

*Partition*  

---

*Le Farfadet*



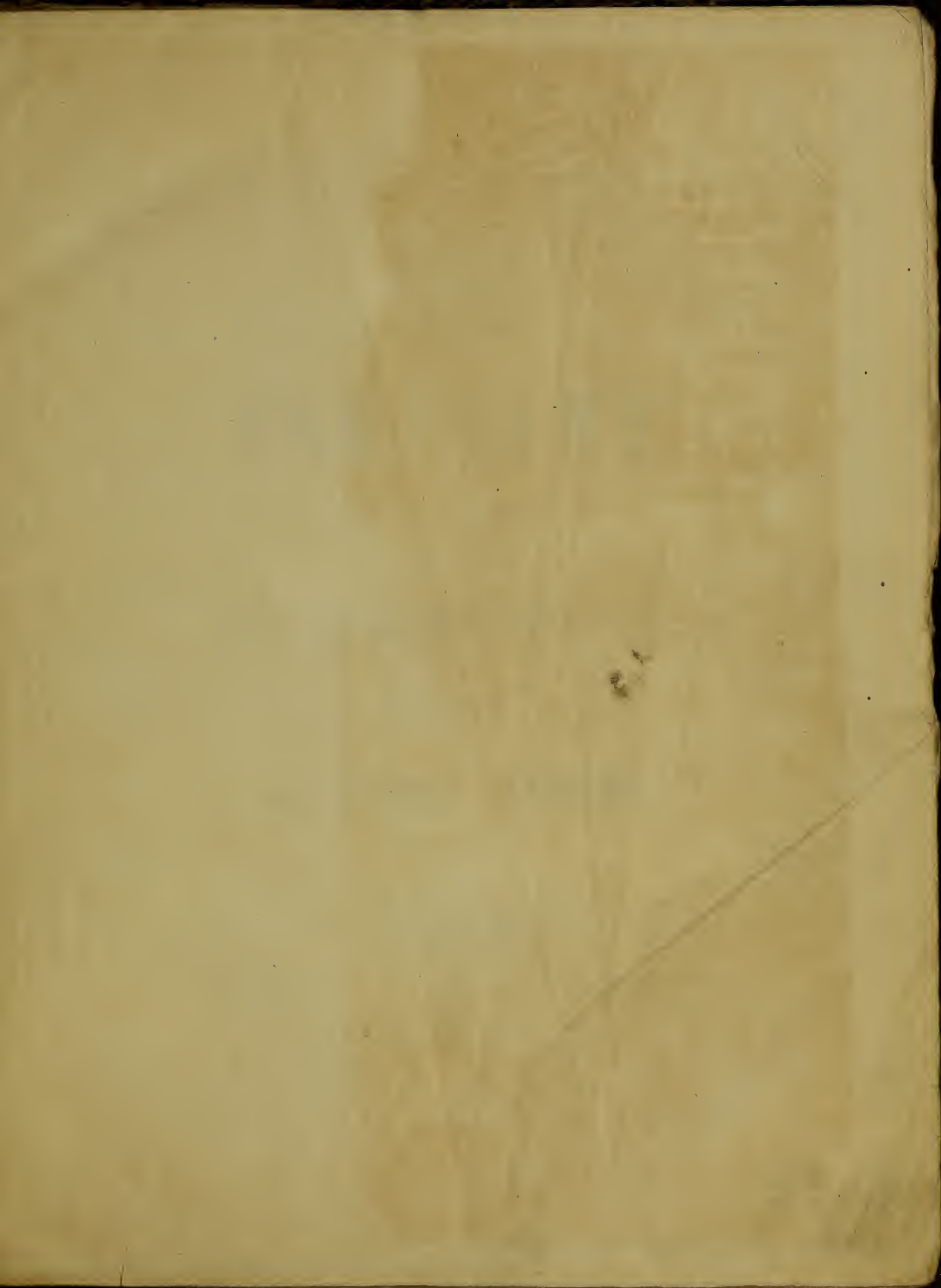
47

- 1 Saxiflion
- 1<sup>re</sup> Violons
- 3 2<sup>de</sup> Violons
- 2 Altos
- 6 Basses
- 1 Flute
- 1 Oboe
- 1 Clarinette.
- 1 Basson
- 2 Cors
- 1 Sistons
- 2 Trombone
- 1 Timballes

---

25

No 76







LE

# FARFADET

*Opéra Comique*

en Un Acte

Paroles de M. de Planard

*Musique*

DE

## ADOLPHE ADAM

MEMBRE DE L'INSTITUT.

*Représenté pour la 1<sup>ère</sup> fois à Paris sur le Théâtre de l'Opéra Comique.  
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THE HISTORY OF

THE UNITED STATES OF AMERICA

BY

WALTER DILLON HOWELL



# LE FARFADET.

— ★ —

## PERSONNAGES.

LE BAILLI.....(M<sup>r</sup> LEMAIRE)..... BASSE.  
MARCELIN.....(M<sup>r</sup> BUSSINE)..... BARYTON.  
BASTIEN.....(M<sup>r</sup> JOURDAN)..... TENOR.  
LAURETTE.....(M<sup>lle</sup> TALMON.....)  
BABET.....(M<sup>lle</sup> LEMERCIER.....) } SOPRANI.

La Scène se passe dans un moulin .

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Le Fourfadet

Partition pupilles  
10 psm - - - 4

2 - - - - 3

Alto - - - 2

Basses - - 6

H. 1 No. 1 Clar. 1 Basson

2 Cors 1 3<sup>e</sup> Cors 1 Tromb 1

Tromb 2 timb. 1

Harmonico

quor  $\frac{15}{25}$  pupilles





# LE FARFADET.

## OUVERTURE.

All<sup>o</sup> con fuoco (108 = ♩).

The musical score is arranged in a grand staff format with 14 individual staves. The instruments listed on the left are: Petite Flûte, Grande Flûte, Hautbois, Clarinettes en LA, Cornets à Pistons en LA (à 2), Cors en LA, Cors en MI, Bassons, Trombones, Triangle, Timbales en LA MI, Violons, Altos, Violoncelles, and Contre-Basses. The score is in 2/4 time with a key signature of two sharps (F# and C#). The dynamic marking *ff* (fortissimo) is present at the beginning of each staff. The Violoncelles part includes the instruction *C<sup>me</sup> les C-B* and double bar lines. The tempo and performance instruction *All<sup>o</sup> con fuoco (108 = ♩)* is repeated at the bottom of the page.

All<sup>o</sup> con fuoco (108 = ♩). B. et C. 8965.



This page of musical notation consists of 14 staves. The first 12 staves are grouped together by a brace on the left. The notation is written in a key signature of two sharps (F# and C#). The first staff is in the treble clef, while the others alternate between treble and bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Vertical bar lines divide the music into measures. Some staves include dynamic markings such as 'a2' and 'fz'. The bottom two staves are partially obscured by a horizontal line, likely a page fold or a scanning artifact.



And<sup>te</sup> non troppo.

(69 = ♩).

*And<sup>te</sup> = 69 = ♩*

*[Handwritten signature]*

And<sup>te</sup> non troppo.

(69 = ♩).



4

Hautb.  
a piacere.

Clar.  
f. solo.  
pp a piacere.

V. lles et C. B.

1<sup>o</sup> solo.  
p

1<sup>o</sup> solo  
pp

rall. molto.



All<sup>o</sup> non troppo. (92 = ♩).

Clar. *pp*

C<sup>o</sup> en LA. *pp*

Trian. *pp*

*Mod<sup>to</sup>*

92 = ♩

All<sup>o</sup> non troppo. (92 = ♩).

*pp*

Clar.

C<sup>o</sup> en LA.

C<sup>o</sup> en MI. *pp*

Trian.

*pp*

*pizz.*

*pizz. pp*

*pizz.*

*sol.*



Clar.

C<sup>2</sup> en LA.

C<sup>2</sup> en MI.

Tran.

dim.

dim.

pp

pp

pp

arco.

pp



Clar.

C<sup>es</sup> en LA.

B<sup>us</sup> soli.

Trian.

pizz. p

pizz. p

pizz.

G<sup>de</sup> Fl.

Hautb. 1<sup>o</sup> solo. pp animando poco a poco.

Clar. pp

C<sup>es</sup> en LA pp

C<sup>es</sup> en MI pp

B<sup>us</sup>

Trian. p

arco. pp

arco. pp

arco. pp

arco. animando poco a poco.

B. & C. 8965.



Fl. *cres.*

Hautb. à 2 *cres.*

Clar. à 2 *cres.*

C. nets *pp*

C. r. *cres.*

B. *cres.*

Tromb. *p* *cres.*

Trian. *p* *cres.*

Timb. *pp* *cres.*

*ff*

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*







This musical score is arranged in a system of 14 staves. The top two staves are for the first violin and second violin, both in treble clef with a key signature of two sharps (F# and C#). The third and fourth staves are for the first and second violas, also in treble clef with the same key signature. The fifth and sixth staves are for the first and second cellos, in treble clef with the same key signature. The seventh and eighth staves are for the first and second basses, in bass clef with the same key signature. The ninth and tenth staves are for the piano, with the right hand in treble clef and the left hand in bass clef, both with the same key signature. The eleventh and twelfth staves are for the harpsichord, with the right hand in treble clef and the left hand in bass clef, both with the same key signature. The thirteenth and fourteenth staves are for the lute or guitar, with the right hand in treble clef and the left hand in bass clef, both with the same key signature. The score contains various musical notations including notes, rests, and performance markings such as '10 solo.' and 'dim.'.



Hautb.

Cl.

Cl<sup>e</sup> en MI.

1<sup>o</sup> solo

*pp*

*pp*

*p dim.*

*pp*

*pp*

*pizz.*

*pp*

Hautb.

Cl.

Cl<sup>e</sup>

B<sup>us</sup>

soli. à 2

*p*

*solo*



Cl.  
C'en LA.  
Bus  
Trian.  
Velle et C-B.

dim. pp  
dim. pp  
dim. pp  
pp  
pp

*ce des un peu temps*

Cl.  
C.  
Trian.  
Velle et C-B.

pp  
sol.  
p  
pp  
pizz.  
p  
pizz.  
pizz.  
pizz.



Clar.

C<sup>s</sup> en LA.

C<sup>s</sup> en MI.

Trian.

dim.

dim.

pp

pp

pp

arco.

pp



Clar.  
C<sup>o</sup> en LA.  
B<sup>ns  
Trian.  
pizz. *p*  
pizz. *p*  
pizz.</sup>

This system contains five staves of music. The top staff is for Clarinet (Clar.), the second for C<sup>o</sup> en LA, the third for Bassoon (B<sup>ns), the fourth for Trumpet (Trian.), and the fifth for Piano. The piano part includes markings for *pizz.* and *p*. The Bassoon part has a *soli.* marking.</sup>

G<sup>de</sup> Fl.  
Hautb. 1<sup>o</sup> solb.  
Clar.  
C<sup>o</sup> en LA  
C<sup>o</sup> en MI  
B<sup>ns  
Trian.  
arco. *pp*  
arco. *pp*  
arco.  
animando poco a poco.</sup>

This system contains nine staves of music. The top staff is for Flute (G<sup>de</sup> Fl.), the second for Oboe (Hautb. 1<sup>o</sup> solb.), the third for Clarinet (Clar.), the fourth for C<sup>o</sup> en LA, the fifth for C<sup>o</sup> en MI, the sixth for Bassoon (B<sup>ns), the seventh for Trumpet (Trian.), the eighth for Violin/Viola (arco. *pp*), and the ninth for another Violin/Viola part (arco. *pp*). The Flute part includes markings for *pp* and *animando poco a poco.* The bottom staff also includes *animando poco a poco.*</sup>



Fl.  
cres.

