

J. OFFENBACH

LE VOYAGE
DANS LA LUNE

FÉERIE EN QUATRE ACTES

PARTITION CHANT et PIANO

EDITIONS - CHOUDENS - PARIS



LE
VOYAGE
dans la Lune

Féerie en quatre actes

DE

VANLOO LETERRIER et A. MORTIER

Musique de

J. OFFENBACH

T. LAVAL.

ÉDITIONS CHODENS PARIS

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PARTITION Chant et Piano réduite par L. ROQUES

LE VOYAGE DANS LA LUNE

OPÉRA FÉERIE EN 4 ACTES

Représenté sur le Théâtre de la Gaîté, le 26 Octobre, 1875.

Personnages.	Artistes.	Personnages.	Artistes.
Caprice	M ^{mes} ZULMA-BOUFFAR.	V'lan	MM. CHRISTIAN.
Fantasia	— MARCUS.	Qui pass' par-là. —	HABAY.
Popotte	— CUINET.	Microscope	— GRIVOT.
Flamma	— B. MÉRY	Cactus	— LAURENT.
2 Demoiselles d'honneur. ***.		Cosmos	— TISSIER.

Pour toute la Musique, la Mise en Scène, le droit de représentations, s'adresser à M^{rs} CHOUDENS PÈRE et FILS, Éditeurs-Propriétaires de: LE VOYAGE DANS LA LUNE, pour tous pays.

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M
1595
V32.v8

OUVERTURE.

772190

Allegro maestoso.

PIANO.

ff

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in 3/4 time and features a complex, rhythmic accompaniment with many chords and moving lines. The dynamic marking *ff* (fortissimo) is placed in the upper staff. The system concludes with a *rall.* (rallentando) marking and a *p* (piano) dynamic marking in the upper staff.

Andante.

pp

pp

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked *Andante.* The music is more melodic and slower than the first system. The dynamic marking *pp* (pianissimo) is used in both staves. The system concludes with a *dolce.* (dolce) marking in the upper staff.

dolce.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues the *Andante* section with a *dolce.* (dolce) marking. The dynamics remain *pp* (pianissimo).

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues the *Andante* section with a *dolce.* (dolce) marking. The dynamics remain *pp* (pianissimo).

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation, starting with the tempo marking "Animé." and a dynamic marking "p". The right hand has a more active melody.

Third system of musical notation, showing a "cresc." (crescendo) marking. The right hand features a series of chords and arpeggios.

Fourth system of musical notation, featuring a dynamic marking "f" (forte). The right hand continues with complex chordal textures.

Fifth system of musical notation, including dynamic markings "dim.", "e", "rall", and "p". The right hand has a descending melodic line.

Sixth system of musical notation, showing a series of chords in the right hand and a steady bass line.

Seventh system of musical notation, concluding with a final chord in the right hand and a steady bass line.

First system of musical notation. The right hand features a series of chords, with the dynamic marking *più f* (pizzicato forte) appearing. The left hand plays a melodic line with eighth notes.

Second system of musical notation. The right hand continues with chords, and the left hand has a melodic line. Dynamic markings *tr* (trill) and *mf* (mezzo-forte) are present.

Third system of musical notation. The right hand has a melodic line with a trill (*tr*) and the left hand has chords.

Fourth system of musical notation. The right hand has a melodic line with a trill (*tr*) and the left hand has chords.

Fifth system of musical notation. The right hand has a melodic line with a trill (*tr*) and the left hand has chords.

Sixth system of musical notation. The right hand has a melodic line and the left hand has chords. A dynamic marking *mf* is present.

Seventh system of musical notation. The right hand has a melodic line and the left hand has chords. Dynamic markings *f* (forte) and *sf* (sforzando) are present.

First system of a piano score. The right hand features a series of sixteenth-note chords with a fermata over the first measure. The left hand has a bass line with a fermata in the first measure and a melodic line in the second measure. A dynamic marking *p* is present in the second measure of the left hand.

Second system of a piano score. The right hand continues with sixteenth-note chords. The left hand has a bass line with chords and a melodic line. A dynamic marking *p* is present in the first measure of the left hand.

Third system of a piano score. The right hand has sixteenth-note chords with a fermata over the first measure. The left hand has a bass line with chords. A dynamic marking *f* is present in the last measure of the left hand. The lyrics "cre - scen - do." are written below the staff.

Fourth system of a piano score. The right hand has sixteenth-note chords with a fermata over the first measure. The left hand has a bass line with chords. A dynamic marking *p* is present in the last measure of the left hand.

Fifth system of a piano score. The right hand has a melodic line with a fermata over the first measure. The left hand has a bass line with chords. A dynamic marking *dolce.* is present above the first measure of the right hand.

Sixth system of a piano score. The right hand has a melodic line with a fermata over the first measure. The left hand has a bass line with chords. A dynamic marking *rit.* is present above the first measure of the right hand.

Seventh system of a piano score. The right hand has a melodic line with a fermata over the first measure. The left hand has a bass line with chords. The system concludes with a double bar line and a key signature change to D major.

Allegro vivo.

First system of musical notation. The piece begins with a piano introduction marked *f* (forte). The right hand plays a series of chords in the treble clef, while the left hand has a few notes in the bass clef.

Second system of musical notation. The piano introduction continues with *f* dynamics. The right hand features more chords, and the left hand has a few notes.

leggiero.

Third system of musical notation. A new section begins, marked *leggiero.* (light) and *p* (piano). The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

Fourth system of musical notation. The *leggiero.* section continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Fifth system of musical notation. The piece becomes more intense, marked *ff* (fortissimo). The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

Sixth system of musical notation. The *ff* section continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Seventh system of musical notation. The piece concludes with two endings, labeled *1^a* and *2^a*. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

First system of musical notation. The treble clef staff begins with a series of six chords, each consisting of a triad with a sharp sign on the top note. The bass clef staff provides a harmonic accompaniment with chords that correspond to the triads in the treble. A dynamic marking of *f* (forte) is placed at the beginning of the system.

Second system of musical notation. The treble clef staff continues with a melodic line of eighth notes, some with sharp signs. The bass clef staff continues with a steady accompaniment of chords.

Third system of musical notation. The treble clef staff features a more active melodic line with eighth notes and some slurs. The bass clef staff continues with the accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with many slurs and some sharp signs. The bass clef staff continues with the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff continues with the accompaniment. A dynamic marking of *ff* (fortissimo) is placed in the middle of the system.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff continues with the accompaniment. A first ending bracket labeled "1^a" is placed over the final two measures of the system.



2^a

ff

p

p leggiero.

This system contains the first six measures of the piece. The right hand begins with a sixteenth-note triplet marked '2^a'. The left hand provides a steady accompaniment. Dynamics include fortissimo (*ff*) and piano (*p*), with the instruction 'p leggiero.' appearing at the end of the system.



This system contains measures 7 through 12. The right hand continues with a melodic line, and the left hand maintains a consistent rhythmic accompaniment.



This system contains measures 13 through 18. The right hand features a series of eighth-note patterns, while the left hand continues with a steady accompaniment.



ff

This system contains measures 19 through 24. The right hand has a more active melodic line with some slurs. The left hand features a fortissimo (*ff*) accompaniment with a strong rhythmic presence.



This system contains measures 25 through 30. The right hand continues with a melodic line, and the left hand provides a steady accompaniment.



This system contains measures 31 through 36. The right hand features a melodic line with some slurs, and the left hand continues with a steady accompaniment.

Pressé.

First system of musical notation, measures 1-5. The piece is marked **Pressé.** and *ff*. The right hand features a rapid sixteenth-note pattern with slurs and a trill (*tr*) in the fifth measure. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 6-10. The right hand continues with slurs and includes trills (*tr*) in measures 6, 7, and 8. The left hand accompaniment remains consistent.

Third system of musical notation, measures 11-15. The right hand features a continuous sixteenth-note pattern with slurs. The left hand accompaniment continues with eighth notes.

Fourth system of musical notation, measures 16-20. The right hand has slurs and a **fff** dynamic marking in measure 17. The left hand accompaniment continues with eighth notes.

Fifth system of musical notation, measures 21-25. The right hand features a complex texture with slurs and chords. The left hand accompaniment continues with eighth notes.

Sixth system of musical notation, measures 26-30. The right hand features a complex texture with slurs and chords, ending with a fermata and a final chord marked **8^{va}**. The left hand accompaniment continues with eighth notes.

CHŒUR

N^o 1.

Allegro maestoso.

1^{re} et 2^e BOURGEOISES.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Allegro maestoso.

f

ff

Quelle splendi - de fê - te I.

ff

Quelle splendi - de fê - te I.

ff

Quelle splendi - de fê - te I.

- ci lon ap - pré - te C'est char - mant - A - mu - sant.

- ci lon ap - pré - te C'est char - mant - A - mu - sant.

- ci lon ap - pré - te C'est char - mant - A - mu - sant.

Et ren - ver - sant Quelle splendi - de fê - te I - ci l'on ap -

Et ren - ver - sant Quelle splendi - de fê - te I - ci l'on ap -

Et ren - ver - sant Quelle splendi - de fê - te I - ci l'on ap -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'Et ren - ver - sant Quelle splendi - de fê - te I - ci l'on ap -' repeated across the three parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

- prê - te; Regar - dons, Admi - rons, Re - gar - dons, Ad - mi - rons!

- prê - te; Regar - dons, Admi - rons, Re - gar - dons, Ad - mi - rons!

- prê - te; Regar - dons, Admi - rons, Re - gar - dons, Ad - mi - rons!

The second system continues the vocal parts and piano accompaniment. The lyrics are '- prê - te; Regar - dons, Admi - rons, Re - gar - dons, Ad - mi - rons!'. The piano accompaniment includes a trill in the right hand and a dynamic marking of *p* (piano) in the left hand.

1^{er} BOURG.

Que c'est jo - li!.. Que c'est co - quet! J'en suis ra -

The third system begins with the section title '1^{er} BOURG.' and features a single vocal staff and piano accompaniment. The lyrics are 'Que c'est jo - li!.. Que c'est co - quet! J'en suis ra -'. The piano accompaniment starts with a dynamic marking of *p* (piano) and features a rhythmic pattern of eighth and sixteenth notes.

2^e BOURG.

vi - e, J'en suis sai - si - e! Ja - mais i - ci! l'on n'avait

The first system of the musical score for '2e BOURG.' features a vocal line in G major with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The vocal line contains the lyrics: 'vi - e, J'en suis sai - si - e! Ja - mais i - ci! l'on n'avait'. The piano accompaniment consists of a rhythmic melody in the right hand and a bass line in the left hand.

f Soprani.

fait Cé - ré - mo - ni - e! D'un tel ef - fet. Quelle splendi - de

Ténors. *f* Quelle splendi - de

Basses. *f* Quelle splendi - de

f *sempre f*

The second system of the musical score continues the vocal and piano parts. It includes three vocal staves: Soprani, Ténors, and Basses. The lyrics for the vocal parts are: 'fait Cé - ré - mo - ni - e! D'un tel ef - fet. Quelle splendi - de'. The piano accompaniment continues with a dynamic marking of *f* and *sempre f*. The lyrics 'Quelle splendi - de' are repeated for each vocal part.

fê - te I - ci l'on ap - pré - te; C'est charmant, A - mu - sant, -

fê - te I - ci l'on ap - pré - te; C'est charmant, A - mu - sant, -

fê - te I - ci l'on ap - pré - te; C'est charmant, A - mu - sant,

The third system of the musical score continues the vocal and piano parts. It includes three vocal staves: Soprani, Ténors, and Basses. The lyrics for the vocal parts are: 'fê - te I - ci l'on ap - pré - te; C'est charmant, A - mu - sant, -'. The piano accompaniment continues with a dynamic marking of *f* and *sempre f*. The lyrics 'fê - te I - ci l'on ap - pré - te; C'est charmant, A - mu - sant,' are repeated for each vocal part.

Et ren-ver-sant! Quel-le splen-di-de fê-te I-ci l'on ap-

Et ren-ver-sant! Quel-le splen-di-de fê-te I-ci l'on ap-

Et ren-ver-sant! Quel-le splen-di-de fê-te I-ci l'on ap-

-prê-te; Re-gar-dons, Admi-rons Regar-dons, Ad-mi-rons!

-prê-te; Re-gar-dons, Admi-rons Regar-dons, Ad-mi-rons!

-prê-te; Re-gar-dons, Admi-rons Regar-dons, Ad-mi-rons!

Pour sûr c'est nous qui la paie-rons. La la

Pour sûr c'est nous qui la paie-rons. La la la la

Pour sûr c'est nous qui la paie-rons. La

la la la la la la

la la la la la la la la la la

la la la la la

la la. *f* Ad - mi - rons, Re - gar - dons, Ad - mi -

la la la. *f* Ad - mi - rons, Re - gar - dons, Ad - mi -

la la. *f* Ad - mi - rons, Re - gar - dons, Ad - mi -

- rons, Regar - dons.

- rons, Regar - dons.

- rons, Regar - dons.

tr

ff

COUPLETS DU ROI V'LAN.

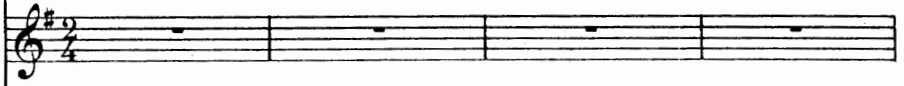
№ 2.

Allegro vivo.

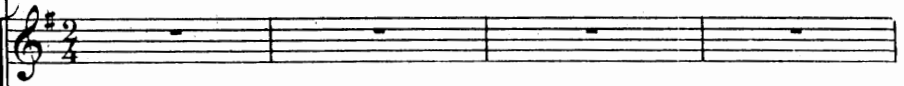
MICROSCOPE.



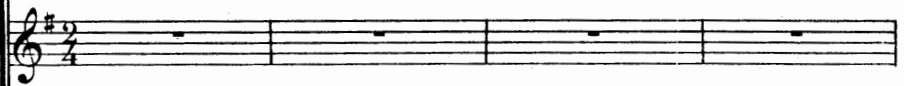
V'LAN.



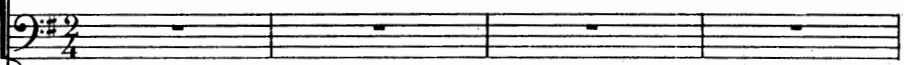
SOPRANI



TÉNORS.



BASSES.

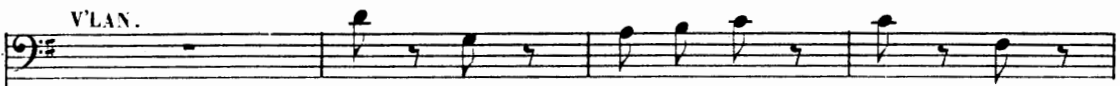


Allegro vivo.

PIANO.



V'LAN.



Vlan, Vlan, je suis Vlan, C'est moi



v. le roi Vlan, v'li, v'lan, v'lan Ra-ta-plan, ra-ta-

v. plan, ra-ta-plan, Je suis le roi Vlan! v'lan, v'lan,

mf *p*

v. Je suis Vlan, C'est moi le roi Vlan, v'lan, v'lan,

v. v'lan J'suis le roi Vlan, Vlan!

v. *f*

1^{re} Dans le dur mé_tier de roi Rien n'est bon, croyez-moi. Comme un nom fier
 2^e Ainsi moi, c'est entre nous, Je suis un prince doux Et même trop

v.

et ter_ri_ble, Car lorsque l'on ap_paraît Aus_si_tôt cha_cun se tait
 dé_bonnai_re, Et si l'on crie un peu haut Quand je veux par_ler d'impôt

v.

Et grâce à ce secret On fait u_ne peur hor_ri_ble A chaque su_
 Je me sens aus_si_tôt As_ssez mal à mon af_fai_re Dès le pre_mier

v.

- jet!
 mot C'est pour ça, c'est pour ça que le mien.
 Par bonheur, par bonheur j'ai mon nom.

ff *p* *ff*

v. Me pa-rait me pa-rait as-sez bien. Il est très vif il ré-
 Qui me tient, qui me tient lieu d'a-plomb. Et grâce à lui je mèn

p *f*

v. - son-ne, Il fait du bruit il é - tonne. Ah! ———
 - ti - re Car a - lors, je n'ai qu'à di - re:

v. — Vlan, v'lan, je suis Vlan. C'est moi le roi Vlan,

p

v. v'li, v'lan, v'lan, ra-taplan, ra-ta - plan, rataplan. Je suis le roi Vlan.

mf

f

Vlan, v'lan, je suis Vlan, C'est moi le roi Vlan, Vlan, vlan,

Soprani.

f

Vlan, v'lan, c'est lui Vlan. C'est bien le roi Vlan, Vlan, vlan,

Ténors. MICH.

f

Vlan, v'lan, c'est lui Vlan, C'est bien le roi Vlan, Vlan, vlan,

Basses.

f

Vlan, v'lan, c'est lui Vlan, C'est bien le roi Vlan, Vlan vlan

mf

f

v'lan, vlan, v'lan, v'lan, v'lan, v'lan. v'lan, v'lan.

f

v'lan, vlan, v'lan, v'lan, v'lan, v'lan. v'lan, v'lan.

f

v'lan, v'lan, v'lan, v'lan, v'lan, v'lan. v'lan, v'lan.

f

v'lan. v'lan. v'lan, v'lan. v'lan, v'lan. v'lan, v'lan.

f

ff

CHŒUR DE SORTIE.

N^o 2 bis.

1^o Tempo.

VLAN.

1^o Tempo. Vlan, Vlan, je suis Vlan, C'est moi le roi Vlan,

PIANO.

f *p*

v. Vli, v'lan, v'lan, rataplan, rataplan, rataplan, Je suis le roi Vlan, Vlan, Vlan, je suis Vlan,

Soprani. *p*

Vlan, Vlan, C'est lui Vlan, *p*

Ténors. MICH. *p*

Vlan, Vlan, C'est lui Vlan, *p*

Basses. *p*

Vlan, Vlan, C'est lui Vlan,

mf *f*

v. C'est moi le roi Vlan, Vlan, v'lan, v'lan, v'lan, v'lan, v'lan, v'lan, v'lan, v'lan.

f

C'est bien le roi Vlan. Vlan, v'lan, v'lan, v'lan, v'lan, v'lan, v'lan, v'lan.

f

C'est bien le roi Vlan, Vlan, v'lan, v'lan, v'lan, v'lan, v'lan, v'lan.

f

C'est bien le roi Vlan, Vlan, v'lan, v'lan, v'lan, v'lan, v'lan, v'lan.

ff

0.

CHŒUR

et

COUPLETS DU PRINCE CAPRICE.

N^o 3.

Allegro marcato.

CAPRICE.

MICROSCOPE.

VLAN.

SOPRANI.

TÉNORS.

BASSES.

Allegro marcato.

PIANO.

f

Rata-plan, rataplan, rataplan, tambours, tambours, battez aux

Rata-plan, rataplan, rataplan, tambours, tambours, battez aux

Rata-plan, rataplan, rataplan, tambours, tambours, battez aux.

*ff**ff*

champs, tam - bours bat - tez, bat - tez aux champs, Tam - bours bat - tez,
 champs, tam - bours bat - tez, bat - tez aux champs, Tam - bours bat - tez,
 champs, tam - bours bat - tez, bat - tez aux champs, Tam - bours bat - tez,

bat - tez, battez aux champs Que le fifre et la trompette, Lan - cent à tous les vents,
 bat - tez, battez aux champs Que le fifre et la trompette, Lan - cent à tous les vents,
 bat - tez, battez aux champs Que le fifre et la trompette, Lan - cent à tous les vents,

Lan - cent à tous les vents Leurs chants de fê - te, Leurs chants de fê -
 Lan - cent à tous les vents Leurs chants de fê - te, Leurs chants de fê -
 Lan - cent à tous les vents Leurs chants de fê - te, Leurs chants de fê -

- te. Rata-plan, rataplan, rata-plan, Tambours, tambours battez aux

- te. Rata-plan, rataplan, rata-plan, Tambours, tambours battez aux

- te. Rata-plan, rataplan, rata-plan, Tambours, tambours battez aux

f *ff*

champs, Tam - bours bat - tez, bat - tez aux champs, tam - bours bat - tez,

champs, Tam - bours bat - tez, bat - tez aux champs, tam - bours bat - tez,

champs, Tam - bours bat - tez, bat - tez aux champs, tam - bours bat - tez,

tam - bours battez. battez aux champs, Tam - bours bat - tez aux

tam - bours battez. battez aux champs, Tam - bours bat - tez aux

tam - bours battez. battez aux champs, Tam - bours bat - tez aux

champs, tam - bours bat - tez aux champs .

champs, tam - bours bat - tez aux champs .

champs, tam - bours bat - tez aux champs

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in 6/8 time and feature a simple melody with lyrics. The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Allegro.
MICR.

Dans mes yeux je sens un pleur .

VLAN.

Ah! c'est lui mon fils ô bon - heur. Après

Allegro.

pp *p* *tr* *pp*

The second system continues the musical piece. It includes a vocal line with lyrics, a piano line with dynamics like *pp*, *p*, and *tr*, and a bass line. The tempo is marked **Allegro.**

Le re - voir ah! quel - le chan - ce! C'est lui

u - ne telle ab - sence C'est lui

p *tr*

The third system features two vocal parts (M and V) and piano accompaniment. The lyrics are split between the two parts. The piano accompaniment includes a melodic line with dynamics like *p* and *tr*.

M.
Ca - price ô bon - heur!

V.
mon fils ô bon - heur!

Soprani.

C'est lui, le voi - ci! c'est lui le voi -

Ténors.

C'est lui, le voi - ci! c'est lui le voi -

Basses.

C'est lui, le voi - ci! c'est lui le voi -

cre - scen - do.

- ci! c'est lui, c'est lui!

- ci! c'est lui, c'est lui!

- ci! c'est lui, c'est lui!

