

4.

La route verte

α)

- I -

" LA ROUTE VERTE "

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Décor de l'ancienne route Bretonne de ce nom, qui menait au moyen âge aux pèlerinages des quatre époques de l'année. Cette route s'appelait aussi Le Trô-Breiz ! qui voulait dire " Tour de Bretagne " et conduisait aux sept églises des sept apôtres, St Pol, St Malo, St Paterne de Vannes, St Corentin de Quimper. Ces routes étaient sillonnées de fontaines couronnées de gracieux édicules surmontés d'autant de niches où trônaient les statuettes en pierre des sept premiers Bretons. Sur le pourtour, de larges bancs de granit étaient là pour les voyageurs qui passaient soit en guise de table, soit de siège, et des vieilles femmes se tenaient sur la margelle offrant à boire aux pèlerins dans une tasse d'argent.-

A droite sur la Route Verte, une de ces fontaines avec, de côté, un tronc pour l'obole du passant comme c'était l'usage.

TABLEAU I

SCENE I - (Le Matin)

Au lever du rideau - NANNIC (le Duc) se tient assis sur la margelle de la fontaine, la tête dans ses mains.

NANNIC.

Il ne sera donc pas un passant pour écouter mon coeur.
Mon coeur qui pour lui seul est forcé de garder ses desirs.
Il n'est plus de saisons !
Clairs étés, hivers mornes, vous ne m'apportez rien, et si
je ne sentais,
Tout mon pays que j'aime chanter dans ma poitrine
Je m'en irais, je chercherai ailleurs,
Ce que je n'ai jamais trouvé,
L'amour, le grand amour celui qui fait la force, la Tendresse,
la Folie, le délicieux Rêve...

Clair est le jour, le jour est clair, le jour est clair !
"à ce moment près d'un arbre avance et se cache une jeune fille, pres-
qu'une enfant, elle, elle reste là sans être vue, elle semble une petite
vagabonde, les cheveux blonds, le corps couvert d'étoffes déchirées, les
pieds presque nus"

SCENE II

NAHNIC, sans la voir, se levant et s'appuyant à un arbre.

O ! Vieux arbres hospitaliers qui bordez tout du long le
chemin de Tro-Breiz .

Vieux arbres qui vites s'enfuir la robe des anciens druides !
(se penchant vers la fontaine)

Vieille fontaine qui reçoit l'obole du pèlerin qui passe !
(regardant la route)

Et toi ! vieille route, O ! belle route Verte, route qui mène
au ciel,

Avec tout cela, vous faites mon pays !

(il retourne vers la fontaine)

Il n'y a pas ce soir de vieilles pour me souhaiter un bon
chemin et m'offrir à boire dans la tasse d'argent ,

Il tourne vers les
(il s'approche des statuettes dans leurs niches)

O ~~que~~ ^O ~~vos~~ ^{Grands} ~~titres~~ ^{Saints} de ma Bretagne ,

Que votre pitié, console mon
En ce moment descende en mon coeur désolé ;

mon pauvre cœur
Donnez moi la mesure de bonheur nécessaire à mes jours,

Dépouillez-moi de tous mes biens, de mes honneurs et de mes
titres

Changez s'il vous agrée mon pourpoint de velours en un
hoqueton de bure ,

Mais donnez moi l'amour !

O ! Saints de ma Bretagne, faites ^{qu'un jour} ~~que j'aie~~ un jour, apportez
à ma vie la suprême émotion,

Je me confie à vous, . .

Je m'en vais cette année encore à votre pèlerinage,

Ecoutez-moi !

- bon petit, je suis heureuse de te voir.

• Toujours si triste. —

- On te dit etc.

- Pourquoi ^{ce n'est pas ton fils, pourquoi...} cette grosse peine — ^{si}

nause encore que j'adorne ta tristesse...

filan. mes pauvres ^{Berceuses n'ont pas} berceuses, ne sont que

berceuses d'enfant — ~~Et la~~ ^{Et la}

que ~~les~~ ^{les} pieds d'enfant — C'est c'est une

jeune d'homme ^{pas} d'homme d'homme

f'ville que tu es déjà homme.

• Quant au moment de la première carte

on t'as marché et le lait de ta nourri-

ce que t'as fait des chaussures qui

te consolent... ^{font pour toi}

- ou nait puis etc.

- Mon pauvre fils que j'aime.

Ah! pourquoi ne puis-je ~~plus~~ encore,

te sécher tes larmes...

- Le duc se lève ^{seulement}.

Entons dans la forêt une vieille

nourrice entendue. Ce chant des
beautés mortes (les enfants oubliés)

ιδίω Πριπίου
Αρ. 6.

ιδίω Πριπίου.

Ρίσιον Μανίου Ραζοπίου

~~του Πριπίου~~
ιδίω Πριπίου Αρ. 6.

επί Αθηνών.

(il dépose une obole au trou de la fontaine. - Naïc arrive,
~~Naïc arrive et se jette dans les bras de Nannic. Elle le serre dans ses bras et se met à pleurer.~~

NAÏC

~~NAÏC~~
(il l'embrasse sur le front)

Mon petit ! Je suis heureuse de te voir.

(elle s'assied)

NANNIC.

Tu viens attendre les pèlerins qui vont passer ?

NAÏC

Oui, mon enfant.

(Le regardant)

Toujours si triste !

Demande en premier cette année ^{à nos} sept Saints

De te changer le coeur,

Et la forme de ta jolie bouche.

~~Jamais tu ne souris.~~

NANNIC. *(Il s'assied lourdement)*

Oui, on dirait que l'on a bêche mon coeur,

et que dans ^{ce} grand trou,

On y a mis toutes les larmes de la terre. *(On se jette dans les bras de Naïc.)*

~~Il se jette dans les bras de Naïc et se met à pleurer. Elle le serre dans ses bras et se met à pleurer. Elle se jette dans les bras de Naïc et se met à pleurer.~~

Je suis abîmé d'amertume, on dirait que j'ai fait le tour de

la vie.

Ma vieille nourrice qui m'aime,

Chante-moi des chansons pour que je m'endorme.

NAÏC *(elle se met rarepante, comme une main, à côté de lui)*

Depuis que tu m'as quittée, je n'ai plus chanté, mon petit.

Et ma mémoire usée ne se souvient plus;

De ce qui t'endormait.

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NANNIC.

Toi qui m'a soutenu sur la première route où j'ai marché
Toi qui m'a nourri de ton lait, ma vieille nourrice,
Chante moi des chansons pour me bercer .

NAÏC

Mes bras fatigués voudraient encore te soutenir, hélas !

NANNIC.

On avait mis dans mon berceau, ~~n'est-ce pas,~~ tous les espoirs
tous les bonheurs,
La vie m'a tout volé, ~~ma tout volé,~~ *tu a tout volé !*
Ma vieille nourrice, je suis maintenant sur les chemins
comme un mendiant,
Ma vieille nourrice, chante moi des chansons ~~tristes~~
qui me feront pleurer.

NAÏC

~~Oh ! mon petit enfant,~~
Ah ! mon petit enfant, comme tu es changé !

NANNIC.

Oui, comme il est changé ton petit enfant
Ma vieille nourrice ! Chante moi des chansons pour me faire
rêver.

Scène II.
(On entend dans le lointain des voix)
(Ils se lèvent tous deux et s'éloignent, alors la jeune fille qui
s'était tenue cachée s'avance.)
(La jeune fille entre sans voir Naïc)
(Emue et frissonnante)

Oh ! cette voix, cette voix !
Qu'est ce qui étouffe ainsi mon coeur ?
Je n'ai jamais senti cela !
C'est comme si j'avais en moi une neuve chaleur
Et dans les veines un autre sang !

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Comme un parfum, ~~comme un~~, comme un songe infini !
Toute la nuit je l'ai rêvé,
Elle s'appuie comme un soupir sur ma poitrine,
Comme un sanglot !
Oh ! beau voyageur qui pass~~e~~, ta voix n'est plus
des sons sur ta lèvre, mais de ces baisers dont
parlent les chansons merveilleuses
Des baisers, ~~des baisers~~ !

(Elle s'assied sur la margelle du puits et respire les fleurs qu'elle
tient dans sa main)

Petits morceaux de fleurs fanées .
Vous ressemblez à de la pauvre chair meurtrie,
Petits morceaux de fleurs fanées
Vous n'êtes qu'une cendre odorante,
Une poussière parfumée

(faisant le geste)

Les yeux fermés, vous respirant,
Vos pétales entre mes doigts
Font un prodige inconnu :
Car chaque son de sa voix me semble une fleur
Qui m'emmaume !
Petits morceaux de fleurs fanées
Tout se parfume de vos dernières arômes
Mon chant ~~et~~ mon coeur et mes désirs !

(Naïc paraît et s'approche doucement de la jeune fille)

NAÏC

(Paraît)

Bonjour , petite.

LA JEUNE FILLE

Bonjour, vieille.

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NAÏC

Tu viens comme moi attendre les Pèlerins de Pâques, de Pentecote
As-tu ta tasse d'argent pour leur offrir à boire ?
Mais pourquoi plutôt ne vas-tu pas aux sept églises ?
Moi, je suis trop vieille à présent, je ne puis plus marcher/
si loin

Mais toi, Tu n'as donc rien à demander ?

LA JEUNE FILLE.

Je ne comprends pas ce que vous voulez dire,
Non, je n'ai pas de tasse d'argent, ^{non !} je ne vais pas aux sept
églises

Je ne suis pas d'ici

NAÏC

D'où es-tu ?

LA JEUNE FILLE.

Je ne connais personne qui puisse me le dire
Je crois qu'une vieille a dû m'élever et qu'elle est morte
Car depuis longtemps je vais de campagne en campagne
Et ces chemins m'ont menée par ici !

NAÏC

~~Quel âge as-tu ?~~

LA JEUNE FILLE.

Je crois que j'ai peut-être quinze ans.

NAÏC

~~Quel âge as-tu ?~~

LA JEUNE FILLE.

J'écoute.

J'écoute tout ce qui parle, la terre sous la mousse

La brise dans les feuilles *et des voix inconnues par tout /
c'est la brise qui parle*

La noun,

~~meille~~
meille

As tu vu ~~quelque~~ ^{meille} merveilleuse ~~qu'on~~ dans la forêt?

Je crois qu'il y a des coeurs qui battent sous la feuillie
Et des âmes qui sont ~~attachées~~ liées à la tige...

+ Conte, ~~teinte~~ ^{teinte} fleurs - Rien ne manquera plus à ta
jeunesse...

alors... allons dans la forêt ~~entendre~~ ^{entendre} voir la ronde des
feuilles ~~et des bruits~~ du silence ~~des bruits~~ ~~des bruits~~

~~Mais~~ qui ~~à~~ ^à bercé...

~~Le dieu~~ ^{Le dieu} se lève. ~~Il~~ ^{Il} peut ~~être~~ ^{être} dans la forêt.

Une chose ~~comme~~ ^{comme} j'ai ~~vu~~ ^{vu} à travers les feuilles
deux yeux ~~mais~~ ^{et} c'était le ciel... Deux mains ~~et~~ ^{et}
c'était ~~des~~ fleurs de Surot... Et je suis ^{en} ~~de~~
un rêve

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Et des voix inconnues partout !
J'écoute, ~~je l'écoute~~

NAÏC

~~Et~~ t'en vas tu maintenant ?

LA JEUNE FILLE.

A présent je resterai ~~ici~~ toujours *ici*

NAÏC

~~Pourquoi plutôt~~ ici ?

LA JEUNE FILLE.

Parce qu'une voix m'attache dans ce bois.

Une voix pleine de tristesse et de charme,

Et chaque matin cachée derrière ce houx

Je l'écoute immobile

Oh ! cette voix qui me berce

Oh ! cette voix qui me fait frissonner

D'un frisson inconnu

Il me semble que les heures où je l'entends

sont uniques entre toutes les heures,

et que la terre boit cette voix,

Comme un petit enfant boit le lait de sa mère.

NAÏC.

Tu l'aimes donc ?

LA JEUNE FILLE.

Je ne connais ~~pas~~ *ce mot* ce mot

NAÏC

Tu voudrais le revoir ?

LA JEUNE FILLE.

Je crois que je mourrais si j'approchais de lui.

NAÏC

Tu ne connais pas son nom ?

LA JEUNE FILLE.

Non, je sais qu'il est beau... Plus beau que le soleil
Et qu'il est revêtu d'étoffes merveilleuses

NAÏC.

Je connais celui-là, petite.
C'est moi qui l'ai nourri, qui l'ai tenu au bout
de mes bras pour l'aider à marcher.
Il n'y a que lui au monde pour chanter
Comme il chante.
Il a sucé sa voix après mon sein, car moi aussi j'ai chanté.
C'est un jeune seigneur, un Duc de notre Bretagne.

~~Il est bon, comme il est beau !~~

Heureuse celle qu'il aimera !

LA JEUNE FILLE.

(d'une voix rêveuse)

Heureuse celle qu'il aimera !

Elle sort lentement

~~(Le Duc et le Duc qui chante en revenant, La jeune fille se soude.
que et on entend comme un écho "Heureuse celle qui l'aimera".
Les pélerins passent un peu plus vite.)~~

Le Duc et la Naïc va d'oyeuse vers lui.
NAÏC A NANNIC.

O. Nannic sais tu ce que je viens de voir ?

~~celle~~
Une petite vagabonde,

~~Cette~~
une enfant blonde et sauvage

qui t'aime ^{qui t'aime} de t'avoir entendu !

^{qui t'aime de t'avoir vu !}
qui t'aime ! ^{NANNIC} qui t'aime !

~~(Incrédulis)~~

Qui m'aime ?

O ! Naïc, Naïc ! si tu sentais mon coeur qui bat

A ce que tu viens de me dire,

Naïc, pour l'aveu qu'elle t'a fait

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Pour la douceur de ce que j'ai fait naître,
 Naïc, tout devient bienfaisant et beau
 Comme en été,
 Tout m'attendrit et tout m'enchanté
 Et dans l'espace où je respire
 Je sens des allégresse ^{je suis} et des ardeurs
 Qui tombent comme un parfum
 Versé entre mes lèvres,
 O ! Lumière, j'ai tous tes arcs-en-ciel
 Dans mes deux yeux,
 J'ai le coeur plus éclatant,
 Lumière, que ton soleil
 Parce qu'une enfant m'aime.

(se rapprochant de Naïc.)

Et toi même Naïc
 Tu me parais toute changée,
 Tu n'es plus vieille
 Tes yeux sont rajeunis de regarder les miens,
 Ta bouche l'est de mon sourire,
 Tes joues sont ^{joyeuses} roses de mon émotion,
 Et tes chers cheveux blancs me semblent
 Des cheveux argentés par un rayon de lune,
 Je suis heureux Naïc, ^{Des roses blanches d'été!}
 Naïc va la chercher.

(Naïc s'éloigne un peu et

MANNIC.

qu'enfin voici, une heure douce.

(puis il attend en silence, ^{il chante et s'écoule} pendant que l'orchestre joue.
 Naïc revient avec l'enfant, par la main, ^{elle} en approchant, elle est secouée
 d'un frisson et en même temps passe ses mains sur son visage, puis étend
 les bras avec les mains croisées.

(Elle fait Ah! comme un soupir, comme quelque chose et qui lui fait mal et qui s'en va. Nannic cueille une fleur la respire et la lui tend en restant a quelques pas d'elle).

