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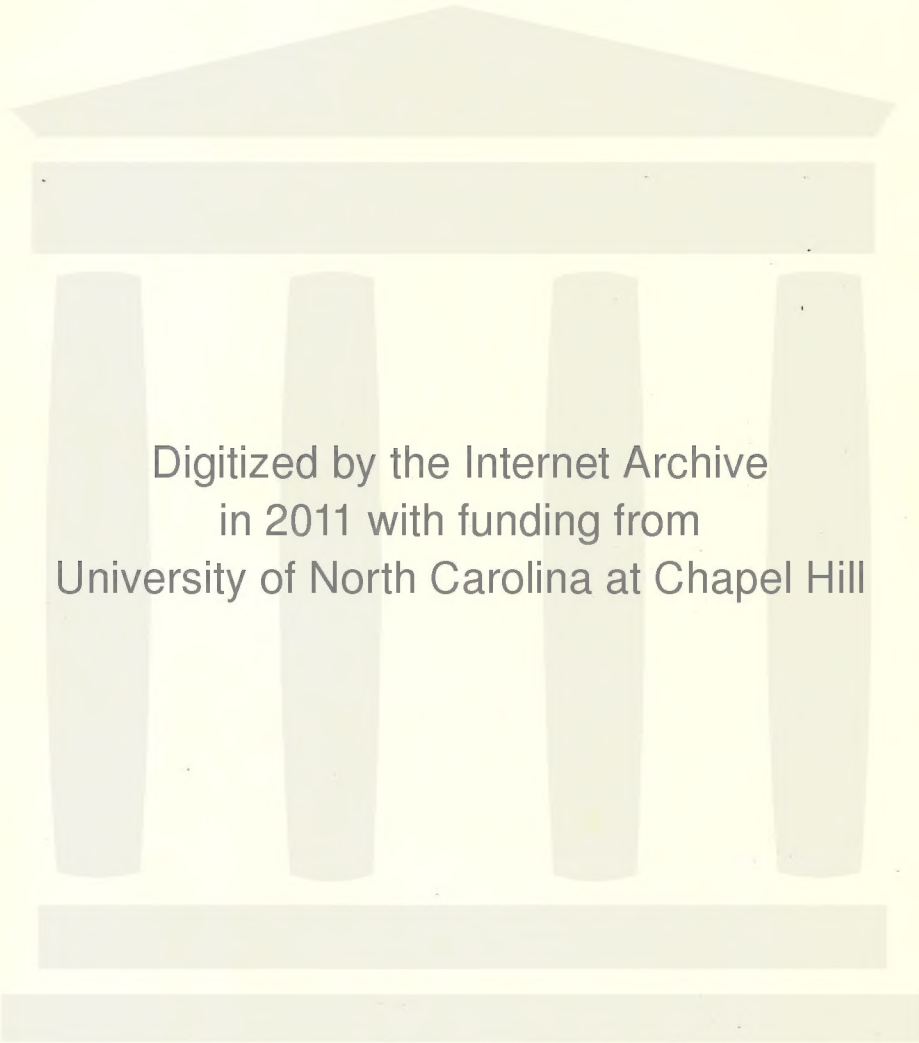
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MAM'ZELLE QUAT'SOUS

Opéra Comique en Quatre Actes

de

Antony MARS & Maurice DESVALLIÈRES

Musique de

Robert PLANQUETTE

Partition Chant et Piano

Paris, **CHOUDENS**, Editeur,
30, Boulevard des Capucines, 30

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Imp. Dupré, — Paris

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MAM' ZELLE QUAT' SOUS

Opéra-Comique en 4 Actes

Représenté pour la première fois sur le théâtre de la Gaité le 15 Novembre 1897.

- DISTRIBUTION -

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

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MAM' ZELLE QUAT' SOUS

Opéra-Comique en 4 Actes

Paroles de

A. MARS & M. DESVALLIÈRES

Musique de

R. PLANQUETTE

OUVERTURE

Allegro

PIANO *ff*

p stacc.

First system of a musical score in G major, 2/4 time. It features a vocal line with lyrics "ere", "scen", "do", and "poco" and a piano accompaniment. The piano part consists of eighth-note chords in the right hand and a bass line in the left hand.

Second system of the musical score. The piano accompaniment becomes more complex with sixteenth-note chords in the right hand. Dynamic markings include *a^o*, *poco*, and *ff*.

Third system of the musical score. The piano accompaniment features a dense texture of sixteenth-note chords in the right hand. Dynamic markings include *p* and *espress.*

Fourth system of the musical score. The piano accompaniment continues with sixteenth-note chords in the right hand and a steady bass line in the left hand.

Fifth system of the musical score. The piano accompaniment features sixteenth-note chords in the right hand and a bass line in the left hand.

più animato

rit.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff is mostly silent. The system concludes with a double bar line and a key signature change to two sharps.

Second system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *mf* is present.

Third system of musical notation. The treble staff features a melodic line with a slur and an accent. The bass staff has a more active role with eighth notes and chords. A dynamic marking of *mf* is present.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff features chords and a melodic line with a slur. A dynamic marking of *mf* is present.

Fifth system of musical notation. The treble staff has a melodic line with a slur and an accent. The bass staff features a rhythmic pattern of eighth notes with accents. A dynamic marking of *mf* is present.

First system of a musical score. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, some beamed together, and a long slur. The lower staff (bass clef) has a rhythmic accompaniment with eighth notes and chords, including accents and slurs.

Second system of a musical score. The upper staff continues the melodic line with various note values and slurs. The lower staff provides accompaniment with chords and eighth notes, featuring slurs and accents.

Third system of a musical score. The upper staff has a melodic line with a long slur. The lower staff features a piano (*pp*) dynamic marking and includes chords and eighth notes with slurs.

Fourth system of a musical score. The upper staff contains chords and melodic fragments with slurs. The lower staff has a rhythmic accompaniment with eighth notes and slurs.

Fifth system of a musical score. The upper staff begins with the instruction *très léger* and features chords and melodic lines with slurs. The lower staff continues the accompaniment with eighth notes and slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The right hand plays a series of chords and arpeggiated figures, while the left hand provides a simple accompaniment.

Second system of musical notation. The right hand continues with complex chordal textures, including some sixteenth-note patterns. The left hand has a few notes with a long slur.

Third system of musical notation. The right hand features a dense texture of chords and arpeggios. The left hand has a few notes with a long slur.

Fourth system of musical notation. The right hand has a continuous stream of notes, possibly sixteenth notes. The left hand has a few notes with a long slur.

Fifth system of musical notation. The right hand continues with a stream of notes. The left hand has a few notes with a long slur. A dynamic marking *p* (piano) is present in the right hand.

Sixth system of musical notation. The right hand has a continuous stream of notes. The left hand has a few notes with a long slur. The system ends with a double bar line and repeat signs.

src

ff *dim.* *mf*

This system contains the first two measures of the piece. The right hand features a melodic line with several triplet markings. The left hand provides a rhythmic accompaniment, also including triplet markings. Dynamic markings include *ff* (fortissimo), *dim.* (diminuendo), and *mf* (mezzo-forte).

This system covers measures 3 and 4. The right hand continues its melodic development with slurs and ties. The left hand maintains a steady accompaniment.

This system covers measures 5 and 6. The right hand's melody becomes more active with eighth-note patterns. The left hand accompaniment remains consistent.

più animato **Allegretto**

This system covers measures 7 and 8. The tempo and character change, indicated by the markings **più animato** and **Allegretto**. The right hand features more rhythmic activity, while the left hand accompaniment becomes more chordal.

This system covers measures 9 and 10. The right hand melody continues with slurs and ties. The left hand accompaniment consists of block chords and moving bass lines.

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 moving bass lines. A dynamic marking *v* is present above the first measure of the right hand.

Second system of the piano score. The right hand continues with melodic development. The left hand features a prominent chordal accompaniment. Dynamic markings *p* and *f* are visible in the left hand.

Third system of the piano score. The right hand has a more active melodic line. The left hand accompaniment is more rhythmic. A dynamic marking *v* is present above the first measure of the right hand.

Fourth system of the piano score. The right hand features a complex melodic passage with many slurs. The left hand accompaniment is dense with chords. Dynamic markings *v* and *f* are present.

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment is very dense with many chords. Dynamic markings *v* and *f* are present.

rit.

p

mf *mf* *p cre*

seen *do*

f

1^o tempo
allarg

allarg *dolce*

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

poco rit. *animato*

Second system of musical notation. The treble staff continues the melodic line, and the bass staff features a more active accompaniment. A dynamic marking of *ff* (fortissimo) is present in the latter part of the system.

Third system of musical notation. The treble staff has a more complex texture with many beamed notes. The bass staff continues with a steady accompaniment. A dynamic marking of *allarg.* (allargando) is present.

Fourth system of musical notation. Similar to the third system, it features a dense texture in the treble staff and a consistent accompaniment in the bass staff. A dynamic marking of *allarg.* is present.

All^o vivo

Fifth system of musical notation. The tempo changes to **All^o vivo**. The treble staff has a rhythmic pattern with accents. The bass staff features a driving accompaniment. Dynamic markings include *ff* and *cresc.* (crescendo).

Sixth system of musical notation. The treble staff continues with rhythmic patterns and accents. The bass staff maintains the driving accompaniment with various chordal textures.

First system of a piano score. The right hand (treble clef) features a melodic line with eighth-note runs and slurs. The left hand (bass clef) provides a rhythmic accompaniment with chords and eighth notes. The key signature has one sharp (F#).

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. The instruction *più vivo* is written above the right hand, and *ff* (fortissimo) is written above the left hand.

Fourth system of the piano score, featuring more complex melodic lines in both hands with slurs and accents.

Fifth system of the piano score, concluding with dense chordal textures and rhythmic patterns in both hands.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex rhythmic patterns and some notes tied across bar lines. A flat (b) is visible above the staff in the second measure.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity and includes several measures with notes tied across bar lines. A flat (b) is visible above the staff in the final measure.

Third system of musical notation, showing a continuation of the musical themes. The notation includes various rhythmic values and some notes tied across bar lines.

Fourth system of musical notation, beginning with the instruction *ben marcato* in the left hand. The music features a series of chords and rhythmic patterns in both hands.

Fifth system of musical notation, concluding the page. It features a series of chords and rhythmic patterns, with dynamic markings *sff* and *sff sec* appearing in the bass line. The system ends with a double bar line.

ACTE I

Le Carreau des Halles en 1804

N° 1

CHŒUR

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

All^o mod^{to}

PIANO

p

p

p

piu f

do

f

Piano introduction featuring a melody in the right hand and a bass line in the left hand, both heavily accented with triplets. The key signature is one sharp (F#).

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

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

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

Vocal and piano accompaniment for the first system. The piano part includes dynamic markings *ff* and *mf*. The piano introduction continues with triplets in the right hand and chords in the left hand.

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

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

- te, De - man - dons,

Vocal and piano accompaniment for the second system. The piano part continues with chords and some melodic lines. The vocal lines are for Soprano, Tenor, and Bass.

-vir, A - che - tez donc ce qui vous ten -
 -vir, Pour a - che - ter ce qui nous ten -
 fai - sons-nous ser - vir Pour a - che - ter ce qui nous ten -

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are triplets in the piano accompaniment.

- te Em - pres - sez - vous d'ac - cou - rir, A - che - tez, fai - tez -
 - te Em - pres - sons - nous d'ac - cou - rir, A - chetons, faisons -
 - te Em - pres - sons - nous d'ac - cou - rir, A - chetons, faisons -

The second system continues the vocal and piano parts. The piano accompaniment maintains the same rhythmic pattern with triplets.

- vous ser - vir, Em - pres - sez - vous d'ac - cou - rir, A - che - tez, fai - tez -
 - nous ser - vir, Em - pres - sons - nous d'ac - cou - rir, A - chetons, faisons -
 - nous ser - vir, Em - pres - sons - nous d'ac - cou - rir, A - chetons, faisons -

The third system concludes the vocal and piano parts. The piano accompaniment continues with the same rhythmic pattern and triplets.

MARAICHÈRES

-vous ser_vir. Voi_cï par bot - tes De beaux ra_dis,

-nous ser_vir. La bell'ma ré - e Est ar_ri -

M^{des} DE MARÉE

-nous ser_vir. un poco più mod^{to}

p.

M. Na_vets, ca_rot - tes, Des sal_si - fis,

1^{des} -vé - e, Le beau sau - mon, Le beau gou -

M. La chi_co_ré - e Bel_le fri_sé - e,

1^{des} -jon, La belle an_guil - le El_le fré -

M. Les beaux oignons, Les beaux melons, ———— Al - lons mes
 M^{de}. - til - le, Les ma - que - raux Tous frais tous beaux. Al - lons mes
 Bas. Al - lons mes

ff mf

dam's voyez la ven - te, De - man -
 dam's voyez la ven - te, De - man - dons,
 dam's voyez la ven - te,

- dez, Fai - tes - vous ser - vir, A - che tez donc ce
 Fai - sons - nous ser - vir, Pour a - che - ter ce
 De - man - dons, Fai - sons - nous ser - vir,

qui vous ten - te A - chetez donc ce qui vous ten - te Empres - sez-vous
 qui nous ten - te Pour a - che ter ce qui nous ten - te Empres - sons nous
 Fai - sons - nous ser - vir Fai - sons - nous ser - vir Empressons - nous

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

f *dim* *p*

LES PETITES BONNES

Les - tes et pim - pan - -

pp *sf*

les B. - - - tes Cha - que ma - tin - - nous - - ve -

les B. - non - P'tit's bon - nes char - man - -

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

les
B.

