

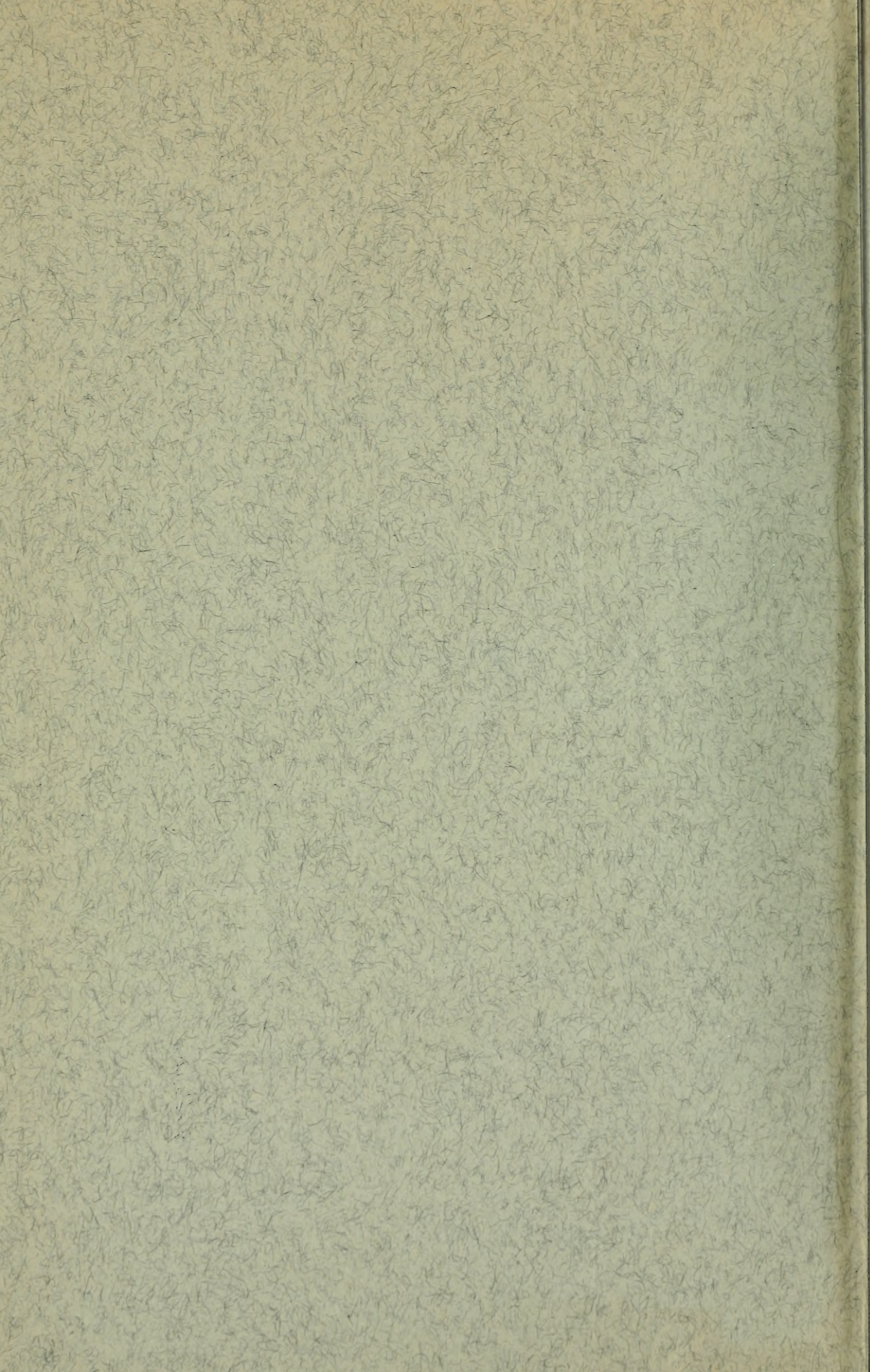
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THÉÂTRE DES VARIÉTÉS



# Mam'zelle Nitouche



COMÉDIE-OPÉRETTE

Musique de

de MM. H. MEILHAC & A. MILLAU

# HERVÉ



P. Dore







Théâtre des Variétés

MAM'ZELLE  
NITOUCHE

Comédie-Opérette en 3 actes et 4 tableaux

DE MM.

HENRI MEILHAC & ALBERT MILLAUD

MUSIQUE

DE

HERVÉ

PARTITION PIANO & CHANT

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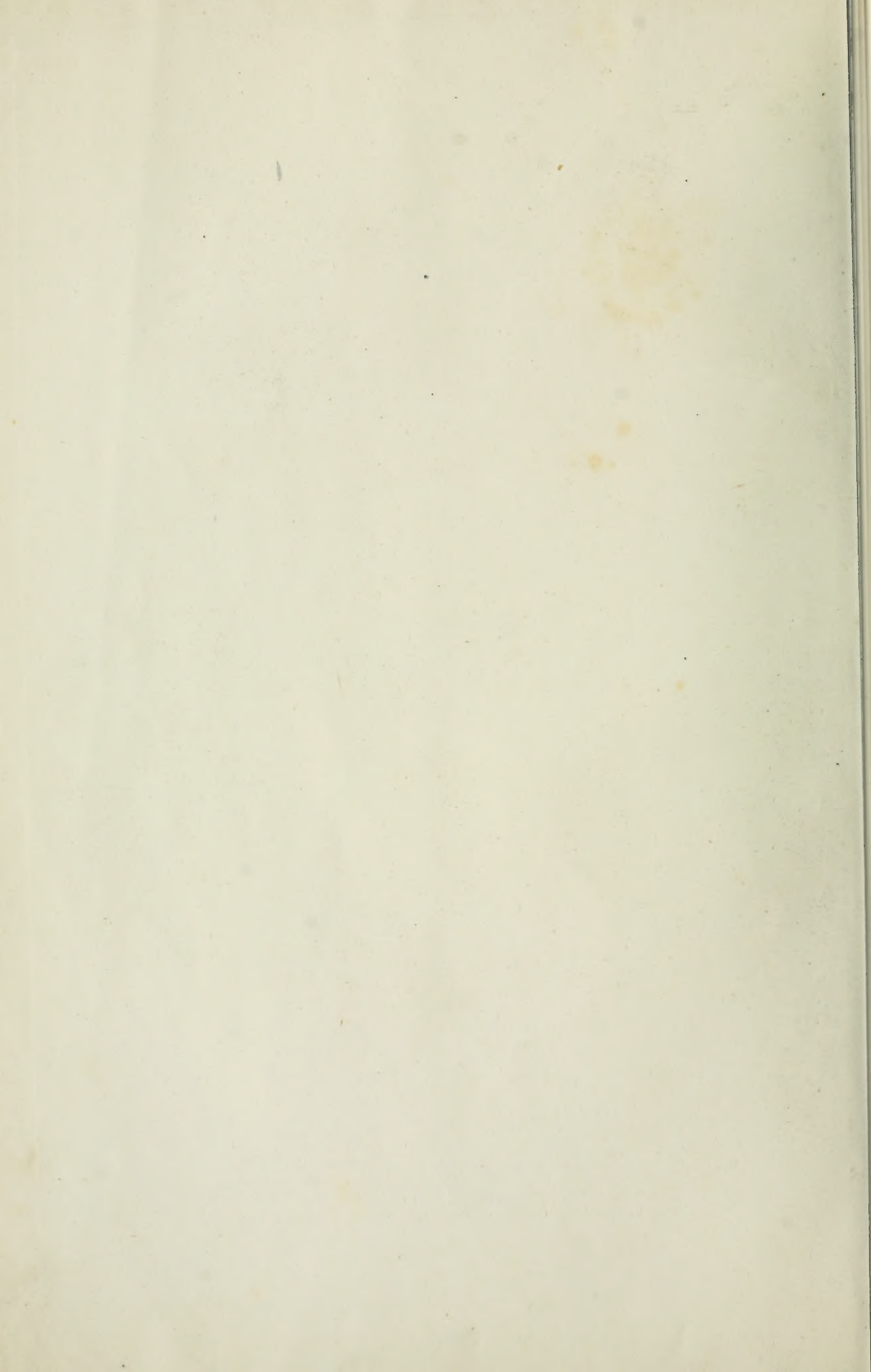






CHAMBERE







# MAM'ZELLE NITOUCHE

COMÉDIE-OPÉRETTE EN 3 ACTES ET 4 TABLEAUX

DE MM.

**HENRI MEILHAC & ALBERT MILLAUD**

MUSIQUE DE

**HERVÉ**

Représentée pour la première fois au Théâtre des Variétés, le 26 Janvier 1883

SOUS LA DIRECTION DE M. BERTRAND

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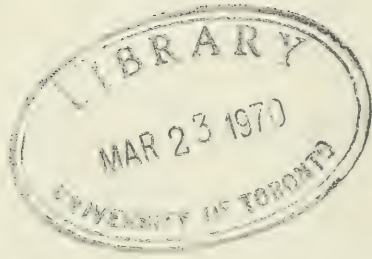
	M <sup>me</sup>	MM.
DENISE, pensionnaire. . . . .	JUDIC.	LE MAJOR. . . . . CHRISTIAN.
GORINNE, actrice. . . . .	BEAUMAINE.	LORiot, brigadier. . . . . LÉONCE.
LA SUPÉRIEURE. . . . .	R. MAUREL.	CÉLESTIN, organiste. . . . . BARON.
LA TOURIÈRE. . . . .	MÉRIANY.	CHAMPLATREUX, lieutenant. . . . . COOPER.
SYLVIA, actrice. . . . .	MARGUERITE.	LE DIRECTEUR. . . . . E. GEORGES.
LYDIE, actrice. . . . .	CARO.	UN BRICADIER. . . . . ANGELY.
GIMBLETTE, actrice. . . . .	DUTAILLIS.	DEUX OFFICIERS. . . . . GUSTAVE, ROBERT.

PENSIONNAIRES, OFFICIERS, DRAGONS, ACTEURS, ETC., ETC.

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# MAM'ZELLE NITOUCHE

Comédie-opérette en 5 Actes et 4 Tableaux

de M. M.

HENRI MEILHAC et ALBERT MILLAUD

Musique de  
**HERVÉ**

## OUVERTURE

Allegretto.

PIANO. *mf*

*crescendo.* *f* *mf*



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 continuous eighth-note melody in the treble and a bass line with chords and eighth notes in the bass.

Second system of musical notation, continuing the grand staff. It includes a dynamic marking *p* (piano) in the middle of the system. The treble staff shows some rests and chords, while the bass staff continues with a steady eighth-note accompaniment.

Third system of musical notation, featuring dynamic markings *cresc.* (crescendo) and *f* (forte). The treble staff has a more active melody with some sixteenth-note passages, and the bass staff shows a gradual increase in volume and intensity.

Fourth system of musical notation, showing a continuation of the eighth-note accompaniment in the bass staff and a more melodic line in the treble staff with some slurs and accents.

Fifth system of musical notation, concluding the page with a final system of eighth-note accompaniment in the bass and a melodic line in the treble.



First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) has a bass line with a long, low note in the first measure. A dynamic marking *p* is present in the second measure.

Second system of musical notation. The right hand continues the melodic line. The left hand has a steady bass line. Dynamic markings *mf* and *rall.* are present in the fourth measure.

Third system of musical notation. The right hand has a melodic line. The left hand has a bass line with a dynamic marking *p*. The tempo marking *And<sup>no</sup> religioso:* is written above the first measure. A large scribble is present over the right hand.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a bass line with a dynamic marking *p*.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a bass line with a dynamic marking *dim.*



*rinf.* *dim.*

*plus vite.*

*cresc.*

8 *rall.*

*dim.* *p* *Andantino.*



The first system of music consists of two staves. The treble staff contains a series of chords and eighth notes, while the bass staff features a rhythmic pattern of eighth notes with rests. The key signature has two sharps (F# and C#).

The second system continues the musical piece. It includes dynamic markings *rinf.* (ritardando) and *rall.* (rallentando) in the bass staff. The notation shows a transition in the bass line with some sustained notes.

The third system is marked *Allo giocoso.* and begins with a *dim.* (diminuendo) marking. It features a change in time signature to 6/8, indicated by the numbers 6 and 8 in the middle of the staves. The music is marked *f* (forte).

The fourth system shows a more active bass line with a consistent rhythmic pattern of eighth notes. The treble staff continues with chords and melodic fragments.

The fifth system features a very active and rhythmic bass line, likely serving as the accompaniment for a vocal or instrumental melody. The treble staff has a more static accompaniment of chords.



First system of musical notation. The treble clef staff begins with a whole rest, followed by a melodic line starting on a quarter note. The bass clef staff features a series of chords, with a dynamic marking of *mf* (mezzo-forte) in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff continues with chords, including a triplet of eighth notes in the final measure.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and a triplet of eighth notes. The bass clef staff continues with chords, including a triplet of eighth notes in the final measure.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes and a triplet of eighth notes. The bass clef staff continues with chords, including a triplet of eighth notes in the final measure.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes and a triplet of eighth notes. The bass clef staff continues with chords, including a triplet of eighth notes in the final measure.



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a long note followed by eighth notes, and a triplet of eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes and chords.

The second system continues the musical piece. The upper staff features a melodic line with eighth notes and some slurs. The lower staff provides a steady accompaniment with eighth notes and chords.

The third system shows further development of the melody in the upper staff, with more complex rhythmic patterns and slurs. The bass staff continues with its accompaniment.

The fourth system concludes the first section of the page. The upper staff has a melodic line with slurs and eighth notes. The lower staff has a consistent accompaniment.

All<sup>o</sup> marziale.

The fifth system begins a new section marked 'All<sup>o</sup> marziale'. It features a double bar line, a key signature change to C major, and a common time signature. The upper staff starts with a half note chord, and the lower staff has a bass line with chords. A dynamic marking 'f' is present.



First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

*a Tempo.*

Second system of the piano score. The right hand continues with melodic figures, including a prominent slur. The left hand maintains a consistent eighth-note accompaniment.

Third system of the piano score. The right hand has more complex melodic passages with slurs and accents. The left hand accompaniment remains consistent.

*Allegro.*

Fourth system of the piano score. The right hand features a dense, rapid melodic passage. The left hand has a more active accompaniment with slurs and a dynamic marking of *p* (piano).

Fifth system of the piano score. The right hand continues with rapid melodic figures. The left hand accompaniment is steady and rhythmic.

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment is steady. A dynamic marking of *mf* (mezzo-forte) is present.



First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

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

Third system of musical notation, featuring a *cresc.* (crescendo) marking in the bass staff. The music builds in intensity, with more complex chordal structures.

Fourth system of musical notation, marked with a forte *f* dynamic. It includes a fermata over a note in the treble staff and a crescendo hairpin in the bass staff.

Fifth system of musical notation, showing a continuation of the melodic and harmonic themes with various articulations and dynamics.

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



First system of musical notation, consisting of two staves (treble and bass clefs) with a brace on the left. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, consisting of two staves (treble and bass clefs) with a brace on the left. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. A fermata is placed over the first measure of the treble staff.

All<sup>o</sup> vivo

Third system of musical notation, consisting of two staves (treble and bass clefs) with a brace on the left. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. A fermata is placed over the first measure of the treble staff.

Fourth system of musical notation, consisting of two staves (treble and bass clefs) with a brace on the left. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Fifth system of musical notation, consisting of two staves (treble and bass clefs) with a brace on the left. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. A fermata is placed over the first measure of the treble staff.

## MUSIQUE DE SCÈNE

(au lever du rideau)

All<sup>o</sup> moderato.

PIANO

*pp*

The first system of the piano part is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'All<sup>o</sup> moderato'. The dynamics are marked 'pp'. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes.

The second system continues the piano part with similar melodic and harmonic patterns in the treble and bass staves.

The third system continues the piano part with similar melodic and harmonic patterns in the treble and bass staves.

*rit.* *a tempo.* *a T<sup>o</sup>*

The fourth system of the piano part features a ritardando ('rit.') leading into a return to the original tempo ('a tempo.') and then a tempo rubato ('a T<sup>o</sup>'). The melodic line in the treble staff shows a change in phrasing, and the bass staff provides harmonic accompaniment.

The fifth system concludes the piano part with a final melodic phrase in the treble staff and a corresponding bass line.

