

Acte III.

1^{er} Tableau.

La promenade du Cours-la-Reine, un jour de fête populaire.

Allegro moderato. 104 = ♩

Grande Flûte. *ff*

Petite Flûte. *ff*

Hautbois. *ff* a2.

Clarinettes en La b. *ff* a2.

Bassons. *ff*

Cors en Ré b. *ff* a2.

Cors en Fa b. *ff* a2.

Pistons en La b. *ff* a2.

3 Trombones. *ff*

Timbales en La b - Ré b. *ff*

Triangle.

G. Caisse et Cymbales. *f* G. Caisse seule G.C. seule

1. Violons. *ff* div. unis. div. unis.

2. Violons. *ff* div. unis. div. unis.

Altos. *ff*

Violoncelles. *ff*

Contrebasses. *ff*

Allegro moderato. 104 = ♩

142

This musical score page, numbered 142, contains 16 staves of music. The notation is complex, featuring various rhythmic patterns and dynamic markings. The score is organized into two systems of eight staves each. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system includes a grand staff and two additional staves. Dynamic markings are prominently displayed throughout the score, including *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The piece concludes with a *div.* (diviso) marking. The overall structure is dense and detailed, typical of a classical or romantic-era instrumental work.

This page of a musical score, numbered 143, features a complex arrangement of staves. The top section includes a woodwind part with various notes and trills. Below it, a string section is marked with *ff* and *a2.*. The piano part is divided into two systems. The first system includes a grand staff with a *f* dynamic and a *G.C. seule* marking. The second system features a grand staff with *unis.* and *div.* markings, and a bass line with a *f* dynamic. The score is filled with detailed musical notation, including notes, rests, and performance instructions.

This musical score page, numbered 144, contains 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *ff*, *p*, and *cresc.*. Performance instructions like *tr* (trills), *a2.* (second endings), and *div.* (divisions) are present. A section labeled *G. C. seule.* begins in the lower right. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features complex textures with multiple voices and intricate rhythmic patterns, particularly in the right-hand parts.

This page of a musical score, numbered 145, contains 14 staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *pp*, *f*, and *ff*. Performance instructions like *Soli.*, *a2.*, and *G.C. seule* are present. The score is divided into two systems, with the first system containing staves 1 through 7 and the second system containing staves 8 through 14. The music features complex textures with multiple voices and instruments, including a prominent piano accompaniment in the lower staves.

146

Stesso tempo.

1^o Solo *p*

p 1^o Solo *p* *dim.*

Cors.

Solo Triangle laissez vibrer. *p*

Solo *p* *pp*

pizz. *f* *pizz.* *f* *pizz.* *f*

arco *f* *arco* *div.* *f* *arco* *f*

Stesso tempo.

147

p

p *p* *p*

p *pp*

unis. *f* *sec.* *f* *pizz.* *f*

148

Musical score for measures 148-150. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass.

 Measure 148: Violin I and II parts are marked *p*. The Cello and Bass parts are marked *f*.

 Measure 149: The Cello and Bass parts are marked *arco* and *mfpp*.

 Measure 150: The Cello and Bass parts are marked *mfpp*.

 Additional markings include *trsv* (triosso) and *Solo.* above the Violin I and Cello parts.

149

Musical score for measures 149-151. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass.

 Measure 149: Violin I and II parts are marked *p*. The Cello and Bass parts are marked *f*.

 Measure 150: The Cello and Bass parts are marked *arco* and *mfpp*.

 Measure 151: The Cello and Bass parts are marked *mfpp*.

 Additional markings include *dim.* (diminuendo), *pp* (pianissimo), *pizz.* (pizzicato), and *poco rall.* (poco rallentando).

150

Tempo I.

This system of music features a piano accompaniment in the upper staves and a trumpet/percussion section below. The piano part includes a bass line and two treble staves. The piano dynamics are marked *ff* (fortissimo). The trumpet part is marked *ff* and includes trills (tr) and accents (a2). The percussion part, labeled "Pist.", is marked *ff* and includes accents (a2).

Gr. Caisse seule.

Tempo I.

This system continues the piano accompaniment and includes a new bass line. The piano part is marked *ff*. The piano dynamics are marked *ff*. The piano part includes trills (tr) and accents (a2). The piano part includes *div.* (diviso) and *unis.* (unisone) markings.

Tempo I.

This page of a musical score, numbered 151, contains 15 staves of music. The notation is highly detailed, featuring complex rhythmic patterns and dynamic markings. The score is organized into several systems:

- System 1 (Staves 1-4):** The top two staves (1 and 2) feature intricate melodic lines with frequent trills (tr) and tremolos (tr 2). The bottom two staves (3 and 4) provide harmonic support with chords and moving bass lines. Dynamic markings include *ff* (fortissimo) and *f* (forte).
- System 2 (Staves 5-8):** This system continues the melodic and harmonic development. Staves 5 and 6 show sustained notes and chords, while staves 7 and 8 feature more active rhythmic patterns. Dynamic markings include *ff* and *f*.
- System 3 (Staves 9-12):** The notation becomes more complex, with staves 9 and 10 showing rapid passages and trills. Staves 11 and 12 continue the harmonic accompaniment. Dynamic markings include *ff* and *f*.
- System 4 (Staves 13-15):** The final system on the page. Staves 13 and 14 feature prominent trills and tremolos, with a *ff* marking. Staff 15 concludes the piece with a final chord and a *ff* dynamic.

The score is written in a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various note values, rests, and articulation marks such as accents and slurs.

This page of a musical score, numbered 193, contains the following elements:

- Staff 1 (Violins I):** Features a melodic line with trills (tr) and dynamic markings of *ff*.
- Staff 2 (Violins II):** Mirrors the first staff with similar melodic and dynamic markings.
- Staff 3 (Violas):** Provides harmonic support with chords and dynamic markings of *ff*.
- Staff 4 (Violas):** Similar to the third staff, with dynamic markings of *ff*.
- Staff 5 (Celli):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 6 (Double Basses):** Provides a bass line with dynamic markings of *f* and *ff*.
- Staff 7 (Flutes):** Includes a *Solo.* section with a melodic line and dynamic markings of *f* and *ff*.
- Staff 8 (Oboes):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 9 (Clarinets):** Includes a *Solo.* section with a melodic line and dynamic markings of *p* and *f*.
- Staff 10 (Bassoons):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 11 (Trumpets):** Includes a *Solo.* section with a melodic line and dynamic markings of *p* and *f*.
- Staff 12 (Trombones):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 13 (Tuba):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 14 (Percussion):** Includes a *Solo.* section with a melodic line and dynamic markings of *p* and *f*.
- Staff 15 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 16 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 17 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 18 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 19 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 20 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 21 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 22 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 23 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 24 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 25 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 26 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 27 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 28 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 29 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.
- Staff 30 (Percussion):** Features a melodic line with dynamic markings of *f* and *ff*.

Gr. Fl.
P. Fl.
Hautb.
Clar.
Bassons.
Cors.
Pistons.
Tromb. a3.
Timbales.
Triang.
Gr. Caisse et Cymbales.
Viol.
Altos.

Entre les grands arbres, des boutiques de marchands de toutes sortes: Modistes, Marchands de jouets, Cuisines en plein vent, Saltimbanques, Marchands de Chansons, etc.... Grand Mouvement au lever du rideau: Des marchands et des marchandes poursuivent les passants, Seigneurs, bourgeois et bourgeoises, en leur offrant toutes sortes d'objets. Au fond, à droite, l'enseigne d'un Bal.

Viol. *div.* *unis.* *pp* *p léger* *sempre p et*
Altos. *div.* *unis.* *pp* *p léger* *sempre p et*

Entre les grands arbres, des boutiques de marchands de toutes sortes: Modistes, Marchands de jouets, Cuisines en plein vent, Saltimbanques, Marchands de Chansons, etc.... Grand Mouvement au lever du rideau: Des marchands et des marchandes poursuivent les passants, Seigneurs, bourgeois et bourgeoises, en leur offrant toutes sortes d'objets. Au fond, à droite, l'enseigne d'un Bal.

Une Marchande.

Rideau.

Sopr. *f*

1^e Sopr.

f Rou - ge, mou - ches et man -

Modistes.

2^e Sopr.

f Vo - yez mu - les a fleu - ret - tes!

Un Marchand.

Ten.

f Fi - chus et co - que - lu -

Marchands.

Basses

f

Un Marchand d'Elixir.

Ten.

f

Un Cuisinier.

Ten.

f

Un Marchand de chansons.

Basse.

f A - - che - -

Vielles.

Chass.

ff

Musical score for a march, page 153, number 195. The score is in G major and 2/4 time. It features a piano accompaniment and several vocal parts. The piano part includes a light, rhythmic melody in the right hand and a bass line in the left hand. The vocal parts include a soprano line (marked *légèr*), a mezzo-soprano line (marked *Mod.*), a tenor line (marked *un M.*), and a bass line (marked *Md. de b.*). The lyrics are in French and describe various items and a request for songs.

Lyrics:
 chet - - - - - tes!
 - chons!
 Pou-dre, ra - pes à ta - - - bac!
 Billets pour la lo-te - ri - e!
 Rubans, cannes et cha-peaux!
 E - li-xir pour l'esto - mac!
 Il est temps qu'on se ré - ga - - - - le!
 - tez - moi mes chan - sons!

The first system of the score features a grand piano accompaniment with a celeste part. The grand piano part consists of a right-hand melody with slurs and a left-hand accompaniment of chords. The celeste part provides a rhythmic accompaniment with repeated eighth-note patterns. Dynamics include *f* (forte) and *ff* (fortissimo).

The second system contains the vocal parts with French lyrics. The lyrics are: "Plu-mes et fi-nes ai-gret-tes! pa-niers, col-le-ret-tes!... Ga-ze, li-non et man-ehons! Pou-dre, ra-pes à ta-bac! Bonbons et pa-tis-se-ri-e! Jouets, balles et sa-bots! E-li-xir pour l'es-to-mac! Macuisine est sans é-A-che-tez-moi mes char-sons!". The vocal parts are arranged in a choir-like fashion with various staves. The piano accompaniment continues with the same rhythmic patterns as in the first system.

154

f *f* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

div. *cresc.* *cresc.* *cresc.*

ne
M.
Mod.
i.
M.
March.
M.
E.
un.
C.
M.
de
ch.

Rou-ge, mou-ches et man-chet-tes!

Vo-yez mu-les à fleu-ret-tes!

Fi-chus et co-que-lu-chons!

Pou-dre, ra-pes à ta-

Billets pour la lo-te-ri-el

Rubans, cannes et chapeaux!

E-li-xir

-ga-le!

A-che-tez-moi mes chan-sons!

Un Marchand.

-bacl

Un Marchand d'Elixir.

pour l'esto- - macl

Un Cuisinier.

Il est temps qu'on se ré - ga - - le!

Les Marchands avec la foule.

Sopr.

Bourgeois et

Ten.

Bourgeoises

Basses.

C'est fête au Cours - la - Rei-ne! On y rit, on y boit à

C'est fête au Cours - la - Rei-ne! On y rit, on y boit à

C'est fête au Cours - la - Rei-ne! On y rit, on y boit à

The musical score consists of several systems. The first system includes piano accompaniment for the right and left hands, with various musical notations such as trills, accents, and dynamics like *p* (piano). The second system continues the piano accompaniment, featuring repeated notes and dynamic markings. The third system introduces vocal parts (Soprano, Alto, and Bass) with the lyrics: "la san-té du Roi! On y rit, on y boit Pen-dant u-ne se-mai-ne! On y rit, on y boit à". The piano accompaniment continues below the vocal lines, with dynamic markings like *p* and *div.* (diviso).