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

Detailed description: This system contains the first line of music. The vocal line (treble clef) has a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "- tronn's. pour nos pa - trons" followed by "En tout' con - fi - an - ce". The piano accompaniment (grand staff) features a right hand with chords and a left hand with a simple bass line.

les
B.

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

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "On n'peut le ni - er" and "Ja - mais, ja - mais,". The piano accompaniment continues with similar harmonic support.

les
B.

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

Detailed description: This system contains the third line of music. The vocal line has the lyrics "ja - mais, ja - mais" and "nous n'fai - sons dan - ser". The piano accompaniment continues.

les
B.

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

Detailed description: This system contains the fourth and final line of music. The vocal line has the lyrics "L'an - se, l'an - se," followed by "l'an - se, l'an - se," and "l'an - se du pa - nier." The piano accompaniment concludes the piece.

pp

les
B.

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

MARAICHÈRES

M^{les} DE MARÉES

mf

Voi - ci par bot - tes Na - vets, ca - rot - tes,
La bell' ma - ré - e Est ar - ri -

M.

M^{les}

De beaux ra - dis Des sal - si - fis
- vé - e Le beau sau - mon Le beau gou -

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

M^{des} *- jon La belle an - guille El - le fré - till' Les ma - que - reaux Sont frais et*

PORTEURS D'EAU *f* *A l'eau* *f* *à*

cre *scen*

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

M^{des} *Les ma - que - reaux Sont frais et beaux*

P. *l'eau* *f* *à l'eau*

do *f*

All^{to} pesante

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

touré *ff*

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

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

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

rall.

P. - leur! A l'eau _____ à

P.

l'eau!

Detailed description: This block contains the first system of music. It starts with a piano (P.) instruction. The top staff is a single bass clef line with a melodic line. Below it is a grand staff (treble and bass clefs) with a piano accompaniment consisting of chords and moving lines.

LES FORTS DE LA HALLE Ténors

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

Detailed description: This block contains the second system of music. It is for Tenors (Ténors). The top staff is a single treble clef line with a melodic line. Below it is a grand staff with piano accompaniment.

les F.

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

Detailed description: This block contains the third system of music. It is for Female Voice (les F.). The top staff is a single treble clef line with a melodic line. Below it is a grand staff with piano accompaniment.

les F.

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

Detailed description: This block contains the fourth system of music. It is for Female Voice (les F.). The top staff is a single treble clef line with a melodic line. Below it is a grand staff with piano accompaniment.

les
F.

cre - -

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

les
F.

- - scen - - do

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

- - scen - - do

sf

les
F.

forts, les forts de la Hal - - le

Tambour au lointain

sf

sf

pp

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

très léger

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

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

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

La garde arrive... Les deux postes

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

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

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

Piano accompaniment for the third system, including a dynamic marking of *f* (forte) in the treble clef. The system concludes with a double bar line and a 2/4 time signature.

BONNES

Vocal line for the 'BONNES' part, starting with a 2/4 time signature. The lyrics are: Les-tes et pim - pan - - - tes Chaque ma -

MARCHANDES

Vocal line for the 'MARCHANDES' part, starting with a 2/4 time signature. The lyrics are: Al - lons mes - dans voy-ez la ven - - - te

FORTS

Vocal line for the 'FORTS' part, starting with a 6/8 time signature. The lyrics are: Nous sommes les forts, les forts, les forts de la Hal - le

PORTEURS D'EAU

Vocal line for the 'PORTEURS D'EAU' part, starting with a 2/4 time signature. The lyrics are: A l'eau à l'eau V'là l'porteur d'eau A l'eau - - -

Piano accompaniment for the final system, featuring a treble and bass clef with a key signature of three sharps. The music consists of chords and melodic lines in both hands.

B. *tin nous ve nons*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

M^{les} De man_dez de_man_dez fai_tes vous ser_vir

F. Nous sommes les forts de la Hal_le

P. A l'eau

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

M^{les} Em_pres-sez-vous d'ac_cou_rir A_che_tez

F. Tou_jours sans ef_forts Por_tant no_tre bal_le

P. V'là l'por_teur d'eau

(Bourse)

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

M^o. *Fai-tes-vous ser-vir*

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

P. *V'là l'por-teur d'eau*

ff

8

8

ff

COUPLETS-DUETTO

ISIDORE, DENISE

N° 2

Allegretto

PIANO

Piano accompaniment for the first system, featuring treble and bass staves with musical notation.

♩ ISIDORE

rit.

1^o tempo
DENISE

A_vec ma tou_r-te sur la tê - - - te Cha_que ma_
Puis-j'me rap_proche et j'vous de - man - - - de Ça n'chang'ja -

p

rit.

Piano accompaniment for the second system, featuring treble and bass staves with musical notation.

ISIDORE

D.

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

Piano accompaniment for the third system, featuring treble and bass staves with musical notation.

1^o tempo

rit. DENISE

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

ISIDORE

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

DENISE ISIDORE

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

DENISE

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

DENISE et ISIDORE

D.  *p*

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

 *pp*

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



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



- frain - Je t'aime et t'a - do - re

un poco più animato

DENISE

Le re-dire en - co - re Je

ISIDORE

Le re-dire en - co - re Je

rit.

pressez

0. l'aime et t a - do - re Je t'aime et t'a - do -

1. l'aime et t a - do - re Je t'aime et t'a - do -

rit.

pressez

0. - re.

1. - re.

Après le 2^e Couplet

RONDEAU

N° 3

All^o moderato

PIANO

MARION

Dès l'aube ver-

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

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

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

M. - Attend le cha - land Vous que ta - lou - ne la friu -

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

poco rit.

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

pressez

rit.

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

rit. suivez *f*

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

f suivez le chant

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

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

M. fleurs Font s'entassant bot - tes sur bot - tes Un damier aux vi - ves cou -

poco rit.
 M. - leurs. Puis à cô - té e'est la ma - ré - e Poissons tout frais Turbots mer.

poco rit.

M. laus Saumon rou - get so - le na - cré - e Et la mo - rue et le ha -

ad lib. più animato
 M. - reng. Les paniers vo - lent sans re - lâ - che L'eau ruissel - le de tou - tes

*più animato*⁸

M. parts Et jus - qu'aux pieds de Saint Eus - ta - che Ou

ad lib.

M. *rit.* *rit. più mod^{to}*
 voit cir-cu-ler les ho-mards! Cer-tes sou-vent la be-sogne

M. *rit.* *rit. più mod^{to}*
 é - tant ru - de On se sou-lage a-vec des mots lâchés Et

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

M. **1^o tempo**
 - fa - rouchés Mais dans le fond sous l'é-cor-ce ru - gneu - se Le sen-ti -

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

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

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

M. - veil - le Et comme une a - beil - le Bourdoue gai - ment Pa - reille à la
sfz p

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

M. - chaud Et chaque mar - chand - - - - - Attend le cha -
sfz p

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

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

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

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

rit.

ff

COUPLETS

N° 4

Andantino

PIANO

ANATOLE

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

A.

vrai jé suis ai-mé des fem - mes Dans leurs cœurs j'al-lu-mie des
au - tre-fois le beau Jo - con - de Al - lant de la brune à la

A.

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

A.

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

A.

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

A.

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

rit. *portez la voix*

rit.

A.

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

suivez

A.

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

A.

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

A.

ble.

suivez

CHANSON

N° 5

All^o. ben mesurato

PIANO

First system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time signature. The music features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present. A dashed line with the number 8 above it spans the first two measures.

Second system of piano introduction. It continues the melody and bass line from the first system. A dynamic marking of *f* is present. A dashed line with the number 8 above it spans the first two measures. The system concludes with a *rit.* (ritardando) marking.

MARION

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

Piano accompaniment for the first verse. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present.

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

Piano accompaniment for the second verse. It features a melody in the right hand and a bass line in the left hand.

M.  *rit.*
 -tes four-mi-liè-res C'est peu à peu qu'a's'enri-chiss'nt
 qu'ca vienn' trop vi-te Et c'est dom-mag' quand c'est trop

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

M. 
 Pourquoi vou-loir a-gir d'au-tre fa-çon Pourquoi ris-quer cou-rir
 C'est qu'on n'la pas quand on grill' de dé-sir L'attend' longtemps c'est dé-

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

M. *A* p'tits pas à p'tits coups

M. *rit.* *p*
 Qual' sous qual' sous qual' sous par qual' sous Font des p'tits chez

rit. *p*
 suivez

M. nous Quand on est bra_ve fil - - le Et qu'on veut d'la fa -

M. *rit.*
 - mil - le Pas b'soin d'roi pour é - poux N'est'e'pas Mam_zell' Qual'

rit.

M.

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

Sopranos *f*

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

Ténors *f*

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

Basses *f*

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

M.

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

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

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

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

Après le 2^e Couplet

M. -poux N'est-e' pas Mam'zell' Quat' sous -poux N'est-e' pas Mam'zell' Quat'

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

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

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

8- - - - - 8

M. sous .

sous .

sous .

sous .

8- - - - - rit.

ff

CHANSON

N° 6

Allegro

PIANO

The piano introduction is in G major, 6/8 time, and marked 'Allegro'. It consists of two staves. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a steady eighth-note accompaniment. Dynamics include a forte (ff) marking in the second measure.

MICHEL

The vocal introduction is on a single staff in G major, 6/8 time. It begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The lyrics 'Nous C'est' are written below the staff. The piano accompaniment continues from the previous section.

Mi.

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

The first vocal line is in G major, 6/8 time, marked 'Mi.'. The lyrics are: 'somms les oiseaux de la ru - e Gais pierrots aux refrains joy - eux — Aus - si - mo - du lé c'est po - é - ti - que Cha - cun a son cri bien à lui — C'est comm''. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Mi.

- têt que l'aube est ve - nu - e Bra - vement nous chantons comm' eux Nof' cri
u - ne marqu' de fa - bri - que Qui donn' du prix à chaq' pro - duit Dans les

The second vocal line is in G major, 6/8 time, marked 'Mi.'. The lyrics are: '- têt que l'aube est ve - nu - e Bra - vement nous chantons comm' eux Nof' cri u - ne marqu' de fa - bri - que Qui donn' du prix à chaq' pro - duit Dans les'. The piano accompaniment continues with the same chordal and bass line pattern as in the first verse.

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

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

PARLE

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

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

f *ff*

DUETTO

N° 7

Andantino

PIANO

MARION

dolce

O cher pe - tit car -

rall.

pp

M.

- net O con - fi - dent dis - cret

M.

Par - le, je t'en sup - pli - e je t'en sup - pli -

M. *e* Car dans ces pa - ges là

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

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

Allegretto

MICHEL

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

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

poco riten. e dim.

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

MARION

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

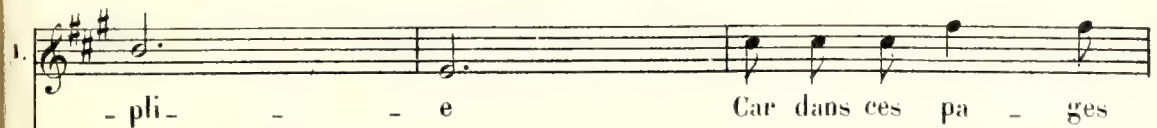
Mi. *rit.* sous O cher pe - tit car - net

rit.

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

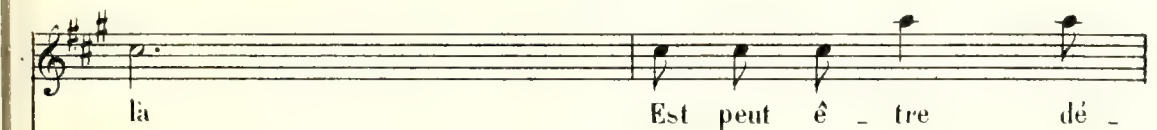
vi.  O con - fi - dent dis - cret

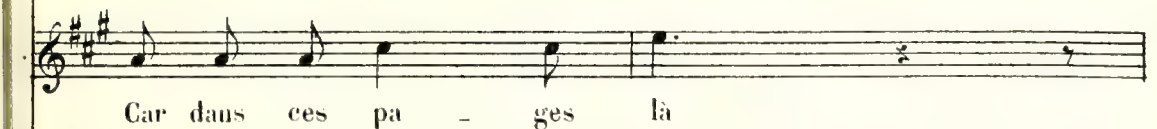


i.  - pli - - - e Car dans ces pa - ges

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



 là Est peut é - tre dé -

 Car dans ces pa - ges là



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

The first system of the musical score consists of three staves. The top staff is for the Soprano (M.), the middle for the Alto (Mi.), and the bottom for the Piano. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand. The vocal lines are in a major key with a 3/4 time signature. The lyrics are: M. *- jà* Le bon - heur de ma; Mi. Est peut - ê - tre dé - jà Le bon - heur de ma.

