

CHŒUR DES GARDES.

N<sup>o</sup> 19. Allegro marziale.  
Soprani.

Des D'HONNEUR.

Ténors.

15 GARDES.

Basses.

Allegro marziale.

PIANO.

1 GARDE.

Je suis le gar - de, le gar - - de, le

2 GARDES.

gar - de, Qui gar - de, qui gar - de la fil - le du roi. Nous

som - mes les deux gar - des, les deux gar - - des, Qui

gar - dons le gar - de, Qui gar - de la fil - le du

4 GARDES. Nous sommes les qua - tre gar - des, Qui  
roi. Nous sommes les qua - tre gar - des, Qui

*più f*

gar - dons les deux gar - des, Qui gar - dent, le gar - de, Qui  
gar - dons les deux gar - des, Qui gar - dent, le gar - de, Qui

gar - de la fil - le du roi. 8 GARDES. Nous  
gar - de la fil - le du roi. Nous

*più f*

som - mes les huit gar - des, Qui gardons les qua - tre gar - des, Qui  
som - mes les huit gar - des, Qui gardons les qua - tre gar - des, Qui

gar - dent les deux gar - des, Qui gar - dent le gar - de, Qui  
gar - dent les deux gar - des, Qui gar - dent le gar - de, Qui

gar - de la fil - le du roi. TOUS LES GARDES. Nous  
gar - de la fil - le du roi. Nous

gar - dons la fil - le du roi, Nous som - mes les gar - des, Qui  
gar - dons la fil - le du roi, Nous som - mes les gar - des, Qui

## DES D'UN BONNEUR.

Ah! voi - ci les huit gar - des Qui  
 gar - dent la fil - le du roi.  
 gar - dent la fil - le du roi.

*p*

gardent les quatre gar - des, Qui gar - dent les gar - des, Qui gar - dent la fil - le du  
 roi.

roi. Ah! voi - ci les huit gar - des Qui  
 Nous som - mes les huit gar - des Qui  
 8 GARDES. Nous som - mes les huit gar - des Qui

*f* *p*

gardent les qua-tre gar - - des Qui gar-dent les deux gar - des Qui  
 gardons les qua-tre gar - - des Qui gar-dent les deux gar - des Qui  
 gardons les qua-tre gar - - des Qui gar-dent les deux gar - des Qui

gar - dent le gar - de, Qui gar - de, qui gar - de la fil - le du roi, Qui  
 1 GARDE.  
 Je gar - de, je gar - de la fil - le du roi, Je  
 2 GARDES.  
 Nous gar - dons, nous gar - dons la fil - le du roi, Nous  
 Nous gar - dons, nous gar - dons la fil - le du roi, Nous  
 4 GARDES.  
 Nous gar - dons, nous gar - dons la fil - le du roi, Nous  
 gar - dent le gar - de, Qui gar - de la fil - le du roi, Nous  
 8 GARDES.  
 gar - dent le gar - de, Qui gar - de la fil - le du roi, Nous

6. 
 Musical staff 1: Treble clef, lyrics: gar - de la fil - le, la fil - le du roi, Qui gar - de la fil - le, la

1. 
 Musical staff 2: Bass clef, lyrics: gar - de la fil - le, la fil - le du roi, Je gar - de la fil - le, la

2. 
 Musical staff 3: Treble clef, lyrics: gar - dons la fil - le, la fil - le du roi, Nous gar - dons la fil - le, la

G. 
 Musical staff 4: Bass clef, lyrics: gar - dons la fil - le, la fil - le du roi, Nous gar - dons la fil - le, la

4. 
 Musical staff 5: Treble clef, lyrics: gar - dons la fil - le, la fil - le du roi, Nous gar - dons la fil - le, la

G. 
 Musical staff 6: Bass clef, lyrics: gar - dons la fil - le, la fil - le du roi, Nous gar - dons la fil - le, la

8. 
 Musical staff 7: Treble clef, lyrics: gar - dons la fil - le, la fil - le du roi, Nous gar - dons la fil - le, la

G. 
 Musical staff 8: Bass clef, lyrics: gar - dons la fil - le, la fil - le du roi, Nous gar - dons la fil - le, la

Piano accompaniment: Treble and Bass clefs, chords and arpeggios

The image shows a musical score for voice and piano. It consists of eight vocal staves and a piano accompaniment. Each vocal staff is marked with a measure number (D, 1, 2, 4, 6, 8) and a clef (D: soprano, 1, 2, 4, 6, 8: alto, 1, 2, 4, 6, 8: bass). The lyrics 'fil - le du roi.' are written below each vocal staff. The piano accompaniment is at the bottom, featuring a complex texture with sixteenth-note patterns and chords. The score includes dynamic markings such as *rit.* (ritardando) and *ff* (fortissimo).

*rit.*  
D. fil - le du roi.

*rit.*  
1 G. fil - le du roi.

*rit.*  
2 G. fil - le du roi.

*rit.*  
4 G. fil - le du roi.

*rit.*  
6 G. fil - le du roi.

*rit.*  
8 G. fil - le du roi.

*rit.*  
*ff*

## COUPLETS

des

## DEMOISELLES D'HONNEUR.

N<sup>o</sup> 20.

Allegro.

FLAMMA.

D<sup>es</sup> D'HONNEUR.

PIANO.

1<sup>re</sup> et 2<sup>de</sup>s Soprani.

Allegro.

FLAMMA.

1<sup>er</sup> COUPLET. EL le di - sait: ah! viens en - core Viens bien vi - te près de moi.*p léger.*

F.

1<sup>er</sup> Sop.2<sup>de</sup> Sop.

Prince Ca - pri - ce je ta -

Viens près de moi.

Viens près de moi.

F.

- do - re! Je n'aime - rai jamais que toi.

1<sup>er</sup> Sop.

Ja - mais que toi.



F

Et j'en - ten - dis jus - qu'à l'au -

Ja - mais que toi!

*p*

F

- ro - re Sa voix, sa voix plei - ne d'un doux é - moi

F

Oui, j'en - ten - dis jus - qu'à l'au - ro - re Sa voix

*1<sup>rs</sup> et 2<sup>ds</sup> Sop.*

Elle en - ten - dit jus - qu'à l'au - ro - re Sa voix

*f*

F

plei - ne d'un doux - é - moi. 2<sup>e</sup> COUPLET. Nous serons

plei - ne d'un doux - é - moi.

*f*

*p léger.*

F. bien heureux en\_semble Disait-elle ô mon cher a\_mant.

1<sup>re</sup> Sop.  
Mon cher a -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. It contains the lyrics "bien heureux en\_semble Disait-elle ô mon cher a\_mant." The middle staff is a vocal line for the first soprano, labeled "1<sup>re</sup> Sop.", with the lyrics "Mon cher a -". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth and sixteenth notes.

F. Mon cœur pal\_pite et ma main tremble Et je te

2<sup>de</sup> Sop.  
\_ mant. Mon cher a\_mant.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "Mon cœur pal\_pite et ma main tremble Et je te". The middle staff is a vocal line for the second soprano, labeled "2<sup>de</sup> Sop.", with the lyrics "\_ mant. Mon cher a\_mant.". The bottom staff is a piano accompaniment in grand staff, continuing the rhythmic accompaniment from the first system.

F. vois même en dormant.

1<sup>re</sup> Sop. 2<sup>de</sup> Sop.  
Même en dor\_mant, Même en dor -

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "vois même en dormant.". The middle staff is a vocal line for the first soprano, labeled "1<sup>re</sup> Sop.", with the lyrics "Même en dor\_mant,", and the second soprano, labeled "2<sup>de</sup> Sop.", with the lyrics "Même en dor -". The bottom staff is a piano accompaniment in grand staff.

F. Ah! viens cher Ca\_price et m'em\_por - te

\_ mant.

*p*

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "Ah! viens cher Ca\_price et m'em\_por - te". The middle staff is a vocal line for the first soprano, labeled "1<sup>re</sup> Sop.", with the lyrics "\_ mant.". The bottom staff is a piano accompaniment in grand staff, starting with a piano dynamic marking "*p*".

F. *Vers les beaux cieux où l'a - mour, où l'a - mour luit.*

F. *Ah! viens cher Ca - price et m'em - por - te*  
*1<sup>re</sup> et 2<sup>d</sup> Sop.*  
*Ah! viens cher Ca - price et m'em - por - te*

F. *Vers les beaux cieux — où l'a - mour luit. C'est*  
*Vers les beaux cieux — où l'a - mour luit.*

F. *tout ce qu'a tra - vers la por - te Hé - las! j'en -*

F

1<sup>re</sup> et 2<sup>d</sup> Sup.

- ten - dis cet - te nuit. C'est tout ce qu'a tra -

C'est tout ce qu'a tra -

The first system of the musical score consists of three staves. The top staff is a vocal line for the first and second sopranos, starting with the lyrics '- ten - dis cet - te nuit. C'est tout ce qu'a tra -'. The middle staff is a vocal line for the same parts, continuing with 'C'est tout ce qu'a tra -'. The bottom staff is a piano accompaniment with treble and bass clefs, providing harmonic support with chords and moving lines.

F

- vers la por - te Hé - las! j'en - ten - dis cet - te

- vers la por - te Oui, elle en - ten - dit cet - te

*cresc.*

*cresc.*

*cresc.*

The second system continues the musical score with three staves. The vocal lines contain the lyrics '- vers la por - te Hé - las! j'en - ten - dis cet - te' and '- vers la por - te Oui, elle en - ten - dit cet - te'. The piano accompaniment includes dynamic markings such as 'cresc.' (crescendo) above and below the staff.

