

Théâtre des Nouveautés.

# LA CANTINIÈRE

Pièce en 3 Actes



Paroles de M. M.

**PAUL BURANI**  
et  
**FÉLIX RIBEYRE**

Partition Piano & Chant

Prix Net 10<sup>f</sup>

Musique de

# ROBERT PLANQUETTE

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A MONSIEUR BRASSEUR

DIRECTEUR DU THÉÂTRE DES NOUVEAUTÉS

*Hommage de l'Auteur*

ROBERT PLANQUETTE

— Paris, 1880. —

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MUSIQUE DE

## ROBERT PLANQUETTE

Représentée pour la première fois à Paris, sur le théâtre des NOUVEAUTÉS, le 26 octobre 1880

### PERSONNAGES :

BABYLAS . . . . .	MM. Brasseur.	VICTOIRE . . . . .	M <sup>mes</sup> Silly.
RASTAGNAC . . . . .	Berthelier.	ALCINDORA . . . . .	Piccolo.
BONIFACE . . . . .	Guyon.	NICHETTE . . . . .	Gilberte.
BERNARD . . . . .	Scipion.	MUSARDIN . . . . .	Debreux.
PÉPINET . . . . .	Albert.	MÉTHALA . . . . .	Jeanne.

Soldats, villageois, saltimbanques, enfants de troupe, etc.

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*Pour la mise en scène et les parties d'orchestre, s'adresser à l'Éditeur, ainsi que pour tous droits de représentation.*

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# LA CANTINIÈRE

Pièce en 3 Actes.

Paroles de  
**P. BURANI et F. RIBEYRE.**

Musique de  
**ROBERT PLANQUETTE.**

## OUVERTURE.

*Allegro Marziale.*

*PIANO.* *ff*

*All<sup>to</sup> Moderato.*

*Più lento.*

First system of a piano score. The right hand features a melodic line with a slur over the first two measures and a fermata over the third. The left hand has a bass line with a slur over the first two measures. The key signature has two flats, and the time signature is 3/4.

pizz.

Second system of the piano score. The right hand has a melodic line with a slur over the first two measures and a fermata over the third. The left hand has a bass line with a slur over the first two measures. The key signature changes to three flats. Dynamics include *p* and *mf*. The tempo marking *Moderato* is present.

Moderato

Third system of the piano score. The right hand has a melodic line with a slur over the first two measures and a fermata over the third. The left hand has a bass line with a slur over the first two measures. The key signature has three flats.

Fourth system of the piano score. The right hand has a melodic line with a slur over the first two measures and a fermata over the third. The left hand has a bass line with a slur over the first two measures. The key signature has three flats.

Fifth system of the piano score. The right hand has a melodic line with a slur over the first two measures and a fermata over the third. The left hand has a bass line with a slur over the first two measures. The key signature has three flats.

*Un poco animato.*

The first system of music is in 3/4 time and begins with a piano introduction. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line with chords and single notes. A large slur encompasses the first two measures of the right hand.

The second system continues the piano introduction. The right hand maintains its melodic pattern, and the left hand continues with a consistent bass line. The texture is light and rhythmic.

*rit:*

The third system includes a ritardando section, indicated by the *rit:* marking above the staff. The tempo slows down as the piece approaches its end. The right hand has a few final chords, and the left hand has a few final notes.

*Allegro non troppo.*

*p* *ff*

The fourth system begins with a forte section, marked *ff*. The tempo is *Allegro non troppo*. The right hand has a series of sixteenth-note triplets, and the left hand has a bass line with chords. The system includes a dynamic marking *p* (piano) and a crescendo hairpin.

*Allegretto.*

*mf*

The fifth system begins with a mezzo-forte section, marked *mf*. The tempo is *Allegretto*. The right hand has a series of sixteenth-note triplets, and the left hand has a bass line with chords. The system includes a dynamic marking *mf* and a triplet marking *3*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of eighth-note patterns in both hands, with accents (>) placed over several notes in the right hand.

Second system of musical notation, continuing the piece. It features similar eighth-note patterns in both hands. A flat (b) is placed under a note in the right hand in the third measure.

Third system of musical notation. The right hand continues with eighth-note patterns and accents. The left hand features chords and eighth notes. The text "Même M<sup>t</sup>" is written above the right hand in the fourth measure.

Fourth system of musical notation. The right hand features chords and eighth notes, while the left hand continues with eighth-note patterns. Slurs are used over groups of notes in both hands.

Fifth system of musical notation. The right hand features chords and eighth notes, and the left hand continues with eighth-note patterns. Slurs are used over groups of notes in both hands.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 4/4 time signature. It includes various notes, rests, and dynamic markings such as *f* and *ff*.

Second system of musical notation, continuing the piece. It features a treble and bass clef, with dynamic markings including *ff* and *f*.

Third system of musical notation, starting with the tempo marking *Allegretto.* It features a treble and bass clef, with dynamic markings including *ff* and *mf*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *ff*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *ff*.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes a crescendo hairpin and a fortissimo (*ff*) dynamic marking.

Second system of musical notation, continuing the piece with a grand staff. The bass line features a steady eighth-note accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic material in the grand staff.

Fourth system of musical notation, marked with a 2/2 time signature. It includes the instruction *Presto tutta la forza.* and features triplet markings in the bass line.

Fifth system of musical notation, concluding the piece with a grand staff. It features a 3/8 time signature and continues the triplet patterns in the bass line.

# № 1. CHOEUR.

## RÉVEIL.

TÉNORS .

Musical staff for Tenors, showing a whole rest in the key of B-flat major and 6/8 time.

BASSES .

Musical staff for Basses, showing a whole rest in the key of B-flat major and 6/8 time.

Trompettes dans la coulisse .

PIANO .

Piano accompaniment for the first system, featuring a melody in the right hand and chords in the left hand. The melody includes triplet markings.

Vocal line for Tenors with lyrics: Vi-te on son-ne le réveil Sol-dats faut boire la gout - te

Vocal line for Basses with lyrics: Vi-te on son-ne le réveil Sol-dats faut boire la gout - te  
 Piano accompaniment for the second system, labeled '(Orchestre)', featuring a melody in the right hand and chords in the left hand.

Vocal line for Tenors with lyrics: Vi-te on son-ne le réveil Sol-dats faut boire la gout - te

Vocal line for Basses with lyrics: Vi-te on son-ne le réveil Sol-dats faut boire la gout - te  
 Piano accompaniment for the third system, featuring a melody in the right hand and chords in the left hand.

Ça te ren-dra gai sans dou-te Jus - qu'au coucher du soleil

Ça te ren-dra gai sans dou-te Jus - qu'au coucher du soleil

The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with triplet markings over the first three notes of each measure. The bass clef provides a harmonic accompaniment with chords and single notes.

Ça te ren-dra gai sans dou-te Jus - qu'au coucher du soleil

Ça te ren-dra gai sans dou-te Jus - qu'au coucher du soleil

This system is identical to the first, showing the vocal lines and piano accompaniment for the second measure of the phrase.

Vi-te on sou-ne le réveil Sol-dats faut boire la gout - te .

Vi-te on sou-ne le réveil Sol-dats faut boire la gout - te .

The piano accompaniment continues with the same melodic and harmonic patterns as the previous systems, including triplet markings in the treble clef.