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

The second system continues the musical score. It features the same three staves. The piano part continues with the same accompaniment. The vocal lines end with a long note on 'vi' followed by a fermata and the marking 'rit.'. The lyrics are: M. vi - e Le bon - heur de ma vi - *rit.*; Mi. vi - e Le bon - heur de ma vi - *rit.*

M. - e.
Mi. - e.

The third system shows the vocal lines ending with a long note on 'e' followed by a fermata. The piano part features a more complex accompaniment with slurs and dynamic markings. The lyrics are: M. - e.; Mi. - e.

FINALE

N° 8

Allegretto

PIANO

f Carillon

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a series of chords and then moves to a melodic line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic and rhythmic foundation.

The second system continues the piano accompaniment. The upper staff features a more active melodic line with eighth notes and some triplets. The lower staff continues with a steady bass line.

The third system of the piano accompaniment shows further development of the melodic and harmonic themes. The upper staff has a series of chords and moving lines, while the lower staff maintains a consistent bass line.

Sop.

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

Ten.

Bas.

The final system includes vocal staves and piano accompaniment. The Soprano (Sop.) staff has a melodic line with lyrics. The Tenor (Ten.) and Bass (Bas.) staves are currently blank. The piano accompaniment continues with two staves, concluding the piece.

La faim nous ai - guil - lon - ne

- tons sans plus tar - der Faut

al - ler dé - jeu - ner Faut al - ler dé - jeu -
 Voi - ci que mi - di son - ne Par -

- ner dé - jeu - ner La faim nous ai - guil - lon - ne Faut
 - tons sans plus tar - der Faut

Voi - ci que mi - di son - ne Faut

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

f

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

ff LES MITRONS avec les femmes
 ca - ril - lon Voi - ci que mi - di son - ne Par -
 - main vous re - vien - drez Voi - ci que mi - di
 - main vous re - vien - drez Voi - ci que mi - di son - ne Par -

ff

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

Più animato

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

Più vivo

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

Mod^{lo}

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

sf *p*

A som - me Re - de - ve - nant un hom - me Va fai - re place au con - qué -

suivez

rit.

MARION

(s'approchant)

M Ah! vous allez je le pa -

A - rant

Moderato

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

A

Dam! il

A.

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

A.

moins je vais es_sa - yer

MARION

Vous aurez raison faut vous conso -

M.

ANATOLE (bas)

_ler Si pour_tant Ma - ri - on vous é -

A.

_tiez moins cruel - - - le

Più animato

pressez

MARION

Quand auprès d'une bel - le

Animato

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

1^o tempo

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

MICHEL **Più animato**

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

MARION (l'interrompant) (parlé)₃

Hein! Qu'est e' que tu

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

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

Mi. parlé moi? rien!

All^{to} quasi all^o

ANATOLE (railleur)

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

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

A.

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

MICHEL

Tu me rail - les Tu me gou -

Mi.

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

Mi.

à part

Animé

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

Bruit au fond

cre

scen do

Sop.

Ten.

Bas.

Pourquoi ces cris et ce ta - pa - - -

Pour - quoi ces

Pour - quoi ces

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

cris! Pour - quoi ces

cris! Pour - quoi ces

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

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

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

BRIGNOLET

Qui, c'est

Bah! c'est Bri_gno - let!

Bah! c'est Bri_gno - let

Bah! c'est Bri_gno - let

B.

moi... J'étouffe de co - lè - re

Montrant DENISE et ISIDORE

B.

Savez - vous où ces gar - nements se trou - vaient? —

Sop.

Non! non! Non! non! où donc où donc?

Tén.

Non! non! Non! non! où donc où donc?

Bas.

Non! non! Non! non! où donc où donc?

R.

Sous u ne porte co - chère Ou tant et plus ils

MARION *très doux*

Eh! bien

B.

s'em_brassaient

Sop. *f*

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

Tén. *f*

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

Bas. *f*

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

M.

quoi c'est gen - til ce_la V'la t'y pas u ne grande af.

pp

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

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

B. *s'ai - - - ment Ces en_fants s'ai -*

rit. *rall. molto*

rit. *rall.* *col canto*

Mouv^t du duetto

B. *- ment ...*

ISIDORE

Mouv^t du duetto

Oh! oui mon pè - re

p

DENISE

MARION

BRIGNOLET

Oh! oui mon_sieur —

Mari_éz - les

Moi

B.

mais ?

Ja -

Sop.

Ma_ri_éz - les!.. Ma_ri_éz les!

Tén.

Ma_ri_éz les!

Bas.

Ma_ri_éz les!

B.

- mais! Ja_mais ce serait fou!: Un'fill'sans dot Ce serait fou

pp

DENISE BRIGNOLET

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

MARTON

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

M.

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

rall. **Mouv^t**

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

rall. *suivez le chant p*

M.

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

M.

rit.

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

Sop.

Tén.

Basses

f

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

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

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

rit.

f

MARION avec les Sop.

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

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

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

M

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

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

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

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

ff

8

8

8

ACTE II

ENTR'ACTE

Andantino

PIANO

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a series of chords in the right hand, followed by a melodic line. The left hand provides a simple harmonic accompaniment with chords and some moving lines.

The second system continues the piano introduction. It features more complex melodic lines in the right hand, including some sixteenth-note passages. The left hand continues with a steady accompaniment.

The third system shows further development of the piano introduction. The right hand has a more active melodic line, and the left hand accompaniment becomes more rhythmic.

The fourth system concludes the piano introduction on this page. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand.

First system of a piano score. The right hand (treble clef) features a melody with eighth-note chords and a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *fz* (forzando) is present in the second measure.

Second system of a piano score. The right hand continues with a melody of eighth-note chords. The left hand maintains the eighth-note accompaniment. A dynamic marking of *fz* is present in the first measure.

Third system of a piano score. The right hand features a melody with a triplet of eighth notes. The left hand continues with the eighth-note accompaniment. A dynamic marking of *fz* is present in the first measure.

Fourth system of a piano score. The right hand features a melody with a triplet of eighth notes. The left hand continues with the eighth-note accompaniment. A dynamic marking of *fz* is present in the first measure.

Fifth system of a piano score. The right hand features a melody with a triplet of eighth notes. The left hand continues with the eighth-note accompaniment. A dynamic marking of *fz* is present in the first measure.

First system of musical notation. The treble clef staff contains a series of chords and melodic lines. The bass clef staff features a bass line with rests and some notes.

Second system of musical notation. The treble clef staff has a dense texture of chords and notes. The bass clef staff has a simple bass line with rests.

Third system of musical notation. The treble clef staff includes a triplet of chords and a trill (tr). The bass clef staff has a long note with a fermata. Performance markings include *rall.* and *mf*.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a bass line with a slur. A *cresc.* marking is present.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a bass line with a slur. A *scen* marking is present.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff contains a bass line with a slur over the first two measures. A vocal line below the bass staff is marked with a dash and the word "do".

Second system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff has a bass line with a slur over the first two measures. Dynamics include *f* (forte) at the start, *dim.* (diminuendo) in the third measure, and *p* (piano) in the fourth measure.

Third system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff has a bass line with a slur over the first two measures and a fermata over the last two.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff has a bass line with a slur over the first two measures and a fermata over the last two.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff has a bass line with a slur over the first two measures and a fermata over the last two.

CHŒUR ET CHANSON DU MOULIN

N° 9

All° leggiero

PIANO

The first system of the musical score is for the piece 'All° leggiero'. It consists of two staves, treble and bass clef, with a grand staff bracket on the left. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features eighth-note patterns, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the 'All° leggiero' piece. It maintains the same key signature and time signature. The melody in the treble clef continues with eighth-note patterns, and the bass clef accompaniment remains consistent. The system concludes with a final cadence in both staves.

Louré

The third system of the musical score is for the piece 'Louré'. It consists of two staves, treble and bass clef, with a grand staff bracket on the left. The key signature is two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The treble clef features a melody of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

The fourth system continues the 'Louré' piece. It maintains the same key signature and time signature. The melody in the treble clef continues with eighth-note patterns, and the bass clef accompaniment remains consistent. The system concludes with a final cadence in both staves.

LES CHARBONNIÈRES

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

- gé Lou gai lin - ga-gé dou pa - ïs Fa sou-ve - ni dou beou jouine a -

- gé Ah! ——— char.bonnias char.bon - nias Fouch - Char_bon_nias Fouch -

- tra Vi_vat vi_vat les charbon - nias

- tra Vi_vat les charbon - nias Ah! ——— char.bonnias char.bon -

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

1^{re} C.

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

1^{re} C.

ah! que ché bon ah! que ché bon ah! Com mo si trou van entre a -

p

1^{re} C.

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

1^{re} C.

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

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

- ni du be ou jouine a - gé

Lou ré

Più animato

Al - lons chantons

Più animato

RASCALOU

Allons Théré - son chante u - ne chan -

al - lons chantons

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

au jeune â - ge

Sop. *f* U - ne chan - son u - ne chan - son

f rit.

CHANSON DU MOULIN

Allegretto

Piano introduction in G major, 2/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

THÉRÉSETTE

✱

Vocal line and piano accompaniment for the first system. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment continues with the rhythmic pattern from the introduction.

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

Vocal line and piano accompaniment for the second system. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line.

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

Vocal line and piano accompaniment for the third system. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line.

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

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

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

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

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

Sop.

Tén.

Basses

pp.

Qui voudra mou - dr'ne mou - dra

f Di_gue di_gue din cou - si cou - sou Tou_rou-li lon
f Di_gue di_gue din cou - si cou - sou Tou_rou-li lon
f pas Di - gue din cou - si cou - sou Tou_rou-li lon

la Tou_rou-li la
 la Tou_rou-li la
 la Tou_rou-li la

ff

2^e et 3^e Couplets

Après le 3^e Coupt pour finir

2 Si
3 La

p *ff*

SORTIE DES CHARBONNIÈRES

CHŒUR

N^o 9^{bis}**Allegro**

SOPRANOS



Com-mo si trou-yan entre a -

Allegro

PIANO



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



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



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

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

- ni du be - ou joune a - gé

DUETTO DE LA CHARBONNIÈRE

THÉRÉSETTE, MICHEL.

N° 10.

Allegretto

PIANO *p*

THÉRÉSETTE MICHEL

Eh! bien par_lez? Je suis per_

M. THÉRÉSETTE

_ple - - xe!.. Pour - quoi ne di_tes-vous plus

T.

rien Ne di_tes-vous plus rien pour -

T. *-quoi? pour - quoi?*

MICHEL
Hum! Com - ment, com -

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

THÉRÉSETTE

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

MICHEL

M. *rit.*

é - - tre bien.

più animato

rit.

THÉRÉSETTE *Mod^{to} quasi all^{to}*

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

p

T.

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

T.

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

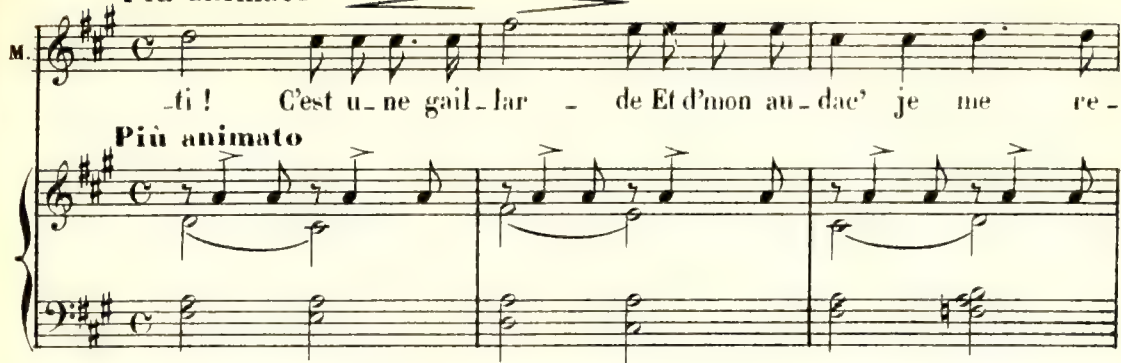
T. il, que prenant vo - tre pla - ce Je vous pei - gne ma pas - si -
votr' charpen - te scul - tu - ra - le Pro - met le reste à l'a - ve -

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

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

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

Più animato

M.  **Più animato**

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

M. 

-pens Prenons gar - de Prenons gar - de C'est la Dam'

M. 

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

Più animato**THÉRÉSETTE**

M. 

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

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

Più animato

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

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

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

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

après le 1.^r Coup! ✂ Pour finir

C'est

TERZETTO

MARION, THÉRÉSETTE, MICHEL .

N° 11 .

All^o moderato

PIANO *p*

MARION

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

THÉRÉSETTE

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

MARION

T. - ti - ge Le mien a jus - te ça de haut Il est tout frère il est tout

THÉRÉSETTE

M. *rit.*

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

rit.

MICHEL (à part sortant la tête du coffre)

T. *rit.*

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

MARION *animato in poco*

Eh! bien Eh! bien Eh! bien _____

THÉRÉSETTE

Eh! bien Eh! bien Eh! bien _____

M. moi.

animato in poco

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

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

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

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

M
-me .