F

nuit, Hé - las! j'en - ten - dis cet - te nuit.

nuit, Oui, elle en - ten - dit cet - te nuit.

*f*

*f*

*f*

*ff*

The third system of the musical score features three staves. The vocal lines conclude with the lyrics 'nuit, Hé - las! j'en - ten - dis cet - te nuit.' and 'nuit, Oui, elle en - ten - dit cet - te nuit.'. The piano accompaniment includes dynamic markings such as 'f' (forte) and 'ff' (fortissimo).

The final system of the musical score shows the piano accompaniment for the concluding part of the piece, consisting of two staves (treble and bass clef) with various chordal and melodic textures.

# ARIETTE DE LA PRINCESSE.

## N<sup>o</sup> 21.

**FANTASIA.** *Allegro.*

**PIANO.** *f*

**FANTASIA.**

Je suis ner - veu - se,

**F.** Je suis fi - vre - se, Ma tête bout,

**F.** Un rien ma - ga - ce, Tout me tra - cas - se,

*ad libitum.*

F Me pousse à bout, — Me pousse à bout. A la même

*suivent.* *f* *p*

F heu - re, Je ris, je pleu - re Et je vou - drais, —

F Ah! je vou - drais, Bat - tre quel - qu'un, — Si je pou -

F - vais Bat - tre quel - qu'un, Si je — pou - vais Ah!

*ritard.* *suivent.*

a Tempo.

F. Je suis ner - veu - se, Je suis fiè - vre - se, Ma tête

a Tempo.

F. bout Un rien m'a - ga - ce,

F. Tout me tra - cas - se, Ah! me tra - cas -

F. - se Pour - tant j'ai - me ton doux sup - pli - ce

F. Ô mal char - mant nou - veau pour moi

*rit.*

F. Je te par - tage a - vec Ca - pri - ce Et

F. ne puis plus vi - vre sans toi. Ah! Ah!

F. ah! ah!

F. ah!

*tr*

F. ah!



a Tempo.

F Je suis ner - veu - se, Je suis fié - vre - se, Ma tête bout,

a Tempo.

*p*

F Un rien m'a - ga - ce Tout me tra - cas - se

*p*

F Ah! ma tête bout Ah!

*p*

F ma tête bout Ah!

*f rit.* *ff*

*f* *8...*

## CHŒUR DU MARCHÉ.

N<sup>o</sup> 22.

Allegro non troppo.

SOPRANI.

TENORS.

BASSES.

3 MARCHANDS.

PIANO.

Allegro non troppo.

The musical score is arranged in four systems. The first system contains the vocal staves for Soprano, Tenor, and Bass, and the beginning of the piano accompaniment. The piano part starts with a forte (*f*) dynamic. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system concludes the piano accompaniment with a sforzando (*sf*) dynamic marking.

Soprani *f*  
C'est le mar - ché, C'est le mar - ché

Tenors *f*  
C'est le mar - ché, C'est le mar - ché

Basses *f*  
C'est le mar - ché, C'est le mar - ché

*sempre ff*

Quel dé - bou - ché Pour le com - mer - ce, Cha - lands,

Quel dé - bou - ché Pour le com - mer - ce, Cha - lands,

Quel dé - bou - ché Pour le com - mer - ce, Cha - lands,

Mar - chands, Vont en tout sens, en tout sens, On se pousse et

Mar - chands, Vont en tout sens, en tout sens, On se pousse et

Mar - chands, Vont en tout sens, en tout sens, On se pousse et

Tenor: l'on se ren-ver - se, Ae - cou - rons tous! — Dé - pé - chons -  
 Alto: l'on se ren-ver - se, Ae - cou - rons tous! — Dé - pé - chons -  
 Bass: l'on se ren-ver - se, Ae - cou - rons tous! — Dé - pé - chons -

Piano accompaniment with *ff* dynamic marking.

Tenor: - nous Ae - cou - rons tous! — Dé - pé - chons -  
 Alto: - nous Ae - cou - rons tous! — Dé - pé - chons -  
 Bass: - nous Ae - cou - rons tous! — Dé - pé - chons -

Piano accompaniment with *ff* dynamic marking.

Tenor: - nous, C'est le mar - ché, C'est le mar - ché.  
 Alto: - nous, C'est le mar - ché, C'est le mar - ché.  
 Bass: - nous, C'est le mar - ché, C'est le mar - ché.

Piano accompaniment with *p* dynamic marking.

Place! pla - ce! place! pla - ce! Al - lons, mes - sieurs les

a - che - teurs, Au - tour de moi que l'on s'a -

mas - se, J'en ai de tou - tes les cou - leurs Re - gar -

dez! A - che - tez! Re - gar - dez!

Soprani.

Tenors.

Ac -

Basses.

Re - gar - dons! A - che - tons! Re - gar - dons! Ac -

Re - gar - dons! A - che - tons! Re - gar - dons! Ac -

- cou - rons tous — Dé - pê - chons - nous, Ac -  
 - cou - rons tous — Dé - pê - chons - nous, Ac -  
 - cou - rons tous Dé - pê - chons - nous, Ac ..

*ff*

- cou - rons tous — Dé - pê - chons - nous.  
 - cou - rons tous — Dé - pê - chons - nous.  
 - cou - rons tous Dé - pê - chons - nous.

C'est le mar - ché, C'est le mar - ché, C'est  
 C'est le mar - ché, C'est le mar - ché, C'est  
 C'est le mar - ché, C'est le mar - ché, C'est

le mar - ché, C'est le mar - ché Ac cou - rons, Ac - cou -

le mar - ché, C'est le mar - ché Ac cou - rons, Ac - cou -

le mar - ché, C'est le mar - ché Ac cou - rons, Ac - cou -

- rons, Dé - pê - chons, Dé - pê - chons, C'est le mar - ché, C'est

- rons, Dé - pê - chons, Dé - pê - chons, C'est le mar - ché, C'est

- rons, Dé - pê - chons, Dé - pê - chons, C'est le mar - ché, C'est

le mar - ché Ac - cou - rons, Ac - cou - rons, Dé - pê - chons Dé - pê -

le mar - ché Ac - cou - rons, Ac - cou - rons, Dé - pê - chons Dé - pê -

le mar - ché Ac - cou - rons, Ac - cou - rons, Dé - pê - chons Dé - pê -

- chons Ae - cou - rons tous! Dé - pê - chons ; nous. Ae -  
 - chons Ae - cou - rons tous! Dé - pê - chons - nous. Ae -  
 - chons Ae - cou - rons tous! Dé - pê - chons - nous, Ae -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics printed below each staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

- cou - rons tous! Dé - pê - chons - nous! \_\_\_\_\_  
 - cou - rons tous! Dé - pê - chons - nous! \_\_\_\_\_  
 - cou - rons tous! Dé - pê - chons - nous! \_\_\_\_\_

The second system continues the vocal and piano parts. The vocal staves show the continuation of the lyrics, with some notes held over from the previous system. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *sf* (sforzando) appearing in the bass line.

The third system shows the final part of the piano accompaniment. It features a more complex rhythmic pattern in the right hand, including sixteenth-note runs and chords, while the left hand continues with a steady bass line. The system concludes with a final chord in both hands.



# RONDO DE QUI PASS' PAR-LÀ.

№ 23.

LE PRINCE  
QUI PASS' PAR-LA.

*Allegro.*

SOPRANI.

TENORS.

BASSES.

PIANO.

*Allegro.*

*ff*

LE PRINCE.

Le prin.ce Qui

pas-se par là. Le prin.ce Qui pas-se par là, C'est bi.bi, c'est bi.bi,

c'est bi-bi le voi - là! — Le prin.ce Qui pas.se par là Le prin.ce Qui

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'c'est bi-bi le voi - là! — Le prin.ce Qui pas.se par là Le prin.ce Qui'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pas.se par là, Qui, c'est bibi, c'est bi-bi, c'est moi, c'est bibi le voi - là!

The second system continues the vocal line with the lyrics 'pas.se par là, Qui, c'est bibi, c'est bi-bi, c'est moi, c'est bibi le voi - là!'. The piano accompaniment continues with similar rhythmic patterns.

A.me.nez - moi les jeunes femmes Ac.cou.rez mes pe.tites dames, Ac.cou.rez

The third system features the vocal line with lyrics 'A.me.nez - moi les jeunes femmes Ac.cou.rez mes pe.tites dames, Ac.cou.rez'. A piano dynamic marking 'p' is present. The piano accompaniment includes a section marked with an '8' and a dashed line, indicating an eighth-note pattern.

mes pe.tites dames Ac.cou.rez Je n'vous dis que ça Le prin.ce Qui pas.se par là Le

The fourth system continues with the vocal line lyrics 'mes pe.tites dames Ac.cou.rez Je n'vous dis que ça Le prin.ce Qui pas.se par là Le'. The piano accompaniment continues with the eighth-note pattern.

prin.ce Qui pas.se par là C'est moi, c'est bibi, le voi - là, le voi - là, le voi - là!

The fifth system concludes the vocal line with lyrics 'prin.ce Qui pas.se par là C'est moi, c'est bibi, le voi - là, le voi - là, le voi - là!'. The piano accompaniment features a section marked with 'f' and 'ff' dynamics.

Animé.

