

L'Éducation manquée

Chanson de Pausanias

Emmanuel Chabrier
arrangement Pierre Penisson

Moderato ♩ = 76

Flûte

Clarinette en Si \flat

Basson

Harpe

Pausanias

Violon I

Violon II

Alto

Violoncelle

Contrebasse

4

Fl. *f*

Cl. *f*

Bsn. *f*

Hp.

P. *f*

V. I *f*

V. II *f*

A. *f*

Vc. *f*

C. B. *f*

Ce vin gé-né-reux J'en ai pris d'a-bord un

Detailed description: This is a page of a musical score, page 2, starting at measure 4. The score is for a symphony orchestra and a voice. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Harp (Hp.), Piano (P.), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Contrabass (C. B.). The key signature is one sharp (F#) and the time signature is 7/8. The music is marked with a forte (*f*) dynamic. The woodwinds (Fl., Cl., Bsn.) and strings (V. I, V. II, A., Vc., C. B.) play a rhythmic pattern of eighth notes with accents. The piano part has a more melodic line. The harp provides a harmonic accompaniment. The vocal line enters in the fifth measure with the lyrics "Ce vin gé-né-reux J'en ai pris d'a-bord un".

10 **élargissez** **rit.**

Fl.

Cl.

Bsn.

Hp.

P.

ver - re A-près ça j'en ai pris deux, Mais quand je bois, moi, ça m'al-tè -

élargissez **rit.**

V. I

V. II

A.

Vc.

C. B.

14 - - - **A tempo**

Fl.

Cl.

Bsn.

Hp.

P.

- - - **A tempo**

V. I

V. II

A.

Vc.

C. B.

18

Fl.

Cl.

Bsn.

Hp.

P.

V. I

V. II

A.

Vc.

C. B.

f

f

f

f

f

f

f

f

f

f

pous-sé jus-qu'à trois! Et oui, voi-là, je crois, Pour - quoi j'ai pous-sé jus - qu'à

22

Fl. *pp très léger*

Cl. *pp très léger*

Bsn. *pp très léger*

Hp.

P. *trois* Eh! bon, bon, bon, bon, bon, bon qu'il é-tait bon__

V. I *pizz. pp très léger*

V. II *pizz. pp très léger*

A.

Vc. *pizz. pp très léger*

C. B.

25

Fl.

Cl.

Bsn.

Hp.

P.

(faisant claquer sa langue)

— Le pe-tit Rous-sil-lon, Qu'il é-tait bon! Eh bon, bon, bon! Qu'il é-tait bon! Ah!

V. I

V. II

A.

Vc.

C. B.

mf

p

p

arco

pizz.

arco

pizz. m. g.

arco

p

p

p

29

Fl. *f* *p léger*

Cl. *p léger*

Bsn. *p* *mf*

Hp.

P. *sf*
 qu'il é-tait bon, Ce pe-tit gueux de Rous-sil-lon, Qu'il é-tait bon, ce pe-tit gueux

V. I *f* glissé comme un homme ivre *p léger*

V. II *mf* *p léger*

A. *mf* *p léger*

Vc. *mf* glissé comme un homme ivre *f* bien vulgaire comme il faut *mf* reprenez-vous *p léger*

C. B. *mf*

32

Fl. *f* *f* *p*

Cl. *f* *f* *p*

Bsn. *f* *f*

Hp.

P. *f*

de Rous-sil - lon!

V. I *f* *f* *p*

V. II *f* *f* *p*

A. *f* *f* *p*

Vc. *f*

C. B. *f*

36

Fl.

Cl.

Bsn.

Hp.

P.

Mais res-ter à trois ce n'est

V. I

V. II

A.

Vc.

C. B.

Detailed description: This page of a musical score covers measures 36 to 40. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Harp (Hp.), Piano (P.), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Contrabass (C. B.). The key signature has one sharp (F#) and the time signature is 7/8. The woodwinds (Fl., Cl., Bsn.) and strings (V. I, V. II, A., Vc., C. B.) play a rhythmic pattern of eighth notes with accents and slurs, marked with a forte (f) dynamic. The piano part (P.) has a melodic line starting in measure 39. The harp (Hp.) provides accompaniment with chords and single notes. The vocal line (V.) has the lyrics "Mais res-ter à trois ce n'est" starting in measure 39.