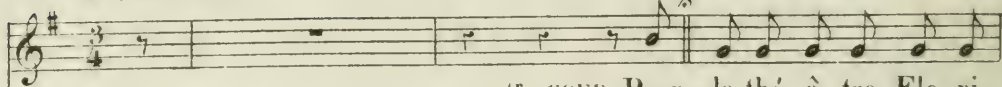


## CÉLESTIN et FLORIDOR

COUPLETS

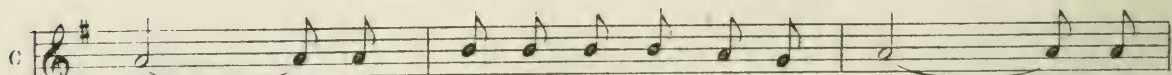
RÉP: Célestin organiste et  
Floridor maestro léger.All<sup>o</sup> moderato

CÉLESTIN

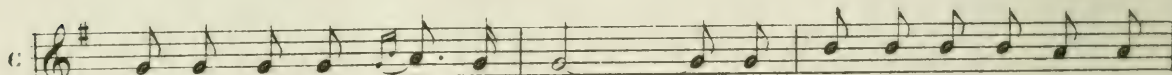
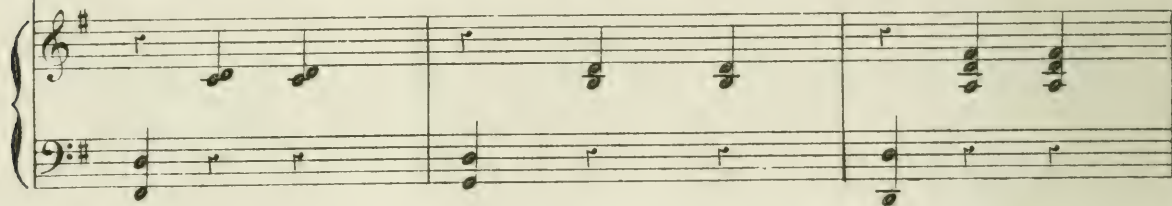
All<sup>o</sup> moderato

PIANO

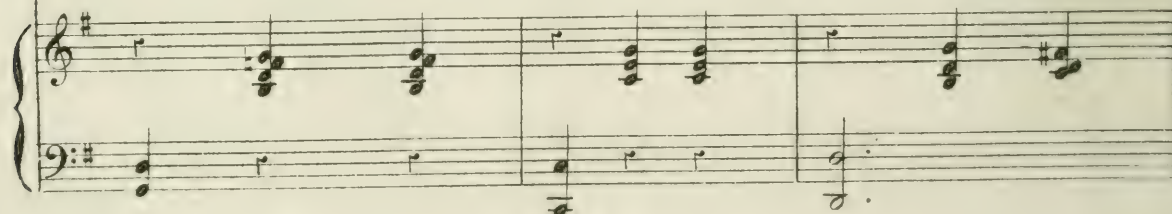
1<sup>er</sup> COUP. Pour le thé\_à\_tre Flo-ri-  
2<sup>d</sup> COUP. Tou\_tefois! heureux Flo-ri-



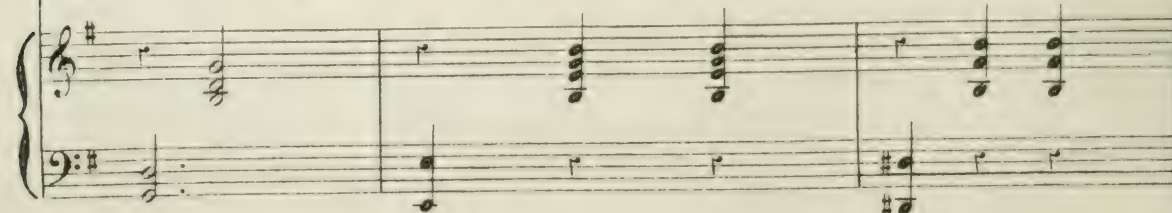
\_dor; Et pour le cou\_vent, Cé\_les\_tin. Ai\_  
\_dor Dif\_fère un peu de Cé\_les\_tin: Il



\_mable et gai, c'est Flo\_ri\_dor; Grave et dé\_vot, c'est Cé\_les\_  
a des fem\_mes, Flo\_ri\_dor! C'est ce qui manque à Cé\_les\_



\_tin. Quand on ren\_con\_tre Flo\_ri\_dor, Quand  
\_tin. Mais des a\_mours de Flo\_ri\_dor On



on ren-con-tre Cé-les - tin, ——— On ne sait pas si Flo - ri -  
 voit pro - fi - ter Cé-les - tin; ——— Quand Co-rinne ai - ma Flo - ri -

- dor ——— Est Flo - ri - dor ou Cé - les - tin. ——— Car  
 - dor, ——— Qui fut heu-reux? c'est Cé - les - tin. ——— Car

Cé - les - tin, c'est Flo - ri - dor, ——— Et Flo - ri - dor, c'est Cé - les -

- tin. ———



# A. CHOEUR DES JEUNES PENSIONNAIRES

## B. COUPLETS MYSTIQUES

A. CHOEUR

RÉP: Oui, Madame la Supérieure.  
Mesdemoiselles.

Moderato

DENISE

1<sup>re</sup> Dessus2<sup>de</sup> Dessus

PIANO

Moderato

*p**p*

2

3

4

*rit.*1<sup>re</sup> Dessus.

Allegretto

*mf*

En sor - tant de ma - ti - nes, Nous a - dres -

2<sup>de</sup> Dessus.*mf*

En sor - tant de ma - ti - nes, Nous a - dres -

Allegretto

*mf*

- sons aux cieus, De nos voix ar - gen - ti - nes, Un can - ti - que pi -  
 - sons aux cieus, De nos voix ar - gen - ti - nes, Un can - ti - que pi -

- eux! ——— Nous a - dres - sons ——— aux ——— cieus ———  
 - eux! ——— Nous a - dres - sons ——— aux ——— cieus ———

Un can - ti - que ——— pi - eux.  
 Un can - ti - que ——— pi - eux.  
 rit.



## B. COUPLETS MYSTIQUES

Allegretto. Andantino.

DENISE.

PIANO.

Orgue.

*p*

LE COUPLET. Sous les vieux arceaux go-

-thi-ques, — Qu'il est doux des saints can - ti-ques, De goû - ter, mes chères

sœurs, Les in - ef - fa - bles dou - ceurs! — Comme on sent à cha - que

phra - se Le cœur se remplir d'ex - ta - se, Quand l'or - gue re - ten - tis -

*cresc.*

Orch. seul

Orgue

Moderato

D  
 - sant Fait ré-son - ner le cou - vent, Le couvent, sé-jour char-mant  
 Moderato Orchestre  
 pp

D  
 Où l'on vit pi - eu-ement, Dé-vo-te - ment, Bé - a - te - ment!  
 p rit.  
 pp rit.

CHOEUR

1<sup>er</sup> Dessus.  
 Le couvent, sé - jour charmant Où l'on vit pi - eu-ement, Dé - vo-te -  
 2<sup>ds</sup> Dessus.  
 Le couvent, sé - jour charmant Où l'on vit pi - eu-ement, Dé - vo-te -

- ment, Bé - a - te - ment.  
 rit.  
 - ment, Bé - a - te - ment. (On parle)  
 pp rit.  
 Orgue



2<sup>e</sup> Coup. Andantino

De ces lieux saints où nous sommes — La ma-li-gni-té des hommes N'a ja-

Andantino

*p*

- mais per-sé-cu-té La cal-me ingé-nu-i-té.

Que toute âme en ce bas mon-de, Qui cherche u-ne paix pro-fon-de,

Orch. seul

*cresc.* Veut un labour in-no-cent, Se ré-fu-gie au cou-vent. Au couvent, sé-

Moderato

Moderato

*pp* Orchestre

-jour charmant Où l'on vit pi-eu-sément, Dé-vo-te-ment, Bé-

*p rit.*

1<sup>rs</sup> Dessus.

1<sup>rs</sup> Dessus. Musical staff with notes and lyrics: - a - te - ment. CHŒUR

Le cou - vent, sé - jour charmant

2<sup>ds</sup> Dessus.

2<sup>ds</sup> Dessus. Musical staff with notes and lyrics: Le cou - vent, sé - jour charmant

Le cou - vent, sé - jour charmant

pp Piano accompaniment for the first system, including bass line and chords.

DENISE.

DENISE. Musical staff with notes and lyrics: Où l'on vit pi - eu - se - ment, Dé - vo - te - ment, Bé -

Musical staff with notes and lyrics: Où l'on vit pi - eu - se - ment, Dé - vo - te - ment, Bé -

Musical staff with notes and lyrics: Où l'on vit pi - eu - se - ment, Dé - vo - te - ment, Bé -

Piano accompaniment for the second system, including bass line and chords.

Musical staff with notes and lyrics: - a - te - ment.

Musical staff with notes and lyrics: - a - te - ment.

Musical staff with notes and lyrics: - a - te - ment.

Piano accompaniment for the third system, including bass line and chords. Includes the word 'Orgue'.



N<sup>o</sup> 2<sup>bis</sup>  
SORTIE

RÉP: Allez mes enfants,  
allez vous amuser."

Allegretto.

1<sup>er</sup> Dessus. *Le cou-vent, sé - jour charmant*

2<sup>ds</sup> Dessus. *Le cou-vent, sé - jour charmant*

PIANO. *mf*

Où l'on vit pi - eu - se - ment, Dé - vo - te - ment, Bé -

Où l'on vit pi - eu - se - ment, Dé - vo - te - ment, Bé -

8

- a - te - ment!

- a - te - ment!

N° 5.  
PRÉLUDE D'ORGUE

RÉP.: Je vous attends,  
mon frère.

All<sup>o</sup> maestoso

All<sup>o</sup>

*mf*

ORGUE

G<sup>d</sup> Chœur  
*f*

Fonds  
Bourdon de 16  
Flûte de 8  
Prestant et doublette

N° 5<sup>bis</sup>

PRÉLUDE D'ORGUE

RÉP.: Je reprends, allons!

All<sup>o</sup> moderato

Vite

ORGUE

*p*  
Fonds  
Bourdon de 16  
Flûte de 8  
Prestant

*rit.* G<sup>d</sup> Chœur



N<sup>o</sup> 4.  
LE SOLDAT DE PLOMB  
CHANSON A 2 VOIX

RÉP: M<sup>lle</sup> Nitouche  
je veux bien.

Allegro.

DENISE.

CÉLESTIN.

PIANO.

Allegro.

*f*

DENISE.

Allegretto

1<sup>er</sup> COUP. Le gre - nadier é -

Allegretto

*p*

CÉL.

DEN.

- tait bel homme, Il ar - ri - vait de Nu - remberg. La prin - cesse ar - ri -

CÉL. DEN.

-vait de Rome Et dé-barquait du che-min d'fer. Le soir, l'aimer, pour

The first system of the musical score consists of three staves. The top staff is the vocal line for CÉL., followed by the vocal line for DEN. The bottom two staves are the piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "-vait de Rome Et dé-barquait du che-min d'fer. Le soir, l'aimer, pour".

CÉL. DEN.

la Princesse Ce fut l'af-fai - re d'un moment. Ell' lui fit part de

The second system of the musical score consists of three staves. The top staff is the vocal line for CÉL., followed by the vocal line for DEN. The bottom two staves are the piano accompaniment. The lyrics are: "la Princesse Ce fut l'af-fai - re d'un moment. Ell' lui fit part de".

CÉL. DEN.

sa tendresse A - vec transport et sen - timent. Mais lui, l'arme au bras,

The third system of the musical score consists of three staves. The top staff is the vocal line for CÉL., followed by the vocal line for DEN. The bottom two staves are the piano accompaniment. The lyrics are: "sa tendresse A - vec transport et sen - timent. Mais lui, l'arme au bras,". The time signature changes to 2/4 at the end of the system.

de plan - ton, Le bras gauçh' sur le pan - ta - lon, Res-ta sourd à l'in -

The fourth system of the musical score consists of three staves. The top staff is the vocal line for CÉL., followed by the vocal line for DEN. The bottom two staves are the piano accompaniment. The lyrics are: "de plan - ton, Le bras gauçh' sur le pan - ta - lon, Res-ta sourd à l'in -".



CÉL.

DEN.

D

- vi - ta - tion. Et pour - quoi donc? Parc'qu'il é - tait Parc'qu'il é - tait

*f* *p*

ENSEMBLE

D

Par - ce qu'il é - tait en plomb! Parc'qu'il é - tait Parc'qu'il é - tait Parc'

*f*

(Eternuement)

D

qu'il é - tait en plomb! Tchu! A - ou! a - ou!

C

qu'il é - tait en plomb! Tchu! A - ou! a - ou!

*p*

(imitant le chat)

D

Le jo - li sol - dat, Oui - dà! Mia - ou! mia - ou!

G

Le jo - li sol - dat, Oui - dà!

*f* mi - a - ou! Crrr! fut!

*f* Rrra ba\_da\_bla ba\_da\_

(Grognement du chien) Crrrrr

(Aboiement) *f* oa! oa!

*f* Rrra ba\_da\_bla ba\_da\_

*cresc.* 8

*f* 7

\_bla ba\_da\_bla Voy - ez à l'ai\_se, Tout est à trei - ze!

\_bla ba\_da\_bla Voy - ez à l'ai\_se, Tout est à trei - ze!

Et si ce\_la sourit à vo\_tre bec, Pre - nez la boîte a - vec, Sec!

Et si ce\_la sourit à vo\_tre bec, Pre - nez la boîte a - vec, Sec!



DEN. All<sup>to</sup>

2. COUP. L'voy. All<sup>to</sup>

*ff*

Ped.

D CÉL. DEN.

- ant in-sen-sible à ses charmes, La Prin-cesse eut d'é - ton - ne-ment. Il

*p*

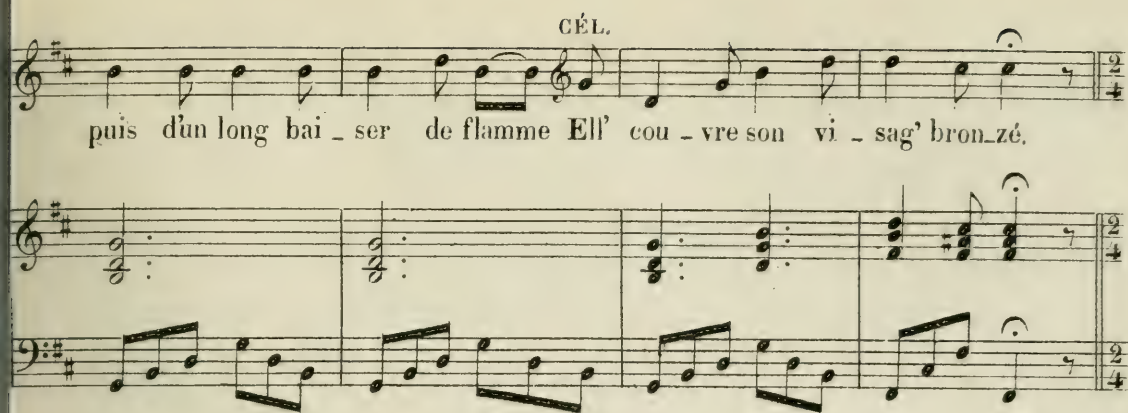
D CÉL. DEN.

é - tait tou-jours au port d'armes, Droit, im - mo-bile, a - li - gnement. Toute

D CÉL. DEN.

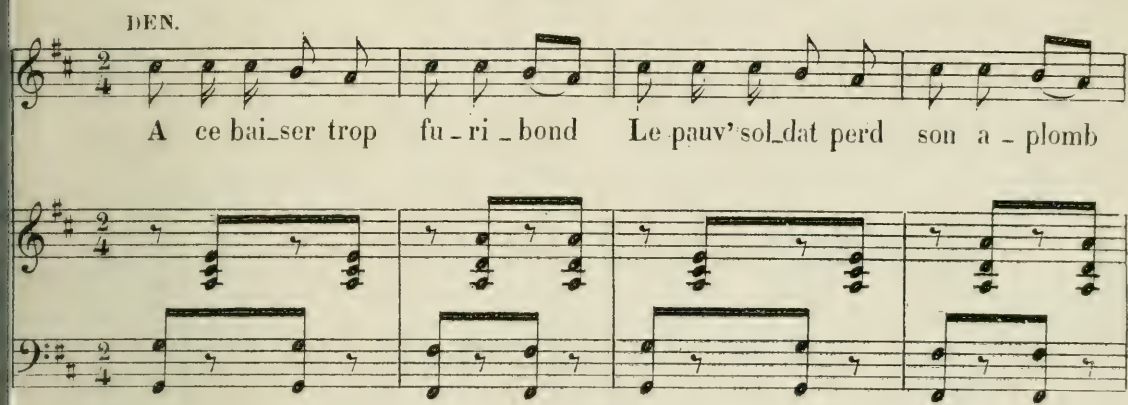
af - fo-lé la pau-vre da-me Sai - sit le fan - tas - sin gla-cé Et

CÉL.



puis d'un long bai-ser de flamme Ell' cou-vre son vi-sag' bron-zé.