The musical score consists of 15 staves. The top four staves are for the piano, with dynamic markings of *cresc.* and *ff*. The next four staves are for strings, with dynamic markings of *f* and *ff*. The bottom four staves are for voices, with dynamic markings of *f* and *ff*. The lyrics are: "la san-té du Roi! à la san-té du Roi! Cest fête au Cours-la-".

Allegretto. 128 = ♩

Musique dans les coulisses.

- 1. Violons.
- 2. Violons.
- une Clarinette en La ♭. (obligé)
- un Basson. (obligé)
- Violoncelles et Contrebasses.

sol.
dim.

sec. Pousette et Javotte sortent du bal - deux petits clercs
sec. qui paraissent chercher quelqu'un dans la foule les aperçoivent et
sec. sur un signe d'elles courent à leur rencontre.

Allegretto. Rosette paraît à son tour.

Musique de bal dans le lointain.

Allegretto.

Musical score for measures 159-160, piano part. The score is in G major and 4/4 time. It features a complex texture with multiple voices in both hands. Dynamics include *f*, *fp*, and *p*. The right hand has a prominent melodic line with many sixteenth notes, while the left hand provides a rhythmic accompaniment.

Continuation of the piano part for measures 159-160. Dynamics include *fp* and *p*. The texture remains dense with intricate patterns in both hands.

160

Tempo I. moderato. 100 = $\frac{1}{2}$

Orchestral score for measures 160-162. The score includes parts for G. Fl., P. Fl., Hautb., Cl., Bass., Cors., Timb., Viol., Poussette, and Javotte. Dynamics range from *f* to *p*. Performance instructions include *Soll.*, *I^o Solo.*, *pizz.*, and *sostenuto*. The Javotte part has lyrics: "La char-man-te pro-me-". The Poussette part has lyrics: "La char-man-te pro-me-". The score is in G major and 4/4 time.

Tempo I. moderato. 100 = $\frac{1}{2}$

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes various dynamics such as *p* (piano) and *mf* (mezzo-forte), and articulations like *arco* and *div.* (divisi). The lyrics are:

-na - de, Ah! que ce sé-jour est doux! que cest bon! Que cest bon une es-ca - pa -
 -na - de, Ah! que ce sé-jour est doux! que cest bon! Que cest bon une es-ca - pa -
 div. unis.

161 Più mosso. $\text{♩} = \text{♩}$

Musical score for the second system, starting at measure 161. The tempo is marked *Più mosso*. The score includes dynamics like *f* (forte), *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte). It also features articulations such as *arco*, *pizz.* (pizzicato), and *div.* (divisi). The lyrics are:

-de, Loin des re-gards d'un ja - loux! C'est en-ten - du!
 -de, Loin des re-gards d'un ja - loux! Te - nez - vous bien!

Più mosso. $\text{♩} = \text{♩}$

162

pp
pp
pp
 Cors en Ré.
pp
p
pp
 Rosette.
 Pousette.
 Rosette.
 Un mot pour - rait nous compro - mettre! C'est enten - du! Tout! Mais que Guil -
 Mon cœur veut bien tout vous pro - mettre!
pp
 unis.
p

163 1^o Tempo. 100 = ♩

Soli.
p
 1^o Solo
p
arco
dim.
pp
ppp léger
ppp léger
ppp
 Pousette.
 (changeant de ton)
p
 -lot n'en sa-che rien! Mais que Guil-lot n'en sa-che rien! Rien! Rien! La char - man-te pro-me - na -
 Mais que Guil-lot n'en sa-che rien! Rien! La char - man-te pro-me - na -
arco
p
 div.
pizz.
p
 1^o Tempo. 100 = ♩

Cors en Ré.
 Timb.
 P.
 J.
 -de, Ah! que ce sé-jour est doux! Que c'est bon! que c'est bon une es-ca-pa-de Loin des
 -de, Ah! que ce sé-jour est doux! Que c'est bon! que c'est bon une es-ca-pa-de Loin des
 unis.

Musical score for the first system, including vocal lines and instrumental accompaniment. The score features a piano (p) and forte (f) dynamic range. The vocal lines are marked with *dol.* and *p*. The instrumental parts include Cors en Ré, Timb., and piano accompaniment.

164

P.
 J.
 re-gards d'un ja-loux! Que c'est bon! La char-mante prome-na
 re-gards d'un ja-loux! La char-mante prome-na - - - de! Que c'est bon!

Musical score for the second system, including vocal lines and instrumental accompaniment. The score features a piano (p) and forte (f) dynamic range. The vocal lines are marked with *dim.*, *p*, and *f*. The instrumental parts include piano accompaniment and a section marked *arco*.

suivez a tempo

Orchestral score for the first section of the piece. It includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vl.), Viola (Vla.), Bassoon (Fag.), Horn (Cors.), Trumpet (Tromb.), Snare Drum (Tymb.), Triangle, Cymbals (G.C. et Cymb.), and Piano (Pist.). The music features dynamic markings of *f* (forte) and *p* (piano), and the instruction "suivez" (follow). The tempo is marked "a tempo".

Vocal score for the second section, featuring lyrics in French. The tempo changes to *poco rall.* at measure 104. The lyrics are:

Poussette. *dim.* *poco rall.* 104 *d* Poussette et Javotte rentrent dans le bal
 - de! Loin des re-gards d'un ja-loux! Que c'est bon! Rosette s'est éloignée.
 Javotte. *f* *dim.* Loin des re-gards d'un ja-loux. Que c'est bon!
 une March. Rou-ge, mouches et man-chet -
 Modistes. Voy-ez mu-les à fleu-ret-tes!
 un Marchand. Fi-chus et co-que-lu-chons!
 Marchands. Billets pour la lote-
 un Marchand d'Elixir.
 un Cuisinier.
 un Marchand de chansons. A - che - tez - moi

At the bottom of the page, there are piano accompaniment markings including *f*, *dim.*, *p*, *pizz.*, and *poco rall.* *a tempo*.

Full orchestral score including strings, woodwinds, brass, and piano accompaniment. The score features various dynamics such as *cresc.*, *ff*, and *tr* (trills). The piano part includes a prominent sixteenth-note accompaniment in the right hand.

Choral and vocal parts for various characters, all singing in the key of D major. The lyrics are in French and include:

- une March.**
- un March.** Pou-dres, ra - pes à ta - bac!
- Marchands.** - ri - e!
- un Marchand d'Elixir.** Rubans, cannes et cha-peaux!
- un Cuisinier.** E-li-xir pour l'esto - mac!
- un Marchand de chansons.** Il est temps qu'on se re - ga - le!
- mes chan - sons!**
- Sopr.**
- Bourgeois Ten.**
- et Bourgeoises.** Bass.

The choral parts are marked with *ff* and include the phrase "C'est fête au Cours - la -".

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *f* (forte) and *mf* (mezzo-forte), and articulations like accents and slurs. The notation includes complex rhythmic patterns and melodic lines.

G.C. seule

Empty musical staves for vocal parts, including soprano, alto, tenor, and bass lines.

Les Marchands avec la foule.

Marchandes et Marchands poursuivant Lescaut fendant la foule. **Marchands.**

Rei-ne! On y rit, on y boit à la san-té du Roi!

Tenez, Monsieur!

Rei-ne! On y rit, on y boit à la san-té du Roi!

Marchands.

Tenez, Mon-

Rei-ne! On y rit, on y boit à la san-té du Roi!

Tenez, Mon-

Musical score for the vocal parts corresponding to the lyrics. It includes vocal lines for the characters mentioned in the text.

Musical score for a symphony with vocal soloists. The score includes staves for strings, woodwinds (Pist., Tromb., Timb., Triangle), percussion, and vocal parts (Soprano, Tenor, Bass). The music is in 2/4 time and features a dynamic marking of *ff* (fortissimo).

Vocal Parts:

- Soprano (S):** Prenez, Mon-sieur! Monsieur! Choisis-sez! pre-nez! choi-sis - sez!
- Tenor (T):** - sieur! Monsieur! Choisis-sez! pre-nez! choi-sis - sez!
- Bass (B):** - sieur! Monsieur! Choisis-sez! pre-nez! choi-sis - sez!

Instrumental Parts:

- Strings:** Violins I, Violins II, Violas, Cellos, Double Basses.
- Woodwinds:** Flutes, Clarinets, Bassoons, Oboes, Piccolo (Pist.), Trombones (Tromb.), Timpani (Timb.), Triangle.
- Percussion:** Triangle.

Dynamic Markings: *ff* (fortissimo) is used throughout the score, indicating a very loud volume.

Allegro moderato. (♩ = ♩)

a tempo

un peu retenu.

changez en Sib.

changez en Mi b.

changez en Sib.

changez en Sib-Mi b.

ff

ff

ff

ff

ff

Allegro moderato. 126 = ♩

a tempo

un peu retenu.

ff

div.

ff

ff

Lescant. *f* *p*

Choisir! et pourquoi? Don-nez! donnez! donnez! donnez en-co-re! Ce soir j'achète tout! C'est pour la beau-

mf

ff

ff

Allegro moderato.

a tempo

un peu retenu

a tempo Allegro.

The first section of the score is a piano accompaniment consisting of ten staves. The first four staves are grouped together with a brace on the left. The music begins with a *ff* dynamic and includes several triplet markings. The tempo is marked *a tempo* and the mood is *Allegro*. The accompaniment features a rhythmic pattern of eighth notes and quarter notes, with some staves playing chords.

The vocal line for the first section starts with a *p* dynamic and transitions to *f*. The lyrics are: - té que j'a-do re, Je m'en rapporte à votre goût, à votre goût! The melody is written on a single staff with a treble clef and a key signature of two flats.

The piano accompaniment for the second section begins with a *p* dynamic and transitions to *f*. It features a melodic line with triplet markings and a key signature of two flats.

- té que j'a-do re, Je m'en rapporte à votre goût, à votre goût!

Marchandes Tenez! Monsieur! Tenez, pre-nez!

Marchands Tenez! Monsieur! Tenez, pre-nez!

Tenez! Monsieur! Tenez, pre-nez!

The piano accompaniment for the second section starts with a *p* dynamic and transitions to *ff*. It features a rhythmic pattern of eighth notes and quarter notes. The section ends with a tempo change to *a tempo* and the mood is *Allegro*.

a tempo Allegro.

a tempo

f *p* *f* *a2.* *f* *a2.* *f*

Soli *mf* *sf* *sf* *sf* *f* *f* *f* *f*

mf *f*

a tempo
très accentué *f* *f* *sf* *p* *pizz.* *p*

très accentué *f* *f* *sf* *p* *pizz.* *p* *pizz.* *p*

pizz. *p* *pizz.* *p* *pizz.* *p*

f

A quoi bon l'é-co-nomie Quand on a trois dés en main, —

pizz. *p* *pizz.* *p*

a tempo

The musical score consists of several systems of staves. The top system includes a vocal line and four piano accompaniment staves. The vocal line begins with a rest, followed by a melodic phrase starting with 'Et que l'on sait le che-min De l'hô-tel de Transyl-va-ni-'. The piano accompaniment features complex rhythmic patterns with dynamic markings of *f* and *p*. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with the lyrics '- el A quoi bon!' and 'A quoi'. The piano accompaniment includes markings for 'arco' and 'f'. The fourth system shows the vocal line with a long note and the piano accompaniment with 'arco' and 'f' markings. The fifth system shows the vocal line with a long note and the piano accompaniment with 'arco' and 'f' markings.

