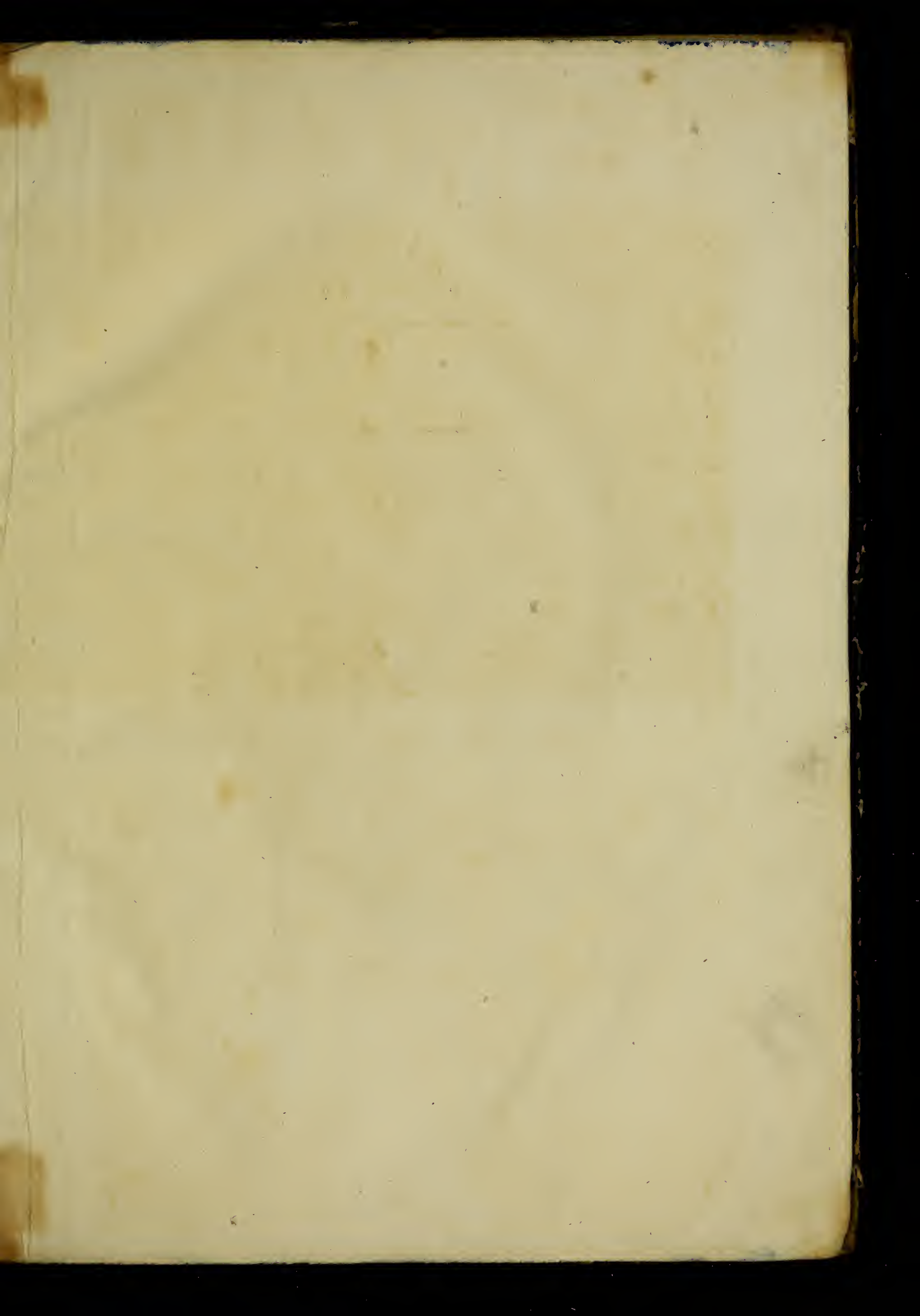


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4	Altos	12	3 ^m et 4 ^m Cors
5	Flutes	13	Obuis
6	Clarinettes	14	grosse caisse
7	Bassons	15	Timbales
8	Trompettes		
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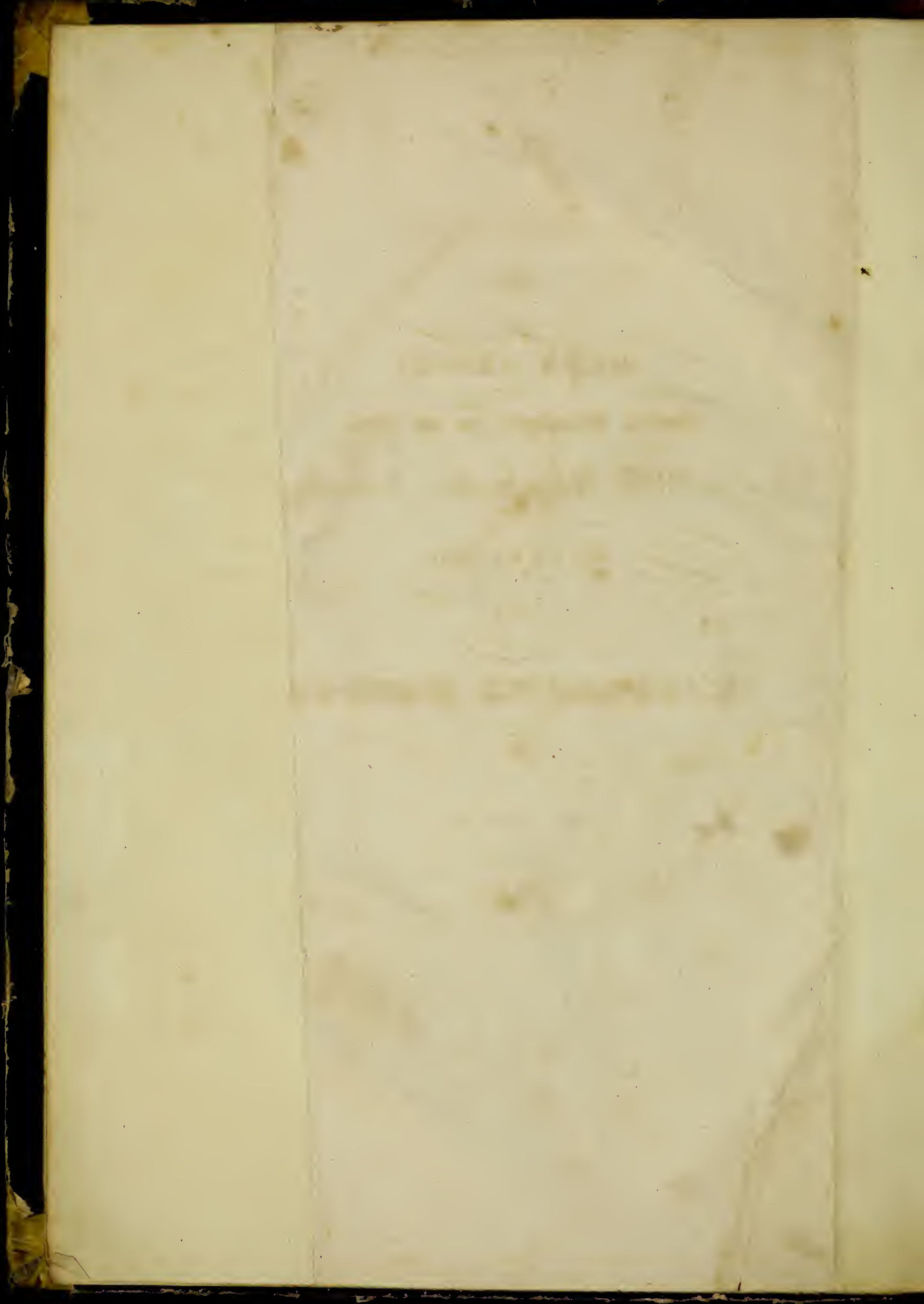
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PERSONNAGES.

ACTEURS.

GEORGES KOLLER, Aubergiste	MM. INCHINDI. 1 ^{re} Basse.
MAGNUS, Gouverneur d'Helsingør	FÉRÉOL. Ténor.
BANNER, Attaché au service de Christine	EUZET. 2 ^{de} Basse.
JAMES, Matelot, ami de Koller	DOUX. 3 ^{me} Tenor.
CHRISTINE, Sous le nom du comte de Dohna	M ^{mes} RIFAUT. Dugazon.
MARIE, Reine de Danemarck, sous le nom de Marguerite	PRÉVOST. 1 ^{re} Chanteuse.
Suite de Christine.	
Soldats.	
Garçons d'auberge.	
Postillons.	
Matelots.	

La scène se passe en Danemarck dans la ville d'Helsingør.

Marguerite 75.

N^a Les mouvements ont été indiqués avec le plus grand soin au Métronome: Messieurs
le chefs d'orchestre sont priés de les suivre exactement.

CHAPTER I
THE HISTORY OF

The first part of the history of the world is the history of the human race. It is a history of progress and of civilization. It is a history of the struggle for existence and of the triumph of the fittest. It is a history of the growth of the human mind and of the development of the human soul. It is a history of the rise and fall of empires and of the change of dynasties. It is a history of the discovery of new lands and of the opening of new trade routes. It is a history of the invention of new arts and sciences and of the discovery of new truths. It is a history of the human race in all its glory and in all its misery. It is a history of the human race in all its greatness and in all its smallness. It is a history of the human race in all its beauty and in all its ugliness. It is a history of the human race in all its hope and in all its despair. It is a history of the human race in all its joy and in all its sorrow. It is a history of the human race in all its love and in all its hate. It is a history of the human race in all its faith and in all its unbelief. It is a history of the human race in all its courage and in all its cowardice. It is a history of the human race in all its strength and in all its weakness. It is a history of the human race in all its power and in all its impotence. It is a history of the human race in all its wisdom and in all its folly. It is a history of the human race in all its virtue and in all its vice. It is a history of the human race in all its goodness and in all its evil. It is a history of the human race in all its nobility and in all its baseness. It is a history of the human race in all its heroism and in all its villainy. It is a history of the human race in all its greatness and in all its smallness. It is a history of the human race in all its glory and in all its misery. It is a history of the human race in all its hope and in all its despair. It is a history of the human race in all its joy and in all its sorrow. It is a history of the human race in all its love and in all its hate. It is a history of the human race in all its faith and in all its unbelief. It is a history of the human race in all its courage and in all its cowardice. It is a history of the human race in all its strength and in all its weakness. It is a history of the human race in all its power and in all its impotence. It is a history of the human race in all its wisdom and in all its folly. It is a history of the human race in all its virtue and in all its vice. It is a history of the human race in all its goodness and in all its evil. It is a history of the human race in all its nobility and in all its baseness. It is a history of the human race in all its heroism and in all its villainy.

CHAPTER II
THE HISTORY OF

The second part of the history of the world is the history of the human mind. It is a history of the growth of the human intellect and of the development of the human soul. It is a history of the discovery of new truths and of the invention of new arts and sciences. It is a history of the human mind in all its glory and in all its misery. It is a history of the human mind in all its hope and in all its despair. It is a history of the human mind in all its joy and in all its sorrow. It is a history of the human mind in all its love and in all its hate. It is a history of the human mind in all its faith and in all its unbelief. It is a history of the human mind in all its courage and in all its cowardice. It is a history of the human mind in all its strength and in all its weakness. It is a history of the human mind in all its power and in all its impotence. It is a history of the human mind in all its wisdom and in all its folly. It is a history of the human mind in all its virtue and in all its vice. It is a history of the human mind in all its goodness and in all its evil. It is a history of the human mind in all its nobility and in all its baseness. It is a history of the human mind in all its heroism and in all its villainy.

Triangle.

Haub.

Tromp.

Cors.

Bass.

molto delicato.

Timb.

Detailed description of the first system: This system contains measures 1 through 10 of the score. The instruments listed are Triangle, Haub., Tromp., Cors., Bass., and Timb. The piano part is marked 'molto delicato'. The music features a variety of dynamics: *p* (piano), *pp* (pianissimo), and *f* (forte). The piano part has a complex texture with many sixteenth and thirty-second notes. The percussion parts (Triangle, Haub., Tromp., Cors., Bass., Timb.) have more rhythmic, block-like patterns.

Triangle.

Clar.

Haub.

Cors en Si b

Bass.

Detailed description of the second system: This system contains measures 11 through 20. The instruments listed are Triangle, Clar., Haub., Cors en Si b, and Bass. The music continues with similar dynamics of *p* and *pp*. The Clarinet part (Clar.) has a melodic line with some accidentals. The other parts continue their rhythmic patterns from the previous system.

G. Caisse et Gymb.

Triangle.

P. Flute.

G. Flute.

Clar.

Haub.

Tromp.

Cors.

Bass.

Tromb.

Violonc.

C.B.

Timb.

f *ff* *pp*

This page of musical notation consists of 15 staves. The notation is written in a historical style, featuring various note values, rests, and dynamic markings. The staves are arranged in a system, with some staves containing more complex rhythmic patterns and others containing simpler accompaniment. The dynamic markings include *p* (piano), *fp* (fortissimo piano), and *mf* (mezzo-forte). The page is numbered 2485 at the bottom center.

This musical score is arranged in a grand staff format with 14 staves. The top staff is a bass clef, and the remaining 13 staves are in treble clef. The key signature is B-flat major (two flats). The score features a variety of musical textures, including dense chordal passages and melodic lines. Dynamics are marked with *pp*, *f*, and *ff*. The piece concludes with a double bar line and repeat signs in the final measures.

pp

ff

Cors en Mi b

Cors en Si b

Andante con espressione.

60

solo.

vibrato.

This system contains the first six staves of the score. The top two staves are for Cors en Mi b and Cors en Si b, both showing sustained chords. The next three staves (Violin I, Violin II, and Viola) feature melodic lines with 'dimin.' markings and a 'p' dynamic. The bottom staff is for Timb., showing rhythmic patterns. The tempo and performance instructions 'Andante con espressione.', '60', 'solo.', and 'vibrato.' are positioned above the right side of this system.

fff

This system contains the next six staves of the score. The top staff (Violin I) has a 'dimin.' marking and a 'vibrato.' instruction. The Violin II and Viola staves have 'pp' dynamics. The Cello and Double Bass staves feature 'pizz.' (pizzicato) markings and 'p' dynamics. The bottom staff is empty. The 'vibrato.' instruction is also present above the Violin I staff in this system.

diminuendo.

Changez en Fa.

ppp

pp

Cors.

Tromb.

dimin. molto.

All^o Moderato.

crescendo. poco a poco.

Vlles dimin. molto. eteint.

C.B.

Timb

Bassons.

crescendo.

Tromb.

Col¹

crescendo.

f

f

f

Grosse Caisse.

Musical score for various instruments including:

- Petite Fl.
- Grande Fl.
- Clar.
- Hautb.
- Tromp.
- Cors en Fa.
- Cors en Si b.
- Bass.
- Tromb.
- Timb.

 The score includes dynamic markings such as *f*, *p*, *mf*, *rf*, and *crescendo*.

A handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is written on 14 staves, organized into two systems of seven staves each. The notation includes various note values, rests, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *crescendo*. The key signature is B-flat major, and the time signature is 4/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The handwriting is clear and professional, typical of a composer's manuscript.

mf

This page of musical notation consists of 15 staves. The first two staves are in treble clef, and the remaining staves are in bass clef. The notation includes various musical symbols such as notes, rests, slurs, and accents. Dynamics are indicated throughout, including *f*, *ff*, *sf*, *p*, and *dimin.*. The piece concludes with a double bar line and a final chord.

The musical score consists of 15 staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamics such as *f*, *ff*, and *p* are used throughout. There are also markings for *dimin.* and *cres.*. The bottom of the page has the following text:
 crescendo. poco. f f p f
 2485

Musical score for page 17, featuring multiple staves for various instruments. The score includes dynamic markings such as *f*, *p*, *crescendo*, and *sf*. Performance instructions include "Trompettes en Ut" and "Changez en Re". The music is written in a key with two flats and a common time signature.

Bassons.

pp p gracieux.

pp p

Detailed description: This system contains five staves for Bassoons. The top staff is a grand staff with a treble clef and a bass clef. The second staff has a treble clef and contains dynamics *pp*, *p*, and the instruction *gracieux.*. The third staff has a bass clef and contains dynamics *pp* and *p*. The fourth staff has a bass clef and contains dynamics *pp* and *p*. The fifth staff has a bass clef and contains dynamics *pp* and *p*. The music features various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

G Flûte.

Clar. léger. Staccato.

Stacc.

pp p

pp pizz.

Col Violonc.

Detailed description: This system contains five staves. The top staff is for G Flute. The second staff is for Clarinet with the instruction *léger. Staccato.*. The third staff has dynamics *pp* and *p*. The fourth staff has the instruction *Stacc.* and dynamics *pp* and *pizz.*. The fifth staff is for Cello/Double Bass with the instruction *Col Violonc.* and rests. The music includes staccato markings and various rhythmic figures.

G. Caisse.

This musical score is for the instrument G. Caisse. It consists of 14 staves. The instruments are: P. Fl. (Piccolo Flute), G. Fl. (Grand Flute), Clar. (Clarinet), Hautb. (Horn), Tromp. (Trumpet), Cors en Sol. (Trumpet in G), Cors en Ré. (Trumpet in D), Bass. (Bassoon), Tromb. (Trombone), Villes (Vibraphone), Col Villes (Cymbals), and crescendo. The score includes various dynamics such as *f*, *ff*, *mf*, *sf*, and *moins fort.* The bottom of the page features a crescendo line and the number 2485.

This page of musical notation consists of 15 staves. The top staff is a bass clef. The second and third staves are treble clefs with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of two sharps (F# and C#). The fifth and sixth staves are treble clefs with a key signature of one sharp. The seventh and eighth staves are treble clefs with a key signature of one sharp. The ninth and tenth staves are bass clefs with a key signature of one sharp. The eleventh staff is a treble clef with a key signature of one sharp. The twelfth staff is a treble clef with a key signature of one sharp. The thirteenth staff is a bass clef with a key signature of one sharp. The fourteenth and fifteenth staves are bass clefs with a key signature of one sharp. The notation includes various dynamics such as *f*, *ff*, *Cal. 1º*, *cres.*, and *détaché.*. There are also double bar lines and slurs throughout the score.

This page of musical notation is a score for a multi-instrument ensemble, likely a string quartet or a similar group. It consists of 15 staves, each with a different clef and key signature. The notation is dense and complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is written in a historical style, with a focus on intricate rhythmic and melodic lines. The first staff is in bass clef with a key signature of one sharp (F#). The second and third staves are in treble clef with a key signature of one flat (Bb). The fourth staff is in treble clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#). The sixth and seventh staves are in treble clef with a key signature of one flat (Bb). The eighth staff is in treble clef with a key signature of one sharp (F#). The ninth and tenth staves are in bass clef with a key signature of one sharp (F#). The eleventh staff is in treble clef with a key signature of one sharp (F#). The twelfth staff is in bass clef with a key signature of one sharp (F#). The thirteenth staff is in bass clef with a key signature of one sharp (F#). The fourteenth staff is in bass clef with a key signature of one sharp (F#). The fifteenth staff is in bass clef with a key signature of one sharp (F#). The notation is highly detailed, with many notes and rests, and a complex rhythmic structure. The page is numbered 25 in the top right corner.

This page of musical notation features a complex arrangement of staves. The top section includes a bass clef staff and four treble clef staves. The middle section contains two treble clef staves and two bass clef staves. The bottom section consists of three bass clef staves. The notation includes various note values, rests, and dynamic markings such as *ff*, *mf*, *dimin.*, *pp*, and *molto.*. A specific instruction, "Changez en Si bas.", is written above one of the staves. The page concludes with a double bar line and a repeat sign.

G.FI.

Clar.

Hautb.

Cors en Ré.

Bass.

P. Fl.

G. Fl.

Hautb.

Cors en Ré.

Bass.

Clar.

Changez en Mi b

pp

pp Staccato.

pizz.

pizz. Col Villes

P. Fl.

G. Fl.

Clar.

Hautb.

Bass.

p

crescendo.

crescendo.

poco.

arco

P. Fl.

Clar.

Hautb.

Cors en Si b

pp Staccato.

fp

Stacc.

pp

pizz.

Cal V lles

pizz.

Grosse Caisse.

This page contains a musical score for a percussion section, primarily the Grosse Caisse (Bass Drum), and a woodwind section. The instruments listed are P. Fl. (Piccolo Flute), G. Fl. (Grand Flute), Clar. (Clarinet), Hautb. (Oboe), Tromp. (Trumpet), Cors. (Horn), Bass. (Bassoon), Tromb. (Trombone), and Timb. (Timpani). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The Grosse Caisse part is indicated by a large '9' in a circle at the beginning of the first staff. The woodwind parts are in treble clef, while the Tromb. and Timb. parts are in bass clef. The score is divided into measures by vertical bar lines. Dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *tr* (trill) are used throughout. The instruction 'très marqué' is written above the P. Fl. part in the second measure. The page number '2485' is printed at the bottom center.

This page of musical notation features a complex arrangement of staves. The top section includes a bass clef staff and four treble clef staves, with dynamic markings of *ff* (fortissimo) appearing on the second, third, and fourth staves. The middle section consists of two treble clef staves and two bass clef staves, with a dynamic marking of *f* (forte) on the first treble staff. The bottom section includes a treble clef staff with a *ff* marking, a bass clef staff with a *ff* marking, and another bass clef staff. Performance instructions include *crescendo.* on the top treble staff, *Col 1º* on the second treble staff, and *Col C.B.* on the bottom bass staff. The notation includes various rhythmic patterns, including sixteenth-note runs and dotted rhythms, and concludes with repeat signs (//) on several staves.

A detailed musical score for a large ensemble, likely an orchestra or chamber ensemble. The score is written on 15 staves, organized into three systems of five staves each. The instruments represented include strings (violin I, violin II, viola, cello, double bass), woodwinds (flute, oboe, clarinet, bassoon), and brass (trumpet, trombone, tuba). The music is in a key with two flats (B-flat major or D minor) and a common time signature. The score features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note figures, and sustained chords. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. A section of the score is marked with double bar lines and the word "Colt?", possibly indicating a colt or a specific performance instruction. The notation includes various note values, rests, and articulation marks.

pressez un peu

This page contains a handwritten musical score for a multi-instrument ensemble. The score is written on 15 staves, organized into three systems of five staves each. The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and rests. Dynamic markings like *ff* (fortissimo) are present, along with a first ending bracket labeled "Col 1°". A handwritten instruction "pressez un peu" is written across the middle of the score. The music is in a key with one flat (B-flat) and a common time signature.

This page of musical notation consists of 15 staves. The top staff is a bass line. The next two staves are treble clefs with a key signature of one flat. The remaining staves include various rhythmic patterns, including sixteenth-note runs and chords. The bottom two staves are bass clefs, with the second-to-last staff containing double bar lines.

La mesure précédente prise pour un temps.

The musical score consists of 15 staves. The notation is as follows:

- Staff 1:** Bass clef, common time signature 'C'. It begins with a series of rhythmic patterns. A dynamic marking 'mf' is present. The instruction 'Adagio.' is written above the staff. The word 'Dir in' is written above the final measure.
- Staff 2:** Treble clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 3:** Treble clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 4:** Treble clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 5:** Treble clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 6:** Treble clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 7:** Treble clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 8:** Treble clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 9:** Treble clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 10:** Bass clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 11:** Treble clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 12:** Treble clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 13:** Treble clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 14:** Bass clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.
- Staff 15:** Bass clef, common time signature 'C'. It contains rhythmic patterns and a dynamic marking 'mf'.

N° I.

INTRODUCTION.

Allegro risoluto. 116 = ♩ Met.

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

- Petite Flûte.
- Grande Flûte.
- Clarinets en Si b.
- Hautbois.
- Trompettes en Mi b.
- Cors en Mi b.
- Cors en Si b bas.
- Bassons.
- Trombones (two staves).
- Violons (two staves).
- Alto (two staves).
- CHOEUR. (two staves).
- Violoncelle.
- C. Basse.
- Timballes en Mi b.

The score begins with a dynamic marking of *ff* (fortissimo) for most instruments. The woodwinds and brass play rhythmic patterns of eighth and sixteenth notes. The strings play a steady accompaniment. The Violins and Violas have a section marked *p staccato* (piano staccato) starting in the fifth measure. The Timbales play a rhythmic pattern of eighth notes. The score concludes with a *tr* (trill) in the Violins and a *p* (piano) dynamic marking in the C. Basse and Timbales.

This page contains a handwritten musical score for multiple instruments, likely a piano and strings. The score is organized into systems of staves. The top system includes a grand staff with two treble clefs and a bass clef. The middle system consists of two grand staves, each with two treble clefs and a bass clef. The bottom system includes a grand staff with two bass clefs and a grand staff with two bass clefs. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamics such as *ff* (fortissimo), *p* (piano), and *pp* (pianissimo) are used throughout. Trills are indicated by the letters "tr" above notes. The notation includes various note values, rests, and articulation marks.

This page of musical notation consists of 15 staves. The notation is written in a historical style, featuring various clefs (treble and bass), key signatures (two flats), and time signatures. The music includes complex rhythmic patterns, such as sixteenth-note runs and dotted rhythms. A prominent feature is the 'Col primo.' instruction in the 10th staff, which is followed by a series of double bar lines (//) indicating a first ending or repeat. The notation is densely packed, with many notes and rests visible across the staves.

James avec le 1^r Tenor

2^e Tenor

CHŒUR. Baryton

Basse.

A ton bon-heur à ta san-té

A ta-san-té

A ton bon-heur à ta san-té

A ta-san-té

A ton bon-heur à ta san-té

A ta-san-té

A ton bon-heur à ta san-té

A ta-san-té

A ton bon-heur à ta san-té

A ta-san-té

à ta san-té Si pour un ma-

à ta san-té

a ta san-té

a ta san-té

pizz.

Fl.

Cl.

Hautb.

Tromp.

Cors.

Bassons.

-rin — dans ce monde dans ce mon - de Si pour un ma rin — dans ce monde dans ce mon - de Il

Si pour un ma rin — dans ce monde dans ce mou - de

Si pour un ma rin — dans ce monde dans ce mon - de

Si pour un ma rin — dans ce monde dans ce mon - de

est quel - que fé - li - ci - té ailleurs qu'en - tre le ciel et l'on - de S'il est quel - que fé - li - ci - té ailleurs qu'en
S'il est quel - que fé - li - ci - té ailleurs qu'en
S'il est quel - que fé - li - ci - té ailleurs qu'en
S'il est quel - que fé - li - ci - té ailleurs qu'en

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

arco

The musical score is arranged in a standard orchestral format. At the top, there are staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). Below these are staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon). The brass section includes Trumpets, Trombones, and a Trombone section labeled 'Tromb:'. The vocal parts are arranged in four staves, likely representing Soprano, Alto, Tenor, and Bass. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *mf*), and articulation marks.

Tromb:

-tre le ciel et l'on - de. à ta san - té à ton bon - heur à ta san - té
 -tre le ciel et l'on - de. à ta san - té à ton bon - heur à ta san - té
 -tre le ciel et l'on - de. à ta san - té à ton bon - heur à ta san - té
 -tre le ciel et l'on - de. à ta san - té à ton bon - heur à ta san - té

The musical score consists of 15 staves. The top two staves are for the vocal line, and the remaining staves are for the piano accompaniment. The score includes various musical notations such as *staccato*, *pp*, *p*, and *arco*. The lyrics are: "Georges crains de te re-pentir".

The musical score consists of 14 staves. The top two staves are for woodwinds (flute and oboe), with the instruction "crescendo poco a poco." above them. The next two staves are for strings (violin I and II), with "pp" (pianissimo) written below the first staff. The fifth staff is for a horn, marked with a trill "tr". The sixth staff is for a bassoon, marked "sempre p" (sempre piano). The seventh staff is for a clarinet, also marked "crescendo poco a poco." The eighth staff is for a double bass, marked "pizz." (pizzicato). The ninth and tenth staves are for vocal parts, with lyrics in French: "avec nous il faut repartir." and "Non freres ici ici je de". The eleventh staff is for a second vocal part, with the instruction "Col: B." and a double bar line. The twelfth staff is for a second double bass, also marked "pizz.". The thirteenth and fourteenth staves are for a second set of strings, with "crescendo poco a poco." written above them.

The musical score on page 50 consists of the following parts and markings:

- Violins I & II:** Marked with *ff* (fortissimo) throughout the piece.
- Violas:** Marked with *ff* (fortissimo) throughout the piece.
- Celli & Basses:** Marked with *ff* (fortissimo) throughout the piece.
- Flutes:** Marked with *pp* (pianissimo) in the middle section.
- Clarinets:** Marked with *pp* (pianissimo) in the middle section.
- Bassoons:** Marked with *pp* (pianissimo) in the middle section.
- Trombones:** Marked with *f* (forte) in the middle section.
- Trumpets:** Marked with *f* (forte) in the middle section.
- Timpani:** Marked with *f* (forte) throughout the piece.
- Arco:** Marked with *arco.* (arco) in the lower strings.
- Tr.** (trill) markings are present in the woodwind and brass parts.
- sec.** (second ending) markings are present in the woodwind and brass parts.
- ppizz.** (pizzicato) marking is present in the lower strings.

Vocal Parts and Lyrics:

f à ton bon-heur à ta san-té. p à ton bon-heur Si pour un ma-
 a ton bon-heur à ta san-té p à ton bon-heur
 f à ton bon-heur à ta san-té p à ton bon-heur
 f à ton bon-heur à ta san-té p à ton bon-heur

James

que fé-li-ci-té ailleurs qu'en-tre le ciel et l'on - de à ta san-té à ton bon-

que fé-li-ci-té ailleurs qu'en-tre le ciel et l'on - de à ta san-té à ta san-té

que fé-li-ci-té ailleurs qu'en-tre le ciel et l'on - de à ta san-té à ta san-té

que fé-li-ci-té ailleurs qu'en-tre le ciel et l'on - de à ta san-té à ton bon-

que fé-li-ci-té ailleurs qu'en-tre le ciel et l'on - de à ta san-té à ta san-té

tutti.

