

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

Grand score

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LE PAYS DE L'OR

OPÉRETTE EN 3 ACTES, À 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.
Flora Michon — GÉLABERT.
Mistress Crokett M^{lles} MOÏNA CLÉMENT.
Fraise-des-bois — ROLLA.
Maud Palmer — DUCOURET.
Clara — ALINE.
David Osteborn M^s LANDRIN.
Blondin — BOULAND.

Prosper Giraud M^s ALEXANDRE.
Edgard Jolicok — FUGÈRE.
John Truck — BARTEL.
Jack Truck — DACHEUX.
Tom Truck — LIESSE.
Le Gros Lézard — RIGA.
Le Cerf-agile — BIENFAIT.
Le Constable — BERNARD.

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INTRODUCTION

Tempo marziale.

PIANO. *ff*

The musical score is written for piano in 2/4 time, marked 'Tempo marziale' and 'PIANO. ff'. It consists of five systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The first system includes a triplet in the right hand. The second system features a sixteenth-note run in the right hand. The third system includes another triplet in the right hand. The fourth system has a sixteenth-note run in the right hand. The fifth system concludes with a sixteenth-note run in the right hand and a final chord in the bass.

acc. 152
V338 pa

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First system of musical notation, featuring a treble and bass clef. The treble clef part has a melodic line with slurs and a dynamic marking of *ff*. The bass clef part provides harmonic support with chords and some melodic fragments.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the treble clef and various chordal textures in the bass clef.

Third system of musical notation, showing further development of the melodic and harmonic themes. A triplet of eighth notes is also present in the treble clef.

Fourth system of musical notation, characterized by more complex chordal structures and melodic runs in both staves.

Fifth system of musical notation, featuring a prominent melodic line in the treble clef with a slur and a triplet of eighth notes.

Sixth system of musical notation, concluding the page with a final melodic phrase in the treble clef and a dynamic marking of *f*.

Enchaînez.

CHŒUR DE LA GYMNASTIQUE

LE PROFESSEUR, LE MONITEUR, CHŒUR DES ÉLÈVES

N^o 1.

Moderato.

PIANO.

ff

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes with slurs and accents. The dynamic marking *ff* is present.

1^{er} Sop. CHŒUR DES ÉLÈVES.

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

2^{ds} Sop.

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

The second system includes two vocal staves and piano accompaniment. The vocal staves are in treble clef and contain the lyrics. The piano accompaniment is in two staves (treble and bass clef) and continues the rhythmic pattern from the first system.

nerfs, La gymnas - ti - que vous faits des

nerfs, La gymnas - ti - que vous faits des

The third system continues the vocal and piano accompaniment. The vocal staves have the lyrics, and the piano accompaniment is in two staves. The music concludes with a final chord.

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 -

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

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

Two vocal staves in G major, 2/4 time, with lyrics: *-vers!*

Piano accompaniment in G major, 2/4 time, starting with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line.

LE PROFESSEUR.

Vocal line in G major, 2/4 time, with lyrics: *Pour*

Piano accompaniment in G major, 2/4 time, with dynamics *mf* and *p*. The right hand continues the melodic development, and the left hand maintains the bass line.

Vocal line in G major, 2/4 time, with lyrics: *dé_velopper vo_tre for_cce Quel_ques e_xer_ci_ces de*

Piano accompaniment in G major, 2/4 time. The right hand features a melodic line with slurs, and the left hand provides a steady bass line.

Vocal line in G major, 2/4 time, with lyrics: *torse! Attenti-on, au mouve-ment: Un! deux!*

Piano accompaniment in G major, 2/4 time. The right hand features a melodic line with slurs, and the left hand provides a steady bass line.

le P.
le torse en a_vant! Et
LES ÉLÈVES.

Un! deux! le torse en a_vant!

le P.
par un mouvement con - trai - re Un! deux!

le P.
le torse en ar - riè - re! Au pas de
Le torse en ar - riè - re!

le P.
cour - se mainte - nant
LE MONITEUR.

Au pas de cour - se mainte - nant!

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,

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

2^e un', deux, un', deux, un', deux,

un', deux,

le P.
le M.

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

le P.

- 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,

le
P.
voix !

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

le
p.

Pour ter-mi -

Ma - neu - vrons tou - tes à la fois.

le
p.

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

le

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

le

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

le P.
ez votre a_gi-li - té!

1^{re} Sop. LES ÉLÈVES.
Bravo! bra - vo! c'est a.dop.

2^{de} 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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics in French. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

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

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

The second system continues the vocal and piano parts. The lyrics are "nerfs La gymnas - ti - que A qui s'ap -". The piano accompaniment maintains its rhythmic and melodic structure.

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

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

The third system concludes the page with the lyrics "-pli - que Pro - cu - re maints ta - lents, maints ta - lents di -". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

.vers Maints ta_lents di _ vers! Maints ta_lents di _
 .vers Maints ta_lents di _ vers! Maints ta_lents di _
ff
ff **Pressez.**

RÉP. *Ne vas pas tarder
à arriver.*

SORTIE DES ÉLÈVES.

№ 1^{bis}

PIANO.
ff

COUPLETS DU PINSON.

KETTY.

N^o 2.

Allegro. (On parle)

PIANO. *pp staccato.*

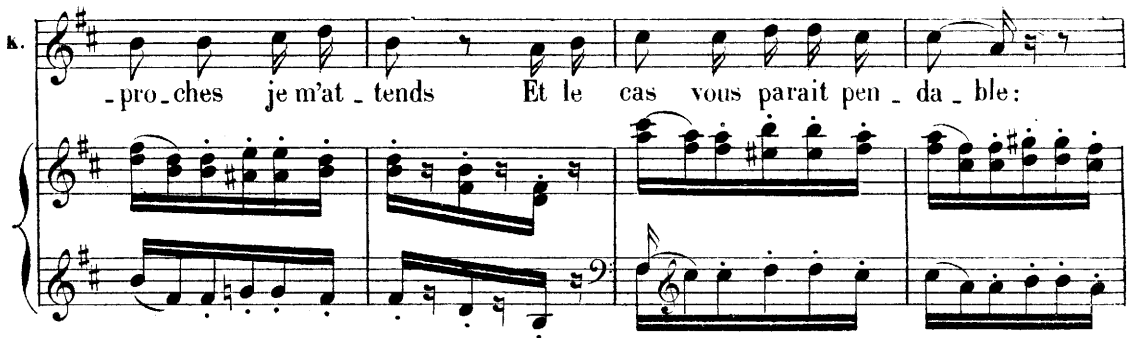


KETTY.

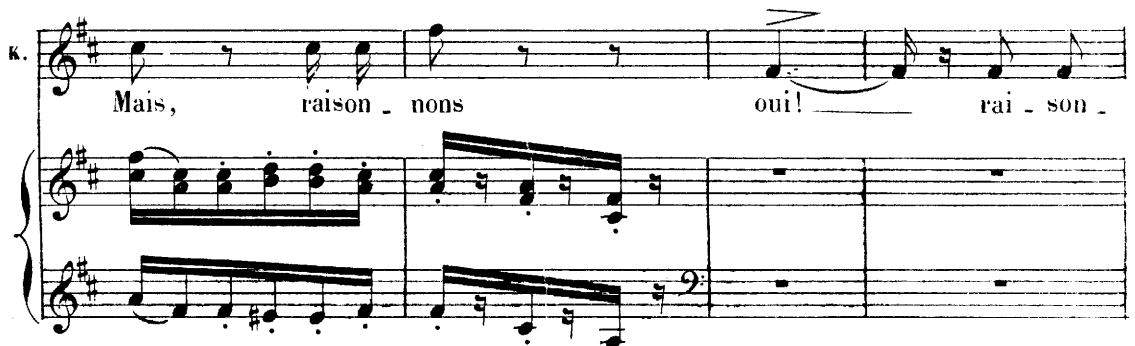


A vos re -

k. - pro - ches je m'at - tends Et le cas vous paraît pen - da - ble:



k. Mais, rai - son - nons oui! rai - son -



rit. un poco. *a piacere.*

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

p *segue.* *segue.*

a Tempo.

K. *est cou - pa - - - ble!*

a Tempo. *legg.*

rit. *a piacere.*

pp

All^o giocoso.

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

All^o giocoso. *p*

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

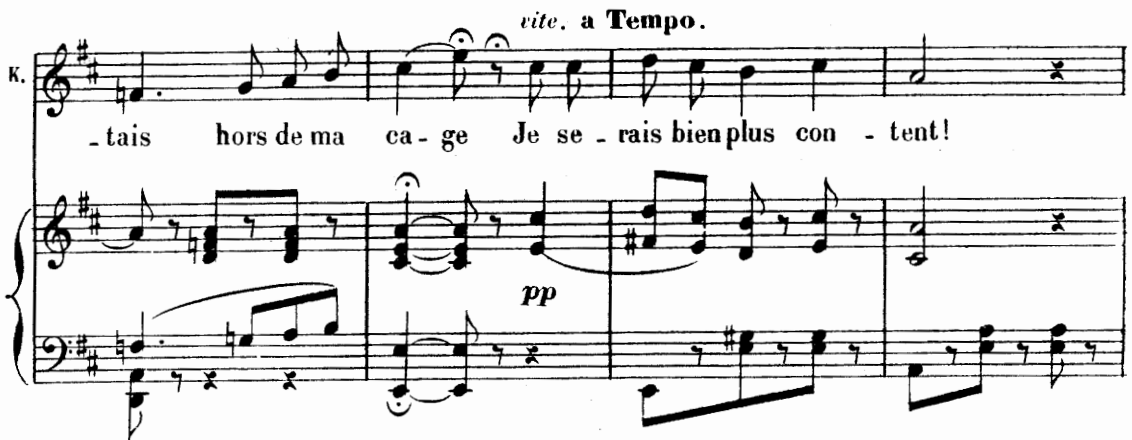
K. 

Il semblait dans son lan - ga - ge Sé - cri - er en vo - le - tant :

vite. 

rit.

Si j'étais hors de ma ca - ge Je se - rais bien plus con - tent ! Si j'é -

vite. a Tempo. 

pp

- tais hors de ma ca - ge Je se - rais bien plus con - tent !

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. *mf*

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

mf

K. *pp*

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

K. *f*

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

f

K. *f m.g.*

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

All^o giocoso.

