

3267
93 Paris conservatoire

Chant

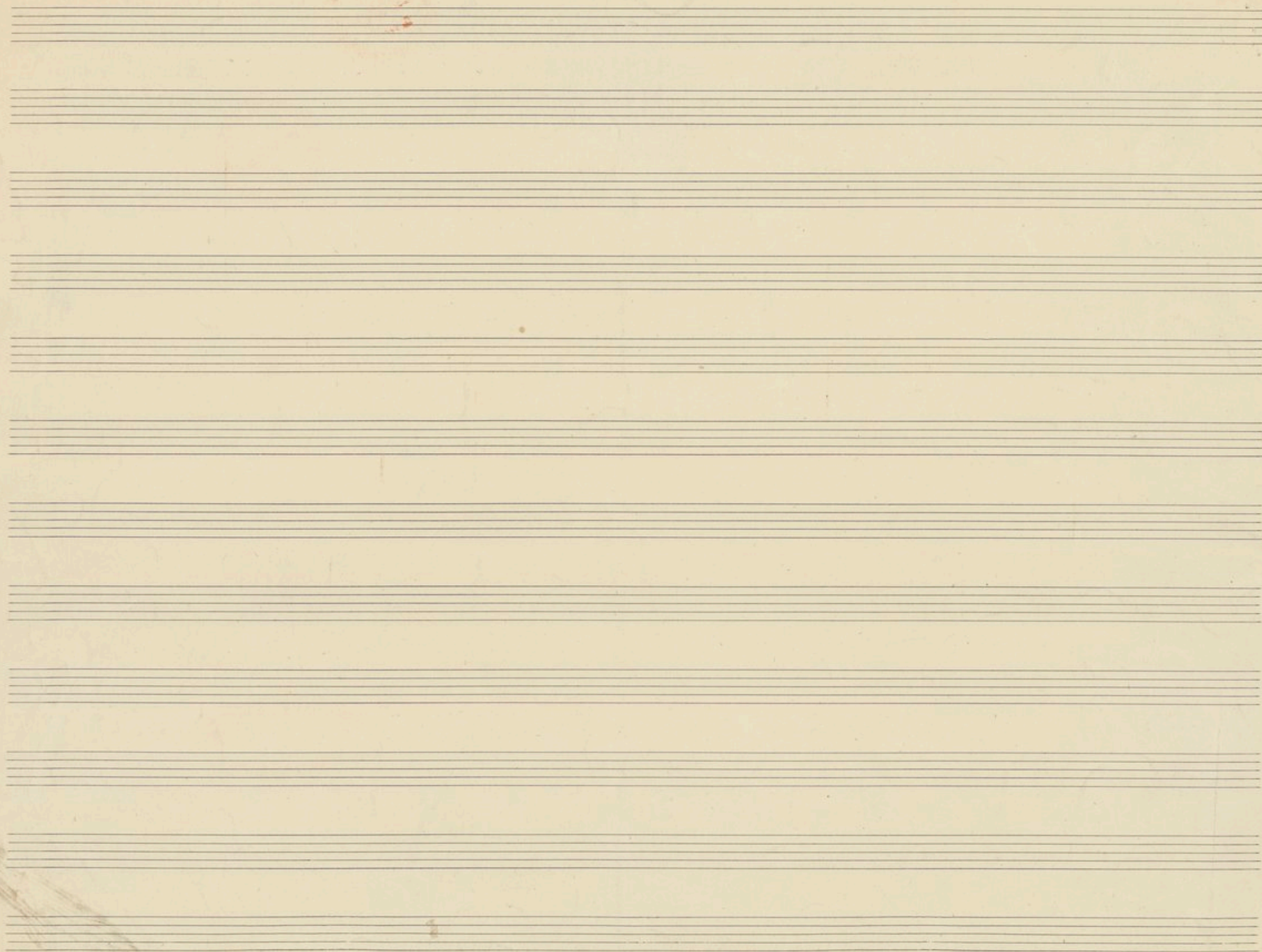


La Fiancée du Timbalier.