T
-me .

MICHEL

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

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

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

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

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

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

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

M. - ci ce - ci ce - la Je Pai - - - me

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

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

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

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

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

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

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

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

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

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

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

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

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

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

M.
J'ai - me le mien — Je l'ai - - me

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

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

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

MARION

M.

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a 7/8 time signature. It contains three measures of music. The piano accompaniment is in a grand staff (treble and bass clefs) and consists of three measures. The piano part features chords and single notes, with some rests indicated by 'z'.

THÉRÉSETTE

M.

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

The second system consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a 7/8 time signature. It contains four measures of music. The piano accompaniment is in a grand staff and consists of four measures. The piano part features chords and single notes, with some rests indicated by 'z'.

MARION

T.

té - te Le mien se fait tout inter - dit Au fond je le crois un peu bê - rit.

The third system consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a 7/8 time signature. It contains four measures of music, with the word 'rit.' above the final measure. The piano accompaniment is in a grand staff and consists of four measures. The piano part features chords and single notes, with some rests indicated by 'z'. The word 'rit.' is also written below the piano part in the final measure.

MICHEL (sortant la tête du coffre)

M.

- te. Et pour - tant — ma foi Tous les

The fourth system consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a 7/8 time signature. It contains three measures of music. The piano accompaniment is in a grand staff and consists of three measures. The piano part features chords and single notes, with some rests indicated by 'z'.

MARION

animato in poco

THÉRÉSETTE

Eh! bien Eh! bien Eh!

Eh! bien Eh! bien Eh!

Mi. deux — c'est moi.

animato in poco

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

T. bien — Ah! Oui j'aime le mien Oui j'aime le

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

T. mien! Oui j'aime le mien J'ai - me le mien Je *appassionato*

M. *Pai - - - me .* *Tel qu'il est Il me*

T. *Pai - - - me .* *Tel qu'il est Il me*

MICHEL *Tel qu'il est Il lui*

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

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

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

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

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

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

ff

CHŒUR

N° 12.

(Entrée des charbonnières)

Allegro

PIANO

Sop.

Joyeux amis, de la bonne nou-

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

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

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

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

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

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

poco rit.

CHŒUR

N° 12^{bis}

(Entrée des Mitrons)

Allegro

PIANO

Piano accompaniment for the first system, featuring treble and bass staves with chords and a melodic line in the bass.

Ténors

Vocal line for Tenors and piano accompaniment for the second system.

Joyeux amis de la bonne nou -

Vocal line and piano accompaniment for the third system.

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

Vocal line and piano accompaniment for the fourth system.

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

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

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

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

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

poco rit.

FINALE

N° 12^{ter}

All° vivace

SOPRANOS *f* A - na -

TENORS *f* A - na -

BASSES *f* A - na -

PIANO *f*

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

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

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

ff

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

ff

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

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

f

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

ff

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

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

ff *ff* *ff* *ff*

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

The first system features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics: "le", "le", and "le". The piano accompaniment begins with a *ff* (fortissimo) dynamic. The piano part includes a *rit.* (ritardando) marking.

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

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

The fourth system continues the vocal and piano parts. The piano accompaniment features a *ff* dynamic marking.

The fifth system concludes the page. The piano accompaniment features a *ff* dynamic marking.

ACTE III

ENTR' ACTE

All^o moderato

PIANO

Musical score for Piano, Acte III, Entr'acte. The score is in G major and 2/4 time, marked "All^o moderato". It consists of four systems of music. The first system is a 4-measure phrase with piano dynamics. The second system is an 8-measure phrase with piano dynamics. The third system is an 8-measure phrase with dynamics changing from fortissimo (*ff*) to mezzo-forte (*mf*). The fourth system is an 8-measure phrase with piano dynamics. The score features numerous triplets and slurs throughout.

First system of musical notation, consisting of a grand staff with two staves. The right-hand staff features a melodic line with a triplet of eighth notes and a slur over a group of notes. The left-hand staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a triplet in the right-hand staff and various chordal textures in the left-hand staff.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the left-hand staff. The right-hand staff continues with melodic development.

Fourth system of musical notation, also marked with *f* in the left-hand staff. The right-hand staff shows a melodic line with a slur and a flat sign.

Fifth system of musical notation, marked with *ff* (fortissimo) in the left-hand staff. The right-hand staff concludes with a large, expressive chordal structure.

CHŒUR

N° 13

Tempo di Valse

PIANO

The piano introduction consists of two staves. The right hand (treble clef) plays a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 3/4.

The piano accompaniment for the first vocal line features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The melody in the right hand is dotted and accented.

Sop. CLERCS
GRISETTES

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

The vocal line for Soprano (Sop.) is written on a single staff. The lyrics are: "Par - fum qui nous gri - se Souf - fle du printemps". The piano accompaniment continues with the same rhythmic pattern as in the previous system.

Que ta dou - ce bri - se Ber - ce nos vingt ans

The vocal line continues with the lyrics: "Que ta dou - ce bri - se Ber - ce nos vingt ans". The piano accompaniment concludes with a final chord and a fermata over the last measure.

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

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

LES SOLDATS

Ténors
Basses

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

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

mf

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

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

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

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

Mal - gré les ba - tail - les

The first system of the musical score consists of three staves. The top staff is a vocal line for Soprano, with lyrics 'Par - fum qui nous gri - se Souf - fle du prin -'. The middle staff is a vocal line for Gobelets, with lyrics '(Gobelets) Mal - gré les ba - tail - les'. The bottom staff is a piano accompaniment, starting with a forte 'f' dynamic. The music is in 2/4 time and the key signature has one sharp (F#).

- temps Que ta dou - ce bri - se

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

Qui viendront de - main Ça fai - sons ri -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics '- temps Que ta dou - ce bri - se'. The middle staff is a vocal line for Gobelets, with lyrics 'Qui viendront de - main (Gobelets) Ça fai - sons ri -'. The bottom staff is a piano accompaniment. The music continues in the same 2/4 time and key signature.

Ber - ce nos vingt ans

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

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

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'Ber - ce nos vingt ans'. The middle staff is a vocal line with lyrics '- pail - les Verre en main As - sis sous les'. The bottom staff is a piano accompaniment. The music concludes in the same 2/4 time and key signature.

treil - les Sans trève et sans fin Vi - dous les bou -

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

As - sis sous les

teil - les En lou - ant le vin (Gobelets)

teil - les En lou - ant le vin

treil - - les Pre - nons nos é - bats

As - sis sous les teil - - les Sans trève et sans fin

As - sis sous les teil - - les Sans trève et sans fin

Les fleurs sont ver - meil - les Com - me vos ap -
 (Gobelets) Vi - dons les bou - teil - les
 Vi - dons les bou - teil - les

LES CLERCS *dolce*

- pas *dim. poco a poco* Ô

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

f dim. p

jeu - ne gri - set - te Toi *pp* que l'a - mour
pp vous Bu - vous tous ô
pp - vous Bu - vous tous ô

guet - te, Ac - cor - de en ca - chet - te, Ac
bra - - ves
bra - - ves

The first system consists of three staves. The top staff is a vocal line in G major with lyrics 'guet - te, Ac - cor - de en ca - chet - te, Ac'. The middle staff is a vocal line with lyrics 'bra - - ves'. The bottom staff is a piano accompaniment in G major with lyrics 'bra - - ves'. The piano part features a melodic line in the right hand and a bass line in the left hand, both with slurs.

- cor - de à l'a - mant Le bai - ser fri -
pp E - pui - sons les ca - - ves
pp E - pui - sons les ca - - ves

The second system consists of three staves. The top staff is a vocal line in G major with lyrics '- cor - de à l'a - mant Le bai - ser fri -'. The middle staff is a vocal line with lyrics 'E - pui - sons les ca - - ves' and a *pp* dynamic marking. The bottom staff is a piano accompaniment with lyrics 'E - pui - sons les ca - - ves' and a *pp* dynamic marking. The piano part features a melodic line in the right hand and a bass line in the left hand, both with slurs.

- vo - le Qui *pp* tou - jours af - fo - le Ac -
pp E - pui - sons les ca - - ves
pp E - pui - sons les ca - - ves

The third system consists of three staves. The top staff is a vocal line in G major with lyrics '- vo - le Qui *pp* tou - jours af - fo - le Ac -'. The middle staff is a vocal line with lyrics 'E - pui - sons les ca - - ves' and a *pp* dynamic marking. The bottom staff is a piano accompaniment with lyrics 'E - pui - sons les ca - - ves' and a *pp* dynamic marking. The piano part features a melodic line in the right hand and a bass line in the left hand, both with slurs.

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

LES GRISETTES

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

LES CLERCS

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

LES GRISETTES

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

Ténors

SOLDATS

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

Basses

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

GRISSETTES

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

Ténors

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

Basses

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

GRISSETTES

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

CLERCS Non! non! non! non!
 - sir - GRISSETTES Ah! quel plai - sir

Ve - nez donc, ve - nez donc! Ve - nez donc, ve - nez

Ve - nez donc, ve - nez donc! Ve - nez donc, ve - nez

Non! non! non! non!
 Ah! quel plai - sir

done! Ve - nez done!

done! Ve - nez done!

DIVERTISSEMENT

A

PIANO

Musical notation for the first system, featuring a treble and bass clef with a 3/4 time signature and a key signature of one sharp (F#). The treble staff contains a melody of quarter notes, and the bass staff contains a harmonic accompaniment of chords and eighth notes.

Musical notation for the second system, continuing the melody and accompaniment. The treble staff has a triplet of eighth notes in the final measure, and the bass staff has a steady accompaniment.

Musical notation for the third system, showing further development of the melody and accompaniment. The treble staff features a triplet of eighth notes in the final measure.

Musical notation for the fourth system, continuing the piece. The treble staff has a triplet of eighth notes in the final measure, and the bass staff has a steady accompaniment.

Musical notation for the fifth system, concluding the piece. The treble staff has a triplet of eighth notes in the final measure, and the bass staff has a steady accompaniment.

First system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a steady accompaniment of chords.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The right hand has a melodic line with a slur. The left hand continues with chordal accompaniment. A forte (*f*) dynamic marking is present.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The right hand has a melodic line with a slur. The left hand continues with chordal accompaniment. A dynamic marking *v* is present.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The right hand has a melodic line with a slur. The left hand continues with chordal accompaniment. The system concludes with first and second endings, labeled 1^a and 2^a.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The right hand features a triplet of eighth notes. The left hand continues with chordal accompaniment. A dynamic marking *v* is present.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The right hand has a melodic line with a slur. The left hand continues with chordal accompaniment. A dynamic marking *v* is present.

First system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The treble staff contains a melodic line with a triplet of eighth notes and a half note. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Più animato

Second system of musical notation, marked **Più animato**. The treble staff features a triplet of eighth notes. The bass staff continues the accompaniment with chords and eighth notes.

Third system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Fourth system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Fifth system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Sixth system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. The system concludes with a double bar line and a fermata over the final notes.

POLKA

(B)

PIANO *mf*

(baisers)

(baisers)

(baisers)

(baisers)

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a series of chords and ends with a melodic phrase. The lower staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords. The instruction "rit." is written below the piano staff towards the end of the system.

The second system continues the piano accompaniment. The right hand has a melodic line with eighth-note patterns, while the left hand maintains a consistent bass line with chords. The key signature remains one sharp.

The third system shows the piano accompaniment with a melodic line in the right hand. The right hand has a melodic line with eighth-note patterns, while the left hand maintains a consistent bass line with chords. The key signature remains one sharp.

The fourth system continues the piano accompaniment. The right hand has a melodic line with eighth-note patterns, while the left hand maintains a consistent bass line with chords. The key signature remains one sharp.

The fifth system concludes the piano accompaniment. The right hand has a melodic line with eighth-note patterns, while the left hand maintains a consistent bass line with chords. The key signature remains one sharp.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment of chords.

Second system of musical notation, continuing the piece. It includes a first ending bracket labeled "1." at the end of the system, indicating a repeat or a specific ending.

Third system of musical notation, featuring a second ending bracket labeled "2." at the beginning. The right hand has a more active melodic line with slurs, while the left hand continues with chordal accompaniment.

Fourth system of musical notation, showing a change in texture with more complex chordal structures in the right hand, including some triplets or sixteenth-note patterns.

Fifth system of musical notation, concluding the page. The right hand features a prominent melodic line with slurs and ties, supported by the left hand's accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key signature of one flat (B-flat). The first measure contains a treble clef, a key signature change to one flat, and a common time signature. The piece begins with a series of chords in the right hand, some marked with a 'v' (accents), and a bass line with chords and eighth notes.

Second system of musical notation, continuing the piece. The right hand features a melodic line with eighth notes and chords, while the left hand provides harmonic support with chords and eighth notes.

Third system of musical notation, showing further development of the musical themes. The right hand continues with a melodic line, and the left hand maintains a steady accompaniment.

Fourth system of musical notation, featuring more complex chordal textures in both hands. The right hand has a melodic line with some grace notes, and the left hand has a more active bass line.

