

à M. Emile Perrin.

MAITRE

PATHELELE

Opéra Comique en un acte

Poème arrangé d'après le Manuscrit du XV^e Siècle

PAR MM

de Heumen et C. Langlé

MUSIQUE DE

F. BAZIN

ACCOMP. PIANO par M. BAZILLE

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M^r. JOSSEAUME	(Basse comique)	<i>M.</i>	<i>PRILLIY</i>
AIGNELET	(Tria)	<i>M.</i>	<i>BERTHIER.</i>
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LE BAILLY	(Laruelle)	<i>M.</i>	<i>LEMARF</i>
M^me PATHELIN	(Mère Dugazon)	<i>M^{lle}</i>	<i>RÉVILLY</i>
BOBINETTE	(Dugazon.)	<i>M^me</i>	<i>DEGROIX</i>
ANGÉLIQUE	(2 ^m e Dugazon)	<i>M^{lle}</i>	<i>TALMONT</i>

Chœur de Paysans. — Juges — Assesseurs. — Avocats. — Huissiers.

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MAITRE PATELIN.

E. BAZIN.

OPÉRA COMIQUE EN UN ACTE.

OUVERTURE.

Moderato. (M. ♩ = 100.)

PIANO

mouvement de marche.

The musical score is written for piano and consists of five systems of music. The first system includes the tempo marking "Moderato. (M. ♩ = 100.)" and the dynamic marking "PIANO". Below the first system, the instruction "*mouvement de marche.*" is written. The music is in 2/4 time and features a march-like character with chords and rhythmic patterns in both hands. The score is written in a grand staff format, with the right hand on the upper staff and the left hand on the lower staff. The music is in a key signature of one flat (B-flat major or D minor). The first system is marked with a piano (p) dynamic. The score is written in a grand staff format, with the right hand on the upper staff and the left hand on the lower staff. The music is in a key signature of one flat (B-flat major or D minor). The first system is marked with a piano (p) dynamic.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and chords.

Second system of musical notation, continuing the piece with intricate melodic and harmonic lines.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including the tempo marking **Allegro**, a metronome marking of $\text{♩} = 112$, and dynamic markings *pp* and *ffp*. The system includes a double bar line and a change in time signature to 9/4.

Fifth system of musical notation, featuring a *pp* dynamic marking and a *scen* (scenarietto) section indicated by a dashed line.

5

do *ff*

This system shows the first two measures of a piece. The right hand features a complex texture with multiple voices of sixteenth notes, some beamed together. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the second measure. The word "do" is written above the first measure.

This system contains the next two measures. The right hand continues with intricate sixteenth-note patterns, while the left hand maintains its accompaniment. The system concludes with a double bar line and a treble clef on the right.

Allegretto. (♩ = 108.)
p léger.

tr *tr*

This system begins with the tempo and dynamic markings: *Allegretto.* (♩ = 108.) and *p léger.* The first measure of the right hand includes a trill (*tr*) over a sixteenth-note figure. The left hand continues with its accompaniment.

This system contains the next two measures. The right hand features a series of chords and sixteenth-note patterns, while the left hand provides a consistent accompaniment.

This system contains the final two measures of the piece. The right hand has a dense texture of sixteenth-note chords, and the left hand concludes with a few final notes.

The first system of musical notation consists of two staves, treble and bass clef. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The system contains five measures.

The second system continues the musical piece with two staves. The treble staff has a more active melodic line with frequent sixteenth-note patterns. The bass staff maintains a steady accompaniment. This system also contains five measures.

The third system of musical notation shows two staves. The treble staff continues with its melodic development, while the bass staff provides a consistent harmonic support. The system is composed of five measures.

The fourth system of musical notation features two staves. The treble staff has a melodic line with some rests. The bass staff continues with its accompaniment. The word *ritosc.* is written in the treble staff in the fourth measure. The system contains five measures.

The fifth and final system of musical notation on this page consists of two staves. The treble staff has a melodic line that concludes with a fermata. The bass staff continues with its accompaniment. The word *ff animoz.* is written in the treble staff in the fourth measure. The system contains four measures.

First system of musical notation, consisting of two staves (treble and bass clef). The music features complex chordal textures with many beamed notes and some slurs. The key signature has two sharps (F# and C#).

Second system of musical notation, consisting of two staves. It continues the complex chordal texture from the first system, with some notes marked with accents (^).

Third system of musical notation, consisting of two staves. The texture remains dense with many beamed notes and slurs.

Fourth system of musical notation, consisting of two staves. The music becomes sparser, with fewer notes per measure. A dynamic marking of *p* (piano) is present in the final measure of the system.

Fifth system of musical notation, consisting of two staves. The music is very sparse, primarily consisting of whole notes. A dynamic marking of *p* is present. The system concludes with the instruction **1° tempo.**

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 second measure. The word "dolce." is written below the treble staff in the second measure. The bass clef staff contains a rhythmic accompaniment of chords, with a slur over the first two measures.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures and a fermata over the second measure. The bass clef staff continues the chordal accompaniment with a slur over the first two measures.

Third system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures and a fermata over the second measure. The bass clef staff continues the chordal accompaniment with a slur over the first two measures.

Fourth system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures and a fermata over the second measure. The bass clef staff continues the chordal accompaniment with a slur over the first two measures.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures and a fermata over the second measure. The bass clef staff continues the chordal accompaniment with a slur over the first two measures.

First system of musical notation. The right hand (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second, and quarter notes G4, A4, B4, and C5 in the third and fourth measures. The left hand (bass clef) has a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3.

Second system of musical notation. The right hand has a half note G4 in the first measure, followed by quarter notes G4, A4, B4, and C5 in the second, and quarter notes C5, B4, A4, and G4 in the third and fourth measures. The left hand continues the eighth-note accompaniment.

Third system of musical notation. The right hand has a whole rest in the first measure, followed by a half note G4 in the second, and quarter notes G4, A4, B4, and C5 in the third and fourth measures. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. The right hand has a half note G4 in the first measure, followed by quarter notes G4, A4, B4, and C5 in the second, and quarter notes C5, B4, A4, and G4 in the third and fourth measures. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. The right hand has a whole rest in the first measure, followed by a half note G4 in the second, and quarter notes G4, A4, B4, and C5 in the third and fourth measures. The left hand continues the eighth-note accompaniment.

First system of a piano score. The right hand features a melodic line with slurs and trills, while the left hand provides a steady accompaniment. A trill (tr) is marked above the first measure of the right hand.

Second system of the piano score. The right hand continues with trills (tr) and slurs. The left hand accompaniment includes some notes with slurs.

Third system of the piano score. The right hand has trills (tr) and slurs. The left hand accompaniment includes a section marked *cres* (crescendo).

Fourth system of the piano score. The right hand has slurs and dynamics *f* and *ff*. The left hand has slurs and dynamics *f* and *ff*. The lyrics "cen" and "do" are written below the right hand. Dynamics *p* and *f* are also present.

Fifth system of the piano score. The right hand has slurs and dynamics *f*. The left hand has slurs and dynamics *f*. The system concludes with a double bar line.

First system of musical notation. The treble clef staff contains a melodic line with trills (tr) and accents (>). The bass clef staff contains a bass line with a *legger.* marking. The system consists of six measures.

Second system of musical notation. The treble clef staff features a complex melodic line with many beamed notes and accents. The bass clef staff continues the bass line with chords and single notes.

Third system of musical notation. The treble clef staff has a melodic line with many beamed notes and accents. The bass clef staff continues the bass line with chords and single notes.

Fourth system of musical notation. The treble clef staff has a melodic line with many beamed notes and accents. The bass clef staff continues the bass line with chords and single notes.

Fifth system of musical notation. The treble clef staff has a melodic line with many beamed notes and accents. The bass clef staff continues the bass line with chords and single notes.

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

Second system of a piano score. The right hand continues the melodic line with a trill (tr) at the end. The left hand accompaniment includes the instruction *p animez.* (piano, animate).

Third system of a piano score. The right hand features a trill (tr) in the middle of the system. The left hand accompaniment consists of chords and eighth-note patterns.

Fourth system of a piano score. The right hand has a trill (tr) at the beginning and end of the system. The left hand accompaniment is primarily chordal.

Fifth system of a piano score. The right hand continues with a melodic line. The left hand accompaniment features chords and eighth-note bass lines.

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

Second system of musical notation, including a dynamic marking of *ff* (fortissimo).

Third system of musical notation, including a dynamic marking of *ff* (fortissimo).

Fourth system of musical notation, including a dynamic marking of *ff* (fortissimo).

Fifth system of musical notation, featuring a treble and bass staff with various notes and rests.

Sixth system of musical notation, featuring a treble and bass staff with various notes and rests.

First system of a piano score. The right hand features a rapid, ascending sixteenth-note scale. The left hand provides a harmonic accompaniment with chords and moving bass lines. The word "Piano" is written in the left margin.

Second system of the piano score. The right hand continues the ascending scale. The left hand accompaniment includes chords and moving bass lines. Dynamic markings include *ff*, *dimin*, and *p*. The word "Piano" is written in the right margin.

Third system of the piano score. The right hand continues the ascending scale. The left hand accompaniment includes chords and moving bass lines. Dynamic markings include *ff*. The words "-cu - do." are written in the left margin.

Fourth system of the piano score. The right hand continues the ascending scale. The left hand accompaniment includes chords and moving bass lines.