Vivo.

f

COUPLETS DU PRINCE CAPRICE.

CAPRICE. **Allegro vivo.**

Ah! j'en ai vu! ah! j'en ai vu, Le connu puis l'inconnu,

Allegro vivo.

p

c. Le pré-vu, — L'im-pré-vu — J'ai tout vu, oui, j'ai tout vu!

c. J'en ai vu! ah! j'en ai vu! Le connu puis l'inconnu

p

c. le pré-vu, — L'im-pré-vu, — J'ai tout vu, oui, j'ai tout vu. Tu

1^{er} COUP.

c. *f* *p* *f*

m'avais dit : mon enfant On s'instruit en vo_yageant Eh bien! moi je
m'avais dit : en chemin E_tu_die ob_ser-ve bien Car à l'é_poque

c. *p* *rall.*

peux te di_re Que j'ai tout fait pour instruire Et je te re_viens pa_pa
où nous sommes Il faut connai_tre les hommes; Et bien ces sa_ges a_vis,

c. *p*

Assez instruit com_me ça. Je connais tou_t l'A_frique
Pa_pa je les ai sui_vis, Mais j'ai fait à tes programmes

c.

Je connais le Pô_le Nord L'An_gleter_re, l'Amé_rique Et sur_tout la maison
Un tout pe_tit changement Et ce sont sur_tout les fem_mis Que je connais gen_ti_

d'or, Et sur tout la maison d'or. _____ Ah! j'en ai vu ah! j'en ai vu,
 ment, Que je connais genti ment. _____

Soprani. *pp*
 Il en a vu,

Ténors. MICR. *pp*
 Il en a vu,

Basses. V'LAN. *pp*
 Il en a vu,

mf

Le connu, puis l'inconnu, Le prévu, — L'imprévu, — J'ai tout vu, oui, j'ai tout vu.

Il en a vu, Le con - nu, puis l'in - con - nu, oui! Il

Il en a vu, Le con - nu, puis l'in - con - nu, oui! Il

Il en a vu, Le con - nu, puis l'in - con - nu, oui! Il

c.

J'en ai vu ah! j'en ai vu! Le connu, puis l'inconnu, Le prévu puis l'imprévu, J'ai tout
cresc.
 en a vu, il en a vu, Le connu, puis l'inconnu, L'in - con - nu, oui,
cresc.
 en a vu, il en a vu, Le connu, puis l'inconnu, L'in - con - nu, oui,
cresc.
 en a vu, il en a vu, Le connu, puis l'inconnu, L'in - con - nu, oui,
cresc.
mf cre - scen - do.

c.

1^a vu, tout vu, tout vu. 2^a Tu vu.

il a tout vu. vu.

il a tout vu. vu.

il a tout vu. vu.

1^a 2^a

f *ff* *f*

SORTIE.

№ 3 bis.

1^o Tempo.

PIANO.

f

p

pp

pp

ROMANCE DE CAPRICE.

№ 4.

Andante non troppo. §

CAPRICE.

Andante non troppo. §

PIANO.

mf

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Andante non troppo'.

c.

1^{er} O reine de la nuit Reine si - len - ci -
2^e Quand ta douce clar - té Fait pâ - lir les é -

pp

p cantando.

The vocal line begins with a half note 'O' followed by a quarter note 'reine'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

c.

- eu - se Dans le ciel où sans bruit Tu vas mys - té - ri -
- toi - les, Quand du ciel ar - gen - té Tu dé - chi - res les

The vocal line continues with 'eu - se' and 'toi - les'. The piano accompaniment maintains the eighth-note pattern in the right hand.

c.

- eu - se Mon cœur tout éper - du Que ta pâ - leur en -
- voi - les, O lu - ne jusqu'à toi Je sens al - ler mon

cre - scen - do.

The vocal line concludes with 'eu - se' and 'voi - les'. The piano accompaniment features a crescendo, indicated by the 'cre - scen - do' marking, and ends with a key signature change to two sharps (F# and C#).

c. *suivez.* *dim.*

- i - vre Mon cœur voudrait te sui - vre Vers le monde in - con -
à - me Et ta di - vi - ne flam - me M'at - ti - re mal - gré

Modéré.

c. - nu, Oui sur ter - re tout m'importu - ne Et dans les cieux je
moi.

Modéré. *p*

c. *rit.*

serai mieux, Pa - pa, pa - pa, pa - pa, papa je veux la lu -

suivez.

c. *a Tempo.*

- ne .

mf *f*

REPRISE DE LA ROMANCE.

♩ 4 bis.

1^o Tempo.

CAPRICE.

Où, sur ter - re tout n'importu - ne Et

MICROSCOPE.

VLAN.

1^o Tempo.

PIANO.

mf *p*

daus les cieux je serai mieux. Pa - pa, pa-pa, pa - pa, pa-pa, je veux la

rit.
lu - ne Pa - pa, pa-pa, pa - pa, papa, je veux la
MICR.
Pa - pa, pa-pa, pa - pa, papa, il veut la
VLAN.
Pa - pa, pa-pa, pa - pa, papa, f'auras la

rit. *mf*

C. *rit.*
lu - ne.

V. *rit.*
lu - ne.

V. *rit.*
lu - ne.

The first system shows three vocal staves. The top staff is for Contralto (C.), the middle for Soprano (V.), and the bottom for Tenor (V.). Each staff has the lyrics 'lu - ne.' and a 'rit.' marking above the first measure. The notes are: C. (G4, A4, B4, C5), V. (G4, A4, B4, C5), and V. (G3, A3, B3, C4).

rit. *p*

The piano accompaniment for the first system. The right hand has a melodic line with a 'rit.' marking. The left hand has a bass line with a 'p' marking. The music is in 4/4 time and features a mix of chords and moving lines.

mf

The piano accompaniment for the second system. The right hand continues the melodic line. The left hand has a bass line with a 'mf' marking. The music is in 4/4 time and features a mix of chords and moving lines.

f

The piano accompaniment for the third system. The right hand continues the melodic line. The left hand has a bass line with a 'f' marking. The music is in 4/4 time and features a mix of chords and moving lines.

f

The piano accompaniment for the fourth system. The right hand continues the melodic line. The left hand has a bass line with a 'f' marking. The music is in 4/4 time and features a mix of chords and moving lines.

The piano accompaniment for the fifth system. The right hand continues the melodic line. The left hand has a bass line. The music is in 4/4 time and features a mix of chords and moving lines.

CHŒUR DES ASTRONOMES.

N^o 5.

Andante.

TÉNORS.

BASSES.

PIANO.

f

marcato il basso.

p

Ténors.

Les cieux!

Curieux!

Basses.

Les cieux!

Curieux!

f

sf

Bolides!

Bolides!

The first system of the musical score consists of four staves. The top two staves are vocal lines in a tenor and bass clef, both containing the lyrics "Bolides!". The bottom two staves are piano accompaniment in a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment of chords and includes a dynamic marking of *sf* (sforzando).

Splendides! Brillants!

Splendides! Brillants!

The second system of the musical score consists of four staves. The top two staves are vocal lines in a tenor and bass clef, both containing the lyrics "Splendides! Brillants!". The bottom two staves are piano accompaniment in a grand staff. The piano part includes dynamic markings of *sf* and *mf* (mezzo-forte), and features an 8-measure rest indicated by a dashed line and the number "8".

Ardents!

Ardents!

The third system of the musical score consists of four staves. The top two staves are vocal lines in a tenor and bass clef, both containing the lyrics "Ardents!". The bottom two staves are piano accompaniment in a grand staff. The piano part includes a dynamic marking of *sf* and features an 8-measure rest indicated by a dashed line and the number "8".

Planètes, Co_mètes! Flambeaux, Très beaux. Nous

Planètes, Co_mètes! Flambeaux, Très beaux. Nous

The fourth system of the musical score consists of four staves. The top two staves are vocal lines in a tenor and bass clef, both containing the lyrics "Planètes, Co_mètes! Flambeaux, Très beaux. Nous". The bottom two staves are piano accompaniment in a grand staff. The piano part includes a dynamic marking of *sf* and features an 8-measure rest indicated by a dashed line and the number "8".

som - mes les as - tro - no - mes Les yeux fi - ves vers l'E -
 som - mes les as - tro - no - mes Les yeux fi - ves vers l'E -

p
marcato il basso

- ther, Vous voy - ez des hom - mes Qui -
 - ther, Vous voy - ez des hom - mes Qui -

vi - vent le nez en l'air, Qui vi - vent, qui
 vi - vent le nez en l'air, Qui vi - vent, qui

sf

vi - vent, Qui vi - vent le nez en l'air, le
 vi - vent, Qui vi - vent le nez en l'air, le

f

nez, le nez en l'air; Qui vi - vent le
 nez, le nez en l'air; Qui vi - vent le

The first system of the score consists of four staves. The top two staves are vocal lines in 3/4 time, with lyrics in French. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of chords and eighth notes.

nez, le nez en l'air
 nez, le nez en l'air

The second system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

en l'air.
 en l'air.

The third system shows the vocal lines concluding with a whole note. The piano accompaniment features a dynamic marking of *marcato il basso.* (marked bass).

rit.

The fourth system is a piano solo section marked *rit.* (ritardando). It features a complex rhythmic pattern with eighth and sixteenth notes in both hands.

MÉLODRAME.

N^o 3 bis.

Allegro maestoso.

PIANO.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The music begins with a piano (p) dynamic. The right hand features a series of chords and a melodic line with a trill-like figure. The left hand plays a steady accompaniment of chords.

The second system continues the piece. The right hand has a melodic line with a trill-like figure. The left hand continues with a steady accompaniment of chords.

The third system continues the piece. The right hand has a melodic line with a trill-like figure. The left hand continues with a steady accompaniment of chords.

The fourth system continues the piece. The right hand has a melodic line with a trill-like figure. The left hand continues with a steady accompaniment of chords.

The fifth system continues the piece. The right hand has a melodic line with a trill-like figure. The left hand continues with a steady accompaniment of chords.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff features a series of chords in the first measure, followed by eighth-note patterns with slurs and dynamic markings.

Allegro non troppo.

The second system begins with a piano (*p*) dynamic marking. The treble staff has a melodic line with slurs. The bass staff features a steady eighth-note accompaniment. A 6/8 time signature is indicated at the start of the second measure.

The third system continues the piece with a crescendo (*cres*) marking in the treble staff. The treble staff has a melodic line with slurs, and the bass staff has a steady eighth-note accompaniment.

The fourth system features a mezzo-forte (*cen*) marking in the treble staff. The treble staff has a melodic line with slurs, and the bass staff has a steady eighth-note accompaniment.

The fifth system features a forte (*do*) marking in the treble staff. The treble staff has a melodic line with slurs, and the bass staff has a steady eighth-note accompaniment.

Enchaînez.

CHŒUR DES FORGERONS.

N^o 6.

Allegro.

SOPRANI.

TÉNORS.

BASSES.

Allegro.

ff

Soprani, UNE FORGERONNE Solo.

f A l'ou - vrage! A l'ou - vrage! Frappons! Tapons!

Ténors, UN FORGERON Solo.

f A l'ou - vrage! A l'ou - vrage! Frappons! Tapons!

Basses.

f A l'ou - vrage! A l'ou - vrage! Frappons! Tapons!

Frappons! Ta-pons! Cognons a - vec ra -

Frappons! Ta-pons! Cognons, co - gnons a - vec ra -

Frappons! Tapons! Ta - pons! Co - gnons, cognons a - vec

- ge. Cognons. A l'ou - vra-ge!

- ge. Cognons. A l'ou - vra-ge!

ra - ge. Co - gnons! Frappons! Tapons! A l'ou - vra-ge!

A l'ou - vrage! Frappons! Ta-pons! Frappons! Tapons! Cognons a - vec

A l'ou - vrage! Frappons! Ta-pons! Frappons! Tapons! Cognons, co -

A l'ou - vrage! Frappons! Ta-pons! Frappons! Tapons, Ta-pons! Co -

UNE FORGERONNE.

ra - - - ge. N'ou - bli - ons pas ce vieux die -
 - gnons a - vec ra - - ge.
 - gnons, cognons a - vec ra - ge.

p

- ton: C'est en for -
 UN FORGERON.
 N'ou - bli - ons pas ce vieux die - ton;

F: - geant qu'on devient for - ge - ron, C'est en for - geant qu'on devient for - ge -
 F: C'est en for - geant qu'on devient for - ge -

avec les 1^{rs} Soprani.

avec les 1^{rs} Ténors.

Soprani.

Ténors.

Basses.

N'ou-blions pas ce vieux dic-ton: C'est en for.

N'ou-blions pas ce vieux dic-ton: C'est en for.

N'ou-blions pas ce vieux dic-ton: C'est en for.

f

f

- geant qu'on devient forge-ron, C'est en forgeant qu'on devient forge-ron.

- geant qu'on devient forge-ron, C'est en forgeant qu'on devient forge-ron.

- geant qu'on devient forge-ron, C'est en forgeant qu'on devient forge-ron.

ff

UNE FORGERONNE.

C'est u_ne fo_lie, U_ue plai_sante - ri - e

f
Frappons!

f
Frappons!

f
Frappons!

UN FORGERON.

On se moque de nous, On nous prend pour des fous.

Tapons! Frappons! Tapons!

Tapons!

Tapons! Frappons! Tapons!

Tapons!

Tapons! Frappons! Tapons!

Tapons!

Frappons, Tapons, Frappons, Tapons, Frap - pons, Frappons, Frap - pons, Ta - pons, Ta -
 Frappons, Tapons, Frappons, Tapons, Frap - pons, Frappons, Frap - pons, Ta - pons, Ta -
 Frappons, Tapons, Frappons, Tapons, Frap - pons, Frappons, Frap - pons, Ta - pons, Ta -

UNE FORGERONNE avec les 1^{res} Soprani.

- pons **f** N'oublions pas ce vieux die - ton:

UN FORGERON avec les 1^{res} Ténors.

- pons N'oubli - ons pas ce vieux die -

- pons N'oubli - ons pas ce vieux die -

p

C'est en for - geant qu'on devient for - ge - ron, C'est en for -
 - ton: C'est en for - geant qu'on devient for - ge - ron, C'est en for -
 - ton: C'est en for - geant qu'on devient for - ge - ron, C'est en for -

- geant qu'on devient forge - ron . Oui, Frappons! Frappons! Frap -

- geant qu'on devient forge - ron . Oui, Frappons! Frappons! Frap -

- geant qu'on devient forge - ron. Oui, Tapons, Frap - pons! Frap -

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in 3/4 time and contain the lyrics: "- geant qu'on devient forge - ron . Oui, Frappons! Frappons! Frap -". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A dynamic marking of *sf* (sforzando) is present in the piano part.

- pons! Oui, Frappons! Frappons! Frap_pons! Frappons! Frappons! Ta -

- pons! Oui, Frappons! Frappons! Frap_pons! Frappons! Frappons! Ta -

- pons! Oui, Ta_pons! Frap - pons! Frap - - pons! Frappons! Frappons! Ta -

The second system continues the musical piece with three vocal staves and piano accompaniment. The lyrics are: "- pons! Oui, Frappons! Frappons! Frap_pons! Frappons! Frappons! Ta -". The piano accompaniment features a more active right-hand part with repeated chordal patterns and a steady bass line.

- pons! Ta_pons! Frappons!

- pons! Ta_pons! Frappons!

- pons! Ta_pons! Frappons!

The third system concludes the page with three vocal staves and piano accompaniment. The lyrics are: "- pons! Ta_pons! Frappons!". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. A fermata is placed over the final chord in the right hand, and a first ending bracket with the number "8" is visible above the piano part.

VALE CHANTÉE.

№ 7.

Allegro.

CAPRICE.

Allegro.

PIANO.

The instrumental introduction consists of two systems. The first system is for the 'CAPRICE' part, written in a single treble clef staff with a 3/4 time signature. The second system is for the 'PIANO' accompaniment, written in grand staff (treble and bass clefs) with a 3/4 time signature. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) section later in the system.

c.

Mon_de char_mant_ que l'on i_gno_re

pp

The first vocal line (soprano) begins with the lyrics 'Mon_de char_mant_ que l'on i_gno_re'. The piano accompaniment is in grand staff and starts with a pianissimo (*pp*) dynamic. The music is in 3/4 time.

c.

Que mon cœur a de_vi_né Ah! Monde char_mant

rall. a Tempo.

a Tempo.

rall.

The second vocal line (soprano) continues with 'Que mon cœur a de_vi_né Ah! Monde char_mant'. The piano accompaniment features a *rall.* (rallentando) section followed by a return to 'a Tempo'. The piano part includes a *rall.* section in the bass line.

c.

oui, je ta_do_re! Et vers toi je suis en_traî_né. Doux pa_

f

The third vocal line (soprano) concludes with 'oui, je ta_do_re! Et vers toi je suis en_traî_né. Doux pa_'. The piano accompaniment features a forte (*f*) dynamic section. The music is in 3/4 time.

C. *p*

- ys de la fantai - si - e, O doux pa - ys des son - ges bleus

C. *rall.*

De tout temps, tu fus la pa - tri - e Des rê - veurs et des a - mou -

C. *mf* *p*

- reux. Tu ten - vi - roi - nes de mys - té - re Pour te dé -

C.

- ro - ber à nos yeux, Mais moi je veux quit - ter - la

a Tempo.

ter - re Et t'al - ler cher - cher dans les cieux. Oui, mon - de char -

p *rit.*

a Tempo.

- mant que l'on i - gno - re Que mon cœur a de - vi - né Ah! —

p

rall.

a Tempo.

Mon - de char - mant oui, je t'a - do - re! Et vers

rall.

a Tempo.

toi je suis en - traî - né.

mf *f*

c. *tr*
 Chez toi tou - te chose est jo - li - e, Tout est sé - duisant, tout est

p *leggiero.* *tr* *tr* *tr*

c. *tr* *tr*
 beau Tout est plein d'a-mour et de vi - e, Tout est co - quet, tout

molto rit. **a Tempo.**
 c. est nou_veau. En vain l'on m'ar - rê - te — Chez toi

suivez. **a Tempo.** *f* *p*

c. je veux porter mes pas Une il - lu - si - on se - crè - te —

mf

rall.
 c. — Me dit qu'on doit trouver là - bas La femme i - de - a - le et - par -

suivez. *pp*

rit. *più rit.* **1^o Tempo.**

- fai - te Qu'i-ci l'on ne — rencon-tre pas. Mon.de char - mant

rit. *suivez.* **1^o Tempo.**

rall. **a Tempo.**

que l'on i - gno - re Que mon cœur a de - vi - né Ah! — Mon de char -

rall. **a Tempo.**

- mant oui, je t'a-do - re! Et vers toi je suis en - trai - né, —

rall.

Et vers toi je suis en-trai - né.

f *suivez.* *ff*

FINAL

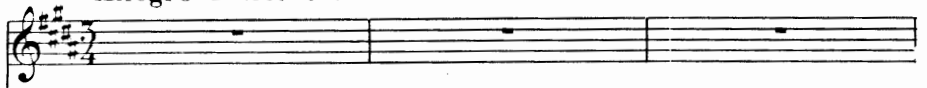
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CHŒUR DES ARTILLEURS.

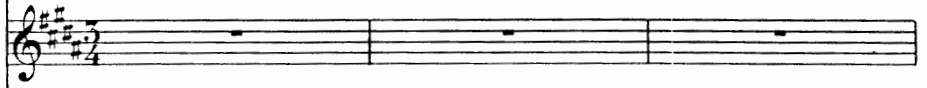
N° 8.

Allegro maestoso.

CAPRICE.



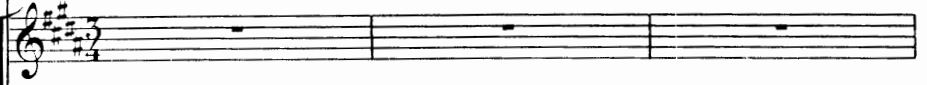
MICROSCOPE.



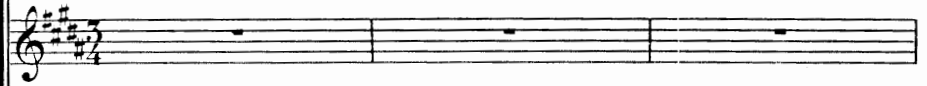
VLAN.



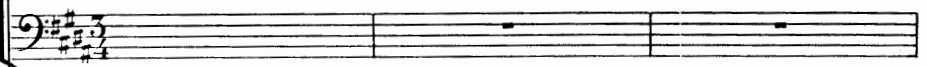
SOPRANI.



TÉNORS.



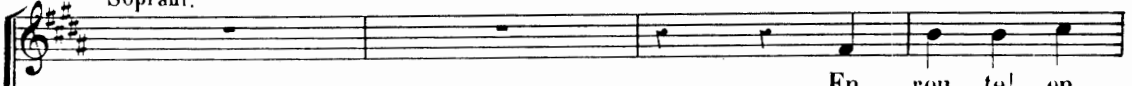
BASSES.



PIANO.

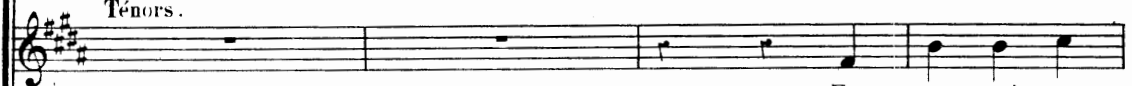


Soprani.



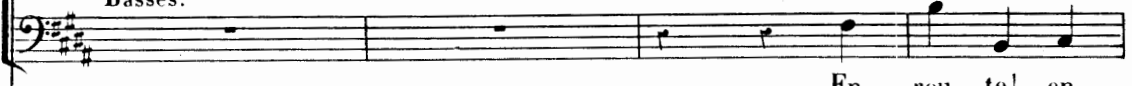
En rou - te! en

Ténors.



En rou - te! en

Basses.