Fifth system of musical notation, concluding the piece. The right hand has a melodic line with a 'rit.' (ritardando) marking in the final measure. The left hand has a bass line that ends with a final chord. The system concludes with a double bar line.

WALZE

(C)

PIANO

Valse lente

dolce

rit. un poco

Più animato

First system of musical notation, marked *Più animato*. It features a grand staff with treble and bass clefs. The right hand plays a series of chords with accents, while the left hand plays a steady bass line. A dynamic marking *f* is present in the first measure.

Second system of musical notation, continuing the *Più animato* section. The right hand has a melodic line with slurs and accents, and the left hand continues with a bass line.

Third system of musical notation, continuing the *Più animato* section. Similar to the first system, it shows chords in the right hand and a bass line in the left hand.

Fourth system of musical notation, continuing the *Più animato* section. It includes first and second endings, indicated by *1.* and *2.* above the staff.

1^o tempo

Fifth system of musical notation, marked *1^o tempo*. The right hand features a melodic line with a long slur, and the left hand has a bass line.

Sixth system of musical notation, continuing the *1^o tempo* section. It includes a *rit. un poco* marking in the bass line.

First system of a piano score. The right hand plays a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature has one flat.

Più animato

Second system of the piano score. The right hand continues the melodic line, and the left hand features a more active accompaniment with chords and eighth notes. The tempo marking "Più animato" is positioned above the right hand.

Third system of the piano score. The right hand plays a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature has one flat.

Fourth system of the piano score. The right hand plays a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature has one flat.

Fifth system of the piano score. The right hand plays a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature has one flat.

Sixth system of the piano score. The right hand plays a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature has one flat. Dynamics markings *f* and *ff* are present.

CHŒUR, SORTIE

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

CLERCS et GRISETTES

SOPRANOS

TÉNORS (Gobelets)

BASSES (Gobelets)

PIANO

All^o mod^{to}

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

Mal - gré les ba - tail - les Qui vien - dront demain

Mal - gré les ba - tail - les Qui vien - dront demain

ff

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

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

poco più animato

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

poco più animato

Ber - ce nos vingt ans
 Le verre à la main
 Le verre à la main

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a simple, homophonic style. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Ber - ce nos vingt ans.
 Le verre à la main.
 Le verre à la main.

The second system continues the vocal and piano parts. The vocal lines end with a fermata over the final notes. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

The third system shows the piano accompaniment continuing. It features a series of chords and melodic lines in both hands, concluding the piece with a final cadence.

CHANSON MILITAIRE

N° 14

Tempo marziale

PIANO

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats (B-flat, E-flat). The music is marked *f* (forte). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line of eighth notes.

Second system of piano introduction, continuing the rhythmic and harmonic patterns from the first system.

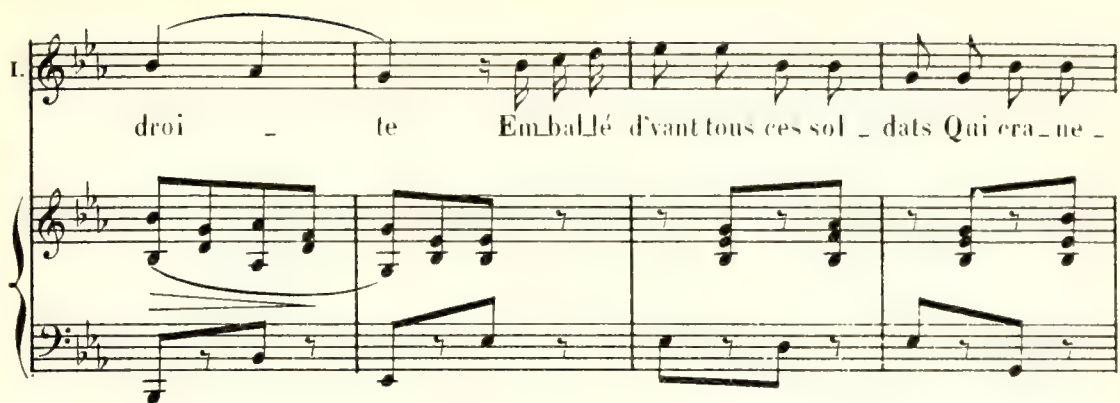
ISIDORE

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

First system of piano accompaniment for the vocal line. The right hand plays chords and the left hand plays a simple bass line.

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

Second system of piano accompaniment for the vocal line, continuing the accompaniment for the second line of lyrics.

I. 
 droi - te Emballé d'avant tous ces sol - dats Qui cra - ne -

I. 
 - ment marchaient au pas, Comme les autres v'la t'y pas Qu'avec ma touff' je les em -

I. 
 - boi - te. Tout en

(Tambour)

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

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

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

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

I. *- riè - res: Ta ta ta ta*

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

I. ta ta ta ta ta ta ta ta ta — Ah!

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

suivez

ISIDORE

Je m'en re -

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

1. 
 _dronsabre à la main, Dont l'éclair au soleil mi _ roi - te. Escadron

1. 
 de fiers cui_ras _ siers, Géants aux ar_mu_res d'a _ ciers, Vê_té_rans

1. 
 aux re_gards al _ tiers, Em_bal_lé plus en_cor...j'em_boi -

1. 
 -te. Tout en sui_vant

I. le ré-gi - ment En - seigne au vent,

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

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

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

rit.

I. *f*

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

I. ta ta ta ta ta ta ta ta

I. ta ta ta ta ta *rit.* Ab! qu'on fait du che - min, vraiment, Tout en sui -

sfz suivez

Variante

I. -vant un ré - gi - ment.

-vant un ré - gi - ment.

ff

CHOER et COUPLETS

N° 15

MARION

Allegretto

PIANO *f*

Sop. *

Ah! _____ bel-le Ma-ri-on

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

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

Tén.

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

f

Sop. *delce* **poco rit.** **I^o tempo** *f*

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

Tén. *f*

Ah! — belle Ma-ri-on!

Bas. *f*

Ah! — belle Ma-ri-on!

poco rit. **I^o tempo** *f*

p

MARION

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

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

p

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

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

M.
 rit. *ad lib.* rit.
 Il se_ra mon pit ma - ri ché_ri, Mon cher ma - ri.
 rit. rit.

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

Sop.

Ah! — belle Marion, Tous nos vœux, tous nos vœux pour ton mari La — ge!

Ah! — c'est un brav'garçon Que tu prends aujourd'hui pour être en ména — ge!

Tén.

Ah! — belle Marion, Tous nos vœux, tous nos vœux pour ton mari La — ge

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

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

Tén.

Ah! — belle Ma-ri-on!

Bas.

poco rit. **1^o tempo**

Ah! — belle Ma-ri-on!

CHŒUR, SORTIE

No 15 bis

Allegretto

SOPRANOS

TÉNORS

BASSES

f Ah! _____

f Ah! _____

f Ah! _____

PIANO

f

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

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

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

sans ralentir

Ah! _____ bel_le Ma_ri_on! Ah! _____

Ah! _____ bel_le Ma_ri_on! Ah! _____

Ah! _____

f

sans ralentir

f

belle Ma_ri_on!

belle Ma_ri_on!

belle Ma_ri_on!

p

AIR
MARION

N° 16

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

PIANO

MARION

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

suivez

M.

Et dame un cœur tel Que le mien

M.

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

animato e cresc.

M. Et dame un cœur tel que le mien Mi

animato e cresc.

rit. dolciss.

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

Più animato

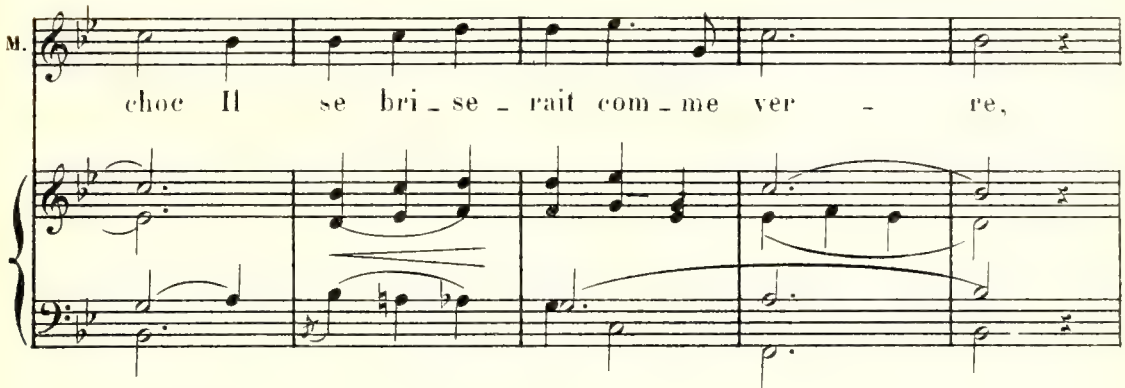
M. vi - e. Mon cœur est
Più animato

animato un poco

pp *sf* *p*

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

M.  main si chère; Prends garde car au premier

M.  choc Il se briserait comme verre,

un poco più animato
M.  Et de ses fragments dispersés

M.  Tu ne pourrais, je suis sûre.

poco rit.

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

poco rit.

rit. *rit.*

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

rit. *rit.*

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

suivez

M. *Et dame un cœur tel Que le mien*

M.

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

M.

animato e cresc. poco a poco

Et dans un cœur tel que le mien Mi -

animato e cresc.

M.

poco rit. dolciss

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

poco rit. dolciss

M.

vi - e

pp p poco rit. e dim. pp

CHŒUR

No 16 bis

Allegretto *f*

SOPRANOS
TÉNORS
BASSES.

La fa-ra - li la fa-ra -

PIANO

Allegretto *f*

La fa-ra - li la fa-ra -

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

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

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

- sou tou-rou - li lon la tou - rou - li la On

- sou tou-rou - li lon la tou - rou - li la On

- sou tou-rou - li lon la tou - rou - li la On

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

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

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

SORTIE

N^o 16^{ter}

Allegretto

SOPRANOS

TÉNOIRS

BASSES

PIANO

f

f

f

f

La fa-ra - li la fa-ra -

La fa-ra - li la fa-ra -

La fa-ra - li la fa-ra -

Allegretto

Detailed description: This system contains the first three vocal staves (Soprano, Tenor, Bass) and the piano accompaniment. The vocal parts are in G major, 2/4 time, and marked 'Allegretto' and 'f'. The piano accompaniment is in the same key and time, also marked 'f'. The lyrics 'La fa-ra - li la fa-ra -' are written under the vocal staves.

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

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

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

Detailed description: This system continues the vocal and piano parts from the first system. It features three vocal staves and a piano accompaniment. The lyrics '- la La meul' du mou - lin Di-gue di-gue din cou - si cou -' are written under the vocal staves. The piano accompaniment continues with a similar rhythmic pattern.

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

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

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

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

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

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

CHŒUR DE SOLDATS (dans la coulisse)

N° 17

PIANO

Fifres dans la coulisse

Tamb.

Tén.

Basses

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

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

Tamb.

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

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

mè - re Cons - erit ah! ah! cons - erit ah!

mè - re Cons_crit ah! ah! cons_crit

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

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

Più animato e ben mesurato

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

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

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

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

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a steady eighth-note pattern in the bass and a more active melody in the treble.

lau

lau

p

The second system continues the vocal and piano parts. The vocal lines are mostly rests, with the word "lau" appearing in the first measure. The piano accompaniment continues with its characteristic rhythmic patterns. A dynamic marking of *p* (piano) is present in the first measure of the piano part.

pp

The third system shows the piano accompaniment continuing. The dynamic marking *pp* (pianissimo) is present in the first measure. The piano part features a complex texture with multiple voices in both staves.

CHANSON

MARION, THÉRÉSETTE

N° 18

Allegretto

PIANO

MARION

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

M.

- reil - - - les
fê - - - te

THÉRÉSETTE

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

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

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

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

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

rit.

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

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

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

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

poco rit.

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

T. Quand c'est tom - bé! Ça n' repouss' pas! Un' fleur par ci! Un'

poco rit. sf:

MARION, THÉRÉSETTE ensemble

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

Sop. bouche fermée

pp Ah! Ah!

Tén. bouche fermée

pp Ah! Ah!

Basses bouche fermée

pp Ah! Ah!

M.
T.

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

Ah!

Ah!

Ah!

suivez

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line (M. T.) is in a soprano or alto register, with lyrics 'ret-te Li - ron li - ra' followed by a rest and then 'La - mour par - ti L'amour par - ti ne re - vient'. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a fermata over the first measure. The bass staff has a rhythmic accompaniment of chords. The word 'suivez' is written in the piano part.

M.
T.

§ Après le dernier Couplet

pas pas .

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line (M. T.) is in a soprano or alto register, with lyrics 'pas pas .' and a fermata over the first measure. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a fermata over the first measure. The bass staff has a rhythmic accompaniment of chords. The word 'suivez' is written in the piano part.

FINALE

N° 19

Allegro

PIANO *ff*

Soprano *f* 3 3

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

Ténors *f* 3 3

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

Basses *f* 3 3

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

ff *ff*

rall. poco *bien rythmé* *p*

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

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

- pren_dre? Eh quoi!

sf *rall. poco* *p* *bien rythmé*

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

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

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

pp

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

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

l'au - - tre Eh quoi!

sf *mf*

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

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

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

Al-lait de l'une à l'autre. Eh quoi ce

Al-lait de l'une à l'autre Eh quoi ce bon a -

Al-lait de l'une à l'autre Eh quoi ce bon a -

bon a - pâtre Allait de l'une à l'autre!