The piano accompaniment continues with the same melodic and harmonic patterns as the previous systems, including triplet markings in the treble clef.

№ 2.  
COUPLETS.

BABYLAS.

Risoluto.

PIANO.

Pen - dant la premièr' an - né - e Que ces ga - lons sont ac -

- quis On dit dans tou - te Par - mé - - e Le

(CHOEUR)

ma - ré - chal des lo - gis Ah! — le ma - ré -

BAB 3

\_chal des lo - gis. La deuxième année on

B 3 3

chan - ge On dit: "Maréchal Lo-gis." La troisième mot se

(CHOEUR) 3

man - ge; Et l'on dit: "Mar'chal lo - gis." C'est —

— très-bien l'on dit: "Mar'chal lo - gis"

BAB:

Quand on a quatre ans de gra - de On s'ap - pel - é Mar'chal'gis...

Puis a - près plus d'en - fi - la - de On ne dit plus

CHOEUR

que — Mar - gis! Mar - gis! Mar - gis!

BAB:

Tout ma - ré - chal des lo - gis En cinq

(CHOEUR)

ans de\_vient Mar-gis! Tout ma-ré-cha! des lo\_

*ff*

-gis En cinq ans de\_vient Mar-gis!

*ff*

**BAB:** 3

C'est de même auprès du ses\_ \_ que l'pre\_

3  
 -mier jour le cœur est pris Par ce ti - tre gi - gan -

(CHOEUR)  
 3  
 - tes - que: Le ma - ré - chal des lo - gis! Ah! —

*f*

le ma - ré - chal — des lo - gis Au

3 3  
 bout d'la premièr' se - mai - ne On est les meilleurs a -



B

\_ mis La dan' se sent moins de gé - ne Et

(CHŒUR)

B

l'appell' mar'chal lo - gis. C'est — tres - bien l'ou

BAB :

dit marchal lo - gis. Mais au bout du

B

mois la bel - le Con - nais sant bien le four - bi

B

Comme les vieux las - cars l'appel - le Comme au ré - gi -

(CHOEUR)

- ment — Mar - gis! Mar - gis! Mar -

BAB :

- gis! Tout ma - ré - chal des lo -

(CHOEUR)

- gis En a - mour de - vient mar - gis! Tout ma -

*ff*

- ré - chal des lo - gis En a - mour de - vient mar -

*ff*

This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is present in the piano part.

- gis .

*ff*

This system contains the second line of music. The vocal line continues with a dotted quarter note followed by a half note. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *ff* is present.

This system contains the third line of music, which is entirely piano accompaniment. It continues the musical texture established in the previous systems.

This system contains the fourth line of music, which is entirely piano accompaniment. It concludes the piece with a final cadence.

№ 3.  
COUPLETS.

Mouv<sup>t</sup>. de Polka.

ALCINDORA.

PIANO.

Le saltimbanque aime le mi.li.

- tai - re; C'est sa meil.leur pra.tiqu' tou.jours; Les a.cro.

bat's et les fai-seurs de tours Charm'nt les loisirs des gens de

guer- - - - re! Les bo-xeurs, les loueurs de ch'vaux

d'bois, Les ti-reus's de cart's, les her-cu - les, Tout'l'mond' les

ap - pel - le à la fois Ou les ca - jole, on les a - du - - rit:

- le . Et v'la comment — Dans l'bo\_ni\_ment — On ne d'mand'

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a dotted quarter note 'le', followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pas au mi - li - tai - re On d'mand'ja\_mais — la place en\_

The second system continues the musical piece. The vocal line has a melodic line with some slurs. The piano accompaniment maintains its rhythmic pattern with chords and moving lines in both hands.

- tiè - re Il peut prendr' le plai\_sir en\_tier, Mais il n'en

The third system shows the vocal line with a more active melodic line. The piano accompaniment includes some longer notes and slurs, providing harmonic support for the vocal melody.

pay' que la moitié — Mais il n'en pay' que la moi\_tié!

The final system on the page. The vocal line concludes with a melodic phrase. The piano accompaniment ends with a final chord and some moving lines in the bass.

First system of piano accompaniment. The right hand features four measures of triplets, each marked with a '3' and a slur. The left hand provides harmonic support with chords and single notes.

Second system of piano accompaniment. The right hand continues with four measures of triplets, each marked with a '3' and a slur. The left hand continues with chords and single notes.

Vocal line for the first system, showing a melodic phrase starting with a rest followed by a series of eighth and sixteenth notes.

Au près des femm's leur succès est le

Third system of piano accompaniment. The right hand has two measures of triplets followed by a measure with a chord. The left hand continues with chords and single notes.

Vocal line for the second system, continuing the melody with a series of eighth and sixteenth notes.

mê - me Eu - ni - forme est un sé - duc - teur: Le mi - li -

Fourth system of piano accompaniment. The right hand has two measures of chords followed by a measure with a chord. The left hand continues with chords and single notes.

- fair? par é - tat est vain - queur Il n'a qu'à se montrer on

Pai - - - me; Les nourriés et les bonn's d'en -

- fant Lui met - tent du va - gue dans l'â - - me Comme à la

pa - ra - de sou - vent Il trou - ble no - tre cœur de fem -

rit:



- me! Et pareill<sup>2</sup>ment — Dans l'senti ment — On ne d'mand'

pas au mi - li - tai - re, On d'mand'ja.mais — la place en-

- tié - - re, Il pent prendr' le plai-sir en-tier Mais il n'en

pay' que la moitié — Mais il n'en pay' que la moi-tié!

№. 4.  
CHŒUR.

TÉNORS.

BASSES.

PIANO.

Trompettes sur le Théâtre.

T

B

Vi-te allons bouchon\_ner co\_cot\_te C'est le devoir du

Vi-te allons bouchon\_ner co\_cot\_te C'est le devoir du

(Orchestre)

T  
ca - va - lier A lui-même a\_vant de pen\_ser il

B  
ca - va - lier A lui-même a\_vant de pen\_ser il

T  
ne doit pen\_ser qu'à pau - ser, Il ne doit pen\_ser

B  
ne doit pen\_ser qu'à pau - ser, Il ne doit pen\_ser

T  
qu'à pan\_ser . Le che\_val sur le \_ quel il trot - te

B  
qu'à pan\_ser . Le che\_val sur le \_ quel il trot - te

T  
C'est le de\_voir du ca\_valier. Vi\_te allons bouchonner co\_cot . . .

B  
C'est le de\_voir du ca\_valier. Vi\_te allons bouchonner co\_cot . . .

T  
- - - - te .

B  
- - - - te .

*ff* Trompettes sur le Théâtre .

№. 5.  
**COUPLETS.**

VICTOIRE.

PIANO.

La canti\_nièr' du trent'six\_iè - - -

me A d'la beau\_té, d'Pœil et d'la

- dent Mais ce n'est pas pour ça qu'on

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a whole note rest, followed by a half note 'dent', and then a series of eighth notes: 'Mais ce n'est pas pour ça qu'on'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

l'ai - - - - - me Elle ne donn' pas dans l'sen-ti -

The second system continues the vocal line with a dotted half note 'l'ai' followed by a whole note rest, then a half note 'me'. The piano accompaniment continues with similar rhythmic patterns, including some chords with accidentals.

