

LE
MYOSOTIS

Opérette - bouffe en Un Acte

Paroles de M^{rs} M^r

Cham et William Busnach

Musique

DE

CHARLES LECOCQ

PARTITION CHANT ET PIANO

Price: 6^{fr} Net.

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LE MYOSOTIS

OPÉRETTE BOUFFE EN UN ACTE.

Représentée la première fois, à Paris, le 2 Mai, 1866.

sur le Théâtre,
du

PALAIS-ROYAL.

PERSONNAGES

ARTISTES

SHNITZBERG, Violoncelliste, M' BRASSEUR

CORBILLOX, Empailleur, M' GIL-PEREZ

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OUVERTURE

Pour abréger l'Ouverture.
On peut jouer ces 4 mesures

Allegro.

Tutti

et ensuite passer au signe ♩
qui est au bas de la page 4.

LE MYOSOTIS

ALIÉNATION MENTALE ET MUSICALE

Paroles de
CHAM et BUSNACH.

Musique de
CHARLES LECOQ.

OUVERTURE.⁽¹⁾

Fl. Haut.
Cl. LA B[♭]
Pist. LA Cors. Ml.
Tromb. Timb. LA
G²^{me} G²^{me} Cymb.
Quat.

Allegro moderato

PIANO.

Poco più lento.

(1) Voir la note qui est au bas de la 1^{re} Page.

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a rhythmic accompaniment with chords and eighth notes. A *Ped.* marking is present in the second measure.

Second system of musical notation. The right hand features a *vall.* (rallentando) section. The left hand continues with accompaniment. Performance markings include *Haut* (loud) above the right hand and *Quat* (quattro) above the left hand. A *Ped.* marking is present in the second measure.

Third system of musical notation. The right hand has a melodic line with some slurs. The left hand has a rhythmic accompaniment. A *f* (forte) dynamic marking is present in the second measure. A *vall.* marking is present in the fourth measure.

Fourth system of musical notation. The right hand has a dense texture with many notes, possibly representing a woodwind part. The left hand has a rhythmic accompaniment. Performance markings include *Bois* (woodwinds) above the right hand and *Pist* (pistons) above the left hand. A *Ped.* marking is present in the second measure.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Performance markings include *Mouv^t de valse* (waltz movement) above the right hand and *cresc* (crescendo) above the left hand. A *f p* (fortissimo piano) dynamic marking is present in the fourth measure. *Ped.* markings are present in the first and third measures.

First system of a musical score. The upper staff is for Flute (Fl) and the lower for Clarinet (Clar). The Flute part begins with a *p* dynamic and includes a trill (*tr*) in the final measure. The Clarinet part consists of a steady eighth-note accompaniment.

Second system of the musical score. The Flute part continues with a melodic line and a trill (*tr*) in the final measure. The Clarinet part continues with the eighth-note accompaniment.

Third system of the musical score. The Flute part features a *cresc* (crescendo) marking and a trill (*tr*) in the final measure. The Clarinet part continues with the eighth-note accompaniment.

Fourth system of the musical score. The Flute part is silent. The Clarinet part continues with the eighth-note accompaniment, marked with *p* and *pp* dynamics.

Fifth system of the musical score. The upper staff is for Flute (Fl) and the lower for Clarinet (Clar). The Flute part includes a trill (*tr*) and a *Pist* (pistone) marking. The Clarinet part continues with the eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

First system of a piano score. The right hand features a melodic line with slurs and accents, while 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. It includes dynamic markings: *f* (forte), *ff* (fortissimo), and *p* (piano). The instruction "Bass" is written above the right-hand staff in the third measure.

Fourth system of the piano score. It includes the instruction "Tutti" in the first measure and a dynamic marking of *p* (piano) in the second measure.

Fifth system of the piano score. It includes the instruction "cresc." (crescendo) in the first measure and a dynamic marking of *f* (forte) in the fourth measure. The instruction "Quat. pizz" (quattro pizzicato) is written below the right-hand staff in the fourth measure.

Fl
Clar.
Bass

First system of a piano score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and some melodic fragments, while the bass staff features a rhythmic accompaniment with eighth notes and some slurs. There are some markings above the treble staff in the final measure, possibly indicating dynamics or articulation.