K.  *p*
 Dehors é-tait le feuil - 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

vite. K.  *rit.*
 Un bonjour à l'hi - ron - del - le Qui chan - tait sa li - ber - té! Un bon -

K.  *vite. a Tempo.* *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

K.

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

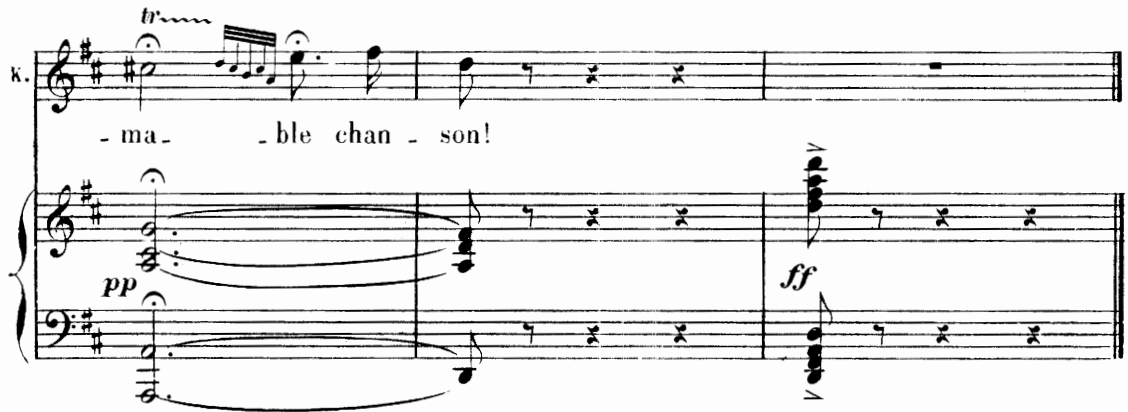
a piacere. **Lent.**

K. 

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

segue.

tr

K. 

- ma - ble chan - son!

pp *ff*

RÉP. Elles doivent avoir
changé de costumes.

RENTÉE DES ÉLÈVES.

♩ 2^{bis}

PIANO. 

f *p*

RÉP. Et reprendre en Chœur.

CHANSON DU HANNETON.

№ 3.

PROSPER.

PIANO. *ff*

All^o mod^{to}

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, including a trill (tr) on the second measure. The left hand provides a rhythmic accompaniment with chords and single notes.

PROSPER.

Un beau jour, M'sieu Pou-par-

quasi louré.

p

The vocal line begins with a rest followed by the lyrics 'Un beau jour, M'sieu Pou-par-'. The piano accompaniment is in a block-chord style, marked *p* and *quasi louré*.

- din Se sen - tant le cœur ba - din, Prit a - vec sa douc' com -

The vocal line continues with '- din Se sen - tant le cœur ba - din, Prit a - vec sa douc' com -'. The piano accompaniment continues with block chords.

- pa - gue E premier train pour la campa -

a piacere. *rit.*

- gue! Assis

segue.

The vocal line concludes with '- pa - gue E premier train pour la campa - gue! Assis'. The piano accompaniment features a melodic flourish in the right hand, marked *a piacere.* and *rit.*, followed by a *segue.* instruction.

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!

(cri) *(cri)*

f *p* *f*

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

rall.

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

long.

de M'sieu Poupardin! 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 Msieu Pou - par - din!
ff

d'un pé - pin, L' hann'ton de Msieu Pou - par - din!

ff

quasi louché.

p

PROSPER.

Très vex - é, le han - ne - ton Se dém' nait dans sa pri -

p.

- son! Poupard - din perdant la - tête Se dém' nait non moins qu'la bê -

a piacere. *rit*

- tel Après un' chass' sans mer - ci En - fin,

segue

p.

il surprend l'enn' mi Et se laissant choir par ter - re E - cras'

sans valentir. (eri) (eri)

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

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

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

rall. *long. f*

P. C'est l'hann'ton, nom d'un pé.pin C'est l'hann'ton de M'sieu Poupardio! — Et

LES ÉLÈVES.

rall. Et

pp

pp

zon, zon, zon, Et zon, zon, zon, Cette bestio - le Qui ba - ti - fo - le

zon, zon, zon, Et zon, zon, zon, Cette bestio - le Qui ba - ti - fo - le

p

ff

ff

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

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.

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

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes the dynamic marking *pp*. The music features a mix of eighth and sixteenth notes in the right hand, often beamed together, and block chords and moving bass lines in the left hand. The piece concludes with a final chord in the right hand and a sustained chord in the left hand.

First system of piano accompaniment, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of chords and melodic lines in both hands.

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

Third system of piano accompaniment, showing more complex harmonic 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, including a vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "Cui, cui,". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a tempo marking of 1^o Tempo.

System for KETTY, including a vocal line and piano accompaniment. The vocal line has the lyrics "cui, Ah! l'ai-ma-ble chan-son Cui, cui,". The piano accompaniment continues with chords and rests.

K.

cui, l'ai-ma-ble chan-son, Que cel-le du pia-

K.

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

ff

Enchaînez.

CHANGEMENTpour le 2^e Tableau.No 3^{quater}And^{no} mod^{to}

PIANO.

f

p

mf *p* *pp*

ENTRÉE DES CLIENTS ET CLIENTES.

N^o 3^e quintet

Agitato.

PIANO.

Musical notation for the first system, featuring a treble and bass clef with a common time signature and a mezzo-forte (*mf*) dynamic marking.

Mouv! de Polka.

pp

Musical notation for the second system, including a 2/4 time signature change and a piano (*pp*) dynamic marking.

Musical notation for the third system, continuing the piano accompaniment.

Musical notation for the fourth system, continuing the piano accompaniment.

Musical notation for the fifth system, continuing the piano accompaniment.

Musical notation for the sixth system, concluding the piano accompaniment.

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

Second system of musical notation, including a piano (*pp*) dynamic marking.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, continuing the piece's development.

Fifth system of musical notation, ending with a repeat sign and the instruction *RÉPL.: Allo! allo!*

Allegro

Sixth system of musical notation, starting with a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic.

COUPLETS.

FLORA.

No 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 - tous! Il aimait

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

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 flat. The lyrics are: "tant sa p'tit maî - tres-se Qu'aussi - tôt qu'il m'aper - ce - vait Pour ob - te -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

F. - dir u - ne ea - res - se En fré - til - lant il ac - cou -

The second system continues the vocal line and piano accompaniment. The lyrics are: "- dir u - ne ea - res - se En fré - til - lant il ac - cou -". The piano accompaniment includes a prominent melodic line in the right hand with slurs and ties, and a bass line with chords.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "- rait! Ah! Il est per - du! j'en perds la tê - -". The piano accompaniment features dynamic markings: *ff* (fortissimo) in the first measure, *mf* (mezzo-forte) in the second, and *p* (piano) in the third. The piano part includes a melodic line in the right hand and a bass line with chords.

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "- te! Aussi, foi de Flo - ra A qui me le ren - dra Je pro -". The piano accompaniment features dynamic markings: *con moto* (with motion) in the first measure, *legg.* (leggiero) in the second, and *mf* (mezzo-forte) in the third. The piano part includes a melodic line in the right hand and a bass line with chords.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "- mets récompense hon - nê - te Foi de Flo - ra! Foi de Flo -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords in the left hand.

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

a piacere

mf

The second system continues the vocal line and piano accompaniment. The lyrics are: "- ra! A qui me le ren - dra, A qui me le ren - dra A qui me le ren -". Above the vocal line, the instruction *a piacere* is written. The piano accompaniment includes the dynamic marking *mf* (mezzo-forte).

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

segno *pp* *mf* *legg.*

The third system continues the vocal line and piano accompaniment. The lyrics are: "- dra Je donn'rai... tout c'qu'il m'deman - d'ra!". The piano accompaniment includes the instruction *segno* and dynamic markings *pp* (pianissimo), *mf* (mezzo-forte), and *legg.* (leggiero).

F. *Il é - tait ai - mable et fi - de - -*

p *sf*

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Il é - tait ai - mable et fi - de - -". The piano accompaniment includes dynamic markings *p* (piano) and *sf* (sforzando).

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 series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure and continues with eighth notes. The piano accompaniment maintains its rhythmic pattern with chords and moving lines in both hands.

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

The third system shows the vocal line with a fermata over the first measure and a melodic line of eighth notes. The piano accompaniment features a more active right hand with sixteenth-note runs and a steady bass line.

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

The fourth system concludes the piece. The vocal line has a fermata over the first measure and ends with a sharp exclamation. The piano accompaniment features a grand staff with a complex, flowing texture in the right hand and a steady bass line. A *ff* (fortissimo) dynamic marking is present at the end.

mf *con moto*

Il est per - du! j'en perds la tète! Aus - si, foi de Flo -

sf *p* *legg.*

mf

- ra A qui me le ren - dra Je pro - mets récompense hon - nê - te Foi de Flo -

sf

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

a piacere

- dra A qui me le ren - dra Je donn'rai... tout c'qu'il m'deman - dra!

segue *pp* *mf*

legg. *sf*

TERZETTO.

TOM, JACK, JOHN.

№ 5.

Allegro

PIANO.

JOHN

Jack Truck, John Truck, Tom

TOM

Voi - là les trois Truck!

JACK

Voi - là les trois Truck!

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

JACK

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

p

TOM

Quelque compliqué soit - il?

Quelque compliqué soit - il? _____

JOHN

Quelque compliqué soit - il?

pp

mf

Faut - il par un stra - ta -

- gè - me Mon - trer son es - prit sub - til? _____

p

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?

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

T.
 fil! le fil! le fil! le fil!
 JACK. *f*
 le fil! le fil! le fil!
 JOHN. *f*
 le fil! le fil! le fil! Jack

pp
T. *pp*
Sont les rois du truc,

pp
Ja. *pp*
Sont les rois du truc,

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

pp > *pp* >

Jo. *pp*
- fai - - re S'il s'agit d'ex-trai - - re La moëlle et le

pp >

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

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

Jo. *pp*
sue, 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,

p

TOM. *pp*

Nous glissant dans chaque coin

Ja. Nous glissant dans chaque coin — Nous glissant dans chaque coin

JOHN.

