, and brass. The music is written in 2/4 time, with dynamic markings like 'p' (piano), 'mf' (mezzo-forte), and 'f' (fortissimo). Measure numbers 1 through 8 are visible at the top of each column. The notation includes a variety of note heads, stems, and rests, with some notes grouped by vertical lines.

A page of musical notation for orchestra, page 67. The score consists of 12 staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Measure numbers 67 through 72 are visible above the staves. The notation includes various note heads, stems, and beams, with some notes grouped by brackets. Measure 67 starts with a forte dynamic. Measures 68-70 feature eighth-note patterns. Measure 71 begins with a forte dynamic. Measures 72-73 conclude the section.

A page of musical notation for orchestra, page 68. The score consists of two systems of music. The left system, spanning measures 1 through 12, features ten staves. The first five staves are in G major (two violins, viola, cello, double bass), while the remaining five staves are in E major (two violins, viola, cello, double bass, bassoon). The right system, spanning measures 13 through 24, features ten staves. The first five staves are in G major (two violins, viola, cello, double bass, bassoon), and the remaining five staves are in E major (two violins, viola, cello, double bass, bassoon). Measure 1 starts with dynamic *mf*. Measures 13 and 14 start with dynamic *p*. Measures 21 and 22 start with dynamic *p*. Measures 23 and 24 start with dynamic *p*.

A page of musical notation for orchestra, featuring 12 staves of music. The staves are arranged in three groups of four staves each. The first group includes two woodwind staves (oboe and bassoon), two brass staves (trumpet and tuba), and two string staves (violin and cello). The second group includes two woodwind staves (clarinet and bassoon), two brass staves (trumpet and tuba), and two string staves (violin and cello). The third group includes two woodwind staves (clarinet and bassoon), two brass staves (trumpet and tuba), and two string staves (violin and cello). The music consists of six measures of music, with dynamics such as f (fortissimo), mf (mezzo-forte), p (pianissimo), and pp (pianississimo) indicated throughout. Measure 1 starts with a forte dynamic. Measures 2 and 3 start with mezzo-forte dynamics. Measures 4 and 5 start with pianissimo dynamics. Measure 6 ends with a pianississimo dynamic.

1<sup>re</sup> fois.2<sup>e</sup> fois..

The image shows a double-page spread of a musical score. The left page is labeled "1<sup>re</sup> fois." at the top center, and the right page is labeled "2<sup>e</sup> fois.." The score is written in two staves, one above the other. The top staff uses soprano and alto clefs, while the bottom staff uses bass and tenor clefs. The music is in common time. Various note values are present, including eighth and sixteenth notes, along with rests. Dynamics such as "f" (forte) and "p" (piano) are used. The notation includes both standard musical symbols and some unique, possibly publisher-specific, markings.

A page of musical notation for orchestra, page 71. The score consists of 12 staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including *mf*, *p*, and *p* with a downward arrow. Measure 1: Violin 1 and 2 play eighth-note chords. Measure 2: Trombones play eighth-note chords. Measures 3-4: Trombones play eighth-note chords. Measures 5-6: Trombones play eighth-note chords. Measures 7-8: Trombones play eighth-note chords. Measures 9-10: Trombones play eighth-note chords. Measures 11-12: Trombones play eighth-note chords. Measures 13-14: Trombones play eighth-note chords. Measures 15-16: Trombones play eighth-note chords. Measures 17-18: Trombones play eighth-note chords. Measures 19-20: Trombones play eighth-note chords. Measures 21-22: Trombones play eighth-note chords. Measures 23-24: Trombones play eighth-note chords. Measures 25-26: Trombones play eighth-note chords. Measures 27-28: Trombones play eighth-note chords. Measures 29-30: Trombones play eighth-note chords. Measures 31-32: Trombones play eighth-note chords. Measures 33-34: Trombones play eighth-note chords. Measures 35-36: Trombones play eighth-note chords. Measures 37-38: Trombones play eighth-note chords. Measures 39-40: Trombones play eighth-note chords. Measures 41-42: Trombones play eighth-note chords. Measures 43-44: Trombones play eighth-note chords. Measures 45-46: Trombones play eighth-note chords. Measures 47-48: Trombones play eighth-note chords. Measures 49-50: Trombones play eighth-note chords. Measures 51-52: Trombones play eighth-note chords. Measures 53-54: Trombones play eighth-note chords. Measures 55-56: Trombones play eighth-note chords. Measures 57-58: Trombones play eighth-note chords. Measures 59-60: Trombones play eighth-note chords. Measures 61-62: Trombones play eighth-note chords. Measures 63-64: Trombones play eighth-note chords. Measures 65-66: Trombones play eighth-note chords. Measures 67-68: Trombones play eighth-note chords. Measures 69-70: Trombones play eighth-note chords. Measures 71-72: Trombones play eighth-note chords. Measures 73-74: Trombones play eighth-note chords. Measures 75-76: Trombones play eighth-note chords. Measures 77-78: Trombones play eighth-note chords. Measures 79-80: Trombones play eighth-note chords. Measures 81-82: Trombones play eighth-note chords. Measures 83-84: Trombones play eighth-note chords. Measures 85-86: Trombones play eighth-note chords. Measures 87-88: Trombones play eighth-note chords. Measures 89-90: Trombones play eighth-note chords. Measures 91-92: Trombones play eighth-note chords. Measures 93-94: Trombones play eighth-note chords. Measures 95-96: Trombones play eighth-note chords. Measures 97-98: Trombones play eighth-note chords.

72.

A page of musical notation for orchestra, page 72. The score consists of 12 staves. The instrumentation includes two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two bassoons (Bsn. 1, Bsn. 2), two clarinets (Cl. 1, Cl. 2), two horns (Hrn. 1, Hrn. 2), two trumpets (Trp. 1, Trp. 2), two tubas (Tba. 1, Tba. 2), three timpani (Tim. 1, Tim. 2, Tim. 3), strings (String 1, String 2, String 3, String 4), and woodwind quintet (W.W. 1, W.W. 2, W.W. 3, W.W. 4, W.W. 5). The music is in common time, with a key signature of one sharp. Measure 1 starts with a forte dynamic (f) in the woodwinds and brass. Measures 2-3 show rhythmic patterns in the woodwinds and brass. Measures 4-5 continue with similar patterns. Measures 6-7 show more complex harmonic changes with sustained notes and chords. Measures 8-9 feature eighth-note patterns in the woodwinds and brass. Measures 10-11 show eighth-note patterns continuing. Measure 12 concludes with a dynamic marking of *p*.

### **Pour finir. CODA.**

This page contains 12 measures of musical notation for a full orchestra. The score is divided into three sections: "1<sup>e</sup> fois" (measures 1-4), "2<sup>e</sup> fois" (measures 5-8), and "Pour finir. CODA." (measures 9-12). The music consists of multiple staves for various instruments, including woodwinds, brass, and strings. The dynamics are indicated by crescendos and decrescendos, with markings like ff, f, s, and ff. Measure 12 concludes with a final dynamic ff.

74

1. 2. 3. 4.

A page of musical notation for orchestra, featuring 12 staves of music. The staves include various instruments such as strings, woodwinds, and brass. The notation consists of black notes on white staff lines. The page is numbered 75 in the top right corner.

A page of musical notation for orchestra, page 76. The score consists of 12 staves, each with a different clef (G, F, C, bass) and key signature. The music is in common time. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like forte and piano. Measures 1 through 11 show a complex rhythmic pattern with many sixteenth-note groups. Measure 12 begins with a forte dynamic and concludes with a measure ending in a bass staff.

LE JOUR.

(N.B.— Il faut placer en différents endroits, en dehors de l'orchestre, la Flûte, le Violon Solo, le Cornet à Pistons et le 2<sup>e</sup> Piano.)