Second system of a piano score, similar in structure to the first. The bass staff continues with a rhythmic pattern. A marking "Pist." is visible in the treble staff of the fourth measure, likely referring to a piano technician or a specific performance instruction.

Third system of a piano score. It begins with a dynamic marking *f* (forte) and the instruction "Tutti." in the first measure. The treble staff shows more active melodic lines with slurs and accents, while the bass staff maintains the rhythmic accompaniment.

Fourth system of a piano score. The treble staff is marked *p* (piano) and features a melodic line with many slurs and accents. The bass staff continues with the rhythmic accompaniment. The system is labeled "1^{re} Vn" in the upper left corner, indicating it is for the first violin.

Fifth system of a piano score. The treble staff is marked "Clar." (clarinet) and contains a melodic line with many slurs and accents. The bass staff continues with the rhythmic accompaniment. The system is labeled "2^{de} Vn" in the upper left corner, indicating it is for the second violin. The word "cresc." (crescendo) is written in the final measure of the treble staff.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. The key signature has two sharps (F# and C#).

Second system of the piano score. It begins with the dynamic marking *f Tutti*. The right hand has a more active melodic line. The system concludes with the tempo instruction *Più presto* and the dynamic marking *ff*.

Third system of the piano score, continuing the piece with complex chordal textures in both hands.

Fourth system of the piano score, featuring intricate harmonic patterns and a prominent melodic line in the right hand.

Fifth system of the piano score. It starts with the tempo instruction *Poco più lento.* and ends with the dynamic marking *p*.

Fl.
Clar.

p 1^{re} Cor. tenue.

accelerando e cresc.

Haut.
Solo

sf p
Poco più lento

sf p

Fl
Clar.
Bass.

Musical score for Flute, Clarinet Bass, and Trombone. The Flute and Clarinet Bass parts are written in a single staff with a treble clef. The Trombone part is written in a single staff with a bass clef. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

Tromb.

a tempo.

Musical score for Flute, Clarinet Bass, and Trombone. The Flute and Clarinet Bass parts are written in a single staff with a treble clef. The Trombone part is written in a single staff with a bass clef. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

Musical score for Flute, Clarinet Bass, and Trombone. The Flute and Clarinet Bass parts are written in a single staff with a treble clef. The Trombone part is written in a single staff with a bass clef. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

cresc.

animato

Musical score for Flute, Clarinet Bass, and Trombone. The Flute and Clarinet Bass parts are written in a single staff with a treble clef. The Trombone part is written in a single staff with a bass clef. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

cresc.

Tutti

ff

Musical score for Flute, Clarinet Bass, and Trombone. The Flute and Clarinet Bass parts are written in a single staff with a treble clef. The Trombone part is written in a single staff with a bass clef. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

vall.

1^{re} Vn Haut

Quat. Gols.

Fl. Clar. Pist.

tr

f

ff

p Bois

Vii

Tutti

Fl. Clar. Haut.

p B^o Pist.

Pist.

f Tutti. *pp*

cresc.

cresc. Tutti.

rall. *a tempo.* *ff* G. Cuisse.

rall. *ff* Più presto.

LEVER DU RIDEAU

Musique de Scène.

Quand Cochillon souffle la bougie
on joue une seconde fois ces 12 mesures pour l'entrée de SHNITZBERG

N^o 1.
DUO.

Fl. Haut.
Clar. Cors.
B^o Tromb.
Timb. Quat.

REPLIQUE:

« Qu'est ce qui a fait ça? »

Allegro moderato.

SCHNITZBERG.

CORBILLON

Allegro moderato. Que est cet hom-me, Et que vent-

PIANO.

Tutti. Quat.

- il? Il fait encor si som-bre qu'à pei-ne je vois son pro-

legato. Harm.

- fii, A pei-ne je vois son profil. Monsieur! mon-

c. *sieur* sorlez donc de votre om - bre!

Fl.
Haut.

c. Comment chez moi vous trouvez - vous à pa-reille

sf *sf* *cresc.* *cresc.*

SHNITZBERG.

