

MAM'ZELLE QUAT'SOUS

Opéra Comique en Quatre Actes

de

Antony MARS & Maurice DESVALLIÈRES

Musique de

Robert PLANQUETTE

Partition Chant et Piano

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MAM' ZELLE QUAT' SOUS

Opéra-Comique en 4 Actes

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970299

MM. PAUL FUGÈRE.....	Michel Borniche	M ^{LES} COCYTE	Marion
- LUCIEN NOËL	Anatole	- SULLY	Théréssette
- SOUMIS	Isidore	- DEBÉRIO	Denise
- PAUL BERT	Rascalou	- LARGINI	} Zoé Marchande de programmes
- DACHEUX, BIENFAIT, BERNARD.		- KARTY, CARREL, LUDOVIC.	

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Opéra-Comique en 4 Actes

Paroles de
A. MARS & M. DESVALLIÈRES

Musique de
R. PLANQUETTE

OUVERTURE

Allegro

PIANO

ff

The musical score is written for piano and consists of four systems. Each system has a grand staff with a treble and bass clef. The first system is marked 'Allegro' and 'PIANO ff'. The second system continues the melodic and harmonic development. The third system features more complex rhythmic patterns. The fourth system concludes with a 'p stacc.' marking.

ere - scen - do poco

This system features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line contains the lyrics "ere - scen - do" with a "poco" dynamic marking. The piano accompaniment consists of eighth-note patterns in both hands.

a poco *ff*

This system continues the piano accompaniment. It begins with a piano dynamic marking (*a*), followed by a "poco" marking, and then a forte dynamic marking (*ff*). The piano part features a complex texture with many beamed notes in the right hand.

p *espress.*

This system shows the piano accompaniment with a piano dynamic marking (*p*) and an expressive marking (*espress.*). The right hand has a melodic line with some grace notes, while the left hand continues with rhythmic accompaniment.

This system continues the piano accompaniment with various chordal textures and melodic lines in both hands.

This system concludes the piano accompaniment with sustained chords in the right hand and a rhythmic bass line in the left hand.

più animato

rit.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and slurs, while the bass clef has a simple accompaniment. The key signature has two sharps (F# and C#) and the time signature is 3/4. The system concludes with a double bar line and a repeat sign.

Second system of musical notation, continuing the piece. The treble clef features a melodic line with slurs and accents. The bass clef provides harmonic support with chords and moving lines. The key signature and time signature remain consistent.

Third system of musical notation, showing further development of the melody and accompaniment. The treble clef has a melodic line with slurs and accents. The bass clef features a more active accompaniment with slurs and accents. The key signature and time signature remain consistent.

Fourth system of musical notation, continuing the musical progression. The treble clef has a melodic line with slurs and accents. The bass clef features a more active accompaniment with slurs and accents. The key signature and time signature remain consistent.

Fifth system of musical notation, the final system on the page. The treble clef has a melodic line with slurs and accents. The bass clef features a more active accompaniment with slurs and accents. The key signature and time signature remain consistent.

First system of a piano score in G major. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with eighth-note chords and slurs.

Second system of the piano score. The right hand continues the melodic development with slurs and accents. The left hand maintains the accompaniment with slurs and dynamic markings.

Third system of the piano score. The right hand has a short melodic phrase. The left hand features a series of chords with slurs and a *pp* (pianissimo) dynamic marking.

Fourth system of the piano score. The right hand plays a series of chords with slurs. The left hand continues the accompaniment with slurs.

Fifth system of the piano score. The right hand features a series of chords with slurs and a *très léger* (very light) dynamic marking. The left hand continues the accompaniment with slurs.

This page of musical notation is for a piano piece, consisting of six systems of two staves each. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various textures and dynamics:

- System 1:** Features a complex texture with chords and arpeggios in the right hand and a melodic line in the left hand.
- System 2:** Continues the complex texture with chords and arpeggios in the right hand and a melodic line in the left hand.
- System 3:** Shows a change in texture with chords and arpeggios in the right hand and a melodic line in the left hand.
- System 4:** Features a melodic line in the right hand and a melodic line in the left hand.
- System 5:** Features a melodic line in the right hand and a melodic line in the left hand. A dynamic marking of *p* (piano) is present in the left hand.
- System 6:** Features a melodic line in the right hand and a melodic line in the left hand. The system concludes with a double bar line and a repeat sign.

sec

ff *dim.* *mf*

This system contains the first two measures of the piece. The right hand features a triplet of eighth notes in each measure, while the left hand has a triplet of eighth notes. Dynamic markings include fortissimo (*ff*), decrescendo (*dim.*), and mezzo-forte (*mf*).

This system contains measures 3 and 4. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

This system contains measures 5 and 6. The right hand continues its melodic line with slurs and accents, and the left hand maintains its accompaniment.

più animato **Allegretto**

This system contains measures 7 and 8. The tempo is marked **più animato** and **Allegretto**. The right hand has a more active melodic line, and the left hand has a steady accompaniment.

This system contains measures 9 and 10. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking *v* (accent) is present above the first measure of the treble staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment with chords and eighth notes. Dynamic markings *p* (piano) and *f* (forte) are visible in the bass staff.

Third system of musical notation. The treble staff shows a melodic line with some rests. The bass staff continues with a steady accompaniment. A dynamic marking *v* (accent) is present above the first measure of the treble staff.

Fourth system of musical notation. The treble staff features a melodic line with eighth notes and rests. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking *v* (accent) is present above the first measure of the treble staff.

Fifth system of musical notation. The treble staff contains a melodic line with eighth notes and rests. The bass staff features a more active accompaniment with chords and eighth notes. A dynamic marking *v* (accent) is present above the first measure of the treble staff.

rit.

p

mf *mf* *p cre*

scen *do*

f

1^o tempo
allarg

allarg *dolce*

poco rit.

animato

All^o vivo

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a series of eighth notes in the treble staff and chords in the bass staff.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns in both staves, with some notes in the treble staff being beamed together.

Third system of musical notation. The treble staff begins with the instruction *più vivo* above the first measure. The bass staff has the instruction *ff* (fortissimo) below the first measure. The music continues with eighth notes and chords.

Fourth system of musical notation, showing further development of the musical themes in both staves.

Fifth system of musical notation, the final system on the page. It features a more complex rhythmic texture with sixteenth notes in the treble staff and eighth notes in the bass staff.

First system of musical notation. The treble clef staff contains a melodic line with a series of eighth notes, followed by a half note with a slur and a fermata. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with a half note and a slur. The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff features a series of chords, some with slurs. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff begins with a half note chord marked *ben marcato*, followed by a series of chords. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a series of chords, some with slurs. The bass clef staff continues the eighth-note accompaniment. Dynamic markings *sf* and *sf sec* are present in the bass staff.

ACTE I

Le Carreau des Halles en 1804

N° 1

CHŒUR

MARCHANDES, BONNES, PORTEURS D'EAU, FORTS DE LA HALLE.

All^o mod^{to}

PIANO

p

p

piu f

cre - scen

do

f

Piano introduction featuring a series of triplets in both the right and left hands. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Sop.
Al - lons mes dam's voyez la ven - -

Tén.
Al - lons mes dam's voyez la ven - -

Bas.
Al - lons mes dam's voyez la ven - -

Vocal staves for Soprano, Tenor, and Bass. Each part begins with a rest followed by the lyrics "Al - lons mes dam's voyez la ven - -". The vocal lines are in a simple, homophonic style.

Piano accompaniment for the first vocal phrase. It features a steady eighth-note bass line in the left hand and a more active right hand with chords and eighth notes. Dynamic markings *ff* and *mf* are present.

- te, De - man - dez, fai - tes-vous ser -

- te, De - man - dons, fai - sons-nous ser -

- te, De - man - dons,

Vocal staves for the second phrase. The Soprano and Tenor parts have lyrics: "- te, De - man - dez, fai - tes-vous ser -" and "- te, De - man - dons, fai - sons-nous ser -". The Bass part has lyrics: "- te, De - man - dons,".

Piano accompaniment for the second phrase. The right hand features a melodic line with eighth notes and chords, while the left hand continues with a steady bass line of chords.

-vir, A - che_tez donc ce qui vous ten -
 -vir, Pour a_che_ter ce qui nous ten -
 fai_sons-nous ser_vir Pour a_che_ter ce qui nous ten -

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are trills marked with a '3' in the piano part.

-te Em-pres-sez-vous d'ac_cou_rir, A_che_tez, fai_tez-
 -te Em-pres-sous-nous d'ac_cou_rir, A_chetons, faisons-
 -te Em-pres-sous-nous d'ac_cou_rir, A_chetons, faisons-

The second system continues the vocal and piano parts. The vocal lines have a similar melodic contour. The piano accompaniment maintains the rhythmic pattern and includes trills.

-vous ser_vir, Em-pres-sez-vous d'ac_cou_rir, A_che_tez, fai_tez-
 -nous ser_vir, Em-pres-sous-nous d'ac_cou_rir, A_chetons, faisons-
 -nous ser_vir, Em-pres-sous-nous d'ac_cou_rir, A_chetons, faisons-

The third system concludes the page with the same vocal and piano parts. The piano accompaniment features trills and chordal textures.

MARAICHÈRES

-vous ser_vir. Voi-ci par bot - tes De beaux ra_dis,

M des DE MARÉE

-nous ser_vir. La bell'ma ré - e Est ar-ri -

-nous ser_vir. *un poco più mod^{to}*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part includes a dynamic marking 'p' and a tempo instruction 'un poco più mod^{to}'.

M. Na-vets, ca - rot - tes, Des sal - si - fis,

des -vé - e, Le beau sau - mon, Le beau gou -

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part continues with the same accompaniment.

M. La chi - co - ré - e Bel - le fri - sé - e,

des - jon, La belle an - guil - le El - le fré -

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part continues with the same accompaniment.

M. Les beaux oignons, Les beaux me_lons. ————

Més. -til - le, Les ma_que-raux Tous frais tous beaux.

Sop. Al - lons mes

Tén. Al - lons mes

Bas. Al - lons mes

ff mf

dam's voy_ez la ven - - te, De - man -

dam's voy_ez la ven - - te, De - man_dons,

dam's voy_ez la ven - - te,

-dez, Fai - tes-vous ser - vir, A_che tez donc ce

Fai - sons-nous ser - vir, Pour a_che_ter ce

De - man_dons, Fai - sons-nous ser - vir,

qui vous ten - te A - chetez donc ce qui vous ten - te Empres - sez-vous

qui nous ten - te Pour a - che ter ce qui nous ten - te Empres - sons-nous

Fai - sons-nous ser - vir Fai - sons-nous ser - vir Empressons-nous

d'ac - cou - rir Fai - tes - vous ser - vir

d'ac - cou - rir Fai - sons - nous ser - vir

d'ac - cou - rir Fai - sons - nous ser - vir

sf *dim* *p*

LES PETITES BONNES

Les - tes et pim - pan - -

pp *fp*

les B. - - - tes Cha_que ma - tin nous - - ve -

les B. - nous P'tit's bon_nes char - man - -

les B. - - - tes Et nous a - che - tons, Pour nos pa -

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *fp* (fortissimo). The lyrics are in French and describe the actions of 'petites bonnes' (nannies).

les
B.

- tronn's, pour nos pa - trons En tout' con - fi - an - ce

les
B.

On n'peut le ni - er Ja - mais, ja - mais,

les
B.

ja - mais, ja - mais nous n'fai - sons dan - ser

les
B.

l'an - se, l'an - se, l'an - se, l'an - se, l'an - se du pa - nier.
bruit d'une bourse

pp

1^{er} *F.*

Ja - mais nous ne faisons dan - ser L'an - se du pa - nier

MARAICHÈRES

Voi - ci par bot - tes Na - vets, ca - rot - tes,

M^{les} DE MARÉES

La bell' ma - ré - e Est ar - ri -

mf

M.

De beaux ra - dis Des sal - si - fiè

M^{des}

- vé - e Le beau sau - mon Le beau gou -

M. La chi - co - ré - e Belle et fri - sé - e

Mdes - jon La belle an - guille El - le fré - till' Les ma - que - reaux Sont frais et

PORTEURS D'EAU *f* A l'eau _____ *f* à

cre *scen*

M. Les beaux oi - gnons Les beaux me - lons

Mdes Les ma - que - reaux Sont frais et beaux

P. l'eau _____ *f* à l'eau _____

do *f*

All^{to} pesante

P. A leau! a l'eau! V'la l'por - teur d'eau D'la bonne eau d'Sei -

touré *ff*

P. *ne!* Si claire et si pure et si sai - ne D'la bonne eau d'Sei -

P. - ne Qu'on en boi - rait, pa - rol' d'hon - neur A la plac' du vin le meil -

P. - leur! Qu'on en boi - rait, pa - rol' d'honneur A la plac' du vin le meil -

rall.

F. - leur! A l'eau _____ à

P.

l'eau!

Detailed description: This system shows the Piano accompaniment for the first line. It consists of a single bass clef staff with a key signature of two sharps (F# and C#) and a common time signature. The music features a melodic line with a long note followed by a series of eighth notes, and a harmonic accompaniment of chords.

LES FORTS DE LA HALLE Ténors

Nous sommes les forts, les forts, — les forts de la Hal - le

Detailed description: This system contains the vocal line for Tenors and its piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a common time signature. The lyrics are "Nous sommes les forts, les forts, — les forts de la Hal - le". The piano accompaniment is in a bass clef with the same key signature and time signature, providing harmonic support with chords and a steady bass line.

les F.

Tou-jours sans ef-forts Portant no-tre bal - le

Detailed description: This system contains the vocal line for Female Soprano and its piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a common time signature. The lyrics are "Tou-jours sans ef-forts Portant no-tre bal - le". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

les F.

Au plus juste prix Voulez-vous qu'on ail-le Au bout de Pa - ris

Detailed description: This system contains the vocal line for Female Soprano and its piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a common time signature. The lyrics are "Au plus juste prix Voulez-vous qu'on ail-le Au bout de Pa - ris". The piano accompaniment is in a bass clef with the same key signature and time signature, providing harmonic support with chords and a steady bass line.

les
F.

cre - - -

Nous som-mes de tail-le Au plus jus-te prix Vou-lez-vous qu'on

les
F.

- - - scen - - - do

ail - le Au bout de Pa - ris ? _____ Nous som-mes les

les
F.

forts, les forts de la Hal - - - le

Tambour au lointain

très léger

TOUS Qu'est-ce que c'est donc que cela?

(M^{me} PAVILLON) Ah! c'est la garde montante qui vient remplacer la garde descendante

Musical score for the first system, featuring piano accompaniment. The music is in G major (one sharp) and 2/4 time. It consists of four measures. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

(Les tambours se rapprochent) (Un soldat qui monte la garde) Allons... hors la garde holà

Musical score for the second system, featuring piano accompaniment. It begins with a piano (*p*) dynamic. The music continues with four measures. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. There are dynamic markings *cre* and *scen* above the staff in the third and fourth measures.

Les sergents de ville Allons, circulez... circulez!

Musical score for the third system, featuring piano accompaniment. It begins with a *do* marking above the staff. The music continues with four measures. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. There are dynamic markings *poco* and *a* above the staff in the second and third measures.

La garde arrive... Les deux postes

Musical score for the fourth system, featuring piano accompaniment. It begins with a *poco* marking above the staff. The music continues with four measures. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. There is a dynamic marking *mf* above the staff in the third measure.

changent. Tambours: Commandements: Portez armes... Armes bras, En avant

Musical score for the fifth system, featuring piano accompaniment. The music continues with four measures. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. There are 'x' marks above the staff in the second and third measures.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and melodic lines in both hands.

Piano accompaniment for the second system, continuing the musical piece with similar chordal and melodic textures.

Piano accompaniment for the third system, ending with a double bar line and a 2/4 time signature. A dynamic marking of *f* (forte) is present.

BONNES
 Les-tes et pim - pan - - - - tes Chaque ma -

Vocal line for the 'BONNES' part, starting with a 2/4 time signature and a key signature of two sharps.

MARCHANDES
 Al - lons mes - dans voy-ez la ven - - - te

Vocal line for the 'MARCHANDES' part, continuing the melody.

FORTS
 Nous sommes les forts, les forts, lesforts de la Hal - le

Vocal line for the 'FORTS' part, with a 6/8 time signature.

PORTEURS D'EAU
 A l'eau à l'eau Vlà l'porteur d'eau A l'eau - - -

Vocal line for the 'PORTEURS D'EAU' part, with a 2/4 time signature.

Piano accompaniment for the final system, concluding the piece with a 2/4 time signature.