- pâtre Allait de l'une à l'autre

- pâtre Allait de l'une à l'autre

sf

This system contains the first three vocal staves and the beginning of the piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics: "Tout se dé - couvre i - ci! Tout se dé -". The piano accompaniment starts with a treble clef and a bass clef, featuring a melodic line in the treble and a bass line in the bass. Dynamics include *pp* and *ff*.

This system contains the second three vocal staves and the continuation of the piano accompaniment. The vocal parts continue with lyrics: "- couvre, Tout se dé - couvre i - ci.". The piano accompaniment continues with similar textures. Dynamics include *fff*.

This system contains the final two staves of the piano accompaniment. The treble staff begins with a *p* dynamic, while the bass staff has a *ff* dynamic. The system concludes with a *sec* (secco) marking.

THÉRÉSETTE à Marion

Più animato

J'i-guorais tout ce - la par -

T.

- don - ne... à Michel le poussant

Reprends ton bien. Vous en ten - dez ?

MARION

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

pressez

M.

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

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

M. *MARION*

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

M.

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

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

Tén. Eh! quoi! pour lui Tout est fi -

Basses Eh! quoi! pour lui Tout est fi -

Eh! quoi! pour lui Tout est fi -

M. *rit.*

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

- ni fi - - - ni

- ni fi - - - ni

- ni fi - - - ni

suivez

M. *All^o agitato*

- a - - - ge..

pour lui Eh!quoi... pour lui

pour lui Eh!quoi.. pour lui

pour lui Eh!quoi.. pour lui

All^o agitato

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

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

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

MARION

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

M.

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

Montrant Anatole

M

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

ANATOLE

Moi?

Sop.

Tén.

Basses

Lui!

Lui!

Lui!

THÉRÈSETTE

MICHEL

Vous!..

furieux

ANATOLE

A - na -

O bonheur!

THÉRÉSETTE

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

Tén A - na - to - - le

Basses A - na - to - - le

The musical score for Théréssette consists of four staves. The top staff is for Soprano (Mi Sop), the second for Tenor (Tén), the third for Basses, and the fourth is a grand staff for piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: 'Sop - to - le A - na - to - le? Comment' for Soprano, 'Tén A - na - to - - le' for Tenor, and 'Basses A - na - to - - le' for Basses. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

MARION

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

The musical score for Marion consists of two staves. The top staff is for Tenor (T.) and the bottom is a grand staff for piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: 'c'est Oui sur ma pa - ro - le C'est le seul le'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

BASCALOU

M. vrai E - u - n - i - q - u - e A - na - to - - le C'est un mi -

The musical score for Bascalou consists of two staves. The top staff is for Mezzo-soprano (M.) and the bottom is a grand staff for piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: 'vrai E - u - n - i - q - u - e A - na - to - - le C'est un mi -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The first system of music consists of a vocal line (marked 'R.') and a piano accompaniment. The vocal line has lyrics: "- tron!.. Ah! qu'il est laid!.. C'est un mi - tron Ah! qu'il est". The piano accompaniment is in a key with two sharps (F# and C#) and a 3/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes.

R. *laid De quel droit*

MICHEL à Anatole *à Anatole*

Tu n'accep-te-ras pas Mais je

MARION

The second system of music features two vocal lines and piano accompaniment. The top vocal line (marked 'R.') has lyrics: "laid De quel droit". The middle vocal line (marked 'MICHEL à Anatole') has lyrics: "à Anatole". The bottom vocal line (marked 'MARION') has lyrics: "Tu n'accep-te-ras pas Mais je". The piano accompaniment continues with a similar rhythmic pattern.

M. *Et moi de mê - me ah! oui je*

Mi. *t'ai - me*

ANATOLE *Et moi de mê - me*

The third system of music features three vocal lines and piano accompaniment. The top vocal line (marked 'M.') has lyrics: "Et moi de mê - me ah! oui je". The middle vocal line (marked 'Mi.') has lyrics: "t'ai - me". The bottom vocal line (marked 'ANATOLE') has lyrics: "Et moi de mê - me". The piano accompaniment includes triplets in the vocal lines and continues with a similar rhythmic pattern.

dolce **Moderato**

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

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

ANATOLE *Oui pour tou - jours Elle*

dolce

M. *A toi mes jours*

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

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

MARION

Voi-ci ma main — Et que

Voi-ci la mien-ne

rit. Dieu me sou-tien-ne Ah!

Piu animato

Ah!

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

A. Oui pour tou-jours — Elle est ma fem-me Oui pour tou-

Sop. —

Tén. —

Bas. —

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

allarg. *rit.* **1^o tempo**

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

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

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

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

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

allarg. *rit.*

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

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

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

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

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

p

MICHEL

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

Mi.

tien - ne Thé-ré - set - te

Mi.

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

THÉRÉSETTE

Mi.

la! Je ne sais si je

RASCALOU

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

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

MARION

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

MICHEL (à part)

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

M. *tôt no_tre ma_ri_a_ge! Dans quinze jours!*

The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a melodic line with lyrics: "tôt no_tre ma_ri_a_ge! Dans quinze jours!". The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand.

MICHEL MARION

Non, dans qua - tor_ze Et nous dans

The second system features two vocal lines, MICHEL (left) and MARION (right), and piano accompaniment. MICHEL's line has the lyrics "Non, dans qua - tor_ze" and MARION's line has "Et nous dans". The piano accompaniment continues with similar rhythmic patterns.

Pressez

M. MICHEL MARION MICHEL

dix Et nous dans huit Et nous dans six Et nous dans

Pressez

The third system features three vocal lines, MICHEL (left), MARION (middle), and MICHEL (right), and piano accompaniment. The lyrics are: "dix Et nous dans huit Et nous dans six Et nous dans". A bolded instruction "Pressez" is placed above the piano part. The piano accompaniment has a more active bass line.

M. MARION

qua_tre ah! mais! Et nous en - cor plus vi - te

ani - ma -

The fourth system features a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line has the lyrics: "qua_tre ah! mais! Et nous en - cor plus vi - te". The piano accompaniment has a more active bass line. The lyrics "ani - ma -" are written below the piano part.

M. MICHEL

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

- to - e - cre - sen

Mi. MARION

tout de sui - te Marchons! Marchons!

- do

M. MICHEL

Marchons!

MICHEL

Marchons!

Sop. *f*

Non, non! Non, non!

Tén *f*

Non, non! Non, non!

Bas. *f*

Non, non! Non, non!

ff

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

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

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

MARION

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

rit.

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

rit.

rit.

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

rit.

Mouvt de la Chanson
Un poco più lento

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

suivez

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

sf

M. ti... ne re - vient pas Un cœur par ci! Un cœur par ci par

Sop.

Tén.

Bas.

Un cœur par

Un cœur par

Un cœur par

rit 1° tempo

M. Un cœur par

rit 1° tempo

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "la! Ça va comm' ci! Ça va comm' ci comm' ça Li - ron Li - ci! ——— Un cœur par là ———".

poco rit.

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

poco rit.
 suivez

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "- ret - te Li - ron Li - ra L'a - mour par - ti L'amour par - ti ne revient". The piano accompaniment includes the instruction "suivez" in the right hand. The key signature and time signature remain the same as in the first system.

pas

pas

pas

pas

Mod^{to} maestoso

ACTE IV

ENTR'ACTE

PIANO

The first system of the piano score consists of two staves. The treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff starts with a whole note chord of F#3 and C4, followed by quarter notes D3, E3, and F#3. The key signature is one sharp (F#) and the time signature is 3/4.

The second system continues the piece. The treble clef staff features a triplet of eighth notes (G4, A4, B4) followed by quarter notes C5, B4, and A4. The bass clef staff plays a steady accompaniment of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

The third system shows more melodic development in the treble clef staff with eighth and sixteenth notes. The bass clef staff continues with a similar accompaniment pattern, including some chords and single notes.

The fourth system concludes the piece. The treble clef staff has a triplet of eighth notes (G4, A4, B4) followed by quarter notes C5, B4, and A4. The bass clef staff ends with a final chord of F#3 and C4. The piece concludes with a double bar line and repeat signs.

Un poco più animato

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a series of eighth-note chords, followed by a measure with a whole rest, and then a melodic line of eighth notes. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the piece. The upper staff features a melodic line with a slur over the first two measures, followed by a measure with a whole rest and a final measure with eighth notes. The lower staff continues the eighth-note accompaniment. A dynamic marking of *f* (forte) is placed above the bass staff in the third measure.

The third system shows the continuation of the melodic and accompanimental lines. The upper staff has a slur over the last two measures. The lower staff maintains the eighth-note accompaniment.

The fourth system introduces a more active melodic line in the upper staff, featuring eighth-note runs with accents (>) and a triplet of eighth notes in the third measure. The lower staff continues with the eighth-note accompaniment.

The fifth system concludes the piece with a melodic line in the upper staff that includes slurs and accents, and a final eighth-note accompaniment in the lower staff.

Più animato

CHOEUR ET DANSE

N° 20

All^o marziale

PIANO

f
Tamb.

The musical score is written for piano and consists of four systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'All^o marziale'. The first system includes a 'Tamb.' (tambourine) part, indicated by 'x' marks above the treble clef staff. The music features a mix of chords and melodic lines in both hands, with some triplet figures in the later systems.

Sop. Les ca_nons ton - nent En faux bour.

Tén. Les ca_nons ton - nent En faux bour.

Bas. Les ca_nons ton - nent En faux bour.

- don Les clo - ches son - nent

- don Les clo - ches son - nent

- don Les clo - ches son - nent

Gai ca - ril - lon Les ca_nons

Gai ca - ril - lon Les ca_nons

Gai ca - ril - lon Les ca_nons

ton - nent En faux bour - don

ton - nent En faux bour - don

ton - nent En faux bour - don

sf

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

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

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

8

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

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

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

mf *f*

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

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

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

sf

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

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

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

sf

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

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

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

sf

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

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

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

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

nos ar_mé.es Et nos hé - ros Les canons

nos ar_mé.es Et nos hé - ros Les canons

nos ar_mé.es Et nos hé - ros Les canons

ton - nent En faux bour - don

ton - nent En faux bour - don

ton - nent En faux bour - don

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

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

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

- lon Les ca-nous ton - nent Les clo-ches

- lon Les ca-nous ton - nent Les clo-ches

- lon Les ca-nous ton - nent Les clo-ches

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

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

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

son - nent Gai ea - ril - lon

son - nent Gai ea - ril - lon

son - nent Gai ea - ril - lon

Enchaînez avec le N° (0)

(N. B.) Les théâtres n'ayant pas de ballet passeront au N° 21

BALLET

(D)

The musical score is written for piano in D major (two sharps) and 3/4 time. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system includes the instruction *ben marcato* and a dynamic marking of *f*. The right hand of the piano part features a melodic line with triplets of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The second system continues this pattern, ending with a fermata over a chord in the right hand. The third system repeats the triplet motif. The fourth system concludes the piece with a final cadence, marked with a double bar line and repeat dots.

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

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

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

sf *sf* *sf* *sf*

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

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

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

lff

(E)

Musical score for the first system, featuring a treble clef with a 3/4 time signature and a bass clef. The treble staff contains a melodic line with triplet markings (3) and a fermata over the final measure. The bass staff contains a harmonic accompaniment with a long note in the first measure and a fermata over the final measure.

Tempo mod^{to}

Musical score for the second system, starting with a mezzo-forte (*mf*) dynamic marking. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment with slurs and accents.

Musical score for the third system, continuing the melodic and harmonic development. The treble staff features a series of eighth notes with slurs. The bass staff continues the accompaniment pattern.

Musical score for the fourth system, showing further melodic and harmonic progression. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment.

Musical score for the fifth system, concluding the piece with a melodic line in the treble staff and a final accompaniment in the bass staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and quarter notes, some beamed together. The lower staff is in bass clef with the same key signature and contains a bass line primarily composed of chords and rests.

The second system of musical notation continues the piece. The upper staff features a more active melodic line with eighth notes and some slurs. The lower staff continues with chordal accompaniment, including some triplets.

The third system of musical notation shows the continuation of the melodic and harmonic themes. The upper staff has a melodic line with some grace notes and slurs. The lower staff provides harmonic support with chords and rests.

un poco più animato

The fourth system of musical notation is marked "un poco più animato". The upper staff begins with a rapid sixteenth-note scale-like passage. The lower staff continues with chordal accompaniment.

plus vite

The fifth system of musical notation is marked "plus vite". The upper staff features a very rapid sixteenth-note scale-like passage. The lower staff continues with chordal accompaniment, including some triplets.

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 melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and some melodic fragments.

più lento

Second system of musical notation, continuing the piece. The tempo marking *più lento* is placed above the treble staff. The music is characterized by a slower, more sustained melodic line in the treble and a bass line with block chords.