Timb.

-heur à ta san-té à ton bon-heur à ta san-té à ta san-té à ta san-té.
 à ton bon-heur à ta san-té à ton bon-heur à ta san-té à ta san-té à ta san-té.
 à ton bon-heur à ta san-té à ton bon-heur à ta san-té à ta san-té à ta san-té.
 -heur à ta san-té à ton bon-heur à ta san-té à ta san-té à ta san-té.
 à ton bon-heur à ta san-té à ton bon-heur à ta san-té à ta san-té à ta san-té.

changez en La \flat

p

fp

tacc.

Col. B.

pizzi.

P. Fl.

Clar.

Hautb.

Cors en M^b.

Bassons.

James.

Toi vivre a ter-re? ou

56

pp

dolce.

p

G. Flute.

Clar.

Hautb.

blie un mo-ment de co-lè-re, reviens. Koller.

Non mes a-mis

p stacc.

f

2485.

f

Cors en La²

crescendo.

crescendo.

non je n'y puis con-sen-tir non je n'y puis con-sen-tir. A-dieu vous tous a-

crescendo.

f f p f p f p ad lib. f p

Andante espressivo. 60 = $\frac{1}{2}$ Met.

Cors en La^b

Bassons. colla voce.

colla voce.

colla voce.

ad lib.

-mis, a-dieu vous tous, a-dieu, je res-te.

colla voce.

sur la 4^e corde.

vibrato.

tenuto.

2^o.

tenuto.

vibrato.

Cors en La . .

1^o

Musical score for Horns in E-flat (Cors en La). The score consists of two staves, Treble and Bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a *pp* dynamic. A first ending bracket (1^o) spans the first three measures. A *dimin.* marking is present in the second measure. The score concludes with a *p* dynamic and a *Large.* tempo marking. The vocal line below the staves includes the lyrics: "A dieu mon beau na-".

Musical score for Clarinet, Horns, Bassoons, and Voice. The score includes staves for Clarinet, Horns, Bassoons, and a vocal line. The key signature has two flats. The Clarinet part begins with a first ending bracket (1^o). The Bassoons part has a *pp* dynamic marking. The vocal line includes the lyrics: "-vi - - re aux grands mats - pa - voi - sés je te quitte et puis".

Clar.

Cors. *dimin.*

Bassons.

pp

pp

f

1^{er} Couplet.

di - re mes beaux jours mes beaux jours sont pas - sés.

2^{es} Couplet.

large.

serrez un peu le mouvement pour le 2^{es} Couplet.

Toi qui plus fort que

Quand é - cla - tait la

Cal. B. //

arco.

fp

Cors.

Bassons.

l'onde en sillonnant les flots

A tous les bouts du mou - de pertes nos ma - te -

mue et la foudre à nos yeux

Lors - que la mer é - nue se lançait jusqu'aux

fp

fp

2485.

fp

fp

Hautb.

Cors.

f

pp

dolce.

flots nous n'irons plus nous n'irons plus en sem - ble voir l'é -

cieux sous nos pieds sous nos pieds sur nos tê - - tes quand gron -

f

pizz.

Cors.

Bassons.

pp

- qua - teur en feu Me - xique où le sol tremble et l'Espagne et l'Espagne au ciel bleu a -

daient mer et vent en - tre ces deux tempê - - tes tu passais triomphant a -

arco.

pizz.

1^{re} GFl:

2^e GFl:

Clar:

Hautb

Cors en La b.

Cors en Mi b. dimin.

Bassons.

Tromb.:

- dieu

dieu

A. dieu

CHOEUR. A. dieu

A. dieu

A. dieu

A. dieu

son beau na

vi - - - re

aux grands mats

pa - voi

son beau na

vi - - - re

aux grands mats

pa - voi

son beau na

vi - - - re

aux grands mats

pa - voi

son beau na

vi - - - re

aux grands mats

pa - voi

son beau na

vi - - - re

aux grands mats

pa - voi

son beau na

vi - - - re

aux grands mats

pa - voi

son beau na

vi - - - re

aux grands mats

pa - voi

son beau na

vi - - - re

aux grands mats

pa - voi

son beau na

vi - - - re

aux grands mats

pa - voi

son beau na

vi - - - re

aux grands mats

pa - voi

son beau na

vi - - - re

aux grands mats

pa - voi

son beau na

vi - - - re

aux grands mats

pa - voi

The musical score is written for voice and piano. It features a vocal line with lyrics in French and a piano accompaniment. The score is divided into four measures. The piano part includes various textures, including arpeggiated chords and melodic lines. The vocal line has lyrics: *-sés il te quitte et peut di - - re ses beaux jours - - ses beaux jours sont pas -*. The piano part includes markings such as *1^o*, *éteignez.*, and *dimin.*

ritard un poco.

diminuendo.

après le second couplet changez en Ut.

pp

dimin.

tr

tr dimin.

-sés.

quand c'est tout

ritard e dimin.

arco

The musical score consists of approximately 15 staves. The top staves feature melodic lines with various ornaments and dynamics. The lower staves include bass lines and accompaniment. Key annotations include 'ritard un poco.' at the top right, 'diminuendo.' in the middle, and 'après le second couplet changez en Ut.' indicating a key change. Performance instructions like 'pp', 'dimin.', 'tr', and 'arco' are scattered throughout. The score concludes with a double bar line and repeat signs.

Allegro molto 144 ♩ = Met.
P. Flute.

CHOEUR.

The musical score is arranged in a grand staff format with multiple systems of staves. The instruments and their parts are as follows:

- G. Flute:** Treble clef, common time. Dynamics include *ff*.
- Clar.:** Treble clef, common time. Dynamics include *ff*.
- Hautb.:** Treble clef, common time. Dynamics include *ff*.
- Tromp. Ut.:** Treble clef, common time. Dynamics include *ff*.
- Cors en Ut.:** Treble clef, common time. Dynamics include *f*.
- Bassons.:** Bass clef, common time. Dynamics include *f*.
- Tromb.:** Bass clef, common time.
- Viol et C.B.:** Bass clef, common time. Dynamics include *f*.
- Timbales.:** Bass clef, common time. Dynamics include *f* and *sec.*

The score features various musical notations, including notes, rests, and dynamic markings. The page number 2485 is visible at the bottom center.

nous sourit dé-jà la pla-ge de nos cris reten-tit, l'air est sans nu-age et le ciel nous sourit
 nous sourit dé-jà la pla-ge de nos cris reten-tit, l'air est sans nu-age et le ciel nous sourit
 nous sourit dé-jà la pla-ge de nos cris reten-tit, l'air est sans nu-age et le ciel nous sourit
 nous sourit dé-jà la pla-ge de nos cris reten-tit, l'air est sans nu-age et le ciel nous sourit

-jà la pla - ge de cris re - ten - tit. au large! et bon voy - age! les braves ma - te - lots!
 dé - ja la pla - ge de nos cris re - ten - tit. au large! et bon voy - age! les braves ma - te - lots!
 dé - ja la pla - ge de nos cris re - ten - tit. au large! et bon voy - age! les braves ma - te - lots!
 dé - ja la pla - ge de nos cris re - ten - tit. au large! et bon voy - age! les braves ma - te - lots!
 dé - ja la pla - ge de nos cris re - ten - tit. au large! et bon voy - age! les braves ma - te - lots!

au large! et bon voy-age! les braves ma-te-lots!
 au large! et bon voy-age! les braves ma-te-lots!
 au large! et bon voy-age! les braves ma-te-lots!
 au large! et bon voy-age! les braves ma-te-lots!
 et nargue de l'o-rage
 et nargue de l'o-rage
 et nargue de l'o-rage
 et nargue de l'o-rage

Koller avec la Basse jusqu'à la fin.

Gracieux et gai.

dolce.

des autans et des flots, et nargue de l'o_rage des autans et des flots, et nargue de l'o_rage et nargue de l'o_rage
 des autans et des flots, et nargue de l'o_rage des autans et des flots, et nargue de l'o_rage et nargue de l'o_rage
 des autans et des flots, et nargue de l'o_rage des autans et des flots, et nargue de l'o_rage et nargue de l'o_rage
 des autans et des flots, et nargue de l'o_rage des autans et des flots, et nargue de l'o_rage et nargue de l'o_rage

pp *p* *mf* *f* *p* *f*
tr *tr* *tr* *tr*
crescendo. *mf* *cres.* *f*
plus fort crescendo. *mf* *plus fort.* *p* *f*

des autans et des flots. l'air est sans nu-age et le ciel nous sourit de - - ja la pla -
 des autans et des flots. l'air est sans nu-age et le ciel nous sourit de - - ja la pla -
 des autans et des flots. l'air est sans nu-age et le ciel nous sourit de - - ja la pla -
 des autans et des flots. l'air est sans nu-age et le ciel nous sourit de - - ja la pla -

Musical notation includes various dynamics such as *ff*, *p*, *pp*, *f*, *mf*, and *sec.* (secco). The score is written in G major and 2/4 time.

-ge de nos cris reten-tit, l'air est sans nuage et le ciel nous sourit, dé-jà la pla-ge de nos cris reten-tit.
 -ge de nos cris reten-tit, l'air est sans nuage et le ciel nous sourit, dé-jà la pla-ge de nos cris reten-tit.
 -ge de nos cris reten-tit, l'air est sans nuage et le ciel nous sourit, dé-jà la pla-ge de nos cris reten-tit.
 -ge de nos cris reten-tit, l'air est sans nuage et le ciel nous sourit, dé-jà la pla-ge de nos cris reten-tit.

This musical score is for a large ensemble, likely an orchestra and choir. It consists of 15 staves. The top four staves are for woodwinds (flutes, oboes, clarinets, and bassoons), each with a treble clef and a key signature of one sharp (F#). The next four staves are for strings (violins I, violins II, violas, and cellos/double basses), each with a treble clef and a key signature of one sharp. The bottom seven staves are for vocal soloists and a choir. The vocal soloists have treble and bass clefs, while the choir parts are in the bass clef. The lyrics are in French and are repeated across the vocal staves. The score is marked with a forte dynamic (*ff*) throughout. The music features complex rhythmic patterns and a grand, dramatic style.

ff au large! et bon voy-age! les braves ma-te-lots! et nargue de l'o-rage

ff au large! et bon voy-age! les braves ma-te-lots! et nargue de l'o-rage

ff au large! et bon voy-age! les braves ma-te-lots! et nargue de l'o-rage

ff au large! et bon voy-age! les braves ma-te-lots! et nargue de l'o-rage

des autans et des flots. les braves ma-te-lots! au lar - - ge!
 des autans et des flots. les braves ma-te-lots! au lar - - ge!
 des autans et des flots. les braves ma-te-lots! au lar - - ge!
 des autans et des flots. les braves ma-te-lots! au lar - - ge!

col B
 staccato.

15

diminuendo jusqu'à la fin.

A musical score for piano, consisting of 14 staves. The score is written in G major (one sharp) and 3/4 time. The first staff begins with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. The third staff is marked *dolce*. The fourth staff has piano-pianissimo (*pp*) dynamics. The fifth staff has piano-pianissimo (*pp*) dynamics. The sixth staff has piano-pianissimo (*pp*) dynamics. The seventh staff has piano-pianissimo (*ppp*) dynamics. The eighth staff has piano-pianissimo (*pp*) dynamics. The ninth staff has piano-pianissimo (*pp*) dynamics. The tenth staff has piano-pianissimo (*pp*) dynamics. The eleventh staff has piano-pianissimo (*pp*) dynamics. The twelfth staff has piano-pianissimo (*pp*) dynamics. The thirteenth staff has piano-pianissimo (*pp*) dynamics. The fourteenth staff has piano-pianissimo (*pp*) dynamics. The score includes various musical notations such as notes, rests, and slurs. The piece concludes with a double bar line.

This page of musical notation is for a piano piece, likely in the key of D major (one sharp) and 3/4 time. The score is arranged in two systems of staves. The first system consists of 11 staves, and the second system consists of 7 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). There are also markings for *ff* and *ppp* in different parts of the score. The notation is handwritten and shows signs of age, with some ink bleed-through and wear on the paper. The page number 2485 is visible at the bottom center.

Lona *Scarr II* Koller Seul
deux III Marguerite, Marguerite
vous voyez comme il est amoureux *il* *il* *et Koller*
C'est un si brave gentil faucheur
vous me rendez

N° 2.

TRIO.

(Réplique) Et à moi, Monsieur Koller.

allegro

100 ♩ = Met.

Flûtes.
 Clarinettes en Ut.
 Hautbois.
 Cors en Ré.
 Bassons.
 Violons.
 Alto.
 Marguerite.
 Violoncelle.
 Contre-Basse.

p *dolce.* Las! je suis

Clar.
 C^{es}
 B^{es}
 u. ne pauvre vil - le je suis sans a - mis sans fa - mil - le vous Monsieur
 ville

p *staccato.*

1^{re} Flûte.

on vous dit hu-main pour votre bon coeur on vous van-te pre-nez moi

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

Fl:

Clar:

Hautb:

C^{rs}:

B^{ns}:

pour vo-tre ser-van-te oh! j'ai bien be- soïn de ga-gner mon pain

Que sa voix est douce et tou- chan-

Que sa voix est douce et tou- chan-

Koller:

1^{re}

- te que sa voix est douce et tou - chan - - - te tout à l'heure el - le si mé - chan - -
 - te que sa voix est douce et tou - chan - - - te ~~tout~~ son re - gard mo - deste m'en chan -

- te com - me son ton est ra - dou - ci elle est sans a -
 - te mon bon des - tin l'en - voie l'en - voie i - ci elle est sans a -
 Las! je suis u - ne pau - vre fil - le je suis sans a -

pt. 1.

Fl:

Clar:

C^{es}:

B^{es}:

1^o

- mis sans fa - mil - le accep - tez-vous?

- mis sans fa - mil - le

- mis sans fa - mil - le je

pizz.

vivement.

lai - sez - vous

prenez garde il y va.....

u'o - se

molto delicato.

1^{er}

Marg:

ah! de grâce ac - cep - tez Mon - sieur de grâ - ce je

Koller:

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line is in a soprano register, starting with a fermata. The piano accompaniment features a delicate, flowing melody in the right hand and a steady bass line in the left hand. The tempo marking 'molto delicato.' is at the top left.

Fl:

Clar:

Hautb:

a 2.

p

C²:

Changez en Fa.

B¹:

p

Magnus.

Koller:

Mais comme il la re -

n'o - se pas vrai - ment vrai - ment

Detailed description: This system continues the musical score with woodwind and string parts. The Flute (Fl) and Clarinet (Clar) parts have melodic lines. The Oboe (Hautb) part has a second ending marked 'a 2.' and a dynamic marking 'p'. The Bassoon (C²) part has a dynamic marking 'p' and a key signature change instruction 'Changez en Fa.'. The Bassoon (B¹) part also has a dynamic marking 'p'. The Magnifying Glass (Magnus) part has a dynamic marking 'p'. The Koller part has a dynamic marking 'p' and the lyrics 'Mais comme il la re - n'o - se pas vrai - ment vrai - ment'.

