

Acte II

Entr' Acte :

16^e 8

Quasi Adagio

Rall^o

Tempo

The musical score is arranged in a standard orchestral format. The top section includes:

- Flutes 1^{re} and 2^e: Treble clef, 8/8 time, starting with *p* dynamics.
- Clarinet in B-flat: Treble clef, 8/8 time, starting with *p* dynamics.
- Bassoon: Bass clef, 8/8 time, starting with *p* dynamics.
- Horns 1^{re} and 2^e: Treble clef, 8/8 time.
- Horns 3^e and 4^e: Treble clef, 8/8 time.
- Trumpets in E-flat: Treble clef, 8/8 time.
- Trombones: Bass clef, 8/8 time.
- Double Basses: Bass clef, 8/8 time.
- Piano: Treble and Bass clefs, 8/8 time, starting with *p* dynamics. It includes markings like *cantando* and *sfz*.

The score is divided into three tempo sections by a double bar line with a box containing the number 112. The first section is marked *Quasi Adagio*, the second *Rall^o*, and the third *Tempo*. The piano part in the *Tempo* section includes the marking *molto cantando*.

This musical score page contains two systems of music, each spanning measures 124 to 133. The top system features a piano accompaniment with two staves and a vocal line. The piano part includes a right-hand staff with a melodic line and a left-hand staff with a rhythmic accompaniment. The vocal line is written in a single staff. Dynamics include *mf* and *pp*. Performance markings include *cantando* and *arco*. The bottom system follows a similar layout, with piano accompaniment and a vocal line. Dynamics include *mf* and *pp*. Performance markings include *cantando* and *arco*. Both systems include a boxed measure number '113' in the right margin of the system.

Rall^o Tempo Rall^o

This musical score page contains the following elements:

- Tempo Markings:** *Rall^o*, *Tempo*, and *Rall^o* are placed above and below the score to indicate changes in tempo.
- Dynamic Markings:** *ff* (fortissimo) and *pp* (pianissimo) are used throughout to denote volume levels.
- Rehearsal Markers:** Two boxes containing the number **114** are placed on the upper and lower staves.
- Performance Instructions:** The instruction *(Changez en Sol. Ré)* is written on a staff, indicating a key signature change.
- Instrumentation:** The score includes parts for piano (multiple staves) and strings (labeled *3imb.* for three violins).
- Notation:** The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulation marks.

(Orchestre tacet:)

No. 9.

Alllegro vivo
a₂

1^o tempo

2^a Trompeten
Horn 1^{er}
1^{er} Gruppe
Cymbaux
Cymbaux
2^a Trompeten
Horn 2^e
2^e Gruppe
Cymbaux

Allegro vivo
a₂
(Derrière le rideau.)

115

ppp

116

a₂
ppp
(au lointain)

Staccato

117

ppp

118

a₂
ppp

Staccato

pp
Sisace.
a₂

119

ppp

ppp

a₂
ppp

ppp

ff
(long.)

No 9 bis

Vivo 120

Les Soldats
 La Balafre

Présent! Présent! Présent! Présent! Présent!
 Bon-fu-met? La Noce-luche? La Co-carde? Bon-neau? Pas d'honneur? La fleur?

This musical score is for a piece titled 'No 9 bis' with a tempo of 'Vivo' and a metronome marking of 120. It features two vocal parts: 'Les Soldats' and 'La Balafre'. The 'Les Soldats' part consists of a single melodic line with lyrics: 'Présent! Présent! Présent! Présent! Présent!'. The 'La Balafre' part has lyrics: 'Bon-fu-met? La Noce-luche? La Co-carde? Bon-neau? Pas d'honneur? La fleur?'. The piano accompaniment is written for a grand piano with a forte (f) dynamic. The score is in 2/4 time and consists of six measures.

121

La B:

que tout refuse ferme bâchez de faire honneur à votre Compagnie! Car tout à l'heure doit arriver le ren-

This musical score is for a piece numbered '121'. It features a vocal part labeled 'La B:' with lyrics: 'que tout refuse ferme bâchez de faire honneur à votre Compagnie! Car tout à l'heure doit arriver le ren-'. The piano accompaniment is written for a grand piano with a forte (f) dynamic. The score is in 2/4 time and consists of six measures.

La B:

fort qui va nous donner un coup de main pour enlever ce diable de vil-la-ge où se sont réfugiés les derniers vendeurs!

This musical score is for a piece featuring a vocal part labeled 'La B:' with lyrics: 'fort qui va nous donner un coup de main pour enlever ce diable de vil-la-ge où se sont réfugiés les derniers vendeurs!'. The piano accompaniment is written for a grand piano with a forte (f) dynamic. The score is in 2/4 time and consists of six measures.

All^o

The musical score is written in G major and 4/4 time. It features a complex orchestration with multiple staves for strings, woodwinds, and brass. The vocal parts are written for Soprano, Alto, Tenor, and Bass. The piano accompaniment is also present. The score is marked with dynamics such as *sf* and *ff*, and includes performance instructions like *All^o* and *trw!*. The lyrics are in French and include exclamations like 'ah! ah! ah!'.

122

129

Sa. Sop.

Sa. B.

Tenors

Basses

Et maintenant rompez! Je vous ai assez rui!

All^o

ah! ah! ah! ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah! ah! ah! ah!

Allegretto.

[123]

Piano accompaniment for the first system, including treble and bass staves with musical notation and fingerings.

(Bamboue)

Saxophone

[123]

C'est Stéf-flet qui'avait pro-mis le fait de nous en Sal-

Sax. B.

C'est Stéf-flet qui'avait pro-mis le fait de nous en Sal-

Allegretto

Piano accompaniment for the second system, including treble and bass staves with musical notation and fingerings.

124

124

(sur les baguettes)

(bamb. ordinaire)

Clarin.

Sax. Alt.

Sax. Bass.

mis C'est Stof flet qu'avait pas mis de faire de nous un sal-mis; Il a re-çu sa bro-sé-e, J'es-ter-mann la Sa

mis C'est Stof flet qu'avait pas mis de faire de nous un sal-mis; J'es-ter-mann la Sa

125

125

Grand piano part (top two staves) with dynamics *ff* and *ff*.
 Celesta part (middle two staves) with dynamics *ff* and *ff*.
 Additional piano accompaniment (bottom two staves) with dynamics *ff* and *ff*.

(sur les baguettes)

(Camb. ordinaire)

Soprano

ff *p* *ff* *f*
 bré! Il a re cu sabros se e, Dées ter mann l'a Sa bré si je

Alto

ff
 bré! Dées ter mann l'a Sa bré si je

Grand piano part (top two staves) with dynamics *p*, *ff*, and *mf*.
 Celesta part (middle two staves) with dynamics *p*, *ff*, and *mf*.
 Additional piano accompaniment (bottom two staves) with dynamics *p*, *ff*, and *mf*.

126

mf

mf

126

Sopr. ——— l'ais la conven- tion j'fais de cre-ler par la na- tion, si j'é- l'ais la con-ven- tion j'fais de cre- l'ér par la - na - tion que les

Alto (cel la/leur) ———

p

f

The musical score is arranged in a standard orchestral format. At the top, there are staves for the string section (Violins I, Violins II, Violas, Cellos, and Double Basses). Below these are staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Trumpets, Trombones, Horns, and Tuba/Euphonium). The vocal parts are written for a Soprano (Sopr.) and a Bass (Bass.). The lyrics are in French and describe soldiers from the Rhine. The score includes various musical notations such as dynamics (e.g., *ff*, *pp*, *mf*), articulation marks, and performance instructions like *sur les baguettes* and *(Cantab. Ord.)*. The vocal lines are accompanied by piano accompaniment.

(sur les baguettes)

(Cantab. Ord.)

(sur les bag.)

(Ord.)

Sopr.

Bass.

vieux soldats du Rhin sont d'fa meux la pins! que les vieux soldats du Rhin sont d'fa meux la pins!

sont d'fa meux la pins!

sont d'fa meux la pins!

Maestri

allegro

(à mi-voix)

Vous les vous bien vous laissez! Vous m'avez fait courir... Je suis é...

127 128

Flûtes

Cornes

Hornes

Trombones

Basses

Violoncelles

Contrebasses

Je vous en-tends chanter du bas du ciel dit lon. (Sa place avec les 1^{er} trombones)

(à la 2^e avec les 2^{es} basses)

Où nous vous dirais mu...
Où nous vous dirais mu...

129 129

quasi Adagio

Clarinet, Bassoon, Trumpet, Trombone, Piano, and Violoncello/Double Bass staves. The vocal line (Soprano) has the lyrics: "Non! Mais, regardez la-bas dans ma car-riole, Oubliée-ment, j'ai sou-ché ma chè-re Jeanne, laissons la-re-jo-". A box containing the number "130" is located in the bass clef staff.