**Andantino.** (M.M. ♩ = 76.)

ARRANGEMENT, MUSIQUE DE CHAMBRE

**Flûte.**

**1 Cornet à Pistons en MI.**

**Violon Solo.**

**1<sup>er</sup> Piano.**

**2<sup>nd</sup> Piano.**

**1<sup>ers</sup> Violons.**

**2<sup>ds</sup> Violons.**

**Altos.**

**UN SOPRANO.**

**LE DORMEUR éveillé**

**Violoncelles.**

**C. Basses.**

**Andantino.**

The musical score page features ten staves. The top five staves are grouped by curly braces under their respective section names. The bottom five staves are also grouped by a brace. The first staff (Flute) has a treble clef and a key signature of two sharps. The second staff (Cornet) has a treble clef and a key signature of two sharps. The third staff (Violin Solo) has a treble clef and a key signature of two sharps. The fourth staff (1<sup>er</sup> Piano) has a treble clef and a key signature of two sharps. The fifth staff (2<sup>nd</sup> Piano) has a bass clef and a key signature of two sharps. The sixth staff (1<sup>ers</sup> Violons) has a treble clef and a key signature of two sharps. The seventh staff (2<sup>ds</sup> Violons) has a treble clef and a key signature of two sharps. The eighth staff (Altos) has a bass clef and a key signature of one sharp. The ninth staff (UN SOPRANO) has a soprano clef and a key signature of one sharp. The tenth staff (LE DORMEUR éveillé) has a soprano clef and a key signature of one sharp. The eleventh staff (Violoncelles) has a bass clef and a key signature of one sharp. The twelfth staff (C. Basses) has a bass clef and a key signature of one sharp. The score includes dynamic markings such as *mf*, *f*, *p*, and *p*. The tempo is marked as *Andantino*.

Allegro.

*suivez.*

*m.f*                      *f p*                      *p pp*                      *pp*

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

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

**LE DORMEUR éveillé.**

Récit. *ad libitum.*

Sa fe - nêtre estsous ma fe - nê - tre;

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

*pizz.*

*pp*                      *f*                      *pp*

*suivez.*                      *Allegro.*

suivez.

Allegro.

suivez.

1<sup>er</sup> Piano.

*ad lib.*

Si je ne la vois pas, j'entends au moins sa voix!

Écou-tions: j'ai cru recon-naître l'harmonieux cla-

suivez. coll'reco.

pizz. pp Allegro.

pizz. pp suivez.

Allegro. (M.M. = 160.)

1<sup>er</sup> Piano.

*pp pizz.*

-vier quichantesousses doigts!

Allegro.

a tempo.

rall. ad lib.

f Ped.

*p pp rallent. molto.  
ôtez la Pédale.*

Récit.

Récit. ad lib.

Pré-lude heureux,

Récit.

**Andantino. Allegretto.** (Des gammes exécutées sur un autre Piano se croisent avec le Prélude de la Romance.)  
(M.M. ♩ = 120)

2<sup>e</sup> Piano, (très éloigné.)

dis-moi tout bas Nos doux secrets qu'on n'entend pas!

1<sup>er</sup> Piano.

Andantino . Allegretto.

rallentando.

Andantino. (M.M. ♩ = 92)

Ritournelle de la Romance.

1<sup>er</sup> Piano.

2<sup>d</sup> Piano.

rallentando.

Andantino.

il canto ben marcato con grazia ed anima.  
Résignons.

- nous; il le faut bien, Pa-ris a-tue le si-len-ce!

2<sup>d</sup> Piano.

(Gammes.) f

en - ce; Car le dépit n'est à rien, Car le dépit n'est à rien!

Une Voix chante. mf

Chez Dona Flor, la bien nom-mé - e, Quand le ri-

1<sup>er</sup> Piano.

rall. ad libitum.

a tempo.

deau vient des ouvrir, Quand le ri deau vient des ouvrir, Ou connait l'heure accoutumé e, Et tousses pauvres d'ae courir, Etonnées pauvres d'ae courir, à tempo. Pau vres plus humbles que La za re, suivez.

Pau vres ayant page et valet, Pau vres disant le chapelet, Pau vres disant le chapelet,

Pau vres chantant sur la guitar re, Pau vres chantant sur la guitar re, Pau vres chantant sur la guitar re,

Pauvres disant le chapelet, Pauvres chantant sur la guitar re: O Do na Flor, fleur de la cour, Donnez au mendiant d'amour, Donnez, donnez! O Do na Flor, fleur de la cour, Donnez Fleur de beauté, sageat ta tour Que je suis mendiant d'amour, Que je suis mendiant d'amour, mendiant d'amour!

rallent. ad lib. au mendiant d'amour, Donnez, donnez, donnez au mendiant d'amour! suis mendiant d'amour, Que je suis mendiant d'amour, mendiant d'amour!

Tempo primo. (M.M. ♩ = 92.)

Tempo primo.

Violon Solo.

(Au loin.)

Par la foi sainte qui conso -

vall. ad libitum. a tempo.

le, Par l'amour qui rêve à l'écart, Par l'amour qui rêve à l'écart, Pi en - ses mains, rien qu'une o -

Flûte.

Cornet à Pns (Au loin.) pp

Violon Solo.

(Au loin.) p

bo - le, Beaux yeux voi les rien qu'un re - gard, Beaux yeux voi les rien qu'un re - gard! L'o - bo - le, Do na Flor la

don - ne, Prodigueaux bien-aimés des cieux; Mais d'un regard des es beaux

f pp p f f

yeux,  
Mais d'un regard de ses beaux yeux  
Do - na Flor ne fait pas l'a-

mô - ne,  
Do - na Flor ne fait pas l'a. mô - ne;  
Mais d'un re - gard de ses beaux

*ad libitum.*

yeux ——————  
Dona Flor ne fait pas l'a. mô - ne!  
suivez.  
2d. Piano.

Fl.

1<sup>er</sup> Piano.

2<sup>d</sup> Piano.

1 sop:

O Do-na Flor, fleur de la cour, Donnez au mendiant d'a-mour! Donnez, don-nez!

All. Moderato.

Fl.

1<sup>er</sup> Piano

rallentando.

suivez.

1 sop:

O Do-na Flor, fleur de la cour, donnez au mendiant d'a-mour, Donne, donnez, donnez au mendiant d'a-

Fleur de beauté, songe à ton four Que je suis mendiant d'a-mour, Que je suis mendiant d'a-mour, mendiant d'a-

rallentando.

suivez.

34 Fl. Tempo I° (MM. = 92.)

Fl. 1<sup>er</sup> Piano 2<sup>nd</sup> Piano  
div: les 1<sup>er</sup> à 18<sup>ve</sup>  
ppp  
ppp  
ppp  
- mour!  
- mour!  
Rési-gnons-nous; il le faut bien Paris a tué le si-  
ppp pizz.  
ppp pizz.  
Tempo I°.

Fl.

Cornet.

Violon Solo.

Piano.

Piano.

B.

D.

S.

len-ee; Viens a mon aide ô pa-ti-en-ce!

Car le dépit ne sert à rien!

suivez.

8 - loco.

*rall; ad lib;*

*ppp pizz.*

*ppp pizz.*

*ppp pizz.*

*divisés.*

Car le dépit n'est à rien,

*ppp pizz.*

suivez.

a tempo.

2 Flûtes  
à l'orchestre.2 Cors en MI  
à l'orchestre.2 Bassons  
à l'orchestre.3<sup>me</sup> Couplet (MM. ♩ = 92)

*pizz.*

*pp*

*pp*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

*pp*

*pp*

*coll arco.*

*Hi-er pour-tant, vint a-vec l'om-bre Un suppli-*

*pizz.*

*pp*

*pizz.*

a tempo.

Fl.  
Cors.  
Bass.  
1. Piano.

ant timide et doux, Un suppli ant timide et doux; près du mur, dans son manteau som - -

a tempo.

bre, Il inclina les deux genoux, Il inclina les deux genoux; Do na Flor tenait u ne

ro - - - se. Digne une o - bo - le. La voilei.

La rose à terre tombe aus si.

La rose à terre tombe aus si;

C'é - tait méprise je sup - po - - se,

C'é - tait méprise, je sup -

coll' arco.

suivez

Musical score page 68. The score consists of multiple staves. The vocal line is present in the top staff. The instrumentation includes woodwind instruments (oboe, bassoon), brass (trumpet, tuba), and strings (violin, cello). The key signature is A major (three sharps). The tempo is indicated as 68. The vocal part has lyrics: "po - se, C'é - tait mé - prise je sup - po - se, C'é - tait mé - prise je sup - po - se;". The score includes dynamic markings like *p*, *d*, *div*, and *coll' arco.*

All<sup>to</sup> Moderato. (M. = 60.)