- ment Si d'vant elle tout l'régiment

The third system shows the vocal line with a whole note rest, followed by a half note 'ment', and then a series of eighth notes: 'Si d'vant elle tout l'régiment'. The piano accompaniment features a prominent chord in the right hand towards the end of the system.

lou-che En dé-fi-lant par es-ca-dron C'est que

The fourth system shows the vocal line with a series of eighth notes: 'lou-che En dé-fi-lant par es-ca-dron C'est que'. The piano accompaniment continues with rhythmic patterns and chords.

l'eau vous vient à la bou-che Quand on re - luqu' son p'tit bi -

*ad libit:*

- don Quand on re - luqu' son p'tit bi - don.

De la can-ti - niè - re qu'il fait bon, bon, bon,

Qu'il fait bon ah! qu'il fait bon Vi - der le bi - don. —

De la can - ti - niè - re Qu'il fait bon, bon, bon,

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Vi - der le bi - don de la can - ti - niè - re.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment includes some chords and rests in the right hand, while the left hand continues with eighth notes.

The third system shows the piano accompaniment continuing. The right hand has a more active eighth-note pattern, and the left hand has a similar eighth-note pattern with some chordal textures.

La can - ti -

The fourth system begins with a vocal line that has a whole rest for the first two measures, followed by a quarter note G4, quarter notes A4, and Bb4. The piano accompaniment continues with eighth-note patterns in both hands.



-nièr' du trent<sup>e</sup> six - iè - - - - - me N'est pas un?

femm' pour les chasseurs C'est ell' qui prend un soin ex.

- trê - - - - - me Des es - to - macs mais pas des

coeurs Et le fait, quoiqu'on en di - se, Tourner les

têt's de l'es - ca - dron Mais c'est pas pour quelque bê -

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- ti - se C'est pour c'qu'elle a dans son bi - don, C'est pour c'quel -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment maintains its rhythmic pattern with some chordal changes.

*ad libit:*

- le a dans son bi - don . De la can - ti -

The third system is marked *ad libit:*. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active right hand with sixteenth-note runs.

- niè - re qu'il fait bon, bon, bon,

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment continues with its characteristic rhythmic accompaniment.

qu'il fait bon ah! qu'il fait bon, vi - der le bi -

- don, — De la can - ti - niè - re qu'il fait

bon, bon, bon, Vi - der le bi -

- don de la can - ti - niè - re .

S  
De la can - ti - niè - re Qu'il fait bon bon bon

T  
De la can - ti - niè - re Qu'il fait bon bon bon

B  
De la can - ti - niè - re Qu'il fait bon bon bon

S  
Vi - der le bi - don De la can - ti - niè - re.

T  
Vi - der le bi - don De la can - ti - niè - re.

B  
Vi - der le bi - don De la can - ti - niè - re.

*ff*

## CHŒUR.

SOPRANOS .

TÉNORS .

BASSES .

PIANO .

*ff*

De la can-ti-niè-re Qu'il fait bon bon

De la can-ti-niè-re Qu'il fait bon bon

De la can-ti-niè-re Qu'il fait bon bon

S

T

B

bon Vi-der le bi-don De la can-ti-niè-re.

bon Vi-der le bi-don De la can-ti-niè-re.

bon Vi-der le bi-don De la can-ti-niè-re.

*ff*

Op. 6.  
**RONDEAU.**

NICHETTE.

PIANO.

*Allegretto.*

Faut - il pourtant que je vous ai - me Pour

con - sen - tir à tout ce - là, Moi qui rê - vais — un doux po -

- è - me Quand no - tre liai - son com - men - ça . C'è -

- tait à Saint Cloud à la fê - te Je ne connais - sais pas Pa -

- ris, Car je ve - nais un peu bê - bê - te, Di -

- rec - tement de mon pa - ys . Tes a - mis t'ap - pe - laient Vi -

- com - te Et tu me parlais...quel hon - neur! Près

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note 'com', followed by a quarter rest, then a quarter note 'te'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

de toi, j'a.vais presque hon - te, C'est ain - si que tu pris mon

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'de', a quarter rest, a quarter note 'toi,', a quarter rest, a quarter note 'j'a.', a quarter rest, a quarter note 'vais', a quarter rest, a quarter note 'presque', a quarter rest, a quarter note 'hon -', a quarter rest, a quarter note 'te,', a quarter rest, a quarter note 'C'est', a quarter rest, a quarter note 'ain -', a quarter rest, a quarter note 'si', a quarter rest, a quarter note 'que', a quarter rest, a quarter note 'tu', a quarter rest, a quarter note 'pris', a quarter rest, and a quarter note 'mon'. The piano accompaniment continues with similar harmonic support.

coeur! Quel est ton nom, bel.le fil -

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'coeur!', a quarter rest, a quarter note 'Quel', a quarter rest, a quarter note 'est', a quarter rest, a quarter note 'ton', a quarter rest, a quarter note 'nom,', a quarter rest, a quarter note 'bel.', a quarter rest, a quarter note 'le', a quarter rest, and a quarter note 'fil -'. The piano accompaniment continues with similar harmonic support.

- let - te, Me dis - tu; ça me fit plai - sir. Et

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note '- let -', a quarter rest, a quarter note 'te,', a quarter rest, a quarter note 'Me', a quarter rest, a quarter note 'dis -', a quarter rest, a quarter note 'tu;', a quarter rest, a quarter note 'ça', a quarter rest, a quarter note 'me', a quarter rest, a quarter note 'fit', a quarter rest, a quarter note 'plai -', a quarter rest, a quarter note 'sir.', a quarter rest, and a quarter note 'Et'. The piano accompaniment continues with similar harmonic support.



(à part)

je te ré-pon-dis: Ni - chet - te! Mon vrai nom m'eût trop fait rou-

- gir, Ni - chette, un nom de la Bo - hê - me! En

m'em-brassant, t'é-cri - as - tu; U - ne heure après, le

ver - be: J'ai - me! Se - con - ju - gait; c'était pré - vu Crai -

gnant de pa-raître i-gno-ran-te, Du ri-di-cule ayant grand

peur Je fis semblant d'être sa-van-te Ce

fut la cau-se d'un mal-heur! Et

*Più animato.*

tant je m'é-tais com-pro-mi-se Que je n'o-sai

rien t'a - vou - er Et tu trou -

vas quel - le sur - pri - se!

Un vrai tré - sor... un vrai tré - sor, sans le cher -

- cher sans le cher - cher, sans le cher - cher. C'est

ain - si que cet - te a - ven - tu - re Fut mon premier ro - man d'a -

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

- mour! Fais la fi - nir — je t'en con - ju - re De - vant le

The second system continues the vocal line and piano accompaniment. The vocal line has a melisma on the word "finir" indicated by a long horizontal line. The piano accompaniment includes dynamic markings such as *mf* and *f*.

mai - re au pre - mier jour!

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the right hand.

8-----

The fourth system is a piano accompaniment system. It includes a dynamic marking of *ff* and a first ending bracket labeled "8-----" above the final measure, which ends with a double bar line.

97. 7.  
**COUPLETS.**

*Allegretto.*

**RASTAGNAC.**

*Allegretto.*

**PIANO.**

*Allegretto.*

J'a\_vais mis mon u - ni -

*p*

- for - me A seul fin de l'es\_say - er Ça m'don -

- nait un chic é - nor - me; Chez ma bell' j'al - lais l'un -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- trer — J'al - lais me fai - re ad - mi - rer! Son re -

The second system continues the musical piece. The vocal line has a long note on 'trer' followed by a series of quarter notes. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand being held across measures.