B. *_ tin nous ve nons*

M^{des} *De man dez fai tes vous ser vir*

F. *Toujours sans ef forts Portant notre bal le*

P. *D'la bonne eau d'Sei ne Si pure et si sa ne*

B. *P'tit's bon nes char man tes*

M^{des} *A che tez donc ce qui vous ten te*

F. *Au plus juste prix Voulez vous qu'on ail le Au bout de Pa ris? Nous sommes de*

P. *A l'eau à l'eau Vlà l'por teur d'eau*

B. Et nous a - che - tons Pour nos pa - tron's pour nos pa - trons

M^{des} Empres - sez - vous d'ac - cou - rir A - chetez fai - tes - vous ser - vir

F. tail - - le Nous sommes de tail - - le Au plus jus - te

P. D'la bonne eau d'Sei - ne Si pure et si sai - ne Qu'on en boi -

B. En tout con - fi - an - ce On n'peut le ni - er

M^{des} A - che - tez fai - tes - vous ser - vir

F. prix Voulez - vous qu'on aille Au bout de Pa - ris, Au bout de Pa - ris

P. - rait pa - rol' d'hon - neur! pa - rol' d'honneur A l'eau

B. *Ja_mais, ja_mais, ja_mais, ja_mais nous n'fai_sons dan_ser*

M^{les} *De man_dez de_man_dez fai_tes vous ser_vir*

F. *Nous sommes les forts de la Hal_le*

P. *A l'eau*

B. *l'an se, l'an se, l'an se, l'an se, l'an se du pa_nier*

M^{les} *Em_pres_ses-vous d'ac_cou_rir A_che_tez*

F. *Tou_jours sans ef_forts Por_tant no_tre bal_le*

P. *V'là l'por_teur d'eau*

(Bourse)

B. *Ja-mais nous ne faisons dan-ser l'an-se du pa-nier*

M^{des} *Fai-tes-vous ser-vir*

F. *Nous sommes les forts de la Hal-le*

P. *V'là l'por-teur d'eau*

ff

8

ff

COUPLETS-DUETTO

N° 2

ISIDORE, DENISE

Allegretto

PIANO

♩ ISIDORE

rit. 1^o tempo DENISE

A - vec ma - tour - te sur la tê - - - te Cha - que ma -
 Puis - j' me rap - proche et j'vous de - man - - - de Ça n'chang'ja -

D. ISIDORE

- tin on part d'a - bord De - nis' pour vendr' sa bell'rai -
 - mais... c'est un bai - ser Un p'tit bai - ser, faveur bien

1^o tempo

rit. DENISE

- net - - - te Toi par le Sud moi par le
gran - - - de: Que j'os' ja - mais vous re - fu -

ISIDORE

Nord Et sans y pen - ser l'moins du mon - de
- ser Et grâce aux a - bris tu té - lai - res

DENISE

Comu' par ha - sard sans se cher - cher De mê - me
Tou - jours of - ferts aux a - mou - reux On s'embrass'

ISIDORE

DENISE

que la terre est ron - - - de On fi - ni
sous les port's co - ché - - - res Pour un bai -

D. DENISE et ISIDORE

par se ren - con - trer _____ *p* Ah! qu'c'est donc gen - til _____
 ser on en prend deux _____

De s'aimer ain - si _____ Loin de la co - lè - re D'un

père ou d'un frè - re La main dans la main — Di - re ce re -

- frain — Je t'aime et t'a - do - re

RONDEAU

N° 5

All^o moderato

PIANO

p

MARION

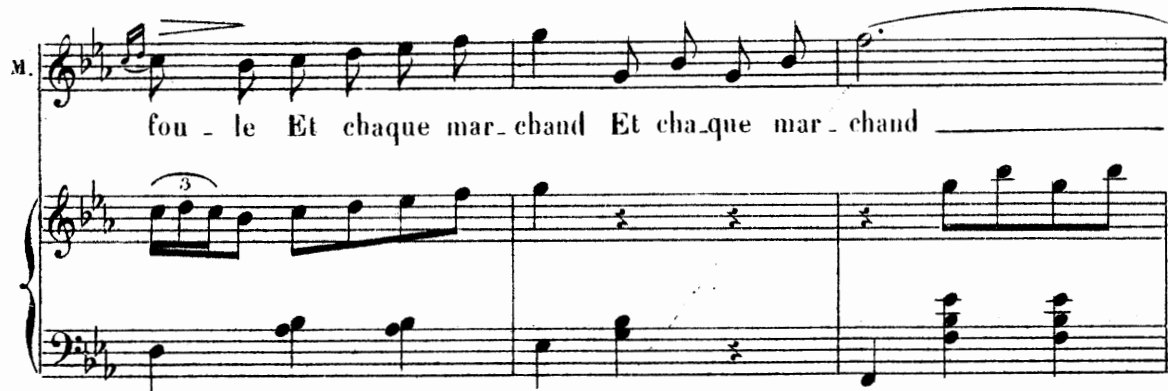
Dès l'aube ver...

M.

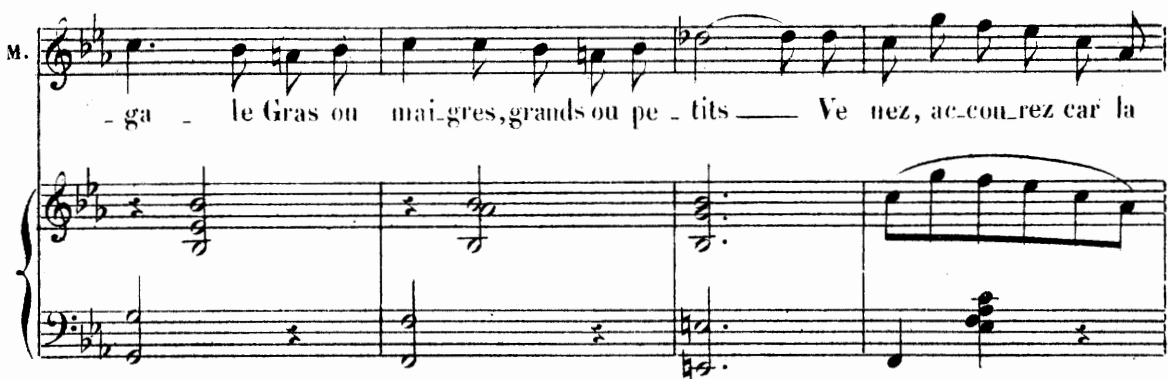
- meil - le Quand Pa ris s'é - veil - le Et comme une a - beil - le Bourdon ne gai -

M.

- ment Pa - reille à la hou - le Qui dé - ferle et rou - le Ar - ri - ve la

M.  *fou - le Et chaque mar - chand Et cha - que mar - chand*

M.  *— Attend le cha - land — Vous que ta - lon - ne la friu -*

M.  *- ga - le Gras ou mai - gres, grands ou pe - tits — Ve nez, ac - con - rez car la*

poco rit.

M.  *hal - le C'est la nour - ri - ce de Pa - ris La hal - le, la*
pressez

rit.

hal - le, la hal - - le C'est la nour - ri - ce de Pa -

rit. suivez

- ris. Gros traitant à la pause ron - de, Gens de métier, gens de bu -

f suivez le chant

- reau Tous duc et prin - ce ou pauvre mon - de Sont tri - bu - taires du car -

- reau. Voy - ez i - ci navets, ca - rot - tes Poireaux cé - le - ris et choux

M. fleurs Font s'entassaut bot_tes sur bot_tes Un damier aux vi-ves cou_

poco rit.
 M. - leurs. Puis à cô_té c'est la ma_ré_e Poissons tout frais Turbots mer.

poco rit.

M. lans Saumon rou_get so.le na_cré_e Et la mo_rue et le ha_

ad lib. più animato
 M. - reng. Les paniers vo_lentsans re_lâ_che L'eau ruissel_le de tou_tes

più animato

M. parts Et jusq'aux pieds de Saint Eus_tache On

ad lib. **rit.** **rit. più mod^{to}**

M. voit cir-cu-ler les ho-mards! Cer-tes sou-vent la be-sogne

M. é - tant ru - de On se sou-lage a - vec des mots lâchés Et

M. la bourgeoise en-cor sans ha-bi-tu - de Se sau-ve a-vec des airs ef-

rit.

1^o tempo

M. - fa - rouchés Mais dans le fond sous l'é-cor-ce ru - gneu - se Le sen-ti -

M. - ment veille et coule à plein bord — Et si par - fois la bouche est trop fou-

M. *rall.*
 - guen - se Le cœur tou - jours parle u - ne lan - gue d'or Ah!
piu animato
 suivez

M. Dès l'aube ver - - meil - le Quand Pa - ris s'é -

M. - veil - le Et comme une a - beil - le Bourdonne gai - nient Pa - reille à la

M. hou - le Qui déferle et rou - le Ar - ri - ve la fou - le Et chaque mar -

M. - chaud Et cha - que mar - chand - - - - - At - tend le cha -

M. *land* Vous que ta - lon - ne la frin - ga - le Gras ou

M. maigres grands et pe - tits — Ve - nez ac - courez car la hal - le C'est la nour -

M. - ri - ce de Pa - ris La hal - le la hal - le la

M. rit. hal - le C'est la nour - ri - ce de Pa - ris.

ff

COUPLETS

N° 4

Andantino

PIANO

ANATOLE

1^{er} COUP! C'est
2^e COUP! Comme

A.

vrai jé suis ai_mé des fem - mes Dans leurs cœurs j'al_la_me des
au - tre_fois le beau Jo - con - de Al - lant de la brune à la

A.

flam - mes Mais on n'accuse en vé - ri - té Bien à tort de fa - tu - i -
blon - de Sans le vouloir, sans di - re rien Je suis ai - mé...je le sais

A.

- té Croi - riez - vous qu'on va jus - qu'à di - re Que
bien De Cé - sar pre - nant la de - vi - se Je

A.

pour charmer et pour sé - dui - re Tout bon - ne - ment j'ai fait ex -
puis dire et sans van - tar - di - se: «Pour por - ter le trouble en un

A.

- près D'a - voir des grâc's et des at - traits.
cœur Je viens...On m'voit... je suis vainqueur.

rit. *portez la voix*

rit.

A.

C'est pas ma faut' si j'suis ai - ma - ble

suivez

A.

C'est la na - tu - re qu'est cou - pa - ble C'est pas ma

A.

faut' — si j'suis ai - ma - ble C'est la na - tu - re Qu'est cou - pa -

A.

ble.

suivez

CHANSON

N° 5

All^o. ben mesurato

PIANO

f

8

f

rit.

MARION

1^{er} coup! Les p'tits ruisseaux font les grandes ri - viè - res
 2^e coup! C'est long ah dame on n'ar - riv' pas tout d'sui - te

p

M.

Pe - tit à p'tit les oi - seaux font leurs nids Et tout au fond des vas -
 Le but est loin le che - min guère u - ni Mais les bonn's chos's faut pas

M. 

-tes four-mi-liè-res C'est peu à peu qu'a s'enrichiss'nt
qu'ca vienn' trop vi-te Et c'est dom-mag' quand c'est trop

M. 

rit.
les fourmis Voi-là c'qu'on voit dans tou-te la na-tu-re
tôt fi-ni Ce qui fait l'prix d'un bon-heur qu'on sou-hai-te

rit.

M. 

Pour-quoi vou-loir a-gir d'au-tre fa-çon Pourquoi ris-quer cou-rir
C'est qu'on n'l'a pas quand on grill' de dé-sir L'attendr' longtemps c'est dé-

M. 

rit.
à l'a-ven-tu-re Mieux vaut sag'ment pro-fi-ter de la l'çon.
rit.
-ja pas si bè-te C'est sim-plement fair' du- rer le plaisir.

rit.

M. *A p'tits pas à p'tits coups*

M. *rit. p*
rit. suivez p

Quat' sous quat' sous quat' sous par quat' sous Font des p'tits chez

M. nous Quand on est bra_ ve fil - le Et qu'on vent d'la fa -

M. *rit.*
rit.

- mil - le Pas b'soin d'roi pour é - poux N'est'c'pas Mam_zell' Quat'

M.

sous Quat' sous par quat' sous Font des p'tits chez nous Quand on est bra_ve

Sopranos *f*

Quat' sous par quat' sous Font des p'tits chez nous Quand on est bra_ve

Ténors *f*

Quat' sous par quat' sous Font des p'tits chez nous Quand on est bra_ve

Basses *f*

Quat' sous par quat' sous Font des p'tits chez nous Quand on est bra_ve

M.

fil - le Et qu'on veut d'la fa - mil - le Pas b'soin d'roi pour é -

fil - le Et qu'on veut d'la fa - mil - le Pas b'soin d'roi pour é -

fil - le Et qu'on veut d'la fa - mil - le Pas b'soin d'roi pour é -

fil - le Et qu'on veut d'la fa - mil - le Pas b'soin d'roi pour é -

Après le 2^e Couplet

M.

-poux N'est-c'pas Mam'zell' Quat' sous -poux N'est-c'pas Mam'zell' Quat'

-poux N'est-c'pas Mam'zell' Quat' sous -poux N'est-c'pas Mam'zell' Quat'

-poux N'est-c'pas Mam'zell' Quat' sous -poux N'est-c'pas Mam'zell' Quat'

-poux N'est-c'pas Mam'zell' Quat' sous -poux N'est-c'pas Mam'zell' Quat'

M.

sous .

sous .

sous .

sous .

ff

rit.

CHANSON

N° 6

Allegro

PIANO

The piano introduction is in G major, 6/8 time, and marked 'Allegro'. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piece begins with a piano (p) dynamic and builds to a fortissimo (ff) dynamic.

MICHEL

The vocal part for 'MICHEL' is in G major, 6/8 time. It begins with a rest for four measures, followed by the lyrics 'Nous C'est'. The piano accompaniment continues with the same rhythmic pattern as the introduction, marked 'ff'.

Mi.

somm's les oiseaux de la ru - e. Gais pierrots aux refrains joy - eux — Aus - si -
mo - du lé c'est po - é - ti - que Cha - eun a son cri bien à lui — C'est comm'

The vocal part continues with the lyrics 'somm's les oiseaux de la ru - e. Gais pierrots aux refrains joy - eux — Aus - si - mo - du lé c'est po - é - ti - que Cha - eun a son cri bien à lui — C'est comm''. The piano accompaniment consists of a steady eighth-note accompaniment in both hands.

Mi.

- tòi que l'aube est ve - nu - e Bra - vement nous chantons comm' eux Not' cri
u - ne marqu' de fa - bri - que Qui don' du prix à chaqu' pro - duit Dans les

The vocal part concludes with the lyrics '- tòi que l'aube est ve - nu - e Bra - vement nous chantons comm' eux Not' cri u - ne marqu' de fa - bri - que Qui don' du prix à chaqu' pro - duit Dans les'. The piano accompaniment continues with the same eighth-note accompaniment.

Mi. c'est tout un po - ë - me Et la mé - na - gèr' le con - nait — Car ce
coins d'la ca - pi - ta - le Des bou - le - vards jus - qu'aux fau - bourgs — D' Ménil -

The first system of the musical score consists of a vocal line (soprano) and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "c'est tout un po - ë - me Et la mé - na - gèr' le con - nait — Car ce coins d'la ca - pi - ta - le Des bou - le - vards jus - qu'aux fau - bourgs — D' Ménil -". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. It features a steady eighth-note bass line and chords in the right hand.

Mi. cri c'est l'en - seign' mê - me De c'qui vend de c'qui fait Et voi -
- mon - tant à la Hal - le On en - tend ça tous les jours.

PARLE

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are: "cri c'est l'en - seign' mê - me De c'qui vend de c'qui fait Et voi - - mon - tant à la Hal - le On en - tend ça tous les jours." The piano accompaniment is written in grand staff notation with a key signature of one sharp and a 2/4 time signature. A dynamic marking of *f* is present. The word "PARLE" is written above the vocal line at the end of the system.

Mi. - là — mes a - mis — voilà mes a - mis Voilà les cris Et voi -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are: "- là — mes a - mis — voilà mes a - mis Voilà les cris Et voi -". The piano accompaniment is written in grand staff notation with a key signature of one sharp and a 2/4 time signature. It features a steady eighth-note bass line and chords in the right hand.

Mi. - là mes amis Voilà voi - là les cris oui voi - là les cris de Pa - ris.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are: "- là mes amis Voilà voi - là les cris oui voi - là les cris de Pa - ris." The piano accompaniment is written in grand staff notation with a key signature of one sharp and a 2/4 time signature. It features a steady eighth-note bass line and chords in the right hand. Dynamic markings of *f* and *ff* are present. The system ends with a double bar line and a fermata symbol.

DUETTO

N° 7

Andantino

PIANO

MARION

dolce

O cher pe_tit car_

rall.

pp

M.

_net O con_fi_dent dis_cret

M.

Par_le, je t'en sup_pli_e je t'en sup_pli_

M. *e* Car dans ces pa - ges là

M. *ad lib.* Est peut-ê - tre dé - jà ————— Le bonheur de ma

M. rit. vi - Le bonheur de ma vi - e

Allegretto

MICHEL.

Ah! ah! ah! voy - ez - vous C'est — le car -

Mi. *net* — de Mam' zell' — Quat' sous Ah! ah!

poco riten. e dim.

Mi. ah! voyez - vous C'est — le car - net — de Mam' zell' — Quat'

MARION

O cher pe - tit car - net O con - fi - dent dis -

Mi. *rit.* sous O cher pe - tit car - net

rit.

M. *- cret* Par - le, je t'en sup - pli - e je t'en sup -

Mi. O con - fi - dent dis - cret



The first system of the musical score features a vocal line (M.) and a piano accompaniment. The vocal line begins with a half note followed by a quarter note, then a series of eighth notes. The piano accompaniment consists of a treble and bass clef with various chordal and melodic patterns.

M. - pli - e Car dans ces pa - ges

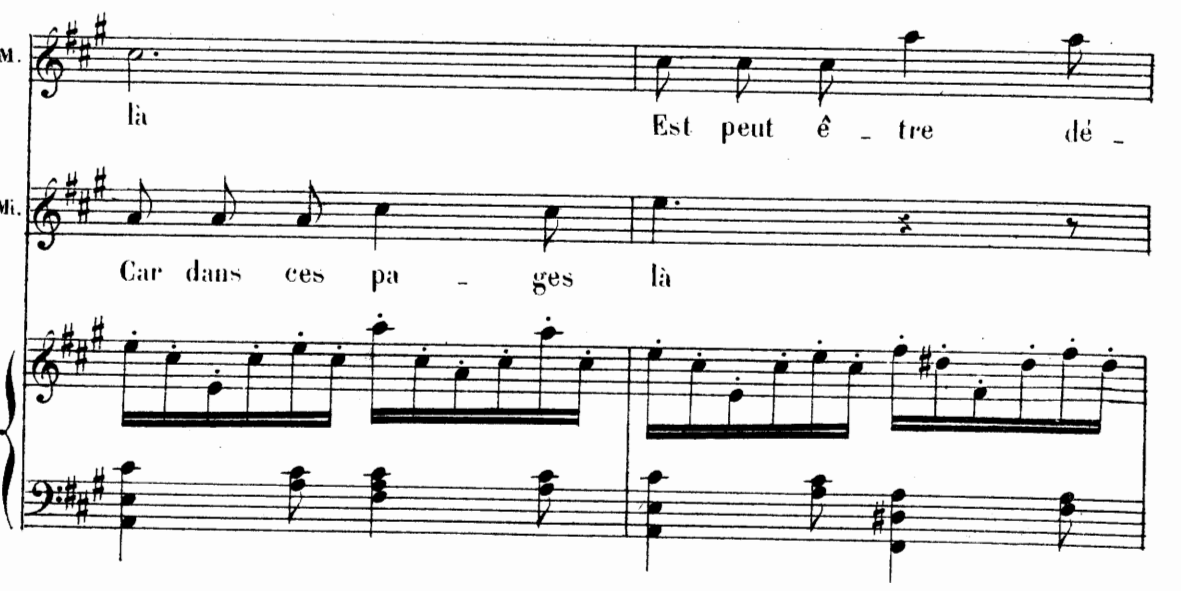
Mi. Parle je t'en sup - pli - e



The second system continues the musical score. The vocal line (M.) has a half note followed by a quarter note, then a series of eighth notes. The piano accompaniment features a treble clef with a melodic line and a bass clef with chordal accompaniment.