Animé. J'en vends! j'en a - chète, A

masse é - ti - quet - tes, Sans les marchan - der Et sans m'ar - rê -

- ter, Oui, j'en vends! j'en a - chète, A - masse é - ti - quet - te Sans

les mar - chan - der — Et sans m'ar - rê - ter. Les

bru - nes, les blon - des, Les pla - tes, les ron - des Les

yeux noirs ou bleus Ve - nant de tous lieux, Pe -

- ti - tes et gran - des, So - bres et gour - man - des Pour

a - voir de tout J'ai pas - sé par - tout.

J'en ai de co - quet - tes J'en ai de dis - cre - tes,

Ma collec - ti - on Vaut un mil - li - on

1<sup>e</sup>  
P. J'en ai de sa - van - tes, Bonnes et mé - chan - tes,

C'est nu - mé - ro - té, Clas - sé bien co - té. C'est nu - mé -

1<sup>e</sup>  
P. - ro - té Clas - sé bien co - té. Ah!

a Tempo.

1<sup>e</sup>  
P. — Le prin - ce Qui pas - se par là, Le prin - ce Qui

a Tempo.

1<sup>e</sup>  
P. pas - se par là, C'est bi - bi, c'est bi - bi, c'est bi - bi le voi -

*p*

la. — Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là.

Soprano: *p*

Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là.

Tenors *p*

Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là,

Basses: *p*

Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là.

*cresc.*

Oui, c'est bi - bi, le voi - là, le voi - là! C'est moi, c'est bi - bi, le voi -

*cresc.*

C'est lui, c'est lui le voi - là, le voi - là! C'est lui, c'est bi - bi, le voi -

*cresc.*

C'est lui, c'est lui le voi - là, le voi - là! C'est lui, c'est bi - bi, le voi -

*cresc.*

C'est lui, c'est lui le voi - là, le voi - là! C'est lui, c'est bi - bi, le voi -

*cresc.*

*f*  
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par  
*f*  
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par  
*f*  
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par  
*f*  
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par

là, C'est moi!  
 là, C'est lui!  
 là, C'est lui!  
 là, C'est lui!

*ff*

# CHŒUR

et

## RONDE DES CHARLATANS

Op. 24

All. moderato.

CAPRICE.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

All. moderato.

*tr tr tr tr*

tr tr tr tr tr tr tr tr tr tr tr tr tr tr

Soprani.

Ténors.

Basses.

Ah! quelle mu -

Ah! quelle mu -

Ah! quelle mu -

Allegro maestoso.

*ff*

*ff*



- si - que Magni - fi - que! Quel ba - ta - clan Re - ten - tis - sant!

- si - que Magni - fi - que! Quel ba - ta - clan Re - ten - tis - sant!

- si - que Magni - fi - que! Quel ba - ta - clan Re - ten - tis - sant!

*tr tr* *ff*

*f* Ah! quel le mu - si - que Ma - gni - fi - que! Quel ba - ta -

*f* Ah! quel le mu - si - que Ma - gni - fi - que! Quel ba - ta -

*f* Ah! quel le mu - si - que Ma - gni - fi - que! Quel ba - ta -

- clan Re - ten - tis - sant!

- clan Re - ten - tis - sant!

- clan . Re - ten - tis - sant!

*tr tr* *f*

CAPRICE.

O - hé! o - hé! les ho.

- dands! O - hé! grands, petits, gras et gros.

Gens tranquilles, In trigants, Imbéciles, Ignorants, Bonnes têtes, Grosses bêtes,

Tous, approchez, tous, écoutez! Venez! venez! venez! venez! venez! venez! venez! venez! O.

*rail.*      *pas rit.*

Allegretto.

(presque crié)

Allegretto.

*p*

Allegretto.

*p*

he! o-he! pe - tits et grands Voi - là, voi - là les char - latans! O - hé! o-he! o -

Soprani.

Tenors.

Basses.

*p*

*mf*

he! o-he! — Vlà les charla - tans! — O - hé! o-he! pe - tits et grands.Voi -

O - hé! o-he! pe - tits et grands.Voi -

O - hé! o-he! pe - tits et grands.Voi -

O - hé! o-he! pe - tits et grands.Voi -

(presque crié)

1<sup>er</sup> COUP.

là,voilà les charla,tans O - hé! o-he! o - hé! o - hé! — Vlà les charla - tans! Ce

là,voilà les charla,tans voi - là voi - là les char - la - tans!

là,voilà les charla,tans voi - là voi - là les char - la - tans!

là,voilà les charla,tans voi - là voi - là les char - la - tans!

nest pas pour l'ap - pât vulgaire D'un peu d'or ou d'un peu d'argent,

*p*

Mes .

*f*

- sieurs que nous ve - nons vous faire Sur cet - te place un bo - niment.

*p*

Ce

c. n'est pas mé - me pour la gloi - re Ce n'est pas pour nous

c. faire un nom. Ni dans les fas - tes de l'his - toi - re Pour être ius - crits, Non,

c. messieurs. non. Notre am - bi - ti - on est plus belle Et je le dis a -

c. -vec fier - té. Nous cherchons u - ne cli - en - tè - le Par a - mour de l'uma - ni -

*rit.*

c. - té. O - hé! o - hé! pe - tits et grands Voi - là, voi - là les

*a Tempo.*

(presque crié)

char - la.tans. O - hé! o - hé! o - hé! o - hé! — Vla les char - la -

- tans! — O - hé! o - hé! pe - tits et grands.Voi - là, voi - là les

Soprani. *p*

O - hé! o - hé! pe - tits et grands.Voi - là, voi - là les

Ténors. *p*

O - hé! o - hé! pe - tits et grands.Voi - là, voi - là les

Basses. *p*

O - hé! o - hé! pe - tits et grands.Voi - là, voi - là les

*mf*

(presque crié)

charla.tans. O - hé! o - hé! o - hé! o - hé! — Vla les charrrrla - tans.

charla.tans.Voi - là voi - là les char - la - tans.

charla.tans.Voi - là voi - là les char - la - tans.

charla.tans.Voi - là voi - là les char - la - tans.

Musical score for the first system of the second couplet. It features a vocal line and a piano accompaniment. The piano part has a dynamic marking of *fz* and includes accents and slurs. The vocal line ends with a fermata and the letter *A* below it.

Musical score for the second system of the second couplet. The vocal line contains the lyrics "peine au sor-tir du col-le-ge Nous pouvions nous faire a - vorats,". The piano accompaniment has a dynamic marking of *p*.

Musical score for the third system of the second couplet. The vocal line contains the word "Com -" with a fermata. The piano accompaniment has a dynamic marking of *f*.

Musical score for the fourth system of the second couplet. The vocal line contains the lyrics "- mersants, maitres de manege, Na - tu - ra - lis - tes ma - gistrats,". The piano accompaniment has a dynamic marking of *p*.

*f* Nous

*p* pou\_vions,nous a\_vons nos grades,Mon\_tre le grec et le la\_tin Nous

pou\_vions dans les am\_bas\_sades fai\_re tres bien no\_tre che\_min, Notre

em\_bar\_ras é\_tait im\_mense Tous ces mé\_tiers sont ex\_cel\_lents, Un

*rit.* seul les ré\_sume en substance Nous nous sommes faits charrrrla\_tans, 0  
*a Tempo.*  
*a Tempo.*  
*suirez.*



(presque crié)

-hé o\_hé pe - tits etgrands.Voi - là voi - là les char - latans O - hé! o\_hé! o -

*Soprani.*  
*p*  
O\_hé pe - tits etgrands.Voi - là voi - là les char - latans Voi - là, voi - là les

*Tenors*  
*p*  
O\_hé pe - tits etgrands.Voi - là voi - là les char - latans Voi - là, voi - là les

*Basses.*  
*p*  
O\_hé pe - tits etgrands.Voi - là voi - là les char - latans Voi - là, voi - là les

-hé o\_hé — Vla les charla - tans. — O - hé! o\_hé pe - tits etgrands.Voi -

char - latans! Voi - là les charla - tans. — O - hé! o\_hé pe - tits etgrands.Voi -

char - latans! Voi - là les charla - tans. — O - hé! o\_hé pe - tits etgrands.Voi -

char - latans! Voi - là les charla - tans. — O - hé! o\_hé pe - tits etgrands.Voi -

*mf*

(presque vite)

- là, voi là les char - latans, O - hé! o - hé! o - hé! o - hé! — V là les charla -  
 - là, voi là les char - latans, Voi - là voi là les char, latans Voi - là les charla -  
 - là, voi là les char - latans, Voi - là voi là les char, latans Voi - là les charla -  
 - là, voi là les char - latans, Voi - là voi là les char, latans Voi - là les charla -

*cresc.* - tans, — Voi - là les charla - tans, — Voi - là les charrrria\_tans .  
*cresc.* - tans, — Voi - là les charla - tans, — Voi - là les char, la - tans .  
*cresc.* - tans, — Voi - là les charla - tans, — Voi - là les char, la - tans .  
*cresc.* - tans, — Voi - là les charla - tans, — Voi - là les char, la - tans .

*cresc.* *f* *ff*

SORTIE DES CHARLATANS.

Op. 24 bis.

1<sup>o</sup> Tempo.