Continuation of musical score page 68. The vocal line continues with lyrics: "Mais sous le bal - con jusqu'au jour Veillait un mendiant d'a - mour, d'amour, d'amour.". The instrumentation remains the same, with woodwinds, brass, and strings. Dynamic markings include *pp*, *p*, and *pp pizz.* The tempo is maintained at All<sup>to</sup> Moderato.

suivez.

Mais sous le balcon jusqu'au jour Veillait un mendiант d'amour, Veil-lait un mendiant, un mendiant d'a-mour.  
 Fleur de beauté, songe à ton tour Que je suis mendiант d'amour; Que je suis mendiant d'amour, mendiant d'amour.

coll'arco.

coll'arco. SUIVEZ.

a tempo.

moure!  
 mour!

## LA MARCHÉ.

MUSIQUE DE CAVALERIE (au loin et se rapprochant peu à peu.)

Petit Saxhorn en si b.

2 Saxhorns en MI b.

Saxhorn solo en si b.

3 premiers Saxhorns sop:  
en si b.

3 seconds Saxhorns sop:  
en si b.

2 Saxhorns en LA b.

2 Saxhorns altos en MI b.

2 Saxo-Trombas en MI b.

2 Cornets à cyl: en si b.

2 Trompettes ordinaires  
en MI b.

4 Trompettes à cyl:  
en MI b.

1 Trombone à cyl:

3 Trombones.

2 Saxhorns Barytons  
en si b.

4 Saxhorns Basses  
en si b.

2 Saxhorns C. Basses  
en MI b.

2 Saxhorns C. Basses.  
en si b.

Timbales en MI b si b.

Allegro molto moderato. (MM.  $\text{♩} = 104$ .)

91

Allegro molto moderato. (MM.  $\text{♩} = 104$ .)

91

A page of musical notation for orchestra, page 92. The score consists of ten staves. The instrumentation includes two flutes, two oboes, two bassoons, two horns, two trumpets, one tuba, three violins, one viola, and one cello. The music is in common time, with a key signature of one sharp. The dynamics are indicated by various markings such as *p*, *mf*, *pp*, *ppp*, and *mf*. The tempo is marked as *Adagio*. The notation includes various note heads, stems, and beams, with some notes having slurs and others being tied together. The page number 92 is located at the top left.

1<sup>e</sup> fois.

Musical score page 53, featuring two staves of music. The top staff consists of six systems of music, each system starting with a treble clef and a key signature of one sharp. The bottom staff consists of five systems of music, each starting with a bass clef and a key signature of one sharp. The music is divided into two sections by a vertical bar line: the first section is labeled "1<sup>e</sup> fois." and the second section is labeled "2<sup>e</sup> fois.". Measure 1 begins with a dynamic of *mf*. Measure 2 begins with a dynamic of *f*.

2<sup>e</sup> fois.

**2<sup>e</sup> fois.**

Musical score for orchestra, page 94, labeled "2<sup>e</sup> fois." The score consists of ten staves, each with a different instrument's part. The instruments include two violins, two violas, cello, double bass, flute, oboe, clarinet, bassoon, and trumpet. The music is in common time. Measure 94 starts with a forte dynamic (f) in the upper voices. The score includes sixteenth-note patterns, dynamic markings (mf, f, p), and crescendos. The instrumentation is typical of a classical orchestra, with woodwind, brass, and string sections.

Musical score for orchestra, page 95. The score consists of ten staves, each representing a different instrument or group of instruments. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest. The notation is in common time, with quarter notes and eighth notes. The dynamics are indicated by 'mf' (mezzo-forte), 'p' (pianissimo), and 'tr' (trill). The measure numbers are present at the beginning of each staff.

A page of musical notation for orchestra, featuring ten staves of music. The staves are arranged in two groups: the top group has five staves and the bottom group has five staves. The notation includes various dynamics such as *p*, *mf*, *pp*, *ppp*, and *pppp*. The music consists of measures with different time signatures, including common time and measures with 3/4 and 2/4 time. The instrumentation is typical of a large orchestra, with parts for strings, woodwinds, brass, and percussion. The page number 96 is located at the top left.

1<sup>e</sup> fois.2<sup>e</sup> fois.

The musical score consists of two sections, labeled '1<sup>e</sup> fois.' and '2<sup>e</sup> fois.', separated by a vertical bar. The score is written for a large orchestra with multiple staves. The instrumentation includes:

- String section: Violins (two staves), Violas, Cellos, Double Basses.
- Woodwind section: Flutes, Oboes, Clarinets, Bassoons.
- Brass section: Trombones, Tubas.

Dynamics and performance instructions are present in both sections:

- 1<sup>e</sup> fois. (Left Side):**
  - Moderately dynamic markings ('mf') are common, appearing in measures 1 through 10.
  - A forte dynamic ('f') is used in measure 10.
  - A piano dynamic ('p') is used in measure 11.
  - A forte dynamic ('f') is used in measure 12.
- 2<sup>e</sup> fois. (Right Side):**
  - Moderately dynamic markings ('mf') are common, appearing in measures 1 through 10.
  - A forte dynamic ('f') is used in measure 10.
  - A forte dynamic ('f') is used in measure 11.
  - A forte dynamic ('f') is used in measure 12.

2<sup>e</sup> fois.

A page of musical notation for orchestra, featuring multiple staves with various instruments. The notation includes dynamic markings like pp, mf, and 1<sup>o</sup> Solo., 2<sup>o</sup> Solo., 3<sup>o</sup> Trom. The score is divided into measures by vertical bar lines.

A page of musical notation for orchestra, page 99. The score consists of ten staves. The top five staves are in common time, with dynamics including *p*, *p*, *p*, *p*, and *f*. The bottom five staves are in 2/4 time, with dynamics including *p*, *p*, *p*, *p*, and *p*. Various instruments are represented by different clefs and stems: treble clef (top), bass clef (bottom), alto clef (middle), and a clef with a circle (second from bottom). Measures show various note values and rests, with some notes having horizontal dashes or stems pointing in different directions. Measure 10 begins with a dynamic of *p*.

Musical score for orchestra, page 100. The score consists of ten staves:

- Staff 1: Violin I (Treble clef), dynamic *pp*. Measures show eighth-note patterns.
- Staff 2: Violin II (Treble clef), dynamic *pp*. Measures show eighth-note patterns.
- Staff 3: Cello (Bass clef), dynamic *p*. Measures show eighth-note patterns.
- Staff 4: Double Bass (Clef not specified), dynamic *pp*. Measures show eighth-note patterns.
- Staff 5: 1<sup>o</sup> Solo (Violin I) (Treble clef), dynamic *mf*. Measures show sixteenth-note patterns.
- Staff 6: 2<sup>o</sup> Solo (Violin II) (Treble clef), dynamic *mf*. Measures show sixteenth-note patterns.
- Staff 7: Trombone (Bass clef), dynamic *p*. Measures show eighth-note patterns.
- Staff 8: Trombone (Bass clef), dynamic *p*. Measures show eighth-note patterns.
- Staff 9: Trombone (Bass clef), dynamic *p*. Measures show eighth-note patterns.
- Staff 10: Trombone (Bass clef), dynamic *p*. Measures show eighth-note patterns.

Measure numbers are present above the first four staves, indicating the progression of the music across the page.

Musical score for orchestra, page 101. The score is divided into two systems of six measures each. The top system (measures 101-106) is in G major (one sharp). The bottom system (measures 107-112) is in F major (one flat). The score includes ten staves for different instruments. Measure numbers are present above the staves.

Measure 101: All staves play eighth-note patterns. Dynamics: piano (p).

Measure 102: All staves play eighth-note patterns. Dynamics: piano (p).

Measure 103: All staves play eighth-note patterns. Dynamics: piano (p).

Measure 104: All staves play eighth-note patterns. Dynamics: piano (p).

Measure 105: All staves play eighth-note patterns. Dynamics: piano (p).

Measure 106: All staves play eighth-note patterns. Dynamics: piano (p).

Measure 107: Bassoon (Bassoon) plays eighth-note patterns. Dynamics: forte (f).

Measure 108: Bassoon (Bassoon) plays eighth-note patterns. Dynamics: forte (f).

Measure 109: Bassoon (Bassoon) plays eighth-note patterns. Dynamics: forte (f).