M. là Est peut é - tre dé -

Mi. Car dans ces pa - ges là



The third system concludes the musical score. The vocal line (M.) starts with a half note, followed by a quarter note, then a series of eighth notes. The piano accompaniment continues with a treble clef melodic line and a bass clef chordal accompaniment.

M. *p.*
- jà _____ Le bon - heur de ma

Mi.
Est peut - ê - tre dé - jà Le bon - heur de ma

M. *rit.*
vi - e Le bon - heur de ma vi -

Mi.
vi - e Le bon - heur de ma vi -

p *rit.*

M. - e .

Mi. - e .

p *pp*

FINALE

N° 8

Allegretto

PIANO

f Carillon

Musical notation for the first system of the piano accompaniment, featuring a treble and bass clef with a 2/4 time signature and a key signature of one sharp (F#). The music includes dynamic markings and articulation symbols.

Musical notation for the second system of the piano accompaniment, continuing the melodic and harmonic development.

Musical notation for the third system of the piano accompaniment, showing further melodic and harmonic progression.

Sop.

Voi - ci que mi - di son - ne Par -

Tén.

Bas.

Vocal staves for Soprano, Tenor, and Bass, with lyrics "Voi - ci que mi - di son - ne Par -".

Musical notation for the final system of the piano accompaniment, concluding the piece.

La faim nous ai - guil - lon - ne

- tons sans plus tar - der

Faut

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a half note, and then a quarter note. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The piano accompaniment for the first system is shown in a grand staff. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a harmonic foundation with chords and a bass line.

al - ler dé - jeu - ner

Faut al - ler dé - jeu -

Voi - ci que mi - di son - ne Par -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a long note with a slur, followed by a quarter note and a half note. The piano accompaniment continues with its rhythmic pattern.

The piano accompaniment for the second system continues the rhythmic and harmonic accompaniment for the vocal line.

- ner dé - jeu - ner

La faim nous ai - guil - lon - ne Faut

- tons sans plus tar - der

Faut

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a long note with a slur, followed by a quarter note and a half note. The piano accompaniment continues with its rhythmic pattern.

Voi - ci que mi - di son - ne Faut

The piano accompaniment for the third system continues the rhythmic and harmonic accompaniment for the vocal line.

al - ler dé - jeu - ner O - yez de Saint Eus - ta - che les
 al - ler dé - jeu - ner Les jo - yeux
 al - ler dé - jeu - ner Les jo - yeux

f

jo - yeux ca - ril - lons Les jo - yeux
 ca - ril - lons On a fi - ni sa ta - che De -
 ca - ril - lons On a fi - ni sa ta - che De -

ff LES MITRONS avec les femmes

ca - ril - lon Voi - ci que mi - di son - ne Par -
 - main vous re - vien - drez Voi - ci que mi - di
 - main vous re - vien - drez Voi - ci que mi - di son - ne Par -

ff

- tous sans plus tar - der. La faim nous ai - guil - lon - ne Faut
 son - ne La faim nous ai - guil - lon - ne Faut
 - tous sans plus tar - der La faim nous ai - guil - lon - ne Faut

Più animato

al - ler dé - jeu - ner Faut al - ler dé - jeu - ner Faut al -
 al - ler dé - jeu - ner Faut al - ler dé - jeu - ner Faut al -
 al - ler dé - jeu - ner Faut al - ler dé - jeu - ner Faut al -

Più vivo

- ler dé - jeu - ner Par - tons par - tons sans plus tar - der
 - ler dé - jeu - ner Par - tons par - tons sans plus tar - der
 - ler dé - jeu - ner Par - tons par - tons sans plus tar - der

ANATOLE

Mod^{lo}

Oui mes a - mis, Oui, c'est l'in - tant Ou - le mi - tron en

som - me Re - de - ve - nant un hom - me Va fai - re place au conqué -

suivez

rit.

MARION (s'approchant)

Ah! vous allez je le pa -

- rant

Moderato

M - ri - e De fleur en fleur pa - pi - lon - ner?

Dam! il

A.

faut vous ou_bli _ er J'ou _ blie... Ou du

A.

moins je vais es_sa _ yer

MARTON

Vous aurez raison faut vous conso-

M.

ANATOLE (bas)

_ ler Si pour_tant Ma_ ri _ on vous é -

A.

_ fiez moins cruel _ _ _ le

Più animato

pressez

MARION

Quand auprès d'une bel - le

Animato

M. Le plaisir vous ap - pel - le Vo - lez, vo - lez - beau pa - pil -

I° tempo

M. - lon - Vo - lez, vo - lez - beau papil - lon

MICHEL **Più animato**

Où quand près d'une bel - le Le plaisir nous ap -

MARTON (l'interrompant) (parlé)₃

Hein! Qu'est c'que tu

Mi. - pel - le vo - lons vo - lons vo - lons!

All^{to} quasi all^o

M. dis A la bonne heure... tu fais bien

Mi. parlé moi? rien!

All^{to} quasi all^o

ANATOLE (railleur)

Ah! n' craignez rien pour lui mam' zel - le Mi -

A. - chel! C'est un homme fi - dè - le y rentr' toujours

A.

à la maison y rentr' toujours à la mai - son

MICHEL

Tu me rail - les Tu me gou -

Mi.

- ail - les Mais t'as bien tort de me railler

Mi.

à part

Animé

Ri - ra bien qui ri - ra le der - nier

Bruit au fond

cre

scen do

Sop.

Ten.

Bas.

Pourquoi ces cris et ce ta - pa - - -

Pour - quoi ces

Pour - quoi ces

- ge Qui troublent tout le voi - si - na - - -

cris ! Pour - quoi ces

cris ! Pour - quoi ces

- ge Qu'est c'que c'est? Qu'est c'que c'est Qu'est c'que c'est? Qu'est c'que c'est?—

- ge Qu'est c'que c'est? Qu'est c'que c'est Qu'est c'que c'est? Qu'est c'que c'est?—

- ge Qu'est c'que c'est? Qu'est c'que c'est Qu'est c'que c'est? Qu'est c'que c'est?—

BRIGNOLET

Qui, c'est

Bah! c'est Bri_gno_let!

Bah! c'est Bri_gno_let

Bah! c'est Bri_gno_let

B.

moi... J'étouffe de co _ lè _ re.

Montrant DENISE et ISIDORE

B.

Savez - vous où ces gar_nements se trou _ vaient? —

Sop.

Non! non! Non! non! où donc où donc?

Tén.

Non! non! Non! non! où donc où donc?

Bas.

Non! non! Non! non! où donc où donc?

B.

Sous u_ne porte co - chère Ou tant et plus ils

MARION *très doux*

Eh! bien

B.

s'em_brassaient

Sop. *f*

Ils s'em_bras_saient ah! ah! ah! ah!

Tén. *f*

Ils s'em_bras_saient ah! ah! ah! ah!

Bas. *f*

Ils s'em_bras_saient ah! ah! ah! ah!

M.

quoi c'est gen - til ee_la V'la t'y pas u_ne grande af.

pp

B. *- fai - re? Ils s'embras - saient! et puis a - près*

B. *Ils s'embras - saient et puis a - près Ces en - fants*

B. *sai - ment... Ces en - fants s'ai -*

rit. *rall. molto*

rit. *rall.* *col canto*

Mouv^t du duetto

B. *ment...*

ISIDORE

Mouv^t du duetto *Oh! oui mon pè - re*

p

DENISE

BRIGNOLET

Nous nous ai - mons pos - si - ble! pos -

B.

MARION

- si - ble! Mais vous n'a - vez pas l'ou Bah! mes en -

M.

- fants Consolez - vous Souve - nez - vous du re - frain de mam' -

M.

rall. Mouvt

- zell' quat' sous Quat' sous par quat' sous Font des p'tits chez nous Ne pleure plus De -

rall. suivez le chant p

M.

- ni - se Tu se - ras sa pro - mi - se A p'tits pas à p'tits

M.

rit.

coups Tu f'ras ta dot comm' nous Quat' sous par quat' sous Font des p'tits chez

Sop.

Tén.

Basses

f

Quat' sous sur quat' sous Font des p'tits chez

Quat' sous sur quat' sous Font des p'tits chez

rit.

f

MARION avec les Sop.

nous Ne pleu-re plus De - ni - se Tu se - ras sa pro -

nous Ne pleu-re plus De - ni - se Tu se - ras sa pro -

nous Ne pleu-re plus De - ni - se Tu se - ras sa pro -

M

- mi - se A p'tits pas à p'tits coups Tu f'ras ta dot comm' nous

- mi - se A p'tits pas à p'tits coups Tu f'ras ta dot comm' nous

- mi - se A p'tits pas à p'tits coups Tu f'ras ta dot comm' nous

- mi - se A p'tits pas à p'tits coups Tu f'ras ta dot comm' nous

ff

8

8

8

ACTE II

ENTR'ACTE

Andantino

PIANO

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a series of chords, followed by a melodic line of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some eighth-note patterns. A large slur covers the first three measures of the upper staff.

The second system continues the piano accompaniment. The upper staff features a melodic line with eighth notes and some rests. The lower staff continues with a steady accompaniment of chords and eighth notes. A slur is present over the first two measures of the upper staff.

The third system of the piano accompaniment shows the continuation of the melodic and harmonic lines. The upper staff has a melodic line with eighth notes and some rests. The lower staff provides a consistent accompaniment. A slur is present over the first two measures of the upper staff.

The fourth system concludes the piano accompaniment on this page. The upper staff has a melodic line with eighth notes and rests. The lower staff provides a final accompaniment of chords and eighth notes. A slur is present over the first two measures of the upper staff.

First system of musical notation. The treble clef staff contains a sequence of chords and eighth-note patterns. The bass clef staff features a steady eighth-note accompaniment. A dynamic marking of mf is present in the second measure.

Second system of musical notation. The treble clef staff shows a more complex texture with sixteenth-note runs and chords. The bass clef staff continues with eighth-note accompaniment. A dynamic marking of mf is present in the first measure.

Third system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes in the first measure. The bass clef staff has a steady eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of p in the second measure. The bass clef staff has a steady eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with a dynamic marking of p in the second measure. The bass clef staff has a steady eighth-note accompaniment. A dynamic marking of mf is present in the final measure.

The first system of music consists of two staves. The upper staff (treble clef) contains a series of eighth and sixteenth notes, often beamed together in groups. The lower staff (bass clef) features a more sparse accompaniment with some slurs and rests.

The second system continues the musical piece. The treble staff is particularly dense with many beamed eighth and sixteenth notes, creating a rapid, flowing texture. The bass staff provides a steady accompaniment with some rests.

The third system introduces a triplet of eighth notes in the treble staff. The bass staff has a 'rall.' (rallentando) marking. A trill (tr.) is indicated above a note in the treble staff. The dynamic marking 'mf' (mezzo-forte) appears in the bass staff.

The fourth system shows a wide interval in the bass staff, possibly a pedal point or a large leap. The treble staff continues with its melodic line. A 'cresc.' (crescendo) marking is present in the bass staff.

The fifth system features a 'seen' marking in the bass staff. The treble staff has a complex melodic line with many beamed notes. The bass staff has a more active accompaniment with many beamed notes.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff contains a bass line with a slur over the first two measures. A dynamic marking of *do* is present in the first measure of the bass staff.

Second system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff contains a bass line with a slur over the first two measures. Dynamic markings include *f* in the first measure, *dim.* in the third measure, and *p* in the fourth measure.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff contains a bass line with a slur over the first two measures. A dynamic marking of *d.* is present in the second measure of the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff contains a bass line with a slur over the first two measures. A dynamic marking of *p.* is present in the second measure of the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff contains a bass line with a slur over the first two measures. A dynamic marking of *f* is present in the fourth measure of the bass staff.

CHŒUR ET CHANSON DU MOULIN

N° 9

All^o leggiero

PIANO

mf

The first system of the musical score is for the piece 'All^o leggiero'. It consists of two staves, a treble clef on top and a bass clef on the bottom, both in the key of B-flat major and 2/4 time. The tempo is 'All^o leggiero' and the dynamic is 'mf'. The music features a light, flowing melody in the treble and a rhythmic accompaniment in the bass. The first four measures show a consistent eighth-note pattern in both hands.

Louré

The second system of the musical score is for the piece 'Louré'. It consists of two staves, a treble clef on top and a bass clef on the bottom, both in the key of B-flat major and 2/4 time. The tempo is 'Louré' and the dynamic is 'f'. The music features a more pronounced melody in the treble with some slurs and a steady accompaniment in the bass. The first four measures show a consistent eighth-note pattern in both hands.

The third system of the musical score is for the piece 'Louré'. It consists of two staves, a treble clef on top and a bass clef on the bottom, both in the key of B-flat major and 2/4 time. The tempo is 'Louré' and the dynamic is 'f'. The music features a more pronounced melody in the treble with some slurs and a steady accompaniment in the bass. The first four measures show a consistent eighth-note pattern in both hands.

LES CHARBONNIÈRES

Commo si trou-van entre a - mis Fa plai-si par la lou lin-ga -

les C. - gé Lou gai lin - ga-gé dou pa - ïs Fa sou-ve - ni dou beou jouïne a -

les C. - gé Ah! ——— char_bon_nias char_bon - nias Fouch - - Char_bon_nias Fouch_

les C. - tra Vi_vat vi_vat les charbon - nias

- tra Vi_vat les charbon - nias Ah! ——— char_bon_nias char_bon -

- nias charbonnias Fouchtra Vi vat vi vat les charbon - nias

les
C.

- nias Fouch - tra Vi vat les charbon - nias Ah! que ché bon

ah! que ché bon ah! que ché bon ah! Comme si trou van entre a -

les
C.

p

- mis Fa plai si par la lou lin ga - gé Lou gai lin - ga - gé dou pa -

les
C.

- is Fa sou ve - ni du be ou jeune a - gé Lou gai lin - ga - gé dou pa -

les
C.

les
C.

- is Lou gai lin - ga - gé dou pa - is Fa sou-ve - ni fa sou-ve -

les
C.

- ni du be.ou jouine a - gé

Louré

Più animato

les
C.

Al-lons chantons

Più animato

RASCALOU

Allons Théré - son chante u - ne chan -
 allons chantons

- son Chanson de vo - tre vil - la - ge Chanson qu'on chante

au jeune â - ge rit.
 Sop. *f* U - ne chan - son u - ne chan - son *f* rit.

CHANSON DU MOULIN

Allegretto

Piano introduction in G major, 2/4 time. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, both consisting of eighth and sixteenth notes.

THÉRÉSETTE

*

Vocal line for Thérésitte with piano accompaniment. The vocal line is in G major and 2/4 time, featuring a melody with eighth and sixteenth notes. The piano accompaniment is in the same key and time, with a steady eighth-note bass line and chords in the right hand.

Là - haut sur ces mon - ta - gnes Un beau mou - lin y
vous a - vez des fil - les En - voy - ez - les de -
bell' s'est en - dor - mi - e Au tic - tac du mou -

Vocal line for the second verse with piano accompaniment. The vocal line continues the melody from the previous section. The piano accompaniment features a more active right hand with chords and moving lines.

T.
a di - gue din Le meu - nier qui fait mou - dre Est
- main di - gue din Nous lè - ve - rons les meu - les Et
- lin di - gue din Ré - veil - lez - vous la bel - le Car

Vocal line for the third verse with piano accompaniment. The vocal line concludes the piece with a final melodic phrase. The piano accompaniment provides a rhythmic and harmonic foundation.

T.
un fort beau blon - din di - gue di - gue din Mou - li - ni mou - li -
nous moudrons le grain
voi - ci le ma - tin

T. *- no Fa-ri-ni fa-ri - no La fa-ra - li la fa-ra -*

The first system consists of a vocal line (T.) and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are "- no Fa-ri-ni fa-ri - no La fa-ra - li la fa-ra -". The piano accompaniment has a grand staff with treble and bass clefs, a key signature of one sharp, and a 7/8 time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

T. *- la La meul' du mou - lin di-gue di-gue diu cou - si cou -*

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "- la La meul' du mou - lin di-gue di-gue diu cou - si cou -". The piano accompaniment continues with the same rhythmic pattern, including some dynamic markings like *mf* and *f*.

T. *- sou Tourouli lon la Tourou-li la On mou - dra qui vou -*

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "- sou Tourouli lon la Tourou-li la On mou - dra qui vou -". The piano accompaniment continues with the same rhythmic pattern, including some dynamic markings like *f* and *pp*.

T. *- dra Qui voudra moudr'ne mou-dra pas*

Sop.

Tén.

Basses

pp.

