



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.
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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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OUVERTURE.

Allegro maestoso.

PIANO.

ff

The first system of the piano part consists of two staves. The upper staff contains a complex texture of chords and arpeggiated figures, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. The time signature is 2/4. The dynamic marking *ff* (fortissimo) is placed at the beginning, and *p* (piano) is placed towards the end of the system. The tempo is marked *Allegro maestoso*.

rall.

p

Andante.

rp

pp

The second system of the piano part continues the musical development. The upper staff features a melodic line with some grace notes, and the lower staff has a steady accompaniment. The time signature remains 2/4. The dynamic marking *rp* (rassente piano) is used in the lower staff, and *pp* (pianissimo) is used in the upper staff. The tempo is marked *Andante*.

dolce.

The third system of the piano part shows a more lyrical and slower section. The upper staff has a melodic line with a *dolce* (sweetly) marking. The lower staff continues with a rhythmic accompaniment. The time signature is 2/4.

The fourth system of the piano part concludes the page with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The time signature is 2/4.

Musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

Musical notation for the second system, starting with the tempo marking *Animé.* and a dynamic marking *p*. The treble clef has a melodic line with some slurs, and the bass clef has a rhythmic accompaniment.

Musical notation for the third system, showing a *cresc.* (crescendo) marking. The treble clef features a more active melodic line with slurs, and the bass clef continues with a rhythmic accompaniment.

Musical notation for the fourth system, featuring a dynamic marking *f* (forte). The treble clef has a complex melodic line with many slurs, and the bass clef has a rhythmic accompaniment.

Musical notation for the fifth system, featuring dynamic markings *dim.*, *e*, *rall*, and *p*. The treble clef has a melodic line with slurs and dynamic markings, and the bass clef has a rhythmic accompaniment.

Musical notation for the sixth system, showing a melodic line in the treble clef with slurs and a rhythmic accompaniment in the bass clef.

Musical notation for the seventh system, showing a melodic line in the treble clef with slurs and a rhythmic accompaniment in the bass clef.

First system of musical notation. The right hand features a series of chords with a *pp* *f* dynamic marking. The left hand plays a melodic line with a slur.

Second system of musical notation. The right hand continues with chords and includes a trill (*tr*) and a *mf* dynamic marking. The left hand continues its melodic line.

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

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

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

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

Seventh system of musical notation. The right hand has a melodic line. The left hand continues with chords. Dynamic markings *f* and *ff* are present.

First system of musical notation. The right hand features sixteenth-note chords with a '2.' marking above each measure. The left hand has a melodic line with a 'p' dynamic marking.

Second system of musical notation. The right hand continues with sixteenth-note chords. The left hand has a melodic line with a 'p' dynamic marking.

Third system of musical notation. The right hand continues with sixteenth-note chords. The left hand has a melodic line with lyrics 'cre - scen - do.' and a 'f' dynamic marking. A '8' with a dashed line is above the first measure.

Fourth system of musical notation. The right hand continues with sixteenth-note chords. The left hand has a melodic line with a 'p' dynamic marking.

Fifth system of musical notation. The right hand continues with sixteenth-note chords. The left hand has a melodic line with a 'dolce.' dynamic marking.

Sixth system of musical notation. The right hand continues with sixteenth-note chords. The left hand has a melodic line with a 'rit.' dynamic marking.

Seventh system of musical notation. The right hand continues with sixteenth-note chords. The left hand has a melodic line.

Allegro vivo.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a dynamic of *f* (forte). The lower staff is in bass clef and contains a series of chords, also marked with a dynamic of *f*. The music is in 2/4 time and features a rhythmic pattern of eighth notes.

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a dynamic of *f*. The lower staff is in bass clef and contains a series of chords, also marked with a dynamic of *f*. The music is in 2/4 time and features a rhythmic pattern of eighth notes.

leggiero.

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a dynamic of *p* (piano). The lower staff is in bass clef and contains a series of chords, also marked with a dynamic of *p*. The music is in 2/4 time and features a rhythmic pattern of eighth notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a dynamic of *p*. The lower staff is in bass clef and contains a series of chords, also marked with a dynamic of *p*. The music is in 2/4 time and features a rhythmic pattern of eighth notes.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a dynamic of *ff* (fortissimo). The lower staff is in bass clef and contains a series of chords, also marked with a dynamic of *ff*. The music is in 2/4 time and features a rhythmic pattern of eighth notes.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a dynamic of *p*. The lower staff is in bass clef and contains a series of chords, also marked with a dynamic of *p*. The music is in 2/4 time and features a rhythmic pattern of eighth notes.

The seventh system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a dynamic of *p*. The lower staff is in bass clef and contains a series of chords, also marked with a dynamic of *p*. The music is in 2/4 time and features a rhythmic pattern of eighth notes. The system includes two endings, labeled 1^a and 2^a.

First system of a musical score. The treble clef staff features a series of chords, with a dynamic marking of *f* (forte) at the beginning. The bass clef staff provides a harmonic accompaniment with chords and some moving lines.

Second system of the musical score. The treble clef staff continues with chords and some melodic fragments. The bass clef staff maintains the accompaniment.

Third system of the musical score. The treble clef staff shows more complex chordal textures and some melodic lines. The bass clef staff continues with accompaniment.

Fourth system of the musical score. The treble clef staff features more intricate melodic lines and chordal structures. The bass clef staff provides accompaniment.

Fifth system of the musical score. The treble clef staff has melodic lines with some slurs. A dynamic marking of *ff* (fortissimo) appears in the bass clef staff. The system ends with a double bar line.

Sixth system of the musical score. The treble clef staff has melodic lines. A first ending bracket labeled "1a" is present at the end of the system. The bass clef staff continues with accompaniment.

2^a

ff *p* *p leggiero.*

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 sixteenth-note patterns, including trills (*tr*) above the first, third, and fifth measures. The left hand accompaniment remains consistent. A repeat sign is located at the end of the fourth measure.

The third system consists of five measures. The right hand features sixteenth-note runs with slurs. The left hand accompaniment continues with eighth notes.

The fourth system contains five measures. The right hand has sixteenth-note patterns with slurs. The left hand accompaniment continues. A dynamic marking of *fff* is present in the second measure.

The fifth system consists of five measures. The right hand features sixteenth-note patterns with slurs. The left hand accompaniment continues with eighth notes.

The sixth system contains five measures. The right hand features sixteenth-note patterns with slurs. The left hand accompaniment continues. A dynamic marking of *fff* is present in the second measure. The system concludes with a final cadence marked with a double bar line and a fermata.

CHŒUR

N^o 1.

Allegro maestoso.

1^{re} et 2^e BOURGEOISES.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Allegro maestoso.

ff
Quelle splendi - de fê - te I.

ff
Quelle splendi - de fê - te I.

ff
Quelle splendi - de fê - te I.

- ci l'on ap - prê - te C'est char - mant - A - mu - sant. -

- ci l'on ap - prê - te C'est char - mant - A - mu - sant. -

- ci l'on ap - prê - 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 -

tr

- 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!

p

1^{re} BOURG.

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

p

2^e BOURG.

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

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melody with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords 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 includes three vocal lines (Soprano, Tenors, Basses) and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff. The vocal lines have lyrics and musical notation. The piano accompaniment has a complex texture with many sixteenth and thirty-second notes. Dynamics include *f* and *sempre f*.