— Et que l'on sait le che - min De l'hô-tel de Transyl-va - ni - - el A quoi bon! — A quoi

a tempo animato

The musical score consists of multiple staves. The upper section features a piano accompaniment with various textures, including chords and melodic lines. Dynamics range from *f* (forte) to *ff* (fortissimo). The lower section contains vocal parts with lyrics in French. The tempo is marked *a tempo animato*. The lyrics are:

bon lé-conomi-e! A quoi bon, à quoi bon lé-conomi - - e!
 Marchandes. Tenez! Monsieur! tenez!prenez!tenez!pre-
 Marchands. Tenez! Monsieur! tenez!prenez!tenez!pre-
 Tenez! Monsieur! tenez!prenez!tenez!pre-

Andantino. 69 = ♩

prenez la grande Flûte.

suivez

Solo. *p espress.* *p*

19 Solo. *p espress.* *p*

Andantino. 69 = ♩

p *lég.*

pizz.

div. *p*

pizz.

div. *p*

unis.

Andantino. 69 = ♩

dim. *p* (avec sentiment) *mf* *dim.*

Assez! as - - sez! O Rosalin - de, Il me faudrait gravir le Pînde Pour te chanter comme il con-

-nez!

-nez!

-nez!

pizz. *p*

pizz. *p*

Andantino. 69 = ♩

172

G. Fl. I.
G. Fl. II.
Hb.
Cl.
Bass. I. Solo.
Viol.
Altos.
VI.
B.

p *più f* *dim.* *mf* *p*

più f *più f*

-vient; Que sont les sultanes de l'In - de Et les Ar-mide et les Clo - rin - de, Près de toi, que sont -

173

prenez la petite Flûte.

pp *suivez*

suivez *pp* *pp* *div.* *pp* *unis.*

p *pp* (presque parlé) *f* *p* *mf*

-el - les? Rien... rien du tout, rien du tout, rien du tout! Ô ma Rosa - lin - de, Je veux gravir le Pinde, Pour te chan -

p *pp* *pp*

en retenant peu à peu

Allegro I^o Tempo. 126 = ♩

1^o Solo. *p*

unis *p* *arco* *suivrez* *pp*

f *10^o cresc.* *f* *cresc.*

en retenant peu à peu

Allegro I^o Tempo. 126 = ♩

dim. *più f* *dim* *dolce*

-ter comme il convient! Ma Rosalin - del ma Rosalin - del ma Rosalin - del

p *arco* *pizz.* *pp*

a tempo *p*

G. Fl.

P. Fl.

Cors.

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

a tempo *mf* *10^o* *sf* *III^o* *sf* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

Choi - sir! choisir! Non, ma foi! A quoi bon l'é - co - nomi - e, Quand on

a tempo *p*

Musical score for page 218. The score includes vocal lines and piano accompaniment. Dynamics include *sf*, *mf*, and *f*. The piano part features a timpani line labeled "Timb." and various articulations like *arco* and *f*. The lyrics are: "a trois dés en main Et que l'on sait le che-min De l'hô-tel de Tran-syl-va-ni-".

175

Andantino. 66 = ♩

Musical score for page 219, starting with a section marked "175" and "Andantino. 66 = ♩". The score includes vocal lines and piano accompaniment. Dynamics include *ff*, *p*, and *pizz.*. The piano part features a pizzicato line labeled "Pist." and various articulations like *avec sentiment*. The lyrics are: "-e! A quoi bon! A quoi bon lé-cono-mi- -el. Appro-chez! O bel-les! ap-pro-chez!".

Andantino. 66 = ♩

I. Tempo. Allegro.

G. Fl.

P. Fl.

1^o Solo *p* *suivez*

Cors

Pist.

Tromb.

Timb. *suivez* *f*

G. Caisse et Cymbales.

I. Tempo. Allegro.

suivez *p* *mf* *f* *arco* *f* *arco* *f*

cresc. *rall.*

J'offre un bi - jou... J'offre un bi - jou... J'offre un bi - jou pour deux bai - sers!

p *mf* *f* *f* *arco* *f* *arco* *f*

p *suivez* *f* *f*

I. Tempo. Allegro.

Musical score for piano, featuring multiple staves. The score includes various dynamic markings such as *tr*, *pp*, *dim.*, and *ppp*. It also contains performance instructions like *a2.* and *unis.*. The music is written in a key with two flats and a 3/4 time signature.

(changez en Si b bas)

III^o

changez en Fa b-Si b.

Sortie de Lescout.

Mouvement dans la foule.

Musical score for piano, featuring multiple staves. The score includes various dynamic markings such as *p* and *dim.*. The music is written in a key with two flats and a 3/4 time signature.

Dans les Couffisses

Viol. I.
Viol. II.
Cl. en La^b
Basson.
VI.
B.
en Si^b.

Dans l'orchestre.

Cors en Fa. Poussette Javotte et Rosette sortent du bal.

Guillot (les apercevant) Poussette (avec un cri)

Bonjour! Poussette! Ah! ciel!

Allegretto. 126 = ♩

178

Guillot. Javotte (de même) (Elles se sauvent) Guillot. Rosette (de même) Guillot

Bonjour! Javotte! Ah! Dieu! Bonjour! Rosette! ah! Par la, morbleu! Elles me plautent la!

179

Coquine!.. Peronnelle!...

Et j'en avais pris trois!.. Pourtant il me semblait Pouvoir compter.

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

Brétigny (qui est entré sur ces derniè-
 si l'une me trompait, qu'une l'autre au moins serait fidèle... La femme est, je l'avone, un méchant animal... Pas mal, Guillot, ce mot là n'est pas

dim. *dim.* *dim.*

-res paroles Guillot
 le regarde avec fureur

Guillot: Brétigny. Guillot: Brétigny.

mall mais il n'est pas de vous! Brétigny: Dieu quel sombre visage! Dame Javotte, je le gage Vous aura fait des traits... -Javotte, c'est fini!.. -Poussette aussi!.. Vous voilà libre alors;

[SI] Dans l'orchestre de la salle.
 Andantino. 88 = ♩

cl. *bien chanté et expressif*

19 Solo

Viol. *pizz.* *p*

Altos. *pizz.* *p*

Brétigny (ironiquement.) Guillot: Brétigny (suppliant, de même) Guillot.

Guillot, je vous en prie, n'allez pas m'enlever Maou! -Vous enlever.. -Non, jurez - moi que non!... Laissons cette plaisanterie!

VI. *pizz.* *p*

C.B. *pizz.* *p*

Andantino. 88 = ♩

Guillot.

Mais, dites - moi, mon cher, on m'a conté
Apropos de Manon, que, vous ayant prié
De faire venir l'Opéra chez elle,
Vous avez, en dépit des larmes de la belle,
Répondu non.

Brétigny.
C'est très vrai; la nouvelle Guillot.
Est exacte... Il suffit!... Souffrez que je vous quitte
Pour un instant ... mais je reviendrai vite.

182

Allegro moderato. 104 = ♩

Guillot (Il sort en se frottant les mains, et en fredonnant.)
Dig et dig et don! Dig et dig et don! on te la pren - dra ta Ma - non!

Allegro moderato. 104 = ♩

Dig et dig et don! On te la pren - dra ta Ma - non!

poco rall.

suivez

pizz. *arco*

pp *pp*

[183] Allegretto brillante (non troppo). 88 = ♩.

U. Fl. *ff*

P. Fl. *ff* *sosten. ff* *sosten.*

Hautb. d2. *ff* *sosten. ff* *sosten.*

Cl. a1. *ff* *sosten. ff*

Bass. *ff* *sosten. ff*

Cors. a2. *f* *ff*

Pist. *ff* *ff*

Tromb. *ff* *ff*

Timb. *ff* *ff*

Triangle *Solo* *f* *ff*

Allegretto brillante (non troppo). 88 = ♩.

Viol. *ff*

Altos *ff*

Manon.

Bretigny.

Ténors Jeunes Seigneurs.

Basses.

Supr. (Les Promeneurs et les Marchands reviennent)

Ténors.

Basses.

Promeneurs
et
Marchands.

Vi. *ff*

C.B. *ff*

Allegretto brillante (non troppo). 88 = ♩.

This page of musical score, numbered 225, contains a complex arrangement for piano. It features multiple staves, including grand staff systems (treble and bass clefs) and individual staves for various instruments. The music is characterized by dense, rhythmic textures, often using sixteenth and thirty-second notes. Dynamic markings are prominent, with *ff* (fortissimo) appearing frequently, and *f* (forte) appearing towards the end of the page. Some staves include markings such as *a.2.* (second ending). The score is organized into measures, with some measures containing rests or specific articulation marks. The overall style is that of a detailed and technically demanding piano composition.

sosten.

sosten.

The piano accompaniment for the first system consists of several staves. The upper staves (treble clef) feature melodic lines with notes and rests, accompanied by dynamic markings such as *mf* and *p*. The lower staves (bass clef) provide harmonic support with chords and rhythmic patterns. A *dim.* marking is present in the lower right of the system. A *Solo.* marking is placed above the right-hand piano part.

Sopr.

Promeneurs, Marchands et Marchandes.

Voici les é-lé-gan - - - tes!

Ten.

Voi-ci les é-lé-gan -

Bass.

Voi-ci les é-lé-

The second system includes vocal parts and piano accompaniment. The Soprano (Sopr.) and Tenor (Ten.) parts have lyrics in French. The Bass (Bass.) part also has lyrics. The piano accompaniment continues with rhythmic patterns and chords. Dynamic markings like *p* are used throughout. The lyrics are: "Promeneurs, Marchands et Marchandes. Voici les é-lé-gan - - - tes! Voi-ci les é-lé-gan - Voi-ci les é-lé-".

p *più f* *sf* *dimin.* *mf* *sosten.*

più f *sf* *dimin.* *mf* *sosten.*

a2. *f* *dimin.* *mf* *sosten.*

a2. *f* *dimin.* *mf* *sosten.*

f *dimin.* *p*

a2. *f* *dimin.* *p*

f *dimin.* *a2.* *p*

f *dimin.* *p*

più f *sf* *dimin.* *p*

f *dimin.* *p*

f *dimin.* *p*

mf

Les belles in-do-len - - - tes! Maîtresses des cœurs! aux regards vain-queurs! Voici les é-lé-

- tes! Les belles in-do - len - - - tes!

- gan - - - tes! Aux regards vainqueurs!

f *dimin.*

- gan - - - tes! Aux regards vain - queurs!
 Voici les é-lé-gan - tes! Aux regards vain - queurs!
 Voici les é-lé-gan-tes aux regards vain - queurs!

Musical score for piano and voice, page 228, rehearsal mark 185. The score includes piano accompaniment and vocal lines with lyrics in French. The piano part features complex textures with multiple staves, including arpeggiated figures and sustained chords. Dynamics range from *f* (forte) to *p* (piano), with a *dimin.* (diminuendo) marking. The vocal lines are in French, with lyrics: "- gan - - - tes! Aux regards vain - queurs! Voici les é-lé-gan - tes! Aux regards vain - queurs! Voici les é-lé-gan-tes aux regards vain - queurs!".

The piano accompaniment consists of several staves. The upper staves feature intricate rhythmic patterns with frequent sixteenth and thirty-second notes. Dynamic markings include *p*, *f*, *sf*, and *a2*. The lower staves provide a harmonic foundation with sustained chords and moving bass lines. The overall texture is dense and rhythmic.

