

LE
PAYS DE L'OR

Pièce à Grand Spectacle
en 3 Actes

DE

Henri CHIVOT & Albert VANLOO

Musique de

LÉON VASSEUR

Partition Chant et Piano

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LE PAYS DE L'OR

OPÉRETTE EN 3 ACTES, A GRAND SPECTACLE

de H. CHIVOT et A. VANLOO

Musique de

LÉON VASSEUR

Représentée pour la première fois sur le théâtre de la Gaîté, à Paris, le 20 Janvier 1892.

Direction de M^r DEBRUYÈRE. — Mise en Scène de M^r RIGA.

Ketty Gibson M ^{lles} CASSIVE.	Prosper Giraud M ^{rs} ALEXANDRE.
Flora Michou — GÉLABERT.	Edgard Jolicok — FUGÈRE.
Mistress Crockett M ^{lles} MOÏNA CLÉMENT.	John Truck — BARTEL.
Fraise-des-bois — ROLLA.	Jack Truck — DACHEUX.
Maud Palmer — DUCOURET.	Tom Truck — LIESSE.
Clara — ALINE.	Le Gros Lézard — RIGA.
David Osteborn M ^{rs} LANDRIN.	Le Cerf-agile — BIENFAIT.
Blondin — BOULAND.	Le Constable — BERNARD.

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INTRODUCTION

Tempo marziale.

PIANO.

ff

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of two staves each. The first system includes a 'PIANO.' marking and a 'ff' dynamic. The music features a rhythmic accompaniment in the bass and a melodic line in the treble with various ornaments and articulations. The second system continues the melodic line with a trill and a grace note. The third system features a triplet in the treble. The fourth system has a trill in the treble. The fifth system concludes the introduction with a trill and a grace note.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a flat (b) marking. The bass staff contains a bass line with a dynamic marking of *ff* (fortissimo).

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a triplet (3) marking. The bass staff contains a bass line with a dynamic marking of *ff* (fortissimo).

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a triplet (3) marking. The bass staff contains a bass line with a dynamic marking of *ff* (fortissimo).

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a dynamic marking of *ff* (fortissimo). The bass staff contains a bass line with a dynamic marking of *ff* (fortissimo).

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a dynamic marking of *ff* (fortissimo). The bass staff contains a bass line with a dynamic marking of *ff* (fortissimo).

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a dynamic marking of *ff* (fortissimo). The bass staff contains a bass line with a dynamic marking of *ff* (fortissimo).

Enchaînez.

CHŒUR DE LA GYMNASTIQUE

LE PROFESSEUR, LE MONITEUR, CHŒUR DES ÉLÈVES

N^o 1.

Moderato.

PIANO.

ff

The piano introduction consists of two systems of music. Each system has a treble and bass clef staff. The melody is in the treble clef, starting with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4. This is followed by a half note G4, a quarter note F4, and a quarter note E4. The bass clef part follows a similar pattern, starting with a quarter rest, then a quarter note G3, and eighth notes: A3, B3, C4, B3, A3, G3. The piece concludes with a half note G4 and a quarter note F4 in the treble, and a half note G3 and a quarter note F3 in the bass.

1^{er} Sop. CHŒUR DES ÉLÈVES.

La gymnas-tique hy - gi - é - ni - que Vous fait des muscles et - des -

2^{de} Sop. La gymnas-tique hy - gi - é - ni - que Vous fait des muscles et - des -

La gymnas-tique hy - gi - é - ni - que Vous fait des muscles et - des -

The piano accompaniment for the first vocal system features a treble and bass clef staff. The treble clef part has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef part has a steady accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

nerfs, La gymnas - ti - que vous faits des

nerfs, La gymnas - ti - que vous faits des

The piano accompaniment for the second vocal system continues the melody from the first system. The treble clef part has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef part has a steady accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

nerfs. La gymnas - ti - que A qui s'ap -

nerfs. La gymnas - ti - que A qui s'ap -

-plique Pro - cu - re maints ta - lents, maints ta - lents di -

-plique Pro - cu - re maints ta - lents, maints ta - lents di -

ff

_vers! Maints ta - lents di - vers! Maints ta - lents di -

_vers! Maints ta - lents di - vers! Maints ta - lents di -

ff

Two vocal staves and a piano accompaniment. The vocal staves are marked with *vers!*. The piano part features a complex rhythmic pattern with many beamed notes and slurs.

Section titled "LE PROFESSEUR." with a key signature change to two sharps and a 2/4 time signature. The vocal line includes the word "Pour" and dynamic markings *mf* and *p*. The piano accompaniment continues with similar rhythmic complexity.

Vocal line with lyrics: "dé_velopper vo_tre for_cce Quel_ques e_xer_ci_ces de". The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

Vocal line with lyrics: "forse! Atten_tion, au mouve_ment: Un! deux!". The piano accompaniment features a rhythmic pattern with slurs and accents.

le torse en a_vant! Et
LES ÉLÈVES.

Un! deux! le torse en a_vant!

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics "le torse en a_vant!" followed by a rest and then "Et". The middle staff is another vocal line in treble clef, containing the lyrics "Un! deux! le torse en a_vant!". The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth and sixteenth notes.

par un mouvement con - trai - re Un! deux!

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics "par un mouvement con - trai - re" followed by a rest and then "Un! deux!". The middle staff is another vocal line in treble clef, containing the lyrics "Un! deux!". The bottom two staves are a piano accompaniment in grand staff, featuring a rhythmic pattern of eighth and sixteenth notes.

le torse en ar - riè - re! Au pas de

Le torse en ar - riè - re!

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics "le torse en ar - riè - re!" followed by a rest and then "Au pas de". The middle staff is another vocal line in treble clef, containing the lyrics "Le torse en ar - riè - re!". The bottom two staves are a piano accompaniment in grand staff, featuring a rhythmic pattern of eighth and sixteenth notes.

cour - se mainte - nant
LE MONITEUR.

Au pas de cour - se mainte - nant!

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics "cour - se mainte - nant" followed by a rest and then "LE MONITEUR.". The middle staff is another vocal line in treble clef, containing the lyrics "Au pas de cour - se mainte - nant!". The bottom two staves are a piano accompaniment in grand staff, featuring a rhythmic pattern of eighth and sixteenth notes.

Même mouv! (Mouvements sur place)

p (On parle)

LE PROFESSEUR. (Parlé) (Course)
 En avant! — Un', deux,
 LE MONITEUR. (Parlé)
 En avant! — Un', deux,
 LES ÉLÈVES. (Parlé)
 Un', deux,

un', deux, un', deux, un', deux,
 un'. deux, un', deux, un', deux,
 un'. deux,

1^{re} V.
un', deux, un', deux, un', deux, un', deux,

2^e V.
un', deux, un', deux, un', deux, un', deux,

ENSEMBLE.

un', deux, un', deux, un', deux, un', deux,

sans ralentir. LE PROFESSEUR.

un' deux. (Parlé) Front! Mainte - nant passons aux hal -

- tè - res: Les hal - tè - res sont sa - lu - tai -

Tempo giusto.

res!

mf

LE MONITEUR.

Un', deux, trois, quatre,

LE PROFESSEUR.

Soy - ez do - ci - les à ma

LES ÉLÈVES.

Un', deux, trois, quatre,

voix!

Un', deux, trois, quatre, Un', deux, trois, quatre,

Pour ter-mi -
 Ma - nen - vrons tou - tes à la fois.

-ner, mes - de - moi - sel - les, E - xer -

-ci - ces à vo - lon - té. Tra - pè - ze, bar - res pa - ral -

- les Cordes à nœuds, che - val, é -chel - les! De ploy -

1^{re} Sop. LES ÉLÈVES.

ez votre a_gi_li - té!

Bravo! bra - vo! c'est a.dop.

2^{ds} Sop.

Bravo! bra - vo! c'est a.dop.

-té!

-té!

La gymnastique hy - gi - é - ni - que Vous fait des muscles et des

La gymnastique hy - gi - é - ni - que Vous fait des muscles et des

nerfs, La gymnas - ti - que vous fait des

nerfs, La gymnas - ti - que vous fait des

nerfs La gymnas - ti - que A qui s'ap -

nerfs La gymnas - ti - que A qui s'ap -

-pli - que Pro - cu - re maints ta - lents, maints ta - lents di -

-pli - que Pro - cu - re maints ta - lents, maints ta - lents di -

ff

vers Maints ta_lents di _ vers! Maints ta_lents di _

vers Maints ta_lents di _ vers! Maints ta_lents di _

ff

vers.

vers.

ff Pressez.

RÉP. Ne vas pas tarder
à arriver.

SORTIE DES ÉLÈVES.

N^o 1. bis

PIANO. *ff*

COUPLETS DU PINSON.

KETTY.

№ 2.

Allegro. (On parle)

PIANO.

pp staccato.

The piano introduction consists of two systems of music. The first system features a treble clef with a 3/8 time signature and a key signature of one sharp (F#). The melody is characterized by a series of eighth notes, with some notes beamed together. The bass line consists of a steady eighth-note accompaniment. The second system continues the melody and accompaniment, with a slight change in the bass line's rhythm.

KETTY.

The first line of lyrics is accompanied by piano accompaniment. The vocal line is in a treble clef with a 3/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a 3/8 time signature. The key signature remains one sharp. The piano part features a steady eighth-note accompaniment. The lyrics are: "A vos re -".

The second line of lyrics is accompanied by piano accompaniment. The vocal line is in a treble clef with a 3/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a 3/8 time signature. The key signature remains one sharp. The piano part features a steady eighth-note accompaniment. The lyrics are: "- pro - ches je m'at - tends Et le cas vous paraît pen - da - ble :

The third line of lyrics is accompanied by piano accompaniment. The vocal line is in a treble clef with a 3/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a 3/8 time signature. The key signature remains one sharp. The piano part features a steady eighth-note accompaniment. The lyrics are: "Mais, raison - nous oui! rai - son -".

*rit. un poco.**a piacere.*

K. *p* *segue.* *segue.*

- nons! moi, je pré - tends Que mon bon cœur, seul,

a Tempo.

K. *a Tempo.* *legg.*

est cou - pa - - - ble!

*rit.**a piacere.*

pp

All^o giocoso.

K. *All^o giocoso.* *p*

Je l'admiraïs dans sa ca - ge Cet oi - seau si ra - vis - sant.

K. *J'admiraïs son coque - ta - ge, Son pe - tit œil ca - res - sant!*

K. *Il semblait dans son lan - ga - ge S'é - cri - er en vo - le - tant :*

K. *vite.* *rit.*
Si j'étais hors de ma ca - ge Je se - rais bien plus con - tent! Si j'é -

K. *vite, a Tempo.*
- tais hors de ma ca - ge Je se - rais bien plus con - tent!

K. *sans ralentir.*
Lors, d'une main leste J'ouvre la prison J'envois, vif et preste, sortir le pinson

rit. un poco a piacere.

K. *mf*

Il me fai - sait: cui, cui, cui, cui, cui, Aimable chan - son!

mf *p*

K.

Je ré - pon - dais: cui, cui, cui, cui, cui, Au gentil pin - son!

mf

K.

Cui, - cui, - cui, cui, - cui, - cui, - cui, cui, -

pp

K.

Ah! l'aima - ble chan - son Que celle du pin - son! L'aimable chan - son! L'aimable chan -

f

K.

- son! L'aimable chan - son Que celle du pin - son!

f m.g.

All^o giocoso.

K. *p*

Dehors é-tait le fenil - la - ge Il vit les grands ar - bres verts,

K.

Il vit le ciel sans nu - a - ges Et des a-mis dans les airs!

K.

Il partit à ti - re d'ai - le En di - sant a-vec gai - té

rite.

K. *rit.*

Un bonjour à l'hi-ron - del - le Qui chan - tait sa li - ber - té! Un bon -

rite. a Tempo.

K. *pp*

- jour à l'hi-ron - del - le Qui chan - tait sa li - ber - té!

sans ralentir.

k. Et moi, moi qui res-te Dans cet-te pri-son J'en-vi-ais le pres-

mf rit. un poco a piacere.

k. -te et joyeux pin-son! Il me fai - sait: cui, cui, cui, cui, cui, Aima-ble chan-

k. -son! Je ré-pon - dais: cui, cui, cui, cui, cui, Au gentil pin-

k. -son! Cui, -cui, -cui, cui, - cui, -cui, -cui,

k. *f*

cui, — Ah! l'ai-ma - ble chan - son Que cel - le du pin -

k.

- son! L'ai-ma-ble chan - son! L'ai-ma-ble chan - son! L'ai-ma-ble chan -

k. *a Tempo.*

- son Que cel - le du pin - son! Cui, cui, cui.

a Tempo.

pp

b.

Ah! L'aima - ble chan - son! Cui, cui, cui,

a piacere. **Lent.**

L'aima - ble chan - son Que cel - le du pin - son! Ah! L'ai -

segue.

tr.

- ma - ble chan - son!

pp *ff*

RÉP. Elles doivent avoir
changé de costumes.

RENTÉE DES ÉLÈVES.

№ 2bis

PIANO. *f*

p

P.
 tous deux sur l'ga - zon Ils trou - vaient le temps fort bon Quand sou -

P.
 - dain, triste a - ven - tu - re Pou - par - din chang' de fi - gu -

sans ralentir.

mf

P.
 - re! Ah! V'là t-il pas qu'un hanne - ton, Ah!

f *p* *f*

(cri) (cri)

P.
 S'glissait dans son panta - lon! Et

p *p*

P.
 zon! zon! zon! Et zon! zon! zon! Cette besti - o - le Qui - ba - ti fo - le

p

p *rall.*

C'est l'hann'ton, C'est l'hann'ton Nom d'un pé-pin C'est l'hann'ton

p *long.*

de M'sieu Pou-pardin! Et zon, zon, zon, Et zon, zon, zon,
LES ÉLÈVES.

Et zon, zon, zon, Et zon, zon, zon,

ff

pp *ff*

Cet-te bes-ti-o-le Qui ba-ti-fo-le C'est l'hann'ton, nom

pp *ff*

Cet-te bes-ti-o-le Qui ba-ti-fo-le C'est l'hann'ton, nom

p *ff*

ff

d'un pé-pin, E hann'ton de M'sieu Pou-par-din!

ff

d'un pé-pin, E hann'ton de M'sieu Pou-par-din!

ff *ff*

quasi loulé.
p

PROSPER,

Très vexé, le banne - tou Se dém' nait dans sa pri -

p. - son! Poupar - din perdant la - tête Se dém' nait non moins qu'la bê -

a piacere. *rit*

- te! Après m' chass' sans mer - ci En - fin,

segue

p. il surprend l'em' mi Et se laissant choir par ter - re E - cras'

sans ralentir. (cri) (cri)

P. le Co.léoptè - re! Dzim! Il n'en fut pas quitt' pour ça! ah!

mf *f* *p* *f*

P. L'hann'ton s'é-tait lo-gé là! Et zon!zon!zon! Et

p *p* *p*

P. zon! zon! zon! Cette besti_o - le Qui ba-ti-fo - le C'est l'hann'ton,

P. *rall.* C'est l'hann'ton, nom d'un pé-pin C'est l'hann'ton de M'sieu Poupardin! — Et *long. f*

LES ÉLÈVES.

rall. Et *ff*

p

zon, zon, zon, Et zon, zon, zon, Cette besti_o - le Qui ba_ti fo - le

pp

zon, zon, zon, Et zon, zon, zon, Cette besti_o - le Qui ba_ti fo - le

p

ff

C'est l'hann'ton, nom d'un pé-pin, L'hann'ton de M'sieu Poupar - din!

ff

C'est l'hann'ton, nom d'un pé-pin, L'hann'ton de M'sieu Poupar - din!

ff

RÉP: Et allons prendre
notre lunch.