Fifth system of the piano score. The right hand continues the ascending scale. The left hand accompaniment includes chords and moving bass lines.

Sixth system of the piano score. The right hand continues the ascending scale. The left hand accompaniment includes chords and moving bass lines.

INTRODUCTION ET TRIO.

Chante par M.^{me} REVILLY, DECROIX, M.^l COUDERC.

N. 1.

Allegretto. (♩ = 80)

GUILLEMETTE.

BOBINETTE.

PATELIN.

PIANO.

The piano introduction for the first system consists of two staves. The right hand part features a series of chords and arpeggios, while the left hand part provides a steady bass line with eighth notes.

GUILLEMETTE.

BOBINETTE.

PATELIN.

The second system shows the vocal entries for Guillemette, Bobinette, and Patelin, all singing the phrase "Pauvre a - vo - cat dans". The piano accompaniment continues with chords and arpeggios, marked with a piano (*p*) dynamic.

Pauvre a - vo - cat dans

Pauvre a - vo - cat dans

Pauvre a - vo - cat dans

G.
 ton é - tat ou se dé - bat et ton com - bat mais sans l'ha - bit pas

B.
 ton é - tat ou se dé - bat et ton com - bat mais sans l'ha - bit pas

P.
 ton é - tat ou se dé - bat et ton com - bat mais sans l'ha - bit pa

G.
 de cré - dit Pas de ta - lent *p* et pas des -

B.
 de cré - dit Pas de ta - lent *p* et pas des -

P.
 de cré - dit Pas de ta - lent et pas des -

G.
 prit Un bel ha - bit plait é - blou - it Un bel ha - bit vous en - no -

B.
 - prit A - vec l'ha - bit en re - us -

P.
 prit *p* A - vec l'ha - bit en ré - us -

G. *Allegretto*
 - dit A - vec l'ha - bit on ré - us - sit Un bel ha - bit vous en - ri -

B.
 - sit Un bel ha - bit vous en - ri -

P.
 - sit Un bel ha - bit vous en - ri -

G.
 - chit Un bel ha - bit vous en - ri - chit Mais sans l'ha - bit pas de cré -

B.
 - chit Mais sans l'ha - bit Pas de cré -

P.
 - chit Mais sans l'ha - bit Pas de cré -

G.
 - dit Pas de ta - lent et pas des - prit Mais sans l'ha - bit pas de cré -
cresc.

B.
 - dit Mais sans l'ha - bit pas de cré -
cresc.

P.
 - dit Mais sans l'ha - bit pas de cré -
cresc.

cresc.

f *p* rit. **1. tempo.** (consant et examant l'habit)

G. *f* *p* rit. *f* *p* rit. *f* *p* rit.

- dit Pas de ta - lent Et pas des - prit Ah! quel - le pauvre

B. *f* *p* rit. *f* *p* rit. *f* *p* rit.

- dit Pas de ta - lent Et pas des - prit

P. *f* *p* rit. *f* *p* rit. *f* *p* rit.

- dit Pas de ta - lent Et pas des - prit

G. *f* *p* rit. *f* *p* rit. *f* *p* rit.

mi - se
(regardant.)

B. *f* *p* rit. *f* *p* rit. *f* *p* rit.

Voy - ons donc par i - ci voy - ons donc par i -

P. *f* *p* rit. *f* *p* rit. *f* *p* rit.

B. *f* *p* rit. *f* *p* rit. *f* *p* rit.

- ci Il faut u - ne re - pri - se ma - da - mea ce pan - ci

P. *f* *p* rit. *f* *p* rit. *f* *p* rit.

FIN

Mais re_gar_dez voi_là Mais
 man_vai_sé dou_blu_re

p

re_gar_dez voi_là Qu'il faut u_ne cou_tu_re En_core à ce pan-

-là ah! Pauvre a_vo_cat Dans
 (piteusement.) ah! Pauvre a_vo_cat Dans
 ah! Pauvre a_vo_cat Dans

loso *ff* *p*

G.
ton é - tat On se dé - bat Et l'on com - bat Mais

B.
ton é - tat On se dé - bat Et l'on com - bat Mais

P.
ton é - tat On se dé - bat Et l'on com - bat Mais

G.
sans l'ha - bit Pas de cré - dit Pas de ta - lent Et pas des

B.
sans l'ha - bit Pas de cré - dit Pas de ta - lent Et pas des

P.
sans l'ha - bit Pas de cré - dit Pas de ta - lent Et pas des

G.
- prit Un bel ha - bit Plait é - blou - it Un bel ha - bit Vous en ri -

B.
- prit A - vec l'ha - bit On ré - us -

P.
- prit A - vec l'ha - bit On ré - us -

bit A vec l'ha_bit On re_ us _ sit Un bel ha_bit Vous en_ ri_
 sit Un bel ha _ bit Vous en_ ri_
 sit Un bel ha _ bit Vous en_ ri_

_chit Un bel ha_bit Vous en_ ri_ _chit Mais sans l'ha_bit Pas de cré_
 chit Mais sans l'ha _ bit Pas de cré_
 chit Mais sans l'ha _ bit Pas de cré_

_dit Pas de ta_lent Et pas des _ prit Mais sans l'ha_bit Pas de cré_
 dit Mais sans l'ha _ bit Pas de cré_
 dit Mais sans l'ha _ bit Pas de cré_

crese.

f p rit. **f. tempo.**

G.
_dit Pas de ta - lent Et pas des - prit

B.
_dit Pas de ta - lent Et pas des - prit

P.
_dit Pas de ta - lent Et pas des - prit La manche est tou - te

GUILLEMETTE.

Comment ré - pa - rer ça

P.
Man - che Don -

P.
_ne moi l'é - cri - toi - re Et noire on la ren -

TOBINETTE (Un présentant l'écritoire)

Vo tre mai tre voi la (trouant une plume dans l'encre et noutrissant les coutures de la manche)

_dra En è tre ré_duit là A_

The first system of the musical score for 'TOBINETTE'. It consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: 'Vo tre mai tre voi la (trouant une plume dans l'encre et noutrissant les coutures de la manche) _dra En è tre ré_duit là A_'. The piano accompaniment has a grand staff with treble and bass clefs. The music is in a simple, rhythmic style.

Andantino (M ♩ = 56)
avec sentiment.

_mi de ma jeu nes se Mon pauvre ha_bit hé las! Cha_

The second system of the musical score. The tempo is marked 'Andantino' with a metronome marking of 56 quarter notes per minute. The mood is 'avec sentiment'. The vocal line continues with the lyrics: '_mi de ma jeu nes se Mon pauvre ha_bit hé las! Cha_'. The piano accompaniment features a more expressive and melodic style.

_que jour pièce à piè ce Tu ten vas Tu ten vas A

GUIL.

The third system of the musical score. The vocal line continues with the lyrics: '_que jour pièce à piè ce Tu ten vas Tu ten vas A'. The piano accompaniment continues with a similar expressive style. The system ends with the word 'GUIL.'.

lui par ha_bi tu de Tu tiens beaucoup je crois Mais

The fourth and final system of the musical score. The vocal line continues with the lyrics: 'lui par ha_bi tu de Tu tiens beaucoup je crois Mais'. The piano accompaniment concludes the piece with a final chord.

GRAN *p*

P. quelle in-gra-ti-tu-de Il ne tient plus à toi ah!

Et tempo allegretto.

G. ah! *p* Pauvre a-vo-cat Dans ton é-tat On

B. *p* Pauvre a-vo-cat Dans ton é-tat On

P. *p* Pauvre a-vo-cat Dans ton é-tat On

G. se dé-bat Et lon com-bat Mais sans l'ha-bit Pas

B. se dé-bat Et lon com-bat Mais sans l'ha-bit Pas

P. se dé-bat Et lon com-bat Mais sans l'ha-bit Pas

de cré dit pas de ta - lent et pas des - prit Pauvrea vo - cat Dans ton é -

de cré dit pas de ta - lent et pas des - prit Pauvrea vo - cat Dans ton é -

de cré dit pas de ta - lent et pas des - prit Pauvrea vo - cat Dans ton é -

p *p* *p*

p *légèrement.*

-tat On se dé - bat Et l'on com - bat Mais sans l'ha - bit pas de cré -

-tat On se dé - bat Et l'on com - bat Mais sans l'ha - bit pas de cré -

-tat On se dé - bat Et l'on com - bat Mais sans l'ha - bit pas de cré -

-dit Pas de ta - lent Et pas d'es - prit Un bel ha - bit Plait é - blou -

-dit Pas de ta - lent Et pas d'es - prit Un bel ha - bit Plait é - blou -

-dit Pas de ta - lent Et pas d'es - prit Un bel ha - bit Plait é - blou -

G.
_ it Un bel ha - bit Vous en - no - blit A - vec l'ha - bit On ré - us -

B.
_ it Un bel ha - bit Vous en - no - blit A - vec l'ha - bit On ré - us -

P.
_ it Un bel ha - bit Vous en - no - blit A - vec l'ha - bit On ré - us -

Animez.

G.
_ sit Un bel ha - bit Vous en - ri - chit Mais sans l'ha - bit Pas de cré -

B.
_ sit Un bel ha - bit Vous en - ri - chit Pas de cré -

P.
_ sit Un bel ha - bit Vous en - ri - chit Pas de cré -

animez.