DEN.




A ce bai-ser trop fu-ri-bond Le pauv'sol-dat perd son a-plomb

CÉL. *f*



Et le voi-là qui fond, qui fond! Et pour-quoi done?

DENISE.



Parc'qu'il é-tait Parc'qu'il é-tait Par-ce qu'il é-tait en plomb!



(Eternement)

*f* ENSEMBLE

Parc'qu'il é\_tait      Parc'qu'il é\_tait Parc' qu'il é\_tait en plomb! Tchou!

*p*  
D A - ou! a - ou! Le jo - li sol - dat, Oui-dà!

*p*  
C A - ou! a - ou! Le jo - li sol - dat, Oui-dà!

(imitant le chat)  
D Mia - ou mia - ou mi - a - ou! Crrr! fut!

(Grognement du chien) (Aboiement)  
C Crrrrr oa! oa!

*f*  
 Rrra bada-bla bada - bla ba-da-bla Voy - ez à l'ai-se, Tout est à trei-ze!

*f*  
 Rrra bada-bla bada - bla ba-da-bla Voy - ez à l'ai-se, Tout est à trei-ze!

*f*

Et si ce-la sou-rit à vo-tre bec, Pre - nez la boîte a - vec, Sec!

Et si ce-la sou-rit à vo-tre bec, Pre - nez la boîte a - vec, Sec!

DEN.

All<sup>to</sup>

5<sup>e</sup> COUP. II

All<sup>to</sup>

*ss*

Ped.



D CÉL. DEN.

de - vait a - voir u - ne sui - te, Ce ro - man mer - veil - leux, il l'eût. Dix

*p*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef (C1) with a key signature of two sharps (F# and C#) and a common time signature. It begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps and a common time signature. It features a steady accompaniment of eighth notes in the bass and chords in the treble. The system concludes with a fermata over the final note of the vocal line.

D CÉL. DEN.

mois a - près son in - condui - te, La pauv' Princes - se s'a - perçut... Ell'

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line follows the same notation as the first system, with a half rest at the beginning and a fermata at the end. The piano accompaniment maintains the same rhythmic pattern of eighth notes in the bass and chords in the treble.

D CÉL. DEN.

sa - perçut quelle é - tait mère, Et mit au monde un es - cadron! Huit

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half rest at the beginning and a fermata at the end. The piano accompaniment continues with eighth notes in the bass and chords in the treble.

D CÉL. DEN.

cents troupiers prêts pour la guerre Tous à cheval comm' de raison.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a half rest at the beginning and a fermata at the end. The piano accompaniment continues with eighth notes in the bass and chords in the treble. The system ends with a double bar line and a repeat sign.

DEN.

Homm's et chevaux, tout les-ca-dron Fut env'lop\_pé dans du co-ton

CÉL. *f*

Et mis dans un' boîte en car-ton. Et pour-quoi donc?

DEN.

Parc'qu'ils é-taient Parc'qu'ils é-taient Par-ce-qu'ils é-taient en plomb!

(Eternement)

ENSEMBLE

Parc'qu'ils é-taient Parc'qu'ils é-taient Parc' qu'ils é-taient en plomb. Tehu!



*p*

D A - ou! a - ou! Le jo - li sol - dat, Oui-dà!

C A - ou! a - ou! Le jo - li sol - dat, Oui-dà!

(imitant le chat) *f*

D Mia - ou! mia - ou! mi - a - ou! Crrr! fut!

C (Grognement du chien) (Aboiement)

Crrrrr *f* oa! oa!

*f*

D Rrra ba\_da\_bla ba\_da - bla ba\_da\_bla Voy - ez à l'aise, Tout est à trei\_ze

C Rrra ba\_da\_bla ba\_da - bla ba\_da\_bla Voy - ez à l'aise, Tout est à trei\_ze

Et, si ce-la sourit à vo-tre bec, Pre - nez la boîte a - vec, Sec!

Et, si ce-la sourit à vo-tre bec, Pre - nez la boîte a - vec, Sec!

*ff* Ped.

La Supérieure entre et Denise crie: Oh!la Supérieure! Alors Célestin court se mettre à l'orgue et tous deux entonnent le Gloria.

*All<sup>o</sup> maestoso* RÉP: J'y suis!

*f* Glo - ri - a in ex - cel - sis! *p* Pre - ser - va nos a ma - le -

*f* Glo - ri - a in ex - cel - sis! *p* Pre - ser - va nos a ma - le -

*All<sup>o</sup> maestoso*

*All<sup>o</sup>*

*f* *All<sup>o</sup>* *All<sup>o</sup> maestoso*

*mf*



## COUPLETS DE L'INSPECTEUR

RÉP: Parfaitement, soyez  
tranquille.

LE VICOMTE. *Allegretto.*

PIANO. *Allegretto.*

*mf*

1<sup>er</sup> COUPLET

Par-donnez-moi, Ma - demoi - sel - le Ne vous ef - fray - ez pas... Je

*p*

sais Qu'en cette maison so - len - nel - le Au - cum homme n'en tra - ja -

- mais. Mais moi, je suis un pa - tri - ar - che. Je puis risquer cette démar -

Au réfectoire On court soudain Manger et boi - re Du lait, du pain.

Puis nous faisons Des ma-ca-rons Des fri-an-di-ses, Des gourman-

-di-ses Qui par le train Dès le ma-tin Vont chez Po-tin. Ces demoi-

-sel-les. Sur des mo-dè-les Font des den-tel-les Pour l'E-vê-

-ché. Et nos fil-let-tes Moins que nous fai-tes A ce la-beur trop racher.



ché, — Font des lay — et — tes Pour le Louvre et le Bon Mar — ché. —

*p*  
Puis nous al — lons à nos leçons. Le professeur d'anglais d'a —

— bord, Mister Wilmot. Nous li — sons Walter' Scott, Peterscott, Et

PARLÉ  
bien d'autres auteurs en Scott. Kenilworth. Miss Egerworth.

che. A - vec moi vous pouvez ban\_nir tou\_tes ter\_reurs, Je

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note 'che.' followed by a melodic line for the rest of the phrase. The piano accompaniment is in G major and features a steady eighth-note bass line in the left hand and chords in the right hand.

suis un vieux parmi les profes\_seurs, Et le doy\_en des ins -

The second system continues the vocal line with a melodic line and a trill. The piano accompaniment continues with chords and a bass line, ending with a fermata on the final chord.

pec\_teurs!

*mf* A<sup>(1)</sup>

The third system begins with the vocal line ending on 'pec\_teurs!'. It then transitions into a piano solo section marked *mf* and labeled A<sup>(1)</sup>. The piano part features a melodic line with slurs and a bass line with chords.

2<sup>e</sup> COUPLET

En ce jour je fais ma tour\_né\_e, Et des qu'i

*p* B

The fourth system is the start of the second couplet, with the vocal line and piano accompaniment. The piano part includes a section marked *p* and labeled B, featuring a melodic line with triplets and a bass line with chords.

(1) Coupure théâtrale de A à B.



Le V.  
 - ci je suis ve - nu, C'est vous que l'on m'a dési - gné - e' Comme un mo -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "- ci je suis ve - nu, C'est vous que l'on m'a dési - gné - e' Comme un mo -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

Le V.  
 - dè - le de ver - tu, Je con - nais vo - tre cœur ti -

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "- dè - le de ver - tu, Je con - nais vo - tre cœur ti -". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

Le V.  
 - mi - de, Combien il est chas - te et can - di - de! A - vec

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "- mi - de, Combien il est chas - te et can - di - de! A - vec". The piano accompaniment continues with the same accompaniment. A trill (tr) is indicated above the final note of the vocal line.

Le V.  
 moi vous pouvez bannir tou - tes ter - reurs, Je suis un vieux parmi les profes -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "moi vous pouvez bannir tou - tes ter - reurs, Je suis un vieux parmi les profes -". The piano accompaniment continues with the same accompaniment.

seurs Et le doy\_en des ins - - - pec\_teurs!

*mf* (1) A

B 3 3

Enchaînez avec le N<sup>o</sup> 5<sup>bis</sup>.

N<sup>o</sup> 5<sup>bis</sup>

MUSIQUE DE SCÈNE

(Pour enchaîner le N<sup>o</sup> 5 avec le N<sup>o</sup> 6)

All<sup>to</sup>

PIANO *pp*

*rit.*

(1) Coupe théâtrale de A à B.



## TALENTS D'AGRÉMENT.

A. RONDEAU. B. ALLELUIA.

RÉP: Oui, mon enfant,  
répondez.All<sup>o</sup> mod<sup>lo</sup>

## A. RONDEAU.

DÉBUT.

Ce n'est pas u - ne si - né - cu - re Que l'e - xis -

PIANO.

- ten - ce des cou - vents; — Monsieur l'inspecteur, je vous ju - re, — Que nous n'y

per - dons pas de temps. Au jour qui naît, C'est vi - te

fait De sé - veil - ler, De se le - ver, De s'habil - ler Et de pri - er.

Milton, Addi-son, Tenni-son Lord Byron, Shaks-

- peare et Miss Cor - neur. Good morning ha-ô dou you deu ma - é sis -

- teur? Puis l'alle - mand, au - tre mor-

- ceau, Peter Schlémil de Cha - mi - soo. Schle - mil!

Mouv! de valse (PARLÉ fort)

Mouv! de valse



D

Schlegel! Hoegel! Vo - gel! Nim - bosch, Les - sing, Tieck, Li -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics 'Schlegel! Hoegel! Vo - gel! Nim - bosch, Les - sing, Tieck, Li -'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

D

- nitz, Shel - ling - nitz! A - chim, d' Armin, Et Grim -

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics '- nitz, Shel - ling - nitz! A - chim, d' Armin, Et Grim -'. The piano accompaniment continues with the same melodic and harmonic patterns.

D

Hoffmann, Goethe et Schil - ler, Et ce bon Kri - ma -

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'Hoffmann, Goethe et Schil - ler, Et ce bon Kri - ma -'. The piano accompaniment continues with the same melodic and harmonic patterns.

D

cher! Gut - tag was ha - gen - sie mei - né schwes - ter!

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics 'cher! Gut - tag was ha - gen - sie mei - né schwes - ter!'. The piano accompaniment concludes with the same melodic and harmonic patterns.

Et puis le soir on fait de la mu - si - que, Au

(1) A B  
par - loir tou - tes nous voi - là Je prends ma harpe et je m'ap -

C D E  
- pli - que A jou - er un Al - le - lu - ia!

PARLÉ. — Ma bonne mère, jouerai-je pour Monsieur l'Inspecteur?

LA SUPÉRIEURE. Sans doute mon enfant.

(1) En cas de transposition de l'Alleluia en  $M^b$ , on chante les cinq mesures A, B, C, D, E, comme suit:

- là Je prends ma harpe et je m'ap pli - que A jou - er un Al - le - lu - ia.

Parlé comme ci-dessus, puis transposition de l'Alleluia en  $M^b$



## B. ALLELUIA

(avec accomp<sup>t</sup> de Harpe)And.<sup>mo</sup> mosso quasi All.<sup>to</sup>

HARPE

DENISE.

Al - le - lu - ia! Mon cœur joyeux S'ouvre à l'aube et s'é-

- veil - le. Al - le - lu - ia! mon cœur aux cieux Vo - le com - me l'a -

- beil - le. Al - le - lu - ia can - dide et pur. Mon cœur plein d'har - mo -

*ad lib*

- ni - es, Al - le - lu - ia! Mon cœur cherche l'a - zur Des

*dolce* **(1) A** *Più mosso.* *mf*

amours in - fi - ni - es. Heu - reux qui res - sent

*p* *mf*

La di - vi - ne flam - me Et qui, dans un doux chant, Ex -

- ha - le son â - me! Il s'é - lè - ve



*rit.*

D Dans un rê - ve, Au di - vin sé - jour, Où

*suivez*

*I.<sup>o</sup> Tempo*

D tout est joie, I - vresse, a - mour. Al - le - lu - ia! Mon

D coeur joyeux S'ouvre à l'aube et s'é - veil - le. Al - le - lu - ia! Mon

D coeur aux cieux Vo - - le comme l'a - beil - le. Al - le - lu - ia! can -

- di - de et pur, Mon cœur plein d'har - mo - ni - es, Al -

- le - lu - ia! mon cœur cherche l'azur Des amours in - fi - ni - es

*ad lib.* *dolce.*

B. (1)

*crese.*

Al - le - lu - ia

*din* *rall*

ia!

*din* *rall*

(1) Fin de la coupure ad lib



FINAL

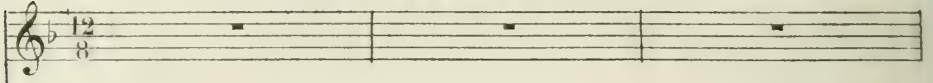
A. CHOEUR. . B. COUPLETS DU DÉPART.

RÉP: Je ne peux pas.  
Bien sage!

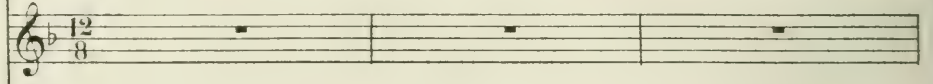
Allegro.

A. CHOEUR.

DENISE.



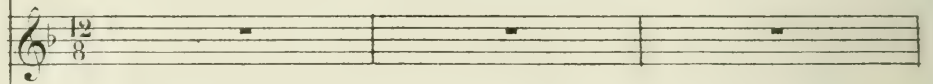
CÉLESTIN.



LA SUPÉRIEURE.



LA TOURIÈRE.

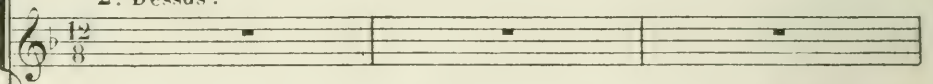


1<sup>rs</sup> Dessus.



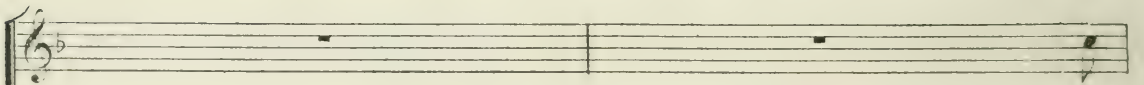
PENSIONNAIRES.

2<sup>es</sup> Dessus.



Allegro.

PIANO.



Eh!



Eh!



quoi, Deni - se, notre orgueil \_\_\_\_\_ Va nous quitter mes demoi - sel - les! C'est

quoi, Deni - se, notre orgueil \_\_\_\_\_ Va nous quitter mes demoi - sel - les! C'est

un mal - heur, C'est un vrai deuil \_\_\_\_\_ Pour le cou - vent des Hi - rondel - les

un mal - heur, C'est un vrai deuil \_\_\_\_\_ Pour le cou - vent des Hi - rondel - les

Pour le couvent des Hironde - les

Pour le couvent des Hironde - les



## B. COUPLETS DU DÉPART.

1<sup>er</sup> COUP.

DENISE.

All<sup>o</sup> mod<sup>to</sup>

PIANO.

All<sup>o</sup> mod<sup>to</sup>

*p*

Ah! mes sœurs, que ce-la m'af - fi - ge De vous

D.

an - noncer mon dé - part. C'est ma fa - mil - le qui m'o -

D.

- blige A par - tir d'i - ci sans re - tard. Une autre en pour - rait être heu -

D.

- reu - se, Une au - tre quit - te - rait joy - eu - se Tes murs, ô ma chère pri -

*rall.*

*rit.*

D. son. Mais à les quit\_ter tou\_te prê\_te, Je res\_sens un cha\_grin — pro-

*rit.*

(gâment et s'oubliant)

D. \_fond Parc'que j'étais, Parc'que j'étais...

TOUTES. *f* Et pour\_quoi donc?

*f* *p*

PARLÉ  
CÉLESTIN  
(bas à Denise)  
Et! bien!