30

Mon - sieur re - ce - vez

gar - de mais comme il la re - gar - de mais comme il la re - gar - de

arco.

1^{re} Fl.

Cl.

Hautb.

Trompettes en Ut.

C^o Changez en Fa.

crescendo.

moi je vous prie Mon - sieur re - ce - vez moi

mais comme il la re - garde mais

je n'o - se pas vrai - ment non

f

Mon-sieur re- ce- vez moi
 comme il la re garde
 é- cou- tez é- con- tez
 Grazioso.
 dol. quoi vous

f *pp* *pp* *pp* *pp*

fai- re ser- vante
 a- vec ces pieds charmants
 cet- te

Fl. 1^{re} Fl. *pp*

f

fl.

Hautb:

C^{1^a}

B^{1^{us}}

tail - le é - lé - gante et ces bras doux et blancs cet - te

Clar:

1^{re}

2^e

pp

delicato.

main si po - lie ce teint si dé - licat ce teint

si dé - li - cat *pp* vous ê - tes trop jo - lie pour un

pp

1^o Clar:

si rude é - tat vous ê - tes trop jo - lie pour un

pp

Changez en Ré.

Magnus.

Des ser - van - tes de vo - tre sorte on n'en voit guère il a rai
 si rude é - tat

Fl: 2^e Fl:

cl:

Hautb:

Cr^a

B^{us}

Marguerite.

Mon - sieur Mon - sieur Mon - sieur je suis bien for - te Monsieur je
 cet - te femme est un vrai de mon
 son
 Koller.

quai ser - van - te en cet - te mai - son

1^{re} Fl:

1^{re} Clar:

p

pp

pp

chanté.

quai vous fai-re ser-vante a-vec ces pieds char-mants

grâ-ce l'em- - por-te quai vous fai-re ser-vante a-vec ces pieds ces

p

pp

dolce.

pp

pp

pp

vous trompez mon at-tente par ces vains com-pli-ments

cet-te taille é-lé-gante et ces bras doux et blancs

pe-tits pieds char-mants cet-te taille é-lé-gante et ces bras doux et blancs cet-

pp

9485

pp
1^{er}
2^e
dolcissimo.
pp

doit - on doit - on doit - on quand on nous van - te
cet - te main si po - lie ce teint si dé - li - cat
- te main si po - li - e ce teint si dé - li - cat ce teint si dé - li - cat si dé - li - cat cet -

1^{re} Fl.
Cl.
Hautb.
C^{rs}
B^{ns}
pp

re - fuser re - fu - ser si long - tems doit - on doit - on quand
ce teint si dé - li - cat vous ê - tes trop jo - li - -
- te main si po - li - e ce teint si dé - li - cat vous ê - tes trop jo - li - - e vous

on nous van - te doit-on re - fu - ser si long - tems
 pour un si rude é - tat vous é - tes trop jo - lie
 é - tes trop jo - li - e pour un si rude é - tat vous é - tes trop jo - lie

pp

1^{de} Fl:

pp diminuendo. *pp*
 ritard un poco.
 diminuendo. *pp*
poco ritard. ah! Monsieur soyez bon ah! Monsieur soyez bon ah!
 pour un si rude é - tat
 - li - - e pour un si rude é - tat

pp

Monsieur soyez bon soyez bon. Las! je suis u-ne pauvre fil - le je suis sans a - mis sans fa -

ritard.

colla voce.

C.B.^{se}

Reprenez le mouvement.

P.^{te} Fl:

G.^{te} Fl:

mil - le que sa voix est douce et tou-chan - te que sa voix est dou - ce et tou -

molto.

pp

Oui rendons ma voix plus tou - que sa voix est dou - ce et tou -

1^{re} Fl:

6^{de} Fl:
tr
f

Clar:
f

Hautb: tr
f

C⁷
f

B⁷
tr
f

mf crescendo.

f

f

f

f

chan - - - te pri - ons le bien et qu'il con - sente et qu'il con - sente à me gar -

chan - - - te com - me el - le rend sa voix tou - chante et com - me son ton hautain est

chan - - - te mon bon des - tin l'en - voie i - - ci oh oui mon bon destin l'en -

der i - ci à me garder i - ci à me garder i - ci
 ra - dou - ci est radou - ci est ra - dou - ci
 - voie i - ci mon bon des - tin l'en - voie l'envoie i - ci

*We
Sunt*

1^{re} Fl:

Clar:

B^{us}:

f *pp* *f* *p*

Marguerite

p J'en prendrai l'habi - tu - de

Koller

p Tout le jour il faut travail - ler la nuit sou - vent il faut veil -

f

1^{re} Fl:

Clar:

1^{er} Hautb:

C^{ra}:

1^{er} B^{us}:

tr *pp* *pp*

en minaudant.

j'aime la so - li - tu - de ah! ce n'est pas comme Phô - - - te

ler nos Matelots sont peu galants vous avez trop d'airs

Musical score for a vocal and instrumental piece. The score consists of 12 staves. The top two staves are for the vocal line, with lyrics in French. The middle six staves are for the piano accompaniment, including a right-hand part with trills and a left-hand part with chords and arpeggios. The bottom two staves are for the basso continuo. Dynamics include *crescendo.*, *f*, *pp*, and *tr*. The lyrics are:

espoir je vais te voir toi dont l'orgueil abandonne le vain espoir
 quel est donc son espoir dois-je obéir quoi qu'elle ordonne
 senti naitre un doux espoir et malgré moi je m'abandonne au char

Musical score for a vocal and piano piece, page 99. The score includes vocal lines with lyrics and piano accompaniment with various dynamics and articulations.

Dynamics: *f*, *pp*, *p*.

Lyrics:

-clat de la cou-ronne en - fin je vais donc te voir ô bon - heur!
 - ne quoi qu'elle or- don - ne mais je n'y puis rien con- ce - voir
 - me nou-veau qui m'étonne oui je sens naitre un doux es - poir

Musical notation includes treble and bass clefs, a key signature of one flat (B-flat), and various rhythmic values. The piano part features complex textures with trills and rapid passages.

P¹^e Fl: *ff*
 G²^e Fl: *f*
 Clar: *f* *ff*
 Hautb: *f* *ff*
 Tromp: *ff*
 C²: *ff*
 B²: *ff*
crescendo. *molto.* *ff*
ff
 a réus - si en - fin mon stratagème a ré - us - si en - - - fin
 crois qu'il l'aime je crois qu'il l'ai - me c'est i - nou - i vrai - ment vrai - ment
 ah! quand il ai - me un marin même a peur aus - si vrai - ment vrai - ment a
 Timballes en Sol. *f* *ff*
ff

Pressez un peu.

ff

arrivé ex

a ré-us si oui mon stra-ta-gème a ré-us si en fin a ré-us-

c'est inou i il l'ai-me c'est i-nou i vrai-ment vrai-ment c'est inou-

peur aus si un marin même a peur aus si vrai-ment vrai-ment a peur aus-

p crescendo. *f* *ff*

Pressez un peu.

- si en - - - fin ré - us - si en - - - fin ré - us - si en - fin
 - i vrai - - ment vraiment c'est i - nou - i vraiment oui vraiment c'est i - non - i vraiment
 - si ah! vrai - ment quand il aime un ma - rin un ma - rin quand il aime a peur aus si vraiment

The musical score consists of 14 staves. The top 10 staves are for instruments: the first two are treble clef, the next two are alto clef, the next two are bass clef, and the last two are bass clef. The bottom four staves are for vocal parts. The lyrics are written in French and are distributed across the vocal staves. The music features complex rhythmic patterns, including sixteenth-note runs and syncopation. The key signature has one sharp (F#).

mon stra - ta - gême a pour - tant ré - us - si.
oui vrai - ment oui vraiment c'est i - non - i.
quand il ai - me un ma - rin a peur aus - si.

8^a ad libitum.

sec. sec. sec.

This musical score consists of 14 staves. The first two staves are treble clefs, and the remaining 12 are bass clefs. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece is marked '8^a ad libitum.' and features three 'sec.' markings above the staves. The music is written in a key with one flat (B-flat) and a 3/4 time signature.

Scène V. Marguerite seule

N° 3.

J'aimerais bien mon mari et son conseil des ministres etc

ROMANCE.

(Réplique) C'est une occasion qu'on ne trouve pas souvent à la cour.

Andante sans lenteur. 80 ♩ = Met.

Clarinettes en Si b.

Cors en Mi b.

Cors en Si bas.

Violons.

Alto.

Marguerite.

Violoncelle.

Contre-Basse.

Clar.

B^{no}

C^{re}

qui n'est pas le mien simple pa-ru-re i-ci ca-chez moi bien

For - tu - ne obs - cu - re sort
c^{me} la C. B. //
legato.

espress. pp dim. espress. p dim. pp dolce. pp dolce. pp

Clar: mf

B[♭]

C[♭]

espress: **rf**

sim - ple - pa - ru - re i - ci ca - chez - moi bien

Enis. // // // //

rf

pp

dim.

pp

pp

dimin.

rf

pour que la plain - te des malheu - reux i -

C^{mo} la B[♭] // // //

dolce. *cresc.*

mf *dim.* *dim.* *dim.* *pp* *ritard.* *dolce.*

- ci sans crai - - te parle à mes yeux for - - tu - ne obs - cu - - re sort

cresc. *pp*

pp *pp* *pp* *pp*

qui n'ai pas le mien sim - ple pa - ru - - re i - ci ca - chez moi biensim - ple pa -

un peu plus fort.

-ru - re simple pa - rure ici cachez - moi bien sim - - - ple pa ru - - - re i - - - ei cachez-moi

bien simple pa ru - - - re ca chez-moi bien

musique De Suite

N° 4

MORCEAU D'ENSEMBLE.

C'est peut-être un peu de ma part mais
(Réplique) Le désir était trop violent pour y résister.

Allegro quasi Presto. 108 ♩ = Met.

Petite Flûte.

Grande Flûte.

Clarinettes en U.

Hautbois.

Trompettes en Ré.

Cors en Ré.

Bassons.

Trombones.

1^{er} Violon.

2^e Violon.

Alto.

1^{er} Tenor.

2^e Tenor.

Baryton.

Basso.

Violoncelle.

C. Basse.

Timballes en Ré.

CHOEUR.

Quel

Quel

Quel

Quel

staccato.

Musical score for a multi-voice setting of a French text. The score includes vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the right and left hands. The music is in 3/4 time with a key signature of one sharp (F#). The lyrics are: "hom-me! quelle dé-raison! quel outrage! ah! quelle in-so-len-ce".

vit-on ja mais pareil le vi o len ce il a bat tu le pos til lon

vit-on ja mais pareil le vi o len ce il a bat tu le pos til lon

vit-on ja mais pareil le vi o len ce il a bat tu le pos til lon

vit-on ja mais pareil le vi o len ce il a bat tu le pos til lon

The musical score consists of 14 staves. The top six staves are for instruments: Flute (1), Oboe (2), Clarinet (3), Bassoon (4), Violin (5), and Viola (6). The next three staves are for the Violoncello (7), Contrabasso (8), and Double Bass (9). The bottom four staves are for vocalists: Marguerite (10), Magnus (11), Col Basso (12), and another vocal part (13). The music is in G major and 3/4 time. The vocal parts have lyrics in French. The Col Basso part is marked with double slashes, indicating it is silent.

Marguerite.
Magnus.
Col Basso.

d'ou vient cet hor_ri_ - ble ta_ page?
d'un coup de fouet a_ tra_ vers le vi

The musical score is arranged in a system of 14 staves. The top two staves are for a pair of violins, the next two for a pair of violas, and the next two for a pair of cellos and double basses. The bottom two staves are for the vocal parts. The music is in G major and 3/4 time. The vocal lines contain the following lyrics:

qui a donc fait ce la qu'il est le comte de Doh, na
 - sa - ge mais c'est le comte de Doh, na mais c'est le comte de Doh, na

Dynamic markings include *p* (piano), *f* (forte), *cres.* (crescendo), and *crescendo.* (crescendo).

Musical score for a choir and orchestra. The score includes multiple staves for strings, woodwinds, brass, and voices. The lyrics are in French: "quel hom - me! quelle dé_rai_son! quel outrage!".

The score is written in G major (one sharp) and 3/4 time. It features a full orchestral accompaniment and a four-part choir. The lyrics are:

f quel hom - me! quelle dé_rai_son! quel outrage!

CHŒUR.

f quel hom - me! quelle dé_rai_son! quel outrage!

f quel hom - me! quelle dé_rai_son! quel outrage!

f quel hom - me! quelle dé_rai_son! quel outrage!

Timb.

f

2485.

A detailed musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top six staves are instrumental, including a flute, two violins, two violas, and a cello. The bottom six staves are vocal, with lyrics in French. The lyrics are: "ah! quelle in_so - len - ce vit-on ja_mais pareil_le vi - o - len - ce il a bat_tu lepos_til". The music is in a major key with a key signature of one sharp (F#) and a 3/4 time signature. The vocal parts are written in treble clef, while the instrumental parts are in various clefs (treble and bass). The score includes various musical notations such as notes, rests, and dynamic markings.

changez en Fa.

changez en Fa.

diminuendo.

- lon bat tu le pos til lon!

- lon bat tu le pos til lon!

- lon bat tu le pos til lon!

- lon bat tu le pos til lon!

col Basso.

dimi nu en do.

changez en Fa.

Flutes.

Clar.

Hautb.

Bassons.

dolce.

Koller. (entrant en colere.)

Marguerite.

il a be_soin d'une le_çon je veux la lui don_ner sé - - vè - - re
 cal_mez vo_tre co - - lè - - re

CHŒUR.

quel ou
 quel ou
 quel ou
 quel ou

p

pp

f

f

f

f

p

X.

Flutes

Oboes

Clarinets

Bassons.

Tromps.

Cors.

Tromb.

Timb. tremolo.

f *ff* *cresc. do. molto.*

tra - ge quelle in so - len - ce quel ou - tra - ge quelle in so - len -

tra - ge quelle in so - len - ce quel ou - tra - ge quelle in so - len -

tra - ge quelle in so - len - ce quel ou - tra - ge quelle in so - len -

tra - ge quelle in so - len - ce quel ou - tra - ge quelle in so - len -

f *cresc. do. molto.*

P^{te} Flute.

Clar.

Hautb.

Cors.

Bassons.

Marguerite (à part.)
elle n'est pas po-ly-e

Koller.
- bec!

Brusque.
mon- sieur monsieur

rinf.

p

Hautb.

Bassons.

un peu plus lent.

rinf.

gaiement, *p* un peu plus lent. *x*

moi je veux qu'il me re- mer- ci- e moi je

nos postil lons ne sont pas faits aux coups

p

arco.

2485.

426

Christine.
 en fin me voila li - bre! aux froids en - - - nuis du

colla voce. *temto.* *p* *pp* (à part.)