CAPRICE

PIANO

0 - hé! o - hé! pe - tits et grands Voi -

la voi - la les char - latans O - hé! o - hé! o - hé! o - hé! - - Voilà les charla -

Soprani.  
- tans! O - hé! o - hé! pe tits et grands Voi - la voi - la les

Ténors.  
O - hé! o - hé! pe tits et grands Voi - la voi - la les

Basses.  
O - hé! o - hé! pe tits et grands Voi - la voi - la les

*mf*

char - latans O - hé! o - hé! o - hé! o - hé! Vlà les char - la -

char - latans Voi - là, voi - là les char - la - tans Voi - là les char - la -

char - latans Voi - là, voi - là les char - la - tans Voi - là les char - la -

char - latans Voi - là, voi - là les char - la - tans Voi - là les char - la -

The first system of music consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment with two staves (treble and bass clef).

- tans — Voi - là les char - la - tans!

- tans — Voi - là les char - la - tans!

- tans — Voi - là les char - la - tans!

- tans — Voi - là les char - la - tans!

The second system of music consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment with two staves (treble and bass clef). A dynamic marking *ff* is present in the piano accompaniment.

The third system of music consists of two staves (treble and bass clef) for piano accompaniment. It continues the musical theme from the previous systems.

ADIEUX DES DEMOISELLES D'HONNEUR  
et

SCÈNE DE LA VENTE.

№ 25

Moderato.

FANTASIA.  
POPOTTE.

LE PRINCE  
QUI PASS'PAR-LÀ  
CACTUS.

LE COMMISSAIRE

SOPIANI.

TÉNORS.

BASSES.

PIANO.

Deux d'honneur.

Acheteurs.

Bourgeois.

Moderato.

*f*

*p*

- dieu notre com\_pagne! A - dieu! a - dieu! Dis toi bien que là-bas No-

- tre cœur t'accompagne Et ne t'oublie ra - pas A - dieu, notre com\_pagne! A -

- dieu! a - dieu! Dis-toi bien que là-bas No - tre cœur t'accompagne Et

FANTASIA (à part) <sup>3</sup> <sup>3</sup>

O doux espoir Je vais le voir Ce - lui sans qui je ne puis  
ne t'oubliera pas.

F. vi - vre O doux espoir Je vais le voir. Je suis à lui je vais le sui - vre, le

F. sui - vre. Adieu!  
DES D'HONNEUR.

A - dieu notre com - pa - gne! A - dieu! a - dieu!

*p*

F.  *O*

Dis-toi bien que là-bas No. tre cœur t'accompagne Et ne l'oublie - ra pas!

*p*

F. 

doux espoir Ah — je vais le voir, je vais le voir, je vais le voir

A - dieu! a - dieu! a - dieu! a -

F.  *rit.*

A - dieu!

CACTUS.

Qu'on

*rit.*

- dieu! a - dieu!

*f*

Maestoso.

POPOTTE.

fas - se si - len - ce, La ven - te com - mence! La ven - te com -

Soprani.

Tenors.

Basses.

La ven - te com -

La vente com -

La vente com -

Maestoso.

*p*

*f*

Allegro non troppo.

- men - - - ce! En l'absen - ce du

- men - - - ce!

- men - - - ce!

- men - - - ce!

Allegro non troppo.

*pp*

(désignant Cactus)

roi, du roi Cosmos empê - ché C'est lui qui va présider le mar -



CACTUS.

(désignant un bourgeois)

\_ché En l'absen\_ ce du roi, du roi Cosmos em\_ pê - ché, C'est lui qui

*très doux.*

va présider le mar\_ ché.  
 UN BOURGEOIS. En l'absen ce du roi, du roi Cosmos em\_ pê -

*très doux.*

(désignant une autre personne)

\_ché C'est lui qui va présider le mar\_ ché.  
 2 Basses. En l'absen\_ ce du

*mf louré.*

(désignant une autre personne)

roi, du roi Cosmos em\_ pê - ché, C'est lui qui va présider le mar\_ ché.

Allegro.

CACTUS.

-ché Mais où donc

C'est lui, C'est lui, c'est lui!

C'est lui, c'est lui, c'est lui, c'est lui!

C'est lui, c'est lui, c'est lui, c'est lui!

*f* *Allegro.* *ff* *3*

PO-OTTE.

est le commis - sai - re? Ve - nez,

*ff* Le voi - ci le commis - sai - re!

*ff* Le voi - ci le commis - sai - re!

*ff* Le voi - ci le commis - sai - re!

*ff* *3* *3* *3* *p*

P. monsieur le commis - sai - re C'est à vous qu'appar - tient l'hon - neur, l'honneur Dè -

P. *f*  
 - tre dans cette af - fai - re, Dè - tre com - mis - sai - re pri -

P. *f*  
 - seur D'être commis - sai - re pri - seur.  
 CACTUS. *f* LE COMM. *f*  
 D'être commis - sai - re pri - seur. La prin.  
 Soprani. *f*  
 D'être commis - sai - re pri - seur.  
 Ténors. *f*  
 D'être commis - sai - re pri - seur.  
 Basses. *f*  
 D'être commis - sai - re pri - seur.

Le C. *f*  
 - ces - se que voi - là Ou va la vendre messieurs regardez - là!

*p*  
 La prin.  
*p*  
 La prin.

(avec regret)

On va la

-ces-se que voi-là! On va la vendre messieurs regardons-là!

-ces-se que voi-là! On va la vendre messieurs regardons-là!

FANTASIA (joyeuse)

On va me ven-dre!

On va me vendre!

CACTUS.

Messieurs faites vos

Soprani.

vendre!

On va la vendre!

prix, Tous les amateurs sont admis.

Ténors.

Allons faisons nos prix, Tous les amateurs sont admis.

Basses.

Allons faisons nos prix, Tous les amateurs sont admis.

Monsieur veut

1<sup>er</sup> ACH.

Trois pièces d'or!

Allegro.

ri - re!

2<sup>e</sup> ACH.

3<sup>e</sup> ACH.

C'est du dé -

J'en donne quatre. J'en donne cinq.

li - re! Cinq pié - ces d'or pour un pareil jo - yau, Regardez

Le C.

donc commi c'est beau, commi c'est beau!

Ténors.

C'est vraiment beau, — très beau.

Basses.

C'est vraiment beau.

*mf*

1<sup>er</sup> ACH. 2<sup>e</sup> ACH. 1<sup>er</sup> ACH.

Dix! Vingt! Qua - ran - te - cinq!

3<sup>e</sup> ACH. 4<sup>e</sup> ACH. 5<sup>e</sup> ACH.

Tren - te! Quar - te! Cin -

CACTUS.

Nous a - vons mar - chand à cin -

- quan - te!

c. - quan - te à cin - quan - te!

LE COMM.

A cin - quan - te!

2<sup>e</sup> ACH.

1<sup>er</sup> ACH. 3<sup>e</sup> ACH. Trois cent!

Cent! Deux cent!

1<sup>er</sup> ACH. 2<sup>e</sup> ACH. 1<sup>er</sup> ACH.  
4<sup>e</sup> ACH. 3<sup>e</sup> ACH.

Quatre cent! Sept cent J'en don-ne mil - -

Cinq cent! Six cent!

- le!

Soprani.

Ah! l'im-bé - ci - le! Il en don-ne mil - le! Ah! l'im-bé -

Ténors.

Ah! l'im-bé - ci - le! Il en don-ne mil - le! Ah! l'im-bé -

Basses.

Ah! l'im-bé - ci - le! Il en don-ne mil - le! Ah! l'im-bé -

CACTUS.

Nous a - vons

- ci - le Il en don - ne mil - le!

- ci - le Il en don - ne mil - le!

- ci - le Il en don - ne mil - le!

LE PRINCE.

(au dehors) (en scène)

Arrê - tez! arrê - tez!

a - cheteur à mille!

Qu'on ar - rête la vente! c'est moi me voi - là! J'arrive à

(à part)



temps. Mon a - ni - mal S'est endormi. Mais ce n'est pas sans mal,

*P* *pp*

1<sup>o</sup> Tempo.

Non, ce n'est pas sans mal. Voyons la

CACTUS. LE COMM.

1<sup>o</sup> Tempo. Eh! bien? Eh! bien?

*p*

da - - me!

CACTUS.

Voyez la da-me! Voyez la

Elle est char - man - - - te! Vous

da - me!

FANTASIA.  
(au Prince)

F. *é - tes en - vo - yé par lui. Vous sa - vez bien!*  
LE PRINCE.

Qui, lui?

*pp*

F. *Vous al - lez me conduire à lui? Eh!*

le P. *Oui, oui, oui, oui. Qui, lui?*

F. *bien tou - jours les mê - me. Ah! je res -*

le P. *Oui, oui, oui, oui,*

F. *- pi - re!*

le P. *Elle est char - man - te! Je mets dix mil - le piè - ces* (haut)

d'or. Dix mille pièces

Soprani. POPOTTE.  
Dix mille pièces d'or.

Ténors. CACTUS.  
Dix mille pièces d'or.

Basses. LE COMM.  
Dix mille pièces d'or.

d'or! Je le répète en - cor. Per -

LE COMM.  
Per - son - ne ne dit mot?

CACTUS.

- son - ne ne dit mot? Adju -

le C. Adju -

Ténors. *p*  
Per - son - ne ne dit mot.

Basses. *p*  
Per - son - ne ne dit mot.

## POPOTTE.

Adju - gé!

- gé!

- gé!

Adju - gé!

Adju - gé! adju - gé!

Adju - gé! adju - gé!

*f*

Detailed description: This section contains the musical score for 'POPOTTE.'. It features a vocal line and piano accompaniment. The vocal line starts with 'Adju - gé!' and has a long note. The piano accompaniment consists of chords and a rhythmic pattern. There are two systems of music. The first system has a vocal line and piano accompaniment. The second system has a vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *f*.

