

Terje Bb Lerstad

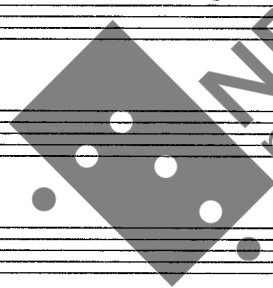
Op. 176 A

"François Solaire"

5 x 12 vers for 2 sangere

og "Pierrot-ensemble"

etter François Villon's ballader



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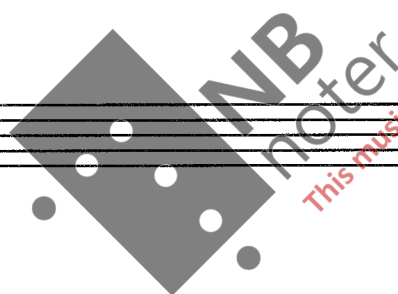
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Tilagnet 3 store "sølsyke"

Platon

Schönberg

Villon



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F R A N Ç O I S S O L A I R E

Del I:

1. Ballade des dames du temps jadis
2. Ballade des seigneurs du temps jadis
3. Ballade en vieil langage françoys

Del II:

4. Ballade de bonne doctrine
5. Ballade des menus propos
6. Ballade des contre vérités

Del III:

7. Ballade de la Belle Hëaulmière aux filles des joie
8. Ballade à s'ameye
9. Ballade de la grosse Margot

Del IV:

10. Ballade du concours de Blois
11. Ballade
12. Ballade "Les Contrediz Franc Gontier"

Del V:

13. Ballade et Oraison
14. Ballade de mercy
15. Ballade pour prier Nostre Dame

Terje Bb Lerstad

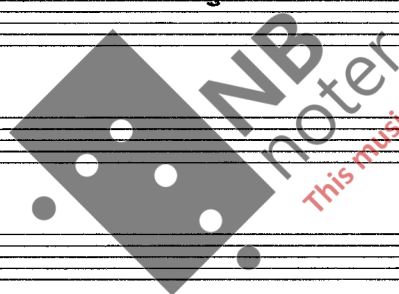
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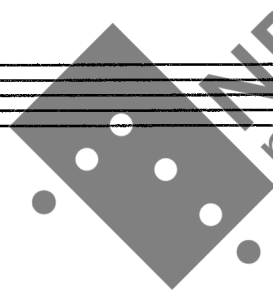
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Kommentarer til uttale av mellomfransk

Endekonsonanter trekkes aldri over til følgende ords første vokal.

s foran konsonant er stum; dette tilsvarer moderne ord med accent circonflexe (^)
uttales som åpen vokal, (f.eks. mellomfransk fenestre = moderne fransk fenêtre)

oi, oy uttales *we*, ikke *wa* som på moderne fransk

aill, eill, ille uttales muljert l (*l̥*), ikke j.

un, ung uttales *ɥ* (ikke *œ*)

in, ain, ein, en uttales *ĩ* (ikke *ẽ*)

y tilsvarer moderne i eller j

e er ikke stum i slutten av ord

endekonsonanter begynner å bli stumme omtrent på Villons tid, men bør uttales i de fleste tilfelle.

ch uttales som regel *ʃ*, men av og til *k* (særlig i ord av gresk opprinnelse) (Omtrent som moderne fransk)

ue og oe uttales *æ*

Ellers uttale omtrent som i moderne fransk

Uttale av gammelfransk (gjelder bare "Ballade en vieil langage françois")

oi, oy uttales *œi* (istedet for *wa*)

s er stum bare foran stemt konsonant ("bastist" uttales med alle bokstaver)

Endekonsonanter er ikke stumme

an, em, en uttales *ẽ* (ikke *ã*)

Ellers uttale som mellomfransk.

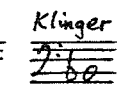


ENSEMBLE

Sopran (S)

Tenor-Baryton (T) 

Piccolo fløyte i C / Fløyte i C / Altfløyte i G (Picc./Fl./A-fl.)

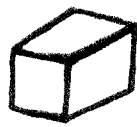
Altklarinet i Ess (F) / Kontrabassklarinet i Bb (C)   Klinger

Fiolin / Bratsj (Vl./Vla.) (A-cl. / CB-cl.)

Kontrabass (Cb.) (H-E-A-D-G)

Klaver (Pno.)

I



Terra



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BALLADE DES DAMES DE TEMPS JADIS

Dictes moy ou, n'en quel pays,
Est Flora la Belle Romaine,
Archipiades, ne Thais,
Qui fut sa cousine germaine,
Echo parlant quant bruyt on maine
Dessus rivièrè ou sus estan,
Qui beaulté ot trop plus qu'humaine,
Mais ou sont les neiges d'antan?

Ou est la tres sage Heloïs,
Pour qui chastre fut et puis moine
Pierre Esbaillart a Saint Denis?
Pour son amour et ceste esoyne.
Semblablement, ou est la royne
Qui commanda que Buridan
Fust geté en ung sac en Saine?
Mais ou sont les neiges d'antan?

La royne Blanche comme lis
Que chantoit a voix de seraine,
Berte au grant pié, Bietris, Alis,
Haremburgis qui tint le Maine,
Et Jehanne la bonne Lorraine
Qu'Englois brulerent a Rouan;
Ou sont ilz, ou, Vierge souveraine?
Mais ou sont les neiges d'antan?

Prince, n'enquerez de spmaine
Ou elles sont, ne de cest an,
Qu'a ce reffrain ne vous remaine:
Mais ou sont les neiges d'antan?

BALLADE DES SEIGNEURS DE TEMPS JADIS

Qui plus, ou est le tiers Calixte,
Dernier decedé de son nom,
Qui quatre ans tint le papaliste?
Alphonse le roy d'Arragon,
Le gracieux duc de Bourbon,
Et Artus le duc de Bretagne,
Et Charles septiesme le bon?
Mais ou est le preux Charlemaigne?

Semblablement, le roy Scotiste
Qui demy face ot, ce dit on,
Vermeille comme une amatiste
Depuis le front jusqu'au menton?
Le roy de Chippro de renom,
Helas! et le bon roy d'Espagne
Duquel je ne sçay pas le nom?
Mais ou est le preux Charlemaigne?

D'en plus parler je me desiste,
Le monde n'est qu'abuson.
Il n'est qui contre mort resiste
Ne qui treuve provision.
Encor fais une question:
Lancelot le roy de Behaigne,
Ou est il? Ou est son fayon?
Mais ou est le preux Charlemaigne?

Ou est Clauquin le bon Breton?
Ou le conté Dauphin d'Auvergne
Et le bon feu duc d'Alençon?
Mais ou est le preux Charlemaigne?

BALLADE EN VIEIL LANGAGE FRANÇOYS

Car, ou soit ly sains apostolles,
D'aubes vestus, d'amys coëffez,
Qui ne saint fors saintes estolles
Dont par le col prent ly mauffez
De mal talant tout eschauffez,
Aussi bien meurt que cilz servans,
De ceste vie cy bouffez:
Autant en emporte ly vens.

Voire, ou soit de Constantinobles
L'emperieres au poing dorez,
Ou de France ly roy tres decorez,
Sur tous autres roys decorez,
Qui pour ly grans Dieux aourez
Bastist eglises et couvens
S'en son temps il fut honnorez,
Autant en emporte ly vens.

Ou soit de Vienne et de Grenobles
Ly Duphin, ly preux, ly senes,
Ou de Dijon, Salins et Dole,
Ly sires er ly filz ainsnez,
Ou autant de leurs gens privez,
Haraulx, trompetes, poursuiuans,
Ont ilz bien bouté soubz le nez?
Autant en emporte ly vens.

Princes a mort sont destineez,
Et tous autres qui sont vivans;
S'il en sont courciez n'ataynez,
Autant en emporte ly vens.

BALLADE OM FORDUMS TIDERS DAMER

Si meg hvor, og i hvilket land,
Er Flora, den skjønnø Romerinnen,
Archipiades, og Thais,
Som var hennes tyske kusine,
Ekko som talte når man ropte
Fra elv eller mark,
Hvis skjønnhet var overmenneskelig.
Men hvor er sneen fra i fjor?

Hvor er den meget vise Heloïs,
Som var skyld i at
Pierre Abelard ble kastret og i Saint Denis
For sin kjærlighet dro i kloster?
Likeledes, hvor er fyrstinnen
Som befalte at Buridan
Skulle kastes i en sekk i Seinen?
Men hvor er sneen fra i fjor?

Fyrstinnen Blanche (som en lilje)
Som sang med ren stemme
Berta Storfot, Beatrice, Alice,
Aremburgis som fikk Maine til å skjelve
Og Jeanne fra Lorraine
Som engelskmennene brente i Rouan,
Hvor er de, hvor, edle Jomfru?
Men hvor er sneen fra i fjor?

Prins, forklar meg
Hvor er de,
Ellers får du dette refrenget:
Men hvor er sneen fra i fjor?

BALLADE OM FORDUMS TIDERS HERRER

Og hvor er Calixtus III,
Som tilsist mistet navnet
Han i fire år hadde som pave?
Alfons konge av Aragon,
Den milde hertugen av Bourbon,
Og Arthur hertugen av Bretagne,
Og Karl VII den gode?
Men hvor er helten Karl Den Store?

Likeledes den skotske kongen
Som hadde et halv ansikt, sies det,
Purpurrødt som en granat
Fra panne til hake?
Den kjente fyrsten fra Kypros,
Og den gode spanskekongen
Som jeg ikke husker navnet på?
Men hvor er helten Karl Den Store?

Mer vil jeg ikke si her;
Verden er bare et narrespill.
Den mann finnes ikke som unngår døden
Eller som kan ta noe med seg.
Enda gjenstår et spørsmål:
Laszlo konge av Böhmen,
Hvor er han?
Men hvor er helten Karl Den Store?

Hvor er Guesclin fra Bretagne?
Hvor er kronprinsen av Auvergne,
Og den avdøde hertugen av Alençon?
Men hvor er helten Karl Den Store?

BALLADE PAA GAMMELT FRANSK SPROG

For, hvor er de hellige paver,
Ved morgensang hvitkledd, ved messe i kjortel,
Som ikke alt for hellig
Med prestekragen sender de syndige
Dit alle onde brenner,
Like godt brenner de som sine tjenere,
Til tross for dette hellige liv:
De vil alle likevel bli ført bort av vinden.

Se, hvor er Konstantinopolianerne,
De gullbeslåtø keisere,
Eller den edle franske kongen,
Mer belønnet enn alle andre konger,
Som med Guds nåde
Bygger kirker og klostre,
Selv om de i sin tid ble hyllet:
De vil likevel alle bli ført bort av vinden.

Eller hvor er i Vienne og Grenoble
Kronprinsene, heltene, de lærde,
Eller i Dijon, Solins og Dole
Herrene og sønnene så selvsikre,
Eller i like høy grad deres undersåtter,
Herolde, trompetister og kammerherrer,
Har de ranglet grundig nok?
De vil likevel alle bli ført bort av vinden.

Prinser skal også dø,
Og alt annet som lever,
Enten de er sinnatagger eller klynkere,
De vil alle likevel bli ført bort av vinden.

p, dolcissimo, non vibrato poss.

S
Dic-tes moy ou, n'en quel pays, Est Flo-ra la Bel-le Rom-mai-ne,

Clarinetto alto in Eb
pp, senza vibr.

Cb.
pp, senza vibr.

S
Ar-chi-pi-a-des, ne Tha-is, Qui fut sa cou-si-ne ger-mai-ne,

A-d.
(*arco*)

Cb.
(*arco*)

II

S
E-chor par-lant quant brynt on mai-ne Des-sus ri-vi-e-re ou sus es-tan,

A-d.
(*arco*)

Cb.
(*arco*)

S. Qui beaul-té et trop plus qu'hu-mai-ne. Mais ou sont les nei-ges d'au-tan?

A-d. (5)

Cb. (2)

[2]

S. ou est la tres sa-ge He-lo-is, Pour qui chas-tré fut et puis moy-ne

A-d. P. *dolcissimo* (P) (P)

Pno. con ped. PP (trem.)

Viola

Vla. PP, molto sul ponticello

Cb. PP, molto sul ponticello

S
Pier-re Es-baill-art a Saint De-nis ? Pour son a-mour et ces-te es-say-ne.

A-d.

Pno.

Vla.

Cb.

3

S
Sem-bla-ble-ment, ou est la roy-ne Qui com-man-da que Bu-ri-dan

A-d.

Pno.

Vla.

Cb.

S
Fust ge-té en ung sac en Sain-ne ? Mais ou sont les nei-ges d'an-tan ?

A-d.
(P) (P)

Pno.

Vla.
Muta in Violino

Cb.

[4]

S
La roy-ne blan-che com-me lis Qui chan-toit à voix de ser-rai-ne , Ben-teau !

A-fl.
Flauto alto in G
p, dolcissimo

A-d.
Muta in clarinetto contrabasso

Cb.
ord.
pp

S grand pi-é ; Bi-le-tris, A-lis, Ha-rem-bur-gis qui tint la Mai-ne, Et Je-

A-fl.

Cb.

(5)

S -han-ne la bon-ne Lor-rai-ne Qu'Eng-lois bru-le-rent a Rou-an ;

A-fl.

Cb.

(5)

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S Ou sont ilz, ou, Vie-ge sa-rai-ne? Mais ou sont les nei-

A-fl.

Cb.

(5)

6 pp!

S
-ges d'an-tan?

A-J.
Prin-ce, n'en-que-rez de sep-mai-ne

CB-d.
Muta in flauto piccolo inc

Cb.
PPP, senza vib.

PPP

S
Ou el-les sont, ne de cest an

CB-d.
Qu'a ce ref-rain ne vous re-mai-ne;

Cb.
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S
Mais ou sont les nei-ges d'an-tan.

CB-d.
3" poi attacca!

Cb.

II

Cantabile. Senza misura (♩ = 90)

[8] *p. dolcissimo, non vibrato poss. (falsetto ad lib.)*

T. *Qui plus, ou est le tiers Ca-lix-te, Der-nier de-ce-dé de ce nom,*

Pno. *pp. quasi liuto*
sempre con sord.!

T. *Qui qua-tre ans tint le pa-pa-lis-te, Al-phon-se le roy d'Ar-ra-gon,*

Pno.

[9] T. *Le gra-cieux duc de Bour-bon, Et Ar-tus le duc de Bre-tai-gne,*

Pno.

T. Et Char-les Sep-ti-es-me le bon? Mais ou est le preux Char-le-mai-gne?

Pno.

PP

10

T. Sem-ble-ment, le roy Sco-tis-te Qui de-mi-fa-ce ot, ce dit on, Ver-meille

Pno.

PP

Cb.

P. douce, non troppo vibr.

T. com-me u-ne a-ma-tis-te De- puis le front jus- qu'au men- ton? Le roy

Pno.

Cb.

T. *de chip-pre de re-nom; He-las! et le bon roy d'Es-pai-gne,*

Pno.

Cb.

T. *Du-quel je ne sçay pas le nom? Mais ou est le preux Char-le-mai-*

Pno.

Cb.

Handwritten musical score for measures 12 and 13. The score includes staves for Tenor (T.), Contrabass (Cb.), Piano (Pno.), and Cello (Cb.).

Measure 12:

- T.:** -gne? D'en plus par-ler je me de-sis- te; Le mon-de n'est
- CB-d.:** (Handwritten notes)
- Pno.:** (Handwritten notes, marked *pp*)
- Cb.:** (Handwritten notes)

Measure 13:

- T.:** qu'a-bu-sion. Il h'est qui con-tre mort re-sis- te,
- CB-d.:** (Handwritten notes)
- Pno.:** (Handwritten notes)
- Cb.:** (Handwritten notes)

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Handwritten musical score for measures 14 and 15. The score includes staves for Tenor (T.), Violino (Vl.), Contrabass (Cb.-d.), and Cello (Cb.).

Measure 14:

- T.:** qu'a-bu-sion. Il h'est qui con-tre mort re-sis- te,
- Vl.:** (Handwritten notes, marked *Piu mosso* (♩ = 122))
- CB-d.:** (Handwritten notes)
- Cb.:** (Handwritten notes)

Measure 15:

- T.:** (Handwritten notes)
- Vl.:** (Handwritten notes, marked *p, dolce, non troppo vibr.*)
- CB-d.:** (Handwritten notes)
- Cb.:** (Handwritten notes)

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T. *Ne qui treu- ve pro- vi- sion. En- cor fais u- ne ques- tion:*
Molto più mosso (♩=184)

Picc. *p, dolce*

CB-d. *(a)*

VI. *(V)*

Cb. *(a)*

T. *Lan- ce- lot le roy de Be- hai- gne,*

Picc.

CB-d. *(a)*

VI.

Cb. *(a)*

Handwritten musical score for a symphony orchestra and voice.

First System:

- T. (Tenor):** *Ou est il ? Ou est son ta- yon ?*
- Picc. (Piccolo):** Melodic line with slurs.
- CB-d. (Cello/Double Bass):** Bass line with a slur.
- VI. (Violin I):** Melodic line with slurs and a *(v)* marking.
- Cb. (Cello/Double Bass):** Bass line with a slur.

Second System (Starting at measure 15):

- T. (Tenor):** *Mais ou est le preux Char-le- mai-gne ?*
- Picc. (Piccolo):** Melodic line with slurs. *a tempo (♩=90)*
- CB-d. (Cello/Double Bass):** Bass line with a slur. *a tempo (♩=90)*
- Pnc. (Percussion):** *Prestissimo (♩=343) senza sord.!*
- VI. (Violin I):** Melodic line with slurs and *m v* markings. *a tempo (♩=90)*
- Cb. (Cello/Double Bass):** Bass line with a slur.

Handwritten notes and markings:

- gva* (grace) above the Piccolo staff in the second system.
- lco* (largo) above the Piccolo staff in the second system.
- Vida* above the Violin I staff in the second system.

16

T. *Ou est Cla-quin le bon Bre-~~ton~~? Ou le com-~~te~~ Daul-ph~~in~~ d'Au-ver-gne*

CB-d.

Pno. *pp, come sopra*

Cb.

T. *Et le bon feu duc d'A-len-son? Mais ou est le preux Char-le-mai-gne?* ² *poi* *allura* *!*

CB-d.

Pno.

Cb.

III

Senza misura. Cantabile (♩=90)

[17] *p, dolcissimo, non vib. poss.*

S
Car ou soit ly sains a-po-stol-les, D'au-bes ves-tus, d'a-mys coef-fez, Quine

T
p, dolcissimo, non vib. poss.
Car ou soit ly sains a-po-stol-les, D'au-bes ves-tus,

Obd.
pp
con sord.

Vla.
pp
con sord.

Cb.
pp



S
saint fors sain-tas e-stol-les Dont par le col prent ly mau-f-fer De mal ta-lent

T
d'a-mys coef-fez, Qui ne saint fors sain-tas e-stol-les Dont par le col prent ly mau-f-

Obd.

Vla.

Cb.

17¹

S tout e-schauf-fez, Aus-si bi-en meurt qui cilz ser-vans,

T -fez De mal ta-lent tout e-schauf-fez, Aus-si bi-en meurt

CB-d

Vla.

Cb.

S De ces-te vie cy bauf-fez : Au-tant en em-por-

T qui cilz ser-vans, De ces-te vie cy bauf-fez :

CB-d

Vla.

Cb.

18

S -te ly vens. Voi-re ou soit de Con-stanti-no- bles

T Au- tant enem-po- te ly vens. Voi-re ou soit de

CB.d.

Pro. *p, quasi luto con sord.*

Vla.

Cb.

S L'em-pe-ri-e- res au poing do-rez Ou de Fran-ce ly roy

T Con-stanti- no- bles L'em-pe-ri-e- res au poing do-rez

CB.d.

Pro.

Vla.

Cb.

Handwritten musical score for a choir and instrumental ensemble. The score is written on a system of staves with lyrics in French. The instruments listed are Soprano (S), Tenor (T), Contrabass (Cb), Piano (Pno), Violoncelle (Vla.), and Contrabasse (Cb.). The lyrics are: "tres no- bles Sur tous au-tes roys de-co- rez, Qui pour ly grans Dieux a- ou- rez, Qui pour ly grans Dieux a- ou- rez Ba- stist e- gli- ses et cou- vens, Ba- stist e- gli- ses". The score includes a large watermark "NB Noter" and a red diagonal line with the text "this music is copyright protected".

S
tres no- bles Sur tous au-tes roys de-co- rez, Qui pour ly grans Dieux a-

T
ou de Fran-ca ly roy tres no- bles Sur tous au-tes roy de co-

Cb.