G.
_ dit Pas de ta - lent Et pas d'es - prit Mais sans l'ha - bit Pas de cré -

B.
_ dit . Et pas d'es - prit Mais sans l'ha - bit Pas de cré -

P.
_ dit Et pas d'es - prit Mais sans l'ha - bit Pas de cré -

crese.

- 4 -

Soprano: - dit Pas de ta - lent Et pas d'es - prit pas d'es -

Alto: - dit Pas de ta - lent Et pas d'es - prit pas d'es -

Tenor: - dit Pas de ta - lent Et pas d'es - prit pas d'es -

Piano accompaniment with *f* dynamic.

Soprano: - prit

Alto: - prit

Tenor: - prit

Piano accompaniment with *ff* dynamic and *x* markings.

CHANSON

Chantée par M. COUDERC.

N° 2.

Allegretto. (M. ♩ = 108)

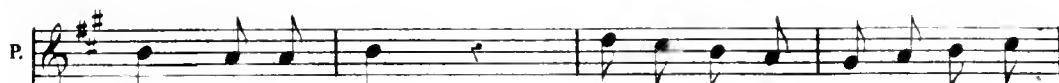
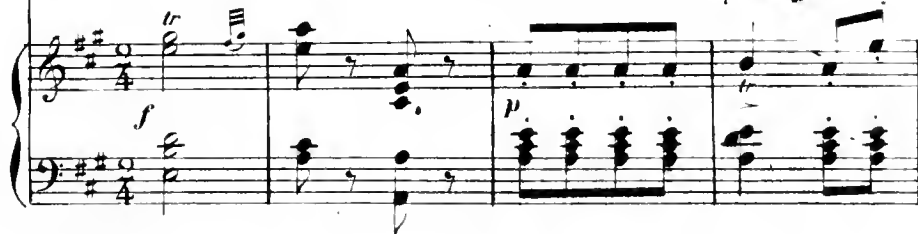
1^{er} COUPLÉ.

PATHELIN

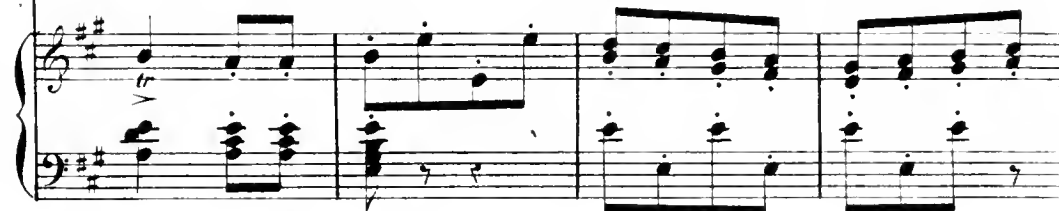


Nous fe_rons ri_pail le Joy_

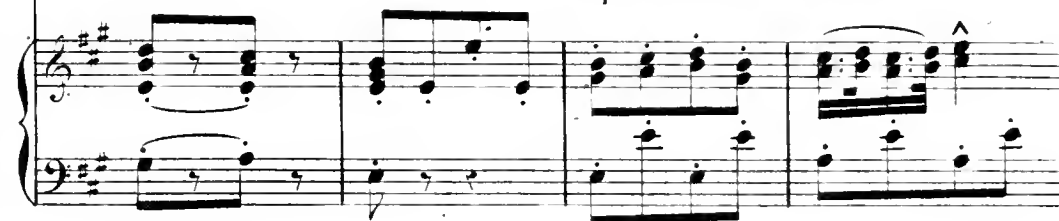
PIANO.



_ eux a_vo_cat Pour que rien n'y fail_le J'o_te



mon ra_bat Drap fin à ma tail_le



Don_ne de l'é_clat Sans crainte qu'on rail_le



Sau-te Fa-vo-cat Sau-te sau-te sau-te sau-te Fa-vo-

GUILLEMETTE. (Le narguant en riant.)

Sau-te sau-te sau-te sau-te sau-te sau-te sau-te sau-te

BOINETTE.

Sau-te sau-te sau-te sau-te sau-te sau-te sau-te sau-te

PATHILAN.

- cat Sau-te sau-te sau-te sau-te sau-te compère a-vo-cat

sau-te com-père com-père a-vo-cat sau-te

sau-te com-père com-père a-vo-cat sau-te

oui sau-te sau-te com-père a-vo-cat sau-te

G. *sau_te sau_te sau_te sau_te sau_te sau_te sau_te sau_te sau_ te com_*

B. *sau_te sau_te sau_te sau_te sau_te sau_te sau_te sau_te sau_ te com_*

P. *sau_te sau_te sau_te sau_te com_père a_vo_cat oui sau_te*

G. *- pè - re com - pè - re a_vo_cat sau_te sau_te l'a_vo_cat*

B. *- pè - re com - pè - re a_vo_cat sau_te sau_te l'a_vo_cat*

P. *sau_te com - pè - re a_vo_cat sau_te sau_te l'a_vo_cat*

G. *sau_te l'a_vo_cat*

B. *sau_te l'a_vo_cat*

P. *sau_te l'a_vo_cat*

2^d COUPLET.

p

J'ai de l'impor - tan - ce Grà - ce à mon ha - bit

p

La belle ap - pa - ren - ce Don - ne du cré - dit

p

Pour moi l'é - xis - ten - ce N'est plus un com - bat

p

A bas l'in - di - gen - ce Sau - te l'a - vo - cat

GUILLEMETTE.

(Te narrant en

BOBINETTE.

Sau_te

PATHELIN.

Sau_te

Sau_te sau_te sau_te sau_te la - vo - cat Sau_te

G. sau_te sau_te sau_te sau_te sau_te sau_te sau_te sau_te

B. sau_te sau_te sau_te sau_te sau_te sau_te sau_te sau_te

P. sau_te sau_te sau_te sau_te Com_père a - vo - cat

G. sau - - te Com - pè - re com - pè - re a - vo - cat sau_te

B. sau - - te Com - pè - re com - pè - re a - vo - cat sau_te

P. oui sau_te sau_te Com - pè - re a - vo - cat sau_te

DUO ET COUPLETS

Chantés par MM. CABEL et PRILLEUX.

N° 5.

Allegro. (M. ♩ = 92)

PIANO.

(Josseume sortant de sa boutique et donnant des ordres à Charlot.)

JOSSEAUME.

CHARLOT. (se croisant les bras)

Veux-tu bien ranger la bouti- que Non non non non non

JOSS:

CHAR:

JOSS

Allons o-béis sans ré- plique Non non non non non Vrai-

CHAR:

- ment quelle mouche le pi- que Monsieur Il faut baisser le ton Non non non non non

33 Moderato. (M. ♩ = 96)

CHALLOT. 1^{er} COUPLET.

Toujours courir Allèr ve - nir Vous o - bé - ir Et vous ser -

- vir. Non non c'est à n'y pas te - nir C'est à n'y pas te - nir

Moi j'ai vingt ans C'est au printemps Qu'il faut ai - mer C'est au prin -

- temps Qu'il faut aimer se diver - tir A moi l'a - mour et le plaisir

rall: **1^o tempo.**

Allegro.

59

C. 

IOSS:

A has les en-

Qu'entends-je et quel est ce langa - ge

C. 

- mais l'esclava - ge Ah je me ré-

J. 

Jamais jamais il ne parlait ain-si

Moderato. 2^d COUPLET.

C. 

- veille au - jour-d'hui oui Un vieux tu -



C. 

- teur Ja - lous gron - deur E - teint lar - deur de no - tre



cœur Quand son cœur n'a plus de cha - leur n'a plus de cha -
 leur

-leur Moi j'ai vingt ans C'est au printemps Qu'il faut ai -
 mer

rall:
 -mer C'est au printemps Qu'il faut ai - mer se diver - tir A moi l'a -
 nimez.

-mour et le plai - sir Je veux cou - rir Me diver -
 Joss:

Il faut m'obéir Il faut me servir
 animez.

-tir A moi l'a - mour et le plai - sir le veux con -

Qui tel est i - ci mon bon plai - sir mon bon plaisir

crescendo. *f* *fp*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "-tir A moi l'a - mour et le plai - sir le veux con -". The middle staff is a vocal line in bass clef with lyrics: "Qui tel est i - ci mon bon plai - sir mon bon plaisir". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords with a crescendo hairpin and dynamic markings *f* and *fp*.

-rir Me di - ver - tir A moi l'a - mour et le plai -

Il faut m'obé - ir Qui tel est i - ci mon bon plai -

crescendo. *f*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "-rir Me di - ver - tir A moi l'a - mour et le plai -". The middle staff is a vocal line in bass clef with lyrics: "Il faut m'obé - ir Qui tel est i - ci mon bon plai -". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords with a crescendo hairpin and dynamic markings *f*.

- sir

- sir

ff

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- sir". The middle staff is a vocal line in bass clef with lyrics: "- sir". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords with a fortissimo (*ff*) dynamic marking.

DUO

Chanté par MM. COUDERC et PRILLEUX.

N. 4.

Moderato. (M. ♩ = 108)

(s'extasiant en regardant Josseume.)

PATHELIN.

Ah! quel air de san-

JOSSEAUME.

Quel air de pro-bi-té

PIANO.

-té

Vous a-yez l'appa-

On traite en confi-an-ce Avec les braves gens

-rence De vivre au moins cent ans

très léger.

A-vez-vous gardé souve-

P.

- nan - ce D'un diner que l'on nous donna à l'intendan - ce

JOSS:(cherchant)

A l'in - tendan - ce? Mais j'en ai quelque idée oui

PAT:

Allegro.