Op. 82



Ms. 807



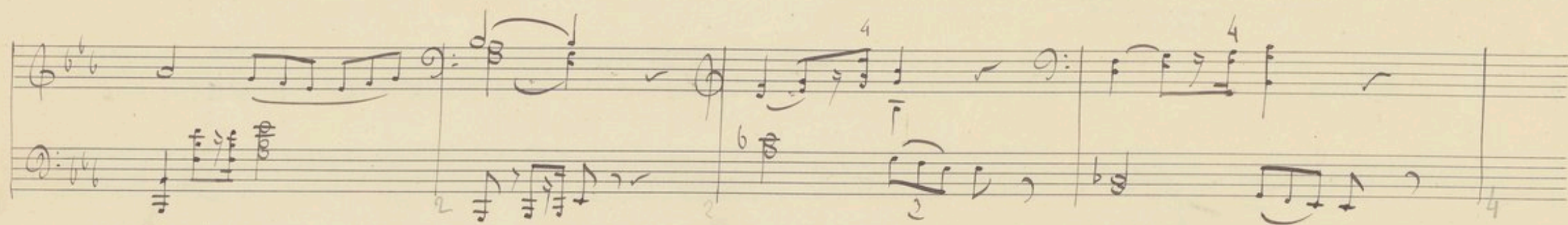


*Allegro moderato
non troppo*

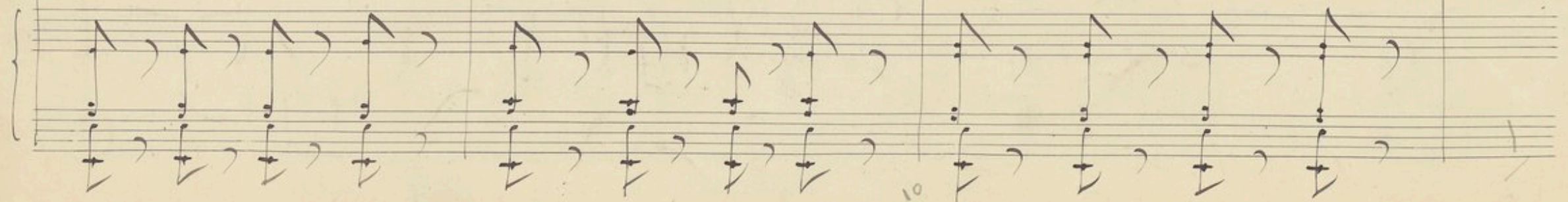
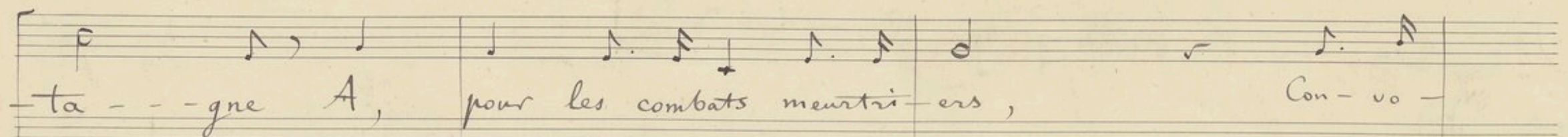
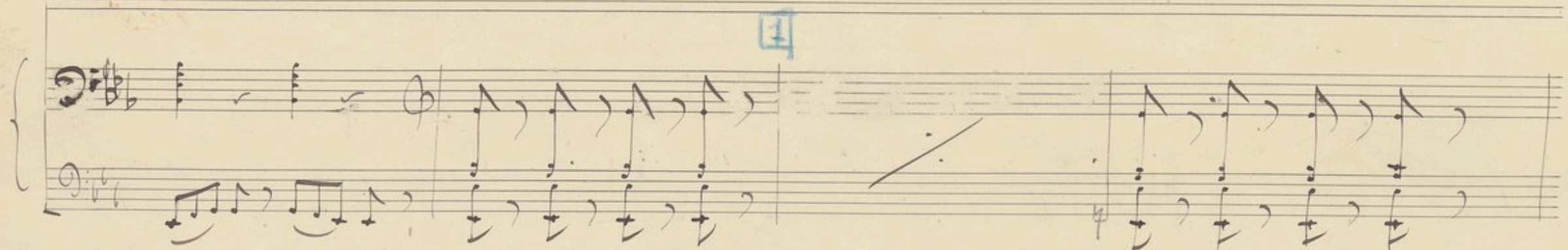
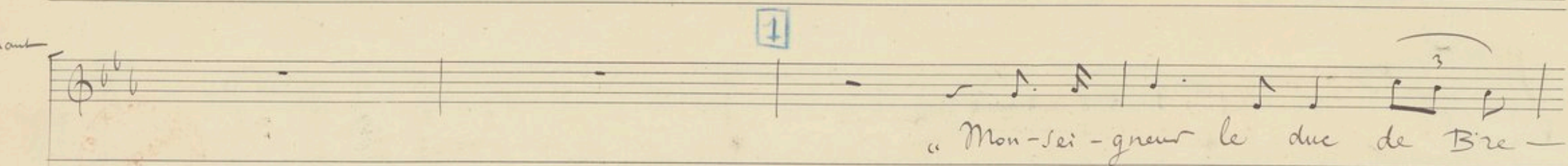
Handwritten musical score on four systems of staves. The notation includes treble and bass clefs, key signatures (one flat), and various musical symbols such as notes, rests, and dynamic markings. The score is marked with blue letters A through X above the staves, indicating specific measures or sections. The handwriting is in ink, and the paper shows signs of age.

Dynamic markings include *mp* (mezzo-piano) and *pp* (pianissimo). A marking *ped.* (pedal) is visible in the third system. The score concludes with a double bar line and a key signature change to one sharp.

D. 5. 5845



Chant



- qué de Nante à Mor-ta - - - gne, Dans la plaine et sur la mon -

- ta - - - gne, L'ar - riè-re ban de ses guerriers. Ce

Sont des barons dont les ar-mes Ornent des forts ceints d'un fos-sé ; Des

preux vieilliss dans les a-lar-mes, Des é-cu-yers, des hom-mes d'ar--mes ; L'un d'entre

Rit - - - - - 2^a C^o

eux est mon fi-an-cé.

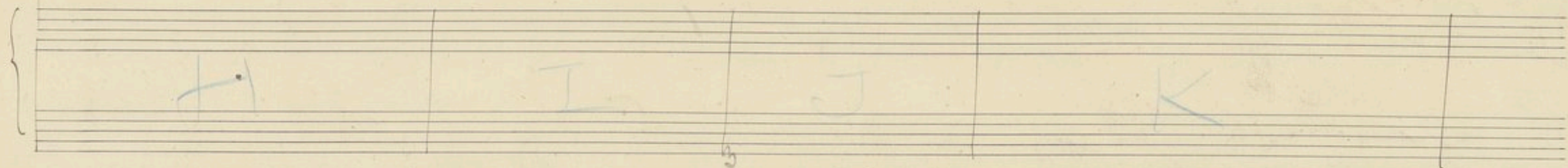
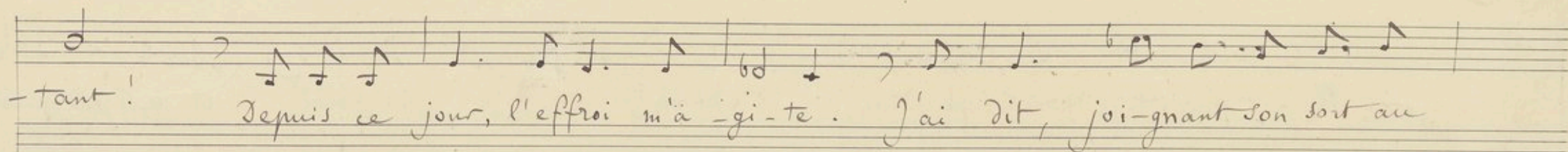
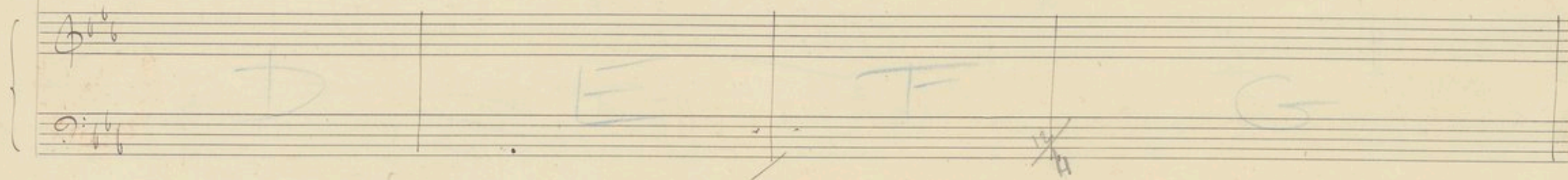
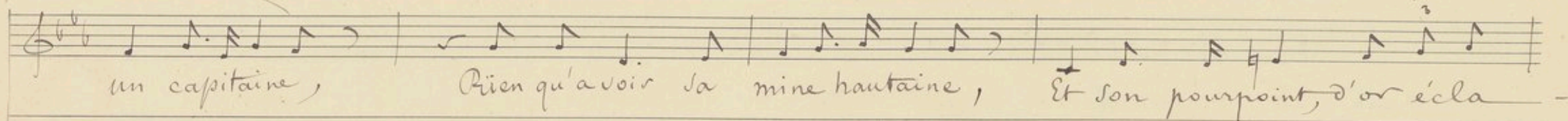


Rit - - - - - 2^a C^o

Handwritten musical score for piano accompaniment, featuring treble and bass staves with various chords and melodic lines.