Measure 110: Bassoon (Bassoon) plays eighth-note patterns. Dynamics: forte (f).

Measure 111: Bassoon (Bassoon) plays eighth-note patterns. Dynamics: forte (f).

Measure 112: Bassoon (Bassoon) plays eighth-note patterns. Dynamics: forte (f).

A page of musical notation for orchestra, showing ten staves of music. The staves include various instruments such as strings, woodwinds, and brass. The notation features a variety of rhythmic patterns, dynamics (e.g., p, mf, pp), and articulations. The music is divided into measures by vertical bar lines.

1<sup>e</sup> fois.2<sup>e</sup> fois.

The musical score is divided into two sections by a vertical bar: '1<sup>e</sup> fois.' on the left and '2<sup>e</sup> fois.' on the right. The score is written for ten staves, likely representing different instruments or voices. The first section begins with a dynamic of *mf*. The second section begins with a dynamic of *f*. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes dynamic markings such as *p*, *mf*, and *f*.

A page of musical notation for orchestra, labeled "2<sup>e</sup> fois." at the top left. The page contains ten staves of music, each with multiple voices and dynamic markings like ff and f. Measures 1 through 10 are shown, with measure 10 ending on a double bar line.

A page of musical notation for orchestra, page 105. The score consists of ten staves. The top three staves are treble clef, the next two are bass clef, and the bottom five are bass clef. The music is written in common time. The notation includes various note heads, stems, and bar lines. Measure numbers are present at the beginning of several measures. The page is filled with dense musical information, typical of a full orchestra score.

3<sup>me</sup> PARTIE.

## LE SOIR.

(au loin) LA RETRAITE.

(On entend les tambours battre la retraite.)

2 Tambours

The musical score consists of two staves for '2 Tambours'. The top staff is in common time (2/4), and the bottom staff is in 2/4 time. Both staves feature eighth-note patterns with dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'pp' (pianississimo). The music is divided into measures by vertical bar lines.

CAVATINE.

Andantino (M.M. 160)

2 Flûtes.

1 Cor anglais.

2 Clarinettes en ut.

2 Cors à cyl: en MI.

1<sup>ers</sup> Violons.2<sup>ds</sup> Violons.

Altos.

UN GAMIN.

1<sup>er</sup> et 2<sup>d</sup> CRIEURS.UN MARCHAND  
de billets et de contremarques.

LE PROMENEUR SOLITAIRE.

Violoncelles.

C. Basses.

Andantino.

Cor anglais.

The musical score for the Cavatine section includes parts for '2 Flûtes', '1 Cor anglais', '2 Clarinettes en ut', '2 Cors à cyl: en MI', '1<sup>ers</sup> Violons', '2<sup>ds</sup> Violons', 'Altos', 'UN GAMIN', '1<sup>er</sup> et 2<sup>d</sup> CRIEURS', 'UN MARCHAND', 'LE PROMENEUR SOLITAIRE', 'Violoncelles', 'C. Basses', and 'Cor anglais'. The score is written in six staves, each with its own specific instrumentation and dynamics. The 'Cor anglais' part is prominent in the lower half of the page, featuring sustained notes and rhythmic patterns.

F1:

*Cor anglais.* *p*

*Clar.* *p*

*Cors à cyl.* *p*

*divisés.*

rallent: a tempo.

*LE PROMENEUR.*

*Nuit sombre, Ton ombre Asesclar tes comme le jour; Ta brume Ral-lumé Le toile au ciel, au*

rallent: a tempo.

198

coeur l'amour! Nuit som - bre ton om - bre A ses clar tés, comme le jour; Ta brume Rallu me Lé-

Musical score for orchestra and choir, page 10, measures 1-10. The score consists of ten staves of music for various instruments (strings, woodwinds, brass) and a vocal part. The vocal part is written in French lyrics. Measure 1: piano dynamic (p). Measure 2: mezzo-forte dynamic (mf). Measure 3: forte dynamic (f). Measure 4: piano dynamic (p). Measure 5: piano dynamic (p). Measure 6: piano dynamic (p). Measure 7: piano dynamic (p). Measure 8: piano dynamic (p). Measure 9: piano dynamic (p). Measure 10: piano dynamic (p). The vocal part begins in measure 1 with the lyrics "A - vec la". The lyrics continue through measure 10: "A - vec la nuit s'ouvre une por - te elo - se, , Un ri - deau s'écar - te sans". The score includes dynamic markings such as *mf*, *f*, *p*, *pp*, and *sforzando* (*sforz.*). The vocal line features sustained notes and rhythmic patterns. The instrumentation includes strings (violin, viola, cello), woodwinds (oboe, bassoon), brass (trumpet, tuba), and a piano.

A - vec la nuit s'ouvre une por - te elo - se, \* Un ri - deau s'écar - te sans

**suivez.**

 a tempo.

suivez.

a tempo.

bruit,

Un \_\_\_\_\_ ri - deau s'écarte sans bruit, s'é - carte sans bruit; A-

ad lib.

pp

pp

pp

pp

ad lib.

pp

suivez.

a tempo.

a tempo.

ave la nuit, doux et riant com - pli - ce, Le mê - me son - ge à deux chevets se

*mf* a tempo. *p* *mf* *p* *p*

glis - se; L'a - mant qu'on ai - me, Ai - me la nuit, L'a - mant qu'on

*p* *p* *mf* *p* *p* *mf* *p* *p*

*p* *p* *mf* *p* *p* *mf* *p* *p*

*p* *p* *mf* *p* *p* *mf* *p* *p*

A musical score page showing six staves of music for orchestra and choir. The key signature is A major (three sharps). Measure 12 starts with a forte dynamic (f) in the strings, followed by piano dynamics (p) in the woodwinds and brass. Measure 13 features sustained notes in the strings and woodwinds. Measures 14-15 show rhythmic patterns in the brass and woodwinds. Measure 16 begins with a forte dynamic in the brass, followed by piano dynamics. Measure 17 concludes with a forte dynamic in the brass. The vocal parts enter in measure 12, singing in French. The lyrics are: "des ja - loux, Et prête, Discre - te. Son doux mystère aux rendez-vous; Nuit som - bre, Ton om - bre Trompe".

rallent. a tempo.

le regard des ja - loux, Et prê - te, Dis - crete, Son doux mystèreaux rendez - vous, aux - rendez  
suivez.

rallent. coll'acco. f a tempo.

suivez. a tempo. Pressez le mouv!

1er CRIEUR DE JOURNAUX.

ad lib. Demand.  
vous, Son doux mystère aux rendez - vous !

suivez. a tempo.

rallent. Pressez le mouv

(J. = 84)

*dez le Journal du soir, Le Moniteur L'Estafette, La Démocrati', la Gazette, La Démocrati', la Gazette  
pizz.  
pp pizz.  
pp*

*zette! La chambre et la sé ane' complète, Ca vient de paraître, il faut voir! La chambre et la sé ane' complète, Ca  
vient de paraître, il faut voir!*

*2° CRIEUR.*

*Le Messager, la Patri - e, Les nouvelles de l'Algérie,  
coll'arco., pizz.  
f pp  
coll'arco., pizz.*

*Le Messager, la Patri - e, Les nouvelles de l'Algérie,  
coll'arco., pizz.  
f pp  
coll'arco., pizz.*

Clar.

Bns.

*La révolution de Milau,*

*La révolution de Milau!*

*Via l'assemblée nationale,*

*coll'acco.*

*pizz.*

*rallen - tando -*

*Vienne et l'armée impériale,*

*La Croatie et le ban,*

*La Croatie et le ban!*

*rallen - tando -*

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

Fl.

Cor anglais.

ppp

Cors.

p

ppp

p

UNE VOIX à la porte d'un théâtre.

Allons, monsieur, allons madame, Pour dix centimes le programme, Un sou d'moins qu'à l'intérieur!

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

Fl:

Cor anglais.

p Clar:

Cors.

49

Demandez l'Echo, l'Avant-scène, Le succès et sa page pleiue Des costumes de chaque acteur!

Pressez. (M. 84 = ♩.)

MARCHAND de contremarques.

Allons, mes sieurs, qui veut une place Un'stalle avec son numé ro, Premier'galerie ou log'de fa - ce,

pizz. sempre.

Pressez.