Pno.

Vla.

Cb.

S
- ou- rez Ba- stist e- gli- ses et cou- vens,

T
- rez, Qui pour ly grans Dieux a- ou- rez Ba- stist e- gli- ses

Cb.

Pno.

Vla.

Cb.

(senza cresc. !)

S
s'en son temps il fut hon-no-rez, Au- tant En em-por-

T
et cou- vens, S'en son temps il fut hon-no-rez,

CB-d.

Pro.

Vla.

Cb.

S
-ta ly vens. soit de Vien-ne et de Gre- no- blas

T
Au- tant en em-por-te ly vens. Au soit de Vien-ne

Pier.

CB-d.

Pro.

Vla.

Cb.

pp

p, dolcissimo

p, dolcissimo

Handwritten musical score for a vocal and instrumental ensemble. The score is written on 16 staves, with the first system containing 8 staves and the second system containing 8 staves. The instruments are labeled on the left: S (Soprano), T (Tenor), Picc. (Piccolo), CB-d. (Cello/Double Bass), Pno. (Piano), Vla. (Viola), and Cb. (Cello/Double Bass). The lyrics are written below the vocal staves.

First System:

- Soprano (S):** Ly Dau-phin, ly preux, ly se-nez, Ou de Di-jon, Sa-lins
- Tenor (T):** et de Gre-no-ble Ly Dau-phin, ly preux, ly se-nez,
- Piccolo (Picc.):** (Melodic line)
- Cello/Double Bass (CB-d.):** (Bass line)
- Piano (Pno.):** (Piano accompaniment)
- Viola (Vla.):** (Empty staff with a key signature of one sharp)
- Cello/Double Bass (Cb.):** (Empty staff with a key signature of one sharp)

Second System:

- Soprano (S):** et Do-les Ly si-res et ly filz ain-snez, Ou au-tant de lers gens pri-
- Tenor (T):** Ou de Di-jon, Sa-lins et Do-les Ly si-res et ly filz ain-
- Piccolo (Picc.):** (Melodic line)
- Cello/Double Bass (CB-d.):** (Bass line)
- Piano (Pno.):** (Piano accompaniment)
- Viola (Vla.):** (Empty staff with a key signature of one sharp)
- Cello/Double Bass (Cb.):** (Empty staff with a key signature of one sharp)

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Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into two systems, with a measure number 21 in a box at the top of the first system.

First System:

- Soprano (S):** -vez, He-raux, trom-pe-tas, pour - sui-vans,
- Tenor (T):** -snez, Ou au-tant de leurs gens pri-vez, He-raux, trom-pe-tas,
- Picc.** (Piccolo):
- CB-d.** (Cello/Double Bass):
- Pror.** (Piano/Primo):
- Vla.** (Viola):
- Cb.** (Contrabass):

Second System:

- Soprano (S):** Ont ilz bien bou-té souz le nez? Au-tant en em-por-
- Tenor (T):** pour - sui-vans, Ont ilz bien bou-té souz le nez?
- Picc.** (Piccolo):
- CB-d.** (Cello/Double Bass):
- Pror.** (Piano/Primo):
- Vla.** (Viola):
- Cb.** (Contrabass):

Handwritten notes include "Muta in Violino" and "VI." at the bottom right. A large diagonal watermark "NMI 16-linjer" is visible across the center of the page.

22 PP

S
-te ly vens.
Prin-ces a mort sont de-si-nez,

T
Au- tant en em-por-te ly vens.
Prin-ces a mort

Picc.
PP, *dolcissimo*

CB-cl.
PP, *dolcissimo*

Pno.
f PP

vl.
con sord.
PP, *dolcissimo*

cb.
PP, *dolcissimo*

S
Et tous au- tres qui sont vi-vens.
S'ilz en sont cour-ci-ez, n'a-tay-nez,

T
sont de-si-nez, Et tous au- tres qui sont vi-vens
S'ilz en sont cour-ci-ez

Picc.
B-cl.
Pno.
vl.
cb.

The image shows a handwritten musical score for page 27. It features vocal parts for Soprano (S) and Tenor (T), and instrumental parts for Piccolo (Picc.), Clarinet in B-flat (CB-cl.), Piano (Pno.), Violin (vl.), and Cello (cb.). The score is written in French and includes lyrics. The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into two systems. The first system starts with a measure rest for 22 measures, followed by the vocal entries. The second system continues the vocal parts and the instrumental accompaniment. The piano part has a forte (f) dynamic at the beginning of the second system. The violin and cello parts have a 'con sord.' (con sordina) marking. The piccolo, clarinet, and cello parts have a 'PP, dolcissimo' marking. The piano part has a 'PP' marking. The score is marked with a large 'NB' and a diagonal line across the middle, indicating a copyright notice. The page number '- 27 -' is at the top. The page number '22' is in a box at the top left of the first system. The page number 'R.A. 18039/79.' is at the bottom right.

Handwritten musical score for a vocal and instrumental ensemble. The score is written on a system of staves with the following parts labeled on the left:

- S (Soprano)
- T (Tenor)
- Picc. (Piccolo)
- CB-d. (Corno Basso)
- Phor. (Percussion)
- Vla. (Viola)
- Cb. (Corno Basso)

The lyrics for the vocal parts are:

S: Au- tant en em- por- te ly vens.

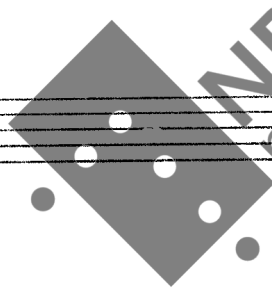
T: n'a- tay- nez, Au- tant en em- por- te ly vens.

The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "NB noter" is visible across the center of the page, with the text "This music is copyright protected" written diagonally below it. A bracket on the right side of the Viola staff indicates a transition to "Violino".

II



Aria



This music is copyright protected

BALLADE DE BONNE DOCTRINE

Car ou soies porteur de bulles
Pipeur ou hasardeur de dez,
Tailleur de faux coings et de brusles
Comme ceulx qui sont eschaudez,
Traistres parjurs de foy vuidez;
Soies larron, ravis ou pillés -
Ou en va l'acquest, que cuidez?
Tout aux tavernes et aux filles.

Ryme, raille, cymballe, luttés,
Comme fol, fainctif, eschontez;
Farce, brouille, joue des fleustes;
Fais, es villes et es citez
Farces, jeux et moralitez;
Gaigne au berlanc, au glic, aux quilles -
Aussi bien va, or escoutez
Tout aux tavernes et aux filles.

De tēlz ordures te reculles,
Laboure, fauche champs et prez;
Sers et pense chevaux et mulles
S'aucunement tu n'es lettrez.
Assez auras, se prens en grez;
Mais, se chanvre broyes ou tilles,
Ne tens ton labour qu'as ouvrez
Tout aux tavernes et aux filles.

Chausses, pourpains esguilletez,
Robes, et toutes vos drapilles,
Ains que vous fassiez pis, portez
Tout aux tavernes et aux filles.

BALLADE DES MENUS PROPOS

Je congnois bien mouches en let,
Je congnois a la robe l'homme,
Je congnois le beau temps du let,
Je congnois au pommier la pomme,
Je congnois l'arbre a veoir la gomme,
Je congnois quant tout est de mesmes,
Je congnois qui besogne ou chomme,
Je congnois tout, fors que moy mesmes.

Je congnois poirpoint au colet,
Je congnois le moyne a la gonne,
Je congnois le maistre au varlet.
Je congnois au voille la nonne,
Je congnois quant pipeur jargonne,
Je congnois fols nourris de cresmes,
Je congnois le vin a la tonne,
Je congnois tout, fors que moy mesmes.

Je congnois cheval et mulet,
Je congnois leur charge et leur somme,
Je congnois Biétris et Belet,
Je congnois get qui nombre et somme,
Je congnois vision et somme,
Je congnois la faulte des Boesmes,
Je congnois le pouvoir de Rome,
Je congnois tout, fors que moy mesmes.

Prince, je congnois tout en somme,
Je congnois coulourez et blesmes,
Je congnois Mort qui tout consomme,
Je congnois tout, fors que moy mesmes.

BALLADE DES CONTRE VÉRITÉS

Il n'est soing que quant on a fain,
Ne service que d'ennemy,
Ne maschier qu'ung botel de foing,
Ne fort guet que d'homme endormy,
Ne clemence que felonnie,
N'asseurance que de peureux,
Ne foy que d'homme qui regnie,
Ne bien conseillé qu'amoureux.

Il n'est engendrement qu'en boing,
Ne bon bruit que d'homme banny,
Ne ris qu'après ung coup de poing,
Ne lotz que debtes mettre en ny,
Ne vraye amour qu'en flaterie,
N'encontre que de malheureux,
Ne vray rapport que menterie,
Ne bien conseillé qu'amoureux.

Ne tel repos que vivre en soing,
N'honneur porter que dire: "Fi!",
Ne soy vanter que de faux coing,
Ne santé que d'homme bouffu,
Ne hault vouloir que couardie,
Ne conseil que de furieux,
Ne douleur qu'en femme estourdie,
Ne bien conseillé qu'amoureux.

Voulez vous que verté vous die?
Il n'est fouer qu'en maladie,
Lettre vraye que tragedie,
Fasche homme que chevalereux,
Orrible son que melodie,
Ne bien conseillé qu'amoureux.

BALLADE FOR DEN GODE MORAL

For enten du er bærer av falske buller,
Forfalsker eller terningspiller,
Falskmynter, dine flammer
Skal bli som de som brenner,
Du som vitner falskt, du vantro,
Tyv, raner eller plyndrer:
Hvor går da byttet som du tjener?
Bare til vertshusene og pikene.

Skriv vers, spott, spill på cymbaler og lutt,
Som en idiot, falsk, skamløs,
Gjør spillopper, slåss, spill fløyte,
Gjør i byer og landsbyer
Narrestreker, spill og moralprekener,
Tjen på kortspill, kulespill og kjeglespill,
Og gå så, hør nå!
Bare til vertshusene og pikene.

Fra dette søppel trekk deg tilbake,
Arbeid, slå mark og eng,
Sal og strigl hest og esel,
Hvis du overhodet ikke er belest,
Hvis du får nok, blir du satt til å pusse og polere
Men, din malte eller skakede hamp,
Er ikke ditt arbeid, men går
Bare til vertshusene og pikene.

Skotøy, strikket vams,
Kappe, og alle dine klær,
Før det blir slitt, bær alt
Bare til vertshusene og pikene.

BALLADE OM BAGATELLER

Jeg kjenner godt fluene i melken,
Jeg kjenner menneskene på deres kappe,
Jeg kjenner den vakre våren,
Jeg kjenner eplet på epletreet,
Jeg kjenner treet på kvaen,
Jeg kjenner når alt er likegyldig,
Jeg kjenner hvem som arbeider eller går ledig,
Jeg kjenner alt, unntatt meg selv.

Jeg kjenner kappen på kraven,
Jeg kjenner munken på kutten,
Jeg kjenner mesteren på lakeien,
Jeg kjenner ngnen på sløret,
Jeg kjenner når skindleren taler,
Jeg kjenner de gale på deres føde,
Jeg kjenner vinen på fatet,
Jeg kjenner alt, unntatt meg selv.

Jeg kjenner hesten og muldyret,
Jeg kjenner deres bør og last,
Jeg kjenner Beatrice og Belet,
Jeg kjenner sjetongenes nummer og beløp,
Jeg kjenner visjonenes pris,
Jeg kjenner Böhmernes synd,
Jeg kjenner Roms makt,
Jeg kjenner alt, unntatt meg selv.

Prins, jeg kjenner alle sarmen,
Jeg kjenner fargede og hvite,
Jeg kjenner Døden som fortærer alt,
Jeg kjenner alt, unntatt meg selv.

BALLADE OM USANNE SANNHETER

Det finnes ingen bedre sorg enn å sulte,
Ingen bedre tjeneste enn fiendens,
Ingen bedre mat enn en flaske halm,
Ingen sterkere vakt enn en sovende mann,
Ingen bedre nåde enn svik,
Ingen bedre trygghet enn hos de fryktomme,
Ingen mer trofast enn mannen som regjerer,
Ingen bedre rådgiver enn en som er forelsket.

Det finnes ingen bedre avling enn tre,
Ingen bedre lyd enn banning,
Ingen bedre latter enn etter et knytteneveslag,
Ingen bedre gevinst enn ny gjeld,
Ingen sannere kjærlighet enn smiger,
Intet bedre møte enn uhell,
Ingen sannere rapport enn løgn,
Ingen bedre rådgiver enn en som er forelsket.

Ingen bedre hvile enn et liv i sorg,
Ingen høyere øre å gi enn å si "Fy!",
Intet bedre skryt enn falske penger,
Ingen sunnere enn en med byller,
Ingen høyere vilje enn feighet,
Intet bedre råd enn raseri,
Intet ømmere enn en tankeløs kvinne,
Ingen bedre rådgiver enn en som er forelsket.

Vil du at jeg skal snakke sant?
Det finnes intet mer gledelig enn sykdom,
Sannere ord enn tragedie,
Feigere mennesker enn riddere,
Verre lyder enn en melodi,
Ingen bedre rådgiver enn en som er forelsket.

IV

Moderato (♩=72)

4/4 7/8 *sf* 5/4 *bp* 9/16 4/4 7/8 *sf*

T Car ou soies por-teur de bul-les Pi-pour ou ha-sar-deur de

Picc.

CB-d.

Pno. *pp* 4/4 7/8 5/4 9/16 4/4 7/8

VI.

Cb. *pizz.*

sf

5/4 9/16 4/4 5/8 *sf* 7/4 *f, dim.* 3/2

T dez, Tail-leur de faux coings et te brus-les com-me

Picc.

CB-d.

Pno. 5/4 9/16 4/4 5/8 7/4 *mf, dim.* 3/2

VI.

Cb. *mf, dim.* *arco*

mf, dim.

23

4/4 *pp, dolcissimo* 7/8 *ff sub, furioso* 9/8 6/16 4/4

T. *ceux qui sort e-schau-dez; Trais-tres par-jurs de foy vii-dez;*

Picc. *pp*

CB-d. *pp*

Pro. *pp*

VI. *pp*

Cb. *pp*

moderato *p*

4/4 p!

9/8 *p* 5/4 4/4 *Subito Allegro (♩=120)* 24 *L'istesso tempo (♩=120)*

T. *Ou en va l'a-quest, que cui-dez? Tout aux ta-ver-nes et aux fil-les.*

Picc. *pp*

CB-d. *pp*

Pro. *pp*

VI. *pp*

Cb. *pp, legg.* *pp*

pizz. (non arp.) *sempre senza Ped.* *(pizz.)*

f *3* *b*

T. *Ry-me, rail-le, cym-bal-le, lut-tes,*

Picc.

CB-d.

Pho.

VI.

Cb.

25

T. *Com-me fol, fain-ctif e-schon-tes; Far-ce, broul-le,*

Picc.

CB-d.

Pho.

VI.

Cb.

Handwritten musical score for "Le Chant du Faucon" by Maurice Strakosky. The score is for a full orchestra and voice. The instruments shown are Trombone (T.), Piccolo (Pica.), Contrabass (Cb-d.), Piano (Pno.), Violin (VI.), and Cello (Cb.). The lyrics are: "T. joue des fleurs tes; Fais, es vil-". The score is handwritten on a five-staff system. The piano part is written in a grand staff (treble and bass clef). The violin and cello parts are written in single staves. The trombone part is written in a single staff. The piccolo part is written in a single staff. The contrabass part is written in a single staff. The lyrics are written below the trombone staff. The score is marked with a red "protected" stamp in the bottom right corner.

Handwritten musical score for a scene from *Les Femmes de Goodwill*. The score is written on six staves, each with a label on the left: T. (Tenor), Picc. (Piccolo), CBd. (Cello/Double Bass), Pno. (Piano), VI. (Violin), and Cb. (Cello/Double Bass). The music is in 4/4 time, indicated by the 'C' time signature. The lyrics are written below the Tenor staff: "-les et es ci- tez Far-ces, jeux et". The score includes various musical notations such as notes, rests, and dynamic markings. A large, stylized watermark "This music" is visible across the top of the page.

Handwritten musical score for the first system, measures 1-4. The score includes staves for Tenor (T.), Piccolo (Picc.), Contrabass (Cb.), Piano (Pno.), Violin (Vl.), and Cello (Cb.).

T. (Tenor): *mo-ra-li-ter; Gaig-ne au ber- (anc, au glic, aux quit-*

Picc. (Piccolo): (Empty staff)

CB-d. (Contrabass): (Empty staff)

Pno. (Piano): (Complex accompaniment with many beamed notes)

Vl. (Violin): (Empty staff)

Cb. (Cello): (Bass line accompaniment)

Handwritten annotations above the Tenor staff: *3 7* and *3 7* over the first two measures.

Handwritten musical score for the second system, measures 5-7. The score includes staves for Tenor (T.), Piccolo (Picc.), Contrabass (Cb.), Piano (Pno.), Violin (Vl.), and Cello (Cb.).

T. (Tenor): *# les -*

Picc. (Piccolo): (Empty staff)

CB-d. (Contrabass): (Notes with handwritten *3* and *7* above)

Pno. (Piano): (Complex accompaniment with many beamed notes)

Vl. (Violin): (Empty staff)

Cb. (Cello): (Bass line accompaniment)

Handwritten annotations above the Contrabass staff: *3* and *7* over the second and third measures.

Handwritten annotation above the Piano staff in measure 7: *mf* (mezzo-forte).

Handwritten musical notation:

Senza misura (without measure)

(o = Fa)

p (piano)

The notation includes a treble clef, a whole note, and a half note.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for a full orchestra and voice. It includes staves for Tenor (T.), Piccolo (Picc.), Cello/Double Bass (Cb.-d.), Piano (Pno.), Violin I (VI.), and Cello/Double Bass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The score is marked "Senza misura" (Without measure) and "in Tempo!". The lyrics are "Aus-si bien va, or es-cau-tez". The score is handwritten and includes a large "N" watermark.

NMi 16-linjer

Handwritten musical score for "Les cloches de Nanterre" by Maurice Strakosky. The score is for a full orchestra and includes vocal parts. The instruments listed are Tuba (T.), Piccolo (Picc.), Contrabass (Cb.), Piano (Pno.), Violin (VI.), and Cello (Cb.). The score is in 2/4 time and features a key signature of one sharp (F#). The vocal parts have lyrics in French: "Tout aux ta-ver-nes et au fil-les." The score includes various musical notations such as notes, rests, and dynamic markings like "pp" and "loco".

Moderato (♩ = 72)

29 $\frac{4}{4}$ $\frac{7}{8}$ $\frac{5}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{7}{8}$ *ff*

T. *ff* De telz or-du-res te ren- cul-les, La-tou-re, fau-che champs et

Picc.

CB-d.

Pno. $\frac{4}{4}$ *pp* $\frac{7}{8}$ $\frac{5}{4}$ *ff* $\frac{9}{16}$ $\frac{4}{4}$ $\frac{7}{8}$

Vi.

Vb. (pizz.) *ff*

$\frac{5}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{7}{8}$ *ff* $\frac{7}{4}$ *f, dim...*

T. *pp* prez; Sers et pen-se che-vaux et mul-les S'au-

Picc. *f, dim...*

CB-d. *pp* *f* *pp* *f, dim...*

Pno. $\frac{5}{4}$ *ff* $\frac{9}{16}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{7}{4}$ *mf, dim...*

Vi. *arco* *mf, dim...*

Vb. *arco* *mf, dim...*

Computer

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9/8

pp. legg.

Tempo I (♩=72)

31 *p. doloroso*

T. *et aux vil-les.* Chauss-ses pour-poins es- quil-le-téz, Ro-bes et tou-tes vos dra- pil-les, Aïe! que vous

Picc.

CB-d.

Pro. *p. dolce*

VI. *pizz.*

Co. *VV pizz.*

Allegro (♩=120)

pp, legg.

2'

T. *fas-si-ez pis, por- tez Tout aux ta-ver-hes et aux fil-les.*

Picc.

CB-d.

Pro. *pp, legg.*

VI.

Co. *(pizz.)*

pp, legg.

poi attacca!

Allegro agitato (♩ = 144)

Handwritten musical score for the first system, measures 1-4. The score is for a full orchestra and vocal soloists (Soprano and Tenor). The tempo is Allegro agitato (♩ = 144). The time signature changes from 5/4 to 6/4 (measures 2-3) and back to 5/4 (measure 4). The key signature is one flat (B-flat major/D minor).