(reprenant une béate attitude)

D. Fai\_te pour en\_trer — en re\_li\_gi\_on

CÉL.(bas à Denise)

D. Oui, c'é\_tait là ma vo\_ca\_ti\_on. \_Ob! non!



DENISE (à part à Célestin)

Si! cro\_yez-le, je dis vrai, pourquoi non? C'é - tait là ma vo -

CELESTIN

Ah! permet - tez, c'est mon o - pi - ni - on C'est peu vo - tre vo -

LA SUP. et LA TOUR.

Son... cha - grin est... pro -

1<sup>er</sup> DES:

Son... cha - grin est... pro -

2<sup>e</sup> DES:

Son... cha - grin est... pro -

(dévotement.)

*rall.*

D. - ca - ti - ou D'en - trer en re - li - gi - on.

C. - ca - ti - ou. Oh! que non!

1<sup>re</sup> S. - fond, oui pro - fond.1<sup>re</sup> T. - fond, oui pro - fond.

- fond, oui pro - fond.

*rall.**p*

DENISE

2<sup>e</sup> COUP.

Plus d'une i - ci ————— me — porte en -

*mf*  
tempo. *All<sup>o</sup> mod<sup>lo</sup>*  
*p*

- vi - e, ————— Me ja - lou - se et ————— se dit tout bas ————— Que je vais

con - nâ - tre la vie Et ses plai - sirs et ses é - clats, ————— Les

bals, les bi - joux, les thé - â - tres! De ces pas - se temps trop fo -



D. *rall.*  
 - lâ - tres Cha - cu - ne rê - ve en pen - sion. Mais moi ces joyeux bruits c

D. *rit.*  
 fê - te, Je les fuie - rai comme un — poi - son.

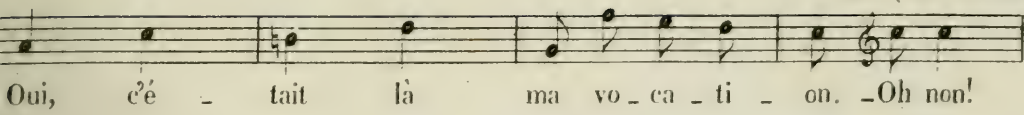
D. (gaîment et s'oubliant)  
 Parce que j'é - tais, Parce que j'é - tais...

TOUTES. *f*  
 Et pour quoi donc?

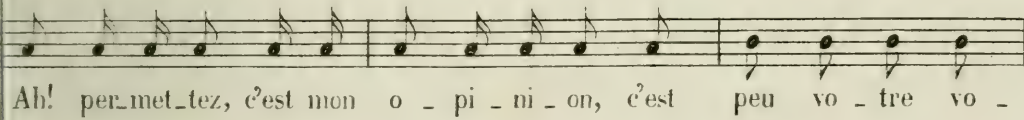
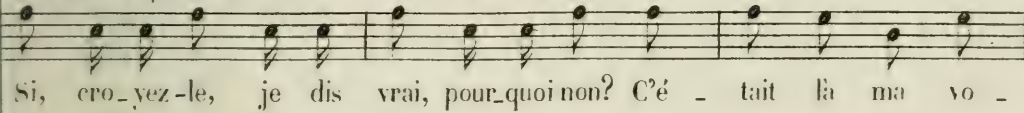
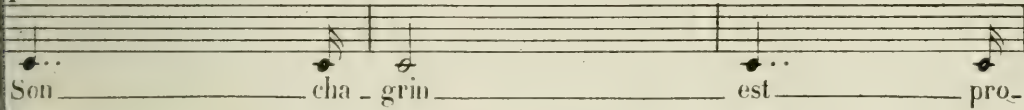
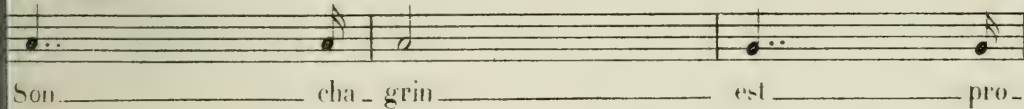
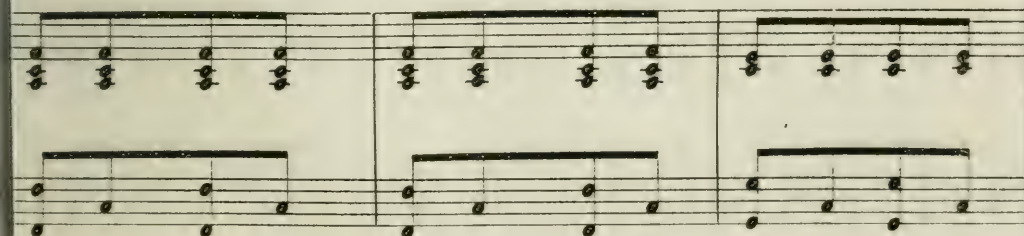
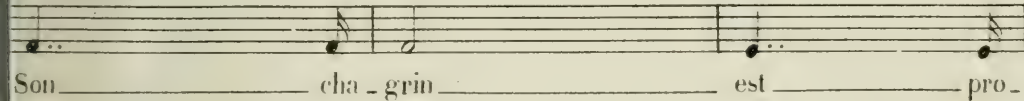
*f* *p* *PARTI*  
 CÉLESTI  
 (bas à Denis)  
 Eh! bien

D. (reprenant une béate attitude)  
 Fai - te pour en - trer — en re - li - gi - on.

CÉL. (bas à Denise)



DENISE. (à part à Célestin.)

*p* LA SUP. et LA TOUR.1<sup>er</sup> DESSUS.2<sup>e</sup> DESSUS.



(dévotement) *rall.*

D. - ca - ti - on D'en - trer - en - re - li - gi - on.

C. - ca - ti - on oh! que non!

la S. fond, oui pro fond.

la T. fond, oui pro fond.

fond, oui pro fond.

*rall.* *p*

LA TOURIÈRE. *PARLÉ.* (La carriole est prête)  
 All<sup>o</sup> CHŒUR DE JEUNES FILLES.

A - dieu, ma chère, Al - lons, j'es-père, On vous re-ver-ra

dans ce lieu. - Met - tez-vous en rou-te, Mais bien-tôt sans dou-te

*f* *mf*

## La SUPÉRIEURE et la TOURIÈRE

A - dieu, ma chère, Al - lons, j'es - père, On  
 Vous re - vien - drez, plaise à Dieu. A - dieu, ma chère, Al - lons, j'es - père, On  
 Vous re - vien drez, plaise à Dieu. A - dieu, ma chère, Al - lons, j'es - père, On

vous re - ver - ra dans ce lieu. Met - tez - vous en rou - te, Mais sans  
 vous re - ver - ra dans ce lieu. Met - tez - vous en rou - te, Mais sans  
 vous re - ver - ra dans ce lieu. Met - tez - vous en rou - te, Mais sans

dou - te, Vous re - vien - drez, Oui, bientôt vous re - viendrez, plaise à Dieu !  
 dou - te, Vous re - vien - drez, Oui, bientôt vous re - viendrez, plaise à Dieu !  
 dou - te, Vous re - vien - drez, Oui, bientôt vous re - viendrez, plaise à Dieu !



## Pressez.

S.  
T.

Vi-te, met-tez-vous en route, A-dieu, chère a-mie, a-dieu! On vous re-ver-

Vi-te, met-tez-vous en route, A-dieu, chère a-mie, a-dieu! On vous re-ver-

Vi-te, met-tez-vous en route, A-dieu, chère a-mie, a-dieu! On vous re-ver-

S.  
T.

-ra sans doute, Et ce-la s'il paît à Dieu. A - dieu!

-ra sans doute, Et ce-la s'il paît à Dieu. A - dieu!

-ra sans doute, Et ce-la s'il paît à Dieu. A - dieu!

S.  
T.

A - dieu! Vous nous re-vien-drez s'il

A - dieu! Vous nous re-vien-drez s'il

A - dieu! Vous nous re-vien-drez s'il

plâit \_\_\_\_\_ à Dieu ! \_\_\_\_\_

plâit \_\_\_\_\_ à Dieu ! \_\_\_\_\_

plâit \_\_\_\_\_ à Dieu ! \_\_\_\_\_

( Le rideau baisse. )

The first system contains three vocal staves, each with the lyrics "plâit \_\_\_\_\_ à Dieu ! \_\_\_\_\_". Below them is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes the instruction "( Le rideau baisse. )" in the second measure.

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the rhythmic pattern from the first system, with some chords and rests.

The piano accompaniment for the third system, consisting of two staves (treble and bass clef). It concludes the piece with a final chord and a fermata.



## ACTE II.

## ENTR'ACTE.

And<sup>no</sup> mosso quasi allegretto.

PIANO.

*p*

The musical score is written for piano and consists of four systems of two staves each. The tempo is marked "And<sup>no</sup> mosso quasi allegretto." and the dynamics are "PIANO." and "p". The music features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various articulations and phrasing.

*rit.*

*Poco più mosso.*

*mf*

*rit.*

Ped



1<sup>o</sup> Tempo

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked "1<sup>o</sup> Tempo".

- System 1:** Features a melodic line in the treble staff and a more active bass line. A fermata is placed over the first measure of the treble staff.
- System 2:** Continues the melodic and bass lines with various articulations.
- System 3:** Includes the dynamic marking *cresc.* (crescendo) in the right-hand staff.
- System 4:** Features a forte dynamic marking *f* in the left-hand staff. Pedal markings "Ped." are placed below the bass staff in the first, third, and fourth measures.
- System 5:** Ends with a decrescendo and ritardando marking *dim. rit.* in the left-hand staff and a rallentando marking *rall.* in the right-hand staff.

On enchaîne le N<sup>o</sup> 8, et l'on ne lève le rideau qu'après les deux premières mesures du chœur.

## N° 8.

## CHŒUR.

(à la cantonade)

All<sup>o</sup> non troppo.

CHŒUR.

(Femmes et Hommes.)

Bu - vons, ri - ons, chan -

Bu - vons, ri - ons, chan -

Bu - vons, ri - ons, chan -

All<sup>o</sup> non troppo.

PIANO.

*f*

-tons ! Pour ce gai ma - ri - a - ge, Dans cin - quante ans, je

-tons ! Pour ce gai ma - ri - a - ge, Dans cin - quante ans, je

-tons ! Pour ce gai ma - ri - a - ge, Dans cin - quante ans, je



ga - ge, Nous re - com - men - ce - rons. Bu - vons, ri -

ga - ge, Nous re - com - men - ce - rons. Bu - vons, ri -

ga - ge, Nous re - com - men - ce - rons. Bu - vons, ri -

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "ga - ge, Nous re - com - men - ce - rons. Bu - vons, ri -".

-ous, chan - tons, Dan - sons!

-ous, chan - tons, Dan - sons!

-ous, chan - tons, Dan - sons!

The second system continues the vocal and piano parts. The lyrics are: "-ous, chan - tons, Dan - sons!". The piano accompaniment features a prominent chordal texture with some sustained notes.

The third system shows the continuation of the vocal and piano parts. The vocal staves have long horizontal lines, indicating sustained notes or rests. The piano accompaniment continues with its chordal texture.

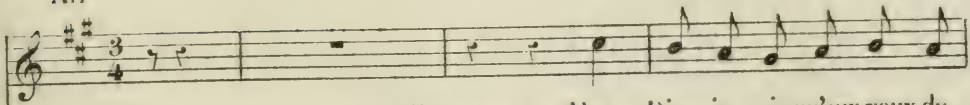
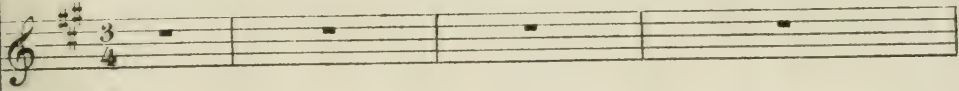
## N° 9

## UN MARIAGE DE RAISON

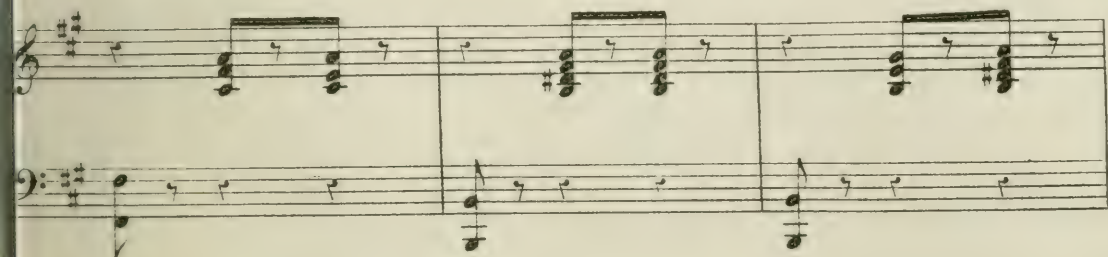
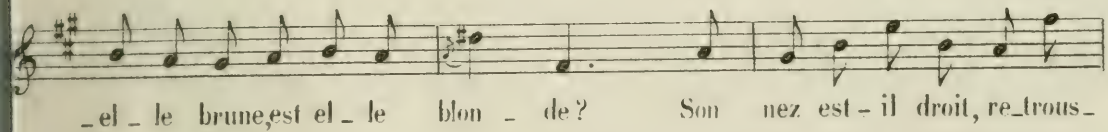
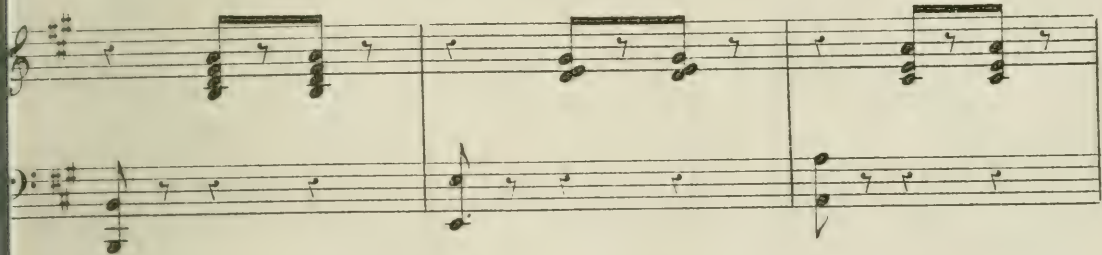
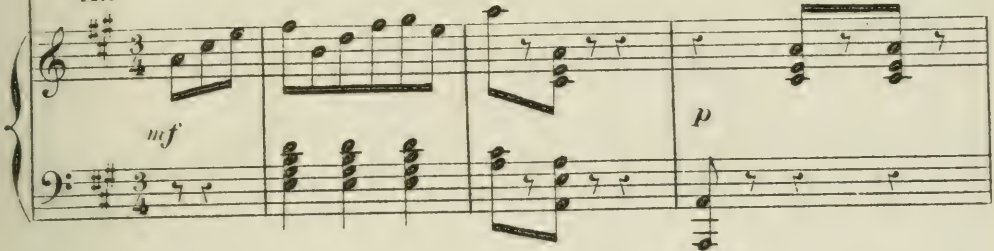
COUPLETS

RÉP: Comment! vous ne  
la connaissez pas!All<sup>o</sup>

VICOMTE

1<sup>er</sup> COUPLET Mon Dieu, je sais qu'aux yeux duAll<sup>o</sup>

PIANO





le V. *se?* Est - el - le lai - de ou bien jo - li - e, Ain

le V. - si que vous qui me char - mez? Je l'i - guo - re

*mf* *p*

le V. Je me ma - ri - e Les yeux fer - més!

le V. Les yeux fer - més

CHOEUR  
Quoi! vraiment il se ma - ri - e fer - més!

*mf*

2<sup>m</sup> COUPLET A - vant la no\_cce on voit sa

fem - me , C'est dans les u - sa\_ges re - çus. Un an après, Monsieur Ma -

- da - me Se quit\_tent pour s'è - tre trop vus. Moi ,

je mets plus de fan\_tai - si - e Dans les des\_seins que j'ai for -



I. V.

mès. ———— Moi, mes en-fants, je me ma-ri-e

*mf* *p*

le V.

Les yeux fer-mès. ———— Les

CHOEUR

*f*

Quoivraiment il se ma-ri-e

le V.

yeux fer-mès!

fer-mès!

*mf*

# N° 10 ESCAPADE

ROMANZA

RÉP: Je suis descendue  
à mon tour.

Allegro.

VOIX

PIANO.

Allegro.