G^{de} Fl.
 Clar.
 Cors.
 Bassons.

trô - - - ne vont en - fin suc - cè - der des plaisirs ou per son - ne n'a droit de re gar -

suivez la voix. *rinf:* dimi - nuen - do colla voce. *avec abandon.* *pp*

suivez le chant.

chaî_ ne qui nous lie aux noirs sou_ cis qui veille au tour d'un roi_

- der des plaisirs où per_ son_ ne n'a droit de re_ gar_ - der_

et le bonheur l'at_ - - tend_

bel_ - - - le et le bonheur l'at_ - - tend_

le_ bonheur oui le bonheur l'at_ - - tend_

le bonheur oui le bonheur l'at_ - - tend_

le bonheur oui le bonheur l'at_ - - tend_

le bonheur oui le bonheur l'at_ - - tend_

le bonheur oui le bonheur l'at_ - - tend_

le bonheur oui le bonheur l'at_ - - tend_

2485.

Clar. *pp* *rinf.* *dimin.* *pp*

Hautb. *pp* *rinf.* *dimin.* *pp*

Cors. *pp* *pp*

Bassons. *pp*

Basso. *pp*

rinf. *dimin.* *pp* *pp* *pp*

voici l'heure si bel - - le que je de - sirais

Clar: dolce.

Cors.

Bassons. dolce.

pp

pp

tant en - fin la liberté m'ap - pel - - le et le bonheur m'attend il m'attend - - - - - vie heureuse et dis

Clar:

Haub: ppp

Cors. ppp

Bassons.

crescendo. dimin:

rinf: crescendo. dimin:

- cre - te doux a - mours doux amours in - con - nus jours de joie jours de joie et de fe - te vous e - tes donc ve

Musical score for a vocal and instrumental piece. The score consists of 14 staves. The top two staves are for the piano accompaniment, with dynamics *ppp* and *pp*. The third staff is for the vocal line, with dynamics *dimin: plus piano.* and *trinf:*. The bottom staves contain the vocal line with lyrics in French. The lyrics are:

- vi - e elle a brisé la chaî - ne qui nous
 vie heu - reuse et dis - crè - le
 Dieu! que cet hom - me me dé - plaît
 Banner. (montrant Magnus.)
 je n'aime pas cette lon - gue fi - gu - re
 le cœur li - bre et con - tent
 le cœur li - bre et con - tent
 le cœur li - bre et con - tent
 le cœur li - bre et con - tent

cres - cen - do un poco.

dimin.

pp

ppp

cres - cen - do un poco.

li - e he - las! plus heu - reu - se - que

(Magnus regardant Banner.) doux a - - mous in - con - nus

cet hom - me à au - vai - se tour - nu - re suf -

dieu! que cet hom - me me dé - plait

149

monsieur le gouverneur à l'air bien curi -

il s'é - lan - - ce vers elle et le bonheur l'at - tend

il s'é - lan - - ce vers elle et le bonheur l'at - tend

il s'é - lan - - ce vers elle et le bonheur l'at - tend

il s'é - lan - - ce vers elle et le bonheur l'at - tend

crescendo.

pp rinforzando crescen - do un poco.

pp diminuendo.

mf *rinf.*

pp *cres - cen - do.*

mf *dimi - nu - en - do.* *cres - cen - do.*

moi ah! com - bien je lui porte en -
vous ê - - tes donc ve - nus vous ê - - tes donc ve -
- fit. suf - fit. sur lui j'aurai les yeux (bas à Christine.) sur lui j'aurai j'au -
eux dans cette hotelle ri - - e nous
ah! cette vie est bel - - le il s'è - lan - - ce vers el - - le et le bon -
ah! cette vie est bel - - le il s'è - lan - - ce vers el - - le et le bon -
ah! cette vie est bel - - le il s'è - lan - - ce vers el - - le et le bon -
mf diminuendo.

vi_e
 - nus
 - rai les yeux
 sommes observés je crois.
 - heur l'at_tend.
 - heur l'at_tend.
 - heur l'at_tend.
 - heur l'at_tend.

ah! Banner en paix laissez moi commen cer commença ma nouvelle

ritard. un poco.

colla voce.

vie — voici l'heure si bel — le que je dé — si — rais tant en — fin — la li — berté m'a — pel — le
 ah! cet — te vie est belle le cœur libre et content il s'élan —
 ah! cet — te vie est belle le cœur libre et content il s'élan —
 ah! cet — te vie est belle le cœur libre et content il s'élan —

pp
p
p
en Mesure.

et le bonheur m'attend il m'attend - - - vie heureuse et dis - cre - te doux a - mours doux amours in - con -

- ce vers elle et le bonheur l'at - tend le cœur li - - - bre et con -

- ce vers elle et le bonheur l'at - tend le cœur li - - - bre et con -

- ce vers elle et le bonheur l'at - tend le cœur li - - - bre et con -

- ce vers elle et le bonheur l'at - tend le cœur li - - - bre et con -

The musical score consists of several systems. The top system features piano accompaniment with a dynamic marking of *p*. The vocal line begins with a dynamic marking of *mf*. The lyrics are: "nus jours de joie jours de joie et de fe - le vous e - tes donc ve nus doux plaisirs". The second system continues the piano accompaniment and the vocal line with the lyrics: "tent il s'e - lan ce vers elle le coeur con - tent et le bon". The third system includes a dynamic marking of *mf* and continues the lyrics: "tent il s'e - lan ce vers elle le coeur con - tent et le bon". The score concludes with a final piano accompaniment staff.

vous ê - tes donc ve nus jours de joie et de fê - - - te vous
- heur l'at - - tend il s'élan - - ce vers elle il s'élan - - ce vers elle et le bon -
- heur l'at - - tend il s'élan - - ce vers elle il s'élan - - ce vers elle et le bon -
- heur l'at - - tend il s'élan - - ce vers elle il s'élan - - ce vers elle et le bon -
- heur l'at - - tend il s'élan - - ce vers elle il s'élan - - ce vers elle et le bon -

Allegro risoluto. 116 ♩ = Mét:

- nus
 al - lons qu'on ne ser - ve à l'instant!
 tend.
 tend.
 tend.
 tend.
 pp
 pizzic.

Fl.
Clar.
Hautb.
Cors.
Bassons.

Marguerite. (avec une révérence.)
Christine.

Basso. mon sieur la ta-ble vous at-tend eh! eh! la fil-le est fort a-ve-

pp
cresc:
rit:
p

Marguerite.
Chris:
Marguerite.

-nante mon sieur je suis vo-tre ser-vante elle est fort bien sou-

p
pp
cresc:

Musical score for the first system. It includes vocal lines and piano accompaniment. Dynamics include *rinf.*, *pp*, and *col arco.*. Performance instructions include *changez en Si b bas.* and *Christine.*. The lyrics are: *- vent on me l'a dit vrai - ment elle est plei - ne de*.

Musical score for the second system. It continues the vocal and piano parts. Dynamics include *dim.*, *f*, *rinf.*, and *dimin.*. The lyrics are: *grà - ce il faut que je l'em - bras - se mon - sieur le di - ner re - froid*.

Fl. C^{re} Flûte.

Clar.

Hautb.

Cors.

Bassons.

dit.

Violoncelle.

Basso.

Christine.

ma bel - le en - fant - à vous je m'in - te - res - se

pp (dolce)

staccato.

pp staccato.

rinf.

dimin.

rinf.

dimin.

rinf.

pizzic.

Flûtes.

Marg.

Christine. (gracieux)

ah! mon beau monsieur grand mer - ci sans doute du logis - vous ê - tes la maîtres -

pp

pp

Cors.

Bassons.

f

f

- - se la maî tres - - - - se

Koller.

non mon sieur c'est moi qui suis le maître i -

Detailed description: This system contains the beginning of a musical passage. It includes staves for Cors (Trumpets), Bassons (Bassoons), and vocal parts. The woodwinds play a rhythmic pattern of eighth notes. The vocal parts have lyrics in French. Dynamics include *f* (forte).

cres - - cen - - do.

ff

cres - - cen - - do.

ff

cres - - cen - - do.

ff

- ci.

cres - - cen - - do.

ff

dimi - nuendo.

Detailed description: This system continues the musical passage with woodwinds and vocal parts. The woodwinds play a complex rhythmic pattern with many beamed notes. The vocal parts have lyrics. Dynamics include *cres.* (crescendo), *ff* (fortissimo), and *diminuendo*.

staccato.

The musical score is arranged in a system of ten staves. The top five staves are for vocal parts: Marg. (Mezzo-soprano), Chris. (Soprano), Magnus. (Tenor), Koller. (Bass), and Bonner. (Bass). The bottom five staves are for instruments: col Basso (Cello/Double Bass), and three other instruments (likely Violin I, Violin II, and Viola). The score is in a minor key and features a variety of rhythmic patterns, including staccato passages. The lyrics are in French and are distributed across the vocal parts. The piece concludes with a double bar line.

Marg.

Chris.

Magnus.

Koller.

Bonner.

col Basso.

pp

al lons vite à table al lons de la gai

dimin. chè

p

al lons vite à table al lons de la gai

p

a ta - -

The musical score consists of approximately 15 staves. The top staves contain piano accompaniment with various rhythmic patterns and dynamic markings such as *pp* and *dimin.*. The lower staves contain vocal lines with lyrics in French. The lyrics include: "il faut boire à plein verre al...", "il faut boire à plein verre", "il faut boire à plein verre", "il faut boire à plein verre", "ble", "ble", "al_lons de la gai_té", "al_lons de la gai_té", "al_lons de la gai_té", "al_lons de la gai_té". The score concludes with a *pp legato.* marking.

The musical score consists of several staves. At the top, there are five staves for instruments, including a Trombone (Tromb.) and a double bass. The bottom section contains vocal staves with lyrics in French. The lyrics are: "lons de la gai-té il faut boire à plein verre il faut", "à sa san-té il faut boire à plein ver-re boire à plein", "à sa san-té il faut boire à plein verre il faut boire à plein", "à sa san-té il faut boire à plein verre il faut boire à plein", "à sa san-té! et pour ses du-cats nous boirons à plein", "à sa san-té! pour ses du-cats nous boi-rons à plein", "à sa san-té! pour ses du-cats nous boi-rons à plein", "à sa san-té! pour ses du-cats nous boi-rons à plein". The score includes dynamic markings such as *ff*, *f*, and *pp*.

The musical score is arranged in two systems. The first system contains instrumental parts for strings and woodwinds, along with vocal staves for four voices. The second system contains the vocal parts with French lyrics. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *pp*, *ff*, and *staccato*.

pp *ff* *pp* *ff*

allons vite à table al lons de la gai té de la gai té
 allons vite à table al lons de la gai té de la gai té
 allons vite à table al lons de la gai té de la gai té
 allons vite à table al lons de la gai té de la gai té
 al lons vite à table al lons de la gai té

ff
 il faut boire à plein verre à sa san-té oui
 il faut boire à plein verre à sa san-té oui
 il faut boire à plein verre à sa san-té oui
 il faut boire à plein verre à sa san-té oui

staccato
ff *p*

Pressez. 155

musical score for the first system of instruments, including strings and woodwinds. Dynamics include *ff* and *moins fort.*

musical score for the second system of instruments, including strings and woodwinds. Dynamics include *ff* and *moins fort.*

Vocal score with lyrics for multiple voices. The lyrics are: "il faut boire à plein verre allons à table allons de la gaieté". Dynamics include *ff* and *Pressez.*

Sauté.

rinf.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle three staves are piano staves. Dynamics include *pp*, *mf*, and *pp*. Articulation marks like *rinf.* and *pp* are present. The music is in a minor key and 3/4 time.

Sauté.

rinf.

The second system of the musical score features vocal lines with lyrics and piano accompaniment. The lyrics are: "il faut boire à plein verre il faut boire à plein verre à table allons de la gai-té il faut boire". The piano part continues with accompaniment. Dynamics include *pp*, *p*, *f*, and *pp*. Articulation marks like *rinf.* and *pp* are present. The music is in a minor key and 3/4 time.

A detailed musical score for a multi-voice setting of the French phrase "table allons à table". The score is arranged in 12 staves, with the top six staves representing the vocal parts and the bottom six staves representing the basso continuo. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The vocal parts enter with the lyrics "table allons à table" and continue with "ble allons à table allons à table allons à la gai té." The basso continuo part provides a rhythmic and harmonic foundation, featuring a steady eighth-note accompaniment. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *ff* (fortissimo) and *fff* (fortississimo). The page number "157" is located in the upper right corner, and the number "2485" is printed at the bottom center.

This page of musical notation consists of 18 staves. The first six staves are filled with complex musical notation, including various note values, rests, and clefs. The notation is dense and appears to be a score for a multi-instrument ensemble. The remaining staves are mostly empty, with some sparse notes and rests. The page is numbered 158 in the top left corner.

Long Scene VII Koller, Marguerite, Magnus.
Scene IX Marguerite, Koller

Marguerite Vous avez aimé un homme de ce nom N° 5.
Koller C'était celui de mon père et
Marguerite De votre père (à part) C'est bien mal.
(Réplique) Je l'ai laissé parler... C'est bien mal.

159

DUO.

54 p. Mét. Andante.

Flûtes.
Clarinettes en Ut.
Hautbois.
Corns en Fa.
Bassons.
Violons.
Alto.
Marguerite.
Koller.
Violoncelle et Contre-Basse.

Clar.
C^{es}
B^{es}

- vé que sous mon toit mo - des - te un doux é - change u - nirait no - tre cœur vous au - riez

1^{er} Clar.
1^{er} Hautb.

colla voce.

dim. ritard. mf

nes - te bien a - se - ment on trouve le bonheur
un doux - change unirait no - tre coeur ah! répondez que mon

1^{er} Clar.
1^{er} Hautb.

pp mf cresc.

staccato.

rè - ve s'achè - ve ac - ceptez mon coeur mon coeur et ma

plains sa souffrance entre nous point d'amour non non jamais jamais d'amour non non ja mais jamais d'amour non
 - ez ma souffrance laissez moi l'es - pérance eh! quoi jamais d'amour eh! quoi jamais d'amour quoi jamais d'amour eh! quoi jamais d'amour eh!

non ja mais d'a - mour ja - mais d'a - - mour non non ja - mais d'a - mour ja - mais d'a - -
 quoi ja mais d'a - mour ja - mais d'a - - mour eh! quoi ja - mais d'a - mour ja - - mais d'a - -

pp colla voce.
colla voce.
p espress.