## LE PRINCE.

Maintenant ma belle prin - cesse Sans perdre un mo - ment, Partons prompte -

*p*

Detailed description: This section contains the musical score for 'LE PRINCE.'. It features a vocal line and piano accompaniment. The vocal line starts with 'Maintenant ma belle prin - cesse Sans perdre un mo - ment, Partons prompte -'. The piano accompaniment consists of chords and a rhythmic pattern. There is a dynamic marking of *p*.

## FANTASIA.

Partons prompte - ment. Par - tons, promp - te -

- ment. Par - tons, par - tons, promp - te -

Detailed description: This section contains the musical score for 'FANTASIA.'. It features a vocal line and piano accompaniment. The vocal line starts with 'Partons prompte - ment. Par - tons, promp - te -'. The piano accompaniment consists of chords and a rhythmic pattern. There are dynamic markings of *p* and *f*.

**Allegro vivo.**

F. - ment .

le P. - ment . Par - don - nez - moi je suis pres - sé. Vous

**Allegro vivo.**

*p*

connais - sez le mot si vrai: Time is mo - ney, Time is

8

**FANTASIA.**

Il a rai - son, il a dit vrai, Oui, je con - nais le

mo - ney. Par - don - nez - moi je suis pres - sé, Vous con - nais - sez le

F. mot si vrai: Time is mo - ney Time is mo - ney

le P. mot si vrai: Time is mo - ney Time is mo - ney Je

8

F. *Il est pressé, pres - sé, pressé. Time is mo - ney,*

le P. *suis pressé, pres - sé, pressé, pres - sé. Time is mo ney.*

Soprani. POPOTTE.  
*Il a rai - son, il a rai - son. Time is mo ney,*

Ténors. CACTUS.  
*Il a rai - son, il a rai - son. Time is mo ney,*

Basses. LE COMM.  
*Il a rai - son, il a rai - son. Time is mo ney,*

*f*

F. *is mo - ney, Time is mo - ney. Il*

le P. *is mo - ney, Time is mo - ney. Je suis pressé, pres - sé, pressé, pres -*

*is mo - ney, Time is mo - ney. Il a rai - son,*

*is mo - ney, Time is mo - ney. Il a rai - son,*

*is mo - ney Time is mo - ney. Il a rai - son,*

*tr*

est pressé, pres\_sé, pressé. Time is mo\_ney, is mo - ney.

\_ sé. Time is mo\_ney, is mo - ney. Je

il a rai\_son. Time is mo\_ney, is mo - ney.

il a rai\_son. Time is mo\_ney, is mo - ney.

il a rai\_son. Time is mo\_ney, is mo - ney.

le P. cours, je me dé\_pê\_che, Je pars comme\_u\_ ne flèche Et partout je

le P. pas - se, Dé - vo - rant l'es - pa - ce En fi - lant comme un tram.

## FANTASIA.

En fi - lant comme un tramway, comme un tram - way.

way. En fi - lant comme un tramway, comme un tram - way.

Soprani. *f*

En fi - lant comme un tramway, comme un tram - way.

Ténors. *f*

En fi - lant comme un tramway, comme un tram - way.

Basses. *f*

En fi - lant comme un tramway. comme un tram - way.

Il a rai - son, il a dit vrai. Il a rai - son, il a dit vrai.

Je suis pressé je suis pressé vous con - naissez ce mot si vrai.

Il a rai - son il a dit vrai.

Il a rai - son il a dit vrai.

Il a rai - son il a dit vrai.



F. Time is mo - ney, Time is mo - ney. Il a rai - son, il

1<sup>re</sup> P. Time is mo - ney, Time is mo - ney. Je suis presse je

Time is mo - ney, Time is mo - ney. Il a

Time is mo - ney, Time is mo - ney. Il a

Time is mo - ney, Time is mo - ney. Il a

8

F. a dit vrai, Il a rai - son, il a dit vrai. Time is mo - ney,

1<sup>re</sup> P. suis pressé vous connaissez ce mot si vrai. Time is mo - ney,

P. rai - son il a dit vrai. Time is mo - ney,

rai - son il a dit vrai. Time is mo - ney,

rai - son il a dit vrai. Time is mo - ney,

F  
is mo - ney, Il a dit vrai. Time is mo -

1<sup>re</sup>  
P  
is mo - ney, Ce mot si vrai. Time is mo -

is mo - ney, Il a dit vrai. Time is mo -

is mo - ney, Il a dit vrai. Time is mo -

is mo - ney Il a dit vrai. Time is mo -

*ff*

F  
- ney, Il a dit vrai, Time is mo - ney, Time

1<sup>re</sup>  
P  
- ney, Ce mot si vrai, Time is mo - ney, Time

- ney. Il a dit vrai, Time is mo - ney, Time

- ney, Il a dit vrai, Time is mo - ney, Time

- ney, Il a dit vrai, Time is mo - ney, Time

*ff*

is mo - ney, Time is mo - ney, Time is mo - ney, — mo -  
is mo - ney, Time is mo - ney, Time is mo - ney, — mo -  
is mo - ney, Time is mo - ney, Time is mo - ney, — mo -  
is mo - ney, Time is mo - ney, Time is mo - ney, — mo -  
is mo - ney, Time is mo - ney, Time is mo - ney, — mo -

The first system consists of five vocal staves (Soprano, Alto, Tenor, Bass, and another Soprano) and a piano accompaniment. The vocal lines are in a 2/4 time signature and feature a melody with lyrics. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords.

- ney.  
- ney.  
- ney.  
- ney.  
- ney.

The second system continues the vocal lines from the first system, with each staff ending in the syllable "- ney.". The piano accompaniment continues with similar rhythmic patterns.

*ff*

1<sup>a</sup> 2<sup>a</sup>

The third system is primarily piano accompaniment. It begins with a fortissimo (*ff*) dynamic marking. The right-hand part features a complex rhythmic pattern with many beamed notes. The system concludes with two first endings, labeled 1<sup>a</sup> and 2<sup>a</sup>.

Enchaînez.

## Changement de décor.

№ 25 bis.

Allegro non troppo.

PIANO.

First system of musical notation for 'Changement de décor.' It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature is one sharp (F#) and the time signature is 2/4. The first measure is marked with a forte dynamic 'f'.

Second system of musical notation for 'Changement de décor.' It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature is one sharp (F#) and the time signature is 2/4.

Third system of musical notation for 'Changement de décor.' It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature is one sharp (F#) and the time signature is 2/4. The first measure is marked with a forte dynamic 'f'.

Fourth system of musical notation for 'Changement de décor.' It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature is one sharp (F#) and the time signature is 2/4.

## FANFARE .

№ 25 ter.

Très modéré.

RÉP. Suivez-nous,  
l'aubergiste.

PIANO.

Musical score for the 'FANFARE' section. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature is one sharp (F#) and the time signature is 2/4. The first measure is marked with a piano dynamic 'p'. There are lyrics in French: 'RÉP. Suivez-nous, l'aubergiste.' and '(On parle)'.

N<sup>o</sup> 26.

## FINALE DE LA NEIGE

**Allegro.**

FANTASIA.  
CAPRICE.  
POPOTTE.

LE PRINCE  
QUI PASS' PAR-LA

MICROSCOPE.

COSMOS.  
VLAN.

SOPRANI.

TENORS.

BASSES.

avec les Tenors

avec les Basses.

*f*  
Cou - rons tous, cou\_rons

*f*  
Cou - rons tous, cou\_rons

*f*  
Cou - rons tous, cou\_rons

**Allegro.**

PIANO.

vi - te Ils vont nous é - chap - per Cou - rons à leur pour -

vi - te Ils vont nous é - chap - per Cou - rons à leur pour -

vi - te Ils vont nous é - chap - per Cou - rons à leur pour -

- sui - te Il faut les rat - tra - per. Al - lons, al - lons car il

sui - te Il faut les rat - tra - per. Al - lons, al - lons car il

sui - te Il faut les rat - tra - per. Al - lons, al - lons car il

faut les rattra - per. Cou - rons, cou - rons car il vont nous échap -

faut les rattra - per. Cou - rons, cou - rons car il vont nous échap -

faut les rattra - per. Cou - rons, cou - rons car il vont nous échap -

LE PRINCE.

Les voi ci, tout près di - ci, On a pu les re -

- per. Les voi - ci.

- per. Les voi - ci.

- per. Les voi - ci.

1e  
P.  
- pren - - - dre Et quant à la prin - ces - se Jen'enveux  
VLAN.  
Que viens-je d'en-tendre?

1e  
P.  
plus. je vous la laisse. Re - pre-nez la Sei - gneur Jevous l'of-  
tr

1e  
P.  
- fre de bien bon cœur.  
f dim.

FANTASIA.  
Ah! nous som-mes tran - sis, tran -

CAPRICE.  
Ah! nous som-mes tran - sis, tran - sis!

POPOTTE.  
Ah! nous som-mes tran - sis!