Third system of musical notation, showing further development of the melodic and harmonic material. The treble staff features a long, flowing melodic line with some grace notes, while the bass line continues with harmonic support.

animato

Fourth system of musical notation, marked *animato*. The tempo increases, and the melodic line in the treble becomes more active and rhythmic. The bass line also shows more movement with eighth notes.

Fifth system of musical notation, concluding the page. It features a *ff* (fortissimo) dynamic marking. The music ends with a final cadence in both staves, including a fermata over the final notes.

F

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Accents are placed over several notes in both hands.

Second system of musical notation, continuing the piece. The right hand features a melodic line with eighth notes and some rests, while the left hand provides a steady accompaniment. The forte (*f*) dynamic is maintained.

Third system of musical notation, showing further development of the melodic and accompaniment parts. The right hand has a more active melodic line with eighth notes, and the left hand continues with a consistent rhythmic pattern.

Fourth system of musical notation, where the right hand begins to play a series of chords, possibly indicating a change in texture or a new section. The left hand continues with its accompaniment.

Fifth system of musical notation, concluding the page. The right hand continues with chords, and the left hand provides a final accompaniment. The piece ends with a final chord in the right hand.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some rests, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a more active melodic line with sixteenth-note patterns, and the bass staff continues with chords and single notes.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes and some slurs, while the bass staff provides a consistent accompaniment.

Fifth system of musical notation. The treble staff shows a melodic line with eighth notes and slurs, and the bass staff continues with a steady accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff features a melodic line with eighth notes and slurs, and the bass staff provides a consistent accompaniment. A fermata is placed over the final note of the treble staff.

2^a

First system of a piano score. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A bracket above the first two measures is labeled '2^a'.

Second system of the piano score, continuing the melodic and harmonic development.

Third system of the piano score, featuring more complex rhythmic patterns and dynamic markings.

Fourth system of the piano score, showing further melodic and harmonic progression.

più animato

Fifth system of the piano score, marked 'più animato'. The tempo and energy increase, as indicated by the dynamic marking 'f' (forte) in the left hand.

Sixth system of the piano score, concluding with a final chord marked 'ff' (fortissimo) in the left hand.

G

The first system of music for 'G' consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a series of eighth-note chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present. The system concludes with a melodic line in the right hand marked with a '7' (seventh chord) and a slur.

The second system continues the piece. It features similar eighth-note chordal textures in the right hand and a bass line in the left hand. A dynamic marking of *f* is present. The system concludes with a melodic line in the right hand marked with a '7' and a slur.

GADET ROUSSEL

The first system of 'GADET ROUSSEL' consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a series of eighth-note chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present.

The second system continues the piece with eighth-note chords in the right hand and a bass line in the left hand.

The third system continues the piece with eighth-note chords in the right hand and a bass line in the left hand.

cresc. *f*

VARIATION
un poco più mod^{to}

p très léger

tr

tr 5 3 3 *tr*

The first system of music consists of two staves. The treble clef staff begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above them. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

plus vite

The second system continues the piece, marked 'plus vite' (faster) and 'f' (forte). The treble clef staff features a melodic line with eighth notes, while the bass clef staff has a steady accompaniment of chords.

The third system is marked 'f' (forte). The treble clef staff has a melodic line with eighth notes, and the bass clef staff continues with a rhythmic accompaniment of chords.

The fourth system shows the bass clef staff with flats (Bb and Eb) in the accompaniment. The treble clef staff continues with a melodic line of eighth notes.

The fifth system concludes with a 2/4 time signature. The treble clef staff has a melodic line with eighth notes, and the bass clef staff has a simple accompaniment of chords.

GIROFLÉ-GIROFLA

The sixth system is titled 'GIROFLÉ-GIROFLA' and is marked 'sfz' (sforzando). The treble clef staff features a melodic line with eighth notes and slurs, while the bass clef staff has a steady accompaniment of chords.

8

sfz

This system contains the first five measures of the piece. The music is in G major. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth-note chords. A dynamic marking of *sfz* (sforzando) is placed under the fourth measure.

8

sfz

This system contains measures 6 through 10. The melodic line continues with similar eighth-note patterns. A dynamic marking of *sfz* is present in the seventh measure.

8

LES LAURIERS

f

This system contains measures 11 through 15. A section titled "LES LAURIERS" begins at measure 11, where the key signature changes to G minor. The music features a more complex texture with chords and moving lines in both hands. A dynamic marking of *f* (forte) is placed in the twelfth measure.

This system contains measures 16 through 20. The key signature remains G minor. The right hand has a more active melodic line with slurs, while the left hand continues with a steady accompaniment.

This system contains measures 21 through 25. The music continues in G minor with similar textures and dynamics.

This system contains measures 26 through 30, concluding the piece on this page. The right hand features a final melodic flourish.

Pressez un peu

The first system of music features a treble and bass clef. The treble clef part begins with a series of chords and a melodic line, while the bass clef part provides a steady accompaniment. The key signature has two flats, and the time signature is 7/8.

The second system continues the piece, showing more complex chordal textures in the treble and a consistent bass line. The treble clef part includes some sixteenth-note patterns.

The third system introduces a more active treble line with eighth-note patterns, while the bass line remains accompanimental. The dynamics appear to be moderate.

The fourth system features a treble line with a steady eighth-note rhythm and a bass line with dense chordal accompaniment. The overall texture is rich and rhythmic.

The fifth system concludes the piece with a treble line that has a slight upward trajectory and a bass line with a *ff* (fortissimo) dynamic marking. The final notes are sustained.

LA MONACO

The first system of music for 'LA MONACO' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth-note patterns and a fermata over the first measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note bass lines. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff.

The second system continues the piece with two staves. The upper staff maintains the melodic eighth-note patterns, while the lower staff provides a steady accompaniment with chords and eighth-note bass lines.

The third system of music shows the continuation of the piece. The upper staff features melodic lines with some slurs and accents. The lower staff has a more complex accompaniment with chords and eighth-note bass lines, including some triplets.

The fourth system continues the musical piece. The upper staff has melodic lines with slurs and accents. The lower staff features a complex accompaniment with chords and eighth-note bass lines, including some triplets.

più animato

The fifth and final system of music on the page. The upper staff continues with melodic lines, and the lower staff features a complex accompaniment with chords and eighth-note bass lines, including some triplets.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of continuous eighth-note patterns in both hands.

plus vite

Second system of musical notation, continuing the eighth-note patterns from the first system.

plus vite jusqu'à la fin

Third system of musical notation, continuing the eighth-note patterns.

Fourth system of musical notation, showing a change in the bass line with chords and a dynamic marking of *ff*.

Fifth system of musical notation, concluding the piece with a final cadence and dynamic markings of *ff*.

Enchaînez de suite

MUSIQUE MILITAIRE sur le théâtre

Musical score for the first system. The piano part is in 2/4 time, key of B-flat major. The drum part is labeled "Tambour" and consists of a rhythmic pattern of eighth notes. The piano part begins with a rest in the first two measures, followed by a melodic line in the third measure.

Musical score for the second system. The piano part continues with the same rhythmic pattern. The vocal line has lyrics "scen" and "do" under a slur. The piano part has a melodic line in the first measure, followed by a rest in the second measure, and then continues in the third and fourth measures.

Musical score for the third system. The tempo is marked "Tempo marziale". The piano part has dynamics "poco", "a", "poco", and "f". The vocal line has a slur over the first two measures. The piano part has a melodic line in the first measure, followed by a rest in the second measure, and then continues in the third and fourth measures.

Musical score for the fourth system. The piano part consists of a rhythmic pattern of eighth notes in both hands. The key signature is B-flat major and the time signature is 2/4.

Musical score for the fifth system. The piano part consists of a rhythmic pattern of eighth notes in both hands. The key signature is B-flat major and the time signature is 2/4.

First system of musical notation. It consists 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). The music begins with a repeat sign. The first measure is marked with a fortissimo (*ff*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The upper staff has a melodic line with some slurs and ties. The lower staff continues with a steady accompaniment pattern.

Third system of musical notation. The upper staff shows a melodic phrase with a slur and a dynamic marking of *sfz* (sforzando) with a hairpin. The lower staff continues with chords and bass movement.

Fourth system of musical notation. This system features a more active accompaniment in both staves, with the upper staff playing chords and the lower staff playing a rhythmic pattern of eighth notes.

Fifth system of musical notation, concluding the page. It includes first and second endings. The first ending is marked "1^a" and the second ending is marked "2^a". Both endings lead to a final cadence. The upper staff has a melodic line with some slurs, and the lower staff has a simple accompaniment.

DUO DE LA CHANSON

N° 21

All^o moderato

PIANO

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The left hand plays a simple accompaniment of quarter notes G2, Bb2, and D3.

ANATOLE

La chan -

The first line of music for Anatole features a vocal line in the bass clef and piano accompaniment in the grand staff. The vocal line begins with a whole note G2, followed by quarter notes A2, Bb2, and C3. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *ff* and *p*.

A. - son e'est tou - te la Fran - ce Dans les bons

The second line of music for Anatole continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G2, followed by quarter notes A2, Bb2, C3, D3, E3, and F3. The piano accompaniment continues with chords and single notes. Dynamics include *ff* and *p*.

A. dans les mauvais jours Elle est la joie ou l'espé -

The third line of music for Anatole continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G2, followed by quarter notes A2, Bb2, C3, D3, E3, and F3. The piano accompaniment continues with chords and single notes. Dynamics include *ff* and *p*.

rit.

- ran - ce Pei - nes plai - sirs bon heurs a - mours

ISIDORE
dolce

Sur le ber - ceau, la mè - re blou - de Se penche

p

1. d'un air at - ten - dri Et mur - mure u - ne

1. vieil - le ron - de A son bel an - ge qui sou -

rit.

ANATOLE

I.

-rit. Pour don - ner du cœur à Pou - vra - ge
ben mesurato

A.

Rien ne vaut un joyeux re - frain ——— Al -

A.

-lous, com - pagnons du cou - ra - ge Un couplet, chasse le cha -

ISIDORE

A.

-grin. ——— Et par - tout la chanson fé -

I. *en - de Pre - nant aux lè - vres son es - sor*

I. *Fais tres - sail - lir l'â - me du mon - de,*

I. *En ou - vrant ses deux aî - les d'or En ou -*
 ANATOLE *allarg.*

En ou - vrant ses deux aî - les d'or En ou -

I. *vrant ses deux aî - les d'or. rit. ad lib.*

A. *vrant ses deux aî - les d'or. più animato*

Et folle et ri - eu - se, rit.

I.  Qui toujours nous charme - ra

A.  Ou bien sé - ri - eu - se, Qui toujours nous charme - ra



I.  Qui toujours nous con - so - le - ra.

A.  Qui toujours nous con - so - le - ra.



I.  Oui c'est la chan - son Au vi - vant fris - son La chanson ché -

A.  Oui c'est la chan - son Au vi - vant fris - son La chanson ché -



allarg.

1^o Tempo

1. -rie Où bat l'â - me de la pa - tri - e C'est le chant vain -

A. -rie Où bat l'â - me de la pa - tri - e C'est le chant vain -

allarg.

1. -queur Qui nous prend au cœur Oui, c'est la chan - son La vieil -

A. -queur Qui nous prend au cœur Oui, c'est la chan - son La vieil -

allarg.

dolcissimo con espress.

1. -le chan - son . Aux mois des ro - ses sous les

A. -le chan - son .

I. bran - ches Où passe un souffle pal - pi - tant

The first system consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has a melodic line with lyrics. The piano accompaniment features arpeggiated chords in the right hand and a simple bass line in the left hand.

Variante

I. En chapeaux clairs, en ro - bes blan - ches Les a - mou -

The second system continues the vocal and piano parts. It includes a 'Variante' section indicated by a dashed box around the final notes of the vocal line. The piano accompaniment continues with arpeggiated figures.

marziale

I. - ren - ses vont chan - tant Puis un ma - tin... le

ANATOLE

The third system is marked 'marziale' and 'ANATOLE'. It features a vocal line and piano accompaniment. The piano part has a more rhythmic, march-like character. The tempo marking 'ben mesurato' is present.

A. clai - ron son - ne, Coup sur coup gronde le ca - non.

The fourth system is marked 'A.' and 'canon'. It features a vocal line and piano accompaniment. The piano part has a rhythmic, march-like character. The tempo marking 'ben mesurato' is present.

A.

Aux plis du drapeau qui frissonne

A.

Entendez passer la chanson!.. Entendez

A.

passer la chanson!.. Car elle est de

rit.

rit. *animato*

I.

chaque bataille Et les beaux régiments ar-

1. *allarg.*

- dents Pas - sent de - bout dans la mi-

1. *rit.*

- trail - le A - vec un gai re - frain aux dents

ANATOLE

A - vec un gai re - frain aux dents

1. *allarg.* *rit.* *ad lib.* **Più animato**

A - vec un gai re - frain aux dents Oui c'est la chan-

A. *allarg.* *rit.* **Più animato**

A - vec un gai re - frain aux dents Oui c'est la chan-

allarg.