- gard é - tait plein d'flam - me En re - lu - quant mes ga -

The third system introduces triplets in the piano accompaniment. The vocal line continues with quarter notes. The piano accompaniment features chords in the right hand and a bass line with triplets in the final two measures.

- lons; A l'ins - tant son cœur s'en - flam - me Et tous

The fourth system concludes the page. The vocal line ends with quarter notes. The piano accompaniment features chords in the right hand and a bass line with triplets in the final two measures.

deux nous rou - cou - lions.

*ff* (Coup de sonnette)

(PARLE)  
C'est mon mari, cachez-vous!...  
Un Rastagnac se cacher devant un pékin: jamais!...

J'le coupe en deux, en qua - tre, en six, en huit, en

dix, en qua - rant' six Foid'Rastagnac Flic, Floe, Flac!

J'entra - lors dans ma ca -

- chet - te Et n'y blot\_tis de mon mieux, Tremblan\_te é\_tait la pau -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- vret - te D'un pé - kin si cha - touil - leux — De ce

The second system continues the musical piece. The vocal line has a long note on 'De ce' with a fermata. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line.

pé - kin cha - touil - leux Dans ma mo - des\_te te -

The third system shows the vocal line with a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- mi - e Qui me don - nait du tra - cas, Tout à

The fourth system concludes the page. The vocal line has a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including two triplet markings over eighth notes.



coup, v'là que j'é - ter - nue Et la port' vo - le en é -

*ff*

- clats!

Bruit d'une porte qu'on enfonce.

(PARLÉ.)

Sauvez-vous!.. Il était temps, car si je l'avais rencontré nez à nez.

J'écoupais en

deux, en qua - tre, en six, en huit, en dix, en qua - rant' -

- six Foi d'Ra - ta - gnac, Flie, Floe, Flac!

*ff*

N<sup>o</sup> 8.  
DUETTO.

NICHETTE.

VICTOIRE.

PIANO.

On est ton -

v

- jours un peu na - ï - ve Lorsquel'a - mour nous tient au cœur Au lieu

v

d'ê - tre sur le qui - vi - ve Con - tre l'hom - me ce sé - duc -

## NICHETTE

V

-teur Il m'a ju - ré de m'é - pou - ser Ma - da - me Un no - ble

## VICTOIRE

N

n'est pas un trom - peur L'homme en a - mour ne ris - que pas l'hon -

N

Mais un ser -

V

-neur En le fai - sant per - dre à la fem - me

N

-ment c'est quel - que cho - se,

V

Pour cette can - se on en fait cent, on en fait

N  
L'a - mour n'est pas un

V  
cent L'a - - - - - mour n'est pas un sou - ge

N  
son - ge ro - se Le plus sou - vent grand

V  
ro - se Le plus sou - vent grand mal il

N  
mal il cau - se C'est un Dieu trom -

V  
cau - - - - - se C'est un Dieu trom -

N  
- peur ————— Qui bri - se le cœur —————

V  
peur ————— Qui bri - se le cœur —————

N  
— C'est l'a - ve - nir, c'est l'es - pé - ran - ce

V  
— C'est l'a - ve - nir, c'est l'es - pé - ran - ce

N  
Que l'on rê - ve quand il com - men - ce Mais

V  
Que l'on rê - ve quand il com - men - ce Mais

## Più animato.

N  
c'est au ré - veil Cha - grin sans pa - reil Et

V  
c'est au ré - veil Cha - grin sans pa - reil Et

N  
ce bonheur si plein de char - mes Si plein de char - - - mes Et

V  
ce bonheur si plein de char - mes Si plein de char - - - mes Et

N  
ce bonheur si plein de char - mes Fi - nit par des lar - mes!

V  
ce bonheur si plein de char - mes Fi - nit par des lar - mes!

Œ. 9.  
FINAL.

SOPRANO.

TÉNOR.

BASSE.

PIANO.

Trompettes sur le Théâtre.

Allegro

S

T

B

Al - lons vi - te en sel - le

Al - lons vi - te en sel - le

Al - lons vi - te en sel - le

Al - lons vi - te en sel - le

ff

S  
Vi - te on nous ap - pel - le Le ré - gi - ment nous at -

T  
Vi - te on nous ap - pel - le Le ré - gi - ment nous at -

B  
Vi - te on nous ap - pel - le Le ré - gi - ment nous at -

S  
- tend nous at - tend nous at - tend nous at - tend \_\_\_\_\_

T  
- tend nous at - tend nous at - tend nous at - tend \_\_\_\_\_

B  
- tend nous at - tend nous at - tend nous at - tend \_\_\_\_\_



S  
La trompet - te son - ne La fan - far' ré - son - ne

T  
La trompet - te son - ne La fan - far' ré - son - ne

B  
La trompet - te son - ne La fan - far' ré - son - ne

S  
Un air tri - om - phal A che - val, à che -

T  
Un air tri - om - phal A che - val, à che -

B  
Un air tri - om - phal A che - val, à che -

S  
- val.

T  
- val.

B  
- val. Trompettes sur le Théâtre.



Orchestre.

*ff*



# ACTE II.

## ENTR'ACTE.

*PIANO.*

All<sup>to</sup> *ff*

*ff*

*mf*

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a bass line in the bass. A dynamic marking of *ff* (fortissimo) is present in the middle of the system. There are also accents (>) over several notes.

Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps. The music features a melodic line in the treble and a bass line in the bass. A dynamic marking of *ff* (fortissimo) is present in the middle of the system. There are also accents (>) over several notes.

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps. The music features a melodic line in the treble and a bass line in the bass. There are accents (>) over several notes.

Fourth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps. The music features a melodic line in the treble and a bass line in the bass. A dynamic marking of *ff* (fortissimo) is present in the middle of the system. There are also accents (>) over several notes.

Fifth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps. The music features a melodic line in the treble and a bass line in the bass. There are accents (>) over several notes.

Sixth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps. The music features a melodic line in the treble and a bass line in the bass. A dynamic marking of *ff* (fortissimo) is present in the middle of the system. There are also accents (>) over several notes. The system ends with a double bar line.

№ 10.  
CHOEUR.

Allegretto.

SOPRANO .

TÉNORS .

BASSES .

PIANO .

G. Gaiße.

S

T

B

Ma - chin d'oseil - le On voit i - ci e'qu'on n'voit nulle part A cet - te fê -

S  
- te sans pa-reil - le Tout c'qu'on y fait c'est du grand art.

T  
- te sans pa-reil - le Tout c'qu'on y fait c'est du grand art.

B  
- te sans pa-reil - le Tout c'qu'on y fait c'est du grand art.

*p<sup>te</sup> Fl.* (PARADE.)

*ff*  
G.C.

Tromb.

## ALCINDORA.

Ve - nez voir la fem - me é - lec - tri - que Vous

di-rez c'est un beau travail Ve-nez voir un her-cu-le u-ni-que On

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "di-rez c'est un beau travail Ve-nez voir un her-cu-le u-ni-que On". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

8. pent l'ad-mi-rer en dé-tail.