SORTIE DÉFINITIVE DES ÉLÈVES.

N^o 3^{bis}

All^o mod^o

PIANO.

mf

f

ff

MUSIQUE DE SCÈNE.

N^o 3^{ter} All^o giocoso.
(on parle)

KETTY.

PIANO. *pp*

First system of piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

Second system of piano accompaniment, continuing the musical texture with chords and melodic fragments.

Third system of piano accompaniment, showing more complex chordal structures and melodic movement.

Fourth system of piano accompaniment, featuring sustained chords and melodic lines.

KETTY.

RÉP: En route pour New-York. 1^o Tempo.

System for Ketty's entrance, including a vocal line and piano accompaniment. The piano part includes a *pp* dynamic marking and a *1^o Tempo.* instruction.

Cui, cui, 1^o Tempo.

System containing the lyrics and piano accompaniment. The lyrics are: "eui, Ah! Va, ma - ble chan - son Cui, eui,".

A.

eni, l'ai-ma-ble chan-sou, Que cel-le du piu-

K.

son Ah! l'ai-ma-ble chan-son!

ff

Enchaînez.

CHANGEMENT

pour le 2^e Tableau.

No 3. quater

And^{no} mod^{to}

PIANO,

f

p

mf *p* *pp*

ENTRÉE DES CLIENTS ET CLIENTES.

♩ 3^e quinte

Agitato.

PIANO.

Mouv! de Polka.

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

Second system of musical notation, including a dynamic marking of *pp* (pianissimo) in the bass staff.

Third system of musical notation, continuing the musical piece with similar melodic and harmonic structures.

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

Fifth system of musical notation, concluding with a repeat sign and dynamic markings: *RÉPL: Alto! alto!* and *pp*.

Sixth system of musical notation, starting with the tempo marking *Allegro* and dynamic markings *f* and *ff*.

COUPLETS.

FLORA.

N^o 4.

Allegretto

PIANO.

FLORA

Mon cher Pom - pou, j'en é - tais fol -

- le, Il é - tait si gen - til, si doux! Il n'lui man - quait que la pa -

- ro - - le: C'était la crê - me des tou - tons! Il aimait

F. *mf*
 tant sa p'tit maî - tres - se Qu'aussi - tôt qu'il m'àper - ce - vait Pour ob - te -

F. *mf*
 - nir u - ne ca - res - se En fré - til - lant il ac - cou -

F. *mf*
 - rait! Ah! Il est per - du! j'en perds la tê -

F. *con moto* *mf*
 - te! Aussi, foi de Flo - ra A qui me le ren - dra Je pro -

F
 - mets récompense hon - nê - te Foi de Flo - ra! Foi de Flo -

F
 - ra! *a piacere*
 A qui me le ren - dra, A qui me le ren - dra A qui me le ren -

F
 - dra Je donn'rai... tout c'qu'il m'deman - dra!

F
 Il é - tait ai - mable et fi - dè -

F. *le, Il ne quittait jamais mes pas! Et c'est à ma voix qui l'appel -*

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 a fermata over the first measure, followed by a melodic line with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

F. *le La première fois qu'il n'a répondu pas! Sans doute, quel-quelqu'un de mal-hon -*

The second system continues the musical piece. The vocal line has a fermata at the start and then a melodic line with eighth notes. The piano accompaniment maintains a consistent rhythmic pattern with eighth notes in the bass and chords in the treble.

F. *uê - te Le re - tient - elle en son pou - voir On peut ê - tre quelque a - mou -*

The third system shows the vocal line with a fermata and a melodic line. The piano accompaniment features a more active treble line with eighth-note runs and sustained chords in the bass.

F. *ret - te En de - tourné de son de - voir! Ah!*

The fourth system concludes the page. The vocal line has a fermata and a melodic line. The piano accompaniment features a complex, flowing treble line with many sixteenth notes and a bass line with sustained chords. The system ends with a double bar line and a fermata.

mf Il est per_du! j'en perds la têt_e! *con moto* Aus_si, foi de Flo -



-ra A qui me le ren_dra Je pro_mets récom_pense hon_nê_te Foi de Flo -



-ra! Foi de Flo - ra! A qui me le ren_dra, A qui me le ren -



-dra A qui me le ren_dra Je donn'rai...tout c'qu'il m'deman_d'ra!

a piacere



legg. *sf*



TERZETTO.

TOM, JACK, JOHN.

№ 5.

Allegro

PIANO.

The piano introduction consists of two staves. The treble staff begins with a forte (*f*) dynamic and a melodic line of eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes. The piece concludes with a mezzo-forte (*mf*) dynamic.

JOHN

Jack Truck, John Truck, Tom

John's vocal line is written in the bass clef. The piano accompaniment is shown in both treble and bass clefs. The lyrics "Jack Truck, John Truck, Tom" are written below the vocal line.

TOM

Voi - là les trois Truck!

JACK

Voi - là les trois Truck!

Truck, Voi - là les trois Truck! Voi - là les trois Truck!

This section contains the vocal parts for Tom and Jack, and the piano accompaniment. Tom's part is in the treble clef, and Jack's part is in the treble clef. The piano accompaniment is in both treble and bass clefs. The lyrics are repeated for both characters.

JACK

Faut - il ré - soudre un pro - blè - me

Musical score for Jack's first line. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note accompaniment with triplets in the right hand and a similar accompaniment in the left hand. The dynamic marking is *p*.

TOM

pp

Quelque compliqué soit - il?

Quelque compliqué soit - il? —

Quelque compliqué soit - il?

JOHN

pp

Quelque compliqué soit - il?

Musical score for Tom and John's lines. It features two vocal lines in treble clef and a piano accompaniment in bass clef. The piano part continues with the same accompaniment as the first system, with triplets in the right hand. The dynamic marking for the piano part is *mf*. The vocal lines for Tom and John are in treble clef and contain the lyrics.

Faut - il par un stra - ta -

Musical score for Jack's second line. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note accompaniment with triplets in the right hand and a similar accompaniment in the left hand. The dynamic marking is *p*.

- gé - me Montrer son es - prit sub - til? —

Musical score for Jack's third line. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part continues with the same accompaniment as the previous systems, with triplets in the right hand.

TOM. *pp* *pp*

Montrer son esprit sub_til? Des, trois Truck, l'a - -

JACK. *pp*

Montrer son esprit sub_til?

JOHN. *pp*

Montrer son esprit sub_til?

pp

1. - dresse ex - trê - me Bien vite a trou - vé le

fil! le fil! le fil! le fil!

JACK *f*

le fil! le fil! le fil!

JOHN *f*

le fil! le fil! le fil! Jack

mf *f*

Detailed description of the musical score: The score is for a piece titled 'Le Fil'. It features three vocal parts: TOM, JACK, and JOHN, and a piano accompaniment. The music is in 2/4 time with a key signature of one sharp (F#). The vocal lines are marked with dynamics like *pp* (pianissimo) and *f* (forte). The piano accompaniment includes a prominent bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments. There are trills and ornaments in the piano part. The score is divided into three systems. The first system shows the vocal entries. The second system continues the vocal lines and piano accompaniment. The third system features a call-and-response section where the vocalists repeat 'le fil!' while the piano accompaniment provides a rhythmic and harmonic foundation.

pp
T. Sont les rois du truc,

pp
Jai. Sont les rois du truc,

pp
Jo. Truck, John Truck, Tom Truck, Sont les rois du truc, _____ D'une bonne af.

pp >

Jo. - fai - - re Sil s'agit d'ex-trai - - re La moëlle et le

TOM.
La moëlle et le suc, Rien ne vaut les Truck!

JACK.
La moëlle et le suc, Rien ne vaut les Truck!

Jo. suc, Rien ne vaut les Truck, les Truck!

mf

T. *sf* > Tom Truck! Jack

Ja. Jack Truck! *sf* > Sont les rois du truc! Jack

Jo. John Truck! Sont les rois du truc! Jack

pp *f*

T. Truck, John Truck, Tom Truck, Voilà les trois Truck, Voi - là les

Ja. Truck, John Truck, Tom Truck, Voilà les trois Truck, Voi - là les

Jo. Truck, John Truck, Tom Truck, Voilà les trois Truck, Voi - là les

f

T. *ff* trois One! Two! Tree! Voilà les trois Truck!

Ja. *ff* trois One! Two! Tree! Voilà les trois Truck!

Jo. *ff* trois One! Two! Tree! Voilà les trois Truck!

ff

JACK.

Bien plus sou - ples que l'an - guil - le,

LOU.

pp

Nous glissant dans chaque coin

Nous glissant dans chaque coin — Nous glissant dans chaque coin

JOHN.

Nous glissant dans chaque coin

mf

Ne - crai - - gnant ver - - rou ni

gril - - le Sachant cogner au be - soin

TOM *ff* *pp*

Sachant cogner au be_soin! Nous trou - - ve - rions

JACK *ff*

Sachant cogner au be_soin!

ff

Sachant cogner au be_soin!

une ai - guil - le dans u - ne bot - te de

JACK *f* *ff*

foin! de foin! de foin! de foin!

de foin! de foin! de foin!

JOHN *f*

de foin! de foin! de foin! Jack

pp

Sont les rois du truc,

pp

Sont les rois du truc,

Truck, John Truck, Tom Truck, Sont les rois du truc, — D'une bonne af-

pp

- fai - - - re S'il s'agit d'ex - trai - - - re La moëlle et le

TOM

La moëlle et le suc, Rien ne vaut les Truck!

JACK

La moëlle et le suc, Rien ne vaut les Truck!

suc Rien ne vaut les Truck, les Truck!

mf

T Tom Truck! Jack

Ja Jack Truck! Sont les rois du truc Jack

Jo John Truck! Sont les rois du truc Jack

pp *sf*

F Truck, John Truck, Tom Truck, Voilà les trois Truck, Voi - là les

Ja Truck, John Truck, Tom Truck, Voilà les trois Truck, Voi - là les

Jo Truck, John Truck, Tom Truck, Voilà les trois Truck, Voi - là les

f

F trois One! Two! Tree! Voilà les trois Truck!

Ja trois One! Two! Tree! Voilà les trois Truck!

Jo trois One! Two! Tree! Voilà les trois Truck!

ff

SORTIE.

N° 5^{bis}

Allegro.

TOM
Jack Truck, John Truck, Tom Truck Sont les rois du truc! Voilà les

JACK
Jack Truck, John Truck, Tom Truck Sont les rois du truc! Voilà les

JOHN.
Jack Truck, John Truck, Tom Truck Sont les rois du truc! Voilà les

PIANO
ff *mf* *f*

T
trois One! Two! Tree! Voilà les trois Truck!

J
trois One! Two! Tree! Voilà les trois Truck!

JO
trois One! Two! Tree! Voilà les trois Truck!

PIANO
ff *ff*

ral - len - ten - do.

PIANO
mf *div*

CHOEUR EN MER.

N^o 6.

All^o mod^{to}

PIANO

The musical score is written for piano and consists of five systems. The first system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords. The tempo is marked 'All^o mod^{to}' and the dynamics are 'pp'. The second system continues the accompaniment with a melodic line in the bass clef. The third system features a 'cresc.' (crescendo) marking. The fourth system shows a melodic line in the treble clef. The fifth system includes a 'sf' (sforzando) marking, a 'dim.' (diminuendo) marking, and ends with 'pp'. The score contains various musical notations such as slurs, accents, and triplets.

ppp

(presque sans voir)

ppp Sop. PASSAGERS et MATELOTS.

ppp Sop. PASSAGERS et MATELOTS.

Sous le souf - fle de la bri - se

ppp Tén.

Sous le souf - fle de la bri - se

ppp Basses.

Sous le souf - fle de la bri - se

Qu'il est doux de res - pi - rer — Quand la va - gue

Qu'il est doux de res - pi - rer — Quand la va - gue

Qu'il est doux de res - pi - rer — Quand la va - gue

pp

qui se bri - se A nos pieds vient

qui se bri - se A nos pieds vient

qui se bri - se A nos pieds vient

The piano accompaniment consists of two staves (treble and bass clef) with a 3/4 time signature. It features a steady eighth-note bass line and chords in the right hand, many of which are marked with a '3' for a triplet.

mur - mu - rer A nos pieds vient

mur - mu - rer A nos pieds vient

mur - mu - rer A nos pieds vient

The piano accompaniment continues with similar rhythmic patterns and triplet markings in both hands.

starg.

mur - mu - rer A nos pieds

mur - mu - rer A nos pieds

mur - mu - rer A nos pieds

The piano accompaniment continues with similar rhythmic patterns and triplet markings in both hands.

pp *estinto.*

vient mur - mu - rer

pp

vient mur - mu - rer

pp

vient mur - mu - rer

pp

The first system of the score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are marked *pp* and *estinto.* and sing the lyrics "vient mur - mu - rer". The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melodic line with some rests, while the bass staff has a rhythmic accompaniment of eighth notes.

pp

The second system continues the piano accompaniment from the first system. It features a treble and bass clef staff. The treble staff has a melodic line with some rests, while the bass staff has a rhythmic accompaniment of eighth notes. The *pp* dynamic marking is present.

DUETTINO.

FLORA. PROSPER.

N^o 7.

All^o mod^{to}

FLORA.

p

All^o mod^{to}

Pour les ma_telots s'il vous

PIANO.

pp

rit.

tres lié.

F.

plait! Ces bra_ves gens, en cons_cie - en - ce Sont

F.

dignes de votre inté - rêt - - - Et je dis a_vec confi -

Sans ralentir.

F.

- an - ce: Pour les ma_te_lots s'il vous plait!

pp

F

Pour les matelots s'il vous plaît!

pp PROSPER

1^o Tempo.

Pour les matelots s'il vous plaît! Pour les matelots, s'il vous plaît! — Nous

FLORA

P

vous engageons à sous-ri-re A quiconque prend un bil-let — Je

F

promets en plus un sou-ri-re Pour les matelots, s'il vous plaît!

pp

F

Pour les matelots s'il vous plaît!

pp PROSPER

Pour les matelots s'il vous plaît!

pp *estinto.*

DIVERTISSEMENT.