Il est par-ti pour l'Aqui-tai-ne Comme timba-lier, et pourtant On le prend pour

Handwritten musical score for piano accompaniment, featuring treble and bass staves with various chords and melodic lines. Includes large blue letters A, B, and C marking sections.



mien : ma pa-tronne, Sainte Bri-git-te, Pour que jamais il ne le



Rit - - - - - 3

quit - - - - - te, Surveil-lez son an-ge gar-dien !

dol.

J'ai dit à notre abbé : messi-re, Pri-ez bien pour

les 2 Pédales

tous nos soldats! — Et, comme on sait qu'il le dé-si-re, J'ai brû-lé trois cierges de cire

Rit - ~~Rit~~ - plus lent

4

Sur la chas-se de s^t gil - das. A Notre-Dame de Lo-

Rit - ~~Rit~~ - plus lent

4

espr.

12/6

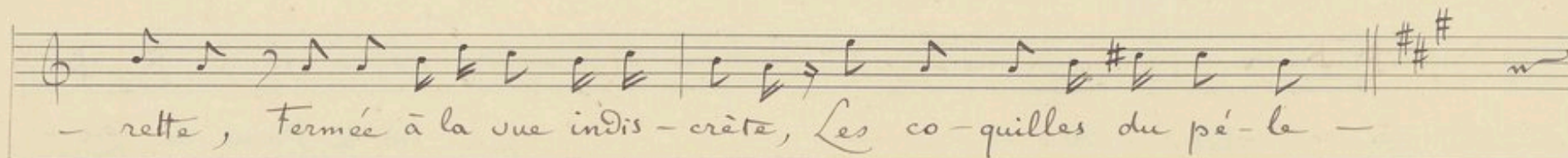
X

ret-te J'ai pro-mis, dans mon noir cha-grin, D'attacher sur ma gorge -

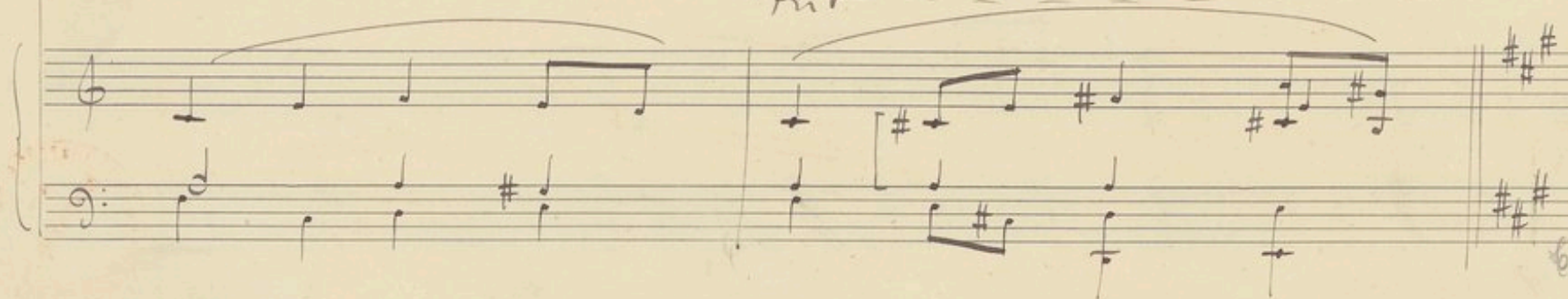
3



Rit



Rit



poco adagio

5

molto espressivo

- rin .

Il n'a pu, — par d'a-moureux gages, Ab-sent, consoler mes fo-

poco adagio

5



-yers ; Pour porter les ten - dres mes - sa - ges, La vassale n'a point de

cresc.

ten



2^o 1^o All.^o mod.^{to}

X

dim.

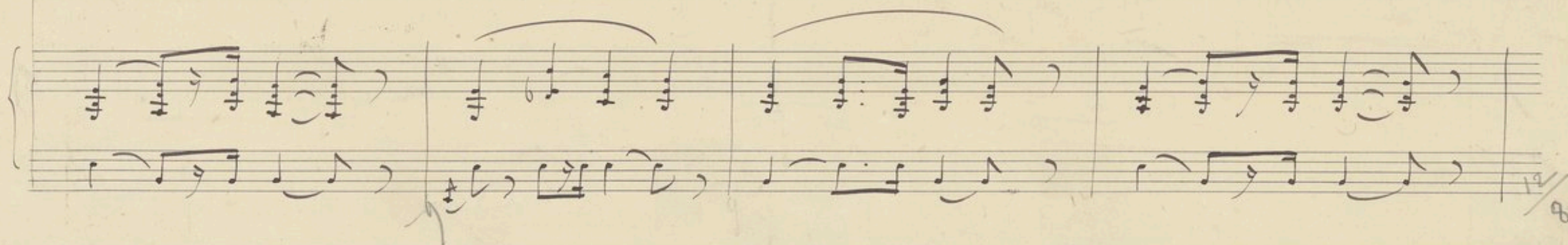
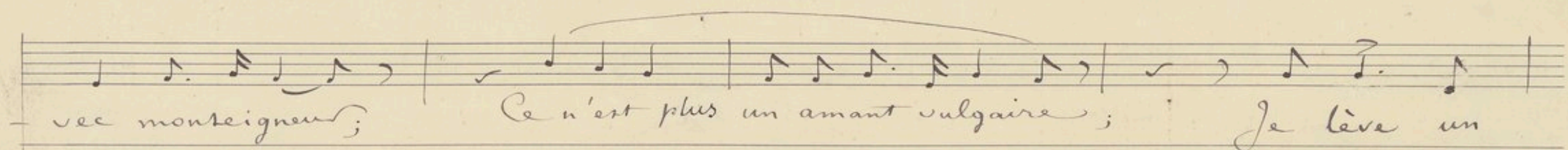
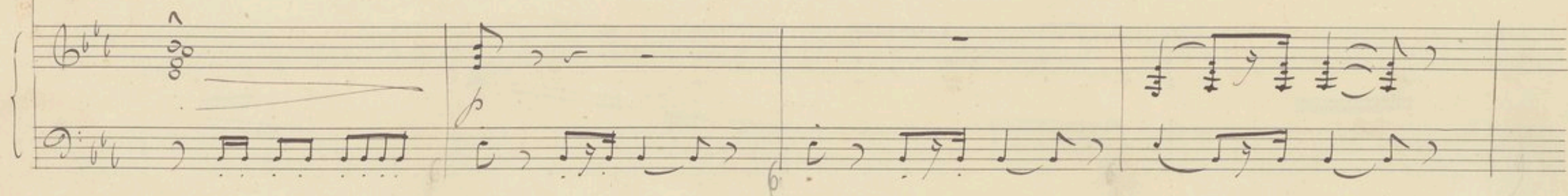
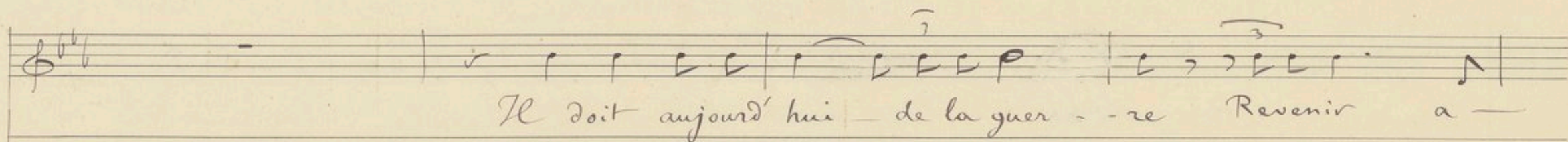
pages, Le vassal n'a pas d'écu - yers.