*f*

La

voiture at\_ten\_dait en bas: Ca, co\_ cher, d'un bon pas Au thé\_â\_ tre, bien

*p*

vi\_ te! J'ar\_ ri\_ ve au lieu de mon sou\_ hait Et, le cœur qui pal\_

- pi\_ te, Je cours au gui\_ chet: \_\_\_\_\_ Un bil\_ let, Ma\_ dame, un bil\_



D

\_let, Qua\_tre francs, s'il vous - plaît. Je cher\_che dans ma po\_che, Je fouil\_le par -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "\_let, Qua\_tre francs, s'il vous - plaît. Je cher\_che dans ma po\_che, Je fouil\_le par -". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

D

- tout, ma poche a\_vait un trou. Bref j'è\_tais sans le sou, Mais non pas sans re -

The second system continues the musical piece. The vocal line and piano accompaniment follow the same format as the first system. The lyrics are: "- tout, ma poche a\_vait un trou. Bref j'è\_tais sans le sou, Mais non pas sans re -".

D

- pro - che. A - lors un mon\_sieur s'ap\_pro - chant Me dit, en ri - ca -

*p*

The third system of music includes a dynamic marking of *p* (piano) in the piano accompaniment. The lyrics are: "- pro - che. A - lors un mon\_sieur s'ap\_pro - chant Me dit, en ri - ca -".

D

- nant: Eh! quoi, pas de mon - nai - e! Ah! per\_met\_tez que je vous

The fourth system concludes the page. The lyrics are: "- nant: Eh! quoi, pas de mon - nai - e! Ah! per\_met\_tez que je vous".

paie A\_vec em\_pres\_se\_ ment La bai\_gnoi\_re du sen\_timent. A

ces mots je m'en\_fuis sou\_dain; Si\_tôt le ga\_lan\_tin s'é\_lan\_ce sur ma

pis\_te. Ah! quelle est ma fra\_yeur! il ap\_proche, il in\_sis\_te! Et je dou\_ble le

pas, Pour qu'il ne me rat\_tra\_pe pas. Il y met de l'a\_char\_ne\_



D

\_ment, Pres-se le mou-ve-ment, Et mon cœur bat si vi-ve-ment Qu'à l'instant

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: "\_ment, Pres-se le mou-ve-ment, Et mon cœur bat si vi-ve-ment Qu'à l'instant". The piano accompaniment features chords in the right hand and a simple bass line in the left hand.

*cresc*

D

j'en-tre dans un cor-ri-dor, Puis j'ap-pel-le bien fort: Flo-ri-dor! mon-sieur

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The vocal line starts with a *cresc* marking. The lyrics are: "j'en-tre dans un cor-ri-dor, Puis j'ap-pel-le bien fort: Flo-ri-dor! mon-sieur". The piano accompaniment includes a dynamic marking of *f* (forte) and features a long, sustained note in the right hand.

D

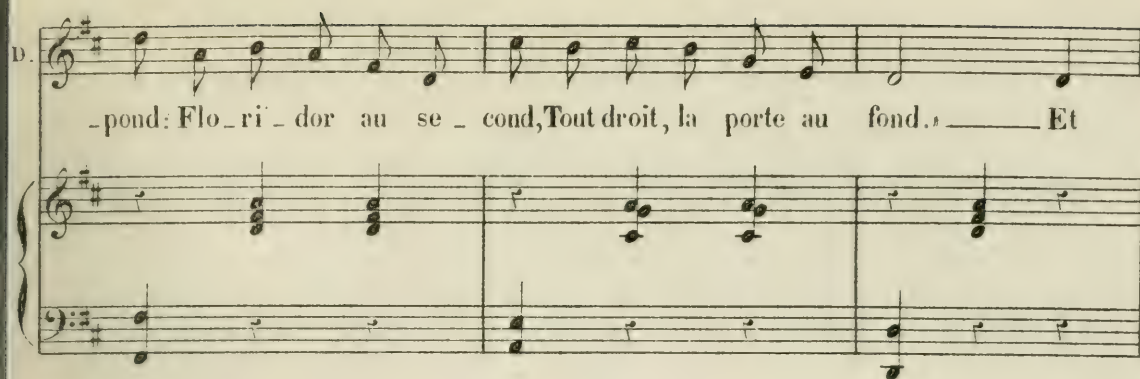
Flo-ri-dor! A - lors, est-ce un an-ge gar-dien? Je ne le sais pas

The third system continues the musical piece. It includes a vocal line and piano accompaniment. The lyrics are: "Flo-ri-dor! A - lors, est-ce un an-ge gar-dien? Je ne le sais pas". The piano accompaniment includes a dynamic marking of *p* (piano) and features a long, sustained note in the right hand.

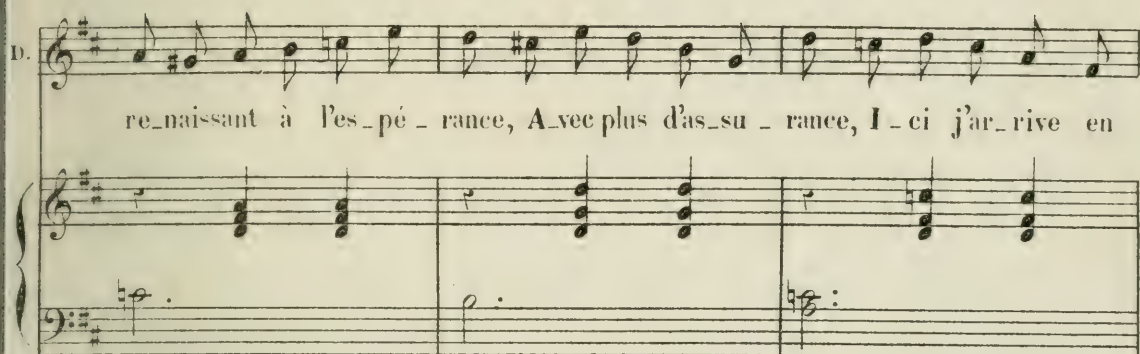
D

bien. Est-ce la Pro-vi-den-ce? J'en-tends u-ne voix qui ré-

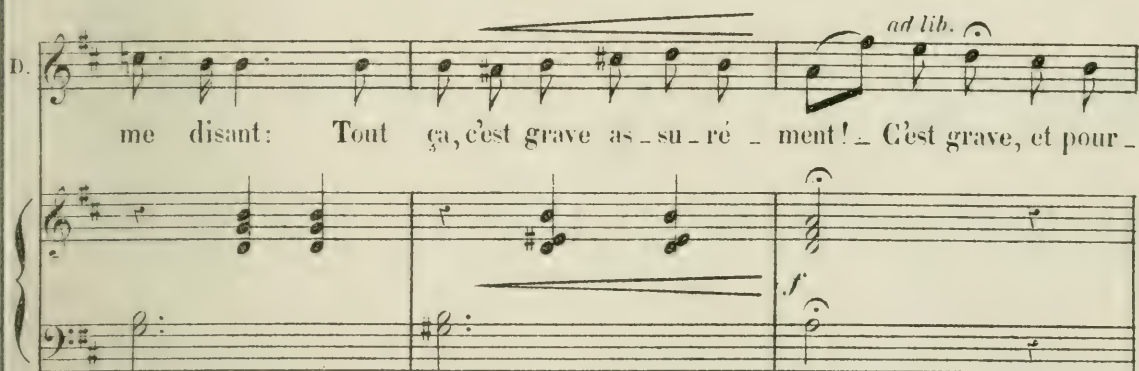
The fourth system continues the musical piece. It includes a vocal line and piano accompaniment. The lyrics are: "bien. Est-ce la Pro-vi-den-ce? J'en-tends u-ne voix qui ré-". The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand.

D. 

pond: Flo-ri-dor au se-cond, Tout droit, la porte au fond. \_\_\_\_\_ Et

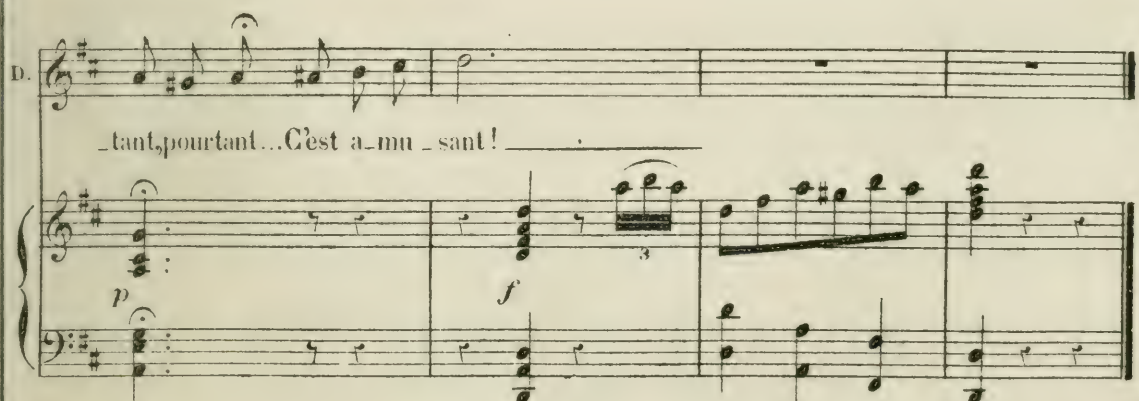
D. 

re-naissant à l'es-pé-rance, Avec plus d'as-su-rance, I-ci j'ar-rive en

D. 

me disant: Tout ça, c'est grave as-su-ré-ment! \_\_\_\_\_ C'est grave, et pour-

*ad lib.*

D. 

tant, pourtant...C'est a-mu-sant! \_\_\_\_\_

*p* *f*



## BABET ET CADET

CHANSON

RÉV. Babet et Cadet.

DENISE. *All<sup>to</sup> con moto.*  
 PIANO. *All<sup>to</sup> con moto.*

D. *1<sup>er</sup> COUP!*  
 A mi - nuit, a - près la fê - te, — Rev'naient Ba - bet et Ca -

D. — det. — Cristi! la nuit est com - plè - te, — Faut nous dé - pêcher, — Ba -

D. — bet, — Tâch' d'en pro - fi - ter, gross' bê -

*rit. mf.*

D. *te! — Fa — ri — lon fa — ri — la — fa — ri — let — — — te! — J'ai trop*

*ad lib.*

D. *peur, di\_sait Ga — det. J'ai pas peur, di\_sait — Ba\_bet — — — La\_ri —*

*mf* *p*

D. *— ret — te La — ri — ré! — — — La — ri — ret — — — te La — ri — ré! — — —*

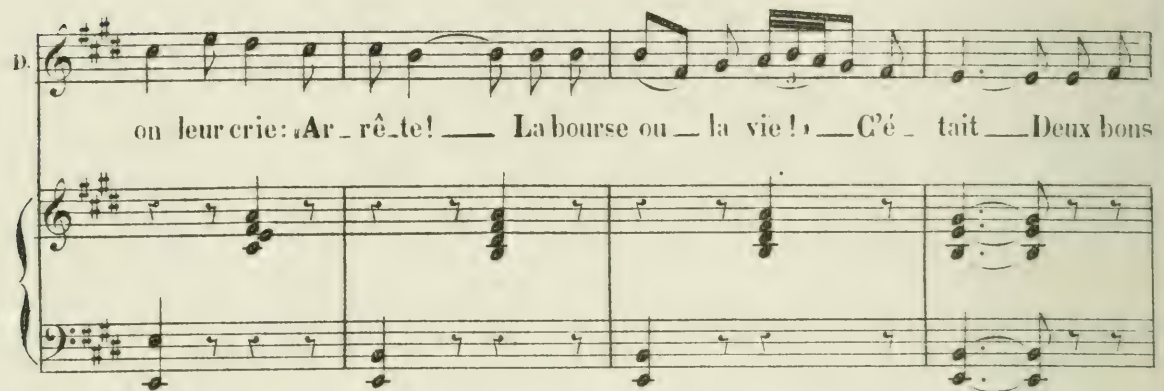
*mf*

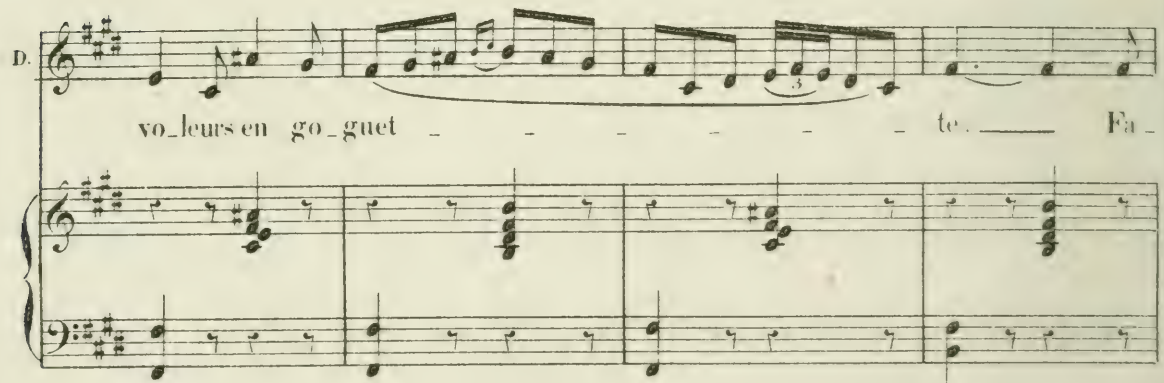
*2<sup>e</sup> COUP!*

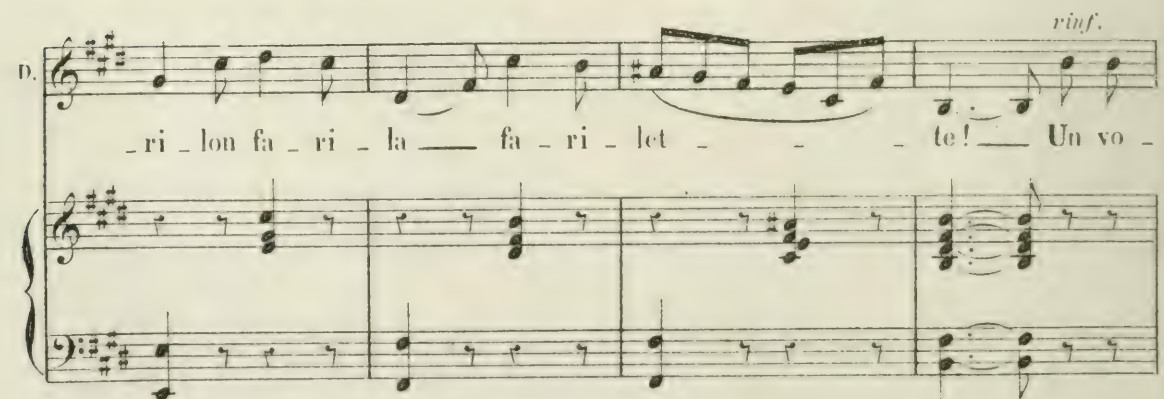
D. *Ils mar —*



D.  *p*  
 - chaient à Pa - veu - glet te; — Ca - det, trem - blant, se hâ - tait. — Soudain

D.   
 on leur crie: «Ar - rê - te! — La bourse ou — la vie! — C'é - tait — Deux bons

D.   
 vo - leurs en go - guet - - - - - te. — Fa -

D.  *rit.*  
 - ri - lon fa - ri - la — fa - ri - let - - - - - te! — Un vo -

*ad lib.*

\_ leur saisit Ca - det, Un vo - leur - saisit — Ba - bet! — La - ri -

*mf* *p*

\_ ret - te La - ri - ré! — La - ri - ret - te La - ri - ré! —

*mf*

3<sup>e</sup> COUP!

Le vo -

\_ leur, comme une om' - let - te, — Vous fai - sait tourner Ca - det; — L'autre

*p*



D. vo\_leur, plus hon\_nè\_te, — Tenait Ba\_bet, la ser\_rait, — Chiffon

D. \_nait sa col\_le-ret - - - - - te. — Fa

D. -ri-lon fa-ri-la — fa-ri-let - - - - - te! — « Je me *rinf.*

D. *criant.* mens! disait Ca-det. *se pànant* « Je me meurs! » disait — Ba-bet! — La-ri — *mf* *p*

ret - te La - ri - ré! — La - ri - ret - te La - ri - ré! —

*mf*

4<sup>e</sup> COUP!

Tous ses

yeux, hors de la tête, — Il re - vint chez lui, Ca - det. — Tou - te

*p*

pen - sive et mu - et - te, — Babet len - tement — l'sui - vait. — Ell' sou -



D. *pi - rait, la pau - vret - te. Fa -*

D. *- ri - lon fa - ri - la - fa - ri - let - te! Je n'y* *rinf.*

D. *r'viendrai plus, Ba - bet. Moi, j'y re - viendrai, Ca - det! La ri -* *rall.*

D. *- ret - te La - ri - ré! La - ri - ret - te La - ri - ré!* *mf*

## N° 12

## MUSIQUE DE SCÈNE

Allegretto. (On parle)

PIANO.