*sempre divisi.*

*UN GAMIN.*

*Bien meilleur marché qu'au bureau!*

*Ma contremarq' cinquant' en - ti - mes! Bourgeois, c'est un drame un peu beau! Reste encor à com*

*Rallentando.*

*Clar:*

*Bassons.*

*tempo 4<sup>o</sup>*

*Unis.*

*mettre trois cri - mes! On n'en est qu'au douzième ta - bleau!*

*Ma contremarq' cinquant' cea - ti - - mes!*

*Allons, mes - sieurs, qui vent u - ne*

*pla - ce? Un'*

*divisé.*

*p coll'arcœ.*

*pp*

*pp*

*Rallentando.*

*tempo 4<sup>o</sup> pizz. sempre.*

Fl:

Clar.

Bassoon

*pp*

Bourgeois, c'est un drame un peu beau! Reste en core a com mettre trois crimes, On n'en est qu'au douzième ta bleau!

stalle a vec seu numé ro, Premier galerie ou log'de fa ce, Bien meilleur mar ché qu'a bul reau!

*mf*

*ff*

*f*

*divisé*

*f* *rallentando*

*ff*

**CHŒUR DES MASQUES**  
dans la salle de l'Opéra.

Allegro.

Hautbois.

Clarinettes en LA.

Bassons.

Cors en MI.

Cors en LA.

Cornets à cyl. en MI.

Trompettes à cyl. en MI.

Timbales MI-SI-LA.

3 Trombones.

Saxhorn basse en UT

1<sup>ers</sup> Violons.

2<sup>ds</sup> Violons.

Altos.

TENORE Solo.

Violoncelles.

Contre-Basses.

Allegro.

suivez.

a tempo.

mf  
divisés.

- rez, enfants des nuits fol - les! lO-péra sil - lu mi - ne Et vous donne le bal!



## VALSE DES MASQUES.

Mouvement de Valse. (très modéré). MM  $\frac{4}{4}$  = 60.

Petite Flûte en UT.

Grande Flûte.

Hautbois.

Clarinettes en LA.

Bassons.

Cors à cyl. en MI.

Cors à cyl. en LA.

Saxhorns en UT.

Cornets à cyl. en MI.

Trompettes à cyl. en MI.

Timbales MI SI LA.

3 Trombones.

Saxhorn basse en UT.

1<sup>ers</sup> Violons.2<sup>ds</sup> Violons.

Altos.

SOPRANO.

ALTO.

TENORE.

BASSO.

Violoncelles

et

Contre Basses.

ne Crècellé

Triangle

les et C. Caisse.

(Haut R)

Mouvement de Valse

Accourez, beaux masques, figures  
 Accourez, beaux masques, figures  
 Accourez, beaux masques, figures  
 Accourez, beaux masques, figures  
 ff coll'arco.  
 ff coll'arco.

fan - tas - ques,      Venez par bou - ras - ques      Comme l'ou - - - ra - gan!  
 fan - tas - ques,      Venez par bou - ras - ques      Comme l'ou - - - ra - gan!  
 - res fan - tas - ques,      Venez par bou - ras - ques      Comme l'ou - - - ra - gan!  
 - res fan - tas - ques,      Venez par bou - ras - ques      Comme l'ou - - - ra - gan!

A page of musical notation for orchestra, featuring multiple staves with various instruments. The notation includes dynamic markings like 'mf', 'p', 'pp', and 'f'. The score is divided into measures by vertical bar lines.

Qu'on se jette en fou - le, Qu'on tombe et qu'on  
 Qu'on se jette en fou - le, Qu'on tombe et qu'on  
 Qu'on se jette en fou - le, Qu'on tombe et qu'on  
 Qu'on se jette en fou - le, Qu'on tombe et qu'on

pizz.

roule,  
 Que le plafond erou - le Au dernier can - can!  
 Qu'on se jette en fon - le,  
 roule,  
 Que le plafond erou - le Au dernier can - can!  
 Qu'on se jette en fon - le,  
 roule,  
 Que le plafond erou - le Au dernier can - can!  
 Qu'on se jette en fon - le,  
 roule,  
 Que le plafond erou - le Au dernier can - can!  
 Qu'on se jette en fon - le,  
 coll' arco.

126

1° Solo.

2<sup>d</sup>

*mf*

*2d*

*pp*

*pp*

*pp*

Que le plafond erou - le Au dernier can - can!

Que le plafond erou - le Au dernier can - can!

Que le plafond erou - le Au dernier can - can!

Que le plafond erou - le Au dernier can - can!

*pp*

*coll arco.*

*pp* pizz.

de Fl.

Clar.

Bons

Cors en LA.

Cornets en MI.

p'te Fl.

G'de Fl.

Clar.

BONS

Cors en LA.

Cornets en MI.

Triangle, Cymb, G. Caisse.

A page of musical notation for orchestra, page 128. The score consists of ten staves, each with a different clef (G-clef, F-clef, C-clef) and key signature (various sharps and flats). The music is written in common time. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings. The first few measures feature rapid sixteenth-note patterns in the upper voices, while the lower voices provide harmonic support. The middle section of the page shows sustained notes and rhythmic patterns that change periodically.

A page from a musical score for orchestra and choir. The score is in 2/4 time, key signature of two sharps, and consists of ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the lower half of the page, with lyrics in French. The orchestra parts (Violins I & II, Violas, Cellos, Double Basses, Trombones, Drums, Triangle) are in the upper half. The vocal parts sing "Lutins des quadrigiles, Couleuvres gentilles," while the orchestra provides harmonic support with sustained notes and rhythmic patterns. The vocal entries are marked with "mf" (mezzo-forte), and the orchestra entries are marked with "pp" (pianissimo). The vocal parts are also marked with "divisés." (divided voices). The triangle part is marked "pp" (pianissimo).

A page from a musical score featuring ten staves of music. The top five staves are for voices (Soprano, Alto, Tenor, Bass, and another Bass), while the bottom five are for instruments. The key signature is A major (three sharps). The music consists of six measures. Measure 1 starts with a forte dynamic (f) and includes a first ending with eighth-note patterns and a second ending with sixteenth-note patterns. Measures 2-3 show a continuation of these patterns. Measure 4 begins with a dynamic of mf. Measures 5-6 conclude the section. The vocal parts sing in homophony, repeating the phrase "Corps de jeu - nes fil - - les, Ames de dé - mons, de dé - mons, Se - lon vos u -" three times. The instrumental parts provide harmonic support throughout.

A page from a musical score, page 151, featuring ten staves of music. The top six staves represent the vocal parts, with lyrics in French: "sa - ges, Rom - pez vos cor - sa - ges Et dam - nez les sa - ges," repeated three times. The bottom four staves show the piano accompaniment, with dynamic markings such as pp, mf, f, ff, and ss. The score includes various musical elements like eighth and sixteenth notes, rests, and grace notes. The page is filled with dense musical notation.

1. Solo.  
2<sup>do</sup>

1. Solo.  
2<sup>do</sup>

Car nous vous ai - mons!

pp  
collarco.  
pp  
pizz.

G<sup>e</sup> Fl.

Clar.

Bons

Cors en LA.

Cornets en MI.

p<sup>t</sup>e Fl:

G<sup>e</sup> Fl:

Clar.

Bons

Cors en LA.

Cornets en MI.

Triangle, Cymb, G. Caisse.

Musical score for orchestra, page 134, featuring ten staves of music. The score is divided into two groups of five staves each. The top group contains staves 1 through 5, and the bottom group contains staves 6 through 10. The music includes various note heads, stems, and rests, with some notes grouped by parentheses and some marked with a '3' above them, indicating triplets. The key signature changes between staves, with some staves starting in G major and others in E major.

Musical score for orchestra, page 155. The score is divided into ten staves:

- Staves 1-3: Treble clef, G major (two staves) and Bass clef (one staff).
- Staves 4-6: Bass clef, A major (two staves) and Tenor clef (one staff).
- Staves 7-10: Bass clef, C major (three staves) and Tenor clef (one staff).

Dynamics and performance instructions:

- Staff 1: *p*, *pp* (fortissimo)
- Staff 2: *pp*
- Staff 3: *pp*
- Staff 4: *pp*
- Staff 5: *pp*
- Staff 6: *pp*
- Staff 7: *pizz.*
- Staff 8: *pizz.*
- Staff 9: *pizz.*
- Staff 10: *pp*

The music includes various rhythmic patterns such as sustained notes, sixteenth-note chords, and eighth-note patterns.