Qui voudra moudr'ne mou-dra

The fourth system features a vocal line (T.) and a piano accompaniment. The vocal line has the lyrics "- dra Qui voudra moudr'ne mou-dra pas". Below the vocal line are three staves for solo parts: Sopranos (Sop.), Tenors (Tén.), and Basses (Basses). The piano accompaniment continues with the same rhythmic pattern, including some dynamic markings like *pp.* and *f*. The lyrics "Qui voudra moudr'ne mou-dra" are written below the piano accompaniment.

f Di_gue di_gue diu cou - si cou - sou Tou_rou_li lon
f Di_gue di_gue diu cou - si cou - sou Tou_rou_li lon
f pas Di - gue diu cou - si cou - sou Tou_rou_li lon

la Tou_rou_li la
 la Tou_rou_li la
 la Tou_rou_li la

ff

2^e et 3^e Couplets

Après le 3^e Coupt pour finir

2 Si
3 La

p *ff*

SORTIE DES CHARBONNIÈRES

CHŒUR

No 9 bis

Allegro

SOPRANOS

Com - mo si trou - van entre a -

Allegro

PIANO

p

- mis Fa plai - si par - la lou lin - ga - gé Lou gai lin -

- ga - gé dou pa - is Fa sou - ve - ni du be - ou jeune a -

Detailed description of the musical score: The score is for a choir (SOPRANOS) and piano accompaniment (PIANO). It is in 2/4 time and the key signature has two flats (B-flat and E-flat). The tempo is 'Allegro'. The piano part is marked 'p' (piano). The lyrics are in French and describe a scene of miners. The score is divided into three systems. The first system shows the Soprano line starting with a rest, followed by the piano accompaniment. The second system shows the Soprano line with the lyrics '- mis Fa plai - si par - la lou lin - ga - gé Lou gai lin -'. The third system shows the Soprano line with the lyrics '- ga - gé dou pa - is Fa sou - ve - ni du be - ou jeune a -'. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. The key signature changes to one flat (B-flat) in the final measure of the third system.

- gé Lou gai lin - ga - gé dou pa - is Lou gai lin -

- ga - gé dou pa - is Fa sou - ve - ni Fa sou - ve -

- ni du be - ou joune a - gé

DUETTO DE LA CHARBONNIÈRE

THÉRÉSETTE, MICHEL.

N° 10.

Allegretto

PIANO *p*

THÉRÉSETTE MICHEL

Eh! bien par-lez? Je suis per-

M. THÉRÉSETTE

-ple - - xe!.. Pour - quoi ne di-tes-vous plus

T.

rien Ne di-tes-vous plus rien pour -

T. *-quoi? pour - quoi?*

MICHEL
Hum! Com - ment, com -

M. *-ment doit-on par - ler au beau se - - xe Vous fais-je*

THERÉSETTE

T. *peur? Vous fais-je peur? Peut-ê - tre bien Peut -*

MICHEL

M. *rit.*

ê - - tre bien.

più animato

rit.

THÉRÉSETTE *Mod^{to} quasi all^{to}*

Faut - il que renversant les rô - les Ça soit moi
C'est vrai que de vous je suis fol - le La femme est

p

T.

jou - ant l'a - mou - reux Qui vous a - dress' de douc's pa -
bi - zarre en - tre nous On court a - près el - le s'en -

T.

ro - les A - vec un air très lan - gou - reux Faut -
vo - le On la fuit ell' court a - près vous Mais

T. il, que prenant vo - tre pla - ce Je vous pei - gne ma pas - si -
 votr' charpen - te scul - tu - ra - le Pro - met le reste à l'a - ve -

T. - on Et la pre - miè - re je vous fas - se Moi même un'
 - nant Et c'est vo - tre beau - té fa - ta - le Qui m'a sé -

T. dé - cla - ra - ti - on Vrai - ment le faut - il aus - -
 - duite in - con - ti - nent Et moi vous plais - j'til ain - -

MICHEL
 T. - si. Me voi - là gen - til i - ci Sa - pris -
 - si.

Più animato

M. *-ti! C'est u-ne gail-lar - de Et d'mon au-dac' je me re -*

Più animato

M. *-pens ——— Prenons gar - de Prenons gar - de C'est la Dam'*

M. *noir' qui me re - gar - de C'est la Dam' noi - re que j'en -*

Più animato
THÉRÉSETTE

M. *A par - ler lors - que j'me ha - zar - de Bien ten - dre -*

M. *-tends. Sa - pris - ti c'est u - ne gail - lar - de C'est la Dam'*

Più animato

T.
 -ment je vous re - gar - de J'peux pas cau - ser tout l'temps C'est un' ré -

M.
 noir' qui me re - gar - de C'est la Dam' noir' qu'j'en - tends C'est la Dam'

T.
 -pon - se que j'at - tends .

M.
 noi - re que j'en - tends .

après le 4 ^e Coup!	✱ Pour finir
-------------------------------	--------------

C'est

TERZETTO

MARION, THÉRÉSETTE, MICHEL.

N° 11.

All^o moderato

PIANO

MARION

Ce-lui que j'aime as-su-ré-ment — De beau-té n'est pas un pro-

THÉRÉSETTE

M.

-di-ge Ce-lui que j'aime croyez m'en A de l'al-lu-re du pres-

MARION

T.

-ti-ge Le mien a jus-te ça de haut Il est tout frêle il est tout

M. **THÉRÉSETTE** *rit.*

min-ce Le mien est grand le mien est beau Fort comme un Turc fier comme un prin-

T. **MICHEL** (à part sortant la tête du coffre)

-ce. Et pour-tant — ma foi. Tous les deux — c'est

MARION **animato in poco**

Eh! bien Eh! bien Eh! bien —

THÉRÉSETTE

Eh! bien Eh! bien Eh! bien —

Mi. moi.

animato in poco

M. Ah! Oui j'ai-me le mien Oui j'ai-me le mien! Oui j'ai-me le

T. Ah! Oui j'ai-me le mien Oui j'ai-me le mien! Oui j'ai-me le

M. mien J'ai-me le mien — Je l'ai — — — *appassionato*

T. mien J'ai-me le mien — Je l'ai — — — *appassionato*

M. — me .

T. — me .

MICHEL

Cha - cune ausien Cha - cu - ne trou-ve tout

M. *appassionato*
J'ai - me le mien — Je

T. *appassionato*
J'ai - me le mien — Je

Mi.
bien Oui trouve tout bien Trou - ve tout bien — Et

M. l'ai - - - me Qu'il soit ce - -

T. l'ai - - - me Qu'il soit ce - -

Mi. l'ai - - - me La fem - me

M. - ci ce - ci ce - la Je l'ai - - - me

T. - ci ce - ci ce - la Je l'ai - - - me

Mi. voit ce - ci ce - la Et l'ai - - - me

M. Tel qu'il est Il me plaît Me plaît quand mê - - -

T. Tel qu'il est Il me plaît Me plaît quand mê - - -

Mi. Tel qu'il est Il lui plaît Lui plaît quand mê - - -

M. -me Qu'il soit ce - ci — qu'il soit ce - la — Je

T. -me Qu'il soit ce - ci — qu'il soit ce - la — Je

Mi. -me Qu'il soit ce - ci — qu'il soit ce - la — On

M. l'aime et puis et puis voi - là Tel qu'il est Il me

T. l'aime et puis et puis voi - là Tel qu'il est Il me

Mi. l'aime et puis et puis voi - là Tel qu'il est Il lui

M.
plait Il me plait quand mê - - - me

T.
plait Il me plait quand mê - - - me

Mi.
plait Il lui plait quand mê - - - me

M.
J'ai - me le mien — Je l'ai - - me

T.
J'ai - me le mien — Je l'ai - - me Ce-lui que

Mi.
Trou - ve tout bien — Et l'ai - - me

T. MARION
j'aime est a-do - ré De toute fem - me qu'il ren - con - tre Le'

M.

mien trem-ble tout ef-fa-ré A la pre-mière qui se

THÉRÉSETTE

M.

mon-tre Le mien vous en dit, vous en dit — A vous fai-re tourner la

MARION

T.

tête Le mien se fait tout inter-dit Au fond je le crois un peu bê-

rit.

MICHEL (sortant la tête du coffre)

M.

-te. Et pour-tant — ma foi Tous les

MARION

animato in poco

Eh! bien Eh! bien Eh!

THÉRÉSETTE

Eh! bien Eh! bien Eh!

Mi.

deux — c'est moi.

animato in poco

M.

bien — Ah! Oui j'aime le mien Oui j'aime le

T.

bien — Ah! Oui j'aime le mien Oui j'aime le

M.

mien! Oui j'aime le mien J'ai - me le mien Je *appassionato*

T.

mien! Oui j'aime le mien J'ai - me le mien Je *appassionato*

M. l'ai - - me . Tel qu'il est Il me

T. l'ai - - me . Tel qu'il est Il me

MICHEL
Tel qu'il est Il lui

M. plait Il me plait quand mê - - me

T. plait Il me plait quand mê - - me

Mi. plait Il lui plait quand mê - - me

M. J'ai - me le mien — Je l'ai - - me .

T. J'ai - me le mien — Je l'ai - - me .

Mi. Trou - ve tout bien — Et l'ai - - me .

ff

CHŒUR

N° 12.

(Entrée des charbonnières)

Allegro

PIANO

Sop.

Joyeux amis, de la bonne nou-

-vel - - - le Nous venons vous fé - li - ci -

-ter - - - Longs jours heureux, Un ciel pur sans que-

- rel - - le Pour tous les deux vous sou - hai -

- ter _____ Et de longs jours heu-reux _____ un ciel pur

sans que - rel - le Nous ve-nons vous fé - li - ci - ter _____

poco rit.
 _____ Nous ve-nons vous fé - li - ci - ter _____

poco rit.

CHOEUR

N^o 12 bis

(Entrée des Mitrons)

Allegro

PIANO

Ténors

Joyeux amis de la bonne nou-

-vel - le Nous ve-nons vous fé - li - ci -

- ter Longs jours heu - reux, un ciel pur sans que -

- rel - le Pour tous les deux vous sou - hai -

- ter Et de longs jours heu_reux un ciel pur

sans que_rel - le Nous ve_nons vous fé_li_ci - ter

poco rit.

- Nous ve_nons vous fé_li_ci - ter

poco rit.

FINALE

N° 12^{ter}

All° vivace

SOPRANOS
TÉNORS
BASSES

f

A - na -

f

A - na -

f

A - na -

All° vivace

PIANO

- to - le Oh! oui c'est A - na - to - le A - na -

- to - le Oh! oui c'est A - na - to - le A - na -

- to - le Oh! oui c'est A - na - to - le A - na -

ff

- to - - le Oh! oui c'est A - na - to - le Oui c'est lui qu'il
 - to - - le Oh! oui c'est A - na - to - le Oui c'est lui qu'il
 - to - - le Oh! oui c'est A - na - to - le Oui c'est lui qu'il

ff

est jo - li Oui c'est lui qu'il est jo - li A - na -
 est jo - li Oui c'est lui qu'il est jo - li A - na -
 est jo - li Oui c'est lui qu'il est jo - li A - na -

- to - le Oh! oui c'est A - na - to - le A - na -
 - to - le Oh! oui c'est A - na - to - le A - na -
 - to - le Oh! oui c'est A - na - to - le A - na -

- to - le Oh! oui c'est A - na - to - le On n'en voit pas
 - to - le Oh! oui c'est A - na - to - le On n'en voit pas
 - to - le Oh! oui c'est A - na - to - le On n'en voit pas

ff

dans Pa - ris D'aus - si beaux d'aus - si gen - tils Oui c'est A - na -
 dans Pa - ris D'aus - si beaux d'aus - si gen - tils Oui c'est A - na -
 dans Pa - ris D'aus - si beaux d'aus - si gen - tils Oui c'est A - na -

- to - le A - na - to - le A - na - to - le A - na - to - le A - na - to -
 - to - le A - na - to - le A - na - to - le A - na - to - le A - na - to -
 - to - le A - na - to - le A - na - to - le A - na - to - le A - na - to -

ff *ff* *ff* *ff*

Musical score for voice and piano, page 111. The score is in G major (one sharp) and 3/4 time. It consists of four systems of music.

The first system features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts begin with a long note on the syllable "le" (le - - - le - - - le - - -). The piano accompaniment starts with a *ff* dynamic and includes a 3/4 time signature change.

The second system continues the vocal line and piano accompaniment. The piano part features a *ff* dynamic marking.

The third system continues the vocal line and piano accompaniment. The piano part features a *ff* dynamic marking.

The fourth system concludes the vocal line and piano accompaniment. The piano part features a *ff* dynamic marking and includes a 3/4 time signature change.

ACTE III

ENTR' ACTE

All^o moderato

PIANO

The musical score is written for piano in G major (one sharp) and 2/4 time. It is marked "All^o moderato" and "PIANO". The score consists of four systems of music. The first system begins with a piano dynamic and features a melody in the right hand with triplet markings. The second system continues the piece. The third system features a dynamic change from "ff" (fortissimo) to "mf" (mezzo-forte). The fourth system concludes the piece with a final chord.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#).

- System 1:** The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a steady accompaniment of eighth-note chords.
- System 2:** Similar to the first system, with eighth-note triplets in the right hand and chordal accompaniment in the left.
- System 3:** The right hand continues with eighth-note triplets. The left hand has a more active bass line with eighth-note chords. A dynamic marking of *f* (forte) appears in the second measure.
- System 4:** The right hand has a more complex melodic line with slurs and accents. The left hand continues with eighth-note chords. A dynamic marking of *f* is present.
- System 5:** The right hand features a melodic line with slurs and accents. The left hand has a bass line with eighth-note chords. A dynamic marking of *ff* (fortissimo) is present.
- System 6:** The right hand has a melodic line with slurs and accents. The left hand has a bass line with eighth-note chords. A dynamic marking of *ff* is present.

CHOEUR

N° 15

Tempo di Valse

PIANO

Piano introduction for 'Tempo di Valse'. The music is in G major and 3/4 time. It consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The melody features a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment with quarter and eighth notes.

Piano accompaniment for the first vocal line. The treble staff contains chords and melodic fragments, while the bass staff provides a harmonic foundation with chords and a walking bass line. The music is in G major and 3/4 time.

Sop.
CLERCS
GRISSETTES

Vocal line and piano accompaniment for the first vocal part. The vocal line is in G major and 3/4 time, with lyrics: "Par - fum qui nous gri - se Souf - fle du printemps". The piano accompaniment consists of two staves: a treble staff with chords and a bass staff with a harmonic accompaniment. The music is in G major and 3/4 time.

Vocal line and piano accompaniment for the second vocal part. The vocal line is in G major and 3/4 time, with lyrics: "Que ta dou - ce bri - se Ber - ce nos vingt ans". The piano accompaniment consists of two staves: a treble staff with chords and a bass staff with a harmonic accompaniment. The music is in G major and 3/4 time.

As - sis sous les treil - les Pre - nous nos é - bats

Les fleurs sont ver - meil - les Com - me vos ap - pas

LES SOLDATS

Ténors
Basses

Mal - gré les ba - tail - les Qui viendront de - main

Mal - gré les ba - tail - les Qui viendront de - main

mf

Ça fai - sons ri - pail - les Le verre à la main

Ça fai - sons ri - pail - les Le verre à la main

Par - fum qui nous gri - se Souf - fle du priu -

(Gobelets) Mal - gré les ba - tail - les

Mal - gré les ba - tail - les

f

- temps Que ta dou - ce bri - se

Qui viendront de - main (Gobelets) Ça fai - sons ri -

Qui viendront de - main Ça fai - sons ri -

Ber - ce nos vingt ans

- pail - les Verre en main As - sis sous les

- pail - les Verre en main As - sis sous les

treil - les Sans trêve et sans fin Vi - dous les bou -
 treil - les Sans trêve et sans fin Vi - dous les bou .

As - sis sous les
 teil - les En lou - ant le vin (Gobelets)
 teil - les En lou - ant le vin

treil - - les Pre - nons nos é - bats
 As - sis sous les teil - - les Sans trêve et sans fin
 As - sis sous les teil - - les Sans trêve et sans fin

Les fleurs sont ver - meil - - les Com - me vos ap -

(Gobelets) Vi - dons les bou - teil - - les

Vi - dons les bou - teil - - les

LES CLERCS *dolce*

- pas *dim. poco a poco* Ô

En lou - ant le vin Bu - vons bu - vons Louons le vin Bu - vons bu -

En lou - ant le vin Bu - vons bu - vons Louons le vin Bu - vons bu -

f dim. p

jeu - ne gri - set - te Toi que l'a - mour

pp - vons *pp* Bu - vons tous ô

- vons Bu - vons tous ô

pp

guet - te, Ac - cor - de en ca - chet - te, Ac
 bra - - ves
 bra - - ves
 - cor - de à l'a - mant Le bai - ser fri -
pp E - pui - sons les ca - - ves
pp E - pui - sons les ca - - ves
 - vo - le Qui *pp* tou - jours af - fo - le Ac -
pp E - pui - sons les ca - - ves
pp E - pui - sons les ca - - ves

- cor - de en ca - chet - te, Ac - cor - de à l'a -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and contains the lyrics: "- cor - de en ca - chet - te, Ac - cor - de à l'a -". The piano accompaniment features a steady bass line in the left hand and a more active melody in the right hand, with some chords and eighth notes.

LES GRISETTES

- mant Un bai - ser qu'on vo - le Un

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "- mant Un bai - ser qu'on vo - le Un". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

LES CLERCS

bai - ser qu'on rend! Un bai - ser qu'on

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "bai - ser qu'on rend! Un bai - ser qu'on". The piano accompaniment continues with the same accompaniment style.

LES GRISETTES

vo - le Un bai - ser qu'on rend!

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "vo - le Un bai - ser qu'on rend!". The piano accompaniment ends with a final chord and a fermata over the last note.