The second system continues the vocal line with the lyrics "8. pent l'ad-mi-rer en dé-tail.". The piano accompaniment features a more active right hand with sixteenth-note patterns and a bass line with some rests. A dynamic marking of *ff* (fortissimo) is present in the piano part.

This block shows the piano accompaniment for the second system, focusing on the intricate sixteenth-note patterns in the right hand and the supporting bass line.

(L'APOLLON)

Voy-ez les mer-veill's de la sci-en-ce La science ya qu'çad'vrai

The third system begins with the section header "(L'APOLLON)". The vocal line has the lyrics "Voy-ez les mer-veill's de la sci-en-ce La science ya qu'çad'vrai". The piano accompaniment features triplet markings over the right hand and a consistent bass line.

pour l'instant Admi - rez la grâc<sup>e</sup>, Fé - lé - gau - ce La -

(CHOEUR)

- pol - lon mus - clé sim - ple - ment . O - hé! Cho - se et

O - hé! Cho - se et

O - hé! Cho - se et

S Ma - chin d'o - seil - le On voit i - ci c'qu'on n'voit null' part .

T Ma - chin d'o - seil - le On voit i - ci c'qu'on n'voit null' part .

B Ma - chin d'o - seil - le On voit i - ci c'qu'on n'voit null' part .



S  
A cet - te fê - te sans pa - reil - le Tout c'qu'on y fait c'est

T  
A cet - te fê - te sans pa - reil - le Tout c'qu'on y fait c'est

B  
A cet - te fê - te sans pa - reil - le Tout c'qu'on y fait c'est

S  
du grand art.

T  
du grand art.

B  
du grand art.

(Musique de scène)

First system of a piano score. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of chords: G4-B4, A4-C5, B4-A4, G4-F4, E4-D4, C4-B3. A dynamic marking *p* is present in the fifth measure.

Second system of a piano score. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of chords: G4-B4, A4-C5, B4-A4, G4-F4, E4-D4, C4-B3.

Third system of a piano score. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of chords: G4-B4, A4-C5, B4-A4, G4-F4, E4-D4, C4-B3. Trills are indicated by a '3' above the notes in the third and fourth measures.

Fourth system of a piano score. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of chords: G4-B4, A4-C5, B4-A4, G4-F4, E4-D4, C4-B3. Trills are indicated by a '3' above the notes in the third and fourth measures.

Fifth system of a piano score. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of chords: G4-B4, A4-C5, B4-A4, G4-F4, E4-D4, C4-B3. A dynamic marking *p* is present in the third measure.

Sixth system of a piano score. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of chords: G4-B4, A4-C5, B4-A4, G4-F4, E4-D4, C4-B3. The system concludes with a double bar line.

### CHOEUR ET COUPLETS.

*Allegretto.*

SOPRANOS.

TÉNORS.

*PIANO.*

*ff*



(ENSEMBLE)

A la fê - te de Saint - Cloud



Les fill's n'ont pas peur du loup Mais à la fê - te des Lo - ges



El - les sont di - gnes d'é - lo - ges A la fê - te

de Saint Cloud Les fill's n'ont pas peur du loup.

MÉTELLA.

La pa - ri - sien - ne va - po - ren - se

Des Loges peut venir heu\_reu\_se Si son a\_mant a le cœur bon Et

**BOUDINETTE.**

lui donne un p'tit mir\_li\_tou La pa\_risienne un peu bla\_sé\_e

Aux Loges quand el\_le est pas\_sé\_e Pent se sen\_tir qu'équ?

- chose au cœur Si son a\_mant lui met un' fleur. A la fê\_te

de SaintCloud Le fill's n'ont pas peur du loup Mais à la fê -

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by a measure with an accent (>) over a note. The piano accompaniment provides harmonic support with chords and a steady bass line.

- te des lo - ges El - les sont di - gnes d'ê - lo - ges

The second system continues the vocal line and piano accompaniment. The vocal line has a measure with an accent (>) over a note. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand.

A la fê - te de Saint Cloud Les fill's n'ont pas peur du loup.

The third system concludes the vocal line and piano accompaniment. The vocal line ends with a final note. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

The final system shows the piano accompaniment concluding with a complex melodic line in the right hand and a supporting bass line in the left hand. The piece ends with a double bar line.

№. 11<sup>bis</sup>  
**CHOEUR.**

Allegretto.

CHOEUR. 

PIANO. 

A la fê-te de Saint Cloud Les fill's n'ont pas



peur du loup Mais à la fê-te des lo-ges Et les sont di-





- gnes d'é-lo-ges A la fê-te de Saint Cloud Les fill's n'ont pas





peur du loup.



N<sup>o</sup> 12.

## RONDE.

Allegro Moderato.

BABYLAS.



La femm' tant qu'elle est

PIANO.



fil - le Est ai - mable et gen - til - le Son bon -

(CHOEUR)

- heur est d'dan - ser en rond, Ron, ron, pe - tit pa - ta -

BABYLAS.

- pon, Ron, ron, pe - tit pa - ta - pon. On



l'é - pou - s' c'est un dia - ble La bell' de - vient ai -

(CHOEUR)

- ma - ble Au - - tant qu'un' port' de pri - son Cric,

crac, et grin\_cez' donc Cric, crac, et grin\_cez

BABYLAS.

done. La fem - me la meil - len - re Sa - chez - le

jeu - nes gens — A de fi - chus quarts

(CHŒUR)

d'heu - re Pour quelques bons ins - tants La

fem - me la meil - leu - re Sa - chez - le jeu - nes

*ff*

gens — A de fi - chus quarts d'heu - re Pour quelques

bons ins - tants . Ya rien d'meilleur sur

ter - re Qu'un' bon - ne mé - na - gè - re Aux pe-tits

(CHŒUR) très doux .  
soins pour son ma - ri Mon p'tit chien chien, mon gros ché -

**BARYTAS .**  
- ri Mon p'tit chien chien , mon gros ché - ri . Mais

Il n'y a rien de pi - re Qu'un' femme qui n'aim' qu'à

(CHOEUR)

ri - re Et n'rêv' que la table on l'bal. Cric,

crae, et baccha - nal. Cric, crae, et bac - cha -

BABYLAS.

- nal. La fem\_me la meil - len\_re Sachez-le jeu - nes

gens — A de fichusquarts d'heu\_re Pour quelques bons ins - -

(CHOEUR)

- tants. La fem\_me la meil\_leu\_re Sa\_chez\_le

*ff*

jeu\_nes gens — A de fi\_chusquarts d'heu\_re Pour quelques

bons ins\_tants.

*ff*

No. 12<sup>bis</sup>

## CHOEUR.

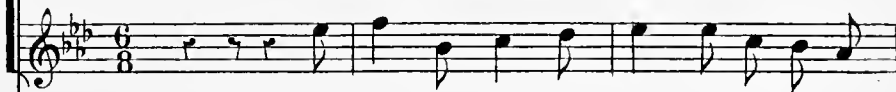
Allegro.

SOPRANOS.