La veux-tu ?

(Elle ~~la prend~~ en silence, et s'appuyant à la fontaine, cache son visage dans ses bras en rond, il semble qu'elle vueille s'isoler, pour respirer ~~maintenant la fleur.~~)

Tu caches ton visage comme un petit oiseau

Pourquoi ? Je te fais ~~deux~~ peur ?

(Elle le regarde, il voit des pleurs dans ses yeux.)

Tu pleures ?

(Il n'ose avancer de peur de l'effaroucher davantage)

Tu es seule ici ? Dis-moi ta demeure

~~et~~ je t'apporterai des jouets, des fruits, ^{des} d'autres fleurs.

Tu as l'air d'une enfant !

~~.....~~

..... Tu ne réponds pas ?

Qu'as-tu ?.....

(Elle le regarde avec des yeux d'extase, sans paroles.)
(troublé)

Ne me regarde pas ainsi, ^{ma} petite !

On dirait ~~que~~ ton âme qui ^{pleure dans tes yeux!} me regarde !

~~Au moins~~ Ne laisse pas ainsi couler tes larmes sur tes joues !

(Elle pose la fleur que Nannic lui a donné, au bord de ses yeux comme pour en cueillir les pleurs. Puis Nannic tend la main pour prendre la fleur: elle avance le bras pour la donner, il approche la fleur de ses lèvres et la lui rend.)

Pourquoi ne me parles-tu pas ?

(~~Cependant son même regard elle comprime son coeur pour~~ ^{il fait} elle suffoque d'émotion.) ~~si faire comprendre~~

Pourquoi ^{tu} ~~cette~~ émotion ?

(A mesure qu'il chante, elle est de plus en plus troublée. Nannic s'avance un peu)

Tu es si belle ^{ma douce petite} ma douce petite,

^{et ma} et ma ^{si douce} si douce.

~~Il lui tend les bras, elle se met
à pleurer et à sangloter.~~

(Une volupté douloureuse se devine sur son visage)

Mais quel trouble est en toi ?.....

Comme tu souffres !

(son émotion s'accroît à chaque minute jusqu'à la fin.)

Ne veux-tu pas me dire un mot ?

Un seul qui dira tout !

Ma pauvre petite !

(Il lui tend les bras. ~~Elle~~ Comme en un rêve, elle se met doucement à genoux, semble sans force, et par petits mouvements, se traînant, sans le quitter des yeux, arrive jusqu'à lui. Nannic s'avance un peu et à temps pour après d'être baissé jusqu'à elle, la recevoir dans les bras qu'il lui tendait. Elle abandonne sa tête sur son épaule et ferme les yeux.)

L'heure est trop douce aussi pour ton coeur petite amie,

Mais goûte là sans peur puisque je te soutiens,

Je voudrais t'apporter une joie que tu dois ignorer

(Il commence à se pencher sur son visage.)

Permetts moi !.....

Ton trouble est délicat comme un amour qui naît !

Permetts moi !.....

(Il se penche un peu plus.)

O ! moi aussi je t'aime ~~moi~~...

(Et comme elle garde toujours le silence et qu'il la voit presque sans souffle, il lui donne un baiser sur les lèvres, on entend un soupir.)

~~Elle~~
Entre tes lèvres reçois le baiser que tu n'oses pas demander.

Et moi j'ai pris le mot que tu n'osais pas dire

O ma petite fée.

(Amoureusement il se repenche sur elle et lui donne un second baiser; aussitôt il sent le corps lourd dans ses bras, il la regarde ~~angoissé~~ anxieux, désespéré, et la pose doucement sur l'herbe.)

~~Elle s'est évanouie ! Mon Dieu !~~

~~Elle s'est évanouie !~~

Morte ! Elle est morte,
mon Dieu !

mon commencement de bonheur !

(Un peu après il s'approche, la contemple et chante)

Il part d'un air fier et fier.
Les rilles dans l'air se font lentement. Nannie se lève
(il va lui prendre la main, il sent qu'elle retombe et il comprend tout-à-
fait. Là, il étend doucement le corps, s'en éloigne un peu, le regarde
un long temps et dit:) et silencieux s'en va vers eux et sortance
Doulour, doulour pour toi petite innocente !

Je dans le
cripuscule de
jeunes filles au blanc
sortent des yeux
elles sont
quelques pa
immobiles au
seul
restent immo
bles.

La mort impitoyable t'a prise dans les bois,
Toi qui sentais la rose et l'aubépine blanche.
Nous te chantons le chant d'adieu
Le chant qui va passer sur les branches du chêne
Et sur la mer de Cornouailles.

~~Amis des mortes et des morts
Qui dorment entre deux draps
Priez pour ceux qui sont immobiles.
Sur la terre humide et dure
Priez, priez, car Saint Michel
Descend comme un orseau du ciel
Avec une balance d'or
Pour peser les âmes des morts.
Voici la nuit des morts.~~

Sur la terre noire et dure
Priez, priez, car Saint Michel
Descend comme un orseau du ciel
Avec sa balance d'or
Pour peser les âmes des morts.
Voici la nuit des morts.

Le fait tomber
les feuilles à l'aveugle dans le feu.
Qu'on s'en le devante, soit parer,
Le sac se lève à l'instinct et fait
à l'âme rétrograde. Je n'aurais pas pu
le faire, j'aurais eu le sac.

Pour son entrée au Paradis,
Comme une harpe, O Rossignols;
Sur les branches de chêne, chantez toute la nuit !

(Le rideau tombe pendant que l'air reste agacé, calme au-dessus d'elle)
finet - lentement dans le fond de la scène.

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CANTIQUE des PELERINS

-:-:-:-:-:-:-:-:-:-:-:-

Nous sommes O Saints ce que nous sommes,
Mais votre grandeur nous pardonne
De n'être que de pauvres hommes.

Cloches de notre beau Pays,
Sonnez vos sons indéfinis
Entre tous les vallons fleuris.

Par les montagnes et les landes
Pour que tous les Cieux nous entendent
Nous donnerons nos voix comme offrande.

Nous partons laissant au logis
Les pleurs et tous les soucis,
L'espoir nous rend jeunes et hardis.

Allons Bretons de nos chaumières,
Bretons des villes toutes entières,
Bretons de toutes les volières.

Confiance, Dieu veille aux passereaux
Aux nids qu'ils font dans les roseaux
Les pèlerins sont des oiseaux !

-:-:-:-:-:-:-:-:-:-:-:-

β)

La Route Verte

(M. Lévesque)

30

"La route verte",

paroles de Jeanne Valder.

Une route en bordure d'une forêt de pins qui se dressent pareils à une colonnade de bois, fine et verte, ou comme des barres d'une cage, sur un fond qui servira d'écran, où se reflètent en couleurs, les sentiments dominants.

Hory vert le long de la scène

Au lever du rideau le passant est accoudé contre le premier pin, à gauche, et la jeune fille, en aperçue, à l'autre bout de la scène contre le dernier pin.

Couleur sur l'écran: gris foncé.

Personnages.

Le passant

Le vieux petit grime avec sa chaine de petits grims

La jeune fille

Les petits fets blancs-blondes.

Époque: Le Moyen-Âge dans une forêt de la Bretagne.

Le passant:

Il ne sera donc pas un passant pour ^{coeur?} clore mon
Mon coeur qui pour lui seul est fier de garder ses ^{desirs}.
Il n'est plus de saisons!

[Il n'a plus d'années]

Clairs étés, hivers mornes, vous ne m'apportez rien,
et si je ne sentais

Tous mon pays que j'aime chanter dans
ma poitrine

Je m'en irais, je chercherais ailleurs

Ce que je n'ai jamais trouvé

O' bois de ma Bretagne que votre beauté console ^{mon}
Pis de vous je vis comme une feuille ou comme un ^{coeur?} chant.

Scène II

Le passant, la jeune fille. Le vieux grême.
Le choeur des jeunes petits grêmes, et cham-
pignons. Chœur de petits fils pleureuses.

La jeune fille nourrice:

Mon petit je suis heureuse de te voir
Le passant

Heureux.

Le vieux grême (se penchant un peu sur lui)

Et-ce toi celui qui toujours se lamenta

Nous sommes venus tous ensemble

pour essayer de consoler ton être

et donner une autre forme à ta bouche.

Tu ne souris jamais!

Le choeur des petits grêmes (voix d'enfants).

Oui, tu nous creves notre petit coeur

Tu nous importunes avec tes plaintes

Oui,

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Le Duc

Oui, on dirait que l'on a bled' mon cœur
Et qu'on y a mis toutes les larmes de la terre
On dirait que j'en ai fait le tour de la vie.

Le vieil qui me

Tu vois qu'il faut que tu cedes
Que tu ne laisses charmer ta tristesse

La nourrice.

un moyen infallible contre tous les
pénis d'enfant... d'homme -

Le passant.

Mes petits amis merci merci
mais ce n'était pas vous que j'appelais.

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Ma vieille nourrice qui m'aime
Chante moi des chansons pour me bercer

Voie

Depuis que tu m'as quittée, j'en ai plus chanté, mon
petit, enfant,

Et ma mémoire usée ne se souvient plus
plus de ce qui t'endormait.

Nannic.

Toi qui m'a soutenu sur la première route où j'ai marché.

Toi qui m'a nourri de ton lait ma vieille nourrice
qui m'aime

Chante moi des chansons pour que je m'endorsse

(Ma vieille nourrice qui m'aime

Chante moi des chansons pour me bercer)

Voie (très tendrement)

Oui, mon enfant toujours si triste

Demande en premier cette année à nos
sept saints

De te changer le cœur et la forme de
la jolie bouche.

Jamais tu ne souris.

Scène II

La jeune fille peniblement sort de sa cachette et avance lentement (Elle cache son visage dans ses bras enroulés. Il semble qu'elle veuille s'isoler.)

Nanni.

Tu caches ton visage comme un petit oiseau.
Pourquoi? Ye te fais peur?

(Il desine des pleurs dans les yeux de la jeune fille.)

Tu pleures?

(Il s'avance de peur de l'effrayer, s'arrêtant.)

Y)

Pauline de Walden

La Route Verte

la musique d'Emile Poincaré 34

Empty musical staves with the instruction *Scène peu* written across the middle.

Lent et secour.

Le Duc.

Musical score for the first system, featuring a flute part and a piano accompaniment. The flute part includes dynamic markings *f.*, *mf*, *pp.*, *pp.*, and *f*. The piano part includes dynamic markings *pp.* and *f*. The score is in 6/4 time and includes various musical notations such as notes, rests, and slurs.

Musical score for the second system, continuing the flute and piano parts. The flute part includes dynamic markings *pp.*, *pp.*, and *pp.*. The piano part includes dynamic markings *pp.* and *pp.*. The score is in 6/4 time and includes various musical notations such as notes, rests, and slurs.


Empty musical staves at the bottom of the page.

Le Duc.

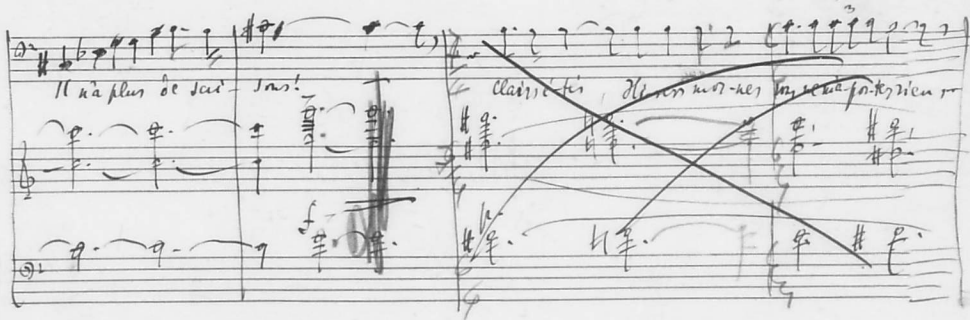
Très profondément
Ad lib.
il ne se saurait pas par - sent pour é - con - ter mon cœur
ma fille



mon cœur qui font les seuls efforts de ga - rants de surs!



Il n'a plus de sur - surs! clairs, des nos nos - les pas sera fort bien



sib.
Et si je ne seu - fais tout ce que je puis pour que l'on ne change de pas - si - le



Scène II
Les champignons se changent en petits grômes bénévoles, et la
parole blanche. Ils se tiennent toujours un peu à distance
du passant et parlent toujours à voix basse.

Handwritten musical notation on ten staves. Each staff consists of five horizontal lines. The notation is extremely faint and illegible, appearing as light grey or blueish lines and dots across the page.

Ah! vraiment, tu n'as pas besoin de nous!

~~parce que~~
^{marquer} par besoin, par besoin par l'est par l'est

Et, ~~de l'air~~ qui nous a mis en ~~compromis~~ ^{sur nous} ?

Dis donc dis donc, dis donc dis donc

Mais sans aucun tort de nos artistes sur toi...

(Ils n'ont rien fait.)

Rit.

leur partons avec ... leur partons ... leur partons

de passer

Lento *rall.* *int.*

Requiesce et facis nos

a tempo *rit.* *Tempo nuovo*

Requiesce et facis nos

Musica *And.*

tu da-ne *dan-se* *re-qui-*

Le passant se brade les merles

Le pass

se la ne dan se jou

gen - se

se mel.

Andante

molto lento -

Le pars au

mes - sies, mes - sies, mes - sies, se n'ai pu voir mes - sies

Le Christ *parbe*

à Tempo.

mf *p.*

parbe-son *parbe-son*

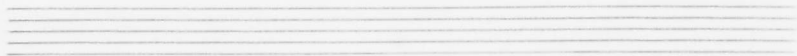
son *par* *pu- re* *com- pas- sion*

seul

seul *le* *mis-é-ri- cordi- en- se* *le* *mis-é-ri- cordi- en- se*

à Tempo

p.



Et comme je vis avec moi-même

Je t'attends *sera un peu de temps*

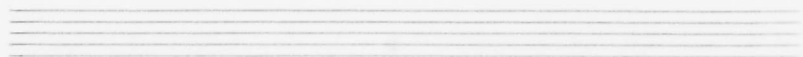
The first system of the handwritten musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (B-flat). It begins with a whole note rest, followed by a series of eighth and sixteenth notes. The lyrics "Je t'attends" are written below the first few notes, and "sera un peu de temps" follows later. The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features chords and some melodic lines.

de la langin *Ti-er un peu par ci* *Ti-er un peu par la*

The second system of the handwritten musical score also consists of three staves. The vocal line (top staff) continues with the lyrics "de la langin", "Ti-er un peu par ci", and "Ti-er un peu par la". The piano accompaniment (middle and bottom staves) includes some melodic lines and chords, with some notes marked with accents.

Le chon
d'eff'et d'au-er con-er

The third system of the handwritten musical score consists of three staves. The vocal line (top staff) has the lyrics "Le chon" and "d'eff'et d'au-er con-er". The piano accompaniment (middle and bottom staves) includes some melodic lines and chords, with some notes marked with accents.



