

4

Fl.

Cl.

Bsn.

Hp.

El.

V. I

V. II

A.

Vc.

C. B.

pizz.

f *mf* *p*

Detailed description of the musical score: The score is for page 2, measures 4 through 8. It features a woodwind section with Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.), a Harp (Hp.), an Euphonium (El.), and a string section with Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Contrabass (C. B.). The Euphonium part includes the lyrics: "J'ai deux a-mants, c'est beau-coupmieux, Car je fais croire à cha-cin". The string section includes a pizzicato (pizz.) marking and dynamic markings of *f*, *mf*, and *p*.

9

Fl.

Cl.

Bsn.

Hp.

El.

V. I

V. II

A.

Vc.

C. B.

p

p

p

p

p

f

d'eux Que l'autre est le mon-sieur sé - rieux. Mon

13

Fl.

Cl. *p*

Bsn. *p*

Hp.

El.
Dieu, que c'est bê - te les hom - mes! Ils me don - net la mê-me

V. I *mf*

V. II *mf*

A. *mp*

Vc. *mp*
arco

C. B.

Detailed description: This is a page of a musical score, page 4, starting at measure 13. The score is for a symphony orchestra and includes a vocal soloist. The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Harp (Hp.), Euphonium (El.), Violin I (V. I), Violin II (V. II), Alto (A.), Viola (Vc.), and Cello/Double Bass (C. B.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal soloist (El.) has the lyrics: "Dieu, que c'est bê - te les hom - mes! Ils me don - net la mê-me". The woodwinds (Cl. and Bsn.) play a rhythmic pattern of eighth notes with rests, marked *p*. The strings (V. I, V. II, A., Vc., C. B.) play a melodic line with various dynamics: *mf* for Violins I and II, and *mp* for Alto, Viola, and Cello/Double Bass. The Harp (Hp.) is silent. The Euphonium (El.) plays a melodic line with lyrics.

18

Fl.

Cl.

Bsn.

Hp.

El.
som - me Ex - ac - te - ment par mois, Et je fais croire à cha - cun d'eux Que

V. I
poco più f

V. II
poco più f

A.
poco più f

Vc.
poco più f

C. B.

27

Fl. *mf mp pp*

Cl. *mf mp pp p*

Bsn. *pp p*

Hp. *p pp*

El. croient, Ils mecroient tous les deux _____ Je ne sais pas com-ment nous

V. I *mp*

V. II *p*

A. *p*

Vc. *p* pizz.

C. B. *p*

32

Fl.

Cl.

Bsn.

mf

mf

Hp.

El.

som mes, Nous som mes, nous som mes, Mais, mon Dieu! Que c'est bête un

V. I

V. II

A.

Vc.

C. B.

36

Fl. *mf*

Cl. *p*

Bsn. *p*

Hp.

El.
 hom-me! un hom-me! un hom-me! MonDieu! Que c'est bête un hom -

V. I *mf*

V. II *mf*

A. *mp*

Vc. *mp*

C. B. *mp*

41

Fl.

Cl.

Bsn.

Hp.

El.

V. I

V. II

A.

Vc.

C. B.

me! A - lors...

arco

44

Fl. *ff* *p* *f*

Cl. *ff* *p* *f*

Bsn. *ff* *p* *f*

Hp. *f*

El. vous pen sez... deux!

V. I *ff* *p* pizz.

V. II *ff* *p* pizz.

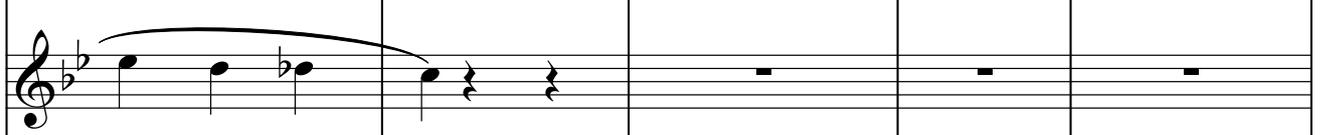
A. *ff* *p* pizz.