№ 8.

All^o vivace.

PIANO.

The musical score is written for piano in 6/8 time. It consists of six systems of two staves each. The first system is marked 'PIANO.' and includes a 'p m g.' marking. The second system includes a 'cresc.' marking. The third system includes a 'f' marking. The fourth system includes a 'p' marking. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and quarter notes, some beamed together. The bass clef staff contains a bass line with chords and eighth notes. The dynamic marking *mf* and the tempo marking *m. g.* are present.

Second system of musical notation. The treble clef staff continues the melodic line with some accidentals. The bass clef staff continues the bass line. A *cresc.* (crescendo) marking is placed between the two staves.

Third system of musical notation. The treble clef staff features a more active melodic line with slurs. The bass clef staff has a bass line with chords. Dynamic markings *f* and *ff* are present.

Fourth system of musical notation. The treble clef staff has a melodic line with a *legg.* (leggiero) marking. The bass clef staff has a bass line with chords. Dynamic markings *f* and *p* are present.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a bass line with chords and eighth notes.

Sixth system of musical notation. The treble clef staff has a melodic line with eighth notes and slurs. The bass clef staff has a bass line with chords and eighth notes.

System 1: Treble and bass staves. Treble staff contains a melodic line with eighth-note patterns and slurs. Bass staff contains a rhythmic accompaniment with eighth notes and chords.

System 2: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics include *sf* (sforzando) and *ff* (fortissimo). First and second endings are marked with "1^a" and "2^a".

System 3: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte).

System 4: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics include *ff* (fortissimo).

System 5: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte).

System 6: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *p subito* (piano subito). First and second endings are marked with "1^a" and "2^a".

First system of musical notation, consisting of a treble and bass staff. The treble staff features 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 continuation of the melodic line with some phrasing slurs, and the bass staff maintains the accompaniment.

Third system of musical notation. The treble staff has a more active melodic line with some grace notes, and the bass staff continues with the accompaniment.

Fourth system of musical notation. A dynamic marking of *f* (forte) is present in the treble staff. The melodic line becomes more complex with some triplets and slurs.

Fifth system of musical notation. The treble staff features a more rhythmic and chordal texture with many beamed notes, while the bass staff continues with the accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with some grace notes and slurs, and the bass staff continues with the accompaniment.

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 slurs and a bass line with chords and single notes. A dynamic marking of *ff* is present in the second measure of the bass line.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with a treble staff and a bass staff. A dynamic marking of *ff* is present in the second measure of the bass line.

Third system of musical notation. The treble staff contains a melodic line with slurs. The bass staff contains a rhythmic accompaniment of chords. A dynamic marking of *ff* is present in the first measure of the bass line.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a steady accompaniment. A dynamic marking of *ff* is present in the fourth measure of the bass line.

Fifth system of musical notation. The treble staff features a melodic line with slurs. The bass staff features a rhythmic accompaniment of chords. A dynamic marking of *ff* is present in the first measure of the bass line.

Sixth system of musical notation. The treble staff features a melodic line with slurs. The bass staff features a rhythmic accompaniment of chords. A dynamic marking of *ff* is present in the first measure of the bass line.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. The dynamic marking *P m.g.* is present in the first measure, and *crese.* is written in the third measure.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active bass line. Dynamic markings *f* and *f* are placed above the right-hand staff in the third and fourth measures respectively.

Third system of the piano score. The right hand has a melodic line with slurs, and the left hand has a steady bass line. There are no dynamic markings in this system.

Fourth system of the piano score. The right hand features a melodic line with slurs, and the left hand has a bass line with some chords. There are no dynamic markings in this system.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a bass line with some chords. There are no dynamic markings in this system.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

Second system of the piano score. The right hand continues with slurred melodic phrases. The left hand accompaniment is consistent. A dynamic marking of *ff* (fortissimo) is present in the first measure of the right hand.

Third system of the piano score. The right hand has a more active melodic line. The left hand accompaniment remains steady. A dynamic marking of *tutta forza.* (tutti) is placed in the right hand.

Fourth system of the piano score. The right hand features a series of slurred eighth-note patterns. The left hand accompaniment continues with chords and single notes.

Fifth system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment is present. A dynamic marking of *pp* (pianissimo) is located in the right hand.

Andantino.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is marked *pp*. The upper staff features a series of chords, primarily triads and dyads, moving in a stepwise fashion. The lower staff provides a simple harmonic accompaniment with chords and single notes.

The second system continues the musical theme from the first system. It maintains the same two-staff structure and key signature. The upper staff continues with chordal textures, while the lower staff provides accompaniment.

The third system of music begins with a repeat sign in both staves. The upper staff continues with melodic and harmonic lines, and the lower staff provides accompaniment. The *pp* dynamic is maintained.

The fourth system continues the piece with similar musical textures. The upper staff features chordal patterns, and the lower staff provides accompaniment.

The fifth system of music continues the composition. It features the same two-staff structure and key signature, with the upper staff playing chords and the lower staff providing accompaniment. The *pp* dynamic is present.

The sixth and final system of music on this page concludes the piece. It maintains the two-staff structure and key signature, ending with a final chord in the upper staff and a sustained accompaniment in the lower staff.

MUSIQUE DE SCÈNE et CHŒUR.

№ 9.

PIANO. *pp*



mf *dim.* *pp*



CHIEF A L'UNISSON.

ppp

C'est le pi - lo - te - Qui - monte à bord

Ce - la dé - no - te - Qu'on touche au port !

C'est le pi - lo - te - Qui monte à bord, Ce - la dé -

- no - te, ce - la dé - no - te Qu'on touche au port !

dim. *p*

FINAL.

N^o 10. Martial.

PIANO. *f* *ff* *mf*

Sop. *ff*
Sa - lut! Sa - lut! Rei -

Altos. *ff*
Sa - lut! Sa - lut! Rei -

Ténors. *ff*
Sa - lut! Sa - lut! Rei -

Basses. *ff*
Sa - lut! Sa - lut! Rei -

The musical score is for a piece titled "Martial" (No. 10). It begins with a piano introduction in 2/4 time, marked with a forte (*f*) dynamic. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal parts (Soprano, Alto, Tenor, Bass) enter with a strong (*ff*) dynamic, singing the words "Sa - lut! Sa - lut! Rei -". The piano accompaniment continues with a moderate (*mf*) dynamic, providing a steady accompaniment for the vocalists. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

ne de l'A - mé - ri - que! Sa - lut à

ne de l'A - mé - ri - que! Sa - lut à

ne de l'A - mé - ri - que! Sa - lut à

ne de l'A - mé - ri - que! Sa - lut à

toi, Sa - lut grande ei - té Car sur ton

toi, Sa - lut grande ei - té Car sur ton

toi, Sa - lut grande ei - té Car sur ton

toi, Sa - lut grande ei - té Car sur ton

sol pousse u - ne fleur ma - gi - que, Car sur ton

sol pousse u - ne fleur ma - gi - que, Car sur ton

sol pousse u - ne fleur ma - gi - que, Car sur ton

sol pousse u - ne fleur ma - gi - que, Car sur ton

8

sol fleu - rit la li - ber - té! Sa -

sol fleu - rit la li - ber - té! Sa -

sol fleu - rit la li - ber - té! Sa -

sol fleu - rit la li - ber - té! Sa -

3

- lut à toi! Sa -

- lut à toi! Sa -

- lut à toi! Sa -

- lut à toi! Sa -

- lut! Sa - lut!

- lut! Sa - lut!

- lut! Sa - lut!

- lut! Sa - lut!

RIDEAU

tenuto

ENTR' ACTE

All^o vivo.

PIANO.

ff

Musical score for Entr'acte, piano, All' vivo. The score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 6/8. The score begins with a forte (*ff*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings like *p* and *f*. The piece concludes with a final chord in the bass clef.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with chords and eighth notes. The key signature has one sharp (F#) and one flat (Bb).

Second system of musical notation. The treble clef part includes dynamic markings *ppsc.* and *f*. The bass clef part continues with chords and eighth notes. The key signature remains one sharp and one flat.

Third system of musical notation. The treble clef part features a *ff* dynamic marking. The bass clef part includes a *v* marking. The key signature remains one sharp and one flat.

Fourth system of musical notation. The treble clef part is marked *léger.* and *p*. The bass clef part continues with eighth notes and chords. The key signature remains one sharp and one flat.

Fifth system of musical notation, showing the final system on the page. The treble clef part features a melodic line with eighth notes and slurs. The bass clef part continues with eighth notes and chords. The key signature remains one sharp and one flat.

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

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and accents. The bass staff continues with a steady accompaniment.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a more complex accompaniment with chords and slurs.

Fourth system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a more complex accompaniment with chords and slurs.

Fifth system of musical notation, featuring a dynamic marking of *f* (forte) in the bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a more complex accompaniment with chords and slurs.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with slurs and accents. The bass clef part contains a rhythmic accompaniment with slurs and accents. The dynamic marking *ff* is present in the right-hand part.

Second system of musical notation, continuing the piece. The treble clef part features a melodic line with slurs and accents. The bass clef part contains a rhythmic accompaniment with slurs and accents.

Third system of musical notation. The treble clef part features a melodic line with slurs and accents. The bass clef part contains a rhythmic accompaniment with slurs and accents. The dynamic marking *tutta forza.* is present in the right-hand part.

Fourth system of musical notation. The treble clef part features a melodic line with slurs and accents. The bass clef part contains a rhythmic accompaniment with slurs and accents.

Fifth system of musical notation. The treble clef part features a melodic line with slurs and accents. The bass clef part contains a rhythmic accompaniment with slurs and accents. The dynamic marking *Enchaînez.* is present in the right-hand part.

CHŒUR

N^o 11.

All^o moderato.

PIANO. *ff* *loud.*

Sop. *f*
 C'est l'heu_re de la co_hu_e Dans la cin_ quième a_ve_nu_e

Ten. *f*
 C'est l'heu_re de la co_hu_e Dans la cin_ quième a_ve_nu_e

Basse. *f*
 C'est l'heu_re de la co_hu_e Dans la cin_ quième a_ve_nu_e

On se presse on s'é-ver-tu - e, on s'é - ver - tu - e.

On se presse on s'é-ver-tu - e, on s'é - ver - tu - e.

On se presse on s'é-ver-tu - e, on s'é - ver - tu - e.

A - vo - cats, né - go - ci - ants, Gens d'af - fai - res, ar - ti - sans.

A - vo - cats, né - go - ci - ants, Gens d'af - fai - res, ar - ti - sans.

A - vo - cats, né - go - ci - ants, Gens d'af - fai - res, ar - ti - sans.

C'est un tor - rent qui s'écoule! Et chacun dans cet - te fou - le

C'est un tor - rent qui s'écoule! Et chacun dans cet - te fou - le

C'est un tor - rent qui s'écoule! Et chacun dans cet - te fou - le

Va plus vi - te que l'ex - press Le mot d'ordre est bu - si - gness

Va plus vi - te que l'ex - press Le mot d'ordre est bu - si - gness

Va plus vi - te que l'ex - press Le mot d'ordre est bu - si - gness

f

ff

(On parle)

pp

COUPLETS DU MAGASINAGE

FLORE

N^o 12.All^o moderato.

PIANO.

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 3/4 time signature, while the left hand provides a steady bass line with chords and single notes.

FLORE.

En Améri-que c'est la mo - de Sa -

p

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of two staves with chords and single notes.

-git - il de pas - ser le temps Ou s'en va la chose est com -

The second line of the song continues the vocal line and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment consists of two staves with chords and single notes.

- mo - de, Dans vingt ma - ga - sins dif - fé - rents: Les

The third line of the song concludes the vocal line and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment consists of two staves with chords and single notes.

F. *commis pleins de complai - san - ce, Sans broncher vous guident par -*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "commis pleins de complai - san - ce, Sans broncher vous guident par -". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

F. *- tout: Et puis quand on a bien vu tout On leur*

The second system continues the vocal line and piano accompaniment. The lyrics are "- tout: Et puis quand on a bien vu tout On leur". The piano accompaniment includes a prominent melodic line in the treble clef that spans across the system.

F. *ti - re sa ré - vé - ren - - - ce Tout voir et*

The third system continues the vocal line and piano accompaniment. The lyrics are "ti - re sa ré - vé - ren - - - ce Tout voir et". The piano accompaniment features a complex texture with overlapping lines and a dynamic marking of *p* (piano).

F. *tout ex.a.mi.ner, Tout re - gar - der, tout inspecter Mais sans ja -*

The fourth system continues the vocal line and piano accompaniment. The lyrics are "tout ex.a.mi.ner, Tout re - gar - der, tout inspecter Mais sans ja -". The piano accompaniment includes a dynamic marking of *p* (piano).

F. *mais rien a - che - ter, sans ja - mais rien a - che - ter Ça s'ap -*

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "mais rien a - che - ter, sans ja - mais rien a - che - ter Ça s'ap -". The piano accompaniment features a steady bass line and chords in the treble.

F. *pel - le, ça s'ap - pel - le, ça s'ap - pel - le, ça s'ap - pel - le, ça*

F. *s'ap - pel - le ma - ga - si - ner! ma - ga - si - ner!*

mf

F. *De quoi donc se plaindraient les*

F. *hom - mes? Eh! n'en font ils pas tout au - tant. Pau -*

F
 - der et s'en al_ler Mais sans ja - mais rien a_che-ter, Sans ja - mais

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 a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "- der et s'en al_ler Mais sans ja - mais rien a_che-ter, Sans ja - mais". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

F
 rien a_che-ter Ça s'ap-pel - le, ça s'ap-pel - le, ça s'ap-pel - le, ça s'ap

The second system continues the vocal line and piano accompaniment. The lyrics are: "rien a_che-ter Ça s'ap-pel - le, ça s'ap-pel - le, ça s'ap-pel - le, ça s'ap". The piano accompaniment includes some chords with fermatas in the right hand.

F
 - pel - le, ça s'ap-pel-le ma-ga-si - ner! ma - ga - si -

The third system continues the vocal line and piano accompaniment. The lyrics are: "- pel - le, ça s'ap-pel-le ma-ga-si - ner! ma - ga - si -". The piano accompaniment features a dynamic marking of *sf* (sforzando) and includes a melodic line in the right hand.

F
 - ner!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "- ner!". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and includes a melodic line in the right hand.

CHANSON DES ALLUMETTES

N^o 13.

KETTY

Mouv^t de Gigue.

PIANO. *ff*

The piano introduction consists of two staves. The right hand plays a rhythmic melody in 2/4 time, while the left hand provides a harmonic accompaniment with chords and single notes.