Cœur de sa soeur - ce au feu mais ce retourne

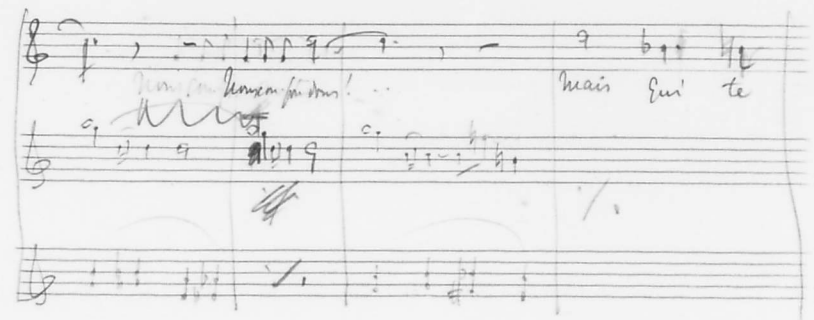
it cependant.

 respecta mis merci, merci,

mais un cm fr. des sans du te Non cm fr. des...

(au une copie de la...
d'Amestane)

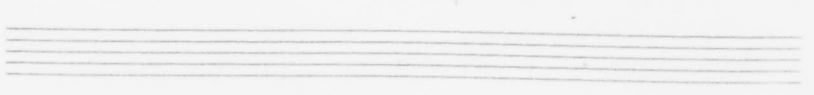
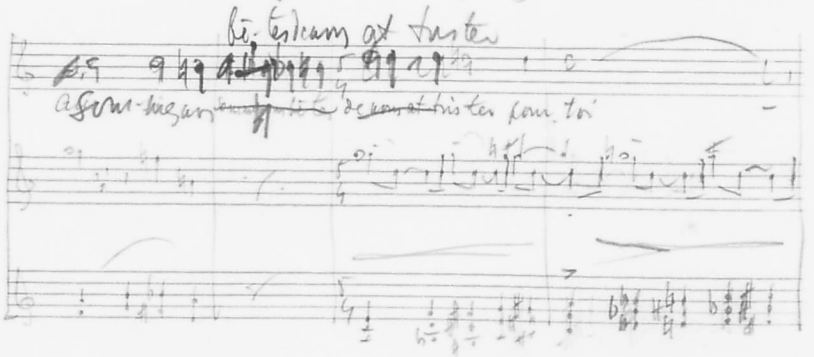
Non se hinc profectus! ... mais sui te



Com hinc de hincque non? ... sui aus-si



bi. tyram ex tunc
a son-beran... de canat hinc ten son. to



Lento.

p. *Compassion*

Gloria Dieu

separant pentes paisibles

Dieu (ils se chargent en champs verts)

ilente

deux la font

cud de ve sol.

Le chœur

Handwritten musical score for the first system. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in a key with two flats and a 3/4 time signature. The lyrics are written below the vocal line: "benedi-ctus qui in cae-les-tis sedet ad dex-teram pa-tris qui cum pa-tri et spi-ri-tu sanc-to simul ad-oratur et con-glou-bri-tur". There are various musical notations including notes, rests, and dynamic markings like 'p.' and 'f.'.

Handwritten musical score for the second system. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music continues from the first system. The lyrics are: "in cae-lis sedet ad dex-teram pa-tris qui cum pa-tri et spi-ri-tu sanc-to simul ad-oratur et con-glou-bri-tur". There are various musical notations including notes, rests, and dynamic markings like 'p.' and 'f.'.

Le chœur

Handwritten musical score for the third system. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music continues from the second system. The lyrics are: "Qui sedet ad dex-teram pa-tris qui cum pa-tri et spi-ri-tu sanc-to simul ad-oratur et con-glou-bri-tur". There are various musical notations including notes, rests, and dynamic markings like 'p.' and 'f.'.

Empty musical staves at the bottom of the page.

Can Com-hen tu hom a
tu hom a-los mes

Handwritten musical notation for the first system. It features a treble clef and a common time signature. The melody is written on a single staff with lyrics: "Can Com-hen tu hom a" and "tu hom a-los mes". There are some corrections and scribbles in the notation, particularly in the first few notes.

Handwritten musical notation for the second system, showing a treble clef and a common time signature with a series of notes.

tu mes

Handwritten musical notation for the third system. It features a treble clef and a common time signature. The melody is written on a single staff with lyrics: "tu mes". There are significant scribbles and corrections in the notation, particularly in the first few notes.

Handwritten musical notation for the fourth system. It features a treble clef and a common time signature. The melody is written on a single staff with lyrics: "tu mes". There are significant scribbles and corrections in the notation, particularly in the first few notes.

rit.
subito piano

Tu les é-cri-tes | par son Cou-tien

lais-se ta cleant sur - | ton pain - teur | Lais se ta Coeur des -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The piano accompaniment consists of chords and moving lines in the right and left hands.

rit.

des-mes-les le

The second system continues the piano accompaniment from the first system. It features a treble clef and a key signature of one flat. The notation includes various chordal textures and melodic fragments.

rit. molto

Adieu.

The third system shows the piano accompaniment and a vocal line. The piano part continues with complex chordal structures. The vocal line has a treble clef and a key signature of one flat. The lyrics 'Adieu.' are written below the notes.

The lower half of the page contains several empty musical staves, indicating that the music for this section is not fully written out on this page.

La suite montante
La. kom. carenante
no vo piu mosso.

rit -

Andante (con ~~molto~~ ~~passato~~ ~~rit.~~ ~~tr.~~ ~~staccato~~ ~~quasi~~)

Volce. mef.

pp. p.

La. kom. carenante

Ille vices *si se facta* *des. ce. de.*

me loci se christi char ten *era xis.*

rit.

L.N.

rit.

an mo. gen. a. fail. li. ole

rall — ♩ = 56.

L. A.

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes notes, rests, and dynamic markings. The bass clef part has a key signature of one sharp (F#) and a time signature of 4/4.

Le Ross. *Andante*
 Musical notation with lyrics: *lu he tibi a. mis hu ei ser. ci*
Andante
 Musical notation with lyrics: *man ci a i tu u m q u e*
Andante
 Musical notation with lyrics: *ma i o r e s t u m p l u r i m b e s t i u m*

cresc.
 Musical notation with lyrics: *lu he tibi a. mis hu ei ser. ci*
cresc.
 Musical notation with lyrics: *ma i o r e s t u m p l u r i m b e s t i u m*

Empty musical staves for further notation.

Couleur: vert foncé.

Scène II. Les champignons se transforment en
le vieux ~~gros~~ grime est bécote. Demore le champ saisi des autres
grîmes et se pose d'innocent devant le absent.

Vif et espiègle 1 = 132.

Le vieux
grime

Handwritten musical score system 1, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The notation includes a melody line with notes and rests, and a piano accompaniment line with chords and rhythmic patterns. A large diagonal line is drawn across the system.

Handwritten musical score system 2, continuing the piece with similar notation and a large diagonal line crossing through it.

Handwritten musical score system 3, including a section labeled 'Le vieux grime' and 'Pastorale' with various musical notations and a large diagonal line.

Les champs jaunes se transforment en grèves.

Le vieux gréme

Tenors
de
choeur
des
grèves

répéter *pp.*

Replénir
la première
meuse
à trois fois

pp. pp.

Le vieux
gréme

Le vieux

The musical score is written on three systems of staves. The first system contains the vocal line for Tenors of the choir and the piano accompaniment. The vocal line includes the lyrics "répéter", "la", "meuse", and "à trois fois". The piano part features complex chords and textures, with dynamic markings *pp.* and *pp. pp.*. The second system continues the vocal line with lyrics "ta" and "meuse", and the piano accompaniment. The third system shows the vocal line with lyrics "meuse" and "ta", and the piano accompaniment. The score is heavily annotated with handwritten notes, including "répéter", "Replénir la première meuse à trois fois", and various dynamic markings like *pp.*, *pp. pp.*, and *mf*. There are also some crossed-out sections of the score.

des grimes. ~~à l'organe~~ ^{lit} = 150.

47.

del Gran
Non con un suo stile
ha per rapida sua
cala ce se versa per ...

lumini la ~~visibile~~ a gusto di ~~la~~ ca sue te te del w-be

The image shows a handwritten musical score on a single staff. The lyrics are written above the notes: "lumini la", followed by a crossed-out word "visibile", then "a gusto di", a crossed-out word "la", and "ca sue te te del w-be". The notation includes treble clef, a key signature of one sharp (F#), and a common time signature (C). There are several annotations: "bis" and "um" are written above the staff, and "bis" is written below it. The notes are mostly quarter and eighth notes, with some rests. The staff is enclosed in a large hand-drawn bracket on the right side.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically below the first staff. They are completely blank, with no notes or markings.

Andante mosso

Andante mosso, agitato

49.

Vanni

Handwritten musical score for Vanni, measures 1-4. The score is written on two staves. The first staff is in treble clef and the second in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The first two measures are marked *fff*. The last two measures are marked *m. f. subito*. The music features a complex rhythmic pattern with many beamed notes and rests.

Man

Handwritten musical score for Man, measures 5-8. The score is written on two staves. The first staff is in treble clef and the second in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music features a complex rhythmic pattern with many beamed notes and rests. There are markings '1' and '2' below the staves.

Man

Handwritten musical score for Man, measures 9-12. The score is written on two staves. The first staff is in treble clef and the second in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music features a complex rhythmic pattern with many beamed notes and rests. The word *Espressivo* is written below the staves.

Man

Handwritten musical score for Man, measures 13-16. The score is written on two staves. The first staff is in treble clef and the second in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music features a complex rhythmic pattern with many beamed notes and rests. The word *mf* is written below the staves.

Nannic

Handwritten musical score for 'Nannic'. The piece is in 3/4 time. The upper staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music with notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#), containing a continuous rhythmic accompaniment. Dynamics include 'mf' and 'mf'.

Nan

Handwritten musical score for 'Nan'. The piece is in 3/4 time. The upper staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music with notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#), containing a continuous rhythmic accompaniment. Dynamics include 'mp' and 'mf'.

Nan

Handwritten musical score for 'Nan'. The piece is in 3/4 time. The upper staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music with notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#), containing a continuous rhythmic accompaniment. Dynamics include 'f'.

Nan

Handwritten musical score for 'Nan'. The piece is in 3/4 time. The upper staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music with notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#), containing a continuous rhythmic accompaniment. Dynamics include 'mf'.

~~fonarota~~

X 2

1 2 1 2

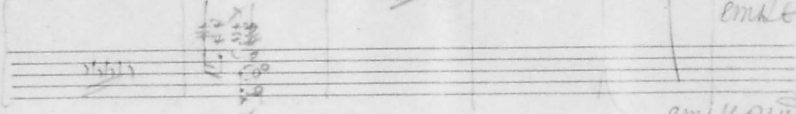
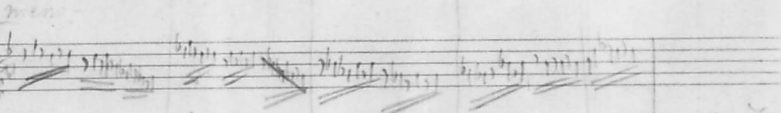
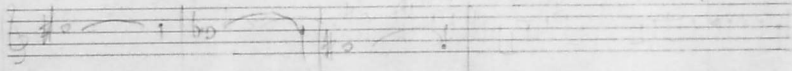
Handwritten musical notation on a grand staff. The top staff contains a sequence of notes and rests, with the numbers '1 2 1 2' written above it. The bottom staff contains a few notes and rests, including a double bar line.

Handwritten musical notation on a grand staff. The top staff contains a sequence of notes and rests. The bottom staff contains a few notes and rests, including a double bar line.

Seven empty grand staves, each consisting of two five-line staves joined at the bottom.

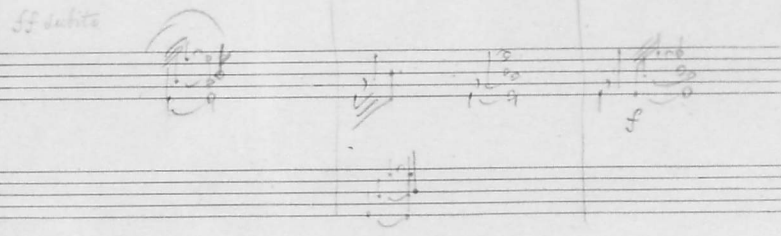
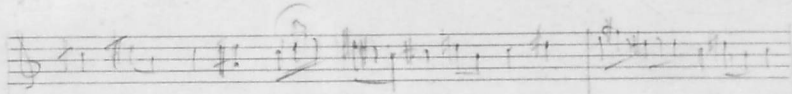
Andromeda
And. K. M.

emitteriatis

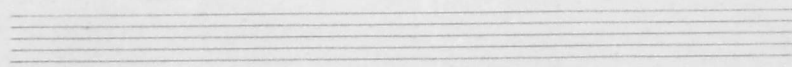
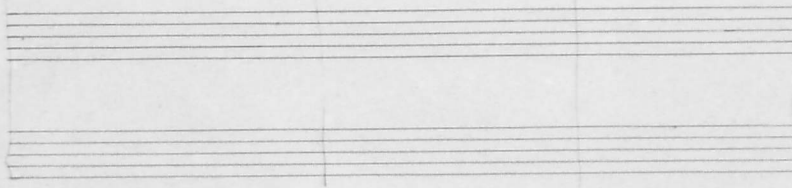
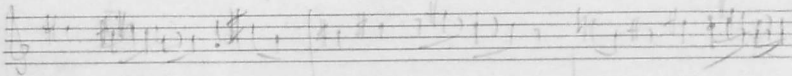


emitteriatis

emitteriatis



ff subito



Mais la reine offre encore

des anneaux riches

Et un pardin au bord de

l'eau embaumée encore...

Handwritten musical notation on a three-staff system. The top staff contains a melodic line with notes and rests. The middle and bottom staves contain accompaniment, including chords and rhythmic patterns. There are some handwritten annotations and corrections on the staves.

Handwritten musical notation on a three-staff system. The top staff features a melodic line with a fermata and a dynamic marking 'p.'. The middle and bottom staves show accompaniment with some scribbled-out sections.

Handwritten musical notation on a three-staff system. The top staff has a melodic line with a fermata and a dynamic marking 'p.'. The middle and bottom staves contain accompaniment with some scribbled-out sections.

43.60.

Je boude
à cause de la

guerre

1 Août 1914

A Dieu.