dim.

2^o 1^o All.^o mod.^{to}

dim.

X



front baissé naguère,

Et mon orgueil est du bonheur !

Le



Duc triomphant nous rap-por-te Son drapeau dans les camps frois-sé ;

Venez

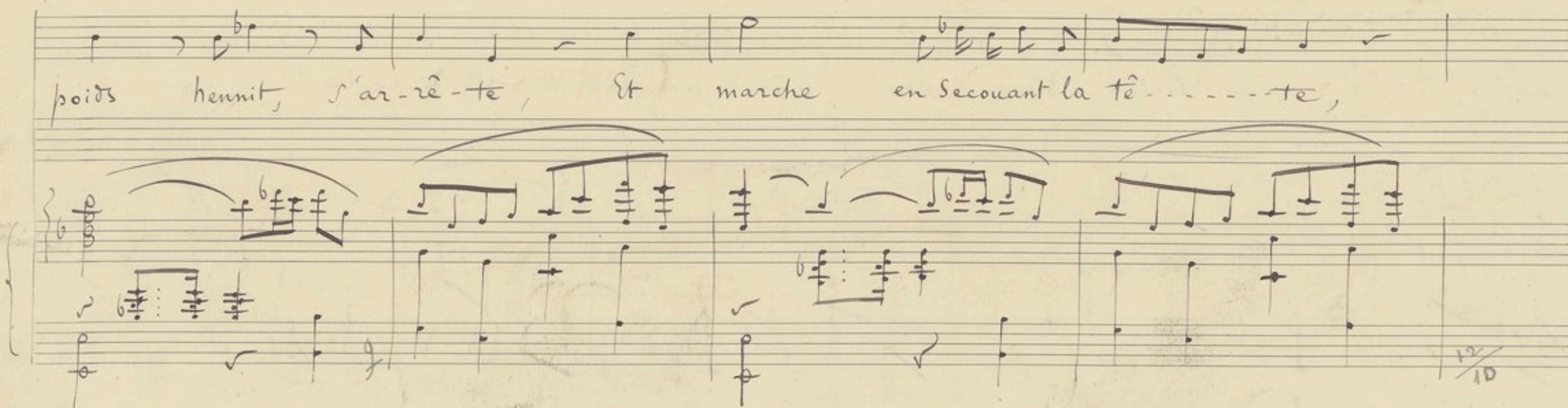
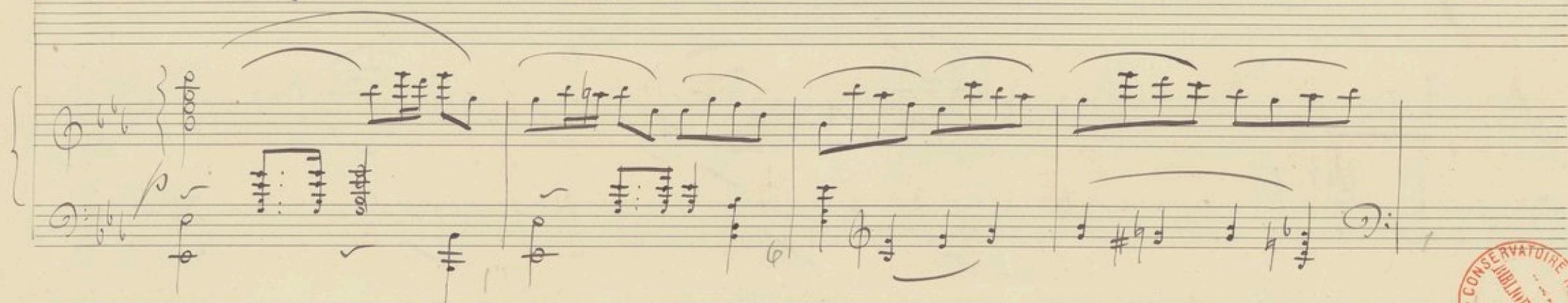
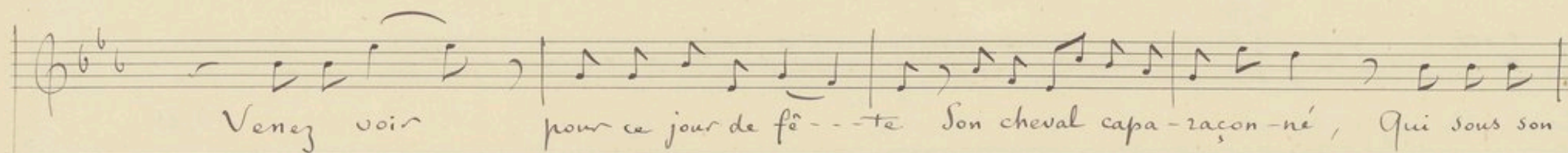
7

tous sous la vieille por-te Voir pas-ser la brillante escor-te, Et le

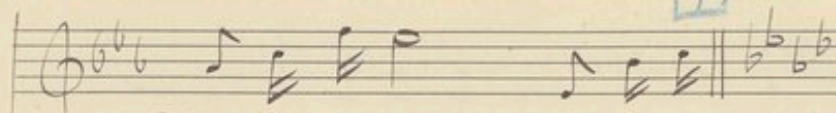
6

prince, et mon fi-an-cé !