KETTY.

p subito. *pp*

C'est Bob que l'on me

The first system of the vocal part shows the beginning of the song. The piano accompaniment starts with a *p subito.* dynamic and transitions to *pp* for the vocal entry.

non - me Pour vous ser - vir mes - sieurs! Je

The second system continues the vocal line and piano accompaniment. The piano part maintains a consistent rhythmic pattern.

suis un pe - tit hom - me Qui n'a pas froid aux

The third system concludes the vocal line and piano accompaniment shown on this page.

k.

yeux De bonne heure à l'on - vra - ge Et plein d'ac - ti - vi -

k.

-té Dès l'au - be je voy - a - ge Par tou - te la ci -

k.

-té En tous lieux je pro - mè - ne Mon é - ta - blis - se - ment Bé -

k.

-ni soit qui mè - tren - ne Il me ren - dra con - tent!

K. *Qui vent, qui vent, qui vent, qui vent des al - lumet - tes?*

K. *Qui vent, qui vent, qui vent, qui vent des ei - garet - tes? Tout en courant*

K. *Faites vos emplet - tes Voilà le marchand, le pe - tit marchand!*

Sop.
K. *Qui vent, qui vent, qui vent, qui vent des al - lumet - tes?*

Tén. *p* *A - che - tons des al - lu - met - tes*

Basses *p* *A - che - tons des al - lu - met - tes*

Qui veut, qui veut, qui veut, qui veut des ci - ga - ret - tes?

A - che - tons des ci - ga - ret - tes Tout en courant

A - che - tons des ci - ga - ret - tes Tout en courant

A - che - tons des ci - ga - ret - tes Tout en courant

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Qui veut, qui veut, qui veut, qui veut des ci - ga - ret - tes?" followed by "A - che - tons des ci - ga - ret - tes Tout en courant" on three separate vocal lines. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Voi - là le mar - chand!

Faisons nos emplet - tes Voi - là le mar - chand!

Faisons nos emplet - tes Voi - là le mar - chand!

Faisons nos emplet - tes Voi - là le mar - chand!

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Voi - là le mar - chand!" followed by "Faisons nos emplet - tes Voi - là le mar - chand!" on three separate vocal lines. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *p subito* (piano subito).

ff

p subito

The third system of the musical score consists of two piano staves. The left hand is in bass clef and the right hand is in treble clef. The lyrics are: "*ff*" and "*p subito*". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

K.  *pp*

Le mé - tier que j'ex - er - ce Cer -

K. 

tes, n'en - ri - chit pas Mais mou pe - tit com -

K. 

- mer - ce Me ti - re d'em - bar - ras Et

K.  *p*

puis, dans les mé - na - ges Il peut a - voir son

K.  *prix* Et de ses a - van - ta - ges Vous

K.  se - rez tous sur - pris: Mon - sieur, chez moi de flam - me Four -

sf *p*

K.  - mis - sez vous un peu Pour votre é - poux, Ma -

K.  - da - me, A - che - tez moi du feu .

très léger.

K. Qui veut, qui veut, qui veut, qui veut des al - lumet - tes!

K. Qui veut, qui veut, qui veut, qui veut des ci - garet - tes? Tout en courant

K. Faites vos emplet - tes, Voilà le marchand, le pe - tit marchand!

K. *Sop. p* Qui veut, qui veut, qui veut, qui veut des al - lu - met - tes?
Ten. p A - che - - tons des al - - lu - - met - tes,
Basses p A - che - - tons des al - - lu met - tes,
 A - che - - tons des al - - lu - - met - tes,

K.

Qui vent, qui vent, qui vent, qui veut des ci - garet - tes?

A - che - tons des ci - ga - ret - tes? Tout - en courant

A - che - tons des ci - ga - ret - tes? Tout - en courant

A - che - tons des ci - ga - ret - tes? Tout - en courant

K.

Voi - là le mar - chand!

Faisons nos emplet - tes Voi - là le mar - chand!

Faisons nos emplet - tes Voi - là le mar - chand!

Faisons nos emplet - tes Voi - là le mar - chand!

ff

(Ou danse.)

First system of musical notation, featuring a treble and bass clef with a forte (*ff*) dynamic marking. The music consists of eighth and sixteenth notes in the treble and bass lines.

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

Third system of musical notation, concluding the first section with a fermata over the final notes in both hands.

RÉP. Où allons-nous?
chez Blondin!

CHANGEMENT

pour le 6^e Tableau.

N^o 15^{bis}

Mod^{lo}

PIANO

First system of musical notation for the second section, marked PIANO and *ff*. It features a 3/4 time signature and a modero (*Mod^{lo}*) tempo.

Second system of musical notation for the second section, continuing the piano accompaniment.

Third system of musical notation for the second section, including first and second endings marked 1^a and 2^a.

CHŒUR DES SERVANTES.

Ce motif est un motif populaire américain recueilli

N^o 14.

Allegro.

QUELQUES UNES.

SERVANTES

Allegro. Dans

PIANO. *ff*

TOUTES

la chambre trente-sept Que tout soit brillant et net Dans la chambre trente-

p *f*

QUELQUES UNES

-sept Que tout soit brillant et net. Un voy_ a_ geur d'im_ portan_ ce

p

l'ho_ no_ re de sa pré_ sen_ ce Non_ bli_ ons au_ cun ob_ jet

TOUTES

QUELQUES UNES

Faisons di - li - gen - ce Dans la chambre trente-sept, Que tout soit brillant et

mf

TOUTES.

net Dans la chambre trente-sept Que tout soit brillant et net.

f

RÉP Passons au 38

SORTIE.

N^o 14^{bis}

Allegro.

SERVANTES

Allegro. Dans la chambre trente-huit On l'or - don - ne suf - fi -

PIANO *p*

- cit Dans la chambre trente-huit, On l'or - donne suf - fi - cit.

f

dim *poco* *a* *poco* *pp*

QUATUOR BOUFFE.

PROSPER, JOLICOK, TOM, JOHN.

№ 15.

All^o mod^o

PIANO. *f*

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is characterized by eighth-note patterns, often beamed in pairs or groups of four. The bass staff provides a steady accompaniment with similar rhythmic patterns. The piece begins with a forte (*f*) dynamic.

PROSPER. *p*

En cet hô-tel si répu-té Tout marche à l'élec-tri-ci-té! Et le vous

The vocal line for Prosper is written on a single treble clef staff. It begins with a rest for two measures, then enters with a melody of eighth notes. The lyrics are: "En cet hô-tel si répu-té Tout marche à l'élec-tri-ci-té! Et le vous". The dynamic is marked *p* (piano). The piano accompaniment continues below, with dynamics *p* and *legg.* (leggiero).

P.

donne à vo-lon-té Ce qui peut ê-tre sou-hai-té, Et ce pro-

The piano accompaniment for the second vocal line is shown in two systems. The first system includes a treble clef staff with chords and a bass clef staff with a simple accompaniment. The second system continues the accompaniment. Dynamics include *p* and *legg.*

P. *f*

-grès, en vé-ri-té Mé-ri-te bien d'ê-tre ci-té! Hur-

The piano accompaniment for the third vocal line is shown in two systems. The first system includes a treble clef staff with chords and a bass clef staff with a simple accompaniment. The second system continues the accompaniment. Dynamics include *f* (forte).

JOHN P

rab! pour l'élec-tri-ci-té! En cet hô-tel si ré-pu-té Tout marche à

f *pp*

é-lec-tri-ci-té! Et le vous donne à vo-lon-té Ce qui peut

ê-tre son-hai-té Et ce pro-grès, en vé-ri-té, Mé-ri-te

JOE LOK. *mf* Et le nous donne à volon-

TOM. *mf* Et le nous donne à volon-

f bien d'être ci-té! Hur-rab! pour l'élec-tri-ci-té!

mf

J. -té Ce qui peut é - tre sou - hai - té, Et ce pro - grès en vé - ri -

T. -té Ce qui peut é - tre sou - hai - té, Et ce pro - grès en vé - ri -

PROSPER

En cet hô -

J. -té, Mé - ri - te bien d'ê - tre ci - té! En cet hô -

T. -té, Mé - ri - te bien d'ê - tre ci - té! (imitation)

En

P. - tel si ré - pu - té Tout marche a l'é - lec - tri - ci - té, El - le vous

J. - tel si ré - pu - té Tout marche a l'é - lec - tri - ci - té, El - le vous

T. *p* Drrr

Jo. cet hô - tel si ré - pu - té Tout

pp

V
 donne à vo-lon-té Ce qui peut ê-tre sou-hai-té! Et ce pro-

J.
 donne à vo-lon-té Ce qui peut ê-tre sou-hai-té! Et ce pro-

T.
 Drrr

30
 marche à Pé-lee-tri-ci-té! Ce

V
 - grès, en vé-ri-té Mé-ri-te bien d'ê-tre ci-té! Hur- *ff*

J.
 - grès, en vé-ri-té Mé-ri-te bien d'ê-tre ci-té! Hur- *ff*

T.
 Drrr Hur- *ff*

30
 pro- - grès doit ê-tre ci-té! Hur- *ff*

Un peu retenu

P. *_rah! pour l'é - lec - tri - ci - té! Dé - sor -*

J. *_rah! pour l'é - lec - tri - ci - té!*

T. *_rah! pour l'é - lec - tri - ci - té!*

Jo. *_rah! pour l'é - lec - tri - ci - té!*

P. *_mais plus de gar - çons!* *mf*

J. *Dé - sor - mais*

T. *Dé - sor - mais plus de garçons!* *mf*

o. *Dé - sor - mais plus de gar -*

p *mf*

f **Plus lent.**

P. Plus de gar_çons! I _ ci nous les rempla _

J. Plus de garçons! plus de gar_çons!

T. Plus de gar_çons!

Jo. _ çons! plus de gar_çons!

Plus lent.

P. _ çons Par des boutons! Par des boutons!

J. Par des bou_ tons? Par des bou_ tons?

T. Par des bou_ tons? Par des bou_ tons?

Jo. Par des bou_ tons? Par des bou_ tons?

mf *f*

*a piacere.**a Tempo.*

P.  *a piacere.* *a Tempo.*
 Dé - si - rez - vous dé - jeu - ner? Ou pré - fé - rez - vous di -

P. 
 - ner? Ou - bien lui - cher? Ou - bien sou - per? Dé - si - rez - vous le coif -

P. 
 - feur? De - man - dez - vous le tail - leur? ou - le bai -

P. 
 - gneur? ou - le mas - seur? ding, ding, ding,

V. *Vous pressez, vous poussez,*

S. *Ding, ding, ding, Vous pressez, vous poussez,*

T. *Ding, ding, ding, Vous pressez, vous poussez,*

B. *Ding, ding, ding, Vous pressez, vous poussez,*

V. *ding, ding, ding, ding Et vos vœux sont e - xau - cés! Oui vos*

S. *ding Et vos vœux sont e - xau - cés! Oui vos*

T. *ding Et vos vœux sont e - xau - cés! Oui vos*

B. *ding Et vos vœux sont e - xau - cés! Oui vos*

(imitation)

P.
voeux, oui vos vœux sont e - xau - cés! Drrr ——— vous pressez, vous pou-

J.
voeux, oui vos vœux sont e - xau - cés! Drrr ——— vous pressez, vous pou-

T.
voeux, oui vos vœux sont e - xau - cés! Drrr ——— vous pressez, vous pou-

Jo.
voeux, oui vos vœux sont e - xau - cés! Drrr ——— vous pressez, vous pou-

P.
-sez, Drrr ——— Et vos vœux sont e - xau - cés!

J.
-sez, Drrr ——— Et vos vœux sont e - xau - cés!

T.
-sez, Drrr ——— Et vos vœux sont e - xau - cés!

Jo.
-sez, Drrr ——— Et vos vœux sont e - xau - cés!

a piacere.

P.

Faut-il bros-ser votre ha-bit? Faut-il fai-re vo-tre

P.

lit? Un ges-te suf-fit, Vous voi-là ser-vi! Tout est pré-vu s'il vous

P.

plaît! Si par e-xemple ou vou-lait...? Ah! c'est par-

JOLICOK.

segue.

J.

_ fait! C'est très com-plet! Ding, ding, ding,

TOM.

C'est très com-plet!

JOHN.

C'est très com-plet!

p

P. Vous poussez, Vous poussez,

J. Ding, ding, ding, Vous poussez, vous poussez,

T. Ding, ding, ding, Vous poussez, vous poussez,

Jo. Ding, ding, ding, Vous poussez, vous poussez,

P. *mf* Ding ding, ding, ding, *f* Et vos vœux sont e - xau - cés! Oui vos

J. *mf* ding *f* Et vos vœux sont e - xau - cés! Oui vos

T. *mf* ding *f* Et vos vœux sont e - xau - cés! Oui vos

Jo. *mf* ding *f* Et vos vœux sont e - xau - cés! Oui vos

P.
voeux, oui vos vœux sont e_xau _ cés. Drrr _____ vous poussez, vous pou_

J.
voeux, oui vos vœux sont e_xau _ cés. Drrr _____ vous poussez, vous pou_

T.
voeux, oui vos vœux sont e_xau _ cés. Drrr _____ vous poussez, vous pou_

Jo.
voeux, oui vos vœux sont e_xau _ cés. Drrr _____ vous poussez, vous pou_

P.
_ sez, Drrr _____ Et vos vœux sont e_xau _ cés. *ff* *rit.*

J.
_ sez, Drrr _____ Et vos vœux sont e_xau _ cés. C'est u - *ff* (avec emphase) *slarg.*

T.
_ sez, Drrr _____ Et vos vœux sont e_xau _ cés. *ff*

Jo.
_ sez, Drrr _____ Et vos vœux sont e_xau _ cés. *ff*

J. *ni - que!* TOM. *C'est fée -*

JOHN. *mf* *C'est ma - gi - que!*

T. *ri - que* PROSPER. *a piacere.*

Mi - ri - fi - que! En cet hô -

P. *- tel si ré - pu - té* *Tout marche à* *fé - lec - tri - ci - té!* *El - le vous*

legg.