Lent
na wie

Wan te char ten. ee chaut pa

Dieu

La route verte



The manuscript features a page of handwritten musical notation. At the top, the tempo marking 'Lent' is written in a cursive hand. Below it, the title 'na wie' is written. The first system consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system also has two staves, with the treble staff containing a vocal line and the bass staff providing accompaniment. The third system shows a single treble clef staff with a melodic line. The fourth system is a single bass clef staff with a few notes. The fifth system contains the handwritten text 'La route verte' written across the staff lines. The sixth system is a single bass clef staff with a few notes. The seventh system is a single bass clef staff with a few notes. The eighth system is a single bass clef staff with a few notes. The ninth system is a single bass clef staff with a few notes. The tenth system is a single bass clef staff with a few notes. The eleventh system is a single bass clef staff with a few notes. The twelfth system is a single bass clef staff with a few notes. The thirteenth system is a single bass clef staff with a few notes. The fourteenth system is a single bass clef staff with a few notes. The fifteenth system is a single bass clef staff with a few notes. The sixteenth system is a single bass clef staff with a few notes. The seventeenth system is a single bass clef staff with a few notes. The eighteenth system is a single bass clef staff with a few notes. The nineteenth system is a single bass clef staff with a few notes. The twentieth system is a single bass clef staff with a few notes. The twenty-first system is a single bass clef staff with a few notes. The twenty-second system is a single bass clef staff with a few notes. The twenty-third system is a single bass clef staff with a few notes. The twenty-fourth system is a single bass clef staff with a few notes. The twenty-fifth system is a single bass clef staff with a few notes. The twenty-sixth system is a single bass clef staff with a few notes. The twenty-seventh system is a single bass clef staff with a few notes. The twenty-eighth system is a single bass clef staff with a few notes. The twenty-ninth system is a single bass clef staff with a few notes. The thirtieth system is a single bass clef staff with a few notes. The thirty-first system is a single bass clef staff with a few notes. The thirty-second system is a single bass clef staff with a few notes. The thirty-third system is a single bass clef staff with a few notes. The thirty-fourth system is a single bass clef staff with a few notes. The thirty-fifth system is a single bass clef staff with a few notes. The thirty-sixth system is a single bass clef staff with a few notes. The thirty-seventh system is a single bass clef staff with a few notes. The thirty-eighth system is a single bass clef staff with a few notes. The thirty-ninth system is a single bass clef staff with a few notes. The fortieth system is a single bass clef staff with a few notes. The forty-first system is a single bass clef staff with a few notes. The forty-second system is a single bass clef staff with a few notes. The forty-third system is a single bass clef staff with a few notes. The forty-fourth system is a single bass clef staff with a few notes. The forty-fifth system is a single bass clef staff with a few notes. The forty-sixth system is a single bass clef staff with a few notes. The forty-seventh system is a single bass clef staff with a few notes. The forty-eighth system is a single bass clef staff with a few notes. The forty-ninth system is a single bass clef staff with a few notes. The fiftieth system is a single bass clef staff with a few notes.

~~James Mackintosh, II~~
Bohemienne La Route verte II
Fingues

53.

Allegro moderato $\text{♩} = 56$. Scène 1ère

Calmo.

The musical score consists of ten staves. The first two staves of each system are in treble clef, and the last two are in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p'. The score is handwritten and appears to be a draft or working manuscript.

poco accel.

f *cres.*

f *accelerando*

ce

ce qu'ils ont sent

sent sa sua

toi qui ont senti dans la nuit

rat cy, va t'en - je suis mort

na ma tourment

peut-être

Handwritten musical score for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music features various notes, rests, and accidentals. A 'dim' marking is present above the second staff.

Handwritten musical score for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music includes a 'p.' dynamic marking and an 'Espress' marking.

m.f. Neuchants s'en vont jadis, dans le port de la mer.

Handwritten musical score for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music continues with various notes and rests.

Handwritten musical score for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music concludes with various notes and rests.

Adagio.

The image shows a handwritten musical score for piano, consisting of six systems of staves. The notation is in a single system with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a piano (*p.*) dynamic marking. The second system features a *pp.* marking. The third system includes a *pp.* marking and a large, bold 'X' over a section of the music. The fourth system has a *pp.* marking. The fifth system includes a *pp.* marking. The sixth system includes a *pp.* marking and a *rit.* marking. The score is written in a clear, legible hand.

Handwritten musical notation for the first system. The top staff contains complex chords with many notes, some marked with accents and slurs. The bottom staff has a more rhythmic accompaniment. The system concludes with the instruction *marcato.* and the word *sotto.* written below the staff.

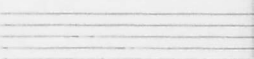
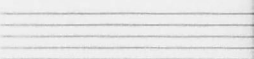
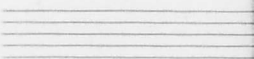
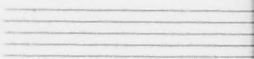
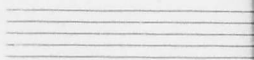
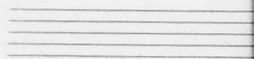
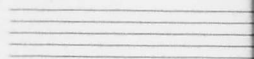
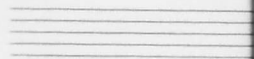
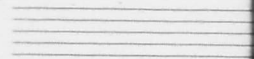
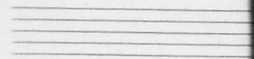
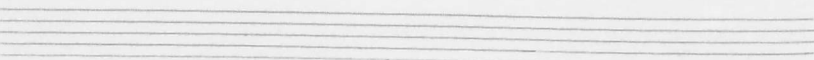
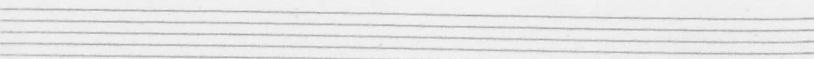
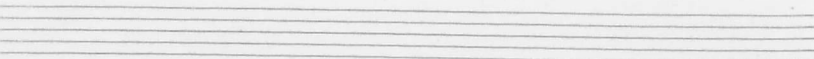
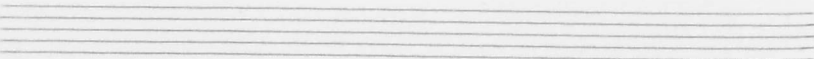
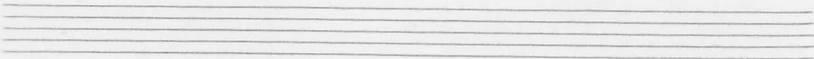
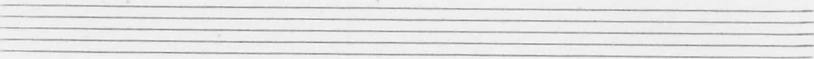
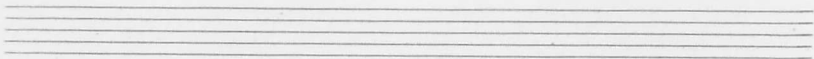
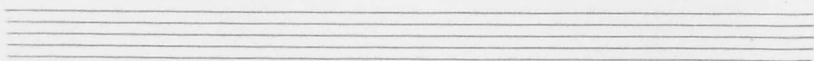
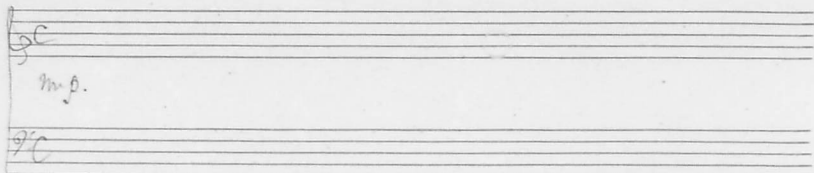
Handwritten musical notation for the second system. Both staves show melodic development with various note values and slurs. The notation is dense and expressive.

Handwritten musical notation for the third system. The top staff features a melodic line with slurs, while the bottom staff provides a harmonic accompaniment. The system ends with a fermata-like symbol.

Handwritten musical notation for the fourth system. The notation includes the instruction *sfz poco* written above the staff. The music continues with complex rhythmic patterns in both staves.

Handwritten musical notation for the fifth system. The system concludes with dynamic markings and slurs. The notation is dense and detailed, typical of a composer's manuscript.

5C
mp.
7C



47 La route verte 77

paroles de Jeanne Valcler musique d'André Godard.

(une route en bordure d'une forêt de pins, qui se dressent pareils
à une colonne de bois, fine et svelte, au-dessus des buissons,
d'une cage, sur un fond qui servira d'écran, où se refléteront
en ombres, les sentiments dominants. Les quincailliers de l'un y vont
tout le long de la scène
Au lever du rideau le ~~passant~~ ^{passant} accoude contre le premier pin
à gauche, et la jeune fille, rampante, à l'autre bout de la
scène. Les couleurs contre le deuxième pin. ~~La couleur~~ ^{la couleur} ~~est~~ ^{est} ~~sur~~ ^{sur} l'écran.
fin.] Friso forcé.

Personnages :

Le passant.
Le ^{vieux} petit grême avec son ~~sa~~ chapeau de petits fruits,
la jeune fille,
des petites fiées blanches.
Adairien l'opéra; le mariage ^{dans une forêt}
de la Bretagne.

1) (cœur: gisop fondé.)

(Aideau)
Toujours.

Le présent

en. Il ne se - ra donc jamais sans - fondé - en -

tu mon cœur! - Mon

cœur qui tombe seul est for - ce de gar - der son de -

l. p.

vivo

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and various notes and rests.

pp

sf

sf

sf

Handwritten musical notation for the second system, including a treble clef, a key signature of one flat, and various notes and rests.

sf

sf

Handwritten musical notation for the third system, including a treble clef, a key signature of one flat, and various notes and rests.

Empty musical staves at the bottom of the page.

3-

61.

à tempo.

clairs é-

tes hi- vers non-

tes ne me parlez rien

3 2 4 3

dim.
p

molto *allegro*

Et si je ressentais tout mon pa-ys qui

j'ai vu chanter dans sa joie tri- se

rais - la che- che- rais ait. Cours

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics "rais - la che- che- rais ait. Cours". The middle staff is the piano accompaniment, and the bottom staff is a lower piano part. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings.

ce que je n'ai ja- vant re-

The second system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics "ce que je n'ai ja- vant re-". The middle staff is the piano accompaniment, and the bottom staff is a lower piano part. The music continues in the same key and time signature as the first system. The notation includes various rhythmic values, accidentals, and dynamic markings.

rit.

mf *dim*

The third system of the handwritten musical score consists of three staves. The top staff is a vocal line with a long, sweeping melodic line. The middle staff is the piano accompaniment, and the bottom staff is a lower piano part. The system is marked with a *rit.* (ritardando) and dynamic markings *mf* and *dim*. The notation includes various rhythmic values, accidentals, and dynamic markings.

Four empty musical staves are located at the bottom of the page, below the third system of music.

6.

Handwritten musical score for the first system. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "fois de ma vie. Fa-gue, que so-tu beau-té con-so-le mon". The piano accompaniment consists of two staves below the vocal line, both containing rests.

Handwritten musical score for the second system. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "Coeur. Prés de moi je suis comme une feuille on comman". The piano accompaniment consists of two staves below the vocal line, both containing rests.

Handwritten musical score for the third system. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "chant". The piano accompaniment consists of two staves below the vocal line, both containing rests.

Two empty musical staves at the bottom of the page, consisting of five lines each.

1) Scène IV. (Lumière d'été) (jeu avec les fleurs, les
 écus. Le lieu se pare de bannières colorées - des minuscules
 lampes électriques au jour - Les fleurs blanches et roses blanches
 ou blanches, les guirlandes aux grandes bandes blanches sou-
 tent. Des grands papillons d'été voltigent dans une joie
 prieta-
 uise.)

Moderato ♩ = 80

~~Andante~~

Les voix
Sopr.
M. Sopr.

Tenors
Basso
Les
quatre

et d'aut.

2.

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes and rests, including a half note, a quarter note, and a dotted quarter note. The lower staff is in bass clef and contains corresponding notes and rests, including a half note, a quarter note, and a dotted quarter note. The notation is written in black ink on aged paper.

The second system of handwritten musical notation also consists of two staves. The upper staff is in treble clef and contains a sequence of notes and rests, including a half note, a quarter note, and a dotted quarter note. The lower staff is in bass clef and contains corresponding notes and rests, including a half note, a quarter note, and a dotted quarter note. The notation is written in black ink on aged paper.

Two empty musical staves, one in treble clef and one in bass clef, are positioned below the second system of notation. They are completely blank, with no notes or rests written on them.

3)

65.

Andante

9)

Handwritten musical score for guitar on a page numbered 9. The score is written on a system of six staves. The first two staves are empty. The third staff contains a melodic line in treble clef with various accidentals and slurs. The fourth staff contains a bass line in bass clef with chords and accidentals. The fifth staff contains a complex texture of chords and notes, possibly representing a guitar-specific technique like a sweep or a complex arpeggio. The sixth staff contains a bass line with chords and accidentals. The bottom two staves are empty.

57

66.

The first system of handwritten musical notation consists of three staves. The top staff is a treble clef staff, which is mostly empty. The middle staff is a bass clef staff, containing several measures of music with notes and rests. The bottom staff is a bass clef staff, containing a continuous line of notes with stems pointing downwards, likely representing a bass line or a specific instrument part. The notation is handwritten and appears to be a sketch or a working draft.

The second system of handwritten musical notation also consists of three staves. The top staff is a treble clef staff, mostly empty. The middle staff is a bass clef staff, containing several measures of music with notes and rests. The bottom staff is a bass clef staff, containing a continuous line of notes with stems pointing downwards. The notation is handwritten and appears to be a sketch or a working draft.

At the bottom of the page, there are two sets of empty musical staves. Each set consists of a treble clef staff and a bass clef staff, arranged vertically. These staves are completely blank, suggesting they were either not used or are intended for future notation.

6.

Allegro ♩ = 120

Handwritten musical score for the first system, measures 1-4. The score is written on four staves. The top two staves are for the vocal line, with a treble clef and a common time signature (C). The bottom two staves are for the piano accompaniment, with a treble clef and a common time signature (C). The music begins with a whole rest on the vocal line and a whole note chord on the piano line. The piano part features a complex rhythmic pattern with many beamed notes. The word "Basso" is written in the middle of the piano accompaniment.

Handwritten musical score for the second system, measures 5-8. The score is written on four staves. The top two staves are for the vocal line, with a treble clef and a common time signature (C). The bottom two staves are for the piano accompaniment, with a treble clef and a common time signature (C). The music continues with complex rhythmic patterns and beamed notes in both the vocal and piano parts.

Four empty musical staves, two for the vocal line and two for the piano accompaniment, located at the bottom of the page.

7)

67.

Handwritten musical score for the first system. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The piano part is written on two staves below the grand staff. The first measure of the piano part contains a chord with a sharp sign. The second measure is marked with a wavy line and the word "rit." (ritardando). The piano part continues with several measures of chords and melodic lines.

Handwritten musical score for the second system. It continues the grand staff and piano part from the first system. The piano part features a wavy line and the word "rit." (ritardando) over several measures, indicating a deceleration in tempo. The notation includes various musical symbols such as notes, rests, and accidentals.

Four empty musical staves at the bottom of the page, arranged in two pairs. They are not filled with any musical notation.

8)

The first system of handwritten musical notation consists of four staves. The top two staves are empty, with a treble clef on the first and a bass clef on the second. The third staff contains a complex melodic line with many beamed notes and accidentals. The fourth staff contains a complex chordal accompaniment with many beamed notes and accidentals. A vertical bar line is present in the middle of the system.

The second system of handwritten musical notation consists of four staves. The top two staves are empty, with a treble clef on the first and a bass clef on the second. The third staff contains a complex melodic line with many beamed notes and accidentals. The fourth staff contains a complex chordal accompaniment with many beamed notes and accidentals. A vertical bar line is present in the middle of the system.

Two empty musical staves at the bottom of the page, consisting of two sets of five-line staves.

9/

68.

Handwritten musical notation on a staff with treble and bass clefs. The notation includes notes, rests, and chord diagrams. The first staff has a treble clef and a common time signature. The second staff has a bass clef. The notation is written in a style that suggests a guitar or piano accompaniment. There are several measures of music, each with a chord diagram above it. The chord diagrams show fingerings for various chords, including triads and dyads. The notes are mostly eighth and quarter notes, with some rests. The overall style is that of a handwritten musical score.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically below the first staff. These staves are completely blank and contain no musical notation.

8)

La Route Verte

Scene IV.

La Roncole. II

Paroles de Madame Jeanne Valcotti 71.
Musique d'Emile Riadi.