6



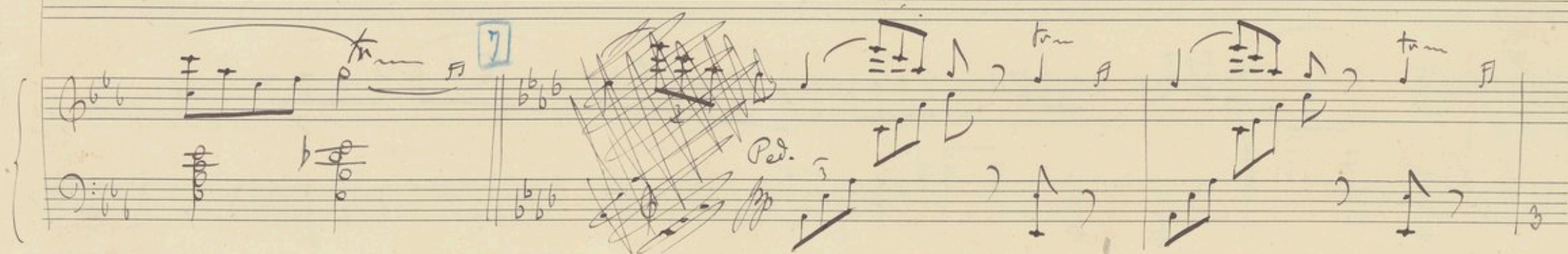
7



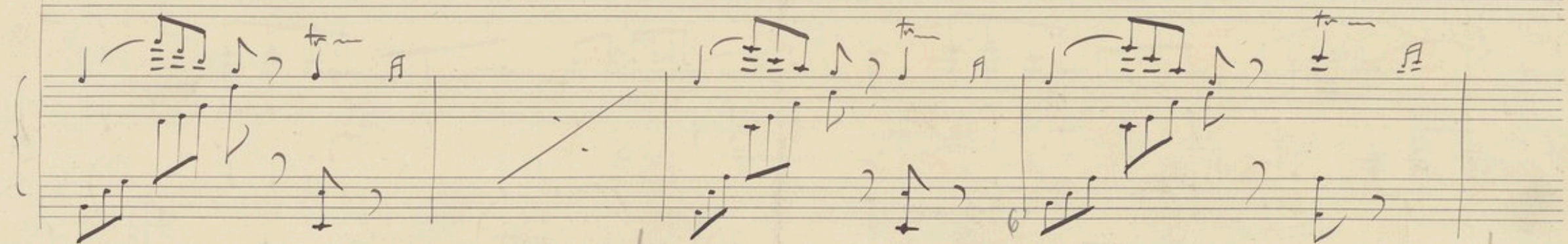
De plumes rou-ges couron - - - - - né !

Mes

7



Sœurs, à vous parer si lentes, Venez voir près de mon vainqueur Ces timba-les é-tin-ce -



cresc.

- lan - tes qui, sous sa main toujours tremblantes, Son

poco cresc.

CONSERVATOIRE N. DE MUSIQUE
STRAZ.
11

X

- nent et font bon - dir le cœur ! — Ve - nez surtout le voir lui -

tr

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "mê-me Sous le manteau que j'ai bro-dé. Qu'il sera beau! c'est lui que". The piano accompaniment is in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *tr m*.

Handwritten musical score for the second system. The vocal line continues with the lyrics: "j'ai-me! Il por-te comme un dia-dê-me Son cas-que de crins in-on". The piano accompaniment continues with various musical notations, including a *cresc.* marking and a time signature change to 12/16. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *tr m*.

Handwritten musical score for "L'Espresso" by Maurice Strakosky. The score is written on aged, yellowed paper. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "p" and "dim.". A red circular stamp from the "BIBLIOTHEQUE MUSICALE DE LA VILLE DE PARIS" is visible on the right side of the page.



Handwritten musical score for the piece "E-gypti". The score is written on two systems of staves. The top system features a vocal line with a key signature change to three flats (B-flat, E-flat, A-flat) and a common time signature. The bottom system contains a piano accompaniment with various chords and melodic lines, including a section marked "dim." (diminuendo). The piece concludes with a final chord in the key of three flats. The title "E-gypti" is written in a stylized, cursive font at the end of the vocal line.

- en - ne sacrile - - ge, M'atti - rant derriè - re un pi - lier, M'a dit hi - er (Dieu nous pro -

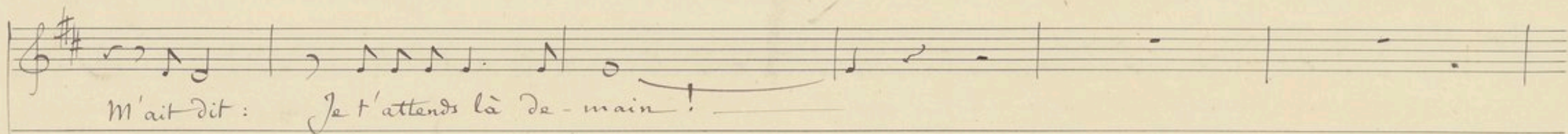
- tè - ge.) qu'à la fanfa - re du cor - tè - ge Il manquerait un timba - lier.

mais j'ai tant pri--é, que j'es-pè-re ! Quoique, me mon-

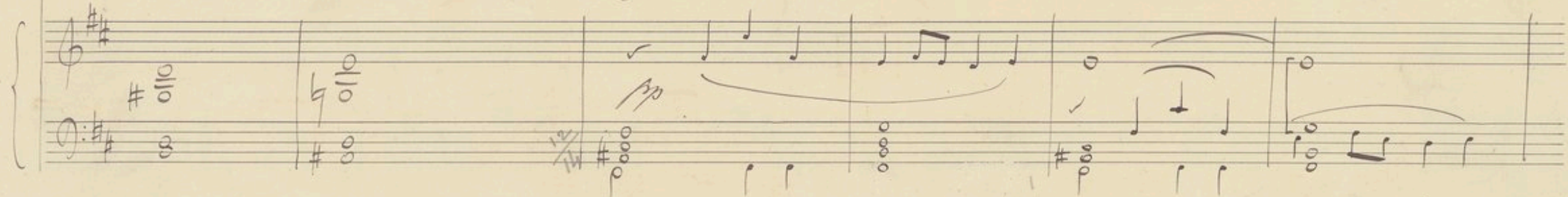
trant de la main Un sé-pulcre, Son noir repai-re, La vieille aux regards de vi-pè-re