Manon paraît, Brétigny l'accompagne ainsi que quelques jeunes seigneurs.

Les Promeneurs (entr'eux)

Quelle est cette Princes - se?

This section features a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment consists of two staves. The lyrics are: "Quelle est cette Princes - se?". The music is in a simple, conversational style.

The piano accompaniment consists of several staves. The top staff has a treble clef and a key signature of two flats. It begins with a dynamic marking of *p* followed by *f* and then *p*. The music features intricate sixteenth-note patterns and rests. Other staves include bass clefs and various dynamic markings such as *f*, *a2.*, and *p*.

Les Marchandes.

(aux promeneurs-)

mf Eh! ne savez-vous pas son nom?

f C'est Manon!

Les Marchands.

p (de même)

C'est au moins une Du-ches - se!

f C'est Ma-

C'est Ma-

The vocal lines are written on a grand staff. The top staff is for the female vocalists (Les Marchandes) and the bottom staff is for the male vocalists (Les Marchands). The lyrics are in French. Dynamic markings include *mf* and *f*. The music is in a key signature of two flats and features a mix of eighth and sixteenth notes.

186

The musical score is for a piece numbered 186. It features a piano accompaniment and a vocal line. The piano part includes a complex rhythmic pattern in the right hand and a more active bass line. The vocal line consists of two parts, with lyrics in French. The score is marked with various dynamics and articulations.

Lyrics:
 C'est la bel - le Ma - non! Voici les é - lé - gan -
 - non! Promeneurs Voi-ci les é - lé - gan - - tes!
 et Marchands.
 - non! Voi-ci les é - lé -

Performance Instructions:
 - *sosten.* (sostenuto)
 - *p* (piano)
 - *mf* (mezzo-forte)
 - *dimin.* (diminuendo)
 - *a 2.* (second ending)
 - *1/2* (half note)

f *dimin.* *p sosten.*
f *dimin.* *p sosten.*
f *dimin.* *p sosten.*
f *dimin.* *p*
f *dimin.* *p*
f *dimin.* *p*
f *dimin.* *p*
f *dimin.* *p*

Manon.

Brétigny.

(à Manon)

Ravis-

mf
 - tes, les belles in-do - len - - - - - tes, aux regards vain - queurs!
 les belles in-do-len - - - - - tes, Maîtresses des cœurs!
 - gan - - - - tes! Aux regards vainqueurs!
f *dimin.* *p*
p

Allegro moderato.

157

a tempo 233

The musical score is arranged in a standard orchestral format. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Piccolo, Trombones), and vocal soloists. The tempo is marked 'Allegro moderato' with a metronome marking of 112 = ♩. The score includes dynamic markings such as *f* (forte) and *a 2.* (second ending). The vocal parts have lyrics in French: Manon sings 'Suis-je gen-tille ainsi?' and 'Manon!'; the Seigneurs sing 'Ravis-san-te Ma-non!' and 'Ravis-san-te Ma-non!'.

112 = ♩
Allegro moderato.

a tempo

Manon.

Suis-je gen-tille ainsi?

- san-te Manon!

Seigneurs (avec empressement) Ravis-san-te Ma-non!

Ravis-san-te Ma-non!

Allegro moderato.

a tempo

animato

M.
B.
T.
B.

a tempo (avec coquette)rie)

Est-ce vrai? Grand mer - ci! Je con-

A - do - ra - ble! Di - vi - ne! Di - vi - ne!

A - do - ra - ble! Di - vi - ne! Di - vi - ne!

A - do - ra - ble! Di - vi - ne! Di - vi - ne!

animato *ff*

a tempo

Musical score for the first system, featuring piano, strings, and vocal parts. The piano part includes Cors. (Cornets), Triangle, and Viol. (Violins). The vocal part is marked with *dol.* and *f*. The tempo is *a tempo*.

189

Maestoso.

a tempo

Musical score for the second system, featuring piano, strings, and vocal parts. The piano part includes Pist. (Pistols), Triangle, and Viol. (Violins). The vocal part is marked with *div.* and *sp*. The tempo is *Maestoso.*.

Je marche sur tous les che-mins
 Aussi bien qu'une sou-ve-rai-ne,

Maestoso.

Avis: pressez beaucoup le 3^{ème} temps de la mesure 9.

Gr. Fl. P. Fl. Hautb. Clar. Bass. Pist. Triangle. Viol.

On s'in-cline on bai - se ma main, Car par la beauté je suis rei - ne! Je suis rei - ne!

fp *p* *fp* *suivez* *p dim. pp*

190

Mes chevaux cou-rent à grands pas; Devant ma vie a - ven-tu-reu - se, Les

fp *p* *fp* *ff* *p*

Gr. Fl.

P. Fl.

Hautb.

Clar.

Bass.

Cors

Pist.

Tromb.

Timb.

Triang.

Viol.

Altos.

Viol.

Altos.

Violoncelles.

C. B.

p

cresc.

f

fp

f

tr

Et si — Ma-non — é-te-vait — ja-mais — mou-rir, Ce se-rait, mes a-mis, dans un é-clat de rire! Ah! — ah! ah! ah!

192

Allegro.

Musical score for the first system, featuring piano and violin parts. The piano part includes multiple staves with complex rhythmic patterns and dynamic markings such as *f*, *ff*, and *fp*. The violin part is marked *a tempo* and includes a *2.* marking. The score is in a key with one sharp (F#).

112 = ♩.
Allegro.

Musical score for the second system, including piano and violin parts. The piano part continues with complex rhythmic patterns and dynamic markings like *f* and *ff*. The violin part is marked *a tempo* and includes a *rall. e dim.* instruction. The score is in a key with one sharp (F#).

Bréteigny.

Vocal score for Bréteigny and Jeunes Seigneurs. The lyrics are: "Bra-vo! Bra-vo! Ma-non! Bra-vo!" and "Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!". The score includes vocal lines for both characters and piano accompaniment. The piano part includes dynamic markings like *f* and *ff*.

Jeunes Seigneurs.

Piano accompaniment for the vocal parts. It includes dynamic markings like *f* and *ff*, and tempo changes from *Allegro.* to *a tempo*. The piano part includes complex rhythmic patterns and is in a key with one sharp (F#).

Allegro.

a tempo

Viol.
 Altos.
Manon à Brétigny (d'un ton dégagé)
 Et main-te-nant... re-stez-seul un in-stant; Je veux fai-re ici quel-qu'em-plette!
Brétigny (galamment)
 A-vec
 Vell.
 C.B.
 Tempo I. Allegretto.

Clar. **193**
 Bass.
 Cors III.
 B.
 vous dis - pa-raît tout lé - clat de - la fé - te! Ra - vis - san - te Ma - non! A - vec vous dis - pa -
sostenuto
 div.
pizz.

a tempo
 U - ne fa - deur! C'est du dernier ga - lant! On n'est pas grand Seigneur sans être un peu po -
 -raît tout lé-clat de la fé - te!
 a tempo

Tempo I.
Gr. Fl.

(Manon s'éloigne et se dirige vers les petites boutiques du fond, escortée des curieux qui sortent peu à peu.)

Tempo I.
Promeneurs, Marchands et Marchandes.

p Tempo I.

Gr. Fl. *dim.*
 P. Fl. *dim.*
 Hautb. *dim.*
 Clar. *dim.*
 Bass. *dim.*
 Cors *dim.* *pp*
 Timb.
 Triang. *Solo* *pp*
 Viol. *dim.* *pp* *sempre dim.*
 Altos. *dim.* *pp*
 1. *mf* *dim.*
 2. *mf* *dim.*
 3. *mf* *dim.*
 - tes! Maî-tres-ses des cœurs! Aux re-gards vain-queurs! (la moitié en s'éloignant)
 - len - - - - tes! Les é-lé-gan - - tes
 Aux re-gards vain-queurs! *pp*
pp
pp

195

Clar. *I. Solo*
 Bass. *sostenuto*
 Cors en Si² *pp*
 Timb. *Solo* *pp*
 Viol. *pizz.*
 Alt. *pp* *fp*
 Un Marchand (au loin)
 (encore moins, de même) Pou-dre, ra-pes à ta - - bac!
 1. *pp*
 2. *pp*
 3. *pp*
 Les é-lé-gan - - tes *arco* *p* *pizz.* *pp*
pp

Andante tranquillo.

Viol. *ffp*
Viol. *arco*
Alt. *ffp*
B. *ffp*
Vcl. *arco*
C.B. *arco*
ffp

63 = ♩.

pp

ffp Brétigny le Comte Brétigny *pp* le Comte Brétigny le Comte

Je ne me trompe pas, Monsieur de Brétigny. — Moi — même, C'est à peine si je puis en croire. — C'est mon fils — Le Chevalier? — Il n'est plus le Comte des Grioux. — mes yeux! Vous à Paris? — qui m'amène

Andante tranquillo.

le Comte Brétigny le Comte

Chevalier, c'est l'abbé DesGrioux qu'à présent — Abbé! lui! Comment... — Le ciel l'attire! Dans les ordres, il veut entrer. Il est à S! Sulpice, il faut dire...

Manon (qui s'est rapprochée tout en feignant de parler à un marchand): Des Grioux!

Solo *mf* *uni.* *sf* *Solo.* *pizz.* *p*

Hautb. *I. Solo* *p* *pizz.* *f*

f

uni. *f* *pizz.* *f*

le Comte (souriant aussi) — C'est vous qui l'avez fait, En vous chargeant de briser net L'amour qui l'attachait à certaine personne

Brétigny (souriant)

et ce soir en Sorbonne, Il prononce un discours — Abbé! Cela m'étonne, **Brétigny** (montrant Manon qui est au fond): — Plus bas! (Manon s'éloigne après avoir entendu ces derniers mots.) un pareil changement.. **le Comte** — C'est elle?

uni. *f* *pizz.* *f*

Dans les Couloirs. 126 =

Allegretto.

Viol. *p*

Clar. *p*

Bass. *p*

Vcll. et C.B. *p*

Allegretto.

Brétigny le Comte (gouaillieur)

(voyant Manon qui se rapproche)

— Oui, c'est Manon! — Je devine alors la raison qui vous fit, Avec tant de zèle, Prendre les intérêts de mon fils Mais pardon, Elle veut

198

sf sostenuto *sf* *p* *p*

(Il salue et s'éloigne un peu)

le Comte (à part): **Manon** (à Brétigny):

Brétigny

vous parler — Elle est vraiment — Je voudrais, mon ami, avoir un bracelet pareil à celui-ci. Je ne puis le trouver — C'est bien, fort belle!

199

f *dim.* *pp*

(Il salue le Comte et sort)

le Comte (à part):

je vais moi-même...

— Elle est charmante et je comprends qu'on l'aime!

Manon au Comte (avec embarras)
 le Comte.
 Par-don.. Mais j'é-tais là près de vous, à deux pas J'en-ten-dais mal-gré moi... Je suis très cu-ri-

dim. *dim.* *R.*

p *p*

200

- eu - se
 le Comte (souriant) (saluant; voulant s'éloigner)
 C'est un pe-tit dé - faut, - très pe - tit, i - ci bas! Ma - da - me!

(se rapprochant)

sf *p* *p* *p* *p* *p*

201

- toire a-mou-reu - se?
 le Comte (étonné)
 C'est que je crois... Par-don-nez-moi, je vous en pri - e, Je crois que cet ab - bé Des Gri-eux

Mais oui...