Accourez, beaux masques, figures  
Accourez, beaux masques, figures  
Accourez, beaux masques, figures  
Accourez, beaux masques, figures  
Accourez, beaux masques, figures

ff coll'arc. pp coll'arc.  
ff coll'arc. pp pizz.

fan - tas - ques, Venez par bou - ras - ques Comme l'on - - - ra gan!  
 fan - tas - ques, Venez par bou - ras - ques Comme l'on - - - ra gan!  
 - res fan - tas - ques, Venez par bou - ras - ques Comme l'on - - - ra gan!  
 - res fan - tas - ques, Venez par bou - ras - ques Comme l'on - - - ra gan!

A page of musical notation for orchestra, page 158. The score includes parts for various instruments like strings, woodwinds, and brass, with dynamic markings such as *mf*, *f*, *pp*, and *pizz.*. The music consists of multiple staves of notes and rests, with some measures featuring sustained notes or rhythmic patterns.

Qu'on se jette en fou - le, Qu'on tombe et qu'on

Qu'on se jette en fou - le, Qu'on tombe et qu'on

Qu'on se jette en fou - le, Qu'on tombe et qu'on

Qu'on se jette en fou - le, Qu'on tombe et qu'on

pizz.

roule, Que le plafond erou - le Au dernier can - can! Qu'on se jette en fon - le, Qu'on tombe et qu'on roule,

roule, Que le plafond erou - le Au dernier can - can! Qu'on se jette en fon - le, Qu'on tombe et qu'on roule,

roule, Que le plafond erou - le Au dernier can - can! Qu'on se jette en fon - le, Qu'on tombe et qu'on roule,

roule, Que le plafond erou - le Au dernier can - can! Qu'on se jette en fon - le, Qu'on tombe et qu'on roule,

*coll' arco.*

A detailed musical score page from a symphony or opera. The page features ten staves of music, each with a different instrument or voice part. The instruments include woodwind, brass, strings, and voices. The vocal parts are written in French lyrics. The score is divided into measures by vertical bar lines. Various dynamic markings such as ff (fortissimo), f (forte), sff (soft fortissimo), and mf (mezzo-forte) are placed above the staves. Articulation marks like dots and dashes are also present. The vocal parts have lyrics in French, which are repeated three times. The lyrics are: "Que le plafond erou - le Au dernier can - can!", followed by "divisés.", "unis.", and "divisés." again. The score concludes with the instruction "Pressez." at the bottom.

Musical score for orchestra, page 142. The score is divided into three systems of four staves each. The instrumentation includes:

- Violin I (top staff)
- Violin II (second staff)
- Cello (third staff)
- Bassoon (fourth staff)
- Flute (fifth staff)
- Oboe (sixth staff)
- Horn (seventh staff)
- Trombone (eighth staff)
- Percussion (ninth staff)
- Percussion (tenth staff)
- Percussion (eleventh staff)
- Percussion (twelfth staff)

The key signature starts in G major (one sharp), changes to F# major (two sharps) at the beginning of the second system, and returns to G major at the end of the third system. The time signature is common time throughout. The score features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include forte (f), pianissimo (p), and fortissimo (ff). Articulation marks like accents and slurs are also present.

A page of musical notation for orchestra, featuring 12 staves of music in 2/4 time with a key signature of 3 sharps. The notation includes various note heads, stems, and rests, with some measures containing multiple notes per staff. The page is numbered 143 in the top right corner.

## POLKA CARNAVALESQUE.

(M  $\frac{2}{4}$  = 92)

P<sup>te</sup> Flûte.

G<sup>de</sup> Flûte.

Hautbois.

Clarinettes en LA.

Saxophones en UT.

Saxophones en FA

Bassons.

Cors à Pistons en LA.

Cors à Pistons en RE.

Cornets à Pistons,  
en LA.

Saxhorns sopranos  
en UT.

Trompettes à cyl.  
en MI.

Timbales LA-MI-RE.

3 Trombones.

Saxhorn basse en UT.

1<sup>ers</sup> Violons.

2<sup>ds</sup> Violons.

Altos.

Violoncelles.

C-Basses.

Triangle.

Tambour.

Cymb: et G<sup>sse</sup> Caisse.

A page of musical notation for orchestra, page 145. The score consists of ten staves, each with a key signature of two sharps (F major). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Various dynamics are indicated, such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). Articulation marks like dots and dashes are placed above and below the stems of the notes. Measure numbers 12 and 13 are visible at the beginning of the second system. Measure 12 starts with a forte dynamic. Measure 13 begins with a piano dynamic. The notation includes various note values (eighth, sixteenth, thirty-second) and rests.

A page of musical notation for orchestra, numbered 146. The score consists of ten staves, each with a different instrument's part. The instruments include woodwind (oboe, bassoon), brass (trumpet, tuba), strings (violin, viola, cello, double bass), and percussions (timpani). The music is written in common time, with a key signature of two sharps. The notation includes various note heads, stems, and rests, with some markings like 'mf' (mezzo-forte) and '(3)' indicating triplets or specific dynamics. The page shows a dense arrangement of musical lines, typical of a full orchestra score.

A page of musical notation for orchestra, featuring ten staves of music. The music is in common time and consists of two systems of measures. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, harp, and woodwind instruments (Flute, Clarinet, Bassoon). The notation includes various dynamics such as *mf*, *p*, *pp*, and *mf* (marked *martelé*). Performance instructions include *dirigés*, *martelé*, and *mf* (marked *incc.*). The page number 147 is located at the top right.

A page of musical notation for orchestra, featuring 12 staves of music. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the page, including *ff*, *p*, *ff coll' arco.*, and *f*. The notation includes a variety of note heads, stems, and rests, typical of classical orchestral music. The staves are arranged vertically, with some staves having multiple lines and others having single lines.

A page of musical notation for orchestra, page 149. The score consists of 12 staves, each with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Dynamics are indicated by text labels such as "ff" (fortissimo), "p" (pianissimo), and "ff" (fortissimo). Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with dynamics "ff", "p", and "ff". Measures 4-5 continue with "ff" dynamics. Measures 6-7 show another transition with dynamics "ff", "p", and "ff". Measures 8-9 continue with "ff" dynamics. Measures 10-11 show a final transition with dynamics "ff", "p", and "ff". Measure 12 concludes with a forte dynamic.

riten. a tempo.

riten.

mf

pp

pp rit.

pp rit. a tempo

pp rit. a tempo.

mf rit. pp rit. a tempo.

pp rit. a tempo.

pp rit. a tempo.

sec. rit.

sec. rit.

sec. rit.

riten. a tempo.

This page contains ten staves of musical notation for an orchestra. The first staff uses a treble clef, the second a bass clef, and the remaining staves a combination of both. The key signature is two sharps. The music features various dynamics, including *riten.*, *a tempo.*, *mf*, *pp*, *rit.*, *sec.*, and *spc.*. Performance instructions like *dirisés.* and *pizz.* are also present. The notation includes a variety of note heads, stems, and beams, typical of complex orchestral scores.

A page of musical notation for orchestra, page 151. The score consists of ten staves, each with a different instrument's part. The instruments include two flutes, two oboes, two bassoons, two horns, two trumpets, two tubas, three cellos, and three double basses. The music is in common time and major key. The notation includes various dynamics such as *p*, *p.p.*, and *ppp*. There are also slurs, grace notes, and specific performance instructions like *(3)* and *ff*.



A page of musical notation for orchestra, featuring 12 staves of music. The key signature is A major (three sharps). The dynamics include pp, ff, f, ff coll'arco., pppizz., and pp pizz. Various performance instructions like 'unis.' and 'coll'arco.' are also present. The music consists of complex rhythmic patterns and harmonic progressions typical of late 19th-century symphonic writing.

A detailed musical score page from a multi-movement work, likely for orchestra or large ensemble. The page is filled with ten staves of music, each with a unique set of clefs and key signatures. The notation includes a variety of note values, rests, and dynamic markings such as *mf*, *p*, *pp*, and *f*. Several performance instructions are scattered throughout the page, including *divisés.*, *unis.*, and *pizz.*. The score is organized into measures, with measure numbers like 10 and 11 visible. The overall complexity of the notation suggests a highly developed and expressive musical piece.