2485. *f* *p*

The musical score consists of several systems of staves. The top system includes five staves, likely for piano accompaniment. The middle system includes three staves, likely for vocal parts. The bottom system includes three staves, likely for piano accompaniment. The score is marked with various dynamics including *p* (piano), *f* (forte), and *dim.* (diminuendo). The lyrics are written below the vocal staves.

tenuto. *appassionato.*

f ah! *p* vous voulez me fuir *f* votre regard me vi- *f* te vous voulez me fuir *p* ay-

ez pi-tié de moi

Non non non

Margue-ri-te

j'ne puis avec amour. Margue-rite!

fpp *f* *p* *crescendo.*

- cendo. *f* *pp*
 - cendo. *f* *ff* *pp* *f* *pp*
 molto. *f*
 molto. *f* tremolo. *fp* *fp*
 molto. *fp* *fp* *fp*
 je ne puis.... *f* avec douleur. *p*
 Eh! quoi! toujours des re_fus quoi toujours *fp* *fp* *fp*
f *f*

The musical score is arranged in a system of 14 staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses). The next five staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The bottom four staves include a vocal line with French lyrics, a piano accompaniment, and a bass line. The time signature is 9/4, and the tempo is marked 'Allegro' with a metronome marking of 132 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes various dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo). The lyrics are: '- ner pour le don, ner il ne m'ap, par - tient plus ah! ceta veure dou - ah! ceta veure éclai - re

The musical score is arranged in two systems. The first system consists of 11 staves: a grand staff (treble and bass clefs) for the piano, followed by two staves for the right and left hands of a harpsichord or similar keyboard instrument. The piano part features a complex texture with many sixteenth-note passages. Dynamics include *f*, *p*, and *fp*. The second system contains 11 staves: a vocal line with lyrics, a piano accompaniment line, and a grand staff for the keyboard instrument. The lyrics are in French and include the instruction "traînez la voix". Dynamics include *f* and *p*.

ble sa co - lè - re af - freu - se ja - lou - sie appai - se

ah! cet a - veu m'éclai - re m'é - claire af - freu - se ja - lou - sie appai - se

traînez la voix

traînez la voix

The musical score is arranged in two systems. The first system contains the piano accompaniment, consisting of a grand staff with two treble clefs and one bass clef. The piano part features a complex texture with multiple voices, including a prominent right-hand melody and a dense left-hand accompaniment. Dynamics such as *f* and *fp* are used throughout. The second system introduces the vocal line, with lyrics in French. The vocal part is written in a single treble clef. The lyrics are: "ta fu - - - rie - - - jem - bel - - - lirai sa vi - - e si je ne ta lu - - - rie - - - noirstour - niens de l'en - - vie je vous livre mou". The piano accompaniment continues to support the vocal line, with dynamics like *f* and *p* indicating changes in volume.

A

Musical score for voice and piano. The score consists of 14 staves. The top two staves are for the piano accompaniment, and the bottom two are for the voice. The lyrics are in French. The score includes various musical notations such as dynamics (f, pp, p), articulation (legato, espress.), and phrasing slurs. The lyrics are:

puis si je ne puis l'ai-mer j'embel-lerai sa vie si
 coeur je vous li-vre mon coeur à déchi-rer je vous livre ma vie je

je ne puis fai - - mer si je ne puis si je ne
 vous li - - vre mon coeur à dé - chi - - rer je vous li - - vre mon coeur à

crescendo. *ff*
 C.^{mo} la C.B. // // // // // // //

The musical score consists of 14 staves. The top four staves are for the vocal line, with lyrics written below. The middle six staves are for the piano accompaniment, featuring a complex rhythmic pattern of sixteenth notes. The bottom four staves are for the basso continuo line. The score includes dynamic markings such as *f* and *ff*, and a fermata over the final measure of the vocal line.

Lyrics:
 puis l'ai - mer j'embel - - lirai sa vie si je ne puis l'ai - mer si je ne
 dé - chi - rer je vous livre mon cœur je vous li - vre mon cœur mon cœur à

+
12

A

puis - - - Pai - mer si je ne puis si je ne puis si je ne puis l'ai -
 dé - - - chi - rer mon coeur à dé - chi - rer mon coeur mon coeur à dé - - chi -

The page contains 15 staves of musical notation. The notation is handwritten and includes various musical symbols such as notes, rests, and clefs. The bottom two staves contain the words "mer." and "rer.".

Scène X Les mêmes & Magnus
Scène XI Les mêmes Christine & Banner

178 *Scène de vaillerie Monsieur le comte N° 6. soufflé de personne, et de vous ne vous
que de tout cela etc*
QUINTETTE

(Réplique) toujours assez pour se faire corriger.

Presto con forza 60 ♩ Mét.

The musical score is arranged in a system of staves. From top to bottom, the parts are:

- Petite Flûte. (Treble clef, 3/8 time, *ff*)
- Grande Flûte. (Treble clef, 3/8 time, *f*)
- Clarinettes en Ut. (Treble clef, 3/8 time, *f*)
- Hautbois. (Treble clef, 3/8 time, *f*)
- Trompettes en Ut. (Treble clef, 3/8 time, *f*)
- Cors en Ut. (Treble clef, 3/8 time, *f*)
- Bassons. (Bass clef, 3/8 time, *f*)
- Trombones. (Bass clef, 3/8 time, *f*)
- 1^r Violon. (Treble clef, 3/8 time, *ff*)
- 2^e Violon. (Treble clef, 3/8 time, *ff*)
- Alto. (Bass clef, 3/8 time, *ff*)
- Marguerite. (Treble clef, 3/8 time)
- Christine. (Treble clef, 3/8 time)
- Magnus. (Treble clef, 3/8 time)
- Koller. (Bass clef, 3/8 time, lyrics: Ah! mi-se- rable! un tel af)
- Banner. (Bass clef, 3/8 time)
- Violoncelle et Contre Basse. (Bass clef, 3/8 time, *ff* col basso)
- Timballes en Ut. (Bass clef, 3/8 time, *ff*)

The musical score consists of 14 staves. The top six staves are for instruments, including a woodwind section (flute, oboe, clarinet) and a string section (violin I, violin II, viola, cello, double bass). The bottom six staves are for two vocal parts. The vocal lines include the following lyrics:

front mé_ri_te mé_ri_te u_ne prompt ven_gean_ ce non! non!

Ah! de grâce, ar_re_tez

Dynamics and performance markings include *p* (piano), *crescendo*, *f* (forte), and *ff* (fortissimo).

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The second system features a piano solo with intricate sixteenth-note patterns. The third system returns to the vocal line with lyrics. The fourth system continues the piano accompaniment. The fifth system shows the vocal line with lyrics and a piano accompaniment. The sixth system continues the piano accompaniment. The seventh system features the vocal line with lyrics and a piano accompaniment. The eighth system continues the piano accompaniment. The ninth system features the vocal line with lyrics and a piano accompaniment. The tenth system continues the piano accompaniment.

ah! de grâce arretez

non! en vain quand il m'ofen se vousprenez sa dé_fen_se mais de

concentré

p

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The second system features a piano accompaniment with a 'cresce' marking. The third system continues the piano accompaniment with a 'crescendo' marking. The fourth system includes a vocal line with 'cres.' marking and piano accompaniment with 'f', 'f p staccato', and 'f p' markings. The fifth system contains the lyrics 'oh! ciel qu'elle im - prudence' and 'a - dieu prudence' with 'pp' and 'staccato' markings. The sixth system includes the lyrics 'son in - so - len - ce j'aurai bientôt rai - son' and 'j'aurai bien - tôt rai - son' with 'pp' and 'staccato' markings. The seventh system features the lyrics 'oh! ciel qu'elle im - prudence' with 'f p' markings. The eighth system continues the piano accompaniment.

ir_ri_ter sa vengeance oh! ciel quelle imprudence ir_ri_ter sa ven-geance oh! ciel
 je bra-ve sa vengeance a_dieu pruden-ce je bra-ve sa vengean- ce
 ir_ri_ter sa vengeance oh! ciel quelle imprudence ir_ri_ter sa ven-geance oh! ciel
 ir_ri_ter sa vengeance oh! ciel quelle imprudence ir_ri_ter sa ven-geance oh! ciel
 En vain vous pre
 ir_ri_ter sa vengeance oh! ciel quelle imprudence ir_ri_ter sa ven-geance oh! ciel

Andante
Bass

1^r Viol:

2^d Viol:

Alto *trémolo*
pp

Koller (avec une colère froide et concentrée)
rinf *dimin* *f*

1 Violon: La crain - - - te te gla - celâche! lâche!

2 Violon: *f*

C.B. *pp* *pizz* *arco* *pizz* *arco*

Timb: *p* *pizz* *f* *p*

pp

Clar:

Cors:

Bass: *pp*

1^r Violon *p* *p*

2^d Viol:

Alto *rinf* *dimin*

Koller *p* *ppp* *dimin*

Violon: *et pourtant* *l'affront* *nes'el fa - ce qu'avec du sang*

Violon: *ppp* *ppp*

Basse *f* *pizz* *arco* *f* *pizz* *arco* *p*

pp *3*

P: flûte.

G: flûte.

Clar:

Hautb:

Cors.

Bassons.

pp

pp

pp dolce

mf

Christ

mais

dis-moi

je te

prie,

contre le tien

puis - je

sans

folie

risquer

le

eres

deeres

pp

ppp

pp

The musical score is arranged in a system of staves. The vocal line is in the upper part, with lyrics in French. The piano accompaniment is in the lower part, featuring complex textures with many sixteenth and thirty-second notes. Dynamics range from *pp* (pianissimo) to *f* (forte), with markings for *dimin* (diminuendo), *rinf.* (rinfornzando), *cres* (crescendo), and *tr* (trill). The key signature has two sharps (F# and C#), and the time signature is 3/4.

Vocal Lyrics:
 elle appelle un tel danger comment détourner la vengeance que Kol-ler a
 que l'on o - - se m'ou - trager oui j'ai dû de son m - so - lence j'ai dû comme je l'ai
 quand sur lui vient le danger et ce-ci de son imprudence que Kol-ler a
 veux - ci le cor - ri - ger il saura qu'elle est ma ven - gean - ce lorsque l'on ose ain - -
 elle appelle un tel danger com - ment dé - tour - ner la vengeance que Kol-ler a

G Fl: Moderato.

Clar: pp f

Hautb: *lento*

Cors: *tenuto* f

Bass: p

Moderato.

Alto p *lento*

Christ: *large* *tenuto* *lento a piacere* *a piacere*

Violoncelle Bais - se la tè - te a mon seul nom prends gar - de et bais - se la tè - te a mon seul

f *lento*

G Fl: Allegro.

Clar: f

Hautb: f

Tromp: f

Cors: f

Bass: f

Alto p *vivement* *recit* *je suis. (se ravissant) je vous demande u*

nom *recit* *je suis. (tout a coup) je vous demande u*

All^o *Quidones-tu?* *fpp Presto* *lento*

pp *trem* *pp* *pp* *pp*

2485

P. Fl.

C. Fl.

Clar.

Hautb.

Tromp.

Cors.

Bass.

Christine a Banner
vous si lence a ne pas n'eclapper j'en

dimin

dimin

dimin

Banner
- ga - - ge mon bon_heur preve_nons cette im - pru_dence il va a Magnus mon

2485

il lui parle à l'oreille Magnus Bah! Banner Chut! Magnus oh!

- sieur le gouverneur

dimin

à part Koller a Christine Christ Banner a Magnus

quelle nouvelle! dans une heure! oui veuillez sur

violoncelles les Basses comptent

pp

2485

P. Fl.

Clar.

Hautb.

Cors.

Bass.

Alto.

elle et que ja - mais ja - mais je ne sois soupçon né

C. Basse.

P. Fl.

G. Fl.

Clar.

Hautb.

Tromp.

Cors.

Bass.

Magnus avec un air capable.

n'ayez pas peur j'aurai l'air d'a voir de vi

C. B.

2485.

The musical score consists of multiple staves. The vocal line (soprano and tenor) is written in treble clef with a key signature of one sharp (F#). The piano accompaniment includes a right-hand part in treble clef and a left-hand part in bass clef. The score features various musical notations such as dynamics (f, p, crescendo), articulation (accents), and ornaments (trills). The lyrics are written below the vocal staves.

Lyrics:
 gean — ce mais je — le vois d'a — van — ce et con — fus — et sur — pris
 et con — fus con — fus et sur — pris dé — ja de
 — vir — me servir je — pense j'en re — ce — vrai le prix oui cet — te
 — lance il faut de sa ven — geance le tirer a tout prix

At the bottom right of the page, there is a small musical notation: *Pressez un peu* with a dynamic marking *p*.

This musical score page, numbered 201, features a vocal line and several instrumental staves. The vocal line includes the following lyrics:

cette of-fense il croit tirer vengean - ce dé - ja de cette of - fense il croit ti - rer ven -
 cette of-fense il croit tirer vengean - ce dé - ja de cette of - fense il croit ti - rer ven -
 con - - fi - den - ce peut me ser - vir - oui cette con - - fi - den - ce peut me ser -
 in - - so - lence il re - - ce - vra le prix enfin il re - - ce - vra le
 - gean - - ce la sau - ver a tout prix il faut la sau - - ver a tout

The score includes dynamic markings such as *f*, *molto.*, and *ff*. The instrumental parts consist of multiple staves, including a piano part with a prominent arpeggiated texture.

- fus et surpris de ja de cette of-fense il croit ti-rer ven-geance il croit ti-
 et sur-pris de ja de cette of-fense il croit ti-rer ven-geance il croit ti-
 -vrai le prix oui cet te con-fi-dence peut me ser-vir je pense peut me ser-
 -vra le prix en-fin de cette of-fen-se j'avais en-fin ti-rer ven-geance en-fin ti-
 à tout prix de cet te con-fi-den-ce con-fi-dence vous sen-tez

- rer ven - geance en vain de cette of - fense il croit ti - rer ven -
 - rer ven - geance en vain de cette of - fense il croit ti - rer ven -
 - vir je pense oui eet - te con - fi - dence peut me servir je
 - rer vengeance en - fin de cette of - fense je vais tirer ven - geance et
 l'im - por - tance il faut de sa ven - geance la ti - rer à tout prix il

Relâchez

geance mais je le vois d'a - - van - - ce et con - fus con - fus

geance mais je le vois d'a - - va - - ce et con - fus con - fus

pense et de ma sur - veil - - lan - - ce je re - ce - vrai je re - ce -

de son in - - so - lence il re - ce - - vrai le - - prix

faut de sa ven - geance la sau - - ver la sau - - ver la sau - - ver

Relâchez un peu le mouvement

The musical score consists of multiple staves. The upper section features piano accompaniment with chords and arpeggiated figures, marked with *pp*. The lower section contains the vocal line with lyrics. A red handwritten 'A' is placed over the first vocal staff, and a red line is drawn across the second and third staves. The lyrics are: "et sur pris", "et sur pris un peu plus lent", "vrai le prix un peu plus lent", "en fin de cette of fen se je vais tirer ven gean ce et à tout prix".

The musical score consists of ten staves. The first five staves are instrumental accompaniment, featuring a piano part with a first finger (1^{re}) and a forte (p) dynamic. The sixth staff contains the handwritten instruction *pressez un peu*. The seventh and eighth staves are vocal lines with lyrics. The ninth and tenth staves are instrumental accompaniment, including a piano part with a piano (pp) dynamic and a crescendo marking.