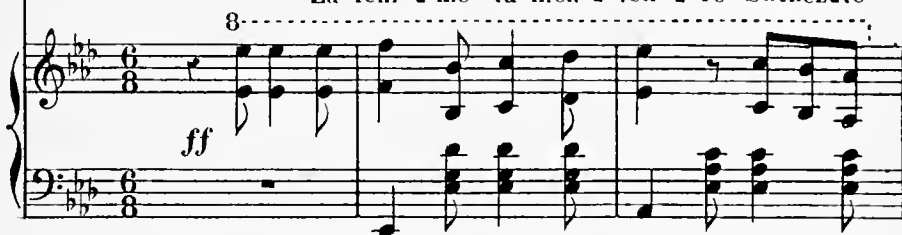
La fem - me la meil - leu - re Sachez - le

TÉNORS.



La fem - me la meil - leu - re Sachez - le

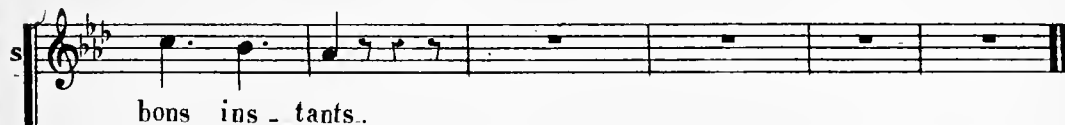
PIANO.



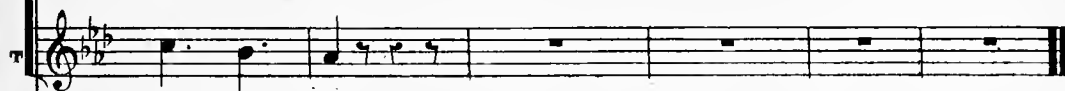
jeu - nes gens — A de fichus quarts d'heu - re Pour quelques.



jeu - nes gens — A de fichus quarts d'heu - re Pour quelques



bons ins - tants.



bons ins - tants.



№. 13.  
**COUPLETS.**

Tempo di Polka.

VICTOIRE.

PIANO.

Tempo di Polka.

Ah! tu fais ton pa-cha Ba-by-las, hal-te-là!

Il te faut un' fem-me Qui fass' sa ma-

da - me, Et sans ju - ger l'oi - seau Quand le plu -

- ma - ge est beau Bien vi - te il s'en - flam - me Mais

moi, j'sais tout, pau - vre sul - tan Tu fais ton d'voir bien

stric - te - ment Ah! non, Ah! non, En pa - cha, toi



Ba-by-las! Ah! non, Ah! non, Tu s'rais mieux en

Mé-né-las! Ah! tu veux fair' le coq! hoc! hoc!

Ah! tu veux fair' le coq! hoc! hoc! Ya long temps qu'tu n'chant's

*ad libit :*

plus hé-las! Pau-vre Ba-by-las!

*ff*

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line is mostly silent, with a few notes appearing at the end of the system. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

The second system continues the musical score. The vocal line begins with the lyrics "Oui, pour moi". The piano accompaniment continues with the same rhythmic pattern as the first system.

Oui, pour moi

The third system continues the musical score. The vocal line begins with the lyrics "c'est ve-xant : Près d'u-ne autr' le voy-ant". The piano accompaniment continues with the same rhythmic pattern as the first system.

c'est ve-xant : Près d'u-ne autr' le voy-ant

The fourth system continues the musical score. The vocal line begins with the lyrics "Si Pon al-lait s'di-re Qu'j'peux pas lui suf-". The piano accompaniment continues with the same rhythmic pattern as the first system.

Si Pon al-lait s'di-re Qu'j'peux pas lui suf-

- fi - re; Il s'po - se en con - qué - rant

Quand c'est lui qui sou - vent N'est pas en train

d'ri - re. Pour l'autr' ce s'rait: Ac - ti - vi - té Pour

moi: Dis po - ni - bi - li - té! Ah! non, Ah! non,

En pa - cha toi, Ba - by - las! Ah! non, Ah! non,

Tu s'rais mieux en Mé - né - las! Ah! tu veux fair' le

coq! hoq! hoq! Ah! tu veux fair' le coq! hoc! hoc! Ya

*ad libit:*

long - temps qu'tu n'chant's plus hélas! Pau - vre Ba - by - las!

*ff*

Op. 13<sup>bis</sup>

Allegretto .

PIANO.

The first system of music is in 2/4 time, key of D major. The treble clef part begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The bass clef part consists of a steady eighth-note accompaniment: D3, E3, F#3, G3, A3, B3, C4, D4.

The second system continues the piece. It features a repeat sign after the fourth measure. In the fifth measure, the treble clef part has a triplet of eighth notes: G4, A4, B4. The bass clef part continues with the same accompaniment.

The third system contains five measures. The treble clef part features three triplet markings over eighth notes: G4, A4, B4 in the first measure; G4, A4, B4 in the fourth measure; and G4, A4, B4 in the fifth measure. The bass clef part continues with the accompaniment.

The fourth system continues the melodic line in the treble clef. It starts with a triplet of eighth notes: G4, A4, B4. The bass clef part continues with the accompaniment.

The fifth system concludes the piece. The treble clef part ends with a quarter note D5. The bass clef part continues with the accompaniment until the final double bar line.

N<sup>o</sup> 14.

## QUINTETTE.

ALCINDORA .

MUSARDIN .

RASTAGNAC .

BABYLAS .

PÉPINET .

PIANO.

A

M

R

B

P

*ff*

*f*

8<sup>va</sup>

C'est un ef\_fet vrai\_ment u -

C'est un ef\_fet vrai\_ment u -

C'est un ef\_fet vrai\_ment u -

C'est un ef\_fet vrai\_ment u -

C'est un ef\_fet vrai\_ment u -

C'est un ef\_fet vrai\_ment u -

A  
\_ ni - - - que Quand on la tou\_ che Toc, toc,

M  
\_ ni - - - que Quand on la tou\_ che Toc, toc,

R  
\_ ni - - - que Quand on la tou\_ che Toc, toc,

B  
\_ ni - - - que Quand on la tou\_ che Toc, toc,

P  
\_ ni - - - que Quand on la tou\_ che Toc, toc,-

A  
toc, C'est un choc, C'est un choc,

M  
toc, toc, toc, toc, toc,

R  
toc, toc, toc, toc, toc,

B  
toc, toc, toc, toc, toc,

P  
toc, toc, toc, toc, toc,

rit:

A C'est un choc é - lec - tri - - que

M toe, C'est un choc é - lec - tri - - que

R toe, C'est un choc é - lec - tri - - que

B toe, C'est un choc é - lec - tri - - que

P toe, C'est un choc é - lec - tri - - que

rit:

a tempo.

A C'est un choc é - - - - - lec - -

M toe, toe, toe,

R toe, toe, toe,

B toe, toe, toe,

P toe, toe, toe,



A *tri- - - que Ah! je suis la femme é - lec -*

M *toc, toc, toc,*

R *toc, toc, toc,*

B *toc, toc, toc,*

P *toc, toc, toc,*

*ff*

A *- tri - que, é - lec - tri - que, é - lec - tri - que,*

M *toc, toc, toc, toc, toc, toc,*

R *toc, toc, toc, toc, toc, toc,*

B *toc, toc, toc, toc, toc, toc,*

P *toc, toc, toc, toc, toc, toc,*

A  
Ah! je suis la femme é - lec - tri - - - - -

M  
Oui! c'est bien la femme é - lec - tri - - - - -

R  
Oui! c'est bien la femme é - lec - tri - - - - -

B  
Oui! c'est bien la femme é lec tri - - - - -

P  
Oui! c'est bien la femme é - lec - tri - - - - -

8. Oui! c'est bien la femme é - lec - tri - - - - -

A  
- que, é - lec - tri - - - - - que.