Measures 1-4:

- Soprano (S):** *Je con-nois a la ro-be l'hom-me,* (Measure 2) *Je con-nois au pom-mier la* (Measure 4)
- Tenor (T):** *Je con-nois bien mach-es en let,* (Measure 2) *Je con-nois le beau temps du let,* (Measure 4)
- Picc.** (Piccolo): Rest in all measures.
- Ob-cl.** (Oboe Clarinet): Rest in all measures.
- Pno.** (Piano): Rest in all measures.
- Vi.** (Violin): Rest in all measures.
- Cb.** (Cello): Rest in all measures.

Measure 1 (5/4): Soprano and Tenor enter with a half note G4 and a half note F4 respectively. Piano has a half note G2 and a half note F2. Violin and Cello have a half note G2 and a half note F2. Oboe Clarinet has a half note G2 and a half note F2. Piccolo has a half note G2 and a half note F2.

Measure 2 (6/4): Soprano and Tenor enter with a half note G4 and a half note F4 respectively. Piano has a half note G2 and a half note F2. Violin and Cello have a half note G2 and a half note F2. Oboe Clarinet has a half note G2 and a half note F2. Piccolo has a half note G2 and a half note F2.

Measure 3 (6/4): Soprano and Tenor enter with a half note G4 and a half note F4 respectively. Piano has a half note G2 and a half note F2. Violin and Cello have a half note G2 and a half note F2. Oboe Clarinet has a half note G2 and a half note F2. Piccolo has a half note G2 and a half note F2.

Measure 4 (5/4): Soprano and Tenor enter with a half note G4 and a half note F4 respectively. Piano has a half note G2 and a half note F2. Violin and Cello have a half note G2 and a half note F2. Oboe Clarinet has a half note G2 and a half note F2. Piccolo has a half note G2 and a half note F2.

Handwritten musical score for the second system, measures 5-7. The score is for a full orchestra and vocal soloists (Soprano and Tenor). The tempo is Allegro agitato (♩ = 144). The time signature changes from 6/4 to 7/4 (measures 6-7). The key signature is one flat (B-flat major/D minor).

Measures 5-7:

- Soprano (S):** *Je con-nois quant tout est de mes-mes,* (Measure 6) *Je con-nois qui be-sogne ou chom-me* (Measure 7)
- Tenor (T):** *Je con-nois l'arb-re a veir la gomme,* (Measure 6) *Je con-nois qui be-sogne ou chom-me* (Measure 7)
- Picc.** (Piccolo): Rest in all measures.
- Ob-cl.** (Oboe Clarinet): Rest in all measures.
- Pno.** (Piano): Rest in all measures.
- Vi.** (Violin): Rest in all measures.
- Cb.** (Cello): Rest in all measures.

Measure 5 (6/4): Soprano and Tenor enter with a half note G4 and a half note F4 respectively. Piano has a half note G2 and a half note F2. Violin and Cello have a half note G2 and a half note F2. Oboe Clarinet has a half note G2 and a half note F2. Piccolo has a half note G2 and a half note F2.

Measure 6 (7/4): Soprano and Tenor enter with a half note G4 and a half note F4 respectively. Piano has a half note G2 and a half note F2. Violin and Cello have a half note G2 and a half note F2. Oboe Clarinet has a half note G2 and a half note F2. Piccolo has a half note G2 and a half note F2.

Measure 7 (7/4): Soprano and Tenor enter with a half note G4 and a half note F4 respectively. Piano has a half note G2 and a half note F2. Violin and Cello have a half note G2 and a half note F2. Oboe Clarinet has a half note G2 and a half note F2. Piccolo has a half note G2 and a half note F2.

Handwritten musical score for a symphony orchestra and vocal soloists (Soprano, Tenor). The score is divided into two systems, each with four measures. The first system starts at measure 33, and the second system starts at measure 34.

System 1 (Measures 33-36):

- Measures 33-34:** Time signature 3/4. Soprano and Tenor sing: "Je congnois tous, fors que moy mes-mes." Piccolo and Bassoon play a triplet figure. Violins and Cellos play a triplet figure. Piano and Double Bass play a triplet figure.
- Measure 35:** Time signature 5/4. Soprano and Tenor sing: "Je congnois pair-point au co-llet." Piccolo and Bassoon play a triplet figure. Violins and Cellos play a triplet figure. Piano and Double Bass play a triplet figure.
- Measure 36:** Time signature 7/4. Soprano and Tenor sing: "Je congnois le moy-ne a la gorge." Piccolo and Bassoon play a triplet figure. Violins and Cellos play a triplet figure. Piano and Double Bass play a triplet figure.

System 2 (Measures 37-40):

- Measures 37-38:** Time signature 6/4. Soprano and Tenor sing: "Je congnois le mais-tre au var-let." Piccolo and Bassoon play a triplet figure. Violins and Cellos play a triplet figure. Piano and Double Bass play a triplet figure.
- Measures 39-40:** Time signature 6/4. Soprano and Tenor sing: "Je congnois quant pi-peur-jongonne." Piccolo and Bassoon play a triplet figure. Violins and Cellos play a triplet figure. Piano and Double Bass play a triplet figure.

The score includes various musical notations such as notes, rests, triplets, and dynamic markings (e.g., *arco*, *piu*). A large watermark "NB noter" is visible across the center of the page.

Handwritten musical score for measures 32-34. The score is in G major and features a variety of time signatures: 7/4, 3/4, and 2/4.

Measures 32-34:

- Soprano (S):** "Je cong-nois le vin a la ton-ne, Je cong-nois tous, fors que moy mes-mes."
- Tenor (T):** "Je cong-nois tous, fors que moy mes-mes."
- Picc.** (Piccolo): Rest in measure 32, then plays a triplet of eighth notes in measure 34.
- CB-d.** (Cello/Double Bass): Rest in measure 32, then plays a triplet of eighth notes in measure 34.
- Pro.** (Piano): Rest in measure 32, then plays a triplet of eighth notes in measure 34.
- VI.** (Violin): Rest in measure 32, then plays a triplet of eighth notes in measure 34.
- Ob.** (Oboe): Rest in measure 32, then plays a triplet of eighth notes in measure 34.

Time signatures: 7/4, 3/4, 2/4.

Handwritten musical score for measures 35-37. The score is in G major and features a variety of time signatures: 6/4, 7/4, and 5/4.

Measures 35-37:

- Soprano (S):** "Je cong-nois leur change et leur som-me, Je cong-nois Bie-tris et Be-let,"
- Tenor (T):** "Je cong-nois che-val et mu-let, Je cong-nois Bie-tris et Be-let,"
- Picc.** (Piccolo): Rest in measure 35, then plays a triplet of eighth notes in measure 37.
- CB-d.** (Cello/Double Bass): Rest in measure 35, then plays a triplet of eighth notes in measure 37.
- Pro.** (Piano): Rest in measure 35, then plays a triplet of eighth notes in measure 37.
- VI.** (Violin): Rest in measure 35, then plays a triplet of eighth notes in measure 37.
- Ob.** (Oboe): Rest in measure 35, then plays a triplet of eighth notes in measure 37.

Time signatures: 6/4, 7/4, 5/4.

7/4 36 6/4

S *Je con-nois get qui nom-bre et som-me,* *Je con-nois la faulte des Boes-mes,*

T *Je con-nois ri-sion et som-me,*

Picc.

CB-cl.

Pno.

VI.

Cb.

7/4 3/4

S *Je con-nois tous, fors que moy mes-mes.*

T *Je con-nois le pou-voir da Ro-me, Je con-nois tous, fors que moy mes-mes.*

Picc.

CB-cl.

Pno.

VI.

Cb.

arco

arco

37 $\frac{7}{4}$ $\frac{6}{4}$ $\frac{7}{4}$

S Pri-ce, je cong-nois tout en som-me, Je cong-nois Mort qui tout con-somme,

T Je cong-nois cou-lou-rez et blas-mes,

Picc.

CB-cl. ff

Pno. ff

VI. ff

Cb. ff

$\frac{9}{8}$ $\frac{2}{4}$ $\frac{15}{8}$

S Je cong-nois tous, fors que moy mes-mes.

T Je cong-nois tous, fors que moy mes-mes.

Picc.

CB-cl. ff

Pno. ff

VI. ff

Cb. ff

→ Flauto in C

→ Cl. alto in Eb

loco

→ Viola

VI

Andante (♩=60)

4/4 5/4 4/4 3/2

T

Pno.

pp sempre

gva loco

Ped.: L

38 6/8 13/8 17/8

T

Pno.

Il n'est soing que quant on a fain,

Ne ser-vice que d'en-nemi,

gva loco

12/8 5/4 9/4 (p)

T

Pno.

Ne ma-schi-er qk'ung bot-tel de foing,

Ne fort quet que d'hom-me en-dor.

gva loco

Handwritten musical score for the first system, measures 38-40. The system is divided into three measures with time signatures $4/4$, $9/8$, and $16/8$. The vocal line (T) includes lyrics: "-my", "Ne de-men-ce que fe-lon-nie,", and "N'as-seu-ren-ce que de pen-reux,". The piano accompaniment (Pno.) features complex rhythmic patterns and chord changes. A box containing the number 39 is present above the first measure.

Handwritten musical score for the second system, measures 41-43. The system is divided into three measures with time signatures $17/8$, $3/2$, and $4/4$. The vocal line (T) includes lyrics: "Ne foy que d'hom-me qui reg-nie,", "Ne bien con-sel-lé", and "gu-a-locc". The piano accompaniment (Pno.) includes dynamic markings like *pp* and *pppp*. A box containing the number 40 is present above the third measure. A large diagonal watermark reading "This music is copyright protected" is overlaid on the score.

Handwritten musical score for the third system, measures 44-47. The system is divided into four measures with time signatures $6/4$, $4/2$, $4/2$, and $4/2$. The vocal line (T) includes lyrics: "qu'a-mou-reux.", "gu-a-locc", and "4:6". The piano accompaniment (Pno.) includes dynamic markings like *pp*, *ppp*, and *pppp*. A box containing the number 41 is present above the first measure. A large diagonal watermark reading "This music is copyright protected" is overlaid on the score.

Più mosso. Quasi improvvisando (♩=90)

41 4/4 V II 15/16 I 4/4 V II 11/8 II

Vla. *mf, sost. sempre*

Pno. 4/4 P 15/16 4/4 11/8

Vla. 9/8 V 11/16 III 3/4 V III

Pno. 9/8 11/16 3/4

42 Tempo I (♩=60)

S Il n'est en-gen-dre-ment qu'en boing, Ne bon

Sempre L'istesso Tempo (♩=90), III

consord.

Vla. 2/4 V 11/16 4/4

Pno. 2/4 11/16 4/4

Senza misura arco (colla voce)

Senza misura (colla voce)

A large, diagonal watermark is overlaid on the right side of the page. It features the text "NB noter" in a large, bold, black font, with "NB" on the top line and "noter" on the bottom line. Below this, in a smaller, red, italicized font, is the phrase "This music is copyrighted". The watermark is positioned over the right half of the page, partially obscuring the musical notation.

A large, diagonal watermark is overlaid on the right side of the page. It features the text "NB noter" in a large, bold, black font, with "NB" on the top line and "noter" on the bottom line. Below this, in a smaller, red, italicized font, is the phrase "This music is copyrighted". The watermark is positioned over the right half of the page, partially obscuring the musical notation.

Tempo I (♩=60)

43 4/4

Pno.

4/4 pp. sempre

5/4 8va

4/4 loco

3/2 8va

loco

44

11/8 P

3/4

4/4

9/8

T

Ne tel re- pos que vtr-re en soing,

N'hon-neur por- ter que di-

Pno.

11/8

3/4

4/4

9/8

8va

loco

Vla.

Più mosso (♩=90)

(con sord.)

P

I

II

III

IV

V

VI

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15

16

17

18

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Handwritten musical score for a vocal and instrumental ensemble. The score is written on five staves: Treble (T), Piano (Pno.), Viola (Vla.), Bass (B.), and Violoncello (VI.).

Staff T (Vocal): The melody is in 9/4 time. It features a phrase "Ne san-té" followed by "que d'hom-me". A fermata is placed over the "é" in "san-té". A handwritten note "(o)" is above the final note. A "port." (portamento) marking is above the first note of the second phrase. A "synchro!" marking with a downward arrow is at the end.

Staff Pno. (Piano): The piano accompaniment is in 9/4 time. It includes a "loco" marking. The piano part consists of two staves with various chords and melodic lines.

Staff Vla. (Viola): The Viola part is in 9/4 time. It features a "V" marking above the first measure. The part includes various chords and melodic lines.

Staff B. (Bass): The Bass part is in 9/4 time. It includes a "V" marking above the first measure. The part includes various chords and melodic lines.

Staff VI. (Violoncello): The Violoncello part is in 9/4 time. It includes a "V" marking above the first measure. The part includes various chords and melodic lines.

Staff T (Vocal): The melody is in 5/4 time. It features a phrase "bouf-fy," followed by "Ne hault vo-loir que cou-ar-". A box containing the number "45" is above the first measure. A "9/8" time signature change is indicated at the end of the phrase.

Staff Pno. (Piano): The piano accompaniment is in 5/4 time. It includes a "Sub. 1=60" marking. The piano part consists of two staves with various chords and melodic lines.

Staff Vla. (Viola): The Viola part is in 5/4 time. It includes a "V" marking above the first measure. The part includes various chords and melodic lines.

Staff B. (Bass): The Bass part is in 5/4 time. It includes a "V" marking above the first measure. The part includes various chords and melodic lines.

Staff VI. (Violoncello): The Violoncello part is in 5/4 time. It includes a "V" marking above the first measure. The part includes various chords and melodic lines.

[illegible]

Handwritten musical score for voice and piano, featuring three systems of music. The score includes lyrics in French and various musical notations such as notes, rests, and dynamic markings.

System 1 (Measures 46-47):

- Measure 46:** Treble clef, 6/4 time signature. Lyrics: "Ne bien con-seil-le qu'a-mou-reux." Dynamic: *pp*.
- Measure 47:** Treble clef, 6/4 time signature. Lyrics: "gva - - - loco". Dynamic: *pp*.

System 2 (Measures 48-50):

- Measure 48:** Treble clef, 4/2 time signature. Lyrics: "a -".
- Measure 49:** Treble clef, 11/8 time signature. Lyrics: "Vous-les vous que ver-té vous die?" Dynamic: *p*.
- Measure 50:** Treble clef, 7/4 time signature. Lyrics: "die?". Dynamic: *pp*.

System 3 (Measures 51-54):

- Measure 51:** Treble clef, 4/4 time signature. Lyrics: "Il n'est jouer qu'en ma-la-".
- Measure 52:** Treble clef, 11/8 time signature. Lyrics: "die, loco".
- Measure 53:** Treble clef, 7/4 time signature. Lyrics: "die, loco".
- Measure 54:** Treble clef, 6/4 time signature. Lyrics: "gva - - - loco".

The piano accompaniment (Pno.) is written in the lower staves, often with multiple ledger lines below the staff. The score includes various dynamic markings such as *pp*, *p*, and *ppp*.

Handwritten musical score for Soprano (S), Tenor (T), and Piano (Pno.).

Measures 1-4:

- Measure 1:** S: 5/4, T: 5/4, Pno.: 5/4. Pno. part includes a 4:6 ratio and a *grva* (grave) marking.
- Measure 2:** S: 11/8, T: 11/8, Pno.: 11/8. Pno. part includes a *loco* marking.
- Measure 3:** S: 7/4, T: 7/4, Pno.: 7/4. Pno. part includes a *pp* (pianissimo) marking.
- Measure 4:** S: 4/4, T: 4/4, Pno.: 4/4. Pno. part includes a *grva* and *loco* marking.

Vocal Lines:

- Soprano (S):** Notes are mostly quarter and eighth notes, with a long note in measure 4.
- Tenor (T):** Notes are mostly quarter and eighth notes, with a long note in measure 4.

Lyrics:

Let-bre vrage que tra-ge-die,

Handwritten musical score for Soprano (S), Tenor (T), Piano (Pno.), and Viola (Vla.).

Measures 5-8:

- Measure 5:** S: 11/8, T: 11/8, Pno.: 11/8. Pno. part includes a *loco* marking.
- Measure 6:** S: 7/4, T: 7/4, Pno.: 7/4. Pno. part includes a *grva* and *loco* marking.
- Measure 7:** S: 6/4, T: 6/4, Pno.: 6/4. Pno. part includes a *grva* and *loco* marking.
- Measure 8:** S: 5/4, T: 5/4, Pno.: 5/4. Pno. part includes a *grva* and *loco* marking.

Vocal Lines:

- Soprano (S):** Notes are mostly quarter and eighth notes, with a long note in measure 8.
- Tenor (T):** Notes are mostly quarter and eighth notes, with a long note in measure 8.

Lyrics:

La-sche hom-me que che-va-le-reux,

49 15/8 mf

S Or-ri-ble son que me-lo-die, Ne bien con-seil-lé qu'a-mou-reux.

T Or-ri-ble son que me-lo-die, Ne bien con-seil-lé qu'a-mou-reux.

Pno. 15/8 4/4 6/4

pp

8va - - - - - loco

4/2 4/4 Tempo II (♩=90) 15/16

50

S

T

Pno. 4/2 4/4 15/16

ppp

pppp

p

f#o..

senza cond.!

Vla. mf

Handwritten musical score for Piano (Pno.) and Viola (Vla.) staves. The score is divided into four measures with time signatures $4/4$, $11/8$, $9/8$, and $11/16$.

Piano (Pno.) part:

- Measure 1 ($4/4$): Treble clef, whole note G $^{\flat}$ (F $^{\sharp}$), bass clef, whole note G $^{\flat}$ (F $^{\sharp}$).
- Measure 2 ($11/8$): Treble clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$), bass clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$).
- Measure 3 ($9/8$): Treble clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$), bass clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$).
- Measure 4 ($11/16$): Treble clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$), bass clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$).

Viola (Vla.) part:

- Measure 1 ($4/4$): Treble clef, eighth notes G $^{\flat}$ (F $^{\sharp}$), A $^{\flat}$ (G $^{\flat}$), B $^{\flat}$ (A $^{\flat}$), C $^{\flat}$ (B $^{\flat}$), D $^{\flat}$ (C $^{\flat}$), E $^{\flat}$ (D $^{\flat}$), F $^{\sharp}$ (G $^{\flat}$), G $^{\flat}$ (F $^{\sharp}$). Fingering: V, 3, II, 3, 3, 3, 3, 3.
- Measure 2 ($11/8$): Treble clef, eighth notes G $^{\flat}$ (F $^{\sharp}$), A $^{\flat}$ (G $^{\flat}$), B $^{\flat}$ (A $^{\flat}$), C $^{\flat}$ (B $^{\flat}$), D $^{\flat}$ (C $^{\flat}$), E $^{\flat}$ (D $^{\flat}$), F $^{\sharp}$ (G $^{\flat}$), G $^{\flat}$ (F $^{\sharp}$). Fingering: V, 3, II, 3, 3, 3, 3, 3.
- Measure 3 ($9/8$): Treble clef, eighth notes G $^{\flat}$ (F $^{\sharp}$), A $^{\flat}$ (G $^{\flat}$), B $^{\flat}$ (A $^{\flat}$), C $^{\flat}$ (B $^{\flat}$), D $^{\flat}$ (C $^{\flat}$), E $^{\flat}$ (D $^{\flat}$), F $^{\sharp}$ (G $^{\flat}$), G $^{\flat}$ (F $^{\sharp}$). Fingering: V, 3, II, 3, 3, 3, 3, 3.
- Measure 4 ($11/16$): Treble clef, eighth notes G $^{\flat}$ (F $^{\sharp}$), A $^{\flat}$ (G $^{\flat}$), B $^{\flat}$ (A $^{\flat}$), C $^{\flat}$ (B $^{\flat}$), D $^{\flat}$ (C $^{\flat}$), E $^{\flat}$ (D $^{\flat}$), F $^{\sharp}$ (G $^{\flat}$), G $^{\flat}$ (F $^{\sharp}$). Fingering: V, 3, II, 3, 3, 3, 3, 3.

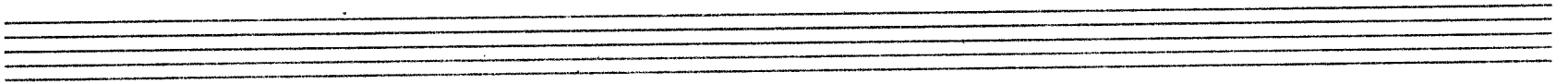
Handwritten musical score for Piano (Pno.) and Viola (Vla.) staves. The score is divided into five measures with time signatures $3/4$, $2/4$, $11/16$, $4/4$, and $(lunga) 20''$. The tempo marking "Poco rit." is present above the $4/4$ measure.