Vc. *ff* *p* pizz.

C. B. *ff* *p*

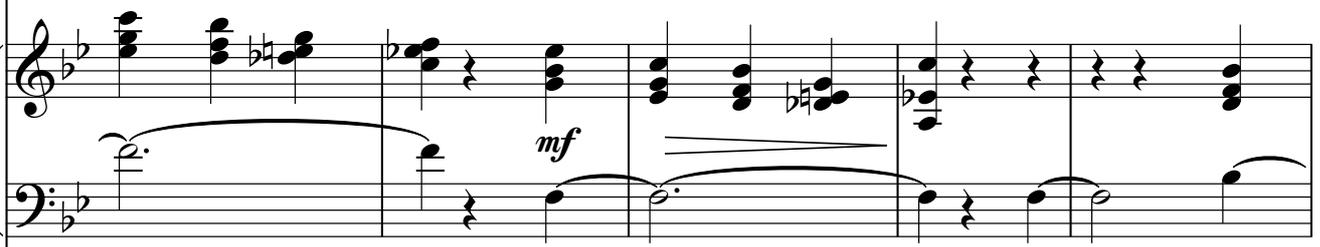
47

Fl. 

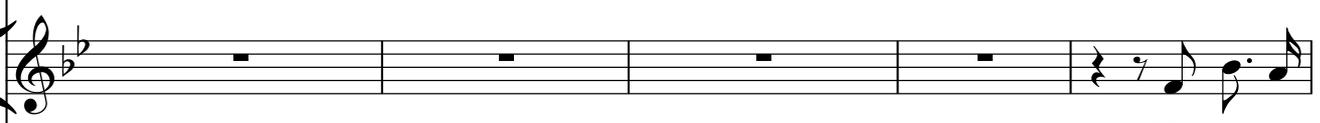
Cl. 

Bsn. 

meno f = p

Hp. 

mf

El. 

Un seul a-

V. I 

arco

mf

V. II 

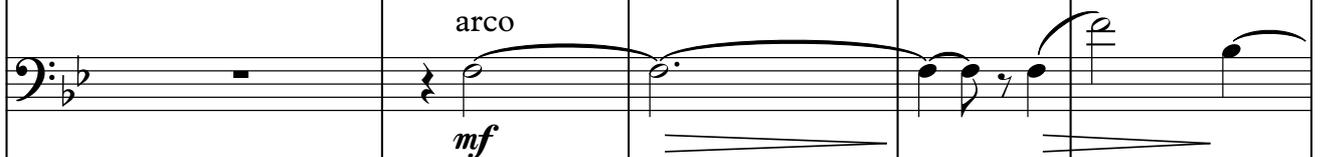
arco

mf

A. 

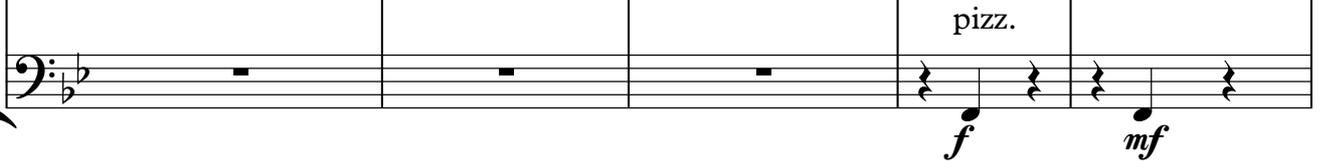
arco

mf

Vc. 

arco

mf

C. B. 

pizz.

f

mf

52

Fl.

Cl.

Bsn.

Hp.

El.

V. I

V. II

A.

Vc.

C. B.

p

mant, c'est en - nuy-eux C'est mo-no-tone et soup-çon-neux, Tan-dis que

56

Fl.

Cl.

Bsn.

Hp.

El.
deux c'est vrai-ment mieux _____ Mon Dieu! que les

V. I

V. II

A.