Clarinet, Bassoon, Trumpet, Trombone, Piano, and Violoncello/Double Bass staves. The vocal line (Soprano) has the lyrics: "ser... Gourmand !.. Cu en curas !..". The Bass clef staff contains the lyrics: "Entendu, Mari-on. La soupe sera bonne?". A box containing the number "131" is located in the bass clef staff. Performance markings include "molto sosto", "p", "pp", "f", and "pizz.". A page number "2" is at the bottom center, and "Toto" is written at the bottom right.

136 Quasi Adagio No. 10^{bis} Récit.

132

133

132

Quasi adagio

133

Jeane

(Joyeusement)

Bon jour Marion!

M. Gar.

(Se retournant)

Et bon jour ma jeli te ou

f *p* *mf*

f *p* *mf*

f *p* *mf*

f *p* *mf*

arco *f* *p* *mf*

137

Clar. (Soli)

Bas (Soli)

Cors

134

Violoncelle (Solistes entrent à leur place.)

Violon (Solistes entrent à leur place.)

Voix: (Elle montre le poing du côté des Soldats) J'étais si fatiguée! Mais où l'estu couchée?
 Vous, ces guesards là t'ont réveillé e! En fin dis as-tu bien dormi?

Piano

Adagio non troppo

135

Clar. *sfz*

Bas *sfz*

Violoncelle (Ensemble)

Violon (Ensemble)

Voix: N'en prends donc nul souci; j'ai dormi cette nuit près de mon feu de bi rouac! ne me plains pas chère Enfant

Piano

Clarinet and Bass parts for measures 136-140. The score includes dynamic markings such as *pp*, *ppp*, and *arco*. A *Rall:* marking is present above the piano part.

136

Vo: *Car je suis bienheureux... se! Cel. le nuit, moi, j'étais gardée Et je croyais a voir un enfant; je serais ma pensée et toi.*

Piano part includes *pp*, *arco*, and *pizz* markings.

Clarinet and Bass parts for measures 137-141. The score includes dynamic markings such as *mf*, *pp*, *ppp*, and *arco*. A *(Cantando)* marking is present above the piano part.

137

Vo: *tes, flotter, légère et douce et s'en aller, tu haut, vers les étoiles... les... si se près de mon feu de cheminée, je te regardais dormir, a*

Piano part includes *pp*, *arco*, and *(Cantando)* markings.

N^o 11^{bis} Récit:

Moderato

139 (douxement à Maxime) (Changeant d'idée)

Deanne: Merci! As-tu des nouvelles de Georges? C'est que je l'aime

Mrs: Co-qui ne tu y prends!

Segue

And^{to} mosso

N^o 11^{ter} Ariette

140

Dea: tant! a vant que tu m'en me nes, Par Georges, seu- le- ment, j'ai con- nu des pa- ro- les ten-

Piel Solo

141

pp

pp

pp

pp

1^o

1^o

1^o

pp

pp

f

pp

f

des et consolantes, c'est lui qui me reconfortait me forçant à sourire, à reprendre courage quand

Violon

141

pp

pp

pp

pp

pp

142

Suivez

Tempo

je de sa-rais!

cresc: C'est lui, dont le regard était triste et son-

142

Suivez

Tempo

Stesso tempo

No 11 quater: Recit.

Alla Marcia

Musical score for measures 144 and 145. The score includes parts for Clarinet (Cl.), Bassoon (Bas.), Piano (p), and Voice (V.).

Measure 144: The piano accompaniment features a rhythmic pattern of eighth notes. The voice part has the lyrics: "N'en veux-tu? Vi-je tort? dis-ma main stee on?"

Measure 145: The piano accompaniment continues with a similar rhythmic pattern. The voice part has the lyrics: "En as pardieu,rai son! Il u".

Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The tempo marking "Stesso tempo" is present in the piano part.

Musical score for measures 146 and 147. The score includes parts for Clarinet (Cl.), Bassoon (Bas.), Piano (p), and Voice (V.).

Measure 146: The piano accompaniment features a rhythmic pattern of eighth notes. The voice part has the lyrics: "vient au jour d'hui a-vec sa com-pa-gni-e En ne l'as pas re-çu de puis qu'il est sor-gent?"

Measure 147: The piano accompaniment continues with a similar rhythmic pattern. The voice part has the lyrics: "Sui-vez."

Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The tempo marking "Stesso tempo" is present in the piano part.

Cl.: *sf*

Bas: *(comme une petite felle)*

S: *f*
Soi - ta - bien - sic - grands - jours - que - j'en - suis - se - pa - re -

Musical score for the first system, including Clarinet (Cl.), Bassoon (Bas.), Soprano (S.), and Piano accompaniment. The piano part features a complex texture with multiple staves and dynamic markings such as *sf* and *p*.

Ob.: *mf*

Cl.: *mf*

Bas.: *mf*

Corb:

S: *e!* Mais si, j'ai bien compté!

Mus: Mais non! tu fais erreur! Voyez vous la ma ti

147

Suivez Lent

arco pp

Musical score for the second system, including Oboe (Ob.), Clarinet (Cl.), Bassoon (Bas.), Cor Anglais (Corb.), Soprano (S.), and Piano accompaniment. The piano part includes dynamic markings like *mf* and *pp*, and the instruction *arco pp*. The score is marked with a box containing the number 147.

Ob.

Cl.

B.

Cors

V.

Se bat-on, aujour-d'hui?

ne! Je crois que c'est fi-ni!..

Tempo

mf

p

mf

p

mf

p

mf

p

mf

Maestoso

148

mf

149

f

mf

3

mf

jesus donc exauce! j'ai tant prie pour lui!

ou ne fais donc pas la priere

(Recit)

Seigneur, Jesus. Morte! Tu crois a tout cela

Non, Je ne la fais

Maestoso

148

149

f

mf

mf

mf

mf

2

Cl.:

Bas.:

S.: *(Jeanne s'agenouille en albirant l'adorion qui rësiste un peu.)*
Suivez: à tempo: si tu n'obe'is pas j'en aurai gros à dire!

Mro.: *plus depuis que, tout enfant, je n'ai plus eu de mère*
Alors apprends moi vite!

150

Suivez: à tempo.

Cl.:

Bas.:

Cors:

S.: *Sainte Vierge Marie, Protège ceux que nous aimons*
Sois bonne pour tous ceux qui souffrent.

Mro.: **151** *Sainte Vierge Marie, Protège ceux que nous aimons!*
Sois bonne pour tous ceux qui souffrent.

152

Rall^o

153 **154**

153 **154**

Et veillant bien sur les enfants, & car te le danger et rends les nous vi vants!

Et veillant bien sur les enfants & carte le danger et rends les nous vi vants!

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

No 12 bis Recit.

Allegro

Mélanie

155

Biens! mon petit Sa fleur!

Eu viens redex i... ci ?

116.

Sa fleur

ah! Je te vois ve nir!... (pénard)

Eu as rudement tort! E as pas à te gê ner!

Alors, je n'o se plus.

ad: lib.

Allegro

No 13

Safl.

116.

(Bris naïf)

Je viens encore un fois, puis que je n'sais pas li re,

156

piisi

piisi

piisi

piisi

piisi

Clar: *to*

Bas: *to*

Sapl: *to* *rall^{te}* *coll^{te}*

157

Je voudrais tant la savoir par coeur Car pour moi, c'est tout mon bonheur!

1^o cantando

2^o cantando

3^o cantando

1^o cantando

poche une lettre enveloppée dans un mouchoir *Stesso tempo* *(Elle lit.)*

M^o: *son Solo* *to* *Mon petit gars si nous l'e crions c'est*

8^o Solo

158

1^o

2^o

3^o

4^o

5^o

6^o

7^o

8^o

9^o

10^o

11^o

12^o

13^o

14^o

15^o

16^o

17^o

18^o

19^o

20^o

21^o

22^o

23^o

24^o

25^o

26^o

27^o

28^o

29^o

30^o

31^o

32^o

33^o

34^o

35^o

36^o

37^o

38^o

39^o

40^o

41^o

42^o

43^o

44^o

45^o

46^o

47^o

48^o

49^o

50^o

51^o

52^o

53^o

54^o

55^o

56^o

57^o

58^o

59^o

60^o

61^o

62^o

63^o

64^o

65^o

66^o

67^o

68^o

69^o

70^o

71^o

72^o

73^o

74^o

75^o

76^o

77^o

78^o

79^o

80^o

81^o

82^o

83^o

84^o

85^o

86^o

87^o

88^o

89^o

90^o

91^o

92^o

93^o

94^o

95^o

96^o

97^o

98^o

99^o

100^o

Clar: *rit^{te}* *to* *mf* *to*

Bas: *rit^{te}* *to* *mf* *to*

M^o: *rit^{te}* *to* *mf* *to*

pour te bien dire sans cesse qu'un jour à toi nous ferons Et qu'en rêve en nos bras j'te presserai! Comme une pauvre et vieille ma...