P. *donne a vo - lon - té* *Ce qui peut ê - tre sou - hai - té* *Et ce pro -*

P. *f*
 - grès en vé - ri - té Mé - ri - te bien dè - tre ci - té Hur -

P. JOHN, *p*
 - rah! pour l'é - lec - tri - ci - té En cet hô - tel si ré - pu - té Tout marche à

Jo.
 l'é - lec - tri - ci - té El - le vous donne à vo - lon - té Ce qui peut

Jo.
 è - tre sou - hai - té Et ce pro - grès en vé - ri - té Mé - ri - te

Jo. *f*
 bien dè - tre ci - té Hur - rah! pour l'é - lec - tri - ci -

JOLICOK.
El - le nous donne à vo - lon - té Ce qui peut ê - tre sou - hai -

TOM.
El - le nous donne à vo - lon - té Ce qui peut ê - tre sou - hai -

te

p

- té, Et ce pro - grès en vé - ri - té Mé - ri - te bien d'ê - tre ci -

- té, Et ce pro - grès en vé - ri - té Mé - ri - te bien d'ê - tre ci -

PROSPER. *pp*
En cet hô - tel si ré - pu - té Tout marche à l'é - lec - tri - ci - té, El - le vous

- té. En cet hô - tel si ré - pu - té Tout marche à l'é - lec - tri - ci - té, El - le nous

(imitation) *p*

pp Drrr

En cet hô - tel si ré - pu - té Tout

p

P.
donne à vo_lonté Ce qui peut ê_tre souhaité Et ce pro-grès en vé_ri_té Mé_ri_te

J.
donne à vo_lonté Ce qui peut ê_tre souhaité Et ce pro-grès en vé_ri_té Mé_ri_te

T.
Drrr _____ Drrr _____

Jo.
marche à l'e - lec - tri - ci - té Ce pro - grès doit é -

P.
bien d'è_tre ci - té Hur - rah! pour l'é - lec - tri - ci - té. Hurrah!

J.
bien d'è_tre ci - té Hur - rah! pour l'é - lec - tri - ci - té. Hurrah!

T.
— Hur - rah! pour l'é - lec - tri - ci - té. Hurrah!

Jo.
_ tre ci - té Hur - rah! pour l'é - lec - tri - ci - té. Hurrah!

SORTIE.

N^o 15 bis

PROSPER. *Ding, ding, ding,*

JOLICOK.

TOM.

JOHN.

PIANO.

P. *Vous pressez, vous pressez*

J. *Ding, ding, ding, Vous pressez, vous pressez*

T. *Ding, ding, ding, Vous pressez, vous pressez*

Jo. *Ding, ding, ding, Vous pressez, vous pressez*

PIANO.

mf

P. ding, ding, ding, ding, Et vos vœux sont e - xau -

J. ding, Et vos vœux sont e - xau -

T. ding, Et vos vœux sont e - xau -

J_o. ding, Et vos vœux sont e - xau -

f

P. - cés! Oui vos vœux, oui vos vœux sont e - xau - cés. Drrr

J. - cés! Oui vos vœux, oui vos vœux sont e - xau - cés. Drrr

T. - cés! Oui vos vœux, oui vos vœux sont e - xau - cés. Drrr

J_o. - cés! Oui vos vœux, oui vos vœux sont e - xau - cés. Drrr

f

P.
— Vous pressez, vous pous-sez, Drrr — Et vos vœux sont e_xau-

J.
— Vous pressez, vous pous-sez, Drrr — Et vos vœux sont e_xau-

T.
— Vous pressez, vous pous-sez, Drrr — Et vos vœux sont e_xau-

Jo.
— Vous pressez, vous pous-sez, Drrr — Et vos vœux sont e_xau-

P.
- cés!

J.
- cés!

T.
- cés!

Jo.
- cés!

REP. A toutes les exigences
des voyageurs. Vraiment.

CHANGEMENT ET MUSIQUE DE SCÈNE.

N^o 15^{ter}

All^o mod^{to}

PIANO.

ff

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is G major (one sharp). The time signature starts as 6/8 and changes to 2/4 and back to 6/8 throughout the piece. The first system is marked *ff*. The fourth system includes the instruction *p (ou parle)*. The final system is marked *Plus lent.* and features a long melodic line in the treble staff.

All^o mod^{to}

RÉP: Entrez! Entrez!
au musée Tomson!

MUSIQUE DE SCÈNE.

N^o 15. quater

PIANO.

ff

Venez voir la femme
poisson! venez! venez!

All^o mod^{to}

ff

CHOEUR ET CHANSON NÈGRE.

N^o 16.All^o mod^{to}

PIANO

Mod^{to}

Pendant toute cette ritournelle Tom et John occupent la scène.

Mesure à jouer à volonté jusqu'à la réplique Yes!

CHANSON NÈGRE.

§ TOM.

mf

1. Ça qu'est bon!

2. Pou dor - mi!

JOHN.

p

1. Au ma - tin, moi su - cé ca - ne

A mi -

2. A - près ça mon - té dans ca - se

Di - gé -

*ff**p*

T. *mf*

Ou ei - tron!
A - bru - ti!

J. *p*

- di ero - qué ba - na - ne Con - fi - tu - res de go -
- ré a - vec ex - ta - se Sommeil - lé jus - qu'à la

ff *p*

T. *mf*

A go - go!
Comme ça!

Du co -
Bambou.

J. *p*

- ga - ve,
brune

Ou l'a - mande si su - a - ve
Et dan - se au clair de lu - ne

ff *p*

T. *co!* *la* Bon nè - gre, li, li,

J. Bon nè - gre, li, li,

(Les Minstrels jouent leurs instruments)
(Tambours, guitares ou noix de coco) You, ya, ya,

T. li, li, li, ai - mé man - gé Bon nè -

J. li, li, li, ai - mé man - gé Bon nè -

ff Li man-gé! you, ya, ya,

mf

T. - gre li, li, li, li, li, ai - mé - bu - vé Mais

J. - gre li, li, li, li, li, ai - mé - bu - vé

Li bu - vé!

ff

The musical score is arranged in systems. Each system includes a vocal line (T. for Tenor, J. for Bass), a piano accompaniment (piano and bass clefs), and an instrumental part. The instrumental part includes directions for 'Les Minstrels' and 'Tambours, guitares ou noix de coco'. Dynamics like *mf*, *ff*, and *mf* are indicated throughout. The score is in 2/4 time and G major.

T. *z*amais, *z*amais, tra_vail_lé

J. Mais *z*amais, *z*amais tra_vail_lé

p >

T. *f* Et touzou chan_té _____

J. *p* rit.

Pou se re_po_

LES MINSTRELS.

Et touzou dan_sé _____

mf *f* *p* rit.

T. *a Tempo più moto.* *ff* Pou se re_po_sé! et you, ya, ya, Voi_là, voi_

J. *ff* _ser Pou se re_po_sé! et you, ya, ya,

Pou se re_po_sé! et you, ya, ya.

a Tempo più moto.

p *ff* > > > *mf*

En pressant.

T. *la la bambou la! — Boum, boum, d'zim, la, Voi - là, voi - là la bambou.*

J. *boum, boum, d'zim, la, Voi - là, voi - là la bambou.*

T. *la la bambou la! — Boum, boum, d'zim, la, Voi - là, voi - là la bambou.*

En pressant.

En pressant.

T. **Vivace. *fff* crié.**
la! Bon nègre li ai - mé mangé, Bon nègre li ai - mé buvé, Mais

J. *la! Bon nègre li ai - mé mangé, Bon nègre li ai - mé buvé, Mais*

T. ***fff***
la! Bon nègre li ai - mé mangé, Bon nègre li ai - mé buvé, Mais

CHOEUR GÉNÉRAL.

Sop. ***fff***
Bon nègre li ai - mé mangé, Bon nègre li ai - mé buvé, Mais

Tén. ***fff***

Basses. ***fff***
Bon nègre li ai - mé mangé, Bon nègre li ai - mé buvé, Mais

Vivace.
Bon nègre li ai - mé mangé, Bon nègre li ai - mé buvé, Mais

T.
J.

za-mais, ja-mais tra-vail-lé, Tou - jou chanté, dan - sé, Et you, ya,
za-mais, ja-mais tra-vail-lé, Tou - jou chanté, dan - sé, Et you, ya,
za-mais, ja-mais tra-vail-lé, Tou - jou chanté, dan - sé, Et you, ya,
za-mais, ja-mais tra-vail-lé, Tou - jou chanté, dan - sé, Et you, ya,
za-mais, ja-mais tra-vail-lé, Tou - jou chanté, dan - sé, Et you, ya,
za-mais, ja-mais tra-vail-lé, Tou - jou chanté, dan - sé, Et you, ya,

En pressant de plus en plus.

FIN

T.
J.

ya, Boum, boum, d'zim là, Trou, la, la, voi-là la bam - bou - la!
ya, Boum, boum, d'zim là, Trou, la, la, voi-là la bam - bou - la!
ya, Boum, boum, d'zim là, Trou, la, la, voi-là la bam - bou - la!
ya, Boum, boum, d'zim là, Trou, la, la, voi-là la bam - bou - la!
ya, Boum, boum, d'zim là, Trou, la, la, voi-là la bam - bou - la!
ya, Boum, boum, d'zim là, Trou, la, la, voi-là la bam - bou - la!

FIN.

First system of a piano score. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a simple accompaniment of quarter notes. A dynamic marking 'p' (piano) is placed in the first measure.

Second system of the piano score, continuing the melodic and accompaniment lines from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score. It concludes with a double bar line and repeat signs. A text instruction is written above the staff: *Mesure à jouer ad libitum jusqu'à la réplique Yes! §*

RÉP: De les surveiller de près

MUSIQUE DE SCÈNE.

№ 16^{bis}

All^o mod^{to}

PIANO.

Score for Piano No. 16 bis. The tempo is marked 'All^o mod^{to}'. The piece is in 6/8 time. The treble clef staff features a melody of eighth notes, while the bass clef staff provides a harmonic accompaniment with chords. A dynamic marking 'ff' (fortissimo) is present in the first measure.

CHŒUR ET COUPLETS.

KETTY, CHŒUR.

№ 17.

All^o mod^{to} *ff*

SOPRANI.



Sa - lu - ons tous Blondin — L'il - lus - tre ba - la -

TÉNORS.



Sa - lu - ons tous Blondin — L'il - lus - tre ba - la -

BASSES.



All^o mod^{to} Sa - lu - ons tous Blondin — L'il - lus - tre ba - la -

PIANO.



- din — Sa - lu - ons tous Fil - lus - tre ba - la - din Et



- din — Sa - lu - ons tous Fil - lus - tre ba - la - din Et



- din — Sa - lu - ons tous Fil - lus - tre ba - la - din Et



sa charman-te fil - le Si jeune et si gen - til - le

sa charman-te fil - le Si jeune et si gen - til - le

sa charman-te fil - le Si jeune et si gen - til - le

Sa - lu - ons tous l'il - lus - tre ba - la - din!

Sa - lu - ons tous l'il - lus - tre ba - la - din!

Sa - lu - ons tous l'il - lus - tre ba - la - din!

COUPLETS.

Même mouv!

KETTY.

(crânement)

En ju - pon court, en mail - lot chair,

Même mouv!

p

Le nez au vent, les — bras en l'air

E - tin - ce - lan - te de pail -

_let - tes

Qui sonnent comme des clo - chet -

_tes, Noble as - sis - tan - ce me - voi - ci!

p

K. Et de vous plai - re j'ai sou - ci, Car celle que partout on

The first system of the musical score consists of a vocal line (marked 'K.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major/D minor) and a 3/4 time signature. The lyrics are 'Et de vous plai - re j'ai sou - ci, Car celle que partout on'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

K. fê - te Celle qui tourne chaque tê -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'fê - te Celle qui tourne chaque tê -'. The piano accompaniment continues with similar melodic and harmonic patterns.

K. - te... C'est ... c'est ... C'est a Tempo.

The third system of the musical score features a vocal line with lyrics '- te... C'est ... c'est ... C'est' and a piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte). The tempo marking 'a Tempo.' is placed at the end of the system. The vocal line has a long note that spans across the system.

K. la fille à Blon - din Rei - ne de la vol - ti - ge! Son

The fourth system of the musical score features a vocal line with lyrics 'la fille à Blon - din Rei - ne de la vol - ti - ge! Son' and a piano accompaniment. The piano part continues with a steady harmonic accompaniment.

K
 seul aspect sou - dain Vous don - ne le ver - ti - ge Et

K
 cha - cum, c'est cer - tain, Rend hommage au pres - ti - ge De la fille à Blon -

K
 - din, De la fille à Blon - din

Sop.

ff

C'est la fille à Blon - din Rei -

Tén.

ff

C'est la fille à Blon - din Rei -

Basses.

ff

C'est la fille à Blon - din Rei -

K

Son seul aspect sou-dain Vous don-ne
 ne de la vol-ti-ge Son seul aspect sou-dain Nous don-ne
 ne de la vol-ti-ge Son seul aspect sou-dain Nous don-ne

K

le ver-ti-ge
 le ver-ti-ge *f* Oui cha-cun c'est cer-tain Rend hommage au pres-
 le ver-ti-ge *f* Oui cha-cun c'est cer-tain Rend hommage au pres-
 le ver-ti-ge *f* Oui cha-cun c'est cer-tain Rend hommage au pres-

ff

K. C'est la fille à Blon - din, C'est la fille à Blon - din
 - ti - ge C'est la fille à Blon - din, C'est la fille à Blon - din
 - ti - ge C'est la fille à Blon - din, C'est la fille à Blon - din
 - ti - ge C'est la fille à Blon - din, C'est la fille à Blon - din

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

K. Aus - si lé - gè - re que l'oi - seau

Detailed description: This system contains one vocal staff and a piano accompaniment. The vocal part is in G major and 3/4 time. The piano accompaniment is marked 'p' and features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

K. Sur la corde aude - sus de l'eau Sourire aux lèvres, je m'a - van - ce

Detailed description: This system contains one vocal staff and a piano accompaniment. The vocal part is in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

K
Je vais, je viens, je me ba - lan - - - ce Et

K
plus d'un po - li - ti - ci - en Sur mon travail a - é - ri - en

K
Car celle que partout on fé - te Celle qui jamais ne chan -

K
- cel - - - le... C'est... c'est...

a Tempo.

K.  C'est la fille à Blon - din Rei -

p

K.  - ne de la vol - ti - ge! Son seul aspect sou - dain vous don - ne

K.  le ver - ti - ge! Et cha - cun, c'est cer - tain; Rend

K.  hommage au pres - ti - ge De la fille à Blon - din, de la fille

K.

à Blon - din

Sop. *ff*

Tén. *ff*

Basses.

C'est la fille à Blon - din Rei - ne de la vol.

C'est la fille à Blon - din Rei - ne de la vol.

C'est la fille à Blon - din Rei - ne de la vol.

ff

K.

Son seul aspect sou - dain vous donne le ver - ti - ge

- ti - ge Son seul aspect sou - dain vous donne le ver - ti - ge Oui

- ti - ge Son seul aspect sou - dain vous donne le ver - ti - ge Oui

- ti - ge Son seul aspect sou - dain vous donne le ver - ti - ge Oui

p

K.

ff
C'est

cha - cun c'est cer - tain Rend hommage au pres - ti - ge De
 cha - cun c'est cer - tain Rend hommage au pres - ti - ge De
 cha - cun c'est cer - tain Rend hommage au pres - ti - ge De

K.

la fille à Blon - din, C'est la fille à Blon - din!
 la fille à Blon - din C'est la fille à Blon - din!
 la fille à Blon - din C'est la fille à Blon - din!
 la fille à Blon - din C'est la fille à Blon - din!

ff

BALLET DES COURSES.