Hautb. à 2  
cres.

Clar. à 2  
cres.

C.ets  
pp

C.ets  
cres.

B.uis  
cres.

Tromb. à 3  
p  
cres.

Tromb.  
cres.

Trian.  
p  
cres.

Timb.  
pp  
cres.

cres.

cres.

cres.

cres.

cres.

ff

cres.

cres.

cres.

cres.

cres.



Un poco più mosso. (112 = ♩).



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a time signature of 4/4. The music is marked with a forte dynamic (*ff*) throughout. The score consists of several systems of staves, with various rhythmic patterns and melodic lines. A tempo instruction "Un poco più mosso." is repeated in the lower staves. The bottom of the page features a double bar line and the text "C<sup>mo</sup> les C=B." followed by five double bar lines.

*poco più mosso*

*ff* Un poco più mosso. (112 = ♩).



The image shows a page of handwritten musical notation, likely a score for multiple instruments or voices. The page is numbered 17 in the top right corner. The notation is arranged in 16 staves, organized into four systems of four staves each. The key signature is two sharps (F# and C#). The notation includes treble and bass clefs, and various rhythmic patterns, including eighth and sixteenth notes. Some staves are marked with 'à 2', indicating a second ending or a specific performance instruction. The music is written in a complex, multi-staff format, typical of a score for multiple instruments or voices.



This page of musical notation consists of 14 staves. The top four staves are in treble clef, and the bottom four are in bass clef. The middle six staves are mostly empty, with some sparse notes in the second and third staves. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often grouped with slurs. There are several dynamic markings, including accents (>) and a 'p' (piano) marking. A '2' is written above a note in the fourth staff. In the eighth staff, there are markings '1', '3', and '4' above a group of notes. The key signature is two sharps (F# and C#), and the time signature is not explicitly shown but appears to be 2/4 or 3/4 based on the note values.



This page of musical notation consists of 15 staves. The notation is dense, featuring various musical symbols including notes, rests, and dynamic markings. Key markings include 'à 2' appearing on the fifth and sixth staves, and '2º' and '3º' appearing on the eighth and ninth staves. The bottom of the page features the text 'C. les C. B.' followed by three double slashes (// // //).



This page of musical notation is a multi-voice setting, likely for a choir or instrumental ensemble. It consists of 12 staves, organized into three systems of four staves each. The notation includes various clefs (treble and bass), key signatures (two sharps), and a variety of rhythmic values and articulations. The music is written in a historical style, with many notes beamed together and frequent use of slurs. Dynamic markings such as *pp*, *ppp*, and *2<sup>o</sup>* are present throughout. The bottom-most staff features a series of double bar lines, indicating a section of rest or a specific performance instruction. The overall layout is dense and characteristic of 18th or 19th-century manuscript notation.



This page of musical notation is a score for a 12-part ensemble. It consists of 12 staves, each with a unique clef and key signature. The notation includes various rhythmic values, rests, and dynamic markings. The first two staves are in treble clef with a key signature of two sharps (F# and C#). The next two staves are in treble clef with a key signature of one sharp (F#). The remaining eight staves are in bass clef with a key signature of one sharp (F#). The notation is dense and complex, with many notes and rests. There are some markings such as 'à 2' above certain notes. The paper is aged and shows some wear and tear.

*Enchering*



introduction

N<sup>o</sup> 1.

Allegro. (116 =  $\frac{1}{3}$ )

QUATUOR et COUPLETS.

Petite Flûte. *ff.*

Grande Flûte. avec la P<sup>e</sup> Fl. // // //

Hautbois. *ff.* à 2. 3 3 3 3

Clarinettes en La. *ff.* 3 3 3 3

Cornets à Pistons en La. *ff.* 3 3 3 3

Cors en La. *ff.* 3 3 3 3

Cors en Ré. *ff.* 3 3 3 3

Bassons. *ff.* 3 3 3 3

Trombones. *ff.* 3 3 3 3

Violons. *ff.* Allegro. 3 3 3 3

Altos. *ff.* 3 3 3 3

BABET.

LAURETTE.

BASTIEN.

LE BAILLI.

Violoncelles. *ff.* 3 3 3 3

Contre-Basses. *ff.* 3 3 3 3

Allegro. (116 =  $\frac{1}{3}$ )

R. et Cie 8965

*Allegro*

*Fin*



This section contains the main musical score for strings and woodwinds. It consists of ten staves. The top two staves are for woodwinds (likely flutes and oboes), and the remaining eight are for strings. The music features intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *pp* and *pizz.* are used throughout. Some staves have double bar lines indicating repeated sections.

Cors en ré.

This section contains the musical score for Horns in D. It includes parts for Bass Horn (B<sup>is</sup>), Trombones (LE BAILLI.), and Horns. The music is primarily sustained notes with some rhythmic movement. Dynamic markings include *pp* and *arco.*. Performance instructions like "Pour finir gai" and "Le Bailli" are present. The bottom staff includes the instruction "arco." above the notes.



Musical score for piano and voice. The score consists of 14 staves. The first three staves are for the piano, with dynamics *p* and *1<sup>o</sup> Solo.* The fourth and fifth staves are for the piano, with dynamics *pp* and *1<sup>o</sup> Solo.* The sixth and seventh staves are for the piano, with dynamics *pp* and *1<sup>o</sup> Solo.* The eighth and ninth staves are for the piano, with dynamics *p* and *pizz:*. The tenth and eleventh staves are for the voice, with lyrics: "ment cesouper charmant, que chacun ré- pè- te une chanson- net- te, que chacun ré- pè- te un gentil re-". The twelfth and thirteenth staves are for the piano, with dynamics *p* and *pizz:*. The fourteenth staff is for the piano, with dynamics *p* and *pizz:*.

1<sup>o</sup> Solo.

*pp*

*p*

*pp*

*pp*

*p*

*p*

*p*

*pp*

*pp*

frain, une chanson - net - te; le verre à la main! pour finir gai - ment ce souper char -  
 avec la C-B.

*pizz:*



pp  
avec la 1<sup>re</sup> Fl. //

pp

pp

pp

pp

pp

pp

pp

cresc:

-mant, que chacun ré - pè - te une chanson - net - te, que chacun ré - pè - te un gentil re -  
cresc:

-mant, que chacun ré - pè - te une chanson - net - te, que chacun ré - pè - te un gentil re -  
cresc:

-per charmant, que chacun ré - pè - te une chanson - net - te, que chacun ré - pè - te un gen -  
cresc:

-mant, que chacun ré - pè - te une chanson - net - te, que chacun ré - pè - te un gentil re -



The musical score consists of several staves. At the top, there are two staves with piano (pp) markings and repeat signs. Below these are several staves of accompaniment, including a bass line with a first ending (1<sup>o</sup>) and a double bass line. The vocal line is written in a treble clef with lyrics underneath. The lyrics are: "frain, une chanson net - te, le verre à la main, qu'on répète, qu'on ré - pète une gentil - le chanson - frain, une chanson net - te, le verre à la main, une chanson nette, une gentil - le chanson - til refrain, une chanson net - te, le verre à la main, une chanson net - te, le verre à la frain, une chanson net - te, le verre à la main, une chanson net - te, le verre à la". The score concludes with a double bass line marked "arco." and a final piano (pp) marking.



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

- Two vocal staves with lyrics: "net-te, u-ne chanson net-te, le verre à la main!"
- Two vocal staves with lyrics: "main, que chacun dise un gai re-frain et chante le verre à la main!"
- Two vocal staves with lyrics: "main, que chacun dise un gai re-frain et chante le verre à la main!"

The piano accompaniment includes several staves with dynamic markings such as *cresc:* and *ff*. The score is written in a key with one sharp (F#) and a common time signature (C).



Clar: *p*

B<sup>ns</sup> *p*

rain, à vos ordres mon par-rain, nous dirons la chanson - nette, nous dirons la chanson - nette, moi, Laurette et puis Ba-

ple et G<sup>de</sup> Fl:

Hautb: *ff*

Et chacun notre cou-plet!

Et chacun notre cou-plet!

bet, et chacun notre cou-plet!

Et chacun notre cou-plet!

Et chacun votre cou-plet!

*ff*

B. et C<sup>ie</sup> 8965



1<sup>re</sup> et 2<sup>e</sup> Fl:

Haut:

sf

1<sup>re</sup> Fl: And<sup>no</sup> quasi all<sup>to</sup> (84 = ♩.)

Haut: 1<sup>o</sup> pp

Clar: pp

Cors en ré: pp

pp

BABET.

A la fête du vil-la-ge, voyez donc le vieux sorcier, ah! le malin person-nage, comme il

pp

pp And<sup>no</sup> quasi all<sup>to</sup> (84 = ♩.)



G.F.:

Haut: *pp* rall:

Clar: rall:

Cors en ré. rall:

Bas: *pp* rall:

entend le mé- tier, pour at- tirer la pra- tique il a toujours sa rubrique et, d'un air tout enga- geant, il fre donne douce-

*Segue*

a tempo.

Fl: *pp* avec la 1<sup>re</sup> Fl. // // //

Clar: a tempo. *pp*

Cors en ré. *pp*

Bas: a tempo. *pp*

a tempo.

a tempo.

a tempo.

ment: a tempo. accourez, fil- let - - tes gentes berge- ret - - tes, voici le de- vin, montrez votre

pizz:



rall: un poco.

main, je pré-dis aux bel-les tendres et fi - dé - les, que leur doux a - mi de - viendra leur ma -

avec la C-B.

arco.

Gde Fl. pp

Haut: a tempo. pp

Clar: pp a tempo.

Cors. pp a tempo.

a tempo.

a tempo.

a tempo.

a tempo.

a tempo.

rall: *rall*

ri, un ma-ri bien gen - ti, son a-mi pour ma - ri, est-il rien plus jo - li, est il rien plus jo - li? Un ma -

Un ma -

Un ma -

Un ma -

velles et C-B.

a tempo.

suivez.

suivez.

suivez.

suivez.

suivez.

suivez.

suivez.

suivez.

suivez.

(92 = ♩.)



ri bien gen ti, qu'on ca resse avec ten dresse, son a mi pour ma ri, est - il rien de plus jo -  
ri bien gen ti, qu'on ca resse avec ten dresse, son a mi pour ma ri, est - il rien de plus jo -  
ri bien gen ti, qu'on ca resse avec ten dresse, son a mi pour ma ri, est - il rien de plus jo -  
ri bien gen ti, qu'on ca resse avec ten dresse, son a mi pour ma ri, est - il rien de plus jo -







un peu moins vite. (76 = ♩.)

avec la pte fl.

un peu moins vite.

un peu moins vite.

ff

un peu moins vite.

p

un peu moins vite.

pp

un peu moins vite.

pp

un peu moins vite.

ti!

un peu moins vite.

ti!

Voi - là que Nina la

ti!