En rou - te! en



rou-te pour la lu - ne! En rou - te! en rou-te pour la lu - ne! En

rou-te pour la lu - ne! En rou - te! en rou-te pour la lu - ne! En

rou-te pour la lu - ne! En rou - te! en rou-te pour la lu - ne! En

rou - te! en rou-te pour la lu - ne! Un pa - reil voy -

rou - te! en rou-te pour la lu - ne! Un pa - reil voy -

rou - te! en rou-te pour la lu - ne! Un pa - reil voy -

ff marcato.

- age, un pa - reil voy - a - ge vrai - ment, vaut bien, vaut bien

- age, un pa - reil voy - a - ge vrai - ment, vaut bien, vaut bien

- age, un pa - reil voy - a - ge vrai - ment, vaut bien, vaut bien

le déran - ge - ment Un pareil voy - a - ge, vraiment, Vaut bien le
 le déran - ge - ment Un pareil voy - a - ge, vraiment, Vaut bien le
 le déran - ge - ment Un pareil voy - a - ge, vraiment, Vaut bien le

The piano accompaniment includes triplets and trills in the right hand, and block chords in the left hand.

dé - ran - ge - ment, Vaut bien le déran - ge - ment,
 dé - ran - ge - ment, Vaut bien le déran - ge - ment, pareil déran - ge -
 dé - ran - ge - ment, Vaut bien le déran - ge - ment, pareil déran - ge -

The piano accompaniment continues with trills and rhythmic patterns.

MICR. **Allegro maestoso.**
 Qu'on fasse entrer messieurs les artil - leurs.
 le déran - ge - ment.
 - ment, déran - ge - ment.
 - ment, déran - ge - ment.

Allegro maestoso.

The piano accompaniment features a strong, rhythmic accompaniment with a fortissimo dynamic marking.

VLAN.

MICR.

Comment des ar_til_ leurs.

Entrez messieurs les ar_til_

The first system of the score features a vocal line for 'VLAN.' and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a 2/4 time signature. The vocal line has a melodic line with eighth notes, and the piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

CAPRICE.

avec les 1^{er} Sop.

En - trez, en -

avec les 1^{er} Tén.

_ leurs, En - trez, en -

En - trez, en - trez en - trez mes_sieurs les ar - til -

En - trez, en - trez en - trez mes_sieurs les ar - til -

En - trez, en - trez en - trez mes_sieurs les ar - til -

The second system of the score features vocal lines for '1^{er} Sop.' and '1^{er} Tén.' and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp. The piano accompaniment is in grand staff. The music is in a 2/4 time signature. The vocal lines have a melodic line with eighth notes, and the piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piano accompaniment includes triplets in both hands.

_ leurs.

_ leurs.

_ leurs.

The third system of the score features vocal lines and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp. The piano accompaniment is in grand staff. The music is in a 2/4 time signature. The vocal lines have a melodic line with eighth notes, and the piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piano accompaniment includes triplets in both hands.

CHŒUR DES ARTILLEURS.

Allegro marziale.

f

Soprani. *p*
 Nous sommes les petits ar-tilleurs,

Ténors. *p*
 Nous sommes les petits ar-tilleurs,

Basses. *p*
 Nous sommes les petits ar-tilleurs,

p

Moyens ar-tilleurs Et grands ar-tilleurs. C'est i-ci, ce n'est pas ailleurs Qu'on

Moyens ar-tilleurs Et grands ar-tilleurs. C'est i-ci, ce n'est pas ailleurs Qu'on

Moyens ar-tilleurs Et grands ar-tilleurs. C'est i-ci, ce n'est pas ailleurs Qu'on

trouve de vrais ar - til - leurs. Nous som - mes les ar - til - leurs, Pe - tits, pe - tits

trouve de vrais ar - til - leurs. Nous som - mes les ar - til - leurs, Pe - tits, pe - tits

trouve de vrais ar - til - leurs. Nous som - mes les ar - til - leurs, Pe - tits, pe - tits

f *p*

ar - til - leurs, Moy - ens ar - til - leurs Et grands, et grands et bien grands ar - til -

ar - til - leurs, Moy - ens ar - til - leurs Et grands, et grands et bien grands ar - til -

ar - til - leurs, Moy - ens ar - til - leurs Et grands, et grands et bien grands ar - til -

f *f* *f*

- leurs. Nous voi - là! nous voi - là nous voi - là nous voi -

- leurs. Nous voi - là! nous voi - là nous voi - là nous voi -

- leurs. Nous voi - là! nous voi - là nous voi - là nous voi -

f *f* *f*

- là! nous voilà! nous voi-là! nous voi-là nous voi-là! *p* Nous sommes les
 - là! nous voilà! nous voi-là! nous voi-là nous voi-là! *p* Nous sommes les
 - là! nous voilà! nous voi-là! nous voi-là nous voi-là! *p* Nous sommes les

petits ar-tilleurs, Moyens artil-leurs Et grands ar-tilleurs C'est i-ci, ce
 petits ar-tilleurs, Moyens artil-leurs Et grands ar-tilleurs C'est i-ci, ce
 petits ar-tilleurs, Moyens artil-leurs Et grands ar-tilleurs C'est i-ci, ce

n'est pas ailleurs, Qu'on trouve des artil-leurs. C'est i-ci et pas ail-leurs Qu'on trouve
 n'est pas ailleurs, Qu'on trouve des artil-leurs. C'est i-ci et pas ail-leurs Qu'on trouve
 n'est pas ailleurs, Qu'on trouve des artil-leurs. C'est i-ci et pas ail-leurs Qu'on trouve

de vrais ar - til - leurs C'est i - ci et pas ail - leurs Qu'on trouve de vrais ar - til -

de vrais ar - til - leurs C'est i - ci et pas ail - leurs Qu'on trouve de vrais ar - til -

de vrais ar - til - leurs C'est i - ci et pas ail - leurs Qu'on trouve de vrais ar - til -

The first system of music consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "de vrais ar - til - leurs C'est i - ci et pas ail - leurs Qu'on trouve de vrais ar - til -". The piano part features a rhythmic accompaniment with chords and some melodic lines.

leurs, Qu'on trouve de vrais ar - til - leur de vrais artil - leurs .

leurs, Qu'on trouve de vrais ar - til - leur de vrais artil - leurs .

leurs, Qu'on trouve de vrais ar - til - leur de vrais artil - leurs .

The second system of music continues the vocal lines and piano accompaniment. The lyrics are: "leurs, Qu'on trouve de vrais ar - til - leur de vrais artil - leurs .". The piano part includes a dynamic marking of *ff* (fortissimo) in the middle of the system.

VLAN.

Mais pourquoi fai - re? Mais pourquoi fai - re

The third system of music begins with the instruction "VLAN." above the vocal line. The lyrics are: "Mais pourquoi fai - re? Mais pourquoi fai - re". The piano accompaniment features dynamic markings of *f* (forte) and *p* (piano).

V-LAN.

Tout cet ap - pa - reil mi - li - tai - re?

MICR.
M. Dami! é - coutez donc, é - cou - tez donc, Quand on

M. part, quand on part en ca - non, La chose est as - sez clai -

léger.

M. re, Au lieu de chauffeurs Il faut des ar - tilliers,

mf

M. Au lieu de chauffeurs Il faut des ar - til - leurs.

Soprani. CAPRICE.

Au lieu de chauffeurs Il faut des ar_tilleurs, Au lieu de chauffeurs Il

Ténors. MICR.

Au lieu de chauffeurs Il faut des ar_tilleurs, Au lieu de chauffeurs Il

Basses. VLAN.

Au lieu de chauffeurs Il faut des ar_tilleurs, Au lieu de chauffeurs Il

faut des ar - til - leurs, des ar-til-leurs, des ar-til-leurs, des ar-til-

faut des ar - til - leurs, des ar-til-leurs, des ar-til-leurs, des ar-til-

faut des ar - til - leurs, des ar-til-leurs, des ar-til-leurs, des ar-til-

- leurs, des artilleurs, des ar - til - leurs des ar - til - leurs.

ff *rall.*

- leurs, des artilleurs, des ar - til - leurs des ar - til - leurs.

ff *rall.*

- leurs, des artilleurs, des ar - til - leurs des ar - til - leurs.

P CHOEUR SEUL.

Nous sommes les petits ar-tilleurs, Moyens artilleurs Et grands artilleurs. C'est i-ci ce

Nous sommes les petits ar-tilleurs, Moyens artilleurs Et grands artilleurs. C'est i-ci ce

Nous sommes les petits ar-tilleurs, Moyens artilleurs Et grands artilleurs. C'est i-ci ce

n'est pas ailleurs Qu'on trou-ve de vrais ar-tilleurs Nous sommes les petits artilleurs,

n'est pas ailleurs Qu'on trou-ve de vrais ar-tilleurs Nous sommes les petits artilleurs,

n'est pas ailleurs Qu'on trou-ve de vrais ar-tilleurs Nous sommes les petits artilleurs,

Moyens artilleurs Et grands artilleurs C'est i-ci ce n'est pas ailleurs Qu'on trouve des artil-

Moyens artilleurs Et grands artilleurs C'est i-ci ce n'est pas ailleurs Qu'on trouve des artil-

Moyens artilleurs Et grands artilleurs C'est i-ci ce n'est pas ailleurs Qu'on trouve des artil-

f

- leurs. C'est i - ci et pas ail - leurs Qu'on trouve de vrais ar - til - leurs C'est i -
 - leurs. C'est i - ci et pas ail - leurs Qu'on trouve de vrais ar - til - leurs C'est i -
 - leurs. C'est i - ci et pas ail - leurs Qu'on trouve de vrais ar - til - leurs C'est i -

f

tr

- ci et pas ail - leurs Qu'on trouve de vrais ar - til - leurs, Qu'on trouve de vrais ar - til -
 - ci et pas ail - leurs Qu'on trouve de vrais ar - til - leurs, Qu'on trouve de vrais ar - til -
 - ci et pas ail - leurs Qu'on trouve de vrais ar - til - leurs, Qu'on trouve de vrais ar - til -

tr

V'LAN.

Al -
 - leurs, de vrais artil - leurs
 - leurs, de vrais artil - leurs
 - leurs, de vrais artil - leurs

ff

v. *Recit.*
 - lons! il n'y a plus à di-re non! en canon! en ca-non! messieurs en ca -

Andante.
 CAPRICE.
 MICR.
 Les voy - ageurs pour la lune en canon, en canon! Les
 Les voy - ageurs pour la lune en canon, en canon! Les
 - non! Les voy - ageurs pour la lune en canon, en canon! Les

C. *avec les 1^{rs} Sop.*
 voy - ageurs pour la lune en canon, en ca-non! Les

M. *avec les 1^{rs} Tén.*
 voy - ageurs pour la lune en canon, en ca-non! Les

V. *avec les Basses.*
 voy - ageurs pour la lune en canon, en ca-non! Les

Soprani. *f*
 Les voy - ageurs pour la

Ténors. *f*
 Les voy - ageurs pour la

Basses. *f*
 Les voy - ageurs pour la

lune en canon, en canon! Les voy - ageurs pour la lune en canon.

lune en canon, en canon! Les voy - ageurs pour la lune en canon.

lune en canon, en canon! Les voy - ageurs pour la lune en canon.

en ca - non!

en ca - non!

en ca - non!

Allegro.

fp

VLAN.

Et mainte - nant, ô mon peuple en par - tant,

v

Au lieu d'un dis - cours, d'un dis - cours assom - mant, Je ne te di -

v. *p*

_rai qu'un mot seule - ment; Souviens - toi du bon roi Vlan, souviens -

v. *p*

toi, souviens - toi! Ah! _____

1^e Tempo.

v. *p*

Vlan, v'lan, je suis v'lan, C'est moi le roi v'lan.

1^e Tempo.

v. *p*

vli. v'lan, v'lan, rataplan - rata - plan, rataplan, Je suis le roi Vlan.

Soprani. CAPRICE.

Vli, v'lan, il est Vlan C'est lui le roi Vlan.

Ténors. MICR.

Vli, v'lan, il est Vlan C'est lui le roi Vlan.

Basses.

Vli, v'lan, il est Vlan C'est lui le roi Vlan.

v'li, v'lan, v'lan, v'lan, v'lan, v'lan, v'lan, Vi - ve

v'li, v'lan, v'lan, v'lan, v'lan, v'lan, v'lan, Vi - ve

v'li, v'lan, v'lan, v'lan, v'lan, v'lan, v'lan, Vi - ve

Vi - ve le roi Vlan, No - tre bon roi Vlan Vi - ve

Vi - ve le roi Vlan, No - tre bon roi Vlan Vi - ve

Vi - ve le roi Vlan, No - tre bon roi Vlan Vi - ve

vi - ve le roi Vlan! No - tre bon roi Vlan! Vi -

vi - ve le roi Vlan! No - tre bon roi Vlan! Vi -

vi - ve le roi Vlan! No - tre bon roi Vlan! Vi -

8-

- ve le roi, no - tre bon roi Vlan! Vi - ve le

- ve le roi, no - tre bon roi Vlan! Vi - ve le

- ve le roi, no - tre bon roi Vlan! Vi - ve le

8-

roi! le roi Vlan!

roi! le roi Vlan!

roi! le roi Vlan!

ff

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and single notes, with a long note in the bass line.

Second system of musical notation, continuing the piece with similar chordal textures and melodic lines.

Third system of musical notation, marked **Vivo.** and **ff**. It includes the instruction **détonation.** above the bass line. The music features more active melodic lines and dynamic markings.

Fourth system of musical notation, showing complex rhythmic patterns and triplets in both hands.

Fifth system of musical notation, characterized by prominent triplet figures in both the treble and bass staves.

Sixth system of musical notation, concluding the page with sustained chords and melodic fragments.

Fin du 1^{er} Acte.

ENTR'ACTE.

Allegro maestoso.

PIANO.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *ff* (fortissimo) and features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a steady accompaniment of quarter notes.

The second system continues the piece. The upper staff includes trills (*tr*) and a dynamic marking of *p* (piano). The lower staff continues with its accompaniment, featuring some slurs and accents.

The third system shows the continuation of the musical themes. The upper staff has a dynamic marking of *f* (forte) and includes a slur. The lower staff continues with its accompaniment.

The fourth system features trills (*tr*) in both staves. The upper staff has a dynamic marking of *f* (forte), and the lower staff has a dynamic marking of *p* (piano).

The fifth system continues with a dynamic marking of *f* (forte) in the upper staff. The lower staff continues with its accompaniment.

The sixth system concludes the piece. The upper staff has a dynamic marking of *fp* (fortissimo piano) and includes a slur. The lower staff has a dynamic marking of *pp* (pianissimo) and includes a slur.

CHŒUR

(Derrière le rideau)

9.

Andantino.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Musical score for Soprano, Tenor, Bass, and Piano. The tempo is marked *Andantino.* The key signature has one sharp (F#) and the time signature is 6/8. The Soprano, Tenor, and Bass parts consist of whole notes with fermatas. The Piano part features a melody in the right hand with dynamics *mf* and *pp*, and a bass line in the left hand. An *(écho)* marking is present above the piano melody.

Allegro.

Musical score for Soprano and Tenor. The tempo is marked *Allegro.* The key signature has one sharp (F#) and the time signature is 6/8. Both parts feature a melody with dynamics *f*, *p*, and *mf*. The lyrics "Ah!" are written below the notes. The Bass part is a simple accompaniment.

Allegro.

Piano accompaniment for the second system. The tempo is marked *Allegro.* The key signature has one sharp (F#) and the time signature is 6/8. The right hand features a complex rhythmic pattern with an 8-measure rest indicated by a dashed line and the number 8. The left hand provides harmonic support.

Musical score for Soprano and Tenor. The key signature has one sharp (F#) and the time signature is 6/8. Both parts feature a melody with dynamics *f* and *mf*. The lyrics "Ah!" are written below the notes. The Bass part is a simple accompaniment.

Piano accompaniment for the third system. The tempo is marked *Allegro.* The key signature has one sharp (F#) and the time signature is 6/8. The right hand features a complex rhythmic pattern with an 8-measure rest indicated by a dashed line and the number 8. The left hand provides harmonic support.

Bouche fermée

Musical score for the first system, measures 1-4. The score is written for voice and piano. The voice part consists of three staves: the top staff is the vocal line, and the two staves below it are the piano accompaniment. The piano part is divided into two systems: the top staff is the right hand and the bottom staff is the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto'. The first system contains measures 1-4. The vocal line starts with a long note on G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The text 'Hou' is written below the vocal line in each of the four measures. The instruction 'Bouche fermée' is written above the piano part in each measure.

Musical score for the second system, measures 5-8. The score continues from the first system. The vocal line continues with the same melodic pattern. The piano accompaniment remains consistent. The text 'Hou' is written below the vocal line in each of the four measures. The instruction 'Bouche fermée' is written above the piano part in each measure.

Musical score for the third system, measures 9-12. The score continues from the second system. The vocal line concludes with a final note on G4. The piano accompaniment concludes with a final chord. The text 'Hou' is written below the vocal line in each of the four measures. The instruction 'Bouche fermée' is written above the piano part in each measure.

This system contains the first system of music. It includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts begin with a fermata on a whole note, followed by the exclamation "Ah!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *f* (forte) and *ff* (fortissimo).

This system continues the musical score. The vocal parts have a second fermata and "Ah!" exclamation. The piano accompaniment continues with its rhythmic pattern. Dynamic markings include *f* and *ff*.

This system concludes the piece. The vocal parts have a final fermata and "Ah!". The piano accompaniment features a final flourish with a *ff* dynamic marking.

N^o 10.

CHŒUR.

Allegro.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

p

C'est un point noir

p

C'est un point noir

p

C'est un point noir

Allegro.

*p**mf*

Et pour le voir Il n'est pas besoin de lu - net - te. Ah! ce point noir

Et pour le voir Il n'est pas besoin de lu - net - te. Ah! ce point noir

Et pour le voir Il n'est pas besoin de lu - net - te. Ah! ce point noir

De désespoir Va nous fai - re perdre la tète - te Ah! ce point noir

De désespoir Va nous fai - re perdre la tète - te Ah! ce point noir

De désespoir Va nous fai - re perdre la tète - te Ah! ce point noir

Ah! ce point noir Va nous fai - re per - dre la tête - te

Ah! ce point noir Va nous fai - re per - dre la tête - te

Ah! ce point noir Va nous fai - re per - dre la tête - te

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Ah! ce point noir, Ah! ce point noir Va nous fai - re per - dre la

Ah! ce point noir, Ah! ce point noir Va nous fai - re per - dre la

Ah! ce point noir, Ah! ce point noir Va nous fai - re per - dre la

The second system continues the vocal and piano parts. The vocal lines show a slight change in phrasing with the addition of a comma after 'noir'. The piano accompaniment maintains its rhythmic accompaniment.

tête - te, *f* Oui, Va nous fair' perdre la tête - te, *f* Oui,

tête - te, *f* Oui, Va nous fair' perdre la tête - te, *f* Oui,

tête - te, *f* Oui, Va nous fair' perdre la tête - te, *f* Oui,

The third system introduces a dynamic marking of *f* (forte) and includes the word 'Oui'. The piano accompaniment features a more complex texture with eighth-note runs in the right hand and chords in the left hand. There are also some markings like '8' and 'b' in the piano part.

Va nous fair' perdre la t te.

Va nous fair' perdre la t te.

Va nous fair' perdre la t te.

Musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The lyrics are "Va nous fair' perdre la t te." The score is in 3/4 time with a key signature of two flats (B-flat and E-flat).

L'ARRIV E DE L'OBUS.

N  10 bis.

Allegro.

PIANO.

ff

Musical score for piano accompaniment, marked "PIANO." and "ff". The score is in 2/4 time with a key signature of two flats. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Lent.

ff

pp

Musical score for piano accompaniment, marked "Lent." and "ff". The score is in common time (C) with a key signature of two flats. It features a slow, melodic line in the right hand and a bass line in the left hand. The piece concludes with a section marked "pp".

RONDO DE L'OBUS.

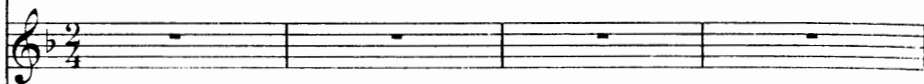
N° 11.

Allegro vivo.

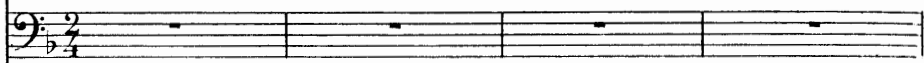
CAPRICE.



MICROSCOPE.



V' LAN.



PIANO.

Allegro vivo.

f

CAPRICE.