F. *- sis! Le froid nous a sai - sis, nous a sai -*

C. *Le froid nous a sai - sis, nous a sai -*

P. *Le froid nous a sai - sis, Le froid nous a sai -*

F. *- sis.*

C. *- sis. Pau - vre Fan - ta - si - a!*

P. *- sis. Chè - re Po - pot - te,*

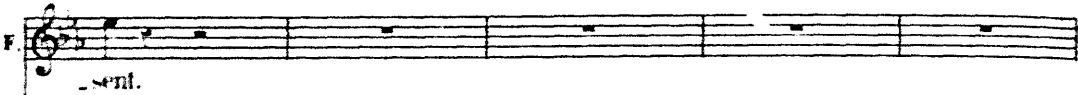
COSMOS.

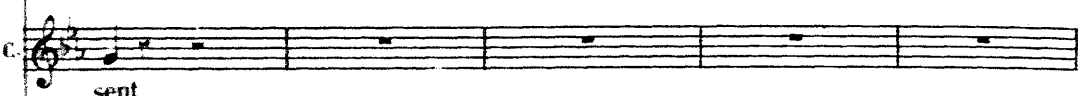
F. *Il neige! Bon! la neige à pré -*

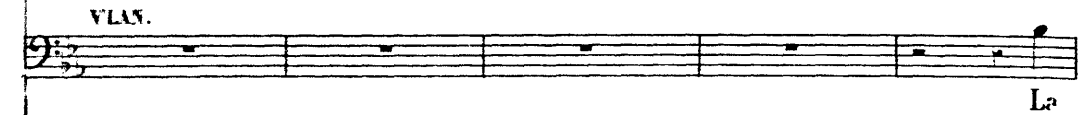
C. *te voi - là! Il neige! Bon! la neige à pré -*

CAPRICE.



F.  -sent.

C.  -sent.

VLAN.  La

Soprani.  La neige, la neige! Bon! la neige à pré - sent.

Ténors. MICR.  La neige, la neige! Bon! la neige à pré - sent.

Basses. COSMOS.  La neige, la neige! Bon! la neige à pré - sent.



VLAN.  neige à pré - sent. Quel pa - ys é - ton - nant, On é -



V.  -tait au tro - pique on se trouve en Nor - wé - ge



## Soprani. FANTASIA, CAPRICE, POPOTTE.

Ténors. MICR.

Basses. COSMOS, V'LAN.

Il nei - - -

Il nei - ge! il nei - - -

Il nei - ge! il nei - - -

- ge!

- ge!

- ge!

il

il

*p*

il nei - - - ge! Par -

nei - ge! il nei - - - ge! Par -

nei - ge! il nei - - - ge! Par -

- tons prompté - ment, Par - tons prompté - ment.

- tons prompté - ment, Par - tons prompté - ment.

- tons prompté - ment, Par - tons prompté - ment.

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a series of chords and arpeggiated figures.

*dim.*

The second system shows the piano accompaniment continuing with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *dim.* (diminuendo) is present.

*pp*

The third system continues the piano accompaniment with a steady rhythmic pattern in the right hand. A dynamic marking of *pp* (pianissimo) is present.

The fourth system continues the piano accompaniment with the same rhythmic pattern as the previous system.

COUPLETS.

CAPRICE. *Allegro.*

Il neig'! il neig'! Nous

*Allegro.*

*p* *p*

The couplets section begins with a vocal line in treble clef and a piano accompaniment in bass clef. The key signature changes to two sharps (F# and C#) and the time signature is 2/4. The tempo is marked *Allegro.* The lyrics are "Il neig'! il neig'! Nous". The piano part features a rhythmic accompaniment with dynamic markings of *p* (piano).

c. gre - lot - tons! Nous gre - lot - tons! La neig', la neig' Tombe

c. à flocons, Tombe à flocons.

Soprani, FANTASIA, POPOTTE.

*p*

Il neig'! il neig' Nous grelottons, Nous

Ténors, MICR.

*p*

Il neig'! il neig' Nous grelottons, Nous

Basses, COSMOS, VLAN.

*p*

Il neig'! il neig' Nous grelottons, Nous

grelottons! La neig', la neig' Tombe à flocons, Tombe à flocons.

grelottons! La neig', la neig' Tombe à flocons, Tombe à flocons.

grelottons! La neig', la neig' Tombe à flocons, Tombe à flocons.

## S. CAPRUE.

1<sup>er</sup> La fa - cheuse a - ven - tu - re, Au mo - ment le  
2<sup>e</sup> Dou - ce - ment je veux pren - dre, Dans ma main sa

plus heu - reux Voi - là que la na - tu - re  
chê - re main, El - le veut me la ten - dre

S'est mi - se con - tre nous deux. Vai - ne - ment je m'en - flamme  
L'hi - ver la gla - ce sou - dain. Mon a - mour s'ef - fa - rouche

Mon cœur est pris par le froid, Moi je brûle et puis da - me!  
Et s'en - vole a - vec ef - froi Les bai - sers sur ma bou - che

Tout se glace au-tour de moi. Il fait trop froid! Vraiment il fait par trop  
 Sont ge-les, ah! non ma foi!

FANTASIA.

Brr \_\_\_\_\_ Brr \_\_\_\_\_

froid Brr \_\_\_\_\_ Brr \_\_\_\_\_

Brr \_\_\_\_\_ Brr \_\_\_\_\_

Il neig'! il neig'! Nous

*dim.* *pp*

Brr \_\_\_\_\_

gre-lottons, Nous gre-lottons! La neig', la neig' Tombe à flocons, Tombe

*p*

F. Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

C. à flocons. Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

Soprani. POPOTTE.

*p* Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

Ténors. MICR.

*p* Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

Basses. COSMOS, VIAN.

*p* Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

*p*

F. neig' Tombe à flocons Tombe à flocons. Brr

C. neig' Tombe à flocons Tombe à flocons. Brr

neig' Tombe à flocons Tombe à flocons.

neig' Tombe à flocons Tombe à flocons.

neig' Tombe à flocons Tombe à flocons.

*pp*

F. *p*  
 C. *p*  
 V. *p*  
 V. *p*  
 Brr. *p*  
 P. *p*

F. *f* Il nei - ge! <sup>1<sup>a</sup></sup> - ge! <sup>2<sup>a</sup></sup>  
 C. *f* Il nei - ge! - ge!  
 V. *f* Il nei - ge! - ge!  
 V. *f* Il nei - ge! - ge!  
 Brr. *f* Il nei - ge! - ge!  
 P. *f* *ff* *ff*



Piano introduction with treble and bass staves. The treble staff contains a melodic line with eighth notes, and the bass staff contains a rhythmic accompaniment of chords.

COSMOS.

Al - lons, par - tons sans plus at - tendre, Il s'a - git de nous

Musical notation for the COSMOS section, including vocal line and piano accompaniment. The piano part features a dynamic marking of *p* (piano).

c. en aller, Il s'a - git de nous en al - ler. Vite au pa - lais il

Musical notation for the Soprani section, including vocal line and piano accompaniment.

Soprani. FANTASIA, CAPRICE, POPOTTE.

Il s'a - git de nous en al - ler.

Musical notation for the Soprani section, including vocal line and piano accompaniment.

Ténors. MICR.

Il sa - git de nous en al - ler.

Musical notation for the Ténors section, including vocal line and piano accompaniment.

Passes. VLAN.

Il s'a - git de nous en al - ler.

Musical notation for the Passes section, including vocal line and piano accompaniment.

Piano accompaniment for the Passes section, featuring a dynamic marking of *p* (piano).

c. faut nous ren - dre Si nous vou - lons ne pas ge - ler.

Musical notation for the final section, including vocal line and piano accompaniment.

Piano accompaniment for the final section, featuring a dynamic marking of *p* (piano).

Soprani. FANTASIA, CAPRICE, POPOTTE.

Si nous voulons ne pas ge - ler. Brr

Ténors. MUR.

Si nous voulons ne pas ge - ler. Brr

Basses. COSMOS, VILAN.

Si nous voulons ne pas ge - ler. Brr

Brr Brr Il neig'! il

Brr Brr Il neig'! il

Brr Brr Il neig'! il

neig'! Nous grelottons, nous grelottons! La neig', la neig', tombe

neig'! Nous grelottons, nous grelottons! La neig', la neig', tombe

neig'! Nous grelottons, nous grelottons! La neig', la neig', tombe

à flocons, tombe à flo-cons. Il neig'! Il neig'! Nous gre-lottons, Nous

a flocons, tombe à flo-cons. Il neig'! Il neig'! Nous gre-lottons, Nous

a flocons, tombe à flo-cons. Il neig'! Il neig'! Nous gre-lottons, Nous

*p*

gre-lottons, La neig', la neig' Tombe à flocons, tombe à flocons.

gre-lottons, La neig', la neig' Tombe à flocons, tombe à flocons.

gre-lottons, La neig', la neig' Tombe à flocons, tombe à flocons.

FANTASIA.

Brr

CAPRICE.

Brr

*pp*

Il nei - ge!

Il nei - ge!

Sopra*ni* - POPOTTE.

*p* Brrr

Tenors. - MIGR.

*p* Brrr

Basses. COSMOS, VLAN.

*p* Brrr

Il nei - ge!

Il nei - ge!

Il nei - ge!

Il nei - ge!

Enchaînez.

## Changement de décor.

N<sup>o</sup> 26 bis.

Moderato.

PIANO.

*f*

*p*

*f*

Enchaînez.

# BALLET DES FLOCONS DE NEIGE.

## LES HIRONDELLES BLEUES.

N<sup>o</sup> 27.

Scherzando.

A.