Lyrics:

de son in - so - lence il re - ce - vra le prix
 en vain de cette of - fense il
 oui cet - te con - fi - den - ce peut
 il faut de sa vengeance il

The musical score consists of 14 staves. The top two staves are for the vocal line, with lyrics in French. The remaining staves are for the instrumental accompaniment, including piano and bass parts. The score is marked with 'crescendo' at the beginning and 'f' (forte) later on. The lyrics are as follows:

en vain de cette of_fense il croittirer ven_gance en vain de cette of_fense il
 croittirer ven_gan_ce en vain de cette of_fense il
 me servir oui cet_te con_fi_den_ce peut me ser_vir oui cet_te con_fi_den_ce peut
 de son in_so_lence en_fin il re_cavra le prix oui de son in_so_lence il
 faut de sa ven_gan_ce la sau_ver a tout prix il faut de sa ven_gan_ce la sau-

A

croit tirer vengean - ce en vain de cette of - fense il croit tirer ven - geance il croit tirer ven - gean
 croit tirer vengean - ce en vain de cette of - fense il croit tirer ven - geance il croit tirer ven - gean
 me servir oui cel - te con - fi - den - ce peut me ser - vir oui cette confi - den
 re - - ce - vra le prix enfin il re - - ce - vra le prix oui de son in - so - len
 - ver a tout prix il faut la sau - ver a tout prix il faut de sa ven - gean

geance il croit ti - rer vengean - ce en vain il croit ti - rer ven - geance en vain il croit ti - rer ven - geance il croit ti -
 geance il croit ti - rer vengean - ce en vain il croit ti - rer ven - geance en vain il croit ti - rer ven - geance il croit ti -
 pourra me ser - vir j'en - se oui cet - te con - fi - den - ce pour - ra me ser -
 vais ti - rer ven - gean - ce de cette of - fen - se je vais ti - rer ven -
 - ver de sa ven - gean - ce oui je sau - rai bien la sau - ver de sa ven -

A

- rer vengean — ce il croit en vain tirer ven-geance il croit en vain tirer ven-gean ce ti-rer ven-gean
 - rer vengean — ce il croit en vain tirer ven-geance il croit en vain tirer ven-gean ce ti-rer ven-gean
 - vir je pen — se mais il faut crain-dre sa ven-gean — ce il faut crain-dre sa ven-gean — ce sa ven-gean
 - gean — ce je vais en fin tirer ven-geance enfin je vais tirer ven-gean ce ti-rer ven-gean
 - gean — ce ou je sau-rai bien la sau-ver de sa ven-gean — ce la sau-ver de sa ven-gean

The page contains 18 staves of musical notation. The top 10 staves are instrumental parts, featuring complex rhythmic patterns and many notes. The bottom 8 staves are vocal parts, with lyrics '- ce.' written below the notes. A handwritten number '221' is present in the bass line of the 13th staff. The notation is in a historical style, likely from an 18th or 19th-century manuscript.

long qui ne parait que le trait plus etc etc
il n'y a plus ici que la servante d'Auberge

214

N^o. 7.
FINAL.

120 $\text{♩} = \text{Mét.}$ Tempo giusto. Risoluto quasi Presto.

Flûtes.

Clarinettes en UT.

Hautbois.

Trompettes en RÉ.

Cors en FA.

Cors en RÉ.

Bassons.

Trombones.

Violons.

Alto.

CHOEUR.

Violoncelle et Contre-Basse.

Timbales en RÉ.

This page of musical notation features 15 staves. The notation is dense, with many notes and rests. Dynamic markings include *f*, *ff*, *Cres.*, and *Dim.*. Trill markings (*tr*) are present above several notes. The music is written in a style typical of 18th or 19th-century manuscripts. The page number 215 is located in the upper right corner, and the number 2485 is centered at the bottom.

Musical score for "Suite de Christine avec Banner" by Chopin. The score is arranged in 15 staves. The first 10 staves are instrumental accompaniment for piano and violin. The last 5 staves contain vocal lines for a soprano and a bass. The score includes dynamic markings such as *f*, *ff*, *p*, *Rinf.*, and *Dimin.*, and performance instructions like *Très marqué.* and *Risoluto.*

CHOPIN.
 Suite de Christine avec Banner.

Très marqué.

Très marqué.

Cha - cun de nous à son ser.

Cha - cun de nous à son ser.

Cha - cun de nous à son ser.
Banner avec la 2^e Basse.

Cha - cun de nous à son ser.

Risoluto.

Ten.
Ten.

ment fi dèle sau ra sil faut pour elle et com battre et mou rir
 ment fi dèle sau ra sil faut combattre et mourir cha - cun de nous à son ser ment fi -
 ment fi dèle sau ra com - bat - tre com battre et mou rir cha cun de nous à son ser ment fi -
 ment fi dèle cha - cun de nous à son ser ment fi

Ten.

à son serment fi - dèle cha - cun de nous sau -
 dèle. sau - ra s'il faut pour ellè et com - battre et mou - rir à son serment fi - dèle cha - cun de nous sau -
 dèle sau - ra com - battre à son serment fi - dèle cha - cun de nous sau - ra sau -
 dèle sau - ra com - bat - tre com - battre et mou - rir cha - cun de nous sau - ra sau -

The musical score consists of 14 staves. The top two staves are for a vocal duo, with lyrics in French. The remaining staves are for instrumental accompaniment, including a keyboard part (piano and harpsichord) and a string ensemble. The score is divided into six measures. The lyrics are:
- ra sau - ra s'il faut pour elle sau - ra s'il faut pour elle et com - battre et mou -
- ra sau - ra s'il faut pour elle sau - ra s'il faut pour elle et com - battre et mou -
- ra s'il faut pour elle cha - cun de nous sau - ra sau - ra s'il faut com - battre et mou -
- ra s'il faut pour elle cha - cun de nous sau - ra sau - ra s'il faut com - battre et mou -

Musical score for a vocal and instrumental ensemble. The score consists of 15 staves. The top four staves are vocal parts. The middle staves are instrumental accompaniment. The bottom staves are lyrics.

Dynamics and performance instructions include: *pp*, *ppp*, *f*, *p*, *sp*, *fp*, *Cres.*, *Crescendo poco a poco.*, *Col. c.*, *Entrent les marins avec Koller.*

Lyrics:

- rir.
 - rir.
 - rir.
 - rir.

MARINS.
2nd CHOEUR.

Chacun de nous à l'amitié fidèle saurait la quelle et com-

Chacun de nous à l'amitié fidèle saurait la quelle et com-

Chacun de nous à l'amitié fidèle saurait la quelle et com-

Ten.

Cha - cun de nous à son ser - ment fi - dèle sau - ra s'il faut pour elle
 Cha - cun de nous à son ser - ment fi - dèle
 Cha - cun de nous à son ser - ment fi - dèle sau - ra s'il faut pour el - le sau - ra s'il faut pour
 - battre et mou - rir cha - cun de nous à l'ami - tié fi - dèle
 - battre et mou - rir cha - cun de nous à l'ami - tié fi - dèle sau - ra pour ta que -
 - battre et mou - rir cha - cun de nous à l'ami - tié fi - dèle sau - ra pour ta que -

cha - cum de nous à son ser - ments fi - dèle sau - ra s'il faut pour elle et com - battre et mou -

à son ser - ments fi - dè - le sau - ra pour elle et com - battre et mou -

elle à son ser - ments fi - dè - - - le saura com - battre et mou -

cha - cum de nous à l'a - mi - tié fi - dèle sau - ra pour ta que - relle et com - battre et mou -

- relle cha - cum de nous pour ta que - rel - - le sau - ra s'il faut com - battre et mou -

- relle cha - cum de nous pour ta que - rel - - le sau - ra s'il faut com - battre et mou -

ff

The musical score on page 224 consists of several systems of staves. The top system includes a piano accompaniment with a treble clef staff featuring a complex melodic line with many sixteenth notes, and a bass clef staff with chords and a few notes. Dynamic markings 'Rinf.' (Ritornello) are placed above the piano staff. The second system continues the piano accompaniment. The third system introduces a vocal line in a bass clef staff with the lyrics: '- rir oui - oui com - battre et mou - rir oui - oui com, battre et mou - rir'. The vocal line is accompanied by a bass clef staff with chords. Dynamic markings 'ff' (fortissimo) and 'p' (piano) are used throughout. The fourth system repeats the vocal line and piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The seventh system continues the vocal line and piano accompaniment. The eighth system continues the vocal line and piano accompaniment. The ninth system continues the vocal line and piano accompaniment. The tenth system continues the vocal line and piano accompaniment. The eleventh system continues the vocal line and piano accompaniment. The twelfth system continues the vocal line and piano accompaniment. The thirteenth system continues the vocal line and piano accompaniment. The fourteenth system continues the vocal line and piano accompaniment. The fifteenth system continues the vocal line and piano accompaniment. The sixteenth system continues the vocal line and piano accompaniment. The seventeenth system continues the vocal line and piano accompaniment. The eighteenth system continues the vocal line and piano accompaniment. The nineteenth system continues the vocal line and piano accompaniment. The twentieth system continues the vocal line and piano accompaniment. The twenty-first system continues the vocal line and piano accompaniment. The twenty-second system continues the vocal line and piano accompaniment. The twenty-third system continues the vocal line and piano accompaniment. The twenty-fourth system continues the vocal line and piano accompaniment. The twenty-fifth system continues the vocal line and piano accompaniment. The twenty-sixth system continues the vocal line and piano accompaniment. The twenty-seventh system continues the vocal line and piano accompaniment. The twenty-eighth system continues the vocal line and piano accompaniment. The twenty-ninth system continues the vocal line and piano accompaniment. The thirtieth system continues the vocal line and piano accompaniment. The thirty-first system continues the vocal line and piano accompaniment. The thirty-second system continues the vocal line and piano accompaniment. The thirty-third system continues the vocal line and piano accompaniment. The thirty-fourth system continues the vocal line and piano accompaniment. The thirty-fifth system continues the vocal line and piano accompaniment. The thirty-sixth system continues the vocal line and piano accompaniment. The thirty-seventh system continues the vocal line and piano accompaniment. The thirty-eighth system continues the vocal line and piano accompaniment. The thirty-ninth system continues the vocal line and piano accompaniment. The fortieth system continues the vocal line and piano accompaniment. The forty-first system continues the vocal line and piano accompaniment. The forty-second system continues the vocal line and piano accompaniment. The forty-third system continues the vocal line and piano accompaniment. The forty-fourth system continues the vocal line and piano accompaniment. The forty-fifth system continues the vocal line and piano accompaniment. The forty-sixth system continues the vocal line and piano accompaniment. The forty-seventh system continues the vocal line and piano accompaniment. The forty-eighth system continues the vocal line and piano accompaniment. The forty-ninth system continues the vocal line and piano accompaniment. The fiftieth system continues the vocal line and piano accompaniment. The fifty-first system continues the vocal line and piano accompaniment. The fifty-second system continues the vocal line and piano accompaniment. The fifty-third system continues the vocal line and piano accompaniment. The fifty-fourth system continues the vocal line and piano accompaniment. The fifty-fifth system continues the vocal line and piano accompaniment. The fifty-sixth system continues the vocal line and piano accompaniment. The fifty-seventh system continues the vocal line and piano accompaniment. The fifty-eighth system continues the vocal line and piano accompaniment. The fifty-ninth system continues the vocal line and piano accompaniment. The sixtieth system continues the vocal line and piano accompaniment. The sixty-first system continues the vocal line and piano accompaniment. The sixty-second system continues the vocal line and piano accompaniment. The sixty-third system continues the vocal line and piano accompaniment. The sixty-fourth system continues the vocal line and piano accompaniment. The sixty-fifth system continues the vocal line and piano accompaniment. The sixty-sixth system continues the vocal line and piano accompaniment. The sixty-seventh system continues the vocal line and piano accompaniment. The sixty-eighth system continues the vocal line and piano accompaniment. The sixty-ninth system continues the vocal line and piano accompaniment. The seventieth system continues the vocal line and piano accompaniment. The seventy-first system continues the vocal line and piano accompaniment. The seventy-second system continues the vocal line and piano accompaniment. The seventy-third system continues the vocal line and piano accompaniment. The seventy-fourth system continues the vocal line and piano accompaniment. The seventy-fifth system continues the vocal line and piano accompaniment. The seventy-sixth system continues the vocal line and piano accompaniment. The seventy-seventh system continues the vocal line and piano accompaniment. The seventy-eighth system continues the vocal line and piano accompaniment. The seventy-ninth system continues the vocal line and piano accompaniment. The eightieth system continues the vocal line and piano accompaniment. The eighty-first system continues the vocal line and piano accompaniment. The eighty-second system continues the vocal line and piano accompaniment. The eighty-third system continues the vocal line and piano accompaniment. The eighty-fourth system continues the vocal line and piano accompaniment. The eighty-fifth system continues the vocal line and piano accompaniment. The eighty-sixth system continues the vocal line and piano accompaniment. The eighty-seventh system continues the vocal line and piano accompaniment. The eighty-eighth system continues the vocal line and piano accompaniment. The eighty-ninth system continues the vocal line and piano accompaniment. The ninetieth system continues the vocal line and piano accompaniment. The hundredth system continues the vocal line and piano accompaniment.

Musical score for a choir and orchestra. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violoncelle). It features dynamic markings like *f*, *pp*, *p*, and performance instructions such as *Dolce.*, *Rinf.*, and *C. B.*. The lyrics are in French: "Compte toujours compte sur no-tre zèle cha-cun de nous t'of-".

Pendant ce chœur, Magnus s'est arrêté à la porte du fond. Il est suivi par des soldats aux quels il parle d'une manière animée. A la fin du chœur, il descend la scène. Les soldats occupent le fond.

Cha - cum de nous à son serment fi - dèle sau - ra pour el - le combattre
 - fre son bras t'of - fre son bras pour ven - ger ta que - relle c'est un af - front que la mort
 Cha - cum de nous à son serment fi - dèle sau - ra pour el - le combattre
 - fre son bras t'of - fre son bras pour ven - ger ta que - relle c'est un af - front que la mort
 Cha - cum de nous à son serment fi - dèle sau - ra pour el - le combattre
 - fre son bras t'of - fre son bras pour ven - ger ta que - relle c'est un af - front que la mort

C
Cours

Musical score for voice and instruments. The score includes vocal lines with lyrics and instrumental accompaniment. Performance markings include *f*, *Rinf.*, *pp*, and *1^o*. The lyrics are: "Magnus. tout est près", "Koller. Pourquoi tant de témoins? quest-ce donc qu'on re-", and "- ger qu'ils viennent?". The score concludes with "Col C. B." and double bar lines.

Magnus.

non mais la pru-

-doute craint-on qu'il né-chappe

pp

den - - ce ne nuit - - ja - mais

Col C B // //

cha - cun de nous à l'a - mi - tié fi - dèle sau - rapour ta que - relle et com - battre et mou - rir

cha - cun de nous à l'a - mi - tié fi - dèle sau - rapour ta que - relle et com - battre et mou - rir

cha - cun de nous à l'a - mi - tié fi - dèle sau - rapour ta que - relle et com - battre et mou - rir

nous à son ser-ment fi - dè - - - le sau - ra s'il faut pour elle cha - cun de
 nous à son ser-ment fi - dè - - - le
 nous à son ser-ment fi - dè - le sau - ra s'il faut pour el - le sau - ra s'il faut pour elle
 cha - cun de nous à l'a-mi - tié fi - dèle cha - cun de
 cha - cun de nous à l'a-mi-tié fi - dè - le sau - ra s'il faut pour elle
 cha - cun de nous à l'a-mi-tié fi - dè - le sau - ra s'il faut pour elle
 Timb. *pour la querelle*

nous à son ser-ment fi-dèle sau-ra s'il faut pour elle et com-battre et mou-rir oui oui com-
 à son ser-ment fi-dè-le sau-ra pour elle et com-battre et mou-rir oui oui com-
 à son ser-ment fi-dè- - - le saura com-battre et mou-rir oui oui com-
 nous à l'a-mi-tié fi-dèle sau-rapour ta que-relle et com-battre et mou-rir oui oui com-
 cha-cun de nous pour ta que-rel - - le sau-ra s'il faut com-battre et mou-rir oui oui com-
 cha-cun de nous pour ta que-rel - - le sau-ra s'il faut com-battre et mou-rir oui oui com-

The musical score consists of 14 staves. The top 10 staves are instrumental, featuring various woodwinds and strings. The bottom 4 staves are vocal parts for four voices (Soprano, Alto, Tenor, Bass). The lyrics are:
- battre et mou_rir oui ——— oui com_battre et mou_rir com - battre et mou_rir com - battre et mou_rir com - battre et mou_rir com -
- battre et mou_rir oui ——— oui com_battre et mou_rir com - battre et mou_rir com - battre et mou_rir com -
- battre et mou_rir oui ——— oui com_battre et mou_rir com - battre et mou_rir com - battre et mou_rir com -
- battre et mou_rir oui ——— oui com_battre et mou_rir com - battre et mou_rir com - battre et mou_rir com -

Fl.