Nous glissant dans chaque coin

mf

Jo. Ne crai - - gnant ver - - rou ni

p

Jo. 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!

Jo. *ff*

Sachant cogner au be_soin!

T.

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

T. *f* *ff*

foin! de foin! de foin! de foin!

JACK. *f*

de foin! de foin! de foin!

JOHN. *f*

de foin! de foin! de foin! Jack

pp
 T. *pp*
 Sont les rois du truc,
 Ju. *pp*
 Sont les rois du truc,
 Jo. *pp*
 Truck, John Truck, Tom Truck, Sont les rois du truc, — D'une bonne af.

Jo. *pp*
 - fai - - - re S'il s'agit d'ex - trai - - - re La moëlle et le

TOM.
pp
 La moëlle et le suc, Rien ne vaut les Truck!
 JACK.
pp
 La moëlle et le suc, Rien ne vaut les Truck!
 Jo. *pp*
 suc Rien ne vaut les Truck, les Truck!
mf

T. *sfz* >

Tom Truck! Jack

Ja. Jack Truck! *sfz* >

Sont les rois du truc Jack

Jo. John Truck! *sfz* >

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

REP. Hurrah! pour l'agence Truck.

SORTIE.

No 5 bis

Allegro.

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

JACK.
Jack Truck, John Truck, Tom Truck Sont les rois du truc! Voi là les

JOHN.
All^o Jack Truck, John Truck, Tom Truck Sont les rois du truc! Voi là les

PIANO.
ff *mf* *f*

T.
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 *ff*

mf *dim*

ral - len - ten - do.

CHŒUR EN MER.

N^o 6.

All^o mod^{to}

PIANO

pp

The musical score is written for piano and consists of five systems of music. The first system includes a treble and bass clef staff with a common time signature. The piano part is marked *pp* and features a series of chords in the bass line. The second system continues the piano accompaniment with a *cresc.* marking. The third system shows the piano part with a *cresc.* marking and a *dim.* marking. The fourth system features a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment. The fifth system includes a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment. The piano part is marked *pp* and features a series of chords in the bass line. The score is marked with various dynamics and articulations, including *pp*, *cresc.*, *dim.*, and *pp*.

ppp

(presque sans voix)

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

ppp

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 triplet patterns in the right hand and a steady bass line in the left hand.

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 triplet patterns in the right hand and a steady bass line in the left hand.

starg.
mur - mu - rer A nos pieds

mur - mu - rer A nos pieds

mur - mu - rer A nos pieds

The piano accompaniment continues with triplet patterns in the right hand and a steady bass line in the left hand.

pp estinto.

vient mur - mu - rer

pp

vient mur - mu - rer

pp

vient mur - mu - rer

pp

A musical score for three voices and piano. The top three staves are for voices, each with the lyrics "vient mur - mu - rer". The first voice staff is marked *pp estinto.* The second and third voice staves are marked *pp*. The piano accompaniment consists of two staves. The right hand (treble clef) has a melodic line with slurs and rests. The left hand (bass clef) has a rhythmic accompaniment of eighth notes, with some slurs. The score is in a key with one flat (B-flat) and a common time signature.

DUETTINO.

FLORA. PROSPER.

N^o 7.

FLORA. *All^o mod^{to}* *p*

PIANO. *All^o mod^{to}* *pp* *rit.* *très lié.*

Pour les ma_telots s'il vous

F. plaît! Ces bra-ves gens, en cons-ci - en - ce Sont

F. dignes de votre inté - rêt — — — Et je dis a_vec con-fi -

Sans ralentir.

F. - an - ce: Pour les ma_te_lots s'il vous plaît!

pp

F

Pour les ma_telots s'il vous plaît!

PROSPER.

pp

1^o Tempo.

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

FLORA.

P

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

F

promets en plus un sou - ri - re Pour les ma_telots, 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.

N° 8.

All^o vivace.

PIANO.

The musical score is written for piano in a 6/8 time signature with a key signature of one sharp (F#). It consists of five systems of two staves each. The first system begins with a piano dynamic. The second system includes a *p m.g.* marking. The third system features a *cresc.* marking. The fourth system includes a *f* marking followed by a *p* marking. The fifth system concludes the piece.

mf m.g.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with eighth-note patterns and a bass line with chords and eighth notes. The dynamic marking is *mf* and the tempo marking is *m.g.*

cresc.

Second system of musical notation. The treble clef continues with melodic lines, and the bass clef has chords. A *cresc.* (crescendo) marking is present in the second measure.

f ff

Third system of musical notation. The treble clef has a melodic line with some grace notes, and the bass clef has chords. Dynamic markings *f* and *ff* are present.

legg. sf > p p

Fourth system of musical notation. The treble clef has a melodic line, and the bass clef has chords. Dynamic markings include *legg.*, *sf >*, and *p*.

Fifth system of musical notation. The treble clef has a melodic line with eighth-note patterns, and the bass clef has chords.

Sixth system of musical notation. The treble clef has a melodic line with eighth-note patterns, and the bass clef has chords.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

Second system of a piano score. It includes first and second endings, marked *1^a* and *2^a*. Dynamic markings *sf* and *ff* are present. The system concludes with a double bar line and repeat signs.

Third system of a piano score. The right hand continues with slurred eighth notes, and the left hand has a more active accompaniment. A dynamic marking of *mf* is indicated.

Fourth system of a piano score. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. A dynamic marking of *ff* is present.

Fifth system of a piano score. The right hand continues with slurred eighth notes, and the left hand has a steady accompaniment. A dynamic marking of *mf* is indicated.

Sixth system of a piano score. It includes first and second endings, marked *1^a* and *2^a*. Dynamic markings *ff* and *p subito.* are present. The system concludes with a double bar line and repeat signs.

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

Second system of musical notation, continuing the piece. The treble clef melody continues with slurs and ties. The bass line remains consistent with quarter and eighth notes.

Third system of musical notation. The treble clef melody includes a trill-like figure in the third measure. The bass line continues with quarter notes.

Fourth system of musical notation. The treble clef melody has a more complex rhythmic pattern. A dynamic marking of *f* (forte) is present in the third measure. The bass line includes some chords with accents.

Fifth system of musical notation. The treble clef melody features a descending line. The bass line has a prominent bass note in the second measure.

Sixth system of musical notation, the final system on the page. The treble clef melody concludes with a descending line. The bass line continues with quarter notes and eighth notes.

First system of musical notation, measures 1-4. The piece is in G major (one sharp). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes a dynamic marking of *ff* (fortissimo) in measure 7.

Third system of musical notation, measures 9-12. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a dynamic marking of *ff* (fortissimo) in measure 9.

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes a dynamic marking of *ff* (fortissimo) in measure 15.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a dynamic marking of *ff* (fortissimo) in measure 17.

Sixth system of musical notation, measures 21-24. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes a dynamic marking of *ff* (fortissimo) in measure 21.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each with a slur over the notes. The lower staff is in bass clef with the same key signature and contains four measures of accompaniment. The first measure is marked with a piano (*p*) dynamic and mezzo-forte (*m.g.*) instruction. The second measure is marked with a mezzo-forte (*m.g.*) dynamic. The third measure is marked with a crescendo (*cresc.*) instruction. The fourth measure is marked with a mezzo-forte (*m.g.*) dynamic.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each with a slur over the notes. The lower staff is in bass clef with the same key signature and contains four measures of accompaniment. The first measure is marked with a mezzo-forte (*m.g.*) dynamic. The second measure is marked with a mezzo-forte (*m.g.*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a forte (*f*) dynamic.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each with a slur over the notes. The lower staff is in bass clef with the same key signature and contains four measures of accompaniment. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a forte (*f*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a forte (*f*) dynamic.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each with a slur over the notes. The lower staff is in bass clef with the same key signature and contains four measures of accompaniment. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a forte (*f*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a forte (*f*) dynamic.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each with a slur over the notes. The lower staff is in bass clef with the same key signature and contains four measures of accompaniment. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a forte (*f*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a forte (*f*) dynamic.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *ff* is present in the second measure.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A dynamic marking of *ff* is present in the first measure.

Third system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A dynamic marking of *tutta forza.* is present in the second measure.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A dynamic marking of *pp* is present in the second measure.

Fifth system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A dynamic marking of *pp* is present in the second measure.

Andantino.

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 features a melody of eighth notes, often beamed in pairs, with a *pp* dynamic marking. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth notes.

The second system continues the musical piece with two staves. The upper staff maintains the eighth-note melody, and the lower staff continues the accompaniment. The notation is consistent with the first system.

The third system of music consists of two staves. The upper staff features a more active melody with eighth-note runs and a *pp* dynamic marking. The lower staff continues the accompaniment with eighth notes.

The fourth system continues the musical piece with two staves. The upper staff has a melody of eighth notes, and the lower staff provides the accompaniment.

The fifth system of music consists of two staves. The upper staff features a melody of eighth notes with a *pp* dynamic marking. The lower staff continues the accompaniment.

The sixth system of music consists of two staves. The upper staff has a melody of eighth notes, and the lower staff provides the accompaniment. The system concludes with a double bar line.

MUSIQUE DE SCÈNE et CHŒUR.

№ 9.

PIANO. *pp*

The first system of the piano accompaniment is in 5/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth-note runs and a half-note melody. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the melodic and harmonic development. The right hand has a more active eighth-note pattern, while the left hand maintains a steady accompaniment.

The third system shows further melodic elaboration in the right hand, with some notes beamed together. The left hand accompaniment remains consistent.

p

The fourth system begins with a dynamic marking of *p*. The right hand features a series of sixteenth-note triplets, and the left hand has a more complex accompaniment with some chords.

mf *dim.* *pp*

The fifth system starts with a dynamic marking of *mf*, followed by a *dim.* marking, and ends with *pp*. The right hand has a melodic line with some triplets, and the left hand has a dense accompaniment of chords.

CHŒUR 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*



m.g.



ff



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 -



ff



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 ci - té Car sur ton

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

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

toi, Sa - lut grande ci - 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 -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment features a complex texture with triplets and sixteenth-note patterns in both hands.

- lut! Sa - lut!

- lut! Sa - lut!

- lut! Sa - lut!

- lut! Sa - lut!

- lut! Sa - lut!