(contenant son émotion)

p *più f* *p*

202

M.
 au-tre-fois... ai-mait. Elle é-tait mon a-mi-e... Il l'ai-mait...
 (avec une émotion croissante)

le
 Qui donc? Ah! très bien!

203

M.
 Et je vou-drais sa-voir Si sa-rai-son sor-tit vic-to-ri-eu-se, Et

M.
 si, de l'ou-bli-euse Il a pu par-ve-nir a chas-ser de son coeur Le cru-el sou-ve-
 dim. poco rall.

204

Dans l'orchestre.

La Musique dans les Couloirs compte.

Plus lent. (Andantino.)

Hautb. *p* *pp* *dim.*

Clar. Solo. *pp* *pp* *dim.*

Bass. *p* *pp* *dim.*

Viol. *p* *pizz.*

All. *p* *pizz.*

Plus lent. (Andantino.)

Manon.

- nir? *légèrement et cependant avec expression*

le Comte. *p* *più f*

Faut-il donc sa- voir tant de cho - - ses: Que de - vien- nent les plus beaux jours? Ou vont - - les pre-

Vcll. *pizz.* *p*

C.B. *pizz.* *p*

Plus lent. (Andantino.)

205

un peu plus animé.

p *très expressif* *più f*

Cors en Fa. *III Solo* *p* *très expressif* *più f*

pp *suivez*

pp *suivez*

pp *suivez*

un peu plus animé.

Manon (à part)

Mon Dieu! - Mon Dieu! - don- nez- moi le cou- ra- ge De tout o-

- miè- res a- mours, Où vo- le le par- fum des ro- ses?

pp *suivez*

pp *suivez*

un peu plus animé.

Plus lent. (I. Tempo.)

Plus lent. (I. Tempo.)

f *rall.* *pp*

f *rall.* *pp*

f *rall.* *pp*

più f *suivez* *f* *suivez* *pp* *suivez*

più f *suivez* *f* *suivez* *pp* *suivez*

più f *suivez* *f* *suivez* *pp* *suivez*

Plus lent. (I. Tempo.)

poco rall. *f* *dim.*

- ser lui de-man - der! Mon Dieu, don - nez - moi le cou - ra - ge De tout o - ser lui de-man -

poco rall. *dim.*

I - gno - rer n'est - il pas plus sa - ge, Au pas - sé pour - quoi s'at - tar - der?

più f *suivez* *f* *suivez* *pp* *suivez*

più f *suivez* *f* *suivez* *pp* *suivez*

Plus lent. (I. Tempo.) *p* *pp* *suivez*

206

Musique dans les Couloirs.

L'orchestre dans la Salle compte.

Allegretto. (1^{er} Mouvement.)

Viol. *pp* *fp* *fp* *fp*

Clar. *pp* *fp* *fp* *fp*

Bass. *pp* *fp* *fp* *fp*

Vcll. et C.B. *pp* *fp* *fp* *fp*

Allegretto. (1^{er} Mouvement.)

Manon.

mf *p*

- der! Un mot en - co - re! A - t-il souf - fert de son ab - sen - ce? Vous-

209

Piano accompaniment for measures 209-210. The score is in G major and 3/4 time. It features a complex texture with six staves. Dynamics include *fp*, *p*, and *pp*. The right hand has a prominent melodic line with many sixteenth notes, while the left hand provides a steady bass line.

- puis?...
 (légèrement et avec intention) *più f*
 Il a fait ain - si que votre a - mi - e, Ce que l'on doit faire i - ci bas, Quand on est sa -

210

Piano accompaniment for measures 210-211. The score continues with six staves. Dynamics include *mf* and *pp*. The texture remains dense with intricate patterns in the right hand.

(douloureusement) *f* *dim.*
 Oh ou - bli - - - el...
 (le Comte salue respec - tueusement et se retire.)
 ge, N'est-ce pas?... on ou - bli - - el...

Piano accompaniment for measures 211-212. The score continues with six staves. Dynamics include *dim.* and *ppp*. The texture is becoming more sparse as the piece concludes.

(à elle-même)
 On ou - bli - - - el...

211 Allegretto brillante. 88 = ♩.

Gr.Fl. *ff* *sost.* *ff*

P.Fl. *ff* *sost.* *ff*

Hautb. a 2. *ff* *sost.* *ff*

Clar.en Si b. a 2. *ff* *sost.* *ff*

Bass. *ff* *f* *ff*

en Si b. *f* *ff*

Cors. en Fa. a 2. *ff* *f* *ff*

Pist. en Si b. a 2. *ff* *ff*

Tromb. *ff* *ff*

Timb. *ff* *ff*

Triangle. *f* Solo. *ff*

Allegretto brillante. 88 = ♩.

Viol. *ff* *ff*

Altos. *ff* *ff*

Manon.

La Foile

. Seigneurs et Élégantes, Promeneurs,
Marchands et Marchandes. (On rit.)

La Brétigny, Guillot, puis Lescant.
(ils sont accompagnés de quelques amis.)

Vcelles. *ff* *ff*

C.B. *ff* *ff*

Allegretto brillante. 88 = ♩.

Moderato.

Gr. Fl.
P. Fl.
Hautb.
Clar.
Bass.
Cors.

f *p* *mf*

changez en ré :

Moderato.

Guillot. (avec importance) (à Lescaut !)

On va dan-ser pour vous no-tre nou-veau bal - let! Les - caut. ve-nez!

Lescaut. (vivement, empressé)

Je suis là pour vous

Moderato.

Moderato.

Viol.
Altos.
C.B.

mf *f*

(tirant la bourse.)
Veillez... le tout est à mes frais, A ce qu'on donne à boire au po-pu - lai-re. Combien?

(prenant la bourse et s'éloignant)
plai-re... Nous compte-rons a-près!...

Moderato.

Largo. 56 = ♩

rall.

Gr. Fl.

P. Fl.

Hautb.

Clar.

Bass.

ré ♯ a 2.

Cors. fa ♯ a 2.

Pist. a 2.

Tromb. a 2.

Timb.

Tr.

Gr. Caisse.

Largo. 56 = ♩

rall.

Viol.

Altos.

Brétigny et les Seigneurs avec les Ténors et Basses.)

Sopr.

Ten. Promeneurs, Marchands

et Marchandes.

Bass.

Voici l'Opéra! voici l'Opé-ral! voici l'Opéra! l'Opéra!

Vcell.

C.B.

Largo. 56 = ♩

rall.

dim.

Préambule.

La Présentation.

Allegro deciso. 152 = ♩

Gr. Fl. P. Fl. Hautb. Clar. Bass. Cors. Pist. Tromb. Timb. Viol. Altos. Guillot. Brétigny. Ten. Jeunes Seigneurs. Bass. Sop. La Foule. Ten. Bass. Veelles. C.B.

The musical score is written for a large ensemble. It begins with a tempo marking of 'Allegro deciso. 152 = ♩'. The score includes parts for woodwinds (Gr. Fl., P. Fl., Hautb., Clar., Bass.), brass (Cors., Tromb., Timb.), strings (Viol., Altos., Veelles., C.B.), and vocal soloists (Guillot, Brétigny, Ten., Sop.). The vocal parts have lyrics: 'L'Opé - ra!'. The score is arranged in systems, with some instruments grouped together. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece concludes with another 'Allegro deciso. 152 = ♩' marking.

Allegro deciso. 152 = ♩

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key signature of one sharp (F#) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings of *mf* (mezzo-forte) and *f* (forte) are placed throughout the system to indicate volume changes. The staves are arranged in a traditional grand staff format with treble and bass clefs.

B.

— voi - ci l'Ô - pé - ra!... Tout Paris... en par - le - ra! C'est le bal - let de l'Ô - pé - ra!

— voi - ci l'Ô - pé - ra!... Tout Paris... en par - le - ra! C'est le bal - let de l'Ô - pé - ra!

— voi - ci l'Ô - pé - ra!... Tout Paris... en par - le - ra! C'est le bal - let de l'Ô - pé - ra!

— voi - ci l'Ô - pé - ra!... Tout Paris... en par - le - ra! C'est le bal - let de l'Ô - pé - ra!

— voi - ci l'Ô - pé - ra!... Tout Paris... en par - le - ra! C'est le bal - let de l'Ô - pé - ra!

— voi - ci l'Ô - pé - ra!... Tout Paris... en par - le - ra! C'est le bal - let de l'Ô - pé - ra!

— voi - ci l'Ô - pé - ra!... Tout Paris... en par - le - ra! C'est le bal - let de l'Ô - pé - ra!

— voi - ci l'Ô - pé - ra!... Tout Paris... en par - le - ra! C'est le bal - let de l'Ô - pé - ra!

The second system of the score features vocal lines for a soloist (B.) and a chorus. The lyrics are in French and describe the Paris Opera. The vocal lines are written in a key signature of one sharp and a common time signature. The soloist's part is on a single staff, while the chorus parts are on multiple staves. The piano accompaniment continues from the first system, with dynamic markings of *mf* and *f* indicating the volume. The lyrics are: "voici l'Opéra!... Tout Paris... en parlera! C'est le ballet de l'Opéra!"

The piano accompaniment for the first system consists of several staves. The upper staves include treble and bass clefs with various musical notations such as chords, arpeggios, and dynamic markings like *sempre f* and *a 2.*. The lower staves continue the accompaniment with similar notation and dynamics.

The second system features vocal entries and piano accompaniment. The lyrics are:

C'est un plai-sir... de souve-rai-ne! l'a-mi Guil-lot... se ruine - ra! Avoir

C'est un plai-sir... de souve-raine! Et son ri - val... enrage - ra! Avoir

C'est un plai - sir de sou-ve- -rai-ne! Avoir

C'est un plai - sir de sou-ve- -rai-ne! Avoir

C'est un plai - sir de sou-ve- -rai-ne! Avoir
 The piano accompaniment includes dynamics such as *p* and *f*.

p
pizz.
p
pizz.
p

p léger et détaché
pizz.
p
pizz.
p

(à part, avec joie)

S. C'est un plaisir de souve - rai - ne! A - voir fait ve - nir l'Opé - ra Et son bal - let au Cours-la-
 A. fait ve - nir l'Opé - ra!
 T. fait ve - nir l'Opé - ra!
 B. fait ve - nir l'Opé - ra!
 C. fait ve - nir l'Opé - ra!
 C. fait ve - nir l'Opé - ra!
 C. fait ve - nir l'Opé - ra!

pizz.
p

The musical score consists of several systems of staves. The top system includes piano accompaniment for the right and left hands. The middle section features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with their respective lyrics. The bottom system includes piano accompaniment for the right and left hands. The score is marked with various dynamics and tempo changes.

Lyrics:

S. l'Opéra! Mais Guillot... se ruine - ra!... C'est le bal-let de l'Opéra!

A. l'Opéra! Tout Paris... en par-le - ra!... C'est le bal-let de l'Opéra!

T. l'Opéra! Tout Paris... en par-le - ra!... C'est le bal-let de l'Opéra!

B. l'Opéra! Tout Paris... en par-le - ra!... C'est le bal-let de l'Opéra!

Dynamic and Tempo Markings:

- mf* (mezzo-forte)
- ff* (fortissimo)
- poco a poco rall.* (poco a poco rallentando)
- a 2.* (second ending)

(1^{ère} Entrée.)

Allegro moderato.

1^a volta 2^a volta 219

Gdes Fl.
Hautb.
Clar.
Bassons.
en Ré.
Cors en Fa.
Viol.
Altos.
Vcelles.
CBasses.

Allegro moderato.

Soli.

f a 2.

Allegro moderato.