1. *- son Au vi - vant fris - son La chanson ché - rie Où bat l'a -*

A. *- son Au vi - vant fris - son La chanson ché - rie Où bat l'a -*

1. *- me de la pa - tri - e C'est le chant vainqueur Qui vous prend au*

A. *- me de la pa - tri - e C'est le chant vainqueur Qui vous prend au*

I^o Tempo

I^o Tempo

1. *cœur . Oui c'est la chan - son - La vieil - le chan - son .*

A. *cœur . Oui c'est la chan - son - La vieil - le chan - son .*

allarg. rit. f Variante chan -

allarg. rit. ff

CHOEUR ET SCÈNE

N° 22

Moderato

SOPRANOS

TÉNORS

BASSES

PIANO

Dans

Dans

Dans

p

ses atours qu'elle est charman - te Qu'elle a de grâce et que d'at -

p

ses atours qu'elle est charman - te Qu'elle a de grâce et que d'at -

p

ses atours qu'elle est charman - te Qu'elle a de grâce et que d'at -

p

_traits Cha - cun i - ci la com - pli - men - te A - mis, pa -
 _traits Cha - cun i - ci la com - pli - men - te A - mis, pa -
 _traits Cha - cun i - ci la com - pli - men - te

-rents, de loin, de près, Dans ses atours qu'elle est char -
 -rents, de loin, de près, Dans ses atours qu'elle est char -
 A - mis, parents, de loin, de près, Dans ses atours qu'elle est char -

ANATOLE

Mais qu'avez-vous vous trem-

-man - te Qu'elle est char-man - te

-man - te Qu'elle est charman - te

-man - te Qu'elle est char-man - te

MARION

Je n'ai rien!

-blez?... Rien?...

Je suis gai-e... Vous le voyez bien! Voi-là que je sou-ris dé-

M. *-jà*
DENISE (sortant de la maison)
Marion Mari - on

M. Pardon!...

D. Voi-ci ton li - vre, Tu l'a - vais ou - bli - é

ISIDORE

Et moi qui doit toujours la sui - vre Voi -

I. -ci ce que tout à co - té Pour ma part j'ai trou -

(Il lui donne un objet)

I.

-vé Ah!

ANATOLE

Qu'est - ce

sf

ISIDORE

Oh!

A.

done?

Qu'est - ce que c'est?

Qu'est - ce que c'est?

Qu'est - ce que c'est?

ff

I.

rien un tout pe - tit car - net

espressivo

rall. molto

Le chant bien soutenu

p

MARION

Pauvre pe - tit car - net!

M

O con - fi - dent dis - cret Car dans ces pa - ges

p.

M. *là Est peut-ê-tre dé-jà*

ANATOLE

Car dans ces pa-ges là Est peut-ê-tre dé-

M. *— Le bon-heur de ma vie Le bonheur de ma vi*

A. *-jà Le bon-heur de sa vie Le bonheur de sa vi*

rit.

M. *-e.*

A. *-e.*

poco rit.

SORTIE

N^o 22 bis

Moderato *dolce*

SOPRANOS
 Dans ses atours qu'elle est charmante Qu'elle

dolce

TÉNORS
 Dans ses atours qu'elle est charmante Qu'elle

dolce

BASSES
 Dans ses atours qu'elle est charmante Qu'elle

Moderato

PIANO
p

(Le chœur est interrompu brusquement par l'arrivée de Michel.)

a de grâce et que d'attraits Cha - cun i - ci la compli - men... Ah!

a de grâce et que d'attraits Cha - cun i - ci la compli - men... Ah!

a de grâce et que d'attraits Cha - cun i - ci la compli - men... Ah!

CHANSON DU PETIT PLOUPIOU

MICHEL

N° 25

All^o moderato

PIANO

f

The piano introduction consists of two staves in 6/8 time, marked 'All^o moderato'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. The piece begins with a forte (*f*) dynamic.

MICHEL

MICHEL

Cé -

The vocal line for 'MICHEL' is written on a single staff in G major and 6/8 time. It begins with a whole rest followed by a half note 'Cé' with a fermata. The piano accompaniment continues with a steady eighth-note pattern.

M.

-tait u - ne pla - ce très for - te Ah! oui très forte as - su - ré -

p

The vocal line continues with the lyrics '-tait u - ne pla - ce très for - te Ah! oui très forte as - su - ré -'. The piano accompaniment is marked piano (*p*) and features a consistent eighth-note accompaniment.

M.

- ment ——— Ell' ré - sistait bien mais qu'impor - te Fal - lait

The vocal line concludes with the lyrics '- ment ——— Ell' ré - sistait bien mais qu'impor - te Fal - lait'. The piano accompaniment continues with the same eighth-note pattern.

M.  *la prendre ce - pen - dant* *En deux temps* *trois mouv'*

M.  *-ments* *Dam' quand on a pas l'ha - bi - tu - de* *La tâch' vous*

M.  *pa - rait un peu ru - de* *C'est pas l'Pé - rou* *mais c'est é -*

M.  *-gal* *Y a tout d'mê - me un p'tit* *peu*

mouv^t beaucoup plus lent

M. *d'mal* A - lors sous son pa - nache im - men - se V'la l'brav' Mu -

M. **1^o tempo**
 - rat qui s'a - van - - ce N'ayez pas peur qu'il dit gai -

M. - ment Nous prendrons ça tambour bat - tant Sui - vez

M. **animato** *cresc.* **rit.**
 moi conscrits en chan - tant ——— La marche de notr' ré - gi -

rit.

All^{to} ben misurato

M. *ment* *Pe - tit pioupiou Bon -*

M. *- homm' d'un sou Ça va, ça n'va pas, ça n'va guè - - re Monte*

M. *à l'assaut Tou - jours plus haut Les poltrons res_te_ront der -*

M. *- riè - re Pe - tit pioupiou Bon - homm' d'un sou Ça*

M.

va, ça n'va pas, ça n'va guè - re Pe - tit pioupiou Bon -

M.

-homm' d'un sou Pe - tit pioupiou Bonhomm' d'un sou *ad lib.*

più animato

ff

M.

2^e COUPLET Or donc voi là qu'on s'met en rou - te Les ball's
3^e COUPLET On va toujours mais la mi - trail - les Com - me

ff *p*

M.  siff l'nt on sa - lu' très bas On
le blé fau - che nos rang On

M.  mar - che quand mêm' vers la r'dou - te Qu'est loin là-bas! là-bas! là -
frappe et d'es - toc et de tail - le Au dé - part on é - tait deux

M.  bas! Crâ - ne - ment Dans le rang Mais tout à
cents Mainte - nant En comp - tant De deux cents

M.  coup le ca - non ton - ne Puis un bou - let dans la co -
ou n'est qu'cent cin - quan - te Puis cent..puis qua - tre-vingt... puis

M. 
 - lon - ne Trace un che - min large et pro - fond — Qui dé - mo -
 tren - te...Puis dix...puis cinq... puis deux... puis quoi? — Un seul res -

M. 
 - lit — le ba - tail - lon A - lors sous son pa - nache im -
 - te — de - bout — c'est moi!..

M. 
 - men - se V'la l'brav' Mu - rat qui s'a - van - - ce « Vous a - vez
 « R'tir' toi qu'il

M. 
 peur, tas de clam - pins Pas tout à fait, Mais un p'tit
 dit! Et j'lui ré - ponds: « Ba - tez tam - bours Son - nez clai

M. *brin!.. Qui m'a f...i - chu d'pareils sol - dats En a -*
- rous Et sur la r'dou - - te tout en haut En chan -

M. *poco rit.* *un poco più mod^{to}* *pp*
- vant! Et l'on ré - pond tout bas Pe

M. *ad lib.* *risoluto e marcato* *pp*
- tant J'vais planter l'drapeau Pe

rit.

M. *tit pioupiou Bon - homm' d'un sou Ça va, ça n'va pas, ça n'va*

M. *guè - re Monte à l'assaut Tou - jours plus haut Les*

Mi.

poltrons resteront der-riè - re Pe - tit pioupiou Bon-homm' d'un sou Ça

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a series of eighth notes, followed by a dotted quarter note and then eighth notes. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

Mi.

va, ça n'va pas, ça n'va guè - - re Pe - tit pioupiou Bon-

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur over it, followed by eighth notes. The piano accompaniment continues with similar rhythmic patterns.

Mi.

-homm' d'un sou Pe - tit pioupiou Bonhomm' d'un sou

ad lib.

The third system concludes the vocal line with a long note marked 'ad lib.' (ad libitum). The piano accompaniment continues with chords and eighth notes.

Più animato

ff

ff

The 'Più animato' section is a piano accompaniment in grand staff. It is marked with a forte dynamic (*ff*) and features a more complex, rhythmic accompaniment with many beamed eighth notes in both hands.

FINALE

N^o 24

(Musique militaire sur le théâtre)

PIANO

The first system of musical notation for piano, measures 1-4. It features a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a rhythmic accompaniment of chords. A hairpin crescendo is visible in the right hand across the measures.

The second system of musical notation for piano, measures 5-8. The right hand continues the melodic line with eighth notes and some rests. The left hand maintains the chordal accompaniment. A hairpin crescendo is present in the right hand.

The third system of musical notation for piano, measures 9-12. The right hand melody continues with eighth notes. The left hand accompaniment remains consistent. A hairpin crescendo is shown in the right hand.

The fourth system of musical notation for piano, measures 13-16. The right hand melody concludes with a final note. The left hand accompaniment continues. A hairpin crescendo is present in the right hand.

MARION

En ces beaux jours Qui pour toujours Res - teront gravés dans l'his -

m. - toi - - re Pen - dant qu'là - bas Mar - chent au pas Nos

m. ré - giments couverts de gloi - - re Mam' - zell' Quat'sous Trouv -

m. - rait biendoux D'rem - por - ter aus - si la vic - toi - - re Ain -

M.

- si que nous Ré - pé - tez tous Bra - vo! Bravo! Mam'zell' Quat' sous — En

Sop. *f* En

Tén. *f* En

Bass. *f* En

M.

ces beaux jours Qui pour toujours Res - te - ront gra - vés dans l'his -

ces beaux jours Qui pour toujours Res - te - ront gra - vés dans l'his -

ces beaux jours Qui pour toujours Res - te - ront gra - vés dans l'his -

ces beaux jours Qui pour toujours Res - te - ront gra - vés dans l'his -

M.

- toi - - re Pen - dant qu' là - bas Mar - chent au pas Nos

- toi - - re Pen - dant qu' là - bas Mar - chent au pas Nos

- toi - - re Pen - dant qu' là - bas Mar - chent au pas Nos

- toi - - re Pen - dant qu' là - bas Mar - chent au pas Nos

The first system of music consists of five staves. The top four staves are vocal parts, each with the lyrics: "- toi - - re Pen - dant qu' là - bas Mar - chent au pas Nos". The bottom staff is a grand staff for piano accompaniment, with a treble and bass clef. The music is in a minor key, indicated by three flats in the key signature.

M.

ré - gi - ments couverts de gloi - - re Mam' - zell' Quat' sous Trouv'

ré - gi - ments couverts de gloi - - re Mam' - zell' Quat' sous Trouv'

ré - gi - ments couverts de gloi - - re Mam' - zell' Quat' sous Trouv'

ré - gi - ments couverts de gloi - - re Mam' - zell' Quat' sous Trouv'

The second system of music consists of five staves. The top four staves are vocal parts, each with the lyrics: "ré - gi - ments couverts de gloi - - re Mam' - zell' Quat' sous Trouv'". The bottom staff is a grand staff for piano accompaniment, with a treble and bass clef. The music is in a minor key, indicated by three flats in the key signature.

M.

-rait bien doux D'rem-por-ter aus-si la vic-toi--re Ain-

-rait bien doux D'rem-por-ter aus-si la vic-toi--re Ain-

-rait bien doux D'rem-por-ter aus-si la vic-toi--re Ain-

-rait bien doux D'rem-por-ter aus-si la vic-toi--re Ain-

M.

-si que nous Ré-pé-tez tous Bra-vo! Bra-vo! Mam'zell' Quat'

-si que nous Ré-pé-tez tous Bra-vo! Bra-vo! Mam'zell' Quat'

-si que nous Ré-pé-tez tous Bra-vo! Bra-vo! Mam'zell' Quat'

-si que nous Ré-pé-tez tous Bra-vo! Bra-vo! Mam'zell' Quat'

M.

- sous
- sous
- sous
- sous

Four vocal staves in 2/4 time, key of B-flat major. Each staff begins with a quarter note G4, followed by a quarter rest, then a double bar line. The music continues with a series of whole rests.

Musique militaire sur la scène et l'orchestre

ff

Piano introduction in 2/4 time, key of B-flat major. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The piece begins with a quarter rest in both hands, followed by a double bar line.

Piano accompaniment in 2/4 time, key of B-flat major. The right hand features chords and eighth notes, while the left hand plays a steady eighth-note bass line.

Piano accompaniment in 2/4 time, key of B-flat major. The right hand features chords and eighth notes, while the left hand plays a steady eighth-note bass line.

1^{re} fois

Pour finir

Piano accompaniment in 2/4 time, key of B-flat major. The piece concludes with two endings. The first ending is marked '1^{re} fois' and the second is marked 'Pour finir'. Both endings consist of a few chords in the right hand and single notes in the left hand.