Musical score for orchestra, page 155, showing 12 staves of music across 6 systems. The key signature is A major (three sharps). The score includes parts for strings, woodwinds, and brass. Various dynamics are indicated throughout the score, including *p*, *pp*, *ff*, and *ff dirisiss*. Measure 19 begins with a dynamic of *p*.

This page contains 12 staves of musical notation for orchestra, page 156. The score consists of 12 staves. The top staff uses a treble clef, the second staff an alto clef, and the remaining staves bass clefs. The key signature is A major (three sharps). Measure 1 starts with a dynamic 'p' and a forte dynamic 'ff'. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic 'p'. Measures 5-6 show eighth-note patterns. Measure 7 begins with a dynamic 'ff'. Measures 8-9 show eighth-note patterns. Measure 10 begins with a dynamic 'p'. Measures 11-12 show eighth-note patterns. Measure 13 begins with a dynamic 'pp'. Measures 14-15 show eighth-note patterns. Measure 16 begins with a dynamic 'p'. Measures 17-18 show eighth-note patterns. Measure 19 begins with a dynamic 'ff'. Measures 20-21 show eighth-note patterns. Measure 22 begins with a dynamic 'p'. Measures 23-24 show eighth-note patterns. Measure 25 begins with a dynamic 'ff'. Measures 26-27 show eighth-note patterns. Measure 28 begins with a dynamic 'p'. Measures 29-30 show eighth-note patterns. Measure 31 begins with a dynamic 'ff'. Measures 32-33 show eighth-note patterns. Measure 34 begins with a dynamic 'p'. Measures 35-36 show eighth-note patterns. Measure 37 begins with a dynamic 'ff'. Measures 38-39 show eighth-note patterns. Measure 40 begins with a dynamic 'p'. Measures 41-42 show eighth-note patterns. Measure 43 begins with a dynamic 'ff'. Measures 44-45 show eighth-note patterns. Measure 46 begins with a dynamic 'p'. Measures 47-48 show eighth-note patterns. Measure 49 begins with a dynamic 'ff'. Measures 50-51 show eighth-note patterns. Measure 52 begins with a dynamic 'p'. Measures 53-54 show eighth-note patterns. Measure 55 begins with a dynamic 'ff'. Measures 56-57 show eighth-note patterns. Measure 58 begins with a dynamic 'p'. Measures 59-60 show eighth-note patterns. Measure 61 begins with a dynamic 'ff'. Measures 62-63 show eighth-note patterns. Measure 64 begins with a dynamic 'p'. Measures 65-66 show eighth-note patterns. Measure 67 begins with a dynamic 'ff'. Measures 68-69 show eighth-note patterns. Measure 70 begins with a dynamic 'p'. Measures 71-72 show eighth-note patterns. Measure 73 begins with a dynamic 'ff'. Measures 74-75 show eighth-note patterns. Measure 76 begins with a dynamic 'p'. Measures 77-78 show eighth-note patterns. Measure 79 begins with a dynamic 'ff'. Measures 80-81 show eighth-note patterns. Measure 82 begins with a dynamic 'p'. Measures 83-84 show eighth-note patterns. Measure 85 begins with a dynamic 'ff'. Measures 86-87 show eighth-note patterns. Measure 88 begins with a dynamic 'p'. Measures 89-90 show eighth-note patterns. Measure 91 begins with a dynamic 'ff'. Measures 92-93 show eighth-note patterns. Measure 94 begins with a dynamic 'p'. Measures 95-96 show eighth-note patterns. Measure 97 begins with a dynamic 'ff'. Measures 98-99 show eighth-note patterns. Measure 100 begins with a dynamic 'p'. Measures 101-102 show eighth-note patterns. Measure 103 begins with a dynamic 'ff'. Measures 104-105 show eighth-note patterns. Measure 106 begins with a dynamic 'p'. Measures 107-108 show eighth-note patterns. Measure 109 begins with a dynamic 'ff'. Measures 110-111 show eighth-note patterns. Measure 112 begins with a dynamic 'p'. Measures 113-114 show eighth-note patterns. Measure 115 begins with a dynamic 'ff'. Measures 116-117 show eighth-note patterns. Measure 118 begins with a dynamic 'p'. Measures 119-120 show eighth-note patterns. Measure 121 begins with a dynamic 'ff'. Measures 122-123 show eighth-note patterns. Measure 124 begins with a dynamic 'p'. Measures 125-126 show eighth-note patterns. Measure 127 begins with a dynamic 'ff'. Measures 128-129 show eighth-note patterns. Measure 130 begins with a dynamic 'p'. Measures 131-132 show eighth-note patterns. Measure 133 begins with a dynamic 'ff'. Measures 134-135 show eighth-note patterns. Measure 136 begins with a dynamic 'p'. Measures 137-138 show eighth-note patterns. Measure 139 begins with a dynamic 'ff'. Measures 140-141 show eighth-note patterns. Measure 142 begins with a dynamic 'p'. Measures 143-144 show eighth-note patterns. Measure 145 begins with a dynamic 'ff'. Measures 146-147 show eighth-note patterns. Measure 148 begins with a dynamic 'p'. Measures 149-150 show eighth-note patterns. Measure 151 begins with a dynamic 'ff'. Measures 152-153 show eighth-note patterns. Measure 154 begins with a dynamic 'p'. Measures 155-156 show eighth-note patterns.

A page of musical notation for orchestra, page 157. The score consists of 12 staves across 8 systems. The instrumentation includes two flutes, two oboes, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, and strings. Dynamics are indicated by 'ff' (fortissimo) and 'p' (pianissimo).

Measure 1: ff in all parts.

Measure 2: ff in woodwinds, p in brass/tuba.

Measure 3: ff in woodwinds, ff in brass/tuba.

Measure 4: ff in woodwinds, ff in brass/tuba.

Measures 5-6: ff in woodwinds, ff in brass/tuba.

Measures 7-8: ff in woodwinds, ff in brass/tuba.

Measures 9-10: ff in woodwinds, ff in brass/tuba.

Measures 11-12: ff in woodwinds, ff in brass/tuba.

Measures 13-14: ff in woodwinds, ff in brass/tuba.

Measures 15-16: ff in woodwinds, ff in brass/tuba.

Measures 17-18: ff in woodwinds, ff in brass/tuba.

Measures 19-20: ff in woodwinds, ff in brass/tuba.

Measures 21-22: ff in woodwinds, ff in brass/tuba.

Measures 23-24: ff in woodwinds, ff in brass/tuba.

Measures 25-26: ff in woodwinds, ff in brass/tuba.

Measures 27-28: ff in woodwinds, ff in brass/tuba.

Measures 29-30: ff in woodwinds, ff in brass/tuba.

Measures 31-32: ff in woodwinds, ff in brass/tuba.

Measures 33-34: ff in woodwinds, ff in brass/tuba.

Measures 35-36: ff in woodwinds, ff in brass/tuba.

Measures 37-38: ff in woodwinds, ff in brass/tuba.

Measures 39-40: ff in woodwinds, ff in brass/tuba.

Measures 41-42: ff in woodwinds, ff in brass/tuba.

Measures 43-44: ff in woodwinds, ff in brass/tuba.

Measures 45-46: ff in woodwinds, ff in brass/tuba.

Measures 47-48: ff in woodwinds, ff in brass/tuba.

Measures 49-50: ff in woodwinds, ff in brass/tuba.

Measures 51-52: ff in woodwinds, ff in brass/tuba.

Measures 53-54: ff in woodwinds, ff in brass/tuba.

Measures 55-56: ff in woodwinds, ff in brass/tuba.

Measures 57-58: ff in woodwinds, ff in brass/tuba.

Measures 59-60: ff in woodwinds, ff in brass/tuba.

Measures 61-62: ff in woodwinds, ff in brass/tuba.

Measures 63-64: ff in woodwinds, ff in brass/tuba.

Measures 65-66: ff in woodwinds, ff in brass/tuba.

Measures 67-68: ff in woodwinds, ff in brass/tuba.

Measures 69-70: ff in woodwinds, ff in brass/tuba.

Measures 71-72: ff in woodwinds, ff in brass/tuba.

Measures 73-74: ff in woodwinds, ff in brass/tuba.

Measures 75-76: ff in woodwinds, ff in brass/tuba.