*pp*

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a piano (*pp*) dynamic. The second system introduces a mezzo-piano (*p*) dynamic. The third system features a first ending bracket over the first two measures. The fourth system includes a second ending bracket over the first two measures and a *più f* dynamic marking. The fifth system is marked *léger.* and the sixth system begins with a *f* dynamic. The score contains various musical notations including slurs, ties, and articulation marks.

1ª 2ª

*p*

*più f*

*léger.*

*cre - - - - - seen - - - - - do - - - - - sem -*

*pre - - - - - f*

## LE BONHOMME DE NEIGE.

*Allegro moderato.*

B. *f leggiero.*

*rall.*

Enchaînez.

This musical score is for the piece 'Le Bonhomme de Neige'. It is written for a grand piano (B.) in 3/4 time. The tempo is 'Allegro moderato'. The score consists of four systems of music. The first system begins with a forte (*f*) and 'leggiero' (light) dynamic. The second and third systems continue the melodic and harmonic development. The fourth system features a 'rall.' (rallentando) marking and ends with the instruction 'Enchaînez.' (chain together), indicating a connection to the following piece.

## LES FLOCONS ANIMÉS.

*Andante.*

C. *pp dolce.*

*sfz*

*pp*

This musical score is for the piece 'Les Flocons Animés'. It is written for a grand piano (C.) in 3/4 time. The tempo is 'Andante'. The score consists of two systems of music. The first system begins with a piano-piano (*pp*) and 'dolce' (sweet) dynamic. The second system features a fortissimo (*sfz*) dynamic and ends with a piano-piano (*pp*) dynamic.

First system of musical notation. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef and a key signature of one sharp (F#). The dynamic marking *p* is present in the first measure. The music consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation. The dynamic marking *mf* is present in the second measure. The melodic line in the right hand shows some chromatic movement.

Fourth system of musical notation, maintaining the established musical texture.

Fifth system of musical notation. The dynamic marking *f* is present in the first measure, and *p* is present in the third measure. The piece continues with consistent phrasing.

Sixth system of musical notation. The dynamic marking *più f* is present in the first measure, *fp* in the second, and *f* in the fourth. The system concludes with the instruction *Enchaînez.* in the bottom right corner.



Allegro.

POLKA.

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

The musical score is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble and bass clef. The first system is marked with a piano dynamic (*ff*) and includes a section of eighth notes marked "8- léger." The second system features a forte dynamic (*f*) and contains several triplet markings. The third system includes first and second endings, marked "1<sup>a</sup>" and "2<sup>a</sup>", and a piano dynamic (*p*). The fourth system is marked "très léger." and includes a piano dynamic (*p*). The fifth system continues with a piano dynamic (*p*). The sixth system features a forte dynamic (*f*). The seventh system concludes with a forte dynamic (*f*). The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The right hand plays a series of eighth notes with grace notes, while the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present.

Second system of musical notation, continuing the piece with similar rhythmic patterns in both hands.

Third system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte). It includes a first ending bracket labeled '8' and a triplet of eighth notes.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte). It includes a first ending bracket labeled '8' and a triplet of eighth notes.

Fifth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) and the tempo marking *Animé*. It includes a first ending bracket labeled '8' and a triplet of eighth notes.

Sixth system of musical notation, featuring a first ending bracket labeled '8' and multiple triplet markings over eighth notes.

Seventh system of musical notation, concluding the piece with a final cadence in both hands.

Enchaînez.

MAZURKA.

Allegro non troppo.

The first system of the Mazurka consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a piano (*p*) dynamic. The first measure is marked with a forte (*f*) dynamic. The system concludes with a repeat sign and a first ending bracket labeled "1<sup>a</sup>".

The second system continues the piece with a forte (*f*) dynamic. It features a first ending bracket labeled "1<sup>a</sup>" and a second ending bracket labeled "2<sup>a</sup>". The music concludes with a repeat sign.

The third system continues the piece with a forte (*f*) dynamic. It features a first ending bracket labeled "1<sup>a</sup>". The music concludes with a repeat sign.

The fourth system continues the piece, alternating between piano (*p*) and forte (*f*) dynamics. It features a first ending bracket labeled "1<sup>a</sup>". The music concludes with a repeat sign.

Animé.

The fifth system is marked "Animé" and begins with a forte (*f*) dynamic. It features a first ending bracket labeled "1<sup>a</sup>". The music concludes with a repeat sign.

The sixth system concludes the piece with a forte (*f*) dynamic. It features a first ending bracket labeled "1<sup>a</sup>". The music concludes with a repeat sign and the instruction "Enchaînez."

VARIATIONS.

Maestoso.

F

The musical score consists of seven systems of grand staff notation (treble and bass clefs joined by a brace). The first system includes dynamic markings *f* and *sf*. The second system has no dynamic markings. The third system has a *p* marking. The fourth system has *mf* and *f* markings. The fifth system has no dynamic markings. The sixth system has a *sf* marking. The seventh system has no dynamic markings. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Maestoso'.

Enchaînez.

GALOP FINAL.

Allegro vivo.

G

*f*

*f*

*p leggiero.*

*ff*

1a

2<sup>a</sup>  
*f*

The first system of music features a treble clef with a melodic line starting with a slur and a fermata over the first two notes. The bass clef provides a harmonic accompaniment. A dynamic marking of *f* (forte) is placed at the beginning of the second measure.

The second system continues the piece with a more active melodic line in the treble clef, characterized by eighth-note patterns. The bass clef accompaniment remains consistent with the first system.

The third system shows a continuation of the melodic and harmonic themes. The treble clef has a series of chords and moving lines, while the bass clef provides a steady accompaniment.

The fourth system features a more complex melodic line in the treble clef with many slurs and ties. The bass clef accompaniment consists of chords and moving lines.

The fifth system continues the intricate melodic development in the treble clef, with frequent slurs and ties. The bass clef accompaniment is active and rhythmic.

*ff*

The sixth system begins with a dynamic marking of *ff* (fortissimo). The melodic line in the treble clef is highly active, and the bass clef accompaniment is also very rhythmic.

1<sup>a</sup> 2<sup>a</sup>

The seventh system concludes the page with two first endings, labeled 1<sup>a</sup> and 2<sup>a</sup>, in the treble clef. The bass clef accompaniment continues to provide a strong harmonic foundation.

First system of musical notation. Treble clef contains a series of chords with slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *ff* and the instruction *Vent...*.

Second system of musical notation. Treble clef continues the chordal texture. Bass clef accompaniment. Dynamics include *ff*, *Vent...*, and *f*.

Third system of musical notation. Treble clef features a melodic line with slurs. Bass clef accompaniment. Dynamics include *Vent...*.

Fourth system of musical notation. Treble clef contains a dense texture of chords with slurs. Bass clef accompaniment.

Fifth system of musical notation. Treble clef continues the chordal texture. Bass clef accompaniment. Dynamics include *ff*.

Sixth system of musical notation. Treble clef features a melodic line with slurs. Bass clef accompaniment. Dynamics include *1a*.

2<sup>a</sup>

*ff* *sf* *p leggiero.*

*sf*



**Pressé.**

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system begins with a forte dynamic marking *ff*. The second system features trill ornaments (*tr*) in the treble clef. The third system continues with complex rhythmic patterns. The fourth system includes a dynamic marking *f* in the bass clef. The fifth system shows a change in texture with more complex chords. The sixth system concludes with a final measure marked with an '8' and a dotted line, indicating an eighth rest or similar notation.

## ENTR' ACTE.

PIANO.

*ff*

*légèr.*  
*p*

*ff*

*3*

*3*

*6*

The image shows a piano score for an 'ENTR' ACTE.' The score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The first system is marked 'PIANO.' and begins with a forte (*ff*) dynamic. The second system features a 'légèr.' (lighter) section with a piano (*p*) dynamic. The third system returns to a forte (*ff*) dynamic. The fourth system includes triplet markings (*3*) in the right hand. The fifth system features a sextuplet marking (*6*) in the right hand. The score concludes with the instruction 'Enchaînez.' (Chain).

Enchaînez.

## RONDE DES POMMIERS.

N<sup>o</sup> 28.

Allegro.

ADJA.

FLAMMA.

1<sup>re</sup> et 2<sup>de</sup> SOPRANI.

PIANO.

Allegro.

1<sup>re</sup> Soprani.

Ho - là! ho - là! que

2<sup>de</sup> Soprani.

Ho - là! ho - là! que

cha - que fil - let - te I - ci ten - de son pa -

cha - que fil - let - te I - ci ten - de son pa -

- nier Ac - ti - vons no - tre cueil - let - te,

- nier Ac - ti - vons no - tre cueil - let - te,

Dé - pouil - lons cha - que pom - mier, Dé - pouil - lons cha -

Dé - pouil - lons cha - que pom - mier, Dé - pouil - lons cha -

- que pom - mier, cha - que pom - mier, cha - que pom - mier.

- que pom - mier, cha - que pom - mier, cha - que pom - mier.

*Allegretto.*

*f*

ADJA. 1<sup>er</sup> Ces fruits si bons, ces fruits charmants Qu'enfin nous pouvons con - naï - tre Ces  
 FLAMMA. 2<sup>e</sup> Au - jour d'hui nous sa - vons charmer, Dé - sormais plus di - gno - ran - ce, Au -  
 1<sup>er</sup> et 2<sup>es</sup> Soprani.

1<sup>er</sup> Ces  
 2<sup>e</sup> Au -

The first system of the score includes a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. Dynamics include *p* and *f*.