The second system continues the vocal and piano parts. The vocal lines now have a more sustained quality with long notes. The piano accompaniment includes a prominent triplet in the right hand and continues with rhythmic patterns.

RIDEAU.

ff

tenuto

The third system is a piano accompaniment for the curtain scene. It begins with a forte (*ff*) dynamic and includes a *tenuto* marking. The music is characterized by block chords and rhythmic patterns.

ENTR' ACTE

All^o vivo.

PIANO.

ff

The musical score is written for piano in 6/8 time with a key signature of one sharp (F#). It consists of five systems of two staves each. The first system begins with a forte (*ff*) dynamic and includes accents (*>*) on many notes. The second system concludes with a piano (*p*) dynamic. The third system features a crescendo and decrescendo. The fourth system starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The fifth system continues the piece with various dynamics and articulation.

The first system of music consists of two staves. The treble staff contains a sequence of eighth notes with slurs, starting on a G# and moving through various intervals. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a *cresc.* (crescendo) marking in the first measure and a *f* (forte) marking in the third measure. The treble staff shows a melodic line with slurs and a dynamic hairpin. The bass staff continues with its accompaniment.

The third system includes a *ff* (fortissimo) marking in the second measure. The treble staff has a melodic line with slurs and a dynamic hairpin. The bass staff continues with its accompaniment.

The fourth system is marked *léger.* (light) and *p* (piano). The treble staff features a melodic line with slurs and a dynamic hairpin. The bass staff continues with its accompaniment.

The fifth system continues the melodic and harmonic development. The treble staff has a melodic line with slurs. The bass staff continues with its accompaniment.

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

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

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

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

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

The first system of music consists of two staves. The treble staff contains a series of chords with moving upper voices, while the bass staff provides a steady accompaniment of chords. A dynamic marking of *ff* is present in the fourth measure.

The second system continues the musical texture established in the first system, with the treble staff showing more complex chordal structures and the bass staff maintaining a consistent rhythmic accompaniment.

The third system of music features a dynamic marking of *tutta forza.* in the fourth measure, indicating a change in intensity. The musical notation continues with similar chordal and melodic patterns.

The fourth system shows further development of the piece, with the treble staff featuring more active melodic lines and the bass staff providing a solid harmonic foundation.

The fifth system concludes the piece with a final chord in the treble staff and a sustained note in the bass staff. The instruction *Enchaînez.* is written at the bottom right of the system.

CHOEUR

N^o 11.

All^o moderato.

PIANO.

ff *lourd.*

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a steady rhythmic accompaniment with some melodic lines in the upper register. Dynamic markings include *ff* and *lourd.* (heavy).

The second system includes vocal parts and piano accompaniment. It features four vocal staves: Soprano (Sop.), Tenor (Ten.), Basses (Basses), and a grand staff for piano accompaniment. The lyrics are: "C'est l'heu-re de la co-hu-e Dans la cin-quième a-ve-nu-e". The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *f* (forte).

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

mf

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

First system of musical notation, featuring a treble and bass staff with a grand staff brace. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble staff begins with a half note chord, followed by a series of eighth notes, and concludes with a quarter note and a quarter rest.

Second system of musical notation, continuing the piece. The treble staff features a half note chord, followed by a quarter note, and then a series of eighth notes. The bass staff provides harmonic support with chords and a steady eighth-note accompaniment.

Third system of musical notation, showing a repeat sign at the beginning. The treble staff has a half note chord, followed by a quarter note, and then a series of eighth notes. The bass staff continues with chords and eighth-note accompaniment.

Fourth system of musical notation, continuing the piece. The treble staff has a half note chord, followed by a quarter note, and then a series of eighth notes. The bass staff continues with chords and eighth-note accompaniment.

Fifth system of musical notation, continuing the piece. The treble staff has a half note chord, followed by a quarter note, and then a series of eighth notes. The bass staff continues with chords and eighth-note accompaniment.

Sixth system of musical notation, concluding the piece. It includes first and second endings. The first ending is marked "1^a" and the second ending is marked "2^a pour finir à la réplique" and "Allons donc master John!". The treble staff features a half note chord, followed by a quarter note, and then a series of eighth notes. The bass staff continues with chords and eighth-note accompaniment.

COUPLETS DU MAGASINAGE

FLORE

N^o 12.

All^o moderato.

PIANO.

mf

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady accompaniment with eighth notes. The music is in the key of D major and 3/4 time.

FLORE.

En Amé-ri-que c'est la mo - de Sa -

The first vocal line begins with a rest, followed by the lyrics 'En Amé-ri-que c'est la mo - de Sa -'. The piano accompaniment starts with a rest in the right hand and a steady eighth-note accompaniment in the left hand. The dynamic is marked *p*.

-git - il de pas-ser le temps

On s'en va la chose est com -

The second vocal line continues with the lyrics '-git - il de pas-ser le temps' and 'On s'en va la chose est com -'. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

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

The third vocal line concludes with the lyrics '-mo - de, Dans vingt ma - ga - sins dif-fé-rents: Les'. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

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

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

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

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

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

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

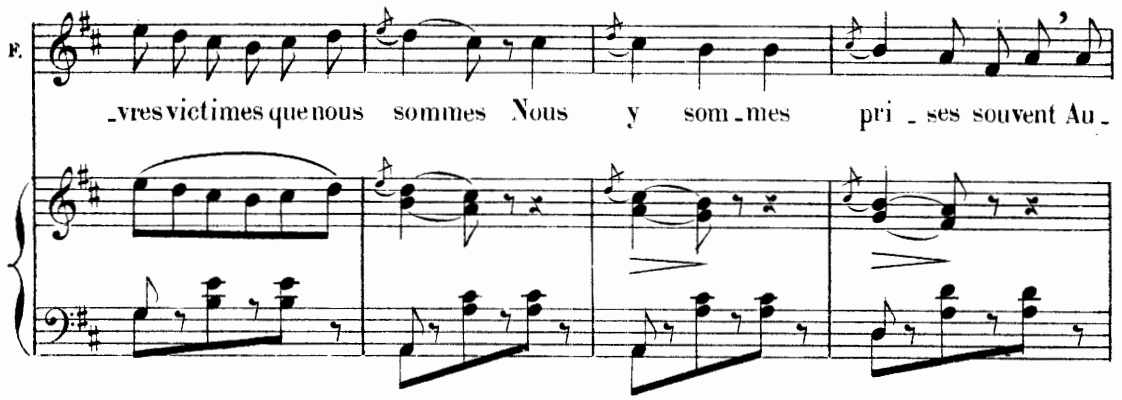
F. *s'ap-pel-le ma-ga - si - ner! ma - ga - si - ner!*

mf

F. *De quoi donc se plaindraient les*

p

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

F.  *Les victimes que nous sommes Nous y sommes prises souvent Au-*

F.  *-tour de nous on papillonne, Nous répondons de notre mieux Croy-*

F.  *-ant le propos sérieux Et puis soudain crac plus per-son-*

F.  *-ne Tout voir et tout examiner, Tout regarder*

F. 

- der et s'en al_ler Mais sans ja - mais rien a_che_ter, Sans ja - mais

F. 

rien a_che_ter Ça s'ap_pel - le, ça s'ap_pel - le, ça s'ap_pel - le, ça s'ap

F. 

- pel - le, ça s'appel_le ma_ga - si - ner ! ma - ga - si -

F. 

- ner !

CHANSON DES ALLUMETTES

N^o 13.

KETTY

Mouv! de Gigue.

PIANO. *ff*

The piano introduction is in 2/4 time, featuring a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat).

KETTY.

C'est Bob que l'on me

p subito. *pp*

The first system shows the vocal line for 'C'est Bob que l'on me' and the piano accompaniment. The piano part features a continuous, rhythmic accompaniment with dynamic markings of *p subito.* and *pp*.

K. nom - me Pour vous ser - vir mes - sieurs! Je

The second system shows the vocal line for 'nom - me Pour vous ser - vir mes - sieurs! Je' and the piano accompaniment. The piano part continues with the same rhythmic accompaniment.

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

The third system shows the vocal line for 'suis un pe - tit hom - me Qui n'a pas froid aux' and the piano accompaniment. The piano part continues with the same rhythmic accompaniment.

K.

yeux De bonne heure à l'ou - 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 m'é - tren - ne Il me ren - dra con - tent!

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

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

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

Sop.
K. Qui veut, qui veut, qui veut, qui veut des al - lumet - 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 veut, qui veut, qui veut, 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.

ff Voi - là le mar - chand!

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

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

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

ff

p subito.

K.  *pp*

Le mé - tier que j'ex - er - ce Cer -

K. 

tes, n'en - ri - chit pas Mais mon 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 -

K. 
 - nis - 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 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

f

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

ff

(On danse.)

First system of piano music for 'On danse.' It consists of a grand staff with a treble clef and a bass clef. The music is in 3/4 time and begins with a forte (*ff*) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

Second system of piano music for 'On danse.' It continues the piece with similar rhythmic patterns in both hands, maintaining the forte dynamic.

Third system of piano music for 'On danse.' This system concludes the piece with a final cadence in the right hand and sustained chords in the left hand.

*RÉP. Où allons-nous?
chez Blondin!*

CHANGEMENT

pour le 6^e Tableau.

N^o 13^{bis}

Mod^{to}

PIANO

First system of piano music for 'N° 13 bis'. It is in 3/4 time and marked *Mod^{to}* and *ff*. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords.

Second system of piano music for 'N° 13 bis'. It continues the piece with similar melodic and harmonic structures.

Third system of piano music for 'N° 13 bis'. This system concludes the piece with a final cadence in the right hand and sustained chords in the left hand.

CHŒUR DES SERVANTES.

Ce motif est un motif populaire américain recueilli.

N^o 14.

Allegro.

QUELQUES UNES.

SERVANTES

PIANO.

ff

Dans

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-ageur d'im-portan-ce

p

Eho-no-re de sa pré-sen-ce Nou-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 58.

SORTIE.

N^o 14^{bis}

Allegro.

SERVANTES

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

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.

N^o 15.

All^o mod^{to}

PIANO. *f*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic.