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

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

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

The third system features three vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff. The vocal lines have lyrics and musical notation. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* and *tr*.

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 — *p*

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

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

la la la la la la

la la la la la la la la la la

la la la la la

This system contains the first three staves of music. The top staff is a vocal line with lyrics 'la la la la la la'. The second staff is another vocal line with lyrics 'la la la la la la la la la la'. The third staff is a bass line with lyrics 'la la la la la'. The piano accompaniment is shown in the bottom two staves of the system.

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

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

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

This system contains the next three staves of music. The top staff is a vocal line with lyrics 'la la. Ad - mi - rons, Re - gar - dons, Ad - mi -'. The second staff is another vocal line with lyrics 'la la la. Ad - mi - rons, Re - gar - dons, Ad - mi -'. The third staff is a bass line with lyrics 'la la. Ad - mi - rons, Re - gar - dons, Ad - mi -'. The piano accompaniment is shown in the bottom two staves of the system.

- rons, Regar - dons..

- rons, Regar - dons.

- rons, Regar - dons.

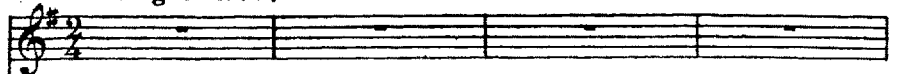
This system contains the final three staves of music. The top staff is a vocal line with lyrics '- rons, Regar - dons..'. The second staff is another vocal line with lyrics '- rons, Regar - dons.'. The third staff is a bass line with lyrics '- rons, Regar - dons.'. The piano accompaniment is shown in the bottom two staves of the system.

COUPLETS DU ROI V'LAN.

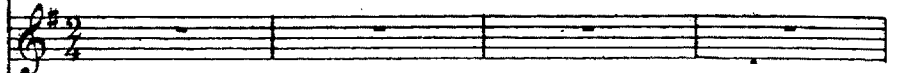
N^o 2.

Allegro vivo.

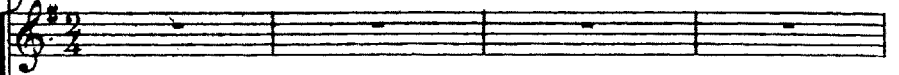
MICROSCOPE.



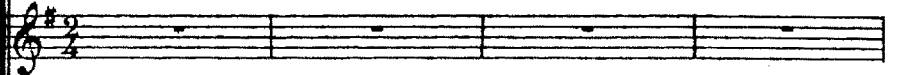
V'LAN.



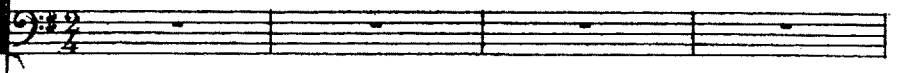
SOPRANI.



TÉNORS.



BASSES.



Allegro vivo.

PIANO.



V'LAN.

V'lan, V'lan, je suis V'lan, C'est moi



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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "le roi Vlan, v'li, v'lan, v'lan Ra-ta-plan, ra-ta-". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "plan, ra-ta-plan, Je suis le roi Vlan! v'lan, v'lan,". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *p* (piano).

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

The third system continues the vocal line and piano accompaniment. The lyrics are "Je suis Vlan, C'est moi le roi Vlan, v'lan, v'lan,". The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "v'lan J'suis le roi Vlan, Vlan!". The piano accompaniment ends with a final chord and a fermata over the final note.

v.  %

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

p

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 paraît me paraît assez bien. Il est très vif il ré-
 Qui me tient, qui me tient lieu d'a-plomb, Et grâce à lui je m'en

v. - sonne, 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,

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

f

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

Soprani.

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

Ténors. MICR.

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

1^a *2^a*

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

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

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

1^a *2^a*

ff

CHŒUR DE SORTIE.

♩ 2 bis.

1^o Tempo.

VLAN.

PIANO.

1^o Tempo.

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

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

Ténors. MICR. Vlan, Vlan, C'est lui Vlan, *p*

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

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

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, v'lan. *f*

C'est bien 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, v'lan. *f*

mf *f*

ff

CHŒUR

et

COUPLETS DU PRINCE CAPRICE.

№ 3.

Allegro marcato.

CAPRICE.

MICROSCOPE.

VLAN.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Allegro marcato.

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 fête, Leurs chants de fête,
 Lan - cent à tous les vents Leurs chants de fête, Leurs chants de fête,
 Lan - cent à tous les vents Leurs chants de fête, Leurs chants de fête,

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 battez, battez aux champs, tam-bours battez,

champs, Tam-bours battez, battez aux champs, tam-bours battez,

champs, Tam-bours battez, battez aux champs, tam-bours battez,

tam-bours battez, battez aux champs, Tam-bours battez aux

tam-bours battez, battez aux champs, Tam-bours battez aux

tam-bours battez, battez aux champs, Tam-bours battez 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 treble clef, and the piano part is in bass clef. The lyrics are 'champs, tam - bours bat - tez aux champs .' repeated on the first two staves, and 'champs, tam - bours bat - tez aux champs' on the third. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Allegro.
MICR.

Dans mes yeux je sens un pleur .

VLAN.

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

Allegro.

pp *p* *pp*

The second system includes two vocal staves and piano accompaniment. The lyrics are 'Dans mes yeux je sens un pleur .' on the first staff, 'Ah! c'est lui mon fils ô bon - heur. Après' on the second, and 'Le re - voir ah! quel - le chan - ce! , C'est lui' on the third. The piano part has dynamic markings *pp*, *p*, and *pp*. There are also performance instructions like 'MICR.', 'VLAN.', and 'tr' (trill).

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

u - ne telle ab - sence C'est lui

p

The third system continues with two vocal staves and piano accompaniment. The lyrics are 'u - ne telle ab - sence C'est lui' on the second staff. The piano part has a dynamic marking of *p* and includes a trill 'tr'.

Ca_price ô bon-heur!

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.

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

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

J'en ai vu! ah! j'en ai vu! Le con-nu puis l'in-con-nu

p

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

1^{er} COUP.

c. *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

f *p* *f*

c. *p* *rall.*

peux te di_re Que j'ai tout fait pour m'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_te l'A_frique
 Pa_pa je les ai sui_vis, Mais j'ai fait à tes programmes

c.

Je connais le Pô_le Nord E_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,

mf *cre - scen - do.*

c. ^{1^a} vu, tout vu, tout vu. ^{2^a} 2^e Tu vu.

il a tout vu. vu.

il a tout vu. vu.

il a tout vu. vu.

f *f* *f*

^{1^a} ^{2^a}

SORTIE.

No 3 bis.

1^o Tempo.

PIANO.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of two staves each. The first system is marked *f* and features a melodic line in the right hand with eighth-note patterns and a bass line with chords. The second system is marked *p* and continues the melodic and harmonic development. The third system features a more complex melodic line with accidentals. The fourth system is marked *pp* and shows a change in the bass line's texture. The fifth system concludes the piece with a final melodic flourish in the right hand and a sustained bass line.

ROMANCE DE CAPRICE.

N^o 4.

Andante non troppo. §

CAPRICE.