PREMIÈRE ENTRÉE.

Mod^{to} marziale.

I

ff

p staccato.

Enchaînez.

PAS DES PETITS MUSICIENS AMBULANTS.

Moderato.

II

p staccato.

mf

m.g.

First system of musical notation. The treble clef staff features a piano (*p*) dynamic marking and contains several triplet figures. The bass clef staff provides a harmonic accompaniment.

Second system of musical notation. The treble clef staff includes a mezzo-forte (*mf*) dynamic marking and a *m.g.* (mezzo-glorioso) instruction. It features a large, complex chordal structure in the right hand.

Third system of musical notation. The treble clef staff shows a piano (*p*) dynamic marking and a fortissimo (*sf*) dynamic marking. It contains triplet figures and a crescendo leading to the *sf* marking.

Fourth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking and a *staccato.* instruction. The right hand plays a series of eighth-note patterns.

Fifth system of musical notation. The treble clef staff features a mezzo-forte (*mf*) dynamic marking. The right hand continues with eighth-note patterns, while the bass clef staff provides accompaniment.

Sixth system of musical notation. The treble clef staff includes dynamic markings for mezzo-forte (*mf*), fortissimo (*ff*), and fortissimo (*f*). It features triplet figures and a crescendo leading to the final *f* dynamic.

ENTRÉE DES BOUQUETIÈRES.

This musical score is for the 'Entrée des Bouquetières' (Flower Girl Entrance) from a ballet. It is written for piano and consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score features a variety of dynamics and articulations:

- System 1:** Starts with a piano (*p*) dynamic and a *legato* marking. It ends with a fortissimo (*sf*) dynamic.
- System 2:** Starts with a piano (*p*) dynamic. It includes triplet markings in the right hand.
- System 3:** Starts with a piano (*p*) dynamic and ends with a fortissimo (*sf*) dynamic.
- System 4:** Starts with a piano (*p*) dynamic and ends with a *legg. stacc.* (light staccato) marking.
- System 5:** Starts with a mezzo-forte (*mf*) dynamic.
- System 6:** Starts with a fortissimo (*f*) dynamic, reaches a fortissimo fortissimo (*ff*) dynamic, and ends with a fortissimo (*sf*) dynamic.

The right hand part is characterized by intricate, flowing patterns, often using triplets and slurs. The left hand provides a steady accompaniment with chords and moving lines.

SOLO.

Largo assai.

Mouv! de Valse.

III

Musical score for the first system, featuring piano and bass staves. The piano part begins with a *fff* dynamic and includes a *a piacere.* instruction. The bass part has a *mf* dynamic. The system concludes with a *>* accent.

Musical score for the second system, continuing the piano and bass parts. The piano part features a *fp* dynamic and ends with a *dim.* instruction. The bass part remains at *mf*.

Musical score for the third system, marked *Lent.* The piano part includes a *rit.* instruction and a *pp* dynamic. The system concludes with a *grazioso.* instruction. The bass part remains at *mf*.

VALSE.

Musical score for the fourth system, marked *P* dynamic. The piano part features a *P* dynamic. The bass part remains at *mf*.

Musical score for the fifth system, marked *mf* dynamic. The piano part features a *mf* dynamic. The bass part remains at *mf*.

Musical score for the sixth system, marked *p* dynamic. The piano part features a *p* dynamic. The bass part remains at *mf*.

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

Second system of musical notation, including a dynamic marking of *mf*.

Third system of musical notation, including a dynamic marking of *cresc.*

Fourth system of musical notation, including a dynamic marking of *f* and the instruction **Mouv! de Gigue.**

Fifth system of musical notation, including a dynamic marking of *ff* and triplet markings.

First system of musical notation. The right hand features a melodic line with sixteenth-note triplets. The left hand provides a harmonic accompaniment. A dynamic marking of *f* is present in the second measure.

Second system of musical notation. The right hand continues with melodic patterns. The left hand features chords and moving bass lines. Dynamic markings include *ff* and *p subito*.

Third system of musical notation. The right hand has a melodic line with a dashed line above it. The left hand has a steady accompaniment. A dynamic marking of *ff* is present.

Fourth system of musical notation. The right hand features a melodic line with a dashed line above it. The left hand has a steady accompaniment. A dynamic marking of *fff* is present.

Fifth system of musical notation. The right hand features a melodic line with a dashed line above it. The left hand has a steady accompaniment. Dynamic markings include *mf* and *fff*.

ENTRÉE DU FOND

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and eighth notes. A dynamic marking of *mf* is placed between the staves.

The second system continues the piece. The upper staff features a melodic line with various intervals and rests. The lower staff provides harmonic support with chords and rhythmic patterns. A dynamic marking of *ff* is present.

The third system shows further development of the musical themes. The upper staff has a melodic line with some grace notes. The lower staff continues with a steady bass line. There is no explicit dynamic marking for this system.

The fourth system is characterized by a more complex texture. The upper staff has a melodic line with many beamed notes and slurs. The lower staff has a dense bass line with many chords. A dynamic marking of *fff* is indicated.

The fifth system continues the intense texture. The upper staff has a melodic line with many slurs and accents. The lower staff has a dense bass line. A dynamic marking of *fff* is present.

The sixth system concludes the piece. The upper staff has a melodic line with a *diminuendo* marking. The lower staff has a bass line with a *rit.* marking. The system ends with a *pp* dynamic marking. The time signature changes from 6/8 to 3/4.

Mouv^t de Valse

The first system of musical notation 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 one flat (B-flat) and the time signature is 3/4. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and sixteenth notes. The bass clef accompaniment features a steady eighth-note pattern with chords.

The second system continues the piece. The treble clef melody features a series of eighth notes with slurs and accents. The bass clef accompaniment includes some rests and chords, maintaining the 3/4 rhythm.

The third system includes dynamic markings. The word *crusc.* (crescendo) is written in the treble clef. A forte (*f*) dynamic marking appears in the bass clef. The treble clef melody has a more active eighth-note pattern, while the bass clef accompaniment has some rests.

The fourth system continues the musical development. The treble clef melody has a series of eighth notes with slurs. The bass clef accompaniment consists of chords and eighth notes.

The fifth system features a forte (*ff*) dynamic marking in the bass clef. The treble clef melody has a series of eighth notes with slurs. The bass clef accompaniment consists of chords and eighth notes.

The sixth system concludes the piece. The treble clef melody has a series of eighth notes with slurs. The bass clef accompaniment consists of chords and eighth notes. A forte (*ff*) dynamic marking is present in the bass clef.

ENTRÉE DES JOCKEYS (FEMMES)

et

PAS D'ENSEMBLE.

Mod^{to} marziale

IV

First system of musical notation, marked *Mod^{to} marziale* and *f*. It consists of a grand staff with treble and bass clefs, showing chords and melodic lines.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Allegro

8

Third system of musical notation, marked *Allegro*. It features a change in tempo and includes a section labeled *Mouv. de Polka* with a 2/4 time signature. The notation includes triplets and a dynamic marking of *mf*.

Fourth system of musical notation, featuring a series of triplets in the treble clef. The dynamic marking is *mf*.

Fifth system of musical notation, continuing the triplet pattern in the treble clef. The dynamic marking is *p*.

Enchaînez

PAS DES JOCKEYS.

Moderato

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system is marked 'Moderato' and includes dynamics *f* and *p*. The first system features a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment. The second system continues the melody in the treble and accompaniment in the bass. The third system introduces a new melodic phrase in the treble with a triplet and a *p* dynamic. The fourth system features a more active treble line with a triplet and a *p* dynamic. The fifth system shows a change in the treble melody with a triplet and a *p* dynamic. The sixth system concludes with a *mf* dynamic and a more melodic treble line.

First system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present in the first measure.

Second system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff accompaniment is consistent. A *crescendo* marking is placed between the two staves.

Third system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff accompaniment continues. Dynamic markings of *ff* and *sf* are present. The system concludes with the word **FIN** and a double bar line.

Fourth system of musical notation. The tempo is marked **Plus lent.** and the dynamic is *p*. The treble staff contains a complex, multi-measure chordal texture. The bass staff accompaniment consists of single notes.

Fifth system of musical notation. It includes a first ending (*1^a*) and a second ending (*2^a*). The treble staff features a complex chordal texture with a *cresc.* marking. The bass staff accompaniment continues with single notes.

Presto furioso

First system of musical notation for 'Presto furioso'. It consists of two staves (treble and bass clef) with piano accompaniment. The music is marked *ff* (fortissimo) and features rapid, rhythmic patterns with slurs and accents.

Second system of musical notation for 'Presto furioso'. It continues the rapid, rhythmic patterns from the first system, marked *fff* (fortississimo) in the bass clef.

Third system of musical notation for 'Presto furioso'. It includes a section marked **1^o Tempo.** and *p* (piano), indicating a change in tempo and dynamics.

Fourth system of musical notation for 'Presto furioso'. It features a dense texture with many notes and is marked *cresc.* (crescendo).

Fifth system of musical notation for 'Presto furioso'. It is divided into two sections, labeled **1^a** and **2^a**, and concludes with a double bar line and a fermata.

Da Capo jusqu'au mot FIN. Allegro la seconde fois et en pressant toujours jusqu'à la fin.

Allegro.

Mod^o quasi lento

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The piece begins with a piano (*f*) dynamic, which quickly changes to a fortissimo (*ff*) dynamic. The music features a complex, rhythmic melody in the right hand with many slurs and accents, and a bass line with chords and some melodic movement.

PAS DE TROIS

The second system continues the piece. It features a piano (*p*) dynamic. The right hand has a melodic line with triplets and slurs, while the left hand provides a steady accompaniment with chords and some melodic fragments.

The third system continues the piece. It features a piano (*p*) dynamic in the beginning, which changes to mezzo-forte (*mf*) in the middle. The right hand continues with its melodic line, and the left hand has a consistent accompaniment.

Un peu plus vite

The fourth system continues the piece. It features a fortissimo (*ff*) dynamic in the beginning, which changes to piano (*p*) in the middle. The right hand has a melodic line with triplets and slurs, and the left hand has a consistent accompaniment.

The fifth system continues the piece. It features a piano (*p*) dynamic. The right hand has a melodic line with triplets and slurs, and the left hand has a consistent accompaniment.

The sixth system continues the piece. It features a piano (*p*) dynamic. The right hand has a melodic line with triplets and slurs, and the left hand has a consistent accompaniment.

24

mf *p* *mf*

p

ff *ff*

Plus vite.

ff

Pressez.

GALOP FINAL.

VI

The musical score is written for a grand piano (VI) in a 2/4 time signature with a key signature of one flat (B-flat). It consists of five systems of music, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The second system continues with a similar rhythmic pattern. The third system starts with a mezzo-forte (*mf*) dynamic and includes accents (>) over several notes. The fourth system features a fortissimo (*ff*) dynamic marking. The fifth system concludes the piece with a final chord. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents (*v*) and hairpins.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents (*v*) and a mezzo-forte (*mf*) marking.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents (*v*). It contains first and second endings, labeled *1^a* and *2^a*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents (*v*), a forte (*f*) marking, and a mezzo-forte (*mf*) marking.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents (*v*).

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

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some slurs, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with slurs and accents. The bass staff has a dynamic marking of *sf* (sforzando) at the beginning.

Fourth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues with a consistent accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues with a consistent accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with slurs and accents. The bass staff continues with a consistent accompaniment. The system ends with a double bar line and dynamic markings of *p* and *pp* in both staves.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with slurs and accents, while the bass clef part provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with a dynamic marking of *p* in the first measure.

CODA.

Third system of musical notation, marked "CODA." and starting with a dynamic marking of *f* (forte). The treble clef part features a more active melodic line with slurs and accents, while the bass clef part continues with a steady accompaniment.

Fourth system of musical notation, continuing the piece. The treble clef part shows a melodic line with slurs and accents, and the bass clef part provides a consistent accompaniment.

Fifth system of musical notation, marked with a dynamic of *mf* (mezzo-forte). The treble clef part features a melodic line with slurs and accents, and the bass clef part continues with a steady accompaniment.

Sixth system of musical notation, continuing the piece. The treble clef part shows a melodic line with slurs and accents, and the bass clef part provides a consistent accompaniment.

First system of musical notation, featuring a treble and bass clef. The music is marked *ff* (fortissimo). The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows more complex melodic figures with slurs and accents. The bass staff continues with a steady accompaniment.

Third system of musical notation, marked *mf* (mezzo-forte). The treble staff features a more active melodic line with slurs and accents. The bass staff provides a consistent accompaniment.

Fourth system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff continues with a steady accompaniment.

Dédoulez le mou!

Fifth system of musical notation, featuring a treble and bass clef. The music is marked *mf* (mezzo-forte). The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a rhythmic accompaniment with chords and single notes.

1^o Tempo vivo.

The second system begins with a forte (*f*) dynamic marking. The treble staff features a melodic line with slurs and accents, while the bass staff continues with a steady accompaniment. A *cresc.* (crescendo) marking is placed above the treble staff in the third measure.

The third system is marked fortissimo (*ff*). The treble staff has a more active melodic line with slurs, and the bass staff features a consistent accompaniment of chords.

The fourth system continues the accompaniment in the bass staff with a series of chords. The treble staff has a more sparse presence with some chords and rests.

The fifth system concludes the piece. The treble staff has a final melodic phrase with a fermata, and the bass staff provides a final accompaniment. The piece ends with a double bar line and a repeat sign.

CHANGEMENT.

N^o 18^{bis}

Andante.

PIANO.

ff

RÉP. «de vous le promet »

8^e. TABLEAU.

MUSIQUE DE SCÈNE.

N^o 18^{ter}

Andantino.

(On parle)

PIANO.

pp

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of several measures with various note values and rests, including a triplet of eighth notes in the final measure of the system.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

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

Fourth system of musical notation, featuring a prominent melodic line in the treble clef.

Fifth system of musical notation, characterized by a steady eighth-note accompaniment in the bass clef.

Sixth system of musical notation, concluding the page with a triplet of eighth notes in the treble clef.

RONDEAU DU CORONER.

PROSPER, JOLICOX, JOHN.

♩ 19. *All^o mod^o*

PIANO.

f *p* *f* *p*

PROSPER. *mf*

Je

p *f* *p*

suis co-ro-ner! Et j'en ai bien Pair A mon œil sé-vè-re, A

pp

mon front austè-re. On se dit c'est clair, c'est clair, c'est clair, c'est

cresc.

gai.

P. clair, C'est le co-ro-ner! Ma-gis-trat in-tè-gre, Ef-

ff *p*

P. -froi de la pè-gre, Tou-jours à l'a-fut Je vais droit au but. Mal-

P. -heur à qui s'offre, Du coup je le cof-fre, Fer-me comme un roc, Je

rit

segue.

molto slargando.