8^o Solo *to*

(Cimb:)

Cimb: *pp*
 M: *man qui s'en quit loin de son en fant. si tu t'as vu en grand dan ger songe à la medaille à tra*
 Solo: *Col per 8^{me} // // //*
 159
pp

Rall^o 10 Cempo

Cla:
 Clar:
 M: *ri e que t'ai cou sue avant d'te quitter En des sous de ta buffette ri e,*
pp
Rall^o Cempo
pp

And^{tino}

160

Ces deux brins de jasmin que je mets dans ma lettre sont cassés au re-fet qui

161

grimpé à la fenê-tre; s'ils l'arrivaient flé-tris, s'ils é-taient tout-fois sés, Prends les bien dou-ce-ment tou-che

The musical score consists of several staves:

- Clarinet (Clar):** Part 1^o with dynamics *pp* and *ppp*.
- Bassoon (Bass):** Part 1^o with dynamics *pp* and *ppp*.
- Horns (Corns):** Part 1^o with dynamics *ppp*.
- Trombone (Tbn):** Part 1^o with dynamics *pp* and *ppp*.
- Piano (P):** Part 1^o with dynamics *pp* and *ppp*. Includes the instruction *(arco)* for the lower strings.

Lyrics for the Trombone part:

les de tes lè- res, En sa- ras y trou- ver les bai- sers pleins de fiè- res que ton vieux père et moi ve- rons

Rehearsal marks **162** are present in the Horn and Piano staves.

The tempo marking *Rall^o* appears at the end of the score.

164

Ob.

Cl.: *p cresc mf dim:*

Bas.: *cresc mf dim:*

Cor.

Jean: *cresc: mf p* nous est malheureux et te réclame; Saisse nous, laisse nous te dire à ge nous que nous t'ai mous

Laff.: *cresc: mf p f* te, Sais la bravour, laisse nous, laisse nous te dire à ge nous que nous t'ai mous

(Ils s'agenouillent des deux côtés de Hoarion)

164

164

N^o 13^{bis} Recit et Scène de la Revue.

Fifres.

The musical score is arranged in a standard orchestral layout. At the top, it is titled "N° 13 bis Recit et Scène de la Revue" with the page number "157". The instrument parts include:

- Fifres:** Flutes, with a section for *Cambours (Dans la coulisse)*.
- Camb.** Clarinet.
- Flüt:** Flute, starting with *Rall^o* and *Stesso Tempo*.
- Obé:** Oboe.
- Clar:** Clarinet.
- Bas:** Bassoon.
- Cors:** Horns.
- Violon:** Violin, with *Rall^o* and *Stesso Tempo*.
- Violoncelle:** Cello.
- Contrebasse:** Double Bass.
- Organe:** Organ.

The vocal parts include:

- Chœur:** Chorus, with lyrics: "du fond de l'âme!"
- Baron:** A character named Baron, with a stage direction: "(Baron, se mouchant et s'épongeant les yeux.)" and lyrics: "Relevez-vous donc grosses bêles j'ai'm pas beaucoup ces charges là!"

Measure numbers 165 and 166 are marked in boxes. The score includes dynamic markings such as *ppp*, *f*, and *p*. The tempo changes from *Rall^o* to *Stesso Tempo* and back to *Rall^o*. The key signature has one flat (B-flat), and the time signature is 2/4.

158

Flp.

Camb.

167

Flp.

Camb.

cresc:

cresc:

Flp.

Camb.

cresc:

cresc:

168

Flp.

Camb.

Flp.

Camb.

Bow.

(Bernard) Scale

2

Stalle! front!

Moderato

Obœ:
Clar:
Bas:
Cord:
Gromp:
Gst:En fa
Bernard

Sortez armés! Présentez armés! Officiers, sous-officiers, Soldats, vous avez fait votre devoir. La convention

Moderato

Fife

Gamb.

Presto

Fl.

Clar.

Bass.

Clav.

Bass.

Cord.

Presto

Bass.

(aux musiciens)

Vous remercie... e... Ouvrez le bar.

P.

Flutes
 Clarinet
 Bassoon

Moderato

Clarinete
 Basson
 Cor
 Trompe
 Piano
 Flute

172

(à Vernier)
 Sous Lieutenant Vernier, seul officier restant dans votre Compagnie, Part à l'ordre, blessé trois fois, vous êtes Lieutenant d'Angléban

Moderato

Presto

Flutes
 Clarinet
 Trompe

173

Flutes
 Clarinet

Maestoso

Maestoso

Clarinete (Cl):

Trombone (Tbn):

Corno (Cor): *Maestoso*

(à la balalaïka)

Batterie (Batterie):

Voix (Vox): Vous sergent le bled, le qui le premier des tous, on s'prouche la brèche lorsque l'ouprit effolet. Chacun se p'ca ira sous la grêle des balles se y' donne un fusil d'han - neu! avec

174

Saxophone (Sax):

Contrebasse (Cmb):

Batterie (Batterie):

champs

55

175

176

Allegro

177

177

(Cimb:)

Allegro

Rez:

Sortez Arm^e Premier^e Section, Par le flanc droit, — droit! En a — vant

Sup. *ff* **178**

2. Clar. *ff*

Baz. *(Sa Compagnie part.)*
mar — che !

dim.: **179** *p*

p

Baz. *(La Deuxieme Section rompez rangs)*
Deuxieme section, — rompez !

Dim. Sempre:

Oboe
Clarinete
Basson
Horn
Trompe
Piano

12

Enfin toi, Marion!

Non! Mais, le Général, sachant que ton ânon avait été blessé,

Ettonnée et riante

(à Marion) *Qu'avez-vous me donner un feu sûr!..*

(riant)

Adagio

180

ff

Clarinete
Basson
Cor
Horn
Trompe
Piano

181

Capitaine Bernard, tu répondras au général Moche que je

et quel cariole avait été brisé e raccorde une roue avec un bouri quot!

ff

The image shows a handwritten musical score for a voice and piano piece. The score is written on ten staves. The top four staves are for the voice, and the bottom six staves are for the piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The voice part includes lyrics in French. The piano part features various dynamics such as *pp*, *p*, *mf*, and *f*, along with articulation marks like accents and slurs. The score is divided into measures by vertical bar lines.

Voce:
garde mon Qu'on net un rétrocan, mon Ca-ma-ra-de qu'il est renid de sa bles sure, et qu'il reste tou-jours, com-plant à l'effectif, boud devoué à l'ama

Piano:
pp, *p*, *mf*, *f*

Stesso tempo

182

182 (*simb.*)

Stesso tempo

tion!

Cui, Marion, on le di... en!

ah, ah, ah, ah, ah! ah!

ah, ah, ah, ah, ah! ah!

(*col.*)

mf

mf

mf

mf

2

Piano score for measures 168-172. The score is written for four staves: two for the right hand and two for the left hand. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo). The key signature has one sharp (F#).

Moderato **N^o 14**

Musical score for measures 173-183. The score includes parts for Clarinet (Clar.), Bassoon (Bas.), Horns (Corns), Soprano (S.), and Alto (G.). The piano accompaniment is written for four staves. The tempo is marked *Moderato*. The key signature has one sharp (F#). The time signature is 4/4. A box containing the number **183** is present in the Soprano part. The vocal parts have the following lyrics: "c'est toi, je te re-trouve!" and "En-fin ma Bien ai". Dynamic markings include *pp*, *mf*, and *ppp*. The piano accompaniment features complex rhythmic patterns with many triplets and rests.

Obœ:
Cords:
S:
G:
Cœur! (à tempo)

mf *p* *dim* *pp*
mf *pp* *4^e* *dim* *rit^o*
ah! que je suis heu-reu-se!
me-e, je re-vois tes grands yeux! et ta parole ai-mée Rend un peu de calme à mon
mf *dim* *pp* *d^o* *mf*
mf *dim* *pp* *d^o* *mf*
mf *dim* *pp* *d^o* *mf*
mf *dim* *pp* *d^o* *mf*
ad Corto // // // // //

à tempo
Clà:
Bas:
Cords
S:
G:
Cœur! (à tempo)

p *p* *mf*
p *p* *mf*
3^e 184
cease
De ton pere et d'An-dré n'as tu pas de nou-vel les?
Cœur! (à tempo) Rien ne
mf *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*
ad Corto // // // //

185

me pat-rient d'eux, mon — père est-il donc mort? — j'ai des pressenti

185

me pat-rient d'eux, mon — père est-il donc mort? — j'ai des pressenti

Orchestral score for Oboe (Ob.), Clarinet (Cl.), Bassoon (B.), and strings. The score is divided into two systems, each ending with a boxed number '186'. The notation includes various dynamics such as *pp*, *sf*, *mf*, and *ppp*, along with hairpins indicating crescendos and decrescendos. The strings are marked with *pp* and *sf*.