Vc.

C. B.

p

p

p

p

p

p

mf

mf

mp

mp

mp

arco

f

60

Fl.

Cl.

Bsn.

Hp.

El.
hom-mes sont bê - tes! On les fait mar-cher sur la tête Fa-

V. I

V. II

A.

Vc.

C. B.

65

Fl.

Cl.

Bsn.

Hp.

El.
ci - le - ment, je crois, — Si par mal - heur ils n'a - vaient pas À

V. I
poco più f

V. II
poco più f

A.
poco più f

Vc.
poco più f

C. B.

69

Fl.

Cl.

Bsn.

Hp.

El.

V. I

V. II

A.

Vc.

C. B.

f *meno f*

cet en-droit pré - cis des ra mu-res de bois Qui leur vont! Et leur

73

Fl. *mf* *mp* *pp*

Cl. *mf* *mp* *pp* *p*

Bsn. *pp* *p*

Hp. *p* *pp*

El. font un beaufront om-bra - geux! Je ne sais pas comment nous

V. I *mp*

V. II *p*

A. *p*

Vc. *p* pizz.

C. B. *p*

78

Fl.

Cl.

Bsn.

mf

mf

Hp.

El.

som mes, nous som mes, nous som mes, Mais, mon Dieu, que c'est bête un

V. I

V. II

A.

Vc.

C. B.

82

Fl. *mf*

Cl. *p*

Bsn. *p*

Hp.

El. hom-me un hom-me, un hom-me! MonDieu, que c'est bête un hom -

V. I *mf*

V. II *mf*

A. *mp*

Vc. *mp*

C. B. *mp*

92

Fl. *ff*

Cl. *f*

Bsn. *f*

Hp.

El. *deux!*

V. I *arco ff*

V. II *arco ff*

A. *arco ff*

Vc. *arco f*

C. B. *f*

Detailed description: This page of a musical score covers measures 92 to 96. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format. The Flute (Fl.) part begins with a dynamic of *ff* and features a complex melodic line with many slurs and accents. The Clarinet (Cl.) and Bassoon (Bsn.) parts also start with *f* dynamics. The Harp (Hp.) part is mostly silent, indicated by rests. The Euphonium (El.) part has a single note in measure 92, marked *deux!*. The Violin I (V. I) part has a *ff* dynamic and includes the instruction *arco*. The Violin II (V. II) part has a *ff* dynamic and also includes *arco*. The Viola (A.) part has a *ff* dynamic and includes *arco*. The Violoncello (Vc.) part has a *f* dynamic and includes *arco*. The Contrabass (C. B.) part has a *f* dynamic. The score concludes with a double bar line at the end of measure 96.