Ténors

SOLDATS

Basses

Nymphes lé - gè - res A - vec nous faut ve - nir

Nymphes lé - gè - res A - vec nous faut ve - nir

GRISSETTES

Des mi - li - tai - res Ah! vrai - ment quel plai - sir

Ténors

Basses

Nymphes lé - gè - res A - vec nous faut ve - nir

Nymphes lé - gè - res A - vec nous faut ve - nir

GRISSETTES

Des mi-li-tai-res Ah! pour nous quel plai-

CLERCS Non! non! non! non!

-sir GRISSETTES Ah! quel plai-sir

Ve-nez donc, ve-nez donc!

Ve-nez donc, ve-nez donc!

ff

Non! non! non! non!

Ah! quel plai-sir

done! Ve-nez done!

done! Ve-nez done!

ff

fff

(N.B.) Les villes qui n'auront pas de Ballet passeront au No 13bis

DIVERTISSEMENT

A

PIANO

The first system of music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand provides a harmonic accompaniment with chords: F#4-A4, G4-B4, and F#4-A4-C5. The system concludes with a long, sweeping slur over the final notes.

The second system continues the piece. The right hand has a melodic line with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand accompaniment consists of chords: F#4-A4, G4-B4, and F#4-A4-C5. There are accents (>) under the first and third notes of the right hand in the second and third measures. The system ends with a triplet of eighth notes: G4, A4, B4.

The third system features a melodic line in the right hand: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand accompaniment is: F#4-A4, G4-B4, and F#4-A4-C5. Accents (>) are placed under the first and third notes of the right hand in the second and third measures. The system concludes with a half note chord: F#4-A4-C5.

The fourth system continues with a melodic line in the right hand: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand accompaniment is: F#4-A4, G4-B4, and F#4-A4-C5. Accents (>) are placed under the first and third notes of the right hand in the second and third measures. The system ends with a triplet of eighth notes: G4, A4, B4.

The fifth system features a melodic line in the right hand: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand accompaniment is: F#4-A4, G4-B4, and F#4-A4-C5. Accents (>) are placed under the first and third notes of the right hand in the second and third measures. The system concludes with a half note chord: F#4-A4-C5.

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a steady accompaniment of chords. A fermata is placed over the right hand in the third measure.

Second system of musical notation. The right hand continues with a melodic line, and the left hand provides harmonic support. A forte (*f*) dynamic marking is present in the fourth measure.

Third system of musical notation. Similar to the first system, it features a melodic line in the right hand and chords in the left hand. A fermata is used in the third measure.

Fourth system of musical notation. This system includes first and second endings. The first ending is marked "1^a" and the second ending is marked "2^a". Both endings conclude with repeat signs.

Fifth system of musical notation. The right hand features a triplet of eighth notes in the third measure, marked with a "3" above it. The left hand continues with its accompaniment.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a more active accompaniment with eighth notes and chords.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes and a half note. The bass clef contains a rhythmic accompaniment of eighth notes.

Più animato

Second system of musical notation, starting with the tempo marking "Più animato". The treble clef features a triplet of eighth notes. The bass clef has a steady eighth-note accompaniment.

Third system of musical notation, continuing the piece with a triplet of eighth notes in the treble clef and eighth-note accompaniment in the bass clef.

Fourth system of musical notation, featuring a triplet of eighth notes in the treble clef and eighth-note accompaniment in the bass clef.

Fifth system of musical notation, showing a triplet of eighth notes in the treble clef and eighth-note accompaniment in the bass clef.

Sixth system of musical notation, concluding the piece with a triplet of eighth notes in the treble clef and eighth-note accompaniment in the bass clef. The system ends with a double bar line and a fermata.

POLKA

(B)

PIANO *mf*

(baisers)

(baisers)

(baisers)

(baisers)

rit.

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music features a series of chords in the right hand and a melodic line in the left hand. A bracket above the final measure of the right hand is labeled "(baisers)". The word "rit." is written below the right hand in the final measure.

This system contains the third and fourth staves of music. The right hand continues with a melodic line, and the left hand provides harmonic support with chords. The notation includes slurs and ties.

This system contains the fifth and sixth staves of music. The right hand features a complex chordal texture with many notes, while the left hand continues with a steady accompaniment. There are dynamic markings like *mf* and *ff* in the right hand.

This system contains the seventh and eighth staves of music. The right hand has a melodic line with slurs, and the left hand continues with chords. A dynamic marking of *mf* is present in the right hand.

This system contains the ninth and tenth staves of music. The right hand features a melodic line with a slur, and the left hand continues with chords. The system concludes with a double bar line.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes a first ending bracket labeled "1^a" at the end of the right-hand staff.

Third system of musical notation. It includes a second ending bracket labeled "2^a" at the beginning of the right-hand staff.

Fourth system of musical notation. The right hand features a complex texture with many beamed notes and slurs, while the left hand continues with a steady accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand provides a consistent harmonic support.

The first system of music consists of two staves. The treble staff begins with a half note chord (F4, A4, C5) and is followed by a series of eighth-note chords: (G4, B4, D5), (A4, C5, E5), (B4, D5, F5), and (C5, E5, G5). The bass staff starts with a half note chord (F2, A2, C3) and continues with eighth-note chords: (G2, B2, D3), (A2, C3, E3), (B2, D3, F3), and (C3, E3, G3).

The second system continues the piece. The treble staff features a half note chord (F4, A4, C5) followed by eighth-note chords: (G4, B4, D5), (A4, C5, E5), (B4, D5, F5), and (C5, E5, G5). The bass staff starts with a half note chord (F2, A2, C3) and continues with eighth-note chords: (G2, B2, D3), (A2, C3, E3), (B2, D3, F3), and (C3, E3, G3).

The third system shows a change in the treble staff, which now has a melodic line of eighth notes: (F4, G4, A4, B4, C5, B4, A4, G4). The bass staff continues with eighth-note chords: (F2, A2, C3), (G2, B2, D3), (A2, C3, E3), (B2, D3, F3), and (C3, E3, G3).

The fourth system continues the melodic line in the treble staff: (F4, G4, A4, B4, C5, B4, A4, G4). The bass staff continues with eighth-note chords: (F2, A2, C3), (G2, B2, D3), (A2, C3, E3), (B2, D3, F3), and (C3, E3, G3).

The fifth system concludes the piece. The treble staff has a melodic line of eighth notes: (F4, G4, A4, B4, C5, B4, A4, G4). The bass staff continues with eighth-note chords: (F2, A2, C3), (G2, B2, D3), (A2, C3, E3), (B2, D3, F3), and (C3, E3, G3). The system ends with a double bar line and the marking "rit." in the right margin.

WALZE

(C)

PIANO

Valse lente

dolce

rit. un poco

Più animato

The first system of the 'Più animato' section consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of chords with accents (>) and a final melodic phrase. The lower staff begins with a bass clef and contains chords with accents (>) and rests.

The second system continues the 'Più animato' section. The upper staff has a melodic line with accents (>) and a final chord. The lower staff has a bass line with chords and rests.

The third system continues the 'Più animato' section. The upper staff has a melodic line with accents (>) and a final melodic phrase. The lower staff has a bass line with chords and rests.

The fourth system continues the 'Più animato' section. The upper staff has a melodic line with accents (>) and two first endings marked '1^a' and '2^a'. The lower staff has a bass line with chords and rests.

I^o tempo

The first system of the 'I^o tempo' section consists of two staves. The upper staff has a melodic line with a slur over the first two measures. The lower staff has a bass line with chords and rests.

The second system continues the 'I^o tempo' section. The upper staff has a melodic line with a slur over the first three measures. The lower staff has a bass line with chords and rests. The instruction 'rit. un poco' is written below the bass staff.

First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. A long slur covers the entire system.

Più animato

Second system of the piano score. The right hand continues with eighth-note patterns, and the left hand features a more complex accompaniment with chords and a melodic line. A long slur covers the system.

Third system of the piano score. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of eighth notes. A long slur covers the system.

Fourth system of the piano score. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of eighth notes. A long slur covers the system.

Fifth system of the piano score. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of eighth notes. A long slur covers the system.

Sixth system of the piano score. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of eighth notes. Dynamics markings *f* and *ff* are present. A long slur covers the system.

CHŒUR, SORTIE

N^o 15^{bis}All^o mod^{to}

CLERCS et GRISETTES

SOPRANOS

TÉNORS

BASSES

PIANO

All^o mod^{to}

(Gobelets)

SOLDATS

(Gobelets)

Par - fum

qui nous gri - se Souf - fle du printemps

Mal - gré

les ba - tail - les Qui vien - dront demain

Mal - gré

les ba - tail - les Qui vien - dront demain

ff

Que ta douce bri - se Ber - ce nos vingt ans
 Qui vien - dront de - main
 Qui vien - dront de - main

Par - fum qui nous gri - se Souf - fle du printemps
 As - sis sous les treil - les Sans trêve et sans fin
 As - sis sous les treil - les Sans trêve et sans fin

poco più animato

Que ta dou - ce bri - se
 Vi - dons les bou - teil - les
 Vi - dons les bou - teil - les

poco più animato

Ber - ce nos vingt ans

Le verre à la main

Le verre à la main

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The piano accompaniment is shown in grand staff notation. The lyrics are: "Ber - ce nos vingt ans" on the top staff, "Le verre à la main" on the middle and bottom staves. The music is in a key with one sharp (F#) and a 3/4 time signature.

Ber - ce nos vingt ans.

Le verre à la main.

Le verre à la main.

The second system continues the musical score. It features the same three vocal staves and piano accompaniment. The lyrics are: "Ber - ce nos vingt ans." on the top staff, "Le verre à la main." on the middle and bottom staves. The piano accompaniment includes a fermata over the final notes of the first system. The music is in a key with one sharp (F#) and a 3/4 time signature.

The third system of the musical score consists of a grand staff for piano accompaniment. It features a series of chords and melodic lines in both the treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature.

CHANSON MILITAIRE

N° 14

Tempo marziale

PIANO *f*

ISIDORE

C'est pas ma fau-te... non vrai-ment, C'est la fau - te d'un ré - gi -

-ment Qui dé-fi - lait su - per - be - ment Piedgauche en avant tête à

I. 
 droi - te Em - bal - lé d' - vant tous ces sol - dats Qui cra - ne -

I. 
 - ment marchaient au pas, Comme les autres v'la l'y pas Qu'avec ma tourt' je les em -

I. 
 - boi - te. Tout en

(Tambour)

I. 
 sui - vant le ré - gi - ment, Clai - ron sou -

I. *-nant, Tam - bour bat - tant, Sans plus*

I. *son - ger à mon che - min, J'es - cor - tais les brav's*

I. *mi - litair's Ré - pé - tant le joy - eux refrain De leurs marches guer -*

I. *- riè - res: Ta ta ta ta*

I. *ta ta ta ta tai - re ta ta ta ta ta ta*

I. ta ta ta ta ta ta ta ta ta Ah!

I. rit. qu'on fait du che - min, vraiment, Tout en sui - vant un ré - gi - ment!

suivez

ISIDORE

Je m'en re -

I. -ve - nais, quand sou - dain D'vant moi re - pas - se plein d'en - train, Un es - ca -

I. 
 -dron sabre à la main, Dont l'éclair au soleil mi - roi - te. Escadron

I. 
 de fiers cui - ras - siers, Géants aux ar - mu - res d'a - ciers, Vété - rans

I. 
 aux re - gards al - tiers, Em - bal - lé plus en - cor... j'em - boi -

I. 
 - te. Tout en sui - vant

I. le ré-gi - ment En - seigneur vent,

I. Clai - ron son - nant, Sans plus son - ger

I. à mon che - min J'es - cortais les brav's mi - litair's, Ré - pé - tant le joy -

I. - eux refrain De leurs marches guer - riè - res:

rit.

I. *f*

Ta ta ta ta ta ta ta tai - re ta ta

I.

ta ta ta ta ta ta ta ta ta ta

I.

ta ta ta ta ta Ah! qu'on fait du che - min, vraiment, Tout en sui -

rit.

sf suivez

Variante

avant un ré - gi - ment.

I.

avant un ré - gi - ment.

ff

CHOER et COUPLETS

N° 15

MARION

Allegretto

PIANO

Sop.

Ah! ——— belle Ma-ri-on

Que dis-tu, que dis-tu de ton ma-ri-a - ge? Ah! ———

montre le gar-çon Que tu veux, que tu prends pour être en mé-na - ge,

Tén.

Ah! — belle Ma-ri-on, Que dis-tu, que dis-tu de ton ma-ri-a-ge?

f

Sop. *dolce* **poco rit.** **1^o tempo**

Ah! — belle Ma-ri-on! Ah! — belle Ma-ri-on!

Tén. *f*

Ah! — belle Ma-ri-on!

Bas. *f*

Ah! — belle Ma-ri-on!

poco rit. **1^o tempo**

p *f*

MARION

1^{er} A son cœur plu-tôt qu'à ses traits, Je vois du mé-ri-te

2^e Lors-que l'on s'ai-me tendrement, A deux le voy-a-ge

p

M.

Les ver_tus ne passent jamais, La beau_té pass' vi - te. —
 Est bien moins long as_su_ré_ment Car tout se par_ta - ge. —

M.

Et puisqu'il m'aime bien, — J'u - nis mon sort' au sien. —

M.

Il se_ra mon p'tit ma - ri ché_ri, Mon cher ma - ri. —

rit. *ad lib.* *rit.*

rit. *rit.*

Bas.

Ah! belle Mari - on, Oui, t'as ben rai_son D'prendre un brav' gar_çon. —

Sop.
Ah! — belle Marion, Tous nos vœux, tous nos vœux pour ton mariage!

Ah! — c'est un brave garçon Que tu prends aujourd'hui pour être en ménage!

Tén.
Ah! — belle Marion, Tous nos vœux, tous nos vœux pour ton mariage!

Sop. *dolce* **poco rit.** **1^o tempo**
Ah! — belle Marion! Ah! — belle Marion!

Tén.
Ah! — belle Marion!

Bas.
Ah! — belle Marion!

CHŒUR, SORTIE

No 15 bis

Allegretto

SOPRANOS *f* Ah! _____

TÉNORS *f* Ah! _____

BASSES *f* Ah! _____

PIANO **Allegretto** *f*

bel_le Ma-ri-on Tous nos vœux, tous nos vœux pour ton ma-ri-a - ge!

bel_le Ma-ri-on Tous nos vœux, tous nos vœux pour ton ma-ri-a - ge!

bel_le Ma-ri-on Tous nos vœux, tous nos vœux pour ton ma-ri-a - ge!

sans ralentir

Ah! _____ bel-le Ma-ri-on! Ah! _____

Ah! _____ bel-le Ma-ri-on! Ah! _____

Ah! _____

sans ralentir

belle Ma-ri-on!

belle Ma-ri-on!

belle Ma-ri-on!

p

N° 16

AIR
MARION

Mod^{to} espressivo **rit.**

PIANO

MARION

Je t'aime ô Mi - chel, — Oui, je t'aime à la fo - li - e,

suivez

M.

Et dame un cœur tel Que le mien

M.

n'aime qu'une fois, — Qu'une fois — dans sa vi - e.

animato e cresc.

M. Et dame un cœur tel que le mien Mi

animato e cresc.

rit. dolciss.

II. chel — Vois tu bien un cœur tel Que le mien n'aime qu'une fois dans sa
un poco rit.

M. vi - e. Mon cœur est

animato un poco **Più animato**

pp *sf* *p*

M. simple et d'un — seul bloc, Tu le tiens dans ta

M.  main si chère; Prends garde car au premier

M.  choc Il se briserait comme verre,

un poco più animato
M.  Et de ses fragments dispersés

M.  Tu ne pourrais, je suis sincère,

poco rit.

M. *poco rit.*
 Ja - mais en re - trou - ver - as - sez

poco rit.

rit.

rit.

M. *rit.* *rit.*
 Pour m'a - voir toute en - tiè - re.

rit.

rit.

M. Je t'aime ô Mi - chel, — Oui, je t'aime à la fo - li - e,
suivez

M. Et dame un cœur tel Que le mien

M.

N'aime qu'une fois — qu'une fois — dans sa vi - e

M.

animato e cresc. poco a poco

Et dans un cœur tel que le mien Mi -

animato e cresc.