Piano (Pno.) part:

- Measure 1 ($3/4$): Treble clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$), bass clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$).
- Measure 2 ($2/4$): Treble clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$), bass clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$).
- Measure 3 ($11/16$): Treble clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$), bass clef, half note G $^{\flat}$ (F $^{\sharp}$), quarter note A $^{\flat}$ (G $^{\flat}$).
- Measure 4 ($4/4$): Treble clef, whole note G $^{\flat}$ (F $^{\sharp}$), bass clef, whole note G $^{\flat}$ (F $^{\sharp}$).
- Measure 5 ($(lunga) 20''$): Treble clef, whole note G $^{\flat}$ (F $^{\sharp}$), bass clef, whole note G $^{\flat}$ (F $^{\sharp}$).

Viola (Vla.) part:

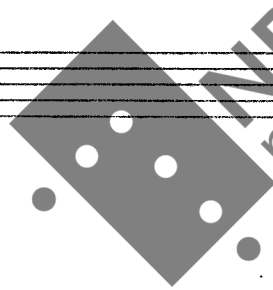
- Measure 1 ($3/4$): Treble clef, eighth notes G $^{\flat}$ (F $^{\sharp}$), A $^{\flat}$ (G $^{\flat}$), B $^{\flat}$ (A $^{\flat}$), C $^{\flat}$ (B $^{\flat}$), D $^{\flat}$ (C $^{\flat}$), E $^{\flat}$ (D $^{\flat}$), F $^{\sharp}$ (G $^{\flat}$), G $^{\flat}$ (F $^{\sharp}$). Fingering: V, 3, II, 3, 3, 3, 3, 3.
- Measure 2 ($2/4$): Treble clef, eighth notes G $^{\flat}$ (F $^{\sharp}$), A $^{\flat}$ (G $^{\flat}$), B $^{\flat}$ (A $^{\flat}$), C $^{\flat}$ (B $^{\flat}$), D $^{\flat}$ (C $^{\flat}$), E $^{\flat}$ (D $^{\flat}$), F $^{\sharp}$ (G $^{\flat}$), G $^{\flat}$ (F $^{\sharp}$). Fingering: V, 3, II, 3, 3, 3, 3, 3.
- Measure 3 ($11/16$): Treble clef, eighth notes G $^{\flat}$ (F $^{\sharp}$), A $^{\flat}$ (G $^{\flat}$), B $^{\flat}$ (A $^{\flat}$), C $^{\flat}$ (B $^{\flat}$), D $^{\flat}$ (C $^{\flat}$), E $^{\flat}$ (D $^{\flat}$), F $^{\sharp}$ (G $^{\flat}$), G $^{\flat}$ (F $^{\sharp}$). Fingering: V, 3, II, 3, 3, 3, 3, 3.
- Measure 4 ($4/4$): Treble clef, whole note G $^{\flat}$ (F $^{\sharp}$), bass clef, whole note G $^{\flat}$ (F $^{\sharp}$).
- Measure 5 ($(lunga) 20''$): Treble clef, whole note G $^{\flat}$ (F $^{\sharp}$), bass clef, whole note G $^{\flat}$ (F $^{\sharp}$).



III

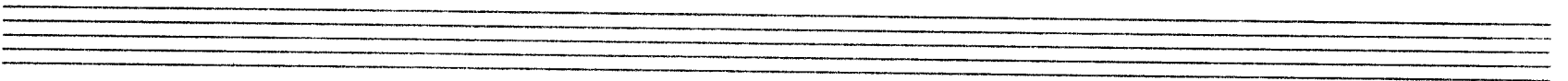


Fuoco



NB
noter

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"Or y pensez, belle Gantiere
Qui m'escoliere souliez estre,
Et vous, Blanche la Savetiere,
Or est il temps de vous congnoistre:
Prenez a destre et a senestre.
N'espargnez homme, je vous prie!
Car vieilles n'ont ne cours ne estre,
Ne que monnoye qu'on descrie.

"Et vous, la gente Saulciciere
Qui de dancier estre adestre;
Guillemete, la Tapiciere,
Ne mesprenez vers vostre maistre.
Tost vous faudra clorre fenestre.
Oant deviendrez vielle, flestrie,
Plus ne servirez qu'ung viel prestre,
Ne que monnoye qu'on descrie.

"Jehanneton la Chapperonniere,
Gardez qu'amy ne vous empestre!
Et Katherine la Bourciere,
N'envoyez plus les hommes paistre.
Car qui belle n'est, ne perpetre
Leur male grace, mais leur rie.
Laide vieillesse amour n'empestre,
Ne que monnoye qu'on descrie.

"Filles, veuillez vous entremettre
D'escouter pourquoy pleure et crie:
Pour ce que je ne me puis mettre,
Ne que monnoye qu'on descrie."

BALLADE À S'AMYE

Faulse beauté qui tant ne couste chier,
Rude en effect, ypocrite douleur,
Amour dure plus que fer a maschier,
Nommer que puis, de ma desfaçon seur,
Cherme felon, la mort d'ung povre cuer
Orgueil mussié qui gens met au mourir,
Veulx sans pitié, ne veult Droit de Rigueur,
Sans empirer, ung povre secourir?

Mieulx m'eust valu avoir esté serchier
Ailleurs secours: c'eust esté mon onneur;
Riens ne m'eust sceu hors de ce fait haschier.
Trotter m'en fault en fuyte et deshonneur.
Haro, haro, le grant et le mineur!
Et qu'esse cy? Mourray sans coup ferir?
Ou pitié veult, selon ceste teneur,
Sans empirer, ung povre secourir?

Ung temps viendra qui fera dessechier,
Jaunir, flestrir vostre espanye fleur!
Je m'en risse, se tant peusse maschier
Lors! mais nenni, ce seroit donc foleur:
Viel je seray; vous, laide, sans couleur;
Or beuvez fort, tant que ru peut courir;
Ne donnez pas a tous ceste douleur,
Sans empirer, ung povre secourir.

Prince amoureux, des amans le greigneur,
Vostre mal gré ne voudroye encourir,
Mais tout franc cuer doit pour Nostre Seigneur,
Sans empirer, ung povre secourir.

BALLADE DE LA GROSSE MARGOT

Se j'ayme et sers la belle de bon hait,
M'en devez vous tenir de vil ne sot?
Elle a en soy des biens a fin souhait.
Pour son amour sains bouclier et passot;
Quant viennent gens, je cours et happe ung pot.
Au vin m'en fuis, sans demener grant bruit;
Je leur tens eue, frommage, pain et fruit.
S'ilz paient bien, je leur dis: "Bene stat;
Retournez cy, quant vous serez en ruit,
En ce bordeau ou tenons nostre estat."

Mais adonques il a grant deshait,
Oant sans argent s'en vient couchier Margot;
Veoir ne la puis, mon cuer a mort la hait.
Sa robe prens, demy saint et surcot,
Si luy jure qu'il tendra pour l'escot.
Par les costés se prent, "c'est Antecrist"
Crie, et jure par la mort Jhesucrist
Que non fera. Lors j'empoingne ung esclat;
Dessus son nez luy en fais ung escript,
En ce bordeau ou tenons nostre estat.

Puis paix se fait, et me fait ung gros pet,
Plus enflee qu'ung vilmeux escharbot.
Riant, m'assiet son poing sur mon sommet,
Gogo me dit, et me fier le jambot.
Tous deuz yvres, dormons comme ung sabot.
Et, au resveil, quant le ventre luy bruit,
Monte sur moy, que ne gaste son fruit.
Soubz elle geins, plus qu'un aiz me fait plat;
De paillarder tout elle me destruit,
En ce bordeau ou tenons nostre estat.

Vente, gresle, gelle, j'ay mon pain cuit.
Je suis paillart, la paillarde me suit.
Lequel vault mieulx? Chascun bien s'entresuit.
L'ung vault l'autre; c'est a mau rat mau chat.
Ordure amons, ordure nous assuit;
Nous deffuyons onneur, il nous deffuyit;
En ce bordeau ou tenons nostre estat.

"Altså tenk, skjønne hanskemakerfrue,
Som jeg lærte denne kunsten,
Og du, Blanche til støvelmakeren,
Benytt tiden med forstand.
Ta fra høyre og fra venstre,
Spar ingen mann, jeg ber deg:
For gamle kvinner har ingen verdi, og er
Som penger som er gått ut av omlop.

"Og du kvinne fra slakteriet,
Som er dyktig til å danse,
Wilhelmine fra veveriet,
Ta ikke feil av din mester:
Tidsnok møter du et lukket vindu,
Når dere blir gamle og visner,
Får dere bare en gammel prest,
Som penger som er gått ut av omlop.

"Janicke hettemakerfrue,
Pass på at du ikke skuffer vennen,
Og Katrine til Skjoldmakeren,
Avvis ikke hver mann:
For den som ikke er pen, viser ikke
Sin forakt, men sin latter.
Stygghet og elde forderver kjærligheten
Som penger som er gått ut av omlop.

"Piker, vil dere hjelpe meg
Og høre hvorfor jeg klager og skriker:
Fordi jeg ikke er mer verd
Enn penger som er gått ut av omlop".

BALLADE TIL EN VENNINNE

Falsk skjønnhet kostet meg dyrt,
Rå i virkelighete, skinnhellig omhet,
Kjærlighet hardere enn hoggjern,
Og deretter, til min fortvilelse,
Foredersk charme, et stakkars hjertes død,
Skjult hovmot som driver folk i døden,
Øyne uten medynk, som ikke vet at Herren
Alltid hjelper de trengende.

Bedre hadde man verdsatt meg om
Jeg hadde reddet min ære,
Intet hjelper meg når jeg er ødelagt.
Nå flykter jeg skandaløst og æresløst fra henne.
Hjelp, hjelp, stor og liten!
Og hva skjer? De uten sverdslag?
Eller vil du, som ifølge teksten
Alltid hjelper de trengende?

En tid gikk som tørket ut,
Gulnet, falmet min spanske blomst,
Jeg ler når jeg hører det,
Men nei, det er likevel galenskap,
Jeg blir gammel, du stugg, fargeløs,
Så drikk nok, før bekken renner bort;
Ikke gi noen denne smerte, du som
Alltid hjelper de trengende.

Kjære Prins, du mesterelsker,
Vis ikke din motvilje,
Men gi hver franc til Vårherre, som
Alltid hjelper de trengende.

BALLADE OM DEN LUBNE MARGOT

Jeg elsker henne og tjener henne med godt humør,
Kan man da kalle meg tosk eller gal?
Hun har hos seg de med gode ønsker.
For hennes kjærlighet griper jeg skjold og spyd,
Kommer det kunder, løper jeg og henter en krukke.
Så drikker jeg vinen, uten å lage for mye bråk,
Jeg bringer dem vann, ost, brød og frukt.
Hvis de betaler godt, sier jeg: "Ha det bra,
Kom snart igjen, når du har lyst,
I dette bordellet som er vår bolig!"

Men når det er misnøye,
Når man går til sengs med Margot uten penger,
Henter jeg ikke vann, mitt humør er morderisk.
Jeg tar hennes kjole, korsett og kappe,
Og sier at det holder jeg som pant.
Hun roper "Det er Antikrist"
Og spotter selv Jesu død.
Så slår jeg henne,
Under nesen får jeg også en innskrift,
I dette bordellet som er vår bolig.

Så holder vi fred, og jeg slipper en kraftig vind,
Mer stinkende enn en gjødselklump.
Hun legger leende sin hånd på mitt toppunkt,
Kaller meg gal og klyper meg i baken.
Begge to fulle, sover vi som en stein.
Og når vi våkner, og forretningen kaller,
Oppå meg hviler hennes frukter.
Under henne stønner jeg og blir flat,
I utukt hun ødelegger meg helt,
I dette bordellet som er vår bolig.

Vind, hagel, frost, jeg steker mitt brød.
Jeg er utuktig, utukt passer meg.
Hvem vil bedre? Enhver er forskjellig.
Det ene vil det andre, det er en rotte til hver katt.
Svineri liker vi, svineri tilfredsstiller oss,
Vi forakter ære, den forakter oss,
I dette bordellet som er vår bolig.

VII

Adagio lamentoso (♩ = ca. 50)

A-d. *P, sempre molto espressivo*

mf

pppp *sub.*

tot *lunga* *P* *morendo*

The score is written on a single staff in treble clef with a key signature of one flat (B-flat). It consists of four systems of music. The first system begins with a long, sweeping melodic line that spans across the system, marked with a piano (*P*) dynamic and the instruction *sempre molto espressivo*. The second system continues this melodic line with a mezzo-forte (*mf*) dynamic. The third system features a more complex melodic structure with a *pppp* (pianissimo) dynamic and a *sub.* (subito) marking. The fourth system concludes the piece with a *morendo* (dying away) instruction and a final melodic flourish. Various fingerings and articulations are indicated throughout the score.

A-d. (n)

Handwritten musical score for a piece titled "A-d.". The score is written on a single staff with a treble clef. The key signature has one flat (B-flat). The tempo/mood is marked "pp" (pianissimo). The score includes a first ending bracketed with "(n)". The melody is written in a simple, folk-like style. Below the staff, there are two hand positions for the left hand, showing fingerings for the notes. The first hand position is for the first ending, and the second is for the second ending. The second ending is marked "pp" and "mf" (mezzo-forte).

Handwritten musical score for a piano piece, featuring a treble clef and a key signature of one sharp (F#). The score includes a box containing the number 52, a tempo marking "A-d.", and a dynamic marking "mf". The notation includes a long melodic line with a slur, a series of eighth notes, and a triplet. A handwritten note "lunga" is written above the first measure. A handwritten note "poco a poco rit." is written below the first measure. A handwritten note "ppp" is written below the final measure. A large, stylized watermark "NB" is visible in the background, along with the text "music is copyright protected".

Handwritten musical score for a piece titled "This music". The score is written on a grand staff (treble and bass clefs) and includes a piano (p) part. The tempo markings are "Rit." (Ritardando) and "a tempo". The dynamics include "ppp" (pianissimo) and "f" (forte). The score features a melodic line with a slur and a fermata, and a piano part with a slur and a fermata. The score ends with a double bar line and a repeat sign.

Handwritten musical score for a piece titled "A-d.". The score is written on three staves. The top staff is a vocal line in treble clef, starting with a double bar line and a fermata. It contains several measures of music, including a long note marked "(lunga)". The middle staff is a piano accompaniment in bass clef, featuring a series of chords and a long note marked "PPPPPP". The bottom staff is another piano accompaniment in bass clef, featuring a series of chords and a long note marked "PP, ma Sonoro". The score includes various dynamic markings: "pp", "mf sub.", "ff", and "PPPPPP". There are also performance instructions like "(lunga)" and "PP, ma Sonoro".

Allegro moderato (♩=108) (Tempo I)

53 4/4

S

mf

" Or y pen-sez, bel- le Gan-

→ CB-d.

A-d.

4/4 marcando

Pno.

f

dim. --- mf

(sempre senza ped.)

S

-ti-e-re Qui m'e-sco-li-e-re sou-li-ez es-tre, Et vous Plan-che la Sa-ve-ti-e-re, or est il

cresc. ---

Pno.

54

S

temp de vous cong-nais-tre: Pre-nez a des-tre et a se-nes-tre, N'es-par-guez hom-me, je vous pri-

dim. ---

Pno.

S *--mf* *P*
-e! Car viel- les n'ont ne cours ne es- tre,

Pno. */.* */.* */.* *dim.---* */.* */.* *PP*

S *PP* *P* *PP*
Ne que mon-nay-e qu'on des-tri-e, Ne que mon-nay-e qu'on des-tri-

Pno. *PP* *P* */.* */.* *PP*

55 *PP, sotto voce*
e. "Et vous, la gen- te Saul- ci-e-re Qui de dan-ci-er es-tre a-des-tre;

Fl. *PP, sotto voce*

Vla. *con sord.* *V* *PP, sotto voce* *V*

Pno. *PP* */.* */.* */.* */.*

cresc.--- *--f* **56**

S. Guil-le-me-te la Ta-pi-ci-e-re, Ne mes-pre-nez vers vos-tre mais-tre. Tost vous fau-dra clor-

Fl. *cresc.---* *--f*

Vla. *cresc.---* *--f*

Pno. /

dim.--- *--p*

S. -re fe-nes-tre. Quant de-vien-drez viel-le, fles-tri-e, Plus ne ser-vi-rez

Fl. *dim.---* *--p*

Vla. *dim.---* *--p*

Pno. /

S. *qu'ing viel* *pres-* *tre,* **PP** **57**

Fl.

Vla. **PP**

Pno. *morendo*

S. *Ne que mon-noy-e qu'on des-cri-e,* **PPP** *Ne que mon-noy-e qu'on des-cri-*

Fl. **PPP**

CBcl.

VI. **PPP**

Pno. **PP**

$\text{♩} = \text{♩} (\text{♩} = 72)$

- 65 -

[58] $\frac{6}{8}$

$\text{♩} = \text{♩}$

Handwritten musical score for measures 58-61, $\frac{6}{8}$ time signature.

Staves: S (Soprano), Fl. (Flute), CB-d. (Cello/Double Bass), Vla. (Viola), Pno. (Piano).

Measure 58: S, Fl., and Vla. have a half note with a slur and a crescendo hairpin. S has a vocal line starting with "morendo - e.". Pno. has a piano accompaniment starting with a mezzo-forte (*mf*) dynamic.

Measures 59-61: The vocal and instrumental parts continue with similar notation. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

Handwritten musical score for measures 62-65, $\frac{12}{16}$ time signature, followed by a tempo change to $\frac{2}{4}$ (Tempo II).

Staves: S (Soprano), Fl. (Flute), CB-d. (Cello/Double Bass), Vla. (Viola), Pno. (Piano).

Measure 62: S, Fl., and Vla. have a half note. Pno. has a piano accompaniment starting with a mezzo-forte (*mf*) dynamic.

Measure 63: The tempo changes to $\frac{2}{4}$ (Tempo II). The vocal and instrumental parts continue with similar notation. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

Measures 64-65: The vocal and instrumental parts continue with similar notation. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The score ends with a double bar line.

(= poco a poco segner.)

59 $\frac{4}{4}$

p

S Je- han-ne-ton la Chap-pe-ron-ni-e re, Gar-dez qu'a- my ne vous em-pes- tre !

Fl. *p, cantabile*

CB-d. $\frac{4}{4}$ *p, cantabile*

Vla. *p, cantabile*

Pho.

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60

S Et Ka-the-ri-ne la Bour-ci-e-re, N'en-vo-y-er plus les hom-mes pais-tre Car qui bel-le n'est,

Fl. *cresc. --* *--f*

CB-d. *cresc. --* *--f*

Vla. *cresc. --* *--f*

Handwritten musical score for Soprano (S), Flute (Fl.), Clarinet in B-flat (CB-d.), and Viola (Vla.). The score is divided into three systems, each with a double bar line and repeat signs at the beginning and end.

System 1:

- Soprano (S):** Lyrics: "he per-pe-tre Leur ma-le gra-ce, mais leur ri-e, Lai-de viel-les se a-mour". Dynamics: *dim. --*, *-p*.
- Flute (Fl.):** Dynamics: *dim. --*, *--p*.
- Clarinet in B-flat (CB-d.):** Dynamics: *dim. --*, *--p*.
- Viola (Vla.):** Dynamics: *dim. --*, *--p*.

System 2:

- Soprano (S):** Lyrics: "n'em-pes-tre,". Dynamics: *p*. A box containing "61" is written above the staff.
- Flute (Fl.):** Dynamics: *p*. A box containing "9" is written above the staff.
- Clarinet in B-flat (CB-d.):** Dynamics: *pp*. A box containing "15/16" is written above the staff.
- Viola (Vla.):** Dynamics: *pp*. A box containing "15/16" is written above the staff.

System 3:

- Soprano (S):** Lyrics: "Ne que mon-noy-e qu'on des-cri-e,". Dynamics: *pp*. A box containing "4/4" is written above the staff.
- Flute (Fl.):** Dynamics: *pp*. A box containing "4/4" is written above the staff.
- Clarinet in B-flat (CB-d.):** Dynamics: *pp*. A box containing "6/8" is written above the staff.
- Viola (Vla.):** Dynamics: *pp*. A box containing "6/8" is written above the staff.

Additional markings include "A=A" and "d.=48" in the third system, and "A=A" and "15/16" in the second system.