Andante non troppo. §

PIANO.

mf

c.

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

pp

p cantando.

c.

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

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.

REPRISE DE LA ROMANCE.

♩ 4 bis.

1° Tempo.

CAPRICE.

Oui, sur ter - re tout m'importu - ne Et

MICROSCOPE.

V'LAN.

1° Tempo.

PIANO.

mf

p

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

c. lu - ne Pa - pa, pa-pa, pa - pa, papa, je veux la

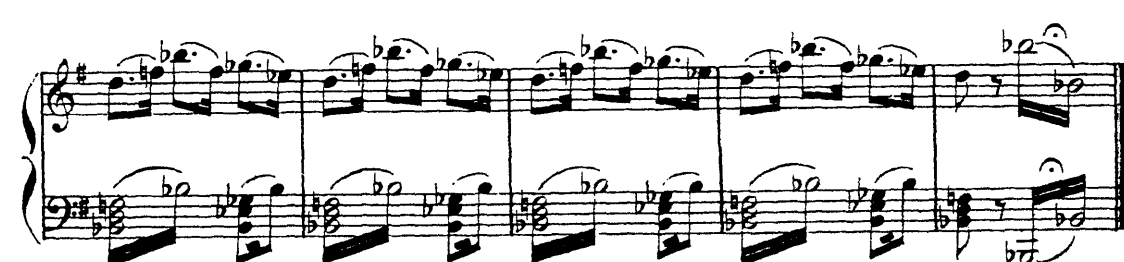
MICR. Pa - pa, pa-pa, pa - pa, papa, il veut la

V'LAN. Pa - pa, pa-pa, pa - pa, papa, f'auras la

C. *rit.*
lu - ne.

M. *rit.*
lu - ne.

V. *rit.*
lu - ne.



CHŒUR DES ASTRONOMES.

N^o 5.

Andante.

TÉNORS.

BASSES.

PIANO.

f

marcato il basso.

Ténors.

Les cieux! Curieux!

Basses.

Les cieux! Curieux!

sfz

Bolides!

Bolides!

Splendides! Brillants!

Splendides! Brillants!

Ardents!

Ardents!

Planètes, Co-mètes! Flambeaux, Très beaux. Nous

Planètes, Co-mètes! Flambeaux, Très beaux. Nous

som - mes les as - tro - no - mes Les yeux fi - xés vers l'É -
 som - mes les as - tro - no - mes Les yeux fi - xés vers l'É -

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

sfz *sfz*

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 musical score consists of four staves. The top two staves are vocal lines in a soprano and bass clef, respectively, with the lyrics "nez, le nez en l'air; Qui vi - vent le". The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a steady bass line.

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

The second system of the musical score consists of four staves. The top two staves are vocal lines with the lyrics "nez, le nez en l'air". The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a steady bass line. A dynamic marking of *ff* (fortissimo) is present in the piano part.

en l'air.
 en l'air.

The third system of the musical score consists of four staves. The top two staves are vocal lines with the lyrics "en l'air.". The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a steady bass line. A dynamic marking of *marcato il basso.* is present in the piano part.

rit.

The fourth system of the musical score consists of two staves, both piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a steady bass line. A dynamic marking of *rit.* (ritardando) is present. A dashed line with the number 8 is above the staff, indicating a measure rest.

MÉLODRAME.

No 5 bis.

Allegro maestoso.

PIANO.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a series of quarter notes and eighth notes, followed by a melodic phrase with a slur and a fermata. The lower staff is in bass clef with a common time signature (C). It features a series of chords, primarily triads, with a dynamic marking of *f* (forte) at the beginning.

The second system continues the piece. The upper staff shows a continuation of the melodic line with some chromaticism. The lower staff maintains the chordal accompaniment with a steady rhythm.

The third system features a more complex melodic line in the upper staff, including a sixteenth-note run. The lower staff continues with the chordal accompaniment.

The fourth system shows a change in the upper staff's melody, with a prominent chromatic descent. The lower staff accompaniment remains consistent.

The fifth system concludes the piece. The upper staff features a melodic phrase with a slur and a fermata, marked with an '8' above it. The lower staff ends with a final chordal accompaniment.

The first system of music consists of two staves. The treble staff contains a series of eighth notes with slurs, while the bass staff features a rhythmic accompaniment of eighth notes and chords, including some notes with flats.

Allegro non troppo.

The second system begins with a piano (*p*) dynamic marking. It features a treble staff with a melodic line and a bass staff with a steady accompaniment. A key signature change to two flats is indicated at the start of the second measure.

The third system includes a crescendo (*cres*) marking. The treble staff shows a melodic line with slurs, and the bass staff provides a consistent accompaniment.

The fourth system features a decrescendo (*cres*) marking. The treble staff continues the melodic development, while the bass staff maintains the accompaniment.

The fifth system includes a 'do' marking. The treble staff shows a melodic line with slurs, and the bass staff provides a consistent accompaniment.

Enchaînez.

CHŒUR DES FORGERONS.

N^o 6.

Allegro.

SOPRANI.

TÉNORS.

BASSES

Allegro.

PIANO.

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 - ver 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 - vra - ge! Frappons! Ta_pons! Frappons! Tapons! Cognons a - vec
 A l'ou - vra - ge! Frappons! Ta_pons! Frappons! Tapons! Cognons, co -
 A l'ou - vra - ge! Frappons! Ta_pons! Frappons! Tapons, Ta_pons! Co -

6

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^e - 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 -

UNE FORGERONNE.

C'est u_ne fo - lie, U_ne plaisan.te - ri - e

f
Frappons!

f
Frappons!

f
Frappons!

p *f*

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!

p *f*

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_

This block contains three systems of musical notation. The first system has three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The second system has two vocal staves and one piano accompaniment staff. The third system has two vocal staves and one piano accompaniment staff. The lyrics are 'Frappons, Tapons, Frappons, Tapons, Frap_pons, — Frappons, Frap_pons, Ta_pons, Ta_'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

UNE FORGERONNE avec les 1^{rs} Soprani.

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

UN FORGERON avec les 1^{rs} Tenors.

- pons N'oubli_ons pas ce vieux dic_

- pons N'oubli_ons pas ce vieux dic_

This block contains three systems of musical notation. The first system has two vocal staves and one piano accompaniment staff. The second system has two vocal staves and one piano accompaniment staff. The third system has two vocal staves and one piano accompaniment staff. The lyrics are '- pons *f* N'oublions pas ce vieux dic_ ton:' for the soprano and '- pons N'oubli_ons pas ce vieux dic_' for the tenor. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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_

This block contains three systems of musical notation. The first system has two vocal staves and one piano accompaniment staff. The second system has two vocal staves and one piano accompaniment staff. The third system has two vocal staves and one piano accompaniment staff. The lyrics are '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_'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- 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 - -

ff

- 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 -

- pons! Ta - pons! Frappons!
- pons! Ta - pons! Frappons!
- pons! Ta - pons! Frappons!

8

VALE CHANTÉE.

№ 7.