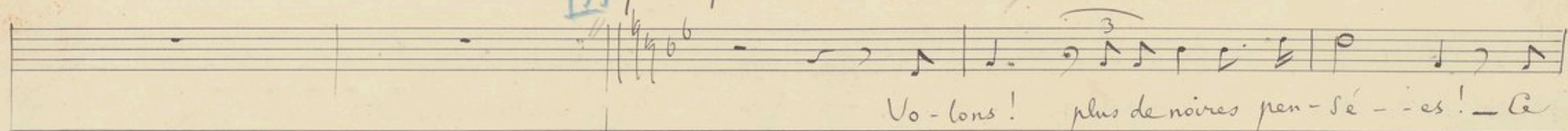
Rit

a C° 

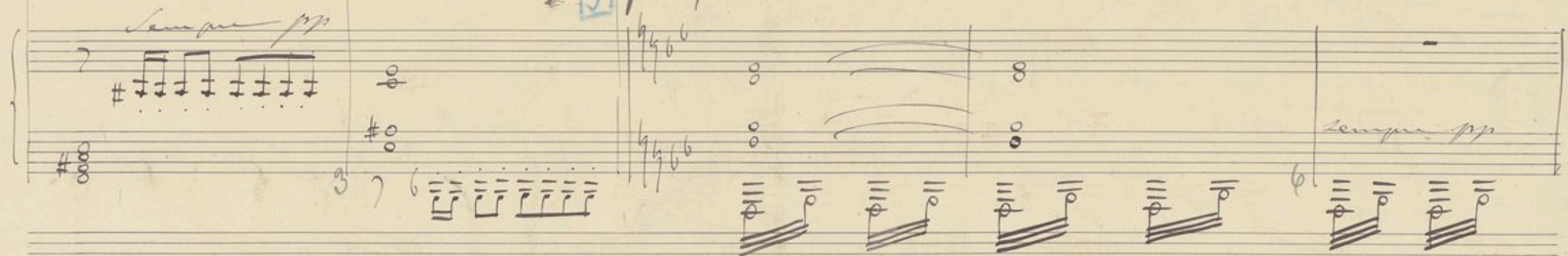
Rit

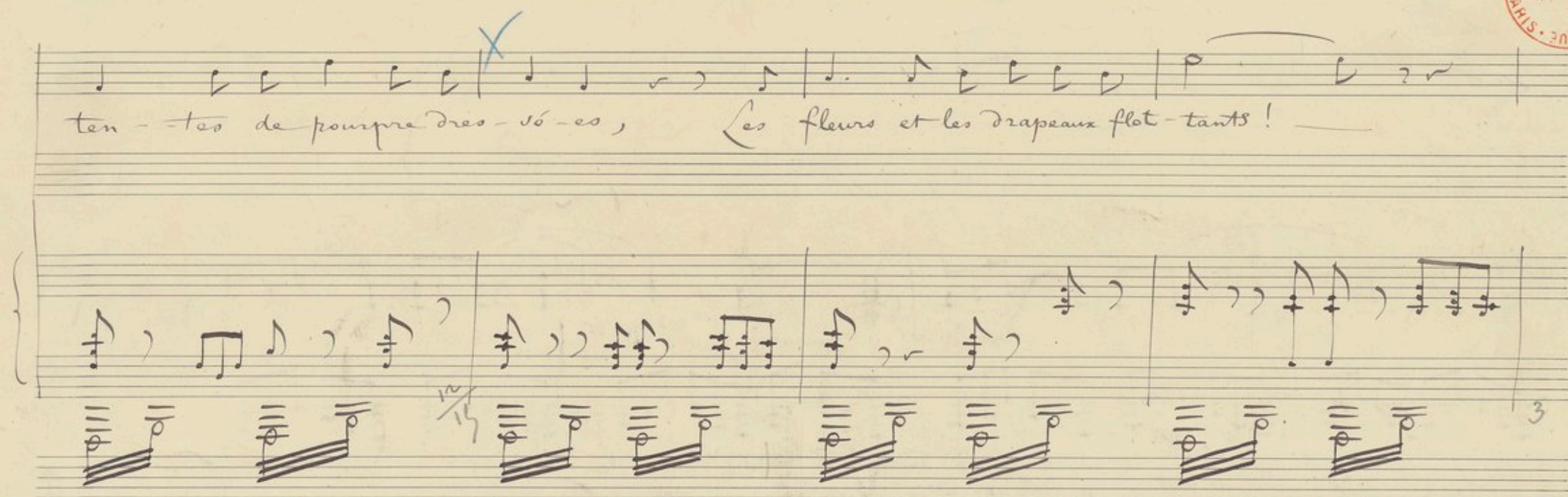
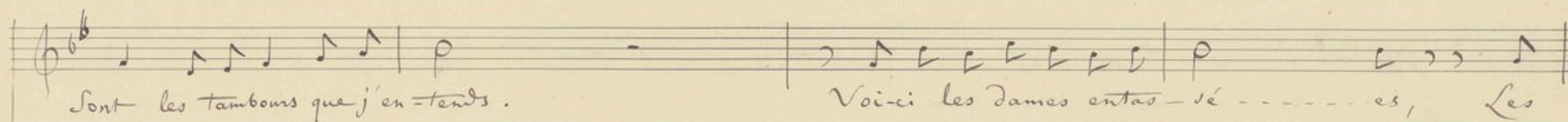
a C° 

9 poco più all°

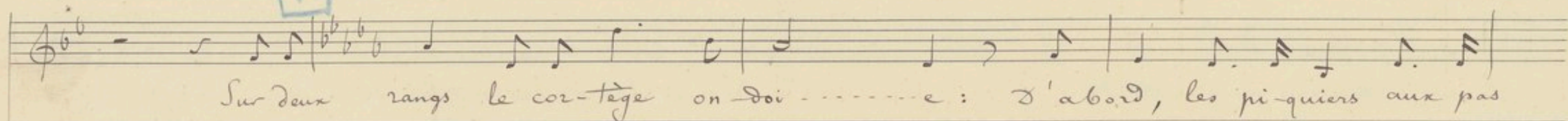


9 poco più all°





10

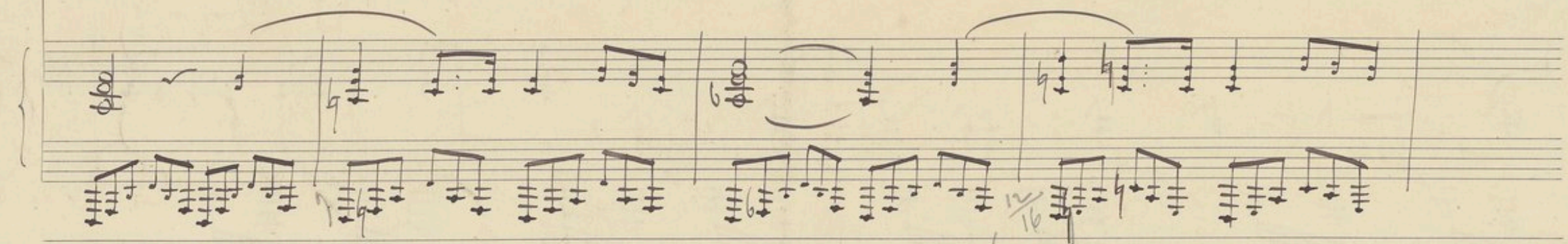


10



lourds ;