Vocal and piano accompaniment section. The vocal line (Soprano) includes the lyrics: *ments affreux*, *Lorsque passion s'élevant sur moi la mi-trait*, *le.*, and *Soif* *ouï,*. The piano accompaniment features a repeating rhythmic pattern in the right hand and a more active line in the left hand. The piano part includes the instruction *Mettez la Sourdine* (Mute) in several measures. The score concludes with the tempo marking *Un poco più mosso*.

Clar. Bass. Cors. S.

mf *mf* *mf* *mf* *mf* *mf*

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

cresc.

Sois Cou-ra-geux ————— Lors-qu'a pas-sé l'o-ra-ge, les

Flüt. Ob. Clar. Bass. S.

mf *mf* *mf* *mf* *mf* *mf*

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

1^o Solo *trub.* *trun.*

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

pizz. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

nids sont tou-jours sur la bran-che, et sous le ra-meau qui se pen-che, les

ab m m m m m m m m

1^{re} et 2^e

suivez:

Alleg^{ro}

187

187

pp

pp

pp

p

pp

pp

pp

p

pp

(sans ralentir)

nids, les nids sont toujours pleins de joyeu- ses chan- sons!

Prenez bien vite ces blanes nuancets,

Alleg^{ro}

pp

pp

174

1^o solo

Flut.: *1^o solo*

Clari:

Bas.: *1^o solo*

Cor:

V.:

Viola:

C. & B.:

Voc.:

arco
arco
arco

p, *pp*, *f*, *fz*

188

En ce jour on doit ses bouquets à sa chère et mû-rienne a-mi-e,

Flut.: *1^o solo*

Bas.:

Cor:

V.:

Viola:

C. & B.:

Voc.:

arco

p, *pp*, *f*, *fz*

189

Mon Dieu! je suis toute ca-ri-ée! Mais pour quoi ces fleurs au jour d'hui?

Par-se
(div)

1^o Solo

Flu: *pp*

Bas: *p*

G: que ce ma_ tin quand le soleil a lui sur cet_ te Cam_ pagne en bau_ mé

Piano: *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*

Chords: *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*

(*mis*)

pp, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*

Flu: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

Clar: *pp*

G: e, — En ma pau_ vre â_ me en — a — mou_ ré — e, Leurs clochet_ tes faisaient doux

Piano: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

Chords: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

190

The musical score consists of several staves. At the top, there are piano accompaniment staves with measures 191 and 192. The piano part includes dynamics like *mf* and *p*. Below this is a staff for a bamboo instrument, labeled "(Bamboo)", with a *pp* dynamic. The vocal line is in G-clef and includes the lyrics: "dat qui marche, n'oublie pas que c'est la fête à ton amie, et la jeune-met-te, la jo-ti-e, sol-dat qui marche n'oublie". The vocal line has dynamics *cresc:*, *mf*, *din:*, and *p*. Below the vocal line are four staves for a string section, each with the instruction "(Otez la Sourdine)". The bottom-most staff is for a double bass, with a *p* dynamic and the instruction "(arco)".

191

192

192

191

(Otez la Sourdine)

(Otez la Sourdine)

(Otez la Sourdine)

(Otez la Sourdine)

(arco)

mf p cresc

mf p cresc

mf p cresc

mf p cresc

mf p cresc

Suivrez

Stesso tempo

mf

mf

(Changez en 4/4)

(Cimb Sol = C)

193

pres que c'est la fête à bon a mie, a ta gran met-te la go-li-e!

sol J:

mf p pp cresc

mf p pp cresc

mf p pp cresc

mf p pp cresc

mf p pp cresc

Suivrez

Stesso tempo

This page of a handwritten musical score, numbered 179, contains several systems of staves. The top system includes a grand staff with piano accompaniment and a vocal line. The piano part features various dynamics such as *dim.* and *pp.*, and includes a section marked *for rall.* (rallentando). The vocal line begins with the lyrics "O les enfants terribles!". The score is written in a cursive, handwritten style with clear musical notation, including notes, rests, and dynamic markings. The bottom system continues the piano accompaniment with similar dynamic markings and includes a *mf* (mezzo-forte) marking.

Allegro Moderato

Clarinet, Bassoon, and Piano accompaniment for measures 194-195. The piano part includes a boxed measure number **194**. The score features various dynamics such as *p*, *sfz*, and *ffz*.

Vocal line and piano accompaniment for measures 195-196. The vocal line includes the lyrics: "Bien j'rais tu n'es pas ou bli é! Flaire moi ça!". The piano part includes a boxed measure number **195**.

Vocal line and piano accompaniment for measures 196-197. The vocal line includes the lyrics: "Sa meux !!", "Tout à l'heure, tu fis bien é". The piano part includes a boxed measure number **196**.

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: *Vrai! ne m'en parle pas; j'ai tremblé Comme un muscadier*. The piano part includes the instruction *Suivrez:* and various dynamic markings such as *p* and *pp*.

Musical score for the second system, including parts for *Cors* (Horns), *Mo:* (Mezzo-soprano), and *Ca. Bs.* (Cello/Double Bass). The vocal lines contain the lyrics: *ah! mon premier combat!..* and *din! j'ai eu moins d'émoi on à ma première affaire*. The piano part features a boxed measure number **197** and dynamic markings like *fp* and *p*.

Flas. *fp* *rit^o* *Allegro:* *p*

Jas. *fp* *rit^o* *p*

Cob. *sf*

rit^o **198**

Jcs. *p*

Que ca da-te de loin! Dans le fond de mon cœur. Bout bat

Allegro

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

The musical score is divided into two systems. The first system (measures 1-198) features a piano accompaniment with a vocal line. The piano part includes a prominent melodic line in the right hand with a slur and a crescendo leading to a fortissimo (ff) dynamic. The vocal line is marked with a piano (p) dynamic. The second system (measures 199-202) is marked with a boxed '199' and a '3^o' below it. This section begins with a 'rit.' (ritardando) marking and ends with an 'a tempo' marking. The piano accompaniment continues with rhythmic patterns, and the vocal line includes the lyrics: 'tait la cha ma de Ca re monte a Gal ny! (cherchant) Et moi'. The score concludes with a double bar line and a fermata over the final notes.

199

3^o

rit^o

a tempo

rit^o

a tempo

rit^o

a tempo

tait la cha ma de

Ca re monte a Gal ny!

(cherchant)

Et moi

All^o ma non troppo

1^{re} et 2^e

3 petites Flûtes *mf*
3

(Cambre)
p

G.C.
p

200

près de l'an- dau nous nous lions à l'assaut d'u- ne

Flûtes

Cambré
p

G.C.
p

Bass
for- te re- dou- te qui nous ciblait de feux Bout d'a- bord j'ai fer- me les

Allegro Animato.

Flûtes
3^e Flûte
Oboe
S
Cembour
mf *more cresc.*
(G. C. seule)
mf

201

Mes.
ah! ah! ah! ah! ah!

Sa. B.
yeux!... Mais bien tôt j'ai re pris cou-ra-ge
Allegro Animato
mf
mf
mf
mf

Violins I & II: *f*

Violas: *f*

Cellos: *f*

Double Basses: *f*

Flutes: *f*

Clarinet: *f*

Bassoon: *f*

Horns: *f*

Trumpets: *f*

Trombones: *f*

Tuba: *f*

Voice: *ff*

Lyrics: En-ten-dant par-mi la ca-non-na-de Nos offi-ciers et nos vieux ré-lé-rans qui nous ac-cent en a-

202

Viol. I

Viol. II

Fl. I

Fl. II

Cl. Bb

Basson

Oboe

Horn

Trombone

Drum

La 33.

vant! — les en fants, — En a vant — serrez les rangs! — faut

Musical score for the first system. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music includes various rhythmic patterns and dynamics.

Musical score for the second system. It includes piano accompaniment for the right hand in treble clef and the left hand in bass clef. A box containing the number "203" is positioned in the center of the system.

Musical score for the third system. It features a vocal line in treble clef with lyrics: "la vic toi re! du come au ven tre! al lons mar chons!". The piano accompaniment continues in two staves.

Musical score for the fourth system. It features piano accompaniment for the right hand in treble clef and the left hand in bass clef. The music continues with various rhythmic and melodic elements.