CAPRICE. *Allegro.*

PIANO. *Allegro.*

The piano introduction is in 3/4 time, marked 'Allegro'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The piece begins with a forte (*f*) dynamic and concludes with a piano (*p*) dynamic.

c. *pp*

Mon-de char-mant - que l'on i-gno-re

The first vocal line is in 3/4 time, marked 'pp' (pianissimo). The lyrics are 'Mon-de char-mant - que l'on i-gno-re'. The piano accompaniment consists of a steady harmonic accompaniment.

c. *rall.* *a Tempo.*

Que mon cœur a de-vi-né Ah! Monde char-mant

a Tempo.

rall.

The second vocal line is in 3/4 time. It begins with a 'rall.' (rallentando) marking and returns to 'a Tempo.' The lyrics are 'Que mon cœur a de-vi-né Ah! Monde char-mant'. The piano accompaniment features a 'rall.' marking in the final measure.

c. *f*

oui, je ta-do-re! Et vers toi je suis en-trai-né. Doux pa-

The third vocal line is in 3/4 time, marked 'f' (forte). The lyrics are 'oui, je ta-do-re! Et vers toi je suis en-trai-né. Doux pa-'. The piano accompaniment features a 'f' marking in the final measure.

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

p

c. *De tout temps, tu fis la pa - tri - e Des ré - veurs et des a - mou -*

rall.

rall.

c. *- reux. Tu t'en - vi - ron - nes de - mys - tè - re Pour te dé -*

mf *p*

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 -

a Tempo.

p *rit.*

- 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

a Tempo.

rall.

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.

C. *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 - crète —

mf

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

suivez. *pp*

rit. *più rit.* **1^o Tempo.**

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

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

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

rall. **a Tempo.**

rall. **a Tempo.**

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

c. Et vers toi je suis en - trai - né.

rall. *f* *ff* *suivez.*

FINAL

et

CHOEUR DES ARTILLEURS.

№ 8.

Allegro maestoso.

CAPRICE.

MICROSCOPE.

V'LAN.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Allegro maestoso.

ff

Soprani.

Ténors.

Basses.

En rou - te! en

En rou - te! en

En rou - te! en

The bottom section of the page contains the vocal and piano accompaniment. It features four staves: Soprani (Soprano), Ténors (Tenors), Basses (Basses), and Piano. The vocal parts are in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. They all sing the lyrics "En rou - te! en". The piano part is in bass clef with the same key signature and time signature, featuring a dynamic marking of *f* (forte) and a complex rhythmic accompaniment.

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 first system consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in 3/4 time and D major. The lyrics are: "le déran - ge - ment Un pareil voy - a - ge, vraiment, Vaut bien le". The piano part features triplet figures 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 second system continues the vocal and piano parts. The lyrics are: "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 part includes trills (tr) and triplet figures (3) in the right hand.

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 third system begins with a microphone section (MICR.) and a tempo change to "Allegro maestoso". The lyrics are: "Qu'on fasse entrer messieurs les artil - leurs. le déran - ge - ment. - ment, déran - ge - ment. - ment, déran - ge - ment." The piano part features a rhythmic accompaniment with a strong bass line and chords.

Allegro marziale.

f

Soprani. *p*
Nous sommes les petits artilleurs,

Ténors. *p*
Nous sommes les petits artilleurs,

Basses. *p*
Nous sommes les petits artilleurs,

p

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

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

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

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

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

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

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 -

- 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 -

- 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

mf *p*

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

f *tr*

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 -

fr

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 .

ff

VLAN.

Mais pourquoi fai - re? Mais pourquoi fai - re

p

f *p*

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

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a melodic line with some grace notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

MICR.
 Dam! é - cou - tez donc, é - cou - tez donc, Quand on

The second system includes a vocal line in bass clef and piano accompaniment. The vocal line starts with a dynamic marking 'p' and includes the word 'MICR.' above it. The piano accompaniment has a rhythmic pattern of eighth notes in the bass and chords in the treble.

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

The third system features a vocal line in bass clef and piano accompaniment. The vocal line includes the word 'léger.' below it. The piano accompaniment has a light, rhythmic accompaniment with eighth notes in the bass.

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

The fourth system shows a vocal line in bass clef and piano accompaniment. The vocal line has a dynamic marking 'mf' below it. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The fifth system consists of a vocal line in bass clef and piano accompaniment. The vocal line ends with a long dash. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

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. V'LAN.

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.

mf

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-

- 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 -

The first system of music consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time and features a complex harmonic structure with many accidentals. The lyrics are repeated across the three vocal staves.

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

The second system of music continues the vocal and piano parts from the first system. It features the same complex harmonic structure and repeated lyrics. The piano accompaniment includes a trill (tr) in the right hand.

V'LAN.

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

Al -

The third system of music begins with the instruction "V'LAN." and the tempo marking "Al -". It features three vocal staves and a piano accompaniment. The vocal staves have long, sustained notes. The piano accompaniment is in bass clef and includes a fortissimo (ff) dynamic marking.

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

Andanté.
CAPRICE.

MICR.
Les voy - ageurs pour la lune en canon, en canon! Les
Les voy - ageurs pour la lune en canon, en canon! Les
 v. *- non! Les voy - ageurs pour la lune en canon, en canon! Les*

Andante.

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,

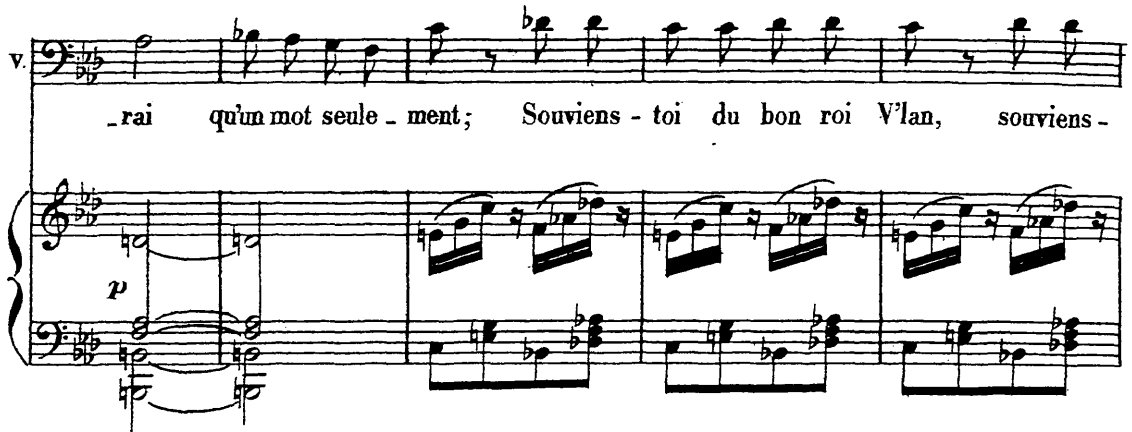
en ca - non!
 en ca - non!
 en ca - non!