41

Fl.

Cl.

Bsn.

Hp.

P.

vrai - ment pas un comp - tes, Il eût é - té dis - cour - tois À de si bon, si bon

V. I

V. II

A.

Vc.

C. B.

45

Fl.

Cl.

Bsn.

Hp.

P.

V. I

V. II

A.

Vc.

C. B.

p

p

p

mf

mf

mf

mp

mp

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

vin fai-re hon - te!_ Voi-là ce qui fait_ Qu'au dou-ziè -

54

Fl. *pp très léger*

Cl. *pp très léger*

Bsn. *pp très léger*

Hp.

P. *plet* Eh! bon, bon, bon, bon, bon, bon qu'il é-tait bon__

V. I *pp très léger*

V. II *pp très léger*

A.

Vc. *pp très léger*

C. B.

57

Fl.

Cl.

Bsn.

Hp.

P.

(faisant claquer sa langue)

— Le pe-tit Rous-sil-lon, Qu'il é-tait bon! Eh bon, bon, bon! Qu'il é-tait bon! Ah!

V. I

V. II

A.

Vc.

C. B.

mf

p

p

p

arco

pizz.

arco

pizz. m. g.

arco

p

p

p

p

61

Fl. *f* *p léger*

Cl. *p léger*

Bsn. *p* *mf*

Hp.

P. *sf*
 qu'il é-tait bon, Ce pe-tit gueux de Rous-sil-lon, Qu'il é-tait bon, ce pe-tit gueux

V. I *f* glissé comme un homme ivre *p léger*

V. II *mf* *p léger*

A. *mf* *p léger*

Vc. *mf* glissé comme un homme ivre *f* bien vulgaire comme il faut *mf* reprenez-vous *p léger*

C. B. *mf*

67

Fl. *p* *f*

Cl. *p* *f*

Bsn. *f*

Hp.

P.

V. I *p* *f*

V. II *p* *f*

A. *p* *f*

Vc. *f*

C. B. *f*

Detailed description: This page of a musical score covers measures 67 to 70. The key signature is one sharp (F#) and the time signature is 7/8. The score is arranged in a standard orchestral format. The Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Contrabass (C. B.) parts all begin with a dynamic of *p* (piano) in measure 67 and transition to *f* (forte) in measure 68. The Flute, Clarinet, and Violin I parts feature intricate sixteenth-note passages with accents. The Bassoon, Violoncello, and Contrabass parts have more rhythmic, eighth-note patterns. The Horns (Hp.) and Percussion (P.) parts are mostly silent, with some chords in the Horns. The score concludes with a double bar line at the end of measure 70.

Habanera

Alto

Emmanuel Chabrier
arrangement Pierre Pénisson

Andantino
4

mp 3 3 3 *p* 3

10 3 3 *mp* 3 3 3

16 *mp un poco cresc.* 3 3 *rit.* 3 *ppp*

A Tempo
21 *sempre dolce* 3 3 3

27 3 3 3

33 3 3 *f* *p*

41 *p* 3 *sf* 3 *mf*

46 *p* 2 *pp*

51

56

60

65

69

76

84

88

92

98

106

110

Musical score for Alto, measures 110-113. The score is written on a single staff in treble clef with a key signature of one sharp (F#). Measure 110 begins with a triplet of eighth notes (F#, G, A) followed by a quarter note (B) and a quarter rest. Measure 111 contains a quarter note (B), a quarter rest, and a whole rest. Measure 112 starts with a double bar line, followed by a quarter rest, a quarter note (B), and a quarter rest. Measure 113 features a *ppp* dynamic marking, a quarter note (B), a quarter rest, and a half note (B) with a slur underneath. The piece concludes with a double bar line.