Flûte

L'amour masqué

J'ai deux amants

André Messager
arrangement Pierre Penisson

Vivement ♩ = 152

f

7

p

12

V.I

19

f

26

meno f *mf* *mp* *pp*

32

38

mf

44

ff *p* *f*

47

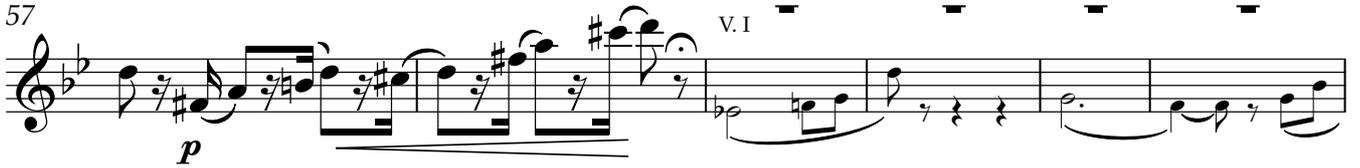
2

Flûte

51



57



p

V.I

63



70



f *meno f* *mf* *mp* *pp*

76

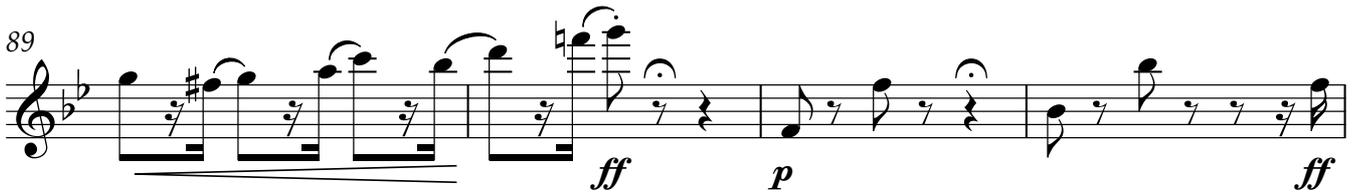


82



mf

89



ff *p* *ff*

93



Clarinete en Sib

L'amour masqué

J'ai deux amants

André Messager
arrangement Pierre Penisson

Vivement ♩ = 152

14

21 *v.1*

28

35

42

46

f *p* *pp* *mp* *f* *meno f* *mf* *ff* *p*

Clarinete en Sib

57

p *p*

64

V.I

p

71

f *meno f* *mf* *mp* *pp* *p*

78

mf *p*

85

p *ff*

91

p *f*

Basson

L'amour masqué

J'ai deux amants

André Messager
arrangement Pierre Penisson

Vivement ♩ = 152

f *meno f* *p*

11 *p* *p*

17 *p* *p* V.I.

24 *f* *meno f* *pp* 2

31 *p* *mf* *p*

38 *p* *p*

44 *ff* *p* *f* *meno f* *p* 5

55 *p* *p*

62 *p* *p* V.I.

68 *f* *meno f* 2

75

pp *p* *mf*

82

p

89

ff *p*

93

f

Harpe

L'amour masqué

J'ai deux amants

André Messager

arrangement Pierre Penisson

Vivement ♩ = 152

Measures 1-7. Treble clef: Chords and melodic lines. Bass clef: Accompanying bass line. Dynamics: *f* (measures 1-3), *mf* (measures 4-7).

8

Measures 8-17. Treble clef: Chords and melodic lines. Bass clef: Accompanying bass line. Measure 9 is a whole rest in both staves.

23

Measures 23-30. Treble clef: Chords and melodic lines. Bass clef: Accompanying bass line. Dynamics: *f* (measures 23-24), *meno f* (measures 25-26), *p* (measure 27), *pp* (measures 28-30).

31

Measures 31-40. Treble clef: Chords and melodic lines. Bass clef: Accompanying bass line. Measure 31 is a whole rest in both staves. Dynamics: *f* (measures 32-33), *mf* (measures 34-40).

52

Measures 52-61. Treble clef: Chords and melodic lines. Bass clef: Accompanying bass line. Measure 52 is a whole rest in both staves. Measure 61 is a whole rest in both staves.

67

Measures 67-74. Treble clef: Chords and melodic lines. Bass clef: Accompanying bass line. Dynamics: *f* (measures 67-68), *meno f* (measures 69-74).

Harpe

74

p *pp*

15 **4**

15 **4**

Violon I

L'amour masqué

J'ai deux amants

André Messager
arrangement Pierre Penisson

Vivement ♩ = 152

Musical staff 1: Treble clef, key signature of two flats, 3/4 time signature. Measures 1-6. Dynamic marking *mf*.

Musical staff 2: Treble clef, key signature of two flats, 3/4 time signature. Measures 7-12. Dynamic marking *p*.

Musical staff 3: Treble clef, key signature of two flats, 3/4 time signature. Measures 13-19. Dynamic marking *mf*.

Musical staff 4: Treble clef, key signature of two flats, 3/4 time signature. Measures 20-26. Dynamic markings *poco più f*, *f*, *meno f*.

Musical staff 5: Treble clef, key signature of two flats, 3/4 time signature. Measures 27-33. Dynamic marking *mp*.

Musical staff 6: Treble clef, key signature of two flats, 3/4 time signature. Measures 34-39. Dynamic marking *mf*.