A. fruits charmants ces fruits charmants Qu'enfin nous pouvons con - naï - tre Mordons - y tous à  
 - jour d'hui nous sa - vons charmer Dé - sormais plus di - gno - ran - ce, La femme est fai - te

fruits charmants ces fruits charmants Qu'enfin nous pouvons con - naï - tre  
 - jour d'hui nous sa - vons charmer Dé - sormais plus di - gno - ran - ce,

The second system continues the vocal and piano parts. The piano accompaniment features a steady bass line and chordal accompaniment in the treble. Dynamics include *p*.

A. pleines dents Et que l'amour règne en maître. Mordons - y tous a plei - nes dents, Ah! —  
 pour aimer U - sons de no - tre puis - san - ce. La femme est fai - te pour ai - mer. Ah! —

Mordons - y tous a plei - nes dents,  
 La femme est fai - te pour ai - mer.

The third system concludes the vocal and piano parts. The piano accompaniment features a steady bass line and chordal accompaniment in the treble. Dynamics include *f* and *p*.

A.  
F.

En a - vant garçons et fil - les, En a - vant pas de fa - çons, Formons

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

A.  
R.

avec les Soprani.  
de joyeux qua - dril - les, Trémoussons - nous, chantons, dan - sons. En à -  
Soprani.  
En a - vant garçons et

The second system includes a vocal line and piano accompaniment. The vocal line has a double bar line and the instruction 'avec les Soprani.' above it. The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking 'f'.

fil - les, En a - vant pas de fa - çons Formons de joyeux qua - dril - les Trémoussons -

The third system shows the vocal line and piano accompaniment continuing. The piano accompaniment features a dynamic marking 'f'.

- nous, chantons, dan - sons :

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking 'f' and ends with a double bar line and repeat sign.

## CHŒUR DU TRIBUNAL.

N<sup>o</sup> 29. Moderato.

Soprani, Ténors, Basses à l'unisson.

CHŒUR.

PIANO.

Moderato.

*f*

Voi - ci le tri - bu - nal Il

est joyeux, o - ri - gi - nal, Il fol - li - chon - ne. Al -

- lons - y donc gaiement gaiement D'un petit ju - ge - ment. Al - lons - y donc gaiement gaiement D'un

pe - tit ju - ge - ment. Allons - y donc gaiement gaiement.

*ff*

CHŒUR DE SORTIE.

N<sup>o</sup> 29 bis. Moderato.

Soprani, Ténors, Basses à l'unisson.

CHŒUR

Moderato.

*f*

Voici le tribunal, Il est joyeux, original, Il fol-li-

-chon - - - ne. Al-lons-y donc gaiement, gaiement D'un petit ju-ge-ment. Al-

-lons-y donc gaiement, gaiement D'un petit ju-ge-ment Allons-y donc gaiement, gaiement.

*ff*



MÉLODRAME.

№ 29 ter. Allegro vivo.

PIANO.

*p* *cre*

*f* *mf*

*f*

*f*

*f*

*f*

## LE VOLCAN.

## MÉLODRAME.

No 30.

**Moderato.**

**PIANO.** *p*

**Allegro.** *pp*

*callo*

The musical score is written for piano and consists of five systems of music. The first system is marked 'Moderato' and 'PIANO' with a dynamic marking of *p*. It features a treble and bass clef with a common time signature. The second system is marked 'Allegro' and has a dynamic marking of *pp*. The subsequent three systems continue the piece with various rhythmic patterns and dynamics, including a section marked 'callo' at the bottom right.

**Allegro.**

*pp*

*cre*

*scen - du - sem - pre.*

**Pressé.**

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, many of which are beamed together and slurred. The lower staff is in bass clef and contains a series of eighth-note chords, also beamed together and slurred. The key signature has one sharp (F#).

The second system features two staves. The upper staff is in treble clef and contains a vocal line with lyrics "cre - - - - - scen". The notes are eighth notes, some beamed together. The lower staff is in bass clef and contains a series of eighth-note chords, beamed together and slurred. The key signature has one sharp (F#).

The third system consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, beamed together and slurred. The lower staff is in bass clef and contains a series of eighth-note chords, beamed together and slurred. Dynamic markings include "do" and "ff". The key signature has one sharp (F#).

The fourth system consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, beamed together and slurred. The lower staff is in bass clef and contains a series of eighth-note chords, beamed together and slurred. A dynamic marking of "p" is present. The key signature has one sharp (F#).

The fifth system consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, beamed together and slurred. The lower staff is in bass clef and contains a series of eighth-note chords, beamed together and slurred. Dynamic markings include "f" and "ff". The key signature has one sharp (F#).

The sixth system consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, beamed together and slurred. The lower staff is in bass clef and contains a series of eighth-note chords, beamed together and slurred. The key signature has one sharp (F#).

First system of musical notation. The right hand features a series of chords with a melodic line, while the left hand provides a bass accompaniment. The key signature has one sharp (F#).

Second system of musical notation. The right hand continues with chords and a melodic line. The left hand has a bass line with some rests. The key signature changes to two sharps (F# and C#).

Third system of musical notation. The right hand has a more active melodic line with slurs and accents. The left hand has a bass line with some chords. The key signature changes to two flats (Bb and Eb).

Fourth system of musical notation. The right hand features a dense, repetitive melodic pattern. The left hand has a bass line with chords. The key signature changes to one flat (Bb).

Fifth system of musical notation. The right hand has a complex melodic line with many slurs. The left hand has a bass line with chords. The key signature changes to one sharp (F#). A dynamic marking of *p* (piano) is present.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with chords. A dynamic marking of *f* (forte) is present. An 8-measure rest is indicated above the right hand staff.

8-

First system of musical notation, measures 1-3. Treble clef with a melodic line of eighth notes and a bass clef with a chordal accompaniment of eighth notes. A dashed line with the number 8 is above the treble staff.

8-

Second system of musical notation, measures 4-6. Treble clef with a melodic line of eighth notes and a bass clef with a chordal accompaniment of eighth notes. A dashed line with the number 8 is above the treble staff.

*ff*

Third system of musical notation, measures 7-10. Treble clef with a melodic line of eighth notes and a bass clef with a chordal accompaniment of eighth notes. A dynamic marking of *ff* is present.

Lent.

rall. *p*

Fourth system of musical notation, measures 11-16. Treble clef with a melodic line of eighth notes and a bass clef with a chordal accompaniment of eighth notes. Tempo markings include *Lent.*, *rall.*, and *p*.

Andante.

*p*

Fifth system of musical notation, measures 17-22. Treble clef with a melodic line of eighth notes and a bass clef with a chordal accompaniment of eighth notes. Tempo marking includes *Andante.* and dynamic marking *p*.

rit

Sixth system of musical notation, measures 23-28. Treble clef with a melodic line of eighth notes and a bass clef with a chordal accompaniment of eighth notes. A dynamic marking of *rit* is present.

First system of musical notation. The right hand plays a series of chords, while the left hand plays a melodic line. A piano (*p*) dynamic marking is present.

Second system of musical notation, continuing the piece.

Third system of musical notation, continuing the piece.

Fourth system of musical notation, concluding with a piano-piano (*pp*) dynamic marking.

**ENTRÉE DE POPOTTE.**

**♩ 30 bis.** Allegro.

First system of the 'Entrée de Popotte' section. It is marked **PIANO.** and *p*. The right hand features a rhythmic pattern of chords, and the left hand provides a steady accompaniment.

Second system of the 'Entrée de Popotte' section, continuing the rhythmic and melodic patterns.

Enchaînez.

31.

FINALE.

Largo.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Ter re! ter re!  
Ter re! ter re!  
Ter re! ter re!

Largo. f

ter re! Ah! Nous te sa lu  
ter re! Ah! Nous te sa lu  
ter re! Ah! Nous te sa lu

f

- ons ô terre O bel as tre, ar gen té  
- ons ô terre O bel as tre, ar gen té  
- ons ô terre O bel as tre, ar gen té

f



Toi dont la lu - miè - re E - clai - re l'immensi -  
 Toi dont la lu - miè - re E - clai - re l'immensi -  
 Toi dont la lu - miè - re E - clai - re l'immensi -

This system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "Toi dont la lu - miè - re E - clai - re l'immensi -". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

- té, E - clai - re, é - clai - re, é -  
 - té, E - clai - re, é - clai - re, é -  
 - té, E - clai - re, é - clai - re, é -

This system continues the vocal and piano parts. The lyrics are: "- té, E - clai - re, é - clai - re, é -". The piano accompaniment maintains the rhythmic pattern established in the first system.

- clai - re l'immen - si - té, E - clai - re l'im -  
 - clai - re l'immen - si - té, E - clai - re l'im -  
 - clai - re l'immen - si - té, E - clai - re l'im -

This system concludes the vocal and piano parts. The lyrics are: "- clai - re l'immen - si - té, E - clai - re l'im -". The piano accompaniment continues with the same rhythmic accompaniment.

- men - si - té. O toi dont la lu - miè - re E -  
 - men - si - té. O toi dont la lu - miè - re E -  
 - men - si - té. O toi dont la lu - miè - re E -

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

*rall.*  
 - clai - re l'im - men - si - té.  
 - clai - re l'im - men - si - té.  
 - clai - re l'im - men - si - té.

The second system continues with the same vocal parts and piano accompaniment. The tempo is marked *rall.* (rallentando). The piano part has a similar rhythmic pattern to the first system.

FIN

The third system shows the final piano accompaniment, which concludes with a series of chords and a final cadence. The word "FIN" is written at the end of the system.