(Parle.)  
à votre tour.  
Laurette,

un peu moins vite. (76 = ♩.)

pizz:

avec la C-B.

pp

pizz:



Cors en ré.

LAURETTE.  
blonde ar-rive a-vec son pa-pa, qui la tourmente et la gronde pour sa-voir quel mal elle a; nuit et jour elle sou-

Clar:

1<sup>o</sup> Solo.

1<sup>o</sup> Solo.  
pp  
1<sup>o</sup> Solo.  
pp  
1<sup>o</sup> Solo.  
pp  
pizz:  
pizz:  
pizz:  
pizz:  
rall  
pi-rect le bon papa pleurant à no-tre sorcier vint di-re que faut-il à cette enfant? Approchez, la  
arco.  
p



Clar:

Cors.

Bns

bel - - le, gente jouven - cel - - le, voyons votre main et votre chagrin, ah! mon Dieu, bien

rall: a tempo.

Cors

Bns rall: a tempo.

arco. cresc:

p arco. cresc:

p arco. cresc:

rall: *rall* P a tempo.

vi - te à cet - te pe - ti - te donnez le ma - ri que son cœur a choi - si, un ma - ri bien gen - ti, son a - mi pour ma - a tempo.

rall: p cresc:

pizz:



Cors en ré.

*p* a tempo. un poco rit:

1<sup>o</sup> Solo.

B<sup>us</sup> rall: un poco.

1<sup>o</sup> Solo.

dim: *pp*

dim: *pp*

dim: rall: un poco *pp* a tempo. un poco rit:

ri est-il rien plus jo-li est-il rien plus jo-li? un ma-ri bien ché-ri, qu'on ca-resse avec ten-dresse, son a-mi pour ma-velles et C-B.

dim: rall: un poco. *pp* a tempo. un poco rit:

*un poco ritato*

Haut:

Clar:

Cors en ré. rall: 1<sup>o</sup> tempo.

B<sup>us</sup> rall: 1<sup>o</sup> tempo.

rall: 1<sup>o</sup> tempo.

rall: 1<sup>o</sup> tempo.

rall: 1<sup>o</sup> tempo.

ri est-il rien de plus jo-li? *Parlé (plus vite)*

BASTIEN. » Mais il faut chanter plus gaiement qu'en: à nous deux, Babet. »

Sans a-voir d'autre re-

rall: arco. 1<sup>o</sup> tempo.

*A nous deux, Babet*



*p*

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

1<sup>o</sup>

1<sup>o</sup>

BABET.

Vit tom-ber dans sa po-chet-te piè-ce ronde et croix d'argent;

cet-te cha-que jour notre sa-vant

Car Na-



pp

pp

pp

pp

pp

BABET.

Margue-rite et puis Jen-ny, voulu- rent entendre aus- si:

non, Rose et Lou- i- se, Et Mi- nette avec De- ni- se Allons, mes fil- pizz:

*And*

~~Tempo~~



Fl: *pp*  
avec la P<sup>e</sup> Fl. // // // //

Clar:  
Corns en ré.

B<sup>ns</sup>

Allons, mes fil-les, gentes berge-ret-tes, voici le de-vin, montrez votre  
 let-tes, gentes berge-ret-tes, voici le de-vin, montrez votre main!

main! tendres et fi-dé-les, de-vien-dra leur ma-  
 je pré-dis aux bel-les que leur doux a-mi

arco: avec les C-B. // //



suivez. a tempo.

pp pp pp p

10 p p>

suivez. a tempo.

rall: a tempo. pp

ri bien geu-ti, pour ma-ri, est-il rien plus jo-li? Un ma-ri bien gen-

LAURETTE.

Un ma-ri bien gen-

rall: a tempo. pp

un mari son ami est-il rien plus jo-li? Un ma-ri bien gen-

LE BAILLY.

Un ma-ri bien gen-

suivez. a tempo.

avec les C. B. // // // // //



ti, qu'on ca-resse avec ten-dres-se son a-mi pour ma-ri, est-il rien de plus jo-li?

ti, qu'on ca-resse avec ten-dres-se son a-mi pour ma-ri, est-il rien de plus jo-li?

ti, qu'on ca-resse avec ten-dres-se son a-mi pour ma-ri, est-il rien de plus jo-li? biengen-

ti, qu'on ca-resse avec ten-dres-se son a-mi pour ma-ri, est-il rien de plus jo-li? un mari

pizz:

pizz:

pizz:

pizz:

pizz:

pizz:

pizz:



The musical score consists of 14 staves. The top two staves are for the first and second violins, with a first ending bracket (1<sup>o</sup>) over the second staff. The next two staves are for the first and second violas. The fifth and sixth staves are for the first and second cellos. The seventh and eighth staves are for the first and second basses. The ninth and tenth staves are for the first and second violas playing *arco.* The eleventh and twelfth staves are for the first and second cellos playing *arco.* The thirteenth and fourteenth staves are for the first and second basses playing *arco.*

Handwritten annotations include "Avant" in blue ink across the middle staves and "avante" in black ink across the bottom staves.

Dynamic markings include *ff* (fortissimo) and *arco.* (arco).

Tempo markings include *à 2.* (allegretto).

Performance instructions include *crese:* (crescendo) and *rit.* (ritardando).

Lyrics for the vocal parts (soprano and tenor) are as follows:

Soprano: Pour ma - ri, Un bon petit ma - ri, qu'est gen - ti!

Tenor: Son ami Un bon petit ma - ri, qu'est gen - ti!

Both: ti, Est-il rien plus jo - li? Qu'est gen - ti!



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



The image shows a page of handwritten musical notation, numbered 46 in the top left corner. The page contains 14 staves of music. The notation is written in a historical style, featuring various note values, rests, and dynamic markings. The key signature is one sharp (F#). The piece is marked "à 2." in the fifth staff. The bottom staff contains the text "avec les C.B." followed by double bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.



*Le Bailly 1<sup>o</sup> Et quelle histoire, idiole ?*

N<sup>o</sup> 2.

QUATUOR.

«Je répète simplement ce que j'entends dire.»

Allegro. (138 = ♩)

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes  
en LA.

Cornets à Pistons  
en LA.

Cors en SOL.

Cors en RÉ.

Bassons.

Trombones.

Timbales  
SOL RÉ.

Violons.

Altos.

BABET.

LAURETTE.

BASTIEN.

Le BAILLI.

Violoncelles.

Contre-Basses.

The musical score is arranged in a standard orchestral format. The woodwind quartet (Flutes, Oboe, Clarinets, and Bassoons) has a prominent role, with several 'Solo' markings. The brass section (Horns and Trumpets) provides harmonic support. The strings (Violins, Violas, Cellos, and Double Basses) play a rhythmic accompaniment. The percussion (Timpani) has a specific part. The vocal parts (Babet, Laurette, Bastien, Le Bailly) are mostly silent, with Babet having a line of lyrics. The score is marked with dynamics such as *ff* (fortissimo) and *pp* (pianissimo). There are also tempo markings like *Allegro* and *Allegro* with a metronome marking of 138 = ♩.

Allegro. (138 = ♩)

*Le ballet*  
*2<sup>o</sup> Ballet*

*Allegro*  
*138 = ♩*

*C*

*C<sup>me</sup> les C<sup>es</sup> B.*



LAUR.

BAST.

*Bastien*

Je n'ai me pas tous ces caquets de re-venants, de far-fa-dets!

Comment, tu crois à ces ca-

*Sauvaille*

*pp*

*pizz.*

*p*



The musical score consists of several systems of staves. The top system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes. Below this are several bass clef staves, some of which are marked with *1<sup>o</sup> solo* and *pp* (pianissimo). The middle section of the score contains vocal lines with lyrics in French. The lyrics are: "Ce vieux moulin est fait ex-près pour les lutins, les far-fa-dets!" and "-quets de re-venants, de far-fa-dets?". The vocal parts are marked with "BAB:" and "LALR:". The bottom system includes a bass clef staff with the instruction "Point de dis -" and "arco." (arco). The score is written in a classic, handwritten style with clear notation and dynamic markings.



The musical score consists of 15 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The next four staves are for a woodwind section (Flute, Oboe, Clarinet, and Bassoon). The bottom section contains vocal parts and a basso continuo line. The vocal parts are labeled 'BAB.' and 'Le B.'. The lyrics are in French and appear at the bottom of the page.

Lyrics:  
 - cours, c'est ri-di-cule; o-bé-is-moi: songe à ma mule!  
 Le B. Allons, ne prenez pas d'hu-



rall.

Un peu retenu. (120 = ♩).

a tempo.

rall.

a tempo.

Un peu retenu.

rall.

a tempo.

rall.

Un peu retenu.

dim.

pizz.

dim.

pizz.

dim.

pizz.

BAB. rall.

LALR.

BAST.

Le B.

dim.

rall.

dim.

rall.

dim.

rall.

dim.

rall.

dim.

rall.

dim.

rall.

dim.

rall.

dim.

rall.

dim.

rall.

a tempo.

Un peu retenu. (120 = ♩).

B. et C. 8965.



-fa\_dets; d'a\_près les bruits du voi - si - na - ge; i - ci sou - vent ils font ta - pa - ge, ah! ce moulin est fait ex -  
 -fa\_dets? Bastien n'a pas un grand cou - ra - ge; i - ci l'on est loin du vil - la - ge; mais pourquoi donc tous ces ca -  
 -fa\_dets; de faire peur, dans le vil - lage, ils ont tou - jours, tou - jours la ra - ge; au diantre soient tous ces ca -  
 -fa\_dets; de faire peur, dans le vil - lage, ils ont tou - jours, tou - jours la ra - ge; au diantre soient tous ces ca -



- près pour les lutins, les far-fa-dets; d'après les bruits du voi-si-nage, ils font i-ci ta-pa-ge; ce vieux mou-  
 - quets de revenants, de far-fa-dets? Bastien n'a pas un grand cou-rage et c'est loin du vil-la-ge; mais pourquoi  
 - quets de lutins et de far-fa-dets; de fai-re peur; dans le vil-lage, ils ont toujours la ra-ge; au diantre  
 - quets de lutins et de far-fa-dets; de fai-re peur; dans le vil-lage, ils ont toujours la ra-ge; au diantre







Fl. *p*

Hautb. 1<sup>o</sup>

Cl. *p*

C<sup>es</sup> *p*

B<sup>as</sup> *p*

Le B.  
croise:  
Vclles et C-B.

dans le pays on est menteur,  
et je vais vous dire une histoire  
où l'on voulut me faire

Hautb. 1<sup>o</sup> solo

B<sup>as</sup> solo

Col 1<sup>o</sup> *ff*

J. A. U. R.

BAST.

Le B.

peur!

C<sup>es</sup> les C-B. *ff*

Ah! contez-nous votre frayeur! voyons!  
Ah! contez-nous votre frayeur!  
Voyons!

*p*

B. et C. 8965.



C<sup>es</sup> en RÉ.

Un peu retenu.

*pp*

*ff*

Vclles

C<sup>es</sup> les C-B.

*pp*

C-B.

*ff*

*p*

Un peu retenu.

*pp*

*pizz.*

Un peu retenu.

(126 = ♩)

Fl.

Hautb.

Cl.

C<sup>es</sup> en RÉ.

B<sup>es</sup>

L.AUR.

BAST.

Le soir!

Le soir!

Le B.