(Le rideau se lève lentement avec ces premiers accords)

Sur l'ancienne route de Rome de ce bon pays menant au voyage
aux pèlerinages des quatre époques de l'année. Elle traverse la série de bois
de gauche à droite bordée de grands arbres dont on ne voit que le haut et donnent l'impression d'une
colonnade antique très sévère. A gauche un puits et un calvaire, dont les bras tendus mon-
trent le chemin desert. Au lever du rideau on voit le duc affalé sur la mar-
quette du puits. Il ne changera presque pas cette position jusqu'à la fin
de la deuxième scène. On sent une grande tristesse partout. Il fait
sombre, mais le jour se lève peu à peu pour s'épanouir dans une grande lumière
donnée à la V^{ème} scène jusqu'à l'entrée de la jeune fille. A partir de ce
moment, le jour sombre progressivement dans la douleur, qui enveloppe
tout. Un crépuscule froid et épais, une espèce de brouillard couvre les
dernières paroles de Nannie et Haricandis sur les pèlerins, habillés
de blanc, passent comme des ombres, silencieuses, l'un par un, et se confon-
dent avec les vieux troncs des arbres dans les derniers sous-douleurs de leur prière.)

du titre no. 1
deux fois
dans les parties
de l'orchestre
pour le rideau
qui se lève
à la fin de
la scène

Scène I

Doucement, sans mesurer 6 = 52.

Nannie

The musical score is written on two systems. The first system shows the vocal line for Nannie in treble clef with a 6/4 time signature. The piano accompaniment is in bass clef. The second system continues the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'rall'.

Rit. molto.

Nannm.

Handwritten musical notation for the first system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Il ne ve-ra donc pas au pas-sant - l'on e-con-ter nous ve-m". The piano part features sustained chords in the right hand and bass notes in the left hand.

Nann

Handwritten musical notation for the second system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Mon coeur qui pour lui seul est force de grandir se de-sain". The piano part continues with sustained chords and bass notes.

Handwritten musical notation for the third system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "et n'est plus de sai-sons!". The piano part continues with sustained chords and bass notes.

Four empty musical staves at the bottom of the page, intended for further notation.

6ème

It is in the sea - vast fort un pays que j'ai ne, dan - dan ma poi

The first system of the handwritten musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The music is in a key with one sharp (F#) and a common time signature (C). The vocal line begins with a series of eighth notes, followed by a rest and then a series of quarter notes. The piano accompaniment consists of chords and single notes.

Andante
Andantino
Andantissimo

hi - ne 4 Je n'ai - zai - zai... cela de - vant leur... ce je n'ai - zai - zai...

The second system of the handwritten musical score. It continues the vocal line and piano accompaniment. The tempo markings *Andante*, *Andantino*, and *Andantissimo* are written above the staff. The lyrics continue below the vocal line. The music is characterized by a mix of note values and rests, with some dynamic markings like *pp* and *mf*.

The third system of the handwritten musical score is almost entirely obscured by large, dark, scribbled-out lines. Only some faint notes and markings are visible through the ink.

The fourth system of the handwritten musical score is also heavily obscured by large, dark, scribbled-out lines. The lyrics "ce je n'ai - zai - zai... ce je n'ai - zai - zai..." are partially visible at the beginning of the system.

Rit

clau-tes, Hi-res mor-tes inxeriat pro-ty lieu!

Andissimo Andissimo

Le Due

Rit

La-mour

Andissimo Andissimo

of sainte ma-ri- ta- que que vote pi-tie ca-jo-ge non

Andissimo Andissimo

Te-dux sup-plant.

Wen, De-poit. Les uns de tous mes biens de mes biens et de mes
p. *à la source et de la source*

fi-tes, Chan-gez de lieu a-gré-able sans point de vue - Couronnez le port de
2. *3.* *4.* *5.*

re- mais des-espérez pas nous!
rit. *très habile*

O. saint de deuil et de l'a-gré-able - *comme c'est agréable*
très habile *très habile*
très habile *très habile*
très habile *très habile*

Allegro
Prima in e la m prene c m u ti on

à tempo
Molto rit.

h. se me con fia à ion — *très lent* se m en vain re te n - sée en

me à w - tré - le - si. Sa - ge — Sa - ge - m -

Il se pose une obole au fond dans la fontaine. *passé par le vent.*
arr. $\text{♩} = 92$ Naïc, la vieille nouvelle

74

Naïc.

Naïc

Naïc.

Nannic

Nannic *Nairc* *très lent* *Allegretto* *(très tendrement)*

Oui, *très tendrement*

Nairc

fournis. De mande un *très tendrement* à nos sept saints de ce chan-

Nairc *molto meno mosso* *rall.*

sur le coeur de la forme de ta *mf* che. - ja-

Nannic *très tendrement* *mf* *p*

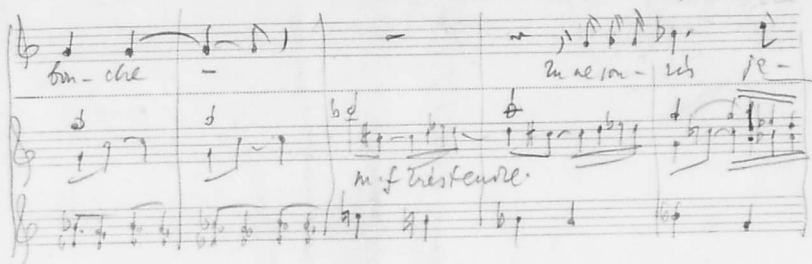
mais tu ne son- *très tendrement* *mf* *p*

Oui, *très tendrement* *mf* *p* *un ton plus bas*

Richard Strauss ~~Richard Strauss~~

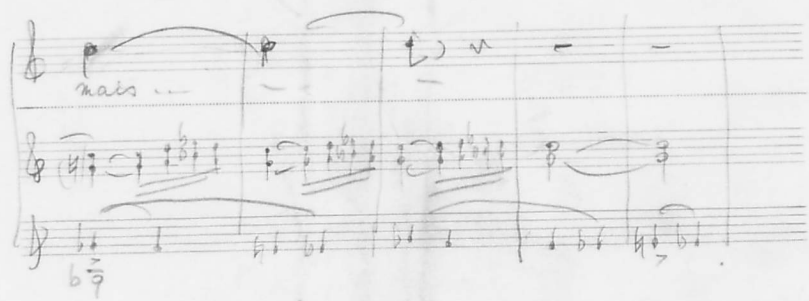
tin- che - - - - - zu se son - ich je -

m. f. festes Tempo.



mais - - - - -

b₇



Am w fer - cen.



Andantino mosso

rall.

in re son - ri's play i'a - mais...

fa au' fa au'

oui Nannic. 3^es Deuxi^eme $\text{♩} = 52$.

mf

Oui - on di - rait qu'il m'a be - che' mon coeur Et que dans ce grand trou y a mis de la lo -

Nannic

Rit. molto.

ter - re. Oui, je suis si bi - ne - va - mer - tu - me. On di - rait que j'ai fait le tom de la ri - e ...

La Nannic

Andantino mosso

stacc.

pp

un peu de l'os.

un peu de l'os

Panserai l'osier en l'osier

deit *de son* *de fait - po de*
l'un fil, *la se chan* *le des de main se*
 Deux - ce bon me ce que # manges ten - ves se
 l'han te moi Des chan sons a tant
 Hall - Eze dor c doit man fier a tu pen ser se
 tridomble - pul - ce pp.

Naïc. *Même mouvement.* *se*
 Di - rai - is - se les grands tris tons, se
 me f tre's expressif. pp. m.p.

Naïc *Chante a un un petit, mais* *de cet peu mous*
 Di - rai - is - se les grands tris tons, se
 ma me - noise u - se - e ne se son - nent
 re'donne

Ritardo *d = 66.* *Naïc* *(Comme dans un rêve.)* *d = 56.*
 et le - lar - de *de la sur - tendant* *me*
 et le garde au tour en
 tri qu'on se son - nent
 mais la son - nent
 m.p.

No. 200

77

And. $\text{♩} = 52$

Où - on di - sait que l'on a bé - ché - sur un cocau

The first system of the handwritten musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics 'Où - on di - sait que l'on a bé - ché - sur un cocau' are written below the notes. The middle and bottom staves are for piano accompaniment, with the bottom staff showing a bass line. The music is in a simple, folk-like style.

Et qu'un y a mis toutes les lan - mes de la ter - re

The second system of the handwritten musical score consists of three staves. The top staff is the vocal line, with the lyrics 'Et qu'un y a mis toutes les lan - mes de la ter - re' written below. The middle and bottom staves are for piano accompaniment. The piano part features a more complex rhythmic pattern with many beamed notes.

on di - sait que j'ai fait le tour de la

The third system of the handwritten musical score consists of three staves. The top staff is the vocal line, with the lyrics 'on di - sait que j'ai fait le tour de la' written below. The middle and bottom staves are for piano accompaniment. The piano part continues with a complex, rhythmic accompaniment.

ca de l'un

The fourth system of the handwritten musical score consists of three staves. The top staff is the vocal line, with the lyrics 'ca de l'un' written below. The middle and bottom staves are for piano accompaniment. The piano part features a complex, rhythmic accompaniment with many beamed notes and some accidentals.

peches p. ruon

rit

hoch und stark

Handwritten musical notation on a staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music consists of several measures with notes and rests. A large, dark scribble is drawn over the first two-thirds of the staff, obscuring the notation. The word "rit" is written above the first measure, and "hoch und stark" is written above the second measure. The notation continues with notes and rests in the third measure, and a final measure with a double bar line.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically below the first staff.

Andante $\frac{3}{4}$ $\text{♩} = 80$

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics: "Ara mel-leuns-vegan mai me". The middle staff is a piano accompaniment with lyrics: "frei omv m.f.". The bottom staff is another piano accompaniment. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like *mf.* and *p.*.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics: "Chantez nous Des chansons, pour me ber-". The middle staff is a piano accompaniment with lyrics: "na.". The bottom staff is another piano accompaniment. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like *mf.* and *p.*.

Handwritten musical score for the third system. It consists of three staves. The top staff is a vocal line with lyrics: "cer --". The middle staff is a piano accompaniment with lyrics: "na. frei omv m.p. a p.". The bottom staff is another piano accompaniment. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like *mf.* and *p.*.

Four empty musical staves at the bottom of the page, arranged vertically.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is organized into three systems, each with a 'Nam.' label on the right side. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *ff*, and *Attenu.*. A large, sweeping line is drawn across the middle of the page, connecting different parts of the score. The paper shows signs of wear, including creases and discoloration.

Nam.

Nam.

Nam.

Attenu.
pp
ff

Nainic

Et que dans ce grand amour a un instant se le sang de la terre

On, je n'aurais pu me de-... de-... de-...

Nainic

Lent

Peuplins muros.

Ch...rait qui j'ai fait le bon d'la n... en...

Nainic

Ma n'el le nous ce qui m'aime

Nainic

Rallent Nainic

Chanteur des clous sous forme de... de...

pi mos.

~~Na. re je sui, heu. reux~~

Na. re je sui, heu. reux

Na. re ~~Ambrache~~

(Nai. sont beste vivement)

Cous la cher cher

Nanni

Rit

mi des chan-sons qui me fer-ont re-venir

This system contains the first system of handwritten musical notation. It includes a vocal line with lyrics, a piano accompaniment, and a 'Rit' (ritardando) marking. The music is written in a key with one flat and a 2/4 time signature. There are some scribbles and corrections in the piano part.

Nanni

Andantino

ma-riell-le-ment re-sus-ci-té - un - chan-te mi des chan-sons que je re-ven-

This system contains the second system of handwritten musical notation. It includes a vocal line with lyrics, a piano accompaniment, and an 'Andantino' marking. The piano part features a rhythmic pattern of eighth notes and rests, with some accidentals and dynamics like 'p' and 'pp'.

Nanni

pp.

venir

This system contains the third system of handwritten musical notation, primarily for the piano accompaniment. It includes a 'pp.' (pianissimo) marking and the word 'venir' written above the staff. The piano part continues with chords and melodic lines.

Four empty musical staves are provided at the bottom of the page, likely for additional notation or as a placeholder.

Rall

Nannic

mf

Handwritten musical notation for the first system, including treble and bass staves with notes, rests, and dynamic markings like *mf* and *f*. The tempo marking *Rall* is written above the first staff.

~~Andanted~~

La - rait mi, ...

Nannic

Handwritten musical notation for the second system, including treble and bass staves with notes and rests. The tempo marking *Andanted* is crossed out. The lyrics *La ni-ema fro-to-le* are written below the staff.

now mu noos

Nannic

Handwritten musical notation for the third system, including treble and bass staves. The lyrics *Ma n-te-rant je* are written below the staff. There are significant scribbles and corrections over the notation.

now ai luto

Nannic

Handwritten musical notation for the fourth system, including treble and bass staves. The lyrics *ma heil-le uorri ce - chaste* are written below the staff. There are significant scribbles and corrections over the notation.

Andantino

Narric

4 st g'ac d'ama grand nouy a mi de d'au ton les lar-mes de la ves-re

Narric

Andantino

Je suis a-bi me da-ner-tune ou di-rant que j'ai fait le tour de la-er

Subito A.

all

Narric

Andantino

Ret!

Maic (me ne mouvement)

ma veil-leur si je suis me-ur Chantons de cha-son pas-je me-ur puis que tu mangui-te-e je

mp. tri-tone

mf. tri-tone

Andantino = 904

Narric

no plus chan-te non pe-tit. Et ma me-moire u-se-e ne se sou-vent

Andantino

Rit no 66

Narr.

plus De ce suis foudrait.

dolce.

Wann

~~Toi siing~~

~~nu sa la pre-mer-se rinte on pa marche Coi qui m'a non-~~

Narr

zi de ton tant ma schen-ri-ce chan-ter de chan-son bon

Allegro

Narr

me

Andante

mes bras fa-ti-

me trévaire

la face un schen-

~~Handwritten title~~ · $\text{♩} = 56$

Nanon

Toi, qui m'as sou-tenu - sans me pre-miè-re dou-tes on j'ai aimé, ché -
douce . p.



Nanon

Toi qui m'as sou-tenu de tout ce que je faisais - ce qui m'aimait -
tristesse



Nanon

des heures sans m'attendre - je - ne
Rall.



Rally

Narrate

Handwritten musical notation on three staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat (Bb). The third staff has a bass clef and a key signature of one flat (Bb). The notation includes notes, rests, and dynamic markings such as *mf* and *f*. There are large, dark scribbles over the notation. The word "Andantetransytillo" is written across the second and third staves.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically below the first three staves.

Nannie

Tu ha pre-ni-se pite ou j'ai pu hé
 Tu m'a pre-ni-se rou-te ou j'ai pu hé
 Toi qui m'as vu-ri de bon lait ma

riel le nom-ri-ce que m'ai-ues - Chan-te moi - Doska-sas pou que je n'ie n-
 he's Dux

Dor-me - - - - -
 mes barfa-ti-gues sou-daient en
 m.f. Caressante.
 le basse en reneue chors.

Rall. *Naic Double flûte d = 56.*

Naic

ce re te sm-te - ni, He-las!
 m.f. p.