Dans un obus, un o -

fp

c. - bus qui fend l'air Nous marchons un train d'en-fer, Empor - tés loin

c. de la ter-re Au mi-lieu du vaste E-ther Et tous les trois chemi -

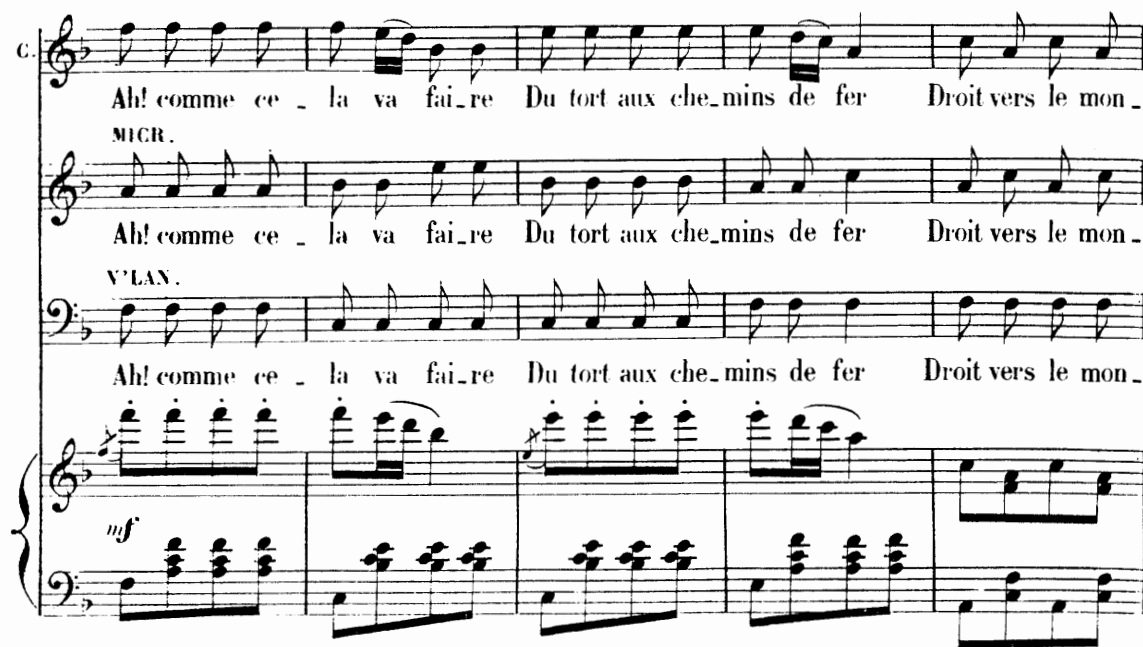
p

sf

c.  *nant, de concert. Sans qu'aucun en ait souffert Droit vers le monde lunaire,*

c.  *Nous filous comme l'éclair. Ah! comme cela va faire Du tort aux che -*

c.  *mins de fer. Droit vers le monde lunaire, Nous marchons un train d'enfer!*

c.  *Ah! comme cela va faire Du tort aux chemins de fer Droit vers le monde -*
 MICR.
Ah! comme cela va faire Du tort aux chemins de fer Droit vers le monde -
 V'LAN.
Ah! comme cela va faire Du tort aux chemins de fer Droit vers le monde -

C. *- de lunaire On marche un train d'en-fer! Plus de ga-re Où dans la bagar-re*

M. *- de lunaire On marche un train d'en-fer!*

V. *- de lunaire On marche un train d'en-fer!*

C. *On est renver - sé, Poussé, Plus de bruit, de tin - tamar - re, On n'est plus ser -*

C. *- ré, Pressé! Plus de misè-res plus d'anicroches Plus de danger qu'en chemin*

C. *On accroche, ou l'on décro-che Par - hasard un au-tre train! Plus de tapa-ge,*

c. plus de guichets Où l'on en-ra-ge pour des billets, Plus d'employés, plus de paquets,

c. Plus d'employés, Plus de ba - gages qu'on foule aux pieds. _____
 MICR. Plus de ba - gages qu'on foule aux pieds. _____
 VLAN. Plus de ba - gages qu'on foule aux pieds. _____

c. Ah! comme ce la va fai re Du tort au che - min de fer! Droit vers le mon -

c. - de lunai - re Nous marchons un train d'enfer. Ah! comme ce - la va fai - re
 MICR. Ah! comme ce - la va fai - re
 VLAN. Ah! comme ce - la va fai - re

C.
Du tort aux chemins de fer, Droit vers le monde lunaire On marche un train d'en fer.

M.
Du tort aux chemins de fer, Droit vers le monde lunaire On marche un train d'en fer.

V.
Du tort aux chemins de fer, Droit vers le monde lunaire On marche un train d'en fer.

CAPRICE.

Dans l'es - pace On a d'la pla - ce, Partout on pas - se Sans que l'on fas - se

p

C.
Ja - mais un choc Con - tre le roc, Ja - mais le moindre pe - tit choc.

C.
Dans l'es - pace On a d'la pla - ce Partout on pas - se Sans que l'on fas - se

MICR.
Dans l'es - pace On a d'la pla - ce Partout on pas - se Sans que l'on fas - se

VLAN.
Dans l'es - pace On a d'la pla - ce Partout on pas - se Sans que l'on fas - se

mf

C. *Jamais un choc con - tre le roc, Ja - mais le moindre pe - tit choc.*

M. *Jamais un choc con - tre le roc, Ja - mais le moindre pe - tit choc.*

V. *Jamais un choc con - tre le roc, Ja - mais le moindre pe - tit choc.*

CAPRICE.

Ce - la suppri-me les ac-ci-dents, Dé - raillements. Renfon-tements,

C. *E - touffements, E - boulements, Ef - fondrements, Tam-ponnements,*

C. *E - crasements. Ça supprim' tous les ac - ci - dents.*

C. Ah! comme ce - la va fai - re Du tort aux che - mins de fer,

p

C. Droit, vers le mon - de lu - naire, Nous marchons un train d'en - fer.

pp *cre - scen - do.* *f*

C. Ah! comme ce - la va fai - re Du tort aux che - mins de fer.

MICR.
Ah! comme ce - la va fai - re Du tort aux che - mins de fer.

VLAN.
Ah! comme ce - la va fai - re Du tort aux che - mins de fer.

mf

C. Droit vers le mon - de lu - naire, On marche un train d'en - fer. Ah! com -

M. Droit vers le mon - de lu - naire, On marche un train d'en - fer. Ah! com -

V. Droit vers le mon - de lu - naire, On marche un train d'en - fer. Ah! com -

mf

C. me ce - la va fai - re Du tort aux che - mins de fer. Ah! com -

M. me ce - la va fai - re Du tort aux che - mins de fer. Ah! com -

V. me ce - la va fai - re Du tort aux che - mins de fer. Ah! com -

C. - me ce - la va fai - re Du tort aux che - mins de fer. Droit vers

M. - me ce - la va fai - re Du tort aux che - mins de fer. Droit vers

V. - me ce - la va fai - re Du tort aux che - mins de fer. Droit vers

C. le mon - de lu - naire Nous mar - chons un train d'en - fer, Oui,

M. le mon - de lu - naire Nous mar - chons un train d'en - fer, Oui,

V. le mon - de lu - naire Nous mar - chons un train d'en - fer, Oui,

C. nous mar - chons un train d'en - fer.

M. nous mar - chons un train d'en - fer.

V. nous mar - chons un train d'en - fer.

♩ II bis.

FANFARE.

♩ II ter.

Marziale.

PIANO.

f

(Après la réplique: *La Reine*, on reprend la Fanfare)

COUPLETS DE FANTASIA.

N^o 12.

Allegro.

FANTASIA.

Allegro.

f

F.

1.^r Tu devais le jour de ma fête, Tu sais tu me l'a -
 2.^e Jusqu'à présent ja - mais ta fil - le Ne t'a fait fai - re

p

F.

- vais promis, M'offrir quelque joy - au de prix Oui même u - ne bel -
 du tourment Tu dois en ê - tre bien content Car chacun dit qu'elle

F.

le toi - let - te. Eh bien! papa, j'ai ré - fléchi J'y renon - cel mais
 est gentil - le, N'est-il pas juste qu'en re - tour, Ce que je veux on

p

F. *rit.*

à la pla_ ce De ces pauvres gens que voici. Je vienste demander la grâ - -
me le don_ne. Papa sois gen_til à ton tour, Lais_ setoitoucheret par don - - -

p *rit.*

F. *a Tempo.*

_ ce! Ah! mon pa_ pa, mon cher pa_ pa, Voy_ ons fais-moi ce plaisir là. - - -
_ ne! *a Tempo.*

pp

F. Mon pa_ pa, mon cher pa_ pa, Voy_ ons sois bon petit pa.pa. Fais- moi ce plaisir

F. là, oui, ce plaisir là, *tr* ce plaisir là.

f *suivez.* *p* *f*

ff

CHŒUR

et

MARCHE DU DROMADAIRE.

N^o 13.

Allegro.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Allegro.

The musical score is arranged in four systems. The first system contains the vocal staves for Soprano, Tenor, and Bass, and the beginning of the piano accompaniment. The piano part starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with eighth-note triplets and a bass line with chords. Dynamics include *f* (forte) and *sf* (sforzando). The second system continues the piano accompaniment, showing the development of the triplet melody and harmonic accompaniment. The third system further develops the piece, with the vocal parts beginning to enter. The fourth system concludes the piano accompaniment with a final cadence. The piano part is marked with *p* (piano) and *f* (forte) dynamics.

f Soprani.

Sa - lut à notre roi, A Cosmos notre pè - re, Car il tient sous sa loi La

f Ténors.

Sa - lut à notre roi, A Cosmos notre pè - re, Car il tient sous sa loi La

f Basses.

Sa - lut à notre roi, A Cosmos notre pè - re, Car il tient sous sa loi La

lu - ne toute en - tiè - re. Sa - lut à notre roi, A Cosmos no - tre

lu - ne toute en - tiè - re. Sa - lut à notre roi, A Cosmos no - tre

lu - ne toute en - tiè - re. Sa - lut à notre roi, A Cosmos no - tre

pè - re, Car il tient sous sa loi La lune toute en - tiè - re.

pè - re, Car il tient sous sa loi La lune toute en - tiè - re.

pè - re, Car il tient sous sa loi La lune toute en - tiè - re.

Sa - - - lut à no_tre roi!

Sa - - - lut à no_tre roi!

Sa - - - lut à no_tre roi!

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with triplet markings (3) and a dynamic marking of *p*. The bass staff provides harmonic support with chords and a steady bass line.

Sa - - - lut. au grand Cosmos!

2^e Fois. Sa -

Sa - - - lut au grand Cosmos!

2^e Fois. Sa -

Sa - - - lut au grand Cosmos!

2^e Fois. sa -

1^e

8

The piano accompaniment continues with triplet markings (3) and dynamic markings of *f* and *p*. A first ending bracket is present above the vocal lines, and a measure rest of 8 measures is indicated below the piano part.

2^a Animé.

- lut à no - tre roi! Qui tient sous sa loi

- lut à no - tre roi! Qui tient sous sa loi

- lut à no - tre roi! Qui tient sous sa loi

Animé.

The piano accompaniment features a more active melodic line in the treble staff, marked with *f* and *Animé.* dynamics. The bass staff continues with harmonic accompaniment.

La lune en - tiè - re, La lune en - tiè -

La lune en - tiè - re, La lune en - tiè -

La lune en - tiè - re, La lune en - tiè -

The first system consists of four staves. The top three staves are vocal lines for soprano, alto, and bass, respectively, with lyrics. The bottom two staves are piano accompaniment. The time signature is 2/4, and the key signature has one sharp (F#).

- re Sa - lut, sa - lut à no - tre roi Sa - lut sa - lut à no - tre

- re Sa - lut, sa - lut à no - tre roi Sa - lut sa - lut à no - tre

- re Sa - lut, sa - lut à no - tre roi Sa - lut sa - lut à no - tre

The second system consists of four staves. The top three staves are vocal lines for soprano, alto, and bass, respectively, with lyrics. The bottom two staves are piano accompaniment. The time signature is 2/4, and the key signature has one sharp (F#). The piano part includes triplets and a fortissimo (*ff*) dynamic marking.

roi.

roi.

roi.

The third system consists of four staves. The top three staves are vocal lines for soprano, alto, and bass, respectively, with lyrics. The bottom two staves are piano accompaniment. The time signature is 2/4, and the key signature has one sharp (F#). The piano part includes a measure rest marked with the number 8.

Enchaînez.

Changement de décor.

№ 13 bis.

Même mouv!

PIANO.

The musical score is written for piano and consists of seven systems of two staves each (treble and bass clef). The piece is in 3/4 time and begins with a dynamic marking of *f* (forte). The tempo is marked "Même mouv!" (Same movement). The score features a variety of textures, including dense chordal passages, flowing arpeggiated lines, and triplet patterns. Dynamic markings include *f*, *ff*, *p*, *mf*, and *pp*. The piece concludes with a final chord in the bass clef.

ENTRÉE DES CONSEILLERS.

N^o 14.

Allegro moderato.

PIANO.

f *ff*

(A la réplique: Faites entrer mes conseillers, on reprend le N^o 14 au signe \S jusqu'à la fin)

MADRIGAL.

N^o 15.

CAPRICE.

Allegretto.

c.

1^{er} Je re - gar - de vos jo - lis yeux, Vo - tre main si douce et si
2^e Je re - gar - de ce pied co - quet Et cet - te tail - le si bien

c.

blan - che Vo - tre cou souple et gra - ci - eux Qui vers moi s'in - cline et se
pri - se Ce fin cor - sa - ge Qui pro - met Plus d'une en - i - vrante sur -

c.

pen - che; Je re - gar - de ce bras char - mant, Je re - gar - de ces lè - vres
- pri - se Je re - gar - de ce qui se voit Je re - gar - de ce qu'on de

c. ro - ses Et je me dis en vous voy - ant Je me distout bas bien des cho - ses
- vi - ne Et tout bas je me dis ma foi Voyant cette gen - til - le mi - ne,

c. Je me dis: Ah! si j'o - sais Elle est si mignonne! Que Dieu me pardonne!
Je me dis:

c. Si j'o - sais! — Si j'o - sais! Oui, mais voi - là Je n'o - se - *rit.*
mf *suivent.*

c. - rai ja - mais .

N^o 16.

MORCEAU D'ENSEMBLE.

Allegro moderato.

CAPRICE.
POPOTTE.

FLAMMA.

MICROSCOPE.

COSMOS.
V'LAN.

SOPRANI.

TÉNORS.

BASSES.

Allegro moderato.

PIANO.

*f*sempre *f*

FLAMMA.

Ne jamais rien fai - re Du soir au ma - tin,

p

Dé - faire et re - fai - re Un nœud de sa - tin, Telle est le - xis - ten - ce

Plaine d'in - no - cen - ce Que, l'on mène i - ci Que c'est gen - til! Que c'est gentil!

1^{ers} Soprani. FLAMMA.

Ne jamais rien fai - re Du soir au matin, Défaire et refai - re Un nœud de sa - tin,

2^{es} Soprani .

Ne jamais rien fai - re Du soir au matin, Défaire et refai - re Un nœud de sa - tin,

mf *leggiero.*

Telle est l'e_xis.ten - ce Pleine d'in.no.cen - ce Que l'on mène i - ci Que c'est gen -

- til, que c'est gen.til! A no.tre toi.let - te Passer tout le temps,
- til, que c'est gen.til!
- til, que c'est gen.til!

Parer no.tre tê.te, Des fleurs du printemps, Sourire avec grâce En baissant les yeux

F.
Mi_rer dans la gla-ce Nos che-veux soy - eux, Sur notre vi - sa - ge

F.
E - tendre le fard Et du maquil - la - ge Bien apprendre l'art,

F.
Choisir des dentelles Ou bien des bijoux, Et pour être belles lutter en - tre - nous.

Soprani.

Ne jamais rien fai_re Du soir au matin, Défaire et refai_re Unnœud de satin,

Ténors.

Ne jamais rien fai_re Du soir au matin, Défaire et refai_re Unnœud de satin,

Basses.

Ne jamais rien fai_re Du soir au matin, Défaire et refai_re Unnœud de satin,

Telle est l'e_xis_ten - ce Pleine d'in_no_cen - ce, Que l'on mène i - ci, Que c'est gen -

Telle est l'e_xis_ten - ce Pleine d'in_no_cen - ce, Que l'on mène i - ci, Que c'est gen -

Telle est l'e_xis_ten - ce Pleine d'in_no_cen - ce, Que l'on mène i - ci, Que c'est gen -

COSMOS.

Vo_yez donc, vo_yez comme on rit, comme on dan - se.

- til. Que c'est gen_til!

- til. Que c'est gen_til!

- til. Que c'est gen_til!

sempre leggiero.

p

POPOTTE.

Tous les jours oui tous les

C'est un é_ter_nel tra la la. tra la la.

P.
 jours ça re-commen - ce Et tous les jours ou tous les jours c'est com - me ça.
 MICR.

ça

Detailed description: This system contains the piano accompaniment for the first vocal line. It features a grand staff with treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) at the beginning.

M.
 vous pi-cote dans les jam - bes Cha - cun dit la même chan - son. Les
 V'LAN.

p

Detailed description: This system contains the vocal line for the Mezzo-soprano (M.). It is written on a single staff with a treble clef, two flats, and a 3/4 time signature. The lyrics are "vous pi-cote dans les jam - bes Cha - cun dit la même chan - son. Les". The system ends with the instruction "V'LAN." and a fermata over the final note. The piano accompaniment continues below with a dynamic marking of *p*.

V.
 plus vieilles deviennent in - gam - bes Et tous dansent à l'u - nis - son.
 1^{ers} Soprani.

En avant! en a -

mf

Detailed description: This system contains the vocal line for the First Soprano (V.). It is written on a single staff with a bass clef, two flats, and a 3/4 time signature. The lyrics are "plus vieilles deviennent in - gam - bes Et tous dansent à l'u - nis - son." followed by "1^{ers} Soprani." and "En avant! en a -". The piano accompaniment continues below with a dynamic marking of *mf* (mezzo-forte).

2^{es} Soprani.
 - vant joyeux qua - drilles! En avant! en a - vant jo - yeux é - lans. Les bras au -

Detailed description: This system contains the vocal line for the Second Soprano (2^{es} Soprani.). It is written on a single staff with a treble clef, two flats, and a 3/4 time signature. The lyrics are "- vant joyeux qua - drilles! En avant! en a - vant jo - yeux é - lans. Les bras au -". The piano accompaniment continues below.

TUTTI.

- tour des bel- les filles, Et le bon- net à tous les vents, à tous les vents à tous les

Soprani. CA-RICE, POPOTTE.

vents. En avant! en a- vant! en avant! en a- vant! Ah! _____

Ténors. MICR.

En avant! en a- vant! en avant! en a- vant! Ah! _____

Basses. COSMOS, VLAN.

En avant! en a- vant! en avant! en a- vant! Ah! _____

ff

p
 Ne jamais rien fai- re Du soir au matin, Dé- faire et refai- re Un nœud de satin,

p
 Ne jamais rien fai- re Du soir au matin, Dé- faire et refai- re Un nœud de satin,

p
 Ne jamais rien fai- re Du soir au matin, Dé- faire et refai- re Un nœud de satin,

mf

Telle est l'e_xis_ten - ce Pleine d'in_no_cen - ce Que l'on mène i - ci, Que c'est gen -

Telle est l'e_xis_ten - ce Pleine d'in_no_cen - ce Que l'on mène i - -

Telle est l'e_xis_ten - ce Pleine d'in_no_cen - ce Que l'on mène i - -

- til, Oui! c'est gen - til! Ah! c'est gen - til! Ah! c'est gen - til! Que c'est gen -

- ci, Oui! c'est gen - til! Ah! c'est gen - til! Ah! c'est gen - til! Que c'est gen -

- ci, Oui! c'est gen - til! Ah! c'est gen - til! Ah! c'est gen - til! Que c'est gen -

- til! Que c'est gen - til! Que c'est gen - til! Que c'est gen - til, gen - til!

- til! Que c'est gen - til! Que c'est gen - til! Que c'est gen - til, gen - til!

- til! Que c'est gen - til! Que c'est gen - til! Que c'est gen - til, gen - til!

tr

ff

Allegro.
COSMOS.

A table mes a_mis Car nous sommes ser - vis.

Soprani. CAPRICE POPOTTE, *f*

Oui,nous som_mes ser-

Ténors. MICR. *f*

Oui,nous som_mes ser-

Basses. VLAN. *f*

Oui,noussom_mes ser-

Allegro.

Moins vite.

- vis! A ta - ble! à ta - ble! bu - vons,chan-

- vis! A ta - ble! à ta - ble! bu - vons,chan-

- vis! A ta - ble! à ta - ble! bu - vons,chan-

Moins vite.

- tons! sort dé - lec - ta - ble Ri - ons bu -
 - tons! sort dé - lec - ta - ble Ri - ons bu -
 - tons! sort dé - lec - ta - ble Ri - ons bu -

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

- vons! A table, à ta - ble! Bu - vons, chan -
 - vons! A table, à ta - ble! Bu - vons, chan -
 - vons! A table, à ta - ble! Bu - vons, chan -

The second system continues the musical score with the same vocal and piano parts. The lyrics are: "- vons! A table, à ta - ble! Bu - vons, chan -". The piano accompaniment maintains its rhythmic pattern.

- tons! bu - vons, chan - tons! A ta - - -
 - tons! bu - vons, chan - tons! A ta - - -
 - tons! bu - vons, chan - tons! A ta - - -

The third system concludes the musical score. The vocal lines end with a long note on the word "A". The piano accompaniment continues with its characteristic rhythmic pattern.

ble! à ta - - - ble! à

ble! à ta - - - ble! à

ble! à ta - - - ble! à

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting, with the lyrics "ble! à ta - - - ble! à" repeated across the staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

ta - - - ble!

ta - - - ble!

ta - - - ble!

ff

The second system continues the vocal lines with the lyrics "ta - - - ble!" on each staff. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a more complex rhythmic texture with sixteenth notes in the right hand.

(CHANGEMENT A VUE.)

The third system is entirely instrumental, featuring a piano accompaniment. It begins with a section of chords in the right hand and a bass line in the left hand. The section is marked with "(CHANGEMENT A VUE.)" and concludes with a final cadence.

DUO DES POMMES.

N^o 17.

FANTASIA. *Allegro.*

Mon Dieu! qu'ai-je ressenti là?

CAPRICE.

PIANO. *f p*

Allegro.

F. Un coup, un choc, u-ne secousse, Mon cœur! Comme il

C. Votre cœur...

F. bat! Il bat! il se trémousse C'est votre vilain

C. Il bat! Il se tré_mousse?

The musical score is written for three parts: Fantasia (voice), Caprice (voice), and Piano (instrumental). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The lyrics are in French and describe a heart being shocked and trembling. The score includes a piano introduction and two main sections of dialogue between the two vocal parts. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

F. fruit Mon cœur devient sen - sible.

C. O ciel! est-il pos - sible! Eh

C. quoi! se pourrait-il donc fai - re Que ce fruit ja - dis - défen -

p

C. - du Qui ne fait plus d'effet sur terre Dans la lune ait tant de ver -

p

FANTASIA.