Un jour loin du vil la - ge étant seul en voy - a - ge, je m'égarai le soir;

*pp*

*p*

*1<sup>o</sup> solo*

*2<sup>o</sup> solo*

*p*

*pp*

*pp*



Fl.

Hautb.

Cl.

C<sup>es</sup> en RE.

B<sup>es</sup>

L.AUR.

BAST.

Le B.

*p* *1<sup>o</sup> solo* *p* *1<sup>o</sup> solo* *p*

*pp* *pp* *pp*

Tout noir!

Tout noir!

et dans un bois sa-va-ge je vis sous le feuil-la-ge un vieux château tout noir;

Le B.

Sou-dain la châ-te-lai-ne qui comptait la cen-ti-ne, vint pour me re-ce-



The musical score is arranged in a system of 14 staves. The top four staves are for vocal soloists, with the first two labeled "1<sup>o</sup> solo". The bottom four staves are for instruments, with the first two labeled "L.A.U.R." and "B.A.S.T." and the last two labeled "Le B.". The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, and *ppp*. There are also performance instructions like "pizz. sempre".

L.A.U.R.

Vous recevoir!

B.A.S.T.

Vous rece- voir! dans son vieux château noir!

Le B.

- voir;

Dans u- ne chambre im-

pizz. sempre



The musical score consists of 15 staves. The top four staves are for the piano accompaniment, with dynamic markings *p* and *1<sup>o</sup> solo*. The fifth staff is a vocal line with lyrics. The sixth and seventh staves are for the piano accompaniment, with dynamic markings *pp*. The eighth staff is a vocal line with lyrics. The ninth and tenth staves are for the piano accompaniment, with dynamic markings *pp*. The eleventh staff is a vocal line with lyrics. The twelfth and thirteenth staves are for the piano accompaniment, with dynamic markings *pp*. The fourteenth staff is a vocal line with lyrics. The fifteenth staff is for the piano accompaniment, with dynamic markings *arco.*

*p*  
*1<sup>o</sup> solo*  
*p*  
*1<sup>o</sup> solo*

*pp*  
*pp*  
*pp*

Au manoir!  
Au ma noir!

- men - se je commis l'impru - den - ce de coucher au ma - noir;  
Sur la ta - pis - se -

*arco.*



G<sup>de</sup> Fl.

Hautb.

Cl<sup>en</sup> RÉ.

B<sup>us</sup>

Le B.

Vcl<sup>es</sup> et C.B.

ri - e un gé - ant Sar - ra - zin me tenait compa - gni - e, un poignard à la main; ce fut un triste au -

*p*

*p*

*sc*

G<sup>de</sup> Fl.

Hautb.

Cl.

Cl<sup>en</sup> RÉ.

B<sup>us</sup>

Le B.

Vcl<sup>es</sup> et C.B.

- gu - re; et j'eus toute la nuit cette grande fi - gu - re en fa - ce de mon lit; je n'y voyais qu'à

*pp*

*pp* 1<sup>o</sup> solo

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*sc*

*sc*

*sc*

*pizz.*



G<sup>de</sup> Fl.

Hautb.

Cl.

C<sup>en SOL.</sup>

Le B.

peine, ma lampe éclairait mal, et le vent dans la plaine faisait son bacchanal; tout-à-coup à ma

Vclles et C. B.

1<sup>o</sup> solo

*p*

G<sup>de</sup> Fl.

Hautb.

Cl.

C<sup>en SOL.</sup>

BAB.

Le B.

vu le Sar-ra-zin maudit et sa nime et remue, et je crois qu'il me dit:...

*ff* Ah! ah!

*ff*

*Babet (chant)*

*Coulisses*



C'est les Vans // // // // //  
*Babet*  
 Ah! Ah!  
 Quelle peur l'transporte?  
 Quelle peur l'transporte?  
 Quelle peur l'transporte?



Je n'en puis plus et je suis morte!

Quelle peur la transporte? Qu'as tu donc pour nous

Quelle peur la transporte? Elle est morte? elle est morte?

Quelle peur la transporte? Qu'as tu donc pour nous

C<sup>me</sup> les C-B // //







G<sup>de</sup> Fl.

C<sup>es</sup> en SOL.

C<sup>es</sup> en RÉ.

B<sup>us</sup>

BAB.

BASTIEN

LE BAILLI

tôt quel-que lu-tin!

Allons, si- lence, et lais-se moi tran- quille!

Mais si c'était quel-que lu-

Clar.

B<sup>us</sup>

tin!

Ca pou-rait bien être un lu- tin!

Mais voy- ez donc cet im- bé- ci- le!

Vas- tu bien me lais- ser tran-



Un peu retenu.

The musical score is arranged in two systems. The first system consists of six staves, with the top two staves containing melodic lines and the bottom four staves providing harmonic support. The second system also consists of six staves, with the top two staves containing melodic lines and the bottom four staves providing harmonic support. The lyrics are written in French and are placed below the bottom two staves of the second system.

**System 1:**

- Staff 1: Melodic line, dynamics: *p*, *pp*, tempo: *rall.*
- Staff 2: Melodic line, dynamics: *p*, *pp*, tempo: *rall.*
- Staff 3: Melodic line, dynamics: *pp*, tempo: *rall.*
- Staff 4: Melodic line, dynamics: *pp*, tempo: *rall.*
- Staff 5: Melodic line, dynamics: *pp*, tempo: *rall.*
- Staff 6: Melodic line, dynamics: *pp*, tempo: *rall.*

**System 2:**

- Staff 1: Melodic line, dynamics: *pp*, tempo: *a tempo.*
- Staff 2: Melodic line, dynamics: *pp*, tempo: *a tempo.*
- Staff 3: Melodic line, dynamics: *pp*, tempo: *a tempo.*
- Staff 4: Melodic line, dynamics: *pp*, tempo: *a tempo.*
- Staff 5: Melodic line, dynamics: *pp*, tempo: *a tempo.*
- Staff 6: Melodic line, dynamics: *pp*, tempo: *a tempo.*

**Lyrics:**

Ce vieux moulin est fait ex près pour les lutins, les far fa -  
 - quille! - dets! ce vieux moulin est fait ex près pour les lutins, les far -  
 Ah pour quoidonc tous ces caquets de re - venants, de far -  
 Au dian - tre soient tous ces caquets de re - venants, de far -  
 Audian - tre soient tous ces caquets de re - venants, de fir -



- la dets; d'a-près les bruits du voi-si - na-ge; i-ci sou - vent ils font ta - pa - ge, ah! ce moulin est fait ex -  
 - la dets? Bastien n'a pas un grand cou - ra-ge; i-ci l'on est loin du vil - la - ge; mais pourquoi donc tous ces ca -  
 - la dets; de faire peur, dans le vil - lage, ils ont tou - jours, toujours la ra - ge; au diantre soient tous ces ca -  
 - la dets; de faire peur, dans le vil - lage, ils ont tou - jours, toujours la ra - ge; au diantre soient tous ces ca -



- près pour les lutins, les far-fa-dets; d'après les bruits du voi-si-nage, ils font i-ci la-pa-ge; ce vieux mou-  
 - quets de revenants, de far-fa-dets? Bastien n'a pas un grand cou-rage et c'est loin du vil-la-ge; mais pourquoi  
 - quets de lutins et de far-fa-dets; de fai-re peur dans le vil-lage, ils ont toujours la ra-ge; au diantre  
 - quets de lutins et de far-fa-dets; de fai-re peur dans le vil-lage, ils ont toujours la ra-ge; au diantre



Timb. (voilées) SOL RE.

- lui est fait ex - près pour les lu - tins, les far - fa - dets!

done tous ces ca - quets de re - ve - nants, de far - fa - dets?

soient tous ces ca - quets de re - ve - nants, de far - fa - dets! (éclairs.)

soient tous ces ca - quets de re - ve - nants, de far - fa - dets!

*Handwritten annotations:*  
 - Blue ink 'X' over the timpani staff.  
 - Blue ink 'p' under the vocal line in the final measure.  
 - Blue ink 'soli' above the vocal line in the final measure.



G<sup>de</sup> Fl. *solo*

Clar. *soli.* *pp*

C<sup>es</sup> en SOL *soli.* *p*

B<sup>as</sup> *p*

Timb.

le B. *(éclairs.)*

Voici l'éclair qui nous in vite

à dépêcher notre vi site;

*p*

*1<sup>o</sup> solo.* *p*

*(éclairs.)*

alions, Bastien, allons, voy ons,

coursatte le

*(éclairs.)*

et dépêchons!

*pp*



Clar.

Timb.

pp

pizz. p

pizz. p

pp

C. en SOL

2<sup>o</sup> solo

ff

pp

pp

pp

ff arco.

pp

BASTIEN.

Mon parrain!...

Il faut...

Sans vous j'en ai pas le mo

LE BAILLI

Hein? Eh! bien?

arco.

ff

pp

arco.

ff

pp

pizz.

pizz.



G<sup>de</sup> Fl.

Clar.

C<sup>es</sup> en SOL

C<sup>es</sup> en RÉ

B<sup>us</sup>

en de faire obéir votre mu - le; elle est fan - tasque et ridi - cule, il faut toujours pour l'atte -

arco

Detailed description: This system contains the first five staves of the score. From top to bottom: G<sup>de</sup> Flute, Clarinet, C<sup>es</sup> in SOL (Soprano Saxophone), C<sup>es</sup> in RÉ (Alto Saxophone), and Bassoon. The woodwinds have rests for the first three measures, then enter in the fourth measure with a melodic line. The strings (Violins I, Violins II, Violas, Cellos, and Double Basses) play a rhythmic accompaniment of eighth notes. A dynamic marking 'p' (piano) is present in the fourth measure.

4<sup>o</sup> solo,

Timb.

ppp

ler quelle vous entende par - ler!  
LE GAULLE

Avec vous elle aime à par - ler!

Tais-toi, poltron, j'y vais al - ler!

Vlles et C.B.

Detailed description: This system contains the next five staves. From top to bottom: Timpani (Timb.), Violins I, Violins II, Violas, and Cellos/Double Basses (Vlles et C.B.). The timpani has a rest for the first three measures, then enters in the fourth measure with a roll. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics. The dynamic marking 'ppp' (pianissimo) is present in the fourth measure. A '4<sup>o</sup> solo' marking is above the Violins I staff in the fourth measure.







C<sup>2</sup> en SOL.

- yen a - vec cette mu - le re - bel - le, est d'être tous - deux, tous deux auprès  
 ARCO.

G<sup>1</sup>e Fl.

Clar. *p* 1<sup>o</sup> solo.

C<sup>2</sup> en SOL.

C<sup>2</sup> en RÉ.

B<sup>1</sup>s

BASTIEN.

Mon pain, passez devant  
 d'elle, et tu vas venir avec moi, je ne puis la brider sans toi, je ne puis la brider sans toi!

V<sup>1</sup> et C.B.











This page of a musical score, numbered 77, features a complex arrangement of vocal and instrumental parts. The vocal section consists of four staves, each with a vocal line and the lyrics "sem ble!". The piano accompaniment is spread across the remaining staves, including a grand staff (treble and bass clefs) and a lower bass line. Dynamic markings such as *pp* (pianissimo) are used throughout. The score is written in a key with one sharp (F#) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks.