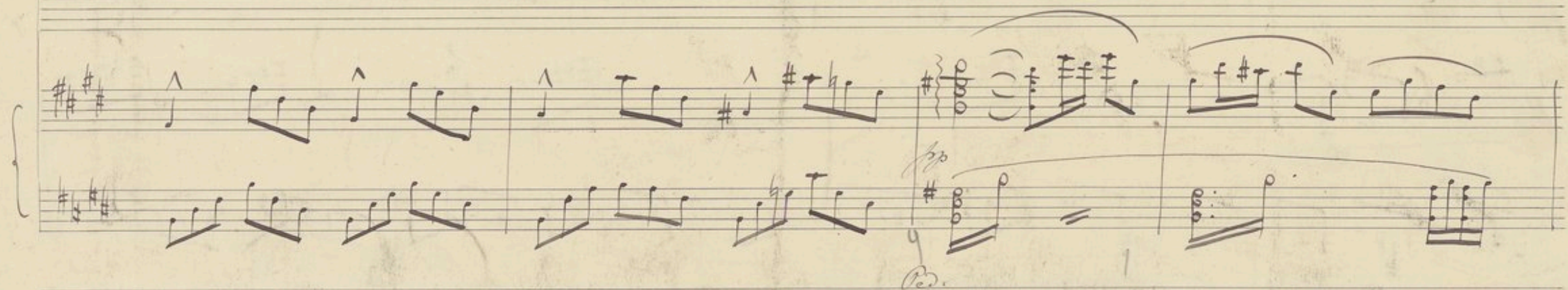
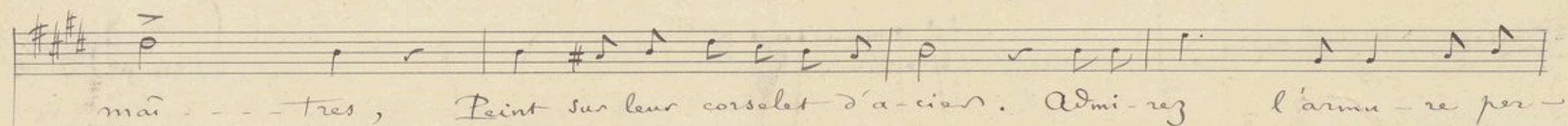
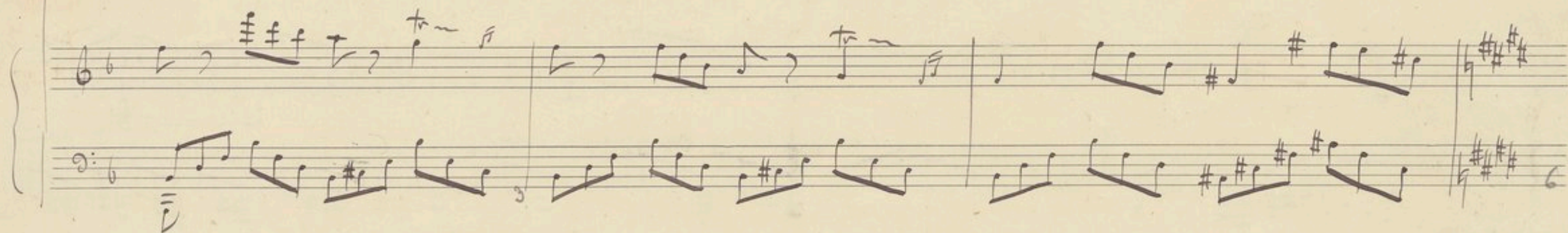
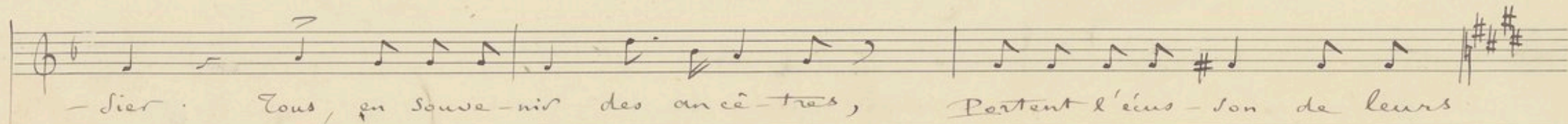
Puis, sous l'étendard qu'on dé-ploi e, Les barons, en ro-be de



Soi - - - e, A - - - vec leurs mortiers de ve - lours.



Voi - ci les cha - su - bles des prê - tres; Les hé - rauts sur leur blanc cour -



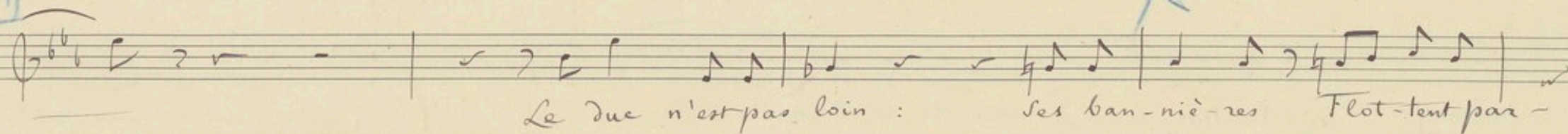
- Sa - ne Des Templi - ers, craints de l'enfer; Et, sous leur longue pertui -

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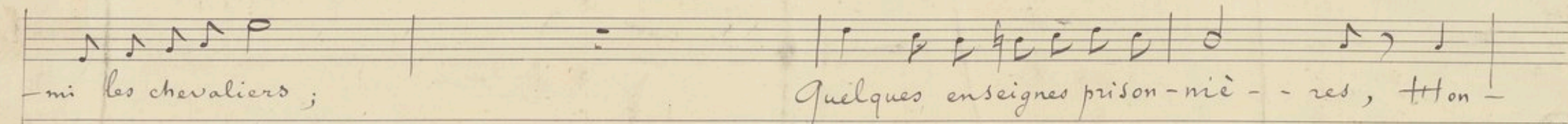
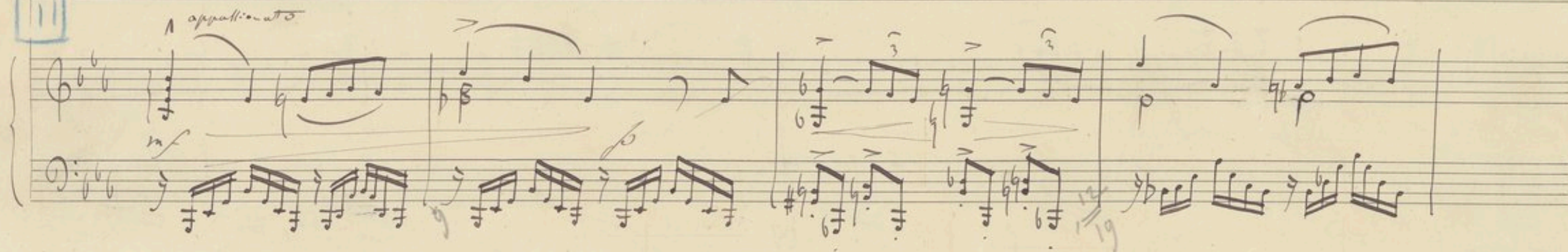
- Sa - ne, Les archers venus de Lausanne, Vêtus de buffle, armés de fer.