*pp*

The musical score is written for piano in a 6/8 time signature with a key signature of three sharps (F#, C#, G#). It consists of five systems of two staves each. The first system includes the tempo marking 'Allegretto' and the instruction '(On parle)'. The dynamic marking 'pp' is placed at the beginning of the first system. The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The final system ends with the dynamic marking 'ppp'.

Jusqu'à l'entrée de CÉLESTIN.

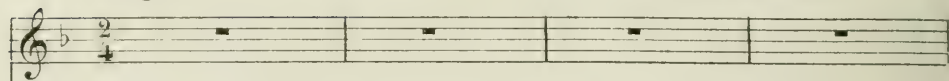


## CHŒUR ET CHANT

à la cantonade.

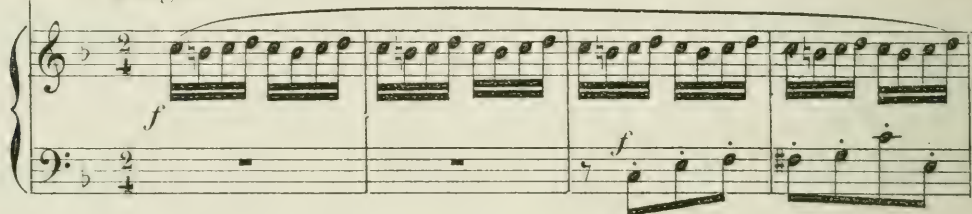
RÉP: L'heure de son entrée.  
Ah! la misérable!

Allegro.

DENISE,  
à la cantonade.CHŒUR,  
à la cantonade.

Allegro.

PIANO.



(1) *f* Ah! dans ce jour pros - pè - re, Que ne suis - je son pè - re!

*f* Ah! dans ce jour pros - pè - re, Que ne suis - je son pè - re!

*p*

Ce se - rait même un bonheur D'être son frère ou bien \_\_\_\_\_ sa

Ce se - rait même un bonheur D'être son frère ou bien \_\_\_\_\_ sa

(1) Ce chœur ad libitum. Au théâtre des Variétés, Orchestre joué seul.

DENISE à la cantonade.

Ce qui plaît, on le ré - pe -

sœur!

sœur!

*pp*

te, Fa - ri - lon fa - ri - la - Fa - ri -

let - te! Ça fit du mal à Ca - det, Ça fit

plai - sir à Ba - bet!



## MUSIQUE DE SCÈNE

servant de final

RÉP: Vous savez, je ne  
me marie plus.

Allegro.

PIANO.

*p*

Tenue,  
jusqu'à la  
réplique.

RÉP. Je ne bouge plus d'ici.

*f* Allegro.

Fin du 2<sup>e</sup> ACTE.

# ACTE III

(1<sup>er</sup> TABLEAU)

## ENTR' ACTE - POLKA

Allegretto.

PIANO.

*mf* *cresc.* *rit.*

*f* *p*

*f*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns in both hands. A dynamic marking of *f* (forte) is present in the bass staff.

Second system of musical notation. The first two measures continue the eighth-note patterns. The third measure has a first ending bracket labeled *1<sup>o</sup>*. The fourth measure has a second ending bracket labeled *tr 2<sup>o</sup>*. The bass staff features sustained chords in the final two measures.

Third system of musical notation. The treble staff has a long slur over the first two measures. The third measure is marked *dim.* (diminuendo) and the fourth is marked *p* (piano). The bass staff has rests in the first two measures and then continues with eighth-note patterns.

Fourth system of musical notation. The treble staff features chords in the first two measures, followed by eighth-note patterns. The bass staff continues with eighth-note patterns throughout the system.

Fifth system of musical notation. The treble staff has a slur over the first two measures and a triplet of eighth notes in the third measure. The bass staff has a dynamic marking of *f* (forte) and features chords in the first two measures, followed by eighth-note patterns.

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains several measures of music, including a double bar line and a repeat sign. The bass staff begins with a bass clef and contains corresponding notes and rests.

Second system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music, including a double bar line and a repeat sign. The bass staff begins with a bass clef and contains corresponding notes and rests.

Third system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music, including a double bar line and a repeat sign. The bass staff begins with a bass clef and contains corresponding notes and rests.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music, including a double bar line and a repeat sign. The bass staff begins with a bass clef and contains corresponding notes and rests.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music, including a double bar line and a repeat sign. The bass staff begins with a bass clef and contains corresponding notes and rests. Dynamic markings *dim.* and *p* are present in the first two measures of the treble staff.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests.

Second system of musical notation, featuring a grand staff with treble and bass clefs. A triplet of eighth notes is marked with a '3' above it.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The instruction *presser.* is written in the right-hand part.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex rhythmic patterns.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music concludes with a final cadence.

N<sup>o</sup> 14

## COUPLETS DU BRIGADIER

All<sup>o</sup> non troppo.

RÉP: Je n'en ai jamais eu

LORIoT.

All<sup>o</sup> non troppo.

PIANO.

*mf*1<sup>er</sup> COUP!

Moderato.

Je suis de Saint Etien - ne, Loi re, Ois -

Moderato.

*p*

- qu'on fabrique au jour le jour — Des fusils instruments de gloi - re, Et

*rit.*

Più mosso.

des rubans, ob - jets d'a - mour Ma mère, à la pass<sup>o</sup>men - te - ri - e Ma -*rit.*

Più mosso.



I. *rit.*

\_ vait voué dès mes jeun's ans, — Mon père, étant dans l'armur' — ri — e, Rê —

*rit.* *rit.*

I. *rit.* *All<sup>to</sup>*

\_ va pour moi la vi' des camps. Moi, j'ai sui-vi, comme un bê-ta,

*All<sup>to</sup>*

*rall.*

I.

Le goût de p'pa. J'au — rais mieux fait as — su — ré — ment

I.

D'é — cou — ter man — man!

2<sup>d</sup> COUP! Moderato.

Te - nez, j'avais un'bonne a - mi - e Me voyant flotter va - gue -

Moderato.

*p*

*rit.*

- ment — Entr' le comptoir de merce - ri - e Et les douceurs du ré - gi -

*rit.*

Più mosso.

- ment. — Ce - lui que j'aim'rai, me dit - el - le, Port' - ra le casque de dra -

Più mosso.

*rit.*

- gon. — Je m'engag' pour plaire à la bel - le Et

*rit.* *rit.*



All<sup>to</sup>

L. quand je r'vins dans le can - ton, (PARLÉ) Je la retrouve mariée et savez-vous qui A - voir sui - vi, comme elle avait épousé un petit mercier, tout cela pour

*rall.*

All<sup>to</sup>

L. un bê - ta, Le goût de p'pa. J'au -

L. - rais mieux fait as - su - ré - ment D'é - cou - ter d'écouter Em? -

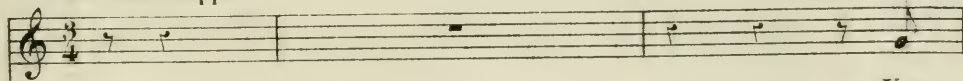
L. - man!

## FLORIDOR VOUS AVEZ RAISON

COUPLETS ET ENSEMBLE

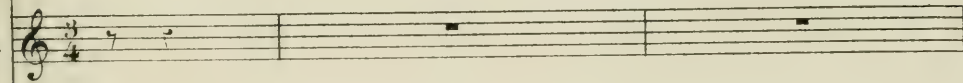
RÉP: Voyons, M<sup>r</sup> Floridor.  
1<sup>er</sup> COUP! (1)All<sup>o</sup> non troppo.

DENISE.

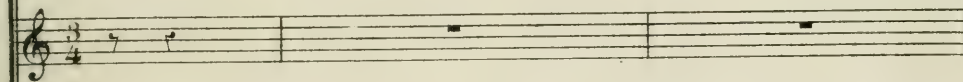
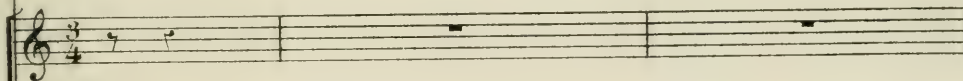


Voy -

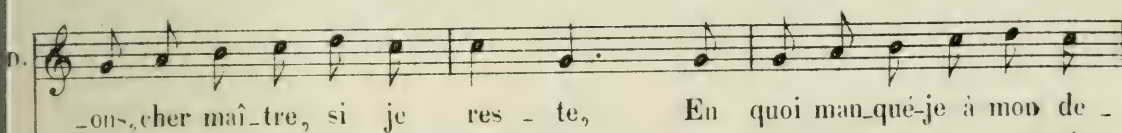
CÉLESTIN.



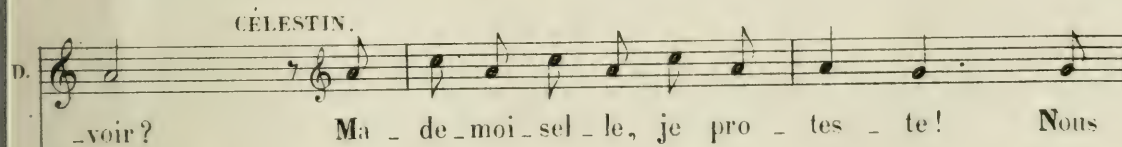
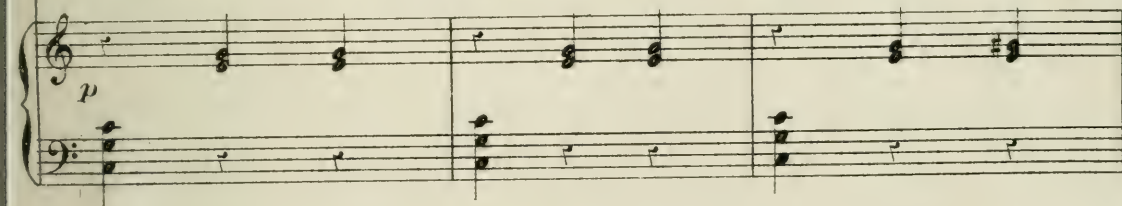
LES OFFICIERS.



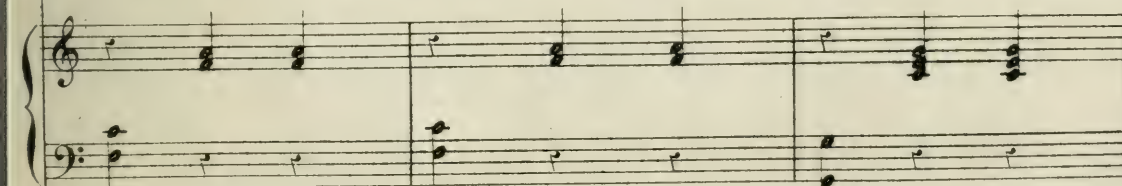
PIANO.

All<sup>o</sup> non troppo.

ous, cher maî-tre, si je res - te, En quoi man-qué-je à mon de -

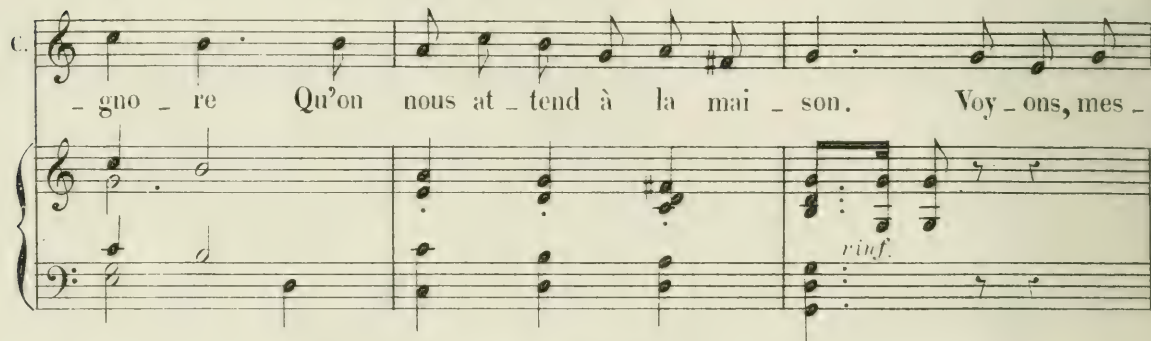


voir? Ma - de - moi - sel - le, je pro - tes - te! Nous

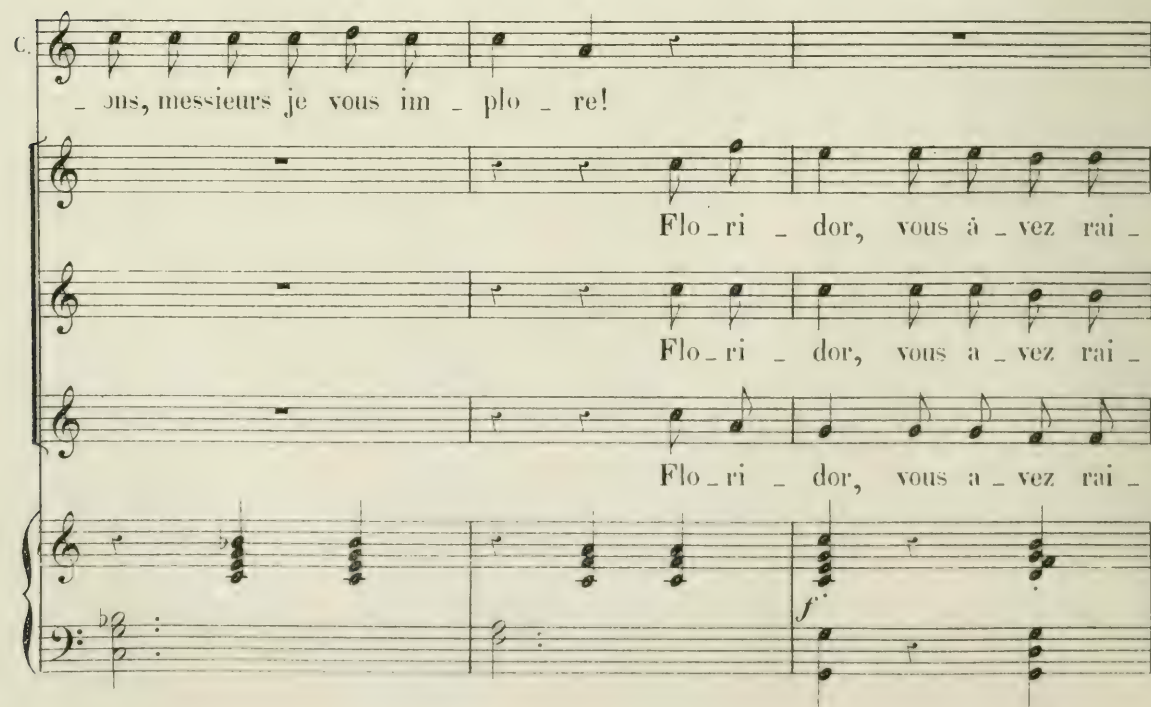
(1) Au théâtre on supprime le 1<sup>er</sup> Couplet, et l'on passe de suite au 2<sup>d</sup> page 95.



C.    
 devons par - tir dès ce soir. Vous le sa - vez: point je n'i -

C.    
 - gno - re Qu'on nous at - tend à la mai - son. Voy - ons, mes -

LES OFFICIERS. CÉLESTIN.    
 - sieurs, je vous im - plo - re! Flo - ri - dor, vous a - vez rai - son. Voy -

C.    
 - ons, messieurs je vous im - plo - re!  
 Flo - ri - dor, vous a - vez rai -  
 Flo - ri - dor, vous a - vez rai -  
 Flo - ri - dor, vous a - vez rai -

DENISE.

2<sup>d</sup> COUP!

Faut-il à leur ga-lan-te -  
- son!  
- son!  
- son!

CÉLESTIN.

- ri - e N'op - po - ser qu'un re - fus bien froid? Un

quartier de ca - va - le - ri - e, Si pro-prement te - nu qu'il

soit, Je parle i - ci sans mé - ta - pho - re, Est



C. un sé - jour hors de sai - son. Pour u - ne femme a - dulte en -

*rinf.*

LES OFFICIERS. CÉLESTIN.