M  
- que, é - lec - tri - - - - - que.

R  
- que, é - lec - tri - - - - - que.

B  
- que, é - lec - tri - - - - - que.

P  
- que, é - lec - tri - - - - - que.

PARLÉ.  
Reprise du quintette

№. 15 .  
DUETTO .

Moderato ben mesurato .

RASTAGNAC .

Hié\_rar\_chi-qu?

BABYLAS

Moderato ben mesurato .

PIANO. *p*

\_ment c'est la loi mi - li - tai - - - re Faut o - bé -

BABYLAS .

- ir et n'jamais ré-pli-quer Mais y m'semblait que c'é\_tait u-ne af-

- fai - - - re Où l'ré - gle - ment ne peut pas s'ap - pli -

**RASTAGNAC.**

- quer Ça n'est p'têtr' pas tout à fait dans l'ser -

- vi - - - ce Mais les ga - lons n'doivent ja - mais a - voir

**BABYLAS.**

tort — Mais permet - tez si le même ca - pri - - ce Vhait au lieu?

RASTAGNAC.

- nant, au cap'taine au ma - jor Jen'inclin'rais et je céd'rais la

pla - ce De\_vant l'pres - tig' du ga\_lon tout s'ef -

*rit:* **BAEYLAS.**  
- fa - - - ce Onides ga - lons l'pres-tige est sans é -

- gal Mais je le trouv', i - ci phéno - mè -

## RASTAGNAC.

- nal Tout ca - va - lier est toujours à ch'val Il faut être à

## ENSEMBLE.

ch'val, il faut être à che - val Tout ca - va - lier est toujours à

ch'val, est toujours à ch'val, est toujours à che - val.

Œ. 16.  
FINAL.

SOPRANOS .

TÉNORS .

BASSES .

PIANO .

*ff*

0 - hé Chose et Ma - chin d'o - seil - le

0 - hé Chose et Ma - chin d'o - seil - le

0 - hé Chose et Ma - chin d'o - seil - le

S

T

B

On voit i - ci c'qu'on n'voit null' part A cet - te fé -

On voit i - ci c'qu'on n'voit null' part A cet - te fé -

On voit i - ci c'qu'on n'voit null' part A cet - te fé -

S  
- te sans pa\_reil - le Tout c'qu'on y fait c'est du grand art.

T  
- te sans pa\_reil - le Tout c'qu'on y fait c'est du grand art.

B  
- te sans pa\_reil - le Tout c'qu'on y fait c'est du grand art.

*Animato.*

*ff*

*ff*



# ACTE III.

## ENTR'ACTE.

Andante.  
con sordini.

*PIANO.*

The first system of the piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a half rest followed by a quarter note G4, then a quarter note F4, and continues with a series of chords and moving lines. The tempo is marked 'Andante' and the performance instruction is 'con sordini'.

The second system continues the piano introduction with two staves. It features similar chordal textures and moving lines in both hands, maintaining the key of B-flat major and common time.

The third system of the piano introduction shows more complex chordal structures in the right hand, with some triplets and slurs. The left hand continues with a steady accompaniment. A dynamic marking of *p* (piano) is present at the beginning of the system.

The fourth system continues the piano introduction with intricate chordal patterns and moving lines in both hands, maintaining the key of B-flat major and common time.

The fifth and final system of the piano introduction concludes with a series of chords and moving lines in both hands, ending with a final chord in the key of B-flat major.

First system of musical notation. The treble clef staff contains a melodic line with slurs and a dynamic marking of *p* (piano) in the fourth measure. The bass clef staff contains a rhythmic accompaniment of chords.

Second system of musical notation. The treble clef staff features a complex melodic line with many beamed notes and slurs. The bass clef staff continues with a steady rhythmic accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with slurs and some rests. The bass clef staff maintains the rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *p* (piano) in the second measure. The bass clef staff continues with the rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff begins with a dynamic marking of *pp* (pianissimo) and includes the instruction *a poco rit:* (a little ritardando). The system concludes with a double bar line. The bass clef staff continues with the rhythmic accompaniment.

## CHOEUR.

Marziale.

PIANO.

ENSEMBLE.

Les enfants de troupe Sont des garne -

-ments Qui portent en troupe Tous les sen - ti - ments Enfants on nous

nomme Mais ardents nous sommes Mais ardents nous sommes, ardents nous som -

- mes . Les enfants de

*mf*

troupe Sont des gar - ne - ments Qui portent en crou-pe Tous les sen-ti -

*f*

- ments . Les enfants de troupe Sont des gar - ne - ments .

*f*

**GRAIN DE SEL.**

Dis-ci-pli-

-nés, san - glés, dres - sés, A che - val sur la thé - o -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a minor key and features a steady eighth-note melody. The piano accompaniment provides a harmonic foundation with chords and moving bass lines.

-ri - e Ils sont ru - de - ment é - le - vés Les jeu - nes

The second system continues the musical piece. The vocal line has a more varied rhythm, including some sixteenth-note passages. The piano accompaniment remains consistent in style, supporting the vocal melody.

fil - s de la pa - tri - e! Con - nais - sant le mé - tier à

The third system shows the vocal line with a mix of eighth and sixteenth notes. The piano accompaniment continues to provide a steady accompaniment.

fond A - vec un tas de ru - ses é - pi - ques Ce sont les

The fourth system concludes the page. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure.

en\_fants d'troup' Qui font un peu plus tard les vieill's pra -

*ad libit:*  
- ti - - - ques Les enfants de troupe' Sont des gar - ne -

*ff* *p*

- ments Qui portent en croupe' Tous les sen - ti - ments Enfants on nous

nom\_me Mais ardents nous sommes Mais ardents nous sommes, ardents nous som -

*sp*

- mes Les en-fants de

*mf*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a long note on 'mes' followed by a melodic phrase for 'Les en-fants de'. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamic marking *mf* is placed in the piano part.

troupe Sont des gar - ne - ments Qui portent en crou - pe Tous les sen - ti -

*f*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'troupe Sont des gar - ne - ments Qui portent en crou - pe Tous les sen - ti -'. The piano accompaniment continues with the same rhythmic pattern, with a dynamic marking of *f* in the piano part.

- ments Les enfants de troupe Sont des gar - ne - ments.

*f* *ff*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with '- ments Les enfants de troupe Sont des gar - ne - ments.'. The piano accompaniment features a dynamic marking of *f* in the first part and *ff* in the second part.

sec.

Detailed description: This system contains the seventh and eighth lines of music, which are purely instrumental for the piano. The right hand has a complex, rapid melodic line, while the left hand provides a harmonic accompaniment. The dynamic marking *sec.* is placed at the end of the system.

Œ. 18.

## COUPLETS .

Tempo di Mazurka.

ALCINDORA.

PIANO.