Je vous admire quand j'y pen - se Vous fites un discours

da Moi

Allegro.

(avec volubilité, moins vite.)

d'or Vrai je crois vous en - tendre en - cor La mo - ra - le les a -

- bus Le scanda - le les ver - tus ta ta ta ta ta ta

ta ta ta ta ta ta ta

Joss:

La mo - ra - le les a -

- bus Le scanda - le les ver - tus ta ta ta ta ta ta

1^o tempo. (avec orgueil)

PAI: Joss:

ta ta ta ta ta ta ta C'est bien ça c'est bien ça

PATR.

C'est bien ça j'ai dit ça D'honneur l'audi-toire é - tail

The first system of music consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "C'est bien ça j'ai dit ça D'honneur l'audi-toire é - tail". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

i vre De vos bons mots de votre es - prit

Oh moi je par-le comme un

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "i vre De vos bons mots de votre es - prit" and "Oh moi je par-le comme un". The piano accompaniment continues with similar rhythmic patterns.

PATR.

(à part)

(Haut)

li - vre Ou comme un li - vre mal é - crit Mais revenons à notre af - fai - re

The third system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "li - vre Ou comme un li - vre mal é - crit Mais revenons à notre af - fai - re". The piano accompaniment continues with chords and rhythmic patterns.

JOSS.

Combien ce drap mon cher com - pè - re? Je le vends six é - cus à

The fourth system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "Combien ce drap mon cher com - pè - re? Je le vends six é - cus à". The piano accompaniment continues with chords and rhythmic patterns.

(à part) (Haut, lui donnant une poignée de main)

p

Vo-leur honnête homme

stacc.

tous Ce se-ra cinq é-cus pour vous

1^o tempo.

ouï cer-te

f *p*

Detailed description: This system contains the first three staves of music. The top staff is the vocal line in treble clef, starting with a piano (*p*) dynamic. The middle staff is the bass line in bass clef, featuring a staccato section. The bottom two staves are the piano accompaniment in grand staff, with a forte (*f*) dynamic in the right hand and piano (*p*) in the left hand. The key signature has two flats, and the time signature is 2/4. The lyrics are: "Vo-leur honnête homme", "tous Ce se-ra cinq é-cus pour vous", and "ouï cer-te".

p

De vos bou-tés je suis com-

Je le soutiens oui je vend's a per - te

Detailed description: This system contains the next three staves of music. The vocal line continues in the top staff. The bass line in the middle staff has a melodic line with some grace notes. The piano accompaniment in the bottom two staves features a sustained bass line and chords in the right hand. The lyrics are: "De vos bou-tés je suis com-", "Je le soutiens oui", and "je vend's a per - te".

p

-blé Qui c'est le mot c'est le mot vous è-tes vo-

A comar-ché je suis vo - lé

Detailed description: This system contains the final three staves of music. The vocal line in the top staff concludes with a melodic phrase. The bass line in the middle staff continues the rhythmic pattern. The piano accompaniment in the bottom two staves provides harmonic support with a steady bass line and moving chords. The lyrics are: "-blé", "Qui c'est le mot c'est le mot", "vous è-tes vo-", and "A comar-ché je suis vo - lé".

1^o tempo.

P
lé Aus - si le ciel vous re - com - pen - se Ah quel air de 'sau -
suez.

1^o tempo.

J
Quel air de pro - bi -

P
1^o tempo.
p

P
- té Ah quel air de san - té Vous a - vez l'ap - pa -

J
- té Quel air de pro - bi - té On traite en con - fi -

P
- ren - ce De vi - vre au moins cent ans Vous a - vez l'ap - pa -

J
- an - ce a - vec les bra - ves geus On traite en con - fi -

P
- ren - ce De vi - vre au moins cent ans Vous a - vez l'ap - pa -

J
- an - ce a - vec les bra - ves geus On traite en con - fi -

P
- ren - ce De vi - vre au moins cent ans Vous a - vez l'ap - pa -

J
- an - ce a - vec les bra - ves geus On traite en con - fi -

P
 - ren - ce De vivre au moins cent ans
 - an - ce a - vec les bra - ves gens

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with lyrics '- ren - ce De vivre au moins cent ans'. The second line is a vocal line in bass clef with lyrics '- an - ce a - vec les bra - ves gens'. Below these are two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a 7/8 time signature and a key signature of two sharps (D major or F# minor).

A - vant de fai - re ma fac - tu - re Je dois au - ner de - vant

sp

Detailed description: This system contains the third and fourth lines of the musical score. The top line is a vocal line in bass clef with lyrics 'A - vant de fai - re ma fac - tu - re Je dois au - ner de - vant'. Below it are two staves for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The piano part features a steady accompaniment of chords. A dynamic marking '*sp*' (sotto piano) is present at the beginning of the piano part.

PATH. (l'arrêtant.)

vous Quelle inju - re les yeux fermés j'a - chète

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is a vocal line in bass clef with lyrics 'vous Quelle inju - re les yeux fermés j'a - chète'. Below it are two staves for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The piano part continues with a consistent accompaniment.

(il veut prendre le drap) JOSS. (le lui retirant)

don - nez - ca Non non mon gar - çon le por - te -

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is a vocal line in treble clef with lyrics 'don - nez - ca Non non mon gar - çon le por - te -'. Below it are two staves for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The piano part continues with a consistent accompaniment.

(à part avec dépit)

Mais comment me ti - rer de
- ra Il li - vre - ra et l'on paie - va

This system contains the first two lines of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "Mais comment me ti - rer de - ra Il li - vre - ra et l'on paie - va".

All.^o vivace. (avec inspiration) (Haut) **JOSS.**
là ah! Cher voi - sin aimez-vous l'oe Je n'auget -

This system contains the third and fourth lines of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "là ah! Cher voi - sin aimez-vous l'oe Je n'auget -". The tempo marking is "All.^o vivace." and the performance instruction is "(avec inspiration) (Haut)". The name "JOSS." is written above the vocal line.

1^o tempo. Eh bien cher voi - - sin Un plaisir d'Y ve -
- jours a - vec joi - e

This system contains the fifth and sixth lines of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "Eh bien cher voi - - sin Un plaisir d'Y ve - - jours a - vec joi - e". The tempo marking is "1^o tempo."

tot m'en en - voie u - ne tendre et gras - se Vous en viendrez manger tan -

This system contains the seventh and eighth lines of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "tot m'en en - voie u - ne tendre et gras - se Vous en viendrez manger tan -".

JOSS: (saluant)

PATH:

-tôt trop d'honneur Accep-tez de gra- ce Ma- da- me Pa- thelin Doit

JOSS.

Par- rai- ger je crois Aux mar- rous aux marrons?

à sen lè- cher les doigts aux mar-

aux marrons?

- rous To-pez là

Je cè- de cet- te fois à tan- tôt

P

nous ri-rons je vous ju - - - re Nous ri-rons nous boi-rons

P

sec.
(après lui avoir donné une poignée de main)

Je cours vous fai - re ma fac - tu - - re Puis mou gar-

(l'arrêtant)

P

Vous dé-raanger pour ça

(appelant)

-con vous porte-ra Char - lot. Charlot. Non ce pa -

animez.
PAIH. (s'en emparant)

J

-quel vous ge-ue-ra Point don-uez don-uez sous ma

animez.

ro - be aux yeux moi je le dé - ro - be Jau -rai l'air comme au pa -

(il veut s'esquiver)
eres

_lais Da - voir un sac de pro - cès Tan - tôt l'oie et la cré -
(inquiet l'arrêtant)

Mais,

eres - - -

-ance Béjou - issous nous d'avance Tantôt nous ferons bombance Et nous rirous de bon

Mais, mais!

- - - cen - - - - do - - -

P. *coeur ser- vi- teur* *Cher voisin* *Cher voisin*

J. *mais* *De grand coeur* *Cher monsieur* *Ser- vi-*

f *p*

PAE: (avec joie.)

J. *- teur* *Por- tons mon drapchez le tail- leur*

f *ff* *f*

P. *(chant.)* *Jossé.* **1^o tempo**

Ser- vi- teur *Ser- viteur* **1^o tempo.**

ff *ff*

p

ff

30 d'Agnelet qui ma vole six vingt smoutons! Ah! ton compte est bon

COUPLETS.

N. 5.

Chantés par M. BERTHELIER.

Moderato. (M. ♩ = 66)

AGNELET.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It contains four measures of music, all of which are whole rests. The piano accompaniment is written on two staves (treble and bass clefs) with a brace on the left. It features a rhythmic pattern of eighth notes and chords, starting with a piano (*p*) dynamic marking.

(M. ♩ = 84)
ploumt

Que tris - te

The second system of the musical score continues the vocal and piano parts. The vocal line has four measures, with the first three containing whole rests and the fourth containing a half note followed by a quarter note. The piano accompaniment continues with its rhythmic pattern, including some dynamic markings like *tr* and *f*.

sort on n'dé_she_ri - te

En n'mettant de_hors du trou_

The third system of the musical score continues the vocal and piano parts. The vocal line has four measures, with the first three containing whole notes and the fourth containing a half note. The piano accompaniment continues with its rhythmic pattern, including a piano (*p*) dynamic marking.