Habanera

Flûte

Emmanuel Chabrier
arrangement Pierre Pénisson

Andantino
4/4

10

16 *rit.*

mf un poco cresc. *ppp*

A Tempo

21 *pp sempre dolce*

27

33 *mf* *mp*

41 *p* *sf* *p*

46 *p* *pp*


Flûte

51 

55 

60 

cresc. poco a poco sf *sf* *più cresc.* *f*

65 

sf sf

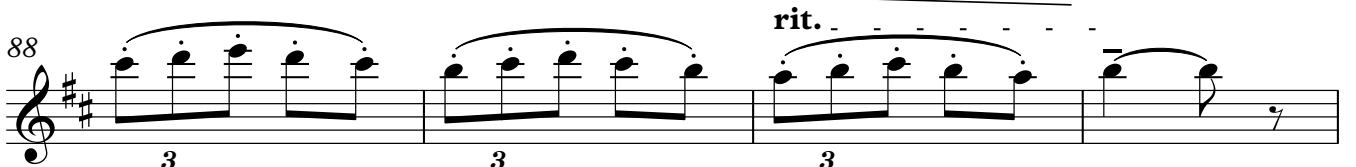
69 

dim. poco a poco sf

76 

dolce sf *pp* *ppp*

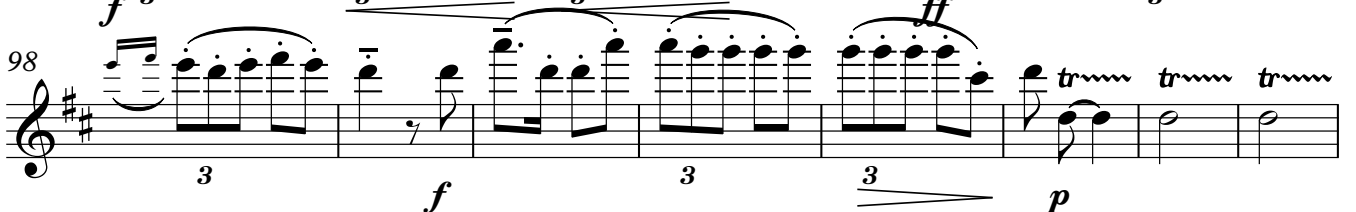
84 

88 

rit.

92 **A Tempo** 

f *ff* *pp*

98 

f *p*

106 

pp

111

ppp

Habanera

Harpe

Emmanuel Chabrier
arrangement Pierre Pénisson

Andantino

Measures 1-5 of the Habanera. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Andantino'. The first measure is marked *p dolce*. The melody in the right hand features a characteristic habanera rhythm of eighth notes with a dotted quarter note. The bass line consists of a steady eighth-note accompaniment.

Measures 6-10 of the Habanera. The melody continues with the same rhythmic pattern. The bass line remains consistent with the previous section.

Measures 11-15 of the Habanera. The melody continues. The dynamic marking *mp* is introduced in measure 12. The bass line continues with the eighth-note accompaniment.

Measures 16-20 of the Habanera. The melody continues. The dynamic marking *mf un poco cresc.* is present in measure 16. In measure 18, there are triplet markings (3) over the notes. The piece concludes with a *rit.* (ritardando) and a *ppp* (pianissimo) dynamic marking in measure 20.

Measures 21-25 of the Habanera. The tempo changes to **A Tempo**. The dynamic marking *sempre dolce* is present. The melody continues with the characteristic habanera rhythm. The bass line continues with the eighth-note accompaniment.

Measures 26-30 of the Habanera. The melody continues with triplet markings (3) over the notes. The bass line continues with the eighth-note accompaniment.

Harpe

33

38

44

47

51

57

63

più cresc. **f**

Measures 63-68: Treble clef, key signature of three sharps (F#, C#, G#). Measure 63 starts with a chordal texture marked *più cresc.* and **f**. The bass line features a steady eighth-note accompaniment. Measures 64-68 continue with similar rhythmic patterns, including a triplet in measure 68.

69

dim poco a poco **3** *dolce* **3**

Measures 69-75: Treble clef, key signature of three sharps. Measure 69 begins with *dim poco a poco* and a triplet. The bass line has a steady eighth-note accompaniment. Measure 75 ends with a triplet marked *dolce*.

76

f **3** **3** **3** **3** **3**

Measures 76-81: Treble clef, key signature of three sharps. Measure 76 starts with a chordal texture marked **f**. The bass line features a steady eighth-note accompaniment. Measures 77-81 contain multiple triplet markings in both staves.

82

ppp **3** **3** **3**

Measures 82-87: Treble clef, key signature of three sharps. Measure 82 begins with a triplet marked **ppp**. The bass line has a steady eighth-note accompaniment. Measures 83-85 contain triplet markings in both staves.

Harpe

88 rit.

3 3 3 pp

92 A Tempo

f ff

98

mf

102

p

106

pp 3 3 3 3

112

ppp