P. le fourre au bloc Et, la cho-se fai-te, L'à-me sa-tis-fai-te, Je

pp Tempo.

P. *cherche gaiment — Un au-tre cli-ent! Je suis co-ro-ner, Et*
 JOLICOK. *ppp*

JOHN. *ppp* Il est co-ro-ner, il
 Il est co-ro-ner, il

pp Tempo.

P. j'en ai bien l'air, A mon œil sé-vè-re, A mon front austè-re, On

J. en a bien l'air, A son œil sé-vè-re, A son front austè-re, On

Jo. en a bien l'air, A son œil sé-vè-re, A son front austè-re, On

P. *se dit c'est clair, c'est clair, c'est clair, c'est clair, C'est le co-ro-*
crese. *gn.* *p*

J. *se dit c'est clair, c'est clair, c'est clair, c'est clair, C'est le co-ro-*
crese. *p*

Jo. *se dit c'est clair, c'est clair, c'est clair, c'est clair, C'est le co-ro-*
p

mf *p*

P. *ner!* D'hu-meur jo-vi-a-le Et toujours é-ga-le, Mon

J. *ner!*

Jo. *ner!*

P. ven-tre tout rond Se tourne en bedon. Lors-que j'instrumen-te Je

P. ris et je chante, Et je suis en-fin Un- vrai boute-en-train. La la

Même mouvt *ff*

Même mouvt

Même mouvt
louré.

P. la la la la la

Même mouvt

mf

(il danse)

Même mouvt!

la. Mon cœur se di-

JOLICOK. *mf*

La la la — la la — la la — la la

JOHN.

La la la — la la — la la la la la

f Même mouvt!

a piacere

- la-te Lorsque je cons - ta - te Devant un ma - ri Le flagrant dé -

Même mouvt!
louré.

- lit! La la la — la la — la la la la!

JOLICOK

La la la — la

JOHN.

La la la — la

Même mouvt!
louré. *mf*

P. *Tra la la, tra la la, tra la la, tra la*

J. *la la la la la.*

Jo. *la la la la la.*

P. *, a piacere. , pp*
la, Tra la la, tra la la la la la la la la la la Je

J. *pp*
 II

Jo. II

P. *suis co-ro-ner, Et j'en ai bien l'air, A mon œil sé-vè-re, A*

J. *est co-ro-ner, Il en a bien l'air, A son œil sé-vè-re, A*

Jo. *est co-ro-ner, Il en a bien l'air, A son œil sé-vè-re, A*

pp

P.
mon front austè - re, On se dit c'est clair, c'est clair, c'est clair, c'est

J.
son front austè - re. On se dit c'est clair, c'est clair, c'est clair, c'est

Jo.
son front austè - re, On se dit c'est clair, c'est clair, c'est clair, c'est

mf

cresc.

P.
clair, C'est le co - ro - ner - C'est clair, c'est le co - - ro - -

J.
clair, C'est le co - ro - ner C'est clair, c'est le co - - ro - -

Jo.
clair, C'est le co - ro - ner C'est clair, c'est le co - - ro - -

f

P.
- ner.

J.
- ner.

Jo.
- ner.

f

SORTIE.


N^o 19^{bis}


PROSPER.  Je

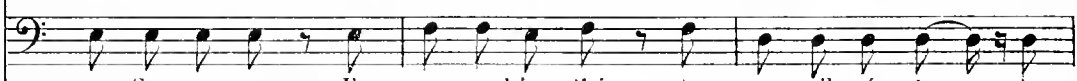
JOLICOK.  II


JOHN.  II

PIANO. 

P.  suis Co-ro-ner Et j'en ai bien l'air A mon œil sé-vè-re A

J.  est Co-ro-ner Il en a bien l'air A son œil sé-vè-re A

Jo.  est Co-ro-ner Il en a bien l'air A son œil sé-vè-re A



P.  mon front aus-tè-re On se dit c'est clair, c'est clair c'est clair, c'est

J.  son front aus-tè-re On se dit c'est clair, c'est clair c'est clair, c'est

Jo.  son front aus-tè-re On se dit c'est clair, c'est clair c'est clair, c'est



P. clair C'est le Co-ro-ner, c'est clair, c'est le Co-ro-

d. clair C'est le Co-ro-ner, c'est clair, c'est le Co-ro-

do. clair C'est le Co-ro-ner, c'est clair, c'est le Co-ro-

P. -ner.

d. -ner.

do. -ner. **Pressez.**

MUSIQUE DE SCÈNE.

N^o 19^{ter}

PIANO. *ff*

CHANGEMENT

pour le 9^e Tableau et FINAL.

№ 20.

PIANO. *ff*

The musical score is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system includes a dynamic marking of *ff* and a hairpin crescendo. The second system features a melodic line in the treble clef with eighth-note patterns and a bass line with chords. The third system has a treble clef line with chords and a bass line with eighth notes. The fourth system continues with a treble clef line of chords and a bass line of chords. The fifth system includes first and second endings (1^a and 2^a) and a 3/4 time signature change, with a dynamic marking of *ff* and accents.

Sop.
Tén.
Basses.

Quel spec - ta - cle ma_gni-fi - que, L'œil en est

Quel spec - ta - cle ma_gni-fi - que, L'œil en est

Quel spec - ta - cle ma_gni-fi - que, L'œil en est

tout é_blou_i ! De - vant ce ta - bleau magi - que

tout é_blou_i ! De - vant ce ta - bleau magi - que

tout é_blou_i ! De - vant ce ta - bleau magi - que

Vraiment on reste in_ter_dit ! L'œil en est tout é_bloni

Vraiment on reste in_ter_dit ! L'œil en est tout é_bloni

Vraiment on reste in_ter_dit ! L'œil en est tout é_bloni

On reste in - ter - dit!

On reste in - ter - dit!

On reste in - ter - dit!

All^o mod^o

pp (On parle)

pp

The musical score consists of three vocal staves and a grand piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range, all singing the lyrics "On reste in - ter - dit!". The piano accompaniment is in a 2/4 time signature and features a variety of textures, including arpeggiated chords and block chords. Dynamic markings include *pp* (pianissimo) and *pp (On parle)*. A tempo and style change to *All^o mod^o* is indicated in the middle of the score.

KETTY.

C'est la fille à Blon - din - Rei - ne de la vol -

ff *p*

3

K. - ti - ge Son seul aspect sou - dain vous don - ne le ver -

K. - ti - ge Et cha - cun c'est cer - tain Rend hommage au pres -

K. - ti - ge De la fille à Blon - din, De la fille à Blon - din.

Sop. C'est

Tén. C'est

Basses. C'est

f *ff*

la fille à Blon - din Rei - ne de la vol - ti - ge Son
 la fille à Blon - din Rei - ne de la vol - ti - ge Son
 la fille à Blon - din Rei - ne de la vol - ti - ge Son

seul aspect sou - dain Vous donne le ver - ti - ge Oui cha - cun c'est cer -
 seul aspect sou - dain Vous donne le ver - ti - ge Oui cha - cun c'est cer -
 seul aspect sou - dain Vous donne le ver - ti - ge Oui cha - cun c'est cer -

-tain Rend hommage au pres - ti - ge De la fille à Blon - din, de la fille
 -tain Rend hommage au pres - ti - ge De la fille à Blon - din, de la fille
 -tain Rend hommage au pres - ti - ge De la fille à Blon - din, de la fille

The musical score consists of three systems. The first system contains three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a high register and feature the lyrics "à Blou - - din." The piano accompaniment begins with a series of chords and then moves into a more active texture. The second system continues the piano accompaniment with a prominent melodic line in the right hand and a supporting bass line. The third system concludes the piece with a final cadence. Dynamic markings include *ff* (fortissimo) in the second system.

Fin du 2^e Acte.

ENTR'ACTE.

All^o vivo.

PIANO. *ff*

The musical score is written for piano in B-flat major and 2/4 time. It consists of five systems of two staves each. The first system includes the tempo marking "All' vivo." and the dynamic marking "ff". The second system has a fingering "5" above the first measure of the treble staff. The third system has a fingering "5" above the first measure of the treble staff. The fourth system has a dynamic marking "ff" in the bass staff. The fifth system has accents (>) above the first three measures of the treble staff.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in a minor key and features a melodic line in the treble and a harmonic accompaniment in the bass.

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

Plus vite.

Third system of musical notation, marked **Plus vite.** and *ff*. It features a five-fingered scale in the treble and a steady accompaniment in the bass.

Fourth system of musical notation, continuing the five-fingered scale and accompaniment.

Fifth system of musical notation, continuing the five-fingered scale and accompaniment.

Sixth system of musical notation, concluding the piece with the five-fingered scale and accompaniment.

RIDEAL.

Toujours plus vite.

ACTE II.

10^e TABLEAU

RÉP. = Gare de Folsom

MUSIQUE DE SCÈNE.

№ 20^{bis}

ROMANCE.

PROSPER.

N^o 21.

PIANO.

p très lié et soutenu.

PROSPER.

Voi - - ci le ter - me du voy - a - ge Où

col canto.

la for - tu - ne vous at - tend: De tout dan - ger vo - tre cou -

- ra - ge A su tri - ompher bra - ve - ment! Pour

P.
moi, ma tâche est ter - mi - né - e, J'ai fait tout ce que je pou -

mf

P.
- vais: A pré - sent, où ma des - ti - né - e Doit me con -

P.
- dui - re, je m'en - vais... Pour sui - vons cha - cun no - tre

P.
rou - te; Le - sort au - jourd'hui tous les deux Nous sé -

f

P.
- pare à ja - mais, sans dou - te... Ket - ty, re - çez mes a - dieux

p *pp* *p*

P.

Ces a -

P.

-diens que je vous a - dres - se Cer - tes, ne sont pas sans re -

P.

- gret, Mais il le faut et sans fai - bles - se A m'éloi -

P.

- guer me voi - la prêt! No - tre si rapide a - ven - tu - re Dans quel -

mf

P.  *ques ins_tants va fi_nir: Mais mon coeur longtemp_s, je vous*

P.  *ju_re, En garde_ ra le sou_ve_nir!... Poursui_vous chacun no_tre*

P.  *rou_te: Le_ sort au jour_d'hui tous les deux Nous sé_*

P.  *_pare à jamais, sans dou_te... Ket_ty, recevez mes a_dieux*



DUETTINO DE LA RÉCONCILIATION.

FLORA, JOLICOK.

N^o 22. Mouvt de Valse.

PIANO.

mf

f

FLORA.

Combien — l'ab - sen - ce A d'in - flu -

p

F.

- en - ce! Je ne pou - vais plus vous souf -

F.

- frir, Et vous re - vois a - vec plai - sir! —

JOLICOK.

Et moi — de mê - me Oui! je te

J. r'ai - me! Et le pro - ver - be est un men -

FLORA.

J. Car, loin des yeux, C'est près du

J. -teur Car, loin des yeux, C'est près du cœur!

E. cœur?

J. Oui! le pro - verbe est un men - teur Car, loin des

J. yeux, car, loin des yeux, C'est près du cœur!

FLORA.
pp

Te re_voi_là donc! Mon pe_tit tre - gnon!

J. Te re_voi_là donc! Mon pe_tit tro - gnon!

pp

Te re_voi_là donc! Mon chéri mi - gnon!

J. Te re_voi_là donc! Mon chéri mi - gnon!

Te re_voi_là donc! Mon pe_tit bi - chon!

J. Te re_voi_là donc! Mon pe_tit bi - chon!

F
Te re - voi - là, te re - voi - là, te re - voi - là done!

J.
Te re - voi - là, te re - voi - là, te re - voi - là done! —

cresc.

F
f Mon jo - li pi - geon, Te re - voilà, voi - là done!

J.
f Mon jo - li pi - geon, Te re - voilà, voi - là done!

f *ff*

J.
Ah! par - - - le en - co - - - re!

p

J.
Je te dé - vo - - - re!

J. Ta voix dont j'a - do - re le son Me fait l'ef - fet

J. d'u - ne chan - son! _____ Que ta _____ fri -

FLORA.

F. - nous - se Me sem - ble dou -

F. - ce! Tu me pa - rais cer - tai - ne - ment Bien plus jo -

mf

F. *li* Qu'au-pa-ra - vant! Tu

J. Bien plus jo - li Qu'au-pa-ra - vant!

F. me pa - rais cer - tai - ne - ment Bien plus jo - li, bien plus jo -

sf

F. - li qu'au-pa - ra - vant!

sf

pp

F. Te re-voi-là donc! Mon petit tro - gnon!

JOLICOE.

Te re-voi-là donc! Mon petit tro - gnon!

pp

F. *Te re-voi-là donc! Mon ché-ri mi-gnon!*

J. *Te re-voi-là donc! Mon ché-ri mi-gnon!*

F. *Te re-voi-là donc! Mon petit bi-chon!*

J. *Te re-voi-là donc! Mon petit bi-chon!*

F. *Te re-voi-là, te re-voi-là, te re-voi-là donc!*

J. *Te re-voi-là, te re-voi-là, te re-voi-là donc!*

F. *Mon jo-li pi-geon, Te re-voi-là voi-là donc!*

J. *Mon jo-li pi-geon, Te re-voi-là voi-là donc!*

(On parle)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a half note G4, followed by a quarter note A4, and then a half note B4. The lower staff is in bass clef and starts with a piano (*pp*) dynamic. It features a series of chords: a triad of G2-A2-B2, a triad of G2-A2-B2 with a sharp sign, a triad of G2-A2-B2, and a triad of G2-A2-B2.

The second system continues the piece. The upper staff has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff continues with chords: a triad of G2-A2-B2, a triad of G2-A2-B2 with a sharp sign, a triad of G2-A2-B2, and a triad of G2-A2-B2.

The third system shows more melodic development. The upper staff has a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff has a piano (*pp*) dynamic and features chords: a triad of G2-A2-B2, a triad of G2-A2-B2 with a sharp sign, a triad of G2-A2-B2, and a triad of G2-A2-B2.

The fourth system continues with a similar pattern. The upper staff has a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff features chords: a triad of G2-A2-B2, a triad of G2-A2-B2 with a sharp sign, a triad of G2-A2-B2, and a triad of G2-A2-B2.

The fifth system shows a more active upper staff. The upper staff has a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff features chords: a triad of G2-A2-B2, a triad of G2-A2-B2 with a sharp sign, a triad of G2-A2-B2, and a triad of G2-A2-B2.

The sixth system concludes the piece. The upper staff has a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff features chords: a triad of G2-A2-B2, a triad of G2-A2-B2 with a sharp sign, a triad of G2-A2-B2, and a triad of G2-A2-B2.

First system of a piano piece. The right hand features a melodic line with eighth notes and a trill. The left hand provides a harmonic accompaniment with chords and eighth notes. The dynamic marking *ppp* is present.