PROSPER. *p*

En cet hô-tel si répu-té Tout marche à Pé-lec-tri-ci-té! El-le vous

p *legg.*

The first line of the vocal score for Prosper. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part starts with a piano (*p*) dynamic and includes a *legg.* (leggiero) section. The key signature has one flat and the time signature is 2/4.

p

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

The second line of the vocal score for Prosper. The vocal line continues with lyrics. The piano accompaniment continues on two staves. The key signature has one flat and the time signature is 2/4.

p *f*

-grès, en vé-ri-té Mé-ri-te bien dè-tre ci-té! Hur-

The third line of the vocal score for Prosper. The vocal line concludes with lyrics. The piano accompaniment concludes on two staves. The key signature has one flat and the time signature is 2/4. The piece ends with a forte (*f*) dynamic.

JOHN. *p*

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

pp

l'élec-tri-ci-té! El-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

JOLIGOK. *mf*

El-le nous donne à volon-

TOM. *mf*

El-le nous donne à volon-

f

10. bien d'être ci-té! Hur-rah! pour l'élec-tri-ci-té!

mf

J. - té Ce qui peut être sou-hai-té, Et ce progrès en vé-ri-
 T. - té Ce qui peut être sou-hai-té, Et ce progrès en vé-ri-
 P. - té Ce qui peut être sou-hai-té, Et ce progrès en vé-ri-

PROSPER. *pp*
 En cet hô-
 J. - té, Mé-ri-te bien d'être ei-té! *pp* En cet hô-
 T. - té, Mé-ri-te bien d'être ei-té! (imitation)
 P. - té, Mé-ri-te bien d'être ei-té! *pp*
 En

P. - tel si ré-pu-té Tout marche à Pé-lec-tri-ci-té, El-le vous
 J. - tel si ré-pu-té Tout marche à Pé-lec-tri-ci-té, El-le nous
 T. *P*
 Drrr
 Jo. cet hô-tel si ré-pu-té Tout
 P. *pp*

P.
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

Jo.
marche à Pé - lec - tri - ci - té! Ce

P.
- 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*

Jo.
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!*

J. *Dé - sor - mais*

T. *Dé - sor - mais plus de garçons!*

Jo. *Dé - sor - mais plus de gar -*

f ³ **Plus lent.**

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

J. *f* ³ Plus de garçons! plus de gar_çons!

T. *f* ³ Plus de gar_çons!

Jo. *f* ³ - çons! plus de gar_çons!

Plus lent. *p*

P. - çons Par des boutons! Par des boutons!

J. *ff* ³ Par des bou_ tons? Par des bou_ tons?

T. *ff* ³ Par des bou_ tons? Par des bou_ tons?

Jo. *ff* ³ Par des bou_ tons? Par des bou_ tons?

mf *f*

a piacere. *a Tempo.*

P.  *p*

Dé - si - rez-vous dé - jeu - ner? Ou pré - fé - rez - vous di -

a Tempo.

P.  *p*

- ner? Ou - bien lun - cher? Ou - bien sou - per? Dé - si - rez-vous le coif -

P.  *p*

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

P.  *p*

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

P. *Vous pressez, vous poussez,*

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

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

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

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

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

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

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

(imitation)

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

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

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

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

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

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

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

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

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

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

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

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

I.
_sez, Drrr _____ Et vos vœux sont e_xau _ cés. *rit.*

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

T.
_sez, Drrr _____ Et vos vœux sont e_xau _ cés.

Jo.
_sez, Drrr _____ Et vos vœux sont e_xau _ cés.

J. *ni - que!* TOM. *C'est fée-*
 JOHN. *mf* *C'est ma - gi - que!*

T. *PROSPER.* *a piacere.*
- ri - que *Mi - ri - fi - que!* *En cet hô -*

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

P. *donne à vo - lou - 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.
 ê - 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 -

Jo.

te

p

J.

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

T.

- 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 - té, EL - le vous

J.

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

T.

- té. *(imitation)* *p* 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'ê_tre ci - té Hur - rah! pour l'é - lec - tri - ci - té. Hurrah!

J. bien d'ê_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}

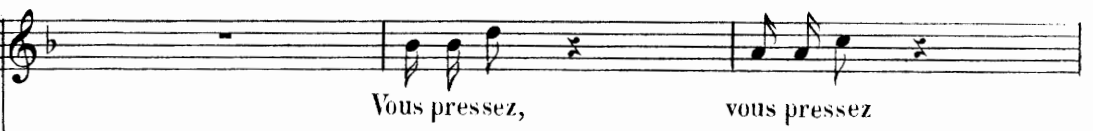
PROSPER.  Ding, ding, ding,

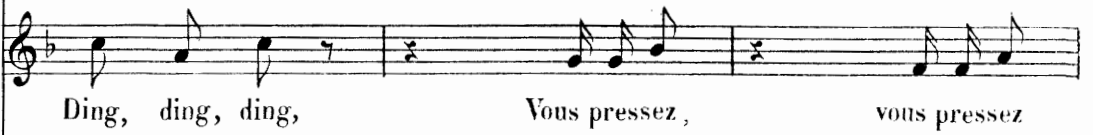
JOLICOK. 

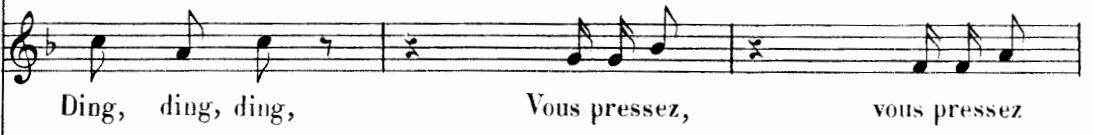
TOM. 


JOHN. 


PIANO.  *ff* *p*

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 -

Jo. 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

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

P. *ff*
 — Vous pressez, vous pous-sez, Drrr — Et vos vœux sont e_xau_

J. *ff*
 — Vous pressez, vous pous-sez, Drrr — Et vos vœux sont e_xau_

T. *ff*
 — Vous pressez, vous pous-sez, Drrr — Et vos vœux sont e_xau_

Jo. *ff*
 — Vous pressez, vous pous-sez, Drrr — Et vos vœux sont e_xau_

P. — cés!

J. — cés!

T. — cés!

Jo. — cés!

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 of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The time signature starts as 6/8 and changes to 2/4 in the second system, remaining there through the third system. The fourth system begins with a key signature change to one flat (Bb) and a dynamic marking of *p* (on parle). The fifth system ends with a tempo marking of *Plus lent.* and a time signature change to 6/8.

All^o mod^{to}

The first system of piano accompaniment consists of two staves. The right hand (treble clef) begins with a melodic line in 2/4 time, marked *f*. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. The system concludes with a fermata over a chord in the right hand and a final note in the left hand.

RÉP: Entrez! Entrez!
au musée Tomson!

MUSIQUE DE SCÈNE.

№ 15. quater

PIANO.

The piano part for the scene is written in 2/4 time with a key signature of one sharp (F#). It features a *sf* dynamic marking. The lyrics are: "Venez voir la femme poisson! venez! venez!". The score includes a fermata over the final notes of the piece.

All^o mod^{to}

The second system of piano accompaniment continues from the first. It features a *sf* dynamic marking. The right hand has a melodic line with eighth notes, while the left hand has a bass line with chords and eighth notes. The system concludes with a fermata over a chord in the right hand and a final note in the left hand.

CHOEUR ET CHANSON NÈGRE.

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

PIANO.

The first system of the musical score is in 3/4 time. The piano part is marked *ff* and features a rhythmic accompaniment of eighth notes in the left hand and a melodic line in the right hand. The melody includes a trill on the first measure and a sharp sign on the second measure.

The second system continues the piano accompaniment. The right hand features a melodic line with a trill and a sharp sign, while the left hand maintains the eighth-note accompaniment.

The third system concludes the piano accompaniment with a final chord marked *sf* and a fermata. The time signature changes to 2/4 at the end of the system.

Mod^{to}

Pendant toute cette ritournelle Tom et John occupent la scène.

The fourth system is in 2/4 time and marked *p*. It features a simple piano accompaniment of eighth notes in the left hand and a melodic line in the right hand. The dynamic changes to *mf* in the final measure.

The fifth system continues the piano accompaniment in 2/4 time, featuring a melodic line in the right hand and eighth-note accompaniment in the left hand.

The sixth system concludes the piano accompaniment. It includes a fermata and a final chord. A note in the right hand is marked with a flat sign.

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 can - ne A mi -
 2. A - près ça mon - té dans ca - se Di - gé -

T. *ff* *p*
 Ou ci - tron!
 A - bru - ti!

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

T. *p*
 A go - go!
 Comme ça! Du co -
 Bambou.

J. *p*
 - ga - ve,
 bru - ne Ou l'a - mande si su - a - ve
 Et dan - se au clair de lu - ne

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,

mf

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,

ff *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

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.

a Tempo più moto.

T. Pou se re_po_sé! et you, ya, ya, Voi_là, voi_

J. ser Pou se re_po_sé! et you, ya, ya,

Pou se re_po_sé! et you, ya, ya,

ff *ff* *ff*

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.*

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

En pressant.

T. *la! Bon nègre li ai-mé mangé, Bon nègre li ai-mé bu-vé, Mais*

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

T. *la! Bon nègre li ai-mé mangé, Bon nègre li ai-mé bu-vé, Mais*

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

T. *la! Bon nègre li ai-mé mangé, Bon nègre li ai-mé bu-vé, Mais*

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

CHOEUR GÉNÉRAL.

Sop. *la! Bon nègre li ai-mé mangé, Bon nègre li ai-mé bu-vé, Mais*

Tén. *la! Bon nègre li ai-mé mangé, Bon nègre li ai-mé bu-vé, Mais*

Basses. *la! Bon nègre li ai-mé mangé, Bon nègre li ai-mé bu-vé, Mais*

Tén. *la! Bon nègre li ai-mé mangé, Bon nègre li ai-mé bu-vé, Mais*

Tén. *la! Bon nègre li ai-mé mangé, Bon nègre li ai-mé bu-vé, Mais*

Basses. *la! Bon nègre li ai-mé mangé, Bon nègre li ai-mé bu-vé, Mais*

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

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,

En pressant de plus en plus.

FIN.

T.
ya, Boum, boum, d'zim là, Trou, la, la, voi-là la bam - bou - la!

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* is placed in the first measure.

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

Third system of a piano score, continuing the melodic and accompanimental lines.