C. Oh! l'étran - ge mys - tère Qui se produit en moi, Je me sens plus lé -

- tu.

CAPRICE.

F. *gère* Et sans savoir pourquoi! D'où vient donc ce changement là? De l'a -

FANTASIA.

G. *mour!* Je suis a-mou-reu-se Pour -

CAPRICE. FANTASIA.

F. *- quoi?* Cu-ri-eu-se! Pour-quoi? pourquoi ce -

Un peu moins vite.

F. *- la* A la pomme!

CAPRICE.

Vous venez de mordre à la pomme, *Vous venez de mordre à la*

Un peu moins vite.

pp

FANTASIA. CAPRICE.

C. pomme, A la pom-me. A la pom- - me

Allegro.
FANTASIA.

Ah! parle car je puis l'en-ten- - dre Enfin mes yeux s'ouvrent au

Allegro.

f *p*

poco rit.

F. jour, Maintenant je puis te comprendre, Car je connais, je connais l'a -

p *f* *p* *suiv.*

Allegretto. CAPRICE.

F. - mour! Oui, tu peux enfin m'en-ten- dre Et tes yeux s'ouvrent au

Allegretto.

p

C. jour, Ton cœur pour-ra me com-pren-dre, Car il a connu l'a -

rit.

F. Je con_nais l'a_mour. Ah! La

C. _mour, Tu con_nais l'a_mour, Tu con_nais l'a_mour. Ah! La

f *p* *rit.*

All^o vivo.

F. pomme, la pomme, C'est bien bon vrai_ment De croquer la pomme, Ah!

C. pomme, la pomme, C'est bien bon vrai_ment De croquer la pomme, Ah!

All^o vivo. *p*

F. quel fruit char_mant! La pom_me, la — pomme, C'est bien bon vrai_ment

C. quel fruit char_mant! La pom_me, la — pomme, C'est bien bon vrai_ment

F. _ment De croquer la pom_me, Ah! quel fruit char_mant!

C. _ment De croquer la pom_me, Ah! quel fruit char_mant!

F. Oh! di-vi-ne lu-miè-re!

C. Oh! doux fruit de la ter-re! A-do-ra-ble mys-

p

F. Dé-li-ci-eux tour-ment!

C. -tè-re Oh! doux fruit de la ter-re!

f *p*

F. Oh! di-vi-ne lu-miè-re!

C. A-do-ra-ble mys-tè-re!

F. Dé-li-ci-eux tour-ment! Ah! ah!

C. Ah! ah!

F. Ah! ah! ah! ah!

C. Ah! ah! ah! ah!

suivez.

a Tempo.

F. La pomme, la pomme C'est bien bon vrai - ment! De croquer la

C. La pomme, la pomme C'est bien bon vrai - ment! De croquer la

a Tempo.

F. pomme Ah! quel fruit char - mant! La pom - me, la pomme C'est bien bon vrai -

C. pomme Ah! quel fruit char - mant! La pom - me, la pomme C'est bien bon vrai -

F. - ment De croquer la pomme Ah! quel fruit charmant!

C. - ment De croquer la pomme Ah! quel fruit charmant!

Modéré.

F. *Voi - ci la nuit!* *Ne*

C. *Nuit plei - ne de mys - tère!*

pp

F. *fai - sons pas de bruit, Il faut nous tai - re.*

C. *Vous le vou -*

F. *Oui, je le veux!*

C. *- lez? Soit, taisons - nous, Mais que vos che - veux - Ef -*

C. *- fleur - rent mon vi - sa - ge. Que vo - tre main - se*

C. *2 2*
 pla - ce, se pla - ce dans ma main Et que vos grands yeux bleus fi -
pp
pp

FANTASIA. Animé.
 Est - ce bien comme ce -
 C. - xés sur moi Me don - nent du cou - ra - ge.
 Animé.
crv

F. - la? Plus près! plus près! m'y voi - la!
 C. Plus près en - co - re! Je
 - seen. do *f*

F. Je l'a - do - re! Je l'a - do - re! En - fin mes
 C. fai - me! Je fai - me!
mf

F. yeux s'ouvrent au jour. En-fin mes

C. Et-le sait m'ai-mer à-son tour. En-fin tes

F. yeux s'ouvrent au jour. Ah! La pomme, la

C. yeux s'ouvrent au jour. Ah! La pomme, la

rit. **1^o Tempo.**

F. pom-me C'est bien bon vrai-ment De cro-quer la pom-me, Ah!

C. pom-me C'est bien bon vrai-ment De cro-quer la pom-me, Ah!

F. quel fruit char-mant. La pom-me, la pomme C'est bien bon vrai-

C. quel fruit char-mant. La pom-me, la pomme C'est bien bon vrai-

F. *ment De croquer la pom-me, Ah! quel fruit char-mant! Ah!*

C. *ment De croquer la pom-me, Ah! quel fruit char-mant! Ah! c'est*

pp

F. *Ah! Ah! Ah!*

C. *bien bon vrai-ment! Ah! Ah! Ah!*

F. *Ah! Ah!*

C. *quel fruit char-mant! Ah! Ah!*

F. *c'est char-mant! c'est char-mant!*

C. *c'est char-mant! c'est char-mant!*

F. *f* *tr.* *rit.*

C. *f* *tr.* *rit.*

ere. - - - - - seen - - - - - do *f*

F. *tr.* *pù rit.*

C. *tr.* *pù rit.*

pù rit. **a Tempo.** *ff*

BALLET DES CHIMÈRES.

N^o 18.

INTRODUCTION.

Moderato.

A

pp

bien chanté.

p

mf

MAZURKA.

B

ff

roll.

f

ff

f

A.C. 448.

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music includes a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *p* (piano) is present in the third measure.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three sharps. The music includes a melodic line in the treble and a harmonic accompaniment in the bass.

Third system of musical notation, including first and second endings. The first ending is marked *1^a* and the second ending is marked *2^a*. The key signature remains three sharps. A dynamic marking of *ff* (fortissimo) is present in the final measure.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The music includes a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *f* (forte) is present in the final measure.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The music includes a melodic line in the treble and a harmonic accompaniment in the bass.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The music includes a melodic line in the treble and a harmonic accompaniment in the bass.

Un peu plus vite.

ff

Pressez la 2^e Fois.

2^a Animé.

Enchaînez.

ANDANTE.

Andante.

C

Musical notation for the first system, featuring a treble and bass clef with a common time signature. The bass line starts with a piano (*p*) dynamic and includes a long slur over several measures.

Musical notation for the second system, featuring a treble and bass clef. The treble line has a piano-piano (*pp*) dynamic and includes a long slur over several measures.

Musical notation for the third system, featuring a treble and bass clef. It includes markings for *ad libitum.*, *rall.*, and *Andantino.* with various slurs and fingerings.

Musical notation for the fourth system, featuring a treble and bass clef. The bass line contains several sixteenth-note runs marked with a '6' for fingering.

Musical notation for the fifth system, featuring a treble and bass clef. The bass line contains several sixteenth-note runs marked with a '6' for fingering.

Musical notation for the sixth system, featuring a treble and bass clef. It includes a forte (*ff*) dynamic and contains triplets in both staves.

First system of a piano score. The right hand features a complex, rhythmic texture with many beamed notes and slurs. The left hand has a steady accompaniment of chords and eighth notes. A triplet of eighth notes is marked with a '3' above it in the second measure.

Second system of a piano score. The right hand continues with complex rhythmic patterns. The left hand has a steady accompaniment. Dynamics markings include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *p* (piano) with an accent (>). A triplet of eighth notes is marked with a '3' above it in the second measure.

Third system of a piano score. The right hand has a simple melody with slurs. The left hand features a continuous sixteenth-note pattern, with each group of six notes marked with a '6' above it.

Fourth system of a piano score. The right hand has a simple melody with slurs. The left hand features a continuous sixteenth-note pattern, with each group of six notes marked with a '6' above it.

Fifth system of a piano score. The right hand has a simple melody with slurs. The left hand features a continuous sixteenth-note pattern, with each group of six notes marked with a '6' above it. A dynamic marking of *più f* (pizzicato forte) is present in the second measure.

Sixth system of a piano score. The right hand has a simple melody with slurs. The left hand features a continuous sixteenth-note pattern, with each group of six notes marked with a '6' above it. A dynamic marking of *8-* is present in the first measure, and the word *cre* is written in the second measure.

- scen - - do. *f*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics "- scen - - do." followed by a dynamic marking of *f*. The piano accompaniment is in a bass clef and features a steady rhythm of eighth-note chords, with the final measure containing four groups of triplets.

I.^o Tempo. *ff*

The second system is marked *I.^o Tempo.* and *ff*. The vocal line continues with a melodic phrase. The piano accompaniment is more complex, featuring sixteenth-note patterns in the right hand and dense chordal textures in the left hand, including several groups of triplets.

The third system continues the piano accompaniment with a series of triplets in the left hand and melodic lines in the right hand.

The fourth system features sixteenth-note patterns in the left hand and melodic lines in the right hand. A dynamic marking of *p* (piano) is present at the end of the system.

The fifth system continues with sixteenth-note patterns in the left hand and melodic lines in the right hand. A dynamic marking of *p* is present at the beginning of the system.

ere - - scen - do. *f*

The sixth system features a vocal line with the lyrics "ere - - scen - do." and a dynamic marking of *f*. The piano accompaniment includes chords and melodic fragments.

PAS DE TROIS.

Allegretto moderato.

D

p leggiero.

1^a 2^a

f *tr* *tr* *tr* *tr*

ff *p*

The musical score is written for piano and consists of six systems of music. The first system is marked 'D' and 'p leggiero.' The second system includes first and second endings, labeled '1^a' and '2^a'. The third system features a forte 'f' dynamic and trills ('tr'). The fourth system includes fortissimo 'ff' and piano 'p' dynamics. The fifth system contains trills ('tr'). The sixth system is marked 'f'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score. A dynamic marking of *p* (piano) is present in the left hand. The right hand continues with its melodic line.

Fourth system of the piano score. A first ending bracket labeled *1^a* is shown above the right hand staff, indicating a repeat of the preceding melodic phrase.

Fifth system of the piano score. A second ending bracket labeled *2^a* is shown above the right hand staff. A dynamic marking of *f* (forte) is present in the left hand. Trills (*tr*) are marked above the right hand staff.

Sixth system of the piano score. Trills (*tr*) are marked above the right hand staff. A dynamic marking of *ff* (fortissimo) is present in the left hand. The system concludes with a final cadence.

VALSE.

Allegro.

E

rall.

The musical score consists of seven systems of piano accompaniment. The first system is marked *f* and includes a *rall.* section. The second system is marked *p*. The third system is marked *sempre.*. The fourth system has alternating *p* and *f* dynamics. The fifth system has alternating *p* and *f* dynamics. The sixth system is marked *f*. The seventh system has alternating *p* and *f* dynamics. The score is written in E major (one sharp) and 3/4 time.

Pressez.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with slurs and accents. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a treble staff with melodic lines and a bass staff with accompaniment. Dynamic markings include a forte (*f*) marking in the second measure and a piano (*p*) marking in the sixth measure.

The third system shows a treble staff with rests in the first two measures, followed by melodic entries. The bass staff continues with accompaniment. A piano (*p*) dynamic marking is present in the second measure.

The fourth system features a treble staff with trills (*tr*) in the fifth and seventh measures. The bass staff provides a steady accompaniment.

The fifth system includes a treble staff with accents (>) and a piano (*p*) marking in the fifth measure. The bass staff has a forte (*f*) marking in the fourth measure.

The sixth system features a treble staff with a trill (*tr*) in the seventh measure. The bass staff continues with accompaniment.

The seventh system concludes the page with a treble staff featuring a trill (*tr*) in the second measure and a forte (*f*) dynamic marking in the fifth measure. The bass staff provides accompaniment.

1^a

f

This system shows the first measure of the first ending. The right hand features a melodic line with eighth-note patterns and a trill-like figure. The left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking is *f* (forte).

2^a

p

p

This system contains the second measure of the first ending. The right hand continues the melodic development with chords and moving lines. The left hand maintains the accompaniment. The dynamic marking is *p* (piano).

tr *tr*

This system shows the third and fourth measures of the first ending. The right hand includes trills (*tr*) over certain notes. The left hand continues with the accompaniment.

f *p*

p

This system contains the fifth and sixth measures of the first ending. The right hand has accents (>) over notes. The dynamic markings are *f* and *p* in the right hand, and *p* in the left hand.

This system shows the seventh and eighth measures of the first ending. The right hand features a melodic line with eighth notes. The left hand continues with the accompaniment.

rall.

f

rall. e

This system contains the ninth and tenth measures of the first ending. The right hand has a *rall.* (rallentando) marking. The dynamic markings are *f* in the right hand and *rall. e* in the left hand.

diminuendo. *f*

f

This system shows a piano piece in G major. The right hand features a rapid sixteenth-note pattern that gradually decays, marked with *diminuendo.* and *f*. The left hand is mostly silent, with a few chords appearing at the end of the system, also marked with *f*.

Plus lent.

ff

tr.

This system begins with the tempo marking *Plus lent.* and the dynamic *ff*. The right hand has a few notes, including a trill marked *tr.* The left hand plays a series of chords and a descending eighth-note line.

tr.

This system continues the piece. The right hand features a trill marked *tr.* and a few other notes. The left hand plays chords and a descending eighth-note line.

y

This system shows the right hand with a few notes and a trill. The left hand continues with chords and a descending eighth-note line.

tr.

This system features a trill marked *tr.* in the right hand. The left hand continues with chords and a descending eighth-note line.

f

This final system on the page shows the right hand with a few notes and a trill. The left hand continues with chords and a descending eighth-note line, ending with a final chord marked *f*.

p

1ª 2ª **Animato.**
f

Enchaînez.

CODA.

The musical score for the Coda section consists of seven systems of music. The first system is a piano introduction marked with a large 'F' and a dynamic of 'f'. The second system continues the piano accompaniment. The third system begins the vocal part, marked 'Animato.' and 'p'. The fourth system continues the vocal melody with a 'p' dynamic. The fifth system features a 'Cresc.' marking. The sixth system includes the vocal line with lyrics 'do - poco - a -' and a 'poco.' dynamic. The seventh system concludes the piece with a 'poco.' dynamic. The key signature is two sharps (F# and C#) and the time signature is 3/4.

First system of musical notation. The treble clef staff contains chords and some melodic fragments. The bass clef staff features a steady accompaniment of chords. A dynamic marking of *ff* is present in the bass staff.

Second system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff continues with chords. A dynamic marking of *fff* is present in the bass staff.

Third system of musical notation. The treble clef staff shows a melodic line with various ornaments and slurs. The bass clef staff has chords with accents. A dynamic marking of *ff* is present in the bass staff.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has chords with accents. A dynamic marking of *ff* is present in the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has chords with accents. A dynamic marking of *ff* is present in the bass staff.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has chords with accents. A dynamic marking of *ff* is present in the bass staff.

Seventh system of musical notation, starting with the tempo marking **Presto.** The treble clef staff has a melodic line with slurs and accents. The bass clef staff has chords with accents. A dynamic marking of *ff* is present in the bass staff.

The musical score consists of seven systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The first six systems feature a consistent accompaniment pattern in the bass line, with chords and single notes. The treble staff contains a melodic line with eighth and sixteenth notes. The seventh system concludes with a double bar line and a fermata over the final notes.

Fin du 2^e Acte.

ENTR'ACTE.

Allegro.

PIANO. *ff*

ff

p

p

p

f

p

p

First system of musical notation, featuring a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The key signature has two sharps (F# and C#). The melody includes a triplet of eighth notes.

Second system of musical notation, including a piano (*p*) dynamic marking and a decrescendo (*dim.*) hairpin.

Third system of musical notation, including a forte (*f*) dynamic marking.

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation, starting with the tempo marking *Animé* and a fortissimo (*ff*) dynamic marking.

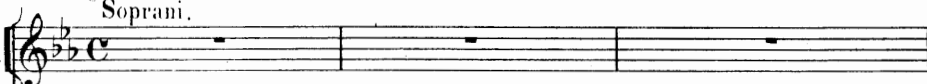
Sixth system of musical notation, featuring a dense texture of chords and melodic lines.

Seventh system of musical notation, concluding with a double bar line and the instruction *Enchaînez.*

CHŒUR DES GARDES.

N^o 19. Allegro marziale.
Soprani.

DAMES D'HONNEUR.

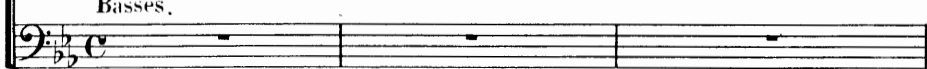


Ténors.

15 GARDES.



Basses.



Allegro marziale.

PIANO.



1 GARDE.

Je suis le gar - de, le gar - - de, le

 Musical staff for 1 GARDE, starting with a piano (p) dynamic. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff.

2 GARDES.

gar - de, Qui gar - de, qui gar - de la fil - le du roi. Nous

 Musical staff for 2 GARDES, starting with a piano (p) dynamic. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff, featuring triplets in the right hand.

som - mes les deux gar - des, les deux gar - - des, Qui

Musical staff for 2 GARDES (continued), starting with a piano (p) dynamic. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff.

gar - dons le gar - de, Qui gar - de la fil - le du

4 GARDES. Nous sommes les qua-tre gar - des, Qui

roi. Nous sommes les qua-tre gar - des, Qui

più f

gar - dons les deux gar - des, Qui gar - dent, le gar - de, Qui

gar - dons les deux gar - des, Qui gar - dent, le gar - de, Qui

gar - de la fil - le du roi. 8 GARDES. Nous

gar - de la fii - le du roi. Nous

più f

som - mes les huit gar - des, Qui gardons les qua - tre gar - des, Qui
 som - mes les huit gar - des, Qui gardons les qua - tre gar - des, Qui

gar - dent les deux gar - des, Qui gar - dent le gar - de, Qui
 gar - dent les deux gar - des, Qui gar - dent le gar - de, Qui

gar - de la fil - le du roi. TOUS LES GARDES. Nous
 gar - de la fil - le du roi. Nous

gar - dons la fil - le du roi, Nous som - mes les gar - des, Qui
 gar - dons la fil - le du roi, Nous som - mes les gar - des, Qui

Nelles D'HONNEUR.

Ah! voi - ci les huit gar - des, Qui
 gar - dent la fil - le du roi.
 gar - dent la fil - le du roi.
 gardent les quatre gar - des, Qui gar - dent les gar - des, Qui gar - dent la fil - le du
 roi. Ah! voi - ci les huit gar - des Qui
 8 GARDES. Nous som - mes les huit gar - des Qui
 Nous som - mes les huit gar - des Qui

p
f *3* *3* *3* *3* *p*

gardent les qua-tre gar - des Qui gar-dent les deux gar - des Qui
 gardons les qua-tre gar - des Qui gar-dent les deux gar - des Qui
 gardons les qua-tre gar - des Qui gar-dent les deux gar - des Qui

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

gar - dent le gar - de, Qui gar - de, qui gar - de la fil - le du roi, Qui
 1 GARDE.
 Je gar - de, je gar - de la fil - le du roi, Je
 2 GARDES.
 Nous gar - dons, nous gar - dons la fil - le du roi, Nous
 Nous gar - dons, nous gar - dons la fil - le du roi, Nous
 4 GARDES.
 Nous gar - dons, nous gar - dons la fil - le du roi, Nous
 gar - dent le gar - de, Qui gar - de la fil - le du roi, Nous
 3 GARDES.
 gar - dent le gar - de, Qui gar - de la fil - le du roi, Nous

The second system consists of seven staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are the piano accompaniment. The lyrics are repeated for different groups of guards (1, 2, 4, and 3). The piano accompaniment includes dynamic markings like *f* and *sf*.

D.
 gar - de la fil - le, la fil - le du roi, Qui gar - de la fil - le, la

1
 G.
 gar - de la fil - le, la fil - le du roi, Je gar - de la fil - le, la

2
 G.
 gar - dons la fil - le, la fil - le du roi, Nous gar - dons la fil - le, la

4
 G.
 gar - dons la fil - le, la fil - le du roi, Nous gar - dons la fil - le, la

8
 G.
 gar - dons la fil - le, la fil - le du roi, Nous gar - dons la fil - le, la

rit.
D. fil - le du roi.

rit.
1 G. fil - le du roi.

rit.
2 G. fil - le du roi.

rit.
4 G. fil - le du roi.

rit.
8 G. fil - le du roi.

rit.
ff

COUPLETS

des

DEMOISELLES D'HONNEUR.

N^o 20.

Allegro.

FLAMMA .

Delles D'HONNEUR.

1^{rs} et 2^{ds} Soprani.

Allegro.

PIANO.

FLAMMA .

1^{er} COUPLET. El - le di - sait: ah! viens en - core Viens bien vi - te près de moi.

p léger.

E.

1^{er} Sop.

2^{ds} Sop.

Prince Ca - pri - ce je tà -

Viens près de moi.

Viens près de moi.

F.

- do - re! Je n'aime - rai jamais que toi.

1^{er} Sop.

Ja - mais que toi.

F. Et j'en - ten - dis jus - qu'à - l'au -
 Ja - mais que toi!

p

F. - ro - re Sa voix, sa voix plei - ne d'un doux é - moi

F. Oui, j'en - ten - dis jus - qu'à l'au - ro - re Sa voix
 1^{rs} et 2^{ds} Sop.
 Elle en - ten - dit jus - qu'à l'au - ro - re Sa voix

f

F. plei - ne d'un doux - é - moi. 2^e COUPLET. Nous serons
 plei - ne d'un doux - é - moi.

f *p* léger.

F. *bien heureux en_semble* Disait-elle ô mon cher a_mant.

1^{rs} Sop.

Mon cher a -

F. *Mon cœur pal - pi - te et ma main tremble* Et je te

2^{ds} Sop.

_ mant Mon cher a - mant.