- piau ho! Mes mouztons s'il faut que j'vous quit - te

Mes deux yeux vont se fondre en iau ho! J'srai l'plus mal -

- heureux d'tout l'hamiau ho! ho ho ho ho ho ho ho ho

ere.

ere - sen - do.

ho ho ho mes deux yeux vont se fondre en iau ha ha ha

hà ha ha J'srai l'plus malheureux d'tout l'hamiau oui j'srai l'plus

This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *f* and *p*.

mal - heureux d'tout l'ha - - - - - mieu

This system contains measures 5 through 8. The vocal line continues with a long note in measure 8. The piano accompaniment features a *ff* dynamic in measure 8.

This system shows the piano accompaniment for measures 9 through 12. It consists of chords and rhythmic patterns in both the treble and bass staves.

Oui j'tous parti d'la ber ge - ri - - - e

retenez le mouvement.

fp

This system contains measures 13 through 16. The vocal line begins with the lyrics "Oui j'tous parti d'la ber ge - ri - - - e". A performance instruction *retenez le mouvement.* is placed below the vocal line. The piano accompaniment starts with a *fp* dynamic.

J saute a - - - vec eux dans la pen - ni - - - e In - nocent

pp *légèrement.*

comm' mes p'tits a - - - gué aux Je m'laiss' man - ger la laine sur l' dos

Au - près d'eux quand j' dors sur un' ger - - - be

J rê - vous que je broutons de l' her - - - be Dans l' pa -

p

ys au drediun cha_cun Un mou_ton et moi ça n'fait qu'un

Que tris - te sort on m'dé_shé - ri - te En n'met_tant

de_hors du trou_piau ho! Mes mou_tons s'il faut que j'vous

quit - te Mes deux yeux vont se fondre en iau ho!

J's'rai l'plus malheureux d'tout l'miau *ho ho ho ho*
crise!

fp

This system contains the first line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'J's'rai l'plus malheureux d'tout l'miau' followed by 'ho ho ho ho' and 'crise!'. The piano accompaniment starts with a forte piano (*fp*) dynamic and includes a long melodic line in the right hand and a rhythmic accompaniment in the left hand.

ho ho ho ho ho ho Mes deux yeux vont se fon-dre en

f p

This system contains the second line of the musical score. The vocal line continues with 'ho ho ho ho ho ho' and 'Mes deux yeux vont se fon-dre en'. The piano accompaniment continues with a forte piano (*f p*) dynamic, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

ou ha ha ha ha ha ha j's'rai l'plus malheureux d'tout l'miau

f

This system contains the third line of the musical score. The vocal line continues with 'ou ha ha ha ha ha ha' and 'j's'rai l'plus malheureux d'tout l'miau'. The piano accompaniment continues with a forte (*f*) dynamic, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

p - mieu oui j's'rai l'plus malheureux d'tout l'miau

p ff

This system contains the fourth line of the musical score. The vocal line continues with '- mieu oui j's'rai l'plus malheureux d'tout l'miau'. The piano accompaniment continues with a piano (*p*) dynamic, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The system concludes with a fortissimo (*ff*) dynamic.

Un hommi . . . noir m'a-r'mis e'griffon- na - - ge

retenez le mouvement.

fp

Ou' qu'on dit que pour mon u - sa - - ge De ses ber -

pp légèrement.

- his' et des agneaux J'fais des cot' - let's et des gi - gots

A

C'est un mensonge bien hor - ri - ble

A

Car j'ons l'œur si doux si sen - si - ble Que quand on

A

frap - pe un a - ni - mal Ça me fait mal ça me fait mal

(en sanglotant)

Que tris - te sort on m'dés hé - ri - te en m'mettant

de - hors du troupiou ho! Mes moutons s'il faut que j'vous

quit - te — Mes deux yeux vont se fondre en l'au ho!

J's'ai l'plus mal - heu - reux d'tout l'ha - mieu ho!

ho - ho ho ho ho ho ho ho

crisp.

eres - sen - do -

A. *f*

ho mes deux yeux vont se fondre en iau ha ha ha ha ha

Detailed description: This system contains the first two lines of music. The vocal line (A.) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a series of eighth notes, followed by a half note, and ends with a long note marked with a forte (*f*) dynamic. The piano accompaniment (piano) is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

A. *p*

ha J's'rai l'plus malheureux d'tout l'hamiau Oui j's'rai l'plus

Detailed description: This system contains the third and fourth lines of music. The vocal line (A.) continues with eighth notes and a half note, ending with a long note marked with a piano (*p*) dynamic. The piano accompaniment (piano) continues with the same rhythmic pattern, with a forte (*f*) dynamic marking in the bass line.

A. *ff*

mal - heureux d'tout l'ha - - - miau

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (A.) features a long note marked with a fortissimo (*ff*) dynamic. The piano accompaniment (piano) continues with the rhythmic pattern, also marked with a fortissimo (*ff*) dynamic.

A.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (A.) is mostly empty, with only a few notes at the end. The piano accompaniment (piano) continues with the rhythmic pattern, ending with a final chord.

Fantaisie
non
ry
Lukman

60 RÉP. Si discret si timide que j'ose à peine vous parler... pourtant...

ROMANCE

Chantée par M^{lle}. CABEL.

N^o 6. *Andantino.* (M. = 72)

CHARLOT.

PIANO.

dolce.

Je pense à vous quand je m'éveil - le Et de

loin je vous suis des yeux Je vous revois quand je som-

-meil - le Dans un son - ge myste - ri - eux Le seul bonheur auquel mon cœur as-

espress.

C. *pi - re* C'est d'obte - nir un aven - des plus doux Voilà voi -

pp *hold*

C. - là ce que je veut vous di - re: Mais hélas j'ai trop peur de

4^o tempo.

C. vous Quand je guette votre pa -

C. - sa - - ge Lorsque j'es - pè - - re enfin vous vo

Je ne dis par un doux lan - ga - ge Au jour d'hui je veux l'é - mou -

Animez un peu.

- voir Je veux je veux dans mon brûlant déli - re Di - re je

p **Animez un peu.**

cresc. **1^o tempo.**

t'aime en tombant à genoux Voilà voi - là ce que je veux vous di - re:

cresc. *condo* *f* *p*

pp **animez.**

Mais hélas j'ai trop peur de vous.

ff

MF Si je suis avocat! si je suis avocat! par la barbe de Jupiter!

TRIO

Chanté par M.^{lle} REVILLY, MM. COUDERG et PRILLEUX.

N^o 7. **Maestoso.** (M. ♩ = 76)

GUILLEMETTE

PATHELIN.

Je suis un a_vocat d'É-tha-que Pe-tit fils du grand Cio-

JOSSEAUME.

PIANO.

P. - ro Je vais plaider pour Té-lé-ma - que Contre la nym - phe Calyp-

Allegro. (M. ♩ = 116)

GUILL:

Ca-lypso

Grâce à la fo - li - e

(à part en riant.) *p.*

P. - so

Grâce à ma fo - li - e

JOSS:

Ca-lypso

Ah! quelle fo - li - e

Il faut le du - per Bientôt je pa - ri - e Il va dé - cam -
 Je veux le du - per Bientôt je pa - ri - e Tu vas dé - cam -
 Mais pour la cal - mer Il faudra ma ni - e Le faire en - fer -

- per Grâce à la fo - li - e — Il faut le du -
 - per Grâce à ma fo - li - e — Je veux le du -
 - mer Ah! quelle fo - li - e — Mais pour la cal -

- per Bientôt je pa - ri - e Il va dé - cam - per
 - per Bientôt je pa - ri - e Tu vas dé - cam - per
 - mer Il faudra ma ni - e Le faire enfer - mer Ah! quelle fo -

G. *Grâce à la fo - li - e Il faut le du -*

P. *Grâce à ma fo - li - e Je veux te du - per Oui je veux te du -*

J. *- li - e Mais pour la cal - mer oui il fau - dra ma mi - e Le faire enfer -*

G. *- per Bien - tôt je pa -*

P. *- per Bien - tôt je pa - ri - e Tu vas dé - cam -*

J. *- mer Ah quel le fo - li - e Mais pour la cal - mer Oui il fau - dra ma*

G. *- ri - e Il va décam - per Grâce à la fo - li - e Il faut le du -*

P. *- per Oui tu vas décam - per Oui je veux je veux te du -*

J. *mi - e Le faire enfer - mer Oui il fau - dra oui il fau -*

Moderato (♩ = 104)

eres. *f*

G. *f*

P. *eres.* *f*

B. *f*

eres - con - do *f ff*

- per oui bien tôt il va dé - cam - per

- per oui bien tôt tu vas dé - cam - per J'a - dopte une mo - de bi -

- dra ma mi - e le faire en - fer - mer

f *p*

f *p*

f *p*

En couplets

En couplets

En couplets

- zar - re Et je veux plaider en couplets en cou -

(présentant son bonnet à Jossanne)

f *p*

f *p*

f *p*

- plets Al - lons prenez cet - te gai - ta - re Ac -

JOSEPH ME.

P. *com_pagnez moi sans dé_lais* Au dia_ble guita_re et cou_

PATHE LIN.

J. *- plets Je veux de l'ar_gent sans dé_lais* O_béis_

P. *- sez ou bien je vais* à l'ins_tant vous fai_re un pro

P. *- ces*

ff

Allegretto (M. ♩ = 100)

(Changeant tout à coup de ton)

P. Messieurs je vais répondre à mon honorable confrère par les objections les plus gracieuses et les plus convaincantes. L'autre jour u - ne fau - vet - te Chantait

P. dans le pe - tit bois Pour at - tra - per la pau - vret - te Li - son

P. vint en tà - pi - nois Lou lan la Mam'zell' Li - set - te N'al - lez

P. pas seu - lette Au bois Lou lan la Mam'zell' Li - set - te N'al - lez

(s'avancant sur Josseline avec menace)

P. pas seu_lette au bois En chœur le refrain se ré _ pèle Allons chan_

GUILLEMETTE.