$4/4$ ($\text{♩} = 48$) (Tempo III)

S. $\text{♩} = \text{♩}$ $5/4$ *PPP, sotto voce* $4/4$

Ne que mon-roy-e q'on des-cri-e. " Fil-les vueil-lez vous en-

Fl. *PPP, sotto voce*

CB-d. *Muta in A.-d.*

Vla. $4/4$ $5/4$ $4/4$ *PPP, sotto voce*

Pho. *PPP*

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S. -tre-met-tre D'e-cou-ter, d'e-cou-ter, d'e-cou-ter pour-quoy pleu-re et cri-e: Pour ce

Fl.

A.-d. *PPP, sotto voce*

Vla.

S
que je ne me puis met- tre

Fl.

A-d.

Vla.

S
Ne que mon-hoy-e q'on des-cri-e

Fl.

A-d.

Vla.

Pno.

63 7/8 4/4 6/8 (♩ = 32)

Handwritten musical score for a scene from *Les Contes d'Hoffmann*, Act II, Scene 1. The score is in A major, 15/16 time, and 4/4 meter. The tempo is marked "Adagio, come sopra (♩ = 50)". The score is for Soprano (S), Flute (Fl.), Violoncello (Vla.), and Piano (Pno.). The lyrics are in French: "Ne que mon noy e q'lon des-ci e." The score is marked with "morendo" and "ppp". The score is marked with "64".

Handwritten musical score for "The Music is Crying" by John Williams. The score is for A-d. (Acoustic Drums), Vla. (Violoncello), and Pno. (Piano). It features a tempo change from Tempo I (♩=108) to Tempo II (♩=72) marked "Subito". The A-d. part includes dynamic markings like *f*, *p*, *pp*, *mf sub.*, and *ff*. The Vla. part has a *pp, morendo* marking. The Pno. part has a *pp, morendo* marking. The score is written on a grand staff with a treble and bass clef for the piano, and a single staff for the violin and cello. The A-d. part is written on a single staff with a treble clef. The score is handwritten and includes a large "N" watermark.

Tempo III (♩=48) **66**

♩=♩=48

Rit. poco a poco

CB-d.

grv ----- loco

(1)

Pppp

Pppp

Ped.

Pho.

--- Tempo IV (♩=32)

♩=♩ 4/4

(lunguissima) 10" → cl. alto

(9)

Pppppp

Pppppp

(lunguissima)

Pho.

CB-d.

Doloroso, un poco isterico (♩=72)

VIII

(quasi senza misura (senza))

3/4

67

Handwritten musical score for measures 67 and 68. The score is for a vocal line (CB) and piano accompaniment (Pno.). The time signature is 3/4. The key signature has one flat (B-flat). The tempo/mood is "Doloroso, un poco isterico (♩=72)". The performance instruction is "(quasi senza misura (senza))". The piano part includes markings "con sord." and "PPP". The vocal line starts with a "ppp" marking. The piano part has a "Ped.: L" marking. The score ends with a double bar line and a repeat sign.

Handwritten musical score for measures 68 and 69. The score is for a vocal line (CB) and piano accompaniment (Pno.). The time signature is 3/4. The key signature has one flat (B-flat). The tempo/mood is "Doloroso, un poco isterico (♩=72)". The performance instruction is "(quasi senza misura (senza))". The piano part includes markings "con sord." and "PPP". The vocal line starts with a "ppp" marking. The piano part has a "Ped.: L" marking. The score ends with a double bar line and a repeat sign.

Handwritten musical score for measures 70 and 71. The score is for a vocal line (CB) and piano accompaniment (Pno.). The time signature is 3/4. The key signature has one flat (B-flat). The tempo/mood is "Doloroso, un poco isterico (♩=72)". The performance instruction is "(quasi senza misura (senza))". The piano part includes markings "con sord." and "PPP". The vocal line starts with a "ppp" marking. The piano part has a "Ped.: L" marking. The score ends with a double bar line and a repeat sign.

Handwritten musical score for measures 72 and 73. The score is for a vocal line (CB) and piano accompaniment (Pno.). The time signature is 3/4. The key signature has one flat (B-flat). The tempo/mood is "Doloroso, un poco isterico (♩=72)". The performance instruction is "(quasi senza misura (senza))". The piano part includes markings "con sord." and "PPP". The vocal line starts with a "ppp" marking. The piano part has a "Ped.: L" marking. The score ends with a double bar line and a repeat sign.

Handwritten musical score for voice (T.), cello/bass (CB.), and piano (Pno.). The score is divided into three systems, with measures 70 and 71 marked.

System 1 (Measures 70-71):

- T. (Soprano):** *la mort d'u-ne po-vre cuer* (Measures 70-71). *Or-queil mus-si-é qui gens met a nou-ri-r, Yeux sans* (Measures 72-73). *pi-ta-é, ne veut* (Measures 74-75). *Droit de Ri-queur, Sans em-pi-ner* (Measures 76-77).
- CB. (Cello/Bass):** Accompaniment for the first system.
- Pno. (Piano):** Accompaniment for the first system.

System 2 (Measures 72-73):

- T. (Soprano):** *pi-ta-é, ne veut* (Measures 72-73). *Droit de Ri-queur, Sans em-pi-ner* (Measures 74-75).
- CB. (Cello/Bass):** Accompaniment for the second system.
- Pno. (Piano):** Accompaniment for the second system.

System 3 (Measures 74-75):

- T. (Soprano):** *un po-vre se-cou-ri-r?* (Measures 74-75). *Mi-eux n'eust va-lu a-voir e-sté ser-* (Measures 76-77).
- CB. (Cello/Bass):** Accompaniment for the third system.
- Pno. (Piano):** Accompaniment for the third system.

Handwritten Annotations:

- cresc. molto* (Measures 70, 72, 74)
- p* (Measures 70, 72, 74)
- pp sub.* (Measures 72, 74)
- ppp* (Measures 72, 74)
- morendo* (Measures 72, 74)
- locor* (Measures 74, 76)
- gva* (Measures 74, 76)
- ms* (Measure 76)
- (=3. ped.)* (Measure 76)

T
-chi-er Ail- leurs se- cours: c'est e-sté mon on-neur; Riens, riens, riens ne m'eust scau hors

CB.

Pno.

72

T
de ce fait ha-schi-er, ne m'eust scau hors de ce fait ha-schi-er. Trot-ter m'en faut en fuy-te et des-honneur, des-honneur. Ha-

CB.

Pno.

cresc.---

cresc.---

cresc.---

(sen. e3. ped. !)

T
-ro, ha-ror le grant et le mi- neur! Et qu'es-se cy? Mour-ray sans coup fe- ri? coup fe-ri, coup fe-ri? Ou pi-ti-é

CB.

Pno.

73

cresc.---

T
veut, se- lon ces- te te- neur, Sans em- pi- rer un- po- vre

CB.
cresc.---

Pno.
8va
4p.
16cc
ff
÷3. ped.!

T
se- cou- rir. Un tem-
ff, morendo

CB.
ff, dim.---
espr.
--p

Pno.
f dim.---
--p

75

T
vien- dra qui se- ra- des- se- chier, Jau- nir- fies- trir vos- tre- span- je fleur! Je m'en ris- se, se tant peus- se ma- schi-
cresc. molto ---ff

CB.
cresc. molto ---ff

Pno.
cresc. molto ---ff
red.: 1

76

T. *pp sub.* *pp*
-er Lors! mais nen-nil se se-roit donc fo-leur: Viel je se-ray; vous, lai-de, sans cou-leur;

CB. *pp sub.* *pp*

Pro. *pp sub.* *pp*

T. *ppp*
Or bu-vez fort, tant que tu peut cou-rir; Ne don-nez pas a tous ces-te dou-leur, Sans em-pi-rer, ung por-re se-cou-rir.

CB. *ppp* *morendo*

Pro. *ppp*

77 *Misteriosa (♩ = 60)*

T. *ppp, sotto voce*
Prin-ce a-mou-reux, des a-mans le greig-neur, Vos-tre mal

Fl. *ppp, sotto voce*

And. *con sord.* *ppp, sotto voce*

Vla. *(lunga)* *ppp, sotto voce*

Cb. *ppp, sotto voce*

Pro. *pp* *loco* *ppp, sotto voce* *con sord.*

77

T. gré ne voul-droye en-cou- rir, Mais tout franc cuer doit pour Nos- tre Seig- neur,

Fl.

A.d.

Vla.

Cb.

Pno.

Senza sord!

Meno (♩=50)

T. Sans em-pi-rer ung po- vre se- cou- rir.

Fl. ppsub.

A.d. ppsub.

Vla. ppsub.

Cb. ppsub.

Pno. ppsub.

ppp

pp

4:6

2:3

3

4

lunga

Handwritten musical score for Cello (Cb.) and Piano (Pno.).

System 1: Cb. starts with a **78** in a box. The piece is in 4/4 time. The Cb. part features a melodic line with a **p, expr.** marking. The Piano part is in 4/4 time.

System 2: Cb. continues with a melodic line, marked **p** and **mp, expr.**. The Piano part features a bass line with a **p** marking.

System 3: Cb. continues with a melodic line, marked **pizz.** and **arco**. The Piano part features a bass line with a **ppp sub.** marking. A red watermark "This music is copyright protected" is visible across the system.

Section Header: "Jazz Waltz" (♩. = 60) (♩. ♩. ♩. ♩. = ca. 1 ♩. ♩. ♩. ♩.)

System 4: Cb. continues with a melodic line, marked **pizz.** and **mf**. The Piano part features a bass line with a **mf** marking.

System 5: Cb. continues with a melodic line. The Piano part features a bass line with a **mf** marking.

79 *f*, quasi "pop sound", *ruvido* (the too low notes should just be "hinted")

S
Se j'ay-me et sers la bel- le de bon hait, M'en de-vez vous

T
f, quasi "eunuch pop sound" (the too high notes should just be "hinted")

A-d.
f

Cb.

Pno.

== a2 (unis.) ==

S+T
te- nir de vil de sot? Et-le a en soy des biens a

A-d.

Cb.

Pno.

80

S+T fin sou-hait. Pour son a-mour sains bou-chier et pas-sot; Quant vien-nent gens, je cours et

A-d.

Cl.

Pno.

S+T hap-pe ung, hap-pe ung pot. Au vin m'en fuis, sans de-me-ner grant bruit;

A-d.

Cl.

Pno.

ff 81 *mf*

S+T Je leur tens eue, from- ma- ge, pain et fruit. S'iz pai-ent bien, je leur dis: "Be-ne stat; Re-

A.d. *ff* *mf*

Ob. *ff* *mf*

Pno. *ff* *mf*

p sub.

p sub.

82

S+T -tour-nez cy, quant vous se- rez en ruit, En

A.d. *mf*

Ob. *mf*

Pno. *mf*

S+T
ce bor- deau ou te- nons hos- tre es-

A-d.

Cb.

Pno.

f *mf*

==

S+T
-tat."

A-d.

Cb.

Pno.

pp *mf*

83

NB noter

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f

S+T *f* Mais a- don-ques il a grant des- hait, Quant sans ar- gent

A-d. *f*

Cb.

Pno.

84

S+T s'en vient cou- chier Mar- got; Veut ne la pas, mais s'en va

A-d.

Cb.

Pno.

S+T *mont la nuit, Sa ro-be prend, de- my saint et sur-cot, si luy jui-re qu'il ten- dra*

A-d.

Cb.

Pno.

85

S+T *pour l'es- cot. Par les cos-tes se prent, "C'est An- te- crist"*

A-d.

Cb.

Pno.

86 *mf*

S+T *ff*
 Crie, et ju-re par le mort Jhe- su- crist " Que non fe-ra. Lors j'en- poig- ne ung es- dat;

A.d. *ff* *mf*

Cb. *ff* *mf*

Pno. *ff* *mf* *p sub.*

87 *f*

S+T
 Des- sus son nez luy en- fais ung es- cript, En

A.d. *f*

Cb. *mf*

Pno. *mf*

Handwritten musical score for four parts: S+T, A-d., Cb., and No. The score is written on a system of four staves. The S+T part is in treble clef, A-d. is in treble clef with a key signature of one sharp (F#), Cb. is in bass clef, and No. is in bass clef. The S+T part has a dynamic marking of *pp* and a tempo marking of *tax."*. The A-d. part has a dynamic marking of *pp*. The Cb. part has a dynamic marking of *mf*. The No. part has a dynamic marking of *pp* and a tempo marking of *mf*. The score includes various musical notations such as notes, rests, and accidentals.

f

S+T *f*
Puis paix se fait, et me fait un gros pet, Plus en-flee qu'un

A-d. *f*

Cb.

Pno.

89

S+T
vli- meux es- char- bot. Ri-ant, mas- siet son poing sur

A-d.

Cb.

Pno.

S+T
mon som-met, Go-go me dit, et me fier le jam-bot. Tous deux y- vres dor- mons

A-d.

Cl.

Pno.

S+T
com-me un sa-bot. Et, au res-veil, quant le ven- tre luy bruit,

A-d.

Cl.

Pno.

91 *mf*

S+T *ff*
 Mon-te sur moy, que ne ga- ste son fruit. Souz el-le geins, plus qu'un aiz me fait plat; De

A-d. *ff* *mf*

Cb. *ff* *p sub.*

Pno. *ff* *p sub.*

92 *f*

S+T
 pail-lar-der tout el-le me des truit, En

A-d. *f*

Cb. *mf*

Pno. *mf*

S+T
ce bor- deau ou te- nons nos- tre es-

A-d.

Cb.

Pno.

f *mf*

93

NB noter

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S+T
-tat."

A-d.

Cb.

Pno.

pp *mf*

93

NB noter

This music is copyright protected

f

S+T *Ven-to, gras-le, gel-le, j'ay mon pain cuit. Le suis-pait-lant, la-pail-lan-de me suit. Le- quel vaut mieulx? Chas-*

A-d. *f*

Cb.

Pno.

S+T *-cun bien sen-tre-suit. L'ung vault l'au-tre; cest a mau rat mau*

A-d.

Cb.

Pno.

S+T. *chat. Or-* *du-re a-mons, or-* *du-re nous as-suit;* *Nous* *def-fuy- ons* *on- neur,*

A-d.

Cb.

Pro.

95

S+T. *il nous def-fuy- it ;* *En ce* *bon- deau* *ou te- nons* *nos- tres- tad.*

A-d.

Cb.

Pro.

Handwritten musical score for the first system, measures 1-5. The staves are labeled S+T, A-d., Cb., and Pno. The Cb. staff includes markings for *arco*, *V*, and *pizz*. The Pno. staff includes a *ff* marking. The score is written in treble and bass clefs with various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for the second system, measures 6-10. The staves are labeled S+T, A-d., Cb., and Pno. The S+T staff includes the lyrics: "En ce bor-deau ou te-nous nos-tre es-tat." and a *20"* marking. The A-d. staff includes a *→ CB-d.* marking. The Cb. staff includes a *P* marking. The Pno. staff includes a *P* marking. The score is written in treble and bass clefs with various musical notations including notes, rests, and dynamic markings.

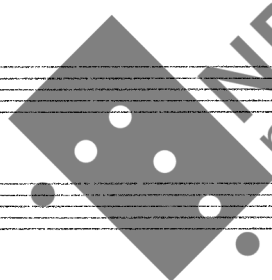
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IV



Aqua



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Je meurs de seuf auprès de la fontaine,
Chault comme feu, et tremble dent a dent!
En mon pais suis en terre loingtaine!
Lez ung brasier frissonne tout ardent!
Nu comme ung ver, vestu en president,
Je ris en pleurs et attens sans espoir!
Confort reprens en triste desespoir!
Je m'esjoys et n'ay plaisir aucun!
Puissant je suis sans force et sans pouvoir,
Bien recueully, debouté de chascun.

Rien ne m'est seur que la chose incertaine!
Obscur, fors ce qui est tout evident!
Doubte ne fais, fors en chose certaine!
Science tiens a soudain accident!
Je gaigne tout et demeure perdent!
Au point du jour dis: "Dieu vous doint bon soir!",
Gisant envers, j'ay grant paour de cheoir!
J'ay bien de quoy et si n'en qy pas ung!
Eschoitte attens et d'omme ne suis hoir!
Bien recueully, debouté de chascun.

De riens n'ay soing, si mectz toute ma paine
D'aquerir biens et n'y suis pretendent!
Qui mieulx me dit, c'est cil qui plus m'attaine,
Et qui plus vray, lors plus me va bourdent!
Mon amy est, qui me fait entendre
D'ung cigne blanc que c'est ung corbeau noir!
Et qui me nuyst, croy qu'il m'ayde a pouvoir!
Bourde, verté, au jour d'uy m'est tout un!
Je retiens tout, riens ne sçay concevoir,
Bien recueully, debouté de chascun.

Prince clement, or vous plaise sçavoir
Que j'entens moult et n'ay sens ne sçavoir:
Parcial suis, a toutes loys commun.
Que sais je puis? Quoy? Les gaiges ravoir,
Bien recueully, debouté de chascun.

BALLADE

En realgar, en arcenic rochier,
En orpiment, en salpestre et chaulx vive,
En plomb boullant pour mieulx les esmorchier,
En suye et poix destrempez de lessive
Faicte d'estrons et de pissat de juiuve,
En lavailles de jambes a meseaulx,
En racleure de piez et viels houseaulx,
En sang d'aspic et drogues venimeuses,
En fiel de loups, de regnars et blereaulx,
Soient frites ces langues envieuses!

En cervelle de chat qui hayt peschier,
Noir, et si viel qu'il n'ait dent en gencive,
D'ung viel mastin, qui vault bien aussi chier,
Tout enragié, en sa bave et salive,
En l'escume d'une mulle poussive
Detrenchiee menu a bons ciseaulx,
En eaue ou ratz plongent groings et museaulx,
Raines, crappaux et bestes dangereuses,
Serpens, lesars et telz nobles oyseaulx,
Soient frites ces langues envieuses!

En sublimé, dangereux a touchier,
Et ou nombril d'une couleuvre vive,
En sang qu'on voit es palletes sechier
Sur ces barbiers, quant plaine lune arrive,
Dont l'ung est noir, l'autre plus vert que cive,
En chancré et fiz, et en ces ors cuveaulx
Ou nourisses essangent leurs drappeaulx,
Et petitiz baings de filles amoureuses
(Qui ne m'entent n'a suivy les bordeaulx)
Soient frites ces langues envieuses!

Prince, passez tous ces frians morceaulx,
S'estamine, sacs n'avez ou bluteaulx
Parmy le fons d'unes brayes breneuses!
Mais, par avant, en estrons de pourceaulx
Soient frites ces langues envieuses!

BALLADE LES CONTREDIZ FRANC GONTIER

Sur mol duvet assis, ung gras chanoine,
Lez ung brasier, en chambre bien natee,
A son costé gisant dame Sidoine,
Blanche, tendre, polie et attintee,
Boire ypocras, a jour et a nuyste,
Rire, jouer, mignonner et baisier,
Et nu a pour mieulx des corps s'aisier,
Les vy tous deux, par ung trou de mortaise:
Lors je congneus que, pour dueil appaisier,
Il n'est tresor que de vivre a son aise.

Se Franc Gontier et sa compaignie Helaine
Eussent ceste douce vie hantee,
D'oignons, civotz, qui causent forte alaine,
N'acongassent une bise tostee.
Tout leur mathon, ne toute leur potee,
Ne prise ung ail, je le dy sans noysier,
S'ilz se vantent couchier soubz le rosier,
Lequel vault mieulx? Lict costoyé de chaise?
Qu'en dites vous? Faut il ce musier?
Il n'est tresor que de vivre a son aise.

De gros pain bis vivent, d'orge, d'avoine,
Et boivent eaue tout au long de l'annee.
Tous les oyseaulx d'icy en Babiloine
A tel escot une seule journee
Ne me tendroit, non une matinee.
Or s'esbate, de par Dieu, Franc Gontier,
Helaine o luy, soubz le bel esglantier:
Se bien leur est, cause n'ay qu'il me poise!
Mais, quoy que soit du laboureur mestier,
Il n'est tresor que de vivre a son aise.

Prince, jugiez, pour tous nous accorder.
Quant est de moy, mais qu'a nul de desplease,
Petit enfant, j'ay oï recorder:
Il n'est tresor que de vivre a son aise.

Jeg dør av tørst ved fontenen,
Varm som en flamme, hakker jeg tenner,
Mitt land er et fremmed land,
Ved ilden fryser alt brennende,
Naken som en orm, går jeg kledd som fyrste,
Jeg ler i tårer og venter uten håp,
Min trøst finnes i triste depresjoner,
Jeg gleder meg og har ingen gleder,
Jeg er mektig uten kraft og uten makt,
Varm velkomst og foraktet av alle.