F. *vois même en dormant*

1^{rs} Sop.

2^{ds} Sop.

Même en dor - mant, Même en dor -

F. *Ah! viens cher Ca - price et — m'em - por - te*

_ mant.

p

F. *Vers les beaux cieux où l'a - mour, où l'a - mour luit.*

F. *Ah! viens cher Ca - price et m'em - por - te*
 1^{rs} et 2^{ds} Sop. *Ah! viens cher Ca - price et m'em - por - te*

F. *Vers les beaux cieux — où l'a - mour luit. C'est*
Vers les beaux cieux — où l'a - mour luit.

F. *tout ce qu'a tra - vers la por - te Hé - las! j'en -*

F. *1^{rs} et 2^{ds} Sop.*

_ ten - dis cet - te nuit. C'est tout ce qu'a tra -

C'est tout ce qu'a tra -

F. *cresc.*

_ vers la por - te Hé - las! j'en - dis cet - te

_ vers la por - te Oui, elle en - ten - dit cet - te

cresc.

cresc.

F. *f*

nuit, Hé - las j'en - dis cet - te nuit.

nuit, Oui, elle en - ten - dit cet - te nuit.

f

ff

ARIETTE DE LA PRINCESSE.

N^o 21.

FANTASIA. *Allegro.*

PIANO. *f*

FANTASIA.

Je suis ner - veu - se,

F. Je suis fiè - vre - se, Ma tê - te bout,

F. Un rien mia - ga - ce, Tout me tra - cas - se,

ad libitum.

F. Me pousse à bout, — Me pousse à bout. A la même

suivent. *f* *p*

F. heu - re, Je ris, je pleu - re Et je vou - drais, —

F. Ah! je vou - drais, Bat - tre quel - qu'un. — Si je pou -

F. - vais Bat - tre quel - qu'un, Si je — pou - vais Ah!

ritard. *suivent.*

a Tempo.

E Je suis ner - veu - se, Je suis fiè - vre - se, Ma tête

a Tempo.

E bout Un rien ma - ga - ce,

E Tout me tra - cas - se, Ah! me tra - cas -

rit. *trm*

suivez.

E - se Pour - tant j'ai - me ton doux sup - pli - ce

p

E Ô mal char - nant nou - veau pour moi.

F. *rit.*
 Je te par - tage a - vec Ca - pri - ce Et
suivent.

F. ne puis plus vi - vre sans toi. Ah! Ah!

F. ah! ah!

F. *tr.*
 ah!

F. ah!

a Tempo.

F. Je suis ner - veu - se, Je suis fié - vreux - se, Ma tête bout,

The first system features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part includes a dynamic marking of *p* and contains several triplet markings over the right hand.

F. Un rien m'a - ga - ce Tout me tra - cas - se

The second system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *p* and includes triplet markings.

F. Ah! ma tête bout Ah!

The third system shows the vocal line with the lyrics "Ah! ma tête bout Ah!". The piano accompaniment includes a dynamic marking of *f* and triplet markings.

F. ma tête bout Ah!

The fourth system continues the vocal line and piano accompaniment. The piano part includes dynamic markings of *f*, *f rit.*, and *ff*, along with triplet markings.

The fifth system shows the piano accompaniment for the final part of the page, featuring triplet markings and a dynamic marking of *ff*.

CHŒUR DU MARCHÉ.

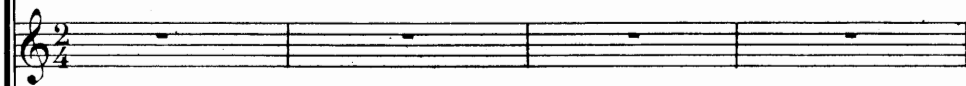
N^o 22.

Allegro non troppo.

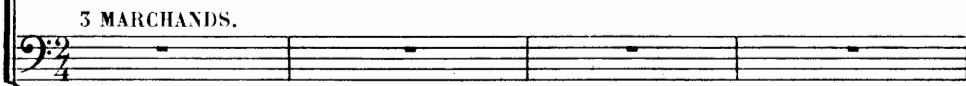
SOPRANI.



TÉNORS.



BASSES.



3 MARCHANDS.

Allegro non troppo.

PIANO.



Soprani.

C'est le mar - ché, C'est le mar - ché

Ténors.

C'est le mar - ché, C'est le mar - ché

Basses.

C'est le mar - ché, C'est le mar - ché

sempre ff

Quel dé - bou - ché Pour le com - mer - ce, Cha - lands,

Quel dé - bou - ché Pour le com - mer - ce, Cha - lands,

Quel dé - bou - ché Pour le com - mer - ce, Cha - lands,

Mar - chands, Vont en tout sens, en tout sens, On se pousse et

Mar - chands, Vont en tout sens, en tout sens, On se pousse et

Mar - chands, Vont en tout sens, en tout sens, On se pousse et

l'on se ren - ver - se, Ac - cou - rons tous! — Dé - pê - chons -

l'on se ren - ver - se, Ac - cou - rons tous! — Dé - pê - chons -

l'on se ren - ver - se, Ac - cou - rons tous! Dé - pê - chons -

ff

- nous Ac - cou - rons tous! — Dé - pê - chons -

- nous Ac - cou - rons tous! — Dé - pê - chons -

- nous Ac - cou - rons tous! Dé - pê - chons -

ff

- nous, C'est le mar - ché, C'est le mar - ché.

- nous, C'est le mar - ché, C'est le mar - ché.

- nous, C'est le mar - ché, C'est le mar - ché.

p

Place! pla - ce! place! pla - ce! Al - lons, mes - sieurs les

a - che - teurs, Au - tour de moi que l'on s'a -

- mas - se, J'en ai de tou - tes les cou - leurs Re - gar -

- dez! A - che - tez! Re - gar - dez!

Soprani.

Ténors.

Re - gar - dons! A - che - tons! Re - gar - dons! Ac -

Basses.

Re - gar - dons! A - che - tons! Re - gar - dons! Ac -

- cou - rons tous — Dé - pê - chons - nous, Ac -
 - cou - rons tous — Dé - pê - chons - nous, Ac -
 - cou - rons tous Dé - pê - chons - nous, Ac -

ff

- cou - rons tous — Dé - pê - chons - nous .
 - cou - rons tous — Dé - pê - chons - nous .
 - cou - rons tous Dé - pê - chons - nous .

C'est le mar - ché, C'est le mar - ché, C'est
 C'est le mar - ché, C'est le mar - ché, C'est
 C'est le mar - ché, C'est le mar - ché, C'est

le mar - ché, C'est le mar - ché Ac cou - rons, Ac - cou -

le mar - ché, C'est le mar - ché Ac cou - rons, Ac - cou -

le mar - ché, C'est le mar - ché Ac cou - rons, Ac - cou -

The first system consists of three vocal staves and two piano staves. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

- rons. Dé - pê - chons, Dé - pê - chons, C'est le mar - ché, C'est

- rons, Dé - pê - chons, Dé - pê - chons, C'est le mar - ché, C'est

- rons, Dé - pê - chons, Dé - pê - chons, C'est le mar - ché, C'est

The second system continues the vocal and piano parts. The piano accompaniment includes some melodic lines in the right hand, particularly in the first and third staves.

le mar - ché Ac - cou - rons, Ac - cou - rons, Dé - pê - chons Dé - pê -

le mar - ché Ac - cou - rons, Ac - cou - rons, Dé - pê - chons Dé - pê -

le mar - ché Ac - cou - rons, Ac - cou - rons, Dé - pê - chons Dé - pê -

The third system concludes the page with the final vocal and piano staves. The piano accompaniment maintains the established rhythmic and harmonic structure.

- chons Ac - cou - rons tous! Dé - pê - chons - nous, Ac -
 - chons Ac - cou - rons tous! Dé - pê - chons - nous, Ac -
 - chons Ac - cou - rons tous! Dé - pê - chons - nous, Ac -

- cou - rons tous! Dé - pê - chons - nous! _____
 - cou - rons tous! Dé - pê - chons - nous! _____
 - cou - rons tous! Dé - pê - chons - nous! _____

RONDO DE QUI PASS' PAR-LÀ.

N° 23.

Allegro.

LE PRINCE
QUI PASS' PAR-LÀ.

SOPRAN.

TÉNORS.

BASSES.

PIANO.

Allegro.

ff

LE PRINCE.

Le prin_ ce Qui

pas_ se par là, Le prin_ ce Qui pas_ se par là, C'est bi_ bi, c'est bi_ bi,

1^{re} 2^e
 c'est bi-bi le voi - là! — Le prin-ce Qui pas-se par là Le prin-ce Qui

1^{re} 2^e
 pas-se par là, Oui, c'est bibi, c'est bi-bi, c'est moi, c'est bibi le voi - là!

1^{re} 2^e
 A-me-nez - moi les jeunes femmes Ac-cou-rez mes pe-tites dames, Ac-cou-rez

1^{re} 2^e
 mes pe-tites dames Ac-cou - rez Je n'vous dis que ça Le prin-ce Qui pas-se par là Le

1^{re} 2^e
 prin-ce Qui pas-se par là C'est moi, c'est bi-bi, le voi - là, le voi - là, le voi - là!

Animé.

1.
p.

Animé. J'en vends! j'en a - ché - te, A

1.
p.

masse é - ti - quet - tes, Sans les marchan - der Et sans m'ar - rê -

1.
p.

- ter, Oui, j'en vends! j'en a - ché - te, A - masse é - ti - quet - te Sans

1.
p.

les mar - chan - der... Et sans m'ar - rê - ter. Les

1.
p.

bru - nes, les blon - des, Les pla - tes, les ron - des Les

yeux noirs ou bleus Ve - nant de tous lieux, Pe -

- ti - tes et gran - des, So - bres et gour - man - des Pour

a - voir de tout J'ai pas - sé par - tout.

J'en ai de co - quet - tes J'en ai de dis - cre - tes,

Ma collec - ti - on Vaut un mil - li - on

1^{re} P.
 J'en ai de sa - van - tes, Bonnes et mé - chan - tes,

1^{re} P.
 C'est nu - mé - ro - té, Clas - sé bien co - té. C'est nu - mé -

1^{re} P.
 - ro - té Clas - sé bien co - té. Ah!

a Tempo.

1^{re} P.
 — Le prin - ce Qui pas - se par là, Le prin - ce Qui

a Tempo.

1^{re} P.
 pas - se par là, C'est bi - bi, c'est bi - bi, c'est bi - bi le voi -

p

- là — Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là,

Soprani. *p*

Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là,

Ténors. *p*

Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là,

Basses. *p*

Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là,

cresc.

Oui, c'est bi - bi, le voi - là, le voi - là! C'est moi, c'est bi - bi, le voi -

cresc.

C'est lui, c'est lui le voi - là, le voi - là! C'est lui, c'est bi - bi, le voi -

cresc.

C'est lui, c'est lui le voi - là, le voi - là! C'est lui, c'est bi - bi, le voi -

cresc.

C'est lui, c'est lui le voi - là, le voi - là! C'est lui, c'est bi - bi, le voi -

cresc.

le P. *f*
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par

le P.
 là, C'est moi!
 là, C'est lui!
 là, C'est lui!
 là, C'est lui!

ff

CHŒUR

et

RONDE DES CHARLATANS

№ 24.

All^o moderato.

CAPRICE.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Soprani.

Ténors.

Basses.

Allegro maestoso.

- si - que Magni - fi - que! Quel ba - ta - clan Re - ten - tis - sant!
 - si - que Magni - fi - que! Quel ba - ta - clan Re - ten - tis - sant!
 - si - que Magni - fi - que! Quel ba - ta - clan Re - ten - tis - sant!
tr tr ff

f Ah! quel - le mu - si - que Ma - gni - fi - que! Quel ba - ta -
f Ah! quel - le mu - si - que Ma - gni - fi - que! Quel ba - ta -
f Ah! quel - le mu - si - que Ma - gni - fi - que! Quel ba - ta -
f

- clan Re - ten - tis - sant!
 - clan Re - ten - tis - sant!
 - clan Re - ten - tis - sant!
tr tr f

ere - seen

CAPRICE.

8

do f

O - hé! o - hé! les ba -

C

- dauds! O - hé! grands, petits, gras et gros.

f ff

C

Gens tranquilles, In - trigants, Imbé - ci - les, I - gnorants, Bonnes tête - tes, Grosses bê - tes,

C

Tous, approchez! Tous, écoutez! Venez! venez! venez! venez! venez! venez! venez! venez! (O -

rall. piu rit.

Allegretto.

(presque crié)

c. *Allegretto.*
 -hé! o-hé! pe - tits etgrands Voi - là, voi -là les char - latans! O - hé! o-hé! o -

c. *Allegretto.*
 -hé! o-hé! — Vlà les charla - tans! — O - hé! o-hé! pe - tits etgrands, Voi -
 Soprani.
 O - hé! o-hé! pe - tits etgrands, Voi -
 Ténors.
 O - hé! o-hé! pe - tits etgrands, Voi -
 Basses.
 O - hé! o-hé! pe - tits etgrands, Voi -

c. (presque crié) 1^{er} COUP.
 -là, voilà les charla_tans O - hé! o-hé! o - hé! o - hé! — Vlà les charla - tans! Ce
 - là, voilà les charla_tans voi - là voi - là les char - la - tans!
 - là, voilà les charla_tans voi - là voi - là les char - la - tans!
 - là, voilà les charla_tans voi - là voi - là les char - la - tans!

C. n'est pas pour l'ap - pât vulgaire D'un peu d'or ou d'un peu d'argent,

C. Mes -

C. - sieurs que nous ve - nons vous faire Sur cet - te place un bo - niment.

C. Ce

c. n'est pas mé - me pour la gloi - re Ce n'est pas pour nous

c. faire un nom, Ni dans les fas - tes de l'his - toi - re Pour être ins - crits. Non,

c. messieurs non, Notre am - bi - ti - on est plus belle Et je le dis a -

c. -vec fier - té, Nous cherchons u - ne cli - en - tè - le Par a - mour de l'hu - ma - ni -

rit.

c. - té. O - hé! o - hé! pe - tits et grands Voi - là, voi - là les

a Tempo.

(presque crié)

char-la-tans. O - hé! o - hé! o - hé! o - hé! — Vlà les char-la-

Soprani. *p*
 O - hé! o - hé! pe - tits et grands. Voi - là, voi - là les

Ténors. *p*
 O - hé! o - hé! pe - tits et grands. Voi - là, voi - là les

Basses. *p*
 O - hé! o - hé! pe - tits et grands. Voi - là, voi - là les

mf

(presque crié)

char-la-tans. O - hé! o - hé! o - hé! o - hé! — Vlà les charrrrrla - tans.

char-la-tans, Voi - là voi - là les char - la - tans.

char-la-tans, Voi - là voi - là les char - la - tans.

char-la-tans, Voi - là voi - là les char - la - tans.

f

C. A

C. peine au sor_tir du col_lé_ge Nous pouvions nous faire a_vocats,

C. Com -

C. -mercants, maîtres de mané_ge, Na_tu_ra_lis_tes ma_gistrats,

C.  *f* Nous

C. pou_vions,nous a_vons nos grades,Mon_trer le grec et le la_tin Nous *p*

C. pou_vions dans les am_bas_sades Fai_re tres bien no_tre che_min, Notre

C. em_bar_ras é_tait im_mense Tous ces mé_tiers sont ex_cel_lents, Un

C. *rit.* seul les ré_sume en substanceNous nous sommes faits charrri la_tans, (*a Tempo.*) *a Tempo.* *suivez.*

(presque crié)

c. *p*

-hé o-hé pe - tits et grands, Voi - là voi - là les char - latans O - hé! o-hé! o -

Soprani. *p*

O-hé pe - tits et grands, Voi - là voi - là les char - latans Voi - là, voi - là les

Ténors. *p*

O-hé pe - tits et grands, Voi - là voi - là les char - latans Voi - là, voi - là les

Basses *p*

O-hé pe - tits et grands, Voi - là voi - là les char - latans Voi - là, voi - là les

c. *p*

-hé o-hé — Vla les charla - tans . — O - hé! o-hé pe - tits et grands, Voi -

char - latans! Voi - là les charla - tans . — O - hé! o-hé pe - tits et grands, Voi -

char - latans! Voi - là les charla - tans . — O - hé! o-hé pe - tits et grands, Voi -

char - latans! Voi - là les charla - tans . — O - hé! o-hé pe - tits et grands, Voi -

mf

(presque crié)

C. *la, voi_ là les char_ latans, O_ hé! o_ hé! o_ he! o_ hé! — V' là les charla_*
la, voi_ là les char_ latans, Voi_ là voi_ là les char_ latans Voi_ là les charla_
la, voi_ là les char_ latans, Voi_ là voi_ là les char_ latans Voi_ là les charla_
la, voi_ là les char_ latans, Voi_ là voi_ là les char_ latans Voi_ là les charla_

The first system of the musical score features a vocal line in C major with a treble clef and a piano accompaniment in the same key with a grand staff. The vocal line includes the lyrics: "la, voi_ là les char_ latans, O_ hé! o_ hé! o_ he! o_ hé! — V' là les charla_". The piano accompaniment consists of rhythmic chords and moving lines in both hands.

C. *tans, — Voi_ là les charla_ tans, — Voi_ là les charrrrla_ tans.*
tans, — Voi_ là les charla_ tans, — Voi_ là les char_ la_ tans.
tans, — Voi_ là les charla_ tans, — Voi_ là les char_ la_ tans.
tans, — Voi_ là les charla_ tans, — Voi_ là les char_ la_ tans.

The second system continues the musical score. The vocal line includes the lyrics: "tans, — Voi_ là les charla_ tans, — Voi_ là les charrrrla_ tans." and "tans, — Voi_ la les charla_ tans, — Voi_ là les char_ la_ tans." The piano accompaniment features a *cresc.* marking and a *rall.* marking. The system concludes with a *ff* dynamic marking.

The third system shows the piano accompaniment for the final part of the piece. It features a grand staff with intricate chordal textures and rhythmic patterns in both the treble and bass staves.

SORTIE DES CHARLATANS.

N^o 24 bis.

1^o Tempo.

CAPRICE.

1^o Tempo. O - hé! o - hé! pe - tits et grands Voi -

PIANO. *ff* *p*

c. - là voi - là les char - latans O - hé! o - hé! o - hé! o - hé! - Voilà les charla -

c. - tans! - O - hé! o - hé! pe tits et grands Voi - la voi - la les

Soprani.
O - hé! o - hé! pe tits et grands Voi - la voi - la les

Ténors.
O - hé! o - hé! pe tits et grands Voi - la voi - la les

Basses.
O - hé! o - hé! pe tits et grands Voi - la voi - la les

mf

c.

char - latans O - hé! o - hé! o - hé! o - hé! V'là les char - la -

char - latans Voi - là, voi - là les char - la - tans Voi - là les char - la -

char - latans Voi - là, voi - là les char - la - tans Voi - là les char - la -

char - latans Voi - là, voi - là les char - la - tans Voi - là les char - la -

c.

- tans — Voi - là les char - la - tans!

- tans — Voi - là les char - la - tans!

- tans — Voi - là les char - la - tans!

- tans — Voi - là les char - la - tans!

ff

ADIEUX DES DEMOISELLES D'HONNEUR

et

SCÈNE DE LA VENTE.

N° 25

Moderato.

FANTASIA.
POPOTTE.LE PRINCE
QUI PASS' PAR-LA
CACTUS.

LE COMMISSAIRE

SOPRANI.

TÉNORS.

BASSES.

PIANO.

D^{elles} d'honneur.

Acheteurs.

Bourgeois.

Moderato.

*f**p*

A -

- dieu notre com - pa - gne! A - dieu! a - dieu! Dis toi bien que là-bas No -

- tre cœur t'accompagne Et ne t'oublie ra - pas A - dieu, notre com - pa - gne! A -

- dieu! a - dieu! Dis-toi bien que là-bas No - tre cœur t'accompagne Et

FANTASIA (à part)

O doux espoir Je vais le voir Ce - lui sans qui je ne puis
ne toubliera pas.

F.

vi - vre O doux espoir Je vais le voir, Je suis a lui je vais le sui - vre, le

F.

sui - vre. Adieu!
Delle D'HONNEUR.
A - dieu notre com-pagne! A - dieu! a - dieu!

F. *O*

Dis-toi bien que là-bas No - tre cœur t'accompagne Et ne l'oublie - ra pas!

p

F. doux espoir Ah — je vais le voir, je vais le voir, je vais le voir

A - dieu! a - dieu! a - dieu! a -

F. *tr.* *rit.* A - dieu!

CACTUS.

Qu'on

rit. - dieu! a - dieu!

f

rit.

Maestoso.

POPOTTE.

C. *f*
 fas - se si - len - ce, La ven - te com - mence! La ven - te com -
 Soprani.

f
 La ven - te com -

Ténors.

f
 La vente com -

Basses.

f
 La vente com -

Maestoso.

p *f*

Allegro non troppo.

P. - men - - - - - ce! En l'absen - ce du

- men - - - - - ce!

- men - - - - - ce!

- men - - - - - ce!

Allegro non troppo.

pp

(désignant Cactus)

P. roi, du roi Cosmos empê - ché C'est lui qui va présider le mar -

CACTUS.

(désignant un bourgeois)

P.
 -ché En l'absen - ce du roi, du roi Cosmos em - pê - ché, C'est lui qui

très doux.

Detailed description: This block contains the first system of music. It features a vocal line for the character 'CACTUS' and a piano accompaniment. The vocal line is in a 3/4 time signature with a key signature of one flat. The lyrics are '-ché En l'absen - ce du roi, du roi Cosmos em - pê - ché, C'est lui qui'. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords. The tempo/mood is indicated as 'très doux.' (very soft).

C.
 va présider le mar - ché.

UN BOURGEOIS.
 En l'absen ce du roi, du roi Cosmos em - pê -

très doux.