Soli.
Solo.

f mf

div.

220

Solo.

Musical score for measures 220-221. The score is written for a grand piano with multiple staves. Measure 220 features a piano solo in the right hand with a series of eighth notes, marked *mf*. The left hand has a bass line with notes and rests. Dynamic markings include *f*, *sf*, and *mf*. Measure 221 continues the piano solo, marked *mf*, with dynamic markings *sf*, *sf*, *sf*, and *pp*. The French lyrics "cuez cuez" and "de meme" are written below the piano part.

221

Musical score for measures 222-223. The score continues with the piano solo in the right hand, marked *mf*. The left hand has a bass line with notes and rests. Dynamic markings include *mf*, *dim.*, and *pp*. The French lyrics "cuez cuez" and "de meme" are written below the piano part.

Musical score for the first system, featuring piano, violin, and cello parts. The piano part includes a *Soli.* section and a *1^{re} Solo.* section. Dynamics range from *p* to *f*. A marking *a 2.* is present in the piano part. The violin and cello parts also feature *f* dynamics. The score concludes with the instruction *(prenez la Petite Flûte)*.

(2^{ème} Entrée.)

Musical score for the second system, starting with *Andante. (la seconde fois: pp) 72 = ♩* and *1^{er} Violon Solo.* The score includes parts for Violon, Altos, Vcelles, and CBasses. Dynamics range from *p* to *f*. A box containing the number **222** is located above the Violon part.

Musical score for the third system, starting with a box containing the number **223**. The score includes parts for Violon, Altos, Vcelles, and CBasses. Dynamics range from *f* to *ppp*. The section concludes with the instruction *rall. (long) tous les Violons*.

This musical score system contains ten staves. The top two staves are for woodwinds, with the second staff marked *pp*. The third staff is for strings, marked *pp* and *unis.*. The fourth staff is for brass, marked *Pistons Soli.*. The fifth staff is for a solo instrument, marked *arco*. The sixth staff is for another solo instrument, marked *arco*. The seventh staff is for a solo instrument, marked *arco*. The eighth staff is for a solo instrument, marked *arco*. The ninth and tenth staves are for the piano accompaniment.

Allegro moderato.

This musical score system contains ten staves. The top staff is for a vocal line with the lyrics "reprenez la grande Flûte." The second staff is for woodwinds. The third staff is for strings. The fourth staff is for brass, marked *f* and *a 2.*. The fifth staff is for Cors. (Cor). The sixth staff is for Timbales. The seventh staff is for piano accompaniment. The eighth staff is for piano accompaniment. The ninth and tenth staves are for piano accompaniment.

Allegro moderato.

(4^{ème} Entree.)

Andantino con moto. 88 = ♩

Gdes Fl. *pp* *dim.*

Hautb. *f* *Soli.* *dim.*

Clar. *mf*

Bassons. *mf* *pp dol.* *dim.*

Viol. *mf*

Altos. *mf*

Manon.

Vcelles.

CBasses.

Andantino con moto. 88 = ♩

226

227

Manon (à part, à elle meme, pensive et troublée)

Non... Savie à la mienne est pour jamais li - é - - - e!...

poco rall. *a tempo.* (la 2^{de} prend la petite Flûte)

gdes fl.

Hautb. *p* *dim.* *pp* *dim.*

Clar. *p* *pp*

Bassons. *dim.* *pp* *suivez* *Solo.* *p* *dim.*

Il ne peut m'avoir oubliée!...
(Voyant Lescaut près d'elle)
Ma chaise, mon cousin ...

où faut-il vous
porter cousine?...

A St Sulpice!.... quel est ce bizarre caprice?
Pardonnez-moi de faire répéter ...

poco rall.

mf *più f* *p* *dim.* *pp*

mf *più f* *p* *dim.* *pp*

mf *più f* *p* *dim.* *pp*

mf *più f* *p* *dim.* *pp*

Manon. Guillot. Manon. Guillot (stupefait)

à St Sulpice?... à St Sulpice. Eh bien, maîtresse de ma vie? — Je n'ai rien vu!... Rien vu!... Voilà le prix de ma galanterie
qu'en dites vous? Est-ce là ce qui m'était dû?

suivez rall. *pp* *suivez rall.* *pp* *suivez rall.*

rall.

Gde Fl. *ff*

P. Fl. *ff*

Hautb. *ff* a 2.

Clar. *ff* a 2.

Bassons. *ff*

en Ré

Cors. en Fa *ff* a 2.

C.a Pist. *ff* a 2.

Tromb. *ff* a 2.

Timb. *ff*

Triangle.

G. Caisse et Cymb. *ff*

Allegro moderato. 112 = ♩

Viol. *ff* div. unis. div. unis.

Altos. *ff*

Sopr. *ff*

Ten. *ff*

Bass. *ff*

Vcello. *ff*

CBass. *ff*

Allegro moderato. 112 = ♩

La foule. C'est fête au Cours - la - - Rei-ne! On y danse, On y boit, à la san - té du

C'est fête au Cours - la - - Rei-ne! On y danse, On y boit, à la san - té du

C'est fête au Cours - la - - Rei-ne! On y danse, On y boit, à la san - té du

The musical score is arranged in a grand staff format with multiple systems. The top system includes staves for Violins I, Violins II, Violas, and Cellos/Double Basses. The middle system includes staves for Flutes, Oboes, Clarinets, Bassoons, and Horns. The bottom system includes staves for Trumpets, Trombones, and a vocal line. The vocal line features the lyrics: "Roi! On y danse, on y boit, à la san-té du Roi, à la san-té du Roi!". The score is marked with various dynamics, including *ff* (fortissimo) and *cresc.* (crescendo). There are also performance instructions such as *div.* (divisi) and *unis* (united).

Large.

The musical score is arranged in a standard orchestral format. It includes staves for strings (Violins I & II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon), brass (Trumpets, Trombones, and Tuba/Euphonium), and vocal soloists (Soprano, Alto, Tenor, and Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Large.' at the top right. The score contains various dynamic markings: *ff* (fortissimo), *dim.* (diminuendo), *ppp* (pianississimo), *pp* (pianissimo), *unis.* (unison), and *tr.* (trills). The piece concludes with the text 'Fin du 1er tableau du 3eme acte.' at the bottom right.

Large.
Fin du 1er tableau du 3eme acte.

II^d Tableau.

Le parloir du Séminaire St Sulpice.

Andante, 60 = ♩

232

Grand Orgue.
(derrière le rideau
baissé.)

(G^d Jeu)

Grandes Flûtes.

Hautbois.

Clarinettes en La.

Bassons.

Cors en Sol ♯.

Cors en Fa ♭.

Timbales en
Sol ♯-Ré ♭.

1. Violons.

2. Violons.

Altos.

1. Soprani.

Dévotes.

2. Soprani.

Violoncelles.

Contrebasses.

Solo.

pp

dim.

Andante.

233

rall. - - -

Viol.

Altos.

Viol.

Altos.

Viol.

Altos.

p

cresc.

mf

p

dim.

pp

mf

p

dim.

pp

mf

p

rall. - - -

Musical score for page 275. The score includes vocal lines and piano accompaniment. The vocal parts are in French. The piano accompaniment features a complex texture with many sixteenth notes. Dynamics include *f*, *fz*, and *pp*. There is a section marked "a2." and "divisés".

Lyrics:
 o - ra - teur! Le grand pré - di - ca - teur! Quelle é - lo - quen - - - ce! Ah! l'ad - mirable o - ra - teur! Le grand pré - di - ca -
 L'admirable o - ra - teur! Le grand pré - di - ca - teur! Quelle é - lo - quen - - - ce! Le grand pré - di - ca -

Musical score for page 276. The score continues the vocal and piano parts from the previous page. It includes dynamics such as *f*, *pp*, *mf*, and *fz*. There are markings for "a2.", "19", and "3". The piano part has a section marked "f unis." and "div. unis.".

Lyrics:
 - teur! l'admirable o - ra - teur! Le grand pré - di - ca - teur! Quelle é - lo - quen - - - ce!
 - teur! l'admirable o - ra - teur! Le grand pré - di - ca - teur! Quelle é - lo - quen - - - ce! Et dans sa voix quel - le dou -

237

Fl. un peu retenu 78 = ♩

Hautb.
Clar.
Bass. a 2.
Viol.

p *lié et soutenu* *cresc.*

p *lié et soutenu* *cresc.*

un peu retenu (2^{ème} groupe) (4^{ème} groupe)
- teur! (Un groupe) De quel art di-vin Il a dans sa thè - se, Peint saint Au-gu-stin Et sainte Thé-
- teur! De quel art di-vin Il a dans sa thè - se, Peint saint Au-gu-stin Et Sain-te Thé- rè - se!..

un peu retenu

Tempo I subito 104 = ♩

Cors en Sol.

f *mf* *mf* *mf*

p *mf* *pp* *mf*

mf *p* *pp* *mf*

(réunies) *dim.* *mf* *mf*

- rè - se! C'est un fait cer - tain!.. un saint! N'est-ce pas ma chère! C'est cer-
(réunies) Lui-même est un saint! lui même est un saint! N'est-ce pas ma chère! C'est un saint!

pp *pp*

pp Tempo I subito

Hautb. *p*

Bass. Solo. *p*

Cors en Fa. *p*

Viol. *p*

divisés

Le Comte. Des Grioux. Des Grioux.

Bravo, mon cher, succes complet; - De grâce, épargnez-moi mon père.
 Notre maison doit être fière
 D'avoir parmi les siens un nouveau Bossuet. (silence)

divisés

p

Hautb. *Andantino espressivo. 69 = ♩.*

Viol. *Moderato.*

pp *pizz.* *arco* *fp* *arco*

div. pp *unis.* *fp*

Le Comte. Des Grioux.

(avec une légère ironie)

- Et, c'est pour de bon, Chevalier, Que tu prétends au Ciel pour jamais te lier? - Oui, je n'ai trouvé dans la vie Qu'amertume et dégoût... Les grands mots que voi - là!

unis. pizz. arco

Andantino espressivo. Moderato.

Clar. *Solo. p*

Viol. *f*

1. C.

Quel-le route as-tu donc sui - vi - e, Et que sais-tu de cet-te vi - e Pour pen - ser quel-le fi - nit là?

Fl. Andante. (simple et sans lenteur.) 60 = ♩

Hautb. *mf* *p*

Clar. *mf* *p*

Bass. *mf* *p*

Viol. *p* *dol.*

Alto Solo. *pp* *bien chanté* *din.* *p*

Altos. divisés *mf* *p* *pp* *p*

Vcelles. div. *mf* *p* *pp* *p*

Cbasses. *mf* *p* *pp* *p*

E - pou-se quel-que bra-ve fil - le Di-gne de nous, di-gne de toi, De-viens un pè-re de fa-

Andante. (simple et sans lenteur.)

Hautb. *più f*

Clar. *mf* *più f*

Cors en Fa. *mf* *a2.* *più f*

Viol. *p* *mf* *fp* *fp* *div.* *f*

mf *mf* *mf bien chanté* *mf* *mf bien chanté* *cresc.*

- mil - le Ni pi - re, ni meil-leur que moi. Le ciel n'en veut pas da-van - ta - ge, C'est là le de-voir, en-tends-

rall. Tempo I.