Fourth system of a piano score, concluding with a double bar line. A performance 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}

Musical score for Piano No. 16bis. The piece is in 6/8 time and marked *PIANO.* The treble clef staff features a melody of eighth notes. The bass clef staff provides a harmonic accompaniment with chords. A dynamic marking *ff* is present in the first measure.

CHOEUR ET COUPLETS.

KETTY, CHOEUR.

№ 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.

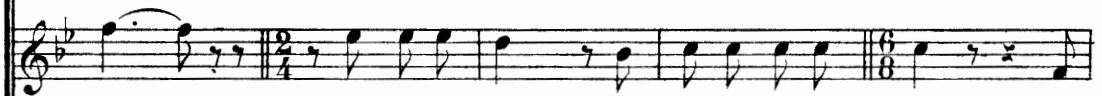


All^o mod^{to} Sa - lu-ons tous Blondin — L'il - lus-tre ba - la -

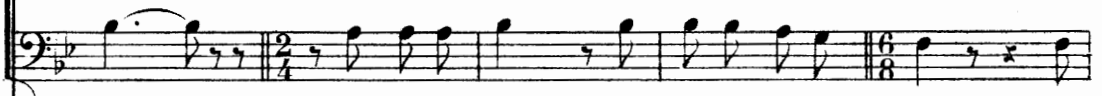
PIANO.



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



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



- din — Sa - lu-ons tous - l'il - 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!

K. Le nez au vent, les bras en l'air E - tin - ce - lan - te de pail -

K. - let - tes Qui sonnent comme des clo - chet

K. - tes, Noble as - sis - tan - ce me - voi - ci!

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

K. fé - te Celle qui tourne chaque tê -

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

a Tempo.

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

K.

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

K.

cha_cun, c'est cer_tain, Rend hommage au pres_tige 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
 - 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 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are repeated across the vocal staves.

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

p

Detailed description: This system contains a vocal staff and a piano accompaniment. The vocal part is in G major and 4/4 time. The piano accompaniment is marked *p* and features a rhythmic pattern of eighth and sixteenth notes. The lyrics are 'Aus - si lé - gè - re que l'oi - seau'.

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

Detailed description: This system contains a vocal staff and a piano accompaniment. The vocal part is in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are 'Sur la corde aude - sus de l'eau Sourire aux lèvres, je m'a - van - ce'.

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 fê - te Celle qui jamais ne chan -

K

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

a Tempo.

K.  C'est la fille à Blon - din Rei -

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.

PREMIERE ENTRÉE.

Mod^{to} marziale.

I

ff

p staccato.

Enchaînez.

Detailed description: This system contains the first two measures of the piece. The piano part (left) features a strong *ff* dynamic with chords and moving lines. The bass part (right) has a more rhythmic accompaniment. The second measure ends with a *p staccato* marking and the instruction 'Enchaînez.' (Chain).

PAS DES PETITS MUSICIENS AMBULANTS.

Moderato.

II

p staccato.

mf
m.g.

Detailed description: This system contains the first two measures of the second piece. The piano part (left) is marked *p staccato* and features a rhythmic pattern of eighth notes. The bass part (right) has a similar rhythmic accompaniment. The second measure ends with a *mf* dynamic and the instruction 'm.g.' (mezzo-gioco).

First system of musical notation. The treble clef staff contains a piano (*p*) dynamic marking and several triplet markings (*3*) over eighth notes. The bass clef staff provides a harmonic accompaniment.

Second system of musical notation. The treble clef staff features a mezzo-forte (*mf*) dynamic marking and a mezzo-giochi (*m.g.*) marking. It includes a large slur over a complex chordal passage in the treble and a triplet (*3*) in the bass.

Third system of musical notation. The treble clef staff includes piano (*p*) and sforzando (*sf*) dynamic markings, along with triplet markings (*3*). The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a piano (*p*) dynamic marking and a *staccato.* marking. The bass clef staff features a series of eighth-note chords.

Fifth system of musical notation. The treble clef staff features a mezzo-forte (*mf*) dynamic marking. The bass clef staff continues with eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff includes mezzo-forte (*mf*), fortissimo (*ff*), and sforzando (*sf*) dynamic markings, along with triplet markings (*3*). The bass clef staff concludes the piece with a final chord.

ENTRÉE DES BOUQUETIÈRES.

The first system of the piano score consists of two staves. The right-hand staff begins with a piano (*p*) dynamic and a *legato.* marking. It features a series of chords and arpeggiated figures. The left-hand staff provides a rhythmic accompaniment with eighth-note patterns. The system concludes with a fortissimo (*ff*) dynamic marking.

The second system continues the piece. The right-hand staff starts with a piano (*p*) dynamic and includes several triplet markings (indicated by the number '3') over eighth notes. The left-hand staff continues with its rhythmic accompaniment. The system ends with a *legg. stacc.* (leggiero staccato) marking.

The third system features a piano (*p*) dynamic in the right-hand staff, which contains arpeggiated chords. The left-hand staff maintains the eighth-note accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

The fourth system begins with a piano (*p*) dynamic in the right-hand staff, which includes triplet markings. The left-hand staff continues with the accompaniment. The system concludes with a *legg. stacc.* marking.

The fifth system features a mezzo-forte (*mf*) dynamic in the right-hand staff, which contains eighth-note patterns. The left-hand staff continues with the accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic marking.

The sixth system features a fortissimo (*ff*) dynamic in the right-hand staff, which includes triplet markings. The left-hand staff continues with the accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

SOLO.

Largo assai.

Mouv^t de Valse.

III

VALSE.

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5. The bass staff features a descending eighth-note scale from F4 to C3, followed by chords of D4-F4, E4-G4, and F4-A4.

The second system continues the piece. The treble staff has eighth notes G4, A4, B4, and C5. The bass staff has chords of D4-F4, E4-G4, and F4-A4. A dynamic marking of *mf* is placed above the treble staff.

The third system features a treble staff with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass staff has chords of D4-F4, E4-G4, and F4-A4. A dynamic marking of *cresc.* is placed above the treble staff.

The fourth system is marked *f* and includes the instruction **Mouv! de Gigue.** The treble staff has eighth notes G4, A4, B4, and C5. The bass staff has chords of D4-F4, E4-G4, and F4-A4. The system concludes with a 2/4 time signature change and a new melodic line in the treble staff.

The fifth system is marked *ff* and features triplet markings. The treble staff has eighth notes G4, A4, B4, and C5. The bass staff has chords of D4-F4, E4-G4, and F4-A4. The system concludes with a new melodic line in the treble staff.

First system of musical notation. The upper staff features a melodic line with six groups of triplets, each marked with a '3' and a slur. The lower staff provides a harmonic accompaniment. A dynamic marking of *sf* (sforzando) is placed above the first measure of the lower staff.

Second system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff features a rhythmic accompaniment of chords. Dynamic markings include *ff* (fortissimo) at the beginning and *ff p subito* (fortissimo piano subito) in the second measure.

Third system of musical notation. The upper staff has a melodic line with a slur and an accent. The lower staff has a rhythmic accompaniment. A dynamic marking of *ff* is present in the second measure. A dashed line with the number '8' above it spans the first two measures of the upper staff.

Fourth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. A dynamic marking of *fff* (fortississimo) is placed in the final measure of the lower staff. A dashed line with the number '8' above it spans the first two measures of the upper staff.

Fifth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte) in the second measure and *fff* in the final measure.

ENTRÉE DU FOND

The musical score is written for piano and consists of six systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The second system continues with the same key signature. The third system changes to a key signature of two sharps (F# and C#). The fourth system continues with two sharps. The fifth system continues with two sharps. The sixth system changes to a key signature of one flat (Bb) and a time signature of 3/4. The score includes various dynamic markings: *mf* (mezzo-forte) in the first system, *ff* (fortissimo) in the second system, *fff* (fortississimo) in the fourth system, *mf* (mezzo-forte) in the sixth system, and *pp* (pianissimo) in the sixth system. Performance instructions include *diminuendo* (diminishing) and *rit.* (ritardando). The score features complex textures with many beamed notes and slurs, particularly in the right hand of the first five systems.

Mouv! de Valse

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a half note G4, followed by a series of eighth notes: A4, B-flat4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef and features a steady accompaniment of chords, primarily triads and dyads, in a 3/4 rhythm.

The second system continues the piece. The upper staff features a melodic line with eighth notes and some slurs. The lower staff continues with chordal accompaniment, including some chords with a sharp sign (F#) in the bass line.

The third system includes dynamic markings. The word "cresc." (crescendo) is written in the lower staff. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords and some rests.

The fourth system continues the musical development. The upper staff has a melodic line with slurs and some accidentals. The lower staff has a bass line with chords and rests.

The fifth system features a forte dynamic marking "ff" in the lower staff. The upper staff has a melodic line with slurs and some accidentals. The lower staff has a bass line with chords and rests.

The sixth system concludes the piece. The upper staff has a melodic line with slurs and some accidentals. The lower staff has a bass line with chords and rests, ending with a double bar line and a final chord.

ENTRÉE DES JOCKEYS (FEMMES)

et

PAS D'ENSEMBLE.

Mod^{lo} marziale

IV

f

v

Allegro

8

Mouv^t de Polka

8

8

Enchaînez

PAS DES JOCKEYS.

Moderato

p

p

mf

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords.

Second system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment is present. A *crescendo* marking is placed between the staves, with a hairpin symbol indicating the increase in volume.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment continues. The system concludes with a fortissimo (*ff*) dynamic and a *FIN* marking at the end of the piece.

Fourth system of musical notation, starting with the instruction **Plus lent.** (More slowly). The right hand features a complex texture of chords and arpeggios. The left hand accompaniment is present. The system begins with a piano (*p*) dynamic.

Fifth system of musical notation, containing two first endings. The first ending is marked *1^a* and the second ending is marked *2^a*. A *cresc.* (crescendo) marking is placed between the staves. The right hand continues with complex textures, and the left hand accompaniment is present.

Presto furioso

First system of musical notation for 'Presto furioso'. It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in 2/4 time and features rapid sixteenth-note passages in both hands. A dynamic marking of *ff* (fortissimo) is present in the first measure.

Second system of musical notation for 'Presto furioso'. It continues the rapid sixteenth-note passages. A dynamic marking of *fff* (fortississimo) is present in the second measure.