M.

poco rit. dolciss

- chel — vois-tu bien Un cœur tel que le mien N'aime qu'une fois dans sa

poco rit. dolciss

M.

vi - e

pp p poco rit. e dim. pp

CHŒUR

N° 16 bis

Allegretto *f*

SOPRANOS
TÉNORS
BASSES

La fa-ra - li la fa-ra -
La fa-ra - li la fa-ra -
La fa-ra - li la fa-ra -

PIANO *f*

- la La meul' du mou - lin Digue di-gue din cou - si cou -
- la La meul' du mou - lin Digue di-gue din cou - si cou -
- la La meul' du mou - lin Digue di-gue din cou - si cou -

- sou tou_rou - li lon la tou_rou - li la On

- sou tou_rou - li lon la tou_rou - li la On

- sou tou_rou - li lon la tou_rou - li la On

mou - dra qui vou - dra Qui voudra moudr'ne moudra pas

mou - dra qui vou - dra Qui voudra moudr'ne moudra pas

mou - dra qui vou - dra Qui voudra moudr'ne moudra pas

SORTIE

N^o 16^{ter}

Allegretto

SOPRANOS

TÉNORS

BASSES

PIANO

f

f

f

f

La fa - ra - li la fa - ra -

La fa - ra - li la fa - ra -

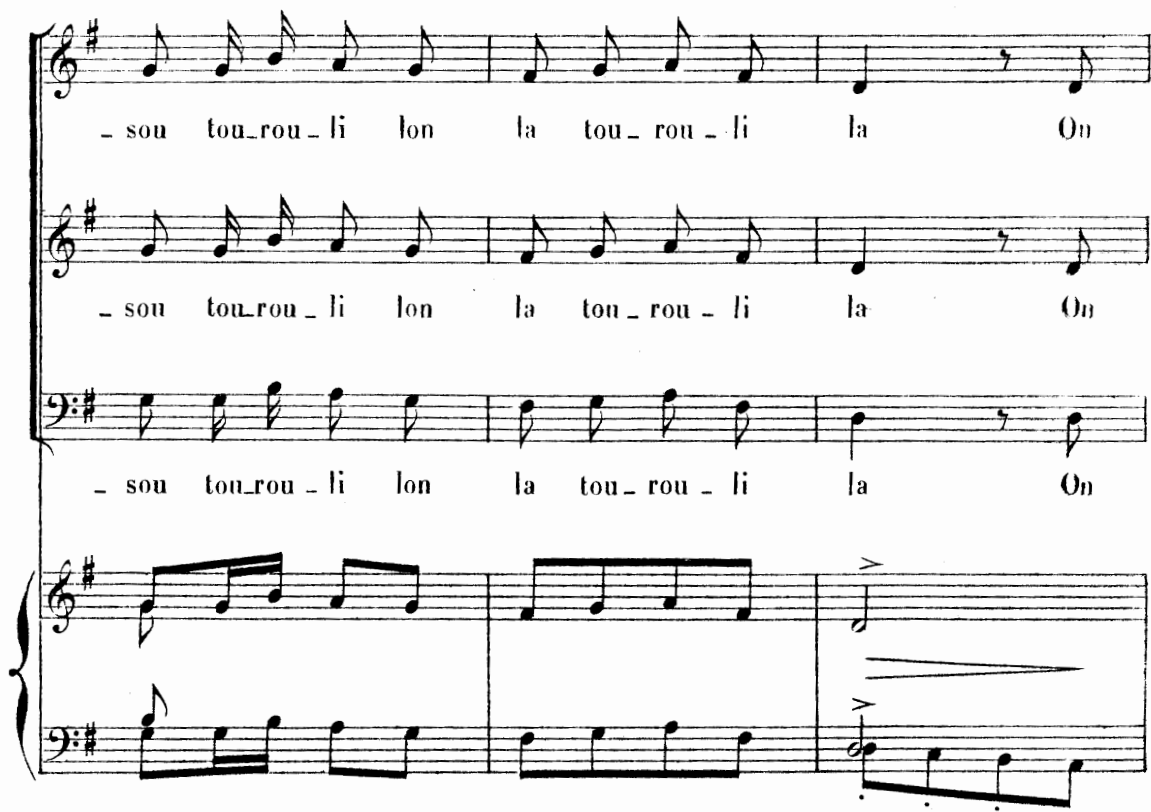
La fa - ra - li la fa - ra -

Allegretto

- la La meul' du mou - lin Di - gue di - gue din cou - si cou -

- la La meul' du mou - lin Di - gue di - gue din cou - si cou -

- la La meul' du mou - lin Di - gue di - gue din cou - si cou -



- sou tou_rou - li lon la tou_rou - li la On

- sou tou_rou - li lon la tou_rou - li la On

- sou tou_rou - li lon la tou_rou - li la On



mou - dra qui vou - dra Qui voudra moudr' ne moudra pas

mou - dra qui vou - dra Qui voudra moudr' ne moudra pas

mou - dra qui vou - dra Qui voudra moudr' ne moudra pas

CHŒUR DE SOLDATS (dans la coulisse)

N° 17

PIANO

Fifres dans la coulisse

Tamb.

Tén.

Basses

Cé - tait un p'tit cons - erit qui par - tait pour la

Cé - tait un p'tit cons - erit qui par - tait pour la

guer - re Lais - sant à son lo - gis et son père et sa

guer - re Lais - sant à son lo - gis et son père et sa

Tamb.

mè - re Cons - crit ah! ah! cons - crit ah!
 mè - re Cons_crit ah! ah! cons_crit

ah! Ce n'est pas la bar - be qui fait le sol -
 ah! ah! Ce n'est pas la bar - be qui fait le sol -

Più animato e ben mesurato

- dat Lan ti-re lir lan ti-re lan Lan ti-re lan lan ti-re
 - dat Lan ti-re lir lan ti-re lan Lan ti-re lan lan ti-re

li-re lan ti-re lir' lan ti-re lau lan ti-re lir' lan ti-re

li-re lan ti-re lir' lan ti-re lau lan ti-re lir' lan ti-re

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and rests.

lau

lau

p

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with the word 'lau'. The middle staff is a vocal line in bass clef with the word 'lau'. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and rests, with a dynamic marking of *p*.

pp

The third system of the score consists of two staves. The top staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes and rests, with a dynamic marking of *pp*. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and rests.

CHANSON

MARION, THÉRÉSETTE

N° 18

Allegretto

PIANO

MARION

Les fil - let - tes de chez nous Sont tou - tes pa -
Su - zett' rê - vait dans un champ Lu - cas lui fit

M. - reil - - - les
fê - - - te

THÉRÉSETTE

Les mots d'amour, les mots doux Charment leurs o.
Mais v'là que tout en mar - chant Un faux pas la

M. Et sous les pommiers en fleurs Pas u - ne qui
Lui dit sans cris su - per - flus Bah! ça n'fait Su -

T. - reil - - - les
jet - - - te...

M. n'ait - le Pas u - ne qui n'ait - le
- zet - te Bah! ça n'fait Su - zet - te

T. Te - nue à la tail - le Par un en - jo -
Tomber sur l'her - bet - te Qu' u - ne fleur de

rit.

M. Te - nue à la tail - le Par un en - jo - leur Un' fleur par ci! Un'
Tomber sur l'her - bet - te Qu' une fleur de plus

T. - leur Te - nue à la tail - le Par un en - jo - leur
plus Tomber sur l'her - bet - te Qu' une fleur de plus

M. fleur par ci. par là!. Li - ron li -

T. Ça tomb' comm' ci ça tomb' comm' ci!. Comm' ça!.

poco rit.

M. -ret. te li - ron li - ra Quand c'est tom_bé! Ça n'repouss' pas!. Un' fleur par ci!. Un'

T. Quand c'est tom_bé! Ça n'repouss' pas!. Un' fleur par ci!. Un'

poco rit. *sfz*

MARION, THÉRÉSETTE ensemble

fleur par ci!. par là!. Ça tomb' comm' ci ça tomb' comm' ci!. Comm' ça Li - ron li -

Sop. bouche fermée *pp* Ah! Ah!

Tén. bouche fermée *pp* Ah! Ah!

Basses bouche fermée *pp* Ah! Ah!

M.
T.

- ret - te Li - ron li - ra L'a - mour par - ti L'amour par - ti ne re - vient

Ah! _____

Ah! _____

Ah! _____

suivez

Apres le dernier Couplet

M.
T.

pas pas .

FINALE

N° 19

Allegro

PIANO *ff*

Sopranos *f* 3 3 3 3

Que venons-nous d'en - ten - dre? Y peut-on rien com -

Ténors *f* 3 3 3 3

Que venons-nous d'en - ten - dre? Y peut-on rien com -

Basses *f* 3 3 3 3

Que venons-nous d'en - ten - dre? Y peut-on rien com -

ff *ff*

rall. poco *bien rythmé* *p*

- pren_dre? Eh quoi! ce bon a - pô - - tre Al -

- pren_dre? Eh quoi! ce bon a - pô - - tre Al -

- pren_dre? Eh quoi!

f *rall. poco* *p* *bien rythmé*

pp

- lait de l'une à l'au - tre Tout se dé_couvre i - ci Que veut

pp

- lait de l'une à l'au - tre Tout se dé_couvre i - ci Que veut

ce bon a - pô - tre Al - lait de l'une à

pp

di - re ce - ci? Eh! quoi ce bon a - pô - tre Al -

di - re ce - ci? Eh! quoi ce bon a - pô - tre Al -

l'au - tre Eh quoi!

sf *mf*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment is in the left hand, with dynamic markings *sf* and *mf*. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

- lait de lune à l'au - tre Eh quoi ce bon a - pô - tre

- lait de lune à l'au - tre Eh quoi ce bon a - pô - tre

ce bon a - pô - tre Eh quoi ce bon a - pô - tre

Detailed description: This system continues the vocal and piano parts from the first system. It features the same vocal staves and piano accompaniment. The piano accompaniment includes a *sf* marking. The lyrics are repeated across the vocal staves.

Tout se dé - couvre i - - ci! Tout se dé -

Tout se dé - couvre i - - ci! Tout se dé -

Tout se dé - couvre i - - ci! Tout se dé -

pp 3

pp 3

pp 3

sf

- couvre, Tout se dé - couvre i - ci.

- couvre, Tout se dé - couvre i - ci.

- couvre, Tout se dé - couvre i - ci.

p

ff

sec

THÉRÉSETTE à Marion

Più animato

J'i-ignorais tout ce - la par -

T. à Michel le poussant

- don - ne... Prends ton bien. Vous en ten - dez?

MARION

Non, garde le non, garde le je te le don - ne

pressez

M.

Un de per - du... dix de r'trou.

Marion déchire MICHEL (*parlé*)
le petit carnet. Le carnet de Mam'zelle Quat'sous

M. MARION

_vés Car Dieu mer - ci ——— C'est bien fi - ni Nous ferions

M.

trop, nous fe - rions trop mau - vais mé - na - ge Car Dieu mer -

M. Sop. — ci C'est bien fi - ni Nous ferions trop ——— mauvais mé -

Tén. Eh! quoi! pour lui Tout est fi -

Basses Eh! quoi! pour lui Tout est fi -

M. *rit.*

.. na - ge Sans y r've_nir J'dis un plaisir De n'plus nous r'voir... et bon voy_

- ni fi - - - ni

- ni fi - - - ni

- ni fi - - - ni

suivez

M. **All^o agitato**

- a - - - ge..

pour lui Eh!quoi... pour lui

pour lui Eh!quoi.. pour lui

pour lui Eh!quoi.. pour lui

All^o agitato

Tout est fi - ni fi - - ni fi - - ni

Tout est fi - ni fi - - ni fi - - ni

Tout est fi - ni fi - - ni fi - - ni

MARION

Et pour remplacer ce - lui - là J'entrouve -

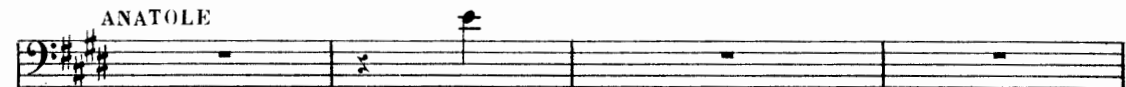
M.

-rai des cent, des mil - - le Et te - nez... ça m'est bien fa -

Montrant Anatole

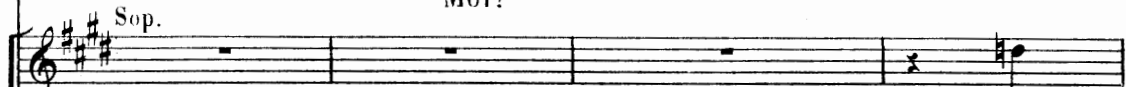
M. 
 - ci - le... Car mon fu - tur... le voi - là!..

ANATOLE



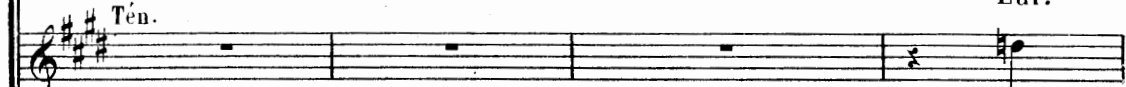
Moi?

Sop.



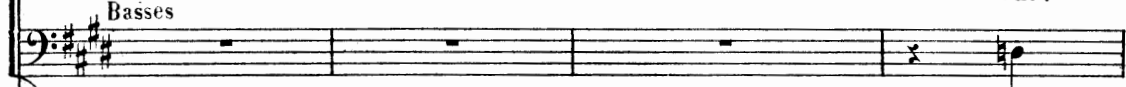
Lui!

Tén.



Lui!

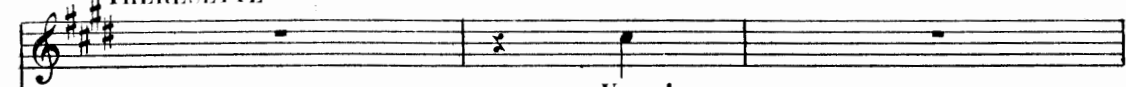
Basses



Lui!

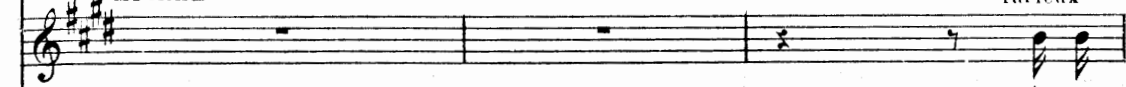


THERÉSETTE



Vous!..

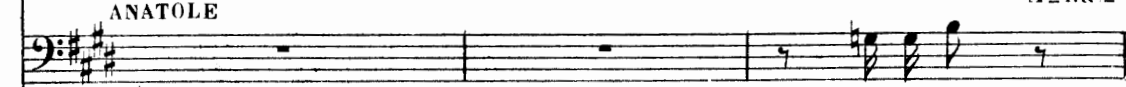
MICHEL



furieux

A - na -

ANATOLE



O bonheur!



THÉRÉSETTE

Mi Sop - to - le A - na - to - le? Comment

Tén A - na - to - le

Basses A - na - to - le

Detailed description: This musical system is for the character Théréssette. It includes vocal lines for Soprano (Mi), Tenor (Tén), and Basses, along with a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: 'Sop - to - le A - na - to - le? Comment' for the Soprano, 'A - na - to - le' for the Tenor, and 'A - na - to - le' for the Basses. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

MARION

T. c'est Oui sur ma pa - ro - le C'est le seul le

Detailed description: This musical system is for the character Marion. It includes a vocal line for Tenor (T.) and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: 'c'est Oui sur ma pa - ro - le C'est le seul le'. The piano part continues with a similar rhythmic accompaniment to the previous system.

RASCALOU

M. vrai L'u-nique A-na - to - le C'est un mi -

Detailed description: This musical system is for the character Rascalou. It includes a vocal line for Male (M.) and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: 'vrai L'u-nique A-na - to - le C'est un mi -'. The piano part continues with a similar rhythmic accompaniment.

R.

- tron!.. Ah!qu'il est laid!.. C'est un mi - tron Ah!qu'il est

R.

laid De quel droit

MICHEL à Anatole à Anatole

Tu n'accep-te-ras pas Mais je

MARION

M.

Et moi de mê - me ah! oui je

Mi.

t'ai - me

ANATOLE

Et moi de mê - me

dolce **Moderato**

M. *Pai - me* *Oui pour tou -*

M. *-jours Je suis ta fem - me*

ANATOLE *Oui pour tou - jours Elle*

dolce

M. *A toi mes jours*

A. *est ma fem - me A toi mon*

A. *à - me A toi mon cœur Tout mon bon - heur*

MARION

Voi-ci ma main — Et que

Voi-ci la mien-ne

rit. Piu animato

Dieu me sou-tien-ne Ah!

Ah!

Oui pour tou-jours — Je suis ta fem-me Oui pour tou-

Oui pour ton-jours — Elle est ma fem-me Oui pour tou-

Oui pour tou-jours — Elle est sa fem-me Oui pour tou-

Oui pour tou-jours — Elle est sa fem-me Oui pour tou-

allarg. *rit.* **I^o tempo**

M. - jours je suis ta fem - me A toi mes jours — A toi mon

A. - jours elle est ma fem - me A toi mes jours — A toi mon

- jours elle est sa fem - me A lui ses jours — A lui so

- jours elle est sa fem - me A lui ses jours — A lui son

- jours elle est sa fem - me A lui ses jours — A lui son

allarg. *rit.*

M. â - me A toi mon cœur Tout mon — bon - heur —

A. â - me A toi mon cœur Tout mon — bon - heur —

â - me A lui son cœur Tout son bon - heur —

â - me A lui son cœur Tout son bon - heur —

â - me A lui son cœur Tout son bon - heur —

p

MICHEL

Ah! c'est comm' ça Eh bien soit!. Qu'a ce-la ne

Mi. tien - ne Thè-ré - set - te

Mi. Voi-ci la mien-ne Te - nez... pre nez

THÉRÉSETTE

Mi. la! Je ne sais si je

RASCALOU

T. *dois? _____* Puisqu'il ta compro - mi - se! A l'ré - pa -

R. *- rer, je l'au - to - ri - se* Dans mes bras mon ne -

MARION

R. *- veu!.. C'est ce - la c'est par - fait!*

MICHEL

(à part)

Oui c'est par - fait! J'en - ra - ge! à bien -

M. *- tôt no_tre ma_ri a_ge! Dans quinze jours!*

MICHEL *Non, dans qua - tor_ze* MARION *Et nous dans*

M. **Pressez** MICHEL *dix Et nous dans huit* MARION *Et nous dans six* MICHEL *Et nous dans*

Mi. MARION *qua_tre ah! mais! Et nous en - cor plus vi - te*

ani - ma -

M. MICHEL

Et dès de - main Ah! mais! Eh bien! Nous

do e cre scen

Mi. MARION

tout de sui - te Marchons! Marchons!

do

M. MICHEL

Marchons!

MICHEL

Marchons!

Sop. *f* Non, non! Non, non!

Tén. *f* Non, non! Non, non!

Bas. *f* Non, non! Non, non!

ff

p Perdez-vous la rai - son? *p* Perdez-vous la rai - son!..

p Perdez-vous la rai - son? *p* Perdez-vous la rai - son!..

p Perdez-vous la rai - son? *p* Perdez-vous la rai - son!..

p

MARION

espressivo C'est vrai... Vous a - vez rai - son!..