CONSERVATOIRE DE MUSIQUE

avec une émotion croissante

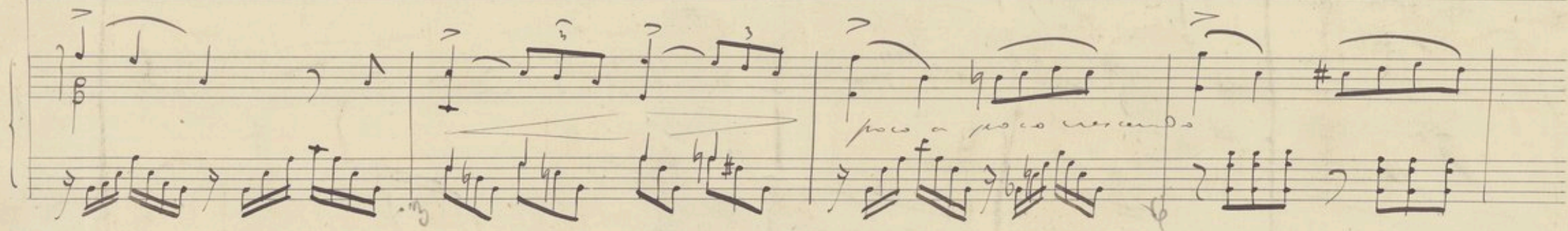


Le duc n'est pas loin : Ses ban-niè-res Flot-tent par-



mi les chevaliers ;

Quelques enseignes prison-niè-res, tton-



tenues, passent les derniè - - - res

Mes sœurs ! ad lib. 12
voici les timbaliers !

12

diving *f*



21

This page contains three systems of handwritten musical notation. The first system at the top consists of a single staff with a treble clef and a key signature of one flat (B-flat), containing several measures of whole and half notes. The second system is a grand staff (treble and bass clefs) with a key signature of one flat, featuring complex passages with many beamed sixteenth and thirty-second notes, and some slurs. The third system is also a grand staff, continuing the complex melodic and harmonic lines with various ornaments and slurs. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

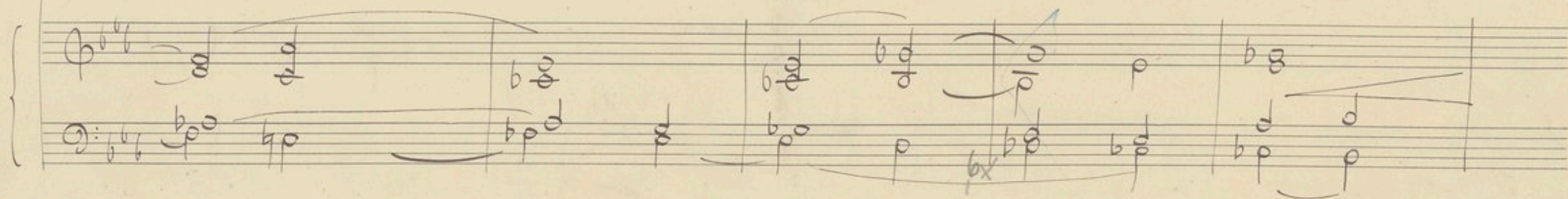
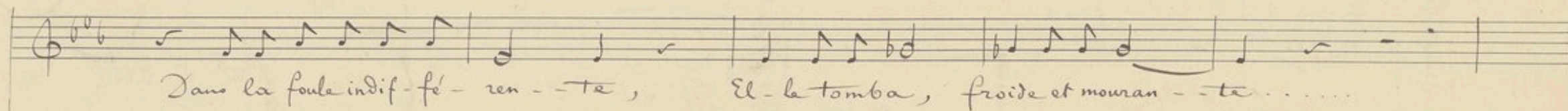
Handwritten musical score for piano and voice. The piano part is on the top staff, and the voice part is on the bottom staff. The key signature is one flat (B-flat). The tempo is marked "poco meno all.". The score includes measures 18 and 19, which are boxed in blue. The lyrics "El-le dit, et sa vue ex-" are written below the voice staff.

poco meno all.

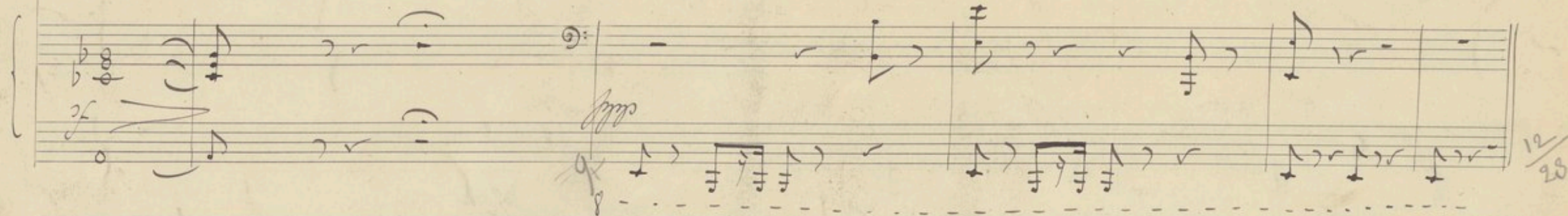
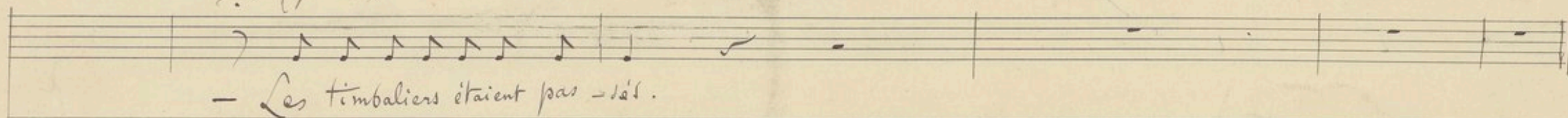
- ran - te Elonge, hé - las ! dans les rangs pres - sés ; Puis ,

poco meno all.





ad lib. (parlé)



Paul - Léon
Septembre 1887