Le double plus lent ♩ = 56. (Découragé)

Nanni

du a-ri-étai; dans un ber-ceau tout losé-pôis les bon-heurs

Tres Lent *à tempo:*

f *p.*

La ri-é-ai-tro. Ce l' *mainte-nant je suis com-mu en di-ant sur la che-*

Andante *Da pochissimo più mosso. (avec une expression hâte)*

p. *très douc.*

meus - *Ma*

nan ce fils *Al-lé-lem-*

nest-le non ne ce, qui m'ar-me *Chan-te*

p.p.

qui ne puige le - ches

85

qui ne se sent se - ver
à son me - tier

Nais Rit. molto. and.

O! non po - tés - font com - me tes cham - sé ...

m. p. très doux *pp.* *ff*

Naimic

Très lent. ♩ = 50. (Très triste.) *(suppliant)*

Où, sans leste change - ment - de - ma - ni - ce, chan - te - ur - chan - son - ne - pas - sent pleu -

tes, doux.

Naimic

Très lent. ♩ = 40.

rev ...

(Nais tâche de la car - le - ve - re - vant
maternellement entre elle.)

(Il se lève très tristement et se retire. Il sort tout.)

The image shows a handwritten musical score on aged paper. The score consists of several staves. The top two staves are heavily obscured by large, dark scribbles. The third staff is partially visible and contains the instruction "Rit. molto." followed by musical notation. Below this, there are several more staves, some of which are also partially obscured or crossed out. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p.p." (pianissimo). The overall appearance is that of a working draft or a composer's sketch.

Scène III.
(La jeune fille sort et se retire avec douleur)
Fin de l'acte = 88

Mère

Suei un drachten ca-re te son-xe-ur, He-las!

Nanni

Andante. tranquillo
 On a-vantais dans mon ber-ceau tranquille. Tous les bon-heurs, la

Nanni

doloso *piu calmo.*
 ri-e na-ta-rali. Ant-wo-le. Man-ge-les-le

Nanni

Subito f. *p.*
 vait dain-te-ment les che-veux comme un-mou-ve-ment

Nannic

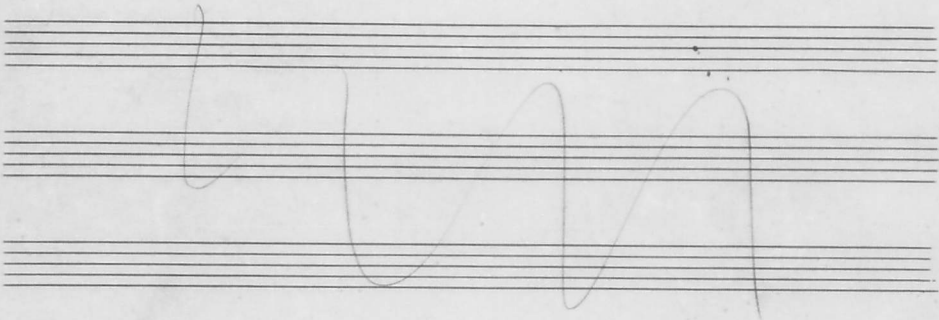
riel-le rom-ni-ce, chan-teur et chan-sons qui ne se-ont plus
 les d'ou-
 rall

Nannic

Ad. un pe-titeu-fant com-me tu es chan-ge
 Nannic
 Qui, un jour chan-ge-tu en un
 un ton plus bas.

Nannic

p. ri-ce, chan-teur et chan-sons qui ne se-ont plus
 p. tri-doux



Le Due -
poco meno mosso.

Or a. iut nris dous rum ber - ceau tuis les es - pous, tous

pp.

les bon-heurs. La ri - ena tant ro - le main - tenant je suis com - me un mendi -

~~sur com - me le mendi - ant sur les che - mins~~

rit
sunt sur les che -

Instruments et basse 1 = 132

Scène II, (la source s'élève et se précipite vers la source.)

88.

Le parrain - la jeune fille - le vieux grimeux, le chœur des ^{très très petits} ~~très très~~ vieux grimeux et champignons

Chœur
des petites
fées bleu-
reuses

Handwritten musical notation for the first system, including vocal lines and piano accompaniment. The tempo is marked as 1 = 132. The music is in 3/4 time and features various dynamics and articulations.

Handwritten musical notation for the second system, continuing the vocal and piano parts. It includes dynamic markings such as *molto rit.* and *très petit*.

Handwritten musical notation for the third system, featuring vocal lines and piano accompaniment. It includes dynamic markings such as *cresc. rit.* and *molto rit.*

Handwritten musical notation for the fourth system, including vocal lines and piano accompaniment. It features dynamic markings such as *rit.* and *rit. ass.*

Handwritten musical notation for the fifth system, featuring vocal lines and piano accompaniment. It includes dynamic markings such as *rit.* and *f. tempo*.

Empty musical staves at the bottom of the page.

Il se leve trististe Ils sortent tous les deux.

90.

dim

Rit molto. *Andante*

pp *Il sortent*

Ral.

La jeune fille sort de sa cachette et avance doucement.

La jeune
fille

Moderato

$\downarrow = 52$ *riore do remido*

Fine

Narrat

Tenor

Chœur

Basses

Violon

ser

lent *(ou dans les cordes)*

pp. Ah! Ah! Ah! Ah!

Violon

pp

Les enfants?

Ah! Ah! Ah!

lourdement

pp *mf*

(Nain t'as de lemsse en Courant contre elle m'as quelle nuit)

Narrat

ser

La jeune fille sur son lit, tendue et cachée, avance
Moderato

La jeune fille
sans peur
tempo un peu lent
et rêveuse

Allegro 1 = 88.

Handwritten signature

Viol. II

Viol. II musical notation system 1. Treble clef, key signature of one sharp (F#), common time. Lyrics: "Comme un dan- sun". Dynamics: *p*, *pp*, *decrescendo*. Includes piano accompaniment with chords and bass line.

Viol. II musical notation system 2. Treble clef, key signature of one sharp (F#), common time. Lyrics: "Comme un sage in- fi- ni". Dynamics: *p*. Includes piano accompaniment with chords and bass line.

Viol. II musical notation system 3. Treble clef, key signature of one sharp (F#), common time. Lyrics: "Com- re la mit re". Dynamics: *p*. Includes piano accompaniment with chords and bass line.

Viol. II musical notation system 4. Treble clef, key signature of one sharp (F#), common time. Lyrics: "Can- ce- re". Dynamics: *p*. Includes piano accompaniment with chords and bass line. Markings: "Rit.", "Rall.", and a circled symbol at the end.

mi

Pist

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The music is heavily scribbled over with dark ink. A key signature change from one sharp to one flat is indicated by a $b\sharp$ symbol. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the second system, including a bass clef and a 3/4 time signature. The music is also heavily scribbled over. A key signature change to two sharps is indicated by a $\sharp\sharp$ symbol. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the third system, including a treble clef and a 3/4 time signature. The music is heavily scribbled over. The lyrics "Comme un sang" are written above the staff. A key signature change to one sharp is indicated by a \sharp symbol.

Lojfell

Handwritten musical notation for the fourth system, including a treble clef and a 3/4 time signature. The music is heavily scribbled over. The lyrics "Comme un sang" are written above the staff. A key signature change to one sharp is indicated by a \sharp symbol.

Rallent. *Très lent.*

Oh! beau myrte - jeun
Oh! beau myrte - jeun

Sans cesse
de - ve mais de ces ba - vers
Sans cesse
de - ve mais de ces ba - vers

Rallent.
de - ses -
de - ses -

(elle s'assied sur la margelle du puits et arrose les fleurs qui le font jaillir)

Rallent.

Les Cent 94.

Viol. I

oh! *beau w-ga-gem mi pas-se - Tanix* *rit. plus des* *vous sur ta leon v're*

p-p. dolce.

Viol. II

maître en bar - s'es sont pas lent les leon - song mer-veit Ca - sa

mp.

Viol. III

des acellerans bar - s'es Rit - *Allegro.*

mp. dolce

Elle va en la mar gelle du port. entement, elle assise dans et respire les fleurs sa elle tirut dans l'airain.

La
r. forte

Handwritten musical notation on a staff with treble and bass clefs. The notation includes notes, rests, and accidentals (sharps, flats, and naturals). There are some markings above the staff, possibly indicating dynamics or articulation. The notation is somewhat dense and appears to be a sketch or a working draft.

Handwritten musical notation on a staff with a treble clef. The notation includes notes and accidentals. To the right of the staff, the text "etc." is written. Below the staff, there are some additional markings, possibly indicating a sequence of notes or a specific interval.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are currently blank and do not contain any musical notation.

la Trés Cent

curiam

~~Des bai - sen~~

elle

elle aspire fleurs qu'elle tient dans sa main.

sen

rallent

la tris Cent

~~Des bai- Des bai- Des bai- vers~~

Elle

Elle respire et leurs gulle tout main.

sen

rallent

Encre plus lent $\text{♩} = 66$.

~~Andante~~

ca) *comme un sauglot!* *oh! beau w-ya-geur*

pas- se *za voir n'est plus des*

son tuta *Ces vze* *mais de ces bei*

un peu de *des* *dont pa- lent les charbonnerait* *Ce.* *des*

dole

Andante $\text{♩} = 56.$

Les
celle

Les yeux se- ront re- çus, vous- ferez entre eux

A handwritten musical score for the first system. It consists of two staves. The top staff is a vocal line in treble clef with a common time signature (C). The lyrics "Les yeux se- ront re- çus, vous- ferez entre eux" are written below the notes. The bottom staff is a piano accompaniment in treble clef with a common time signature (C), featuring chords and melodic lines.

Ah.

Dieu in- vi- sible

A handwritten musical score for the second system. It consists of two staves. The top staff is a vocal line in treble clef with a common time signature (C). The lyrics "Dieu in- vi- sible" are written below the notes. The bottom staff is a piano accompaniment in treble clef with a common time signature (C), featuring chords and melodic lines.

~~Musique pour piano~~
Andante Revue

1. j. flut

dux.

Les gens ker-mis, vms

ren-ri-cent, Vos pe-...
tel, ven-...
...-dige in-com-nu-

1. j. flut

Andante $\text{♩} = 66$

Prochisius hndm...
vix me semble une fleur qui m'en-ban

Can charge son de sa...
vix me semble une fleur qui m'en-ban

legato

Paul

Andante

petits mon-
ceaus

de fleur pa-
he-es tout se par-

Rit

Naïc.

zins de Dajques de Pen-te-co - ta... As tu ta tasse d'ar-gent pour le mal. Fin à bi - se

Andantino $\text{♩} = 96$.

Naïc.

mais non qui plus tôt ne vas-tu pas aux sept ci - gli - ses ?

Andantino $\text{♩} = 50$.

Naïc.

lun' Je suis trop vieille à pré - sent, Je ne puis plus mar - cher si loin

à tempo $\text{♩} = 50$.

Naïc.

mais tri, tu n'as rien à de - man - der ? - Je ne com - prends pas

La jeune fille

Naïc.

ains de Dajpus de Pen-te-co-ta... As-tu ta tasse d'ar-gent pour le souf. Fin à bi-se

Naïc.

mais non qui ple-tot re-vas-tu pas aux sept ci-gli-ses ?

Naïc.

prochissimus peu mossy

lui' Je suis trop vieille à pré-sent, Je ne puis plus man-cher à l'oin

Naïc.

à temps H=50. rit. La jeune fille

mais tri, tu n'as rien à de-man-der ? - Je ne com-prends pas

Allegretto Moderato $\text{♩} = 100$

La jeune fille

le que non non-ley di-re... Non, j'en'ai pas de tas-se d'ar gent

se ne vîn pas au sept e-lli-sey & j'en suis pas - di -

Mais Rit.

La jeune fille

ci - D'in es - tu? Je ne com-rais pas -

Moderato plus vite. $\text{♩} = 104$

La jeune fille

son-ne que puis-se me le di-re - Je n'is-son-que vrai la a du m'ente-

p. p. très doucement.

La jeune fille

rev et qu'elle est morte car de puis long temps je vais de cam-
 min mors $\text{♩} = 144$

La jeune fille

pagne en campa- me et les dieux m'ont me- ne- e nan i
 ni-
 un peu en velours
 Lent Naïc.

La fille

ci - Quel âge as-tu? - Le soir que j'ai ent-é-tes-je au
 p.
 La jeune fille

Naïc.

Que fais-tu? -
 p. dolce
 p.
 La jeune fille $\text{♩} = 108$
 p. e-con-te
 m.f.

La jeune fille
 com-te fant-asi- san-ce, la des-ces-ces la mure, la des-ces-ces les fem-mes

rit
 no-co *rit*
 Spi-rix in-com-nu-ci san-tout... *rit*
 Je con-fete... *Rall*

rit
 Na-ic *rit*
 en de-hors, La jeune fille *rit*
 Out en restaurant-ant? A pre-sent je re-sterai m'yeux i-
 douce *mf*

rit
 Na-ic *rit*
 ci - Pom-quenton-joussi-ci *rit*
 Par-ce que ne vix m'et

La basse en de-hors un peu.

la jeune fille

ta-che dans ce bois. - li. ne vix plei-ne de his-tesse et de

la j. fille

charme et cha-que ma-tin ca-
 au-pen-dehors

Retour au neu. P. 108.

la j. fille

che - e ve - nie - ce ce
 nous le ple-

la j. fille

conte im - mo - bi - ce
 oh et-to vix sui me

au-pen-dehors

ber - ce

Oh: et - te vis qui ne

mf

f

mf

Ca. f. fllo

fait sus. san - ner

van xis

mf

f

mf

f

Ca. f. fllo

sm in - im - nu!

solca.

ff

rit.

Ca. fllo

~~Andante moderato~~

Andante moderato

È vero che l'ut ♯ = 96. c. f. c.

Il me sem-ble que les can-ces que je chan-terais

un peu de plus.

p

f

La jeune fille

Sont nées en-tre toutes les lieux, et que la terre ont cette voix

~~La jeune fille~~ **Maie Rit**

Comme un petit enfant ont le air de sa me re - tu -

Maie

La jeune fille
à femme

l'aiment je reconnais ce motif. Tu voudrais le revoir ? -

très double
très plus vite
MAIE

La jeune fille

je vois que je n'aurais si j'ai pas chair de lui.

Moderato.

Molto rit. ♩ = 108.

~~Chaque jeune fille se marie~~
~~Plus elle est jeune~~
~~Plus elle est belle~~

Mère.

3
 Tu ne con-nais son nom... Mm, je saig-nis est beau... Plus beau que le so-let.

Dolce p.

mi.

Violoncelle

La jeune fille

piu chissimo pu mosso

it su il est re-ve-nis... top-tes mes-vai-les... les...

Rall.

Plus vite ♩ = 126.

Mère

~~Plus vite ♩ = 126.~~

je con-nais ce-lui là, se-ti-te C'est moi qui l'a nom-mé,

bois *rit.* *rit.* *rit.*

mi. p. Dolce.

Mère

qui l'a-tu au bout de ses bras pour l'ai-der à mar-cher.

Allo passe la main

Allegro moderato. ♩ = 144

Musical score system 1. The vocal line (treble clef) contains the lyrics: "Il n'a que lui au monde pour chan-ter comme il chante". The piano accompaniment (left hand, bass clef) features a complex rhythmic pattern with many beamed notes and rests.

Musical score system 2. The vocal line (treble clef) contains the lyrics: "Nairi. Il a su-ce Je vois au- près mon sein, car l'ami-ant-je j'ai chan-té". The piano accompaniment continues with similar complex rhythmic patterns.

Andantino ♩ = 52.