PATHELIN.

JOSSAUME.

Lon lan la Landé_ri _ ret_te N'allez pas seulette au
 _tez à plei_ne voix Lon lan la Landé_ri _ ret_te N'allez pas seulette au
 Lon lan la Landé_ri _ ret_te N'allez pas seulette au

G. bois Lon lan la Mam_zell Li _ set _ te N'allez pas, seulette au bois
 P. bois Lon lan la Mam_zell Li _ set _ te N'allez pas seulette au bois
 J. bois Lon lan la lon lan la

PATHELIN.

Mais un

Seigneur en ca - chet - te Guettait ce gen - til mi - nois Et ce

n'est pas la fau - vet - te Qui fut pri - se - je le crois Lon lan

la Mamzèll' Li - set - te N'al - lez pas seu - lette au bois Lon lan

(présent Jossanne et
Guillemette par la main)

P.
la Man'zelle Li - set - te N'allez pas seu_lette Au bois Un dan -



The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "la Man'zelle Li - set - te N'allez pas seu_lette Au bois Un dan -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

GUILLEMETTE.
Lan lan
(il force Jossanne à danser)

PAULÉLIN.
- sant cet air se ré - pè - te dansons chan_tons a plei_ne voix Lan lan

JOSSAUME.
Lan lan



The second system features three vocal lines and piano accompaniment. The vocal lines are for Guillemette, Paulélin, and Jossame. Guillemette's line has lyrics: "Lan lan (il force Jossanne à danser)". Paulélin's line has lyrics: "- sant cet air se ré - pè - te dansons chan_tons a plei_ne voix Lan lan". Jossame's line has lyrics: "Lan lan". The piano accompaniment continues with chords and a bass line.

la lan dé - ri - ret - te N'al - lez pas seu_lette au bois Lan lan

la lan dé - ri - ret - te N'al - lez pas seu_lette au bois Lan lan

la lan dé - ri - ret - te N'al - lez pas seu_lette au bois



The third system features three vocal lines and piano accompaniment. The vocal lines are for the same three characters. The lyrics are: "la lan dé - ri - ret - te N'al - lez pas seu_lette au bois Lan lan" for all three. The piano accompaniment continues with chords and a bass line.

la lande-ri-ret-te N'allez pas seu-lette au bois

la lande-ri-ret-te N'allez pas seu-lette au bois

lon lan la lon lan la

pp

ff

tr

JOSSEAUME.

(s'asseyant)

J'ai les cò-tes rom-

p

-pu-es J'ai les jam-bes mou-lu-es Mais je veux mon ar-

(L'arrêtant et faisant mine d'écouter.)

(de menu)

PATH

Chut! si - len - ce! Chut! ah

- gent Que le dia - ble l'emporte!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a fermata on a whole note, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are 'Chut! si - len - ce! Chut! ah' for the vocal part and '- gent Que le dia - ble l'emporte!' for the piano part.

mais! ou vraiment Ou cro - ché - te ma - por - te

Que dit-il à pré

p

The second system continues the musical score. The vocal line has a fermata on a whole note, followed by eighth notes. The piano accompaniment features a complex rhythmic pattern with many beamed notes. The lyrics are 'mais! ou vraiment Ou cro - ché - te ma - por - te' for the vocal part and 'Que dit-il à pré' for the piano part. A piano dynamic marking '*p*' is present in the piano part.

Ou cro - ché - te ma - por - te Mor - blen je les en -

- sent?

The third system concludes the musical score. The vocal line has a fermata on a whole note, followed by eighth notes. The piano accompaniment continues with its complex rhythmic pattern. The lyrics are 'Ou cro - ché - te ma - por - te Mor - blen je les en -' for the vocal part and '- sent?' for the piano part.

(il va la prendre à la porte de sa maison)

GUILI

p tends Vi - te ma hal - le - bar - de Sa hal - le -

Sa hal - le - bar - de!

Cresc.

bar - de!

ff

Le double plus vite. (w. $\text{♩} = 120$)

f Quel bon - heur il a

PATH: Au vo - leur! A la gar - de au vo -

JOSS: A la gar - de! A la gar - de au vo -

Le double plus vite.

ff

G. peur Quel bon-heur il a

P. leur! Au vo-leur! A la gar-de! Au vo-

J. leur! à la gar-de! A la gar-de! Au vo-

G. peur

P. -leur! A la gar-de! au vo-leur! A la gar-de! Au vo-

J. -leur! A la gar-de! au vo-leur! A la gar-de! Au vo-

G. Quel bon-heur! il a peur

P. -leur!, A la gar-de! Au vo-leur! A la

J. -leur!, A la gar-de! Au vo-leur! A la

6. Quel

7. gar - del au vo - leur! A la gar - del au vo - leur A

8. gar - del au vo - leur! A la gar - del au vo - leur A

Detailed description: This system contains the first three staves of music. The top staff (soprano) has a whole rest followed by a quarter note G4. The middle two staves (alto and tenor) have a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand.

6. bou - heur il a

7. la gar - del au vo -

8. la gar - del au vo -

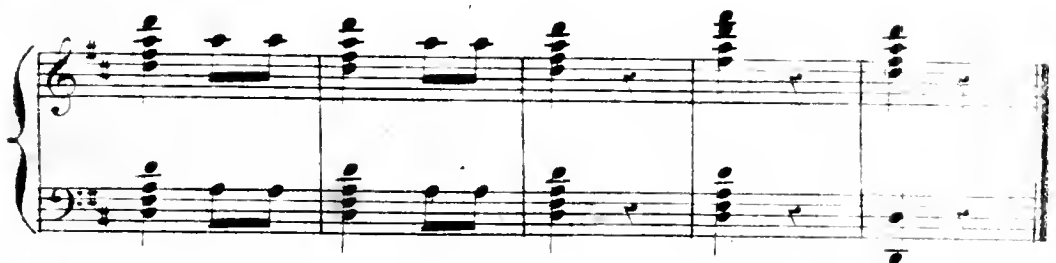
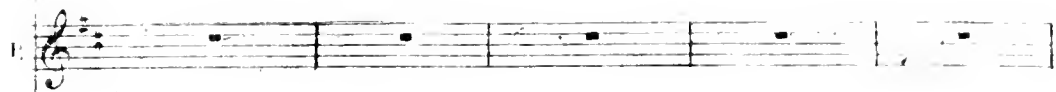
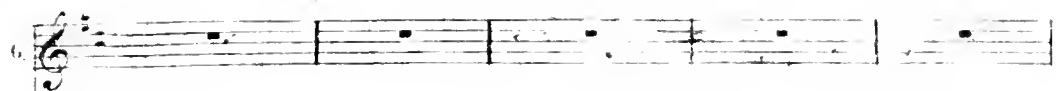
Detailed description: This system contains the next three staves. The top staff (soprano) has a half note G4, a half note A4, and a half note B4. The middle two staves (alto and tenor) have a melodic line starting with a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with chords and a bass line.

6. peur

7. - leur!

8. - leur!

Detailed description: This system contains the final three staves. The top staff (soprano) has a whole rest. The middle two staves (alto and tenor) have a whole rest. The piano accompaniment continues with chords and a bass line.



CHŒUR ET MARCHÉ

N. 8.

Allegro. (♩ = 152)

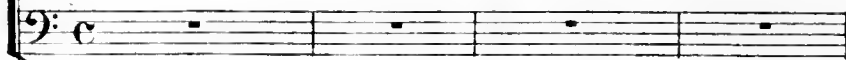
Sopranos.



Tenors



Basses-tailles



PIANO



ff

Voi-ci venir le Bailli Pourjuger, quel habi_

ff

Voi-ci venir le Bailli Pourjuger, quel habi_

ff

Voi-ci venir le Bailli Pourjuger, quel habi_

8

le hom - me Sa - lom - on, que l'on re - nom - me

le hom - me Sa - lom - on, que l'on re - nom - me

le hom - me Sa - lom - on, que l'on re - nom - me

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 lyrics are: "le hom - me Sa - lom - on, que l'on re - nom - me". The piano accompaniment is written for both hands on a grand staff, featuring a rhythmic pattern of eighth and sixteenth notes.

N'é - tait pas si fort que lui Vi - ve Mon - sieur le Bail - li

N'é - tait pas si fort que lui Vi - ve Mon - sieur le Bail - li

N'é - tait pas si fort que lui Vi - ve Mon - sieur le Bail - li

The second system of the musical score consists of three vocal staves and a piano accompaniment. The lyrics are: "N'é - tait pas si fort que lui Vi - ve Mon - sieur le Bail - li". The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal lines.

li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -

li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -

li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -

The third system of the musical score consists of three vocal staves and a piano accompaniment. The lyrics are: "li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -". The piano accompaniment concludes the piece with a final chord and a few notes.

— sieur — le Bail — li!



— sieur — le Bail — li!



— sieur — le Bail — li!



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 music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece. It includes a repeat sign in the middle of the system, indicating a section to be played twice.

Third system of musical notation, featuring dynamic markings such as *f* (forte) and *p* (piano) in the bass staff.