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

Third system of the piano piece, concluding with a fermata. The text *RÉP. J'y serai en même temps qu'eux.* is written above the staff, and *suivrez.* is written below the staff.

CHANGEMENT

pour le 11^e Tableau.

№ 22bis

All^o vivace.

First system of the new piece, marked *PIANO.* and *ff*. It begins in 2/4 time with a bass clef. The right hand has a melodic line with a trill and a fifth fingering. The left hand has a rhythmic accompaniment.

Second system of the new piece, continuing the melodic and harmonic development. It ends with a fermata and the text *à volonté.*

Third system of the new piece, concluding with a fermata and the dynamic marking *fff*.

CHŒUR DES PEAUX ROUGES.

N^o 23.

All^o mod^o
PIANO. *ff*

Sop. *ff*
Par - courant les monts et la plai - ne En li - ber - té La

Tén. *ff*
Par - courant les monts et la plai - ne En li - ber - té La

Basses. *ff*
Par - courant les monts et la plai - ne En li - ber - té La

ff

sa - vane est no - tre do - mai - ne lu - con - tes -

sa - vane est no - tre do - mai - ne lu - con - tes -

sa - vane est no - tre do - mai - ne lu - con - tes -

...té! Des hom - mes au vi - sa - ge pâ - le Bra - vant les

...té! Des hom - mes au vi - sa - ge pâ - le Bra - vant les

...té! Des hom - mes au vi - sa - ge pâ - le Bra - vant les

lois l - ei sur la ter - re na - ta - le

lois l - ei sur la ter - re na - ta - le

lois l - ei sur la ter - re na - ta - le

Nous som - mes rois.

Nous som - mes rois.

Nous som - mes rois.

RÉP. «Allez tous vous préparer
pour la cérémonie.»

SORTIE.

№ 25^{bis}.

PIANO.

f *p*

RENTÉE DES PEAUX ROUGES.

All^o mod.¹⁰

PIANO.

ff

mf

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each (treble and bass clef). The first system begins with a dynamic marking of *ff* and a tempo marking of *All^o mod.¹⁰*. The second system includes a first ending bracket labeled *1^a*. The third system includes a second ending bracket labeled *2^a*. The fourth system includes a first ending bracket labeled *1^a* and a second ending bracket labeled *2^a*. The fifth system includes a dynamic marking of *mf*. The sixth system includes first and second ending brackets labeled *1^a* and *2^a* respectively. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with dynamic markings such as *ff* and *mf* indicating changes in volume.

COUPLETS ET DANSE DES SAUVAGES.

KETTY, CHŒUR

N^o 24.All^o mod^o

PIANO.

ff

The piano introduction consists of two systems of music. The first system is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It features a melody in the right hand and a bass line in the left hand. The second system continues the piece, ending with a fermata over the final chord.

KETTY.

1. Quel est le philtre en chan - té Quel est le joy - eux breu -
 2. Quelle est l'ar - den - te li - queur Où l'a - mour trem - pe son

*col canto.**pp**segue.*

K. - va - ge Qui donne à tous la gai - té Et qui rend fou le plus
 ai - le Et, qui vous met dans le cœur U - ne jeu - nes - se nou -

The musical notation for the first couplet includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The piece concludes with a fermata and the word 'segue'.

K. sa - ge? Lorsque les ver - res sont pleins Qui fait qu'en ri - ant on
 vel - le Quel est le di - vin nec - tar Qui fait qu'admi - rant ses

The musical notation for the second couplet includes a vocal line with lyrics and a piano accompaniment. The piano part continues with a consistent accompaniment. The piece ends with a fermata and the word 'segue'.

jet-te Par des_sus tous les mou_lins Chaque bonnet en cor_net_te?
 charmes A ma_da_me Pu_ti_phar Jo_seph est rendu les ar_mes?

Sop. *f* C'est C'est l'eau de feu, l'eau de feu, l'eau de
 Tén. *f* C'est
 Basses *f* C'est
 C'est

feu, qui s'al_lume et qui flam_be
 C'est l'eau de
 C'est l'eau de
 C'est l'eau de
ff

mf

K. Si cette

feu, l'eau de feu, l'eau de feu, Qui s'al - lume et qui flambe

feu, l'eau de feu, l'eau de feu, Qui s'al - lume et qui flambe

feu, l'eau de feu, l'eau de feu, Qui s'al - lume et qui flambe

mf

K. eau nous grise un peu Et nous fait le - ver la jam - be

K. Sop. Qu'im - porte bu - vons, oui, bu - vons l'eau — de feu!

Tén. *f* Qu'im - porte bu - vons, oui, bu - vons l'eau — de feu!

Bass. *f* Qu'im - porte bu - vons, oui, bu - vons l'eau — de feu!

Qu'im - porte bu - vons, oui, bu - vons l'eau — de feu!

ff *p*

Piano introduction for the dance section, featuring a rhythmic melody in the right hand and a supporting bass line in the left hand. The music is in 2/4 time and ends with a *ff* dynamic marking.

DANSE.

All^o vivo.*ff*

Chœur à l'unisson

You! you! you! you! you!

All^o vivo.

Piano accompaniment for the first vocal line, featuring a rhythmic melody in the right hand and a supporting bass line in the left hand. The music is in 2/4 time and ends with a *ff* dynamic marking.

Ko - la - ca - ri ro - ca - ri - ca You! you! you! you! you! Si la ma -

Piano accompaniment for the second vocal line, featuring a rhythmic melody in the right hand and a supporting bass line in the left hand. The music is in 2/4 time and ends with a *ff* dynamic marking.

- ri Cos - ta - Ri - co You! you! you! you! you! Ibu - lo - mi -

Piano accompaniment for the third vocal line, featuring a rhythmic melody in the right hand and a supporting bass line in the left hand. The music is in 2/4 time and ends with a *ff* dynamic marking.

- to. You! you! you! you! you! you! you! you! Ka - ri - Ka - ra.

Piano accompaniment for the fourth vocal line, featuring a rhythmic melody in the right hand and a supporting bass line in the left hand. The music is in 2/4 time and ends with a *ff* dynamic marking.

ff

ff

ff

Chœur à l'unisson.
Plus vite.

You! you! you! you! you! Ka - la - ca - ri ro - ca - ri -

Plus vite.

ff

-ca You! you! you! you! you! Si - ma - la - ri eos - ta ri -

ff

Plus vite.

ca. You! you! you! you! you! Pou - lo - mi - to, You! you! you!

Plus vite.

you! you! you! you! you! Ka - ri - ka - la!

Presto vivace.

(cres)

Ka - la - ca - ri ro - ca - ri - ca, Si - ma - la - ri. You!

ff

you! you! you! you! you! you! you!

ff

SORTIE ET CHANGEMENT

pour le 12^e Tableau.

N^o 24. bis All^o vivo.

PIANO.

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature has one flat (B-flat) and the time signature is 2/4. The piece is marked 'All^o vivo'. The first system begins with a forte (*ff*) dynamic. The second system ends with a forte (*ff*) dynamic. The third system features a piano (*f*) dynamic. The fourth system includes accents (*>*) and a piano (*f*) dynamic. The fifth system concludes with a forte (*ff*) dynamic. Fingerings, including a '5' for the fifth finger, are indicated throughout the score.

MUSIQUE DE SCÈNE.

N^o 24^{ter}

PIANO.

First system of musical notation for N° 24^{ter}. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The music is marked *ff* (fortissimo). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for N° 24^{ter}. It continues the grand staff from the first system. The right hand has a long melodic phrase with a slur, and the left hand continues with its accompaniment. The system concludes with a double bar line.

Third system of musical notation for N° 24^{ter}. It continues the grand staff. The right hand has a melodic line with slurs and accents, and the left hand continues with its accompaniment. The system concludes with a double bar line.

RÉP. — Je vais chercher Jolicok.

MUSIQUE DE SCÈNE.

N^o 24^{quater}

PIANO.

First system of musical notation for N° 24^{quater}. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The music is marked *p* (piano). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for N° 24^{quater}. It continues the grand staff from the first system. The right hand has a melodic phrase with a slur, and the left hand continues with its accompaniment. The system concludes with a double bar line.

Enchaînez.

CHANGEMENTpour le 13^e Tableau.N^o 24 quintes *Moderato.*

PIANO.

ff

DÉFILÉ ET COUPLET FINAL.

TOUS LES PERSONNAGES, CHŒUR.

N^o 25. Marche.

Tromp. dans la coulisse.

PIANO.

Piano accompaniment for the march, featuring a treble and bass clef with a forte (*f*) dynamic marking.

DÉFILÉ.

Sop.

C'est la fé -

Tén.

C'est la fé -

Basses.

C'est la fé -

Orchestre et Tutti de Fanfare.

Musical score for the 'Défilé' section, including vocal parts for Soprano, Tenor, and Basses, and an orchestral part marked *ff*.

- te de l'or Que par - tout il - ruis - sel - le,

- te de l'or Que par - tout il - ruis - sel - le,

- te de l'or Que par - tout il - ruis - sel - le,

Chan - tons, chantons, chan - tons — en - cor,
 Chan - tons, chantons, chan - tons — en - cor,
 Chan - tons, chantons, chan - tons — en - cor,

Sa puis_sance immor - tel_ - - le, Le plai_sir nous ap -
 Sa puis_sance immor - tel_ - - le, Le plai_sir nous ap -
 Sa puis_sance immor - tel_ - - le, Le plai_sir nous ap -

- pel - le C'est la fê - te de l'or!
 - pel - le C'est la fê - te de l'or!
 - pel - le C'est la fê - te de l'or!

Musical score for three voices (Soprano, Alto, Bass) and piano. The score is in 3/4 time and B-flat major. It consists of three systems. The first system contains the lyrics 'Chan - tons, chantons, chan - tons — en - cor,'. The second system contains 'Sa puis_sance immor - tel_ - - le, Le plai_sir nous ap -'. The third system contains '- pel - le C'est la fê - te de l'or!'. The piano accompaniment includes a triplet of eighth notes in the right hand of the third system.

ENTRÉE DANSANTE

Orchestre seul.

Mouv^t de Gigue.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one flat (B-flat). It begins with a dynamic marking of *f* (forte). The lower staff is in bass clef with the same 2/4 time signature and key signature. The music features a rhythmic pattern of eighth and sixteenth notes in the upper staff and block chords in the lower staff.

The second system continues the musical piece. The upper staff maintains the treble clef and 2/4 time signature. The lower staff continues with block chords in the bass clef. The melodic line in the upper staff shows some chromatic movement.

The third system continues the musical piece. The upper staff maintains the treble clef and 2/4 time signature. The lower staff continues with block chords in the bass clef. The melodic line in the upper staff shows some chromatic movement.

The fourth system continues the musical piece. The upper staff maintains the treble clef and 2/4 time signature. The lower staff continues with block chords in the bass clef. The melodic line in the upper staff shows some chromatic movement.

The fifth system concludes the musical piece. The upper staff maintains the treble clef and 2/4 time signature. The lower staff continues with block chords in the bass clef. The melodic line in the upper staff shows some chromatic movement. The system ends with a double bar line and the word *suivés.* written below the staff.

ENTRÉE MARCHÉ

Sop. 1^o Tempo.

En ce jour de fête a_mis chantons,

En ce jour de fête a_mis chantons,

En ce jour de fête a_mis chantons,

1^o Tempo.

ff

dansons, Et que l'écho ré - pè - te

dansons, Et que l'écho ré - pè - te

dansons, Et que l'écho ré - pè - te

Nos ae - cla - ma - ti - ons.

Nos ae - cla - ma - ti - ons.

Nos ae - cla - ma - ti - ons.

Orchestre seul.

Mouv! de Gigue.

mf

ENTRÉE MARCHÉ

Plus vite.

Sop. Orchestre Fanfare.

Le seul maître du mon - de, Que cha - cun à la

Ten.

Le seul maître du mon - de, Que cha - cun à la

Basses.

Le seul maître du mon - de, Que cha - cun à la

Plus vite.

ff

ron - de Sa - lue avec trans - port!

ron - de Sa - lue avec trans - port!

ron - de Sa - lue avec trans - port!

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 'ron - de Sa - lue avec trans - port!' repeated on each line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C'est l'or! c'est l'or! c'est l'or!

C'est l'or! c'est l'or! c'est l'or!

C'est l'or! c'est l'or! c'est l'or!

The second system continues with three vocal staves and piano accompaniment. The lyrics are 'C'est l'or! c'est l'or! c'est l'or!' repeated on each line. The piano accompaniment maintains the same rhythmic pattern as the first system.

Orchestre seul.

pp (on parle)

The third system is for the orchestra alone. It begins with the instruction 'Orchestre seul.' and 'pp (on parle)'. The music is in a 2/4 time signature and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

rit.

The fourth system continues the piano accompaniment. It includes a 'rit.' (ritardando) marking. The piece concludes with a final cadence in 2/4 time.

KETTY (avec le Chœur)

1^o Tempo. Grâce à tout mon cou -

K. - ra - ge Au but je touche en - fin, Et

K. de mon long vo - ya - ge Mes - sieurs, voi - ci la fin! Ce -

K. - pendant et pour eau - se Je tremble en ce mo - ment, Car

K. il manque u - ne cho - se A no - tre dé - nou - ment! Et

K.  *sil faut vous le di - re, Ô ju - ges sou - ve - rains, Ce*

K.  *que mon cœur dé - si - re Se trouve entre vos mains.*

K.  *Qui vent, qui vent, qui vent, qui vent, qui vent me plai - re*

K.  *Qui vent, qui vent, qui vent, qui vent me rendre fiè - re, A la p'tit'Ketty,*

K.  *1. Timide é - co - liè - re, Ce qu'il faut i - ci, Messieurs, c'est ce - ci. Messieurs, c'est ce -*
2. Ce qu'il faut i - ci.

K.

Sop.
_ei!

Tén.
De vous en cet ins - tant, Pour complè - ter la

Basses.
De vous en cet ins - tant, Pour complè - ter la

De vous en cet ins - tant, Pour complè - ter la

fê - te Ce que cha - cun at - tend, Ce que cha - cun sou -

fê - te Ce que cha - cun at - tend, Ce que cha - cun sou -

fê - te Ce que cha - cun at - tend, Ce que cha - cun sou -

- hai - te, C'est que joyeu - se - ment Par - tout l'é - cho ré -

- hai - te, C'est que joyeu - se - ment Par - tout l'é - cho ré -

- hai - te, C'est que joyeu - se - ment Par - tout l'é - cho ré -

A. C. 8809.

-pè - te Votre ap-plaudis-se-ment, Votre applau-dis - se - ment!

-pè - te Votre ap-plaudis-se-ment, Votre applau-dis - se - ment!

-pè - te Votre ap-plaudis-se-ment, Votre applau-dis - se - ment!

ff

ff

FIN