*Marcelin*

*1<sup>ère</sup> Le pauvre Marcelin! Quel gentil Babillard!*

N<sup>o</sup> 5.

*2<sup>e</sup>* « Comment, s'il me faisait la cour! »

COUPLETS en DUETTO.

Andantino (♩ = 126)

*2<sup>e</sup> Couplets*

*Andantino*

Petite Flûte *ff* Solo *pp*

Grande Flûte. *ff* Solo. *pp*

Hautbois. *ff* 1<sup>o</sup> Solo. *pp*

Clarinettes en sib *ff*

Cors en Fa. *pp*

Cors en sib bas. *pp*

Bassons. *pp*

Violons. *ff* *pp*

Altos. *ff* *pp* *pizz.*

1<sup>er</sup> COUPLET.

2<sup>e</sup> COUPLET.

LAURETTE.

Violoncelles. *ff* *pp* *pizz.*

Contre-Basses. *ff* *pp* *pizz.*

Andantino (♩ = 126)











*Soli*  
*pp*

*mp*

*pp*

*1<sup>st</sup> solo.*  
*pp*

*rall.*      *a Tempo.*

*pizz.*

*a Tempo.*

*pizz.*

*a Tempo.*

*pizz.*

*ben tranquillo*

*ensemble*

là comment il ar- rive et comme il s'en va. l'amour nous cap- ti- ve, mais, hélas! voi- là, voilà, voilà  
hé- las! elle i- gno- re comment il se- fit qu'il arri- va,

va, je sais moins en- core comme il s'en i- ra! l'amour nous cap- ti- ve, mais, hélas! voi- là, voi- là, voilà  
mais, hélas! i- gno- re comment il se- fit qu'il arri- va,

*rall.*      *a Tempo.*

*pizz.*



a Tempo.

The musical score consists of 12 staves. The top five staves are for the piano accompaniment, and the bottom seven staves are for the voice. The score includes various performance markings such as *ff*, *rall.*, *arco.*, and *a Tempo.*. The lyrics are written in French and are repeated on two lines of staves.

*à 2.*

*rall.*

*ff*

*arco. a Tempo.*

*ff arco.*

*ff arco.*

*rall.*

*ff a Tempo.*

*ff*

comment il ar ri - ve et comme il s'en va!  
 et sait moins en co - re com ment il s'en i - ra!

comment il ar ri - ve et comme il s'en va!  
 je sais moins en co - re com ment il s'en i - ra!

*ff*

*2e fois*

*2e fois*







mesure And<sup>mo</sup> arco. Più mosso.

mesuré arco. pizz.

mesuré arco. pizz.

mesuré arco. Più mosso.

mesuré arco. pizz.

Viol et C.B. arco. Più mosso.

And<sup>mo</sup> pizz.

tère! ah, vous me croyez mort, monseigneur le bail li, monseigneur le bail li! nous allons voir et me voi.

*après la parole*

(♩ = 60)  
Clar.

Soli.

pp

pp

And<sup>te</sup> sostenuto. arco. tr

pp

arco. pp

pizz.

pizz.

*(And<sup>te</sup> Sostenuto)*

-ci! On di rait que tout son meil le au mur, mu re du ruis

And<sup>te</sup> sostenuto. (♩ = 60)



Clar

Solo

pp

tr

- seau, aucun bruit à mon oreil - le que la brise au bord de

Hautb.

Clar.

Crs

p

p

pp

p

*Andante* *tempo*

l'eau; mais la nuit et le silence aux amants plaisent toujours, et j'ai là... douce espéran - ce pour mes

arco.

pizz.

arco.

pizz.

arco.



Clar. a Tempo.

2<sup>do</sup> solo  
pp  
suivez.  
pp

1<sup>o</sup> solo.  
pp  
suivez.  
a Tempo.  
p

*poco mosso*  
p  
suivez.  
rall.  
p

voeux et mes a mours, oui, pour mes voeux, pour mes voeux et mes a mours!  
suivez.  
a Tempo.  
pizz.

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

Soli.  
Hautb.  
p

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

C<sup>o</sup> en MI

pp  
pp  
pp

En passant la rivie re, ah! j'etais si content de revoir ma chaumie re et mon vallon charmant,







Fl. <sup>2</sup>

Hautb.

Clar.

B<sup>♭</sup>

ta - ge, le baillime l'enle - vait et que Bastien l'épou - sait; mais je veux voir

Vlle et C.B.

1<sup>o</sup> solo.

ma Laurette et lui di\_re: sois discrète, je t'a\_dore et je reviens pour rosser mon\_sieur Bastien!

Collara



*Tempo*

Clar.

B<sup>♭</sup>

*Tempo*

Voy ons, faisons ma ron - de! à Ba

Fl. 1<sup>o</sup> solo.

Hautb. 1<sup>o</sup> solo.

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

C<sup>♯</sup> en MI 1<sup>o</sup> solo.

B<sup>♭</sup>

bet jai fait grand peur et son cri de fray - eur a-t-il douc du meu liu fait par

*pizz*



C<sup>1</sup> en MI.

Musical score for C<sup>1</sup> in E major. The score includes a vocal line and piano accompaniment. The vocal line has lyrics: "tir tout le monde? voyons, soyons prudent; écou tons douce-". The piano accompaniment includes a B<sup>7</sup> chord and various dynamics like "rall. un poco.", "dim.", and "arco.". There is a handwritten "rall" in the bottom right of the piano part.

C. B. tacet.

rall. un poco.

dim.

Clar.

And<sup>te</sup> sostenuto.

Soli.

Musical score for Clarinet, C<sup>1</sup>, and Bassoon. The score includes a vocal line and piano accompaniment. The vocal line has lyrics: "ment! On di rait que tout som, meil le au mur mu re du ruis". The piano accompaniment includes dynamics like "pp", "pizz.", and "arco.". There are blue annotations "suivez" in the Clarinet and Bassoon parts.



Clar. Soli

- seau, aucun bruit à mon oreille que la brise au bord de

Hautb. Clar. C<sup>rs</sup>

l'eau; mais la nuit et le silence aux amants plaisent toujours et j'ai là douce espérance pour mes

*tall*  
*tall*  
*tempo*



Handwritten annotations: *poco molto* (twice), *rall.* (circled), *pp*, *1<sup>o</sup> solo.*, *suivez.*, *pizz.*

voeux et mes a-mours, oui, pour mes vœux, pour mes vœux et mes a-mours, oui, pour mes

Handwritten annotations: *et mes a-mours* (circled), *arco*

VOUX et mes a-mours! arco

a Tempo. *ff* *à 2*



1: Il n'y a personne dans la maison

93  
2<sup>o</sup> *Marcélin*

N. 5.

DUO.

Voyons, écoutons bien!

Andante (100 = ♩)

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes  
en UT.

Cors en UT.

Cors en SOL.

Bassons.

Violons.

Altos.

BABET.

BASTIEN.

Violoncelles.

Contre-Basses.

The musical score is arranged in a system of staves. The instruments listed on the left are: Petite Flûte, Grande Flûte, Hautbois, Clarinettes en UT, Cors en UT, Cors en SOL, Bassons, Violons, Altos, BABEL, BASTIEN, Violoncelles, and Contre-Basses. The score is in 4/4 time and includes dynamic markings such as 'p' (piano) and 'Solo'. A tempo marking 'Andante (100 = ♩)' is present at the top and bottom of the score. A handwritten tempo marking '♩ = 100' is written in the Alto staff. A handwritten marking 'Marcélin' is written above the Violoncelles staff. The score is written in black ink on aged paper.

Andante (100 = ♩)



G<sup>de</sup> II.

40

H<sup>bois</sup>

B<sup>ons</sup> 1<sup>o</sup> Solo.

BABET.

Que ta peur est im-bé-cil - le, cette por-te sans bou-ger, é-tail sage et bien tran-

V. llet GB.

G<sup>de</sup> III.

Clar:

Cors.

B<sup>ons</sup> 1<sup>o</sup> Solo.

qu'il le m'as à quoi vas-tu donc son-ger? à quoi vas-tu donc son-ger? à quoi vas-tu donc son-ger?

BASTIEN.

Oui, vraiment ma tête est







qui bat-toit      c'est le vent,      c'est le vent,      c'est le vent,      c'est le vent,

-être,      la fe - nêtre,      sû-re - ment,      c'est le vent,      c'est le vent,      c'est le

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

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

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



Un poco più animato. (120 = ♩)

The musical score consists of 13 staves. The top 12 staves are for piano accompaniment, and the 13th staff is for the vocal line. The score is divided into two systems. The first system covers measures 1-12, and the second system covers measures 13-16. The piano part features complex rhythmic patterns with many sixteenth and thirty-second notes. The vocal line has lyrics in French: "c'est le vent, c'est le vent, c'est le vent!" and "vent, c'est le vent, c'est le vent!". There are two large blue handwritten annotations: a stylized 'C' in the first system and another 'C' in the second system. A box around the tempo marking in the second system contains the text "Un poco più animato".

Un poco più animato, (120 = ♩)



G<sup>de</sup> Fl: et, P<sup>te</sup> Fl: G<sup>de</sup> Fl: seule

This block contains the first ten measures of a musical score. The instruments listed are G<sup>de</sup> Fl: et, P<sup>te</sup> Fl: (flutes), H<sup>bois</sup> (oboes), Clar: (clarinets), Cor<sup>seu</sup> U<sup>l</sup>: (trumpets), and Bons (bassoons). The score is written in a multi-staff format. The first five measures show a complex texture with many notes, including trills and slurs. Dynamic markings include *f*, *p*, and *ff*. The last five measures show a transition to a simpler texture with fewer notes and dynamic markings like *pp* and *p*. The bottom two staves (bassoon and double bass) have double bar lines in the first five measures, indicating they are not playing during that time.

G<sup>de</sup> Fl:

This block contains the next five measures of the musical score. The instruments listed are G<sup>de</sup> Fl: (flute) and Clar: (clarinet). The score continues with melodic lines and some trills. Dynamic markings include *p* and *pp*. The bottom two staves (bassoon and double bass) are active throughout these measures.















*f*

Non, je suis trop bonne, tu n'es qu'un trompeur!  
pourquoi, ma mi-gnonne, cet accès d'hu-

Vlle et C-B.

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

H<sup>bois</sup> 1<sup>o</sup> Solo. *p*

Clar: 1<sup>o</sup> Solo. *p* cresc.

Cors. *p*

B<sup>on</sup> *p* *pp* *dim.*

tu n'es qu'un trompeur!  
-meur? pourquoi cette hu-meur?

va, bien-tôt Lau-ret-te sau-ra me ven-



G<sup>de</sup> Fl:

Clar:

Bons

ger!

tu la crois co - que t - te?

tu vas en - ra - ger!

je vois ton a -

Detailed description: This system contains the first five staves of music. The top staff is for G<sup>de</sup> Flute. The second staff is for Clarinet. The third staff is for Bassoons. The fourth and fifth staves are vocal lines. The lyrics are: "ger! tu la crois co - que t - te? tu vas en - ra - ger! je vois ton a -".

G<sup>de</sup> Fl:

Clar:

Cors en FA.