Fourth system of musical notation, which includes a first ending bracket labeled "1^{re} fois." and a second ending bracket labeled "2^e fois.".

Fifth system of musical notation, showing further development of the musical themes.

Sixth and final system of musical notation on the page, ending with a double bar line and a *ff* (fortissimo) marking.

CHŒUR

N.º 8^{bis}

Allegro (♩ 152)

Sopranos.

ff
Vive Monsieur le Bailli Pour juger à lui la

Tenors.

ff
Vive Monsieur le Bailli Pour juger à lui la

Basses-tailles.

ff
Vive Monsieur le Bailli Pour juger à lui la

PIANO.

ff

pour - - - me Sa-lomon que l'on re -

pour - - - me Sa-lomon que l'on re -

pour - - - me Sa-lomon que l'on re -

- nom_me N'était pas si fort que lui Vi - ve Monsieur le Bail -
 - nom_me N'était pas si fort que lui Vi - ve Monsieur le Bail -
 - nom_me N'était pas si fort que lui Vi - ve Monsieur le Bail -

- li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -
 - li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -
 - li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -

- sieur le Bail - li!
 - sieur le Bail - li!
 - sieur le Bail - li!

DUO

Chanté par M. M. COUDERC & BERTHELIER.

N. 9.

Allegro (♩ = 126)

PATHELIN

Musical staff for PATELIN, showing the first measure of the vocal line with a treble clef and common time signature.

Quand on allait te faire

VIGNIET

Musical staff for VIGNIET, showing the first measure of the vocal line with a treble clef and common time signature.

PIANO.

Piano accompaniment for the first system, including treble and bass staves with dynamic markings *f* and *p*.

pen_dre

Mon talent ta pris en pi_tié

Piano accompaniment for the second system, including treble and bass staves with dynamic markings *f* and *p*.

Allons, allons sans plus at_tendre

L'aveat doit é_tre pa_

Piano accompaniment for the third system, including treble and bass staves with dynamic markings *f* and *p*.

(il tend la main) AIGN. *~~~~~* PATHÉ (riant)

Bé! Oui, je le vois, sur ma pa - ro - le Tu s'es fait

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over a whole note, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bien jouer ton rô - le Ton maître fut fait d'a mi -

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by eighth notes. The piano accompaniment includes a prominent sixteenth-note figure in the right hand.

lié Aussi, aus - si je dois è - tre pa - yé Bé!

AIGN. *~~~~~*

The third system shows the vocal line and piano accompaniment. The vocal line includes a fermata over a whole note. The piano accompaniment features a steady eighth-note bass line and chords.

PATHÉ (amusez peu à peu)

Maintenant laisse là ton bé Que ton ar - gent me soit com - plé

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords.

Mais il se mo - quera ve - ri - té

AIGN.

Bé! Bé!

Vivace (♩ = 184)

Quel par lui je se - rai du pé Et comme un nigand atra - pé

Bé! Bé!

D'un mauvais pas je t'ai ti - ré Tu l'a promis tu l'as ju - ré

Bé! Bé!

P. A toi quand je me suis fié Ah je veux être bien payé

A. Bé! Bé!

P. Oui qu'à l'instant je sois payé Veux tu finir a - vec tes bé

A. Bé hé hé bé hé hé

P. Sur un coquin je suis tom - bé Bé hé hé hé

A. Bé Bé Bé

P. *hé hé* *V* *tu* *fi* *ni* *r* *a* *vec* *tes* *hé* *hé* *hé*

A. *hé* *hé* *hé* *hé* *hé* *hé* *hé* *hé* *hé* *hé*

(Cresc.)

P. *hé* *hé* *hé* *bé* *bé* *Sur* *un* *co* *quin* *je* *suis* *tom* -

A. *hé* *hé* *hé* *bé* *bé* *bé* *hé* *hé* *bé* *bé* *bé*

P. *hé* *hé* *bé* *bé* *bé* *bé* *bé* *bé* *bé* *bé* *bé* *bé* *bé* *bé* *bé*

A. *tr* *hé* *tr* *hé* *tr* *hé*

Musical score for the first system, featuring vocal parts and piano accompaniment.

Voz: he hé hé hē hé hé hé hé hé hé hé hé

Pat: he hé hé hé hé hé hé

Piano: Accompaniment with dynamic marking *ff*.

Musical score for the second system, featuring vocal parts and piano accompaniment.

Voz: he hé

Pat: he hé

Piano: Accompaniment with dynamic marking *ff*.

Musical score for the third system, featuring piano accompaniment.

Piano: Accompaniment with dynamic marking *ff*.

FINAL.

N^o 10.

Allegro. (M. $\bullet = 120.$)

GUILLEMETTE.

C'est effroyable Quel triste sort Le pauvre

ANGELIQUE.

ROBINETTE.

C'est effroyable Le pauvre

CHARLOT.

PATHELIN.

AIGNELET.

LE BAILLI.

JOSSFAUME.

SOPRANOS.

TÉNORS.

CHOEUR.

BASSES.

PIANO.

Allegro.

Gu. *(riant)*
 Diab! il est mort eriez bien fort il est mort Il est mort

Bb. Diab! il est mort *f* Il est mort

Pol. *(riant)* *(certant.)*
 Ah je comprends il est mort il est mort

An. *(accourant.)*
 Qui donc est mort

B. *(au bailli)*
 Jus

Ch. *(accourant.)*
 Qui donc est mort

B.B. *(accourant.)*
 Qui donc est mort

Jus. *(accourant.)*
 Qui donc est mort

(accourant.)
 Qui donc est mort

(accourant.)
 Qui donc est mort

(accourant.)
 Qui donc est mort

(accourant.)
 Qui donc est mort


(accourant.)
 Qui donc est mort

ff p *ff p*

Tenor:
 Alto:
 Bass: (apercevant Jossephine)
 Dieu qui ai-je vu voi - là son assas - - sin Il faut le faire
 Soprano 1:
 Il faut le faire
 Soprano 2:
 Il faut le faire pen - dre il
 Tenors:
 Il faut le faire
 Basses:
 Il faut le faire pen - dre il
 Piano:
 f ff ff



faut le fai_re pendre C'est vous qui l'a_vez bat -



pen - dre c'est vous qui l'a_vez bat_tu oui vous



faut le faire pendre C'est vous qui l'a_vez bat_tu oui

(cresc.)



Moi!



pen - dre c'est vous qui l'a_vez bat_tu oui vous



faut le fai_re pendre C'est vous qui l'a_vez bat -



pen - dre C'est vous qui l'a_vez bat_tu oui



faut le fai_re pendre C'est vous qui l'a_vez bat -



Piano accompaniment with chords and melodic lines.

Contra Alt. Pen - du

Baryton. (criant au baillif)
Je por - te plain - te il faut qu'il soit pen - du

Tenore. Pen - du

Clarin. Pen - du

Pied. vous Pen - du

Bass. Pen - du

Chœur. _tu Pen - du

Chœur. vous Pen - du

Bass. _tu Pen - du

Piano

l. b. *lun - ti - led in - sis - ter si sa -*

JOSSAUME (très effrayé)

Gra - ce gra - ce

plai - te nous me - na - ce

(à Bobinette)

Gra - ce dai - gue te dé - sis -

GUILLEMETTE. (à Jossauime)

Nous la fe - rons se dé - sis - ter Vo - tre pu - pil le ai - me ma

BOBINETTE.

Non !

ter



nièce a_vec la plus vi_ve ten_dresse Si cet hy_men est ré_so_



JOSS:



_lu À la_pai_ser moi je mèn_ga_ _ge Non



BOB:



Jus ti _ ce

LE B:



point de ma_ri_a_ _ge Vous se_rez pen_



GUILLE:

- du Oui vous se - rez pen - du Haut et court pen -

Pen - du! pen - du!

Detailed description: This system contains the first vocal entry for GUILLE. It consists of a vocal line in bass clef with lyrics, a piano accompaniment in bass clef, and a grand staff (treble and bass clefs) with piano accompaniment. The key signature has two flats, and the time signature is 3/4.

- du
(se résignant)

PATHÉ (qui est entré chez lui reposait avec un papier à la main)

Eh bien donc Je vous in - vite à pa -

Detailed description: This system contains the second vocal entry, where PATHÉ enters. It features a vocal line in bass clef with lyrics, a piano accompaniment in bass clef, and a grand staff with piano accompaniment. The key signature remains two flats and the time signature is 3/4.

GUILLE (lui présentant une plume)

pher ce dé - dit Si - gnez si - gnez au plus

ces - cen - - do

Detailed description: This system contains the third vocal entry for GUILLE. It features a vocal line in bass clef with lyrics, a piano accompaniment in bass clef, and a grand staff with piano accompaniment. The key signature remains two flats and the time signature is 3/4.