Measures 77-78: ff in woodwinds, ff in brass/tuba.

Measures 79-80: ff in woodwinds, ff in brass/tuba.

Measures 81-82: ff in woodwinds, ff in brass/tuba.

Measures 83-84: ff in woodwinds, ff in brass/tuba.

Measures 85-86: ff in woodwinds, ff in brass/tuba.

Measures 87-88: ff in woodwinds, ff in brass/tuba.

Measures 89-90: ff in woodwinds, ff in brass/tuba.

Measures 91-92: ff in woodwinds, ff in brass/tuba.

Measures 93-94: ff in woodwinds, ff in brass/tuba.

Measures 95-96: ff in woodwinds, ff in brass/tuba.

Measures 97-98: ff in woodwinds, ff in brass/tuba.

Measures 99-100: ff in woodwinds, ff in brass/tuba.

A page of musical notation for orchestra, numbered 158. The score consists of ten staves, each with a different instrument's part. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani). The music is written in common time, with a key signature of two sharps. The notation includes various dynamic markings like 'p' (piano), 'f' (fortissimo), and 'v' (volume), as well as articulation marks such as dots and dashes. Measure numbers are present at the beginning of several staves.

A page of musical notation for orchestra, featuring 12 staves of music across 6 systems. The music is in common time, with a key signature of one sharp. Various dynamics and performance instructions are included.

The notation includes:

- 12 staves of music, each with a different instrument's part.
- 6 systems of music, separated by vertical bar lines.
- Dynamics such as  $\text{f}$ ,  $\text{mf}$ , and  $\text{p}$ .
- Performance instructions like  $(3)$  and  $\text{v}$ .
- Measure numbers and rehearsal marks.

**Pressez.**

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamic markings such as ff, f, ff, ad lib., and laissez vibrer. The music consists of complex rhythmic patterns, primarily sixteenth-note figures, with some eighth-note chords and sustained notes. The score is written in common time with a key signature of two sharps.

**AIR DE CHASSE POUR QUATRE TROMPES en RE.**

1<sup>re</sup> Fais.

2<sup>me</sup> Fais.  
Echo. *rall.*  
Fais.  
Echo.  
Echo.

a tempo.

*rallent.* a tempo. *rallent. molto.* a tempo.

*Adagio.*

Adagio. (M. = 50.)

1<sup>er</sup> Violon.

2<sup>d</sup> Violon.

Altos.

Violoncelles.

C. Basses

*Adagio.*

## CHŒUR DES SONGES.

Ce morceau tout entier doit être exécuté pianissimo.

Andante sostenuto. (M. = 66)

2 Flûtes.

1 Cor anglais.

2 Clarinettes  
basses en ut.1<sup>re</sup> Harpe.2<sup>me</sup> Harpe.1<sup>ers</sup> Violons.2<sup>me</sup> Violons.

Altos.

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

Violoncelles.

C. Basses.

The musical score consists of ten staves of music. From top to bottom, the staves are: 2 Flûtes (Flutes), 1 Cor anglais (Bassoon), 2 Clarinettes basses en ut (Bass Clarinets in A), 1<sup>re</sup> Harpe (1st Harp), 2<sup>me</sup> Harpe (2nd Harp), 1<sup>ers</sup> Violons (1st Violins), 2<sup>me</sup> Violons (2nd Violins), Altos (Alto), SOPRANOS (Soprano), ALTOS (Alto), TÉNORS (Tenor), BASSES (Bass), Violoncelles, and C. Basses (Double Bass). The music is in common time, key signature of A major (one sharp). The dynamic is consistently marked as pianissimo (ppp). The vocal parts sing the lyrics 'Le vent dans la plaine'.

Andante sostenuto.

Sons harmoniques *pp*

Sons harmoniques *pp*

à bouche fermée, divisés.

à bouche fermée, divisés.

2 TÉNORS. (Soh) *pp*:  
à bouche fermée. Tout s'est éteint, lu-

coll'arco. *ppp* pizz.

1<sup>re</sup> Harpe.

2<sup>e</sup> Harpe

-ière et bruit; Tout est repos, tout est mystère; A Dieu le ciel, à nous la terre; Son-ges le

*pizz.*

Clar.

*pmp*

1<sup>re</sup> Harpe.

2<sup>me</sup> Harpe.

*ppp*

gers, voici la nuit, voici la nuit! Tout s'est éteint, la mie-re et bruit; Tout est repos, tout

*coll' arco.*

Sons harmoniques *ppp*

Sons harmoniques *ppp*

Sons harmoniques *ppp*

est mys - te - re; A Dieu le ciel, à nous la ter - re; Son - ges lé - gers, voici la nuit, voici la

*ppp pizz.*

Fl.

Cor angl.: *ppp*

Clar.: *ppp*

*ppp*

*con sordini.* *ppp*

*con sordini.* *ppp*

*con sordini.* *ppp*

*divisé.* *p*

*Tout s'est éteint, lumières et bruit;* *Tout est repos, tout est mystère;* *A Dieu le*

*Tout s'est éteint, lumières et bruit;* *Tout est repos, tout est mystère;* *A Dieu le*

*Tout s'est éteint, lumières et bruit;* *Tout est repos, tout est mystère;* *A Dieu le*

*ppp*

*Tout s'est éteint, lumières et bruit;* *Tout est repos, tout est mystère;* *A Dieu le*

*ppp pizz.* *Pressez un peu le Mouv!*

*p*

*ppp*

*ciel nous la terre; Songes légers, voici la nuit!* *Tout est repos, tout est mystère*

*éteint, lumières et bruit; Tout s'est éteint, lumières et bruit;* *Tout est repos, tout est mystère*

*Tout s'est éteint, lumières et bruit; Tout s'est éteint, lumières et bruit;* *Tout est repos, tout est mystère*

*ré; A Dieu le ciel, à nous la terre, Songes légers, voici la nuit!* *A Dieu le ciel, à nous la*

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terre; A Dieu le ciel, à nous la terre! Songes légers, voici la nuit!

terre; A Dieu le ciel, à nous la terre! Songes légers, voici la nuit!

terre; A Dieu le ciel, à nous la terre; Songes légers, voici la nuit!

terre; A Dieu le ciel! à nous la terre! Songes légers, voici la nuit! Tous s'esté-

*coll'arco.*

*pp pizz.*

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Tout s'est éteint, lumière et bruit;  
Tout est repos, tout est mystère;

A Dieu le ciel, à nous la terre,  
A Dieu le ciel, à nous la

Tout s'est éteint, lumière et bruit;  
Tout est repos, tout est mystère;

Tout s'est éteint, lumière et bruit, lumière et bruit;  
lumière et bruit; Tout est repos, tout est mystère

Tout est repos, tout est mystère; A Dieu le ciel, à nous la  
re, A Dieu le ciel, à nous la

Tempol°

Tempo I.

Sons harmoniques. *ppp*

Sons harmoniques. *ppp*

Otez les sourdines l'un après l'autre. *ppp*

Otez les sourdines l'un après l'autre. *ppp*

Otez les sourdines l'un après l'autre. *ppp*

à bouche fermée.

Songes le gers, voi \_ ci la nuit! *pp* *ppp*

Songes légers, voi ci la nuit! *pp* *ppp*

Songes légers, voi ci la nuit! *pp* *ppp*

terre Songes légers, voi ci la nuit! *pp* *ppp*

terre Songes légers, voi ci la nuit! *pp* *ppp*

Tout s'est é-teint, lu-mière et bruit; Tout est repos, tout est mys-

Otez les sourdines l'un après l'autre. *ppp*

coll'arc. *pp* *ppp*

pizz. sempre. *ppp*

Tempo I°.

A page from a musical score for orchestra and choir. The top half shows ten staves for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom half shows four staves for a soprano soloist and three staves for a basso continuo (harpsichord/bassoon). The vocal part includes lyrics in French: "te - re; A Dieu le ciel, a nous la terre; Son - ges lé - gers, son - ges lé -". The score is marked with dynamic instructions such as *ppp* and *pizz.*

suivez.

long point d'orgue.

long point d'orgue.

suivez.

long point d'orgue.

ppp

ppp

ppp

*pp Sons ordinaires.*

*pp Sons ordinaires.*

*pp divides.*

pp

pp

pp

pp

pp

pp