Musical staff 7: Treble clef, key signature of two flats, 3/4 time signature. Measures 40-43.

Musical staff 8: Treble clef, key signature of two flats, 3/4 time signature. Measures 44-47. Dynamic markings *ff*, *pizz.*, *p*.

48

arco

mf

54

p

mf

60

67

poco più f

f

meno f

mp

74

81

mf

88

ff

p

pizz.

92

arco

ff

Violon II

L'amour masqué

J'ai deux amants

André Messager
arrangement Pierre Penisson

Vivement ♩ = 152

mf

8

p *mf*

16

poco più f

23

f *meno f* *p*

30

36

mf

42

pizz.

48 arco
mf

56
p *mf*

63
poco più f

70
f *meno f* *p*

77

83
mf

89 *ff* *p* pizz.

92 arco
ff

Alto

L'amour masqué

J'ai deux amants

André Messager
arrangement Pierre Penisson

Vivement ♩ = 152

mf

8

p mp

15

poco più *f*

22

f meno *f* *p*

29

36

mp

42

ff *p* pizz.

© pierrepenisson.com 2015

48

arco

mf

55

p *mp*

62

poco più f

69

f *meno f* *p*

76

83

mp

89

ff *p*

pizz.

93

arco

ff

Violoncelle

L'amour masqué

J'ai deux amants

André Messager
arrangement Pierre Penisson

Vivement ♩ = 152

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of two flats. It begins with a *mf* dynamic and features a crescendo leading to a *f* dynamic.

9

Musical notation for measures 9-15. The dynamics range from *p* to *mp*.

16

Musical notation for measures 16-22. The dynamics range from *p* to *poco più f*.

23

Musical notation for measures 23-29. The dynamics range from *f* to *p*.

30

Musical notation for measures 30-36. The dynamics range from *p* to *f*.

37

Musical notation for measures 37-41. The dynamics range from *mp* to *f*.

42

Musical notation for measures 42-48. The dynamics range from *ff* to *p*. A *pizz.* marking is present in measure 45.

Violoncelle

48 arco
mf

56
p *mp*

63
poco più f

70
f *meno f* *p*

77

84
mp

90
ff *p* *f* arco

Contrebasse

L'amour masqué

J'ai deux amants

André Messager
arrangement Pierre Penisson

Vivement $\text{♩} = 152$
3

pizz.

Staff 1: Bass clef, 3/4 time signature. Starts with a whole rest, followed by a triplet of eighth notes. Dynamics: *f*, *mf*, *p*.

10

arco

Staff 2: Bass clef, 3/4 time signature. Starts with a half note, followed by eighth notes. Dynamics: *f* >.

17

Staff 3: Bass clef, 3/4 time signature. Eighth notes with slurs.

23

Staff 4: Bass clef, 3/4 time signature. Eighth notes with slurs. Dynamics: *f*, *meno f*, *p*.

29

pizz.

Staff 5: Bass clef, 3/4 time signature. Eighth notes with slurs.

36

Staff 6: Bass clef, 3/4 time signature. Quarter notes. Dynamics: *mp*.

42

arco

3

Staff 7: Bass clef, 3/4 time signature. Quarter notes with slurs. Ends with a triplet of whole notes.

50

pizz.



58

arco



65

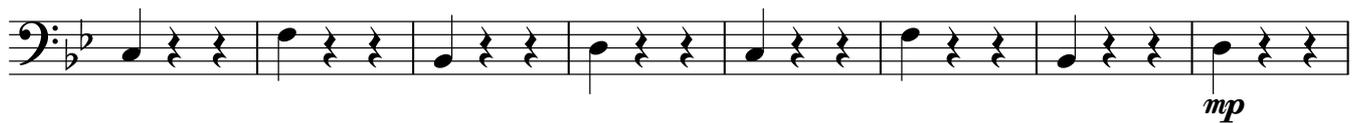


71

pizz.



78



86

arco



91