Monsieur parlez-moi sans courroux Je suis d'un naturel fort

hen - re!

f *f* *p* *vel.*

s. doux Je suis d'un na-tu-rel fort doux D'un rien, d'un rien je

Fl.
Haut. Haut. et canto.

Je suis d'un naturel fort doux ————— D'un rien je

vous ————— Comment chez moi vous trouvez-vous A pareille-

pleu - - re.

heu - - re. (1) Mais monsieur votre

f *p*

SHNITZBERG. CORBILLON
(Parlé.) (Parlé)

-nom? Shnitzberg! Dieu vous bé - nisse Pardonnez - moi! pardonnez -

G. R.

(1) Au Palais-Royal, ici on parle, jusqu'à la mesure marquée d'un * on en fait un tremolo sur l'ut, jusqu'à la réplique: de dormais encore, page 49 au signe ♯.

c.  - moi! Mais je dormais en cor.




CORBILLON.

Mais en ef - fet Quel sot je fais Je le reconnais bien c'est cori - che jeune

Fl. Haut. col canto.



c.  hom - me Qui perdit contre moi cette importante som - me Il vient pour



♯

m'apport-er mon or Et j'allais le flanquer de- hors

Foris.

p.

f Tutti.

Presto.

Asseyez vous donc Et surtout par-

Presto. Viol.

sf *sf* *leggiero.* Cors. Qual. Fl. Clar.

- don Pardon de ma ma-ladresse in-si-gne

Je suis cher monsieur Vo-tre servi-teur Vo-tre servi-

f

S. Ah! fi - nis - sez donc Cher mon -
 C. - teur in - di - gne As - sey - ez vous donc Et sur -
 P. *sf* *Tout.*

S. - cieur par - don Ah! fi - nis - sez donc Cher monsieur par -
 C. - tout par - don As - sey - ez vous donc Et sur - tout par -
 P. *sf*

S. - don De tant de fa - veur Je suis cher mon -
 C. - d n Je suis cher monsieur Vo - tre servi - teur
 P.

Soprano: _sieur in - di - gne Fi - nis - sez

Alto: vo - tre ser - vi - teur in - di - gne

Soprano: sione Ah! fi - nis - sez donc Ah! fi -

Alto: As - sey - ez - vous donc As - sey - ez - vous donc As - sey -

Piano: *CRUC.*

Soprano: - nis - sez donc.

Alto: - ez - vous donc.

Piano: *f Tutti.*

N^o 2.

COUPLETS.

RÉPLIQUE:

« Monsieur Courbouillon! »

Fl. Haut.
Cl. B^o
Cors. Quat.

Moderato

SHNITZBERG.

PIANO

Musical score for the beginning of the piece. It features a piano accompaniment in the lower staves and woodwind parts in the upper staves. The piano part is marked *mf* and *piano*. The woodwind parts include Flute (Fl. Haut.), Clarinet (Cl. B^o), and Horn (Haut.). The tempo is marked *Moderato*. The key signature has one sharp (F#) and the time signature is common time (C).

Musical score for the first and second couplets. It features a vocal line (Soprano, S.) and piano accompaniment. The piano part is marked *p*. The lyrics are: (1^{er} couplet) Monsieur je suis un in - fâ - (2^e couplet) Mais je suis un honnête hom - .

Musical score for the continuation of the couplets. It features a vocal line (Soprano, S.) and piano accompaniment. The lyrics are: - me Et j'ai mé - ri - té le blâ - me De tous les hu - mains - me Vous ne perdrez rien en som - me Croyez bien ce - ci. The piano part is marked *piano*. The key signature has one sharp (F#) and the time signature is common time (C).

Ah dans ce moment su - prè - me Vous te nez mon honneur
 Cet - te nuit je le re - gret - te J'ai per - du mè - me la

mè - me Dans vos lar - ges mains
 tê - te Te - nez la voi - ci

Je ne puis plus long temps me tai -

Haut col canto

- re Ne mettraitez pas de fi - lou De gre - din de fans -

f

z

- sai - re Si je ne puis — vous_sai - tis - fai - re

P. rall.

s

Car ma montre même est au clou Oui ma mon_tre est au

(Presque parlé) 1^{re} Fois. S

s

clou J'n'ai pas l'sou J'n'ai pas l'sou

2^e Fois.

s

l'sou

(1) N^o 5.