Detailed description: This block contains the second system of music. It features a vocal line for 'UN BOURGEOIS' and a cello accompaniment. The vocal line continues with 'va présider le mar - ché.' and 'En l'absen ce du roi, du roi Cosmos em - pê -'. The cello accompaniment mirrors the piano part from the first system, with a right-hand part of sixteenth-note figures and a left-hand part of block chords. The tempo/mood is 'très doux.' (very soft).

(désignant une autre personne)

-ché C'est lui qui va présider le mar - ché.

2 Basses.
 En l'absen - ce du

mf louré.

Detailed description: This block contains the third system of music. It features a vocal line for '2 Basses' and a double bass accompaniment. The vocal line continues with '-ché C'est lui qui va présider le mar - ché.' and 'En l'absen - ce du'. The double bass accompaniment features a right-hand part with sixteenth-note patterns and a left-hand part with block chords. The tempo/mood is 'mf louré.' (moderato feroce, heavy).

(désignant une autre personne)

roi, du roi Cosmos em - pê - ché, C'est lui qui va présider le mar -

Detailed description: This block contains the fourth system of music. It features a vocal line for '2 Basses' and a double bass accompaniment. The vocal line continues with 'roi, du roi Cosmos em - pê - ché, C'est lui qui va présider le mar -'. The double bass accompaniment continues with the same sixteenth-note and block chord patterns as in the previous system.

Allegro.

CACTUS.

-ché Mais où donc
 C'est lui, C'est lui, c'est lui!
 C'est lui, c'est lui, c'est lui, c'est lui!
 C'est lui, c'est lui, c'est lui, c'est lui!

f *ff* *Allegro.* *ff*

POPOTTE.

est le commis - sai - re? Ve - nez,
 Le voi - ci le commis - sai - re!
 Le voi - ci le commis - sai - re!
 Le voi - ci le commis - sai - re!

ff *ff* *ff*

monsieur le commis - sai - re C'est à vous qu'appar - tient l'hon - neur, l'honneur D'è -

P.
 -tre dans cette af - fai - re, Dè - tre com - mis - sai - re pri -

P.
 - seur D'être commis - sai - re pri - seur.
 CACTUS. *f* LE COMM. La prin.
 D'être commis - sai - re pri - seur.
 Soprani. *f*
 D'être commis - sai - re pri - seur.
 Ténors. *f*
 D'être commis - sai - re pri - seur.
 Basses. *f*
 D'être commis - sai - re pri - seur.

Le C.
 -ces - se que voi - là On va la vendre messieurs regardez - là!
 La prin.
 La prin.

(avec regret)

On va la

- ces - se que voi - là! On va la vendre messieurs regardons - là!

- ces - se que voi - là! On va la vendre messieurs regardons - là!

p

FANTASIA (joyeuse)

On va me ven - dre!

On va me vendre!

CACTUS.

Messieurs faites vos

Soprani.

vendre!

On va la vendre!

prix. Tous les amateurs sont admis.

Ténors.

Allons faisons nos prix. Tous les amateurs sont admis.

Basses.

Allons faisons nos prix. Tous les amateurs sont admis.

1^{er} ACH. Monsieur veut

Allegro. Trois pièces d'or!

ri - re!

2^e ACH. 3^e ACH. C'est du dé -

J'en donne quatre. J'en donne cinq.

li - re! Cinq pié - ces d'or pour un pareil jo - yau, Regardez

Le C. donc commi c'est beau, commi c'est beau!

Ténors. C'est vraiment beau, — très beau.

Basses. C'est vraiment beau.

mf

1^{er} ACH. 2^e ACH. 1^{er} ACH.

Dix! Vingt! Qua - ran - te - cinq!

3^e ACH. 4^e ACH. 5^e ACH.

Tren - te! Quar - an - te! Cin -

p

CACTUS.

Nous a - vons mar - chand à cin -

- quan - te!

c.

- quan - te à cin - quan - te!

LE COMM.

A cin - quan - te!

2^e ACH.

4^e ACH. 5^e ACH. Trois cent!

Cent! Deux cent!

1^{re} ACH. 2^e ACH. 1^{re} ACH.

Quatre cent! 4^e ACH. 5^e ACH. Sept cent J'en don-ne mil - -

Cinq cent! Six cent!

- le!

Soprani.

Ténors.

Basses.

Ah! l'im-bé - ci - le! Il en don-ne mil - le! Ah! l'im-bé -

CACTUS.

2 2

Nous a - vous

- ci - le Il en don - ne mil - le!

- ci - le Il en don - ne mil - le!

- ci - le Il en don - ne mil - le!

LE PRINCE.

(au dehors)

(en scène)

Arrê - tez!

arrê - tez!

a - cheteur à mille!

Qu'on ar - rê - te la vente! c'est moi me voi - là! J'arrive à

(à part)

l.
p. temps, Mon a - ni - mal S'est endormi. Mais ce n'est pas sans mal.

p *pp*

1^o Tempo.

l.
p. Non, ce n'est pas sans mal. Voyons la

CACTUS. LE COMM.

1^o Tempo. Eh! bien? Eh! bien?

p *pp*

l.
p. da - - me!

C. CACTUS.

Voyez la da-me! Voyez la

p

l.
p. Elle est char - man - - te! Vous

C. FANTASIA.
(au Prince)

da - me!

p

E. *è - tes en - vo - yé par lui. Vous sa - vez bien!*
LE PRINCE.

Qui, lui?

pp

E. Vous al - lez me conduire à lui? Eh!

le P. Oui, oui, oui, oui. Qui, lui?

E. bien tou - jours le mè - me. Ah! je res -

le P. Oui, oui, oui, oui.

E. - pi - re!

le P. Elle est char - man - te! Je mets dix mil - le piè - ces

(haut)

d'or. Dix mille pièces
 Soprani. POPOTTE.
 Tenors. CACTUS.
 Basses. LE COMM.
 Dix mille pièces d'or.
 Dix mille pièces d'or.

CACTUS.
 d'or! Je le répète en - cor. Per -
 LE COMM.
 Per - son - ne ne dit mot?

- son - ne ne dit mot? Adju -
Adju -
 Tenors. *p*
 Basses. *p*
 Per - son - ne ne dit mot,
 Per - son - ne ne dit mot.

POPOTTE.

Adju - gé!

- gé!

- gé!

Adju - gé!

Adju - gé! adju - gé!

Adju - gé! adju - gé!

f

Detailed description: This section contains the musical score for 'POPOTTE.'. It features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'Adju - gé!'. The piano accompaniment consists of a treble and bass clef part. The bass clef part has a dynamic marking of *f* (forte) and features a rhythmic pattern of eighth notes. The score is written in G major and 2/4 time.

LE PRINCE.

Maintenant ma bel_le prin - cesse Sans perdre un mo - ment, Partons prompte -

p

Detailed description: This section contains the musical score for 'LE PRINCE.'. It features a vocal line and piano accompaniment. The vocal line has the lyrics 'Maintenant ma bel_le prin - cesse Sans perdre un mo - ment, Partons prompte -'. The piano accompaniment consists of a treble and bass clef part. The treble clef part has a dynamic marking of *p* (piano). The score is written in G major and 2/4 time.

FANTASIA.

Partons prompte - ment. Par - tons, promp - te -

- ment. Par - tons, par - tons, promp - te -

Detailed description: This section contains the musical score for 'FANTASIA.'. It features two vocal lines and piano accompaniment. The first vocal line has the lyrics 'Partons prompte - ment. Par - tons, promp - te -'. The second vocal line has the lyrics '- ment. Par - tons, par - tons, promp - te -'. The piano accompaniment consists of a treble and bass clef part. The score is written in G major and 2/4 time.

Allegro vivo.

E. - ment .

le P. - ment . Par - don - nez - moi je suis pres - sé. Vous

Allegro vivo.

p

le P. connais - sez le mot si vrai: Time is mo - ney, Time is

8

FANTASIA.

Il a rai - son, il a dit vrai, Oui, je con - nais le

le P. mo - ney. Par - don - nez - moi je suis pres - sé, Vous con - nais - sez le

E. mot si vrai: Time is mo - ney Time is mo - ney

le P. mot si vrai: Time is mo - ney Time is mo - ney Je

8

F. *Il est pressé, pres - sé, pressé. Time is mo - ney,*

le P. *suis pressé, pres - sé, pressé, pres - sé. Time is mo ney.*

Soprani. POPOTTE.
Il a rai - son, il a rai - son. Time is mo ney,

Ténors. CACTUS.
Il a rai - son, il a rai - son. Time is mo ney.

Basses. LE COMM.
Il a rai - son, il a rai - son. Time is mo ney,

f

F. *is mo_ney, Time is mo - ney. Il*

le P. *is mo_ney, Time is mo - ney. Je suis pressé, pres - sé, pressé, pres -*

is mo_ney, Time is mo - ney. Il a rai - son,

is mo_ney, Time is mo - ney. Il a rai - son,

is mo_ney Time is mo - ney. Il a rai - son,

tr

est pressé, pres-sé, pressé. Time is mo-ney, is mo-ney.

- sé. Time is mo-ney, is mo-ney. Je

il a rai-son. Time is mo-ney, is mo-ney.

il a rai-son. Time is mo-ney, is mo-ney.

il a rai-son. Time is mo-ney, is mo-ney.

cours, je me dé-pê-che, Je pars comme u-ne flèche Et partout je

pas-se, Dé-vo-rant l'es-pa-ce En fi-lant comme un tran-

FANTASIA.

En fi - lant comme un tramway, comme un tram - way.

way, En fi - lant comme un tramway, comme un tram - way.

Soprani. *f*

Ténors. *f*

Basses. *f*

En fi - lant comme un tramway, comme un tram - way.

En fi - lant comme un tramway, comme un tram - way.

En fi - lant comme un tramway, comme un tram - way.

Il a rai - son, il a dit vrai. Il a rai - son, il a dit vrai.

Je suis pressé je suis pressé vous con - naissez ce mot si vrai.

Il a rai - son il a dit vrai.

Il a rai - son il a dit vrai.

Il a rai - son il a dit vrai.

p

E
Time is mo - ney, Time is mo - ney. Il a rai-son, il

1^{re}
P
Time is mo - ney, Time is mo - ney. Je suis pressé je

Time is mo - ney, Time is mo - ney. Il a

Time is mo - ney, Time is mo - ney. Il a

Time is mo - ney, Time is mo - ney. Il a

8

E
a dit vrai, Il a rai-son, il a dit vrai. Time is mo - ney,

1^{re}
P
suis pressé vous connaissez ce mot si vrai. Time is mo - ney,

rai - son il a dit vrai. Time is mo - ney,

rai - son il a dit vrai. Time is mo - ney,

rai - son il a dit vrai. Time is mo - ney,

E
is mo - ney, Il a dit vrai. Time is mo -

L
P
is mo - ney, Ce mot si vrai. Time is mo -

is mo - ney, Il a dit vrai. Time is mo -

is mo - ney, Il a dit vrai. Time is mo -

is mo - ney Il a dit vrai. Time is mo -

ff

E
- ney, Il a dit vrai, Time is mo - ney, Time

L
P
- ney, Ce mot si vrai, Time is mo - ney, Time

- ney, Il a dit vrai, Time is mo - ney, Time

- ney, Il a dit vrai, Time is mo - ney, Time

- ney. Il a dit vrai, Time is mo - ney, Time

ff

is mo - ney, Time is mo - ney, Time is mo - ney, — mo -
is mo - ney, Time is mo - ney, Time is mo - ney, — mo -
is mo - ney, Time is mo - ney, Time is mo - ney, — mo -
is mo - ney, Time is - mo - ney, Time is mo - ney, — mo -
is mo - ney, Time is mo - ney, Time is mo - ney, — mo -

The first system consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The vocal lines are in a high register, with lyrics "is mo - ney, Time is mo - ney, Time is mo - ney, — mo -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- ney.
- ney.
- ney.
- ney.
- ney.

The second system shows the vocal lines continuing with a single note "- ney." on a long note. The piano accompaniment continues with the same rhythmic pattern.

ff

1^a 2^a

The third system features a piano accompaniment with a forte (*ff*) dynamic. It includes first and second endings for a section of the music. The first ending leads back to the beginning of the section, while the second ending concludes the piece.

Enchaînez.

Changement de décor.

N^o 25 bis.

Allegro non troppo.

PIANO.

First system of musical notation for 'Changement de décor.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The melody in the treble staff is a sequence of eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature as the first system. The melodic line in the treble staff continues with similar rhythmic patterns, and the bass staff continues its accompaniment.

Third system of musical notation. The treble staff features a change in texture, moving from a single melodic line to a series of chords, marked with a fortissimo (*ff*) dynamic. The bass staff continues with a steady accompaniment.

Fourth system of musical notation, concluding the piece. The treble staff continues with chords, and the bass staff provides a final accompaniment. The system ends with a double bar line.

FANFARE .

N^o 25 ter.

Très modéré.

REI. Suivez-nous,
Faubergiste.

PIANO.

Musical score for the 'FANFARE' section. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The treble staff features a melody of chords, and the bass staff provides a steady accompaniment. There are lyrics written above the treble staff: 'REI. Suivez-nous, Faubergiste.' and '(On parle)' below the treble staff. The piece concludes with a double bar line.

FINALE DE LA NEIGE

№ 26.

FANTASIA.
CAPRICE.
POPOTTE.

LE PRINCE
QUI PASS' PAR-LA.

MICROSCOPE.

COSMOS.
VLAN.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Allegro.

avec les Ténors.

avec les Basses.

f
Cou - rons tous, cou-rons

f
Cou - rons tous, cou-rons

f
Cou - rons tous, cou-rons

Allegro.
ff

vi - te Ils vont nous é - chap - per Cou - rons à leur pour -

vi - te Ils vont nous é - chap - per Cou - rons à leur pour -

vi - te Ils vont nous é - chap - per Cou - rons à leur pour -

- sui - te Il faut les rat - tra - per. Al - lons, al - lons car il
 sui - te Il faut les rat - tra - per. Al - lons, al - lons car il
 sui - te Il faut les rat - tra - per. Al - lons, al - lons car il

faut les rattra - per. Cou - rons, cou - rons car il vont nous échap -
 faut les rattra - per. Cou - rons, cou - rons car il vont nous échap -
 faut les rattra - per. Cou - rons, cou - rons car il vont nous échap -

LE PRINCE.

Les voici, tout près d'i - ci, On a pu les re -
 - per. Les voi - ci.
 - per. Les voi - ci.
 - per. Les voi - ci.

1^e
P.
- pren - - dre Et quant à la prin - ces - se Je n'en veux
VLAN.
Que viens-je d'en - tendre?
p
tr

1^e
P.
plus, je vous la laisse. Re - pre - nez la Sei - gneur Je vous l'of -
tr

1^e
P.
- fre de bien bon. cœur.
f
dim.

FANTASIA.
Ah! nous som - mes tran - sis, tran -
CAPRICE.
Ah! nous som - mes tran - sis, tran - sis!
POPOTTE.
Ah! nous som - mes tran - sis!
p

F. *sis!* Le froid nous a sai - sis, nous a sai -

C. Le froid nous a sai - sis, nous a sai -

P. Le froid nous a sai - sis, Le froid nous a sai -

F. - sis .

C. - sis. Pau - vre Fan - ta - si - a!

P. - sis. *COSMOS.* Chè - re Po - pot - te,

F. Il neige! Bon! la neige à pré -

C. *CAPRICE.* te voi - là! Il neige! Bon! la neige à pré -

F. *- sent.*

C. *- sent.*
VLAN.

La

Soprani.

La neige, la neige! Bon! la neige à pré - sent.

Ténors. MICR.

La neige, la neige! Bon! la neige à pré - sent.

Basses. COSMOS.

La neige, la neige! Bon! la neige à pré - sent.

VLAN.

neige à pré - sent. Quel pa - ys é - ton - nant, On é -

v. *- tait au tro - pique on se trouve en Nor - wé - ge*

Soprani. FANTASIA, CAPRICE, POPOTTE.

Il nei - - -

Ténors. MICR.

Il nei - ge! il nei - - -

Basses. COSMOS, V'LAN.

Il nei - ge! il nei - - -

- ge!

- ge!

- ge!

il

il

p

il nei - - - ge! Par -

nei - ge! il nei - - - ge! Par -

nei - ge! il nei - - - ge! Par -

- tons promptement, Par - tons promptement.

- tons promptement, Par - tons promptement.

- tons promptement, Par - tons promptement.

The first system consists of four staves. The top three staves are vocal lines in G major, with lyrics: "- tons promptement, Par - tons promptement." The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

dim.

The second system shows the piano accompaniment continuing with a melodic line in the right hand and a bass line in the left hand. A *dim.* (diminuendo) marking is present.

pp

The third system continues the piano accompaniment with a *pp* (pianissimo) dynamic marking.

The fourth system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

COUPLETS.

CAPRICE. *Allegro.*

Il neig! il neig! Nous

Allegro.

p

The 'COUPLETS' section begins with a vocal line and piano accompaniment. The tempo is marked *Allegro.* and the mood is *CAPRICE.* The lyrics are "Il neig! il neig! Nous". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A *p* (piano) dynamic marking is present.

c. gre - lot - tons! Nous gre - lot - tons! La neig', la neig' Tombe

c. à flocons, Tombe à flocons.

Soprani. FANTASIA, POPÔTTE. *p*
Il neig'! il neig' Nous grelottons, Nous

Ténors. MICR. *p*
Il neig'! il neig' Nous grelottons, Nous

Basses. COSMOS, VLAN. *p*
Il neig'! il neig' Nous grelottons, Nous

grelottons! La neig', la neig' Tombe à flocons, Tombe à flocons.

grelottons! La neig', la neig' Tombe à flocons, Tombe à flocons.

grelottons! La neig', la neig' Tombe à flocons, Tombe à flocons.

♩ CAPRICE.

1^r La fâ - cheuse a - ven - tu - re, Au mo - ment le
2^e Dou - ce - ment je veux pren - dre, Dans ma main sa

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef. The piano part begins with a dynamic marking of *p* and includes a sixteenth-note arpeggiated figure in the right hand, marked with a '6' and a slur.

c. plus heu - reux Voi - là que la na - tu - re
chè - re main, El - le veut me la ten - dre

The second system continues the vocal line and piano accompaniment. The piano part features a sixteenth-note arpeggiated figure in the right hand, marked with a '6' and a slur, and a bass line with chords.

c. S'est mi - se con - tre nous deux. Vai - ne - ment je m'en - flamme
Eli - ver la gla - ce sou - dain. Mon a - mour s'ef - fa - rouche

The third system continues the vocal line and piano accompaniment. The piano part features a sixteenth-note arpeggiated figure in the right hand, marked with a '6' and a slur, and a bass line with chords. There are also triplet markings (3) over some notes in the piano part.

c. Mon cœur est pris par le froid, Moi je brûle et puis da - me!
Et s'en - vole a - vec ef - froi Les bai - sers sur ma bou - che

The fourth system concludes the vocal line and piano accompaniment. The piano part features a sixteenth-note arpeggiated figure in the right hand, marked with a '6' and a slur, and a bass line with chords.

C. *Tout se glace au-tour de moi. Il fait trop froid! Vraiment il fait par trop
Sont ge-lés, ah! non ma foi!*

FANTASIA.

C. *froid Brr _____ Brr _____*

E. *Brr _____ Brr _____*

C. *Il neig'! il neig'! Nous*

E. *Brr _____*

C. *gre-lottons, Nous gre-lottons! La neig', la neig' Tombe à flocons, Tombe*

F. *p* Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

C. *p* à flocons. Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

Sopranis. POPOTTE. *p* Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

Ténors. MICR. *p* Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

Basses. COSMOS, VLAN. *p* Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

F. neig' Tombe à flocons Tombe à flocons. Brr

C. neig' Tombe à flocons Tombe à flocons. Brr

Sopranis. neig' Tombe à flocons Tombe à flocons.

Ténors. neig' Tombe à flocons Tombe à flocons.

Basses. neig' Tombe à flocons Tombe à flocons.

pp

F. *p*
 C. *p*
 Brr *p*
 Brr *p*
 Brr *p*
p
 F. *f* Il nei - ge! ^{1^a} -ge!
 C. *f* Il nei - ge! ^{2^a} -ge!
f Il nei - ge! -ge!
f Il nei - ge! -ge!
f Il nei - ge! -ge!
f Il nei - ge! -ge!
f *ff* *ff* *ff*
^{1^a} ^{2^a}

COSMOS.

Al - lons, par - tons sans plus at - tendre, Il s'a - git de nous

p

c. en aller, Il s'a - git de nous en al - ler. Vite au pa - lais il

Soprani. FANTASIA, CAPRICE, POPOTTE.

Il s'a - git de nous en al - ler.

Ténors. MICR.

Il s'a - git de nous en al - ler.

Basses. VLAN.

Il s'a - git de nous en al - ler.

c. faut nous ren - dre Si nous vou - lons ne pas ge - ler.

Soprani. FANTASIA, CAPRICE, POPOTTE.

Si nous vou_lons ne pas ge - ler. Brr _____

Ténors. MICR.
Si nous vou_lons ne pas ge - ler. Brr _____

Basses. COSMOS, V'LAN.
Si nous vou_lons ne pas ge - ler. Brr _____

Brr _____ Brr _____ Il neig'! il

Brr _____ Brr _____ Il neig'! il

Brr _____ Brr _____ Il neig'! il

neig'! Nous grelottons, nous grelottons! La neig', la neig', tombe

neig'! Nous grelottons, nous grelottons! La neig', la neig', tombe

neig'! Nous grelottons, nous grelottons! La neig', la neig', tombe

à flocons, tombe à flo-cons. Il neig'! Il neig'! Nous gre-lottons, Nous

à flocons, tombe à flo-cons. Il neig'! Il neig'! Nous gre-lottons, Nous

a flocons, tombe à flo-cons. Il neig'! Il neig'! Nous gre-lottons, Nous

p

gre-lottons, La neig', la neig' Tombe à flocons, tombe à flocons.

gre-lottons, La neig', la neig' Tombe à flocons, tombe à flocons.

gre-lottons, La neig', la neig' Tombe à flocons, tombe à flocons.