Third system of musical notation for 'Presto furioso'. It features a change in tempo indicated by the marking **1^o Tempo.** in the second measure. The music becomes more rhythmic and includes a dynamic marking of *p* (piano) in the second measure.

Fourth system of musical notation for 'Presto furioso'. It features a dense texture with many sixteenth notes. A dynamic marking of *cresc.* (crescendo) is present in the second measure.

Fifth system of musical notation for 'Presto furioso'. It is divided into two sections labeled **1^a** and **2^a**. The first section contains a complex rhythmic pattern with many sixteenth notes. The second section continues with similar patterns. The system ends with a double bar line and a repeat sign.

Da Capo jusqu'au mot FIN. Allegro la seconde fois et en pressant toujours jusqu'à la fin.
A.C.8809

Allegro.

Mod^{lo} quasi lento

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and one flat (Bb). The time signature is 2/4. The music begins with a piano (*sf*) dynamic, followed by a forte (*ff*) section. The piece concludes with a *Mod^{lo} quasi lento* section in a 2/4 time signature.

PAS DE TROIS

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and one flat (Bb). The time signature is 2/4. The music features piano (*p*) dynamics and includes triplet markings (*3*) in both staves.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and one flat (Bb). The time signature is 2/4. The music features piano (*p*) and mezzo-forte (*mf*) dynamics and includes triplet markings (*3*) in both staves.

Un peu plus vite

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and one flat (Bb). The time signature is 2/4. The music features forte (*ff*) dynamics and includes triplet markings (*3*) in both staves.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and one flat (Bb). The time signature is 2/4. The music features piano (*p*) dynamics and includes triplet markings (*3*) in both staves.

The sixth system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and one flat (Bb). The time signature is 2/4. The music features piano (*p*) dynamics and includes a first ending marked *1^a* in the upper staff.

2^a

mf *p* *mf*

p

Plus vite.

ff *ff*

Pressez.

GALOP FINAL.

VI

f

mf

ff

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has one flat, and the time signature is 4/4.

Second system of the piano score. The right hand continues the melodic line with slurs and accents. The left hand accompaniment is marked *mf* (mezzo-forte).

Third system of the piano score, featuring first and second endings. The first ending is marked *1^a* and the second ending is marked *2^a*. The right hand has slurs and accents, and the left hand has a steady accompaniment.

Fourth system of the piano score. The right hand has slurs and accents, and the left hand accompaniment is marked *f* (forte) in the first measure and *mf* (mezzo-forte) in the second measure.

Fifth system of the piano score. The right hand has slurs and accents, and the left hand accompaniment continues with a steady rhythm.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a bass line in the bass, with various note values and rests.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the bass staff.

Fourth system of musical notation, showing further development of the melodic and bass lines.

Fifth system of musical notation, including a key signature change to two flats (B-flat and E-flat) in the final measure of the system.

Sixth system of musical notation, concluding the piece with a final key signature change to three flats (B-flat, E-flat, and A-flat) in the final measure.

First system of musical notation. Treble clef with a key signature of two flats (B-flat and E-flat). The piece begins with a piano (*p*) dynamic. The right hand features a complex, rapid sixteenth-note pattern, while the left hand plays a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand's intricate sixteenth-note pattern continues, and the left hand maintains its accompaniment. The system concludes with a double bar line and repeat dots.

Third system of musical notation, labeled "CODA." with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand continues with a rhythmic accompaniment.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and rests, while the left hand provides a consistent accompaniment. A crescendo hairpin is visible in the right hand.

Fifth system of musical notation, marked mezzo-forte (*mf*). The right hand has a melodic line with eighth notes and rests, and the left hand continues with a steady accompaniment.

Sixth system of musical notation, continuing the piece. The right hand's melodic line and the left hand's accompaniment are clearly visible.

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

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with chords and single notes.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *mf* (mezzo-forte). The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with chords and single notes.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with chords and single notes.

Dédoulez le mouv!

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a complex, rapid melodic line with many slurs and accents, and the left hand has a rhythmic accompaniment with chords and single notes.

Musical score for the first system, featuring a piano accompaniment with a treble and bass clef. The music is in a minor key and consists of several measures of chords and moving lines.

1º Tempo vivo.

Musical score for the second system, starting with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The treble clef part features a melodic line with slurs and accents.

Musical score for the third system, featuring a fortissimo (*ff*) dynamic. The treble clef part has a melodic line with slurs and accents, while the bass clef part has a steady accompaniment.

Musical score for the fourth system, consisting of a series of chords in both the treble and bass clefs.

Musical score for the fifth system, featuring a series of chords with accents (*v*) in both the treble and bass clefs.

CHANGEMENT.

N^o 18^{bis}

Andante.

PIANO.

ff

RÉP. « Je 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 staff with a key signature of one sharp (F#) and a common time signature. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

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

Fourth system of musical notation, featuring a prominent bass line with eighth notes.

Fifth system of musical notation, characterized by a steady eighth-note bass line and a more active treble line.

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

RONDEAU DU CORONER.

PROSPER, JOLICOX, JOHN.

№ 19. All^o mod^{to}

PIANO.

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with slurs and dynamic markings of *f* and *p*. The left hand provides a harmonic accompaniment with chords and moving lines, also marked with *f* and *p*.

PROSPER.

PROSPER. *mf*
Je

The vocal line for Prosper begins with a rest followed by a single note. The piano accompaniment continues with the same rhythmic and dynamic patterns as the introduction, with dynamic markings of *p* and *f*.

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

The piano accompaniment for the first vocal line is marked *pp* and features a steady eighth-note accompaniment in the right hand and chords in the left hand.

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

The piano accompaniment for the second vocal line is marked *cresc.* and continues with the same accompaniment style as the previous section.

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'af-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, Lâ-me sa-tis-fai-te, Je

pp Tempo.

P. cherche gaiment — Un autre cli-ent! Je suis co-ro-ner, Et
JOLICOK.

Il est co-ro-ner, il
ppp

JOHN. 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-
J. se dit c'est clair, c'est clair, c'est clair, c'est clair, C'est le co-ro-
Jo. se dit c'est clair, c'est clair, c'est clair, c'est clair, C'est le co-ro-

cresc. *gai.* *p*

cresc. *p*

mf *p*

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

J. *ner!*

Jo. *ner!*

p

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

P. *Même mouvt!* ris et je chante, Et je suis en.fin Un *ff* vrai boute-en-train. La la

Même mouvt!

Même mouvt! *louré.* la la la la la la

Même mouvt!

mf

(il danse)

Même mouvt

P. *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

f Même mouvt

P. *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. Je* *, pp*

J. *pp*

Jo. *pp*

la, Tra la la, tra la la la la la la la la la la la la la la la

Il

Il

P. *suis co-ro-ner, Et jen 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

cresc.

mf

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.

SORTIE.


N^o 19^{bis}


PROSPER.  Je


JOLICOK.  Il


JOHN.  Il

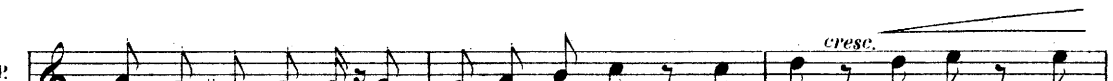
PIANO. 

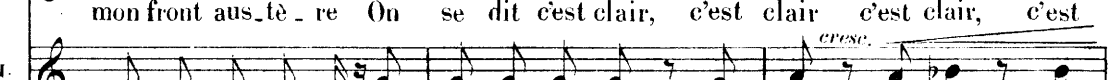
P.  suis Co-ro-ner Et j'en ai bien l'air A mon oeil sé-vè-re A

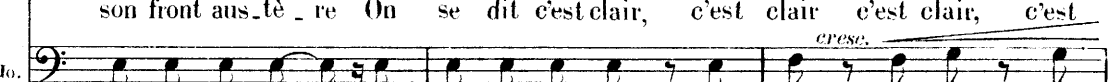
J.  est Co-ro-ner Il en a bien l'air A son oeil sé-vè-re A


Jo.  est Co-ro-ner Il en a bien l'air A son oeil 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.

N^o 20.

PIANO. *ff*

ff

1^a 2^a *ff*

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_blou_i

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

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

On reste in - ter - dit!

On reste in - ter - dit!

On reste in - ter - dit!

All^o mod^{to}

pp (On parle)

pp

KETTY.

C'est la fille à Blon_din Rei_ne de la vol_

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

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

ENTR'ACTE.

All^o vivo.

PIANO.

ff

The musical score consists of five systems of music. Each system is written for piano and includes a right-hand melody and a left-hand accompaniment. The time signature is 2/4 and the key signature has two flats. The first system is marked 'All^o vivo.' and 'PIANO.' with a dynamic of 'ff'. The second system has a '5' above the first measure of the right hand. The third system has a '7' above the first measure of the right hand. The fourth system has a 'ff' dynamic marking in the right hand. The fifth system has a '7' above the first measure of the right hand.

The first system of music consists of two staves. The treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff has a steady eighth-note accompaniment of G2, A2, B2, and C3.

The second system continues the piece. The treble staff has a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff continues with eighth notes G2, A2, B2, and C3.

Plus vite.

ff

The third system is marked "Plus vite." and "ff". The treble staff features a five-fingered scale starting on G4, marked with a "5" above the first measure. The bass staff continues with eighth notes G2, A2, B2, and C3.

The fourth system continues the five-fingered scale in the treble staff, marked with a "5" above the first measure. The bass staff continues with eighth notes G2, A2, B2, and C3.

The fifth system features a sixteenth-note scale in the treble staff. The bass staff continues with eighth notes G2, A2, B2, and C3.

The sixth system concludes the piece with a sixteenth-note scale in the treble staff. The bass staff continues with eighth notes G2, A2, B2, and C3.

RIDEAU.

Toujours plus vite.

ACTE II.

10^e TABLEAU

RÉP. = Gare de Folsomm

MUSIQUE DE SCÈNE.

N^o 20^{bis}

ROMANCE.

PROSPER.

N^o 21.

PIANO.

p très lié et soutenu.

PROSPER.

Voi - - ci le ter-mie 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 -

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

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

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

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

P.

Ces a -

P.

-dieux 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.