J'suis un' femm' de tem.pérament J'ai des bras, des biceps é -

- nor - mes Et je crois que comu' dévlop' ment Le



sen - timent ça suit la for - me Voi - là sans dou - te

la rai - son, Voi - là sans dou - te la rai - son Pour -

- quoi j'suis fai - ble, fai - ble, fai - ble a - vec les hom - mes, a -

- vec les hommes Pour quoi j'suis fai - ble, fai - ble, fai - ble a - vec les

hommes.

pizz: *f*

*mf*

C'est p'être à cause de l'emploi Que j'fais d'ina bobine élec-tri-que

*p*

Voir plier tous les hommes d'avant moi Ça m'rend chacun d'eux sym - pa -

- thi - que Voi - là sans dou - te la raison, Voi - là sans doute la rai -

- son Pour - quoi j' suis fai - ble, fai - ble, fai - ble a -

- vec les hom - mes, a - vec les hom - mes Pourquoi j' suis fai - ble, fai - ble,

*p*

fai - ble a - vec les hom - - mes .

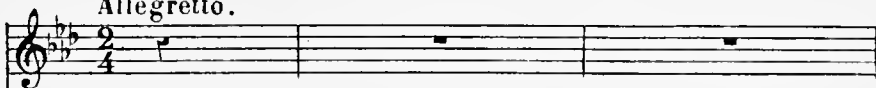
*rit:*

*rit:* *p* *pizz:*

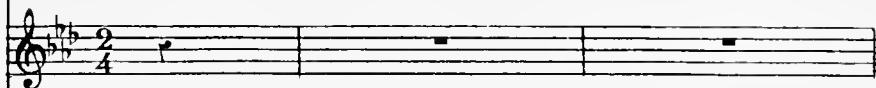
№ 19.  
**RONDEAU.**

*Allegretto.*

NICHETTE .



BONIFACE .

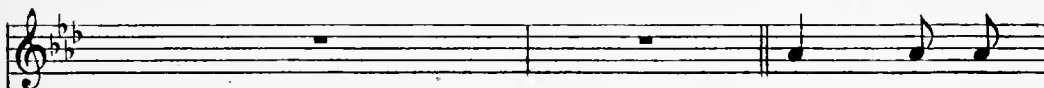


*Allegretto.*

PIANO .



BONIFACE.



Ain - si d'u .



- ne pai-re de bot-tes Il a fait un tendre si-gnal



C'est vraiment fort o - ri - gi - nal, C'est vraiment fort o - ri - gi -

- nal Mais ce - ci peut don - ner des no - tes

Sur son phy - sique et son mo - ral Voy - ons s'il

est bien, s'il est mal — Voy - ons s'il est bien, s'il est mal

Les yeux sont le mi\_royr de l'â - me Le pied n'esc

pas moins in\_dis\_cret Ce qu'on chaus - se dit ce qu'on est ce qu'on chaus -

- se dit ce qu'on est Et la bot -

- ti - ne d'une fem - me Fait ju - ger son tem\_pé - rament crain -

- tif, ner - veux, lé - ger, pe -

*pp*

- sant, L'homme se ju - ge à sa cam -

*ff*

- bru - - re L'esprit droit se montre au ta - lon, au ta - lon Semelle

fi - ne bonne au - gu - - - re Cou de pied haut est de grand

ton, de grand ton, Pe-tit pied, es-prit plein d'é-clat Sots,

le pied large ou le pied plat Sots, le pied lar-ge ou le pied

plat. Or, cet-te

botte me pré-sa-ge Un hom-me ni grand, ni pe-tit



ni trop bê - te, ni trop d'esprit, Ni trop bê - te, ni trop d'es -

- prit C'est ce qu'il faut en ma - ri - a - ge Simple et so -

- lide en a - mi - tié Simple et so - lide en a - mi - tié

J'ai trouvé chaussu - re à mon pié!

N<sup>o</sup>. 20.

## COUPLETS.

VICTOIRE.

*Loué.*

*f*

*Je*

vois bien à vo-tre fri-mousse — Que vous de-vez ê-tre co-

- quin, — Vous a-vez un œil as-sas-sin, Qui m'a don-né z'u-

- ne se - cou - - - se! Je vous par - le i - ci sans fa -

- çon — Com - me un pa - ys et sa pa - y - se; Quand on

se plaît faut qu'on le di - se, Et je vous trouv' jo - li - - gar - -

rit:  $\frac{2}{4}$

Lou - ré.

- çon. Vi - ve la bour -

*f*

- ré - e      Où pour com - men - ça    La - ri - ret - te,

Il faut s'em - bras - sa,    La - ri - ra,      Où pour com - men -

*ad libit:*

- ça    La - ri - ret - te,    Il faut s'em - bras - sa,    La - ri - ra,

Vi - ve la bour - ré - e      Où pour com - men -

ça, La-ri-ret-te, Il faut s'em-bras - sa La-ri-ra.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in G minor and features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Où pour com-men - ça, La-ri-ret - te, Il faut s'em-bras -

The second system continues the vocal line and piano accompaniment. The vocal line has a slight upward inflection at the end of the phrase. The piano accompaniment includes accents on the piano part.

- sa, La-ri-ra.

The third system concludes the vocal phrase with a fermata on the final note. The piano accompaniment continues with a rhythmic pattern of eighth notes.

Vous

The fourth system shows the beginning of a new section. The vocal line has a rest followed by a few notes. The piano accompaniment continues with a steady eighth-note bass line. The system ends with a double bar line and a 6/8 time signature.

ê - tes de la for - te ra - ce — De ces so - li - des tra - vail -

- leurs — De ces hommes qu'en val'nt plu - sieurs Quand ça travaille ou

que c'em - bras - - se! Ah! vou - gri ce sont des la -

- pins — Ceux du pa - ys que nous en som - mes Et quoi -

rit:

- qu'on dis' ce sont des hom-mes Qu'on trou' dans tous les au - - ver -

Louré.

- pins. Vi - ve la bour -

- ré - e! Où pour com-men - ça La-ri-ret - te,

Il faut s'em-bras - sa, La-ri - ra, Où pour com-men -

- ça La-ri-ret-te Il faut s'em-bras - sa, La-ri-ra,

Vi-ve la bour-ré-e, Où pour commen-ça, La-ri-ret-te,

Il faut s'em-bras - sa, La-ri-ra, Où pour com-men -

- ça, La-ri-ret-te, Il faut s'em-bras - sa, La-ri-ra!



Op. 21.

## FINAL.

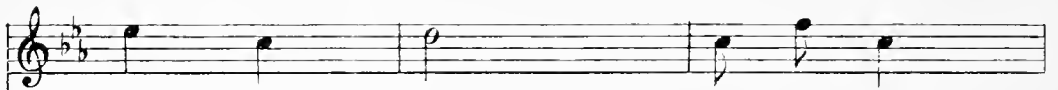
VICTOIRE .



Pour la can - ti - niè - re Soy - ez

*Allegretto .*

PIANO .



bon, bon, bon, Ve - nez donc



sans fa - çon Voir la can - ti - niè - re



S  
T  
B

Pour la can - ti - niè - re Soy - ez bon, bon,

Pour la can - ti - niè - re Soy - ez bon, bon,

Pour la can - ti - niè - re Soy - ez bon, bon,

S  
T  
B

bon, V'nez donc sans fa - çon Voir la can - ti -

bon, V'nez donc sans fa - çon Voir la can - ti -

bon, V'nez donc sans fa - çon Voir la can - ti -

S  
niè - - - re!

T  
niè - - - re!

B  
niè - - - re!

RETRAITE.

(Trompettes sur le Théâtre.)

(RIDEAU) *ff*