Bons

ges - se,

ton ja - lous cha - grin!

tou - te sa ten - dres - se est pour Mar - ce

Detailed description: This system contains the next five staves of music. The top staff is for G<sup>de</sup> Flute. The second staff is for Clarinet. The third staff is for Horns in F. The fourth and fifth staves are vocal lines. The lyrics are: "ges - se, ton ja - lous cha - grin! tou - te sa ten - dres - se est pour Mar - ce".











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

*pp*

*pp*

Sol. *p*

donc? rien! non, rien! c'est le vent qui gémit

BASTIEN. n'as-tu pas en-ten-du? écoute! es-tu sûre? et mur-

*C<sup>me</sup> les C-B.* // // // //

*pizz.* *arco.*

1<sup>o</sup> Tempo.

G<sup>de</sup> Fl:

Hbois *pp*

Clar. *pp*

Cors. *pp*

Bons *pp*

c'est le vent, c'est le vent, c'est le vent, c'est le vent, qui gémit c'est le vent,

-mure, sûre-ment, c'est le vent, c'est le vent, es-tu sûre? et mur-mure, sûre-

*Vlle et C-B.* *B. et C<sup>me</sup> 8965.*







Hois

Andantino.

1<sup>o</sup> Solo.

rall:

pp

p

pp

pp

pp

C<sup>mo</sup> lo C-B.

Vrai - ment il me sem - ble

Andantino.

qu'on est plus con - tent, quand on reste en - sem - ble pour causer gai - ment; oui, pour nous dis -

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

- trai - re, cau - sons en a - mis, vo - yons a nous fai - re des con - tes jo -

rall.

rall.

rall.

rall.

rall.

rall.

rall.

*a tempo*



A tempo.  
animé.

The musical score consists of several staves. The top five staves are for the piano accompaniment, featuring complex textures with chords and moving lines. The sixth staff is for the vocal line, marked with *pp* and *animé.*, and includes trills. The seventh staff is a piano accompaniment for the vocal line, marked *p* and *animé.*. The eighth staff contains the lyrics: "vraiment il me semble quand on reste ensemble quand on reste ensemble". The ninth staff continues the lyrics: "lis qu'on est plus content, pour causer gaiement, pour". The tenth staff is a bass line for the piano, marked *animé.*. The eleventh staff is a grand staff for the piano, marked *A tempo.*







Comment le baiser ne vient pas de soi

*Bastien*  
C'est ça, cela va se passer!

112

N° 6.

*Callandre qui s'est tombé sur terre*

"Oui, ça va se passer!"

MORCEAU D'ENSEMBLE.  
Allegro mosso. (76=d.)

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes en si b.

Cornets à Pistons en si b.

Cors en mi b.

Cors en si b bas.

Bassons.

Trombones.

Timbales en mi b si b.

Violons.

Altos.

BARRET.

LAURETTE.

MARCELIN.

BASTIEN.

Le BAILLI.

Violoncelles.

Contre-Basses.

Allegro mosso. (76=d.)



Musical score for the first system, featuring woodwinds and vocal parts. The instruments include Clarinet (Clar.), Horns (Corns.), Bassoon (Bass.), and Trombone (Tromb.). The vocal parts are for Babet and Bastien. The score includes dynamic markings such as *ff* and *pp*.

**CLAR.**  
*ff* *pp*

**CORN.**  
*ff* *pp*

**BASS.**  
*ff* *pp*

**TROMB.**  
*ff* *pp*

**BABET.**  
*ff* *pp*

**BASTIEN.**  
*ff* *pp*

De la sorcel-le ri - e, de la ma - gi - e!

de la ma - gi - e!

D'où vient tout ce mi-

Musical score for the second system, primarily featuring Horns (Corns.) and vocal parts. The vocal parts continue from the first system. The score includes dynamic markings such as *pp*.

**CORN.**  
*pp*

bon-soir à no-tre sac qui nous fait cet-te ni-che!

-mac? un lu - tin qui nous







The musical score consists of 15 staves. The top 14 staves are for the orchestra, and the bottom staff is for the voice. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is marked with various dynamics: *ff* (fortissimo) is used in the first 10 staves, *p* (piano) appears in the 4th and 6th staves, and *pp* (pianissimo) is used in the 7th, 10th, 11th, and 14th staves. The voice line includes the lyrics: "- ru! fai - al - lons, c'est le ton - ner - re, il prend bien son mo - ment!". Below the voice line, there is a section for the double basses, marked *ff arco.* and *pp*.



Hbois

Musical score for Hbois, Clar., Cors., and Bass. The score includes dynamic markings such as *f*, *pp*, and *p*. The lyrics are: "sons no-tre pri-è-re, c'est ce-la jus-te-ment!" and "il prend bien son mo-".

Cors en Mi b.

Musical score for Cors en Mi b. The score includes dynamic markings such as *p*. The lyrics are: "nous y voi-là, vrai ment!" and "c'est ce-la jus-te-ment!" and "que dis-tu, mon en-fant?".



ment, nous y voi là! nous y voi là! c'est pen -

explique - toi! vo-yons, comment?

pizz. arco. pp arco.



The musical score is written for a voice and piano. It consists of 16 measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The piano part includes a first solo section marked '1<sup>o</sup> Solo.' and 'pp'. The lyrics are: '-dant un o - ra - ge que le premier lu - tin vint fai - re son ta - page et rô - der aumoulin, et sa'. The piano part includes a section marked 'C<sup>o</sup> les C.B.' with repeat signs. The score is printed on aged paper with some staining.



voix me\_n\_a\_cante etvraiment effra\_yante, aumeu\_nier tout trem\_blant vint dire engémis\_sant:  
 BASTIEN.  
 Au meu\_



Clar.

Cors en mi b.

tremolo.

tremolo.

tremolo.

tremolo.

hou! hou! vo leur d'e

nier tout trem - blant vint dire en gé - mis - sant?...

pizz.

G<sup>o</sup> Fl:

H<sup>1</sup>bois

Clar.

Cors en mi b.

Bon.

BABET.

hou! hou! hou! hou! hou! hon! va pa - yer sans re - mise, ou je te tords le cou!

1<sup>o</sup> Solo.

tremolo.

tremolo.

tremolo.



1<sup>st</sup> Solo.  
pp

pp

pp

pp

tremolo.  
pp tremolo.

pp tremolo.  
pp

BABET.

MARCELIN. *(Marcelin)* (caché.)

BASTIEN. Hou! hou! hou!hou!hou! hou!

hou! hou!ou je te tords le cou! ah!mon Dieu! entends

arco.  
pp

tremolo. pizz.



Hobois

Clar: *pp*

Bous: *p*

Tromb: *pp*

*pp* tremolo.

*pp* tremolo.

*pp*

fais si - len - ce!      on a gé - ni, je crois!

hou! hou! hou! hou! hou!

-tu?      non, c'est la peur, je pense!

*arco.* *pp* *pizz.*

*pp* tremolo.

BABET.

é - cou - tons!

BASTIEN.

é - cou - tons!

non, tu vois bien, on n'entend rien!

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

tu crois, Bas



- tien? et cin- quante ans plus tard autre sorcelle ri- e de la lu- ti- ne con- fré-  
 non, ce n'est rien! *à temps*

G<sup>1</sup> Fl: Solo.  
 H<sup>1</sup> Bois: Solo.  
 Cors.  
 Bons  
 - rie! tou- jours! tou- jours!  
 en- cor? la nuit? vo- yons, a- che- ve ton dis- cours!  
 C<sup>1</sup> Alt



1<sup>re</sup> Solo.  
pp

pp

pp

après l'ou - vrage, au moulin tout dormait; son tic - tac, son ta - page jusqu'au jour se tai - sait, tout à

C<sup>me</sup> les C-B. // // // //



coup la ma - gie en la - ma la par - tie, et ren - dit au mou - lin son tra - vail et son train!  
BASTIEN.  
Quoi, tout



Clar: *p*

Cors en sib. *p*

*p* tremolo.

*p* tremolo.

hou! hou! dit u-ne voix

seul le mou - lin o - bé - il au lu - tin?

*pizz.*

G<sup>de</sup> Fl:

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

Clar:

Cors en sib. *pp*

B<sup>u</sup> *pp* 1<sup>o</sup> Solo.

tremolo.

tremolo.

tremolo.

for - te, hou! hou! hou!hou! hou! il faut que je t'em - porte et te tor - de le cou!



The musical score is arranged in systems. The vocal parts are:
 

- BABET.** (Soprano line)
- MARGELIN.** (Alto line)
- BASTIEN.** (Bass line)

 The piano accompaniment includes:
 

- Right hand (RH) and Left hand (LH) staves.
- Performance markings: *pp*, *tremolo.*, *pizz.*
- A *Soli.* section for the piano in the middle of the score.

 The lyrics for the vocalists are:
 

- Babet: *ciel, en - cor!*
- Margelin: *Hou! hou! hou!hou!hou! hou!*
- Bastien: *hou! hou! vous tordre le cou! Entends-tu? voyons,*



Hbois

Clar. *pp*

Bons *pp*

Tromb. *mp* tremolo.

*pp* tremolo.

*mp* tremolo.

*mp* tremolo.

MARCELIN. hou! hou! hou! hou! hou!

faisons si - len.ce! voi - la que le bruit re - com - mence!

*pp* tremolo. *pizz.*

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

Cors. *mf*

BABET. E - cou - tons! vo - vous!

BASTIEN. é - cou - tons! vo - vous!

*mf* arco.

*♩ = 138*

*All<sup>o</sup>*



Cors. *mf*

Tic-tac, du moulin

*mf*

*mf*

Vlles et C.B.

Hois

Clar: *mf*

Cnets à pons *mf*

Cors. *mf*

Bons

Tictac.

*pp*

BABET.

BASTIEN.

Voi-ci bien une autre af-fai-re!

Voi-ci bien une autre af-fai-re! re-gar-

B. et Cie 8965.



The musical score is arranged in 18 staves. The top two staves are for the vocal line, with a treble clef and a key signature of two flats. The next four staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The piano part features a rhythmic accompaniment with chords and moving lines. The fifth staff is a percussion part labeled 'Tic-tac' with a simple rhythmic pattern. The sixth staff is a piano accompaniment for the right hand, featuring a melodic line with slurs. The seventh staff is a piano accompaniment for the left hand, featuring a rhythmic accompaniment. The eighth and ninth staves are for the vocal line, with lyrics in French. The lyrics are: 'qui fait son travail ordinaire il fait son travail ordinaire de cest le moulin et que lenfer a mis en train!'. The tenth and eleventh staves are for the piano accompaniment, including a grand staff and two additional staves. The piano part features a rhythmic accompaniment with chords and moving lines. The twelfth staff is a piano accompaniment for the right hand, featuring a melodic line with slurs. The thirteenth staff is a piano accompaniment for the left hand, featuring a rhythmic accompaniment. The fourteenth and fifteenth staves are for the vocal line, with lyrics in French. The lyrics are: 'qui fait son travail ordinaire il fait son travail ordinaire de cest le moulin et que lenfer a mis en train!'. The sixteenth and seventeenth staves are for the piano accompaniment, including a grand staff and two additional staves. The piano part features a rhythmic accompaniment with chords and moving lines. The eighteenth staff is a piano accompaniment for the right hand, featuring a melodic line with slurs.