C. - co - re. Flo - ri - dor, vous a - vez rai - son. Voy -

C. - ons, messieurs, je vous im - plo - re.

Flo - ri - dor, vous a - vez rai -

Flo - ri - dor, vous a - vez rai -

Flo - ri - dor, vous a - vez rai -

- son!

- son!

- son!

(On parle)

*pp*

The musical score is arranged in six systems. The first three systems each consist of a single treble clef staff with the lyrics '- son!' written below. The fourth system consists of a treble and bass clef staff. The treble staff contains a melodic line with the instruction '(On parle)' above it. The bass staff contains a piano accompaniment with the instruction '*pp*' above it. The fifth and sixth systems each consist of a treble and bass clef staff, with the treble staff containing a melodic line and the bass staff containing a piano accompaniment.



## CHANT DES FANFARES.

CHŒUR ET SOLI.

RÉP: Je les chanterai avec vous.

All<sup>o</sup> non troppo.

DENISE.

1<sup>er</sup> et 2<sup>ds</sup> Ténors.

Basses.

PIANO.

*f*

*f*

*j*

Au gai so -

Au gai so -

- leil, Al-lons, belle en-dor - mi - e, Al-lons ma mi - e, Son-nons le ré -

- leil, Al-lons, belle en-dor - mi - e, Al-lons ma mi - e, Son-nons le ré -

*f*

- veil! Ta - tar - ra ta ta ta Ta - tar - ra ta ta ta Ta - tar - ra

- veil! Ta - tar - ra ta ta ta Ta - tar - ra ta ta ta Ta - tar - ra

DENISE.

Du coq en - tends l'co - co - ri -

ta ta ta ta ta ta ta

ta ta ta ta ta ta ta

*p*

- co, Les vieux che - vrons sont dans l'do - do. C'est l'vrai mo - ment Pour un a -

- mant, Ah! dans tes bras re - çois - moi ten - dre - ment.

Tén. *f* Au gai so -

Basses. *f* Au gai so -



- leil, Al\_lous, belle en\_dor - mi - e, Al\_lous ma mi - e, Son\_nous le ré -  
 - leil, Al\_lous, belle en\_dor - mi - e, Al\_lous ma mi - e, Son\_nous le ré -

*f*

- veil. Ta - tar - ra ta ta ta Ta - tar - ra ta ta ta Ta - tar - ra  
 - veil. Ta - tar - ra ta ta ta Ta - tar - ra ta ta ta Ta - tar - ra

DENISE.

Ac - cou - rez vi - te, dit la  
 ta ta ta ta ta ta ta —  
 ta ta ta ta ta ta ta —

*p*

bel - le; Ve - nez son - ner le bou - te - sel - le. Trom -

- pet - te, mon - trez vo - tre zè - le; Son - nez ré - son - nez à pleins

SOUS.

LES OFFICIERS.

Tou - jours et tou - jours et re - com - men - çons.

Dé - ja fi - ni! dit la fil - let - te, Dé -



D.

-jà fi - ni! - mon Dieu, Quel - le pau - vre trom.

D.

*rall.*

- pet - tel. C'est af - freux! o - di - eux!

*rall.*

*f* Allegro.

Joy - eux re - frain! Ce - la nous met en - train, Main - te -

Joy - eux re - frain! Ce - la nous met en - train, Main - te -

Allegro.

*f*

-nant chan\_tons la mar\_ che. Le comman\_dant nous dit:

-nant chan\_tons la mar\_ che. Le comman\_dant nous dit:



Marche! Al\_ lons, mar\_ chons; Et, sans plus de fa\_

Marche! Al\_ lons, mar\_ chons; Et, sans plus de fa\_



\_ çons, Dé\_ ta\_ lons Dé\_ ta\_ lons.

\_ çons, Dé\_ ta\_ lons Dé\_ ta\_ lons.





LÉGENDE DE LA GROSSE-CAISSE. (1)

RÉP: Voyons la légende.-Je vais vous la dire, major.

All<sup>o</sup> non troppo.

DENISE.

PIANO.

D.

1. Le long de la ru'  
2. Ils sui-vir'nt la par -

D.

La-fay-et-te U' mu-siqu' mi-li-tair' mar-cha'it Soudain d'un coup passé  
- ti-cu-lière Jus-qu'à la port' de son sé-jour, ra-... *sur la mare qui*

D.

un' gri-sette, Blonde et fraî-che comm' un bouquet: Elle est jo-li, comme  
mi-li-taire Mon-ta lui dire un p'tit bonjour. L'der-nier qui vint fut

(1) Cette légende se chante généralement en la naturel majeur. C'est ainsi qu'elle est orchestrée.

un' prin - cesse, S'é - cri - a chaque mu - si - cien. Y'a - vait seul'ment la  
la gross' cais - se, Qui s'présen - ta d'ün pas z'har - di. Au mo - ment de peindr'

paivr' gross' caisse Qui n'd'sait rien, qui n'voyait rien, A cau - se que son  
son i - vresse, V'là qu'y r'connaît, sa - vez - vous qui? Sa pro - pre femm' qui

Plus lent.

Plus lent.

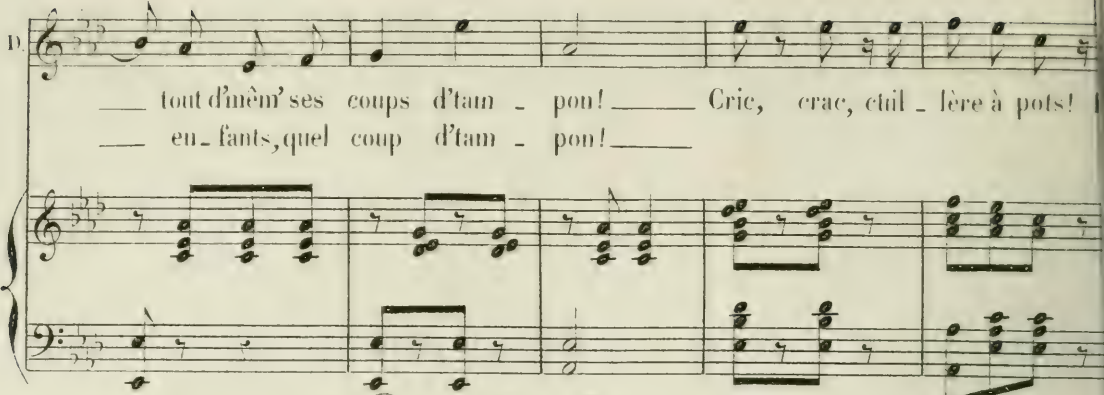
a Tempo.

ins - trument Lui bouchait l'œil her - mé - tiq'ument. Dzin! mais comm'  
qu'avait z'eu, Un an z'à - vant, deux prix d'ver - tu! Dzin! on a

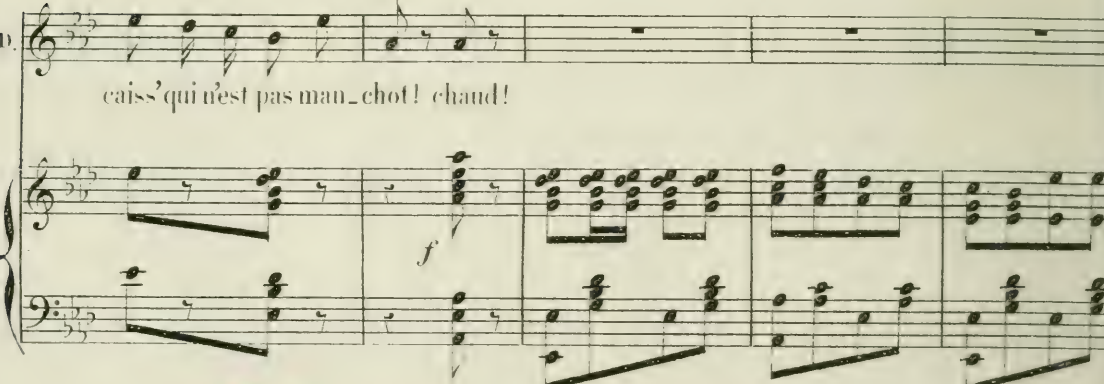
a Tempo.

— cé - tail un bon gar - çon, — Boum! donnait —  
— beau fêtre un bon gar - çon, — Boum! ah! mes —

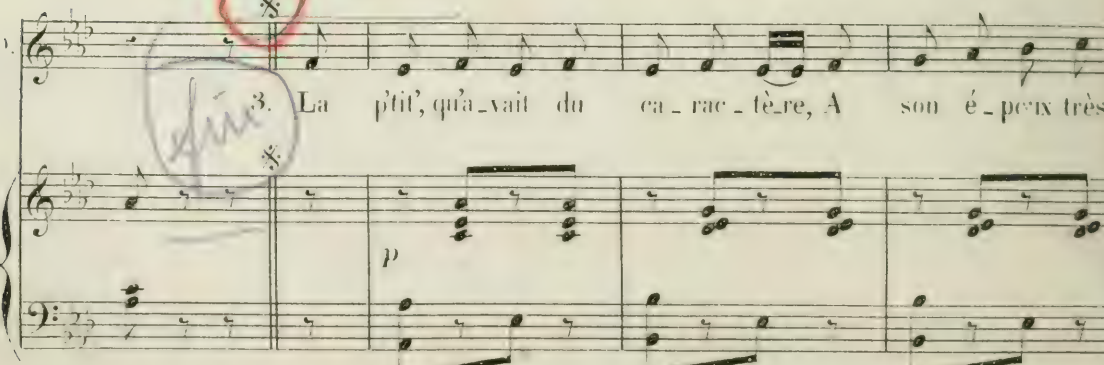


D.    
 — tout d'nèm' ses coups d'tam - pon! — Cric, crac, etil - lère à pots!   
 — en - fants, quel coup d'tam - pon! —

D.    
 - don su' l'œac! Et l'œac su' l'dos! Re - don, Lous - ta - lot, sui - vez l'gros

D.    
 caiss' qui n'est pas man - chot! chaud!

ou 2<sup>e</sup> Couple-t.

D.    
 3. La p'tit', qu'a - vait du ca - rac - tère, A son é - peix très

ir - ri - té Ju - ra, par la croix de sa mère, Qu'ell' n'a - vait pas dé -

- mé - ri - té, Il la crut et dans son i - vresse Lui par - don - na sub -

- séquement. La peau d'â - ne de la gross' caisse Fut témoin d'leur rac -

*Plus lent.*

- com - mod'ment. Il fut si tendr'qu'il ar - ri - va Que tout' la peau d'âne

*Plus lent.*



a Tempo.

D. en cre - ya. D'zini! e'qui prou - ve que la pas - si -

a Tempo.

*p*

D. - on \_\_\_\_\_ Boum! est aus - si fort qu'un coup d'tam - pon \_\_\_\_\_

*f* *p*

D. Crie! crac! euil - lère à pots! Bi - don su' l'zac! Et l'zac su' l'dos!

D. Re - don, Lous - ta - lot, sui - vez l'gross' caiss' qui n'est pas man - chot! chaud!

*f*

## N° 18.

## MUSIQUE DE SCÈNE.

(Servant de Final au 1<sup>r</sup> Tableau du 3<sup>e</sup> Acte)

Allegro.

RÉP: A cheval, messieurs, à cheval!

PIANO.

The musical score is written for piano and consists of four systems of staves. The first system is marked 'Allegro.' and 'RÉP: A cheval, messieurs, à cheval!'. The tempo is 'Allegro.' and the dynamic is 'f'. The key signature is one flat (B-flat) and the time signature is 2/4. The score is written in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The first system shows a rhythmic pattern of eighth and sixteenth notes. The second system continues this pattern with some melodic development. The third system features a more complex texture with multiple voices in the treble clef. The fourth system concludes with a final cadence, marked with a double bar line and repeat dots.



# ACTE III

(2<sup>e</sup> TABLEAU)

## MARCHE - ENTR'ACTE

All<sup>o</sup> marche.

PIANO.

*f*

The musical score is written for piano in 6/8 time. It consists of five systems of music. The first system is marked 'All<sup>o</sup> marche.' and 'PIANO.' with a dynamic of 'f'. The second system continues the melody. The third system includes a 'Ped.' marking and a circled cross symbol. The fourth system also includes a 'Ped.' marking and a circled cross symbol. The fifth system ends with a dynamic of 'mf' and a fermata over the final notes.

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

Second system of musical notation. The treble clef staff continues the melodic line with a triplet of eighth notes. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff continues the harmonic accompaniment. The word *cresc* is written in the left margin.

Fourth system of musical notation. The treble clef staff has a melodic line with a fermata over the second measure. The bass clef staff continues the harmonic accompaniment. The dynamic markings *f* and *dim* are present.

Fifth system of musical notation. The treble clef staff continues the melodic line with a triplet of eighth notes. The bass clef staff continues the harmonic accompaniment. The dynamic marking *mf* is present.



First system of a piano score. The right hand features a melodic line with a triplet of eighth notes in the first measure. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of a piano score. The right hand continues the melodic line. The left hand accompaniment includes a *cresc.* marking. A triplet of eighth notes appears in the first measure of the right hand.

Third system of a piano score. The right hand features a melodic line with a *f* dynamic marking. The left hand accompaniment consists of chords and moving lines.

Fourth system of a piano score. The right hand has a melodic line with a *f* dynamic marking. The left hand accompaniment features a series of chords in the first measure.

Fifth system of a piano score. The right hand has a melodic line with a *f* dynamic marking. The left hand accompaniment consists of chords and moving lines.

The first system of music consists of two staves. The treble staff begins with a quarter note followed by a series of eighth-note chords. The bass staff provides a harmonic accompaniment with chords and rests.

The second system continues the piece. It features a 'Ped' (pedal) marking in the bass staff, indicating a sustained bass line. A circled plus sign is placed above the bass staff in the second measure. The treble staff contains a melodic line with a triplet of eighth notes in the third measure.

The third system follows a similar pattern to the second. It includes a 'Ped' marking and a circled plus sign in the bass staff. The treble staff features a triplet of eighth notes in the first measure.

The fourth system shows a change in dynamics with a 'p' (piano) marking in the bass staff. The treble staff has a triplet of eighth notes in the first measure.

The fifth system concludes the page with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.



First system of musical notation. The treble clef staff contains a melodic line with a sharp sign on the second measure. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff has a dynamic marking *cresc* above the second measure. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features a triplet of eighth notes in the second measure. The bass clef staff has a dynamic marking *p* and the tempo marking *a tempo* in the third measure.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a dynamic marking *cresc* in the fourth measure. The bass clef staff continues the accompaniment.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth notes and rests. The lower staff (bass clef) contains a bass line with chords and rests. A repeat sign is present at the end of the first measure.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features chords and rests. A dynamic marking *f* (forte) is placed above the bass staff in the fourth measure.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features chords and rests. A dynamic marking *ff* (fortissimo) is placed above the bass staff in the fifth measure.

Fourth system of musical notation. The upper staff contains chords and rests. The lower staff contains a bass line with eighth notes and rests.

Fifth system of musical notation. The upper staff contains chords and rests. The lower staff contains a bass line with eighth notes and rests.



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 has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

Second system of musical notation, continuing the piece. The bass line continues with eighth notes, while the treble line has a more active melody with some slurs.

Third system of musical notation. The bass line has a brief rest in the second measure, indicated by a double bar line with a repeat sign. The treble line features chords and rests in the first two measures.

Fourth system of musical notation. The bass line continues with eighth notes, and the treble line has a melody with some slurs and rests.

8

Fifth system of musical notation, starting with a piano (*p*) dynamic marking. The bass line has a long note with a slur, while the treble line has a melody of eighth notes.

8

8

*crese*

This system contains two staves of music. The upper staff features a melodic line with eighth-note patterns and rests. The lower staff provides harmonic support with chords and some melodic fragments. A dynamic marking of *crese* (crescendo) is placed above the second measure of the lower staff.

8

*f*

This system continues the musical piece with two staves. The upper staff has a more active melodic line. The lower staff consists of chords and rhythmic accompaniment. A dynamic marking of *f* (forte) is located at the beginning of the system.

8

6  
8

6  
8

This system shows two staves of music. The upper staff has a melodic line that concludes with a double bar line. The lower staff has chords and some melodic movement. At the end of the system, there are two sets of numbers, 6 and 8, possibly indicating fingerings or specific notes.

This system consists of two staves. The upper staff has a melodic line with eighth notes. The lower staff has chords and some melodic fragments.

This system consists of two staves. The upper staff has a melodic line with eighth notes. The lower staff has chords and some melodic fragments.



Batterie.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a rhythmic accompaniment with chords and single notes. The word "Batterie." is written in the left margin of the system.