Intet er sikrere enn usikkerheter,
Uklarere enn det som er opplagt,
Tvil hersker ikke, unntatt i sikkerheter,
Nøyaktig viten gir plutselige uhell,
Jeg vinner alt og taper likevel,
Jeg sier om morgenen "God Natt!"
Når jeg ligger, er jeg redd for å falle,
Jeg har mye av noe og eier ingen ting,
Jeg er arving uten familie,
Varm velkomst og foraktet av alle.

Jeg sørger ikke over noe, hvis alt gjør meg vondt,
Å oppnå goder og ikke kreve noe,
Den som snakker godt om meg, han angriper meg mest,
Og den som snakker sant, bare skroner med meg,
Min venn er den som får meg til å tro
At en hvit svane er en svart ravn,
Og den som skader meg, tror han hjelper meg til makt,
Skroner, sannhet, i dag er det for meg det samme,
Jeg husker alt, intet kan jeg forstå,
Varm velkomst og foraktet av alle.

Milde Prins, vil du vite
At jeg forstår mye og verken har sanser eller viten:
Oppdelt er jeg, og felles for dere alle,
Hva vil jeg så? Hva? Få igjen min lønn,
Varm velkomst og foraktet av alle.

BALLADE

I rottegift og rød arsenikk,
I gul arsenikk, salpeter og ulesket kalk,
I kokende bly for å binde det sammen,
I sot og gift oppløst i lut
Laget av lort og piss fra en jodinne,
I uttrekk av byllearmar,
I fothud og gamle gamasjer,
I hoggormblod og giftige salver,
I galte fra ulver, rever og hyener,
Stekes de griskes tunger!

Man tager hjernen fra en katt som ikke lenger
Spiser fisk, svare, gammel og tannløs,
Man tager en gammel bulldog, som var kjær og god,
Men nå er gal og dens slim og spytt,
I fråden fra et muldyr med kveve,
Drenket i avfallsvann fra myntverket,
I vann hvor rotter svømmer blant tryner, snuter
Frosker, padder og farlige udyr,
Slanger, firfiser og andre slike edle fugler,
Stekes de griskes tunger!

I sublimat som er farlig å berøre,
Navlen fra en levende snok,
I blod fra en årelating
Hos barbereren ved fullmåne,
Hvor noe er svart, annet mer grønt enn gressløk,
I kreft og byll, og gule stamper,
Hvor bleier er lagt i bløt,
Og bideter fra gledespike
(Den som ikke forstår meg, har aldri besøkt bordellene),
Stekes de griskes tunger!

Prins, sil så alle disse lekke stykkene
Gjennom et sile-klede, eller hvis du ikke har sekk eller sikt
Bruk krysset fra en narrs bukse,
Men til slutt, i grisegjødse
Stekes de griskes tunger!

BALLADE MOT FRANC GONTIER

På myk dun lå en fet kannik,
Ved ilden i et godt utstyrt rom,
Ved hans side lå Sidoine,
Hvit, om, polert og parfymert,
Drikker vin, natt og dag,
Ler, elsker, leker og kysser,
Og nakne er deres tilfredse kropp,
Jeg så begge to gjennom et nøkkelhull:
Så jeg vet at, før å dempe duellen,
Ingen skatt er som et makelig liv.

Franc Gontier og hans make Helaine
Kunne leve dette søte liv,
På løk og surmelk, som lukter vondt,
For ikke å snakke om ristet rugbrød.
All deres lyst og brunst,
Og en hvitløk, gir jeg dem uten å trette.
Hvis de vil sove under rosenbuskene,
Hvem vil bedre? Hvem strever høyere?
Hva sier du? Må man more seg?
Ingen skatt er som et makelig liv.

De lever stort sett av rug-, bygg- og havrebrød,
Og drikker vann året rundt.
Alle fuglene her og i Babylon
Som samler seg til min hjelp
Kan ikke overtale seg med sin sang.
For lek deg, for Guds skyld, Franc Gontier,
Helaine og deg, under de skjønn busker:
Det er bra for dere, men behager ikke meg,
Men hvem liker hardt arbeid,
Ingen skatt er som et makelig liv.

Prins, dommer, for deg inngår vi forlik.
Når det gjelder meg, som ikke har noen plager,
Som barn så man alltid til meg:
Ingen skatt er som et makelig liv.

$\frac{5}{4}$

6/4

6/4 4/4

NB
noter
This must be

98 $7\frac{1}{4}$

98 $7\frac{1}{4}$

99
14/8

Handwritten musical score for measures 99-100. The score is in 14/8 time. The instruments are T (Trumpet), Fl. (Flute), CB-d. (Clarinet Bassoon), Pno. (Piano), Vla. (Viola), and Cb. (Cello). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A watermark "NB noter" is visible across the score.

Handwritten musical score for measures 101-104. The score is in 4/4, 6/4, and 5/4 time signatures. The instruments are T (Trumpet), Fl. (Flute), CB-d. (Clarinet Bassoon), Pno. (Piano), Vla. (Viola), and Cb. (Cello). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A watermark "NB noter" is visible across the score. The score includes dynamic markings such as *ppp*, *ppp, senza vibr.*, *ppp, morendo*, *ppp, senza dim.*, and *consord.*. The tempo is marked *Andante (Tempo II)* with a tempo of 100. The score also includes a section marked *Muta in alto*.

Handwritten musical score for measures 95-100. The score includes staves for T (Tenor), Fl. (Flute), A-d. (Alto Saxophone), Pno. (Piano), Vla. (Viola), and Cb. (Cello). The music is in 3/4 time and features complex harmonic textures with many accidentals and dynamic markings.

Measure 95: T (Tenor) has a whole note G4. Fl. (Flute) has a whole note G4. A-d. (Alto Saxophone) has a whole note G4. Pno. (Piano) has a complex chordal texture. Vla. (Viola) has a whole note G4. Cb. (Cello) has a whole note G4.

Measure 96: T (Tenor) has a whole note G4. Fl. (Flute) has a whole note G4. A-d. (Alto Saxophone) has a whole note G4. Pno. (Piano) has a complex chordal texture. Vla. (Viola) has a whole note G4. Cb. (Cello) has a whole note G4.

Measure 97: T (Tenor) has a whole note G4. Fl. (Flute) has a whole note G4. A-d. (Alto Saxophone) has a whole note G4. Pno. (Piano) has a complex chordal texture. Vla. (Viola) has a whole note G4. Cb. (Cello) has a whole note G4.

Measure 98: T (Tenor) has a whole note G4. Fl. (Flute) has a whole note G4. A-d. (Alto Saxophone) has a whole note G4. Pno. (Piano) has a complex chordal texture. Vla. (Viola) has a whole note G4. Cb. (Cello) has a whole note G4.

Measure 99: T (Tenor) has a whole note G4. Fl. (Flute) has a whole note G4. A-d. (Alto Saxophone) has a whole note G4. Pno. (Piano) has a complex chordal texture. Vla. (Viola) has a whole note G4. Cb. (Cello) has a whole note G4.

Measure 100: T (Tenor) has a whole note G4. Fl. (Flute) has a whole note G4. A-d. (Alto Saxophone) has a whole note G4. Pno. (Piano) has a complex chordal texture. Vla. (Viola) has a whole note G4. Cb. (Cello) has a whole note G4.

Dynamic markings: *ppp, senza vibr.* (pianissimo, without vibrato).

Handwritten musical score for measures 101-104. The score includes staves for T (Tenor), Fl. (Flute), A-d. (Alto Saxophone), Pno. (Piano), Vla. (Viola), and Cb. (Cello). The music is in 3/4 time and features complex harmonic textures with many accidentals and dynamic markings.

Measure 101: T (Tenor) has a whole note G4. Fl. (Flute) has a whole note G4. A-d. (Alto Saxophone) has a whole note G4. Pno. (Piano) has a complex chordal texture. Vla. (Viola) has a whole note G4. Cb. (Cello) has a whole note G4.

Measure 102: T (Tenor) has a whole note G4. Fl. (Flute) has a whole note G4. A-d. (Alto Saxophone) has a whole note G4. Pno. (Piano) has a complex chordal texture. Vla. (Viola) has a whole note G4. Cb. (Cello) has a whole note G4.

Measure 103: T (Tenor) has a whole note G4. Fl. (Flute) has a whole note G4. A-d. (Alto Saxophone) has a whole note G4. Pno. (Piano) has a complex chordal texture. Vla. (Viola) has a whole note G4. Cb. (Cello) has a whole note G4.

Measure 104: T (Tenor) has a whole note G4. Fl. (Flute) has a whole note G4. A-d. (Alto Saxophone) has a whole note G4. Pno. (Piano) has a complex chordal texture. Vla. (Viola) has a whole note G4. Cb. (Cello) has a whole note G4.

Lyrics: *Je meurs de seuf au-près de la fon-tai-ne, Chant com-me feu, et trem-ble dent a dent!*

Dynamic markings: *pp, sotto voce* (pianissimo, sotto voce), *pp, misterioso* (pianissimo, misterioso).

102

T. En mon pa-is suis en ter-re loing-tai-ne! Lez ung bra-sier fris-son-ne tout ar-dent! Nu com-me ung

Fl.

A-d.

Pno.

Vla.

Cb.

21:20

T. ver, ves-tu en pre-si-dent, Je ris en pleurs et at-tens sans es-poir! con-fort re-prensen tris-te

Fl.

A-d.

Pno.

Vla.

Cb.

103

Handwritten musical score for measures 103. The score includes staves for Tenor (T), Flute (Fl.), Alto Saxophone (A-d.), Piano (Pno.), Viola (Vla.), and Cello (Cb.). The lyrics are: "des-es-pair! Je m'es-jo-ÿs et n'ay plai-sir au-cun! Puis-sant je suis sans for-ce et sans po-voir, Bien re-cueul-ly,". The piano part features a complex harmonic structure with many accidentals and a *ppp* dynamic marking.

104 Allegro ritmico (Tempo I (♩ = 78, ♩ = 156))

♩ = 78, ♩ = 156

Handwritten musical score for measures 104. The score includes staves for Soprano (S), Tenor (T), Flute (Fl.), Alto Saxophone (A-d.), Piano (Pno.), Viola (Vla.), and Cello (Cb.). The lyrics are: "En real-gar, en ar-se-nic ro-chi-er, En or-pi-ment, en sal-pes-tre et chaux vi-de-bou-té de chas-cun." and "senza scand." for the strings. The tempo is marked "Allegro ritmico (Tempo I)" with a metronome marking of 78. The score includes various rhythmic markings such as 2/8, 5/16, 7/16, and 5/8.

Handwritten musical score for the first system, measures 101-106. The score includes parts for Soprano (S), Flute (Fl.), Alto Saxophone (A-d.), Piano (Pno.), Viola (Vla.), and Cello (Cb.). The lyrics are: "ve, En plomb baul-lant pour meulx/es es-mar-chi-er". The time signatures are 3/16, 5/16, 9/16, 7/16, 2/4, and 5/16. Dynamics include *cresc...*, *f*, and *fff*. A large diagonal watermark "NB" and "this music is copyright protected" is visible across the score.

Handwritten musical score for the second system, measures 107-112. The score includes parts for Soprano (S), Flute (Fl.), Alto Saxophone (A-d.), Piano (Pno.), Viola (Vla.), and Cello (Cb.). The lyrics are: "En suye et poix des-trem-pe-z de les-si-ve Fai-cte d'e-stro-n et de pis-sat de juif-ve En la-vail-les". The time signatures are 2/8, 5/16, 7/16, 2/8, 5/16, 3/16, and 5/16. Dynamics include *f*, *fff*, and *cresc...*. A large diagonal watermark "NB" and "this music is copyright protected" is visible across the score.



 $(A=A, A.=108)$

 $12/16$

 pp. mister

PPP, senza vibr.

Ped:

109

S: 9/16 3/8 6/16 3/8 14/16 5/16 mp
 er, Noir, et si viel qu'il n'ait dent a gen-ci-ve D'ung viel ma-

Fl.: p, cresc. -- mp

A-d.: p, cresc. -- mp

Pno.: 9/16 3/8 6/16 8va 3/8 loco 14/16 p, cresc. -- 5/16 mp

Vla.: p, cresc. -- mp

Cb.: p, cresc. -- mp

S: 7/16 5/16 9/16 3/8 6/16
 -stin qui vault bien aus-si chier, Tout en-ra- gi-é, en sa ba-veet sa-li-

Fl.: 7/16 5/16 9/16 3/8 6/16

A-d.: 7/16 5/16 9/16 3/8 6/16

Pno.: 7/16 5/16 9/16 3/8 6/16

Vla.: 7/16 5/16 9/16 3/8 6/16

Cb.: 7/16 5/16 9/16 3/8 6/16

3/8 2/4 5/16 2/4 (d=39)

S. -ve,

T. Ri-

Fl.

A-d.

Pno. p, secco

Vla. (tenuto)

Cb. (ten.)

senza ped!

morendo

110

T. -en ne mist seur que la chose in-cer-tai-ne! Ob-seur, fors ce qui est

Fl.

A-d.

Pno.

Vla.

Cb.

Handwritten musical score for "Le Chant du Départ" by Beethoven. The score is for a full orchestra and voice. The vocal part (T) has lyrics in French. The instrumental parts include Flute (Fl.), Oboe (A-d.), Piano (Pno.), Violin (Vla.), and Cello (Cb.). The score is written on a system of staves with various musical notations including notes, rests, and dynamic markings.

Vocal Part (T):

Lyrics: tout e-vi-dent! Dou-b-te ne fais, fors en cho-se cer-tai-ne!

Instrumental Parts:

- Fl. (Flute):** Treble clef, playing a melodic line with many sixteenth notes.
- A-d. (Oboe):** Treble clef, playing a melodic line with many sixteenth notes.
- Pno. (Piano):** Treble and Bass clefs, playing a complex accompaniment with many sixteenth notes.
- Vla. (Violin):** Treble clef, playing a melodic line with many sixteenth notes.
- Cb. (Cello):** Treble clef, playing a melodic line with many sixteenth notes.

Handwritten musical score for "Le Chant du Départ" by Beethoven. The score is for a full orchestra and includes vocal parts for Tenor (T) and Bass (Cb). The lyrics are in French: "Scien-ce tiens a sou-dain ac-ci-dent! Je gai-gne tout". The music is in 3/4 time, marked "Allegro", and features a key signature of one flat (B-flat). The orchestration includes Flute (Fl.), Oboe (A-d.), Violin (Vla.), and Cello (Cb.). The vocal parts are written in treble and bass clefs. The score is handwritten on a grid of staves.

Handwritten musical score for "Le Chant du Départ" by Beethoven. The score is for a full orchestra and includes vocal parts for Tenor (T.), Flute (Fl.), Alto (Al.), Piano (Pno.), Violoncello (Vla.), and Contrabass (Cb.). The lyrics are in French: "et de-meu-re per-dent ! Au point du jour dis: 'Dieu vous doint bon soir!'". The score is written on a system of staves with various musical notations including notes, rests, and dynamic markings like "p" and "f".

112

T. *G*: *Gi-⁷ sant en-⁷ vers, j'ay grant pa-our de che- o- ir!* (*= poco a poco legato*) *dim. ---* *--p*

Fl. *dim. ---* *--p*

A-d. *dim. ---* *--p*

Pno. *dim. molto ---* (*= poco a poco con ped. (legato)*) *pppp*

Vla. *dim. ---* *--p*

Ch. *dim. ---* *--p*

Handwritten musical score for a scene from 'Le Châli'. The score is written on a system of staves for various instruments and a vocal part. The vocal part (T) is in French. The instruments are Flute (Fl.), Alto Saxophone (A-d.), Piano (Pno.), Violoncelle (Va.), and Contrabasso (Cb.). The score is marked with 'p, dolce' and 'pp' (pianissimo). The lyrics are: 'J'ay bien de quoy et si n'en qu'y pas ung! E-schoit-te at-tens et d'om-me ne suis noir! Bien re-cueul-ly,'.

Vocal Part (T):

p, dolce

J'ay bien de quoy et si n'en qu'y pas ung! E-schoit-te at-tens et d'om-me ne suis noir! Bien re-cueul-ly,

Flute (Fl.):

p, dolce

Alto Saxophone (A-d.):

p, dolce

Piano (Pno.):

Violoncelle (Va.):

p, dolce

Contrabasso (Cb.):

p, dolce

Dynamic markings: *pp* (pianissimo) is marked at the beginning of the vocal part and the piano part.

Handwritten musical score for "L'Espresso" by Maurice Strakosky. The score is for a full orchestra and includes vocal parts for Soprano (S) and Tenor (T). The music is in 9/16 time, marked "Allegretto" and "moderato". The score is written on ten staves: S, T, Fl., A-d., Pno., Vla., and Cb. The lyrics are in French: "de-bou-té de chas-cun. En l'e-sau-me d'u-ne mil-le poux si-ve,". The score includes various musical notations such as notes, rests, dynamics (ff, ff sub.), and articulation marks. There is a large "NB" watermark and a red diagonal line across the score.

Subito Tempo II $♩ = 6$

$♩ = ♩ A$

114

Subito Tempo II $♩ = 6$

$♩ = ♩ A$

114

115 PPP

S En eau ou rats plong-ent groings et mu-seaux,

Picc. *f, dim.*

A-d. *f, dim.*

Pno. *f, dim.*

Vla. *f, dim.*

Cb. *f, dim.*

PPP

→ con sord. p.a.p.

→ con sord. p.a.p.

con sord.

S Rai-nes crap-paulx et bes-tes dang-e-reu-ses, Ser-pens, le-sars et telz no-les oy-seaux, Soient frit-tes

Picc.

A-d.

Pno.

Vla.

Cb.

21:20 116 $\frac{3}{2}$ $\frac{5}{4}$

S
ces lan- gues en-vi-en- ses.

T
De rien n'ay

Picc.
A.d.
Pno.
Vla.
Cb.

pp

6/4 cresc. --- 7/4 8/4

T
Soing, si metz tou-te ma pei- ne d'a- que-rir biens et n'y suis pre- te-

Picc.
A.d.
Pno.
Vla.
Cb.

(sempre ppp)

cresc. ---

Muta in Violino

senza sord.

pp, cresc. ---

senza sord.

morendo

6/4 4/4 3/2 5/4 117

T. *o. dent!* Qui mieux medit, c'est cil qui plus mat- tai- ne, Et qui plus vray, lors plus me va bour-

Picc. *morendo* *f. cresc. --*

A. cl. *Muta in Cl. Contrabasso* *morendo*

Pno. *mp. cresc. --*

Vi. *V.V.*

Cb. *V.V.*

T. *dent!* Mon a-my est, qui me fait en-ten- dent D'un ci-gne blanc que c'est ung cor-beau noir! Et qui

Picc. *ff. cresc. --*

Cl.-d. *ff. cresc. --*

Pno. *ff. cresc. --*

Vi. *ff. cresc. --*

Cb. *ff. cresc. --*

Handwritten musical score for measures 118-121. The score is in G major (one sharp) and features a complex rhythmic structure with changes from 6/4 to 7/4 to 8/4 time signatures. The instruments include Tenor (T), Piccolo (Picc.), Contrabass (Cb.), Piano (Pno.), Violin (Vl.), and Cello (Cb.). The lyrics are in French and include the words "nuyt, croy qu'il m'ay-de a po-vo-ir!", "Bour-de, ver-te, au jour d'uy n'est tout un!", "Je re-tiens tout, rien ne say con-cep-voir, Bien re-cueul-ly, de-bou-té". The score includes various musical notations such as slurs, ties, and dynamic markings like "dim." and "loco".

Handwritten musical score for measures 122-125. The score continues in G major and features a complex rhythmic structure with changes from 6/4 to 5/4 to 6/4 time signatures. The instruments include Tenor (T), Piccolo (Picc.), Contrabass (Cb.), Piano (Pno.), Violin (Vl.), and Cello (Cb.). The lyrics are in French and include the words "Je re-tiens tout, rien ne say con-cep-voir, Bien re-cueul-ly, de-bou-té". The score includes various musical notations such as slurs, ties, and dynamic markings like "mf".

119

p

14/8

4/4

T
de chas- cun.

Picc.

CBd.

Pno.

VI.

Cb.

pp

pp

V

V

T

Picc.

CBd.

Pno.

VI.

Cb.

ppp

ppp

5/4

V (*Jet*) (*anim*)

ppp

(sul 0, A)

--ppp, morendo

A=D

25/16

120

S

Picc.

CB-d.

Pno.

25/16 pp (senza ped., non legato)

VI.

Cb.

20/16

S

Picc.

CB-d.

Pno.

20/16

VI.

Cb.