Hautb.

Cl. *pp 1^{re}*

B^{us} *pp 1^{re}*

pp

Stacc.

Koller.

Stacc. *pp*

On vous at_tend on vous ap_pel_le monsieur le Com_te

Fl.

Cl.

Rinf.

Hautb.

Tromp. en RÉ.

Cl. en RÉ.

B^{us}

f

Marin.

Où donc est-il

Où donc est-il

Koller.

i-ci

Fl.

Cl en LA.

Hautb.

Tromp en RÉ.

C¹ en FA.

C¹ en RÉ.

B¹

Tromb.

Violonc.

C. B.

Très léger.

commeil tarde à ve - nir

commeil tarde à ve - nir

Detailed description: This is a page of a musical score, page 257. It contains ten staves of music. The instruments listed are Flute (Fl.), Clarinet in A (Cl en LA), Oboe (Hautb.), Trumpet in D (Tromp en RÉ), Horn in F (C¹ en FA), Horn in D (C¹ en RÉ), Bassoon (B¹), Trombone (Tromb.), Violoncello (Violonc.), and Double Bass (C. B.). The score includes various musical notations such as notes, rests, trills (tr), and dynamics like 'Très léger'. There are also lyrics in French: 'commeil tarde à ve - nir' appearing on two staves. The page number '257' is in the top right corner.

Même mouv! 120 ♩ = Mét.

Ten.

Clar: en si

f Ten.

Marguerite. Entre Christine en femme. Koller.

le voi - ci Une femme!

Pizz. Arco. Une femme!

Timb.

Rallentando.

Adagio. 60 ♩ = Mét.

Musical score for voice and piano. The score is written in G major and 3/4 time. It features a vocal line and a piano accompaniment. The tempo markings are *Rallentando.* and *Adagio.* The dynamic markings include *p*, *pp*, *Dol.*, and *Espres.*. The piano part includes a *Koller.* section. The lyrics are:

quelle est elle
 quelle est elle
 quelle est elle

Additional markings include *Changez en LA ♭.*, *Rall.*, and *Adagio.* The score concludes with a *pp* dynamic marking.

Fl.

Cl. 1^{re}

C^{re} en LA

B^{re}

Ten.

Dol

Ten.

Christine.

(à Koller) Dol.

Gracieux.

Oubli ons tous les deux un moment de co-

pp

Detailed description: This system contains the first five staves of the score. The first staff is for Flute (Fl.), the second for Clarinet 1 (Cl. 1^{re}), the third for Clarinet in A (C^{re} en LA), and the fourth for Bassoon (B^{re}). The fifth staff is for Tenor (Ten.). The sixth staff is for Christine's voice, with lyrics: "Oubli ons tous les deux un moment de co-". Performance markings include *pp* (pianissimo) and *Ten.* (Tenuto). Dynamic markings include *Dol.* (Dolce) and *Gracieux.* (Gracioso).

Hautb.

Colla voce.

Colla voce.

Colla voce.

- lè - re quand je par - don - ne quand je par - donne i - mi - tez moi quand je par - don - ne i - mi - tez

pp

Detailed description: This system contains the next five staves of the score. The first staff is for Horn (Hautb.). The second, third, and fourth staves are for other instruments, with the instruction *Colla voce.* (Colla voce) written above them. The fifth staff is for Christine's voice, with lyrics: "- lè - re quand je par - don - ne quand je par - donne i - mi - tez moi quand je par - don - ne i - mi - tez". Performance markings include *pp* (pianissimo).

Cl. *p* *pp*

Hautb. *p*

C^o en LA^b. *p*

B^o *p* *pp*

Marguerite. (à Christine)

Christine. ne craignez rien car je veil - le oui je veil - - le sur vous je

moi Magnis. *pp*

Koller. je leur ménage une surprise une surprise à tous

je suis aussi surpris que vous *pp* vous me voyez aussi surpris que vous

Banner. à vos côtés à vos côtés nous sommes prêts nous voici tous

CHOEUR. *pp*

Marins. Untel rival untel rival doit te ren - - dre ja.loux

Untel rival untel rival doit te ren - - dre ja.loux

CHOEUR. *pp*

Suite de Christine. Te - nons nous prêts voi - ci l'instant te - nons nous prêts voi - ci l'instant pour

Te - nons nous prêts voi - ci l'instant te - nons nous prêts voi - ci l'instant pour

Violonc. *pp*

C. B. *pp*

Cl.

Hautb.

Tromp.

C^{en} mi². *pp*

C^{en} ut.

B^{on}. *pp*

Marguerite. *Large* (à voix pleine) *Vibrato*.

Christine. *lors que la per - fi - di - e vient me - na - cer sa vi - e vient*

Magnus. *cœur est sans ef - froi*

Koller. *oui c'est notre en - ne - mie*

Banner. *ah! c'est u - ne per - fi - di - e, a - mis lorsque ma voix vous*

Marins. *trahi son perfidie! plus tôt per - dre la vi - e*

Suite de Christine *Baritons et Basses.* *pp* *oui c'est notre ennemie*

Viol: et C. B. *trahison! perfidie*

Timb. *pp* *Rinf.*

f p

CHOEUR.

me - na - cer sa vi - - e son cœur est sans ef - froi
 mon
 vengeons no - tre pa - tri - e et no - tre Roi
 prie a - mis é - coutez moi a - mis
 plus tôt per - dre la vie comp - tez , comptez sur moi plus tôt per - -
 vengeons no - tre pa - trie a - mis c'est Chris -
 plus tôt per - dre la vie oui plus tôt per - -

Dim.
 Très large.
 p
 Cres.
 Rinf.
 Rinf.
 Cres.
 Crescendo.

Molto.

Cres.

Rinf.

Rinf.

Rinf.

Rinf.

Rinf.

Rinf.

Rinf.

Rinf.

Crescendo.

Rinf. Molto.

son cœur est sans ef - froi sans effroi

cœur est sans ef - froi est sans ef - froi

ven - geons no - tre pa - tri - e et no - tre Roi

c'est u - ne per - fi - die a - mis é - cou - tez moi

- dre la vi - e o per - fi - die

- ti ne ven - geons sur elle a - mis ven - geons sur el - le no - tre pa - trie ven -

dre la vi - e plus tôt per - dre la vi - e o perfi - di - e

Molto.

Trem.

son cœur son cœur son
 mon cœur est sans ef-
 vengeons vengeons no - tre pa-
 a - mis a - mis a -
 trahison perfidie comp-
 - geons no - tre pa- trie oui c'est notre enne mie ven- geons no - tre pa-
 o trahison perfidie plus tôt per - dre la vie plus tôt per - dre la

Col t.^{mo} // // //

Changez en UT.

pp

pp

pp

Large. ad lib.

pp

pp

pp

cœur son cœur est sans ef - froi? moto.

- froi ah! cest une in - fa mi - e con tre leur per - fi -

- mis a mis é - cou - tez moi

- tez sur moi

trie

vie

ff

pp

Musical score for a vocal and instrumental piece. The score includes vocal lines with lyrics in French and several instrumental staves. Dynamics include *p*, *Cres.*, *Rinf.*, *Dim.*, *pp*, and *fp*. The lyrics are:

- di-e je dé-fendrai ma vi-e mon cœur est sans ef-froi
 lors que la per-fi-di-e vient
 oui c'est
 ah! c'est u-ne perfi-di-e
 trahi-son perfidie plus
 oui c'est
 trahison
 Rinf.

20

me - nacer sa vi - e vient me - na - cer sa vi - e son cœur est sans ef -
notre en - ne - mie vengeons no - tre pa - tri - e et no - tre
a - mis lorsque ma voix vous prie amis é - coutez moi
tôt per - dre la vie plus tôt perdre la vie comp - tez comptez sur
notre ennemie vengeons notre pa - trie
perfidie perfidie plus tôt perdre la vie

pp *Rinf.* *pp*

cœur est sans ef - - froi son cœur est sans ef -
 cœur est sans ef - - froi mon cœur est sans ef -
 no - tre pa - tri - e ven - geons sur el - le nos maux nos maux et no - tre
 que ma voix vous pri - e lors - que ma voix vous pri - e a - mis é - cou - tez
 vi - e plus tôt per - dre la vie comp - tez sur moi comp - tez comp - tez sur
 nos maux et no - tre
 comptez comptez sur

Pressez.

Molto *p*

f Dim. Molto *p*

ff

ess

cœur est sans ef - - - froi son cœur est sans ef -

cœur est sans ef - - - froi mon cœur est sans ef -

no - tre pa - tri - e ven - geons sur el - le nos maux nos maux et no - tre

- que ma voix vous pri - e lors que ma voix vous pri - e a - mis é - cou - tez

vi - e plus tôt per - dre la vie comp - tez sur moi comp - tez comp - tez sur

nos maux et no - tre

comptez comptez sur

Pressez.

Pressez.

The musical score consists of several systems of staves. The top system includes a vocal line and a keyboard accompaniment. The second system features a keyboard part with a 'Pressez.' instruction. The third system contains the vocal line with lyrics: 'froi son cœur est sans ef - froi son cœur est sans ef -' and 'froi mon cœur est sans ef - froi mon cœur est sans ef -'. The fourth system includes lyrics: 'Roi ven - geons nos maux et no - tre Roi ven - geons nos maux et no - tre' and 'moi mes amis je vous prie é - cou - tez moi *mes amis - je vous prie* é - cou - tez'. The fifth system has lyrics: 'moi ne crai - guez rien comp - tez sur moi ne crai - guez rien comp - tez sur'. The sixth system includes lyrics: 'Roi et no - tre Roi et no - tre' and 'moi comp - tez sur moi comp - tez sur'. The score concludes with a final keyboard flourish.

The musical score consists of approximately 18 staves. The top staves are for instrumental accompaniment, including a harpsichord or keyboard part with a treble clef and a bass part with a bass clef. The lower staves are for vocal parts, with lyrics written below the notes. The lyrics are in French and appear to be a liturgical or devotional text. The score is divided into six measures, with various musical notations such as clefs, time signatures, and dynamic markings.

Lyrics (from top to bottom):

- froi son cœur est sans ef - froi sans ef - froi son cœur est sans ef - froi sans ef - froi son
- froi mon cœur est sans ef - froi sans ef - froi mon cœur est sans ef - froi sans ef - froi mon
- Roi oui vengeons no - tre Roi no - tre Roi oui vengeons no - tre Roi no - tre Roi oui
- moi a - mis é - cou - tez moi é - cou - tez moi a - mis é - cou - tez moi é - cou - tez moi a -
- moi comptez comptez sur moi comptez sur moi comptez comptez sur moi comptez sur moi comp -
- Roi nos maux et no - tre Roi nos maux et no - tre Roi no - tre Roi oui
- moi comptez comptez sur moi comptez comptez sur moi comptez sur moi comp -

tr. tr. tr. tr. *fff*

à 2.

fff

Col. *ff*

cœur est sans ef - froi.

cœur est sans ef - froi.

ven - geons no - tre Roi.

- mis é - cou - tez moi.

- tez comp - tez sur moi.

ven - geons no - tre Roi.

- tez comp - tez sur moi.

Mozart's *Don Giovanni* in *Don Giovanni*

N° 8.

CHŒUR FINAL.

(Replique) et les diners d'auberge y coûtent trop cher.

All^o risoluto. Mét. 144

Score for *Don Giovanni*, Act II, No. 8, "Chœur Final". The score includes parts for various instruments and a choir.

Instruments: Petite Flûte, Grande Flûte, Clarinettes, Hautbois, Trompettes en Ut, Cors, Bassons, Trombones, Violons, Alto, Violoncelles et Basses, Timballes en Sol.

Chœur (Choir): The choir part consists of four staves (Soprano, Alto, Tenor, Bass) with the lyrics: "L'air est sans nu-age et le ciel nous sou-rit".

Tempo and Meter: All^o risoluto, Mét. 144.

Dynamic markings: *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *staccato*.

dé - ja la pla - ge de nos cris re - ten - tit, l'air est sans nu - age et le ciel nous sou - rit,
 dé - ja la pla - ge de nos cris re - ten - tit, l'air est sans nu - age et le ciel nous sou - rit,
 dé - ja la pla - ge de nos cris re - ten - tit, l'air est sans nu - age et le ciel nous sou - rit,
 dé - ja la pla - ge de nos cris re - ten - tit, l'air est sans nu - age et le ciel nous sou - rit,

de - ja la pla - ge de nos cris re - ten - tit au large! et bon voy - age!

de - ja la pla - ge de nos cris re - ten - tit au large! et bon voy - age!

de - ja la pla - ge de nos cris re - ten - tit au large! et bon voy - age!

de - ja la pla - ge de nos cris re - ten - tit au large! et bon voy - age!

de - ja la pla - ge de nos cris re - ten - tit au large! et bon voy - age!

col viles

The musical score is arranged in a system of 15 staves. The top two staves are for woodwinds (flutes and oboes), followed by two for strings (violins and violas). The next two staves are for woodwinds (clarinets and bassoons). The following two staves are for brass (trumpets and trombones). The next two staves are for strings (cellos and double basses). The final three staves are for voices (soprano, alto, and tenor/bass). The score is in the key of D major and 4/4 time. The lyrics are: "les bra-ves ma-te-lots! et nar-gue de Po-rage des au-tans et des flots les bra-ves ma-te-lots! au".

Handwritten musical score for a symphony, page 265. The score is written in G major (one sharp) and includes multiple staves for various instruments and vocal parts. The notation includes treble and bass clefs, a key signature of one sharp (F#), and dynamic markings such as *ff* (fortissimo). The page contains approximately 18 staves of music. A large ink stain is visible on the right side of the page, overlapping several staves. The bottom of the page features the number 2485.

Marius {
Marius
~~Quintus~~
Marius

{
Marius
Marius
Marius

Sigurd {
Sigurd
Sigurd
Guenie

{
Sigurd
Sigurd
Sigurd

Courtesy of
Théâtre Royal de la Monnaie
Koninklijke Muntchouwborg