4

Et pour vous mon - trer Com - bien j'suis tran - quil - le *rit.*

4 *rit.*

M. *rit.*
 Sans nous fai_re de bi - le Re_pre - nons la chan -
rit.

Mouv^t de la Chanson
Un poco più lento

M. - son Un cœur par ci! Un cœur par ci par la! Ça va comm' ci Ça
 suivez

M. va comm' ci comm' ça! Li - ron Li - ret - te Li - ron Li - ra L'amour par

M. *rit* 1^o tempo
 ti... ne re_vient pas Un cœur par ci! Un cœur par ci par
 Sop. Un cœur par
 Tén. Un cœur par
 Bas. Un cœur par
rit 1^o tempo

la! Ça va comm' ci! Ça va comm' ci comm' ça Li - ron Li -
 ci! ——— Un cœur par là ———
 ci! ——— Un cœur par là ———
 ci! ——— Un cœur par là ———

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

poco rit.

- ret - te Li - ron Li - ra L'a - mour par - ti L'amour par - ti ne revient
 L'a - mour par - ti ne re - vient
 L'a - mour par - ti ne re - vient
 L'a - mour par - ti ne re - vient

The second system consists of four staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with lyrics. The piano accompaniment is shared across these staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

poco rit.

suivez

The third system consists of two staves for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

pas

pas

pas

pas

Mod^{to} maestoso

allarg

V

V

V

The musical score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four vocal staves and two piano accompaniment systems. The vocal parts are marked with 'pas' (piano) and feature rests. The piano accompaniment begins with a 'Mod^{to} maestoso' instruction and includes an 'allarg' (ritardando) section. The bottom piano system includes dynamic markings 'p' and 'f', and articulation marks 'v'.

ACTE IV

ENTR'ACTE

PIANO

The first system of the piano introduction is written in G major and 3/4 time. The right hand features a melodic line with a half note followed by a quarter note, and a series of eighth notes. The left hand provides a harmonic accompaniment with chords and a bass line that includes a triplet of eighth notes.

The second system continues the piano introduction. The right hand has a melodic line with a triplet of eighth notes and a half note. The left hand features a steady accompaniment of chords and a bass line with eighth notes.

The third system of the piano introduction shows the right hand with a melodic line featuring a triplet of eighth notes and a half note. The left hand continues with a consistent accompaniment of chords and a bass line.

The fourth and final system of the piano introduction concludes with a melodic line in the right hand that includes a triplet of eighth notes and a half note. The left hand provides a final accompaniment of chords and a bass line.

Un poco più animato

First system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a rhythmic accompaniment of eighth notes. A dynamic marking *p* is present in the second measure.

Second system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues the accompaniment. A dynamic marking *f* is present in the third measure.

Third system of musical notation. The treble clef staff shows a melodic line with slurs. The bass clef staff continues the accompaniment. A dynamic marking *p* is present in the second measure.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and a triplet of eighth notes. The bass clef staff continues the accompaniment. A dynamic marking *f* is present in the second measure.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and a triplet of eighth notes. The bass clef staff continues the accompaniment. A dynamic marking *f* is present in the second measure.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including accents and slurs. The bass clef contains a harmonic accompaniment of chords and single notes.

Più animato

Second system of musical notation, marked **Più animato**. The treble clef features a more active melodic line with triplets and slurs. The bass clef accompaniment includes chords and eighth notes.

Third system of musical notation, continuing the **Più animato** section. The treble clef has a melodic line with triplets and slurs. The bass clef accompaniment includes chords and eighth notes.

Fourth system of musical notation, continuing the **Più animato** section. The treble clef has a melodic line with triplets and slurs. The bass clef accompaniment includes chords and eighth notes.

Fifth system of musical notation, concluding the **Più animato** section. The treble clef has a melodic line with triplets and slurs. The bass clef accompaniment includes chords and eighth notes. The system ends with a double bar line and a fermata over the final notes. A dynamic marking **ff** is present in the bass clef.

CHOEUR ET DANSE

N° 29

All^o marziale

PIANO

f
Tamb.

The musical score is written for piano and includes a tambourine part. It is set in 3/4 time with a key signature of one sharp (F#). The score is divided into four systems, each with a grand staff (treble and bass clefs). The first system includes the tempo marking 'All^o marziale' and the dynamic marking '*f* Tamb.'. The piano part features a steady eighth-note accompaniment in the bass clef, while the treble clef contains a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The tambourine part is indicated by 'x' marks above the treble staff. The second system continues the piano accompaniment with some chordal textures in the treble. The third system shows a more active melodic line in the treble, with some syncopation and a 'x' mark. The fourth system features a prominent triplet pattern in the treble, with the bass clef providing a steady accompaniment.

Sop. (Cloches et Canon au lointain)

Les ca_nons ton - nent En faux bour.

Tén.
Les ca_nons ton - nent En faux bour.

Bas.
Les ca_nons ton - nent En faux bour.

ff sf sf sf

- don Les clo - ches son - nent

- don Les clo - ches son - nent

- don Les clo - ches son - nent

Gai ca - ril - lon Les ca_nons

Gai ca - ril - lon Les ca_nons

Gai ca - ril - lon Les ca_nons

sf

ton - nent En faux bour - don

ton - nent En faux bour - don

ton - nent En faux bour - don

sf

Les clo - ches son - nent Gai ca - ril -

Les clo - ches son - nent Gai ca - ril -

Les clo - ches son - nent Gai ca - ril -

8

- lon Car la vic - toi - re Car la vic - toi - re

- lon Car la vic - toi - re Car la vic - toi - re

- lon Car la vic - toi - re Car la vic - toi - re

mf *sf*

Aux ai - les em - bra - sé - es Sous nos dra - peaux Depuis dix ans

Aux ai - les em - bra - sé - es Sous nos dra - peaux Depuis dix ans

Aux ai - les em - bra - sé - es Sous nos dra - peaux Depuis dix ans

Depuis dix ans a sui - vi nos ar - mé - es Et nos hé -

Depuis dix ans a sui - vi nos ar - mé - es Et nos hé -

Depuis dix ans a sui - vi nos ar - mé - es Et nos hé -

- ros Car la vic-toi-re Car la vic-toi-re aux ai-les em-bra-

- ros Car la vic-toi-re Car la vic-toi-re aux ai-les em-bra-

- ros Car la vic-toi-re Car la vic-toi-re aux ai-les em-bra-

f *f* *f*

- sé - es Sous les dra-peaux Depuis dix ans a sui-vi

- sé - es Sous les dra-peaux Depuis dix ans a sui-vi

- sé - es Sous les dra-peaux Depuis dix ans a sui-vi

nos ar_mé-es Et nos hé - ros Les canons
 nos ar_mé-es Et nos hé - ros Les canons
 nos ar_mé-es Et nos hé - ros Les canons

ton - nent En faux bour - don
 ton - nent En faux bour - don
 ton - nent En faux bour - don

Les clo - ches son - nent Gai ca - ril -
 Les clo - ches son - nent Gai ca - ril -
 Les clo - ches son - nent Gai ca - ril -

Musical notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The piano part features triplets and dynamic markings such as *ff* and *sf*.

- lon Les ca_nons ton - nent Les clo_ches

- lon Les ca_nons ton - nent Les clo_ches

- lon Les ca_nons ton - nent Les clo_ches

son - nent en faux bour - don Les clo - ches

son - nent en faux bour - don Les clo - ches

son - nent en faux bour - don Les clo - ches

son - nent Gai ca - ril - lon

son - nent Gai ca - ril - lon

son - nent Gai ca - ril - lon

Enchaînez avec le N° 0

BALLET

(D)

The first system of music is in 3/4 time with a key signature of two sharps (D major). The upper staff features a melodic line with three triplet markings over eighth notes. The lower staff provides a rhythmic accompaniment with chords and eighth notes. The tempo and dynamics are marked as *ben marcato* and *f*.

The second system continues the musical piece. The upper staff has triplet markings over eighth notes. The lower staff features a consistent rhythmic accompaniment. The system concludes with a fermata over a chord in the upper staff.

The third system continues the musical piece. The upper staff has triplet markings over eighth notes. The lower staff features a consistent rhythmic accompaniment.

The fourth system concludes the musical piece. The upper staff has triplet markings over eighth notes. The lower staff features a consistent rhythmic accompaniment. The system ends with a double bar line and a key signature change to D minor.

Les canons ton - nent Les cloches son - nent En faux bour - don

Les canons ton - nent Les cloches son - nent En faux bour - don

Les canons ton - nent Les cloches son - nent En faux bour - don

sf

sf

sf

sf

Les clo - ches son - nent Gai ca - ril - lon

Les clo - ches son - nent Gai ca - ril - lon

Les clo - ches son - nent Gai ca - ril - lon

fff

(E)

Musical notation for the first system, featuring a treble clef with a 3/4 time signature and a bass clef. The treble staff contains a melodic line with three triplet markings. The bass staff contains a harmonic accompaniment with a long slur across the first three measures.

Tempo mod^{to}

Musical notation for the second system, marked *mf*. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The treble staff has a slur over the first two measures.

Musical notation for the third system, continuing the melodic and harmonic lines from the previous systems.

Musical notation for the fourth system, continuing the melodic and harmonic lines from the previous systems.

Musical notation for the fifth system, concluding the piece with a final melodic phrase in the treble staff and a harmonic accompaniment in the bass staff.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with chords and eighth notes. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff features a prominent chord in the third measure with a sharp sign above it. The key signature remains one sharp.

Third system of musical notation. The treble clef staff shows a melodic phrase ending with a slur. The bass clef staff continues with chords and eighth notes. The key signature remains one sharp.

un poco più animato

Fourth system of musical notation. The treble clef staff begins with a dynamic hairpin (crescendo) and a melodic line. The bass clef staff continues with chords. The key signature remains one sharp.

plus vite

Fifth system of musical notation. The treble clef staff features a fast, repetitive melodic pattern. The bass clef staff continues with chords. The key signature remains one sharp.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with chords and single notes.

più lento

Second system of musical notation, marked *più lento*. The treble clef staff features a slower melodic line. The bass clef staff has chords and a few notes.

Third system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff contains chords and notes.

animato

Fourth system of musical notation, marked *animato*. The treble clef staff has a more active melodic line. The bass clef staff has chords and notes.

Fifth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has chords and notes. A *ff* dynamic marking is present in the second measure.

F

Musical score for piano, marked **F** (Forte). The score consists of five systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#) and the time signature is 2/4. The first system includes a dynamic marking *f* and accents (>) over several notes. The second system also includes a dynamic marking *f*. The third system continues the melodic and harmonic development. The fourth and fifth systems feature a dense, rhythmic texture with many beamed notes and chords, suggesting a more complex or technically demanding passage.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the treble clef with slurs and accents, and a bass line with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The key signature remains two sharps. The notation shows a continuation of the melodic and harmonic themes from the first system.

Third system of musical notation. The treble clef part features a more active melodic line with slurs. The bass clef part continues with harmonic support through chords and single notes.

Fourth system of musical notation. The treble clef part has a series of slurred eighth notes, creating a flowing melodic texture. The bass clef part provides a steady harmonic accompaniment.

Fifth system of musical notation. The treble clef part continues with slurred eighth notes. The bass clef part features some chromatic movement in the lower register.

Sixth system of musical notation, the final system on the page. The treble clef part concludes with a first ending bracket labeled '1^a'. The bass clef part ends with a final chord and a repeat sign.

2^a

più animato

G

First system of musical notation for 'G'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music features a melody in the treble clef and a bass line in the bass clef. A dynamic marking of *f* (forte) is present. The system concludes with a seven-note ascending scale in the treble clef, marked with a '7' above it.

Second system of musical notation for 'G'. It continues the grand staff from the first system. The melody in the treble clef and bass line in the bass clef are further developed. The system concludes with another seven-note ascending scale in the treble clef, marked with a '7' above it.

CADET ROUSSEL

First system of musical notation for 'CADET ROUSSEL'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music features a melody in the treble clef and a bass line in the bass clef. A dynamic marking of *mf* (mezzo-forte) is present.

Second system of musical notation for 'CADET ROUSSEL'. It continues the grand staff from the first system. The melody in the treble clef and bass line in the bass clef are further developed.

Third system of musical notation for 'CADET ROUSSEL'. It continues the grand staff from the second system. The melody in the treble clef and bass line in the bass clef are further developed. The system concludes with a final chord in the treble clef.

First system of a musical score in G major. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.* and *f*.

VARIATION
un poco più mod^{to}

Second system of the variation, marked *p très léger*. The right hand has a rapid sixteenth-note passage, and the left hand continues with eighth notes.

Third system of the variation, continuing the sixteenth-note patterns in both hands.

Fourth system of the variation, featuring a trill (*tr*) in the right hand and a sixteenth-note run in the left hand.

Fifth system of the variation, including trills (*tr*) and triplet markings (*3*) in the right hand, and a sixteenth-note run in the left hand.

The first system of music consists of two staves. The treble staff begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above it. The bass staff features a series of chords and eighth notes. The key signature has one sharp (F#).

plus vite

The second system is marked 'plus vite' and 'f'. It continues the piece with a more rhythmic and chordal texture. The treble staff has eighth notes and chords, while the bass staff has chords and eighth notes. The key signature remains one sharp.

The third system is marked 'f'. It continues the piece with a more rhythmic and chordal texture. The treble staff has eighth notes and chords, while the bass staff has chords and eighth notes. The key signature remains one sharp.

The fourth system continues the piece. The bass staff features chords with flats (Bb, Eb) and eighth notes. The treble staff has eighth notes and chords. The key signature remains one sharp.

The fifth system concludes the piece. It features a 2/4 time signature at the end. The treble staff has chords and eighth notes, while the bass staff has eighth notes. The key signature remains one sharp.

GIROFLÉ-GIROFLA

The section 'GIROFLÉ-GIROFLA' is marked 'sfz'. It features a melody in the treble staff with slurs and accents, and a bass line in the bass staff. The key signature has one sharp and the time signature is 2/4.

8

sfz

System 1: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. A dynamic marking *sfz* is present in the bass clef.

8

sfz

System 2: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. A dynamic marking *sfz* is present in the bass clef.

8

LES LAURIERS

f

System 3: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. A dynamic marking *f* is present in the bass clef. The title "LES LAURIERS" is written above the treble clef.

System 4: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment.

System 5: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment.

System 6: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment.

Pressez un peu

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a melodic line with some slurs and a fermata. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff shows a melodic line with a fermata and some slurs. The lower staff features a steady accompaniment with chords and moving lines.

The third system of music shows the continuation of the melodic and accompaniment lines. The upper staff has a melodic line with slurs, and the lower staff has a harmonic accompaniment with chords and moving lines.

The fourth system of music continues the piece. The upper staff has a melodic line with slurs, and the lower staff has a harmonic accompaniment with chords and moving lines.

The fifth and final system of music on this page. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

LA MONACO

The first system of music for 'LA MONACO' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth-note patterns and a fermata over the first measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note bass lines. A dynamic marking of *f* (forte) is placed above the second measure of the bass staff.

The second system continues the piece with two staves. The upper staff maintains the melodic eighth-note patterns. The lower staff continues the harmonic accompaniment with chords and eighth-note bass lines.

The third system of music features two staves. The upper staff includes dynamic markings of *y* (piano) above several notes. The lower staff continues the harmonic accompaniment with chords and eighth-note bass lines.

The fourth system of music consists of two staves. The upper staff includes dynamic markings of *y* (piano) above several notes. The lower staff continues the harmonic accompaniment with chords and eighth-note bass lines.

più animato

The fifth and final system of music on this page consists of two staves. The upper staff continues the melodic line with eighth-note patterns. The lower staff continues the harmonic accompaniment with chords and eighth-note bass lines.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with eighth-note patterns and some slurs. The lower staff is in bass clef with the same key signature and time signature, providing a piano accompaniment of eighth notes.

plus vite

The second system continues the musical piece. The notation is similar to the first system, with a treble staff containing a melodic line and a bass staff with a piano accompaniment. The tempo instruction 'plus vite' is placed above the first measure of the treble staff.

plus vite jusqu'à la fin

The third system continues the musical piece. The notation is similar to the previous systems, with a treble staff containing a melodic line and a bass staff with a piano accompaniment. The tempo instruction 'plus vite jusqu'à la fin' is placed above the first measure of the treble staff.

The fourth system continues the musical piece. The notation is similar to the previous systems, with a treble staff containing a melodic line and a bass staff with a piano accompaniment. A dynamic marking of 'ff' (fortissimo) is placed above the first measure of the bass staff.

The fifth system continues the musical piece. The notation is similar to the previous systems, with a treble staff containing a melodic line and a bass staff with a piano accompaniment. Dynamic markings of 'ff' and 'fff' are present. The instruction 'Enchaînez de suite' is written at the bottom right of the system.

MUSIQUE MILITAIRE sur le théâtre

Musical score for the first system. The piano part is in the right hand, and the drum part is in the left hand, labeled "Tambour". The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piano part begins with a rest, followed by a melodic line starting on the third measure. The drum part consists of a steady eighth-note pattern.

Musical score for the second system. The piano part continues with the same eighth-note pattern. The vocal line in the right hand has lyrics "scen - do" under a slur. The piano part has a rest in the first measure, then continues with the eighth-note pattern.

Tempo marziale

Musical score for the third system. The tempo is marked "Tempo marziale". The piano part continues with the eighth-note pattern. The vocal line in the right hand has dynamics "poco", "a", "poco", and "f" under a slur. The piano part has a rest in the first measure, then continues with the eighth-note pattern.

Musical score for the fourth system. The piano part continues with the eighth-note pattern. The right hand has a series of chords and arpeggiated figures.

Musical score for the fifth system. The piano part continues with the eighth-note pattern. The right hand has a series of chords and arpeggiated figures.

First system of musical notation, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a repeat sign and a forte (*ff*) dynamic marking. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with a slur over a group of notes. The bass staff continues with a rhythmic accompaniment.