Viol. I

Viol. II

Flutes

Clarinet

Bassoon

Cello

Double Bass

Soloist

I faut nous ad-jun-ger leurs ca-nous Ena-vant! — Ses bleus en a-vant!

The musical score consists of multiple staves for various instruments and voices. The top section includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Horns). Below these are staves for Cymbals, Snare Drum, and Bass Drum. The vocal soloists (Soprano, Alto, Tenor, Bass) are at the bottom. The score is marked with dynamic levels such as *ff* and *a2*. The tempo is indicated as *Stesso tempo*. A boxed number '204' appears on the string and snare drum staves. The vocal soloists have lyrics: *Non Bra... re la Ba...* and *serrez les rangs*.

204

204

Stesso tempo

Cimb.

Camb

S. Caisse

Marion

S. S.

serrez les rangs

Non Bra... re la Ba...

191

Clar: *f*

Sob: *p*

Cors

Trp

la — fre ! — cest bon de — ja bo — ter ! — (Sob:) — Et — de manger la

col //

205

Clar: *mf* *f*

Sob: *mf* *f*

Trp: *p*

Sax Sb: *mf*

l'oupe a — rant d'aller se bat — tre — Crois tu que ce se — ra bien gra — ce ?

mf *f* *mf*

mf *f*

mf

mf

mf *f*

mf

mf

mf

mf

mf

mf

(avec sa cuiller désignant le village des Nèrdeens)

La 33:

Ils ne sont que bien peu, Mais ils sont comman-dés par un vieux fanta-ti-que

7^e et 8^e

3^e

206

(Marion laisse tomber son écuelle)

De Rieul? es-tu bien sur?

Un ci de rant de Rieul.

c'est le

M3:

Sa s^e:

The musical score consists of a piano accompaniment and two vocal parts. The piano part is written for multiple staves, showing chords and melodic lines with dynamic markings such as *ff* and *pizz*. The vocal lines are for a male character (M3) and a female character (Sa s^e). The lyrics are in French and include the text: "De Rieul? es-tu bien sur?", "Un ci de rant de Rieul.", and "c'est le". A boxed number "206" is located in the vocal line. The page is numbered "193" in the top right corner. There are also some handwritten notes and markings, such as "7^e et 8^e" and "3^e", at the top of the page.

Tromp
 Pist:
 Tromb:
 Tub:
 Timb:
 Sa. J.:
 (s'en allant avec sa fleur)
 non qu'on di sait.

207

All^o non troppo
(En Fa) staccato

N° 15

Clarinet: *mf* staccato

Bass: *mf*

Cords: *mf*

Violoncello: *mf*

Violon: *mf* *pizz*

Violon: *mf* *pizz*

Violon: *mf* *pizz*

Violon: *mf* *pizz*

Violoncello: *mf*

Lyrics: L'as saut ra selon-ner! Si le père est là bas à commander les Blancs, son

208

The first system of the score features a grand staff with two staves for the right hand and two for the left hand. The right hand part consists of a melodic line with eighth and sixteenth notes, often beamed together. The left hand part provides harmonic support with chords and moving lines. The music is in a key with one sharp (F#) and a 2/2 time signature. The system concludes with a fermata over a final chord.

209

Singl:

The 'Singl' part is a single melodic line on a five-line staff. It begins with a fermata and then contains several notes, including a half note and a quarter note, with a dynamic marking of *f*.

Mt:

The 'Mt' part is a vocal line with lyrics in French. The lyrics are: *filz est a rec nous! Et moi Je lais se-rais, moi qui suis pres se-nue se com-*

The second system of the score continues the piano accompaniment. It features the same grand staff structure as the first system. The right hand continues with a melodic line, and the left hand provides harmonic support. The system concludes with a fermata over a final chord.

The musical score is arranged in systems. The top system consists of five staves, likely for strings. The second system includes woodwinds and brass. The third system is for the vocal soloist, with lyrics in French. The fourth system is for the piano accompaniment. The score concludes with a double bar line and repeat signs.

210

Éuba

Corob:

Sro:

met- tre ce crime de les voir tous les deux se trou- ver face à face dans l'ho- ri- zont mê- le

Handwritten musical score for a piano and voice piece, page 198. The score includes piano accompaniment and a vocal line with lyrics in French. The piano part features complex textures with triplets and various dynamics. The vocal line includes lyrics such as "non! jamais!", "Comment puis-je empêcher...", and "Comment puis-je empêcher...". Performance instructions like "Cres", "Cresc", "arco", and "pp" are present throughout the score.

Vo:

é non! jamais!

Comment puis-je empêcher...

arco

pp

arco

pp

Col //

Handwritten musical score for piano and voice. The score consists of multiple staves. The piano part includes a grand staff with treble and bass clefs, and a separate staff for the right hand. The vocal part is on a single staff with lyrics. The score is marked with 'poco' and 'a' throughout. The lyrics are: "cher in sem bla ble for fait il le faut ce pen dant! Les mal heu".

312:

cher in sem bla ble for fait il le faut ce pen dant! Les mal heu

200

Musical score for measures 200-211. The score consists of multiple staves, likely for a string ensemble or orchestra. It includes various musical notations such as notes, rests, and slurs. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are also articulation marks like accents and slurs. A box containing the number "211" is visible on the right side of the page.

211

Mrs:

Vocal score for Mrs. with lyrics: *reuve, s'ils al- laient s'entre-tu-er! He- las! je ne suis rien, rien*. The score includes musical notation for the voice line and piano accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piano part includes markings for *arco* (arco) and *f* (forte).

The musical score is arranged in systems. The top system consists of two grand staves for the piano. The middle system contains the vocal line with lyrics: "qu'une pauvre femme!". The bottom system consists of four grand staves for the piano accompaniment. The score includes various performance markings such as *mf*, *cresc: molto*, *stringendo*, and *ff*. A dynamic marking *ff* appears in the vocal line and the right-hand piano part towards the end of the page.

Soec rall' rall^o a tempo

Soec rall' rall^o a tempo

Et que peut mon cha-

212

pizz

pizz

pizz

pizz

The musical score is arranged in two systems. The first system includes piano accompaniment (Grand Staff) and a vocal line. The piano accompaniment consists of a treble and bass clef, with various dynamics like *pp* and *p* and performance markings such as *Soec rall'*, *rall^o*, and *a tempo*. The vocal line is marked *pp* and *p*. The second system features piano accompaniment and a vocal line with lyrics. The piano accompaniment includes a box with the number **212** and various dynamics like *pizz* and *pp*. The vocal line includes the lyrics "Et que peut mon cha-" and is marked *pizz* and *pp*. The page number 202 is at the top left, and the number 2 is at the bottom center.

The musical score is written for voice and piano. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems by a vertical bar line. The first system contains the vocal line and piano accompaniment, with dynamics such as *mf* and *p*. The second system begins with the tempo marking *Moderato* and includes a rehearsal mark **213** in a box. The vocal line in the second system includes the lyrics: "al - lous Ma - ri - on du con - ra - ge tu". The piano accompaniment includes various musical notations such as *arco*, *acc*, and dynamics like *mf* and *f*. The score concludes with a double bar line and a small number '2' at the bottom center.

rall

f

rall°

Gimb

f

mp: pleureras de main — Au jour d'hui il faut a — gir C'est ton de

The musical score is written for piano and voice. The piano part consists of several staves, with dynamic markings such as *ff*, *f*, and *sf*. The tempo is marked *a tempo*. The vocal line includes the instruction *Vox!* and a boxed number **214**. The score contains various musical notations including slurs, accents, and triplets.

3.e:

no:

Clarinet, Bassoon, Horns, Trombone, Baritone, Piano

all^o *f* *Recit:* *all^o*

215

Quand va-t-on at-ta-quer

Qu'as-tu donc Sté-phen? vraiment tu me fais peur!

dans une heure peut-

Clarinet, Bassoon, Horns, Trombone, Baritone, Piano

all^o

Recit

eh bien je t'en sup- plie fais que le sergent Georges ne soit pas de pas- sant

Recit *f* *piuu* *f* *piuu* *f* *piuu* *f* *piuu* *f* *piuu* *f* *piuu*

Se-t'en com- jure Benard

que dis-tu là tu n'as pas réflé- chi...

Clarinet and Bassoon parts with dynamic markings *pp* and *p*.

Piano accompaniment with *pizz* (pizzicato) markings.