FANTASIA.

Brr

CAPRICE.

Brr

pp

Soprani. - POPOTTE.
 Tenors. - MIGR.
 Basses. COSMOS, V'LAN.

p Brrr *f* *sf*

Il nei - ge!
 Il nei - ge!
 Il nei - ge!
 Il nei - ge!
 Il nei - ge!

Enchaînez.

Changement de décor.

N^o 26 bis.

Moderato.

PIANO.

f *p* *f*

Enchaînez.

BALLET DES FLOCONS DE NEIGE.**LES HIRONDELLES BLEUES.****№ 27.***Scherzando.*

A.

mp

p

più f

léger.

s

1^a 2^a

f *p*

This system contains the first and second endings of a musical phrase. The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and a second ending repeat sign. The dynamics *f* and *p* are indicated.

This system continues the musical notation with a series of chords and melodic lines in both staves.

più f

This system features a dynamic marking of *più f* (more forte) and continues the musical notation.

léger.

This system is marked with the tempo instruction *léger.* (light) and continues the musical notation.

cre - sen - do - sem -

This system includes the lyrics *cre - sen - do - sem -* written below the notes in the bass staff.

pre - *f*

This system includes the lyrics *pre -* and a dynamic marking of *f* (forte).

LE BONHOMME DE NEIGE.

Allegro moderato.

B.

f *leggiero.*

rall.

Enchaînez.

A piano score for the piece 'Le Bonhomme de Neige'. It consists of four systems of music. The first system is marked 'Allegro moderato' and 'f leggiero'. The second and third systems continue the piece with similar energy. The fourth system begins with a 'rall.' (rallentando) marking and ends with the instruction 'Enchaînez.' (chain together). The score is written for a grand piano with treble and bass clefs.

LES FLOCONS ANIMÉS.

Andante.

C.

pp *dolce.*

sf

pp

A piano score for the piece 'Les Flocons Animés'. It consists of two systems of music. The first system is marked 'Andante' and 'pp dolce'. The second system features a dynamic shift to 'sf' (sforzando) and ends with a 'pp' (pianissimo) marking. The score is written for a grand piano with treble and bass clefs.

First system of the musical score. The right hand (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The left hand (bass clef) plays a continuous eighth-note pattern: G3-A3-B3-C4-D4-E4-F4-G4. A dynamic marking of *p* (piano) is placed above the first measure.

Second system of the musical score. The right hand continues with a half note C5, a quarter note D5, and a quarter note E5. The left hand continues with the eighth-note pattern. A dynamic marking of *p* is present at the start of the system.

Third system of the musical score. The right hand plays a half note F5, a quarter note G5, and a quarter note A5. The left hand continues with the eighth-note pattern. A dynamic marking of *mf* (mezzo-forte) is placed above the second measure.

Fourth system of the musical score. The right hand plays a half note B5, a quarter note C6, and a quarter note D6. The left hand continues with the eighth-note pattern. A dynamic marking of *mf* is present at the start of the system.

Fifth system of the musical score. The right hand plays a half note E6, a quarter note F6, and a quarter note G6. The left hand continues with the eighth-note pattern. A dynamic marking of *f* (forte) is placed above the first measure, and a *p* (piano) marking is placed above the third measure.

Sixth system of the musical score. The right hand plays a half note A6, a quarter note B6, and a quarter note C7. The left hand continues with the eighth-note pattern. A dynamic marking of *più f* (pianissimo) is placed above the first measure, and a *fp* (fortissimo) marking is placed above the second measure. The system concludes with a double bar line and the instruction "Enchaînez." (Chain).

Allegro.

POLKA.

Mouv^t de Polka.

The musical score is written for piano in D major and 3/4 time. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system is marked *ff* and includes a first ending with a repeat sign and a second ending. The second system features triplets and a first ending. The third system includes first and second endings, with a *p* dynamic marking. The fourth system is marked *p* and includes a first ending and a section marked *très léger.*. The fifth system features a dense texture of chords in the right hand. The sixth system is marked *f* and concludes with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and some grace notes. The bass clef contains a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the first measure. The treble clef has a melodic line with eighth notes and some triplets.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte) in the second measure. The treble clef has a melodic line with eighth notes and some triplets.

Fifth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the second measure and the tempo marking *Anime.* in the third measure. The treble clef has a melodic line with eighth notes and some triplets.

Sixth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the second measure. The treble clef has a melodic line with eighth notes and some triplets.

Seventh system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the second measure. The treble clef has a melodic line with eighth notes and some triplets.

Enchaînez.

MAZURKA.

Allegro non troppo.

E

f *p* *p*

f 1^a 2^a

f

p *f*

Animé.

f

Euchânez.

VARIATIONS.

Maestoso.

F

f *ff* *p* *mf* *sf*

Enchaînez

GALOP FINAL.

Allegro vivo.

The musical score is written for piano and guitar. It begins with a treble clef and a 2/4 time signature. The tempo is marked "Allegro vivo." The first system shows the guitar part (G) with a forte (*f*) dynamic. The piano part follows with a similar dynamic. The second system continues the piano part with a forte (*f*) dynamic. The third system introduces a piano (*p*) dynamic and is marked "leggiero." The fourth system continues the piano part. The fifth system features a fortissimo (*ff*) dynamic. The sixth system continues the piano part. The seventh system concludes the piece with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

2^a

f

This system contains the first two staves of music. The upper staff begins with a melodic line marked with a '2^a' fingering. The lower staff provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the second measure.

This system contains the third and fourth staves of music, continuing the piece with similar melodic and harmonic textures.

This system contains the fifth and sixth staves of music, featuring more complex chordal structures in the lower staff.

This system contains the seventh and eighth staves of music, showing a continuation of the melodic and harmonic themes.

This system contains the ninth and tenth staves of music, with the upper staff showing more intricate melodic patterns.

ff

This system contains the eleventh and twelfth staves of music. A dynamic marking of *ff* (fortissimo) is present in the eleventh measure.

1^a 2^a

This system contains the thirteenth and fourteenth staves of music. The upper staff features first and second endings, labeled '1^a' and '2^a' respectively.

First system of musical notation. The upper staff contains a treble clef with a series of chords and melodic fragments. The lower staff contains a bass clef with a similar accompaniment. The dynamic marking *ff* is present, along with the instruction "Vent..." followed by a dotted line.

Second system of musical notation. Similar to the first system, it features a treble and bass staff. The dynamic marking *ff* is present, along with "Vent..." and a later *f* marking.

Third system of musical notation. The upper staff has a treble clef and the lower staff has a bass clef. The instruction "Vent..." appears twice, once in each staff, with dotted lines.

Fourth system of musical notation. The upper staff contains a treble clef with a complex melodic line. The lower staff contains a bass clef with a rhythmic accompaniment.

Fifth system of musical notation. The upper staff has a treble clef and the lower staff has a bass clef. A double bar line is present, followed by the dynamic marking *ff*.

Sixth system of musical notation. The upper staff has a treble clef and the lower staff has a bass clef. A first ending bracket labeled "1." is shown at the end of the system.

24

ff *ff* *leggero.* *p*

ff

Pressé.

The first system of music consists of five measures. The right hand features a rapid sixteenth-note pattern with slurs and accents. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *ff* is present in the first measure. A trill (*tr*) is indicated above the final note of the fifth measure.

The second system contains five measures. The right hand continues with the sixteenth-note pattern, incorporating trills (*tr*) in the first three measures. The left hand accompaniment remains consistent. The system concludes with a double bar line.

The third system consists of five measures. The right hand's sixteenth-note pattern is dense and continuous. The left hand accompaniment consists of eighth notes. The system ends with a double bar line.

The fourth system contains five measures. The right hand features a series of slurs over the sixteenth-note pattern. The left hand accompaniment is steady. A dynamic marking of *fff* is placed in the second measure. The system ends with a double bar line.

The fifth system consists of five measures. The right hand continues with the sixteenth-note pattern, showing some slurring. The left hand accompaniment is consistent. The system ends with a double bar line.

The sixth system contains five measures. The right hand features a series of chords and slurs. The left hand accompaniment is steady. A dynamic marking of *fff* is present in the first measure. The system concludes with a double bar line and an 8-measure rest (*8va*) in the final measure.

ENTR' ACTE.

PIANO.

ff

p *Vibr.*

ff

3 3

6

Enchaînez.

RONDE DES POMMIERS.

№ 28.

Allegro.

ADJA.

FLAMMA.

1^{rs} et 2^{ds} SOPRANI

Allegro.

PIANO.

Musical score for the beginning of the piece. It includes vocal staves for ADJA, FLAMMA, and 1^{rs} et 2^{ds} SOPRANI, and a piano accompaniment. The tempo is marked 'Allegro.' and the dynamic is 'ff'.

1^{rs} Soprani.

Ho - là! ho - là! que

2^{ds} Soprani.

Ho - là! ho - là! que

Musical score for the first vocal entry. It shows the 1^{rs} Soprani and 2^{ds} Soprani parts with lyrics 'Ho - là! ho - là! que' and the piano accompaniment with a 'p' dynamic.

cha - que fil - let - te I - ci ten - de son pa -

cha - que fil - let - te I - ci ten - de son pa -

Musical score for the second vocal entry. It shows the 1^{rs} and 2^{ds} Soprani parts with lyrics 'cha - que fil - let - te I - ci ten - de son pa -' and the piano accompaniment.

-nier Ac - ti - vous no - tre cueil - let - te,
 -nier Ac - ti - vous no - tre cueil - let - te,

Dé - pouil - lons cha - que pom - mier, Dé - pouil - lons cha -
 Dé - pouil - lons cha - que pom - mier, Dé - pouil - lons cha -

- que pom - mier, cha - que pom - mier, cha - que pom - mier.
 - que pom - mier, cha - que pom - mier, cha - que pom - mier.

Allegretto.

f

f

ADJA. 1^{re} Ces fruits si bons, ces fruits charmants Qu'enfin nous pouvons con - naî - tre Ces
 FLAMMA. 2^e Au jourd'hui nous sa - vons charmer, Dé - sormais plus di - gno - ran - ce, Au -
 1^{re} et 2^{de} Soprani.

1^{re} Ces
 2^e Au -

p *f*

A. E.

fruits charmants ces fruits charmants Qu'enfin nous pouvons con - naî - tre Mordons - y tous à
 - jourd'hui nous sa - vons charmer Dé - sormais plus di - gno - ran - ce, La femme est fai - te

fruits charmants ces fruits charmants Qu'enfin nous pouvons con - naî - tre
 - jourd'hui nous sa - vons charmer Dé - sormais plus di - gno - ran - ce,

p

A. E.

pleines dents Et que l'amour règne en maître. Mordons - y tous a plei - nes dents, Ah! —
 pour aimer U - sons de no - tre puis - san - ce. La femme est fai - te pour ai - mer. Ah! —

Mordons - y tous a plei - nes dents,
 La femme est fai - te pour ai - mer.

f *p*

A.
F.

— En a - vant garçons et fil - les, En a - vant pas de fa çons, Formons

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a rest followed by the lyrics 'En a - vant garçons et fil - les, En a - vant pas de fa çons, Formons'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A.
F.

de joyeux qua - dril - les, Trémoussons - nous, chantons, dan - sons. En a -
Soprani.

avec les Soprani.

En a - vant garçons et

The second system continues the vocal line with the lyrics 'de joyeux qua - dril - les, Trémoussons - nous, chantons, dan - sons. En a - Soprani.' and 'avec les Soprani. En a - vant garçons et'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

fil - les, Eu a - vant pas de fa - çons Formons de joyeux qua - dril - les Trémoussons -

The third system continues the vocal line with the lyrics 'fil - les, Eu a - vant pas de fa - çons Formons de joyeux qua - dril - les Trémoussons -'. The piano accompaniment continues with the same rhythmic pattern.

- nous, chantons, dan - sons.

The fourth system concludes the vocal line with the lyrics '- nous, chantons, dan - sons.' and ends with a double bar line and repeat sign. The piano accompaniment features a dynamic marking of *f* (forte) and concludes with a final chord.

CHŒUR DU TRIBUNAL.

N^o 29. Moderato.

Soprani, Ténors, Basses à l'unisson.

CHŒUR.

Musical score for the first system. The vocal line (CHŒUR) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "Voi - ci le tribu_nal Il". The piano accompaniment (PIANO) is in grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a forte (*f*) dynamic and a *Moderato* tempo marking.

Musical score for the second system. The vocal line continues with the lyrics "est joyeux, o - ri - gi - nal, Il fol - li - chon - ne. Al -". The piano accompaniment continues with chords and a steady bass line.

Musical score for the third system. The vocal line continues with the lyrics "- lons - y donc gaiement, gaiement D'un petit ju - ge - ment. Al - lons y donc gaiement gaiement D'un". The piano accompaniment features a more active bass line with eighth-note patterns.

Musical score for the fourth system. The vocal line concludes with the lyrics "pe - tit ju - ge - ment. Allons - y donc gaiement gaiement." The piano accompaniment ends with a *ff* (fortissimo) dynamic marking and a final chord.

CHŒUR DE SORTIE.

N° 29 bis. Moderato.

Soprani, Ténors, Basses à l'unisson.

CHŒUR. *Moderato.* *f*

Voi-ci le tribunal, Il est joyeux, o - riginal, Il fol - li -

- chon - - - ne. Al - lons-y donc gaiement, gaiement D'un petit ju - ge - ment. Al -

- lons-y donc gaiement, gaiement D'un petit ju - ge - ment Allons-y donc gaiement, gaiement.

ff

MÉLODRAME.

N^o 29 ter.

Allegro vivo.

PIANO.

p *cre*

scen - do. *f* *mf*

f

f

LE VOLCAN.

MÉLODRAME.

N^o 30.

Moderato.

PIANO.

p

The first system of the musical score is for the Moderato section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line of quarter notes, while the bass staff provides a harmonic accompaniment with chords and some moving lines. The tempo is marked 'Moderato' and the dynamic is 'PIANO' with a *p* marking.

Allegro.

pp

The second system of the musical score is for the Allegro section. It consists of two staves. The treble staff features a more active melodic line with some slurs, and the bass staff continues with accompaniment. The tempo is marked 'Allegro' and the dynamic is *pp*.

The third system of the musical score continues the Allegro section. The treble staff has a series of slurred eighth notes, and the bass staff has a more rhythmic accompaniment with some slurs.

The fourth system of the musical score continues the Allegro section. The treble staff has a series of slurred eighth notes, and the bass staff has a more rhythmic accompaniment with some slurs.

The fifth system of the musical score concludes the Allegro section. The treble staff has a series of slurred eighth notes, and the bass staff has a more rhythmic accompaniment with some slurs. The system ends with a double bar line and a repeat sign.

Allegro.

pp

First system of a piano score in 3/4 time. The right hand features a melody of eighth notes, and the left hand has a steady eighth-note accompaniment. The dynamic marking is *pp*.

cre -

Second system of the piano score. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment. The dynamic marking is *pp*.

- scen - do - sem - pre.

Third system of the piano score. The right hand features a melody of eighth notes, and the left hand has a steady eighth-note accompaniment. The dynamic marking is *pp*.

f

Fourth system of the piano score. The right hand features a melody of eighth notes, and the left hand has a steady eighth-note accompaniment. The dynamic marking is *f*.

Pressé.

f

Fifth system of the piano score. The right hand features a melody of eighth notes, and the left hand has a steady eighth-note accompaniment. The dynamic marking is *f*. The tempo marking is **Pressé.**

Sixth system of the piano score. The right hand features a melody of eighth notes, and the left hand has a steady eighth-note accompaniment.

First system of a musical score, consisting of two staves. The upper staff features a complex, rapid melodic line with many slurs and ties. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of a musical score. The upper staff continues the melodic line. The lower staff has the lyrics "cre - - - - - scen - - - - -" written below it. The music is in a major key with a key signature of one sharp.

Third system of a musical score. The upper staff continues the melodic line. The lower staff has the lyrics "- do -" followed by a dynamic marking of *ff* (fortissimo). The music features a strong, rhythmic accompaniment.

Fourth system of a musical score. The upper staff continues the melodic line. The lower staff has a dynamic marking of *p* (piano). The music features a strong, rhythmic accompaniment.

Fifth system of a musical score. The upper staff continues the melodic line. The lower staff has a dynamic marking of *f* (forte) at the beginning and *ff* (fortissimo) towards the end. The music features a strong, rhythmic accompaniment.

Sixth system of a musical score. The upper staff continues the melodic line. The lower staff has a dynamic marking of *ff* (fortissimo). The music features a strong, rhythmic accompaniment.

First system of a piano score. The right hand features a series of chords with a descending eighth-note line. The left hand provides a bass line with quarter notes and rests.

Second system of a piano score. The right hand continues with chords and a descending eighth-note line. The left hand has a bass line with quarter notes and rests.

Third system of a piano score. The right hand has chords with eighth-note patterns. The left hand has a bass line with quarter notes and rests.

Fourth system of a piano score. The right hand has a dense texture of eighth-note chords. The left hand has a bass line with quarter notes and rests.

Fifth system of a piano score. The right hand has a dense texture of eighth-note chords. The left hand has a bass line with quarter notes and rests. A dynamic marking *p* is present.

Sixth system of a piano score. The right hand has a dense texture of eighth-note chords. The left hand has a bass line with quarter notes and rests. A dynamic marking *f* is present. A dashed line with the number 8 is above the staff.

8

8

8

ff

Lent.

rall.

p

Andante.

p

rit

First system of a piano piece. The right hand features a dense, rhythmic chordal texture with repeated eighth-note patterns. The left hand has a simple, flowing line with eighth notes and quarter notes. A dynamic marking of *p* (piano) is present in the first measure.

Second system of the piano piece, continuing the rhythmic patterns from the first system.

Third system of the piano piece, showing further development of the chordal and melodic lines.

Fourth system of the piano piece, concluding with a *pp* (pianissimo) dynamic marking and a final cadence.

ENTRÉE DE POPOTTE.

№ 30 bis.

Allegro.

PIANO.

First system of the 'Entrée de Popotte' piece. It is in 2/4 time with a key signature of one sharp (F#). The right hand plays a series of chords with a rhythmic pattern of eighth notes. The left hand provides a steady accompaniment with quarter notes. A dynamic marking of *p* (piano) is present.

Second system of the 'Entrée de Popotte' piece, continuing the rhythmic and harmonic patterns.

Euchâinez.

№ 31.

FINALE.

Largo.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Ter - re! ter - re!

Ter - re! ter - re!

Ter - re! ter - re!

ter - re! Ah! Nous te sa - lu -

ter - re! Ah! Nous te sa - lu -

ter - re! Ah! Nous te sa - lu -

- ons ô terre O bel as - tre, ar - gen - té

- ons ô terre O bel as - tre, ar - gen - té

- ons ô terre O bel as - tre, ar - gen - té

Toi dont la lu - miè - re E - clai - re l'immensi -
 Toi dont la lu - miè - re E - clai - re l'immensi -
 Toi dont la lu - miè - re E - clai - re l'immensi -

This system contains three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "Toi dont la lumière Éclairé l'immensité". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

- té, E - clai - re, é - clai - re, é -
 - té, E - clai - re, e - clai - re, é -
 - té, E - clai - ré, é - clai - re, é -

This system continues the vocal and piano parts. The lyrics are: "- té, Éclairé, éclairé, éclairé". The piano accompaniment continues with the same rhythmic pattern.

- clai - re l'immen - si - té, E - clai - re l'im -
 - clai - re l'immen - si - té, E - clai - re l'im -
 - clai - re l'immen - si - té, E - clai - re l'im -

This system concludes the vocal and piano parts. The lyrics are: "- clai re l'immensité, Éclairé l'immensité". The piano accompaniment continues with the same rhythmic pattern.

- men - si - té. O toi dont la lu - miè - re E -
 - men - si - té. O toi dont la lu - miè - re E -
 - men - si - té. O toi dont la lu - miè - re E -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a homophonic setting, with the lyrics "men - si - té. O toi dont la lu - miè - re E -" repeated on each staff. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

rall.
 - clai - re l'im - men - si - té. _____
 - clai - re l'im - men - si - té. _____
 - clai - re l'im - men - si - té. _____

The second system continues the vocal lines with the lyrics "clai - re l'im - men - si - té." followed by a long horizontal line indicating a sustained note. The piano accompaniment includes a *rall.* marking and features a more complex texture with chords and moving lines in both hands.

FIN.

The third system shows the final piano accompaniment, consisting of two staves. It concludes with a final chord and a fermata. The word "FIN." is written at the end of the system.

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- L'Epreuve Villageoise
- Richard Cœur de Lion
- Grandval (C. de).** Mazeppa
- Gunsbourg (Raoul).** Ivan le Terrible
- Venise
- Le Vieil Aigle
- Haendel.** Israël en Egypte
- Saül
- Halévy.** La Juive
- Haydn.** La Création
- Le Messie
- Les Saisons
- Hérold.** Le Pré aux Clercs
- Hervé.** La Cosaque
- La Femme à Papa
- Lili
- La Marquise des Rues
- La Mère des Compagnons
- Le Voyage en Amérique
- Hesse.** Madame Cupidon
- Hillemacher (P.-L.).** Circé
- Orsola
- Hirchmann.** La Reine de Thyra
- L'Amour à la Bastille
- La Dame du Pesage
- La Dame au Domino
- La Danseuse de Tanagra
- Hernani
- Les Hirondelles
- Néron
- La Petite Bohème
- La Petite Manon
- Pierrôt Poète
- Rolande
- La Vie Joyeuse
- Hirlemann.** Mam'zelle Trompette
- Hue (Georges).** Le Miracle
- Le Roi de Paris
- Titania
- Hugo (Félix).** Madame Sherry
- Imbert.** Bethléem
- José (H.).** Le Mendiant d'Amour
- Kollo.** Pour plaire aux Femmes
- Lacome.** La Gardeuse d'Oies
- Le Maréchal Chaudron