Musical score for measures 243-281. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horns (Corns.), Violin (Viol.), Viola (Viola), Violoncello (Vcell.), and Double Bass (Chass.). The vocal line is marked "Vcell. unis." and includes the lyrics: "-tu? C'est là le de - voir, La ver-tu qui fait du ta - pa-ge N'est dé-jà plus de la ver - tu! E -". Performance instructions include "en animant un peu (presque déclamé)", "4^e corde...", "rall. Tempo I.", and "p dim.". Dynamics range from *f* to *p*.

rall. Tempo I.

Musical score for measures 282-320. This section features solo parts for Timpani (Timb. Solo.) and Alto (Alto Solo.). The vocal line continues with the lyrics: "- pou-se quel-que bra-ve fil - le, Di-gne de nous, di-gne de toi; Le ciel n'en veut pas da-van - ta - ge... Le ciel n'en veut pas da-van-". Performance instructions include "dim.", "espress.", and "div. p". Dynamics range from *ppp* to *f*.

244

poco rall. a tempo

Gr. Fl. 1^o
Hautb. *p*
Corns en Fa. *sf*
Timb. *pp*
Viol. *f* *dim.* *p* *pp*
Cello/Bass *f* *mf dim.* *pp* *mf*
un. *mf dim.* *pp* *mf*
pizz. *pp* *mf*
arco *mf*
Des Grioux. Le Comte. Des Grioux.
- ta - ge... C'est le de-voir! c'est le de-voir! Rien ne peut m'empêcher de prononcer mes vœux!... -C'est dit alors?... -Oui, je le veux!

mf *pp* *p*

poco rall. a tempo

Gr. Fl.
Hautb. *b*
Clar.
Bass.
Viol. *div.* *fpp* *pp*
Cello/Bass *fpp* *pp*
Le Comte. Des Grioux. Le Comte (ému)
_Soit! Je franchirai donc seul cette grille -Ne raillez pas, Monsieur, je vous en prie! -Un mot encore, Comme il n'est pas certain
Et vais leur annoncer là bas Que l'on te donne ici, du jour au lendemain,
Qu'ils ont un saint dans la famille... Un bénéfice, une abbaye...
J'en sais beaucoup qui ne me croiront pas!..

pp *pp*

245

Andantino tranquillo.

Andantino tranquillo.

Clar. 1^o Solo.

f *p*

p *dim.* *pp*

dim. *p* *p* *pizz.* *pp*

dim. *p* *pp*

Des Grieux. Le Comte. Des Grieux.

Je vais dès ce soir t'envoyer Trente mille livres... — Mon père... — C'est à toi, c'est ta part sur le bien de ta mère; Et maintenant... adieu, mon fils. — Adieu, mon père!...

dim. *p* *pizz.* *pp* *pp*

Andante con moto. 84 = ♩

fp *pp* *pp*

pp *sf* *dim.*

pp *pp* *pp*

divisés *fp* *pp*

Le Comte. (Il sort) Des Grieux (seul)

Adieu!.. reste à prier! Je suis seul! Seul en - fin!.. C'est le moment su-

f *espressivo* *arco* *sf* *dim.* *f* *pp* *pp*

Andante con moto. *pp* *pp*

Più agitato.

a tempo (calme)

mf sf 69 = *pp dim.*

poco rall. (calme)

- prè - me! Il n'est plus rien que j'ai-me que le re-pos sa-crè Que m'ap-por-te la foi!

Più agitato. *pp pizz.*

pp a tempo (calme)

247

248

pp f dim. *poco rall.* *a tempo* 1^o Solo. *pp*

pp f dim. *p* *ppp*

Cors en Mi b. *p* *f* *ppp*

Viol. *ppp*

très calme 60 = *pp*

divisés *pp*

pp sost. cantabile

Oui, j'ai vou-lu mettre Dieu mê-me En-tre le monde et moi!... Ah! fuy-ez, douce image,

divisés *pp* *pp pizz.*

poco rall. *pp a tempo*

Hautb. pp

Clar. pp

Bass. pp

Viol. ppp cresc. sost. f ppp

Viola unis. ppp cresc. sost. f ppp

espressivo

à mon à-me trop chère, Res-pectez un re-pos cru-el-le-ment ga-gné, Et songez si j'ai bu dans u-ne coupe a-

pp cresc. mf pp cresc.

1^o Solo ppp p

250

6^{tes} Fl. f dim. ppp

Hautb. f dim. pp

Clar. cresc. f dim. pp

Bass. cresc. f dim. pp

Cors. f dim. pp

Timb. f dim. pp

mf f sost. dim. ppp unis. dim. p pp unis. pp ppp

80 = Più mosso.

- miè - re, Que mon cœur l'em-plirait de ce qu'il a sai-gné! Ah! fuy-ez!.. fuy-ez!.. loin de moi! Ah fuy-ez!..

mf f sost. dim. ppp unis. dim. p pp unis. pp ppp

arco ff sost. dim. p pp unis. pp ppp

suivez Più mosso.

G.F.I. *a2* *ff*
 Haut. *ff*
 Cl. a 2 *ff*
 Bass. *ff*
 Cor. a 2 *ff*
 Pist. *ff*
 Tr. *ff*
 Timb. *ff*
 Viol. *ff*
 Quo m'im-por-te la vi - e. et ce semblant de gloi-rel Je ne veux que chasser du fond de ma mé-

252

Andante religioso. (sans lenteur) 60 = ♩

Grand Orgue dans la chapelle du Séminaire. (lointain)

(Fonds)

Clar.
 Bass.
 Viol.
 sec.

Le Portier du Séminaire. Des Grioux (à lui même)

- moi-re.. Un nom mau-dit!.. ce nom.. qui m'ob-sè-de.. et pourquoi?.. _C'est l'officel..J'y vais!.. Mon Dieu!.. de vo-tre flamme Pu-

.. Andante religioso. (sans lenteur.)

253

Orgue.

Musical score for Organ (Orgue) in G major, 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The organ part features a melodic line in the treble and a harmonic accompaniment in the bass, primarily using chords and moving lines.

Gdes Fl.

Hautb.

Clar.

Bass.

Cors.

Musical score for woodwinds and brass instruments. It includes staves for Grand Flute (Gdes Fl.), Oboe (Hautb.), Clarinet (Clar.), Bassoon (Bass.), and Horns (Cors.). The woodwinds and bassoon parts have melodic lines with dynamics like *p* and *a2.*. The horns have a harmonic accompaniment with dynamics *p cresc.* and *f*.

D. G.

- ri-fi- ez mon à - - me.. Et dis-si- pez à sa lu- eur L'om- bre qui passe en- cor... dans le fond de mon cœur!

Musical score for voice and piano. The voice part (D. G.) has a melodic line with lyrics: "- ri-fi- ez mon à - - me.. Et dis-si- pez à sa lu- eur L'om- bre qui passe en- cor... dans le fond de mon cœur!". The piano accompaniment (pizz.) is in the bass clef, featuring a rhythmic accompaniment with dynamics *p*.

Tempo I. 60 = ♩

Fl. *f*

Hautb. *f*

Clar. *f*

Bns. *f*

en Miz. *f*

Cors. *f*

en Fa. *f*

Pi-st. *f*

Tromb. *f*

Timb. *f*

Harpe. *f*

dim. p

pp

p

f

dim.

Tempo I. 60 = ♩

Viol. *f* *dim. p* *pp* *poco* *p* *ff*

div. *f* *dim. p* *pp* *poco* *pp* *ff*

div. *f* *dim. p* *pp* *poco* *pp* *ff*

f sost.

M. D. *dim.* *sfz* *ff..*

Ah! fuyez, douce image à non à - me trop chè - - re! Ah! fuyez! fuy-

div. *f* *dim. p* *pp* *poco* *pp* *ff*

f *dim. p* *pp* *ff*

Tempo I. 60 = ♩

Cloche dans les coulisses.

ppp *ppp* *ppp* *ppp* *pp* *pp* *pp* *pp* *pp* *pp*

poco rall. *a tempo*

p *dim.* *suivez*

p *dim.* *pp* *suivez* *pp* *suivez* *pp* *pp* *pp* *pp*

poco rall. *a tempo*

dim. *pp* (il s'éloigne lentement) *dim.* **Le portier du Séminaire.**

- ez! loin de moi! Ah! Fuyez! loin de moi! loin de moi! - Il est jeune...
et sa foi
Semble sincère

pp *dim.* *unjs.* *pizz.* *div.* *pp* *arco* *ppp* *pp* *pp* *pp* *pp* *pp*

dim. *ppp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

poco rall. *a tempo*

Oloche.

256

116 = ♩

Allegretto agitato (plus vite que la Scène des dévotes)

Gd Fl.

Hautb.

Clar.

Bns.

Cor.

Timb.

116 = ♩

Allegretto agitato (plus vite que la Scène des dévotes)

Viol. *dim.*

dim.

dim.

f unis.

f

Manon paraît.

(avec effort)

Il a fait grand émoi Parmi les plus belles de nos fideles!

- Monsieur..je

unis.

f

f

arco

116 = ♩

Allegretto agitato (plus vite que la Scène des dévotes)

257

Viol.

cresc.

cresc.

cresc.

Le portier du séminaire. Manon (lui donnant de l'argent.)

veux parler... à.... l'abbé Des Grioux!... -Fort bien!... -Tenez! (Le portier du Séminaire salue et sort.)

cresc.

f

f

Stesso tempo (agitato)

Gd Fl.
 Hautb.
 Clar.
 Bns.
 Cors.
 Timb.
 Viol.
 Solo.
sf
très expressif un peu retenu
rall.
sf
sf
sf
 Stesso tempo (agitato)

Stesso tempo (agitato)

258

Andante. 69 = ♩

Viol. div.
 div.
 Manon.
 Ces murs silencieux...Cet air froid qu'on respire...Pourvu que tout cela n'ait pas changé son cœur!...Devenu sans pitié pour une folle erreur Pourvu qu'il n'ait pas appris à

Andante. 69 = ♩

Andante religioso. 60 = ♩
Chœur dans les Couloirs.

1. Sopr.
2. Sopr.
Ten. (Voix dans la chapelle du Séminaire.)
Bass.

Magni-fi-cat a - ni - ma me - a Do - mi - num Et

Magni-fi - cat a - ni - ma me - - a Do - mi - num

Ma-gni-fi-cat a - ni - ma me-a Do - mi - num

Magni - fi - cat a - ni - ma me - a Do - mi - num Et ex - ul - -

Andante religioso.
G^d Orgue.

Andante religioso. 60 = ♩

Viol.
ppp

ppp

M.
maudire!... (écoutant)
Là bas... on prie...

ppp div.
pp pizz.

Andante religioso. 60 = ♩

ex - ul - ta - vit Et exul - ta - vit Spi - ri - tus me - - us Spi - ri - tus me -

Et ex - ul - - tavit Et exul - ta - vit Spi - ri - tus Spi - ri - tus me -

- tavit Et ex - ul - tavit Et exul - ta - vit Spi - ri - tus, Spi - ri - tus me -

Andante religioso. 60 = ♩

M.
Ahi je voudrais prier!...

pp

us.

pp

us.

pp

us.

pp

us.

Gd Orgue.

Stesso tempo.

Fl.

p *dim.*

Hautb.

p *dim.*

Clar.

p *dim.*

Bns.

Cors.

†Pist.

Tromb.

Timb.

Stesso tempo.

div. *pp*

Viol.

div. *pp*

div. *pp*

Manon. *mf* *p* *mf*

Pardonnez - moi, Dieu de tou-te puis - san - - ce, pardonnez - moi, Dieu de tou-te puis - san - ce, Car si

p

Stesso tempo.

Chœur dans les Couloises.