Allegro.
fp

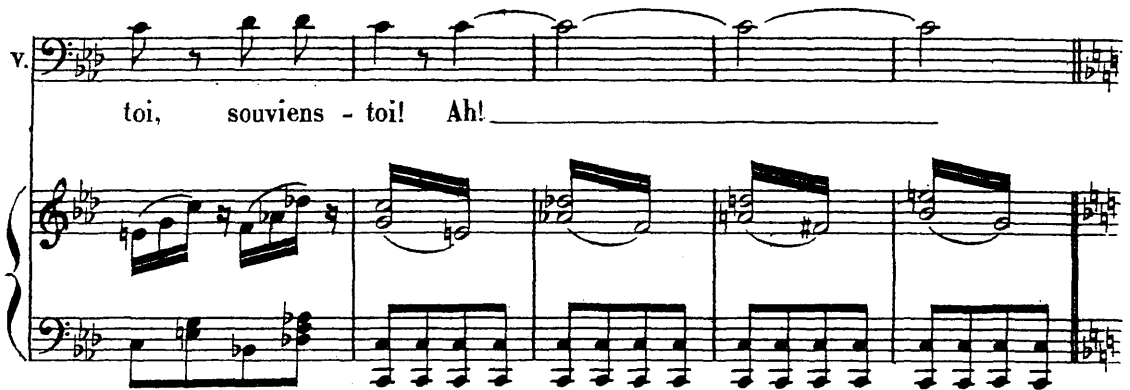
VLAN.

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

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 V'lan, souviens -

v. 

toi, souviens - toi! Ah! _____

1^o Tempo.

v.  *p*

V'lan, v'lan, je suis v'lan, C'est moi le roi v'lan,

1^o Tempo.

v. 

v'li, v'lan, v'lan, rataplan, rata - plan, rataplan, Je suis le roi V'lan.

Soprani. CAPRICE.

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

Ténors. MICR.

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

Basses.

Vli. v'lan, il est Vlan Cest 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, consisting of a grand staff with treble and bass clefs. It features a series of chords in the right hand and a melodic line in the left hand.

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

Third system of musical notation, marked *Vivo.* and *ff*. It includes the instruction "détonation." and features more complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring intricate triplets and rapid passages in both hands.

Fifth system of musical notation, continuing the complex rhythmic and melodic development.

Sixth system of musical notation, concluding the page with a final cadence and some melodic flourishes.

ENTR'ACTE.

Allegro maestoso.

PIANO.

The musical score is written for piano in a 3/4 time signature with a key signature of one sharp (F#). It consists of six systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (*ff*) dynamic. The second system includes trills (*tr*) and a piano (*p*) dynamic. The third system features a piano (*p*) dynamic. The fourth system includes trills (*tr*) and a forte (*f*) dynamic. The fifth system features a forte (*f*) dynamic. The sixth system begins with a forte-piano (*fp*) dynamic and ends with a pianissimo (*pp*) dynamic. The score concludes with the instruction "Enchainez."

Enchainez.

CHŒUR

(Derrière le rideau)

№ 9.

Andantino.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Musical score for Soprano, Tenor, Bass, and Piano. The tempo is marked 'Andantino.' The piano part features a melody with dynamics *mf* and *pp*, and includes the instruction '(écho)'.

Allegro.

Vocal score for Soprano and Tenor. The tempo is marked 'Allegro.' The lyrics are 'Ah! Ah! Ah!' repeated. Dynamics include *f*, *p*, and *mf*.

Allegro.

Piano accompaniment for the second system. The tempo is marked 'Allegro.' It features a complex rhythmic pattern with an 8-measure rest indicated by a dashed line and the number '8'.

Vocal score for Soprano and Tenor in the third system. The lyrics are 'Ah!' repeated. The piano accompaniment continues with the 8-measure rest.

Piano accompaniment for the third system. It continues the complex rhythmic pattern with the 8-measure rest.

Bouche fermée

Hou
Bouche fermée
Hou
Bouche fermée
Hou
8-----

This system contains the first four staves of music. The top staff is a vocal line with a long note and the lyrics 'Hou'. The second and third staves are vocal lines with the instruction 'Bouche fermée' and the word 'Hou'. The fourth staff is the piano accompaniment, featuring a complex rhythmic pattern with eighth notes and a fermata over the number '8'.

8-----

This system contains the next four staves of music. The vocal lines continue with the 'Hou' sound and 'Bouche fermée' instruction. The piano accompaniment continues with similar rhythmic patterns, including a fermata over the number '8'.

f

This system contains the final four staves of music. The piano accompaniment features a dynamic marking of *f* (forte) and concludes with a series of chords and rhythmic figures.

First system of musical notation. It consists of three staves: two vocal staves (treble clef) and one piano accompaniment staff (grand staff). The vocal staves feature a melodic line with a fermata and the text "Ah!". The piano accompaniment includes a treble and bass staff with rhythmic patterns and chords. Dynamics include *f* and *ff*.

Second system of musical notation, continuing the vocal and piano parts. The vocal staves have two "Ah!" entries. The piano accompaniment continues with similar rhythmic and harmonic structures. Dynamics include *f* and *ff*.

Third system of musical notation, concluding the page. The vocal staves have two "Ah!" entries. The piano accompaniment features more complex rhythmic patterns and chords. Dynamics include *f* and *ff*.

N° 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**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 tê - te Ah! ce point noir

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

De désespoir Va nous fai - re perdre la tê - 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 (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth and sixteenth 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 a comma after 'noir'. The piano accompaniment maintains its rhythmic pattern.

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

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

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

The third system concludes the piece. The vocal lines end with 'Oui,' and 'Va nous fair' perdre la tête - te, Oui,'. The piano accompaniment features a final flourish in the right hand, marked with an *f* dynamic and an 8-measure rest.

Va nous fair' perdre la tête.

Va nous fair' perdre la tête.

Va nous fair' perdre la tête.

Musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The lyrics are "Va nous fair' perdre la tête." The score is in 2/4 time, key of B-flat major, and consists of four measures.

L'ARRIVÉE DE L'OBUS.

N^o 10 bis.

Allegro.

PIANO.

Musical score for piano accompaniment, marked "PIANO" and "Allegro". The score is in 2/4 time, key of B-flat major, and consists of four measures. The first measure is marked "ff".

Lent.

Musical score for piano accompaniment, marked "Lent" and "pp". The score is in 2/4 time, key of B-flat major, and consists of four measures. The first measure is marked "ff".

RONDO DE L'OBUS.

Op. 11.

Allegro vivo.

CAPRICE.

MICROSCOPE.

V'LAN.

PIANO.

Allegro vivo.

CAPRICE.

Dans un obus, un o -

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

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

sfz.

p

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

c. *Nous filons 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 gaure Où dans la bagarre

v
_ de lunaire On marche un train d'en-fer!

v
_ de lunaire On marche un train d'en-fer!

The first system of the musical score features three vocal staves (C, V, V) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part includes dynamic markings: *f* (forte) and *p leggiero* (piano, light). There are also triplet markings (3) over some of the piano accompaniment notes.

c
On est renver - sé, Pous - sé, Plus de bruit, de tin - tamar - re, On n'est plus ser -

The second system continues the musical score. It features a vocal line (C) and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with block chords and some melodic movement. The lyrics are: "On est renver - sé, Pous - sé, Plus de bruit, de tin - tamar - re, On n'est plus ser -".

c
_ ré, Pressé! Plus de misè-res plus d'amicoches Plus de danger qu'en chemin

The third system continues the musical score. It features a vocal line (C) and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with block chords and some melodic movement. The lyrics are: "_ ré, Pressé! Plus de misè-res plus d'amicoches Plus de danger qu'en chemin". There are triplet markings (3) over some of the piano accompaniment notes.

c
On accroche, ou l'on décro-che Par hasard un au-tre train! Plus de ta-pa-ge,

The fourth system continues the musical score. It features a vocal line (C) and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with block chords and some melodic movement. The lyrics are: "On accroche, ou l'on décro-che Par hasard un au-tre train! Plus de ta-pa-ge,". A dynamic marking of *p* (piano) is present at the end of the system.

c. plus de guichets Où l'on enra - 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. _____
 V'LAN.
 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
 V'LAN.
 Ah! comme ce - la va fai - re

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

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

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

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

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 - cements,

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

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

cre - scen - do.