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

mf

P. *ques ins-tants va fi-nir: Mais mon cœur longtemps, je vous*

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 one sharp (F#). The lyrics are: "-ques ins-tants va fi-nir: Mais mon cœur longtemps, je vous". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

P. *ju-re, En garde-ra le sou-ve-nir!... Poursui-vons chacun no-tre*

The second system continues the vocal line and piano accompaniment. The lyrics are: "ju-re, En garde-ra le sou-ve-nir!... Poursui-vons chacun no-tre". The piano accompaniment includes a prominent triplet of eighth notes in the right hand.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "rou-te: Le sort au jourd'hui tous les deux Nous sé-". The piano accompaniment features a dynamic marking of *sf* (sforzando) in the right hand.

P. *-pare à jamais, sans dou-te... Ket-ty, recevez mes a-dieux*

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "-pare à jamais, sans dou-te... Ket-ty, recevez mes a-dieux". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

The fifth system shows the continuation of the piano accompaniment, consisting of two staves. It features a rhythmic pattern of eighth notes in the left hand and a more complex melodic line in the right hand.

DUETTINO DE LA RÉCONCILIATION.

FLORA, JOLICOK.

N^o 22. Mouvt de Valse.

PIANO. *mf*

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.

Car, loin des yeux, C'est près du

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

F. 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 tro - gnon!

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

pp

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

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

F. 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 donc! —

J
Te re - voi - là, te re - voi - là, te re - voi - là donc! —

cresc.

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

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

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. du - ne chan - son! FLORA. Que ta fri -

F. - mous 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 pe - tit tro - gnon!

JOLICOK.

Te re - voi - là donc! Mon pe - tit 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!

cresc.

F. *f* Mon jo-li pi - geon, Te re - voi_là voi_là donc!

J. *f* Mon jo-li pi - geon, Te re - voi_là voi_là donc!

ff

(On parle)

First system of musical notation. The treble clef staff contains a melodic line with a *pp* dynamic marking. The bass clef staff contains a harmonic accompaniment of chords.

Second system of musical notation, continuing the melody and accompaniment from the first system.

Third system of musical notation. The *pp* dynamic marking is present in the bass clef staff.

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

Fifth system of musical notation, featuring more complex rhythmic patterns in the treble staff.

Sixth system of musical notation, concluding the piece with a final melodic flourish and accompaniment.

ppp

RÉP: J'y serai en même temps qu'eux.
suivez.

CHANGEMENT

pour le 11^e Tableau.

♩ 22bis

All^o vivace.

PIANO.

ff

à volonté.

fff

CHŒUR DES PEAUX ROUGES.

N^o 23.

All^o mod^{to}
PIANO. ff

Sop. *ff*
Tén. *ff*
Basses. *ff*

Par - courant les monts et la plai - ne En li - ber - té La

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

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

sa - vane est no - tre do - mai - ne In - 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 I - ci sur la ter - re na - ta - le

lois I - ci sur la ter - re na - ta - le

lois I - ci 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.

№ 23^{bis}

PIANO.

f *p*

RENTÉE DES PEAUX ROUGES.

All^o mod^{to}

PIANO.

ff

mf

The musical score is written for piano in 2/4 time with a key signature of two flats (B-flat major). It consists of six systems of two staves each. The first system begins with a forte (*ff*) dynamic and a tempo marking of *All^o mod^{to}*. The second system features a first ending (*1ª*) and a mezzo-forte (*mf*) dynamic. The third system includes a second ending (*2ª*) and a mezzo-forte (*mf*) dynamic. The fourth system has a first ending (*1ª*) and a mezzo-forte (*mf*) dynamic. The fifth system contains a second ending (*2ª*) and a mezzo-forte (*mf*) dynamic. The sixth system concludes with first (*1ª*) and second (*2ª*) endings. The score is marked with various musical notations, including slurs, accents, and repeat signs.

COUPLETS ET DANSE DES SAUVAGES.

KETTY, CHŒUR.

№ 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, with a key signature change to two flats (B-flat and E-flat) in the second measure. The music is marked with a forte dynamic (*ff*).

KETTY.

1. Quel est le philtre enchan-té Quel est le joy-eux breu-
 2. Quelle est l'arden-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 for 'Ketty' and a piano accompaniment. The piano part features a steady bass line with chords in the right hand. The key signature changes to two sharps (F# and C#) in the final measure of the couplet. The piano part ends with a 'segue' marking.

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 for 'Ketty' and a piano accompaniment. The piano part continues with a steady bass line and chords. The key signature changes to two sharps (F# and C#) in the final measure of the couplet. The piano part ends with a 'segue' marking.

k. *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?*

k. *Sop. f C'est C'est l'eau de feu, l'eau de feu, l'eau de*
Ten. f C'est
Basses. f C'est

k. *feu, qui s'al_lume et qui flam_be*
C'est l'eau de
C'est l'eau de
C'est l'eau de

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. Qu'im - porte bu - vons, oui, bu_vons l'eau — de feu!

Basses. *f*. Qu'im - porte bu - vons, oui, bu_vons l'eau — de feu!

ff *p*

DANSE.

All^o vivo.

ff

Chœur à l'unisson

You! you! you! you! you!

All^o vivo.

ff

Ko - la - ca - ri ro - ca - ri - ca You! you! you! you! you! Si la ma -

- ri Cos - ta - Ri - co You! you! you! you! you!

Pou - lo - mi -

- to, You! you! you! you! you! you! you! you! you! Ka - ri - Ka - ra.

Chœur à l'unisson.
Plus vite.

You! you! you! you! you! Ka - la - ca - ri ro - ca - ri -

Plus vite.

- ca You! you! you! you! you! Si - ma - la - ri eos - ta ri -

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.

Ka - la - ca - ri ro - ca - ri - ca, Si - ma - la - ri, You!

ff

(cres)

you! you! you! you! you! you! you!

ff

SORTIE ET CHANGEMENT

pour le 12^e Tableau.

№ 24^{bis} All^o vivo.

PIANO.

ff

ff

f

ff

MUSIQUE DE SCÈNE.

N^o 24^{ter}.

PIANO. *ff*

RÉP. — Je vais chercher Jolicok.

MUSIQUE DE SCÈNE.

N^o 24^{quater}.

PIANO. *p*

Enchaînez.

CHANGEMENT
pour le 15^e Tableau.

N^o 24 quinter **Moderato.**

PIANO.

sf

DÉFILÉ ET COUPLET FINAL.

TOUS LES PERSONNAGES, CHOEUR.

N^o 25. Marche.

Tromp. dans la coulisse.

PIANO.

Piano accompaniment for the march, featuring a treble and bass clef with a piano (*p*) dynamic marking.

DÉFILÉ.

Sop.

Tén.

Basses.

Orchestre et Tutti de Fanfare.

C'est la fé -

C'est la fé -

C'est la fé -

Vocal and piano accompaniment for the final couplet, including lyrics for Soprano, Tenor, and Basses.

- 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!

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 key signature of one flat (B-flat) and a 2/4 time signature. It begins with a dynamic marking of *f* (forte). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff continues with a steady accompaniment of chords.

The third system shows the continuation of the dance piece. The upper staff has a melodic line with some chromatic movement, and the lower staff provides a consistent harmonic support.

The fourth system continues the musical piece. The upper staff has a melodic line with eighth notes, and the lower staff continues with a steady accompaniment of chords.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a double bar line. The lower staff continues with a steady accompaniment of chords. The word *suivez.* is written in the right margin of the system.

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'é_cho ré - pè - te

dansons, Et que l'é_cho ré - pè - te

dansons, Et que l'é_cho ré - pè - te

Nos ac - cla_ma - ti - ons.

Nos ac - cla_ma - ti - ons.

Nos ac - cla_ma - ti - ons.

ENTRÉE DANSANTE

Orchestre seul.

Mouv! de Gigue.

First system of the 'ENTRÉE DANSANTE' score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf* and contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. The key signature has one flat (B-flat) and the time signature is 2/4.

Second system of the 'ENTRÉE DANSANTE' score, continuing the melodic and harmonic development from the first system.

Third system of the 'ENTRÉE DANSANTE' score, showing further melodic and harmonic progression.

Fourth system of the 'ENTRÉE DANSANTE' score, concluding the dance piece with a final cadence.

ENTRÉE MARCHÉ

Plus vite.

Sop. Orchestre Fanfare.

Vocal and fanfare parts of the 'ENTRÉE MARCHÉ'. It features three staves: Soprano (Sop.), Tenor (Tén.), and Basses (Basses). The lyrics are: "Le seul maître du monde, Que cha - cun à la". The music is in 3/4 time with a key signature of one flat. The Soprano part includes a *Tén.* marking.

Piano accompaniment for the 'ENTRÉE MARCHÉ'. It consists of two staves: treble and bass clef. The treble staff has a dynamic marking of *ff* and features a melodic line with chords. The bass staff provides a rhythmic accompaniment. The key signature has one flat and the time signature is 3/4.

ron - de Sa - lue a - vec trans - port!

ron - de Sa - lue a - vec trans - port!

ron - de Sa - lue a - vec trans - port!

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!

Orchestre seul.

pp (on parle.)

rit.

KETTY (avec le Chœur)

1^o Tempo. Grâce à tout mon cou -

The first system shows the vocal line starting with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

K. - ra - ge Au but je touche en - fin, Et -

The second system continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with the same rhythmic pattern.

K. de mon long vo - ya - ge Mes - sieurs, voi - ci la fin! Ce -

The third system continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The piano accompaniment continues with the same rhythmic pattern.

K. - pendant et pour cau - se Je tremble en ce mo - ment, Car

The fourth system continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The piano accompaniment continues with the same rhythmic pattern.

K. il manque u - ne cho - se A no - tre dé - nou - e - ment! Et

The fifth system continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The piano accompaniment continues with the same rhythmic pattern.

K.  *s'il 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 veut, qui veut, qui veut, qui veut, qui veut me plai - re*

K.  *Qui veut, qui veut, qui veut, qui veut me rendre fiè - re, A la p'tit'Ketty,*

K.  *1. Timide é - co - pliè - 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. *-ci!*

Tén. De vous en cet ins - tant, Pour complè - ter la

Basses. De vous en cet ins - tant, Pour complè - ter la

ff

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 -

-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