Third system of musical notation. A sforzando (*sfz*) dynamic marking is present in the treble staff. The music shows a continuation of the melodic and harmonic themes.

Fourth system of musical notation, characterized by a dense texture of chords in both the treble and bass staves, creating a rich harmonic background.

Fifth system of musical notation, concluding the page. It features two first endings, labeled *1^a* and *2^a*, which lead to different conclusions of the phrase.

DUO DE LA CHANSON

N° 21

All^o moderato

PIANO

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand plays a melodic line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The left hand plays a simple accompaniment of quarter notes G2, Bb2, and C3.

ANATOLE

ANATOLE

La chan -

ff *p*

The first line of the vocal score for Anatole is in bass clef, 2/4 time, B-flat major. It begins with a whole note G2, followed by quarter notes A2, Bb2, and C3. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. Dynamics include *ff* and *p*.

A.

- son e'est tou - te la Fran - ce Dans les bons

The second line of the vocal score for Anatole continues the melody in bass clef, 2/4 time, B-flat major. It starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3. The piano accompaniment continues with chords and a bass line. The lyrics are: "- son e'est tou - te la Fran - ce Dans les bons".

A.

dans les mauvais jours Elle est la joie ou l'espé -

The third line of the vocal score for Anatole continues the melody in bass clef, 2/4 time, B-flat major. It starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3. The piano accompaniment continues with chords and a bass line. The lyrics are: "dans les mauvais jours Elle est la joie ou l'espé -".

A.

- ran - ce Pei - nes plai - sirs bon heurs a - mours

rit.

ISIDORE
dolce

Sur le ber - ceau, la mè - re blon - de Se penche

p

I.

d'un air at - ten - dri Et mur - mure u - ne

I.

vieil - le ron - de A sou bel an - ge qui sou - rit

rit.

rit.

ANATOLE

I. 

-rit. Pour don - ner du cœur à l'ou - vra - ge

ben mesurato

A. 

Rien ne vaut un joyeux re - frain _____ Al -

A. 

-lons, com - pagnons du cou - ra - ge Un couplet, chasse le cha -

ISIDORE

A. 

-grin. _____ Et par - tout _____ la chanson fé -

I. *con - de Pre - nant aux lè - vres son es - sor*

I. *Fais tres - sail - lir l'â - me du mon - de,*

I. *En ou - vrant ses deux aî - les d'or En ou -*
ANATOLE

En ou - vrant ses deux aî - les d'or En ou -

allarg.

I. *rit. ad lib.*

vrant ses deux aî - les d'or.

più animato

A. *vrant ses deux aî - les d'or. Et folle et ri - eu - se,*

rit.

I.  Qui toujours — nous charme — ra —

A.  Ou bien sé-ri - eu - se, Qui toujours — nous charme — ra —



I.  Qui toujours nous con-so-le - ra.

A.  Qui toujours nous con-so-le - ra.



I.  Qui c'est la chan-son Au vi - vant fris - son La chanson ché-

A.  Qui c'est la chan-son Au vi - vant fris - son La chanson ché-



*allarg.***1^o Tempo**

I. *-rie OÙ bat l'â - me de la pa - tri - e C'est le chant vain -*

A. *-rie OÙ bat l'â - me de la pa - tri - e C'est le chant vain -*

allarg.

I. *-queur Qui nous prend au cœur Oui, c'est la chan - son La vieil -*

A. *-queur Qui nous prend au cœur Oui, c'est la chan - son La vieil -*

allarg.

I. *-le chan - son. Aux mois des ro - ses sous les*

A. *-le chan - son.*

p colla voce

I.

bran - ches Où passe un souffle pal - pi - tant

Variante

Les a - mou

I.

En chapeaux clairs, en ro - bes blan - ches Les a - mou -

marziale

ANATOLE

I.

-reu - ses vont chan - tant Puis un ma - tin... le

ben mesurato

A.

clai - ron son - ne, Coup sur coup gronde le ca - non.

(canon)

A.  *Aux plis du drapeau qui fris - son - ne*

A.  *En - tendez pas - ser la chan - son !.. En - ten - dez*

A.  *pas - ser la chan - son !.. Car elle est de*
rit. animato

I.  *cha - que ba - tail - le Et les beaux ré - giments ar -*

I.

-dents Pas - sent de - bout dans la mi-

I.

-trail - le A - vec un gai re - frain aux dents

ANATOLE

A - vec un gai re - frain aux dents

I.

A - vec un gai re - frain aux dents

rit. *ad lib.* **Più animato**

Oui c'est la chan-

A.

A - vec un gai re - frain aux dents

Più animato

Oui c'est la chan-

Più animato

allarg. rit.

allarg.

I. *allarg.*

- son Au vi - vant fris - son La chanson ché - rie Où bat l'â -

A. *allarg.*

- son Au vi - vant fris - son La chanson ché - rie Où bat l'â -

rit. **I^o Tempo**

I. *rit.*

- me de la pa - tri - e C'est le chant vainqueur Qui vous prend au

A. *rit.*

- me de la pa - tri - e C'est le chant vainqueur Qui vous prend au

I^o Tempo

allarg. rit. Variante *f* chan -

I. *allarg. rit.*

cœur . Oui c'est la chan - son - La vieil - le chan - son .

A. *allarg. rit.*

cœur . Oui c'est la chan - son - La vieil - le chan - son .

allarg. rit. *ff*

CHOEUR ET SCÈNE

N° 22

Moderato

SOPRANOS

TÉNORS

BASSES

PIANO

Dans

Dans

Dans

p

ses atours qu'elle est charman - te Qu'elle a de grâce et que d'at -

p

ses atours qu'elle est charman - te Qu'elle a de grâce et que d'at -

p

ses atours qu'elle est charman - te Qu'elle a de grâce et que d'at -

p

-traits Cha - cun i - ci la com - pli - men - te A - mis, pa -

-traits Cha - cun i - ci la com - pli - men - te A - mis, pa -

-traits Cha - cun i - ci la com - pli - men - te

-rents, de loin, de près, Dans ses atours qu'elle est char -

-rents, de loin, de près, Dans ses atours qu'elle est char -

A - mis, parents, de loin, de près, Dans ses atours qu'elle est char -

ANATOLE

Musical score for Anatole. The score consists of five staves. The top staff is the vocal line, with lyrics: "Mais qu'avez-vous vous trem-". The second staff continues the vocal line with lyrics: "-man - te Qu'elle est char-man - - - te". The third staff continues with lyrics: "-man - te Qu'elle est charman - te". The fourth and fifth staves are the piano accompaniment, with the right hand playing chords and the left hand playing bass notes.

MARION

Musical score for Marion. The score consists of three staves. The top staff is the vocal line, with lyrics: "Je n'ai rien!". The second staff is the vocal line, with lyrics: "-blez?... Rien?..". The third staff is the piano accompaniment, with the right hand playing chords and the left hand playing bass notes.

Musical score for Marion. The score consists of two staves. The top staff is the vocal line, with lyrics: "Je suis gai-e... Vous le vo-yez bien! Voi-là que je sou-ris dé -". The bottom staff is the piano accompaniment, with the right hand playing chords and the left hand playing bass notes.

M. *-jà*
DENISE (sortant de la maison)
Marion Mari - on

M. Pardon!...

D. Voi-ci ton li - vre, Tu l'a_vais ou_bli - é

ISIDORE

Et moi qui doit toujours la sui_vre Voi -

I. -ci ce que tout à co - té Pour ma part j'ai trou -

(Il lui donne un objet)

I.

-vé Ah!

ANATOLE

Qu'est - ce

sf

ISIDORE

A.

Oh!

done?

Qu'est - ce que c'est?

Qu'est - ce que c'est?

Qu'est - ce que c'est?

sf

fff

I.

rien un tout pe-tit car-net

espressivo

rall. molto

Le chant bien soutenu


p

MARION

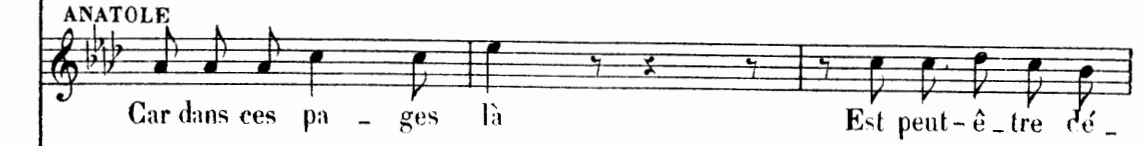
Pau-vre pe-tit car-net!

M.


O con-fi-dent dis-cret Car dans ces pa-ges

M. 

là Est peut-être déjà

ANATOLE 

Car dans ces pages là Est peut-être dé



M. 

— Le bonheur de ma vie Le bonheur de ma vi

A. 

-jà Le bonheur de sa vie Le bonheur de sa vi



M. 

- e.

A. 

- e.



SORTIE

N° 22 bis

Moderato *dolce*

SOPRANOS
 Dans ses atours qu'elle est charmante Qu'elle

dolce

TÉNORS
 Dans ses atours qu'elle est charmante Qu'elle

dolce

BASSES
 Dans ses atours qu'elle est charmante Qu'elle

Moderato

PIANO
p

(Le chœur est interrompu brusquement par l'arrivée de Michel.)

a de grâce et que d'attraits Cha - cun i - ci la compli - men... Ah!

a de grâce et que d'attraits Cha - cun i - ci la compli - men... Ah!

a de grâce et que d'attraits Cha - cun i - ci la compli - men... Ah!

CHANSON DU PETIT PIOUSPIOU

MICHEL

N° 25

All^o moderato

PIANO

f

The piano introduction consists of two staves in G major, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The piece begins with a forte (*f*) dynamic.

MICHEL

The piano accompaniment for the first vocal line. The right hand has a melodic line with some grace notes and slurs, while the left hand plays a steady accompaniment. The dynamic is piano.

M.

- tait u - ne pla - ce très for - te Ah! oui très forte as - su - ré -

The first vocal phrase and its piano accompaniment. The vocal line is marked 'M.' and the piano accompaniment is marked 'p'. The lyrics are: "- tait u - ne pla - ce très for - te Ah! oui très forte as - su - ré -".

M.

- ment ————— Ell' ré - sistait bien mais qu'impor - te Fal - lait

The second vocal phrase and its piano accompaniment. The vocal line is marked 'M.' and the piano accompaniment is marked 'p'. The lyrics are: "- ment ————— Ell' ré - sistait bien mais qu'impor - te Fal - lait".

M.  *la prendre ce - pen - dant* *En deux temps* *trois mou?*

M.  *- ments* *Dam' quand on a pas l'ha - bi - tu - de* *La tâch' vous*

M.  *pa - rait un peu ru - de* *C'est pas l'Pé - rou* *mais c'est é -*

M.  *- gal* *Y a tout d'mê - me un p'tit* *peu*

mouv^t beaucoup plus lent

M. *d'mal* A - lors sous son pa - nache im - men - se V'la l'brav' Mu -

1^o tempo

M. - rat qui s'a - van - - ce N'ayez pas peur qu'il dit gai -

M. - ment Nous prendrons ça tambour bat - tant Sui - vez

M. **animato** *cresc.* **rit.**
moi conscrits en chan - tant ——— La marche de notr' ré - gi -

rit.

All^{to} ben misurato

M.  *ment* *Pe - tit pioupiou Bon -*

M.  *- homm' d'un sou Ça va, ça n'va pas, ça n'va guè - - re Monte*

M.  *à l'assaut Tou - jours plus haut Les poltrons res - te - ront der -*

M.  *- riè - re Pe - tit pioupiou Bon - homm' d'un sou Ça*

M.

va, ça n'va pas, ça n'va guè - - re Pe - tit pioupiou Bon -

M.

ad lib.

-homm' d'un sou Pe - tit pioupiou Bonhomm' d'un sou

più animato

ff

M.

2^e COUPLET Or donc voi-là qu'on s'met en rou - te Les ball's
3^e COUPLET On va toujours mais la mi - trail - les Com - me

ff *p*

M. 

siff'nt on sa - lu' très bas On
le blé fau - che nos rang On

M. 

mar - che quand mêm' vers la r'dou - te Qu'est loin là-bas! là-bas! là -
frappe et d'es - toc et de tail - le Au dé - part on é - tait deux

M. 

bas! Crâ - ne - ment Dans le rang Mais tout à
cents Mainte - nant En comp - tant De deux cents

M. 

coup le ca - non ton - ne Puis un bou - let dans la co -
on n'est qu'cent cin - quan - te Puis cent... puis qua - tre-vingt... puis

1.

- lon - ne Trace un che - min large et pro - fond Qui dé - mo -
tren - te... Puis dix... puis cinq... puis deux... puis quoi? Un seul res -

M.

- lit - le ba - tail - lon A - lors sous son pa - nache im -
- te - de - bout - c'est moi!..

M.

- men - se V'la l'brav' Mu - rat qui s'a - van - ce « Vous a - vez
« R'tir' toi qu'il

M.

peur, tas de clam - pins Pas tout à fait, Mais un p'tit
dit! Et j'lui ré - ponds: « Ba - tez tam - bours Son - nez clai

M. *brin!.. Qui m'a f...i - chu d'pareils sol - dats _____ En a -*
- rous Et sur la r'dou - - te tout en haut _____ En chau.

M. *poco rit.* *un poco più mod^{to}*
- vant! Et l'on ré - pond tout bas _____ Pe
- tant J'vais planter l'drapeau _____ Pe

ad lib. *risoluto e marcato pp*

rit.

M. *tit pioupiou Bon - homm' d'un sou Ça va, ça n'va pas, ça n'va*

M. *guè - re Monte à l'assaut Tou - jours plus haut Les*

Mi. poltrons resteront der - riè - re Pe - tit pioupiou Bon-homm'd'un sou` Ça

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a series of eighth notes, followed by a dotted quarter note and then a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

Mi. va, ça n'va pas, ça n'va guè - - re Pe - tit piou-piou Bon-

The second system continues the vocal and piano parts. The vocal line has a more varied rhythm, including a half note and a quarter note. The piano accompaniment maintains its eighth-note accompaniment but includes some dynamic markings like *mf* and *f*.

Mi. -homm' d'un sou Pe - tit pioupiou Bonhomm'd'un sou *ad lib.*

The third system concludes the vocal phrase with a long note marked *ad lib.* The piano accompaniment continues with eighth notes and some chordal changes. The system ends with a double bar line.

Più animato

The final section is a piano solo titled "Più animato". It features a fast, rhythmic accompaniment with a strong eighth-note pulse in both hands. The right hand has a more complex melodic line with some accidentals. The piece starts with a *ff* dynamic and ends with a *ff* dynamic.

FINALE

N° 24

(Musique militaire sur le théâtre)

PIANO

f

The musical score is written for piano and consists of four systems, each with two staves (treble and bass clef). The key signature has two flats (B-flat major), and the time signature is 6/8. The first system begins with a dynamic marking of *f*. The music is characterized by a steady, rhythmic bass line and a melodic line in the treble clef that features several accents and slurs. The piece concludes with a final cadence in the fourth system.

MARION

En ces beaux jours Qui pour toujours Res - teront gravés dans l'his -
 - toi - - re Pen - dant qu'là - bas Mar - chent au pas Nos
 ré - giments couverts de gloi - - re Mam' - zell' Quat'sous Trouv'
 - rait bien doux D'em - por - ter aus - si la vic - toi - - re Ain -

The musical score is written for a voice and piano. The vocal line is in a soprano or alto range, and the piano accompaniment is in a standard piano range. The tempo is not explicitly marked, but the 3/4 time signature suggests a moderate pace. The key signature of two flats (B-flat and E-flat) gives the music a somber yet triumphant feel. The lyrics are in French and describe a scene of military triumph.

M.

- si que nous Ré - pé - tez tous Bra - vo! Bravo! Mam'zell' Quat' sous — En

Sop.

Tén.

Bass.

f

f

f

f

ff

M.

ces beaux jours Qui pour toujours Res - te - ront gra - vés dans l'his -

ces beaux jours Qui pour toujours Res - te - ront gra - vés dans l'his -

ces beaux jours Qui pour toujours Res - te - ront gra - vés dans l'his -

ces beaux jours Qui pour toujours Res - te - ront gra - vés dans l'his -

M.

- toi - - re Pen - dant qu' là-bas Mar - chent au pas Nos

- toi - - re Pen - dant qu' là-bas Mar - chent au pas Nos

- toi - - re Pen - dant qu' là-bas Mar - chent au pas Nos

- toi - - re Pen - dant qu' là-bas Mar - chent au pas Nos

M.

ré-gi-ments couverts de gloi - - re Mam'-zell' Quat' sous Trouv'.

ré-gi-ments couverts de gloi - - re Mam'-zell' Quat' sous Trouv'.

ré-gi-ments couverts de gloi - - re Mam'-zell' Quat' sous Trouv'.

ré-gi-ments couverts de gloi - - re Mam'-zell' Quat' sous Trouv'.

M.

-rait bien doux D'rem-por-ter aus-si la vic-toi--re Ain-

-rait bien doux D'rem-por-ter aus-si la vic-toi--re Ain-

-rait bien doux D'rem-por-ter aus-si la vic-toi--re Ain-

-rait bien doux D'rem-por-ter aus-si la vic-toi--re Ain-

M.

-si que nous Ré-pé-tez tous Bra-vo!Bra-vo!Mam'zell'Quat'

-si que nous Ré-pé-tez tous Bra-vo!Bra-vo!Mam'zell'Quat'

-si que nous Ré-pé-tez tous Bra-vo!Bra-vo!Mam'zell'Quat'

-si que nous Ré-pé-tez tous Bra-vo!Bra-vo!Mam'zell'Quat'

M.

- SOUS

- SOUS

- SOUS

- SOUS

Musique militaire sur la scène et l'orchestre

ff

1^{re} fois

Pour finir