The musical score consists of 14 staves. The top two staves are for a piano and violin. The next two staves are for a flute and clarinet. The fifth and sixth staves are for a horn and trumpet. The seventh and eighth staves are for a trombone and tuba. The ninth staff is for a double bass. The tenth staff is for a drum set, with the instruction 'Tic-tac.' written above it. The eleventh and twelfth staves are for a cello and double bass. The thirteenth and fourteenth staves are for a vocal line. The lyrics are:   
 \_nai\_re! pan pan pan pan pan pan pan pan pan pan pan  
 c'est l'en\_fer qui le met en train! pan pan pan pan pan pan pan pan pan pan pan



The musical score is arranged in a system of 15 staves. The top four staves are for woodwinds (flutes, oboes, and bassoons). The next four staves are for strings (violins, violas, cellos, and double basses). The fifth staff from the top is for the timpani, marked 'Tie-tc.'. The bottom five staves are for vocal parts, with lyrics written below the notes. The lyrics are: 'en ten - dez - vous ce ta - pa - - - ge, le ton - nerre et l'oura - gan?'. The score includes various musical notations such as clefs, key signatures, and dynamic markings.



The musical score consists of 15 staves. The top four staves are for the piano accompaniment, featuring complex chordal textures and rhythmic patterns. The fifth and sixth staves are for the vocal line, with lyrics in French. The seventh staff is a drum part labeled 'Tic-tac.' The eighth and ninth staves are for the piano accompaniment, continuing the complex textures. The tenth and eleventh staves are for the vocal line, with lyrics. The twelfth and thirteenth staves are for the piano accompaniment. The four bottom staves are for the piano accompaniment, including a final section with a 'dim.' marking.

Tic-tac.

des re - venants c'est l'ou - vra - ge, en - ten - dez pan pan pan pan!

des re - venants c'est l'ou - vra - ge, en - ten - dez pan pan pan pan!

dim.

dim.

dim.

*Thurcelin*



G<sup>de</sup> Fl: *pp*

Clar: *pp*

Cors en Mib. 2<sup>o</sup> Solo. *pp*

Tic-tac. *pp*

*pp*

MARCELIN. *pp*

A - vec le bout d'une al - lu - met - te al - lons é -

*pp*

*pp*

Cors en Mib.

Tic-tac.

*mf p*

*mf p*

*mf p*

*mf p*

*mf p*

BABET.

c'est tou - jours la mê - me re - cet - te!

*cri - re* mes bil - lets!

BASTIEN.

les mê - mes tours des far - fa -



The musical score consists of 15 staves. The top two staves are for the vocal line. The next six staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The eighth staff is a percussion part labeled 'Tic-tac.' The ninth and tenth staves are for a harp or similar instrument, featuring intricate arpeggiated patterns. The eleventh and twelfth staves are for the vocal line with French lyrics. The thirteenth and fourteenth staves are for the piano accompaniment. The fifteenth staff is a bass line. Dynamics include *p*, *cresc.*, and *ff*. The key signature has two flats.

Tic-tac.

les mê - mes tours, les mê - mes tours des far - fa - dets!  
-dets! les mê - mes tours des far - fa - dets!



The musical score is arranged in a system of 15 staves. The top four staves are for woodwinds (flutes, oboes, bassoons, and clarinets), each with a treble clef and a key signature of two flats. The next four staves are for strings (violins I, violins II, violas, and cellos), each with a treble clef and a key signature of two flats. The fifth and sixth staves are for the double bass and a percussion instrument (likely a snare drum), both with a bass clef and a key signature of two flats. The seventh staff is for a harpsichord or keyboard, with a C-clef and a key signature of two flats. The eighth staff is for a vocal part, with a C-clef and a key signature of two flats. The ninth staff is for a second vocal part, with a C-clef and a key signature of two flats. The tenth and eleventh staves are for woodwinds (flutes, oboes, bassoons, and clarinets), each with a treble clef and a key signature of two flats. The twelfth and thirteenth staves are for strings (violins I, violins II, violas, and cellos), each with a treble clef and a key signature of two flats. The fourteenth and fifteenth staves are for the double bass and a percussion instrument (likely a snare drum), both with a bass clef and a key signature of two flats. The score includes various musical notations such as notes, rests, and dynamic markings. The vocal parts have lyrics in French: "en ten-dez-vous ce ta-pa-ge, le ton-nerre et l'ou-ra-gan?".



The musical score consists of 15 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The fifth and sixth staves are for a piano accompaniment. The seventh staff is a percussion part labeled 'Tic-tac.' The eighth and ninth staves are for a vocal line with lyrics. The tenth and eleventh staves are for a second vocal line. The twelfth and thirteenth staves are for a keyboard accompaniment. The fourteenth and fifteenth staves are for a bass line. The lyrics are: 'des re-venants c'est l'ou- vra - - ge, en-ten- dez-vous pan pan pan?'.



**Tic-tac.**

**BABET.**

**LAURETTE.**

**BASTIEN.**

**Le BAILLY.**

Quel bon heur! c'est le mou

Quel est donc tout ce ta - page? qu'est-ce donc?

Ah! mon par - rain! c'est le mou -

Quel est donc tout ce ta - page? qu'est-ce donc?

*Quand*



The musical score consists of 18 staves. The top five staves are for piano accompaniment, featuring chords and melodic lines. The sixth staff is a percussion line with the instruction "Tic-tac." and a rhythmic pattern of quarter notes. The seventh staff is a piano accompaniment line with a dynamic marking of "pp" and a series of sixteenth-note chords. The eighth and ninth staves are vocal lines with lyrics in French. The tenth and eleventh staves are piano accompaniment lines. The twelfth and thirteenth staves are vocal lines with lyrics. The fourteenth and fifteenth staves are piano accompaniment lines. The sixteenth and seventeenth staves are vocal lines with lyrics. The eighteenth staff is a piano accompaniment line.

Tic-tac.

*pp*

-lin qui par l'en - fer est mis en train!  
a - vec moi viens fermer l'é - clu - se!  
-lin qui par l'en - fer est mis en train! des lu - tins c'est u - ne  
mais al - lez donc fermer l'é - clu - se!



Musical score for a piece, likely an opera or ballet, featuring multiple staves. The score includes vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked *Allegretto*. The score begins with a piano introduction marked *p cresc.* and *Allegretto*. The vocal lines are for RASTIEN and LA FAMILLE. The lyrics are:

RASTIEN.  
 en - tendez - vous pan pan pan pan? en - ten -

LA FAMILLE.  
 ch! c'est le vent et l'ou - ra - zai!  
 finis donc ton bavardage!

The score includes various musical notations such as dynamics (*p*, *pp*, *ff*), articulation marks, and performance instructions like *Tic-tac.* and *Allegretto*. The piano accompaniment features complex rhythmic patterns and chordal textures.



The musical score consists of 14 staves. The top four staves are for vocal parts, with lyrics in French. The middle section includes a piano accompaniment with a rhythmic pattern of eighth notes. The bottom section features a more complex instrumental accompaniment with sixteenth-note patterns. The score is in a key with two flats and a common time signature.

Tic-tac.

dez-vous ce ta - pa - ge? le ton - nerre et l'ou - ran? des re -

que me fait cet ou - ran? le mou - lin et son ta - pa - ge?



The musical score consists of 15 staves. The top four staves are for piano accompaniment, featuring chords and rhythmic patterns. The fifth and sixth staves are for vocal lines, with lyrics in French. The seventh staff is a percussion line labeled 'Tic-tac.' The eighth and ninth staves are for piano accompaniment, including a triplet in the eighth staff. The tenth and eleventh staves are for piano accompaniment. The twelfth and thirteenth staves are for vocal lines with lyrics. The four bottom staves are for piano accompaniment, ending with a 'dim.' marking.

Tic-tac.

-venants c'est l'ou-ura-ge!

en-tendez - vous panpanpan pan pan pan pan pan pan pan pan?

que me font tous ces pan pan?

dim.



G<sup>r</sup> Fl:

H<sup>ois</sup> *pp* *Solo.*  
 Clar: *Soli.* *pp*  
 Cors en MI<sup>b</sup>. *pp* *Solo.*  
 Bons *pp*  
 Solo.  
*pp*  
 Solo.  
*pp*  
 Solo.  
 en *retenu* *peu à peu*  
 L. BAILLI.  
 Tu vois bien que tout s'a - pai -  
 V<sup>les</sup> et C<sup>B</sup>. *pp* *pizz.*

*retenu.*  
*Retenu*  
 LAURETTI. *retenu.*  
 BASTIEN.  
 Vous en parlez à vo - tre ai - se!  
 - se!  
 tu vois bien que tout s'a - pai - se!  
*B. Ed.*



*Ben Moderato*

(92 = ♩)  
All<sup>to</sup> moderato.

BABET.  
LAURETTE.  
\_lait seule-ment fer-mer le ré-ser-voir! viens, al-lons nous con-cher!  
bien vo-lon-tiers, bon soir!

*Ben Moderato*

All<sup>to</sup> moderato.  
(92 = ♩)

Hbois 1<sup>o</sup> Solo.  
Clar: pp 1<sup>o</sup> Solo.  
Cors. mp 1<sup>o</sup> Solo.  
sotto voce.  
Tou-jours a-près l'o-ra-ge, sur les monts d'a-len-tour, un so-leil sans nu-a-ge nous  
BASTIEN. Tou-jours a-près l'o-ra-ge, sur les monts d'a-len-tour, un so-leil sans nu-a-ge nous  
Le BAILLY. Tou-jours a-près l'o-ra-ge, sur les monts d'a-len-tour, un so-leil sans nu-a-ge nous  
pp pizz.

pp pizz.



Cors en Mib.

ra - mène un beau jour! à cette heu-re tran- quil - le cha - cun dans son a - si - -  
 ra - mène un beau jour! se  
 ra - mène un beau jour! se  
 ra - mène un beau jour! se

arco. pizz. pizz. pizz.

le, en di - sant: bon - ne nuit!  
 re - ti - re sans bruit, bon - ne nuit! bon - ne nuit!  
 re - ti - re sans bruit, bon - ne nuit! bon - ne nuit!  
 re - ti - re sans bruit, bon - ne nuit! bon - ne nuit!

arco. pizz.



Musical score for the first system, including parts for Flute (1. de Fl.), Horns (Corns en Mib., Bous), and strings (arcs). The vocal parts have the lyrics: "bon\_ne nuit! dans les airs plus de bruit; bon\_ne nuit! bon\_ne".

Musical score for the second system, including parts for Horns (Corns en Mib., Bous), strings (arcs), and a Solo part. The vocal parts have the lyrics: "nuit! bon\_ne nuit! nuit! bon\_ne nuit! nuit! bon\_ne nuit! nuit! bon ne nuit!".



This musical score page, numbered 147, contains 14 staves of music. The notation is arranged in two systems of seven staves each. The top system includes staves for various instruments, with dynamic markings of *ff* (fortissimo) appearing in the final measures of several staves. The bottom system features staves with rhythmic patterns, including sixteenth-note runs and chords, also marked with *ff*. The key signature is two flats, and the time signature is not explicitly shown but appears to be common time. The paper shows signs of age, with some staining and wear at the edges.



Chapitre } R. 1<sup>er</sup> Vos ma tranquillité, mon courage  
 R. 2<sup>er</sup> Bastien, au Bailli

N<sup>o</sup> 7

All<sup>ro</sup> (126 = ♩).

FINAL.