SOLO DE VIOLONCELLE.

Fl. Haut,
Cl. B^u Cors,
Pist. Tumb.RÉPLIQUE:
«Premier versement»

Andante.

VIOLONCELLE.

espress.

Cl. tenues.
Quat pizz.

PIANO

p

Fl. Haut

Basse

Cor

Alto

Haut

tutti

Et Au Palais-Royal, M^r Brasseur exécute ce morceau au moyen d'un petit mirliton à bec fixé au manche du Violoncelle, et que le public ne peut apercevoir.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the upper staff and a complex, rhythmic accompaniment in the grand staff.

Second system of musical notation, marked *rall.* (rallentando). It features a single treble clef staff at the top. The grand staff below includes a section labeled *pizz.* (pizzicato) in the right hand and *Bois.* (woodwinds) in the left hand. The woodwind part has a dense, rhythmic texture.

Third system of musical notation. It features a single treble clef staff at the top. The grand staff below continues the complex accompaniment with dense rhythmic patterns in both hands.

Fourth system of musical notation, marked *Tutti.* (Tutti). It features a single treble clef staff at the top. The grand staff below includes a section labeled *Tutti.* in the right hand and *f* (forte) in the left hand. The music concludes with a final chord in the grand staff.

DUETTINO.

RÉPLIQUE.

«Nous en recauserons.»

Fl. Haut.
Cl. en SI^b 5 Pist. SI^b
Cl. en SI^b B^{II}
Tromb. Tromb. Quat.

SHNITZBERG.

CORBILLON.

PIANO.

Allegro.

A - dieu mon cher hôte A - de - main sans faute Je vien - drai vraiment

Quat pizz

Fort exac - te - ment Vous faire en si - bé - mol Mon se - cond ver - se - ment -

ad lib. a tempo.

CORBILLON.

Mais

Cl. Basso.
Cot.

s.  La dé - li - ca -

c.  non rien ne presse Ne vous hâtez pas

 *Et Haut*
cresc.

s.  -tesse Gui - de - ra mes pas!

 *cresc.* *Tutti.* *ff*

Moderato.
(avec solennité)

s.  Adieu donc sans retard Jarri - ve - rai de -

COBBILLON.
 Adieu donc pour ma part je ne crains pas de -

Moderato.
 *f* *Cor.* *tr.* *ff* *Tutti.*

S *main* à dix heur's moins un quart — à dix heur's moins un
 C *main* de vous voir en re_tard — à dix heur's moins un
 P *sf* *p* *Horn.*
 Tutti

S quart a dix heur's moins un quart
 C quart à dix heur's moins un
 P *Quat trémolo*
Pst.
Tromb.
 Tutti

S *rall* a dix heur's moins un quart —
 C quart à dix heur's moins un quart —
 P *Tutti* *cresc.*
 Tutti

COUPLETS ET ENSEMBLE.

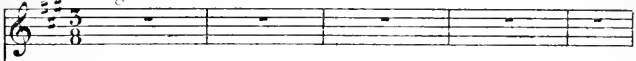
RÉPIQUE

« Inscrivez, je vais vous dicter... »

Haut.
Cl. IA. Pist. IA.
Cors IA. B^b. Tromb.
Timb. Quat.

(1) Allegro.

CORBILLOX.



SHNITZBERG.



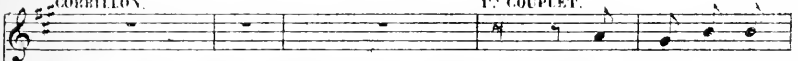
Allegro.

PIANO.



CORBILLOX.

1^{er} COUPLET.



Dou - ze cent qu -

SHNITZBERG.

2^e COUPLET.

