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Un Danseur, Nella, Quatre Petits Amours, Nymphes, Spectateurs

*Représentation du ballet de Nella interrompue par l'orage. Éclairs, tonnerre et pluie.—
Le public tient bon et ouvre des parapluies.—Les artistes du ballet en font autant.—Pas de deux,
avec riflards.—Autant de nymphes, autant de parapluies.—L'orage cependant devient si violent,
que les artistes du ballet ne peuvent plus bouger et se groupent sous leurs abris de taffetas.—
Le public lui-même, n'y tenant plus, arrive pêle-mêle sur le devant.*

[No. 45]. Chœur

Air: "Ohé! les p'tits agneaux!"

The musical score is for a chorus in 2/4 time, marked *ff*. The key signature has one flat (B-flat). The score includes parts for Flute, Oboe, Clarinet in C, Bassoon, Horn 1 in F, Horn 2 in F, Cornet in B-flat, Timpani, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The chorus part is written in two staves, with the vocal line and a bass line. The lyrics are: "O- hé! les p'tits a- gneaux, é- vi- tons la plui- e. O- hé! les O- hé! les p'tits a- gneaux, é- vi- tons la plui- e. O- hé! les". The score features various musical notations including dynamics, articulation marks, and performance instructions like "[in F, C]" for the timpani.

6

Fl.

Ob.

Cl. in C

Bn.

Hn. 1 in F

Hn. 2 in F

Cnt. in B \flat

Timp.

CHEUR

p'tits a-gneaux, pre- nons nos pal'- tots! _____ Pre- nons nos pal'- tots, nos man-teaux

p'tits a-gneaux, pre- nons nos pal'- tots! _____ Pre- nons nos pal'- tots, nos man-teaux

Vn. 1

Vn. 2

Va.

Vc.

Cb.

Critical Report

Sources

Music

The only surviving source for the music is F-Pn, fonds du Théâtre des Variétés 4-COL-106 (1783). This source comprises fifteen manuscript instrumental partbooks (with some duplications in the strings) in the hand of copyists; a booklet labeled “Répétiteur” (hereafter Rép.) in the hand of a copyist¹ that contains the vocal lines (usually without lyrics, though see below) and melody lines of instrumental numbers (sometimes with indications of instrumentation); and a separate booklet containing a short score of ballet music in the hand of a copyist (see appendix 3). All surviving parts are listed in table 1, with transcriptions of their covers; there are no page numbers in the parts. Sometimes duplicate orchestral parts (e.g., the violin parts labeled “1^{er} Pupitre” vs. “2^e Pupitre,” or the violoncello/contrabass parts labeled with the names “Hetzel” vs. “Marix”) contain different readings for certain numbers; these discrepancies are noted in the critical notes.

In the upper left margin of the beginning of every number in Rép. (and occasionally in other parts) are pencil annotations that refer to earlier productions at the Variétés or another theater, usually by giving the title in abbreviated format and the number in that production. These annotations, which have been recorded in the critical notes, were obviously instructions to the copyist of the orchestral parts to consult the sources in the theater’s musical archive and recopy the music in question anew; there is very little original music in the revue, as the Théâtre des Variétés was required to use *airs connus* predominantly in its productions. Some numbers in the Rép. and other parts include instructions for transposition; these instructions are also recorded in the critical notes (the edition follows the original keys). Finally, details on the few passages in Rép. that include underlaid lyrics are given in the critical notes.

Text

Libretto. Théodore Cogniard and Clairville (Louis-François Nicolaïe), *Ohé! les p’tits agneaux!, revue de l’année*

1. In 1848, 1851, and 1852 the music copyist at the Variétés was the horn player Verrier, and he was likely the copyist of the revue of 1857 as well. See David Hillery, *The Théâtre des Variétés in 1852* (Manchester: University of Manchester Press, 2012), 92.

1857, *mêlée de chants et de danses, en trois actes et dix tableaux précédés par un prologue* (Paris: Michel Lévy Frères, 1857). F-Pn, Département des Arts du Spectacle 8-RF-39615 (1,1). In most cases, the printed libretto generally gives the title or first lines of the air to which a lyric was sung (though in a few cases an air indication is left out, or all-new music was composed). These indications are recorded in the critical notes, as are the sources of the airs, when they can be identified in *La clé du caveau* (hereafter *Caveau*)² or other similar sources.

Livret de censure. F-Pan, F¹⁸ 801, livret 4142: “Revue du Théâtre des Variétés | 26 Novembre 1857, Hipp[olyte] Cogniard [signature] | Prologue | Ohé! les Petits agneaux, Revue de l’année en 3 actes et 10 tableaux.” Theaters were required to send two copies of the texts of every work they wished to produce to the censors of the Bureau des Théâtres. The censors marked up both copies, sent one back to the theaters, and archived the other. This is the copy of the libretto that the censors archived (see the appendix to the introduction). Not all the changes in the text necessarily originated with the censors, as the *livret* also includes pasteovers and changes made in ink in a different hand than the main copyist that could have been made by the authors before the manuscript was submitted.

Editorial Methods

The edition attempts to present the revue as it was heard at its first performance. The numbering of acts, tableaux, scenes, and musical selections follows Rép., and musical selections are titled editorially based on genre labels in the libretto and in parts when present. Air designations are taken from the libretto, as are sectional designations within movements (“Deuxième couplet,” “Reprise,” and the like). Music for all omitted numbers, passages, scenes, and parts of scenes is presented in appendix 2.

Orchestral Score

The score has been created from the extant partbooks (see “Sources: Music” above). Although there was probably

2. Pierre Capelle, *La clé du caveau: à l’usage des chansonniers français et étrangers, des amateurs, auteurs, acteurs, chefs d’orchestre et de tous les amis du vaudeville et de la chanson*, 4th ed. (Paris: Cotelle, 1851), hereafter *Caveau*.