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

p

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

pp *me - sen - du* *f*

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

MICH.

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

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 chemins de fer. Droit vers

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

V. - me ce - la va fai - re Du tort aux chemins 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.

№ 11 bis.

FANFARE.

№ 11 ter. Marziale.

PIANO. *f*

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

COUPLETS DE FANTASIA.

N^o 12.

FANTASIA. *Allegro.*

PIANO. *f*

1^{er} 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

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

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

p *p*

F. *rit*
 à la pla_ ce De ces pauvres gens que voici. Je viens te demander la grà - - -
 me le don_ ne. Papa sois gen_ til à ton tour. Lais_ se_ toi_ tacher et par don - - -

p *rit*

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 *suivrez.* *p* *f*

ff

CHŒUR

et

MARCHE DU DROMADAIRE.

N^o 13.

Allegro.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

f Soprani.

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

f Tenors.

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

f Basses.

Sa - lut à notre roi, A Cosmos notre père. 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!

Sa - - - lut au grand Cosmos! ^{1^a}

2^e Fois. Sa -

Sa - - - lut au grand Cosmos!

2^e Fois. Sa -

Sa - - - lut - au grand Cosmos!

2^e Fois. sa - 8-----

^{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

f Animé.

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 parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The music is in 2/4 time and ends with a double bar line and repeat sign.

- 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 parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a prominent triplet pattern in the right hand and block chords in the left hand. The system ends with a double bar line and repeat sign.

roi.

roi.

roi.

The third system consists of four staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a triplet pattern in the right hand and block chords in the left hand. The system ends with a double bar line and repeat sign.

Enchaînez.

Changement de décor.

N^o 13 bis.Même mouv^t.

PIANO.

Musical score for Piano, Op. 13 bis, 'Changement de décor.' The score is written for piano and consists of seven systems of music. The first system includes the tempo marking 'Même mouv^t' and the dynamic marking 'f'. The second system includes the dynamic marking 'ff'. The third system includes the dynamic marking 'p'. The fourth system includes the dynamic marking 'p' and features triplet markings. The fifth system includes the dynamic marking 'p' and features triplet markings. The sixth system includes the dynamic marking 'mf' and features triplet markings. The seventh system includes the dynamic marking 'pp'. The score is written in a grand staff with treble and bass clefs. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The piece concludes with a double bar line and repeat dots.

N° 14. ENTRÉE DES CONSEILLERS.

Allegro moderato.

PIANO.

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

MADRIGAL.

N^o 15.

CAPRICE. *Allegretto.*

PIANO. *Allegretto.*

c. *Allegretto.*

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

pp

c. *Allegretto.*

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. *Allegretto.*

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.*

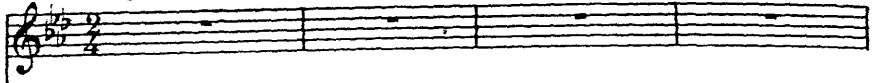
c. - rai ja - mais .

MORCEAU D'ENSEMBLE.

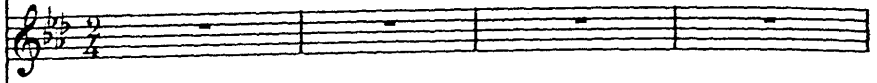
№ 16.

Allegro moderato.

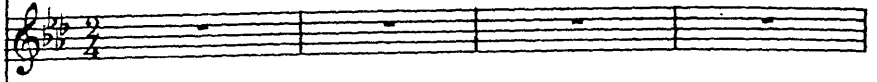
CAPRICE.
POPOTTE.



FLAMMA.



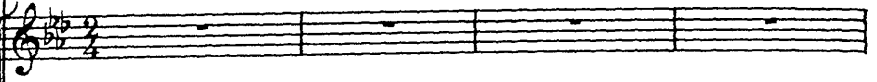
MICROSCOPE.



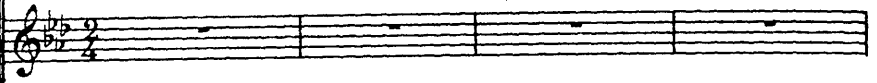
COSMOS.
V' LAN.



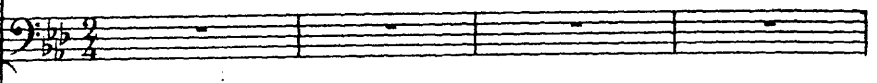
SOPRANI.



TÉNORS.



BASSES.



Allegro moderato.

PIANO.



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

Pleine 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 ma - tin, Défaire et refai - re Un nœud de sa - tin,

2^{es} Soprani.

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

p

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 Rien apprendre l'art,

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

Soprani.

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

Ténors.

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

Basses.

Ne jamais rien fai- re Du soir au matin, Défaire 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 - 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.

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

VLAN.

p

V. plus vieilles deviennent in-gam - bes Et tous dansent à l'u - nis - son.

1^{ers} Soprani.

En avant! en a -

mf

2^{es} Soprani.

- vant joyeux qua - drilles! En avant! en a - vant jo - yeux é - lans. Les bras au -

TUTTI.

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

Soprani. CAPRICE, 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!

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. V'LAN.

f

Oui,nous som_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 4/4 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 three vocal staves and piano accompaniment. The lyrics are: "- vons! A table, à ta - ble! Bu - vons, chan -". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

- 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 with three vocal staves and piano accompaniment. The lyrics are: "- tons! bu - vons, chan - tons! A ta - - -". The piano accompaniment continues with the same rhythmic and harmonic patterns.

ble! à ta- - - ble! à

ble! à ta- - - ble! à

ble! à ta- - - ble! à

The first system consists of three vocal staves (Soprano, Alto, Bass) and a grand staff for piano accompaniment. The vocal lines are in a B-flat major key and 4/4 time. 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!

The second system continues the vocal lines and piano accompaniment. The vocal lines end with a fermata over the word "ble!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the left hand.

(CHANGEMENT A VUE.)

The third system is entirely instrumental, featuring a grand staff for piano accompaniment. It begins with a dynamic marking of *ff* and includes a section marked "(CHANGEMENT A VUE.)" in the right hand, which consists of a series of chords. The left hand continues with a rhythmic accompaniment.

DUO DES POMMES.

N^o 17.

Allegro.

FANTASIA  Mon Dieu! qu'ai-je ressenti là?

CAPRICE. 


Allegro.