All^o Recit (Bernard) *5* (Hera)

All^o non troppo

Que se passe-t. il donc, // même de man de rier, // mais si je parle ain si, // ou con. nais Hera ri on, si je t'im plore ain si,

216

2

Bas: (embarrassée) *Andantino*

Me: c'est que
 (avec bonhomie)
 n'en dis pas davan- ta- ge! du mo- ment que c'est toi... je ne veux rien de toi, je fe-

arco
 p
 arco
 p
 arco
 p
 arco
 p

217

mf

Bas: mf

Me: rai de mon mieux!
 Et vous moi mainte- nant que je l'ai de ri- né e c'est que le

mf
 p
 mf
 p
 mf
 p
 mf
 p

mf

Clar:

Bas:

Cors

Ber:

Adagio non troppo

ser-geut George un brave et beau gar çon vient Bien sourent rô-der près de la carri cle où tu ca ches un lie soe, l'on en faut d'adop

218

tr

arco

210

all^o

(à part.)

Mt: Où veut-il en ve nir? (d'un air langoureux et peu en charge)

Ber: tion à lors ils s'aiment donc bien? tu crains un mau vais coup pour le bel a moi.

219

Bas:

Cors:

(à part)

Mt: Cré coquin je res poi-re! (Joyeusement)

Ber: reux Hein? Je t'ai desiné e

(très ému mais s'efforçant d'être en train)

l'eco Messie.

Oui tu mérit de ri né e faut méx. cu

220

Clar

Bass: 1^{er} et 2^e

Corn

M6

Ber:

ser Depuis quel temps je suis ne-reu-se Comme un-re-cru-e!

ah! ah! ah! tu as des

1^o Tempo

221

M6

Ber:

(ryant) ah! ah! je ne suis plus la m^e me

merç d'aristocrate

toi qui marchais au feu à côté des tambours en rieur

2

Handwritten musical score for piano and voice. The score includes piano accompaniment (piano and celeste) and vocal lines for Soprano (Sro) and Baritone (Bar). The music is in 2/4 time and features dynamic markings such as p, mf, staccato, and pizze. The lyrics are in French and include the phrase "C'est vrai!" and "Mais oui, décidément tu vieilles!".

Key markings and lyrics include:

- staccato*
- mf*, *p*, *pp*
- 1^o*, *2^o*
- coll^o*
- pizze*
- Sro: (devenant songeuse) *p*, C'est vrai!
- Bar: lis Marion!..., Mais oui, décidément tu vieilles!

221^B

Oboe

Clarinet

Bassoon

Corn

Trumpet

Tuba

Violin

Viola

Cello

Double Bass

Baritone

tu m'as pris au sérieux!

réfléchis donc morbleu!

arco

ff arco

ff arco

ff arco

ff arco

ff arco

ff

p pizzi

p pizzi

p pizzi

p pizzi

p pizzi

p pizzi

Clarinet

Bassoon

Trumpet

Tuba

Violin

Viola

Cello

Double Bass

Baritone

On ne peut s'en aller au moment d'un combat pour un bien d'amour

214 à 2

Flût. *f*

Oboë *f*

Clar. *f*

Bass. *f*

f

Bass. *f*

ret-te Et Georges m'en rou-drait il y peut gagner l'épau

arco *f*

arco *f*

arco *f*

arco *f*

Col //

This system contains the piano accompaniment for the first system of music. It features a grand staff with two staves for the right hand and two for the left hand. The right hand part includes melodic lines with slurs and dynamic markings such as *f* and *mf*. The left hand part consists of chords and bass lines, also marked with dynamics like *f*. A *cresc.* marking is present at the beginning of the first staff.

StG:

221e

Quoi! ce que je de man — de ne peut donc pas se

StG:

dir:

This system contains the piano accompaniment for the second system of music. It features a grand staff with two staves for the right hand and two for the left hand. The right hand part includes melodic lines with slurs and dynamic markings such as *f* and *mf*. The left hand part consists of chords and bass lines, also marked with dynamics like *f*. A *cresc.* marking is present at the beginning of the first staff.

pet — te!

Handwritten musical score for the first system, including piano and violin parts. The score features various musical notations such as notes, rests, and dynamic markings like *ff* and *p*. There are also some handwritten annotations and symbols like *et* and *ff* throughout the system.

221^D

Handwritten musical score for the second system, including vocal parts and piano accompaniment. The vocal parts are labeled *Vo.* and *Bec.*. The lyrics are: "pai re", "sais tu", "qui com-man-de l'a", "Non sis te pas! C'est in sou se pizei". The piano part includes dynamic markings like *ff* and *p*, and the instruction *pizz* (pizzicato). There is also a handwritten note *(newelade)* above the vocal line.

Oboe
Clarinet
Bass
Cello
Viola
Violin I
Violin II
Violin III
Violin IV
Bass
Cello

Bas?
Quel est le chef des vendeurs
Un ci devant Marguis de

Flute
Oboe
Clarinet
Bass
Cello
Viola
Violin I
Violin II
Violin III
Violin IV
Bass
Cello

Rien!
Un vieux fou.
qui tient la campagne
de puis quelques jours seulement

The musical score consists of a vocal line and a piano accompaniment. The piano part is written for the right and left hands across four staves. The vocal line is on a single staff with lyrics in French. The lyrics are: "ment Je ne sais d'où il vient c'est notre dernier adversaire il prolonge la lutte, il va payer pour". The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations in the left margin, including the word "Ber" and "ment".

Ber
ment Je ne sais d'où il vient c'est notre dernier adversaire il prolonge la lutte, il va payer pour.

The musical score is arranged in systems. The top system consists of five staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The second system consists of five staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon). The vocal line is marked 'Tno.' and includes the lyrics: 'Sarge', 'Eh bien! ce-lui que l'on ap-pelle i-ei le sergent Georges est Georges de Rieux! le fils de ce vieux'. The score includes various musical notations such as dynamics (ff, sf, p, pp), articulation (accents), and performance instructions like 'allegro Moderato' and 'div'. A rehearsal mark '221E' is present in the woodwind section.

221E

Sarge

allegro Moderato

Tno.:

Eh bien! ce-lui que l'on ap-pelle i-ei le sergent Georges est Georges de Rieux! le fils de ce vieux

Bra.:

tous!

div

ff

sf

pp

pp

221

Allégretto

pu!
(surpris) # *p.*

son père l'a chas- sé, re-jeté re-ni-é, Quand il s'est en ga- gé sans le li-vrer son

Clar: *p* *10* *à 2*

Bass: *p* *10* *à 2*

Cord: *p* *10* *à 2*

Violon: *f* *3* *3* *3*

nom! Georges l'ai-me tou-jours d'en par-ler sans ces-se! il ne sait rien en co-re car il vient d'arriver. Mais il suffit d'un

p *f* *p* *sfz* *f* *p* *f* *sfz*

The musical score is arranged in a grand staff format. The top section includes parts for Clarinet (Clar:), Bass, and Cords. The bottom section includes parts for Violon and piano accompaniment. The piano part consists of two staves. The lyrics are written below the Violon staff. The score is marked with dynamics such as *p* (piano), *f* (forte), and *sfz* (sforzando), and includes performance instructions like *10* and *à 2*. The Violon part features triplet markings (*3*) in the later measures.

Handwritten musical score for voice and piano, numbered 222. The score is written in G major and 2/4 time. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "mot pour le déses-pé- rer! Ber-nard. Moon grave a". The piano accompaniment includes various dynamics such as *f*, *p*, *div:*, and *cresc.*. There are also performance markings like *col II* and *ad*. A boxed number "2216" is present in the piano part. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 11.

2216

MRO:

mot pour le déses-pé- rer! Ber-nard. Moon grave a

Ber

cresc.

div:

ad

176: *mi ! veux tu qu'il soit pla cé en tre ses deux de voirs é*

The first system of music consists of five measures. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "mi ! veux tu qu'il soit pla cé en tre ses deux de voirs é". The piano accompaniment is written for three staves (treble, middle, and bass clefs). The first measure has a whole note chord in the right hand and a whole note chord in the left hand. The second measure has a half note chord in the right hand and a half note chord in the left hand. The third, fourth, and fifth measures each have a half note chord in the right hand and a half note chord in the left hand. The piano part includes slurs over the melodic lines in both hands.

176 *ga le ment ter ri bles de fils et de sol*

The second system of music consists of five measures. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "ga le ment ter ri bles de fils et de sol". The piano accompaniment is written for three staves (treble, middle, and bass clefs). The first measure has a whole note chord in the right hand and a whole note chord in the left hand. The second measure has a half note chord in the right hand and a half note chord in the left hand. The third, fourth, and fifth measures each have a half note chord in the right hand and a half note chord in the left hand. The piano part includes slurs over the melodic lines in both hands.