1. Sopr. *p*
 in De-o Sa - lu - ta - ri me - o, Sa - lu - ta - ri me - o!

2. Sopr.
 (Voix dans la chapelle in De-o Sa - lu - ta - ri me - o, Sa - lu - ta - ri me - o!
 Ten. du Séminaire.)

Bass.
 in De-o Sa - lu - ta - ri, Sa - lu - ta - ri me - o!

G^d Orgue.

Tempo I.

Empty musical staves for vocal and instrumental parts.

Tempo I.

Empty musical staves for vocal and instrumental parts.

Des Grieux entre par le fond)

Manon se détourne

Des Grieux s'avance

Dieul...

Manon: C'est lui!

Tempo I.

Empty musical staves for vocal and instrumental parts.

Hautb. *p*
 Clar. *p*
 Bns. *p* *suivez* *dim.* *p* *p sost.*
 Cors. *p* *suivez* *dim.* *f* *p sost.*
 Viol. *pp* *pizz.* *f* *suivez* *arco* *p* *pp* *suivez*
 M. *f* *f* *f* *suivez* *arco* *p* *pp* *suivez*
 D. *pp* *pizz.* *f* *suivez* *arco* *p* *pp* *suivez* *pizz.* *p* *a tempo meno 120 = ♩*
 - pa - - ble... Ah!... rappelez - vous tant d'a - mour! rap - pelez-vous tant d'a - mour!
 Non! j'avais é - crit sur le sa - ble

Gd Fl. *rall.* *a tempo*
 Hautb. *suivez* *f* *dim.* *pp*
 Clar. *f* *suivez* *dim.* *pp*
 Bns. *f* *suivez* *dim.* *pp*
 Cors. *f* *suivez* *dim.* *pp*
 Timb. *f* *suivez* *dim.* *pp*
 Viol. *f* *sf* *suivez* *pp* *p* *dim.* *pp* *suivez* *p* *a tempo*
 M. *f* *sf* *suivez* *pp* *p* *dim.* *pp* *suivez* *p*
 D. *cresc.* *f* *rall.* *dim.* *(avec amertume)* *pp* *suivez* *p* *expressif*
 Ce rêve in - sen - se d'un amour, Que le ciel n'avait fait du - ra - ble Que pour un ins - tant pour un jour!
 Oui! je fus cou -

un peu retenu. 120 = ♩

Est - ce que tu n'aurais pas de pi - tié ?.. (l'interrompant)
 - fi - - de!.. Je ne veux pas vous croi - - re... Non! vous é - tes sor - tie en - fin - de ma mé-

mf un peu retenu. 120 = ♩

a tempo
Solo. *p*

Hé-las!.. hé - las!. l'oiseau qui fuit Ce qu'il croit l'escla - va - - ge Le
 - moi - re... Ain - si que de mon cœur!...

a tempo

unis.

a tempo

molto rall.

Andante. 69 =

Musical score for vocal and piano parts, measures 269-272. The score includes vocal lines (Soprano and Alto) and piano accompaniment (Right and Left Hand). Dynamics include *f*, *dim.*, *p*, *pp*, *ppp*, *ppp unis.*, and *pp*. Performance instructions include *molto rall.* and *Andante. 69 =*. The vocal line includes the lyrics: "L'est-il donc à ce point que rien ne le ra - vi - ve!.. É - cou - te - moi!.. Rap - pelle - - toi!... Nest - ce vous!...".

Musical score for orchestral instruments and vocal parts, measures 273-276. The score includes parts for Clarinet (Cl.), Bassoons (Bassons.), Timpani (Timb.), Harp, Violin (Viol.), and Cello/Double Bass (Vcl.). Dynamics include *pp*, *p*, *pp sostenuto*, *mp*, and *pp*. Performance instructions include *div.*, *I. Solo.*, *arco*, *pizz.*, and *pp*. The vocal line includes the lyrics: "plus ma main que cet - te main pres - se, Nest - ce plus ma voix?.. Nest - el - le pour toi plus u - ne ca - res - se Tout comme".

270

Hautb. *p*
 Cl. *p*
 Harpe *p*
 Viol. I. Solo. *p* *div.* *pp* *ppp* *f* unis.
 M. au-tre-fois?.. Et ces yeux, ja-dis pour toi pleins de char-mes, Ne bril-lent-ils plus a tra-vers mes lar-mes! Ne suis-
 arco unis. *f*
 arco unis. *f*

271

Timb. *a tempo*
 Harpe. *p*
 Viol. *a tempo* *suivez* *pp* *pp* *p* *div.* *pp* *p*
 M. en serrant (sans respirer) *pp*
 - je plus moi?.. N'ai-je plus mon nom?.. Ah! re-gar-de-moi! re-gar-de-moi! N'est-ce plus ma main que cet-te main pres-se Tout comme
 I. Solo. arco *div.* *pp* les autres pizz.
 I. Solo. arco *div.* *pp* les autres pizz.
a tempo

Gr. Fl. *a tempo*
suivez *p*

Hautb.

Cl.

Bassons. *p*

en Mi b.

Cors en Fa.

Timb.

Harpe. *suivez* *p*

Viol. *unis.* *pp* *suivez* *p sostenuto*

unis. *pp* *suivez* *p sostenuto*

unis. *pp* *p sostenuto*

M. *expressif* *Cédez un peu* *a tempo subito*
 au-trefois?.. N'est-ce plus ma voix! N'est-ce plus Ma - non! Rappel-le-toi: N'est-ce plus ma main... É-cou-te-moi: N'est-ce plus ma

arco *pp unis.* *suivez* *p sostenuto*

arco *pp unis.* *pizz.* *a tempo*

Cloche.
(dans la chapelle
du Séminaire.)

en animant

a tempo

First system of the musical score. It features a piano part with multiple staves and a string section. Dynamics include *f*, *p*, *fp*, and *sf* (cuiurez). The tempo is marked *a tempo*.

en animant

a tempo

Second system of the musical score, continuing the piano and string parts. Dynamics include *f* and *p*. The tempo is marked *a tempo*.

vi. - me! Je t'ai - - me! Je t'ai - me!..

dim. n. - toi! Ne parle pas d'amour i-ci... C'est un blasphème... Ah! tais-toi!.. Ne parle pas d'amour!... (écoutant, avec angoisse) C'est l'heure de pri-

Third system of the musical score. Dynamics include *f*, *p*, *mf*, and *f*. The tempo is marked *a tempo*.

en animant

a tempo.

274

a tempo

The musical score consists of several staves. At the top, there are two empty staves. Below them, the piano accompaniment begins with a *fp* dynamic. The vocal line (M.) starts with the lyrics "Non!... je ne te quitte pas!..". The piano accompaniment includes a *Soli. à 2.* section with the instruction "très sonore". The score features various dynamics such as *f*, *fp*, *p*, *pp*, and *f*. Performance instructions include *pizz.*, *arco*, *div.*, *rall.*, and *crsc.*. The tempo is marked "a tempo" in two locations. The vocal line continues with "non!.. je ne te quitte pas! Viens!.. N'est-ce plus ma main que cette main pres - - se Tout comme". The piano accompaniment concludes with a *p* dynamic and "a tempo" marking.

suivez

f

fp

suivez

p

f (*suivez*)

fp

fp

suivez

fp

fp

Soli. à 2.

très sonore

pp

p

crsc.

a tempo

pizz.

div.

f

suivez

pp

pizz.

div.

f

suivez

pp

pizz.

div.

f

suivez

pp

f.

rall.

(avec fièvre)

Non!... je ne te quitte pas!..

non!.. je ne te quitte pas! Viens!.. N'est-ce plus ma main

que cette main pres - - se Tout comme

- er...

On m'appelle là bas...

pizz.

div.

f

suivez

pp

arco

suivez

f

p
a tempo

The musical score consists of several systems of staves. The top system includes three vocal staves and a bass line, all marked with *a 2.* and dynamic markings of *f* and *p*. The piano accompaniment features a prominent arpeggiated figure in the left hand, starting with *mf* and moving through *p* to *f* with a *cresc.* marking. The right hand of the piano accompaniment has chords marked *unis.* and *div.* with dynamics *f* and *pp*. The vocal lines include lyrics in French, with some parts marked *à 2.* and *très sonore*. The bottom system shows the vocal lines continuing with lyrics and piano accompaniment, including a *suivez* marking.

a 2.
f *p*

a 2.
f *p*

a 2.
f *p*

a 2.
p *f* *p*

f *p*

a 2.
f *très sonore*

suivez

mf *p* *cresc.* *f*

unis. *div.* *pp* *f* *pp* *unis.*

unis. *div.* *pp* *f* *pp* *unis.*

unis. *div.* *pp* *f* *pp* *unis.*

suivez

vi. au-tre-fois?.. Et ces yeux, ja-dis, pour toi pleins de char-mes, N'est-ce plus Ma-non?.. Ah! re-

vii. (éperdu, peu à peu) Tout comme autrefois... Tout comme autrefois!... Tout

suivez

p *f* *sf*

275

Allegro. 160 = ♩

suivez *ff*

ff

ff

suivez *ff*

Cors *ff*

a 2. *f*

Cors à Pist. *ff*

Tromb. *ff*

Timb. *ff*

Allegro. 160 = ♩

Viol. *fp* *ff* *fp*

fp *ff* *fp*

fp *ff* *fp*

fp *ff* *fp*

pp *rall.* *f* *ff* *fp*

(avec un cri de joie) Enfin!...

- garde - moi !.. Ne suis je plus moi ? N'est ce plus Ma - non ?..

(avec élan) Ah! Manon! je ne veux plus lut - ter contre moi - mè - - me !.. Et dus.

fp *arco* *ff* *fp* *ff* *fp*

Allegro. 160 = ♩

The musical score is arranged in a grand staff format, with multiple systems of staves. The upper systems consist of five staves each, likely representing different parts of a piano ensemble or a specific instrument's technique. The lower systems include a vocal line and piano accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo and mood are indicated by the instruction "(avec exaltation et abandon)". The score features a variety of dynamic markings, including fortissimo (ff), forte (f), piano (p), and fortissimo piano (fp). The piano accompaniment is characterized by dense, rhythmic patterns, often in the form of triplets or sixteenth-note runs. The vocal line is marked with "div." (divisi) and includes the lyrics: "sé-je sur moi fai-re crouler les cieux,.. Ma vie est dans ton cœur, ma vie est dans tes yeux... Ah! viens! Ma-non! je t'aime!.. je". The score concludes with a final fortissimo (ff) dynamic marking.

276

Andante espressivo. 67 = ♩.

allargando

Musical score for measures 67-72. The score consists of ten staves. The first six staves are for vocal parts (Soprano, Alto, Tenor, Bass, and two parts of a quartet). The last four staves are for piano accompaniment. Dynamics include *ff*, *f*, *cresc.*, and *fff*. There are markings for *a2.* (second ending) in several places. The tempo is *Andante espressivo* and the performance instruction is *allargando*.

Andante espressivo. 69 = ♩.

allargando

Musical score for measures 69-74. This section features piano accompaniment across four staves. Dynamics include *ff*, *f*, *cresc.*, and *fff*. The tempo is *Andante espressivo* and the performance instruction is *allargando*.

M. *t'ai - - - me!...*

D. *t'ai - - - me!...*

Rideau.

Musical score for measures 74-79. This section features piano accompaniment across four staves. Dynamics include *f*, *ff*, *cresc.*, and *fff*. The tempo is *Andante espressivo* and the performance instruction is *allargando*.

Andante espressivo. 69 = ♩.

allargando

Fin du 3^{ème} acte.