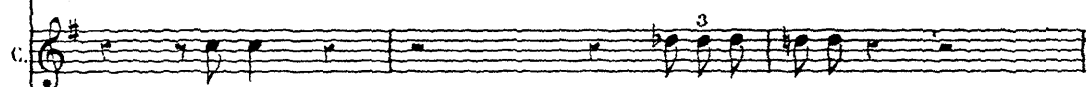
PIANO. *f p* 

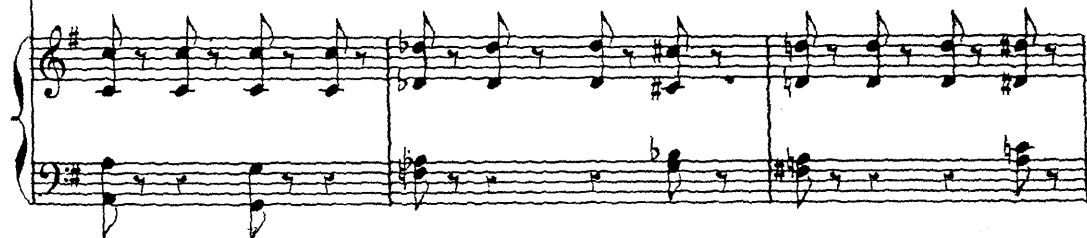
F.  Un coup, un choc, une secousse, Mon cœur! Comme il

C.  Votre cœur...



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

C.  Il bat! Il se tré-mousse?



F. fruit Mon cœur devient sen - sible.

G. 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.

Oh! l'étran-ge mys - tè-re Qui se produit en moi, Je me sens plus lé -

C. - tu.

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

C. *FANTASIA.*
 - amour! Je suis a-mou - reu - - - se Pour -

F. *CAPRICE.* *FANTASIA.*
 - 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*

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

poco rit.

p *f* *p* suivez.

Allegretto. CAPRICE.

F. - mour! Oui, tu peux enfin n'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-

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_

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!

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!

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 pomme, la pomme C'est bien bon vrai-

C. pomme Ah! quel fruit char-mant! La pomme, 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. pla - ce, se pla - ce dans ma main Et que vos grands yeux bleus fi -

pp

FANTASIA. Animé.

Est - ce bien comme ce -

C. - xes sur moi Me don - nent du - cou - ra - ge.

Animé

F. - la? Plus près! plus près! my voi - la!

C. Plus près en - co - re!

- sen - do

f

F. Je t'a - do - re! Je t'a - do - re! En fin mes

C. t'ai - me! Je t'ai - me!

mf

F. yeux s'ouvrent au jour. En fin mes
 C. Et le sait m'aimer 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.**

rit. **1^o Tempo.**

rit. e dim. **p**

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*

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!*

E. *f* *tr.* *rit.*

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

rit.

cre. - - - seen - - - do *f*

tr. *pù rit.*

tr. *pù rit.*

pù rit. **a Tempo.** *ff*

BALLET DES CHIMÈRES.

№ 18.

INTRODUCTION.

Moderato.

A

p

pp

bien chanté

p

mf

Enchaînez

MAZURKA.

B *ff*



rall. *f*



ff



f



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is present in the fourth measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Third system of musical notation, including first and second endings marked "1." and "2." above the treble staff. A dynamic marking of *sf* (sforzando) is present in the fourth measure.

Fourth system of musical notation, featuring a more active treble staff with sixteenth-note patterns and a steady bass accompaniment. A dynamic marking of *f* (forte) is present in the fourth measure.

Fifth system of musical notation, showing a melodic line in the treble staff with some grace notes and a consistent chordal accompaniment in the bass.

Sixth system of musical notation, concluding the page with a final melodic flourish in the treble staff and a sustained bass accompaniment.

Un peu plus vite.

ff

Pressez la 2^e Fois.

2^a Animé.

Enchaînez.

ANDANTE

Andante.

p

pp

ad libitum. *rall.* **Andantino.**

ff

The musical score is written for piano and consists of six systems of two staves each. The first system is marked 'Andante.' and 'p'. The second system is marked 'pp'. The third system is marked 'ad libitum.', 'rall.', and 'Andantino.'. The fourth, fifth, and sixth systems contain complex passages with sixteenth-note runs and triplets, ending with 'ff'.

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains chords with some notes marked with a sharp sign. The bass clef contains a triplet of eighth notes.

Musical notation for the second system, including dynamic markings: *mf*, *p*, *f*, and *p*. The notation shows a variety of rhythmic patterns and chordal structures.

Musical notation for the third system, characterized by sixteenth-note runs in the bass line, each marked with a '6' indicating a sixteenth-note group.

Musical notation for the fourth system, continuing the sixteenth-note runs in the bass line, with some notes marked with a '6'.

Musical notation for the fifth system, featuring a *più f* dynamic marking. The bass line continues with sixteenth-note runs.

Musical notation for the sixth system, including a *cre* marking and a measure rest. The notation shows a continuation of the sixteenth-note runs in the bass line.

scen - do.

I. Tempo.

ff

p

p

p

cre - scen - do.

PAS DE TROIS

Allegretto moderato.

D

p leggiero.

The first system of the piece, marked 'D' and 'p leggiero'. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a series of eighth notes in the treble and chords in the bass.

The second system of the piece, featuring first and second endings. The treble staff has a melodic line with a trill (tr) and a first ending (1^a) leading to a second ending (2^a). The bass staff continues with the harmonic accompaniment. The first ending is marked with a repeat sign and a first ending bracket, leading to the second ending.

f

The third system of the piece, marked 'f'. The treble staff features a melodic line with several trills (tr) and slurs. The bass staff continues with the harmonic accompaniment. The dynamics and melodic complexity increase in this system.

ff *p*

The fourth system of the piece, marked 'ff' and 'p'. The treble staff has a melodic line with slurs and a trill. The bass staff features a dynamic shift from 'ff' to 'p' in the second measure. The music shows a range of dynamic contrasts.

tr *tr*

The fifth system of the piece, featuring trills (tr) in the treble staff. The melodic line is more active, with slurs and trills. The bass staff continues with the harmonic accompaniment.

f

The sixth system of the piece, marked 'f'. The treble staff has a melodic line with slurs and a trill. The bass staff features a dynamic shift to 'f' and includes a complex rhythmic pattern with sixteenth notes. The piece concludes with a final flourish in the treble staff.

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and a trill in measure 3. The left hand provides a harmonic accompaniment with chords and eighth-note bass lines.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, including a trill in measure 6. The left hand accompaniment consists of chords and eighth-note patterns.

Third system of musical notation, measures 9-12. A dynamic marking of *p* (piano) is present in measure 10. The right hand has a melodic line with a trill in measure 10. The left hand accompaniment features chords and eighth-note patterns.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with a trill in measure 14. The left hand accompaniment consists of chords and eighth-note patterns.

Fifth system of musical notation, measures 17-20. A first ending bracket labeled "2^a" spans measures 17-18. A dynamic marking of *f* (forte) is present in measure 19. The right hand has a melodic line with trills in measures 19 and 20. The left hand accompaniment consists of chords and eighth-note patterns.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with trills in measures 21 and 22. A dynamic marking of *ff* (fortissimo) is present in measure 23. The left hand accompaniment consists of chords and eighth-note patterns.

VALSE

Allegro. *ra. rall.*

E

f *p* *sempre.* *p* *f* *p* *f* *f*

Pressez.