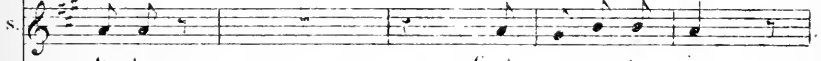


Qua - tre mil - le



-can - te

Deux mil - le cent dix



trente

Cent quaran - te six



c. Qua - tre cent cin - quante

s. Dix - huit cent qua - ran - te

c. Mil - le tren - te Six. Cinq

s. Deux mil - le cent dix Trois

c. mil - le cent vingt Six cent qua - tre -

s. cent qua - tre - vingt Cinq mil - le cent

Bois,

c. *ff*
-vingt Heu-

s. *p*
vingt Je

Fl.
Haut Cl.

sf *pizz.* *pp*
Cor tenor.

c. *ff*
-reu - se dis - grâ - ce De - vant nous ma foi Vrai -

s. *p*
vais à ma chaî - ne Dire a - dieu c'est clair Pour

c. *ff*
-ment il n'en pas - se Pas un seul pour moi!

s. *p*
moi quel - le vei - ne Pas - un seul im - pair.

Pist

SHNITZBERG

FANFARE.

C'est de la chance Quelle espé_ran_ce Oui, bientôt par ce mo_

COBILLON.

f Tutti

Vn

-yeu. Je ne lui devrai plus rien. Oui, bientôt par ce mo_

Oui, bientôt par ce moyen, Il ne me devra plus rien

Cl.

-yen, Je ne lui devrai plus rien, plus rien, plus rien, plus rien,

Oui, bientôt par ce moyen, plus rien, plus rien, plus rien,

1^{re} Fois.

S. plus rien, plus rien, Je ne lui devrai plus rien plus rien.

C. plus rien, plus rien, Il ne me devra plus rien plus rien.

Tutti.

2^e Fois.

S. rien. (Ils valent)

C. rien.

Tutti.

tr

ff

DUO FINAL.

RÉPLIQUE

à Shnitzeberg, Edgard et C^{ie}Fl. Haut.
Cl. Fict., Cor.
Bⁿ. Tromb.
Tromb. Quatre

Allegro molto.

SHNITZBERG

CORBILLON.

PIANO.

f Tutti.

SHNITZBERG.

CORBILLON

Quelle e_xisten - ce di - vi - ne

Quelle e_xisten - ce di - vi - ne

Et quel para - dis Avec Edgard Er_nes_ti_ne Et le myoso -

Et quel para - dis Avec Edgard Er_nes_ti_ne Et le myoso -

S. *- tis* Dans u- ne campagne bien pu- *- re* Allons cher-

C. *- tis*

Haut. Cl. *sf*

S. *- cher* le vrai bonheur Tous deux de la belle na- tu-

C. *Le vrai bonheur.*

Haut. Cl. *f* *mf*

S. *- re* Courons res- pirer la douceur. ah!

C. *ah!*

ff Tutti.

Loin de la vil - le Dans un a - si - le
 Loin de la vil - le Dans un a - si - le
 Haut, tenc.
mf Quat. Cors.

Calme et tran-quil - le On est heu - reux ou ou ou ou ou
 Calme et tran-quil - le On est heu - reux

ou ou ou ou ou ou
 On est heu - reux On est heu -
 cl.

ad lib.

S. Et quels concerts har - mo - ni - eux Le mouton qui

G. - renx.

Haut

cl.

Quat.

ad lib.

S. be - le fait bee! bee! Et le chien fi - de - le

cl.

ad lib. *ad lib.* *ad lib.*

S. houa houa houa houa La va - che bau -

ad lib.

S. - ol, Le coq co - co - ri - co. Et

moi sans que rien ne leur rou - te J'ex - é - cuterai sur leur rou - te Du Myso -

- tis lechant si doux.
CORBILLON.
Comme ils en creveront sans doute Je pourrai les empailer

Loin de la vil - le Dans un a - si - le Calme et tran -
- tous. Loin de la vil - le Dans un a - si - le Calme et tran -
Bout tenu.
mf Quat. Cors.

- quil - le On est heu - reux ou ou ou ou ou ou ou ou ou ou
- quil - le On est heu - reux On est heureux
cl.

rall. Allegro

S. ou on est heu - reux. Quelle exis - ten - ce di - vi - ne Et quel para -

C. on est heu - reux. Quelle exis - ten - ce di - vi - ne Et quel para -

rall. *f*

S. -dis Avec Edgard Ernes - ti - ne Et le myo - so - tis.

C. -dis Avec Edgard Ernes - ti - ne Et le myo - so - tis

ff

ff FIN.