224

Oboe: *ff* *allegro*

Clarinet: *ff* *mf*

Bassoon: *ff*

Violin: *f*

Viola: *f*

Cello: *f*

Double Bass: *f*

Voice 1: *dat!* *toi seul* *peux tout sau* *ver!*

Voice 2: *est af-freux* *Mari on* *Mais,* *la deu-xiè-me* *sec-*

222 (*Refléchissant tout à coup*)

allegro *pizz*

mf

pizz

mf

pizz

mf

pizz

mf

pizz

mf

Clarinet part: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody consists of eighth and quarter notes with slurs and accents.

Bassoon part: Bass clef, key signature of two sharps, 2/4 time signature. The melody consists of quarter and eighth notes with slurs and accents.

Piano part: Treble and bass clefs, key signature of two sharps, 2/4 time signature. The accompaniment features chords and moving lines in both hands.

Vocal line: Bass clef, key signature of two sharps, 2/4 time signature. The lyrics are written below the notes.

Lyrics: *tion n'a plus que ses sous-offi-ciers... Ser-nier di-rige la pro-mière.. je n'avais donc que*

Handwritten musical score for the first system. It includes a piano part with multiple staves and a violin part. The piano part features dynamic markings such as *ff* and *col*. The violin part has a *tr* (trill) marking. The score is written in a single system across several staves.

Handwritten musical score for the second system. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics: "Alors c'est impossible!" and "Georges pour enlever l'assaut." A boxed number "223" is present in the vocal line. The piano part includes dynamic markings like *ff* and *arco*. The score is written in a single system across several staves.

223

Alors c'est impossible!

Georges pour enlever l'assaut.

(anxieuse et violée)

(Moyeux) *ff*
Et non! que je suis bête *(à Moïse)* *arco* *cel.* *cord!* *pizz* *cel.* *cord!* *pizz* *cel.* *cord!*

Obœ

Clar:

Bas:

Mo:

Ber:

moi, pour le rem-pla-ce-ment ?

224

(Marion courant à Bernard lui prend les épaules, ses yeux dans ses yeux)

so-yous !..

Obœ

Clar:

Bas:

Mo:

Ber:

que dis tu là !

c'est moi ton vieil a-mi qui con-dui-rai l'at-

Handwritten musical score for piano, consisting of multiple staves. The notation includes treble and bass clefs, dynamic markings such as *ff* and *sfz*, and various musical symbols like slurs and accents. A boxed number **225** is present in the lower-left area of this section.

Spc: *si tu étais blessé!*

Tbr: *ta- que - Moi, je suis seul au*

Handwritten musical score for piano, continuing from the previous section. It features treble and bass clefs, dynamic markings like *sfz* and *pp*, and musical notation including slurs and accents.

This musical score is for a voice and piano piece. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems of staves. The first system includes a grand staff (treble and bass clefs) for the piano and a vocal line. The second system includes a grand staff for the piano and a vocal line. The lyrics are: "monde! Et que nos tourteaux puissent encore s'ai". The score includes dynamic markings such as *f*, *pp*, and *ppp*, and includes the instruction "Meno Mosso".

The piano accompaniment consists of several staves. The upper staves (treble clef) contain melodic lines with various dynamics and articulation. The lower staves (bass clef) contain harmonic support, including chords and bass lines. The vocal line is written in a single staff with a soprano clef and includes the lyrics: "monde! Et que nos tourteaux puissent encore s'ai".

Retenu

Tempo 1^o

231

The musical score consists of multiple staves for the orchestra and one staff for the voice. The score is divided into two main sections. The first section is marked *Retenu* and the second section is marked *Tempo 1^o*. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *sp*. The voice part has French lyrics: "mer! Mais si je brique un peu tu me rendras soci guer. ah! que puis-je te di re!". The score is numbered 231 in the top right corner.

226

pizz

arco

ff

sp

ff

The first system of the score consists of 12 staves of piano accompaniment. The music is written in 3/4 time. The upper staves (1-4) are in treble clef, and the lower staves (5-12) are in bass clef. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf* (mezzo-forte) are indicated throughout the system.

Tr:

The Tenor (Tr) part for the first system shows a melodic line with lyrics. The lyrics are: "Bien vrai, tu me par". The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Ber:

The Bass (Ber) part for the first system shows a melodic line with lyrics. The lyrics are: "dis que tu es con-ten-te". The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the score consists of 12 staves of piano accompaniment. The music continues from the first system. The upper staves (1-4) are in treble clef, and the lower staves (5-12) are in bass clef. The key signature has one sharp (F#). The music features a variety of rhythmic patterns and dynamics, including *mf* (mezzo-forte) and *sp* (sforzando). The lyrics for the vocal parts are: "dis que tu es con-ten-te".

- a 2

The musical score consists of several systems of staves. The top system includes a woodwind section with flutes and oboes, and a string section. The middle system includes a percussion section with a timpani part. The bottom system includes a vocal line and a piano accompaniment. The score is marked with dynamics such as *ff* and *p*, and includes the tempo marking *Moderato*. The vocal line has lyrics in French: "don nes", "bais toi donc, Ca m'a mu se!". A boxed number "227" is present in the middle of the score.

227

Moderato

(Timb)

Moderato

Me:

Ber

don nes

bais toi donc, Ca m'a mu se!

p

p

p

p

p

p

ff

ff

Handwritten musical score for page 254, featuring vocal lines and piano accompaniment. The score is organized into systems, with the vocal parts (Srs. and Bae.) and piano accompaniment (right and left hands) clearly delineated. The music includes various dynamics such as *ff*, *f*, and *sf*, and includes the lyrics "sois be ni!" and "cher grand".

Vocal Lines:

- Srs. (Soprano):**
 - Lyrics: "sois be ni!" (measures 2-3)
 - Lyrics: "cher grand" (measures 5-6)
- Bae. (Bass):**
 - Lyrics: "cher grand" (measures 5-6)

Piano Accompaniment:

- Right Hand:** Features complex chordal textures and melodic lines, often marked with accents (^) and dynamics like *ff*.
- Left Hand:** Provides harmonic support with chords and bass lines, also marked with accents and dynamics.

Other Notations:

- Rehearsal marks (//) are present at the beginning of several measures.
- Accents (^) are used extensively throughout the score to highlight specific notes.
- Dynamic markings include *ff* (fortissimo), *f* (forte), and *sf* (sforzando).

(Bambour dans la coulisse)

(Bambours) — Long 235

This musical score is for a full orchestra, featuring a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bas.), and Bassoon (B.). The string section consists of Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The percussion section includes Timpani (Timp.), Snare Drum (Cymb.), and Bass Drum (B.). The score is written in a common time signature and features a variety of dynamics, including *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). The woodwinds and strings play sustained notes with long slurs, while the percussion provides rhythmic accompaniment. The text "(Bambour dans la coulisse)" is written above the first measure, and "(Bambours)" is written above the percussion section. The number "235" is written in the top right corner.

No. 17 Final

Cambour:

Clar: *Allegro*

Bas: *4^e*

Cors: *Allegro*

Bu: *Allegro*

Lyrics:
 Voici l'ar-chie-ment. (à Georges) Sergent Georges, ve- nez sous al- les ban- niers

Performance markings: *pizz*, *p*, *col //*

Boxed number: 229

Clarinet: *p*

Bassoon: *p*

Horns: *p*

Baritone: pour sou-geres, Et vous y se rez - desce soir - vous i - rez cher

230

cel //

Detailed description: This is a page of a musical score for a woodwind section. It features five staves: Clarinet, Bassoon, Horns (two staves), Baritone, and Cello/Double Bass. The Clarinet, Bassoon, and Horns parts are marked with a piano (*p*) dynamic. The Baritone part includes French lyrics: "pour sou-geres, Et vous y se rez - desce soir - vous i - rez cher". A rehearsal mark "230" is enclosed in a box on the Baritone staff. The Cello/Double Bass part is marked with a double bar line and a slash (//). The score is written in a key signature of two flats and a common time signature.

Musical score for voice and piano, numbered 258. The score includes vocal lines for Soprano (S.) and Bass (B.), and piano accompaniment for the right and left hands. The lyrics are in French and describe a scene where a character named Georges is writing an order for a "La Balafre" at the hour of dawn.

The score is written in a key with one flat (B-flat) and a 4/4 time signature. The vocal lines are in French. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets and dynamic markings such as *pp* and *f*.

The lyrics are as follows:

S.: (il écrit l'ordre) ah! par-tir La Balafre à l'heure du dan-
 B.: cher les ren forts!

Handwritten musical score for voice and piano, page 239. The score is written on multiple staves. The vocal line (S.) includes the lyrics: "gez !", "à", "Bandonnez mes hom mes", and "au mo ment de l'as". The piano accompaniment features various instruments, including strings (Violins I, Violins II, Violas, Cellos), woodwinds (Flutes, Clarinets), and a keyboard instrument (Piano). The score includes dynamic markings such as *pp*, *p*, *sp*, and *sf*, and includes performance instructions like *rit.* and *rit. a.*. The piece concludes with a double bar line and repeat signs.