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, measures 5-8. The right hand continues the melodic line. The left hand features a steady accompaniment. Dynamic markings include *f* (forte) in measure 6 and *p* (piano) in measure 8.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line with slurs. The left hand accompaniment includes a *p* (piano) marking in measure 10.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with trills (*tr*) in measures 14 and 16. The left hand accompaniment is consistent.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with accents (>) and slurs. The left hand accompaniment includes a *f* (forte) marking in measure 18 and a *p* (piano) marking in measure 19.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with trills (*tr*) in measure 24. The left hand accompaniment is consistent.

Seventh system of musical notation, measures 25-28. The right hand has a melodic line with slurs. The left hand accompaniment includes a *f* (forte) marking in measure 27.

1^a
f

This system shows the first staff of music. The treble clef contains a melodic line with eighth and sixteenth notes, and the bass clef contains a rhythmic accompaniment of chords. A first ending bracket labeled '1^a' spans the final two measures. The dynamic marking *f* is present at the beginning.

2^a
p

This system shows the second staff of music. The treble clef contains a melodic line with eighth notes and chords, and the bass clef contains a rhythmic accompaniment of chords. A second ending bracket labeled '2^a' spans the first two measures. The dynamic marking *p* is present at the beginning.

tr

This system shows the third staff of music. The treble clef contains a melodic line with eighth notes and trills, and the bass clef contains a rhythmic accompaniment of chords. Trill markings 'tr' are placed above the notes in the second and fourth measures.

f *p*

This system shows the fourth staff of music. The treble clef contains a melodic line with eighth notes and chords, and the bass clef contains a rhythmic accompaniment of chords. Dynamic markings *f* and *p* are present in the first and second measures respectively.

This system shows the fifth staff of music. The treble clef contains a melodic line with eighth notes and chords, and the bass clef contains a rhythmic accompaniment of chords. A fermata is placed over the final measure of the treble staff.

rall. *f* *rall. e*

This system shows the sixth staff of music. The treble clef contains a melodic line with eighth notes and chords, and the bass clef contains a rhythmic accompaniment of chords. Dynamic markings *f* and *rall. e* are present. The tempo marking *rall.* appears above the treble staff in the second measure.

diminuendo. *f*

Plus lent.

ff *tr*

tr

tr

tr

f

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes and slurs. The left hand (bass clef) plays a bass line with chords and slurs. A dynamic marking *p* is present in the first measure.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand plays chords and a bass line with a slur.

Third system of musical notation. The right hand continues the melodic line with slurs. The left hand plays chords and a bass line with a slur.

Fourth system of musical notation. It begins with a first ending bracket labeled *1^a*. The second ending bracket is labeled *2^a Animato.* and includes a dynamic marking *f*. The right hand plays a melodic line with slurs. The left hand plays chords and a bass line.

Fifth system of musical notation. The right hand continues the melodic line with slurs. The left hand plays chords and a bass line.

Sixth system of musical notation. The right hand continues the melodic line with slurs. The left hand plays chords and a bass line.

Enchaînez.

CODA.

F

The first system of the coda begins with a piano introduction marked 'F' (forte). The right hand plays a series of sixteenth-note chords, while the left hand provides a simple harmonic accompaniment. A dynamic marking of 'f' is present in the second measure.

The second system continues the piano introduction with similar rhythmic patterns in both hands.

Animato.

The third system is marked 'Animato.' and begins with a piano ('p') dynamic. The right hand features a more active melodic line with eighth-note patterns, while the left hand continues with chords.

The fourth system continues the 'Animato' section with similar rhythmic patterns in both hands.

The fifth system is marked 'Cresc.' (Crescendo) and shows an increase in the intensity of the piano accompaniment.

The sixth system includes a vocal line with the lyrics 'do - poco - a -'. The piano accompaniment continues with chords and rhythmic patterns.

The seventh system is marked 'poco.' (poco) and concludes the coda with a final melodic flourish in the right hand and a steady accompaniment in the left hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The key signature is two sharps (F# and C#), and the time signature is 2/2. The system contains six measures of music.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The key signature is two sharps (F# and C#), and the time signature is 2/2. The system contains six measures of music.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The key signature is two sharps (F# and C#), and the time signature is 2/2. The system contains six measures of music.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The key signature is two sharps (F# and C#), and the time signature is 2/2. The system contains six measures of music.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The key signature is two sharps (F# and C#), and the time signature is 2/2. The system contains six measures of music.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The key signature is two sharps (F# and C#), and the time signature is 2/2. The system contains six measures of music.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *Presto.* The key signature is two sharps (F# and C#), and the time signature is 2/2. The system contains six measures of music.

First system of musical notation, featuring a treble and bass staff with a grand staff bracket. The treble staff contains a melodic line with eighth notes, and the bass staff contains a harmonic accompaniment of chords.

Second system of musical notation, continuing the melodic and harmonic lines from the first system.

Third system of musical notation, continuing the melodic and harmonic lines from the first system.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The treble staff includes some notes with slurs and accents.

Fifth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The treble staff includes notes with slurs and accents.

Sixth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The treble staff includes notes with slurs and accents.

Seventh system of musical notation, featuring a treble and bass staff with a grand staff bracket. The treble staff contains a melodic line with eighth notes, and the bass staff contains a harmonic accompaniment of chords. The system concludes with a double bar line.

Fin du 2^e Acte.

ENTR'ACTE.

Allegro.

PIANO.

ff

The first system of the piano piece consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music starts with a forte (*ff*) dynamic. The bass staff begins with a bass clef and the same key signature and time signature. The music is written in a rhythmic, eighth-note pattern.

The second system of the piano piece consists of two staves. The treble staff continues with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music features a piano (*p*) dynamic. The bass staff continues with a bass clef and the same key signature and time signature. The music is written in a rhythmic, eighth-note pattern.

The third system of the piano piece consists of two staves. The treble staff continues with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music features a piano (*p*) dynamic. The bass staff continues with a bass clef and the same key signature and time signature. The music is written in a rhythmic, eighth-note pattern.

The fourth system of the piano piece consists of two staves. The treble staff continues with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music features a piano (*p*) dynamic. The bass staff continues with a bass clef and the same key signature and time signature. The music is written in a rhythmic, eighth-note pattern.

The fifth system of the piano piece consists of two staves. The treble staff continues with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music features a forte (*f*) dynamic. The bass staff continues with a bass clef and the same key signature and time signature. The music is written in a rhythmic, eighth-note pattern.

The sixth system of the piano piece consists of two staves. The treble staff continues with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music features a piano (*p*) dynamic. The bass staff continues with a bass clef and the same key signature and time signature. The music is written in a rhythmic, eighth-note pattern.

The seventh system of the piano piece consists of two staves. The treble staff continues with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music features a piano (*p*) dynamic. The bass staff continues with a bass clef and the same key signature and time signature. The music is written in a rhythmic, eighth-note pattern.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a *dim* (diminuendo) marking in the treble clef.

Third system of musical notation, including a *f* (forte) marking in the bass clef.

Fourth system of musical notation, continuing the piece with various notes and rests.

Animé.

Fifth system of musical notation, including a *ff* (fortissimo) marking in the bass clef.

Sixth system of musical notation, featuring a series of sixteenth-note passages in the treble clef.

Seventh system of musical notation, concluding the piece with a double bar line and a *Fine* marking.