The second system continues the musical piece. The upper staff maintains the melodic line, while the lower staff provides a steady rhythmic accompaniment with chords.

The third system introduces a more complex texture. The upper staff is filled with many notes, creating a dense, shimmering effect. The lower staff continues with a simpler rhythmic accompaniment.

The fourth system continues the dense texture in the upper staff, with many notes clustered together. The lower staff provides a consistent rhythmic accompaniment.

The fifth system concludes the page with a continuation of the dense texture in the upper staff and the rhythmic accompaniment in the lower staff.

First system of musical notation, consisting of two staves. The upper staff features a complex texture of sixteenth-note chords, while the lower staff has a more melodic line with some rests.

Second system of musical notation, consisting of two staves. A measure rest of 8 measures is indicated at the beginning of the second staff. The notation continues with various rhythmic patterns.

Third system of musical notation, consisting of two staves. The upper staff has a series of chords with stems pointing down, and the lower staff has a few notes and rests.

Fourth system of musical notation, consisting of two staves. Both staves feature a series of chords with stems pointing down, creating a rhythmic accompaniment.

Fifth system of musical notation, consisting of two staves. The notation includes some complex rhythmic figures and rests. The word "Enchaînez." is written at the end of the system.



MUSIQUE DE SCÈNE

Allegro

PIANO. *pp*

1° Tempo

*rit*

N<sup>o</sup> 20.

## COUPLETS.

RÉP: Mon frère! Alfred!

Allegretto.

1<sup>er</sup> COUPLET.

DENISE.

PIANO.

Allegretto.

Est-il pos - sible! eh! quoi, mon

frè - re, Re - gar - dez - moi de près, plus près. — Je ne suis

pas un mi - li - tai - re. Un mi - li - taire a-t-il mes

traits? Cet - te dé - marche et cette al - lu - re, Ma voix, mon



122

D. sou - ri - re câ - lin... Mon - sieur le Ma - jor, je vous

D. ju - re Que je n'ai rien de mas - cu - lin.

2<sup>me</sup> COUplet.

D. Quoi! vous ê - tes toujours per - ple - xe, Et vous dou -

D. - tez de moi, ma - jor? Vous ne croy - ez pas à mon se - xe, Et que puis -

je vous dire en - cor? Faut-il en cet - te con - jone -

-tu - re Et pour vous ren - dre bien cer - tain... Non, là, vrai,

Ma - jor, je vous ju - re Que je n'ai rien de mas - cu -

- lin. \_\_\_\_\_



INVOCATION A SAINTE-NITOUCHE.

RÉP: Je vais aller réclamer mes bagages à la gare.

Alleg. moderato.

DENISE.

Alleg. moderato.

PIANO.

*del. c.*

Plus vite.  
1<sup>er</sup> COUPLET.

Je te plains, ma pauvre De -

Plus vite.

*rf*

*rit.*

*p*

ni - se !

Dans quel em - bar - ras te voi -

-là !

Ni - touche, hé - las ! l'a compro - mi - se.

Comment vas - tu sor - tir de là ?

*rit.*

Mod<sup>lo</sup> religioso.

Sain - te Ni - touche, ô ma pa - tron - ne, Ah! sau - ve -

Mod<sup>lo</sup> religioso.

moi, chère ma - do - ue! — Et je te pro - mets

qu'a - vant peu — Je de - vien - drai sa - ge... s'il plaît à

*rf* *dim.*

*rf* *pp*



D. Dieu! —

*p* *mf* *pressé.*

2<sup>me</sup> COUPLET.

D. Oui, j'ai tou - ché le pré - ci - pi - ce ———— Oui, j'ai com -

*p*

D. — mis un vrai pé - ché! ———— Mais c'est un pé - ché sans ma -

D. - li - ce, ———— Pé - ché mi - guon et bien ca -

Mod<sup>to</sup> religioso.

-ché. ————— Sain - te Ni - touche, ô ma pa -

Mod<sup>to</sup> religioso.

*rit.*

-tron - ne, Si ton bon cœur me le par - don - - ne, ———

Je — voue-rai mes en-fants au bleu, Car j'en au-rai bientôt... s'il

*mf*

*dim.*

plaît à Dieu!

*pp* *p* *mf* Plus vite

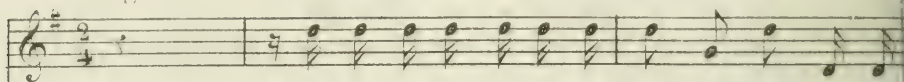


## DUETTINO.

Allegretto.

RÉP: Ne touchez pas le parave

DENISE.



Quand vous ê - tes ve - nu, l'ab - bes - se A dû vous

LE VICOMTE.

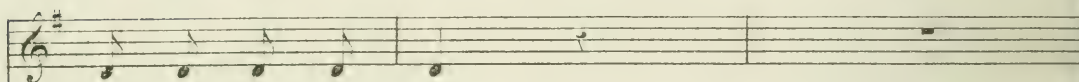


Allegretto.

PIANO.



D.



van - ter ma ver - tu.

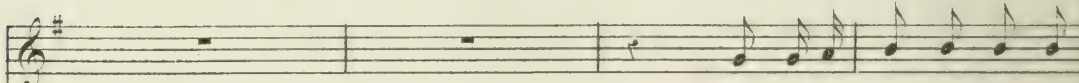
le V.



Vo - tre can - deur, vo - tre sa -

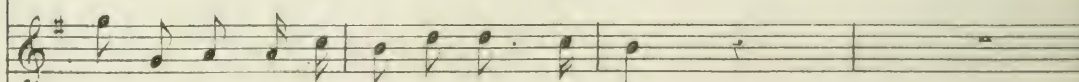


D.

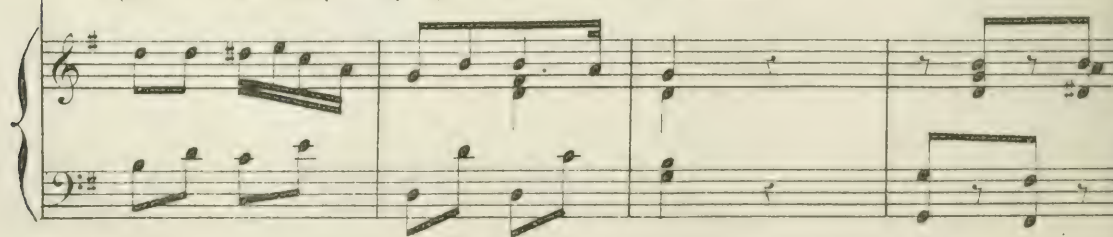


Tout ce la, c'é - tait u - ne

le V.



- ges - se, A tel point que j'en fus é - mu.



fa - ble, Je suis u - ne gran - de cou - pa - ble. Et de - puis

hi - er, mon - sieur, j'ai commis tant d'hor - reurs, que vous pou - vez m'appe - ler sans er -

- reurs, La - - - - - doy - en - ne des mal - - - - - fai - teurs!

Récitatif  
Le VIC.

Dans ce cou - vent sous ces ver - reux! Al - lons voy - ons, plai - san - tez -



## DEN.

V.

vous? — — — — — J'ai pris la pou\_dre d'es\_cam pet — te — — — — — Et

D.

dans une o - pé - ret - te, Fa - ri - lon fa - ri - la — — — — — fa - ri -

D.

- let - - - - - te, — — — — — J'ai fait u - ne con -

D.

- quê - te Qui m'a fait per\_dre la tête. — — — — — C'est moi qui perds la

Le VIC.

DEN.

Le VIC.

tê - te. La - ri - ret - te la - ri - ré. No - vous, je rêve en ce mo -

Musical score for the first system. The vocal line (treble clef) contains the lyrics "tê - te. La - ri - ret - te la - ri - ré. No - vous, je rêve en ce mo -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and a few moving lines. The system ends with a double bar line and a 2/4 time signature.

DEN

- ment! - Mon - sieur Fer - nand, mon - sieur Fer - nand, Ne tou - chez

Musical score for the second system. The vocal line (treble clef) contains the lyrics "- ment! - Mon - sieur Fer - nand, mon - sieur Fer - nand, Ne tou - chez". The piano accompaniment consists of two staves (treble and bass clefs) with chords and a few moving lines. The system ends with a double bar line and a 6/8 time signature.

pas au pa - ra - vent!

Puis pour re -

Musical score for the third system. The vocal line (treble clef) contains the lyrics "pas au pa - ra - vent! Puis pour re -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and a few moving lines. The system ends with a double bar line and a 2/4 time signature.

*cresc.*

- voir - ce - lui que j'aime, Au - dessus des of - fi - ciers, j'ai sou -

Musical score for the fourth system. The vocal line (treble clef) contains the lyrics "- voir - ce - lui que j'aime, Au - dessus des of - fi - ciers, j'ai sou -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and a few moving lines. The system ends with a double bar line and a 2/4 time signature.



All<sup>o</sup> non troppo.

D.

- pé le soir mê - me. Cric! crac! cuil - lère à pots! Bi -

D.

- don su'l sac! Et l'sac su'l dos! Re - don, Lous - ta - lot, sui - vez l'gross'

D.

Le VIC. (tournant autour du para -  
caiss' qui n'est pas man - chot! chaud! --Je veux sa - voir ab - so - lu -

vent) DEN. (passant du côté opposé)

le V.

- ment. - Un seul ins - tant. ah!

Poco andantino.

Vous con - nais - sez tout le mys - tère. Si col -

-veu franc et sin - cè - re. Vous a dé -

- plu, par - tez, Fer - nand, Et sur - tout sans tou - cher le

Le VIC. (on peut finir ici)

pa - ra - vent! — Au di - a - ble le pa - ra - vent!



## CODA ad lib.

Allegro.

1<sup>re</sup>  
V.

Dieu sait par quel problème S'accomplirent co-

Allegro.

*p*

1<sup>re</sup>  
V.

faits, Je t'ai-me, je t'ai-me, je t'ai-me, Voi-

1<sup>re</sup>  
V.

DIEU

Ah! j'en rougis moi-

-là ce que je sais. Dieu sait par quel pro-

*mf*

mê - me, Car tous ces grands mé - faits Me -  
 - blé - me S'ac - com - pli - rent ces faits - Je

*rall.* ri - tent bien votre a - na - thè - me! *rit.* Fuy - ez d'i - ci pour ja -  
 l'ai - me, je l'ai - me, je l'ai - me! Voi - là - tout ce que je

*p* suivez. *rit.*

- mais! \_\_\_\_\_

sais! \_\_\_\_\_

a tempo. *f*



COUPLET FINAL <sup>(1)</sup>

All<sup>o</sup> non troppo.

RÉP: C'est un ang

DENISE,  
LA SUPÉRIÈRE

LE VICOMTE.

CÉLESTIN.

LE MAJOR

Al - lous, voy - ous, mam' zell' Ni - touche, Il

CHIEUR.

All<sup>o</sup> non troppo.

PIANO

*mf*

*p*

CÉL.

Sa - git de r' mon - ter à ch' val. - Quel - ques pa - rol's de vo - tre bouche En

(1) Ce morceau est orchestré (et se chante) en La naturel.

## CHAMP.

fa - gon de cou - plet fi - nal. - On ne re - fu - se rien aux dames Sur -

## DENISE.

- tout lorsqu'el - les ont vos yeux. - Moi, que j'm'adresse à tout's ces dames! Moi,

## Plus lent.

Que je parle à ces mes - sieurs! Non vrai, je n'o - se - rai ja - mais. Sain -

## a tempo.

- te Ni - touche, un p'tit suc - cès! D'zin! so - yez pour nous des  
a tempo.

*p*



D. *bons gar - cons. Boum! mé - na - gez pas vos*

D. *coups d'tam - pon. Cric crac! cuil - lère à pots! Bi -*

D. *-don su'l' sac, Et l'sac su'l'dos! Re - don, Lous - ta - lot, Sui - vez l'gross'*

D. *caiss' qui n'est pas man - chot! chaud.*  
*Le Vicomte, la Supérieure.* *f*  
*Cric crac! cuil - lère à pots! Bi -*  
 CÉLESTIN. *f*  
*Cric crac! cuil - lère à pots! Bi -*  
 Le MAJOR. *f*  
*Cric crac! cuil - lère à pots! Bi -*

(le Rideau baisse)

\_don su' l' sac Et l' sac su' l' dos. Re\_don, Lous\_ta - lot, sui\_vez l' gross'

caiss' qui n'est pas man - chot! chaud.



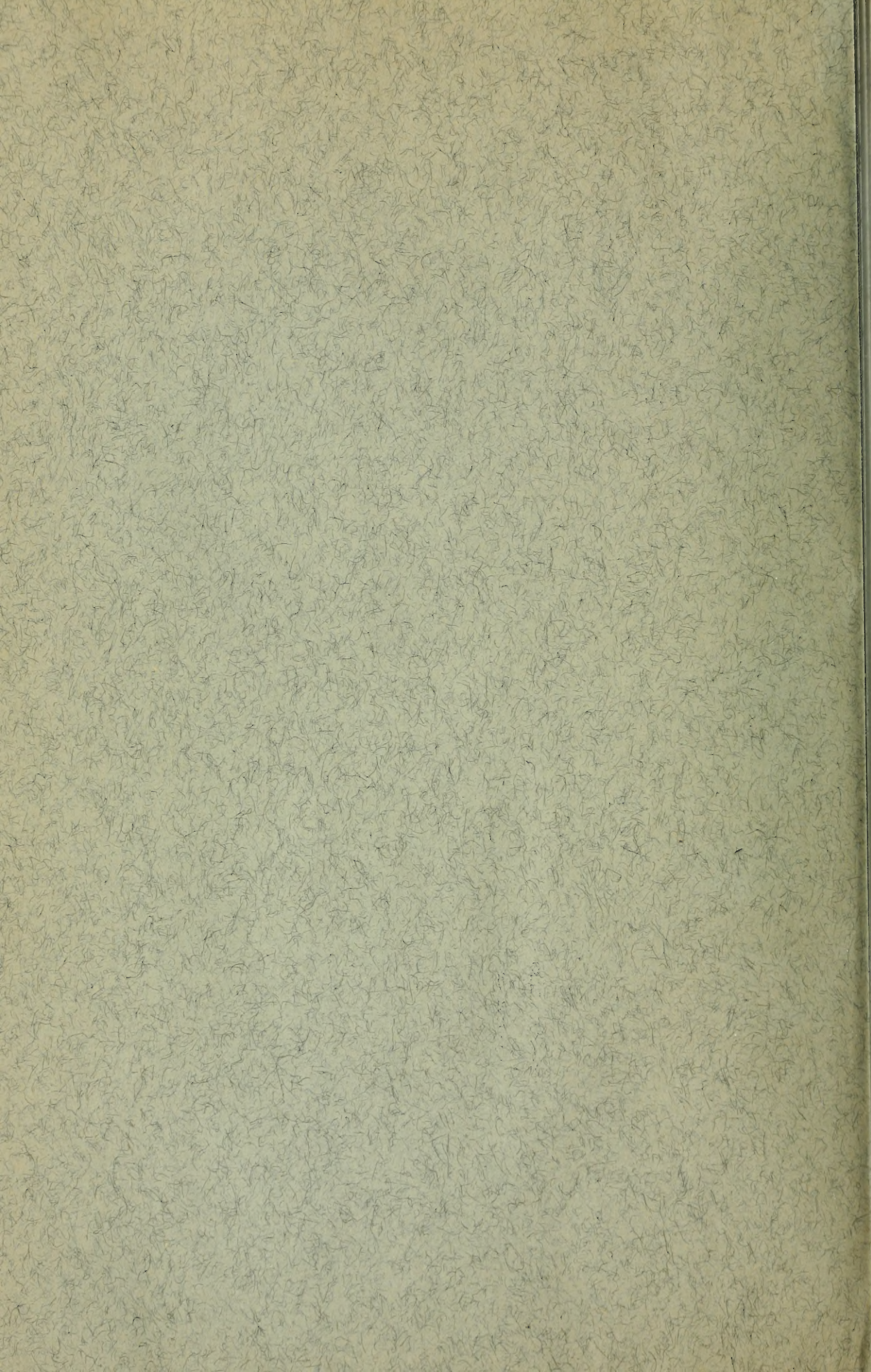
Edyca Balin

~~Edyca Balin~~

Edyca Balin (-









M.  
1503  
H59M3

Hervé, Florimond Ronger  
Mam'zelle Nitouche. Piano-  
vocal score. French  
Mam'zelle Nitouche.

Music

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