Musical score system 3. The vocal line (treble clef) contains the lyrics: "C'est un jeune sei-gneur,". The piano accompaniment (left hand, bass clef) features a complex rhythmic pattern with many beamed notes and rests.

Musical score system 4. The vocal line (treble clef) contains the lyrics: "Nairi. ... que de nos-tre bre-ta-gne". The piano accompaniment (left hand, bass clef) features a complex rhythmic pattern with many beamed notes and rests. The entire system is crossed out with a large diagonal line.

Voice

cresc. pochissimo p

Hien ren-se cel- te ga il ai-me-

mf. dolce

Le Duc avait. Vaic pleins de joie va à la rencontre

Handwritten musical notation on three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff contains a melodic line with a slur over the first two notes and a fermata over the last note. The bottom staff contains a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It features a triplet of eighth notes followed by a quarter note and a half note. The notes in the bottom staff are marked with sharp and flat symbols.

poco rit

za...

Rento

La jeune fille

Hou-rou-se-ai - Ce, qui l'ai-me - za

pp

Allegro

Elle est lente ment
hochérisse peu messe.

pp

Allegro

Handwritten musical notation on a staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The melody consists of several notes, some of which are beamed together. Below the staff, there are handwritten annotations: "p." (piano), "Rall" (Ritardando), and "Illesort lentement." (It slows down gradually).

Handwritten musical notation on a staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The melody consists of several notes, some of which are beamed together. Below the staff, there are handwritten annotations: "p" (piano) and "mp" (mezzo-piano). The notation continues with several measures of music, including notes with accidentals and beams.

Allegro più mosso

Heu-zen-se el-le si-lai-me-ra

ff

Molto rit. (Ritornelle) *Allegro più mosso.*

La jeune fille

subito *rit.*

Heu-zen-se el-le qu'il ai-me-

Andante mosso.

Andante mosso.

elle sort lentement

dolce.

Handwritten musical notation for a piece. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with chords and some rhythmic markings. The notation includes a melody line and a bass line with chords and some rhythmic markings.

Two empty musical staves.

Two empty musical staves.

Naunir

Handwritten musical notation for a piece titled "Naunir". The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with chords. The notation includes a melody line and a bass line with chords.

Two empty musical staves.

Two empty musical staves.

Two empty musical staves.

Two empty musical staves.

$\text{♩} = 96$
Andantino, ma non troppo.

Narr.

Heu - ren - se al - le
tempo ff.

Narr.

qu'il aime - ra!
Heu - ren - se
p. dolce.

al - le su'il aime - ra
di - su -

$\text{♩} = 52$

Rall

Rit -

Handwritten musical notation for the first system. It features a treble clef and a melodic line with slurs and ties. The piano accompaniment consists of chords with fingerings (1-3, 1-2, 1-3) and dynamic markings such as *nono p.* and *mf.*

alle vnt -

Handwritten musical notation for the second system. It includes a treble clef, a melodic line, and a piano accompaniment. Dynamic markings include *mf* and *Rit molto*. The notation shows various chord structures and melodic fragments.

Handwritten musical notation for the third system. It shows a treble clef and a piano accompaniment with chords and a dynamic marking of *mf*. The notation is less dense than the previous systems.

Four empty musical staves at the bottom of the page, indicating that the manuscript is incomplete.

Scene V

Le Duc entre. Vaïc l'apercevant court vers lui pleine de joie. $\text{♩} = 152$.
Allegro giocoso, ma non troppo

Vaïc.

Handwritten musical score for Vaïc, first system. It features a vocal line with a large scribble and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include mf and f.

Vaïc

Handwritten musical score for Vaïc, second system. It shows a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include mf and f.

Vaïc

Handwritten musical score for Vaïc, third system. It includes a vocal line with lyrics and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include mf and f.

Handwritten musical score for Vaïc, fourth system. It includes a vocal line with lyrics and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include mf and f.

Rit

Voice: *ren-se cel-le qu'il ai-me*

dolce.

how int *Anden* *Du en vis seure.*

Voice: *za*

dolce

elle est centement.

Anden

m. p. dolce.

Rit.

elle est.

p.p.

Handwritten musical notation for the first system, featuring a vocal line with lyrics "beau", "comme", and "en", and a piano accompaniment.

Handwritten musical notation for the second system, continuing the piano accompaniment.

Zwief. $d = 120$

Handwritten musical notation for the third system, including a vocal line with the lyric "te" and piano accompaniment.

Handwritten musical notation for the fourth system, continuing the piano accompaniment.

Handwritten musical notation for the fifth system, featuring a vocal line with lyrics "tout", "mâ-tre", "Dit", "et", "tout", "m'en" and piano accompaniment.

Handwritten musical notation for the sixth system, continuing the piano accompaniment.

Handwritten musical notation for the seventh system, continuing the piano accompaniment.

Handwritten musical notation for the eighth system, featuring a vocal line with lyrics "chan - te" and "et dan (es)" and piano accompaniment.

Handwritten musical notation for the ninth system, continuing the piano accompaniment.

Handwritten musical notation for the tenth system, continuing the piano accompaniment.

face ou je res- ti- re, je

seus des an- seus, je seus des at- le- ges-

ser

Provisore. $\text{♩} = 160$
 O. La me re i ai l'air sans en- celi

Handwritten musical score on a single page, featuring lyrics in French. The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are:

Dans mes deux yeux j'ai le monde plus éclatant, en-
vie - re je t'en ser - vice. Par ce que me en - fant m'ai
et tu n'as - tu

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *ritorn.* and *ff*. There are also some handwritten annotations and corrections throughout the piece.

me parais-^bchan-ge-^a - tu n'es plus vi-^bet-le -

tes yeux - sont ra-^bjeun-^ais de se par-^bder les

Amiens - ta bran-^bche (b) de mon sa-^a - re

Plus vite $d = 120$.
tes fous sont tou-^btes zo-^a des

moins fort

de sur c' mo-ri-er

Alus fort.

tes chers che-veux blancs me

Alus fort.

sem- blent des Cys!

Alus fort.

Na

Alus fort.

Handwritten musical score on page 111, featuring vocal lines and piano accompaniment. The lyrics are in French.

Lyrics:
 - ic, ja dui, hen - remp h -
 Na - re, cours te cher - cher !
 (Vient vivement)

The score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The middle section features a vocal line with lyrics and piano accompaniment. The bottom section includes a vocal line with lyrics and piano accompaniment. The piano part is highly detailed with many notes and ornaments.

Rit poco.

Handwritten musical notation for the first system. The top staff is a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. It contains three measures of chords, each with a fermata. The bottom staff is a bass clef staff with a key signature of one flat and a 3/4 time signature. It contains three measures of chords, each with a fermata. A dynamic marking of *ff* is present. A tempo change to 3/4 is indicated by a bracket above the staff. The system concludes with a *Rit poco.* marking.

Molto rit.

Handwritten musical notation for the second system. The top staff is a treble clef staff with a key signature of one flat and a 3/4 time signature. It contains three measures of chords, each with a fermata. The bottom staff is a bass clef staff with a key signature of one flat and a 3/4 time signature. It contains three measures of chords, each with a fermata. A dynamic marking of *ff* is present. A tempo change to 3/4 is indicated by a bracket above the staff. The system concludes with a *Molto rit.* marking.

Five empty musical staves with a large diagonal line drawn across them from the top left to the bottom right.

tres large. ♩ = 96

Allegro. ♩ = 132

Mannie

Qui m'a - me! *Qui m'a - me!* *O Na - re* *in Je -*

Mannie

mais mon coeur sur bat a ce que tu nous don - ne

Mannie

Pour l'a - veu qu'il te fait - ton bon - heur de ce que j'ai fait

Mannie

rai - te tout de - vient manger, jant et

Nan.

Handwritten musical notation for the first system. It includes a vocal line with lyrics "te-
Jean
Coulon e-". The piano accompaniment is heavily scribbled over with large, dark ink strokes.

Nan

Handwritten musical notation for the second system. It includes a vocal line with lyrics "sont en a-
sont de tout bran-". The piano accompaniment is heavily scribbled over with large, dark ink strokes.

Nan.

Handwritten musical notation for the third system. It includes a vocal line with lyrics "sont en bran-
commence au e-
sant et Jean". The piano accompaniment is heavily scribbled over with large, dark ink strokes.

Nan

Handwritten musical notation for the fourth system. It includes a vocal line with lyrics "ni-
re". The piano accompaniment is heavily scribbled over with large, dark ink strokes.

Nanni

Ma rie sou la ren que lle ta fait sou la dou ceur en

This system contains a vocal line in G major with lyrics and piano accompaniment. The lyrics are "Ma rie sou la ren que lle ta fait sou la dou ceur en". There is a triplet of eighth notes in the vocal line. The piano accompaniment consists of chords and single notes.

Nanni

do - se tout natu - rel et tout in - chan - te Et dans les cieux ou je con - si - se

This system continues the vocal line with lyrics "do - se tout natu - rel et tout in - chan - te Et dans les cieux ou je con - si - se". The piano accompaniment continues with chords and single notes.

Nanni

Je - sours des al - be - ter - ses Je - sours - des an - ges qui

This system continues the vocal line with lyrics "Je - sours des al - be - ter - ses Je - sours - des an - ges qui". The piano accompaniment continues with chords and single notes.

Nanni

This system shows the piano accompaniment for the fourth system, consisting of chords and single notes on two staves.

Wan

Handwritten musical notation for the first system, including a vocal line with lyrics "mi ai" and "re me", and piano accompaniment. The system is heavily crossed out with large, sweeping black lines.

Ma

Handwritten musical notation for the second system, including a vocal line with lyrics "mi ai" and piano accompaniment. The system is heavily crossed out with large, sweeping black lines.

Handwritten musical notation for the third system, including a vocal line with lyrics "re" and piano accompaniment. The system is heavily crossed out with large, sweeping black lines.

ritardando
ritornello

molto rit.

Handwritten musical notation for the fourth system, including piano accompaniment. The system is heavily crossed out with large, sweeping black lines.

And mosso.

me

ff

2.

f ai - me qui t'ai me de t'ai voir m, tu t'ai -

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line in treble clef with lyrics: "ai - me qui t'ai me de t'ai voir m, tu t'ai -". The middle and bottom staves are piano accompaniment in bass clef. Dynamics include *f* and *p*. There are various musical notations such as slurs, accents, and fingerings.

me de ta voir en-tu que au t'arme au t'ai -

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line in treble clef with lyrics: "me de ta voir en-tu que au t'arme au t'ai -". The middle and bottom staves are piano accompaniment in bass clef. Dynamics include *p*. There are various musical notations such as slurs, accents, and fingerings.

Narr. me t'ai

Handwritten musical score for the third system. It consists of three staves. The top staff is a vocal line in treble clef with lyrics: "me t'ai". The middle and bottom staves are piano accompaniment in bass clef. Dynamics include *p*. There are various musical notations such as slurs, accents, and fingerings.

Narr. me

Handwritten musical score for the fourth system. It consists of three staves. The top staff is a vocal line in treble clef with lyrics: "me". The middle and bottom staves are piano accompaniment in bass clef. Dynamics include *pp*. There are various musical notations such as slurs, accents, and fingerings.

Handwritten musical notation on two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music consists of rhythmic patterns with notes and rests. A dynamic marking *ff* is present below the first staff.

Allegro ma non troppo.
Nanni

Handwritten musical notation on two staves, heavily obscured by large, dark scribbles. The notation includes notes, rests, and dynamic markings such as *ff* and *non troppo*.

Nanni

Handwritten musical notation on two staves, heavily obscured by large, dark scribbles. The notation includes notes, rests, and dynamic markings such as *ff* and *non troppo*.

Capriccio scherzo

Handwritten musical notation on two staves, heavily obscured by large, dark scribbles. The notation includes notes, rests, and dynamic markings such as *ff* and *non troppo*.

tu se tu ai un oscar qui bat a ce que tu as une di
ces

(Maie on the young girl's hand)
Les Cent, Scene VI Agitato. ♩ = 112.

Nannie

Handwritten musical score for Nannie, first system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music is marked 'm.f.' and includes various rhythmic notations and fingerings.

Nannie
parton

Handwritten musical score for Nannie, second system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music includes lyrics and various rhythmic notations.

Nannie

Handwritten musical score for Nannie, third system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music includes lyrics and various rhythmic notations.

Nannie

Handwritten musical score for Nannie, fourth system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music includes lyrics and various rhythmic notations.

Nanni

Handwritten musical score for the first system, labeled "Nanni". It consists of two staves. The top staff contains a vocal line with lyrics "Je te fais rem". The bottom staff contains a piano accompaniment. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). There are various musical notations including notes, rests, and dynamic markings.

Nanni

Handwritten musical score for the second system, labeled "Nanni". It consists of two staves. The top staff contains a vocal line with lyrics "In s'en res". The bottom staff contains a piano accompaniment. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). There are various musical notations including notes, rests, and dynamic markings.

Nan.

Handwritten musical score for the third system, labeled "Nan.". It consists of two staves. The top staff contains a vocal line with lyrics "mes seule in ci?". The bottom staff contains a piano accompaniment. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). There are various musical notations including notes, rests, and dynamic markings.

Nan.

Handwritten musical score for the fourth system, labeled "Nan.". It consists of two staves. The top staff contains a vocal line with lyrics "Dis moi ta de neu re". The bottom staff contains a piano accompaniment. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). There are various musical notations including notes, rests, and dynamic markings.

Nanni

Je rap-porte-rai les fleurs, Je rap-porte-

Nanni

rai des fruits des for-êts

Nanni

Ma tante elle te sante arde!

~~Ma tante elle te sante arde!~~ Ma tante elle te sante arde!

Nanni

Unere poud nas a'ar fu?

à temps

Nanni

Non pari so me par les tu - kas ?

Dolce

Nanni

Don sur - Ne lais - sez

Andoloso.

impetoso

Vani

par con - les ain - ti tes Car - nes sur tes / mes -

Nani

Allegro (un volupté douloureuse se dessine sur le visage de la jeune fille)

à tempo

Nau

Ne ue u - san. et pas de la

Nau

Si ma re - ti - te se diant ton a - ue qui pleure dans le

Nau

Le double plus vite $d = 112$

yeux

Nau

Mais quel trouble est en toi

Nan.

Comme *mf* - fes *f*

(L'émotion de la jeune fille s'accroît jusqu'à la fin) ~

Nannic

Nan.

Nann.

Nan n'est-elle pas me dire un mot?

Lent. ♩ = 52. (Elle abandonne sa tête sur son épaule et ferme les yeux.)

Narr.

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has the lyrics "Sacré - le - an" written below it. The piano part includes various chords and melodic lines, some of which are obscured by heavy black scribbles. The tempo is marked "Lent. ♩ = 52".

Narr.

Handwritten musical score for the second system, primarily piano accompaniment. It features a treble clef staff with several chords and a bass clef staff with a more active melodic line. The tempo remains "Lent. ♩ = 52".

Amourusement.

Narr.

Handwritten musical score for the third system, primarily piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a melodic line. The tempo is marked "Lent. ♩ = 52".

à tout petit + peu plus vite.

p. très expressif et doux

Thème est

Thème est très onctueux et pur ton

Narr.

Handwritten musical score for the fourth system. It features a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has the lyrics "com-pte à - mi - e, mais son te la san - san - puis -". The piano part includes various chords and melodic lines. The tempo is marked "Lent. ♩ = 52".

Man

que je te sou- tiens, je me rends compte que je suis un homme.