G. *f* vi_te ou vous se_rez pen_du

A. *f* ou vous se_rez pen_du

B. *f* ou vous se_rez pen_du

S. *f* ou vous se_rez pen_du

P. *f* ou vous se_rez pen_du

E-B. *f* ou vous se_rez pen_du

J. (signant)
hélas

f ou vous se_rez pen du

f ou vous se_rez pen du

f ou vous se_rez pen du

8. *f*

GUILLE:



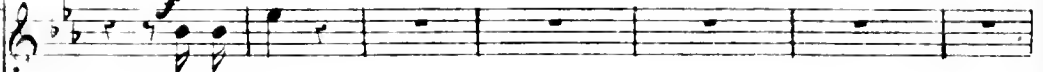
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ANG:



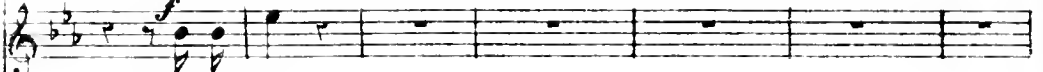
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BOB:



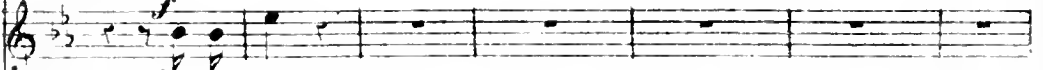
C'est écrit

CH:



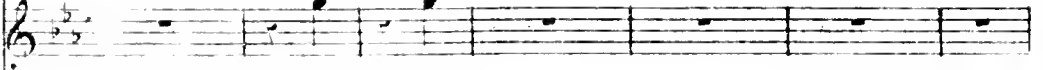
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PAT:



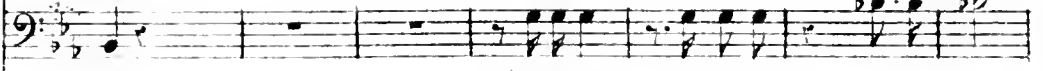
C'est écrit

ALON:



bé bé

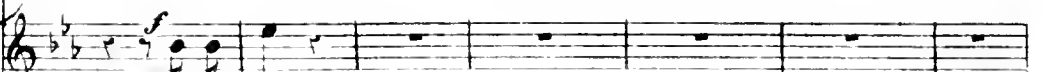
JOSS:



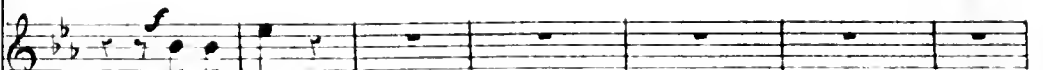
fait

(apreccant Argolet)

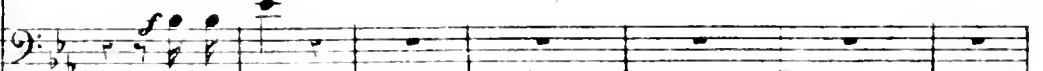
Cettevoix qu'entends-je Malheu-reux



C'est écrit



C'est écrit



C'est écrit



ff



G
Ai_gne_let _____ il n'est pas mort

A
Ai_gne_let _____ il n'est pas mort

B
Ai_gne_let _____ il n'est pas mort

C
Ai_gne_let _____ il n'est pas mort

P
Ai_gne_let _____ il n'est pas mort

LE B: AIGN:
Ai_gne_let _____ il n'est pas mort Non ma Ti ne pas en

J
tu n'es pas mort

Ai_gne_let _____ il n'est pas mort

Ai_gne_let _____ il n'est pas mort

Ai_gne_let _____ il n'est pas mort

f *p*

cor Maintenantquetout sar - ran - ge Petit bonhomme vit en cor Ah sur

GILL:
ANG:

BOB: Calmez cenouveautrans - port

CH: Calmez cenouveautrans - port

PAF: Calmez cenouveautrans - port

LE B: Calmez cenouveautrans - port

JOS: Calmez cenouveautrans - port

luique jemé venge Aumoins jeveuxqu'onm'ocroye l'ar-

Calmez cenouveautrans - port

Calmez cenouveautrans - port

Calmez cenouveautrans - port

PAT:

p

Vraiment de no _ ces c'est le pré_sent.

_gent de mon drap Mais je

Detailed description: This system contains the first two lines of music. The top line is the vocal line for 'PAT', starting with a piano (*p*) dynamic. The lyrics are 'Vraiment de no _ ces c'est le pré_sent.' The second line continues the vocal line with the lyrics '_gent de mon drap Mais je'. The piano accompaniment consists of two staves with chords and moving lines.

GUILL:

(se frappant la tête)

Vous en tâ_terez c'est clair Ah! nous la

tâ_tera_i de foie

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal line for 'GUILL', with the instruction '(se frappant la tête)'. The lyrics are 'Vous en tâ_terez c'est clair Ah! nous la'. The second line continues with 'tâ_tera_i de foie'. The piano accompaniment includes a *ff* dynamic marking.

PAT: All^{to}

_vons mangée hi _ er C'est jour d'accor_dai_lles com

eres -

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal line for 'PAT', with the instruction 'All^{to}'. The lyrics are '_vons mangée hi _ er C'est jour d'accor_dai_lles com'. The second line continues with 'eres -'. The piano accompaniment includes a *ff* dynamic marking.

GUILL:

_père a vo _ cat A leurs fi_an_cailles Donnons de l'e _ clat

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal line for 'GUILL'. The lyrics are '_père a vo _ cat A leurs fi_an_cailles Donnons de l'e _ clat'. The piano accompaniment continues with chords and moving lines.

LE B.

ALC. V.

Nous ferons ri_pail_ _le Nous rirons vi_val Vidons les fu_

GILL:
ANG:

ROB:

Saute saute saute compere a _vo _cat

CHAR:

Saute saute saute compere a _vo _cat

PAF:

Saute saute saute compere a _vo _cat

Saute saute saute compere a _vo _cat

_tail _les Saute l'avo_cat

Saute saute saute compere a _vo _cat

LE B:

Saute saute saute compere a _vo _cat

JOSS:

Saute saute saute compere a _vo _cat

Saute saute saute compere a _vo _cat

Saute saute saute compere a _vo _cat

Saute saute saute compere a _vo _cat

Tous. (au public)

Au tems des mys - tè - res Maî - tre Pa - the - lin

p

E - ga - yait nos pè - res Par un tour ma - _ lin

PAT:

Pour le bon com - pè - _ re Quel beau ré - sul - tat

S'il peut en - cor plai - _ re Ce vieil a - vo - cat

ff

GUTH.
ANG.

BOE:
Sante sante sante compere a - vo - cat Sante sante sante

CH:
Sante sante sante compere a - vo - cat Sante sante sante

PAT:
Sante sante sante compere a - vo - cat Sante sante sante

ANG.
Sante sante sante compere a - vo - cat Sante sante sante

L. B:
Sante sante sante compere a - vo - cat Sante sante sante

JOSS:
Sante sante sante compere a - vo - cat Sante sante sante

Sante sante sante compere a - vo - cat Sante sante sante

Sante sante sante compere a - vo - cat Sante sante sante

Sante sante sante compere a - vo - cat Sante sante sante

Sante sante sante compere a - vo - cat Sante sante sante

Sante sante sante compere a - vo - cat Sante sante sante

Sante sante sante compere a - vo - cat Sante sante sante

Sante sante sante compere a - vo - cat Sante sante sante

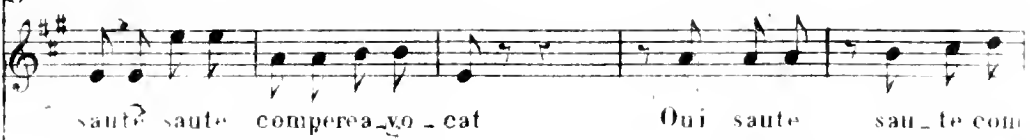
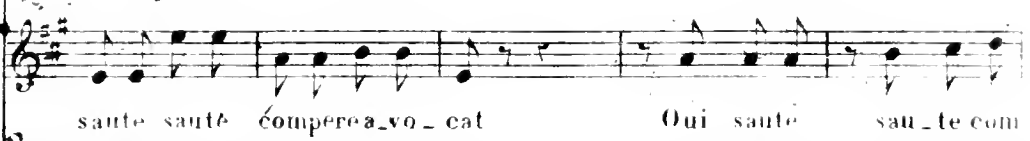
Sante sante sante compere a - vo - cat Sante sante sante

Sante sante sante compere a - vo - cat Sante sante sante

Sante sante sante compere a - vo - cat Sante sante sante

Sante sante sante compere a - vo - cat Sante sante sante

UPLER



S
 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

B
 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

C
 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

P
 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

A1
 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

B
 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

J
 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

-père a-vo-cat Oui sau-te sau-te l'a-vo-cat

-père a-vo-cat Oui sau-te sau-te l'a-vo-cat

-père a-vo-cat Oui sau-te sau-te l'a-vo-cat

-père a-vo-cat Oui sau-te sau-te l'a-vo-cat

ff

4

Musical notation for measures 4-7. The system consists of two staves (treble and bass clef) with a brace on the left. Measure 4 has a treble staff with a chord and a bass staff with a single note. Measures 5-7 show more complex chordal textures in both staves.

5

Musical notation for measures 8-11. The system consists of two staves. Measure 8 has a treble staff with a chord and a bass staff with a single note. Measures 9-11 show more complex chordal textures in both staves.

8

Musical notation for measures 12-15. The system consists of two staves. Measure 12 has a treble staff with a melodic line and a bass staff with a chord. Measures 13-15 show more complex chordal textures in both staves.

8 loco

Musical notation for measures 16-19. The system consists of two staves. Measure 16 has a treble staff with a melodic line and a bass staff with a chord. Measures 17-19 show more complex chordal textures in both staves.

11

Musical notation for measures 20-23. The system consists of two staves. Measure 20 has a treble staff with a melodic line and a bass staff with a chord. Measures 21-23 show more complex chordal textures in both staves.