2 Grandes Flûtes. *ff* 2. 1<sup>o</sup> solo.

Hautbois. *pp*

Clarinettes en F. *pp*

Cornets à Pistons en FA. *ff*

Cors en sib bas. *ff*

Cor en RE. *ff*

Bassons. *pp*

Trombones. *pp*

Timbales en RE LA.

Violons. *ff* *All<sup>ro</sup>* *pp*

Altos. *ff* *pp*

BABET.

LAURETTE.

BASTIEN. *All<sup>ro</sup> 126 = ♩* Bastien  
 Que peut-il nous e

MARCELIN.

LE BAILLI. *Bailli*  
 Voyons, tâchons de li-re!

Violoncelles. *ff* *pp*

Contre-Basses. *ff* *pp*

*All<sup>ro</sup> (126 = ♩).*



Fl. 1. solo. *tr* *pp*

Hautb. *pp*

Clar. *pp*

C<sup>or</sup> en sib *pp*

B<sup>as</sup>

LAUR. *Laurielle*

BAST. Ah! Monsieur le Bail li!

- cri-re?

LE B.

V<sup>lles</sup> et C-B Eh! qui donc vient i -

*pp*

LAUR. Sur mon lit u - ne let - - - tre ve - - - nant par la fe - -

- ci?



né - tre! U - ne let - tre, de qui donc peut - elle ê - tre?  
 BAST: En - core une!  
 LE BAILLI J'en perds l'es - prit, d'hon

C'est du mè - me fac - teur! Voyez, chacun la sienne!  
 C'est vraiment singu -  
 - neur Voyez voi - ci la mienne!







page que l'on tremble d'ouyrir! Coura-ge, cou-ra-ge!

page que l'on tremble d'ouyrir! Coura-ge, cou-ra-ge!

page que l'on tremble d'ouyrir! il faut voir ce mes-sa-ge, coura-ge, cou-ra-ge!



Fl. *1<sup>o</sup> solo* *tr*

Hautb. *pp*

Clar. *pp*

Cr<sup>s</sup> en sib. *pp*

BAB. *Babet*

LE B. Ah! Monsieur le Bail - li!

V<sup>lles</sup> et C-B. C'est Ba-bet, elle aus -

*pp*

Sur mon lit u - ne let - - - tre, ve - nant par la fe - -

- si!



The musical score consists of ten staves. The top five staves are for instrumental accompaniment, featuring a complex melodic line in the upper voice and a more rhythmic bass line. The bottom five staves are for vocal parts. The vocal parts include:

- LAUR.** (Soprano): "né - tre! U - ne let - tre, de qui donc peut-elle ê - tre?"
- BAST.** (Bass): "Tien, tien, vois-tu ce -"
- Le B.** (Tenor): "Et de quatre!"
- C.ine les C-B** (Chorus): "C.ine les C-B" followed by a double bar line.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It includes various musical notations such as trills, slurs, and dynamic markings.



The musical score consists of several systems. The top system features piano accompaniment for four staves (treble and bass clefs), with dynamic markings *pp* and *à 2.* The bottom system features vocal staves with lyrics in French. The lyrics are: "Vous aus-si? Tous les quatre un mes - sage, d'où peut-il nous ve - nir? tous les quatre u - ne - ci Nous aus - si! tous les quatre un mes - sage, d'où peut-il nous ve - nir? tous les quatre u - ne". The piano accompaniment continues below the vocal staves.



The musical score consists of 14 staves. The top five staves are for piano accompaniment, and the bottom five staves are for vocal parts. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is characterized by a strong rhythmic pattern, with frequent use of triplets and sixteenth notes. Dynamic markings of *ff* (fortissimo) are placed throughout the score, particularly in the piano accompaniment parts. The vocal lines are written in a clear, legible hand, with lyrics printed below the notes. The lyrics are in French and describe a scene of fear and a warning.

page quel on tremble d'ou vrir il faut voir ce mes sa ge coura ge cou ra - - - - ge!

page quel on tremble d'ou vrir il faut voir ce mes sa ge coura ge cou ra - - - - ge!

page quel on tremble d'ou vrir il faut voir ce mes sa ge coura ge cou ra - - - - ge!

page quel on tremble d'ou vrir il faut voir ce mes sa ge coura ge cou ra - - - - ge! C'est si né Marce







Laurette  
 «Laurette, ma bel - le, restemoi fi - dè - le!»  
 Bastien  
 «Mon ami Bas - tien, tu n'as pris mon bien!»  
 - hi!»  
*p*

- si - ne, ne sois pas cha - gri - ne!»  
 LAURETTE  
 Le Bailly  
 «Brûlez ce dé - dit, ce contrat mau - dit!»  
 Laurette  
 «A moi son - e en -



Hautb. *1<sup>o</sup> solo*

Clar. *pp* *1<sup>o</sup> solo*

BABET

co - re, toujours je l'a - do - re!»

BASTIEN

«Laurette est à moi et prends garde à toi!»

«A Bastien, ma

Detailed description: This system contains the first four measures of the score. The woodwinds (Hautbois and Clarinet) have melodic lines with trills and slurs. The vocal parts (Babet and Bastien) have lyrics. The bassoon part is present but mostly rests. Dynamics include *pp* and *1<sup>o</sup> solo*.

Hautb.

Clar.

Bns *1<sup>o</sup> solo* *pp*

mi - e, moi je te ma - ri - es!» *Signé: Marche lin!*

LAURETTE

BASTIEN

LE BAILLI

*pp* *Signé: Marche lin!*

Detailed description: This system contains the next four measures. The woodwinds continue with melodic and rhythmic patterns. The vocal parts (Laurette, Bastien, and Le Bailly) have lyrics and musical notation. The bassoon part has a *1<sup>o</sup> solo* section. Dynamics include *pp* and *Signé: Marche lin!*.











1<sup>o</sup> solo.

o

*p*

1<sup>o</sup> solo.

o

*p*

*p*

*p*

*p*

Voi - là le - sac qui se pro - mè - ne!

Voi - là le sac qui se pro - mè - ne!

- mè - ne!

Voi - là le sac qui se pro - mè - ne!

Voi - là le sac qui se pro - mè - ne!



Cl.  
Corn. 1<sup>o</sup> solo.  
C. en RÉ. pp  
B. 2<sup>o</sup> solo. pp  
Timb. pp  
Vclles et C-B. -De me dés-o-bé-ir votre es-pé-rance est vai-ne; le con-trat, le dé-

Cl.  
C. en RÉ. p  
B. pp  
Timb. pp  
Vclles et C-B. -dit! C'est bien! et par-mi vous la-mi-tié re-naî-  
Le voi-là! le voi-là!



Allegro.  $\text{à } 2.$   
(108 =  $\text{♩}$ )

*Sopr.*  
Oui, oui, point de me - na - ce, grâ - ce, grâ - ce, grâ - ce!

*Alto*  
Oui, oui, point de me - na - ce, grâ - ce, grâ - ce, grâ - ce!

*Tenor*  
Oui, oui, point de me - na - ce, grâ - ce, grâ - ce, grâ - ce!

*Bass*  
Oui, oui, point de me - na - ce, grâ - ce, grâ - ce, grâ - ce!

*Piano*  
Allegro.  $\text{à } 2.$   
(108 =  $\text{♩}$ )

*Al! non troppo*







Fl. *f* solo. *pp*

Hautb. *f* solo. *pp*

Cl. *f* solo. *pp*

Cl<sup>e</sup> en RE. *pp*

B<sup>b</sup>

MARC.

mi, re-trouve i-ci et la chaumière et ta ber-gè-re? on m'a cru mort, on avait tort; je me ua-

Vclles et C-B.

vi-er avec ma mi-er, et que de-main, le verre en main, que chacu dan-se et que



Allegro.

Musical score for multiple instruments and voices. The score is divided into two systems. The first system includes parts for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Clarinets in A and B-flat). The second system includes parts for woodwinds (Flutes, Oboes, Bassoons) and voices (Laur. and Marc.).  
 Dynamics include *cres.*, *ff*, and *fp*. Performance markings include *arco.* and *à 2.*. The tempo is marked *Allegro.*  
 The vocal parts have the following lyrics:  
 LAUR. All que je suis con-  
 MARC. - den - ce chacun ré - pe - te mon re - frain: - vive Lau - rette - et Marce - lin!  
 The bottom of the page features the number *ff* and the tempo marking *Allegro.*



Hautb.

B.<sup>1</sup>  
 B.<sup>2</sup>  
 B.A.B.  
 L.A.R.  
 B.A.S.T.  
 M.A.R.C.  
 Vclles et C-B.

*Marcelin*  
 Et toujours plus charman - te!  
 No - tre no - ce de - main!  
*Bastien*  
 No - tre no - ce de -

*un peu Bastien*

Hautb. Retenu.

1<sup>o</sup> solo.  
 pp  
 Retenu. pp  
 Retenu. pp  
 B.A.S.T.  
 - main! Retenu. bon - jour donc, bon - jour donc, mon cou - sin; mais plus de re - ve -



Fl. 1<sup>o</sup> solo.

Hautb. 1<sup>o</sup> solo. *pp*

2<sup>o</sup> solo. *pp*

C<sup>ts</sup> *pp*

B<sup>ns</sup>

BAST.  
\_ nants; tu m'as rendu ma - la - de!

MARC

Le B.  
Tout est dit; sans ran - cune!

Vclles et C-B  
Allons, mon cama - ra - de, vous pouvez

Hautb.

C<sup>ts</sup>

B<sup>ns</sup>

Le B.  
rire, et ri - re de bon cœur, car à Bastien, ma foi, vous a - vez fait grand







The musical score consists of several systems of staves. The top system includes a piano introduction with a '2' above it and a 'ff' dynamic marking. Below this are two systems of vocal parts. The first system of vocal parts includes lyrics for 'rien de plus jo-li? un ma-ri bien gen-ti qu'on ca-resse avec ten-dres-se, son a-mi pour ma-'. The second system of vocal parts includes lyrics for 'Un ma-ri bien gen-ti qu'on ca-resse avec ten-dres-se, son a-mi pour ma-'. The vocal parts are labeled 'LAUR.', 'BAST.', 'MARC.', 'L. B.', and 'C. me les C.-B.'. The piano accompaniment is shown in the bottom system, with a 'ff' dynamic marking.



Più animato.

Musical score for the first system, featuring piano accompaniment with multiple staves and various articulation marks like "à 2." and "à 3."

Più animato.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

-ri, est - il rien de plus jo - li? rien n'est aussi jo - li! rien n'est aussi jo -

-ri, est - il rien de plus jo - li? rien n'est aussi jo - li! rien n'est aussi jo -

-ri, est - il rien de plus jo - li? rien n'est aussi jo - li! rien n'est aussi jo -

-ri, est - il rien de plus jo - li? rien n'est aussi jo - li! rien n'est aussi jo -

-ri, est - il rien de plus jo - li? rien n'est aussi jo - li! rien n'est aussi jo -

Più animato.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems of staves. The top system consists of seven staves, and the bottom system consists of seven staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. A prominent blue ink stamp, which appears to be a library or collection mark, is written in a cursive script and is circled in blue ink. The stamp is located in the lower-left quadrant of the page, overlapping the bottom system of staves. The paper shows signs of age, including some staining and discoloration.

*Rideau*

C. les C-B. // // // //