(♩=♩) (=Tempo I)

13/16 [12] 2/8 pp 5/16 7/16 2/8 5/16

S En su-bli-mé, dan-ge-reux a tou-chier, Etou-bril d'u-ne cou-leu-ve ri-

Picc. pp

CO-cl. pp

Pno. 13/16 2/8 5/16 7/16 2/8 5/16

VI. col legno batt. pp

Cb. col legno batt. pp

3/16 5/16 cresc. -- 9/16 7/16 2/4 5/16

S -ve, En sang glon voit en pal-le-tes se-chi-er

Fl. Picc. cresc. -- f

CO-cl. 3/16 5/16 cresc. -- 9/16 7/16 2/4 5/16

Pno. p. cresc. -- f

VI. ord. f

Cb. ord. f

ff

Handwritten musical score for measures 122 to 127. The score includes staves for Soprano (S), Flute Piccolo (Fl. picc.), Clarinet in D (Cl. d.), Piano (Pno.), Violin (Vl.), and Cello (Cb.). The time signatures are 7/8, 5/16, 7/16, 2/8, 5/16, 3/16, and 5/16 cresc. The lyrics are in French: "Sur ces bar-biers, quant plain-re la-ne ar-ri-ve, Dont l'un est noir, L'autre plus vert que ci-ve, En chan-cie et". The piano part features complex chords and arpeggios. The woodwinds and strings provide harmonic support.

Handwritten musical score for measures 128 to 133. The score includes staves for Soprano (S), Flute Piccolo (Fl. picc.), Clarinet in D (Cl. d.), Piano (Pno.), Violin (Vl.), and Cello (Cb.). The time signatures are 9/16, 7/16, 6/16, 5/16 psub., 7/16, and 5/16. The lyrics are in French: "fiz, et en ces ex-cu-veaux on non-ris-sent es-san-geant". The piano part continues with complex chords and arpeggios. The woodwinds and strings provide harmonic support. The score includes dynamic markings such as "psub." and "espr.".

Handwritten musical score for the first system, measures 117-124. The score includes parts for Soprano (S), Flute (Fl.), Clarinet in D (Cb.d.), Piano (Pno.), Violin (Vl.), and Cello (Cb.). The key signature is one sharp (F#). The tempo is marked "cresc. port. lent". The time signature changes from 9/16 to 3/8, then 6/16, 3/8, 14/16, and finally 5/16. The lyrics are: "leur d'amp-paillx, Et pe-titz baig-de fil-les a-mou-reu-ses (Qui ne m'en-". The piano part features a "loco" section in measures 121-122. The string parts (Vl. and Cb.) have a "p. cresc. -- mp" marking.

Handwritten musical score for the second system, measures 125-132. The score includes parts for Soprano (S), Flute (Fl.), Clarinet in D (Cb.d.), Piano (Pno.), Violin (Vl.), and Cello (Cb.). The key signature is one sharp (F#). The tempo is marked "cresc. port. lent". The time signature changes from 7/16 to 5/16, 9/16, 3/8, and 6/16. The lyrics are: "tent n'a sui-vy les bor-deaux) Sai-ent frit-tes ces lan-gues en-vi-". The piano part features a "loco" section in measures 128-129. The string parts (Vl. and Cb.) have a "p. cresc. -- mp" marking.

Handwritten musical score for measures 125 to 130. The score includes staves for Soprano (S), Piccolo (Picc.), Clarinet in D (Cb.d.), Piano (Pno.), Violin (Vl.), and Cello (Cb.).

Measures 125-130 are marked with time signatures: 3/8, 2/4, 5/16, 2/8, 5/16, 7/16, 2/8, 5/16. Measure 125 is boxed and labeled [125].

Lyrics: "au - ses."

Performance markings include: *pesante*, *ff*, *loco*, *gracioso*, *P. secco*, *(ten.)*, *ff*, *pesante*.

Handwritten musical score for measures 126 to 130. The score includes staves for Soprano (S), Piccolo (Picc.), Clarinet in D (Cb.d.), Piano (Pno.), Violin (Vl.), and Cello (Cb.).

Measures 126-130 are marked with time signatures: 3/16, 7/16, 3/4. Measure 126 is boxed and labeled [126].

Performance markings include: *pass.*, *ff*, *pesante*.

4/4 (A=A, ♯=108)

12/16 pp, misterioso 15/16

S
Fl. picc.
Cb-d.
Pno.
Vl.
Cb.

PPP
PPP sub. ! sempre stacc.
V (r etc.)
PPP
V (r etc.)
PPP, senza vibr.

Prin-ce, pas-sez
tous ces fri-ans mor-

9/16 12/16 15/16 9/16 15/16 6/16

S
Fl. picc.
Cb-d.
Pno.
Vl.
Cb.

PPP
PPP
PPP
PPP
PPP

-ceux,
s'es-ta-mi-ne,
sacs n'a-vez ou blu-
teaux Par-
my le fons d'u-hes
brayes bre-neu-ses!
Mais par a-vant,

10

10

Handwritten musical score for measures 124 to 129. The score includes parts for Tenor (T), Piccolo (Pic.), CD-d., Piano (Pno.), Violin (VI.), and Cello (Cb.). The lyrics are: "Com-mun. Que sais je puis? Quoy? Les gai- ges ra- voir,". The tempo is marked "Subito Tempo II (♩=65)". The key signature is B-flat major. The time signature changes from 2/4 to 5/8 at measure 129. The score includes various musical notations such as slurs, ties, and dynamic markings like "senza dim!" and "ff, pesante".

Measures: (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28)

Measure 129: 2/4 5/8

Instrumental directions: Fl. gr. in C, Cl. alto in Eb

Dynamic markings: senza dim!, ff, pesante

Handwritten musical score for measures 130 to 131. The score includes parts for Soprano (S), Tenor (T), Flute (Fl.), Alto (A-d.), Piano (Pno.), Violin (VI.), and Cello (Cb.). The lyrics are: "Soient fait-tes ce lan-gues en vie ses,". The tempo is marked "Subito Tempo II (♩=65)". The key signature is B-flat major. The time signature changes from 7/8 to 2/4 to 5/8 to 3/8 to 6/4 to 19/8. The score includes various musical notations such as slurs, ties, and dynamic markings like "ppp" and "V".

Measures: 130 131

Time signatures: 7/8 2/4 5/8 3/8 6/4 19/8

Dynamic markings: ppp, V

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on a system of staves with various time signatures and dynamic markings.

Time Signatures: 6/4, 19/8, 6/4, 21/8, 4/2.

Dynamic Markings: ppp, pppp, fff, fff, pppp, pppp.

Instrumentation: S (Soprano), T (Tenor), Fl. (Flute), A-d. (Ad libitum), Pro. (Piano), Vl. (Violin), Vb. (Viola).

Lyrics:

S: Soient frit-tes ces lan-gues en-vieu-ses.

T: Bien re-cueul-ly, de-bou-té de chas-cun.

Performance Notes:

- Fl. Fl. alto 65
- Vb. Viola

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XIII

Cantabile (♩ = 60, ♪ = ♩) 14/8 11/8 22/8

S

T

A-Fl.

p sempre, come sopra

Surmol du-ve-tas-sis, ung gras cho-no-i-ne, Lez ung bra-sier, en

p sempre

18/8 23/8

T 7:1 *cham-bre bien na-tee, A son cos-té gi- sant da-me si-doi-ne, Blan-che, ten-dre,*

A-U. 18/8 23/8

13/8 7/4 6/4

T 7:1 *pt-ie et at-tin-tee, Boi-re y-po-cras, a jour et a nuy-tee, Ri-re, jou-er, mi-*

A-U. 13/8 7/4 6/4

27/8 16/8 p sempre

S *au-*

T 7:2 *-gron-ner et bai-sier, Et nu a nu pour mieulx des corps slai-si-er, Les vy tous deux par ung trou de mort-tai-se:*

A-U. 7:2 16/8

3/2 6/4 14/8

S *o. o. o.*

T 3/2 6/4 14/8 *Lors, je cong-neus que, pour du-eil ap-pai-sier, Il n'est tre-sor que de vivre a son ai-se.*

A-U. 3/2 6/4 14/8

→ Muta in piccolo

11/8 22/8 18/8

p sempre, come sopra

S Se Franc Gon-tier et sa com-pai-gne He-lai-ne Eous-se ces-te dou-l-ce vi-e han-tee,

Picc.

23/8 13/8

S D'oi-gnons, ci-votz, qui cause for-te a-lai-ne N'a-om-sas-sent u-ne bi-se tos-tee. Tout leur ma-thon, ne tou-te leur po-

Picc.

7/4 133 6/4 27/8

S -tee, Ne pri-se uny ail je le dy sans roy-si-er, S'itz se van-tent cou-chier souz le ro-sier,

Picc.

16/8 12/8

S Le-quel vault mieulx? Lict cos-to-yé de chai-se? Quelz di-tes vous? Faut il ce mu-sier? Il n'est tre-sor

Picc.

6/4 134 14/8

S que de vi-vre a son ai-se.

Picc.

14/8 a
⇒ Muta in Flauto in C

Handwritten musical score for Soprano (S), Tenor (T), and Flute (Fl.). The score is divided into four systems, each with a key signature change and a time signature change.

System 1: Key signature: one sharp (F#). Time signature: 11/8, 22/8, 18/8. Lyrics: De gros pain bis vi-ver-ty, d'or-ge, d'a-voi-ne, Et boi-ve eau tout au long de l'a-nee. Flute part: p. douce.

System 2: Key signature: two flats (Bb, Eb). Time signature: 23/8. Lyrics: Tous les oy-seaux di-cy en Bar-bi-loi-ne A tel es-cot.

System 3: Key signature: two flats (Bb, Eb). Time signature: 13/8, 7/4, 6/4. Lyrics: u-ne seu-le jour-nee Ne me ten-droit non u-ne ma-ti-nee. Or s'es-ba-te, de.

System 4: Key signature: two flats (Bb, Eb). Time signature: 27/8, 16/8. Lyrics: par Dieu, Franc Gon-tier He-lai-ne a luy, sous le bel es-glan-tier: Se bien leur est, cause no'us qu'il me poi-se!

Handwritten annotations include 'a' (accents) and 'p. douce' (piano, dolce).

12/8 6/4

S

T

Fl.

Mai, quoy que soit du la-bou-reux mes-tier, Il n'est tre-sor que de vi-vre a son ai-se

136 14/8

S

T

Fl.

Prin-ce, ju-giez, pour tous nous ac-cor-der Quant est de moy, mais gla-nul de des-plai-se

137

S

T

Fl.

ac-cor-der Quant est de moy, mais gla-nul de des-plai-se Pe-tit en-fant, j'ay o-ÿ

Pe-tit en-fant, j'ay o-ÿ re-cor-der: Il n'est tre-sor que vi-vre a son

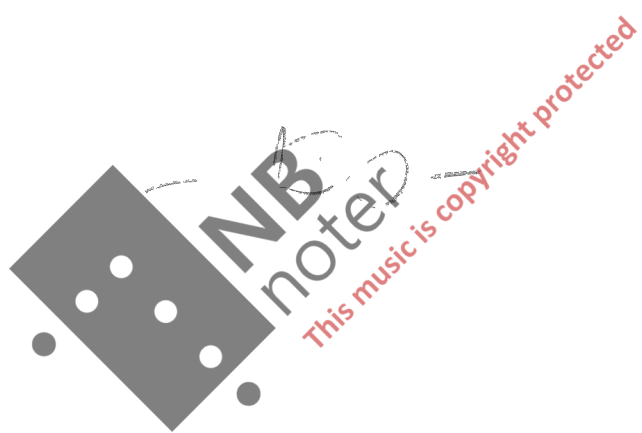
15/8 4/2 (lunga) 20"

S

T

Fl.

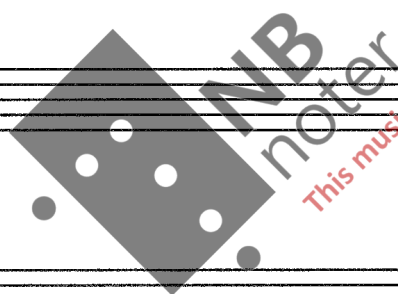
re-cor-der: Il n'est tre-sor que vi-vre a son ai-se.



V



KWSHWS



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BALLADE ET ORAISON

Pere Noe, qui plantastes la vigne;
 Vous aussi, Loth, qui beustes ou rochier
 Par tel party qu'Amours, qui gens engigne,
 De vos filles si vous feist approuchier-
 Pas me le dy pour le vous reprouchier;
 Archetrichin qui bien sceustes cest art;
 Tous trois vous pry, que vous vueillez peschier
 L'ame du bon feu maistre Jehan Cotart.

Jadis extraict il fut de vostre ligne,
 Luy qui buvoit de meilleur et plus chier
 Et ne deust il avoir vaillant ung pigne,
 Certes, sur tous, c'estoit ung bon archier.
 On ne luy sceut pot des mains arrachier.
 De bien boire ne fut oncques fetart,
 Nobles seigneurs, ne souffres empeschier
 L'ame du bon feu maistre Jehan Cotart.

Comme homme beu qui chancelle et trepigne
 L'ay veu souvent, quant il s'alloit couchier,
 Et une fois il se feist une bigne,
 Bien m'en souvient, a l'estal d'ung bouchier,
 Brief, on n'eust sceu en ce monde serchier
 Meilleur pyon pour boire tost et tart.
 Faites entrer quant vous orrez huchier
 L'ame du bon feu maistre Jehan Cotart.

Prince, il n'eust sceu jusqu'a terre crachier,
 Tousjours crioit: "Haro! la gorge m'art!"
 Et si ne sceust oncq sa seuf estanchier
 L'ame du bon feu maistre Jehan Cotart.

BALLADE DE MERCY

A Chartreux et a Celestins,
 A Mendians et a Devotes,
 A musars et claquepatins,
 A servans et filles mignotes
 Portans surcotz et justes cotes,
 A cuidereaux d'amours transsis
 Chaussans sans meshaing fauves botes,
 Je crie a toutes gens mercis.

A filletes monstrans tetins
 Pour avoir plus largement d'hostes
 A ribleurs, mouveurs de hutins,
 A bateleurs, traynans marmotes,
 A folz, folles, a sotz et sotes,
 Qui s'en vont siflant six a six,
 A marmosetz et mariotes,
 Je crie a toutes gens mercis.

Si non aux traistres chiens matins,
 Qui m'ont fait chier dur et crostes
 Maschier mains soirs et mains matins,
 Qu'ores je ne crains pas trois crotes.
 Je fuisse pour eulx petz et rotes!
 Je ne puis, car je suis assis.
 Au fort, pour éviter riotés,
 Je crie a toutes gens mercis.

Qu'on leur froisse les quinze costes
 De gros mailletz, fors et massis,
 De plombees et telz pelotes.
 Je crie a toutes gens mercis.

BALLADE POUR PRIER NOSTRE DAME

Dame du ciel, regente terrienne,
 Emperiere des infernaux palus,
 Recevez moy, vostre humble chrestienne,
 Que comprins soy entre vos esleus,
 Ce non obstant qu'oncques rien ne valus.
 Le biens de vous, ma Dame et ma Maistresse,
 Sont trop plus grans que ne suis pecheresse,
 Sans lesquelz biens ame ne peut merir
 N'avoir les cieulx. Je n'en suis jangleresse:
 En ceste foy je vueil vivre et mourir.

A vostre Filz dictes que je suis sienne!
 De luy soyent mes pechiez abolus!
 Pardonne moy comme a l'Egipcienne,
 Ou comme il feist au cleic Theophilus,
 Lequel par vous fut quitte et absolus,
 Combien qu'il eust au deable fait promesse.
 Preservez moy de faire jamais ce,
 Vierge portant, sans rompure encourir,
 Le sacrement qu'on celebre a la messe:
 En ceste foy je vueil vivre et mourir.

Femme je suis povrette et ancienne,
 Qui riens ne say! oncques lettre ne lus.
 Au moustier voy dont suis paroissienne
 Paradis paint, ou sont harpes et lus,
 Et ung enfer ou dampnez sont boullus:
 L'ung me fait paour, l'autre joye et liesse.
 La foy avoir me fay, haulte Deesse,
 A qui pecheurs doivent tous recourir,
 Comblez de foy, sans fainte ne paresse:
 En ceste foy je vueil vivre et mourir.

Vous portastes, digne Vierge, princesse,
 Jesus regnant qui n'a ne fin ne cesse.
 Le Tout Puissant, prenant nostre foiblesse,
 Laissa les cieulx et nous vint secourir,
 Offrit a mort sa tres chiere jeunesse!
 Nostre Seigneur tel est, tel le confesse:
 En ceste foy je vueil vivre et mourir.

BALLADE OG BØNN

Noa, du planter av vinstokker,
 Og du også, Lot, som brygget og gjæret,
 For dette parti som Amor, som binder sammen folk,
 For dine døtre som du fridde til
 <Jeg sier ikke dette for å klandre deg>,
 Archetrichinus, som godt kjente kunsten,
 Alle tre ber jeg om dere vil preke for
 Den gode mester Jehan Cotarts sjel.

Han var en del av deres stamme,
 Han som drakk bare det beste og dyreste,
 Og uten tvil var han en djerv dranker,
 Sikkert, han var førsteklæsses,
 Ingen har sett noen rive en krukke fra ham,
 Når det gjaldt å drikke, var han ikke lat.
 Edle herrer, ikke plag
 Den gode mester Jehan Cotarts sjel.

Som en god mann sjanglet han,
 Jeg husker det, når han skulle til sengs,
 Og en gang fikk han en kul,
 Jeg husker det godt, av slakterblokken,
 Kort sagt, jeg vet ingen i verden
 Som drikker bedre, sent og tidlig.
 Slipp ham inn når han roper,
 Den gode mester Jehan Cotarts sjel.

Prins, det forekom aldri at han spyttet,
 Alltid ropte han: "Hjelp! Min strupe er tørr",
 Og aldri kunne han stille tørsten.
 Den gode mester Jehan Cotarts sjel.

BALLADE OM NÅDE

Til Chartreusere og Celestinere,
 Til tiggere og gudfryktige,
 Til latsabber og krøplinger,
 Til tjenerne og yndlingspiker
 Som bærer kjoler og underkjoler.
 Til gullsmeder som unngår elskov
 Og skor seg på å forgylle.
 Jeg ber alle om nåde.

Til piker med enorme bryster
 For å få flere gjester,
 Til kremmere, trettekjøre,
 Til gjøglere som sleper på aper,
 Til gale og sinnsyke menn og kvinner
 Som livnær seg ved å plystre seks og seks,
 Til puslinger og sjusker,
 Jeg ber alle om nåde.

Men ingen nåde til den forrederske hund,
 Som snøt og bedro meg,
 Sære hender om morgenen og kvelden,
 Som gjør at jeg ikke frykter Herren.
 Jeg gir til ham fjert og rap,
 Ikke mer, det har jeg bestemt meg for.
 Men for å unngå klander,
 Jeg ber alle om nåde.

Slå inn hans femten ribben
 Med store klubber, kraftige og massive,
 Med blykøller og kuler.
 Jeg ber alle om nåde.

BALLADE SOM BØNN TIL VÅR FRUE

Himmelens dame, jordens dronning,
 Keiserinne over helvetes sumper,
 Motta meg, din ydmyke kristne,
 Som vil være blant dine utvalgte,
 Selv om jeg aldri har vært noe verd.
 Din godhet, min Dame og Herskerinne,
 Er mye større enn jeg er synd,
 Uten din godhet kan sjelen ikke vinne
 Himmelen. Jeg sier:
 På denne måten vil jeg leve og dø.

Til din sønn si at jeg er hans,
 Hos ham er mine synder tilgitt,
 Tilgi meg som egypterinnen,
 Eller som den lærde Theophilus,
 Han som ble tilgitt og reddet av deg,
 Selv om han hadde inngått pakt med djævelen.
 Redd meg fra noensinne å gjøre slik,
 Jomfru, hjelp meg så jeg ikke misforstår
 Dette sakramentet i messen,
 På denne måten vil jeg leve og dø.

Jeg er en gammel og fattig kvinne,
 Som ingenting vet, aldri har lest en bokstav.
 I kirken hvor jeg sogner til har jeg sett
 Paradiset hvor det er harper og lütter,
 Og et helvete hvor de fortapte kokes:
 Det ene gjør meg redd, det andre glad.
 Jeg ber derfor, høye gudinne,
 Som syndere bør alle spares,
 Fullt av tro, uten dovenskap,
 På denne måten vil jeg leve og dø.