The musical score is written on a system of staves. At the top left, the page number "240" is written. The score is divided into two main sections: piano accompaniment and a vocal line.

Piano Accompaniment:

- Right Hand:** Features a melodic line with slurs and accents. Dynamics include *sfz* (sforzando) and *sf* (sforzando).
- Left Hand:** Features a bass line with slurs and accents. Dynamics include *sfz* and *sf*.

Vocal Line:

- The vocal line is marked with a soprano clef (*S.*).
- The lyrics are: "Et que veux-tu? C'est la con-si-gne! Ta".
- The vocal line includes a "saut!" (leap) instruction.
- The vocal line is marked with a piano dynamic (*p*).

Other Elements:

- The score includes various musical notations such as slurs, accents, and dynamic markings.
- There are repeat signs (double lines) at the end of several measures.

pas à ré-pli-quer!

Il faut mar-quer, un com-bat!..

Et, vrai! l'as pas de

Handwritten musical score for orchestra and voice. The score is divided into several systems:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Bassoon (Fg.).
- Strings:** Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcllo), and Contrabasso (Cb.).
- Voices:** Soprano (Sop.), Alto (Alto), Tenor (Ten.), and Bass (Bass.).
- Percussion:** Timpani (Tm.), Snare (Cm.), and Cymbals (Cym.).

The vocal parts include the following lyrics:

(Bernard)
 Chan — ce! // Ici l'ordre Ser-gent.
 Oui Ca-pi-tai-ne,
 arco

The score features various musical notations including dynamic markings (e.g., *ff*, *f*, *p*, *pp*), articulation marks, and performance instructions such as *arco* and *cuba*.

Musical score for a piano and voice piece, page 243. The score includes multiple staves for piano accompaniment and a vocal line. The tempo is marked *Andante* and the number **231** is boxed. The lyrics are "Eh bien! es-tu con-ten-te?".

The score is divided into two systems by a vertical bar line. The first system contains the initial piano accompaniment and the vocal line. The second system continues the piece, featuring a *Andante* tempo marking and a boxed number **231**. The piano accompaniment includes various textures, such as arpeggiated figures and sustained chords. The vocal line is marked with dynamics like *p* and *mf*.

Specific markings in the score include:

- Andante* (Tempo)
- 231** (Boxed number)
- mf* (Musical dynamic)
- p* (Musical dynamic)
- col. to //* (Crescendo to double bar line)
- (Cuba)* and *(Cimb)* (Performance instructions)
- (à l'harmon)* (Performance instruction)

The lyrics are: "Eh bien! es-tu con-ten-te?".

Oboe
 Clar.
 Bass
 Piano
 Violoncelle
 Contrebasse
 Flûte
 Trompe
 Tuba

232
 (G. Caisse seule)
 (Bass)
 rall
 à tempo
 Libre te, ray - on - nant aux cieux, Et ex - au - ce ma pri - ère ar - den - te Prends notre â - me

Musical score for voice and piano. The score is written in French and includes the following lyrics:

douce et clément
 aux de ses joies des malheureux!
 Mais s'il faut prendre
 ta dé-fen-se,

The score features a vocal line (Soprano) and a piano accompaniment. The piano part includes a section marked "g.c. Seule" and a measure number "233" in a box. The music is in a major key and 4/4 time.

Musical score for a choral and instrumental ensemble. The score includes staves for vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Flute, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Euphonium, Percussion). The lyrics are in French and describe the birth of Jesus. The score is marked with dynamics like "a tempo" and "(g.c. solo)". A rehearsal mark "234" is present in the percussion part.

234

a tempo

(g.c. solo)

Flûte

Clarin.

Basson

Tromp.

Clarin. alt.

Cor

Clarin. b.

Basson

Si ber té, ray — en nant aux cieux, le — au ce miracle ex — tra — ordi — naire — rends nous à — me — douce et éle — men — te

le!

col. Jeanne // // // //

Si ber té ray

Si ber té, pour qui tout enfant des pè — res et ma — mères nous ont dit: que — llez nous et au — rez le — fil — s de —

col

col. // // // //

col. // // // //

col. // // // //

col. // // // //

col. // // // //

col. // // // //

(Bimble)
 (G. C. et G. m.)

235

ceux désespérés des matheu... ceux ! Mais s'il faut prendre la dé-fen-se ou les seras d'un col
 al. les à rabe de voir! Malgré le canon, la ni-trail-le ou nous seras muer

This musical score is for a vocal and instrumental ensemble. It consists of several staves:

- Top Staff:** Piano accompaniment, likely for the right hand.
- Second Staff:** Piano accompaniment, likely for the left hand.
- Third and Fourth Staves:** Additional piano accompaniment parts.
- Fifth and Sixth Staves:** Bassoon (B.) and Clarinet (Cl.) parts.
- Seventh Staff:** Bassoon (B.) part.
- Eighth Staff:** Bassoon (B.) part.
- Ninth Staff:** Bassoon (B.) part.
- Tenth Staff:** Bassoon (B.) part.
- Eleventh Staff:** Bassoon (B.) part.
- Twelfth Staff:** Bassoon (B.) part.
- Thirteenth Staff:** Bassoon (B.) part.
- Fourteenth Staff:** Bassoon (B.) part.
- Fifteenth Staff:** Bassoon (B.) part.
- Sixteenth Staff:** Bassoon (B.) part.
- Seventeenth Staff:** Bassoon (B.) part.
- Eighteenth Staff:** Bassoon (B.) part.
- Nineteenth Staff:** Bassoon (B.) part.
- Twentieth Staff:** Bassoon (B.) part.
- Twenty-first Staff:** Bassoon (B.) part.
- Twenty-second Staff:** Bassoon (B.) part.
- Twenty-third Staff:** Bassoon (B.) part.
- Twenty-fourth Staff:** Bassoon (B.) part.
- Twenty-fifth Staff:** Bassoon (B.) part.
- Twenty-sixth Staff:** Bassoon (B.) part.
- Twenty-seventh Staff:** Bassoon (B.) part.
- Twenty-eighth Staff:** Bassoon (B.) part.
- Twenty-ninth Staff:** Bassoon (B.) part.
- Thirtieth Staff:** Bassoon (B.) part.
- Thirty-first Staff:** Bassoon (B.) part.
- Thirty-second Staff:** Bassoon (B.) part.
- Thirty-third Staff:** Bassoon (B.) part.
- Thirty-fourth Staff:** Bassoon (B.) part.
- Thirty-fifth Staff:** Bassoon (B.) part.
- Thirty-sixth Staff:** Bassoon (B.) part.
- Thirty-seventh Staff:** Bassoon (B.) part.
- Thirty-eighth Staff:** Bassoon (B.) part.
- Thirty-ninth Staff:** Bassoon (B.) part.
- Fortieth Staff:** Bassoon (B.) part.
- Forty-first Staff:** Bassoon (B.) part.
- Forty-second Staff:** Bassoon (B.) part.
- Forty-third Staff:** Bassoon (B.) part.
- Forty-fourth Staff:** Bassoon (B.) part.
- Forty-fifth Staff:** Bassoon (B.) part.
- Forty-sixth Staff:** Bassoon (B.) part.
- Forty-seventh Staff:** Bassoon (B.) part.
- Forty-eighth Staff:** Bassoon (B.) part.
- Forty-ninth Staff:** Bassoon (B.) part.
- Fiftieth Staff:** Bassoon (B.) part.

The vocal parts include:

- Det. Me. (Soprano):** *même é-tère au combat marcher en chantant. En a tant, soldats, pour lo. Jean*
- G. (Alto):** *chér Joyeux*
- E. (Tenor):** *ce donnant notre vie et nos cœurs Puis que tu, revê, gar, la Jean*
- B. (Bass):** *ce*

Performance markings include:

- Ma ll poco à poco* (written above the piano accompaniment in the middle section).
- 236** (boxed number in the middle section).
- (g. ed. de la)* (written below the piano accompaniment in the middle section).

(Camb. dans la coulisse)

Piu Lento

Piu Mosso

The musical score consists of multiple staves. At the top, there are markings for *Piu Lento* and *Piu Mosso*. The score includes various instruments: strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and voice parts. There are dynamic markings such as *8^o* and *à tempo*. The score is divided into measures by vertical bar lines. On the right side, there is a page number '39' with an equals sign below it. At the bottom of the score, there are markings for *Piu Lento* and *Piu Mosso* again.

Camb:

G.C:

ce!
ce!
ce!

à tempo

Piu Lento

Piu Mosso