The first system of the handwritten musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "que je te sou- tiens, je me rends compte que je suis un homme." The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music includes various chords and melodic lines.

Man

ser ————— Per-met-tes-moi!

Un peu plus vite en dessous un peu (Il se penche un peu plus)

The second system of the handwritten musical score consists of three staves. The top staff is the vocal line, with lyrics "ser ————— Per-met-tes-moi!". There are handwritten annotations above the staff: "Un peu plus vite" and "en dessous un peu (Il se penche un peu plus)". The middle and bottom staves are for piano accompaniment. The music continues with complex harmonic structures.

Man

Un trouble est-ce li-catastrophe-moussi nait Per-met-tes-moi

Tempo = 52.

The third system of the handwritten musical score consists of three staves. The top staff is the vocal line, with lyrics "Un trouble est-ce li-catastrophe-moussi nait Per-met-tes-moi". The middle and bottom staves are for piano accompaniment. Below the piano part, there is a tempo marking "Tempo = 52.".

Man

et m'ins-ti-je t'ai — me

The fourth system of the handwritten musical score consists of three staves. The top staff is the vocal line, with lyrics "et m'ins-ti-je t'ai — me". The middle and bottom staves are for piano accompaniment. The music concludes with sustained chords in the piano part.

(Stimule elle garde toujours le silence et qu'il la voit presque sans souffler
se lui donne un baiser sur les lèvres)

Nanni

très lent $\text{♩} = 44.$

pp. *mf.*

Nanni

lè- res se- ris le bai- lan- çue tu n'as pas re- man- der

Nanni

moi j'ai pris le mot que tu n'as pas di- re

mf *ma maina pency* *saluz* *mf*

- ma pe- ti- te Fe- e!

A nouveau il se repauche sur elle et lui redonne un deuxième baiser, *Aussitôt*
il sent un corps lourd dans ses bras, il la repauche de sesperie et la repose doucement *sur l'herbe.*

très doucement

Narrative

Narrative

*meta genoux et se
il se penche sur son visage. Nan-ic approche doucement et fait de
même chose aux pieds
de la morte.*

très lent

Nan. (Il lui tend les bras)

un mot qui dirait tout!

Nan. (Elle se met à genoux doucement comme en un rêve, semble sans force et par petit mouvement se traînant, sans les quitter des yeux, arrive jusqu'à lui. Nan me s'avance un peu et à temps pour après être baissée)

Rit.

Nan. jusqu'à elle, la recevois dans les bras *Rall.*
 lui il lui tendait.

Nan.

Wm

Et binair tu me se-rais chanse e

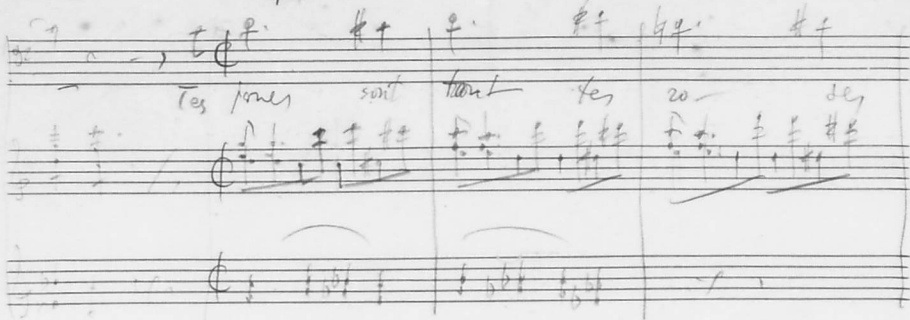
Tu es plus rich- le

Les yeux sont sa- ren- nis de se- gan- der les

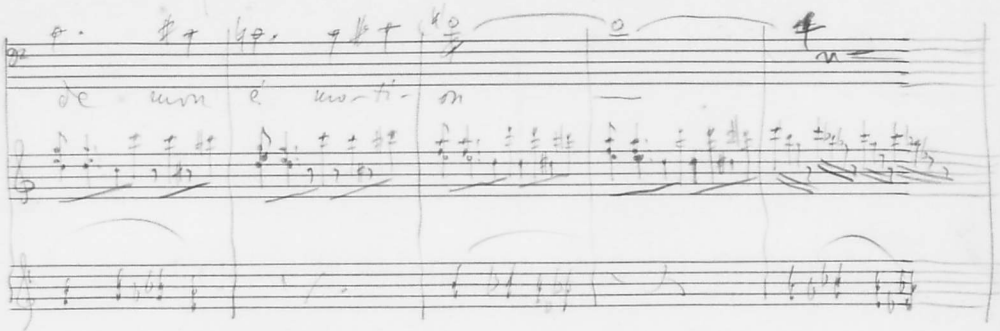
nious ta boule l'est de am- f- re

allegretto $\text{♩} = 120$.

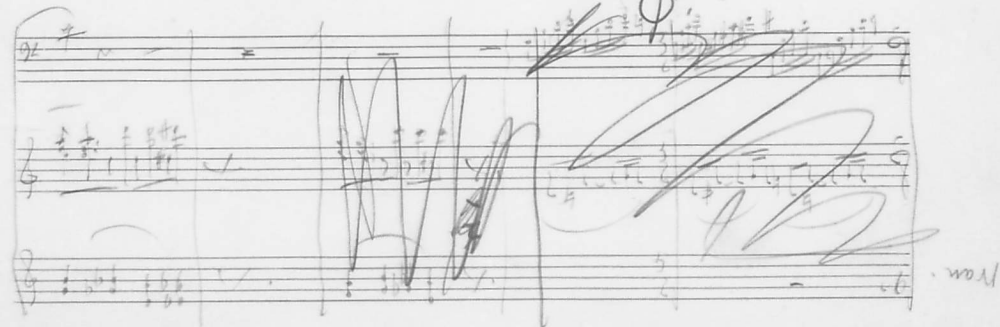
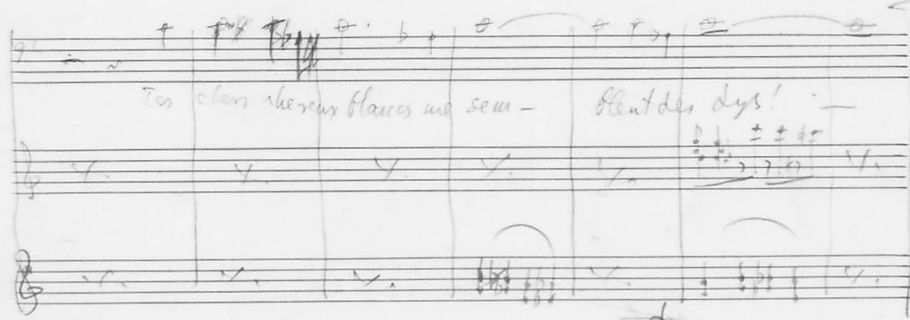
Tes jours sont tout les rois de



de un é mortel



Tes charmes blancs me sem- blent des lys!



170

(elle cache son visage dans ses bras et dand. / se sent si elle
dolce *revenir si elle*)

Nan nic *Pou com m'eu u rous*

Pan suri? *(Il se vire des aleurs dans les genoux de la jeune fille)*
fete fait rem? 8 - tu

leu-tes
Pou com m'eu u rous. *(El n'ose avancer de peur de l'effaroucher d'antage.)*
4 temps

La jeune fille ^{peureusement} sort et s'avance lentement.
Andante

Handwritten musical notation for the first system. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. The bottom staff is a piano accompaniment in treble clef. The music is marked 'Andante' and includes dynamic markings such as 'p' and 'mu p'.

Handwritten musical notation for the second system. It features complex piano accompaniment with multiple staves, including a bass line and several treble staves. The music is marked 'Andante' and includes dynamic markings such as 'p' and 'mu p'.

Handwritten musical notation for the third system. It includes piano accompaniment with a bass line and treble staves. The music is marked 'Andante' and includes dynamic markings such as 'p' and 'mu p'.

Handwritten musical notation for the fourth system. It includes piano accompaniment with a bass line and treble staves. The music is marked 'Andante' and includes dynamic markings such as 'p' and 'mu p'.

Five empty musical staves at the bottom of the page, arranged in a single column.

Adieu captive. Elle tient par la main la jeune fille qui est sa sœur. En
 arrivant devant sa mère, elle lâche la main de la jeune fille et
 se précipite pour le fond de la scène.

Nannic

Dolce *ben plus vite*

Nannic

piu mosso

Nan.

8 Tu ca-chas ton vi-sage comme un petit oi-seau. 4 Pour-guoi?

(l'écume des fleurs dans les yeux de la jeune fille) *Entra* *Pochissimo meno mosso* *Rall*

Nanni

Je te fais peur? Tu pleures?

sf. p. *l'offensive pendant le jeu de ne* *Il n'avance pas.*

Andante mosso

N.

Es-tu seule i-ci? Dis-moi de me

Nan

-re Je te parlerai de joncs, des fruits de fleurs...

mf *f*

Rall *Rit molto*

Nan

Tu as l'air d'être fant! Tu es re-

subito p.p. *mf.*

W.

Andante
avec regard avec des yeux d'extase, un cantos!

honds pas ? - Quis-tu on

mf *p.* *ff* *Rall.*

Maani

Lento

venez pas de pas ainsi ma fi-te

sempre p.

Man.

On dirait ton âme qui pleure dans tes yeux !

espress.

Man.

Ne laissez pas ainsi couler tes larmes sur tes joues !

mp. *p.* *pp.* *Rall.*

A tempo un tantet plus vite.

Nanni

Pourquoi ne me parles-tu pas? -

(à mesure qu'il parle elle est de plus en plus troublée. Nanni s'avance un peu.)

Nanni

Andante.
(mezza voce.) Tu es bel - le ma - dame - te - te Stupide - tantôt te

pp. dolce.

Rall. (une plainte douloureuse se devine sur son visage.)

Nanni

ma s'agit-il de toi? - Comme tu souffres! -

mf

Nanni

ff. devant.
N'importe par un dire un mot? le mot qui vi - ra tout.

Mouru

Il lui ouvre ses bras.

han-ve-ri-te!

4 *pro-meno-mo*

Mouru

rit

A tempo - Comme en un rêve elle se met doucement à genoux, semble sans force, et

A tempo - *tr. br.*

tr. a. exp. passif.

Mouru

par petits mouvements, se traînant sans, le quitter des yeux, arrive jusqu'à lui.

22 *Mouru*, s'arrête un peu et s'écroule pour après d'être baissée jusqu'à elle (à sa réception dans les bras qu'il lui tendait. Elle abandonne sa tête sur son épaule et ferme les yeux.)

sempre r.

Mouru

mf

Sanctus

Man.

Handwritten musical score for the first system, labeled "Man.". It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features complex rhythmic patterns with many beamed notes. Dynamic markings include *p.*, *mf*, and *f. dolce.*

Man.

Handwritten musical score for the second system, labeled "Man.". It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features complex rhythmic patterns with many beamed notes. A dynamic marking *h* is present. The word "Moderato" is written below the lower staff.

Man.

Handwritten musical score for the third system, labeled "Man.". It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features complex rhythmic patterns with many beamed notes. Dynamic markings include *dolce p. p.* and *mf.*

Man.

Handwritten musical score for the fourth system, labeled "Man.". It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features complex rhythmic patterns with many beamed notes. Dynamic markings include *h* and *h.*

Très lent et à mi-voix comme une prière.)

toujours $\text{♩} = 44$.

Nair

Don- leus, don- leus pom- toi- re- sto- in- no- con- te- la- ant- in- pi- lo- ga- ble t'a

Nannic

Nair

pi- se dans les bris Toi qui sen- tais la rose et l'ambé- pi- ne blanche, route chan-

Nannic

Nair

Am- le chant à- dieu le chant qui a pas- sur les branches du chêne et sur la mer se la- mou- ant- les.

Nannic

Sanctus. ce royaume de seigneurie
Sanctus. ce royaume de seigneurie

The first system of the handwritten musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of music, each starting with a triplet of eighth notes. The lyrics "Sanctus. ce royaume de seigneurie" are written below the notes. The second staff is a piano accompaniment line in treble clef, also in 3/4 time, with a key signature of one sharp. It features a rhythmic pattern of eighth notes and rests. The third and fourth staves are piano accompaniment lines in bass clef, with a key signature of one sharp. They contain sustained chords and moving bass lines.

secundum unum deum deum deum...
d-vei sabaoth qui exivit de

The second system of the handwritten musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. It contains two measures of music, each starting with a triplet of eighth notes. The lyrics "secundum unum deum deum deum... d-vei sabaoth qui exivit de" are written below the notes. The second staff is a piano accompaniment line in treble clef, also in 3/4 time, with a key signature of one sharp. It features a rhythmic pattern of eighth notes and rests. The third and fourth staves are piano accompaniment lines in bass clef, with a key signature of one sharp. They contain sustained chords and moving bass lines.

ser les âmes des morts. Vi-
ci la nuit des morts

The third system of the handwritten musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. It contains two measures of music, each starting with a triplet of eighth notes. The lyrics "ser les âmes des morts. Vi- ci la nuit des morts" are written below the notes. The second staff is a piano accompaniment line in treble clef, also in 3/4 time, with a key signature of one sharp. It features a rhythmic pattern of eighth notes and rests. The third and fourth staves are piano accompaniment lines in bass clef, with a key signature of one sharp. They contain sustained chords and moving bass lines.

Comme un accordeon - radio - Comme une harpe Russe - jouée sur les branches de chêne Chan-

Chœur d'au-
tante con-
sant. (ils restent agrippés la face dans les mains)

pp. un peu plus animé mais toujours lent.

lent mais un peu plus vite 6-60.

avec sol.

2^{ème} Chœur dans les coulisses, toujours *pp.*

forte

Les pélerins passent lentement - formes blanches - dans le fond de l'arc. Marie se lève doucement et sort avec eux. Mais reste toujours agrippée la face dans les mains.

Voix pour les solistes
Tenor
Basse

The first system of the musical score consists of four staves. The top staff is a vocal line for Tenor, with lyrics written below it. The second staff is a vocal line for Bass. The third and fourth staves are piano accompaniment, with various musical notations including notes, rests, and dynamic markings like 'p'.

Voix pour les solistes
Tenor
Basse

The second system of the musical score consists of four staves. The top staff is a vocal line for Tenor, with lyrics written below it. The second staff is a vocal line for Bass. The third and fourth staves are piano accompaniment, with various musical notations including notes, rests, and dynamic markings like 'p'.

Voix pour les solistes
Tenor
Basse

The third system of the musical score consists of four staves. The top staff is a vocal line for Tenor, with lyrics written below it. The second staff is a vocal line for Bass. The third and fourth staves are piano accompaniment, with various musical notations including notes, rests, and dynamic markings like 'p'.

Années sont le dernier.

Ritardi lentamente

Chœur deux
à l'orchestre

Handwritten musical score for a choir and orchestra. It consists of four staves. The top two staves are for the choir, and the bottom two are for the orchestra. The music is in a key with one flat (B-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'ppp'. There are also some handwritten annotations like 'ritardi lentamente' and 'ppp'.

in
Paris
1914
Searan

Emile Roudot

Narr.

Narr.

Handwritten musical score for a narrator. It consists of four staves. The top two staves are for the narrator, and the bottom two are for the orchestra. The music is in a key with one flat (B-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'mit'. There are also some handwritten annotations like 'f' and 'mit'.