Du høye hellige Jomfru, prinsesse,
 Jesus styrer uten slutt og opphør.
 Den Allmektige, motta vår bønn,
 La himmelen komme til vår hjelp,
 Tilby i døden min dyre ungdom,
 Vårherre, dette lover jeg deg:
 På denne måten skal jeg leve og dø.

Handwritten musical score for Piano (Pno.) and Treble (T) staves, measures 135-138.

Measure 135: Treble staff is empty. Piano part begins with a *mf* dynamic. The right hand plays a series of eighth notes, and the left hand plays a steady eighth-note accompaniment.

Measure 136: Treble staff is empty. Piano part continues with the same rhythmic pattern.

Measure 137: Treble staff is empty. Piano part continues with the same rhythmic pattern.

Measure 138: Treble staff is empty. Piano part continues with the same rhythmic pattern. A box labeled "138" is placed above the staff. The measure ends with a *dim.* (diminuendo) marking.

Watermark: A large, semi-transparent watermark "NB noter" is overlaid across the center of the page, with the text "This music is copyright protected" written diagonally across it.

8/8 6/8

T.

Pno.

pp

Subito

[139] Andante cantabile (♩=60) P. dolce 7/8

2/4 4/4

T.

P.

Pno.

Pe-re No-é, qui plan-tas-tes la vi-gne; Vous aus-

5/4 7/8 2/4 4/4

T.

P.

Pno.

Cb.

-si, Loth, qui beu-stes ou-ro-chier Par tel par-ti qu'il-mours qui gensen-gi-gne, le vers

mf

poco accel. - - - - rit. - - - - accel. - - - - rit. a tempo

5/4 4/4

T. *fit-les si vous feist ap-pro- chi-er Pas ne le dy pour le vous ap- pro-chi- er ;*

A-M. *pp*

A-d. *pp*

Pno. *p pp*

Vla. *p*

Cb. *p pp*

Poco meno (♩=54) 9/8 7/8 a tempo (♩=60) 4/4

[140]

T. *Ar- che-tri- clin qui*

A-M. *(#) o*

A-d. *(#) o*

Pno. *pp*

Vla. *(#) o*

Cb. *(#) o*

Adagio religioso ($\text{♩} = 52$)

p, dolce

3/2

13/8 mf, "stroh-baß"

T. *bien sceu-stes cest art* *Tous trois vous pry que* *vous vueit-lez pe-schi-er* *L'a-me du bon mai-stre Je-han Co-*

A-U. *p, dolce*

A-d. *p, dolce*

Pro. *pp*

Vla. *V p, dolce*

Ob. *p, dolce*

pp

Allegro "con spirito" ($\text{♩} = 100$)

4/2 *11/14* *5/2*

T. *#H - tart.*

A-U. *(1)*

A-d. *f*

Pro. *f* *finantellato*

Vla. *f*

Ob. *pizz.*

f marcato

T. *Ja-dis ex-traict il fut de vos- tre li- gne,*

A-G. *f marcato*

A-d. *mf* (2) (3) (4)

Pno. *mf*

Vla. *N.B.: Marcati sempre forte!*

Cb. *N.B.: Marcati sempre forte!*

N.B.: Marcati sempre forte!

T. *Luy qui bu-voit du meil leur et plus chi- er*

A-G.

A-d. (5) (6)

Pno.

Vla.

Cb.

[142]

T. *En ne deust il a-voir vait lant ung pi-gne. Cer-tes sur-tous, cle- stoit ung bon ar-chi- er.*

A.-H. *En ne deust il a-voir vait lant ung pi-gne. Cer-tes sur-tous, cle- stoit ung bon ar-chi- er.*

A.-cl. *(7) (8) (9)*

Pno. *(7) (8) (9)*

Vla. *(7) (8) (9)*

Cb. *(7) (8) (9)*

[143]

T. *On ne luy scent pot des mains ar- ra- chi- er.*

A.-H. *On ne luy scent pot des mains ar- ra- chi- er.*

A.-cl. *(10) (11)*

Pno. *(10) (11)*

Vla. *(10) (11)*

Cb. *(10) (11)*

Accel. - - - -

Handwritten musical score for the first system, measures 112-115. The score includes staves for Tenor (T), Alto Saxophone (A-S.), Alto Clarinet (A-cl.), Piano (Pno.), Viola (Vla.), and Cello (Cb.). The lyrics are: "Pe bien bo-ir-e ne fut onc-ques se- tart." The tempo is marked "Accel." with a dashed line. The key signature has two sharps (F# and C#). The time signature is 3/4. The score shows a crescendo in the piano and string parts.

Allegro vivace (♩ = 144)

114 3/4

Handwritten musical score for the second system, measures 116-119. The score includes staves for Tenor (T), Alto Saxophone (A-S.), Alto Clarinet (A-cl.), Piano (Pno.), Viola (Vla.), and Cello (Cb.). The tempo is marked "Allegro vivace (♩ = 144)". The key signature has two sharps (F# and C#). The time signature is 3/4. The score shows a crescendo in the piano and string parts.

Subito adagio religioso ($\text{♩} = 52$)

p. dolce

$\frac{3}{2}$

$\frac{13}{8}$ *pp*

T: *No-bles sei-gneurs, ne Souf-fez em pe-schi-er L'a-me du bon feu mais-tre le-han Co-*

A-Fl. *p. dolce* *pp*

A-cl. *p. dolce* *pp*

Pno. $\frac{3}{2}$ $\frac{13}{8}$

Vla. *p. dolce* *pp*

Cb. *p. dolce* *pp*

Andantino "per aspera" ($\text{♩} = 60$)

$\frac{4}{2}$ $\frac{7}{8}$ *p* $\frac{2}{4}$

T: *-tart. Com-me hom-me beu qui chan- cel-le et tre-*

A-Fl. *p*

A-cl. *p*

Pno. $\frac{4}{2}$ $\frac{7}{8}$ $\frac{2}{4}$

Vla. *p*

Cb. *p*

4/4

T *bp* *2*
-pi- gne L'ay veu sou- vent, quant il s'al- leit cou-

A-H.

A-d.

Pno.

Vla.

Cb. *pizz.* *mp*

5/4

T *mf* *45* *7/8*
-chier Et u-ne fois il se

A-H.

A-d.

Pno.

Vla. *mp* *arco*

Cb. *mp* *mf*

Handwritten musical score for the first system, measures 142-146. The score is for a vocal ensemble (T, A-S, A-d.) and a piano orchestra (Pno., Vla., Cb.). The time signature changes from 2/4 to 4/4 at measure 143. The lyrics are in French: "feist u-ne bi-gne, Bienn'en sou-vient, a l'e-stal d'ung bou-". The piano part features a complex, fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand. The violin and cello parts provide harmonic support with sustained notes and moving lines.

Handwritten musical score for the second system, measures 146-150. The score continues the vocal ensemble and piano orchestra parts. The time signature changes from 4/4 to 5/4 at measure 147. The lyrics are: "-chi- er, Brief; on n'e sau en ce mon-de ser- chi- er,". The tempo marking "Tempo I (♩ = 60)" is present. The piano part continues with its complex texture, and the vocal parts have more lyrics. The score includes dynamic markings like *rit.*, *accel.*, *p*, and *pp*.

3/2 Molto accel. --- 4/4 -- ♩=144

T. (♯)0.

A-H. (♯)0.

A-d. (♯)0.

Pno. 3/2 cresc. --- 4/4

Vla. (♯)0.

Cb. (♯)0.

Adagio religioso (♩=52)

[147] P. dolce 3/2 13/8 mf: "stroch-bar" 4/2 //

T. Fai-tes en-trer quant vous or-rez ha-chi-er L'a-me du bon feu mais-tre Je-han Co-tant.

A-H. P. dolce

A-d. P. dolce

Pno. 3/2 13/8 4/2

Vla. P. dolce

Cb. P. dolce

Allegro inciamando (♩=100)

-144-

148

mf

T. *Prin-ce, il n'est seu jus-qua la ter-re cra-chi-er, ter-re cra-chi-er,*

Pno. *mf*

T. *Tou-jours cri-o - it: "Ha-ra! la gor-ge m'art!"*

Pno. *f*

149 *mf*

T. *Et si ne sceut onc sa*

Pno.

T. *seuf e-stan-chi-er*

Pno. *dim. ---*

Handwritten musical score for the first system, measures 135-140. The score includes staves for Piano (Pno.), Alto Flute (A-Fl.), Alto Clarinet (A-cl.), Violoncello (Vla.), and Contrabass (Cb.).

Measure 135: Pno. part begins with a series of chords. A-Fl. and A-cl. are silent.

Measure 136: Pno. continues with chords. A-Fl. and A-cl. are silent.

Measure 137: Pno. continues with chords. A-Fl. and A-cl. are silent.

Measure 138: Pno. continues with chords. A-Fl. and A-cl. are silent.

Measure 139: Pno. continues with chords. A-Fl. and A-cl. are silent.

Measure 140: Pno. continues with chords. A-Fl. and A-cl. are silent.

Tempo markings: *Andante* ($\text{♩} = 60$) and *Andante religioso* ($\text{♩} = 52$).

Dynamic markings: *pp* (pianissimo).

Rehearsal mark [150] is present at the start of measure 140.

Handwritten musical score for the second system, measures 141-146. The score includes staves for Tenor (T.), Alto Flute (A-Fl.), Alto Clarinet (A-cl.), Piano (Pno.), Violoncello (Vla.), and Contrabass (Cb.).

Measure 141: T. part begins with the lyrics "L'a-me du bon feu mai-stre Je-han Co-". A-Fl., A-cl., Pno., Vla., and Cb. are silent.

Measure 142: T. part continues with the lyrics "tart.". A-Fl., A-cl., Pno., Vla., and Cb. are silent.

Measure 143: T. part continues with the lyrics "tart.". A-Fl., A-cl., Pno., Vla., and Cb. are silent.

Measure 144: T. part continues with the lyrics "tart.". A-Fl., A-cl., Pno., Vla., and Cb. are silent.

Measure 145: T. part continues with the lyrics "tart.". A-Fl., A-cl., Pno., Vla., and Cb. are silent.

Measure 146: T. part continues with the lyrics "tart.". A-Fl., A-cl., Pno., Vla., and Cb. are silent.

Tempo markings: *Andante* ($\text{♩} = 60$) and *Andante religioso* ($\text{♩} = 52$).

Dynamic markings: *ppp, dolcissimo* (pianissimissimo, very soft).

Rehearsal mark [150] is present at the start of measure 140.

Violino (Violin) part is indicated by an arrow pointing to the right.

XIV

Quasi improvisando. Tempo II (♩=90)

VI. *mf, sost. sempre*

Pno.

4/4 15/16 4/4 11/8

4/4 P 15/16 4/4 11/8

VI.

Pno.

9/8 11/16 3/4

9/8 11/16 3/4

T

2/4 11/16 4/4

Tempo I (♩=60)

A char-treux et a Ce-le-stins , A Men-di-ans et a De-vo-tes,

VI.

2/4 11/16 4/4

con sord.

Moderato (♩=74)

P

Rep. nX

① ② ③ 152

T. *A mar-sars et cla-que-pa-tins,* *Tempo I (senza misura $\text{♩} = 60$)* *A ser-vans et fit-les mi-gna-les*

Fl. *mf, cantabile*

A-d.

Pno. *Rep. nX*

Vi. *Rep. nX*

Cb.

④ ⑤

T. *Por-tans sur-cotez et jus-tes co-tes* *dim....* *pp* *A da-gio, lamen-toso (come sopra, $\text{♩} = 50$)* *(Tempo III)* *P, sempre mol-to espr.*

Fl. *dim....*

A-d.

Pno. *Rep. nX*

Vla.

Cb.

[illegible]

Handwritten musical score for "Les Femmes d'Alger" by Maurice Strakosky. The score is for a full orchestra and includes vocal parts for Tenor (T.), Flute (Fl.), and Alto (A-d.). The music is in 3/4 time and features a key signature of one sharp (F#). The score is divided into two systems. The first system includes measures 1-4, with a 13-measure rest for the Tenor part. The second system includes measures 5-8, with a 6-measure rest for the Tenor part. The score includes various musical notations such as notes, rests, dynamics (cresc., dim., pp), and articulation marks. The lyrics are in French: "-sis, Chaus-sans sans mes-haing fau- ves bo- tes". The score is marked with a large 'N' and a watermark "This music is copyrighted by Maurice Strakosky".

pp

156

mf

S. A ri- bleus, mau- veurs de hur- tins

Fl.

A-d. *tot* *p* *morendo*

Pro.

Vi.

Cb.

3

pp

S. A ba- te- leurs, tray- nans mar- mo- tes

Fl.

A-d. *pp*

Pro.

Vi.

Cb. *Tempo III (♩=70)* *p, cresc. ----*

157

Handwritten musical score for measures 157-160. The score includes staves for Soprano (S), Flute (Fl.), Alto Saxophone (A-d.), Piano (Pno.), Violin (Vl.), and Cello (Cb.).

Measure 157: Soprano enters with the lyrics "A folz, fol-les, a setz et so-tes". The tempo is marked *Tempo II (♩ = 60)*. The piano part has a *pp* dynamic.

Measure 158: The piano part has a *p* dynamic and a *poco a poco rob.* (rhythm) marking.

Measure 159: The piano part has a *dim.* (diminuendo) marking.

Measure 160: The piano part has a *mf* dynamic.

Handwritten musical score for measures 161-164. The score includes staves for Soprano (S), Flute (Fl.), Alto Saxophone (A-d.), Piano (Pno.), Violin (Vl.), and Cello (Cb.).

Measure 161: Soprano enters with the lyrics "six, A mar-mo- setz et ma-". The piano part has a *ppp* dynamic.

Measure 162: The piano part has a *pp* dynamic.

Measure 163: The piano part has a *pp* dynamic.

Measure 164: The piano part has a *pp* dynamic and a *Rit. (♩ = 50 → 30)* marking.

Tutti
synchr.

158

⑧ 4/4 PP

S. le cri-e a tou-tes gens mer-cis.

Fl. PP Largo $\text{♩} = 30$

A-d. PP Sub. Tempo I $\text{♩} = 60$

Pho. PP

VI. senza sord. → Viola

Cb. PP

morendo

Tempo IV $\text{♩} = 50$

Tempo IV $\text{♩} = 50$

Tempo IV $\text{♩} = 50$

ppp

morendo

ppp

morendo

A-d. f p pp mf $sub.$ ff $ppppp$ pp ma $sonora$

(lunga)

Allegro moderato $\text{♩} = 108$

159 4/4

S. Si-non aux trais-tres chiens ma-tins, Qui mont fait

T. Si-non aux trais-tres chiens ma-tins, Qui mont fait

A-d. morendo

Pho. f $dim.$ mf

(sempre senza ped.)

chier dur et cros-tes Mas-chi-er mains soiret mains ma-tins, Qu'o-res je ne crains pas trois cros-tes. Je

chier dur et cros-tes Mas-chi-er mains soiret mains ma-tins, Qu'o-res je ne crains pas trois cros-tes. Je

Pno. /.

cresc. ---

--f

160

feis-se pour eux petet et ro-tes! de ne puis, car je suis as-sis. Au fort pour e-

feis-se pour eux petet et ro-tes! de ne puis, car je suis as-sis. Au fort pour e-

Pno. /.

dim. ---

--mf

pp Subito Tempo I (♩=60)

-vi-ter ri-o-tes, Je crie a tou-tes gens mer-cis.

-vi-ter ri-o-tes, de crie a tou-tes gens mer-cis.

Fl. pp

A-cl. pp

Pno. /.

dim. ---

Vla. pp

Cb. pp

Poco più mosso (♩ = 72)

5/4

PPP, sotto voce 4/4

Handwritten musical score for the first system, measures 154-156. The score includes staves for Soprano (S), Tenor (T), Flute (Fl.), Alto (A.d.), Viola (Vla.), Cello (Cb.), and Piano (Pho.). The key signature is B-flat major (two flats). The time signature changes from 5/4 to 4/4. The tempo is marked 'Poco più mosso (♩ = 72)'. The dynamics are marked 'PPP, sotto voce'. The lyrics are: 'Qu'on leur frais- se les quin-'. A large diagonal watermark 'NMI 10-linjer' and 'This music is copyright protected' is visible across the score.

Handwritten musical score for the second system, measures 157-160. The score includes staves for Soprano (S), Flute (Fl.), Alto (A.d.), and Viola (Vla.). The key signature is B-flat major (two flats). The lyrics are: '-ze cos-tes De gros mail- letz, fors et mas- sis, frais- se les quin- ze cos-tes De.'. The dynamics are marked 'PPP, sotto voce'.

S
plam- bees et telz pe- lo- tes.

Fl.

A-d.

Vla.

162 7/8 4/4 6/8 (♩. = 48)

S
Je crie a tou- tes gens mer- cas.

Fl.

A-d.

Vla.

Pno.

[illegible]

Cantabile ($\text{♩} = 90$) ($\text{♩} = \text{♩}$)
14/8

S

T

Fl.

A-d.

VL.

Cb.

pp

consord.

pp

pp

V

V

Da-me du ciel, re-gen-te ter-ri-en-ne, Em-pe-ri-

163 pp

S
T
Fl.
A-d.
VI.
Cb.

vos-tre Filz dic-tes que je suis sien-ne! De luy
-e- re des in-fer-naux pa-lus, Re-ce-vez moy, vos-tre humble chres-ti-en-ne, Que com-prin-se saye entre vos es-lus, (Le non ob-stent)

consord.
pp

V

S
T
Fl.
A-d.
VI.
Cb.

say-ent mes pe-chier a-b-lus! Par-don-ne moy com-me a l'E-gip-cienne! Ou com-me il foist au clerc The-o-phi-lus, Le-quel pur vous
qu'on-ques ri-en ne va-lus. Le biens de vous, ma Da-me et ma Maistresse, sont trop plus grans que ne suis pe-che-res-se,

(v)

164

S. fut quit-te et ab-so-lus, Com-bien qu'il eust au de-a-ble fait pro-mes-se. Pre-ser-vez moy de fai-re ja-mais ce,

T. Sans les-quelz biens a-me ne peut me-rir N'a-voir les cieulx. Je n'en sui jang-le-res- se:

Fl.

A-d.

VI.

Cb.

165

S. Vier-ge por-tant, sans rom-pu-rê-en-ou-rir, Le sa-cre-ment qu'on ce-le-bre la mes-se:

T. En ces-te foy je vueil vi-re et mou-rir. Fem-me je suis por-ret-te

Fl.

A-d.

VI.

Cb.

dim. - - - 166 *ppp*

S En ces-te foy je vneil vi-ne et mou-
T et an-ci-en-ne, Qui riens ne sçay! onc-ques let-tre ne lus. Amous-ti-er vey dont suis pa-roisi-en-ne
Fl.
A-d.
Vi.
Cb.

S
T Pa-ra-dis paint, ou sont harpes et lus, Et ung en-fer ou damp-nez sont bout-lus: L'ung me fait pa-our l'au-tre jou-e et li-es-se. La
Fl.
A-d.
Vi.
Cb.

167

S *joy-e a-voir me fay, haulte De-es-se, A qui pe-queur doi-vent torse-cou-ri-r, Com-blez de foy, sans fain-te ne pa-*

T

Fl.

Ad.

VI.

Cb.

S *- res- se: En ces-te foy je vueil vi-ve et mou-ri-r.*

T

Fl.

Ad.

VI.

Cb.

dim. -- 168 -- PPPP 25/8 pppp, dolcissimo, non vibr. poss. 22/8

S *morendo*
 Vous por-tas-tas, di-gne Vier-ge, prin-ces-se, le-sus re-gnant qui n'a ne fin ne ces-se.

Fl.
 dim. -- -- PPPP

A-d.
 dim. -- -- PPPP

VI.
 dim. -- -- PPPP

Cb.
 dim. -- -- PPPP

25/8 22/8

23/8 17/8

S
 Le Tout Puis-sant, pre-nant nos-tre fai-bles-se, Lais-sa les cieulx e nous vint se-cou-rir,

Fl.
 23/8 17/8

A-d.
 23/8 17/8

VI.
 23/8 17/8

Cb.
 23/8 17/8

169

27/8

37/8

S. *Ouf- frit à mont sa tres chie-re jeu-nes-se! Nos- tre Seig- neur tel est, tel le con-fes- se:*

Fl.

A-d. $\frac{27}{8}$ $\frac{37}{8}$

VI.

Cb.

4/2

non dim.
non fermato!

N.B.

30

S. *En ceste foy je vuol vi- vreet mau- nir.*

Fl.

A-d. $\frac{4}{2}$

VI.

Cb.

Princedal 20/10-85